



BEFORE THE MESSAGE TRAVELS

A Practical Guide to Translation,
Dubbing, and Faith-Based
Post Production

Prepared by
Christian Audio Post & Localization Studio

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FOREWORD

Faith-based content carries more than information.

It carries meaning, doctrine, tone, and trust.

Yet many ministries and Christian organizations serve faithfully without the benefit of a permanent production department. Volunteers rotate. Missionaries serve for a season and move on. Institutional knowledge is often lost, not due to negligence, but due to the realities of ministry life.

Over time, we observed a pattern:

- Inconsistency in preparation
- Confusion during translation and dubbing
- Frustration among reviewers and creatives
- Last-minute changes that weakened clarity

This guide was created to serve ministries facing those realities.

It is not a rulebook.

It is not a technical manual.

It is a roadmap, designed to bring clarity, continuity, and peace to the post-production and localization process.

Our hope is that this resource serves you well... not only today, but for the teams and volunteers who will come after you.

Version 2.0

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01 *WHY PREPARATION MATTERS*

Faith-based content carries more than information. It carries meaning, doctrine, tone, and trust. When that content is translated or localized, the message does not simply move from one language to another. It is interpreted, understood, and re-expressed within a different linguistic and cultural framework. Preparation is what protects that process.

Many ministries face similar realities:

- Teams change frequently
- Volunteers serve for a season and move on
- Production knowledge is rarely documented
- Decisions live in conversations, not systems

As a result, even well-intentioned projects can experience:

- Confusion during translation or dubbing
- Conflicting feedback from reviewers
- Last-minute changes that affect accuracy
- Frustration for everyone involved

These challenges are rarely caused by carelessness. They are usually caused by a lack of a shared roadmap. Preparation is not bureaucracy. It is stewardship.

When content is prepared well:

- Translators can focus on meaning, not guesswork
- Reviewers evaluate accuracy instead of preferences
- Teams remain unified
- Time and resources are used wisely

Preparation honors the message, and the people serving it.

02 *PREPARING CONTENT FOR TRANSLATION (PUBLISHING)*

Before any content is translated for books, e-books, PDFs, leaflets, or printed materials, it must be ready to travel. Translation should never be the stage where ideas are still being refined. That work must happen beforehand.

CONTENT READINESS

Content is considered translation-ready when:

- The text is finalized and approved
- Scripture references are confirmed and locked
- Terminology is consistent throughout
- One master file is clearly identified

If the answer to “Is this final?” is “almost” or “mostly,” the content is not ready.

ONE SOURCE OF TRUTH

There should always be:

- One authoritative document
- One person responsible for approvals
- One version sent for translation

Multiple “final” files create confusion and weaken accountability.

SCRIPTURE HANDLING

Before translation:

- Confirm the approved Bible translation
- Lock verse references
- Decide whether Scripture must be quoted verbatim or paraphrased

Scripture consistency protects both theology and credibility.

DESIGN TIMING CONSIDERATIONS

Recommended formats:

- Word documents (.docx)
- Google Docs
- InDesign files with editable text

PDFs should be used as reference, not as the sole working file.

DESIGN COMES AFTER TRANSLATION

Languages expand and contract. Locking layout too early often forces translators to compress meaning unnaturally.

Best practice:

- Translate first
- Design second

This preserves readability and accuracy.

03 *PREPARING CONTENT FOR DUBBING & AUDIO LOCALIZATION*

Audio and video localization involve spoken language, not written text. What reads clearly on a page may not sound natural when spoken. Preparation must reflect that difference.

LOCALIZATION FORMATS

Common formats include:

- Voice-over
- Narration
- Lip-sync dubbing
- Subtitles

Each format requires different expectations for timing, phrasing, and delivery.

SPOKEN VS. WRITTEN LANGUAGE

Written language and spoken language serve different purposes and follow different rules. Written text is designed to be read. Spoken language is designed to be heard, processed in real time, and understood without the ability to pause or re-read.

For dubbing and narration, this distinction is critical.

Text that reads well on a page may sound unnatural, rushed, or unclear when spoken aloud. Long sentences, dense structures, and formal phrasing often need adjustment so the message can be delivered clearly within the available time.

