

# **DIGITAL PRODUCTION CHALLENGE**

How to deal with the developments of the digital era



Berlin, 13 – 15 November 2014



## **DIGITAL PRODUCTION CHALLENGE 2014**

### **Participants projects**

Thursday 13 to Saturday 15 November 2014, Berlin, Germany

## Participant projects

**DPC 2014  
Recommendation**

### Point of views of following experts:

- Florian Rettich *bvk* (D.I.T. Supervisor, Post-Production Supervisor - Germany)
- Philippe Ros, *afc* (DP & Digital Imaging Supervisor - France)
- Ruedi Schick (Founder & Manager of Swiss Effects - Switzerland)
- Tommaso Vergallo (Digital Production Manager - France)

**Moderator:** Pr. Martin Hagemann (Producer, Zero Fiction Film – Germany)

**Head of Studies:** Xavier Grin (Producer – PS Production - Switzerland)

**Project Manager:** Sophie Bourdon (Bourdon Film Consulting- Switzerland)

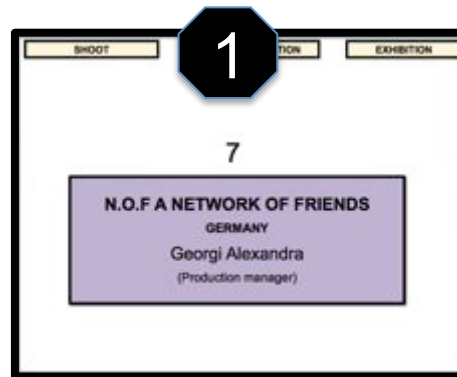
**Decision tree designed by:**

**Franck Montagne**  
Post production manager  
Consultant / Instructor  
[www.imagemagie.com](http://www.imagemagie.com)

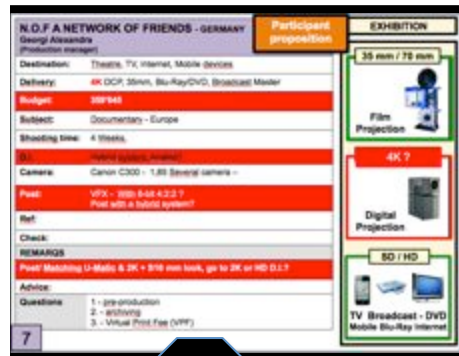
&

**Philippe Ros**  
Cinematographer - AFC  
Digital Imaging Supervisor / Instructor  
[www.philipperos.com](http://www.philipperos.com)

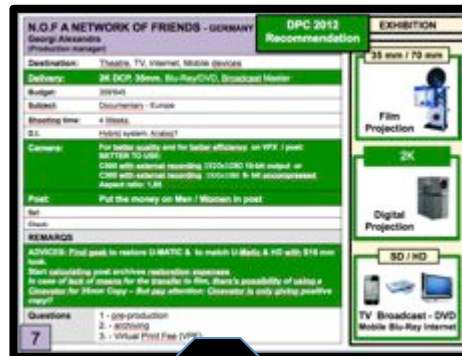
# How does the “DPC 2014 recommendation work?”



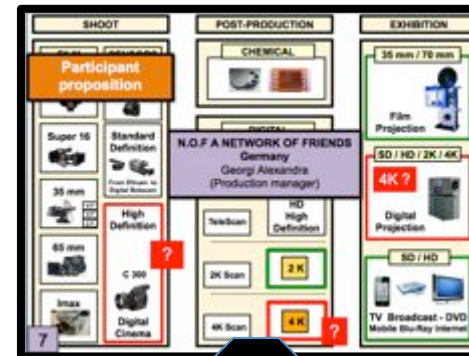
← Project



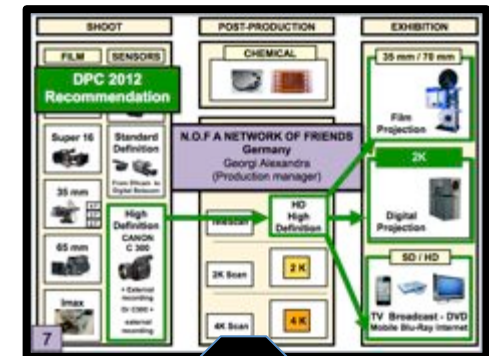
**Participant project proposition**  
DPC experts remarks highlighted in red



