

DIGITAL PRODUCTION CHALLENGE II 2015

VILNIUS

Wednesday 4 to Saturday 7 November 2015

Participants' Projects – Workflows



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 2015 recommendation work?

1

DIGITAL PRODUCTION CHALLENGE II - VILNIUS 2015

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

FOCAL resource

← Project

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)

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

DPC 2015 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)

SHOOT	LUNAR	POST-PR	DPC 2015 experts proposals	SCREENING
FILM	CHEMICAL	DIGITAL	35 mm - 70 mm	Film Projection
Super 8	SD	SD	SD - HD - 2K - 4K	Digital Projection
Super 16	HD	HD	SD - HD - UHD - 8K	Broadcast TV DVD - Blu-Ray
35 mm	2K Scan	2K DI	INTERNET PROTOCOL	Internet - VOD Mobile
65 mm	4K Scan	4K DI	OTHER SCREENINGS	360° - Hologram - 3D ARVR (Virtual Reality)
Digital Cinema	8K Scan	8K DI		

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

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

The decision tree

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)



DIGITAL PRODUCTION CHALLENGE II - VILNIUS 2015

« PRIME TIME COUP »

Spain

Unai ARANZADI, director, co-producer

7

« THE PARISIENNE »

Lithuania

Gintautas DAILYDA, director/co-producer

3

« LUNAR »

Lithuania

Ashley PEGG Director - Inesa IVANOVA, Producer
Gabija BUDRECKYTE, Co-producer

4

« BLURRED BORDER »

Lithuania

Andrius LEKAVICIUS, director/producer

2

« MIRACLE »

Lithuania

Lukas TRIMONIS, producer

5

« PETRIFIED TIME »

Lithuania

Akvile ZILIONYTE, producer

1

« Path »

Giovanna Bongiorno, producer

Director: TBD

« PRIME TIME COUP »

Spain

Unai ARANZADI, director, co-producer, cinematographer


1

Participant's proposal

Destination:	TV, Internet, VOD – Blu-Ray
Distribution Strategy:	Our target audience is youth and middle age public from Europe and american continent. To create a social phenomenon in which current television news power is explained with criticism and creativity. To generate expectation through teasers or virals, social media campaigns, debate articles in specialized magazines. Request of an imaginative marketing strategy. - 3 steps plan: First, film festivals, second VoD, later TV. Well edited special editions >>DVD & Blu-ray. Being the reference that all the current media professionals use, to describe the relation in between media and power today.
Deliveries:	2K DCP, Blu-ray/DVD, HD Broadcast master
Budget:	30 400 € (shooting already done not included in the budget)
Co-producing countries:	Honduras
Subject - Lenght - Language	Documentary, 52 mn for TV – 70 mn for festivals and VOD
Shooting time Location, team:	Shot from june 2009 to december 2013 - 3 trips of 2 weeks each aprox. - Honduras - 2 persons –
Camera/Sound: Cinematographer:	CANON C 300, SONY PMW-F5 / F3, SONY PXW-FS7, SONY PMW-EX3 / EX1 - DSLR PANASONIC LUMIX GH4 , Other (please specify) simple HD 16/9 for TV ??
D.I. - VFX - Post	HD D.I. Recorded on Memory cards, Tapes - Just starting 12 weeks with a post-production provider and a post production manager (with doubts leading to DPC) ,the rough cut will be made in our facilities - non linear editing Use film archive?
Reference of film:	Any Dogma from Lars Von Trier Cinema Direct / Nouvelle Vague Hand-held camera
Tests – Check - Archive:	Light, Sound, Workflow Checkedd by DOP On set, In post-production
REMARKS	
Post prod:	
Participant's expectations with regard to DPC	How we prepare this mediocre codecs for a good postproduction? That's why now (in the very beginning of our editing) we need your advice in the DPC II. To get a clear vision of new workflow, the challenge of 4K, or simple reality of 4/2:2 50 Mb/s format, statisfy the needs of all my distribution process. Interested in networking and new forms of marketing
Questions	Native (I have some old DV and HDV material) - Colour grading - Archive (DigiBeta and DVCPRO material. Do the best of it, in post and as archive). As the owner of a small production company, the benefits of the seminar are basically three: 1. How to manage my native video for a good editing and post-production. 2/ How to store all my DigiBeta, DV, 16mm, etc.. archive for future use in a 4K or 422HD environment. 3/In which camera we should invest this coming year.

