

CONFORM PACKAGES

**HOW TO MAKE THEM WORK
EFFICIENTLY FOR YOUR ONLINE**

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**BEFORE YOUR CONFORM CAN START
REQUIRED PROJECT INFORMATION**

It's important we gather as much information as possible up front and then as the online process evolves. The more we know about conforming your project once it arrives in Park Road the more pain-free your online edit will be.

We need to know the following, at a minimum:

Project Full Name: [] PRPP 3 Letter Code: [][][]

Project Type: [Feature] [Short] [TV Eps] [Other :]

Approx Project Duration: [] mins

Primary Delivery: [2k 2.39:1 – 'scope'] nb NOT 2.40:1
[2k 1.85:1 – standard]
[1080 HD TV]

Shoot, Cut @ Export at: [23.976]
[24]
[25] fps

Main Camera

Secondary Camera

Cam Type & Naming Convention:

Cam Type & Naming Convention:

Std Shoot Resolution:

Std Shoot Resolution:

Lookaround / Frameguides /
Ground Glass notes

Lookaround / Frameguides /
Ground Glass notes

Colourspace / Debayer notes etc.

Colourspace / Debayer notes etc.

On-Set Dailies/LUTS

Overall Show LUT Used for dailies?

Other colour management notes from Shoot

PRPP Conform / Grade – initial setup/system notes:

MEDIA MANAGEMENT/UNIQUE NAMES ARE IMPORTANT

Media Management should be completed before delivery to PRPP

Particular attention should be paid to non-cinema acquisition devices. It is challenging to conform against a number of files all named 'untitled1.mov' or many instances of '1001.mvi'.

Hopefully your first assistant editor has already name managed this kind of media into a unique naming system.

Feel free to contact us for guidance on naming strategies.

NB: Where Park Road has handled your rushes, your media may automatically restore online for conform, without any further action required.

Check with your account manager to see if this is the case for your job.

Important: Be careful with file and folder naming, fundamentally do not use spaces (use_an_underscore_instead), do not use special characters;

It is vital that you check the “Illegal Characters” guide at the end of this document.

UNIQUE FILENAME MANAGEMENT FOR ARCHIVAL MEDIA

Archival footage is like any other media type; it should be uniquely named.

Update the offline with the appropriate archival delivery naming and time code, where placeholders had been previously used, before preparing your conform package.

Where Archival media is being treated/restored use version numbering (just as you would with VFX) to ensure the correct version is cut in to your project.

WORKING WITH VFX DELIVERIES

Use a consistent naming strategy for all VFX, and ensure version numbering is used to identify the WIP through Final version cut in.

If possible, request that your VFX are delivered with an ID Slate on frame zero 01:00:00:00 and the first frame of picture on 01:00:00:01 both for offline and the online delivery.

TIMEWARPS/RESPEED RECOMMENDATIONS

Respeeds often work best at 50%, 150%, 200% of normal speed, without ramping. It may be useful to aim for these speeds rather than using a 'fit to fill' algorithm in the offline, however we will always find the best match for you.

Talk with us about shots where there has been a time-base change, these will need special handling in conform.

HOW TO PREPARE YOUR CONFORM PACKAGE

Ensure that your project is locked and all media references are correct.

Where your project's TRT is more than 1 hour, work in reels or in episodes; ensure that each reel/ep is clearly identified.

E.G. Do not deliver a 90 minute continuous timeline for conform, break the timeline up into suitable 'reel' chunks – approx. every 20 mins is a good guideline for each reel – based on a suitable cut point for pix and snd.

Have a Cuppa with your Online Editor When you Start Editing Don't wait until you've finished...

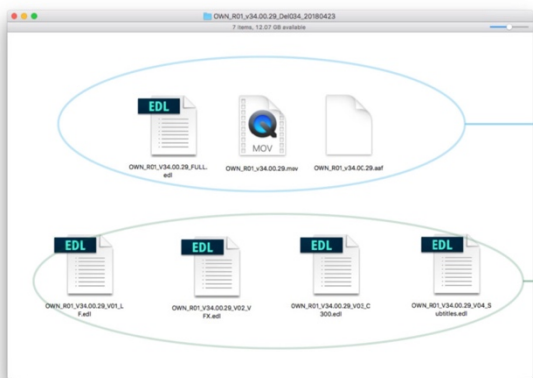
Contact your online editor early! It might be a really good idea to meet and have a coffee here at PRPP and run through the strategy for your conform – we're here to help, and before your grade session is the best time to agree the approach.

