

DOP Turnover guidelines

April 2020

Turnover

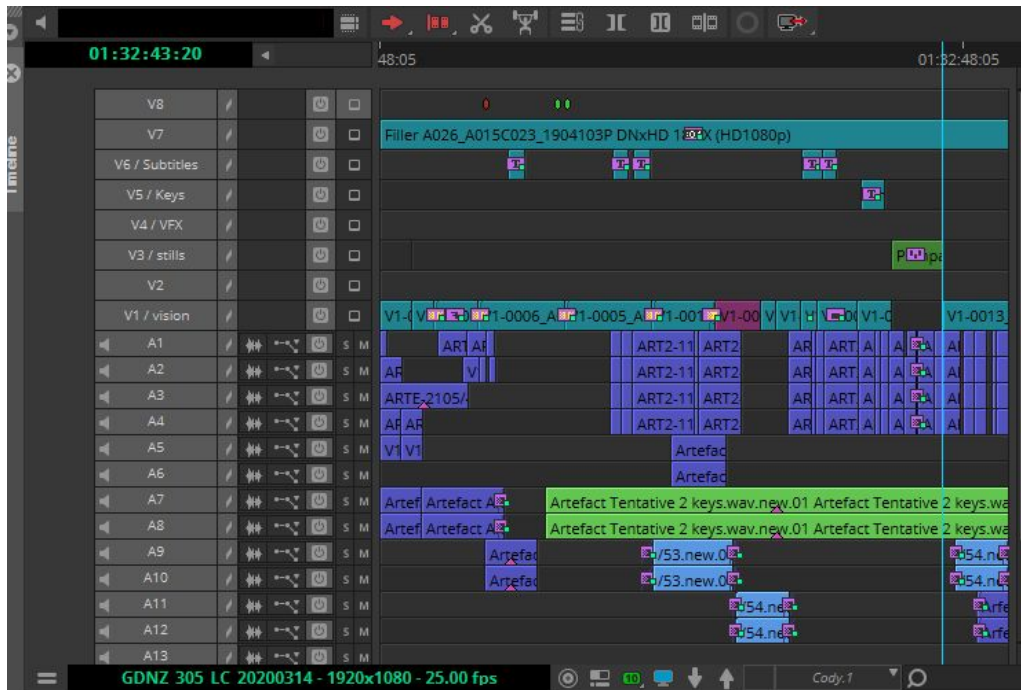
Def: This is the process of turning over (outputting and transferring) a locked cut from editorial (offline) for finishing (conform/grade/mix/online/qc/deliver). Below is a guideline for assets we need to make your project a success in these final stages. Please remember, not all the steps below will apply to you, please reach out if you have any questions. Also please allow sufficient time for all these steps, including copying to a drive and transportation, or upload.

When you have 100% locked your cut and there are no further changes required we require the following please:

1. Avid Bin with final Locked Sequence and consolidated media

- ❖ The sequence should be flattened to v1 where possible for main vision and layered for other components such as vfx, plates, archive, subcaps, title tools.

See example below



- ❖ Remove match frame edits when possible
- ❖ The sequence should contain coloured markers (locators) indicating artistic intentions, technical issues, vfx and any other notes. Please use these colours if possible

#	Marker	Marker Name	Comment	TC
0004	I	cody	Audio Note: Lose banging noise in background	01:23:53:10
0003	I	Cody	VFX: 01_005_WIP	01:18:54:20
0002	I	Cody	Grade Note: Brighten this scene to midday	01:09:31:13
0001	I	Cody	Online Note: stabilise this shot	01:09:15:05

- ❖ The first frame of cut should start at 01.00.00.00
- ❖ Where possible please provide a 2pip at 00.59.58.00
- ❖ For Television content, ensure part breaks have exactly 2 seconds of black (this is not included in the final duration as dictated by your network or client)

