

DIGITAL PRODUCTION CHALLENGE II

Lisbon, 30 November – 3 December 2016



FOCAL
resource

F O CAL



DIGITAL PRODUCTION CHALLENGE II
LISBON

Participants projects

V1 170730

Wednesday 30 November to Saturday 3 December 2016

Participant projects

Point of views of following experts:

- Pr. Martin Hagemann (Producer, Zero Fiction Film - Germany)
- Paul Miller (Production Expert, Escape Pictures - USA/Netherlands)
- Florian Rettich *bvk* (D.I.T. Supervisor, Post-Production Supervisor - Germany)
- Philippe Ros, *afc* (Cinematographer & Digital Imaging Supervisor - France)
- Tommaso Vergallo (CEO, Noir Lumiere - Digital Production Manager - France)

Head of Studies: Sophie Bourdon (Bourdon Film Consulting- Switzerland)

Decision tree designed by:

Franck Montagne
Post production manager
Consultant / Instructor
www.lmagemagie.com

Philippe Ros
Cinematographer - AFC
Digital Imaging Supervisor / Instructor
www.philipperos.com

How does the “DPC 2016 recommendation work?

1

DIGITAL PRODUCTION CHALLENGE II - VILNIUS 2015

« LUNAR »
Lithuania
Ashley PEGG Director - Inessa IVANOVA, Producer
Gabija BUDRECKYTE, Co-producer

FOCAL resource

← Project

2

Participant's proposal	SCREENING
35 mm - 70 mm	Film Projection
SD - HD - 2K - 4K	Digital Projection
SD - HD - UHD - 8K	Broadcast TV DVD - Blu-Ray
INTERNET PROTOCOL	Internet - VOD Mobile
OTHER SCREENINGS	360° - Hologram - 3D ARVR (Virtual Reality)

3

SHOOT	LUNAR	POST-PRODUCTION	Participant's proposal	SCREENING
FILM Super 8 Super 16 35 mm 65 mm Digital Cinema	SENSORS CANNON C 100 CANNON C 100 CANNON C 100 ARRI Alexa CANNON C 300	CHEMICAL DIGITAL SD Standard Definition HD High Definition 2K Scan 4K Scan 8K Scan	Participant's proposal 35 mm - 70 mm SD - HD - 2K - 4K SD - HD - UHD - 8K Broadcast TV DVD - Blu-Ray INTERNET PROTOCOL Internet - VOD Mobile OTHER SCREENINGS 360° - Hologram - 3D ARVR (Virtual Reality)	SCREENING 35 mm - 70 mm Film Projection Digital Projection SD - HD - 2K - 4K SD - HD - UHD - 8K Broadcast TV DVD - Blu-Ray INTERNET PROTOCOL Internet - VOD Mobile OTHER SCREENINGS 360° - Hologram - 3D ARVR (Virtual Reality)

4

DPC 2016 experts proposals	SCREENING
35 mm - 70 mm	Film Projection
SD - HD - 2K - 4K	Digital Projection
SD - HD - UHD - 8K	Broadcast TV DVD - Blu-Ray
INTERNET PROTOCOL	Internet - VOD Mobile
OTHER SCREENINGS	360° - Hologram - 3D ARVR (Virtual Reality)

Technical recommendations

We discussed 2 concepts of micro-budget production, we recommend due to the content, "to buy" as much shooting-time as possible. Instead of shooting in 18 days, the consistency of the acting should be the first goal above everything. But then everything else has to be secondary. This kind of budget needs a very close co-operation between producer and director, as all creative decisions will influence immediately the budget and risk versa.

