

UNITED STATES PATENT AND TRADEMARK OFFICE

BEFORE THE PATENT TRIAL AND APPEAL BOARD

DISNEY MEDIA & ENTERTAINMENT DISTRIBUTION LLC,
Petitioner

v.

DIGITAL MEDIA TECHNOLOGY HOLDINGS, LLC,
Patent Owner.

U.S. Patent No. 7,574,725

**EXPERT DECLARATION OF JUNE MUNFORD
IN SUPPORT OF *INTER PARTES* REVIEW
OF U.S. PATENT NO. 7,574,725**

I. INTRODUCTION

1. My name is June Munford. I have been asked to submit this declaration on behalf of Disney Media & Entertainment Distribution LLC (“Petitioner”). I have been retained as an expert by Petitioner to study and provide opinions on when certain articles and books were published and publicly accessible.

2. I am over the age of 18, have personal knowledge of the facts set forth herein, and am competent to testify to the same. This declaration and my opinions contained herein are subject to change or modification if additional relevant information becomes available that bears on my analysis.

II. EXPERIENCE AND COMPENSATION

3. Information concerning my professional qualifications, experience, publications, and presentations in the field of library sciences is set forth in my current Curriculum Vitae, attached hereto as Appendix A.

4. I earned a Master of Library and Information Science (MLIS) from the University of Wisconsin-Milwaukee in 2009. I have over ten years of experience in the library/information science field. Since 2004, I have served in various positions in the public library sector including Assistant Librarian, Youth Services Librarian, and Library Director.

5. During my career in the library profession, I have been responsible for materials acquisition for multiple libraries. In that position, I have cataloged, purchased, and processed incoming library works. That includes purchasing materials directly from vendors, recording publishing data from the material in question, creating detailed material records for library catalogs, and physically preparing that material for circulation. In addition to my experience in acquisitions, I was also responsible for analyzing large collections of library materials, tailoring

library records for optimal catalog search performance, and creating lending agreements between libraries during my time as a Library Director.

6. I have been retained by Petitioner to provide assistance in the above matter in establishing the authenticity and public availability of the documents discussed in this declaration. I am being compensated for my services in this matter at the rate of \$200.00 per hour plus reasonable expenses. My statements are objective, and my compensation does not depend on the outcome of this matter.

III. LEGAL STANDARDS

7. I am not an attorney and have not been asked to offer my opinion on the law. Because I am offering an opinion on whether certain articles and books qualify as printed publications, I understand that I am obligated to follow existing law and that the following legal principles apply.

8. Counsel has informed me that under 35 U.S.C. § 102, certain materials may qualify as prior art in patent litigation cases when that material constitutes a “printed publication.” I understand that to qualify as a printed publication, the material in question must be sufficiently accessible to the public interested in the art. In turn, material is sufficiently accessible if it was disseminated or otherwise made available to the extent that persons interested and ordinarily skilled in the subject matter or art exercising reasonable diligence could locate it. I further understand that accessibility goes to the issue of whether interested members of the relevant public could obtain the information if they wanted to and not whether any particular member of the public actually retrieved the material.

9. I understand that one way to demonstrate public accessibility is to show competent evidence of general library practices that indicate an approximate time when the material in question was published or became publicly accessible. For example, I understand

that cataloging or indexing a material in a library can show the material was sufficiently accessible to those interested in the art. I also understand that this is not the only way to prove public accessibility, and, among other ways, it can also be proven by the material's copyright date or citations to it by other materials.

IV. LIBRARY CATALOGING PRACTICES

10. I am fully familiar with the catalog record creation process in the library sector. In preparing a material for public availability, a library catalog record describing that material would be created. These records are typically written in Machine Readable Catalog (herein referred to as "MARC") code and contain information such as a physical description of the material, metadata from the material's publisher, and date of library acquisition. For example, the 008 field of the MARC record is reserved for denoting the date of creation of the library record itself. As this typically occurs during the process of preparing materials for public access, it is my experience that an item's MARC record indicates the date of an item's public availability.

