



## DIGITAL PRODUCTION CHALLENGE II

### Review of the 2009 Participants' Projects

The projects were pitched by 8 of the participants: synopsis, production, technique. The experts and the tutors were commenting on the presentations and the participants got some advice and/or solutions for their problems.

#### Participant's Project 1: SUERTE CABALLERO

**Producer** BRM Production

**Director** Georges Birtschansky

**Country** France

**Genre** Feature film

**Total budget** 3' 150' 000 Euro

**Postproduction budget** 275' 000 Euro

**Camera** open

**Pitch** The story of a young french mountain guide starting a new life in Peru.

**Review** This first project was mainly in the "mind" of its director/producer who hopes that it will be a French-Peruvian-Spanish coproduction. At this stage of the production, it was impossible to consider shooting and postproduction options. But it was helpful for all participants to see and hear that such dreams still exist.

#### Participant's Project 2: SOMEWHERE IN PALILULA

**Producer** Tudor Giurgiu

**Director** Silviu Purcarete

**Country** Romania

**Genre** Feature film

**Total budget** 1' 620' 000 Euro

**Postproduction budget** 254' 000 Euro

**Camera** Red One

**Pitch** Romania, the 60s. Serafim, a young doctor, gets his first job in Palilula, a little lost town. He encounters there a world full of weird characters, isolated in drunkenness, feasting,



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and orgy. Will he survive to all Palilula's temptations? A movie with references like Fellini and Greenaway.

This Romanian project failed in getting a French or a German partner. They already spent 900.000 Euro in a 8 weeks shooting in Red (instead of the planned 6 weeks) and now they are looking for the financing of the postproduction. The producer attended the workshop to share experiences about the postproduction of Red rushes, not well known and managed in Romania.

### Review

### Participant's Project 3: ALLES WAS DU WILLST

**Producer** Neos Film / Marco Dreysse

**Director** Stefan Hering

**Country** Germany

**Genre** Feature film

**Total budget** 1'695'000 Euro

**Postproduction budget** 105'000 Euro

**Camera** Red One / Sony XDCam

**Pitch** Erik seems to be a young man with nothing out of the ordinary. However, with his voice he can ignite a concert hall: he is a real stage animal!

This German first film project will be shot with 8 cameras (live concert mixed with stage performance). Furthermore, the tv station (coproducer) will shoot a tv feature. The producer will try to get access to this material, too. The experts suggest to stay with the Sony EX3 cameras and not to mix it with the RED ONE. The postproduction (especially the grading) will become easier. The mix of cameras is no problem if the different results are adapted to the "character" of the scenes.

### Review

### Participant's Project 4: ANDERMATT

**Producer** Docmine Productions / Patrick M. Mueller & Heikko Böhm

**Director** Michael Spindler & Leonidas Bieri

**Country** Switzerland

**Genre** Documentary 90'



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**Total budget** 550' 000 Euro

**Postproduction budget** 100' 000 Euro

**Camera** Sony XDCam

**Pitch** The destiny of a swiss mountain village which has accepted an enormous building project which will change its whole environment.

**Review** This documentary (a long-term project, 70 days of shooting within 5 years, shooting of one image per day is one element of this project) is a Swiss-German coproduction with the postproduction in Germany. The goal is theatrical, BluRay and tv releases. Therefore, they will produce a DCP (and eventually a blow-up on 35mm) and they will store the whole on HDCAM-SR. Some of the problems are: How to save 15TB for 5 to 7 years? How to handle the double back-up (1 for the director and 1 for the production company)? The experts' suggestions: save on LTO (tape system), never save on harddiscs alone, harddiscs are reliable for 3 to 5 years only. But the LTO-saving-system cost are about at 50.000 Euro. One of the big problems: saving systems are changing all the time, in 5 years your choice will be outdated. For this reason you have to talk with hardware specialists and with archive and postproduction people before deciding how to save your huge amount of material, and you have to be ready to change that system later.

