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July 2001

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Using This Guide

Avid Technology is unique. No other company in the world has the same breadth and depth of digital solutions for content creation. A key component of the solutions that Avid offers is the relationship between Avid products.

The *Avid Products Collaboration Guide* is designed to assist you as you transfer work between various Avid applications. Its purpose is to follow the same workflow that you use when:

- Moving projects between editing applications
- Moving audio files between editing applications and audio tools
- Moving graphics and effects between editing and graphics and effects applications

Who Should Use This Guide

This reference guide is intended for all Avid® product users, from beginning to advanced, who want to transfer work between Avid applications.

About This Guide

This guide provides step-by-step instructions for transferring your project files, audio files, and graphics and effects files between the following Avid products:

- **Editing Products:**
 - Symphony™ Release 3.5 (Windows® 2000)
 - Symphony™ Release 3.1 (Windows NT®)
 - Symphony™ Release 3.0 (Windows NT®)
 - Symphony™ Release 2.1 (Windows NT®)
 - Media Composer® Release 10.5 (Windows® 2000)
 - Media Composer® Release 10.1 (Windows NT®)
 - Media Composer® Release 10.0 (Windows NT®)
 - Media Composer® Release 10.5 (Macintosh®)
 - Media Composer® Release 10.1 (Macintosh®)
 - Media Composer® Release 10.0 (Macintosh®)
 - Media Composer® Release 9.1 (Windows NT®)
 - Media Composer® Release 8.1 (Macintosh®)
 - Media Composer® Release 7.2 (Macintosh®)
 - Film Composer® Release 10.5 (Windows® 2000)
 - Film Composer® Release 10.1 (Windows NT®)
 - Film Composer® Release 10.0 (Windows NT®)
 - Film Composer® Release 10.5 (Macintosh®)
 - Film Composer® Release 10.1 (Macintosh®)
 - Film Composer® Release 10.0 (Macintosh®)
 - Avid Xpress® Release 4.5 (Windows® 2000)
 - Avid Xpress® Release 4.1 (Windows NT®)

- Avid Xpress[®] Release 4.0 (Windows NT[®])
 - Avid Xpress[®] Release 4.5 (Macintosh[®])
 - Avid Xpress[®] Release 4.1 (Macintosh[®])
 - Avid Xpress[®] Release 4.0 (Macintosh[®])
 - Avid Xpress[®] Release 3.1 (Windows NT[®])
 - Avid Xpress[®] Release 2.1 (Windows NT[®])
 - Avid Xpress[®] Release 2.5 (Macintosh[®])
 - Avid Xpress[®] Release 2.1 (Macintosh[®])
 - Avid Xpress[®] DV Release 2.0 (Windows[®] 2000)
 - Avid Xpress[®] DV Release 1.5 (Windows NT[®])
 - Avid Xpress[®] DV Release 1.0 (Windows NT[®])
 - NewsCutter[®] XP Release 2.0 (Windows[®] 2000)
 - NewsCutter[®] XP Release 1.5 (Windows NT[®])
 - NewsCutter[®] Release 2.5 (Windows[®] 2000)
 - NewsCutter[®] Release 2.0 (Windows NT[®])
 - NewsCutter[®] Release 1.5 (Windows NT[®])
 - NewsCutter[®] Release 1.2 (Windows NT[®])
 - NewsCutter[®] DV Release 1.1 (Windows NT[®])
 - Softimage[®] | DS Release 3.0.1
 - Softimage[®] | DS Release 2.1
 - Avid[®] | DS Release 4.0
- **Audio Products:**
 - AudioVision[®] Release 4.1v10 (Macintosh[®])
 - Pro Tools[®] Release 4.3.1 (Macintosh[®])
 - Pro Tools[®] Release 5.0.1 (Macintosh[®])
 - Pro Tools[®] Release 5.1 (Macintosh[®])

- **Graphics and Effects Products:**

- Matador™ (SGI IRIX®)
- Softimage® Media Illusion™ Release 5.1v6 (SGI IRIX®)
- Elastic Reality® Release 3.1 (Macintosh®)
- Elastic Reality® Release 3.1 (Windows NT® and Windows® 95)
- Elastic Reality® Release 3.1 (SGI IRIX®)
- Softimage® Marquee® Release 1.0 (SGI IRIX®)
- Softimage® Marquee® Release 1.0 (Windows NT®)

This guide is divided into three chapters according to workflow. Each chapter begins with a table of contents that lists the topics discussed in that chapter. The chapters are then divided into sections for individual products. Within each product section, there are step-by-step instructions describing how to move your files to and from other Avid applications. Where the instructions differ for a particular product, you will see the product name in the left margin.

Two appendixes follow the chapters: one addresses file transfers, and one addresses AvidLinks and export templates. Finally, the guide includes an index.

