

Technical Specifications and Delivery for Festival Presentation

**SHORT FILMS DUE BY
THURSDAY, DECEMBER 21, 2023**

**FEATURES & EPISODIC PROGRAMS
DUE BY THURSDAY, JANUARY 04,
2024**

CONTACT:
Carolyn Kaylor, Presentation Manager
carolyn_kaylor@sundance.org
Phone: 323-528-2458

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

REQUIREMENTS AND DELIVERY:

- Sundance Film Festival requires all English Language films and films that include spoken English to deliver Captioned versions for in-person and online, specified in greater detail below. We also encourage, but do not require, inclusion of audio description versions for blind and low vision patrons. Non-English language films are asked to deliver versions with subtitles for d/Deaf and hard of hearing.
- 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 on a big screen before you send them to the Festival.
- All files and DCPs 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 we are unable to swap out versions of your movie after the submission/delivery deadline.
- Our preference is for you to deliver your file & DCP digitally. You will be provided with a free and secure link to upload your file and DCP for the festival. Any DCP not uploaded to the link provided by Jan 4th, 2024 may need to deliver physical copies to Sundance Institute (following the instructions on page 6).

DCP SPECIFICATION FOR IN-PERSON SCREENINGS:

- **Format/Frame rate:** DCPs may be Interop or SMPTE at 24, 25, 30 fps and must comply with ISDCF naming conventions. See: [Digital Cinema Naming Convention](#)
- **Picture:** 2K or 4K resolution accepted.
- **Container:** Aspect ratios of 2.2, 2.35, 2.39 must be in a SCOPE container. Aspect ratios of 1.33, 1.37, 1.66, 1.78, 1.85, 1.9, 2.0 must be in a FLAT container.
- **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.
- **Accessibility:** English language films and non-English language films that include English dialogue are required to deliver DCPs that have both Closed (CCAP) and Open Caption (OCAP) versions. In addition to captions providing the spoken word in text, they also provide text descriptions of music, fx and any offscreen audio cues.

- DCP Closed Captions are not visible on the theater screen, and are only seen on a caption viewing device the audience member takes to their seat.
 - DCP Open Captions are visible on the theater screen and are seen by all audience members. This is the preferred and most inclusive way for the d/Deaf and hard of hearing to experience your film.
 - For films with no dialogue, captions are also required to describe significant audio cues.
 - DCP Version Files (VF) are permissible to deliver the required CCAP or OCAP versions of your film.
 - DCP Closed Caption character count not to exceed 30 characters per line, 3-line limit.
 - DCP Open Captions are suggested to be 42 characters per line, two line maximum.
 - Non-English language projects must provide an SDH ("Subtitles for the d/Deaf and hard of hearing") version that includes required audio descriptors on screen in addition to subtitles. The Compositional Playlist (CPL) for an SDH DCP version should include "OCAP" in the language extension, ie; "HI-EN-OCAP".
 - Closed captions must be timed text and not timed png. files.
 - The correct Compositional Playlist (CPL) metadata for open captions on screen is "MainSubtitle"
 - The correct Compositional Playlist (CPL) metadata for closed captions is "MainClosedCaption"
 - Within a Compositional Playlist (CPL), each reel of your DCP must be limited to a single timed text file.
 - If your film includes burned in subtitles, care must be taken that the open caption version does not duplicate any titles that are already burned in.
 - DCP audio description (AD) should be included as a separate track on channel 8 of your audio layout and should be audio description only, with no duplication of main film audio.
- **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: Thursday, January 04, 2024, 12pm MT - through - Monday, January 29, 2024 12pm MT (mountain time).
 - **Important:** 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, including all accessibility features(CCAP, OCAP, AD), in a screening room before you send it to us!

ONLINE SCREENING FILE SPECIFICATION:

See below table (p. 2-4) for details on the file we need for your online screenings. We ask for a high quality file because all files uploaded to our streaming platform will be re-encoded for security purposes (details on that following table). We will not accept MP4/H264 files.

