



Asset Input Guide

Asset Delivery

Physical media:

All deliveries should be addressed to:

Motionlink Pty Ltd
Suite 903, 1 Chandos St,
St Leonards NSW 2065, Australia
t. +612 9439 0133

Please email relevant tracking information to info@motionlink.com.au

Digital media:

Digital media can be delivered physically on hard drive or optical media. Digital delivery can be by high-speed transfer client or by upload to Motionlink's secure FTP, contact us to set up an account.

General considerations:

- Motionlink operates under the assumption that all assets submitted have passed a full QC. If required, we can provide spotcheck and/or full QC services across many formats.
- The below specifications are ideal, however at Motionlink we pride ourselves on flexibility, experience and proven ability to repair and rework faulty masters with a minimum of fuss.
- We request the highest quality assets available; e.g. HD rather than SD.
- Video and audio masters supplied from previously compressed formats may be rejected.
- Video masters should be in the native frame rate, frame rate conversions may be rejected.
- Audio masters should be uncompressed, DRM free and comply with relevant standards.
- Titles, subtitles and graphics must adhere to title safe boundaries as per broadcast standards.
- 3D material must be delivered as separate eyes; fully synchronised and ghost-busted.
- Content for Digital Cinema should be 24 fps and progressive, if not it will require processing.
- Content should not include ratings, URLs, product tags, release dates, pricing, contact details or commercial breaks and/or blacks. These may be removed however charges will apply.

Tape master specifications

High Definition (HD):

- HDCAM SR (4:4:4 or 4:2:2)
- HDCAM

Standard Definition (SD):

- Digital Betacam

Frame Rates: 23.98, 24, 25, 29.97, 50, 59.94 fps accepted

Aspect Ratio: Pillarboxed and 4:3 letterboxed masters may be rejected.
Aspect ratio should be as per original (i.e. not cropped)

Audio: Refer to **Audio specifications for video content** section below on p.3

Content: There must be at least 1 second of silent black at the head and tail of each segment of content on tape and no content within 1 minute of the head or tail of the tape master save colour bars or slates.
Tape deliveries should include slates, countdown and printed cue sheet.
Timecode on tape masters should be continuous.

Digital master specifications

Digital source:

Checksum:	Digital masters should include a checksum file created at source
Content:	There must be at least 1 second of silent black at the head and tail
Frame Size:	1920 x 1080 or 1280 x 720 (HD) 720 x 576 (SD PAL – anamorphic for 16 x 9) 720 x 486 or 720 x 480 (SD NTSC – anamorphic for 16 x 9) 2048 x 858 (native 2K Scope DCP) 1998 x 1080 (native 2K Flat DCP)
Frame Rates:	Constant frame rate only, not variable. Ideally original frame rate 23.98, 24, 25, 29.97, 50, 59.94 fps accepted For DCP, frame rate should be 24 fps or conversion will be required
Aspect Ratio:	Pillarboxed and 4:3 letterboxed masters may be rejected Aspect ratio should be as per original (i.e. not cropped)
Audio:	Linear PCM 16-bit or 24-bit, at least 48 kHz Surround channels labelled in order: L, R, C, LFE, Ls, Rs, LtRt Where possible, audio should be embedded in video file. Audio can also be delivered as synched full-length WAV file(s) Refer to Audio specifications for video content below on p.3 for detail
Codecs:	<p>QuickTime MOV</p> <p>Apple ProRes 4:2:2 (HQ) - ideal for iTunes / Netflix delivery Apple ProRes 4:4:4:4 8 or 10 bit Uncompressed 4:2:2 Blackmagic 10 bit Avid DNxHD DVCPRO HD Animation Cineform 4:2:2</p> <p>Other Uncompressed AVI Canopus HQ AVI (super-fine or fine) MXF (include profile information) DCP (with decryption key)</p> <p>Image Sequence (limit to 20,000 files per folder) DNX JPEG2000 TIF TGA</p>

Additional information:

Any additional information is appreciated, e.g.:

- Content documentation: QC report, cue sheet, ratings, languages (ISO 639 codes)
- Technical documentation: gamma curve, colour sampling, audio layout, codecs
- ID numbers: catalogue number, ISAN, UPC or other ID (if applicable)
- Project documentation: flowchart, chapter points, DRM requirements

Audio specifications (for video content)

Where possible, audio should be supplied on video master; on tape or embedded in digital master. Audio may also be supplied separately as conformed WAV files. Audio should be synched to the video and exactly the same duration. Dolby E tracks, DA-88 tapes, non-print master stems and separate audio reels are accepted; however transfer, mastering and conform charges may apply.

Format:	Linear PCM in .wav or .aiff container
Bit Depth:	16-bit or 24-bit
Sampling Rate:	at least 48 kHz, up to 192 kHz
Audio Channel Order:	5.1 & 2.0 channels labelled in order: L, R, C, LFE, Ls, Rs, LtRt

Conformed full mix print master audio should be supplied, delivery of M&E and dialogue stems is optional. Commentaries, AD and other alternate audio should be supplied separately; conformed and mixed with no clipping. Audio supplied unmixed or non-conformed may incur additional charges.