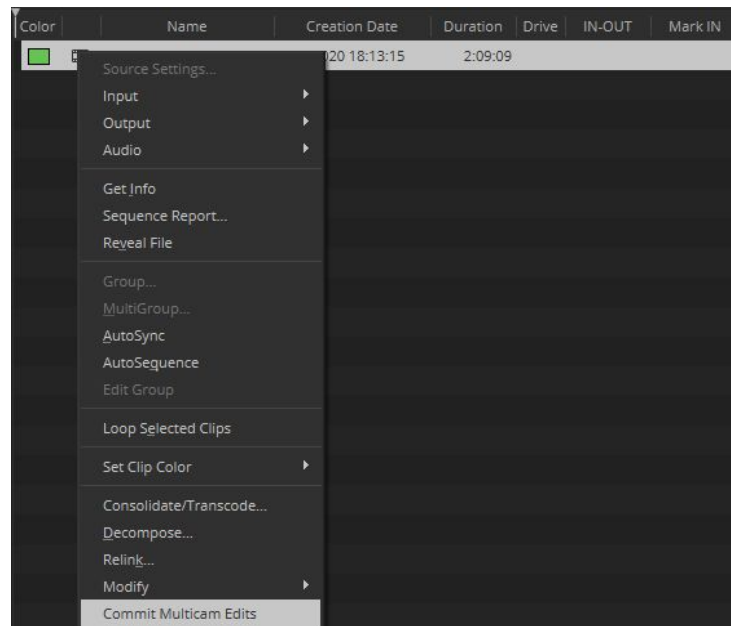
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- ❖ Please use internationally recognised naming conventions where possible

