



# Digital Distribution Workshop

Moderator

**Edward Fletcher**



# SODA PICTURES background

UK & Ireland Independent  
Distributor

Founding member of  
Europa Distribution

# 2011 Releases:

OFFICIAL SELECTION  
SUNDANCE  
FILM FESTIVAL

OFFICIAL SELECTION  
LONDON  
FILM FESTIVAL

THE BEAT THAT ROCKED A GENERATION

# HOWL

Jon  
HAMM  
David  
STRATHAIRN

Mary-Louise  
PARKER  
and  
Jeff DANIELS

*"Visually ravishing  
& achingly cool"*  
EVENING STANDARD

★★★★★  
LOS ANGELES TIMES

*"James Franco  
is Oscar-worthy"*  
★★★★★  
DAILY MIRROR

**JAMES FRANCO *is* ALLEN GINSBERG**

A ROB EPSTEIN / JEFFREY FRIEDMAN FILM

A BEAT WITH WORDS PRODUCTION... TELLING PICTURES... BARBIE BARDINI PRODUCTIONS & ROB EPSTEIN / JEFFREY FRIEDMAN FILM... JAMES FRANCO "HOWL" DAVID STRATHAIRN JON HAMM ROB RAL ZABAN  
ALESSANDRO WHOLA TREAT WILLIAMS MARY-LOUISE PARKER JEFF DANIELS BECKY TELLEY CSA CAROL BURNELL ERIC DODDNER JOHN RYOTS KURT SNO BART  
THÉRÈSE DEPÉREZ JARRE PUGHINSKY ED LACHMAN ASC "HOWL AND OTHER POEMS" ALLEN GINSBERG BRIAN BENSON ANDREW PETERSSON MARA STEELE  
PRODUCED BY ROB EPSTEIN JEFFREY FRIEDMAN ELIZABETH HOLLEAP CHRISTINE KIMMEL WALKER WRITTEN BY ROB EPSTEIN & JEFFREY FRIEDMAN  
DIRECTED BY ROB EPSTEIN & JEFFREY FRIEDMAN

DISCOVER THE BEAT THAT ROCKED A GENERATION AT [WWW.SODAPICTURES.COM/HOWL](http://WWW.SODAPICTURES.COM/HOWL)

THE MATCH FACTORY DEWPOINT SERVICES SODA

SODA PICTURES

ノルウェイの森

**"A SWOON OF PLEASURE"**

Peter Bradshaw, THE GUARDIAN

**"BEAUTIFUL & BEGUILING"**

Hannah Lack, DAZED & CONFUSED



BASED ON THE NOVEL BY **HARUKI MURAKAMI**

# NORWEGIAN WOOD

WRITTEN AND DIRECTED BY **TRAN ANH HUNG**

ORIGINAL SCORE BY **JONNY GREENWOOD**



WWW.SUMPTURES.COM/NORWEGIANWOOD

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**WINNER** CANNES FILM FESTIVAL  
**WINNER** LONDON FILM FESTIVAL



**AS CLOSE TO WAR  
 AS YOU CAN GET**

# ARMADILLO

★★★★★ **FILM40** ★★★★★ **FILM40** ★★★★★ **FILM40**

**"A TOUCHSTONE  
 FILM THAT WILL BE  
 WATCHED FOR YEARS  
 TO COME"**

KEVIN MACDONALD



**IN CINEMAS APRIL 8<sup>TH</sup>**

www.sodapictures.com





**WINNER JURY PRIZE**

FESTIVAL DE CANNES

FROM THE DIRECTOR OF **ABOUNA** AND **DARATT**

"SUPERB... THIS IS PURE-GRADE ART CINEMA"

WIRETY

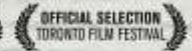
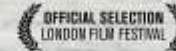
"BRILLIANT AND HEARTBREAKING"

DINEPHILE MAGAZINE



# A SCREAMING MAN

A FILM BY **MAHAMAT-SALEH HAROUN**



"A POWERFUL STUDY OF A FATHER AND SON"

THE GUARDIAN

"POETIC AND BEAUTIFULLY SHOT"