This does not mean altering meaning. It means shaping language so meaning can be heard naturally.

For this reason:

- Translations for dubbing should prioritize clarity over literal structure
- Sentence length may need to change to fit timing
- Word order may shift to sound natural in the target language
- Spoken rhythm matters as much as accuracy

Treating spoken scripts as if they were written documents often results in delivery that feels forced or unclear. Preparing content with spoken delivery in mind protects both accuracy and listener comprehension.

03 *PREPARING CONTENT FOR DUBBING & AUDIO LOCALIZATION*

WHAT MUST BE FINAL BEFORE TRANSLATION BEGINS

Before localization:

- Video edits must be locked
- Scene timing must be final
- Speaker order must be fixed
- No placeholders should remain

Even small post-translation edits can undo significant work.

THE ENGLISH MASTER: TREAT THE SOURCE AS SACRED

In most dubbing projects, the original English production is the source master. This means the English version is not simply one language among many... it is the reference that anchors:

- timing and pacing
- emotional intent and emphasis
- scene structure and speaker order
- audio transitions and music cues
- final picture edit

Because of this, the most important early decision is to lock the English master before translation and recording begin.

Once localization starts, changes to the English version - even small ones - create ripple effects:

- subtitles no longer align
- translated scripts require re-timing
- recorded lines may no longer fit the scene
- review cycles restart unnecessarily

Continued...

03 *PREPARING CONTENT FOR DUBBING & AUDIO LOCALIZATION*

SCRIPTURE IN AUDIO

Scripture in audio localization requires particular care.

Unlike written text, spoken Scripture is heard once and processed in real time. Listeners cannot pause, re-read, or visually confirm what they have heard. For this reason, clarity, pacing, and natural delivery are essential.

Before recording begins, ministries should clearly define:

- the approved Bible translation to be used in audio
- whether Scripture must be delivered verbatim
- how verse references will be handled (spoken or omitted)

Pronunciation guidance for names, places, and key biblical terms should be provided in advance, especially where multiple accepted pronunciations exist.

In dubbing and narration, minor adjustments may sometimes be necessary to ensure Scripture can be delivered clearly within available timing. These adjustments must be handled carefully, with reverence for the text and alignment with the approved translation guidelines.

Scripture should never be treated as ordinary dialogue. It carries spiritual weight, theological meaning, and deep trust from listeners.

Preparing Scripture thoughtfully for audio protects both accuracy and listener understanding.

Continued...

03 ***PREPARING CONTENT FOR DUBBING & AUDIO LOCALIZATION***

SOURCE MASTER READINESS

Before audio localization begins, the source master must be fully ready.

Source master readiness means:

- the final video edit is locked (picture lock)
- the source-language script matches the final cut
- all spoken lines are final and approved
- reference audio is clear and intelligible

The source master becomes the timing and meaning reference for all localized audio. If it is unstable, downstream work cannot be stable. Confirming readiness at this stage prevents avoidable re-recording and delays.

Continued...

03 **HANDLING CHANGES TO THE ENGLISH SOURCE (MID-PROJECT)**

In most dubbing workflows, the English version serves as the source master. Once translation, dubbing, or subtitling begins, that source is treated as fixed.

Occasionally, changes to the English version may still be necessary. When this happens, clarity and communication are essential.

BEST PRACTICE FOR MID-PROJECT CHANGES

If changes to the English source are required after localization has begun:

1. Pause the downstream work

Avoid continuing translation or recording against an outdated source.

2. Document the change clearly

Specify what has changed, where it occurs, and why it is needed.

3. Update all affected source materials

English script

Reference video

Audio (if applicable)

4. Communicate the change to all parties

Ensure translators, reviewers, and producers are aligned before proceeding.

5. Assess impact before resuming

Some changes may affect timing, phrasing, or previously recorded material.

WHY THIS MATTERS

Uncoordinated changes can:

- Create misalignment between script and picture
- Force unnecessary rework
- Introduce errors or inconsistencies
- Increase cost and fatigue for teams

Handled thoughtfully, changes can be incorporated without frustration or loss of trust.

