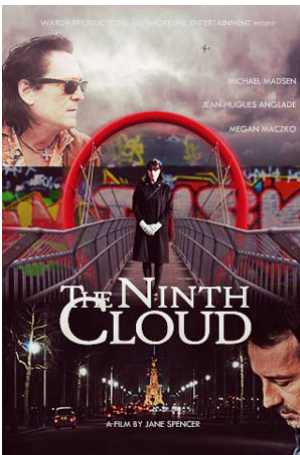


DPC 2013 Case Studies - Summaries

The Ninth Cloud by Jane Spencer

presented by its director/producer Jane Spencer and post-production provider Ruedi Schick (Swiss Effects Film GmbH)



Logline

A dark existential comedy about a young woman trying to find the answers to the meaning of life...

Case study

After the death of original lead Guillaume Depardieu, the budget of the film was significantly reduced from €\$3m to less than \$1m. This meant no more shooting in Switzerland and Hungary but in in London instead, with a small crew and the calling in of favours.

The film was shot on Super 16 for precise, artistic reasons: to give a special grainy look, like a 60's style film. The shoot was long, and the production team faced extreme pressure from the sales agent to respect the delivery schedule on pre-sales. Hence there was not enough time to

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work on the colour grading etc. A scan of the film was produced in a US lab and the result was very disappointing. The producer/director took the risk of delaying the premiere of the film and the first

material deliveries to foreign distributors in order to proceed with remedial post-production to improve its quality. Thanks to close co-operation with Swiss post-production company Swiss Effects, a regrading and a new scan were successfully completed.

It has been a great challenge for the director to don the producer's hat as well, and to solve so different types of issues and problems. It was the first and most probably the last time she will bear all these various responsibilities, and though she will still produce, she is adamant she will not be lead producer again.

Age of Uprising: the Legend of Michael Kohlhaas by Arnaud des Pallières

presented by French post-production supervisor Florence Gilles, and post-production provider Tommaso Vergallo (Digimage Cinéma).



Logline



In the 16th century France, a horse dealer by the name of Michael Kohlhaas leads a happy family life. When a lord treats him unjustly, he raises an army and puts the country to fire and sword in order to have his rights restored.

Case study

This was an ambitious project: a period film set during the Renaissance; 3-hour script, four seasons, lots of action with battles and horses, an international cast led by busy actor Mads Mikkelsen. €4m budget and 48-day shoot against an initial cost estimate of €8m and a 58-day shoot.

The credo was: “Go fast, be flexible, light and creative!”, so it was decided to shoot in September to avoid bad weather (and lose the main actor), cut some scenes to shorten the film, shoot 90% of the film in exterior, reduce the crew size to 98, severely limit the special effects and start editing during the shoot.

The DoP would have liked Scope but the producers went for ARRI Alexa. The director knew how to play with the natural elements and the DoP and her team were able to find adequate, creative solutions to compensate the lack of technical equipment such as no Steadicam for horse scenes and no additional lights (only natural light and candles in interiors). There was also a close collaboration with the colorist at the Digimage lab.

The original schedule was too tight ... especially one with an ambition of targeting a world premiere at Cannes 2012. The whole post-production process took 18 months: 16 months for image editing, 30 weeks for sound editing (quite challenging), 27 days for mix and 13 days of colour correction. This meant an increase of €100,000 in the post-production budget. The total cost of the film amounted to €5m in the end. There had been 69 hours of rushes instead of the 50 hours budgeted for. The length of the film was eventually reduced to 2 hours.

Fuck For Forest by Michal Marczak, presented by producer Mikolaj Pokromski and sound designer/editor, Radoslaw Ochnio (Poland)



Logline

Berlin's Fuck For Forest is one of the world's most bizarre charities. Based on the idea that sex can save the world, the NGO raises money for their environmental cause by selling home-made erotic films on the internet.

Case study

A Polish-German co-pro documentary, shooting in Germany, Norway and the Amazon Rain Forest (2 months in the jungle) – hence not a cheap project with an available budget of €80,000. Given the intimate nature of a film that featured uncompromising campaigning characters, the production demanded closeness, speed in order to keep up with the characters and the capability of shooting for two days straight without returning to base, as well as the flexibility to film in any environment.

Hence, a tiny crew, a small lightweight, super sensitive camera with a superfast lens, the best sound equipment (4 channels of lav mics, boom and contact mics), multiple batteries (rule to never charge on set), enough hard discs to shoot for two days in a row without the need to download footage, and all the equipment must had to fit into two backpacks! The chosen camera was a SONY FS-100 with external HD recorder.



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For sound, the final choice was Sound Devices 744T, a professional hard disk recorder that the crew had already used on the other documentary *Secrets of Love*, shot in the Papuan jungle. So they knew that it could hold out in the harder conditions of the Amazonia jungle. It is light, easy to operate and the same batteries could be used as for the camera.

In post, all the footage was imported in – online quality without any need to transcode. This helped because you can quickly grade some shots in the edit suite and see if they will fit together. The film was graded in DaVinci by an amazing colorist. (The colourist is key!) They added tons of masks to match shots and control contrast. Using the great DaVinci stabilizer stabilized a lot of shots. In the sound post, they added some foley effects but during editing it proved to be such fun that they decided to cover the whole movie with foley. The sound designer gathered a lot of ambient sound from the jungle so they had material to create ambiance in 5.1 surround.

The producer and the crew were very satisfied with the technical results of the film; good and precise prep and real teamwork between production and the crew were essential for a successful outcome and to provide every chance for the film to be distributed on various platforms, as well as internationally. The film has had a very good critical reception and a long award-laden festival life. It gained a UK sales agent (Dogwoof International) and a US distributor (The Cinema Guild).