

The Social Network
Friends of filmmaking



the social network

The Social Network
Hollywood, California

Visit the official movie site
www.thesocialnetwork-movie.com



Sony Pictures Entertainment
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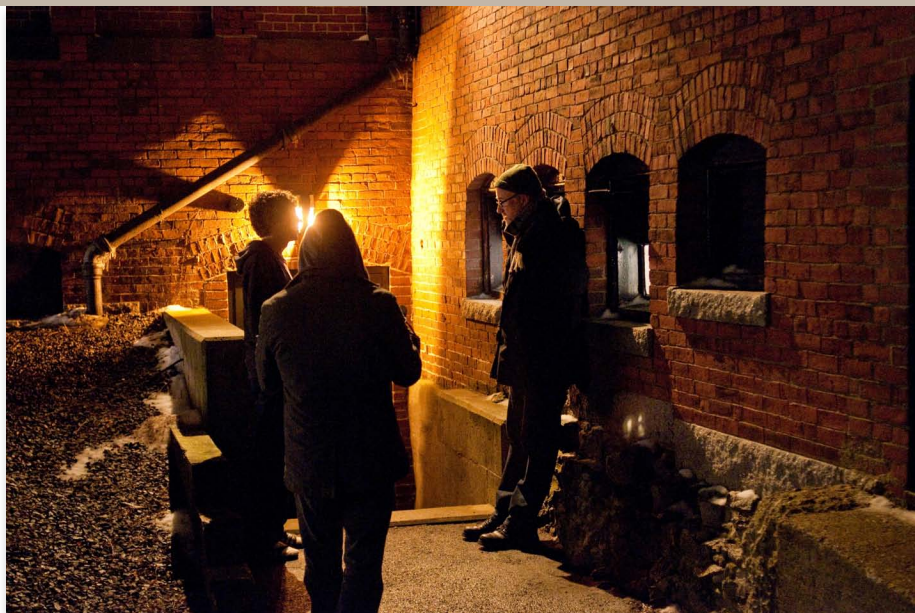
Columbia Pictures

Top Hollywood team brings Oscar contender *The Social Network* to the big screen using an integrated workflow based on Adobe® Creative Suite® 5 Production Premium software

Every age has its visionaries who leave, in the wake of their genius, a changed world—but rarely without a battle over exactly what happened and who was there at the moment of creation. In *The Social Network*, Director David Fincher and Screenwriter Aaron Sorkin explore the moment at which Facebook, the most revolutionary social phenomenon of the new century, was invented—through the warring perspectives of the super-smart young men who each claimed to be there at its inception. The result is a drama rife with both creation and destruction; one that purposefully avoids a singular POV, but instead, by tracking dueling narratives, mirrors the clashing truths and constantly morphing social relationships that define our time.

Drawn from multiple sources, the film moves from the halls of Harvard to the cubicles of Palo Alto as it captures the visceral thrill of the heady early days of a culture-changing phenomenon in the making—and the way it both pulled a group of young revolutionaries together and then split them apart. In the midst of the chaos are Mark Zuckerberg (Jesse Eisenberg), the brilliant Harvard student who conceived a website that seemed to redefine our social fabric overnight; Eduardo Saverin (Andrew Garfield), once Zuckerberg's close friend, who provided the seed money for the fledgling company; Napster founder Sean Parker (Justin Timberlake) who brought Facebook to Silicon Valley's venture capitalists; and the Winklevoss twins (Armie Hammer and Josh Pence), the Harvard classmates who asserted that Zuckerberg stole their idea and then sued him for ownership of it.

After shooting footage on the RED MX Digital Cinema camera, *The Social Network* team used Adobe Creative Suite 5 Production Premium software to create the film. An integrated workflow enabled the team to exchange files easily between Adobe Premiere Pro CS5, Adobe Photoshop CS5 Extended, and Adobe After Effects CS5.



Challenge

- Create full-length feature film of exceptional quality with small team
- Integrate more than 800 visual effects shots and over 1,500 stabilized shots
- Support more cost-effective, in-house workflow
- Deliver exceptional quality at lower costs

Solution

- Create integrated workflow based on Adobe Creative Suite 5 Production Premium
- Leverage integration between Final Cut Pro and Adobe Premiere Pro CS5
- Use Dynamic Link CS5 to link VFX compositions to timeline

Benefits

- Created film of exceptional quality with small, multi-talented team
- Conformed movie in house using inexpensive, desktop tools
- Took advantage of open workflows in Adobe CS5 Production Premium
- Paved way to create more films and take more risks

Toolkit

- Adobe Creative Suite 5 Production Premium. Components used include:
- Adobe After Effects CS5
 - Adobe Photoshop CS5 Extended
 - Adobe Premiere Pro CS5
 - Dynamic Link

The Social Network team has adopted a cutting-edge technological approach that breaks new ground in the filmmaking arena. After shooting footage on the RED MX Digital Cinema camera, they used a full complement of integrated tools in Adobe Creative Suite 5 Production Premium software to create the film.

