



DIGITAL PRODUCTION  
**CHALLENGE II**

PARTICIPANTS PROJECTS

**CONCLUSIONS**

V2 171201

AMSTERDAM

Tuesday 28 November to Friday 1 December 2017



## Participant projects

### Point of views of following experts:

- Pr. Martin Hagemann (Producer, Zero Fiction Film - Germany)
- Florian Rettich *bvk* (Senior Trainer & Consultant Digital Workflow Solutions, ARRI - Germany)
- Philippe Ros, *afc* (Cinematographer & Digital Imaging Supervisor - France)
- Tommaso Vergallo (CEO, Noir Lumiere - Digital Production Manager - France)

Head of Studies: Paul Miller (Production Expert, Escape Pictures - USA/Netherlands)

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

Decision tree designed by:

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

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

# How does the “DPCII 2017 recommendation work?”



← Project

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

Participant's proposals	SCREENING
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DPC 2015 experts proposals	SCREENING
<p><b>35 mm - 70 mm</b></p> <p>Film Projection</p> <p>Digital Projection</p> <p>SD - HD - 2K - 4K</p> <p>SD - HD - UHD - 8K</p> <p>Broadcast TV DVD - Blu-Ray</p> <p>INTERNET PROTOCOL</p> <p>Internet - VOD Mobile</p> <p>OTHER SCREENINGS</p> <p>360° - Hologram - 3D ARVR (Virtual Reality)</p>	<p>35 mm - 70 mm</p> <p>Film Projection</p> <p>Digital Projection</p> <p>SD - HD - 2K - 4K</p> <p>SD - HD - UHD - 8K</p> <p>Broadcast TV DVD - Blu-Ray</p> <p>INTERNET PROTOCOL</p> <p>Internet - VOD Mobile</p> <p>OTHER SCREENINGS</p> <p>360° - Hologram - 3D ARVR (Virtual Reality)</p>

DPC 2015 experts proposals	SCREENING
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2

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

3

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

4

DPC experts proposals highlighted in green

5

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

## DPC II participants projects 2017

### "FAMILY FATE"

Country: Switzerland

Angela Spörri

Filmmaker, Producer, Production Manager, PP coordinator

1

### "FIREBIRD"

Country: Estonia

Kristi Rimm,

Line producer

2

### "TOO CLOSE, TOO FAR"

Country: Ukraine, Czech Republic

Pavel Ruzyak

Director, producer, cinematographer, editor

3

### "THE CHAMPION"

Country: Italy

Martina Marafatto, Giordano Bianchi - Directors,

Giordano Bianchi - Cinematographer

4

### "THE WINTER OF THE CROW"

Country: Poland - UK

Klaudia Gainza

Co-producer

5

### "ZAMA KING"

France / Ivory Coast

Delphine Jaquet

Producer

6

## DIGITAL PRODUCTION CHALLENGE II – AMSTERDAM 2017

”FAMILY FATE”

Country: Switzerland

Angela Spörri

Filmmaker, Producer, Production Manager, PP coordinator

1

FILM: « FAMILY FATE » Country Switzerland  
 Production: Angela Spörri Filmproduktion  
 Producer, filmmaker, production manager, pp coordinator : Angela Spörri - PP manager assistant: Mirella Nüesch  
 Cinematographer: Stephan Huwyler - Sound Operator: Timo Schaub

1

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

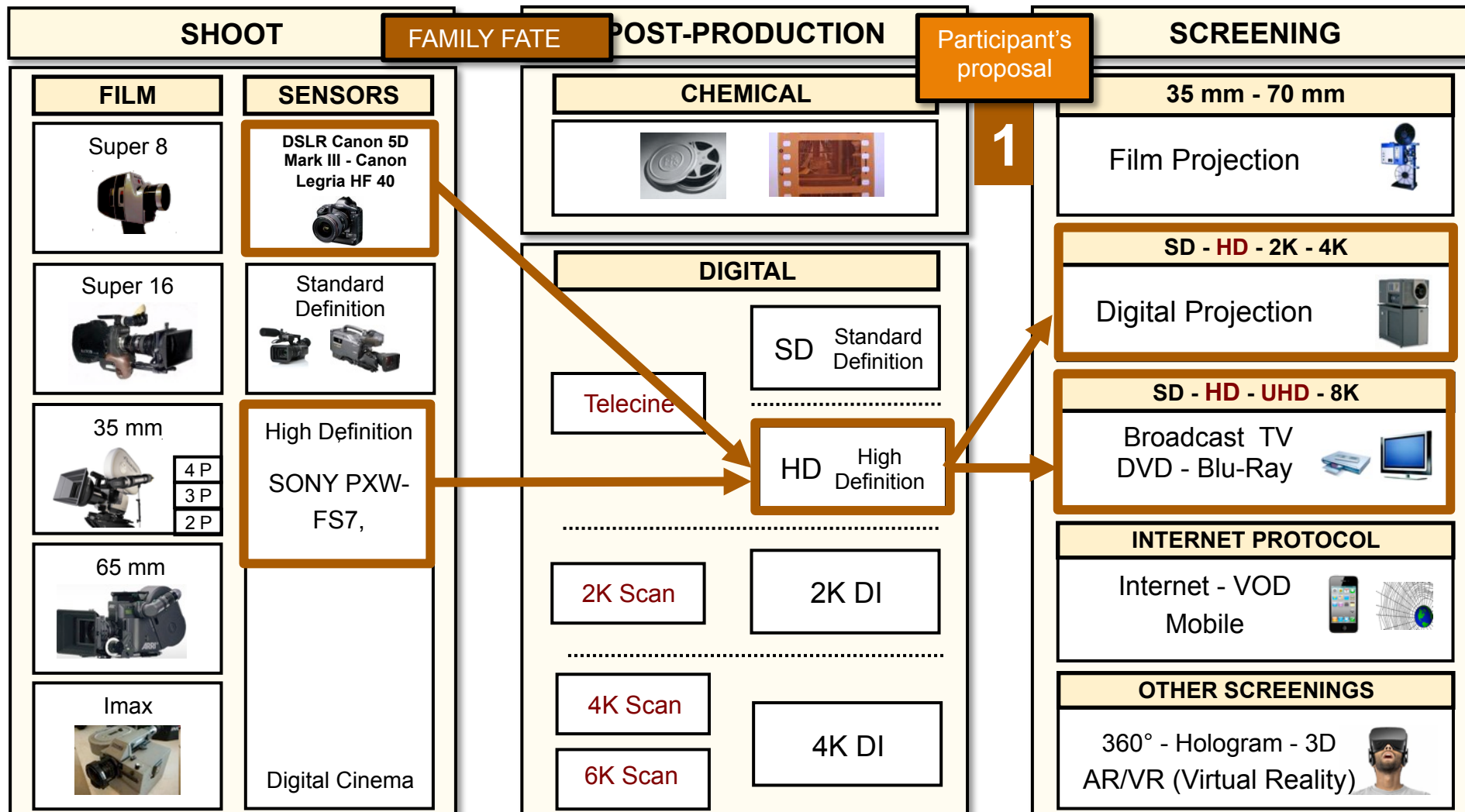


**OTHER SCREENINGS**

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



Destination:	Theater - TV - Festivals, Festivals/events/theaters with themes
Production/distribution strategy:	National, Europe, Southeast Asia, countries with Cambodian refugees (USA, Australia) Private funding (filmmaker/producer): 1/4 of budget - Remaining amount: mix of market funding, public funding & alternate financing sources – Budget for marketing and distribution costs: about 10% of budget - To find additional partners for marketing/distribution in Europe - No distributor and/or a world sales agent attached
Deliveries:	DCP 2K - Blu-ray/DVD, HD Broadcast Master, Broadcast Master - No HDR
Budget:	90.500 Euros €
Co-producing countries:	TBD: yet no others
Subject - length - language	Documentary 80 mn - TV version 52 mn German and Khmer language (German, English & French subtitles)
Prep - Shooting time location, team:	Shooting already started - 5 weeks on 2,5 years - Cambodia, Switzerland Team: 3 persons
Camera/ Lenses/Sound:	Aspect ratio: 1:1;78 - Sony PXW-FS7 Full HD, for 90% maybe 100% - <b>50 fps</b> - XAVC-Intra 1920x1080 - 3 x HDD for back-up. Multitrack soundrecording on Sound Device. Synchronized through an audio timecode (via XLR/TinyLockit) with sound device. FS7 very convenient for handheld/shoulder filming. Additional material filmed with Canon 5D Mark iii and Canon Legria HF 40 (during research).
Post - D.I. - VFX - Greenscreen	60 hours of footage - "Homemade" system; Started on Premiere. Met issues to synchronize on Premiere so went on Avid Editing on Avid Composer, with proxys (DNxHD-files) generated on DaVinci Resolve. Editing assistant (who is planned to become the editor of this film) did the synching of video-proxys and audio in Avid, some corrections by hand. Postproduction workflow: On line edit, Color grading (maybe on DaVinci), sound edit, sound mix - No VFX
Reference of film:	"The look of silence" from Joshua Oppenheim
Tests – check - archive:	Digital cameras, Sound, Workflow - Check on set - Archive: TBD
REMARKS	
Post prod:	
Participant's expectations with regard to dpc	How to combine limitations of a tight budget with the intention to create a professional film?
Questions	Editing flow - Color Grading - On line editing / conforming



**FILM:** « FAMILY FATE » Country Switzerland  
**Production:** Angela Spörri Filmproduktion  
**Producer,** filmmaker, production manager, pp coordinator : Angela Spörri - **PP mannger assistant:**Mirella Nüesch  
**Cinematographer:** Stephan Huwyler - **Sound Operator:** Timo SchaubREMIX PREGRAD

