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LaserPacific Unveils First End-to-End Color-Calibrated Workflow for Postproduction

LOS ANGELES, May 10, 2007—LaserPacific Media Corporation has unveiled a color-calibrated workflow system designed to ensure the integrity and consistency of filmmakers' creative intent from production through presentation on cinema screens. LaserPacific's accurateIMAGE™ (aIM) system is a seamless postproduction process that calibrates, connects and integrates all devices used for displaying images in various digital formats. It is utilized on set and for dailies, previews, the digital intermediate and distribution. The system is designed to faithfully emulate a project's look created by cinematographers in collaboration with their directors throughout every step of postproduction. The aIM process also applies any color decisions or changes made during the early stages of the project to subsequent steps in the workflow. This eliminates the need to start over and recreate a look that had been previously dialed in.

"The evolution of postproduction technologies has created a necessity for an efficient and reliable way to ensure that everyone involved in the collaborative process sees the same images from beginning to end," says Glenn Kennel, vice president and general manager, Feature Film Services, LaserPacific. "The aIM system addresses the need for consistent viewing of film- or digitally-originated images throughout the workflow. It also accurately matches designed looks on a project to the film and digital cinema release, as well as home video distribution. The result is that collaborators on projects see images the way they are intended to be seen."

Kennel notes that aIM was developed in response to requests and suggestions made by cinematographers and other filmmakers. The process incorporates proprietary Kodak color science coupled with innovative LaserPacific technology. It also supports the Color Decision List (CDL) developed by the American Society of Cinematographer's Technology Committee,

which allows color decisions made on set to transfer easier and more accurately to the next level, and all the way through to color correction and final release.

“Advancing digital technologies used during postproduction have enhanced the creative options available for fine tuning looks,” says Kennel. “The problem is that people involved in the collaborative process get used to seeing images in various formats that are displayed differently.”

He cites a sample workflow that begins with digital dailies and proceeds to offline editing, HD previews, and then digital intermediate (DI) timing. Kennel notes that at each of these steps, images are generally viewed at different resolutions in various color space on disparate video formats that look and feel inherently different.

“With traditional film postproduction, the cinematographer can instruct the dailies timer at the film lab to make specific adjustments in printer points, which leave little room for misinterpretation,” he says. “The cinematographer, director, editor and everyone else involved in making creative decisions is then looking at the same images, and preview prints shown to audiences and studio executives are consistent with the visions of the filmmakers.”

The aIM process is designed to emulate that system. The cinematographer documents a range of set ups during production with digital stills, which he or she manipulates with a personal computer to fine tune looks. The telecine colorist uses the cinematographer’s still images as a roadmap for creating digital dailies. An aIM DailiesPlayer is used to view dailies with an aIM digital projector. All devices used during the process are calibrated.

The images are encrypted for security and a proprietary Look Up Table (LUT) automatically adjusts the projected images to mimic film projection. The cinematographer can make adjustments in color balance using standard printer light controls which mimic film timing. His or her changes are exported to a CDL that is integrated into the workflow and used as the starting point for digital previews and DI timing.

“LaserPacific’s aIM system ensures the integrity of a calibrated workflow from beginning to end,” Kennel says. “This new process delivers predictable visuals so that collaborators on a project see images at every step of the post process the same way audiences will see them in the theater.”

Daryn Okada, ASC used the aIM system on the recent production of *Harold and Kumar 2*. Vilmos Zsigmond, ASC is currently using it on *Bolden!*

“The pictures were great, with the subtleties of film really coming through,” says Okada. “Our producers and directors, even the whole crew, noticed right away that the images didn’t look like what they’re used to. It helped us tremendously, and re-energized the communal experience of viewing dailies.”

LaserPacific, a Kodak company, is an award-winning postproduction facility offering an array of end-to-end services in the television and feature film industries. A leader in providing innovative technological solutions coupled with a team of highly experienced and dedicated professionals, LaserPacific offers such services as 16 and 35 mm processing, telecine, film scanning and recording, digital intermediates including inDI™ for independent filmmakers, trailer finishing, as well as digital cinema packaging for customers ranging from independent filmmakers to major studios. Recent television projects include *The Riches*, *The Wedding Bells*, *Medium* and *The Shield*, as well as the feature films *Babel*, *The Black Dahlia*, *Miami Vice* and *World Trade Center*.

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