

PREPARATION OF LOCKED CUT

Please prepare the locked cut in one continuous sequence, or as separate sequences per reel (depending on handover format). If using Premiere please contact us before syncing media so we can provide documents & arrange handover tests.

LEADER BOARDS

Please include an 8 second leader board before the film & each reel start (if delivering/cutting in reels).

The leader board should include: the films working title acronym, reel number, version status: (Assembly Edit #) or (Locked Cut v1), date, frame rate, approx duration.

e.g. "Film Title Acronym", Reel 1, LCv1, 2020/12/01, 23.976fps, 108min

TIMECODE

Programme start must be on a whole hour and if cutting in reels, have hour code corresponding to the reel number, ie, reel 1 = 1hr, reel 2 = 2hr

e.g. Reel 1 leader board would start at timecode: 00:59:50:00 picture start would be at: 01:00:00:00.

Reel 2 leader board start: 01:59:50:00, picture start: 02:00:00:00 etc.

2 PIP

Please include a FRONT vision and audio 2-pip at two seconds (50 frames for 25fps, 48 frames for 24fps) before picture start. And an END vision & audio 2 pip after the credit placeholder ends.

Please ensure the audio pip is on all audio tracks delivered in the AAFs.

For films split into reels, please also include START and END vision & audio 2 pip for each reel. Please do not add fade to blacks at the start & end of reels unless they are creatively intended.

REELS (if cutting in reels)

Reel breaks must occur on a sympathetic shot change / edit point and no audio e.g. score, is to overlap the reel break. (Also applies to commercial break parts in TV cut downs)

BROADCAST USE

For TV cut downs or tele features with break parts included, please use exactly two seconds of black & silence between each programme part. Parts should end & start with cut to / from black (no fades please).

ARCHIVE

For projects which include a lot of 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.

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 AAF.

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

An example track layout for documentaries would be:

- Tracks 1-4 - VO and Interview dialogue only
- Tracks 5-8 - All other production sound
- Tracks 9-12 - Added FX and Ambience only (ie library sound FX)
- Tracks 13-16 - Music only

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 in the film.

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. ONLINE FIXES/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. For films with significant VFX requirements, a project specific VFX delivery workflow will be discussed.

11. ON-SCREEN DIRECTORIAL & ADR NOTES .TXT FILE / SUBTITLES EXPORTED AS AN EDL

Please supply a .txt document from Avid of all on-screen Directorial & ADR notes. And an EDL of any Subtitles.

12. PRODUCTION AUDIO / SOUND NOTES

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

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 film version tracking use 'Assembly_#' for any assembly edit deliveries. ie not-locked (aka pre-locked) cut.

Use 'LCv1' for a locked cut, and LCv2 etc for re-deliveries after lock.

QUICKTIME

Formatting: film acronym reel# version technical info dateyyyymmdd_codec
ie: 'ZZ_R01_LCv1_TCIP_20201201_DNxHD36.mov'

VISION AAF

Formatting: film acronym reel# version content dateyyyymmdd
ie: 'ZZ_R01_LCv1_vision_20201201.aaf'

AUDIO AAFs

Formatting: film acronym reel# version content dateyyyymmdd
ie: 'ZZ_R01_LCv1_dialogue_20201201.aaf'
'ZZ_R01_LCv1_music_20201201.aaf'
'ZZ_R01_LCv1_effects_20201201.aaf'

AVID BIN & EDL

Formatting: film acronym reel# version content dateyyyymmdd
ie: 'ZZ_R01_LCv1_20201201.avb'
'ZZ_R01_LCv1_vision_20201201.edl'