SCREEN INTERNATIONAL

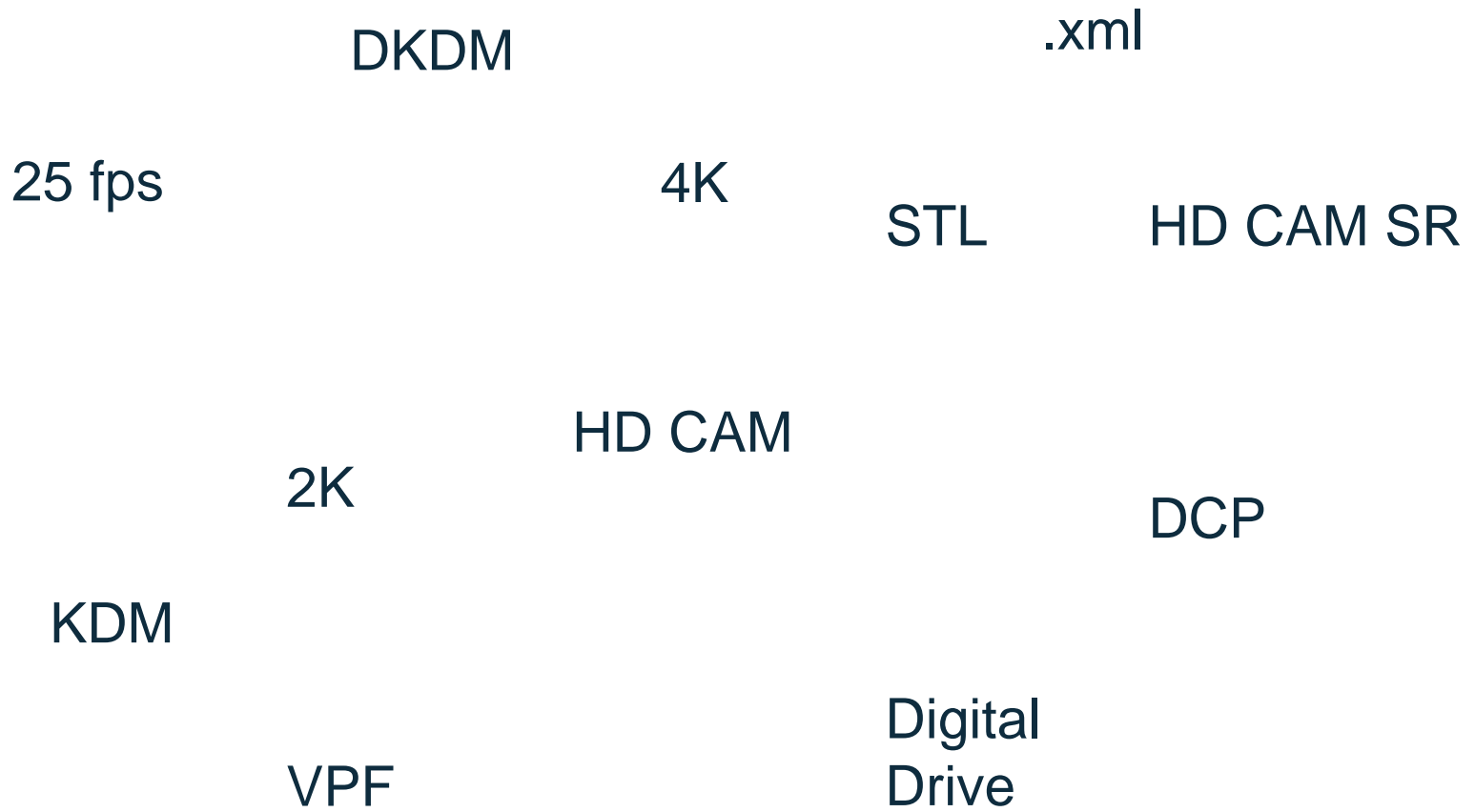
MAHAMAT-SALEH HAROUN: A FILM BY MAHAMAT-SALEH HAROUN. CASTING BY ANNE-SOPHIE BOUTIN. COSTUME DESIGNER: ANNE-SOPHIE BOUTIN. HAIR: ANNE-SOPHIE BOUTIN. MAKEUP: ANNE-SOPHIE BOUTIN. PRODUCTION DESIGNER: ANNE-SOPHIE BOUTIN. EXECUTIVE PRODUCERS: ANNE-SOPHIE BOUTIN, MAHAMAT-SALEH HAROUN. PRODUCED BY ANNE-SOPHIE BOUTIN. WRITTEN AND DIRECTED BY MAHAMAT-SALEH HAROUN. CASTING BY ANNE-SOPHIE BOUTIN. COSTUME DESIGNER: ANNE-SOPHIE BOUTIN. HAIR: ANNE-SOPHIE BOUTIN. MAKEUP: ANNE-SOPHIE BOUTIN. PRODUCTION DESIGNER: ANNE-SOPHIE BOUTIN. EXECUTIVE PRODUCERS: ANNE-SOPHIE BOUTIN, MAHAMAT-SALEH HAROUN. PRODUCED BY ANNE-SOPHIE BOUTIN. WRITTEN AND DIRECTED BY MAHAMAT-SALEH HAROUN.