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

PRIME TIME COUP

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

DSLR PANASONIC LUMIX GH4



Standard Definition



High Definition



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)




FILM: PRIME TIME COUP Country : Spain Director/Producer/Production manager/Cinematographer: Unai Aranzadi		DPC 2015 experts proposals
D.I. - VFX - Post	HD D.I. Recorded on Memory cards, Tapes - Just starting 12 weeks with a post production manager (with doubts leading to DPC) ,the rough cut will be made in our facilities - non linear editing Use archive of different cameras different frequencies and NTSC	
REMARKS		
Recommendations on production choices/strategies	Concerning distribution, documentaries offer the good chance to build up an audience from early on. Either by crowdfunding production or postproduction. Or researching for possibly interested NGOs, professional groups etc. For PRIME TIME COUP it would be groups politically interested in South American politics, journalist lobby groups etc.	
Technical Recommendations	<ul style="list-style-type: none"> • Choose the right frequency 25p and the aspect ratio • Find post guys who like this type of project. • Key points of frequencies (speed) and aspect ratios • First Choosing the stuff through off line. Or try to grade the material and see if it's possible to get the good result • Use Snell & Wilcox Alchemiyst for transcoding and de-interlace Inerlace is NOT an option for DCP • Use lareg screen at different steps to check the results • Import on the time line and create a new time line. Take care about offsets 	

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

PRIME TIME COUP

POST-PRODUCTION

Participant's proposal

DPC 2015 experts proposals

FINANCING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

DSLR PANASONIC LUMIX GH4



Standard Definition



High Definition



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

Digital Cinema

CHEMICAL



DIGITAL

Telecine

SD Standard Definition



HD High Definition

2K Scan

2K DI

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



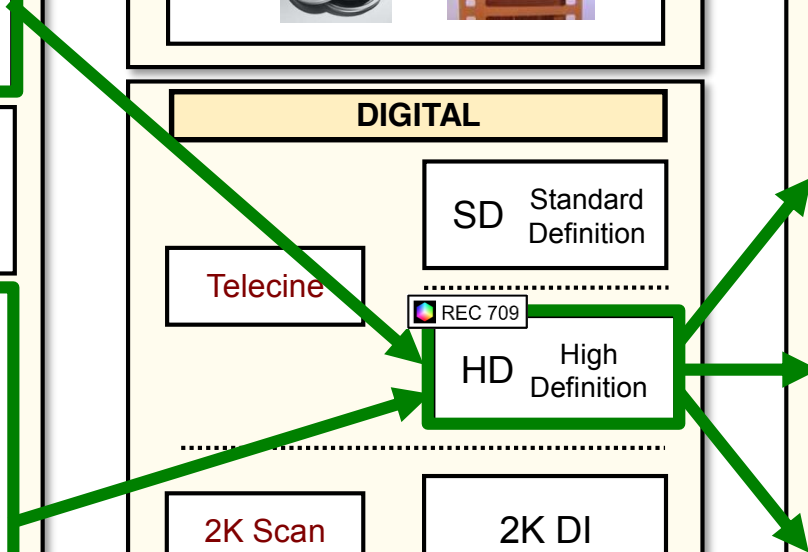
INTERNET PROTOCOL

Internet - VOD
Mobile



OTHER SCREENINGS

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



« THE PARISIENNE »

