confidential
eyes only

GLOBAL STUDIO

A Web-networked Assembly-line Cinema Production Process

Constitution of a ***web-based entity*** akin to the ***studio system*** of the early/mid 20th century.

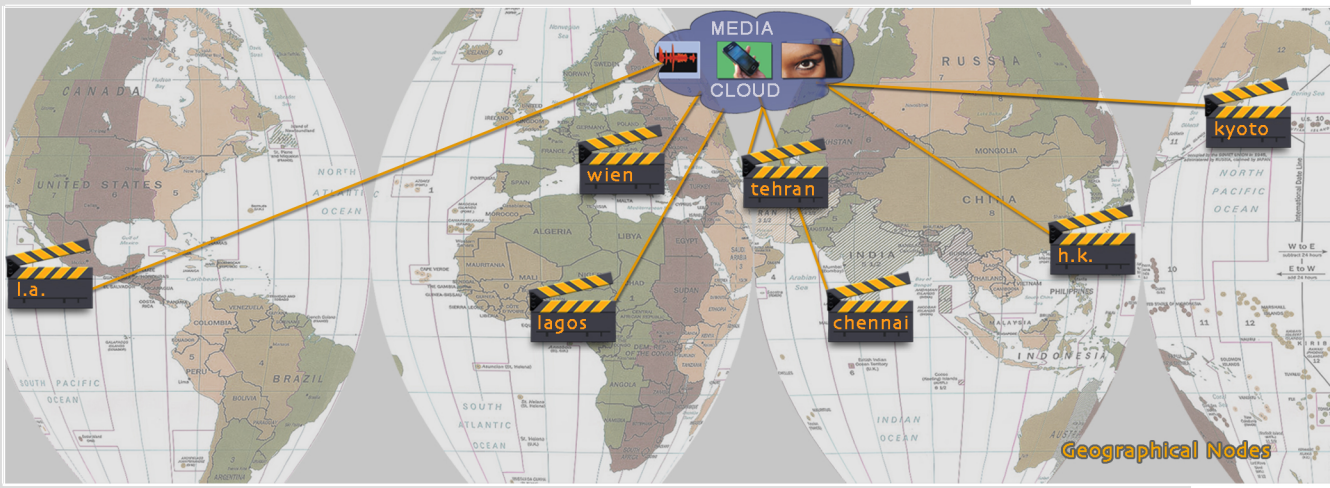
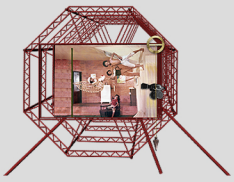


illustration from **Studio Network for Assemblyline Production**



a navodayastudio initiative

www.navodayastudio.com

THERE WAS A TIME when great movies in large numbers were made by institutions called ***Studios.*** Be it *WB* in LA, *Shaw* in HK or *AVM* in Chennai, well-meaning film personalities of yesteryears who worked under those studio systems - where a large number of productions happened sinultaneously, talk about this entity which kept the ***Quality and the Finance under a benign disciplined control***. Though Samuel Meyer at *MGM* defined this controlling entity as ***the regulator who brought order into creative chaos*** (In his famous quip *'the inmates have now decided to run the nuthouse'* when *United Artists* came to existence as a production house), and though *MGM* Studios itself folded like the later *Golan Globus* and the likes when productions ran out of control, the studio system at one time did indeed contribute an organizational support to many individual filmmaking talents who otherwise would have been deprived in showcasing their abilities.

Let us call this Entity/ Organization/ Studio, **The Producer**. In a Studio System, **The Producer** (or the production controllers/ line producers and officials of the studio) even though not a creative member of the team, was well involved in the aesthetic parameters of a film production - right from the time of the story selection. (To some extent the role played by the *program producers* today in 21st century TV companies is similar to this).

Outdoor sets at Udaya Studios Alappuzha, the first film studio in Kerala.

1962 film ***Palattukoman***

Navodaya's mammoth indoor/ outdoor sets in the Idikki mountains.

1978 film ***Thacholi Ambu***

GAME PLAN

(1) To constitute a NEW ENTITY which would discharge the role of a **producer**. This entity would be a web-based organization which through its own assigned officers, technicians and creative personnel would
(a) offer space for identifying,
(b) training and
(c) development of talents in youngsters for all disciplines under filmmaking.

(2) To develop a film production system which through web-based networking would allow the above talents to interact between themselves and with the guidance from **mentors** (acclaimed film personalities invited to the organization's web forum) develop story plots/ scripts/storyboards for film productions.

