

DigiTranslator

Integrated Option Guide

Version 2.0 on Windows or Macintosh

Digidesign

2001 Junipero Serra Boulevard
Daly City, CA 94014-3886 USA
tel: 650-731-6300
fax: 650-731-6399

Technical Support (USA)

tel: 650-731-6100
fax: 650-731-6384

Product Information (USA)

tel: 650-731-6102
tel: 800-333-2137

International Offices

Visit the Digidesign Web site
for contact information

Web Site

www.digidesign.com



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chapter 1

Installation and Authorization

DigiTranslator™ 2.0 option lets Pro Tools exchange audio and video files, and sequences with other AAF and OMFI-compatible applications.

Installing DigiTranslator

To install DigiTranslator:

- 1 Insert the Pro Tools Installer CD-ROM and double-click the installer icon.
- 2 When prompted, select Custom Install, enable the DigiTranslator 2.0 Option, and complete the installation, following the on-screen instructions.

Authorizing DigiTranslator

iLok

DigiTranslator 2.0 is authorized using the iLok USB Smart Key from PACE Anti Piracy. One iLok USB Smart Key is included with your Pro Tools system. This key can hold over 100 authorizations for all your iLok-enabled software. Once iLok is authorized for a given piece of software, use iLok to authorize that software on any computer.

The iLok is authorized using License Cards. License Cards are specific to each Pro Tools option or plug-in you purchase.

To authorize iLok:

- 1 Insert the iLok into an available USB port on your computer.
- 2 Launch Pro Tools. You will be prompted to authorize the DigiTranslator 2.0 Option.



If you are already using the DigiTranslator 2.0 Option in Demo mode, launch Pro Tools before you insert the iLok, then insert the iLok into any available USB port when prompted by Pro Tools.

- 3 Follow the on-screen instructions until you are prompted to insert the DigiTranslator 2.0 License Card into the iLok.
- 4 Separate the License Card from the larger protective card by pulling the cutout up and out with your thumb. Do not force your finger downward.

5 Insert the License Card into the iLok. You will be able to visually verify that the License Card makes contact with the iLok's metal card reader.



iLok with License Card

6 With the iLok inserted in any available USB port on your computer, click Authorize.

7 After authorizing, remove the License Card from the iLok. (If you have to remove the iLok to remove the License Card, be sure to re-insert the iLok in any available USB port on your computer.)

Key Disk Authorization

(Pro Tools 5.1.3 Only)

If you already own the DigiTranslator option, you can use your Authorizer diskette to authorize or deauthorize DigiTranslator. After you install the software from the Pro Tools Installer CD-ROM, the Authorizer diskette permits you to authorize and use a single copy of DigiTranslator.

To authorize or deauthorize DigiTranslator:

- 1 Insert the Authorizer diskette into the floppy drive. (Pro Tools should NOT be launched during this process).
- 2 Click Authdeauthorizer in the pop-up window that appears.
- 3 Click Set-up Authorizer or Deauthorizer.

4 Choose Authorize or Remove.

⚠ *If you are using the correct key disk, you will see a gold key icon. However, if you are removing an application and a “?” appears over the application icon, the diskette you inserted is not the one you originally used to authorize the application. If you then continue through the deauthorization process, the application will be deauthorized, but the authorization will not be credited back to the diskette for your next installation.*

5 Select disk location and click ReAuthorize or Remove.

6 Click Quit.

DigiTranslator Demo Mode

To use DigiTranslator in demo mode:

- 1 Launch Pro Tools. A dialog will appear, asking if you would like to start your demo period of DigiTranslator.
- 2 Click Try It.

The first time you launch Pro Tools after the demo period has ended, a dialog indicates that your DigiTranslator demo has expired. You will need to authorize the DigiTranslator option at this time to continue using DigiTranslator.

If you do not authorize the DigiTranslator option at the end of the demo period, you will encounter the copy protection warning dialog every time you launch Pro Tools. If you do not intend to authorize the DigiTranslator option on your system, you should uninstall DigiTranslator.

Uninstalling DigiTranslator

To uninstall the DigiTranslator option:

- On Windows, use the Add/Remove Programs control panel to modify the Pro Tools installation. Deselect the DigiTranslator option, click Next, and then click Finish.
- On Macintosh, it is recommended that you delete the OMF.dll file from your Pro Tools folder by dragging it to the trash.

Compatibility

Digidesign can only assure compatibility and provide support for hardware and software it has tested and approved.

For a list of Digidesign hardware systems, Digidesign-qualified computers, operating systems, and third-party devices and software, refer to the latest compatibility information available on the Digidesign Web site (www.digidesign.com/compato).

DigiTranslator 2.0 supports OMFI version 2 files. OMFI version 1 files are not supported.

AAF import and export is only supported in Pro Tools 6.1. Earlier versions of Pro Tools do not support import or export of AAF.

Current Supported Systems

The following Pro Tools systems are compatible with DigiTranslator 2.0, and are covered in this guide:

- Pro Tools TDM 6.1 for Windows XP and Mac OS X
- Pro Tools LE 6.1 for Windows XP and Mac OS X
- Pro Tools TDM 5.3.3 for Windows XP
- Pro Tools LE 5.3.2 for Windows XP
- Pro Tools|HD 5.3.1 for Mac OS 9
- Pro Tools|24 MIX 5.1.3 for Mac OS 9

AAF and OMFI Overview

Advantages of AAF and OMFI

Advanced Authoring Format (AAF) and Open Media Framework Interchange (OMFI):

- Eliminate the need for tape-based file transfers. Once media files and compositions have been created by one user, they can be made available to other collaborators.
- Add flexibility by enabling the free exchange of projects between multiple, specialized tools, with media and composition compatibility.
- Retain the highest picture and sound quality with all-digital file transfers.
- Eliminate redundancy by preserving formatting information—timing, sync positioning, layering, and effects—when moving projects between applications and different workstations.
- Eliminate the need to rebuild sequences and elements from scratch when changing applications.
- Increase creativity and productivity by enabling professionals to spend more time on creative aspects of the process and less time on media management headaches.

About OMFI


Open Media Framework Interchange (OMFI) is an industry standard file format that facilitates the transfer of digital media between OMFI-compatible applications.

OMFI is used in the creation of feature films, trailers, television programs, commercials, documentaries, and other programs. Leading broadcasters, post production houses, and motion picture studios have chosen OMFI as the transfer mechanism in an integrated, all-digital post production workflow. All steps of the creative process are linked together digitally through OMFI.

About AAF

The Advanced Authoring Format (AAF) is a new (2001) multimedia file format that enables content creators to easily exchange digital media and metadata across platforms, and between systems and applications. The AAF simplifies project management, saves time, and preserves valuable metadata that was often lost when transferring media between applications in the past. AAF supports a broad range of “essence”

(media) file formats, including OMFI video and audio, allowing for the easy interchange of media between multiple AAF-compatible applications.

 For more information, see www.aafassociation.org.

AAF and OMFI Basics

AAF and OMFI are mechanisms for storing and retrieving *media data* and *metadata* so that projects can be freely exchanged between different applications and platforms. In the simplest case of AAF and OMFI, only metadata is exchanged between applications.

Media data and metadata enable an application that receives AAF and OMFI files (such as Pro Tools) to automatically and quickly reassemble the composition. A simple metaphor for this approach is that media data files are the pieces of a puzzle and metadata is the set of instructions for assembling the puzzle.

Media Data (Media Files)

Media data represents raw audio or video material and is stored in individual media files. Every time you record a piece of video or audio material into an application, you are creating a media file containing media data. Audio media data is stored as “samples” (such as 44,100 or 48,000 samples per second of recording) while video media is typically stored as “frames” (24, 25, or 30 frames per second of recording).

The size of each media file depends on how much audio or video material it contains. For example, if you record ten minutes of continuous video material at a high resolution, you may end up with a video media file that is 1.8 GB in size, whereas a one minute recording at the

same resolution might result in a 180 MB file. Media files tend to be large, since high quality audio and video signals are data intensive. Video data generally requires considerably more storage than audio data.

Metadata

Metadata is used to describe:

- ◆ Information about each media file. This may include sample rate, bit depth, region names, the name of the videotape from which the media file was captured, and even time code values that specify where a file was used in a Pro Tools session.
- ◆ Information about Pro Tools sessions or other *sequences*, including what files are used, where they appear in a timeline, and automation.
- ◆ For AAF or OMFI sequences, information about unrendered AudioSuite effects (such as real-time EQ) on Avid workstations. Pro Tools skips unrendered effects on import. Rendered effects are media files, that can be imported or skipped on import into Pro Tools.
- ◆ For AAF or OMFI sequences, information about automation (clip-based gain or keyframe gain).

Pro Tools and Avid Terminology

Pro Tools and Avid use different terms to describe the same items. For example, a Pro Tools *session* is equivalent to an Avid *sequence*. The following table lists common Pro Tools elements and their Avid equivalents.

Pro Tools	Avid (OMFI)
session	sequence
whole file region	master clip
region	subclip
plug-ins	real-time audio effects
automation	automation gain (clip-based gain or key-frame gain)

⚠ *Whole audio files in the Regions List normally appear in bold type. However, master clip audio files imported from AAF or OMFI into Pro Tools will not appear in bold type (indicating regions) in the Pro Tools Regions List even though they are audio files.*

Embedded Media and External Media

There are two ways to handle media files when exporting OMFI files: Embedded Media and External File References.

⚠ *Pro Tools with DigiTranslator does not support AAF files with embedded media. Pro Tools with DigiTranslator only supports AAF export with external file references.*

Embedded Media (OMFI Only)

Exporting to OMFI with embedded media results in one large OMFI file containing both the metadata and all associated media files. However, it is important to note that OMFI limits files sizes to 2 GB.

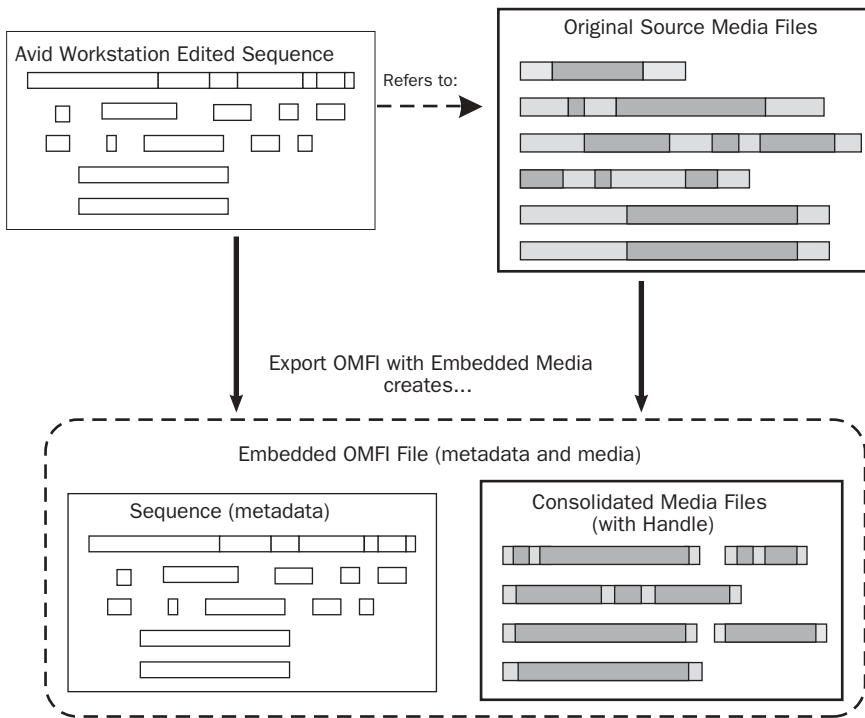


Figure 1. OMFI Interchange Workflow with Embedded Media

External File References

Exporting AAF or OMFI with external file references results in a single metadata file (.aaf or .omf) and all associated media stored as separate files.

