



The DPC II Projects 2017 – Summaries of Discussions & Recommendations

Family Fate: dir, Angela Spörri. In attendance: Angela Spörri

Family Fate (Angela Spörri, filmmaker and producer) is an 80-min doc (plus potential 52-min TV version) about a Thun, a Cambodian, man who returns home from Switzerland after 25 years to be reconciled with the birth family who had previously abandoned him. When he confronts them, Thun struggles for personal insight while enmeshed by universal feelings of identity, fate, guilt and faith.

The film was originally budgeted at 450,000 euros but that has since dropped to €90,000 (Angela still needs €46,500). Most of the film was shot over a 2.5 year period using a Sony PWS-FS7 (good in terms of handling, quality and price). Additional material was shot on a Canon 5D Mark iii and a Canon Legria HF40. It was shot in Full HD, and she decided to do the sound synchronising through a Clock-it system. There is a further ten minutes of footage to be shot. Editing and postproduction to be completed on Avid Composer (DNxHD-files), generated on Da Vinci Resolve.

Angela has finished the translations of the most important scenes shot in Cambodia (very time-consuming, she said) and the next step is the sub-titles and pre-editing. Much of this is done by Angela herself due to lack of money.

The most important thing for Angela is to close the funding and to think through the distribution, looking beyond just theatrical and TV. She has made some promotion materials in the form of postcards. In essence, she can only work with the material she has shot. Will look to Bluray/DVDs for schools and education.

The advice of the experts to Angela was to keep on keeping on. Focus on getting a cut, but also be prepared not to raise any further funds. Don't spend time on creating a trailer for broadcast, or a promo trailer for NGO or PRIVATE financiers. Continue to make the film you want without compromise, until you have buyers in your pocket. TEST 25fps vs 50 fps for DCP. Premix and pregrad before showing teasers and think about a Bluray for certain film festivals.

Firebird: dir, Peeter Rebane. In attendance: Kristi Rimm, line producer

With a mooted length of 150 minutes the €5.2m UK/Estonia co-pro *Firebird* is an English-language Cold War/romance drama by first-time feature director Peeter Rebane (Estonia). Logline: While serving in the Soviet Air Force, Sergey unexpectedly falls in love with a daring young pilot, thus embarking on a fatal affair of forbidden love.

The production is looking to close co-production deals by the end of Dec 2017, ahead of pre-production January-March 2018. The director is also the co-producer and the choice of a (potential) co-producer from Russia will be the deal maker/breaker for attracting talent and sales agents to the project. "We are aiming high, so we will approach A-level cast," said Kristi. All



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technical crew will be hired in Estonia (although for SFX and underwater shooting days they may call in Finnish expertise). A pre-production trailer has been made. Shooting on 35mm, filming will commence April 2018 (38 shooting days at the moment). Picture lock is estimated for September 2018 and final delivery for February 2019 (hopefully for Berlinale selection). The producers are looking to post-produce in Ireland.

The experts advised Kristi to add internet as a destination, but also to cut the length from 150 mins to no longer than 110 mins (especially for a debut feature) and to hold back on aerial sequences. They were happy to go with the decision to shoot on film, with three perms. But if the movie is to be shot on film, it is necessary perform tests for grain levels, especially for Vision 500 ISO film stock. And seek another lab quote. They offered two proposals for digital cinema, the first for 2K DI, the second for 4K DI with some resize from 2K VFX. And try to enlist a sales agent (and hence distribution) asap, Kristi was advised.

Too Close, Too Far: dir, Pavel Ruzyak. In attendance: Pavel Ruzyak

With two-thirds already shot on next to no budget, *Too Close, Too Far* is an auteur 70-minute documentary about the experiences of war in Ukraine, and in a Czech refugee camp, and is structured around the testimony of a young girl named Natasha, recorded in Prague. "It's a very crazy project – I do everything on it," said Pavel.

The film is shot on a DSLR Nikon D5100 and Pavel will look to shoot the final footage Winter 2017/18 in Ukraine. He hopes to edit the film Spring-Autumn 2018 with sound editing and mix to be completed Autumn 2018 ahead of a Winter 2018 delivery. He is looking for a producer and editor to help him complete the film. Pavel pointed out how he intends to experiment with form, in terms of camera usage, point of view of narration and the use of found footage and to test the interface between fiction and documentary.

The experts advised him to concentrate on completing the film and to focus on securing a cut, but to also gain an understanding of licensing archive/news footage rights. As they advised Angela (*Family Fate*), there may well be no more funding, and to prepare a Bluray for film festivals. Add internet as a final destination.

In terms of deliveries, they advised HD and DCP@25fps, an aspect ratio of 1:1.78 and to retain 25fps, retaining Pavel's camera of choice (DSLR Nikon D5100).

