

REGULATIONS

TAKTONS

Public Service Media “Radio-Television of Vojvodina”

PUBLIC SERVICE MEDIA

“RADIO-TELEVISION OF VOJVODINA”

Petrovaradin, Kamenički put 45

Number:

Date:

In accordance with Article 3 of The Rulebook on Organizing the “TAKTONS” Sound Recording Contest number 181 dated 27th of September 2019., the Deputy General Manager of Public Service Media “Radio - Television of Vojvodina” (hereinafter referred to as: The Organizer) adopts

REGULATIONS FOR THE “TAKTONS” 2022 SOUND RECORDING CONTEST

1. GENERAL

1.1 NAME: TAKTONS

TAKTONS is an international Contest of sound recordings whose rights are owned by public broadcasters.

1.2 ORGANIZATION:

The Contest is organized by Public Service Media “Radio-Television of Vojvodina”
The Contest is held every second year, in the year’s last quarter, and lasts 3 to 5 days, depending on the scope of sound material submitted for the Contest.

1.3 GOAL OF THE CONTEST: Through adequate presentation of the top results of a two year production, to enable the adequate professional recognition of the achievements of creative use of technique in accomplishing set program tasks in public broadcasters.

The Contest is an efficient tool to test:

- Recording and technical situations within a public service,
- Control and quality improvement of sound recording based on unique subjective and objective quality evaluation criteria,
- Setting of optimal standards for sound control,.
- Improvement of work technology in the field of sound recording techniques for Radio and Television,
- Further development of evaluation methods aimed at reaching the best possible objectivity,
- Observing style demands in creating a sound presentation,
- Accomplishment of complex artistic and sound/technical achievements,
- Contributions within the inter –studio and international program exchange

1.4 Eligible to participate are all sound recordings, the owners of whose rights are public broadcasters, recorded within the previous 2 (two years) and aired as a part of the program of public broadcasters.

The term “owners of rights” means that the recording was created within the own production of the public broadcaster, or based on an order and for the needs of the public broadcaster.

- 1.4.1 NUMBER AND DURATION OF RECORDINGS that may register for the Contest are predefined and limited.
- 1.4.2 REGISTRATION FOR PARTICIPATION Public media services need to register at least 30 (thirty) days before the date of Contest’s commencement (registration form)
- 1.4.3 THE CONTEST RECORDING should be sent up to 30 (thirty) days prior to the commencement of the Contest. Registrations and recordings arriving after the set deadlines shall not be taken into consideration.
- 1.4.4 THE CHOICE OF RECORDINGS to be registered for the Contest shall be done internally in the public media services, with a recommendation to apply assessment parameters defined in the TAKTONS’ Regulations.
- 1.4.5 RECORDINGS that have already competed or participated in this Contest may not be registered. The exceptions constitute recordings to which Article 2.3 of these Regulations is applicable.
- 1.4.6 The ORGANIZER may decide on hosting prominent sound engineers, lecturers and program persons from the country or abroad for the presentation of recordings outside of the competition or for the exchange of experience.
- 1.4.7 The organizer will assign a code to every recording sent in for the contest and make a schedule of listening. The listening order for a certain category will be determined randomly, immediately before the listening.

2. CATEGORIZATION OF PROGRAMS FOR EVALUATION/LISTENING

- 2.1 SOUND RECORDINGS SUBMITTED for the Contest shall, in terms of their character, content or area they deal with, belong to one of the following genres:

FOR THE RADIO CONTEST:

- a) CLASSICAL MUSIC..... 4 (four) categories
- b) POPULAR MUSIC..... 4 (four) categories
- c) FOLK MUSIC..... 4 (four) categories
- d) SPEECH PROGRAMME..... 2 (two) categories

FOR THE TELEVISION CONTEST:

- a) MUSIC RECORDINGS (studio)..... 1 (one) category
- b) REPORTAGE..... 1 (one) category
- c) TV DRAMA & FEATURE 1 (one) category
- d) SERIAL ENTERTAINMENT PROGRAMS ... 1 (one) category
- e) LIVE RECORDINGS..... 2 (two) categories

- 2.2. THE CONTEST shall be deemed valid only if at least 3 (three) public broadcasters with at least one recording per have applied.
- 2.3. UNLESS THE NUMBER of submitted sound recordings i.e. public media services

reaches the defined number (three), the genre-category loses its competitive character. Registered contestants retain their right to register the sound recordings in the same category in the next Contest, in which case paragraph 1.4.5. of these Regulations is excluded. If there is no contest in any one of the contest categories, the public broadcasters that have submitted their sound recordings for the Contest may compete with the same recording the next time.

