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Handover Specifications

AVID

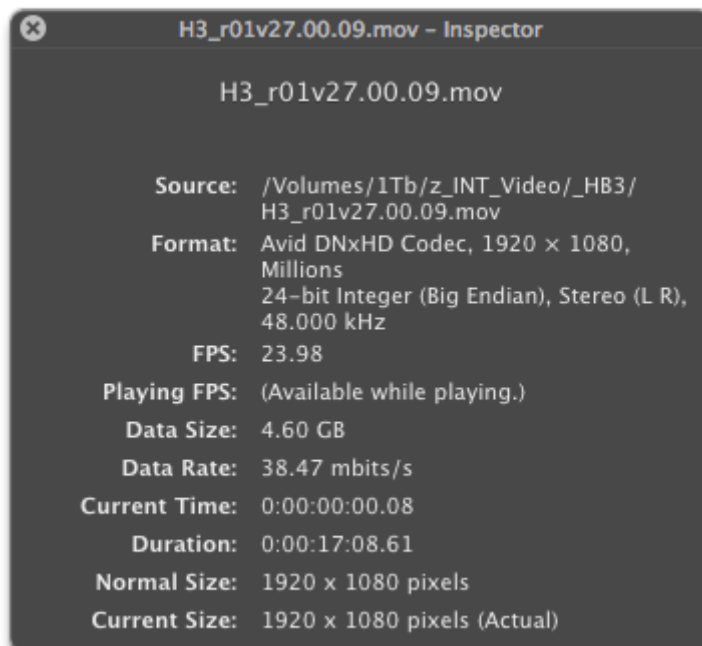
Specifications for delivering material to POW Studios for Sound Editorial and Sound Design completion. This Handover spec is for an AVID/Pro Tools interchange incorporating Field Recorder Workflow from sound files ingested as AVID MXF files. If you are working in another Editing System like Premiere, please contact us before preparing your Handover.

VIDEO

QUICKTIME .MOV File

AVID CODEC: Avid DNxHD Codec, 1080p (10 bit_36)

FCP CODEC :ProRes 422(LT) Codec, 1080p



Example of Quicktime stream info:

A Feature film shot at 23.976 fps

Bit Rate: 37.68 Mbps

Video Tracks:

Avid DNxHD Codec, 1920 x 1080,
23.98fps, 36.14 Mbps

Audio Tracks:

24-bit Big Endian stereo, 48 kHz
Audio to be a mix track of Avid AAF
Dialogue. Guide Tracks (DX, FX, MX) as
separate audio .wav files.

COMMON TO ALL SHOWS

1. SMPTE HEAD AND TAIL LEADERS WITH SYNC POPS across all tracks - Can Supply Leaders
2. FIRST FRAME OF VIDEO = PIC START of SMPTE leader as per below pic.
3. BURN IN ORIGINAL SLATE and ORIGINAL TIMECODE per shot
4. BURN IN DATE OF OUTPUT and MASTER TIMECODE
5. BURNS IN sized and created similar to below example.
6. WATERMARKS as per Production legal Requirements

SERIES:

1. An INDIVIDUAL VIDEO PER episode for a TV or WEB series
2. VIDEO labelled as per OUTPUT VERSION: Show, episode, version, VFX update.
3. For example, the show title is NORI and the three letter shortened version is NOR. The output version would read: NOR_eXXvXX.XX if it was episode 3, version 2 the burn in would read: NOR_e03v02.00.
4. A VFX update to this episode, with no edit change, would be NOR_e03v02.01.

FILMS OR ONE OFF SHOW

5. The output version would drop the episode requirement and read like this: NOR_v02.00.
6. Please note if the output is in reels in the case of a film it would become: NOR_r01v02.00. Film reel output in the age of DCP has declined to the extent that POW have not worked in reels for some time.



ADDITIONAL HELPFUL BURN IN

A handy and helpful BURN IN is the Shoot Day as below - this enables the Dialogue Editor to easily access Alternative takes from the shoot. The Shoot Day in the top left of frame is Shoot Day 2 = SD2.



ADVANCED AUTHORIZING FORMAT (AAF) EDIT OUTPUTS

1. AUDIO BIT DEPTH : 24
2. AUDIO SAMPLE RATE: 48000
3. AUDIO FILE TYPE: BWF (.WAV)
4. TIMECODE FRAME RATE: FPS as specified by Production Standard
5. VIDEO FRAME RATE: FPS as specified by Production Standard
6. Dialogue tracks isolated from any temp effects or music added during the edit period.
7. TRACK LAYOUT: Dialogue 1-8, FX 9-16, Music 17-24
8. AAF export type = Link to media not embedded or consolidated
9. A separate sync AAF, where each shot has it's ACTUAL corresponding audio (just a single audio track) to cover any alts/sync cheats.

EDLS

Why EDLs? Video edls are a cornerstone requirement for conforming material in re-conform programmes like Conformalizer, EdiLoad and Virtual Katy. So, if your show is going through several versions EDLs are an essential item.