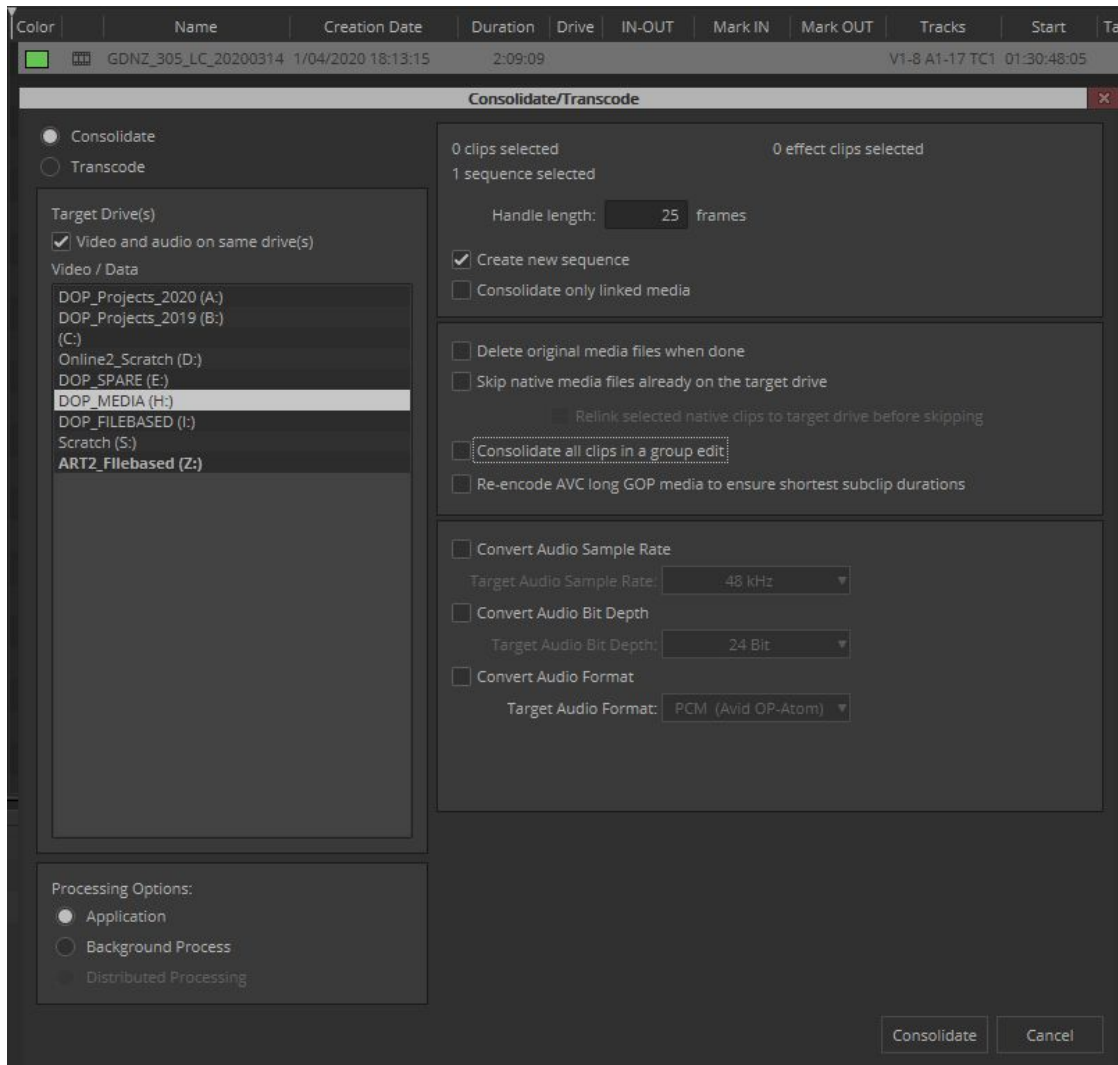
Example

GDNZ_305_LC_20200314

The above = Grand Designs New Zealand Series 3, Episode 5, Locked Cut, March 14, 2020

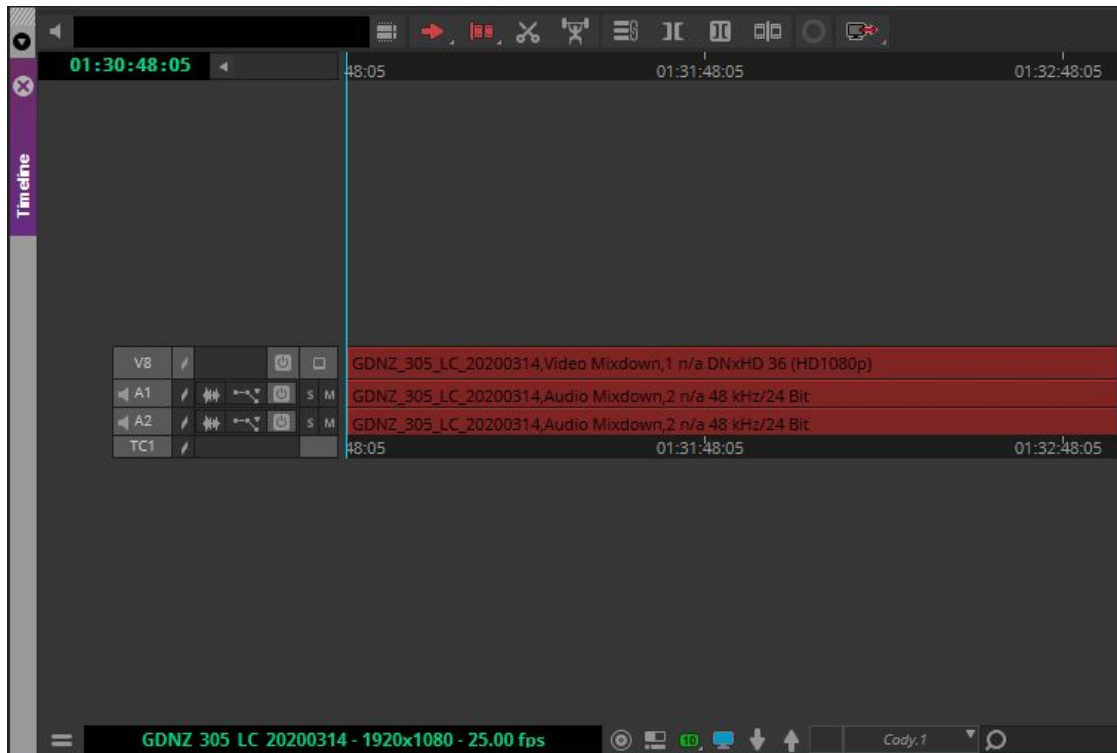
- ❖ Please put end logos in where possible as a guide
- ❖ Please provide a list of approved opening credits and closing credits.
- ❖ Create and share a google sheet listing all vfx and description of work to be completed. Please note you can export from Avid markers and import to sheets for quick creation of this document.
- ❖ Commit multicam edits and consolidate vision to an external source - which can be uploaded via apsera or sent via local drive



