



THE PROJECT

Producer and Post Supervisor **Jason Starne** had assembled an incredible team to begin post-production work on his second feature film, **Red Stone**. As you know, when COVID-19 hit, most creative projects across film and television paused indefinitely.

However, Starne's Project is maintaining its post-production Schedule with the help of [SimpleCloud](#).



SITUATION ANALYSIS

Together with Lead Editor **Amanda Hughes**, the Director, **Derek Presley**, Music Composer, **Stephen Endelman**, and Oscar-winning sound editor **Skip Lievsay**, Starne is able to maintain post-production continuity using SimpleCloud's virtual workstation platform. This cloud-based platform is specifically design for digital content creators. In just a few minutes, SimpleCloud can spin up a virtual workstation for any team member, providing high computing power over any supported browser. Studio teams that are used to in-house collaboration and their hardware, now have access to all the files and applications needed across all the phases of production, including motion graphics and animation.

THE CHALLENGE

Being the first SAG green-lit film in Texas since the shutdown of Hollywood, Starne wanted to be sure and keep the momentum going after the 18-day shooting schedule wrapped. Unlike most SAG sponsored productions, the team working on post-production for Red Stone was able to keep working with the help of SimpleCloud. Collectively, the feature film will be able to get through an accelerated 90-day production cycle, including sound and then be complete and ready for delivery by September.

The biggest hurdles facing studios and production teams is the access to applications, the **ability to add remote contributors to a project**, in addition to a host of other continuity issues like CPU capacity, security and onboarding these new contributors.



We interviewed Jason about his long-term successes on the SimpleCloud platform, but how during unprecedented times, the platform really came through for his own personal movie production schedule.

SUCCESS STORY

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RED STONE



How many members of your team are currently working on post-production efforts around Red Stone? What aspects to the project would have been put on hold without access to the SimpleCloud platform?

*The team is currently made up of four members. Three editors lead by **Amanda Hughes** and our Grammy nominated Music Composer **Stephen Endelman**. Stephen likes to begin composing immediately as scenes are being roughed together. It's not that we would've had to put the project on hold but we certainly would've been delayed by having to shuttle media to different locations as well as sync up on project and sequence files. Having all our necessary media and apps in a single place is the same as being together in a facility.*

What applications do you run on SimpleCloud? Any other technical aspects where SimpleCloud really stands out? (Scalability, etc)

*The film is being edited in **Adobe Premiere** and we are also utilizing **Iconik** within Premiere to manage and share dailies with other departments like marketing and the EP's. I don't believe there is an out of the box solution available anywhere because every production pipeline and workflow is different. You may have to be nimble and apply custom tools or scripts to fit your workflow. With the use of SimpleCloud we're able to do it.*

Since our editorial is based on a proxy workflow we can grow our storage, as needed saving us costs for our usage. Once we reach our scale we just increase it on the fly. The same hold true for getting into VFX shots. I can build VDI's and bring on artist to work directly off our studio and its pool of storage.



*No more shipping media on a drive or having to let it leave your facility to be downloaded locally somewhere for the work to begin. **This is a huge timesaver.***

Could you describe the most critical areas of your workflow that SimpleCloud is helping to maintain business continuity during this time?

The most critical area is certainly the management of media and the offline edit. We transcoded daily from our 2 cameras shooting at 6K. I needed to be able to upload our proxies straight away and build our dailies to get them into Iconik for review. Now the best part going to Iconik was utilizing the IBM network instead of the slower network that I had at DIT onset.

Given you're close with so much of the movie community, how are others maintaining similar work on products during this time?

There's a few POC's going on with some much larger studios and everyone is trying to figure it out. I think we're probably one of the few that are using this method currently although I think once the picture is finished that could change very quickly.

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