


TBD POST

EDIT | SOUND | COLOR | FINISHING

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Avid Prep Workflow for Series Television

Please contact the post supervisor for any questions, clarifications, or special circumstances regarding your project.

Prep the Timeline:

1. Build a timeline to the final clock. All acts strung out, spaced as required. Have the first frame of the program start at 01:00:00:00. The sequence should start at 00:59:58:00 (or earlier). Add at 00:59:58:00, a "2-pop", one frame of any solid color/color bars/picture-of-your-cat, and one frame of tone on each audio track. Include at least two seconds of black after the last frame of program. Add a video layer at the top and place the Avid "Timecode Burn-In" effect on it. Use this to create a window burn of the sequence timecode in the very lower right corner of the frame.
2. From that Sequence, export a QuickTime movie (with matching embedded timecode) as 1920x1080, 23.976P with Audio (48khz/24-bit) of your locked cut as DNxHD36 or ProRes Proxy. Name this file: "TitleofProgram_EpisodeNumberName_v01-01_YYYYMMDD_REF". This will be used as the reference to your offline edit, so this should be an accurate representation of your locked cut. All intended effects, repos, filters, stabilizations, etc. should remain intact for this output. Include at least two seconds of head and tail (beyond the program area) in this reference.
3. Duplicate the sequence from step 1. Rename it: "TitleofProgram_EpisodeNumberName_v01-01_YYYYMMDD_LockedEdit". Delete all audio tracks from this timeline. Place into a new bin named, TitleofProgram_EpisodeNumberName_v01-01_YYYYMMDD_to_COLOR"

Note: A version change to v02-01 would indicate to us there is a change in timing that was made. A version change to v01-02 would indicate the new ref has an addition that does NOT affect timing of the sequence, like an addition of a missing title.

4. Commit all group and multicam clips. Remove any LUTs or source setting color adjustments on clips. Remove any color correction/color adjustment effects in the timeline. Any color adjustment done for a specific effect needs to be recreated during color correction. Please place a marker with description on any clip that calls for such an adjustment.

5. Clean/flatten the sequence of all unnecessary clips/media (clips covered whole or in part by others, muted clips...). Arrange the clips in video tracks by type such that starting with track V1 and building up from there: camera footage, other footage, effects, graphics, titles... what this will specifically be is dependent on the particular show and its contents/requirements. This should be discussed before to account for the type of show and how it is shot and constructed. An example layout is presented below. If needed, we can together develop a standard configuration for your show.

Example:

V8 - titles additional
V7 - titles primary
V6 - graphics - title beds
V5 - graphics - show package
V4 - additional effects and transitions
V3 - stills/photos
V2 - camera original clips secondary (iPhone, drone, other non-standard)
V1 - camera original clips primary

Turnover Checklist

- The Avid bin with the prepped sequence.
- QuickTime reference of your original sequence.
- All media.
- Document defining the track assignments.

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Thanks!