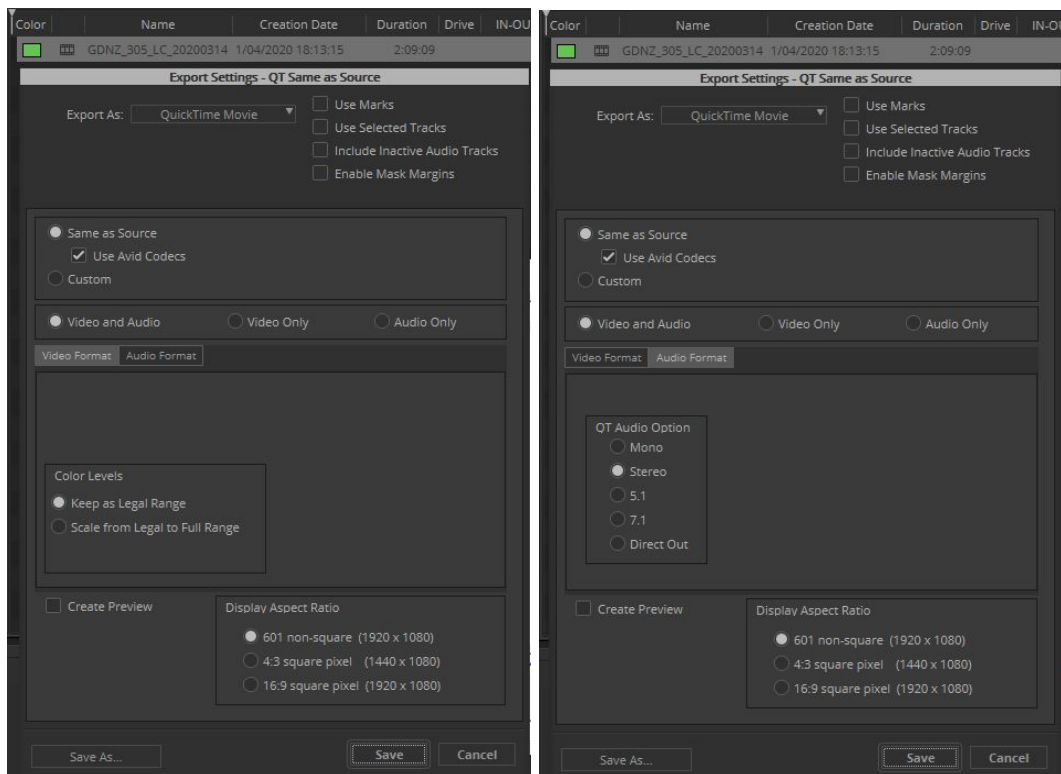


2. Same as source QuickTime

- ❖ Video mixdown your locked sequence at Dnx36
- ❖ Please include TCIP top right
- ❖ Audio mixdown your locked sequence, and when possible pan all sound left, and all narration right
- ❖ Create a new timeline with your new video and audio mixdowns only, check the timings match your original sequence