"To make films, we bring on multi-disciplinary people and empower them to work in a bigger sphere of influence, so we can do a lot more things more effectively," says Fincher. "During this project, we saw how Adobe has a unique understanding of what it means to offer an end-to-end video solution."

The film was created by Hollywood all-stars: Producers Scott Rudin, Dana Brunetti, Michael De Luca, and Ceán Chaffin, and Editors Angus Wall and Kirk Baxter. Assistant Editor Tyler Nelson architected many of the workflows used for the film, supplying a unique technical genius throughout its creation using many of Adobe's digital technologies.

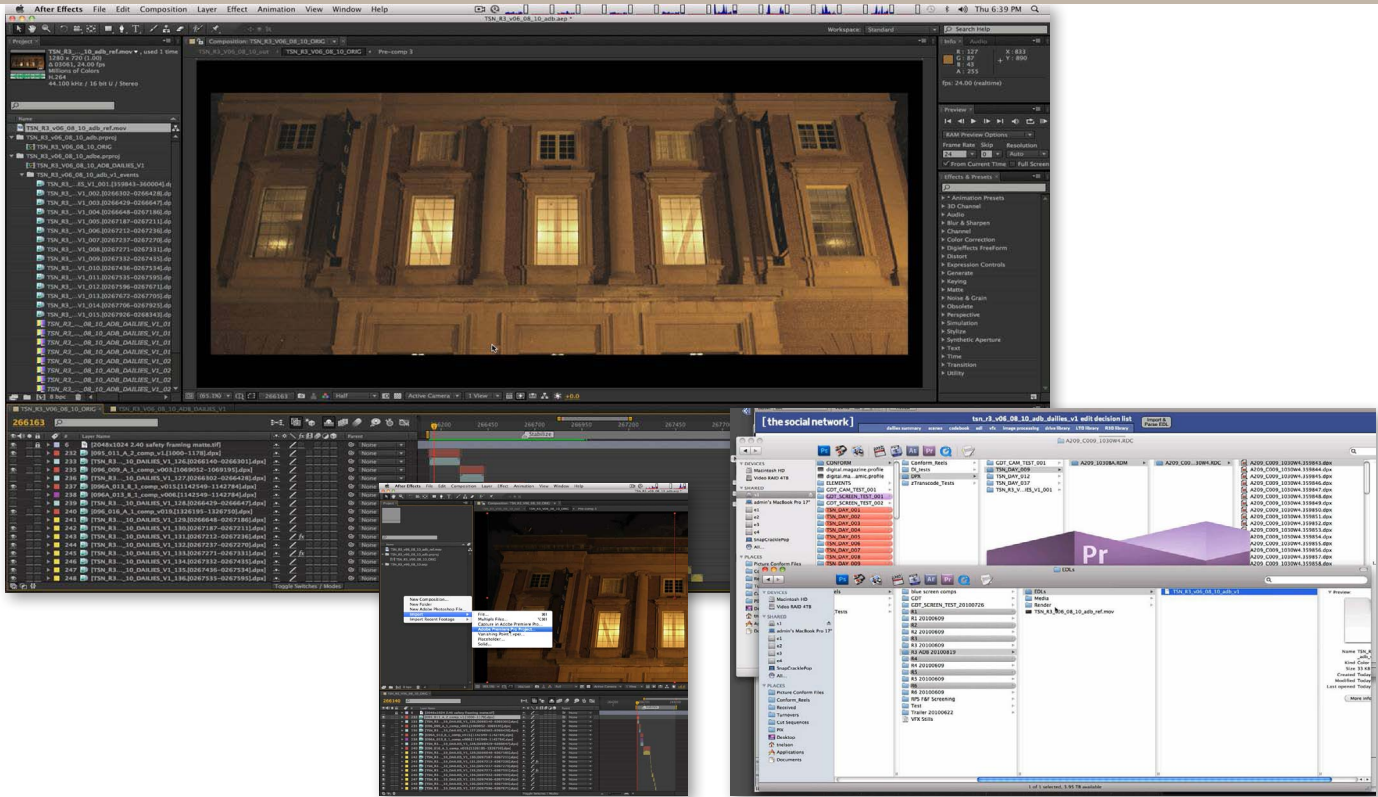
Brimming with talent

The small, multi-faceted team took advantage of Adobe Creative Suite 5 Production Premium to reduce costs while producing professional results. "The amount of money people spend on software and utilities to create a film today is preposterous—and they don't have to," says Nelson. "Adobe provides an integrated, powerful workflow that lets you exchange files easily from Adobe Premiere® Pro to Adobe Photoshop® and from Adobe Premiere Pro into Adobe After Effects®. All the applications talk to each other, which is one of the best parts about Adobe's tools."