The Contents lists all topics included in the guide. The chapters are organized according to the flow of your work as follows:

- Chapter 1, “Moving Project Files,” describes how to move a project between the Avid family of editing products on both the Macintosh and Windows platforms.
- Chapter 2, “Moving Sequences with Audio Media,” describes how to move audio files between Avid video and audio editing products.
- Chapter 3, “Moving Graphics and Effects Files,” describes how to move graphics and effects files between editing applications and Avid graphics and effects products.
- Appendix A, “Transferring Files,” lists methods of transfer between the same and different platforms, including Windows systems, Macintosh systems, and SGI IRIX systems. It also lists step-by-step procedures for

transferring your compositions and bins, using the AvidNet™ Transfer Tool and Avid Unity™ TransferManager.

- Appendix B, “AvidLinks and Export Templates,” lists the export templates for various product releases. It also describes AvidLinks menu options for Symphony Release 3.x (Windows), Media Composer and Film Composer Release 10.x (Windows and Macintosh), and Avid Xpress Release 4.x (Windows and Macintosh).
- A detailed Index helps you to quickly locate specific topics.

The most recent version of the *Avid Products Collaboration Guide* is available on the Avid Customer Service Knowledge Center.

To access the Knowledge Center:

1. Go to www.avid.com.
2. Click Support.
3. Click Knowledge Center.
4. Choose your product from the pop-up menu at the upper right of the Web page.
5. Click the Documentation tab and select the *Avid Products Collaboration Guide*.

Symbols and Conventions

This guide uses the following symbols and conventions:

1 A numbered list, when the order of the items is important, such as steps in a procedure. The line above indicates the start of a numbered list and the line below indicates the end of a numbered list.

a Alphabetical lists, when the order of secondary items is important.

- Bulleted lists, when the order of the items is unimportant.
 - Indented dashed lists, when the order of secondary items is unimportant.

Courier Bold font identifies text that you type.



A note provides important related information, reminders, recommendations, and strong suggestions.



A caution means that a specific action you take could cause harm to your computer or cause you to lose data.

Product Name

A product name in the left margin indicates that the information following the name is specific to that product. When you use this guide, look in the margin for the name of the product you are working with.

This guide also uses the following naming conventions:

- The terms *digitize* and *record* have the same meaning when referring to methods for converting analog video and audio signals to digital format. The term *digitize* or *redigitize* in sections applicable to Avid Xpress DV, NewsCutter and NewsCutter XP, stands for record or rerecord.
- *Windows* refers to the Windows NT or Windows 2000 operating system.
- *Windows NT* refers to the Windows NT operating system.

- *Windows 95* refers to the Windows 95 operating system.
- *Macintosh* refers to the Macintosh operating system.
- *SGI IRIX* refers to the SGI IRIX operating system.

If You Need Help

If you are having trouble using any of your Avid applications, you should:

-
- 1 Retry the action, carefully following the instructions given for that task in this guide.
 - 2 Check the documentation that came with your hardware for maintenance or hardware-related issues.
 - 3 For support services, call Avid Customer Support:
 - Broadcast products — call 800-NEWS-DNG (639-7364).
 - Postproduction products — call 800-800-AVID (2843).

Outside of the United States and Canada, contact your local Avid representative.

If You Have Documentation Comments

Avid Technology, Inc. continuously seeks to improve its documentation. We value your comments about this guide and other Avid-supplied documentation.

Simply e-mail your documentation comments to Avid Technology at:

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Please include the title of the document, its part number, revision letter, and the specific section you are commenting on in all correspondence.

How to Order Documentation

To order additional copies of this documentation from within the United States, call Avid Telesales at 800-949-AVID (2843). If you are placing an order from outside the United States, contact your local Avid representative.

Chapter 1

Moving Project Files

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Introduction

Avid offers a range of editing applications from Avid Xpress, to Media Composer, to NewsCutter, to Symphony, to Softimage | DS and Avid | DS. Each of these products has its place in your nonlinear editing environment. The beauty of working with the Avid family of editing and finishing products is that you can work at the system most appropriate to your task and then easily move your work to another system when you are ready for the next step in the process. For example, you might start your project on an Avid Xpress (Windows) system and then move it to a Symphony system when you are ready for finishing.

This chapter is organized by product, and contains step-by-step instructions to help you prepare all of your project files for easy transfer between Avid editing and finishing products.



Make sure that you follow the instructions for the platform and product to which you are moving work.

About Project Files

Project files include bins, settings, and compositions. Some products have direct compatibility, meaning that you can move the project files from one system to the other and they will work. For example, there is direct compatibility moving from Media Composer Release 10.x (Windows) to Symphony Release 3.x.

With other products, the options for moving files include OMFI compositions with or without media and QuickTime™. OMFI compositions are the representation of a sequence, including the information describing how the media is edited together to form a final sequence. Objects used within compositions include effect clips, master clips, and subclips. Any program that supports OMFI can read OMFI files, regardless of the platform on which it is running. QuickTime can be used to bring incompatible clips forward to later releases and to move files to graphics stations.

