

PLEASE FILL OUT THIS FORM TO THE BEST OF YOUR ABILITY.

CONTACT INFORMATION

(Financial Contact)

Name _____
 Title _____
 Address (1) _____
 Address (2) _____
 City _____
 State _____ Zip _____
 Phone () _____ - _____

(Creative Contact)

Name _____
 Title _____
 Address (1) _____
 Address (2) _____
 City _____
 State _____ Zip _____
 Phone () _____ - _____

Production Company Name: _____

Title of feature: _____

Original Language of Feature: _____ Additional Language(s): _____

Original Format was the film shot: [] 35mm [] Super 35mm
 [] 16mm [] Super 16mm
 [] Digitally, if so...What Type (Tape Stock / Card Type)

Original Aspect Ratio: [] 4:3 [] 1.66 [] 1.78
 [] 1.85 [] 2.35 [] other

Editing Platform/Program [] AVID [] FCP [] other, _____

Intended Finishing Format: [] 35mm [] HD [] Standard Def

NTSC Running Time (in minutes / seconds): ____ : ____ (current) / ____ : ____ (desired) *Credits Included

Is Picture Locked...? [] Yes [] No, (if no please answer below)

Current State of Film. [] 100% shot, with no editing performed yet
 [] editing now, but incomplete (est. _____ % complete)
 [] editing now, with a full version complete
 [] final editing and/or polishing being done

We expect to be done editing on: _____ / _____ / _____

Do you have a Delivery Checklist...? [] Yes [] No, if no please answer below...

Do you want us to draft a Checklist...? [] Yes [] No

Are there any Vendors (Houses) already on board: **Edit (Offline)** _____

Online/DI (Color) _____

Audio _____

Lab (Chemical) _____

Other _____

Other _____

Other Post-Production PICTURE Notes:

i.e., We finished our project, but need to go back and make some creative changes to the PICTURE...

We are having trouble with our current Post-Production Supervisor...

We are having trouble getting current vendors to deliver their work...

We have a possible Distribution Deal, and need a Formal Media and/or Paper Delivery...

ADDITIONAL PICTURE NOTES BELOW:

Other Post-Production AUDIO Notes:

i.e., We finished our project, but need to go back and make some creative changes to the AUDIO...

We need to do ADR, but having trouble with SAG (since they still have our Bond or Claim held on us)...

We completed ADR, but can't get our SAG Bond back...

ADDITIONAL AUDIO NOTES BELOW:

Other Needs associated to our Current State of Affairs:

Need Legal Counsel referrals.	Need Music Supervision (Source Music Only).
Confirm ADR Talent Fees. (per SAG Agreement)	Source Music License Negotiations.
Surround Sound Licensing Fees. (ie., Dolby, DTS, Sony)	Continuity Script Transcription.
Errors & Omissions Policy Quote. (Application Process)	Unpaid or Retroactive Vendor Settlements.
MPAA Rating Quote. (Application Process)	Clearance Issues.

ADDITIONAL OTHER NOTES BELOW:

POST PRODUCTION CONTACT LIST

DIRECTOR:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

COMPOSER:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

AUDIO FACILITY:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

ACCOUNTANT:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

MUSIC EDITOR:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

VIDEO LAYBACK:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

PAYROLL COMPANY.:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

PRODUCTION CHEMICAL LAB:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

NEGATIVE CUTTING:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

ATTORNEY:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

TELECINE TRANSFER:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

SOUND OPTICAL:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

MUSIC SUPERVISOR:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

SOUND TRANSFER & SYNCING:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

TITLES (MAIN AND END):

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

CINEMATOGRPAHER:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

OFFLINE EDITING:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

TRANSCRIPTION:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

PICTURE EDITOR:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

ONLINE MASTERING & DI LAB:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

OPTICAL & VISUAL EFFECTS:

Name
Address
City, State, Zip
Country
Main Phone
Contact
Direct Phone & E-Mail

MISC AND OTHER ASSITANTS:

Position
Name
Direct Phone & E-Mail

Position
Name
Direct Phone & E-Mail

Position
Name
Direct Phone & E-Mail

POST PRODUCTION SPEC SHEET (FOR GENERAL REFERENCE ONLY)

