

2010 Participants' Projects Details (original plans)

The projects were pitched by 9 of the participants: synopsis, production, technical aspects. After all presentations were finished, the experts and tutors commented on chosen issues which were common to all presentations. They also responded to specific questions of the participants.

Producer	Andra Maria Matresu, Indefinable Film, Romania / Germany
Title	The SMS
Logline	She is on the peak of her career. Unbreakable – she seems to be. But the past chases her. The tumor she was diagnosed with 10 years ago, did not recidivate this time. But worse: it spread out into terminal cancer. What is she going to do now? Faced with this reality, she decides to ignore her inner fear and life disappointments by turning them into obstacles meant to only make her stronger. “Life is testing me again. Most people only get scared because they have too much imagination. So, just don’t imagine what could happen!”
Length of the film	90' -110'
Genre	Fiction, Philosophical dramatic thriller
Budget	600.000€-1.000.000 €
Film stocks	HD
Camera	RED One MX, DSLR Canon D5 and D7, Sony Alpha 55
several cameras?	no
Aspect ratio	1,85
Number of persons in the shooting crew	20-30
Number of shooting weeks	8-10 weeks
Multi track recording	yes
tests planned	Actors, Digital cameras, Light, Sound, Workflow
Dailies checked	On set, in post
VFX planned	no
Postproduction planned with	With a post-production provider

The logo consists of a series of concentric, slightly irregular blue circles that create a ripple effect, centered around a small dot. To the right of this graphic, the text "DIGITAL PRODUCTION" is written in a light, uppercase, sans-serif font. Below it, "CHALLENGE II" is written in a larger, bold, uppercase, sans-serif font.

DIGITAL PRODUCTION CHALLENGE II

Post workflow	Digital intermediate (D.I.)
Because of	Colour grading, creative freedom
Length of postproduction phase	up to 16-18 weeks
Distribution channel	Theatre, TV, Internet, Mobile devices
Territories	National, International
Delivery medium	DCP
promotion strategy involving social networks?	yes, University, hospice, NGO-s, European Social Fund etc
Producer	Irena Markovic, Focus Media, Croatia
Title	Tereza33
Logline	<p>Tereza is 33 years old and lives in Split, with her husband Marko, 37. Over the last three years she lost three babies, every time in an early stage of the pregnancy. She suffers very much and is under a huge psychological pressure, especially since her sister – already a mother of three – and her parents don't know anything about her former miscarriages. They believe that she has never really wished to become a mother. Her doctor advises her to stop trying for children, and to adopt instead. But Tereza, who is an adopted child herself, wants to give birth to her own baby, and cannot grapple one more disappointment.</p> <p>Her family and her husband are convinced she is still pregnant, and Tereza grabs for the last possible weapon – sex with other men, sacrificing herself and risking her relationship with Marko. All her attempts end without a result, until Vedran, whom she denies sex, forces himself on her. Only after the rape she stays pregnant...</p>
Length of the film	90'
Genre	Fiction
Budget	700.000€
Film stocks	HD
Camera	SONY 900R – 900/3
several cameras?	no



DIGITAL PRODUCTION CHALLENGE II

Aspect ratio	1,85
Number of persons in the shooting crew	50
Number of shooting weeks	6
Multi track recording	yes
tests planned	Actors, Digital cameras, Light, Sound,
tapeless recording	no
Dailies checked	On set,
VFX planned	no
Postproduction planned with	With a post-production provider
Postproduction manager planned	no
Post workflow	Digital intermediate (D.I.)
Because of	Colour grading
Length of postproduction phase	3 months
Distribution channel	Theatre, TV, Internet
Territories	National, International
Delivery medium	35mm. blu ray/DVD, Broadcast Master
promotion strategy involving social networks?	yes

Producer **Bogdan Craciun, Libra Film Productions, Romania**

Title **The Japanese Dog**

Script was developed in ScriptEast training course. Debut of a young director.