V. OPINIONS

A. Kosten

11. I have reviewed "Digital Distribution: A Coming Attraction," by Michael Kosten, beginning on page 52 of volume 102, issue 9 of Film Journal International, dated September 1999 (hereto referred to as "Kosten").

12. Attached hereto as Appendix B is a true and correct copy of the issue cover, table of contents, and complete copy of the Kosten article held by the Pennsylvania State University's Off-Site Facility and accessed at the Pennsylvania State University's Greater Allegheny library. Appendix B also includes a true and correct copy of the spine and "Penn State University Libraries" bar code for the Pennsylvania State University's bound copy of volume 102 of Film

Journal International, including the Kosten article in issue 9. I secured this Appendix myself in person.

13. Attached hereto as Appendix C is a true and correct copy of the MARC record describing Kosten as held by the Pennsylvania State University. I secured this record myself from the library's online catalog. MARC records for journal publications are first created when the library subscribes to the journal and subsequent issues are appended to that record as they are published and are made publicly accessible soon after. The 008 field of this MARC record indicates that the Pennsylvania State University first catalogued Film Journal International on May 24, 1996. The "Availability" field of this MARC record further indicates that the Pennsylvania State University collection includes the September 1999 issue of Film Journal International, which I have confirmed as containing the article titled "Digital Distribution: A Coming Attraction." This "Availability" field also indicates that Pennsylvania State University received issues of this journal from 1996 to 2018 and has held those issues in perpetuity since their respective receipt.

14. Based on the MARC record data and my examination of the copy held at the Pennsylvania State University, it is my determination that the article titled "Digital Distribution: A Coming Attraction," by Michael Kosten was made available and accessible to the public by the Pennsylvania State University shortly after its initial acquisition of volume 102, issue 9 of Film Journal International in September 1999.

15. Appendix B contains additional markings which further confirm the timeline of the public availability of Kosten. For example, Page 3 of Appendix B contains an ink stamp reading "Received Sep 14 1999," which indicates the Pennsylvania State University first acquired volume 102, issue 9 of Film Journal International on or about September 14, 1999. In

addition, Page 8 of Appendix B contains a sticker reading “Wert Bookbinding. Grantville, PA. July – Dec 2000,” which indicates the Pennsylvania State University sent the September 1999 issue of Film Journal International along with other issues to be bound by a professional book binder. This is a common process when the library has an interest in ensuring long-term public access to fragile materials such as periodicals.

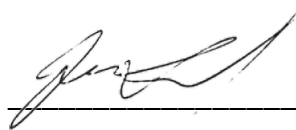
VI. CONCLUSION

16. I hereby declare that all statements made herein of my own knowledge are true and that all statements made on information and belief are believed to be true, and further that these statements were made with the knowledge that willful false statements and the like so made are punishable by fine or imprisonment, or both, under Section 1001 of Title 18 of the United States Code.

17. If called upon to do so, I will offer testimony at trial or otherwise regarding these opinions and will offer rebuttal testimony as appropriate throughout the remainder of this proceeding. If asked to explain my opinions more fully as expressed in this declaration, I reserve the right to rely on various portions of the references that I have discussed in this declaration that I have not already explicitly cited to in this declaration.

Respectfully Submitted,

March 25, 2024

A handwritten signature in black ink, appearing to read "June", is written over a horizontal line.

June Munford

APPENDIX A

June A. Munford
Curriculum Vitae

Education

University of Wisconsin-Milwaukee - MS, Library & Information Science, 2009
Milwaukee, WI

- Coursework included cataloging, metadata, data analysis, library systems, management strategies and collection development.
- Specialized in library advocacy, cataloging and public administration.

Grand Valley State University - BA, English Language & Literature, 2008
Allendale, MI

- Coursework included linguistics, documentation and literary analysis.
- Minor in political science with a focus in local-level economics and government.

Professional Experience

Researcher / Expert Witness, October 2017 – present
Freelance ● Pittsburgh, Pennsylvania & Grand Rapids, Michigan

- Material authentication and public accessibility determination. Declarations of authenticity and/or public accessibility provided upon research completion. Experienced with appeals and deposition process.
- Research provided on topics of public library operations, material publication history, digital database services and legacy web resources.
- Past clients include Alston & Bird, Arnold & Porter, Baker Botts, Fish & Richardson, Erise IP, Irell & Manella, O'Melveny & Myers, Perkins-Coie, Pillsbury Winthrop Shaw Pittman and Slayden Grubert Beard.

