

SPE AUDIO FILE AND SESSION NAMING CONVENTIONS

GENERAL INFORMATION

Pro Tools sessions AND audio files for all deliverables and their archives must be named according to the guidelines herein. If there are any questions on creating a filename, please contact Sony Pictures.

See Page 3 for the overall schema, 23+24 for graphical examples, and pages 25-37 for specific examples.

The FILENAME is constructed as a string of fields containing descriptors that convey information based upon their position in the filename. Therefore, it is extremely important to adhere to the schema.

The SESSION FILE (Pro Tools Session) is considered one element and is named accordingly.

The INDIVIDUAL BROADCAST WAVE AUDIO FILES must be able to stand on their own and be identifiable without their parent session. They are named the same as the parent session, with some additions. The CHANNEL ASSIGNMENT is always added as a suffix (e.g. L, C, LS, Rt). The AUDIO CONTENT must reflect the content of the specific file (e.g. DX, MX or FX). When there are multiple audio files in a session assigned to the same channel (e.g. a Supersession), the audio files must have the TRACK NUMBER at the end of the filename prior to the hyphen and channel assignment to differentiate it (e.g. pixID_filedate_10_C). This also helps place the file into a session later if needed.

ENCODED FILES (e.g., AC3) are named the same as the parent session with the substitution of the bit rate instead of the sample rate. The type of encoding will be automatically denoted by the extension. If the extension applies to more than one encoding type, then the encoding type can be added prior to the bit rate.

SESSION TRACK NAMING:

The session MUST have each track named with its content and designated channel routing.

TITLE ABBREVIATIONS:

Use the approved title abbreviations found on the Sony Pictures TEKZONE Web Site: <https://tekzone.spe.sony.com>. If the title abbreviation is not there, please request one using the contact page on the site. **The final deliverables must bear the abbreviation of the release title. If sessions and audio files were created using a working title, they must be changed to the release title prior to delivery.**

DESCRIPTOR ABBREVIATIONS:

The approved abbreviations for each descriptor on the filename can be found in this document. No other abbreviations will be accepted without prior approval from Sony Pictures.

CONCATENATION OF DESCRIPTORS:

If more than one descriptor of a given type applies to a file, values are concatenated in that descriptor field. For example, an Effects Predub Supersession could be **FX_PDSP**. An Effects, BG and Foley Supersession could be **FX_BG_FL_PDSP**.

CHARACTER RESTRICTION:

Use only the characters: A-Z, a-z, 0-9, period (dot) and _ (underscore)_ Do not use spaces, slashes, or commas.

MAXIMUM NUMBER OF CHARACTERS / SPACES IN FILENAMES:

The practical limit on the number of filename characters is 59 (i.e. 59 plus .ext gives the true limit of 63 characters). Though Pro Tools 7.3 or later with Mac OS 10.4 will support over 100 characters, not all downstream systems will accept this, so 59 is chosen because it is compatible with most all current file systems. For ease of visibility, it is suggested that the least number of characters be used that will sufficiently describe the content. **Consider all spaces (underscores) as mandatory for optimum clarity in the filename.** Examples of filenames start on page 23.

Older audio systems, such as earlier Pro Tools and Mac OS versions and some stand-alone disk recorders may only support 27-31 characters. Bringing the audio into a current Macintosh computer and renaming the sessions and audio files in the Macintosh Finder will allow the number of characters necessary. This should be utilized in order to deliver files with the correct names.

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SCHEMA FOR AUDIO FILENAMES

(SPECIFIC EXAMPLES ARE LATER IN THIS DOCUMENT)

Note that these are all possible fields.
Depending on the application, one would use a smaller subset of these fields.

FIELDS IN BOLD ARE REQUIRED FOR ALL FILES

FIELDS IN PLAIN TEXT WILL VARY DEPENDING ON THE TYPE OF ELEMENT (see specific examples)

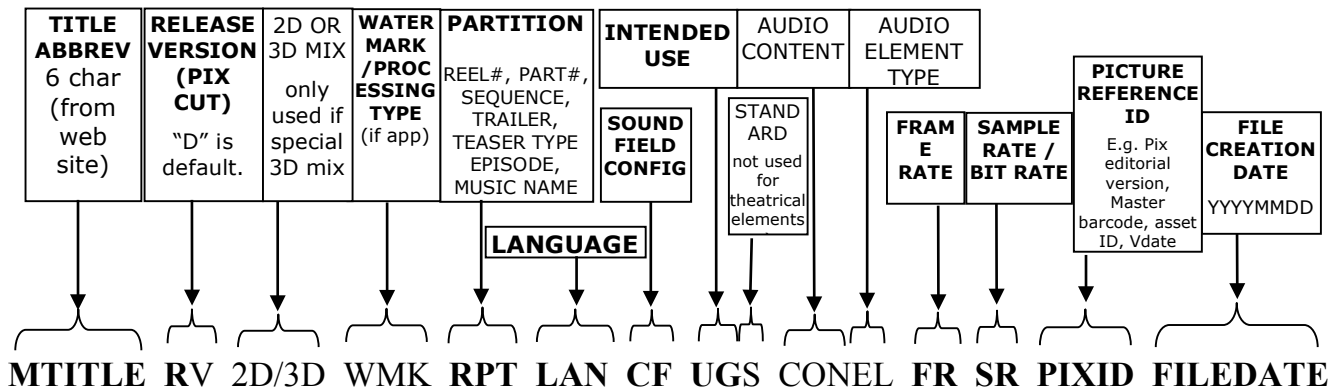
OVERALL SCHEMA: (TRACK# AND CHANNEL ARE USED FOR AUDIO FILES ONLY)

<TITLE ABBREVIATION> <RELEASE VERSION>_
 <2D/3D>_ <WATERMARK/PROCESSING TYPE>_ <REEL or PART>
 <LANGUAGE>_ <AUDIO CONFIG>_ <USAGE|STANDARD>_
 <CONTENT|ELEMENT>_ <FRAME RATE>_ <SAMPLE RATE or BIT RATE>_
 <PICTURE REFERENCE ID>_ <FILEDATE>_ <TRACK #>_ <CHANNEL>

SCHEMA MODEL:

MTITLE_RV_2D/3D_WMK_RPT_LAN_CF_UGS_CONEL_FR_SR_PIXID_FILEDATE_TK.CH.wav

GRAPHICAL MODEL:



AUDIO FILE NAMING SCHEMA	
The FILENAME is constructed such that the type of information conveyed by a descriptor is based upon its position in the filename. Therefore, it is extremely important to adhere to the schema.	See Page 3 for an overall look at the schema See Pages 21-34 for graphical schema and examples
ALL SPACES (underscores) ARE MANDATORY in a current system that can handle 59 characters. If using a legacy system with a character restriction, some of the underscores may be considered “optional”.	Files created in a legacy system must be renamed to these specs in the Macintosh finder.
TITLE ABBREVIATION (First 6 characters) <i>(Mandatory)</i>	Consult the Sony Pictures approved title abbreviation on the TEKZONE web site. If the title abbreviation is not there, please request one using the help/contact page.
UNDERSCORE _ <i>(Mandatory in all systems)</i>	(Underscore _)
RELEASE VERSION (picture cut)** (1-2 characters) <i>(Mandatory)</i> This is specific to the picture cut and NOT the language. **If the release version is not known at the time of file creation (e.g. the picture bears only a version number or date from film editorial), this information is placed in the “Picture Reference ID” field, not in this field.	See the abbreviation table for approved values. “D” (Domestic US) is the default and must be included unless the cut is specifically different, in which case that cut is indicated. (Do not use “TH” and do not leave blank**) For example, “D” would still be used for the French track if it were dubbed to the same cut of the film or series that was released domestically in the US.
UNDERSCORE _ <i>(Mandatory in all systems)</i>	(Underscore _)
2D or 3D mix (2 characters) <i>(Optional)</i> USE ONLY IF THE TITLE HAS A SPECIAL AUDIO MIX FOR A 3D RELEASE, OTHERWISE IS LEFT BLANK	BLANK indicates that there is only one mix, which is used for both the 2D and the 3D releases 3D indicates that this is a special mix for the 3D release 2D indicates that there is a special mix for the 3D release, and that this mix is for the 2D release “2D” IS ONLY USED IF THERE IS A COMPANION SPECIAL 3D MIX-OTHERWISE LEAVE BLANK
UNDERSCORE _ <i>(Mandatory)</i>	(Underscore _)
WATERMARK OR PROCESSING TYPE (1-3 characters) <i>(Optional)</i> MUST BE USED IF A WATERMARK OR PITCH CORRECTION WAS USED ON THE AUDIO, OTHERWISE IS LEFT BLANK. This is in lieu of any characters the watermark embedder may add to the file name on its own. The embedders’ characters are to be deleted.	NHU indicates the presence of the “no home use” embedded watermark for theatrical audio. TSW indicates the presence of the “trusted source” embedded watermark for BD/DVD audio. CLN indicates the companion clean file to differentiate. <i>Must be used if there is a companion watermarked file, otherwise leave blank.</i> PTC indicates pitch correction processing has been used
UNDERSCORE _ <i>(Mandatory)</i>	(Underscore _)
PARTITION# / TRAILER# / SEQUENCE# / MUSIC TITLE (2-5characters) <i>(Mandatory unless audio is not partitioned or is not otherwise an element depicted below).</i> Reel Number, Part Number Episode Number Trailer/Teaser type Music Cue number, Music name Sequence Number (e.g. clip or insert)	See the abbreviation table for approved values. Examples: R4, P2, 207, TL2, TS3, 3M5 This may include combinations if necessary. For example, episode and reel can be combined if the episode is in reel format (e.g. “412R4” is episode 412 reel 4) **If spelling out a music cue title or sequence/insert title, use the full name with no spaces.
UNDERSCORE _ <i>(Mandatory unless character restricted)</i>	(Underscore _)

AUDIO FILE NAMING SCHEMA (continued)

LANGUAGE (3 characters) <i>(Mandatory for all files containing dialog, not used otherwise)</i>	See the abbreviation table for approved values.
UNDERScore _ <i>(Mandatory in all systems)</i>	(Underscore _)
SOUNDFIELD CONFIGURATION (2 characters) <i>(Mandatory)</i>	See the abbreviation table for approved values. Examples: 5.1=51, SDDS=SS NOTE -if this is a supersession with multiple soundfield configurations, concatenate each one in the file name.
UNDERScore _ <i>(Mandatory in all systems)</i>	(Underscore)
USAGE (INTENDED USE) (1-2 characters) <i>(Mandatory)</i> This indicates the intended use or market. Note regarding restored audio -use both the intended market and the RA or OU depiction. For example, restored theatrical audio would have "RA_TH" in the intended use section of the filename.	See the abbreviation table for approved values. Examples: Theatrical=TH, Digital Cinema=DG, Home Theater=HT, DVD=D**, UMD=U, Blu-ray=BD, Restored/Archival=RA, Broadcast=BC, Broadcast R128=BC_R128, Broadcast BT.1770-3=BC_1770 **NOTE: "D" is used only for the final DVD conform or encode, not tracks intended as source elements for DVD.
Combine "Usage" and "Standard" (if Standard applies)	Example: DN is DVD NTSC, MUHD is a UHD Mezz file
STANDARD (1 character) <i>(Use only if it applies)</i> "Standard" is only used for long form video-based projects, such as DVD and TV. It is not used for projects in reels. USE STANDARD IF THE PICTURE REFERENCE IS CLEARLY DEFINED USING "STANDARD". OTHERWISE, FRAME RATE IS SUFFICIENT.	See the abbreviation table for approved values. Examples: NTSC=N, PAL=P, Ultra High Definition=UHD, High Definition=H** **Do not use "H" for Blu-Ray conforms; it is implied by the usage "BD".
UNDERScore _ <i>(Mandatory unless character restricted)</i>	(Underscore _)
AUDIO CONTENT (2-3 characters) <i>(Mandatory for individual audio files, recommended for session files).</i> This is used as needed to describe the content of an element or an individual file. Audio content is not needed in a session name if the content is obvious by the element type, but is required in the audio files.	See the abbreviation table for approved values. Session example: Director's Commentary=DCM Audio file example: A DME would have individual Dialog (DX), Music (MX) and Effects (FX) audio files. Each file would have its content depicted in the audio content field, and the audio element value would be DME-for example, DX_DME is the dialog file for a DME element.
Combine "Audio Content" and "Audio Element Type" with no underscore in between. Can use underscores if the filename reads better.	Examples: The Audio Content "Dialog" (DX) may be combined with an Audio Element Type such as a "Stem" (SM) to form "Dialog Stem" (DXSM) "Music" (MX) and "Cue" (CU) combine to form "Music Cue" (MXCU) A series of such as A, B, C or 1, 2, 3: FXAPD means "Effects A PreDub"
AUDIO ELEMENT TYPE (1-2 characters)	See the abbreviation table for approved values. Examples: Printmaster, Stem, M+E, Composite Mix, Score, Cue
UNDERScore _ <i>(Mandatory unless character restricted)</i>	(Underscore _)

AUDIO FILE NAMING SCHEMA CONTINUED ON NEXT PAGE

AUDIO FILE NAMING SCHEMA (continued)

