ISDCF Main Meeting Notes – January 19, 2017

<u>Upcoming Meetings</u>

Main Meeting Wednesday March 15 2017 Universal -> March 22 to match with
EDCF tour???
  EDCF tour March 23/24
Wednesday May 10??

Part 1: General Reporting

Housekeeping:
• 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.
• Thanks to InterSociety for lunch. InterSociety will pay for all upcoming
  lunches!! Please become a member!!
• Thank you to Universal for the facilities and parking.
• Thank you to Universal for support of the Chairman.
• Thank you to Inter-Society for providing the funding for notes, travel, general
  expenses, LUNCHES! and admin support.
• Thank you to Universal/Sony / Christie for the coffee and treats
• Meeting notes from November '16 was reviewed and approved.
• Forum update. We have had LOTS of hits - unclear if the numbers are real.
• Legal reminder / press reminder
  * Chatham House Rule:
    * When a meeting, or part thereof, is held under the Chatham House Rule,
      participants are free to use the information received, but neither the
      identity nor the affiliation of the speaker(s), nor that of any other
      participant, may be revealed.

Attendance is at end of these notes.

Action Items from January 19, 2017

1. Please Join Inter-Society! http://www.intersociety.org/become-a-member/ $500 per
   company per year, $100 individual membership.
2. Create a generic ISDCF framing chart to be freely shared (Wade)
3. Create a video of "How to Test a SMPTE-DCP and Why" to include on the

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isdcf.com/t website as well as a short version to be added to test content B2.1.

4. Subgroup to edit / recommend changes for Document 12 - RP for Ingest Behavior - Steve L to lead, Dean B, John H, Mike R, Jim W, Chris W, Bill E "volunteered" to participate.

5. Form Techie group to discuss RPL timing - Harold, Dean/JP (Dolby), Tim R (TI), Bill E., Kevin (Christie). Jerry to send emails to Harold.

6. Update Doc 4 Audio Routing to final form on ISDCF website.

7. Provide names, contacts and description of the groups working on the Brazilian sign language initiative. Include: The deaf lobbying group, the government organizations, the theater representation, preliminary solution providers and any other involved group. (Thomas and Marcelo)

From Earlier Meetings:

8. Subgroup to edit / recommend changes for Document 12 - RP for Ingest Behavior - Steve L to lead, Dean B, John H, Mike R, Jim W, Chris W, Bill E "volunteered" to participate.

9. Wendy will check with John H and SMPTE to see if there is a list of SMPTE specs that could be posted on the ISDCF website.

10. Add to the SMPTE CPL metadata document the use of lower case subtitles indicating burned in subtitles and upper case is rendered. Dean [Post on Forum.]

11. ISDCF should help improve description of submission aspect ratios to the Academy. (Ernie / Bill H.)

Update to ISDCF Audio Routing Document - ISDCF Doc 4

M.Radford has made minor changes to the document and we will post that when it is received. This will probably be the final version. It will be posted to http://isdcf.com/ISDCF/technical-documents.html

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SMPTE-DCP - Updates

Feedback on ICTA Presentation: How to Test SMPTE-DCP Content (A video of this is now posted to http://isdcf.com/t suitable for sharing).

One note: there are some (early) D-Cinema TMS/servers that will never be able to handle SMPTE-DCP - In fact many (all) 35mm projectors can't deal with any DCP ;) . One TMS (unfixable without a hardware update) and one server - issues with timed text. (The names were not identified in the meeting - but the server company said that an update was forthcoming.)

> **Paramount** - December 16 "Fences", December 23 "Silence" — SMPTE-DCP Satellite/HD [2900 sites (VB2.1) 2 problems] Feb 3 "Rings"

> Just under 50% of sites in the US/Canada have been confirmed SMPTE-DCP ready

> **Disney**, "Beauty & Beast" March '17 DCDC/HD - Hopeful that all 2017 titles will be released in SMPTE-DCP. (Europe moving forward as well.) APAC country next.

> **Fox** - Every 2D title in SMPTE-DCP this year - 2017.

> **Universal** - Multiple 2D planned for SMPTE-DCP titles - the move is this year.

