



Quantel DI White Paper

The DI business Model

Techniques & technology
for profitable DI

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Digital Intermediate is now firmly established as the fastest growing area of Post. There are huge opportunities for Post houses and Laboratories to offer a range of profitable new services at HD, 2K, 4K and stereoscopic 3D.

This paper has been put together for those thinking of becoming involved in DI. It is based on the real world experiences of established profitable DI houses who have used Quantel systems to produce over 1,000 films.

Leading DI facilities worldwide such as Ascent, Centro, Cinecitta, Company 3, Deluxe, Fotokem, Goldcrest, Peter Jackson's Film Unit, George Lucas's ILM, Lipsync, Modern Video Film, MPC & One Post all use Quantel iQ or Quantel Pablo.

The paper discusses how practical technology issues about DI relate to making it a successful business. Successful DI houses know that DI is not a technology - it is a business. The technology is there to support the business model, not vice versa.

If you are involved in DI at any level or are thinking of becoming involved, I hope you find this white paper useful and thought provoking. If you wish to share information or have any questions, please feel free to contact me at mark.horton@quantel.com and feel free to disagree – we'd welcome debate on any of the points raised.

Detailed technical background information on DI can be found in the Quantel Digital Fact Book and Quantel Guide to Digital Intermediate at <http://www.quantel.com/DFB>

For more information on Stereoscopic 3D go to:

[http://www.quantel.com/resource.nsf/Files/3D+White+Paper+\(Feb08\)/\\$FILE/3D+White+Paper+\(Feb08\).pdf](http://www.quantel.com/resource.nsf/Files/3D+White+Paper+(Feb08)/$FILE/3D+White+Paper+(Feb08).pdf)

Mark Horton
June 2008

What do we mean by DI?

DI is often incorrectly understood as the digital assembly and colour correction of movies. Companies that set up their DI business in the early days of the technology primarily on the basis of colour correction have either left the business or have changed their approach. Relying on a single customer for a single large payment on a single project – or on a single revenue stream - puts a DI house in a weak negotiating position. True DI workflows encompass several or all parts of the digital film pipeline, starting with pre-visualisation, on through assembly, colour grading, clean-up, effects, titles and mastering, with trailers, promotions DVD creation and extras as related areas. Restoration is a closely related business to DI and often Post houses and Labs offer parallel Restoration services.

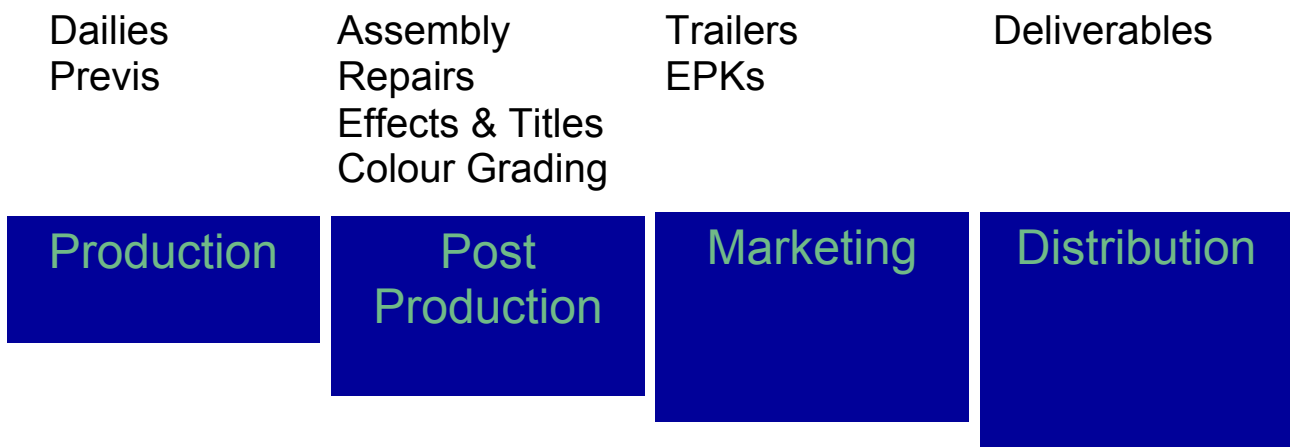
While digital colour correction of movies is an important part of DI, any company or any manufacturer who has focused on that alone is exposed to the usual dangers of over specialisation, as some have already found to their cost. That's why leading DI houses have worked together with Quantel to build workflow business models based around a more comprehensive DI approach. True DI allows the film maker economies on the whole film project and allows DI houses multiple revenue streams from each project:

- Production budgets (e.g. previs, on set digital services),
- Post Production budgets (scanning, clean up, color grading, effects, titles)
- Marketing budgets (trailers, teasers, electronic press kits)
- Distribution budgets (mastering and versioning, subtitling, DVD creation)

True DI as a business model has other benefits for Post houses and Laboratories:

- It's a robust growth business
- DI activity can leverage other group services (film processing, duplication)
- DI activity can leverage other in house skills (VFX, editorial)
- Infrastructure and expertise requirements limit competition
- Potential investors see more potential cash flow and more spreading of risk

True DI has a 'best fit' of chargeable services for which a DI house can be paid from the different film budgets. Relative budget levels vary depending on the type of movie but there is always money allocated to marketing and distribution potentially available to a DI house, especially the lucrative deliverables market:



How are companies moving into DI?

Film Laboratories are now offering DI as a natural extension of their chemical/optical services. DI can 'feed' the existing Lab film printing business and also position the Lab for future digital projection services. Where the Lab is part of a group that includes DVD or duplication services, there is also an excellent tie in.

For Post houses there are a several strategies for moving into DI. Some Post houses have been offering services to film makers since their beginning – anything from screening dailies to digital effects. DI is a logical next step, especially for post houses with VFX skills that already produce substantial digital content for movies. Now they can offer a full package of digital services from DVD all the way up to 4K and Steroscopic 3D.

Post houses with colour correction expertise are offering sophisticated digital colour correction to film makers as an alternative to the simple colour correction possible in optical laboratory colour grading. Post houses with links to independent film makers can offer low cost, good quality movie post production based on Super 16 or HD acquisition.

There are many other strategies, with companies who originally offered titles, trailers or even audio successfully extending their services. DI is likely to become 'the' approach for all post production, requiring more than just colour correction from the systems involved. Why invest in one business when you could potentially be investing in many?

What is the best way of doing DI?

This sounds like a simple question but, as we have seen, there are several routes to moving into DI and therefore important differences. The background of the company moving into DI, its client base, people and existing equipment are all important factors. So, beware of anyone offering simplistic solutions to DI before they take the time to find out what you are trying to do.

There is no 'best way' of doing DI. It depends on what you are trying to do. There are however two often overlooked requirements:

- Change handling. Synchronising last minute editorial/effects/color changes without major workflow problems.
- Mastering. Often the most profitable part of DI.

A good question to ask 'what kinds of things do I need to consider if I want to offer DI'. The business decision needs to drive the equipment decision:

- Do I want to invest in scanning in or recording out or can I create a partnership?
- Do I want to create a business relationship with a specific laboratory?
- How many of the DI services (previs, colour correction, clean up, assembly, titles, effects, trailers, mastering, deliverables) do I want to offer?
- Since the DI market is moving towards 4k (4096 x 3112) and Steroscopic 3D. Is there any point in investing in new equipment that really can't handle it?
- How many DI projects do I want to make per year?
- Will clients attend sessions or do I need to provide in house producers?
- If clients attend bookings, will rendering times be a marketing issue?
- Are my clients worried about using proxies?
- How will I be charging clients, especially for changes?
- Will my clients start using digital acquisition and if so which formats?
- Will my colourists come from Laboratory or Post backgrounds?
- If I purchase equipment for DI do I also want to use it in other applications?
- What existing equipment I have can be re purposed?

Once these and similar questions are considered, the next thing to consider is people.

The DI Human Factor

The relationship between a DI facility and its clients is critical to the success of the business. Clients will be excited to use DI but may also have reservations or misunderstandings about the DI process.

For a Post house, operating a DI facility is unlike traditional commercials, because of the much longer project time scales, the much higher levels of project management needed and the difficulty of charging by the hour. Colourists especially find that some clients need careful guiding through DI. The colourist wants the client to get the best result but the range of freedom that DI provides comes with a time/price dimension. Clients who are familiar with true real time traditional Post color correction systems like davinci or Pandora may find software systems rendering times frustrating.

For a Laboratory, unlike traditional colour timing the film maker now has virtually unlimited possibilities to change colour and even has last minute editorial and effects tools immediately to hand.

Some DoP's or Directors who are still suspicious of DI quality won't like working with proxies and increasingly will want to work at 4k rather than 2k.