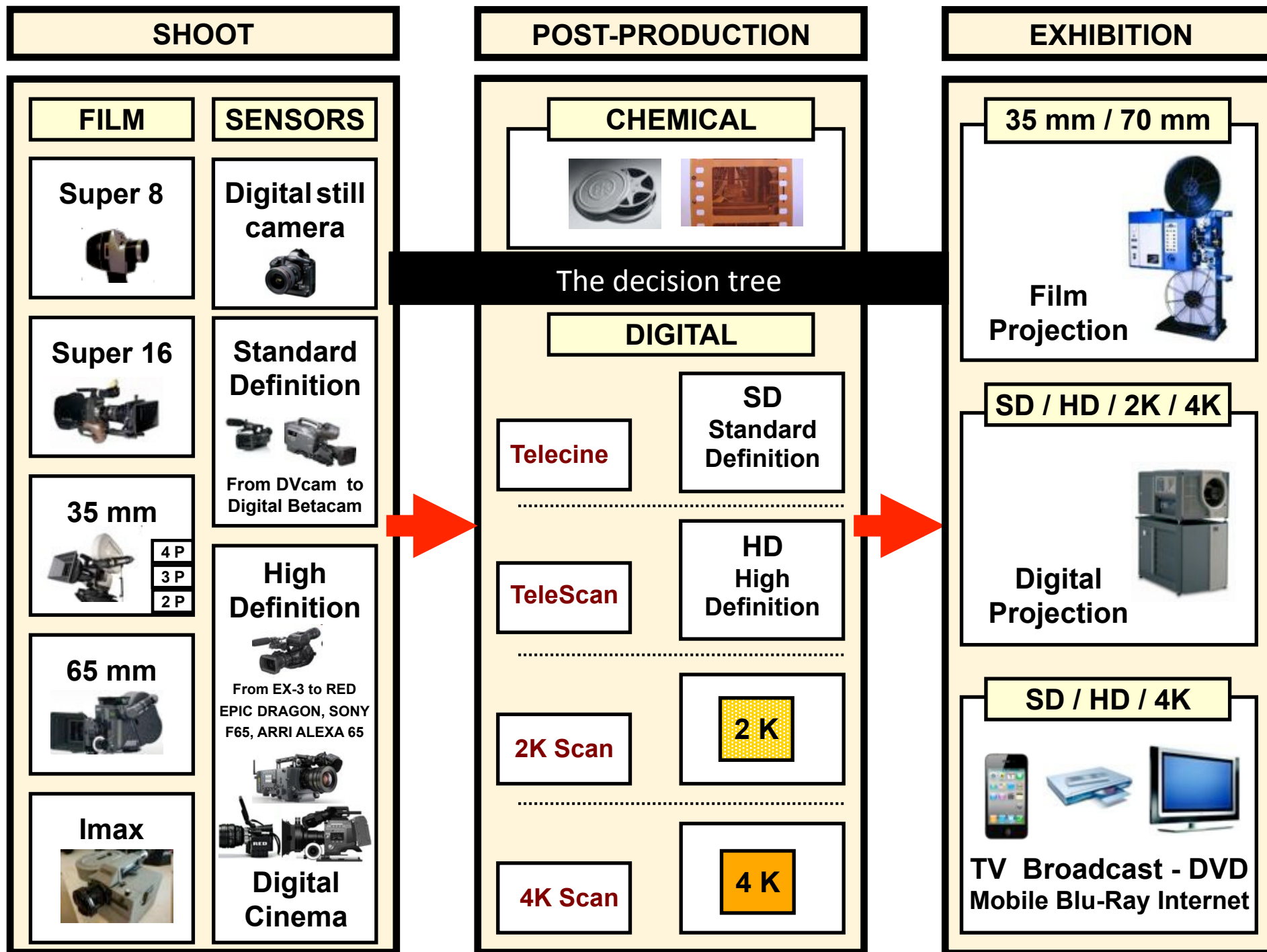
**DPC experts propositions highlighted in green**



**Participant proposition for Digital intermediate represented by decision tree**



**DPC experts proposition for Digital intermediate represented by decision tree**



SHOOT

POST-PRODUCTION

EXHIBITION

1

# **DEAD SEA/THE BURGLAR**

Germany/France/Israel

**Sead Imamovic**

(Production Assistant/Office Manager/Post-Production  
Coordinator)

