

Banijay Rights QC Guidelines - Updated 04 August 2022

Consistency of grades and faults across all episodes please

NOTES:

GRADE 5 STATUS: PASS

GRADE 3 STATUS: HOLD

GRADE 1 STATUS: FAIL

| | | QC Requirements | For QC Teams | Grade 5 - Minor | Grade 3 - ESI Review | Grade 1 - Fail |
|---|--|--|---|--|---|--|
| <p>We have been reviewing the fault logging for Banijay and it has become apparent we have been over logging faults for what is only essentially a Runtime QC with a fault log.</p> <p>(or, somewhere in-between a Runtime and Broadcast).</p> <p>Banijay already have a full broadcast qc with Production prior to the files coming to us.</p> <p>But, as we know, faults can always be missed.....This is why we QC....</p> | | <p>Please do a full broadcast QC on the first ep of a new title or series listing all the faults.</p> <p>From Ep 2 onwards please do a Runtime / Broadcast as below</p> <p>If we come across a fault and you see a pattern repeating itself of the same fault (More than 3 to 4) then please pause the qc and feedback to us. We can ask Banijay how they would like to proceed.</p> <p>Please cross reference all episodes, taking across the logs from the V1 as per usual, and keeping in mind the same re-occurring fault types.</p> <p>Episode title logging and end card logging is required.</p> <p>Remember to add to the comment box only: “International Sales and Distribution by Banijay Rights”</p> <p>(Present / Or not present in end roller.)</p> <p>For captions log an example, and if out of 14:9 safe, log an example. (Grade 3).</p> <p>Add the words Example of: at the beginning of the log</p> <p>Textless Covers: Please make sure all textless is thoroughly watched through for issues like Grade, aspect ratio ETC. Any grade 1 picture issues on shots that are texted, must also be flagged on their textless counterparts.</p> | <p>From Ep 02 onwards: More than 3 to 4 Repeating faults per episode: Please pause QC. Ask if full a broadcast QC is required.</p> | <p>Grade 5 is a pass. Note and Pass. Minor Issues: (aliasing, noisy shots, lip smacks for example) need only one example of each at most. log and add the word: Example of: at the beginning of the log.</p> | <p>Grade 3 is a referral for Banijay out of spec requirements: Text out of 14:9 safe / Hashtags / Time specific graphics / Compliance issues, ETC. log and add the word: Example of: at the beginning of the log.</p> | <p>Grade 1 production issue faults are to be logged as usual if they are single issues. If there are multiple issues of the same kind of fault, one or two need to be logged only with the clear marking of: Example Only at the beginning of the log.</p> |
| | | File Naming and Moving | | | | |
| File Delivery | | <p>We do not re-name or fix files, including audio stems.</p> <p>After QC and Supervisor checks, all files are moved by supervisors into:</p> <p>LON_DL3_fs05\Clients\ESI\staging\Inbound_Source_Assets\00_QC_Complete</p> | | | | |
| | | Programme Type | | | | |
| Original Language | | Original Language as expected with subs / without subs | | | Note what is incorrect | |
| Subtitles | | English subtitles Present / check if textless elements present for all subtitled shots | | Flag an example | | Flag if incorrect spelling / placement / Missing Textless |
| | | File Spec Checks | | | | |
| File Type - Wrapper / Codec | | <p>Preferred format: MOV / Apple ProRes 422 (HQ)</p> <p>UHD - MOV / Prores 4444 (3840 x 2160), 24bit PCM audio</p> <p>HD - MOV / ProRes 422(HQ) or 4444 (1920 x 1080), 24 bit / 48 kHz PCM audio</p> <p>MXF (OP1a) / DNxHD 185 or DNxHD 220 (1920 x 1080), 24 bit / 48 kHz PCM audio</p> <p>SD - MOV / ProRes 422 (HQ) 4x3 720 x 576 /16x9 = 1024 x 576 / NTSC 720x486</p> | | | | If incorrect Flag what File Type has been supplied |
| BT/REC | | <p>BT / REC 601 = SD – 4x3 = 720 x 576 /16x9 = 1024 x 576 / NTSC 720x486</p> <p>BT / REC 709 = HD - 1920x1080</p> <p>BT / REC 2020 = UHD – 3840x2160</p> <p>NOTE: No spec for HDR. If we receive HDR files, we need to liaise with Banijay to Spec.</p> | | | | Flag if not present or correct |
