

REGULATIONS

TAKTONS 2024

**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 Competition number 181 dated 27th of September 2019, Director General of Public Service Media “Radio-Television of Vojvodina” (hereinafter referred to as: The Organizer) adopts

REGULATIONS

FOR THE “TAKTONS” 2024 SOUND RECORDING COMPETITION

1. GENERAL

1.1 NAME: TAKTONS

TAKTONS is an international competition of sound recordings whose rights are owned by public service media.

1.2 ORGANIZATION:

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

1.3 GOAL OF THE COMPETITION is to enable, through adequate presentation of the top results of a two-year production, the adequate professional recognition of the achievements of creative use of technique in accomplishing set program tasks within public services.

The competition is an efficient tool to test:

- in-house production-technical situations,
- control and quality improvement of sound recordings 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,
- appreciating style demands in creating a sound presentation,
- creating complex artistic and sound/technical results,
- contributions within the inter-studio and international program exchange

1.4 Eligible to participate are all sound recordings, whose rights owners are public service media, recorded in the period between two TAKTONS’ and that are aired on public service media programs.

The term “rights owner” means that the recording was created as a public service media in-house production, or that the recording was created based on an order and for the needs of the public service media.

- 1.4.1 NUMBERS AND DURATION OF RECORDINGS that may register for the competition are stipulated and limited.
- 1.4.2 REGISTRATION FOR PARTICIPATION Public service media need to register at least 30 (thirty) days before the starting date of the competition (registration form)
- 1.4.3 THE COMPETITION RECORDING should be sent up to 30 (thirty) days before the start of the competition. Registration forms and recordings arriving after the set deadlines shall not be taken into consideration.
- 1.4.4 THE SELECTION OF RECORDINGS to be registered for the competition shall be done internally within the public service media, with a recommendation to apply evaluation parameters defined in the TAKTONS' Regulations.
- 1.4.5 RECORDINGS that have already been registered or participated in this competition may not be registered. The exceptions are recordings to which the interpretation of point 2.3 of these Regulations refers to.
- 1.4.6 THE ORGANIZER may decide to host prominent sound engineers, lecturers and program personnel from the country and abroad in order to present recordings that are not competing or to exchange experience.
- 1.4.7 THE ORGANIZER will assign a code to every recording received and make a listening schedule. The listening order for a certain category will be determined randomly, just before the listening.

2. PROGRAM CATEGORIZATION FOR EVALUATION/LISTENING

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

FOR THE RADIO COMPETITION:

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

FOR THE TELEVISION COMPETITION:

- a) MUSIC RECORDINGS..... 1 (one) category
- b) REPORTAGE..... 1 (one) category
- c) TV DRAMA & FILM..... 1 (one) category
- d) TV SERIES..... 1 (one) category
- e) PUBLIC PERFORMANCES..... 2 (two) categories

- 2.2. THE COMPETITION shall be deemed valid only if at least 3 (three) different public service media are registered, with at least one recording per category.
- 2.3. IF THE NUMBER of submitted sound recordings i.e. public service media does not reach the defined number (three), the genre-category loses its competitive character. Registered competitors retain their right to register the sound recordings in the same category in the next competition, which means the exemption of point 1.4.5 of these Regulations. If there is no competition category, the public service media that has submitted their sound recordings for the competition may compete with the same recording the next time.

3. REQUIREMENTS FOR COMPETING SOUND RECORDINGS

- 3.1 The same recording cannot be registered in two categories.
- 3.2 Within a category (Radio, TV) a sound engineer/sound designer or a group of authors of sound engineers/sound designers can register only one recording.
- 3.3 WITHIN GENRES the sound recordings are divided into 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 an 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 summary translated into English and an integral translation of the work that is broadcasted)
- S2** – artistic documentary program (a summary translated into English and a n integral translation of the work that is broadcasted)

TELEVISION

Music recordings

M – regardless of performers' structure and type of performing

Reportage

R – regardless of participants' structure and type of performing

TV drama and film

DF – regardless of performers'/actors' structure and type of performing

TV series, SIP

Public Performances

L1 – classical music

L2 – other kinds of music

3.4 NUMBER OF SOUND RECORDINGS – RADIO

Each public service media 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

C1 – up to 10 minutes

C2 – up to 10 minutes

3.5 NUMBER OF SOUND RECORDINGS – TELEVISION

Each public service media 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 and film	DF – up to 05 min.
TV series	SIP – up to 05 min.
Public performances	
	L1 – up to 05 min.
	L2 – up to 05 min.

