



## Turnover Brief Specifications

1. Production Sound Rolls.

2. QuickTime with tail pop and visual burned timecode.

1920x1080 / DNx36 or ProRes 422 LT / Ch1 DIA ADR Ch2 Temp SFX/MX

2.1 Compressed smaller ProRes Proxy or H264 video about 1Gb in size.

### 2.3 TV SHOWS

No pre-roll (academy leader), color bars, or black. Please start file at 01:00:00:00

### 2.4 MOTION PICTURE & DOLBY ATMOS

FFOP (First Frame of Picture): 01:00:00:00 (ex: reel 2 = 02:00:00:00, reel 3 = 03:00:00:00, etc.)

FFOP should indicate show title, reel #, version # of reel, date of version #, online/offline framerate.

Academy Leader: 01:00:00:00

- countdown from eight (8)

Head Pop: 01:00:06:00

- visual and audible, duration is one (1) frame
- 1,000 Hz @ -20dBFS

FFOA (First Frame of Action): 01:00:08:00

- regardless of visual, black, or fade wipe in

3. Separate Guides Tracks:

dx.wav (mono) | temp\_adr.wav (mono) | fx.wav (mono) | mx.wav (stereo)

Start at 01.00.00.00 with a tail pop

4. Separate AAF's with provided consolidate Media for 1) dialog 2) fx and 3) mx

Audio should be embedded in the AAFs with 2 second handles.

5. Temp ADR List in an xls or txt document with reason or explanation or direction for the Actor.

6. Audio EDL for Dialog Assembly, include clip names and source file sound rolls names.

7. Video EDL for Foley cueing and future ReConform.

8. Lined / Marked Script and Continuity List.



## Turnover Detailed Specifications

### Organization

**Naming:** show abbreviation, reel #, and reel version # (ex: 'Quick Brown Fox', reel 3, version 5 = QBF R3v5)

**Version:** standard practices:

- date of export/version is an acceptable alternative to version # (ex: export/version date of May 21st = QBF R3v0521)
- reel version # choice, either of date or version #, shall remain consistent thru show.
- each picture revision/deliverables requires reel version # be enumerated or date to be updated only for reels which were revised (ex: QBF R1v2, QBF R2v1, QBF R3v1, QBF R4v4, QBF R5v2).
- 'reel revisions' definition is inclusive of VFX shot updates, timing change or not, and does require a new reel version #
- color timing is not deemed as a new reel version #

**Duration & Reel Breaks:** maximum runtime twenty one (21) minutes/reel between FFOA to LFOA

- reel breaks to be on appropriate, hard cuts (ex: scene change/location change).
- reel breaks are to avoid DX FX MX moments (ex: neither mid-scene nor during MX cue).
- as a result, reel runtimes may vary, and are acceptable (ex: reel 1 runtime = 11 minutes, reel 2 runtime = 19 minutes)

### Leaders/Alignment

**Tail Pop:** exactly two (2) seconds after LFOA

- visual and audible, duration is one (1) frame • 1,000 Hz @ -20dBFS

**Rollout:** minimum five (5) seconds black.



## Encoding Format

**Format:** Quicktime MOV encapsulation

- MPG, MPEG, MP2, MPEG2, MP4, M4V, AVI, WMV and all other file encapsulation formats are not accepted

**Duration:** begin at FFOP and end at tail of Rollout (LFOP)

**Specifications:** 48,000 Hz @ 24 bit

- DX/ADR to be panned 100% left (mono left)
- FX/MX to be panned 100% right (mono right)

**Codec:** either DNxHD, ProRes 422 LT

- inter-frame temporal and/or high bitrate digital intermediate codecs including, but not limited to, MPEG-1, MPEG-2, H.262, H.263, and ProRes 4444, are not accepted

**Resolution & Aspect Ratio:** preferred 1920×1080 (1080p) or 1280×720 (720p)

- 2k, 4k, and higher resolutions are not accepted
- please maintain originally-intended aspect ratio via letter-boxing, any resulting horizontal black bars are acceptable (ex: a 2.40:1 show exported to 720p or 1080p, whose implicit aspect ratio based upon size dimensions is 1.78:1 / 16:9, will result in black bars on the top and bottom in order to prevent image distortion – with a 1.85:1 show the bars will be thinner, HD television shot natively at 1.78:1 will result in no bars)
- if the show was shot at one aspect ratio but intended to be “cropped” (ex: 1.85:1 cropped to 2.40:1), please export at original aspect ratio and include visible “safe boundary” lines to indicate the intended final “cropped” aspect ratio

