



A report from a producer's point of view. The New Model of Film Production - making films with the CINEBUS mobile audio-visual centre.

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Born in 1984 in Katowice, Poland. I graduated from film production at the Krzysztof Kieślowski Faculty of Radio and Television of the University of Silesia and from the Centre for Latin-American Studies at the University of Warsaw. I participated in the Socrates Erasmus Program during a scholarship in Salamanca, Spain. I acquired experience as a production manager and executive producer for documentary and fiction films, as well as for commercials. I collaborate with Turner Classic Movies, Canal+ and the Ujazdowski Castle Centre for Contemporary Art. In 2012, I established my production company Balabusta. In 2015, I entered partnership with Agata Szymańska and we established our company Balapolis that produces documentary and fiction films, including international co-productions. We are the leading producer of the first full-length film by Zbigniew Libera, *Walser* as well as *Baby Bump* by Kuba Czekaj, participant of the prestigious Biennale College-Cinema program (for micro-budget films made for no more than 150 000 euro). The first official screening of *Baby Bump* took place at the Venice International Film Festival in 2015. Currently I am in the production phase of the 3rd fiction film, *Werewolf* directed by Adrian Panek, and of a Polish-Netherlands co-production *The Hunter's Son* directed by Ricky Rijneke.

Some of the films my company produced until now were made for small budgets ranging from 600 000 to 1 200 000 PLN (approx. 150 000 to 300 000 euro). I know low budget in film production from my own experience. I've been analysing film productions made in Poland and abroad for years. This gave rise to my interest in international collaboration as well as in the New Model of Film Production and its development focused on production processes evolving around increasingly available technologies that simplify film work. Making film with low budgets is a great challenge. Mostly because despite low budgets, the organisation of work, the division of tasks and the habits of team members accustomed to medium- and high-budget productions remain the same. To simplify - films made for lower budgets are made just as those with high budgets - only less money is spent and more risk is accepted. Gathering production funds is part of my job description. It is an arduous and time-consuming process.

The following report is written from the point of view of the producer - the person who embraces the whole production process. A process that fluctuates and often changes. In my work, I always look for the key and for solutions that make it possible to make the film effectively. I believe that some films can be made more efficiently, for less money and without losing any of their quality. In the report, I analyse activities undertaken by the Film Spring Open Foundation in 2017. I focus on Audio-visual Courses and Film Spring Open Workshops. I take a closer look at the tools they use (Cinebus). In the following report, I undertake to describe the achievements and to analyse needs, as well as to set out the direction for the further development of the New Model of Film Production.

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Introduction:

The Film Spring Open Foundation does not only build tools that serve the New Model of Film Production. It tests them in practice. In 2017 talks have been undertaken with the Polish Film Institute - a public institution that supports film production and is also willing to implement the New Model of Film Production as part of finding new ways of lowering production costs. The talks were concluded with an agreement. The Polish Film Institute undertook to recommend the Cinebus to supported productions. A special operational programme was created, aimed at low-budget film productions.

In 2017 the Foundation applied to the Polish Film Institute for funding for a short documentary film based on a script by Andrzej Szypulski. The film was supposed to be produced in the New Model of Film Production. The application passed the first stage of verification, but it was rejected in the second phase - *pitching*. Unfortunately, we didn't manage to acquire funding for producing a film according to the guidelines of the New Model of Film Production. Despite this, the Foundation decided to test the New Model of Film Production during audio-visual courses organised in 2017 with the use of the Cinebus. This report covers the details of those productions. In 2018, we plan to use the Cinebus for the production of a student film - in collaboration with the Łódź Film School (Poland) and the Hochschule für Film & Fernsehen HFF Konrad Wolf – Berlin (Germany). Currently the project is in the preliminary phase of gathering funds.

I. The New Model of Film Production

In its essence, the New Model of Film Production is supposed to facilitate the production of low-key films, mostly for beginning authors.

"We want to use the suggested model for contemporary low-key films and those made by young, beginning directors. The New Model is supposed to facilitate the production of more films for less money. Hence, it will make it possible for more artists to launch their career. It will offer and test a model of efficient distribution of available funds, and will prove useful for institutions established to fund film production. We are convinced that more films can be made in the same total budget of institutions, and therefore more young filmmakers can get the opportunity to launch their careers. But, moving further, I believe that it can also become a universal model, used by young and experienced filmmakers alike. I draw this belief from the Model's philosophy, which makes it possible to make low-budget films with the use of tools designed for this specific purpose." ¹

The New Model of Film Production is based on three concepts widespread in modern business:

- Risk management
- Agile Manufacturing
- Lean Manufacturing

¹ Source: Essay: "Jak robić filmy lepiej i taniej" ["How to Make Films for Less"] by Sławomir Idziak (link)

The foundations of the New Model of Film Production are:

1. **Quality** - risk management, that is creating not just the script, but also a pre-visualisation, a rough film draft.

