



## PRODUCTION NOTES

# PLASTIC

AFTRS, The Entertainment Quarter, 130 Bent St, Moore Park NSW 2021 Australia  
Telephone (61) 2 9805 6455, Email: [distribution@aftrs.edu.au](mailto:distribution@aftrs.edu.au)

# PLASTIC

## LOGLINE

Whilst Anna is preparing for a first date with Henry, a man she has secretly loved for years, everything goes wrong until she discovers the impossible – to sculpt her appearance to any shape she desires.

## 50 SYNOPSIS

Anna is preparing for a first date with Henry, a man she has secretly loved for years when everything goes wrong. Henry calls to make the date earlier. - She has no time, nothing to wear, a fat ass and a huge pimple! Argh! If only she could change a few things about how she looks...if you could, would you? And how far is too far?



## 110 WORD SYNOPSIS

Anna is nervously preparing for a first date with Henry, a man she has secretly loved for years. She is manically searching through her wardrobe when Henry calls to see if they could meet earlier. Anna looks at the clock in distress - she has nothing to wear, there's a huge pimple on her nose and she's fat! Argh! If only she could change a few things about how she looks. -Like those girls in beauty magazines!...If you could, would you? And how far is too far?

.....Beware of your dreams they might just come true!

## THE FILM

“I had this image in my head: A girl who is digging her fingers in her forehead causing deep gaping malleable holes” says writer/director Sandy Widyanata. This image led to the idea of a character who was capable of sculpting her body into any shape she desired. “As if she was made out of clay.”



Widyanata started storyboarding – a sequence of body parts being stretched, pulled and squeezed into shape.

With a background in animation, Widyanata had originally intended to make a clay animated film. –A woman who was not content with her body shape and kept going until

her whole appearance was disfigured completely.

As she was developing the idea she then knew that she wanted to make a life-action film. Rather than choosing a cartoon or stop-motion look, Widyanata was convinced that the story would be more effective and provocative to an audience, who watched a “real woman” doing these “real things”. – a photo-realistic look was what she imagined.

In 2007 Widyanata completed her Masters at the Australian Film Television and Radio School in Sydney, Australia. With the specialisation in Animation and Visual Effects, she saw the opportunity to bring her idea to life. Now geared up with more expertise and skills and inspired by the work of previous student films she now knew what was achievable.

Widyanata then pitched the idea to talented writer and producing student Courtney Wise, who fell in love with the character, the idea’s originality and it’s universal message. “Currently eating disorders and extreme plastic surgery is more prevalent than ever. In an age where women, and increasingly men, are saturated with media pressuring us to change, informing us to look different or better or thinner, than how we actually do look, I think it’s important to tell stories such as Anna’s.” The two developed the idea into a short story.

Fellow talented peers production designer Xanthe Highfield and cinematographer Greg De Marigny were on board, when the idea was still in its baby shoes. Looking closely at storyboard and a handdrawn 2D animatic, style and various



## PRODUCTION NOTES

# PLASTIC

technical approaches/solutions were discussed thoroughly. The team embarked on six months intensive pre-production, research and testing.

Wise says “Although the budget was very small we were all highly ambitious filmmakers and were looking forward to making this revolutionary short film. It is a character driven film with an extraordinary balance of live action and special effects. “ She believed that the story and visual treatment was strong enough to get essential sponsorship that would help make the project happen.

PLASTIC received generous sponsorship from SONY Australia to shoot in HD Cam with their Sony F900R. Panavision provided the required film lenses. PLASTIC prides itself to be the first project shot and finished in full resolution HD coming out of AFTRS. “With HD becoming the standard screening format we are proud to have gone through the extra tedious time and effort spent on the project” Widyanata recalls.

“It involves many complex, new and exciting techniques that was generating much interest from students and lecturers in the school. PLASTIC is thematically powerful.”

Most of the Visual Effects shots were filmed in front of blue screen. Anna played by actress Romy Bartz had to mime stretching movements and imagine things nobody could see yet.



Widyanata says: “We didn’t want to make a film where technology dominated the story. Technology becomes inappropriate when you do it because you know you can and one gets too excited about it. When we started developing the idea we didn’t think about the technology at all, no yet. It was important to us that the audience stayed connected to the character and her journey rather than be impressed by overly dominant VFX.”



