

James Bridges / Darren Star Export Settings

Video:

Any file format except windows formats and mpeg2

No 4K unless it's DCP

1080p 23 – 60fps

Rec. 709 422 or 444 – Gamma 2.4 – Limited / Video / Legal range

Audio:

Keep audio formats to LPCM only and no AAC formats. You can use AC3, but it will not be discrete audio. The current audio processor reads LPCM best.

Reference level for all files and DCPs should be -20db.

Levels should be no louder than -10db and should stay away from 0db as it might start clipping, getting distorted, or blow a speaker driver.

DCP:

Maximum bitrate of 200 MBPS

Do not put 2.0 “TV mix” tracks on DCPs. They should either be mono on the center channel only, 5.1, or 7.1

Follow the DCI standard for DCP audio levels. The normalization should be to -20dBFS RMS, *not* the -5 or -3 more common in the broadcast and music industries. If you leave less headroom than -20, this risks equipment damage in the theater if the DCP is played at regular fader levels.

DCP audio should follow the ISDCF channel routing standard: 1 = left / 2 = right / 3 = center / 4 = LFE / 5 = left side surround / 6 = right side surround / 7 = hearing impaired audio track / 8 = visually impaired audio track / 11 = left rear surround for 7.1 / 12 = right rear surround for 7.1. DO NOT put the rear surrounds on 7 and 8.

Follow the ISDCF digital cinema naming convention when naming your DCP.

DCPs should be in the SMPTE format, not Interop.

The drive on which you supply a DCP should conform to the ISDCF requirements for distribution drives, i.e. MBR partition table, formatted as ext2 or ext3, and with an inode size of 128 bytes.

File:

Name.Title.Aspect Ratio& Frame Rate.Color Space.Phone Number

Example:

Apple ProRes 422/444 – Rec.709 2.4 Limited – 1080p 24fps

JohnDoe.BestMovie.1080p24.Rec709Limited.8185551111