3.6 ELIGIBLE TO PARTICIPATE are all sound recordings produced **between September 26th, 2022 and October 12th, 2024**. Exceptions are sound recordings that, due to point 2.3, did not participate in the competition.

3.7 REGISTRATION is done by filing out a “REGISTRATION FORM” which is uploaded to the FTP server (**RF_category_first name and last name of the competitor**) in PDF format.

3.8 EACH competing recording (CR) and TPD form (pdf) need to be uploaded to the FTP server: (**CR_category_first name and last name of the competitor**), (**TPD_category_first name and last name of the competitor**).

It is recommended that every competing recording be submitted to the organizer on a sound carrier, i.e. CD ROM, DVD ROM, USB drive, or HARD DISC DRIVE 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 comply 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 before or during the competition shall result in disqualification.

3.9.2 By submitting the form to the competition, i.e. by registering and sending the recordings, the applicant (Public service media) accepts the conditions of these TAKTONS Regulations.

3.9.3 By submitting the form to the competition, i.e. by registering and sending the recordings, the applicant (Public service media) accepts:

3.9.3.1 That the submitted recording shall be listened to during preparation and the duration of the competition, and that it will be publicly played during the duration of the competition in the competition’s premises;

3.9.3.2 If the recording wins in one of the categories, the following rights concerning the awarded recording are non-exclusive:

a) To publicly broadcast it using the web page of the Organizer, i.e.

the web page dedicated to TAKTONS, in a manner that allows listening at the request of end-users, at a time and place they choose, without the possibility of downloading the work to a permanent data carrier (*streaming on demand*) without limitation in terms of duration or number.

- b) To use it, in its entirety or part, for the purposes of producing Organizer's media content dedicated 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 store 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 they are the rights owner of the submitted recordings;
- 3.9.5.3 the sound recording was broadcasted on the program of the public service media;
- 3.9.5.4 that all rights of authors' and related rights of the recording, in terms of registration and use of recordings, are regulated, in accordance with the TAKTONS Regulations, and that by using the recording in accordance with these Regulations, the Organizer does not violate the rights of any third parties.

3.9.6 THE ORGANIZER is responsible for storing the sound recording from the moment of its arrival to the TAKTONS FTP server.

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

- **postal address:**
Public Service Media, "Radio-Television of Vojvodina" (FOR TAKTONS)
Kamenički put 45
21132 Petrovaradin
Republic of Serbia
- e-mail address: taktons@rtv.rs

4. RIGHTS AND OBLIGATIONS

- 4.1 THE ORGANIZER is obliged to provide all the conditions for the competition in accordance with the TAKTONS Regulations.
- 4.2 THE ORGANIZER is obliged to keep and store, in previously defined conditions and during the duration of the competition, all moral, material, and technical author's rights of the sound recording.
- 4.3 THE PARTICIPANTS are obliged to send jury members: 2 members for RADIO and 1 member for TV
- 4.4 **Jury members cannot be competitors in their respective judging categories.**
According to the rule, they have to be sound engineers or sound designers.

5. FORMS AND DOCUMENTS

- 5.1. THE ORGANIZER is obliged to provide the following forms and documents, in order to properly conduct the competition:
- About the time and date of the competition and all necessary deadlines;
 - Regulations;
 - Registration forms for entering sound recordings to the competition (REGISTRATION FORM)
 - Evaluation Score Forms for the competition
 - Technical Procedure Description Forms (TPD)
- (The Regulations will be posted on the Organizer and the competition's official website in PDF format.)*
(All forms will be posted on the Organizer and the competition's official website on the website in Word document format.)
- 5.2. AFTER THE CONCLUSION OF THE COMPETITION, final documents on competition results are going to be drawn up, and discussions with professional analyses, experiences, impressions, etc. will be organized.
- 5.3. For easier understanding of documents, correspondence, and communications in general, TAKTONS' official language will be English.