A GENTLE GUIDING PRINCIPLE

Once the message begins to travel, changes should be intentional, documented, and shared... not assumed.

Continued...

03 *BEST PRACTICE:*

Treat the English master as the fixed reference point. If the English version must change, document the change clearly, update the master assets, and communicate that change to everyone before continuing.

WHAT TO PROVIDE FROM THE ENGLISH SOURCE

When submitting a project for dubbing or subtitles, ministries should provide the English source in a way that reduces guesswork.

At minimum, provide:

- the final English video (reference master)
- the final English script (matching the video)
- clear speaker identification

Whenever possible, also provide:

- dialogue-only audio (or stems: dialogue, music, effects)
- a reference mix
- pronunciation notes for names/places
- any on-screen text that must be localized (lower thirds, graphics, verses)

This protects accuracy and speeds up production.

SCRIPT PREPARATION FOR SPOKEN LANGUAGE

Spoken scripts should:

- Use natural sentence length
- Avoid dense or overly academic phrasing
- Reflect how people actually speak

This is especially important for narration and lip-sync dubbing.

AUDIO READINESS

Provide translators with:

- Clean reference audio
- Clear speaker identification
- Dialogue that is audible and intelligible

Whenever possible, separate dialogue from music and effects.

SCRIPTURE IN AUDIO

Spoken Scripture requires extra care:

- Confirm approved Bible translations
- Decide where accuracy outweighs timing
- Avoid unintentional paraphrasing

Listeners place deep trust in spoken Scripture.

03 *UNDERSTANDING THE DUBBING PROCESS: WHY IT MATTERS*

TRANSLATION & SPOKEN ADAPTATION

Translation for dubbing is not a word-for-word transfer. It is a meaning-first process shaped for spoken delivery and timing.

The goal is not to replicate sentence structure, but to communicate the same message clearly, naturally, and faithfully within the constraints of speech and visuals.

This often requires:

- adjusting sentence length
- reordering phrases
- choosing natural expressions over literal wording

These adjustments do not change meaning. They allow meaning to be heard clearly.

Because spoken language is processed in real time, translations must account for:

- pacing
- rhythm
- emphasis
- available on-screen timing

This stage is where much of the final quality is determined. Care taken here reduces strain during recording and prevents unnatural delivery later in the process.

COMMON CAUSES OF DELAYS

Delays in dubbing projects are rarely caused by lack of effort.

They are most often caused by gaps in preparation or unclear expectations earlier in the process.

Source changes after localization begins

Once translation, recording, or editing has started, changes to the source material affect timing, scripts, and recorded performances.

Script drift between video and text

When the source script does not match the final video cut, translators and voice actors are forced to compensate, often at the expense of clarity or timing.

03 *UNDERSTANDING THE DUBBING PROCESS: WHY IT MATTERS*

Late clarification of tone or audience

Unclear expectations about tone, delivery style, or audience often surface during recording or review, when changes are more costly.

Unstructured or conflicting review feedback

Feedback from multiple reviewers without clear roles can result in contradictory instructions and stalled approvals.

Voice casting misalignment

Selecting a voice that does not match the intended age, region, or tone can lead to re-recording late in the process.

On-screen text identified too late

Discovering late that graphics, titles, or lower-thirds require localization introduces unplanned work.

Most delays are preventable. They are signals that preparation, communication, or role clarity needs strengthening.

04 *THE CLIENT VAULT: RESOURCES & DIGITAL ORGANIZATION*

A Client Vault is a central digital location where all approved project resources are stored. It exists to protect clarity when people change.

WHAT BELONGS IN THE CLIENT VAULT

- Final approved scripts
- Reference videos
- Final video masters
- Clean audio stems
- Approved translations
- Branding assets
- Scripture and terminology notes
- Documentation of key decisions

If a file answers, “What did we finally agree on?” - it belongs in the Vault.

WHAT DOES NOT BELONG HERE

- Drafts in progress
- Personal working files
- Conflicting versions
- Temporary exports

FOLDER STRUCTURE

A simple, numbered structure keeps order and consistency. The goal is not complexity, but clarity.