Library Director, February 2013 - March 2015
Dowagiac District Library ● Dowagiac, Michigan

- Executive administrator of the Dowagiac District Library. Located in

Southwest Michigan, this library has a service area of 13,000, an annual operating budget of over \$400,000 and total assets of approximately \$1,300,000.

- Developed careful budgeting guidelines to produce a 15% surplus during the 2013-2014 & 2014-2015 fiscal years while being audited.
- Using this budget surplus, oversaw significant library investments including the purchase of property for a future building site, demolition of existing buildings and building renovation projects on the current facility.
- Led the organization and digitization of the library's archival records.
- Served as the public representative for the library, developing business relationships with local school, museum and tribal government entities.
- Developed an objective-based analysis system for measuring library services - including a full collection analysis of the library's 50,000+ circulating items and their records.

November 2010 - January 2013

Librarian & Branch Manager, Anchorage Public Library ● Anchorage, Alaska

- Headed the 2013 Anchorage Reads community reading campaign including event planning, staging public performances and creating marketing materials for mass distribution.
- Co-led the social media department of the library's marketing team, drafting social media guidelines, creating original content and instituting long-term planning via content calendars.
- Developed business relationships with The Boys & Girls Club, Anchorage School District and the US Army to establish summer reading programs for children.

June 2004 - September 2005, September 2006 - October 2013

Library Assistant, Hart Area Public Library
Hart, MI

- Responsible for verifying imported MARC records and original MARC

cataloging for the local-level collection as well as the Michigan Electronic Library.

- Handled OCLC Worldcat interlibrary loan requests & fulfillment via ongoing communication with lending libraries.

Professional Involvement

Alaska Library Association - Anchorage Chapter

- Treasurer, 2012

Library Of Michigan

- Level VII Certification, 2008
- Level II Certification, 2013

Michigan Library Association Annual Conference 2014

- New Directors Conference Panel Member

Southwest Michigan Library Cooperative

- Represented the Dowagiac District Library, 2013-2015

Professional Development

Library Of Michigan Beginning Workshop, May 2008

Petoskey, MI

- Received training in cataloging, local history, collection management, children's literacy and reference service.

Public Library Association Intensive Library Management Training, October 2011

Nashville, TN

- Attended a five-day workshop focused on strategic planning, staff management, statistical analysis, collections and cataloging theory.

Alaska Library Association Annual Conference 2012 - Fairbanks, February 2012

Fairbanks, AK

- Attended seminars on EBSCO advanced search methods, budgeting, cataloging, database usage and marketing.

Depositions

2019 ● Fish & Richardson

Apple v. Qualcomm (IPR2018-001281, 39521-00421IP, IPR2018-01282 and 39521-00421IP2)

2019 ● Erise IP

Implicit, LLC v. Netscout Systems, Inc (Civil Action No. 2:18-cv-53-JRG)

2019 ● Perkins-Coie

Adobe Inc. v. RAH Color Technologies LLC (Cases IPR2019-00627, IPR2019-00628, IPR2019-00629 and IPR2019-00646)

2020 ● O'Melveny & Myers

Maxell, Ltd. v. Apple Inc. (Case No. 5:19-cv-00036-RWS)

2021 ● Pillsbury Winthrop Shaw Pittman LLP

Intel v. SRC (IPR2020-1449)

2022 ● Perkins-Coie

Realtek v. Future Link (IPR2021-01182)

2023 ● Fish & Richardson

Neuroderm Ltd. v. Abbvie, Inc (Case No. PGR2022-00040)

2023 ● Fish & Richardson

Nearmap US Inc. v. Pictometry International Corp. (IPR2022-00735)

2023 ● Fish & Richardson

Samsung Electronics v. MemoryWeb LLC (Case No. 39843-0136PS1)

2023 ● Pillsbury Winthrop Shaw Whitman LLP

Gravel Rating Systems v. Costco Wholesale Corp. (Civil Action No. 4:21-cv-149-ALM)