3. REQUIREMENTS FOR CONTESTING SOUND RECORDINGS

- 3.1 The same one recording may not be registered in two categories.
- 3.2 Within a category (Radio, TV) a sound engineer or a group of authors – sound engineers may register only one recording.
- 3.3. WITHIN GENRES the sound recordings are grouped in the following categories:

RADIO:

Classical music

C1 – soloists, small groups (8+1), – without an audience

C2 – chamber orchestras, big ensembles,
choirs and orchestras - without an audience

C3 – soloists, small groups (8+1) – public performance with audience

C4 – chamber orchestras, big groups,
choirs and orchestras - public performance with an audience

Pop, Rock, Jazz ...

P1 – small bands (8+1) – without an audience

P2 – big bands and orchestras – without an audience

P3 – small bands (8+1) – public performance with an audience

P4 – big bands and orchestras – public performance with an audience

Folk, ethno and world

F1 – small groups and ensembles (8+1) – without an audience

F2 – big bands and orchestras – without an audience

F3 – small groups and ensembles (8+1) – public performance with an audience

F4 – big groups and orchestras – public performance with an audience

Speech recordings

S1 – radio drama (a short summary translated into English and integral translation of the play that is broadcasted)

S2 – artistic documentary program (a short summary translated into English and integral translation of the program that is broadcasted)

TELEVISION

Music recordings

M – regardless of performers' composition and type of performing

Reportage

R – regardless of performers' composition and type of performing

TV drama & film

DF – regardless of performers/artists composition and type of performing

Serial feature program, SFP

Live Performances

L1 – classical music

L2 – other kinds of music

3.4 NUMBER OF SOUND RECORDINGS - RADIO

Each public broadcaster participating in the competition can submit up to 2 (two) recordings in each category

3.4.1 DURATION OF RECORDINGS - RADIO

C1 – up to 05 minutes **C2**
– up to 05 minutes **C3** –
up to 05 minutes **C4** –
up to 05 minutes

P1 – up to 05 minutes **P2**
– up to 05 minutes **P3** –
up to 05 minutes **P4** – up
to 05 minutes

F1 – up to 05 minutes **F2**
– up to 05 minutes **F3** –
up to 05 minutes **F4** – up
to 05 minutes

S1 – up to 10 minutes
S2 – up to 10 minutes

3.5 NUMBER OF SOUND RECORDINGS - TELEVISION

Each public broadcaster participating in the competition can submit up to 2 (two) recordings in each category

3.5.1 DURATION OF RECORDINGS - TELEVISION

Music recordings	M – up to 05 min.
Reportage	R – up to 05 min.
TV drama & film	DF – up to 05 min.
Serial feature program	SIP – up to 05 min. Live performances
	L1 – up to 05 min.
	L2 – up to 05 min.

3.6 **ELIGIBLE TO PARTICIPATE** are all sound recordings produced **between the September 15th 2020. and September 15th 2022**, with the exception of sound recordings that were not eligible to compete due to implementation of article 2.3.

3.7 Registration is by filing a “REGISTRATION FORM” and sending it in to the FTP server (**RF_category_name and surname of the competitor**) in PDF format.

3.8 Each competing recording (CR) and TPD form (pdf) need to be sent to the FTP server: (**CR_category_name and surname of the competitor**), (**TPD_category_name and surname of the competitor**).

Each competing recording needs to be recorded on a CD ROM or DVD ROM and handed over to the organizer upon arrival to the competition.