For cinematographer and post, please download document on Alexa and Arri assets and new tools: http://www.afcamera.com/MS/affairi_munich_130927_v1_en.pdf

5

SHOOT	LUNAR	POST-PR	DPC 2016 experts proposals	SCREENING
FILM Super 8 Super 16 35 mm 65 mm Digital Cinema	SENSORS CANNON C 100 CANNON C 100 CANNON C 100 ARRI ArriPro CANNON C 300 BLACK MAGIC 4K 8 Cameras	CHEMICAL DIGITAL SD Standard Definition HD High Definition 2K Scan 4K Scan 8K Scan	DPC 2016 experts proposals 35 mm - 70 mm SD - HD - 2K - 4K SD - HD - UHD - 8K Broadcast TV DVD - Blu-Ray INTERNET PROTOCOL Internet - VOD Mobile OTHER SCREENINGS 360° - Hologram - 3D ARVR (Virtual Reality)	SCREENING 35 mm - 70 mm Film Projection Digital Projection SD - HD - 2K - 4K SD - HD - UHD - 8K Broadcast TV DVD - Blu-Ray INTERNET PROTOCOL Internet - VOD Mobile OTHER SCREENINGS 360° - Hologram - 3D ARVR (Virtual Reality)

Participant's project proposals.
DPC experts remarks highlighted in red

Participant's proposals for cameras & digital intermediate represented by decision tree

DPC experts proposals highlighted in green

DPC experts proposals for cameras & digital intermediate represented by decision tree

SHOOT

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

Digital Still Camera DSLR



Standard Definition



High Definition



From EX-3 to CANON C300 MKII, VARICAM 35 RED WEAPON, SONY F65, ARRI ALEXA 65



Digital Cinema

POST-PRODUCTION

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



The decision tree

DIGITAL PRODUCTION CHALLENGE II – LISBON 2016

« THE ADVENTURES OF HALDVAN VIKING » »

Sweden

Jessika ASK, Producer - Karolina HEIMBURG, Line producer

1

« SWEET MONSTER »

Country: France

Laurie LASSALE, director/script writer

2

« FINE OR FLAVOR »

Spain

Blanca ORTEGA ANCEL, Director/Producer

3

« STELLA AMORE »

Italy

Valeria CORREALE, Producer

4

« THE ADVENTURES OF
HALDVAN VIKING » »

Sweden

Jessika ASK, Producer - Karolina HEIMBURG, Line producer

1

FILM: « THE ADVENTURES OF HALDVAN VIKING » **Country** Sweden **Production:** ANAGRAM Film & TV
Director: Gustaf AKERBLÖM - **Producer:** Jessica ASK - Line producer, Karolina HEIMBURG,
Cinematographer: Jonas ALARIK

Participant's proposal

Destination:	Theater – TV - VOD
Production/Distribution Strategy:	Still tbd but approximate 66% market funding 34% public funding Open on Christmas 2017 1:st day of principal shoot: 26 April 2017 - Distributor in place together with Monday, a Swedish Public Relations and Communications agency - Involve social networks on the internet - National, International
Deliveries:	
Budget:	Limited budget 3,4 M€ Co-producers: Film i Väst
Co-producing countries:	TBD: Germany - Scotland and/or Iceland could also be of interest.
Subject - Lenght - Language	Family movie (live action) 90 mn - 2 kids 10-12 years old, and then well-known Swedish actors.
Prep - Shooting time Location, team:	May-June 2017 – Shoot ending: 16 June (main shoot) 8 weeks total (7 with first unit, 1 with Second Unit) Total shooting days: 35 (mainshoot) + 2 (modell) + 3 (background) Total weeks in post: Edit 16 w + Sound 16 w Sweden (Västra Götaland) - Main Unit - Scotland and/or Iceland - Second Unit – Team: 35 persons
Camera/Sound: Cinematographer:	Aspect ratio: 1:1,85 – Cameras: TBD – Check on set by DIT - To use a grading system on set
D.I. - VFX - Post	2K D.I. - VFX - Use of the Cloud - Post-production manager TBD depends on the outcome of the Post Production plan and financing in total. For post, looking at one alt. with a big Swedish post- house and another alt. with some smaller companies that comes together to provide the same high level of service (all inclusive so to say) as the established bigger post-house.- Post Production Provider in charge of long term archiving
Reference of film:	Swedish Astrid Lindgren classic "Ronja Rövardotter in terms of the trustworthy look. We want real people! No "Lord of The The Rings fantasy thing »
Tests – Check - Archive:	Actors, Make-up, Digital cameras, Light, Special effects, Lab, Workflow, Visual effects
REMARKS	
Post prod:	
Participant's expectations with regard to DPC	To learn more about the hole digital process in order to take better decisions and get some help and guidance regarding all important choices we have in front of us.
Questions	How much we should build IRL and how much we should do as set extensions/changing of background etc. Do we need to work with postproduction supervisor? - VFX – Greenscreen - DCP

