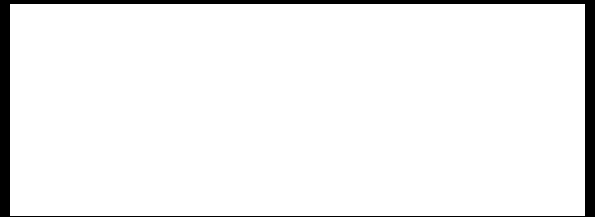


Post

in

Poland

GUIDE TO THE POLISH
POSTPRODUCTION



Artcore
Besta Studio
Black Photon
Bones Studio
Chimney Poland
Di Factory
Efektura
FDR Studio
Fixafilm
Kizny Visuals
LocoMotive

Miło Postproduction
Nanoframe
New Wave Film
OMI Media House
Orka Postproduction Studio
Platige Image
Postnovation
Televisor
TPS Studio
WFDiF Postproduction Department
Xantus TV



The project is co-financed
by the City of Warsaw

**Ministry of
Culture
and National
Heritage of
the Republic
of Poland**

Co-financed by the Ministry of
Culture and National Heritage
from the Culture Promotion Fund



POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE

Co-financing



FUNDACJA

Publisher

TABLE OF CONTENTS

Click on the
chapter you are
interested in

6–95 Polish Postproduction Companies

| | | | |
|----------------|----|---------------------------------|----|
| Artcore | 8 | Miło Postproduction | 52 |
| Besta Studio | 12 | Nanoframe | 56 |
| Black Photon | 16 | New Wave Film | 60 |
| Bones Studio | 20 | OMI Media House | 64 |
| Chimney Poland | 24 | Orka Postproduction Studio | 68 |
| Di Factory | 28 | Platige Image | 72 |
| Efektura | 32 | Postnovation | 76 |
| FDR Studio | 36 | Televisor | 80 |
| Fixafilm | 40 | TPS Studio | 84 |
| Kizny Visuals | 44 | WFDiF Postproduction Department | 88 |
| LocoMotive | 48 | Xantus TV | 92 |

96–99 Cash rebate in Poland

99–102 Polish Film Institutions

103–125 Interviews

From Antarctica to the Moon
with one click 104

Digital starts from Hollywood 108

Be ready for the future 112

Serial takeover 116

The analogue experience is
evergreen 120

126–128 Post Production Forum

Here is a unique guide through the Polish post-production industry. It features leading postproduction companies eager to embrace new challenges.



It offers a snapshot of the Polish postproduction industry, highlighting its innovation and strategies for further development. Finally, the guide provides useful information about the post-production market in Poland, including financial incentives available for producers, co-producers, and businesses interested in audio-visual projects.

Polish postproduction companies are leaders in the field who offer cutting-edge services. It's our sincere hope that the catalogue will foster knowledge exchange, relationship building, and facilitate new collaborations in Poland, and internationally. The companies featured in our catalogue share insights about their most engaging projects, and international collaborations. As you flip through, you'll learn all about their offer, and daring plans for the future.

We believe that advocating for the promotion of the Polish postproduction sector is an investment that will bring about outstanding audio-visual projects. It's a way of fostering recognition of Polish creative talents globally. While not all Polish postproduction companies have made the list this time, it is likely that the guide will be subsequently updated in order to showcase the full spectrum of the industry. We kindly thank every single soul that contributed to the project from its concept, content creation through to typesetting. Now, we simply invite you to immerse yourself in the world of the Polish postproduction sector with us as there's a lot to discover!

Viewer Foundation Team



POLISH POSTPRODUCTION COMPANIES



**www.artcore.pl, +48 797 197 658,
Rumiana 60A, 02-965 Warsaw,
contact: Marta Kobylańska,
+48 693 660 962,
marta.kobylanska@artcore.pl,
established: 2007**



Open'er Festival Promo, 2017

ARTCORE

#animation #sounddesign
#compositing #advertising #gaming





Apart Showreel, 2019

COMPANY'S BUSINESS

Our business profile and key strengths:

We are a production studio with our own postproduction department, 2D/3D animation department and a sound mix studio. We work for many Polish and foreign companies, brands and products. We provide our clients with fast and comfortable service, tailored to their needs. We use our wide range of services in 2D and 3D animation to create animated commercials, series and feature films.

Our objectives and development directions:

We are determined to further develop our 3D animation and gaming department.

Our remote work:

Most of our meetings are held remotely. We use Google Drive and the company's FTP on a daily basis. We also use all possible messengers (Skype, Zoom, Google Hangouts, Microsoft Teams). We connect to our network via a VPN.

Our infrastructure:

We have an editing studio, a graphics and animation studio, a VFX studio, color correction suite and a sound mix studio (5.1).

What sets us apart from competition:

We are distinguished by versatility and a wide range of services offered.





ARTCORE



Open'er, commercial, 2018

EXPERIENCE

Our experience and most interesting completed projects:

From our beginnings, we have been working with film distributors. We produce trailers and promotional materials for the biggest titles and top names in the filmmaking industry. Our projects have been recognized by the world's largest labels. We have also successes in postproduction of TV commercials and digital content. Recently, we have been developing intensively in gaming.

Our partnering with foreign clients:

We work with many foreign clients, including the US marketing agency Redpepper, for which we have created a lot of digital content, or the German studio Videoblast, with which we have prepared graphics for numerous TV programs.

We have been trusted by:

Nestle, Philips, Netflix, Redbull, Hyundai, Stock, Danone, Uber, Netto, Apart, Dr Irena Eris, Kino Świat, Monolith Films, Gutek Film, Wajda Studio, Golden Submarine, H2O, Przestrzeń, Canal+, TVN, Player, HBO, Eskadra, Havas, Pathfinder, Unicef, Colgate or Palmolive, among others.





Synthos, 2017

We produce trailers and promotional materials for the biggest titles and top names in the filmmaking industry



Uber, commercial, 2019

**www.studiobesta.pl,
biuro@studiobesta.pl,
Ordynacka 14/9, 00-358 Warsaw,
Production House: Puławska 564,
02-884 Warsaw, contact:
Jacek Stanclik, j.stanclikstudiobesta.pl,
+48 501 302 458, established: 1993**



Studio

STUDIO BESTA

**#Avid #Resolve #Pro_tools
#ProTools #TVseries**



COMPANY'S BUSINESS

Our business profile and key strengths:

We are a studio operating on the market for over 25 years. During this time, we have made several dozen documentary and feature films as well as a dozen TV series and programs. We postproduced such projects as "Plebania", "Londyńczycy", "Bez tajemnic", "Kocham. Enter", "Leśniczówka", "Archiwista" or "Drogi wolności". We coproduced two award-winning films by the Węgrzyn brothers ("Historia Kobiety" <The Story of a Woman> and "Wściekłość" <Rage>) and we produced seven seasons of the popular science program "DeFacto". We have been constantly developing since the 90s, extending our equipment and knowledge base with the latest technologies. In this way, we combine experience with innovation.

Our objectives and development directions:

We want to expand our color correction and VFX department. We are also determined to continuously upgrade our several editing systems.

Our remote work:

In remote work, we use commercial services of such programs as TeamViewer, Vimeo or WeTransfer. We also use our own FTP server.

Our infrastructure:

We have ten Avid editing packs, two Pro Tools packs, a Resolve color correction pack, Avid Nexis and QNAP disk arrays and an 18-seat HD screening room.

What sets us apart from competition:

We are distinguished by a professional, efficient team and extensive experience. For a quarter of a century, our studio has produced several thousand episodes of feature and documentary series, as well as over a two hundreds episodes of television programs. We can work simultaneously on multiple editing packs, using a shared disk array. We change with the advancement of technology.



Leśniczówka Series, 2020



Pro Tools

**In total, almost 100,000 minutes
of films, series and TV programs
have been created in our studio**

EXPERIENCE

Our experience and most interesting completed projects:

Our over 25 years of filming and postproduction experience in feature, documentary and television forms abounds with such titles as “De Facto”, “Teściowe i synowe”, “Bez tajemnic”, “Drogi wolności”, “Archiwista” or “Leśniczówka”. In total, almost 100,000 minutes of films, series and TV programs have been created in our studio.

Our partnering with foreign clients:

We have postproduced documentaries produced by BESTA FILM for the German ZDF, ARTE and WDR stations, including “Złoto Carów”, “Klątwa skarbu Inków”, “Lew Tołstoj”, “Szwedzkie tango”.

We have been trusted by:

We have cooperated with TVP, TVN, Polsat, TTV, Telemark and Rock And Roll Production stations and studios.

We have been appreciated by:

The projects we have worked on have received numerous awards. With an efficient team and the experience we have gained, we have never had a case of risk to broadcast availability.



Studio



Studio



**www.blackphoton.pl,
Stępińska 22/30, 00-739 Warsaw,
contact: Kamil Rutkowski,
krutkowski@blackphoton.pl,
+48 798 207 606, established: 2020**



W jak morderstwo, Yeti Films, 2020

**BLACK
PHOTON**

**#postproduction #colorgrading
#film #tvseries #dailies**





The End, Ekipa, 2020

COMPANY'S BUSINESS

Our business profile and key strengths:

Black Photon is a young and dynamic post-production company specializing in feature film and TV series projects. We offer a full range of services from on-set data management, editing, VFX, colour grading to mastering for all deliverables. We are committed to providing service quality and data security as well offering current and advanced technological knowledge. Key elements of our focus include: attention to detail, expanded infrastructure and development and use of our in-house software. Our accomplished team has worked on foreign category Oscar winning projects of the last decade. We provided services for various feature films and TV series for distributors and broadcasters in Poland and abroad. Our confident and professional staff have over 200 titles of combined experience working in the industry.

Our objectives and development directions:

Our aim is consistent implementation and applying the most up to date film technology, such as HDR in the cinema, in the Polish market. We strive to employ fully automated process and work in accordance with standards modelled in the West. We pride ourselves in putting out and pioneering breakthrough production in the audiovisual field. We are well versed in creating and adapting new software and web platforms that breathe a fresh vision of quality into the entire industry in Poland.



Studio

Our remote work:

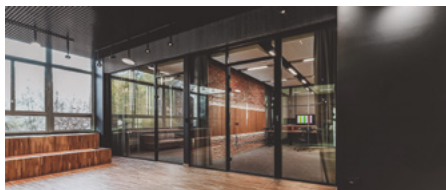
Our formative period and the bulk of new projects occurred during a recent pandemic lockdown, which made us familiar with all aspects of online work. Our operations prioritize and balance convenience and safety in all film production aspects. We utilize all tools available to ensure compliance with current protective measures.

Our infrastructure:

We currently operate in two Warsaw locations. One includes six editing suites, a sound studio and a HDR grading room. Our second spot houses five editing suites, a HDR color grading cinema, a separate HDR TV grading suit as well as our VFX and quality control rooms.

What sets us apart from competition:

We are grounded in teamwork and use the most innovative technology. We use foresight in predicting technological advances and trends. Our company offers professional expertise and detailed advice for clients at every phase of the production process. We also guarantee the highest level of service and outstanding product quality. Developing own software we provide unique in-house custom solutions to the most complex jobs. We offer unmatched flexibility and highly individualized approach to all projects.



Studio

We have experience in creating new software and web platforms that have introduced a new quality to the Polish audiovisual industry





Studio

EXPERIENCE

Our experience and most interesting completed projects:

We are currently working on our first productions under the Black Photon label. Among those who commissioned us were: Yeti Films, Canal +, Netflix, Aurum Film and Opus Film.

Our partnering with foreign clients:

As a new company, we have not yet worked with a foreign client, but our team has extensive experience in this area, including with work for Netflix, HBO or CMG, and with films produced in countries such as Japan, Ukraine, Spain and Sweden.

We have been trusted by:

Yeti Films, Canal +, Netflix, Aurum Film and Opus Film.

We have been appreciated by:

In our case, it is too early to be able to present such a list.



Own materials, 2020

**www.bones.studio,
contact@bones.studio, Strażacka 53,
04-462 Warsaw, contact: Adrian
Perdjon, adrian@bones.studio,
+48 602 670 961, established: 2013**

**BONES
STUDIO**

**#mocap #motioncapture
#remotemocap #characteranimation**



COMPANY'S BUSINESS

Our business profile and key strengths:

We provide comprehensive services for virtual production (from casting to postproduction) and motion capture animation services for AAA games, cinema and advertising productions. Our unique way of working remotely enables direction and project management online from any place in the world.

Our objectives and development directions:

We want to become the top-of-the-top motion capture and postproduction company for games and movies on the European market.

Our remote work:

We have a proprietary solution that enables directing a session using video and audio communication with clients from all over the world. No lags, real time only. Bones Studio is one of the few in the world to have a custom Remote Mocap System, which allows you to manage sessions from anywhere in the world.

Our infrastructure:

We have 60 Vicon cameras, capture volume of 12mx10mx5m, four wireless helmet-mounted cameras, four pairs of gloves to capture finger movement, two Xsens suits, extensive sound recording equipment, a virtual camera with real-time preview, casting infrastructure, six-meter-high infrastructure for height stunts and our own props room.

What sets us apart from competition:

We have the largest capture volume in this part of Europe. We have the most advanced equipment by Vicon and HMC from Faceware. As one of the few in the world, we offer comprehensive character animation service – from actor casting, through a recording session, to final postproduction. We operate all projects with remote control by the client.



Own materials, 2020

As one of the few in the world, we offer comprehensive character animation service – from actor casting, through a recording session, to final postproduction

EXPERIENCE

Our experience and most interesting completed projects:

We have completed, among others, projects such as “Witcher3”, “This War of Mine”, “The Vanishing of Ethan Carter”, “Green Hell”, “Bound”, “The Vampire: Mascarade”, “Twin Mirror” or “Sniper: GhostWarrior”.

Our partnering with foreign clients:

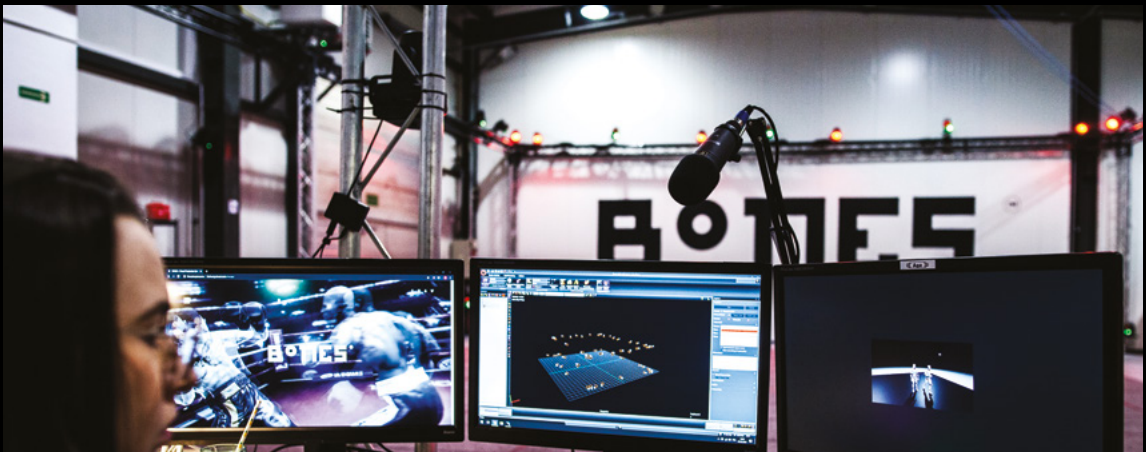
We work on a regular basis with foreign clients such as Logic Artists (Denmark and Turkey), Squids Visual Arts (Egypt) or DontNod (France). We make character animations for games and movies for them.

We have been trusted by:

We have been trusted by such clients as Platige Image, CD Projekt, The Astronauts, AllInGames, Movie Games, Creepy Jar, 11Bit, CI Games, DontNod, Logic Artists, Real Time Warriors, Juice or BlackFish.

BONES





Own materials, 2020



**www.chimneygroup.com,
poland@chimneygroup.com,
+48 22 347 95 00, Bobrowiecka 8,
00-728 Warsaw,
contact: Zuzanna Hencz,
zuzanna.hencz@chimneygroup.com,
+48 691 710 066, established: 1996**

**CHIMNEY
POLAND**



Lamb, 2021

**#VFX #DI #development
#creativity #technology**





Atomic Blonde, 2017

COMPANY'S BUSINESS

Our business profile and key strengths:

We are one of the thirteen branches of the global Chimney Vigor Group. As Chimney Poland, we are a globally recognized, award-winning team of creative film production and post-production professionals. We know how important the individual approach to each project is. Engaging already at the development stage, we seamlessly combine innovation and creativity with new technologies. We freely draw on the experience of several hundred of the best professionals from around the world.



Atomic Blonde, 2017

Our objectives and development directions:

For years, we have been focusing on the creative exchange of ideas and experiences related to technological solutions, no matter how far away we are. We believe that each new talent in the team develops us and our clients and partners, with the outcome being truly innovative solutions.

Our remote work:

CHIMNEY LIVE STREAM is a service that allows us to work remotely at every stage of the project. Among other things, with RSA encryption and streaming using low-latency WebRTC, our clients have long been able to take advantage of remote solutions.

**Post
in
Poland****Our infrastructure:**

Our studio has five editing rooms, a screening room with color correction equipment (cinema, SDR, HDR), a lobby with an ideal space to work in for our clients and meet with the team over coffee, and rooms with workstations for several dozen graphic designers of various specializations. A bicycle room, private shower room, a neighboring gym, several cafés and even an art garden are additional amenities that can be used in our building.

What sets us apart from competition:

We rely on experience, creativity and, above all, commitment already at the project development stage. For years, we have based our work on a minimum of ten years of team experience, believing that investment in development and preproduction pays off for all parties in the project.



Psy III, 2020

**About half of our projects are
international collaborations**





Studio

EXPERIENCE

Our experience and most interesting completed projects:

We complete several dozen feature and advertising production projects per year. We have collaborated with such globally renowned artists as David Leitch, Mauro Fiore, Jim Jarmusch, Terry Gilliam and Agnieszka Holland. We have also collaborated with Polish directors, including Maciej Pieprzycza, Władysław Pasikowski, Piotr Trzaskalski and Marcin Wrona. Our clients are also international holdings, such as Nestle, Unilever, PWC, Audi, Volvo, EA and Netflix.

