

ISDCF Main Meeting Notes – January 15, 2026

In person at Universal and Zoom

Upcoming Meetings



Wednesday March 18, 2026 10am Academy on Vine / Zoom

Wednesday May 6, 2026 TBD probably at Harman 8am start for joint meeting with EDCF

Part 1: General Reporting

Housekeeping:

- Zoom meeting (provided by ISDCF)
- Set next meeting dates (above).
- Thank you ISDCF for support of the Chairman.

- Meeting notes from December approved. Longer than normal- joint meeting with EDCF.
- Legal reminder / press reminder / Antitrust Disclaimer. The official antitrust guidelines are posted on our website and are linked from the main ISDCF page. Please no social media for discussions held at ISDCF.

InterSociety Board:

President: Steve LLamb

VP: Reiner Doetzkies

Secretary / Treasurer: Mark Waterston

Executive Director: Jerry Pierce - and chairman ISDCF

Bookkeeper: Michelle Hurst

Members: David Deelo, Mark Collins, Sean Romano, Mark Waterston, Kirk Griffins, Mike Radford, Andrew Poulain

InterSociety financial status:

14 companies have paid for 2026 (out of 25 on list above)

Our bank account balance is \$55,374

Questions: The Professional Fees are for the chairman (Jerry Pierce) and for technical services (Pierre Lemieux)

Suggestion to get a Non-Profit version of QuickBooks through "Tech Soup."

Statement of Activity Inter-Society January 1-December 31, 2025

Income	
Membership Dues	114,700.00
Total for Income	<u>\$114,700.00</u>
Expenses	
Office Expenses	1,302.89
Total for Professional Fees	\$83,012.50
QuickBooks Payments Fees	2,059.38
Rent or Lease	43.51
Taxes & Licenses	25.00
Travel	2,465.11
Website costs	1,154.13
Total for Expenses	<u>\$91,441.51</u>
Net Operating Income	<u>23,258.49</u>

ISDCF LinkedIn account has been more active. We encourage participation and cross promotion.

Attendance is at end of these notes.

Action Items from January 15, 2026

1. Investigate if we can get Quickbooks for non-profits to save some money (TechSoup?)
2. Consider a "best practice" document for playing back 3D48 features (need for a short MOS 2D48 interstitial after the trailers). Also make recommendations for additional test content for 3D48 (1-2 minutes of identifiable 3D images).
3. Form AdHoc group to discuss Digital Cinema Future Proofing topics.
4. Consider a virtual plugfest to test file size for hard drive delivery.
5. Still desire test content (unencrypted) for a quick theater check. Consider using as

- promotional material for events (like CinemaCon, ShowEast, etc.)
6. Start planning a “Hollywood Technology Summit” for InterSociety.
 7. Create list of test content that individual would like to see. Organize test content on the ISDCF website. This includes quick tests, 3D tests, etc.

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ISDCF/EDCF Joint meeting

Suggestion to hold twice a year.

How did it go? Positive feedback received. Good to have international perspective. Good to have a two-way street for issue communications.

Big Picture Items:

Avatar was the big release.

One exhibitor has a “hiccup” in the video and played back the image for us. It seems to only occur on the 3D/4K/HFR/3.5ftL version and was very hard to find (much less record!)

[We shared the image on zoom and it worked!]

Random on where it occurs and when. Hard to get feedback from customers (they are willing to accept hiccups like this). It may be an issue that the server manufacturer has a software fix for... It is possible that the bitstream is hitting the high of 450mb/s. The fix for the exhibitor was to play the non-HFR version.

There was a report of a closed caption issue due to a missing RPL in the file. We need the CPL/UUID it's possible that there was a mastering issue. (There will be follow up.)

