

# **DigiTranslator 2.0**

## **Integrated Option Guide**

**For Pro Tools 6.x Systems on Windows or Macintosh**

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**digidesign**

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## chapter 1

# Introduction

DigiTranslator™ 2.0 option lets Pro Tools exchange audio and video files, and sequences with other AAF and OMF-compatible applications (such as Avid Media Composer).

 *For extensive documentation of Avid workflows, visit the Avid Web site ([www.avid.com](http://www.avid.com)).*

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## System Requirements

For complete system requirements visit the compatibility page of the Digidesign Web site ([www.Digidesign.com/compato](http://www.Digidesign.com/compato)).

### Compatibility Information

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, see the latest compatibility information on the Digidesign Web site ([www.digidesign.com/compato](http://www.digidesign.com/compato)).

### Support for OMF Files

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

### Support for Avid Unity™ MediaManager

Avid Unity MediaManager support is based on compatibility with specific versions of the Avid Unity MediaManager system. This guide only documents support for Avid Unity MediaManager with Pro Tools 6.1 on Windows. For the latest compatibility information regarding Pro Tools and Avid Unity Media Manager, see the compatibility page of the Digidesign Web site ([www.digidesign.com/compato](http://www.digidesign.com/compato)).

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## Digidesign Registration

Make sure to complete and return the registration card included with the DigiTranslator 2.0 Option. Registered users will receive periodic software update and upgrade notices. Refer to the registration card for information on technical support.


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## About the Pro Tools Guides

In addition to the printed guides that came with your system, PDF versions of the Pro Tools guides are installed automatically with Pro Tools in the Documentation folder in the Pro Tools folder. To view or print the PDF guides, install Acrobat Reader (included on the Pro Tools Installer CD-ROM).

## About This Guide

This guide covers DigiTranslator 2.0 with Pro Tools TDM and Pro Tools LE systems versions 6.1 and higher only.


 For versions of Pro Tools earlier than 6.1 that support DigiTranslator 2.0, refer to the compatibility pages of the Digidesign Web site ([www.digidesign.com/compato](http://www.digidesign.com/compato)) as well as earlier versions of this guide.


## Conventions Used in This Guide


Digidesign guides use the following conventions to indicate menu choices and key commands:


Convention	Action
File > Save Session	Choose Save Session from the File menu
Control+N	Hold down the Control key and press the N key
Control-click	Hold down the Control key and click the mouse button
Right-click (Windows)	Click with the right mouse button

The following symbols are used to highlight important information:

 *User Tips are helpful hints for getting the most from your system.*

 *Important Notices include information that could affect your data or the performance of your system.*

 *Shortcuts show you useful keyboard or mouse shortcuts.*

 *Cross References point to related sections in other Digidesign guides.*

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## About [www.digidesign.com](http://www.digidesign.com)

The Digidesign Web site ([www.digidesign.com](http://www.digidesign.com)) is your best online source for information to help you get the most out of your Pro Tools system. The following are just a few of the services and features available.

**Support** Contact Digidesign Technical Support or Customer Service; download software updates and the latest online manuals; browse the Compatibility documents for system requirements; search the online Answerbase or join the worldwide Pro Tools community on the Digidesign User Conference.

**Training and Education** Study on your own using courses available online or find out how you can learn in a classroom setting at a certified Pro Tools training center.

**Products and Developers** Learn about Digidesign products; download demo software or learn about our Development Partners and their plugins, applications, and hardware.

**News and Events** Get the latest news from Digidesign or sign up for a Pro Tools demo.

To learn more about these and other resources available from Digidesign, visit the Digidesign Web site ([www.digidesign.com](http://www.digidesign.com)).





# Installation and Authorization

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## 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, select the DigiTranslator 2.0 Option, and complete the installation, following the on-screen instructions.


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## Authorizing DigiTranslator 2.0


DigiTranslator 2.0 is authorized using the iLok USB Smart Key (iLok) and License Card from PACE Anti-Piracy.

The iLok is similar to a dongle, but unlike a dongle, it is designed to securely authorize multiple software applications from a variety of software developers.

This key can hold over 100 authorizations for all of your iLok-enabled software. Once an iLok is authorized for a given piece of software, you can use the iLok to authorize that software on any computer.


 *The iLok USB Smart Key is not supplied with your plug-in or software option. You can use the one included with certain Pro Tools systems (such as Pro Tools|HD-series systems), or purchase one separately.*

License Cards are specific to each plug-in. You will receive the appropriate License Cards for the plug-ins that you purchase. License Cards have a small punch-out plastic chip called a GSM cutout.

 *For additional information about iLok technology and authorizations, see the electronic PDF of the iLok Usage Guide.*

### To authorize the DigiTranslator 2.0 Option with iLok:

- 1 Insert the iLok into an available USB port on your computer.
- 2 Launch Pro Tools. You will be prompted to authorize any unauthorized software options or plug-ins installed on the system.

 *If you are already using a demo version of the software option or plug-in, 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 License Card into the iLok.
- 4 Separate the GSM cutout from the larger protective card by pulling it up and out with your thumb. Do not force the cutout down with your finger.
- 5 Insert the GSM cutout into the iLok. Visually verify that the metal portion of the cutout makes contact with the iLok's metal card reader.



*iLok with License Card*

- 6 Follow the on-screen instructions to complete the authorization process for the DigiTranslator 2.0 option.

7 After the authorization has completed, remove the GSM cutout from the iLok. (If you have to remove the iLok from the computer to remove the cutout, be sure to re-insert the iLok in any available USB port on your computer when you are finished.)

### DigiTranslator Demo Mode

#### To use DigiTranslator in demo mode (if you have not authorized DigiTranslator):

- 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.

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## Removing DigiTranslator

If you let a demo version of a DigiTranslator expire, you should remove it from your system. Otherwise, each time you open Pro Tools you will be prompted with a message that the component has expired.

### To remove DigiTranslator on Windows XP:

- 1 Click Start.
- 2 Click Control Panel.
- 3 Double-click Add or Remove Programs.
- 4 From the Currently installed programs list, select Digidesign Pro Tools.
- 5 Click the Change/Remove button.
- 6 Choose the Modify button.
- 7 Click Next.
- 8 Uncheck the DigiTranslator box.
- 9 Click Next.
- 10 When removal is complete, close the Add or Remove Programs window.