| Encoded Resolution | | <p>4K – 4096 x 216</p> <p>UHD – 3840 x 2160</p> <p>HD - 1920 x 1080</p> <p>PAL - 720 x 576</p> <p>NTSC - 720 x 480</p> | | | | Resolution is non standard |
| Frame Rate | | <p>File should be at Native frame rate of material:</p> <p>23.98psf / 24 / 25psf / 29.97 / 50i / 59.94i (DF TC Specified on report)</p> | | | Frame Rate <u>likely</u> not native | Frame Rate not as expected / Sourced from mixed frame rates / NDF TC |
| Content not EBU /50i/ 25p | | For programmes that are delivered in either 29.97 fps or 59.94 fps, the start time-code should be Drop frame / Line up tone -20dBFS | | | Flag if incorrect | Fail if incorrect |
| Timecode | | Timecode Track present | | | | If no Timecode Track present or selecting Timecode Track causes BITC to appear at bottom of screen |
| | | Timecode consistent on all TC tracks (when applicable) | | | | Timecode tracks are not consistent |
| | | Timecode Track doesn't cross 23:59:59:24 / 00:00:00:00 | | | | Timecode crosses boundary |

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| | | 29.97/59.94 needs to be DF TC | | | | Flag if incorrect |
| Closed Caption Track | | The file should not contain a Closed Caption Track | | | | Flag if present |
| Audio Configuration | | Audio channels should be discrete. | | ON WAVS - FYI | | Flag if Multiplexed on ProRes |
| Interlaced Vs Progressive | | This needs to be checked field by field just to confirm. For Example, go to the end credits and look at them frame by frame with ‘Mixed Fields’ selected, and this should show combing. Then switch it to F1 only and go frame by frame and the combing should disappear, and you’ll see a clean picture. If that’s the case, then they are interlaced. If you still see the combing, then they have been captured incorrectly again. | | | | Flag if incorrect (Check Titles / End Credits) |
| | | Banijay File Spec Checks - Using Media Info | | | | |
| File Cadence | | File can be flagged as interlaced or progressive but setting must match the content. If the file contains any interlaced material (check end credits) then the file must be flagged as interlaced. If the file only contains progressive material then it can be flagged as interlaced or progressive. | We don’t fix | | | Flag if incorrect |
| Interlacing | | HD 50i for example - Must be Top field first (59.94 SD bottom field first.) | | | | Flag if incorrect |
| CLAP / Clean Aperture Width | | CLAP should be removed so 'Clean Aperture Width' should not be present on MediaInfo - JES / CLAP is only for QT files not XMF’s) | We don’t fix | | Flag if incorrect | |
| BT 2020 / 709 / 601 | | Check Colour primaries, Transfer characteristics, Matrix coefficients are pesent | We don’t fix | | Flag if incorrect | |
| Audio Sample Rate / Bit Depth | | PCM - 24Bit 48Khz | | | | Flag if incorrect and what file sample rate or bit depth has been supplied |
| Field dominance | | Cuts must happen on frame Boundries - (Field one dominance) | | | | Flag if incorrect |
| | | Apple ProRes QuickTime Checks | | | | |
| Audio Channel Naming | | Each audio channel should be named to reflect the audio content of that channel e.g. Stereo Full Mix Left - See File audio layout | We don’t fix | | Flag if incorrect | |
| Audio Assignment / Tagging | | Each audio channel should have the QuickTime Channel Assignment set to reflect the audio contents of that channel e.g. Left, Right, Centre | We don’t fix | | Flag if incorrect | |
| Audio Tracks | | All audio tracks should be selected (ticked) | We don’t fix | | Flag if incorrect | |
| Saved Frame Size | | When opened the file should open at the same size as the Encoded Resolution | We don’t fix | | Flag if incorrect | |
| Playhead | | Check playhead is at the start of the file and not within material | We don’t fix | | Flag if incorrect | |
| Edit Markers | | Check Edit markers are not set | We don’t fix | | Flag if incorrect | |
