

Digital Intermediates For Film And Video Your Guide To Cost Effective Top Quality Movies And The End Of Remastering

This book provides an array of concise solutions to the wide variety of problems that are faced by postproduction artists in the post process. With an application-agnostic approach, it gives proven, step-by-step methods to solving the most frequently encountered postproduction problems. Also included is access to a free, password-protected website that features application-specific resolutions to the problems presented, with fixes for working in Apple's Final Cut Studio suite, Avid's Media Composer, Adobe Premiere Pro, as well as other applications. Lessons are enhanced through eye-catching 4 color illustrations throughout. Solutions are provided for common audio, video, digital, editorial, color, timing and compositing problems, such as, but not limited to: * automated dialogue replacement, adjusting sync, and correcting pitch * turning SD into HD (and vice-versa) and restoration of old film for video * removing duplicate frames, repairing corrupt frames, and anti-aliasing * maintaining continuity, removing soft cuts, and troubleshooting timecodes * adding vignettes, removing color casts, and legalizing color * speeding shots up or slowing shots down, and smoothing timelapse * reframing shots, sky replacement, and object addition or removal The book is presented in a "cookbook" format, allowing you to reference your exact problem in the TOC or index, go to that section, and immediately implement the solution featured.

The colorist is responsible for the critical final stage of refinement of the film and broadcast image. Using all of the controls modern color correction software provides, colorists refine the mood, create style, add polish to scenes, and breathe life into the visuals. The craft of color correction can take considerable trial and error to learn, while the art of color grading takes years to perfect. Alexis Van Hurkman draws on his wealth of industry experience to provide a thoroughly updated edition of what has become the standard guide to color correction. Using a friendly, clear teaching style and a slew of real-world examples and anecdotes, Alexis demonstrates how to achieve professional results for any project, using any number of dedicated grading applications, or even an editing program's built-in color correction tools. From the most basic methods for evaluating and correcting an overall image to the most advanced targeted corrections and creative stylizations, *Color Correction Handbook, Second Edition*, is your one-stop guide. Among many valuable concepts and techniques, you'll learn to: * Set up a professional color correction environment using the latest technologies and adhere to the most up-to-date standards * Work with log-encoded media and LUTs * Analyze shots quickly and correct errors of color and exposure * Create idealized adjustments for key features such as skin tone, skies, and product shots * Develop strategies for balancing clips in a scene to match one another for continuity, and grading greenscreen clips destined for visual effects * Master a variety of stylistic techniques used to set a scene's mood * Apply principles of color and contrast to add depth and visual interest * Browse valuable research about memory colors, audience preferences, and critical corrections for achieving appealing skin tones and controlled environments * Follow along with the downloadable files that accompany this book, including HD footage,

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cross-platform exercises, and project files.

* Real-world postproduction paths show how it's being done today * Numerous HD tables clear up what format is used for which purpose * Ample information on HDV * Debunks myths and answers common questions about HD Avoid costly missteps in postproduction and get it right the first time with this book. Written by an in-the-trenches professional who works with HD every day, High Definition Postproduction is an overview of this exciting opportunity for film and video production and postproduction professionals. High Definition production and editing is here and definitely a reality. High-def network shows are aired on a weekly basis. Several HD-only channels are well into their production schedules. HD is even used for major film productions and post production processes. However, unlike the existing 4x3, NTSC format, the HD world has many variables. This ability to choose various frame rates, frame sizes, bit rates, and color space options makes this an exciting, yet somewhat daunting challenge. The future may hold even more options as electronics continue to evolve and manufactures continue to exploit this format. Naturally, all of these options can lead to confusion and errors. This book begins with an overview of the HD format and then covers commonly-asked questions. A chapter on shooting details how to smooth the path for post. Postproduction workflows, including the digital intermediate, are covered in great detail, and are enhanced by real-world examples. From HDV to the high-end cameras used in Star Wars and Sin City, this book is your complete guide to HD.