### To remove DigiTranslator on Macintosh:

- 1 Open the Pro Tools folder on your Startup drive (Applications/Digidesign).
- 2 Drag the following DigiTranslator file to the Trash:
  - OMF.dll
- 3 Empty the Trash.



# AAF and OMF Overview

The DigiTranslator™ 2.0 option lets Pro Tools exchange audio, video, and sequences with other AAF and OMF-compatible applications (such as Avid Media Composer).

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## AAF and OMF Overview

### 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 might 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 OMF sequences, metadata also includes 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 OMF sequences, information about automation (clip-based gain or keyframe gain).

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## AAF and OMF Basics

AAF and OMF are mechanisms for storing and retrieving *media data* and *metadata* so that projects can be freely exchanged between different applications and platforms.

Media data and metadata enable an application that receives AAF and OMF sequence 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.

In the simplest case, only an AAF or OMF sequence is exchanged. If this sequence refers to “external” media data, the size of the sequence file is relatively small and the export/import process is relatively fast. AAF and OMF sequences can also have media data embedded in them. This creates a single, larger file that is slower to export and import, but which may be easier to manage than thousands of files stored on different volumes.

## AAF

AAF is a sequence format. An AAF sequence can refer to OMF media files, or have OMF media files embedded within it. There is no such thing as an AAF audio or video media file. Pro Tools will import, play back and export an AAF sequence that refers to external media files, but it does not support AAF sequences with media files embedded within them.

## OMF

OMF is both a media file and sequence format.

OMF media files can be audio or video, and Pro Tools can import and play back OMF audio and video. Pro Tools can also export OMF audio, but not OMF video.

An OMF sequence can refer to OMF media files, or have OMF media files embedded within it. Pro Tools can import an OMF sequence with embedded audio, but not embedded video.

## 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 (OMF)
session	sequence
whole file region	master clip
region	subclip
plug-ins	real-time audio effects
volume automation gain	Avid keyframe volume

**⚠** *Pro Tools does not have a feature that compares to Avid clip-based gain. However, you can use DigiTranslator’s Clip-Based Gain pop-up menu (in the Import Session Data dialog) to map clip-based gain settings to Pro Tools breakpoint automation, or to ignore clip-based gain entirely. See “Clip-Based Gain Pop-Up Menu” on page 22.*

**⚠** *Whole audio files in the Regions List normally appear in bold type. However, master clip audio files imported from AAF or OMF 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 OMF 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

(OMF Only)

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

**⚠** *Pro Tools does not support embedded video.*

Figure 1 is a sample OMF workflow with embedded media.

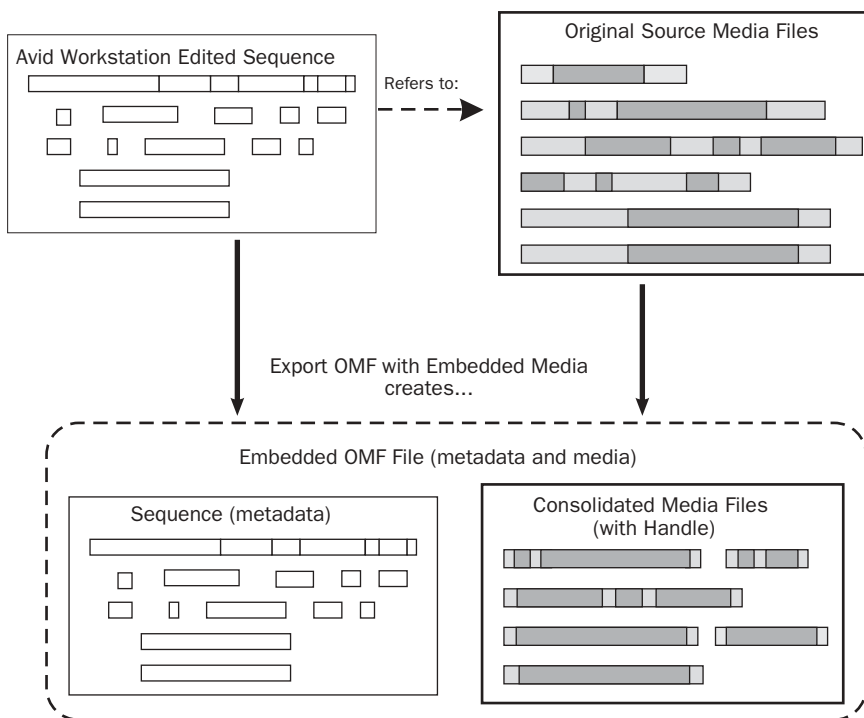


Figure 1. OMF Interchange Workflow with Embedded Media

## External File References

Exporting AAF or OMF 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 OMF file and hundreds of media files) that must be transported between systems.

Figure 2 is a sample OMF and AAF workflow with external media.