Everybody wants the film maker to go away happy, so the client's expectations must be understood and the equipment and infrastructure must be able to deliver on time and on budget.

Overleaf is a simulated image fault in a 2K picture which would not be shown by a subsampled 1K proxy. This is an embarrassment for the client and a potential financial disaster for the DI house. Pablo and iQ don't use proxies.

Also, the close link between Pablo or iQ's editing, color, titling and effects tools means that clients have the option to work directly with the material in many ways without constantly moving between systems – exactly the kind of working environment that appeals to Directors who have come from a commercials or long form background.

*1K Proxy of 2K original scan with simulated fault
Everything seems OK - doesn't it?*



Here is what the proxy doesn't show



Acquisition & delivery formats for DI

While film remains the major acquisition format for DI, digital capture is increasingly important. A successful DI house therefore needs to service clients with both kinds of projects.

For film, LUT (look up table) tools should be comprehensive, offering both user defined and third party LUTs – Kodak, Arri and Cinespace are good examples of the latter. LUTs provide accuracy for judging film out colourimetry (and can show out of gamut warnings) but it's also important to judge digital projection characteristics and also how a project will look in HD and SD. Clients need to be confident that what they are seeing is what they will be getting. Quantel has extensive past & current experience in film and video colourimetry and with working with film scanner & recorder characteristics.

When working with digitally captured formats, a good DI operation needs the ability to work quickly and without compromising the material. Specifically this means handling HDCam and Varicam YCrCb (YUV) colour space correctly without clipping into an RGB cube, maintaining Arri D20 or Sony HDCam SR's RGB data without unnecessary transcoding to YUV, using Varicam's variable frame rate technology, handling RGB LOG FilmStream from Viper and working directly with MCF files from Tornado.

Also clients from time to time may want to use standard definition material – and they will want to do it at best possible quality, ideally without lengthy conversion times.

Technology architecture and DI

Having looked at the critical factors for DI success - the range of services to be offered, client interaction and choices offered, the final issue is technology choices.

Very early DI houses used what few tools were available at the time – either repurposed VFX systems or early ‘virtual telecines’. Although movies were made, capital costs were very high, workflow was very poor and profits were negligible.

iQ and later Pablo changed that situation. Most DI houses with iQ do the bulk of the DI image processing on the iQ itself using iQ’s own previsualisation, conforming, colour correction, titling and mastering tools. Increasingly iQ is also used to perform day to day effects without the need to tie up other compositing resources. Third party systems such as scanners, telecines, offline, 3D, SAN or NAS systems and desktop compositing packages work via background networking with the iQ, contributing to the ‘Master Timeline’ of the movie.

The iQ Master Timeline holds all elements of the movie and enables editorial, effects and grading changes to be executed easily. New timelines can be derived from the Master Timeline for directors cuts, language versions, airline versions, trailers, DVD extras etc. without the making moving and managing media and metadata hassles of transferring between distributed systems. With iQ it isn’t necessary for example to move work off the system just to add titles, make opticals, compare against an offline guide track or run against a modified film sound track.

This way of team working using the iQ gives DI post houses significant business advantages. Client changes can be accommodated relatively easily and a whole range of chargeable derivatives can be made efficiently.

Workflow and DI

The latest phase of the technology debate in DI is around storage architecture and how to best handle the very large amounts of data involved in DI. Several kinds of DI architecture under discussion today propose ‘eliminating local storage’. Instead, a number of effects, color correction and editing packages would work directly on a SAN which is responsible both for storage and playback. The theoretical benefit is reducing time moving media between systems & reducing storage costs.

Storage architecture and workflow are important topics in DI and this is why Quantel created Genetic Engineering, an award winning shared workflow technology that can be used with or without a SAN or NAS to speed up teamworking on a project. For the companion white paper on Genetic Engineering, go to [http://www.quantel.com/resource.nsf/Files/genetic+engineering+white+paper/\\$FILE/genetic+engineering+white+paper.pdf](http://www.quantel.com/resource.nsf/Files/genetic+engineering+white+paper/$FILE/genetic+engineering+white+paper.pdf)

Non DI work in the DI business model

Last but not least, any DI house wants to maintain optimal use of resources. Film projects are very cyclical – like London buses you often wait for one for ages then three turn up at the same time. This can lead to ‘boom and bust’ cash flow. As we have seen, true DI allows the DI house - with the right equipment - to potentially offer lots of services at different points of the film’s progress, from previz through colour grading, to trailer making and deliverables.