<p>FRAME RATE (2-5 Characters) <i>(Mandatory)</i></p> <p>Frame rate is required for all audio files and must be exact. It also must be correct in reference to the sample rate. For example, if the sample rate is true 48K, it is important to know if the frame rate is true 24 fps or 23.98 fps or 25 fps.</p> <p>NOTE: THIS IS AUDIO SPEED, NOT TIME CODE RATE.</p> <p>For example, European audio houses often mix at 24 fps but use EBU time code. The Frame Rate is 24 in this case, not 25.</p>	<p>Use the accepted industry values</p> <p>This is the speed of the audio expressed in frames/second, which is the frame rate of the reference picture.</p> <p>Examples: 24 is 24 frames/sec 2398 is 23.976 frames/sec 2997 is 29.97 frames/sec</p>
<p>UNDERScore <i>(Mandatory in all systems)</i></p>	<p>(Underscore _)</p>
<p>SAMPLE RATE / BIT RATE (3-4 characters) <i>(Mandatory)</i></p> <p>This is the <i>sampling rate</i> for a discrete file or <i>bit rate</i> for an encoded file. The bit rate is exact for a CBR file and is the average bit rate for a VBR file.</p> <p>The sample rate of a discrete file must be exact, and be correct in reference to the frame rate. For example, if the frame rate is 23.98, it is critical to know if the sample rate is true 48K or 47.952K.</p>	<p>A number entered on its own is assumed to be a Thousand/Sec. "K" can be used but is optional.</p> <p>For discrete audio, use sample rate values. For example, "48" is "48K"</p> <p>For encoded audio, use bit rate values. If the bit rate is in megabits/sec, use x.yM</p> <p>Examples: "448" is 448 kilobits/sec "1.5M" is 1.5 megabits/sec</p>
<p>UNDERScore <i>(Mandatory in all systems)</i></p>	<p>(Underscore _)</p>
<p>REFERENCE PICTURE ID <i>Mandatory for all audio files.</i></p> <p>This indicates the reference picture used when creating the audio. The value is dictated by business rules.</p>	<p>Examples:</p> <p>Theatrical audio: The reference picture ID would be the picture version indicator from picture editorial, such as a version date, version number, etc. This number could be different for each reel. Use "V" in front of the indicator e.g. V101208 is version Oct 12, 2008.</p> <p>Long-form conform to a reference videotape or video file e.g. DVD conform: The reference picture ID would be the barcode of the master tape that was used to make the work picture (this is on the slate).</p> <p>Long form conform to a work picture file e.g. BD or Mezzanine conform: The picture reference ID would be the ID the library asset management system assigned to the master picture file.</p>
<p>UNDERScore <i>(Mandatory in all systems)</i></p>	<p>(Underscore _)</p>
<p>FILE CREATION DATE (8 characters) <i>(Mandatory)</i></p>	<p>Depicted by International format: YYYYMMDD Example: December 10, 2006 would be 20061210</p>

FOR INDIVIDUAL AUDIO FILES, NAME THESE THE SAME AS THE PARENT PRO TOOLS SESSION AND ADD A SUFFIX TO INDICATE THE INTENDED CHANNEL

<p>UNDERScore <i>(Mandatory)</i></p>	<p>(Underscore _)</p>
<p>SESSION TRACK NUMBER (1-2 characters) <i>(Optional for each audio file)</i></p>	<p>Use for supersessions with multiple tracks assigned to the same channel to differentiate them.</p>
<p>UNDERScore <i>(Mandatory)</i></p>	<p>(Dot) Preferred Underscore is accepted</p>
<p>CHANNEL ASSIGNMENT (1-3 characters) <i>(Mandatory for each audio file)</i></p>	<p>See the abbreviation table for approved values</p>

<p>“RELEASE VERSION” (Picture cut) TABLE</p> <p>This is the release picture cut, not the language or the releasing territory. Always use for master audio elements when the release version description is known.</p> <p>Note, for elements in reels, the picture editorial version is placed in the “Picture Reference ID” field, not in this field. This field would still contain the release version.</p>	<p>1-3 Characters</p> <p>If the version abbreviation sought does not appear in this table, or if the release version description is not known, please contact Sony Pictures for an approved abbreviation</p> <p>ISO 3166 Country Codes are available at: http://www.iso.org/iso/home/standards/country_codes/country_names_and_code_elements.htm</p>
<p>Domestic US-The released cut of the content in the Domestic United States. Covers, for example, “Domestic US Theatrical”, “Domestic Rated”, “Domestic US Broadcast”, etc.</p>	<p>D (do not use “TH” and do not leave blank)</p> <p>Use for ALL audio files unless the picture cut is specifically stated otherwise, regardless of language or territory.</p>
<p>International</p> <p>Use also for “International Rated” and “International English-Speaking”</p>	<p>I</p> <p>Used only if the cut is different for International markets, otherwise “D” is used regardless of territory.</p>
<p>International Non-English</p> <p>An international cut that is designed for Non-English speaking territories</p>	<p>I_NE</p> <p>Used only if the cut is different for International markets, otherwise “D” is used regardless of territory.</p>
<p>Director’s Cut</p>	<p>DC</p>
<p>Editor’s Cut</p>	<p>ED</p>
<p>Extended Cut – (Only used if the version is specifically called this, otherwise use a more descriptive name).</p>	<p>EC</p>
<p>Airline Edited Version</p>	<p>AL</p>
<p>Alternate Version (Only used if the version is specifically called this, otherwise use a more descriptive name).</p>	<p>AT</p>
<p>Arabic Emerites Version (United Arabic Emerites)</p>	<p>AE</p>
<p>Asian Version Cut intended for release in a wide variety of Asian territories. Not to be confused with a specific China or Japan version.</p>	<p>AS</p>
<p>Bahrain Version</p>	<p>BH</p>
<p>Cable Edited Version Use network name in addition if specific</p>	<p>CB</p>
<p>China Version Specific cut for China (not Taiwan) that is named as such. It is irrespective of language (For example, can be English).</p>	<p>CN</p>
<p>PRC Version Specific cut for People’s Republic of China that is named as such. It is irrespective of language (e.g. can be English).</p>	<p>PRC</p>
<p>German Censored Version Specific cut only for Germany, irrespective of language (For example, can be English).</p>	<p>GC</p>
<p>Hard Version</p>	<p>HR</p>
<p>India Version- Specific cut only for India, irrespective of language (For example, can be English).</p>	<p>IN</p>
<p>Indonesia Version</p>	<p>ID</p>
<p>Interactive Version</p>	<p>IA</p>
<p>Japan Version-Specific cut only for Japan, irrespective of language (For example, can be English).</p>	<p>JP</p>
<p>Korea Version-Specific cut only for South Korea, irrespective of language (For example, can be English).</p>	<p>KR</p>
<p>Kuwait Version</p>	<p>KW</p>
<p>Latin America Version</p>	<p>LAM</p>
<p>Long Version</p>	<p>LG</p>
<p>Mideast Version- Specific cut only for the Mideast, irrespective of language (For example, can be English).</p>	<p>MET</p>
<p>Malaysia Version-Specific cut only for Malaysia, irrespective of language (For example, can be English).</p>	<p>MY</p>
<p>NC-17</p>	<p>17</p>

<p>“RELEASE VERSION” (Picture cut) TABLE</p> <p>This is the release picture cut, not the language or the releasing territory. Always use for master audio elements when the release version description is known.</p> <p>Note, for elements in reels, the picture editorial version is placed in the “Picture Reference ID” field, not in this field. This field would still contain the release version.</p>	<p>1-3 Characters</p> <p>If the version abbreviation sought does not appear in this table, or if the release version description is not known, please contact Sony Pictures for an approved abbreviation</p> <p>ISO 3166 Country Codes are available at: http://www.iso.org/iso/home/standards/country_codes/country_names_and_code_elements.htm</p>
Oman Version	OM
PG	PG
PG-13	13
Qatar Version	QA
Rated	RD
R-Rated	RR
<p>With Recap</p> <p>For episodic content that contains a recap of the previous episode. Use in addition to the release version</p>	<p>WRCP</p> <p>For example, the domestic version with recap would be: <title> D_WRCP</p>
<p>No Recap</p> <p>For episodic content that does not have a recap of the previous episode or the recap has been edited out. Use in addition to the release version</p>	<p>NRCP</p> <p>For example, the domestic version with no recap would be: <title>_D_NRCP</p>
<p>Satellite Edited Version Use network name in addition if specific</p>	SL
Short Version	SH
Soft Version	SF
<p>TV Edited Version Use network name in addition if specific</p>	TV (e.g. for ABC edit use ABCTV)
Un-Censored Version –(generally for TV content)	UC
U.K. Censored Version -“U.K. Cut”	UK
<p>Unrated</p> <p>Use also for “Domestic Unrated”</p>	UR
<p>International Unrated</p> <p>This is specific to an unrated cut that has something unique which allows it only to be used internationally (e.g. a logo). It is completely irrespective of language.</p>	IU
X-Rated	XR

<p align="center">“WATERMARK / PROCESSING TYPE” TABLE</p> <p>MUST BE USED IF A WATERMARK WAS USED ON THE TITLE, OTHERWISE IS LEFT BLANK.</p> <p>THIS IS IN LIEU OF ANY CHARACTERS THE WATERMARK EMBEDDER ADDS TO THE FILE NAME ON ITS OWN, WHICH SHOULD BE DELETED.</p>	<p>1-3 Characters</p> <p><i>(It is required to put the watermark type or “clean” in the 3rd slot of the filename if the file is watermarked or a watermarked file exists and this is the clean file. This is regardless of the fact that the watermark embedder will place its own characters in the file. The embedders’ characters should be deleted.)</i></p>
<p>“No Home Use” embedded watermark (used only on Theatrical elements)</p>	<p>NHU</p>
<p>“Trusted Source” embedded watermark (used only on DVD/BD elements)</p>	<p>TSW</p>
<p>“Clean” audio (only used if a Watermarked element exists in order to differentiate, do not use otherwise)</p>	<p>CLN</p>
<p>“Pitch Corrected” audio (only used if the audio has been pitch corrected, such as a 25fps element that has been pitch corrected to the original 24fps pitch). Do not use otherwise</p>	<p>PTC</p>

<p align="center">“PARTITION# / TRAILER#, / SEQUENCE# / MUSIC TITLE” TABLE</p>	<p>2-3 Characters, up to 5 if needed**</p> <p>**If spelling out a music cue title, use the full name with no spaces.</p> <p>Use combinations if necessary. For example, episode and reel can be combined if the episode is in reel format: “412R4” is episode 412 reel 4</p>
<p>Film reel (1000’ or 2000’ reel) (for example, Reel 5AB)</p>	<p>R# (for example, R5) DO NOT USE “AB”</p>
<p>Editorial Single Reel a or b (for example, Reel 2a, Reel 2b) (Rarely used for a final deliverable file but possible)</p>	<p>R#a, R#b (for example, R2a, R2b)</p>
<p>Part# (for example, Part 2)</p>	<p>P# (for example, P2)</p>
<p>Sequence# /name (a sequence is a piece of any length, which can be a clip, an audio insert, etc.)</p>	<p>SQ#</p> <p>If the sequence is named, use the full name with no spaces</p>
<p>Episode number (for example, episode 412)</p>	<p>### (for example, 412)</p>
<p>Pilot episode (if not given a number such as 100)</p>	<p>PL</p>
<p>Trailer#1, 2, 3, A, B, C etc.</p>	<p>TL1, TLB, etc.</p>
<p>Teaser#1, 2, 3, A, B, C, etc.</p>	<p>TS1, TS2, etc.</p>
<p>Music Cue number Used for the cue number as edited to picture</p>	<p>Example: 3M5</p> <p>This would be the 5th music cue in reel 3</p>
<p>Music Score title Used for score music not yet edited to final picture</p>	<p>Example: “Car Chase#2”</p> <p>**If spelling out a music cue title, use the full name with no spaces.</p>

<p>“LANGUAGE” ABBREVIATION TABLE</p> <p>** are not ISO compliant because ISO does not have unique codes for all the language variants required without using RFC 3066 extended codes. All others are ISO 639-2 compliant.</p>	<p>3 characters</p> <p>The ISO 639-2 Codes can be found here:</p> <p>http://www.loc.gov/standards/iso639-2/php/English_list.php</p> <p>Use 3 letter codes only and only with permission from Sony Pictures</p>
Afrikaans	AFR
Arabic	ARA
Bengali/Bangla	BEN
Bhopuri	BHO
Bulgarian	BUL
Burmese	BUR
Catalan	CAT
Chinese (Cantonese)	YUE
Chinese (Mandarin, Mandarin PRC)	CMN
Chinese (Taiwanese)	NAN
Croatian	HRV
Czech	CES
Danish	DAN
Dutch (Flemish)	FLE**
Dutch (Netherlands)	NLD
English	ENG
Estonian	EST
Finnish	FIN
French (Canadian)	CFR**
French (Parisian)	PFR**
Gaelic (Irish)	GLE
Gaelic (Scottish)	GLA
German (Austrian)	GSA**
German (Germany)	DEU
German (Swiss)	GSW
Greek	ELL
Hebrew	HEB
Hindi	HIN
Hungarian	HUN
Icelandic	ISL
Indonesian	IND
Inuktitut	IKU
Italian	ITA
Japanese	JPN
Kazakh	KAZ
Khmer	KHM

“LANGUAGE” ABBREVIATION TABLE (Continued)	3 characters
Korean	KOR
Lao	LAO
Latin	LAT
Latvian	LAV
Lithuanian	LIT
Malay	MAY
Malayalam	MLT
Mongolian	MON
Nepali	NEP
Norwegian	NOR
Persian/Farsi	FAS
Polish	POL
Portuguese (Brazilian)	BPT** (can accept BRZ**)
Portuguese (European/Portugal-“Classic Portuguese”)	EPT** (can accept CPT**)
Punjabi	PAN
Romanian	RON
Romany	ROM
Russian	RUS
Serbian	SRP
Sindhi	SND
Sinhalese	SIN
Slovak	SLK
Slovene (aka Slovenian)	SLV
Sotho (Northern)	NSO
Sotho (Southern)	SOT
Spanish (Castilian)	CSP**
Spanish (Latin American)	LAS**
Spanish (Mexican)	MEX**
Swahili	SWA
Swedish	SWE
Tagalog	TAG
Tamil	TAM
Telugu	TEL
Thai	THA
Tibetan	TIB
Turkish	TUR
Ukrainian	UKR
Urdu	URD
Vietnamese	VIE
Welsh	CYM