Our partnering with foreign clients:

About half of our projects are international collaborations. There are no limits for us whether in feature or advertising. Our last feature film was "Lamb" directed by Valdimar Jóhannsson, and the last foreign advertising project... well, that depends on the day you read this answer!

We have been trusted by:

Sony, Amazon, Netflix, Nestle, Unilever, Absolut, Madants, EA, McDonalds, ReStudio, Ikea, HBO, Volvo, Audi, Lexus, Roche, Kia, Dyson, Arm & Hammer, Scorpio Studio, Telemark, Huawei, Puma, Quant, Red8, Publicis, TNT, Magnum, Lola Mullenlowe, Syzygy, Knas, Arcade or One USA, among others.



Studio



Studio

**www.di-factory.com, info@di-factory.com,
+48 887 807 800, Dominikańska 9,
02-738 Warsaw, contact: Rafał Golis,
golis@di-factory.com, +48 887 807 802,
established: 2013**

**DI
FACTORY**

**#postproduction #digitalintermediate
#VFX #colorgrading #mastering**





Studio

COMPANY'S BUSINESS

Our business profile and key strengths:

We are a company with many years of experience in digital image processing for feature films, premium TV series and documentaries. We guarantee the highest standards of quality during the entire postproduction process, including: on-set services (DI Set), coordination, digital intermediates, advanced color grading, editing, VFX, mastering for TV, DCP mastering right up to archiving. We also specialize in digital restoration (together with the partner company reKINO). Moreover, we were certified as Netflix Partner 3 (NP3) in the Creative Post category as the first Polish postproduction house dealing with image mastering. We are also among the world's postproduction companies with Dolby Vision Certification (Dolby Vision Certified Facility).

Our objectives and development directions:

We have built a company that follows the latest trends in the filmmaking industry, and we want to maintain this direction of development. In our work, we rely five principles: professionalism, reliability, trust, openness and respect.

Our remote work:

We work remotely if and as required.

Our infrastructure:

Our space takes up three buildings. We have first of all two 4K & 2K color grading screening rooms with 11m and 8m screens in the base. The 11m screen is also the largest reference lab screen in Poland (it is located in our DI Aero Theater room). We also have color grading equipment Resolve for television, twelve editing rooms with an AVID system, a QC room, a foyer space in front of the DI Aero Theater room ideal for meetings before and after the screening, comfortable social spaces in the main office and editing rooms, and two conference rooms.

What sets us apart from competition:

Our company is people – their imaginations, personalities, organization, competences, and space – friendly, arranged tastefully and with attention to detail. With all this, we provide the artists who work with us both with the highest quality of technical service and artistic freedom. We are a leader in combining technology with art. Team work and a professional approach to each task and client have become the hallmarks of our company.

EXPERIENCE
Our experience and most interesting completed projects:

As our first project we post-produced the 2015 Oscar-winning for “Best Foreign Language Film” feature “*Ida*”, dir. Paweł Pawlikowski. Since then in our postproduction (digital intermediate) portfolio we have over 160 feature-length motion pictures, TV premium series and documentary films, both Polish and international. It is important to mention, among others: “*Corpus Christi*” (dir. Jan Komasa), nominated for an Oscar in 2020 for “Best International Feature Film”; “*Never Gonna Snow Again*” (dir. Małgorzata Szumowska) presented in the official selection of the main competition of the International Venice Film Festival in 2020; “*Cold War*” (dir. Paweł Pawlikowski), nominated for an Oscar in three categories: Best Director, Best Cinematography and Best Foreign Language Film, as well as awarded for Best Directing on the Cannes Film Festival in 2018; “*Loving Vincent*” (dir. Dorota Kobiela, Hugh Welchman) – nominated for an Oscar in 2018 for “Best Animated Feature”; “*Sweat*” (dir. Magnus von Horn) which was included in the official selection of the Cannes Film Festival in 2020; “*The Harvesters*” (dir. Etienne Kalios) shown in the Un Certain Regard Cannes section in 2018; “*Mug*” (dir. Małgorzata Szumowska) awarded with a Silver Bear during the Berlin Film Festival in 2018; or “*Communion*” awarded the European Film Award in 2017 in the “Best Documentary” category. We also provide comprehensive postproduction of television series for Netflix, HBO and Canal+. We worked on such projects as “*The Woods*”, “*1983*”, “*The Pleasure Principle*”, “*The Crow*”, “*Pact*”, “*Wataha 2*” or “*Blinded by the Lights*”.

Our partnering with foreign clients:

We work on a regular basis with foreign artists, including from the USA (“*Intrigo*” trilogy, dir. Daniel Alfredson); USA/Norway (“*Gunda*”, dir. Viktor Kossakovsky); Iceland (“*Under the Tree*”, dir. Hafsteinn Gunnar Sigurðsson), Mexico (“*La Habitación*”); Greece (“*Park*”, dir. Sofia Exarchou); Japan (“*Gukoroku – Traces of Sin*” and “*Honey Bee and Distant Thunder*”, dir. Kei Isikawa) or Spain (“*Sweet Home*”, dir. Rafa Martinez).

We have been trusted by:

Every client who entrusted us with their project is important to us. We are not able to list everyone who has trusted us – it would be a list of over 200 items.

We have been appreciated by:

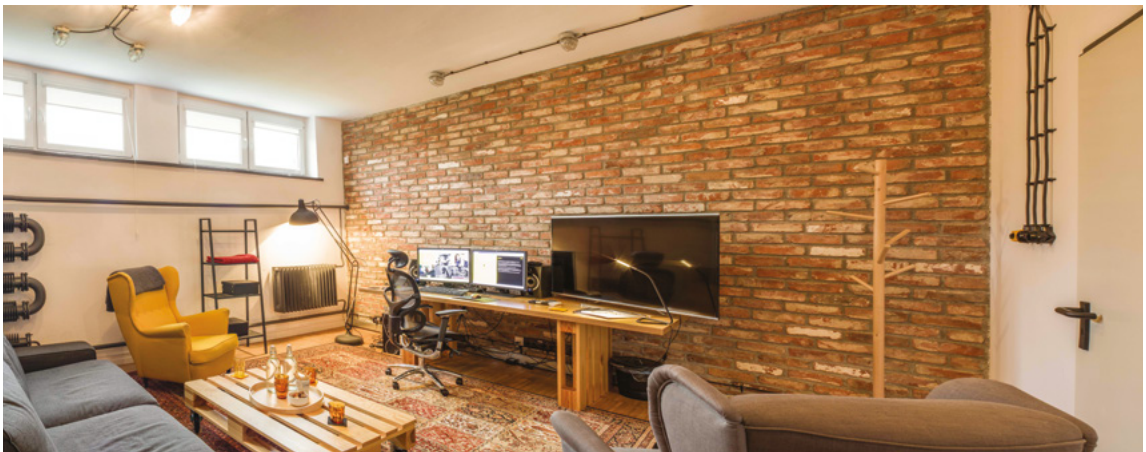
In 2015 Michał Herman received the Studio Daily Prime Award for the color grading of the film “*Ida*” by Paweł Pawlikowski. In 2017, the award of the Polish Film Institute in the Digital Film Reconstruction category for the DI Factory/reKino consortium for work on the film “*Smuga Cienia*” by Andrzej Wajda.


 Di FACTORY


DI Factory is certified as Netflix Partner 3 (NP3) in Creative Post. Company is among Dolby Vison Certified Facilities.



Studio



Montażownia

**www.efektura.com, biuro@efektura.com,
Miączyńska 51A, 02-637 Warsaw,
contact: Piotr Bogucki,
piotr.bogucki@efektura.com,
+48 602 743 000, established: 2000**



Studio

EFEKTURA

#postproduction #sounddesign #video
#advertising #coproduction





COMPANY'S BUSINESS

Our business profile and key strengths:

We are a team of enthusiasts, professionals and friends. The atmosphere at work is of great importance to us. We support artistic challenges with passion for technology. We are fascinated with sounds and images. As a result, we are a one-stop-shop for complete postproduction services.

Our objectives and development directions:

We keep developing and evolving our skills in advertising and film, in recording and mixing music. We turn biggest literature hits into audiobooks. We keep track of current events while recording journalistic podcasts. Every day we seek opportunities to use our knowledge and experience – it gives us wings.

Our remote work:

We learned how to run projects at a distance a long time ago, because we have been working with foreign partners for years. The pandemic has shown us how quickly we can adapt to new working conditions. The safety and health of our clients, collaborators and friends is, and will always be, our number one priority.

Our infrastructure:

We own more than 500m² of space that provides us with comfort and work safety. We have an image editing studio, online /CG stations, a color correction room with a reference monitor, four sound studios equipped with 5.1 surround systems, and four professional voice-over rooms.

What sets us apart from competition:

First and foremost, Efektura is people – a team of versatile and world-curious friends. Our strength is in creativity and distinctiveness. But Efektura is also a place – a modern and professional studio immersed in green surroundings of Warsaw's district of Mokotów. It is here that we stimulate our senses and are inspired by the environment.



EXPERIENCE

Our experience and most interesting completed projects:

We focus on continuous development. We keep expanding our competence and portfolio. We work with leading global brands on a daily basis. Working with passion and commitment, we are present on both the big and small screen. Each and every project we implement is the most important one for us.

Our partnering with foreign clients:

We are a partner of TAG London and Hogarth Worldwide, the world leaders in creative production. Together with Hogarth, we have been delivering campaigns for GSK, Unilever, Reckitt Benckiser and Philips.

We have been trusted by:

Advertising agencies and production houses: BBDO, Publicis, Grey, Saatchi&Saatchi, Ogilvy, VMLY&R, Hogarth, Ambasada, Papaya Films, Media Ready, Endorfina, Digital Wonderland, Smoke&Mirrors, Foxtrot Audio, Mowie, New Motions, Hackett Hamilton; film and television

production houses: Netflix, Apple Film Production, Salton Sea Film, Next Films, TVP, TVN, Studio Munka; commercial clients: Media Expert, Hebe, CCC, Pepco, E.Leclerc, mBank, Credit Agricole, Millenium, BNP Paribas, Warta, Shell, Ikea, Tefal, Delonghi, Philips, Samsung, Huawei, Volvo, Renault, Mazda Mercedes, Toyota, Suzuki, BMW, Dacia, Nurofen, Theraflu, Parodontax, Body Max, Fenistil, Sensodyne, Vigor, Otrivin, Sudafed, Viggantolekten, Fervex, Junior Angin, Sudafed, Dove, L'Oreal, Pepsi, Fanta, 7Up, Red Bull, Mirinda, Lipton, Nestea, Jack Daniels, Wyborowa, Sommersby, Danio, Actimel, Kinder, Lay's, Bonduelle, Hipp, Mowi, Kinder Schoko Bons, Gallo, Cheetos, Knorr, Raffaello, Milka, Barilla, Orbit, Cocolino, Always, Cillit Bang, Finish, Corega, Domestos, Magnat, Axe, Rexona, Levi's, Pedigree, Whiskas; cultural institutions and foundations: Polish Film Institute, National Ethnographic Museum, Fundacja Mali Bracia Ubogich, Stołeczna Estrada.

We have been appreciated:

We have won the KTR 2018 Award for Sound Design in the "Robson's Bicycle" social campaign.



Studio





Studio

Each and every project we implement is the most important one for us.





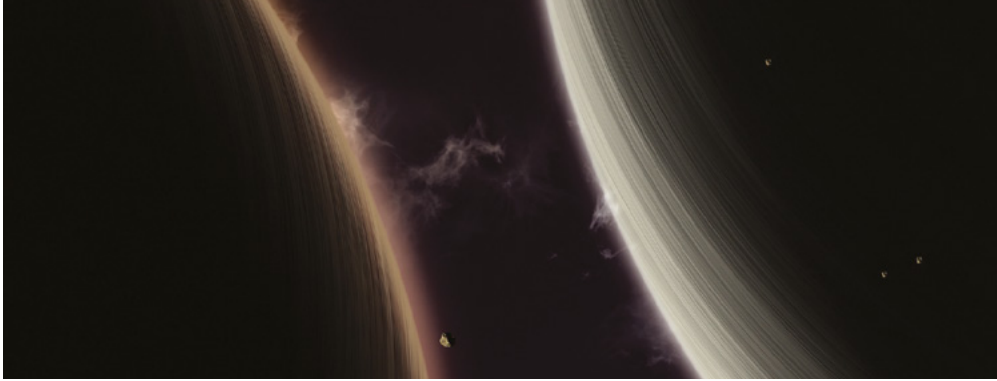
Studio

**www.fdrstudio.pl, hello@fdrstudio.pl,
+48 781 731 010, Adama Naruszewicza 27,
02-627 Warsaw, contact:
Jolanta Matych, j.matych@fdrstudio.pl,
+48 600 422 000, established: 1999**

**FDR
STUDIO**

**#fdrstudio #naruszewicza27
#postprodukcja #film #reklama**





Tandem Media, spot, 2019

COMPANY'S BUSINESS

Our business profile and key strengths:

As a company, we have been active in the market for more than 20 years. Our business is sound and image postproduction for film, commercial and TV projects. We specialize in creating advanced 2D and 3D animations and sound design. The last year has been marked by dynamic development. Since mid 2019, we have been operating from a new headquarters in Warsaw's district of Mokotów, equipped with professional image and sound postproduction hardware. FDR Studio was founded and is led by Stefan Krzyżanowski, sound director, graduate of the Chopin University of Music in Warsaw.

Our objectives and development directions:

Our work is our passion. We seek to develop both individually and as a team. The incentive to be a better service provider is the satisfaction of our clients. We have all resources in place to implement complex projects both for Polish and for foreign clients. We have a high need for networking and sharing our experience, which is why we seek to actively participate in the life of the postproduction industry.



Baltu Ciltis, 2018

Our remote work:

We have been carrying out projects in the remote mode for clients around the world for a long time. Due to the pandemic, our daily work is organized on a hybrid basis. Working remotely, we are available on the phone and email, and have teleconference meetings.

Our infrastructure:

We have a cinema room with modern equipment for color correction, two sound recording studios for cinema and TV productions, a synchronous effects studio, two editing rooms, and a 2D and 3D animation studio. The new facility also enables us to rent space that meets conditions for pre-release

What sets us apart from competition:

We are a boutique, arthouse studio with many years' experience, offering advanced equipment for film and TV postproduction. Our firm is made up of a team of unconventional enthusiasts and specialists with extensive experience in their respective fields.

EXPERIENCE
Our experience and most interesting completed projects:

We have many years' experience in the post-production of films, commercials, TV series and programmes. We are also a coproducer for Polish and international film productions, such as *Habit and Armour* directed by Paweł Pitera or *Last Floor* directed by Tadeusz Król. We have also implemented a comprehensive multimedia production project for more than 80 displays at POLIN Museum of the History of Polish Jews. The work included the creation of 2D and 3D animations, restoration of audio visual material, concept development, and post-scoring. We have also produced thousands of commercials for the Polish and international markets, adapting our projects to major languages of the world.

Our partnering with foreign clients:

In 2020, we completed a full postproduction of "Quebonafide: Romantic Psycho Film" for Red Bull Company. In 2018, on behalf of the Latvian partner Tritone Studio and the Polish coproducer Arkana Studio, we realized the postproduction of the film "Baltu Ciltis" ("The Last Pagans of Europe") by Abele brothers. Our portfolio also includes the documentary series "Arte e Fede"



Habit & Armour, 2017



FDR studio

(“Art and Faith”) directed by Paweł Pitera, commissioned by Italian TV and the film “Testimony” directed by Paweł Pitera, in cooperation with the Greek composer Vangelis.

We have been trusted by:

Saatchi & Saatchi, GPD Agency, Cheil Poland, Bommaye, Interactive Solutions, Warsaw Production, Woodpecker Motion Pictures, Szut Studio, Walk Group, Publicis Groupe, Black-Rabbit, Motion Brand, TVP S.A., PFN, AD Republic, Bad Boys, Houdini Film, Joyo Group, Platige Image S.A., and others.



CUK, commercial spot, 2020

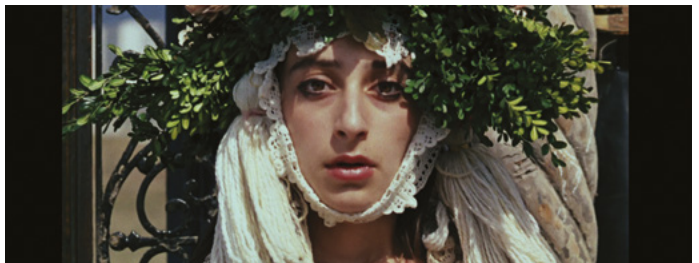
We have been appreciated:

The Whale from Lorino, a film on which we worked, won the Silver Horn for a film with high artistic value at the Krakow Film Festival and the Award of the Polish Filmmakers Association President for best film editing. The film Meche-linki won a prize in the Animation category at the Baltic Independent Film Festival. The film Journey won the Special Jury Prize and the Special Award for photography at the CineFest Miskolc International Film Festival, and the Honorary Diploma at the Krakow Film Festival “for purity of form and poignant tone”.



AUDIO & PICTURE
POST PRODUCTION

**www.fixafilm.pl, biuro@fixafilm.pl,
Narocz 21, 02-678 Warsaw, contact:
Agnieszka Drązek, agnieszka@fixafilm.pl,
+48 662 250 030, established: 2012**



Parajanov Triptych: Arabesques on the Pirosmeni Theme, 2019

FIXAFILM

**#postproduction #restoration
#coproduction #highquality #cuttingedge**





Hopper/Welles, 2020

COMPANY'S BUSINESS

Our business profile and key strengths:

We are a postproduction and image restoration house based in Warsaw, with two foreign branches in Los Angeles and Canberra, founded in 2012 by three friends: Wojtek Janio, Łukasz Ceranka, and Andrzej Łucjanek. Our company was born of passion for film and commitment to preserve the cinematic heritage of previous generations. We offer a full range of services, from a mobile DIT system, editing, color correction and VFX to mastering and archiving.