1

Experts  
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



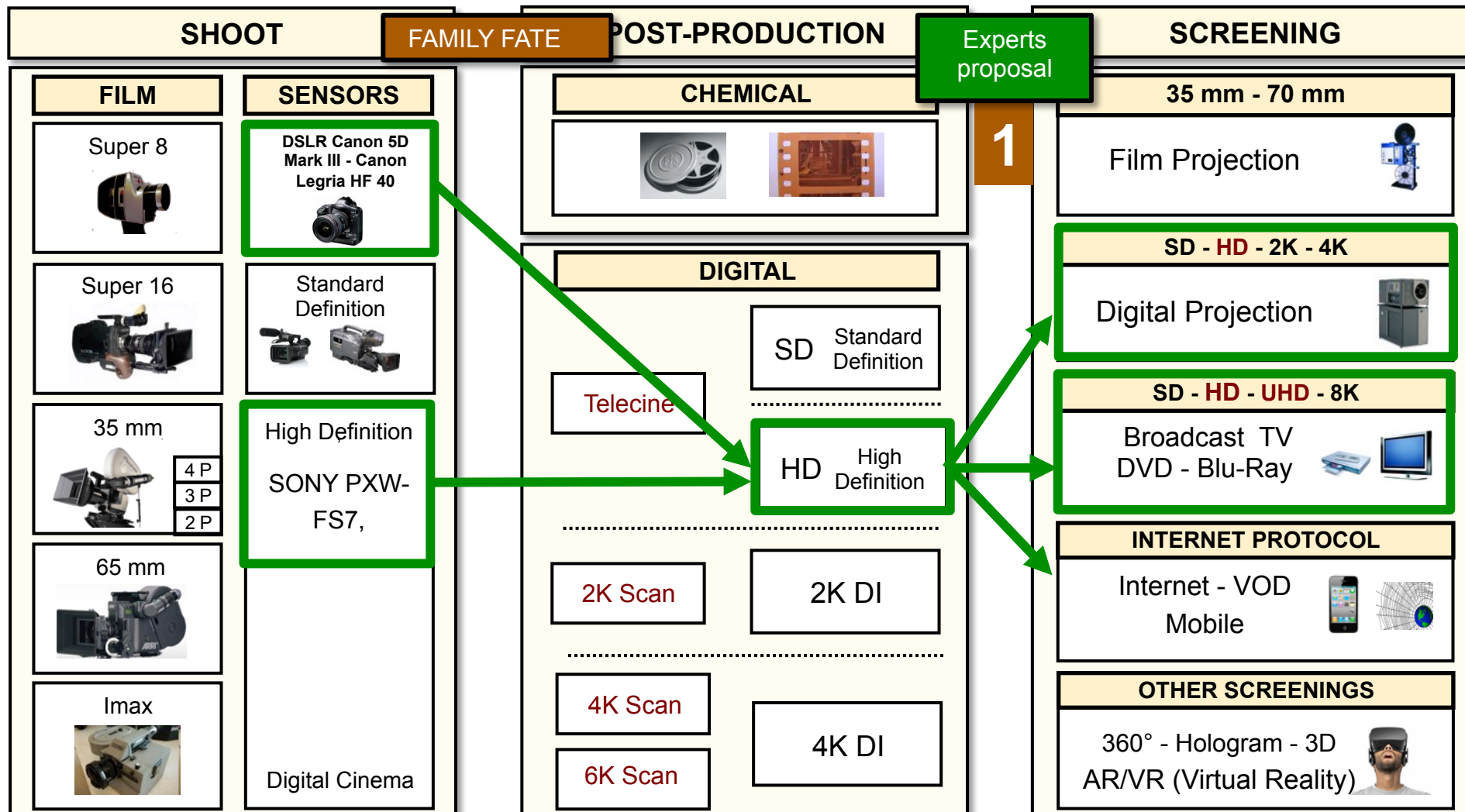
**OTHER SCREENINGS**

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



Destination:	Theater - TV - Festivals, Festivals/events/theaters with themes <b>INTERNET</b>
Production/distribution strategy:	Finish the film (just 10 mn more), be prepared not to raise funds. Focus on getting a cut. <b>Don't spend time on trailer for broadcast, promo trailer for NGO and PRIVATE financiers</b>
Subject - lenght - language	Documentary 80 mn - TV <b>version 52 mn</b> German and Khmer language (German, English & Fench subtitles)
Post - D.I. - VFX - Greenscreen	<b>KEEP ON GOING ON THE WAY IT HAS BEEN DONE</b> <b>NO CONFORM UNLESS YOU HAVE BUYERS</b> <b>TEST 25fps vs 50 fps for DCP</b> <b>PREMIX AND PREGRAD BEFORE SHOWING TEASERS</b> <b>THINK ABOUT A BLU-RAY FOR CERTAIN FILM FESTIVALS</b>





DIGITAL PRODUCTION CHALLENGE II – AMSTERDAM 2017

“FIREBIRD”

Country: Estonia

Kristi Rimm,

Line producer

2

FILM: « FIREBIRD » - Countries: Estonia / UK - Production: THE FACTORY  
 Producers: Brigita Rozenbrika, Peeter Rebane - Executive Producers Mauro Durant & Neil Tennant  
 Line producer: Kristi Rimm  
 Cinematographer: Mait Mäekivi

2


Participant's proposal

Destination:	Theater - TV
Production/Distribution Strategy:	Financing will depend a lot from co-producing partner which is soon to be confirmed. At the moment estimated are film funds (cash rebate) from Estonia and Ireland. From UK - Equity, Investors, Gap and Pre-Sales. At the moment no plans for crowd funding. Budget for marketing and distribution costs: 30 000€ - No marketing strategy - No distributors at this moment
Deliveries:	4K DCP - No HDR
Budget:	5,2 M€
Co-producing countries:	Still in process
Subject - Length - Language	Feature film - 150 mn - Period movie - No aerial sequences
Prep - Shooting time Location, team:	April 10th - June 12th 2018 (estimate) - 8,5 weeks / 42 - Locations: Estonia (Tallinn, East Estonia, Pärnu) and Russia (Moscow, Sochi)
Camera/Lenses/Sound: Cinematographer:	Film 35 mm 3 perfs Reasons: style of texture and style of shooting - Arricam LT - Aspect ratio: 1:1,85 - Spherical - Second unit Drone shots for establishing shots - Steadycam SFX team from Finland
Post - D.I. - VFX	4K DI - Telecine for Off line editing - 7,5 months of post - Irish post-production provider & consultant tbd - Able to apply for local cash rebate. The cloud to share data. Colouring & Final sound mix: January 2019 (2 weeks) VFX numbers of shot: TBD - VFX supervisor on set - Realistic VFX - Greenscreen Matt painting
Reference of film:	Youth - Cries and Whispers
Tests - Check - Archive:	Check in postproduction - No archive
REMARKS	
Post prod	
Participant's expectations with regard to DPC	I would like to get better understanding about post-production workflow and what kind of challenges it may bring when shooting on a film.
Questions	Post-production - Visual effects (VFX) - Digital Cinema / Digital Distribution

**SCREENING**


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**35 mm - 70 mm**

Film Projection 


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**SD - HD - 2K - 4K**

Digital Projection 


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**SD - HD - UHD - 8K**

Broadcast TV  
DVD - Blu-Ray 


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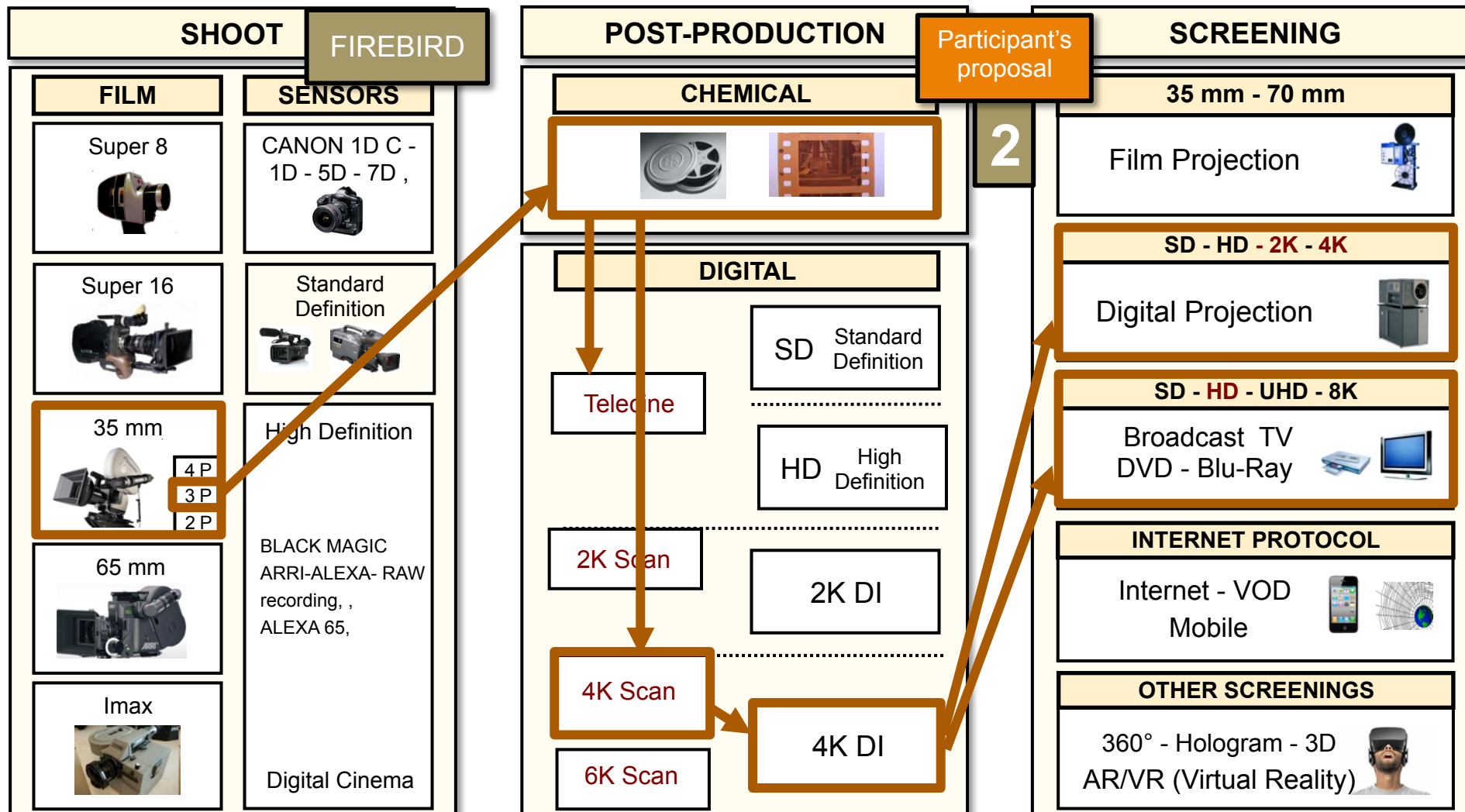
**INTERNET PROTOCOL**

Internet - VOD  
Mobile 

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**OTHER SCREENINGS**

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



FILM: « FIREBIRD » - Countries: Estonia / UK - Production: THE FACTORY  
 Producers: Brigita Rozenbrika, Peeter Rebane - Executive Producers Mauro Durant & Neil Tennant  
 Line producer: Kristi Rimm  
 Cinematographer: Mait Mäekivi

