

Post Production Rulebook

Loudness Films

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POST-PRODUCTION

Introduction

This document serves as a rulebook for every delivery made to our post-production studio. All production and editorial staff should adhere to the rules outlined in this document, and any changes to the rules must be discussed and approved by everyone involved. It is essential that we maintain a high level of quality throughout all of our productions, which can be achieved through rigorous adherence to the established rules. This document also serves as a reference tool for all parties involved in the post-production process, ensuring that everyone is on the same page when it comes to understanding our production standards. By setting clear expectations for our post-production processes, we can ensure that each project is delivered to the highest possible standard.

1 - Pre-Production requirements

1.1 - THERE SHOULD BE A **MEETING BETWEEN THE PICTURE DEPARTMENT AND THE STUDIO** TO DEFINE STRATEGIES FOR THE POST PRODUCTION, SUCH AS BUT NOT LIMITED TO:

1. CHOICE OF PICTURE FRAMING AND FRAMERATE
2. RUN CAMERA AND LOOK TESTS PLUS BOOK REGULAR TESTS DURING PRODUCTION
3. FILE PLACEMENTS AND DRIVE WORKFLOWS
4. OPTIMIZE MATERIAL FOR VFX PRODUCTION

1.2 - THE PRODUCTION TEAM IS RESPONSIBLE FOR **INTRODUCING BOTH THE VFX SUPERVISOR AND THE POST SUPERVISOR TO THE STUDIO** AND THEY BOTH SHOULD BE FOLLOWING THE PROCESS UNTIL FINAL DELIVERY AND BE RESPONSIBLE FOR ALL APPROVALS.

1.3 - THERE SHOULD BE A **MEETING BETWEEN THE SOUND DEPARTMENT AND THE STUDIO** TO DEFINE STRATEGIES FOR THE POST PRODUCTION, SUCH AS, BUT NOT LIMITED TO:

1. USE OF MIXTRACKS
2. USE OF METADATA

1.4 - THERE SHOULD BE **A MEETING BETWEEN THE VFX DEPARTMENT AND THE STUDIO** TO DEFINE WORKFLOW PRACTICES SUCH AS THE ONES DESCRIBED LATER IN THE **VFX DELIVERY** SEGMENT BUT ALSO ANY OTHER POSSIBLE DOUBTS.

1.5 - ALL THESE MEETINGS SHOULD BE DONE SEPARATELY AND **A EMAIL CHAIN SHOULD BE CREATED** AFTER EACH ONE AND MAINTAINED UNTIL THE END OF THE POST PROCESS SO EVERYTHING SHOULD BE HELD IN THE SAME PLACE ORGANIZED.

2 - How to send files to our studio via web

2.1 - ALL UPLOADS SHOULD BE SENT IN A UNIQUE LINK AND **NO SHARED DRIVES** (Google Drive, Dropbox, etc.).

2.2 - THE SECURITY OF THE LINKS IS RESPONSIBILITY OF THE SENDER, OUR STUDIO CAN'T BE HELD RESPONSIBLE FOR ANY LINK BREACH.

2.3 - OUR STUDIO CAN PROVIDE SECURE UPLOAD LINKS AT A COST (Please enquire for these costs).

2.4 - IT'S VERY IMPORTANT TO **REDUCE THE NUMBER OF UPLOADS** BEING SENT TO US TO THE MINIMUM IN ORDER TO REDUCE THE SPREAD OF MEDIA AND DIFFERENT VERSIONS.

2.5 - ALL UPLOADS SHOULD BE ACCOMPANIED WITH **AN EMAIL DETAILING EVERY SINGLE FILE** AND HOW IT'S SUPPOSED TO BE USED. WE WILL IGNORE ANY SENT LINKS WITH NO EMAIL DESCRIPTION.

3 - Picture Editorial Deliveries

3.1 - ALL EDITORIAL MATERIAL **MUST INCLUDE A UNIVERSAL LEADER** WITH A BIP 2 SECONDS BEFORE THE FFA (First Frame of Action).

(We can provide our own to include in your project)

3.2 - FOR FEATURE FILMS/DOCUMENTARY THE EDIT **MUST BE DIVIDED BY REELS OF AROUND 20 MINUTES.**

3.3 - ALL EDITORIAL MATERIAL **SHOULD HAVE THE FFA AT 01:00:00:00 TC** AND IF MADE BY REELS, EACH REEL SHOULD HAVE THE FFA AT A DIFFERENT HOUR, EX: 02:00:00:00 REEL 2.

