

ISDCF Main Meeting Notes – October 4, 2022

Upcoming Meetings

ISDCF Thursday January 12, 2023 10am. In person at Harman in Northridge, CA with zoom

ISDCF Wednesday March 8, 2023 TBD plus zoom

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 for Deluxe for the facility / donuts / coffee
- Thank you to Mark Collins for providing general expenses and admin support.
- Meeting notes from August '2022 approved
- InterSociety - **Membership Fees 2022!** Go to website to register and get an invoice. \$500 per company per year / \$100 individual membership.

Things are OK for InterSociety financially. We do need admin help on the financial front. Looking for Board members at this time.

- 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 October 4, 2022

1. **Membership Invoices 2022.** Join Inter-Society! <https://isdcf.com> \$500 per company per year, \$100 individual membership.
2. Add HDR1 as a content type modifier to the naming convention for DCI's HDR specification. Two submissions to the GitHub registry for naming convention and CPL

metadata - Disney will make the request.

3. Call for Proposal to address “who do you call when something goes wrong with content / delivery / keys”?
4. Consider removing the email and URL from the naming convention registry (at least outside facing). Send request to reflector to see if anyone uses it or would care.

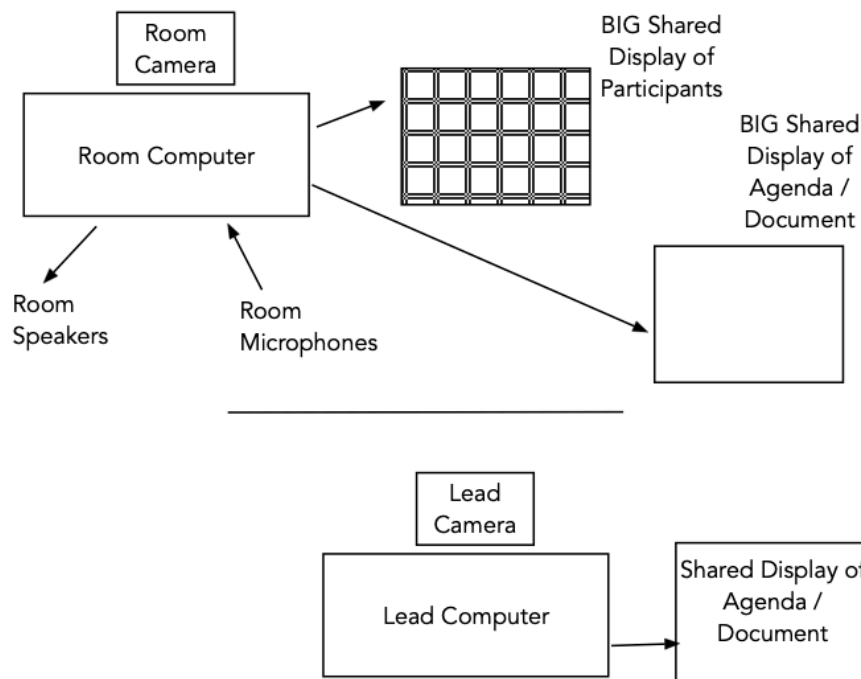
From last time:

5. Contact ASC to help created a short StEM-2 segment for testing.
6. Contact sources for audio test content for LED wall sound testing (Still desired, action to form subcommittee)
7. Remaster ISDCF / DCPL still images for use on LED displays (Still desired)
8. Create a HDR1 trailer for LightYear (Pixar - Still desired)
9. Get ISDCF 3D48 content available on the website (Steve - Still desired)

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Feedback on Meeting Logistics

This was our first in-person / hybrid meeting since the pandemic. While we are not the first to solve this problem, here is the set up that seemed to work.



It was important to have multiple room microphones to hand around and someone to deliver the microphone to those that wanted to talk. A dedicated mic for the lead. Speakers for all in the room (to hear both others speaking as well as those on the call). Next month Harman/JBL in NorthRidge offered to use their conference room in Northridge for the in-person / hybrid meeting following ICTA.