Comments: the preparation phase and working with the script is fundamental for any film production - all activities leading to revising the script and making it possible to prepare for the production process, and thus to optimise time needed for production.

There is no time for this kind of work on the film set. There are many factors that influence the final quality of films. Among them:

- Pre-visualisation (rough film draft, previs) - tools that support the director and the production team. Sławomir Idziak writes more about the advantages and drawbacks of the previs in his essay.
- storyboards
- rehearsing with actors
- analysing the script, reading the script with the team.

2. **Efficiency** - funding model, e.g. the model implemented successfully by the London based company Microwave.

Comments: working with a limited budget requires establishing a remuneration system that makes production feasible. Remuneration systems may vary from production to production. However, it is important that the remuneration system chosen for a given production is clear and transparent for all team members. That way unnecessary tension, misunderstandings and inequalities can be avoided (otherwise they may have a negative effect on the morale and the efficiency of the team).

3. **Work organisation** - managing time in film production - more efficient time management during film production thanks to the new work organisation on set and new technologies, such as e.g. the Cinebus.

Comments: work organisation on set is another key element of the New Model of Film Production. The Cinebus as a work tool offers broad opportunities. At the same time, it requires discipline on set, as a small team produces the film and some functions are merged. It is crucial, that work on set is distributed among team members, so that lowering the number of team members doesn't influence (in a negative sense) the time needed for production. Teamwork is key, but it doesn't mean that everyone does everything. The whole team has to be aware of the limitations.

4. **Technology** - modernised infrastructure (Cinebus) and work organisation adjusted to new technology (rejecting old habits related to obsolete technology).

Implementing a system based on the Cinebus and new technologies offers a wide range of opportunities but most of all it requires a new approach to financial issues (remuneration system) and organisation of work (the work organisation of the production team). The New Model of Film Production brings forth synergy of elements that guarantee an efficient production process. Combining modern work organisation and technologies offered by the Cinebus makes it possible to make a film, from pre-production, to shooting period, post-production and the promotion of the film as it is being produced. It's worth mentioning that in the New Model of Film Production all these processes are meant to proceed at the same time, thus making efficient film production possible from the stage of the initial idea to promotion.

The New Model of Film Production is also a system of workshops and audio-visual courses that offer the opportunity to work in all stages of film production. Implementing all elements of the New Model of Film Production offers the promise of agile, comprehensive and cost-efficient film production without losses in terms of quality.

II. The New Model of Film Production

Event description:

During this year's Film Spring Open Workshops, on the 21st and 22nd of October 2017, the Symposium of the New Model of Film Production took place, with participating film professionals and representatives of manufacturers of state-of-the-arts film equipment: Canon, HP, CamSat, Gmotion, UAV Robotic, Akurat Lighting, Samsung, Movie Bird, GLC, Adicam, MBS. Some of them were made available for testing among the Workshop participants (among them, camera crane MovieBird 17, camera head Elit, lighting from Akurat and dollies from Adicam). During the Symposium the Cinebus (Mobile Audio-visual Centre) and its equipment were introduced as a tool for comprehensive film production. Plans for its development were also presented. On the agenda, there were also: lecture on the foundations of the New Model of Film Production and case studies of two low-budget feature fiction films.

Lecture by Sławomir Idziak on the New Model of Film Production.

The Symposium was initiated by a lecture given by Sławomir Idziak². He spoke about changes that need to be implemented in film production so that it can keep up with technological progress. Most important issues mentioned:

- the necessity to change old habits and to redefine film professions
- adapting to and using up-to-date technologies
- creating mechanisms for controlling the quality of films as they are being produced (e.g. editing on set, a production break after the completion of 30-40% of the film, daily screenings of filmed materials shot during the day).
- changing the organisation of film production, making it possible to learn and to follow more efficient production systems (e.g. Iceland, Mexico)

Lecture (film case study) by young director Jagoda Szelc

The next lecture presented the details of the production process of the awarded *Tower. A Bright Day*, the first film of director Jagoda Szelc³. The director shared her experience from the production process. She listed issues and examples crucial and necessary for her film, such as:

- the need for careful preparation before shooting: reading the script, rehearsing with actors, revising the script as result of rehearsals, until every team member on set knows that they are making the same film.
- team building, picking the right collaborators, distributing tasks within the team, knowing the psychology and mechanisms ruling the production team: „[...] On the

³ Lecture available on the YouTube channel

<https://www.youtube.com/watch?v=lQHT6G7xVx0&t=4509s>

set there is no time for building relationships and the team. The team has to know what kind of film they are making. The film set is a phase of work where every single person knows their tasks and they don't interfere with the tasks of others. The wrap party is an important moment - it concludes common efforts and serves as a farewell after a period of intense group work."