2

Experts  
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

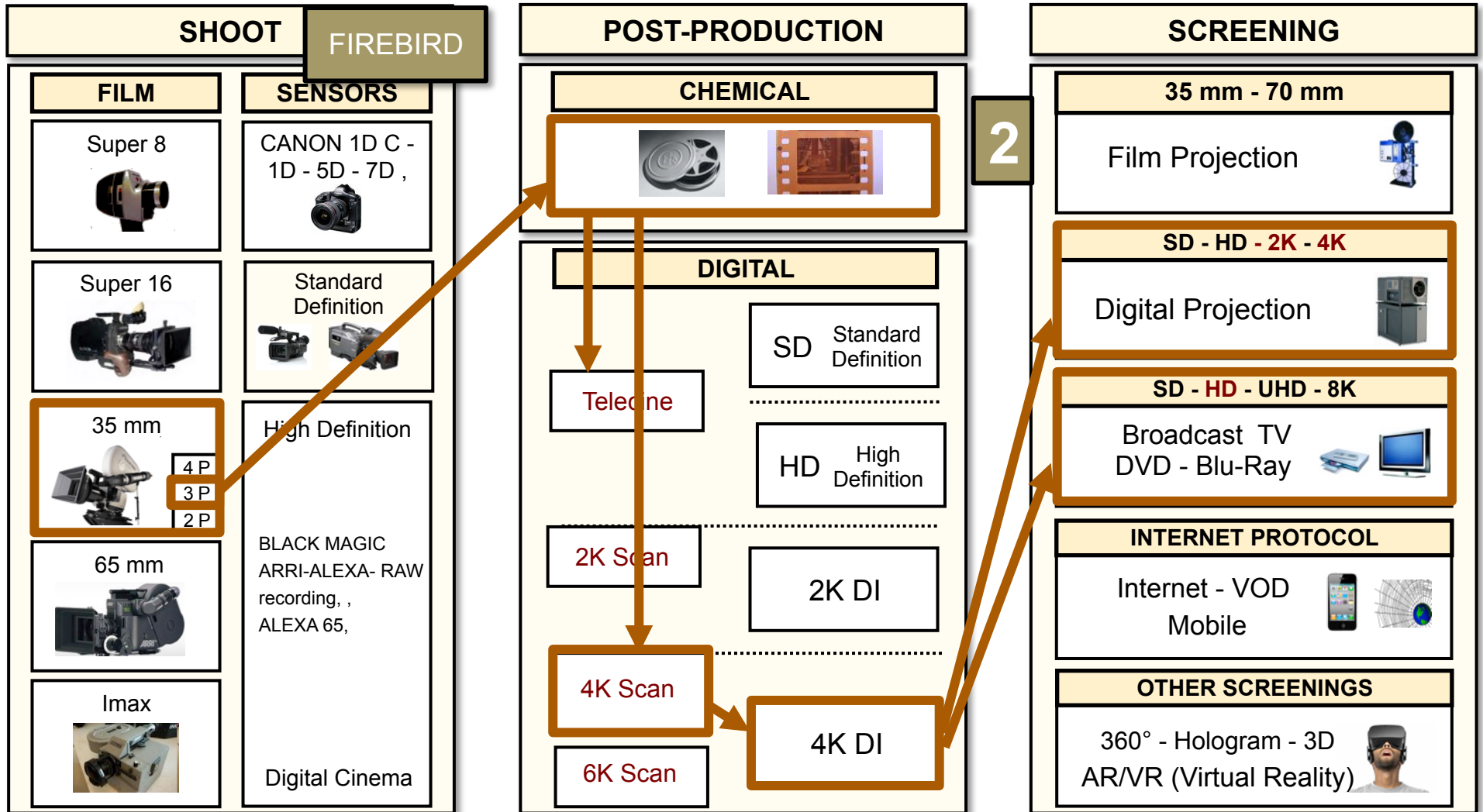


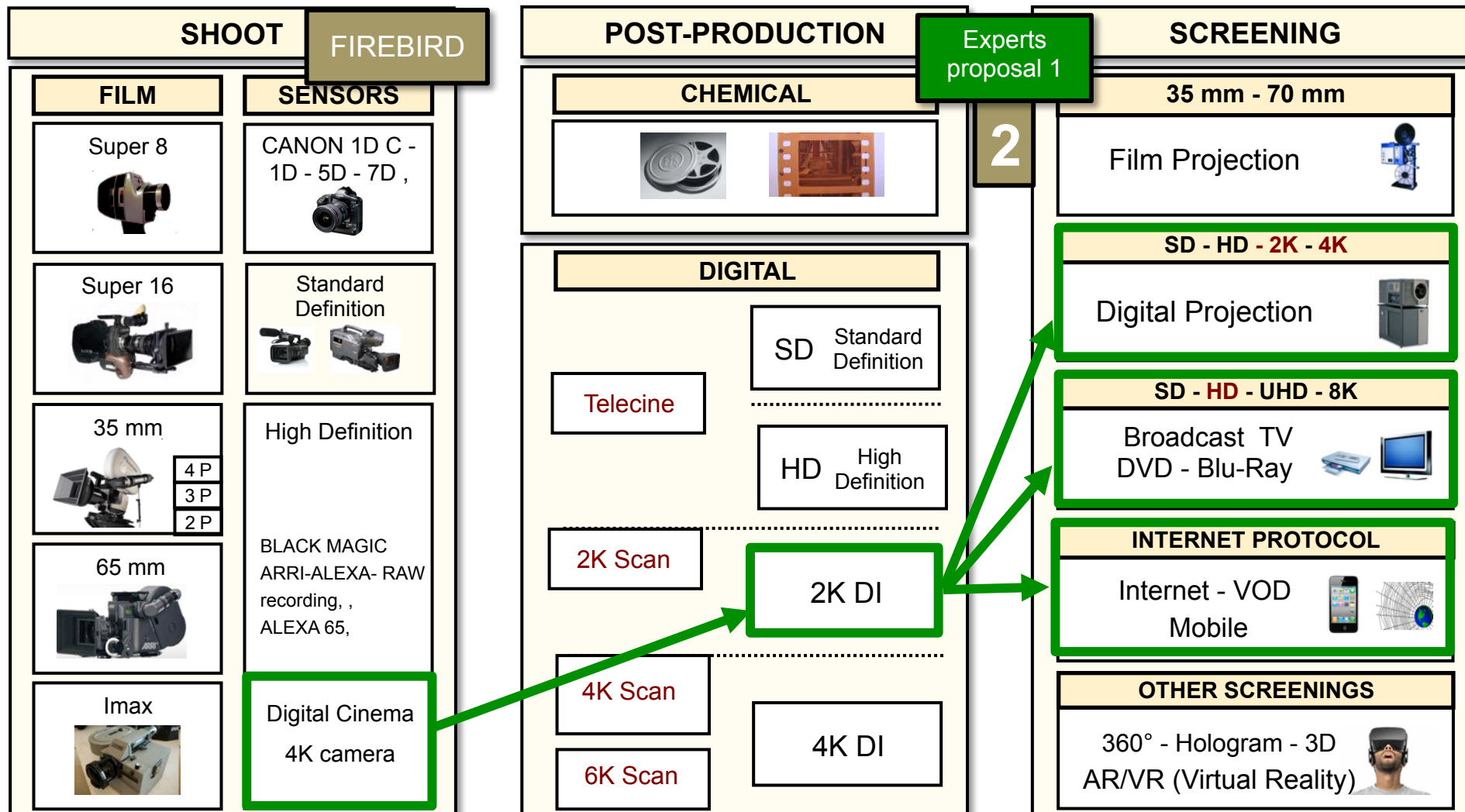
**OTHER SCREENINGS**

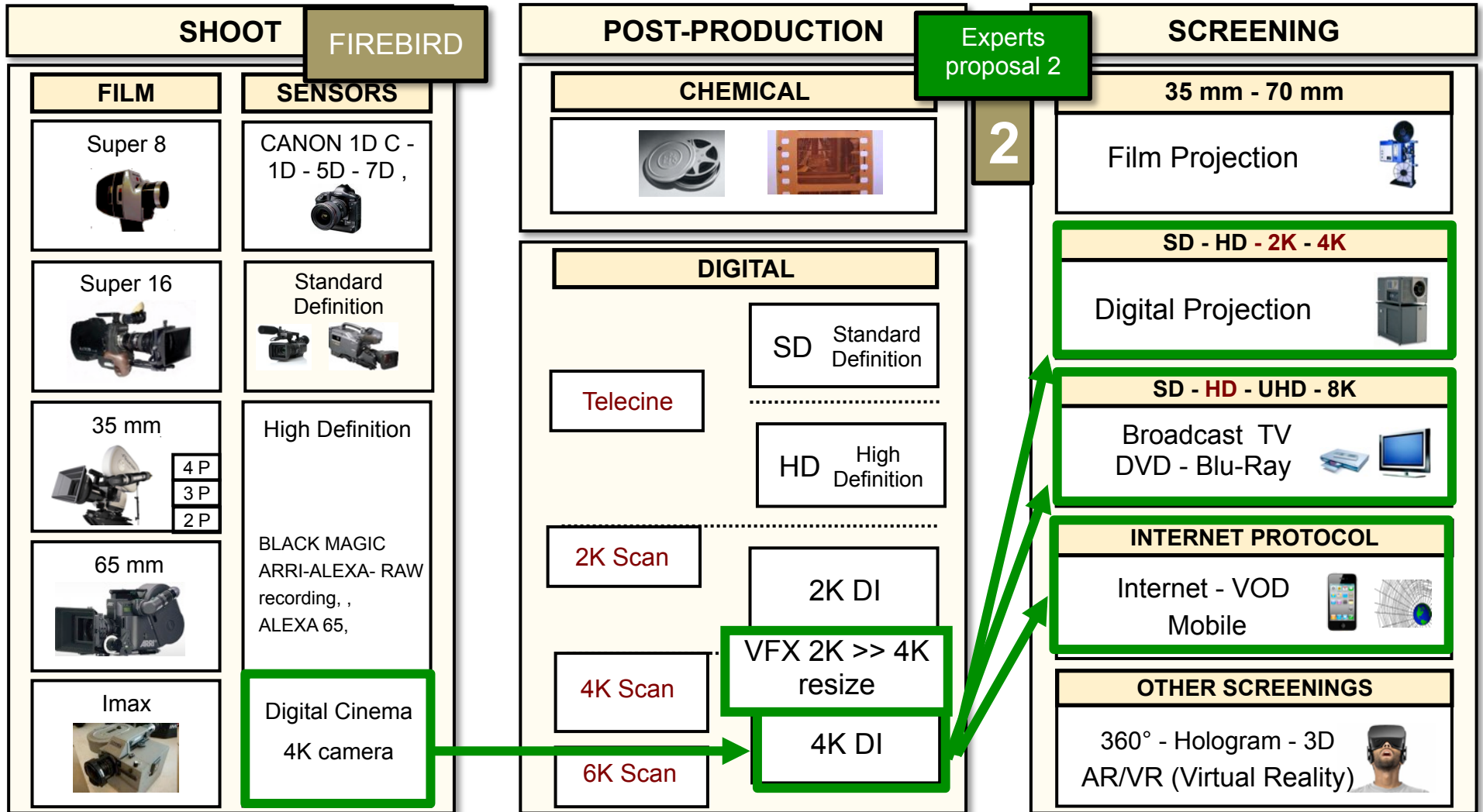
360° - Hologram - 3D  
AR/VR (Virtual Reality)



