



FilmAustralia  
leaders in documentary

Film Australia Sydney Office  
101 Eton Road, Lindfield NSW 2070  
PO Box 46 Lindfield NSW 2070  
Tel +61 2 9413 8777 Fax +61 2 9416 5672  
Film Australia Melbourne Office  
3rd Floor, 145 Smith St, Fitzroy VIC 3065  
PO Box 1220 Collingwood VIC 3066  
Tel +61 3 9416 4825 Fax +61 3 9416 4826  
www.filmaust.com.au

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# Film Australia Distribution Delivery Requirements

## Technical Requirements Overview

Film Australia distributes programs in Australia and throughout the world for transmission via free-to-air television, cable, satellite, digital television and videocassette. Program masters should therefore adhere at a minimum to International Transmission Specifications for PAL System television systems.

### 1. Required Delivery Items

Film Australia requires delivery of the following items. All safety masters should conform to International Broadcast Specifications.

- 1.1** 1 x PAL 625 digital betacam 16x9 full-height masters, shot and protected for 14x9, ready for broadcast
- 1.2** Containing:
  - stereo final mix on audio channels 1 & 2 and,
  - stereo music & effects (M&E) mix on channels 3 & 4
- 1.3** Textless backgrounds at tail
- 1.4** Post-production script (both electronic and hard copies)
- 1.5** Music cue sheet (both electronic and hard copies)
- 1.6** Archival cue sheet (both electronic and hard copies)
- 1.7** Principal cast and crew lists (both electronic and hard copies)
- 1.8** A copy of all copyright clearances and release forms, filed in order of first appearance in the program with a relevant timecode reference for each.
- 1.9** Press kit, including synopsis, director's statement, production story and key cast/crew biographies (both electronic and hard copies)
- 1.10** 20 x RAW, TIFF or JPEG production stills suitable for publicity and marketing including shots of producer and director (minimum 300dpi, preferably A4 size)
- 1.11** Caption list for all images (both electronic and hard copies)

### 2. Audio Track Configuration

All programs should be delivered in stereo and formatted to the specifications outlined below.

*Digital Masters*

*Stereo*

Track 1 Final Mix Left

Track 2 Final Mix Right

Track 3 Music & FX Left

Track 4 Music & FX Right



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# Film Australia Distribution Delivery Requirements —cont.

## 3. Textless Components

- 3.1 All programs containing superimposed text must also supply the textless backgrounds for those portions of the program.
- 3.2 It is normal practice to include textless backgrounds on the texted master, compiled one minute after the end of the program credits. The textless backgrounds should include the entire background shot for each segment, extending at both ends to the next clean-cut transition. Ideally, each textless segment should be preceded by a short text ident board listing timecode information and indicating the location of the corresponding shot in the program.
- 3.3 In the event that the program relies heavily on subtitles, the production should supply 2 master digital betacam tapes, the first a texted master dubbed to the specifications listed in point 1.1 and a second Textless PAL 625 digital betacam master containing:
  - NO subtitles, titles, captions or credits
  - Stereo final mix on audio channels 1 & 2
  - Stereo music & effects (M&E) mix on channels 3 & 4

## 4.0 Screen Ratio

- 4.1 Documentaries produced after 1 September 2000 be delivered in native full-height 16x9 ("anamorphic") screen ratio.
- 4.2 All programs should be shot "protected" for a 14x9 screen ratio, ie the film is shot in 16x9 but no essential action, graphics or information shall appear outside a nominal 14x9 area—which is halfway between the full 16x9 screen width and the area seen by viewers in the old standard 4x3 format.
- 4.3 Subtitles should be contained within the 14:9 "safe" area. References to "title safety area" mean the middle 80 per cent of the screen width designed to be viewed.
- 4.4 A program shall maintain a consistent screen ratio throughout, including all opening and closing logos and credits.
- 4.5 "Letterboxed" programs or programs in full-height 4x3 screen ratio are not acceptable unless agreed in writing by Film Australia.

*Film Australia is an Australian Government owned company.*