



## DIGITAL PRODUCTION CHALLENGE II

### 2012 Case Studies

#### **Dead Fucking Last** by Walter Feistle

presented by producer Kaspar Winkler and post-production provider Ruedi Schick (Swiss Effects Film GmbH)



#### **Logline**

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

#### **Case study**

Originally, the film was pitched as an €1.8m production with 30 days of shooting with a lot of action sequences. Two years later, when the film went into production, the budget was €1.3m with 23 shooting days. The main camera was an ARRI ALEXA with additional (short) sequences shot on GO-PRO, Canon EOS & Sony Ex3 (final 3 seconds of the film). The reduction in budget also meant a reduced crew of 22 personnel and an extra need for cost-effectiveness. Hence, no dollies and no cranes, and only 3 people for the Camera department (cameraman, camera



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assistant, DIT), the choice of the ARRI ALEXA as main camera (heavy, but very sensitive to light; even shots taken in low light are of a very high quality), only 2 people in the electric department (chief electrician and 1 assistant) and electrical equipment costing just €8,000.

**The results were** quick and flexible shooting, very short setting of light (on an average, there were 25 takes per day), and the handheld camerawork breathed new life into the film – a new and tangible creative element. For the action sequences, as it was decided not to use cranes, dollies etc., the crew had to find other ways to shoot

action scenes or scenes with a high demand for movement. They chose to use GoPro cameras. That said, GoPros have a wide-angle-lens which made it impossible to make close-ups. The crew took this constraint as a creative challenge: instead of hiding it as much as possible, they decided to reinforce the look of the film within the colour grading. They ended up, however, with a huge mass of material which meant a lot of work for the cutter and his assistant to sort it out.

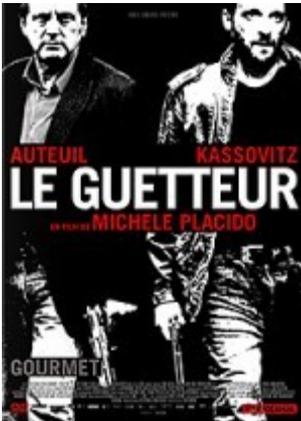
In conclusion, despite the heavy weight of the Arri Alexa, this camera has a wide range of possibilities even on low budget films, and can often turn out to be the most cost-effective choice as well as the most creative one. This camera turned out to have important comfort and adaptation capacities but it is essential to select a DoP who knows this camera well in order to use its potential at its maximum.

### **Le Guetteur by Michele Placido**

presented by French post-production supervisor Riccardo Marchegiani and post-production provider Tommaso Vergallo (Digimage Cinema)



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### **Logline**

A detective hunts for the marksman who foiled his plan to catch a notorious team of bank robbers.

### **Case study**

This is a high budget thriller/action co-production (France/Belgium/Italy, originally estimated at €16m), with a 10-week shoot. Pre-grading was done on set with Meta Data (to save time at the end of the chain), and there were 2 post-production workflows because this was a film with a lot of cuts. Rushes were dealt with after the shoot by the post-production provider Digimage.

The workflow was designed on speed but, in retrospect, this architecture was not the best for the film as there has been a lot of of slow motion and a mix of cameras:

Cameras A and B were Arriflex Alexa Plus. Camera C was RED MX for Varispeed shoots and Camera D was RED Epic.

One of the main challenges of the film was storage: 11GB/minute ARRI RAW, 100'/day, 1TB needed per day, 50TB in total. 2 copies on set, each HD named as Master or Back-Up + day number. Each back-up was sent to Digimage at the end of the day to be copied on LTO tapes.



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On the film, there was one DIT and one data manager. The naming of the files proved to be very complex and a nightmare for the data manager to find his way through the huge number of tapes. Clearly the structure of the storage was not well thought through. Besides, there had been conformation issues (image) mostly due to communication problems during this period.

There were LUTs (Look Up Tables) on set. It was thus possible to see dailies on the set with the LUT chosen by the DIT. Transcoding for AVID in DNX36. Back-up on-line (LUT + 1DPX SMPTE 12 bit + 1 IMG JPEG). But once edited (a 20-week process), the film turned to be vastly different from the one seen on the set - the film was blue and cold. The director was not satisfied.