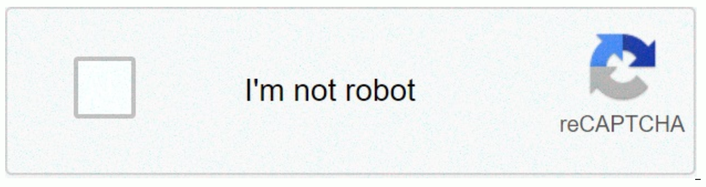

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Dcp o matic manual

Manual HTML PDF FAQ Forum Video Test The best place to get DCP help is the forum. This is read by DCP-o-matic (including filmmakers, projectionists and film technicians) and many of my experienced users. You might want to read a short discussion of reasonable expectations for DCP-o-matic. If a bug is found in DCP-o-matic, it is likely that the bug has already been fixed, so update to the latest version before reporting it. If you personally want to discuss something, feel free to email me (Carl) directly. To install DCP-o-matic on Windows, download and double-click .com installer from . Click the Installer Wizard to install DCP-o-matic on your computer. If you are using a 32-bit version of Windows, you will need a 32-bit installer. For 64-bit Windows, both installers work, but it is recommended that you use the 64-bit version because DCP-o-matic will be able to use more memory. Running many parallel encoded threads (four or more) in a 32-bit version can cause DCP-o-matic to crash. If you are using Windows XP, it must be more stable than the normal version of Windows on your computer, so download a specific XP version. However, support for Windows XP won't last forever, so you should plan for upgrades whenever possible. This chapter shows you how to create a DCP from a video file using DCP-o-matic. We're shining a light on the details and looking at the basics. To see how DCP-o-matic works, we're going to make a very simple DCP. First, you need content. Download The Open Movie's Low Resolution trailer for Sintel from the website. In general, we would like to use the highest resolution material available, but in this test we will use the low resolution version to save everyone's bandwidth. Then, when you start DCP-o-matic, that window opens. First, make a new movie. Movie refers to how DCP-o-matic refers to some content, along with a setting that is set to DCP. DCP-o-matic stores data in folders on disk while creating a DCP. As shown in Figure 3.1, Create a new film, you can create a new film by selecting New on the File menu. Figure 3.1. Create a new movie Figure 3.2 A dialog box for a new movie opens, as shown in Dialog box for creating a new movie. Figure 3.2. Dialog box for creating a new movie In this dialog box, you can select the name of the movie. This name is used as the name of the folder that stores the data and the initial name of the DCP itself. You can also choose where to create the film. In the example in the figure, DCP-o-matic creates a folder called DCP Test in an existing folder DCP that writes work files. Display audio for the toning reels This chapter describes the settings that apply to .Dcp. The controls for these settings are located on the DCP tab of the main window, as shown in the DCP Settings tab in Figure 7.1. Figure 7.1. DCP Settings tab First, specify a name. It is usually set to the title of the film to be encoded. If the ISDCF name is used but not checked, the specified name is used as the name of the DCP. If Use ISDCF Name is checked, the name you enter is used as part of the ISDCF-compliant name. Below the name field, you're seeing a preview of the name that the DCP gets. To use an ISDCF-compliant name, select the Use ISDCF name check box. The ISDCF name consists of the soundtrack details of the content, the current date, and anything else that can be specified in the ISDCF name details dialog box, which can be opened by clicking the Details button. If you want to get an ISDCF-compliant name that DCP-o-matic generates and modifies, click Copy as Name to copy the ISDCF name to the Name box. You can then edit it as needed. DCP names are not important (they should not affect how DCP is taken in or played), but using standard naming schemes makes it easier to identify content details, the projector understands them. Content type options can be 'feature', 'trailer', or optional. Select the type you want from the drop-down list. Some projection systems affect where content is displayed in the projector's server user interface, so be careful to choose the appropriate type. The Signed check box determines whether the DCP is signed. This is rarely important. If in doubt, check it out. Select the Encryption check box to set whether the DCP is encrypted. If this is checked, the DCP needs KDM to play. Encryption is described in Chapter 10 of encryption. Encryption DCP-o-matic generates a random encryption key. To specify your own key, click Edit. Click the button next to the key. The length of the reels and reels specifies how the DCP is divided into reels. See the section Reels. The standard option specifies whether to use the two DCP standard DCP-o-matics. If in doubt, use SMPTE (more modern of the two). After you upload the DCP to TMS, ask DCP-o-matic to copy the completed DCP to the configured TMS (see section called TMS Preferences). At the bottom of the DCP tab are two more tabs, each containing the dcp video and audio part settings. The Container option set the proportions of images in the DCP. If this ratio is different from the ratio used for the content, DCP-o-matic fills the content with black. In simple cases, this should be set to the same ratio as the primary part of the video content. Alternatively, a small format can be a pillar box in a flat container.The content ratio is in a small format, or flat for DCP. The frame rate control sets the frame rate for the DCP. This can be a little difficult to get right. Ideally, it should be the same as the video content you are using. Otherwise, DCP-o-matic will have to resort to several tricks that change the content to match the specified frame rate. Frame rates are discussed in more detail in Chapter 12 Frame Rates. When you click the Use Best Value button, the DCP video frame rate is set to what DCP-o-matic considers optimal given the content you added. When you click the 3D button, it is set to 3D mode if DCP is on. A 3D DCP is created, and by repeating the same frame in the left and right eyes, all 2D content is 3D compatible. 3D DCP can be played on many 3D systems (Dolby 3D, Real-D, etc.), but not on 2D systems. On the Resolution tab, you can select the resolution of the DCP. Use 2K unless you have enough resolution content worth displaying in 4K. JPEG2000 bandwidth. Changes the size of the final image file used in the DCP. A higher number improves the quality, but increases the DCP accordingly. Bandwidth is possible between 50 and 250 megabits per second (Mbit/s). Most commercial DCPs use bit rates from 75 to 125 Mbit/s. Re-encoding JPEG2000 data from the input determines whether the content's JPEG2000 encoded data (usually DCP) is reused as originally in the output data, or decoded and re-encoded with DCP-o-matic. If this option is enabled, DCP-o-matic unzips and re-encodes any JPEG2000 data found. This is useful for reducing dcp bitrates. You can usually achieve better quality and faster results by leaving this option off. The Audio Channel control controls set the number of audio channels that a DCP has. If there are channels in the DCP that do not have content audio, they are replaced by silence. Because the DCI standard has an even number of channels, only even channels can be set here. If an odd number of channels is required, setting the number of DCP channels to be larger than necessary fills unused channels with silence. Processor controls allow you to choose the process that you want to apply to the audio before entering the DCP. Currently, three processes are offered: mid-side decoding - which take the L/R stereo input and extract the common part (corresponding to the Mid of the mid-side signal) into the center channel of the DCP. The remaining L/R parts are held in the L/R channel of the DCP. This is useful for compatibility with cinema audio systems for near-field L/R mixes. 5.1 Upmixer A from the stereo — Take the stereo input and upmix it to Fake 5.1. Input L/R is treated as follows: DCP L is filtered between inputs L 1.9kHz and 4.8kHz.Input L between 1.9kHz and 4.8kHz.DCP C is mixed with input R, taken out by 3dB, and input L filtered by bandpass between 150Hz and 1.9kHz.DCP Lfe is mixed with input R, taken in by 3dB, band pass filtered between 20Hz and 150Hz. DCP Ls is an input L bandpass filter, while 4.8kHz and 20kHz.DCP Rs are filtered between input R bandpass 40Hz. This upmix algorithm is by Gerard Maruccia. Stereo 5.1 Upmixer B — This uses a different approach: DCP L is input L.DCP R input R.DCP R input R.DCP L+ input R is 3dB.DCP Lfe with the input L+ input