Destination:	Theater – TV - <b>INTERNET</b>
Production/Distribution Strategy:	<b>TRY TO FIND DISTRIBUTORS AND AGENT ASAP</b>
Subject - Length – Language	Feature film – 130 mn <b>NOT MORE THAN 110 mn</b> - Period movie - No aerial sequences
Camera/Lenses/Sound: Cinematographer:	Film 35 mm 3 perms Reasons: style of texture and style of shooting - Arricam LT - Aspect ratio: 1:1,85 - Spherical – Second unit Drone shots for establishing shots - Steadycam SFX team from Finland, <b>IF YOU STAY ON FILM DO TESTS OF SCAN (LEVEL OF GRAIN SPECIALLT WITH FILM STOCK VISION 500 ISO</b>
Post - D.I. - VFX	<b>IF YOU STAY ON FILM GO FOR SECOND LAB QUOTE</b>  <b>SEE EXPERTS PROPOSALS WITH DIGITAL SHOOTING</b> <ul style="list-style-type: none"> <li>• <b>PROPOSAL 1: 2K D.I.</b></li> <li>• <b>PROPOSAL 2: 4K D.I. WITH SOME RESIZE FROM 2K VFX</b></li> </ul>
REMARKS	









DIGITAL PRODUCTION CHALLENGE II - AMSTERDAM 2017

“TOO CLOSE, TOO FAR”

Country: Ukraine, Czech Republic

Pavel Ruzyak

Director, producer, cinematographer, editor

3

FILM: **TOO CLOSE, TOO FAR** Countries: **Ukraine, Czech Republic**

Director, producer, dop, editor: **Pavel Ruzyak** –

Producer: Cinematographer: **TBD**

**3**

**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

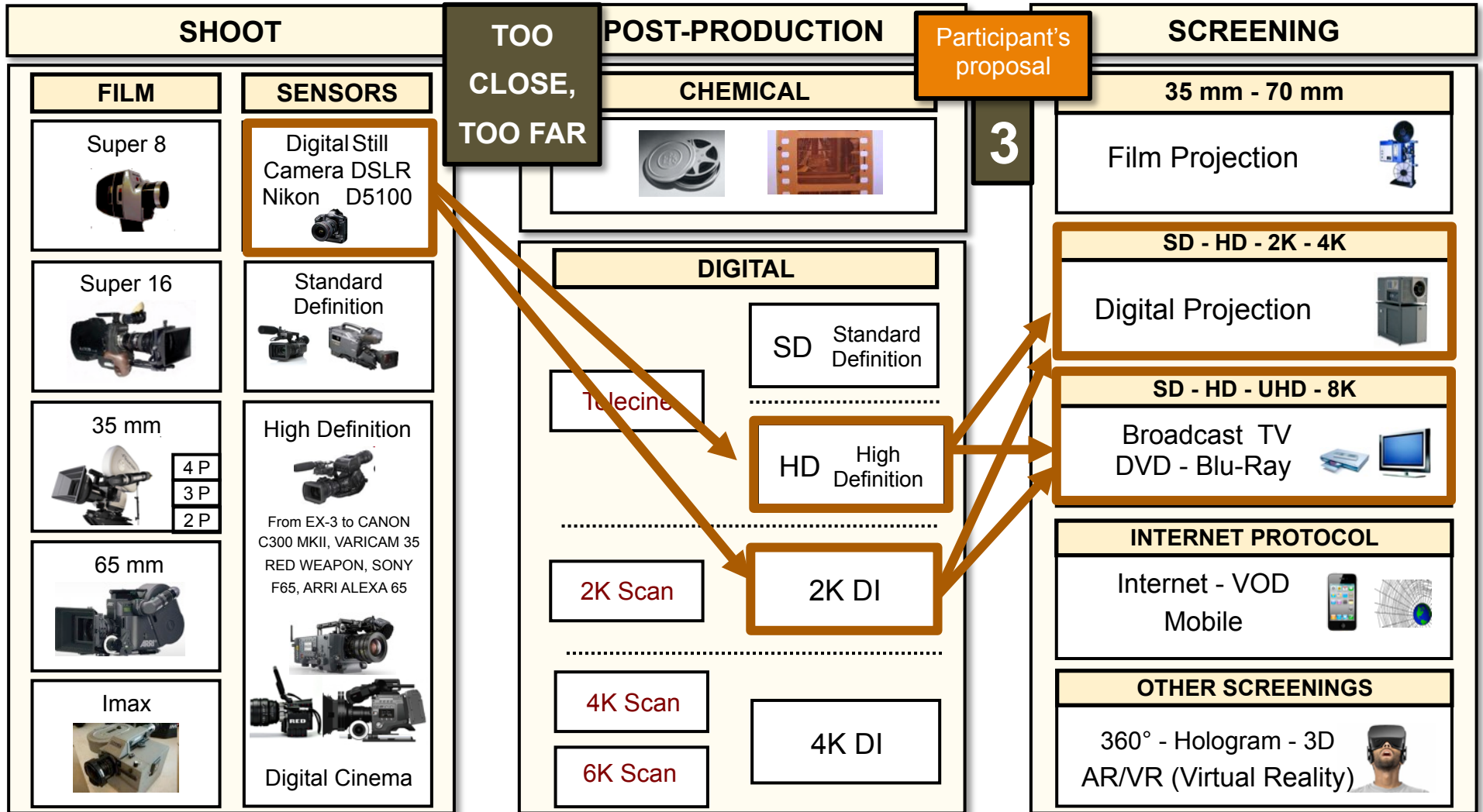


**OTHER SCREENINGS**

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



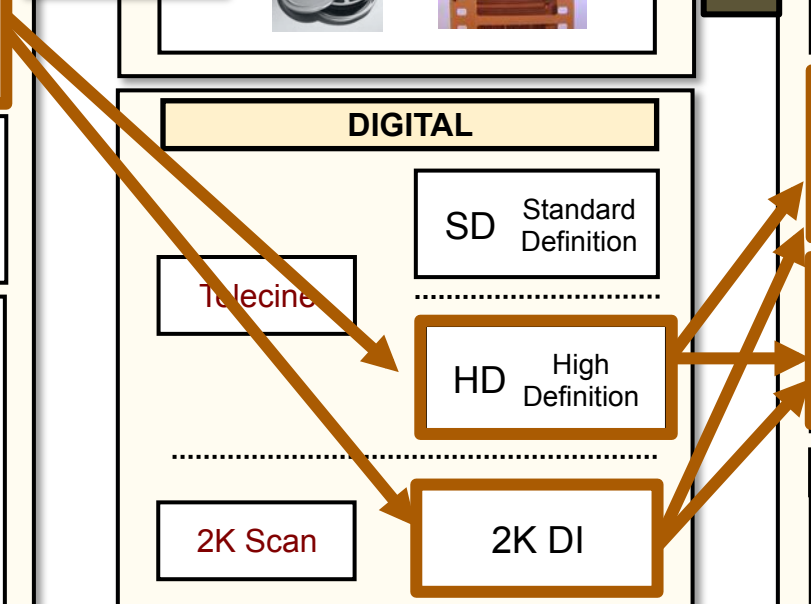
Destination	Theater - Festivals
Production/Distribution Strategy:	For now Completely independent project with minor occasional financing – Budget for marketing: None yet – No distributors / No agent sales – No social media involved
Deliveries:	2K, DCP, Blu-ray/DVD - HD Broadcast Master
Budget:	Low-budget (almost no budget)
Co-producing countries:	
Subject - Length – Language	Documentary - 70 mn
Prep - Shooting time Location, team:	12/2016 > till now - Czech Republic, Ukraine (TBA)
Camera/ Lenses/ Sound:	Full HD1920 x 1080 - Aspect ratio: No info - Fps: 25 p - DSLR Nikon D5100 – Memory card – Single camera To create customized Look/Luts or use camera standard ones
Post - D.I. - VFX - Greenscreen	"Homemade" system Looking for a studio support for post-production, Intend to use the cloud – "Home-made" with occasional opportunities of a professional editing and mixing facilities – HD & 2K DI – 1 year of post VFX: 15 shots realistic - Stabilization - No VFX supervisor
Reference of film:	No
Tests – Check - Archive:	Tests of sound - Check on set by Pavel - Archiving system not yet chosen
REMARKS	
Post prod	
Participant's expectations with regard to DPC	My project is a very low-budget one, but it tries to work with the aesthetics of digital media considering its faults as well. It is now in the production and the post-production stage is ahead. It would be useful to learn about post-production possibilities for this type of project or where to look for the support.
Questions	Camera microphone - proxy - sound synchronisation