| Timecode | | Timecode Track present and selected | We don’t fix | | Flag if incorrect | If no Timecode Track present or selecting Timecode Track causes BITC to appear at bottom of screen |
| | | Programmme Layout | | | | |
| Programme Layout | | 09:59:30:00 – 100% Bars and -18dBFS tone - 20 seconds 09:59:50:00 – Slate - silence - 7 seconds or 7s05f 09:59:57:06 – Peak White / Sync Plop (If present)- 2F 09:59:57:08 - Black Silence - 2s 19fr 10:00:00:00 - Programme start End of part - (if Parted) Freeze or ‘living hold’ - 5s Black Silence between parts (If Parted) Black -1s End of Prog - Freeze or ‘living hold’ - 5s Fade or cut to silence by end of Prog End of prog freeze to Textless elements – Black & Silence - 10 seconds End of textless elements to end file - Black & Silence - 10 seconds | | | | Flag if incorrect |
| Slate or Clock | | 7" of Slate or Clock containing following information: Prog ID, Title; Ep Title; Number; version; part number. Where a moving clock is used, it must provide a clear countdown of at least 7 seconds, including a hand moving in 1 sec steps (i.e. not smooth motion) around a circular clock face. Clocks with only digital countdown are not acceptable. No audio or Ident is allowed. There shouldn’t be any technical info on the clock / slate | | | Incorrect info on Slate or Clock | Slate or Clock missing or not moving timing incorrect / digital countdown |
| Bars & Tone | | 100% Bars and -18dBFS tone (20’') | | | | Fail if incorrect |
| Channel labelling | | Slate is M&E but programme is Mix Minus Narration / Or Vs versa | | | Flag to ESI | |
| Duration | | Duration of Programme on Slate / Clock doesn't match Programme | | | Duration doesn't match. NB - If duration on slate / clock is within the End Freeze or Living Hold this does not need flagging | |
| Start of Program Timecode | | 10:00:00:00 / 01:00:00:00 Start | | Timecode starts at 01:00:00:00 | Programme start timecode not 01 or 10 | No Timecode |
| Textless Leadup | | 10s of Black required between End of Programme & Textless | | | Black not 10 seconds in length NB - Note duration of black on QC | No Black |

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| Textless | | A full textless check is required:Textless Elements are required. For Scripted titles, all texted shots within the programme must be checked and duration of the corresponding textless element confirmed to match. Grading must match the programme. Textless Graphics, like maps are required. A 2 second handle either side of each textless element is required. | | | | No Textless / Textless backgrounds are missing. For Scripted, missing textless or textless duration not matching / Missing first or last texted shot or missing clean title gfx or maps / No unblurred shots for blurred shots within programme / No 2 second handle |
| Tail | | 10s of Black after Textless Elements and before End of File | | Black a few frames less than 10sec after Textless (EG 09s13f) is acceptable | Black not 10 seconds in length. Note duration of black on QC. Up to 60 seconds, grade 3 and pass. | Under 10 seconds / Over 60 seconds or no Black |
| Minimum Durations | | Running Time of Programme must be no shorter than - 30 min: 22 min / 60 min: 44 min / 90 min: 66 min / 120 min: 88 min | | | Flag if duration out of spec - Note length on QC | |
| | | Video Checks | | | | |
| Part Breaks | | Programme should be Seamless OR for Non Scripted only; permitted with 1 second or less of black. NB - Please note position of each break and duration of black | | Note part break position and duration when black is 25 frames or less | | If part break duration is longer than 25 frames Note duration of black on QC. |
| Part beak durations: | | End of part - (if Parted) Freeze or ‘living hold’ - 5s Black Silence between parts (If Parted) Black -1s | | Note part beaks in layout | | Note if durations are incorrect |
