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Digital Intermediates For Film And Video 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 tutorial on digital images, asset management, online editing, color correction, restoration, film and video output, mastering and quality control.

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The digital intermediate process uses digital tools to color grade, which allows for much finer control of individual colors and areas of the image, and allows for the adjustment of image structure (grain, sharpness, etc.). The intermediate for film reproduction can then be produced by means of a film recorder. The physical intermediate film that is a result of the recording process is sometimes also called a digital intermediate, and is usually recorded to internegative (IN) stock, which is ...

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## Digital intermediate - Wikipedia

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While in Eastern Sierra Nevada we shot two photos, one film and the other digital. Both the digital photo and the film photo were taken with the same settings. The left image was captured on Velvia 50, taken with a Canon EOS 3, a 50mm lens at f/4. The photo on the right was taken with a full frame Canon 6D with 50mm, 100 iso and f/4.

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Film vs Digital - A Photo Comparison - TheDarkroom  
The Film and TV Production Restart Scheme will help productions across the country that have been halted or delayed by an inability to obtain insurance for Covid-19 related risks to get back up ...

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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 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.

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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



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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.

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

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Quality Material The End Of immediately implement the solution featured.

## Remastering

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

# Get Free Digital Intermediates For Film And Video Your Guide To Cost Effective Top Quality Movies And TV Shows From The Academy of Motion Picture Arts and Sciences.

## Remastering

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.

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

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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.

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

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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.

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

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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. \* 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

2008 Edition The authoritative guide to funding, preparing, shooting, lighting, editing, finishing and distributing your film or video Widely acknowledged as the "bible" of film and video production and used in courses around the world, this indispensable guide to making movies is now updated with the latest advances in high- definition formats. For students and teachers, the professional and the novice filmmaker, this clear and comprehensive handbook remains the reliable reference to all aspects of moviemaking. Techniques for making narrative, documentary, corporate, experimental and feature films. Working with high-definition and standard-definition digital video formats, including DV, HD, and HDV. Extensive coverage of video editing with the latest nonlinear editing systems. Thorough grounding in lenses, lighting, sound recording, and sound editing. The business aspects of financing and producing movies Written by filmmakers for

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