

DPC II 2015 Participants' Projects (original plans)

The projects were pitched by 7 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 (separate PDF)

Director/Producer/Cinematographer	Unai Aranzadi, Independent Docs, Spain
Title	PRIME TIME COUP
Director	Unai Aranzadi
DoP	Unai Aranzadi
Estimated Length of the film	52mn for TV, 70mn for festivals & VOD
Genre	Documentary
Budget	30.400€
Co-production country	Honduras
Camera	DSLR Panasonic Lumix G4, High Definition (CANON C300, SONY PMW-F5 / F3, SONY PXW-FS7
Aspect ratio	Anamorphic 2,35 and simple HD 16/9 for TV
Number of persons in the shooting crew	2
Number of shooting weeks	3 trips of 2 weeks, already shot.
Shooting location	Honduras
Tests planned ?	Yes. Light, Sound, Workflow
Recording media	Memory cards, Tapes
Dailies checked ?	On set, In post-production
VFX planned ?	No
Post-production Approach	With a post-production provider
Post-production workflow	HD
Length of post-production phase	12 weeks
Main distribution channel	TV, Internet, VOD, Blu-Ray
Territories	National, International
Delivery medium	2K DCP, Blu Ray/DVD, HD Broadcaster master



DIGITAL PRODUCTION CHALLENGE II

DPC Experts main comments & recommendations	Crowdfunding for production & post-production. Identify NGOs to help building an audience, groups interested in South American politics.
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Director/Co-Producer	Gintautas Dailyda, Seansas Film, Lithuania
Title	THE PARISIENNE
Director	Gintautas Dailyda
DoP	TBD
Estimated length of the film	120mn
Genre	Fiction
Budget	1,6M€
Co-producers	Zivile Gallego (Lithuania), French (tbc)
Several cameras?	Yes
Cameras	Hybrid: 35 mm 4 perms & 4K digital cameras 2.35. Multiple cameras shooting. Arri-AI-exa, RED, BLACK MAGIC, DSLR CANON or SONY. some historical scenes could be in 16 or even in VHS to obtain the stylistic atmosphere of 1990's.
Aspect ratio	Anamorphic 2,35
Number of persons in the shooting crew	Around 30/40
Number of shooting weeks	4-5, in 2017
Shooting locations	Lithuania, some (maybe) in Paris
Multi track sound recording	Yes
Tests planned ?	Yes. Actors, Make-up, Digital cameras, Light, Special effects, Visual effects
Recording media	Hard disk
Dailies checked ?	In rental house
VFX planned ?	Yes
Who is in charge of long term archiving for final back up?	DOP
Post-production planned with	With a post-production provider
Post-production workflow	2K
Length of post-production phase	8 weeks
Main distribution channels	VoD, Mobile devices, Internet, TV, Theatre



DIGITAL PRODUCTION CHALLENGE II

Territories	International, National
Delivery medium	HD Broadcast master, Blu-ray/DVD, 2K DCP, 4K DCP
DPC Experts main comments & recommendations	Evaluate 35mm 2 perms, consider Super 16mm, evaluate shooting ratio. The DOP has to be chosen ASAP.

Director	Ashley Pegg, director, UK
Producers	Inesa Ivanova & Gabija Budreckyte, KINOMIND, Lithuania
Title	LUNAR
Director	Ashley Pegg
DoP	Ricky Morgade
Estimated length of the film	90mn
Genre	Fiction
Shooting Location	UK
Budget	207.000€
Several cameras	No
Cameras	Our first choice/suggestion for ideal camera would be the ARRI Amira
Aspect ratio	16:9 (1.77:1)
Number of persons in the shooting crew	25
Number of shooting weeks	3 weeks, May-September 2016
Multi track sound recording	Yes
Tests planned?	Yes. Actors, Digital cameras, Light
Who is in charge of long term archiving for final back-up ?	Producer
Dailies checked ?	On set
Recording media	Hard disk
VFX planned ?	No
Post-production planned with	With a post-production provider
Post-production manager planned ?	Yes



DIGITAL PRODUCTION CHALLENGE II

Post-production workflow	HD
Length of post-production phase	6-9 months
Main distribution channels	VoD, TV, Theatre,
Territories	International, National
Delivery medium	Blu-ray/DVD, Other (please specify) DCP
Promotion strategy involving social networks?	Yes
DPC Experts main comments & recommendations	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 everything else has to be secondary. This kind of budget needs a very close cooperation between producer and director, as all creative decisions will influence immediately the budget and vice versa.

