

SHADOW WORLD

by Johan Grimonprez

TECHNICAL RIDER

CONCEPT:

The installation is conceived as a floor to ceiling projection of the FILM inside an acoustically insulated and completely darkened “black box”, on whose blue painted outside walls is placed the QUOTE in white vinyl lettering.

- video + projection screen/wall = **16:9** aspect ratio
- **all walls** (except projection wall) in black box covered with **black carpet**, or **black theatrical drape**
- bright **5000 to 8000 ANSI lumens** 3-chip **DLP** projector, with native 16:9 panel resolution
- the use of a **sub-woofer** is **obligatory**

This technical rider contains all info on:

- **the film loop**
- **the credits to be mentioned with this installation**

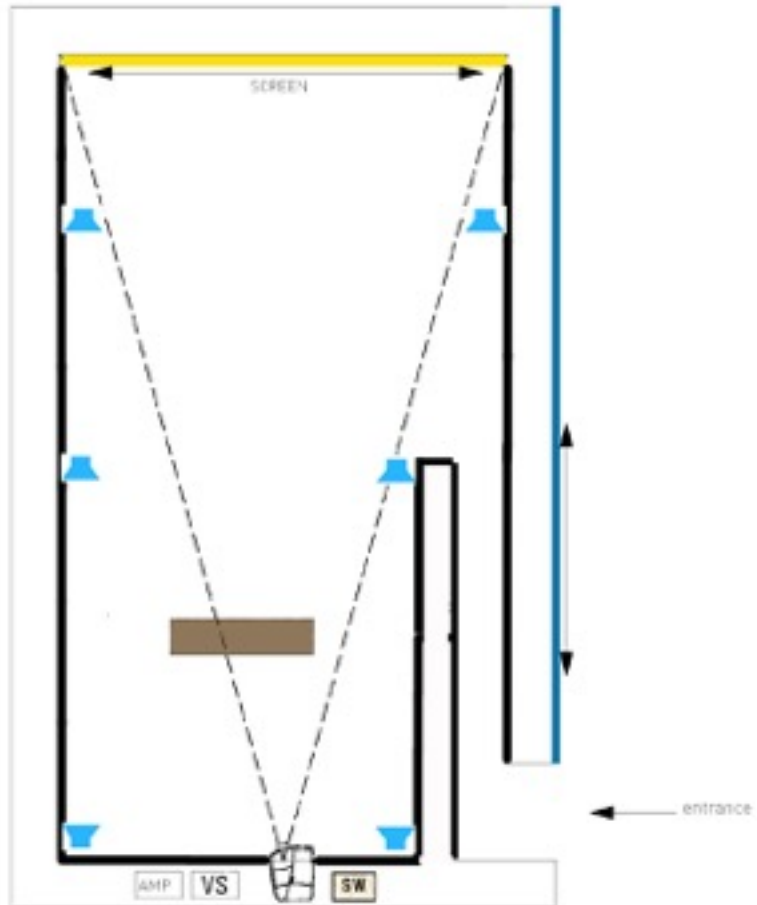
For questions, please contact: info@zapomatik.com

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featuring HARRIS YULIN ANDREW FEINSTEIN DAVID LEIGH HELEN GARLICK RICCARDO PRIVITERA PIERRE SPREY VIJAY PRASHAD JEREMY SCAHILL MARTA BENAVIDES LAWRENCE WILKERSON CHRIS HEDGES FRANKLIN C. SPINNEY CYNTHIA MCKINNEY MICHAEL HARDT JAMES DER DERIAN ROBERT FISK CLARE SHORT DAVID LAWLEY- WAKELIN MONTAZER AL ZAIDI TRITA PARSİ WESLEY CLARK SHIR HEVER	12

Part 1 – the film

1. THE SPACE

CONSTRUCTION OF BLACK BOX (EXAMPLE):



- A **completely darkened and acoustically insulated** space. The dimensions of the space should be calculated based on the image size generated by the projector (rf. Part 2). Dimensions should vary between 8 (l) x 5,33 (w) x 3 m (h) and 12 (l) x 8 (w) x 4,5 m (h).

If necessary, different dimensions can be discussed with the artist.

- The **entrance** should be constructed with a **light and sound lock** so that

1) *ambient light and sound from adjacent rooms are properly contained* and the audio from inside the projection box does not bleed into the surrounding spaces, while keeping the sound volume inside the box loud enough.

2) *visitors enter the space* somewhere in the middle of it (not from the far backside) and find themselves immediately in the middle of the installation, rather than having to approach the image from a distance.

- The walls inside the projection box should be covered in **black carpet** (preferably the whole wall surface, or at least up to min. 2m high), a material that absorbs light well and acts as a good acoustic control for the sound. Alternatively, black theatrical drape can be used. The ceiling should be closed and painted matte black, or also covered with black carpet or black theatrical drape, if possible. The floor should be covered with **dark carpet** to absorb the sound.

- The walls of the sound and light lock entrance corridor should best be covered with acoustic sound panels for soundproofing and noise control.

