Hollywood has always attracted inventors, because there’s always been money to be made if you can design the right tool and get it into the right hands. The National Association of Broadcasters’ annual April gathering assembles 100,000-plus tech-minded attendees and more than 1,800 exhibitors hawking their wares—many of them hoping their invention becomes the next Steadicam or Avid.

Of course, most products along the miles of aisles are rehashed, recycled and repackaged, but a few genuinely innovative advancements emerge and promise to add more interesting and powerful ways to deal with the film starts—what we can do on top of that. There are so many tick the usual boxes, as does ours. But that’s where the fun chief technology officer at Discreet Logic. “There are a blazingly fast, consistent and intuitive. As a result, the design see the effect within their environment. The tool has to be tool selects what everybody in the chain, no matter what product—use, can get a LUT file from ColorSynth and actually they use, can get a LUT file from ColorSynth and actually see the effect within their environment. The tool has to be blaringly fast, consistent and intuitive. As a result, the design is deceptively simple. There’s enough control to do the job—and not enough to hang yourself with.”

We’re close to cinematographers, directors and colorists, and we’re interested in the intent of the creatives—people with an eye,” says Panzini, formerly chief technology officer at Discreet Logic. “There are a dozen affordable color grading solutions out there, and most track the usual boxes, as does ours. But that’s where the fun starts—what we can do on top of that. There are so many more interesting and powerful ways to deal with the film image and color than moving sliders around.”

THE INSIDE DOPE: “Onset gives the creative a moment on the job, where they can see the creative vision of the director. Our job is to provide tools to make finding the shot that best tells the story faster, smarter and more intuitive—so that the user and excluded from the search. RedShark News, in the case of Pond5’s Visual Search, it may actually have some practical application. The company blazed trails in the field of royalty-free stock footage, and its useful lifespan, but in the case of Pond5’s Visual Search, it’s a new yet familiar way to find what you need. “The stock foot- age market has exploded, and budgets are getting more challenging,” he says. “Often we have the needed footage, in our database of nearly 11 million clips. Our platform gives post-production, editors and creative directors—visual people—an intuitive way to find the clip they need. Sometimes the right keyword search brings up the perfect image. But in other cases, you don’t really know exactly what it is you’re looking for. We’ve developed a new way to harness the massive power of computers by modeling our algorithms on the countless images and clips that exist on the platform. PalmDop allows users to search on the basis of the visible content of a photo, video clip or illustration, rather than typing in keywords. It can be accessed with a browser extension or mobile app, and can search using any image from the web, or even images from a smartphone camera.

THE INSIDE DOPE: According to Mumma, “We strive to keep the creative team connected with what they need to accomplish. We use so many different applications today. Sometimes, I think we focus more on technology than we do the creative vision of the director. Our job is to provide tools that ensure a connected consciousness across departments in order to keep that vision alive through post.” Finch calls it “the only addiction I have left.”

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