
**Cinematography — Interchange of
post-production sprocket-based
materials**

Cinématographie — Échange de matériaux post-production dentés

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ISO 12612:2016

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Foreword

ISO (the International Organization for Standardization) is a worldwide federation of national standards bodies (ISO member bodies). The work of preparing International Standards is normally carried out through ISO technical committees. Each member body interested in a subject for which a technical committee has been established has the right to be represented on that committee. International organizations, governmental and non-governmental, in liaison with ISO, also take part in the work. ISO collaborates closely with the International Electrotechnical Commission (IEC) on all matters of electrotechnical standardization.

The procedures used to develop this document and those intended for its further maintenance are described in the ISO/IEC Directives, Part 1. In particular the different approval criteria needed for the different types of ISO documents should be noted. This document was drafted in accordance with the editorial rules of the ISO/IEC Directives, Part 2 (see www.iso.org/directives).

Attention is drawn to the possibility that some of the elements of this document may be the subject of patent rights. ISO shall not be held responsible for identifying any or all such patent rights. Details of any patent rights identified during the development of the document will be in the Introduction and/or on the ISO list of patent declarations received (see www.iso.org/patents).

Any trade name used in this document is information given for the convenience of users and does not constitute an endorsement.

For an explanation on the meaning of ISO specific terms and expressions related to conformity assessment, as well as information about ISO's adherence to the WTO principles in the Technical Barriers to Trade (TBT) see the following URL: Foreword - Supplementary information.

The committee responsible for this document is ISO/TC 36, *Cinematography*.

This second edition cancels and replaces the first edition (ISO 12612:1997), of which it constitutes a minor revision.

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Cinematography — Interchange of post-production sprocket-based materials

1 Scope

This International Standard specifies certain parameters and technical characteristics of post-production motion-picture materials used in the international exchange of 35 mm and 70 mm picture and sound elements.

This International Standard further specifies a method for the evaluation of picture-image quality based on a standardized test image contained in the post-production picture elements.

2 Normative references

The following documents, in whole or in part, are normatively referenced in this document and are indispensable for its application. For dated references, only the edition cited applies. For undated references, the latest edition of the referenced document (including any amendments) applies.

ISO 5-2, *Photography and graphic technology — Density measurements — Part 2: Geometric conditions for transmittance density*

ISO 5-3, *Photography and graphic technology — Density measurements — Part 3: Spectral conditions*

ISO 162, *Cinematography — Head gaps and sound records for three-, four-, or six-track magnetic sound records on 35 mm and single-track on 17,5 mm motion-picture film containing no picture — Positions and width dimensions*

ISO 491, *Cinematography — 35 mm motion-picture film and magnetic film — Cutting and perforating dimensions*

ISO 1039, *Cinematography — Cores for motion-picture and magnetic film rolls — Dimensions*

ISO 2467, *Cinematography — Image area produced by 65 mm/5 perforation motion-picture camera aperture and maximum projectable image area on 70 mm/5 perforation motion-picture prints — Positions and dimensions*

ISO 2906, *Cinematography — Image area produced by camera aperture on 35 mm motion-picture film — Position and dimensions*

ISO 2907, *Cinematography — Maximum projectable image area on 35 mm motion-picture film — Position and dimensions*

ISO 2910, *Cinematography — Screen luminance and chrominance for the projection of motion pictures*

ISO 3023, *Cinematography — 65 mm and 70 mm unexposed motion-picture film — Cutting and perforating dimensions*

ISO 4241, *Cinematography — Projection leader (time-based), trailer and cue marks — Specifications*

ISO 4834, *Cinematography — Magnetic sound test films excluding striped release prints — Basic technical characteristics*

ISO 5758, *Cinematography — Labelling of containers for motion-picture film and magnetic material — Minimum information for exchange of materials*

ISO 6038, *Cinematography — Splices for use on 70 mm, 65 mm, 35 mm and 16 mm motion-picture films — Dimensions and locations*

ISO 9525, *Cinematography — Recording head gaps for two sound records on 17,5 mm magnetic film — Positions and width dimensions*

3 Requirements for post-production picture elements

3.1 Cutting and perforating dimensions

Cutting and perforating dimensions for photographic films shall be in accordance with ISO 491 and ISO 3023.