Logline

An old man, widowed by the recent floods, and his son, who has been living in Japan, see each other again for the first time in twenty years. Both their expectations run high, but they are far from surpassing reality.



DIGITAL PRODUCTION CHALLENGE II

The brief reencounter allows us to hope that the present which the old man receives before the parting, a Japanese Robodog, shall change both their lives for the better.

Length of the film	90'
Genre	Fiction
Budget	550.000€
Camera	RED One MX
Aspect ratio	1,85
Number of persons in the shooting crew	60
Number of shooting weeks	4
Multi track recording tests planned	no
tapeless recording	Yes
Who is in charge of the data management	A special person, equipped properly.
Dailies checked by	On set the same person who downloads and stocks the material.
VFX planned	no
Postproduction planned with	homemade
Postproduction manager planned	no
Post workflow	Digital intermediate (D.I.)
Because of	Digital acquisition, Colour grading possibilities
Length of postproduction phase	4 months
Distribution channel	Festivals, Theatre, TV, No Romanian theatrical release planned, seek EU distribution
Territories	National, International



DIGITAL PRODUCTION CHALLENGE II

Delivery medium 35mm print, DCP

**promotion strategy in-
volving social networks?** Yes

Producer Peter Badac, nutprodukce, Czech Republic

Title Earth Attacks!

Logline Earth Attacks! shows how xenophobic people on Earth are to aliens from other planets, who came to us from their interplanetary empire to share a better way of life. Their homeland had collapsed in the meantime and they stayed to live with us on our planet and they had to accept our way of life.

Director Andrew Bond

Length of the film 90 min

Genre Feature mockumentary, Fiction, Documentary

Budget 900.000€

Camera RED One MX

Aspect ratio 1,66

**Number of shooting
weeks** 5 week to be shot in Estonia and Czech Republic

Multi track recording yes

tests planned Actors, Light, Special effects

tapeless recording Yes

Who is in charge of the loader or videooperator

data management

Dailies checked On set

by loader and continuity

VFX planned yes

**Postproduction
planned with** With a post-production provider



DIGITAL PRODUCTION CHALLENGE II

Postproduction manager planned	Yes
Post workflow	Digital intermediate (D.I.)
Because of	Digital acquisition, Colour grading possibilities, Easier integration of visual effects, digital distribution
Length of postproduction phase	6 - 10 months, depends on the number of visual effects
Distribution channel	Theatre, TV
Territories	National, International
Delivery medium	35mm print, DCP, Blu-ray/DVD, Broadcast Master
promotion strategy involving social networks?	yes
Producer	Sinisa Juricic, Croatia
Title	Decision Ricochet
Logline	This is the story of a Croatian blues artist that goes by the name of Bebe na Vole. The only thing he ever cared was being busy singing „like a fool“ and creating his own music. He never did mind dancing the winter away, either, and that's what makes his story authentic. His musical attitude and performance is one of a kind in the sea of Croatian blues artists and aficionados. On the trail of Robert Johnson, Leadbelly, Big Joe Williams, Nina Simone and R.L. Burnside, his rather unconventional heroes he stays true to the genre and dedicated only to music as an art of expression. «He's living the blues but doesn't live from it».
Length of the film	52 / 75'
Genre	Documentary
Budget	
Camera	DSLR Canon D5 and D7, we found out that in terms of mobility and work under low light - DSLR cameras are superior. With proper set of lenses and movable crew, it strikes gold. Very important feature to mention - after some time subjects forget they are being filmed, thinking it is still camera. Precious.. Canon DSLR's are per-



DIGITAL PRODUCTION CHALLENGE II

fect, they fit easily in hand, don't need to big crew, it is easy to move with it and range of products that are supporting it is getting bigger every day, from steady-cams to dollies, from lenses to matteboxes and follow focuses..

