

# 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 or to a single IEEE-1394 (firewire) 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 only)** format, choosing either "embedded" media (where all source audio is contained within a single larger export) or "linked" media (where all source audio files are copied to a separate folder). "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. Never use 32. We usually work with 24 bit resolution and will automatically up-res 16 bit audio to 24.
7. **Handles.** Longer is better. Always export with a **minimum of 10 second audio handles.** Use the 10 second rule anytime you must consolidate audio at any point during your editing process.
8. **File size limits.** There is a **2 gigabyte maximum** size for each AAF/OMFI "embedded" export. If your program requires more than 2 gigabytes of audio material (longer presentations), and you wish to export "embedded media" AAF/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. Some applications would seem to allow larger exports without error messages, but the export will be invalid if it exceeds 2 gigabytes.
9. **2-POPS MUST BE INCLUDED ON EACH TRACK.** Never rely on timeline time codes to maintain proper synchronization!
10. **Automation.** "Rubber band" volume, clip volume, and pan pot automation may be included during 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. Your video will be imported into our Avid Media Composer for playback during our work.
14. **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.
15. **Flattened, self-contained QuickTime movies** are preferred. (AAF and OMFI exports each have provisions for optional video tracks but please do not use them.)
16. **No visual time code burn-in.** Do NOT include because if present it could obscure important details that we need to do our best work.
17. **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.
18. **Standard definition 720x480.** Anamorphic (16:9 image squeezed into a 4:3 ratio) is preferred over letter-boxed.
19. **File size limits.** If delivering on hard drive there are no size limitations.
20. **Acceptable movie codecs:** DV, Avid-DV, DVCPro, DVCPro-HD, Apple ProRes, H.264 (not advised), Photo JPEG, MP4, Avid DNxHD. (Apple Animation is unacceptable.) **Confused?** Final Cut Pro users typically choose ProRes. Media Composer users typically choose DNxHD or DVCPro. Please avoid H.264 when possible, 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. *Deviation from these guidelines may require us to transcode to an intermediate format, billable at \$200 per hour.*
21. **Color Space.** You may have a choice of two color space settings while exporting video, either "RGB" or ITU-R.BT709/601. Please include a note about which way you have exported. We will assume RGB unless you say otherwise. (An incorrect color space setting during ingest will subtly affect projected image appearance but will not influence audio in any way. We mention it for those who want to see the best picture projection we can offer.)

Please call with any questions about this document.

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