ACCESS AND PERMISSIONS

Not everyone needs edit access. Clear permissions protect file integrity and team unity.

THIRD-PARTY ASSETS

When working with outside production companies, request:

- Final video masters
- Clean audio stems
- Original scripts
- Usage permissions

If assets are unavailable, document that clearly.

INCLUDE THE ENGLISH SOURCE MASTER

For dubbing projects, store the English source master in the Client Vault as a permanent anchor:

- final reference video (picture lock)
- English script that matches the final cut
- English audio assets (stems if available)

This ensures future teams can re-open the project without confusion, even years later.

05 *WRITING A CLEAR DUBBING PROJECT BRIEF*

Many production challenges begin with unclear expectations. A dubbing project brief is not paperwork; it is shared understanding.

WHAT A GOOD BRIEF INCLUDES

- Project overview and purpose
- Target audience
- Target language(s) and region
- Localization format
- Tone and delivery guidance
- Scripture and theological notes
- Reference materials

WHY MINISTRIES ESPECIALLY NEED A BRIEF

Faith-based projects often involve:

- Multiple stakeholders
- Strong convictions
- Volunteers with different backgrounds

A written brief replaces assumptions with clarity.

WHAT A BRIEF SHOULD NEVER BE

Avoid phrases such as:

- “Make it sound good”
- “Translate exactly”
- “We’ll explain later”

If something matters, write it down.

OWNERSHIP AND AUTHORITY

There should be:

- One owner of the brief
- One final decision-maker

This prevents confusion and protects unity.

SOURCE LANGUAGE AND SOURCE MASTER

Source language: English (or other): _____

Source master provided:

- ☐ Final video master (locked)
- ☐ Final English script that matches video
- ☐ Audio stems (if available)

06 *SELECTING A STUDIO: WHAT TRULY MATTERS*

Choosing a studio is a trust decision, not just a technical one.

LOOK BEYOND EQUIPMENT

Modern tools are widely available. Process, discernment, and care matter more.

NATIVE-LANGUAGE EXPERTISE

Ask:

- Are translators native speakers?
- Are voice artists native to the language and region?
- Is review done by native readers or listeners?

Fluency is not the same as nativeness.

THEOLOGICAL SENSITIVITY

A capable studio:

- Treats Scripture with care
- Asks clarifying questions
- Understands that wording carries weight

Faith-based content should never be treated casually.

TRANSPARENCY AND WORKFLOW

A trustworthy studio can clearly explain:

- Each stage of the process
- Review points
- Revision boundaries

Transparency builds confidence.

07 *TRANSLATORS & REVIEW TEAMS: ROLES, BOUNDARIES, AND UNITY*

Translation quality depends on clear roles.

CORE ROLES

Translator

Renders meaning accurately and naturally.

Reviewer

Evaluates faithfulness, clarity, and theology.

Approver

Makes final decisions and resolves disagreements.

When roles blur, quality and unity suffer.

VOLUNTEERS AND REVIEW

Volunteers are invaluable when:

- Reviewing clarity
- Flagging concerns
- Checking Scripture familiarity

They should not be burdened with final authority without structure.

REVIEW DISCIPLINE

Review exists to protect meaning... not preference. Scripture accuracy always outweighs stylistic taste.

DOCUMENTATION

Document key decisions and store them in the Client Vault. This protects future teams from repeating old debates.

07 *TRANSLATORS & REVIEW TEAMS: ROLES, BOUNDARIES, AND UNITY*

Use this worksheet to set clear, high standards while maintaining unity and clarity.