Lithuania

Gintautas DAILYDA, director/co-producer

2

Film: The PARISIENNE Country : Lithuania Director/co-producer : Gintautas DAILYDA	
Destination:	Cinema, TV, Internet, Mobile devices, VOD
Distribution Strategy:	Target audience 16-45, preferably female Film is intended for International market because of possible co-production between Lithuania and France.
Deliveries:	4K DCP, 2K DCP, Blu-ray/DVD, HD Broadcast master
Budget:	1,6 M €
Co-producing countries:	Lithuania/France (looking for)
Subject - Length - Language	Fiction - Revolution & Love - Period film sequences - 2h - Language: Lithuania, Polish & English
Shooting time Location, team:	4-5 Weeks Lithuania/Paris (maybe) 30-40 persons
Camera/Sound: Cinematographer:	1:1,85 - Hybrid: Classical film 35 mm &/or 4K digital cameras Anamorphic 2,35 - Multiple cameras shooting. Use of a grading system on set - 35 mm 4 perms - Arri-Alexa, Alexa 65, Alexa - Raw recording, RED, BLACK MAGIC camera 4K - DSLR CANON 1D C - 1D - 5D - 7D , SONY NEX-FS700, SONY F35 = VHS cameras some historical scenes could be in 16 or even in VHS to obtain the stilistic atmosphere of 1990-ties. The best ratio between quality and expenses. DOP: TBD
D.I. - VFX - Post	2K D.I. + 16 mmm archives footage - VFX - 8 weeks of post (editing, music scoring, mixing, color-grading and testing) With a post-production provider & a post-production manager - Special focus on sound Storage on Cloud to share data (VFX, editing)
Reference of film:	Breaking the waves (Lars v. Trier), Three Colours (K.Kieslowski), The Mirror (A.Tarkovsky), Man and Woman (Cl. Lelouch), Single Man (T.Ford) Production mode: succinct , focused on the hero characters (Man and Woman) Post-production process: editing, sound design and music themes (Single Man)
Tests - Check - Archive:	Actors, Make-up, Digital cameras, Light, Special effects, VFXDailies checked in rental house by director/producer?
REMARKS	
Post prod	
VParticipant's expectations with regard to DPC	To know new trends of cinema breaking the ceculloid world into cold digital ice-age... At the moment I'm the fan of the 8/16/35 mm film art and still not believe in digital one...
Questions	DCP Vs. 35 mm tape, because digital cinema destroying the real "smell" of cinema art, 4K, 8K - where is the final stop? - DCP future? Is it mean of the funeral of the film art?

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

THE PARISIENNE

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



4 P
3 P
2 P

65 mm



Imax



SENSORS

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



Standard
Definition

VHS cameras

High Definition

ARRI-Alexa- Raw
recording, ,
Alexa 65,
RED,
BLACK MAGIC
SONY NEX-FS700,
SONY F35

Digital Cinema

CHEMICAL



DIGITAL

Teletext

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	
<p>Recommendations on production choices/strategies</p>	<p>Budget is far away from being secured. The structure should not be 50/50 between delegate producer and co-producer. We recommend to take a lead in financing from Lithuania (40-50%) but add a third co-producer, so that the financing "load" for each of the co-producer is less.</p>
<p>Technical Recommendations</p>	<p>Evaluate 35 mm 2 perfs Consider S16 mm Evaluate shooting ratio DOP: has to TBD quickly</p>

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 PARISIENNE

POST-PRODUCTION

DPC 2015 experts SUGGESTIONS

SCREENING

FILM

Super 8



Super 16



35 mm



4 P
3 P
2 P

65 mm



Imax



SENSORS

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



Standard
Definition

VHS cameras

High Definition

ARRI-Alexa- Raw
recording, ,
Alexa 65,
RED,
BLACK MAGIC
SONY NEX-FS700,
SONY F35

Digital Cinema

CHEMICAL

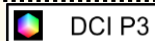


DIGITAL

Telecine

SD Standard
Definition

HD High
Definition



2K DI

2K Scan

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)



« LUNAR »

Lithuania

Ashley PEGG Director - Inesa IVANOVA, Producer

Gabija BUDRECKYTE, Co-producer

3

FILM : LUNAR Country : Lithuania
Director: Ashley PEGG - **Producer :** Inesa IVANOVA
Co-producer: Gabija BUDRECKYTE

