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Animation SERIES - Production Dialogue Recording Specifications

Note: The studio environment plays a critical role in the quality of dialogue records. In an effort to capture a sonically neutral performance, GEM advises against small booths or reflective rooms that negatively impact the sound of the voice. Naturally, loud performances will excite the characteristics of each room. For reflective rooms, the use of gobos and carpet, along with proper mic placement can limit the amount of room sound recorded.

RECORDING SPECS

- 24bit / 48kHz Broadcast .wav
- True 24 fps timecode
- Session start 00:59:50:00
- No recorded material before 01:00:00:00
- Each actor recorded on a single mic to a discrete mono track

NAMING CONVENTIONS
(Note: PDX = Production, SCR = Scratch, ADR = Automated Dialogue Recording)

Pro Tools Session

- Title Abbreviation(3 Digit Ep#)_PDX or SCR or ADR_YYMMDD
- Example: TWB101_PDX_220123

PDX and SCR Track Names

- Line#_Episode#_Character
- Please note all characters in track name. For Alt selections, please start with the letter "a" and continue alphabetically. Please see the second example.
- Example: 11_101_COACH STEVE
- Example: 11_ALT_a_101_COACH STEVE
- If production requests to start at take other than 01, please indicate start take at end of track name.
- If starting with take 201 on Episode 101 for Coach Steve, label track 101_COACH STEVE_200
- PT will then label first take as 101_COACH STEVE_200_01.wav

For Walla, please organize in their own folder separately by Character Name

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- Example: HUMMING_a_COACH STEVE

ADR Track Names

- Line#_Character
- Example: 93a_COACH STEVE
- PT will label first take as 93a_COACH STEVE_01-01.wav
- PT will label second take as 93a_COACH STEVE_02-01.wav

MICROPHONES

- Large diaphragm condenser placed ~12 inches from talent to reduce proximity effect
- Preferred mics: Neumann U87Ai, TLM 170, TLM 103, TLM 102, etc.
- Mic must have pop screen (Popper Stopper or Stedman, not Foam Ball)
- All mics should be in Cardioid without any internal pad/roll off
- Use only clean solid state preamps with high headroom (no tubes)
- Preferred brands: Millennia, John Hardy, SSL, Grace, Neve, API, BAE, etc.
- Hi pass filter at 80Hz or below
- No compression ratio beyond 3:1

SESSION WORKFLOW

- For all PDX and SCR records, please record in continuous takes that do not overlap
- A full take may consist of a run of multiple lines or multiple passes of a single line. Please be consistent throughout the session allowing no more than 3 reads of a line to exist on a take unless absolutely necessary
- If possible, have a visual take counter visible to the circle taker. If not, verbally head slate each take (not to tape)
- If take is not slated at the head, tail slate to ensure recorded takes match the lined script exactly
- For ADR recordings, please drag each take to a dummy track below the record track in the exact position it was recorded
- If cutting takes on the fly, create Select tracks and an Alt track as needed, making sure to leave the original unedited take in the tracks below

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VIDEO CONFERENCE
Video

- Place VC camera in a position where actor's full face can be seen
- Have screen available for talent to see incoming feed of production attendees

Audio

- Actor's mic and engineer talkback feed audio input
- Audio output fed to actor's headphones

DELIVERABLES
PDX and SCR Records

- For each episode recorded please provide mono .wav file exports
- Highlight all newly recorded takes and export each mono .wav file to a folder labeled the same as the Pro Tools session.
- All labeling of exported files should match those in the Pro Tools session and circle take script.

ADR Records

- For each episode recorded please provide a copy of the Pro Tools Session
- Select all tracks containing newly recorded takes, including Select and ALT tracks
- Do not include any Guide/Picture/Aux tracks
- In the Pro Tools menu choose File > Save Copy In…
- Under Items to Copy, select Audio Files and Selected Tracks Only
- Immediately following the session, please upload all deliverables via the GEM Aspera or Content Hub link provided to you before the session. If you have not received a link, please contact production before the session to ensure speedy delivery.
- Do not zip folders before sending via Aspera

OPTIONAL PRODUCTION REQUESTS
Editorial Deliverables

- For an additional cost, Production may ask for the files to be edited and/or re-labeled according to a particular specification. Please check with Production to ask if they have any special requests.

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Video Performance Reference Capture

- Animation Series do not typically use performance capture, but in rare instances production will provide an HD camera to record talent for performance reference
- Provide post fader feed of mic to stage via XLR cable
- If recording to timecode, provide LTC via XLR to stage