| Part beak durations: | | If breaks are present then each break should be the same duration throughout the programme and consistent across episodes | | | | If part breaks are non consistent duration across prog or series |
| Part Break Bumpers | | If part breaks are present, note whether a bumper is also present. (Living Hold) What text / Branding. NB - should be added to part break information from point above | | | Flag if bumper is present, along with duration of black / text / branding | |
| Text Safe Area | | 16:9 FHA with 14:9 title safe conformance | | | Text is outside of 14:9 safe but within 16:9 (90%) safe | Text is outside of 16:9 (90%) safe |
| Floating Images | | Images present in credits - The black borders around the floating images must be consistant | | | | Flag if inconsistant |
| Pillarboxed HD material | | The pictures must be centrally framed in a 16:9 raster with no geometrical distortion. | | | | Flag if inconsistant |
| Subtitles | | English subtitled programmes / shots required for all foreign dialogues / Textless covers required | | | | Flag if missing / or English subtitites on English dialogue |
| Video - Luminance, Black, Colour Difference Levels | | Video levels should not exceed 700mV (100%) for lumiance and each colour difference signal. Fluctaions up to 721mV (103%) are permitted. Black level should not go below -7mV (-1%) | | | Do Not flag any video faults as a Grade '3' as ESI are unable to comment on or approve video faults. Video faults can only be graded as a '1' or a '5' | Out of spec |
| RBG Levels | | RGB levels should be as per EBU Rec 103: between -5% and 105% (-35mV and 735mV) log overshoots | | | | Out of spec |
| | | No visible black crushing / No visible white clipping | | | | Flag if very excessive |
| Video quality / Artefacts | | Lens dirt, excessive noise, grain & digital compression, aliasing, moire, hum & patterning, film defects, quantization, banding, jagged edges, pixel drop outs, field or frame rate fluctuations in fine detail. Vignetting, - example camera hood. | | | | Flag if present |
| Video quality / Artefacts | | Production equipment / Crew visible | | Give an example if Reality style prog | | Fail for drama |
| Black & White detail | | No visible black crushing / No visible white clipping. | | Give an example if not excessive | | Flag if very excessive |
| H&V Blanking | | Blanking errors. (SD material has edge to edge blanking on all sides - not a fail) | | 2 pixel blanking error on GFX is allowed | | Flag if Blanking present |
| Conversions | | Clean teleciine or standards conversion: no noticable pulldown artefacts; no ghosting | | | | Flag if present |
| Grading | | Mistimed grading changes; grading changes happening midshot / and not on cuts and Textless / No picture shifts or edit jumps | | | | Flag if present |
| AUDIO CHECKS | | | | | | |

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| FILE AUDIO LAYOUT: Audio Config Check - 2.0 | | Music & Effect tracks or mix minus narration on 3 & 4 if available with separate split tracks, so VO and music can be replaced if required & as previously mentioned. Ideally a breakdown as per below where possible: Audio Track 1 - Stereo Full Mix Left Audio track 2 - Stereo Full Mix Right Audio track 3 - Mix Minus VO / or M&E Left Audio track 4 - Mix Minus VO / or M&E Right Audio track 5 - Fully Filled Effects Right Audio track 6 - Fully Filled Effects Right Audio track 7 - Stereo Music Left Audio track 8 - Stereo Music Right Audio track 9 - Stereo Dialogue Left Audio track 10 - Stereo Dialogue Right Audio track 11 - Voice Over/Narration Audio track 12 - Sync / On Location Audio | | | | |
| Audio Channels | | | | | Out of order | Missing audio tracks |
| FILE AUDIO LAYOUT: Audio Config Check - 5.1 | | Audio track 1 - Stereo Full Mix L Audio track 2 - Stereo Full Mix R Audio track 3 - Stereo M&E L Audio track 4 - Stereo M&E R Audio track 5 - 5.1 Full Mix Front L Audio track 6 - 5.1 Full Mix Front R Audio track 7 - 5.1 Full Mix Centre Audio track 8 - 5.1 Full Mix Sub/LFE Audio track 9 - 5.1 Full Mix Surround L Audio track 10 - 5.1 Full Mix Surround R Audio track 11 - 5.1 M&E Front L Audio track 12 - 5.1 M&E Front R Audio track 13 - 5.1 M&E Centre Audio track 14 - 5.1 M&E Sub/LFE Audio track 15 - 5.1 M&E Surround L Audio track 16 - 5.1 M&E Surround R | | | | |
