

EFilm Digital Opticals Delivery Requirements

Digital Opticals must be submitted with the following specifications:

1. A master list of only the opticals that will be created by EFilm along with the corresponding AVID bin. All Opticals must be named, and names must be included on all optical paperwork and reference tapes. Please place locators with optical name in the sequence and show optical locators on assemble lists. Optical names must be maintained and tracked by production editorial throughout the DI process. Revised opticals must be renamed and resubmitted. The master list must be updated with new, deleted, and revised opticals after each turnover. We only expect to receive block sheets when there is a new or revised optical. No duplicates please.
2. An Optical pull list, including optical names, in FRAMES, not footage. This should be sorted by keycode if negative is broken down. It should be sorted by lab roll if negative is not broken down.
3. Optical count sheets must be in BLOCK FORMAT with opticals correctly named, page breaks between opticals, and reel counts AND camera counts in FRAMES, not footage. In addition, dissolve or fade transitions will be assumed to be standard AVID (linear) transitions unless NOTED as "Film Fades" or "Film Dissolves" (s-curve, Bezier or ease-in/ease-out). Any speed changes, other than fixed-speed events, must be NOTED on the block sheets and must have DETAILED supporting documentation regarding speed ramps and speed changes and where, exactly, they occur, during the course of the event. All Opticals will be frame-based, and any frame blending that occurs in the AVID, and is desired, must be SPECIFIED on the block sheet, as well.
4. One set of MOS Reference Tapes depicting Optical sequences only, preferably recorded at 24fps (no 3:2 pulldown), with keycode burn in, delivered in a mutually agreeable format. If tapes are to be supplied at 30fps (with 3:2 pulldown added) the "A" frame must be at timecode: 00 and the pulldown cadence must be consistent throughout the tape. Additionally, QuickTime motion jpeg A may be submitted per the above specifications. QuickTime's must be at least 720 pixels by 480 pixels in resolution. VHS tapes will NOT be accepted. Opticals must be either, SLATED prior to each optical, OR have a BURN-IN with the OPTICAL NAME.
5. Graphic elements must be supplied as TIFF or SGI (RGB) files or sequences, with embedded ALPHA channels, defining drop shadows or edging, as designed. The graphic files must be delivered in the RESOLUTION and FORMAT of the ORIGINAL PHOTOGRAPHY of the project, as scanned. EFilm always works with a full aperture image. Therefore, image files, in the case of 2K for instance, must be delivered 2048 pixels wide (full width), not 1828 pixels wide (academy width). Graphic elements within the files or sequences must be SIZED and POSITIONED in relation to the background onto which they will be composited. Therefore, centering must be appropriate for the format, either academy or true centering. As an additional note, in some cases, image sequences may be delivered as 10-bit Cineon or DPX files with the understanding that they also be delivered in Cineon color space. (i.e. white levels not to exceed 685 in 10-bit color space.)

6. In the event of changes to any Optical sequence, a new tape or QuickTime must be submitted as specified above in paragraph 4, for the revised Optical(s) only. In addition, new paperwork must be submitted for the revised Optical(s) per paragraph 1, 2 and 3.
7. Finished opticals will be filmed out for client approval. If another format is required, arrangements can be made. However, EFilm strongly recommends that clients review film, as this is the most accurate quality check, especially concerning fades or dissolves. Though approved on film, opticals must be edited into Avid sequence by production editorial using Efilm supplied QT files (QT's bypass telecine errors and meaningless dupe key numbers) and a change note issued to EFilm editorial before opticals will be cut into the DI timeline.