The range of services can be extended further. With the right equipment and workflow management, a well organised DI operation in a market with a limited number of films to

be serviced can also offer restoration work, HD long form services and general post production between film projects. In this case, it is important that the people - and the equipment - have the ability to work on conventional post production projects such as commercials or long form. Investors like this approach as it has regular cash flow and efficient asset utilisation. Significantly the DI house also isn't over reliant on a single payment from a single customer which can otherwise give a weak negotiating position.

DI in conclusion

Building a DI business model that works always starts with the question 'what are we trying to do?' before asking anything else. Successful DI businesses like many other enterprises, are based on a combination of business acumen, people handling skills, infrastructure and technical expertise.

Quantel DI systems are found everywhere from small post houses making occasional movies to the very largest film laboratories. Go to any cinema today and the chances are some or most of the films have been helped to the screen by our customers. Our business model has been developed together with our customers – it works because it takes into account the differing needs of different people.

I hope you have found this White Paper useful.

If you wish to contact me, please drop me a line at mark.horton@quantel.com

Appendicies:

Some of the 1,000 plus movies helped by iQ, eQ and Pablo

Movie Awards/Festivals

1,000 Years Lake 15' Zondergrond

28 Days Later 66

A Different Loyalty A Home at the End of the World

Glaad Media Award Nominee

A Letter to True A Message from Outer Space

Aachi & Ssipak Acacia

Catalonian International Film Festival Winner, Pusan Film Festival selection

Academy After the Sunset

Alfie

Golden Globe winner, BFCA winner Ali Zaoua, Prince De La Rue

Amiens Int Film Festival Winner, Mannheim-Heidelberg Int Film Festival Winner, Golden Bayard

Nominee, St Louis Film Festival Winner, Golden Slipper Winner

Alias

Joseph Plateau Box Office Award Winner Aliens of the Deep

All the Invisible Children Alla Bara Forsvinner

Alpha Dog America's Heart and Soul

Aquitania Askepop

Robert Film Festival nominee

Astérix & Obélix: Mission Cléopâtre August: A Moment Before the Eruption

Berlin International Film Festival winner

À mains nues Babbas Bilar

BachelorMan Bad Boys 2

Visual Effects Society Award nominee, Golden Globe nominee, BFCA nominee, Venice Film

Festival nominee

Baileys Billion\$

DGC TReam Award Nominee Barrio Cuba

Battle in Heaven (Battala en el cielo) Behind the Mask

Being Julia

Golden Kinnaree Award Winner Beowulf & Grendel

Billabong Odyssey Birth

Black Kiss (Burakku Kisu) Blind

Block Party Blood

Bloom Blush

Bobby Jones, Stroke of Genius

Goya Award nominee Bodysong

British Independen Film Awards winner, Rotterdam International Film Festival nominee

Bokar Rinpoche Borkman

Born into Brothels

Oscar winner Boy with a Backpack

BraceFace Brandi Breakfast on Pluto (Trailer)

Breiablick Bridge

Broad Daylight Broadway Dans La Tete

Buitenspel Bullet Proof Monk

Cannes Film Festival nominee

Bunker Paradise Bunshinsaba

Cake Cantando dietro i paraventi

Won David Di Donatello Award

Capturing the Friedmans Carambole

Caras de Carton Carlo

Leuven Int Short Film Festival Winner

Carlo's Twist Cashback (short film)