“SOUNDFIELD CONFIGURATION” TABLE Concatenate values as needed to describe multiple soundfield configurations in the same session. For example, an M+E supersession may have a 6+1 and 5+3 in the same session, which would be depicted as “61_53”.	1-4 Characters
5.1	51 (no period)
5.0 <i>“5.1” with no LFE track recorded.</i>	50 (no period)
6+2 <i>Generally applies to an M+E. 5.1 with mono optional and dialog guide.</i> Note: Do not use to designate a 5.1 and Lt-Rt on the same unit.	62
6+1 <i>Generally applies to an M+E. 5.1 with dialog guide</i>	61
5+3 <i>Generally a stem or a multichannel optional M+E. 5 track spread with 3 center channels or 5 tracks with LCR.</i>	53
Lt-Rt (Dolby Surround). <i>A two-track printmaster or composite mix that is matrix encoded for surround sound, has no noise reduction and is at full level. Generally for DVD, broadcast and video use. Sometimes called “Flat Dolby Stereo or “Flat Lt-Rt”</i>	DS
Standard Stereo <i>No matrix encoding, designed to be played through left and right speakers only.</i>	ST
Mono	M
7.1 (a.k.a. 7.1DS) <i>Implies L, C, R, Lss, Rss, Lrs, Rrs, LFE. This is a defined configuration that has recently been codified as a Theatrical audio configuration. It can also be used as a Home Theater audio configuration.</i> Note: This is not SDDS 8 track.	71 (no period)
7.0 <i>7.1 with no LFE</i>	70 (no period)
8+1 <i>Generally applies to an M+E. (SDDS + 2 or 7.1+2) An 8 track M+E with dialog guide)</i>	81
8+2 <i>Generally applies to an M+E. (SDDS + 2 or 7.1+2) An 8 track M+E with optional and dialog guide)</i>	82
7+3 <i>Generally a stem or a multichannel optional M+E. 7 track spread with 3 center channels or 7 tracks with LCR.</i>	73

“SOUNDFIELD CONFIGURATION” TABLE IMMERSIVE FORMATS	1-4 Characters
IMAX (a.k.a. standard IMAX or IMAX 5.0) <i>L, C, R, Ls, Rs, Ch, C, C. This is a defined configuration for standard IMAX mixes which is 5.0 with a Center Height speaker centered above the screen, a center “sum”channel which is a combine of the C and Ch info, and a center channel containing clean Narration and Dialog. The subwoofer info is derived by using a bandpass of the front channels. The Ls and Rs are actually single speakers in the rear corners of the theater.</i>	IX
IMAX Immersive (a.k.a IMAX 12.0) <i>L, R, C, Ch, Lrs ,Rrs, Lss, Rss, Ltsf, Rtsf, Ltsr, Rtsr,.</i> <i>This is the configuration for immersive IMAX mixes. The subwoofer info is derived by using a bandpass of the front channels. The Lrs and Rrs are actually single speakers in the rear corners of the theater, the Lss and Rss are on the side walls</i>	IX12
11.1 <i>Generally applies to an Auro-3D mix. Implies L, C, R, Ls, Rs, Lfe, Lh, Ch, Rh, Lsh, Rsh, Ts. Use for the stems, discrete printmaster and discrete M+E</i>	111 (no period)
11.0 <i>“11.1” with no LFE track recorded.</i>	110 (no period)
5.1 Auro <i>Auro encoding of 11.1. Use only for Auro printmaster</i>	51AR (no period)
Dolby Atmos <i>Do not call out the bed configuration-use only “ATM”</i>	ATM
DTS:X <i>Do not call out the bed configuration-use only “DTSX”</i>	DTSX
12+1 <i>Generally applies to an M+E. (11.1+1) A 12 track M+E with dialog guide)</i>	121
12+2 <i>Generally applies to an M+E. (11.1+1) A 12 track M+E with optional and dialog guide)</i>	122
11+3 <i>Generally a stem or a multichannel optional M+E. 11 track spread with 3 center channels or 11 tracks with LCR.</i>	113

“SOUNDFIELD CONFIGURATION” TABLE LEGACY FORMATS	1-4 Characters
LCRS (4.0)	40
LCR (3.0)	30
4+2 <i>Generally an M+E. LCRS with optional and dialog guide</i>	42
4+1 <i>Generally an M+E. LCRS with dialog guide. Generally found on titles from the 80's and 90's.</i>	41
SDDS <i>Specific to the SDDS channel layout. (L, LC, C, RC, R, B, Ls, Rs or L, C, R, B, Ls, Rs) Discrete 8 or 6 track element intended for an SDDS theatrical release.</i> Note, this is NOT “7.1”	SS
SRD <i>Specific to the SRD channel layout. (L, Ls, C, Rs, R, B) Discrete 6 track element intended for a Dolby Digital theatrical release.</i>	SD
DTS <i>Discrete 6 track element mixed especially for a DTS theatrical release. May be mixed a bit different than the SDDS or SRD due to the nature of deriving the subwoofer using a bandpass of the surrounds rather than a discrete LFE channel.</i>	DT
Dolby EX (a.k.a. 5.1EX) <i>5.1 element with the surrounds matrix encoded for EX-generally a printmaster or M+E. Will reveal 6.1 upon decoding. Sometimes called Dolby Surround EX</i>	5X
6.1 (a.k.a discrete Dolby EX) <i>A discrete 6.1 element, which could be used in the making of a 5.1 EX or 5.1 ES but could also be used discretely in a DCP. Occasionally this is found in a M+E on an EX/ES title.</i>	6D (NOT 61)
Dolby SR Printmaster (Called “SVA” in Europe) <i>Specific to specs for the discrete Dolby Stereo “SR” two track printmaster, which is matrix encoded for surround sound, contains Dolby SR noise reduction and is -3db low in level. It is used to make the analog optical track on a modern film release.</i>	SR European elements also use the SR designation for their SVA printmasters.
Dolby A Printmaster (No longer in general use.) <i>Specific to specs for the discrete Dolby Stereo “A” two-track printmaster which is matrix encoded for surround sound, contains Dolby A noise reduction and is at full level. It was used to make the analog optical track on a film release until the late 1980's or early 1990's.</i>	AP

<p align="center">“USAGE” (INTENDED USE) TABLE</p> <p>This indicates the intended use or market.</p> <p>Combine “Usage” and “Standard” together with no spaces if standard is used.</p> <p>Concatenate values as needed to describe multiple use descriptions</p>	<p>1-2 characters</p> <p>Example: use DN for DVD NTSC</p> <p>Examples: use TH_RA for a restored theatrical element HT_RA for a restored home theater element UP_RA for an upmixed and restored element BD_UP for an upmixed element conformed for Blu-ray.</p>
<p>Theatrical</p> <p>This means the use is intended literally for presentation in the theater. It does <i>NOT</i> mean a “Theatrical Version” and is not specific to any picture cut.</p>	<p>TH</p>
<p>Digital Cinema</p> <p>Generally used for a theatrical element that has been processed or converted for delivery to Digital Cinema packaging.</p>	<p>DG</p>
<p>Home Theater</p> <p>Specific to elements created during the Home Theater Printmastering process.</p>	<p>HT</p>
<p>Broadcast</p> <p>Audio has been processed to meet broadcast specs. This is regardless of cut—the cut is designated in “Release Version.”</p> <p>If there is a particular loudness or process associated with the broadcast mix, it is stated here e.g. 1770-3, R128,</p>	<p>BC</p> <p>BC_17703</p> <p>BC_R128</p>
<p>Blu-ray</p> <p>Specific to audio that has been conformed for BD or encoded from the BD conform.</p> <p>NOT used for audio intended as a source for a BD conform, for example, a long-form foreign dub track</p>	<p>BD</p>
<p>DVD</p> <p>Specific to audio that has been conformed for DVD or encoded from the DVD conform.</p> <p>NOT used for audio intended as a source for a DVD conform, for example, a long-form foreign dub track.</p>	<p>D</p>
<p>Mezzanine</p> <p>Specific to an audio file that has been conformed to a Mezzanine picture file in a digital archive/distribution system.</p> <p>This conform is not time code based, instead, it is based on the alignment of the picture file start and end with the audio file start and end.</p> <p>Note: These are not DVD, UMD or BD conforms.</p>	<p>M</p> <p>Quite often this is used in conjunction with the picture standard. “MUHD” or “MHD” is very common</p>
<p>Original/Unrestored</p> <p>The track is in its original form with no restoration or processing. Use ONLY to differentiate the original track if a restored track exists.</p>	<p>OU</p> <p>Use both the intended market and the OU depiction in the filename. For example, original theatrical audio would have “TH_OU” in the intended use section of the filename.</p>
<p>Restored/Archival</p> <p>The track has undergone restoration and is considered the preferred element.</p>	<p>RA</p> <p>Use both the intended market and the RA depiction in the filename. For example, restored theatrical audio would have “TH_RA” in the intended use section of the filename.</p>

<p align="center">“USAGE” (INTENDED USE) TABLE</p> <p>This indicates the intended use or market.</p> <p>Combine “Usage” and “Standard” together with no spaces if standard is used.</p> <p>Concatenate values as needed to describe multiple use descriptions</p>	<p>1-2 characters</p> <p>Example: use DN for DVD NTSC</p> <p>Examples: use TH_RA for a restored theatrical element HT_RA for a restored home theater element UP_RA for an upmixed and restored element BD_UP for an upmixed element conformed for Blu-ray.</p>
<p>Temp Dub (a.k.a. Temp Mix)</p> <p>Specific to elements created during a temp dub, which is generally done to create a screening mix.</p>	<p>TP (TMP is accepted)</p> <p>Use numbers to indicate which temp dub it is. For example, “Temp 3” is TP3</p>
<p>Upmixed</p> <p>The track has been upmixed from a source of a narrower audio configuration, such as a 5.1 upmixed from standard stereo.</p> <p>This is never to be done without the express intention and permission of Sony Pictures. Upmixes are never to be done as part of a normal delivery.</p>	<p>UP</p> <p>“UP” may be combined with “RA” if the element was restored prior or during upmixing, for example UPRA</p> <p>A track that has been upmixed would bear the “UP” intended use abbreviation. Once this has been conformed for DVD or Blu-ray, it would bear that intended use plus “UP”, for example, BD_UP</p>
<p>UMD (Play Station Portable)</p> <p>Specific to audio that has been conformed for UMD or extracted from the UMD conform.</p> <p>NOT used for audio intended as a source for a UMD conform, for example, a long-form foreign dub track.</p>	<p>U</p>
<p>Video/Long-Form</p> <p>These are elements which are referenced to a long-form video (or a digital copy of a long form video) rather than to film reels.</p> <p>Note: These are not finished DVD, UMD or BD conforms.</p> <p>Examples: A foreign dubbed track created and mixed to video. Audio for a documentary or video feature.</p>	<p>V</p>
<p>Downmixed (Folded down)</p> <p>The track has been downmixed from a source of a wider audio configuration, such as an Lt-Rt downmixed from a 5.1.</p> <p>This is never to be done without the express intention and permission of Sony Pictures. Fold downs are not the correct way to obtain narrower audio configurations. They are never to be done as part of a normal delivery-fold downs are to be done only as a last resort.</p>	<p>FD</p> <p>“FD” is not generally combined with RA, as it is not considered an archival element.</p> <p>A track that has been downmixed would bear the “FD” intended use abbreviation. Once this has been conformed for DVD or Blu-ray, it would bear that intended use plus “FD”, for example, BD_FD</p>

<p align="center">“STANDARD” TABLE</p> <p>“Standard” is used only for long form video-based projects, such as TV, DVD, or UMD, NOT for projects in reels.</p> <p>Combine “Usage” and “Standard” together with no spaces if standard is used.</p>	<p>1-2 characters</p>
<p>NTSC</p>	<p>N</p>
<p>PAL</p>	<p>P</p>

<p align="center">“STANDARD” TABLE</p> <p>“Standard” is used only for long form video-based projects, such as TV, DVD, or UMD, NOT for projects in reels.</p> <p>Combine “Usage” and “Standard” together with no spaces if standard is used.</p>	<p>1-2 characters</p>
<p>HD (High Definition)</p> <p>Audio referenced to a 24 fps or 23.98 fps HD 1920x1080 picture which has matching 24 or 23.98 time code.</p> <p>**Do not use for Blu-ray; it is assumed.</p>	<p>HD (a common concatenation of Mezzanine and HD is MHD)</p>
<p>UHD (Ultra High Definition)</p> <p>Audio referenced to a 24 fps or 23.98 fps UHD 3840x2160 picture which has matching 24 or 23.98 time code.</p>	<p>UHD (a common concatenation of Mezzanine and UHD is MUHD)</p>
<p>4K (Rarely used)</p> <p>In this context, this means that the audio is referenced to a true 4K (4096) picture file. Rarely used</p>	<p>4K</p>
<p>2K (Rarely used)</p> <p>In this context, this means that the audio is referenced to a true 2K (2048) picture file. Rarely used.</p>	<p>2K</p>

<p align="center">“AUDIO CONTENT” TABLE</p> <p>Must use for individual audio file labeling to differentiate the content of audio files within a session or on their own.</p> <p>This is may be combined with an Audio Element Type with no underscores. Can use underscores if the filename reads better.</p> <p>Concatenate values as needed to describe multiple contents in the same session.</p>	<p>2-3 characters</p> <p>Example: combine “Music” and “Score” to get “MXSC”</p> <p>Example: An Effects, BG and Foley Supersession could be FX_BG_FL_PDSP.</p>
Add	AD
ADR	AR (ADR is accepted)
Background	BG
<p>Blank</p> <p>This is used to denote a track that is blank or an audio file that is comprised of digital black only.</p> <p>For Example, this could be used as a “space” in a group of tracks to separate elements in a supersession.</p>	<p>MOS</p> <p>This is for track name or an audio file name only, never for a session.</p>
Cast Commentary (also for Cast and Crew Commentary)	CCM
<p>Cloth</p> <p>Refers to only the cloth foley</p>	CL
Composer’s Commentary	MCM
Crowd	CD (CRD is accepted)
<p>Design (a.k.a. “Sound Design”)</p> <p>Implies sound that has been specifically designed for a scene by a sound designer. It is generally used as an effect, but it also possible to design vocal effects and music effects. In those cases, the type of design is put at the beginning as prefix e.g. DXDZN</p>	DZN (implies FX design). FXDZN is accepted
<p>Descriptive Video Service (specific to US) (a.k.a. US EAD)</p> <p>Similar to EAD but for the US market.</p>	<p>DVS</p> <p>For a DVS mix, combine with Element type: DVS_CM or just use DVS</p> <p>For a DVS narration only, the combo is DVS_NR</p>