A. Translator Selection

Name: _____

Target Language: _____

- ☐ Native speaker of target language
- ☐ Strong comprehension of source language
- ☐ Demonstrated ability in spoken or written translation (as required)
- ☐ Familiar with Christian terminology in target language
- ☐ Understands cultural nuance and tone
- ☐ Willing to ask clarifying questions
- ☐ Receives feedback without defensiveness

Best suited for:

- ☐ Publishing
- ☐ Dubbing / Narration
- ☐ Subtitles

B. Reviewer Selection

Name: _____

- ☐ Native speaker of target language
- ☐ Understands project purpose and audience
- ☐ Able to distinguish errors from preferences
- ☐ Willing to follow defined review boundaries
- ☐ Spiritually and relationally mature
- ☐ Available to review within timeline

C. Role Alignment

- ☐ Translator understands reviewer role
- ☐ Reviewer understands approval authority
- ☐ Approval authority clearly identified

Final Approver: _____

High standards protect the message and the people serving it.

07 *TRANSLATORS & REVIEW TEAMS: ROLES, BOUNDARIES, AND UNITY*

Understanding the Dubbing Process Strengthens Selection

In dubbing projects, the effectiveness of translators and reviewers is closely tied to their understanding of the dubbing process itself.

Dubbing is a staged workflow. Each phase depends on the accuracy and stability of the phase before it. When translators and reviewers understand this, they are better equipped to:

- adapt language naturally for spoken delivery
- respect timing and performance constraints
- give feedback that strengthens rather than disrupts
- avoid changes that unintentionally create rework

For this reason, selection should consider not only language ability, but also process awareness.

A SHARED EXPECTATION

Translators and reviewers serving in dubbing projects are expected to:

- respect the locked source master
- understand that spoken language differs from written text
- recognize the cost of late-stage changes
- work within defined roles and approval structures

This shared understanding preserves quality, efficiency, and unity.

A GUIDING REMINDER

In dubbing, clarity of process protects clarity of message.

07 *TRANSLATORS & REVIEW TEAMS: ROLES, BOUNDARIES, AND UNITY*

SPOKEN VS. WRITTEN COMPETENCE

Spoken language and written language serve different purposes and require different competencies.

Written translation is designed to be read. Readers can pause, reflect, and re-read sentences. This allows for more complex sentence structures and denser phrasing.

Spoken language does not offer that luxury.

In dubbing and narration, language is heard once and processed in real time. If meaning is not immediately clear, the listener cannot go back and review what was said.

For this reason, a person who is an excellent writer may not be well suited for spoken-language translation. Likewise, a fluent speaker may not have the discipline or structure required for written publishing.

For spoken-language work, competence includes:

- an ear for natural rhythm and flow
- awareness of timing and pacing
- sensitivity to how phrases sound when spoken aloud
- the ability to recognize when written phrasing will feel forced or unclear

Reviewers serving dubbing projects must also understand these differences. Feedback that works well for written text may unintentionally harm spoken delivery if timing, breath, or flow are not considered.

Selecting translators and reviewers based on the format of the project ... not just language ability - protects quality, reduces frustration, and strengthens faithfulness.

SPECIAL FOCUS: AI + HUMAN REVIEW IN FAITH-BASED LOCALIZATION

Artificial intelligence is changing how translation and localization work is prepared, accelerated, and delivered. For ministries, the opportunity is significant: faster first passes, better workflow efficiency, and the ability to reach more language communities with limited resources.

But faith-based content carries responsibilities that technology alone cannot assume.

WHERE AI CAN HELP

- Transcription and source-text preparation
- Initial translation assistance
- Terminology and consistency checks
- Subtitle and timing preparation
- Workflow automation and version comparison
- Reducing repetitive production tasks

Used carefully, these tools can reduce time and cost while allowing human teams to focus their attention where judgment matters most.

A GUIDING PRINCIPLE

***AI can accelerate the process.
Human discernment protects the message.***

SPECIAL FOCUS: AI + HUMAN REVIEW IN FAITH-BASED LOCALIZATION

WHERE HUMAN REVIEW REMAINS ESSENTIAL

- Scripture accuracy and approved Bible-text usage
- Theological meaning and doctrinal nuance
- Cultural context and regional language choices
- Natural spoken delivery for dubbing and narration
- Emotional intent, tone, and pastoral sensitivity
- Final ministry accountability and approval

A translation may be grammatically correct and still miss the intended meaning, spiritual tone, or cultural understanding. Human review is not simply an extra quality-control step; in faith-based localization, it is part of responsible stewardship.

