

EDCL workshop

Locarno – August 7th 2010



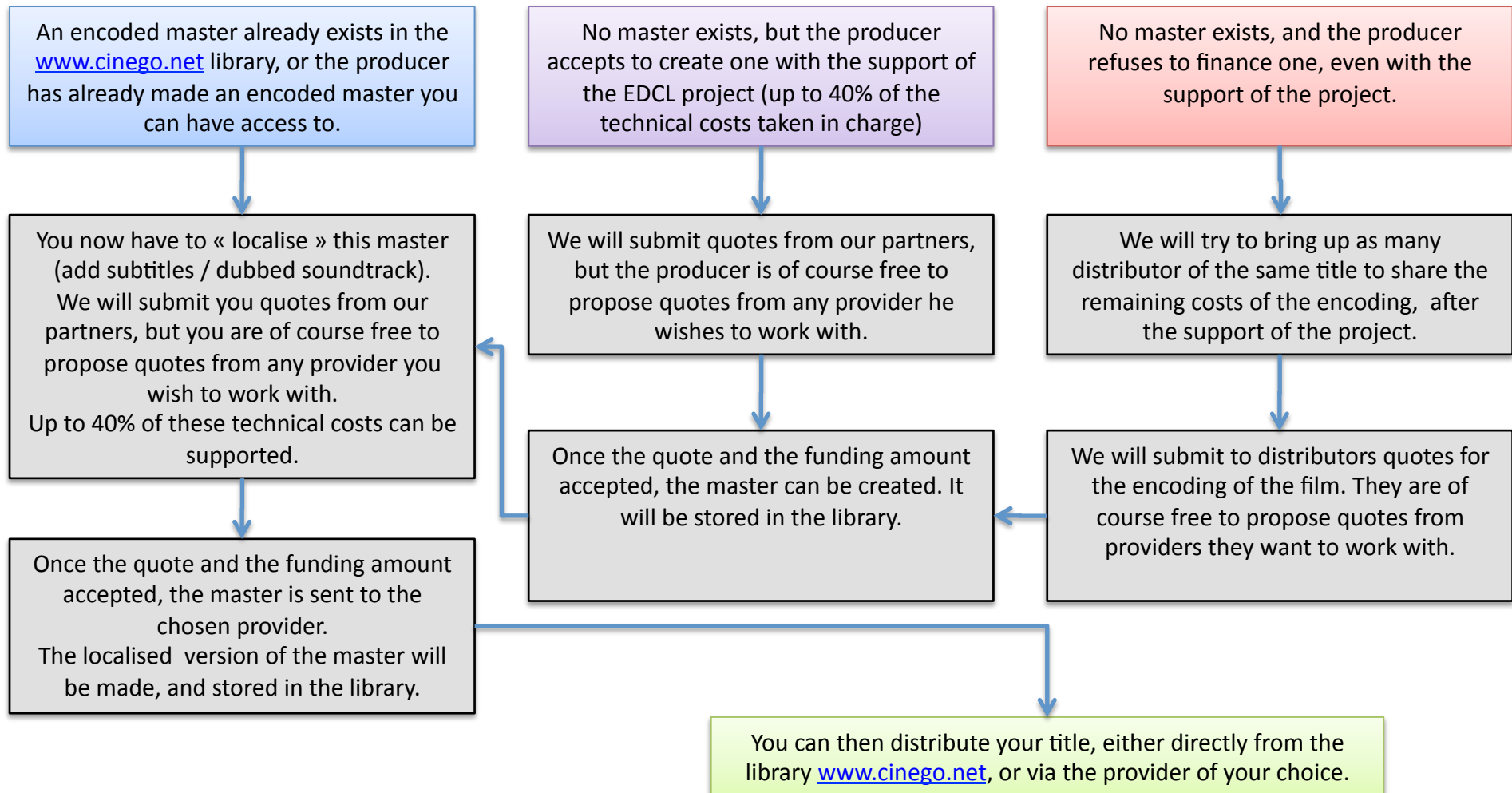
Schedule

- EDCL short presentation
- Mid-term activity report
- Mastering, encoding, localisation etc., anything you want to know from the lab : by Michael Gillessen (XDC, Belgium)
- Lunch
- Digital distribution : how it works
- Case studies : Ben Luxford – Artificial Eye (UK), Viktor Senn – Frenetic (Switzerland)
- Short presentation of the cinego.net booking tool
- Cocktail, in partnership with the European Producers Club and XDC.

EDCL (European Digital Cinema library)

- MEDIA project (VOD / DCD call for proposal)
- 3 years : 2010 – 2011 - 2012
- 41 members : CN films (leader), Europa Distribution, and 39 distributors throughout Europe.
- Goal : help independant distributors manage the transition to digital distribution, especially for European Content.
- Three actions :
 - Financial support : up to 40% of the technical costs of a digital distribution taken in charge
 - Technical assistance
 - online digital library facilitating the access to existing digital content.

You are considering a digital release. Three starting situations are possible:



OUR QUOTES' PROPOSALS

- We will negotiate volume of services with several service provider, and thus be able to propose you attractive prices for encoding or localisation.
- However, it is possible that you get lower prices from a lab you are used to work with. There are no obligation on the choice of the provider.

THE FINANCIAL SUPPORT

- The project can finance up to 40% of most technical costs (encoding, localisation, transport, hard drive duplication)
- A maximum amount of support for each work is determined. It will evolve during the year, depending on the changes of the market prices and on the remaining budget.
- We have to meet very strict criteria in the support that is granted (variety in the nationality of supported titles, linguistic diversity, increased support for content from countries with low production capacity, balanced support to various project members, more support to contents that are useful to the greatest number of members etc... That is why we have to determine the amount of support granted for each expense submitted to us. This decision will be made jointly by the coordinator (CN FILMS) and Europa Distribution.