Limited Case and Clientele History

Alston & Bird

- Ericsson

v. Collision Communications (IPR2022-01233)

- Nokia

v. Neptune Subsea, Xtera (Case No. 1:17-cv-01876)

- Universal Electronics Inc

v. Roku Inc (IPR2022-00818)

Arnold & Porter

- Ivantis

v. Glaukos (Case No. 8:18-cv-00620)

- Samsung

v. Jawbone (Case No. 2:21-cv-00186)

Benesch Friedlander Coplan & Aronoff

- Voyis

v. Cathx (Case No. 5:21-cv-00077-RWS)

Erise I.P.

- Apple
 - v. Ericsson Inc. (IPR2022-00715)
 - v. Future Link Systems (IPRs 6317804, 6622108, 6807505, and 7917680)
 - v. INVT (Case No. 20-1881)
 - v. Navblazer LLC (IPR2020-01253)
 - v. Qualcomm (IPR2018-001281, 39521-00421IP, IPR2018-01282, 39521-00421IP2)
 - v. Quest Nettech Corp (Case No. 2:19-cv-00118-JRG)
 - v. Telefonaktiebolaget LM Ericsson (IPR2022-00275)
- Fanduel
 - v. CGT (Case No. 19-1393)
- Garmin
 - v. Phillips North America LLC (Case No. 2:19-cv-6301-AB-KS)
- Netscout
 - v. Longhorn HD LLC (Case No. 2:20-cv-00349)
 - v. Implicit, LLC (Civil Action No. 2:18-cv-53-JRG)
- Sony Interactive Entertainment LLC
 - v. Bot M8 LLC (IPR2020-01288)
 - v. Infernal Technology LLC (Case No. 2:19-CV-00248-JRG)
- Unified Patents

v. GE Video Compression (Civil Action No. 2:19-cv-248)

Fish & Richardson

- Apple

- v. AliveCor (3:21-cv-03958)

- v. LBS Innovations (Case No. 2:19-cv-00119-JRG-RSP)

- v. Koss Corporation (IPR2021-00305)

- v. Masimo (IPR 50095-0012IP1, 50095-0012IP2, 50095-0013IP1, 50095-0013IP2, 50095-0006IP1, 50095-0135IP1)

- v. Neonode (Case No. 21-cv-08872-EMC)

- v. Qualcomm (IPR2018-001281, 39521-00421IP, IPR2018-01282, 39521-00421IP2)

- Dell

- v. Neo Wireless (IPR2022-00616)

- Dish Network

- v. Entropic Communications, LLC (Case No. 2:2023-CV-01043)

- v. Realtime Adaptive Streaming (Case No. 1:17-CV-02097-RBJ)

- v. TQ Delta LLC (Case No. 18-1798)

- Evapco Dry Cooling

- v. SPG Dry Cooling (IPR2021-00688)

- Genetec

- v. Sensormatic Electronics (Case No. 1:20-CV-00760)

- Huawei

v. Bell Northern Research LLC (IPR2019-01174)

- Kianxis

v. Blue Yonder (Case No. 3:20-cv-03636)

- LG Electronics

v. Bell Northern Research LLC (Case No. 3:18-cv-2864-CAB-BLM)

- Metaswitch

v. Sonus Networks (IPR2018-01719)

- Microsoft

v. Throughputer Inc (IPR2022-00757)

- Mom Enterprises

v. Ddrops Company (Case No. 1:22-cv-00332)

- MLC Intellectual Property

v. MicronTech (Case No. 3:14-cv-03657-SI)

- Nearmap Inc

v. EagleView Technologies (IPR2022-01009)

- Neuroderm Ltd.

v. Abbvie, Inc (Case No. PGR2022-00040)

- Realtek Semiconductor

v. Future Link (IPR2021-01182)

- Quectel

v. Koninklijke Philips (Case No. 1:20-cv-01710)