“AUDIO CONTENT” TABLE (Continued)	2-3 characters
Dialog	DX
Dialog Guide Individual audio file only, e.g. would be used for a 6+1 M+E for the dialog guide. Not a master dialog track, only for reference.	DXG <i>Note, the channel assignment would be C, the audio content is DXG</i>
Dialog Design (a.k.a. Dialog Sound Design) Sound design that is based on dialog rather than effects	DXDZN
Director’s Commentary	DCM For a DCM mix, combine with Element type: DCM_CM or just use DCM For a DCM narration only, the combo is DCM_NR
Effects Refers to effects that have been added, not the production effects	FX
English Audio Description (specific to UK) Generally a narration that describes picture content for the visually impaired person. For theatrical use, this is usually a stand-alone narration that is not mixed with the sound of the movie and is intended to be heard in an earphone or headphone in the same room that has the movie sound. For other uses, such as DVD, it is mixed with the movie soundtrack.	EAD For an EAD mix, combine with Element type: EAD_CM or just use EAD For a EAD narration only, the combo is EAD_NR
Expert Commentary	ECM
Extra	EX
Featurette	FRT
Feet Refers to only the footstep foley	FT
Filled Effects Generally used for an effects stem that has been filled in order to create a filled M+E. Not used for a standard effects stem.	FFX
Foley Refers to multiple foley types combined	FL (FOL is accepted)
Foreign Dialog (*use only if the dialog is specifically called out as “foreign”. Otherwise, just use DX and the language field will give the rest of the information).	FDX*
Group	GP (GRP is accepted)
Hearing Impaired Generally a mix that has the dialog much louder than the original mix to help the hearing impaired.	HI
IMAX Sum Channel A mix of the content in the IMAX center channel and the center height channel.	CSM <i>Note, the channel assignment would be C, the audio content is CSM</i>
Laughs	LF
Mono Optional Use for individual audio file only, e.g. would be used for track 7 of a 6+2 M+E	OPM

“AUDIO CONTENT” TABLE (Continued)	2-3 characters
Music	MX
Narration Generally applies to a single audio file or a session containing stand-alone narration or a VO that has yet to be mixed with a composite (see next). Can also be the narration track of an NDME.	NR
Optional (a.k.a. “Stereo” or “Multichannel” Optional) This is an additional 5 to 8 channel M+E unit containing optional material. If there are more than one optional for the title, use OPME A , OPME B , etc.	OP (Combining with an audio element of M+E yields OPME)
Production Effects Refers to effects recorded during production, not the added effects	PFX
Props Refers to only the props Foley	PRP
Reverb This is usually a reverb return that is recorded separately from the source.	RVB
Reverb Design Can be reverb that is used as a sound design element, or can be the reverb return of a sound design element	RVBDZN
Technical Commentary	TCM
Time Code (individual audio file only)	TC
Visually Impaired A narration that describes the action in the picture for the visually impaired. Usually created for a theatrical release and may be heard via earphones. Often the source for a DVS track	VI Use only if the application calls out “Visually Impaired” or similar for the name of the track
Vocals	VX (VOC is accepted)
Voice Over	VO For a VO mix, combine with Element type: VOCM For a VO narration only, the combo is VONR
Walla	WL
Writer’s Commentary	WCM

“AUDIO ELEMENT TYPE” TABLE	2-3 characters
<p>This can be combined with an Audio Content Descriptor with no underscores. Can use underscores if the filename reads better.</p> <p>Concatenate values as needed to describe multiple elements in the same session.</p>	<p>Examples: DXSM, MXSC</p> <p>Examples: PDSP for Predub Supersession</p>
Backup	BK (Use as a suffix to “element type” if necessary)
<p>Composite Mix Specific to long form mixed audio, not used for audio in reels.</p>	CM
<p>Cue A music piece spotted and edited to picture and used in the final mix. This is generally provided by the music editor and is often designated by a title such as “3M5” (5th music cue in reel 3)</p>	CU
<p>DME Dialog, Music, Effects. Today, this is generally individual mixdowns of the stems, but would be the original “stems” on older mono movies. Effects are not filled.</p>	DME
<p>DME Comp Dialog, Music, Effects, and composite of all three. This is generally applied to older mono shows where the DME was the stems. A “comp” is often added to this and used as a printmaster.</p>	DMC
<p>Dolby MO Disk Image Specific to a disk image file of the Dolby MO disk that was made for the optical soundtrack negative of a feature film release.</p>	DDI
<p>Dolby RMU RPL File Specific to the Dolby Atmos RMU .rpl file that is created from the Theatrical Atmos printmaster</p>	RMU
<p>Dolby RMU MXF File Specific to the MXF wrapped Dolby Atmos RMU RPL file that is delivered for DCP creation</p>	RMX
<p>Dolby DAMF File Specific to the Dolby Atmos DAMF file that is created from the Home Atmos printmaster and delivered for encoding</p>	DAMF
<p>DTS MDA File Specific to the DTS MDA file that is created from the DTS composite mix and delivered to DCP or authoring</p>	MDA
<p>DTS MDA MXF File Specific to the MXF wrapped DTS MDA file that is delivered for DCP creation</p>	MDMX
<p>Editorial Unit (rarely used) A legacy term meaning a single editorial session for one particular type of editorial content. Rarely used today.</p>	UT
Not used for super sessions	

<p align="center">“AUDIO ELEMENT TYPE” TABLE</p> <p>This can be combined with an Audio Content Descriptor with no underscores. Can use underscores if the filename reads better.</p> <p>Concatenate values as needed to describe multiple elements in the same session.</p>	<p>2-3 characters</p> <p>Examples: DXSM, MXSC</p> <p>Examples: PDSP for Predub Supersession</p>
<p>Editorial Session (generic)</p> <p>This is a “generic” sound editorial session that may contain various types of elements. Such a session is often used in creating a predubs or stems</p> <p>These are always a supersession.</p>	<p>EDT</p>
<p>Filled DME</p> <p>A DME that has the effects track fully filled. This was used on mono movies to create a filled M+E.</p> <p>The D, M and E tracks cannot be added together on a filled DME, as doubling would occur between the dialog track and the filled M+E.</p>	<p>DMF</p>
<p>Music and Effects</p> <p>Implies a filled M+E track rather than just the simple combination of music and effects stems e.g. older titles.</p>	<p>ME</p>
<p>Unfilled Music and Effects</p> <p>Implies the simple combination of music and added effects, which has not been filled for production effects. Generally used only</p>	<p>UME</p>
<p>M+E and Optional supersession</p> <p>This is a particular supersession that contains both the “main” 6+1 M+E and also the multichannel optional (s)</p>	<p>MESP (MES is accepted)</p>
<p>Music and Effects with Laughs (Generally for TV shows) Generally used only if there is an “M+E-no laughs” for the show as well in order to distinguish. Otherwise use ME</p>	<p>ML</p>
<p>Music and Effects-no Laughs (Generally for TV shows-see above)</p>	<p>MN</p>
<p>NDME (Narration, Dialog, Music, Effects)</p>	<p>NDE</p>
<p>Predub</p> <p>A predub that has been recorded out as a specific element. Can also be used as a prefix for a supersession.</p>	<p>PD</p> <p>Use alone for a specific recorded predub.</p> <p>Use PDSP for Predubs Supersession</p> <p>For example FX_PDSP is “Effects Predubs Supersession”</p>
<p>Premix</p>	<p>PR</p>
<p>Printmaster</p> <p>Specific to film reel length mixed audio. A mix of the final stems which is designed for theatrical release or home theater release in film reel lengths.</p>	<p>PM</p>
<p>Score</p> <p>Music multitrack recordings for the score of a picture. These are not necessarily edited to the final picture version.</p>	<p>SC</p>

<p align="center">“AUDIO ELEMENT TYPE” TABLE</p> <p>This can be combined with an Audio Content Descriptor with no underscores. Can use underscores if the filename reads better.</p> <p>Concatenate values as needed to describe multiple elements in the same session.</p>	<p>2-3 characters</p> <p>Examples: DXSM, MXSC</p> <p>Examples: PDSP for Predub Supersession</p>
<p>Stem Implies an individual stem type e.g. Dialog Stem</p>	<p>SM</p>
<p>Stems supersession</p> <p>This is a particular supersession that contains all or multiple stems (DX, MX, FX, etc).</p>	<p>SMSP (changed from SMS)</p>
<p>“Super Session”</p> <p>A workstation session containing multiple content, which may include predubs, conformed stems, temp dubs, and other content.</p> <p>“M+E and Optional Supersession” and “Stems Supersession” are their own element types and do not require using the “SP” designation</p>	<p>SP</p> <p>The type of supersession is determined by the Audio Content prefix. For example, FX_PDSP means “Effects Predubs Supersession”</p>
<p>Sweetener (Can be the fill track for an M+E or other)</p>	<p>SW</p>

“FRAME RATE” TABLE	2-4 Characters
<p>Frame rate is required for all audio files and must be exact. It also must be correct in reference to the sample rate. For example, if the sample rate is true 48K, it is important to know if the frame rate is true 24 fps or 23.98 fps or 25 fps.</p> <p>NOTE: THIS IS AUDIO SPEED, NOT TIME CODE RATE.</p> <p>For example, European audio houses often mix at 24 fps but use EBU time code. The Frame Rate is 24 in this case, not 25.</p>	<p>2398 24 25 2997 30 5994 60</p> <p>These are examples, use others as needed</p>

“SAMPLE RATE” TABLE	3-5 Characters
<p>Used for discrete audio files only. If file is encoded, use “bit rate”</p> <p>The sample rate of a discrete file must be exact, and be correct in reference to the frame rate. For example, if the frame rate is 23.98, it is critical to know if the sample rate is true 48K or 47.952K.</p>	<p>44056 441 47952 48 95904 96</p> <p>“K” is optional</p> <p>These are examples, use others as needed</p>

“BIT RATE” TABLE	3-5 Characters
<p>Used for encoded audio files only. If file is discrete, use “sample rate”</p>	<p>448 = 448Kbits/sec 8M = 8 Megabits/sec</p> <p>“K” is accepted but not required as it is implied, use M for Megabits/sec</p> <p>These are examples, use others as needed</p>

“AUDIO CHANNEL ASSIGNMENT” TABLE	1-3 characters
<p>This is for the individual track’s audio files, and is placed as a suffix after the name.</p> <p>The names and abbreviations correspond to SMPTE ST 428-12, ST-2067-8 and ST 2098-5, which may be different in some cases than a manufacturer may use. Please name using these conventions.</p>	<p>If more than one track of a session is assigned to the same channel, then the track number must be added between the filedate and the channel assignment in the individual audio file names:</p> <p><filedate>_<TK>_<CH></p>
Left	L
Left Center	Lc
Center	C
Right Center	Rc
Right	R
Left Surround (<i>for 5.1 and SDDS</i>)	Ls (do not use for 7.1, use Lss and Lrs per below)
Right Surround (<i>for 5.1 and SDDS</i>)	Rs (do not use for 7.1, use Rss and Rrs per below)
Low Frequency Effects (LFE, “boom” or Sub)	LFE (“SUB”, “B” and “LF” are allowed)
Left Total	Lt
Right Total	Rt
Center Surround (discrete 6.1 stems or units only)	Cs
Left Side Surround (<i>For 7.1 configurations</i>)	Lss (Left side surround loudspeaker/s, e.g. on the left wall of the theater)
Right Side Surround (<i>For 7.1 configurations</i>)	Rss (Right side surround loudspeaker/s, e.g. on the right wall of the theater)
Left Rear Surround (<i>For 7.1 configurations</i>)	Lrs (Left rear surround loudspeaker/s, e.g. on the left side of the rear wall of the theater)
Right Rear Surround (<i>For 7.1 configurations</i>)	Rrs (Right rear surround loudspeaker/s, e.g. on the right side of the rear wall of the theater)
Surround (mono) (mono surround, generally from LCRS)	S (used only for older titles with a mono surround)

IMMERSIVE AUDIO CHANNEL ASSIGNMENTS		Auro 3-D, Dolby Atmos, IMAX immersive, DTS:X
Left Height (<i>Generally used for Auro</i>)	Lh	Left speaker of the screen height layer, above the left screen speaker
Center Height (<i>Used for Auro and IMAX</i>)	Ch	Center speaker of the screen height layer, above the center screen speaker
Right Height (<i>Generally used for Auro</i>)	Rh	Right speaker of the screen height layer, above the right screen speaker
Left Surround Height (<i>Generally used for Auro 11.1</i>)	Lsh	Left array of the surround height layer, above the left surround speakers
Right Surround Height (<i>Generally used for Auro 11.1</i>)	Rsh	Right array of the surround height layer, above the left surround speakers
Top Surround (<i>Generally used for Auro 11.1</i>)	Ts	Mono ceiling loudspeaker a.k.a. “Voice of God” (mono signal)
Left Top Surround (<i>Optionally used for ATMOS</i>)	Lts	Left ceiling loudspeaker surround array
Right Top Surround (<i>Optionally used for ATMOS</i>)	Rts	Right ceiling loudspeaker surround array
Left Top Surround Front (<i>IMAX immersive</i>)	Ltsf	Left front ceiling loudspeaker (<i>IMAX calls this overhead front left</i>)

IMMERSIVE AUDIO CHANNEL ASSIGNMENTS		Auro 3-D, Dolby Atmos, IMAX immersive, DTS:X
Right Top Surround Front (<i>IMAX immersive</i>)	Rtsf	Right front ceiling loudspeaker <i>(IMAX calls this overhead front right)</i>
Left Top Surround Rear (<i>IMAX immersive</i>)	Ltsf	Left rear ceiling loudspeaker <i>(IMAX calls this overhead rear left)</i>
Right Top Surround Rear (<i>IMAX immersive</i>)	Ltsf	Right rear ceiling loudspeaker <i>(IMAX calls this overhead front left)</i>
Left Top Surround Front (<i>IMAX immersive</i>)	Ltsf	Left front ceiling loudspeaker <i>(IMAX calls this overhead front left)</i>