Data about the recording and the recording itself are deemed a business secret until the end of the Competition.

3.9 THE EDITING of a sound recording shall be in compliance with the enclosed TAKTONS Technical Commission Recommendations.

3.9.1 THE COMPETING sound recording shall fully match the data entered in the "REGISTRATION FORM". Any technically incorrect sound recording, incorrect data or subsequent corrections prior to or during the Contest shall result in disqualification.

3.9.2 By submitting an application for the Contest, i.e. by registering and sending the recordings, the participant (a public broadcaster) accepts the conditions from these TAKTONS Regulations.

3.9.3 By submitting an application for the Contest, i.e. by registering and sending the recordings, the participant (a public broadcaster) accepts:

3.9.3.1 That the submitted recording shall be listened in preparation and during the contest, as well as, during the duration of the contest, it will be publically played in the premises where the contest is held;

3.9.3.2 In the event that it wins in one of the categories, the following rights concerning the awarded recording are inviolable:

a) To publically broadcast it using the Internet page of the Organizer, or the Internet page dedicated to TAKTONS, in a manner which allows listening at the request of end-users, at a time and location chosen by them, without an option to download to a permanent data carrier (*streaming on demand*) without limitation in terms of duration or number.

b) To use it, in its entirety or in part, for the purposes of producing media content of the Organizer redicated to TAKTONS, with unlimited usage and disposal rights for the media content containing the recording, as its integral and inseparable part.

3.9.4 The ORGANIZER retains the right to record all registered recordings for archival-documentary purposes.

3.9.5 The submitter of an application guarantees to the Organizer that:

3.9.5.1 Their data from the application is accurate;

3.9.5.2 That they are the owner of rights over submitted recordings;

3.9.5.3 That the sound recording was broadcasted as a part of the program of the public broadcaster;

3.9.5.4 That all rights of authors and relevant rights to the recording, in terms of registration and use of recordings in accordance with the TAKTONS Regulations, have been regulated, and that in regard to the use of the recording in accordance to these Regulations, the Organizer shall not violate the rights of any third parties.

3.9.6 THE ORGANIZER is responsible for preserving of the sound recording from the moment of its arrival to the TAKTONS address.

3.9.7 ALL CORRESPONDENCE related to the Contest shall be addressed to:

- postal address: **Javna medijska ustanova „Radio-televizija Vojvodine“ (ZA TAKTONS), Kamenički put 45, 21132 Petrovaradin, Republika Srbija**
- e-mail address: **taktons@rtv.rs**

4. RIGHTS AND RESPONSIBILITIES

- 4.1 THE ORGANIZER undertakes to provide all of the Contest conditions as defined by the TAKTONS Regulations.
- 4.2 THE ORGANIZER undertakes to save- keep and protect, in previously defined conditions, all moral, material and technical rights of authors of the sound recording, during the Contest.
- 4.3. THE PARTICIPANTS undertake to appoint jury members: 2 members for RADIO
1 member for TV
- 4.4. **Members of the jury may not compete in the category for which they are jurors.** As a rule, the jurors will be audio engineers, sound engineers and sound designers.

5. FORMS AND DOCUMENTS

- 5.1 THE ORGANIZER IS RESPONSIBLE, for the purpose of the proper execution of the context, to prepare the following forms and documents:
- Documents referring to time and date of the Contest and all necessary deadlines
 - Regulations
 - Registration Forms for entering sound recordings for the Contest (REGISTRATION FORM)
 - Evaluation Score Forms for the Contest
 - Technical Procedure Description Forms (TPD)
(*The Regulations will be posted on the website in PDF format.*)
(*All forms will be posted on the website in Word document format.*)
- 5.2 ON CONCLUSION OF THE CONTEST final documents on Contest results will be drawn up, and discussions with professional analyses and about experiences, impressions, and so on, will be organized.
- 5.3 For easier understanding of documents, correspondence, and communications in general, TAKTONS' official language is English.

NOTE:

Competing recordings without TPD form will be excepted from the competition and will be disqualified.