CONFORM PACKAGE CONTENTS: THE FINISHED REEL AND ITS ELEMENTS

As you prepare each reel for handover to your online editor, you are providing as much information as possible to help them rebuild your timeline against the high resolution / Raw source footage and final VFX deliveries.

The conform package will contain an example of the completed edit, with dissolves etc, and then break that down to individual elements.

The Conform Package enclosing/delivery folder relates to a Single Reel and is named including the reel's version number



The FULL .edl, the reference .mov, and the .aaf contain all the transitions, elements, repos, retimes, etc

Individual EDLs for each content type are simple cuts only EDLS, without transitions or other effects

An Example Conform Package

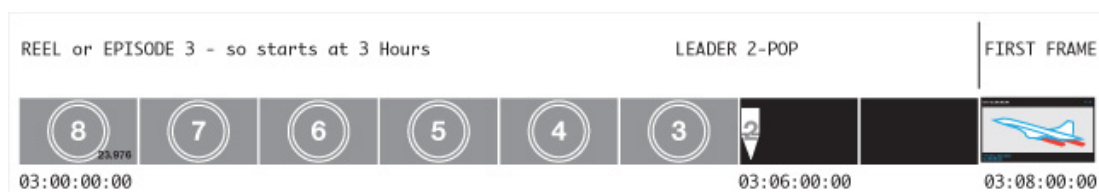
WHAT TIMECODE FOR EACH REEL / EP

Use an hour timecode relating to the reel or episode number.

Timecode for each reel should reflect reel number: Reel 3's first frame of leader is at 03:00:00:00, with the first frame of picture at 03:00:08:00

COUNTDOWN LEADER & 2-POP

Include a countdown leader, with the 2-pop at 6 secs, and first frame of picture 8 secs.



USE CORRECT COUNTDOWN LEADER TIMEBASE

It is critical that the correct time-base leader is used for your countdown leader and 2-pop.

DO use a 23.976fps leader for a 23.976fps project.

Do not repurpose a 25fps leader by timewarping it!

One last thing: 23.976 does not equal 23.98

use 23.976 when that's the timebase

It is useful if your leader contains frame guides, particularly where the intended framing in the offline is not a simple centre-cut from the HD images (scaled into your delivery resolution).

If you need help with getting the correct leader for your offline edit, so that the conform package arrives at Park Road with the correct leader in place, please contact our production team, **we can usually supply a suitable leader for your editing software.**

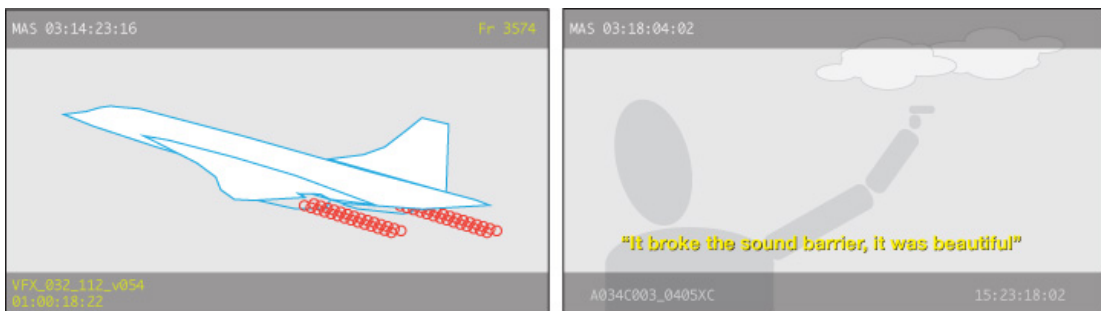
PROVIDE A REFERENCE QUICKTIME

Prepare your reference QuickTime movie carefully, it is the master reference for your online editor.

