

# The viable nature of film in digital post-production

Representatives from film labs, studio post-production departments and digital intermediate facilities attended a December seminar hosted by Kodak along with ARRI, Celco, Cinevation, Cintel, Imagica and Lasergraphics in Hollywood, where presentations and discussions ensued about the viable nature of film in digital post-production. The film scanning and recording companies utilize cutting-edge Kodak technology in their products.

Kodak's Entertainment Imaging Chief Technology Officer Gary Einhaus kicked off the seminar by stating, "Our goal is to provide film and digital technologies that enable better and more consistent image quality from pre-production through exhibition and/or broadcast. We also develop technologies that streamline the workflow. Our investment in research and development for both film and digital technologies is growing."

Einhaus addressed future trends and their effect on post-production. "With continuing progress in computing and storage technology and the evolution of displays with high color gamut and dynamic range, filmmakers and post-production professionals will have more opportunities to tell stories in unique and engaging ways."

George Gush, Kodak's regional sales/engineering representative, added, "This was an opportunity for us to share new information and get feedback on the latest progress in post-production. We collaborate with many scanning/recording manufacturers to supply technology. We discussed our on-going growth in developing new tools and listened to leaders in the post arena, so we can focus on serving their needs."

Kodak recently introduced KODAK VISION3 500T 5219 film, with such advanced features as extended latitude in the brightest highlights and darkest shadows, reduced grain, and higher signal-to-noise transfer capabilities. The company also introduced a new 5219 telecine analysis film (TAF) for configuring and setting up telecines.

Additionally, KODAK VISION Color Intermediate Film 5242/2242 continues to set the industry standard for quality film recording from both optical processes and digital data.



Original scan



Corrected image

Furthermore, KODAK DIGITAL ICE Technology, which automatically removes dust and artifacts and corrects non-image defects, is available from licensed scanner partners. Gush notes that the advanced features of this software are being enthusiastically embraced by facilities.

"As film and ancillary equipment continue to improve, together we can continue to raise the bar for image quality and workflow efficiencies for the creative community," says Gush.

Kodak held a similar seminar at the Warner Bros. theater in London in March. Attendees represented post-production facilities and supervisors throughout the United Kingdom, France, Holland, Italy and Russia. Presentations were made by ARRI Germany, Cintel, Lasergraphics, Cinevation and Thomson Grass Valley.

Kodak's Clive Ogden, European product manager for the Entertainment Imaging Division, discussed Kodak's continuing investments in research and development to improve both image quality and workflow efficiencies. "We have always endeavored to design and manufacture products that meet the high demands of the post-production industry as we understand the critical nature of protecting the priceless original negative and its image content through the imaging chain," he says. "This event was an opportunity to listen to our customers, and foster relationships with manufacturers with the goal of benefiting filmmakers today and long in the future."

For more information on post-production forums hosted by Kodak and scanner/recorder vendors, contact your local Kodak representative or office.

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