



DIGITAL PRODUCTION  
**CHALLENGE II**

**PARTICIPANTS PROJECTS**

**V2 181201 - CONCLUSIONS AFTER BREAK OUT**

**ATHENS**

Wednesday 28 November to Saturday 1 December 2018



## Participant projects

### Point of views of following experts:

- Miga Bar (Production Technology Specialist EMEA, Netflix - Holland)
- Pr. Martin Hagemann (Producer, zero fiction film - Filmuniversity Babelsberg - 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.imagemagie.com](http://www.imagemagie.com)

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

# How does the “DPCII 2018 recommendation work?”

1

DIGITAL PRODUCTION CHALLENGE II - VILNIUS 2015

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

← Project

FOCAL resource

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>

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

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>

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

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>

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DPC experts proposals highlighted in green

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>

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



DIGITAL PRODUCTION  
**CHALLENGE II**

**” METAMORPHOSES”**

Country: Romania  
Georgiana Constantin  
Executive producer  
Production: SAGA FILM

**1**

**” BREAK THE BALLET ”**

Country: Germany  
Jochen Gottlöber  
Postproduction manager and junior line producer  
Production: LIEBLINGSFILM GMBH

**2**

**” LISA ANTELVA IS A BITCH! ”**

Country: Georgian  
Sophie (Sophio) Zhvania  
Producer  
Production: VARS-STUDIO

**3**

**” DOOR OF THE EAST, HARAM ”**

Country: Iraq  
Medoo Ali  
Director/Editor/Cinematographer/Sound engineer:  
Production:

**4**

**”RING MUM!”**

Country: Sweden  
Sergio C. Ayala  
Postproducer  
Production: GARAGE FILM

**5**

**”AVANOS”**

Country: Greece  
Konstantinos Baliotis  
Producer  
Production: 2D2R

**6**

**”QUEEN OF THE DEUCE”**

Country: Greece  
Despina Pavlaki  
Producer  
Production: EXILE FILMS

**7**

**” MEMORY RELOADED”**

Country: Greece  
Nancy Kokolaki  
Producer  
Production: BAD CROW

**8**

DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

” METAMORPHOSES”

Country: Romania

Georgiana Constantin

Executive producer

Production: SAGA FILM

1

FILM: « METAMORPHOSES » » Country Romania

Production: SAGA FILM - Georgiana Constantin Executive producer

Producer, Alexandru Teodorescu - PP manager: Catalin Matei( Saga Film)

Director: Peter Kerek - Cinematographer: George Dascalescu - Sound Operator: TBD

## METAMORPHOSES

Participant's  
proposal

## SCREENING

35 mm - 70 mm

Film Projection



2K - 4K

Digital Projection



HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile

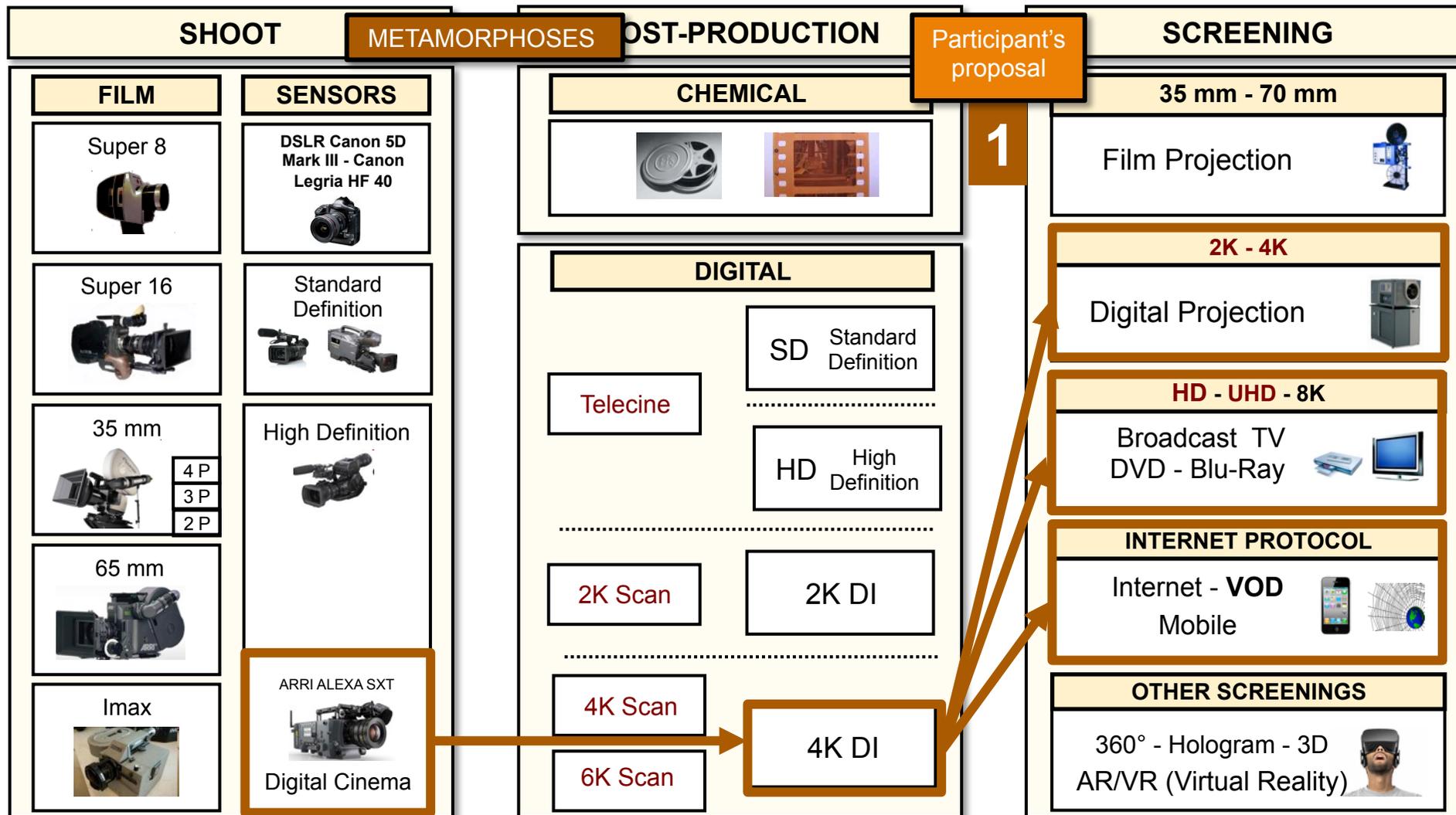


OTHER SCREENINGS

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



Destination:	Theater - TV – VOD - Territories: Europe and Asia.
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1 -The project has obtained script development support last year and now we are applying for public financing for 25% of the total budget. We plan to cover 25% of the budget from local private cofinancing, 30% from Eurimges and also 15% from foreign coproducers and 5% will be the company's own contribution. 2 -Budget for marketing and distribution costs: 20.000 euros - No distributor and/or a world sales agent attached
Social media	Yes
Deliveries:	DCP 2K - DCP 4K for foreign countries - Blu-ray/DVD, HD Broadcast Master, Ultra HD (QFHD "4K" for TV) Broadcast Master - No HDR
Budget:	800 000 €
Co-producing countries:	/
Subject - lenght - language	Feature film, 90 mn – No
Prep - Shooting time location, team:	Shooting <b>5-6 weeks</b> - March-April 2020 - urban, countryside, Romania Team: 70 persons Something between small-scale and studio production, so I would say small studio production.
1 - Lenses / Camera 2 – Sound 3 - SFX	<b>1: Lenses: Ultra Prime(not sure)</b> - Alexa SXT (owned by company) <b>Aspect ratio: 2.35:1</b> ,– Hard disk Single camera -To create customized Look/Luts or use camera standard ones - 3: SFX / Yes - <b>15 shots</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1 - 4K D.I. - <b>3 Months</b> 2 - GreenScreen 10 shots or more certainly - With a post-production provider -With a post-production manager VFX – with VFX supervisor on set 3 - Use of the Cloud - LTO
Reference of film:	The Lobster , Holy Motors, Michel Gondry Surrealism Magic - Dream
1 Tests - 2 Check - 3 Archive:	1 – Actors, Make-up Digital cameras, Sound, Light on set - Special effects 2 - Check on set Archive: TBD
REMARKS	
Participant's expectations with regard to dpc	I want to have a better, deeper technical understanding of the film production workflow in order to handle successfully several projects and be able to deliver more quality for the same money.
Questions	Asset (or data) management - Digital Distribution - Soundmix / Re-recording



FILM: « METAMORPHOSES' » Country Romania

Production: SAGA FILM - Georgiana Constantin Executive producer

Producer, Alexandru Teodorescu - PP manager: Catalin Matei( Saga Film)

Director: Peter Kerek - Cinematographer: George Dascalescu - Sound Operator: Timo Schaub

