

# ISDCF Main Meeting Notes – June 14, 2022 (flag day)

## Upcoming Meetings

ISDCF Wednesday August 10, 2022

July 12 Tuesday - LED screen tours LA

ISDCF Tuesday October 4? Possible In Person component...

**Part 0: Open Mic** (15 minutes prior to meeting start time)

## **Part 1: General Reporting**

Housekeeping:

- Zoom meeting (provided by NATO)
- Set next meeting dates (above).
- Thank you Universal for support of the Chairman.
- Thank you to Mark Collins for providing general expenses and admin support.
- Meeting notes from May '2022 approved
- InterSociety - **Membership Fees 2022!** Go to website to register and get an invoice. \$500 per company per year / \$100 individual membership.
- Legal reminder / press reminder / Antitrust Disclaimer. The official antitrust guidelines are posted on our website and are linked from the main ISDCF page. A short verbal overview of guidelines was given. Please no-social-media for discussions held at ISDCF.

Attendance is at end of these notes.

## **Action Items from June 14, 2022**

1. **Membership Invoices 2022.** Join Inter-Society! <https://isdcf.com> \$500 per company per year, \$100 individual membership.
2. Schedule LED tours for July 12. Must be a paid member to attend.

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## **Big Picture**

TopGun did really well - very successful launch!

New LED screens coming to market.

LG / CGV Buena Park Cinema screen 7 - first commercial US screen - 14M / 3.3mm pitch. QSC sound / SDR (standard dynamic range)

Another LED screen in Chatsworth - 10M by HeyLED. Demo and feedback. 2K screen 4.9mm pitch with optical lens cap to reduce the point source nature of some LEDs. Harmon Audio (not optimized for LED screen). 300nit version (not in a commercial theater).

(Old Samsung LED at the Pacific Theater site was auctioned off.)

Suggestion for an ISDCF field trip. July 12 (Tuesday) - scheduled.

Current schedule: 9am at Buena Park, 12 noon HeyLED in Chatsworth.

How do new screens/systems get “approved” for studio content? The DCI tests primarily address the security aspects, but not the performance. Studios can decide which screens they will release any given product. There is no “if you build this, content will come” method of “qualification” of systems. It is business related. To get individual “approval” of systems it’s best to demonstrate systems to representatives of studios (with assistance of organizations like ISDCF). See more discussions later in the meeting.

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## **Aspect Ratios**

We continue to have “surprises” in release of content that have an unusual (deviant) aspect ratios. The content is well marked (in general) and notification is included in all known ways to communication to theater operators. Not much we can do. Film makers are encouraged to use one of the two “standard” flat/scope aspect ratios.

The movie “Nope” will be released in 2.2 aspect ratio.

For LED screens it is important to turn off the LED pixels for regions outside the active picture area. This can be determined in the CPL metadata of the movie. (For SMPTE DCP's).

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**Open Captions - Can scope movies put subtitles in the bottom black (floating screen, no masking)?**

It *might* be possible, but it is highly unusual DCP construction. It would be a special version that would be unique and would not be encouraged. It might require a change to the display equipment.

If an exhibitor *really* wanted to make the subtitle appear in the bottom black, it would require working with their vendor (the server that creates the subtitles) to create a special hardware version to achieve this - presentation of the subtitles to appear below active picture. It *might* work with existing DCPs. This would be a science fair project that is not encouraged.

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**Immersive Audio**

This is the second notice that we plan to change the DCNC site to reflect the use of IAB as the preferred method of marking immersive content starting in August 2022. ATMOS marking will be noted as a legacy marking. (Of course the DCNC is a guide, not a standard, so some may continue to make content in a legacy way.) We will revisit in August to make final change. Let the comments come in!

The usual question: Has anyone implemented new features in IAB devices that others have implemented that need to be part of an IAB profile 1? (Nope)

Requests for new devices to be demonstrated from two potential vendors. GDC has new solutions deployed and would participate in a plugfest, but would not be a proponent. No other vendor offered to be a proponent at this time.

We are in need of gathering existing test content for IAB playback to post and make available on the ISDCF website. We had offers to get past content gathered. We are looking for a short “is it sort of working” test under 1 minute. (Like a walk around the room for 5.1 and 7.1 content.) BUT if we have something longer that would work, that would be OK for now (since it takes time and energy to make things shorter).

