

## Picture Head

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### FINISHING GUIDELINES

Upon creative approval, please send the following materials to **Picture Head**:

**1. UNMATTED OFFLINE**

- Multiple spots may be combined on one tape
- All spots must include slate with version info, as well as visible and audible 2-pop (1 frame of audio and video exactly 2 seconds before first frame of program)
- Offline can be fibered, sent on DV Cam, 3/4", Digital Betacam, or as a Quicktime.

**2. EDL's (via CD, Email or FTP)**

- CMX 3600 A-mode of each video layer. Do not select B-roll edits.
- If cut on an Avid, additionally please provide the sequence in an Avid Bin.
- If cut on FCP, additionally please provide the sequence in FCP Project.
- Please remove any extraneous layers and shots.

**3. OMF (via CD, Email or FTP)**

- OMF 2.0 Format or AAF with embedded media and 60 frame handles
- Please place 2 pops on all tracks.
- Tracks should be prepped keeping common tracks grouped together:  
Narration, Dialogue, Music, Mono and Stereo effects
- Include all Internal and End tags where applicable using longest tag as placeholder to ensure that time is allotted within spot.
- Please flag any Dialogue Cheats and/or ADR.
- If mixdown's or speed changes are applied, please provide clean, unaffected elements on bottom-most track(s).

• **GRAPHICS (via CD, DVD, Firewire Drive or FTP)**

**Please include Textless elements only if a Textless pass is a required delivery.**

- For Standard-Def finishes— Uncompressed or minimally compressed images will yield the best results.
  - Quicktime Files: 720x486; 29.97fps, millions of colors+ (*plus* only if embedded alpha is present), RGB color space.
  - Image sequences: use common wrappers, i.e. tiff, targa, dpx, sgi, etc.
- For Hi-Def finishes— Uncompressed or minimally compressed images will yield the best results.

- Quicktime Files: Use the raster size and frame rate of the intended finish, i.e. 1920x1080 at 23.98fps, millions of colors+ (*plus* only if embedded alpha is present), RGB color space.
  - Image sequences: use common wrappers, i.e. tiff, targa, dpx, sgi, etc.
- Please note: Unless otherwise specified, provide ALL HD graphics  
CENTER CUT SAFE

### **Helpful Hints**

- Cut in all APPROVED GRAPHICS, including Rating Bricks and Day/Date Cards. This will help to insure that the correct versions of graphics are used in final output.
- Be sure all tape names called for in your EDL and Bin match the masters to be used during the session and are clearly labeled with corresponding ID. Send all of the tape sources with the session whenever possible, or notify post supervisor of missing source material.
- We recommend limiting the use of MOTION CONTROL (slowdowns and speed-ups) in creative editorial. Motion effected video rarely looks as good as the native material. Please note that these effects often require considerable time and effort to match the quality of surrounding shots. This is especially true of animation designed to run at the speed which it was originally created.
- It is very helpful to obtain final delivery specs and ISCI codes as early as possible so that our post supervision team can best lay out a strategy with the end product in mind.

### **HIGH DEFINITION PREP SPECS AND EXPLANATIONS**

Most HD finishes require that we work in 1080p 23.98. If your finish is such, consider doing your creative editorial cutting in a 23.98 or 24-frame session, or overcutting in a 23.98 or 24-frame session prior to your finish. This will ensure that your effects and DVE moves come across in your Avid Bin and will save considerable time in the finishing process.

#### *Drop-Frame Downconverts:*

If your Digital Betacam downconverts have Drop-Frame Timecode, they will not match back to the HD elements used during your finish. It is recommended to acquire a source with Non-Drop code and replace it prior to your finish.

#### *Source Names and Frame Rates:*

Be sure all tape names called for in your EDL, Bin or OMF match the HD masters to be used during the session. If your tape sources are standard definition, i.e. Digital Betacams, and you do not know how to modify source names, you should provide a printed conversion table, which will also work very well. If your list refers to SD elements and you have not provided a conversion table, then you must send the SD

elements with the session.

As you gather the HD elements needed for your session, keep in mind that dissimilar frame rates will need to be cross-converted. Always request frame rates of the same type as the intended master because cross-conversions are not automated and can add many hours to your session.

### **FINAL CUT PRO PREP SPECS**

For Final Cut Finishing we need:

FCP Project

EDLs

1. A Final Cut Pro 6.0.4 sequence or earlier version in its own project at the following specifications:

(Use the Media Manager for these steps)

Highlight sequence to be finished

Go to File: Media Manager

Under Media select the following options:

Create offline in the pull down menu

Check delete unused media from duplicated sequence

Check “use handles” and make the handles 30 frames

Base media file names on existing in the pull down menu

Under project check “duplicate selected sequence and place in a new project.”

Copy the new project to a zip, CD or use the Picture Head FTP site.

Please provide EDL’s as well ( See step # 2 below)

2. FCP EDLS for Avid, Flame, or DS finishing:

(Use the Export EDL feature at these specifications)

CMX 3600

One EDL per video layer (use the “Target Track only” option)

Do not check Omit Transitions

Reel conflicts should have “Generic Edits” checked

EDL Notes should have **File Names** selected in the first pull down menu, **Master Comment 4** in the second, leave **Filters**, **Video levels** and **Audio levels** unchecked, check **Transitions**.

Auto Duck and accompanying HTML file

XML file

3. AUDIO PREP

A. Export OMF 2 file with media consolidated and embedded if possible

(select the following options)

1. Audio Rate: 48k

2. Bit Depth: 16 bit

3. Handle length: 3 sec

4. Include cross fades