**TOO CLOSE, TOO FAR**

Participant's proposal

**3**



FILM: **TOO CLOSE, TOO FAR** Countries: Ukraine, Czech Republic

Director, producer, dop, editor: Pavel Ruzyak –

Producer: Cinematographer: TBD

3

Experts  
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

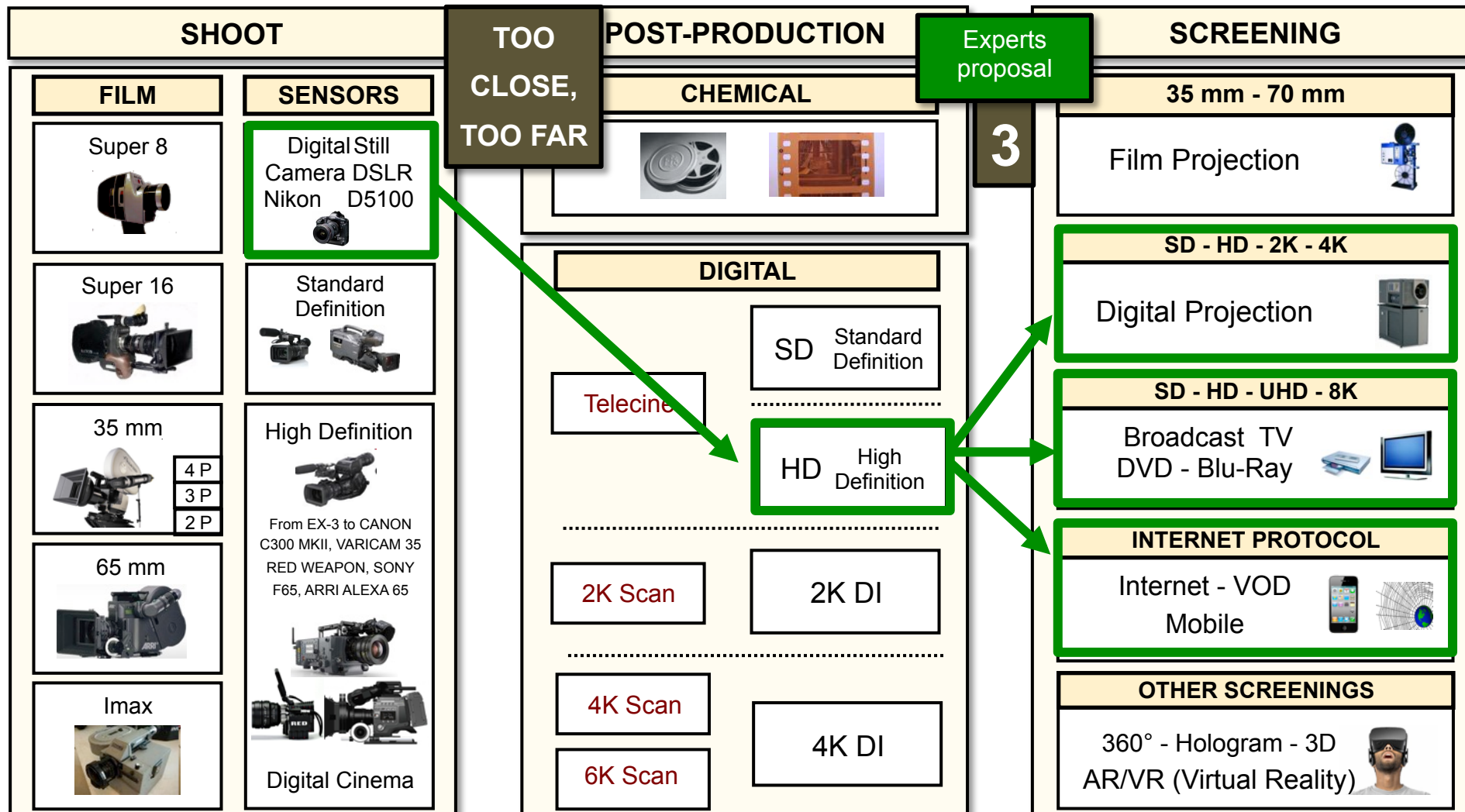


OTHER SCREENINGS

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



Destination	Theater – Festivals – <b>INTERNET !!!</b>
Production/Distribution Strategy:	Finish the film (just 10 mn more), be aware of license rights TV archives, news footage, (fair usage), clearance right for on camera personal - prepared not to raise funds. Focus on getting a cut.  <b>THINK ABOUT A BLU-RAY FOR CERTAIN FILM FESTIVALS</b>
Deliveries:	2K, <b>DCP@25fps</b> , Blu-ray/DVD - HD Broadcast Master
Camera/ Lenses/ Sound:	Full HD1920 x 1080 - Aspect ratio: <b>1:1,78</b> No info - Fps:  <b>Stay 25 p</b> - DSLR Nikon D5100 –
REMARKS	
Post prod	



DIGITAL PRODUCTION CHALLENGE II - AMSTERDAM 2017

“THE CHAMPION”

Country: Italy

Martina Marafatto, Giordano Bianchi - Directors,

Giordano Bianchi - Cinematographer

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FILM: 'THE CHAMPION' Country: Italy

Directors: Martina Marafatto, Giordano Bianchi

Production: Border Studio - Co-producer : Tanja Gruden Production manager: Paola Sponda - Cinematographer: Giordano E

4

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

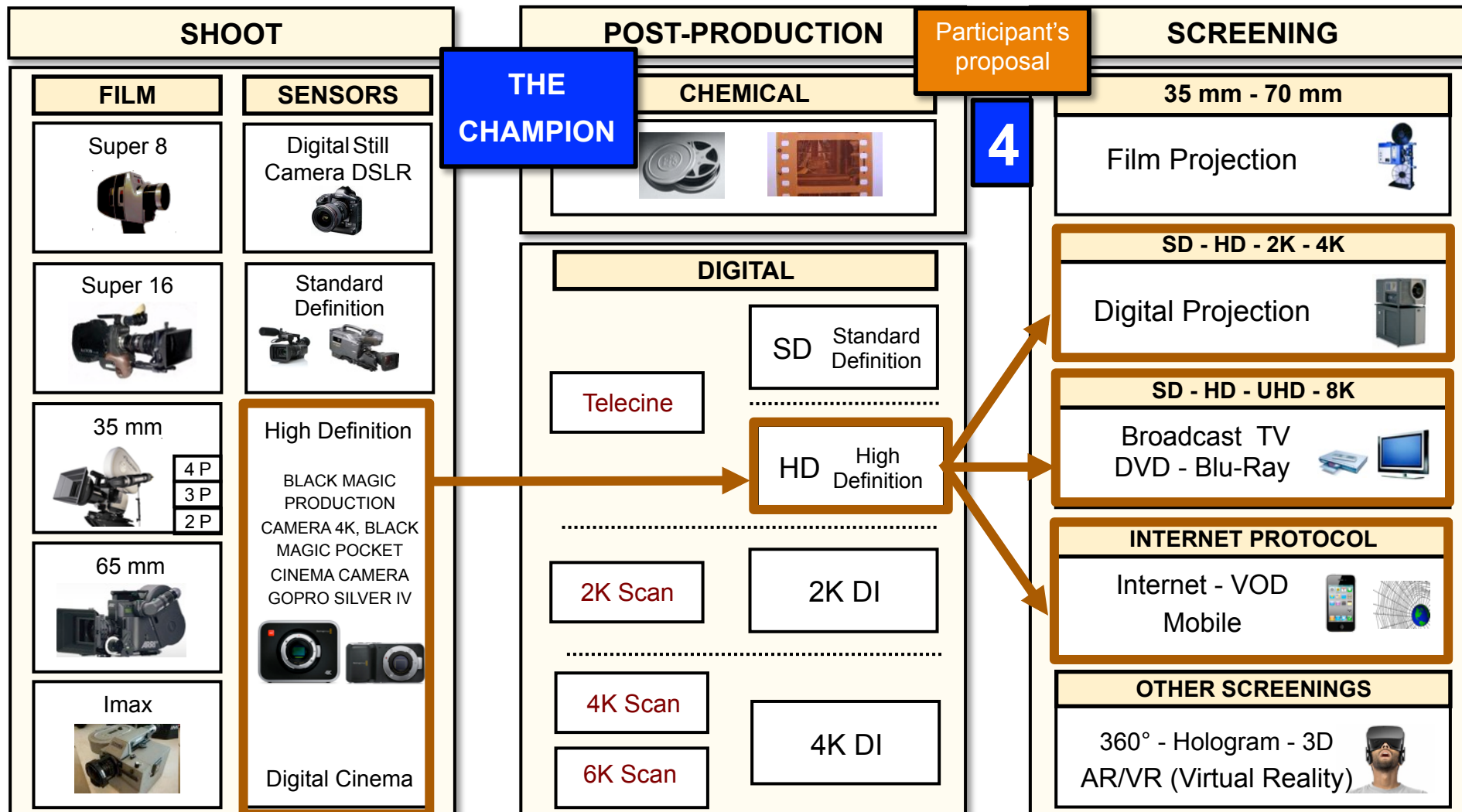


OTHER SCREENINGS

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



Destination	Theater - TV Festivals - VOD - Private screenings (E <sup>F</sup> -cinema)
Production/Distribution Strategy:	In place: FVG Audiovisual Fund (development), Producer, Re-Act co-developmet funding, Co-producer: 46.000,00€ - Applied: Fondazione Marche Cultura € 24.000,00 - To apply: Fondo Audiovisivo FVG (distribution) € 32.600,00 - Looking for: Co-production, Distributors & broadcasters, Sponsors. Applied: Fondo Audiovisivo FVG (distribution) € 35.000,00 - Budget for marketing and distribution costs: 35.000 euros. Use of social media
Deliveries:	DCP - Blu-Ray – DVD - HD Broadcast Master
Budget:	137.600,00 € - Planning to enlarge it. 35% from the market and 65% public funding.
Co-producing countries:	ResaeSlovenia/Irland/Neherlands
Subject - Lenght – Language	Documentary - 80/90 mn
Prep - Shooting time Location, team:	January 2016/ june 2017 – 12 weeks of shooting in Italy – Expected end of project: 2018 2 persons - Location: Marche Italy
Camera/Lenses/Sound:	Single camera with different models – Black Magic production camera 4K, Black Magic Pocket cinema camera – GoPro - 2,39 (extracted) - Samyang lenses T1.4 - Super 35 mm - Spherical lenses - Shooting flat and add a Rec.709 tLUT fort monitoring;- Multi-track sound recording: Zoom F8
Post - D.I. - VFX - Greenscreen	HD.DI - ACES - First draft of editing by our own and find the right consultant editor to finish the editing. Than find a post production provider for sound design and color correction – PP manager: TBD _ No SFX/VFX - 4-6 months of post - Use of a NAS Raid 5 Tower
Reference of film:	No
Tests – Check - Archive:	Tests already done: Digital cameras, Light,Sound, Workflow, - Check on set Archive: Network Attached Storage (NAS), DAS: Directly Attached Storage (Backup) –on extractible stand alone hard drives
REMARKS	
Participant's expectations with regard to DPC	We need to learn how to face workflow dilemmas and learning more about post production process, as long as know how to overcome the real-time challenges we are encountering on the project, and DCP II fit like a glove. Furthermore in our country there is no initiative specifically dedicated on the production and post-production stage. The next step for our project it will be to deal with the markets: sales agents, distributors, broadcasters and festivals, and made the correct production choices will help the project in that stage. And been able to speak the same language with others international professionals that will be involved in the project.
Questions	Editing flow, Colorist, Storage and Media Block





FILM: 'THE CHAMPION' Country: Italy  
 Directors: Martina Marafatto, Giordano Bianchi  
 Production: Border Studio - Co-producer : Tanja Gruden Production manager: Paola Sponda - Cinematographer: Giordano E