3.4 - FILES SHOULD BE IN **ProResLT CODEC OR IN MXF DNxHD** AND IN A **16:9 - 1.78 CONTAINER WITH ANY BLANKING DONE INSIDE THOSE CONTAINERS.**

3.5 - ALL EDITORIAL DELIVERIES MUST INCLUDE **AT LEAST THESE ITEMS:**

3.5.1 - ONE REFERENCE FILE (PER REEL) WITH THE FOLLOWING INFORMATION BURNED IN ON THE TOP AND BOTTOM **FRAME EDGES** THAT CANNOT USE MORE THAN **15% OF THE IMAGE AREA:**

1. REC TC
2. SOURCE TC
3. SOURCE ORIGINAL FILENAME
4. DATE
5. SOURCE SCENE, SHOT AND TAKE
6. ALL VFX SHOTS PROPERLY IDENTIFIED
7. ALL CONFORMING/POST NOTES PROPERLY IDENTIFIED (Scalings, Sound Notes, ADRs, etc.).

SEE EXAMPLE ON [SECTION 10](#)

ALL REFERENCE FILES **SHOULD HAVE PROPER IDENTIFIABLE NAMING** WITH **DATE AND VERSION** INCLUDED, WE DON'T ACCEPT FILES WRONGLY NAMED, SUCH AS: export_1.mov, final_timeline.mxf, etc.

(We can help with the file naming convention if needed)

3.5.2 - ONE XML AND/OR AAF (PER REEL) OF THE FINAL CUT WITH THE FOLLOWING SETUP:

1. MINIMUM VIDEO TRACKS POSSIBLE, PROJECT FLATTENED
2. NO AUX/ADJUSTMENT TRACKS
3. NO SPEED RAMPS AND/OR STABILISATIONS
4. NO USE OF PLUGINS
5. ONLY DEFAULT SCALING/POSITION AND FIXED SPEED ACCEPTED (Any other effect should be treated as a VFX).

3.5.3 - ONE EDL (PER REEL) FILE WITH THE SAME RULES.

3.5.4 - ONE XML AND/OR AAF (PER REEL) OF **ALL THE VFX SHOTS**

3.5.5 - ONE LIST (PER REEL) OF ALL VFX SHOTS THAT SHOULD CONTAIN:

1. PROPER SEQUENTIAL NAMING: VFX_010, VFX_020. LEAVING AT LEAST 10 NUMBERS BETWEEN EACH VFX
2. NAMING SHOULD INCLUDE REEL/EPISODE: R01_VFX_010, R01_VFX020
3. NO SPACING OR ACCENTS IN THE NAMING
4. SHOULD INCLUDE REC TC IN AND OUT OF EVERY VFX SHOT AND E UPDATED IF THERE IS ANY CHANGE IN THE EDIT
5. SHOULD INCLUDE SOURCE TC IN AND OUT OF EVERY VFX SHOT
6. SHOULD INCLUDE A BRIEF DESCRIPTION OF THE VFX

(We can provide a template file for this list)

3.6 - ONE COPY OF ALL ORIGINAL PICTURE FILES SHOULD BE DELIVERED

3.7 - ONE REF FILE AND ONE XML AND/OR AAF OF **EVERY VFX SHOT** FOR THE VFX GRAB PROPERLY ORGANIZED IN FOLDERS WITH THE VFX NAMING. SEE EXAMPLE ON [SECTION 10](#)

4 - VFX Deliveries

4.1 - ALL VFX AND GRAPHIC FILES SHOULD BE DELIVERED/WORKED ON IN THE **ACES LINEAR APO COLORSPACE**

4.2 - ALL VFX AND GRAPHIC FILES SHOULD BE DELIVERED IN A **.EXR FILE SEQUENCE**

4.3 - ALL VFX FILES SHOULD HAVE THE **NAME OF THE VFX PLUS THE NAME OF THE ORIGINAL FILE AND A VERSION NUMBER** AT THE END LIKE THIS EXAMPLE:

101_VFX210_A152C0024_v2.EXR

4.4 - ALL VFX FILES SHOULD COME IN A **SEPARATE FOLDER** WITH THE FOLDER NAME RESPECTING THE VFX NAME AND VERSION LIKE IN THIS EXAMPLE:

101_VFX210_A152C0024_v2

4.5 - ALL VFX SHOULD INCLUDE ALL THE POSSIBLE **ORIGINAL FILE METADATA** SUCH AS **SOURCE TIMECODE AND SOURCE TAPE** (These two are mandatory).

