Audiophile
Sound and Music

Material Delivery Guide

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DISCLAIMER

Hi! This is a guide for handing over your project to us. Often times materials are incomplete or have unsupported formats that hinder further processing. **Audiophile** is not responsible for cleaning up this mess, but to accommodate a smooth handover we've documented some guidelines to follow. If you hand over a project to us, we expect it to be finished with the production pipeline and is now onward to post! That means that if we receive anything else than picture-lock or mix or master we will charge the extra time for processing any changes when the project is our care.

For the sake of brevity this guide does not handle the intricate details of how your software works or how to record things and handle them. This is merely a reference on how to properly structure your project and other accompanying materials for handover to me.

Following this guide will ensure project acceptance, save time and money, and generally makes everybody happy.

When your product is finished thus far it's time to double check before sending it out! Do this check by actually LISTENING to the completed audio, bounce or export from start to end, preferably on a decent pair of headphones in a quiet space. Check for mix/edit mistakes, and if any glitches, or other weird things are supposed to be there and if anything else is out of place. It's not going to be the first time that after bouncing/exporting there are issues with the audio or you hear things that only show up after doing the final mix-down. If you are 100% sure that everything is OK it's time to send it to us. But before doing so, make sure you listen to it again...

Failure to follow this guide will most likely result in the project not getting accepted.

Please take this into consideration and if you have any questions contact me directly or via the website.

With kind regards,

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FILM

Session layout

If you're handing over a session to us we'd like to impart the following wisdom to the wise. Other than exporting media in a usable format the way a session is structured can save a lot of time and effort in re-editing. This can be achieved by ordering your tracks in a logical fashion, for instance starting with Dialogue tracks at the top, working your way down, like so:

[DIALOGUE]
Boom/Overhead tracks
Actor 1 track (lavalier or other mic)
Actor 2 track (lavalier or other mic)
...etc.,
[SOUNDFX/FOLEY]
Footsteps
Doors
...etc.,
[ENVIRONMENT]
Ambient scene 1
Room-tone scene 2
...etc.,
[MUSIC]
Music scene 2
Music scene 5
...etc.

We appreciate everyone having their own style, but please keep the next person in mind who is going to see your project– and then inform us if it is structured differently.

Supported formats

Any uncompressed or lossless compressed audio is accepted, commonly this refers to: .WAV, .AIFF and .FLAC. Audio that is in an uncommon or lossy compressed format will generally not be accepted.
Standard accepted specifications for audio files are:
- 44.1kHz (or higher) sampling rate mono (1-track) 16-bit resolution and up;
- 44.1kHz (or higher) sampling rate multichannel (2-track or more) 16-bit resolution and up.

For session files we always accept any format that is compatible with current generations of Pro Tools. Generally we need to get an .AAF or .OMF file which has been exported from a video-editing suite like Adobe Premiere, Final Cut or others accompanied by all necessary audio and video files. Other formats will need to be discussed beforehand.
Video files can be delivered in a preferred DNxHD encoded format (.MXF) or any H.264 encoded format.
All levels of audio shouldn't reach or exceed 0 dBFS (clipping): That which has been clipped, cannot be unclipped.

Documentation

If raw audio is handed over for editing we need to know when it starts. We also like to get other information such as scripts/lines. We have a nifty sheet where you can list any items that need to start a certain timecodes and other project info: the Sound Design Document.

MUSIC

Session layout

If you're handing over a session to us we'd like to impart the following wisdom to the wise. Other than exporting media in a usable format the way a session is structured can save a lot of time and effort in re-editing. This can be achieved by ordering your tracks in a logical fashion, grouping vocals, drums, guitar, synths, FX, etc.. Or by sorting your stems in a proper (track-)order.

Lead vocal
Dubs
Backing vocal
Dubs
Kick
Snare
...etc.,

OR,

Stems track 1
Stems tracks 2
...etc.,

We appreciate everyone having their own style, but please keep the next person in mind who is going to see your project– and then inform us if it is structured differently.

Supported formats

Any uncompressed or lossless compressed audio is accepted, commonly this refers to: .WAV, .AIFF and .FLAC. Audio that is in an uncommon or lossy compressed format will generally not be accepted.
Standard accepted specifications for audio files are:
-   44.1kHz (or higher) sampling rate mono (1-track) 16-bit resolution and up;
-   44.1kHz (or higher) sampling rate multichannel (2-track or more) 16-bit resolution and up.

For session files we always accept any format that is compatible with current generations of Pro Tools. Generally we need to get an .AAF or .OMF file which has been exported from any DAW accompanied by all necessary audio files. Other formats will need to be discussed beforehand.

All levels of audio shouldn't reach or exceed 0 dBFS (clipping): That which has been clipped, cannot be unclipped.

Documentation

All information concerning your product may also concern us, We like to get information such as lyrics. In case of specific pre-mastered order of tracks or materials or products with ISRC codes, CD text, UPC codes etc, We have a nifty sheet where you can list any items that need attention: the Sound Design Document.

INTERACTIVE MEDIA/GAMING

If you're handing over a game or other interactive media to us we'd like to impart the following wisdom to the wise. Other than perhaps exporting audio or binary information in a usable format the way a project is structured can save a lot of time and effort in re-editing or audio-programming. If any codebase has been used or tools specific to any engine or middleware please inform us.

Supported formats

Any uncompressed or lossless compressed audio is accepted, commonly this refers to: .WAV, .AIFF and .FLAC. Audio that is in an uncommon or lossy compressed format will generally not be accepted.
Standard accepted specifications for audio files are:
- 44.1kHz (or higher) sampling rate mono (1-track) 16-bit resolution and up;
- 44.1kHz (or higher) sampling rate multichannel (2-track or more) 16-bit resolution and up.

Projects made with middleware WWise and FMOD are generally accepted. Projects for game engines Unity or Unreal are also generally accepted. Other formats will need to be discussed beforehand.

For raw audio: All levels of audio shouldn't reach or exceed 0 dBFS (clipping): That which has been clipped, cannot be unclipped.

Documentation

All information concerning your product may also concern us, We like to get information such as the Game Design Document.   We also like to get other information such as scripts/lines. We have a nifty sheet where you can list any items that need to start a certain timecodes, triggers, events and other project info: the Sound Design Document.