

Hybrid Cinema: from Analogue to Digital

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On the Materiality of Audio-Visual Heritage

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Bibliography

- Paul Read: **A Short History of Cinema Film Post-Production**, in Joachim Polzer (ed.): "Zur Geschichte des Kopierwerks" (= Weltwunder der Kinematographie, n. 8), 2006, p. 41–132

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History

- special effects (SFX / FX)
- digital intermediate (DI)
- film restoration

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Special Effects

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Special Effects

- Swiss Effects, Zürich; Ruedi Schick (*1947)
- Hermann Wetter (1935–2012), Genève
- Colour Film Services, London
- Probst Film Tricktechnik, Ostermundigen

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Digital Intermediate

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Analogue Workflow (Image)

- shooting on film
- dailies printing
- workprint editing
- negative cutting (conforming)
- projection copies printing

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Digital Image Workflow

- shooting on film
- digitisation of the camera negative
- digital post-production
- re-recording onto film negative
- projection copies printing

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Digital Post-Production

- cutting
- special effects
- add titles
- synchronisation with soundtrack
- colour grading
- add subtitles

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Grading (Timing)

analogue:

- $50 \times 50 \times 50 = 125\,000$

digital (8 bit):

- $256 \times 256 \times 256 = 16\,777\,216$

digital (10 bit):

- $1024 \times 1024 \times 1024 = 1\,073\,741\,824$

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Zingo

by Christjan Wegner, Sweden 1998

- Digital Film Lab, København
- Kris Kolodziejski (1957–2012)

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