The group agrees that we need a better non-theater like venue for the in-person part. The old circular conference room at Universal was a better setting.

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Intersociety

Change of leadership. Current board is:

Jerry Pierce, President; Steve LLamb, VP; Dean Bullock, secretary / treasurer; Mark Collins, Chairman; Susie Beiersdorf, Don Tannenbaum

Request for candidates for Ken Mason award. A formal process may be initiated for the nominations.

Currently InterSociety has about \$12K in the bank. This is good for about 6 months. Our biggest cost is maintaining of the Digital Cinema Naming Convention registry and website since other costs of leadership is generously provided by Universal and volunteers.

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Naming Convention

Need to identify sound mix? Distributors are creating releases that have either theatrical mix or a home (near field) mix. (Based on streaming releases.)

Other studios have been dealing with this for years - one learning is that it's not good to release stereo (left/right only) and needs a center channel.

We basically think the current naming convention is sufficient at this time.

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What to call DCIs specification for HDR. First release of "Lightyear" was distributed. Can we add an equivalent name like HDR to the naming convention. After discussion it was suggested "HDR1" in content type modifier. Adding the "1" seems like a version rather than a "standard" and that's a good thing.

Is there a desire to use the term "HDR" in the cinema space? Some object to using it. DCI has decided that is the right term to use. We all have our own definition of what HDR means so if we use HDR1 with a defined spec, then an HDR2 spec can be different.

We have a discussion on High vs Ultra for the future. Could we call it IDR - Image Dynamic Range?

Perhaps for the next 5-10 years we could stay with HDR1 to HDR2 ... and deal with other formats later (much later).

We suggest that a PR be submitted to the GitHub Naming registry to ask for this addition. Two actually, for naming convention and one for the CPL metadata registry. (In the weeds.)

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Fixing problems with Content in the Field

Who to call when there is a problem with a delivery - either a key is needed or something wrong. Today most start by going to the Deluxe portal to start and then are re-directed if Deluxe is not the distributor. Should there be a field in the naming to identify the distribution company? Short answer: it's not realistically to try to put something in the CPL/Naming.

The procedure should be to call the booker, but sometimes they are not aware of the details.

The content is touched by:

- The company that made the CPL/DCP

- The company that delivered the CPL/DCP

- The company that created the KDM

[The KDM needs to be using a current TDL]

This could be three different companies. This seems to be a pain point.

We asked all to consider ways to address this... A request for proposal?

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Deviant Aspect Ratios

And it continues...

One movie shows an image format of “Flat” but in the name it indicates that the actual aspect ratio of the feature is 2.0. Technically this is correct, but causes problems in the field when theaters try to do the right thing...

CREDIT START TIMECODE:	01:50:25
CRAWL START TIMECODE:	01:51:23
TOTAL PACKAGE SIZE:	210 GB
IMAGE FORMATS:	2D 4K Flat
AUDIO FORMATS:	5.1, 7.1, Atmos
ACCESSIBILITY FEATURES:	CCAP, OCAP, HI, VI

Feature

FTR_F-200_EN-EN-CCAP_OV_51-HI-VI-Dbox_4K_PC_20220903_PXB_SMPTE_OV
FTR_F-200_EN-EN-CCAP_OV_71-Atmos-HI-VI-Dbox_4K_PC_20220906_PXB_SMPTE_VF
FTR_F-200_EN-EN-CCAP_OV_71-HI-VI-Dbox_4K_PC_20220906_PXB_SMPTE_VF
FTR_F-200_EN-EN-OCAP_OV_51-HI-VI-Dbox_4K_PC_20220906_PXB_SMPTE_VF
FTR_F-200_EN-EN-OCAP_OV_71-Atmos-HI-VI-Dbox_4K_PC_20220906_PXB_SMPTE_VF
FTR_F-200_EN-EN-OCAP_OV_71-HI-VI-Dbox_4K_PC_20220906_PXB_SMPTE_VF

It is important to add the actual aspect ratio in the image format entry in the text of the projection level. Some add a highlighted box in the letter (see below), but it needs to be in multiple places on the letter. Bluntly, some miss the special box.