NOTE:

Competing recordings without the enclosed TPD form will be excluded 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 service media that are competing, according to point 4.3.
- 6.1.1 The Organizer appoints up to 5 (five) permanent members of the jury, 2 (two) of which are present at all times during category judging.

6.1.2 The Competition Commission consists of all present members delegated by the public service media participating in the competition.
The Competition Commission will appoint its Chairperson.

6.1.3 JURY – For each category, the total number of jury members is 7 (seven):
2 permanent jury members
5 members are selected by drawing lots

During drawing lots, members of the jury should be experts for respective genres, categories. (For example, music, drama, or TV recordings should be evaluated by professionals who have that type of work experience.)

6.1.4 For every competing category, the Competition Commission will verify the selection of respective jury members out of the candidates delegated by the public service media.

6.2 ARBITRATION COMMISSION – is the body composed of a maximum of five Trustees, elected from the trustees of the public service media participating in the competition, bearing in mind that members of the Arbitration Commission cannot be members of the jury. The Arbitration Commission's task is resolving disputes that may question the regularity of the competition. If it is a violation of the work process by a jury member is established, the Arbitration Commission is obliged to suspend such member from the competition, and to repeat the disputed evaluation of the competing recordings with a newly selected jury member. The new jury member's score will be added to the total score 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 competitions as a jury member or a member of the Arbitration Commission. Members of the Commission should be familiar with the official language of the competition - 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 entire category has been listened to.

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

6.4 JURY MEMBERS evaluate the same sound recording simultaneously, according to different parameters by entering their scores in a separate evaluation score form.

6.5 JURY MEMBERS are obliged to enter their scores in the Evaluation Score Form immediately after they have listened to a competing recording, and within 1 (one) minute.

6.6 THE GRADES are announced at the end of the competition part of TAKTONS by presenting the average score of respective recordings.

7. COMPETITION AWARDS

IN ORDER TO FURTHER stimulate and improve all activities in the field of sound recording, TAKTONS will award the following prizes:

- one award for each of the competition categories for the highest-rated recording (for an individual - sound engineer/sound designer);
- one award for each:
 - a) public service media with the most wins in radio categories
and
 - b) public service media with the most wins in television categories;
- a grand prize for the most successful RTV center - public service media with the most winners (sum of radio and TV categories)
- “Ivan Fece” Award for the sound engineer/sound designer whose recording had the highest average score.

On behalf of the ORGANIZER
Director General

Goran Karadžić

Appendix 1

Format of the competition recordings

Formats of the competition recordings at TAKTONS 2024 are:

1. for RADIO – stereo

wave format 48 kHz, 24-bit (FTP server – 30 days before the start of the competition).
Every competing recording needs to be recorded on a CD ROM, DVD ROM, USB drive, or HARD DISC DRIVE and submitted to the Organizer upon arrival to the competition.

- 2. for TELEVISION – stereo** (FTP server – 30 days before the start of the competition)
Competing 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).
Every competing recording needs to be recorded on a DVD ROM, USB drive or HARD DISC DRIVE as follows: one file will be the video, and the other will contain the audio in the required format and the data carrier will be submitted to the Organizer upon arrival to the competition.

For Radio Sound recording

1.1 Description of the Editing

1.1.2 Recording Level

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

1.1.3 Measurement tones

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

The measurement sound needs to be recorded before the competing recording as follows:

MEASUREMENT TONE	BREAK	COMPETING RECORDING
10 s	5 s	duration of the competing recording
one file		

For Television Sound recording

2.1 Description of the Editing

Measurement sounds

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

The measurement tone needs to be recorded before the competing recording as follows:

MEASUREMENT TONE	BREAK	COMPETING RECORDING
10 SECONDS 75% BAR SIGNAL	BLACK	DURATION OF THE COMPETING RECORDING
10 s	5 s	duration of the competing recording
one file		

At the beginning, the recording should contain 10 s 75% BAR signal, and then 5 seconds 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.

2.1.1 Recording Level

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

Appendix 2

STANDARDS

SUBJECTIVE QUALITY EVALUATION OF THE 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 based on the elements of the Recommendation P7 YRT Standards from June 1984, and based on respecting the elements of the EBU Recommendation from August 1997.

