EdiLoad File Spec

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EdiLoad – The Sound Editor's Workflow Toolkit

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Your sound department require edit lists for EdiLoad

Dear Picture Editor / Assistant Editor,

EdiLoad is a Mac/Win desktop application for sound editors working in film and television post-production. It can be used for various tasks including finding the difference between picture cuts, recutting a Pro Tools session to update the clips for picture changes, conforming or assembling all channels of location WAV files, and creating a picture cut and scene change tracks for Pro Tools.

These features not only save them a lot of time, but also allow them to create a better sound track. However, to perform these tasks your sound department requires one or more edit lists from the NLE system. The following pages describe what files with what settings are required by EdiLoad.

Please turn over the required edit list files with every picture turnover. If possible, send a test turnover so that the files can be tested before sound post begins.

If you find errors or can suggest a better export setting, please email: contact at soundsinsync dot com or use our contact page.

Many thanks,

Mark Franken

Founder + Lead Developer
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Export settings for

- Avid: Media Composer
- Adobe: Premiere Pro
- Other NLE Systems

Avid: Media Composer

The simplest and most useful type of file to turn over for Media Composer is a linked AAF containing all video and audio tracks. As a back up, a set of EDLs containing all video tracks and a single EDL containing all audio tracks can be provided. Screen shots of both export types are below.

In addition, an ALE file may also be needed. If requested by your sound department, EdiLoad requires clip names in the "Name" column and the WAV file TAPE metadata to be stored in the "Tape" or "Soundroll" column. EdiLoad uses this data to insert the sound roll names into a vision edit list.

AAF Export Settings

Export a single linked AAF containing all video and audio tracks. With the sequence window active, select: *File > Output > Export to File*. Click 'Options' to create an export setting as follows:

Click 'Save-As' to save this setting so that it can be recalled from the 'Export As…' window.

EDL Export Settings – Video tracks

Use these 'Input' and 'Formatting' settings along with the common 'List Options' below:
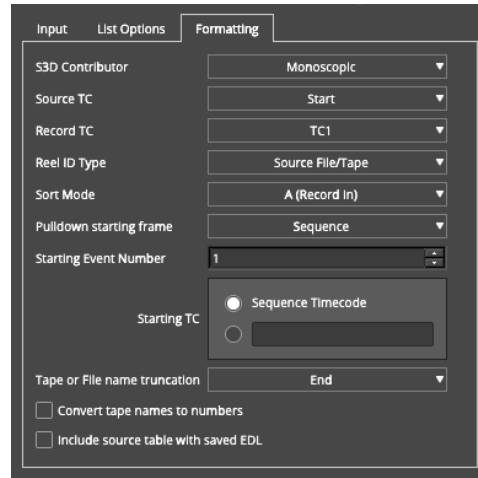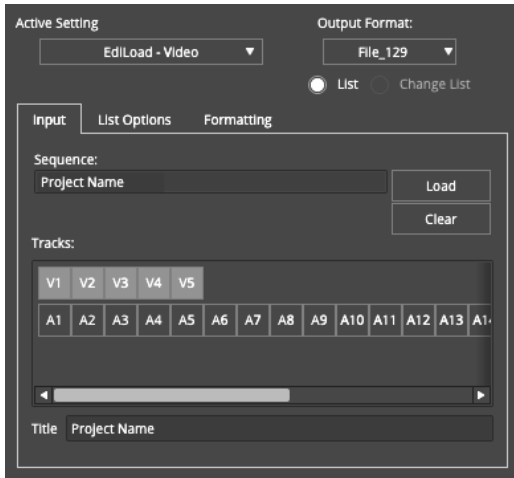
Click 'Save List', then 'To several files' to save a separate EDL for each video track.
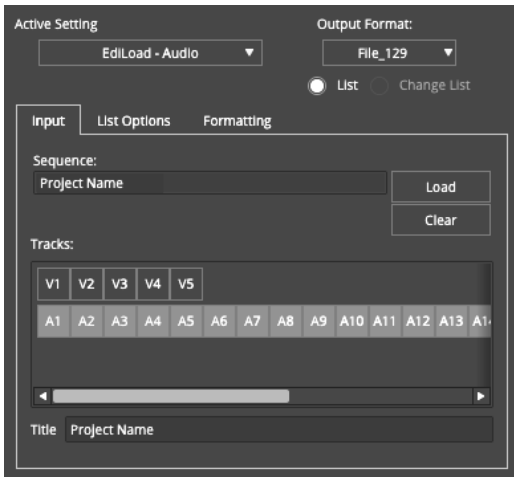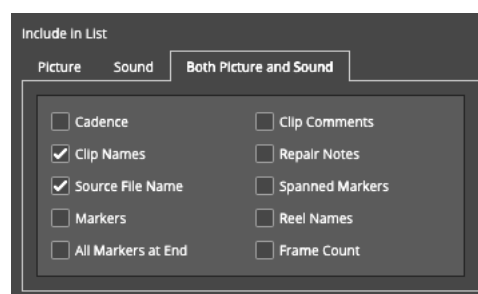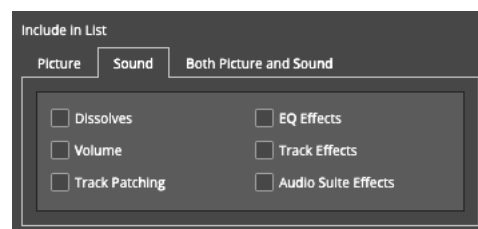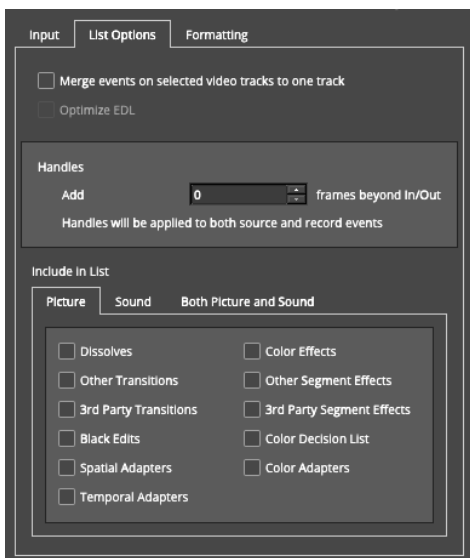
EDL Export Settings – Audio tracks