- Samsung

v. Aire Technology (IPR2022-00877)

v. Bell Northern Research (Case No. 2:19-cv-00286-JRG)

v. Communication Technologies Inc (IPR2022-01221)

v. Jawbone Innovations (IPR2022-00865)

v. MemoryWeb LLC (IPR2022-00885)

v. Dodots Licensing Solutions (IPR2023-00701)

v. Telefonaktiebolaget LM Ericsson (IPR2021-00615)

- Texas Instruments

v. Vantage Micro LLC (IPR2020-01261)

- Xilinx

v. Sentient Sensors LCC (Case No. 1:22-cv-00173)

Irell & Manella

- Curium

O'Melveny & Myers

- Apple

v. Maxell (Case No. 5:19-cv-00036-RWS)

- Micron Technology Inc.
v. Besang Inc (IPR2023-00900)
- Samsung
v. Daedalus Prime LLC (1335 Investigation)

Perkins-Coie

- Heru Industries
v. The UAB Research Foundation (IPR2022-01148)
- Intel Corporation
v. BitMICRO (Case No. 5:23-cv-00625)
- Realtek Semiconductor
v. Future Link (IPR2021-01182)
- Twitter Inc
v. VOIP-Pal.com (Case No. 3:20-cv-02397-JD)
- TCL Industries
v. Koninklijke Philips NV (IPR2021-00495, IPR2021-00496
and IPR2021-00497)

Pillsbury Winthrop Shaw Pittman

- Intel
v. FG SRC LLC (Case No. 6:20-cv-00315)
- Gravel Rating Systems

- v. Costco (Case No. 4:21-cv-149)
- v. Lowe's Home Centers (Case No. 4:21-cv-150)
- v. T-Mobile USA (Case No. 4:21-cv-152)
- v. Kohl's Inc. (Case No. 4:21-cv-258)
- v. Under Armor (Case No. 4:21-cv-356)

Quinn Emanuel

- Wolfsped
 - v. The Trustees of Purdue University (Case No. 1:2021-cv-00840)

Stern, Kessler, Goldstein & Fox

- Preliminary Research

Sheppard, Mullin, Richter & Hampton LLP

- Cadence Design Systems Inc.
 - v. Semiconductor Design Technologies (Case No. 3:23-cv-01001)

APPENDIX B

FILM JOURNAL INTERNATIONAL

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FILM JOURNAL

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Digital Cinema/Giant Screen Theatres

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Kevin Costner
in Universal Pictures'
For Love of the Game

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AN ADDENDUM TO *FILM
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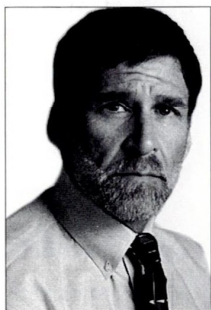
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WAYNE SCHOENFELD

35mm film. Without that, we don't have a business, because we must offer the creative community a service that does full justice to their artistry, and we must offer the audience an experience that is better than what they currently enjoy.

But we now have digital projection systems that render an image comparable to film, as demonstrated this past summer by the commercial screenings of George Lucas' *Star Wars: Episode I*, Miramax's *An Ideal Husband* and Disney's *Tarzan*. The way is now open for electronic cinema to become a real business. To that end, Real Image Digital has received significant financial backing from Technicolor to begin the evolution into the digital era.

Real Image Digital is all about the packaging of all of the creativity and technologies that exist in the film world today into an end-to-end integrated delivery system for an audience-responsive electronic cinema. This will involve tackling several issues.

The first issue that one gets to—and the only real meaningful technological issue other than projection quality—is compression. The amount of data that's involved when a film is reduced to a sum of ones and zeros is phenomenal. And there are two things going on. Number one, and importantly, the cost of digital storage is dropping like a stone. There are storage capacities available today that weren't dreamt of two years ago. And just as with the microprocessor and with semiconductor chips, the price and availability are dropping as capacity is rising.

The other really important issue relates to the shipment of motion pictures. We can debate what that form of shipment is going to take for digital cinema. But whatever forms it takes, it's a lot of data to be moved from point A, the distributor, to point B at the theatre. Whoever implements electronic cinema is going to have to wrestle with this issue of data movement.

Compression software is the ultimate solution.

