



## KITCHEN MASTERING — POLICIES & BEST PRACTICES DOCUMENT

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### CHANGE ORDER POLICY

The first set of 'changes' are free if:

- The change requests are related to eq (too much low-end on a track etc.)
- If the session was unattended and no gapping instructions were provided and you want to change the gaps.
- Amplitude related changes, e.g. You want a track louder and there was no volume reference provided at the time of mastering (for example: a commercial CD as a point of reference).

Changes are billed at the hourly rate if:

- You attend and give specific instructions regarding eq (influence how we work).
- You provide any remixes
- You provide any stems or mix-elements to be 'flown-in' subsequent to the initial mastering session
- You provide a volume or tonal reference and change your mind regarding the provided reference.

All that said, if you can communicate with us as much information as possible regarding the mixes, how satisfied you are with them, if there are any special concerns for any particular track, your expected overall volume level and anticipated distribution channels, general aesthetic preferences (dark, bright) etc., I can deliver a master you will be happy with on the first pass.

If you want ISRC codes or CD text embedded in the reference and master, please provide me the codes and both the song and album titles with exact desired spelling and punctuation.

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### RECOMMENDED PRACTICES

- Digital 'in the box' mix deliverables should be in either .wav or .aif format, output at the native sample-rate of the project, and at either 24-bit or 32-bit floating point resolution.
- Digital mixes summed through an external console or summing device should be captured at the highest native sample rate of your converter and at 24-bit resolution.
- All digital mixes should have a peak level of no more than -3dBFS.
- We recommend that all gain-related master bus dynamic processing be bypassed (compression & limiting). Tone related master bus processing is fine. If you want us to reference your gain-related dynamically processed mixes, please provide an alternate reference.
- Stem mixes should be rendered so that if all stem clips are positioned at 0:00:00, the clips will be in synchronization.
- Stems should all be stereo and at the identical sample rate and bit-depth.

- If providing a separate 'FX' stem, verify that the effects are not doubled up on individual stems.
  - Analog mixes should include a 'tones' reel with 30 seconds of 1kHz, 10kHz, 15kHz, & 100Hz sine wave signal at reference ('0 VU'). If Dolby SR was utilized, at least a minute of Dolby tones will also be required.
  - Analog mixes should arrive at our facility at least 48 hours prior to the session to provide time for the tapes to acclimate. This is in particular importance during the winter and summer months.
  - When shipping analog masters, please ensure that the tape pack is even and smooth (rewind and re-pack the reel at 'library-wind' speed if necessary) prior to packaging.
  - Maintain at least 2-inches of insulating packaging material between all sides of the magnetic tape and the perimeter of the shipping container.
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— *Thank you for entrusting your project with The Kitchen, we look forward to working with you on your project!*