soda [www.2014cannes.com](http://www.2014cannes.com)



# Digital Cinema Language



# Digital Distribution History in the UK

## Exhibition

- Public investment of €14m in 240 screens in 210 cinemas, emphasis on creating access and increasing film choice
- Kick-start to Digital Growth
- 3D and the arrival of the VPF model

# Digital Distribution History in the UK

## **Distribution**

- First releases supported by €6K public support which ended in 2009
- Expensive learning curve

# Practical Working

- Source materials
- Taking control drives and crossovers
- KDMs...



- Generate keys
  - Key status
  - Edit Weekly Keys
  - Order trailers
  - Site & Screen Count
  - Client Admin
  - Account Admin
  - Log out
- Generate keys**

User steveharradine, you have rights to 6 territories with 637 sites (2523 screens)

32 versions total (28 shows)

Title

Version

DCI label 1

DCI label 2

DCI label 3

DCI label 4

Linked package

Key	Weekly	Smartjog	Arqiva	Screen	Email address
<input type="checkbox"/>	<input type="checkbox"/>			UK_Courthouse_Hotel	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>			Preview	2011-02-04 to DCP2000-205940
<input type="checkbox"/>	<input type="checkbox"/>			UK_Courtyard_Hereford	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>			Sc1	2008-01-18 to DCP2000-203120
<input type="checkbox"/>	<input type="checkbox"/>			UK_Covent-Garden_Screening-Room	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>			Sc1	2010-12-21 to A07227
<input type="checkbox"/>	<input type="checkbox"/>			UK_Curzon_Community_Clevedon	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>			Sc1	2008-01-18 to DCP2000-203071
<input type="checkbox"/>	<input type="checkbox"/>			UK_Curzon_Filmhouse_Richmond	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>			Sc1	2009-03-11 to DCP2000-206794
<input checked="" type="checkbox"/>	<input type="checkbox"/>			UK_Curzon_Mayfair	<a href="#">i</a>

User steveharradine, you have rights to 6 territories with 637 sites (2523 screens)

32 versions total (28 shows)

Title

Version

DCI label 1

DCI label 2

DCI label 3

DCI label 4

Linked package

Key	Weekly	Smartjog
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
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<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	

**Verify and Order Keys**

Please verify your order information:  
 Title & Version: Mary and Max - EN

Sites & Screens:

Standard Keys	
Site Name	Screen
Curzon_Mayfair	sc1
Curzon_Mayfair	Sc2

Key Valid from: 3-8-2011 0:0  
 Key Valid to: 18-8-2011 0:0  
 Timezone Override: No  
 CC Email to:  
 Keys to CC addresses only: No

Time format is DD-MM-YYYY HH:MM

Keys not valid before

Keys not valid after

Order trailers

User steveharradine, you have rights to 6 territories with 637 sites  
 10 versions total (10 trailers)

Title: Referees Version: EN

Additional Information for Email

Selection Templates Save Current Selection Delete Selected Template Please Select Use Selected Template

[Check All DVD](#) [Check All Digi](#)

DVD	Digi	Site	Email address
<input type="checkbox"/>	<input checked="" type="checkbox"/>	UK_Warwick_Arts_Centre	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Watermans_Brentford	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Watershed_Bristol	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Watford_Palace_Theatre	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Welfare_Swansea	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Westend_Boston	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_WhiteRiver_StAustell	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Working_Title	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_W_London_Leicester_Sq	<a href="#">i</a>
<input type="checkbox"/>	<input type="checkbox"/>	UK_Zeffirellis_Ambleside	<a href="#">i</a>

[Check All DVD](#) [Check All Digi](#)

Place order

# Practical Working

- Problematic issues – Titles, Subtitles, frame-rates
- Digital Trailers - opportunities & issues

# E-mail example

Thanks for the chat earlier. As we discussed, our QC guys have had a look at the sync on the feature HD-SR, and we found it to generally acceptable; there is some sync slip in certain scenes, but there's no obvious drift out that follows any set pattern. I'd say at best, we're looking at occasional shots being 1 to 1.5f out of sync.