> No estimate for when trailers will be distributed in SMPTE-DCP. "It's not broke, don't fix it yet." Sounds like it will follow after all studios are all distributing in SMPTE-DCP.

> Q: Are markers being populated in the SMPTE-DCP? A: Yes, markers are being populated - in fact all metadata is being populated - but server equipment has not yet been modified to react and use the data.

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There was a discussion about wiring for 7.1SDDS in existing theaters. This is NOT a wiring problem, but it does have sound coming from these speakers (Lc, Rc) in our 7.1DS content saying "this should not be heard," but it's not a problem in the real world.

Test Content update (B1/B2 / 3D) Anything new needed in content? (Breadcrumbs were discussed and it was decided we didn't need to add it to the test material.)

Is there a need for an ISDCF framing Chart for 1.85 and 2.35 content (unencrypted and on the ISDCF site).

Do we need a framing chart as part of ISDCF's sample material? Universal (Wade) agreed to make a "generic" framing chart - probably with the name (just joking) "ISDCF_DO_NOT_DELETE_(THINK_RP40)_FRAMING_CHART" :)

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New CC rules

Harold H. created a summary of the ADA rules that were issued. It is posted to:

http://isdcf.com/files/NewAccessibilityRequirements_170119.pdf

(user: dumb password: dumb)

The deadlines (from last page of report) are:

● **Assistive Listening Systems** are required to be operational now (rules requiring them are more than 20 years old).

● **Staff Requirements** are effective January 17, 2017, if a theater is providing closed captioning or audio description.

● **Advertising Requirements** are effective January 17, 2017, if a theater is providing closed captioning or audio description.

● **Closed Captioning and Audio Description** equipment is to be operational by June 2, 2018. However, if a theater

converts from film to digital after December 2, 2016, closed captioning and audio description equipment must be installed within 6 months of the conversion or December 2, 2018, whichever is later.

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Ingest Behavior RP - finalize? Ingest behavior and transfer behavior. The group still needs to meet and finalize.

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Recommended practice for RPL timing (Harold)
Document posted to:
http://isdcf.com/files/RP-for-29-2016-RPL-Timing.pdf

(user: dumb password: dumb)

The standard allows an RPL (Resource Presentation List - closed captions) to be presented per composition or per show. The CC device needs to fetch the file parse it, fetch the time text file, parse it and that needs some time. The proposal requires that RPL/URL is sent at least 5 seconds before start of playback.

Is this an ISDCF recommended practice? Probably. More detailed engineering level discussion is needed.

Harold, Dean/JP (Dolby), Tim R (TI), Kevin (Christie), Bill E..

Related Discussion: What does a system do when an "optional" track can't play? i.e. subtitles? Atmos? How are these marked as optional. Case in point - if the closed caption device does not return a "ready" signal should the show go on without confirmation the cc device is active?

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Lunch

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Sign language Brazil

Marcelo visited us - exhibitor and publisher in Brazil. (Thank you Thomas for inviting him to join us.)

Perspective: exhibitor, technology guys, distributors, government

Demos in Brazil

At show 4 types of technology were demonstrated - most sidecar video on smart phone. "MovieReading" app most common. Uses audio look up (Shazam like) to identify which movie. The video has signers/translators dressed in black with black backgrounds to reduce light from the screen during playback.

Another uses digital avatar - based on closed caption track. (We were surprised that this might be acceptable for deaf community.)

Perspective of exhibitor: wants to keep cost down and likes the app on personal device. BUT they don't want smart phones in theater. They will be required to provide devices for patrons.

Why?

Government: Pressure from deaf associations that want the sign language. Will extend past theatrical to home systems as well. Will include TV, concerts, shows, but probably not internet.

Brazilian government has given conflicting reports: should the video track be REQUIRED to be on the DCP or can it be delivered independently over the net?

The demos in Brazil included one company that used the data in the DCP to enable the demonstration of their system. There was

concern that this solution by a Brazilian company and US company would hold a monopoly on that solution enabling this company to control the marketplace (probably an incorrect assumption). So a current Brazilian approach prefers a system somewhat independent of the DCP, at least after this first demonstration. (We can help encourage an open solution.)