Our objectives and development directions:

We focus mainly on reliability and hands-on expertise. We have been continuously expanding our hardware base and implementing cutting-edge technology to be able to always deliver advanced, creative and effective solutions to our clients. Today, we are trying to build up our international relations, looking for interesting foreign projects in which we could engage.

Our remote work:

We operate branches in the United States and Australia and provide services to clients in different time zones, so remote work is business as usual for us. We use the Media Shuttle technology based on the Signiant solution and an optical link. We use the FTP and Filemail/MyAirBridge. For communication, we use Google Meet/Hangouts, Discord and Zoom. For image processing, we use Vimeo, Fixafilm Dailies and Frame.

Our infrastructure:

We are based in a three-story building in Warsaw's Służewiec district. We have offices, editing rooms, and a color correction room. A cinema room will soon be added to our facilities. As we attach great importance to security, we have several levels of access control at our headquarters, and procedures backed by specialist insurance.

What sets us apart from competition:

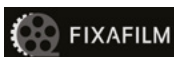
Owing to the use of advanced technology and skills of our experienced personnel, we provide quality services for clients in Europe, the USA, and the Asia-Pacific region. As the only company in Poland, we use the digital image restoration software also in postproduction. Fixafilm was the first company in Poland to receive Dolby Vision certification (2019) and is the only one in the country to have adopted the ACES color system (since 2016), running the entire postproduction process in 4K.

EXPERIENCE
Our experience and most interesting completed projects:

Owing to the skills of our more than fifty-strong team of experienced professionals, works of such directors as Andrzej Wajda, Andrzej Żuławski, Sergei Parajanov or Dario Argento regain their former splendor. So far, we have completed more than 220 restoration and remastering projects appreciated for precision and quality. In postproduction, we have completed almost 50 contracts for producers from Poland, Sweden, Germany, Scandinavia, and the Balkans.

Our partnering with foreign clients:

We have worked with clients from the United States, the United Kingdom, Sweden, Norway, Germany, Australia, Mexico, Lithuania, Georgia, Armenia and Ukraine. One of our recent productions is Hopper/Welles, a film presented at the festivals in Venice, New York, Busan, Vienna, Athens and Los Angeles. We have coproduced this picture and were responsible for post-production, color correction and restoration of original 16mm stock from 50 years ago. We often work with indie American filmmakers (Menashe, Once Upon a River, Sanzaru) and Scandinavian producers, among others: Platform Produktion, Anagram, Nexiko.



Parajanov Triptych: Kiev Frescoes, 2019

We have been trusted by:

We have worked with many film institutions and archives, including Polish Film Institute, National Film Archive – Audiovisual Institute, British Academy of Film and Television Arts, Lincoln Center in New York, National Archives of Australia, Lithuanian Film Centre, National Cinema Centre of Armenia, Georgian National Film Centre, and Oleksandr Dovzhenko National Centre. Our filmography includes productions such as My Heart Can't Beat Unless You Tell It To (USA, 2020), HOPPER/WELLES (USA, Poland, 2020), Menashe (USA, 2017), Moomins and the Winter Wonderland (Poland, 2017), Systar 1968 (Sweden, 2018), Who Will Write Our History (USA, Poland, 2018), Diagnosis (Poland, 2018), Baba Vanga (Poland, Bosnia and Herzegovina, 2016), Kebab & Horoscope (Poland, 2014), or Little Crushes (Poland, 2014).

We have been appreciated:

We can boast four nominations and an award from the Polish Film Institute in the Digital Restoration category (2013) and a nomination for a Focal International Award (2018). In 2019, we received Dolby Vision certification. Our productions were shown at international festivals in Venice, New York and Rotterdam and at renowned cultural institutions such as Lincoln Center in New York and National Gallery in London.

So far, we have completed more than 220 restoration and remastering projects appreciated for precision and quality



Proste rzeczy, 2020



My Heart Can't Beat Unless You Tell It To, 2020

**www.kizny.com, studio@kizny.com,
Powstańców Śląskich 142/5,
53-315 Wrocław, contact: Patryk Kizny,
patryk@kizny.com, +48 693 569 233,
established: 2006**



Huawei Nova 4, commercial, CG/VFX, 2019

**KIZNY
VISUALS**

**#CG #VFX #innovation #lidar
#photogrammetry #timelapse #fractals**





Puma Rider, commercial, CG/VFX, 2019

COMPANY'S BUSINESS

Our business profile and key strengths:

Kizny Visuals is your firendly CG & VFX studio. We make your stories shine by combining refined aesthetics with efficient craftsmanship, adding a pinch of innovation here and there.

Our objectives and development directions:

Increase efficiency on commercial projects. Because there's always a way to do things smarter, more efficiently and with a great positive vibe. Innovate by applying novel aesthetics and techniques to create visually outstanding content across self-comissioned and commercial projects.

Our remote work:

Working for customers across the globe taught us to stay on top of the game using workflows that are well thought-out and a variety of software to run productions smoothly, often favouring our clients' preferences.

Our infrastructure:

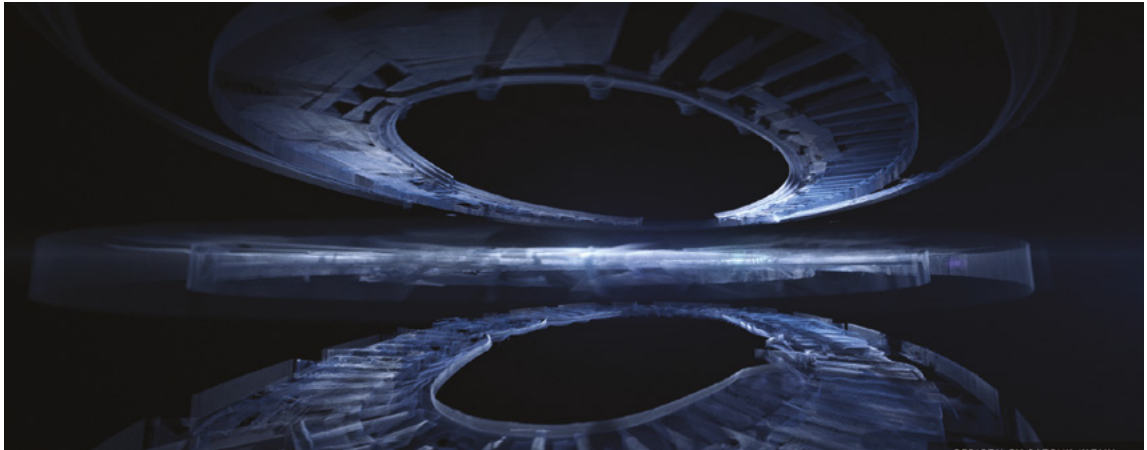
Take advantage of quick turnaround thanks to our in-house render farm and get projects done end-to-end with editing and grading suite. Sound? We'll get that covered too.



Bleu De Chanel, product visualization, CG, 2018



Porsche, CG/Visualization, 2020



Rebirth, short film, LiDAR data visualization, 2015

**Kizny Visuals has been providing
high-end CG & VFX work for
commercial clients in
Europe, US, Asia and Middle East**



Huawei Nova 4, commercial, CG, 2019

EXPERIENCE

Our experience and most interesting completed projects:

For more than a dozen years we've been executing visuals - from independent, experimental short films through video walls, large format content all the way to CG & VFX for mainstream commercial market.

Our partnering with foreign clients:

Kizny Visuals has always been working for the clients across the globe - from Asia through the Middle East and Europe all the way to the US.

We have been trusted by:

At Kizny Visuals we work directly with production houses. Recent client list include Stink Films, Start Film, Republic Films, Company X, Manifest Film, or Silk Deer Entertainment. At the same time the projects we work on are usually brought by renowned global and boutique agencies and carried out for recognized brands such as Toyota, Lexus, Huawei, Alibaba, Puma, Acer or Walmart just to name a few.

We have been appreciated:

We have been appreciated by KTR for the Wedel Gorzka commercial (dir. Patryk Kizny, 2018), London International Creative Competition for the short film For The Light and Darkness (dir. Patryk Kizny, 2017), Dances with Camera – Short Waves and 12 Months Film Festival in the Best Experimental category for the short Light (dir. Patryk Kizny, 2016), Canada Shorts and 12 Months Film Festival for the experimental short Rebirth (dir. Patryk Kizny, 2015), Camerimage for the documentary Musics (dir./prod. Patryk Kizny, 2013) and the Silver Prize at the World Media Festival Hamburg, and the New York Festivals Int'l Film & TV Awards for the Energy Through Knowledge timelapse (Patryk Kizny, 2011).

K / Z N Y V / S U A L S





Samsung, Gamechanger, 2020

**www.locomotive.pl, +48 22 542 86 00,
Puławska 22, 02-684 Warsaw,
contact: Monika Jaworska,
monika.jaworska@locomotive.pl,
+48 668 060 006, established: 2014**

LOCOMOTIVE

**#postproduction #VR
#AR #VFX #animation**





Samsung, Tak się składa, 2020

COMPANY'S BUSINESS

Our business profile and key strengths:

We provide full postproduction support: offline, online, color grading, sound design, VFX, 3D/2D animations, broadcast preparation. We are actively developing in the field of new technologies (Virtual Reality and Augmented Reality as well as Unreal technologies). Among our accomplishments, there is supervising, postproduction and VFX of the multi-award-winning feature film in VR technology, "Kartka z Powstania". We also worked on a feature film in VR technology commissioned by the National Institute of Fryderyk Chopin. We provide postproduction solutions based on the latest technologies. Our experience in working with LED screens and VR enables us to solve any postproduction puzzle.

Our objectives and development directions:

On top of classic postproduction, we also develop in areas related to new technologies (AR, VR, Unreal technology) and we want to maintain this direction of development. Our representatives take part in international and national events (Adfest, B IDC) and are often invited as speakers at international conferences.

Our remote work:

We use standard tools such as Zoom or Microsoft Teams to work remotely. We use Splashtop to remotely connect to computers in our intranet. During the lockdown, together with

Studio Tęcza and the Best Regard Production house, we initiated the Gimme Shelter Studio initiative, which ensured safety of the production and postproduction of commercials. We achieved this with the use of technology solutions that guarantee safe work in a studio with LED and green screens.

Our infrastructure:

We have offline and online editing rooms, color grading rooms, a sound mix studio, a 2D/3D animation studio and an open space for production. Also, we are dynamically developing our interactive department focusing on augmented and virtual reality.

What sets us apart from competition:

Like all renowned postproduction houses, we maintain a high standard of work. We provide a full postproduction support, offering a complete range of services for image and sound, as well as interactive solutions. On top of professionalism, we focus on friendly terms of cooperation. We are distinguished by a comprehensive approach to resolving disputes in the spirit of amicable mediation. Our head office is located very conveniently at the southern border of Warsaw's downtown. We have a pro-social approach to the world, which is why during the lockdown we launched a CSR action "LocoPaczka", we allocated part of the funds from every order at that time to support hospitals.

EXPERIENCE
Our experience and most interesting completed projects:

We have experience in postproduction of TV commercials and supervising at the preproduction, production and postproduction levels. We have postproduced thousands of commercials, music videos, feature and short films. Many of our projects have been recognized locally and internationally, for example, winning the Best VR title at the Los Angeles Film Awards for one of the projects we postproduced – “Warsaw Rising VR”. We develop in AR technology, as exemplified by our latest project for the LEGO brand and the game “Save The Ocean”, which is part of a project co-created with Facebook and the Stone Submarines team.

Our partnering with foreign clients:

The most interesting productions for foreign clients include the postproduction of an advertisement for the Hims & Hers brand with Jennifer Lopez, shot in Los Angeles. We also pursue new technologies projects in which we use augmented reality (AR) to produce a game that supports saving the oceans. We work on the project with the Moscow indie rock band Stone Submarines and Facebook branches from Poland, Germany, the Netherlands and Portugal. The campaign has covered, among others, Russia, Australia and Brazil. An interesting international project for us was also the use of virtual reality to create a virtual memory of the rebuilt, iconic Dusit Thani hotel in Bangkok.

We have been trusted by:

Agencies: for example, Ogilvy Poland, YR&VML, Madogz, Grey Group Polska, 180heartbeats + JUNG v. MATT or McCANN Worldgroup Poland; brands: LEGO, Mitsubishi, Opel, Ballantines, Dr. Oetker, Toyota, 3M, Eurosport, Ikea, L’Oreal, Peroni, Lenovo, Grolsch, Virgin, P&G, PEPSI, 7Up, Jack Daniels, McDonalds, Wedel, Fanta, Bayer, Beko, Orange, Milka, Coca-Cola, Haribo, Danone, WWF, Microsoft, Lay’s, Rimmel, Samsung, Unicef, Burger King, Mattel, H&M, Play, Tatra, Cheetos, Wolne Sady, Fixly, Ziaja, CD project – Cyberpunk Alienware CP77, OLX, Sizzer X Nike, Long4Lashes, Kampania Przeciw Homofobii, Pracuj.pl, PZU, KFC, PKO, Loteriada Seventh Generation, ING, Facebook, Pepsico and Nessi Sportswear; artists for whom we have made videoclips: Taco Hemingway, MIYO x TYMEK, Pezet, Saint Body, Pola Rise, Paula i Karol; and authors of film projects such as: “Kartka z Powstania” (a feature film in VR technology), “Recharge, Chopin - VR experience”, “The Night Herald”, “The Whale”, “Warszawa: Miasto Podzielone/ Warsaw: A City Divided”, “Dobre, eleganckie chłopaki”, “Mount Everest Ski Challenge”, “Listy do M.”.

We have been appreciated by:

Our most important awards include: Cannes Lions (Brown), Effie Awards (Grand Prix), Mindfield Film Festival Los Angeles (Winner), Award of Recognition (Winner), iab Mixx AWARDS 2016 (Gold, Brown), Golden Drum (Gold), Vimeo Staff Pick, KTR (Gold, Silver), Kreatura 2016 (Grand Prix), New York Film&TV Festival 2016 (Semi Finalist), Amsterdam Official Selection ARFF, Barcelona Official Selection, ARFF, Papaya Young Directors First Prize 2016, Papaya Young Directors First Prize 2015.





Tatra, Ogień, 2019



Warsaw Rising VR, 2018



PKO, Garaże, 2017

Locomotive[®]





Listerine, 2020

**www.milopost.com, +48 22 692 40 56,
Plac Dąbrowskiego 8/12, 00-056
Warsaw, contact: Ewa Paradowska,
ewa@milopost.com, +48 535 481 783,
established: 2016**

MIŁO POSTPRODUCTION

**#vfx #postproduction #grading
#online #advertising**



COMPANY'S BUSINESS

Our business profile and key strengths:

For more than five years, we have been engaged in top-level image postproduction, including offline and online editing, and color correction. We have the highest-quality equipment and an experienced team of specialists. Our studio is situated at the very heart of Warsaw.

Our objectives and development directions:

We are developing towards adapting to the needs of postproduction of short features, expecting that such projects will represent a half of our productions. We also want to continue supporting young creatives and share the knowledge gained, thereby contributing to the development of the whole industry.

Our remote work:

Each member of our staff is equipped with hardware they can take home, comprising

a full postproduction suite, a computer, two professional, calibrated monitors, and peripherals. For remote work purposes, we have full, secure access to the company's disc array via FTP. We also have hardware that enables us to do timeline-based live broadcasts, thanks to which the client can modify project changes and submit comments to us on a current basis.

Our infrastructure:

We operate from a modern, spacious office at the heart of Warsaw. We have offline and online editing stations, a 3D section, a color correction room based in the DaVinci system, a room for pre-release reviews with clients, and a conference room.

What sets us apart from competition:

Our distinctive features are openness to unconventional solutions, quick service, and a good, versatile and experienced team.



Listerine, 2020





Vistula, 2020

EXPERIENCE

Our experience and most interesting completed projects:

We are a studio operating in the market for almost 5 years. During the period, we have completed numerous projects, mainly commercials and music videos, but we are equally will to engage in work on feature films and student shorts. We are a small team, but with great experience in the advertising and film industry.

We have been trusted by:

We have worked with Papaya Films, F25, 180 HeartBeats, Publicis, HighNoon, Saatchi&Saatchi, Makata, Lemon Film, Film Produkcja, Sputnik Studio, Graffiti Films, Heart & Brains, VNL, Propeller Film, and many others. We have completed commercial projects for Johnson&Johnson, L'Oreal, Samsung, Play, Orange, Toyota, Skoda, Porsche, LPP, Pepsi, Coca Cola, Lay's, mBank, Okocim, EB, 4F, Adidas, and many others.

We have completed numerous projects, mainly commercials and music videos, but we are equally will to engage in work on feature films and student shorts



Lody Kaktus, 2020



CROPP, 2018

**www.nanoframe.pl,
kontakt@nanoframe.pl, Franciszka
Hynka 10/6, 54-129 Wroclaw, contact:
Daniel Dudek, d.dudek@nanoframe.pl,
+48 793 116 222, established: 2013**



STUDIO NANOFRAME

#spotyTV #spotykinowe #animacja3d #animacja2d
#motiondesign #animacjeszkoleniowe
#animacjefarmaceutyczne #wizualizacjaproduktowe





COMPANY'S BUSINESS

Our business profile and key strengths:

We are a Lower Silesian postproduction studio specialized in creating 3D animations and professional visualization for marketing purposes. We create mainly commercial spots for TV, cinema and web campaigns. We help advertising agencies and production studios in creating effects. We also build full spots based of character animation and support big manufacturing companies in creating animations presenting their products for industry fairs and sales purposes.

Our objectives and development directions:

We want to continue helping manufacturing industry operators to prepare interesting material presenting the design, operation and functionality of their products, and to provide full service to advertising agencies in the field of 3D animation production. We are keen to en-

sure that our studio is considered as a trusted partner with whom it is worth working on a permanent basis. Our priority is customer service based on quick response and good rapport.

Our remote work:

In remote work, we software such as Skype, Google Hangouts, TeamViewer, Trello, and Google Docs. Nevertheless, we are eager to adjust to the client's work habits and structure, so as to ensure a comfortable relationship for all.

