

ISDCF Main Meeting Notes – October 22, 2025

In person at Universal and Zoom

Upcoming Meetings

Wednesday December 3, 2025 9:00am In Person at Harman / Zoom (Joint meeting with EDCF)

Thursday January 15, 2026 10am In person at Universal/Zoom



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 August 20, 2025 approved and to post to open website
- 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.

InterSociety Board:

President: Steve LLamb

VP: Reiner Doetzkie

Secretary / Treasurer: Mark Waterston

Executive Director: Jerry Pierce - and chairman ISDCF

Bookkeeper: Michelle Hurst

Members: Susie Beiersdorf, Mark Collins, Sean Romano, Mark Waterston, Kirk Griffins, Mike Radford

NOTE: Invoices for 2026 from InterSociety/ISDCF will start to be sent in November!! Due when it's convenient for your company.

NOTE: If you are interested in joining the board there will be elections end of year. There are two current board members who reached the end of their 3 year term so these will require a vote.

InterSociety financial status: We have about \$24K in bank which should be good for the end of the year. 22 corporations have paid. 16 individuals have paid.

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

Attendance is at end of these notes.

Action Items from October 22, 2025

1. Get the message out that many Doremi/Dolby systems need to be updated
2. Hold next meeting as a joint EDCF/ISDCF to share information and topics
3. Write open letter to SMPTE to encourage making standards more open. Ask other companies to sign on.
4. 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)

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1. Sean will lead the effort to create a requirement list for BYOD systems and devices. Report due next meeting. (Jerry to create a mail list to have a place to have the general

- conversation.) **In Process**
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 5. Chair of ISDCF to gather companies that have joint membership and create a letter and attend a SMPTE board meeting to make the case for open standards. **In Process**
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Real Work

Big Picture:

A big high frame-rate movie coming in December (Avatar 3). Testing underway. Distribution will have the same specs as Avatar 2.

Sorry to report that David Keighley passed away. He made major contributions to our industry, mainly as part of IMAX. Memorial service was last week.

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Expiring CERTS

THIS IS BIG!! "CERT-pakalypse"

<https://mailchi.mp/91e8285059e2/dolby-cinema-solutions-support-did-you-know-5394316?e=8bfec11328>

There are over 55,000 deployed systems in this category. If the systems are not updated prior to the expiration date the systems will never be able to be updated. We are very fearful that many of these first generation systems are not being maintained ("if it's not

broke, don't fix it") and we are expecting a major impact on the industry at the end of November. This is during second week of Wicked and just ahead of Avatar 3.

CERTIFICATE EXTENSION REQUIRED BY NOV-2025

Dolby would like to remind you about the certificate extension requirement for your DCP2000, DCP2K4, Doremi IMB, Doremi IMS1000, or Dolby IMS2000 servers. These servers come with a media block that contains a secure certificate, which is set to expire later this year. Please note that these units must have their certificates extended by **November 2025**.

The servers must be updated before the certificates expire; otherwise, they will permanently stop functioning and cannot be restored to operation. For the Dolby IMS3000, please be aware that Software v3.5.21 (or higher) will be required by **December 31, 2025**. Dolby DSS servers are unaffected as their certificates don't begin expiring until 2031.

- How to check whether you server needs updating:
 - <https://kb.dolby.com/CinemaKnowledgeBase/s/article/What-is-the-Certificate-Extension-Program>

Dolby has been working for the last 24+ months to get the message out. The limited reporting that Dolby has been monitoring has shown that 85%-ish has done the upgrade. But that may not be a good read of the 3,000 or so systems that have been tested. Anyone that wants to contact Dolby please contact Jesus (jesus.alvarado@dolby.com).

CineCert has provided a simple test for systems to help users to know if systems have been upgraded. Go here: <https://cinecert.com/digital-cinema-online-tools/inspector-check-files-for-free/>

The discussion was "how do we get the message out to the industry?" We think this is big enough that all means should be used. Cinema United could message their members - and others. UNIC and EDCF are also aware. It's not easy to explain!

It is being discussed at Film-Tech: <https://www.film-tech.com/vbb/forum/main-forum/26517-dolby-doremi-legacy-products-cert-expiration-and-year-2024-issue>

It certainly appears that this will become a major news story for the industry in late November.

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Audio Stuff

ISDCF Audio Test Content - Tim offered to give us a report on their experiences in using the content. Still to come!

New Subject: Discussion of AES67 “standard.” This interface has been around for a while now and it seems that “standards are wonderful - there are so many to choose from!” AES67 is used to route audio in theaters/facilities. There was a discussion suggesting we might need a “plugfest.” The conclusion is that we don’t need a plugfest at this time.

This seems to be an audio industry issue since it is much wider use than just Cinema. Many different flavors of this “standard.” Some in Cinema use the base of AES67 by adding a layer above the “standard.”

Companies/systems have solved it by adopting an overlay, like Dante.. Dante is a licensed standard (so costs).

Looks like AES itself has held plugfests. Sounds like this is not something we need to do.

It seems that any interface that involves IP addressing (like AES67) is a challenge, but something that has been in the field for years.

AES67 doesn’t have labels and requires lots of customization to make it work. Each solution has made their own definitions to make it work. Many seem to be moving to a Dante solution which defines some of the lower level definitions. But this has been going on for 5-10 years.