The main benefit to this approach is that fewer copies of media files may need to be made, so the export and import process can be much faster. Using this approach, it is less likely that you will encounter any file size limitations since the data is broken up into many smaller files.

The main disadvantage to this approach is that there are potentially many files (for example, one AAF or OMFI file and hundreds of media files) that must be transported between systems.

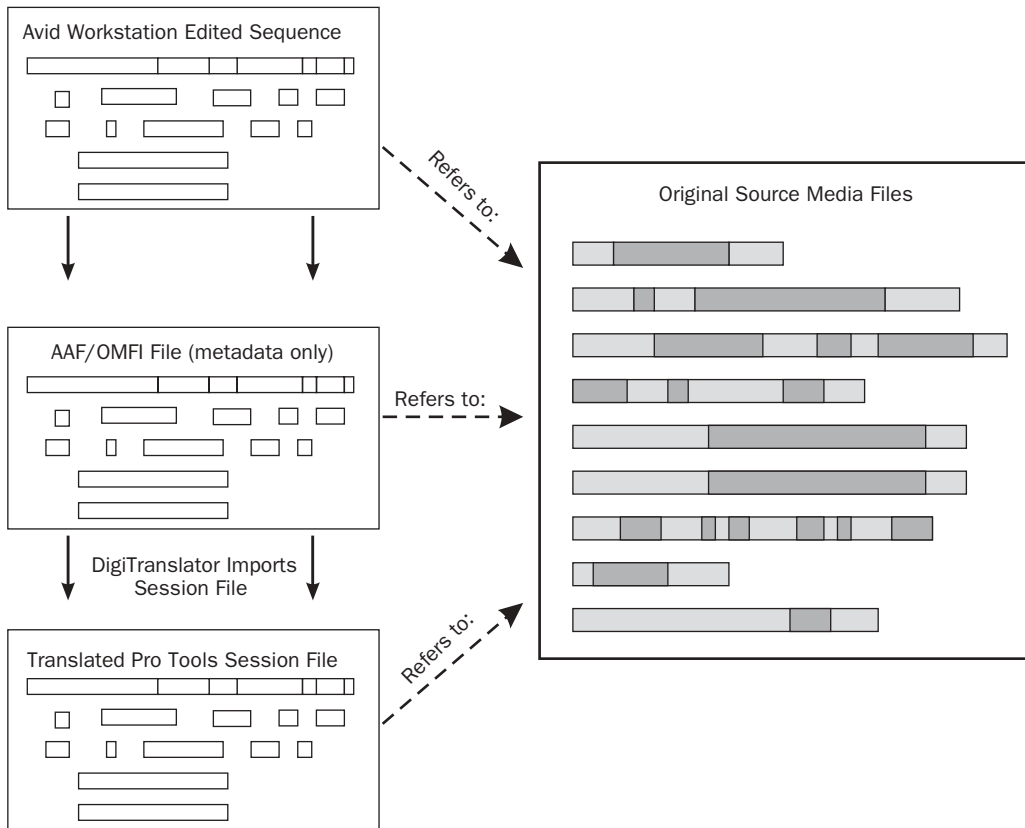


Figure 2. AAF and OMFI Interchange Workflow with External Media

Audio File Format Compatibility Issues

AIFC Audio File Format

Avid Media Composer supports audio files in the AIFC format, a version of the Audio Interchange File Format (AIFF) that supports compressed media. Pro Tools does not compress audio in this file format, however Pro Tools can import and use this format.

Sound Designer II Audio File Format

SDII and MediaManager

You cannot check Sound Designer II (SDII) files into Avid Unity™ MediaManager (an AAF and OMFI compliant media database) from Pro Tools. Even though MediaManager supports SDII files, and SDII files checked in from an Avid video workstation can be imported into Pro Tools sessions, MediaManager will not recognize SDII files exported from Pro Tools.


SDII and AAF

Pro Tools does not support the import or export of AAF sequences referencing Sound Designer II (SDII) files.

Enforce Mac/PC Compatibility

For the sake of optimal compatibility, always enable Enforce Mac/PC Compatibility in the New Session dialog. This ensures that all Pro Tools files are saved in the AIFF or BWF (.WAV) format, and that no illegal characters are used in file names. You can also configure existing sessions to default to AIFF or BWF (.WAV) format, or convert SDII files upon export.

Working with Avid Unity MediaManager (Mac OS 9 and Windows XP Only)

 For the most current information on compatibility between different versions of Avid Unity MediaNetwork or MediaNet and MediaManager, and specific Pro Tools systems, visit the Digidesign Web site (www.digidesign.com/compato).

Avid Unity™ MediaManager is an AAF and OMFI compliant media database that lets you search a large number of media objects (master clips, sequences, effects, and any other type of object that references digital media) in the Avid Unity MediaNetwork or MediaNet shared storage environment.

MediaManager provides comprehensive facilities for finding media objects stored in the MediaNet file system. You can also use MediaManager to manage sequences and other media objects whose media is no longer online. You can then search for these objects, view information about them such as the source tape name, obtain the source footage, and rerecord or redigitize it.

MediaManager is easy to access and use. Its user interface opens in a standard Web browser and allows you to quickly search or browse its contents for objects of interest. Drag and drop support allows you to add media objects to and ob-


tain media objects from its database by dragging them from and to Avid system bins. You can also drag and drop sequences or media files into Pro Tools.

The MediaManager environment consists of the following functional components:

- Unity MediaNetwork or MediaNet file server and storage
- MediaManager to track and manage media
- Supported Avid workstations (Media Composer®, Symphony™, Avid Xpress®, NewsCutter®, and Pro Tools workstations)
- TransferManager system that will manage the transfer of media to and from the workgroup and to and from other workgroups and playback devices
- A network that connects the Avid workstations, MediaManager server, and TransferManager server to the Avid Unity MediaNetwork environment

You can add the following media objects to MediaManager from Pro Tools:

- Master clip (equivalent to a Pro Tools whole file region)
- Subclip (equivalent to a Pro Tools sub region)
- Sequence (equivalent to a Pro Tools session)

 For more information about Avid Unity MediaNetwork or MediaNet and MediaManager, visit the Avid Web site at www.avid.com.

MediaManager Setup and Operations

MediaManager is an Avid database product for tracking files on a MediaNetwork or MediaNet system. Pro Tools on Windows can interact with Avid MediaManager 3.0 or later; and Pro Tools on Macintosh (Mac OS 9 only) can interact with Avid MediaManager 2.5 or later.

When MediaManager is used to check files into the MediaNetwork or MediaNet system, MediaManager can track how these files are referenced by other OMFI files and make them available for use with other projects.

To use MediaManager with Pro Tools, the DigiTranslator 2.0 Option is required.

There are two levels of interaction between Pro Tools and MediaManager:

- The background connection. This is invisible to the user.
 - and –
- MediaManager's browser interface.

Both levels of interaction with MediaManager require their own login procedure.

With the browser, you can:

- Find files that are already checked in to MediaManager.
- Drag and drop files from MediaManager to Pro Tools.


With the background connection, you can:

- Check files into MediaManager without launching the browser interface.

To log in to the browser:

1 Launch the browser appropriate for your system:

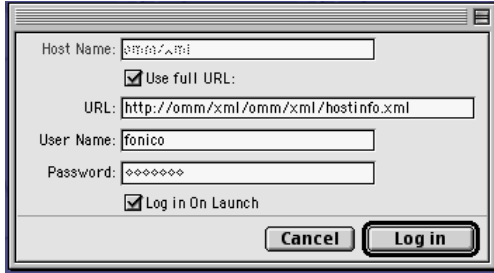
- Pro Tools 6.1 on Windows: Internet Explorer 6.0
- Pro Tools 5.3.1 or later on Macintosh: Internet Explorer 5.0 or 5.1
- Pro Tools 5.1.3 on Macintosh: Netscape 4.7 (Netscape 6.0 and 7.0 are not supported)

 *Netscape is not supported with Pro Tools 5.3.1 or later.*

 For the latest compatibility information, see the Digidesign Web site at www.digidesign.com/compato.

2 Enter the name of the host for your database. If your system is set up in a non-standard configuration, you may need to enter a URL.

- 3 Log on, using an authorized user name and password.



MediaManager Login Dialog

To set up and launch Avid MediaManager for a background connection:

- 1 In Pro Tools, choose File > Log In to MediaManager to launch the MediaManager Login dialog.
- 2 Enter the name of the host for your database. If your system is set up in a non-standard configuration, you may need to enter a URL.
- 3 Log on, using an authorized user name and password.

MediaManager Log In

The MediaManager Log In menu item alternates between “Log In to MediaManager” and “Log Out of MediaManager,” depending on whether or not you are logged in.

If this menu item is greyed out, the DigiTranslator 2.0 Option is either not authorized or incorrectly installed.

The MediaManager Login dialog provides the following:

Host Name The host name is the name of the web server where MediaManager is installed. If your MediaManager administrator has chosen the standard configuration, you should only need to enter the host name. This field will retain your entry for future use.

URL If your MediaManager administrator has chosen the non-standard configuration, you may need to enter the entire URL. This field will retain your entry for future use.

Use Full URL If Use Full URL is checked, Pro Tools will use the entry in the URL field, and not the entry in the Host Name field. This checkbox defaults to the last setting used.

User Name Enter your user name in this field. User names are limited to 16 characters. This field defaults to the last user name entered.

Password Enter your password in this field. Passwords are limited to 16 characters. This field does not retain previous entries.

Log In On Launch When this box is checked, Pro Tools automatically launches the MediaManager Log In dialog whenever Pro Tools is launched, and you will need to enter your password and login. This box defaults to the last setting used.

Log In Clicking this button will tell Pro Tools to log in to MediaManager. If login was successful, the dialog will close and the settings will be saved.

Cancel This button closes the dialog without saving changes to the settings (except for the Log In On Launch setting).

Error Messages

Host Not Found Indicates that either the server is not responding, or the URL or host is incorrect.

User Name/Password Not Found Indicates that the user name or password is incorrect or incomplete.

Checking Files into MediaManager

⚠ *You cannot check Sound Designer II files into MediaManager from Pro Tools. Though Media Manager supports SDII files, and SDII files checked in from an Avid video workstation can be imported into Pro Tools sessions, MediaManager will not recognize SDII files exported from Pro Tools.*

When creating sessions in a MediaManager environment, you should always enable Enforce Mac/PC Compatibility in the New Session dialog. You can also set up existing sessions to default to AIFF or WAV format, or convert SDII files upon export.