6. PROCEDURES AND METHODS FOR SOUND RECORDING EVALUATION

6.1 EVALUATION BODIES – juries are composed of members delegated by the public broadcasters that are competing, pursuant to article 4.3.

6.1.1 The Organizer appoints 5 (five) permanent members of the jury, two of which are present at all times during jurying in the category.

6.1.2 The Competitors' Commission consists of all present members delegated by the public media services participating in the Contest.
The Competitors' Commission will appoint its Chairperson.

6.1.3 JURY – For each of the categories juries consist of 7 of which
2 members are permanent jury members
5 members who will be chosen by drawing lots.

At drawing lots attention should be paid that members of the jury are experts in respective genres, i.e. categories. (For example, music, drama, and TV recordings, should be evaluated by professionals who are experienced in these categories.)

6.1.4 The Competing Commission of each of the competition categories will verify selection of the respective jury members out of the candidates delegated by the public media services.

6.2 ARBITRATION COMMISSION – Is the body composed of five members, at the most, elected from the trustees of the public broadcasters participating in the Contest; members of the Arbitration Commission may not be members of the juries. The Arbitration Commission's task is to settle disputes that may challenge the regularity of the Contest. If it is established that there had been abuse by a jury member, the Arbitration Commission is obliged to suspend such a member from the contest, and to repeat the disputed evaluation of the competing recordings, with a newly appointed jury member. The new jury member's grades will be added to the rest of the grades of the jurors who have previously evaluated the recordings in the disputed category. The suspended jury member will not be allowed to participate in future TAKTONS as a member of a jury or Arbitration Commission. It is desirable for members of the Commission to be familiar with the official language - English.

6.2.1 In case of a disputable situation in any of the categories, during evaluation and so on, members of the jury for the respective category will file their objections, in writing, to the Arbitration Commission no later than 60 (sixty) minutes after the whole category has been listened to.

6.3 THE EVALUATION PROCEDURE for the contesting sound recordings is carried out by evaluating each item against the previously defined parameters for the subjective evaluation of the quality of the sound recording.

6.4 JURY MEMBERS evaluate
the same item simultaneously, according to different parameters, entering their points in a separate evaluation score form.

6.5 JURY MEMBERS are obliged to enter their points in the Evaluation Score Form immediately after they have listened to a contesting item, and within 1 (one) minute at the longest.

6.6 THE GRADES are announced at the end of the Contest part of TAKTONS by presenting the average of a recording.

7. CONTEST AWARDS

1. FOR THE PURPOSE OF FURTHER stimulation and enhancement of all activities in the field of sound recording, TAKTONS will award the following prizes:
 - One reward for each of the contest categories for the highest rated recording (for an individual - sound engineer/designers);
 - One award each:
 - a) for the public broadcaster with the most victories in radio categories and
 - b) for the public broadcaster with the most victories in television categories;
 - A grand reward for the most successful RTV centre - public broadcaster with the most winners (sum of radio and TV categories)
 - “Ivan Fece” for the sound engineer/designer whose recording had the highest average grade.

On behalf of the ORGANIZER
Deputy General Manager

Jožef Klem

Appendix 1

Format of contestants' recordings

Formats of contestants' recordings at TAKTONS 2022 are;

1. for RADIO – stereo

wave format 48 kHz, 24 bit (FTP server - 30 days prior to the Contest commencement)

Every contestant's recording needs to be recorded on a CD or DVD ROM and handed over to the organizer on arrival to the competition.

2. for TELEVISION – stereo (FTP server - 30 days prior to the Contest commencement)

Contestant's recording will be sent in two separate files, as follows: Audio: wave format 48 kHz, 24 bit

Video: extension m2v, regardless of the compression depth (10Mb/s, 15Mb/s, 25Mb/s for MPEG format.(VIDEO)

Every contestant's recording needs to be recorded on a DVD ROM in two files. One file will contain the video, and the other will contain the audio in the required format and handed over to the organizer on arrival to the competition.