Our company is fortunate to have as its technology partner the Sarnoff Corporation, a world leader of compression technology as it relates to digital-imaging applications. Because of that partnership, we're very confident that we're going to have a compression technology capable of delivering an image comparable to film. With this final piece in place, we're very close to having an operative end-to-end system for the industry.

This is a rare opportunity for the industry to create a win-win economic model that's going to benefit everybody. It's going to benefit the creative community because the flexibility that an open-architecture distribution system is going to offer them will present the opportunity for more films to get through to the marketplace and to the audience. It's going to benefit distributors: The fixed cost of film prints today is an enormous burden in distribution, and electronic cinema has the capacity to substantially, and exponentially, reduce that cost. And electronic cinema will increase the worth of film libraries by providing a more cost-effective means of re-releasing classic films.

The exhibitor will have a three-fold opportunity with the advent of electronic distribution, beginning with more flexibility in multiplex and megaplex environments to optimize revenue by matching screen and theatre size with audience. Second is the economics of cinema construction, which offer substantial savings over traditional cinema construction because you don't have to have protected environments for projection and you don't have to have a mezzanine layer in the theatre. We estimate that somewhere between 15 and 25 percent of your construction cost is going to go away. Internationally, the opportunity for further growth is obvious when you think about such a great reduction in construction costs. Marginal markets everywhere that have not

supported the traditional cinema will now be able to do it. And a third new opportunity exhibitors will have with digital cinema is a new marketing tool. Let's face it, we're going to need a new marketing tool because of HDTV, DVD and other enhanced home-entertainment experiences. The theatrical business has to be competitive. Digital cinema offers a substantive marketing hook to exhibitors who want to reach out to both existing and new audiences.

And finally, the audience will benefit. George Lucas' pioneering digital projections of *Star Wars* created great excitement. Others in the creative community—young filmmakers shooting low-cost pictures such as *The Blair Witch Project* totally or partially on digital video, as well as mainstream directors seeking a new creative tool—are going to come on-board, stimulating audience interest and forcing all of us who are deliverers of the product to present a better cinema experience.

This unique opportunity to seize both an economic advantage and a creative opportunity may build a pool of capital that can be reinvested in new film, in new filmmakers, and in new theatres to enhance the audience's moviegoing experience. At Real Image Digital, we have prepared for this moment for five years, spurred by the enthusiasm of our founder, the late Linwood G. Dunn, for motion pictures. A recipient of the Gordon E. Sawyer Academy Award for lifetime achievement in technology, Dunn loved movies and the people who make them.

Now, after 75 years of an essentially unchanged distribution mechanism, we're facing inevitable change. What Real Image Digital is all about is trying to package this new technology to all of the communities of interest that are represented in the industry, in order to make sure we create something that's a win for everybody.

Digital Distribution: A Coming Attraction

By Michael Kosten
General Manager, CyberStar

Ahe success of the current *The Blair Witch Project* caught many in the film industry off-guard, including studios, theatre owners and numerous frustrated filmgoers who were turned away by "sold-out" signs at ticket booths throughout the country. Most cities debuted the film at one or two small theatres, which seemed sufficient for the demand everyone had anticipated. Not long after critics began lauding the film and word of mouth created a must-see buzz that studio heads dream about, the crowds started showing up—and getting turned away.

It's not an uncommon story, especially for smaller films. The scenario often works in reverse for larger films. The studios and distributors for Stanley Kubrick's *Eyes Wide Shut* expected a huge audience turnout in return for the millions of dollars spent duplicating prints of film and then rush-shipping canisters of prints from London to Los Angeles and, subsequently, to theatres around the world. Disappointing returns left them scrounging for ways to rearrange distribution.