several cameras?	yes
Number of persons in the shooting crew	2
Number of shooting weeks	6
Multi track recording	yes
tests planned	Digital cameras, Light, Sound, Workflow
tapeless recording	Yes, because backing up is fast and reliable, we did not have any problems during shooting so far
Who is in charge of the data management	camera assistant
Dailies checked	On set, in post, onoe set it will be camera assistant and in post-production - technician who is loading material in the edit suite
by	the same person who downloads and stocks the material.
VFX planned	no
Postproduction planned with	With a post-production provider, DSLR picture needs good color correction, it is available and it is not expensive
Postproduction manager planned	yes, we need someone who is controlling all aspects of post-production, someone working closely with film editor and fulfilling all of her/his needs
Post workflow	Digital intermediate (D.I.)
Because of	Colour grading possibilities
Length of postproduction phase	up to 6 months, including the editing
Distribution channel	Theatre, TV, community screenings
Territories	National, International
Delivery medium	DCP, Broadcast Master
promotion strategy involving social net-	yes



DIGITAL PRODUCTION CHALLENGE II

works?

Producer **Albena Kovatcheva, Bulgaria**

Title **I Worked for Radio Free Europe**

Logline The US-funded Radio Free Europe broadcasted in Bulgarian language from 1950 to 2004. From the first years of the broadcasting the radio was declared by the communist government an enemy to the Bulgarian state. However, it was listened to by a huge number of people during all these years despite of the ban and the interception of the emissions.

Three Bulgarian journalists have worked for the radio in different historical periods. They have been rich, popular, free and outsiders. They have been mythologized and demonized. But what happened with their families and how the Radio changed their life? The film will reveal for the first time their personal stories.

Director Diana Ivanova

Length of the film 90' (52' tv)

Genre Documentary, Use national TV archives and private archive material

Budget 1,85 Mio €, Looking for co-production partners

Camera SONY PMW-X1 / X3, JVC GY-HM 100

Aspect ratio 16:9

Number of persons in 6

the shooting crew

Number of shooting 6, shoot in Bulgaria, Germany, Czech Republic, USA
weeks

Multi track recording yes

tests planned Digital Cameras, Sound, workflow

tapeless recording Yes, Because of the possibility to have direct access to all the rushes and to review and check sequences the same day of the shooting and even on set.

Who is in charge of The DOP and the camera assistant
the data management



DIGITAL PRODUCTION CHALLENGE II

Dailies checked by	On set The DOP and the camera assistant
VFX planned	no
Postproduction planned with	With a hybrid system: “Homemade” for the picture editing; small “project” studio for the sound editing; color grading in postproduction studio; final mixing in post-production studio
Postproduction manager planned	no
Post workflow	Digital intermediate (D.I.)
Because of	Digital acquisition
Length of postproduction phase	12 to 14 weeks
Distribution channel	TV, theatrical screening in festivals
Territories	National, International
Delivery medium	Bluray/DVD, DCP, Broadcast Master
promotion strategy involving social networks?	yes
Producer	Carmen Manu, Romania
Title	The Black Sparkle
Logline	<p>A dramatic story that takes place in what one may call “Heaven on Earth”: the Danube Delta. While European values concern about people, economical struggles in a far away village at the edge of Europe reveals another fight: the fight for survival. Compared to diamonds when it comes to value, caviar is surrounded by the same economic games that only enrich a few. The fishermen from the Danube Delta villages get almost no benefits from this trading. Since 2006, sturgeon fishing has been prohibited by the Romanian law for 10 years. And this is the only source of living for this people. So, they are doomed to become poachers! Doomed by poverty. Doomed by the lack of chances. The fishermen living in the Danube’s Delta truly find themselves, both socially and geographically at the end of Europe.</p>