Buyer beware! Raw AES67 is hard to set up. You may have pops and clicks and it’s hard to fix. It’s probably a business issue, not a technology issue.

Followup: A statement from Sennheiser: “Dante and AES67 are both great audio over IP protocols. Both have their advantages in different areas. Dante’s easy to use platform, with its high channel counts while still producing low latency makes it possibly the better choice for live stage applications. While AES67 is an open protocol, its open platform allows it to be used across other network protocols and

its focus towards producing excellent audio quality with low latency, makes it possibly the better choice for recording and broadcasting studios [ed: and cinemas]. In the end it would come down to what your application needs are, and what makes sense to you and all end users involved.”

Does anyone want to spend time to create a document to formalize the use of AES67 in the cinema? Maybe there is a need for the next generation of digital audio interconnects, not try and fix the old one. It may be an education effort.

Bottom line for discussion: No need for a plugfest by ISDCF at this time. If people feel there IS a problem, please submit a document and how we might address it. It might be a new recommended practice for the use of IP based digital audio in the cinema (probably based on AES67 and/or Dante and/or Dolby and/or Harman).

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EDCF

New newsletter went out (and will be sent to ISDCF’s discussion list). We held a call last month to see what the groups are doing and we can tell that there are different priorities between the two organizations.

Parallel organizations with high interest on the other’s activities. We will hold our December meeting as a joint EDCF/ISDCF meeting (December 3 at 9am - in person at Harman.)

The BIG joint issues is the legacy security issue. It needs to be a closed session with interested parties.

Reminder: EDCF is funded by membership (much like ISDCF).

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DCI Update

No updates. WB (Mike Green) is now chair of DCI Technology committee.

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BYOD (Bring Your Own Device) updates

At last meeting Sean Romano took the lead to come up with a requirement document for BYOD. The requirement was NOT to be a technology approach, but what devices need to do. Sean was not able to make much progress, but Jerry put together an initial list of requirements to be shared:

BYOD Requirements (Very Drafty)

1. Bring Your Own Device (BYOD) must support current smart phones with their connected aux devices (earphones, smart glasses, etc.)
2. BYOD devices must provide HI, VI, Closed Captions, Alternative Language audio, Alternative Language captions and sign language. (Note: Sign Language may be higher bandwidth to the device or larger file size)
3. All content presented in the theater needs to be have the capability of providing accessibility. This includes pre-show, trailers and advertisements. If a content provider provides these tracks with content, the BYOD devices must render / provide these to the user.
4. Playback of content needs to be restricted to only play when the device is in the theater.
5. Playback must “sync” with the content within 10 frames of content start (either pre-show item or main feature).
6. Playback Timing
 1. HI and Alternative Language Requirements
 1. For Hearing Impaired assistance it is assumed that the track is either the same track as provided for the feature with the spoken words at a higher level or just the spoken words alone. Playback needs to match in timing, within 20msec(?), for the entire feature to avoid “echo” as perceived by the listener.
 2. Sign Language / VI Requirements
 1. VI is less stringent in timing. Can be within 150msec(?).
7. Content should always be encrypted on the device and not subject to “hacking” to retrieve in the clear audio or text from the device.

We were reminded that MovieLabs has a list of requirements that should be included as well. Systems that use HI/VI from mainsound are forensically marked by the media block. Would forensic marking be required of systems using other delivery methods for HI/VI?

We expect Sean will take this and other inputs to move forward. If others have additional idea or comments on the needed requirements, please contact Sean directly.

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Front page of the Internet...

Progress being made.

ISDCF is going to write a letter to SMPTE to request that standards be more readily available. We will share the letter to see if others would be willing to sign on the request.

We mean that the standards can be obtained with no charge and no paywall to get to them. Also easy to find.

If ISDCF/EDCF could share the standards or links to standards it would increase the visibility of our internet presence as a holder of more reliable information.

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SMPTE Global Rollout

India is moving to SMPTE-DCP!

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Image Artifact issues (playback issues)

Still meeting every month or so. Some progress on identifying other known errors.

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Website and IT updates Naming Convention

We get about 200 registries/changes per year.

All good. Business as usual.

Can we automate the entry process? Probably not needed, but it would be good to have the addresses go through a validity test.

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SMPTE update

TC36 changes. Andy Maltz is stepping down from chairman of TC36, Steve LLamb will be new chair. ISDCF may help on the IT side of the US TAG for TC36.

Next SMPTE Tech Committee meetings will be virtual in December.

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Test Content

There is a desire for a short DCP test-content for theaters for an audio / image to confirm that all is working. The suggestion was to use the SMPTE test content that checks all speakers, closed captions, open captions in a short reel and add a framing chart with flesh tones to create a 1-2 minute test DCP (unencrypted). This came from a meeting with Cinema United. Do we want to add an IAB segment?

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ICTA

ICTA is planning to organize a newsletter. ISDCF would like to help.

The Cinema Systems Summit at CinemaCon is being revised for next year. Watch this space for how we can help. We think the TechTalks (Tuesday evening) may come back this year.

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Vendor Updates

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Other Updates

Film Vista Vision is being shown in East Hollywood / Vista Theater. (Also New York, Boston and London.)

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7. Worth checking out mediastandardsregistry.org that is a great resource. Steve has been working on it and trying to figure out next steps.

Attendance on last page.