4

Experts  
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

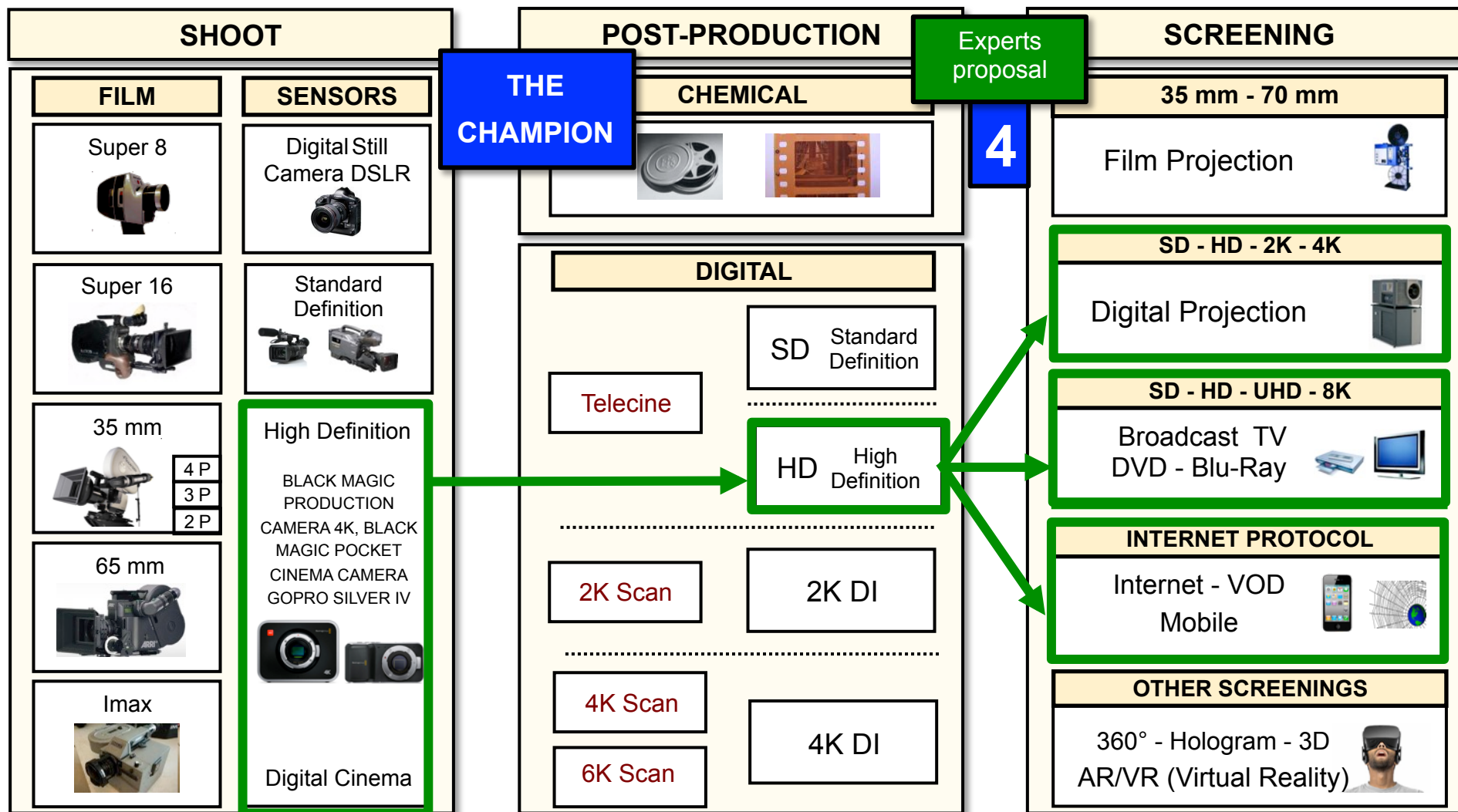


**OTHER SCREENINGS**

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



Destination	Theater - TV Festivals - VOD - Private screenings (E-cinema)
Production/Distribution Strategy:	<p><b>SHORTEN THE TRAILER not more than 10 mn, different versions for different interest, emphasize the main character.</b></p> <p><b>THINK ABOUT A BLU-RAY FOR CERTAIN FILM FESTIVALS</b></p>
Post - D.I. - VFX – Green screen	<b>HD.DI – SHOOTING LOG &amp; ACES ALREADY CHOSEN</b>
SOUND	<p>FOR THE FUTURE THINK NEW LIGHT TOOLS EXIST</p> <p><b>CANTAR X3</b>  <a href="https://www.aaton.com/cantar-x3/overview">https://www.aaton.com/cantar-x3/overview</a></p> <p>Martina used the ZOOM F8 with Sennheiser 416 &amp; Sony UWP Lavalier  <a href="https://www.zoom.co.jp/products/handy-recorder/zoom-f8-multitrack-field-recorder">https://www.zoom.co.jp/products/handy-recorder/zoom-f8-multitrack-field-recorder</a></p>



DIGITAL PRODUCTION CHALLENGE II - AMSTERDAM 2017

“THE WINTER OF THE CROW”

Country: Poland - UK

Klaudia Gainza

Co-producer

**5**

FILM: 'THE WINTER OF THE CROW' - Country: Poland - UK  
 Director: Kasia Adamik  
 Co-producers: Klaudia Gainza, Olga Chajdas - Production manager: Anna Palka - Cinematographer: Tomasz Naumiuk

