



# Guide for delivering materials for sound post-production.

## Introduction

This guide details the procedures and specifications for preparing and delivering image editing materials to Multiphonic's sound post-production team. Following these instructions carefully is crucial to ensuring an efficient workflow, avoiding delays and additional costs, and ensuring the best possible sound quality for your project.

## Fundamental Principles

1. **Communication is essential:** Before starting the export, please contact our sound post-production team ([multiphonicpost@gmail.com](mailto:multiphonicpost@gmail.com)). We may have specific requirements or updates that are not in this document. A preliminary conversation or a workflow test with a short scene can avoid many problems.
2. **Picture Lock Confirmed:** Delivery must only occur after confirmation of the "Picture Lock" (final cut of the image approved by direction/production). Changes to the image after sound work begins generate significant rework and additional costs. Make sure the edit is finished, including VFX, titles and credits.
3. **Organization is Key:** A well-organized timeline is the starting point for successful delivery.



## Step 1: Preparing the Editing Timeline

Before exporting any file, prepare your final sequence (picture lock):

1. **Duplicate the Sequence:** Create a copy of your locked ending sequence exclusively for sound delivery. Name it clearly (ex: [NomeProjeto\\_SOM\\_v1](#)).
2. **Add Reference and Sync elements**
  - 30 seconds of **HD SMPTE RP 219:2016 color bars**, accompanied by a **audio tone** reference of **1kHz at a level of -20dBFS**
  - 10 seconds with **Identification Clapperboard** (Title with black background and white letters)
    - State/Region
    - Name of the producer or person responsible for production
    - Project title
    - Director (insert the name of the project director)
    - Scriptwriter (enter the name of the Scriptwriter of the work)
    - Episode (episode name, if it exists)
    - Episode ID (put the episode number X the total number of Episodes. Ex.: 1x5 or TV movie)
    - Typology (inform the typology of the work e.g. fiction, animation, documentary, etc.)
  - **Film Leader (Head) and Synchronization:**
    - **Recommended Pattern:** Use "SMPTE Universal Leader" or similar. We have made leaders available for download [here](#). Make sure to select the file that matches the frame rate of your assembly project.
    - **Configure the Start of the Sequence (Start TC):** The video (and the AAF/OMF sequence) should start at **00:59:20:00** (or at the time corresponding to the roll, e.g. 01:59:20:00 for Roll 2).
    - **2-Pop:** A visual point (e.g. 'X' or flash frame) and an audible beep (1kHz, 1 frame duration) must occur exactly at **00:59:58:00** (two seconds before FFOA).
    - **FFOA (First Frame of Action):** The first image/action frame of the film must begin exactly at **01:00:00:00**.
3. **Timeline Cleanup:**
  - Remove all unnecessary video tracks. Leave only essential clues for visual reference.
  - Remove unused, muted, or disabled audio clips that will not be part of the final mix.
  - Eliminate markers that are not relevant to the sound team.



- **IMPORTANT:** Do not use special characters (~, Ç, ", accents, etc.) in file, clip, or sequence names. Use only letters (A-Z, a-z), numbers (0-9), hyphens (-), and underscores (\_).
4. **Organization of Audio Tracks:** This is one of the most critical steps. Organize audio tracks into clear, consistent categories:
- **DX (Dialogues):** Dedicated tracks for production dialogues, ADR (if any), interviews. Use MONO tracks. If possible, separate by character or microphone (Lapela, Boom).
  - **VO (Voice Over/Narration):** Dedicated tracks for narration. Use MONO tracks.
  - **PFX (Production Effects):** Ambient sounds or effects captured directly on set that belong to the scene. They can be MONO or STEREO.
  - **SFX (Sound Effects):** Effects added during editing (e.g. explosions, footsteps, doors). Separate into MONO and STEREO tracks depending on the nature of the sound. Environments (Atmos/Backgrounds) must have dedicated STEREO tracks.
  - **MX (Music):** Dedicated tracks for the soundtrack and licensed songs. Use STEREO tracks. Clearly indicate whether any music is temporary (TEMP).
  - **Consistency:** Maintain the same organization throughout the entire timeline. Do not mix different types of audio (e.g. dialogue and music) on the same track.
  - **Track Format:** Make sure MONO clips are on MONO tracks and STEREO clips are on STEREO tracks. (Check settings in Premiere Pro, as detailed later).
5. **Preserve Original Audio:**
- **DO NOT use "Merged Clips" or "Nested Sequences"** for audio in the delivery timeline. This practice prevents the sound team from accessing the original multitrack files recorded on set, which is essential for dialogue editing. If you used them in creative editing, reverse them in the duplicated sequence for sound delivery.
  - **DO NOT use MP3 files or other lossy formats.** Always use the original WAV or AIFF files from the recording.
6. **Consolidate Multicam Edits:** Ensure that all multicam edits are committed to the delivery sequence.



