



PROTOCOLS

AVID TURNOVER SPECIFICATIONS

Assumptions: 1. Production picture and sound recordings were done at film speed (24fps w/30 frame TC)
2. Picture editorial is done to feature standards and on a “per-reel” basis

EDL

- EDL should be turned over on a MAC format HD diskette or e-mailed.
- There should be one EDL for each four tracks of each reel. We only need EDL’s for the tracks that have production audio in them.
- EDL needs to be CMX 3600 format.
- EDL should include “sound-roll”, “scene” and “take” (clip name) information.
- Use sound “time-code” and show dissolves as cuts
- The hour of the destination time-code of the EDL should reflect the hour of the reel.
(Example: Reel 2 should have hour 2 time-code or the reel would start at 2:00:00:00)
- Use A-Mode
- EDL file name should include reel, track and version information. Example R1A10925.edl. This stands for Reel 1, Audio tracks 1-4, Version 9/25.

CUT LIST

- Cut list should be turned over on a MAC formatted HD diskette or e-mailed.
- We need a separate cut list for the picture track and each audio track.
- List should include sound-roll, scene and take, and clip name information.

WORK TRACK

- Work tracks must be turned over as embedded audio within the Quicktime video work picture (see separate work video specs). The sample rate of the embedded audio should match that of the production audio (matching 30ndf time-code).
- There should be 1K –20db tone at the head of each reel.
- Each work track should have a 12 foot academy leader with a head pop at 9 feet and a tail pop 3 feet after the LFOA.
- **A WRITTEN COPY OF THE LFOA SHOULD BE TURNED OVER FOR EACH REEL.**