When you hear DCP, you don't usually think of TV.

DCP stands for Digital CINEMA Package, after all. But, the engineers and designers at AutoDCP.com thought outside of the box-office and into the TV box to devise a brand-new way to deliver one of TV's most important weeks of the year—The Upfronts.

Up until now, The Upfronts have largely been a tape-based affair. Projectionists, event producers and post production specialists spent the weeks before the event practically living at the studio—waiting up for couriers to deliver tapes, sorting, cataloging, making backups and lining things up for the big day. And on the big day, while things looked smooth from the velvet seats, things were often a bit more frantic in the projection room above—as projectionists executed a carefully choreographed ballet of tapes, levels, lighting cues and more.

The one previous attempt to take tape out of the Upfronts equation was a (now infamous) disaster. Files were loaded into systems designed for editing and sorting of AV assets, rather than the smooth playback of hundreds of digital assets in a bulletproof performance environment. The show stuttered. The press was less than kind. Heads rolled.

AutoDCP enabled the first successful, secure, file-based delivery of all assets of the 2015 TV Upfronts

So it was with some trepidation that the International Television team listened to the AutoDCP team talk about DCP-based upfront delivery. But with AutoDCP things were decidedly different. Assets were funneled digitally from their locations all over the world. Suddenly, nobody had to stay up late to wait for the courier. The files were delivered at incredible speed utilizing the studio's Aspera account directly to AutoDCP's secure, scalable, cloud-based encoding system, converted to DCPs, KDMs were added for additional security, and the DCPs were then delivered directly to the hands of the projectionist—sometimes within minutes of when the original files were delivered for processing.

AutoDCP was used to deliver all choreographed elements of the Upfronts—from EPKs, to announcements, to trailers to the actual shows themselves.

Final assets were assembled into secure and simple playlists. The projectionists lined everything up. And on the big day, there was no more tape ballet. Just a simple, straightforward playlist that was handled flawlessly by the happy and somewhat better - rested projection team.

"This is the first time I've ever gone home during daylight the week before the Upfronts. This is awesome!"

Television Tech Ops

While a happy production and projection team is a wonderful thing. It's far from the only advantages seen with AutoDCP. Thousands of individual elements no longer had to be couriered or shipped either within the US or around the world. The savings were tremendous. The content moved only in an encrypted form that could not be copied or shared. And since everything was done via AutoDCP's infinitely scalable cloud-based system, nobody had to feel the crunch.

"The schedule for the Upfronts was extremely tight. The entire Upfronts delivery window was less than 10 days. Editorial was delivering multiple last-minute versions of the content right up to the last day. AutoDCP's scalable system allowed us to deliver all of this content within hours of receiving it."

Brian Quandt, CTO AutoDCP.com

But AutoDCP wasn't done the day after the prime rib was ingested and the US Upfronts ended. Television continues to use AutoDCP to deliver DCPs to other parts of the world and for other purposes.

To date, over 200 DCPs comprising nearly 40 hours of material have been developed for ITV by AutoDCP—with over 1,000 KDMs generated. 80 percent of this content was delivered during the week of the US Upfronts.

And the creative team at AutoDCP is not willing to stop there. They continue to explore other ways to use AutoDCP to make things just a little more secure, just a little more streamlined, quite a bit less expensive and a whole lot easier.   The AutoDCP team looks forward to continued happy collaboration with the entire television team.