- responsibility for co-workers and for the budget, setting priorities and the ability to make decisions, clear choices; awareness of what's possible and what isn't (Jagoda Szelc decided to focus on 3 weeks of rehearsals with actors and on working with children performing in the film. She knew that her first feature cannot be a costume drama with the budget spent mostly on staging).
- being a leader, courageous and pragmatic, who leads the production team and cast with skill and respect.

Referencing the New Model of Film Production, Jagoda Szelc mentioned that a break in the shooting period turned out to be one of the most important moments in the process. It was unplanned, but it let her redefine some elements. The director could rest from the film and change some of her previous decisions.

Jagoda Szelc concluded: "Make your debut low-key, but do it bravely, as bravely as possible" But what is also very important and can be found in the above-mentioned issues - make it with awareness and be prepared.

Lecture (film case study) by producer Magdalena Kamińska

Another example analysed during the Symposium was the first film by Kuba Czekaj, *Baby Bump*. I am its producer.

In my presentation, I focused on following the process - step by step - in which we managed to make a film in 12 month within a budget of 150 000 euro. The case study was meant to present the basic concepts we defined at the beginning of the production process. I shared guidelines for the relationship between the director and the producer, as well as guidelines for collaborating with the production team. I presented elements that define such collaboration and therefore I attempted to define the results of the decision to make a film together, especially a low-budget film. In a nutshell, they are:

- the awareness of time and fund limits (longer production process costs more)
- shared vision - not all ideas can be brought to life in a micro budget.
- project development (preparations) - making decisions in the process of screenwriting and revising the script; optimising - of the number of shooting days and in terms of technological choices
- defining the remuneration system for the team
- team - partnership between the producer and director throughout the whole production process, from the development phase through to distribution.
- promoting the film during the production process
- parallel editing
- efficient communication, respect for the team, patience, empathy

Some of these founding rules are similar to those of the New Model of Film Production. In retrospect, I am trying to perform the following analysis – what would the process look like if performed with the use of the Cinebus? The production process wasn't preceded by making a previs, even though the film was made for a relatively low budget and in a short time range. Editing took place at the same time as shooting, but we didn't make a break in the shooting period - due to the lack of time and the approaching deadline. A break might have

been a good thing for the film. We could make it - or some of the scenes - shorter. We could get the chance to see which elements of the film work, and which don't; which scenes are really necessary and have to be shot.

As the film was produced within the framework of the Biennale College-Cinema Program, its first public presentation took place at the Venice Film Festival. That is why I dedicated some time to describing the process of promoting a film at a festival. It is related to a number of duties and the work performed at the event influences further distribution of the film. I tried to describe the whole process from the initial idea to cinema distribution in Poland. This way I wanted to draw the audience's attention to the fact that filmmaking is not just about the production period.

Conclusion:

I came to the conclusion that it is important to keep balance between proper preparations, the ability to make choices and to introduce changes in the process of production. Each film is different and it has to be well prepared in the initial phase, and then organised in the production phase. Producing with the use of the Cinebus could reduce technological and post-production costs, provided that most of the work could be performed in the bus. However, in order to make that possible, the production value of the Cinebus and its components has to be estimated and priced. What we need, is a work system that will organise efforts in the phases of pre-production, production and post-production. Then it would be possible to compare financial, organisational and technological issues. The experience of the two films presented low-budget film production from the point of view of the author (director Jagoda Szalc) and the manager (producer Magdalena Kamińska) – the decisions, advantages and challenges that are inherent parts of making a film.

Panel discussion on the New Model of Film Production:⁴

One of the elements of the Symposium was a panel discussion dedicated to the issues of the New Model of Film Production. Dispute was welcome both between panel members and between the panel and the audience. Film professionals participating in the panel discussion:

Piotr Adamiec (Movie Bird) - camera cranes
Sławomir Wyszynski (Adicam) - camera dollies
Filip Kovcin (FilmPro – Film Industry Magazine)
Krzysztof Semeniuk (Akurat Lighting) - LED lighting
Magdalena Kamińska (Balapolis) - producer
Piotr Ługowski (MBS) - sound and sound post-production
Jakub Jakubczyk (UAV Robotics) - stabilised camera head
Leader of discussion - Marcin Lech - Krakow Technology Park

The main subject of the panel discussion was the disproportion between the growing availability of developed technology and the way films are made. Panellists represented a variety of film professions and industries - both in production and post-production. The discussion evolved around the subject of technology and the relationships between technology companies and the changing conditions of film production. In short: technology moves ahead, while the system of filmmaking drags behind the technological progress and remains very complex and costly.