"Make your film and video projects sound as good as they look with this popular guide. Learn practical, timesaving ways to get better recordings, solve problems with existing audio, create compelling tracks, and boost your filmmaking to the next level! In this fourth edition of Producing Great Sound for Film and Video, audio guru Jay Rose revises his popular text for a new generation of filmmakers. You'll find real world advice and practical guidelines for every aspect of your soundtrack: planning and budgeting, field and studio recording, editing, sound effects and music, audio repair and processing, and mixing. The combination of solid technical information and a clear, step-by-step approach has made this the go-to book for producers and film students for over a decade. This new edition includes: - Insights and from-the-trenches tips from film and video professionals - Advice on how to get the best results from new equipment including DSLRs and digital recorders - Downloadable diagnostics and audio examples you can edit on your own computer - Instruction for dealing with new regulations for wireless mics and broadcast loudness - Techniques that work with any software or hardware - An expanded "How Do I Fix This?" section to help you solve problems quickly - An all new companion website (www.GreatSound.info) with audio and video tutorial files, demonstrations, and diagnostics Whether you're an aspiring filmmaker who wants rich soundtracks that entertain and move an audience, or an experienced professional looking for a reference guide, Producing Great Sound for Film and Video, Fourth Edition has the information you need"--

The book features genre-based tutorial sections, with step by step instructions for creating effective horror, comedy, drama, and suspense titling sequences. Tutorials for creating some of the most popular title sequences in blockbuster movies are included (Se7en, The Sopranos, 24, The Matrix). Other tutorials teach you how to effectively use sound and VFX in your titles, and also included is instruction on editing your title sequence. These techniques, as well as chapters on the essentials of typography allow

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you to apply these lessons to your title sequence regardless of whether it's for TV, the web, or digital signage. Also included is a DVD with sample clips, as well as project files that allow you to refine the techniques you learned in the book. As an added bonus we've included 3 titling chapters from other Focal books, with specific instructions on titling within certain software applications. Cover images provided by MK12, from The Alphabet Conspiracy. Learn more at www.MK12.com

Encompassing experimental film and video, essay film, gallery-based installation art, and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media, while also using it to explore various theoretical issues, such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory, apparatus, and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies, and contemporary art criticism, *Between Film, Video, and the Digital* offers a fresh insight on the post-media conditions of film and video under the pervasive influences of digital technologies, as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time-based media, and how this juncture of similarities and differences signals a new regime of the art of the moving image.

How does a film come to look the way it does? And what influence does the look of a film have on our reaction to it? The role of cinematography, as both a science and an art, is often forgotten in the chatter about acting, directing, and budgets. The successful cinematographer must have a keen creative eye, as well as expert knowledge about the constantly expanding array of new camera, film, and lighting technologies. Without these skills at a director's disposal, most movies quickly fade from memory.

Cinematography focuses on the highlights of this art and provides the first comprehensive overview of how the field has rapidly evolved, from the early silent film era to the digital imagery of today. The essays in this volume introduce us to the visual conventions of the Hollywood style, explaining how these first arose and how they have subsequently been challenged by alternative aesthetics. In order to frame this fascinating history, the contributors employ a series of questions about technology (how did new technology shape cinematography?), authorship (can a cinematographer develop styles and themes over the course of a career?), and classicism (how should cinematographers use new technology in light of past practice?). Taking us from the hand-cranked cameras of the silent era to the digital devices used today, the collection of original essays explores how the art of cinematography has been influenced not only by technological advances, but also by trends in the movie industry, from the rise of big-budget blockbusters to the spread of indie films. The book also reveals the people behind the camera, profiling numerous acclaimed cinematographers from James Wong Howe to Roger Deakins. Lavishly illustrated with over 50 indelible images from

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landmark films, Cinematography offers a provocative behind-the-scenes look at the profession and a stirring celebration of the art form. Anyone who reads this history will come away with a fresh eye for what appears on the screen because of what happens behind it.

Today's successful cinematographer must be equal parts artist, technician, and business-person. The cinematographer needs to master the arts of lighting, composition, framing and other aesthetic considerations, as well as the technology of digital cameras, recorders, and workflows, and must know how to choose the right tools (within their budget) to get the job done. David Stump's *Digital Cinematography* focuses on the tools and technology of the trade, looking at how digital cameras work, the ramifications of choosing one camera versus another, and how those choices help creative cinematographers to tell a story. This book empowers the reader to correctly choose the appropriate camera and workflow for their project from today's incredibly varied options, as well as understand the ins and outs of implementing those options. Veteran ASC cinematographer David Stump has updated this edition with the latest technology for cameras, lenses, and recorders, as well as included a new section on future cinematographic trends. Ideal for advanced cinematography students as well as working professionals looking for a resource to stay on top of the latest trends, this book is a must read.