I've discussed the techniques that X used to master the title with X, my opposite over there and I share his confidence that the mastering process itself is very unlikely to have introduced the problems that the director has been seeing; it's unlikely that two different pieces of mastering equipment would malfunction and introduce an error such as this. Furthermore, if the HD-SR deck itself was playing up, you would see differences between the video HD-SDI VITC timecode entries and the sound AES/EBU Ancillary data timecodes. MPS would have very much spotted these in their second capture run, which uses a piece of equipment we commonly use as well; it is very forthright in alerting the mastering engineer to such problems so I very much doubt MPS would have missed it.

The only other theory I have to present is that the problems the director might be seeing may be due to a combination of the variable sync we were seeing on tape and the difference in speed that light travels versus sound in a cinema. In a digital theatrical environment, the projector takes 142 milliseconds to process the video image and project it out of the front of the projector. In turn, the sound processor takes but about 10ms. Therefore standard practice is to delay the audio being output by the digital cinema server by between 3 and 4 frames; this figure is about 142ms and compensates for the processing time on the projector. Someone sat on the front row of a cinema would therefore see the audio perfectly in sync

# E-mail example part 2

However, someone sat at the back of the same cinema might see the audio slightly out of sync by a frame or so. This is because the sound waves pass through the auditorium slower than light does so the further away from the screen and speaker array you are, the more out of sync the audio is in relation to the picture. If the cinema was calibrated for such a setup, with the sync point being dead on front row, then this, combined with the drift we mentioned might explain the problem; a combination of the slightly lose sync on tape and the delay of an off-perfect position in the cinema could combine to produce the sync issue. This would be accentuated by the fact that we're looking for a problem; in normal viewing circumstances, the human brain would adapt to the sync disparity and it wouldn't be objectionable.

Alas, if the latter section is the problem, it's going to be very difficult to cure; the only way to compensate for that sort of problem is to use something like a SmartLips metering system to get an exact figure for what the delay sync should be then use a piece of equipment with fine-grain delay adjustment (such as a Dolby DMA-8 or USL ECI-60) to perform the exact number of milliseconds of delay. Even so, this would only work for the spot where the calibration had been performed; those further towards or aft of the screen would potentially still see the problems. I hope all this helps,

# Changes in booking patterns



## Treeless Mountain:

Pre- Oscar date

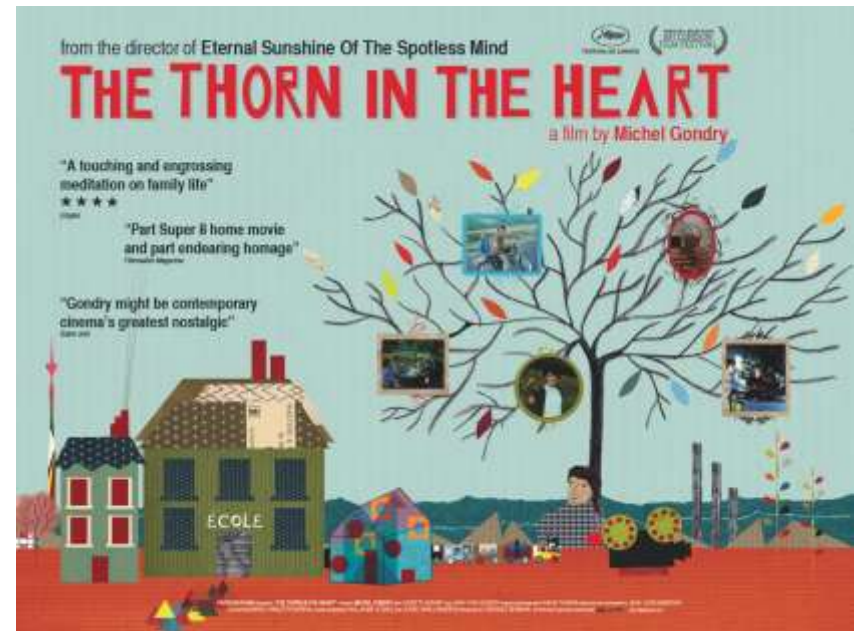
6 opening sites

5 Digital / 1x 35mm

## The Thorn in the Heart:

9 opening sites

8 Digital / 1 digibeta



# Current Issues

- Working together as Independent Distributors
- VPF, negotiation and practice

**THANK YOU**

**Edward Fletcher**

