



Handovers to POW Studios

Picture & Sound

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PICTURE Handover Conform Package

Before starting on this process, ensure that your media files have been named according to the naming convention specifications below. In your file and folder names it is important that you use underscores (_) instead of spaces, and do not use any special characters (eg. ! @ # \$ % ^ & * () +).

A universal counter also must be added to timeline start and end with 2 pop – sequence counter starts on PICTURE START of universal counter leader.

In the conform package, we require the following:

- Quicktime Reference Video with data burn-ins.
- Full AAF containing only relevant video tracks, including transitions and effects (no audio or timecode/data tracks).
- Full EDL containing only relevant video tracks, including transitions and effects (no audio or timecode/data tracks).
- Individual EDL files broken down into logical groups, without transitions and effects (eg. Camera, TempVFX, Titles, etc). If VFX is an element in your project we will also need an EDL containing VFX Slugs.
- PDF, CSV, XLSX files of your online notes (this will include timecodes for any effects such as timewarps, rescaling, and positioning that we will need to rebuild with the Full Res media).

Naming Conventions

In order to keep our workflow as clean and organised as possible, refer to the following naming convention when handing over to POW Studios:

OWNER_PROJECTNAME_PICTURELOCK_V01.00_
20210101

How We Organise Our Data

We keep a convention similar to this. You can use this as a guideline but for the most part, a clean, legible data tree is what we're looking for.

Our example project is called "Jeff"

This project has 2 shoot days. one on the 5th of August and one on the 6th.

The numbers are the date created YY/MM/DD. We stack this order so that they file in order.

The V01 changes to V01.00 once a lock is settled on. A version change is an edit or lock change but a decimal change is a VFX, GFX or unimportant update.


```
JOBS
>JEFF_2021
>>JEFF_MEDIA
>>>JEFF_MEDIA_210705
>>>>Media_210705_Proxy
>>>>Media_210705_Sound
>>>> (raw media just goes here)
>>JEFF_MEDIA_210706
>>>Media_210706_Proxy
>>>Media_210706_Sound
>>> (raw media)
>>PROJECTS
(Project Files like premiere, davinci, nuke or after effects go in here)
>>>JEFF_Edit_210705_v01
>>>JEFF_Edit_210705_v02
>>>JEFF_Edit_210706_v03
>>>JEFF_Lock_210707_v01.00
>>>JEFF_Lock_210708_v01.01
>>>JEFF_Lock_210709_v01.00
>>>JEFF_MASTERING_210710_v01
>>SUBMITS
>>>JEFF_DRAFT_210705_v01
>>>JEFF_LOCK_GRADE4444_210709_v01.00
>>>JEFF_LOCK_QTREF_210709_v01.00
>>MASTERING
>>> (sound and grade deliveries go here)
>>GFX
>>> (photoshop files etc)
>>VFX
>>> (sometimes I break this into assets and deliveries)
>>MASTERS (final outputs for cinema, TV etc)
(FINALNAME_TYPE_SOUNDTYPE_RESOLUTION_DATE_VERSION)
>>>JEFFERY_DCP_STEREO_2048x1024_210710_v01
>>>JEFFERY_422_SURROUND_1920x1080_210710_v01
```

Quicktime Reference Video



Export your reference video as a DNxHD-36 8bit Quicktime mov. In your Quicktime Reference Video, you will need to have the following data burned in: Source file name, source bin column, source file timecode, master timecode, video file name (as per naming convention specifications), and a watermark including owners name and who the file is being delivered to (eg., POWSTUDIOS_POW).

AAF (Advanced Authoring Format)

Provide your full timeline (excluding audio tracks and timecode/data tracks) as an AAF file. This file will contain all of the information within your edit, including all media, transitions, and effects.

EDL (Editorial Decision List)

When exporting an EDL for picture conform, ensure that the format of the EDL is either File16 or File32. We require a full, flattened/merged EDL, containing all of your cuts flattened to a single track, including all video media, transitions, and effects. Again, do not include audio or timecode/data tracks in your video EDLs. In the case of transitions and split screens

please separate the footage into different video tracks.

Once you have exported your “Full” EDL, you will need to breakdown your timeline into logical groups of media (eg. PanasonicCamera, GoPro, TempVFX, Titles, VFXSlugs or VFXplates). Each of these groups will be exported into their own individual EDLs and will contain no transitions or effects.

Important note: the transitions and effects that you remove from your individual EDLs should be noted in your Online Notes document.

Online Notes Document

To master a show we colour and do VFX on the full handles of a clip. This means we need to know if any transitions are needed. Sometimes it's not always clear from a QT ref. To help us, provide a comprehensive document containing all instances of transitions and effects that will need to be rebuilt in the online edit. This will include a master timecode reference to each transition/effect, as well as a detailed description of the transition/effect including timing, position, scaling (etc.) information. This document should be provided as csv, pdf, and xlsx files.