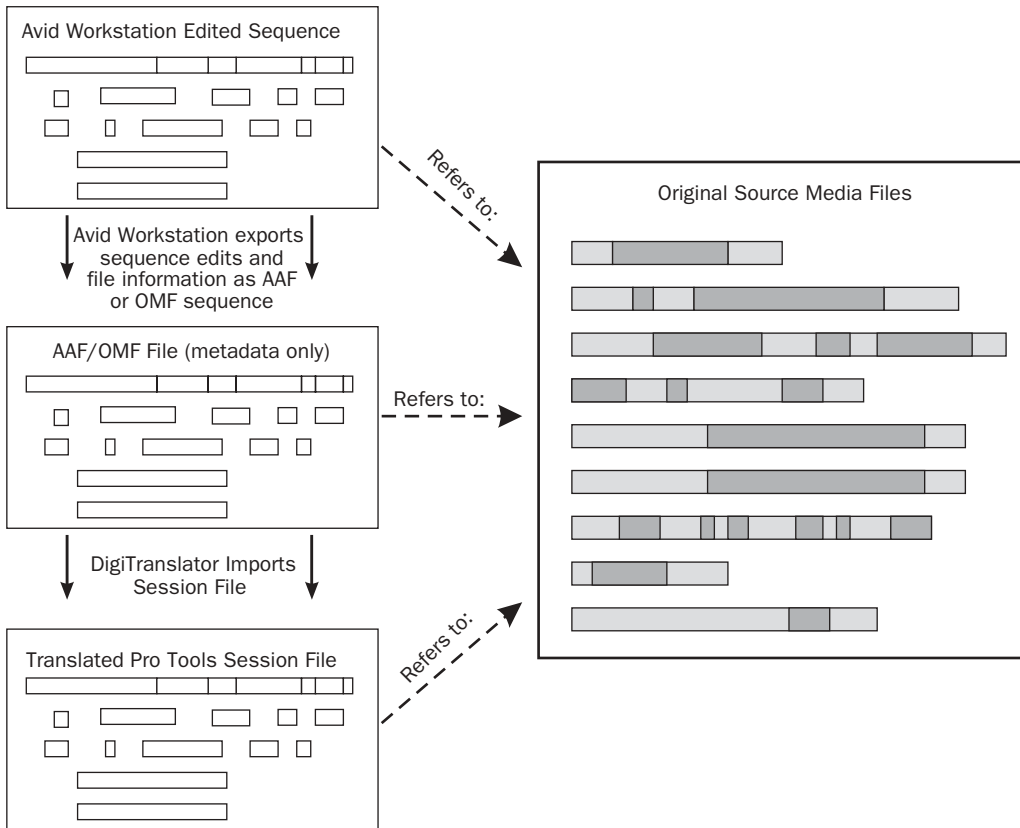


Figure 2. AAF and OMF Interchange Workflow with External Media



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## **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**

#### **SD II and MediaManager**

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

#### **SD II and AAF**

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




## chapter 4

# Importing AAF and OMF to Pro Tools

With DigiTranslator 2.0, you can import AAF or OMF sequences (including those with embedded audio), into Pro Tools with either the Import Session Data or Open Session commands. You can also drag and drop AAF or OMF sequences, or audio files from any DigiBase browser.

Individual OMF video files (as well as Quicktime movies), can be imported into Pro Tools with the Movie > Import Movie or Import Session Data commands.

OMF audio files can be imported into Pro Tools with the Import Track, Import Audio to Track, or Import Audio commands.

 *For information about importing audio, see the electronic pdf of the Digidesign Reference Guide.*

You can also drag and drop audio files from any DigiBase browser.

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

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## Opening an AAF or OMF Sequence

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

There are two kinds of AAF and OMF sequences:

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

Pro Tools can open and import 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 cannot be imported.


 *If you plan to perform perf-based edits with a film project in Avid Xpress Pro, you should capture all media as OMF, and choose OMF instead of AAF when exporting a sequence for use in Pro Tools. Pro Tools does not recognize perf-based edits in an AAF sequence, and will place the audio at the full frame boundary.*

When opening and importing an AAF or OMF 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. For more information, see “AAF/OMF Translation Settings” on page 22.


## Importing Sequences with the Open Session Command

**To open and import an AAF or OMF sequence in Pro Tools:**


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

 You can also double-click the AAF or OMF sequence that you want to open and import in any DigiBase browser.


- 4 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 OMF Tracks into Pro Tools” on page 17.


 When you are prompted to save the new session, create a new folder and save the session to that folder. 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 folder as the AAF or OMF sequence.

- 5 If you are opening an OMF sequence that contains embedded video, click Skip All when prompted to locate the video files.

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

If you are opening an OMF sequence created on an Avid system, you might 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 OMF 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 Sequences in a New Session with the Import Session Data Command

The steps in this section are based on a workflow of importing an AAF sequence that was previously exported from an Avid application (using the Send To Pro Tools template).

### To start a new session in Pro Tools LE:

- 1 Launch Pro Tools LE.
- 2 Choose File > New Session.

In the Save In area, navigate to the location where you want to create a new folder for the session. This location must be a Basic drive. Dynamic (striped) drives are not supported for Pro Tools sessions of audio files.

- 3 In the File Name area, type in a name for the session. Pro Tools LE uses this name to create a new folder and new session.
- 4 In the Session Parameters area, set the following parameters.
  - Audio File Type
  - Sample Rate
  - Bit Depth

Use the same values that you used when you exported the files from your Avid application.

- 5 Click Save.

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 folder as the AAF or OMF sequence.

### To import the sequence files into your Pro Tools LE session.


- 1 Select File > Import Session Data.

The “Choose a file to import session data from” dialog opens.

- 2 Navigate to the AAF file that you want to import.
- 3 Click Open.

From the Import Session Data window, select the following selections:

- Audio Media Options - Link to source media (where possible)
- Video Media Options - Link to source media

 For information on other parameters, see “Importing AAF or OMF Tracks into Pro Tools” on page 17.

- 4 Click Ok.
- 5 If the source media has a different frame rate than the Session, Pro Tools prompts you to allow it to change the frame rate for the project to the session frame rate. Click Ok.
- 6 If your audio source media is on a Dynamic disk drive, Pro Tools displays a dialog that allows you to copy the media to a Basic disk drive. Click Yes.

Now you are ready to edit the audio files in Pro Tools.


---


## Importing AAF or OMF Tracks into Pro Tools

### To import AAF or OMF tracks into Pro Tools:

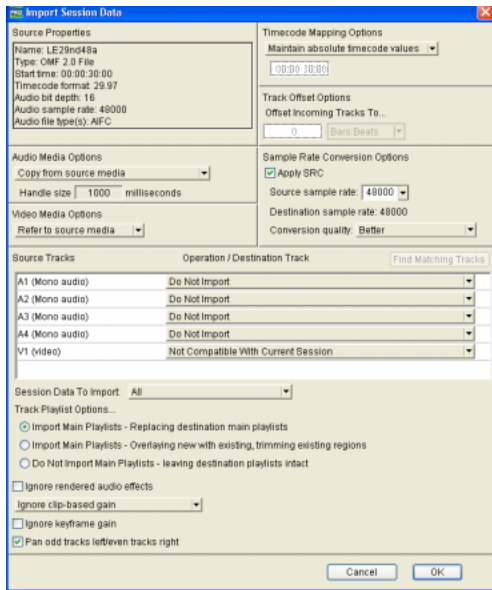
- 1 Create a new Pro Tools session or open an existing session.
- 2 Choose File > Import Session Data.

3 Choose the AAF or OMF sequence that contains the tracks you want to import.

 You can drag and drop AAF or OMF 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 Deselect any source tracks that you do *not* want to be imported. (If you are importing Session Data from AAF or OMF sequences, all tracks are selected by default. If you are importing tracks from a Pro Tools session, no tracks are selected by default.)



