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## **AES standard for digital audio - Audio-embedded metadata - Part 4: Dolby E**

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# **AES standard for digital audio - Audio-embedded metadata - Part 4: Dolby E**

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## **Abstract**

AES41 provides for the carriage of audio metadata by embedding it in the audio samples themselves. This tightly associates the metadata with the audio, yet makes it fragile so that changes to the audio will invalidate the metadata. Several metadata sets have been defined, covering applications such as cascaded compression (bit rate reduction), and loudness control.

This part describes the format for the data to be transmitted with audio to signal downmix coefficients, loudness, and channel configuration metadata as used Dolby E.

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## **Foreword**

This foreword is not part of AES41-4-2012 *AES standard for digital audio - Audio-embedded metadata - Part 4: Dolby E*

This document describes a set of data that may be conveyed according to the method described in Part 1 of this Standard.

As predicted in the foreword to AES41-2000, digital compression techniques now dominate the broadcast television environment. In addition to the problems foreseen relating to cascaded compression, new problems have arisen because of the use of loudness control and surround sound with those digital compression techniques.

Metadata within the compressed audio bit-stream is used to control loudness and the mixing down of multi-channel surround sound to two-channel stereo. These metadata are usually known by terms such as "dialnorm", "prog\_ref\_level", and "downmix coefficients".

Whilst this might seem unrelated to the original scope of AES41, dealing with bit allocations and scale factors, it is simply another form of data that can affect a later encoding of the audio: this time it is more macroscopic than microscopic.

The metadata is lost when the bit-stream is uncompressed unless provision is made to transport it or store it somewhere. Existing methods rely on non-audio mechanisms to convey the metadata alongside the audio, for example a serial data link like RS-422 and serial digital video SMPTE 259M, or a "chunk" in an audio file (for metadata that does not change).

This revision extends AES41 to include data formats for carrying this loudness and downmix metadata with the uncompressed PCM using the same transport mechanism as before. The metadata can therefore be carried in the audio to which it relates.

The draft of this document was developed by a writing group whose primary author was Andrew Mason.

John Grant  
Chair, working group SC-04-03  
2012-03

### **Note on normative language**

In AES standards documents, sentences containing the word "shall" are requirements for compliance with the document. Sentences containing the verb "should" are strong suggestions (recommendations). Sentences giving permission use the verb "may". Sentences expressing a possibility use the verb "can".

# **AES standard for digital audio - Audio-embedded metadata - Part 4: Dolby E**

## **0 Introduction**

AES41 provides for the carriage of audio metadata by embedding it in the audio samples themselves. This tightly associates the metadata with the audio, yet makes it fragile so that changes to the audio will invalidate the metadata. Several metadata sets have been defined, covering applications such as cascaded compression (bit rate reduction), and loudness control.

This part describes the format for the data to be transmitted with audio to signal downmix coefficients, loudness, and channel configuration metadata as used Dolby E.

### **0.1 Rationale for part 4 of this standard**

Unwanted loudness variations in broadcast audio have historically been the source of many audience complaints. Broadcasters have adopted numerous techniques to address the problem – one of which involves indicating the long-term average loudness of the audio. Dolby E is a technology developed to convey multi-channel audio using the AES3 digital audio interface. Multi-channel infra-structure is now much more commonly available, but while the requirement for Dolby E is declining, the need for the metadata persists. Conveying the metadata as part of the audio that it describes offers significant advantages over mechanisms such as embedding in vertical ancillary data in a video stream.

## **1 Scope**

This document describes a format for the data to be transmitted to convey a subset of the data in Dolby E (as described in SMPTE RDD6-2008). This Part assumes that the transmission mechanism according to Part 1 of this Standard is used.

## **2 Normative references**

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

**AES41-1-2012** *AES standard for digital audio - Audio-embedded metadata - Part 1: General*, Audio Engineering Society, New York, NY., US.

**ISO/IEC Ed.3 1991**, *Information technology - ISO 7-bit coded character set for information interchange*, International Standards Organization, Geneva, Switzerland.