SUBMISSION GUIDELINES FOR DCP SUBMISSION/CREATION FOR SimpleDCP

When ready to submit your source material for conversion, please adhere to the following delivery specifications. Failure to do so can result in an inaccurate or low quality transfer and may incur additional time and/or cost to rectify. It is the filmmaker's responsibility to check all source material thoroughly before delivery.

VIDEO FORMATS

Quicktime/MXF/MP4
- ✓ ProRes (4444XQ, 4444, 422HQ, 422)
- ✓ DNxHR (444, HQX, HQ, SQ)
- ✓ DNxHD
- ✓ XDCAM-EX
- ✓ H.265/H.264
  - ✓ High Profile or Better
  - ✓ ≥ 20 Mbps for HD, ≥ 40Mbps for UHD

Image Sequences
- ✓ DPX (3-channel interleaved RGB; 10-bpc)
- ✓ TIFF (3-channel interleaved RGB; 16-bpc)
- ✓ JPEG2000 (12-bpc unsigned)

RESOLUTIONS

	FLAT (1.85:1)	SCOPE (2.39:1)
2K	1998 X 1080	2048 X 858
4K	3996 X 2160	4096 X 1716

If your source material does not fit in one of the containers listed above, it will be letterboxed, pillarboxed, or resized to fit. We recommend delivering source material in one of these container resolutions to ensure accurate conversion. Please specify if the aspect ratio of your content changes during the course of film playback.

If delivering anamorphic content, a pixel aspect ratio must be specified when placing your order. DCI does not support anamorphic projection.

COLOR

All DCPs are conformed to industry standard DCI-P3 color space in XYZ' target color gamut

In order to properly convert your source master for DCP, you must accurately identify the grade of your source material. Some common and acceptable grades are:

- ✓ sRGB
- ✓ Rec709 (gamma 2.2, 2.35, 2.4)
- ✓ P3 DCI
- ✓ P3 D65

- All films where a color space is not given shall be assumed Rec709 gamma 2.2
- All source materials should be delivered in an RGB target color gamut.
- Only source materials color timed to P3 DCI color space will be accepted in XYZ' target color gamut

FRAME RATES

	DCI – Universal Compatibility	SMPTE – Modern/Specialty Formats
2K	24	24, 25, 30
4K	24	24, 25, 30
HFR (2K)	48	48, 50, 60
3D	24	24

- ✓ For maximum compatibility, DCPs should be mastered at 24 fps
- ✓ SMPTE Bv2.1 compliance requires 24 or 25 fps playback
- ✓ Framerates higher than 25 fps not supported on many systems. Check your theater for compatibility

AUDIO

All audio tracks should be delivered as Uncompressed 24-bit PCM audio at 48KHz. Muxed or compressed files including AC-3 or AAC will not be accepted.

- ✓ Ref level = -20dBFS
- ✓ Output level = 85dBc

Audio may be included in your video container (MOV, MXF, MP4) as long as it adheres to SMPTE standard channel assignments.

Standard Audio Channels Configurations

Channel	1.0 MONO	2.0 STEREO	5.1	7.1	5.1 ATMOS*	7.1 ATMOS*
1	-	L	L	L	L	L
2	-	R	R	R	R	R
3	C	-	C	C	C	C
4	-	-	LFE	LFE	LFE	LFE
5	-	-	Ls	Lss	Ls	Lss
6	-	-	Rs	Rss	Rs	Rss
7	HI	HI	HI	HI	HI	HI
8	VI	VI	VI	VI	VI	VI
9	-	-	-	-	-	-
10	-	-	-	-	-	-
11	-	-	-	Lrs	-	Lrs
12	-	-	-	Rrs	-	Rrs
13	-	-	DBOX	DBOX	DBOX	DBOX
14	-	-	-	-	SYNC	SYNC
15	SLV	SLV	SLV	SLV	SLV	SLV
16	-	-	-	-	-	-

HI = Hearing Impaired Audio

VI = Visual Impaired Audio Description

SLV = Sign Language Video

*Dolby Atmos mix must be accompanied by auxiliary MXF track

See: https://files.isdcf.com/papers/ISDCF-Doc4-Audio-channel-recommendations.pdf

REEL FORMATTING

- It is recommended practice that all films exceeding 23 minutes in length be broken into reels. While it is possible to create a long play DCP, this will prove a limiting factor when working with your DCP in the future and may result in added time and expense.
- If delivering in reels, each track must be broken into matching reels with the same formatting specifications and run time. For example, video elements delivered in reels may not be delivered with an audio print master delivered as a long play
- Each reel should be provided with 8 seconds of Academy head and tail leader with accompanying head and tail pops matching audio.
- It is highly recommended that the first and last frame of your composition should be a black frame in order to ensure proper transition between playlist items and to accomodate queuing up of content that is parked on pause during theatrical exhibition