MEMO

How to prepare and transfer an AVID project to sound editorial working on Pro-Tools

-Break down your film into reels of max. 21 minutes each.
-Avoid reel changes within scenes and don´t change reels across music. Think of upcoming transition fx (reverb tails etc). Good options are hard cuts between scenes (INT to EXT or vice versa). Avoid having dialogue 1 second before or after a reel change.
-Each reel should have the FFOA (first frame of action) at 0X:00:00:00 (X is the reel number)
-Each reel should contain an academy leader or at least a visual mark at 2 seconds (48 frames at 24fps) before FFOA. Be sure not to use a TV leader that was digitized at 25fps. It will run at the wrong speed in a film project!
-Cut in a 2-pop on every audio track of each sequence as the tracks might open up randomly shifted after the OMF to ProTools conversion. The 2-pop should be precisely located at TC 0X:59:58:00 on the PAL- playout e.g. 48frames before FFOA in the 24fps AVID timeline and should be exactly one frame long. Please do not add audio fades to the 2-pop this will make it difficult to determine it´s actual edge on the beta tape.
-Add a slate leader to every reel showing title, reel number and most importantly a version number and date. This is of great importance especially on shows that expect many picture re-cuts.
-Add a a few seconds of black to the end of the sequence otherwise the AVID will freeze the last frame during the play-out and the last frame of the reel will be hard to see for the sound editor.
-On the play-out tape please make sure all production sound is recorded on track one and all layout FX, music etc. is put on track two. This is very important for the ADR and foley work.
-If you burn in anti-piracy logos etc. please avoid putting them in at the bottom or center of the image. The foley artist needs to see the feet to do his work and the ADR and dialogue editors need to see lips to check sync.
-Everyone working on the sound incl. composers should always be provided with identical tapes as sound editorial. Never send out 25fps (video-rate at 104%) tapes to composers and let them see the reel changes. Always make filmrate playouts for everyone.

Preparation of the OMFI-Export:

-Remove all temporary AVID audio FX (telephone filters etc.) and replace them by the originals.
-If the audio was recorded using multiple tracks please have an assistant look over the sequence and "match frame" all missing tracks back in to the timeline. This work is rather easy to do in the AVID but is a very lengthy process in sound editorial. Remember: EVERY PIECE OF AUDIO THAT IS NOT ON A TRACK WILL NOT SHOW UP AFTER THE OMF-TRANSFER.
-NEVER CONSOLIDATE YOUR AUDIO. This will lead to renaming of media files and we won´t be able to conform OMFs send by e-mail to our files.
-Instead copy ALL audio media to a transport drive. If your AVID carries multiple projects use MediaMover (http://www.randomvideo.com/) to find and copy the audio media connected to your project.
-Create "composition only" OMF 2.0 BWAV (depending on your project settings). DO NOT INCLUDE MEDIA. Remember that the AVID will convert any audio that has been loaded with wrong setting and will create "converted items" folders. To avoid this it´s important to allways maintain and keep one setting (either AIFF or BWAV).
-Make a seperate sequence that contain ALL wild tracks.
-Make a sequence that contains ALL sync takes of the production.
-Pro-Tools can not open sequences longer than about 12 hours so please split the wild track sequence if it gets too long.
-When e-mailing OMF-files make sure you compress them using Stuffit or ZIP to avoid file corruption over the internet.

General comments (supervisors please read!):

-The master sample rate is 48kHz 16 or 24bit (depending on how the production sound was recorded). Every piece of audio delivered that doesn´t follow this rule has to be converted.
-Never use music from non-crystal sync media (Vinyl, compact cassette) or digital copies from these sources.
-We are happy to receive data-reduced audio for layout versions (MP3, AAC etc.) but at the end please provide the full resolution quality.

What else?

-Make Bin print-outs of the sound rolls showing clip name, source-tc, tape name. One list should be sorted alphabetically the other should be sorted by the tape number.
-Provide a print-out of the VIDEO-EDL of each reel.
-If you make changes to the film after sound editorial has started to work please call me BEFORE making the first change to minimize the time needed to re-cut to picture changes.

Picture changes

-To make picture changes as painless as possible please provide a CMX3600-EDL when working on a video-rate project (PAL 25fps camera speed)

Otherwise when working on a feature film (35mm/24fps camera speed) please provide AVID cutlists generated with the following settings:

Template Avid Template
Picture Conforming A Roll (single strand)
Using Ink Numbers
Sound Conforming Ink Number
Running footage as 35mm - 4 perf
Durations as footage
Assemble List options
Cross Ink Numbers
Cross Lab Roll
Cross Clip Name

On native 24P projects please provide 24fps EDLs. Settings might vary s please call before doing anything.

One for the old version of the film and one for the new cut to be conformed.

Thank you!

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