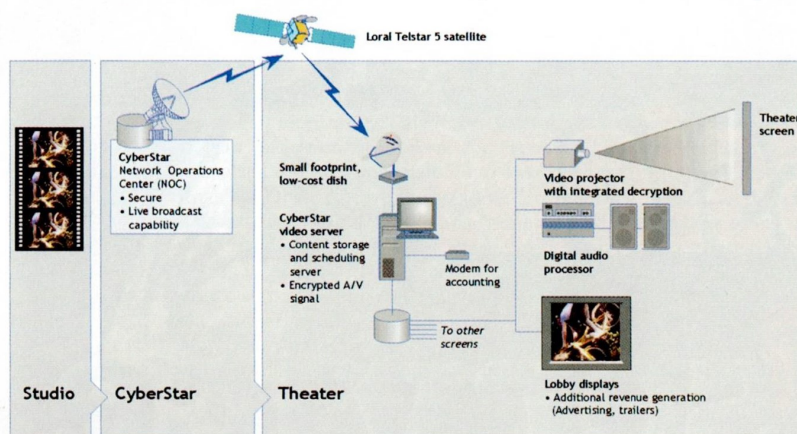
Distribution—it's not only the vital link between the studios and the exhibitors and, by extension, the audience, but also a key component of the revenue stream and the business model of these industries. It is one of the key determinants of whether or not a movie will, in fact, be coming soon to a theatre near you.

Major studios currently pay somewhere in the neighborhood of \$2,000 to \$3,000 for each 35mm print of celluloid. A major film can require as many as 5,000 prints. Add to this the shipping and handling costs, which are split between the studios and the theatres, and total distribution costs can run up to the millions of dollars for every film—blockbusters as well as bombs. Aside from the cost, the sheer labor intensity of printing and shipping millions of cans of celluloid around the world can be mind-boggling. Studios can spend up to \$30 million a year just moving prints from film labs to the theatres.

The Digital Way

In the digital world, films can be shot and edited entirely in digital or in traditional celluloid, which is then transferred to digital using a machine known as a telecine. With a digital film "file" in hand, studios will almost instantly begin to realize the distribution cost savings of not having to reprint millions of feet of celluloid, while the technology will make the old method seem positively horse-and-buggy.

A digital film file is simply transferred to and stored in the secure server system of a satellite distribution company, which then "beams" the film to theatres across the U.S. or around the world, who then store it on their servers for later digital projection. By some estimates, this system can reduce film distribution costs by as much as 75 percent. The distribution process itself becomes flexible in ways never imagined. A film that takes off like *The Blair Witch Project* could be placed on thousands more screens around the world with a few simple mouse clicks.



FROM STUDIO TO SATELLITE TO A THEATRE NEAR YOU.

An unsuccessful film could be pulled from screens in the same manner. With lower distribution costs, and the immediacy of digital release, studios can easily open many more films in simultaneous distribution around the world to capitalize on "buzz" items—so filmgoers in small towns no longer have to wait a month for the film to debut at their theatre.

Improved feature film distribution is only one of the many benefits ushered in by this distribution process. Exhibitors could turn theatre lobbies into smart advertising networks, targeting digital trailers and ad spots based on the demographic of their community and the film itself—no longer will they be stuck with standard trailers attached to each celluloid print. The film experience itself could evolve into interactive channels, where theatres could host "virtual chat sessions" between a film's audience and its stars. Theatres could also fill their seats during off-peak movie hours by hosting events like corporate videoconferencing sessions or training seminars. Live concert events or sports matches could be beamed onto the screens of their choice.

Digital film distribution promises to usher in a new era for Hollywood. George Lucas has already begun to embrace it for his *Star Wars* series. Greater management and simplification of the entire distribution process for both the studios and the exhibitors promise a richer experience for the consumer. None of this will happen, however, unless the satellite distribution company positions its service to meet the needs of everyone in the process.

Satellite Film Distribution—A Closer Look

Studios and theatre owners alike have raised serious concerns about digital distribution. One of the main fears is piracy—illegal interception and copying of the satellite signal carrying the film. Another key

issue is the so-called "gatekeeper" fear: Who will control the transmission of film to theatres?

Much of studios' and exhibitors' concern over distribution can be easily addressed by the way in which the satellite distribution company positions its service. Some companies have chosen to insert themselves between the studios and the theatre owners, which has raised a control issue with respect to both privacy and gatekeeping. Others have adopted a more open system, and based their relationship with the studios and theatre owners on service-level agreements.

