

168 FESTIVAL Turn-in Specs for 2010

Goal: movie with run time of under 11 minutes that complies with our standards. Watch your email and www.168projects.com for updates.

TURN-IN SPEC FOR 2010:

All files must be QuickTime (.mov)

Standard Definition Codecs:

DV 25, DVCPRO 50, APPLE PRO RES HQ codecs only.

Standard Definition Frame Rates:

23.976 fps / 29.976 fps NTSC (720x480 & 720x486) w/ 48kHz audio

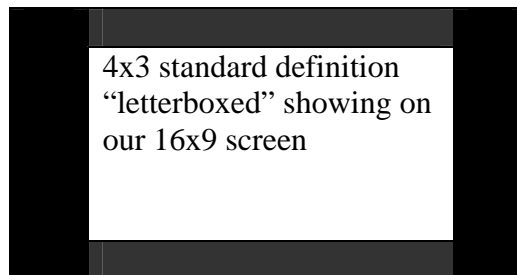
25fps / 50fps PAL (720x576) w/ 48 kHz audio

NO 8-bit or 10-bit uncompressed files!

SD Tape submission: DV/DVC/Mini-DV/DVCAM (NO DVCPRO)

SD File submission: Files on hard drive. Flattened (self-contained) QuickTime file (see above codecs) Frame sizes: **4x3 and 16x9 FF anamorphic.**

4x3 letterbox is acceptable but is discouraged as it will look small on our projection screen -- it will show with letter & pillar cropping! See diagram below. We will not blow up standard definition letterboxed footage to a full 16x9 frame.



High-Def formats/Codecs:

HDV, DVCPRO HD (DVCPRO 100) or APPLE PRO REZ HQ, DNxHD

NO 8-bit or 10-bit uncompressed files!

We cannot convert this frame rate and your film will be rejected.

HD Tape formats: We are only accepting HDV at this point - (unless you know of someone who will provide us with a DVCPRO-HD deck.)

HD File submission: Files on hard drive. Flattened (self-contained), QuickTime file.

24 frame (aka 23.976 or 23.98 in FCP):

720p 24 (1280x720) 48 kHz audio
1080p 24 (1440x1080) 48 kHz audio
1080p 24 (1920x1080) 48 kHz audio

30 FRAME (aka 29.976 or 29.98 in FCP or 60i):

720p 30 (1280x720) 48 kHz audio
720p 60 (1280x720) 48 kHz audio
1080p 30 (1920x1080) 48 kHz audio
1080i 60 (1920x1080) 48 kHz audio
1080i 60 (1440x1080) 48 kHz audio

PAL (INTERNATIONAL ONLY)

1080i 50 (1920x1080) 48 kHz audio
720p 25 (1280x720) 48 kHz audio
1080p 25 (1440x1080) 48 kHz audio
720p 50 (1280x720) 48 kHz
1080i 50 (1440x1080) 48 kHz audio

How much storage will I need: These are file size guidelines, your results may differ:

DVCPRO HD at 11.75 MB/sec.
DVCPRO HD 1080i roughly 6.9 GB for 10 minutes
DVCPRO HD: data rates
(1080i 60) 11.75 MB/sec.
(720p 60) 11.75 MB/sec.
(720p 24) 5 MB/sec.

Great tech chart with more details at: www.moviola.com/fcs_video_storage

Problems/Issues to watch out for:

Unlinked QuickTime files!

Several teams have been disqualified when they turned in QuickTime movies that referenced external files. You **MUST** submit a self-contained movie. QuickTime will sometimes tell you that all "external media will be included in this movie." But, this isn't always true! Sometimes crucial files can remain on your hard drive. If your QuickTime file **WILL NOT PLAY** on our system, you will be disqualified. To be completely safe, check your movie on another computer to be sure it works!

With Final Cut Pro, we recommend using the export > "QuickTime Movie" option for the best results. Use current settings or other preset that is appropriate frame size, frame rate and codec. (Ex: 1080p [23.98] Apple Pro Rez HQ) and check the box for "self-contain movie".

ON TIME!

Leave enough time to lay it off to tape/compress, copy, test, get breakfast and then turn it in! It may not be exactly perfect, but please be on-time for your cast and crew.

