

DPC 2014 Participants' Projects (original plans & main recommendations)

The projects were pitched by 4 of the participants (5mn each): short synopsis, production, technical aspects and challenges. At the end of each presentation, the experts and tutors made comments on the production and post-production plans and identified some key issues to be developed during the workshop. Three specific moments were scheduled in the programme to further discuss the projects' workflows and challenges, in group and plenary sessions.

For detailed recommendations and workflows, see the Participants' Projects Workflows slides.

Post-production Coordinator	Sead Imamovic, Rohfilm GmbH, Germany
Title	DEAD SEA
Director	Hagar Ben Asher
DoP	TBD
Estimated Length of the film	100mn
Genre	Fiction
Budget	1.276.243€
Co-producers	Cinema Group (Israel), Les Films du Poisson (France)
Camera	ARRI Alexa 65
Aspect ratio	1.85
Several cameras	No
Number of persons in the shooting crew	30
Number of shooting weeks	5 weeks
Shooting location	Israel & France
Tests planned ?	Yes. Actors, Film stocks, Digital cameras, Light
Recording media	Memory cards
Dailies checked ?	On set
VFX planned ?	Yes
Who is in charge of long term	Not decided yet



DIGITAL PRODUCTION CHALLENGE II

archiving for final back up?	
Post-production Approach	With a post-production provider
Post-production workflow	HD
Length of post-production phase	7 months
Main distribution channel	Theatre
Territories	International
Delivery medium	2K DCP, Blu Ray/DVD, HD Broadcaster master
Promotion strategy involving social networks?	No
DPC Experts main comments & recommendations	Based on the project & shooting approach, choice to be made in terms of camera: ARRI Alexa or Alexa XT with open gate Lenses issues (aspect ratio to be redesigned in calculation in POST). Instead of HD, go for 2K or Confo 4K workflow with Back up BUT with 2K ready. Budget the delivery list.

Producer	Paulo Leite, Bad Behavior, Portugal
Title	THROUGH THE EYES OF A CHILD
Director	João Alves
DoP	TBD
Estimated length of the film	100mn & 24 webisodes (max 5mn each)
Genre	Fiction (horror), Transmedia
Budget	990.000€
Co-producing country	Brazil
Several cameras?	No
Cameras	Preference for SONY FS700. But other possible options: SONY F55 Raw Recording 4K/2K, RED Epic-Red Epic Dragon, SONY PXW-FS70.
Aspect ratio	Anamorphic 2,35
Number of persons in the	Around 20



DIGITAL PRODUCTION CHALLENGE II

shooting crew	
Number of shooting weeks	5 (fiction) + 2 (webisodes)
Shooting locations	Lisbon or Rio de Janeiro
Multi track sound recording	No
Tests planned ?	Yes. Actors, Light, Digital cameras, Sound workflow, Visual effects
Recording media	memory cards
Dailies checked ?	On set, by someone from image dpt
VFX planned ?	Yes
Who is in charge of long term archiving for final back up?	Production/post-production Supervisor
Post-production planned with	a hybrid system
Post-production manager planned?	Yes, hired from pre-production
Post-production workflow	4K
Length of post-production phase	5 months
Main distribution channels	Theatre, Internet, Mobile devices, VoD
Territories	International, National
Delivery medium	4K DCP
Promotion strategy involving social networks?	Yes
DPC Experts main comments & recommendations	Choice to be made between following cameras: SONY F55 Raw recording 4K/2K, SONY F700 (with 4K ext. recording modules), RED Epic, Dragon RED, SONY PXW-FS7. D-I: Confo 4K Workflow with Back up BUT 2K ready. Go for 2K DCP (vs. 4K), preparation for a future 4K DCP. Tight global estimate, de-



DIGITAL PRODUCTION CHALLENGE II

liverables should be budgeted.

Executive Producer & Post-production Manager	Juan Lesta, Esfeborite Production , Spain
Title	VERSOGRAMAS
Directors	Juan Lesta & Belén Montero
DoP	Ricky Morgade
Estimated length of the film	70mn
Genre	Documentary, experimental feature, with animation & archive material. Transmedia project
Shooting locations	Spain
Budget	134.674€
Several cameras	Yes
Cameras	Choice to be done between BLACK MAGICcamera 2,5K and DSLR CANON 1C-1D-5D-7D
Aspect ratio	16:9
Number of persons in the shooting crew	15 for 2 days, a smaller team for the rest.
Number of shooting weeks	4 (2 + 2)
Multi track sound recording	No
Tests planned?	Yes. Actors, Make-up, Light, Digital cameras, visual effects.
Who is in charge of long term archiving for final back-up ?	Producer
Dailies checked ?	On set by team.
Recording media	memory cards
VFX planned ?	Yes
Post-production planned with	A home-made system
Post-production manager planned ?	No
Post-production workflow	HD



DIGITAL PRODUCTION CHALLENGE II

Length of post-production phase	2 months
Main distribution channels	VoD, Internet, TV, Theatre, Museums
Territories	International, National
Delivery medium	2K DCP, Blu-Ray, DVD, HD Broadcaster master
Promotion strategy involving social networks?	Yes
DPC Experts main comments & recommendations	Necessity to check several, important points: all contracts with museums and various distributors, what is available on the shelves (in terms of cameras) which is light, cheap and can provide the minimum quality requirements, hiring a production manager asap before taking any key decisions and to possibly revise budget which is low. Regarding D.I: go for 2K vs. HD. The emphasis should be put on post-production: recommendation of a Grading System (Resolve) 6 to 8 w/o grading.

Co-director	Marc Serena, Doble Banda, Spain
Title	TCHINDAS, LITTLE BRAZIL
Directors	Marc Serena & Pablo Garcia de Lara
Length of the film	110mn (film), 52mn (TV)
Genre	Documentary
Budget	120.125€
DoP	Pablo Garcia de Lara
Several Cameras	No
Cameras	1,78 - single camera. Panasonic Lumix GH3
Aspect ratio	16:9
Number of persons in the shooting crew	2
Number of shooting weeks	5 weeks
Shooting location	Cape Verde
Multi track sound recording	Yes
Tests planned ?	Yes. Light, Sound, digital cameras.



DIGITAL PRODUCTION CHALLENGE II

Media recording	Hard disk
Who is in charge of the long term archiving for final back up?	The editor
Dailies checked ?	Yes, on set & rental house by the editor
VFX planned ?	No
Post-production planned with	A home-made system
Post-production manager planned?	No
Post-production workflow	HD
Length of post-production phase	1-2 years
Main Distribution channels	TV, Internet, film festivals
Territories	International
Delivery medium	HD Broadcast Master
Promotion strategy involving social networks?	Yes
DPC Experts comments & recommendations	Good camera choice but go for 2K D.I. vs HD. And thus in terms of delivery material a 2K DCP HDCam SR Broadcast Master. Budget is coherent.