AI + HUMAN REVIEW

The strongest workflow does not ask whether AI or people should do the work. It asks which tasks technology can support efficiently, and which decisions require experienced human judgment.

This is the philosophy behind CHRISTIAN.AI: AI-assisted localization with human review for faith-based content. The purpose is not to make AI the subject. The purpose is to help the message travel faithfully, naturally, and responsibly.

Technology can help carry the work farther. Accountability for the message remains human.

08 *THE END-TO-END ROADMAP: FROM PREPARATION TO PUBLICATION*

- 1. Clarify purpose and audience*
- 2. Prepare and finalize source content*
- 3. Organize the Client Vault*
- 4. Write the project brief*
- 5. Select partners wisely*
- 6. Translate and adapt*
- 7. Review with structure*
- 8. Produce audio or layout*
- 9. Approve and document*
- 10. Publish and prepare for future use*

This roadmap brings stability, even when people change.

09 ***PRACTICAL TEMPLATES***

The following templates are provided to support clarity, alignment, and continuity in faith-based translation, dubbing, and post-production work.

They are intentionally simple. They are designed to reduce confusion, not add process.

These templates may be reused, shared with your team, and adapted to your context.

TEMPLATE 1: DUBBING & LOCALIZATION PROJECT BRIEF

Purpose:

To create a shared understanding of the project before translation or recording begins

Project Title:

Ministry / Organization:

* Primary Contact (Name & Role):

Email:

1. PROJECT OVERVIEW

Briefly describe the project (one or two short paragraphs).

What is this content, and what is it intended to accomplish?

2. PURPOSE OF THE PROJECT

(Check all that apply)

- ☐ Evangelism
- ☐ Discipleship
- ☐ Teaching / Training
- ☐ Encouragement
- ☐ Internal use
- ☐ Other: _____

Continued...

TEMPLATE 1: DUBBING & LOCALIZATION PROJECT BRIEF (CONTINUED)

3. TARGET AUDIENCE

Age range: _____

Cultural context / region: _____

Faith familiarity:

- ☐ Seekers / New believers
- ☐ Growing believers
- ☐ Mature believers

4. SOURCE LANGUAGE & SOURCE MASTER

Source language:

- ☐ English
- ☐ Other: _____

Source master provided:

- ☐ Final video master (picture locked)
- ☐ Final source-language script (matches video)
- ☐ Audio stems (if available)

5. TARGET LANGUAGE(S)

Language: _____

Region / Dialect: _____

6. LOCALIZATION FORMAT

(Select primary format)

- ☐ Voice-over
- ☐ Narration
- ☐ Lip-sync dubbing
- ☐ Subtitles

TEMPLATE 1: DUBBING & LOCALIZATION PROJECT BRIEF (CONTINUED)

7. TONE & DELIVERY GUIDANCE

Describe how this should feel when heard

(e.g., conversational, pastoral, instructional, gentle, urgent)

8. SCRIPTURE & THEOLOGY GUIDELINES

Approved Bible translation(s):

Scripture handling:

- ☐ Verbatim
- ☐ Paraphrase allowed (with approval)

9. FINAL APPROVAL AUTHORITY

Name & Role:

This brief represents the shared understanding for this project.

Any changes to the source master after localization begins should be documented and communicated before work continues.

TEMPLATE 2: TRANSLATION READINESS CHECKLIST (PUBLISHING)

Use this checklist before submitting written content for translation.

-
- ☐ Text is finalized and approved
 - ☐ One master document exists ☐ Editable file format is provided
 - ☐ Scripture references are locked
 - ☐ Terminology is consistent
 - ☐ Fonts support the target language
 - ☐ Design will occur after translation

If any item is unchecked, pause and prepare before proceeding.

TEMPLATE 3: AUDIO & VIDEO LOCALIZATION READINESS CHECKLIST

Use this checklist before dubbing, narration, or subtitles begin.

-
- ☐ Video edit is locked (picture lock)
 - ☐ Source-language script matches final video
 - ☐ Audio is clean and intelligible
 - ☐ Speakers are clearly identified
 - ☐ Approved Bible translation confirmed
 - ☐ Localization format is defined
 - ☐ On-screen text identified for localization

Preparation at this stage prevents rework later.

