

DPC 2009 – CASE STUDIES

Coeur animal (Animal Heart) by [Séverine Cornamusaz](#),

presented by Swiss producer Xavier Grin (PS Productions)



Logline

Paul does not appreciate his wife and eventually abuses her in a fit of jealousy.

Case study

Shot with 2 Sony XDCAM-EX1 cameras (35 Mb/s), the Director of Photography (DoP) was Carlo Varini. The weight of this camera is only 2 kilos, so for this reason it is not smart to use the big Angénieux zoom (more than 10 kilos), except if you use a solid rig designed especially. The synchronisation of this type of camera is easy. The second camera was used to shoot the landscape (which itself became a 'character').

A problem with the sound occurred because the cameras were running on 23,98 f/s instead of 24. This problem was finally solved in the editing with Final Cut. A lot of manufacturers don't

The logo consists of a series of concentric, slightly irregular blue circles that create a ripple or target effect.

DIGITAL PRODUCTION CHALLENGE II

tell the truth about the frequency — it is very important to know these tech specs and issues before shooting!

For the theatrical release the material was transferred by a laser scan onto 35mm negative (the result was better than a blow-up from Super16!).

The advantages of the digital shooting were manifold. There were a lot of scenes with animals and for material reasons it was cheaper shooting digitally than on Super16 (cost of the film material!). It allowed for immediate control of the material and immediate editing on set. It also allowed for more flexibility and freedom due to the availability of a second camera. What's, more the cameras were cheaper to rent.

A €1 million Euro film, 10% was spent on postproduction costs.

Carlos by Olivier Assayas,

presented by French producer Raphael Cohen and postproduction provider Tommaso Vergallo (Digimage Cinema)



Plot



DIGITAL PRODUCTION CHALLENGE II

Young Venezuelan Marxist Ilich Ramirez Sanchez (Edgar Ramirez) is recruited by the leader of a Palestinian terrorist organization (Ahmad Kaabour) to perform several jobs in Europe in the early 1970s, culminating in the audacious kidnapping of several OPEC oil ministers.

Case study

After Olivier Assayas came on board to direct, coupled with the decision to shoot on 35mm negative, the film's budget rocketed from €3 million to €15 million, with the film now located across 9 different countries.

The producer had to deliver a 3-part TV version and a feature length version for theatrical release. For the TV version all the footage was telecined in HDcam SR in 4:4:4 10 bits. The theatrical release was done simultaneously in 2K Digital Cinema (DCI norms) and 35 mm print. Therefore the original negative was off-layed from flash to flash and scanned in 2K resolution. The digital color grading on for this version took place in a big screen projection.

Todd McCarthy at indieWIRE: "a dynamic, convincing and revelatory account of a notorious revolutionary terrorist's career that rivets the attention during every one of its 321 minutes... an ever-propulsive style that creates an extraordinary you-are-there sense of verisimilitude, while Edgar Ramirez inhabits the title role with arrogant charisma of Brando in his prime. It's an astonishing film".

Adam Resurrected by Paul Schrader,

presented by its German producer Ulf Israel and postproduction provider,
Lisa Riemer



DIGITAL PRODUCTION CHALLENGE II



Logline

In the aftermath of WWII, a former circus entertainer who was spared from the gas chamber becomes the ringleader at an asylum for Holocaust survivors.

Case Study

An Israeli-American-German co-production with an approximate €10 million budget, shooting took place in Germany, Israel and the USA. The DoP was the young German talent Sebastian Edschmidt. The 35mm negative material was scanned and the delivery of the rushes was made on DigiBeta.

Editing took place in Romania, Germany and USA (Paul Schrader) on AVID Adrenaline which proved very speedy, even on effects in 10-bit real time. The work on the 130 shots which asked for VFX treatment started already before the final cut. It was scanned on 2K in 25f/s.

The workflow plan was delivered by PICTORION–Das Werk. They developed their own database for the post-production and for the visual effects (VFX) as well as a kind of To-Do-List.

Lisa Riemer believed that traditional film stock will continue to be used, and that this kind of workflow (35mm negative – rushes on DigiBeta – offline editing on AVID – scan on 2K – add VFX (2K) – colour grading 2K baselight – transfer to 35mm and to other masters) will continue. Ulf Israel is convinced that digital shooting can (mis)lead to less planning, generation of too much material, and a lack of concentration – all of which means more budgetary spend.



DIGITAL PRODUCTION CHALLENGE II

Nos Résistances by Romain Cogitore,

presented by French producer Tom Dercourt and French post-production provider Tommaso Vergallo (Digimage Cinema)



Plot

Summer 1944, Racine, a 19-year old first-aid worker, is called upon to help a wounded fighter in a remote camp of the French resistance. But when he gets there he discovers a wild and disorderly bunch of young men. Between love, trials, and survival, Racine is propelled into learning life the fast way.

Case study

With a €2.7 million budget, 30% was spent on post-production and the finishing. This was director Romain Cogitore's feature debut.