One exhibitor (Harkins) has created a document about what happens in the field to these odd aspect ratios. This is targeting the creatives to let them know the result of

Note for the aspect ratio: **SET UP FOR A FLAT SHOW (1.85)**. The feature content is 2.20 aspect ratio, so the top and bottom of the screen are normal.



STUDIO:	Universal Pictures
RATING:	R
RUN TIME:	02:10:19
END CREDIT OFFSET:	02:03:44
TOTAL PACKAGE SIZE:	278 GB
IMAGE FORMATS:	2D 4K Flat
AUDIO FORMATS:	5.1, 7.1, Atmos
ACCESSIBILITY FEATURES:	CCAP, OPNCAP, HI, VI

Feature	UUID
FTR-4_F-220_EN-XX-CCAP_US-R-INT-TD_51-HI-VI-DBOX_4K_UP_20220708_DLX_SMPTE_OV	1ee9a446-7f7d-4ea8-9934-f3fc4
FTR-4_F-220_EN-XX-CCAP_US-R-INT-TD_71-HI-VI-DBOX_4K_UP_20220708_DLX_SMPTE_VF	8cc717d0-46c4-4887-ba73-c3210f
FTR-4_F-220_EN-XX-CCAP_US-R-INT-TD_ATM05-HI-VI-DBOX_4K_UP_20220708_DLX_SMPTE_VF	5c3c7785-2f49-4883-af51-52e7b
FTR-4_F-220_EN-XX-OPNCAP_US-R-INT-TD_51-HI-VI-DBOX_4K_UP_20220708_DLX_SMPTE_VF	e09effa5-5954-4e58-88a7-25ce2

their choices. Harkins provided us a copy for possible feedback on the technical accuracy of the document.

Bottom line: for deviant aspect ratio releases, package in both Flat and Scope aspect ratio containers to achieve the best overall result of the presentation. It is always better to provide framing charts for these deviant aspect ratio presentations.

One note: for many theaters that change the masking/zoom for deviant aspect ratios, the trailers suffer by being cropped.

Another note: for large exhibitors with thousands of screens, mask moving and zooming is not practical. The result will have black borders on the image.

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Caption Positioning (an update)

One exhibitor has problem showing open caption when 2:1 or 2.2:1 movies are package in flat DCPs. The captions are being cut off the screen when presenting. This ended up being a problem of image cut-off on a curved screen. The captions

were at the very bottom of the active picture area, but got cut off due to the curved screen.

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How to communicate with the Theater Operators / Managers?

The projectionists have gone away and the electronic delivery of content/ keys have reduced the effectiveness of “projectionist letters/ notes.” No great answer to this question...

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Accessibility

Amazon is considering options for in-theater languages presentations, including accessibility (hearing and sight). Concerned about the current generation of closed caption presentations. There are developments underway and contact has been made at the meeting.

There are a number of constraints that need to be considered, especially with the DOJ and the ADA requirements.

Lots of “land mines” in this arena - ADA, DoJ, DCP delivery of assets, WiFi, reliability, concern of camera’s facing the screen, privacy/brightness in theater, etc.

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3D Releases

Avatar 1, Jaws and other recently came out, no significant problems encountered. A few 48fps releases to PLF locations.

PLEA!! More Test Content, better communication of content specs. We need to be ready.

Pushing for 3D, brighter 3D, 48fps, and resolution

– Specialty location high brightness (Dolby Cinema, etc.) 14fL 3D-48-4K

- Specialty location high brightness 2D at 48fps 4K
- High Brightness 3D-48-2K, 3D-24-4K, 3D-24-2K
General **3D-48-2K**, 3D-24-4K, 3D-24-2K
2D-24-4K (we're not planning on 2K 2D)

One problem: 3D bright then the 2D will be too bright.