There was a report of some cases of 3D polarity reversal (left-right swap) on some new projectors. The 3D24 trailer was fine, but the 3D48 movie had the reversal occur. There were random confirmation of this occurring. Some solved it by putting a small MOS clip of 48fps before the feature. There is a need for longer additional 48fps test content that is easier to identify 3D problems - only a minute or so. The current test content sucked. It should be encrypted for some of the content, but also some unencrypted for ease of use.

To start the discussion, the desire for test content:

- 1) Clips should be at least 30 seconds long and could last as long as 1 minute
- 2) There should be both encrypted and unencrypted content

- 3) The content should have obvious 3D content that can identify polarity reversal quickly
- 4) There should be at least 3D48 and 3D24 content

There may be a need for best practices for playing back this kind of content.

There is another 3D48 feature on the way. On March 20, 2026 a music documentary (Billy Eilish) should be released.

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BYOD (Bring Your Own Device) updates

The first committee meeting was held earlier this week. There should be additional meetings every two weeks or so to discuss options.

Two outputs have been identified (but more may come). They will be discussion key requirements for the source content and a description of the user experience.

We are trying to meet the needs/desires of the filmmakers.

If you are interested in joining the discussion, contact Jerry or Sean.

One comment was that to one individual now feels the the BYOD efforts would NOT have to meet the full needs of the ADA requirements. It would primarily focus on the needs of the community for accessibility (language, hearing, vision). There was no discussion on this comment. (An example: ADA requires that if content has closed captions, the theaters must render that content. A solution that pre-downloads content may not have the pre-show (trailers and advertisements) content so would not render that.)

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DCI updated CTP to 1.4.4

Noted, but no comments.

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Digital Cinema 2.0 Future-Proofing

Is it time to think about updates to the 20 year old DCI spec? Mainly to look at standard computer architecture and chip level security.

Considering solutions that move more to SOC (systems on chip) would be very beneficial for cost reductions.

Is this a discussion that we should be holding? If not us, who?

Issues: FIPS is costly. Should we still be updating the spec to follow the updates to FIPS?

Can we continue to use the old FIPS when it can't be tested.

A major change (like replacing JPEG2000) would be a very long lead time to make real changes.

Do we need to consider that release windows have shortened?

Maybe we call it "future-proofing" not Digital Cinema 2.0 since this can be a lightning rod issue.

We might see a streaming studio decide that the current digital cinema release methodology needs to be revised for an "AppleTV" in the booth solution that would be "good enough"?

On the mastering side, it has transitioned to software based encoding systems. It would be good to have software based decoding systems.

Maybe form an Adhoc study group to discussion security issues (cost and effectiveness) and upgrade potentials. Legacy equipment, etc. Provide any written comments to the group for moving forward.

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Information for Purchasers

From last meeting - Should we post something like this on the ISDCF website? Not a description of what we think should be the answers, just what are the questions and how to frame the questions for purchasers. This is NOT to set requirements.

Purpose: For purchasers we recommend that you ask these questions of your equipment manufacturer. Ask them what their definitions are and what is their policy.

Purchasers of Digital Cinema Hardware:

1) Long Term Support: When making purchase decisions it is important you understand the long term support for products you purchase. There are no laws in the US or Europe requiring compliance to any timeline for long term support. It is up to you to understand the commitment of the companies behind the products you purchase. You should understand the following issues and have discussions prior to purchase. These are private discussions between purchaser and seller.

End of Life: when a product is no longer being produced / manufactured

End of Last Sale: When the last product has been sold from stock of the manufacturer

End of Service: When a product no longer is being supported by a manufacturer (no software updates, no possible hardware repairs)

Support Period: Time between End of Life and End of Service

* Definitions for this discussion. **Each manufacturer may have slightly different definition of these terms or use different terms.**

2) Energy Efficiency: It is important to understand the energy efficiency of products you purchase. Many times the specification sheets do not cover issues like: can products go into idle mode automatically? Are the APIs for power control? What is the energy consumption of a device. Are there issues for power up sequencing?

Should we post this? Are we the right organization to post it? It would be better for UNIC or CinemaUnited.