Before You Move Your Files

Before you begin moving project files between Avid editing applications, consider the following:

- If you want to archive your original source sequence, duplicate the sequence, put the duplicate in another bin, and prepare the duplicate for export. Your original sequence will be preserved.
- If you are exporting a sequence as anything other than an OMFI file, you can speed the export process by rendering all effects in advance.
- If you are using OMFI to export your sequence and you only want to move one file, you can export it as an OMFI composition with media. If you are using a network drive to move your files, you might want to include the media in your OMFI composition to simplify moving across the network.
- Softimage | DS and Avid | DS can import OMFI compositions but cannot export in OMFI format. If you are moving from Media Composer, Symphony, or Avid Xpress to Softimage | DS or Avid | DS, export your project information as an OMFI composition and redigitize your media. However, you cannot move from Softimage | DS or Avid | DS back to Media Composer, Symphony, or Avid Xpress.
- If you want to move sequences from Symphony or Avid Xpress (Windows) to Media Composer Release 8.1 (Macintosh), you must use Symphony Release 2.1 or 3.x, or Avid Xpress Release 3.x, or 4.x (Windows) for direct compatibility.
- Do not include video media files from Media Composer Release 7.1 when you transfer directly to Media Composer Release 8.1 (Macintosh).
- Do not mix PAL and NTSC media in your sequence.

- To make it easier to move files between products and across platforms, use the following guidelines when naming files:
 - Do not use the following characters in project, bin, or other file names:
`/\:*?"<>|`
The Windows system does not recognize these characters in file names and will substitute other characters, possibly making the file name unrecognizable.
 - Do not add spaces at the beginning or end of a file name. The Windows system will display such files but might be unable to open them.
 - Do not use a period at the end of a file name. The Windows system will display such files but might be unable to open them.
 - In Media Composer Releases 7.2, 8.1, and 10.x (Macintosh), and Avid Xpress Releases 2.1, 2.5, and 4.x (Macintosh), you can enable a new setting that prevents you from using restricted characters in file names and automatically adds the correct file name extensions to files for your project. The Use Windows Compatible File Names setting in the General Settings dialog box is deselected by default. When you select the setting, the file name extension .avp is added to project files and .avb is added to bin files when they are saved. These file name extensions are attached to existing files, also.

- If the project includes titles and you are moving between Macintosh and Windows systems, make sure you have the same font with exactly the same name (preferably from the same manufacturer) on both the Macintosh and Windows systems. Check the font carefully because the same font can have slightly different names. For example, Times New Roman on the Macintosh system is named Times New Roman Regular on the Windows system.

If you open a title that does not have a matching font, a dialog box appears that allows you to substitute the font in the title with a font that exists on your system.

For best results, use TrueType® or PostScript® fonts. Bitmap fonts can cause scaling problems.

Moving to Symphony Release 2.1 or 3.x for Windows

Symphony provides high-end finishing capabilities on the Windows platform. You might want to compose your work on another system, and then move it to the Symphony system for finishing. This section includes instructions for moving work to Symphony Release 2.1, 3.0, 3.1, or 3.5.

Compatibility Issues

When you are moving projects to Symphony Release 2.1 or 3.x, some products have direct compatibility while others do not, as described in the following sections.

Compatibility Between Symphony Release 2.1 and 3.x

In general, there is compatibility between Symphony Release 2.1 and 3.x; you can move audio, video, compositions, and bins from Release 2.1 to Release 3.x. However, when you move projects backward from Release 3.x, some features, especially new features in Release 3.0 or later, require special attention. The following list includes known features in this category:

- **Color correction:** Color adjustment is backward compatible with Release 2.1, but does not appear or becomes corrupted in Release 2.0 or earlier. In addition, controls for secondary color correction do not appear in releases earlier than Symphony Release 3.0. You can, however, transfer a sequence from Release 3.x to Release 2.1, and then back to Release 3.x, and the effect will remain in place.

- **Stabilize effect:** This effect appears as an unknown effect in the Timeline and the data is lost in Release 2.1 or earlier. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x (Windows and Macintosh) or Avid Xpress Release 4.x (Windows and Macintosh) and the effect will remain in place.
- **Motion tracking:** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte™ effect, and the Scratch Removal feature — lose their tracking data in Release 2.1 or earlier. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x or Avid Xpress Release 4.x and the tracking information will remain intact.
- **Ultimatte® effect:** This effect appears as an unknown effect in the Timeline in Release 2.1, or becomes corrupted in Release 2.0 and earlier.
- **Defocus parameter (3D effect):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects:** These effects appear as unknown effects in the Timeline in Releases 2.0 and 2.1, or become corrupted in Release 2.0 or earlier.
- **Real-time moving mattes:** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 2.1 or earlier. To use the effect, you can batch import the graphics again and render the effect. After batch import, however, the effect will no longer work if you return the sequence to Release 3.x.
- **25p editing:** 25p editing projects do not open in Releases 2.0 and 2.1. To maintain compatibility when sharing projects between these systems, try to use a 24p project instead.
- **MultiCamera editing:** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible with Release 2.1 or earlier. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

- **Mixed audio sample rates:** Release 3.x supports the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Release 2.1 or earlier, which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.
- **Simultaneous automation gain and clip gain volume adjustments:** Release 3.x supports the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 2.1 maintains the automation gain adjustments but ignores the clip gain adjustments.
- **Crawling titles:** Release 3.5 supports crawling titles. These effects appear as unknown effects in the Timeline in earlier releases.