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Immersive Audio

Continuing the discussion to change the digital cinema naming convention (DCNC) site to reflect the use of IAB as the preferred method of marking immersive content. This was submitted as an issue to the GitHub registry. I think it will be submitted and changed in January.

The usual question: Has anyone implemented new features in IAB *MASTERING* devices that others have implemented that need to be part of an IAB profile 1? (Nope) This will be removed from the agenda going forward.

We asked last time to see if we could find audio test content for LED screens. Nothing has been done so far, but there is still interest. One suggestion was to document what we wanted to test. Just play normal content or test content for LED screens to help manufactures understand what is needed to improve systems. We know that "imaging" is needed (location of voices - both male and female voices). An imaging of sound fields for orchestra. Maybe something that gives us echo.

There is a desire to have a small ad-hoc group: Pete Lude, Steve LLamb, Dan Huerta, Brian Vessa, Dean Bullock, Jerry Pierce.

One manufacturer has been deploying upgraded units that can play IAB content. They are instructing their users that they should play the content marked "ATMOS." (Assuming they have been issues keys to play it.) GDC questions when this will change... Two studios indicated that the change will occur next year.

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SMPTE update

New project has started | 21DC - Mastering Guideline For Japanese Timed Text
DCDM - Subtitles: ISDCF AdHoc to describe problem and possible work-arounds
and if we need to clarify (like RDD52) - style guide?

SMPTE 429-20 MXF constraints. Passed ballot.

428-22 dummy subtitles in process. Going to FCD.

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Projector Guidelines

Do we need an ISDCF with recommendations for projectors in light (sic) of new
regulations in Europe. Can we make recommendations?

Bottom line: nope. Not needed from ISDCF.

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Updated Test Package

Still on the list.

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Website and IT updates

Lots of changes to registry over the last few months.

A concern: we are having a large number of emails/websites in the registry. We are
not tracking if the websites/emails are active and working. We could automate a
test to see if they are good and/or blacklisted every 6 months or so. Maybe add an
entry to report on when it was a last validated entry for both the email and URL.
Maybe we should add the date added to the registry (from the commit record in
GitHub).

Maybe we shouldn't have the URL/email since they WILL go stale and ... maybe ...

no one uses them? If anyone wants to find a facility, they can search Google to find you. We may not need the URL on our site.

If we do want to remove URL, we should ask the reflector to see if anyone uses them.

We could ask for confirmation for the URL / email address. Is it worth considering charging a fee to keep the registry up to date? It will be discussed as an issue in the registry.

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The Cinema Foundation

The ICTA LA Seminar series will be jointly sponsored by ICTA and The Cinema Foundation.

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EDCF

David Hancock has stepped down as President. Cathy Huis in 't veld-ester President, Julian Pinn VP.

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DCI Updates

Technology Chair is now Mike Radford (Disney) and the Management Chair is Jeffrey Wilk (WB).

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Digital Leader - by SMPTE

Current cost is \$2,500 for a 3 year license. Not sure if anyone uses it.

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Review of Action Items from last meeting.

Action Items from August 10, 2022

1. **Membership Invoices 2022.** Join Inter-Society! <https://isdcf.com> \$500 per company per year, \$100 individual membership.
2. Contact ASC to help created a short StEM-2 segment for testing. (Still desired)
3. Contact sources for audio test content for LED wall sound testing (Still desired)
4. Remaster ISDCF/DCPL still images for use on LED displays (Still desired)
5. Create a HDR trailer for LightYear (Pixar - still desired)
6. Review open caption positions on devient aspect ratio presentations (Done)
7. Get ISDCF 3D48 content available on the website (Steve-still desired)
8. Update Digital Cinema Naming Convention front page to have the illustrated guide visible. (Done)

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Attendance on next page