2. Evaluation Parameters

A six-point scale is recommended for evaluating the quality of sound recording. Appendix 1 – Quality evaluation of the sound recording is carried out based on the parameters provided in Appendix 2. After evaluating each parameter, each evaluator, based on their subjective discretion, presents their general score, which directly evaluates the quality of the submitted recording.

3. Manner of Listening

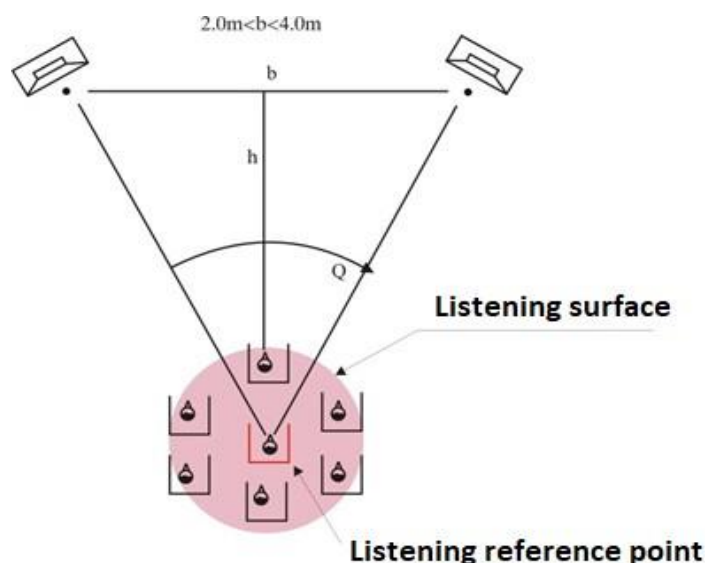
The listening is organized in acoustic and technically controlled conditions, according to EBU R22 Recommendation.

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

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 positions have been allowed in the stereo hearing zone which is circular 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. (according to the sketch below).



4. Measurements

Before the listening starts, objective acoustic measurements must be carried out, which include: reverberation time, frequency response of monitor speakers, influence of studio on reproduction, etc., in accordance with the EBU TECH 3276 Recommendations, section 2.

5. Evaluation

Scores are entered into the Evaluation Score Form given to the evaluators just before the session. The form is in Appendix 3. The first and last name of the evaluator and their RTV center, their listening position (1-7), and the date of the evaluation shall be entered in the Evaluation Score Form. The evaluator verifies the form with their signature.

Appendix 3

Absolute evaluation score scale

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

Meaning of certain parameters		Score scope for estimating the average score	
Quality score	Disturbance score		
1	Bad	Numerous shortages, Very disturbing, permanently	1,00.....1,49
2	Hardly satisfactory	Numerous shortages often disturbing	1,50.....2,49
3	Fair/ satisfactory	Numerous shortages are disturbing from time to time	2,50.....3,49
4	Good	Several shortages perceived but sre sometimes disturbing	3,50.....4,49
5	Very Good	Several shortages perceived but sre not disturbing	4,50.....5,49
6	Excellent	No shortage perceived	5,50.....6,00

Appendix 4

Main Parameters and additional parameters

MAIN PARAMETERS	ADDITIONAL PARAMETERS	EXAMPLES
1. Spatial impression	Spatial sound homogeneity Reverberation Acoustic balance Perspective Display of the studio size	Spatial reverberation impression (too much/dry) Direct/indirect sound ratio Too large/too small
2. Stereo impression	Balance Sound image stability Sound image width Localization precision Localization of the environment	Wide/narrow Precise/imprecise Appearance of jumping transitions
3. Transparency	Sound source definition Time transparency Text comprehensibility	Clear/unclear masking
4. Sound balance	Sound source definition Dynamic range Loudness balance	Sound source too loud/too quiet Sound compressed/natural balance
5. Sound color	Sound color Changing occurrences	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 score is entered that respects all the aforementioned parameters	

Definition of main and additional parameters

ACOUSTIC BALANCE

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

ACOUSTIC NOISE

Unwanted sounds originating from different devices in the acoustic space, like air-conditioning equipment, moving of chairs, outside noise, etc.

NOTION OF THE SPACE SIZE

The subjective impression of the apparent space size, real or artificial, shaped by additional devices, in relation to the expectation model.

