

2011 Participants' Projects' Details

The projects were pitched by 9 of the participants (5mn each): short synopsis, production, technical aspects and challenges. At the end of each presentation, the experts and tutors made comments on the production and post-production plans and identified some key issues to be developed during the workshop. Two specific moments were scheduled in the programme to further discuss the projects' workflows and challenges.

Producer	Ieva Buzinskaite, PI Filmuva, Lithuania
Title	Beard
Short synopsis	<p>Fairy tale of modern jokes</p> <p>In the city of Vilnius infused with contemporary magic, miraculous kiosks work 24/7, nocturnal butterflies dance in the lamplight, and the beardless programmer Domas struggles through his daily life while sharing it with his wild and extravagant twin, the sailor Dymon.</p> <p>Meanwhile, the philosophically inclined cat Mephistopheles not only comments on the situation, but also provides his share of good advice.</p>
Director	Jonas Trukanas
DoP	Ronaldas Buozis
Length of the film	30mn (short)
Genre	Fiction, modern fairy tale
Budget	72.000€
Camera	RED One MX, RED Epic (economic choice)
several cameras?	No
Aspect ratio	1,66 ? 1,85 seems more appropriate
Post-prod/Colour correction	2K
Number of persons in the shooting crew	60-70
Number of shooting weeks	2 weeks
Multi track recording?	No



DIGITAL PRODUCTION CHALLENGE II

tests planned Yes. Actors, Make-up, Digital cameras, Light, Sound, Workflow

Tapeless recording Yes

Who is in charge of the data management ? By the post-production manager + assistant

Dailies checked ? On set, in post

VFX planned Possibly

Postproduction planned with a post-production provider. A post-production manager hired from the beginning too.

Post workflow Digital intermediate (D.I.)

Because of Digital acquisition and colour grading possibilities

Length of postproduction phase Around 2-3 months

Distribution channel Theatre, TV, Internet

Territories National, International

Delivery medium DCP (would be best), Blu-Ray/DVD, Broadcast master

promotion strategy involving social networks? Yes

Producer Viktor Perdula, Jewellabs Pictures, Austria along with his Production/post-production manager, Tini Wider.

Title Captured

Short synopsis A young photographer is haunted by nightmares who unveil just bits and pieces of what he actually remembers. Being out of business for quite a long time, he is hired for a shooting. He finds himself in an old wine cellar alone with a mysterious woman. When the woman disappears and he is searching for her through the cellar, he does not realise that something is watching him and controlling him. Slowly, he is conducted to uncover the traces of a dark secret. But what he finds is more than he can bear ...

Director Michael Rottmann



DIGITAL PRODUCTION CHALLENGE II

DoP	Alexander Haspel
Length of the film	20mn (short)
Genre	Fiction – mystery / horror
Film stocks	Redcam or ARRI D21
Camera	ARRI D21 or RED One MX
several cameras?	No
Aspect ratio	1,85
Post-prod colour correction	2k
Number of persons in the shooting crew	Around 25 (tbc)
Number of shooting weeks	2
Multi track recording tests planned	Yes Make-up, Visual effects
Tapeless recording	Yes, because of the camera system
Who is in charge of the data management?	By the digital image technician on set and by the Producer/PM during post-prod
Dailies checked	On set, by director, 1st AD, DoP
VFX planned	Yes
Postproduction planned with	« homemade » system
Postproduction manager planned	No, PM=PPM
Post workflow	Analog post-production
Length of postproduction phase	3 months
Distribution channel	Festivals, TV, Internet
Territories	International
Delivery medium	35mm, Blu ray/DVD if financially possible



DIGITAL PRODUCTION CHALLENGE II

promotion strategy involving social networks? Yes

Production Manager Laura Jimenez Almendros, Spain

Title The Great Devil Dance

Synopsis In the race for the conquest of America, gold, land and weaponry were not the only claims. Adding souls to the “Grace of God” was a priority for the Spanish Crown. But for their evangelization mission, communication with indigenous people was a problem. Pantomime became the solution. Over the years, mimes got more complex. This is how “The Great Evil Dance” was born.