The fragile quality of the image depends entirely on the quality of the projection and the space it is projected in, therefore:

→Eliminating the whiteness or lightness of all walls, ceiling and if possible floor area will benefit the image quality because the image itself generates light and when that light is reflected back in the space it hits the screen and reduces contrast.

→Cover the small LED-lamps of the speakers with black tape

→Dark carpet and / or drapes are necessary to have the right effect of the sound levels as they have been composed especially for the film.

- **Benches or simple sitting cubes** can be placed inside the screening space. The number depends on the size of the space and the number of the visitors that the venue/museum attends.

2. SCREEN & IMAGE

The film format aspect ratio is **16:9 anamorphic**

- The **screen** on which the image is projected should be **cut to the image size**. The screen should be filling the space **from floor to ceiling**.

Under no circumstances should there be black bars between the projected video image and the outer edges of the screen.

- Alternatively, projecting the image directly onto the wall of the black box can be discussed with the artist.

- If a **native 4:3** projector is used for the installation, make sure that the projection wall or screen is kept in **16:9 aspect ratio**, forcing the black bars above and under the projection to bleed over onto the ceiling and onto the floor.

- Ideally, the screen is made from MDF sheets or other wooden panels mounted on a backing frame that should be positioned approx **15cm off of the wall**. The joints between sheets are filled and sanded so that there are absolutely no lines showing in the screen and it is completely smooth. Making the screen edges somewhat convex towards the back (so no light can reflect on the sides) improves the sharpness of the edge.

→ Ideally the screen should be made slightly too big. The final cutting of the screen should be done once you have projected the image and measured its exact dimensions, which differs slightly from an exact 16:9 aspect ratio.

- The screen is painted with a **high gain matte white**, the last coat of paint being **Rosco super-saturated white** or equivalent high quality screen paint.

See www.rosco.com

3. VIDEO PROJECTOR – IDEAL PARAMETERS

- **Bright and powerful high-end DLP** projector (min. **5000 to 8000 ANSI lumens**)
- Preferably **native 16:9** aspect ratio
- Depending on the projection room dimensions, the use of a **wide angle zoom lens** is **obligatory**

- The projector should be rated at **minimum 5000 to 8000 ANSI lumens**. Preferably use a high-end 3-chip **DLP** (or DMD) projector, which generates a fairly dense black. The projector is very important and should generate a good black video image.

- Avoid having to keystone correct the image. A useful guide to projector distances for different models can be found at <http://www.projectorcentral.com>

- The use of **component cables** (in case of DigiBeta or DVD-player) is obligatory.

- The video projector has to be **fixed against the ceiling** using the appropriate ceiling mount or high against the wall opposite the screen so that entering visitors do not block the projector light beam.

- Noise from the projector's fan should be acoustically contained as much as possible, for example by placing the projector inside a ventilated acoustic box (that still leaves enough circulation for the cooling fan to do its work).

- It is also **obligatory** that the projector is **installed with a fresh new lamp** and with **well-maintained dust filter** compartments. Preferably, the projector is equipped with a "dual-lamp" system, because if one bulb/lamp burns out, the other one slots in to take its place during the time a new replacement dual kit is installed.

- The video projector is preferably also equipped with a **horizontal** and **vertical lens shift** function.

4. PLAYER

The film should be shown in its best possible quality:

A/

Using a professional **hard drive** player or **computer** (MacMini) containing the information that is directly connected to the projector is the best method. (The film loop can be transferred from the master digibeta tape directly to a hard drive player at a postproduction facility if no in-house facilities exist.)

We would deliver a **digital format** (support to be determined), but we would urge that the project (according the latest technologies as of 2013) be played on a **Apple Mac-mini**. The technical specs will be specified in a separate contract delivered with the digital file and will include the technical rider as well as the authenticity clauses as well as the exact edition number.

B/

A **digibeta cassette and digibeta player (PAL)** compatible with the projector may be used. However, this will create **rewind-gaps** in the loop that can be prevented using a Hard Drive playback.

The film is also available in digibeta NTSC format (English spoken only).

Please mind to select the **film mix tracks** when using the digibeta format.

C/

The film can also be shown with **DVD-player** + projector.

The film format is 16:9 anamorphic, please check in advance if your projector software and DVD-player settings are set to this format, in order to enable a smooth and correct playback of the subtitles!

Remarks:

If digibeta is used, then several digibeta cassettes should be foreseen for longer exhibitions, as the quality of the cassette is fading after one month of use. Digibeta player heads also tend to wear out after one month of use.

Please make sure you have **the right modules for connecting** the projector to the hard drive, digibeta player (preferably use **SDI connection**) or DVD-player.

The use of **component** cables (DVD-player or digibeta player) is obligatory.

5. AUDIO EQUIPMENT

2 x pairs of black active speakers (e.g. Genelec 1031a active speakers) 1 x active subwoofer (e.g. Paradigm)

1 x mixer with power supply (e.g. Spirit Folio notepad)

1 x amplifier (e.g. Samson 170 power amplifier / or integrated amplifier (for high quality stereo sound)

4 x suspension supports for the speakers

> See drawing p.3

- The audio is encoded as **Stereo RTLTL**.