IMMERSIVE AUDIO BED AND OBJECTS NAMING		Dolby Atmos, DTS:X
		<p>Note that the examples below refer to the Dolby Atmos RMU, but the concept and naming are similar for DTS:X</p> <p>See ATMOS and DTS:X naming examples later in this document</p>
Type of bed	PM, CM Dx, Mx, Fx, BG, FL, CRD	<p>Examples:</p> <p>THPM: Theatrical printmaster HTCM: Home theater composite mix THDXSM: Theatrical Dialog Stem THFXSM: Theatrical Effects Stem HTDXSM: Home theater Dialog Stem HTFXSM: Home theater Effects Stem</p>

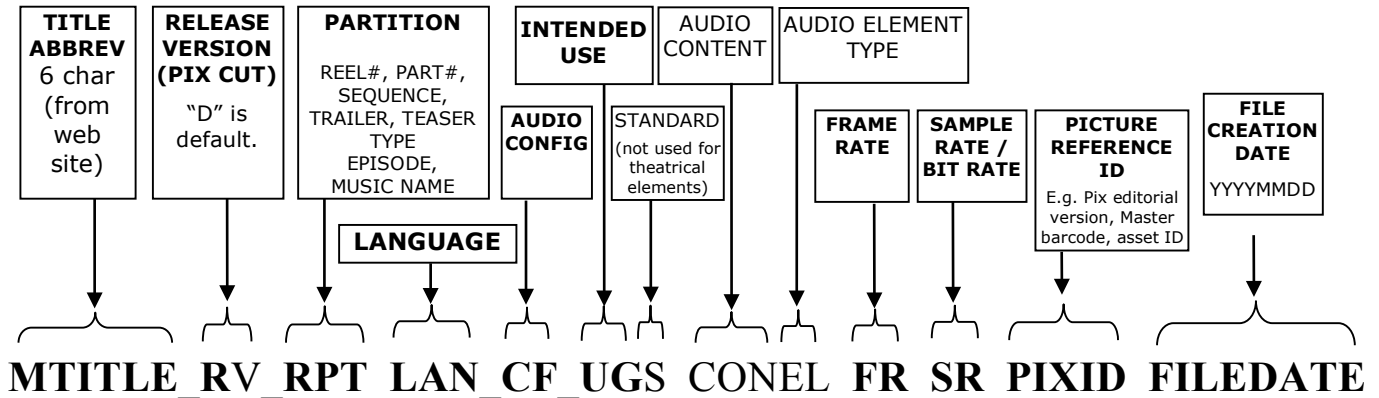
<p align="center">IMMERSIVE AUDIO BED AND OBJECTS NAMING</p>		<p>Dolby Atmos, DTS:X</p> <p>Note that the examples below refer to the Dolby Atmos RMU, but the concept and naming are similar for DTS:X</p> <p>See ATMOS and DTS:X naming examples later in this document</p>
<p>Bed Channel RMU Input Number</p> <p><i>This is the number of the input to the RMU to which the track is assigned</i></p>	<p>BED001-128</p>	<p>There are 128 possible inputs to the RMU.</p> <p>For a printmaster or composite mix session, in the majority of cases the composite immersive audio bed goes to the first 10 inputs (BED001 thru BED010) and each bed channel is named by its type, position and individual channel assignment per the above. The objects start at 11 in this case.</p> <p>If there are additional composite beds (rare but is allowed in the Dolby Atmos spec), they will generally be right after the composite bed and start at input 11. These are also named by their type, position and individual channel assignment.</p> <p>For a stem session, there are multiple beds but each is generally assigned to the first 10 RMU inputs (BED001 thru BED010), and the bed channels should be named accordingly.</p> <p>In the rare case where there are multiple stem beds that are intended to create multiple composite beds, (rare, but is allowed in the Dolby Atmos spec), the stems designated for the additional composite beds would start at input 11.</p>
<p>Type of object</p>	<p>Dx, Mx, Fx, BG, FL, CRD</p>	<p>Objects generally relate to a particular type of stem, and are carried into the printmaster and M+E without changing names.</p>
<p>Object RMU Input Number</p> <p><i>This is the number of the input to the RMU to which the object is assigned</i></p>	<p>011-128</p>	<p>Objects are named by the input number of the RMU to which they are assigned. There are 118 possible inputs for objects if there is one composite bed. The objects generally start right after the beds with OBJ011 thru OBJ128.</p>

GRAPHICAL SCHEMA FOR AUDIO FILENAMES

(EXAMPLES)

PRO TOOLS SESSION FILENAME

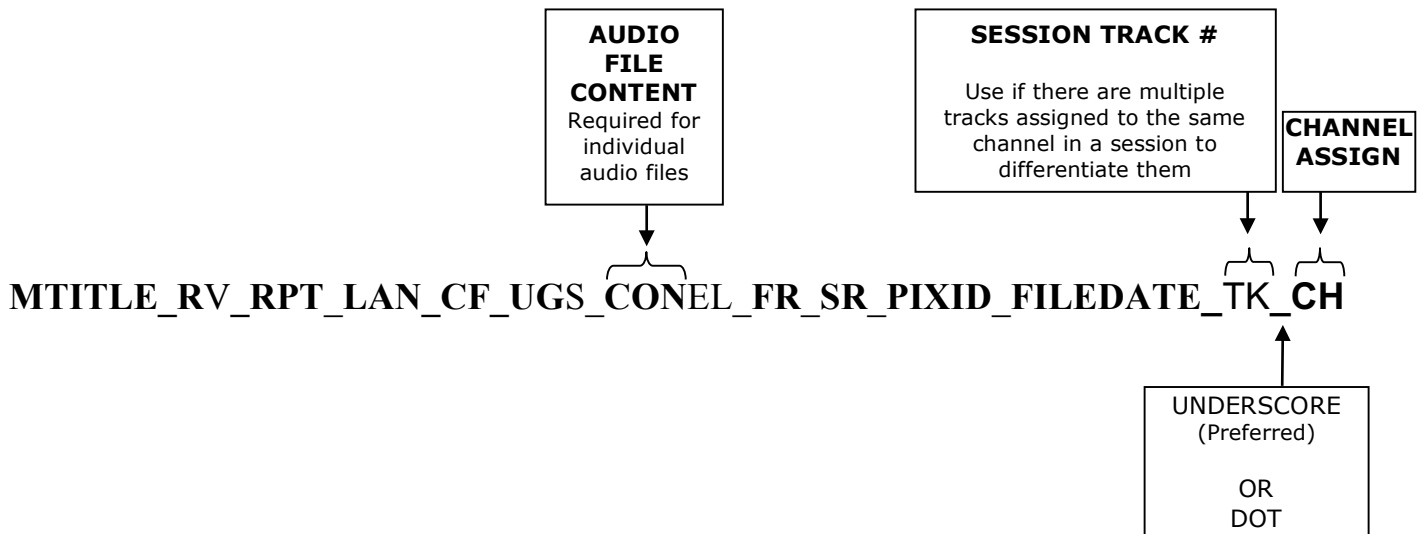
EXAMPLE: A FEATURE AUDIO MASTER



AUDIO TRACK FILENAME

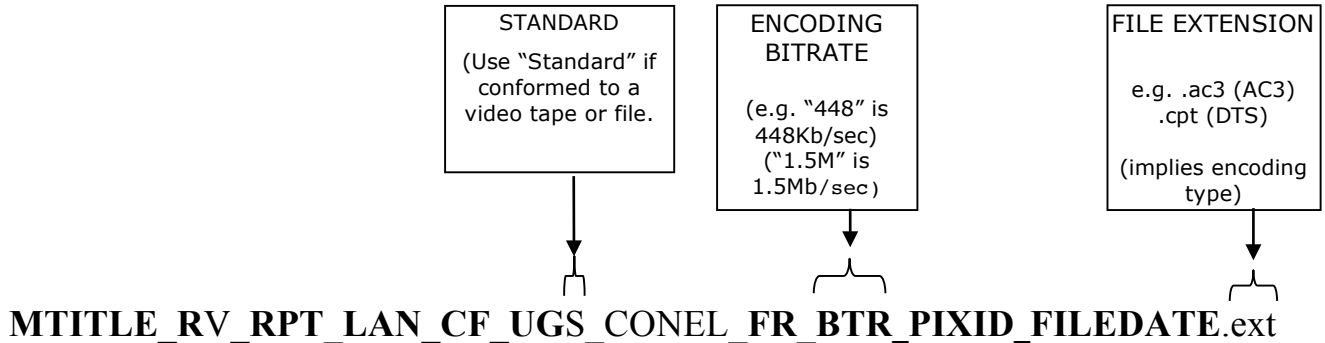
Similar to session name with the channel assignment as suffix

EXAMPLE: A FEATURE AUDIO MASTER



ENCODED AUDIO FILENAME

(For example, AC3 or DTS for DVD)



WATERMARKED PRO TOOLS SESSION FILENAME

Indicates the presence of an audio watermark.



SPECIFIC FILE NAMING EXAMPLES

Note: These examples are for illustration only

FINAL THEATRICAL MASTERS:

THEATRICAL PRINTMASTER:

“Walk Hard” Domestic Version, Reel 5AB, English, Theatrical SDDS Printmaster, picture version 10, created November 12, 2007, 47.952K, 23.98 fps

WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112

AUDIO TRACK FILENAMING FOR THE ABOVE:

WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_L.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LC.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_C.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_R.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RC.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LS.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RS.wav
WLKHRD_D_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_B.wav

****IF CINAVIA (VERANCE) “NO HOME USE” WATERMARKING HAS BEEN APPLIED FOR THE TITLE:**

Clean Pro Tools Session: (Note, it is required to put “CLN” in the 3rd slot of the clean session name if there is a companion watermarked session)

WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112

Clean Audio Files: (Note, it is required to put “CLN” in the 3rd slot of the clean files’ name if there is a companion watermarked file)

WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_L.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LC.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_C.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_R.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RC.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LS.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RS.wav
WLKHRD_D_CLN_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_B.wav

Watermarked Pro Tools Session: (Note, it is required to put the watermark type in the 3rd slot of the session name if the audio files are watermarked)

WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112

Watermarked Audio Files: (Note, it is required to put the watermark type in the 3rd slot of the filename if the file is watermarked, regardless of the fact that the watermark embedder will place its own characters at the end of the file. The embedders’ characters are optional and generally should be deleted, especially if their presence would mean that the total number of characters exceeds 63 including extension.

WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_L_nhu_aacs_sp.wav (delete “nhu_aacs_sp” since #char>63)

WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LC.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_C.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_R.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RC.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_LS.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_RS.wav
WLKHRD_D_NHU_R5_ENG_SS_TH_PM_2398_47952K_V10_20071112_B.bwf

THEATRICAL MASTERS (Continued):**THEATRICAL STEM:**

“Spider Man 2” International Version, Reel 4AB. 5.1 Theatrical Effects Stem, picture version Feb 15, created March 14, 2004, 47.952K, 23.98 fps

SPRMN2_I_R4_51_TH_FXSM_2398_47952K_V0215_20040314

THEATRICAL 6+2 M+E:

“Knight’s Tale” Extended Cut, Reel 2. 6+2, Theatrical M+E, picture version 2/5/05, created April 5, 2005, 47.952K, 23.98 fps

KTALE_EC_R2_62_TH_ME_2398_47952K_V020505_20050405

THEATRICAL M+E SUPERSESSION (6+1 M+E, 5+3 Multichannel Optional M+E and Dialog Stem):

If there are more than one multichannel optional M+E (usually A, B, C, etc), add an underscore and the letter after “OPME” e.g OPME_A, OPME_B) (see example under home theater)

“Year One” UK Version, Reel 3AB, Theatrical M+E supersession, pix version 12, created May 15, 2009, 47.952K, 23.98 fps

YEAONE_UK_R3_61_53_TH_MESP_DXSM_2398_47952_V12_20090615

EXAMPLE AUDIO TRACK FILENAMING FOR THE ABOVE: (Specific content of each track called out, track numbers added at end to differentiate files assigned to the same channel)

YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_1_L.wav
 YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_2_LS.wav
 YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_3_C.wav
 YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_4_RS.wav
 YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_5_R.wav
 YEAONE_UK_R3_61_TH_ME_2398_47952_V12_20090615_6_B.wav
 YEAONE_UK_R3_61_TH_ME_DXG_2398_47952_V12_20090615_7_C.wav
 YEAONE_UK_R3_61_TH_ME_MOS_2398_47952_V12_20090615_8_C.wav
 YEAONE_UK_R3_53_TH_OPME_2398_47952_V12_20090615_9_L.wav
 YEAONE_UK_R3_53_TH_OPME_2398_47952_V12_20090615_10_LS.wav
 YEAONE_UK_R3_53_TH_OPME_2398_47952_V12_20090615_11_C.wav
 YEAONE_UK_R3_53_TH_OPME_2398_47952_V12_20090615_12_RS.wav
 YEAONE_UK_R3_53_TH_OPME_2398_47952_V12_20090615_13_R.wav
 YEAONE_UK_R3_53_TH_OPME_DX1_2398_47952_V12_20090615_14_C.wav
 YEAONE_UK_R3_53_TH_OPME_DX2_2398_47952_V12_20090615_15_C.wav
 YEAONE_UK_R3_53_TH_OPME_DX3_2398_47952_V12_20090615_16_C.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_17_L.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_18_C.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_19_R.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_20_LS.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_21_RS.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_22_C.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_23_C.wav
 YEAONE_UK_R3_53_TH_DXSM_2398_47952_V12_20090615_24_C.wav

Audio DCDM (DIGITAL CINEMA):

“Walk Hard” Domestic Version, Reel 5AB, 5.1, English, D-Cinema Audio DCDM, picture version 10, created November 12, 2007, 48K, 24 fps (Note, no pro tools session is delivered for an audio DCDM, only the BWF files)

WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_L.wav
WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_R.wav
WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_C.wav
WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_B.wav
WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_LS.wav
WLKHRD_D_R5_ENG_51_DG_PM_24_48K_V10_20071112_RS.wav

****IF CINA VIA (VERANCE) “NO HOME USE” WATERMARKING HAS BEEN APPLIED FOR THE TITLE:**

Clean Audio Files:

WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_L.wav
WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_R.wav
WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_C.wav
WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_B.wav
WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_LS.wav
WLKHRD_D_CLN_R5_ENG_51_DG_PM_24_48K_V10_20071112_RS.wav