Directors Faustino Gonzalez, Fernando Martinez and Octavi Masia

DoP Octavi Masia

Length of the film 90mn

Genre Documentary

Shooting locations Spain, Panama and Bolivia

Budget 270.000€

Camera DSLR Canon D5 and D7 (for economic reasons, also good image quality & handy)

Several cameras Yes

Aspect ratio 1,85

Post-prod colour correction 2K

Number of persons in the shooting crew 8

Number of shooting weeks 8

Multi track recording Yes

tests planned Light, sound, digital cameras, Workflow

tapeless recording Yes because quicker, direct access to material, cheaper

Who is in charge of the data management A data manager or loader



DIGITAL PRODUCTION CHALLENGE II

Dailies checked by	On set and during post-production the editor
VFX planned	No
Postproduction planned with	A post-production provider, it will be more professional
Postproduction manager planned	Yes from the editing
Post workflow	Digital intermediate (D.I.)
Because of	Digital acquisition, Colour grading possibilities
Length of postproduction phase	4 months
Distribution channel	Theatre, TV, Internet
Territories	International
Delivery medium	DCP, Blu-Ray/DVD, Broadcaster master
promotion strategy involving social networks?	Yes
Producer	Christian Fredrik Martin, Friland Production, Norway along with with his line-producer Therese Bohn and his post-production manager Mats Andersen
Title	Pioneer
Short synopsis	The year is 1981. Deep-sea diver Peder and his brother Knut join an elite diving unit involved in Deep Excursion, an experiment set up to investigate the viability of oil production at extreme depths in the North Sea. Their aim is to prove that man can work at 500 meters. In the final test dive, Knut dies on what should be a routine job. Some of the other divers develop symptoms of epilepsy. Ravaged by sorrow after losing his brother, Peder is fired from the program. He tries to find out what happened to Knut and the other divers, straying into a menacing labyrinth of corruption, murder and scientific rivalry, the dark side of petroleum production. As Peder gets closer to the truth about what happened to his brother, he confronts powers far



DIGITAL PRODUCTION CHALLENGE II

greater than himself. He must decide: Should he reveal the truth, or would he rather survive?

Director	Erik Skjoldbjaerg
Length of the film	100 min
Genre	Fiction, Conspiracy thriller
Budget	5,3 Mio€
Co-productions	Germany, France and Sweden
Film stocks	35mm 3 perms
Camera	ARRI ALEXA
Several cameras	Yes. We plan to use a digital format (ARRI Alexa). 35mm is only an option for the underwater scenes and if there is no other alternative
Aspect ratio	2,35 – Super 35mm
Post-Prod colour corrections	2K
Number of shooting weeks	9 to 10 weeks including significant shooting underwater
Multi track recording tests planned	Yes Actors, Make-up, Digital cameras, Special and Visual effects, Lab, workflow
Tapeless recording	Yes to save time from shooting to delivery to editing
Who is in charge of the data management	DIT
Dailies checked by	Yes on set DIT
VFX planned	Yes
Postproduction planned with	« homemade » system
Postproduction manager planned	Yes
Post workflow	Digital intermediate (D.I.)
Because of	Colour grading possibilities, Easier integration of visual effects
Length of	8 months including editing



DIGITAL PRODUCTION CHALLENGE II

postproduction phase

Main Distribution Theatre

channel

Territories National, International

Delivery medium 35mm print, DCP, Blu-ray/DVD, Broadcast Master

promotion strategy in- Yes

volving social net-
works?

Line producer and Lina Pedersen and Anja Kristiansen, Paradox, Norway

Post-production man-
agers

Title **The Pornographer**

Synopsis Henry photographs prostitutes at the brothel of Madame Schloss in Christiania during the 1850's. The daguerreotype is a sensational new invention and Madame Schloss can sell the images to her clients and make sky-high profits. The story begins when Henry's little brother dies. At the funeral back home in the mining community, the mine guard asks him for a favour. The man wants a photograph of something very special. Something very few people know of and even fewer have seen, a strange creature who appears to be a young adult, female with a brother growing out of her back!

