

# The International Cinematography Summit Conference, Hosted by the ASC and documented by Haskell Wexler, ASC

TRT: 171min 50sec

## ASC-ICSC: Day 1 (Vimeo Album)

### Length:

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| 1. | WELCOME to the ASC CLUBHOUSE  | 5:32  |
| 2. | 3D & THE CINEMATOGRAPHER<br><b>3D and the Cinematographer</b><br>How does 3D affect our ability to tell a story visually through lighting and composition?<br>This discussion is preceded by a demonstration of current 3D filming techniques at Sony Studios.<br><br>We all know the qualities that film possesses in terms of resolution. What will the next generation of digital production cameras offer the cinematographer, and can the industry as a whole support higher resolution digital workflows? | 7:32  |
| 3. | COMMUNICATION BETWEEN SOCIETIES<br><b>How Can Our Societies Increase Communication on a Regular Basis?</b><br>Open Discussion. This conference is a start, but attendees are encouraged to consider ways that we may communicate on a regular basis about the issues that affect our craft, perhaps by electronic means.  | 14:17 |
| 4. | NEXT GENERATION CINEMATOGRAPHERS Part 1<br><b>The Next Generation of Cinematographers</b><br>What is our role in educating those who will follow us? How can we interact with our studios, unions, governments and ministries of culture to have a voice in what the next generation of cinematographers learns about our craft?  | 7:53  |
| 5. | NEXT GENERATION CINEMATOGRAPHERS Part 2   | 6:12  |
| 6. | NEXT GENERATION CINEMATOGRAPHERS Part 3   | 8:28  |

*(Total length of Day 1: 49:54min)*

## ASC-ICSC: DAY 2 (Vimeo Album)

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| 7. | "We communicate through images..." Elen Lotman, ESC   | 00:41 |
| 8. | UNIVERSAL VIRTUAL STUDIO<br><b>Virtual Production and Virtual Cinematography</b><br>Using the virtual production facilities at Universal Studios, a demonstration of current techniques with an overview of how the technology evolved is presented as a precursor to discussion. A perspective on how the technology can be used on modestly budgeted productions is included. | 7:15  |

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| 9.  | PREVIS<br><b>Previsualization and the Cinematographer</b><br>The Previsualization Society presents case studies of how the previs process works, and the need for the cinematographer to be present during the process.<br><br>Previs is defined by the PVS as: “A collaborative process that generates preliminary versions of shots or sequences. It is primarily done within a 3D animation or virtual environment, and it enables filmmakers to virtually explore creative ideas, plan technical solutions, and create a shared vision for a production.” | 13:25 |
| 10. | NEW TECHNOLOGIES Part 1<br><b>The Role of the Cinematographer in New Technologies</b><br>Having just witnessed the technologies that affect the craft of cinematography, attendees engage in a discussion about how they can position themselves to actively participate in, and be consulted during, productions that feature large amounts of computer generated imagery.   | 7:24  |
| 11. | NEW TECHNOLOGIES Part 2   | 6:56  |
| 12. | NEW TECHNOLOGIES Part 3   | 7:41  |

*(Total length of Day 2: 43:22min)*

### ASC-ICSC: DAY 3 (Vimeo Album)

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| 13. | VISIT TO MOTION PICTURE ACADEMY<br><b>Academy of Motion Picture Arts and Sciences</b><br>Attendees share thoughts on the conference.   | 2:33 |
| 14. | LED / SOLID STATE LIGHTING<br><b>The State of Solid State Lighting</b><br>As the desire for low-heat, lower power consumption light sources escalate, the issues surrounding solid-state lighting (LED's) in terms of color inconsistency affect the quality of our work. Where is this trend going and what can we do to have better tools? This discussion will be preceded by a screening of a test of solid state and tungsten lighting sources, and the distribution of information accumulated by the Academy.   | 4:59 |
| 15. | DIGITAL WORKFLOW<br><b>Academy Color Encoding System</b><br>Proprietary workflows are a reality in the industry, but many are only effective when coupled with a specific camera system. This limits the ability of cinematographers and producers to choose the best tools for a particular job. Our discussion on this topic will be preceded by a presentation by The Academy of Motion Picture Arts and Sciences' Science and Technology Council on the new ACES workflow, which is designed to maximize the qualities of all image capture devices straight through to color correction.<br><br>Andy Maltz and Ray Feeney of AMPAS contribute to this discussion. | 9:09 |
| 16. | FILM / DIGITAL ARCHIVE & RESTORATION   | 2:38 |

## **Film and Digital Archives and Preservation**

What is the future of film as an archival medium, and when will an effective digital archival system exist? John Bailey, ASC and Garrett Smith of the ASC Film and Digital Archival Committee, Milt Shefter from AMPAS and Grover Crisp from Sony will contribute to this discussion.

A map of participating research and education networks/institutions is displayed.

- Milt Shefter, Alex Forsythe

17. FILM / DIGITAL ARCHIVE & RESTORATION 8:28

- John Bailey, ASC

18. FILM / DIGITAL ARCHIVE & RESTORATION 4:20

- Ray Feeney, Milt Shefter, Haskell Wexler, ASC

19. CINEMATOGRAPHER'S ROLE IN IMAGE CREATION 17:20

### **How Can We Promote the Value of Our Artistry in an Increasingly Indifferent World?**

As cinematographers continue to get locked out of color timing and individual artistry is sacrificed in favor of generic imagery, how can we convey the timeless importance of our vision? Issues of respect and appreciation are discussed. At the end of the session they join hands to form a raft.

*(Total length of Day 3: 49:27min)*

## **ASC-ICSC: DAY 4 (Vimeo Album)**

20. INTERNATIONAL COOPERATION 8:58

### **A New Beginning for International Cooperation**

"Inside we know we are the only one to have a vision of what must be the picture of a movie... We are the same, we are together, but we are so different." —Caroline Champetier, AFC

The group discusses ways to continue communicating after the conference.

21. DIGITAL PROJECTION ISSUES 5:46

### **Projection**

Projection standards are discussed and compared.

22. ON THE BUS INTERVIEWS 3:15

23. VISIT TO PANAVISION 3:03

24. VISIT TO MOLE-RICHARDSON 5:26

25. FINAL THOUGHTS 2:39

- Haskell Wexler, ASC
- Caroline Champetier, AFC

*(Total length of Day 4: 29:07min)*