Import Session Data dialog

5 Select the desired AAF/OMF translation settings (see “AAF/OMF Translation Settings” on page 22).


6 Select the desired Audio Media Options, if any (see “Audio Media Options” on page 23).

7 Select the desired Sample Rate Convert Options, if any (see “Sample Rate Convert Options” on page 24).

8 Select the desired Time Code Mapping Options, if any (see “Time Code Mapping Options” on page 25).

9 Select the desired Track Offset Options, if any (see “Track Offset Options” on page 25).

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.

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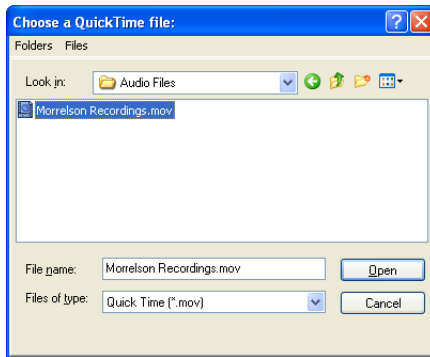
## Importing an OMF Video File into Pro Tools

To import an OMF video file into Pro Tools:

1 Launch Pro Tools and create a new session, or open an existing one.

2 Check the time code settings of the session to make sure they match those of the movie you want to import, and save the session.

### 3 Choose Movie > Import Movie.



#### **Import Movie dialog**

4 Select the movie and click Open. Pro Tools imports the movie and displays it in its own Movie track in the Edit window as well as in a floating Movie window. The first frame of the movie is automatically placed at the start time of your session.



#### **Movie track in the Edit window**

OMF video is automatically spotted to the location it was placed in the Avid sequence (its original timestamp).

When importing an OMF/AAF sequence that is pointing to a file, video is placed at the time code location relative to the tape from which it was digitized.

---

## Importing Files From MediaManager into Pro Tools

### (Pro Tools 6.1 on Windows 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 Drag and drop the selected audio or video files, or sequence, from the MediaManager window in Internet Explorer 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**

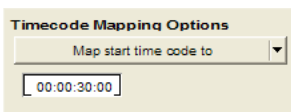
When you drag and drop an audio file directly to the Regions List, the new item will be highlighted in the Regions List.

## Dragging and Dropping Audio Files to the Pro Tools Timeline

When you drag and drop audio files to the Timeline in an area where no tracks are present, Pro Tools will create a new track for every file. Mono files create one track, multiple mono files create multiple tracks, and multichannel files (including stereo) create multichannel 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 timestamp location, unless that timestamp location cannot be located because it is outside the range of the Pro Tools session timeline. If the timestamp 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 OMF sequence referencing a video file directly onto the Timeline.

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

If the timestamp 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 timestamp:

- 1 Alt-Drag and Drop (Windows) or Option-Drag and Drop (Macintosh) the file from MediaManager into Pro Tools.
- 2 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.


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 current QuickTime 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 or AVoption|V10. If you attempt to do so, you will encounter an error.*


### Dragging and Dropping OMF Sequence Files to the Pro Tools Timeline

When you drag and drop OMF 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 MediaManager, 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 timestamp 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 timestamp by using the Map Start Time window.

 *If the timestamp 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.*

---

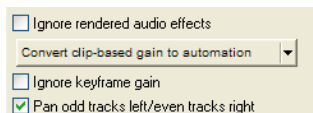
## Import Options

When importing AAF or OMF sequences, Pro Tools provides several import options through the Import Session Data dialog:

- AAF/OMF Translation Settings
- Audio Media Options
- Sample Rate Convert Options
- Time Code Mapping Options
- Track Offset Options

## AAF/OMF Translation Settings

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



*Translation settings*

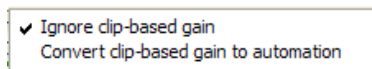
### Ignore Rendered Audio Effects

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 Pop-Up Menu

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 Digi-

Translator’s Clip-Based Gain pop-up menu to map clip-based gain settings to Pro Tools breakpoint automation, 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.

### Convert Clip-Based Gain to 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 versions of Pro Tools earlier than 6.4.

### 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. Keyframe gain exceeding +6 dB will be ignored by versions of Pro Tools earlier than 6.4.

### Pan Odd Tracks Left/Even Tracks Right

Although pan automation is translated into Pro Tools pan automation breakpoints, a track’s default pan setting might 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.

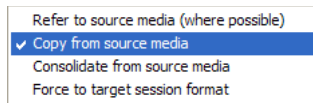
## Audio Media Options



### Audio Media Options

When importing AAF or OMF 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 Menu



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

### Refer to Source Audio Media (Where Possible)

This setting instructs DigiTranslator to translate the OMF 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 SD II files from the source project. This setting will not duplicate, copy, or make any duplicates of media.

### Copy from Source Media

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

You can perform sample rate conversion on the audio during this translation.

### Consolidate from Source 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 might 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 Size (milliseconds)

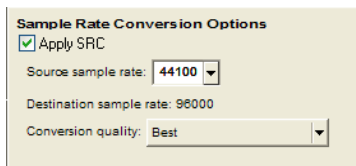
If you have selected Consolidate Source Audio Media, you can specify the number of milliseconds of each original audio file to retain both before and after the region boundaries defined in the source project. This enables you to extend region boundaries even after you've consolidated, by the amount you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

Apply SRC


Source sample rate: 44100

Destination sample rate: 96000

Conversion quality: Best

### 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 *"Speed Correction for Film, NTSC Video, and PAL Video Using DigiTranslator"* on page 49, for information about converting between different speeds and sample rates using DigiTranslator.

### Source Sample Rate

This setting enables you to specify the sample rate of the audio 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 OMF 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 Sample Rate

This setting determines the target session's audio 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).

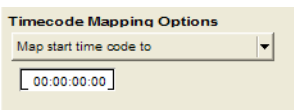
 See *"Speed Correction for Film, NTSC Video, and PAL Video Using DigiTranslator"* on page 49, for information about converting between different speeds and sample rates using DigiTranslator.

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 Pop-Up Menu

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 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.

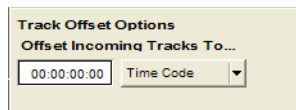
### **Maintain Relative Time Code Values**

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 start is 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



### *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 OMF from Pro Tools

You can export AAF and OMF files from Pro Tools with the DigiTranslator 2.0 Option using the Bounce to Disk, Export Selected as Files, and Export Selected Tracks as OMF/AAF commands.

