



2009 Autostereoscopic 3D Displays in Professional Applications Report

A Study of the Technology, Infrastructure and Markets for Electronic Autostereoscopic 3D Digital Displays for Professional Use

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4.1 Cinema Scene Marketing

Cinema Scene Marketing, located in Overland Park, Kansas, is in the business of providing in-theater marketing and media solutions to movie studios and corporate brands. As a full-service agency, Cinema Scene develops custom designs and products to meet individual needs, including unique sizes and shapes. Their activities have traditionally involved providing promotional products to cinemas (Figure 52).

Figure 52: Concession Promotions from Cinema Scene Marketing



Cinema Scene has also invested in an in-lobby digital media network they call TrailerVision. TrailerVision combines elements of a static movie poster with digital technology to stream movie trailers and advertisements in theater lobbies. Features include:

- Vertical, 52-inch HDTV LCD displays
- Directional speakers for high-quality sound
- Content push by Bluetooth technology and text to mobile devices

Figure 53: TrailerVision 52" LCD from Cinema Scene Marketing



At the end of 2006, Cinema Scene knew they wanted to offer something different, something more eye catching – and thus began their journey into AS-3D digital signage.

Brad Derousseau, CTO and Partner at Cinema Scene, said his company looked at many vendors and technologies before selecting Philips. After looking at many displays, they were convinced that they wanted a screen that could offer both “pop” and depth. “Philips is not the only game in town, but we found Philips to be the best overall for both pop and depth,” said Derousseau, “Others were flat on the screen with only pop. We felt depth was important to the overall experience.”

Other factors that contributed to selecting Philips include the ability to show HDTV resolution in 2D mode, and the availability of specialized 3D content from Philips’ WOWvx website.

The basic purpose of the 3D displays in cinema lobbies is to promote 3D movies. Without an AS-3D display, the only opportunity to show a trailer for an upcoming 3D feature, in 3D, is either before a currently showing 3D film or to hand out glasses to the audience before a regular feature, just to watch the trailer. The expense of the glasses from Real D or Dolby is too high to make the latter an option, according to Derousseau, plus it is not very convenient and requires manpower. The AS-3D technology has been well received by the studios.

Cinema Scene’s experience with the initial AS-3D deployment has been largely without problems. They are using a media player from AOPEN, a subsidiary of Wistron (Taiwan) and a part of the Pan Acer Group; although a standard PC could have worked. The installation required a particularly thin media player with enough graphics power for the Philips display. John Crick, director of IT at Cinema Scene, cautions, “Don’t underestimate the importance of the video card.”

They saw a direct correlation between graphics power and image quality, “Philips recommends a certain NVIDIA chip; the images look better with that set-up.” Crick also mentioned that the Philips player software seems to be aware of the available graphics power. When the software sees the right video set-up, all of the features work, such as the “WOW



Factor Control” allowing more interactivity with the display. This control lets Cinema Scene change how far the images pop off the screen.

Getting the content to the screen is handled by a CMS system from PopStar Networks (Olathe, Kansas). The software from PopStar is at the core of the TrailerVision digital media network powering TrailerVision’s 2D signage. According to Derousseau, one of the reasons for selecting PopStar was its ability to drive the Philips 3D displays. To successfully drive the AS-3D display, you must use the player software from Philips. Most CMS systems use proprietary player software, but PopStar was unique in its ability to work with third-party player software. The media files are transmitted and scheduled with the PopStar software, which is hosted on Cinema Scene’s servers, but Cinema Scene can modify the scheduling via a web connection.

The fact that Cinema Scene knew it wanted to support 3D before it began deploying the 2D network was crucial to the project’s success, Derousseau said. If they had not known about 3D, they might have selected a different CMS and been locked out of 3D support. Making 3D a requirement from the outset meant that PopStar had to work directly with Philips on the implementation. Derousseau wasn’t in a position to comment on that interaction since he wasn’t directly involved, but the result is quite satisfactory: Cinema Scene has a working system for both 2D and 3D.

Content for the AS-3D signs is outsourced. Cinema Scene is focused on the successful roll-out of the TrailerVision digital media network, and since the AS-3D signage is still in its preliminary stages, they have not invested in content creation capabilities themselves. For example, they do not currently own a Philips Blue Box, but their content partners do. While this has limited Cinema Scene’s ability to play with the technology and create their own portfolio of content for studios and other advertisers, it has allowed them to convert movie trailers more cheaply. Using providers in LA and the UK, they send the stereoscopic files out for conversion to the autostereoscopic format.

Initially, there were some challenges in getting the conversion work completed. After working with the studios and the companies with the Blue Box, Cinema Scene was able to get the trailers in the proper format for conversion. Now the conversion process is quick and not too expensive. Although Cinema Scene wouldn’t comment on the cost of the stereo-3D to AS-3D conversion, they did comment on the cost of the deployment: about 1.5X. The Insight Media estimate for the cost premium is about 2.2X. After some discussion with Derousseau and Crick, the discrepancy came down to an apples-to-oranges comparison on screen size. The cost of deploying the Philips 42-inch AS-3D display is about 1.5X the cost of deploying the 52-inch vertical (portrait) LCDs used for TrailerVision.

Cinema Scene deployed two of the 42-inch Philips displays at The Bridge in Los Angeles, California, on May 22nd, 2008. The initial promotional trailers were for *Journey to the Center of the Earth* and *Fly Me to the Moon*. Studio executives observed the reactions of movie goers to the displays, characterizing it as exciting.

With so many 3D movies slated for 2009 and beyond, why hasn’t Cinema Scene deployed more than two displays in one theater? The issue is two-fold: commitment and roadmap. Cinema Scene’s business model is to capitalize the displays they deploy – they own the network



and all of the hardware. Before they deploy, they secure long-term agreements with the studios and other advertisers. So far, the studios have not been willing to sign long-term agreements. Based on the reactions of the movie goers to the signs deployed so far, Derusseau believes that agreements will be signed soon.

The other issue is roadmap. Philips is planning to ship 52-inch AS-3D displays starting in 2009. Cinema Scene is very concerned about deploying 42-inch AS-3D displays and 52-inch vertical LCDs in the same venues, fearing the 42-inch displays will get lost in the crowd. The last thing that they want is to deploy a large number of 42-inch AS-3D displays, with a 1.5X premium, and find they are obsolete, in terms of size, in nine months. The company expects to have agreements with the studios in time for the release of the 52-inch displays from Philips.

Asked about the prospects for AS-3D in theater lobbies, Derusseau commented, “2009 will be the break-out year for autostereoscopic 3D.”