

# CONVERTING STEREO PROJECTS TO DOLBY ATMOS

#### Hi Everyone,

Here's a *very* basic guide on how to convert your existing *'stereo'* project into a Dolby Atmos project. This is a 'quick start' guide intended to get you up and running, but by no means the definitive handbook on Dolby Atmos. There's tons of resources online and also a heap of great videos to get you going. A favorite video of mine can be found here: <u>https://www.youtube.com/watch?v=F4ah4-jcClg&t=1714s</u>

There are two methods to bring your current stereo project into the Atmos world, and this document outlines both.

## Method 1. STEM METHOD

This method is possibly the simplest way to do things for most newcomers.

It essentially involves bouncing multiple stems from your existing stereo project and then simply spatialising (panning) them in a new Dolby Atmos project.

You still need to set up all your routing as described in method 2, however it means that you need to do nothing else as all your stems are printed with FX and are ready to go.

#### PROS

Straight forward. No more audio processing needed. Possibly the biggest advantage of this method is the fact that if you don't have an Atmos rig, the stems can be handed off to someone else to spatialise.

#### CONS

The stereo FX are printed into the stems, allowing no further tailoring for the Dolby Atmos environment. It also takes time to print off all the stems.

### Method 2. SESSION DATA METHOD

No doubt this is the more comprehensive and technically correct way of converting your current stereo project. This method entails exporting the session data from the existing stereo project into a new 7.1.4 project.

1) Firstly, ensure you have purchased and installed the Dolby Atmos suite

2) Create a 'new project' within ProTools

3) Change your playback engine to 'Dolby Audio Bridge'. (this connects ProTools to the Dolby Renderer)

4) Change your Buss & Output settings via your I/O menu.

Below is a routing example of a 'mono' object project. Your 'Output' page should look similar to the picture below, with the 'Bed' occupying channels 1-10, followed by 'Object' channels 11 -128.



5) After having created the above outputs, the busses will be created automatically and named for the outputs with Mapping to Output already set in the Bus tab.

• •	I/O Setup												
Input	Output	Bus Insert	Mic Prea	nps	H/W Insert Delay								
	Name		Format		Channels		Mapping to Output		Mapping to Renderer	6	ed/Object Group		
× •	Bed 1-10		7.1.2		C R Lss Rss Lsr Rsr LFE Lts Rts		Bed 1-10		Input 1-10 (7.1.2)				
×.	Object 1		Mono	M		×.	Object 1		Input 11 (Object)				
× .	Object 2		Mono	M			Object 2		Input 12 (Object)				
× .	Object 3		Mono	M		×	Object 3		Input 13 (Object)				
×	Object 4		Mono	M		×	Object 4		Input 14 (Object)				
×.	Object 5		Mono	M		ž	Object 5	- 1	Input 15 (Object)				
× ·	Object 6		Mono			×	Object 6	- 1	Input 16 (Object)				
×	Object 7		Mono	M		×	Object 7	- 1	Input 17 (Object)				
× ·	Object 8		Mono	M		× ·	Object 8		Input 19 (Object)				
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Object 10		Mono	M			Object 5	- 1	/ Input 20 (Object)				
× ·	Object 10		Mono	M		× Z	Object 10	- 1	Input 20 (Object)				
1	Object 12		Mono	M			Object 12	- 1	Input 22 (Object)				
	Object 13		Mono	M		2	Object 13	-	Input 23 (Object)				
	Object 14		Mono	м		÷.	Object 14	- 1	Input 24 (Object)				
	Object 15		Mono	м		÷.	Object 15	-	Input 25 (Object)				
1	Object 16		Mono	м		2	Object 16	- 1	Input 26 (Object)				
	Object 17		Mono	м		÷.	Object 17	-	Input 27 (Object)				
1	Object 18		Mono	м		2	Object 18	- 1	Input 28 (Object)				
v v	Object 19		Mono	м		~	Object 19	-	Input 29 (Object)				
× .	Object 20		Mono	м		~	Object 20		/ Input 30 (Object)				
× .	Object 21		Mono	м		~	Object 21	-	/ Input 31 (Object)				
1	Object 22		Mono	м			Object 22		/ Input 32 (Object)				
~	Object 23		Mono	м		~	Object 23	-	/ Input 33 (Object)				
~	Object 24		Mono	м			Object 24		/ Input 34 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 25		Mono	м		~	Object 25	-	/ Input 35 (Object)				
× .	Object 26		Mono	м			Object 26		/ Input 36 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 27		Mono	м		~	Object 27		/ Input 37 (Object)				
× .	Object 28		Mono	м			Object 28		/ Input 38 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 29		Mono	м		<ul> <li>Image: A second s</li></ul>	Object 29	× .	Input 39 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 30		Mono	м			Object 30	× ,	/ Input 40 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 31		Mono	м		<ul> <li>Image: A second s</li></ul>	Object 31	× ,	/ Input 41 (Object)				
× .	Object 32		Mono	м			Object 32	× ,	Input 42 (Object)				
<ul> <li>Image: A second s</li></ul>	Object 33		Mono	М		<b>~</b>	Object 33	× ,	/ Input 43 (Object)				
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Ехр	ort settings	Import Setti	nys	Restor	re from session Apply to all ta	ios							OK

- 6) Save the above i/o settings as your 'Dolby Atmos template
- 7) Export your 'session data' from your stereo project into this newly formed Atmos project.

## 8) Route all tracks to objects;

1/0	1/0	1/0	1/0	1/0	1/0	1/0	1/0	
no input 🔻								
no output 🕈	no output 🛉	no output 中	no output 中	no output 中	no output 中	no output 🛉	no output 🕈	
OBJECT								
Object 1 🕈	Object 2 中	Object 3 中	Object 4 中	Object 5 中	Object 6 🛉	Object 7 中	Object 8 🛉	
Object ▶	Object ▶	Object ▶	Object ▶	Object 💽	Object ▶	Object ▶	Object ▶	
AUTO								
auto read 🍸	auto read 🍸	auto read 🍸	auto read	auto read	auto read 🍸	auto read	auto read 🍸	

9) Create a mono AUX track on output channel '129' for Time Code (LTC) (n.b If you import the Dolby Atmos template in the Buss part of the i/o it automatically sets up LTC buss at output 129)

10) Use the ProTools panner to spatialise your tracks in the immersive environment.

11) Adjust FX processors, such as reverbs and delays to perform more accurately in this immersive environment. De-correlate stereo FX so they act more independently with their associated objects. Alternatively with this method, you can swap out existing stereo FX plugins and use dedicated Dolby atmos FX processors.

## PROS

The FX are not baked into the audio, hence allowing the engineer to tailor and customise reverbs etc in a 7.1.4 environment

Allows the implementation of purpose built, Dolby Atmos FX plugins. Overall this method has more customisation and flexibility than the stem method and allows a better integration of your stereo project into the Dolby Atmos environment.

## CONS

Possibly a little more work for the uninitiated as there is additional work to do in regards to re-working stereo FX etc.

I hope this gets you up and running in no time and having fun with this amazing new format.

Joe Carra.

Many thanks to Zac Camm and Michael Carpenter for reading over this and making sure I hadn't stuffed it up too badly.