## METAMORPHOSES

1

Experts  
proposal

## SCREENING

35 mm - 70 mm

Film Projection



2K

Digital Projection



HD

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



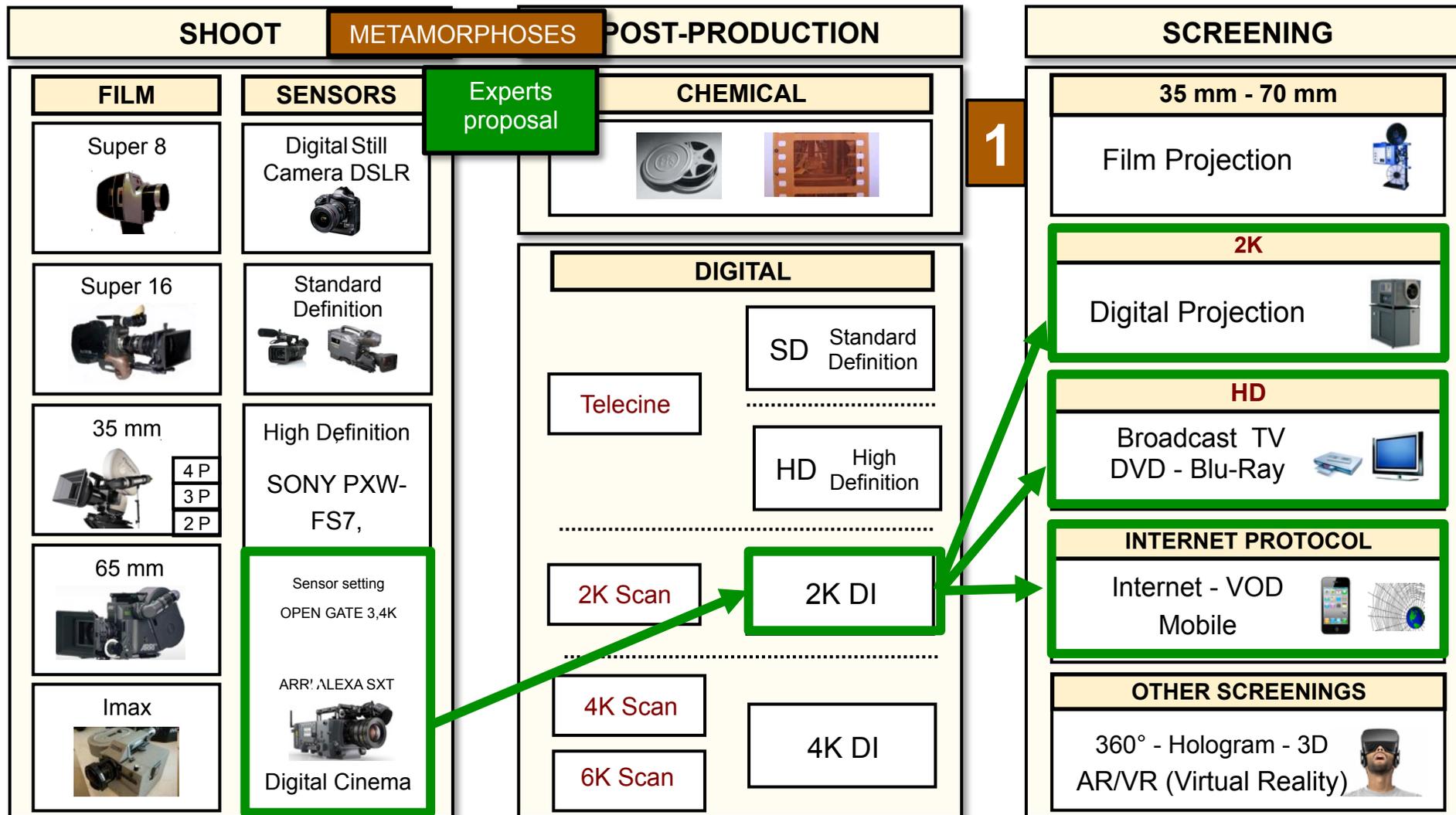
OTHER SCREENINGS

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



Destination:	Theater - TV – VOD - Territories: Europe and Asia.
Budget:	<b>800 000 €</b>
Co-producing countries:	<b>?</b>
Prep - Shooting time location, team:	<b>Put emphasis on “pre”- preproduction when you will have time to find the right team, to share ideas and learn from their previous experiences.</b>
1 - Lenses / Camera 2 - Sound 3 - SFX	<b>No enough money for a 4K D.I.</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	<b>With this money we recommend 2K DI.</b> <b>I you want to go for 4K DI use the Open gate 3,4K see Option</b> Right decisions: - GreenScreen 10 shots or more certainly - With a post-production provider -With a post-
Reference of film:	<b>The Lobster , Holy Motors, Michel Gopndry Surrealism Magic - Dream</b> <b>These references lead to important prep on the artistry with head of departments</b>

<b>Questions</b>	<b>Asset (or data) management - Digital Distribution - Soundmix / Re-recording</b>
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## DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

### “ BREAK THE BALLET ”

Country: Germany

Jochen Gottlöber

Postproduction manager and junior line producer

Production: LIEBLINGSFILM GMBH

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FILM: « <b>BREAK THE BALLET</b> » - Countries: Germany - Production: Producers: <b>Philipp Budweg</b> - Executive Producers /Line producer: Jochen Gottlöber Director: Stefan Westerwelle Cinematographer: TBD	
Destination:	Theater - TV
REMARKS	
Post prod:	We don't have the experience and the technical equipment to do it ourself
Participant's expectations with regard to dpc	I want to get an update on the newest technical developments and to learn how to apply them to my project.
Questions	<b>HDR - ACES - Colour grading</b>
Co-producing countries:	
Subject - lenght - language	Feature film- 90 mn Coming of age / dance film – 6 days of shooting for the dance 15m;
Prep - Shooting time location, team:	Prep: casting Choreography: Sept. – Nov. 2018 Dec. 2018 – Mar. 2019: Training Choreography, Music production songs February 2019: Beginning pre-production 32 days of shooting from begining April to end of May 2019 - Thuringia and Hamburg (Germany) 45 persons
1 - Lenses / Camera 2 – Sound 3 - SFX	1– No Dop for the moment - Spherical - <b>ARRI Alexa LF - ARRI Alexa – Multicameras 3 maximum - To use a grading system on set</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1 - 2K DCP - ACES - HDR version – 6 - 7 months - Post With a post-production , provider - No postprod. Manager – The cloud to share data 2 - 20 VFX shots Realistic – No supervisor on set 3 - LTO tapes of the DCDM/DSM and the final mixes
Reference of film:	A children movie - No aggressive - Mood Trailer
1 Tests - 2 Check - 3 Archive:	1 - Dancing - Digial cameras 2 - On set with a DIT 3 : Postproduction service
Post prod:	We don't have the experience and the technical equipment to do it ourself
Participant's expectations with regard to dpc	I want to get an update on the newest technical developments and to learn how to apply them to my project.
Questions	<b>HDR - ACES - Colour grading</b>

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Participant's proposal

## SCREENING

35 mm - 70 mm

Film Projection



2K

Digital Projection



SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

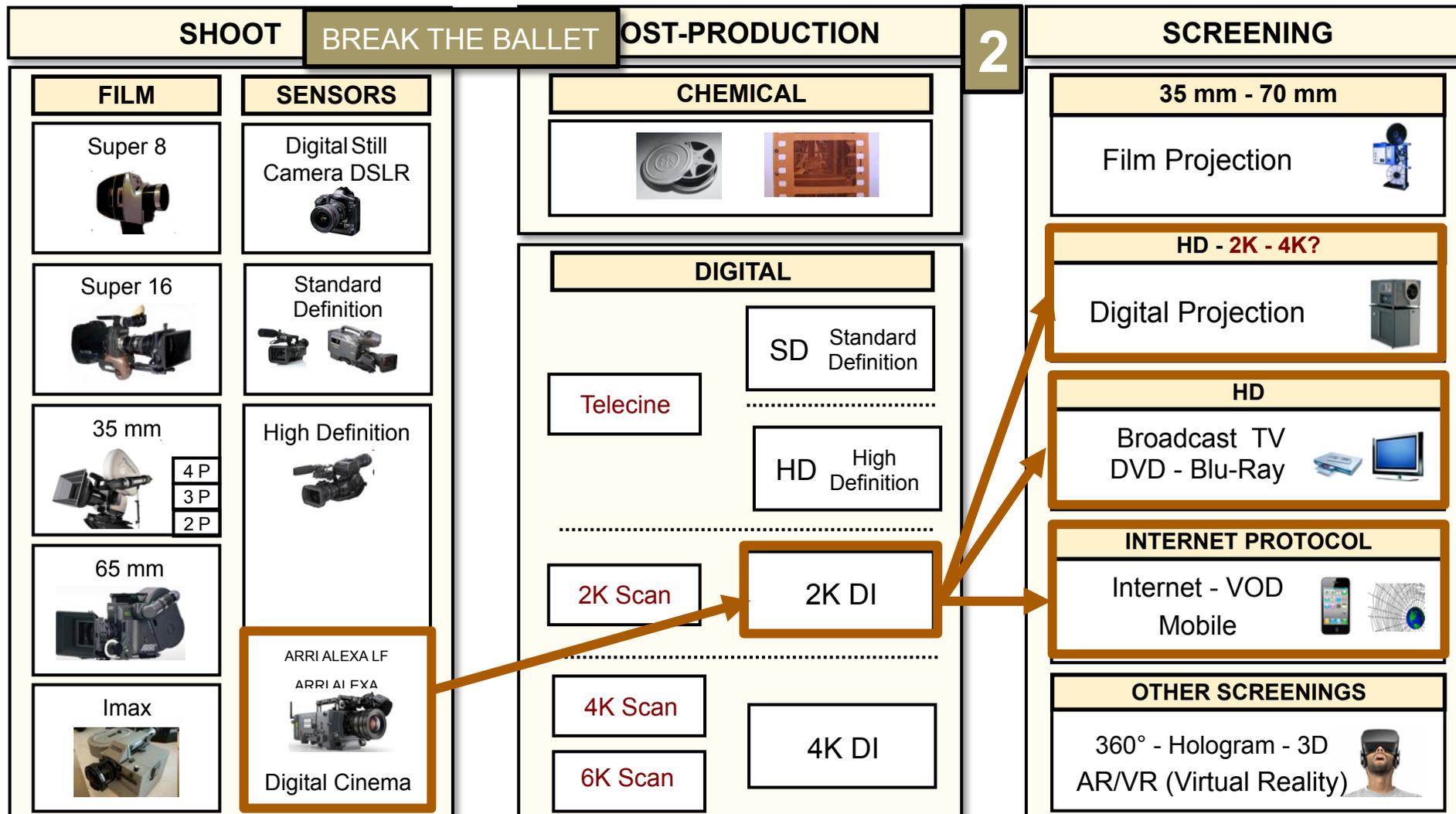
Internet - VOD  
Mobile



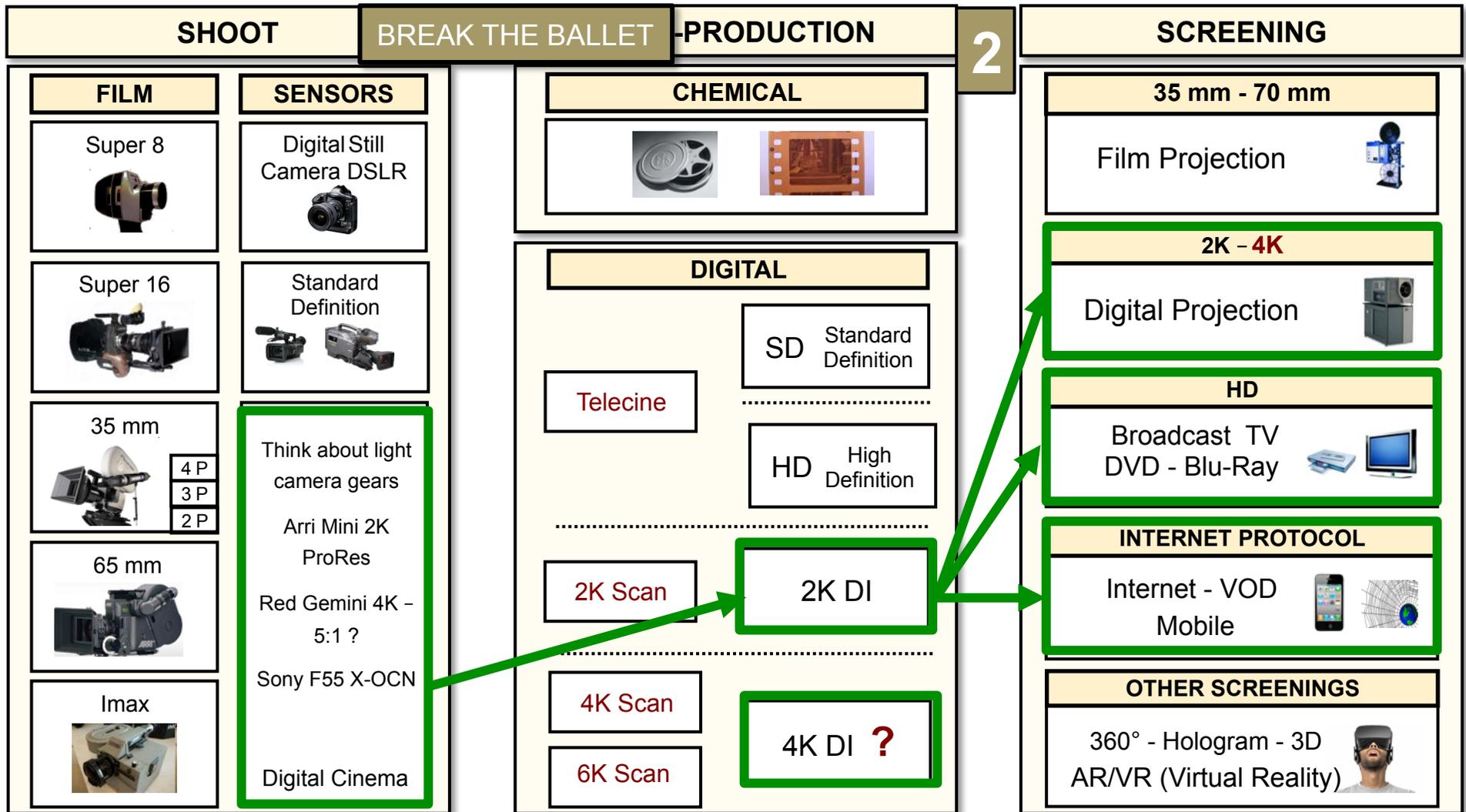
OTHER SCREENINGS

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





FILM: « <b>BREAK THE BALLET</b> » - Countries: Germany - Production: Producers: - Executive Producers Jochen Gottlöber Director: Stefan Westerwelle Line producer: Cinematographer:		2	Experts proposal	SCREENING
		35 mm - 70 mm		
Destination:		Film Projection 		
1- Production/distribution strategy: 2 Marketing & Distribution costs:		2K 4K?		
Social media:		Digital Projection 		
Deliveries:	2 K DCP and HD Broadcast Master <b>HDR? No reason to have HDR for a 2K/UHD release but you should discuss about 4K for future library</b>	HD		
Budget:	3,100,000 €	Broadcast TV DVD - Blu-Ray 		
Co-producing countries:		INTERNET PROTOCOL		
Subject - lenght - language		Internet - VOD Mobile 		
Prep - Shooting time location, team:	At this step need to find a cinematographer	OTHER SCREENINGS		
1 - Lenses / Camera 2 – Sound 3 - SFX		360° - Hologram - 3D AR/VR (Virtual Reality) 		
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	At this step need to find a post-production provider			
REMARKS				
Questions	HDR - ACES - Colour grading			



DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“ LISA ANTELVA IS A BITCH! ”

Country: Georgian

Sophie (Sophio) Zhvania

Producer

Production: VARS-STUDIO

3

FILM: " LISA ANTELVA IS A BITCH! " Countries: Georgia  
 Director./Producer: George Varsimashvili Producer: Sophie (Sophie) Zhvania - George Varsimashvili will join us on the 30th.  
 Cinematographer: TBD Production Company: Vars-Studio 1:

3

Participant's proposal

**LISA ANTELVA IS A BITCH!**

**SCREENING**

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

Internet - VOD  
Mobile

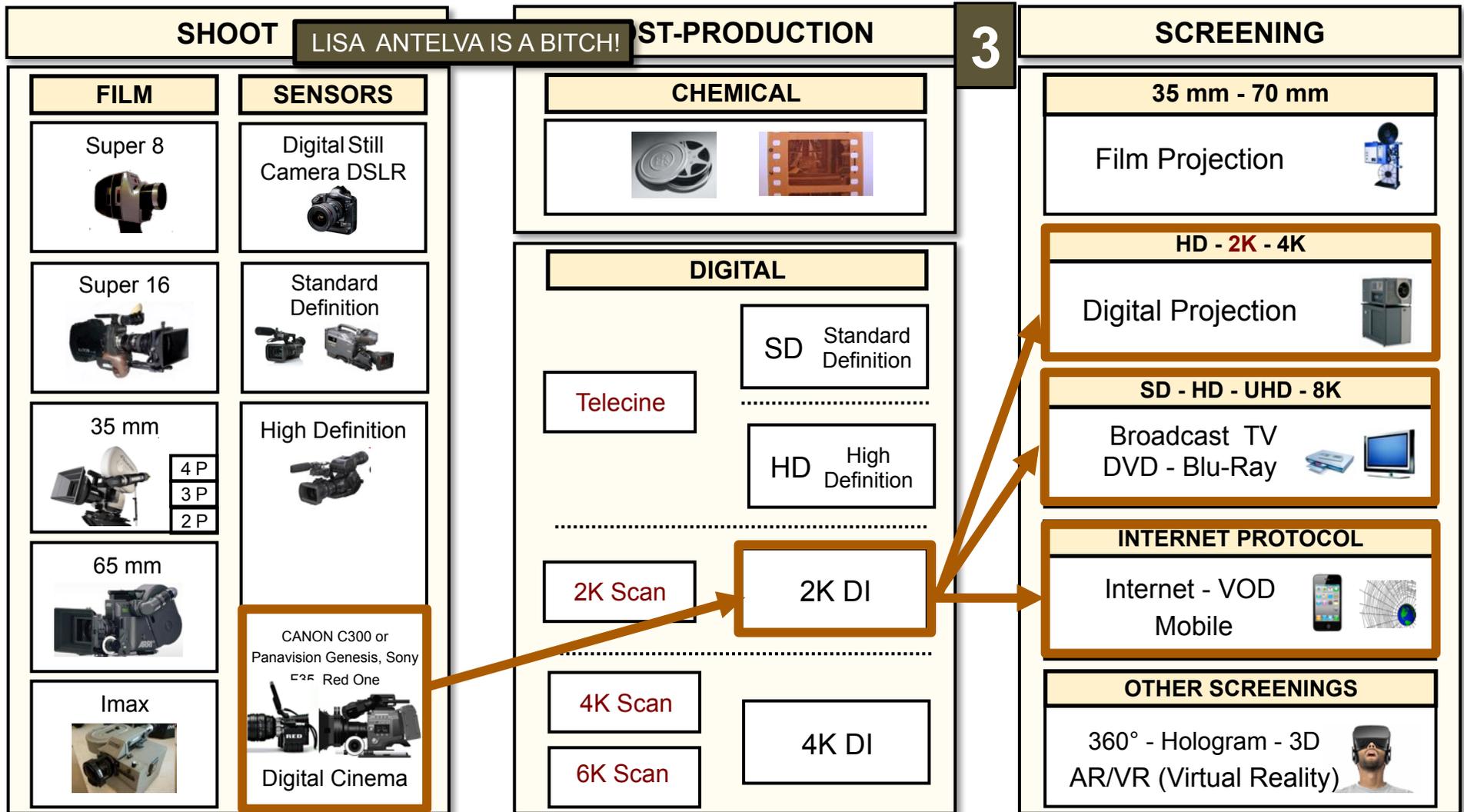


**OTHER SCREENINGS**

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



Destination:	Theater - TV – Internet
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1 : There is an initial financial plan and strategy. About 75% will be a public funding. Our production company will invest in equity (camera, lenses, editing room and sound recording studio). No distributor – 2 : 5000 Euros - For the moment we wrote a market strategy for a domestic distribution. We do not have any distribution company in Georgia at all. Social media
Social media	Yes
Delliveries	2K, DCP, Blu-ray/DVD - HD Broadcast Master - No HDR
Budget:	340 000 euros
Co-producing countries:	
Subject - lenght - language	Feature film Social media
1 Prep - 2 Shooting time 3 location - 4 team:	1: September 2019 - 2: 3 weeks - 3: Little town in Georgia - 4: 15 persons
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	1: Spherical - 2: CANON C300 or Panavision Genesis, Sony F35, Red One (we have one) Aspect ratio; 1,85 - <b>Do you intend to use full frame or super 35 sensor? Yes</b> - 3 : multi-track sound recording when shooting
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1: 2K DCP - Hybrid system - with a post-production manager. We have an editing studio with dual screen. Sound editing & color grading homemade with professional equipment. Sound mixing & Visual effects in professional studio - The cloud, A system with optical fiber (black fiber) - 2 : VFX - 20 shots VFX supervisor on set
Reference of film:	Eric Rohmer (style of shooting) - Three Bilboards – Seven 5David Fincher)
1 Tests - 2 Check - 3 Archive:	1: Actors, Digital cameras, Lab/Post, Workflow, Visual effects – 2: In post - 3: editor
REMARKS	
Post prod:	This film needs a modest look. I love very much the tender image of Sony F35 or it's prototype Panavision Genesis camera, which are still available on market. We have Red One camera in our production, which is also good.
Participant's expectations with regard to dpc	As a producer, I have to be aware of all the technical basics and formats in order to plan the budget correctly. This WS will give me the right picture of how to meet my technical necessities to the budget, (very important). Also, marketing and distribution, the main problem in my country because of the lack of experience and knowledge. Finding out what could be the possibilities for a small country like Georgia, would help me making better plans in this field. In the end, I would underline the impressive names of the speakers and the networking possibilities.
Questions	Visual Effects - Pre-production - Aquisition : How you choose cameras



FILM: " LISA ANTELVA IS A BITCH! GAUMARJOS! " Countries: Georgia  
 Director,/Producer: George Varsimashvili Producer: Sophie (Sophio) Zhvania - George Varsimashvili will join us on the 30th.  
 Cinematographer: TBD  
 Production Company: Vars-Studio 1:

3

Experts proposal

LISA ANTELVA IS BITCH!

**SCREENING**

35 mm - 70 mm

Film Projection



2K - 4K

Digital Projection



HD

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile

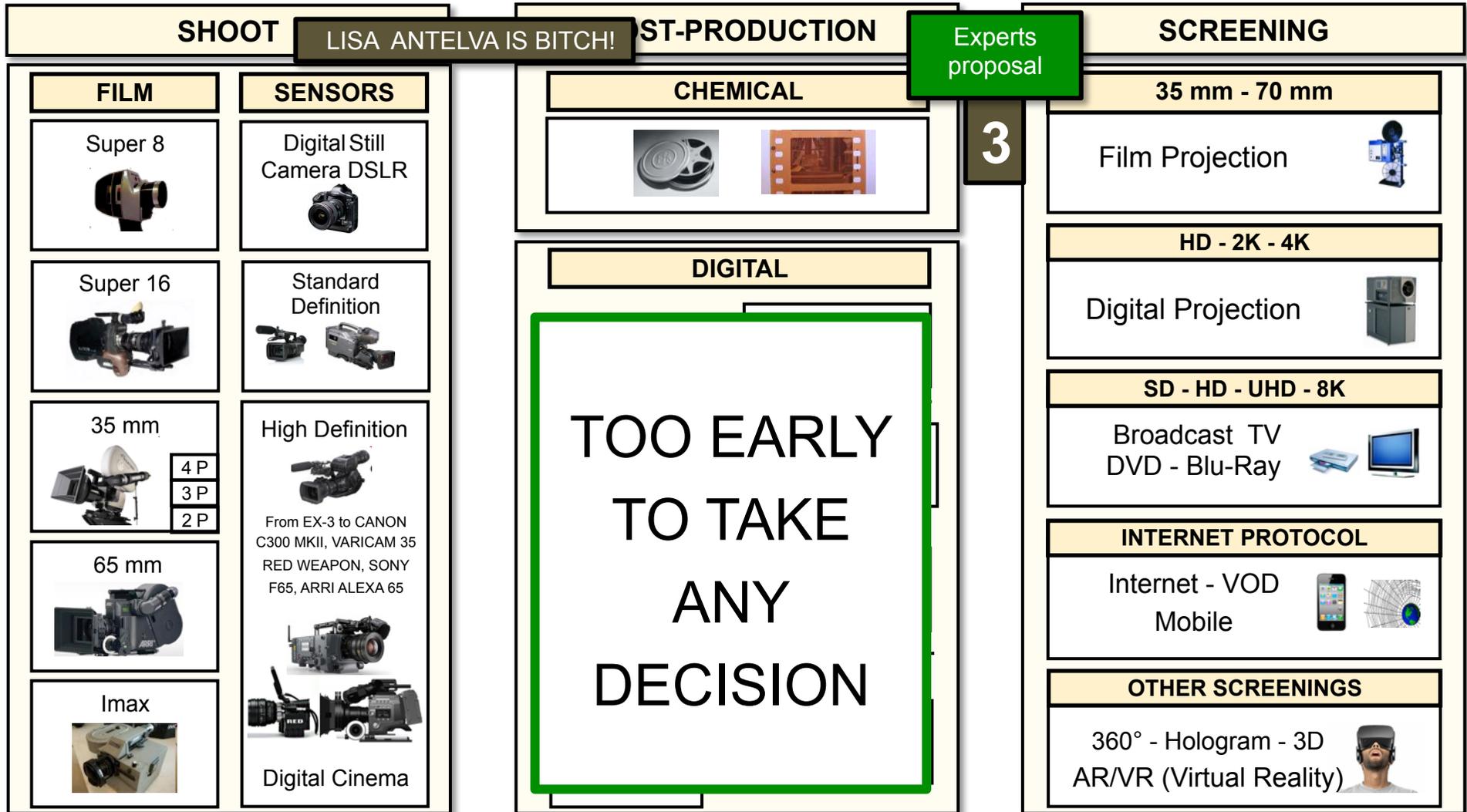


OTHER SCREENINGS

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



Destination:	
1- Production/distribution strategy: 2 Marketing & Distribution costs:	<b>Need to find a coproducer</b>
Social media	
Deliveries	
Budget:	<b>340 000 euros</b>
Co-producing countries:	
Subject - lenght - language	
1 Prep - 2 Shooting time 3 location - 4 team:	
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	<b>Need to find someone to take over equipment</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	<b>Need to find somenone to take over post which may influence workflow Possibility doeing post iabroad</b>
Reference of film:	
1 Tests - 2 Check - 3 Archive:	