- High-end **Front speakers** are **wall mounted** close to the screen edges, at a height approx level with ears of a **seated listener (proximally 130 cm high)**. High-end **Rear speakers** are wall mounted in the back at a height approx level with ears of a **standing listener**.

- The sound **volume** should be set **loud enough** for the visitor to be completely engulfed by the music and sound of the film (without hurting the ears obviously).

- There are 2 ways of cabling the **high-end audio speakers** for this installation:

1) Using a high-end surround receiver to decode the audio signal into surround sound:

- Depending on the available speaker outputs, a combination of Front (A and/or B), Center, Surround, Surround Back, Subwoofer high-end passive speakers can be used in order to obtain a full enriched cinematic sound.

If more audio output power is desired, the surround receiver can be used as a pre-amplifier that splits the stereo RTLTL sound into surround sound channels that are bridged into several power amplifiers that output the audio to high-end active or passive speakers.

2) Using a mixing table + power amp:

- From the external soundcard: *Left and Right audio* goes out from the player into a basic mixer. This allows some EQ adjustment of the sound. It has five or more channels for normal-range speakers: *Center, Left Front, Right Front, Left Surround, and Right Surround*. The extra ".1" is a Low Frequency Effects (LFE) channel for a subwoofer.

- One set of cables outputs directly from the mixer to the front pair of active (powered) speakers. A second monitor output is split to send signal to an active sub-woofer, and to an amplifier connected to a pair of smaller rear speakers. This allows control of the front, rear and sub volumes independently.

Very important:

- In any sound configuration, the use of a **powerful subwoofer** is **obligatory**.

6. SCREENING TABLE

The screening program of the film should be clearly communicated and posted visibly to the public.

For example, the museum is open from Monday – Thursday 10 am – 7 pm. From Friday – Sunday 10 am – 10 pm. This can result in following table:

SHADOW WORLD : approximate screening table

MONDAY - THURSDAY

1 st screening:	10:15 am
2 nd screening:	12:00 am
3 rd screening:	01:45 pm
4 th screening:	03:30 pm
5 th screening:	05:15 pm

FRIDAY - SUNDAY

1 st screening:	10:30 am
2 nd screening:	12:15 am
3 rd screening:	02:00 pm
4 th screening:	03:45 pm
5 th screening:	05:30 pm
6 th screening:	07:15 pm

7. SUBTITLES

If available, subtitles are highly recommended.

PART 2 – THE CREDITS

Please mention the following credits during the exposition as a label close to or in the entrance corridor: white foamboard, size A5, Arial Bold. These credits are also available in word file, please contact info@zapomatik.com.

SHADOW WORLD

2016, USA/Belgium/Denmark, 94min, colour/b&w, english, stereo, digital format.

directed by JOHAN GRIMONPREZ

based on the book THE SHADOW WORLD: INSIDE THE GLOBAL ARMS TRADE
by ANDREW FEINSTEIN

stories written and read by EDUARDO GALEANO

featuring HARRIS YULIN ANDREW FEINSTEIN DAVID LEIGH HELEN
GARLICK RICCARDO PRIVITERA PIERRE SPREY VIJAY PRASHAD JEREMY
SCAHILL MARTA BENAVIDES LAWRENCE WILKERSON CHRIS HEDGES
FRANKLIN C. SPINNEY CYNTHIA MCKINNEY MICHAEL HARDT JAMES DER
DERIAN ROBERT FISK CLARE SHORT DAVID LAWLEY-WAKELIN
MONTAZER AL ZAIDI TRITA PARSİ WESLEY CLARK SHIR HEVER

director of photography NICOLE MacKINLEY HAHN

edited by PER K. KIRKEGAARD | PEDRO COLLANTES DE TERAN BAYONAS |
DIETER DIEPENDAELE

original music KARSTEN FUNDAL

producers JOSLYN BARNES
| ANADIL HOSSAIN

co-producers SIGNE BYRGE SØRENSEN | EMMY OOST

executive producers
BERTHA FOUNDATION | ABIGAIL DISNEY | DANNY GLOVER | DRISS BENYAKLEF

produced by DILLYWOOD and LOUVERTURE FILMS - co-produced by
ONOMATOPEE FILMS and FINAL CUT FOR REAL - in association with BERTHA
FOUNDATION | FORK FILMS | VITAL PROJECTS FUND | ITVS | RTBF TELEVISION
BELGE | BRITDOC CIRCLE | DANISH FILM INSTITUTE | ZAP-O-MATIK - with the
support of SUNDANCE DOCUMENTARY FILM PROGRAM | CINEREACH VITAL
PROJECTS FUND | GUCCI TRIBECA DOCUMENTARY GRANT, TRIBECA FILM
INSTITUTE | FLEMISH STATE OF THE ART