Shooting took place in France with the highly problematic RED ONE camera. Test shots were made with some actors in similar sets to the original ones and then the material was sent to 4 different labs in 3 countries. Even though all results were very bad they decided to shoot in HD anyway. The director: "The story is strong, the actors are great ... and that's all that counts."



DIGITAL PRODUCTION CHALLENGE II

They had some ergonomic problems. The camera's weight was about 5 kilos but they had to use a big and heavy zoom. They balanced the camera by adding 4 kilos at the back end. For security reasons four backups were made on the RED space system and one for the editing.

The post-production and the finishing schedule was designed on an Excel file. The colour grading was made on 2K within about 80 hours (2 weeks) for the digital cinema projection (DCP, compressed with JPEG2000) and in 2 days for the HDTV master. The encoding with JPEG2000 of a feature length movie costs about €10,000 and a DCP master €6-8,000 (including picture, sound, language and subtitle versions, etc.).

Giulias Verschwinden (Julia's Disappearance) by Christian Schaub,

presented by Swiss DoP Filip Zumbrunn and the postproduction provider Ruedi Schick (Swiss Effects).



Logline

A comedy about aging, youth and other eternal truths...

Case study



A €1.7 million Swiss-German co-production with major spending on the actors and the least possible amount on technical costs.

The shooting took place mainly in the studio using Blue or Green Screen. The preparation was very intense with the director, the art director and the DoP, who tested the whole workflow with the post-production lab - they even tested clips in movie theaters on big screens. The film was shot with two Panasonic HPX500 cameras (full HD stretched). It is a semi-professional camera with an adapter for 35mm lenses. With this camera what you see on the monitor is what you see at the end of the process. There were scenes of 8-9 minutes duration. The film was shot within 22 days.

The shooting was taking place without the involvement of the lab, which was going to take over after the final cut. There was a 7-day period of colour grading. The editing took place at the production company on AVID.

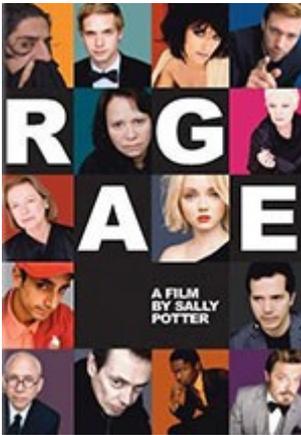
Conclusions: They only tested 3 linear cameras. The crew, especially the DoP, had to feel comfortable with the camera and the whole technique. It was very important to check immediately the result on the 19" screen on the set. This is possible with these kinds of camera. The great advantage in digital shooting is the possibility to shoot simultaneously with several cameras with very small additional cost.

Rage by Sally Potter

presented by its producer Christopher Sheppard and the French postproduction provider Tommaso Vergallo (Digimage Cinéma).



DIGITAL PRODUCTION CHALLENGE II



Case study

A British production of a 0,4 million Euro budget; greater cost for the postproduction than for the shooting.

The shooting took place in a studio, the acting was set in front of a green screen.

The film was shot with the Panasonic camera AG-HVX200 P2 DVCPRO-HD which cost about 3500 Euro. Sally Potter was directing the actors and operating the camera. The DoP was setting the lighting. The crew consisted of 5 people, one of them was a Digital Imaging Technician (DIT), Sally was testing the workflow very intensively. The goal was to get a 35mm print for theatres and festivals (subsidies from British Council possible for such releases), a DVD master and a transfer for mobile phones (a "film" with a kind of episodes). The first step for a security copy was made on a Power Book. It was the DIT's responsibility to guarantee the security recording

(discs, harddrives, cards, etc.) and the connection to the postproduction provider. This camera allows to work directly with AVID, FINAL CUT or PREMIERE for the editing.



DIGITAL PRODUCTION
CHALLENGE II

Tommaso (Digimage Cinéma) and Christopher (producer) had already worked together before. Digital production allows to change nearly everything. There were two hours of special effects to handle — the whole movie! The background behind the actors was replaced by a colour which fitted with the mood of each of the characters. Sally Potter is a perfectionist and tried to change a lot. She wanted to have the look of a film like it would have been shot with a mobile phone but without having this poor quality. She drove the technicians nearly crazy. For the reason of the very limited budget, she had to do the grading mostly by herself in the editing room. Digimage Cinéma finally graded the film within 5 days instead of the 20 for such productions.

Christopher (producer) recommends: as some of the goals couldn't be reached, you should not trust the DoP's choice of the camera alone. You should also ask:

- the Digital Imaging Technician
- the "Lab" like Digimage Cinéma, Swiss Effects...
- the sound engineer
- yourself and some others e.g. about the ergonomics of the camera etc.

Think from the end to the beginning: (A) What is needed for the exploitation of the film (theatrical release, tv, DVD, BluRay, digital cinema, etc.)? (B) Choice of postproduction provider. (C) Planning of the shooting.