Spectacular Posthumanism examines the ways in which VFX imagery fantasizes about digital disembodiment while simultaneously reasserting the importance of the lived body. Analyzing a wide range of case studies-including the films of David Cronenberg and Stanley Kubrick, image technologies such as performance capture and crowd simulation, *Game of Thrones*, *Terminator: Genisys*, *Planet Earth*, and *300*-Ayers builds on Miriam Hansen's concept of "vernacular modernism" to argue that the "vernacular posthumanism" of these media objects has a phenomenological impact on viewers. As classical Hollywood cinema initiated viewers into the experience of modernism, so too does the VFX image initiate viewers into digital, posthuman modes of thinking and being. Ayers's innovative close-reading of popular, mass-market media objects reveals the complex ways that these popular media struggle to make sense of humanity's place within the contemporary world. *Spectacular Posthumanism* argues that special and visual effects images produce a digital, posthuman vernacular, one which generates competing fantasies about the utopian and dystopian potential of a nonhuman future. As humanity grapples with such heady issues as catastrophic climate change, threats of anonymous cyber warfare, an increasing reliance on autonomous computing systems, genetic manipulation of both humans and nonhumans, and the promise of technologically enhanced bodies, the anxieties related to these issues register in popular culture. Through the process of compositing humans and nonhumans into a seemingly seamless whole, digital images visualize a utopian fantasy in which flesh and information might easily coexist and cohabitate with each other. These images,

however, also exhibit the dystopic anxieties that develop around this fantasy. Relevant to our contemporary moment, Spectacular Posthumanism both diagnoses and offers a critique of this fantasy, arguing that this posthuman imagination overlooks the importance of embodiment and lived experience. This collection explores how the role of cinematography will evolve in an ever-increasing digitized industry in a transnational context. Contributors aim to bridge conversations about critical film studies and technical film practices while proposing that cinema has always been at the foreground of transnational culture.

A professional introduction to the end-to-end process of digital filmmaking! The EDCF Guide to Digital Cinema Production sheds light on the ongoing and confusing transition from analog to digital technology in film production. In addition to a complete analysis of technical concerns, this text deals with a number of issues where European and Hollywood priorities differ. It adds fuel to the discussion on "Photo-Chemical Fundamentalism" and the future of traditional film-based cinematography. With special emphasis on new HD production techniques for the big cinema screen, this guide is the one and only resource available from a European perspective. The EDCF Guide to Digital Cinema Production provides film professionals and decisions-makers in European cinema with an excellent basis for discussions on how to handle the transition from analog to digital technology. Look no further for: * Several production case studies, among them Ingmar Bergman's last film "Saraband" (2003) and Lars von Trier's "Dogville" (2003). * Surveys of HD Systems & Cameras and "The 37 MFAQ on HD Production." * Expert reports on Audio Recording for HD and the Digital Intermediate Process. * Detailed European initiatives in Digital Cinema. * An up-to-date survey of the problematic standards situation for Digital Cinema. * A comprehensive look at archiving - the "Achilles Heel" of digital production. * The pros and cons of producing feature films digitally - a unique and professional view of "the agony and ecstasy." Editor-in-Chief Lasse Svanberg is a founding member of EDCF. He was DoP on 14 feature films 1966-81, founded TM (Technology & Man) Magazine at the Swedish Film Institute in 1968 and was its Chief Editor until 1998 He was elected Fellow of BKSTS 1979, Fellow of SMPTE 1995 and granted Professor's title by the Swedish Government 2002. He is the author of six books on the history and possible future of film, video and television. The European Digital Digital Cinema Forum (EDCF) was constituted in June 2001 as joint Swedish-British-French effort to establish a European forum for discussions, information exchange and industrial activities in the field of Digital Cinema. This project was initiated because digital production, digital distribution and digital exhibition of film is the most radical technical change facing the film industry since sound film was introduced.

