CINEMA PRESENTATION FORMATS

Getting DCPs to us.

What is a DCP?

A standardised cinema exhibition format for DCI complaint digital cinema projection.

It is preferable that DCPs are delivered on a **physical Linux EXT2, EXT 3, or NTFS formatted hard drive.** Mac (Journaled Unix) only drives are not compatible with our system.

If a client supplies on a mac formatted drive it takes additional time for the content to be copied to one of our department drives. From there we can ingest it without issue. This should be taken into account during early communication with the client.

Receiving a DCP over web based consumer orientated file sharing sites such **as WeTransfer or Dropbox is not advisable**. Such sites compress the uploaded files and can inadvertently alter the composition or structure of a DCP. There is also an issue with sending larger files, such as DCPs, as the receiving computer may not be able to decompress and properly reassemble the material correctly.

Our projectors and integrated servers are fully **SMPTE DCP playback compliant**. This standardised method of DCP creation allows for a wider array of framerates to be played in compliant equipment. Our system has been tested and has successfully played content in framerates from **16fps to 48fps(2DHFR).**

Please ask the projection team if you encounter content outside of this range. It is likely we can play it without issue but we will need to test our systems accordingly.

KDMs

If the **DCP is encrypted, then a KDM (Key Delivery Message), must be supplied** by the client. They should offer an adequate window for testing. For larger studios or distributers keys may only open on the day of

the screening, this is standard practice. If possible it would be beneficial in such circumstances to get an additional key to unlock the content for testing.

KDM creation requires the **serial numbers for our servers**. If you are aware of incoming encrypted content, please provide the content provider or key generator with our serial numbers. We operate Dolby (Doremi) IMS2000 servers with the following serial numbers:

Screen 1: 313996

Screen 2: 314001

Screen 3: 314007

DCPs must be delivered **at least 48h prior** to screening.

In certain instances we may decide to encode video content received as a DCP to make our job easier. This operates on a case-by-case basis and should not be taken as a given. Unfortunately we do not have the ideal equipment of time to facilitate this on a broad basis.

1. **Blu-ray and DVDs**
a. Please remind your clients that Blu-ray and DVDs are not professional screening formats – they are intended for consumer use and are therefore not ideal for cinema exhibition. They are totally serviceable in all screens, in consumer surround formats up to DTS/ Dolby 5.1.
b. Blu-ray and DVDs must be Region PAL (B) or Region 2.
c. Discs must be provided to us week in advance for the purposes of testing sound and image.
d. If clients are authoring their own discs (ie with different clips and films in it) then they should note the following
   i.Clips should be burned into different chapters accessible from a menu with NO SOUND. Each clip should have between 2 – 5 seconds of black at the beginning and end of each clip
  ii.As much as possible clients should ensure that clips are all the same aspect ratio, and are rendered to the same audio levels. If differing ratios are used, we will default to the most common one in the clips for presentation purposes.
 iii.We strongly advise against letterboxing in 16:9. It might look good on your TV but a cinema screen is a different platform altogether.
 iv.If directors / film makers want clean cueing and colours to be exact to their grading they need to include colour bars and 5 seconds of black at beginning and end of their films.

2. **Screening From Laptops**
a. In general we can screen anything that can be displayed on a laptop screen. The client must supply their own laptop that has all necessary software packages installed.
   i.**Can I screen a Microsoft PowerPoint or Apple Keynote presentation in a cinema?** Yes.
  ii.**Can I control the presentation from the stage?** Yes.
 iii.**Can the presentation be controlled from the projection room?** Yes.
 iv.**Is there a clicker?** Yes.
  v.**Is there a lectern?** Yes. We have access to two lecterns.
 vi.**Can I embed videos in my presentation?** Yes. Video content can be embedded into the presentation.

vii. **Can my event have multiple presentations screening from one laptop?** Yes it can. We recommend putting all the presentations together into one long presentation, with holding slides in between individual presentations.

viii. **Can my event have multiple presentations screening from multiple laptops?** Yes, you can, but this is slightly risky. The more machines, the more room for error. You can mitigate this by

1. ensuring all presentations are in 16:9 aspect ratio, and

2. scheduling in enough rehearsal time with your presenters on the day and before the event begins to test each machine, and

3. ensuring your presenters ALL have their presentation backed up on a USB stick which is WITH THEM on the day of the event

ix. **Can your staff control and cue my content from the projection room?** Yes, they can, provided the content is tidily put together (ie multiple videos are all on one playlist.) We must receive a running order in advance.

x. **Can I screen my film/commercial/trailer/short film/navel gazing from a laptop?** Yes you can. Please be advised that in this circumstance the client should provide their own laptop that is capable of playing the content.

xi. **What format should it be in?** If you insist on playing it off a laptop, then please use a halfway decent codec ideally an Intra Frame codec such as Apple ProRes(422 is more than enough), but more importantly have a media player such as VLC for playback. Generally speaking anything is fine provided your laptop can play it, but the higher the quality that you create, the higher the quality that will end up on screen. THAT SAID, do not mistake high spec laptop playback for high spec cinema playback. Just because it looks good on your laptop doesn't necessarily mean it will look good on a cinema screen.

