

Guidelines for shooting and editing projects for WNET.

1. SHOOT

Our standard is Panasonic DVCPRO-HD 60i 29.97 fps, (not progressive, not 60 frames)

-Panasonic cameras shoot > DVCPRO-HD 60i 29.97 fps, (not progressive, not 60 frames)

-Sony cameras shoot > 60i 29.97 fps XDCAM (not progressive, not 60 frames)

-Canon 5D or 7D make sure you have the latest firmware to shoot 29.97 fps.

If you don't have the expertise to adjust different camera's to produce matching shots, please shoot with the same camera. You are responsible for delivering matching shots, this can't be left to "fix in post".

-All cameras: Use fixed White balance, not automatic, not preset.

-Spend one minute getting a good balance using a white card in a good spot in the room where you do your shots.

-All action should be 4x3 action safe within the HD 16x9 frame.

AUDIO

-Monitor audio using headphones during the shoot.

-Microphone placement is everything. The one spot that sounds best may also create mouth noises that a windscreen can't cure. Putting the microphone farther down the chest can cause severe rumble from the chest cavity and stomach, and let too much room noise into the balance of direct- to-room sound.

-Center the microphone on your talent as much as possible.

-Do not hide the microphone under clothes, it will create muffled sound and rustling noises.

2 .EDIT

-If you work in **AVID** and there is any chance that changes have to be made to the project, you have to provide us with a working FCP project with transcoded DVCPRO-HD60i Media.

You are responsible for running this through AutomaticDuck which has the ProlImportFCP_2.1 plug-in available for free on www.automaticduck.com

-In **FCP** please transcode all footage to DVCPRO-HD 60i 29.97 fps before the edit.

-DO NOT EDIT WITH A MIX OF FORMATS. (especially no H264 in the timeline!)

-Set your easy setup to DVCPRO-HD60i.

If you have a lot of material that is not DVCPRO-HD, you can work in that format native and deliver your final flattened file as DVCPRO-HD60i.

-Use only the native filters and effects build into FCP. (No free or demo versions of any plug-ins)

-No nests or sub-clips (these will cause too many problems during the online)

-Do not use the voice over tool (it creates files in capture scratch, not your media drive)

Use "New audio recording" in QuickTime instead and save to your media drive. (as 48k 16bit)

-During the editorial part of the edit; do not color correct or mix the sound, except for situations where you have to stylize the footage for dramatic reasons.

-Set sound levels for screening purposes only.

-Do not process or mixdown any sound or remove any original camera sound tracks. (disable tracks you don't want to hear)

-Do not send tracks to Soundtrack Pro (It breaks links to the original media!)

-Leave it to the sound mixer to decide which tracks to use.

-All titles, graphics and animations should be 4x3 titlesafe within the HD 16x9 frame.

-Titles should be an appropriate size for legibility for playback on the Web and Broadcast.

-Titles should be created at 90% max white. (not 90% opacity)

We will provide a separate sound mix, color correct and HD legalizing.
Depending on your editor's skill set we can provide you with a room that has a broadcast monitor and scope for proper viewing of video levels.
This will usually be after hours or on weekends.

STILL SPECS HD&SD

Scan as close to 4000 pixels, in either direction.
For example, if you scan a 8.5"x11" sheet of paper, it should be about 2909w x 4000h
All images must be saved in RGB, Not grayscale, CMYK or any color space other than RGB.
File format should be either .tiff (TIFF) or .tga (Targa).
Tiff's should be saved as 8bit, uncompressed, in Mac byte order.
This method should provide you with the most options for your needs and provide you with a solid "master" element.

3. DELIVERY

Before you deliver your drive to us, please do this:

- 1. Triple check that all GFX are 4x3 titlesafe and at 90% white.**
2. Simplify your timeline to include only the clips necessary to play. Everything else must go. Collapse Multiclips, drop everything down to V1. Then dedicate other tracks to specific elements... V2 for overlapping dissolves or composites, V3 & V4 for titles and graphics etc.
3. Copy the project to the desktop.
4. Unhook your media drive
5. Open the project (from desktop)
6. If everything is offline, you're good.
7. If there are some audio files or other files online.
8. Locate them using "Reveal in Finder" and copy them to the external drive.
9. Reconnect these pieces on the timeline to the external drive.
10. Please include all the fonts that you used on the drive.