

Walter Arrighetti (Technicolor Creative Services), *New trends in Digital Cinema: from on-set colour grading to ACES*

Key advantages of the so-called “file-based workflows” in moving pictures’ production, are the capability of screening the principal photography while it is being shot by digital cameras, as well as doing early colour corrections on-set or near-set, where suitable workstations and monitors may be equipped. This is called “*pre-grading*” and is slowly turning from hype to ‘special’ feature, into a fully-fledged technical requirement in the motion picture industry. At the same time, the Academy of Motion Picture Arts and Sciences is releasing a new standard for homogenization of colour management and its pipelines in the film business (from shooting up to mastering and content distribution), which is *open* and independent of both cameras and screening devices. This is called ACES: Academy Color Encoding System.