Use these 'Input' and 'Formatting' settings along with the common 'List Options' below:

Click 'Save List', then 'To one file' to save a single EDL containing all audio tracks.

EDL Export List Options (for Video and Audio EDLs)

Adobe: Premiere Pro

The simplest and most useful type of file to turn over for Premiere Pro is a 'Final Cut Pro XML'.

Note:

> If you are using Premiere Pro version 14 or earlier and the location audio in the timeline is sourced from broadcast WAV files rather than A/V clips, an XML export will not contain the frame rate of the actual WAV file, but rather default to 29.97 DF. This was fixed in Premiere Pro version 15 and release March 11, 2021. EdiLoad cannot load the correct source timecodes from an XML with this error, so as a work-around, please also export all audio tracks to one or more EDL files (four tracks per EDL).

Unfortunately, the AAF files exported from Premiere Pro contain errors and do not contain all of the data that is contained within an XML file.

FCP7 XML Export Settings

Simply select the menu: *File > Export > Final Cut Pro XML*

EDL Export Settings

Export as many EDLs as required to export all video and audio tracks. A single EDL can contain up to four audio tracks and one video track. We recommend creating a separate EDL for each video track and a separate EDL for each set of four audio tracks. E.g. V1, V2, V3, A1-A4, A5-A8, A9-A12. Setup the 'Tracks to Export' menus to allocate which sequence track(s) are exported to which EDL track(s).
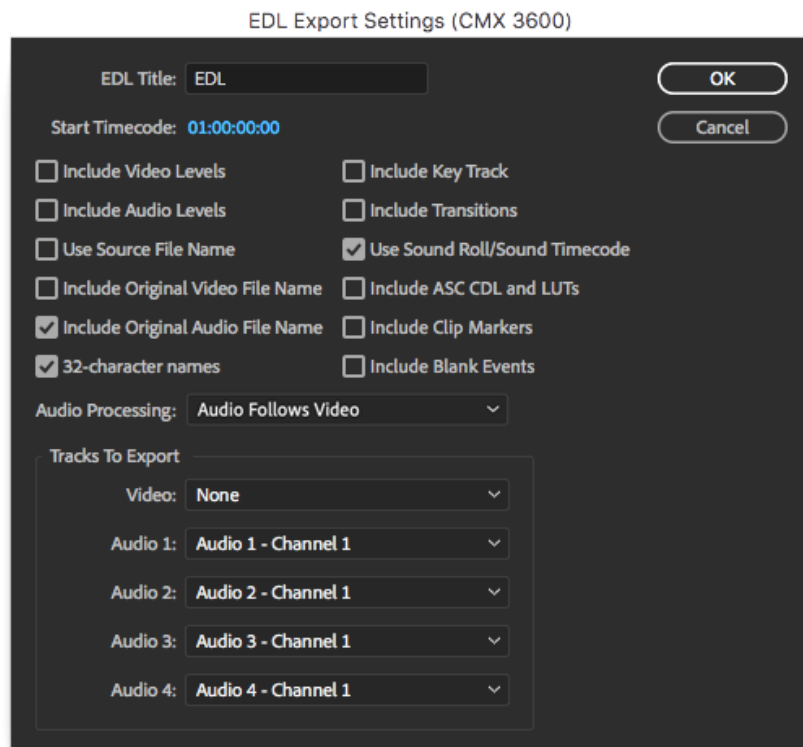
Other NLE systems

Try exporting either a linked AAF or FCP7 XML containing all video and audio tracks if either of these options are available. Otherwise, export a set of EDLs containing all video and audio tracks. For FCP-X the application [EDL-X](#) is available to convert FCP-X XML files into EDLs.

EDL Export Settings

Format/Type:	File129, File32, CMX3600 or any text based format *
Frame count:	Use project count. EdiLoad can read 24FPS -> 60 NDF/DF
Sort order:	Master (Record In) order
Reel ID Type:	Source File/Tape (Sound Roll) **
Dupe List Type:	None (do not create dupe list when option is available)
Reel Conflicts:	Use generic edits (No B-Reel edits)
Options:	Export Clip Names and Source File Name
Dissolves:	Don't export or select 'Dissolves as Cuts' if applicable
Wipes:	Don't export or select 'Wipes as Cuts' if applicable

* Select the EDL format that uses the longest field to store Roll Names. The Roll Name field of File129 can contain 129 characters, while File32 can contain 32 characters and CMX3600 8 characters.

** When creating Audio EDLs, the Reel ID (roll name) of each event needs to contain the Tape or Sound Roll meta data stored in each WAV file. If this is not available, export the WAV filename in the comments of each event.