

BIGFOOT ENTERTAINMENT POST-PRODUCTION GENERAL POLICIES AND PROCEDURES

1.1 General

1.1.1

Post Production is one of the most important elements of any production. The post department shall be brought in and consulted already during the development stage, before pre-production.

1.2 Film Work Flow

1.2.1

Per instructions from MG, the workflow shall **not** include any Telecine or any non frame-accurate media.

1.2.2

The entire film is scanned in a 1920x1080 scan, (for features) or 2058x1556 (2k, full gate). This format is too "heavy" for real time editing. Therefore, the files are converted to 1/4 of the size, still frame accurate, and giving QuickTime files of 960x540, which can be edited in real-time in FCP, and still have much higher quality than SD (PAL or NTSC).

1.2.3

The scans are delivered on WD external hard drives via DHL to Mr. Percy Fung of the Bigfoot partner Digital Magic in Hong Kong.

1.2.4

All data exchange will be done using data files; transport is on external hard drives. Smaller files can also travel via FTP without the need of physical transport.

1.2.5

After editing, the "large" files are conformed, either going through color correction from the large scan (or if highest quality is needed, go back to the raw scan).

1.2.6

If the output is SD (i.e. TV Commercial), the "compressor" can down convert the resolution and a frame rate conversion, but the quality remains much higher.

1.2.7

Digital Magic delivers the output on WD external hard-drives in HDCam 4:2:2 format (for TVCs, it needs to be scanned full gate 2048x1556, the final format is 4:3)

1.2.8

Production shall supply the WD external hard drives to

Digital Magic.

1.2.9

If a 35mm film-release is required, the decision has to be made if it should be scanned again 2k, and conform/color grade from a 2k scan, or use the 1920x1080 and output it on HD.

1.2.10

The above procedures provide a scan instead of Telecine. A film output can be done from both the 1920x1080 and 2k materials, but requires conforming. For movies that are only released on DVD or TVCs, the scan can be used as is as it has a far better quality than Telecine.

1.2.11 RED ONE

If using RED-ONE Digital Cameras, all shooting should be at 4K settings (4096 x 2540). Media from Red-drive or Compact Flash Module will require DUAL-backup of the media files, which may be done on location, or provided to Post Production for scheduled media acquisition sessions. Unless specifically authorized, all RED-ONE footage with sync sound will be shot at 24fps, and time-code on sound recorder and camera must be identical, and be set to the current local time of day. Sound is to be recorded on location at 48khz.

1.3 Project Development

1.3.1

Post shall discuss the project brief with the producer and with any client to establish the following:

- a)** Editorial needs
- b)** CGI workload
- c)** Audio post
- d)** Deliverables
- e)** Proposed budget
- f)** Proposed schedule

1.4 Pre-Production

Post shall discuss the following items with Production and any client during pre-production meeting:

1.4.1

Editorial workflow - labs, HD, TK, shipping, customs and

duty.

1.4.2

CGI set-ups, location attendance, previz

1.4.3

Film/digital cinematography (HD/2K/4K) workflow - Post shall meet the DOP to establish common parameters.

1.4.4

Production sound and Audio Post - Post shall discuss script-breakdown with production sound-tech, atmos, pick-ups, etc.

1.4.5

Composer - themes / score shall be made available as soon as possible.

1.4.6

Rehearsals - Post needs to be present for QC audio and CGI work on location.

1.5 Production Meetings

1.1.1

Any changes to budget or scheduling or script shall be communicated to Post immediately.

1.1.2

Post shall always be present at key production meetings.

1.6 Post-production

1.6.1

The Producer / Decision-maker shall be present when:

- a)** Picture is locked
- b)** Credit list is locked
- c)** CGI is locked
- d)** Audio is locked
- e)** During final mixes
- f)** Handover of deliverables

1.6.2

Bringing the Post Department into discussions early will eliminate many problems and will help the Producer to achieve the final desired product.

1.6.3

Only Bigfoot accredited outside vendors should be used. A

list of these can be obtained from Production Services. The contract templates in the Appendix Section shall be used in any arrangements with outside vendors.