We will use this offline file to check that the correct clips and effects have been rebuilt for each reel/ep of your project.

There are some tips which will make your reference movie more effective:

- The reference movie must contain overlays identifying each clip in use, the source time code and the master (record) timecodes.
- If possible, using a translucent mask (such as 50% black – NOT a solid black) will help when lining up repos and other moves in the online and the source has look-around/over-scan.
- Do include transitions, repo's overlays etc. as reference for your online editor who will reassemble the project for grade and finish.



Special Circumstances/Special Framing: Where inset / non-standard framing is desired, please ensure that a correct frame guide is also built in to your leader. Contact us in advance if you are using inset framing and require assistance with this approach.

REFERENCE QUICKTIME/AVID MXF FILE FORMAT

Your Reference Movie should be exported for Park Road as a 1920x1080 reference movie using either ProRes (422 or LT is fine) or as DNxHD-36.

Ensure the guide audio is at 48kHz. Do not use 44.1kHz or synch will drift.

IMPT: Do not export the reference Quicktime as an H264 or MP4 file.

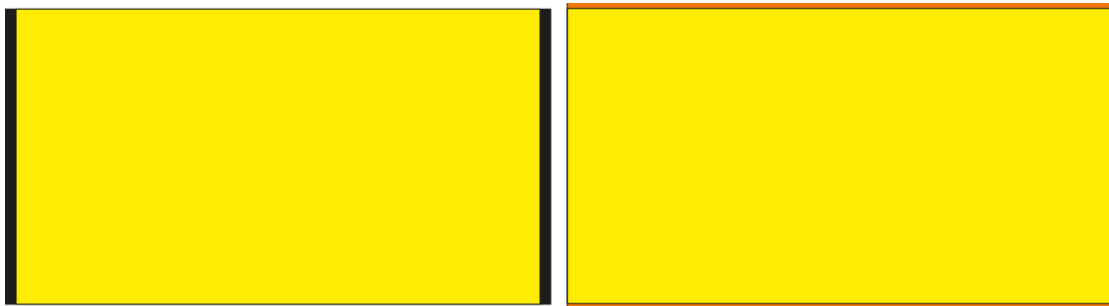
FRAMING FOR 1.77:1 MEDIA IN YOUR 1.85:1 DCP

If you are working on a 'normal' 1.85:1 or 2.39:1 project you can ignore this section.

The theatrical master file for your project will be a DCP (Digital Cinema Package) suitable for use in cinemas at festivals and commercial theatres.

Projects acquired in the 'HD' aspect ratio of 1.77:1 can either be presented as pillarboxed within the DCP region, or we can slightly push in to fill the width of the DCO (cropping a little top and bottom of the screen).

If you need assistance in choosing your approach, please contact a member of our production team.



On the left you can see how a pillarboxed DCP is presented. On the right the DCP region is filled with content, and we have cropped top and bottom as necessary.

HD / BLU-RAY / STREAMING SERVICE FRAMING FROM 1.77:1 MEDIA

If you are working on a 'normal' 1.85:1 or 2.39:1 project you can ignore this section – your content will be encoded letterboxed or in the original aspect ratio depending on the target platform.

HD Deliverables are typically full-frame 1.77 – your content should fit perfectly within this aspect (for Blu-Rays, streaming services deliverables etc)

PROVIDE AAF/XML FILES INCLUDING DISSOLVES, REPO'S, REFRAMES, AND RETIMES

It is extremely useful to have supplemental files so that the online editor has clear reference as your project is conformed.

Do include DVEs and Retimes etc. in your AAF

When you supply a master AAF please include re-racks etc. That way we have an excellent starting point for matching your work in the online conform.

Present all the In-Avid effects you've applied in the AAF.

IMPORTANT: If you are using the **3D Warp tool** in Avid Media Composer, only use the X and Y Scaling modifiers. The Z-Axis values are problematic in both Mistika and Resolve.

Supply the AAF alongside the merged EDL and your Reference QuickTime – containing all your retimes, moves etc. This way you provide guidance for all your editorial intent – you will break down the project into finer details after this is completed.

SUPPLYING A COPY OF YOUR AVID BIN FOR THE ONLINE EDITOR

Check with your online editor re providing a copy of your bins (or project), it's almost always a great idea.