Participant's
proposal

Destination:	Cinema, TV, Internet, VOD
Distribution Strategy:	Crowdfunding campaign as well as a deal with postproduction facilities. Extensive festival circuit, Lunar will utilize self-distribution and direct distribution models. We will offer LUNAR for exhibition to independent UK cinemas such as Curzon or Picturehouse. Next steps would be broadcast and video-on-demand deals with platforms such as Netflix, Amazon, Virgin Media, iTunes, MUBI and others. Our intention is to reach the audience on multiple platforms. We will bring in a marketing expert to help steer the overall promotional campaign. commercial; as festivals; etc; new venues, like film clubs, museums, augmented, virtual reality etc.). European Art House – LGBT cinema
Deliveries:	DCP Blu-ray/DVD,
Budget:	207 000 €
Co-producing countries:	UK Country of origin, co-production with Lithuania
Subject - Length - Language	Fiction - 90 mn
Shooting time Location, team:	3 weeks May-September 2016, UK, 25 persons Indoors outdoors
Camera/ Sound Cinematographer:	1:1,77 - ARRI Amira, CANON C 300, BLACK MAGIC HD, DSLR CANON 1D C – 1D – 5D – 7D , DSLR SONY Alpha 7 Canon C300 because it will save time on money when transferring rushes and prepping rushes for post production Multi-track sound recording - To create customized Look/Luts or use camera standard ones DOP: Robin WHENARY
D.I. - VFX - Post	HD D.I. - Recording on HDD. NO VFX - With a post-production provider as partner
Reference of film:	The Servant and Accident; Secrets and Lies; Naked - Ang Lee - Wong Kar Wa i-. New British wave directors: Joanna Hogg (Archipelago, Unrelated), Scott Graham (Shell) & Clio Barnard (The Selfish Giant) Shooting of interior scenes in the main house
Tests – Check - Archive:	Test: Actors, Digital cameras, Light –Check by :Producer and Director - Digital Technical Assistant in charge of archiving
REMARKS	
Post prod:	
Participant's expectations with regard to DPC	Would like to learn technical production aspects to maximise the low budget of the film. As for digital distribution would like to know how to maximise the return.
Questions	Digital Distribution, DCP, Security, anti-piracy

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

LUNAR

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

CANON 1D C - 1D - 5D - 7D
SONY Alpha 7



Standard Definition



High Definition

ARRI Amira
CANON C 300,



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)








Post prod:

Recommendations on production choices/strategies

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 everthing 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 immediatly the budget and vice versa.

Technical Recommendations

For cinematographer and post, please download document on Alexa and Amira assets and new tools:
http://www.afcinema.com/IMG/pdf/arri_munich_150927_v5_en.pdf

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



4 P
3 P
2 P

65 mm



Imax



SENSORS

CANON 1D C - 1D - 5D - 7D
SONY Alpha 7 B
CAMERAS



Standard
Definition



High Definition

ARRI Amira



Digital Cinema

LUNAR

POST-PRO

CHEMICAL



DIGITAL

Telecine

SD Standard
Definition

HD High
Definition



2K DI

4K Scan

4K DI

6K Scan

DPC 2015 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
AR/VR (Virtual Reality)



« BLURRED BORDER »

Lithuania

Andrius LEKAVICIUS, director/producer

4

Film: BLURRED BORDER **Country:** Lithuania
Director/Producer : Andrius LEKAVICIUS

Participant's
proposal

Destination:	Internet – Art installation on location
Distribution Strategy:	Ex : local/national/international through Agent >> Festival >> Our TA is 24-40 years regularly using interactive technology and is differenced geographically: 1) Lithuania, Kaliningrad 2) Eastern Europe, Ex Soviet block countries 3) Western Europe, USA, Canada
Deliveries:	2K DCP, HD Broadcast master
Budget:	125 000 €
Co-producing countries:	Lithuania/Germany
Subject - Lenght – Language	Webdocumentary Documentary 4 x 15' Lithuanian English?
Shooting time Location, team:	Spread over a year – Weeks:? Lithuania/Russia 4 persons
Camera/Sound: Cinematographer:	RED Epic 1,85 Black Magic 4K- To create customized Look/Luts or use camera standard ones DOP: Adomas Jablonskis
VFX - D.I. - Post	D.I. : HD, 2K, 4K? No VFX - Recording on HDD - With a post-production provider – 2 months of post – Storage on other devices ?
Reference of film:	Production mode http://gaza-sderot.arte.tv/en/ Shooting ergonomics http://www.hondatheotherside.co
Tests – Check - Archive:	Digital cameras, Light - Hard disk, Memory cards- check on set by DOP
REMARKS	
Post prod	I hope DPC II will help to improve my personal knowledge and skills in digital production for current and future projects I have in my mind.
Participant's expectations with regard to DPC	I hope DPC II will help to improve my personal knowledge and skills in digital production for current and future projects I have in my mind.
Questions	Edit List (EDL) Edit Decision List - Main/Front titles - 3D-Cinema, stereoscopic cinema