It is worth mentioning that panellists represented companies and technologies that are new and competitive towards those established in the market. They undergo darting development

⁴ <https://www.youtube.com/watch?v=3U-Xie-enus&t=1271s>

(during the Workshop, two Polish companies began to collaborate: camera head producer AUV Robotics and the producer of camera cranes MovieBird).

Participants agreed that these problems cannot be solved easily. The filmmaking process is collaborative and complex. The panellists concluded that changes are inevitable and that filmmaking has to change so that films can be produced efficiently and with high quality standards. However, in order for that to happen, a number of changes is required from all participants of the audio-visual industry.

Summary:

The panel discussion set out to open participants to conversation and collaboration. A common, sincere goal in thinking about the future is crucial, and efficient film production definitely is the future. It can only happen if all departments collaborate: equipment manufacturers, film producers and other film professionals. We have to think as a group, not as individuals. Both panellists and participants could see how important it is to communicate and to have a common goal. As for the future of using tools such as the Cinebus and its development - equipment has to be compact, usable in a limited space, lightweight and mobile. In terms of efficiency, low film budgets have to meet proper equipment pricing. A shift in mentality has to follow technological change.⁵ The New Model of Film Production and the Cinebus as a filmmaking tool prove that this revolution and changes are already underway.

Description of workshops and courses organised in 2017.

1. Audio-visual course: The Self-Portrait of the People of Opole, Opole, Poland, September 2017
2. Film workshop: Film Spring Open Workshops, Przegorzały 19-28 October 2017
3. Audio-visual course, The Self-Portrait of the People of Bydgoszcz or "What Can't be Seen...", Bydgoszcz, Poland, 8-18 November 2017.

In 2017 the Cinebus participated in three education&production events that introduced the New Model of Film Production. Its implementation was possible thanks to the innovative technology of the Cinebus.

Audio-visual courses

The goal of the Film Spring Open audio-visual education program is introducing students to the rapidly developing market of multimedia communication. Currently, all fields of science require basic and modern audio-visual education. We offer a model of mobile education directed at students and professionals in different fields, who live outside big academic centres. The Foundation offers lectures conducted by professionals working in the field of multimedia communication.

1. Audio-visual course: The Self-Portrait of the People of Opole, Opole, Poland, September 2017

The Film Spring Open Foundation won a contest for a project that will promote Opole on its 800th anniversary. The project "The Self-Portrait of the People of Opole" had film, photography and Internet components. It was divided into three main parts. The first part was "A Photo on the Phone". Director and cinematographer Andrzej 'Stasiu' Szypulski asked the

people of Opole to talk to the camera about one photo chosen from their cell phone gallery. The photo had to depict Opole. The stories, gathered and combined, created a portrait of a town and its people. The second part of the project was conducted on the Cinebus - it visited Opole in September. The idea was that students from the Institute of Art in Opole will make a documentary film "The Self-Portrait of the People of Opole" with the support and supervision of renowned film professionals. In the process of collaborative film production, they could learn all the stages of audio-visual production, from screenplay, to shooting, to post-production and even online distribution. The Cinebus mobile audio-visual centre enables cheaper production thanks to the New Model of Film Production, but it also makes it possible to promote activities as they are happening, thanks to the online TV equipment installed on board. Citizens of Opole were invited to participate in the project. They could use the Cinebus to share films they shot with their phones.

Description of performed actions and events:

During the course, we managed to perform a number of activities that attest to the multi-functional value of the Cinebus. The course gave the participants the opportunity to learn new technologies and to work under the supervision of experts: director, sound man, cinematographer, editor. They could also consult their ideas, photos and ready film material with an artistic supervisor. Participants could work with film professionals as well as try out the state-of-the-arts equipment of the Cinebus, delivered by the following companies: Canon - cameras, HP - screens and computers, Adobe - editing software, Maxon and IT Serwis - Cinema 4D animation software, Samyang - professional film lenses, Samsung - smartphones and VR headsets, Benro - tripods, Akurat - led lighting, Rehard sound system for the tent and outdoor screenings, Kingston - camera memory cards, Neil Corbould Special Effects – smoke machine, GLC - grip equipment. A large vertical screen (Samsung) was placed in front of the Cinebus (6 metres tall and 4.5 metres wide) - films made in the course of daily work were screened on it throughout the day. Outdoor screenings were possible after dark and in broad daylight thanks to the top-notch laser projector (Barco) placed in a car. Meetings were held with students and pupils of the high school for fine arts. Young people made films on selected topics with smartphones and reporter Canon cameras. It's worth mentioning, that the Cinebus was available all day long - it was open for those who wanted to make their own projects as well as for the people of Opole who wanted to learn about the mysteries of filmmaking. The promotional value of the Cinebus is also important. Great conditions in its tent made it possible to hold screenings organised by the authorities of Opole as well as festival screenings of the "Opolskie Lamy" festival. The very presence of the Cinebus was an event that aroused interest among numerous citizens of Opole. Apart from the screenings, they could view an interactive exhibition of large-scale photography. They could use their phones to scan QR codes and to watch films - the stories told by the people of Opole from the project of Andrzej Szypulski. The team of the Cinebus serviced screenings, but it also conducted interviews with the people of Opole. They became part of the project "The Self-Portrait of the People of Opole"⁶. Independently from the final film by Andrzej Szypulski, composed of a selection of stories, the people of Opole could watch their statements online in "episodes". Production and post-production were conducted in public, on the Cinebus. From the very beginning of the process, a videoblog was shot and published - on Facebook

