

DPC 2011 Case Studies

Case Studies Overview	200.000-1 mio Euro	around 2 mio Euro	3D Film
Title (country)	"dating lanzelot" (DE/CH)	"une estonienne à paris" / "a lady in paris" (FR/EE/BE)	"blåfjell 2" / "magic silver 2" (NO)
Director	Oliver Rihs	Ilmar Raag	Arne Lindtner Ness
Presented by producer	René Römert	Gilles Sacuto	Jørgen Storm Rosenberg
Production company	Port-au-Prince Film and Kultur produktion (D)	TS Productions	Storm Rosenberg AS
Postproduction provider	Swiss Effects Film GmbH, Ruedi Schick	Digimage Cinéma, Tommaso Vergallo	The Post Republic, Michael Reuter
Budget approx. in Euro	450.000 €	2.600.000 €	4.000.000 €
Camera	Canon 5D & Panasonic full HD	ARRI ALEXA	RED
Post-production/Colour correction in	2K	2K	SI 2K
Format / projection	35 mm/1.85 and DCP	35mm/1.85 – 4 perfs / DCP	2D and 3D

Dating Lanzelot by Oliver Rihs

presented by German producer René Römert (Port-au-Prince Filmproduktion) and post-production provider Ruedi Schick (Swiss Effects Film GmbH)



DIGITAL PRODUCTION CHALLENGE II



Logline

Single guy Lancelot is looking for a serious relationship but is continually frustrated by the internet choices made for him by his flatmate Milan.

Case study

At first, *Dating Lancelot* was a low budget web project (€115,000), developed with an Internet portal, hosted by German Telecom with 50% support from 50% MedienBoard Berlin-Brandenburg. It was an 8-episode fictional comedy webisode about Internet dating (15 mins per episode), shot was shot in 23 days with Canon 5D and Panasonic (giving a different style to some scenes, but not without difficulties for the DoP), and in full HD.

From the very beginning, the producer and director had the idea to turn it into a feature film. They knew they did not have the necessary funding to shoot and post-produce it as a cinema production (home lab etc) but were hoping that the material could be used. Luckily enough, the post-production company Swiss Effects Film GmbH were interested and boarded the project. As did German TV, in the form of ProSieben. The budget increased to €450,000 which enabled the producer to cover all feature production and post-production costs.

Most of the material (about 40 hours of raw material) was shot - but in different formats, with 3 different editors working on it. Final Cut Pro had been used, and a two-computer system was



DIGITAL PRODUCTION **CHALLENGE II**

built at the production site. But there was no calibration (grading), and there were problems with sound. So it was a real challenge for Swiss Effects. That said, bearing in mind the subject and the style of the film, imperfections could be more easily incorporated. It took half a year to arrange the material, add animation, and to work on the grading, sound design and new music. All in all, it was an excellent feat of collaboration between the production lab and the post-production provider.

Major lessons were learned. Avoid mixing formats, leave the workflow as open as possible in order to be able to go back to the source. And separate the sound and picture workflow duties.

A Lady in Paris (Une Estonienne à Paris) by Ilmar Raag

presented by French producer Gilles Sacuto (TS Productions) and post-production provider Tommaso Vergallo (Digimage Cinema)



DIGITAL PRODUCTION CHALLENGE II



Logline

Anne leaves Estonia to come to Paris and care for Frida, an elderly Estonian who emigrated to France long ago...

Case study

A co-production between France, (70%), Estonia (20%) and Belgium (10%), the film was shot in 38 days - 35 in Paris and 3 in Estonia, in March/April 2011. DoP Laurent Brunet proposed shooting on ARRI Alexa (although producer Sacuto was a novice with this camera). Clips were screened to illustrate the camera's adaptability. The first was a night-time exterior in Estonia, replete with snow and carlights. The second was an interior in Paris with tricky lighting in the flat and too much natural light floodin in from outside. Both indicated the sensitivity of the camera, and its fluidity.

There was constant communication with the lab, from the very beginning. This was an Alexa project but within a traditional 35mm setting, with a clap for each take. The SxS cards were sent to Paris with back-up dailies. DoP Brunet shot logorhythmically and there was no digital grading during shooting. There was no DIT operator (the DoP checked the image), just a camera operator. This was, Sacuto underlined, an old fashioned, linear workflow. This was the choice of Brunet based on the story - he wanted to support the director's approach focusing on the actors as much as possible. Shooting with the Alexa seemed much more appropriate.

The benefits of shooting with the Alexa weren't just financial. Several DoPs prefer this camera for reasons of comfort and its adaptability to the myriad styles deployed in a given film.

Blåfjell 2 / Magic Silver 2 » by Arne Lindtner Ness

presented by Norwegian producer Jørgen Storm Rosenberg and German post-production provider Michael Reuter



Logline

Bluerose the mountain queen wants to find the blue trumpet somewhere located in the grey mountain in order to change the severe weather.

Case study

This €4m production was a sequel to the successful children's action adventure *Magic Silver*, produced by Storm Rosenberg AS, that sold to 50 countries. Why a 3D sequel? Because it is a wonderful tool to tell the story more in a more lively and entertaining fashion. That said, the producers encountered resistance within Scandinavia labs, who said it was not for them.

Luckily enough they saw a British 3D film that they admired, met the producers to know more about their experience and the post-production companies they've worked with. This



established first contact with Post Republic, based in Germany. Teamwork is key, they concluded, especially on low budget films for 3D in Europe (the film was originally budgeted at €3m). The budget increased to €4m due to the bigger crew needed for 3D and other direct costs such as equipment and CGI. Indirect costs are mostly linked to the 2 necessary versions for distribution, ie 2D and 3D, on DCP.

Already at script stage, lots of elements had to be discussed and taken into consideration. The film had been storyboarded. The mining sequences were complicated, and significant preparation was required. The production worked with Vision 3 (UK) for the crew. The stereographer used his own crew) Two digital cameras were used, with a synchronising unit needed to synch cameras. But it did not work all the time and some scenes had to be reshot, a situation that was not so easy to handle with vis-à-vis the insurance company. It is imperative to work with an experienced crew who can spot and evaluate problems.

In post-production, imperfections caused by rig sizes had to be corrected, calling for special processes to remedy colour, synch and geometrical inconsistencies and then to manipulate stereoscopic in post (depth grading and sweetening, ie smoothing convergence/interocular differences from cut to cut).

It was, all agreed, a fascinating, challenging experience. It is important to choose the right provider(s) and to establish a constant dialogue from a very early stage. Equipment has already significantly evolved since the shoot of the film. What's more, rental companies, post-production labs and providers have gained in experience. Prior research and investigation is recommended as well as the most realistic estimate of budget to decide whether a 3D adventure is worth it. It is important to determine if the film is really more profitable in this format?