

## New York November 2021

**O**n Tuesday, 23 November, John Gallagher moderated a panel discussion about the making of the film *Apollo 11*, specifically the IMAX version. The panel consisted of the key production crew involved in the film, including director Todd Douglas Miller, Final Frame chief executive officer and colorist Will Cox, and sound mixer Eric Milano. The meeting was held virtually with 49 participants.

Douglas, Cox, and Milano walked the virtual attendees through the complex logistics involved in creating this historic film. The archived footage from National Aeronautics and Space Administration (NASA) had been stored in the National Archives unseen by anyone since the end of the 1969 Apollo mission. The team had a very short timeframe to scan the film materials to digital for their production. A truck would arrive from Washington at Final Frame and the team had a limited amount of time to transfer the film reels sent for that trip, then send the truck back to Washington with the film reels—a one-time attempt. In total, the team sourced 11,000 hr of audio and video, originating from 70, 35, and 16mm films, as well as 30 track voice recordings—a monumental task. The unreleased 70mm footage, which included stunning images of the pilots, mission control, spacecraft launch, the crowds lined up to watch the launch, as well as the capsule's recovery and post-flight activities, was especially noteworthy.

Following conversion, the team described the challenges in synchronizing the material due to the lack of a time code or any other time references. They frequently looked for people and their movements in the scenes to find a synchronization point. They hired a software engineer who developed an application to improve the audio quality of the content. Additionally, when it came to providing background music for the film, they stipulated that no instrument that was not available in 1969 be used. This attention to detail was evident during the meeting, as the Apollo 11 team appears to be very enthusiastic about the project.

The team discussed the success of their collaboration with NASA, and the National Archives. Because the film was released in both a theatrical and an IMAX version, special attention was paid to every aspect of its production.

Although this same team presented at the SMPTE 2019 Annual Technical Conference, this meeting was markedly different. The zoom session appeared to foster a more

intimate relationship between the audience and presenters. A Q & A session hosted by John Gallagher was a prime example of this, as the production team seemed eager to answer questions and expound on the topics raised. Overall, this meeting was a highlight of the NY Chapter season.

A recording of the show is available on the NY SMPTE website at <https://youtu.be/JI8eOcf56tM>.

More information about subsequent NY SMPTE events can be found at the NY SMPTE website at [www.smpteny.org](http://www.smpteny.org).

—Mike Strein  
Program Chair,  
Television

## Toronto January 2022

The January SMPTE Toronto virtual meeting focused on remote production workflows in the broadcast and post-production sectors of our industries. Due to COVID restrictions, many creative production personnel were forced to collaborate remotely. Three presenters/companies were invited to

### Broadcast/Postproduction - Remote Production workflows

'Thank You to our Presenters'



Dennis Rose



Mo McKibbin



Mark Moore



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Slide from the Toronto Section's virtual event.

share their solutions for facilitating remote production.

Dennis Rose from Sohonet demonstrated their “Clearview flex” and “Clearview Pivot” products. He explained the technical specifications and detailed examples of how their products could be used to complete remote production workflows. Their products are designed to be easily setup and operated by creative production team members with minimal technical expertise. Content can be viewed on a wide range of devices (computers, tablets, phones, and Apple TV) with very high security. All of their connectivity is through a secure private network, and they have hubs in a majority of major production centers on most continents.

Mo McKibbin and James Parsons (James connected from New Zealand) demoed Moxion’s four main workflows—MX Foundation, MX Production, MX Post, and MX Finish. MX Foundation provides remote screening services for the dailies and pre-post-production stages. MX Production provides remote connectivity services for project collaboration during the production stage. MX Post specialized in the editorial and the post-production phases of a project. MX Finish offers remote review of final project elements, including HDR viewing.

Mark Moore of LiveU discussed their LiveU and Remote Integration Model (REMI). LiveU provides

live IP video technology through backpacks that transmits video to a cloud management platform via cell networks/Wi-Fi/ethernet. They have over 20,000 units and more than 4,000 customers use their technology/application. Moore presented several scenarios ranging from a single camera to multicamera setup, all of which provide remote camera feeds to a live production studio. Moore’s final presentation was the LiveU Air Control. This allows for two-way communication with all remote production personnel and talent.

—Peter Armstrong  
Promotions Advisor



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