Watermarked Audio Files:

WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_L.wav
WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_R.wav
WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_C.wav
WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_B.wav
WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_LS.wav
WLKHRD_D_NHU_R5_ENG_51_DG_PM_24_48K_V10_20071112_RS.wav

THEATRICAL IMMERSIVE AUDIO MIXES: (See home theater for home immersive mixes)

Theatrical Auro-3D examples:

Auro titles have 6 elements. Printmasters are delivered both clean and watermarked

1. Clean theatrical 5.1 Auro Encoded Printmaster session (Auro encoding of theatrical 11.1 printmaster).
2. Watermarked (NHU) theatrical 5.1 Auro Encoded Printmaster session (Auro encoding of theatrical 11.1 printmaster).
3. Clean theatrical 11.1 Printmaster
4. Watermarked (NHU) theatrical 11.1 Printmaster
5. Theatrical 11.1 Stems Supersession
6. 11.1 editorial pro tools sessions

“Elysium” Domestic Version, Reel 3AB, 5.1 Auro Encoded Printmaster, English, 48K, 24 fps, picture version March 6, 2013, file created June 3, 2013,

Watermarked:

ELYSIU_D_NHU_R3_ENG_51AR_TH_PM_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_51AR_TH_PM_24_48K_V030613_20130603

The 11.1 Watermarked discrete printmaster that was the source for the 5.1 Auro Encoded PMs would be:

Watermarked:

ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603

The 11.1 Stems session would be:

ELYSIU_D_R3_ENG_111_TH_SMSP_24_48K_V030613_20130603

An 11.1 M+E Supersession with an 11.0 optional, 5.0 optional and LCR Optional would be;

ELYSIU_D_R3_ENG_111_110_50_30_TH_MESP_24_48K_V030613_20130603

AURO-3D INDIVIDUAL TRACK FILE NAMING:

The 11.1 Watermarked discrete printmaster that was the source for the 5.1 Auro Encoded PMs would be:

Watermarked:

ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.L.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.C.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.R.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ls.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rs.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Lh.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ch.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rh.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Lsh.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rsh.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ts.wav
ELYSIU_D_NHU_R3_ENG_111_TH_PM_24_48K_V030613_20130603.LFE.wav

Clean:

ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.L.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.C.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.R.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ls.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rs.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Lh.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ch.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rh.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Lsh.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Rsh.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.Ts.wav
ELYSIU_D_CLN_R3_ENG_111_TH_PM_24_48K_V030613_20130603.LFE.wav

Theatrical Dolby ATMOS examples:

Dolby Atmos titles have 8 elements. Printmasters are delivered both clean and watermarked:

1. Clean Printmaster session (Composite mix bed plus all objects).
2. Watermarked (NHU) Printmaster session (Composite mix bed plus all objects).
3. Clean RMU RPL. (This is made from the clean printmaster session, it is a folder with 3 files in it)
4. Watermarked (NHU) RMU RPL. (This is made from the NHU printmaster session, it is a folder with 3 files in it)
5. Clean RMU MXF. (This is made from the clean RMU RPL and is delivered for Archive only)
6. Watermarked (NHU) RMU MXF. (This is made from the NHU RMU RPL and is delivered for DCP creation)
7. Stems Supersession (Stem beds for each stem type plus all objects)
8. Atmos editorial pro tools sessions

“Elysium” Domestic Version, Reel 3AB, ATMOS Printmaster, English, 48K, 24 fps, picture version March 6, 2013, file created June 3, 2013,

Watermarked:

ELYSIU_D_NHU_R3_ENG_ATM_TH_PM_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_ATM_TH_PM_24_48K_V030613_20130603

The Atmos theatrical RMU RPL file folder would be: **Name only the folder, leave the 3 files as default**

Watermarked:

ELYSIU_D_NHU_R3_ENG_ATM_TH_RMU_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_ATM_TH_RMU_24_48K_V030613_20130603

The Atmos theatrical RMU MXF file would be:

Watermarked:

ELYSIU_D_NHU_R3_ENG_ATM_TH_RMX_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_ATM_TH_RMX_24_48K_V030613_20130603

The Atmos Stem supersession would be:

ELYSIU_D_R3_ENG_ATM_TH_SMSP_24_48K_V030613_20130603

An Atmos M+E Supersession with an 7.0 optional and LCR Optional and Dialog Stem would be;

ELYSIU_D_R3_ENG_ATM_70_30_TH_MESP_DXSM_24_48K_V030613_20130603

ATMOS INDIVIDUAL TRACK FILE NAMING:

See naming tables for concept details

Watermarked Theatrical Atmos Printmaster:

COMPOSITE/PRINTMASTER BED CHANNELS: *(Note that the top surrounds will be in a stereo pro tools track)*

RISEN_D_NHU_R2_ENG_ATM_THPM_BED001_24_48K_V20160216_2010226.L.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED002_24_48K_V20160216_2010226.C.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED003_24_48K_V20160216_2010226.R.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED004_24_48K_V20160216_2010226.Lss.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED005_24_48K_V20160216_2010226.Rss.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED006_24_48K_V20160216_2010226.Lrs.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED007_24_48K_V20160216_2010226.Rrs.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED008_24_48K_V20160216_2010226.Lts.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED009_24_48K_V20160216_2010226.Rts.wav
RISEN_D_NHU_R2_ENG_ATM_THPM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster). Objects are not watermarked, so they bear the “CLN” designation

RISEN_D_CLN_R2_ENG_ATM_TH_DXSM_OBJ011_24_48K_V20160216_2010226.wav
RISEN_D_CLN_R2_ENG_ATM_TH_MXSM_OBJ030_24_48K_V20160216_2010226.wav
RISEN_D_CLN_R2_ENG_ATM_TH_FXSM_OBJ105_24_48K_V20160216_2010226.wav

Clean Theatrical Atmos Composite Mix:

RISEN_D_CLN_R2_ENG_ATM_THPM_BED001_24_48K_V20160216_2010226.L.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED002_24_48K_V20160216_2010226.C.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED003_24_48K_V20160216_2010226.R.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED004_24_48K_V20160216_2010226.Lss.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED005_24_48K_V20160216_2010226.Rss.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED006_24_48K_V20160216_2010226.Lrs.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED007_24_48K_V20160216_2010226.Rrs.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED008_24_48K_V20160216_2010226.Lts.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED009_24_48K_V20160216_2010226.Rts.wav
RISEN_D_CLN_R2_ENG_ATM_THPM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_R2_ENG_ATM_TH_DXSM_OBJ011_24_48K_V20160216_2010226.wav
RISEN_D_R2_ATM_TH_MXSM_OBJ030_24_48K_V20160216_2010226.wav
RISEN_D_R2_ATM_TH_FXSM_OBJ105_24_48K_V20160216_2010226.wav

Theatrical Atmos Stem Supersession:**STEM BED CHANNELS**

RISEN_D_R2_ENG_ATM_THDXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_ENG_ATM_THDXSM_BED010_24_48K_V20160216_2010226.LFE.wav

RISEN_D_R2_ATM_THMXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_ATM_THMXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_ATM_THMXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_ATM_THMXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_ATM_THMXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_ATM_THMXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_ATM_THMXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_ATM_THMXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_ATM_THMXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_ATM_THMXSM_BED010_24_48K_V20160216_2010226.LFE.wav

RISEN_D_R2_ATM_THFXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_ATM_THFXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_ATM_THFXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_ATM_THFXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_ATM_THFXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_ATM_THFXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_ATM_THFXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_ATM_THFXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_ATM_THFXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_ATM_THFXSM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_R2_ENG_ATM_THDXSM_OBJ011_24_48K_V20160216_2010226.wav
 RISEN_D_R2_ATM_THMXSM_OBJ032_24_48K_V20160216_2010226.wav
 RISEN_D_R2_ATM_THFXSM_OBJ116_24_48K_V20160216_2010226.wav

Theatrical DTS:X examples:

DTS:X titles have 6 elements. Printmasters are delivered both clean and watermarked:

1. Clean Printmaster session (Composite mix bed plus all objects).
2. Watermarked (NHU) Printmaster session (Composite mix bed plus all objects).
3. Clean MDA file. (This is made from the clean printmaster session and is delivered for Archive only)
4. Watermarked (NHU) MDA file. (This is made from the NHU printmaster session)
5. Clean MDA MXF file. (This is made from the MDA file and is delivered for Archive only)
6. Watermarked (NHU) MDA MXF file. (This is made from the NHU MDA file and is sent to the DCP lab)
7. Stems Supersession (Stem beds for each stem type plus all objects)
8. DTS:X editorial pro tools sessions

“Elysium” Domestic Version, Reel 3AB, DTS:X Printmaster, English, 48K, 24 fps, picture version March 6, 2013, file created June 3, 2013,

Watermarked:

ELYSIU_D_NHU_R3_ENG_DTSX_TH_PM_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_DTSX_TH_PM_24_48K_V030613_20130603

The DTS:X theatrical MDA file would be:

Watermarked:

ELYSIU_D_NHU_R3_ENG_DTSX_TH_MDA_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_DTSX_TH_MDA_24_48K_V030613_20130603

The DTS:X theatrical MDA MXF file would be:

Watermarked:

ELYSIU_D_NHU_R3_ENG_DTSX_TH_MDMX_24_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_R3_ENG_DTSX_TH_MDMX_24_48K_V030613_20130603

The DTS:X Stem supersession would be:

ELYSIU_D_R3_ENG_DTSX_TH_SMSP_24_48K_V030613_20130603

DTS:X INDIVIDUAL TRACK FILE NAMING:

See naming tables for concept details

Watermarked Theatrical DTS:X Printmaster:

COMPOSITE/PRINTMASTER BED CHANNELS: *(Note that the top surrounds will be in a stereo pro tools track)*

RISEN_D_NHU_R2_ENG_DTSX_THPM_BED001_24_48K_V20160216_2010226.L.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED002_24_48K_V20160216_2010226.C.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED003_24_48K_V20160216_2010226.R.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED004_24_48K_V20160216_2010226.Lss.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED005_24_48K_V20160216_2010226.Rss.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED006_24_48K_V20160216_2010226.Lrs.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED007_24_48K_V20160216_2010226.Rrs.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED008_24_48K_V20160216_2010226.Lts.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED009_24_48K_V20160216_2010226.Rts.wav
RISEN_D_NHU_R2_ENG_DTSX_THPM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_NHU_R2_ENG_DTSX_TH_DXSM_OBJ011_24_48K_V20160216_2010226.wav
RISEN_D_NHU_R2_DTSX_TH_MXSM_OBJ030_24_48K_V20160216_2010226.wav
RISEN_D_NHU_R2_DTSX_TH_FXSM_OBJ105_24_48K_V20160216_2010226.wav

Clean Theatrical Atmos Composite Mix:

RISEN_D_CLN_R2_ENG_DTSX_THPM_BED001_24_48K_V20160216_2010226.L.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED002_24_48K_V20160216_2010226.C.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED003_24_48K_V20160216_2010226.R.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED004_24_48K_V20160216_2010226.Lss.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED005_24_48K_V20160216_2010226.Rss.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED006_24_48K_V20160216_2010226.Lrs.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED007_24_48K_V20160216_2010226.Rrs.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED008_24_48K_V20160216_2010226.Lts.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED009_24_48K_V20160216_2010226.Rts.wav
RISEN_D_CLN_R2_ENG_DTSX_THPM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_R2_ENG_DTSX_TH_DXSM_OBJ011_24_48K_V20160216_2010226.wav
RISEN_D_R2_DTSX_TH_MXSM_OBJ030_24_48K_V20160216_2010226.wav
RISEN_D_R2_DTSX_TH_FXSM_OBJ105_24_48K_V20160216_2010226.wav

Theatrical DTS:X Stem Supersession:**STEM BED CHANNELS**

RISEN_D_R2_ENG_DTSX_THDXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_ENG_DTSX_THDXSM_BED010_24_48K_V20160216_2010226.LFE.wav

RISEN_D_R2_DTSX_THMXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_DTSX_THMXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_DTSX_THMXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_DTSX_THMXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_DTSX_THMXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_DTSX_THMXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_DTSX_THMXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_DTSX_THMXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_DTSX_THMXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_DTSX_THMXSM_BED010_24_48K_V20160216_2010226.LFE.wav

RISEN_D_R2_DTSX_THFXSM_BED001_24_48K_V20160216_2010226.L.wav
 RISEN_D_R2_DTSX_THFXSM_BED002_24_48K_V20160216_2010226.C.wav
 RISEN_D_R2_DTSX_THFXSM_BED003_24_48K_V20160216_2010226.R.wav
 RISEN_D_R2_DTSX_THFXSM_BED004_24_48K_V20160216_2010226.Lss.wav
 RISEN_D_R2_DTSX_THFXSM_BED005_24_48K_V20160216_2010226.Rss.wav
 RISEN_D_R2_DTSX_THFXSM_BED006_24_48K_V20160216_2010226.Lrs.wav
 RISEN_D_R2_DTSX_THFXSM_BED007_24_48K_V20160216_2010226.Rrs.wav
 RISEN_D_R2_DTSX_THFXSM_BED008_24_48K_V20160216_2010226.Lts.wav
 RISEN_D_R2_DTSX_THFXSM_BED009_24_48K_V20160216_2010226.Rts.wav
 RISEN_D_R2_DTSX_THFXSM_BED010_24_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_R2_ENG_DTSX_THDXSM_OBJ011_24_48K_V20160216_2010226.wav
 RISEN_D_R2_DTSX_THMXSM_OBJ032_24_48K_V20160216_2010226.wav
 RISEN_D_R2_DTSX_THFXSM_OBJ116_24_48K_V20160216_2010226.wav

THEATRICAL EDITORIAL ELEMENTS AND PREDUBS

PREDUB:

“Benchwarmers”, picture version, 1/17/06, Reel 4, 5+3, Dialog predub A, created Feb 16, 2006, 47.952K, 23.98 fps
(This is a recorded-out predub, not a supersession)

BNCWRM_D_R4_ENG_53_DXAPD_2398_47952K_V11706_20060216

PREDUB SUPERSESSION:

“The Taking of Pelham 123”, picture version 21, reel 5, Dialog Predub Supersession, created April 9, 2009, 47.952K, 23.98 fps
(This is a combo of conformed dialog predubs, temp stems, separate dialogs, original OMF, etc., and was used on the stage as a predub to feed the final mix).