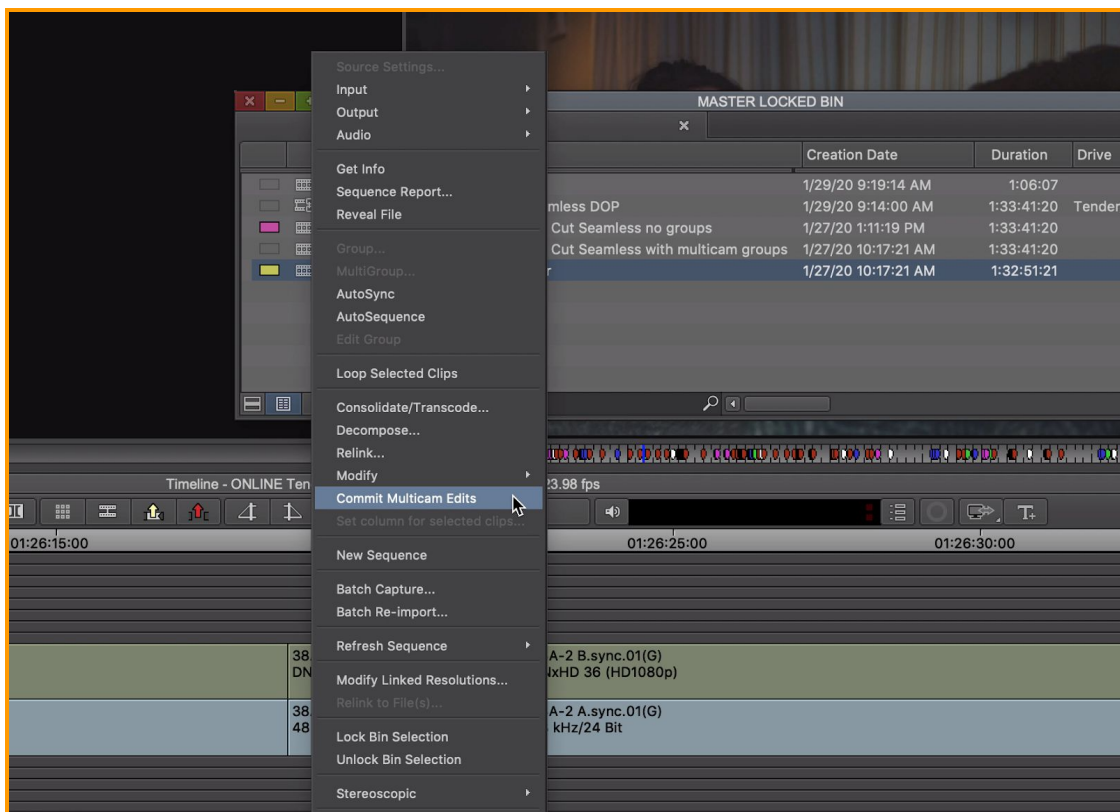


❖ Export same as source Quicktime



3. Sound AAF for Protocols

- ❖ AAF file output for sound with 100 frame handles
- ❖ Choose 'consolidate media' to folder - not embedded (this protects the metadata)
- ❖ The format should be WAV or AIFF (PCM) 24bit 48khz
- ❖ Avoid mp3 and other lossless formats
- ❖ Don't forget to 'commit multicam' edits before creating AAF



- ❖ Please tracklay and label your timeline in the following format. You can expand this and label as needed, but please keep consistency. Avoid placing clips in the wrong type of track. Add more tracks if needed instead.

FACTUAL LAYOUT EXAMPLE

- ❖ A1-4 Dialogue
- ❖ A5,6 Production Effects
- ❖ A7,8 Sound effects

-
- ❖ A9,10 Music
 - ❖ A11,12 Music
 - ❖ A13 Voiceover

DRAMA LAYOUT EXAMPLE

- ❖ A1-6 Dialogue
- ❖ A5-8 Production Effects
- ❖ A8-12 Sound effects
- ❖ A12-18 Music
- ❖ Make sure to include all iso mics when possible
- ❖ Please include atmos buzz tracks
- ❖ Please ensure you have indicated which music tracks are temp and cannot be licenced
- ❖ Use sound effects that you own or have the licence to use, or indicate clearly which are temporary and are intended as a guide only

4. Other Assets

- ❖ Please send all archive footage and graphics in their full native resolution
- ❖ Check all graphic elements match the size, framerate and colourspace for the project
- ❖ Send us any unusual fonts that sit outside standard mac, pc and adobe fonts

5. For content that has not been through DIT and the raw material is not on site

- ❖ Please provide a full copy of all your raw material on a hard drive

Or

- ❖ Provide a consolidated copy of your cut at a minimum of DnxHD185x with 50 frame handles minimum.

Or

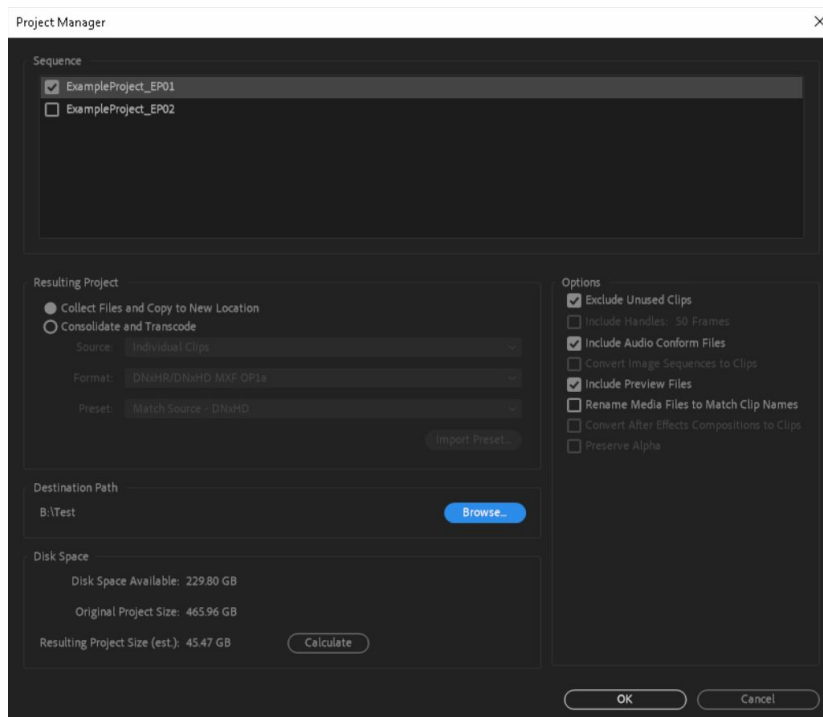
- ❖ contact out Post Supervisors to discuss