ROHFILM, LES FILMS DU POISSON, CINEMA GROUP



**DEAD SEA/THE BURGLAR – Israel****Director: Hagar Ben Asher**Production Assistant/Office Manager/Post-Production Coordinator: **Sead Imamovic****Participant  
proposition****EXHIBITION****Destination:** Theatre, TV, International**Delivery:** **2K DCP** - Blu-ray/DVD, HD Broadcast master**Budget:** **1 276 243 Euros**  
Co-producing countries: Germany-Israel-France**Subject:** 100 mn FICTION**Shooting time** 5 Weeks  
**Location, team:** Israel – Germany – 30 people in the crew**D.I.** HD Workflow – 7 months**Camera:** **ARRI Alexa** - 1,85  
**DP:** TBD**Post:** 7 months – CGI planned**Ref:**  
**Expectations:** To work more independently and act foresight.**Tests**  
**Check:** Actors, Digital cameras, Light  
Dailies checked on set**REMARKS****Post prod:****Advice:****Questions** Anamorphosis, DI, DCI**35 mm / 70 mm****Film  
Projection****2K****Digital  
Projection****SD / HD****TV Broadcast - DVD**  
**Mobile-Blu-Ray Internet**

# Participant proposition

Super 8



Digital still camera



Super 16



Standard Definition



From DVcam to Digital Betacam

35 mm



4 P  
3 P  
2 P

65 mm



Imax



ARRI ALEXA



Digital Cinema

## POST-PRODUCTION

DEAD SEA/THE BURGLAR

Sead Imamovic

CAL



## DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile-Blu-Ray Internet



**DEAD SEA/THE BURGLAR – Israel****Director: Hagar Ben Asher**Production Assistant/Office Manager/Post-Production Coordinator: **Sead Imamovic****Participant  
proposition****EXHIBITION****Destination:** Theatre, TV, Internationals**Delivery:** **2K DCP** - Blu-ray/DVD, HD Broadcast master**Budget:** **1 276 243 Euros**  
Co-producing countries: Germany-Israel-France**Subject:** 100 mn FICTION**Shooting time** 5 Weeks  
**Location, team:** Israel – Germany – **30 people** in the team**D.I.** **HD Workflow** – 7 months**Camera:** **ARRI Alexa** - 1,85  
**DP: TBD****Post:** 7 months – CGI planned**Ref:** **To work more independently and act foresight?**  
**Expectations:****Tests** Actors, , Digital cameras, Light  
**Check:** Dailies checked on set**REMARKS****Post prod:****Advice:****Questions** Anamorphosis, DI, DCI**35 mm / 70 mm****Film  
Projection****2K****Digital  
Projection****SD / HD****TV Broadcast - DVD**  
**Mobile-Blu-Ray Internet**

**DEAD SEA/THE BURGLAR – Israel****Director: Hagar Ben Asher**Production Assistant/Office Manager/Post-Production Coordinator: **Sead Imamovic****DPC 2014  
Recommendation****EXHIBITION****Destination:** Theatre, TV, Internationals**Delivery:** **2K DCP** - Blu-ray/DVD, HD Broadcast master**Budget:** **1 276 243 Euros**  
Co-producing countries: Germany-Israel-France**Subject:** 100 mn FICTION**Shooting time** 5 Weeks  
**Location, team:** Israel – Germany – **30 people** in the team**D.I.** **2K** or **Confo 4K Workflow with Back up BUT 2K READY****Camera:** **ARRI Alexa** - 1,85  
**DP:** TBD**Post:** 7 months – CGI planned**Ref:** To work more independently and act foresight?  
**Expectations:****Tests:** Actors, Digital cameras, Light  
**Check:** Dailies checked on set**REMARKS****Post prod:** **Deliveries list to be defined in budget!!!****Advice:****Questions** Anamorphosis, DI, DCI**35 mm / 70 mm****Film  
Projection****2K – 4K?****Digital  
Projection****SD / HD****TV Broadcast - DVD**  
~~Mobile-Blu-Ray Internet~~

# DPC 2014 Recommendation

DEAD SEA/THE BURGLAR  
Sead Imamovic

## POST-PRODUCTION

CAL



## DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

2 K

4 K

Aspect ratio to be  
redesigned in  
calculation in  
POST

1

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K – 4K?

Digital  
Projection



SD / HD

TV Broadcast - DVD  
Mobile-Blu-Ray Internet

Super 8



Digital still  
camera



Super 16



Standard  
Definition



35 mm



4 P  
3 P  
2 P

65 mm



Imax



Choice between

ARRI ALEXA

ARRI ALEXA XT  
with Open gate  
Lenses issues

Digital  
Cinema

SHOOT

POST-PRODUCTION

EXHIBITION

2

**THROUGH THE EYES OF A CHILD**

Portugal

**Paulo Leite**

(Producer, lead screenwriter)

**BAD BEHAVIOR PRODUCTION**

## THROUGH THE EYES OF A CHILD

Director: João Alves

Producer: Paulo Leite

## Participant proposition

**Destination:** Day & Date Release: VoD, Mobile devices, Internet, Theatre, International, National Social networks

**Delivery:** 4K DCP - Blu-ray/DVD, HD Broadcast master

**Budget:** 991 237 Euros

**Subject:** 100 mn FICTION + 24 webisodes (max 5 minutes each)

**Shooting time** 5 weeks (Feature) + 2 (webisodes)

**Location, team:** Lisbon or Rio de Janeiro – 20 people in the team

**D.I.** 4K Workflow "4K without compromising on Color - a feature + web series (with the possibility of fusing both on future releases) a system that is quick to put together with no hassle is a must".

