

SOUND HANDOVERS

A GUIDE FOR DELIVERY FROM PICTURE EDITORIAL TO SOUND EDITORIAL

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REFERENCE QUICKTIME .MOV FORMAT

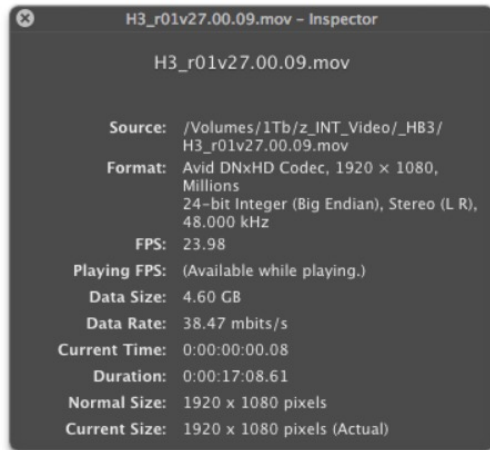
Your offline RefMooV

1 QuickTime .mov File Codec

From Avid: Avid DNxHD Codec, 1080p (8-bit depth 36-mbit data rate)

From FinalCut: Apple ProRes 422 (LT) Codec, 1080p

From Premiere: Apple ProRes 422 (LT) Codec, 1080p



Example of QuickTime Stream Info

BitRate 38.47 mbit/s

Video Tracks:

Avid DNxHD Codec,
1920 x 1080, 23.976fps*

**the movie inspector may show 23.98fps because of rounding for the display, the underlying source must be 23.976fps*

Audio Tracks:

24-bit Big Endian Stereo (LR)
@ 48 kHz

NB: Audio should ideally be split embedded GT's (DX, FX, MX) or may be a mix-track of Avid AAF or OMF Dialog only

2 Make Individual Reference Movies for each Reel

If film output is required reels need to be under 20 mins duration

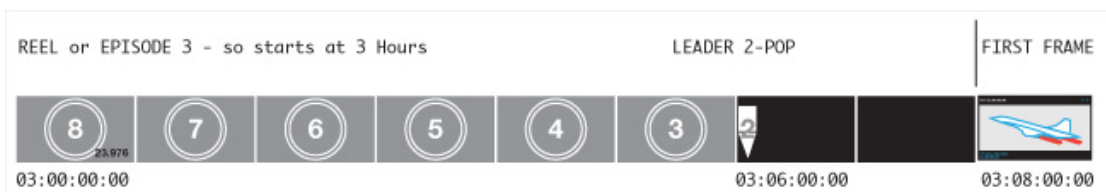
If no film output is required reels may be over 20mins duration

3 Use SMPTE Head and Tail Leaders with Sync Pops

You must use the correct leader for your time-base.

Do NOT time-warp a leader from one time-base to another.

Please contact us if you need a leader; we have .mov's and .mxf's available.



4 First Frame of Video = Pic Start of SMPTE Leader

The first frame of your reference QuickTime at 'zero hours' will be the first frame of the SMPTE Leader (usually the words "Picture Start")



5 TimeCode starts from Pic Start of SMPTE Leader

Time code must roll continuously from the first frame of the leader to the first image in your reel/episode 8 seconds later, then continue through to the end of the reel.

6 Match the Hour of the TimeCode to the Reel Number

The Reel (REC) Time Code should be burned in perfectly centred on the MM:SS colon/divider, preferably out of action safe, at the top of your reference movie.

Leader for Reel 01 or EP02 to start at 01:00:00:00

Leader for Reel 02 or EP02 to start at 02:00:00:00 and so forth

7 Burn-In the Source Time Code and Clip Name

In addition to the Reel REC Time Code you should burn in the name of the underlying source file and it's timecode left aligned, preferably out of action safe, at the bottom left of your reference movie

8 Burn-In when this handover was Output

The date (and optionally time) of the output should be burned in to the top left of the reference movie, to the left of the reel and version identifier.

Use the format YYYYMMDD for the date, and a 24 hour clock if you are showing output time for your handover package e.g. 19DEC25_21:50

8 Track Minor VFX Updates and Cut Changes, using the format SHOW_RXXvCC.VV

The Show, Reel, and Output version should be burned in to the top left of the reference movie next to the output date and time.

The version number should have two components, this allows the sound team to track cut changes which do impact the sound work, and vfx updates which have no impact on the sound location in the project.

For Reel 3, the first handover would be R03v00.00

Subsequent VFX updates would be delivered as R03v00.01, R03v00.02 etc

A cut update/change would be sent as R03v01.00

Subsequent VFX updates would be delivered as R03v01.01, R03v01.02 etc

9 Additional Burnins

If your show has special requirements, e.g US Production/Mixer requiring Feet and Frames burn in, ensure these are agreed in advance with your sound mix team, and that these additional burn-ins are consistently located for all handovers.

10 Watermarks / Spoilers

Per your show's legal requirements. Should be largely transparent for the mix team.

11 Reference Movie File Name

The filename of your reference movie should be consistent with the output name and other items handed over in this delivery.

EG: OWN_R03v03.00.mov, OWN_R03v03.00.ed1, OWN_R03v03.00.omf etc

AAF OR OMF EDIT OUTPUTS

Video and accompanying AAFs or OMFs must be supplied in projection reel lengths. Where a film output is required, a reel is to be no more than 20 minutes in duration.

1 Audio Bit Depth = 24

2 Audio Sample Rate= 48000.

3 Audio File Type = BWF (.WAV)

Use Broadcast Wave format (.wav file type).

4 Time Code Frame Rate = Same as Picture

Either 23.976 or 24fps (*25fps for PAL TV Broadcast and some Web Series*).
Must be utterly consistent across the production, and identical to Picture Edit

5 Video Frame Rate = Same as Picture

Either 23.976 or 24fps (*25fps for PAL TV Broadcast and some Web Series*).
Must be utterly consistent across the production, and identical to Picture Edit

6 Separate Dialogue Tracks

Dialogue Tracks must be isolated from any temp effects or music added during the edit period.

7 Required Track Layout / Assignment

Dialogue 1—8, FX 9—16, Music 17—24.

8 AAF Export Type must be 'Link To Media'

Ensure you select "Link to Media" when exporting your AAF.
Do NOT select embedded or consolidated.

EDLS

Simple as they may appear, EDLs remain common and entirely text based mechanism.

1 One EDL for Each Video Track, or a Flattened EDL for ALL Video Tracks

ACMX3600, red16, or file32 EDL should be supplied for each video track (V1, V2 etc) or a flattened EDL for the sequence with 'merge events on selected video tracks to one track' selected).

We prefer the file32 EDL format because the older format restricts the system to 8-16 characters only, which can be insufficient.

2 Include the Source and From Clipname Comments

We rely on the 'source' field and/or clipname for tracing shots.
If you rename clips or rolls, we will fail to trace the shot.

3 No Transition/FX Comments

Do not include any transitions or effects in the comments.
The only comment should be the from clip name and source fields.

4 Audio track EDL

Remember to make an EDL for each Audio Track.

PAPERWORK

Simple as they may appear, EDLs remain common and entirely text based mechanism.

- 1 **Sound Recordist Logs — PDF and CSV**
- 2 **Marked-Up Script**
- 3 **Post-Lock Sound Design Brief**

From the Director, either written or recorded.

SOURCE AUDIO FILES

Original Audio files or Avid audio bins delivered as an AAF with linked media option.