5

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

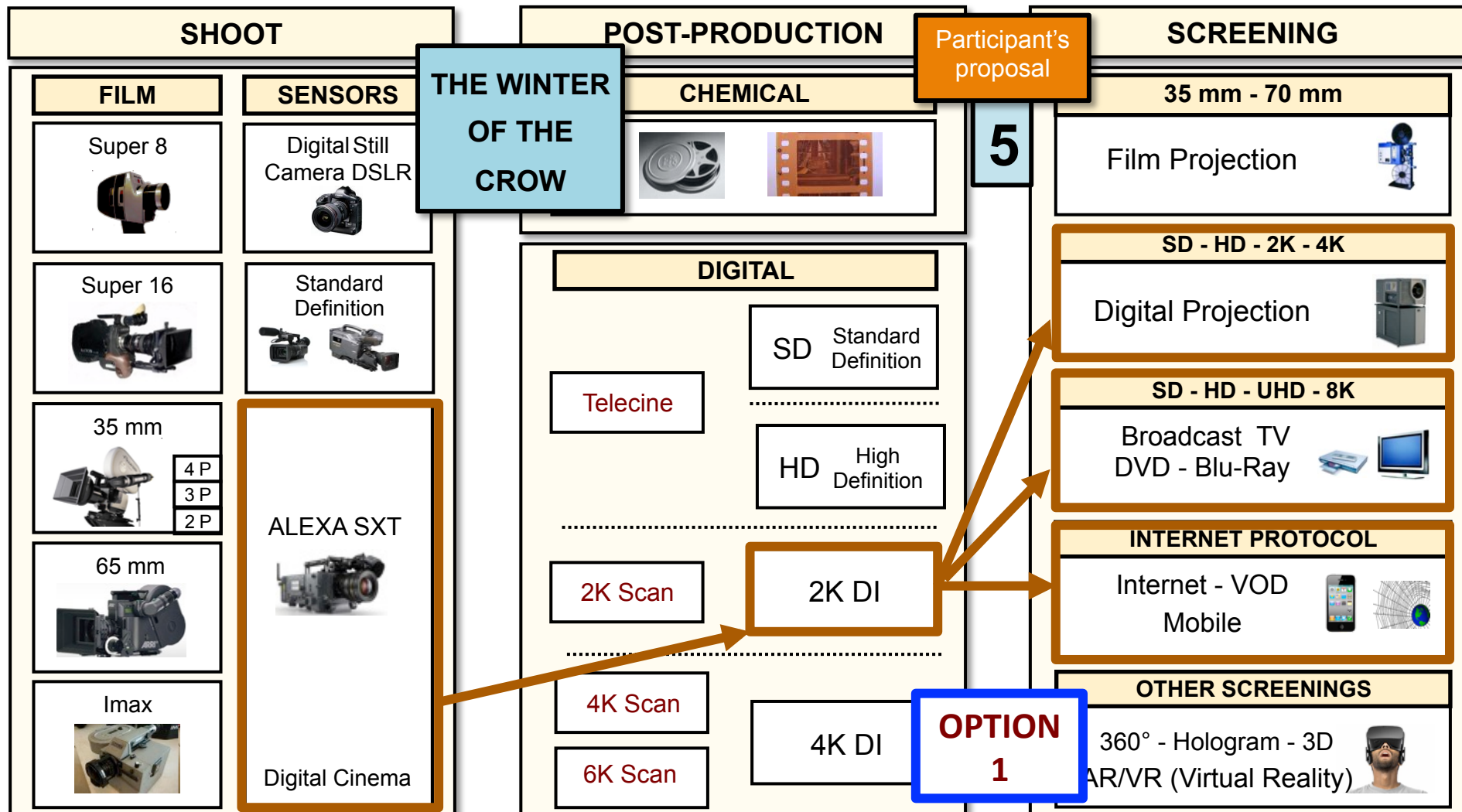


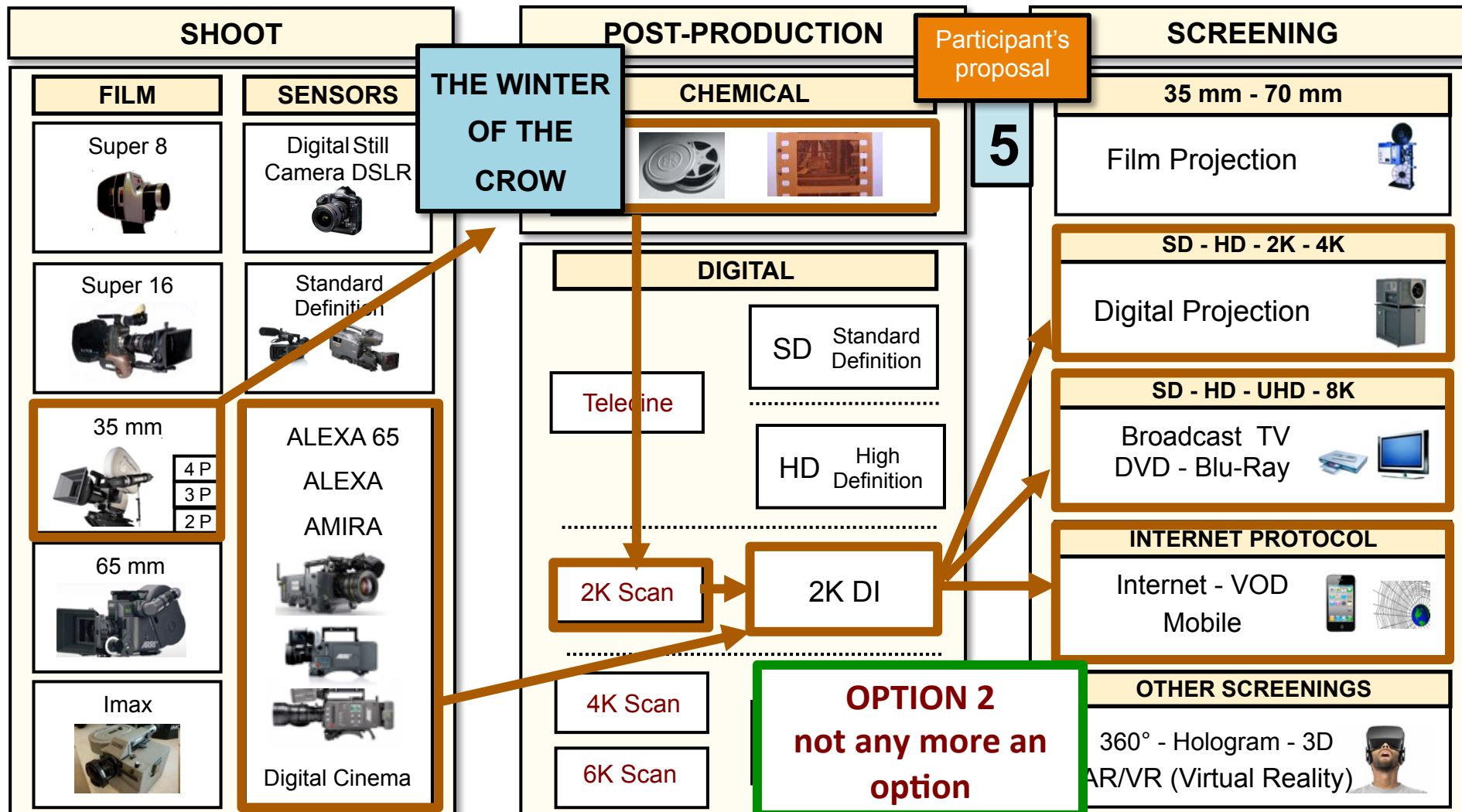
**OTHER SCREENINGS**

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



Destination	Theater - Broadcast Master - VOD
Production/Distribution Strategy:	Public money around 20-30% from both countries. Looking for private equity, post production equity and other - No money allocated to marketing yet - No distributors/sales agent yet - Will use social media
Deliveries:	2K DCP
Budget:	2,000,000 GBP approx 2 282 000 €
Co-producing countries:	UK - Poland
Subject - Length - Language	Feature film - Period movie- 120 mn
Prep - Shooting time Location, team:	Shooting: 42 days - btw January 2019 - March 2019 - 40 persons - Location: Poland and UK
Camera/Lenses/Sound:	Film or digital: TBC - Multi camera shooting - ARRI Alexa SXT , - To be confirmed - Spherical - Anamorphic 2,39 (anamorphic lenses 2x - 1,3x) Reference: Alexa Mini - To create customized Look/Luts or use camera standard ones - Hard disk, Memory cards - Grain
Post - D.I. - VFX - Greenscreen	2K DI - Post-production provider - 3 months of post - SFX: Numbers 20 - VFX: Numbers 60 - Realistic - Real plate - VFX supervisor on set - Other devices to share data?
Reference of film:	"The Bridge of spys" - "Tinker, Tailor, Soldier, Spy"
Tests - Check - Archive:	Camera tests for director + Actors, Special effects - Check on set made by DIT + Director - No archiving system yet
REMARKS	
Post prod	
Participant's expectations with regard to DPC	I would clearly like to understand high end production of films which depend on Visual Effects, CGI - such as background replacements. As well as understand the importance of formats in todays cinema world.
Questions	VFX - Colour Space/Grading - 2/4K resolution





FILM: 'THE WINTER OF THE CROW' - Country: Poland - UK

Director: Kasia Adamik

Co-producers: Klaudia Gainza, Olga Chajdas - Production manager: Anna Palka - Cinematographer: Tomasz Naumiuk

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Experts  
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)



Subject - Length -  
Language

Feature film - Period movie- 120 mn - **RECO: 110 mn maximum**

Camera/Lenses/Sound:

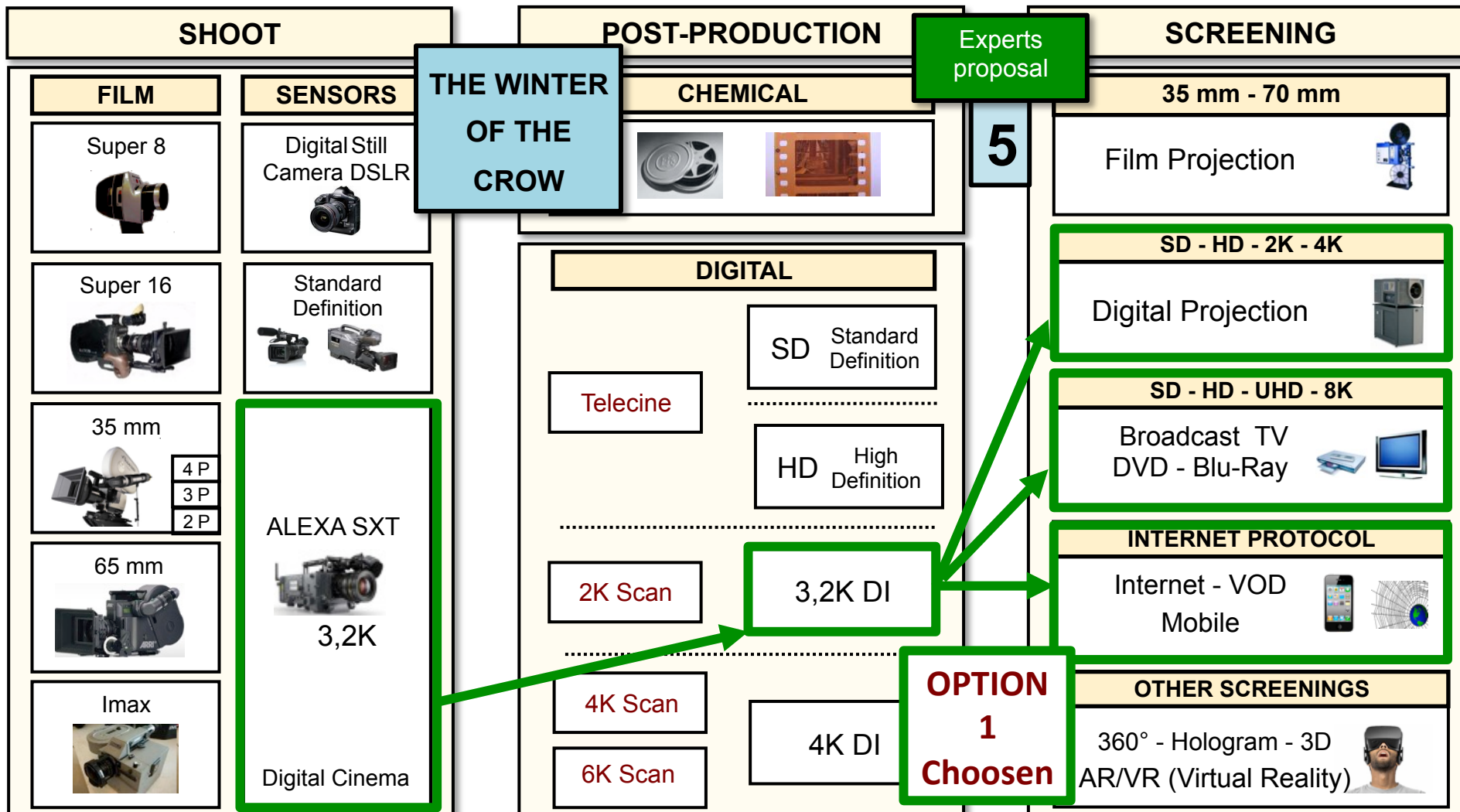
Film or digital: TBC - Multi camera shooting - **ARRI Alexa SXT**

**3.2K**, - **Spherical** (TEST LENS META DATA FOR  
VFX, CONSIDER DIFFERENT LENSES FOR VFX) -

Reference: Alexa Mini - To create customized Look/Luts or use camera standard  
ones - Hard disk, Memory cards - Grain

Post - D.I. - VFX -  
Greenscreen

2K DI - Post-production provider - **3 months of post ?** - VFX IN 3.2K or 2K tbd.:  
Numbers 20 - VFX: Numbers 60 - Realistic - Real plate - VFX supervisor on set -  
Other devices to share data? **FOCUS BUDGET ON WIDE SNOW SHOTS TO  
SELL THE UNIVERSE OF THE FILM**





DIGITAL PRODUCTION CHALLENGE II - AMSTERDAM 2017

**5**

**“ZAMA KING”**

France / Ivory Coast

Delphine Jaquet

Producer

FILM: "ZAMA KING" - Country: **France / Ivory Coast** – Production: BANSHEE FILM  
 Director: Philippe Lacôte - Producers: Delphine Jaquet & Philippe Lacôte  
 Co-producers: Wassakara Productions (Ivory Coast) - Production manager: TBD - Cinematographer: TBD

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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