**Camera:** Anamorphic 2,35  
**DP: TBD** SONY F55 Raw recording 4K/2K, SONY FS700 (with 4K external recording modules) - RED Epic - Dragon RED Epic (indicate compression if possible), SONY PXW-FS7

**Post:** 5 months – With a hybrid system, editing room at home  
Pre production manager/ Production/Post Production Supervisor- CGI

**Ref:**  
**Expectations:**

**Tests:** Actors, Make-up, Digital cameras, Light, Sound, Workflow, Visual effects  
**Check:** Dailies checked on set

## REMARKS

Post prod & Prod

Advice

**Questions** Anamorphic - Colour grading - Correction DCP

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

# Participant proposition

Super 8



Digital still camera



Super 16



Standard Definition



From DVcam to Digital Betacam

35 mm



4 P  
3 P  
2 P

65 mm



Imax



SONY F55 Raw recording 4K/2K,  
SONY FS700 (with 4K external recording modules) -  
RED Epic - Red Dragon  
SONY PXW-FS7

Digital Cinema

## POST-PRODUCTION

THROUGH THE EYES OF A CHILD

Paulo Leite



### DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

2



## THROUGH THE EYES OF A CHILD

Director: João Alves

Producer: Paulo Leite

### Participant proposition

<b>Destination:</b>	VoD, Mobile devices, Internet, Theatre, international Strategy involve social network
<b>Delivery:</b>	<b>4K DCP</b> - Blu-ray/DVD, HD Broadcast master
<b>Budget:</b>	<b>991 237 Euros</b>
<b>Subject:</b>	HORROR FILM 100 mn FICTION + 24 webisodes (max 5 minutes each)
<b>Shooting time</b> <b>Location, team:</b>	5 weeks (Feature) + 2 (webisodes) Lisbon or Rio de Janeiro – 20 people in the team
<b>D.I.</b>	<b>4K Workflow</b> “4K without compromising on Color - a feature + web series (with the possibility of fusing both on future releases) a system that is quick to put together with no hassle is a must”.
<b>Camera:</b> <b>DP: TBD</b>	Anamorphic 2,35 SONY F55 Raw recording 4K/2K, SONY FS700 (with 4K ext. recording modules) - RED Epic - Dragon RED), SONY PXW-FS7
<b>Post:</b>	5 months – With a hybrid system, Editing room at home Pre production manager/ Production/Post Production Supervisor - CGI
<b>Ref:</b> <b>Expectations:</b>	
<b>Tests:</b> <b>Check:</b>	Actors, Make-up, Digital cameras, Light, Sound, Workflow, Visual effects Dailies checked on set

### REMARQS

Post prod & Prod

Advice

**Questions** Anamorphic - Colour grading - Correction DCP

### EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

## THROUGH THE EYES OF A CHILD

Director: João Alves

Producer: Paulo Leite

## DPC 2014 Recommendation

<b>Destination:</b>	VoD, Mobile devices, Internet, Theatre, international Strategy involve social network
<b>Delivery:</b>	<b>2K DCP- PREPARATION FOR A FUTURE 4K DCP</b> - Blu-ray/DVD, HD Broadcast master
<b>Budget:</b>	<b>991 237 Euros</b>
<b>Subject:</b>	HORROR FILM 100 mn FICTION + 24 webisodes (max 5 minutes each)
<b>Shooting time</b> <b>Location, team:</b>	5 weeks (Feature) + 2 (webisodes) Lisbon or Rio de Janeiro – 20 people in the team
<b>D.I.</b>	<b>Confo 4K Workflow with Back up BUT 2K READY</b>
<b>Camera:</b> <b>DP: TBD</b>	Anamorphic 2,35 Choice between SONY F55 Raw recording 4K/2K, SONY FS700 (with 4K ext. recording modules) - RED Epic - Dragon RED), SONY PXW-FS7
<b>Post:</b>	5 months – With a hybrid system, Editing room at home Pre production manager/ Production/Post Production Supervisor- CGI <b>Recommendation Option Conformation back up and archive in 4K – For the moment postproduced in 2K but Ready to be done in 4K</b>
<b>Ref:</b> <b>Expectations:</b>	
<b>Tests:</b> <b>Check:</b>	Actors, Make-up, Digital cameras, Light, Sound, Workflow, Visual effects Dailies checked on set