For Radio Sound recording

Description of the Manner of Editing

1.1.2. Recording Level

Sound recordings shall be recorded in the format: wav, 24 bit, 48kHz. Level according to the new standard: -23 LUFS (EBU standard R128)-Loudness. Maximum allowed True Peak level: -1dBTP

1.1.3. Measuring tones

The organizer will send to all of the participants the measuring sound (-9dBFS) for identification purposes of the left channel with a recording of a text in English lasting 10s.

The measurement sound needs to be recorded ahead of the contestant's recording in the following way:

MEASURING SOUND	BREAK	CONTESTANT'S RECORDING
10 s	5 s	Duration of contestant's recording
Single file		

For Television Sound recording

2.1. Description of the Way of Recording

Measuring tones

The organizer will send to all of the participants the measuring sound (-9dBFS) for identification purposes of the left channel with a recording of a text in English lasting 10s.

The measurement sound needs to be recorded ahead of the contestant's recording in the following way:

MEASURING SOUND	BREAK	CONTESTANT'S RECORDING
10 SECONDS 75% BAR SIGNAL	BLACK	DURATION OF CONTESTANTS RECORDING
10 s	5 s	Duration of contestant's recording
Single file		

At the beginning the recording should contain 10 s 75% BAR signal, next 5 s BLACK. While BAR is on, on the left channel there should be 1KHz at the level of -9dBFS, and while BLACK is on, there should be silence on.

2.1.1. Recording Level

Sound recordings shall be recorded in the format: wav, 24 bit, 48kHz. Level according to the new standard: -23 LUFS (EBU standard R128) - Loudness. Maximum allowed True Peak level: -1dBTP

Appendix 2

STANDARDS

SUBJECTIVE EVALUATION OF THE QUALITY OF SOUND RECORDING

1. Area of Application

This recommendation represents a method base for subjective evaluation of the radio and television sound recording.

The recommendation has been adopted on the basis of the elements of the Recommendation P7 JRT Standards of June 1984, and on the basis of recognizing the elements of the EBU Recommendation of August 1997.

2. Evaluation Parameters

A six-point scale has been recommended for evaluating the quality of sound recording. - Appendix 1 Evaluation of the quality of sound recording is carried based on the parameters provided in Appendix 2. After evaluating each individual parameter, each evaluator presents his/hers general and subjective judgement of the quality of contestant's recording.

3. Manner of Listening

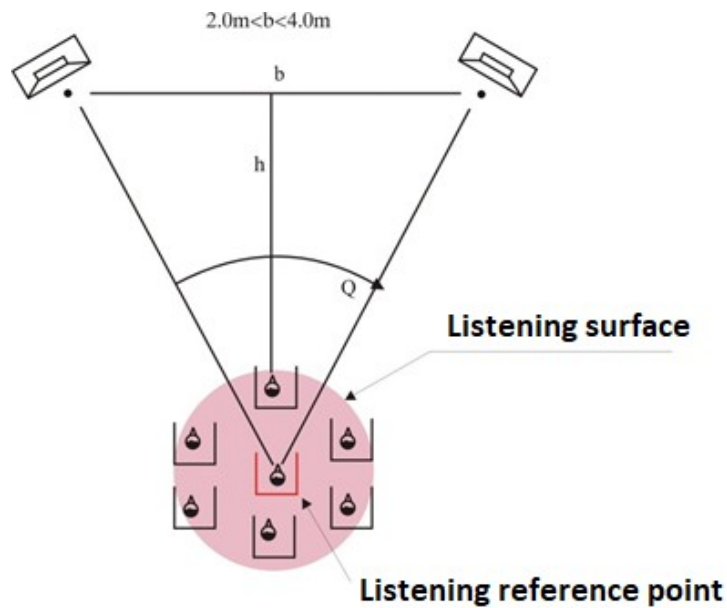
Listening is organized in acoustic and technically controlled conditions, according to EBU R22 Recommendation.

People who directly work, in a professional way, in sound recording productions, who have good hearing capacities and have not been exposed to excessive noise before evaluating, may conduct the evaluating procedure.

The position of the evaluator itself has been defined in accordance with the EBU Recommendation, Document TECH 3276, Appendix 1.

