POST HANDOFF CHECKLIST

What each person needs when picture locks. Send it all at once and post goes faster. Explained at lacccinematv.com/toolkits/technical/post.

Film title: _____

Picture lock date: _____

TO THE EDITOR

- ☐ Original footage and audio, organized by day, with checked copies
- ☐ Camera and sound reports, slate notes, lined script
- ☐ Monitoring LUT and proxies, if you made them
- ☐ Tech Plan, so everyone knows the frame rate and format

TO THE COLORIST

- ☐ Locked cut as XML, EDL or a Resolve project
- ☐ Reference export of the locked cut
- ☐ Access to the original camera files (not proxies)
- ☐ Look notes, references and test shoot grades
- ☐ Delivery specs: color space, resolution, frame rate

TO THE SOUND MIXER

- ☐ AAF or OMF of the locked cut with handles (at least 2 seconds)
- ☐ Reference video with timecode burned in
- ☐ Original production sound files, room tone and wild lines
- ☐ Music and sound effects files, with licenses
- ☐ Mix format and loudness target

BACK TO THE PRODUCER

- ☐ Graded master and final mix

- ☐ Stems: dialogue, music, effects (and an M&E if you have one)
- ☐ Screener, captions file and stills
- ☐ Project files backed up with the master