



Star Wars: The Last Jedi... Admiral Ackbar behind the scenes on-set. "It's a wrap!"
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Director of Kodak Motion Picture and Entertainment, and a veteran of the movie industry who has worked in almost all areas of movie production as a consultant to, among others, Tony Scott and Jerry Bruckheimer. Bendetti told me that she has seen many examples of established artists who work on film mentoring younger directors and taking an active part in a supportive community. The Kodak Awards event, which takes place about a week before the Academy Awards, has become a place for the community to meet and talk about craft. 2019 was the third time the event has been held, and it has expanded each year, including television, commercial, and music video formats. "There has been incredible growth across the board, with especially staggering growth in the 8mm and 16mm formats from next generation auteurs," said Steve Bellamy, President of Kodak Motion Picture and Entertainment, at the 2019 Awards.

More and more directors have started to speak out against the idea that shooting on film is more expensive than shooting digitally. "It's an ideological lie of the industry to say, 'Don't shoot on film because it's less expensive to shoot on digital.' I see directors that I love, who have been making films forever on film, surrendering to the ideology of digital — it's ridiculous, it's a complete lie, and it makes

me furious," said Luca Guadagnino, director of *Suspria*. Christopher Nolan put it this way: "As far as the cost, it's a complete fallacy. I'm making my films cheaper than anybody working at the same scale on digital. There are no efficiencies to be gained there and no money to be saved. There's been an aggressive fight against photochemicals by companies who make money by change. They make money by selling you new equipment and building new equipment. The studios saw an opportunity to stop paying as much for release prints and follow more of a television model where you're broadcasting films rather than physically shipping them."

Vanessa Bendetti agreed with Nolan, and added, "We (Kodak) are the only large-scale producer of motion picture color negative film left, and only one voice in Hollywood compared to an entire industry of digital camera manufacturers and their supporting infrastructure. They have huge budgets to market their products and way of doing things, and this makes it tough to get our message out. We are very grateful for directors like Christopher Nolan, who champion film, its benefits, and its importance to our industry." Bendetti reports that they see lots of successful business models for movies shot on film, from small indie productions with a total budget of \$100,000 to huge blockbusters. She

also agrees that digital productions are not necessarily less expensive than film. "It looks cheaper until you take into the account the entire production and postproduction chain. Directors tend to shoot more volume digitally than they would on film, sometimes a lot more. While it may not cost anything to capture more data, what does cost money is all the overtime pay for the cast and crew, as well as the editors. Then you have storage costs. It's a huge volume of data to manage, and that's not even taking into account keeping it readable in the future as formats change."

Sean Baker, a young independent director/writer/producer whose films have won prizes like the New York Critics Circle Award, opened up to *Filmmaker Magazine* on the subject. "We're going to have issues with digital films, at least the ones that haven't been film out-ed. ...There's no studio for (many of my) films, I'm basically the person who's solely responsible for their long lives. It seems like it's an endless thing, I'm constantly spinning drives. ...I have [my masters backed up on] LTOs, and still I feel it's not enough. I lost a mezzanine file of *Starlet* the other day — a top-quality [file]. That drive just stopped spinning. ...I just want to get these films all transferred to 35mm and give them to the Library of Congress and be like, 'That's it.'"



Rachel Weisz on the set of THE FAVORITE. Photo by Atsushi Nishijima.
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Quentin Tarantino on-set with cast and crew. THE HATEFUL EIGHT.
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Director of Photography Linus Sandgren and crew on-set during production of First Man, directed by Oscar®-winning filmmaker Damien Chazelle. Credit: Daniel McFadden/Universal Pictures and DreamWorks Pictures



Director Patty Jenkins and Gal Gadot on the set of the action adventure WONDER WOMAN, a Warner Bros. Pictures release. Photo by Clay Enos /TM & © DC Comics. ©n2017 WARNER BROS. ENTERTAINMENT INC. and RATPAC ENTERTAINMENT, LLC



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John David Washington as Ron Stallworth in Spike Lee's BlacKkKlansman, a Focus Features release. Photo by David Lee. © 2018 Focus Features LLC. All Rights Reserved