4.6 - ALL VFX SHOULD BE PROCESSED IN THE **SAME RESOLUTION** OF THE ORIGINAL CAMERA FILE.

4.7 - ALL VFX FILES SHOULD HAVE **PROPER MATTES** CREATED FOR EACH NECESSARY SHOT IN FORM OF A **LAYER IN THE .EXR SEQUENCE** AND NOT AS A SEPARATE FILE.

4.8 - ALL VFX SHOULD BE DELIVERED ONLY **AFTER APPROVAL** FROM THE PRODUCTION.

4.9 - ALL VFX SHOULD BE **CONTROLLED AND APPROVED** BOTH TECHNICALLY AND ARTISTICALLY BY A **VFX SUPERVISOR** BEFORE DELIVERY. LOUDNESS ' STUDIO CANNOT BE HELD RESPONSIBLE FOR ANY VFX PROBLEM LATER DETECTED.

4.10 - **ALL GRAPHIC ELEMENTS** SHOULD COME ALREADY **PLACED AND ANIMATED**. NO TRANSFORMATION OR ANIMATION SHOULD BE DONE IN OUR STUDIO.

4.11 - ANY GRAPHIC ELEMENT THAT SHOULD BE PLACED AS AN **ALPHA** MATTE ON TOP OF THE PICTURE **SHOULD COME RENDERED IN STRAIGHT AND NOT PREMULIPLIED**.

4.12 - ALL VFX DELIVERY AND **COMMUNICATION MUST BE DONE IN A SHARED DOCUMENT** BETWEEN ALL DEPARTMENTS AND PROPERLY UPDATED IN EVERY DELIVERY.

5 - Sound Editorial Deliveries

5.1 - ONE AAF FILE PER REEL EMBEDDED OR EXTERNAL MEDIA, DEPENDING ON PICTURE EDITING SOFTWARE USED

5.2 - ONE PICTURE EDL FOR EVERY NEW VERSION/CUT

5.3 - ONE SOUND EDL OF ALL **DIALOGUE TRACKS**

5.4 - ONE COPY OF ALL PRODUCTION SOUND RECORDINGS SHOULD BE DELIVERED

5.5 - ORIGINAL MUSIC FILES USED IN PICTURE EDITING (TEMPS AND FINALS)

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6 - Foley Projects Deliveries

6.1 - A PROTOOLS PROJECT WITH SPLIT AUDIO TRACKS: DIALOG AND MUSIC&FX

6.2 - CLIP GROUPS SHOULD BE CREATED AND NAMED ACCORDINGLY USING AS A REFERENCE THE EXAMPLES GIVEN BELOW

6.3 - THE SAME BLANK REGION SHOULDN'T BE COPIED OVER AND OVER

6.4 - ALL NAMING SHOULD BE VISIBLE AND NOT TOO EXCESSIVE. ONLY ADD MORE EXTENSE DESCRIPTION WHEN IT'S NOT CLEARLY VISIBLE

6.5 - ALL CUES PLACED IN THE TIMELINE NEED TO BE **FRAME ACCUTARE**

6.6 - ONE CUE SHOULD BE CREATED **FOR EACH ACTION**, EVEN IF IT'S THE SAME PROP OR SHOE.

6.7 - CUEING NAME SHOULD BE CONSISTENT AND SHOULD USE THE NAMING CHART BELOW AS AN EXAMPLE:

6.7.1 - FOOTSTEPS:

FSX Exterior Footsteps

FSI Interior Footsteps

6.7.2 - SURFACES:

CON Concrete

CRUG Carpet / Rug over Concrete

WRUG Carpet / Rug over Wood

GRVL Gravel (can also be CON DIRT)

TILE Tile (CON)

DIRT Dirt

CLINO Linoleum over concrete foundation

WOOD Hardwood / Hollow wood (please define what kind of wood)

6.7.3 - SHOES:

SOFT Soft-sole shoe

SNEAK Sneaker, Tennis shoes (SOFT)