Files checked into MediaManager can be searched, sorted, and tracked by a variety of criteria, including file name, project name, or the name of the sequence with which they are associated. MediaManager can only track media or sequence files that reside on a MediaNet workspace.

Checking a Sequence into MediaManager

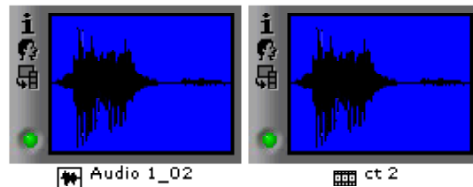
To play a sequence that has been checked in to MediaManager, all media files referenced by that sequence must also reside on the same MediaNet system. When exporting a sequence to MediaManager, Pro Tools with the DigiTranslator 2.0 Option automatically ensures that all the

necessary files are copied to the correct location. For more information on exporting a sequence to MediaManager, see “Export Selected Tracks as OMF/AAF” on page 34.

MediaManager File Display

Head Frame

Once a Pro Tools audio file is imported into MediaManager, it is represented in all three MediaManager display views with the standard waveform graphic as its Head Frame.



Head Frames

File Information Window

MediaManager displays the following information for media files exported from Pro Tools:

Name Displays the clip name as entered in the Publishing Options window. Clip names default to the name of the region as it appears in Pro Tools.

In the Finder, most AAF and OMFI files have long and somewhat cryptic names that guarantee that each file can be uniquely identified by the computer. This makes identifying files at a glance difficult. However, AAF and OMFI clip names are displayed in MediaManager, making them more recognizable.

💡 *In Pro Tools 6.x, the DigiBase browsers' Clip column displays the clip name of OMF media.*

Type Displays three file types: sequence, master clip, or subclip.

- A Pro Tools *session* is listed in this window as a sequence. This is the metadata of a Pro Tools session that has been saved as an AAF or OMFI file.
- A Pro Tools *whole file region* is listed in this window as a master clip.
- A Pro Tools *region* is listed in this window as a subclip.

In Pro Tools, the Export Selected as Files command exports regions as complete files. These appear as master clips with OMFI data attached.

Creation Date Displays the date the file was exported from Pro Tools, *not* the date of the original recording.

Modified Date Displays the date the file was updated. This changes each time a change is made to the Comments field.

Check-in Date Displays the date the file was checked in to MediaManager.

Tape Name (Pro Tools 5.1.3) Displays (by default) the name of the originating Pro Tools session. You can override this by manually entering a different tape name in the Publishing Options window during the export process.

Pro Tools Comment (Pro Tools 5.3.1 or later) Displays (by default) the name of the originating Pro Tools session. You can override this by manually entering a different Pro Tools Comment in the Publishing Options window during the export process.

Duration Displays file length in hours, minutes and seconds.

Created By Displays the user name of the person who checked the file into MediaManager.

Referenced Displays “Yes” if the file is part of a sequence or master clip that is also checked into MediaManager.

Media Size Displays the file size.

Video Remains blank for any audio file exported from Pro Tools.

Expanded Information Window

Many of the parameters displayed in this window are set by MediaManager. However, the following should accurately reflect the sound file:

Audio Displays the Sample Rate.

Audio Format Displays the audio format (AIFF, BWF, and SDII).

Bit Depth Displays the bit depth.

fps Displays the frame rate (frames per second) chosen in the Publishing Options window.

Start Displays the original time stamp.

Tracks Displays information about the tracks from which the audio was captured during digitization process in Media Composer. Audio tracks are referred to as A1 through A8.

Media Status Display

The colored status indicators display:

Green When media is online.

Red When media is offline.

Yellow When media was dragged from MediaManager and may require a transfer of media.

Blue When some related media are offline.

Relatives

Subclips are considered “relatives” of their master clips, and master clips and subclips that are used in a sequence are called “relatives” of the sequence. MediaManager can find and display all the relatives of a certain file or sequence. This makes it very easy to find all the media files related to a Pro Tools sequence which has been checked in to MediaManager.

Enforcing MediaNetwork or MediaNet Workspaces

All media files checked in to MediaManager must reside on a MediaNetwork or MediaNet workspace. If you attempt to save a file to a location other than a MediaNetwork or MediaNet workspace, a warning message appears: “MediaManager files must be saved to a MediaNetwork workspace.” Click OK to return to the folder selection dialog.

Avid Media Tool Support

Once you have checked files into MediaManager, you can view them with the Avid Media Tool if:

- MediaManager is installed on your Avid system.
– and –
- You have used Bounce to Disk, Export Selected as Files, or Export Selected Tracks As OMF.
– and –
- The files reside in the subfolder of the OMFI MediaFiles folder in the MediaNetwork or MediaNet workspace.

chapter 4


Importing AAF and OMFI to Pro Tools

With DigiTranslator 2.0, you can import AAF sequences and OMFI media files and sequences (including those with embedded audio), into Pro Tools with the Open Session, Import Track, Import Audio to Track, and Import Audio (to Regions List) commands. You can also drag and drop media or sequence files from MediaManager into a Pro Tools session (Windows XP or Mac OS 9 only). In Pro Tools 6.x, you can drag and drop OMF sequences or audio files from any DigiBase browser. In Pro Tools 6.1 you can also drag and drop AAF sequences from any DigiBase browser.

 *For more information about DigiBase, see the DigiBase and DigiBase Pro Guide.*

Opening an AAF or OMFI Sequence

You can import AAF or OMFI sequences directly into Pro Tools with the DigiTranslator 2.0 Option.

 *Import from AAF to Pro Tools is only supported in Pro Tools 6.1.*

There are two kinds of AAF and OMFI sequences:

- AAF and OMFI sequences that refer to other media files.
- AAF and OMFI sequences that contain embedded media.

Pro Tools 6.1 can open AAF sequences that refer to other media files, but AAF sequences that contain embedded media cannot be imported into Pro Tools. If a known AAF sequence appears in a DigiBase browser as Kind Unknown, it is likely an embedded AAF sequence, or it was incorrectly exported. Embedded AAF sequences are not supported in Pro Tools and consequently cannot be imported.

In Pro Tools 6.1, when opening an AAF or OMFI sequence the New Session dialog opens, prompting you to name and save the sequence as a new session. Once you name and save the new session, the Import Session Data dialog opens. In the Import Session dialog you can configure DigiTranslator translation settings and other import options.


In Pro Tools 6.0 or 5.x, when opening an OMFI sequence, the New Session dialog does not appear, and DigiTranslator uses its default translation settings:

- Clip-based gain is ignored.
- Keyframe gain is preserved.
- Rendered AudioSuite effects are preserved.
- Unrendered AudioSuite effects are ignored.

If you have changed the default translation settings, Pro Tools will use the last settings when opening an OMFI sequence.

For more information, see “AAF/OMFI Translation Settings” on page 24.

To open an AAF or OMFI sequence in Pro Tools:


 *In Pro Tools 6.1, double-click the AAF or OMFI sequence that you want to import in any DigiBase browser.*

- 1** Choose File > Open Session.
- 2** Select the AAF or OMFI sequence you want to import.
- 3** Click Open.

4 In Pro Tools 6.1, you will be prompted to name and save the imported sequence as a new session. After you click Save, the Import Session Data dialog opens. Select the session data, media, and import settings parameters you want, and click OK. For more information, see “Importing AAF or OMFI Tracks into Pro Tools” on page 19.


– or –

In Pro Tools 6.0 or 5.x, you will be prompted to save the OMFI sequence as a new session only when you choose to save the session.


 *When you are prompted to save the new session, create a new directory (folder) and save the session to that directory. Pro Tools will create an Audio Files folder, a Fade Files folder, a Video Files folder, a cache.wfm file, and a session file in the same directory as the AAF or OMFI sequence.*


Once you have saved the new session, you may be prompted to do one of the following:

- ◆ In Pro Tools 5.x, if you are opening an OMFI sequence that contains embedded audio, you will be prompted to locate the embedded audio files. Select the OMFI sequence, and then click Open.
- ◆ If you are opening an OMFI sequence that contains embedded video, click Skip All when prompted to locate the video files.

 *Pro Tools does not support embedded video.*

◆ If you are opening an OMFI sequence created on an Avid system you may be prompted to locate Fade files. It is recommended that you choose to Skip All Fades because fades created on an Avid system are not compatible with Pro Tools. Pro Tools always recreates all fades.

 *If there are any errors, region name truncations, or other notes (such as missing effect renderings), during the import, a dialog appears asking you if you want a detailed report of the changes. Click Yes and choose where you want to save the log. The log is a text file that you can open in any text editing application.*

 *Every AAF and OMFI file has a file name and unique identifier stored in the AAF and OMF metadata, and a name which is displayed in the finder. Truncating a region name in the translation process will not change the AAF or OMF file name or unique ID.*

Multi-Cam Resolution Files

On an Avid system, Multi-Cam Resolution files display multiple individual camera angles of the same scene. The Avid operator chooses which of the Multi-Cam files (and therefore camera angles) will be dominant, at the time of creating an AAF or OMF export. When you import an AAF or OMF sequence into a Pro Tools session, only the clip representing the dominant camera angle will be displayed.

Importing AAF or OMFI Tracks into Pro Tools

To import AAF or OMFI tracks into Pro Tools:


1 Create a new Pro Tools session or open an existing session.


2 In Pro Tools 6.1, choose File > Import Session Data.

– or –

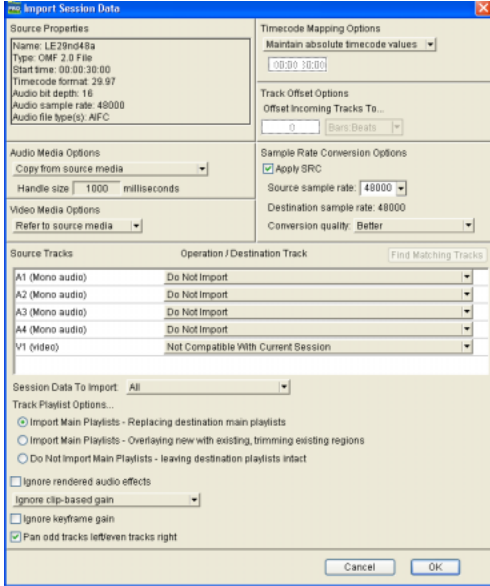
In Pro Tools 5.x, choose File > Import Tracks.

3 Select the AAF (Pro Tools 6.1 only) or OMFI sequence that contains the tracks you want to import.

 *In Pro Tools 6.1 you can drag and drop AAF or OMFI sequences from the Workspace browser to the Timeline.*

 *Pro Tools does not support embedded AAF. AAF sequences with embedded media will display unknown in the Type column in DigiBase browsers.*

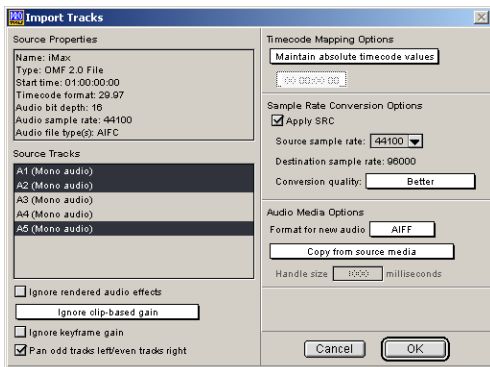
4 In Pro Tools 6.1, select the source tracks to be imported in the Import Session Data dialog.




