

AAF and OMF delivery specifications

01 FORMAT

Files and delivery

Solve Post accepts both AAF and OMF. Please consolidate and embed all audio media in the session, with no video data inside the AAF or OMF wrapper. Audio should be WAV (AIFF is accepted but not preferred), 48 kHz, 24-bit (16-bit accepted), at the same sample rate as the sequence.

We prefer digital delivery through IBM Aspera or Signiant; Dropbox or Google Drive is also acceptable. Send all transfers to data@solvepost.com. Hard drives (USB-C or USB 3.0) can be arranged in advance. Place each turnover in its own clearly labeled folder, zipped for digital delivery.

FILE NAMING	Title_AAF/OMF_FrameRate_CreationDate_SPTurnover ShowTitle_AAF_24fps_20261012_SPTurnover.zip
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02 CHECKLIST

Include with every turnover

- At least 10-second (300-frame) handles on all audio clips.
- Timecode format matches the delivered locked picture.
- Dialogue and any additional VO at the top of the session, raw and uncut from the original production audio. If production dialogue was replaced with alternate takes or removed, include the original audio on separate lower tracks for sync reference.
- Sound effects and music on their own tracks, never mixed into production audio. See the preferred track layout on the next page.
- All tracks in sync with the final locked picture.
- Longplay: a one-frame sync pop two seconds before first frame of action, at 00:59:58:00.
- Reels: a one-frame sync pop six seconds after the hour marker.
- All level, panning and crossfade parameters from the sequence included. No effects processing, plug-ins or merged audio of any kind.
- Film titles at true 24 fps; digital HD at 23.976 fps. Let us know if your delivery specs differ.

Exporting from your editor

AVID MEDIA COMPOSER

Export an AAF.

DAVINCI RESOLVE

Export an AAF with
audio embedded.

PREMIERE PRO / FINAL CUT PRO

Export an audio OMF. Choose
Encapsulate and Copy Complete
Audio Files where available, or
Breakout to Mono / Separate
Audio with Copy Complete Audio
Files.

OMF exports are limited to 2 GB. For larger projects, split the export into sections, by act (Act 1, Act 2, Act 3) or by tracks (1–3, 4–6), keeping timecode continuous with the original sequence so every section lines up with the locked picture.

Production audio

Send all available production audio along with sound reports. If audio was recorded to camera with no separate recorder, include any wild tracks and room tone as separate audio files.

Preferred track layout

Use this layout where possible. Add tracks within each group as needed.

TRACK	CONTENT
A1	Recorded VO and narration only
A2	On-camera dialogue only
A3	On-camera dialogue (if needed)
A4	On-camera dialogue (if needed)
<i>Add dialogue tracks as needed</i>	
A5	Mono SFX 1
A6	Mono SFX 2
<i>Add mono SFX tracks as needed</i>	
A7 / A8	Stereo SFX 1 (L / R)
A9 / A10	Stereo SFX 2 (L / R), if needed
<i>Add stereo SFX tracks as needed</i>	
A11 / A12	Music 1 (L / R)
A13 / A14	Music 2 (L / R)
<i>Add music tracks as needed</i>	