**Frame rate:** native 1:1 of show

- either 23.976, 24.00, 29.97, or 30.00 (Film/NTSC/ATSC) are accepted as possible native frame rates
- 25.00 (PAL/SECAM) is only accepted in certain international circumstances
- 50.00, 59.94 and 60.00 are not accepted, please export picture deliverables at a frame rate of 25, 29.97 or 30.00, respectively (discarding every-other frame)
- HFR (High Frame Rate) 48.00 is not accepted, please export picture deliverables at a frame rate of 24.00 (discarding every-other frame)
- 3D and HFR 3D are not accepted, please export picture deliverables using only one “side” of the stereo image (left camera image or right camera image, but not both)



- 29.97 DF and NDF are acceptable, however please properly indicate on BITC ( ' ; ' between seconds/frames = DF, ' : ' between seconds/frames = NDF)
- 29.97 DF should only be used on television broadcast picture deliverables if applicable, in all other cases shall be 29.97 NDF
- native 1:1 frame rate must match visual BITC frame rate

**Telecine:** acceptable if applicable, however native/Online picture is strongly preferred

- true 2:3 "AA:BB:BC:CD:DD" (interlace) is preferred over 2:3:3:2 (dirty/frame copy)
- display visual Online BITC before telecine matching source frame rate (24.00), and new visual Offline BITC after telecine matching destination frame rate (29.97)

## Sound Deliverables

### AAF

**Naming:** match picture and append 'AAF' to abbreviation (ex: QBF AAF R3v5)

**Version:** match picture

**Format:** Self-contained encapsulation (not referenced)

- in situations where AAF export will exceed legacy 4GB file size limitations, please contact

**Duration:** begin at FFOP and end at tail of Rollout (LFOP)

**Specifications:** 48,000 Hz @ 24 bit

**Layout:** top-down DX FX MX (temporary ADR on dedicated track(s) below DX)

**Handles:** minimum 2 (2) seconds or forty eight (48) frames Keyframe Automation: Yes

**Pops:** Head and tail pop each track, matching picture deliverables



## Guide Tracks

**Naming:** match picture and append 'GUIDE' to abbreviation (ex: QBF GUIDE R3v5)

- DX/ADR guide to be named 'GUIDE A'
- FX guide to be named 'GUIDE B'
- MX guide to be named 'GUIDE C'

**Version:** match picture

**Format:** BWA V

**Duration:** begin at FFOP and end at tail of Rollout (LFOP)

**Specifications:** 48,000 Hz @ 24 bit • DX/ADR mono

- FX/MX mono or stereo • FX/MX stereo

**Pops:** Head and tail pop each track, matching picture deliverables

## Dailies

**Format:** BWA V

- original or 1:1 copy of all dailies media from production mixer (DVD, HDD, SSD, etc)

**Specifications:** 48,000 Hz @ 16 bit or 24 bit

**Layout:** logged by scene and take #

- folder sorting via date or sound reel # preferred
- naming scheme of Sound Devices 7-series recorder is acceptable, so long as scene and take # is accurate

## MX Source

**Format:** BWA V

**Specifications:** 48,000 Hz @ 24 bit

**Layout:** logged and sorted for easy navigation



## Document Deliverables

### EDL & Change List

**Naming:** match picture and append 'EDL' to abbreviation (ex: QBF EDL R3v5)

**Version:** match picture

**Format:** File\_32 or CMX3600

- one (1) for audio edits only,, per version, per reel. Record TC set to " Sound Rolls". one (1) for picture edits only, per version, per reel
  - includes clip IDs (scene/take)
  - excludes effects, fades, overlay titles, etc (only raw sequential dailies edits)
- (see screenshot copy at the end of this document)

### Lined Script

**Format:** Acrobat PDF (scanned), hard copy is also acceptable

### Sound Reports

**Format:** Acrobat PDF (scanned or digital entry) or TAB/Excel (digital entry), hard copy is also acceptable

- must corroborate with original audio dailies files names

# Delivery Specifications