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

THE ADVENTURES OF HALDVAN VIKING

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



3 P
2 P

65 mm



Imax



SENSORS

DSLR PANASONIC LUMIX GH4




Standard Definition




TBD

CANON C 300,
SONY PMW-F5/ F3,
SONY PXW-FS7,
SONY PMW-EX3 / EX1

Digital Cinema



CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI


4K Scan

4K DI

6K Scan


35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection




SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray




INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

THE ADVENTURES OF HALDVAN VIKING

POST-PRODUCTION

DPC 2016 experts proposals

SCREENING

FILM

Super 8



Super 16



35 mm



4 P
3 P
2 P

65 mm



Imax



SENSORS

DSLR PANASONIC LUMIX GH4



Standard Definition



Digital Cinema

Alexa Mini



Alexa XT



RAW or ProRes

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

REC 709

HD High Definition

2K Scan

3.2K DI with a 2K master for the moment


4K Scan

4K DI

6K Scan


0 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection




SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray




INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



DPC 2016 experts proposals

Recommendations on production choices/strategies

FUTURE OF THE FILM DISTRIBUTION - 4K RELEASE
 Camera and post choices could be finetuned to prepare 4K
3,2K D.I is a good option with a 2K DCP

Technical Recommendations
 Camera and recording formats choices






ARRI ALEXA is requested/well known by the cinematographer.
 So Alexa Mini can be a good option to be flexible for outdoors (mountain, remote place) shooting.

If RAW recording is too expensive:
 - Proposal to test with post/VFX ProRes 4444 XQ (which is a very good option to key)

If 4K future release becomes an important option, a 3,2KProRes/ARRIRAW 3,4K recording and a 3,2K/3,4K D.I. and DSM could anticipate this request.
 Alexa XT/SXT and Alexa Mini proposed these options

REMARKS

See following pages

SCREENING	
35 mm - 70 mm	
Film Projection	
SD - HD - 2K - 4K	
Digital Projection	
SD - HD - UHD - 8K	
Broadcast TV DVD - Blu-Ray	
INTERNET PROTOCOL	
Internet - VOD Mobile	
OTHER SCREENINGS	
360° - Hologram - 3D AR/VR (Virtual Reality)	

Future 4K option without heavy VFX

Option ProRes 3,2K 4:4:4:4

SETTINGS

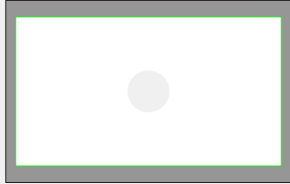
Camera: ALEXA XT
 Codec: ProRes 4444
 Resolution: 16.9 3.2K 3200 x 1782
 Project Rate: 24p
 Sensor Speed: 24.000
 Media: XR Capture Drive (512GB)
 Audio:

RESULTS

Record Duration (hh:mm:ss)	00:38:51
GB/h	369.5
MBit/s	821
Frame Rates	0.75 - 30 fps


FORMAT PREVIEW

Sensor Preview:



Used Area of Sensor	3168 x 1782 px
Clip Resolution	3200 x 1782 px
Metadata Crop	3164 x 1778 px
Required Image Circle	29.99 mm
Image Area Size	26.14 x 14.7 mm
Format Factor (to S35 16by9)	0.909

Clip Preview:



Future 4K option with heavy VFX

Option ProRes 3,2K 4:4:4:4 XQ

SETTINGS

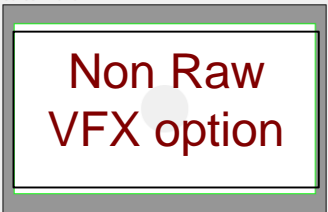
Camera: ALEXA XT
 Codec: ProRes 4444 XQ
 Resolution: 16.9 3.2K 3200 x 1782
 Project Rate: 24p
 Sensor Speed: 24.000
 Media: XR Capture Drive (512GB)
 Audio:

RESULTS

Record Duration (hh:mm:ss)	00:25:53
GB/h	554.2
MBit/s	1232
Frame Rates	0.75 - 30 fps

FORMAT PREVIEW

Sensor Preview:



Used Area of Sensor	3168 x 1782 px
Clip Resolution	3200 x 1782 px
Metadata Crop	3164 x 1778 px
Required Image Circle	29.99 mm
Image Area Size	26.14 x 14.7 mm
Format Factor (to S35 16by9)	0.909

Option RAW 3,4K

SETTINGS


Camera: ALEXA XT
 Codec: ARRIRAW
 Resolution: Open Gate 3.4K 3414 x 2198
 Project Rate: 24p
 Sensor Speed: 24.000
 Media: XR Capture Drive (512GB)
 Audio:

RESULTS

Record Duration (hh:mm:ss)	00:29:21
GB/h	977.5
MBit/s	2172
Frame Rates	0.75 - 75 fps

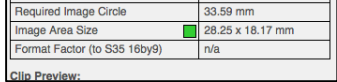
FORMAT PREVIEW

Sensor Preview:



Used Area of Sensor	3424 x 2202 px
Clip Resolution	3424 x 2202 px
Metadata Crop	3414 x 2198 px
Required Image Circle	33.59 mm
Image Area Size	28.25 x 18.17 mm
Format Factor (to S35 16by9)	n/a

Clip Preview:



Camera sensor in Open gate mode. Limited choice of lenses to cover this VFX option!!!

« SWEET MONSTER »

Country: France

Laurie LASSALE, director/script writer

2

FILM: « SWEET MONSTER » Country: France - Production: TBD
 Director/Script writer: Laurie LASSALLE - Producer: TBD
 Cinematographer: TBD

Participant's
proposal

Destination:	Theater
Production/Distribution Strategy:	No strategy for the moment
Deliveries:	4K DCP, 2K DCP,
Budget:	No info
Co-producing countries:	No info
Subject - Length - Language	Feature film :Fantastic - 90'
Prep - Shooting time Location, team:	2018 - France, Sicily
Camera/Sound: Cinematographer:	Aspect ratio: 1:1,66 - ARRI Alexa 65, ARRI Alexa - Raw recording, BLACK MAGIC camera 4K Dailies checked on set. Using a grading system on set
D.I. - VFX - Post	2K D.I. Special effects make-up + 3D ? (meaning VFX) With a post-production manager
Reference of film:	The Fly, Cronenberg / Raw, Julia Ducournau
Tests – Check - Archive:	Actors, Make-up, Digital cameras, Special effects, Visual effects
REMARKS	
Post prod	
VParticipant's expectations with regard to DPC	I'd like to test some visual effects in connection with my project: how to show animal mutations on a body of a young woman
Questions	Visual effects (VFX) * 3D animation – Keying

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

SWEET MONSTER

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

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



Standard Definition



High Definition

BLACK MAGIC ARRI-ALEXA- RAW recording, , ALEXA 65,

Digital Cinema

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD Mobile



OTHER SCREENINGS


360° - Hologram - 3D AR/VR (Virtual Reality)




REMARKS	
Recommendations on production choices/strategies	Too early to give any recommendations
Technical Recommendations	<p>Too early to give any recommendation. Budget will lead to solutions.</p> <p>VFX : Precise storyboard will allow to establish main choices on the shooting of different layers: matt painting or real shooting – Combinations VFX & SFX Set design/Makeup vs CGI Back light - Out of screen</p> <p>References:</p> <ul style="list-style-type: none"> • “Cat people” - Jacques Tourneur • “Predator” - John Mac Tiernam

SCREENING


35 mm - 70 mm

Film Projection 


SD - HD - 2K – 4K

Digital Projection 


SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray 

INTERNET PROTOCOL

Internet - VOD
Mobile 

OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality) 