R filtered between 20Hz and 150Hz, and Rs is input R with input L-20ms delay. The upmixer is not particularly advanced and should be used with caution. If you are using a DCP-o-matic upmixer, it is strongly recommended to check what DCP sounds like in a movie theater. The reel of the DCP is a subse section of the DCP and is as part of the film as the 35 mm reel. DCP can be divided into any number of reels, and the coupling between reels (equivalent to 35mm splice or switching) is seamless. There is no reason why a single reel cannot be used for the entire DCP, as there is no limit to the length of the DCP. Many people choose to do this. However, there are several possible advantages of dividing things into reels: DCP's image, sound and subtitle data are divided into smaller files on disk rather than reducing larger files. This is useful for transferring DCPs on storage with limited file size. For example, a FAT32 file system can only hold files smaller than 4 Gb. A 6 Gb DCP with a single reel could not be transferred using a disc in FAT32 format. If that DCP is split into two 3Gb reels, it can be transferred. If the DCP component is on the reels, it is easier to reuse the DCP component. For example, consider a movie company that wants to have a 5-second IDENT at the beginning of the DCP it distributes. If they receive a feature film DCP, they can change it to add their ID as another reel. This is easier than attaching image data to existing data in a feature. DCP-o-matic offers three options for setting up reels in DCP: single reel, split by video content or custom. A single reel, as its name suggests, holds the entire DCP as one reel. If you don't have a special reason to need a reel, this is a perfectly good option. When split by video content, each portion of the source video content is placed on its own reel, as shown in Figure 7.2, Using Video Content Split to Create Reels. Figure 7.2. Making reels using splits with video content Here you can find three video files (ident.mp4, feature.ts.mov cred). Dividing by video content DCP-o-matic makes a new reel to hold each video file. Custom splits the reels by the size of the files that make up the video content. Custom requires you to specify the length of the reel in Gb. ThenThe DCP file is larger than this reel length. Length.

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