Academy Award Nominee

Casomai

Oscar nominee, Sundance Film Festival winner Cat's Cradle

Cesar

Oscar nominee, BFCA winner, American Cinema Editors nominee Chasing Lucky

Cheong yeon Children Underground

Chromophobia Chunyunho

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Golden Trailer Award winner
Clifford's Really Big Move (Animation)
Golden Globe winner, BAFTA nominee, Cannes Film Festival nominee Closer
British Independent Film Awards nominee, European Film Awards nominee
Code 46
Golden Globe, BAFTA, Oscar nominee Collateral
Comme Tout Le Monde Concert for George
Cannes 2003
Concorde Ausmusterung Condor-Les axes du mal
Berlin International Film Festival nominee
Conquistadors of Cuba Constantine
Corpse Bride
Academy Award Nominee, British Animation Awards winner Country of my Skull
Creep Crónicas
Gadalajara Mexican Film Festival Winner
Crusade in Jeans Cude Zero
NY City Horror Film Festival Winner, Scream Fest Crystal Skull Award
Da Nessuna Parte Dallas 362
Dark Communion Dark Hall
Dawn of the Dead
Berlin International Film Festival winner De Bloedbruiloft
De Indringer De Twijelaar
De Zaak Alzheimer
Joseph Plateau Award Winner Delwende
Der weiße Wal Des plumes dans la tête
Detective Office 5 Dédales
Die Bewerbung Die Bewerbung (short film)
Die Champions Diep
Domino Dopo Mezzanotte
Dreams without Sleep Drive me Crazy
Torino Int Gay & Lesbian Film Festival Winner
Duelist Dukes of Hazzard (Trailer)
Dukuroshiro no Shichinin Eating Dust
Eating Sausages
David di Donatello Award winner Edi
Nominated Polish Film Awards
Einde Van De Rit El Alamein
El Cid (animation) Elegant
Ella Enchanted Ellektra
Bogota Film Festival Nominee
Emily la Princess Empress Simchung
Goya "Mejor documental", 2002; Mejor Película Española 2001 (CEC), Premio CEC, San
Sebastián 2001 etc.
En Construcción
Golden Globe & BAFTA & Oscar nominee, Grammy nominee, Australian Film Institute nominee
En Soap
Berlin Int Film Festival Winner
Eternal Sunshine of the Spotless Mind
Sundance Film Festival nominee Eva
Everybody Famous (Iedereen Beroemdi)
Academy Award Nominee, Silver Dolphin Winner Everything is Illuminated
Everything Put Together Ex-Drummer
Ex.#No1870-4
World Festival Houston Winner Face à Face
Fait D'Hiver
Academy Award Nominee, Aspen Shorts Festival Winner, Flanders Int Film Festival Winner
Falla vackert
Fallet G Fallet G
Fast Forward Festival (Trailer)
Fierce People Firecracker
First Love of Millionaire Flowers & Binding
Folie Privée
Bratislava Int Film Festival winner, Nominated at Locarno Int Film Festival Forgiveness

Four Lane Highway Fracture
Fragiles Froken Sverige
From Condor Frostbiten
Frostbitten Fun with Dick & Jane
Get Rich or Die Trying (Trailer) Gib mir die Kirsche
Go Green
Various awards Goldfish Memory
Gourmet Club
Long Island Int Film Expo Winner Gunner Palace
Nominated Golden Trailer Award
Half Nelson Hawaii, Oslo
Håkan Bråkan & Josep
Rotterdam Film Festival Heart of Gold
Heavens Soldiers (Cheon gun) Hellraiser: Deader
Hellraiser: Hellworld Het Schnitzelpardjis
Het Surinaams Legioen Hip Hei Hutsu
Hitch Hochzeit in Italien
Home Front Honor de Cavalleria
Hoodwinked
Brisbane International Film Festival winner Hop
Sundance winner (2 awards), Joseph Plateau Award Nominee
Hoshi wo Tsugusha Hustle and Flow
Oscar winner & nominee, Visual Effects Society Awards nominee, Golden Globe nominee
Hypnos I'm Okay (short film)
I, Robot
Oscar nominee Ice Harvest
Ice Harvest Ichiban Kireina Mizu
Il Cartaio (Italian & Int Versions) Il Paradiso all'improvviso
Il Resto di Niente Il Tramite
Il Quattro Stato Im Augenblick
Im Zeichen der Liebe Imaginary Heroes
Immortel In my Country
In the Sign of Love Incident at Loch Ness
Indoor Fireworks Innocence
Inverse Evolution Theory
Joseph Plateau Award winner Invulnerable
Iran, sous le voile des apparences Jagoda in the Supermarket
Jamilia Jim Brown All American
Montreal 2004
Journee a la campagne
Emmy award nominee, American Cinema Editors winner Julius Caesar
Nederlands Film Festival winner
June Bug
Audience Award at Sundance Film Festival Juoksuhaudantie
Just Friends (Trailer) Kabinett (short film)
Kafka Kate - La Bisbetica Domata
Keeping Mum (Trailer) Kees De Jongen
Golden Reel Award nominee
Keisarikunta Kiekeboe (Misstoestanden)
Kikyu Kurabu Killing Kevin
Kim Novak badade aldrig i genesarets sjö Kimi to Aruita Natsu
Kinchen King Arthur
King Kong (25 Trailers) King of Beggars
Kinky Boots (Trailer) Klingenhof
Knetter Koiburni-biyori
16 Hong Kong Film Award
Komm wir Traumen Krama mig!
Krigs Filmen
European Film Awards nominee Kukkia Ja Sidontaa
Jussi Award Nominee
Kung Fu Hustle
Hong Kong Film Awards - Best Picture Kung Fu Hustle (Gong Fu)
Winner Hong Kong Film Award, Golden Globe nominee, BAFTA Nominee