Import Session Data dialog

– OR –

In Pro Tools 5.x, select one or more tracks to import from the list of tracks available in the Import Tracks dialog.



Import Tracks dialog

 Shift-click to select multiple contiguous tracks, and Control-click (Windows) or Command-click (Macintosh) to select multiple non-contiguous tracks.

5 Select the desired AAF/OMFI translation settings (see “AAF/OMFI Translation Settings” on page 24).


6 Select the desired Audio Media Options, if any (see “Audio Media Options” on page 25).

7 Select the desired Sample Rate Convert Options, if any (see “Sample Rate Convert Options” on page 26).

8 Select the desired Time Code Mapping Options, if any (see “Time Code Mapping Options” on page 27).

9 Select the desired Track Offset Options (Pro Tools 6.x only), if any (see “Track Offset Options” on page 28).

10 Click OK.

 If there are any errors or region name truncations, a dialog will appear asking you if you want a detailed report of the changes. Click Yes and choose where you want to save the log.


Importing OMFI Audio Files to Tracks in Pro Tools

When you import audio to tracks, Pro Tools imports the audio, creates a new track, and places the imported audio into the newly created track as well as the Regions List. The imported region will take its name and time stamp from the OMF data.


To import audio to tracks:

1 Create a new Pro Tools session or open an existing session.

2 Choose File > Import Audio to Track.

 *In Pro Tools 6.x, drag and drop OMF audio files from any DigiBase browser to the Timeline.*

3 In the Import Audio dialog, select the audio file you want to import. Its properties will be displayed in the lower left corner of the dialog, and its associated regions will be displayed in the middle of the dialog.

 *Shift-click to select multiple contiguous tracks, and Control-click (Windows) or Command-click (Macintosh) to select multiple non-contiguous tracks.*

4 If the audio file is the same file format, sample rate, and bit-depth as the session, click Add.

– or –


If the audio file is a different file format, sample rate, or bit-depth as the session, click Convert.

Importing OMF Audio into the Pro Tools Regions List


To import audio files or regions into the Regions List:

1 Create a new Pro Tools session or open an existing session.

2 Choose Import Audio from the Audio Regions List menu.

 *In Pro Tools 6.x, drag and drop OMF audio files from an DigiBase browser to the Regions List.*

3 In the Import Audio dialog, select the audio file you want to import. Its properties will be displayed in the lower left corner of the dialog, and its associated regions will be displayed in the middle of the dialog.

 *Shift-click to select multiple contiguous tracks, and Control-click (Windows) or Command-click (Macintosh) to select multiple non-contiguous tracks.*

4 If the audio file is the same file format, sample rate, and bit-depth as the session, click Add.

– or –

If the audio file is a different file format, sample rate, or bit-depth as the session, click Convert.

Importing Files From MediaManager into Pro Tools

(Windows XP and Mac OS 9 Only)

To import an audio or video file from MediaManager into Pro Tools:

- 1 Select the desired audio or video files, or sequence, in the MediaManager window in Internet Explorer.
- 2 On Windows, drag and drop the selected audio or video files, or sequence, from the MediaManager window in Internet Explorer onto the Pro Tools session.

– or –

On Macintosh (Mac OS 9 only), grab the Drag & Drop icon in the upper right-hand corner of the MediaManager window and drag it onto the Pro Tools session.

▲ *If you attempt to import a video track from one session into another, and the frame rates of the two sessions do not match, a dialog will appear warning you that the video clip cannot be imported.*

Dragging and Dropping

(MediaManager Only)

There are several ways to import media by dragging and dropping:

- Audio files to the Regions List
- Audio files to the Timeline
- Video files to the Timeline
- Sequences to the Timeline

Dragging and Dropping Audio Files to the Pro Tools Regions List

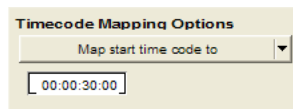
When you drag and drop an audio file directly to the Regions List, the new item will be highlighted in the Regions List.

Dragging and Dropping Audio Files to the Pro Tools Timeline

When you drag and drop an audio file to the Timeline, Pro Tools will create a new track for every file. Mono files create one track, multiple mono files create multiple tracks, and multi-channel files (including stereo) create multi-channel tracks.

When you drag and drop an audio file to the Timeline, the new items will be highlighted on both the track and in the Regions List.

Pro Tools automatically spots files that are dragged and dropped onto the Timeline to their respective time stamp location, unless that time stamp location cannot be located because it is outside the range of the Pro Tools session timeline. If the time stamp location is outside the range of the Pro Tools session Timeline, Pro Tools will warn you. You will still be able to import the selected files, but you won't be able to maintain absolute time code values. In the import dialog, select either Maintain Relative Time Code Values or select Map Start Time Code To from the Time Code Mapping Options pop-up menu.



Time Code Mapping Options

Dragging and Dropping Video Files to the Pro Tools Timeline

You can drag and drop a video file or an OMFI sequence referencing a video file directly onto the Timeline.

If the time stamp of the dropped video is equal to or greater than the session start time, Pro Tools spots the movie to the movie's time stamp. (If there was no existing Movie track, Pro Tools will create one.)

If the time stamp of the dropped movie is less than the session start time, the Import Tracks box will appear automatically, so that you may enter a valid start time for the clip.

To spot a video file to a specific location other than the time stamp:

1 Alt-Drag and Drop (Windows) or Option-Drag and Drop (Macintosh) the file from MediaManager into Pro Tools.

2 In Pro Tools 6.x, from the Import Session Data dialog, spot the movie by selecting Map Start Time Code To in the Time Code Mapping Options section of the Import Session Data dialog, then specify a time code value.

– or –


In Pro Tools 5.x, from the Import Tracks dialog, spot the movie by selecting Map Start Time Code To in the Time Code Mapping Options section of the Import Tracks dialog, then specify a time code value.

This transposes all events in the source material by the difference between the mapped time code value and the source start time code.

3 If there was a movie in the Movie track already, the new one replaces the original one (except wherever the new one does not overlap).

To replace the original movie with the dropped movie:


- 1** Clear the Movie track.
- 2** Drag and drop the new movie onto the Movie track.

 *You cannot drop a Meridien video file into a Pro Tools system that does not have an authorized installation of AVoption|XL. If you attempt to do so, you will receive an error.*


Dragging and Dropping OMFI Sequence Files to the Pro Tools Timeline

When you drag and drop OMFI sequence files from MediaManager to the Pro Tools Timeline:

- You import the entire sequence, including video.
- You add new audio tracks in addition to any existing audio tracks.
- Offline regions are supported. They appear as light blue.

 *For more information on offline regions, refer to the Pro Tools Reference Guide.*

- Video files are added to the Movie track in the same way as listed above.

 *Pro Tools does not support embedded video files.*

Importing Mismatched Files and Sequences

The Import Tracks dialog appears when you drag and drop sequences or files from Media-Manager, under the following conditions:

- There is a mismatch between the file sample rate and the session sample rate.
- There is a mismatch between the file bit depth and the session bit depth.
- The time stamp of the file is earlier than the session start time.
- If you hold down the Alt key (Windows) or Option key (Macintosh) while dragging the file. This allows you to spot files to a time code other than the file's time stamp by using the Map Start Time window.

⚠ *If the time stamp of the file places it late enough in the sequence so that automation or other data extends more than approximately 12 hours past the session start time, that data will be dropped.*

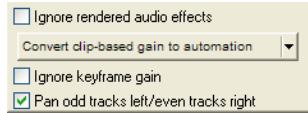
Import Options

When importing AAF or OMFI sequences, Pro Tools provides several import options through the Import Session Data dialog (Pro Tools 6.x) or Import Tracks dialog (Pro Tools 5.x):

- AAF/OMFI Translation Settings
- Audio Media Options
- Sample Rate Convert Options
- Time Code Mapping Options
- Track Offset Options (Pro Tools 6.x only)

AAF/OMFI Translation Settings

DigiTranslator 2.0 provides specific options for “translating” audio clips when importing AAF sequences or OMFI files and sequences.



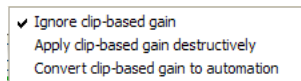
Translation settings

Ignore Rendered Audio Effects

Enabling the Ignore Rendered Audio Effects option imports clips as audio regions without the rendered effects, such as EQ, that are applied to the clip. You might do this if you want to use Pro Tools audio effects and audio processing exclusively for your audio post production work. The resulting audio with this setting is the unprocessed source material.

Clip-Based Gain

Media Composer and other Avid products provide clip-based gain to adjust the volume of an individual audio clip. This differs from Pro Tools volume adjustments for an entire track, or volume breakpoint automation. You can use DigiTranslator's Clip-Based Gain pop-up menu to map clip-based gain settings to Pro Tools breakpoint automation, to process audio to include clip-based gain, or to ignore clip-based gain entirely.



Clip-Based Gain pop-up menu

Ignore Clip-Based Gain

Use this setting to discard the project's clip-based gain settings, and adjust volume using Pro Tools mixing capabilities.

Apply Clip-Based Gain Destructively

(Pro Tools 6.0 and 5.x Only)

Use this setting to process each audio clip using the clip-based gain settings from the source application. New audio files are created that reflect the results of the clip-based gain.

You might want to use this feature for the following reasons:

- The stepped breakpoint automation resulting from Convert Clip-Based Gain to Volume Automation can be difficult to work with when remixing in Pro Tools.
- Stepped volume automation may result in audio “pops.”
- Pro Tools cannot replicate “post-clip-based-gain” crossfades using volume automation. In the Media Composer application, clip-based-gain is applied to two clips, then the clips are crossfaded. However, when Pro Tools tries to replicate this with automation, the resulting regions have a volume automation ramp across the crossfade. As a result, Pro Tools breakpoint automation may not accurately reproduce the original automation.

Convert Clip-Based Gain to Breakpoint Automation

Clip-based gain is translated to breakpoint automation in Pro Tools. Breakpoint automation is ramped across crossfades. Clip-based gain exceeding +6 dB will be ignored by Pro Tools.

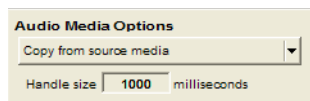
Ignore Keyframe Gain

Enable the Ignore Keyframe Gain option to discard the project’s keyframe gain settings. Disable the Ignore Keyframe Gain option (it is disabled by default) to translate keyframe gain to breakpoint automation in Pro Tools. Although Avid keyframe gain can add as much as 12 dB, only the first 6 dB will be translated to the Pro Tools session.

Pan Odd Tracks Left/Even Tracks Right

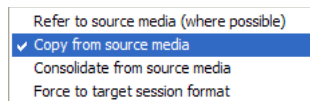
Although pan automation is translated into Pro Tools pan automation breakpoints, a track’s default pan setting may not be translated (for example, from Media Composer). The Pan Odd Tracks Left/Even Tracks Right setting enables you to set the basic track pan setting so that odd-numbered tracks translate with full-left panning, and even-numbered tracks translate with full-right panning. This is useful if some or all of the audio does not have keyframe automation associated with it, and you want to pan the currently unpanned audio full-left or full-right.