Our infrastructure:

Due to the pandemic, we have fully switched to remote work. Based on our own experience, we know we can carry out projects this way quickly and efficiently.

What sets us apart from competition:

We try to deliver projects for a reasonable price. We help clients to optimize project briefs and scenarios so as to meet the client's budget.



We have worked together on projects for F1, Mercedes, and many other global brands.

EXPERIENCE

Our experience and most interesting completed projects:

We have already completed more than 250 projects for more than 60 different clients. We serve more than 20 advertising agencies around the world on a permanent basis. We have carried out projects for brands such as Audi, F1, Tesco, Da Grasso, GDELS, PKP, or UTK. We can work effectively with big brands.

Our partnering with foreign clients:

We partner with Dubai-based Verge Vision agency. We help them creating 3D animations and motion design elements. We have worked together on projects for F1, Mercedes, and many other global brands.

We have been trusted by:

Agencies: Lab360, NuOrder, BringMore Advertising, SpaceCampX, Pigeon, Verge, LemonSky, Ikona, Grupa13 i HMR; and brands such as Audi, Microsoft, Bols, Tesco, Samsung, Cersanit, UTK, Da Grasso, Wiśniowski, Bekuplast, Oleofarm, PKP, F1, Mercedes, ENBD, GDELS, or Renault.



NANOFRAME



**www.newwavefilm.pl/en,
biuro@newwavefilm.pl,
Belwederska 20/22, 00-762 Warsaw,
contact: Mateusz Budnik,
mateusz@newwavefilm.pl,
+48 502 308 400, established: 2014**

NEW WAVE FILM

**#colorgrading #VFX #HDR
#ACES #Legiony**



The Legions, 2019



25 Years of Innocence, 2020

COMPANY'S BUSINESS

Our business profile and key strengths:

We offer full-service professional image post-production: from the preproduction process and cooperation on film sets (DI, supervising VFX scenes), to offline and online editing, color correction, special and 3D effects, to preparation of release files (including DCP) and long-term archiving (LTO). At all those stages, our services meet the clients' stringent requirements for security of the material entrusted to us. We specialize in color correction, employ two experienced colorists on a permanent basis, who successfully execute projects for the most uncompromising producers, DPs and directors. Every new project is an opportunity for us to create the highest-quality images.

Our objectives and development directions:

After years of intensive work for the Polish film industry, the time has come for international projects. We are already working for several foreign clients, so we know that we are ready to deliver full service image postproduction and collaborate with other postproduction studios in more complex projects. Postproduction is our passion, so we always keep abreast of the development of new technologies. Currently, we are enhancing our knowledge and experience in HDR image delivery.

Our remote work:

We usually work in remote mode in the acceptance phase. We always work in coordination with the producer, e.g. posting footage on a private Vimeo showcase or sending compressed files. Our capabilities include also remote color correction through Black Magic DaVinci Resolve sessions using VPN connection with MKA and using Copra software (Dailies & Preview System). For remote work, we invite creatives to use the convenient application Frankie or, if a larger project so requires, we employ solutions such as Frame.io.

Our infrastructure:

New Wave Film Studio studio is situated in Warsaw's district of Mokotów, nearby the Royal Baths Park and the Documentary and Feature Film Studios. We have a cinema room for color correction with a 3.5m wide screen, HDR FSI XM311K reference monitor, Barco projector, and Meyer reference sound system. In addition, our facilities include five rooms for offline editing with Avid MC editing stations (with shared storage capability), a room with an Avid MC station for offline editing assistant, TV color correction room with HDR EIZO CG3145 reference monitor, FHD SDR FSI CM250 TV color correction room, two server rooms, a separate room for online and offline assistants, a meeting room with a terrace and kitchen, and numerous parking spaces.



Valley of the Gods, 2019



No Panic, With a Hint of Hysteria, 2016

What sets us apart from competition:

As the only family run postproduction studio in the country, we do our daily work in a unique, positive atmosphere. We draw knowledge and energy from our long-standing experience and industry relations we have built over many years. We are guided by the principle that everything in a film is to serve storytelling, including technology itself. This is why we strive to adjust our operation cycle to the work of creatives and producers, so as to ensure maximum comfort and security for all. The studio is, first and foremost, people. We believe that in a stress-free climate we create every project can flourish. We successfully postproduce films, TV

programmes, series for TV stations and streaming services. We also help young creatives, including students of the Faculty of Radio and Television, University of Silesia, in many ambitious VR, documentary and 3D projects. We invest in knowledge and use the latest, proven technological solutions. Owing to high-performance computers and disc arrays in the Fibre Channel 16Gb/s environment and the StorNext system, we stand out for high speed and flexibility of operation. We can carry on work on the same project on three color grading suites at the same time. Firewall-protected fast broadband allows us to deliver content securely and efficiently to any place in the world.

EXPERIENCE

Our experience and most interesting completed projects:

Color correction and media management in film projects and series are at the core of our business. We also work with VFX artists on a daily basis. We are proud of our experience gained on many fascinating projects, such as the feature film Valley of Gods (dir. Lech Majewski), for which we have prepared VFX; film 25 Years of Innocence. The Case of Tomek Komenda (dir. Jan Holoubek) with our full-service postproduction (from the preparation of dailies to VFX and mastering/deliveries); documentary film Struggle: The Life and Lost Art of Szukalski (dir. Irek Dobrowolski), produced for Netflix, on which we worked in the preproduction phase; short film On the Road (dir. Bartosz Nowacki), nominated for the Best Foreign Film award at the LA Shorts International Film Festival 2017, winner of the audience award in San Francisco (at the Another Hole in the Head Genre Film Festival 2017) and the main prize at the California International Shorts Festival 2017 and the Los Angeles Independent Film Festival Awards 2017 – our work on the project included media management, conforming, color correction, VFX, finishing, mastering /deliveries; feature film The Legions (dir. Dariusz Gajewski), for which we did complete postproduction in ACES, producing about 350 effects shots in total, including shots with multiplication of characters, battle scenes, set extension, train scenes created in 3D, and a spectacular explosion of a bridge in 3D; short feature film No Panic, With a Hint of Hysteria (dir. Tomasz Szafranski), where we were responsible for camera tests, back-up, media management, conforming, color correction, finishing and

mastering /deliveries; feature film Squadron 303 (dir. Denis Delic), where our scope of work included DI, media management, conforming, color correction, finishing, mastering/deliveries (DCP), and LTO archiving.

Our partnering with foreign clients:

We are now working for an international film producer on the postproduction of two seasons of a series being produced for the AXN television channel. We are also at the postproduction stage of work on a series for Netflix on a full-service basis: back-up, on-set supervision of VFX scenes, offline editing, color correction, online editing, to final files delivery.

We have been trusted by:

In feature and documentary projects, we had and have the pleasure of working for many TV channels and stations, such as Netflix, TVP, TVN, Canal+, Polsat, or AXN. The film and series producers who have trusted us include Endemol Shine and Warner Bros. We have also created color correction for many commercials for international brands and manufacturers, such as: BMW, Coca Cola, Samsung, KFC, Pilsner Urquell, Carlsberg, Orlen, Unilever, Lotos, T-Mobile, Orange, or Leroy Merlin.

We have been appreciated:

Our success is building from scratch a full-service postproduction studio employing professionals with great passion and technical knowledge. Within a few years, we turned a small room for color correction, arranged in a garage-like setting, into an efficient and quickly growing professional image postproduction studio – and we do not intend to stop.



**omimediahouse.com,
office@omimediahouse.com,
Pomorska 55/17A, 50-217 Wrocław,
contact: Mirek Kaczyński,
mirek@omimediahouse.com,
+48 696 046 678, established: 2015**

**#VFX #advertising #coproduction
#3danimation #creativeagency**

**OMI
MEDIA
HOUSE**



Fifi Star Wars, OMI 2019



SmartBee Club, brandheroes, 2019



Fibaro, CO Sensor, 2018

COMPANY'S BUSINESS

Our business profile and key strengths:

We're a combination of creative agency and production house based in Wrocław, Poland. We create, design, animate, produce, and take care of everything.

Our moms told us not to sit in front of our PCs for too long. But we did. With our highest 3D skills, we're able to make whatever our clients want us to. Just like magicians!

Our objectives and development directions:

We're evolving in every single project. By presenting a whole new dimension for clients' imagination, our skills must be expanding constantly. We don't want to close ourselves to just one field. Using different tools let us polish every brand we work on. Even the tiniest detail has to shine like hood of a new Porsche.

Our remote work:

We've switched to the hybrid model.

What sets us apart from competition:

We're proud of our approach to the clients. We believe no good project comes without proper communication. That means maybe we won't agree with everything a client suggests. But we listen, process, and come up with the best ideas possible. We feel all the feels.

We have an awesome team as well! It's like an inspiration mine. Some of us live on the internet, some prefer a walk in the wild. We appreciate being different!

EXPERIENCE

Our experience and most interesting completed projects:

The beginnings of OMI date back to 2009 and the birth of a 3D graphics and visual effects studio. We quickly understood how we want to implement our clients' objectives through visual forms. Meantime, our team was joined by specialists in 2D and 3D graphics, film production and customer service. Since 2015, we have been operating as a combination of a creative agency and a production house. In our team, we deliver creations refined to the last detail. We are happy creating unique visions that benefit the client.



Beyond.pl, 2019

Our partnering with foreign clients:

We're working with polish as well as international clients. Almost all of the continents included.



We have been trusted by:

Blum, Skanska, Oponeo, VW, Travelplanet.pl, FIBARO, NICE, Juice, LendOn, Eiffage and much more.

We have been appreciated:

We're a winner of Cannes Corporate Media & TV Award – Gold Winner in Integrated Communication; Muse Creative Awards – Platinum Winner in Corporate Image; VEGA Digital Awards – Canopus Winner in Online Video and in Directing; VEGA Digital Awards – Canopus Winner in Online Video and in Editing; VEGA Digital Awards – Centauri Winner in Online Video and in Technology / Science.

**We're as multitaskable
as every millennial should be.**



Oponeo.pl, TVC, 2019



**www.orkafilm.pl,
+48 22 641 56 20, Bukowińska 22/3B,
02-703 Warsaw, contact:
Magdalena Zimecka z.zimecka@orkafilm.pl,
Katarzyna Kozłowska
k.kozłowska@orkafilm.pl,
Olga Słowiakowska
o.słowiakowska@orkafilm.pl,
+48 506 013 423, established: 1996**

ORKA POSTPRODUCTION STUDIO



Mr. Jones, 2019

#VFXPoland #CGI #cash_rebates
#Canal+_series #Netflix_partner



COMPANY'S BUSINESS

Our business profile and key strengths:

We are known mainly for VFX services and postproduction of feature films. Our portfolio comprises more than 100 feature-length films. Since 1996, we have been steadily adjusting our mode of operation and the technology employed to world trends, owing to which we provide creative services to platforms such as Netflix, HBO, or Canal+. We work in the highest resolutions (4K, UHD) and the HDR and SDR technologies. We offer a full range of postproduction services. We deliver complex VFX shots for international coproductions, high-budget foreign features and artistic cinema. In addition to films, series and commercials, our portfolio includes immersive experience projects, cinematics, digital content, graphic design, and social campaigns. We boast more than 150 awards. We have been ranked the Postproduction Studio of the Year in the KTR Competition. Our strong suit is flexibility combined with openness to unconventional solutions, and our organizational culture is best described by three values: respect, passion and fun.

Our objectives and development directions:

Our objective is to work on international premium projects. We are a trusted partner for using cash rebates for postproduction. We want to become a platform linking all countries of the world with the Polish system of tax incentives for film production. We are planning to systematically adapt our technological solutions and work style to leading

world standards. We have set up a production team dedicated to international relations and want to continue developing it.

Our remote work:

We work remotely on projects from around the world. Our project pipeline is based on Shotgun software. Distance and adverse external circumstances do not affect our performance. We deliver high-tech VFX for partners in different continents and time zones on a daily basis. Our remote connections are encrypted. This applies not only to VPNs but also to video workspace sharing. We are also offering the remote color grading service and are able to remotely supervise the shooting process, offering remote on-set supervision.

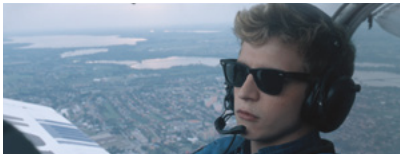
Our infrastructure:

Our studio spans a floor area of 1000m², accommodating a cinema room with a color correction suite, color correction on HDR/SDR displays, three rooms with DaVinci Resolve suites, two online rooms with Flame suites, five editing rooms with Avid/After Effects, DI/QC, Ingest 24h/7 suites, backup/archive, render farm (equipped with 48 nodes and 1200 rendering cores), workroom for several dozen graphic designers, equipped with state-of-the-art hardware and software (Nuke, After Effects, Houdini, 3DS Max, Maya, Blender, etc.), sound studio Cafe Ole, lobby integrated with a cafe, conference room, lounge area and terrace, kitchen and bistro, production department rooms and executive staff offices.

What sets us apart from competition:



We are a financially stable partner experienced in working both on the Polish and foreign markets. Our studio is composed of a large, permanent team of artists, supervisors and producers. We rely mainly on in-house specialists, owing to which we can guarantee security and confidentiality for our clients and partners. We focus on technologically advanced image production and postproduction processes in line with the requirements of platforms such as Netflix, HBO and Canal+.



Polot, 2020



Dezertor, 2020

EXPERIENCE

Our experience and most interesting completed projects:

Every year, we produce over a dozen feature films and about three hundred commercials. Our priorities are VFX productions under the cash rebates scheme, VFX series and feature films. Currently, we are working on WarHunt (2021, dir. Mauro Borrelli). Recently, we have worked, among others, on titles such as: The Turncoat (dir. Florian Gallenberger, Oscar winner, 2020), The Whaler Boy (dir. P. Yuryev, 2020, winner of the Venice Days Award at the 77th Venice Film Festival), Numbers (dir. O. Sentsov, 2020), Gullregn (dir. R. Bragason, 2020), Warning (dir. A. Alexander, 2020), Magnesium (dir. M. Bochniak, 2020), Black Mill (dir. M. Palej, 2020), Erotica 2022 (Netflix, 2020), The King (dir. Jan Matuszyński, Canal+ series, 2020), Polot (dir. M. Wnuk, 2020), Little Death (Canal+ series, dir. J. Machulski, 2020), Rambo: Last Blood (dir. A. Grunberg 2019), Mr. Jones (dir. A. Holland, 2019). We are also very proud of working on the immersive experience project Yugen (2018) directed by Martha Fiennes. We are also active as a coproducer and production partner, organizing and supervising film sets.

Our partnering with foreign clients:

Partnering with foreign clients is our business priority and therefore we have much experience in this area. Recent examples of such partnership include services for the German film The Turncoat directed by Florian Gallenberger, Oscar winner. It is one of the first foreign productions to have benefitted from the Polish incentives for filmmakers, i.e. the cash rebates system. We were responsible for image postproduction, color correction and VFX. We delivered a hundred technically advanced effects shots. Some of long list of foreign productions, we were working on:

Mosquito State (dir. J.P. Rymysza, 2020, Poland/USA), Knives and Skin (dir. J. Reeder, 2019, USA), Dreaming Grand Avenue (dir. H. Schulze, 2019, USA), Squadron 303. A True Story (dir. Denis Delić, 2018, Poland/United Kingdom), Pity (dir. B. Makridis, 2018, Greece/Poland), La Barracuda (dir. J. Cortlund, J. Halperin, 2017, USA/Poland), „Karbala (dir. K. Łukaszewicz, 2015, Poland/Bulgaria).

We have been trusted by:

The foreign productions and coproductions listed above come mostly from the years 2019/2020. For a full list of our coproductions and production please see the filmpolski.pl website. To mention just a few Polish films and series, both feature and documentary, produced in prior years, we can refer to productions such as 7 Emotions (dir. M. Koterski, 2018), A Cat with a Dog (dir. J. Kondratiuk, 2018), Amok (dir. K. Adamik, 2017), The Man with the Magic Box (dir. B. Kox, 2017), Warsaw Uprising (dir. J. Komasa, 2014) or 80 Million (dir. W. Krzystek, 2011). We have also produced commercials for foreign clients such as Radox (UK), Lux Valentina (India), Djarum (Philippines), or Energy Saving (Saudi Arabia), and for such international brands as Huawei, McDonald's, Samsung, Nestle, Porsche, Danone, Nescafe, Garnier, Ballantines, Volkswagen, Ecco, L'Oreal.

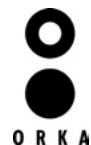
We have been appreciated:

We have won the Eagle Award for best film with Manhunt, PISF Awards for digital restoration and colorization of the film Warsaw Uprising, GreenBox Award in the feature film category for best digital set design in a feature film for the film The Man with the Magic Box, the Main Award at the BlueBox Festival for the film Warsaw Uprising, Distinction at the 20th Independent Creation Competition in the Animation category for Teddy Drop Ear Trailer, KTR Grand Prix for Best

Postproduction Studio in Poland, KTR Award for best color correction in the Tyskie commercial, Golden Reel Award from Motion Pictures Sound Editors and Nomination for the ANIMAGO Award for Best Short Animation. Also, a lot of awards won our animation „Ta Cholerna Niedziela“ (2014, P.Kotyński).



The King, 2020



**www.platige.com, +48 22 844 64 74,
Racławicka 99A, 02-634 Warsaw,
contact: marketing@platige.com,
established: 1997**



The Witcher, 2019

**PLATIGE
IMAGE**

**#VFX #game_cinematics #3D_animation
#postproduction #CGI**





Reserved, #CiaoKendall, 2019

COMPANY'S BUSINESS

Our business profile and key strengths:

We specialize in creating computer graphics, 3D animations, and digital visual effects. Our core business consists of animation services for commercial purposes and for film and television productions. We are also developing a broadcasting department, which can broadcast events from around the world at top quality standards in collaboration with international partners such as Spidercam or VizRT. Our strong suit is an experienced, competent and creative team plus extensive technological facilities which allows us to create productions for the biggest global brands.