Kung Fu Sizzling Mice Kung Konrad
L'ecole
Grand Prix du Jury: Moyen-metrage de Brive 2004 L'Iceberg
Bogota Film Festival Winner, Monte Carlo Comedy Film Festival Nominee
La Coupole La Femme de Gilles
Nominated Joseph Plateau Award
La Peau Trouee
"Concha de oro" for best film and best script, San Sebastian 2000 La Perdición de los hombres
Venice Film Festival winner
La Quimera de Los Heroes
Berlin 2003 La Tendresse du Loup
Ladies in Lavender
Cannes Film Festival winner Land of the Dead 2005
Lanxess Lapsia ja Aikuisia
Jussi Award Nominee
Lavorare con Lentezza Le Bal masqué
Joseph Plateau Award Winner
Le Lièvre de Vatanen League of Gentlemens Apocalypse (Trailer)
Lets Love Hong Kong Letters to Ali
Golden Calf nominee
Levottomat 3 Liever Verliefd
Karlovy Film Festival
Life & Death of Peter Sellers
Gold Medal New York Festival, won American Cinema Editors Eddie, Emmy Award Winner Little
Girl Blue
San Francisco Film Festival
Lives of the Saints
Directors Guild of Canada Nominee London Voodoo
Lord of War Lords of Dogtown
Lost Cargo Love and Diane
Love comes to the Executioner Love Misplaced
Loverboy
Munich Film Festival winner Lovers
Independant Spirit Award winner
Lovewrecked Lulu
Macross Zero (animation)
BFCA nominee, Image Award nominee Mafia Doctor
Magonia
Bogota Film Festival Winner Man of Fire
Cannes Film Festival nomiinee, European Film Award nominee
Man of God
Guldbagge Award winner Maria Dolores
Marie-Jo et ses 2 amores Mariti in Affitto
Masjavlar Mastering English
Golden Bear winner
Matti Mee-Shee: The Water Giant
Meet me in Miami Memoria del Sanqueo
ACTRA Award nominee, Directors Guild of Canada nominee
Men with Brooms Miami Vice
Mickybo and Me
New York Film Festival 2002, Goya Award nominee Miel para Oshun
Empire Award nominee
Mike Bassett: England Manager Milarepa
Millions Mind
Minie MirrorMask
Sundance Film Festival nominee
Mistrz Monja
Moreno och tystnaden Morgana
Mr Gams Victory (Superstar Gam Sa-Yong) Mrs Henderson Presents (Trailer)
Muenster's Fall Muenters Fall
Murderball
BAFTA winner, British Independen Film Award nominee, Edinburgh International Film Festival
winner Must Love Dogs (Trailer)

My Architect
American Cinema Editors Eddie winner My Summer of Love
Mystic India Naboer
Namibia Crossings Naqoyqatsi
Locarno 2001
Night of the White Pants Nikifor
No Quarto da Vanda Nocturne
Noel
Golden Satellite Award winner Non ti Muovere (trailer)
Nuit Noire Number 2
Ober Occhi di Cristallo
Off Screen Oh My God?!
Flanders Int Film Festival Winner, Larissa Mediterranean Festival of New Filmmakers Winner
Oliver Twist Once Upon a Time in Mexico
IF Award nominee
One Perfect Day
Oscar nominee, BFCA Award nominee Osaka Bakuhatu 0:00
Our Time is Up
Oscar Nominated Ovunque sei
Oyayubisagashi Paha Maa
Passion of the Christ
Golden Globe and Oscar nominee Pelikaanimies
Perfect Creatures
Golden Calf winner Phileine Zegt Sorry
Piazza delle cinque Lune Piccadilly Jim
Oscar nominee, Golden Globe nominee, BSFC Award winner
Pieces of April Pinocchio (Begnini)
Goya Award winner
Pinocchio 3000 (Cartoon) Pirates of the Caribbean (DVD)
Pistvakt Pistvakt
Pitbull Please Teach me English (Yeongeowanjeonjeongbok)
Point Annihilation
Emmy Award, Oscar nominee Police Story 2
Popular Music from Vitulla
Rio de Janeiro Film Festival Pornografia
Polish Film Award winner
Pour Le Plaisir Prairie Wind
Premium Pride & Prejudice
2 Golden Globe nominations, BAFTA winner, 5 BAFTA Nominations, 5 Oscar Nominations,
Empire Award Winner
Princess Simchung Project A
Promesa D'Amore Promised Land
Promises
Locarno International Film Festival nominee Proof
Golden Globe nominee
Proud Przybyli ulani
Przystanek Woodstock Pumuckl
Punto y Raya
Nominated Bogota Film Festival Golden Precolumbian Circle, Won Gramado Film Festival
Golden Kikito, Won Best Film Los Angeles Latino International Film Festival Quase dois Irmaós
R Point Rancid
Rei-zero Remake
Rent a Husband (Mariti in Affitto) Requiem
Resistance Riot On!
Jussi Award Nominee
River Queen Robot Fighter Gan Dan
Rojo Sangre
Sundance Film Festival nominee Romantico
Romasanta S Diary
Sangre
Won FIPRESCI Prize at Cannes Film Festival SAW II
Seed of Chucky September Dawn
Serenity Sex, hopp och Karlek