THE FUNDING PROCEDURE

- Project members will directly pay the chosen provider for the work that has been ordered.
- A copy of the invoice must be provided to the coordinator upon receipt, so it can monitor and prepare the report of expenditures to provide MEDIA
- An initial report containing the expenditures of the first 6 months of the project will be sent to MEDIA in July 2010. Upon receipt of the corresponding MEDIA subsidy (presumably in October 2010), the amount of support previously agreed will be paid to each distributor.
- A second report containing the expenditures of the last 6 months of the project will be sent to MEDIA in January 2011. Upon receipt of the balance of the MEDIA subsidy (presumably in April 2011), the amount of support previously agreed will be paid to each distributor..
- For producers who are not members of the project, a procedure for specific funding will be established, which will be negotiated on a case by case basis.

ELIGIBLE SERVICES, AND MAXIMUM SUPPORT (NO MORE THAN 40% OF THE EXPENSE) OF EDCL

Eligible service	Max. support (01/01/2010)
Acquisition of material to be encoded	600 €
Encoding to 2K DCI JPEG 2000 format	3000 €
Addition of a subtitle file in a DCP	600 €
Addition of a dubbed soundtrack in a DCP	600 €
Adaptation of a DCP (logo addition etc.)	600 €
File transfers (to theatres or lab.)	80 €
Hard drive duplication and shipping	100 €

NON-ELIGIBLE SERVICES TO THE EDCL SUPPORT

- Dialog translation
- Dubbed soundtrack recording
- Any form of contribution to the digital equipment of theatres (VPF etc.)
- Key (KDM) generation and distribution for theatres

with the support of



DOCUMENTS TO PROVIDE FOR THE PAYMENT OF THE SUBSIDY

- Copy of the quote (to be sent to CN FILMS upon receipt)
- Copy of the invoice (to be sent to CN FILMS upon receipt)
- Access to the original invoice (only in case of a control by MEDIA)
- Record of the invoice in your accounting system (only in case of a control by MEDIA)
- Proof of payment of the invoice (only in case of a control by MEDIA)
- ATTENTION : THERE MUST NOT BE ANY CREDIT NOTE RELATED TO THESE INVOICES

CONDITIONS FOR SUPPORT OF AN EXPENSE

- The film in question must come predominantly from European countries (as defined by MEDIA)
- The film must not already have been encoded in DCI 2K format, or an existing DCP must not already have localised in the same language (i.e. the project will not support an encoding if one already exists, or a localisation if a version of the DCP in the same language already exists)
- Files created under this expense (encoding or location) must be stored in the library. They must be provided to the coordinator whether by disk, or by dematerialized way.
- The accepted quote must be as competitive as possible, and if not the cheapest, a valuable reason for this choice must be provided (quality of service, simplified procedure, historic collaboration, etc.)
- The coordinator reserves the right not to fund an expenditure, or to fix the amount of support. This choice will be based on various criteria required by MEDIA (including competitive quote, diversity of films, equal support to individual members, optimisation of the sharing of costs, remaining budget etc.), and will be done in collaboration with Europa Distribution.
- The decision and the amount of the support will be notified to the concerned member before the expense is engaged.

CONDITIONS OF ACCESS TO A MATERIAL STORED IN THE LIBRARY

- Any element (encoding, localised version) created with the support of the EDCL project will be by default made freely available for other project members.
- If the owner of this element does not agree, he must inform the coordinator before the financing decision.
- If a project member wants to access an element (encoding, localized version) stored in the library, it must provide a copy of a letter of access from the owner of this item: producer, international sales agent, distributor (it will be specified on the website)
- The member must provide a proof that he is the owner of the rights of theatrical distribution for this movie, for what territory and for how long (copy of the sale mandate, or letter of access).

CONDITIONS OF ACCESS TO THE LIBRARY

- All project members will have access to the library via the website www.cinego.net
- Such access and services offered by this website (database of digitally equipped theatres, automatic launch of file shipment to theatres, management and control of the circulation of hard drives) will be free for members during the duration of the project
- Members of the project will be able to use the automated KDM generation and distribution service on www.cinego.net for a cost of 15 € (tax excluded) per theatre/
- The coordinator will seek to maintain a database of digitally equipped theatres in each country. However, members will be solicited for the establishment of the database at the beginning of the project and to report any errors or omissions they might observe

WHO SHOULD I CONTACT ?

- To discuss your future digital releases: **Europa Distribution**
- For any administrative or legal issue: **Europa Distribution**
- For any technical issue: **CN films**
- For any financial issue : **CN films**
- Any official document, quotes, invoices are to be sent to **CN films**

YOUR CONTACTS :

CN FILMS

Thierry Delpit

t.delpit@cnfilms.fr

Tel: +33 1 45 23 08 16

Fax: +33 1 48 24 01 81

EUROPA DISTRIBUTION

Isabelle Obadia

isabelle.obadia@europa-distribution.org

Tel: +33 1 44 43 87 10

Adeline Monzier

adeline.monzier@europa-distribution.org

ANY CORRESPONDENCE TO:

CN FILMS

Thierry DELPIT

11 rue Bergère

75009 PARIS

FRANCE

with the support of



EDCL mid-term report

- January – June 2010
- 24 digital releases supported, from 11 different distributors
- Average support : around 1 000 € (mainly localisation costs)
- We expect many more releases in the second half of the year
- 65 titles in the digital library (feature and / or trailer)
- No real circulation yet,(or sharing of the material)

The lab work

Michael GILLESSEN

XDC (Belgium)

DCI : general architecture

DSM - Distribution Source Master

- ✓ TIFF files
- ✓ DPX files
- ✓ HD tape
- ✓ ...
- ✓ Scanned Interpositive

*Post-production output
Non standard, can be in any form.*

DCDM - Digital Cinema Distribution Master

- ✓ Image
- ✓ Sound
- ✓ Sub-titles
- ✓ ...