Maybe we don't need to have the terms defined, just the questions are sufficient. It is seen as a starting point for private business discussions. We (ISDCF) won't set business terms. We don't expect specific terms to be published or shared.

There didn't seem to be a problem of posting on the website, but no real motivation either.

(After the meeting one individual did an AI search to find common terms. That is attached to these meeting notes.)

No decision was made on posting of these terms to the ISDCF website.

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Is there a limit for size of drive that delivers to theaters?

A question came up on delivery of hard drives to theaters? Is there a recommendation for max size? (Some are not delivering in recommended format.)

Background: 2TB drives are harder to acquire due to availability. TMS/Servers “should” be able to read 16TB drives. It might take a plugfest to test it. There is no requirement for over 8TB from a distribution standpoint. Should we recommend that no partitions be over 2TB?

There is also a maximum size of a single file (like a single reel movie) must be less than 1TB.

See ISDCF doc 3 as a place to document this recommendation. Could we have a virtual plugfest to make the test? Something to consider at the next meeting.

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Security Issues?

Nothing has happened in having a group formed to discuss.

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Posting of Test Content - update?

Assemble 4 short unencrypted test DCP for quick test of theater image and sound set up. (Add framing chart and the SMPTE test material we used. scope 5.1, scope 7.1, flat 5.1, flat 7.1)

It could be a good ISDCF promotional effort of handing out USB sticks at CinemaUnited events/UNIC events with the test material well branded. ISDCF “the place to go.” Maybe add a QR code to point to this test material as well.

Still in our wishlist...

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SMPTE Letter for “Please Set Your Standards Free”

We have prepared a letter to send to SMPTE asking for the standard to be more open. This is to help with AI and Google searches to make the retrieved information more reliable. We plan to send to SMPTE soon.

We encourage other companies to also encourage SMPTE to open their standards.

Society of Motion Picture and Television Engineers
White Plains Plaza 445 Hamilton Avenue, Suite 601
White Plains, NY 10601

Dear SMPTE Leadership and Board of Directors,

I am writing on behalf of the Inter-Society Digital Cinema Forum (ISDCF) to request that SMPTE open its standards library to the public web and remove the current paywall.

ISDCF has long supported SMPTE's work through active participation and by submitting numerous standards for formalization. We recognize SMPTE's standards as essential to maintaining a functioning digital cinema ecosystem. However, the current paywall creates serious practical problems for our industry.

When critical standards for Digital Cinema Packages (DCP), Key Delivery Messages (KDM), and other digital cinema specifications are behind paywalls, many implementers cannot access them. This includes smaller organizations, independent developers, educational institutions, and those in emerging markets. The result is inconsistent implementations and compatibility issues that undermine the interoperability we all depend on.

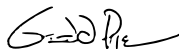
A significant concern is that incomplete or incorrect information about these standards circulates freely on the internet, while the authoritative SMPTE documents remain inaccessible. This creates a problematic situation where misinformation is open and free, but accurate technical specifications require payment. Implementers often work from secondhand sources or outdated information, leading to errors that could be avoided if the official standards were openly available.

The health of digital cinema depends on consistent, correct implementation of these standards across the industry. Open access would reduce implementation errors, enable broader participation, and allow SMPTE to combat misinformation with authoritative sources.

We understand SMPTE has operational costs to consider. ISDCF is willing to work with you to explore sustainable models that other standards organizations like W3C and IETF have successfully adopted while making their standards freely accessible.

We would welcome the opportunity to discuss this matter further and to collaborate on a solution that serves the digital cinema community while supporting SMPTE's needs. The ISDCF meets next on 03-18-2026 and would welcome the opportunity to start discussing this topic with SMPTE leadership at that meeting. Alternatively, I would be willing to present the case at the next available SMPTE board meeting as a guest, representing ISDCF.

