

Broadcast / ENG

Typically there would be little to no post sound workflow and the audio should be as close to broadcast ready as possible. Some minimal editing can be expected in conjunction with the normal picture editing that would be done. Mixes are usually delivered as a "split" mix where One channel is the boom mic or "party A" and the other channel is the lav mic mix or "party B". Audio is recorded direct to camera while a backup audio recording is optional but not standard.

Film / EFP

Typically there would be a complete post sound mix, to include dialogue editing and M&E. The audio recorded on set has little resemblance to what *could* be mixed on the final, and recordings are raw assets for post sound to utilize. A mix is sometimes sent to camera, but not standard, as a reference track for dailies. Mixes are usually delivered as a "mono" mix where One channel is mix, another channel typically a "Mix -6" for safety and the remaining channels "ISO" mixes of the individual mics. All cameras will have a timecode lock to the sound recorder to facilitate easy synching of separately recorded sound in post.

MIX

DIRECT TO CAMERA: Mono Split + backup recording
SYNC SOUND: MIX + ISO + cam feed
 + scratch wireless cam feed
__ num cam(s) + production quality wireless cam feed

SOUND DEPARTMENT CREW

Mixer Boom Operator 2nd Boom / Utility Utility

TIMECODE

Timecode Slate __ qty Camera "lock-it-boxes" __ qty
 23.976 24 25 29.97 30

WIRELESS MICS

__ qty (total) recording __ qty waterproof __ qty

IFB

__ qty (total)