*Virtual : you always go straight
from the DSM to the DCP.*

DCP - Digital Cinema Package

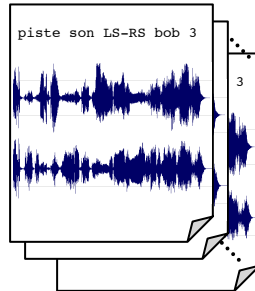
- ✓ Compressed, encrypted images
- ✓ Encrypted sound
- ✓ Sub-titles
- ✓ ...

*Digital « print »
Can be « localised », and
distributed directly in theatres.*

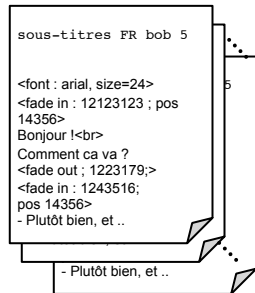
What do we distribute?



Image files



Sound files



Sub-titles files



« Digital Cinema Package »

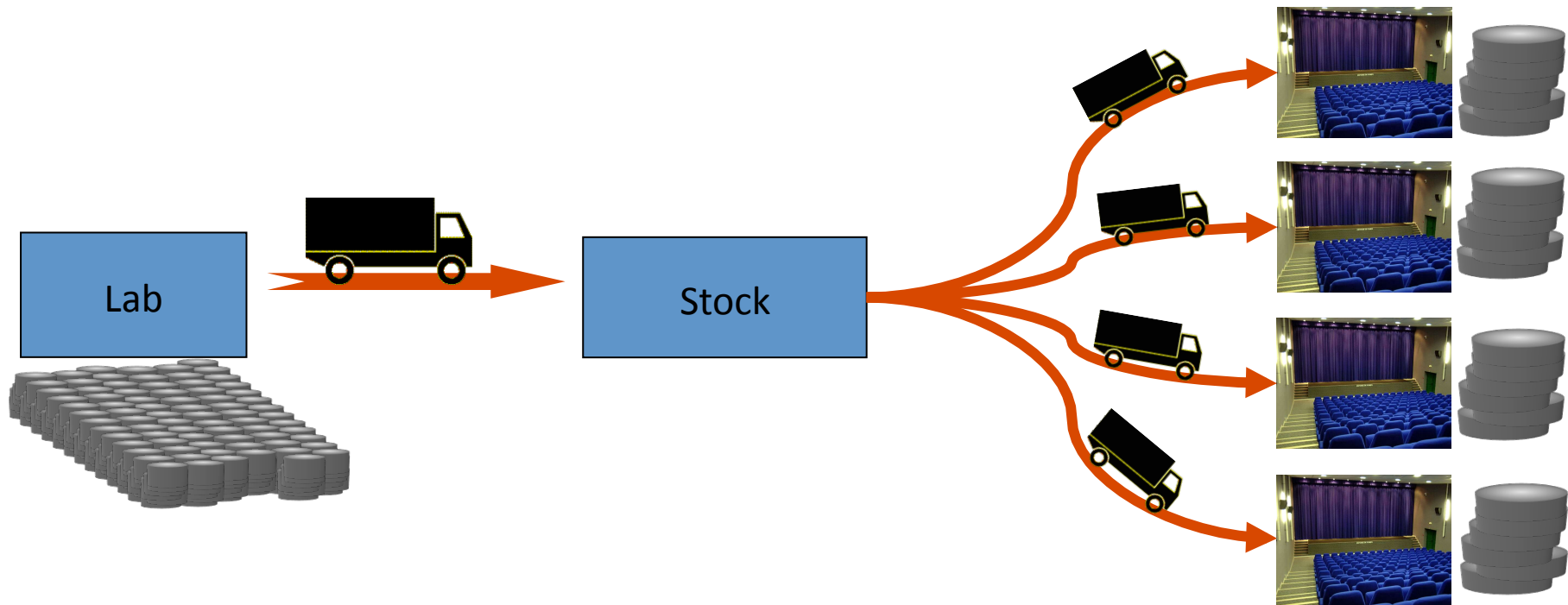
DCP

- Weight : around 1,5 Go / minutes
- Feature: around 150 Go
(comparison : DVD = 8 Go)