Film Project Compatibility Between Symphony Release 2.1 or 3.x and Film Composer Release 7.2 (Macintosh)

Note the following compatibility issues for film projects:

- **25-fps film projects:** You can open all 25-fps film projects transferred from Film Composer Release 7.2 (Macintosh) as 25p projects in Symphony Release 3.x. You can also open any sequence transferred from a 25-fps film project in a 25i project with matchback in Symphony Release 3.x.
- **PAL Method 1 film projects:** When you create a new Film Composer Release 7.2 (Macintosh) project for PAL Method 1, choose Film options in the Project window and then choose 24-frame editing. These options give you compatibility with a 24p PAL project for Symphony Releases 2.1 and 3.x.



The default setting for a PAL film project with Film Composer Release 7.2 (Macintosh) is 25-frame editing. You need to change to 24-frame editing to maintain compatibility with Symphony Releases 2.1 and 3.x PAL projects.

Compatibility with Avid Video-Editing Products

Table 1-1 lists the products from which you can move project files to Symphony Release 2.1 or 3.x and their level of compatibility.

Table 1-1 Moving Project Files to Symphony Release 2.1 or 3.x (Windows)

Source Application	Compatibility with Symphony Release 2.1 or 3.x (Windows)
Media Composer Release 9.1 or 10.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins
Film Composer Release 10.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II™ Audio
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video, Sound Designer II Audio
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II Audio

Table 1-1 Moving Project Files to Symphony Release 2.1 or 3.x (Windows) (Continued)

Source Application	Compatibility with Symphony Release 2.1 or 3.x (Windows)
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video, Sound Designer II Audio
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video



Before beginning a project that you will be moving to Symphony, set your audio file format to AIFF-C, which allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Symphony Release 2.1 or 3.x:

- 1 Prepare the project files for export.
- 2 Transfer the project information.
- 3 Open the project and redigitize.
- 4 Import graphics.
- 5 Transfer or import audio files.
- 6 Re-create the title media.

7 Render non-real-time effects.

The following procedures detail each step in the transfer process. For more information, see the Symphony documentation, the Avid Symphony Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Total Conform drastically reduces the amount of time spent conforming an offline project on Symphony. Total Conform handles almost all of the settings and effects that are used in Symphony, Media Composer, and Avid Xpress, but there are exceptions. Follow some or all of these guidelines to prepare your project for export:

- **AVX™ plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method allows a maximum resolution of 1:1 from Media Composer Release 8.1 (Macintosh), and allows a resolution of 2:1 from Media Composer or Film Composer Release 7.2 (Macintosh), or Avid Xpress Release 2.1 (Macintosh), which is equivalent to AVR 77. If you do not create a mixdown, you can render the effect. If you do not create a mixdown or render the effect, the effect will be identified as an unknown effect in Symphony, and you will have to create a new effect.
- **Video media:** Media compatibility with Symphony Release 2.1 or 3.x depends on the product from which you are moving video media:

**Media Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Media Composer
9.1 (Windows NT)**

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
7.2**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Symphony Release 2.1 or 3.x or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 4.x
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.5
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Symphony Release 2.1 or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0 or 1.5
(Windows NT)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are

necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Symphony ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer or Film Composer Release 10.x (Macintosh)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was used in the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.



OMFI master clips that have been consolidated cannot be batch imported.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Symphony Release 2.1 or 3.x system, re-create the title media as follows:

- 1 Open the bin or project.
- 2 For Symphony Release 2.1 or earlier, choose Compression from the Tools menu and choose the video resolution you want to use for the re-created title media.



For Symphony Release 3.x, choosing the video resolution is a later step.

- 3 Load the sequence containing the titles into the Record monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Record monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all your titles.
- 6 Choose Re-create Title Media from the Clip menu.

- If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See step 8.

- If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-19.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.

- 7 For Symphony Release 3.x, choose a drive and resolution for the re-created title media.
 - 8 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between the Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the titles are downstream key (DSK) graphics that include position changes set with keyframes, see “Turning Off Downstream Keys (DSK)” on page 1-20.
- If the original system used any applications to manipulate font display (such as Adobe® Type Manager®), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named AvidFontSub.avt. This file is located in the Settings folder, which is located in the Symphony, Media Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.
When you choose a font from the Available Fonts pop-up menu, a preview of that font appears in the text boxes.
 - 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer Release 7.2 or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

-
- 1 Load the sequence into the Record monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Enter.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might need to render an effect with a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.



