BEfORE Filming Starts

Please check, BEFORE FILMING STARTS, that the sound recording options are set as follows: BIT RATE of 24 BIT, SAMPLE RATE of 48Khz and FILE TYPE as Broadcast Wave File (not Aif)!

BEFORE Starting the First AVID Session:

Before starting the first AVID session, please check that the sound recording options are set as follows: BIT RATE of 24 BIT, SAMPLE RATE of 48khz and FILE TYPE as Broadcast Wave File.

These settings CANNOT BE CHANGED AFTERWARDS AND WILL AFFECT THE QUALITY OF THE ORIGINAL SOUND. The loss of quality which comes from having other settings cannot be recovered.

BEFORE Exporting:

The files should be ordered in the Avid sound channels prior to export so that the original sound (dialogue) is separate from the layout sound effects, atmospheric background or music, which should each be on their own channels. If the video editor has added other sound, from libraries or music, for example, these should also be on separate channels.

If there are parts where there are several tracks of original recordings from the shoot, these should be positioned one under the other (even when they are muted in the edit version) and be exported, as well.

If there is video material with unwanted or unused sound, it is still necessary to export the whole sound file along with the video, although the audio track should be completely muted.

If there is recorded, but not wanted original sound please put it in the timeline and mute it before exporting.

The start of the film, (the so called ‚First Frame of Action‘), must be positioned at exactly at the time code position 10:00:00:00. Exactly 2 seconds before that (TC 09:59:58:00) there must be a 1 frame-long start frame (usually a “2” image), and a 1 frame-long 1khz audio beep (in every audio channel of each Avid track).
If you are working with reels, each reel starts at exactly 0x:00:00:00 (X is the reel number, starting with 01:00:00:00) and also has a synchronising beep exactly two seconds before it.

A further synchronising control point is exactly 2 seconds after the end of the film (after the Last Frame of Action), which is also a 1 frame-long frame and a 1 frame-long 1khz audio beep (in every audio channel of each Avid track).

Video Export:

The time code must be clearly imprinted (with Illusion FX, Time code). Please position the time code UNDER the main video picture and NOT on the picture, and export in letterbox format.

The TC starts at exactly 10:00:00:00 and not at the 2 second marker, 2 seconds earlier.

The video should contain a stereo audio track at the correct sample rate. This audio track is a mix down of the sequence of which the OMF will be created of.

The left channel of the mix down should be exclusively for the original soundtrack, the right for all layout sounds (atmospherics, music, etc.). Also, before exporting the clips have to be arranged as mentioned in “Before Exporting”, and the corresponding tracks panned to the left or right as appropriate.

In the Export window:

- Export As: DV Stream
- "Use Marks" must be activated
- "Use Enabled Tracks" must be activated
- "Video And Audio" must be activated
- Video Format: Colour Levels: 601/709
- Video Format: File Field Order: Even (Lower Field First)
- Format Options: DV Format: DV
- Format Options: Video-Format: PAL
- Format Options: Scan-Modus: Interlaced
- Format Options: Picture Format: 16:9 (presuming that is the format of the film)
- Format Options: Preserve Aspect Ratio with Letterbox
- Format Options: Audio Format: do not activate protection
- Format Options: Audio Format: 48 KHz

NOTE: QuickTime will produce a file around 20 gigabyte in size for a 90 minute film!

Audio Export:

The edited material will be exported as an "OMF 2.0 referenced" file.

The export window will display:

- Export As: OMF 2.0
- "Include all Audio Tracks in Sequence" must be activated
- Export Method: Copy All Media
- "Include Rendered Audio Effects" must be activated
- "Render All Audio Effects" must be activated
- not activated: "Add Audio Mix down Tracks"
- Setting: Convert Audio Sample Rate to: 48 kHz
- Setting: Convert Audio Sample Bit Depth to: 24 Bit (NOTE: check whether the original audio files are definitely 24 Bit and have been created in a 24 Bit project, otherwise they will have to be batched into a 24 Bit sequence prior to export.)
- Setting: Convert Audio File Format to: WAVE (OMF)
- Media Destinations: Audio: Folder, activate "Use Same Folder as OMF File"

If required, several OMF exports can be done for different Avid tracks. For that reason, it is especially important when doing this that the sync beeps at the start and end of the film on all Avid tracks are aligned correctly and exactly one frame long. Please check whether you are working with 24 or 25 frames.

Because we are dealing with referenced OMF here, all of the corresponding audio files must be manually copied onto a separate folder. You mustn’t forget a single one! The advantage of a referenced OMF (non-embedded) is that all of the original TC data from the files does not get lost when being imported into Protools.

Also Required:

- OMF 2.0 of every single piece of audio (regardless of whether they are used in the sequence or not).

They should be arranged in an extra sequence (without synchronisation) and exported as an OMF as described above.

- A complete copy of the original sound files, as delivered from the recording engineer.
- a copy of all on-set sound reports (preferably in digital and paper formats)
- an EDL (please check for the correct settings) for possible future re-edits.
- a PDF of the final version of the screenplay.
- ideally, a copy of the script.

Please keep an exact record of which edit versions get sent to which sound departments, for example sound design and music departments. Please make sure that both departments are furnished with the same video images. Please provide the composer with a video with the TC imprint, even if they don’t ask for it, as this makes communication considerably easier.