abqpost

FILM & TELEVISION

ADR Stage Delivery Specs

QuickTime Movies-DVCProHD, AVID DNxHD36, ProRes422, ProRes422 HQ, Motion JPEG (A or B), Photo JPEG -Aspect ratio of 16:9 (Anamorphic is acceptable, but not ideal)

1920 x 1080 (1080p Preferred, 1080i Acceptable), 1280 x 720

HD Picture Frame Rates:

23.976 fps, 24.000 fps 25.000 fps (for PAL use only) 29.970 fps, 30.000 fps 59.940 fps, 60.000 fps

Respective Time Code Formats:

23.976 NDF, 24.000 NDF25.000 EBU29.970 Drop or Non-Drop, 30.000 Drop or Non-Drop 29.970 Drop or Non-Drop, 30.000 Drop or Non-Drop

Use the QuickTime player native to your computer to determine that the video matches the specifications before it is delivered.

Rec 709 Color space

Standard Definition:

QuickTime Movies-DV, DVCPro, Motion JPEG (A or B), Photo JPEG-Standard Definition files are preferred (Anamorphic is acceptable)

640 x 480, 720 x 486 (720 x 480)

SD Picture Frame Rates:

25.000 fps (for PAL use only) 29.970 fps, 30.000 fps

Respective Time Code Formats:

25.000 EBU

29.970 Drop or Non-Drop, 30.000 Drop or Non-Drop *SD picture formats must be in a correct rate

Rec 601 Color Space

GUIDE TRACKS:

Mono Track 01:Mono Track 02:Mono Track 03:Audio file Bit Depth:Audio file Sample Rate:Broadcast Wave file format is preferred (plain wave files can be accepted)

Please confirm the picture files conform to the specs above before delivery. Otherwise conversions are billable at $185/hr. If you have any questions, please contact ADR scheduling at 505.207.1080.

Dialogue (DX) Music (MX) Effects (FX) 24bit

Must match intended Sample Rate for all Post-Production work

When Guide Tracks are embedded within a QuickTime Movie:

Ch A1 (Left): Dialogue (DX)Ch A2 (Right): Music and Effects combined (M&E)Specify whether or not this must be used as the source Guide Tracks for the entire project.

Visible Window Burns:

Time Code window in the upper left, Feet and Frames in the upper right. Other window burns are allowed as required by picture editorial.Both preferably within the image.

Feature / Motion Picture: Feet and Frames

Academy Leader; start mark at 0 +00, with 30 feet past the LFOA

On the last reel, extend 30 feet beyond the end of the last music score.

Timecode

Hours should correspond to film reels (e.g. timecode for reel 3 would be 03:00:00:00) Academy start mark must cross at the top of the hour (e.g. 01:00:00:00)

Television Picture Time Code: (Episodic, MOW, etc.)

FFOA should cross at the top of the hour (e.g. 01:00:00:00)Time Code should begin well before the head of bars and tones. It must be continuous and uninterrupted out to 30 seconds past the last expected end credit, title card or logo. It is not uncommon for time code to start at the very beginning of the tape with nn:57:00:00. The tape for Hour One would have time code which starts at 00:57:00:00, with the FFOA at 01:00:00:00. Hour Two would have time code which starts at 01:57:00:00 with it's FFOA at 02:00:00:00, etc.

Head and Tail Pops:

Sound and picture should have matching Pops and Punches, etc. Both Head and Tail pops are required

LFOA for all reels or Total Run Time (TRT) if Television:

For video tapes, the TRT will include commercial breaks, or any amount of time inserted between each act. TRT does not include "Bars and Tone" or any cards before or after program.

Pro Tools Session:

All audio provided as Pro Tools Sessions must be consolidated first, before delivery. By special arrangement, audio may be delivered as discrete broadcast wave files, but Editorial charges will be applied to import them and to create a Pro Tools session which can be played in our Stage playback systems.