## Step 2: Audio Export (AAF or OMF)

### 1. Preferred Format: AAF (Advanced Authoring Format)

- **Handles (Heads/tails):** Set a value of **150 a 300 frames** (equivalent to 5 to 10 seconds depending on frame rate). Handles are essential for the sound team to create smooth fades and transitions.
- **Media:** Select the option **"Separate Audio"** (or "Consolidate Media" / "Copy Media to Folder" depending on NLE). **NO** select "Embedded Audio". The audio media must be exported as separate files in a folder along with the AAF file.
- **Copy/Trim Option:** Select **"Copy Complete Audio Files"**
- **Audio Format:** Broadcast Wave (.WAV)
- **Bit Depth:** 24-bit
- **Sample Rate:** 48kHz (or the design's original sample rate, but 48kHz is the standard for video).
- **Additional Options (Premiere Pro):**
  - Active **"Breakout to Mono"**.
  - **NO** turn on "Render audio clip effects" (unless specifically requested). The sound team prefers to receive clean audio.
  - **NO** active "Mixdown video".
- **Result:** You should get a file **.aaf** and a folder containing all audio files **.wav** corresponding

### 2. Alternative Format: OMF (Open Media Framework) - Use only if AAF is not possible.

- **Handles (Heads/tails):** Define **150 a 300 frames**.
- **Media:** Select **"Separate Audio"**.
- **Copy/Trim Option:** Select **"Copy Complete Audio Files"**.
- **Audio Format:** Broadcast Wave (.WAV)
- **Bit Depth:** 24-bit
- **Sample Rate:** 48kHz
- **2GB limit:** OMFs have a size limit of 2GB. If your project is long, you may have to split the export (e.g. export just the DX tracks to one OMF, then the FX/MX tracks to another, or split by rolls).
- **Result:** You should get a file **.omf** and a folder containing the files **.wav**.

### 3. Compression for Delivery: Compress the folder containing the exported audio files (WAVs) and the AAF/OMF file into a single file **.zip** to ensure that no files are lost during transfer.



## Step 3: Export the Reference Video

It is essential to provide a reference video synchronized with the AAF/OMF.

1. **Format and Codec:**
  - QuickTime file **.mov**.
  - Codec: **Apple ProRes 422 (Proxy ou LT)** or **Avid DNxHD (ex: DNxHD 36, LB, SQ)**. Avoid H.264 as it can cause frame-accurate sync issues.
  - Resolution: HD (1920x1080 preferred, 720p minimum).
  - Frame Rate: **Exactly the same frame rate** editing sequence and AAF/OMF.
2. **Built-in Audio:** The video must contain a reference mix of the audio from your embedded timeline (audio guide).
3. **Burn-In (Information Burned on Screen):**
  - **Timecode (TC):** The sequence's timecode **MUST** be visible ("burned") into the image, usually in one of the bottom or top corners.
  - **Others (Optional but useful):** File name/version, roll number (if applicable).
4. **Film Leader (Head) and Synchronization:**
  - **Recommended Pattern:** Use "SMPTE Universal Leader" or similar. We have made leaders available to download [here](#). Make sure to download the leader that matches the frame rate of your assembly project
  - **Start of Sequence (Start TC):** The video (and the AAF/OMF sequence) should start at **00:59:20:00** (or at the time corresponding to the roll, e.g. 01:59:20:00 for Roll 2).
  - **2-Pop:** A visual point (e.g. 'X' or flash frame) and an audible beep (1kHz, 1 frame duration) must occur exactly at **00:59:58:00** (two seconds before FFOA).
  - **FFOA (First Frame of Action):** The first image/action frame of the film must begin exactly at **01:00:00:00**.
5. **Export by Rolls (If Requested):**
  - Divide the film into segments (reels) of approximately 20-25 minutes. This is by creating copies of the timeline for each roll and configuring them according to this guide.
  - If the film has a duration of **up to 35 min**, division into rolls is not necessary
  - **IMPORTANT:** The end of each reel should **NOT** cut a scene in half. The scene must end completely on the reel, or begin entirely on the next reel.
  - Each roll must have its own leader (e.g. Universal Leader with 2-pop) at the start.
  - The FFOA Burn-In Timecode must match the roll time (Reel 1: 01:00:00:00, Reel 2: 02:00:00:00, etc.).
  - Export a separate AAF/OMF for each roll, following the same specifications as in Step 2.



