

FILM & TV SUBMISSION GUIDELINES

FOR PROJECTS SUBMITTED IN ACADEMIC YEAR 2019/20 (v1.2)

Please use this guide when exporting your project work for submission. It shows the settings you will need to export videos from Premiere. It also details the technical specs you need, in case you are not exporting from Premiere/Media Encoder. In most cases, you can just use one of the available presets.

For most projects, you will need to provide two different video formats. The first is the 'public' version used for assessment and social media and is the same for all projects. The second format is a higher quality version that will be placed in the archive and used for big-screen public performance, marketing and other uses. This will be different depending on the nature of your project.

Ensure you read this document thoroughly before submitting. In particular, pay attention to the sections titled '*Submitting Video Projects*' and '*File Naming*'.

DON'T PANIC!

This document contains many technical details. Much of it probably seems weird and scary to you. Don't worry! Most exporting software will give you the presets you need to make all this easy. If you still get confused talk to one of the film technicians, who will be able to guide you through the process.

IMPORTANT NOTE

Regardless of the type of project, ensure your video settings are correct **BEFORE YOU EVEN BEGIN FILMING**. Unless you have a specific reason, your frame rate should be one of the following:

24 fps - for cinematic films ONLY

25 fps - for typical use (**USE THIS IF IN DOUBT**)

30 fps - for online use ONLY

If you have a frame rate of 23.976 or 29.97 then your camera and/or sequence settings are set for use in the US. If you do not correct this, it will negatively affect the quality of your work.

You should also check your other camera settings to make sure they are what you need. Some cameras can be set to record in standard definition, which is unlikely to be what you were after. If you can set the bit-rate, you should use the highest setting available.

EXPORT SETTINGS

COMMON – ALL PROJECTS

This export is the one you can use to upload to YouTube/Vimeo or embed in your portfolio. For video essays, vlogs and self-reflective video assignments, this will be the only format you need to submit.

Use the following export settings:

IN ADOBE PREMIERE/MEDIA ENCODER

Choose the following settings:

Format: **'H.264'**
Preset: **'Match Source – High bitrate'**
or **'Match Source – Adaptive High bitrate'**
(**OPTIONAL**) Bitrate Encoding: **VBR, 2-pass**
(**OPTIONAL**) Use Maximum Render Quality: **Set to ON**

IN OTHER SOFTWARE

VIDEO SETTINGS

Container/codecs: **H.264**
Width/height: **Same as project (PROBABLY 1920x1080)**
Frame rate: **Same as project (BUT SEE IMPORTANT NOTE ABOVE)**
Field order: **Progressive (DO NOT SELECT INTERLACED!)**
Aspect/pixel ratio: **Square pixels/1:1**
Profile: **Main**
Level: **4.1**
Bitrate Encoding: **VBR, 1- or 2-pass**
Target bitrate: **12-15 Mbps**
Maximum bitrate: **16-20 Mbps**

AUDIO SETTINGS

Codec: **AAC**
Sample rate: **48000 Hz (48 kHz)**
Channels: **Same as project (PROBABLY STEREO)**
Bitrate: **320 kbps**

NARRATIVE/DRAMA BASED 'CINEMATIC' PROJECTS (i.e. 'FILM')

This is a higher quality export for further editing or providing to festivals etc. Be warned: these files are likely to be very large. Try not to set everything up to maximum unless you really need it. If you are submitting a film to a festival the organisers may have their own specs that will supersede those below.

Use the following export settings:

IN ADOBE PREMIERE/MEDIA ENCODER

Choose the following settings if available:

Format: **'QuickTime'**
Preset: **'Match Source (Rewrap)'**
or **'Apple ProRes 422 HQ'**
(**OPTIONAL**) Use Maximum Render Quality: **Set to ON**

If *Apple ProRes* is not available, you can use these settings instead:

Format: **'DNxHR/DNxHD MXF OP1a'**
Preset: **'Match Source (Rewrap)'**
or same as project if this is unavailable*
(**OPTIONAL**) Use Maximum Render Quality: **Set to ON**

* You may be overwhelmed by choice here – at least make sure the resolution and frame rate shown in the preset match your project, then select one of the SQ, HQ, HQX or RGB presets in ascending order of quality and file size.