Nelson was responsible for a variety of data management tasks. He transcoded the film's dailies into media suitable for editing and sent them to editors Wall and Baxter. He was responsible for organizing clips and delivering the film's elements to the visual effects houses that, together with the in-house team working on the project, created more than 800 VFX shots. When it came time to conform the film and create a digital intermediate (DI), Nelson created an efficient workflow to support the process that relied on Adobe Premiere Pro CS5 and After Effects CS5 software. He also combined After Effects CS5 with data extracted from SynthEyes, a third-party 3D tracking program, to create a cost-effective, desktop-based system for camera stabilization and tracking.

"We have all our departments—design, casting, editorial, production, etc.—all under one roof working toward one vision," says Nelson. "It's not just editorial anymore; it's visual effects, it's conform, it's digital intermediate—all of them are melding together so it's no longer a linear workflow that involves passing tasks off from one stage to the next. For this project, editorial is working on all aspects of the movie from start to finish. Using Adobe software and a handful of complementary tools from other vendors, we can achieve that."

After editing initial footage in Final Cut Pro, edit decision lists (EDLs) were imported into Adobe Premiere Pro CSS by leveraging its round trip integration with Final Cut Pro. Using Dynamic Link, Adobe Premiere Pro CSS, and After Effects CS5 the team on *The Social Network* added hundreds of shots into the film and created a DI in house that was used as the basis for generating the final output.



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Tyler Nelson
Assistant editor,
The Social Network

An integrated workflow with Adobe Dynamic Link CSS

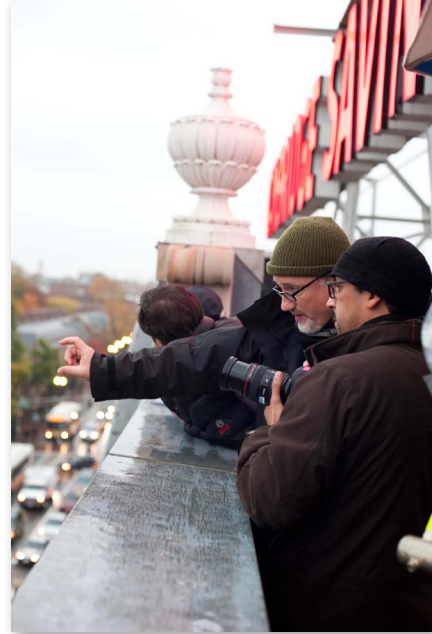
After editing the initial footage in Final Cut Pro, Wall and Baxter passed their edit decision lists (EDLs) to Nelson, who imported the EDLs into Adobe Premiere Pro CSS software by leveraging its round trip integration with Final Cut Pro. Through Dynamic Link, a tool that eliminates intermediate rendering between components of Creative Suite 5 Production Premium, visual effects artists used Adobe Premiere Pro CSS and After Effects CS5 to add hundreds of shots into the overall film and create a DI in house that was used as the basis for generating the final output.

"At the initial part of the pipeline, I transcoded dailies and handled whatever the editors needed, then passed visual effects shots assignments on to other vendors we were working with," says Nelson. "Then, once it came time to create a DI, I was able to conform the entire movie in After Effects CS5."

Automation streamlines the process

Using a FileMaker Pro database, Nelson created a script that feeds the EDL and relinks RED R3D RAW files to be output as a series of DPX files. The database creates the frame numbers required, parses them, and puts them into individual folders for further editing and integration of VFX shots. Nelson then took the same EDL and brought it into Adobe Premiere Pro CS5, where he linked the clips to Adobe After Effects CS5 to create a conformed sequence of DPX files.

Leveraging the open interface in After Effects, the team also integrated the SynthEyes 3D utility for camera tracking and stabilization. "When we needed to stabilize a shot, all we had to do was point from one file location to another, bring the shot into the stabilization software, then paste that into After Effects," says Nelson. "So all the work was accomplished using inexpensive, off-the-shelf software."



"We can take bigger risks and have more 'at bats'. We need to be able to iterate quickly to create movies that are more avant-garde. We are seeing that Adobe Creative Suite 5 Production Premium has the potential to take us there."

David Fincher
Director, *The Social Network*

A new era for filmmakers

For Fincher and the rest of the team, Adobe tools are breaking down creative barriers, while allowing them to do more of what they do best—tell more stories in more compelling ways. "There's no reason we should be making 100 studio pictures a year, when we could spend the exact same amount of money on 200 or even 250 pictures," he says. "We can take bigger risks and have more 'at bats'. We need to be able to iterate quickly to create movies that are more avant-garde. We are seeing that Adobe Creative Suite 5 Production Premium has the potential to take us there."

Visit the official movie site

www.thesocialnetwork-movie.com

For more information
www.adobe.com/products/creativesuite/production



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