Audio Media Options



Audio Media Options

When importing AAF or OMFI tracks into Pro Tools, use the Source Media pop-up menu to copy, consolidate, or refer to the source audio media.



Source Media pop-up (AAF or OMFI to Pro Tools)

Refer to Source Audio Media (Where Possible)

This setting instructs DigiTranslator to translate the OMFI file to a Pro Tools session that refers to as many of the original media files as possible. In this case, the Pro Tools session points to the BWF (WAV), AIFC, or SDII files from the source project. This setting will not duplicate, copy, or make any duplicates of media.

Copy Source Audio Media

Use this setting to copy referenced audio to a new drive or folder.

You can sample-rate convert the audio during this translation.

Consolidate Source Audio Media

Use this setting to copy the audio from the source project to the Pro Tools session, while removing all unused areas in the copies. For example, you may only be using ten seconds of a ten-minute audio file in your project. Consolidating this audio saves a great deal of disk space by preserving only the audio you use and a user-defined amount of *handle*, and discarding the rest.

You can sample-rate convert the audio during this translation.

Consolidate Handle Length (ms)

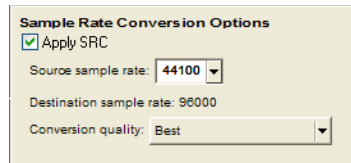
If you have selected Consolidate Source Audio Media, you can specify the number of milliseconds of each original audio file to retain both before and after the region boundaries defined in the source project. This enables you to extend region boundaries even after you've consolidated, by the amount you specify.

It's a good idea to have at least 1000 milliseconds of handle, so you can "trim out" edits that sound "clipped" or "up-cut."

Force Audio Media to Target Session Format


Use this setting to convert source media to the session audio file format if the source media file format differs from the session file format.

Sample Rate Convert Options



Sample Rate Conversion Options

These settings let you to convert the sample rate of the session's audio files. For example, you can convert from 48 kHz to 44.1 kHz, or from 44.1 kHz to 48 kHz. Pro Tools|HD systems support sample rates higher than 48 kHz (88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz). These settings also enable you to convert to compensate for the 0.1% speed change (pull-up or pull-down) between 24 fps film and 29.97 fps NTSC video, or the 4% speed change (pull-up or pull-down) between 24 fps film and 25 fps PAL video.

 See Table 1 on page 45, for information about converting between different speeds and sample rates using DigiTranslator.

Source Audio Sample Rate

This setting enables you to specify the sample rate of the material you are working with in Pro Tools, independent of the project sample rate settings.

For example, you may receive a project originated on Media Composer at 44.1 kHz. If you want to work at 48 kHz in Pro Tools, you should set the Source Audio Sample Rate setting to 44,100 and the Destination Audio Sample Rate to 48,000.


These settings can also be used to correct for pull-up or pull-down problems. For example, you may receive an OMFI transfer from a Film Composer that contains audio media at “film speed” when played back at 48 kHz. You may want to convert all the audio files and edits to play back at NTSC video speed and 48 kHz.

In this case, set the Source Audio Sample Rate setting to 47,952 and the Destination Audio Sample Rate to 48,000. These settings tell DigiTranslator that you want to fit 47,952 of the original “film speed” samples into 48,000 of the new “video speed” samples. With these settings, you sample-rate-convert the material to NTSC video speed.

You can set the Source Audio Sample Rate either by selecting one of the predefined sample rates from the pop-up menu, or by typing a value into the text box.

Destination Audio Sample Rate

This setting determines the target session’s sample rate setting, as shown in the Session Setup window, and the sample rate of all audio files in the target session. Available settings include Pro Tools standard sample rates of 44.1 kHz or 48 kHz. Pro Tools|HD systems support sample rates higher than 48 kHz (88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz).

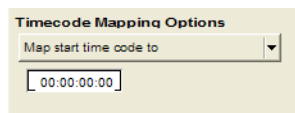
 See Table 1 on page 45, for information about converting between different speeds and sample rates using DigiTranslator.

If this setting differs from the Source Audio Sample Rate setting, audio is sample-rate converted digitally to the Destination Audio Sample Rate.

Sample Rate Conversion Quality

These settings correspond to Pro Tools sample rate conversion settings. The “Tweak Head (Slowest)” setting provides the best results.

Time Code Mapping Options



Time Code Mapping Options

You can specify where the imported tracks are placed in the current session. Times are indicated in time code for TDM systems or Pro Tools LE 6.1 systems with the DV Toolkit option, and minutes:seconds for Pro Tools LE systems.

Maintain Absolute Time Code Values

This option places tracks at the locations where they were located in the source session. For example, if the current session starts at 00:01:00:00, and the session from which you are importing starts at 10:00:00:00, the earliest imported tracks can appear in your session is 9 hours and 59 minutes after the start of the session.

Maintain Relative Time Code Values

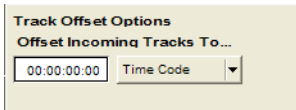
This option places tracks at the same offset from session start as they had in the source session. For example, if the source session starts at 01:00:00:00 and contains a track that starts at 01:01:00:00, and the current session starts at 02:00:00:00, the track will be placed at 02:01:00:00 in the current session.

Map Start Time Code to hh:mm:ss:ff

This option places tracks relative to their original session start time. For example, if the current session starts at 00:01:00:00, and the session from which you are importing starts at 10:00:00:00, you can reset the start time code to 00:01:00:00, to avoid placing files 9 hours and 59 minutes from the start of your session.

Track Offset Options

(Pro Tools 6.x Only)



Track Offset Options

Specify a track offset in addition to any offset incurred with the Time Code Mapping options.

Any imported audio is offset in the current session's timeline by the specified amount. Values can be entered in Minutes:Seconds, Bars|Beats, Samples, Time Code, or Feet/Frames.


chapter 5

Exporting AAF and OMFI from Pro Tools

You can export OMFI files from Pro Tools with the DigiTranslator 2.0 Option using the Bounce to Disk, Export Selected as Files, and Export Selected Tracks as OMFI (Pro Tools 6.0 and 5.x) commands. In Pro Tools 6.1 you can also export AAF and OMFI sequences using the Export Selected Tracks as OMF/AAF command.

Pro Tools with the DigiTranslator 2.0 Option exports specific information about AAF sequences and OMFI files and sequences. AAF sequences and OMFI sequences and files exported from Pro Tools only retain time code addresses, region names, and definitions.

AAF and OMFI sequences exported from Pro Tools do not support video files, or retain information about plug-ins' assignments or parameters, routing, or grouping. It is recommended that you render any effects prior to export. Pro Tools does export volume automation to AAF and OMF, but only if the Quantize edits to frames boundaries option (Avid Compatibility Mode) is disabled.

 *Export from Pro Tools to AAF is only supported in Pro Tools 6.1.*

OMFI Export Options

- Publish As OMFI
- Enforce Avid Compatibility
- Checkin to Avid Unity MediaManager (if available)

Publish As OMFI

If the Publish As OMFI option is enabled, any files and sequences you export will contain the AAF or OMFI information required for interchange with Avid and other AAF or OMFI-compatible applications.

To ensure OMFI compatibility:


- File Type is limited to AIFF, BWF (.WAV), and SDII.
- Bit-Depth is limited to 16-bit (Bit depth is not restricted in Pro Tools 6.1).
- Format is limited to (Multiple) Mono.
- When you Bounce to Disk, Convert After Bounce is forced.

Enforce Avid Compatibility

If the Enforce Avid Compatibility option is enabled, all OMFI files and sequences will meet the specific requirements of Avid Video workstations.

When Enforce Avid Compatibility is enabled:

- In Pro Tools 5.x or 6.0, bit-depth is limited to 16-bit.

 *Pro Tools 6.1 supports both 16-bit or 24-bit for AAF and OMF export when Enforce Avid Compatibility is enabled. Avid Media Composer Adrenaline and Nitris support 24-bit audio, but earlier Avid systems only support 16-bit audio.*

- Sample rates are limited to 44.1 kHz or 48 kHz.
- When exporting an OMF sequence from Pro Tools, exported regions will be padded to the nearest frame boundaries. While Pro Tools allows sample-accurate editing of up to 1/192,000th of a second with Pro Tools|HD systems, many video editing systems only allow edits on frame boundaries (depending on the frame rate, approximately every 30th of a second). This padding ensures that the placement of a file in the Timeline will be the same on sample-accurate as well as frame-accurate systems.

Checkin To MediaManager

(Avid Unity MediaNetwork or MediaNet)

If the Checkin To MediaManager option is enabled, all exported files and sequences will be checked in to the MediaManager database. See Chapter 3, “Working with Avid Unity MediaManager (Mac OS 9 and Windows XP Only).”

Checkin to MediaManager only appears if your Pro Tools session is currently logged in to a MediaManager system.

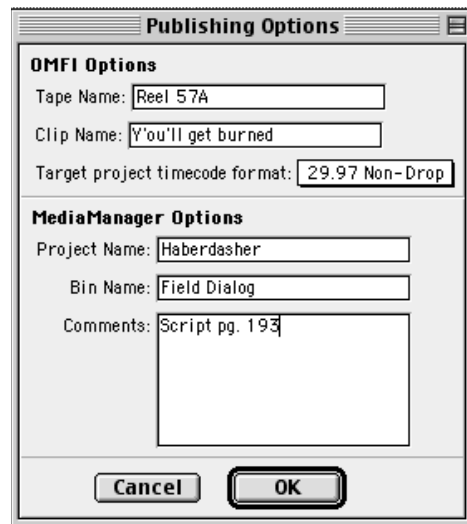
This box must be checked if you are storing files on a MediaNetwork or MediaNet workspace using MediaManager.

To ensure MediaManager compatibility:

- The destination directory for the files you are exporting must be a MediaNetwork or MediaNet directory.
- SDII is grayed out in the File Type menu. You cannot check SDII files into MediaManager directly from Pro Tools. MediaManager does not support OMF SDII files exported from Pro Tools.

Publishing Options

When exporting OMF files from Pro Tools, specific OMF and MediaManager publishing options that provide information about the OMF sequence or media are available through the Publishing Options dialog. These options will vary depending on which method of exporting OMF files you use, and whether or not you are logged in to MediaManager.



Publishing Options

OMFI Options

Tape Name: Reel 57A

Clip Name: You'll get burned

Target project timecode format: 29.97 Non-Drop

MediaManager Options

Project Name: Haberdasher

Bin Name: Field Dialog

Comments: Script pg. 193

Cancel OK

Publishing Options window (Pro Tools 5.1.3)

OMFI Options

Tape Name (Pro Tools 5.1.3) Identifies the source of the file, and defaults to the name of the current session. The Tape Name field does not appear if you are using the Export Selected as Tracks command, since audio on one track may have many different sources.

Pro Tools Comment (Pro Tools 5.3.1 or later) Identifies the source of the file, and defaults to the name of the current session. The Pro Tools Comment field does not appear if you are using the Export Selected as Tracks command, since audio on one track may have many different sources.