## Step 4: Preparation of Supporting Materials

Along with the AAF/OMF and reference video, please provide the following materials:

1. **Original Production Audio (Direct Sound):** Submit ALL raw direct sound material recorded on set (multitrack WAV files) as delivered by the direct sound team. Organize the material in a clearly labeled folder. This is essential for editing dialogue.
2. **Sound Reports:** Include daily sound reports generated by the direct sound team during filming (usually in PDF or CSV format).
3. **EDLs (Edit Decision Lists):** Export an audio EDL (CMX 3600) for the entire sequence (or for each reel, if applicable). Each EDL file has the capacity to store information for: 1 video track and 4 audio tracks, for this reason it is necessary to export an EDL file for each 4 audio tracks present in the editing sequence. If there were 16 audio tracks, it would be necessary to export 4 EDL files, selecting the corresponding tracks to be included in each file. (Name successive files as [Nomedasequencia\\_ch1-4.edl](#), [Nomedasequencia\\_ch5-8.edl](#), etc...)
4. **Script:** A copy of the final shooting script and, if available, the lined script used in editing.
5. **Music List (Cue Sheet):** If applicable, a detailed list of all songs used, indicating whether they are original or licensed, in/out points, and status (TEMP or END).
6. **Editing Notes:** A simple text document with any relevant notes for the sound team (e.g. known audio issues, specific intentions for certain scenes, list of temporary music/SFX to be replaced).

## Step 5: Delivery

1. **Organization:** Organize all files into clear folders (e.g.: [VIDEO\\_REF](#), [AAF\\_AUDIO](#), [DIRECT\\_SOUND](#), [DOCUMENTS](#)).
2. **Compression:** Compress each folder into one file [.zip](#) or [.rar](#).
3. **Transfer:** Use a previously agreed file transfer service (e.g. WeTransfer, Google Drive, Dropbox) or deliver it to a hard drive, as agreed.
4. **Confirmation:** Please let us know when the transfer is complete and provide access link/details.



## Final Delivery Checklist

Before sending, check that you have everything:

- ☐ Previous communication with Multiphonic?
- ☐ Picture Lock confirmed and approved?
- ☐ Clean and organized delivery timeline (DX, FX, MX, etc.)?
- ☐ Nested/Merged Clips removed?
- ☐ Multicam editions consolidated?
- ☐ AAF file (preferred) or OMF exported with:
  - ☐ Handles of 150-300 frames?
  - ☐ Separate Media ("Separate Audio")?
  - ☐ "Copy Complete Audio Files" option selected?
  - ☐ Format WAV, 24-bit, 48kHz?
  - ☐ Correct NLE options (e.g. Breakout to Mono)?
- ☐ Audio folder and AAF/OMF file compressed in .zip?
- ☐ Reference Video exported with:
  - ☐ Codec ProRes/DNxHD?
  - ☐ HD resolution?
  - ☐ Correct frame rate?
  - ☐ Built-in audio guide?
  - ☐ Timecode Burn-In visible?
  - ☐ Leader and 2-Pop correct?
- ☐ (If applicable) Reference videos and AAFs/OMFs per roll prepared correctly?
- ☐ All original Production Sound material included?
- ☐ Sound Reports included?
- ☐ Audio EDL included?
- ☐ Script(s) included?
- ☐ Editing notes included?
- ☐ All files organized and compressed for delivery?

## Contact for questions

If you have any questions while preparing these materials, please do not hesitate to contact us:  
[multiphonicpost@gmail.com](mailto:multiphonicpost@gmail.com).

Thank you for your collaboration!