Adobe Premiere

When you have 100% locked your cut and there are no further changes required we require the following please:

1. Consolidate Premiere Pro Project using the following method:

- ❖ Duplicate .prproj file
- ❖ Rename new Project “[PROJECT NAME]_FOR ONLINE_[DATE]”
- ❖ Open new Project
- ❖ Delete any additional sequences not needed for online so you’re left with only the master sequence(s)
- ❖ Click File/Project Manager
- ❖ Check the box beside the sequence(s) you’d like to copy (see attached still)

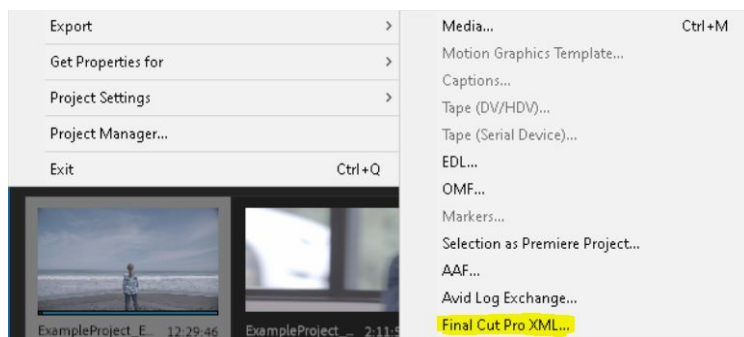


- ❖ Deselect “Rename Media Files to Match Clip Names”
- ❖ Choose the destination path to be the external HDD you will send to online

- ❖ Click OK - Premiere will copy only the raw files needed for the final sequence(s), and will also create a new project in the destination path
- ❖ To ensure that the consolidate has been successful, unmount any drive that has raw footage on it, and open the newly created consolidated project. If everything is online this means that the consolidate worked

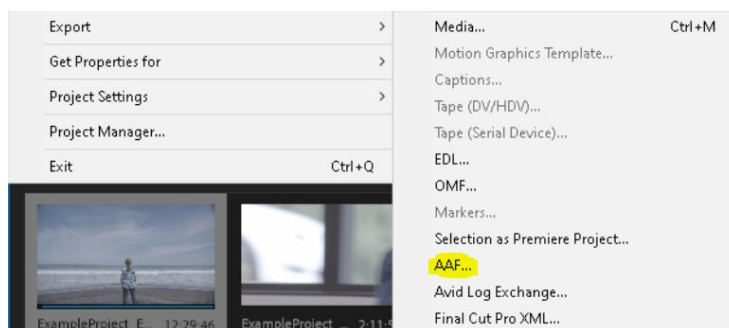
2. XML - for grade

- ❖ We request an XML of only the shot footage to be colour graded.
- ❖ Duplicate the sequence and remove any graphics, subtitles, baselines, etc leaving only shot footage.
- ❖ File > Export > Final Cut Pro XML

