

2023 Technical Specifications For Festival Presentation + Content Delivery Instructions

**SHORT FILMS DUE BY
MONDAY, DECEMBER 19, 2022**

**FEATURES & EPISODIC PROGRAMS
DUE BY FRIDAY, JANUARY 06, 2023**

CONTACT:
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We are looking forward to putting your movie on screen in person and online! Please read through all the specifications below and contact Carolyn if you have any questions.

- In an ongoing commitment to accessibility, Sundance Film Festival requires all titles to be Closed Captioned (CC) online and in person, and strongly encourages audio description (AD) for blind/low vision patrons. Please read through the accessibility information [HERE](#) and plan to make Closed Captions for your DCP and your online file.
- All titles shown at Sundance Film Festival must be finished, mixed release versions. We will not screen any rough cut with a temp mix. Please test your screening copies before you upload/send them to the festival!
- All files and dcp's will be inspected by Sundance Institute and delivered to the online platform and to in-person venues by Sundance Institute only - due to the nature of online platforms the Festival is unable to swap out versions of your movie after submission/delivery deadline.
- Our preference is for you to deliver your file & DCP digitally. You will be provided with a secure link to upload your file and DCP for the festival. Any DCP not uploaded to the link provided by Jan 6th, 2023 must deliver physical copies to the festival, 2 copies on CRU drives, address and instructions on page 4.

DCP SPECIFICATION FOR IN PERSON SCREENINGS:

- DCPs may be Interop or SMPTE at 24, 25, 30 fps and must comply with ISDCF naming conventions. See: <http://isdcf.com/dcnc>
- Picture: 2K or 4K resolution accepted
- Audio: 5.1 Surround Sound. It is highly advised that, at minimum, final mixes are L,R,C with dialogue on center and any unused audio channels padded with digital silence as DCPs must have a valid channel count. The LFE channel must be low pass filtered.
- Encryption: DCPs may be submitted as encrypted or unencrypted, but **we strongly prefer un-encrypted**. If encrypted, we require DKDM's be made available to our lab partner, Deluxe, who will issue KDM's for all festival servers. DKDM's must be valid for the duration of the Festival and for testing prior to: Monday, January 02, 2023, 12pm MT - through - Monday, January 30, 2023 12pm MT (mountain time).
- Have you seen your DCP projected in a screening room? We carefully inspect all screening materials before we'll ingest them at any venue, however the large screen can introduce color, contrast or focus issues you could not detect on a smaller monitor. Please watch and inspect your movie carefully in a screening room before you send it to us.

ONLINE SCREENING FILE SPECIFICATION:

Codec	Apple ProRes LT
Image Bit rate	82-102 Mbps (as set automatically by LT codec)
Wrapper	.mov
Resolution	1920x1080 DO NOT send content that is formatted to Digital Cinema pixel geometry
Color Space/ gamma	Rec 709 / 2.2
Pixel geometry	square
Time code	time code start at 00:00:00:00 Closed captions to match
Audio Codec	PCM 48Khz, 24 bit
5.1 Audio Grouping:	<p>8 discrete audio streams for 5.1:</p> <p>Audio Track 1: Surround 1: Left (FL) 2: Right (FR) 3: Center (FC) 4: Low-Frequency Effects (LFE) 5: Left Surround (LS) 6: Right Surround (RS)</p> <p>Audio Track 2: Stereo 1: Downmix Left 2: Downmix Right</p>
5.1 + Audio Description Audio Grouping:	<p>10 discrete audio streams for 5.1 + Audio Description:</p> <p>Audio Track 1: Surround 1: Left (FL) 2: Right (FR) 3: Center (FC) 4: Low-Frequency Effects (LFE) 5: Left Surround (LS) 6: Right Surround (RS)</p> <p>Audio Track 2: Stereo 1: Downmix Left 2: Downmix Right</p> <p>Audio Track 3: Audio Description 1: Downmix Left + AD Track 2: Downmix Right + AD Track</p>
Dolby Atmos	<p>In addition to the audio formats described above, Dolby Atmos is also supported (9.1.6, 7.1.5, or 5.1.4).</p> <p>Dolby Atmos content must be delivered using the Dolby Atmos Master File (DAMF) format. This is a collection of 3 files with the extensions, .atmos, .atmos.metadata, and .atmos.audio.</p> <p>The primary source mezzanine must contain non-Atmos audio tracks matching one of the standard audio formats. 3 additional files (the DAMF package) must then be included in the</p>