They will use this to check that all media has been restored from the camera source files, that VFX versions delivered as EXR Sequences match those delivered to you as .mov / .mxf files etc.

PREPARING THE FILE16/FILE32 EDLS

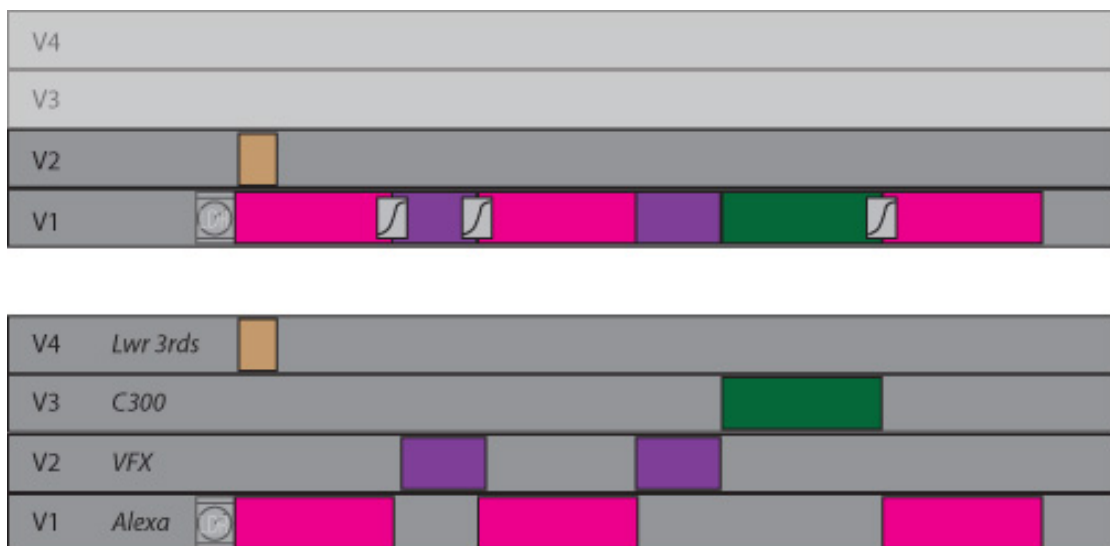
Now that your reference QuickTime is prepared, you will need to prepare EDLs for delivery as follows:

- A merged to one track 'full' EDL including transitions and all media types (using the timeline from which you generated the Reference QuickTime) *Essentially this is the same information as in your AAF*
- Separate EDLs for each logical media type (e.g. all VFX in one EDL, Alexa footage in one EDL, C300 footage in one EDL).

TIP: Use locators in the merged to one track timeline to identify transitions, repos etc. – that way you can quickly export the locator list for your online editor.

In the individual EDLs for each media type (e.g. V1, V2 etc.), remove transitions, but document their location for the online editor. Your Reference QuickTime includes transitions, 'optical' moves etc. and will be the reference for checking the conform transitions etc. against the AAF when applied

TIP: You may wish to clone the 'full, mixed' timeline, and then work through the cloned version to prepare the remaining EDL handovers.



Avoid nested clips or effects, it is very likely they cannot be easily un-nested and valuable time will be used in unpacking the delivery instead.

If you have to nest effects, or where there are complex moves/repos/effects added please flag this and use notes in your handover

e.g. **03:10:18:22 - 03:12:14:04 please grade d4n (has grade on offline)**

EXPORT FILE32 EDLS SUPPORTING FULL CLIP NAMES

Once your cloned timeline is prepared, simply export an EDL for each individual video track, clearly named with the appropriate reel/ep and version

IMPT: Please **use File32 (or File16) EDLs**, not plain CMX3600, so that clip/file/source/tapenames are not truncated.

We will conform from the TapeName in your EDL.

IMPT: Ensure the full **source filename is shown in the tape field**
– you may need to quickly copy this from the SourceName, FileName, TapeNumber, or DigiSource column depending on your editorial tool of choice.