PELHAM_D_R5_ENG_51_DXPDPSP_2398_47952_V21_20090409

Individual Predubs (e.g. Dialog Predub A, Dialog Predub B....) that are in this session would be named as follows:

PELHAM_D_R5_ENG_50_DXPDP_A_2398_47952_V21_20090409.L

PELHAM_D_R5_ENG_50_DXPDP_A_2398_47952_V21_20090409.C

Etc.

The Pro tools track would be called:

DX-A

For effects predubs:

PELHAM_D_R5_ENG_51_FXPDP_10_2398_47952_V21_20090409.L

PELHAM_D_R5_ENG_51_FXPDP_10_2398_47952_V21_20090409.R

Etc.

The Pro tools track would be called:

FX-10

MUSIC EDITORIAL SUPERSESSION:

“Seven Pounds”, picture version 9/12/08, reel 5AB, Music Editor’s Supersession, created 10/5/08, 47.952K, 23.98 fps
This is the music session that was used to feed the final mix.

SEVPOU_D_R5_51_MXSP_2398_47952K_V91208_20081005

TRAILER/TEASER ELEMENTS:

“Hitch” Domestic Trailer#2, English, SRD, Theatrical Printmaster, picture version 5, created Jan 27, 2005, 48K, 23.98 fps

HITCH_D_TL2N_ENG_SD_TH_PM_2398_48_V5_20050127

“Hitch” International Teaser#3, Italian, SVA, Theatrical printmaster, picture version 1/10/05 created Jan 27, 2005, 48K, 23.98 fps

HITCH_I_TS3_ITA_SR_TH_PM_2398_48_V11005_20050127

MUSIC CUE-THEATRICAL:

“Walk Hard” Domestic Version, Music Cue 5M4, SDDS, Theatrical, created November 12, 2007, 95.9K, 23.98 fps, picture version May 10.

WLKHRD_D_5M4_SS_TH_MXCU_2398_959K_V0510_20071112

MUSIC SCORE-THEATRICAL:

“Walk Hard” Picture version July 12th, Music Score title “Confrontation”, Theatrical, created November 12, 2007,

WLKHRD_D_CONFRONTATION_TH_MXSC_2398_959_V0712_20071112

FOREIGN DUBBED ELEMENTS-THEATRICAL:

SVA THEATRICAL FOREIGN DUBBED PRINTMASTER:

“Closer” Domestic Version, Reel 6, Parisian French, SVA Theatrical Printmaster, created September 8, 2004, 48K, 24 fps, picture version ‘International Master Version B’

CLOSER_D_R6_PFR_SR_TH_PM_24_48_INTMSTB_20040908

SDDS THEATRICAL FOREIGN DUBBED PRINTMASTER:

“The Forgotten” International Version, Reel 2, Castilian Spanish, SDDS Theatrical Printmaster, created March 5, 2003, 48K, 24 fps, picture version “International Master Version Final”

TFORGN_I_R2_CSP_SS_TH_PM_24_48_INTMSTFIN_20030305

THEATRICAL FOREIGN DUBBED DIALOG STEM:

“Anacondas” Domestic Version, Reel 5, Italian 5.0, **Theatrical Dialog Stem**, created June 24, 2004, 48K, 24 fps, picture version “International Master A”

ANACON_D_R5_ITA_50_TH_DXSM_24_48_INTMSTA_20040624

FOREIGN DUBBED ELEMENTS-TO LONG-FORM VIDEO:

NOTE: A foreign dub referenced to a long-form video for eventual use in DVD is NOT a DVD conform....”V” is used for the USAGE, not “D”

LONG FORM FOREIGN DUBBED DIALOG PREMIX:

“Kingdom Hospital” International Version, Episode 102, Latin Spanish, referenced to NTSC video, 5.0 Dialog Premix, created September 14, 2004, video barcode from slate IE35478, 48K, 29.97 fps

KINHOS_I_102_LAS_50_VN_DXPR_2997_48_IE35478_20040914

LONG FORM FOREIGN DUBBED COMPOSITE MIX:

“Resident Evil 2” Domestic Version, Czech, referenced to PAL video, 5.1 mix, created April 21, 2004, video barcode from slate JM42968, 48K, 25 fps

RESEV2_D_CES_51_VP_CM_25_48K_JM42968_20040421

HOME THEATER ELEMENTS:

HOME THEATER PRINTMASTER:

“Hellboy” Director’s Cut, Reel 5, English, 5.1 Home Theater Printmaster, created November 20, 2004, 48K, 23.98 fps, picture version date Oct 4, 2004

HELBOY_DC_R5_ENG_51_HT_PM_2398_48_V10404_20041120

HOME THEATER M+E SUPERSESSION (This example contains both the main 6+1 M+E and two (A and B) multichannel optional M+E’s).

“Year One” UK Version, Reel 3AB, Home Theater M+E supersession, pix version 12, created May 15, 2009, 48K, 23.98 fps (This contains both the main 6+1 M+E and two (A and B) multichannel optional M+E’s)

YEAONE_UK_R3_61_53_HT_MESP_2398_48_V12_20090615

EXAMPLE AUDIO TRACK FILENAMING FOR THE ABOVE: (Specific content of each track called out, track numbers added at end to differentiate files assigned to the same channel)

YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_1_L.wav
YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_2_LsS.wav
YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_3_C.wav
YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_4_RS.wav
YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_5_R.wav
YEAONE_UK_R3_61_HT_ME_2398_48_V12_20090615_6_B.wav
YEAONE_UK_R3_61_HT_ME_DXG_2398_48_V12_20090615_7_C.wav
YEAONE_UK_R3_61_HT_ME_MOS_2398_48_V12_20090615_8_C.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_9_L.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_10_LS.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_11_C.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_12_RS.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_13_R.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_14_C.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_15_C.wav
YEAONE_UK_R3_53_HT_OPME_A_2398_48_V12_20090615_16_C.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_17_L.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_18_LS.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_19_C.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_20_RS.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_21_R.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_22_C.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_23_C.wav
YEAONE_UK_R3_53_HT_OPME_B_2398_48_V12_20090615_24_C.wav

HOME IMMERSIVE AUDIO MIXES: (See theatrical immersive audio mixes for theatrical mix examples)

Home Auro-3D examples:

Home Auro titles have 4-6 elements. Composite mixes are delivered both clean and watermarked for new titles, clean only for library titles. Composite mixes and 5.1AR files must be long form. Stems and editorial sessions can be in reels or long form.

1. Clean home 5.1 Auro Encoded Printmaster session (Auro encoding of home 11.1 composite mix).
2. Watermarked (TSW) home 5.1 Auro Encoded Printmaster session (Auro encoding of home 11.1 composite mix).
3. Clean home 11.1 Composite mix
4. Watermarked (TSW) home 11.1 Composite mix
5. Home 11.1 Stems Supersession
6. 11.1 editorial pro tools sessions

“Elysium” Domestic Version, 5.1 Auro Encoded Home Theater Composite Mix, English, 48K, 23.976 fps, long-form picture version March 6, 2013, file created June 3, 2013

Watermarked:

ELYSIU_D_TSW_ENG_51AR_HTCM_2398_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_ENG_51AR_HTCM_2398_48K_V030613_20130603

The 11.1 home theater discrete composite mix that was the source for the 5.1 Auro Encoded PMs would be:

Watermarked:

ELYSIU_D_TSW_ENG_111_HTCM_2398_48K_V030613_20130603

Clean:

ELYSIU_D_CLN_ENG_111_HTCM_2398_48K_V030613_20130603

The 11.1 Home Theater Stems Supersession would be:

ELYSIU_D_ENG_111_HT_SMSP_2398_48K_V030613_20130603

An 11.1 M+E Supersession with an 11.0 optional, 5.0 optional and LCR Optional would be;

ELYSIU_D_ENG_111_110_50_30_HT_MESP_2398_48K_V030613_20130603

The 11.1 Editorial session would be:

RISEN_D_ENG_111_HT_EDT_2398_48K_V20160216_2010226

AURO-3D INDIVIDUAL TRACK FILE NAMING:

The 11.1 Watermarked discrete printmaster that was the source for the 5.1 Auro Encoded CMs would be:

Watermarked:

ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.L.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.C.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.R.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Ls.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Rs.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Lh.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Ch.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Rh.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Lsh.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Rsh.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.Ts.wav
ELYSIU_D_TSW_ENG_111_HTCM_24_48K_V030613_20130603.LFE.wav

Clean:

ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.L.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.C.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.R.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Ls.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Rs.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Lh.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Ch.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Rh.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Lsh.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Rsh.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.Ts.wav
ELYSIU_D_CLN_ENG_111_HTCM_24_48K_V030613_20130603.LFE.wav

The 5.1 Auro Encoded CMs would be:

Watermarked:

ELYSIU_D_TSW_ENG_51AR1_HTCM_24_48K_V030613_20130603.L.wav

Clean:

ELYSIU_D_CLN_ENG_51AR_HTCM_24_48K_V030613_20130603.L.wav

Home Theater Dolby ATMOS examples:

Home Dolby Atmos titles have 4-6 elements. Composite mixes are delivered both clean and watermarked for new titles, clean only for library titles. Printmasters and DAMF files must be long form. Stems and editorial sessions can be in reels or long form.

1. Clean Printmaster session (Composite mix bed plus all objects).
2. Watermarked (TSW) Printmaster session (Composite mix bed plus all objects).
3. Clean (CLN) DAMF file folder. (This is made from the clean printmaster session, it is a folder with 3 files in it)
4. Watermarked (TSW) DAMF file folder. (This is made from the TSW printmaster session, it is a folder with 3 files)
5. Stems Supersession (Stem beds for each stem type plus all objects)
6. Atmos editorial pro tools sessions

ATMOS HOME THEATER SESSION NAMING:

“Risen” Domestic Version, ATMOS Home Theater Composite Mix, English, 48K, 23.976 fps, long form picture version V20160216,

Watermarked:

RISEN_D_TSW_ENG_ATM_HTCM_2398_48K_V20160216_2010226

Clean:

RISEN_D_CLN_ENG_ATM_HTCM_2398_48K_V20160216_2010226

The Atmos home theater DAMF file folder would be as follows. **Name only the folder, leave the 3 files as default**

Watermarked:

RISEN_D_TSW_ENG_ATM_DAMF_2398_48K_V20160216_2010226

Clean:

RISEN_D_CLN_ENG_ATM_DAMF_2398_48K_V20160216_2010226

A Long-Form Atmos Home Theater Stem supersession would be: (Add reel number if in reels)

RISEN_D_ENG_ATM_HT_SMSP_2398_48K_V20160216_2010226

The Atmos Home Theater Editorial session would be:

RISEN_D_ENG_ATM_HT_EDT_2398_48K_V20160216_2010226

ATMOS INDIVIDUAL TRACK FILE NAMING:

Watermarked Atmos Composite Mix:

COMPOSITE BED CHANNELS: *(Note that the top surrounds will be in a stereo pro tools track*

RISEN_D_TSW_ENG_ATM_HTCM_BED001_2398_48K_V20160216_2010226.L.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED002_2398_48K_V20160216_2010226.C.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED003_2398_48K_V20160216_2010226.R.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED004_2398_48K_V20160216_2010226.Lss.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED005_2398_48K_V20160216_2010226.Rss.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED006_2398_48K_V20160216_2010226.Lrs.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED007_2398_48K_V20160216_2010226.Rrs.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED008_2398_48K_V20160216_2010226.Lts.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED009_2398_48K_V20160216_2010226.Rts.wav
RISEN_D_TSW_ENG_ATM_HTCM_BED010_2398_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_ENG_ATM_HTDXSM_OBJ011_2398_48K_V20160216_2010226.wav
RISEN_D_ATM_HTMXSM_OBJ045_2398_48K_V20160216_2010226.wav
RISEN_D_ATM_HTFXSM_OBJ075_2398_48K_V20160216_2010226.wav

Clean Home Theater Atmos Composite Mix:

COMPOSITE BED CHANNELS: *(Note that the top surrounds will be in a stereo pro tools track*

RISEN_D_CLN_ENG_ATM_HTCM_BED001_2398_48K_V20160216_2010226.L.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED002_2398_48K_V20160216_2010226.C.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED003_2398_48K_V20160216_2010226.R.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED004_2398_48K_V20160216_2010226.Lss.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED005_2398_48K_V20160216_2010226.Rss.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED006_2398_48K_V20160216_2010226.Lrs.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED007_2398_48K_V20160216_2010226.Rrs.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED008_2398_48K_V20160216_2010226.Lts.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED009_2398_48K_V20160216_2010226.Rts.wav
RISEN_D_CLN_ENG_ATM_HTCM_BED010_2398_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix printmaster)

RISEN_D_ENG_ATM_HTDXSM_OBJ011_2398_48K_V20160216_2010226.wav
RISEN_D_ATM_HTMXSM_OBJ045_2398_48K_V20160216_2010226.wav
RISEN_D_ATM_HTFXSM_OBJ075_2398_48K_V20160216_2010226.wav

Home Theater Atmos Stem Supersession:**STEM BED CHANNELS**

RISEN_D_ENG_ATM_HTDXSM_BED001_2398_48K_V20160216_2010226.L.wav
 RISEN_D_ENG_ATM_HTDXSM_BED002_2398_48K_V20160216_2010226.C.wav
 RISEN_D_ENG_ATM_HTDXSM_BED003_2398_48K_V20160216_2010226.R.wav
 RISEN_D_ENG_ATM_HTDXSM_BED004_2398_48K_V20160216_2010226.Lss.wav
 RISEN_D_ENG_ATM_HTDXSM_BED005_2398_48K_V20160216_2010226.Rss.wav
 RISEN_D_ENG_ATM_HTDXSM_BED006_2398_48K_V20160216_2010226.Lrs.wav
 RISEN_D_ENG_ATM_HTDXSM_BED007_2398_48K_V20160216_2010226.Rrs.wav
 RISEN_D_ENG_ATM_HTDXSM_BED008_2398_48K_V20160216_2010226.Lts.wav
 RISEN_D_ENG_ATM_HTDXSM_BED009_2398_48K_V20160216_2010226.Rts.wav
 RISEN_D_ENG_ATM_HTDXSM_BED010_2398_48K_V20160216_2010226.LFE.wav

