

DPC 2014 Case Studies

Rosie by Marcel Gisler

presented by Swiss producer Susann Rüdlinger and post-production provider Ruedi Schick,
Swiss Effects Film GmbH



Logline

A successful gay author suffering acute writer's block must leave Berlin and return to Switzerland to care for his aged mother.

Case study

This very personal mid-life crisis film was supposed to be a co-production with Austria, shot over four seasons, but the co-production did not happen and the budget of the film had to be cut by €400,000 to €1.5 million. This necessitated a shortened shoot (30 to 25 days), shooting in one season only, a reduced crew, fewer scenes and all to be shot on digital. These new parameters were a real challenge for the crew, and for a director who had only worked in 16 or 35mm. Plus the weather was erratic, which made the exterior shoots more complex.

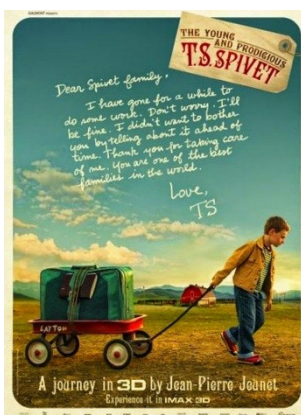


DIGITAL PRODUCTION CHALLENGE II

Nevertheless, production schedule was respected mostly thanks to a long preparation time and a close co-operation with the post-production company, Swiss Effects. Dailies were checked every week: rough cut for crew. The producer had also issued a list of sequences that could be deleted during the editing phase. The director and DoP decided to combine 2 cameras: ARRI Alexa and Sony PDW 800. The post-production company was not convinced by these camera choices. Despite camera tests, the crew kept to their choices because they wanted the film to have a different look. Plus, with the film being shot exclusively in summertime, it was important for them visually to suggest the atmospheres of the different seasons.

Editing was completed in Berlin. There were problems with the mountain scenes (red dots) which should have been handled before being processed. It can happen with sunny scenes. Quality control is key. Using 2 cameras means a different quality, which is always challenging in post. Today Sony 55, with a bigger sensor, would have been a better choice plus an FS7 camera.

The Young and Prodigious T.S. Spivet by Jean-Pierre Jeunet
presented by French post-production supervisor Sidonie Wasserman, and post-production provider Tommaso Vergallo (Digimage Cinema)





DIGITAL PRODUCTION CHALLENGE II

Logline

A 12-year-old cartographer secretly leaves his family's ranch in Montana where he lives with his cowboy father and scientist mother and travels across the country on a freight train to receive an award at the Smithsonian Institute.

Case study

This was a 3D film, a new experience for this demanding director, with its own special peculiarities. The English-language film (a French/Can co-pro) was shot in Canada (Calgary, Alberta and in the studio in Montreal). What was the best solution to bring data from Canada to Paris? Dematerialized workflow (new and expensive) instead of Fedex/courier delivery. But what was absolutely essential was the double-checking of data. 3D means two lenses and double the amount of data.

Jeunet has always worked with the same crew, but this was his first collaboration with DoP Thomas Hardmeier. The director uses storyboards and liked to do everything on set, editing included. But unexpected challenges came up in terms of change of casting (the young actor) and of locations, which had repercussions for the production schedule, and it was not easy to adapt, hence more visual effects were needed.

3D requires a different approach, and to reinvent systems such as hiring intermediate DCPs (about 50 of them) to check the editing. The crew was challenged by language (subtitles), rhythm, depth problems. What's more, the delivery list becomes significant with 3D: 14 master DCPs. It is very important to know in pre-production what material will have to be delivered, and when.

The logo consists of a blue circular graphic made of concentric, slightly offset lines, resembling a target or a stylized eye. To its right, the text "DIGITAL PRODUCTION" is in a smaller, grey, sans-serif font, and "CHALLENGE II" is in a larger, bold, black, sans-serif font.

DIGITAL PRODUCTION CHALLENGE II

In conclusion, what is essential is teamwork and constant dialogue between production, director, the rest of the crew and post-production people, in order to face challenges and take the right decisions at the right moment.

A Blast by Syllas Tzoumerkas

presented by German co-producer Titus Kreyenberg and Greek post-production provider Konstantina Stavrianou.



Log line

Driving furiously along the highway in her 4x4, Maria flees, leaving behind a fire and a suitcase full of money. Yesterday she was an attentive mother and a loving wife, now all that lies ahead is this desolate, endless stretch of road. Today Maria has gone beyond the point of no return...

Case study

From the beginning, there was very strong teamwork between the main Greek producer Maria Drandaki and the German co-producer on this €1.2m film. Kreyenberg freely acknowledged that he does not understand post-production, therefore prefers to delegate. But he stays in daily communication.



DIGITAL PRODUCTION CHALLENGE II

The production challenges were mainly financial. Could the Greek Film Centre pay up? Could the producers find European co-production partners? In 2013, the team visited CineMart and Berlinale, where they had very promising meetings with the Dutch Film Fund, ZDF Arte and sales agents. But still, the funding results were disappointing in Germany, and Eurimages turned down the project...

Thankfully, the Dutch confirmed their interest (via the Netherlands Film Fund and the sales agent Fortissimo)... But Greek television shut down overnight. All this chaotic funding resulted in a reduced budget (€800.000) and many co-producers (4 in Greece, 2 in the Netherlands, 3 in Germany incl. ZDF Arte). Principal photography started late September 2013 and the post was split between the various co-producing countries: the image editing was done in Greece (rough cut) as well as the picture post and final deliveries, the visual effects in Hamburg, sound editing & mixing in the Netherlands - and finally Italy came on board, to cover, among others, post-production extras.

So, thanks to strong relationships and constant dialogue between the co-producers, the shoot and the post-production progressed quite smoothly despite a tight budget and a chaotic funding process.