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

BLURRED BORDER

POST-PRODUCTION

Participant's proposal

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

BLACK MAGIC 4K

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)




Film: BLURRED BORDER Country: Lithuania Director/Producer : Andrius LEKAVICIUS		DPC 2015 experts proposals
VFX - D.I. - Post	D.I. : HD, 2K, 4K? No VFX - Recording on HDD - With a post-production provider = 2 months of post = Storage on other devices ?	
Reference of film:	Production mode http://gaza-sderot.arte.tv/en/ Shooting ergonomics http://www.hondatheotherside.co	
REMARKS		
Recommendations on production choices/strategies	<p>The distinctive aesthetic concept (split screen, interactive web-documentary) is not clearly described at the moment. In the synopsis we read: people are living quite similar ... the film will explore the differences. These differences should be described and should be made more "visible" in a story-board-type description.</p> <p>Concerning the financing, be sure to get most out of your co-producer's country, specially concerning possible financial-spin-off-rewards, like film-awards.</p>	
Technical Recommendations	<ul style="list-style-type: none"> • Have a robust camera • You can buy the camera C300 • MAKE TESTS WITH LARGE SCREENINGS VIEWING • You can reproduce vintage tests with Tiffen DFx V4 pluggin • On line editing 	

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

BLURRED BORDER

POST-PRO

DPC 2015 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

C300

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)



« MIRACLE »

Lithuania

Lukas TRIMONIS, producer

5

Participant's proposal

Destination:	Cinema, TV, Internet VOD , Augmented, virtual reality distribution, etc.
Distribution Strategy:	Audience USSR descendants and emigrants such as the UK, Ireland, Norway, Spain, USA and Australia. Circuit of international festivals like (Karlovy Vary) that represent Eastern European countries to the rest of the world. and premieres in Western countries including the box office in Lithuania, a launch in Western countries could begin. Audience's demographic (locally and internationally) points towards a slightly older audience, above 30's both male and female Background: the world that was divided into the Soviet Union and the Western Block. Asia nad China are targetted
Deliveries:	4K DCP
Budget:	650 000 €
Co-producing countries:	Bulgaria, Poland (ORKA: postproduction facility)
Subject - Lenght - Language	Fiction - Tragicomic drama genre –Tragicomedy - Satirical, farce – Period movie. Need to recreate 'period' of 1990's www.inscript.it/miracle
Shooting time Location, team:	5 weeks, Lithuania, Bulgaria, 25 Persons max.
Camera/Sound: Cinematographer:	Camera: DOP'S choice - 4:3 sensor with expansion to 2,35 (Anamorphic) Reference polish movie IDA” - Multi cameras - To create customized Look/Luts or use camera standard ones - DOP: Emil HRISTOW
D.I. - VFX - Post	4K D.I. – VFX - 6 months of post with a post-production provider (ORKA Poland), with a post-production manager starting in preprod –Cloud to share datas - A system with optical fiber (black fiber)
Reference of film:	Distribution Reference: success of films such as “Of Snails and Men” (Romania) Artistic references: “Americian Beauty” (Sam Mendes) – “Burnt by the sun” (Nikita Mikhalkov) – “NO” (Pablo Larrain) Similar tone to Aki Kaurismaki films, Czech tragicomedies, Blakan movies (‘E.Kusturica)
Tests – Check - Archive:	Actors, Make-up, Workflow Check: On set, In rental house by Director, DoP, Producers. Back-up, Archive: Digital Technician in co-operation with post-supervisor and post facility - Use of film archive
REMARKS	
Post prod:	
Participant's expectations with regard to DPC	To set-up framework for the feature film that we are planning to produce – How to set-up a production – post-production pipeline in a most efficient and cost effectivbe way
Questions	IIF - ACES Architecture - Perforation / 4-perf, 3-perf, 2-perf * - DCI-SMPTE DC28 *

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

MIRACLE

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



4 P
3 P
2 P

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

CHEMICAL



DIGITAL

Telecine

SD Standard Definition

HD High Definition

2K Scan

2K DI

4K Scan

DCI P3

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)