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

AAF and OMF sequences exported from Pro Tools do not support video files, or retain information about plug-in 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.

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### Export Selected Tracks as OMF/AAF Sequences

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

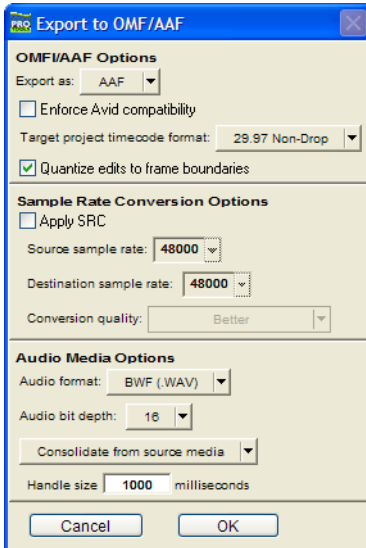
- ⚠ *Tracks are exported in their entirety and time selections are ignored.*
  
- ⚠ *Volume and pan automation is not retained on export if Quantize Edits to Frame Boundaries is enabled (Avid Compatibility Mode).*
  
- ⚠ *The Movie track cannot be exported to AAF or OMF from Pro Tools.*

**To export selected audio tracks as an AAF or OMF sequence:**

1 In Pro Tools, select the tracks you want to export. Choose either mixed or unmixed files.

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


2 Choose File > Export Selected Tracks as OMF/AAF.



*Export to OMF/AAF dialog*

3 In the OMF/AAF Options section, 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. 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 Check that the Target project timecode format is correct for the project as set for the project in your target application (such as an Avid Media Composer).

This is probably correct because Pro Tools LE automatically detected the value when you imported the AAF file into Pro Tools.

7 In the Audio Media Options area, ensure that the Audio format and Audio bit depth match the settings in your target project (as set for the project in your video software application).

8 In the Audio Media Options area, choose Consolidate from source media from the pop-up menu.

9 Select other options, as desired.

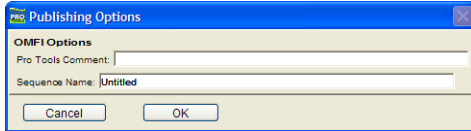
 *For more information, see “Translation Settings” on page 30.*

10 Click OK



**11** In the Publishing Options dialog, do the following:

- Enter the Pro Tools Comment and Sequence Name.



*Publishing Options dialog, (Export Selected Tracks as OMF/AAF shown)*



*Pro Tools creates a sequence with the name you supply. When using an Avid software application, the Pro Tools comment appears in the Avid bin in a Pro Tools Comment column.*

– or –

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

**12** Click OK.

**13** In the Name the OMFI file to export dialog, navigate to a folder where you can easily locate the Pro Tools composition (AAF or OMF sequence) when it is time to import it into a video application.

**14** Click Save

**15** In the Please choose a folder for converted audio files dialog, navigate to an OMFI MediaFiles folder.



*Some applications (such as Avid Media Composer), require all media files to be in the OMFI MediaFiles folder, to allow proper relinking in the Avid application*

**16** Click Use Current Folder.

Pro Tools exports the composition to the Import Audio Files folder and exports the related media to the OMFI MediaFiles folder.

**17** If you are ready to import the files into a video application, exit Pro Tools.

**To check a sequence into MediaManager when files in that sequence do not reside on the same MediaNetwork workspace:**

**(Pro Tools 6.1 on Windows Only)**

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



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

**2** Choose File > Export Selected Tracks as OMF.

**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 MediaNetwork 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 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 MediaNetwork?” box.

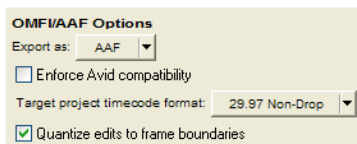
 *There is no Undo command once you choose to relink your session to the files on MediaNet. As a safety precaution, you may want to save the session immediately before checking it into MediaManager. In this case, if you relink the session by mistake, you can always revert to the saved session.*

## Translation Settings

### (For Export Selected Tracks as OMF/AAF Sequences Command Only)

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

### OMF/AAF Options



#### Export to OMF/AAF Options

#### Enforce Avid Compatibility

If the Enforce Avid Compatibility option is enabled, all AAF sequences and OMF files and sequences will meet the specific requirements of Avid Video workstations. 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 OMF file so they appear as frame-accurate. See Figure 3 through Figure 6 on page 31.

 *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.*

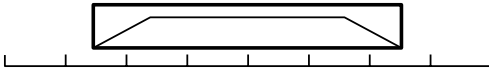


Figure 3. Original region

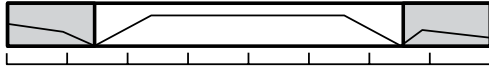


Figure 4. Region exported with handles

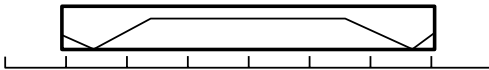


Figure 5. Subclip: Region stretched to farthest frame boundaries

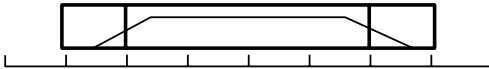


Figure 6. Subclip with OFFs (One Frame Files) laid over end frames

When you quantize edits to frame boundaries, you must enter the desired handle size (length) under Audio Media Options. See “Consolidate Handle Size (Milliseconds)” on page 33.


A master clip consisting of the region plus the handle size (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.

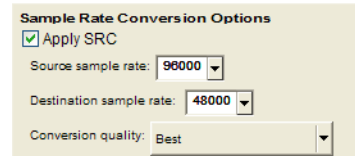
One-frame files (OFFs) are imported into Avid workstations as part of the OMF sequence like any other sound file. In the Avid Timeline, they appear as one-frame edits on either side of a subclip.

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 OMF by sample-rate converting each audio file, and adjusting the edits in the resulting AAF or OMF file to compensate for this change.

 See “Speed Correction for Film, NTSC Video, and PAL Video Using DigiTranslator” on page 49, for information about converting between different speeds and sample rates using DigiTranslator.

You might 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.

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 OMF 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 OMF 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 OMF 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 OMF, 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 OMF file that refers to as many of the original media files as possible. In this case, the OMF file points to the BWF (.WAV), AIFC, 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 OMF translation when Quantize Edits to Frame Boundaries is selected. See “Quantize Edits to Frame Boundaries” on page 30.*

**Consolidate Handle Size (Milliseconds)** 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 lets you extend clip boundaries even after you have consolidated, by the amount you specify. It is 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 Size is only available when Consolidate From Source Media is selected.