### REMARKS

Post prod & Prod: **Deliveries list to be define-d in budget!!!**

Advice

**Questions** Anamorphic - Colour grading - Correction DCP

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

# DPC 2014 Recommendation

THROUGH THE EYES OF A CHILD  
Paulo Leite

Super 8



Digital still  
camera



Super 16



Standard  
Definition



From DVcam to  
Digital Betacam

35 mm



4 P  
3 P  
2 P

65 mm



Imax



SONY F55 Raw  
recording 4K/  
2K,  
SONY FS700  
(with 4K external  
recording  
modules) -  
RED Epic -  
Red Dragon  
SONY PXW-  
FS7

Digital  
Cinema

## POST-PRODUCTION



### DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD

TV Broadcast - DVD  
Mobile Blu-Ray Internet



SHOOT

POST-PRODUCTION

EXHIBITION

3

# **VERSOGRAMAS**

Spain

**Juan Lesta**

(Executive Producer, Technical specialist in filming &  
postproduction.)

**ESFEROBITE PRODUCTION**

## VERSOGRAMAS

**Director:** DSK (Juan Lesta and Belén Montero)

**Producer:** Juan Lesta

### Participant proposition

### EXHIBITION

35 mm / 70 mm

**Film  
Projection**



2K

**Digital  
Projection**



SD / HD



**TV Broadcast - DVD  
Mobile Blu-Ray Internet**

<b>Destination:</b>	VoD, Internet, TV, Theatre, Other (please specify) Museums National, International - Strategy involve social network
<b>Delivery:</b>	2K DCP, HD Broadcast master, Blu-ray
<b>Budget:</b>	134 674 € (regional funds)
<b>Subject:</b>	Fiction, Documentary, Transmedia project (documentary, experimental feature film, webdoc, exhibition) 90' mn for theatre and 55' for TV
<b>Shooting time</b>	2 weeks (not confirmed)
<b>Location, team:</b>	15 people in the team maxim
<b>D.I.</b>	HD D.I.
<b>Camera:</b>	16:9 Several cameras – Stop motion pixellation
<b>DP:</b> Ricky Morgado	Choice to be done between BLACK MAGIC camera 2,5K DSLR CANON 1D C - 1D - 5D - 7D
<b>Post:</b>	2 Months - CGI - Home lab - Professional specialized in postproduction, with his own post-production equipment.
<b>Ref:</b>	Looking forward to learning the best workflow for my project. Most of the decisions about formats, techniques, processes and equipment haven't been taken yet, project is still in a development stage.
<b>Expectations:</b>	
<b>Tests:</b>	Visual effects, Light, Digital cameras, Make-up, Actors
<b>Check:</b>	On set by team. Production is in charge of LTO
<b>REMARKS</b>	
<b>Post prod:</b>	A lot of cameras – Need to do some tests - Recommendation
<b>Advice:</b>	
<b>Questions</b>	Archiving / DCDM / Debayer / Demozaicing

# Participant proposition

Super 8



Super 16



35 mm



4 P  
3 P  
2 P

65 mm



Imax



Digital still camera

CANON 1D C  
- 1D - 5D - 7D -

Standard Definition



From DVcam to Digital Betacam

High Definition

BLACK MAGIC camera  
2,5K

Digital Cinema

## POST-PRODUCTION

VERSOGRAMAS

Juan Lesta



### DIGITAL

Telecine

SD  
Standard  
Definition

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K

Digital  
Projection



SD / HD

TV Broadcast - DVD  
Mobile Blu-Ray Internet





## VERSOGRAMAS

Director: DSK (Juan Lesta and Belén Montero)

Producer: Juan Lesta

## Participant proposition

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

**Destination:** VoD, Internet, TV, Theatre, Museums National, International - Strategy involve social network

**Delivery:** 2K DCP, HD Broadcast master, Blu-ray, **QT 4:2:2 and H264**

**Budget:** 134 674 € - **No budget has been done**

**Subject:** Documentary with ITV, Fiction (2 days TBD ), Animation - Transmedia project (documentary, experimental feature film, webdoc, exhibition) 70' - Archive materials, only 3 mn (8 mm - SD, HD) will be used

**Shooting time** **2 weeks + 2 weeks**

**Location, team:** 15 people in the team maximum for 2 days – Small team for the rest

**D.I.** **HD D.I.**

**Camera:** Choice to be done between BLACK MAGIC camera 2,5K  
**DP:** Ricky Morgado DSLR CANON 1D C - 1D - 5D - 7D

**Post:** **2 Months** - CGI - Home lab - Professional specialized in postproduction, with his own post-production equipment – Apple Editing FCP10/7 – Premiere – **After Effect for grading**

**Ref:** Looking forward to learning the best workflow for my project. Most of the  
**Expectations:** decisions about formats, techniques, processes and equipment haven't been taken yet, project is still in a development stage.