| Audio Sample Rate / Bit Depth | | Audio must be PCM - 24Bit 48Khz | | | | Flag if incorrect and what file sample rate or bit depth has been supplied |
| Discrete vs Multiplexed | | Audio on File (ProRes & MXF) must be Discrete | | FYI if Multiplexed on WAVS | | Flag if Multiplexed ProRes / MXF |
| Line-up tone | | Audio tone on line up bars -18dBFS EBU / -20 dBFS - 29.97 - EBU or GLITS can be used | | | | Fail if incorrect |
| Audio Loudness - R128 compliance average loudness | | Loudness levels to meet current EBU R128 specifications at -23 LUFS (with a maximum deviation of +/- 0.5 LU). - This is done on the Aurora AQC Banijay template | | | | Doesn't meet R128 spec |
| Audio Loudness - R128 compliance peak loudness | | Peak audio levels to meet EBU R128 specifications at -3dBTP (Up to -1dBTP is acceptable) | | | | Doesn't meet R128 spec less than -1dBTP |
| Acceptable M&Es | | Fully Filled M&E undipped or Mix Minus Narration undipped Must be on Ch.3&4 for 2.0 & Ch.11-16 for 5.1 | | | Background dialogue i.e. TV's, Radios | Drama M&E is not Fully Filled (Standard Effects Missing) /// or M&E - Mix Minus is not as expected. - not undipped |
| M&E specifics | | Drama, Kids & Studio Based Comedy – Final FX and Music mix, fully filled, without any dialogue Documentary & Similar – Final Mix Minus Narration | | | Secondary audio does not match genre or expected configuration | |
| Acceptable 5.1 (Spot Check) | | 5.1 Full Mix and 5.1 M&E - All channels present and formatted correctly (L, R, C, LFE, Ls, Rs) | | | 5.1 Channels missing audio | 5.1 channels not formatted correctly |
| Stereo / Sync | | Consistent with images & in sync | | | | Flag example on QC |
| Phase | | Must be in phase (mono compatible) - Stereo audio must be appropriately balanced and free from phase differences which cause audible cancellation in mono. | | | | Flag example on QC |
| Mono vs Stereo | | Please check Stereo vs Mono phase to see if audio channels are mono / dual mono or stereo | | Fail if Mono / dual mono / or incorrect | | |
| Audio quality | | Hum, buzz, distortion, digital clicks, wow, flutter, excessive sibilance, processing artefacts / distortion, noise reduction or low bit rate coding systems. | | | Do Not flag any audio faults as a Grade '3' as ESI are unable to comment on or approve audio faults. Video faults can only be graded as a '1' or a '5' | Flag if present |

| | | WAVS | | | | |
|---------------------------------|--|--|---|---|--|--|
| What to check: WAVS | | Please note: We are not required to QC WAVS. We check: folder structure (all in one folder per episode etc), Content, which stems are / are not present. / missing stems. We are not checking sync on WAVs as standard, only if there is a fault. if the sync on the ProRes is out, (Prog, Shot or effect) we would need to check the sync on the WAV at that point. If fixed V2 WAVs are supplied, we would need to check the sync. This is best done in CM or audio as they have Premier / ProTools. This also relates to checking TAR’s. (This will need to be booked in). | We dont' Fix naming convention / put all Stems in one Folder or Tar | Stems are Multiplexed QC report: List in comments, NOT LOG EXCEL Doc: List in Row, Column and comments / Not a Fail | | Flag if incorrect. QC report: List in comments, NOT LOG EXCEL Doc: List in Row, Column and comments |
| What to check: WAVS | | Audio should be presented as six mono stems and stereo audio should be delivered as stereo stems, appropriately labelled: 5.1 Music - Mono Sync 5.1 Sync - Mono VO 5.1 VO - 2.0 Music 5.1 FX - 2.0 FX 5.1 Dialogue - 2.0 Dialogue | We don't fix naming convention. or put all Stems in one Folder | | | Flag if missing |
