



NORSK FILMINSTITUTT



IMAGO and **FNF** invite to

DIGITAL CINEMA CONFERENCE

OSLO, NORWAY, MAY 14TH, 15TH AND 16TH 2009

An IMAGO and The Society of Norwegian Cinematographers FNF conference in close partnership with European Digital Cinema Forum EDCF and Norwegian Film Institute

Attendance fee is NOK 2450.- / EUR 280.-.

IMAGO holds a number of free entrance tickets for IMAGO members with extensive travel expenses.

Registration deadline: **May 1st.**

For more information and registration, please contact:

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Conference supporters:



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THE AIMS: By inviting international experts for lectures and debate, to transfer wide and extensive information to the Conference delegates about the development, challenges and the future of digital film production and cinematography.

PROGRAM

THURSDAY MAY 14TH

13.00 Registration of delegates

14.00 Conference opening by **Nigel Walters** IMAGO President

14.15 Challenges in digital cinematography: Case studies: "Hunger" and "The Butcher Shop" DOP **Sean Bobbitt** BSC "Hunger" was shot on 2 perf 35mm. "The Butcher Shop" on Arri D21. Among many international Prizes, "Hunger" won the Palme d'Or Prize in Cannes 2008. DOP Sean Bobbitt BSC tells us about his experiences with the different equipment, production and post lines.

15.30 P+S Technik presentation SI and Weisscam cameras
Presentation by **Carlos Alvares** P+S Technik

16.30 Presentation and demonstration of Sony's Cine Alta camera range. **Richard Lewis**, Sony.

17.30 Panasonic HD presentation **Vidar Engen**, Panasonic. Update on latest technology, products, metadata and workflow for P2HD and AVC-Intra.

18.30 RED Video conference presentation live on screen from Los Angeles. An opportunity to ask **Ted Schilowitz** from Red all you wondered about.

19.15 Focus on ARRI D21: Hands on presentation: **Kasper Vesth**. Wine sponsored by Kameraudlejningen ApS

20.30 End Thursday session

FRIDAY MAY 15TH

09.00 Coffee

09.30 Pre-production in the digital world: Planning visuals, digital vfx and post for a complex period war movie. Case study: "The Red Baron"
DOP **Klaus Merkel** BVK

10.30 Distribution update: Presentation of EDCF and update on World Digital Cinemas in 2009 and beyond. Systems and future distribution technologies.
John Graham, EDCF

11.00 Case study: "Oceans" DOP and technical supervisor **Philippe Ros** AFC Consultant. He will be joined on stage by **Luciano Tovoli** AIC, ASC (Grading Art Supervisor) and **Laurent Desbrieres**, colorist from Digimage Postproduction Paris. "Oceans" directed by Jacques Perrin and Jacques Cluzaud is a French feature documentary in production with striking cinematography, both over and under water for 5 years. Philippe will be telling us about the combination of several formats, 35 mm

and HD under special shooting conditions, with design of special gamma curves, software, and special tools for HD, for 35 mm outdoor shooting and customisation of the workflow.

12.20 IAGO/EDCF Frame Rate issue update **Kommer Kleijn** SBC MAGO/EDCF
IMAGO has worked extensively and successfully to get the manufacturers of digital cameras and projectors to implement a wide variety of frame rates.

12.40 Lunch break

13.45 Metadata: key to shooting control: **Dave Stump** Chairman ASC Metadata Subcommittee. Metadata can begin with information as simple as reel name, clip name, date and duration. However, with digital files, the potential skyrockets. **Dave Stump** ASC tells us more.

14.30 Metadata in rushes control: Presentation of Key Frame rushes control software **John Christian Rosenlund** FNF

15.00 Coffee break

15.30 Digital post production case study: "Saigon eclipse" Digital post production case study: "Saigon eclipse" DOP **Richard Andry** AFC and Colorist **Thomas Harbers** Greenpost Munich. For the DOPs, Digital Intermediate permits today two complementary actions in the designing of cinematography 1 Shooting – 2 Post. Both are equally important to stay "Master of light" in today's digital world. **Richard Andry** and **Thomas Harbers** tells us more from their experience with "Saigon Eclipse".

16.45 The digital dilemma: Storing and archiving: What will happen to our digital film images in 15 years? Will we still be able to access, see and use them commercially? The long-term preservation of, and convenient access to, a company's cinematic assets is clearly going to be an ongoing concern.

Torkel Sætervadet UCS and **Rune Bjerkestrand**, Cinevation tells us more.

17.30 End Fridays session

SATURDAY MAY 16TH

09.00 Coffee

09.30 Panel discussion on Super DPX -Digital picture exchange. Standardization of a new file format for camera originals - XYZ and 16 bit - a necessary goal? Panel discussion: **Kommer Kleijn** SBC, **John Christian Rosenlund** FNF, **Dave Stump** ASC.

10.30 3D Cinema: Here to stay at last and soon in our living room?
Dave Monk, EDCF CEO
The first 3D film was shown in Los Angeles in 1922, and the "Golden era" was in the 1950-ties. In the USA more than 4000 3D cinemas have been built the last few years,

and we are told television soon will follow. Is it at last here to stay?
Dave Monk tells us about the theory of 3D, the understanding and perception of 3D and the vast development in projection techniques for viewing.

11.15 Sony 3D: Introduction of Sony's new revolutionary 3d projection lens system.

11.45 3D film production: The options - the pitfalls. **Peter Wilson** EDCF
What to do and what not to do in 3D. **Peter Wilson** tells us more.

12.30 Lunch break

13.30 3D production: basics and tools: **Florian Maier** Stereoscopic Technologies GmbH, Germany.

Florian Maier is World renowned 3D researcher and scientist. Apart from developing equipment, been central in the development of the P+S Technik's 3D camera rig, he has also developed 3D software, as the "Stereoscopic calculator".

14.30 Coffee break

15.15 Shooting 3D: practical solutions: experiences of a stereographer. **Kommer Kleijn** SBC cinematographer - stereographer, Belgium.
Kommer Kleijn has shot numerous stereoscopic 3D productions over the last 10 years with several different 3D camera systems and also helped with equipment design. Available systems in Europe and practical 3D shooting experiences including integration of live footage and CGI in 3D: **Kleijn** will tell us more.

16.00 Film Production in the digital world: 35mm, 16mm or HD?

A personal, historical and philosophical overview. **Joe Dunton** BSC
Joe Dunton is, apart from being the Vice President of Panavision, one of Europe's most legendary cinematographic and camera equipment developers.
Dunton has worked on a variety of high-profile productions including "Poltergeist," "Star Wars: Return of the Jedi," and "The Mission." His alliance with Stanley Kubrick was legendary, from "A Clockwork Orange" in 1971 to "Eyes wide shut" in 1999.

17.00 Conference end