RISEN_D_ATM_HTMXSM_BED001_2398_48K_V20160216_2010226.L.wav
 RISEN_D_ATM_HTMXSM_BED002_2398_48K_V20160216_2010226.C.wav
 RISEN_D_ATM_HTMXSM_BED003_2398_48K_V20160216_2010226.R.wav
 RISEN_D_ATM_HTMXSM_BED004_2398_48K_V20160216_2010226.Lss.wav
 RISEN_D_ATM_HTMXSM_BED005_2398_48K_V20160216_2010226.Rss.wav
 RISEN_D_ATM_HTMXSM_BED006_2398_48K_V20160216_2010226.Lrs.wav
 RISEN_D_ATM_HTMXSM_BED007_2398_48K_V20160216_2010226.Rrs.wav
 RISEN_D_ATM_HTMXSM_BED008_2398_48K_V20160216_2010226.Lts.wav
 RISEN_D_ATM_HTMXSM_BED009_2398_48K_V20160216_2010226.Rts.wav
 RISEN_D_ATM_HTMXSM_BED010_2398_48K_V20160216_2010226.LFE.wav

RISEN_D_ATM_HTFXSM_BED001_2398_48K_V20160216_2010226.L.wav
 RISEN_D_ATM_HTFXSM_BED002_2398_48K_V20160216_2010226.C.wav
 RISEN_D_ATM_HTFXSM_BED003_2398_48K_V20160216_2010226.R.wav
 RISEN_D_ATM_HTFXSM_BED004_2398_48K_V20160216_2010226.Lss.wav
 RISEN_D_ATM_HTFXSM_BED005_2398_48K_V20160216_2010226.Rss.wav
 RISEN_D_ATM_HTFXSM_BED006_2398_48K_V20160216_2010226.Lrs.wav
 RISEN_D_ATM_HTFXSM_BED007_2398_48K_V20160216_2010226.Rrs.wav
 RISEN_D_ATM_HTFXSM_BED008_2398_48K_V20160216_2010226.Lts.wav
 RISEN_D_ATM_HTFXSM_BED009_2398_48K_V20160216_2010226.Rts.wav
 RISEN_D_ATM_HTFXSM_BED010_2398_48K_V20160216_2010226.LFE.wav

OBJECTS: (Named similarly, but note the type of object and object number:) (Note objects are exactly the same for stem supersession and composite mix)

RISEN_D_ENG_ATM_HTDXSM_OBJ001_2398_48K_V20160216_2010226.wav
 RISEN_D_ATM_HTMXSM_OBJ052_2398_48K_V20160216_2010226.wav
 RISEN_D_ATM_HTFXSM_OBJ080_2398_48K_V20160216_2010226.wav

DVD CONFORMS:

NTSC DVD CONFORM:

“Kung Fu Hustle” Hard Version, Cantonese, 5.1, NTSC DVD conform, created December 14, 2004, 48K, 29.97 fps, picture reference barcode KE49725

KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214

AUDIO FILE NAMING EXAMPLE FOR SOUND FILES IN THIS SESSION:

KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_L.wav
KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_C.wav
KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_R.wav
KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_LS.wav
KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_RS.wav
KUNGFH_HR_YUE_51_DN_2997_48K_KE49725_20041214_B.wav

****IF CINAVIA (VERANCE) “TRUSTED SOURCE” WATERMARKING HAS BEEN APPLIED FOR THE TITLE:**

Clean Pro Tools Session: (Note, it is required to put “C” in the 3rd slot of the clean session name if there is a companion watermarked session)

KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214

Clean Audio Files: (Note, it is required to put “C” in the 3rd slot of the clean files’ name if there is a companion watermarked file)

KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_L.wav
KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_C.wav
KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_R.wav
KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_LS.wav
KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_RS.wav
KUNGFH_HR_CLN_YUE_51_DN_2997_48K_KE49725_20041214_B.wav

Watermarked Pro Tools Session: (Note, it is required to put the watermark type in the 3rd slot of the session name if the audio files are watermarked)

KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214

Watermarked Audio Files: (Note, it is required to put the watermark type in the 3rd slot of the filename if the file is watermarked, regardless of the fact that the watermark embedder will place its own characters at the end of the file. The embedders’ characters are optional and generally should be deleted, especially if their presence would mean that the total number of characters exceeds 63 including extension.

KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_L bwf (delete “ts_sp_aacs_sp” if embedder added this)
KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_C.wav
KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_R.wav
KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_LS.wav
KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_RS.wav
KUNGFH_HR_TSW_YUE_51_DN_2997_48K_KE49725_20041214_B.wav

PAL DVD CONFORM:

“Seinfeld” Domestic Version, Episode 314, German, mono, PAL DVD conform, created October 12, 2004, 48K, 25 fps, picture barcode HM459265

SINFLD_D_314_DEU_M_DP_25_48_HM459265_20041012

For pitch-corrected elements:

WLKHRD_D_PTC_ENG_DS_DP_DCM_25_48K_M52341_20080110

NTSC DVD COMMENTARY CONFORM:

“Walk Hard” Domestic Version, English, Lt-Rt, Director’s Commentary NTSC DVD conform, created January 10, 2008, 48K, 29.97 fps, picture barcode M52341

WLKHRD_D_ENG_DS_DN_DCM_2997_48K_M52341_20080110

DVD AC3 ENCODE: *(if the project is watermarked, would only deliver a watermarked AC3 encode. The watermarked audio files are the source for the encode).*

“Kung Fu Hustle” Hard Version, Cantonese, 5.1, NTSC DVD AC3 encode, bit rate 448K, created December 14, 2004

KUNGFH_HR_TSW_YUE_51_DN_2997_448_KE49725_20041214.ac3

DVD DTS ENCODE: *(if the project is watermarked, would only deliver a watermarked DTS encode. The watermarked audio files are the source for the encode).*

“Kung Fu Hustle” Hard Version, Cantonese, 5.1, NTSC DVD DTS encode, bit rate 754K, created December 14, 2004

KUNGFH_HR_TSW_YUE_51_DN_2997_754_KE49725_20041214.cpt (.cpt implies a DTS encode for DVD)

UMD (PSP) CONFORM: *(if watermarked, name similar to DVD above)*

“Hitch” Domestic Version, English, Lt-Rt, NTSC UMD, created March 19, 2005, 48K, 29.97 fps, picture reference barcode LZ93645

HITCH_D_ENG_DS_UN_2997_48_LZ93645_20050319

UMD (PSP) INTERLEAVED BWF EXTRACTION: *(if the project is watermarked, would only deliver a watermarked BWF extraction. Name similar to DVD above)*

“Hitch” Domestic Version, English, Lt-Rt, NTSC UMD, created March 19, 2005, 48K, 29.97 fps, picture reference barcode LZ93645

HITCH_D_ENG_DS_UN_2997_48_LZ93645_20050319.wav

BLU-RAY (BD) CONFORM:

“Stealth” Domestic Version, Parisian French, 5.1, Blu-ray conform, created July 16, 2006, 48K, 23.98 fps, picture reference barcode IN46596

STELTH_D_PFR_51_BD_2398_48_IN46596_20060716

****IF CINAVIA (VERANCE) “TRUSTED SOURCE” WATERMARKING HAS BEEN APPLIED FOR THE TITLE:**

Clean Pro Tools Session: *(Note, it is required to put “C” in the 3rd slot of the clean session name if there is a companion watermarked session)*

STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716

Clean Audio Files: *(Note, it is required to put “C” in the 3rd slot of the clean files’ name if there is a companion watermarked file)*

STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_L.wav
STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_C.wav
STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_R.wav
STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_LS.wav
STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_RS.wav
STELTH_D_CLN_PFR_51_BD_2398_48_IN46596_20060716_B.wav

Watermarked Pro Tools Session: *(Note, it is required to put the watermark type in the 3rd slot of the session name if the audio files are watermarked)*

STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716

Watermarked Audio Files: *(Note, it is required to put the watermark type in the 3rd slot of the filename if the file is watermarked, regardless of the fact that the watermark embedder will place its own characters at the end of the file. The embedders’ characters are optional and generally should be deleted, especially if their presence would mean that the total number of characters exceeds 63 including extension.)*

STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_L_ts_sp_aacs_sp.wav (delete “ts_sp_aacs_sp” if #char>63)
STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_C.wav
STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_R.wav
STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_LS.wav
STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_RS.wav
STELTH_D_TSW_PFR_51_BD_2398_48_IN46596_20060716_B.wav

MEZZANINE (M) CONFORMED ELEMENTS:

These are audio elements that have been conformed to a reference video file that was made from a Mezzanine picture file in a digital asset management system, such as DIAMONDS. The reference video file will bear the library record number in its filename, which is copied to the audio file name.

“Step Brothers” Domestic Version, German, 5.1, Mezzanine conform, created March 9, 2009, 48K, 23.98 fps, HD picture file, picture reference ID 3058694859

STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_L.wav
STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_R.wav
STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_C.wav
STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_LF.wav
STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_LS.wav
STEBRO_D_DEU_51_MH_2398_48K_3058694859_20090309_RS.wav

EAD/DVS ELEMENTS (also applies to **Commentaries** and other tracks received unmixed that are later mixed):

DVS AS RECEIVED:

“Julie and Julia” Domestic Version, Reel 3AB, English, DVS narration track, created April 14, 2009, 48K, 24 fps

JULJUL_D_R3_ENG_DVS_NR_24_48_200905214

DVS NARRATION CONFORMED TO NTSC DVD PICTURE:

“Julie and Julia” Domestic Version, English, DVS narration track, conformed to NTSC DVD pix 2E57934, created April 22, 2009, 48K, 29.97 fps

JULJUL_D_ENG_DN_DVS_NR_2997_48_2E57934_200905222

CONFORMED DVS MIX TO BD PICTURE:

“Julie and Julia” Domestic Version, English, DVS conformed for Blu-ray pix 3N74076, created April 24, 2009, 48K, 23.98 fps

JULJUL_D_ENG_BD_DVS_CM_2398_48_3N74076_200905224

RESTORED/ARCHIVAL AND ORIGINAL/UNRESTORED:

RESTORED/ARCHIVAL PRINTMASTER:

“Anzio” Domestic Version, Reel 3AB, English, standard stereo, theatrical printmaster, **Restored/Archival**, created May 14, 2003, 48K, 29.97 fps, One Lite picture date is April 2, 2003

ANZIO_D_R3_ENG_ST_RA_TH_PM_2997_48_OL04203_20030521

ORIGINAL/UNRESTORED PRINTMASTER:

“Anzio” Domestic Version, Reel 3AB, English, standard stereo, theatrical printmaster, **Original/Unrestored**, created May 14, 2003, 48K, 29.97 fps, One Lite picture date is April 2, 2003

(This would only be called “original/unrestored” if there were a restored version).

ANZIO_D_R3_ENG_ST_OU_TH_PM_2997_48_OL04203_20030514

UPMIXED ELEMENTS:

UPMIXED TO 5.1 USING A ONE-LITE PICTURE REFERENCE:

“It Could Happen To You” Domestic Version, Reel 3AB, Italian, 5.1, upmixed from theatrical printmaster, created May 14, 2009, 48K, 23.98 fps, One Lite picture date is February 12, 2009

ICHTY_D_R3_ITA_51_UP_TH_PM_2398_48_OL021209_200905214

UPMIXED AND RESTORED USING A ONE-LITE PICTURE REFERENCE:

“It Could Happen To You” Domestic Version, Reel 3AB, Italian, 5.1, upmixed from restored theatrical printmaster, created May 14, 2009, 48K, 23.98 fps, One Lite picture date is February 12, 2009

ICHTY_D_R3_ITA_51_TH_UPRA_PM_2398_48_OL021209_200905214

BLU-RAY CONFORM OF AN UPMIXED RESTORED TRACK:

“It Could Happen To You” Domestic Version, Italian, 5.1, Blu-ray conform of the upmixed track, created May 28, 2009, 48K, 23.98 fps, picture reference barcode IN56879

ICHTY_D_ITA_51_BD_UPRA_2398_48_IN56879_200905228

TELEVISION EPISODIC:

“Astro Boy” Japanese Version, Episode 208, English, Dolby Surround, Video Composite Mix, NTSC, Created September 14, 2004, 48K, 29.97 fps, picture barcode KR35496

ASTBOY_JP_208_ENG_DS_VN_CM_2997_48K_KR35496_20030914

“My Boys” Domestic Version, episode 305, part 2, 5.1 NTSC, Effects Stem, Created March 15. 2005, 48K, 29.97 fps, picture barcode KM52689

MYBOYS_D_305_P2_51_VN_FXSM_2997_48_KM52689_20050315

FEATURE AUDIO PROCESSED FOR BROADCAST:

“The Mask of Zorro”, domestic version (i.e. unedited), Part 3, Italian 5.1, PAL Video Composite mix, processed for broadcast, created January 12. 2008, 48K, 25 fps, Picture barcode KN42968

MSKOZ_D_P3_ITA_51_VP_BCCM_25_48_KN42968_20080112

FEATURE EDITED FOR TV, AIRLINE, ETC.

“Superbad”, Airline edited version, Part 2, English Lt-Rt, NTSC, created July 20. 2007, 48K, 29.97 fps, Picture barcode JV93857

SUPBAD_AL_P2_ENG_DS_VN_2997_48K_JV93857_20070720

“Superbad”, ABC edited TV version, Part 1, English Lt-Rt NTSC video composite mix, processed for broadcast, created July 20. 2007, 48K, 29.97 fps, Picture barcode QN59734

SUPBAD_ABCTV_P1_ENG_DS_VN_BCCM_2997_48K_QN59734_20070720