BIT ERRORS

Discrete noises or distortions caused by a digital system.

DEPTH PERSPECTIVE

The subjective impression of the depth of the sound image - front-to-back depth. (When evaluating, the listening conditions must be considered, since they could affect the additional appearance of the space impression, especially with two-channel stereo recording.)

DIRECTIONAL BALANCE

The subjective impression of the sound sources within the sound image that can be placed in a way that contributes to the balanced sound image.

DISTORTIONS

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

DYNAMIC RANGE

The subjective impression of the relation between the loudest and the quietest levels during reproduction, depending on the listener's expectation in relation to the presented program material.

DISTORTIONS

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

ELECTRICAL-ACOUSTIC NOISES AND DISTURBANCES

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

HOMOGENEITY OF SPATIAL SOUND

The subjective impression about the spatial sound and the complete homogeneity of sound image. Unpleasant impression of more than one space.

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 within the sound image.

LOUDNESS BALANCE

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

OVERALL IMPRESSION

A subjective evaluation of the general impression based on previous parameters that affected the total sound image as it is, as an interaction of different components that influence the general impression of the quality of a sound image.

AUDIENCE NOISE

The subjective impression of how the 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 score of transients.

SOUND BALANCE

The subjective impression of the balance of individual sound sources towards the general sound image.

SOUND COLOR

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

COLOR OF THE REVERBERATION SOUND

The subjective impression of the change in natural sound color in relation 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 image in the stereo sound field.

SOUND SOURCE DEFINITION

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

CREDIBILITY

The subjective impression of the sound source position in relation to their actual position.

STEREO IMPRESSION

The subjective impression of the sound image in relation to the expectation model.

COLOR

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

TRANSPARENCY

The subjective impression of all details in the sound image that can be clearly perceived.

SPATIAL IMPRESSION

The subjective impression of whether the work is placed in an appropriate space, according to the expectation model.

EFFECTS

The subjective impression of how effects contribute to radio and TV drama, by being an important factor that improves or degrades a dramatic construction.

Appendix 5

Score form

SCORE FORM							
ID	Category					Date	
Listening position (1-7) <div style="border: 1px solid black; width: 40px; height: 40px; margin: 0 auto;"></div>	Other information:						
Parameters	Score: use x						Comments
	1	2	3	4	5	6	
1. Spatial impression							
2. Stereo impression							
3. Transparency							
4. Sound balance							
5. Sound color							
6. Noise and distortions							
7. Effects (use only with radio and TV dramas)							
8. General impression							
Public Service Media:				Juror's signature:			
_____				_____			

Appendix 6

REGISTRATION FORM

ID

Public Service Media:

Program title:

Name of the author:

Performers:

First and last name of the sound engineer:

Date and location of recording:

Duration of Recording:

Radio: <input type="checkbox"/>	C1 <input type="checkbox"/>	F1 <input type="checkbox"/>	TV: <input type="checkbox"/>	M <input type="checkbox"/>
	C2 <input type="checkbox"/>	F2 <input type="checkbox"/>		R <input type="checkbox"/>
	C3 <input type="checkbox"/>	F3 <input type="checkbox"/>		DF <input type="checkbox"/>
	C4 <input type="checkbox"/>	F4 <input type="checkbox"/>		SIP <input type="checkbox"/>
	P1 <input type="checkbox"/>			L1 <input type="checkbox"/>
	P2 <input type="checkbox"/>	S1 <input type="checkbox"/>		L2 <input type="checkbox"/>
	P3 <input type="checkbox"/>	S2 <input type="checkbox"/>		
	P4 <input type="checkbox"/>			

Recording technique:

Content and special information:

Submission date:

Appendix 7

TPD

ID

MICROPHONE SETUP SKETCH

RECORDING LOCATION: _____

ROOM DIMENSIONS _____ m² V = _____ m³

AVERAGE TIME OF REVERBERATION: t = _____ sec.

MIXING CONSOLE: _____

RECORDING EQUIPMENT: _____

WAY OF RECORDING:

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

MULTI-CHANNEL
POSTPRODUCTION
MASTERING

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

AAD
ADD
DDD

SUPPORTING EQUIPMENT: _____

SPECIAL NOTES: _____

Public Service Media: _____

Date: _____ Typed signature: _____