Respectfully,



Jerry Pierce
Chairman, Inter-Society Digital Cinema Forum (ISDCF)

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SMPTE Standards

Steve LLamb has been working on a front-end to the SMPTE registry to allow us to get to the standards. SMPTE and what ever is needed to make things work. <https://msrbot.io/https://github.com/PrZ3r/MSRBot.io>

These include direct links to the actual documents and we hope at some point in time the actual documents will show up. Not only will this help us all find documents, we think it will help improve AI in their search to help make AI searches more accurate. Steve is looking for feedback on making it more useful.

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Image Artifacts

Meeting less often. Still an issue.

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Website and IT updates Naming Convention

All good. Business as usual. 3/4 new studios/facilities keep getting added each week.

We need to do some housecleaning.

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DCI Update

No updates.

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SMPTE / TC36

Ballot underway for RP200 - sound document - comment resolution underway
Japanese timed text document almost ready for preDP
Time to start document maintenance.

TC36 changes. Steve LLamb new chairman of TC36. Looking for new TAG members, see Steve.

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EDCF Update

Planning tour before CinemaCon.

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ICTA

LA Seminar Series - January 12-14, 2026. Successful event. Lots of information.

One interesting presentation was on acoustically transparent LED screens.

There was interest in ISDCF/ICTA's event at CinemaCon (that won't happen). While the last Cinema Systems Summit was successful, Cinema United disinvited us to run it again.

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Future Seminar

What about a 2 day seminar at end of summer for an "InterSociety" style event. Maybe something like "Hollywood Technology Summit" Asking the new folks to talk about what's happening in various industries. Include a field trip somewhere.

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Other Updates

Jackie Brenneman is now head of IFTA. (Former ED of InterSociety).

Action Items from December 3, 2025

1. Continue the discussion for End of Life / End of Support and Support Period at next meeting. Should we post something as a reference for purchasers? **Done**
2. Revisit a possible energy document at next meeting. **Done**
3. Any manufacturer with a training program that they would be willing to share should reach out to ICTA / Frank Tees to add to an on-line resource. **Request remains.**
4. Make sure there is a link to MPA cybersecurity resources on the ISDCF website. **Still needed.**
5. Post to the ISDCF discussion list the formation of the BYOD working group and

- invitation to participate. **Still needed.**
6. Reminder that we need to lobby SMPTE to make the standards out of behind the paywall. **Done.**
 7. Jerry / Pierre to go through the issues in the GitHub registries and see if some can be archived. **Still needed.**
 8. Assemble 4 short unencrypted test DCP for quick test of theater image and sound set up. (scope 5.1, scope 7.1, flat 5.1, flat 7.1) **Still needed.**

Attendance on last page.

Buyer's Guide to Product End-of-Life Management

For Procurement Professionals Managing Professional Equipment

What is Product EOL?

Product End-of-Life (EOL) is the final stage when a manufacturer retires a product from the market and stops actively selling, maintaining, or supporting it. Unlike a simple discontinuation, EOL involves multiple phases—from the last date you can purchase the product to when spare parts become unavailable and repairs are no longer possible. Understanding these phases is critical for avoiding costly equipment failures and unplanned replacements.

Key EOL Milestones You Should Track

Track these five critical dates for every major equipment purchase:

- **End of Sale (EOS)** – Last date to purchase new units from the manufacturer
 - **Last-Time-Buy (LTB)** – Final window (typically 6-12 months) to order spare parts before they're discontinued
 - **End of Support (EOS)** – When software updates, security patches, and technical assistance stop
 - **End of Warranty (EOW)** – When standard warranty coverage expires (may differ from support end date)
 - **End of Repair Life (EORL)** – When repair manuals, diagnostic tools, and field service capabilities are withdrawn
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Why Most Suppliers Don't Publish EOL Policies

Despite standardized industry terminology, virtually no major manufacturers—from tech giants like Apple and Google to cinema equipment makers like Barco, Christie and Dolby—publish comprehensive EOL policies. Companies prefer flexibility to adapt to market changes, avoid competitive disadvantages, and manage customer relationships individually. This industry-wide transparency gap means buyers must proactively request EOL information rather than relying on published timelines.