3.1.1 For 35 mm original negatives, master positives and duplicate negatives: ISO 491 (preferred Type N perforation and 4,74 mm perforation pitch).

3.1.2 For 35 mm projection prints: ISO 491 (Type P perforation and 4,75 mm perforation pitch).

3.1.3 For 65 mm original negatives, master positives and duplicate negatives and for 70 mm projection prints: ISO 3023.

3.2 Position and dimensions of picture areas

Position and dimensions of picture areas shall be in accordance with ISO 2906, ISO 2907, and ISO 2467.

3.2.1 For 35 mm: ISO 2906 and ISO 2907.

3.2.2 For 65 mm and 70 mm: ISO 2467.

3.3 Splices

Splices shall be in accordance with ISO 6038.

3.4 Requirements for photographic characteristics

The photographic characteristics of post-production picture materials to be interchanged shall be evaluated using densitometric measurements of a test image which is spliced into the original picture rolls and reproduced through the successive stages of duplication.

The control method is based upon the Laboratory Aim Density system (LAD system) (see [A.1](#) for a reference concerning the implementation of this system), which assigns specific density values to a control patch in a test image which is spliced into the original camera film, and is then read at each stage throughout the sequence to the projection print. All scenes within the motion picture are graded (timed) relative to the test image which is considered as a “perfect” scene.

Density aim values are chosen so that the print-through equivalent neutral densities on each film in the post production sequence fall approximately at the mid-point of the straight line portion of that film's characteristic curves.

This achieves the following two objectives:

- a) most significant picture information is placed on the linear portion of the duplicating film's characteristic curve, carrying a maximum of highlight and shadow information;
- b) a neutral grey scale is maintained throughout the post-production, aiding, in colour grading (timing).

A suitable LAD control image begins as a camera image incorporating a uniform neutral patch of sufficient size for convenient densitometric measurements. This patch may be positioned within a scene suitable for subjective evaluation. An 18 % reflectance grey card under scene illumination is usually appropriate. This LAD control image is spliced into the roll of original negative as specified in 3.5.3.

Ultimately, picture quality will be reviewed subjectively, but within the tolerances of normal film, printer and process variability, and the characteristics of specific duplicating film systems, objective measurements of the LAD system assist in readily obtaining consistent duplicates with good tone and colour reproduction characteristics.

3.4.1 Densitometry

The densities of all picture materials intended for reproduction shall be measured using ISO standard diffuse status M transmission densitometry (according to ISO 5-2 and ISO 5-3). Densities of picture materials intended for viewing by projection shall be measured using ISO standard diffuse status A transmission densitometry.

3.4.2 Density of the original camera negative LAD test image (LAD control patch)

The densities of the LAD control patch (see A.2) shall be chosen to be representative of the centre of scene density range normally obtained on a modern (colour-masked) colour negative film with normal exposure and processing.

3.4.3 Density of the LAD test image in master positive

The LAD control patch should be printed to the centre of the usable straight-line portion of the duplicating film. These aim densities are specified by the film manufacturer for the particular duplicating stock.

3.4.4 Density of the LAD test image in duplicate negative

The LAD control patch should be printed according to the aim densities specified by the film manufacturer for the particular duplicating stock. These densities are normally near the centre of the usable straight-line portion of the characteristic curve, but may be different from those specified for the master positive in order to aid intercutability with original camera negatives and to facilitate high-speed printing.

3.4.5 Density of the LAD test image in projection print

The LAD control patch should be printed to a neutral grey of 1,00 density (1,00 equivalent neutral density) on the print. The status A densities corresponding to a 1,00 neutral grey are specified by the film manufacturer, and will depend upon the dyes in the print film and the viewing illumination in accordance with ISO 2910.

