



Digital Audio Post, Inc.

Mix Delivery Specifications

AUDIO:

Please deliver all audio as an AAF or OMF 2.0. We ask the audio be “embedded”, which contains all related media within the file. If you must link to the associated audio files, be sure to include all of the necessary files along with the OMF / AAF. Embedded OMF 2.0 file types have a file size limit of 2GB. If your project’s audio assets are larger than this size, please split the project by acts/breaks or tracks. If the first audio region in your timeline does not start right at one hour, please make a note about this during delivery. Including a 2-Pop in the timeline is also appreciated. The following are our preferred export specifications:

Audio File Type: broadcast wave (.wav)
Bit Depth: 24 bits or 16 bits (if native)
Sample Rate: 48kHz
Handles: Minimum of 5 Seconds
(120 frames @ 23.976, 150 frames @ 29.97)

While the above specs are preferred, if your project natively contains a different file type or resolution, that is ok, just let us know prior to delivery. **MP3 files should be provided for reference only.**

PICTURE:

Please deliver picture as a Quicktime Movie file. Visual burnt-in timecode in preferred, but optional. Make sure the frame rate of your video matches the frame rate of the exported OMF / AAF sequence(s). The following are our preferred file specifications:

File Types:	Apple Pro Res (Proxy) Avid DNxHD H.264	
Resolution:	HD 1920x1080 (Preferred) HD 1280x720 (Minimum) SD 720x480	Audio: Linear PCM Stereo L/R

We are able to accept other QuickTime formats and resolutions, however in most cases this will require us to convert these files to be compatible with our video playback system. Please take into account the added time necessary when delivering your project. Resolutions less than 1280x720 make it difficult to accurately and confidently see lip-sync. While we can accept smaller resolution files, we ask for the maximum video resolution possible. (At this time, a maximum of 1920x1080)

EDL:

If you are delivering assets for an edited live concert project, or if you are delivering revised assets that have significant timeline and / or picture changes from the original delivery, we request a corresponding audio only edit decision list (EDL). For more information on the creation and use of EDLs, please follow the link below.

<http://www.edlmax.com/EdlMaxHelp/Edl/maxguide.html>

ADDITIONAL INFORMATION:

Here are a few additional pieces of information and resources that may help in the success of our project together.

Documents on Exporting OMF / AAF files:

Final Cut Pro*

<http://documentation.apple.com/en/finalcutpro/usermanual/index.html#chapter=60%26section=8%26tasks=true>

<https://larryjordan.com/articles/exporting-audio-using-omf/>

Avid Media Composer*

<http://wolfcrow.com/blog/the-avid-media-composer-export-guide-part-two-exporting-projects/>

http://avid.force.com/pkb/articles/en_US/How_To/How-to-export-an-AAF

Adobe Premiere Pro*^

<http://helpx.adobe.com/en/premiere-pro/using/exporting-omf-files-pro-tools.html>

^Exporting volume automation from Premiere that will translate through an OMF to Pro Tools is a bit tricky. Any volume automation created in the "Audio Mixer" tab is track based and will not export for Pro Tools. Any volume automation created using Keyframes with the orange-ish volume line, as well as any adjustments made in the "Effect Control" tab will translate. This is because these two processes are clip-based, as opposed to the "Audio Mixer" track based approach.

*One common import error we encounter when opening an OMF / AAF in Pro Tools is caused by muted fades. When an active (un-muted) region is exported with a muted fade associated with that region, we receive an error that prohibits us from opening the file. Please delete any muted fades contained in your sequence(s).

IP CONNECTIONS:

We offer remote sessions over the Internet via Source-Connect. We prefer to connect at 48kHz with the maximum bitrate possible based on each party's Internet connection. This would be 192kbps in mono, and 384kbps in stereo. Since networking and Internet infrastructure requires more constant attention for consistent results, we always prefer to test our connection before the start of the session. We have had good luck with RTS for picture lock, but if preferred, we are happy to send audio on the Left channel and Timecode on the right.

Please feel free to contact us with any questions or concerns you have. Our business contact information is listed in the footer of each page. Additionally, the engineering staff can be reached using the following methods:

STUDIO: 615-327-4012

NAME	E-MAIL ADDRESS	CELL PHONE
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