Avid Technology Joins ACES Logo Program

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Academy Color Encoding System welcomes creator of Avid Media Composer nonlinear editing system as inaugural member of Editorial Finishing logo product category

LAS VEGAS, April 06, 2019 (GLOBE NEWSWIRE) -- **AVID CONNECT –** Avid[®] (Nasdaq: AVID) and the Academy Color Encoding System (ACES) team announced today that Avid has joined the ACES Logo Program as the first Product Partner in the new Editorial Finishing product category. Avid, creator of the Media Composer[®] nonlinear editing system, will be working to implement ACES in conformance with logo program specifications for consistency and quality to provide its customers and users with a high quality ACES-color managed video creation workflow. As the global standard for color management, digital image interchange and archiving, all ACES users benefit from the growing family of ACES Logo'd products.

Avid and ACES made their announcement at Connect 2019 (April 6-7, Las Vegas), the sixth annual conference of the global Avid Customer Association, the preeminent community of media technology users across film, television, music and live sound. Today, Avid also unveiled the all-new Media Composer 2019, which has been redesigned and reimagined for today's—and tomorrow's—generation of media makers.

"Avid is thrilled to let our Media Composer users everywhere know that we're aligned with ACES to deliver an ACES-ready editorial workflow," said Dave Colantuoni, Vice President of Product Management at Avid. "We're very proud to promote the ACES specifications as the first partner for the Editorial Finishing category, which fully recognizes the specialized requirements of the editorial community."

"We're pleased to welcome Avid to the ACES logo program," said   Andy Maltz, Managing Director of the Academy's Science and Technology Council. "Avid's participation not only benefits editors that need their editing systems to accurately manage color, but also the broader ACES end-user community through expanded adoption of ACES standards and best practices."

As the newest ACES Logo Program Partner, Avid joins other leading providers of media technology including cinema cameras, color correctors, monitors, on-set tools, and animation and compositing software. For more information about ACES and the ACES Logo Program, visit Oscars.org/ACES.

About Avid
Avid delivers the most open and efficient media platform, connecting content creation with collaboration, asset protection, distribution, and consumption. Avid's preeminent customer community uses Avid's comprehensive tools and workflow solutions to create, distribute and monetize the most watched, loved and listened to media in the world—from prestigious and award-winning feature films to popular television shows, news programs and televised sporting events, and celebrated music recordings and live concerts. With the most flexible deployment and pricing options, Avid's industry-leading solutions include Media Composer®, Pro Tools®, Avid NEXIS®, MediaCentral®, iNEWS®, AirSpeed®, Sibelius®, Avid VENUE™, FastServe®, Maestro™, and PlayMaker™. For more information about Avid solutions and services, visit www.avid.com, connect with Avid on Facebook, Instagram, Twitter, YouTube, LinkedIn, or subscribe to Avid Blogs.

ABOUT ACES

The Academy Color Encoding System (ACES) is a free, open, device-independent color management and image interchange system that can be applied to almost any current or future workflow. It was developed by hundreds of the industry's top scientists, engineers and end users, working together under the auspices of the Academy of Motion Picture Arts and Sciences. From image capture through editing, VFX, mastering, public presentation, archiving and future remastering, ACES ensures a consistent color experience that preserves the filmmaker's creative vision. In addition to the creative benefits, ACES addresses and solves a number of significant production, post-production and archiving problems that have arisen with the increasing variety of digital cameras and formats in use, as well as the surge in the number of productions that rely on worldwide collaboration using shared digital image files.

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