	<p>same directory as the primary source mezzanine. The DAMF package files must be named with the same base filename as the primary source mezzanine. For example:</p> <p>Folder: "MyMovie"</p> <ul style="list-style-type: none"> · MyMovie.mov · MyMovie.atmos · MyMovie.atmos.metadata · MyMovie.atmos.audio
Loudness	-24 dB LUFS, maximum peak: -2 dB
Frame Rate	Progressive only; 23.98 , 24, 25, 29.97 , 30fps accepted
Closed Captions	<p>.srt or .vtt (Use .vtt if you are positioning any titles outside of bottom center) time code start at 00:00:00:00 movie file to match</p> <p>All English language films and films that contain spoken English dialogue must have closed captions. For films with no dialogue, closed captions are also required to describe significant audio cues.</p>

Online screenings security:

Piracy Monitoring

A Digital Piracy vendor, Web Sheriff, will monitor torrent sites for pirated copies of festival films. If a pirated copy of a festival film is found, the user whose forensic watermark appears within the copy will be determined and Sundance will disable the user's account. Our vendor will take the appropriate actions and steps to advise removal of the pirated copy of the festival film, if a forensic watermark is not available because of in-theater filming.

Digital Rights Management

All films will be protected by DRM (digital rights management), namely Microsoft Playready, Apple Fairplay and Google widevine, to ensure playback can only occur on an authenticated video player. This ensures users who should not have access to screen the film will be prevented from screening the film. The technical DRM workflow works as follows:

The film content is encrypted and packaged for delivery.

When a customer clicks play, the video player requests a key to access the content from a license server. The server determines whether the video player and device are authorized before giving a response containing a decryption key.

Forensic & Visible Watermarking Online

Films will be embedded with forensic watermarking, an imperceptible embedding of information directly within content that identifies the user accessing the content. Forensic watermarks make each genuine copy of the content unique and can be extracted from pirated content to trace leaks back to the source Sundance user email address and take anti-piracy action. The forensic watermarks are imperceptible to the consumer, causing no degradation of the viewing experience. We use NexGuard forensic video watermarking, provided by NAGRA, to implement this protocol.

Visible watermarking is the overlay of information directly within content that identifies the user accessing the content. Our standard visible watermarking will appear in a corner of the screen for 20 seconds every 15 minutes.

Shipping Instructions for DCPs

SHIPPING ADDRESS:
Sundance Film Festival
attn. Print Shipping
1500 Kearns Blvd. Suite B110
Park City, UT 84060

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- **Do I need to ship a physical drive? No!**

Our preference is for all materials to be delivered electronically. We discourage sending physical drives to Utah. You will be provided with a secure link to upload your file and DCP for the festival. Please be sure to label your files on all deliverables with the film's title. If you must ship, due to late delivery or for other reasons...see below.

- **Can I send my movie now? Yes!**

The later your screening materials arrive at the Festival, the further back they fall in a line of hundreds of titles that must be inspected. In order to ensure the best possible screening experience, the Festival will not project any material that has not been through our inspection process. You will be notified immediately if any problems are discovered during the inspection process. Please be sure to clearly label your title on all deliverables.

- **How should I package my movie? Carefully.**

DCP and other hard drives should be packaged inside a Pelican or other padded hard-sided case. Please use plenty of bubble wrap to protect your drive and any backups.

- **How should I ship my movie? FedEx.**

FedEx is our preferred shipping method, as it allows us to track your film and ensure its timely arrival. Due to the unpredictability of the weather in Park City, as well as our location, we strongly recommend shipping with FedEx. Other couriers (UPS, DHL, TNT, etc.) are also options, although we prefer that you ship via FedEx. Please email your tracking number, the title of your movie, and delivery date to print_shipping@sundance.org as soon as your screening copies have been shipped. **DO NOT ship using US Domestic or International Air Mail** (due to the lack of reliable tracking, delivery, and customs clearances).

- **What if I am shipping from outside of the US?**

When using FedEx, DHL, or another international courier, you will need to include a US Customs Clearance Form that declares the contents of your package, as well as the following statement: "Contents have no commercial value and are for cultural exhibition purposes only."

- **Should I insure my shipment? Yes.**

You should always insure for the replacement cost of the materials you are shipping. Sundance does not assume responsibility for your screening materials until they are received at the address above.

Please note:

Sundance Film Festival retains control of your screening materials until the festival closes. All screening materials will be shipped back immediately after the festival ends. Sundance covers return shipping costs to only one address. If screening materials need to ship to multiple addresses, you will be responsible for additional shipments.

Liability:

The filmmaker is responsible for shipping all screening materials to the festival. The festival will ensure the safety of the materials from the time of delivery until the time the materials are delivered to the return shipping address provided. In case of loss or damage to screening materials, the festival must receive notification and independent verification prior to March 4, 2023. The festival's obligation is limited to compensating only the cost of replacing the damaged portion of screening materials.