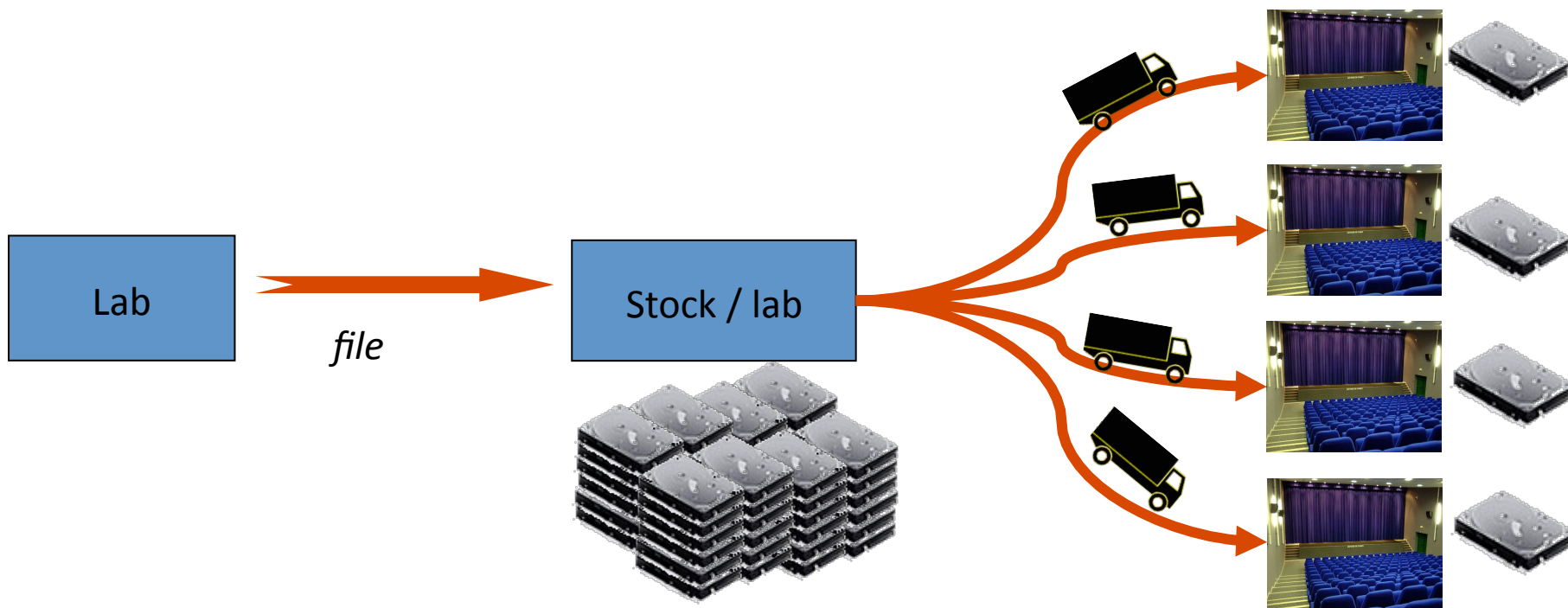
- Has to be delivered and copied in the theatre, can't be played « live ».

- Data files, so can be stored on any digital support
(hard-drive, USB stock for a trailer etc.)