DIGITAL PRODUCTION CHALLENGE II

Length of the film	70'
Genre	Documentary
Budget	100.000 €, This is bound to rise after the DPC experience because of post and data management...
Camera	Sony HDCAM 790 - 750
several cameras?	no
Aspect ratio	Anamorphic 2,35
Number of persons in the shooting crew	7
Number of shooting weeks	12
Multi track recording	yes
tests planned	Digital cameras, Light, Sound, Workflow
tapeless recording	Yes
Who is in charge of the data management	Assistant director.
Dailies checked by	On set, in post Assistant director.
VFX planned	no
Postproduction planned with	hybrid system
Postproduction manager planned	no
Post workflow	Digital intermediate (D.I.)
Because of	The quality of the final product.
Length of postproduction phase	30 days.
Distribution channel	Theatre, TV, Internet
Territories	International
Delivery medium	DCP, Broadcast Master
promotion strategy in-	yes



DIGITAL PRODUCTION CHALLENGE II

volving social networks?

Producer

Daniel Méndez, Spain

Title

Tomorrow I could be Dead

Logline

Fights, acrobatics, jumps and death were the daily routine of the "old school" stuntmen and their coordinators. Those men, essential part of the action sequences, gambled with their lives each and every time they stood in front of a camera. Their profession, literally, put a price on their lives: the higher the risk, the higher the reward. Amongst the best, a bunch of Spaniards. They started their careers in the mid 50's around Madrid and Almeria, at those days an important stronghold of the film industry. "Tomorrow I could be dead" recalls the story of these men, half brave, half crazy who have become part of history of cinema and who, thanks to their profession-filled with anecdotes- and their adventurous condition reveal themselves as extremely interesting characters whose stories still await to be told.

Length of the film

80-90'

Genre

Documentary, get some archive material from Spanish TV

Budget

300.000 €, spend a lot on archive material, different formats are problem

Camera

RED One MX, DSLR Canon D5 and D7, due to the nature of the documentary which will include numerous film clips and archive footage in combination with the recorded interviews. Want to use RED for stuntmen because of movement.

several cameras?

yes

Aspect ratio

1,85

Number of persons in the shooting crew

15

Number of shooting weeks

3 weeks

tapeless recording

type of camera (RED One)

Dailies checked

On set,

VFX planned

yes

Postproduction

With a post-production provider

The logo consists of a series of concentric, slightly offset circles in shades of blue, creating a spiral effect. To the right of the logo, the text "DIGITAL PRODUCTION CHALLENGE II" is displayed in a clean, sans-serif font. "DIGITAL PRODUCTION" is in a smaller font size and all caps, while "CHALLENGE II" is in a larger font size and all caps.

DIGITAL PRODUCTION
CHALLENGE II

planned with

Post workflow Digital intermediate (D.I.)

Because of Digital acquisition

Length of 5-6 months

postproduction phase

Distribution channel Theatre, TV, Internet,

Territories National, International

Delivery medium 35mm

**promotion strategy in-
volving social net-
works?** yes

Producer **Klaudija Kairaityte, Lithuania**

Title **Merry-Go-Round**

Logline "Merry-Go-Round" is an interactive 3-D Stereoscopic comedy for family and an incredible adventure in the Amusement Park. We follow the two kids Mark and Mery who likes to laugh a lot. Maybe a bit too much. The goal of the game is to stop Mary creating havoc.

Length of the film 40'

Genre Fiction, Documentary, Stereo 3D

Budget 155.000€

Camera Panasonic AG-3DA1 Full HD 3D Camcorder

several cameras yes

Aspect ratio 1,85

**Number of persons in
the shooting crew** 4

**Number of shooting
weeks** 6

Multi track recording no

tests planned digital cameras Workflow

tapeless recording no



DIGITAL PRODUCTION
CHALLENGE II

Dailies checked by	in post the same person who downloads and stocks the material.
VFX planned	yes
Postproduction planned with	homemade
Postproduction manager planned	yes
Because of	Digital acquisition, Colour grading possibilities, easier integration of VFX
Length of postproduction phase	20 weeks
Distribution channel	Theatre, 3D projection, Internet
Territories	National, International
Delivery medium	DCP, blu-ray/DVD