In this new and expanded edition of The Art Direction Handbook, author Michael Rizzo now covers art direction for television, in addition to updated coverage of film design. This comprehensive, professional manual details the set-up of the art

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department and the day-to-day job duties: scouting for locations, research, executing the design concept, supervising scenery construction, and surviving production. Beyond that, there is an emphasis on not just how to do the job, but how to succeed and secure other jobs. Rounding out the text is an extensive collection of useful forms and checklists, as well as interviews with prominent art directors.

Making Media: Foundations of Sound and Image Production takes the media production process and deconstructs it into its most basic components. Students will learn the basic concepts of media production – frame, sound, light, time, motion, and sequencing – and be able to apply them to any medium they choose, from film and television to fine art and online applications. They will also become well-grounded in the digital work environment and the tools required to produce media in today's digital environment. This new fourth edition is completely updated and includes a new chapter on the production process and production safety; information on current trends in production, exhibition, and distribution; and much more. New topics include virtual and augmented reality, the use of drones and new practices interactive media. The text is also fully illustrated and includes sidebar discussions of pertinent issues throughout. The companion website has been completely revamped with interactive exercises for each chapter, allowing students to explore the process of media production.

First published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

The image that appears on the movie screen is the direct and tangible result of the joint efforts of the director and the cinematographer. **A Hidden History of Film Style** is the first study to focus on the collaborations between directors and cinematographers, a partnership that has played a crucial role in American cinema since the early years of the silent era. Christopher Beach argues that an understanding of the complex director-cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur. Drawing upon oral histories, early industry trade journals, and other primary materials, Beach examines key innovations like deep focus, color, and digital cinematography, and in doing so produces an exceptionally clear history of the craft. Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century—such as those of D. W. Griffith and Billy Bitzer, William Wyler and Gregg Toland, and Alfred Hitchcock and Robert Burks—this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film.

Learn everything you need to know about creating video using the single-camera format, from preproduction planning to setting up, rehearsing, shooting, striking, and pleasing your audience. Harness lighting, audio, editing, and aesthetic techniques that will enhance the quality of your video projects and keep your clients coming back for more. Simple, elegant, and easy to use, **Single-Camera Video Production, Sixth Edition** is a staple in any video artist's library. Whether you're just learning the basics of video production or you're a veteran who needs a refresher, this book provides you with a toolkit for understanding and implementing single-camera workflows, as well as how to

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use the single-camera format to its best advantage by emphasizing the importance of goals, audience analysis, and technology. This new edition has been updated to include: Expanded sections on digital workflows, field and studio production, preproduction planning, audio, lighting, distribution, and nonlinear editing techniques Detailed gear lists covering the latest camera, recorder, audio, lighting, and stabilization equipment used in the industry today Fresh tips on creating video for your target audience and exhibition platform and shooting for the editing process Insider career advice, including tips on how to get an internship, interviewing, finding a job, and earning a promotion A companion website (www.focalpress.com/cw/musburger) with video examples of the techniques discussed in the book as well as evolving updates on key technological shifts

Color and Mastering for Digital Cinema explores the implications for motion picture post production processes and changes required to the supporting equipment and software. While a new concept to the motion picture community, the selection of the wide gamut, output-referred XYZ color space for digital cinema distribution is based on decades of color science and experience in other industries. The rationale for choosing XYZ and the other color encoding parameters is explained and the book also provides a full case study of the development of DLP Cinema® projectors by Texas Instruments. Finally, this book explores how the XYZ color encoding concept can be extended to support enhanced display technologies in the future. This book contains: * Brilliant 4-color illustrations that compliment the color science explanations * Never before published industry information from author Glenn Kennel, a world leader in digital cinema color technology * Descriptions of key issues and background on decisions that were made in the standardization process By Glenn Kennel, Glenn Kennel is VP/GM of Feature Film Services at Laser Pacific Media Corporation, a leading provider of a full range of post production services for television and feature film. Recently, he worked for the DLP Cinema group of Texas Instruments in a role that included technology and business development. Previously, in a twenty year career with Kodak, he led the development of the Cineon digital film scanners and laser recorders and the prototype HDTV telecine that became the Spirit Datacine. As a consultant, he helped DCI draft the technical specifications for digital cinema. Kennel also chairs the SMPTE DC28 Color ad hoc group and the DC28.20 Distribution working group. He is a SMPTE Fellow and has received the SMPTE Journal Award. He is also a member of the Academy of Motion Picture Arts and Sciences.

