

PREPARATION OF LOCKED CUT

Please prepare the locked cut in one continuous sequence.

NUMBERING

Episodic projects should use an episode number formatted in three digits, with the series number first. ie: Season 1 Episode 1 will be 101. Episode 2 will be 102 and so on.

LEADER BOARD

Please include an 8 second leader board before the episode start. Stating: the programme title, Episode number, date, frame rate, approx duration, version status (locked or unlocked), and any revision number. e.g. "Programme title", Episode 1, 2020/08/20, 25fps, 44min, LC v1.

TIMECODE

Programme start must be on a whole hour and/or have hour code corresponding to the episode number, ie, episode 1 = 1hr, episode 2 = 2hr
e.g. Leader board would start at timecode: 00:59:50:00 picture start would be at: 01:00:00:00.

START & END 2 PIP

Please include a vision and audio 2-pip at two seconds (50 frames for 25fps) before programme start. And provide a vision & audio 2 pip at the end of programme (after credit placeholder ends)
Please ensure the audio pip is on all audio tracks delivered in the AAFs.

BREAK PARTS

If the show will have break parts, please include the amount of black & silence between each programme part as requested by the broadcaster. If this has not be specified we recommend 2 seconds. Parts should end & start with cut to / from black (no fades needed).

ARCHIVE

For projects which include archive material, keep shoot footage on V1, archive video and stills on V2. Please contact us about archive material use, as we have a specific workflow document for this.

VFX

For projects which contain a significant amount of VFX but do not have a dedicated VFX editor, please contact us to discuss the VFX workflow setup.

LOCATION MARKERS

Coloured markers/locators should be placed in the sequence to designate the following:
Red: Grading instructions (eg. Day for night/blurry vignette)
Yellow: Online instructions including VFX
Blue: Break part start & end

PREPARATION OF LOCKED CUT AUDIO TRACKS

Please prepare the audio in the edited sequence as follows for correct export of AAFs.

MIX TRACK AUDIO

Where the editor has been cutting with the Mix Track from the audio field recorder only, and the original multitrack location files will be re-linked in sound post, no more than one channel from any given audio clip should be present on the timeline. This is to avoid duplication of media when relinking to the multichannel audio. If the editor has used a different mic in some cases, all other channels should be removed from the timeline (ie use the boom mic instead of the mix track rather than in addition to it)

FIELD RECORDER AUDIO

Where the editor has been cutting with all audio channels from the field recorder, or from audio that has not been resynced from the field recorder, all channels must be left on the timeline, even if only one is playing (ie the others should be muted rather than removed)

ALTERNATE TAKES

Where an alternate take is used instead of the sync sound, both should be left on the timeline with the alternate being on a dedicated audio track (eg original muted on track 2, alternate takes on dedicated alts track 4).

AUDIO TRACK LAYOUT

Audio needs to be consistently assigned "like with like". For stereo audio content please ensure left Ch is on odd # track & Right Ch is on even # track ie stereo pair on channels 5&6 (not 6&7)

An example track layout would be:

- Tracks 1-6 – Production Sound
- Tracks 7-10 - Added FX and Ambience only (ie library sound FX)
- Tracks 11-16 - Music only

NAMING CONVENTIONS

All sequences and files should follow the naming convention for ease of recognition and archiving. Please substitute all spaces with underscores and do not use any punctuation except underscore. This includes parentheses, forward slashes, back slashes, ampersands, dashes, etc.

For the version, please use 'LCv1' for a locked cut and 'NLv1' for a not-locked (aka pre-locked) cut.

Use v2 etc for re-deliveries.

QUICKTIME

Formatting: programme acronym episode version technical info dateyyyymmdd_codec

ie: 'ZZ_101_LCv1_TCIP_20180101_DNxHD36.mov'

VISION AAF

Formatting: programme acronym episode version content dateyyyymmdd

ie: 'ZZ_101_LCv1_vision_20180101.aaf'

AUDIO AAFs (Dialogue, Music, Effects)

Formatting: programme acronym episode version content dateyyyymmdd

ie Dialogue: 'ZZ_101_LCv1_dialogue_20180101.aaf', Music: 'ZZ_101_LCv1_music_20180101.aaf', Effects 'ZZ_101_LCv1_effects_20180101.aaf'