Shane Rolton, founder of WYSIWYG3D generously sponsored the production by doing a full 3D body scan of the actress. Through this process shots would have been replaced in 3D if the 2D warping process didn't work out. Open to all lecturers, staff and students at School Shane was also holding a demonstration of the 3D scanning process, which let everybody an insight into today's most advanced technology.



Post production began in June 2007 and would be finished in March 2008. –A big effort only done by a handful of students.

“You need a crazy attention to detail working in high-definition format. Every twitch and glitch shows and you get away with less than in standard definition. -It drove

me absolutely nuts”, recalls Widyanaata.

Vladimir Jovicic and Ann Foo were the editors of the film. Eric So and Chris Jackson came on board for additional compositing. In the editing process temporary VFX shots had to be constantly delivered and updated in order to proceed with story decisions and timing. It was a back and forth between director, producer, editing and the visual effects team. Widyanaata had to ensure that Eric and Chris were given clear briefs on approach and style of the shots. It was her constant task to explain, describe and make team members understand what was happening in the shots, particularly when the visuals were not completed yet and the action only still a fantasy.

The visual effects process was very time consuming and deadlines were tight. For sound handover all crucial elements had to be visible and timed correctly in order for Cameron Grant to start working on the sound design and Maja Petrovna Hilcisin on the music.

“Working with VFX and its technology was a great experience and learning curve for the whole PLASTIC team. Considering that the film industry is heading



## PRODUCTION NOTES

# PLASTIC

towards digital realms we believe that with our greatly developed technical skills through this project we will be well prepared for future challenges.”

As a life action project PLASTIC would not have been possible without the contribution of our own funds. If the application is successful part of the money would help pay off production expenses and also be spent in marketing of the film. As a directing and producing team with strong visual effects knowledge we are also currently developing more ideas.

-MAY 2008-

## TECHNICAL INFORMATION

Running Time: 07:26  
Original Format: HD 1920:1080  
Screening Formats: HD Cam SR/Digibeta/DVD  
Aspect Ratio: 16:9  
Sound: Optical Stereo (5.1 DVD)  
Year of Production: 2008  
Country of Production: Sydney, Australia

## SOFTWARE APPLICATIONS

Alias Maya 8.5  
Apple Shake  
Boujou Bullet  
Pixologic Z-Brush 3.0  
Adobe Photoshop  
Adobe After Effects  
AVID



## PRODUCTION NOTES

# PLASTIC

### CAST

ANNA Romy Bartz  
HENRY Don Hany



### PRINCIPLE CREW

PRODUCER Courtney Wise  
WRITER & DIRECTOR Sandy Widyanata  
DIRECTOR OF PHOTOGRAPHY Greg de Marigny  
PRODUCTION DESIGNER & Xanthe Highfield  
COSTUME  
MAKE-UP/ SPECIAL EFFECTS Rosanna Lee Davies  
MAKE-UP ARTIST  
PICTURE EDITOR Ann Foo, Vladimir Jovicic  
SOUND DESIGNER Cameron Grant  
ORIGINAL MUSIC SCORE Maja Petrovna Hilcisin  
ON SET VISUAL EFFECTS Mathew Mackereth  
SUPERVISOR  
VFX ARTISTS Sandy Widyanata, Eric So,  
Chris Jackson



**FESTIVAL SCREENINGS and AWARDS**

AWARDS:

WINNER – Visual Effects Society Award for most outstanding Visual Effects in a Student Project, Los Angeles, USA

FINALIST – Best Tertiary Short Fiction, Enhance TV ATOM Awards, Australia

WINNER – Best Short Sharp Short, In The Bin Festival, Australia

SILVER – ACS Victoria/Tasmania, Short Fictional Drama Australia

3<sup>rd</sup> Jury Prize – International Video Festival Bochum, Germany

Festivals 2008:

Palm Springs International Shortfest, USA  
Enhance TV ATOM Awards, Australia

In The Bin Festival, Australia

Groundbreakers Program, Hatchfest 2008, Bozeman, Montana, USA

10th Recontres Internationales du Cinema des Antipodes, St. Tropez, France

31st Recontres Henri Langlois Festival International des Ecoles des Cinemas, Poitiers, France

ACS Victoria/Tasmania, SILVER Award, Short Fictional Drama, Australia

Festivals 2009:

Filckerfest, Bondi, Australia

4th Omaha Film Festival, USA

2009 Visual Effects Society Awards, USA - Nominee in Student Category for most outstanding visual effects work

33rd Cleveland International Film Festival, USA

19<sup>th</sup> International Video Festival Bochum, Germany

13<sup>th</sup> L.A. International Shorts Fest, USA

12<sup>th</sup> Annual Manhattan Short Film Festival

Lunafest Travelling Short Film Festival, USA/ Canada

Heartland Film Festival, USA

22nd Annual Rocky Mountain Women's Film Festival

**SANDY WIDYANATA – WRITER & DIRECTOR**

Place of Birth. Aachen, Germany

Date of Birth: 9th January, 1979



Sandy enjoyed drawing from an early age. Rather than playing with the other kids in kindergarten she sat at a table in the corner and draw princesses and animals. She loves the art of animation and visual effects as they help bring imagination and dreams to life.

Born and raised in Germany with Indonesian heritage, Sandy has commenced a Bachelor of Arts in Film Studies and Journalism at the University of Bochum. During her studies she received a scholarship from the European Union to attend the International Summer School for “Media and Minorities” in Vienna,

Austria. She trained in editing and visual effects at the European Institute for Further Training in Film & TV.

She has worked as a set assistant and graphic artist at the Westdeutscher Rundfunk (WDR), one of Germany’s major public television and radio broadcasting stations.

In year 2000 Sandy was invited to Sydney, Australia to screen a clay animated short film she made during university. She decided to make Australia her new home and continued working as a multi-media designer and animator for major corporate clients.

She also attended News Limited AWARD School run by the Australasian Writers and Art Directors Association.

She then moved onto working on television commercials as a runner, art director and visual effects supervisor. While having to earn bread and butter she hasn’t stopped making her own little independent short films, which were screened in Australian Film Festivals.

Sandy has just completed a Masters at the Australian Film Television and Radio School where she wrote and directed her graduating film PLASTIC. Plastic is a film about the obsession for the perfect body image. It is a live-action film supported by the art of animation and visual-effects.

Sandy is currently developing feature film ideas and aspires to continue making and working on films that she believes can make a difference.

## COURTNEY WISE – PRODUCER

Born: Sydney, Australia

Date of Birth: 15 February, 1977



An avid storyteller, Courtney Wise has a diverse background in writing and producing film, television and theatre.

She completed her first degree, a Bachelor of Arts: English and Drama with a major in Creative Writing at Newcastle University. While studying she worked with disabled and hearing-impaired children, assisting with rehabilitation and the teaching of Auslan, Australian sign language. She continues to volunteer with these organizations on a regular basis.

Courtney completed her second degree, Master of Producing: Film and Television at the Australian, Film Television and Radio School (AFTRS). Her short films have enjoyed extensive festival success and many

awards.

Courtney was supervising producer and researcher for the Ovation television show Masterclass: an audience with filmmakers starring Eric Bana, Phillip Noyce, Jack Thompson, Gillian Armstrong and Claudia Karvan.

In 2007 Courtney was awarded the very prestigious FOXTEL / AFTRS Scholarship Award for Exceptional New Talent.

After completing her degree Courtney was contracted to John Edwards, a highly prolific and award winning producer for Southern Star Entertainment. She was researcher and story assistant for television dramas 'Rescue' and 'Rush'. Upon graduation Courtney continued to work for John Edwards Southern Star.

Courtney believes the world can be explored, understood and changed for the better through storytelling and loves the freedom of imagination that visual effects provides. Courtney is currently writing a feature film Plastic, based on the successful short film of the same name, to be directed by Sandy Widyanata.

Awards for her short films include:

Starcross'd (producer), a visual-effects live action short film, won the 2007 Society of Motion Picture and Television Engineers (SMPTE) Award for Creative Collaboration.



## PRODUCTION NOTES

# PLASTIC

TRANSFORMINGFUTURES

Shot Open (producer), a short live action drama, won the 2008 MPSE Verna Fields Award for Best Sound Editing in a Student Film, the 2008 Gold Australian Cinematographer's Society Award for Fictional Short (Vic) and premiered at Camerimage International Film Festival of the Art of Cinematography, Poland Plastic (prod, VFX prod, story co-creator), a live action romantic comedy supported by visual effects and animation premiered at Palm Springs International Film Festival 2008, won Silver Australian Cinematographer's Society Award for Fictional Short and has been nominated for the 2009 VES Visual Effects Society Award for Outstanding Effects in a student film.