



Larson Studios Delivery Specifications

October 2015

Please follow these delivery specifications for audio content that **WILL NOT** require an audio assembly upon turnover

If there are any questions, please contact:

Larson Studios - Transfer Department

transfer@larson.com

323-469-3986

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SECTION 1 – TURNOVER

1.1 - Picture Turnover

Preferred Picture Format: QuickTime Movie File

QuickTime Movie File in the 8-bit AVID DNx (DNx 36) codec or Apple ProRes LT codec with embedded production audio

- For 8-bit AVID DNx (DNx 36), please *limit file size* to about 15 Gig for 1 hour program and 7.5 Gig for 1/2 hour
- For Apple ProRes LT, please *limit file size* to about 35 Gig for 1 hour program and 20 Gig for 1/2 hour
 - Larger size files, or other codecs are acceptable but may require additional time to re-render for playback on stage.
- Please provide split track embedded Production Audio with 2-pop at 00:59:58:00
 - Track 1: Dialog
 - Track 2: ADR, Music, Effects
- *Please adhere to the following aspect ratios*
 - HD 1080 1920x1080
 - SD 16x9 720x480
 - SD 4X3 640x480
- Picture **MUST** begin with a slate that clearly states:
 - Show name
 - Episode number
 - Version of picture (Locked, Unlocked, Online, For ADR, etc.)
 - Date of picture output
- *All Formats MUST have visible time code window burn*
 - Time code window **MUST** appear from beginning of the file to end of the file. This **INCLUDES** the slate at the beginning of the file.
 - Time code window frame rate **MUST** match the frame rate of the picture file. Please do not fit a 29.97fps time code window to 23.976fps picture or vice versa.
 - Time code window must be placed at the upper left, upper center or upper right of the picture, not at the bottom.
 - Time code window must not be placed at the extreme edges of picture
 - This can result in part of the time code window being cut off during projection of the picture on stage

Acceptable

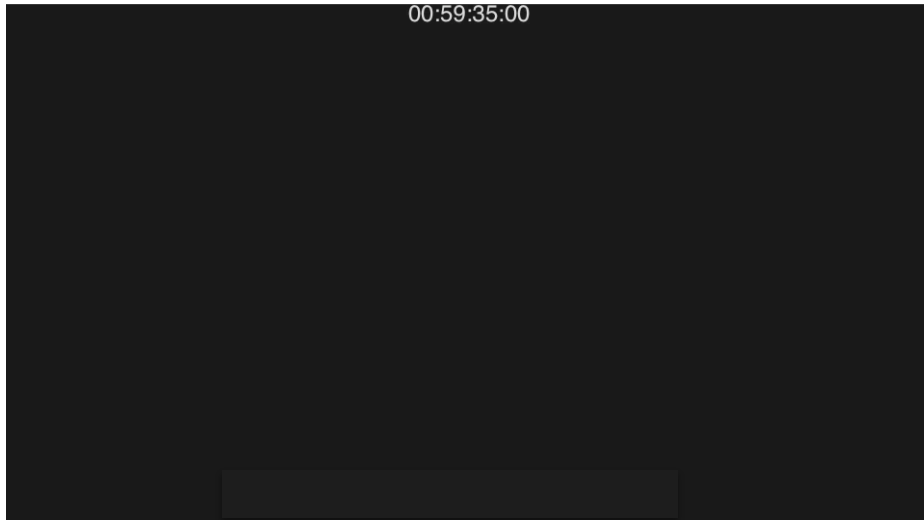


Unacceptable



← Too close to horizontal edge

Unacceptable



← Too close to vertical edge

QuickTime Movie files in H.264, MPEG-4, and DV/DVCPRO - NTSC (DV25) are *acceptable* codecs, but may need additional preparation time for playback on stage.

Movie files delivered in alternate aspect ratios are *acceptable*, but may need additional preparation time for playback on stage.