Clip Name This is the name that will be displayed when the file is imported into another OMFI-compatible program. The clip name is not the file name that will appear in the finder. This field defaults to the Pro Tools region name. When exporting more than one region, all clip names are automatically set to the region name.

Target Project Time Code Format Select the time code format for the project into which this file or sequence will be imported. This may be different from the time code format of the current session. This parameter allows regions to be placed correctly in sessions with different time code formats, and also calculates how many samples must be added to pad regions to frame boundaries.

MediaManager Options

(Windows XP and Mac OS 9 Only)

If you are checking in to MediaManager, the following fields will also appear:

Project Name If you enter the name of an existing MediaNet project, the file will be stored with the corresponding project. If you enter a name of a project that does not exist, one will be created.

Bin Name If you enter the name of a bin that already exists (as part of the project entered in the Project Name field), the file will be stored in the corresponding bin. If you enter a bin name that does not already exist, one will be created.

Comments Any comments you enter in this field will appear in the Information window in the MediaManager browser interface and in the Comments field of the Avid bin when the sequence or file is imported into an Avid system.

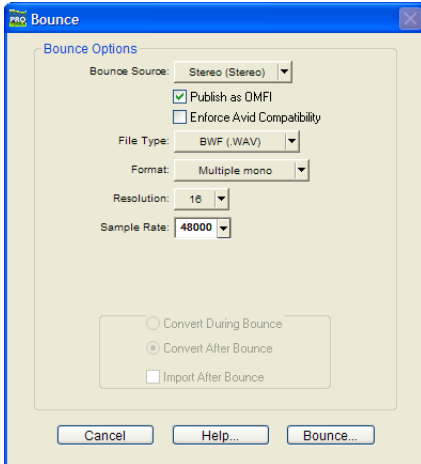
Bounce to Disk

(OMFI Only)

Use the Bounce to Disk command to export selections of all audible audio from the Timeline to OMFI. This method is useful for rendering real-time plug-ins and automation on export.

To export to OMFI using Bounce to Disk:

- 1 In Pro Tools, prepare the session for bouncing to disk and make the desired selection to bounce to disk.
- 2 Choose File > Bounce to Disk.



Bounce dialog

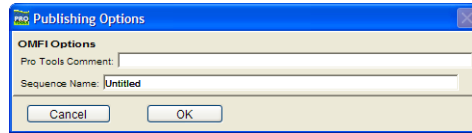
- 3 Select Publish as OMFI.
- 4 If desired, select Enforce Avid Compatibility.

⚠ *Enforce Avid Compatibility limits the sample rate options to 44.1 or 48 kHz, and limits the bit depth to 16 (24-bit is also available in Pro Tools 6.1). Dithering without noise shaping will be applied to files being exported from 24-bit to 16-bit.*

- 5 If using MediaManager, select Check In to MediaManager.
- 6 Click Bounce to open the Publishing Options window.
- 7 In the Publishing Options dialog (Pro Tools 5.1.3), enter the Tape Name and Clip Name, and select the Target Project Time Code Format.

– or –

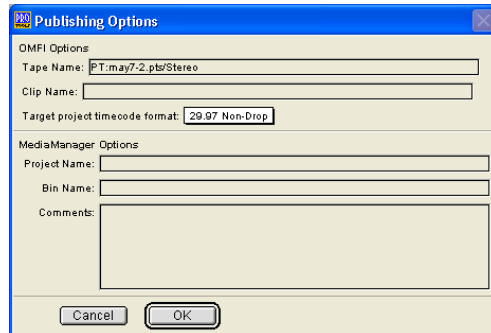
In the Publishing Options dialog (Pro Tools 5.3.1 or later), enter the Pro Tools Comment and Clip Name.



Publishing Options

– or –

If checking in to MediaManager, enter the Tape Name (Pro Tools 5.1.3) or Pro Tools Comment (Pro Tools 5.3.1 or later), Clip Name, and MediaManager Options (Project Name, Bin Name, and Comments).



Publishing Options using MediaManager

- 8 Click OK to complete the export.

All audible audio in the selection will be exported to multi-mono OMF files.

Refreshing MediaNetwork Database Files

In a MediaManager environment, all files you want to export to another system must be checked in to MediaManager. If they are not checked in to MediaManager, they cannot be seen by other systems. In a MediaManager environment, Avid video workstations rely on MediaManager to track files.

In a non-MediaManager environment, each Avid on a MediaNetwork or MediaNet system “owns” a subfolder of OMFI media files. Only the Avid that owns the folder can update the file database for that folder. If the database isn't updated, the workstations cannot see the media. However, once the MediaNetwork or MediaNet database is updated, *all* workstations will be able to see the media.

For example, to export a bounced mix of a Pro Tools session to an Avid workstation:

- 1 Choose File > Bounce to Disk.
- 2 Select the OMFI media folder that belongs to the target Avid workstation on the MediaNetwork or MediaNet system.
- 3 Bounce to that folder.

The Avid workstation will need to refresh its database to include the exported files. Once these steps have been completed, all Avid systems on the MediaNetwork or MediaNet system will be able to see the exported files.

Export Selected as Files

(OMFI Only)

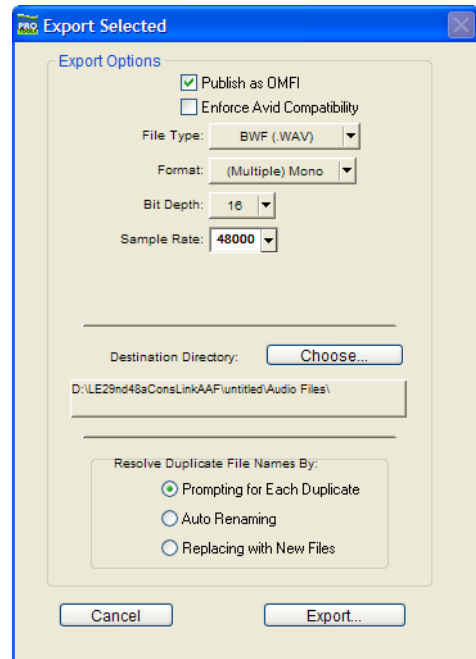
Use the Export Selected as Files command to export individual regions from the Regions List in OMFI format. Regions exported to OMFI from the Regions List will not render any real-time effects (plug-ins) or track automation.

To export selected regions as files:

- 1 Select the regions you want to export in the Regions List.

 *Shift-click to select multiple regions.*

- 2 Choose Export Selected as Files from the Audio Regions List pop-up menu.



Export Selected as Files dialog

- 3 From the Export Selected dialog, check Publish as OMFI.
- 4 If desired, select Enforce Avid Compatibility.


A *Enforce Avid Compatibility limits the sample rate options to 44.1 or 48 kHz, and limits the bit depth to 16 (24-bit is also available in Pro Tools 6.1). Dithering without noise shaping will be applied to files being exported from 24-bit to 16-bit.*


- 5 If using MediaManager, select Check In to MediaManager.
- 6 Select a location for the Destination Directory. If checking in to MediaManager, this must be a location on the MediaNet workspace.
- 7 Clicking Export will open the Publishing Options window.
- 8 In the Publishing Options dialog, enter the Tape Name (Pro Tools 5.1.3) or Pro Tools Comment (Pro Tools 5.3.1 or later) and Clip Name, and select the Target Project Time Code Format. If you selected more than one region for export, the Clip Name field will not be available and DigiTranslator will use the names of the regions for the exported files.
- 9 Click OK to complete the export.


Export Selected Tracks as OMF/AAF


(Exporting Pro Tools Sessions as AAF and OMFI Sequences)

Use Export Selected Tracks as OMF/AAF to export individual tracks or an entire Pro Tools session in AAF or OMFI format.

 *Export from Pro Tools to AAF is only supported in Pro Tools 6.1.*


 *Tracks are exported in their entirety and time selections are ignored.*

 *Volume and pan automation is not retained on export if Quantize Edits to Frame Boundaries is enabled (Avid Compatibility Mode).*

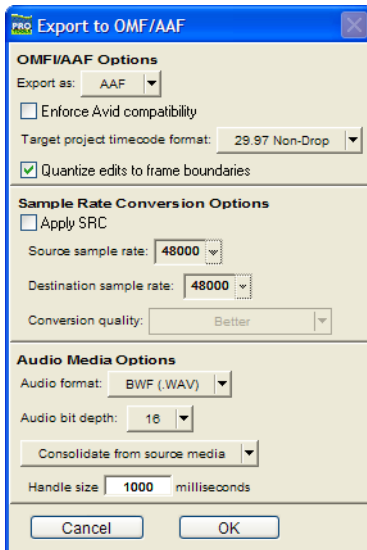
 *The Movie track cannot be exported to AAF or OMFI from Pro Tools.*

To export selected audio tracks as an AAF or OMFI sequence:

1 In Pro Tools, select the tracks you want to export.

 *Shift-click to select multiple tracks. Alt-click (Windows) or option-click (Macintosh) to select all tracks.*

2 In Pro Tools 6.1, choose File > Export Selected Tracks as OMF/AAF.




Export Selected Tracks as OMF

– OR –

In Pro Tools 6.0 or earlier, choose File > Export Selected Tracks as OMFI.

3 In Pro Tools 6.1, select AAF or OMF from the Export As pop-up menu.

4 If desired, select Enforce Avid Compatibility.

 *Enforce Avid Compatibility limits the sample rate options to 44.1 or 48 kHz, and limits the bit depth to 16 (24-bit is also available in Pro Tools 6.1). Dithering without noise shaping will be applied to files being exported from 24-bit to 16-bit.*

5 If using MediaManager, select Check In to MediaManager.

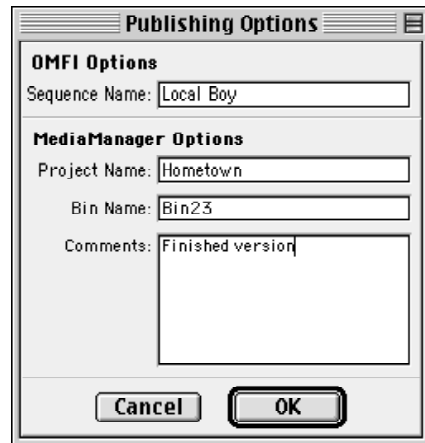
6 Select other options as desired (see “Translation Settings” on page 36).

7 Click OK. The Publishing Options dialog appears.

8 Enter the Pro Tools Comment (Pro Tools 5.3.1 or later only) and Sequence Name.

9 If you selected Checkin To MediaManager, enter the Project Name, Bin Name, and Comments.

10 Click OK.




Publishing Options using MediaManager (Mac OS 9)

11 Select the directory where you want to save the AAF or OMFI sequence.

12 Click OK to complete the export.

To check a sequence into MediaManager (Windows and Mac OS 9 only), when files in that sequence do not reside on the same MediaNetwork workspace:

1 In Pro Tools, select the tracks you want to check in to MediaManager.

 Shift-click to select multiple tracks. Alt-click (Windows) or option-click (Macintosh) to select all tracks.

2 Choose File > Export Selected Tracks as OMFI.

3 In the Export to OMF dialog, enable the Check in to MediaManager option.

4 From the Audio Media Options pop-up menu, select Refer to Source Media. Any referenced file that does not reside on the MediaNet workspace will automatically be copied to it when the export is completed.