HARD Hard leather sole shoe

HEEL Heels

FLATS Flats

BOOT Boots

FLIP FLOP Flip

6.7.4 - PROPS:

PR Prop Exteriors or Interiors - PR PHONE - PU from WOOD TABLE

6.7.5 - MISC:

BG Background Character

GRP Group of Characters

PU Pick Up

PD Put Down

AX Action (when it's difficult to describe the action)

HAND Hand Grab, Push, Touch, anything not involving a prop

7 - ADR Projects Deliveries

7.1 - A PROTOOLS ADR SESSION PICTURE TRACK WITH **A ProRes LT OR A DNxHD 36 IN HD (1920x1080)**

7.2 - A DEDICATED CUE TRACK IN THE SAME SESSION

7.3 - A PDF FILE CONTAINING **ACTOR'S AND ENGINEER'S CUE LIST.**

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8 - Subtitle Deliveries

8.1 - ALL SUBTITLE FILES SHOULD COME **CORRECTLY FORMATED** AND SHOULD BE DELIVERED IN **.SRT AND .PAC** FORMAT.

8.2 - ALL SUBTITLE **TIMECODES SHOULD START IN THE FFA** (First Frame of Action), **NEVER INCLUDING LEADERS/BIPS.**

8.3 - IF THE PICTURE IS DIVIDED BY REELS, WE SHOULD RECEIVE **ONE FILE PER REEL AND ONE FILE FOR THE WHOLE PICTURE**

8.4 - SUBTITLES SHOULD BE **SYNCED WITH PICTURE/SOUND.** WE CANNOT EDIT DELIVERED SUBTITLES.

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9 - DCP Deliveries

9.1 - PICTURE FILES SHOULD COME AS A **16-BIT .TIFF/DPX SEQUENCE** AND IN **XYZ DCI P3 COLORSPACE**.

9.2 - PICTURE FILES SHOULD COME IN ONE OF THE **CORRECT DCI STANDARD** FORMATS: **1.85 FLAT OR 2.39 SCOPE. 1998x1080 AND 2048x858 FOR 2K** AND **3996x2160 AND 4096x1716 FOR 4K** RESPECTIVELY.

(Great majority of theaters only have 2K Projections so that would be our recommendation)

9.3 - ANY **BLANKING** SHOULD BE DONE **INSIDE THE ABOVE MENTIONED FORMATS**.

9.4 - PROJECTS WITH A DURATION **BIGGER THAN 30min** SHOULD COME DIVIDED BY **REELS**.

9.5 - AUDIO TRACKS SHOULD COME AS A **PCM .WAV FILE IN 48Khz AND 24-BIT**.

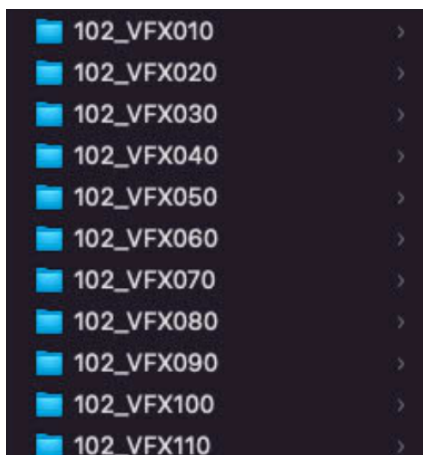
9.6 - AUDIO TRACKS SHOULD COME AS **MONO TRACKS** PROPERLY IDENTIFIED WITH A **NAMING CONVENTION** . SEE EXAMPLE ON [SECTION 10](#)

10 - Examples

10.1 - PICTURE **FRAME BURN-INS** EXAMPLE:



10.2 - **VFX FOLDER ORGANIZATION** EXAMPLE:



10.3 - AUDIO FILES NAMING EXAMPLE:

```
MIX_24bit_48kHz_6ch_DATE_VERSION.C.wav  
MIX_24bit_48kHz_6ch_DATE_VERSION.L.wav  
MIX_24bit_48kHz_6ch_DATE_VERSION.LFE.wav  
MIX_24bit_48kHz_6ch_DATE_VERSION.Ls.wav  
MIX_24bit_48kHz_6ch_DATE_VERSION.R.wav  
MIX_24bit_48kHz_6ch_DATE_VERSION.Rs.wav
```

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