Acceptable Picture Format: Tape

- 1 set of DVCAM videocassettes
 - *MUST have visible time code window burn*
- 1 set of DigiBeta or BetaCam SP videocassettes
- 1 set of HDCAM or HDCAM SR videocassettes
 - *Additional machine charges may apply*
- 1 set of D5 videocassettes
 - *Additional machine charges may apply*

***For All Tape Based Deliveries:**

- VITC Time Code on lines 12 and 14 of video
 - Address track – Time Code
 - *Time Code must be continuous through Act breaks.*
 - For a one hour program; time code should have first frame of picture at 01:00:00:00
 - For a two hour program, split into hour 1 & hour 2; time code should have first frame of picture at 01:00:00:00 for Tape 1, 02:00:00:00 for Tape 2
 - Channel 1 – Original production Dialogue audio
 - (both A1 and A2 if there are two channels)*
 - Channel 2 - temp f/x and music
- Please also provide a format timing sheet, which indicates the in and out time codes of each act and black between acts. Below is an example of what we need:

FORMAT ITEM	IN	OUT	LENGTH
SLATE	00:59:48:00	00:59:58:00	00:00:10:00
BLACK	00:59:58:00	01:00:00:00	00:00:02:00
ACT I	01:00:00:00	01:14:48:00	00:14:48:00
BLACK	01:14:48:00	01:14:50:00	00:00:02:00
ACT II	01:14:50:00	01:17:41:00	00:02:51:00
BLACK	01:17:41:00	01:17:43:00	00:00:02:00
ACT III	01:17:43:00	01:23:36:00	00:05:53:00
BLACK	01:23:36:00	01:23:38:00	00:00:02:00
ACT IV	01:23:28:00	01:27:07:00	00:03:29:00
BLACK	01:27:07:00	01:27:09:00	00:00:02:00
ACT V	01:27:09:00	01:43:51:00	00:16:42:00
LOGOS	01:43:51:00	01:44:01:00	00:00:10:00
PROGRAM CONTENT			00:43:53:00

1.2 - Audio Turnover

AUDIO Requirements

- AAF or OMF from Picture Edit
 - All OMFs must be “type 2”
 - Sample rate and bit-depth should match the source audio elements
 - *Ensure that all AAFs for an episode are delivered at the correct frame rate*
 - Provide at least 10-second handles
(300 frames @ 29.97fps or 240 frames at 23.98fps)
 - Include clip-based gain and crossfade transitions
 - Select “Include Rendered Audio Effects”, but do not select “Render Audio Effects”
 - Both Embedded and Attached AAFs /OMFs are accepted
 - *If the AAF or OMF is Embedded, do not exceed 2 GB file size to ensure compatibility with Pro Tools**
 - A useful resource for information on exporting audio AAFs can be found at http://avid.force.com/pkb/articles/en_US/How_To/How-to-export-an-AAF

*In order to keep embedded AAFs/OMFs under 2 GB in size, the show can be split into acts for delivery. If splitting the show into acts still yields AAFs/OMF's larger than 2GB in size, the AAF/OMF can be split up by track for delivery. An example of this would be to export Track 1 and Track 2 as a single AAF/OMF, then export Track 3 and Track 4 as a single AAF/OMF, and so on.

- Production sound dailies
 - Can be delivered on DVD-RAM, DVD-R, or on a hard drive
 - Daily sound reports *MUST be delivered with dailies*
 - Production Dailies Metadata
 - Accurate Scene and Take numbers
 - Time of day source time code (NOT program time code!)
- Line script
- EDL – Edit Decision List
 - EDL to be emailed to transfer@larson.com or delivered along with the rest of the turnover elements
 - IBM formatted (CMX3600)
 - EDL should include sound roll, scene, and take
 - *MUST SOURCE ORIGINAL AUDIO (not Video!)*
 - *Name of sound roll on EDL MUST match the audio dailies' folder names*
 - *MUST REFERENCE DAILIES' TIMECODE, not program timecode*
 - *MUST include dailies sound rolls source list!*