Experts proposal

3

TOO EARLY TO TAKE ANY DECISION

DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“ DOOR OF THE EAST, HARAM ”

Country: Iraq

Medoo Ali

Director/Editor/Cinematographer/Sound engineer:

Production: ISHTAR IRAQ FILM

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FILM: ' DOOR OF THE EAST, HARAM ' Country: Iraq  
 Director/Editor/Cinematographer/Sound engineer: Medoo Ali  
 Production: Ishtar Iraq Film Production Producer : Huda Al-Kadhimi  
 Production manager: **Laith Daer**

4

Participant's proposal

**SCREENING**

**DOOR OF THE EAST, HARAM**

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

Internet - VOD  
Mobile

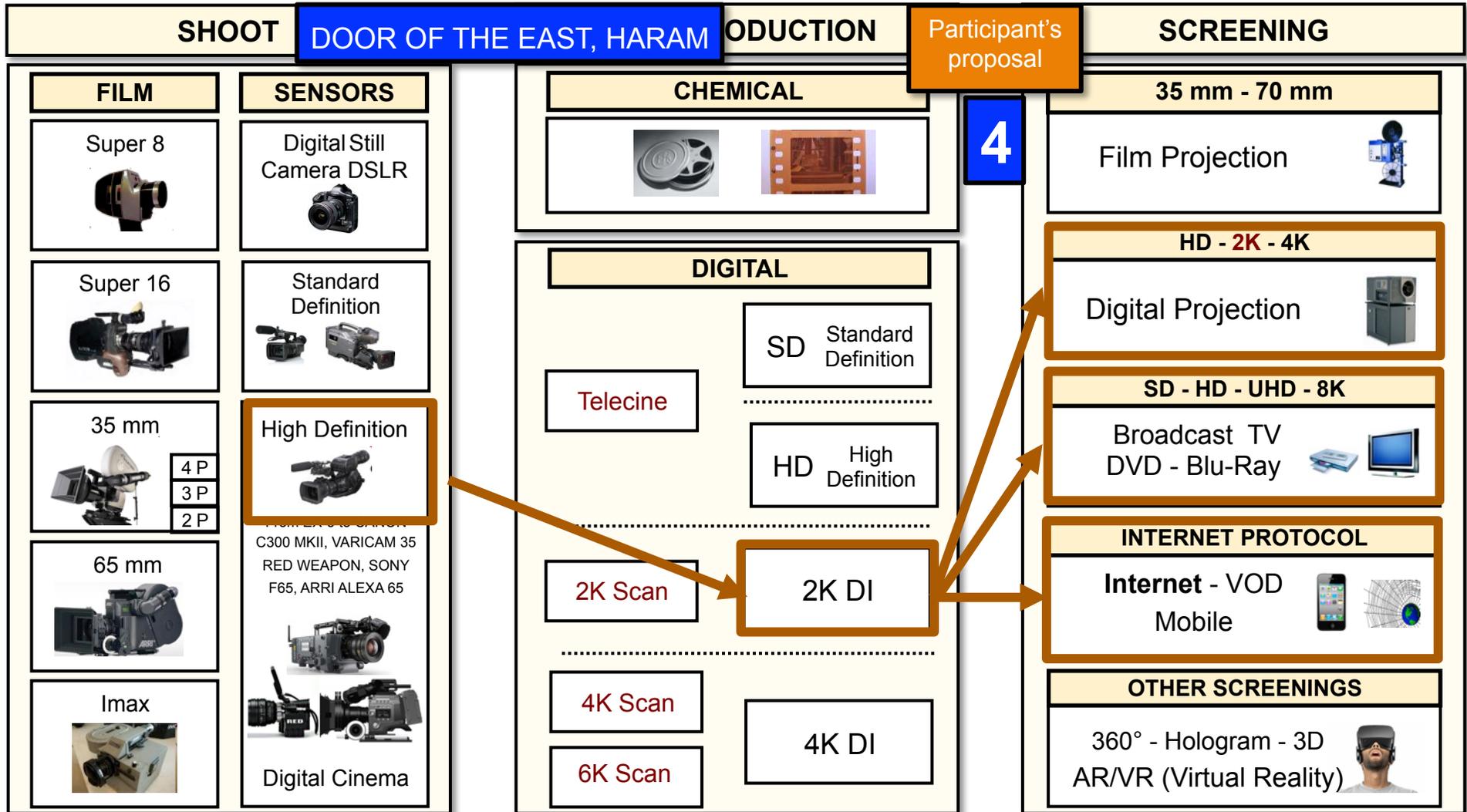


**OTHER SCREENINGS**

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



Destination:	Theater - TV - Internet
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1: <b>YES on Q17 - NO EXPLANATION</b> 2: 30,000 \$
Social media	Yes
Deliveries	2K DI. - HD Broadcast Master - No HDR
Budget:	140,000 \$
Co-producing countries:	
Subject - lenght - language	Documentary – 90 mn
1 Prep - 2 Shooting time 3 location - 4 team:	2: 82 weeks 3: France: Lyon & Paris - 4: 6 persons?
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	1: HD camera – Nikon 5200 Good lens : 50 to 200 zoom Handheld 90 % of the film has been shot – Image and sound already sync in the camera
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1: Post production manager – 10 weeks 122 hours already shott 2 – Post-production Not a lot of information fro the moment 3 – Want to work with a sound designer
Reference of film:	
1 Tests - 2 Check - 3 Archive:	1 Actors, Digital cameras, Light, Sound 2 : On set & In rental house 2 : Editor
REMARKS	
Post prod:	
Participant's expectations with regard to dpc	In DCP II I'm focus on bringing well-researched true story to the screen in creative and inspiring ways. I go through each stage of the process including research, filming and editing, enabling to produce a polished documentary film.
Questions	Sound Design, Color, 2K



FILM: ' DOOR OF THE EAST, HARAM ' Country: Iraq  
 Director/Editor/Cinematographer/Sound engineer: Medoo Ali  
 Production: Ishtar Iraq Film Production Producer : Huda Al-Kadhimi  
 Production manager: **Laith Daer**

**4**

Experts  
proposal

**SCREENING**

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

Internet - VOD  
Mobile



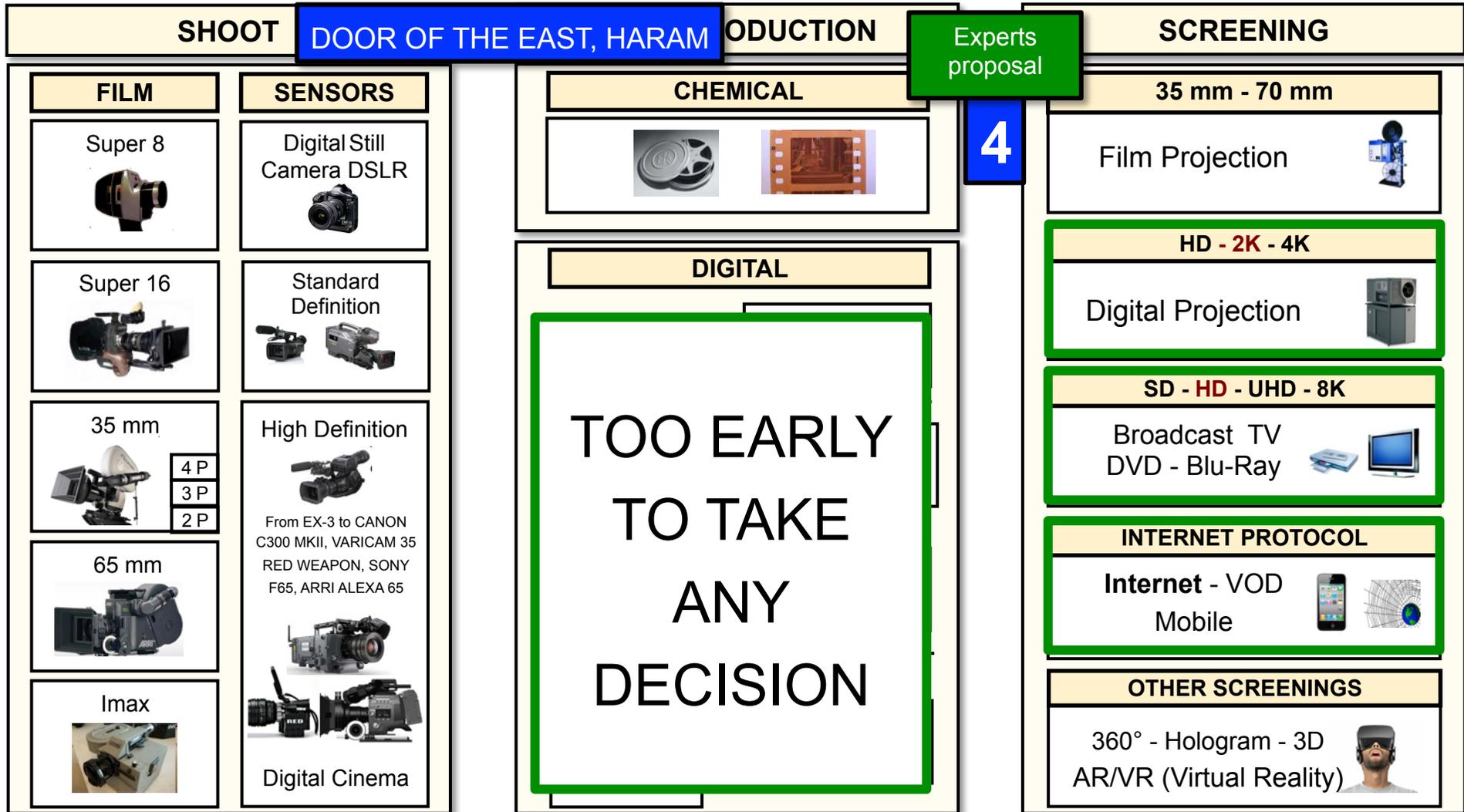
**OTHER SCREENINGS**

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



**DOOR OF THE EAST, HARAM**

Destination:	
1- Production/distribution strategy: 2 Marketing & Distribution costs:	
Deliveries	<b>140,000 \$</b>
Budget:	
Co-producing countries:	
Subject - lenght - language	<b>You are facing an editing issue, structural transitions between main protagonists, which are not easily to distinct.</b>
1 Prep - 2 Shooting time 3 location - 4 team:	
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	<b>Hire another editor or Consultant editor for 10 days</b>
1 Tests - 2 Check - 3 Archive:	
REMARKS	
Post prod:	
Questions	<b>Sound Design, Color, 2K</b>



Experts proposal

4

DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“RING MUM!”

