

AUDIO ENGINEERING SOCIETY

TC-Audio for Cinema Committee Meeting

July 14, 2022

4 pm – 5.30 pm (British Summer Time)

via Zoom

MINUTES

1. Volunteer for minute taking

<crickets> Charles Robinson volunteered.

2. Roll call

Julian Pinn; Charles Robinson; Eelco Grimm; Gunter Oehme; Ioan Allen; Lon Neumann; Neil Shaw; Nuno Fonseca; Scott Norcross; Shawn Nageli; Brian Long.

3. Administration

Pinn: review of previous meeting. Confirmed that this group is about Cinema, but we recognize that cinematic content does have other targets. Confirmed quarterly cadence for meetings for this TC. (Second Thursday of second month of each quarter.)

a) Approval of minutes.

No objections. Minutes approved.

b) Website update overview

Pinn: walk-thru of AES TC page updates and clean-up.

➔ AI: Pinn to review status of Committee Member list on TC webpage

c) AES TC-AC communications

Pinn: AES reflector backend seems to be broken.

As a work-around, quarterly meeting invitations are now sent out manually, anonymously, by treating invitees as rooms.

4. Cinema Loudness

Pinn: previously decided to focus on low hanging fruit. Charles compiled a summary of loudness data. We decided to focus on trailer loudness. Starting by fostering a discussion. Avoid preaching. This TC can compile a document for discussion with stakeholders.

loan: Everything has gone very quiet since pandemic. Studio marketing continues to resist. MPAA is in lethargic mode. (More concerned about piracy). Cinemas are turning down faders, which has reduced complaints and reduced urgency.

Brian Long: From post point of view – why are studios spending money on two theatrical passes for trailers (even if automated)? This also applies to features.

Charles: Perhaps it is OK to treat streaming and cinematic trailers similarly – i.e. reduced dynamic range is OK in both cases.

Brian Long: [Disney policy](#) publicly available, online.

max program level = -20 LKFS.

max LRa = 20 LU.

Max TruePk = -2 dBTP.

Pinn: Preshow (non-trailer) ads in Norway now limited to 78.

Charles: what is the best path forward? Harmonize or just lower the LeqM threshold?

Pinn: Changing from LeqM will be disruptive. For example, old trailers would need to be re-measured.

Charles: would harmonizing streaming and theatrical trailers be seen as a benefit that would get more people open to the idea of re-visiting trailer levels?

Gunter: We could use the current streaming metrics as guidance for selecting a new LeqM limit.

loan: Backing up ... as a mixer, even for trailers, wouldn't you want more DR for cinema?

Gunter: I have not observed a large difference in dynamic range between theatrical and streaming.

Brian Long: current practice is varied. Some just adjust program level, others manipulate dynamic range and peak levels. Often this is automated.

Scott N: Re trailer measurement, how is it currently done, dialog gated or total program level?

Brian: Depends. With Disney the choice depends on % of dialog.

Charles: What next? Do we want to look more closely at the potential of harmonizing streaming and theatrical trailer releases?

Pinn: In parallel, create doc summarizing existing data, and collect new data on streaming vs theatrical trailer levels. Specifically, collect level-rated streaming trailers and measure with LeqM.

Brian Long: Has access to 20+ trailers.

→ AI: Brian Long to see if he can get permission to

a) measure level-rated trailers on site; and/or

b) share content externally for the purposes of this investigation (i.e. level measurement).

→ AI. Pinn to send out a meeting invitation for Thurs 25 Aug. to this group. Purpose: check on status of access to content; determine next steps based on content availability.

5. Education

In the interest of time, TC agreed to skip the Education agenda item.

EoM