



Background to the course

The **Digital Exhibition for Festivals Seminar & Workshop** is aimed at both festival management and festival staff. This is a relatively new area where the great majority of festival entries are now turning up in **Digital Cinema Package (DCP)** Form. This course will make sure that there will be an adequate supply of skilled and talented professionals with the understanding of how the overall festival is run in a business-like way with a skilled technical and logistics staff maximizing local business connections.

This course is configured as both a **Seminar** (for a one half-day) and a connected **Workshop** which is constructed from several training modules. This training workshop is the first that covers both the management, technology and logistics needed to ensure compliant Digital Cinema Master files and system integrity to support reliable festival screenings.

There are several facets to Digital Cinema festivals, not least of which is the logistics skills required to collect, collate and quality check the many DCPs which go into the smooth running of a Digital festival. It is also important for management to be aware that certain pre-processing of materials such as tape submissions may be better carried out by local suppliers with the equipment necessary to carry out this process. It is also vital that the venues have compliant equipment to the latest update level.

The European Digital Cinema Forum (EDCF) has produced "**The EDCF Guide to Digital Cinema Mastering**". The full document can be downloaded at www.edcf.net/articles.html. This document outlines the fundamentals of Digital Cinema Mastering or, in other words, the creation of the Duplication DCPs.

The **Society of Motion Picture and Television Engineers (SMPTE)** are now at the point where the SMPTE **Interop[erability]** format is starting to be rolled out. This should ensure one file plays on all servers everywhere and is in final testing. The rollout of SMPTE interoperable DCPs was scheduled for the fourth quarter of 2012. This was to be started in the mainstream by the release of "**The Hobbit**" in a high frame rate format, but in fact this didn't happen. It is expected that this change will happen throughout 2013.

Movie post-production has over the last decade migrated to an all digital process called **Digital Intermediate**. The film is scanned into a digital file and this file is passed from process to process until post production is finished. At this point the Digital Files can be output to a Film recorder for transfer back to film for distribution or packaged into a Digital file for Digital Cinema Distribution. Digital movie cameras can also be processed by the DI workflow.

There are many tools available for creating DCPs, from complex specialist hardware to software which runs on a PC. The important part to realize is that, although heavily standardized, the standards are subject to human interpretation and experiential changes are made to the process to improve it. What this means in practice is that a package from a mainstream distribution company will most likely play on all installed systems but an open source freeware mastered package may not.

As Festivals have many more movies to deal with than a regular Cinema and the packages received may be mastered on a whole host of different platforms it is common to get playback failures. To remedy this it is necessary for Management to understand the underlying processes and issues together with the necessary knowledge to make business arrangements with partners to ensure the best chance of success. Festival staff also need to know what's expected from them from a technical, logistics and commercial sense particularly if they are using local subcontractors for any processes.

The Festival management when negotiating with the Venue owners need to get an undertaking that any equipment used is up to date and information on the equipment and its location is available to be able to successfully generate the correct security keys for that screen.