

ASC/SMPTE High Resolution Data Workflow Presentation

1. **Introduction** (Curtis Clark & Paul Chapman)

1. Goal - to illustrate efficient high-resolution data workflow up to 4K
 1. File based - no video-tape
 2. Color managed with calibrated displays and ASC CDL looks
2. Workflow overview
3. Participant Introductions
 - ARRI : Stephan Ukas-Bradley
 - Codex Digital : Toby Gallo
 - Electric Picture Solutions (Avid) : Jed Unrot
 - FilmLight : Peter Postma
 - Bright Systems : Anthony Harris
 - Sony : Andrew Stucker

2. **Demonstration**

1. ARRI D21 → Codex → Truelight OnSet → Display
 1. Stream image from camera using T-Link
 2. Show with no color management, with basic calibration, and with a look applied
 3. Record 3-4 quick shots into Codex
2. Codex → BrightDrive TxP
 1. Raw images files copied to TxP drive
3. Truelight OnSet → Codex
 1. Truelight sends ASC CDL as a LUT to Codex
4. Codex → Avid Media Composer
 1. Codex generates DNxHD MXFs for Avid (with LUT baked in and ASC CDL in metadata)
5. Avid Media Composer
 1. ALE with CDL is merged with MXFs
 2. Quickly edit shots on the timeline
 3. Playback edit on Avid
6. Dailies
 1. Discuss options for dailies (Blu-ray, HD tape, QT/AVI over internet...)
7. BrightDrive TxP → BrightDrive → Baselight
 1. Done simultaneously with Avid demo
 2. Copy Raw files from TxP to BrightDrive
 3. Baselight reads Raw files, deBayers and saves to local storage
8. Avid → Baselight 8
 1. Copy CMX with CDL notes from Avid to Baselight
 2. Conform deBayered images on Baselight
9. Baselight 8
 1. Show color-correction, using CDL corrections as a base
 2. Mix D21 images with 4K film scans
10. Baselight 8 → BrightDrive
 1. Render to Bright Drive
 2. Discuss scan/record options for 4K film

3. **Questions and Answers**