DPC 2015 experts proposals


Deliveries:	4K DCP ??
D.I. - VFX - Post	4K D.I. – VFX - 6 months of post with a post-production provider (ORKA Poland), with a post-production manager starting in preprod –Cloud to share datas - A system with optical fiber (black fiber) Archive
REMARKS	
Recommendations on production choices/strategies	<p>Ambitious period-film project, which has 70% of the financing secured. This is from a production point of view a dangerous moment, as the last 30% of the financing are in general the toughest.</p> <p>On the other hand the temptation, not to let the 70% secured monies go, is big, but from a point of risk very challenging.</p> <p>Ask each of his potential co producers from each of the 3 countries to do a bid on the post based on equal list of deliverables</p> <p>Ask each co-producers to get multiples bids from their own territory</p>
Technical Recommendations	<ul style="list-style-type: none"> Choose the most flexible camera or check with the post with which camera they are comfortable Consider mobile lab which include rushes/editing

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



4 P
3 P
2 P

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

MIRACLE

POST-PRO

DPC 2015 experts
proposals

CHEMICAL

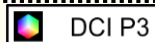


DIGITAL

Telecine

SD Standard
Definition

HD High
Definition



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)



« PETRIFIED TIME »

Lithuania

Akvile ZILIONYTE, producer


6

FILM: PETRIFIED TIME Country : Lithuania	
Producer : Akvile ZILIONYTE	
Director: Saulius BERŽINIS	
Destination:	Cinema, TV,
Distribution Strategy:	Ex : local/national/international through Agent >> Festival >>
Deliveries:	HD Broadcast master
Budget:	75 470 €
Co-producing countries:	
Subject - Lenght – Language	Documentary 52' English & Lithuanian - Memory of the Holocaust
Shooting time Location, team:	10 weeks. All the shooting will be finished by the end of November Lithuania - Persons:
Camera/Sound: Cinematographer:	Canon 5D mark 2 body/ Panasonic GH4 - Multi-track sound recording DOP's: Kristina Sereikaite, Titas Satkūnas
VFX - D.I. - Post	NO VFX - Recording on HDD. Use of archive ? Intend to work with a post-production provider Intend to save data system with optical fiber (black fiber)
Reference of film:	
Tests – Check - Archive:	
REMARKS	
Post prod:	
Participant's expectations with regard to DPC	To develop my network and work with European partners. To concentrate on the „Petrified time“ project from a creative distance and to better understand digital production and post-production workflows. To learn about the challenges related to digital archiving, distribution etc. To meet post-production consultants who could help me to develop a post-production strategy, project. Our project is low budget so the biggest challenge for us is to choose equipment and to form a post-production strategy that would provide us with a good quality film.
Questions	live shooting – colourist – title


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

PETRIFIED TIME

POST-PRODUCTION

Participant's proposal

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

5D Mark II x 2
Panas GH4



Standard
Definition



High Definition



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



Digital Cinema

CHEMICAL



DIGITAL

SD Standard
Definition

Telecine

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)



FILM: PETRIFIED TIME **Country :** Lithuania
Producer : Akvile ZILIONYTE
Director: Saulius BERŽINIS

DPC 2015 experts proposals

SCREENING

REMARKS	
<p>Recommendations on production choices/strategies</p>	<p>Establish strong links with people in post. Budget, financing and progress of production are in good sync and as a distributor is attached, the film seems to be in good shape.</p>
<p>Technical Recommendations</p>	<p>Reference frames for lab</p>

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

PETRIFIED TIME

POST-PRODUCTION

DPC 2015 experts proposals

SCREENING

FILM

Super 8



Super 16



35 mm



65 mm



Imax



SENSORS

5D Mark II x 2
Panas GH4



Standard
Definition



High Definition



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



Digital Cinema

CHEMICAL



DIGITAL

Telecine

SD Standard
Definition

HD High
Definition



2K DI

2K Scan

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)



« Path »

Giovanna Bongiorno, producer

Director: TBD

FILM Country : Producer :
Production manager/Post-production manager
Director:

PATH

DPC 2015 experts proposals

SCREENING

REMARKS	
Recommendations on production choices/strategies	<ul style="list-style-type: none">• Pitch document• Little Treatment• Characterisation• Animatic• Director to be chosen• Do you have the right of the illustrations?• For the children audience the film must match artistically with the book
Technical Recommendations	

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)