The Digital Intermediate process (DI), or conversion of film to digital bits and then back to film again, has great potential to revolutionize the postproduction process. The skill set to photochemically process a movie and pop it into a canister for the postal service to send around to all of the movie houses and the skill set to digitally master and create a file that is distributed globally via the Internet and satellites are completely different. One of these entirely new processes is that of the digital intermediate. The DI has tremendous advantages, ranging from improved quality (first "print" is as good as the last) to cost savings (no re-mastering) to digital distribution (bits and bytes: no film in canisters). The DI influences everything from on set production to the delivery of content to consumers and everything in between. Digital Intermediates for Film and Video teaches the fundamental concepts and workflow of the digital intermediate process. Covers basics of film first, and then introduces the digital world--including a

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tutorial on digital images, asset management, online editing, color correction, restoration, film and video output, mastering and quality control. Jack's clear and easy-to-follow explanation of Hollywood buzz words and components facilitates the spill over to anyone who has a vested interest in the quality and cost of the movie.

This practical, hands-on guide addresses the problems and difficult choices that professional compositors face on a daily basis. You are presented with tips, techniques, and solutions for dealing with badly shot elements, color artifacts, mismatched lighting and other commonly-faced compositing obstacles. Practical, in-depth lessons are featured for bluescreen matte extraction, despill operations, compositing operations, as well as color-correction. The book is presented entirely in an application-agnostic manner, allowing you to apply lessons learned to your compositing regardless of the software application you are using. The DVD contains before and after examples as well as exercise files for you to refine your own techniques on. New to the 3rd edition is an entirely new chapter entitled 'CGI Compositing Techniques', covering how the modern CGI production pipeline is now pushing many tasks that used to be done in the 3D department into the compositing department. All technological changes that have occurred between now and the publication of the 2nd edition are covered, as well as new media on the DVD and corresponding lessons within the book.

With the shift from film to digital, today's filmmakers are empowered by an arsenal of powerful, creative options with which to tell their story. Modern Post examines and demystifies these tools and workflows and demonstrates how these decisions can empower your storytelling. Using non-technical language, authors Scott Arundale and Tashi Trieu guide you through everything you should consider before you start shooting. They begin with a look to past methodologies starting with traditional film techniques and how they impact current trends. Next they offer a look at the latest generation of digital camera and capture systems. The authors move on to cover: * Preproduction- what camera is best for telling your story and why, budgeting for post * Production- on-set data management, dailies, green screen, digital cinematography * Postproduction- RAW vs. compressed footage, editing, visual effects, color correction, sound and deliverables including DCP creation The book features cutting-edge discussion about the role of the digital imaging technician (DIT), how you can best use the Cloud, motion graphics, sound design, and much more. Case studies show you these solutions being applied in real-world situations, and the companion website features videos of techniques discussed in the book, as well as timely updates about technological changes in the landscape. www.focalpress.com/cw/arundale

Producing and Directing the Short Film and Video, Fifth Edition is the definitive book on the subject for the serious film student or beginning filmmaker. Its unique two-fold approach looks at filmmaking from the perspectives of both the producer and director, and clearly explains how their separate roles must work together to create a successful short film or video. Through extensive examples from award-winning shorts and insightful interviews, you will learn about common challenges the filmmakers encountered during each step of filmmaking process—from preproduction to production, postproduction, and distribution—and the techniques they used to overcome them. In celebrating this book's twentieth anniversary, this edition has been updated to include: Two all-new, in-depth cases studies of esteemed short films—Memory Lane and the Academy Award-winning God of Love A revised chapter progression that reinforces the

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significance of the actor - director relationship Interviews with the filmmakers integrated alongside the text, as well as new images and behind-the-scenes coverage of production processes Revamped sections on current financing strategies, postproduction workflows, and the wide variety of distribution platforms now available to filmmakers A "Where are They Now" appendix featuring updates on the original filmmakers covered in the first edition An expanded companion website (www.focalpress.com/cw/rea) containing useful forms and information on distributors, grants and financing sources, film and video festivals, film schools, internet sources for short works, and professional associations