5 Select other options as desired.

6 Click OK.

7 Choose the location to store the newly copied files on the MediaNetwork or MediaNet workspace.

8 Click OK to complete the export.

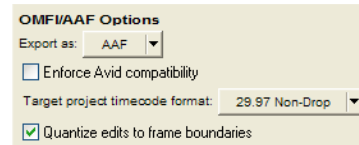
9 From the resulting dialog, check the “Would you like to relink your session to the files on MediaNet?” box.

 *There is no Undo command once you choose to relink your session to the files on MediaNet. As a safety precaution, you may want to save the session immediately before checking it into MediaManager. In this case, if you relink the session by mistake, you can always revert to the saved session.*

Translation Settings

DigiTranslator 2.0 provides several translation settings when exporting tracks to OMF/AAF, including OMFI/AAF Options, Sample Rate Conversion Options, and Audio Media Options.

OMFI/AAF Options



Export to OMFI/AAF Options

Enforce Avid Compatibility

If the Enforce Avid Compatibility option is enabled, all AAF sequences and OMFI files and sequences will meet the specific requirements of Avid Video workstations. Bit-Depth is limited to 16-bit (Pro Tools 6.1 will not limit Bit-Depth) and sample rates are limited to 44.1 kHz or 48 kHz. Exported regions will be padded to the nearest frame boundaries (Quantize Edits to Frame Boundaries). This padding ensures that the placement of a file in the Timeline will be the same on sample-accurate as well as frame-accurate systems.

Target Project Time Code Format

Select the time code format for the project into which this file or sequence will be imported. This may be different from the time code format of the current session. This parameter allows regions to be placed correctly in sessions with different time code formats, and also calculates how many samples must be added to pad regions to frame boundaries.

Quantize Edits to Frame Boundaries

Pro Tools allows sample-accurate placement of regions. In Pro Tools, you can place a region of any length at any position, without any requirement for aligning regions with frame boundaries.

However, most video editing programs, such as Media Composer, only support frame-accurate editing. In these programs, you can only edit sounds on whole frame boundaries, limiting your precision.

Selecting Enforce Avid Compatibility will automatically select Quantize Edits to Frame Boundaries.

The Quantize Edits to Frame Boundaries setting allows DigiTranslator to export your sample-accurate Pro Tools edits into an OMFI file so they appear as frame-accurate. See Figure 3 through Figure 6 on page 37.

⚠ *The Quantize Edits to Frame Boundaries setting must be selected when you are translating your Pro Tools session for use in frame-accurate editing workstations. Therefore, it is automatically selected whenever you export tracks with Enforce Avid Compatibility checked.*

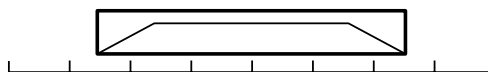


Figure 3. Original region

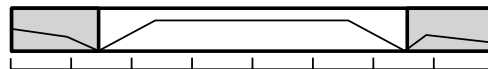


Figure 4. Region exported with handles

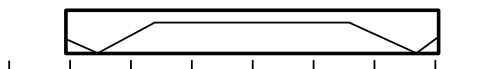


Figure 5. Subclip: Region stretched to farthest frame boundaries

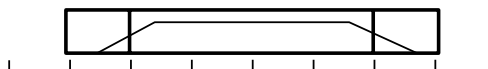


Figure 6. Subclip with OFFs (One Frame Fills) laid over end frames

When you quantize edits to frame boundaries, you must enter the desired handle length (under Audio Media Options). See “Consolidate Handle Length (ms)” on page 39.


A master clip consisting of the region plus the handle length on both front and back will be exported. The exported sequence creates a subclip which is equivalent to the original region, but extended to the farthest frame boundaries. For example, if the region starts at 1:15 and 500 samples, the subclip would start at 1:15; and if the region ends at 4:00 and 500 samples, the subclip would end at 4:01.


Because quantizing edits to frame boundaries extends the regions, extra undesired audio may be heard. To prevent this extra audio from playing, special one-frame sound files are rendered to duplicate the original boundaries of the re-

gion. In the exported sequence, these one-frame files are placed over the start and end frames of the extended region so you cannot hear the extension.

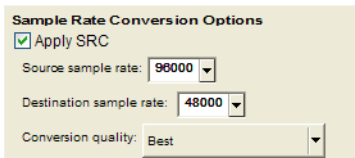
One-frame files (OFFs) are imported into Avid workstations as part of the OMFI sequence like any other sound file. In the Avid Timeline, they appear as one-frame edits on either side of a subclip.

If you decide you need to extend the subclip at any point, discard the OFF and trim the subclip as needed.

 *This solution is only available when you export a sequence, not when you export individual files.*


 *If Quantize Edits to Frame Boundaries is selected, Pro Tools volume automation will not be exported.*

Sample Rate Conversion Options



Sample Rate Conversion Options

These settings allow you to convert the sample rate of your Pro Tools session during export to AAF or OMFI by sample-rate converting each audio file, and adjusting the edits in the resulting AAF or OMFI file to compensate for this change.

 *See Table 1 on page 45, for information about converting between different speeds and sample rates using DigiTranslator.*

You may want to change the sample rate of a session if you are exporting to a system or are at a stage in the process that requires a different sample rate.

Alternately, in Pro Tools 5.1.3, use sample rate conversion to adjust for speed changes such as pull-up or pull-down. In Pro Tools 5.3.1 or later, check the Audio and Video pull options before applying a sample rate conversion to the entire session.

As another example, you might use Sample-Rate Conversion if you record and edit 48 kHz voice-over files in sync with 29.97 fps video, then need to export these edited files to a Film Composer system that plays back at 24 fps and 44.1 kHz.

In this case, set the Source Audio Sample Rate setting to 48 kHz and the Destination Audio Sample Rate to 44.1 kHz. These settings tell DigiTranslator that you want to fit 48,000 of the original “video speed” samples into 44,100 of the new “film speed” samples. With these settings, you instruct DigiTranslator to pull up the material to film speed and sample-rate convert to 44.1 kHz.

Source Audio Sample Rate

This setting allows you to specify the sample rate of the material you are working with in Pro Tools, independent of the session’s sample rate settings.

Destination Audio Sample Rate

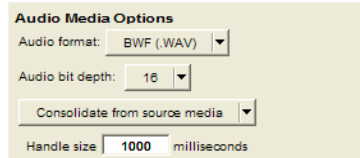
This setting allows you to specify the sample rate for audio files after the AAF or OMFI translation.

If this setting differs from the Source Audio Sample Rate setting, audio is sample-rate converted digitally to the Destination Audio Sample Rate.

Sample Rate Conversion Quality

These settings correspond to Pro Tools sample rate conversion settings. It is not recommended that you use the “Low (Fastest)” setting. The “Tweak Head (Slowest)” setting provides the highest quality sample rate conversion.

Audio Media Options



Audio Media Options

Audio Format

Choose whether you want the resulting OMFI file to refer to BWF (.WAV), AIFF, Sound Designer II (Macintosh only), or embedded files. The audio files will be converted accordingly.

⚠ *If you create AIFF or BWF (.WAV) audio, the audio files have extra OMFI data attached to them. Though most applications will not have problems reading these audio files, they may not be compatible with all applications.*

Audio Bit-Depth

Select 16-bit or 24-bit as the target bit-depth for the exported media. Pro Tools will apply the AudioSuite dithering algorithm, without noise shaping, when reducing bit-depth from 24-bit to 16-bit.


Source Media

When exporting tracks from Pro Tools to OMFI, there are three ways that DigiTranslator can handle source audio media (as set in the Export to OMF/AAF dialog’s Audio Media Options pop-up menu).

Refer To Source Media Creates an OMFI file that refers to as many of the original media files as possible. In this case, the OMFI file points to the BWF (.WAV), AIFF, or Sound Designer II files from the source project.

Copy From Source Media Copies audio to another drive or folder. You can sample-rate convert the audio during this translation.

Consolidate From Source Media Copies only the part of the files that are actually used by the session. For example, you may only be using a ten second region of a ten-minute audio file in your session. Consolidating this audio saves a great deal of disk space by copying only the audio you use, and discarding the rest.

 *Consolidate Source Audio Media is the only usable option for a Pro Tools to OMFI translation when Quantize Edits to Frame Boundaries is selected. See “Quantize Edits to Frame Boundaries” on page 37.*

Consolidate Handle Length (ms) Specifies the number of milliseconds of the original audio file to retain at the beginning and end of each audio clip that is created. This allows you to extend clip boundaries even after you’ve consolidated, by the amount you specify. It’s a good idea to have at least 1000 milliseconds (one second) of handle, so you can “trim out” edits that sound “clipped” or “up-cut.” Consolidate Handle Length is only available when Consolidate From Source Media is selected.

Time Stamping

When you export to AAF or OMF, all exported OMFI media is *time stamped*. A time stamp is a specific time code location stored within an individual media file.

The time stamp can indicate:

- Time Code location on the source tape
- Where the file was originally recorded in the Pro Tools Timeline
- Where a region was placed in an Avid or Pro Tools Timeline
- User entered time codes

Time stamps can be stored in three different places within a media file:

- In a region definition
- In the file format metadata (for example, .WAV file wrappers)
- In the AAF or OMFI wrapper

Exporting a Region

If you are exporting a region, the time stamp will be the start point of the region, relative to the point where the file originally started to record. For example, if you record a file from 1:00 to 1:30, then trim it to start at 1:15, the time stamp for the exported region would be 1:15. This is true even if the region is slipped elsewhere in the Timeline.

Exporting a Region as Part of a Sequence

When you export a region as part of a sequence, the region's original time stamp reflects the region's position in the Timeline of the sequence.

Exporting a File

Recorded in Pro Tools If the file was recorded in Pro Tools, the time stamp is the location in the Timeline at which the recording began. For instance, if you record the file from 1:00 to 2:00, the time stamp would be 1:00.

AudioSuite with Playlist If the file was created by AudioSuite, using the Playlist option, the time stamp is the location in the Timeline to which the source region was spotted. For example, if you record a file from 1:00 to 2:00, then move it to start at 4:00, the file would be duplicated, processed with the plug-in and the new time stamp for the duplicate would be 4:00.

AudioSuite with Region List If the file was created by AudioSuite, using the Region List option, the time stamp reflects the original time stamp of the source file. For example, if you record a file from 1:00 to 2:00m then trim it to start at 1:15, the file is duplicated, processed with the plug-in, and the new time stamp is 1:15.

Existing Time Stamp If a file is imported with an existing time stamp, it will remain the time stamp for the exported file as well. If the original file contained a time stamp in the format wrapper, it will be copied to the OMFI wrapper when exported.

Exporting a File With No Time Stamp

If you import a file that does not contain a time stamp (such as a sound effect from a CD), the time stamp will be 0 when it is exported.

Importing Files from an Avid AAF or OMFI Session

If you import a file from an Avid AAF or OMFI session, the media file's source tape time stamp becomes the original time stamp of the new Pro Tools file. The User Time Stamp maintains the original time stamp.