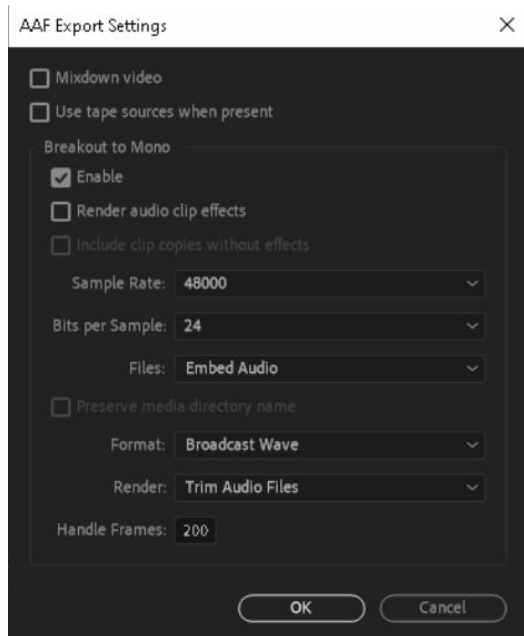


3. AAF/OMF (for audio):

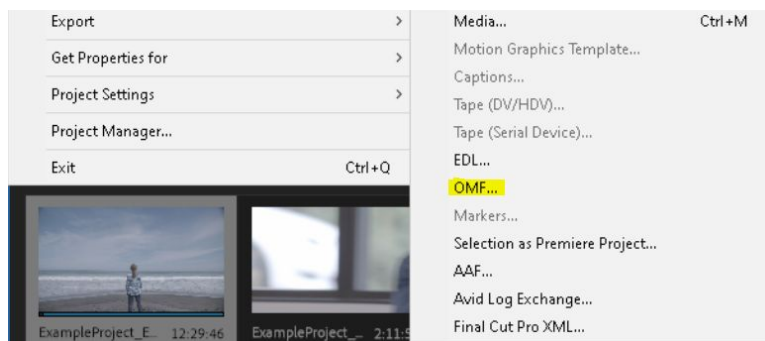
- ❖ We request both an AAF and OMF for projects cut in Premiere, AAF is a newer and more flexible standard but tends to have some bugs in Premiere so the OMF is also requested as a backup for the AAF.
- ❖ File > Export > AAF



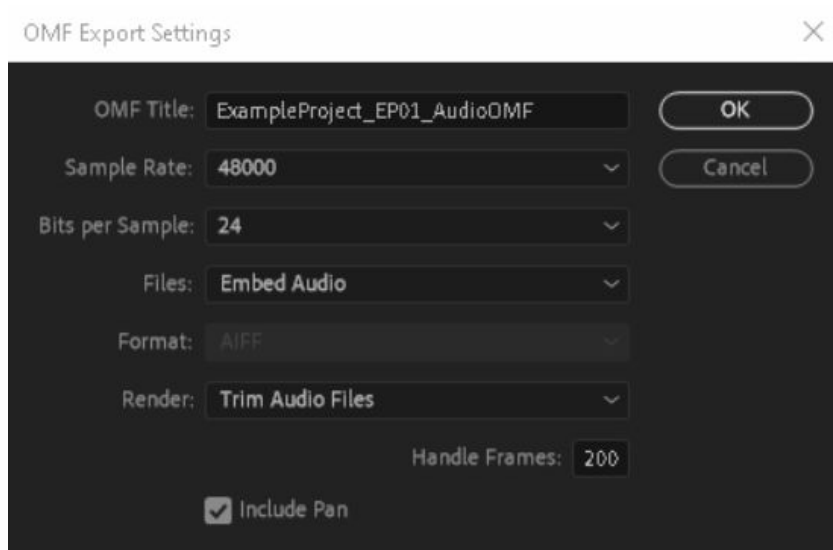
- ❖ Breakout to Mono Enabled, Sample Rate 48000, Bits per Sample 24 (should match source material), Embed Audio, Format Broadcast Wave, Trim Audio Files, Handle Frames: 200



❖ File > Export > OMF



- ❖ Settings: Sample Rate 48000, Bits per Sample 24 (should match source material), Embed Audio, Trim Audio Files, Handle Frames: 200



Delivery to DOP

There are a few options below, pick one that suits your project the best

1. Hard drive delivery via drop off or courier
2. **Department of Post Aspera upload portal** - this is the fastest and most secure method of transfer to us, it's free to use and reliable.

Got to dropbox.departmenofpost.com, or find this link on our [contact page](#)

Make sure you send a confirmation email to us to let us know to look out for it.

3. Send us a link a download link to your preferred transfer service such as dropbox, wetransfer etc Please be aware that these services are slow and don't fast download of large volumes of media