(3) To assign production teams for executing film projects.

(4) To use organization's resources for finding markets around the world for the films.

Theatrical destination apart, projects shall focus on OTT platforms. Even as of now, smartphone-specific media content vastly falls short of demand.

WORKING PRINCIPLES

*** Traditional filmmaking wisdom**
(In identifying stories worthy of narration)

*** Imparting state-of–the-art filmmaking techniques**. (Refer pre-visualization demo and training manual. ATTACHED)

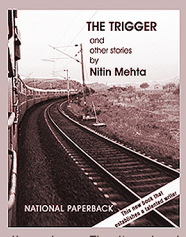
*** Completely Digital Filmmaking and Real-time Media Networking**

an extract from
Global Studio System Design.
Film Project Management webpage.
Screenplay development of the feature film ***"Trigger"***

Home | Projects | Calendars | People

Trigger
feature film on a terrorist plot.
Discussions | To-do Lists | Files | Documents | Emails | Events |Date
People Author Message Comments

Harish Chopra posted a message 12June201
New Movie Project - A prospective movie project titled 'Trigger' (In Hindi language) 11.54am
trigger & other stories book cover.jpg



Trigger- Possible Treatment 19June201
Posted by Rajesh Abraham 1.04pm
Dear Chopra sab,
I had read the story Trigger you had short story collection by Nitin Mehtc
Frankly I was not very impressed by the story. That's why I didn't reply earlier. But the Muslim youth who is forced as a terrorist operative, though the subject is not very unique, the character started haunting me after a few days. Also, I saw 'Bourne Identity' DVD in between. That made re-read the short story with the perspective of making a thriller narrative. Do you mind me developing it into a suspense thriller instead of the emotional drama which the present story is? Regards
Rajesh

Yeh to meri apni andaz tha. 19June201
Posted by Harish Chopra 3.24pm
Dear Rajesh,
Exactly. Yeh to meri apni andaz tha.
commercial block buster. Please go

You can conatct Production Manger Akbar for facititating writing and discussion sessions. As soon as the synopsis is ready we will commission the proj
making an MOU with that Mehata.

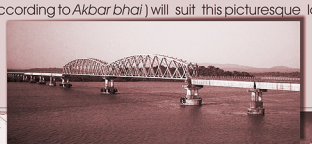
CST railway details 30June201
Posted by Ruby Andrews 10.24am
Hi Rajesh, I am librarian at navodaya sending you details for story research of TRIGGER. Photos & CST train timetables.
700px-Victoria_Terminus,_Mumbai.jpg

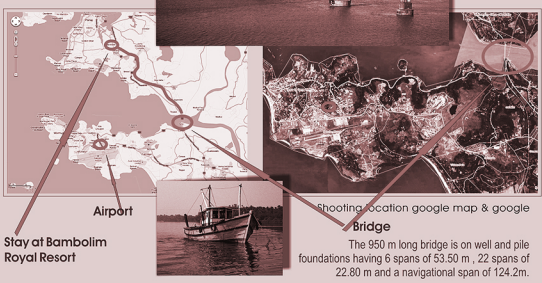
Opinions Invited for storyline 7July2012
Posted by Rajesh Abraham 7.54pm
Trigger- the gist of the story
Hilal Ahmed(26) an ex-flight steward is boarding a train at Mumbai CST to Mangalore. In the train he unexpectedly meets with a former colleague Sonali who is also on her way to Mangalore for a new job. Starting with his evasiveness

Location Scouting results from Bambolim, Goa 25July2012
Posted by Ruchi Biswas (A.D.) *Attached photos & logistics* 08.10pm
interactions with Sonali makes him do a U-turn. He saves the passengers by averting the calamity.
Dear Friends above is the brief of a subject which I intend to make into a film script. It is based on the short story 'Trigger' in a collection written by Nitin Mehta. (The original story link is given below). Please give your feedback.

production logistics (according to *Akbar bhai*) will suit this picturesque landmark.

The bridge details and boat details ATTACHED





The 950 m long bridge is on well and pile foundations having 6 spans of 53.50 m , 22 spans of 22.80 m and a navigational span of 124.2m.