**Tests:** Visual effects, Light, Digital cameras, Make-up, Actors  
**Check:** On set by team. Production is in charge of LTO

### REMARKS

**Post prod:**

**Advice:** Budget to be checked – Emphasis on post

**Questions** Archiving / DCDM / DeBayer / Demozaicing

# VERSOGRAMAS

Director: DSK (Juan Lesta and Belén Montero)

Producer: Juan Lesta

## DPC 2014 Recommendation

### EXHIBITION

35 mm / 70 mm

Film  
Projection



2K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

**Destination:** VoD, Internet, TV, Theatre, Museums National, International - Strategy involve social network – **Need to check all contracts about deliveries with Museums and other distributors**

**Delivery:** 2K DCP, HD Broadcast master, Blu-ray, **QT 4:2:2 and H264**

**Budget:** 134 674 € - **Need of a production manager asap before deciding anything**

**Subject:** Documentary with ITV, Fiction (2 days TBD ), Animation - Transmedia project (documentary, experimental feature film, webdoc, exhibition) 70' - Archive materials, only 3 mn (8 mm - SD, HD) will be used

**Shooting time** 2 weeks + 2 weeks  
**Location, team:** 15 people in the team maximum for 2 days – Small team for the rest

**D.I.** **2K D.I.**

**Camera:** 16:9 **What's free on the shelves which is light , cheap and provide the minimum of quality required** -5D for stop motion  
DP: Ricky Morgado

**Post:** **Recommendation of a Grading System (Resolve) 6 to 8 w/o grading**  
Months - CGI - Home lab - Professional specialized in postproduction, with his own post-production equipment – Apple Editing FCP10/7 – Premiere – After Effects -

**Ref:** Looking forward to learning the best workflow for my project. Most of the  
**Expectations:** decisions about formats, techniques, processes and equipment haven't been taken yet, project is still in a development stage.

**Tests:** Visual effects, Light, Digital cameras, Make-up, Actors  
**Check:** On set by team. Production is in charge of LTO

### REMARKS

**Post prod:** A lot of cameras – Need to do some tests - Recommendation

**Advice:**

# DPC 2014 Recommendation

## POST-PRODUCTION

VERSOGRAMAS

Juan Lesta



### Super 8

ALREADY  
SHOT AND  
PROCESSED

### Digital still camera

CANON  
5D



### Super 16



### Standard Definition



From DVcam to  
Digital Betacam

### 35 mm



4 P  
3 P  
2 P

### 65 mm



### Imax



### High Definition

What's free on  
the shelves  
which is light ,  
cheap and  
provide the  
minimum of  
quality required

### Digital Cinema

## DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

Putting emphasis  
on post  
production,  
specially the  
grading session,  
seems to be the  
best solution

2 K

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K

Digital  
Projection



SD / HD

TV Broadcast - DVD  
Mobile Blu-Ray Internet



SHOOT

POST-PRODUCTION

EXHIBITION

4

# **TCHINDAS, LITTLE BRAZIL**

Spain

Marc Serena

(Co-Director)

**DOBLE BANDA**

**TCHINDAS, LITTLE BRAZIL****Director:** Marc Serena and Pablo García de Lara**Postproduction Manager:** Marc Serena**Participant  
proposition**

<b>Destination:</b>	TV; Internet, Strategy involves social networks
<b>Delivery:</b>	4K DCP, Blu-ray/DVD MOV 1920x1080 25P 72Mb All-Intra? Film stocks?
<b>Budget:</b>	120 125 €
<b>Subject:</b>	90 FILM - 52' TV - Fiction, Documentary, Multimedia-Project including featurelength Dokufiction, TV-Series, Book, Social Media Campaign
<b>Shooting time</b> <b>Location, team:</b>	5 weeks Cape Verde / 2 Persons
<b>D.I.</b>	HD
<b>Camera:</b> <b>DP:</b> Pablo García de Lara	1,78 – Single camera Panasonic Lumix GH3
<b>Post:</b>	NO CGI – 1 or 2 years of postprod Home Lab – No PPM
<b>Ref:</b> <b>Expectations:</b>	Films produced by own production company Understand the digital workflow! Also planning an interactive documentary
<b>Tests:</b> <b>Check:</b>	Digital cameras, Light, Sound in rental house