Director Erik Poppe

Length of the film 115mn

Genre Fiction

Budget 5,8 Mio€

Film stocks 35mm 3 perms

Camera ARRI ALEXA

several cameras? yes

Number of persons in 40

the shooting crew

Number of shooting 10



DIGITAL PRODUCTION CHALLENGE II

weeks

Multi track recording Yes

tests planned Actors, Make-up, Film stocks, special 6 visual effects, Lab, Workflow

tapeless recording Yes

Who is in charge of DIT

the data management

Dailies checked On set

by DIT

VFX planned Yes

Post-production A post-production provider

planned with

Postproduction yes, from pre-production stage because of the complexity of the project and the
manager planned amount of visual effects

Post workflow Digital intermediate (D.I.)

Because of Digital acquisition, Colour grading possibilities and easier integration of visual ef-
fects

Length of 1 year

postproduction phase

Distribution channel Theatre, TV

Territories National, International

Delivery medium 35mm print, DCP, Blu-Ray/DVD, Broadcast Master

promotion strategy in- Yes

volving social net-
works?

Producer **Marc Pascher, Art Castel GmbH, Germany**

Title **The Taste of the Rainforest**

Synopsis Every year in July, the Chicleros, men whose task is to harvest the liquid latex from the Chicozapote trees, move through the jungle of Mexico. By cooking the sap of the trees above fire, involves the substance Chicle - from which the first chewing gum on earth was produced. Five years ago they founded the Consorio Chiclero, an asso-



DIGITAL PRODUCTION CHALLENGE II

ciation of 2000 mexican farmers, who produce an end-product on the spot out off Chicle: Chicza, the first 100% biological chewing gum in the world. Through the creation of their own exclusive brand, the Chicleros are able to preserve their home range – the rainforest – for following generations and continue their traditional work.

Length of the film	95 mn
Genre	Documentary
Budget	130.000
Camera	SONY F3 + AJA KI PRO (easy to transport 6 handle and includes option for 4:2:2 scanning) and maybe the Canon D5
Several cameras ?	Yes
Aspect ratio	1,66
Post-prod colour corrections	2K
Number of persons in the shooting crew	6
Number of shooting weeks	7 in Mexico
Multi track recording tests planned	No Digital Cameras, visual effects
Tapeless recording	Yes, AJA, 4:2:2
Who is in charge of the data management	The camera assistant
Dailies checked	On set
VFX planned	No
Post-production planned with	With a post-production provider, also in-house / in company options
Postproduction manager planned	No
Post workflow	Digital intermediate (D.I.)
Because of	Digital acquisition and colour grading possibilities



DIGITAL PRODUCTION CHALLENGE II

Length of 2 months

postproduction phase

Distribution channel Theatre, TV

Territories National

Delivery medium Blu-ray/DVD, Broadcast Master

promotion strategy in-
volving social net-
works? Yes

Line Producer Monique Marnette, Man's Films Productions, Belgium

Title Tenderness

Short synopsis A couple, separated for the past 15 years, find themselves together again for the duration of a two-day journey to go and get their son, hospitalized in another country after a serious ski accident. What do they still feel for one another, indifference, rancor, jealousy? Or perhaps complicity, friendship and, who knows, love. This light-hearted road movie, which takes us from Brussels to the summit of the Alps, will allow us to discover two profoundly sincere beings for whom we can only feel affection.

Director Marion Hänsel

Length of the film Around 90mn

Genre Fiction, a roadmovie from Belgium to the French Alps ... and back.