CG titles:

Most titles generated within edit systems look very poor when they scroll. The best looking end title sequences are created as a graphic image and then imported into the edit system and then moved to achieve the end credit title scroll.

Create titles in Photoshop with a file size as wide as your picture and long enough to fit your titles comfortably. (ie. For an HD film that is 1920x1080) create a Photoshop file that is 1080 pixels wide and 3500-5000 pixels high. Create columns of text for your credits, then bring the image into your editor and move it over time.

3:2 Pull-down:

Remember that although computer editing systems may refer to "24p", usually the precise frame rate is 23.976 fps. To add to confusion, the popular editing program Final Cut Pro refers to 23.976 as "23.98" in menus and dialogs, even though it correctly works with the footage at the 23.976 frame rate.

Master your film at the native shooting frame rate, ie. if your film was shot at 23.976 fps (24), leave it that way. Although we will be projecting in 29.976i, the DVDs we produce each year are created in the native frame rate. If you shoot 24p, please go through the extra steps to remove the pulldown and deliver a true 24 fps master, not a 30fps with a 3:2 pulldown (24P).

Please NEVER ADD a 3:2 Pulldown. REMOVE the 3:2 Pulldown if your camera adds it. (Eg: dvx-100) While 24p footage can be edited as 60i, it is usually better to edit the footage on a 24p timeline with the pull-down removed.

Most current prosumer-level editing applications which edit native 24p can remove the 3:2 pull-down for editing in native 24p, although some cannot.

We recommend either shooting in 24p Advanced and removing the pull-down as you digitize (if your edit system supports this) OR, using a program like Apple's Cinematools to remove the pull-down BEFORE you begin editing. If you skip this step, the pull-down cannot be removed.

Voice/picture sync: Each year, many films have voice/picture sync problems. Watch carefully to maintain sync. Also note that if you are doing extensive video processing, your video can move slightly out of sync from your audio -- even though the clips appear to be in sync in the timeline.

Frame Sizes/Cropping:

Our standard for projection is a 16x9 (1:78) full frame although your welcome to matt it 1.85:1 and 2.39:1.

For standard definition, if you want to have the cinematic "look" yet are shooting in SD we recommend shooting in 16x9 anamorphic widescreen that we can stretch to a 16x9

frame size, but YOU NEED TO CLEARLY INDICATE THIS on the submission. We won't automatically adjust it unless you tell us to do so.

Anamorphic widescreen format is a choice you make before shooting and is accomplished via lensing or menu options (if supported by your camera).

Black Levels: (NOTE: This only applies to analogue signal to tape or analogue transfers of any kind) Some equipment sets black levels at 0 ire and some sets it at 7.5 ire, other gear auto-detects black level settings and apply their own. SO, essentially you can have a 7.5 setup that is misinterpreted as a 0 level setup and is boosted up another 7.5 leaving you washed-out blacks and poor quality. It works the other way as well. Know your system and your workflow. Set black levels at 7.5 ire.
Find out more at: http://www.kenstone.net/fcp_homepage/video_levels_nattress.html

Converting your files:

Test your workflow before you shoot!! For best results, you should shoot/edit in one of these native formats if possible. To convert to DVCPRO HD (100) - use QuickTime conversion within QuickTime Pro or compressor on a MAC computer and export to the desired codec.

Save your file as a self-contained movie. QuickTime will tell you that any external media will be included in this movie. But, this isn't always true. So test it!

HARD DRIVE/FLASH DRIVE/OTHER MEDIA SUBMISSION GUIDELINES:

Your film must be the ONLY file on the drive. Drives with other files, projects, media, etc, will BE REJECTED! You MAY include up to three identical copies of the movie file as backup copies and you may also submit an SD version if you would like.

(On a PC formatted drive, your movie may appear as several linked files to solve the Windows NT 2 GB file size restriction). Test it or be sorry!

Hard drives are held for several weeks until AFTER the judging is completed. Hard drives not picked up within 90 days become the property of the 168 Project, thank you for your donation! Help: **Darren Gould 479-524-7336, DGould@jbu.edu.**