| WAV Layout | | 12 Channel 2.0: Mix minus Narration Left / Mix minus Narration Right /On Screen Dailogue / Stereo Dialogue Left / Stereo Dialogue Right / Stereo Effect Left / Stereo Effects Right / Stereo Full mix Left / Stereo full mix Right / Stereo Music Left / Stereo Music Right / VO Narration. Music, FX, Dialogue, Sync. | We don't fix naming convention or put all Stems in one Folder | | | Flag if missing / incorrect |
| Notes on WAVS | | Any wallah or crowd noise, foreign language dialogue, screams, singing, shouting, background TV/Radio etc should be provided in an ‘options’ track. (for foreign language dubbing.) For scripted a separate .WAV file with cleared music/score should be supplied. 5.1 and stereo split track stems to be supplied as BWF (sometimes called ‘B- WAV’) files, conforming to the specification on EBU –Tech 3285. 5.1 audio should be presented as six mono stems and stereo audio should be delivered as stereo stems, they must appropriately labelled: File duration and time-code must exactly match the principal deliverable. | | | | Flag if incorrect and what is incorrect |
| | | BANIJAY / ESI CREDITS | | | | |
| Banijay / ESI CONTENT CHECKS | | ESI or Banijay Rights Approved Logo must be present on the end card "International Sales And Distribution [Banijay / ESI Logo Here]" / Or written credit in the end roller “International Sales and Distribution – Endemol Shine International” / or, " International Sales and Distribution - Banijay Rights present on end roller./ end card NB - Note on in the Fault Log what the End Card logo info is and grade as a '5'. To identify line breaks use '/'. For example: End Card: Dragonfly / EndemolShineGroup/ Banijay Rights / BBC / In association with BBC and Endemol Shine International. Note in comments, not log: "International Sales and Distribution - Banijay Rights credit present (or not present) on end credit roller." | | Note End Card text in Fault Log | Old Logos or Credits present | Missing both Credit and Logo |
| | | COMPLIANCE | | | | |
| DECODE CHECK | | This is required / This is done on the Aurora AQC Banijay template | | Note PSE PASS | | Note PSE FAIL |
| Nudity | | Must be left in and not blurred. If Blurred, an un-masked shot must be incuded in textless | | Advise presence - give one example | | Fail if blurred / No unblurred textless |
| Rude Gestures | | Must be left in and not blurred / unblurred textless must be provided if blurred | | Note example | | flag if blurred / no textless present |
| Blurring - General | | Note on QC example of Blurring present - unblurred textless must be provided if blurred | | | Note on QC example of Blurring / Beeping Present | Note if no unblurred textless present |
| Bleeping Expletives etc - Audio | | Un-censored expletives or other bleeped dialogue present should be left in. | | Advise presence - give one example | | If bleeped |
| Notes on Harm & offence | | Strong language , including sexual swearwords, terms of racist of ethnic abuse, terms of sexual and sexist abuse or abuse referring to sexuality, derogatory use of religious words, holy names or relating to illness or disabilities. Violence , including violence that is true to life, unusual or sadistic methods of inflicting pain, injury or death, sexual violence, verbal aggression and tone, i.e. the use of the strongest language and discriminatory or sexually offensive terms. Nudity, Sex , Alcohol Abuse, Solvent Abuse, Illegal Drug Use. Suicide, Attempted Suicide, Self-Harm, Eating Disorders. Exorcism, the Occult and the Paranormal. Flashing Images, Strobing Sequences. | | | | Note time code if present |
| | | Time Specific / Graphics / Weblinks | | | | |

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| | | No dialogue or graphics including "last year, next week, tomorrow night" etc. Acceptible: "Next Time" | | | | Note where timebound visual / spoken references are present |