### **Participant's Project 5: ALEGRIA**

**Producer** Gona-Pac Media / Diana Paz

**Director** Lucinda Torre

**Country** Spain

**Genre** Feature film

**Total budget** 1' 360' 000 Euro

**Postproduction budget** --- Euro

**Camera** Red One

**Pitch** First half of 20th century, North of Spain, between mines, civil war and repression, the story of a girl who dreamed that the world could be changed.

**Review** This Spanish feature film — documentary style project will be shot with RED cameras for



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financial reasons and for being able to use cinema lenses as well as having the possibility of editing on the set. At the end the producer will need a 35mm print for theatrical release. His main worries are the data handling and saving as well as the VFX which have to be implemented. The experts suggest that all the cameras have to be checked. The RED cameras are never built the same way: the RED is like a computer, you can continually download new version of software and so, no camera has the same soft! But it will be possible to handle the VFX problems if the movie is shot in 4K. Debayer must be done in 4K and the post can be done in 2K. The producer should think about the fact that the RED camera is weak on high speed shooting, in terms of resolution.

### **Participant's Project 6: TILT**

**Producer**           Borislav Chouchkov

**Director**           Viktor Chouchkov Jr.

**Country**           Bulgaria

**Genre**             Feature film

**Total budget**     --- Euro

**Postproduction  
budget**            --- Euro

**Camera**            Red One

### **Pitch**

A love story set against the backdrop of the rapidly changing political and social environment of Bulgaria in the late 80's and early 90's. Can this love survive the challenges of emigration, a violent homeland and immoral social atmosphere thanks to a gang of good friends and their adventurous spirit.

### **Review**

TILT was shot between 13 March and 10 May 2009 in Sofia (Bulgaria) and Heiligenstadt (Germany). The film was shot with Red One and is currently at the stage of post-production. The project was supported by MEDIA, Bulgarian National Film Center, Bulgarian National Television, Mitteldeutsche Medienförderung (Germany), Sofia "Culture" Fund, Eurimages, NIPKOW, ScripTeast. This Bulgarian first film production is looking for a postproduction lab in Germany which should become the German coproducer. The producer attended the workshop for the simple reason to learn and to find ideas how to get a German partner



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### Participant's Project 7: DAS GLÜCK DIESER ERDE

**Producer** Satel Film / Heinrich Ambrosch

**Director** Holger Barthel

**Country** Austria-Germany

**Genre** TV serie 13 x 48'

**Total budget** 7' 600' 000 Euro

**Postproduction  
budget** 250' 000 Euro

**Camera** Super 16

**Pitch**

Catherine is a successful management consultant. Almost overnight, she becomes the new director of Piber stud, the Mistress of hundreds Lipizzaners. A one million company with dozens of employees in the hands of a woman for the first time ever in hundreds of years, glorious history of the stud.

**Review**

This Austrian-German project is a 7 million Euro tv series with a planned shooting of 6 minutes per day on HD. Parts has to be shot on Super 16. The experts explain how to reduce the Super 16 grain in working with the brand new ARRI system "relativity". With such technique the Super 16 film could easily implemented in the HD material.

### Participant's Project 8: DIE GENOSSENSCHAFT

**Producer** Tilt Production / Kaspar Winkler

**Director** Walter Feistle

**Country** Switzerland

**Genre** Feature film

**Total budget** 1' 405' 000 Euro

**Postproduction  
budget** 160' 000 Euro

**Camera** Red One or SI-2K

**Pitch**

Tom, Ritzel and Andy have been bike courriers for 20 years. But now there is competition: the Messenger Girls, younger, quicker and better looking.

**Review**

This Swiss action-comedy project with 20% scenes on bikes in real city traffic should be shot with the RED ONE. The goal is a theatrical release with a DCP and a 35mm print. For



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the action scenes they need a very small camera with the possibility to fix it on the bike or the helmet of the biker etc. The expert suggest to shoot with the SI-2K camera which was used for the shooting of "Slumdog Millionaire". This camera system provides the producer of such a project with everything they will need. And there is a company of some young specialists in Munich which is renting this camera system and doing a good job in consulting ([www.pillefilm.de](http://www.pillefilm.de)). The young Swiss producer is surprised and satisfied.