



NEWS RELEASE

CODEX DIGITAL ERADICATES BOTTLENECKS BETWEEN SET AND POST

Fresh workflow developments usher in new age of creative freedom and productivity for HD 2K 4K production and post

London, Sept 7th, 2007 -- Codex Digital (11.238), specialist in high-resolution media recording systems, has announced major developments that will provide seamless workflow from camera to post-production. These significant enhancements remove time-consuming bottlenecks, deliver dramatic improvements in productivity, and open up new creative possibilities during the production and post-production of HD broadcast to digital motion pictures.

With these developments, Codex Digital systems will enable the recording, playback and direct injection of all materials into an editing system such as Avid or Final Cut Pro. Labour and time-intensive digitising is eliminated. Additionally, Codex is extending the integration of Look-Up Tables (LUTs) within its systems, enabling the 'look' of a production to be applied to all deliverables, whilst leaving the original camera footage untouched.

"Digitising is history," declared Codex co-founder Paul Bamborough. "Being able to deliver everything seamlessly into an editing, effects or finishing system, removes the bottlenecks between the set and post-production. And it opens the door for fundamental changes in the way productions are organized: where everyone has traditionally worked in gradual, sequential steps, they can now work more quickly and creatively in parallel, interactive groups."

Via the Virtual File System (VFS) on its Recorder and Transfer Station products, Codex already supports the creation of MXF (Material eXchange Format) files, the platform-agnostic, open standard for interchanging media and metadata. The VFS makes all material stored on Codex systems available as soon as it has been shot, directly in the native file formats of key post-production chains including native support for Avid editing systems.

Now the company has extended this to include the integration of uncompressed HD MXF files for Avid, with further Avid formats to follow allowing the completion of the both offline and online work for all deliverables, with no additional import or copying.

In a major workflow advance, Codex is also integrating CineForm's HD wavelet codecs into its Virtual File System. This provides the same highly-efficient native HD offline and online workflow, without import or transcoding stages, for Final Cut Studio and almost every editing and post production system.

Codex systems will also offer per-shot storage of LUTs, supporting major formats including Technicolor's Digital Printer Lights system, Iridas and the ASC's CDL (Color Decision List). This will give the DP and the director the control they need over the 'look' of their production, from on-set viewing to editing proxies, but without making any irreversible decisions.

In practice, HD pictures, sound and metadata – including LUTs – can be directly injected from Codex systems into Avid or Final Cut editing systems. This gives a fast HD or 2K path from any camera through to final broadcast – with no further transcoding, rendering or other intermediate steps required within the workflow. At the same time, the Codex systems produce editing proxies and any other files needed for effects, finishing and archiving. Other formats the VFS provides support for include DPX, AVI, JPEG and QuickTime files, covering virtually every major post-production system.

Any production will benefit from the cost savings and creative possibilities of being able to start VFX and editing whilst the shoot is still in progress. However, particular genres such as reality programmes and primetime talk shows can now replicate their preferred workflows in much higher resolutions. The Codex systems allow full resolution data to be captured without the overhead of an uncompressed edit, but also without the delay of digitising twice, for offline and online, and with instant relinking from offline to full resolution material.

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About Codex Digital:

Codex Digital is headquartered in Soho, London, from where it designs and manufactures high-end digital equipment for motion picture and broadcast production. Products include: an award-winning high-resolution media recorder, which captures moving images from the new generation of digital motion picture cameras, at up to 4K uncompressed resolution; plus a range of high-performance media management stations to manage the entire workflow of a digital production from set to post production. With the introduction of the Codex Portable, the company is setting a whole new standard for digital cinematography.

Editor's Note:

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