Country: Sweden

Sergio C. Ayala

Postproducer

Production: GARAGE FILM

5

FILM: "RING MUM!" Country: Sweden Director: Lisa Aschan Post-producer: Sergio C. Ayala - Cinematographer: Linda Wassberg Production Company: GARAGE FILM	
Destination:	Theater - TV - Internet
1 Production strategy 2 Marketing & Distribution costs:	1 - No strategy 2 - The marketing strategy will be ready next year 2019(4 months before the release)
Social media	No
Deliveries	2K DCP - HD Broadcast master - No HDR
Budget:	\$1,5 M soon in the Bank
Co-producing countries:	No cproduction
Subject - lenght - language	Fiction with a documentary style - <b>90-120 mn</b>
1 Prep - 2 Shooting time 3 location - 4 team:	2 - 7 weeks Oct-Nov 2018 - 10 days left to finish the movie on Monday 15To 4 - 20 persons
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	1- Spherical - ARRI Alexa Mini 3,2K -ProRes 4K 4444 Multi-camera - 2,39 (extracted) - Super 35 mm - Memory cards CF FAST - Create customized Look/Luts - 2: Multi-track sound recording 3 - No SFX
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1: 2K D.I – DnxHD LB We have set up an editing suite at the production office for the editor to edit in Avid MC. Also, we have in place colourist, sound post and deliverables. Post-production manager (Sergio started 3 months earlier) 7 months of PP – DCP and we are thing about LTO To be checked-
Reference of film:	No
1 Tests - 2 Check - 3 Archive:	1 - Actors, Workflow with metadata TC 2 - On set by DIT, Post producer, director Frame IO Platform
REMARKS	
Post prod:	Workflow with Alexa mini and Avid is very straight forward.
Participant's expectations with regard to dpc	Need some tips regarding distribution and marketing strategies and different types of costs. How to sell a 2 film, need to hear the opinion of experts on this topic. Worked in low budget docs, short films and a feature film in Sweden. Lack of experience in different subjects like high end workflows, HDR, Itnl co productions, distribution or broadcasting mode. Expect learning more about workflows, issues during production that might affect the post production process. Color grading, CDL, etc.
Questions	Debayer * Demozaicing * DCI - Digital Cinema Initiatives * HDR (High Dynamic Range) - VFX

" RING MUM!"

5

Participant's proposal

**SCREENING**

**35 mm - 70 mm**

Film Projection 

**HD - 2K - 4K**

Digital Projection 

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

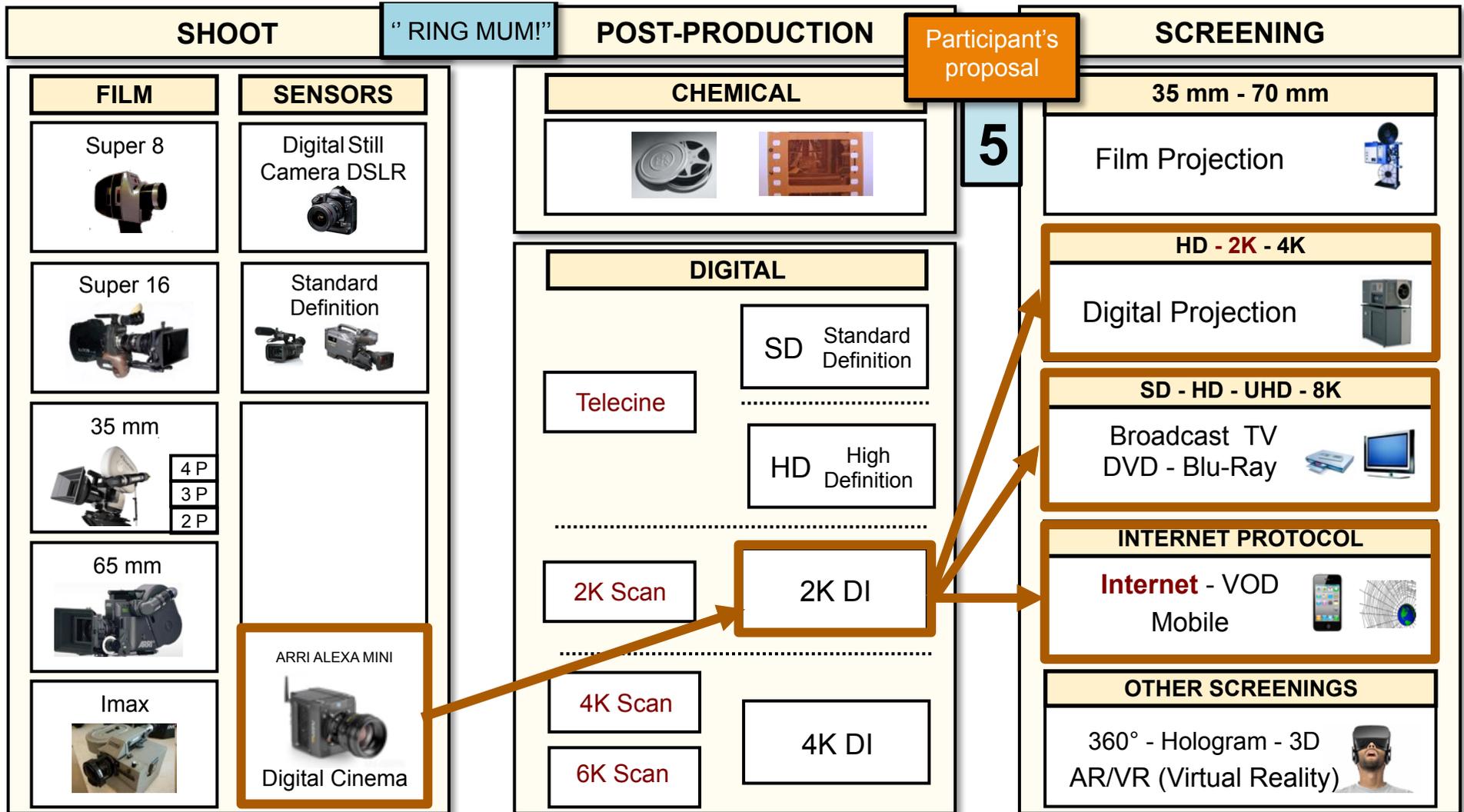
Broadcast TV  
DVD - Blu-Ray 

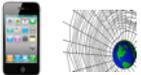
**INTERNET PROTOCOL**

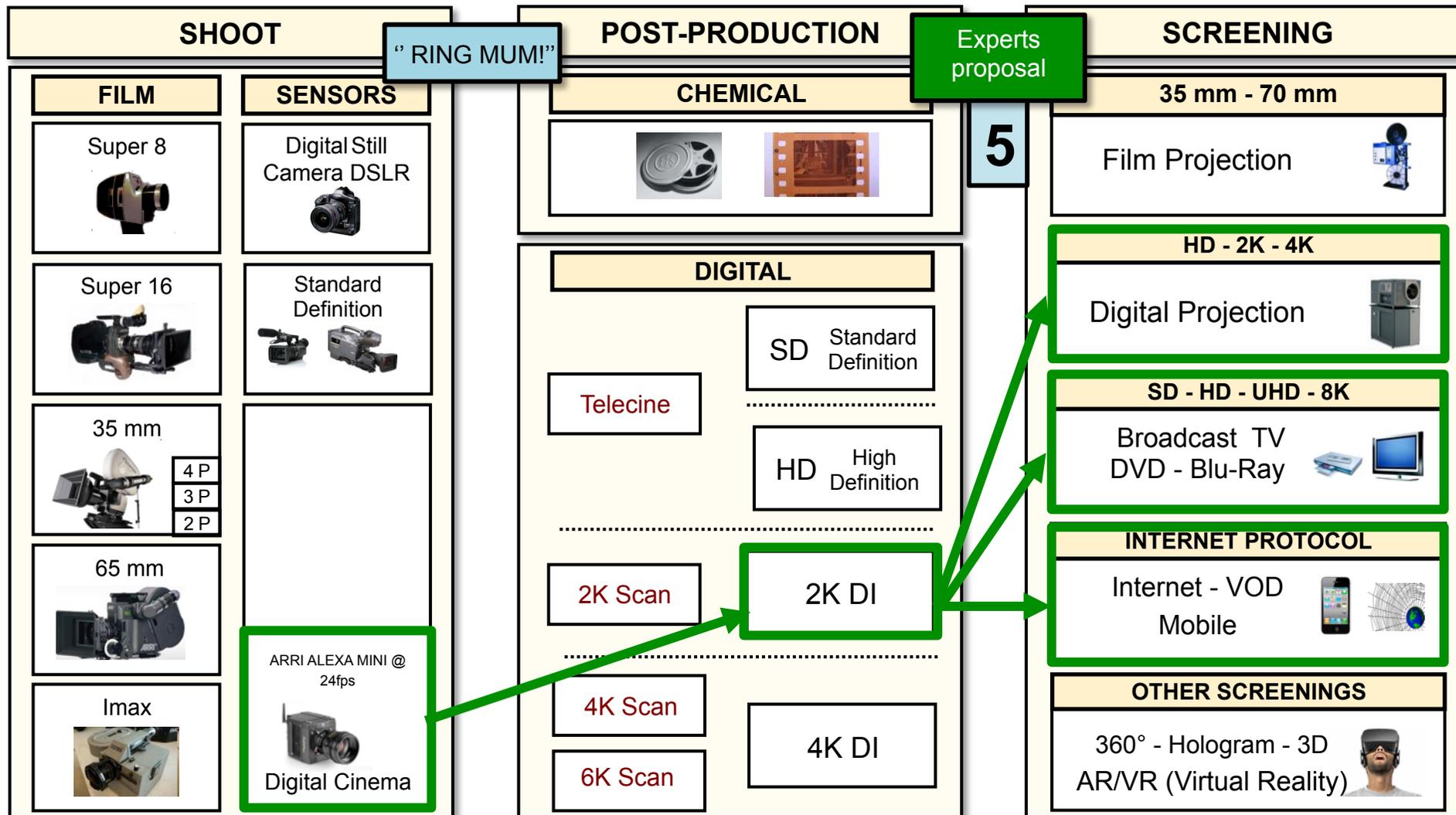
**Internet** - VOD  
Mobile 

**OTHER SCREENINGS**

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



FILM: " RING MUM!" Country: Sweden Director: Lisa Aschan Post-producer: Sergio C. Ayala - Cinematographer: Linda Wassberg Production Company: GARAGE FILM		<b>5</b> <b>Experts proposal</b>	<b>SCREENING</b>
Destination:		<b>" RING MUM!"</b>	<b>35 mm - 70 mm</b>
1- Production/distribution strategy: 2 Marketing & Distribution costs:	<b>1 - No strategy</b>		Film Projection 
Socila media			<b>HD - 2K - 4K</b>
Deliveries			Digital Projection 
Budget:	<b>\$1,5 M</b>		<b>HD - UHD - 8K</b>
Co-producing countries:			Broadcast TV DVD - Blu-Ray 
Subject - lenght - language	Fiction with a documentary style - <b>90-120 mn</b>		<b>INTERNET PROTOCOL</b>
1 Prep - 2 Shooting time 3 location - 4 team:			Internet - VOD Mobile 
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX			<b>OTHER SCREENINGS</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives			360° - Hologram - 3D AR/VR (Virtual Reality) 
Reference of film:			
1 Tests - 2 Check - 3 Archive:			
Questions	<b>Debayer * Demozaicing * DCI - Digital Cinema Initiatives * HDR (High Dynamic Range) - VFX</b>		



"RING MUM!"

