

Technical Requirements, Best Practices and Specifications

Picture Editorial Sound Turnover for Sound Department

1. AVID - IMPORT DAILIES

- Production sound mixer delivers BWF Backups 24bit/48kHz to the editorial/dailies department.
- It should be ensured that all recordings made by the production sound mixer contain all the necessary metadata (scene/take/tape/timecode/track info).
- Editorial/Dailies department imports all sound recordings for the offline cut. The editorial does not have to cut all soundtracks, as long as a match to all respectively recorded tracks is possible.
- Do not use 'mixed' sample rates. All sound files should be imported in 48kHz/24bit (Import Settings Media Composer: 'Convert source sample rate to project sample rate' / 'Convert source bit depth to project bit depth' / 'Autodetect Broadcast Wave Monophonic Groups').
- Sound cut in the timeline should be clearly separated into Production Sound (DX), Effects (FX) and Music (MX) tracks.
- The order of the tracks should be as follows: first the production sound, then atmos & effect and finally the music.
- Sound cut Tracklayout must be identical cross-project (all episodes of a series).
- The tracklayout should be defined by the Editor before kick-off and never changed during the editing process.
 - > This workflow is a proposal. It is insignificant if the data is linked in a digital dailies system or Media Composer, but it must be ensured that all metadata in the sound files is preserved throughout the pipeline (Scene/Take/Tape/Timecode).

2. AVID - SOUND EXPORT

- When working on reels for cinema films, a reel should not exceed 30000 frames.
- The reel separation should be chosen on a 'hard cut' between scene changes. This will prevent audio problems during reel transitions. Music, for example, can cause artefacts at reel transitions when combined.
- Reel separation does not apply to TV projects. This is of course also possible for cinema films, provided it has been agreed with the post-supervisor.
- Please undercut all rendered audio effects with their respective original. Sound editors always need the source files (Export -> 'Don't include rendered audio effects').
- Never consolidate production audio. The new file makes it impossible to match the original data when working with revisions. If consolidated, please preserve the original.
- Editorial copies all the project's source files imported into Media Composer/editing software and all the data delivered by the production sound mixer to a finder-level hard drive (HFS+ format).
- If MXF-Files are used, a separation of sound and picture is necessary.
- AAF exports only occur with the following settings:
 - Export as: AAF / audio only
 - Use all audio tracks in sequence
 - Export method: 'Link to...'

- Following exports are necessary:
 - AAF of final master sequence (24/25 fps frameleader, 48/50 frames start, 2pop on xx:59:58:00) with clearly separated Production Sound, FX and MX tracks
 - AAF Synctrack: Original Audioclips corresponding to every Videoclip of the mastersequence (only A1 required)
 - AAF Production FX in chronological order
 - AAF Wildtracks (Dialogue) in chronological order
 - Offline AAF of the first video track (V1) as a reference for the sound editorial
 - Separated Stereo Audio-Mixdowns of Prod. Sound, FX and MX (.wav 48kHz/24Bit)
- An .edl edit list of all relevant audio tracks and a merged video track (V1). The exported lists must have the same frame rate as the project.
 - File32 or File129 format
 - Video EDL export of video track V1 (merged) must include clip names including soundrolls (scenes & takes).
 - Audio EDL must contain all audio tracks in the timeline of the editing project.
- If you have any questions about how to export such a list, please visit the following link, which will take you to a manual:
-> https://uploads-ssl.webflow.com/5f29e4e7c9f6b6721c3d8851/5f2bae69378c8fc07fb96b74_Matchbox_LetterToTheEditor.pdf
 - AAF exports can be tested by re-importing them into Avid. The sequence should open in exactly the same way as the original project, but with links to the copied files.

3. PICTURE/REFERENCE VIDEO EXPORT

- Quicktime export: 1920x1080 Avid DNxHD36 (alternative DNxHR LB) in a .mov or .mxf (OP1a) container.
- Please do not use an H.264 codec - it will not work in a professional audio environment.
- Quicktime Audiotrack / Bounce: Stereo Mixdown of the master sequence.
- Cinema: 24 fps speed (reel based); TV: 25fps speed (episode based for series).
- 24/25 fps starting tape, 48/50 frames start: 2pop/pip at xx:59:58:00.
- Burn-In in the upper and lower image area outside of the Action Safe Area according to the following scheme:
 - Upper left: Source TC of the active video track
 - Upper center: Rec TC
 - Upper right: clipname
 - Lower left: source clip filename of the active video track
 - if several video tracks are active, please burn in all source TCs and source clip filenames.
- Watermarks should be created as follows:
 - Option A: upper left corner with +/- 50% opacity
 - Option B: lower edge of the action safe area with +/- 50% opacity

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V1 TC1 10:48:55:19

01:00:00:00

V1 Clip 4 32-1/9

WATERMARK

OPTION A

OPACITY +/-50%

WATERMARK OPTION B OPACITY +/-50%

V1 A477C004_200202_R216

4. FURTHER RELEVANT MATERIAL

- Copy of complete production sound (usually in WAV 24bit/48kHz/polyphonic format). Please retain the original names.
- All related sound reports.
- Screenplay/script/dialogue book in PDF format (final draft formatting) including scene numbers.
- Cast list in PDF format.
- Staff/Crew list in PDF format.

NOTE: For all data transfers via the FTP server, please ensure that the files to be transferred are uploaded in zipped form and do not contain any umlauts or special characters ('illegal characters', e.g. slashes, etc.)!