

### 2007, a turning point

The previous year was a very important one for the market of 3D cinema, giving it a respectable part in the entertainment industry. In the wake of Paramount, Disney, Dreamworks and Columbia now consider 3D to be among the best ways to get viewers back in the theatres, but also to conquer new audiences and new markets...

> **Tuesday, June 3<sup>rd</sup>** // 10am – 12pm

#### **Successfully filming live events in 3D**

While today's 3D feature films are mostly made using CGI, there is a strong potential in 3D filming of live events (concerts, sporting events, fashion shows...) which producers are very much interested in. This is why, in late 2007, Disney studios made a 3D film of a Hannah Montana concert, following the lead of 3ality and their filmed concert *U23D*, distributed by National Geographic. 3D shootings of live shows are an economic opportunity for producers, distributors and managers, opening the door to alternative contents for digital-enabled theatres.

- *Filming preparations*
- *Good practices for pre-production*
- *Choosing cameras and technical staff*
- *Towards video vans tailored for 3D*
- *Media compatibility with quality in mind*
- *From specialised screenings to mainstream theatres*
- *From DV to Super-High Definition*

> **Tuesday, June 3<sup>rd</sup>** // 2pm – 2.45pm

#### **Presenting a report by Screen Digest**

##### **The Business Case for Digital 3D Cinema Exhibition by Charlotte Jones**

This study, carried out by media research firm **Screen Digest**, entitled ***The Business Case for Digital 3D Cinema Exhibition***, offers an analysis of the 3D cinema market, based upon the commercial success of the main 3D films released in the recent years. While there are still few 3D theatres, especially in Europe, the economic boom of 3D indicated that the market is ripe, especially in terms of potential revenue for theatre managers...

> **Tuesday, June 3<sup>rd</sup>** // 3pm – 4.30pm

### **What pipeline for 3D post-production?**

Creating 3D contents requires post-production tools adapted to its specific issues; however, dedicated 3D tools are still quite uncommon. What are their features and how can they be used for conforming, conforming or epecial effects creation? What workflows should be adopted? What are the technical constraints, especially in terms of 3D digital effects creation? What technologies are available do make 3D images from a 2D master? Leading companies of the industry will present their answers to all these issues.

- *What tools and what workflows for 3D post-production?*
- *Dedicated tools or standard software?*
- *3D conforming or online 3D editing?*
- *Digital grading in 3D*
- *3D-specific visual effects in production*

> **Tuesday, June 3<sup>rd</sup>** // 5pm – 6pm

### **Case Study: Post-production of a feature film**

Analysis of the post-production process of a 3D feature film, with members of the crew.

> **Wednesday, June 4<sup>th</sup>** // 10am – 12pm

### **3D TV: what projects for the future?**

3D is the next step up for TV images. Future formats and standards are already anticipating stereoscopic image display, and there is talk of a “3D-ready” label. Progress in the fields of optics and IT open up new opportunities for applications on every market, not only in entertainment. Research labs are also working on algorithms that can automatically convert 2D images into 3D!

- *3D and dynamic displays*
- *3D-MPEG-4 environment*
- *Automatic 3D modelling*
- *Digital Holography*

> **Wednesday, June 4<sup>th</sup> // 2pm – 2.45pm**

### **What markets for mobile 3D?**

Ultra-light glasses allowing to immerse oneself into audio-visual content, mobile phones, multi-media players that can display 3D programmes with an auto-stereoscopic screen... all these possibilities, and more, are being worked on by actors in the mobile 3D industry. Operators and researchers will give a briefing of tomorrow's applications and their possible uses.

- *The operators' projects*
- *What markets and what opportunities?*
- *The latest prototypes from manufacturers*
- *What contents?*

> **Wednesday, June 4<sup>th</sup> // 3pm – 4.30pm**

### **3D exploitation: solutions and feedback**

For today's theatre manager, 3D is a key issue when deciding on whether to go digital. Several European actors on this market will share their experiences: the perfect occasion to reflect on the current situation, and to study opportunities offered by the media distribution business...

- *Feedback from 3 European theatre managers*
- *Communicating on 3D to the main public*
- *3D as a profit boosting factor*
- *The state of 3D markets over the world: United States, Asia, Europe...*

> **Wednesday, June 4<sup>th</sup> // 5pm – 6pm**

### **3D production: what about writing, contents or costs?**

In order to take full advantage of stereoscopy, some 3D-oriented thinking is necessary and a few basic rules for writing should be followed. How is 3D different from traditional content, and what mistakes are to be avoided? How is it possible to anticipate a 3D production's budget, while today such projects are still being managed with unpredictable processes? This lecture develops a full analysis of the situation, taking into account the logistic and financial chain.

- *How will 3D change the way films are written?*
- *Can everything be done in 3D?*
- *What to create, which target audience and which processes*
- *Shooting costs*
- *From shooting to creating masters, what are the extra costs?*
- *Creating 3D animated films*
- *The language of 3D: adapted, restructured or created from scratch?*

> **Thursday, June 5<sup>th</sup>** // 10am – 12pm

### **From mastering to screening: in search of new standards**

Lack of standards is currently the main weak point of 3D cinema projection. It is becoming increasingly important to create a basic framework in which stereoscopy can develop. What are the possibilities when it comes to establishing a durable French and European specific industry?

- *Towards a standard for digital masters?*
- *What partnership between the United States and Europe?*
- *Fighting piracy with encryption*
- *Spreading and protecting works*
- *The state of the market*

> **Thursday, June 5<sup>th</sup>** // 2pm – 2.45pm

### **3D broadcasting, soon in a home near you!**

In the United States, some manufacturers have already started selling “3D ready” TV sets. 3D films are available on DVD, as well as video games, using special glasses. Other makers have preferred 3D screens that can be used without any specific eyewear. When will this hit the mass market?

- *What technologies are available, and when will the products be released?*
- *What are the possibilities for 3D home cinema?*
- *What are the requirements for mainstream products?*

> **Thursday, June 5<sup>th</sup>** // 3pm – 4.30pm

### **3D displays & new visual communication codes**

How can 3D become a new efficient tool for visual communication? What are the networks for potential development, or the main target audiences and areas?

- *Dynamic 3D displays*
- *Full-volume 3D*
- *Opportunities for museums and retail*
- *Viewing from different angles*

> **Thursday, June 5<sup>th</sup>** // 5pm – 6pm

### **3D visualisation solutions for scientific research**

How can science benefit from 3D to enhance visualisation techniques? What sectors are most in need of 3D images, and what are the best applications and tools?

- *Towards haptic environments?*
- *Improving decision-making processes with new 3D tools*
- *Urbanism and architecture*
- *The world of 3D sounds*