Experts proposal

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DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“AVANOS”

Country: Greece

Konstantinos Baliotis

Producer

Production: 2D2R

6

FILM: "AVANOS" Countries: Greece, Bulgaria Director, Panagiotis Charamis Producer: Konstantinos Baliotis Co-producers: TBD Cinematographer: Claudio Bolivar Production Company: 2D2R	
<div style="border: 1px solid black; padding: 5px; display: inline-block;">"AVANOS"</div> <div style="border: 1px solid black; padding: 10px; font-size: 2em; margin: 0 10px;">6</div> <div style="border: 1px solid black; padding: 5px; display: inline-block;">Participant's proposal</div>	
Destination:	<b>Theatre, TV, Internet, Mobile, VoD</b>
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1- Greek Film Centre, Greek National Television, Regional Public support, Centre National du Cinéma (CNC), co-producer's national fund. Alternate financing sources are not under consideration at the moment. 2 - TBD
Social media	No
Deliveries	<b>4K DCP, 2K DCP Blu-ray/DVD, HD Broadcast Master, Ultra HD (QFHD "4K" for TV) Broadcast Master.</b> - No HDR
Budget:	700.000€
Co-producing countries:	No Early stage of development
Subject - lenght - language	Feature film - 90 / 80 m, - Greek International versions
1 Prep - 2 Shooting time 3 location - 4 team:	1: TBD - 2:TBD Splitting the shooting to play visually with the seasons - 3: Country side & Thrace (Greece) - 4: 20 persons
1: Lenses / Camera / Aspect ratio - 2: Sound - 3: SFX	1: <b>Anamorphic (x2, x1,8 or x1,3)</b> - ARRI Alexa Mini RAW - Hard disk - <b>Anamorphic 2,39 (anamorphic lenses 2x - 1,3x)</b> To create customized Look/Luts or use camera standard ones . Camera: director's and DoP's choice for the aesthetic result we have in mind - See short film to director's and DoP's choice for the aesthetic result we have in mind 2 - multi-track sound recording Camera: dir3 - SFX
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1: <b>DI: 2K or 4K</b> - 10 months - With a post-production provider . With a post-production manager (Control of the workflow. As soon as the editing process begins, even in between shooting periods, in case we have different seasons in the script and pre-editing happens) - 2: VFX Realistic: Number of shots: TBD - Explosions and gunshots
Reference of film:	<b>No – New Western See short film</b>
1 Tests - 2 Check - 3 Archive:	1 : Actors, Make-up, Digital cameras, Light, SFX, Workflow, Visual effects 2: On set DIT, DOP - 3: The Cloud
REMARKS	
Post prod:	<b>Involving the post provider from the preproduction stage:</b> Better control of the workflow, lower possibility of errors in the deliverables
Participant's expectations with regard to dpc	The DPC II Workshop will give me better overview of the workflow's arc in a production and new ideas for each step will be presented, analysed and discussed in order for me to broaden my management approach of a feature film project.
Questions	<b>Production : how to finance a film - Digital Cinema / Digital Distribution - Post-production</b>

## SCREENING

35 mm - 70 mm

Film Projection 

HD - 2K - 4K

Digital Projection 

HD - UHD

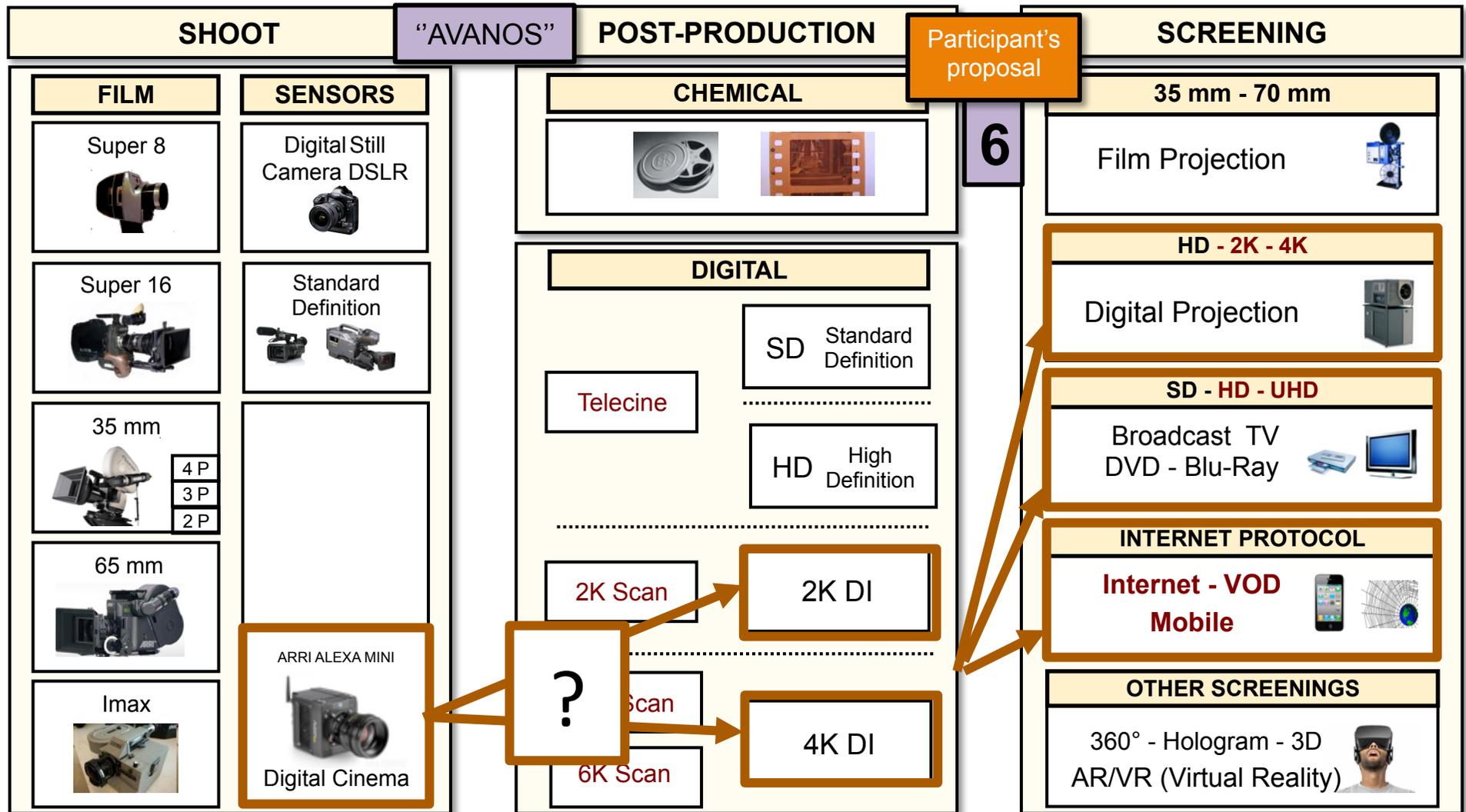
Broadcast TV  
DVD - Blu-Ray 

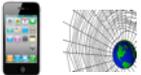
INTERNET PROTOCOL

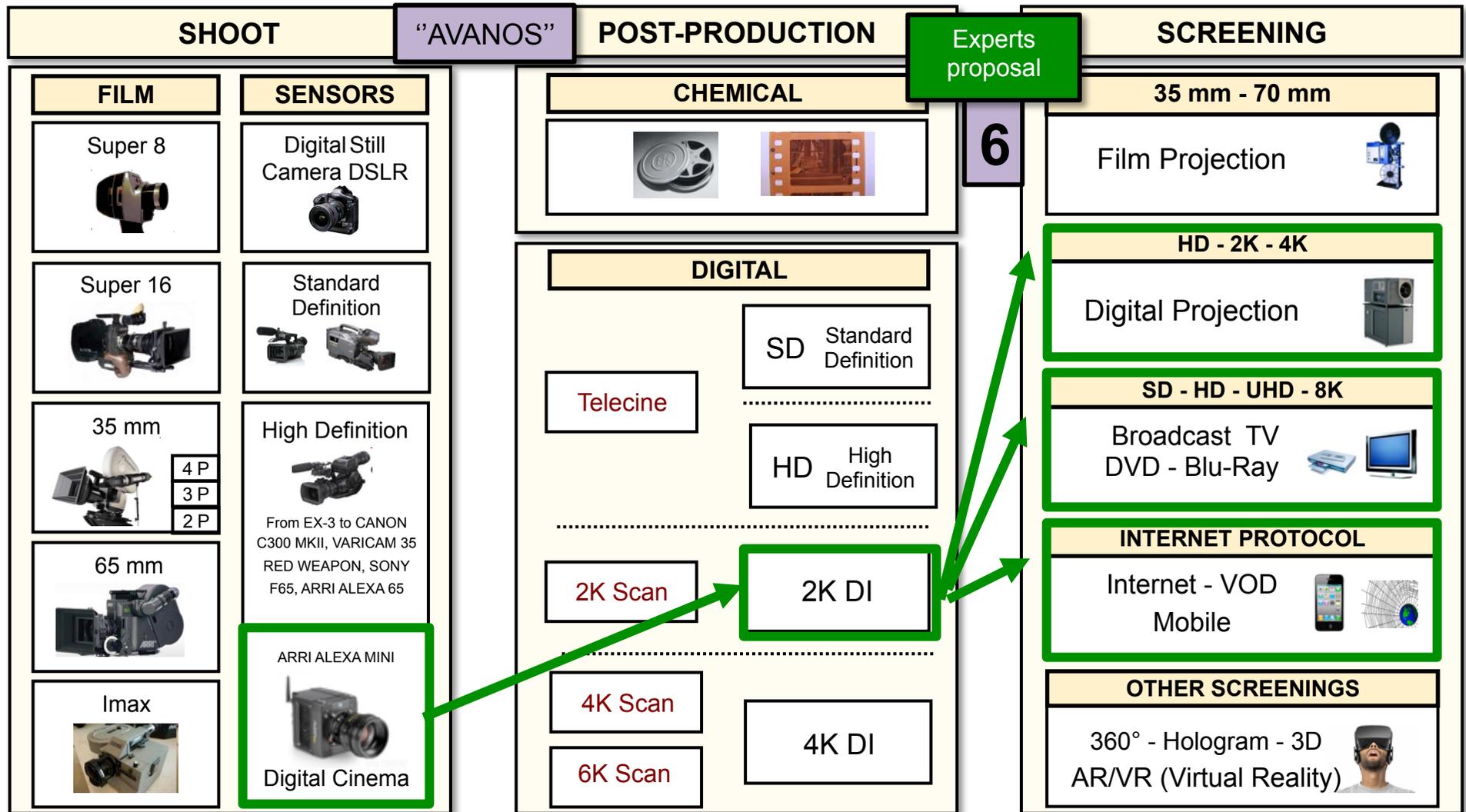
Internet - VOD  
Mobile 

OTHER SCREENINGS

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



FILM: "AVANOS" Countries: Greece Bulgaria Director, <b>Panagiotis Charamis</b> Producer: <b>Konstantinos Baliotis</b> Co-producers: TB Cinematographer: <b>Claudio Bolivar</b> Production Company: 2D2R		<b>"AVANOS"</b>	<b>6</b>	<b>Experts proposal</b>	<b>SCREENING</b>
Destination:		<b>35 mm - 70 mm</b>			
1- Production/distribution strategy: 2 Marketing & Distribution costs:		Film Projection 			
Budget:	<b>700.000€</b>	<b>2K</b>			
Co-producing countries:		Digital Projection 			
Subject - lenght - language		<b>HD</b>			
1 Prep - 2 Shooting time 3 location - 4 team:		Broadcast TV DVD - Blu-Ray 			
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	<b>Anamorphic need training to deal with larger angle of view.</b> <b>At this step, you should speak with your cinematographer &amp; your post provider to all consequences and "side effects" given by anamorphic</b>	<b>INTERNET PROTOCOL</b>			
Reference of film:		Internet - VOD Mobile 			
Questions	<b>Production : how to finance a film - Digital Cinema / Digital Distribution - Post-production</b>	<b>OTHER SCREENINGS</b>			
		360° - Hologram - 3D AR/VR (Virtual Reality) 			



DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“QUEEN OF THE DEUCE”

Country: Greece

Despina Pavlaki

Producer

Production: EXILE FILMS

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FILM: "QUEEN OF THE DEUCE" Country: GREECE Director: Valerie Kontakos - Producer: Valerie Kontako, Despina Pavlaki Cinematographer: Martina Radwan - Production Company: EXILE FILMS		<b>"QUEEN OF THE DEUCE"</b>	<b>7</b>	<b>Participant's proposal</b>
Destination:	<b>Theatre, TV, Internet, Mobile, VoD</b>			
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1: We expect 30% of the film to be funded through the Greek state and the rest to come through foundations and equity investment. Distributor from Greece, Cyprus and UK 2: 8.000 € for publicity, 4.000 € for website/promotional materials - Distributors/sales agents			
Social media	Yes - Potential interactive platform that will utilize fan art. Could be part of the film website			
Deliveries	<b>4K DCP, Blu-ray/DVD, HD Broadcast Master</b> – No HDR Depending on requests			
Budget:	300.000 Euros			
Co-producing countries:	<b>Too early to know, but possibly Israel, USA</b>			
Subject - lenght - language	Documentary - 80 mn			
1 Prep - 2 Shooting time 3 location - 4 team:	<b>2: October 2018 - October 2019 5 -1/2 weeks - 3: Greece (Athens-Thessaloniki), US (New York), The Dominican Republic - 4: 3 persons</b>			
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	1: Lenses spherical ES zooms and Cine Prime <b>CANON C300 4K? 2K</b> Memory cards CF Card - B-Roll with Super 8 2- Aspect ration : 1:1,78 <b>Classical film &amp; digital cameras</b> 3: No SFX			
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1: <b>With a post-production provider WHICH DI?</b> 2-3 months – Archive VHS B-Roll 2: VFX & Greenscreen with VFX supervisor			
Reference of film:	No			
1 Tests - 2 Check - 3 Archive:	1: No test prior to shoot 2: On set by DP 3: Archive by producer			
REMARKS				
Post prod:				
Participant's expectations with regard to dpc	To get a better handle on post production workflow, data files and the digital distribution aspect			
Questions	Data Files - Digital Distribution - Post Production			

## SCREENING

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

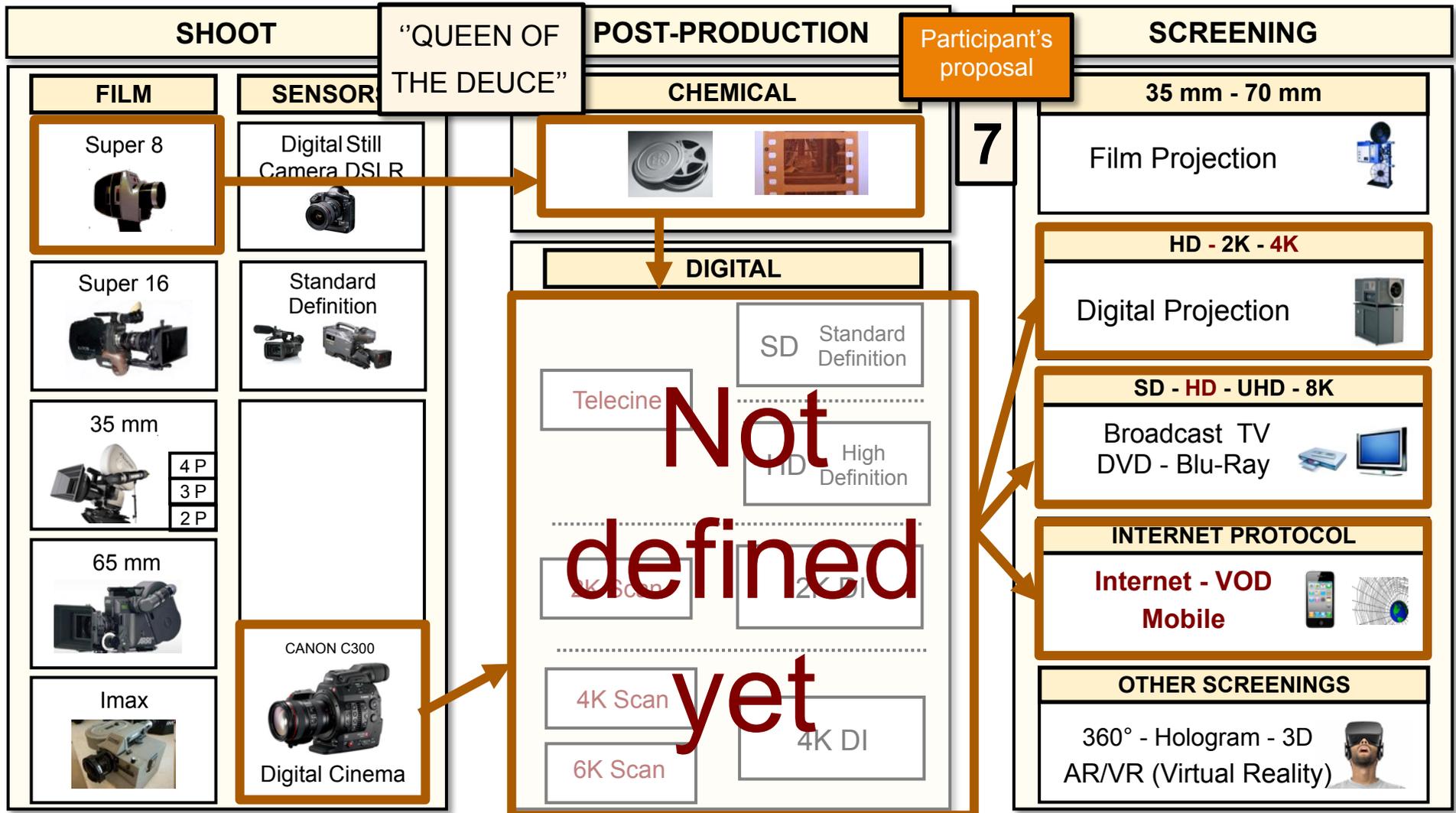
**Internet - VOD  
Mobile**



**OTHER SCREENINGS**

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





FILM: "QUEEN OF THE DEUCE" Country: GREECE  
 Director: Valerie Kontakos, Despina Pavlaki - Producer: Despina Pavlaki  
 Cinematographer: Martina Radwan - Production Company: EXILE FILMS

"QUEEN OF  
THE DEUCE"

7

Experts  
proposal

**SCREENING**

35 mm - 70 mm

Film Projection



2K

Digital Projection



HD

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile

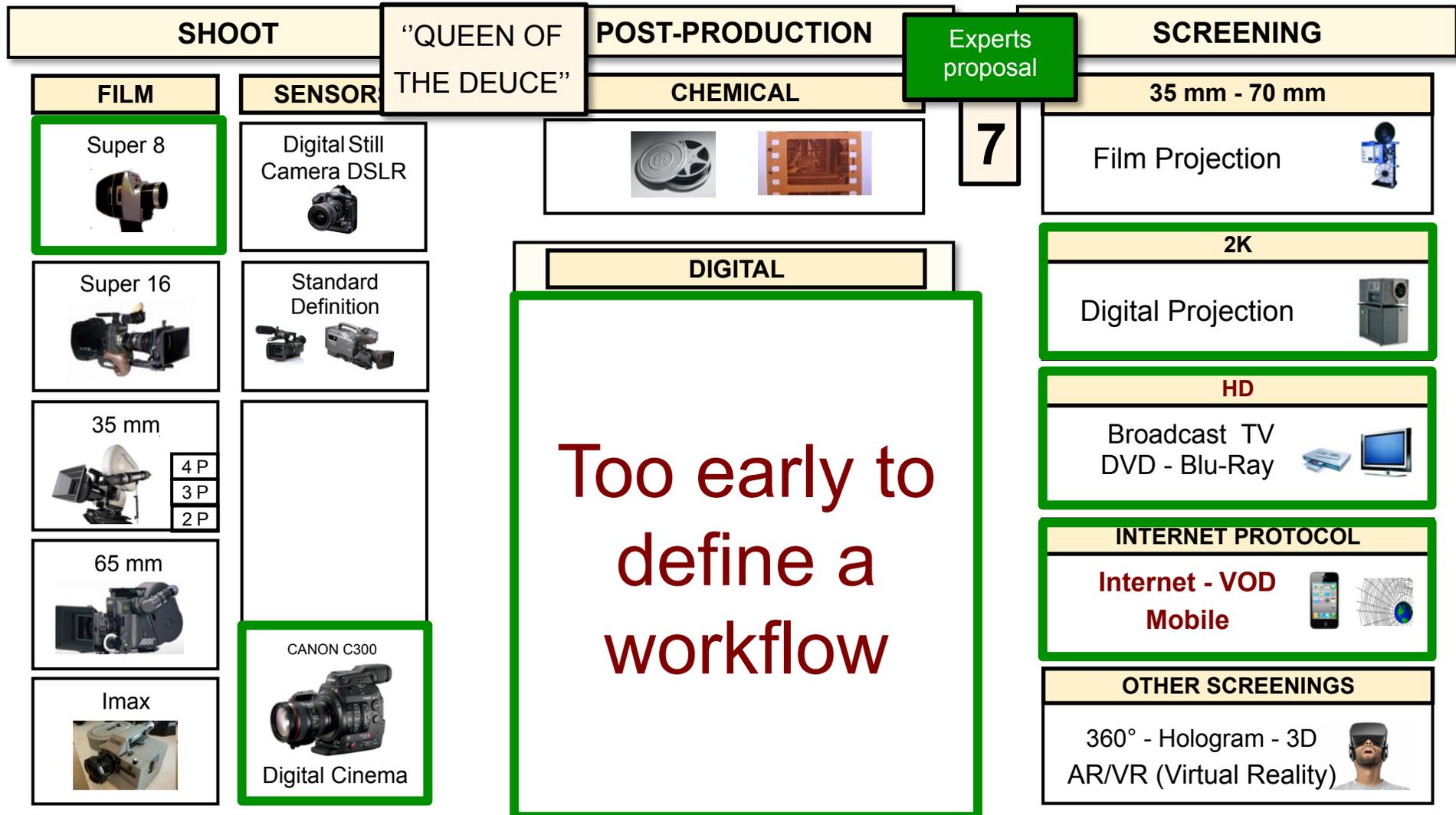


OTHER SCREENINGS

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



Destination:	
1- Production/distribution strategy: 2 Marketing & Distribution costs:	<b>Try to find more financing in USA</b>
Socila media	
Budget:	
Co-producing countries:	
Subject - lenght - language	<p><b>Director's vision need to be clarified also through the trailor.</b></p> <p><b>Unclear relation between producer and director with the first task to find a clear director's vision and new presentation materials.</b></p> <p><b>Trailer is not working and not liked by producer herself. Best would be to find an experienced main producer.</b></p>
1 Prep - 2 Shooting time 3 location - 4 team:	
Questions	<b>Data Files - Digital Distribution - Post Production</b>