AVID BIN & EDL

Formatting: programme acronym episode version content dateyyyymmdd

ie: 'ZZ_101_LCv1_project_20180101.avb', 'ZZ_101_LCv1_vision_20180101.edl'

DELIVERABLES

Once the locked cut sequence has been prepared, Images & Sound expect to receive the following:

1. SAME AS SOURCE QUICKTIME

Duplicate the locked cut sequence and place add a Timecode Burn-In effect in a new top vision layer, ideally we would like to have burn ins showing: Source TC, Clip Name, Sequence TC & Scene info per clip. Please ensure the timecode burn ins are small enough not to obscure the picture yet large enough to be legible, and reduce the opacity of the black background to 0.5.

Source TC - Display 1 should be set to 'Source Timecode' this will display the source camera file record timecode. Position in the top left corner of picture

Clip Name - Display 2 should be set to "Source Bin Column – Column: Tape" this will display the clip name of the camera file. Position just below *Source TC*

Sequence TC - Display 3 should be set to "Timecode – Current time" this will display the sequence timecode. Position in the top right corner. ("Current time" may need to be changed to V1 as any titles will show 0 hour timecode and strange names.)

Scene info - Display 4 should be set to "Scene - Column: name" (this info will depending on subclip naming scheme, and may need to have scene selected rather than name, depending on the timeline). Position just below *Sequence TC*

- Pan the dialogue audio tracks to the left and the music & sound effects to the right.
- Create a video mixdown of this sequence at a suitable resolution ie: DNxHD 36 or ProRes(LT).
- Place the video mixdown on a new top vision layer. Ensuring the video mixdown layer is visible and enabled, export a Same as Source video & audio Quicktime. Select 'Keep as Legal Range' for color levels and a display aspect ratio of '16:9 square pixels (1920x1080)'.
- Please name the QuickTime as per the naming convention appendix.

2. VISION AAF

Export as vision only (no audio tracks). Use the 'Link to (Don't Export) Media' export method and select 'AAF Edit Protocol'. Please name the AAF as per the naming convention appendix below.

3. VISION EDL

Please supply V1 (or flattened) EDLs of each version we receive for re-conforming purposes. ie: If you send a locked cut to us, then make an update, we will need an EDL of both versions We use these as change lists to re-conform our projects.

DELIVERABLES (CONTINUED)

4. DIALOGUE/PRODUCTION SOUND AAF

- Export as audio only (no vision tracks).
- Use the '**Consolidate Media**' export method with 100 frame handles and set 'Media Destination' as 'Folder'.
- You can tick the 'Use Same Folder as AAF File' option or select a folder of your choice.
- Do NOT set 'Embedded in the AAF' as the Media Destination as this will strip the essential metadata from the audio media.
- This AAF should also include production FX. e.g. FX and ambience recorded on location.

The sample rate and bit rate should match the source material, so if the source audio is 48kHz and 24-bit then the AAF should be 48kHz and 24-bit. Set 'Convert Audio File Format' to 'PCM (MXF)'. Please name the AAF as per the naming convention appendix.

5. MUSIC AAF

- AAF settings as above

6. SOUND EFFECTS AAF

- AAF settings as above. This AAF should include added FX only. e.g. Library FX.

7. MONO .WAV STEMS OF DIALOGUE, MUSIC & SOUND EFFECTS

Please supply separate mono .wavs of the dialogue, music & effects, in perfect synchronization with the quicktime.

8. PUBLISHED & LICENSED MUSIC

Published & licensed music cleared for use needs to be supplied full length, clearly labelled and at as high a sample rate resolution as possible. ie: Please request the original source audio from production as .wav or .aif files, once the track has been cleared for use.

9. AVID BIN (IF USING AVID)

Place the sequence in a bin containing nothing else. Name the bin as per the naming convention appendix. If you are using software such as Premiere please let us know, and we can provide setup info for this.

10. VFX & GRADING LOCATOR NOTES .TXT FILE

Please supply a .txt document from Avid of all locators to be used as a VFX, online and grading list.

11. ON-SCREEN DIRECTORIAL & ADR NOTES .TXT FILE

Please supply a .txt document from Avid of all on-screen Directorial and ADR notes.

12. PRODUCTION AUDIO / SOUND NOTES

Copies of, or access to, all production audio and sound notes used during production.