« FINE OR FLAVOR »

Spain

Blanca ORTEGA ANCEL, Director/Producer

3

FILM: « FINE OR FLAVOR» Country Spain Production: FRAMES OF MIND
 Producer/Director: Blanca ORTEGA ANCEL - Co-producers: University of West Indies
 Cinematographer: Dominic KOO

Participant's proposal

Production/Distribution Strategy:	Internet, Mobile, VOD - National, International crowdfunding Film festivals; Trinidad and Tobago Film Festival, San Sebastian Film Festival, BFI, Toronto Film Festival, Malaga Film Festival, Raindance Film Festival, Documenta Madrid, Cinema Du Reel, Documentart, Hotdocs, IDFA. VOD: Filmin, Netflix Food networks/television time. Channel 4, BBC, Canal +.
Deliveries:	Blu-ray/DVD, HD Broadcast master
Budget:	20 000 € Self funded yet once the initial edit is complete we will start with Crowdfunding Campaigns What ratio between financing from the market and public funding do you plan? <i>Respondent skipped this question .</i>
Co-producing countries:	Trinidad and Tobago
Subject - Length – Language	Documentary – 58 mn
Prep - Shooting time Location, team:	Undetermined shooting period – Location: San Sebastian, Spain, London and Asford UK, Port of Spain Trinidad. Team: 2 persons
Camera/Sound: Cinematographer:	Canon 6D - 1D C - 1D - 5D – 7D - GoPro - or Canon 5D Mark III, Canon 600D - ANIMATION - Aspect ratio: 1:1,85 – Handheld camera – Multi cameras - Multi-track sound recording no answer on Sound engineer? Using a grading system on set –
D.I. - VFX - Post	“Homemade” post system with Adobe Premiere - VFX - Several months of post – Use of The Cloud
Reference of film:	Somn?
Tests – Check - Archive:	Digital cameras, Light, Sound – Test on set
REMARKS	
Post prod	
Participant's expectations with regard to DPC	I hope that I will learn further on the production of my movie and how I can distribute it when completed. hopefully get some good networking to meet other producer's great tips.
Questions	Difference of external recording and internal recording 2K 4K resolution - Perforation - Polyfile

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K – 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
 DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
 Mobile



OTHER SCREENINGS

360° - Hologram - 3D
 AR/VR (Virtual Reality)



SHOOT

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

CANON 1D C - 1D - 5D - 7D - 600D



Standard Definition



High Definition

ARRI Amira

CANON C 300,



Digital Cinema

FINE OR FLAVOR

POST-PRODUCTION

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

Participant's proposal

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

CANON 1D C - 1D - 5D - 7D - 600D



Standard Definition



High Definition

ARRI Amira



Digital Cinema

FINE OR FLAVOR

POST-PRODUCTION

CHEMISTRY



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

DPC 2016 experts proposal similar to participant proposal

Participant's proposal

SCREENING

35 mm - 70 mm

Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



Recommendations on production choices/strategies

Technical Recommendations

TOPIC:
IMPORTANCE OF SOUND RECORDING/LIBRARY

Strong advice to consider the importance of sound recording/library and importance of sound mixing.

Pre-editing will give another point of view on the process of shooting.

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



« STELLA AMORE »