Codec	Apple ProRes LT
Image Bit rate	82-102 Mbps (as set automatically by LT codec)
Wrapper	.mov
Resolution	1920×1080 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

<p>5.1 Audio Grouping:</p>	<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>
<p>5.1 + Audio Description Audio Grouping:</p>	<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>
<p>Dolby Atmos</p>	<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, .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 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
<p>Loudness</p>	<p>-24 dB LUFS, maximum peak: -2 dB</p>
<p>Frame Rate</p>	<p>Progressive only; 23.98, 24, 25, 29.97, and 30fps accepted</p>

Closed Captions	<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> <p>Captions must be delivered as a sidecar .vtt file with timecode starting at 00:00:00:00 to match the movie file.</p> <p>If your film has lower thirds or occasional burned in subtitles on screen, care must be taken to not duplicate any text and to use positional information such that text on screen is not overlapped by captions.</p> <p>Note: .srt files are not permitted as they do not have universal support for positional information. If .vtt is not available we will accept .scc files.</p>
Subtitles	<p>Non-English language films must have subtitles burned into the image.</p> <p>Non-English language projects must provide an SDH ("Subtitles for the d/Deaf and hard of hearing") version that includes required audio descriptors on screen in addition to subtitles burned into image.</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, Web Sheriff® will identify the user whose forensic watermark appears within the copy 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.

REPLACEMENT COPIES/ RE-DELIVERY:

Sundance is pleased to offer free and secure digital delivery of your exhibition files. If our inspection team discovers issues with the files uploaded we will notify you immediately and request replacement files. Your first re-upload will be free but please be advised that subsequent re-uploads may be subject to a fee:

\$75 for the second replacement

\$100 for the third replacement

\$150 for any further upload required.

Do not send placeholder content to meet the delivery deadline. If you anticipate trouble meeting the delivery deadline please reach out to Carolyn to request an extension. Titles in competition categories have little wiggle room for extension. In the event that multiple re-deliveries don't fix issues we can offer in-house fixes, available for purchase after the Festival.

IN THEATER TECH CHECKS:

All exhibition materials go through a strict inspection process and all of our theaters are set up and calibrated by the same team of Digital Cinema and Dolby technicians. After inspection, projectionists test all content in theater, on screen and set a starting volume level based on Dolby reference. Our standard protocol is that at show start the venue manager will be with you, or whomever you designate, to communicate volume adjustments to the projection booth.

If you would like to have a look and listen in the theater in advance of your screening there are two options at the 2024 Sundance Film Festival:

Option 1: Free - Before the house opens for your screening, at the venue's discretion, no guarantee.

Arrive at the venue one hour before showtime (we aim to start seating 30 min before show start) and let the venue staff know you would like to have a look/listen before the house opens for seating. You may be invited into the theater while the projectionist puts the film on screen before the house opens. There is no guarantee but the projectionist and venue staff are happy to facilitate a preview if possible. When you arrive at the theater ask for the venue manager, they will let you know what's possible and connect you with the projection team.

Option 2: Paid - Available on a first come first serve basis and subject to availability. Paid tech checks are scheduled and offered in slots of 10, 15, and 30 minutes.

Paid checks are requested to and scheduled by Sundance Institute. Email carolyn_kaylor@sundance.org with your "film title + Tech check request" if you would like to reserve a slot. We have limited time and staffing but will do our best to accommodate everyone. Fee details:

-\$1,250 for 30 min spot check (outside of screening times - early am, late night or daytime)

-\$500 for 15 min spot check (outside of screening times - early am, late night or daytime)

-\$750 for a guaranteed 5-10 min check before the house opens (if you are late and miss the window you will still be charged. No guarantee of lights down for this check, cannot delay house open for tech check)

Shipping Instructions

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.

- What do I need to send if I am shipping?

Feature films and Episodic programs must send 2 copies of DCP on CRU drives formatted EXT 2 or 3. ProRes file and associated caption file for online must be on a separate drive from DCP, a portable USB drive formatted exfat is suggested.

- 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. 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 Institute does not assume responsibility for your screening materials until they are received at the address above.

Please note:

Sundance Institute 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 Sundance Institute for the Festival. Sundance Institute 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, Sundance Institute must receive notification and independent verification prior to March 8, 2024. Sundance Institute's obligation is limited to compensating only the cost of replacing the damaged portion of screening materials if the damage is directly caused by Sundance Institute or its staff or representatives.