RDD52 recommends no base audio in the file for IAB content without a fall-back 5.1/7.1 in main sound. Why? Part of operational constraints in SMPTE standards. During standard discussion there was a desire to NOT have a backup so it was known that the IAB was not playing. Any backup would be another CPL in the theater.

DTS-X uses main sound - but DTS-X is not IAB sound.

Celluloid Junkie (CJ) description posted. <https://celluloidjunkie.com/2022/06/13/where-is-my-atmos-and-what-is-an-iab/>

430-17 / 430-14 are both published!!

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### **New Technology - What is good enough for studio movies?**

How do manufacturers get their products to be suitable for studios to issue keys to play their content?

There are two issues here: *new technology* and *out-of-spec systems* that are “uncommon.” Our main focus here will be for *new technology* systems.

The “uncommon” issues involves exhibitors knowing that products they buy will get keys to play studio content. Some companies have been saying that their “AppleTV” like products can play studio content and those buying are surprised when they can’t get studio content - buyer beware! These are straight forward and generally covered as part of DCI compliance and integrators knowing what is common.

The more pressing issue are *new technologies* coming to market. Is there a need for a reference document to help manufacturers understand the landscape?

As an example, LED screens and their sound system. Some LED screens are listed on the DCI compliance list and some studios may not wish to release to some DCI compliance equipment that a specific studios does not accept the sound system quality. Or the image quality (pixel spacing). The DCI specification is voluntary.

DCI compliance testing is first place to be assured the security meets the needs of studios and some of the interoperability and some quality (i.e. color space) of image/sound.

Are there next steps? There were issues with speckle and LED sound in the past. Should we figure out a metric (measure it) and then set a base limit? What do people do now? First build a product the meets known requirements - sound quality, image quality, etc. Then to get "buy in" on questionable parts - like location of center sound or laser speckle or LED pixel pitch they:

- LED Manufacturers have set up an LED screen local to studios
- Projector manufacturers have set up laser projectors local to studios
- Immersive audio manufacturers have set up systems local to studios

Then:

Asked for feedback over a period of time (about a year). Studios and community members gave feedback and eventually it became common acceptable theater systems. ISDCF may hold tours / discussions.

Is this the only way? How else can this be done... We will continue this discussion next meeting.

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## **SMPTE update**

SMPTE Public CD 429-20 MXF constraints. Passed FCD ballot, moving forward

428-22 dummy subtitles, prepping for FCD ballot

Subtitles: ISDCF AdHoc to describe problem and possible work-arounds and if we need to clarify (like RDD52) - style guide - in process.  
2098-2 (IAB revision) on to publishing

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## **Updated Test Package**

LOTS OF WORK NECESSARY!

The high priority is for IAB content (walk around the room). Content for the LED tours.

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## **What about Streaming to Theaters?**

What doesn't work? What works now?

After the network privileges to get working, then all the setups, and it worked well!

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## **Website and IT updates**

<http://www.film-tech.com/vbb/forum/main-forum/20919-new-er-dcp-terms-found-on-trailers>

24DVIs (or just DVIs) NO-GB SAFE MX4D INT-TL NRID

Probably not needed to add weird stuff to website. Too many odd stuff to try and tracked.

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## **The Cinema Foundation**

Still in start up mode. More expected in August meeting.

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## **EDCF Update**

ISDCF/EDCF desire to restart those discussions.

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## **DCI update**

Few additional compliant equipment added.

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## **Vendor report**

Nothing to report.

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## **Review of Action Items from last meeting.**

### **Action Items from May 4, 2022**

1. **Membership Invoices 2022.** Join Inter-Society! <https://isdcf.com> \$500 per company per year, \$100 individual membership.
2. Plan on changing the digital cinema naming convention immersive audio to IAB name and consider ATMOS as legacy content starting in August 2022. We will revisit at next meeting to confirm. (On track)
3. Share link to Celluloid Junkie's article on immersive audio naming to ISDCF. (Done)
4. Create a document (.pdf) describing the change to Chinese Language Tags as proposed in the naming convention (Jerry/Steve) (done)

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Attendance on next page