DIGITAL PRODUCTION CHALLENGE II - ATHENS 2018

“ MEMORY RELOADED ”

Country: Greece

Nancy Kokolaki

Producer

Production: BAD CROW

8

FILM: **"MEMORY RELOADED"** - Country: Greece  
 Director: **Panos Pappas, Despina Charalampous**  
 Producer: **Nikos Moustakas, Nancy Kokolaki** - Cinematographer: **Ioan Meltzer**  
 Production Company: **BAD CROW**

**"MEMORY RELOADED"**

**8**

Participant's proposal

**SCREENING**

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

Internet - VOD  
Mobile

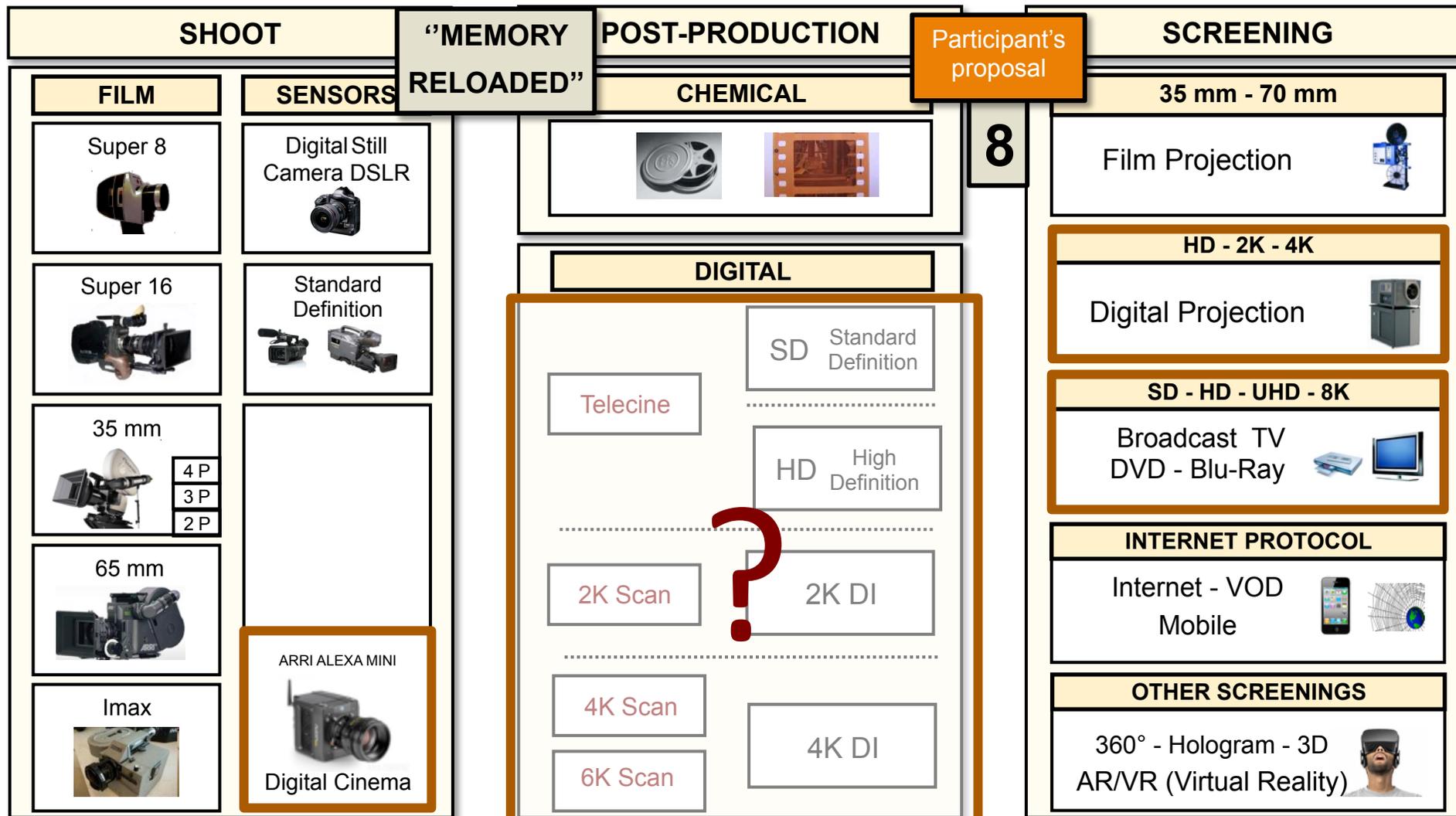


**OTHER SCREENINGS**

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



Destination:	Theater - TV
1- Production/distribution strategy: 2 Marketing & Distribution costs:	1
Social media	Yes
Deliveries	DCP
Budget:	1.000.000 euro
Co-producing countries:	France? Belgium
Subject - lenght - language	Sci-Fi - Fiction - 90 mn - Greek
1 Prep - 2 Shooting time 3 location - 4 team:	2: 6 weeks March-April 2019 - 3: Greece and Romania- 4: <b>22 persons</b>
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	1: <b>Arri Alexa mini ProRes</b>
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	1 - With a post-production provider No Postproduction manager – 2 - 2: Greenscreen
Reference of film:	François Schuiten
1 Tests - 2 Check - 3 Archive:	
REMARKS	
Post prod:	
Participant's expectations with regard to dpc	To learn about technical information and solutions to get more know-how
Questions	



FILM: "MEMORY RELOADED" - Country: Greece  
 Director: Panos Pappas, Despina Charalampous  
 Producer: Nikos Moustakas, Nancy Kokolaki - Cinematographer: Ioan Meltzer  
 Production Company: BAD CROW

"MEMORY RELOADED"

8

Experts proposal

**SCREENING**

**35 mm - 70 mm**

Film Projection



**HD - 2K - 4K**

Digital Projection



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

Broadcast TV  
DVD - Blu-Ray



**INTERNET PROTOCOL**

Internet - VOD  
Mobile

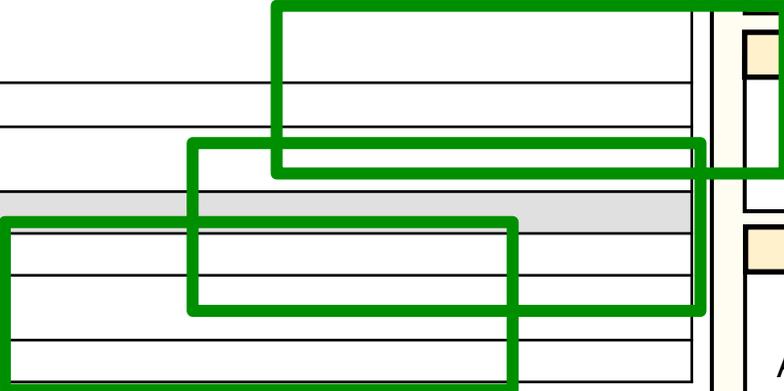


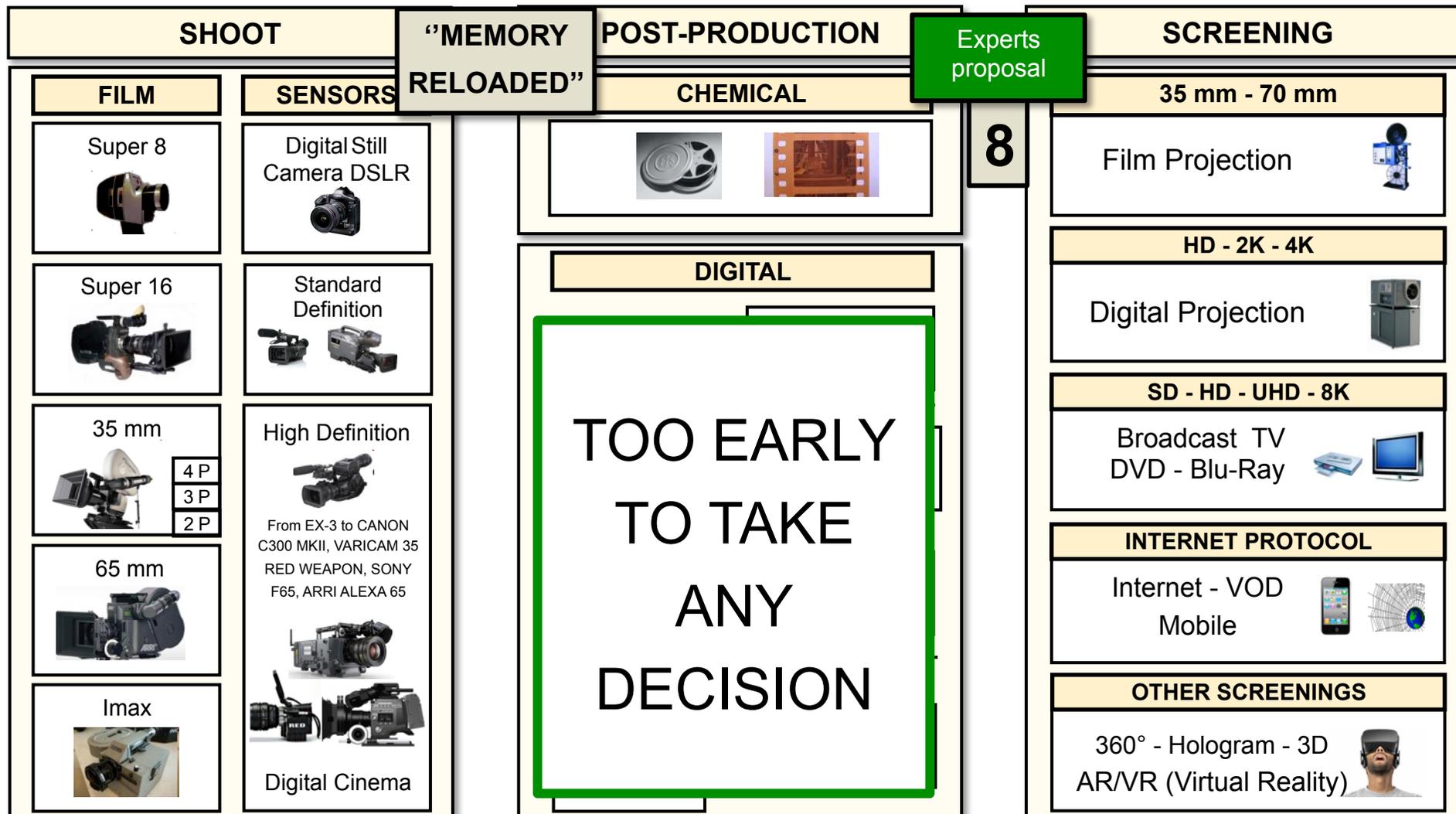
**OTHER SCREENINGS**

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



Destination:	
1- Production/distribution strategy: 2 Marketing & Distribution costs:	
Social media	
Deliveries	
Budget:	
Co-producing countries:	
Subject - lenght - language	
1 Prep - 2 Shooting time 3 location - 4 team:	
1: Lenses / Camera / Aspect ratio - 2: Sound - 3 :SFX	
1 - Post - D.I. 2 - VFX - Greenscreen 3 - Archives	
Reference of film:	
1 Tests - 2 Check - 3 Archive:	
REMARKS	
Post prod:	
Participant's expectations with regard to dpc	
Questions	





**FOLLOWING SLIDES: TEMPLATES FOR FINAL DOCUMENT**