Shot breakdown as per story board #3, 7, 8A, close shots of character Khilaaf - to be taken at toplight 12 to 1.30
Props, mu, special filters accordingly
Long shots # 1, 8, 19 & 24 before actor arrival (preferably) - first shot to be setup for jib on the boat. Meanwhile the louma crane shot to be setup on the southside of the river. (Refer charts for service roads)

*** The train crossings for the day on the bridge shall be at 9.10, 12.45 towards south. 8.15, 10 and 1pm towards north according to Konkan Schedule.

Location office at hotel
Contact phone +91 832 2700299
TITLE: 'TRIGGER'
EXEC. PRODUCER: Harish Chopra
PRODUCER: Navodaya
LOCATION OFFICE: Royal Resort
DIRECTOR: Rajesh Abraham

Navodaya Global Studios
CALL SHEET

LEAVE: 6.30AM
CREW CALL: 7.00AM

CALL SHEET FOR:
WEDNESDAY, 12 DECEMBER, 2012
SHOOT DA 28 OF 40
GEN. CREW CALL: 6.00 AM
SHOOT CA 8.00 AM
LUNCH: 1.30 PM
WEATHER FORECAST: MISTY WINTER FOG

SCENE, SET & SCENE DESCRIPTION	CAST		LOCATION	INT / EX
SC 93 - Khilaaf plans explosives on the konkan railway bridge	1		MONDAVI BRIDGE, GOA	D

	CAST	CHARACTER	M/U HAIR	READY AT	SPECIAL INSTRUCTIONS
1	Dhanush Rishi	Khilaaf	7.30 am	8.00 AM	Police permission granted w
2	Arjun Gupte	Speed Boat Driver	9.30 am	10.00 am	of two constables on set.

Props and Special Requirements: Fishing Boat with 20 liters of diesel and anchoring facility, Contraptions looking like RDX and ot

Catering: Food for 37 member crew (break fast, lunch and evening tiffin)	Phones Akbar Khan 09322766577
transport: 3 cars, 2 vans, 1 toilet van and 1 unit van	P.A at hotel base 9552557620 (Goan number)
Parking: On service road on the northern end of the bridge	Hospital assgned St. Mary's clinic.
	Doctor on call Fran D'souza 9552334560
	Police 9555511011

3.

demo extract
Execution of proposed One Minute Film "***Empathy, Belated***"

gist - In a NewYork suburban railcar, a banker takes umbrage at some afro-american children who were being prodded towards tumultous behavior. Their father explains that he was keeping them distracted from the recent demise of their mother. The Banker empathises.

.. a sokkie dance kick. .This brings an outburst from the man *"Isn't there somebody who can rein in these brats !!"*

"..their mother. We are on the way back from her funeral services".

Backgroud @ New York

Location Plates by NY crew at **Scarborough station.** *Line Producer* **Emily Mayer.**

Hello folks
The station I used was right by the bridge over the Hudson River leading to Manhattan.
"mailto:elmayer@gmail.com"

of which the final in HD is the shot with the stand-in for Mr. Dev Issaro getting into train - without face revealed. as per the guidance video sent to us.
<elmayer@gmail.com>

Foreground @ Chennai

Live Action enactment on green screen soundstage at **Kiskinta, Chennai.**

Metadata notes:
SHUTTER *cinematographer*
day exterior 45/ 22.5d
interior 180d *P.C. Sreeram*

Camera rated ASA 200 ISO
24 fps 4K. 60 fps 3K
Ultra Prime 24mm 32mm
aperture T 5.6 uniform
Compositing on FUSION
3D modelling AUTODESK

CAST

Playing the Banker's role is ***Dev Issaro*** - a celebrated pianist from Australia now residing in Kerala, India.

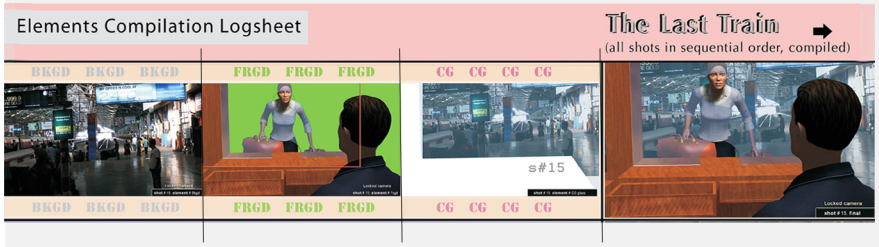
Lynn Esther - aged12, native of Nigeria, goes to school at Tambaram, Chennai.