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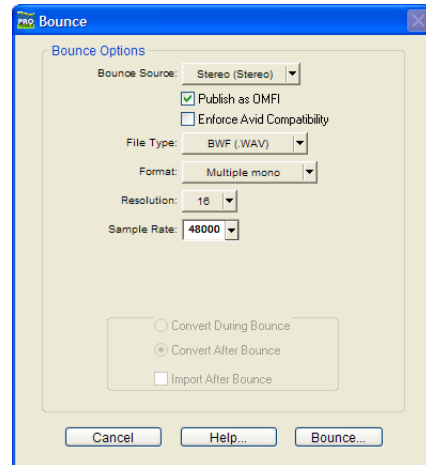
## Bounce to Disk

### (OMF Only)

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


#### To export to OMF 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**

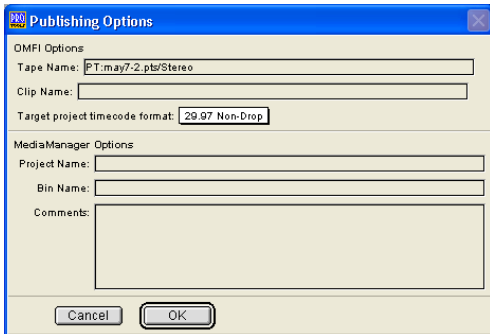
- 3 Select Publish as OMF.
- 4 If desired, select Enforce Avid Compatibility.

 *Enforce Avid Compatibility limits the sample rate options to 44.1 or 48 kHz. 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.

7 In the Publishing Options dialog, do one of the following:

- Enter the Pro Tools Comment and Clip Name.
- or –
- If checking in to MediaManager, enter the Pro Tools Comment 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 system “owns” a sub-folder of OMF 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 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 OMF media folder that belongs to the target Avid workstation on the MediaNetwork system.
- 3 Bounce to the selected OMF media 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 system will be able to see the exported files.

## Export Selected as Files

### (OMF Only)

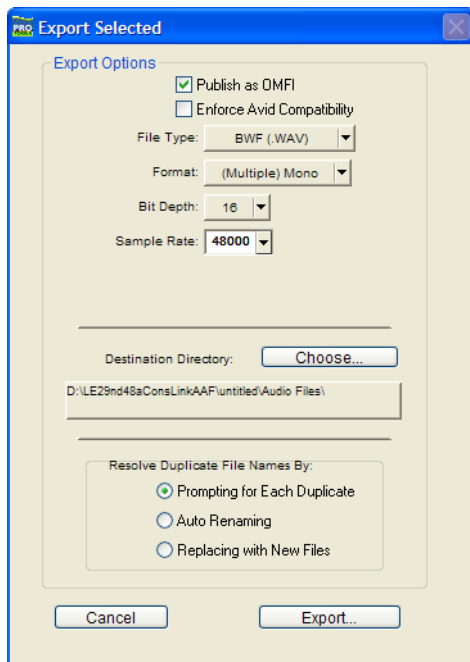
Use the Export Selected as Files command to export individual regions from the Regions List in OMF format. Regions exported to OMF from the Regions List will not render any real-time effects (plug-ins) or track automation.

#### 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 dialog

3 In the Export Selected dialog, check Publish as OMF.

4 If desired, select Enforce Avid Compatibility.

**A** *Enforce Avid Compatibility limits the sample rate options to 44.1 or 48 kHz. 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 MediaNetwork workspace.

7 Click Export.

8 In the Publishing Options dialog, do the following:

- Enter the Pro Tools Comment 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.

---

## OMF Export Options

### (For Bounce to Disk and Export Selected as Files Commands Only)

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

### Publish As OMF

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

#### To ensure OMF compatibility, do the following:

- Limit File Type to AIFF, BWF (.WAV), and SD II.
- Limit Format 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 OMF files and sequences will meet the specific requirements of Avid Video workstations.

#### When Enforce Avid Compatibility is enabled:

- 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

#### (Pro Tools 6.1 on Windows Only)

If the Checkin To MediaManager option is enabled, all exported files and sequences will be checked in to the MediaManager database. See Chapter 6, “Working with Avid Unity MediaManager (Pro Tools 6.1 on Windows).”

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

This option must be selected if you are storing files on a MediaNetwork workspace using MediaManager.

#### To ensure MediaManager compatibility:

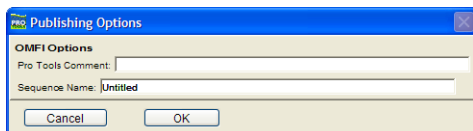
- The destination directory for the files you are exporting must be a MediaNetwork directory.
- SD II is grayed out in the File Type menu. You cannot check SD II files into MediaManager directly from Pro Tools. MediaManager does not support OMF SD II files exported from Pro Tools.



---

## 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 dialog, (Export Selected Tracks as OMF/AAF shown)*

### OMFI Options

**Pro Tools Comment** 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.

**Sequence Name** This is the name that will be displayed when the file is imported into another AAF- or OMF-compatible program. The sequence 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.

## MediaManager Options

### (Pro Tools 6.1 on Windows Only)

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

**Project Name** If you enter the name of an existing MediaNetwork 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.

---

## Timestamping

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

### The timestamp 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

**Timestamps 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 OMF wrapper

## Exporting a Region

If you are exporting a region, the timestamp 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 timestamp 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 timestamp 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 timestamp 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 timestamp would be 1:00.

**AudioSuite with Playlist** If the file was created by AudioSuite, using the Playlist option, the timestamp 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 timestamp for the duplicate would be 4:00.

**AudioSuite with Region List** If the file was created by AudioSuite, using the Region List option, the timestamp reflects the original timestamp 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 timestamp is 1:15.

**Existing Timestamp** If a file is imported with an existing timestamp, it will remain the timestamp for the exported file as well. If the original file contained a timestamp in the format wrapper, it will be copied to the OMF wrapper when exported.

## Exporting a File With No Timestamp

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

## Importing Files from an Avid AAF or OMF Sequence

If you import a file from an Avid AAF or OMF sequence, the media file's source tape timestamp becomes the original timestamp of the new Pro Tools file. The User Timestamp maintains the original timestamp.