Director/Producer	Andrius Lekavicius, UAB Prime Field, Lithuania
Title	BLURRED BORDER
Director	Andrius Lekavicius
Length of the film	4x15mn
Genre	Documentary, Webdocumentary
Budget	125.000€
DoP	Adomas Jablonskis
Co-producer	Kiril Krasovskiy / Faktura film, Germany
Several Cameras	No
Cameras	RED Epic 1,85 Black Magic 4K- To create customized Look/Luts or use camera standard ones
Aspect ratio	1.85
Number of persons in the shooting crew	4
Number of shooting weeks	5 weeks, October 2015 / September 2016
Shooting location	Curonian Spit (Lithuania & Kaliningrad, Russia)



DIGITAL PRODUCTION CHALLENGE II

Multi track sound recording	Yes
Tests planned ?	Yes. Digital cameras, Light
Media recording	Hard disk, Memory cards
Who is in charge of the long term archiving for final back up?	The editor
Dailies checked ?	On set
VFX planned ?	No
Post-production planned with	A post-production provider
Post-production manager planned?	No
Post-production workflow	HD • 2K • 4K
Length of post-production phase	2 months
Main Distribution channels	Internet
Territories	International, national
Delivery medium	2K DCP, HD Broadcast master
Promotion strategy involving social networks?	Yes
DPC Experts comments & 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

Producer	Lukas Trimonis, In Script, Lithuania
Title	MIRACLE
Director	Egle Vertelyte
DoP	Emil Hristow
Estimated length of the film	90mn
Genre	Fiction, genre/period-film project.
Budget	650.000€
Several cameras	No
Cameras	The director is currently discussing the visualisation of the film, henceforth we are not sure which camera we shall be using. Our DoP is very experienced and because



DIGITAL PRODUCTION CHALLENGE II

	we need to recreate 'period' of 1990's the solution on camera choice hasn't been made yet.
Aspect ratio	4:3 with expansion to 2,35 (Anamorphic)
Number of persons in the shooting crew	25
Shooting Locations	Bulgaria, Poland
Number of shooting weeks	5 weeks, May-September 2016
Multi track sound recording	Yes
Tests planned?	Yes. Actors, Make-up, Workflow
Who is in charge of long term archiving for final back-up ?	Digital Technician in co-operation with post-supervisor and post facility
Dailies checked ?	On set, In rental house.by Director, DoP, Producers
Recording media	Hard disk
VFX planned ?	No
Post-production planned with	With a post-production provider
Post-production manager planned ?	Yes
Post-production workflow	HD
Length of post-production phase	6 months
Main distribution channels	VoD, TV, Theatre,
Territories	International, National
Delivery medium	4K DCP
Promotion strategy involving social networks?	Yes
DPC Experts main comments & recommendations	Choose the most flexible camera or check with the post with which camera they are comfortable • Consider mobile lab which include rushes/editing



DIGITAL PRODUCTION
CHALLENGE II

Producer	Akvile Zilionyte, Film Studio KOPA, Lithuania
Title	PETRIFIED TIME
Director	Saulius Beržinis
DoPs	Kristina Sereikaite, Titas Satkūnas
Estimated length of the film	52mn
Genre	Documentary
Budget	75.470€
Several cameras	No
Cameras	35 mm 2 perms Canon 5Dmark 2 body/ Panasonic GH4
Aspect ratio	4:3 with expansion to 2,35 (Anamorphic)
Number of persons in the shooting crew	25
Shooting Locations	Lithuania
Number of shooting weeks	10 weeks, 2016
Multi track sound recording	Yes
Tests planned?	Yes. Digital cameras, Sound
Dailies checked ?	On set.
Recording media	Hard disk
VFX planned ?	No
Post-production planned with	With a post-production provider
Post-production manager planned ?	No
Post-production workflow	HD
Length of post-production phase	16 weeks
Main distribution channels	VoD, TV, Theatre,
Territories	International, National
Delivery medium	HD Broadcast master
Promotion strategy involving social networks?	Yes



DIGITAL PRODUCTION CHALLENGE II

DPC Experts main comments & recommendations	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. Reference frames for lab
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Producer	Giovanna Bongiorno, Akeydo, Italy
Title	PATH
Director	Egle Vertelyte
DoP	Emil Hristow
Estimated length of the film	80mn
Genre	Animation
Budget	650.000€
Several cameras	No
Cameras	The director is currently discussing the visualisation of the film, henceforth we are not sure which camera we shall be using. Our DoP is very experienced and because we need to recreate 'period' of 1990's the solution on camera choice hasn't been made yet.
Aspect ratio	1,85
Number of persons in the shooting crew	30
Shooting Locations	Italy & TBC
Number of shooting weeks	4 months, 2017
Multi track sound recording	No
Tests planned?	Yes. Special effects, Visual effects
Who is in charge of long term archiving for final back-up ?	production manager
Dailies checked ?	Yes, in post production
Recording media	Hard disk
VFX planned ?	Yes
Post-production planned with	With a post-production provider



DIGITAL PRODUCTION CHALLENGE II

Post-production manager planned ?	No
Post-production workflow	• UHD (Ultra HD/QHD)
Length of post-production phase	6 months
Main distribution channels	VoD, TV, Theatre,
Territories	International, National
Delivery medium	4K DCP
Promotion strategy involving social networks?	Yes
DPC Experts main comments & recommendations	Early stage of development: <ul style="list-style-type: none">• Characterisation• Animatic• Director to be chosen• Do you have the rights of the illustrations?• For the children audience the film must match artistically with the book