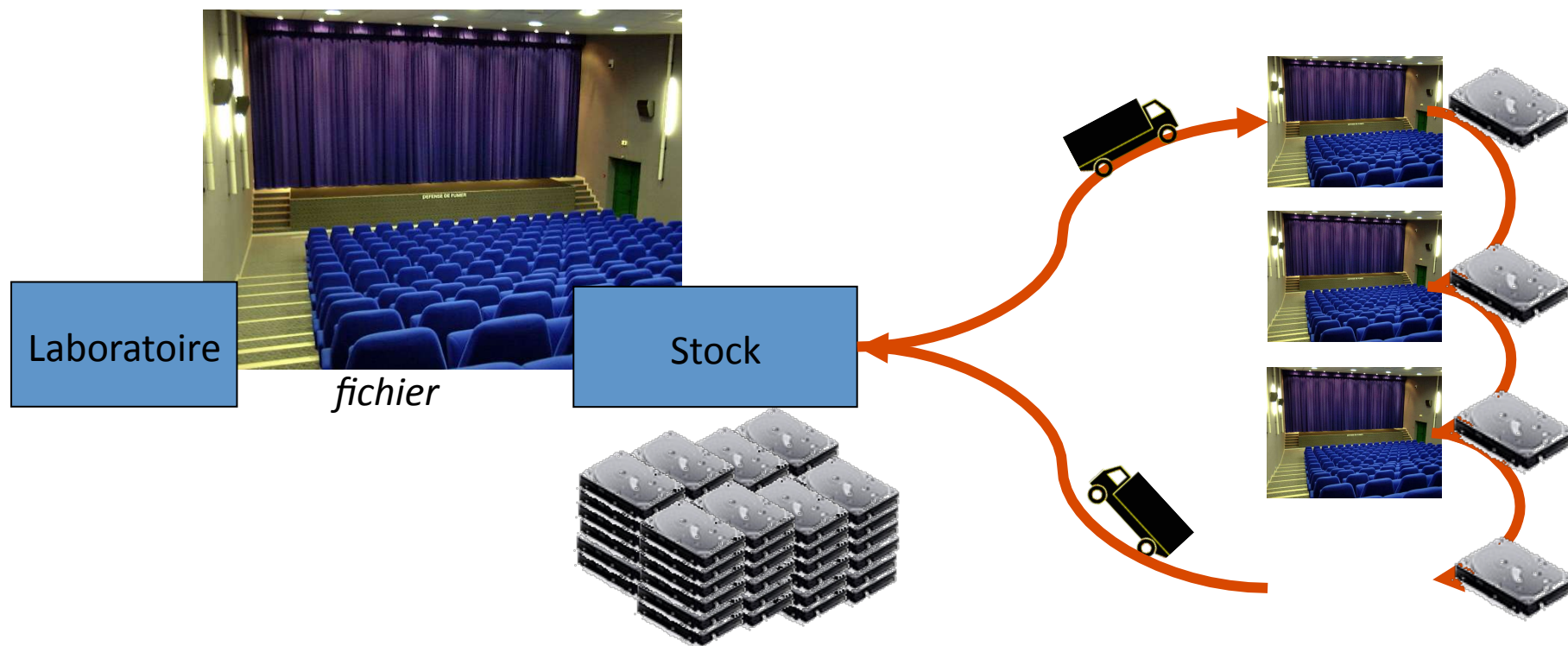
Delivery : 35mm prints



Digital delivery: hard drives

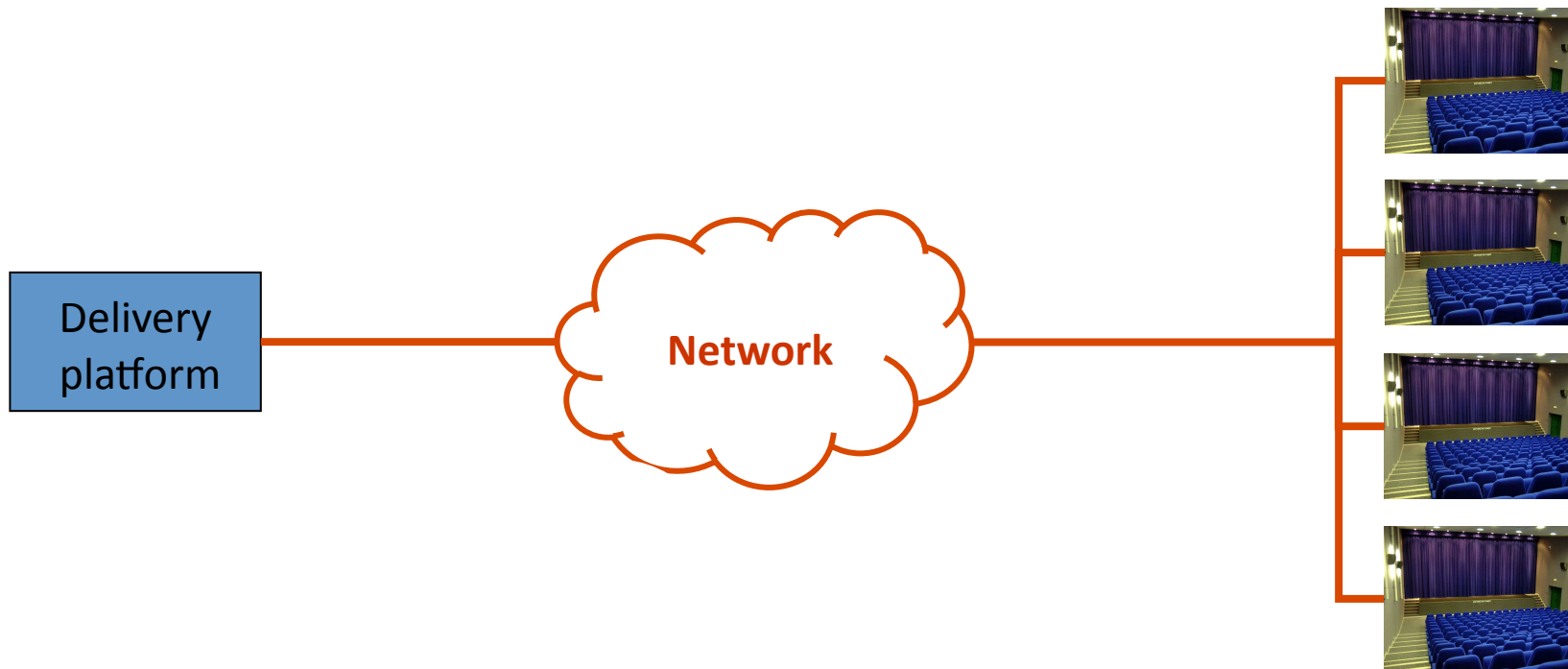


La livraison : disques durs (circulation)



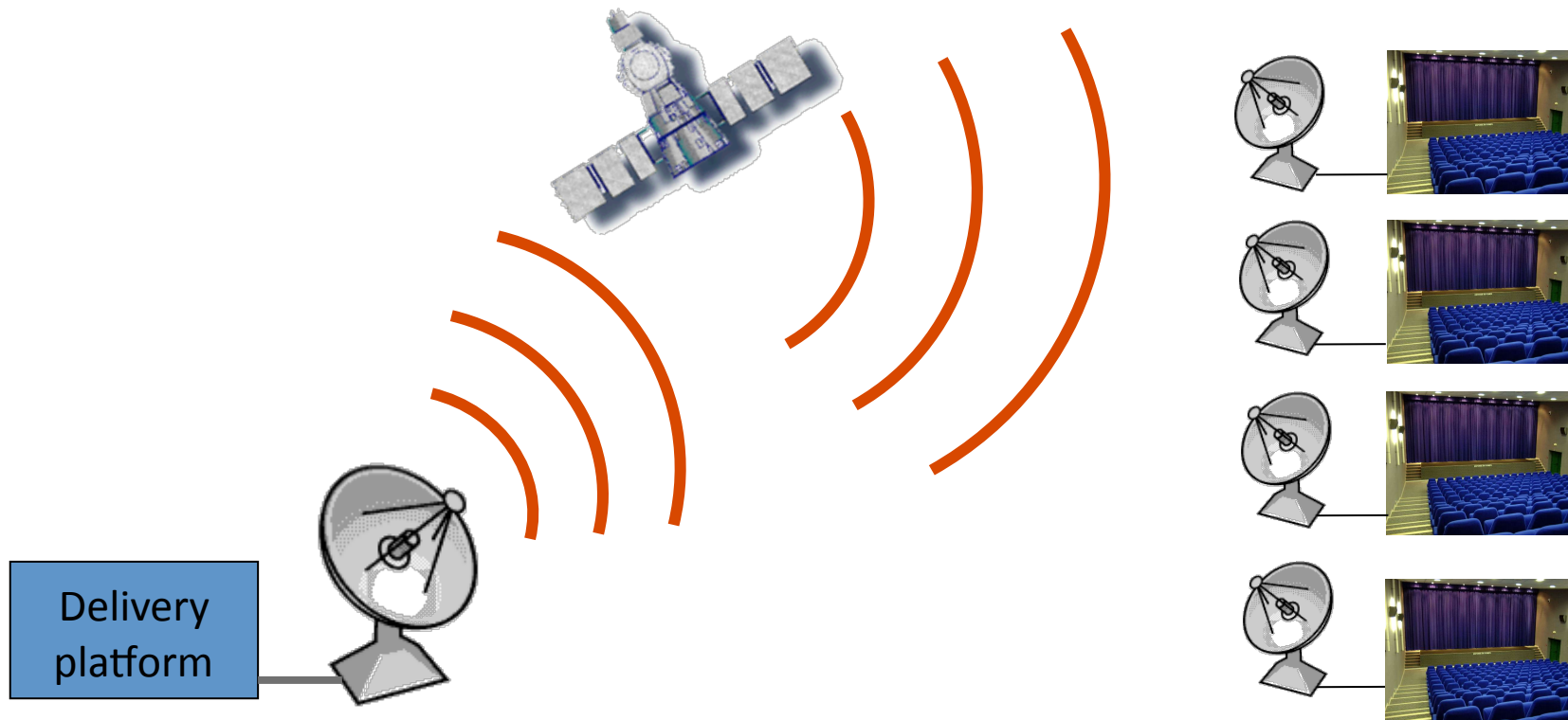
Recopie d'un disque-dur : temps réel (film de 1h30 = 1h30 de copie)

