

FIAF Digital Projection Guide

Torkell Saetervadet

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Torkell Saetervadet : FIAF Digital Projection Guide before purchasing it in order to gage whether or not it would be worth my time, and all praised FIAF Digital Projection Guide:

FIAF Digital Projection Guide addresses the technical challenges that cinmathques, archival and repertory cinemas and festivals encounter in the paradigm change from analogue film projection to digital cinema. The guide is an extension of, and update to, The Advanced Projection Manual (2006), a book covering the craft of projecting film classics with modern equipment. FIAF Digital Projection Guidecovers the following topics:* What is D-cinema, and what are the alternatives? * Pixel the digital picture element * The DCP file format * Digital projection systems * 3-D projection technology * Sound for digital cinema * Practical advice for digital conversions FIAF Digital Projection Guide is published by the International Federation of Film Archives (FIAF) and sponsored jointly by The Norwegian Film Institute (NFI) and the Giornate del cinema muto (Pordenone).

As well as being an excellent reference source, in which much technical material about digital cinema has been gathered together in one place . . . this book is well-written and 'a good read'. (Jim Slater Cinema Technology Magazine) This is an indispensable book for anyone interested in current cinema technology. (David Bordwell) About the Author Torkell Stervadet is a cinema design and technology expert based in Norway. He authored the comprehensive guide on film and digital projection, *The Advanced Projection Manual*, published jointly by FIAF and the Norwegian Film Institute (NFI) in 2006. Until 2010, the author held the post as director of technology at Unique Cinema Systems (UCS), the company responsible for the roll-out of D-cinema in Norway, the first country in the world to transfer its entire cinema exhibition industry to digital. Prior to his engagement with UCS, he co-founded Norsk kinokonsult, a company specialising in cinema design. Other past positions include technical manager at the Norwegian Film Institute in Oslo and principal cinema engineer for the digital sound format SDDS in Europe. He is a member of the SMPTE and supported the archival frame rate efforts of the SMPTE DC.21 committee. He is currently also an associate member of the FIAF Technical Commission.