3.5 Leaders for picture materials

3.5.1 Head and tail leaders for picture materials shall be in accordance with ISO 4241.

3.5.2 A synchronizing mark, clearly identified as "Head Sync", shall be placed on the "Picture Gate" frame (frame 192) of the head leader.

3.5.3 The test image referred to in 3.4 shall be located in or before the head leader in a position which ensures that the printing machine has reached full and steady speed when the test image is exposed. It is recommended that the test image replaces from one to six of the head leader frames 97 to 102

3.5.4 Additional requirements for head and tail leaders are subject to agreement between the parties involved.

4 Requirements for post-production sound elements

4.1 Cutting and perforating dimensions

Cutting and perforating dimensions for 35 mm magnetic recording films shall be in accordance with ISO 491 (Type P perforation and 4,75 mm perforation pitch).

The use of 17,5 mm magnetic film is permissible only by prior agreement between all parties involved.

4.2 Position, dimensions and track assignments

Position, dimensions and track assignments of sound tracks shall be in accordance with ISO 162 for 35 mm magnetic film and ISO 9525 for 17,5 mm magnetic film.

4.3 Nominal velocity

The nominal velocity of 35 mm magnetic sound records shall be in agreement with the intended projection frame rate of the accompanying picture, normally 24 frames per second which is equivalent to 96 perforation holes per second or approximately 45,6 cm/s.

4.4 Recordings

Recordings shall be made on magnetic film containing no splices. No more than two editorial splices shall be allowed in any roll of magnetic film.

4.5 Sound records to be interchanged for making monophonic release prints (see A.3)

By agreement between the parties involved, sound records shall be recorded using the following:

- a one-track standard on separate magnetic film;
- a three-track or four-track standard on a single magnetic film.

4.5.1 Three sound records shall be recorded on a single three-track magnetic film with the following track assignments:

- Track 1: Dialog record;
- Track 2: Music record;
- Track 3: Sound effects record.

4.5.2 Four sound records shall be recorded on a single four-track magnetic film with the following track assignments:

- Track 1: Dialog record;
- Track 2: Music record;
- Track 3: Sound effects record;
- Track 4: Special components record.

NOTE Special components may include original language or alternate dialogue for reference, sound tracks of synchronized noises corresponding to the noises of the synchronized dialogue sound records, crowd noise, musical accompaniment for soloists to be added at later stages, a laugh track, special sound effects, etc.

4.6 Components of sound records to be interchanged for making 35 mm stereophonic release prints (see also A.3)

By agreement between the parties involved, sound records shall be interchanged as either three or four components in either matrix encoded or discrete channel formats with the track assignments given in 4.6.1 and 4.6.2.

4.6.1 Stereophonic matrix encoded components

- Track 1: Special components record

NOTE 1 Special components may include original language or alternate dialogue for reference, sound tracks of synchronized noises corresponding to the noises of the synchronized dialogue sound records, crowd noise, musical accompaniment for soloists to be added at later stages, a laugh track, special sound effects, etc.

- Track 2: Music and sound effects Left total record
- Track 3: Music and sound effects Right total record

The original language dialogue track is customarily supplied for translation and timing, either as a monophonic magnetic record or as a photographic record on a standard release print.

NOTE 2 In the United States, it is customary to use the following track assignments:

- Track 1: Music and sound effects Left total record;
- Track 2: Music and sound effects Right total record;
- Track 3: Special components record (see Note 1).

4.6.2 Stereophonic discrete components

- Track 1: Left music and sound effects record
- Track 2: Centre music and sound effects record
- Track 3: Right music and sound effects record
- Track 4: Surround music and sound effects record

By agreement between the parties involved, sound records may be interchanged as six components as given below:

- Track 1: Left music and sound effects record;
- Track 2: Centre music and sound effects record;
- Track 3: Right music and sound effects record;
- Track 4: Surround music and sound effects record;
- Track 5: Special components record;
- Track 6: Special components record.

For masters containing two-channel surround records, the track assignments shall be made by agreement between the parties involved.

The original language dialogue track is customarily supplied for translation and timing, either as a monophonic magnetic record or as a photographic record on a standard release print.