BAFTA nominee
Shades Shadows in the Sun
Sharei Shaun of the Dead
BAFTA nominee, British Independent Film Award winner
Sherrybaby
Grand Jury Prize Nominee at Sundance Film Festival Shin Suk-ki Blues
Shortbus Show
Sicily 2km Silence Becomes You
Simon
3 awards at Nederlands Film Festival Singing behind Screens (Cantando dietro i Paraventi)
David di Donatello Awards, Winner, Visual Effects
Skazany na Bluesa Skin and Bone
Sundance Film Festival nominee
Som man baddar Some Things That Stay
DGC TReam Award Nominee
Something he didn't know (short film) Sotalapset
Jussi Award Winner
Soul Assassin Spider-man 2
Oscar winner, BAFTA nominee, BFCA winner, Visual Effects Society Award winner
Spy Kids 3
BAFTA and Oscar nominee, Visual Effects Society nominee Stalingrad
Stander
Oscar nominee Star Wars: Episode II Attack of the Clones
Oscar nominee, BFCA nominee
Star Wars: Episode III Revenge of the Sith
Oscar Nominee Starship Troopers 2: Hero of the Federation
Startup.com Stealth
Steve + Sky Stormbreaker
Strandvaskaren Strawberry Shortcake
Strähl Submerged
Sueño Sund@y Seoul
Sunshine Supercop 2
Superstar Gam Sa-Yong Supertramps
Swimmers Symaro
Taekwon Boys Tama Tu (short)
Visual Effects Society Award nominee
Tarnation
Won Nat.Soc.of Film Critics USA Award Tarnation
London Film Festival Award Winner NSFC Award winner
Te lo Leggo Negli Occhi (trailer) Team Spirit
Team Spirit 2 Tempesta
Tenmadeagare Tennis No Osama
Terminator 3: Rise of the Machines
Golden Trailer Award nominee Texas Chainsaw Massacre (trailer)
The 13th Letter The Adventures of Shark Boy & Lava Girl in 3-D
The Alamo The Alzheimer Case
Locarno 2001
The Beautiful Country
Amanda Awards Nominee The Breed
The Brothers Grimm The Brown Bunny
The Business (Trailer) The Butterfly
The Cave The Condor
The Dark The Day After Tomorrow
BAFTA winner, Sundance Film Festival winner
The Descent The Devil's Reject's
The Devil and Daniel Johnston The Emperor's Wife
The Enemy Within The Fog of War
Oscar Winner
The Forgotten
Sundance Film Festival nominee The Girl from Monday
Directors Guild of Canada nominee
The Gospel of John
Cannes, America Cinema Editors Award, Movie Guide Epiphany Prize Winner The Illusion