In Pro Tools 6.1, DigiBase provides columns for specific Avid OMF metadata, including: Clip Name, Tape, FPS, Original Timestamp, and User Timestamp.

appendix a

DigiTranslator Reference Information

Translation Notes File

If there are any errors, region name truncations, or other notes (such as missing effect renderings), during import of an AAF sequence or OMFI file or sequence, a dialog appears asking if you want a detailed report of the changes. Click Yes and choose where you want to save the translation notes file.

The Translation Notes File can be opened by most word processing applications that can read plain text files.

Translation Notes Format

Translation Notes are presented in the following format:

Track Name <Timecode Start–Timecode End> “clip name (if available)”; message

Translation Notes and Categories

The Translation Notes File is separated into different categories. The following are sample messages in each category, with explanations of what has happened and solutions if necessary.

Parsing Errors

Example

*A1<01:00:00:00–01:00:04:20>
error reading component “Assertion in
OMF_Objects2x.cpp”, line 2871;
substituting fill*

This error indicates a problem that may have originated in DigiTranslator or the application that produced the OMFI file. In the translated composition, there will be silence or video black at the given interval.

Missing Renderings

Example 1

*A1<01:00:02:00–01:00:07:01>
no rendering for effect:EFF_AUDIO_EQMB;
using bypass clip*

This indicates the presence of an effect for which there is no rendering. The “bypass clip” is the (unprocessed) source material for the effect.

Example 2

V1<01:00:48:25–01:00:49:26>
no rendering for effect: omfi:effect:
VideoRepeat;substituting silence/video black

For some effects, the length of the output is different than the length of the input. In this case, substituting a bypass when a rendering is missing doesn't make sense since it won't sync properly, so DigiTranslator substitutes silence or video black.

Ignored Effects

A1<01:00:02:00–01:00:07:01>
ignoring rendering for effect:
EFF_AUDIO_EQMB;using bypass clip.

This indicates that the user has selected “Ignore Rendered Audio Effects” in DigiTranslator. This note is a convenience so that if something is odd in the translated sequence, the user can determine if an effect that was ignored is actually required.

Incomplete Rendering

A1<00:00:28:29–00:00:31:17>incomplete rendering for effect; using bypass clip.A2<00:00:28:29–00:00:31:17>incomplete rendering for effect Audio MultiBand EQ; using bypass clip.

This indicates that an effect was not rendered completely at a fade boundary in an Avid system. On import, Pro Tools bypassed the incomplete rendering and imported the audio without the effect. If you need the effect, re-render the effect and fade on the Avid, and then export again.

Truncated Names

Example

A1<01:00:02:02–01:00:07:01>
“Jag film to Whirl.01.Sub.03.new.01”=>
“Jag film to Whirl.01.Sub.03”

Pro Tools limits clip names to 31 characters, while Media Composer (and OMFI) have no limitation on clip name length. These entries enable you to determine which clip a given Pro Tools region represents if the name has been truncated.

Miscellaneous Errors (Misc Errors)

Example

A1<01:00:00:00–01:00:16:06>
“Jag film to Whirl.01.Sub.06.new.01”;
insufficient source material for clip;
shortening clip by 1 sample

This Translation Note is primarily informational, informing you that DigiTranslator was not able to translate the OMFI sequence exactly, and has had to make an adjustment so Pro Tools can understand it.

This error occurs because applications don't always calculate the number of samples in a frame in the same way. In some cases, there may be one too few samples of media to support a given clip from the Pro Tools standpoint. In this situation, there can potentially be an audio “pop.”


Speed Correction for Film, NTSC Video, and PAL Video Using DigiTranslator

Table 1. Speed Correction with DigiTranslator

Source Material Playback Speed	Desired Playback Speed	Starting Sample Rate	Source Sample Rate Setting in DigiTranslator
Film 30 fps	NTSC Video 29.97 fps	44,100 Hz	44,056 Hz
		48,000 Hz	47,952 Hz
		88,200 Hz	88,112 Hz
		96,000 Hz	95,904 Hz
		176,400 Hz	176,224 Hz
		192,000 Hz	191,808 Hz
Film 24 fps	PAL Video 25 fps	44,100 Hz	45,938 Hz
		48,000 Hz	50,000 Hz
		88,200 Hz	91,875 Hz
		96,000 Hz	100,000 Hz
		176,400 Hz	183,750 Hz
		192,000 Hz	200,000 Hz
NTSC Video 29.97 fps	Film 30 fps	44,100 Hz	44,144 Hz
		48,000 Hz	48,048 Hz
		88,200 Hz	88,288 Hz
		96,000 Hz	96,096 Hz
		176,400 Hz	176,576 Hz
		192,000 Hz	192,192 Hz

Table 1. Speed Correction with DigiTranslator

Source Material Playback Speed	Desired Playback Speed	Starting Sample Rate	Source Sample Rate Setting in DigiTranslator
PAL Video 25 fps	Film 24 fps	44,100 Hz	42,336 Hz
		48,000 Hz	46,080 Hz
		88,200 Hz	84,672 Hz
		96,000 Hz	92,160 Hz
		176,400 Hz	169,344 Hz
		192,000 Hz	184,320 Hz

 *In Pro Tools, set the Destination Sample Rate to the desired target sample rate.*

Avid Export Workflows

OMFI Export Workflow

The following OMFI export workflow illustrates how you should export an OMFI sequence from Avid Media Composer or Symphony. The settings described are used with Avid Media Composer 7.2 and Symphony 1.1. Consult your Avid documentation for the exact settings available in your product.

A *Since Consolidate is a destructive command, it is highly recommended that you duplicate your sequences into a new bin before consolidating. This ensures that the original sequence and the media it references, remain intact.*

Exporting to an OMFI File

When exporting to an OMFI file, you can reference the media externally, or you can embed it. You may also want to consolidate, if you are moving the files to transportable media.

Consolidating Media


Before exporting to an OMFI file with video and audio, you'll usually want to consolidate media referenced by the sequence. This creates a copy of the audio and video files and places them in a new location, making it easier to transport the media to other systems.

Consolidating also removes any unused data from the new media, ensuring smaller OMFI files when exporting.

To export an OMFI file with external media from Media Composer:

- 1 Create a new bin.
- 2 Select the sequence.
- 3 Choose Edit > Duplicate to make a copy of the sequence in the new bin, so the original remains intact.
- 4 As desired, choose Clip > Consolidate to place a copy of the relevant media files (both audio and video) to the new bin.
- 5 Choose File > Export. In the Export dialog, select OMFI Composition with the following options:
 - For the OMFI file type, select "Standard-AIFC."
 - To specify which data is exported, select "Video and Audio."
 - For the OMFI version, select OMFI 2.0 and make sure "With Media" is deselected.
- 6 Click OK to export an OMFI file that will reference external media files.

To export an OMFI file with embedded media from Media Composer:

- 1 Create a new bin.
 - 2 Select the sequence.
 - 3 Choose Edit > Duplicate to make a copy of the sequence in the new bin, so the original remains intact.
 - 4 Be sure to Consolidate the media with handles. Consolidating also ensures that only the media used in the sequence is exported and embedded with the OMFI file.
 - 5 Choose File > Export. In the Export dialog, select OMFI Composition with the following options:
 - For the OMFI file type, select “Standard-AIFC.”
 - To specify which media is exported, select “Audio Only.”
-  *Pro Tools supports embedded audio, but not embedded video.*
- For the OMFI version, select OMFI 2.0 and make sure “With Media” is selected.
- 6 Click OK to export an OMFI file with the audio media embedded. All audio contained in the OMFI file is written in the AIFC audio format.

Exporting for Avid Symphony

(Macintosh Only)

Avid Symphony does not recognize Apple HFS drives. Therefore, if you are exporting files or a sequence for use on an Avid Symphony, you will need to complete some additional steps.

To prepare a file or sequence for use on an Avid Symphony:

- 1 Export the file or sequence from the Pro Tools session to the HFS drive.
- 2 Mount the HFS drive on the Symphony workstation with MacOpener.
- 3 Drag the files to a drive your Symphony workstation will recognize. This is easier if the OMF sequence already has the media embedded.
- 4 Launch Symphony and import the files.

OMFI Export Workflow (from Media Composer)

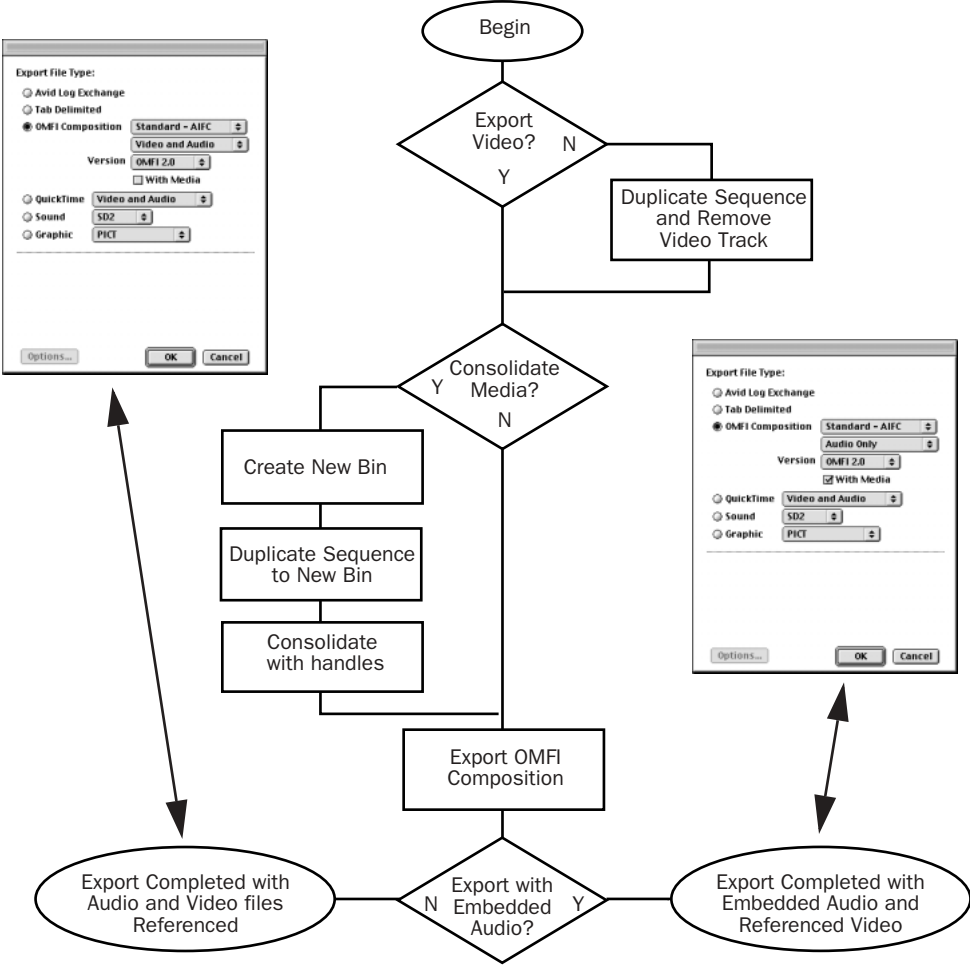


Figure 7. Media Composer OMFI export workflow

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