

Here we detail some recommendations for the optimal reception of files related to sound post-production.

If you have any doubts or think you can't follow some of these steps, please get in touch with us via the email or telephone contact you can find at the end of this document.

Deliveries for sound post-production:

Reference Film:

Quicktime H.264 or H.265 at 1080p.

The video file must include embedded reference audio at 48KHz/24bit, on-screen film TC, and original clip TC at all times.

OMF/AAF:

Before exporting the OMF/AAF file:

All video project tracks should be named or renamed before exporting.

OMF/AAF Exporting:

AAF is preferred over OMF, due to OMF's 2Gb size limitations.

Preferably, files should be embedded in the AAF/OMF file, rather than having them located in a separate folder.

The audio files embedded in the AAF, must be type WAV or BWAV, and should have a minimum 200 frames of handle time.

We recommend keeping all microphones in your timeline. If you are not interested in a tracks content, you can deliver with it's volume off, but any clips deactivated won't be included in the OMF/AAF and could cause hickups down the line.

Ordre de pistes a l'entrega l'OMF/AAF:

1	OFF	mono
2	LAV 1 (lavalier mic)	mono
3	LAV 2 (lavalier mic)	mono
4	...	mono
5	BOOM 1	mono
6	BOOM 2	mono
7	...	mono
8	CAM MIC 1	mon/st
9	CAM MIC 2	mon/st
10	...	
11	MUSIC 1	stereo
12	MUSIC 2	stereo
13	...	stereo
14	GRAPHICS	stereo
15	FX ST 1	stereo
16	FX ST 2	stereo
17	...	stereo
18	FX M 1	mono
19	FX M 2	mono
20	...	mono

Music files:

You should also provide us a folder with the original, highest quality, music audio files.

In case there are multiple versions of the music and/or stems of the tracks, we would also appreciate receiving them.

Wildtracks:

We encourage you to send us any wildtracks and/or extra recordings made during filming which may be of use during post-production.

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