ProTools Sessions for EDITORIAL *must be Pro Tools 7.x-11.x 48kHz/24bit*

ProTools Sessions for MIX STAGE *must be Pro Tools 7.x-11.x 48kHz/24bit*

1.3 – Getting Elements To Larson

Elements can be delivered in any of the following ways:

- On a hard drive (If hard drive requires a power cable, please deliver with drive)
- Burned to DVD
- Sent via email
 - Attached to an email {if the file(s) are small enough}
 - Link to download from cloud/FTP storage (Aspera, YouSendIt, Dropbox, WeTransfer, etc.)
- DigiDelivery
- Upload to Larson Studios Aspera Server*

Please clearly label all media, files and documents that are delivered to Larson Studios. Additionally, please ensure that whomever delivers elements to Larson studios is aware of the show name, episode number, and contents of what they are delivering.

***Using the Larson Studios Aspera Server**

You can upload files for us, or request for us to upload files for you, via the Larson Studios Aspera Server.

To Access the Larson Aspera Server you will need to obtain your show's user name and password from Larson Studios. To receive your user name and password, call Larson Studios at 323.469.3986 and ask for the Transfer department, or send a request to transfer@larson.com and cpu@larson.com

When you have your user name and password, open your web browser (Safari, Firefox, etc.) and enter the URL: <http://sunsetaspera.larson.com>. Enter your user name and your password when prompted.

Click on "New Package" to send elements to Transfer, or click "Received" to view your received packages for download. When you receive your login information, we will also send you a short "how to" guide to using the Larson Studios Aspera server.

Please do not zip or compress files for upload. It is unnecessary with the way that Aspera handles the files, and there is greater potential for corruption.

If you encounter any problems with up or downloads, please contact us as soon as possible so we can check for possible technical issues.

SECTION 2 – ADR/Loop Group/VO

ISDN

- Larson Studios Supports:
 - DolbyFax
 - CDQ Prima/ Musicam
 - Telos Zepher

*We are EDnet Affiliates

We can upon request, supply other Codecs but will incur additional charges.

Sunset Facility

Line 1 1.323.464.6820
Line 2 1.323.464.6845
Line 3 1.323.957.9661
Line 4 1.323.957.9897

Wilcox Facility

Line 1 1.323.460.2008
Line 2 1.323.460.2051
Line 3 1.323.460.2028
Line 4 1.323.460.2084

SourceConnect

- Connection info can be found at <http://source-connect.com/larsonstudio>

Phone Patch

- A means of listening in on a session that is being recorded at Larson.
 - Mono audio. Not generally used to record the receiving end.

****Please call a minimum of 2 hours (one day preferred) prior to session start to set up a test before your ISDN, SourceConnect or Phone Patch session****

Larson Sunset 1.323.469.3986
Larson Wilcox 1.323.337.8610

Delivering ADR to Larson Studios

When ADR is recorded outside of Larson Studios, use the following guidelines in preparing the ADR session before delivering it to Larson Studios for editorial or mix:

- We accept Pro Tools v.7.x – v.11.x session files with .BWF (.WAV), broadcast wave files, recorded at 24-bit/48kHz resolution
- Remove all guide audio, production audio, reference audio, and all reference video from the Pro Tools session, along with all corresponding media. Only provide the Pro Tools session folder containing the Pro Tools session file and recorded ADR audio.
- Pro Tools sessions must have a session start time of 00:58:00:00
- Include the show name and episode number in the name of the Pro Tools session file and folder.

Deliver ADR sessions to Larson Studios on a hard drive or send it to us via FTP, Aspera, or other cloud storage delivery as early as possible. A notification email must be sent to transfer@larson.com **AND** the ADR supervisor in the event that the file transfer service used does not automatically provide a notification email to the recipient.