1. As a rule, films made in 16:9, 1080p are totally fine on screen.

2. If you are very particular about colour, please include colour bars, and 5 seconds of black at either end of your content.

xii. **I want my content to completely fill the screen. What dimension is that? (This question is often framed as 'What size is the screen?'):** DCI Scope has dimensions of 2048x858.

xiii. **Can I come in to rehearse my content?** Yes you can. Ideally this would take place at least one week prior to your event. You have a 30 minute spot check included in your hire cost. You must bring the equipment you will use
on the day of the event, and please bring all of your content already downloaded and/or saved onto your machine.

xiv. **My laptop has a VGA port, will that be ok?** Yes it will.

xv. **My laptop only has a HDMI port, will that be ok?** Yes.
Can I bring a Mac? Yes you can. Please bring a required adapter, if you have one. Although we have spare Mini Display Port/Thunderbolt adapters on site, we strongly advise you bring one of your own that you know fits your Mac. If you do not have MDP or Thunderbolt then you MUST bring your own adapter.

b. **We strongly advise that all laptop content be tested in advance**. My staff cannot take responsibility for failed content which was not tested in advance. We are always happy to rehearse content with

clients. Please put them in touch with me in order to arrange a rehearsal, which should take place at least one week prior to their event.

c. **If the clients are screening a film which they intend on taking to other cinemas or film festivals, we are able to create a DCP for them, for a charge**. Our rates are dependent upon running time of the content, so if someone is interested please ask and we will provide a quote. Their content will need to be delivered on a PC compatible hard drive with sufficient storage to put the DCP onto it when it is finished rendering. We will require receipt of their content at least one week in advance of their event.

3. **Live Satellite Content (Television, NT Live)**
a. Can be screened in Screens 2 and 3.

4. **Holding slides**
a. Are totally fine. They need to get them to us BEFORE the day of the event.
b. They should be in:
c. Still Image Format - TIFF, JPEG, PNG
d. We can also accept project files for Adobe Photoshop in .PSD format.
e. 1998x1080 for Flat, 2048x858 for Scope (full screen.)
f. If the event will have panel discussions, or any other sort of thing where lots of people will be sitting or congregating on the stage, we will advise the client to have the image fade to black at the bottom, in order that image isn't clipping on the faces of those on stage.

5. **Sound**
g. Maximum of 11 microphones in Screen 1. 8 wired into the patch panels on the stage. Up to three wireless.
h. Maximum of 7 microphones in Screen 2. 4 wired into the patch panel on the stage. Up to three wireless.
i. Generally mics are not required in Screen 3, though if required there is a max of 5. Three wired into the patch panel below the screen. Two wireless.
j. We have four radio microphone frequencies in the cinema block as a whole. Further radio mics can be borrowed from other spaces with advance notice
k. Yes, we can play house music from an iPod/phone/laptop.

6. **Miscellaneous**
a. Lighting: Each screen has an open white general cover on the stage, as well as 500w floods to light the audience. These are in addition to the LEDs which provide full general coverage of the house.
b. We will require advance notice of anyone intending to film or otherwise record an event in the cinema.

35mm Film Projection (Screen 1 only)

Victoria 5 Cinemaccinica 35mm Projector.

Digital Cinema
Christie CP4220, Digital Projector, D Cinema
Compliant **2K & 4K** (4,096 x 2,160)
Dolby IMS2000 Digital Cinema Server. Support for playback of content up to 4K in High Frame Rates.
Real-D XL 3D support

Datasat AP20 Cinema Processor (Audio)
Digital **cinema 5.1 and 7.1 audio playback**.
Supports Dolby and DTS decoding of consumer DVDs and BluRays. This allows us to take advantage
of the surround mixes found on most modern DVDs and BluRays to maximise the cinematic audio
experience, even with this consumer medium.

Dolby CP650
Supports decoding of **Dolby Digital 35mm** film prints **in 5.1 surround**.

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Digital Projector, D Cinema
Compliant **2K** (up to 2048 x 1080)

Dolby IMS2000 Digital Cinema Server. Support for playback of content up to 4K in High Frame Rates.

Dolby CP750 Digital Cinema Processor.

Digital **cinema 5.1 surround playback.**