In an open system, digital film files are stored in a broadcast queue at the satellite company's operations center. The studio, or a distributor-partner of the studio, then controls an online "film management system," selecting the time and locations to which each movie should be sent over the encrypted satellite system. The technology for encryption—the process of scrambling the film's data to make it unrecognizable to unauthorized parties—is also managed by the studio, giving them unique security options at all points of distribution. Exhibitors then simply project the file, which is received on their network server, stored, and routed to individual screens of their choice (within the boundaries of distribution agreements already set up between the studios and theatre owners).

With service-level agreements, the studios direct all the details of distribution, including where and when a film will open, how long it will run, and other details that have always been under their control, while the satellite distribution company takes care of content transport and management.

Under this model, a "gateway," or electronic link, is also established among the studios, the satellite distribution company and the theatre owners through which changes in the level of service—increasing or decreasing the number of screens showing the film, increasing or decreasing the run time, etc.—can be accommodated almost instantly. This gateway can also automate the heretofore-cumbersome accounting process among the studios, theatre owners and distribution agents.

Beaming Soon, Into a Theatre Near You?

From the minute moving pictures burst on the scene, to the advent of "talkies," to today's multi-screen cineplexes, advances in film—from production to distribution to projection—have always been met with a certain degree of skepticism. Theatre owners and studio heads, quite justifiably, eye with caution anything that radically upsets a medium in which they have invested millions of dollars and man-hours. Re-tooling, shifting resources, uprooting proven business models—these are but a few of the not-so-minor concerns the film industry must contend with before jumping in and embracing any such change.

For the digital revolution to be successful in Hollywood, then, it must not only answer the many concerns it has raised among studios and theatre owners, it must present them with a blockbuster case for changing their industry.

The ability to scale up distribution for films that take off unexpectedly, almost instantly realizing incremental revenue, or scale down distribution for films that don't play well, realizing almost instant cost savings, presents such a case.

Based in Mountain View, CA, CyberStar is a leading provider of global broadband IP-multicast solutions for business environments. In 1998, CyberStar provided the satellite distribution technology for the first-ever end-to-end digital production of the independent film The Last Broadcast. Information about CyberStar can be found on the World Wide Web at <http://www.cyberstar.com>.



APPENDIX C



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037 b| The Sunshine Group, 244 W. 49th Street, Ste. 303, New York, NY 10019-7411

040 a| CLU b| eng c| CLU d| NSD d| DLC d| OCLCQ d| CUS d| CUI d| TXA d| OCLCF d| OCLCO d| UPM d| UtOrBLW

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210 0 a| Film j. int.

222 0 a| Film journal international

245 0 0 a| Film journal international.

246 3 0 a| Film journal

264 1 a| New York, NY : b| Sunshine Group, c| 1996-

300 a| volumes : b| illustrations : c| 28 cm

310 a| Monthly, b| <2001->

321 a| Monthly (except combined Mar./Apr. and Nov./Dec.)

336 a| text b| txt 2| rdacontent

337 a| unmediated b| n 2| rdamedia

338 a| volume b| nc 2| rdacarrier

362 0 a| Vol. 99, no. 3 (Mar. 1996)-

362 1 a| Ceased with vol. 121, no. 12 (Dec. 2018).

580 a| Absorbed by: Boxoffice (New York, N.Y. : 2016).

588 a| Title from cover.

588 a| Latest issue consulted: Vol. 104, no. 1 (Jan. 2001).

650 0 a| Motion pictures v| Periodicals. 0| http://id.loc.gov/authorities/subjects/sh85088102

650 0 a| Motion picture industry v| Periodicals. 0| http://id.loc.gov/authorities/subjects/sh2010102472

650 7 a| Motion picture industry. 2| fast 0| (OCoLC)fst01027150

650 7 a| Motion pictures. 2| fast 0| (OCoLC)fst01027285

655 7 a| Periodicals. 2| fast 0| (OCoLC)fst01411641

776 0 8 i| Online version: t| Film journal international (Online) w| (OCoLC)60625671

780 0 0 t| Film journal x| 0199-7300 w| (DLC)sn 80011029 w| (OCoLC)6106518

785 0 4 t| Boxoffice (New York, N.Y. : 2016) x| 0006-8527 w| (DLC) 2016236615 w| (OCoLC)935404484

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