Document each EDL target for the online editor

Ensure you document how each layer is targeted. In the previous example we can see that each camera type Alexa and C300, and then VFX, and overlaid text are presented on their own layer. Make sure that's communicated with your online editor.

GRAPHICS / MOE'S AND CRAWLERS

Make sure these use the correct safe regions for your primary delivery type.

Request a copy of our guide to safe areas if you, or your designer, are unsure of the correct area for this project.

Static graphics should be delivered as non-layered TIFF with Alpha at the correct online resolution for your primary finish.

FONTS

Ensure that you deliver the font used in your project (and have arranged suitable licensing for commercial fonts).

NB: If an unavailable/unlicensed font is substituted in online but that substitution does not contain extended characters such as Māori macrons, German umlauts/eszett or French accents, (particularly for lower third names, intertitle places and critically in crew lists as part of your end roller) it can be *very* time consuming to remedy.

APPENDIX 1

ILLEGAL CHARACTERS

(DO NOT USE SPACES ETC. IN YOUR FILES OR FOLDERS)

All files that are moved to the production network for use need to follow standard UNIX naming conventions.

Data transfer is mainly done via command line at Park Road for efficiency and speed and there are also a number of scripts used on a regular basis, failure to follow the guidelines below will cause problems.

NO spaces anywhere in the filename path.

This includes, between words or numbers.

Tip: [Use_an_underscore_instead_of_a_space](#)

NO dashes, slashes, hyphens or stars in the file names.

Absolutely **no use of any of the following characters** in the file names:

! @ # \$ % ^ & * () = + ? " : ; { } [] \ | ~ ` ' < >

The characters above are used in UNIX scripting languages and are problematic when used out of context.

APPENDIX 2

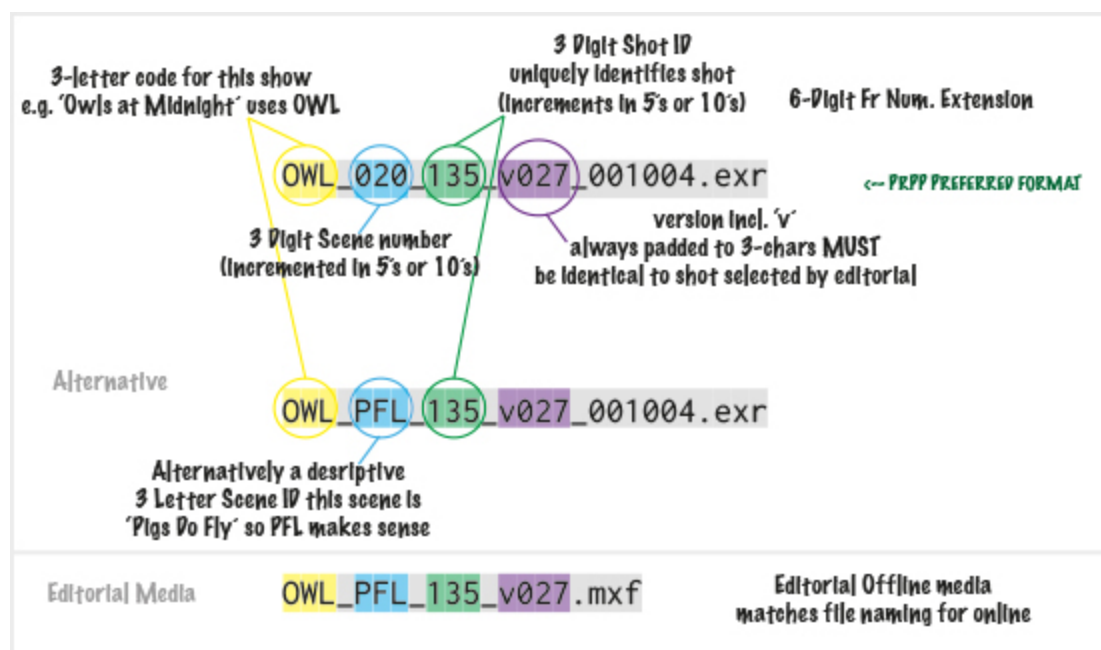
CONSISTENT FILE NAMING IN EDITORIAL & VFX

A consistent and parsable structure to your file naming (with identical names using used for the content in offline and online) is critical to efficient conform.