IN OTHER SOFTWARE

Here is where things get more complicated. Cinematic video files have many more settings to look at. Below are some suggested settings; you will need to experiment a little to find the settings that suit your film. Not all settings may be available depending on what software you are using.

VIDEO SETTINGS OPTION 1

Container: **QuickTime**
Codec: **Apple ProRes** (preferred) or **Avid DNxHD**
Width/height: **Same as project** (**PROBABLY 1920x1080**)
Frame rate: **Same as project** (**BUT SEE IMPORTANT NOTE ABOVE**)
Bit depth: **8- or 10-bit** as preferred
Chroma subsampling: **4:2:2** or better
Colour space/gamut: **Rec. 2020** or **DCI P3**
Field order: **No fields/progressive** (**DO NOT SELECT INTERLACED!**)
Aspect/pixel ratio: **Same as project** (**PROBABLY SQUARE PIXELS/1:1**)

VIDEO SETTINGS OPTION 2

As above, but change these:

Container: **MXF**
Codec: **Avid DNxHD**

AUDIO SETTINGS

Codec: **Uncompressed**

Sample rate:	48000 Hz (48 kHz)
Channels:	Same as project (PROBABLY STEREO)
Sample size:	16 bit or better

DOCUMENTARY/NEWS BASED PROJECTS (i.e. 'TV')

This will be a higher quality export for broadcast if needed, or editing into another piece further down the line. If your project needs it, you could use the same settings as cinema films above, otherwise use the following:

IN ADOBE PREMIERE/MEDIA ENCODER

Choose the following settings:

Format:	'MXF OP1a'
Preset:	'Match Source (Rewrap)' or same as project if this is unavailable*

(**OPTIONAL**) Use Maximum Render Quality: **Set to ON**

* Again, lots of choice here. You will want to go for one of the 'AVC-Intra Class XX' presets that match your project settings. The difference between Class50 and Class100 is the bitrate in Mbps; 50 Mbps is probably OK unless you know you need the extra bandwidth.

IN OTHER SOFTWARE

VIDEO SETTINGS

Container:	MXF
Codec:	AVC-Intra or Sony XDCAM (HD or HD422)
Width/height:	Same as project (PROBABLY 1920x1080)
Frame rate:	Same as project (BUT SEE IMPORTANT NOTE ABOVE)
Bit depth:	8-bit
Chroma subsampling:	4:2:0 or better (4:2:2 PREFERRED)
Colour space/gamut:	Rec. 709
Field order:	No fields/progressive (DO NOT SELECT INTERLACED!)
Aspect/pixel ratio:	Same as project (PROBABLY SQUARE PIXELS/1:1)

AUDIO SETTINGS

Codec:	Uncompressed
Sample rate:	48000 Hz (48 kHz)
Channels:	Same as project (PROBABLY STEREO)
Sample size:	16 bit

SUBMITTING VIDEO PROJECTS

You will not be able to submit videos through TurnItIn as with your written work. Instead, you have three options:

1. Save your work to a USB memory stick and hand it in physically to one of the programme team. Submitted drives **cannot be returned**, so make sure you only buy a stick big enough for the work to fit.
2. You can upload your work to a storage location on the university's network. You will be shown the location by one of your tutors. You will need to use a computer on campus to access the location.
3. As a final option, you may send work via a file sharing service such as WeTransfer. Send it to the email address of the MODULE TUTOR **ONLY**. As this is a third-party service beyond our control, you are responsible for correctly transferring your work before the deadline. Any delays that come about because of taking this route will still be counted as late.

FILE NAMING

When submitting video files you must follow this naming scheme for your exports. If you do not follow this scheme, it may lead to the rejection of your submission.

[MODULE CODE] [MODULE NAME], [SEMESTER] - [COMPONENT X of Y], [YEAR], [STUDENT NAME]

e.g:

MX50167 Filming for the Edit, S1 - 1 of 2, 2020, Joe Bloggs.mp4