



Q&A with TrueCut on motion grading, competition, home releases and the future

22 Dec 2025 | [Rasmus Larsen](#)

TrueCut Motion is gaining traction in Hollywood, so what can we expect in 2026 and beyond? And what is the status on home releases?

After Dolby Vision 2 and HDR10+ Advanced recently introduced new technical approaches to motion improvement, essentially adaptive motion smoothing, we thought it would be interesting to talk to Pixelworks for an update on TrueCut Motion. Richard Miller, President of TrueCut, answered our questions.

TrueCut Motion is a different approach to improving motion in movies using so-called motion grading – plus the option to deliver what the company calls 'cinematic high frame rate'. Motion grading has already been used in a number of movies, most prominently in the *Avatar* movies, which since the second installment have utilized 48fps HFR.

Q&A with TrueCut

Without further ado, here are the written answers from TrueCut to our questions:

What is TrueCut Motion and why is it needed?

Richard Miller, President, TrueCut: TrueCut Motion is a filmmaker tool for fine-tuning the way that motion looks on screen – we call it “motion grading”. It is very different from both high frame-rate capture (such as *Gemini Man* or *The Hobbit*) and from TV-side motion smoothing.

Motion grading allows filmmakers to independently adjust the motion look of, for example, an actor's face, or a juddery looking light in the background. It is like color grading in that way, but for motion.

We find filmmakers using it both to compensate for the increased judder and motion blur that comes with HDR and large screens, but also creatively, to deliver a motion look that works for their project.

Do you work directly with filmmakers or is this a separate step?

RM: We always work directly with the filmmakers. That's the only way to make sure that the motion looks perfect, both creatively, and for each screen and deliverable, such as IMAX and Dolby Cinema, PLF (Premium Large Format) or home, and in 2D or 3D (if that is part of the project). Our job is to deliver exactly what motion look the filmmaker intends and then ensure that what they approved, is shown correctly everywhere.

How many movies have been motion graded with TrueCut Motion?

RM: We've worked on twelve major releases, and a couple more titles that are not out yet. We started with the theatrical re-release of Avatar followed by a handful of scenes in Avatar: The Way of Water in 2022, and most recently, titles such as *The Wild Robot*, *Jurassic World: Rebirth*, and *Wicked: For Good*.

I noticed that TrueCut Motion is in the Wicked: For Good credits. Can you tell us any more about that?

RM: Sure - that was a fun project! Universal Pictures brought us in to motion grade the movie for premium large-format theatrical screens, including IMAX, Dolby Cinema, and Cinity. We were really pleased with the way it came out.

Why are Universal motion grading their releases with you?

RM: I think it is mostly because exhibitors are asking for motion graded versions. As exhibitors move to more premium and large screen technologies, they are noticing more judder and motion blur – issues that TrueCut is designed to address.

Universal is incredibly supportive of their exhibition partners, and because they really care about the theatrical experience, they are responding to the asks. It also makes good sense to both sides, because PLF screens drive a higher and higher proportion of the overall box office sales.

Why do you think audiences in China have been more receptive to high frame rate content?

RM: Actually, I think all audiences have been receptive to motion grading, often without knowing that they are watching a motion graded movie, which is exactly what we want! China was the first to promote the TrueCut Motion brand, starting with *Jurassic World: Rebirth* this summer with their advanced 'Cinity' format – one of the best PLFs in the world.

How does TrueCut Motion differ from Dolby's 'Authentic Motion', which leverages TV's built-in motion smoothing systems?

RM: Dolby's work on motion really highlights that motion artifacts are becoming more visible on modern displays, which is an important conversation.

Our view is that filmmaker-approved motion grading, performed during post-production and importantly, actually used in cinemas, offers a clearer path to preserving theatrical intent than

TV-side processing. Motion grading is already deployed in theaters, which makes extending it to the home a more direct continuation of the cinematic workflow. That's the best way to guarantee a cinematic result and maintain theatrical intent.

Can you provide us with a status on TrueCut Motion home releases (streaming, disc etc.)?

RM: As we gain momentum with the theatrical versions, it is a natural extension to want to bring that experience to the home, and we're seeing growing interest from streaming services and device brands in making that happen.

Today the Apple Vision Pro is the only consumer device where you can watch *Avatar* and *Avatar: The Way of Water* in TrueCut Motion, using either the Apple TV or Disney+ app.

What should we expect from TrueCut Motion in 2026 and beyond, and what is the long-term vision?

RM: We are continuing to invest heavily in TrueCut technology, with a view to ensuring we can apply it as broadly as possible, as next year is shaping up to be our busiest yet.

Regarding the home, we are in late-stage certification discussions with a strategic ecosystem partner, which – if successful – could accelerate broader device support.