Our objectives and development directions:

We follow trends and try to keep abreast of all available technological solutions. In the future, we are planning to employ cutting-edge technologies in animation creation, film and series postproduction, and visual techniques used in television and event productions. Additionally, we are working on our own studio IP.

Our remote work:

We would prefer not to share details.

Our infrastructure:

Our studio includes an editing room (software: Avid x3), grading, color correction (software: DaVinci Resolve), Machine Room (software: full

Adobe package, DaVinci Resolve, Clipster), Online (software: Autodesk Flame x3), sound studio (software: Pro Tools HD), DI/Digital Intermediate (software: DaVinci Resolve, Clipster), Render Farm (HPC Rendering CPU/GPU Cluster supporting Maya, Houdini, Arnold, Mantra, RedShift), Motion Capture studio and 3D scanner.

What sets us apart from competition:

During 20 years, our company has grown from a small postproduction studio employing a few people to become an international firm with an almost three hundred team of employees and contributors, leading Polish and European creatives, artists, and producers. From the very inception of the company, our team has not only been developing its artistic and production competencies but has also been looking for opportunities to engage in is in projects that go beyond the creative industry. Irrespective of whether the project we engage in is in the domain of entertainment, education, film, advertising or science, we always rely on four pillars – culture and storytelling, and technology with the production and distribution possibilities it provides. In implementing projects, owing to an open approach to combining creative competencies, culture and new technologies, we have managed to build a prominent talent network that becomes the foundation for creative business development today.

EXPERIENCE

Our experience and most interesting completed projects:

We author and create our own films and productions for the cinema and television, but we also operate as producers and coproducers. Our portfolio includes feature-length films, animated and short films, series, and opening titles for them. In many acclaimed productions of recent years, we were involved in postproduction or creation of visual effects, e.g. providing effects shots (VFX) for The Witcher series (Netflix, 2020), production of the animated short film Fish Night, an episode of the film anthology Love, Death & Robots (Netflix, 2019), production and postproduction of two episodes of the animated series Apex Legends: Stories from the Outlands (EA Games, 2019-2020), production of an animated prologue made using a painting technique for the purposes of Warner Bros' Wonder Woman (2017), production and development of effects shots (VFX) for the short film Ambition (European Space Agency, 2016), or production and development of the short film series Allegro: Polish Legends (Allegro, 2015-2017).

Our partnering with foreign clients:

We partner with many foreign clients, providing preproduction, production, and postproduction services for them. The experience gained over 20 years of activity has enabled us to implement solutions that work in the international markets. In the studio, we run several projects at the same time, and an appropriate pipeline system allows us to switch smoothly between productions. We devoted six months to work on The Witcher. It was an intensive and demanding period, but we managed to deliver everything on time (and sometimes even ahead of schedule). The effects

created by our studio appeared in every episode of the series. While creating them started as early as the preproduction stage, most works could not be carried out until the shooting of actor scenes was completed. The strict release deadline meant that the team had, on average, three weeks to complete a single episode, but some scenes from subsequent chapters had to be developed earlier, as they were selected for presenting in the trailer. On this occasion, we developed new solutions that facilitated and accelerated the production process. Owing to the commitment of the pipeline department, we fully automated file processing, which means that every received file is immediately cataloged and converted into appropriate formats.

We have been trusted by:

Warner Bros., Netflix, BBC, History Channel, Discovery Channel, HBO, Canal +, Ubisoft, SEGA, Sony, Microsoft Studios, Activision, CD Projekt Red, 11 bit Studios, Smilegate, Deepsilver, Techland, KONAMI, Publicis, Ogilvy, DDB, Leo Burnett, Saatchi & Saatchi, Grey, UEFA, ESA, Global Forum, Samsung, Audi, P&G, Nestle, LEGO, H&M, Ikea, Coca Cola, Jeronimo Martins, Orange, T-Mobile, Reserved, Citizen 4.

We have been appreciated:

During 20 years in business, we have received more than 200 awards and distinctions, such as BAFTA, EFA, Goya award, SIGGRAPH festival awards, and Oscar nominations, the Golden Palm at the Cannes Film Festival and the Golden Lion at the Venice Film Festival. In addition, we have received a nomination for Emmy, seven awards at the Animago Award & Conference, for nominations from the VES Visual Effects Society, and the CLIO Award, ADC*E, London International Awards Golder Trailers Awards, and Pixar's.





Ambition, 2014

We author and create our own films and productions for the cinema and television, but we also operate as producers and coproducers



Find That Ferrari Feeling, 2019



Babybel Join The Goodness, 2020



**www.postnovation.com, +48 532 686 092,
Chełmska 19/21 p. 519, Warsaw,
kujda@postnovation.com, contact:
Adrian Kujda, kujda@postnovation.com,
+48 666 596 607, established: 2020**



POSTNOVATION

**#coordination #consulting
#optimization #feature #series**



COMPANY'S BUSINESS

Our business profile and key strengths:

We have created a professional postproduction coordination service. Being aware of the challenges, we make sure that postproduction is as comfortable as possible. We are patient through explaining, advising, and exact while taking care of every detail. We form a well-coordinated team of professionals who, by exchanging knowledge, are not afraid of any challenge. Thanks to the effective division of labor, we are as responsive as possible and work more efficiently than a typical postproduction coordinator. We know the specifics and dynamics of film production, we own technological facilities and we are simply passionate about postproduction.

Our objectives and development directions:

Our goal is to create the ideal workflow for postproduction works in European markets. We take part in the development of a platform for effective postproduction management.

Our remote work:

Most of our work is done remotely. As part of our services, we offer several interactive solutions such as modern schedule, specifications, postproduction graphs. We adjust the tools individually to the project.

Our infrastructure:

By setting new standards for postproduction coordination, we own technological facilities that enable quick previewing, preparation of review versions, etc. Our office is located in the area of the Documentary and Feature Film Studio in Warsaw. We invite you for a delicious coffee!

What sets us apart from competition:

We are a team of specialists who, by cooperating and combining experience, will cope with any challenge. Additionally, we have technological facilities.





EXPERIENCE

Our experience and most interesting completed projects:

Before joining forces, during our freelance career, we coordinated postproduction and produced visual effects for many projects. We have worked several times on Netflix, Canal+, HBO productions, as well as on feature films awarded at festivals.

Our partnering with foreign clients:

We collaborated on projects implemented by Netflix (1983, The Woods, All My Friends Are Dead), thanks to which we have experience in effective communication with a foreign producer.

We have been trusted by:

Netflix, CANAL+, HBO, Aurum Film, Endemol Shine, Telemark, Akson Studio, TVP, and many more.

We have been appreciated by:

So far there are no significant awards in the field of postproduction coordination, but we will take part in competition when such awards are established :)



POSTNOVATION

**We have worked several times on
Netflix, Canal+, HBO productions,
as well as on feature films awarded
at festivals**



**www.televisor.pl,
postproduction@televisor.pl,
+48 22 842 69 77, Okrężna 8, 02-916
Warsaw, contact: Michał Truskowski,
michal.truskowski@televisor.pl,
+48 501 505 046, established: 2007**



T-Mobile, 2019

TELEVISOR

**#postproduction #animation
#vfx #3D #2D**



COMPANY'S BUSINESS

Our business profile and key strengths:

For a dozen or so years, we have been one of the bright points on the Polish postproduction map. We were awarded the title of Postproduction Studio of the Year two times (in 2016 and 2018). We follow the latest trends and implement state-of-the-art solutions as soon as possible, owing to which we can see results and respond immediately, honing all details to perfection. We are enthusiasts of design and technology. Our clients appreciate not only the talent of our artists and technological skills of the studio but also our positive attitude and good communication. We are trying to provide all our associates with a friendly environment for working in a small, interdisciplinary team. Our portfolio comprises thousands of commercials, most of them involving advanced postproduction, music videos, and visual effects. Our strengths are motion design, character animation and VFX. We go for the most talented people and best freelancers in the world, whom we select on a case-by-case basis considering the profile of the project concerned.

Our objectives and development directions:

Our main objective is to maintain a leading position in the Polish market, expand the portfolio by acquiring foreign clients, and continue development towards new technologies and systems for work optimization.



Rower Robsona, 2018

Our remote work:

Each of our projects is coordinated through Shotgun software. We use Slack for communication, and for conferencing with use Zoom and Microsoft Teams. Editing is also performed online.

Our infrastructure:

We have color correction hardware (Resolve + Dolby Monitor), four comfortable presentation rooms, two conference rooms, Central Storage, and GPU Rendering.

What sets us apart from competition:

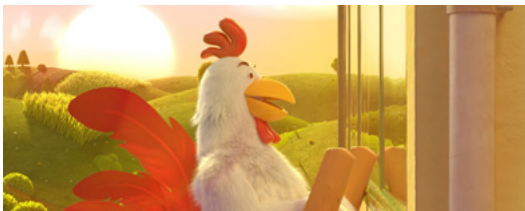
We focus mainly on quality and the highest work standards. We collaborate on a permanent basis with best 3D artists, art directors, and experienced supervisors and producers, who co-create projects in the studio and oversee each stage of work. In more complex projects, we are supported by leading creatives from around the world. We are flexible to our approach to the project, we like challenges and technological solutions.



Jetlagz Roppongi Boys, 2017



Huawei, 2019



Patelinka Kurczaki, 2020

EXPERIENCE

Our experience and most interesting completed projects:

For the needs of the worldwide Huawei P30 launch campaign, we created the animation from the borderline of science-fiction, presenting the name of the model and its main features through the elastic membrane. We used the rules of physics, properties of fabrics and materials, mixing them and creating non-obvious reality in the image this way. For this project,

we engaged the most talented artists from all over the world. For T-mobile, we had to create an airplane model that physically wasn't on the film set, and our task was to compose it into the footage. An enormous significance was the preproduction, thanks to which we were able to avoid complications in the later stages of the project. The final effect was very realistic and exciting. Next, we realized a music video for the track "Roppongi Boys" JETLAGZ in the 3D environment with the use of motion capture technology. Thanks to the talent of the director and the main creator of the clip, as well as, capabilities of such software as cinema 4D and Marvelous Designer, we took it to the next level of viewing a costume as a matter. The work tells about the structure of the fabric. Material and its characteristics served us to determine the nature of the character in the changing frames and worlds. An alluring realization for us was also a short animated film "The Robson's Bike" made for the needs of the social campaign of the National Traffic Department "Have you been drinking? Don't cycle!". We were responsible for drawing key visual concepts of the story, direction, and 2D animation. Concepts were designed in Adobe Illustrator, and the animation created in Adobe After Effects, Toon Boom Harmony, and Cinema 4D.

Our partnering with foreign clients:

We work on a regular basis with clients from Eastern and Far Eastern markets. We have also worked with clients from Mexico, Switzerland and Ireland. Our projects include Petelinka intended for the Russian market, which we decided to take on owing to the animation form we like the best – styling animal characters that behave and dress like people while preserving

their animal look and way of moving. In the project, we were responsible for the visual side, directing, concepts and the design of characters and set design, rig, animation, grooming, and composition. The whole was produced with the use of advanced technology and graphics software such as C4D, Redshift, Maya, or Ae.

We have been trusted by:

Production houses Papaya Films, Opus Film, Film Produkcja i Dobro, and advertising agencies DDB, BBDO, VML, 2012 Agency and PZL.

We have been appreciated:

We have received the title of Studio of the Year in the KTR competition in 2018 and 2016, the most important distinction in the Polish advertising market. Our music video Roppongi Boys won the main prize for best music video at the Bucharest Short Film Festival 2018, gold for Costume Design, silver for Motion Design and bronze for animation in the KTR competition, as well as many nominations in the Music Video category, e.g. in the Berlin Music Video Awards 2018 competition, Ciclope Berlin 2018, Austin Music Video Awards Texas 2018, CineFest Los Angeles 2019, or Around International Film Festival Barcelona 2018. The Robson's Bicycle project was awarded bronze for Animation and nomination in the Illustration in Motion category in the KTR competition and numerous nominations, e.g. from Best Short Film Festival Ontario 2018, Sunday Shorts Film Festival London 2018, Official Selection August 2018 SHORT to the Point Bucharest. The fashion film FaFa won the main award in the Innovations category at the La Fashion Film Festival Los Angeles 2018 and was included in the official selection at the CineFest Los Angeles 2018 festival.



**www.tps.com.pl, studio@tps.com.pl,
Królowej Marysieńki 86, 02-954 Warsaw,
contact: Maciej Pijanowski, macpij@tps.
com.pl, +48 888 040 353,
established: 1991**

**TPS
STUDIO**

**#postproduction #cgi #advertising
#motioncontrol #highspeedcameras**



COMPANY'S BUSINESS

Our business profile and key strengths:

We produce and post-produce commercials, TV programs, feature and documentary films, and internet spots, of which we have created and produced hundreds over the last twenty years. We carry out projects in the markets of virtually all of Europe, but also for customers in the United States and Russia. Our company is made up of a group of qualified professionals: graphic designers, computer animators, directors, screenwriters, operators and video editors. We have state of art digital photo equipment, high-speed cameras and modern optics. We work in our own sound stage, equipped with pioneering robotics, adapted to the visual effects and stereoscopic (3D) shots.

Our objectives and development directions:

Our main goal is to maintain stable and fruitful relations with our regular clients and to expand cooperation with contractors from Western Europe and the Middle East.

Our remote work:

Our company is fully adapted to work remotely during an ongoing virus threat. The procedures we have developed and use of appropriate tools to collaborate and work remotely, allow us to carry out projects without any disruptions and delays.

Our infrastructure:

We have a fully equipped, free-standing building with many offline studios (Avid, Final Cut), online (AE, EQ, Flame), color grading (DaVinci) and for digital restoration of old feature and animated films, a sound studio (ProTools), and a sound stage prepared for effect shots, tabletop (+ motion control machines / robots).

What sets us apart from competition:

We are characterized by the ability to provide full customer service. Under one roof, we provide services related to the production, post-production of image and sound, rental of photo equipment (including high-speed cameras and optics), advanced robotics for visual effect shots, and a sound stage.



EXPERIENCE

Our experience and most interesting completed projects:

Our completed projects in the field of production and postproduction can be counted in the thousands, and because our work is our passion, we consider all these projects to be interesting. Already in 2012, we implemented the technology of digital colorizing of films. We are pioneers in revitalizing films on a European scale. We processed a total of about 8,000 minutes of film material, mainly from 35 and 16 mm negative and master copies. We are also the authors of the unique FRAME2WAVE application, used to read the optical soundtrack from a frame-by-frame scan of a negative tone. We also constructed two 35mm negative scanners which were used successfully in our initial restorations.

Our cooperation with international clients:

We work with many international clients, such as: Gray Group, Saatchi & Saatchi, LeoBurnett, Procter & Gamble, Toyota, Volvo, GSK, Pfizer, AA Oceanic.

We have been appreciated:

We are appreciated by all regular customers. We won two Polish Film Institute awards for the digital restoration of works of Polish cinematography for 2011 and 2012. We were awarded four times at the Gdynia festival with special PFI awards for technological artistry. Our portfolio includes such projects as feature films ("Krzyżacy / Teutonic Knights", "Pociąg / Train", "Matka Joanna od aniołów / Mother Joan of Angels", "Popiół i diament / Ashes and Diamonds" and the most outstanding works of the Polish Film School and Lithuanian cinematography, seven of which were included in the screenings in Lincoln Center in NY organized by Martin Scorsese, as examples of successful restorations of Polish films in 2016), TV series (many projects under the Polska Cyfrowa program financed with EU support), animations (cartoons for children, experimental films) and documentaries (e.g. from World War II for museum workers or nature films from the early 1960s).



**We work in our own shooting stage
equipped with pioneer robotics for
the production of visual effects
and stereoscopic (3D) shooting**



**www.wfdif.pl, +48 22 851 10 23,
Chełmska 21, 00-724 Warsaw
(building 21), contact:
video@wfdif.com.pl, rental@wfdif.com.pl,
established: 1949**



Siedem uczuć, 2018

WFDIF POSTPRODUCTION DEPARTMENT

#mastering #digitalisation
#restoration #audiomix #VFX





Pięta pora roku, 2012

COMPANY'S BUSINESS

Our business profile and key strengths:

For more than 70 years, we have been in the documentary and feature filmmaking business. We are one of the largest film production center in Poland. We are using the Digital Intermediate technology which links the "old" film technology with modern computer techniques.

It gives us the possibility to work with film stock and digital footage as source material, which are being edited in consistent digital environment and its final product can end up in various fields of exploitation (from exposed film stock do DCP package in cinemas).

We have hardware for: digitization of source material from analogue and digital carriers in different formats, from negative and positive film stock, and real-time playing and recording of video in different speeds and resolutions from video recorders; preview of footage and checking edit decision lists; online editing based on a provided edit decision list and offline-edited footage; color correction of footage according to the output carrier on which the produced film will be distributed (35mm film, analogue and digital carriers, DVD); cleaning source material of image defects caused by dust, scratches, water marks, long storage in adverse conditions; restoration of archival film stock; adding film editing effects and animated titles; film master production in the form of film negative, in analogue or digital electronic form; producing promotional material for a film being produced; Television and cinema trailers for TV, Internet, cinema or DVD distribution.

Our objectives and development directions:

Our modern image and sound postproduction studios enable us to produce films at the highest world level, and state-of-the-art filming equipment, including ARRI Alexa LF Cameras, allows us to deliver the most technologically advanced film productions. We want to maintain the high standard of our services. We are also closely monitoring technological advancements and keep expanding and upgrading our hardware base so as to keep abreast with film standards and developments.

Our remote work:

We have the capability to work remotely to a limited extent. For this purpose, we use the VPN and access through remote consoles and dedicated applications, especially for technological operations the quality of which will not be affected by the absence of an operator in direct contact with the machine.