Some studios think that if there is a Brazilian sign language requirement is adopted that other regions will also require/request a sign language solution. If the solution is not done with open standards that can be supported world wide it may be very difficult to support. It is an educated guess for other territories adopting the sign language requirement, but we are aware that France and Argentina are studying the Brazilian situation.

What is needed? A person from the studios that knows the technologies and how it might be impacted should attend the Brazilian Chamber meeting - in Brazil monthly. In Portuguese for translation to influence the decisions.

The independent productions will be much more impacted.

This needs to be IN-THEATER by September 2017!!! (There was a 18 month window, but it started a year ago.)

The risk for Brazil is that the standards that could be established that meets world-wide needs would be different than the fast track solution for Brazil resulting in a double-roll out of systems or lower support for the Brazilian solution.

Q: Did the demonstrated out-of-band solutions show that they know when a movie has started? (Some alternate language smart phone apps need to be told when the movie has started.) A: Unknown.

Q: How do the local exhibitors and distributors feel about the requirement? A: Conventional wisdom is that Hollywood will

solve the problem for them.

Q: How is the requirement written? Do they require that the video is carried in the DCP? A: No specification was made in the government requirement. The government wants the industry to proposal a solution.

Is there something that ISDCF can do in support of the studios efforts to provide assistance in Brazil?

Best solution is to fly 2 or 3 folks to attend the Brazilian Council to present the complications and timing problems. Best case is to get a delay in the deployment - September will probably force a bad solution or in worse case multiple bad solutions that could not be supported.

Brainstorm on how to support:

As an aux data track in the DCP as an MPEG like video track. ONLY SMPTE-DCP delivery. This may make some deployed D-Cinema equipment might not be able to support an aux data track - it has not been tested.

If we could describe a good solution we might be able to obtain a delay in the government regulations.

Some exhibitors are thinking of restricting the back row for use of these devices.

There is no restrictions on the number of Aux data tracks that can be included in a DCP. This could be delivered with a Supplemental Package.

Big Question: how do we delivery a video aux track to devices in the theater? The solution needs to be a world wide solution.

One studio's comment: the means of providing synchronization that doesn't require a special audio track in the DCP is more

important than the form of delivery of the video - an AUX DCP track or separate non-DCP package. Can the same methodology as used for closed captions work?

It appears that the solutions that are being proposed require the patron to select which movie and press start when the movie starts. Most of us thinks this is not acceptable.

Note: Brazil does not require closed caption devices in-theater. A proposed solution might solve both closed caption and sign language streams.

In general the group seems to be headed to a aux track that could be delivered late as a supplemental version. There is very low probability this could be ready by September. Plan B is to do it on a smart phone - but that requires the theater would need to purchase and maintain smart phones.

Another option is a "Google Glass" like product.

How do we disable the camera/microphone in a consumer device.

The "elephant in the room" is how to deliver different video tracks, each tailored for the specific version of the content being played. In particular, the sign language track needs to reflect any censorship edits. Then how to synchronize with the picture and specification of the consumption device.

Action Item: Document the various groups involved with the Brazilian sign language initiative. Include: The deaf lobbying group, the government organizations, the theater representation and any other involved group. (Thomas and Marcelo)

Time is of the essence!

We must make sure the solution has been vetted with the deaf

community. Any solution MUST meet user requirements.

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The future of HCP - introduction of new high contrast projectors.

No new information at this time.

DCI is working on this topic.

Eclair has been demonstrating a proposal for an alternative high contrast solution.

The key items: What is peak white (2D and 3D)? What is contrast (sequential/ANSI)? What curve (PQ)?

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Future of Plugfests - When/Where/Who?

We are past SMPTE-DCP plugfests … what is next?

Immersive - not ISDCF at this time (but it should be inside of SMPTE right now)

High contrast, Wide Color Gamut?

Does not look like there are plugfest activities for ISDCF in the near future.