According to this recommendation, up to 7 (seven) evaluating posts have been allowed in the stereo hearing zone which is of circular shape and 0.7m in radius.

The width of the sound stage is from 2 to 4 meters; the center of hearing, i.e. the ideal listening position, is 0.9 m times the sound stage width. The angle is 60 degrees (as per figure).



4. Measuring

Before the listening starts, objective acoustic measurements shall be carried out, which include: reverberation time, frequency response of monitor loudspeakers, influence of studio onto reproduction, and the like, in accordance with the EBU TECH 3276 Recommendations, section 2.

5. Evaluation

Points are entered into the Evaluation Score Form given to the evaluators just before the hearing procedure. The form is given in Supplement 3. Name and surname of the evaluator, RTV center s/he is representing, his/hers listening position (1-7) and the date of evaluation shall be entered in the Evaluation Score Form. Evaluator verifies the form with his/her signature.

Appendix 3

Absolute evaluation point scale

For the assessment of the quality, i.e. perception of shortages and disturbances, the six-point scale is recommended:

Meaning of certain parameters		Scope of marks for estimating the average mark
Quality mark	Disturbance mark	
1 Bad	The listed issues are a problem, constantly	1,00.....1,49
2 Barely sufficient	Many issues are clearly a problem, often	1,50.....2,49
3 Usable/sufficient	Numerous issues are a slight problem occasionally	2,50.....3,49
4 Good	Several issues are observed, occasionally a problem	3,50.....4,49
5 Very good	Several issues are observed, which are not a problem	4,50.....5,49
6 Excellent	No issues observed	5,50.....6,00

Appendix 4

Main Parameters and Sub-parameters

MAIN PARAMETERS	SUB-PARAMETERS	EXAMPLES
1. Spatial impression	Spatial sound homogeneity Reverberation Acoustic balance Perspective Apparent room size	Spatial reverberation impression (too much/ dry) Direct/indirect sound ratio Too large/too small room
2. Stereo impression	Balance Sound image stability Sound image width Location precision Center location	Wide / narrow Precise / imprecise Jumping transfers
3. Transparency	Sound source definition Time definition Intelligibility	Clear / unclear Masking
4. Sound balance	Sound source definition Dynamic range Loudness balance	Sound source too loud/too weak Sound compressed/natural balance
5. Sound colour	Sound colour Changing sound	Unclear/sharp Dark/light Warm/cold
6. Noise and distortions	Presence of phenomena such as electrical noise, audience noise, bit error, distortions, etc.	Noise and distortions are present / not present
7. Effects	Evaluated in both radio and TV drama	Effects function as part of the work Effects do not function as part of the work Artistic structure is disturbed They contribute to the artistic and directorial concept
8. General impression	One mark is entered considering all of the aforementioned parameters	

Definitions of main parameters and sub-parameters

ACOUSTIC BALANCE

Represents the subjective impression of the relation between direct and indirect sounds.

ACOUSTIC NOISE

Unwanted sounds in the room of origination, caused by air-conditioning equipment, movement of chairs, noise from outside, etc.

APPARENT ROOM SIZE

The subjective impression of the apparent size, real or artificial, of the origination room, resulting from additional equipment, compared with the expected model.

BIT ERRORS

Discrete noises or distortions originating in a digital system

DEPTH PERSPECTIVE

The subjective impression that the sound image has an appropriate front to back depth. (Listeners should be aware when assessing this sub-parameter that it may be an artefact of listening conditions, in particular with two-channel stereophonic recording).

DIRECTIONAL BALANCE

The subjective impression that the sound sources within the sound image are placed in a way that contributes to the sound image balance.

DISTORTIONS

Deterioration of the sound quality which may be due to non-linearity in the recording or reproducing systems.

DYNAMIC RANGE

The subjective impression of the range between the strongest and the weakest levels during reproduction, relative to the expectation of the listener for the presented programme material.

DISTORTIONS

Distortions resulting from electric and acoustic transmission channel or devices for signal processing, such as noise, clicks, non-linear distortions, etc.