Digital delivery : cable, DSL, fiber



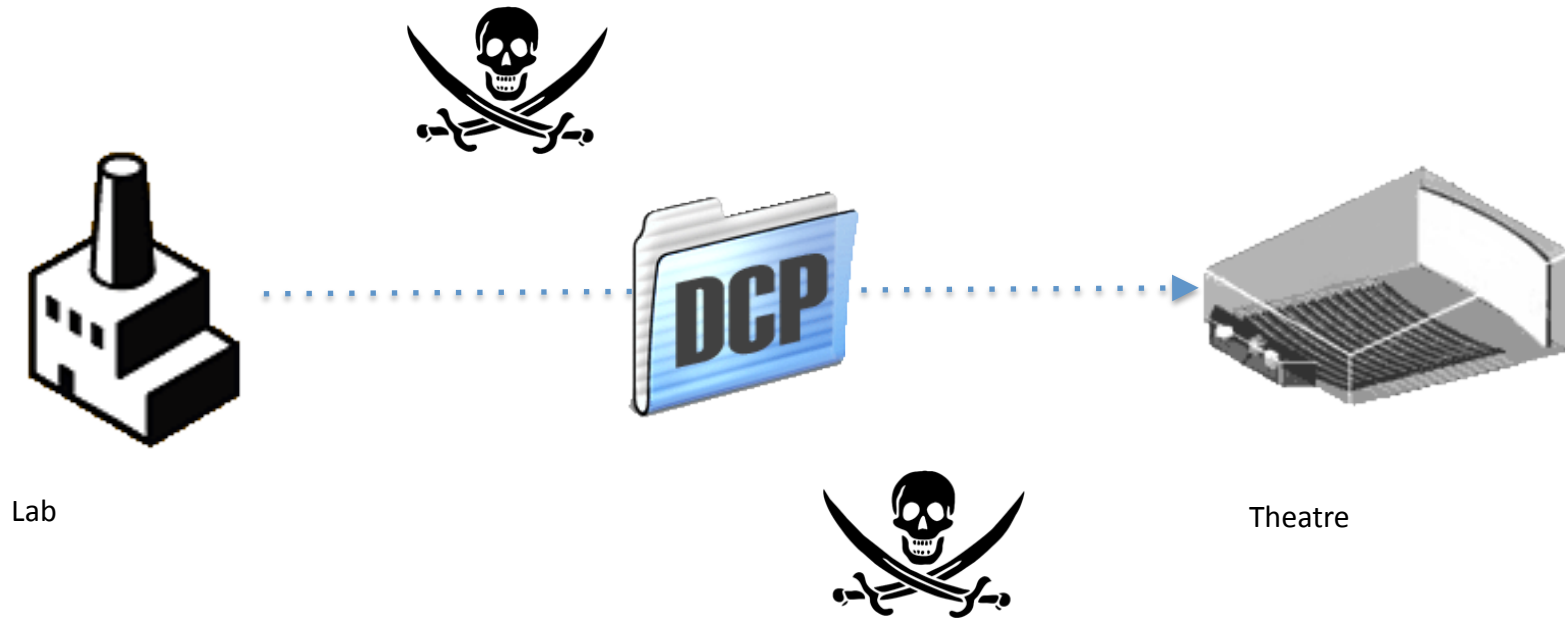
Delivery duration: depends on the bitrate , from 4 hours to...