The Island The Jacket (Trailer)
The Kid Stays in the Picture
Israeli Academy Award The Killer Within
The Komediant The Kovak Box
The Ladykillers The Last Drop
The Legend of Evil Lake (Cheonnyeon ho) The Lost Cause
The Machinist
German Short Film Award winner The Message
German Television winner
The Miracle of Bern
Tokyo International Film Festival winner The New World
Academy Award Nominee
The One Thing to Do
Joseph Plateau Award Nominee The Optimists
The Phantom of the Opera (trailer) The President's barber (Hyojadongibalsa)
Edinburgh Film Festival
The Promissary The Prophecy: Forsaken
The Prophecy: Uprising The Purifiers
Guldbagge Award winner
The Queen of Shebas Pearls
Golden Spire Award Int. Film Festival San Francisco The Saltmen of Tibet
The Scar The Speaker
The Statement The Stoning
The Thread The Undertaker
The Undeserved The Weather Man
The White Massai The World's Fastest Indian
Thngs That Hang From Trees Three of Hearts
Tideland
San Sebastian Award Timeline
To Catch a Virgin Ghost Tokyo Girl
Tom & Thomas
Children Jury Award at Chicago Childrens International Film Festival Too Much too Young
Torque Touch of Pink
DGC TReam Award Nominee
Travellers and Magicians Triell
Oscar nominee, Visual Effects Society Awards nominee
Trois Petites Filles Troy
Deauville Film Festival nominee
Tu la Conosci Claudia? (trailer) Tupac Resurrection
Oscar nominee
Two sa bu il che Typhoon
Un año en la Luna Undertow
Unna Ja Nuuk Uuno "This is my Life"
Valo Varden's Basta Pappa
Brisbane International Film Festival winner, Tokyo International Film Festival winner
Vares Vendrei ou un autre jour
Verlengd Weekend Vibrator
Villa Des Roses
British Int Film Award Nominee, Hollywood Film Festival Winner Voces Inocentes
Venice Film Festival winner, BFCA Award nominee
Waking Life Walk the Line
Oscar Winner & 3 nominations, 2 BAFTA Winner & 2 BAFTA Nominations, 2 Golden Globe
Winner
Walking Tall War Machine
War of the Worlds (remastering & Trailer)
Where the Truth Lies Wie Luft zum Atmen
Wimbledon Windkracht 10
Joseph Plateau Award Nominee
Winter Passing With All Deliberate Speed
Emmy Award nominee
Wolfhound Wolfhound
Yangachi ejo Yeongeo Wanjeonjeongbok
Yumejuya Zakachany Aniol

Zartmo Ziz

ZoZo

European Film Awards nominee, British Independent Film Awards nominee Zura Keiji

Restoration or remastering

Movie

Alien

Alien 3

Alien Resurrection

Aquitania

Bandini Wildschut

Boerenpsalm

Brugge Die Stille

Coco Flanel

Darkness

Das Boot ist Voll

De Leeuw Van Vlaanderen DrVlimmen

De Loteling

De Man

De Vijanden

De Zevende Hemel

Den ofrillige golfaren

Die Zijn Haar Kort Liet Knippen

Ecce Bombo

Emil's pranks

Emil and the Piglet

Emil in Lönneberga

Face Off

Fårödokument

Hector het Gezin van Paemel

Hellegat

Het Afscheid

Het Einde van de Reis

House of Angels

House of Angels the Second Summer

I heart Huckabees

Inklus Istanbul

Invulnerable

Iron Monkey II

Jagoda in the Supermarket

Karlsson on the Roof

Kinsey

La cité de la plaine

Les Liens

Lola Montes

Lotta flyttar hemifrån

Lotta på Bråkmakargatan

Malpertuis

Mardie on the June Hill

Max

Meeuwen

Memoria del Saqueo

Miracle at Oxford

More About the Children of Butterby Village

My Life as a Dog

Nanny McPhee

Navel

Night is my Future (Music in the Dark)

Nybyggarna

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Oeroeg
Once Upon a Time in China & America
Pallierter
Pantaleón y las visitadoras
Pippi Longstocking
Pumuckl
Rasmus and the Vagabond
Rolande met de Bles
Ronja the Robber's Daughter
S.O.S.
Sällskapsresan
Scary Movie 3
Scenes from a Marriage
Schindler's List
Schipper Naast Mathilde
Seven Servants
Shaolin Soccer
Slachtvee
Snowroller
Star Wars IV: A New Hope
Star Wars: Episode V The Empire Strikes Back
Star Wars: Episode VI Return of the Jedi
Steve Barrons Adventures of Pinocchio
Tears
The Brothers Lionheart
The Children of Butterby Village
The Devil's Wanton
The King of Comedy
The Mexican
Thunderbirds
THX 1138
Tjorven and Båtsman
Tjorven and Mysak
Tjorven and Skrållan
Utvandrarna
Verloren Paradijs
Vlaschaard Vrijdag
Wait Until Spring
War of the Worlds (DVD)
Winter Light
Without a Paddle
You're Out of Your Mind Mardie