| | | Local Broadcaster website links, Social Media links. Country specific phone numbers, competitions, websites (in general, not just broadcaster), hashtags, | | | | Note where references are present |
| | | On Screen Text and Forced Narratives (for Drama, Kids and other scripted content) | | Note timecode when they appear | | |
| | | Product Placement / Branding, EG: 'Hillarys blinds' on end bumpers (listed in credits - no mention) | | | Obvious Product Placements | Branding |
| | | Product Placement International Versions: Must be removed | | | | Note if present |
| | | Graphics on for example Maps, must have textless elements provided | | Note Present | | Fail if textless not present |
| | | Call-outs’ & ‘channel sponsorship’ | | | | |
| | | Recaps and Teasers | | Note on QC if recaps and teasers are present - should have 'Next time' | | Fail if time specific |
| Notes on: Spot Checks | | | | | | |
| Spot checks | | QC report Spot checks and updates are done on the QC reports and not on Excel documents unless, there are no QC reports previously done (EG: Archive content). If you are updating a QC report, you can update the current report if there are no MP order changes or file version changes (Approvals). For a file version or name change (V2 etc) Please copy and create a new report. If the report is before the 1,3&5 grade scale. please change the grades and comments to suit current guidelines. (EG: 1,3 5 grade, add end card to the log / remove from comments) Excel Spot checks. You create an EXCEL spot check form if no QC reports done. Please refer to EXCEL Spot check guide. | | | | |
| Notes on: METADATA | | | | | | |
| METADATA | | With a Prores file there are a number of different metadata settings (technically known as ‘atoms’) used to store various parameters for downstream processing. These include metadata for Pixel Aspect Ratio (pasp), Clean Aperture Atom (clap), Color (including the colour primary and transfer function), Cadence, etc. When ProRes files are then used in software players & transcode software these atoms are read and the values stored used to determine those parameters on playback and decode. Consequently, if the values aren’t correct they can have an adverse effect on how the file is displayed and so it’s preferable that these values are present and correct to prevent any possible issues. We don’t usually correct/update these values, but can by using a software tool called ‘JES Extensifier’. We don't do this as most files are ‘Locked’ and can cause corruption. Alternatively, the file can be re-transcoded with the correct values. | | | Log if incorrect | |
| Notes on: INTERLACED VS PROGRESSIVE | | | | | | |
| Interlaced vs Progressive | | EG: Scan type: Progressive / Original scan type: interlaced / Original Scan order: Top field first. The encoding type is baked into the file and cannot be undone once the encode has taken place. The progressive/interlaced flag is a separate thing and is just a setting that tells any playback device how to interpret the encoded footage, so this can be changed after the fact. Actual content is progressive (i.e. it’s a progressive production) Content was encoded to Prores with an interlaced setting (MBAFF) File was re-flagged after the fact as progressive In the case of a file which contains progressive content, was encoded as interlaced, and then the file was re-flagged back to progressive after the fact, this generally won’t create any noticeable issues except to the very trained eye. So basically, this file is likely fine as is. How to check Interlaced Vs Progressive This need to be checked field by field just to confirm. For Example, go to the end credits and look at them frame by frame with ‘Mixed Fields’ selected, and this should show combing. Then switch it to F1 only and go frame by frame and the combing should disappear, and you’ll see a clean picture. If that’s the case, then they are interlaced. If you still see the combing, then they have been captured incorrectly again. | | | | Log if incorrect |