TEMPLATE 4: ENGLISH SOURCE MASTER CHECKLIST

Use this checklist to confirm the source material (often English) is ready before localization begins.

- ☐ Final video master is locked
- ☐ Source script matches final cut (no drift)
- ☐ Speaker identification is clear
- ☐ Reference audio is intelligible
- ☐ Audio stems provided (if available)
- ☐ Names and places pronunciation notes provided
- ☐ On-screen text identified for localization

Once the message begins to travel, changes should be intentional, documented, and shared... not assumed.

TEMPLATE 5: CLIENT VAULT SETUP GUIDE

Purpose:

To create a single, reliable location for all approved project assets.

Client / Project Name:

Vault Location (link):

Recommended Folder Structure:

o1_Final_Scripts
o2_Reference_Videos
o3_Audio_Assets
o4_Translations
o5_Dubbing_Masters
o6_Subtitles
o7_Artwork_and_Branding
o8_Project_Documentation

Vault Guidelines

- ☐ Store only approved files
- ☐ Avoid duplicates and conflicting versions
- ☐ Use clear file naming
- ☐ Limit edit access
- ☐ Document key decisions

This vault exists to protect clarity when teams change.

TEMPLATE 6: TRANSLATOR & REVIEW TEAM ROLES

Purpose:

To prevent cross-purpose feedback and protect unity.

Translator(s)

Role: Render meaning clearly, naturally, and faithfully.

Reviewer(s)

Role: Evaluate accuracy, clarity, and theological faithfulness.

Reviewers flag concerns; they do not rewrite.

Approver

Role: Make final decisions and resolve disagreements.

Review Guidelines

- ☐ Feedback focuses on meaning, not preference
- ☐ Preferences are identified as such
- ☐ All feedback routes through the approver
- ☐ Scripture accuracy takes precedence over style

Clear roles protect both quality and relationships.

TEMPLATE 7: STUDIO SELECTION DISCERNMENT WORKSHEET

Purpose:

To help ministries choose partners wisely and prayerfully.

-
- ☐ Native-language expertise
 - ☐ Spoken-language competence
 - ☐ Theological sensitivity
 - ☐ Transparent workflow
 - ☐ Clear review and approval process
 - ☐ Respect for ministry values
 - ☐ Long-term partnership mindset

Choose faithfulness over speed.

Choose clarity over convenience.

HOW TO USE THESE TEMPLATES

You do not need to use every template for every project.

Start with:

1. The Project Brief

2. The Readiness Checklists

3. The English Source Master Checklist

These alone will prevent most downstream confusion.

CLOSING NOTE

Over more than three decades of serving in faith-based media and post-production, we have seen both the beauty and the challenges of this work.

We have experienced seasons of clarity and seasons of frustration, moments of smooth collaboration and moments where lack of preparation made the work harder than it needed to be.

Much of what is shared in this Production Manual was shaped through those real-world experiences... learned not in theory, but in practice.

Our desire in sharing this is simple: to pass along what we have learned, to reduce unnecessary friction for others, and to leave behind a practical legacy that honors God and serves His work well.

This Production Manual and the accompanying templates are offered freely in the spirit of service.

They exist to support clarity, unity, stewardship, and faithfulness... for today's teams, and for those who will serve after them.

- Gabriel Rufus

Christian Dubbing

(Audio Post & Localization Studio)

Serving faith-based media for over three decades

BEFORE YOUR NEXT MESSAGE TRAVELS...

PLANNING A MULTILINGUAL PROJECT?

Whether you are preparing a film, teaching series, Bible study, children's program, book, or ministry resource, we would be glad to help you think through the localization process.

Translation · Dubbing · Voice-Over · Subtitles
Publishing · Localization

***Have a question about your project?
Start a conversation with us.***

Christian Audio Post & Localization Studio
Creative Routes, Inc.

*Exploring the next generation of responsible faith-based localization through CHRISTIAN.AI
AI-assisted workflows with human review.*