Film/Video Originated: (Camera Type) _____

Source Material: _____

Alternate Material: _____

Offline Platform/System used: (ver.) _____

if HD, project: 4:4:4, 4:2:2 _____

if SD, project: NTSC, PAL, other _____

ID & # of Drive(s): _____

PICTURE LOCK Run Time: _____

of Film Reels: (TC must begin at head of Leader) _____

Timecode: [2-pop = 6 seconds, 1st picture = 8 seconds] _____

EDL supplied for Conform, Color, Audio: _____

Chase Tape Supplied: (Yes / No) _____

Quick-Times Supplied: (Yes / No), filename _____

Scratch Audio Supplied: _____

Date, Music Composition Approved: _____

Date, Sound Design Approved: _____

Date, Color Correct Approved: _____

Audio Layback required: – Lt/Rt, 5.1 _____

Desired Final Audio 44k/48k: _____

Desired Final Frame Rate: – DF/NDF: _____

Desired Final Aspect Ratio: _____

Master Output format: _____

Master Backup format: (Tape, Drive, Disc) _____

Sub-Master format: _____

Down Conversions: _____

Screeners/Dubs: _____

Does this project need to be FilmOut ready...?: _____

Are PAPER TITLES and Reference QT’s Prepped...?: _____

The MASTERING FACILITY will be creating the House Quicktimes ("Reference QT's") that the Supervising Sound Designer and the Original Music Composer will use the stay in-sync with your final Color Master. This is not a function of the Editor or Assistant Editor.

PICTURE -- REEL Notes From Final Cut Pro:

1. **REEL BREAKS:** Picture Lock should be delivered in REELS (15-minute minimum, and 20-minute maximum, unless it is the last REEL the minimum is excused). It is imperative that a REEL does not have an intended AUDIO CUE carry over a REEL BREAK. If possible, it is suggested that scenes are not broken up by a REEL BREAK. Look for a hard cut.
 2. **REEL HEAD:** Each REEL should begin with 30 Seconds of BARS & TONE (Tone on ALL AUDIO TRACKS), followed by 15 Seconds of BLACK SLUG, followed by Academy Leader, followed by First Picture (FP). It is imperative that First Picture begins 2 Seconds from the 2-POP. It is also preferred that you use actual Academy Leader, which can be downloaded from <http://www.PostKlein.com> (*See Tool Box).
 3. **REEL TAIL:** Each REEL should end with a TAIL SYNC. This can be ONE FRAME OF BLACK SLUG WITH A LARGE "X" CORNER TO CORNER or RED SLUG, followed by 30 Seconds of BLACK SLUG.
 4. **REELS:** After (1.), (2.) and (3.) are completed, Each Picture Locked Reel should be EXPORTED at NTSC/29.97/NDF as Stand Alone Clips (DV/H264 is common). Then, these REELS should be recaptured into FCP as single clips, before DELIVERY to Mastering Facility. This process is intended to Burn In (BAKE), all the Creative Intentions. It is imperative that the FilmMaker watch these REELS to make sure every visual element is represented. This will be the Final Reference Video that will be used as a Guild Line of Responsibility.
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AUDIO -- OMF Notes From Final Cut Pro:

1. **CUE CHECK:** Confirm ALL of TRACKS and CLIPS desired are included in the OMF enabled. Organize and Alternate Tracks, to allow HANDLES to OVERLAP. DIALOGUE (Trk: 1 & 2), TEMP EFFECTS (Trk: 3 & 4), TEMP MUSIC (Trk: 5 & 6). If additional tracks are used, please NOTE / ID this somewhere.
2. **POP CHECK:** Confirm that there is a 2-POP for EVERY AUDIO TRACK, and Confirm that each 2-POP is in the Sequence and Enabled. This is the only way the Supervising Sound Edit/Mixer will be able to confirm your intended AUDIO is in sync with your REFERENCE REELS.
3. **BIT-RATE:** Confirm the Bit-Rate of the AUDIO in each REEL is 16-bit. (Oftentimes it'll be 16-bit by default. If your audio was recorded at 24-bit, you will need to change it to 16-bit.
4. **EXPORT:** Select the SEQUENCE and either "Right Click" it (or go under the FILE MENU) and Select << Export Audio to OMF >>. The dialogue window that pops up will have a number of options: "defaults"

Rate: 48-kHz Depth: 16-bit, Handle Length: 10:00 (s:f)

And it will also have 3 checkboxes: "defaults"

Crossfade Transitions Levels Pan

* The RATE and DEPTH needs to match the source files of your audio (usually 48-kHz and either 16 or 24 bit).

* The HANDLE length will depend on mixer's preference, but NO LESS than 10 SECONDS is appropriate.

* INCLUDE existing Crossfade Transitions to make sure the handle length is added properly. (This BOX Checked)

* DO NOT include Pan or Levels. (These BOX's Un-Checked)

Click << OK >>, and set where you want to save it.

5. **FILE SIZE:** If the resulting OMF is larger than 2GB, you'll get an error message. In this instance, Export the OMF in 2 parts; the first half of the tracks as one OMF ("part 1"), the second half as another OMF ("part 2"). Confirm that both sets of tracks have their own 2-POP in them so that the mixer can sync up together.
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