Stereo audio must not be dual mono unless no higher-quality source exists. Audio being supplied for mixing should ideally include at least one separate stem each for dialogue, music, effects and atmos. All audio supplied should comply with the relevant specification for the output media (e.g. OP48, DCI).

Audio for Digital Cinema Packages (DCP) should comply to the DCI specification:

- Features and trailers - loudness level should not exceed 85 dB Leq(m)
- Commercials - loudness level should not exceed 82 dB Leq(m)

Captions and subtitles

General:

- Other script and image file types are accepted; conversion charges may apply
- All image files should be the same size as the video frame and script should be conformed
- Clear instructions should be given as to whether the subtitles are to be closed or open

Digital packages:

Closed captioning formatting

- Closed captioning for digital packages as conformed .scc files (iTunes), also .stl (Netflix)
- Tape deliveries can include captions as CEA-708 (HD) or CAE-608 (SD)
- QuickTime 708 closed captioning tracks can be included in the file

Burnt-in Subtitles formatting

- LOTE releases in English-speaking markets should have subtitles already burnt-in
- Subtitle files to be burnt in should be delivered as conformed text-based .stl format
- All comment lines (not for onscreen display) should begin with a double slash ("//")
- All line breaks should be entered using the vertical pipe character ("|")

DVD:

- Captions / subtitles should be supplied as Scenarist .sst files with TIFs / BMPs (zipped)
- Image files mapped to: Background (White), Text Body (Black), Outline (Red), Aliasing (Blue)

Blu-ray:

- Captions / subtitles should be supplied as conformed BDN format for Blu-ray
- BDN format should be a .xml conformed script with indexed .png image files

Digital Cinema Package (DCP):

- Captions / subtitles should be supplied as conformed DCI-compliant .xml file

Graphics

DVD, Blu-ray, Interactive ROM, and iTunes EP / LP interfaces:

Graphics and key art being supplied as a basis for interface design should be as high resolution as possible. Ideally files should be layered and include all fonts and dependencies, please provide a flattened PDF proof as a check. For motion menu design, textless elements are desirable. If specific chapters, thumbnails or video elements are requested, please include exact timecode points with brief.

The following formats are accepted, in order of preference:

- Photoshop (PSD)
- InDesign (INDD)
- Illustrator (EPS)
- Acrobat (PDF)

Digital Packages:

Feature film poster graphics:

- Size: 1400 x 2100 pixels
- Ratio: 2:3
- Format: High quality PNG or JPEG, at least 72 DPI
- Colour: RGB

Television and music album cover art:

- Size: 1400 x 1400 pixels (min), 2400 x 2400 recommended
- Ratio: 1:1 (must be square)
- Format: High quality PNG or JPEG, at least 72 DPI
- Colour: RGB

Music digital booklet:

- Size: 28 cm x 21 cm, horizontal presentation
- Format: PDF format, at least 72 DPI
- Colour: RGB, all images full-bleed
- Four-page minimum
- All fonts embedded
- No more than 10 MB file size

Content considerations:

Artwork must include the name of the title and key art.

Please ensure art for digital packages does not include:

- Credit blocks
- URLs, email addresses or other contact details
- Pricing and product tagging
- Time-sensitive information

Digital booklets:

- PDF should open full screen with no negative space
- Printer's marks are not allowed
- No other promotional sites are allowed
- Selling of other products and services is not allowed
- No time-sensitive information is allowed
- No links to anything outside the booklet except artist or label websites

Music audio content (iTunes)

Audio files for iTunes Music:

Audio should be supplied at a 44.1 kHz sampling rate and 16-bit or 24-bit resolution, ideally mastered for iTunes (MFiT). The audio must be stereo (not dual-mono) unless no higher quality source exists.

The following audio formats are accepted:

- Pulse Code Modulation (PCM) in .wav or .aiff container
- Apple Lossless (ALAC) in .m4a container
- Free Lossless Audio Codec (FLAC) in .flac container

Music Package add-ons:

Music packages will be assembled and delivered with the following:

- Audio files
- Video
- Album artwork
- Digital booklet
- Metadata for the audio files, video and entire package

Cue sheet

Cue sheet should be supplied listing all music in an music audio package or concert film (required for iTunes outside of the US, for US market no cue sheet is required).

Pre-cut Ringtones

Pre-cut ringtones should be delivered as per other audio files specifications. Minimum length is 5 seconds and the maximum length is 30 seconds.

Trailers and promotional screeners

Trailers:

A theatrical version of the trailer is preferred for features:

- Trailer must be the same aspect ratio, colour grade and audio layout as the feature
- No rating cards or tagging (i.e. release date, URLs, physical product shots, etc)
- Between 30 seconds and 4 minutes in duration
- If no trailer exists for the feature, a 30 second preview clip may be provided

Screeners:

For promotional screeners, please provide:

- Distributor logo and text for watermark (if required)
- Brief for watermarks and any other anti-piracy treatments
- Marketing information and packshots for promotional screens
- Screeners will be created from production masters, if alternate source is supplied (e.g. DVD-R) additional QC charges may apply

Contact Details

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