ELECTRICAL-ACOUSTIC NOISE AND DISTURBANCES

Absence of all possible unwanted noise in the sound image such as acoustic noise, public murmur, bit (digital) errors, various distortions, etc.

HOMOGENITY OF SPATIAL SOUND

The subjective impression that the sound spaces is an integrated whole. Unpleasant impression of more than one sound source.

INTELLIGIBILITY

The possibility to distinguish the words in spoken and sung text.

LOCATION ACCURACY

The subjective impression that all sound sources can be accurately positioned in the sound image.

LOUDNESS BALANCE

The subjective impression of the relative balances of loudness between different sound sources.

OVERALL IMPRESSION

A subjectively weighed average of the other parameters which helped us obtain a total sound image as it is, resulting from the interaction of the different parameters which influence main impression of the quality of a sound image.

AUDIENCE NOISE

The subjective impression of how audience may be a disturbing factor in listening to the sound image.

REVERBERATION

The subjective impression of natural or artificial indirect sounds.

SOUND ATTACK

The subjective impression of the speed at which sounds begin.

SOUND BALANCE

The subjective impression of the balance of the individual sound sources in the general sound image

SOUND COLOUR

The subjective impression of each sound source within the sound image, including all its characteristic harmonic elements in a spectrum.

SOUND COLOUR OF REVERBERATION

The subjective impression of the changing of natural sound colour with regard to the spatial position of the very sound source, including any artificial reverberation.

SOUND IMAGE WIDTH

The subjective impression of the width of the sound stage in the stereo sound field.

SOUND SOURCE DEFINITION

The subjective impression of the position of different instruments or voices sounding simultaneously in stereophony, and the possibility of their identification.

STABILITY

The subjective impression that all sound sources stay in their intended positions.

STEREO IMPRESSION

The subjective impression that the sound image has the correct directional distribution of sound sources.

TIMBRE

The subjective impression of the accurate portrayal of the different sound characteristics of the sound source.

TRANSPARENCY

The subjective impression that all details of the performance can be clearly perceived.

SPATIAL IMPRESSION

The subjective impression that the performance takes place in an appropriate spatial environment.

EFFECTS

The subjective impression of the contribution of the sound effects in a radio/TV drama and music being important factors which may improve or degrade artistic performance.

Appendix 5

Grade form

GRADE FORM							
ID	Category					Date	
Place of listening (1-7) <div style="text-align: center; border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>	Other information:						
Parameters	Marks <i>Write X</i>						Comments
	1	2	3	4	5	6	
1. Spatial impression							
2. Stereo impression							
3. Transparency							
4. Sound balance							
5. Sound colour							
6. Noise and distortions							
7. Effects (use only in radio and TV dramas)							
8. General impression							
Public broadcasting service:				Jury signature:			
_____				_____			

Appendix 6

REGISTRATION FORM

Public broadcaster:
Programme Title:
Name of the autor:
Performers:
Name and surname of Sound Engineer:
Date and location of recording:

Code:

Duration:

Radio:

C1

C2

C3

C4

P1

P2

P3

P4

F1

F2

F3

F4

S1

S2

TV:

M

R

DF

SFP

L1

L2

Recording technique:

Content and special information:

Date of submission:

Signature:

Appendix 7

ID —

TPD

MICROPHONE SETUP SKETCH

LOCATION OF RECORDING: _____

ROOM DIMENSIONS _____ m² V= _____ m³

AVERAGE TIME OF REVERBERATION: t= _____ sec.

MIXING CONSOLE: _____

RECORDING DEVICE: _____

WAY OF RECORDING:	<input type="checkbox"/>	MULTI-CHANNEL	<input type="checkbox"/>	AAD
	<input type="checkbox"/>	POSTPRODUCTION	<input type="checkbox"/>	ADD
	<input type="checkbox"/>	MASTERING	<input type="checkbox"/>	DDD

SUPPORTING DEVICES: _____

SPECIAL NOTES: _____

Public broadcaster: _____

Date: _____ Sound engineer: _____