The updated third edition of this popular book offers a clear and detailed overview of the postproduction process, showing readers how to manage each step in taking a film, TV, or media project from production to final delivery, from scheduling and budgeting through editing, sound, visual effects, and more. Accessibly written for producers, post supervisors, filmmakers, and students and extensively updated to address current digital and file-based industry practices, *The Guide to Managing Postproduction for Film, TV, and Digital Distribution* helps the reader to understand the new worlds of accessibility, deliverables, license requirements, legal considerations, and acquisitions involved in postproduction, including the ins and outs of piracy management and archiving. This edition addresses the standards for theatrical and digital distribution, network, cable and pay TV, as well as spotlights internet streaming and various delivery methods for specialty screenings, projection large format (PLF), and formats including 3D, virtual reality and augmented reality.

"Image Control explains the devices and means that can be used to create a memorable and expressive image on a television and motion-picture screen. The key to creativity is mastery of the medium, so it is vital to understand the impact that filters and lab procedures can have on film and digital images. In the pages of this book you will learn closely guarded secrets that professionals have developed though hard work and years of experience. Image Control shows, practically and succinctly, how to manipulate the image in front of the camera, inside the camera and in the lab. You will discover: Hard-to-find information on filters and their effects; their advantages and disadvantages; and the effects of exposure adjustments Explanations of the different film lab processes that affect the image and how they can be used for subliminal scene support Step-by-step instructions on how to set up, shoot and evaluate lab tests and lenses Measures to control the color response of color negatives Insights into postproduction work, such as opticals, dupes, film-to-tape transfers and digital intermediates How to use camera filters to enhance your video images Directors of photography discuss how they manipulated images for award winning films." - product description.

Whether paying tribute to silent films in *Hugo* and *The Artist* or celebrating arcade games in *Tron: Legacy* and *Wreck-It-Ralph*, Hollywood suddenly seems to be experiencing a wave of intense nostalgia for outmoded technologies. To what extent is that a sincere lament for modes of artistic production that have nearly vanished in an all-digital era? And to what extent is it simply a cynical marketing ploy, built on the notion that nostalgia has always been one of Hollywood's top-selling products? In *Flickers of Film*, Jason Sperb offers nuanced and unexpected answers to these questions, examining the benefits of certain types of film nostalgia, while also critiquing how Hollywood's nostalgic representations of old technologies obscure important aspects of their histories. He interprets this affection for the prehistory and infancy of digital technologies in relation to an industry-wide anxiety about how the digital has grown to dominate Hollywood, pushing it into an uncertain creative and economic future. Yet he also suggests that Hollywood's nostalgia for old technologies ignores the professionals who once employed them, as well as the labor opportunities that have been lost through the computerization and outsourcing of film industry jobs. Though it deals with nostalgia, *Flickers*

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of Film is strikingly cutting-edge, one of the first studies to critically examine Pixar's role in the film industry, cinematic representations of videogames, and the economic effects of participatory culture. As he takes in everything from Terminator: Salvation to The Lego Movie, Sperb helps us see what's distinct about this recent wave of self-aware nostalgic films—how Hollywood nostalgia today isn't what it used to be.

Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. Digital Visual Effects in Cinema counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, Digital Visual Effects in Cinema is an essential guide for understanding movie-making today.

The Essential Guide to the Cameraman's Craft Since its initial publication in 1973, Cinematography has become the guidebook for filmmakers. Based on their combined fifty years in the film and television industry, authors Kris Malkiewicz and M. David Mullen lay clear and concise groundwork for basic film techniques, focusing squarely on the cameraman's craft. Readers will then learn step-by-step how to master more advanced techniques in postproduction, digital editing, and overall film production. This completely revised third edition, with more than 200 new illustrations, will provide a detailed look at: How expert camera operation can produce consistent, high-quality results How to choose film stocks for the appearance and style of the finished film How to measure light in studio and location shooting for the desired appearance How to coordinate visual and audio elements to produce high-quality sound tracks Whether the final product is a major motion picture, an independent film, or simply a home video, Cinematography can help any filmmaker translate his or her vision into a quality film.

