



## REAL TO REEL: THE CRAFT FILM FESTIVAL

### Technical information sheet

With two editions of *Real to Reel: The Craft Film Festival* under our belts, we've gathered some useful advice to ensure films are screened in optimum conditions at Picturehouse Central.

*Please note we've produced these notes for guidance purposes only. All films will be considered for projection, and we look forward to seeing your films, whichever ratio you've shot them in.*

### The production process:

Once films have been selected and the programme is finalised, Crafts Council will send the files to the Central Projection team at Picturehouse Central, who will then create the reels for the cinema screening.

The Central Projection team will convert all films from ProRes file format to DCP file format. DCP (Digital Cinema Packages) are of the highest quality, with each frame rendered individually.

We therefore recommend providing source material of the highest quality possible.

#### 1. Recommended file formats for submission

For content to be converted to DCP, the standard requirement is:

**ProRes 422 HQ;** 2K (2048x1080), 24fps, Embedded 5.1 LPCM audio (L,R,C,LFE,LS,RS)

However the Central Projection team can also accept:

**ProRes 422 HQ;** HD (1920x1080), 24fps, Embedded 5.1 LPCM audio (L,R,C,LFE,LS,RS)

**ProRes 422 HQ;** 4K (4096x2160), 24fps, Embedded 5.1 LPCM audio (L,R,C,LFE,LS,RS)

In addition, they can accept **ProRes 4444** for each of the above.

All selected films should be sent to Crafts Council on a **NTFS-formatted USB or Hard Drive**. Please ensure the device is correctly formatted, as we won't be able to use USBs that are formatted for Macs. All USBs and hard drives will be returned to the filmmakers after the London screenings.

## 2. Cinema-proofing your film

A majority of the films we screen during the festival were never intended for cinema projection, which is what makes the festival unique and exciting.

Although films will be judged on their content and formal qualities only, we've gathered some helpful notes to "cinema-proof" your submission, so that if selected, your film makes the most of the large screen and state-of-the-art sound system.

- **Choosing an aspect ratio**

Most cinema screens in the UK have a ratio of **2.39:1** (that is the proportional relationship between the width of the screen and its height.). Feature films are often shot and projected in this ratio to ensure that the content utilises as much of the cinema screen as possible.

This ratio is called: '**Scope**'

Selected films produced in other ratios will be projected with black bands on either sides or top and bottom to accommodate the screen. Don't worry though, they will still look great.

Please ensure that your credits or sponsors card is produced in the same aspect ratio as the rest of your film to avoid any cropping during projection.

- **Placing on-screen text**

If you can, during post-production, make sure you do not place texts and graphic elements too close to the edges of your frame.

Due to the placement of projectors in cinemas, a certain amount of the image is lost due to keystoneing\* and on occasion to account for the screen being curved\*\* (as is the case in the Picturehouse Central cinema). In general, content mastered for cinema, and usually TV, meets 'title safe' boundaries, ensuring that no content is cropped on presentation.

*\* keystoneing means skewing the projected image so that it looks rectangular on the screen even though it's projected from an angle.*

*\*\*screens are curved to enhance 3D cinema experiences.*

- **Deciding on audio channel mapping**

The optimum audio channel mapping for cinema is **5.1**.

This is especially important if your film has dialogue. In cinema mixes, speech is separated from the other channels and emanates, usually, from solely the centre channel. This provides the cleanest sound for dialogue.

For more information about the festival and how to apply, please visit [www.craftscouncil.org.uk/r2r](http://www.craftscouncil.org.uk/r2r)

Image credit: Still from Terraforming, ©Juriaan Booij, 2015

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