To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Media Composer Release 9.1 or 10.x or Film Composer Release 10.x for Windows

This section includes instructions for moving work to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows).

Compatibility Issues

When you are moving projects to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows), some products have direct compatibility while others do not. Review the following sections before proceeding.

Compatibility Between Media Composer Release 9.1, and Media Composer or Film Composer Release 10.x for Windows

In general, there is compatibility going from Media Composer Release 9.1 to Media Composer or Film Composer Release 10.x; you can move audio, video, compositions and bins from Media Composer Release 9.1 to Release 10.x. However, when you move projects backward from Release 10.x to Release 9.1, some features, specially new features in Release 10.0 or later, require special attention. The following list includes known features in this category:

- **Defocus parameter (3D effect):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects:** These effects appear as unknown effects in the Timeline in Release 9.1.

- **Real-time moving mattes:** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 9.1.
- **25p editing:** 25p editing projects do not open in Release 9.1.
- **MultiCamera editing:** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible with Release 9.1. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.
- **Mixed audio sample rates:** Release 10.x supports the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Release 9.1, which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.
- **Simultaneous automation gain and clip gain volume adjustments:** Release 10.x supports the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 9.1 maintains the automation gain adjustments but ignores the clip gain adjustments.

Compatibility Between Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x and Symphony Release 3.x for Windows

In general, Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x is compatible with Symphony Release 3.x with a few exceptions. In Release 9.1, incompatibilities include all features described in the previous section, along with the following features available in Symphony only. In Release 10.x, known incompatibilities include:

- **Color correction:** Color adjustment does not appear in Media Composer Release 9.1, or Media Composer or Film Composer Release 10.x. In addition, controls for secondary color correction do not appear in Release 9.1 or 10.x. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer Release 9.1 or 10.x, or Film Composer

Release 10.x, and then back to Symphony Release 3.x, and the effect will remain in place.

- **Stabilize effect:** This effect appears as an unknown effect in the Timeline and data is lost in Release 9.1. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x or Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Motion tracking:** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, AniMatte effect, and the Scratch Removal feature — lose their tracking data in Release 9.1. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x or Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the tracking data will remain intact.
- **Ultimatte effect:** This effect appears as an unknown effect in the Timeline in Release 9.1 or 10.x. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, and then back to Symphony Release 3.x, and the effect will remain in place.

Film Project Compatibility Between Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x and Film Composer Release 7.2 (Macintosh)

Note the following compatibility issues for film projects:

- **25-fps film projects (Release 10.x only):** You can open all 25-fps film projects transferred from Release 7.2 (Macintosh) as 25p projects in Media Composer or Film Composer Release 10.x. You can also open any sequence transferred from a 25-fps film project in a 25i project with matchback in Media Composer or Film Composer Release 10.x.
- **24-fps PAL Method 1 film projects (Release 9.1 or 10.x):** When you create a new Film Composer Release 7.2 (Macintosh) project for PAL Method 1,

choose Film options in the Project window and choose 24-frame editing. This gives you compatibility with a 24p PAL project for Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x.



The default setting for a PAL film project with Film Composer Release 7.2 (Macintosh) is 25-frame editing. You need to change to 24-frame editing to maintain compatibility with Symphony Release 2.1 and 3.x PAL projects.

Compatibility with Avid Video-Editing Products

Table 1-2 lists the products from which you can move project files to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows) and their level of compatibility.

Table 1-2 Moving Project Files to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)

Source Application	Compatibility with Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer or Film Composer Release 10.x (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II Audio
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video, Sound Designer II Audio

Table 1-2 Moving Project Files to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows) (Continued)

Source Application	Compatibility with Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II Audio
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video, Sound Designer II Audio
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video

Moving the Project Files

To transfer project files to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Media Composer or Film Composer documentation and the Avid Media Composer and Film Composer Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method allows a maximum resolution of 1:1 from Media Composer Release 8.1 (Macintosh) or Symphony Release 1.1, and a resolution of 2:1 from Media Composer or Film Composer Release 7.2 (Macintosh), or Avid Xpress Release 2.1 (Macintosh), which is equivalent to AVR 77.

If you do not create a mixdown, the effect will be identified as an unknown effect in Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows), and you will have to create a new effect.

- **Video media:** Media compatibility with Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows) depends on the product from which you are moving video media:

**Symphony 2.1 or
3.x**

There is direct video media compatibility.

**Media Composer
10.x (Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Macintosh)**

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
7.2 (Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows), or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 2.5 or
4.x (Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows), or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.

- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Media Composer or Film Composer ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer or Film Composer Release 10.x (Macintosh)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was used in the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.