With cloud applications and services now widely available, film and video professionals have all the tools they need to work together on centralized platforms and effectively collaborate across separate desktop, web, and mobile devices. In Film and Video Production in the Cloud, veteran video production consultant Jack James provides a practical guide to cloud processes, concepts, and workflows as they relate to the most widely used cloud applications in the industry. Topics discussed include the benefits of cloud storage, cloud-based production and postproduction pipelines, project and asset management, distribution and archiving, budget and security considerations, and crowdsourcing. This book will allow readers to:

- Harness cloud-based tools and processes to enhance your film and video production pipeline and help your creative team collaborate effectively across separate desktop, web, and mobile devices;
- Discover the benefits of cloud-based film and video production, as well as key approaches to budgeting and planning, project and asset management, distribution and archiving, security considerations, and crowdsourcing in the cloud;
- Learn how to apply fundamental cloud methodologies and best practices to the most widely used cloud services and applications in the industry, including Adobe Creative Cloud, Autodesk A360, Avid Media Composer Cloud, Asana, Basecamp, and Shotgun.

Information technology professionals will gain invaluable information with this updated resource on how to connect concepts to key business areas. These areas include accounting, finance, marketing, management, human resources, and operations. The new edition provides concise and accessible coverage of core IT topics. Do It Yourself activities show them how to

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apply the information on the job. Technology professionals will then be able to discover how critical IT is to each functional area and every business.

More and more, just a few canonical classics, such as Michael Curtiz's "Casablanca" (1942) or Victor Fleming's "Gone With The Wind" (1939), are representing the entire film output of an era, to a new generation that knows little of the past, and is encouraged by popular media to live only in the eternal present. What will happen to the rest of the films that enchanted, informed and transported audiences in the 1930s, 1940s, and even as recently as the 1960s? This collection of essays aims to highlight some of the lesser-known treasures of the past – those titles that have been pushed aside by today's wave of cinema amnesia.

With its huge cost-saving potential, digital cinema is the biggest thing to happen to the movies since sound -- this book details how each phase of the digital movie-making process, shooting, postproduction, delivery, and exhibition -- differs from film and provides clear answers to the cost vs. quality controversy. * Nonlinear editing -- software, basic technique, cost savings * Digital video color correction * CGI -- changing the shot after the shoot * Digital composition for film * Universal mastering (film, DVD, TV, Internet) * Digital distribution and exhibition
Digital Intermediates for Film and Video Taylor & Francis

* An overview of digital cinema system requirements * Post production work flow * Color in digital cinema * The digital cinema mastering process * Fundamentals of compression * Security * Basics of audio * Digital distribution * Digital projection technology * Theater systems * The international perspective: Views from Europe, Asia and Latin America * A realistic assessment of the future of digital cinema
With contributions by: Richard Crudo, President, American Society of Cinematographers Leon Silverman, Executive Vice President, Laser Pacific Media Corporation Charles Poynton, Color Scientist Chris Carey, Senior Vice President, Studio New Technology, The Walt Disney Studios Bob Lambert, Corporate Senior Vice President New Technology & New Media, The Walt Disney Company Bill Kinder, Pixar Animation Studios Glenn Kennel, DLP Cinema Peter Symes, Manager, Advanced Technology, Thomson Broadcast & Media Solutions Robert Schumann, President, Cinea, Inc., -

What is the fate of cinema in an age of new technologies, new aesthetic styles, new modes of cultural production and consumption? What becomes of cinema and a century-long history of the moving image when the theatre is outmoded as a social and aesthetic space, as celluloid gives over to digital technology, as the art-house and multiplex are overtaken by a proliferation of home entertainment systems? The Orientation of Future Cinema offers an ambitious and compelling argument for the continued life of cinema as image, narrative and experience. Commencing with Lumière's Arrival of a Train at a Station, Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon. The technology of moving images has profoundly changed; and

