

SMPTE Digital Cinema Summit at NAB 2006

April 22 and 23, 2006
Las Vegas Convention Center S222

SMPTE and the Entertainment Technology Center at USC are again joining forces to examine the current state of digital cinema at the premiere event of its kind: the Digital Cinema Summit at NAB. Saturday's sessions, which are programmed by SMPTE, focus on digital cinema distribution and exhibition and feature the latest in display technologies including 4k and 3-D; business opportunities; and lessons learned from the rollout to date. Sunday's events, which are organized by the Entertainment Technology Center at USC, concentrate on visual and audio production and post-production and include preparing content for 3-D presentation; digital intermediate developments; digital cinematography; and making the digital source master. Motion pictures case studies will be featured throughout the weekend.

Join filmmakers and other content creators, production and post-production experts, studio executives, theater owners and distributors at NAB's Digital Cinema Summit 2006.

Program

Day 1 Saturday, April 22

9:00 a.m. - 9:30 a.m. Opening and Keynote Speech

Keynote—John Fithian, president, National Association of Theatre Owners

9:45 a.m. - 10:45 a.m.—New Projector Technology

Enhancement in projector technology is bringing 4k resolution to the screen. Continued development also includes improvements in color gamut, brightness, contrast, and black levels. This technical session will explore the latest developments and preview some expected advancements.

Moderator: Peter Ludé, SMPTE Editorial Vice-President, and Senior Vice-President Solutions Business U.S., Sony Electronics.

11:00 a.m. - 12:15 p.m.—Equipping Facilities for D-Cinema—A Practical Guide

What do I need to do to prepare my facility to work in the digital cinema arena? Wendy Aylsworth of Warner Bros. and Chair of the SMPTE DC-28 Engineering Committee will chair this session, which will assist those who want to enter the D-cinema production market to understand the technical requirements for entry.

Moderator: Wendy Aylsworth, Chair, DC-28, and VP Technology, Warner Bros.

12:30 p.m.—Lunch

1:30 p.m. - 3:00 p.m.—3-D—Adding Dimension to Motion Picture Exhibition

Digital cinema allows the theatrical experience to be enhanced with special offerings like 3-D projection. Some argue that 3-D will be a major driver in the growth of D-cinema installations. This session will include technical presentations on the human visual system and how 3-D works, changes to the server and projection system, and novel means to convert 2-D material for 3-D display. Examples of recent work will be shown.

Moderator: Edward P. Hobson, SMPTE President, and Vice-President, National TeleConsultants, Inc.

3:30 p.m. - 4:45 p.m.—The Digital Cinema Rollout Experience to Date

D-cinema is now a reality. Hundreds of installations have been completed, theater owners now promote digital cinema in their advertisements. This session will explore the work to date; what have we learned; where we go from here.

Moderator: Peter Symes, SMPTE Financial Vice-President, and Manager of Advanced Technology, Grass Valley Group.

Day 2 Sunday, April 23

9:05 a.m. - 9:35 a.m.- Keynote, James Cameron, Chairman and CEO, Lightstorm Entertainment, Inc.
Where will digital cinema take theatrical motion pictures? A window into the unexpected.

9:35 a.m. - 10:45 a.m.—3-D Digital Cinema—From All Angles

The 3-D stereoscopic screenings of *Chicken Little* and *Polar Express* were a hit, yet does that mean that digital 3-D has a future? How can filmmakers create an even richer 3-D experience? What are the different ways to produce 3-D digital imagery, and what opportunities and challenges does each present? What are the new post-production techniques that improve stereoscopic quality? How will production and post companies handle the complex data and workflow issues raised by the new 3-D? Technical, creative, and business experts explore the production of 3-D live action and animated motion pictures and conversion of 2-D into 3-D.

Moderator: Jon Landau, Lightstorm Entertainment, Inc.

11:00 a.m. - 12:30 p.m.—Digital Cameras Exposed—On the Charts and In the Field

What are the attributes of top-quality, professional digital cameras and high-end consumer cameras? How do you select the right camera for your project; one that has the contrast, resolution, and color sensitivity that you need? What image quality does each category and brand capture with their respective sensors and lenses? Where do today's cameras succeed and where do they still fall short? Mark Schubin, author and engineer, provides a non-partisan basic training about the digital cameras on display at NAB 2006.

A roundtable follows, moderated by Curtis Clark, chair of the ASC Technology Committee, in which cinematographers discuss their photographic needs and reveal how recent models have performed on motion picture shoots.

Moderator: Mark Schubin, SMPTE Editorial Director, TV, and Technological Consultant

12:30 p.m.—Lunch

1:30 p.m. - 2:30 p.m.— Keynote—Where is Digital Cinema Heading and How Do We Get There? A Keynote Dialogue

Keynote: James Cameron, Lightstorm Entertainment, Inc.

Two leaders with two different perspectives debate where digital cinema is headed and what it means for them and their colleagues.

Moderator: Charles Koonos, Variety

2:30 p.m. - 3:45 p.m.—Color Management—Searching for a New Common Language

Why is it desirable to have a universal language for communicating the color and contrast of digital imagery? What should this "open standard" look like and what information must it contain? How does the ASC's Color Decision List proposal address communication needs? What are the strengths and drawbacks of current color management solutions? The session looks at color management software and services, and case studies of recent motion pictures that used these color tools.

Moderator: Jim Houston, Color Consultant

4:15 p.m. - 5:30 p.m.—Digital Displays – In Production and In Post

What are the new projection and flat panel display technologies that are making their way into every facet of the production and post chain? What problems occur when you look at footage on different displays? How do you calibrate the plasma, LCDs, DLP, and D-ILA technologies so that the production, editorial, visual effects, digital intermediate and post teams produce the same imagery? Creative and technical experts examine the projection and display solutions on view at NAB and at the life cycle of a movie from a display perspective.

Moderator: Glenn Kennel, Director of Technology Development, Texas Instruments DLP Cinema, ASC Technology Committee