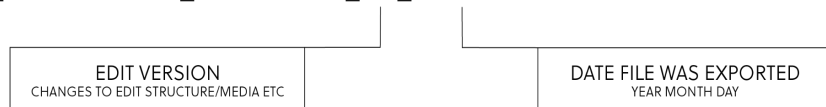
Text And Graphic Elements

Provide any text and graphic elements as TIFF files with Alpha, and ensure that the dimensions of your TIFF files match the dimensions of your project delivery. Ensure that you deliver any specialist fonts applied in your TIFF files.

Grade Handover

Naming Conventions For Grade

OWNER_PROJECTNAME_LOCKGRADE_V01_20210101



OWNER_PROJECTNAME_LOCKGRADE_QTREF_V01_20210101

Grade Handover With Picture Lock Export Preferred Method

- Picture timeline has been flattened
- All transitions, text, graphics, and effects have been removed from the timeline
- All LUTS and temp grades have been removed
- Universal counter added to timeline start and end with 2 pop - sequence counter starts on PICTURE START
- EDL exported from flattened timeline
- If working with layered timeline e.g. for split-screen or overlays, please supply an EDL for each individual video track

- Picture lock is preferred as an exported as a Apple Prores 4444 highest quality if shot above 16-bit. MXF is acceptable as is EXR's. 422 is preferred for footage recorded in 8 bit.
- Picture lock export named with LOCKGRADE, the version, and the date it was exported.
- Picture reference exported as 1920x1080 Apple Prores 422 with data burn-ins. Any type of 422 is fine, but the more compressed the better.
- Visual reference given the same name as the picture lock with QTREF added in naming convention

Grade Handover With Full Media Ingest **On pre-negotiated agreement with POW Studios only**

- Copy of full-res media handed over on hard drive
- Picture timeline has been flattened
- All proxies have been re-linked to full-res media
- All transitions, text, graphics, and effects have been removed from the timeline
- All LUTS and temp grades have been removed
- Universal counter added to timeline start and end with 2 pop - sequence counter starts on PICTURE START
- EDL exported from flattened timeline
- If working with layered timeline e.g. for split-screen or overlays, please supply an EDL for each individual track
- Picture reference exported as 1920x1080 Apple Prores 422 with data burn-ins. Visual reference given the same name as the picture lock with QTREF added in naming convention.

SOUND HANDOVER FROM 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

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

Series

- An INDIVIDUAL VIDEO PER episode for a TV or WEB series
- VIDEO labelled as per OUTPUT VERSION: Show, episode, version, VFX update.
- 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.
- A VFX update to this episode, with no edit change, would be NOR_e03v02.01.

Films Or One Off Show

- The output version would drop the episode requirement and read like this: NOR_v02.00.
- 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 Studios have not worked in reels for some time.



Additional Helpful Burn In

A 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.



AAF Edit Outputs **(Advanced Authoring Format)**

- AUDIO BIT DEPTH : 24
- AUDIO SAMPLE RATE: 48000
- AUDIO FILE TYPE: BWF (.WAV)
- TIMECODE FRAME RATE: FPS as specified by Production Standard
- VIDEO FRAME RATE: FPS as specified by Production Standard
- Dialogue tracks isolated from any temp effects or music added during the edit period.
- TRACK LAYOUT: Dialogue 1-8, FX 9-16, Music 17-24
- AAF export type = Link to media not embedded or consolidated
- 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 **(Editorial Decision List)**

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

- 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)
- Include the 'source' and the 'clipname' as a comment line.

- 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.
- Do not include any transitions or effects in the comments, only the 'from clip name' field.

Separate EDL for Dialogue tracks, FX tracks and Music Audio tracks.

Paperwork

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

Source Audio Files

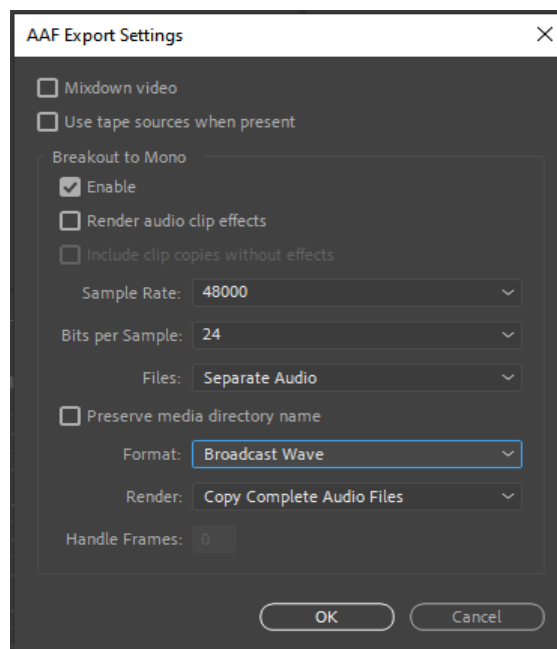
Original audio files and all Avid MXF audio files including audio bins. MXF Files are vital for re-linking to original file and accessing all the iso multitrack recordings. This is vital and the biggest headache in Sound Post (and consumes your budget and schedule) if not done correctly. This is the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

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. We 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.





<https://www.deqnz.co.nz/workflow-best-practice-guide/>



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