<https://www.facebook.com/OpolanPortretWlasny/>

on the Foundation's website

<http://filmspringopen.eu/pl/warsztaty/opolan-portret-wlasny/>

and on its YouTube channel: <https://www.youtube.com/user/filmspringopen>.

⁶ The Self-Portrait of the People of Opole, available on our YouTube channel <https://www.youtube.com/watch?v=7hYxBzoOcal&t=156s>

When the course ended, there were still consultations held for the documentary film "The Self-Portrait of the People of Opole" as well as for an individual project of one of the female pupils of the high school for fine arts. Promotion of the projects was still running on Facebook.

Conclusion:

The fact that many projects could be conducted at the same time in the limited space of the Cinebus proves its value and versatility. The Cinebus performed well when it comes to availability for participants and the possibility of making short movies. It offered a freedom of choice as to what kind of film to make as well as about the extent to which the technology, support and supervision will be used. Still, I am convinced that, in order to use the full potential of the Cinebus, specific tasks have to be arranged and organised in a way that enables participants to follow the whole filmmaking process - so that they can learn the advantages and challenges of new technologies and of the New Model of Film Production. That way, the course will not only give them the opportunity to try out different elements of the Cinebus, but it will also teach them the well-operating system of disciplined actions, where phases of work are no longer arranged by chance, but strictly related to one another in order to strive for better quality and pace of production.

2. Film workshop: Film Spring Open Workshop Przegorzały 2017

Film Spring Open Workshops are interdisciplinary film workshops for students, graduates, artists, producers, coders and technicians. They focus on the future of audio-visual art. We use the tried and tested strategy of "learning through work". Participants learn/work in professional conditions and use the latest technologies. Thanks to our technology partners our participants use equipment worth approx.. 1 750 000 euro in total.

Tutors of the FSO Workshops 2017: Jagoda Szelc, Piotr Domalewski, Wojciech Staroń, Dorota Kędzierszawska, Artur Reinhart, Marcin Koszałka, Bodo Kox, Sebastian Stankiewicz, Dawid Ogrodnik, Robert Bolesto, Krzysztof Rak, Edward Miszczak, Dorota Kosmicka-Gacke, Aleksandra Leszczyńska, James Mulighan, Konrad Kruczkowski, Piotr Ługowski

Technology partners: Arri, Angenieux, JBD, HP, Canon, Barco, Sony, Panasonic, Luks Film, BEIKS, Eizo, Camsat, Freeway, Qubig, 4Vision, Cinerental, HP Enterprise, MBS, Invent Core, Krakowski Park Technologiczny, Mad Tree Film Service, Akurat Lighting, Movie tools.com, Samsung, Cyfrowa Republika, Blackmagic, Graficzne.pl, Gmotion, Movie Bird, Maxon, IT Serwis, UAV Robotics, Box Electronics/ Rehard, Neil Corbould Special Effects, Foto –Technika, Kingston, Technika Filmowa, Adicam, Creative Tools, Roland Polska, Clico, CamSat, Sony, Panasonic

The participants of FSO Workshops were divided into production groups that performed specific tasks within the framework of the New Model of Film Production. They used the Cinebus and its equipment. Experts covered all the major fields of the audio-visual industry, such as:

- Screenplay: Robert Bolesto, Krzysztof Rak, Marcin Lech
- The New Model of Film Production (Symposium): Sławomir Idziak
- Previs in fiction film (rough film draft): Jakub Ben
- Commercial: Marcin Ziębiński, Kamil Janik
- Game Jam (computer games): Maciej Miąsik, Jacek Strupiriski
- Interactive forms of audio-visual narration: Flo Rent Pallares
- Virtual reality: Konrad Ziąja, Adam Walkowski
- Documentary film: Bogdan Dziworski, Wojciech Staroń

- CGI, animation: Kuba Sobek
- Music videos: Michał Pariszczyk
- Online creative: Marcin Randall Nowakowski
- Samsung Vlogger: Daniel Rusin - Reżyser Zyc Ia
- Low-budget action scenes: Stanisław Męderek
- Nature film: Maciej Thiem, Tomasz Gładys
- Off Master: Wiktor Obrok
- Music Film Scoring: Piotr Ługowski
- Filmmaker's incubator: Andrzej Szypulski
- Filming in difficult conditions: Martin Demmer

Film Spring Open Workshops gave its participants the opportunity to try out and use all technologies implemented on the Cinebus - they could learn the elements of the New Model of Film Production such as previs, parallel editing, supplementing shot scenes and deciding which scenes are truly necessary.

