Instructions
Film 3

Welcome the DCP process! This will be the final post-production step for your film, <u>please read carefully</u>. If you ever have any questions, don't hesitate to send us an email:

technical@concordiafilmfestival.com.

We understand that some films are being mixed outside of school. Please double check with Tim beforehand to ensure that your mix is done properly with the correct specifications. Should your mix be faulty or done incorrectly, it will not be screened as it will not be possible to make a proper DCP for the festival. It is your responsibility to ensure that you give yourself enough time to test your mix.

It is important that all files submitted are ready to screen. It's your film. You've worked very hard. Take the time and double check your files. Late or faulty submissions will not be accepted.

See below for submission deadlines. We recommend you arrange to have your files submitted a couple days in advance.

Important Dates:

| Trailer Clip	Technical Specifications Form (Google form)	Video File
20 April at 23h59	**18 April at 23h59**	**18 April at 23h59**

If you are not submitting to the CFF, you must still complete the Google Form for your DCP. This is specific to 3rd year students as you will be receiving personal DCPs.

Where do I submit all these files?

Good question! For all file submission, you will be using the Class Shares. The Class Shares folder can be found on the desktop of any computer in the FB. If you need help finding it you can always ask a classmate or a technical staff member.

Log into your CDA account on any school computer, then, simply drag and drop your files into the appropriate folder.

Naming convention will be covered in the next section. Here is what the Class Shares file structure looks like:
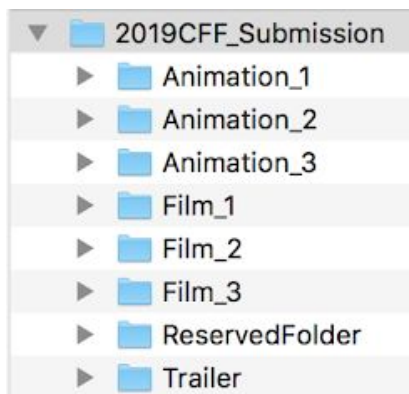
Trailer Submissions

These go in the *Trailer* folder on the *Class Shares*. Note that submission of clips for the trailer is optional.

<u>File naming:</u>
LastName_FirstName_FilmTitle

<u>Format:</u>
The clip must be strictly HD 1920x1080 @ 24fps MOS ProRes 422 HQ or DnXHD Quicktime. One shot, up to 15 seconds in length.

Files must be submitted by the <u>20th of April at 23h59</u>.

Submission Instructions:

1/2) For the CFF Jury

Rules

The file submitted to the jury screening must be the same file as the one used to create your personal DCP and should therefore be complete and 'ready to screen'. Films with noticeable technical issues will be disqualified in the jury process - take the time to double check your files before submitting. Subtitles are strongly encouraged but are not required.

Film3 students MUST follow the steps outlined on this page (page 4) if they wish to be eligible to be screened at the CFF. Even though you are making your own DCP, you must still submit the proper file to the Class Shares. See below.

It is our expectation for your film to be submitted by the deadline that corresponds with your section. In the event of an emergency and your film is submitted in an incomplete form, please contact technical@concordiafilmfestival.com directly as your film may be ineligible.

Instructions

Your file will go in your year's folder on the Class Shares with the following specifications:

File naming:
LastName_FirstName_FilmTitle

Format:
Strictly HD 1920x1080 @ 24fps ProRes 422 HQ or DnXHD Quicktime with the 5.1 mix laid-back (replacing temp soundtrack or stereo version with the 5.1 mix version). The 5.1 file provided during the mix must be in SMPTE channel order, synced (no countdown).

Remember, you must submit your Technical Specifications Form(the Google form) at the same time.

Video file and Spec Sheet (Google Form) must be submitted by the
18 April at 23h59.
LATE SUBMISSIONS WILL NOT BE ACCEPTED.

2/2) Export for Your Personal DCP (used for CFF screening also)

This is independent of the CFF. - All films underlined by the fall in-class jury in the core filmmaking classes will receive individual DCPs. **However, if your film does screen at the CFF,** we will be using the DCPs you created - Marcus keeps a copy so that you don't have to worry about submitting any other files.

You will be managing and organizing your own personal DCP production. These are your DCPs, you have worked very hard for these films so please make sure you budget time for your DCP process to run smoothly. The earlier you give your files in, the safer you are.

You should have the final film (graded, titles cards and subtitles if they apply) preceded by the same countdown leader that was used at the mix for syncing purposes. The 5.1 file provided during the mix must be in SMPTE channel order, with head and end beep.

Please see Marcus when you are ready to begin.

Bring your whole project, including your Davinci project if you have one. Marcus will give you the next steps in the process as these vary from person to person.

In order to receive your DCP, **you must supply your own NEW USB stick (between 16-25GB depending on the films)**; this is the format to send a DCP out to festivals. The stick/drive must be named and **labelled** with tape: *LastName_FirstName_FilmTitle*. See Marcus if you have any questions about the specific requirements for the USB key.

This means that you will be bringing 2 items to Marcus: your working drive and a suitable USB key.

There are a few different ways of making a DCP. Marcus and Pablo will decide with you on the best way of creating your DCP based on your workflow. DCPs can either be done using QuickTimes of by using a DPX. We have given a brief breakdown of the two below. Again, this will be decided with Marcus.

Using QuickTime

In the event that you use QuickTimes to create your DCP, Marcus will instruct you on the export process and requirements.

Using DPX

A 10 bit DPX sequence of the final film (graded, titles cards and subtitles if they apply) preceded by the same countdown leader that was used at the mix for syncing purposes. The 5.1 file provided during the mix must be in SMPTE channel order, with head and end beep. Here are the formats you will need:

Any standard DCP 2k or HD resolution: i.e. is ok @ 24FPS
- Flat (1998 × 1080), ~1.85:1 aspect ratio
- Scope (2048 x 858), ~2.39:1 aspect ratio
- HDTV (1920 × 1080), 16:9 aspect ratio (~1.78:1) (although not specifically defined in the DCI specification, this resolution is DCI compliant per section 8.4.3.2).
- Full (2048 × 1080) (~1.9:1 aspect ratio, official name by DCI is Full Container. Not widely accepted in cinemas.)

You may start your DCP process at any time. Just bring the required material to Marcus and ask to organize your DCP session. You will be doing your own DCP file check.