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

## chapter 6

# Working with Avid Unity MediaManager (Pro Tools 6.1 on Windows)

---


## Avid Unity MediaManager

(Pro Tools 6.1 on Windows Only)

Avid Unity MediaManager is an Avid database product for tracking files on an Avid Unity MediaNetwork system. MediaManager lets you find, sort, and retrieve media quickly and easily while maintaining secure project-level access control. MediaManager also lets your production assistants, and others who manage media, do their jobs outside of the edit suite, ensuring that creative work continues while administrative duties take place in parallel. Tightly integrated with Avid applications, Pro Tools, and other productivity tools, MediaManager enables management of assets from a central location outside of the edit suite.

Pro Tools with DigiTranslator 2.0 includes integrated support for MediaManager, including check-in of files, and drag and drop of files or sequences from the MediaManager browser directly to the Pro Tools timeline.

Avid Unity Media Manager requires Pro Tools version 6.1 on Windows.

 For the latest information on compatibility between different versions of Avid Unity MediaNetwork, MediaManager and specific Pro Tools systems, visit the Digidesign Web site ([www.digidesign.com/compto](http://www.digidesign.com/compto)).


---

## Avid Unity MediaNetwork

Designed specifically for dynamically storing and sharing high-bandwidth, high-resolution media, the Avid Unity MediaNetwork solution offers significant performance, setup, and administrative advantages over standard storage area networks (SANs). Built on Avid's custom-designed, highly optimized file system architecture, Avid Unity MediaNetwork delivers a full range of uncompressed and compressed media in real time, while enabling editing, finishing, audio, and graphics work to take place at the same time—using the same media files and projects—in a shared workspace.

## Connecting to Avid Unity MediaNetwork

To log in to Avid Unity MediaNetwork, use the Avid Connection Manager. MediaNetwork workspaces function like normal network volumes. Your Avid Unity MediaNetwork administrator will assign the username and password for your account, as well as assign Read or Read/Write permissions for your account on each workspace.

 *Your MediaNetwork username and password should be the same as your Windows username and password. If you are connected to a separate network (such as a local area network by ethernet), it is recommended that you use the same username and password for MediaNetwork and the other network.*

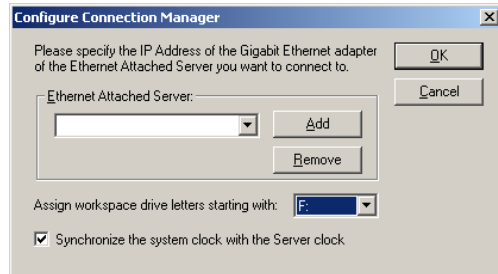
## Configuring the Avid Connection Manager

Before logging in to MediaNetwork, configure the Avid Connection Manager.

### To configure the Avid Connection Manager:

- 1 Choose Start menu > Programs > Avid Unity > Avid Unity Connection Manager.
- 2 In the Avid Connection Manager, choose Configure.

- 3 In the Configure Connection Manager dialog, select the starting drive letter for MediaNetwork workspaces.



### Configure Connection Manager dialog

- 4 Select “Synchronize the system clock with the Server clock.” This is necessary to help prevent time-related title creation and access problems by synchronizing the MediaNetwork client time to the MediaNetwork File Manager time.

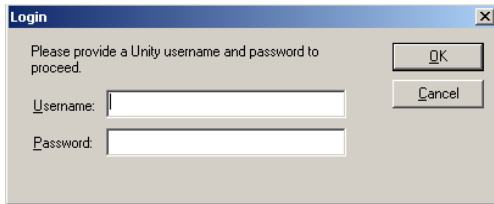
- 5 Click OK

## Logging In To MediaNetwork

Once you log in to MediaNetwork on a Windows client, you remain logged in, so you really only need to log in once—the first time. To log off Windows and MediaNetwork, select Shut Down or Log Off from the Start menu. The next time you log in to Windows you will automatically be logged in to MediaNetwork as well.

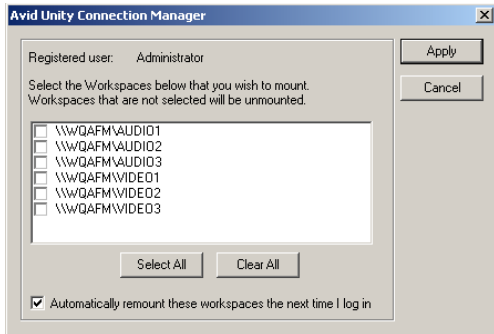
### To log in to MediaNetwork:

- 1 Choose Start menu > Programs > Avid Unity > Avid Unity Connection Manager.
- 2 In the Login dialog, enter your username and password, and click OK.



#### Login dialog

- 3 In the Avid Unity Connection Manager dialog, select the MediaNetwork workspaces you want to mount.



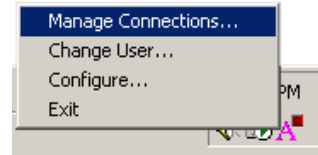
#### Avid Unity Connection Manager dialog

- 4 If you want to automatically remount the selected workspaces the next time you log in, select “Automatically remount these workspaces the next time I log in.”
- 5 Click Apply.

The selected MediaNetwork workspaces will be mounted.

## Mounting and Unmounting MediaNetwork Workspaces

Use the Avid Unity Connection Manager to manage your MediaNetwork connection while you are logged in to MediaNetwork.



#### Avid Unity Connection Manager

- ⚠ Do not mount or unmount Avid Unity MediaNetwork workspaces while Pro Tools is running.

### To mount MediaNetwork workspaces:

- 1 In the Toolbar, choose Avid Unity Connection Manager > Manage Connections.

– or –

Choose Start menu > Programs > Avid Unity > Avid Unity Connection Manager.

The Avid Unity Connection Manager dialog opens.

- 2 In the Avid Unity Connection Manager dialog, select the MediaNetwork workspaces you want to mount.
- 3 Click Apply.
- 4 If you want to automatically remount the selected workspaces the next time you log in, select “Automatically remount these workspaces the next time I log in.”

- ⚠ Mapping workspaces using the Map Network Drive command in Windows is not advised for Pro Tools clients.

### **To unmount MediaNetwork workspaces:**

- 1 In the Avid Connection Manager, choose Manage Connections to open the Avid Unity Connection Manager dialog.
- 2 In the Avid Unity Connection Manager dialog, deselect the MediaNetwork workspaces you want to unmount (click Clear All to unmount all MediaNetwork workspaces).
- 3 Click Apply.