**REMARKS****Prod :****Advice:****Questions**

Despotting / Dust Busting Digital Distribution  
Conference

**EXHIBITION****35 mm / 70 mm****Film  
Projection****2K / 4K****Digital  
Projection****SD / HD****TV Broadcast - DVD**  
**Mobile Blu-Ray Internet**

# Participant proposition

TCHINDAS, LITTLE BRAZIL  
Spain  
Marc Serena

## PRODUCTION

### ANALOGICAL



Super 8



Panasonic Lumix GH3

Super 16



Standard Definition



From DVcam to Digital Betacam

35 mm



4P  
3P  
2P

High Definition



From EX-3 to RED  
EPIC DRAGON, SONY  
F65, ARRI ALEXA 65

65 mm



Imax



Digital Cinema



## DIGITAL

Telecine

SD  
Standard  
Definition

TeleScan

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

## EXHIBITION

35 mm / 70 mm

Film  
Projection



2K / 4K

Digital  
Projection



SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet



**TCHINDAS, LITTLE BRAZIL****Director:** Marc Serena and Pablo García de Lara**Postproduction Manager:** Marc Serena**Participant  
proposition**

<b>Destination:</b>	TV; Internet, Strategy involve social network
<b>Delivery:</b>	<b>4K DCP?</b> Blu-ray/DVD MOV 1920x1080 25P 72Mb All-Intra? Film stocks?
<b>Budget:</b>	<b>120 125 € !! Bravo</b>
<b>Subject:</b>	90 FILM - 52' TV - Fiction, Documentary, Multimedia-Project including featurelength Dokufiction, TV-Series, Book, Social Media Campaign
<b>Shooting time</b> <b>Location, team:</b>	5 weeks Cape Verde / 2 Persons
<b>D.I.</b>	<b>HD</b>
<b>Camera:</b> <b>DP:</b> Pablo García de Lara	1,78 – Single camera Panasonic Lumix GH3
<b>Post:</b>	NO CGI – 1 or 2 years of postprod Home Lab – No PPM
<b>Ref:</b> <b>Expectations:</b>	Films produced by own production company Understand the digital workflow! Also planning an interactive documentary
<b>Tests:</b> <b>Check:</b>	Digital cameras, Light, Sound in rental house

**REMARKS****Prod :****Advice:****Questions** Despotting / Dust Busting Digital Distribution Conform**EXHIBITION****35 mm / 70 mm****Film  
Projection****2K****Digital  
Projection****SD / HD****TV Broadcast - DVD**  
**Mobile Blu-Ray Internet**

**TCHINDAS, LITTLE BRAZIL****Director:** Marc Serena and Pablo García de Lara**Postproduction Manager:** Marc Serena**DPC 2014  
Recommendation**

<b>Destination:</b>	TV; Internet, Strategy involve social network
<b>Delivery:</b>	<b>2K DCP HDCam SR Broadcast Master</b> Blu-ray/DVD MOV 1920x1080 25P 72Mb All-Intra? Film stocks?
<b>Budget:</b>	<b>120 125 € !! Bravo</b>
<b>Subject:</b>	90 FILM - 52' TV - Fiction, Documentary, Multimedia-Project including featurelength Dokufiction, TV-Series, Book, Social Media Campaign
<b>Shooting time</b> <b>Location, team:</b>	5 weeks Cape Verde / 2 Persons
<b>D.I.</b>	<b>2K</b>
<b>Camera:</b> DP: Pablo García de Lara	1,78 – Single camera Panasonic Lumix GH3
<b>Post:</b>	NO CGI – 1 or 2 years of postprod Home Lab – No PPM
<b>Ref:</b> <b>Expectations:</b>	Films produced by own production company Understand the digital workflow! Also planning an interactive documentary
<b>Tests:</b> <b>Check:</b>	Digital cameras, Light, Sound in rental house

**REMARKS****Prod :****Advice:****Questions** Despotting / Dust Busting Digital Distribution Conform**EXHIBITION****35 mm / 70 mm****Film  
Projection****2K****Digital  
Projection****SD / HD****TV Broadcast - DVD  
Mobile Blu-Ray Internet**