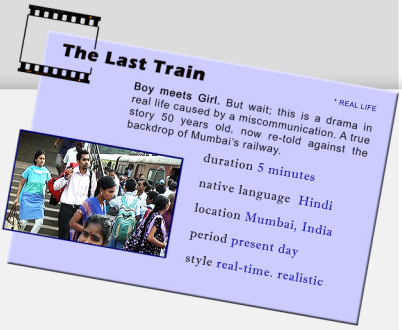
Teddy Ossei - leader of the famous OSIBISA, during one of his trips to India for a music ceremony, performs the role of the kids' father .

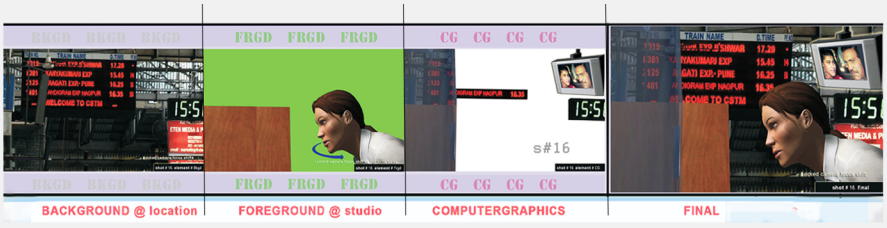
Thus, this **Web-networked Assembly-line Cinema Production Process** has been designed to

1. Use cutting edge *Digital Filmmaking techniques.*
2. Adding to it, *Real Time Media Networking.*
3. Incorporate task distribution as *Global Delivery Model* (of Business Process Outsourcing).
4. Avail Process Plans of the *Animation Industry.*
5. Build on the *Production Design Architecture* and *Pre-visualisation* as in large and tight-budget film projects.

an extract from Production Design of 5 minutes Shortfilm
"The Last Train" *training video*







Picture @ 24 frames/sec
One bar is.92secs = 22.15 frames/sec

training video shot division.
Bar/ Beat count for MusicVideo ***"The Treasure"***

Tempo @ 4/4 130 beats
4 bars equal 3.692secs. = 88.6 frames

Art Department's Layout for
Bride Seeing Scene of MusicVideo ***"The Treasure" (2010)***

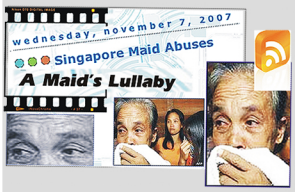
extract from Training Demo
Location Shoot Plan for *"The Treasure"*

Shortfilms

The wide application of this process shall be in the production of large number of shortfilms for mobilephones worldover.

Today in the era of globalization, the production system and also the nature of the content need to be global.
The contents could be dramatic narratives, documentaries, animations, jokes, natural medicines, traditional cuisine, environment, travel, ... in short, **anything**!

training films
An assorted selection of *Reallife* stories.
Screenplay treatments were devised to turn the lyrical narrative into visuals.
A **Networked Production Design** *Project Exercise*



A true incident @ British Cancer Society

Towards the setting up of *networked film production*

Milestones

- Constitution of a *Mentor Group* of accomplished (also importantly, net savvy) filmmakers, writers, critics and experts in literature.

- Recruiting Library science academicians (towards cataloguing & collating data), Graduates in literature and journalism (for story whetting), theses students (for factual verification), literature and arts graduates (for research support).

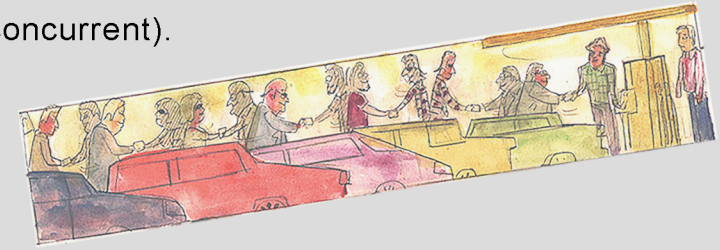
These shall help building of an in-house story data bank.
Period 1 to 2 months.

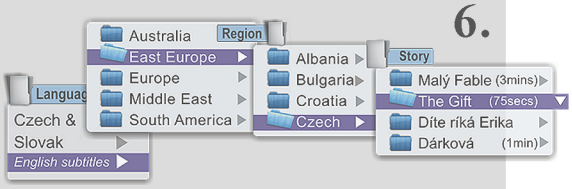
communication demo/ extracts
Tie-ups with ***Publishing Houses***

- Identifying and making a worldwide shortlist of known ***English and other Regional Language publishing houses*** with large libraries of stories 'that could suit visual narration'.