Budget 2,8 Mio€

Film stocks 35mm 3 perfs

Camera Aaton Penelope. We've already shot with this camera, the director likes it and the cost difference with digital cameras does not make sense to us.

several cameras? No

Aspect ratio Anamorphic 2,35

Post-prod colour
corrections 2K

Number of persons in
the shooting crew Around 30



DIGITAL PRODUCTION CHALLENGE II

Number of shooting weeks	8
Tests planned	Make-up, Film stocks, Workflow
VFX planned	no
Postproduction planned with	A post-production provider
Postproduction manager planned	Yes, the line-producer will also have this responsibility.
Post workflow	Digital intermediate (D.I.)
Because of	Colour grading possibilities
Length of postproduction phase	6 months
Distribution channel	Theatre, TV
Territories	International
Delivery medium	DCP, Broadcast Master
promotion strategy involving social networks?	yes
Producers	Marina Gumzi, Nosorogi, Zavod za kulturno dejavnost, Slovenia and Jonathan Rubin, Les Films en haut d'un arbre, France
Title	Velendol
Synopsis	Loosely based on Chekhov's novel My Life, Velendol traces a journey of a young man in discovering the origins and values of things. Memories, imagination and dreams compose a narration in which the past, the present and the future meet mirroring each other. Present Slovenia, a small provincial town on the Slovenian-Italian border: PAVEL, a young man in his mid-twenties, a son of a wealthy local architect, refuses to continue his life as it is and decides to find a new job as a physical worker on construction sites. This radical change provokes astonishment and disapproval among his acquaintances. His father is furious and, as a result, Pavel has to move out of the family house.



DIGITAL PRODUCTION CHALLENGE II

Director	Gregor Bozic
Length of the film	120 mn
Genre	Fiction
Budget	1,3 Mio €
Film stocks	35 mm 3 perfs
several cameras?	No
Aspect ratio	Full frame 3-perf (1,79) to 1,66 for film print and 1,78 for TV master
Number of persons in the shooting crew	10 to 20
Number of shooting weeks	8 weeks
Multi-track sound recording	Yes
Tests planned	Actors, Film stocks, Light, Sound, Lab and Workflow
VFX planned	No
Postproduction planned with	With a hybrid system. Editing on a digital non linear editing system done in house. The rest with a post-production provider.
Post workflow	Digital intermediate (D.I.)
Because of	Colour grading possibilities, to better exploit the super 35mm 3 perf possibilities, rather than working with the optical process
Length of postproduction phase	3 months
Distribution channel	Theatre, TV
Territories	International
Delivery medium	35mm print, DCP, Blu.ray/DVD, Broadcast master
promotion strategy involving social networks?	No
Producer	Ashley Horner, Pinball Films, UK
Title	Whorses



DIGITAL PRODUCTION CHALLENGE II

Synopsis

WHORSES is a supernatural romance that follows Lettice, a teenage shaman with a terrible secret, as he attempts to escape from Tin Town. Held back by his dying father and burgeoning love for local beauty Lily, Lettice is haunted by a mythical beast that stalks the community. When Lettice believes the beast has taken Lily he has only one choice left to make in his short life. The beast must die.

Director

Sean Conway

Length of the film

93mn

Genre

Fiction

Budget

720.000€

Camera

ARRI ALEXA, RED One MX

several cameras

yes

Aspect ratio

Anamorphic 2,35

Post-prod colour

2K

corrections

Number of persons in

35

the shooting crew

Number of shooting

5

weeks

Multi track recording

No

tests planned

digital cameras and special effects

Tapeless recording

Yes

Who is in charge of

DIT

the data management

Dailies checked

On set

by

Editor

VFX planned

Yes

Postproduction

A hybrid system. Cut on a homemade FCP system, then grading and effects at a post-house once the picture is locked.

planned with

Postproduction

No

manager planned

Post Workflow

D.I.



DIGITAL PRODUCTION
CHALLENGE II

Because of	Digital acquisition, Colour grading possibilities
Length of postproduction phase	15 to 18 weeks
Distribution channel	Theatre, Internet
Territories	International
Delivery medium	DCP