



# Post Production

## AUDIO SESSION PREP GUIDELINES

As AICP Post Production Members, this document can help us provide a great post-production experience for our mutual clients.

### **“Why send the audio session prep in advance of the session?”**

It takes time to load a project, decipher the OMF, organize the tracks and align the OMF to picture. Adhering to the following specifications will help streamline the process.

Please make elements available prior to the session with as much lead time as possible, especially if there is an ISDN record or it's an early morning session. This helps us make sure that your session starts on time and runs smoothly.

When sending elements, share in your email what should be on the link and where to find it. This is especially important when multiple people and companies are on the email thread. Also specify final delivery format(s) (Stereo, 5.1, Web etc) And never hesitate to just pick up the phone to clarify something.

### **Audio Specs:**

#### OMF/AAF LAYOUT

- OMF/AAF with 48kHz 24bit embedded audio. Please include 5-10 second handles.
- Label the OMF/AAFs to coincide with picture file names.
- Organize tracks from top to bottom: Narration (VO), Dialog, Music, and SFX. Make sure to group common elements next to each other on adjacent tracks.
- Please avoid mixing different elements together on the same track.
- If recording ADR during the session, please provide the original on-camera take in the OMF/AAF for sync and sound reference.
- Provide both channels for all stereo elements.
- Keep stereo and mono elements on separate tracks.
- If effects have been applied to a track, include the clean (unaffected) audio element on a track immediately below.
- If the OMF exceeds the 2GB limit, create an AAF or call to see how to best divide it up.

#### OMF/AAF CONTENT

- Provide ALL production audio - not just what was used while cutting. Ask for preference on whether to include in the same or separate OMF/AAF.
- Include volume automation in OMFs, and make sure that the audio in the OMF matches the rough mix that is on the picture.
- Each spot should have a 1-frame audio beep on at least one track exactly two seconds prior to the first frame of picture. Inclusion on all tracks is best.
- If tracks have been duplicated to increase volume, reduce to one track.



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- Provide alternate takes and room tone from the shoot in a separate OMF/AAF or on a separate production audio drive.

### MUSIC

- If a music track has been edited, provide the entire piece of music as a separate WAV or AIFF file.
- If MP3s have been used, please notify the audio engineer and if at all possible, provide full quality versions (AIFF or WAV) for the mix.
- If splits are available, include in a separate folder.

### Picture Specs:

- Provide H.264 MOV Quicktimes at 960x540 minimum (higher resolution if possible) and a bitrate of at least 2500kbps.  
*Check with the AICP Audio Post member company for their preference.*
  - Special note for Premiere: Under Format, select QuickTime, and under Video Codec, select H.264. Please do not select H.264 as the Format.
- Include the scratch mix with the video file.
- Video files should be named and numbered to correspond with the OMF/AAF files.
- To ensure accurate sync, every spot should have a 1-frame visual two beep that matches the audio two beep, exactly two seconds before first frame of picture.
- Consistent file naming between titles and versions is essential and should be coordinated among editorial, agency, and audio facility to the extent possible.
- If the project will be posted by the audio facility for trafficking immediately after the mix, provide final picture at delivery spec. Or ask audio facility if they can encode and QC.

Get any approvals for deliverables in writing referencing specific cut/mix, especially if your client is approving remotely and could be referencing a different file.

### **After the Audio Session:**

- Specify whether final splits are desired and which versions
- When the mix is approved, notify the audio facility. If there were multiple versions, please indicate which one was chosen.
- Provide the Ad-ID or ISCI code for the spots. This will help identify the spot should it need to come back for revisions.
- Please provide the audio facility with a link to final, approved picture.
- Celebrate

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*formerly AICE*