- To negotiate and enter into financial & creative partnership, so as to utilise their archived literary content for conversion to 'visual media content' i.e; shortfilms.

Period 1 month (concurrent).





Tie-ups with ***Literature Content Banks***

Chicken Soup for the Soul

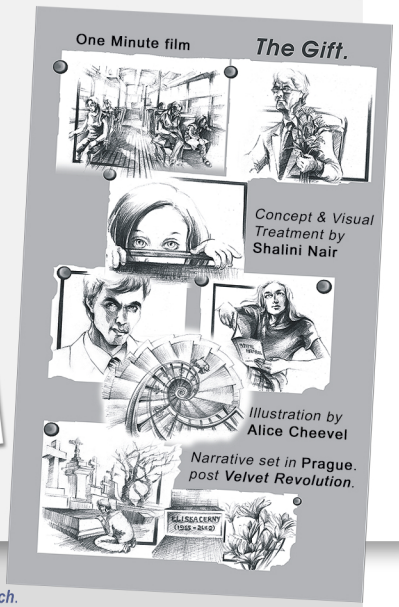
Bennet Cerf relates this touching story about a bus that was bumping along a back road in the South. In one seat a wispy old man sat holding a bunch of fresh flowers.

Across the aisle was a young girl whose eyes came back again and again to the man's flowers. The time came for the old man to get off. Impulsively he hrust the flowers intto the girl's lap. "I can see you love the flowers," he explained, "and I think my wife would like for you to have them. I'll tell her I gave them to you." The girl accepted the flowers, then watched the old man get off the bus and walk through the gate of a small cemetery .

Chicken Soup For The Soul

From **Jijo Navodaya Mobcinema**
To **Mark Victor Hansen**
Co-founder, **C.S.F.T.S. Corp.**

Dear Mr. Hansen, to impress upon you visual possibilities on Chicken Soup Stories, we give a short pre-viz of one of your published stories. This is to demonstrate to the decision makers at your erstwhile company about how films can be made on many of your short stories listed below.



Execution - Background plates shot on location at ***Prague.***
Character enactments on bluescreen sets at ***3LTV.De, Munich.***

The Club 99

In silence his children and wife gather behind him to gape at the coin bag.

- Global Talent hunt (via web) and identification of future filmmakers (through Socialmedia, Academic Institutions for Visual Communication). **Period 2 to 3 months** (concurrent).

- Creating formats & forums for discussion sessions. **Period 2 months.**

- Training of a core support team on film production based on networking techniques. **Period 3 months** (concurrent).

A Royal Sampling Error

A seething barber said 'A stinking kingdom !

The 19th Ploy

Dumbsruck, Kesavan gaped at the .... *wooden spoon !*

- Assemblyline production of the first 1000 shortfilms.
  Period 12 months.

- Feature films production.

Schematic Representation **Real Time Media Access during postproduction**
The Global Studio through its Nodes shall assign & route the task/s to most viable agencies in the Network.

Concept, Architecture.
by
Jijo, Najeeb & Mathews.

Design Inputs *by*
Sheker *(Ergonomics)*
Rajeevkumar *(Filmmaking)*
Prakashmurthy *(Art)*
Balaji *(Web,Digital Cinema)*
Shelton *(ad/microfilm design)*
Karki *(linguistics)*
Sreenivasan *(special effects)*

Systems, MIS
by
Anoop

Web, C.G.
by
Chinturaj

Images, Videos & Write-ups extracted from

(1)Global Studio demo projects undertaken by Navodaya's creative heads.
(2)Interns assigned with shortfilm projects &
(3)Production exercises in Studio Networking.

Ajith, Suresh *(editors)*. Rajesh *(director)*. Ravivarman, Manojparamahamsa *(cinematography)* Avaneetharan *(C.G. & animation)*. Jainul *(encoding)*.

Shalini & team - *shortfilm* 'GIFT'
Apple productions' Emily - *shortfilm* 'EMPATHY'
Preethi, Abhinandan *(lighting)*. Tony *(audio mix)*. Sembu *(production design)*. - *musicvideo* 'TREASURE' Johnsar, Akbarkhan *(logistics)* - *featurefilm* 'TRIGGER' *and shortfilm* 'LAST TRAIN'.
illustrations by Muralee, Murali, Alice & Shinod

CONCLUDED.