

LIGHTIRON Debuts File-based Post Facility in Los Angeles

December 14, 2009

Source: *LIGHTIRON Digital*

LIGHTIRON Digital has launched in Los Angeles, offering a complete range of file-based post production services for film, television, web, and advertising media.

Founded by brothers Michael and Peter Cioni, the company is composed of two divisions, IRONWORK, providing such services as dailies processing for tape and tapeless media, offline and online editorial, data conform and color grading; and LIGHTWORK, providing technology consultation, systems integration and workflow design.

The company has established a facility on Los Angeles' Westside where its resources include a digital intermediate grading theatre featuring Quantel 4K Stereoscopic Pablo and Assimilate Scratch color grading systems, along with 2K and 4K cinema projectors for both 2D and 3D post production. The company is beginning to build out a larger facility, which is scheduled to be operational early this spring, and also intends to add film scanning and digital cinema packaging services.

Michael Cioni, who serves as CEO, previously served as digital intermediate supervisor at PlasterCITY Digital Post, a company he co-founded, and has supervised DI work on more than 100 features. An expert in digital acquisition and file-based workflows, he serves on the board of directors of the Hollywood Post Alliance and is also a founding member and instructor at REDucation, the official RED camera education and training program. Peter Cioni, who serves as the company's CFO, comes from a background in the financial services industry, having worked within multiple areas of JPMorgan's Investment Banking Division.

LIGHTIRON Digital's talent base also includes CTO Chris Peariso, executive producers Katie Fellion and Paul Geffre, colorists Milton Adamou and Mark Todd Osborne and finishing artist Matt Blackshear.

LIGHTIRON Digital has already completed eight feature film DIs and has lent its file-based LIGHTWORK expertise

to several projects including the upcoming James Cameron film Avatar, where it provided 3D monitoring and on-set processing of RED camera dailies.

Other recent projects include the 2010 Sundance selection Lucky from Spellbound's Jeffrey Blitz (Big Beach Films), John M. Chu's Legion of Extraordinary Dancers web series (Agility Studios), Ghosts / Aliens pilot (Comedy Central), I'm Not Like that No More (701 Productions), You May Not Kiss the Bride (Showcase Entertainment) and The Smell of Success (Initiate Productions).

In opting to focus exclusively on file-based post production solutions, LIGHTIRON Digital is acting on its founders' belief that digital acquisition and file-based workflows are going to have a transformative effect on both the delivery of post production services and the companies that deliver them. "Contrary to what many people think, the true impact of the digital revolution on film and television production is only starting to become clear—most agree it's going to change our world, the unanswered question is exactly how and where," says Michael Cioni. "That makes this an exciting time to launch a company because we have the unique opportunity to prepare our strategies and infrastructures to be in line with—what will likely be—a sweeping revolution. The outcome simply has yet to be written."

LIGHTIRON Digital's approach to file-based modes of production is best seen in its LIGHTWORK services, which develops, integrates, and supports custom solutions for progressive clients seeking to internalize portions of their post production pipeline. For such clients, LIGHTWORK can, for example, provide both the technology and expertise to capture digitally-acquired dailies, back them up, and prepare deliverables for screening and editorial purposes on the set, resulting in significant time and cost savings.

"With today's technology, it's possible to view dailies within ten minutes of capturing them," notes Cioni. "Productions can prepare their own verifiable back-ups, sync audio, perform basic color correction, produce media for Avid and Final Cut—and even prepare files for visual effects. It's a very powerful model and we think some of the future of profitable post production will likely be found on set."