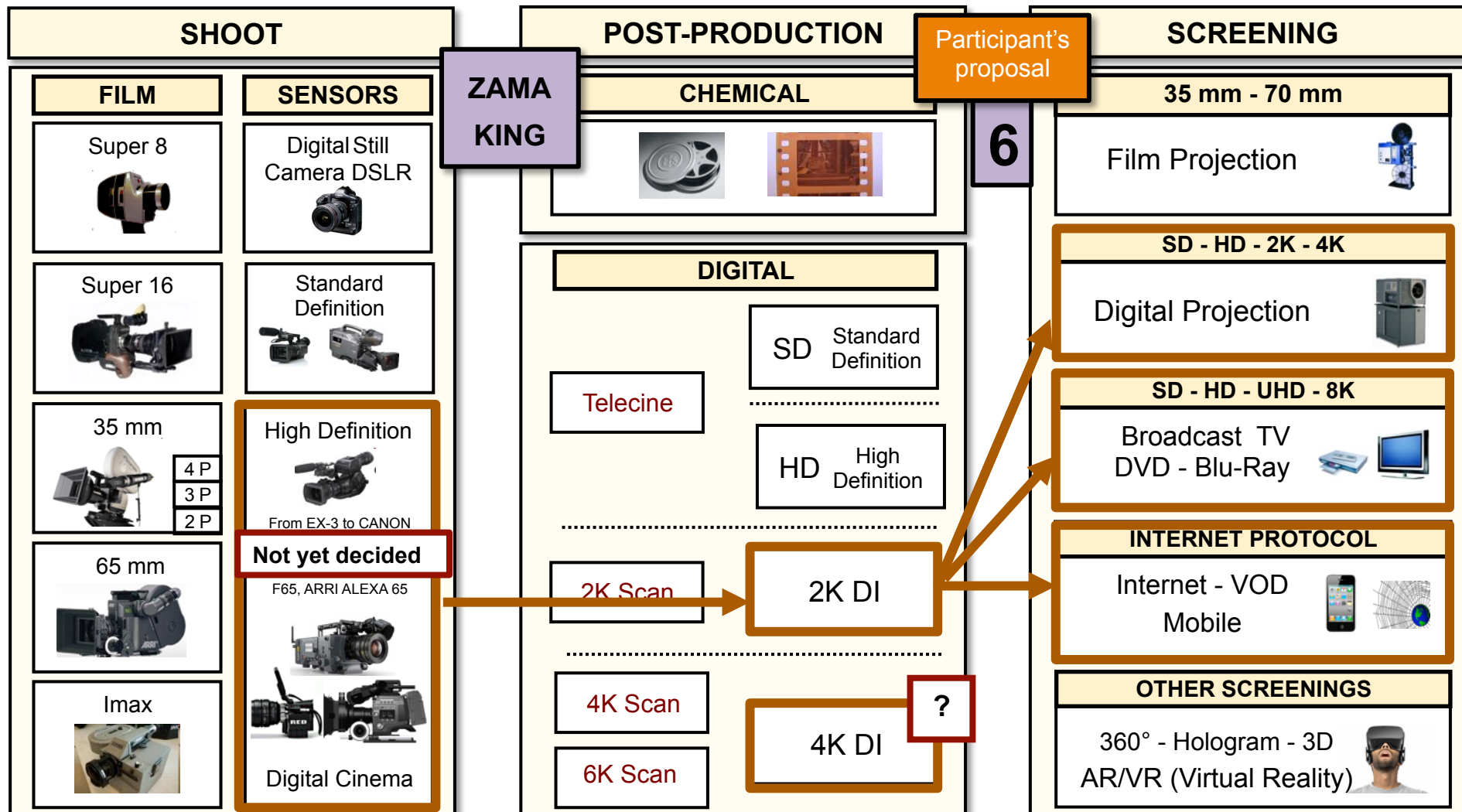


**OTHER SCREENINGS**

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



Destination	Theater – TV Channels - VOD, S-VOD, DVD
Production/Distribution Strategy:	80% Public funding, 20% Private. Considering private sponsoring and also equity investment. Budget for marketing and distribution costs: 100K Euros, including 30K MG from distributor and world sales agent. Distributor and/or a world sales agent attached In process – Socila Media in process. France, Canada, West Africa - Torino Film Lab 2016
Deliveries:	2K DCP - The post doesn't recommend 4K DCP
Budget:	Target: 2,4 millions Euros
Co-producing countries:	Ivory Coast, and Canada (in process) – 1 other European co-producton?
Subject - Lenght – Language	Feature Film – 90/100 mn Scenes with crowd and animals horses
Prep - Shooting time Location, team:	7 weeks (6 days by week) of shooting - Summer 2018 - 40 persons – Location: Abidjan, Grand-Bassam, Man area (Ivory Coast)
Camera/Lenses/Sound:	HD or 4K - Aspect ratio: 1:1.85 - Several cameras - Multi-track sound recording - To create customized Look/Luts or use camera standard ones – Varicam camera? - Steadicam – Camera as to fit with wet conditions and high temperatures
Post - D.I. - VFX - Greenscreen	2K DI - 4K DI? - With a post-production provider: Polyson Paris. To centralise as much as possible all the process - 7 months (including VFX). Visual effects will be made in another place. Wish to work with a post-production manager (TBD) to think over the complete workflow, as the shooting, the post- production and the VFX will not take place in the same country. He will supervise mainly the VFX, the titles, to the completion of the film - to DCP. - SFX/ Numbers of shot:? - VFX Numbers of shot: 20 realistic - "Magic realism" scenes - No VFX supervisor.
Reference of film:	City of God - Digital shooting in real places, with steadycam
Tests – Check - Archive:	Tests of: Digital cameras, Light, Workflow – Check: On set by Data manager & In post- production - HDD to be sent every 2/3 days for control in the Lab - LTO for archive by Polison
REMARKS	
Participant's expectations with regard to DPC	The choice of the camera is a point which I hope to fine-tune during the DPCII workshop. During the DPC II workshop, we hope to discuss the best camera options, and also to imagine the smoothest workflow, as the shooting, the post-production and the VFX will not take place in the same country. The shooting of our project will take place in Ivory Coast, where there is no film industry and very few rental companies. In this context, we have to find the best solutions for the shooting, with devices coming from abroad, adapted to the very humid climate, and with no quick possibility of replacement. So we need a solid camera but also a light one, as many scenes in the film will be shot hand-held. And we need an image offering many possibilities in post, as we will have many night scenes and also some scenes using VFX.
Questions	Dailies, VFX, 2K/4K



FILM: "ZAMA KING" - Country: France / Ivory Coast – Production: BANSHEE FILM  
 Director: Philippe Lacôte - Producers: Delphine Jaquet & Philippe Lacôte  
 Co-producers: Wassakara Productions (Ivory Coast) - Production manager: TBD - Cinematographer: TBD

6

Experts  
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

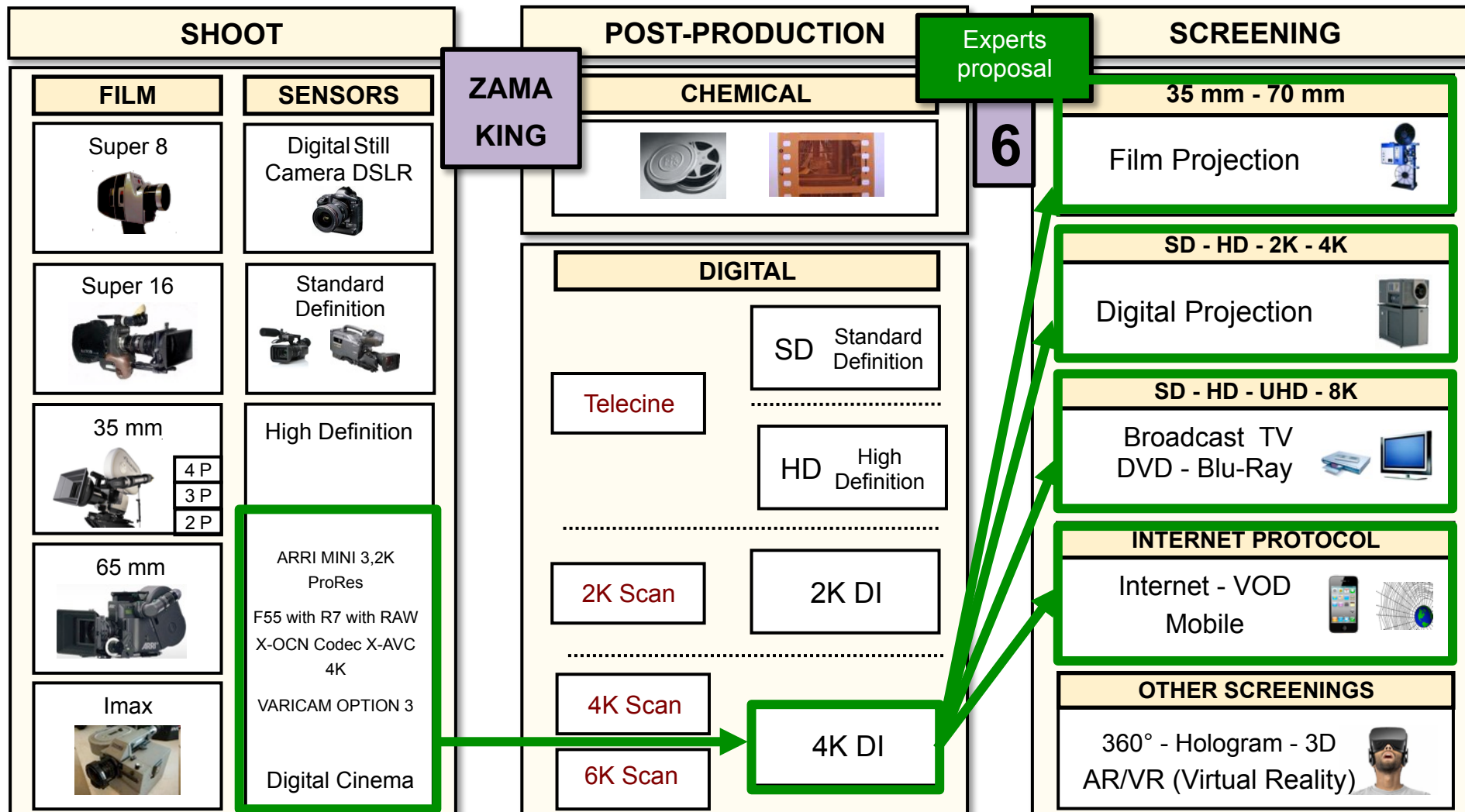


**OTHER SCREENINGS**

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



Production/Distribution Strategy:	<b>HELP FOR NEW TECHNOLOGIES FROM FRENCH CNC, USE A WORKFLOW THAT FITS THE BUDGET OF THE MOVIE</b>
Deliveries:	<b>4K DCP or 2 K DCP</b> - The post doesn't recommend 4K DCP
Budget:	Target: <b>2,1 millions</b> Euros
Camera/Lenses/Sound:	HD or 4K - Aspect ratio: 1:1.85 - <b>2 Bodies ALEXA MINI 3,2K PRORES OR F55 RAW X-OCN or LAST OPTION: F55 XAVC*, CONSIDER ENCRYPTED SHUTTLE DRIVE</b> <b>XAVC* requires tests of exposure (good codec for TV but last option for cinema (risks of noise, oversharped image to be controlled by filtering))</b>
Post - D.I. - VFX - Greenscreen	<b>SUPERVISOR FOR CERTAIN SCENES???</b> <b>DON'T FORGET BUDGET FOR FILM OUT</b>
REMARKS	



**ZAMA KING**

**6**