Digital delivery: satellite

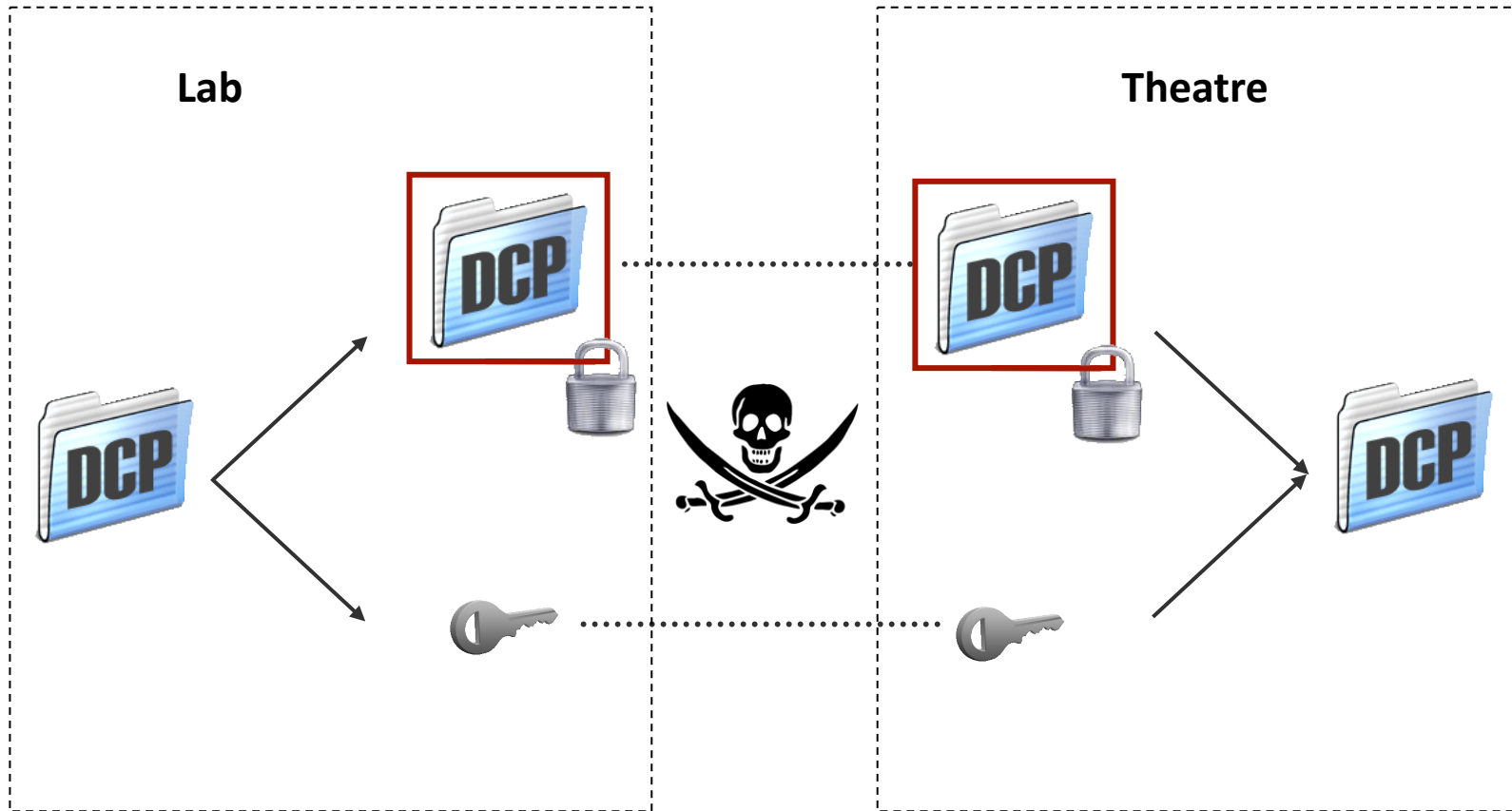


Transmission : around 8h, but one film at a time

Security



Encrypted DCP

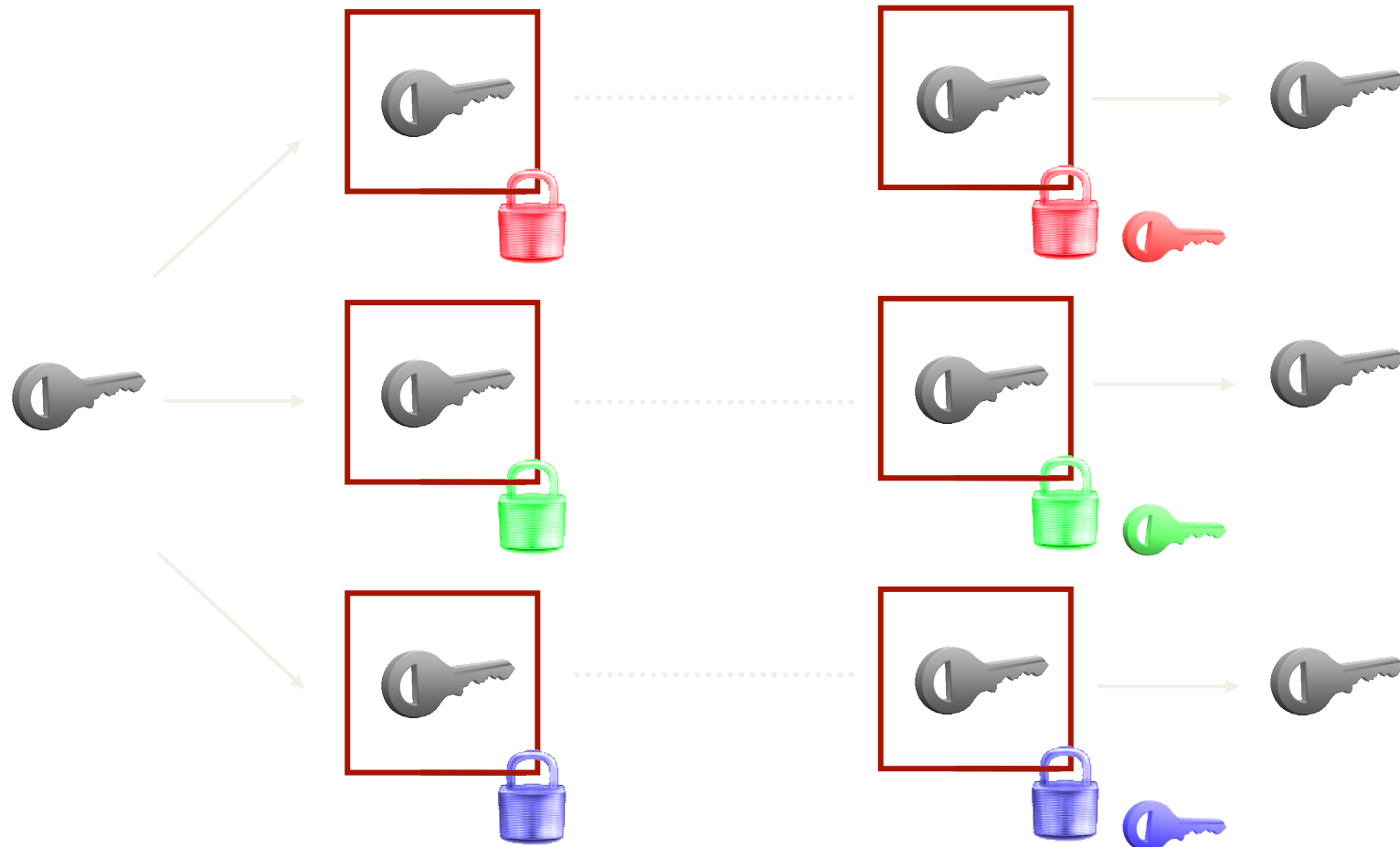


KDM

Service provider

Theatres

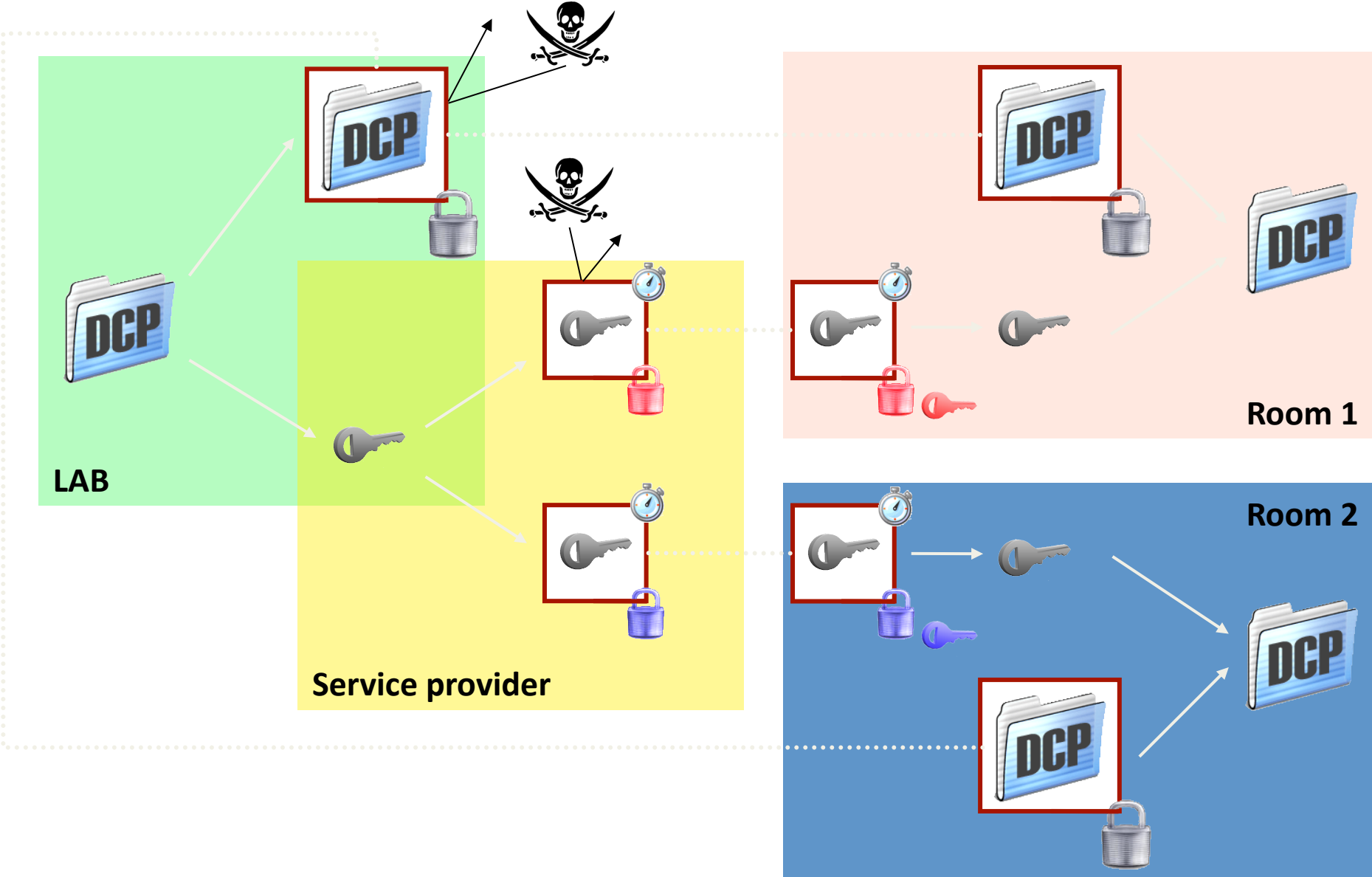
KDM (Key Delivery Message)



KDM : Key delivery message

- Small file (some Ko), allowing a specific playlist of a film to be played on a specific system (one screen), during a specific period of time
- 3 parameters needed:
 - the primary key for the playlist (provided by the lab)
 - the identification of the target system (certificate)
 - Validity period (from 1h to 1 year...) (decided by the distributor)
- usually sent to the theatre by email

General architecture



Case studies

Ben Luxford – Artificial Eye (UK)

Viktor Senn – Frenetic (Switzerland)

The cinego.net booking tool

- Global distribution tool :
 - Planning
 - Digital delivery, hard drive circulation
 - KDM generation and distribution
 - 35mm prints management
 - Box-office collection
 - Exhibitors invoicing, payments collection etc.

The cinego.net booking tool

- All your day to day tasks in one interface
- KDM generation linked to your booking, no risk of error
- Linked with many service providers
- Many automisation (KDM generation, files delivery etc.) : many savings
- Online application : accessible anywhere at any time
- You control every aspect of the distribution of your films

The cinego.net booking tool

- Today : scheduling, 35mm and digital logistics
- Box office collection : ok in France, in progress in other countries
- Still to do : billing and account management

- France : exhaustive database of the screens (address, phone, digital / 3D, booking / invoicing coordinates etc.)
- Willing to collaborate with distributors in other countries to do the same

The cinego.net booking tool

- Annual fee, or film / film subscription
- KDM generation costs
- Other services : online storage and archiving of DCPs