

DPC 2010 - Case Studies

Case Studies Overview	200.000-1 mio Euro	around 2 mio Euro	around 5 mio Euro
Title (country)	"118 318 sévices clients" (F) (and „Le Miroir“ by Ra- mon & Pedro, CH)	"Geliebtes Leben" / "Life, Above All" (SA/D)	"Poupoupidou" (F)
Director	Julien Baillargeon	Oliver Schmitz	Gérald Hustache-Mathieu
Presented by producer	(Pierre Richard Muller)	Bernhard Jasper (DoP)	Isabelle Madelaine
Production company	118 Productions	Dreamer Joint Venture	Dharamsala
Postproduction provider	Swiss Effects, Ruedi Schick	Pictorion - Das Werk, Wolf Bosse	Digimage Cinéma, Tommaso Vergallo
Budget approx. in Euro	600.000 €	1.550.000 €	4.000.000 €
camera	RED	ARRI D-21	Aaton Penelope 2 perf
Post-production/Colour correction in	2K	3K ca.	2K
Format / projection	35 mm/1.85 BetaHD and DCP	M-scope / cinemascope	35mm-Scope-Dolby SRD

118 338 Sévices Clients by Julien Baillargeon, presented by Swiss post-production provider Ruedi Schick (Swiss Effects Film GmbH)





Case study

This is a low-budget film (€600,000) shot on RED. The colour correction was done by the producers themselves on Final Cut. The result was okay but could have been better with a bigger system. Swiss Effects has subsequently done some colour correction, tried to clean up the image a little, but was mainly responsible for the film being put out on 35mm. Artifacts can still be seen during quick movements, and it was difficult to handle highlights.

The RED camera is an economical choice, but it requires an experienced DoP. Shooting with low budget cameras makes post-production an important step in order to get a good quality image on screen. However, since you will not be able to spend a lot on post-production either, you should handle it well from the start. The main problem with the RED camera is that, due to very cheap debayering, you cannot really see on set what you will see on screen (the M-X upgrade is now more reliable). When doing the post-production on your own in Final Cut you might incur a lot of problems. The film will look different on different devices and in different screening situations. It is advisable to go to a post-house, asking how your material looks on their system. You need to calibrate your systems, otherwise you might be surprised by the results on screen and you may have lost a lot of information in the process. If you have scenes which you cannot re-shoot, you should check them in the lab immediately.

Shooting with several RED cameras (for example during a concert) is a real challenge. This is easier with ALEXA, Sony or Panasonic digital cameras. The problem is that each RED is different and may have different software, so check before if they are the same version and have the same codec. Also compare the number of hours a camera has been used. Differences may create trouble. Ask a DIT to check these issues. Anticipate a long time for tests on grading. That said, the new RED cameras have improved, with 10.5 stops instead of just 5.

Le Miroir, by Ramon & Pedro

presented by its Swiss post-production provider Ruedi Schick (Swiss Effects Film GmbH)

Focus on RED One



DIGITAL PRODUCTION CHALLENGE II



After 118 318, which did not totally satisfy SwissEffects, Ruedi Schick presented a second case study in order to show that good results can be achieved with a RED camera and adequate postproduction. *Le Miroir* (showing the life/ageing process of a man in front of a mirror) is a short film involving a lot of post and some CGI. Postproduction provider was present during the shooting because of many VFX. They have also done painting on single images.



Life Above All by Oliver Schmitz

presented by its German post-production provider Wolf Bosse and DoP Bernhard Jasper

Logline

A 12-year-old girl (Khomotso Manyaka) fights prejudice when her family is ostracized by a South African community.



Case study

This €1.55m feature film was shot in Africa on ARRI D21. In the past, dark skin tones have been a problem usually due to the camera's low exposure speed (160 ISO). The camera's main advantage was that it has 12 stops in latitude, and it has an overall 35mm feel – it allows you to look through the lens with its optical viewfinder.

The film was shot digitally with M-Scope (an ARRI proprietary system) and was to be screened in cinemascope 2.35:1. M-Scope uses anamorphic lenses and uses two 16x9 HD frames (1080 x 720 lines) to record a single 4x3 aspect ratio image (1920 x 1440 lines) on a SRW-1 (HDCAM SR tapes). Consequently, any loss of definition and picture quality degradation is avoided.

M-Scope uses the even/odd method, whereby all even lines of the 4x3 images are recorded into the first 16x9 frame and then all odd lines into the second. This way, recorded images (dual HD-SDI 4:2:2) can easily be reconstructed into the original frames at a postproduction workstation by dedicated software.

The exhibition format was 3.8K x 1.4K after a second stretch. By using an anamorphic lens in projection they achieved a true 35mm feel.

They used a DIT in post (for insurance reasons) for the quality check of the tapes. On set they only used a video operator. They had just one camera and one recorder. Recording on HDSR was better than on HDD because tapes have a material quality and it saved time - they didn't have to transfer and store the "new original". Grading was used to achieve different styles.

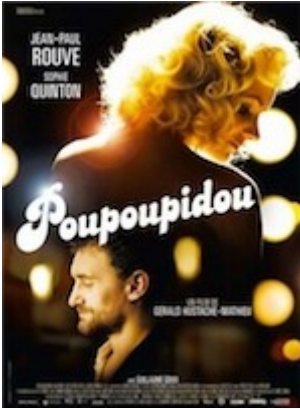
The film was screened in Un Certain Regard at Cannes 2010.

Poupoupidou by Gérald Hustache-Mathieu,

presented by French producer Isabelle Madelaine and post-production provider Tommaso Vergallo (Digimage Cinema)



DIGITAL PRODUCTION CHALLENGE II



Logline

A bestselling crime novelist who is desperately looking for a new story hones his focus on the apparent suicide of a small-town woman, an aspiring model who thought she was the reincarnation of Marilyn Monroe.

Case study

This was a €4m production with 50 days shooting over 10 weeks. They used 12 days for colour grading. The post-production provider was involved during scanning, conforming, color grading and collaborated closely during the shoot. Post was done in 2K.

The choice of 35mm film stock plus a digital post-production was taken based on the scenery and style of the film: there were a lot of exteriors in the snow and they wanted to achieve a certain degree of graininess. Shooting in 4perf and even in 3perf would have made the cost of film stock, negative processing and telecine too high. With 2perf they could economize on film stock and use the Penelope camera, which is small and best-suited for a shoot that took place inside a small car much of the time.

But with 2perf the quality of the lab process is very important and has to be controlled closely. They eventually created their own lab to develop the negative. The colour grading suite had a big screen, so you could really see a difference. Post was done in 2K (4K being used mainly for



DIGITAL PRODUCTION
CHALLENGE II

the integration of VFX or for a later blow-up to IMAX). Doing post in 4K would have cost €35,000 more. A compromise would have been a scan in 4K and subsequent post in 2K.