SECTION 3 – Mix and Mix Playback

Broadcast Specifications

- Prior to the first mix day, provide broadcast specifications *for program material* from the network, in accordance with the C.A.L.M. Act, that includes the following information:
 - ITU-R Algorithm *ex. ITU-R BS-1770-1 or ITU-R BS-1770-2*
 - Average Overall Program Loudness
 - Average Dialog Loudness (Dialnorm)
 - True Peak

Final Picture for Playback

- Final picture Master can be provided on tape (HDCAM-SR, HDCAM, D5)
 - The tape will need to be digitized in real-time for stage, so please account for this when planning a time to deliver the tape
- Final picture can also be delivered as an QuickTime Movie file outputted from Avid of Final Cut.
 - For details on our preferred picture turnover so that the file can go directly to the mix stage with no additional processing required, please reference “Section 1.1 – Picture Turnover”

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****Please call a minimum of 2 hours (one day preferred) prior to session start to set up a test before your ISDN session****

Larson Sunset 1.323.469.3986
Larson Wilcox 1.323.337.8610

- **If mix is playing back at Larson and being monitored at another facility**
 - If you need us to send you picture for playback, let us know as early as possible so that we can arrange to upload the file so you can download it with ample time before the start of playback.

- **If mix is playing back at another facility and being monitored at Larson**
 - If you need to send us picture for playback, please deliver it to us on a hard drive or send it to us via FTP, Aspera, or other cloud storage delivery as early as possible (preferably one day before playback) so that we have ample time to download the file before the start of playback.

SECTION 4 – Layback

- Client must provide a track configuration prior to layback
 - If a track configuration is not provided, the tape will either not be laid back or layback will be done with one of these default configurations:
 - 12-channel
 1. 5.1 Comp - Left
 2. 5.1 Comp – Right
 3. 5.1 Comp - Center
 4. 5.1 Comp – LFE
 5. 5.1 Comp – Left Surround
 6. 5.1 Comp – Right Surround
 7. Comp Lt
 8. Comp Rt
 9. Mono Dialog
 10. Mono Effects
 11. Stereo Music Left
 12. Stereo Music Right
 - 4-channel
 1. Stereo Mix Left
 2. Stereo Mix Right
 3. Domestic Music and Effects Left
 4. Domestic Music and Effects Right
- Provide broadcast specifications *for program material* from the network, in accordance with the C.A.L.M. Act, that includes the following information:
 - ITU-R Algorithm ex. *ITU-R BS-1770-1 or ITU-R BS-1770-2*
 - Average Overall Program Loudness
 - Average Dialog Loudness (Dialnorm)
 - True Peak

SECTION 5 – Deliverables

- Please provide specifications that detail what mix stems deliverables are needed prior to first mix date so that the system is setup to print all stems that are required. This includes:
 - Track configuration
 - The addition of 1 kHz reference tone (and the start and end time codes for the tone)
 - If no time code is provided, tone will be added from 00:58:30:00-00:59:30:00
 - The addition of 1 kHz sync pop (and time code if not at 00:59:58:00)
 - The start time code of the stems files
 - Specific naming of files, folders, or discs (if applicable)
 - The medium on which the stems will be delivered
 - DVD-R Single-Layer*
 - DVD-R Dual-Layer*
 - Copy to hard drive
 - Upload to Larson Studios Aspera (Login information will be provided)
 - Upload to client's FTP (Please provide login information)
 - Upload to client's Aspera (Please provide login information)

*The size of the content to be burned to DVD discs will dictate whether the content is burned to a single-layer or dual layer DVD. Content under 4.7 GB will be burned to a single-layer DVD and content between 4.7 GB and 8.5 GB will be burned to a dual-layer DVD (unless otherwise specified). If the content exceeds 8.5 GB in size, the content will be spanned across multiple discs.

Restoring Spanned Discs

When we create a set of spanned discs, the overall content is spanned across multiple discs, but we ensure that **NO INDIVIDUAL FILES ARE SPANNED**. All individual files are fully intact and can be copied straight off the disc without a full restore, stringing the discs together.

However, you can also restore the discs to maintain the original file structure by opening the application "Roxio Restore," which accompanies the content on the discs.