Our infrastructure:

Our studios are constantly developing their technological facilities and film infrastructure. At present, we have four AVID Media Composer editing rooms, two Adobe Premiere + After Effects editing rooms, two compositing and VFX Autodesk Flame stations, two 5.1 Pro-Tools editing rooms, a Dolby Digital recording studio, a synchronous effects studio, an image digitization studio (2x ARRISCAN XT), a sound digitization studio (MWA Spinner T, Perfectone, DASH, NAGRA), a reference projection room (RGB Barco laser projector, cinema sound system), and a data archiving station with a tape library (with a capacity of 2PB).

What sets us apart from competition:

We are an advanced technology center providing the complete image and sound post-production services. We have a film laboratory, one of few in Europe to process 35mm and 16mm footage, a Dolby Digital and THX certified sound postproduction studio, as well as image postproduction and restoration studios. In addition, we own production infrastructure (shooting stages, costume warehouses, production rooms, wardrobes, prop storages) which is used by hundreds of film crews every year.



Dziewczyna z szafy, 2012



Dziewczyna z szafy, 2012

EXPERIENCE

Our experience and most interesting completed projects:

We are a legendary institution, in which Polish films have been made for 70 years. The studios were established as center for the production of documentary films and the Polish Film Chronicle (PKF), but it soon became an important center also for feature films. Famous documentary films and hundreds of PKF newsreels have been produced at our Studios. It is here that the main trends in Polish documentary cinema were born and developed. Directors such as Andrzej Munk, Krzysztof Kieślowski, Jan Łomnicki, Tadeusz Makarczyński, Ludwik Perski, Maria Kwiatkowska, Władysław Ślesicki, Kazimierz Karabasz, Jerzy Hoffman, Edward Skórzewski, Marcel Łoziński, Paweł Kędzierski, Andrzej Brzozowski, Andrzej Titkow, or Irena Kamińska made their films here. Our shooting stages, laboratories and editing rooms are where famous works were produced by Andrzej Wajda, Jerzy Antczak, Krzysztof Zanussi, Krzysztof Kieślowski and Jerzy Hoffman. We are currently the largest film production center in Poland. Our productions include films such as 7 Emotions by Marek Koterski, Rose by Wojciech Smarzowski, The Eccentrics. The Sunny Side of the Street and Black Mercedes by Janusz Majewski, Little Rose by Jan Kidawa-Błoński, General Nil by Ryszard Bugajski, Karbala by Krzysztof Łukaszewicz, or Zieja by Robert Gliński. We are a place friendly debut filmmakers, and debut films produced by us win numerous awards worldwide. Among the more than a dozen debut films produced at WFDiF in recent years we can boast Agnieszka

Smoczyńska's *The Lure*, Bodo Kox's *The Girl from the Wardrobe*, Katarzyna Rosłaniec's *Mall Girls*, Michał Otiowski's *Jeziorak*, Beata Dziańowicz's *On the Run*, or Adam Sikora's *Outsider*. As coproducer, we also support scores of film productions, including debut films, which enjoy great box office and artistic success. We also pursue many other activities aimed to preserve the heritage of Polish film, digitizing and renewing Polish film classics and making them available to the public. As originator and producer, we also deliver our own audio-visual formats, including a cycle of film adaptations of contemporary Polish drama *Teatroteka* and a series of unique educational films *History in Revived Pictures*, reviving famous historical paintings.

We have been trusted by:

Papaya, Next Film, Studio Produkcyjne Orka, Telewizja Polska, Kino Świat, Monolith Films.

We have been appreciated:

We have won awards and distinctions for our productions at numerous Polish and foreign festivals, including Sundance Film Festival (USA), Polish Feature Film Festival, Polish Film Awards, Nashville Film Festival (USA), Fantasia International Film Festival (Canada), WorldFest Independent Film Festival (USA), Fantasporto fantasy/science-fiction international film festival (Portugal), Tadeusz Szymków Film Acting Festival, International Festival of Independent Cinema Off Camera, "The Youth and Film" Koszalin Festival of Film Debuts, Tarnów Film Award, Rome Independent Film Festival (Italy), EuropaCinema International Film Festival (Italy), Muestra Internacional De Cine (Dominican Republic).



**www.vimeo.com/studioxantus,
Lotników 1, 02-668 Warsaw, contact:
Magdalena Garska, magda@xantus.pl,
+48 604 588 172, established: 2012**



eObuwie, 2020

XANTUS
TV

**#animation3d #advertising #characteranimation
#simulation3d #postproduction**



COMPANY'S BUSINESS

Our business profile and key strengths:

We are a full-service studio offering complete postproduction, from editing, color correction, online and 3D, to emission files. We have an excellent, highly experienced 3D animation team, excellent supervisors and producers who will guide the client even through the most difficult project.

Our remote work:

We implement projects remotely with clients in Poland and abroad. We are supported by Shotgun software for project coordination and tools such as Zoom, Skype or Whatsup for communication. We also perform remote color correction working with creatives on Resolve in real time.

Our infrastructure:

We have two editing rooms, a cinema (DaVinci Resolve), online presentation rooms, a conference room and a lobby, all in the quiet and green environment of Warsaw's Mokotów district.

What sets us apart from competition:

We are an experienced team for whom nothing is impossible.



4F, 2019



Dr Beckmann, 2019

We are well prepared for remote work and are good at it



Fantasia, 2019

EXPERIENCE

Our partnering with foreign clients:

We work with numerous foreign clients and creative professionals. Recently, we have implemented a project for the Lay's brand with Bites studio and director Ronald Koetzier, who did not leave his home in the Netherlands throughout the preparation, shooting and postproduction process. The spot was produced under lockdown, completely remotely. Another of our recent projects involved 3D animations for the German brand Dr. Beckmann. We also have clients from Vietnam and Russia. We are well prepared for remote work and are good at it.

We have been trusted by:

We work with brands such as T-Mobile, Plus, Huawei, McDonald's, Maxpex, VW, Polpharma, PGE, Unilever, Sanofi, Red Bull, Fortuna, Samsung, BNP, PKO, Allegro, Empik, Onet, 4F, Skoda, and Decathlon.

XANTUS





Pannattoni, 2020



House, 2018



CASH REBATE IN POLAND



30% Cash Rebate Now in Poland. Are you in?

From February 2019 Poland offers 30% cash rebate on qualified Polish spending in film production. The system is operated by the Polish Film Institute. The support covers national and international co-productions of full-length featured, animated and documentary films as well as series and services provided for foreign productions. Your production can count on a 30 % refund if the result of the qualification test is positive and you spend a certain amount of money on producing the film in Poland.

The qualification test evaluates:

- the use of the Polish or European cultural heritage in a production
- the number of shooting or postproduction days in Poland
- the use of locations and film infrastructure
- as well as the participation of Polish artists and crews.

Your project must earn at least 51% of the points available to be able to claim the refund.

The minimum spending thresholds depend on the type of production.

The costs eligible for a refund include expenses related to:

- the production and its preparation
- rental of equipment and purchase of services
- as well as payment of fees and remuneration for filmmakers and crew.

The costs should be incurred in Poland and services should be purchased from Polish companies.

The maximum support for one project is PLN 15 million, i.e. over EUR 3.3, and for one beneficiary PLN 20 million per year, i.e. almost EUR 4.5 million.

To apply for a refund you will have to have a Polish partner or a registered office or a branch in Poland. The Applicants shall have in their credit a production that has been released for theatrical, television or festival distribution. If you do not have such experience, you must employ a person who does.

The application has to include, among other things, a coproduction agreement or an audiovisual service agreement, a script and documents confirming that 75 % of the entire budget for the production has already been collected.

The Polish Film Institute accepts applications throughout the year until the pool of funds is depleted. Every year, 10% of the annual incentive budget is reserved for animated productions.

The PFI processes applications within a maximum of 28 days, the next 28 days or even up to 3 months is the time needed to conclude an agreement between the Applicant and PFI. On the basis of the contract the Institute transfers the allocated amount to the escrow account. The money remains in the account until the supported work is completed and the report is submitted. The Institute has 90 days to verify your report. After positive verification of the report, the Applicant may withdraw funds from the account.



| | Type of production | Minimum runtime | Spend to be exceeded (PLN) |
|----------------------------|--------------------|------------------------------------|---|
| Feature Film | co-production | 70 min. | 2 500 000 (in 2019) 3 000 000 (in 2020) 4 000 000 (from 2021) |
| | service | | 1 000 000 |
| Series | co-production | 40 min./episode | 1 000 000/episode |
| | service | | 1 000 000/season |
| Documentary feature | co-production | 40 min. | 300 000 |
| | service | | 300 000 |
| Documentary series | co-production | 150 min./season | 1 000 000/season |
| | service | | 300 000/season |
| Animated feature | co-production | 60 min. | 1 000 000 |
| | service | | 500 000 |
| Animated series | co-production | 50 min./ 10 episodes/ season | 1 000 000/season |
| | service | | 500 000/season |

The criteria for the minimum planned runtime of audiovisual works and exceeding the value of Polish eligible costs is defined in the table above.

Contact details:

incentives@pisf.pl

WWW.PISF.PL/EN →

Person responsible:

kamila.morgisz@pisf.pl

tel. (+48) 22 102 64 42



POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE



POLISH FILM INSTITUTIONS

There are many organizations related to the audiovisual market in Poland. We present a few of them to help you learn more about postproduction and film production in Poland

The Editing and Postproduction Guild (GMP)

is a modern trade union that brings together professionals working in all professions related to film and television postproduction. The guild was established on the initiative of the Polish Association of Editors in order to ensure the highest level of Polish audiovisual productions. It aims to achieve this by developing a system of good practices in relations with employers, ensuring working conditions enabling the use of individual potential, creating opportunities to deepen knowledge and improve professional qualifications. The main goal of the GMP is to build the unity of the environment and to protect professional rights and interests. The Guild is ready to support Polish and foreign producers with personnel and organizational consultancy regarding individual postproduction departments.

WWW.GILDIAGMP.ORG.PL →



Polish Producers Alliance (KIPA) is a chamber of commerce for the audiovisual market in Poland, uniting over 140 companies specializing in film, TV and advertising production. For 20 years it has been actively supporting development and integration of the Polish audiovisual industry, representing the industry's interests towards the government administration and key market partners. It works as a platform for the exchange of experiences and cooperation, analyzes business models, monitors the legal and tax environment, organizes training courses and industry events, and promotes the activities of its members. It runs the Audiovisual Works Register and the Audiovisual Market Arbitration Court. Currently, the KIPA Post-Production Section is being established. Entities dealing with image and sound postproduction have been invited to join. For KIPA, the good condition and professionalization of Polish postproduction is a prerequisite for the success of the Polish audiovisual sector on the international market.

WWW.KIPA.PL →



The Mazovia Warsaw Film Fund has been in existence for ten years and in that period has supported over 70 projects as a co-producer. These films include such titles as: I Never Cry, Never Gonna Snow Again, Magnesia, The Getaway King, Fugue, Cold War, Body, All These Sleepless Nights, and The Symphony of the Ursus Factory. The Mazovia Warsaw Film Commission supports foreign as well as Polish production crews at the stages of finding shooting locations and identifying professionals or specialized firms, including those involved in postproduction. MWFC also organizes Film the Book, an event that for three years has allowed publishers and filmmakers to link up and make it easier to find books worthy of film adaptations. The Commission also holds the Script Wars competition. The Film Fund and Film Commission operated as part of the Mazovia Institute of Culture.

WWW.MWFC.PL →



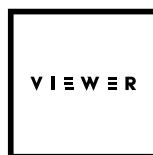
Film Commission Poland is a part of Polish Film Institute and its primary purpose is threefold: to attract foreign film productions to Poland; to ensure a cohesive promotion of the audiovisual potential abroad; and to provide support for foreign productions made in the country. Film Commission Poland cooperates closely with national and international film bodies.

WWW.FILMCOMMISSIONPOLAND.PL →



Viewer Foundation is the organizer of the Post Production Forum and the publisher of the "Post in Poland" catalog. Its main goal is to integrate the international audiovisual environment around the topic of post-production and to promote the achievements and opportunities of the Polish postproduction industry. The Foundation is open to international cooperation in the development of the audiovisual industry – film education and professional progress of young filmmakers. The Viewer Foundation is made up of people ready to help creators and producers who want to see the potential of the Polish postproduction industry.

WWW.VIEWER.COM.PL →



FUNDACJA

INTERVIEWS



FROM ANTARCTICA TO THE MOON WITH ONE CLICK

URSZULA LIPÍŃSKA

TALKS TO

MACIEJ ŻEMOJCIN AND

BARTŁOMIEJ STEMPIEŃ

FROM **THE BLACKFISH STUDIO** THE FIRST

VIRTUAL PRODUCTION STUDIO IN POLAND

WSPÓŁPRACA MEDIALNA I REDAKCYJNA

FILMPRO



How would you define virtual production? Is this yet a tool that can be widely used, for example, in film-making or still a technical curiosity from the gaming world that filmmakers approach with distrust?

MACIEJ ŻEMOJCIN: Yes, it's one of the production pipelines ready for full feature film production. Virtual production is basically the placement of acting scenes into a photo-realistically setting of a computer game. We synchronize the images from the virtual camera with the real camera and do the normal shooting. With a game engine, we get spatiality of the setting and the parallax effect. This is the main difference from the rear projection, that is, a flat image displayed on the screen, which considerably the freedom of movement of the camera.

This type of production requires extensive knowledge in various fields: the tools used in virtual production come from gaming (Unreal Engine, Unity); there is the events' technology (LED screens, which are often used at gigs and stage performances, for example), or television, which has generally turned out to be quite a key element in virtual production, in terms of real-timing. Suddenly, things like camera synchronization, something that everyone has long forgotten, are essential in virtual production.

BARTŁOMIEJ STEMPIEŃ: I would also mention automation and robotics, as the equipment created for virtual production operates fully on engines, drivers and software that connect with a game engine. Postproduction knowledge is also key, although a new thing is that most of the work is done at the preproduction stage, since virtual locations must be prepared in advance.

You mentioned that with virtual production, the preproduction stage is slightly longer. So how does the decision to shoot in a virtual

location influence the overall production, its processes and its costs?

BS: Virtual production means convenience and savings in production time. The scale of this acceleration depends largely on the number of locations. This model makes it possible to shoot in several distant locations in a short time, primarily greatly reducing the cost of, for example, transport and logistics. It is also a great convenience for actors, especially for celebrities, as they just need to get to the studio. First, it saves shooting time, second, you succeed in getting the impossible, and third, you save overall production time as the postproduction time is cut short. Fourth, there is a gain on production quality: we no longer have to guess what we will see later on the green screen and "invent" a lighting setup for it. It's all just visible as we go with the shooting. There is also nothing to fix in postproduction as we see everything live on the camera. Of course, the normal online cleaning stays there, because it's there in any production. However, the finish of every scene shooting in the virtual production is just like normal shooting, with material recorded in the camera. The difference is in the preproduction stage. We give the postproduction house a product that is in fact location shots.

You mentioned the green screen. What extra options does virtual production offer compared to it?

MŻ: Let's ask the first question that comes to mind, for example, how to transition close-up on the green screen from the actor to the background, or vice versa? We don't know, as with the green screen there is no background. We don't know how far it is from the actor, etc. In virtual production, we can do it with ease, we see the background, the location is synchronized with the part actually played. So, with these options,

close-up transition is one of the many simple things we can do. The green screen is limited as it's "non-existent". In virtual production, you do not have to try to hit something, either at the stage of shooting or postproduction, especially in such camera-related matters as, for example, lighting match, etc.

What extra options and what limitations does the cameraman have with such production?

MŻ: For the camera operator and the director, the entry threshold to virtual production is surprisingly low. Most filmmakers take just several minutes to begin to freely use virtual tools. This is because in a virtual setting they use the same filming tools: the same camera, the same steadicam, the same dolly. What they need to do is change their approach to lighting a bit. The generation of young cinematographers who grew up on computer games quickly learns how to use these tools. For the cameraman, virtual production means a lot of possibilities and creative freedom. In some cases, for example, you do not need to move the lights, it is enough to turn the location itself and you can see it from a different side. Also, you can have the golden hour all the time with all your takes, with the sun wherever you want to put it. It is a dream come true for cameramen, who can control these factors, create a comfortable working environment, have a magical influence on weather conditions, or decide, for example, on the time of the year. I think that the group of cinematographers and directors to like virtual production is just emerging. But I also see that filmmakers working in this model quickly see and understand that sky is the limit in virtual production. The only limitation is their own imagination and budget, which are actually much less of a limitation than with traditional production. Predictability may also be an incredible advantage for cameramen. They are independent of the weather and the time of

day, they don't have to worry about rain or dusk. They have a gigantic number of tools to operate the location with. Although of course, and I must say this, unpredictability in film production has its advantages and can add value to the film.

How is LED used in virtual production?

MŻ: The LED wall offers many advantages. First, it shows everything live. Second, it does not need to be keyed. For example, take a scene with a long-haired girl jumping on a trampoline and you will realize that keying motion blur of her hair is rather impossible. With the LED wall, you don't have to do that. Also, you don't have to post-produce it heavily. The wall is itself a source of light and gives lighting similar to that of a location.

For what type of locations is virtual production a viable option?

MŻ: Of course, you can shoot images on the moon with this technology, which you normally can't, and it probably makes sense to use this technology in this case. But I would like to stress that this is primarily a tool for production in normal locations.

BS: There are at least a few cases where virtual production can be a very helpful solution. First of all, these are scripts with several locations that are very distant from each other geographically. In virtual production, a switch between locations is as simple as a click of your mouse. In this way, we can switch, for example, six times a day, which would be impossible in the real world, especially if one of the locations was, for example, Antarctica. Another type of location that can be created in virtual production are places for which you can hardly get a permit, for example, to shoot a real forest fire is mission impossible today. So you have to create a scene like this in some other way.

Also, there are still locations the access to which is seriously, if not completely, restricted, such as historical monuments, church buildings, or even such commonplace locations as the Warsaw underground. This category also includes all places that are hard to get to with lighting or camera equipment. In future, such locations will be produced virtually in the first place.

So do you think virtual locations will replace classic ones in future?