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yet cinema materialises ever more forcefully in digital capture and augmentation, 3-D perception and affect, High Frame Rate cinema, and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production. This comprehensive introduction to film focuses on three topics: how movies express meanings, how viewers understand those meanings, and how cinema functions globally as both an art and a business. Using clear, accessible, and jargon-free writing, this is the only introductory film text to examine the elements of film style and the viewer's contribution to the cinema experience. How do viewers interpret the effects filmmakers create? How do filmmakers anticipate, and build on, the likely ways viewers will react to certain kinds of stories and audio-visual designs? The text examines both how filmmakers create images and sounds, and the mechanisms and processes by which viewers make sense of images and stories on screen. This approach helps students understand not only the basic concepts but also how their own reactions and opinions impact the overall film experience. New to the Fourth Edition Includes a new chapter on Cinema in Multiple Contexts to provide in-depth coverage of the various modes of filmmaking, including animation, documentary, and independent and international film as well as a discussion of diverse filmmakers (i.e. women in film and African American film). Updated film examples and case studies throughout the text, explaining terms and concepts by using examples film students know, including "Sin City, Fahrenheit 911, The Passion of the Christ, " and "Capturing the Friedmans." Offers expanded coverage of film genres, including science fiction, the war film, and film noir. Discusses hand-held camerawork, Steadicam, digital intermediates, the role of sound in contemporary film, and cinema in the DVD era to provide students with up-to-date coverage of new technologies and their impact on filmmaking. Provides an updated discussion of blockbusters, the film industry, and current box office trends to provide a more timely view of the business of film. Praise for "Movies and Meaning" "I think "Movies and Meaning" is still the best all-around introductory film text on the market today. I will continue to use it with pleasure." ~Thomas Sobchack, "University of Utah" "This text is user friendly in its size and weight, relatively compact, and manageable to transport and read. It has nice integration of photos with the text; overall the layout is inviting, engaging, dynamic. The writing is generally clear, accessible yet challenging. And the book covers most of what I consider to be important for students to successfully complete the course." ~David Laderman, "College of San Mateo" "This book has very good coverage of the topics, and it is well written. It is also organized well, with the earlier chapters supporting the material in later chapters about criticism and theory. The chapters on the studio system and how Hollywood influences and is influenced by international cinema are also very good." ~Jay Cofield, "University of Montevallo"

A professional introduction to the end-to-end process of digital filmmaking! The EDCF Guide to Digital Cinema Production sheds light on the ongoing and confusing transition from analog to digital technology in film production. In

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addition to a complete analysis of technical concerns, this text deals with a number of issues where European and Hollywood priorities differ. It adds fuel to the discussion on "Photo-Chemical Fundamentalism" and the future of traditional film-based cinematography. With special emphasis on new HD production techniques for the big cinema screen, this guide is the one and only resource available from a European perspective. The EDCF Guide to Digital Cinema Production provides film professionals and decisions-makers in European cinema with an excellent basis for discussions on how to handle the transition from analog to digital technology. Look no further for: * Several production case studies, among them Ingmar Bergman's last film "Saraband" (2003) and Lars von Trier's "Dogville" (2003). * Surveys of HD Systems & Cameras and "The 37 MFAQ on HD Production." * Expert reports on Audio Recording for HD and the Digital Intermediate Process. * Detailed European initiatives in Digital Cinema. * An up-to-date survey of the problematic standards situation for Digital Cinema. * A comprehensive look at archiving - the "Achilles Heel" of digital production. * The pros and cons of producing feature films digitally - a unique and professional view of "the agony and ecstasy." Editor-in-Chief Lasse Svanberg is a founding member of EDCF. He was DoP on 14 feature films 1966-81, founded TM (Technology & Man) Magazine at the Swedish Film Institute in 1968 and was its Chief Editor until 1998 He was elected Fellow of BKSTS 1979, Fellow of SMPTE 1995 and granted Professor's title by the Swedish Government 2002. He is the author of six books on the history and possible future of film, video and television. The European Digital Cinema Forum (EDCF) was constituted in June 2001 as joint Swedish-British-French effort to establish a European forum for discussions, information exchange and industrial activities in the field of Digital Cinema. This project was initiated because digital production, digital distribution and digital exhibition of film is the most radical technical change facing the film industry since sound film was introduced. * Perfect for the serious film professional working in Europe today * An end-to-end guide on digital film production emphasis on high definition * Packed with international case studies including the new Ingmar Berman film Saraband

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