### **Change User**

Different users can use the same Pro Tools client to work on different projects with different MediaNetwork workspace permissions.

#### **To log out and log in as a different user on MediaNetwork:**

- 1 If Pro Tools is running, quit Pro Tools.
- 2 In the Avid Connection Manager, choose Change User.
- 3 Enter your user name and password.
- 4 Click OK.

The previous user will be logged out of MediaNetwork, and you will be logged in to MediaNetwork as a new user. Use Manage Connections to mount MediaNetwork workspaces (see “Mounting and Unmounting MediaNetwork Workspaces” on page 41).

---

## **MediaManager Setup**

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

There are two levels of interaction between Pro Tools and MediaManager. The first is the background connection, and the second is MediaManager’s browser interface. Both levels of interaction with MediaManager require their own login procedure.

### **MediaManager Background Connection**

The background connection lets you check files into MediaManager without launching the browser interface.

#### **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.
- 3 Log in, using an authorized user name and password.

### **MediaManager Browser Interface**

Using MediaManager’s browser interface, you can easily find files that are already checked into MediaManager, and drag and drop files into Pro Tools.

#### **To log in to MediaManager through browser:**

- 1 Launch Internet Explorer.
- 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 in, using an authorized user name and password (setup by your Avid Unity MediaNetwork system administrator).

---

## 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.



*MediaManager Browser Log In dialog*

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 selected the standard configuration, you should only need to enter the host name. This field will retain your entry for future use.

**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 SD II files, and SD II files checked in from an Avid video workstation can be imported into Pro Tools sessions, MediaManager will not recognize SD II 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 SD II 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 MediaNetwork workspace.

## Checking a Sequence into MediaManager

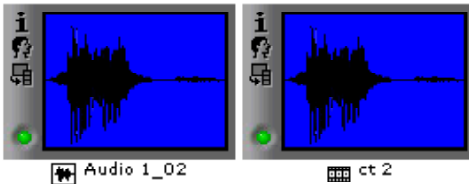
To play a sequence that has been checked in to MediaManager, all media files referenced by that sequence must also reside on the same MediaNetwork system. When exporting a sequence to MediaManager, Pro Tools with the DigiTranslator 2.0 Option automatically ensures that all the necessary files are copied to the correct location. For more information on exporting a sequence to MediaManager, see “Export Selected Tracks as OMF/AAF Sequences” on page 27.

---

## MediaManager File Display

### Head Frame

Once an 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 OMF sequence name or media file clip name. Clip names default to the name of the region as it appears in Pro Tools.

**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.

**Creation Date** Displays the date the file was exported from Pro Tools (or Avid NewsCutter), *not* the original Pro Tools time stamp

**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.

**Pro Tools Comment** Displays (by default) the name of the originating OMFI sequence or Pro Tools session. You can override this by manually entering a different Pro Tools Comment in the Publishing Options dialog during Export Selected Tracks as OMF in Pro Tools.

**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 an OMFI sequence or Avid 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 (BWF, AIFF, and SD II).

**Bit Depth** Displays the bit depth.

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

**Start** Displays the original time stamp.

**Tracks** Displays information about the tracks from which the audio was captured during the digitization process in NewsCutter. 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 Workspaces

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

---

## 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 –
- The files were exported from Pro Tools using Bounce to Disk, Export Selected as Files, or Export Selected as AAF/OMF.
  - and –
- The files reside in the subfolder of the OMFI MediaFiles folder in the MediaNetwork workspace.



# 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 OMF 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 <Time Code Start–Time Code 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 OMF 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, because it won't sync properly. 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 system, and 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 OMF) 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 OMF 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

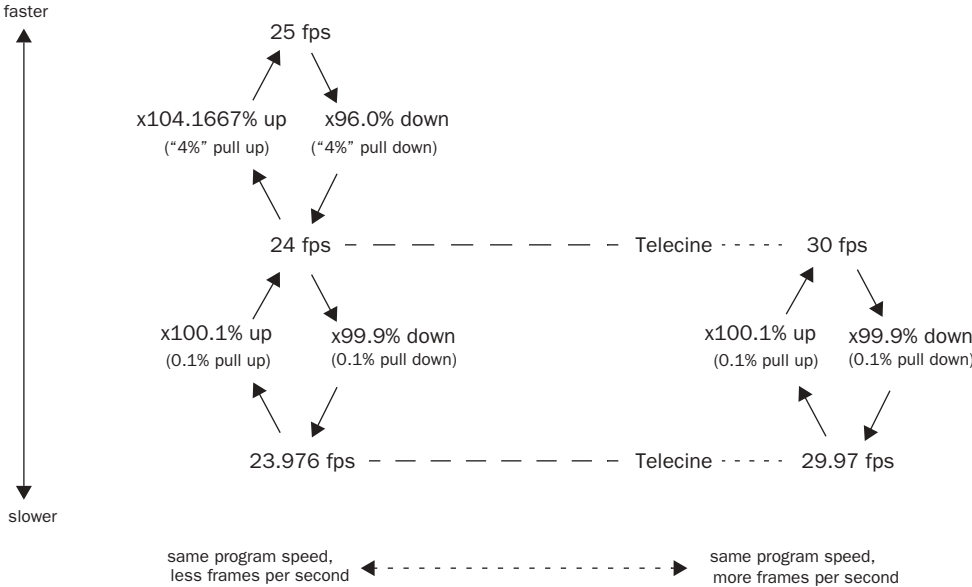


Figure 7. Frame rates, telecine transfers, and relative playback speeds

**Table 1. Sample Rates at Pull Up and Pull Down Settings**

Pull Up/Down	Sample Rate					
	44100	48000	88200	96000	176400	192000
+4.1667% and +0.1%	45983	50050	91967	100100	n/a	n/a
+4.1667%	45938	50000	91875	100000	n/a	n/a
+4.1667% and -0.1%	45892	49950	91783	99900	n/a	n/a
+0.1%	44144	48048	88288	96096	176576	192192
-0.1%	44056	47952	88112	95904	176224	191808
-4.0% and +0.1%	42378	46126	84757	92252	n/a	n/a
-4.0%	42336	46080	84672	92160	n/a	n/a
-4.0% and -0.1%	42294	46034	84587	92068	n/a	n/a



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

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