

What Pharoah Editorial needs from you

1. **INCLUSION OF A 2-POP IS A REQUIREMENT!** The 2-pop should be retained all the way through color correction to final output. Doing so helps us guarantee that the final mix will be synchronized perfectly to the final video. **2-pops must not be deleted or erased** until after final audio has been married to video.
2. We recommend another **2-pop at the end**, a few seconds (more or less) after the last frame of picture. We use this to verify that audio and/or picture has not accidentally drifted out of synchronization.
3. **Audio and video media can be copied to DVD-R, data BluRay, thumb drive, or hard drive.** Hard drive may be formatted for Mac (preferred), DOS, or NTFS.
4. **We must have a complete copy of your contractual deliverables and audio specifications**, for domestic and international use. Provide via email as soon as possible.

AUDIO

5. Export your timeline's audio with **AAF** or **OMFI:TYPE 2** format. (OMFI:Type 1 is not acceptable.) Choose either "embedded" media (where all source audio is contained within a single exported file) or "linked" media (where all source audio files are copied to a separate folder that is delivered with the aaf or omfi file). "Embedded" audio is usually easier and safer if you are unsure of what you are doing, but pay attention to **size restrictions**. See below.
6. **Bit resolution.** Maintain the same bit resolution as your project is set for, either 16 or 24, or "mixed" with both. Never give us 32 bit audio. Our work will generally be done at 24 bit resolution.
7. **Handles.** Longer is better. Always export with a **minimum of 10 second audio handles**. Use a 10 second minimum handle length **anytime** you must consolidate audio at any point during your editing process.
8. **File size limits.** AAF exports can generally be of any size. There is a **2 gigabyte maximum** size for each OMFI "embedded" export. If your program requires more than 2 gigabytes of audio material (longer presentations), and you wish to export "embedded media" OMFI files, export as several smaller pieces. Divide the show vertically or horizontally. Vertical division, when you export two or three tracks at a time, is often easier. No matter how you divide, the 2 gigabyte size limit must be adhered to for OMFI.
9. **2-POPS MUST BE INCLUDED IN EACH EXPORT.** Never rely on timeline time codes to maintain proper synchronization!
10. **Automation.** "Rubber band" volume, clip gain, and pan pot automation may be included with your export.
11. **Do not assume that turning a clip's volume all the way down will mute it.** If particular audio should be muted (such as an alternative music cue), and the need for muting is not completely obvious, please include written notes.
12. **Avoid mp3 audio. Avoid YouTube audio.** These are not suitable for professional high quality work.

VIDEO

13. **Video frame rate and project frame rate should match.** For example, a 29.97 movie is not acceptable when the project is 23.976. This is almost a hard-and-fast rule, but a 29.97 movie MAY be acceptable when the project is 59.94. Call to discuss.
14. **Flattened, self-contained QuickTime movies** are preferred. (Although AAF and OMFI exports each have provisions for optional video tracks please do not use them.)
15. **Visual time code window is optional.** We prefer to generate our own. A time code window should be small and placed near an upper corner to avoid obscuring visual details that we need to do our best work. It MUST be continuous and must match the program's timeline.
16. **High Definition 1280x720 or 1920x1080.** High resolution images are preferred since they show details more clearly. Always select Medium to High data/quality rates when exporting.
17. **Standard definition 720x480.** Anamorphic (16:9 image squeezed into a 4:3 ratio) is preferred over letter-boxed.
18. **File size limits.** If delivering on hard drive there are no size limitations.
19. **Acceptable movie codecs: Avid DNxHD or Apple Pro Res 422** are strongly preferred. Use **H.264** only when lengthy video must be sent over the internet. Also acceptable are DV, Avid-DV, DVCPro, DVCPro-HD, and Photo JPEG. Do **not** use MP4, H.264, or Apple Animation. **Confused?** Final Cut Pro users typically choose ProRes 422 (or 422LT where space is a concern). Media Composer users typically choose DNxHD 100-145 or DVCPro. **Please avoid H.264 (except as noted above)**, as it is slow to export/import and will cause performance hiccups until we transcode it to something more suitable. If you want to use a codec not listed here, please contact us.
20. **Color Space.** There are two color space settings while exporting video, either "RGB" or ITU-R.BT709/601. We prefer ITU. Please include a note about which way you have exported. (An incorrect color space setting during ingest will subtly affect projected image appearance but will not influence audio in any way.)

Please call with any questions about this document.

Richard Fairbanks
Pharoah Editorial, Inc.
212-239-0888