OMFI master clips that have been consolidated cannot be batch imported.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows) system, re-create the title media as follows:

- 1 Open the bin or project.
- 2 For Media Composer Release 9.1 and earlier, choose Compression from the Tools menu and choose the video resolution you want to use for the re-created title media.



For Media Composer and Film Composer Release 10.x, choosing the video resolution is a later step.

- 3 Load the sequence containing the titles into the Record monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Record monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all of your titles.
- 6 Choose Re-create Title Media from the Clip menu.

- If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See step 8.

- If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-35.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.

- 7 For Media Composer Release 10.x or Film Composer Release 10.x, choose a drive and resolution for the re-created title media.
 - 8 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between the Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the titles are downstream key (DSK) graphics that include position changes set with keyframes, see “Turning Off Downstream Keys (DSK)” on page 1-36.
- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.

- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named AvidFontSub.avt. This file is located in the Settings folder, which is located in the Symphony, Media Composer, Film Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.

When you choose a font from the Available Fonts pop-up menu, a preview of that font appears in the text boxes.

- 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

- 1 Load the sequence into the Record monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Enter.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might need to render an effect with a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if an effect did not import correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Media Composer or Film Composer Release 10.x for Macintosh

This section includes instructions for moving work to Media Composer or Film Composer Release 10.0, 10.1 or 10.5 (Macintosh).

Compatibility Issues

When you are moving projects to Media Composer or Film Composer Release 10.x (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Symphony Release 3.x

The following features (available in Symphony Release 3.x) require special attention:

- **Color correction:** Color adjustment does not appear in Release 10.x. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Stabilize effect:** This effect appears as an unknown effect in the Timeline in Release 10.x. You can, however, transfer a sequence from Symphony Release 3.x to Media Composer or Film Composer Release 10.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Motion tracking:** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking controls in Release 10.x. You can, however, transfer a sequence from Symphony Release 3.x to

Media Composer or Film Composer Release 10.x, and then back to Symphony Release 3.x, and the tracking data will remain intact.

- **Ultimatte effect:** This effect appears as an unknown effect in the Timeline in Release 10.x.

Film Project Compatibility Between Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x and Film Composer 7.2 for Macintosh

Note the following compatibility issues for film projects:

- **25-fps film projects (Release 10.x only):** You can open all 25-fps film projects transferred from Film Composer Release 7.2 as 25p projects in Media Composer or Film Composer Release 10.x. You can also open any sequence from a 25-fps film project in a 25i project with matchback in Media Composer or Film Composer Release 10.x
- **24-fps PAL Method 1 film projects (Release 9.1 or 10.x):** When you create a new Film Composer Release 7.2 project for PAL Method 1, choose Film options in the Project window and choose 24-frame editing. These options give you compatibility with a 24p PAL project for Media Composer or Film Composer Release 10.x.



The default setting for a PAL film project with Film Composer Release 7.2 (Macintosh) is 25-frame editing. You need to change to 24-frame editing to maintain compatibility with Symphony Release 2.1 and 3.x PAL projects.

Compatibility with Avid Video-Editing Products

Table 1-3 lists the products from which you can move project files to Media Composer or Film Composer Release 10.x (Macintosh) and their level of compatibility.

Table 1-3 Moving Project Files to Media Composer or Film Composer Release 10.x (Macintosh)

Source Application	Compatibility with Media Composer or Film Composer Release 10.x (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins

Table 1-3 Moving Project Files to Media Composer or Film Composer Release 10.x (Macintosh) (Continued)

Source Application	Compatibility with Media Composer or Film Composer Release 10.x (Macintosh)
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video



Before beginning a project that you will be moving to Media Composer or Film Composer Release 10.x (Macintosh), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Media Composer or Film Composer Release 10.0, 10.1, or 10.5 (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Media Composer and Film Composer documentation, the Avid Media Composer and Film Composer Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Media Composer or Film Composer Release 10.0, 10.1, or 10.5 (Macintosh):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file.

If you do not create a mixdown, the effect will be identified as an unknown effect in Media Composer or Film Composer, and you will have to create a new effect.

- **Video media:** Media compatibility with Media Composer or Film Composer Release 10.x (Macintosh) depends on the product from which you are moving video media:

**Symphony 2.1 or
3.x**

There is direct video media compatibility.

**Media Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Media Composer
9.1 (Windows NT)**

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
7.2**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer or Film Composer Release 10.x (Macintosh) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.



Be aware that the import process might be slow and your media will lose some quality.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 4.0
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.5
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer or Film Composer Release 10.x (Macintosh). Master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.

- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Media Composer or Film Composer ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was imported into the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Media Composer or Film Composer Release 10.x (Macintosh) system, re-create the title media as follows:

-
- 1 Load the sequence containing the titles into the Record monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles into the Record or Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 2 Select all video tracks that contain titles.
 - 3 Mark an IN point and an OUT point to include all of your titles.
 - 4 Choose Recreate Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See step 6.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-49.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.
 - 5 Choose a drive and resolution for the re-created title media.
 - 6 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between Macintosh and Windows

versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named *AvidFontSub.avt*. This file is located in the Settings folder, which is located in the Symphony, Media Composer, Film Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch

to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title on a Windows system and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.
When you choose a font in the Available Fonts pop-up menu, a preview of that font appears in the text boxes.
 - 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

-
- 1 Load the sequence into the Record monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Enter.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence. For more information on render options, see the *Avid Media Composer and Film Composer Effects Guide*.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.

- 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Media Composer Release 8.1 for Macintosh

This section includes instructions for moving work to Media Composer Release 8.1 (Macintosh).

Compatibility Issues

When you are moving projects to Media Composer Release 8.1 (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Later Releases

If there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x (Windows) sequence, the project will not open in Media Composer Release 8.1 (Macintosh).

In addition, the following features (available in the following releases: Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x on both Windows and Macintosh) require special attention:

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Release 8.1.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Release 8.1.
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Release 8.1.

- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Release 8.1.
- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer, Avid Xpress):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 8.1.
- **Real-time moving mattes (Symphony, Media Composer, Film Composer, Avid Xpress):** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 8.1.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Release 8.1.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.
- **Mixed audio sample rates (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Release 8.1, which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.
- **Simultaneous automation gain and clip gain volume adjustments (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 8.1 maintains the automation gain adjustments but ignores the clip gain adjustments.

- **AVX Version 1.5 plug-ins (Symphony, Media Composer, Film Composer, Avid Xpress):** Release 8.1 supports AVX Version 1.0 plug-ins, but does not support Version 1.5 of the AVX plug-ins. AVX Version 1.5 plug-in effects appear as unknown effects in Release 8.1.

Compatibility with Avid Video-Editing Products

Table 1-4 lists the products from which you can move project files to Media Composer Release 8.1 (Macintosh) and their level of compatibility.

Table 1-4 Moving Project Files to Media Composer Release 8.1 (Macintosh)

Source Application	Compatibility with Media Composer Release 8.1 (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video

Table 1-4 Moving Project Files to Media Composer Release 8.1 (Macintosh) (Continued)

Source Application	Compatibility with Media Composer Release 8.1 (Macintosh)
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video



Before beginning a project that you will be moving to Media Composer Release 8.1 (Macintosh), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Media Composer 8.1 (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Media Composer documentation, the Avid Media Composer and Film Composer Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Media Composer Release 8.1 (Macintosh):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method only allows a maximum resolution equivalent to AVR 77.

If you do not create a mixdown, the effect will be identified as an unknown effect in Media Composer, and you will have to create a new effect.

- **Video media:** Media compatibility with Media Composer Release 8.1 (Macintosh) depends on the product from which you are moving video media:

**Symphony 2.1 or
3.x**

There is direct video media compatibility.

**Media Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Media Composer
9.1 (Windows NT)**

There is direct video media compatibility.

**Media Composer
7.2 (Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer Release 8.1 (Macintosh) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.



Be aware that the import process might be slow and your media will lose some quality.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 4.x
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.5
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Media Composer Release 8.1 (Macintosh). Master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Media Composer ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer or Film Composer Release 10.x (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was imported into the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Media Composer Release 8.1 (Macintosh) system, re-create the title media as follows:

-
- 1 Choose Compression from the Tools menu and choose the video resolution you want to use for the re-created title media.
 - 2 Open the bin or project.
 - 3 Load the sequence containing the titles into the Record monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles into the Record or Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all of your titles.
- 6 Choose Recreate Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.
Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See step 7.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see “Redefining a Font Replacement” on page 1-65.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement. The dialog box closes when you have defined a font for each font that needs replacement.

- 7 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named AvidFontSub.avt. This file is located in the Settings folder, which is located in the Symphony, Media Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title on a Windows system and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.
When you choose a font in the Available Fonts pop-up menu, a preview of that font appears in the text boxes.
 - 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

-
- 1 Load the sequence into the Record monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Return.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence. For more information on render options, see the *Avid Media Composer and Film Composer Effects Guide*.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Media Composer or Film Composer Release 7.2 for Macintosh

This section includes instructions for moving work to Media Composer or Film Composer Release 7.2 (Macintosh).



In general, the same issues apply to Media Station Release 7.2 (Macintosh).

Compatibility Issues

When you are moving projects to Media Composer or Film Composer Release 7.2 (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Later Releases

If there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x (Windows) sequence, the project will not open in Media Composer or Film Composer Release 7.2 (Macintosh).

In addition, the following features (available in the following releases: Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x on both Windows and Macintosh) require special attention:

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Release 7.2.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Release 7.2.

- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Release 7.2.
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Release 7.2.
- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer, Avid Xpress):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 7.2.
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 7.2.
- **Real-time moving mattes (Symphony, Media Composer, Film Composer, Avid Xpress):** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 7.2.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Release 7.2.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.
- **Mixed audio sample rates (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Release 7.2, which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.