Group work was the introduction to combining functions - the cinematographer became the editor and colorist. The new system was tested. Workshops made it possible to try the New Model of Film Production in practice and to build awareness in thinking about group work.

3. Audio-visual course: The Self-Portrait of the People of Bydgoszcz or "What Can't be Seen...", Bydgoszcz 8-18 November 2017.

In the course of the project The Self Portrait of the People of Bydgoszcz or "What Can't be Seen" an 11-day film training was organised for the people of Bydgoszcz, financed by the Bydgoszcz City Hall. It was available for all people interested in audio-visual art, film, photography and image as such. We wanted to show that interesting films and images can be made even with the simplest tools. As the course was aimed at film amateurs who intend to use filmmaking tools (in the form of blogs, documentary films, photographic documentation etc.) it covered all stages of making a film. The participants were divided into 4 working groups (by age) - each of them made a separate film project. The films (all music-related) were made from the initial idea and concept - screenwriting, through production planning, location scouting, finding and gathering props, cast, to shooting and post-production (including sound post-production). 4 films were finished in the process and they were presented publicly on the last day of the course in the Cinebus tent. 4 film sets were operating at the same time:

- musical-opera of the Social choir 'Czarny Karzeł': "Kolumb" (Columbus).
- film "Klaenz - Nie chcę" (Klaenz - I don't want to) made by the youngest group (shooting at the Współczesna bookshop in Bydgoszcz and in a private apartment),
- music video "Bagno" (Swamp) (shot partly on the banks of the Brda River).
- music film "Demar" shot in the Cinebus tent.

Conclusion:

Following the assumptions of the New Model of Film Production and drawing conclusions from the courses in Opole and the FSO Workshops, four short films were made in Bydgoszcz - therefore four productions were organised at the same time and went from the screenplay phase to the public presentation of finished films. Further activities were an opportunity to test the parallel organisation of different processes in practice. The conclusion drawn from conversations with participants is that the only problem was the issue of organisation and capacity for parallel production of films on the Cinebus. With four projects in progress, some parts of work overlapped. A task for the future: productions have to be organised in a way that enables efficient coordination.

SUMMARY OF COURSES AND WORKSHOPS

Working with participants who never heard of the New Model of Film Production before was a great opportunity to analyse the functional value of the Cinebus as well as to work in a team composed of people with different experience. Film Spring Open offers the following opportunities:

- substantial support
- "learning through work"
- checking theory in practice
- learning group work
- co-creating technology innovations
- acquiring contacts with representatives of the industry - not just in the field of technology, but also experts in creative fields who share their long experience with a variety of film forms and their elements - from music videos, to CGI and VR.
- access to the latest technology and shaping technology together
- the opportunity to watch and absorb the comprehensive approach to film production (directing, production, promotion, distribution)

The New Model of Film Production is constantly being developed. After the experiences of 2017 several issues arise that have to be developed (some of them are already being tackle).





Work system in the New Model of Film Production

- Focus on organisational issues (work system of the production team) of productions conducted with the Cinebus (suggested solutions are presented further in this report)
- a growing interest among sponsors - both manufacturers of equipment and users; thanks to the screen sponsors see both the educational (training) and promotional value
- Organising future activities in collaboration with partners and sponsors acquired in the course of the 2017 activities
- During the Camerimage festival in Bydgoszcz, meetings were held with producers interested in making films and series with the use of the Cinebus.

Plans for developing the Cinebus:

- establishing collaboration with CamSat, developing a data transfer system and the wireless network,
- preparing a rigging for an additional screen on the roof of the Cinebus
- developing the system of equipment packing and the use of storage space of the Cinebus; building special trolleys that can be easily packed on the Cinebus after shooting.
- developing Selfie TV and the network (Aruba)

III. Work organisation system in the New Model of Film Production. The New Production Team

The New Model of Film Production is more than just technology. It is also the New Production Team - able to work with the Cinebus and to follow rules adjusted to its possibilities. Observation of undertaken activities shows that it is necessary to define an

organisational structure of working on the Cinebus, both in the field of production and technical management.

Each production will be different in terms of production issues, scale and need for particular elements and technologies offered by the Cinebus. However, it seems necessary to define a framework for using and working with the Cinebus.