# DPC 2014 Recommendation

TCHINDAS, LITTLE BRAZIL  
Spain  
Marc Serena

DUCTION

ICAL

Super 8



Digital still  
camera



Super 16



Standard  
Definition



From DVcam to  
Digital Betacam

35 mm



2 P

High  
Definition



From EX-3 to RED  
EPIC DRAGON, SONY  
F65, ARRI ALEXA 65

65 mm



Imax



Digital  
Cinema



DIGITAL

Telecine

SD  
Standard  
Definition

TeleSca

HD  
High  
Definition

2K Scan

2 K

4K Scan

4 K

EXHIBITION

35 mm / 70 mm



Film  
Projection

2K



Digital  
Projection

SD / HD



TV Broadcast - DVD  
Mobile Blu-Ray Internet

## DPC 2014 Recommendation

Simple cameras, simple codec's, fast post production

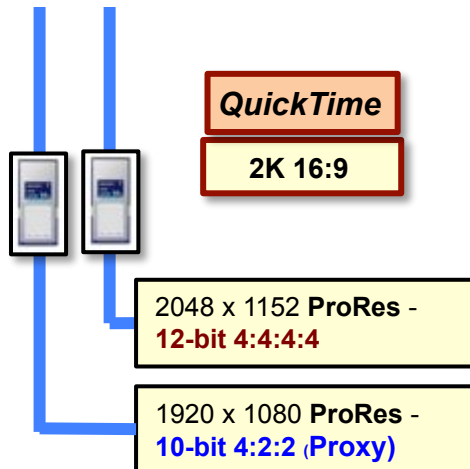
AMIRA



### ARRI AlexaPlus

SXS cards ProRes + SxS  
proxys

**2K 12-bit 4:4:4:4 ProRes**



### ARRI Amira

C Fast 2.0 flash memory cards

**2K 12-bit 4:4:4:4 ProRes**

(after tests)

<http://www.arri.com/amira/>



### SONY F55

SxS PRO+

**XAVC 2/4K 10-bit 4:2:2**

Possibilities to record proxies on the  
same card except @24p

[http://www.sony.co.uk/pro/  
article/broadcast-professional-  
camcorders-pmw-f55-video](http://www.sony.co.uk/pro/article/broadcast-professional-camcorders-pmw-f55-video)

Jon Fauer FDTimes

[http://www.fdtimes.com/  
2012/10/30/sony-f55-and-f5/](http://www.fdtimes.com/2012/10/30/sony-f55-and-f5/)

## VERSOGRAMAS

Director: DSK (Juan Lesta and Belén Montero)

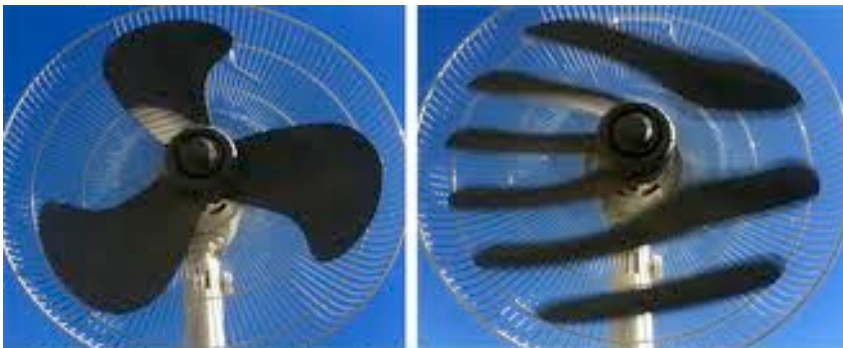
Producer: Juan Lesta

## DPC 2014 Recommendation

## EXHIBITION

**Camera:** BLACK MAGIC camera 2,5K  
DSLR CANON 1D C - 1D - 5D - 7D  
**Risk of melting – Not appropriate to night club strobe lights due to rolling shutter artifacts** - extreme low light and no artificial lighting –  
Multi cameras - 1,78

- The rolling shutter artefacts Example: Jello effect



*Left, a house fan at rest. Right, the same fan in motion with the "rolling shutter" effect. (Camera: iPhone 3. Lens: 3.8mm, Exposure: 1/606th sec. @ f/2.8, ISO: 64).*



You will encounter problems of skew, blur, wobble and flutter on many cameras owning rolling shutters with different level of importance. (Example: Sony F5, Red Epic, DSLR's) – BETTER TO TEST!



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- The rolling shutter artefacts  
Partial image

These artefacts can be reduced by software on 5D Mark III but the main problem of DSLR's cameras is the heat which can create serious damages.

**Recommendation:** When shooting with 5D or other still cameras better to have several similar DSLR's