1. A red16 or file32 EDL for each VIDEO track, or flattened EDL for the sequence (tick box: merge selected tracks). Labelled as per the video file. (CMX3600 allows only 8 ASCII characters in the source name so use file32)
2. Include the 'source' and the 'clipname' as a comment line.
3. 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.
4. Do not include any transitions or effects in the comments, only the 'from clip name' field.
5. Separate EDL for Dialogue tracks, FX tracks and Music Audio tracks.

PAPERWORK

1. Sound Recordist logs in PDF and CSV format - in CSV we can ingest into our online document system easily.
2. Marked up script

SOURCE AUDIO FILES

Original Audio files and all Avid MXF Audio Files including audio bins. MXF Files are vital for re-linking to Original file and accessing all the iso multitrack recordings. This is vital and the biggest headache in Sound Post (and consumes your budget and schedule) if not done correctly. This is the essential handover step in the Avid Field Recorder Workflow. Done right it is a thing of beauty.

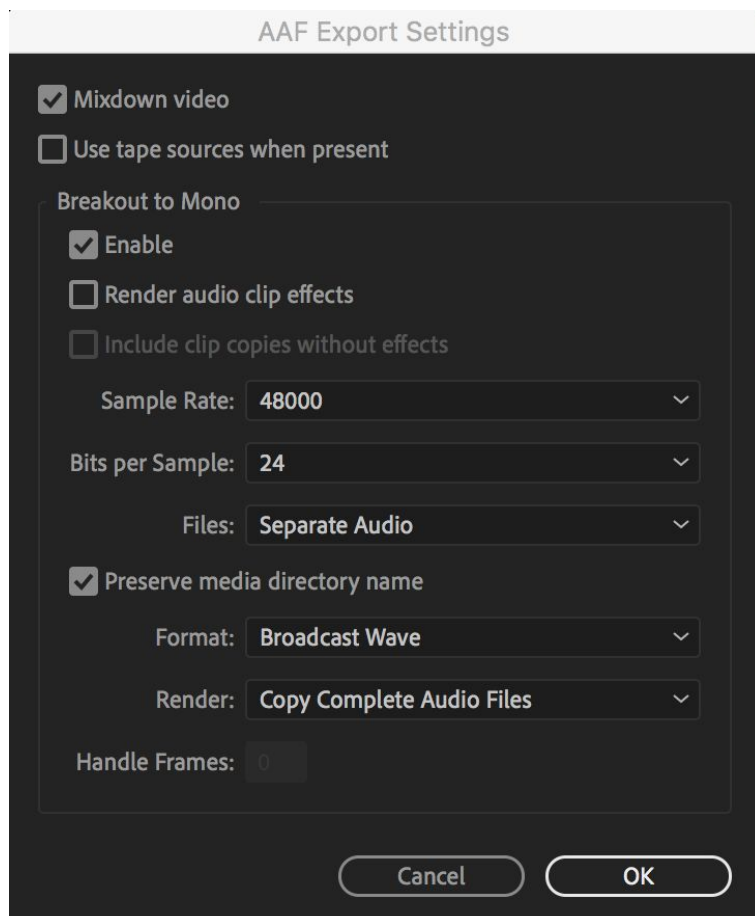
FIELD RECORDER WORKFLOW REFERENCES

[How to keep your sound editor happy! REQUIRED READING](#)

[Production sound workflow video](#)

OTHER EDIT SYSTEMS

ADOBE PREMIERE PRO, APPLE FCX are all other professional systems utilised by Picture Editors. I would advise if you are shooting a drama with extensive multitrack recording - editing in AVID would be preferable so you can take full use of the Field Recorder Workflow. That said we have successfully completed post production on documentaries that have been edited on Premiere Pro. Below are the suggested AAF settings. Important that the whole file render is ticked this gives us the longest audio handles to work with.



The image shows a screenshot of the 'AAF Export Settings' dialog box. The dialog has a title bar 'AAF Export Settings'. Inside, there are several options: 'Mixdown video' is checked, 'Use tape sources when present' is unchecked. A section titled 'Breakout to Mono' contains 'Enable' (checked), 'Render audio clip effects' (unchecked), and 'Include clip copies without effects' (unchecked). Below this are three dropdown menus: 'Sample Rate' set to '48000', 'Bits per Sample' set to '24', and 'Files' set to 'Separate Audio'. Further down, 'Preserve media directory name' is checked, followed by 'Format' set to 'Broadcast Wave' and 'Render' set to 'Copy Complete Audio Files'. At the bottom left is 'Handle Frames' set to '0'. At the bottom right are 'Cancel' and 'OK' buttons.

AAF Export Settings

- ☒ Mixdown video
- ☐ Use tape sources when present
- Breakout to Mono
 - ☒ Enable
 - ☐ Render audio clip effects
 - ☐ Include clip copies without effects
- Sample Rate: 48000
- Bits per Sample: 24
- Files: Separate Audio
- ☒ Preserve media directory name
- Format: Broadcast Wave
- Render: Copy Complete Audio Files
- Handle Frames: 0

Cancel OK

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