Analysing productions organised on the Cinebus during the FSO Workshops and courses we managed to define the scope of activities necessary for the development of an organisational structure that will enable efficient production of films. Currently the work system for the Cinebus is being prepared. It covers the following elements:

- organisation of documents created in the process of production: **Production Rooms**
- organisation of work on the film set: **Division of tasks and responsibilities**

Organisation of documents created in the process of production:

Production Room⁷ is an online service located on the NextCloud server. The film team will prepare for production there. Coherent space, an operation room for the production, available for team members anytime and anyplace, facilitating remote work in international teams. It's elements:

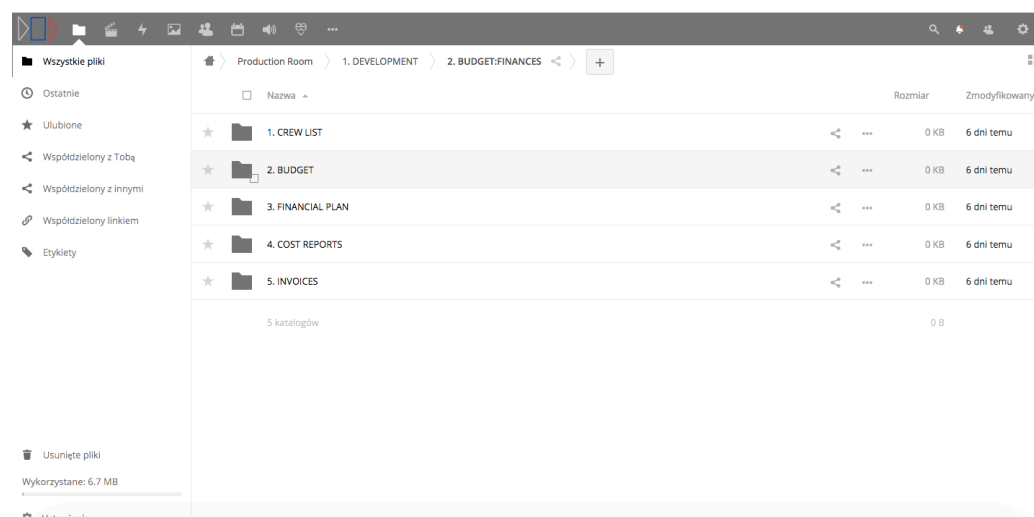
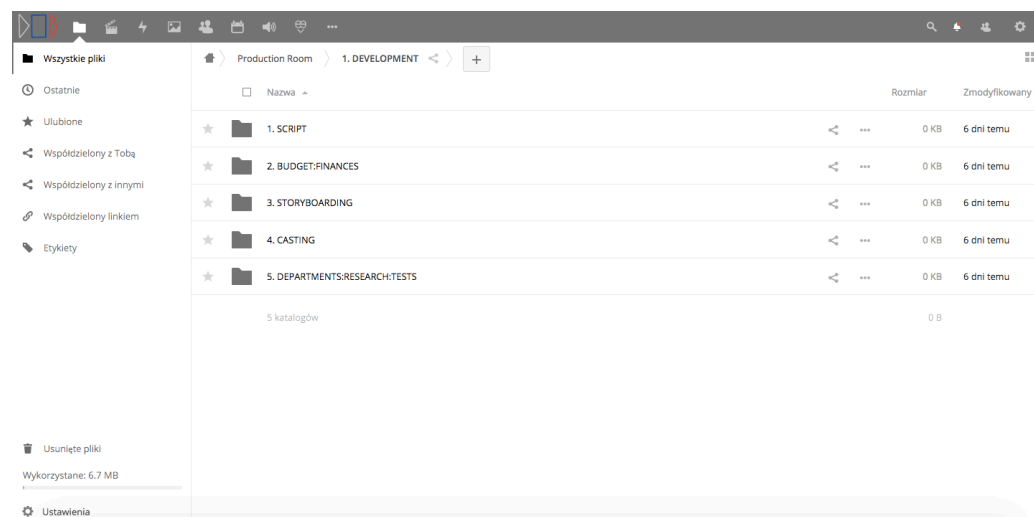
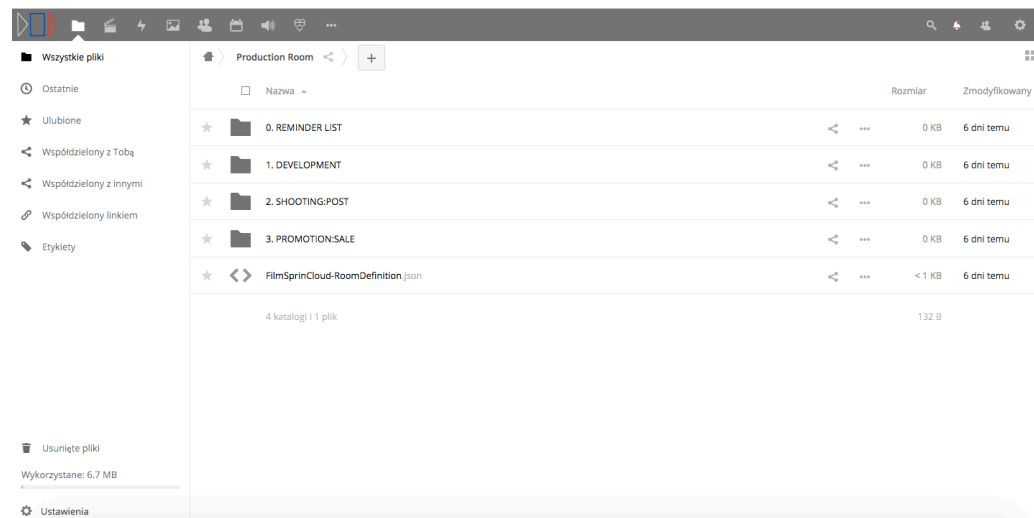
- **a folder structure** - a system for file organisation. It is composed of 3 basic "divisions" of the film production process: development, shooting and post-production, promotion.
- **a messenger service** - facilitating efficient communication among the production team on every stage of production
- **a calendar** - making it possible to define the scope and timetable of work