While Park Road is always willing to work with any production to help understand unique responses to special storytelling needs there is a fairly standard approach to file naming which we prefer and encourage for most productions.

Feature Film / Telefeature File & VFX Naming

There is a long-standing convention of [Show]_[Scene]_[Shot]_[Version] for feature VFX deliveries. Typically, each of these underscore delimited 'words' is three characters in length — these break out as shown below:



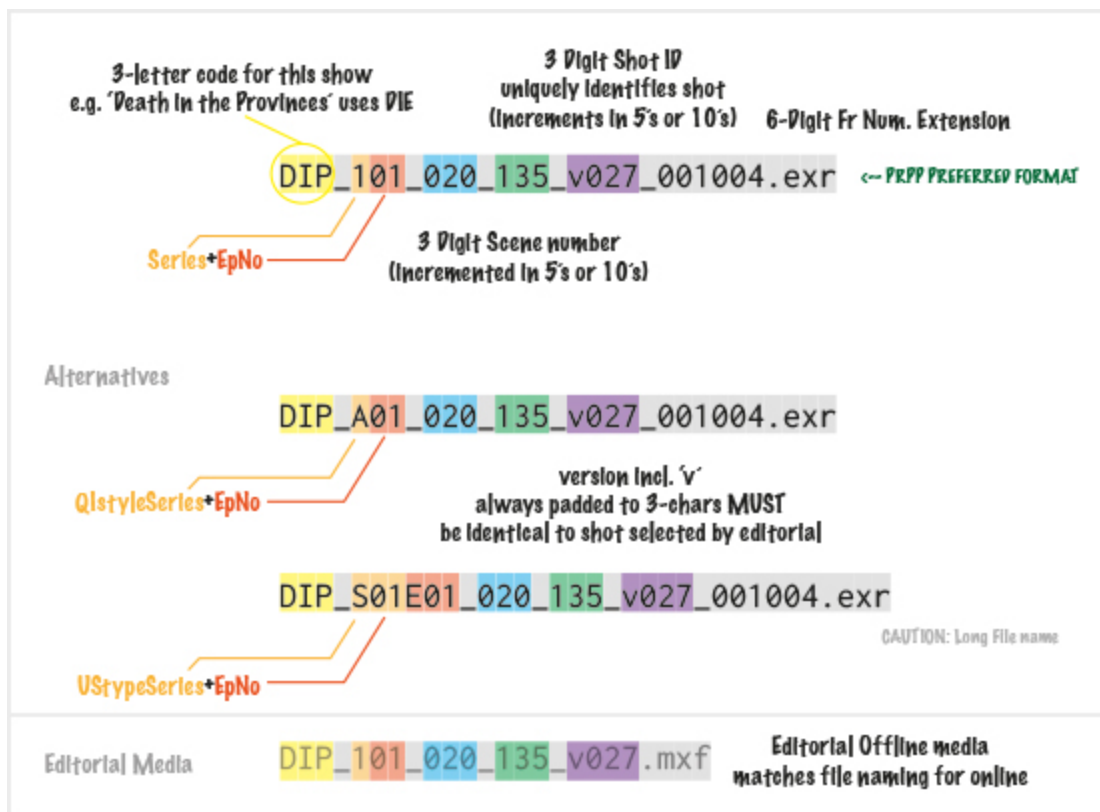
'Three-by-three' naming for feature VFX pipelines. Scenes may either be identified with a unique number or letters. All numbers are padded to three digits eg 043 not 43.

Note that rarely, for *some* non-NZ shows, the third letter of the show ID is used to identify a VFX Vendor – e.g. OW**W** for Owl Shots from Weta, OW**B** for Owl shots from BUF, OW**P** for Owl shots from PRPPVFX etc.

If shots are consolidated and delivered by one 'master' vendor we strongly recommend keeping it simple – just use the show ID!

Episodic Television File Naming

We strongly encourage an almost identical approach for episodic television work, with the insertion of a season and episode ID as needed.



*'Four-by-three' naming for Episodic VFX pipelines.
Episode Zero is the Pilot where there is a pilot episode.*