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Immersive Audio

Great summary at ICTA on the status of SMPTE's activities. One person's guess was mid 2018 for a general release of SMPTE-DCP with a common immersive audio deliverable.

What should the minimum configuration to be considered "immersive?" Is it 20 zones? Another way to think about it is "speaker density" Only requirement is if the studios want a baseline quality level to meet artistic intent. General feeling is that there should not be an ISDCF issue.

For immersive DCP's: do we require a 5.1 main sound track for delivery?

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Optional Tracks

Are there any tracks that are "optional?" Does a subtitle file "need" to play at all times?

Such as: If the caption device is not ready do you start the movie? (If not within 10 seconds, probably start.) If the projector is not ready do you start the movie? (NO) If (on screen) subtitles are not ready for a foreign subtitled movie should you play the movie? (Probably not). If the Atmos system is not ready and the system can drop to the 5.1 main track sound should you play the movie? (Maybe).

(Chairman made a guess on behavior … we will discuss further next meeting.)

Recommended operating procedures?

Dark screen thresholds… (must have subtitles on first frame of presentation)

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Standardized API interfaces between TMS / SMS?

No interest to discuss at this time. SMPTE had option and did not pursue.

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FLM / FLMx status update

SMPTE documents are ready to be published. One server manufacturer has started to implement the standard.

1. Post information about Billy Lynn specs to ISDCF Forum (JPierce) - **DONE**
2. Document the MCA labels in both the audio track files AND in the CPL Metadata including MCA descriptors. (On ISDCF dot com/t now) - **DONE**
3. Call an adhoc call in to decide how to add the MCA in CPL/Audio Tracks for posting on ISDCF tech page. Could be modifying the SMPTE documents to include MCA in the CPL or a new document at ISDCF Tech Documents. Jerry to do a doodle - **DONE**
4. Get new SMPTE-DCP Test Content updated and posted in Versions B1/B2/3D V2.1 - **Need updated version posted.**

From earlier meetings:
5. Share the advantages of SMPTE-DCP content with major exhibitor chains that are SMPTE-DCP ready and encourage them to ask for SMPTE-DCP content from studios (I paid for the upgrade, now I want to use the new automation features!) Create one-sheet descriptions of "Why should you upgrade" **Let's drop this one. We will include in discussion video for test content.**
6. Could we change the DigitalCinemaNamingConvention.com to automatically (or faster) redirect to the current site. (Chris W) - **DONE**
7. Start a thread on Forum on Event Cinema Automation needs / workflow solutions. (CJ and Jerry) - **done**.
8. Subgroup to edit / recommend changes for Document 12 - RP for Ingest Behavior - Steve L to lead, Dean B, John H, Mike R, Jim W, Chris W, Bill E "volunteered" to participate. **IN PROCESS**
9. Wendy will check with John H and SMPTE to see if there is a list of SMPTE specs that could be posted on the ISDCF website. **Lost…and somewhat forgotten. Still Needed.**
10. Add to the SMPTE CPL metadata document the use of lower case subtitles indicating burned in subtitles and upper case is rendered. Dean [Post on Forum.] **Still Needed**
11. ISDCF should have a recommended practice for zip/tar content to create drives (NOT for distribution to theaters.) Dean? Nick? Steve? **DROP IT**
12. ISDCF should help improve description of submission aspect ratios to the Academy. (Ernie / Bill H.)

Some preshows are moving to DCP Delivery/presentation (but not all).

ISDCF Forum

Live event delivery has been added to the forum.

Forum has many views for our posts.

Updates

JDCF - The SMPTE-DCP subtitle spec is not good enough for Japanese subtitling so many are not moving to SMPTE-DCP. Post production has figured out how to work with Interop-DCP and they don't like the idea of moving to different set of problems. Our message to JDCF is that they must work within SMPTE to make updates.

EDCF - Restart mode and beginning to get started again. They are planning to come to CinemaCon this year (ISDCF is planning to move our meeting to match their visit.)

SMPTE Digital Cinema - All day meeting face-to-face meeting planned for tomorrow (January 20, 2017).

LIPA (Laser dudes): Speckle measurement procedure has been completed.

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Attendance on next page.