Results and conclusions:

In the course of building production rooms a space was placed on the NextCloud server available for participants making films along the guidelines of the New Model of Film Production. It was designed to gather information (files) needed for the production process, to give users the opportunity to communicate and to organise their work via a calendar available for edition (below I present images of the structure of the Production Room). This system is still under construction and is being tested. Due to the international scope of production, the program will be held and operated in English.

⁷ Script and production stages available in the Production Room attached to the report

Images of the designed Production Room:



Organisation of work on the film set: Distribution of tasks and responsibilities

The following tasks seem necessary for organising work on the film set:

- defining guidelines for the regular team of the Cinebus
- defining guidelines for the filmmaking group that makes a film using the New Model of Film Production; testing the suggestion to merge functions in practice.
- creating a Cinebus pricelist, including inventory, pricing and cataloguing.
- defining a schedule and procedures for shooting on the Cinebus, including defining the time and logistics of equipment packing, preparation for shooting, the process of shooting and wrap.

Cinebus Regular Team (A):

- Producer/Artistic Supervisor
- Production Manager: logistics of the whole project, coordinating the regular team and supervising the filmmaking team
- Technical Coordinator/Cinebus driver: knowing the technical side of the Cinebus, all technical aspects and usage, including giving out and collecting back equipment during and after shooting.
- Technical coordinator/driver: the person supervising the process of shooting and post-production (editing, sound, CGI), knowing the equipment and software available on the Cinebus

Comments: Both the Regular Team (A) and the Filmmaking Team (B) collaborate closely from the beginning to the end of production. It is the obligation of team A to introduce team B to the Cinebus and to coordinate work on the film set. Some actions are undertaken as soon as during pre-production - the Production Manager A assesses the scope of work and the shooting time with Team B. This is mostly about an organisational and logistic focus on the script, including defining the number of shooting days, needed materials and equipment. Technical coordinators can drive the Cinebus.

Filmmaking Team (B)

- Director and/or Screenwriter
- Producer/Production Manager
- Cinematographer
- Camera Operator / AS tech / Focus Puller
- Set designer / Artistic director
- Costumes
- Production Coordinator
- 1AD/ set manager
- Editor
- 1 person/online (effects, colouring)
- Sound operator
- Sound post-production (support on set as needed)
- PR manager/coordinator
- Lighting/Grip (2, depending on the scale of production)
- Stage hands (optional, 2 - putting up the tent, daily tasks, drivers)
- Security (night)

Comments: The Filmmaking Team is built based on previous preparations and the analysis of the script, as well as the collaboration between the Producer A, Production Manager and Temat B, in particular: Director, Producer, Production Manager and Cinematographer.

Dividing collaborators into these 2 teams seems necessary for the purpose of workshops and audio-visual courses when - as in Bydgoszcz - 4 productions are taking place at the same time. It is, however, crucial to test this suggestion in practice. What operates well and which parts slow down the work? The New Model of Film Production guides us to merge some film functions or to modify them according to the needs of the given production. People working in such a team would have to "learn again" their work, with full understanding of limitations, but not as in a frenzy where "everyone does everything" (especially in organisational matters). There has to be one person who manages the set and distributes tasks and responsibilities.

2017 was very intensive. Most of the planned activities were conducted, conclusions were drawn and directions for future development were defined. The growing interest in the New Model of Film Production was visible during audio-visual courses and the Workshops. This year brought the largest number of participants in the history of Film Spring Open. The New Model of Film Production is no longer a theoretical idea. It is a fact. But it requires constant improvements. They are worth the invested time and resources.