MŽ: In my opinion, no. Rather, they are one of the tools we have. What happens in virtual production is that the world of film production and the world of gaming are getting closer to each other. Virtual production has become so photorealistic that we begin to visually believe that it is real. With a virtual camera, we are able to put a real cameraman in such production, with scans and mocaps to get us live digital people and locations in there. The outcome of it all suddenly becomes realistic and acceptable to the viewer. This is a big breakthrough, which will probably become more and more popular in use, but it is unlikely to replace traditional shooting.

BS: I think you cannot tell a lot of stories in a virtual production model. But more and more movies or series will be made in a combined technique. The interest is high and there are more and more questions whether, for example, some scenes can be produced virtually while the rest of the material is filmed on locations. In the pandemic conditions, studios want, for example, to produce scenes that would normally be filmed abroad, as they know there are no travel options. However, I believe that scanning locations and people is our future. Virtual location databases will pop up, and they will grow fast.

What do you think are the most important challenges virtual production is facing today?

MŽ: The screen itself and the scenery in front of it is obviously a great thing but the question is how to produce, for example, a walk in the forest with this technology. How to set the screen at 200 meters? Nobody can afford it. Or how to make good driving shoots so that the actor does not turn the steering wheel in the wrong direction? For something like this to be made realistically in virtual production, it is necessary that we have hardware that would plug into this reality. The key to success is with the one who will be able to drive the car or produce such a walk in the forest with data downloaded from a game engine. We want to do this with various equipment from the world of Motion Control, and using data from a game engine. This is how we want to perfect this production model.

For the cameraman, virtual production means a lot of possibilities and creative freedom



MEDIA AND EDITORIAL COOPERATION

FILMPRO

URSZULA LIPIŃSKA

TALKS TO

ADRIAN PERDJON,
HEAD AND CO-FOUNDER OF
BONES STUDIO

DIGITAL STARS FROM HOLLYWOOD

You're an actor by profession. How does such a background affect your approach to motion capture?

There are only two motion capture studios in the world, led by actors. One is Imaginarium, which is owned by Andy Serkis known for his role as Gollum in *The Lord of the Rings* and in *The Hobbit*. The second is Bones Studio. So I'm happy to be in such a good company. If a motion capture studio is managed by an actor, then production and animation are looked at a little differently. Keeping technology at a high level, we care very much about the artistic feeling of what we do. This is reflected in the fact that we attach great importance to the selection of the cast who appear on the set and to directing the cast. It is already at this stage that we try to give animations an individual character. We want them to be legible and emotionally comprehensible. Only then do technology engineers join in.

Do you think motion capture is already popular among feature film actors or is it still a tool used more often in other areas of art and entertainment?

Motion capture is increasingly present in the world of cinema. We've worked on projects such as *Speedway*, a movie by Dorota Kędzierska, for which we did a race animation, and we also had the opportunity to deliver motion capture for the short film *Acid Rain* by Tomasz Popakul, which has won many awards around the world. In addition, we've worked on shorts with creatives from the UK and Egypt. We haven't had the opportunity to make a feature film yet, but technically we're ready for it, because we have a truly Hollywood plan in place. We are also getting more and more inquiries about the possibility of working on an outdoor film set, be-

cause in addition to an indoor camera system, we also have Xsens suits and bring them to the set. We record various things outdoors or in the studio. With motion capture, we can implement the DP's concepts at virtually any level: we can use steadicam to capture tracking shots, and we have a virtual camera. This provides us with a preview from the physical camera and at the same time a previz from the graphics engine. It should be made clear that today motion capture is mainly a tool used to make animations for games. In our studio, we provide comprehensive support, where, as part of an end-to-end process based on a list of animations and a character brief provided by the client, we prepare animations, do casting, conduct a session and provide full postproduction animation. The gaming market is developing very dynamically both in Poland and abroad, and it is from outside Poland that most orders come to us.

What games did you work on?

Mainly these were European games: from Germany, France, the UK, Denmark. For years, we have been conducting motion capture sessions for a large French developer, Don't Nod Entertainment SA, producer of games such as the very popular *Life is Strange*. We also delivered performance for games like *This War of Mine*. The game won the "Gamechanger" award from Time Magazine. Besides, there were also games such as *Vanishing of Ethan Carter*, where I played all the characters and which was awarded two BAFTAs; *Bound*, which is said to be a game with one of the most beautifully created motions in history; *Sniper*, *Green Hell*, *Twin Mirror* or *Vampire Masquerade*.

You can work for foreign clients thanks to the Remote Mocap system. Can you tell me what it's all about?



The development of graphics engines and cards is extremely dynamic today

Remote Mocap allows us to work with clients from around the world without forcing them to travel to such a mysterious country as Poland. It is a multi-camera remote management system, allowing you to do sessions with a client who stays in his own home or office somewhere far away. In the studio, we have an ultra-fast Audio&Video connection, where the core of the system is a dedicated remote interface which allows the participants not only to remotely change views from cameras but also to completely take control of them. In addition, within the remote interface, users have access to the image from the virtual camera and to engine pre-viz I've already mentioned. This is quite a unique set of capabilities on the market, because the client can direct a session without leaving home. Cloud services are also part of the remote system. Data delivered by us from the system, that is, the image from three reference cameras plus a 3D file from vicon system, or motion capture system, gets immediately into a dedicated folder on the cloud disk. So besides seeing and accepting a particular shot, the client has access to the finished file right away and can see if the skeleton looks just as good. These are files with raw data that received from the system.

One of the elements influencing motion capture is the size of the stage on which the actor scenes are shot. Why does it matter?

Many studios have a small or low stage, which makes it impossible to shoot large-scale scenes. Meanwhile, in motion capture very complex scenes can be taken. For example, we had to build a part of a town where soldiers were walking, and a tank drove in. We also recorded a sequence of parkour revolutions with a jump



to a height of 4.5 meters. There was a man running, jumping over something, somersaulting, bouncing off one wall, then another wall, jumping up and suspended himself there – a rather complicated choreography of movements. We were also shooting a scene between several soldiers in a trench. We also had an interesting volumetric capture session during which we recorded long motion sequences for a music video. These things cannot be done with insufficient space or a small stage. Ours is 10 by 12 meters.

From your point of view, what will the future of postproduction look like? Will it just support and serve classical cinema, or will it dominate it altogether?

The development of graphics engines and cards is extremely dynamic today. One company has now released a new series of their cards thanks to which graphics engines deliver photorealism. In addition, virtual production is not gaining great popularity. In my opinion, because of these developments we will soon stop going to outdoor locations and shoot films using old methods in most cases. The second strand of development is virtual humans, that is, digital beings that look like real people. Animation automation, i.e. the use of neural networks that allow credible motions of characters to be produced, is developing very dynamically. This is an area that is just emerging, but we are pleased to contribute to its development. We are involved in the Rigplay project, under which we are creating a tool that can generate and customize the movements of different characters. All these elements cause film and television production to change dramatically in the near future. Travelling to filming locations is expensive, time-consuming and

risky. In this context, the possibility of working in a shooting stage, where you can get the same or very similar effects to real-life ones, but cheaper and faster, is an attractive option for the producer. In addition to all this, an increasingly fast development of digital platforms can be witnessed, as well as increased consumption of all kinds of video content. This will cause massive amounts of content to be produced, quickly. This content will be created indoors, using motion capture and virtual screens on which we will display any background. In my opinion, this style of work will dominate film production. In addition, today virtual influencers looking very realistic are gaining great popularity. It is a matter of time until such rendered characters, who today still have, e.g. imperfect facial expressions, will cause us to get rid of actors from the set. Some anonymous people will act in films and we will render the faces of “digital stars”. In this way, we’ll create our own Hollywood personalities -completely non-existent digital beings created by the computer. We’re going to give them personality and sell them in videos, social media, or commercials. I don’t know if it’s good or bad, I don’t want to judge this. As an actor, I’ve decided to set up a studio that will provide content for the world and will work with the best and most interesting projects and creatives. As an actor, thirteen years ago, I went to my first motion capture session for The Witcher game and saw my skeleton walking around the screen. I then realized that acting in the formula that I was learning in drama school would not survive. And 13 years ago I decided that I would do motion capture, because that’s where I see the future, and it is an industry that will be growing. It turned out that I was right, because everything is going in the direction I’ve opted for.

BE READY FOR THE FUTURE

INTERVIEW WITH
KAMIL RUTKOWSKI,
CEO OF **BLACK PHOTON STUDIO**

Postproduction is a very dynamically changing area. What are your observations over the last few years, what have people started to pay more attention to in this process?

I think the important topics that are now gaining in value, it would seem, comprise a few basic elements. These include data security and the postproduction process itself, quality control and material archiving. In particular, the last-mentioned topic has been completely neglected so far, even on a global scale. Production and postproduction have changed a lot, and people will only become familiar with new technologies when they are placed on the market. I've always done things differently and studied new solutions before they appeared in this country. This approach now pays off, because thanks to the increasing popularity of streaming platforms, more domestic products go into the world and are bought and evaluated by outside the country. Poor quality control results in many issues afterwards. It is either too expensive or even impossible to correct this, because modifications can lead to delays and jeopardize release, etc. I believe that focusing on quality and understanding what is needed to achieve it is crucial. This requires, firstly, trained people and, secondly, right people in right job positions. Watching a movie on a computer screen is not quality control. You need to know what to look for. Netflix, for example, is a partner that has specific quality expectations. Meeting them is not a matter of buying tools, but also of having an educated team in place. Such people will not be educated in a month – the process takes about 3 years.

What tools will allow you to achieve increasingly high quality of footage?

In my opinion, this will be primarily the automation of certain processes. The idea is to avoid human

errors. They are not necessarily the result of an easygoing approach or lack of knowledge. We're human and do make mistakes. Such elements can be captured through automation.

Let's move on to the second point, which is data security. What will it look like in Black Photon?

I think producers are still insufficiently aware of how vulnerable the media market is, for example, to hackers stealing data for profit or for fun. These things happen, but they are not publicized, because it's a shame and a huge loss. For me, security is an extremely important issue and I have the impression that it is also of increasing concern to foreign producers. I believe that security procedures should sometimes be very restrictive, assuming, for example, that access to certain places and data is only available to a selected group of people, and not to everyone, as is the case in reality. Data protection should be implemented from the moment it is created, that is, from the shooting set to the very end of the process.

How would you encourage producers to store and deposit material in a solid way and thus invest in the long life of the films they produce?

In my opinion, archiving should be a fixed cost in the producer's budget. I think that neglecting this topic is often due to ignorance. A drive has a finite lifespan and is very fragile. It cannot be kept on the shelf for 10 years. The average budget of a Polish movie ranges between PLN 6-8 million and although, for example, it has paid back in the first distribution round, it may also be profitable in the future. Is it worth keeping it? I think so, because we make a movie believing that it is good and that we will be making money from it for a long time. Archiving the material in the

appropriate form is a cost of several thousand zlotys. For a film that costs 6 million zlotys it is a small expense, and thanks to this you can keep it for years. A re-license for sale significantly exceeds the cost of storing and mastering it. Large American studios archive everything, including camera data. They know that there will come a moment when you may have to go back to that and create something again. If properly prepared content is archived, with textless versions, in the appropriate resolution, color space, set of audio materials and subtitles, you will be able to prepare subsequent versions of the film for new fields of exploitation. However, if this has not been carefully prepared, it is most likely that the film will not be sold again in new technologies.

Do you think archiving is becoming increasingly important due to the growing popularity of platforms and the fact that they are also looking for content in the form of movies from years or even decades ago?

Everyone is talking about it, although few still want to listen, that the beginning of the digital era in photography or cinema is a big historical hole. People were very interested in this technology, but they forgot that it is volatile. We can go back to photographic plate or film stock, make a print or a scan and then restore the image. This will not be possible for content produced between 2007 and now. Footage was not properly secured, because these processes were made cheaply, which translated into quality cuts. All of a sudden electronics became cheap and easy, but this spoiled the market. But in fact it was never cheap. Proper storage and protection of materials are costs to be reconciled with, as electronic data is stored dynamically and migrated from medium to medium over the years. The habits of the analogue era were different because analogue data is largely stored in a static way. Digital content

must be properly secured, it must not lie uncontrolled on the shelves until someone accidentally writes a disc over with something else and we lose the video. What is important in all this is the question about what materials to record, what to record them on and what to do about it to make it useful. After all, we can take Blu-ray, which used to be a medium that lasted for years, but can you use it to make a movie for Netflix today? You can't. Therefore, we need to store content so that it has a chance to be sold again, which of course is not cheap, because there are no cheap things that will last for years. We, in the studio, try to give producers several options for optimizing costs. We show them the cheapest way and point out its shortcomings, as well as the intermediate and most expensive option that offers the possibility to modify the content so that it will sell. Many producers today do not think about this, because, for example, they make the first feature film of a debutant director or his short film and the budget is not high. But if this director gets an Oscar in 30 years, then people will want to watch his early output, or maybe someone will want to release an anthology of his works. If you don't take care of your data at the right time, it simply won't exist. And it's not like we don't know what's going to happen technologically and what we have to be ready for. These are standards originating from Disney, Sony or Warner. They say: from now on we will not accept materials in any other form and at this point the whole market is switching over. You have to be prepared for this. If Disney wants to get a Polish movie, then they will have to get very specific material, not just whatever we have in hand. Therefore, you need to follow and look at what will be there in 3, 5, 10 years' time, and ask the producer about his plans for the movie and how he sees its future.

HDR is considered one of the tools of the future. Why is that so?

For many years, we have been stuck in the technology of the CRT monitor era. The monitors had a limited resource of colors, brightness, and resolution. Resolution is a marketing slogan that has gained in significance and driven the market in terms of TV sales. It was said that from now on TVs are HD and then nothing more was released in the SD standard. But even though these resolutions were growing, progressing from SD, HD, UHD, to 8k, colors seemed to be forgotten. These colors, which were also present in ULTRA HD, the same as in those old CRT TVs, represented a technology from many years ago and at some point it was decided to expand these colors because the new TVs had more capabilities. This has resulted in the Rec 2020 technology, which replaces the Rec 709 and offers a larger color resource. In addition to these cool colors and resolution, there is HDR, meaning a higher brightness and contrast. At home, we watch movies in a different setting than in the cinema, we move, windows are open, and the contrast was insufficient for good viewing of a movie. HDR increases brightness and with it the colors gain new dimensions, a new energy. Suddenly, it turns out that blue, which has the least power, becomes noticeable in HDR and we can manipulate it. Depending on the DP's vision, HDR can be used to a lesser or greater extent. It's like a new, additional color palette that you can use or not. If you're planning a low-contrast video with a small color palette, the share of HDR is not going to be big, if noticeable at all. However, if the vision of a movie is full of color and brightness dynamics, HDR will be helpful. HDR is also a tool that we can use for monochrome videos, so there is a wide range of possibilities. Thanks to HDR, we can deliver more information in light and dark colors, thanks to which the image is richer, and, for example, all metallized elements are much closer to reality.

Are creatives becoming increasingly open to HDR?

For creatives, HDR is another way to manipulate the color, image, and climate in a film. The creative professional can make a film that they've never been able to make before. I can imagine that Witold Sobociński, if he were alive, could make *The Hourglass Sanatorium* in HDR, because color is extremely important story-telling element there. An HDR film can get a new life. In a few years' time, when we'll be doing restoration of a movie, I'm sure we'll be doing it in HDR or a next-generation HDR. It will be something natural for the viewer. Besides, in a moment, they will not want to watch SDR, because the difference between SDR and HDR is huge.

What do you think are the forecasts for post-production for the coming years, in which direction is it heading?

In my opinion, everything is moving towards total automation. I am aware of what is happening in other industries, e.g. increasing involvement of cloud processes or artificial intelligence. It is also dynamically entering our industry and will slowly replace people. Studios will be moving to the cloud, which is also a problem, because data is swelling, getting bigger and more demanding, so it's not always easy to send data to the cloud. High-speed broadband and high-speed machines are needed, because data transfer is a constraint. Besides, quite a lot of tools now feature machine learning, and today, for example, it is much easier to remove a damaged pixel or object from a frame than it used to be. Basic tools will have more and more features. For instance, color correction is often integrated into visual effects tools and the colorist is able to do more today on their own than they were able to do once. This trend will continue.

SERIAL TAKEOVER

URSZULA LIPIŃSKA

TALKS TO

MAGDALENA ZIMECKA,

MANAGING DIRECTOR FROM

ORKA POSTPRODUCTION STUDIO

WSPÓŁPRACA MEDIALNA I REDAKCYJNA

FILMPRO



How did your collaboration start on the German production of “Der Überläufer” (The Turncoat)” directed by Florian Gallenberger?

We got to take part in the project via collaboration with the Polish producer Krzysztof Sołek of Film Polska Productions. It was he who brought this project to Poland, and we got interested in it, if only for the fact that Artur Reinhart was planned to be the director of photography. So we felt that the cinematographic part of postproduction could be completed in Poland and we put a lot of effort into getting it here. At the beginning, the German producer did not even think about it and considered postproduction in Germany, with only shooting done in Poland to take advantage of the cash rebate system. However, we somehow persuaded him to change his mind and extend cooperation with Poland with the postproduction component. In this way, it was also possible to raise the reimbursement of funds spent by the producer in Poland.

What are the advantages of such a form of collaboration, where a foreign production studio does not only the shooting but also postproduction in Poland?

I think this is a very beneficial arrangement, pursued too rarely, unfortunately. Perhaps the reason is that all foreign producers associate cash rebate with the shooting, documentation, film set and production part. However, I believe that the financial thresholds required for cash rebate increase very effectively when postproduction service is also added to production. The more so that the prices on the Polish market are very competitive, in terms of technology we are at the top, and this arrangement is really very convenient. The materials from the set go directly to postproduction, with the whole process under a single control. No need to transport disks, make

backups, we can prepare materials from the set for editing right away.

What was the most difficult part of your work on “The Turncoat”?

In the first place, please note that we were dealing with a very large project, as this film consists of two parts corresponding to a material of two features. In “The Turncoat” we had a lot of visuals to do, and these weren’t the simplest ones. It wasn’t about wire removal but a train crash scene with a lot of CGI. The director, an Oscar winner, was very demanding and kept coming to Poland until the last day of work on the film. The biggest challenge with “The Turncoat” for us was time, given that we are talking about the creative process. It is difficult to design and complete work that requires artistic creation with short deadlines imposed by the television station in mind. You have to find a compromise between the time allowed and the fact that someone wants to have space for creation. Work on this project lasted for several months, seven days a week, in full swing. I believe that even at this pace, we managed to find such space. “The Turncoat” got a very favorable reception in Germany, with multiple positive reviews and a large audience.