Italy

Valeria CORREALE, Producer

4

**Participant's
proposal**

Production/Distribution Strategy:	Ex: Cinema, TV, Internet, VOD- Social network - Stella's private diary published on a kids magazine To work with a company specialized in marketing .Involve a social media marketing expert to build a strong audience engagement plan - National, International - Target audience interested in the pre-teen world - Creating some virals on Stella's life. Producing specific texts describing the project, building a visual identity inspired by the film style, creating a visual language for the film promotion. It will be built a mailing list trying to sensitize the web consumers; a website and a blog to update the news by a uniform channel and a forum will be opened on different topics regarding the project.
Deliveries:	4K DCP
Budget:	820 000 € - Public funding will be around 80% of the whole amount of the budget. I would like to consider new financial sources to rise the final budget for that movie. In this case I considered just 8% from other financial sources than the public funding. Applied to the Development fund at Mibact
Co-producing countries:	France (french actress)
Subject - Lenght – Language	Feature film - 90 mn
Prep - Shooting time Location, team:	Prep 5 x weeks – Shooting: 4 x weeks of 6 days - Puglia, Italy - Intended initally to be a green project with eco-friendly choices - Will adopt sustainable transports, preferring train, car-sharing and car-pooling to get to the locations during the scouting activities. In the framework of sustainability, the catering will provide 0 km and organic food. To limit the energy consumption, technically we will use solar kits with stand alone technology and we will use low energy consumption lights as led lights and neon, during shooting, documentation and location scouting.- Team: 30 persons
Camera/Sound: Cinematographer:	Red Epic - Aspect ratio 1:1,85 To create customized Look/Luts or use camera standard ones - Check on set by data manager
D.I. - VFX - Post	4K & UHD D.I. - 8 weeks of post with hybrid system, planning to produce the offline editing by a "homemade" system and the online final editing mastering by post-production provider. Post-production manager involved in preproduction, shooting and post - Data shared through black fiber - No VFX - Archiving by editor
Reference of film:	
Tests – Check - Archive:	Actors, Make-up, Light, Visual effects
REMARKS	
Post prod	
VParticipant's expectations with regard to DPC	My expectations are to enhance my digital knowledge in professional movie production.
Questions	Network SAN (Storage Area Network) / NAS (Network Attached Storage) * LUT (Look Up Table) * Digital Distribution *

SCREENING

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

STELLA AMORE

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

Digital Still Camera DSLR



Standard Definition



Digital Cinema

Red Epic

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

35 mm - 70 mm

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



SHOOT

STELLA AMORE

POST-PRODUCTION

DPC 2016 experts proposals

SCREENING

FILM

Super 8



Super 16



35 mm



4 P
3 P
2 P

65 mm



Imax



SENSORS

Digital Still Camera DSLR



Standard Definition



Digital Cinema

Alexa Mini



Alexa Classic



ProRes

CHEMICAL



DIGITAL

Telecine

SD Standard Definition



HD High Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

SCREENING

Film Projection



SD - HD - 2K - 4K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD
Mobile








OTHER SCREENINGS

360° - Hologram - 3D
AR/VR (Virtual Reality)



DPC 2016 experts proposals

VFX - D.I. - Post	
Reference of film:	
REMARKS	
Recommendations on production choices/strategies	Adding some more days to deal when shooting with kid
Technical Recommendations	The 4K workflow doesn't seem realistic at this step. A simple 2K workflow could save money. Alexa Classic or Arri Alexa Mini could be more efficient; Putting more emphasis on the ergonomics

SCREENING	
35 mm - 70 mm	
Film Projection	
SD - HD - 2K - 4K	
Digital Projection	
SD - HD - UHD - 8K	
Broadcast TV DVD - Blu-Ray	
INTERNET PROTOCOL	
Internet - VOD Mobile	
OTHER SCREENINGS	
360° - Hologram - 3D AR/VR (Virtual Reality)	

Technical
Remark

TOPIC:

SHOOTING 4K OR 2K WITH A 4K CAMERA FOR A 2K RELEASE

Recording 4K with a 4K camera for a 2K D.I.

Downsizing from 4K to 2K in post

- Pros:
 - ✓ Possibilities of reframing
 - ✓ Future library for a 4K release
- Cons:
 - ✓ Heavy amount of data

Recording 2K with a 4K camera for a 2K D.I.

- Pros:
 - ✓ Possibility of using Super 16 Lenses on S35 Sensor in 2K or HD
 - ✓ Sensor mode in 2K (zoom): Possibility of having longer lens
- Cons:
 - ✓ Sensor mode in 4K: risks of Aliasing in case of internal downsizing (Ex: Sony F55)
 - ✓ Sensor mode in 2K (zoom): less photosites used, less larger lenses

Sony F55

Super 16 Lenses on S35 Sensor in 2K or HD