How to Engage Suppliers About EOL

Take these seven proactive steps to protect your organization:

1. **Request EOL timelines during procurement** – Before purchase, ask: "What are your standard support windows?" and "How much advance notice do you provide before EOL announcements?"
2. **Negotiate contractual commitments** – Include minimum support periods (e.g., "5 years from purchase date") and advance notice requirements (e.g., "12 months before End of Sale") in purchase agreements.
3. **Register for Product Change Notifications (PCNs)** – Subscribe to manufacturer alert systems and ensure your contact information stays current.
4. **Establish account management relationships** – Identify your supplier's account manager and request quarterly lifecycle reviews for critical equipment.
5. **Ask about extended service options** – Inquire: "Do you offer Extended Parts Availability programs?" and "What are the costs and terms for extending support beyond standard EOL?"
6. **Leverage partner networks** – Work with authorized dealers and system integrators who often receive advance EOL notices before public announcements.
7. **Document everything** – Maintain an equipment inventory tracking purchase dates, warranty expirations, and any EOL commitments you've received in writing.

Attendance 20260115 at Universal - BOLD in person

FirstName	LastName	Company	FirstName	LastName	Company
Jesus	Alvarado	Dolby Laboratories	Weronika	Kolodziej	Deluxe
Philip	Babcock	Pixelogic Media LLC	Andy	Lampard	Motion Picture Solutions
Jeff	Battles	Block by Block Solutions	Cedric	Lejeune	Unified Pixels
Martina	Berger	CinePostproduction	Lisa	Libatique	Deluxe
Michael	Binder	Pixelogic Media	thomas	lk	tom
Elie	Boutros	Aegisolve	Steve	LLamb	Deluxe
David	Cano	GDC Technology	Cindy	Ly	
Mark	Collins	Collins Theatre systemss	Thomas	MacCalla	Covergent
Thiago	Cossi	School of Cinematic Arts at the University of Hawaii	Nick	Mitchell	DCDC
David	Deelo	Sony Pictures	Randy	Mitchell	Deluxe
Reiner	Doetzkie	Sharp	Mario	Murguia	Comscore Inc.
Kevin	Draper	Christie	Dickon	Neech	
Kevin	Draper	Christie Digital	Gerald	Pierce	ISDCF
Trevor	Endo	GDC Technology America, LLC	Veronica	Pineda	Deluxe
Ben	G	Ymagis	Veronica	Pineda	Deluxe
James	Gardiner	digitAll / DCN	Kevin	Posnanski	Universal Pictures
Andrew	Gaweda	Independent	Andrew	Poulain	Dolby Laboratories
YOSHIHISA	GONNO	CinemaTechnology.JP	J. Sperling	Reich	Covergent
Michael	Green	Warner Bros.	zhixin	ren	WaveLabs (Shanghai McLuhan Media Technology)
Kirk	Griffin	Harkins Theatres	Mike	Renlund	Dolby Laboratories
Harold	Hallikainen	none	John	Robertson	Deluxe
Wade	Hanniball	Independent	Sean	Romano	EIKON
Ben	Harmon	MPS	Irene Salazar	Salazar	
Bill	Hogan	AMPAS	Dave	Schnuelle	Dolby Laboratories
Steve	Hopkins	EIKON Group	Stephen	Shapiro	Sony Pictures
Dan	Huerta	Barco	Matthew	Sheby	Disney
Benjamin	Ing		Brian	Vessa	Unaffiliated
Justin	Kawahara	Deluxe	Jean-Philippe	Viollet	Dolby Labs
Lontih	Khatami	Universal	Tim	Weeks	Village cinemas australia
Melanie	Knox	Paramount	Drea	Weiler	Universal Pictures