Although in terms of the technology the process is the same everywhere, each country has its own touch. Some work within specified hours, others distribute duties or responsibilities differently. How was it in your collaboration with Germany?

The approach to the color correction stage was definitely different. In Poland, the cameraman is mainly responsible for this. However, in Anglo-Saxon countries the director does it. With “The Turncoat”, the work was split between the two. The cameraman proposed their version, and

Post in Poland

the director entered much deeper into the creative process, and with greater commitment than we normally do. The director's presence in the process was really active, in this respect it was different than in Poland, where color correction lies with the cameraman and they have the final say in this matter. However, from our point of view, it does not matter who comes to us. Be it Americans, British or Germans, we always assume that we work with professionals and make every effort to ensure that they get what they want with us. Hopefully, in the end they get what they are looking for and what's in line with their vision. We make movies and series for Netflix or Canal+, which means that we have to continuously adapt to certain requirements and global standards.

What kind of requirements are these?

In the productions for Canal+, they are absolutely dictated by the station. Any new standard emerges in global postproduction and they will immediately require it. We are just finishing work on the series "Król" by Jan P. Matuszyński and the condition of Canal+ is that the image must be produced in the extended dynamic light of luminance, i.e. the HDR system. It required us to invest and change the visuals pipeline so that, for example, as early as at the initial color correction, each frame could be assessed on special HDR monitors. We are now also finishing work on Maciej Bochniak's "Magnezja", and in this case we are dealing with the requirements set by Netflix. Among other things, this is about archiving of all layers made for a take and handing over of an extended set of deliverables. This is not a single DCP, but a list of different files and resolutions that must be provided at closure. Netflix also sets high requirements when it comes to securing content and confidentiality. All equipment is controlled, each workstation has a strict material flow path.

In your opinion, will the requirements set by, for example, Netflix be the standard that will be pursued by all platforms?

The difference with Netflix is that from the very beginning it has been pushing very strongly on high tech streaming. Each of the stations, whether HBO, Canal+ or Netflix, has a different technology policy. But each of them is very demanding also because the recipient is more and more demanding. Series currently dictate the technology of filmmaking and I think that it is stations and platforms dedicated to the mass audience that will try to pamper this audience with the highest quality. Premium series will keep getting better, even though they are already at a very high level. Each station has this on their agenda, trying to outperform the competition.

So where do you see the direction for future? Which way will postproduction develop and how are you preparing for this development?

We are mainly preparing for series productions and visual effects service. Today, there are basically no films without visuals. Even the simplest student etude assumes some erasure or stage corrections. Especially the combination of visual effects with scene setting is an area that will develop. Currently, the standard is that we get a script and based on it we design visuals scenes. Next, the supervisor discusses these with the set designer, scouts the location before shooting, determines which fragments of the frames will be somehow made in postproduction and which are to be adapted by the set designer. It used to be that the set designer did their job, and we got the materials and in the editing phase we looked at what we had to do. Now, the scale of these changes is often so large that this process simply cannot take place without our control from the very beginning. The supervisor



is always on the set and sometimes even goes to the read-throughs. A next step will be that they will be responsible not only for the technical side and judging whether something can be done or not. They will also be involved in the budgeting process. Questions whether we can also afford to erase something from the wall of the building in the frame of we decide to, and whether this cost is covered in the budget will be asked to them. Such postproduction control and close work of the supervisor together with the producer will be absolutely fundamental. At this point, let me turn back to the cash rebate system, as there is another argument for combining the shooting and postproduction services. This strict control over the image and budget from the very beginning to the end enables the filmmaking process to be completed more efficiently, more fully. It's just more convenient.

You are currently working on an American project entitled “War Hunt”. Is it difficult to get a Hollywood film to a Polish postproduction studio?

In the case of this project, the shooting stage took place in Latvia, so only postproduction work was covered by the incentive system. Our service for this film is so large that we had no problem meeting the conditions and requirements and becoming the beneficiary of the incentives ourselves. The ease and good organization of the system itself helped us in this case. We were not afraid to take this responsibility and convince the producer to work with us. If we are talking about a US producer that is to make visual effects in Poland, we are talking about something absolutely abstract. If they are to do anything like this, they must be given everything clearly, simply and concisely, just like how it is organized by the team responsible for cash rebate in Poland. With the progress of technology in the world, there are

tools that make remote work possible and very convenient. In the case of “War Hunt”, editing was done in the United States, and we're doing all the rest of postproduction. Systems such as Shotgun allow you to track every stage of postproduction and make the material available to all interested parties, the producer, director and cameraman. Each of them has access to every new frame in the film every day.

How can Polish postproduction studios attract foreign projects, considering that we are surrounded by countries popular with Hollywood producers: Czech Republic, Lithuania, Hungary, Romania?

In Poland, the technological base is much larger than in Romania or Hungary. We also have a large number of shooting studios at the highest level, and the documentation prepared by Poland is much more accurate. My impression is that we are an underestimated market, rarely heard of. Lithuania and Latvia are already sitting in the minds of foreign producers, and we do not yet, although Poland is much more financially stable, with financial incentives processed in a much clearer and safer way. I think it is important to emphasize when promoting this initiative that it can also cover postproduction. Cash rebate is primarily associated with the shooting phase in a country, and it should be pointed out that it may cover the entire process. The system is well organized and easy to use. A producer coming to Poland knows what budget they have to spend, how much reimbursement they will receive from the incentives, what services are eligible for this reimbursement. I must add that at the postproduction stage, the scope of services eligible for reimbursement is much greater than at the shooting stage. So, postproduction as an extra component to shooting is a very favorable solution.



URSZULA LIPIŃSKA
TALKS TO
PAWEŁ KRZEMIŃSKI,
CO-FOUNDER OF
TELEVISOR STUDIO

THE ANALOGUE EXPERIENCE IS EVERGREEN

In your opinion, what is the difference between postproduction of an advertisement and postproduction of a feature film, for instance?

The biggest difference is the pace of work, which requires a lot more interactivity between the studio and the client. With short timings, you have to think differently about building your team. Tasks are accumulated in individual units, the team should be as small as possible because only then is it efficient and does not cause extreme work schedule backlogs. In film postproduction, both in Poland and around the world, long-term teams are built, in which individual members have much broader specializations. The process itself also seems a bit more predictable to me. On the other hand, advertising requires a different approach, as the short time that we have must be used in the best possible way and – in my opinion – used as much as possible for artistic elements. As little time as possible should be devoted to technical or communication aspects.

How do you follow this approach in practice?

We focus on building a team for the project. There are certain project quality standards, you can predict what the market will require from you and for which projects the team needs to be built with a custom approach. Teams dedicated to specific projects are therefore built more at the client's request, and this need also determines the mode of operation of our studio. We have a key, permanent team and they are those who determine the quality the most. They are middle management, artists, art directors, supervisors. After reading the client's brief, we expand the team with a selection specifically for the project, which is also much better from the economic point of view. With this approach, we can optimize our work. In advertising, we cannot afford 2-3 days of delay, which, for example, in filmmaking are quite normal.

How is the workflow arranged in this dedicated team so that the postproduction process runs smoothly and can be completed in such a short time?

The impact of the workflow once established is enormous, as the way we communicate, think about the project and try to utilize the time we have is decisive to whether we can succeed in completing the project at all. Time is always short and what matters is how to handle it. Our approach is asset-based, that is, we prepare a work environment that enables us to save time at the outset and predict certain things more easily. These are very specific actions. For example, we have solutions for lighting elements against a dark background or for lighting elements against a light background. We have thirty or forty such prepared scenes so in this way we don't start each scene from scratch. Or, if we prepare the looks of the material, for example, a realistic look of wood, then the person who deals with the animation does not reinvent it any more, but uses and recycles the work done earlier. We keep such things tagged in our database and already at the outset we have immediately available something that we used to spend on up to 3-4 days. Already at this point, we are saving valuable time.

How do you ensure that the quality of services is maintained despite tight deadlines?

It seems to me that predictability is very important in the postproduction process, as it is one of the elements that helps maintain the quality standard. If we have a limit of two weeks to complete something, we are able to predict what quality material we can make within this time. We know our workflow, we know each other in the team, we use verified freelancers who know how we work. It's important that everyone knows the logic of internal file naming, for example, so that no one is



wasting time searching. The mistakes of everyday life are the biggest waste of time. If someone takes 2 minutes more to find something, then on a daily scale they lose an hour or so just searching for such things. That's why we keep improving the workflow and it is important to us. As I mentioned earlier, we want to focus on artistic things, so we try to close on all mechanical, repetitive activities by automating the process and work. These should be completed with a single click. Then, people should use their talent for artistic things, and do mechanical activities only if they want to knock off at some point. The thing is that they should have a choice.

You mentioned that the artistic aspect is much more important for you than the technical aspect. How to ensure – within a short time – a high artistic value of an advertisement, find space for creativity and inspiration from new places?

For the artistic values to be high, we attach a great importance to the preproduction period. This is a key stage and the sooner we get invited to talks, the more we can mix things up in the project, in a positive sense, of course. The best way forward to me is to work on a project from the stage of ideation, and I think that when we can collaborate with an agency from the beginning, we have more time to create something cool. A rapid definition of the client's expectations seems key to me. With us, this communication is more visual. We try to spit out some references as soon as possible or we write treatments that are heavily dressed in reference graphics or clips. Then we start concept making and we want to get feedback from

the client ASAP. This lets us fine tune the artistic goal deeper and deeper. We want to know what the client cares about visually, why they want to do something the way they do. If, for example, we make characters in an animation, we do a very long research beforehand, building the posture of the character, without dashing to drawing just because we have a cool idea or someone has seen something interesting somewhere that he wants to refer to. Rather, we give our artists the necessary tools: a list of the character's qualities, their story, a broader description, maybe some accessories that they should have. There has to be consistency in it, and not a random selection of associations or stimuli. You can create much more interesting things this way. After all, the worst thing is to miss what the client desires. In that case, even being efficient and having the best organized workflow doesn't matter. The preproduction stage radiates a great deal to what happens next, and is absolutely fundamental to successful postproduction work.

Do you have the feeling that advertising opens up such an artistic space widely, is able to boldly depart from some well-established patterns and treat you as partners in a conversation about the artistic aspect?

I even have the feeling that there is more space for this in advertising than in filmmaking. Of course, some projects come down to a purely technical delivery on a task, but it also happens in filmmaking. It also seems to me that advertising is so much more creative than filmmaking as it changes very quickly and its visual lifespan is shorter. In filmmaking, things that are done are

After all, the worst thing is to miss what the client desires

much more universal and communicated in a completely different language. An ad lives for a season and must be a visual chameleon, keep its finger on the pulse of what is fashionable, how it is perceived and what target group it is aimed at. Here you have to adapt again and again, and this, in my opinion, poses more visual challenges. You simply cannot sit in the same place and look only one way.

In your opinion, however, will postproduction in advertising increasingly focus on the human aspect, because only it makes the materials unique?

I have believed in technology since school, but the longer I work, the more I feel that more emphasis must be placed on the humanist aspect of postproduction and its artistic side. My approach is that technology is something to help artists and free them from having to deal with the technical aspects. New solutions in the domain of artificial intelligence emerge daily, with hopes that they will solve repetitive problems. In my opinion, in the future no one will do rotoscoping, for example, as there will be no such need. In the 1990s, when films based on visual effects were popular in the cinemas, such as "Jurassic Park" by Steven Spielberg, you had to have an engineering degree in order to run software to make these effects. The artistic sense could not break through, because there was no one in the postproduction studio who was not a mathematician. You had to know formulas, functions and algorithms. Today, people don't need to know it, they don't even have to be able to turn on a computer, and they can be completely at odds with technology.



The postproduction studio will still be a place for them anyway. In my opinion, the greatest value in this market are people with imagination and the ability to use their creativity in multiple fields. The volatility of the market will surely be a challenge, as manifested, for example, in the fact that we used to generate things for a single medium, and now an ad is displayed across a gigantic spectrum of various means. And it's not just that it will be shown in cinematic, square, vertical and horizontal format. When creating an advertisement today, you have to think about means that in a second or two will tell the content with such an impact that the viewer will pay attention to it. Also, the content must be compatible with what is broadcast on TV.

In what direction do you think postproduction will develop? What's its future?

Some time ago I would say it would be a virtual production. There's been a lot of buzz over "The Mandalorian" TV series now, over how groundbreaking it is. But I don't consider it a revolution. The revolution for me is Jon Favreau's "The Lion King" of 2019. In that film, technology met the skills of people experienced in making traditional cinema. A cameraman was working on the film, which usually doesn't happen with 100% digital productions, a big mistake to me. You have to draw from analogue sources because experience is irreplaceable and essential in transferring the magic and taste of classic films to the digital world. The same applies to the virtual actor; it can be a great solution, but someone has to direct it. It's great that we will be able to swap characters or even change what the character says on the screen in postproduction but in my opinion a real actor is still needed, as only they know how to convey some emotions through a character.

**People are always
a bit afraid of
things they don't
understand**

You can't fake it digitally. The connection between the human and the virtual character will grow better and better, and we will be going in this direction, but I see the future mainly in involving the director, cinematographer, costume designer, art designer and set designer in the postproduction processes. The postproduction environment should enable the widest possible interaction with classic, experienced artists. They will be increasingly involved in our processes. The costume designer will make costumes for 3D characters. The set designer will prepare the set for a virtual production, as they will do it much better than we do. You cannot count on a good animator to replace the cinematographer, these are two separate specializations. The cinematographer has devoted their whole life to perfecting their art, they see things completely differently. Not to use their knowledge and skills would be the worst mistake in postproduction. Therefore, I believe that this interaction between the worlds will be easier and easier, although before that has been rather unreal and very technical. The gap between the classic thinking about production and virtual production will shrink, and production and postproduction will come closer together. And I am talking about the advertising market, as so far in advertising, due to time schedules, such things were not very realistic. But in the cinema, in full-length 3D productions, this approach has been used for a long time and the workflow does not differ from classic production. There is a cinematographer, set designer, etc. on the set. It is about eliminating the technological barrier to some extent, and with it, about eliminating certain problems that will let people work comfortably. During the production of fully 3D commercials, you work at such pace and with such tension as if you had one take for each scene. The idea is to create an environment

for creators, using the available tools, in which they would have space to experiment, bind an active dialogue and achieve high artistic quality.

Do you also see this approach to postproduction on the other side, among the artists?

In advertising, everyone is open to making the best use of the available time and resources. Optimization is important; everything must be cheaper, better and easier. People are always a bit afraid of things they don't understand, and it's natural that sometimes it's hard to break this fear. We then go for proven solutions, not technical innovations. That's why I hope that there will emerge an initiative and interest from producers and artists somewhere to bring these things closer and look behind this postproduction curtain. I would like to join such initiatives myself. I'm convinced that we live in an age where we cannot afford to give up technology, and on the other hand, I believe that nothing can replace a robust analogue experience. In advertising, everyone is open to making the best use of the available time and resources. Optimization is important; everything must be cheaper, better and easier. People are always a bit afraid of things they don't understand, and it's natural that sometimes it's hard to break this fear. We then go for proven solutions, not technical innovations. That's why I hope that there will emerge an initiative and interest from producers and artists somewhere to bring these things closer and look behind this postproduction curtain. I would like to join such initiatives myself. I'm convinced that we live in an age where we cannot afford to give up technology, and on the other hand, I believe that nothing can replace a robust analogue experience.



POST PRODUCTION FORUM

Post Production Forum is an event which main objectives are industry education and free exchange of knowledge between experts within the audio-visual postproduction field.

Technological progress contributes to the rapid development of the postproduction industry, giving it more and more opportunities. New discussion-worthy topics emerge every year. During Forum, we present technologies that support film storytelling, raise issues related to the future of the industry and encourage knowledge-sharing using specific project examples. We give voice to creators and experts from all stages of postproduction. We care for the professional development of our participants by presenting a wide offer of workshops, including such as colour correction or film editing. Forum consists also of documentary and feature film screenings as well as meetings with their creators. We cooperate with experts from abroad who share their experiences of work on worldwide

known titles. This allows us to learn about their perspective on functioning within the post-production industry.

Post Production Forum is dedicated to people who are professionally related to postproduction and are searching for an opportunity to evolve and establish new contacts in the industry. We also invite producers, directors, and operators who are well aware of the crucial postproduction role in the film-making to take part and benefit from the Forum's offer. Come and progress along with our event!

WWW.POSTFORUM.PL →

📷 @post_production_forum

🗣️ Post Production Forum

Post Production Forum 2020 partners



The project is co-financed
by the City of Warsaw

**Ministry of
Culture
and National
Heritage of
the Republic
of Poland**

Co-financed by the Ministry of Culture and National
Heritage from the Culture Promotion Fund



POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE

Co-financing



PAPAYA
YOUNG
DIRECTORS
2021

Adtv



Media



2020

Post in Poland – guide to the Polish
postproduction

Publisher: Fundacja Viewer

www.viewer.com.pl

Dominika Kłoczewiak, Adrian Jasion

Graphic design and typesetting:

Goodnews Studio

Project coordinator: Karolina Fronik

Interviews: Urszula Lipińska

Many thanks to all contributors and everyone
who encouraged and supported us throughout
the publication process.

The publication was published thanks to
co-financing from the Ministry of Culture and
National Heritage from the Culture Promotion
Fund, co-financing of the Polish Film Institute
and the City of Warsaw.



Artcore

Besta Studio

Black Photon

Bones Studio

Chimney Poland

Di Factory

Fixafilm

Kizny Visuals

LocoMotive

Miło Postproduction

Efektura

FDR Studio

Platige Image

Postnovation

Televisor

TPS Studio

Nanoframe

New Wave Film

OMI Media House

WFDiF

Orka Studio

Xantus

Post
in
Poland