

# EDITORS GUIDE

## PREPARING OFFLINE TRACKS FOR AUDIO POST

It's best to keep **like** elements (VO, Dialogue, Music, SFX, Nats) on their own respective tracks.

You may have as few as 2 tracks or as many as 16+ depending on the project. We would rather see more tracks that are better organized than fewer tracks that are unorganized. Keeping audio as organized as possible will drastically cut down on our editing time, which will allow us more time to focus on making your project great!

Example Track layout (in your Final Cut or Avid sequence):

- A1 / TRACK 1:** Recorded VO & Narration Only
- A2 / TRACK 2:** On Camera Dialogue Only
- A3 / TRACK 3:** On Camera Dialogue Only (if needed)
- A4 / TRACK 4:** On Camera Dialogue Only (if needed)  
(more tracks if needed)
- A5 / TRACK 5:** Mono SFX
- A6 / TRACK 6:** Mono SFX  
(more tracks if needed)
- A7 / TRACK 7:** Sound Effects 1 Left
- A8 / TRACK 8:** Sound Effects 1 Right
- A9 / TRACK 9:** Sound Effects 2 Left (if needed)
- A10 / TRACK 10:** Sound Effects 2 Right (if needed)  
(more tracks if needed)
- A11 / TRACK 11:** Music 1 Left
- A12 / TRACK 12:** Music 1 Right
- A13 / TRACK 13:** Music 2 Left (if needed)
- A14 / TRACK 14:** Music 2 Right (if needed)

### Music Track Layout Preferences

If you will be using library music, or music composed outside Concentrix, in your project - we prefer that you checkerboard your music tracks when transitioning from one cue to another. For example (using the above track layout): Your first Music Cue starts on track 11 & 12, your second cue on 13 & 14, your third cue on 11 & 12, fourth 13/14, and so on.

### Keyframe Data Preferences

Try to keep keyframe fade ins/outs to a minimum. If you want to fade from one piece of music to another, it's best to render fades. Our software allows us to bring in your keyframe data, but due to various Network Audio specs, we often have to mix in a way where we need a clean slate to work from. The rendered fades will translate to our software much better. We always listen to the editor's scratch mix on the Quicktime file submitted for creative audio ideas that you may have implemented into your sequence, so there's no need to worry about us missing your creative audio ideas. We welcome them!

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## **OMF SETTINGS & EXPORT**

**NOTE:** Newer Avid HD systems have abandoned OMF export unless working in standard def. Chances are if you are working on one of these newer Avid systems, you will not see an option for OMF export. Instead, skip ahead to the section entitled **AAF SETTINGS & EXPORT**.

**NOTE:** OMF files have a file size limit of 2 Gigabytes. If your project is less than 35 minutes, you will most likely not get close to this limit unless you have many tracks with a lot of media. If you believe you will be close to this limit, you will need to make two separate OMF's. (one OMF for Dialogue & Narration and one for Music & SFX.) If you do this, please ensure that you have placed tone or slugs starting at the very beginning of your project on each track. Not doing this can cause split OMF's to import at different time codes, requiring a re-sync.

**FCP** FILE \* EXPORT \* AUDIO TO OMF  
SAMPLE RATE: 48KHZ  
SAMPLE SIZE: 24-BIT PREFERRED, 16-BIT IS OK.  
HANDLE LENGTH: 00:00:02:00 (unless otherwise noted)  
(include crossfade transitions)  
SAVE

**AVID** (some version of Avid may be slightly different)  
FILE \* EXPORT  
In the **Export As...** dialogue box click Options  
EXPORT AS = OMF 2.0  
Include all audio tracks in sequence  
EXPORT METHOD: Consolidate and Embed Media  
HANDLE LENGTH: 60 frames (unless otherwise noted)

**AVID NOTE:** All audio media within your Sequence must be the same Sample Rate & Bit Depth. If not, you will need to convert Audio Sample Rate to 48k, Audio Sample Bit Rate Depth to 24-bit (or 16-bit is ok), and Audio File Format to WAV or AIFF.

### **Common errors and known problems**

**Special characters:** Special characters, especially the "." which is very popular among editors, as well as quotation marks on clip names, bins, filenames etc. might cause issues on importing the OMF. Again, please use alphanumeric characters only!

**Subclips:** Subclips cannot be exported correctly and cannot be recreated on import. The audio material will simply be left out. Workaround: place the audio material from the subclips into the main sequence.

**Frame rate:** On projects using a different frame rate (e.g. 30 fps) than the target frame rate (e.g. 25 fps for PAL TV), a video/audio sync cannot be guaranteed .

**Plug-in effects:** Audio clips that have been processed with offline plug-ins or EQs should always be delivered in their original version as well.

**Automation:** Automation data like volume, panorama, etc. won't be included in the OMF export.

**Email delivery:** OMF files sent by email might become corrupted due to specific email coding. It is recommended to use additional compression formats such as Stuffit or Zip before sending.

## **AAF SETTINGS & EXPORT**

Follow these steps to create an AAF file for Nuendo from a Symphony Nitris – High Definition project.

**BUG ALERT** – as of 6-26-2009, there is a known bug in the latest Avid systems which causes any file that EQ has been applied to – to be boosted between 9 and 12db upon being exported to another system. If you have applied EQ to ANY of your audio clips, please remove all before beginning AAF export.

1. Mark entire portion of timeline to be sent to audio post at Concentrix.
2. Select proper tracks to include in AAF
3. Chose "FILE" then "EXPORT"
4. Press "Options" button
5. Select "AAF" in the "Export As:" drop down list.
6. Check "USE MARKS"
7. Check "USE TRACKS"
8. UN Check "Include All Video Tracks in Sequence"
9. Check "Include All Audio Tracks in Sequence"
10. In the Audio Details Tab, under "Export Method", choose "Consolidate Media" from the drop down list.
11. Set handles to 120 frames
12. Check "Include Rendered Audio Effects"
13. Check "Render All Audio Effects"
14. UN Check "Add Audio Mixdown Track(s)"
15. Check Convert Audio Sample Rate to "Project"
16. Check Convert Audio Sample Bit Depth to "Project"
17. Check and Confirm that "Convert Audio File Format to" is set to WAV
18. Media Destinations: Audio: Select "Embedded in AAF"
19. Click "SAVE"
20. Name your file and save.

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## **QUICKTIME SETTINGS & EXPORT**

We can accept video in most compressed and uncompressed formats. There is no need to downsize your picture for delivery. In fact, we prefer you don't. For all deliverable formats we *prefer* you leave the audio as linear PCM uncompressed (big endian) – but we understand if you need to upload or email the video, you'll probably want to compress the audio as well. Here are our preferred video delivery specs:

**ProRes422**, **DVCPRO**, **DVCPROHD**, or **PhotoJPEG** are our most compatible video codecs. Please be sure to render your Quicktime files at their native size and frame rate. Due to large file sizes for some of these codecs, you might want to consider shipping your Quicktime on a portable hard drive, and having us ship the hard drive back to you once we have copied it to our systems and ensured proper playback.

If you are delivering your files via the internet, we have found that the **H.264** can drastically cut down on data sizes for upload. Even though we will need to convert them on our end, it allows us to do some of the number crunching for you, so you aren't babysitting uploads for hours on end. Compressing the audio will further decrease your file size. Please use **AAC** encoding for the audio with a **constant bit rate** of at least **128kbps**.

If keeping video quality pristine during the audio post process is of importance, we have tested our systems and can guarantee playback on uncompressed 2K video sources. So, if you have the space and the means to get it to us, we'd love to see how good your images really look!