The Champion: dirs, Martina Marafatto and Giordano Bianchi (also cinematographer). In attendance: Martina Marafatto and Giordano Bianchi

At 80-90 minutes, *The Champion* concerns the very active centenarian Giuseppe Ottaviani who holds world records for the athletics 60, 100 and 200 metres, as well as the high, long and triple



jump, the discus and Pentathlon. Together with his 50-year old son Paolo, Giuseppe is star at the World Masters Athletics Championships. “We are the crew of the documentary. We work together. We do the shooting and all of the sound. We are alone,” said Martina. “Yes,” agreed Giordano.

“The themes in this project touch everyone, about a father and a son,” she added. “But we have a lot of content, which makes it tough in the editing room right now.”

With photography completed in May 2017, Martina and Giordano are looking to find the final €20,000 of their €137,600 budget. That said, they are also contemplating increasing the budget after strong market feedback on their project, possibly to be sourced via private sponsorship or crowd sourcing. The film was shot using HD Black Magic 4K and Black Magic Pocket Cinema cameras. A rough cut of the film is close to completion, at which point they hope to secure a sales agent (after a lot of market hype on the project so far). The pair will deliver the final film in May 2018.

They were in attendance at DPC II to learn both how to face workflow dilemmas and more about the post-production process, and to figure out how to overcome the real-time challenges they are encountering on the project.

The advice of the experts was short and to the point. They have a good asset in this project. Shorten the trailer to less than 10 minutes, with different versions for different interests, and to emphasise the central character. Think BluRay for certain festivals.

The Winter of the Crow: dir, Kasia Adamik. In attendance: Klaudia Gainza, co-producer

With a budget of just over €2.282 million, *The Winter of the Crow* (120 mins) is described as a surreal yet funny Cold War spy thriller set in Warsaw in 1981. The screenplay, written by Sandra Buchta and director Adamik, is co-financed by the Polish Film Institute. In her submission co-producer Klaudia said the production would be shot using ARRI Alexa (and 65) and Arri Almira, and the production team would be looking to use VFX (as well as Previz) in the production to recreate the Poland of 35 years ago. Klaudia therefore stressed that a key reason for attending DPC II was to understand high-end production of films that depend on visual effects and CGI, such as background replacements.

She is looking to commence shooting in January 2019. “Our goal is to create the most effective and visually appealing film within the budget... and the challenges are dividing the work between Poland and the UK in the manner required by the funds whilst keeping it within the tight budget for such an ambitious project - and also to optimise the talent in both countries,” said Klaudia.

Klaudia is still weighing up with her partners whether to go colour or b/w. She was advised by Florian that this was a creative decision that could be sorted out later in technical terms. Philippe disagreed, stressing that this is a decision as much determined by the demands of the film’s eventual distribution outlets, and should be considered very seriously *right now*.



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The experts advised to shorten the film to no more than 110 minutes (although Klaudia maintained that director Kasia would never agree to this on the grounds that length equates to quality). Klaudia was advised to consider Arri Alexa SXT 3.2K but to test lens meta data for VFX, and therefore different lenses for VFX.

The experts queried the period of a mere 3 months of post- (with the question of VFX in 3.2K or 2K to be determined). Klaudia was advised to focus the production budget on wide snow shots to indicate and “sell the universe of the film.”

Zama King: dir, Philippe Lacôte. In attendance: Delphine Jaquet, producer

The 100-minute France/Ivory Coast project *Zama King*, due to shoot Summer 2018, was presented in Amsterdam having won the DPC II prize at Torino Film Lab 2016. Delphine decided to attend as she has previously edited films. Also, there is not yet a production or post-production supervisor attached to the project so it would be good to leave Amsterdam with the advice of the experts still ringing in her ears. The film’s budget is €2,330,000. Delphine’s proposed production workflow included shooting on HD 4K, editing on Avid, a master on DCP 5.1 and HD Cam ahead of eventual theatrical and broadcast exploitation, as well as VOD, SVOD, DVD etc.

The film (42-day shoot, commencing December 2018) is a Scheherazade-style tale in which Zama finds himself locked up with a bunch of hardened criminals in an Abidjan jail. To survive, he keeps his companions entertained with an account of his life and the events that led to him being imprisoned, from his recruitment as a child soldier to move into street crime after the war.

Delphine is looking for a third co-producer (talking to Canada right now), which will potentially open up Eurimages support, and North America (fests and African American audiences). The production has already garnered a grant from the Ivorian Film Fund, valued at €300,000. She has decided to work with the post-production lab Polyson, in Paris.

The experts advised that Delphine should work with a workflow that suits the budget of the film, and that for new technologies financial support can be sought from the French CNC. They suggested ARRI Alexa Mini 3.2K ProRes or Sony F55 R7 X-OCN or, as a final option F55 XAVC (good codec for TV but questionable for cinema as there is a risk of noise and an overly sharp image that must be controlled by filtering). As there may be much VFX (for animal and crowd sequences) they suggested a VFX supervisor to be drafted in.