

DIGITAL PRODUCTION CHALLENGE II 2017 - PARTICIPANTS' PROJECTS

Title	Name(s)	Production Company	Country/Co-productions	Estimative Budget €	Type/Genre	Shooting Locations	Aspect Ratio/Form	Digital Cameras / External recording	Visual Effects	Post-Prod Manager	Post-Prod Workflow	Delivery Medium	Distribution
Family Fate	Angela Sporn (Director, Producer)	Angela Sporn Filmproduktion (Switzerland)	Switzerland	90'500€	DOCUMENTARY 80mn & TV version 52mn (in German & Khmer language, German/English/French subtitles)	Cambodia, Switzerland. Already started, 5 weeks over 2,5 years. Crew of 3 people	1:1,78	SONY PXW-FS7 Full HD, for 90% maybe 100% - 50 fps - XAVC-Intra 1920x1080 - 3 x HDD for back-up. Multi-track sound recording on Sound Device. Additional material filmed with CANON %D Mark iii and CANONLegria HF40.	No	No	60 hours of footage. "homemade" system, started on Premiere but synchronization issues, so switched to AVID. Editing on AVID Composer with proxies generated on Da Vinci Resolve.	DCP 2K - Blu-Ray/DVD, HD Broadcast Master, Ultra HD Broadcast Master - No HDR	Theater, TV, Festivals/Events /Theaters with themes.
Firebird	Kristi Rimm (Line Producer)	Brigita Rozenbrika	Estonia/LUK	5,2 M€	FICTION Romance Drama Period film 150mn	Estonia (Tallinn, East Estonia, Pärnu) and Russia (Moscow, Sochi). April 10th - June 12th 2018 (estimate) - 8,5 weeks	1:1,85	Film 35 mm 3 perfs Reasons: style of texture and style of shooting - Arricam LT. Second unit. Drone shots for establishing shots - Steadicam. SFX team from Finland	Yes	Yes	4K DI - Telecine for Off line editing - 7,5 months of post - Irish post-production provider & consultant tbd	4K DCP, No HDR	Theatre, TV
The Maiden's Pond	Bassem Breish (writer/director)	Jana Wehbe. Coprods: Marie Gutman, Klaudia Smejka	France / Poland & Qatar (TBC)	700'000 €	FICTION, 100mn	Team: 30-40 persons - 4 weeks - November 2018 - Lebanon	1:1,85	Spherical lenses - Single camera during shoot. Cameras: ARRI Alexa 65 - ARRI Alexa Mini	Yes. SFX + VFX (snow) Numbers: TBD - Realistics - VFX supervisor on set	Yes, - PP manager from the beginning	Post-production provider 2K DI - ACES architecture 4-5 months	4K, DCP, Blu-ray/DVD - HDR	Theatre, VoD, TV, Internet, Social Networks.
Too Close Too Far	Pavel Ruzyak (Director, DoP, Producer, editor)		Ukraine / Czech Republic	low budget	FEATURE LENGTH DOCUMENTARY 70mn	12/2016 > till now - Czech Republic, Ukraine (TBA)		Full HD 1920 x 1080 Fps: 25p - DSLR Nikon D5100 - Memory card - Single camera.	-Yes. VFX: 15 shots realistic - Stabilization - No VFX supervisor	No	"Homemade" system Looking for a studio support for post-production	2K, DCP, Blu-ray/DVD - HD Broadcast Master	Theater - Festivals
The Champion (in post)	Martina Marafatto, Godano Bianchi (Directors & DOP)	Border Studio (Italy)	Italy. Looking for Co-producers	137'600 € (to be increased)	FEATURE LENGTH DOCUMENTARY 80/90mn	January 2016/ June 2017 - 12 weeks of shooting in Italy - Expected end of project: 2018		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. -; Multi-track sound recording	No	TBD	HD, DI - ACES - First draft of editing on their own, then find the right consultant editor to finish the editing. And a post production provider for sound design and color correction.	DCP - Blu-Ray - DVD - HD Broadcast Master	Theater - TV Festivals - VOD - Private screenings (E!, cinema)
The Winter of the Crow	Klaudia Gainza (Co-producer, NLUK)	WILD MOUSE PRODUCTION Olga Chajdas (Poland)	Poland/LUK	2282000	FICTION Period movie, Cold war spy thriller. 120mn	Shooting: 42 days - btw January 2019 - March 2019 - 40 persons - Location: Poland and UK		Film or digital: TBC. Multi camera shooting - ARRI Alexa 65 - ARRI Alexa, ARRI Amira - To be confirmed - Spherical - Anamorphic 2,39 (anamorphic lenses 2x - 1, 3x) Reference: Alexa Mini	Yes. VFX supervisor on set.	Yes	2K DI - Post-production provider - 3 months of post - SFX: Numbers 20 - VFX: Numbers 60 - Realistic - Real plate.	2K DCP	Theater - Broadcast Master - VOD
Zama King	Delphine Jaquet (Producer, France)	Banshee Films (France)	France/Ivory Coast (Wassakara Productions) and Canada (TBC)	2,4 M€	FICTION 90/100mn	7 weeks (6 days by week) of shooting - Summer 2018 - 40 persons - Location: Abidjan, Grand-Bassam, Man area (Ivory Coast)	1:1,85	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	Yes. VFX Numbers of shot: 20 realistic - "Magic realism" scenes - No VFX supervisor.	Yes	2K DI - 4K DI? - With a post-production provider: Polyson Paris. To centralise as much as possible all the process - 7 months (including VFX).	2K DCP - The post doesn't recommend 4K DCP	Theater - TV Channels - VOD, S-VOD, DVD