- **Simultaneous automation gain and clip gain volume adjustments (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 7.2 maintains the automation gain adjustments but ignores the clip gain adjustments.
- **AVX Version 1.5 plug-ins (Symphony, Media Composer, Film Composer, Avid Xpress):** Release 7.2 supports AVX Version 1.0 plug-ins, but does not support Version 1.5 of the AVX plug-ins. AVX Version 1.5 plug-in effects appear as unknown effects in Release 7.2.

Film Project Compatibility Between Media Composer 9.1 or 10.x, or Film Composer Release 10.x and Film Composer 7.2

Note the following compatibility issues for film projects:

- **25-fps film projects (Release 10.x only):** You can open all 25-fps film projects from Release 7.2 as 25p projects in Media Composer or Film Composer Release 10.x. You can also open any sequence from a 25-fps film project in a 25i project with matchback in Media Composer or Film Composer Release 10.x.
- **24-fps PAL Method 1 film projects (Release 9.1 or 10.x):** When you create a new Film Composer Release 7.2 project for PAL Method 1, choose Film options in the Project window and be sure to choose 24-frame editing. This will give you compatibility with a 24p PAL project for Media Composer Release 9.1 and 10.x, or Film Composer Release 10.x.



The default setting for a PAL film project with Film Composer Release 7.2 is 25-frame editing. You need to change to 24-frame editing to maintain compatibility with Symphony Release 2.1 and 3.x PAL projects.

Compatibility with Avid Video-Editing Products

Table 1-5 lists the products from which you can move project files to Media Composer or Film Composer Release 7.2 (Macintosh) and their level of compatibility.

Table 1-5 Moving Project Files to Media Composer or Film Composer Release 7.2 (Macintosh)

Source Application	Compatibility with Media Composer or Film Composer Release 7.2 (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Media Composer Release 9.1 (Windows NT)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Media Composer Release 8.1 (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C and Sound Designer II) Not Compatible: Native Video
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video

Table 1-5 Moving Project Files to Media Composer or Film Composer Release 7.2 (Macintosh) (Continued)

Source Application	Compatibility with Media Composer or Film Composer Release 7.2 (Macintosh)
Avid Xpress Release 4.x (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
Avid Xpress Release 2.5 (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C and Sound Designer II) Not Compatible: Native Video
Avid Xpress Release 2.1 (Macintosh)	Compatible: Bins, Compositions, Native Video, Native Audio
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video

Moving the Project Files

To transfer project files to Media Composer or Film Composer Release 7.2 (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Media Composer or Film Composer documentation, the Avid Media Composer and Film Composer Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for export to Media Composer or Film Composer Release 7.2 (Macintosh):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method only allows a maximum resolution equivalent to AVR 77.

If you do not create a mixdown, the effect will be identified as an unknown effect in Media Composer or Film Composer, and you will have to create a new effect.

- **Video media:** Media compatibility with Media Composer or Film Composer Release 7.2 depends on the product from which you are moving video media:

Symphony 2.1 or 3.x

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 10.x (Windows and Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Film Composer 10.x (Windows and Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 9.1 (Windows NT)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 8.1 (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 3.1 or 4.x (Windows)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 4.x (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 2.5 (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 2.1 (Macintosh)

There is direct video media compatibility.

Avid Xpress DV 1.0, 1.5, or 2.0 (Windows)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are

necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Media Composer and Film Composer ignore the video input settings.

Step 4: Import Graphics

For a detailed description of importing graphics and effects files into Avid video-editing products, see Chapter 3.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Media Composer or Film Composer Release 7.2 (Macintosh) system, re-create the title media as follows:

-
- 1 Choose Compression from the Tools menu and choose the video resolution you want to use for the re-created title media.
 - 2 Open the bin or project.
 - 3 Load the sequence containing the titles into the Record monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles into the Record monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all of your titles.
- 6 Choose Recreate Title Media from the Clip menu.
- 7 If necessary, adjust the size of the bounding box, leading values, or kerning information.

Note the following:

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Avid Xpress Release 3.1 or 4.x for Windows

This section includes instructions for moving work to Avid Xpress Release 3.1, 4.0, 4.1, or 4.5 (Windows).

Compatibility Issues

When you are moving projects to Avid Xpress Release 3.1 or 4.x (Windows), some products have direct compatibility while others do not, as described in the following sections.

Compatibility Between Avid Xpress Release 3.1 and Release 4.x for Windows

In general, there is compatibility going from Avid Xpress Release 3.1 to Release 4.x; you can move audio, video, compositions, and bins from Release 3.1 to Release 4.x. However, when you move projects backward from Release 4.x to Release 3.1, some features, especially new features in Release 4.0 or later, require special attention. The following list includes known features in this category:

- **Real-time moving mattes:** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 3.1.
- **Mixed audio sample rates:** Release 3.1 supports the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Release 3.1, which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.

- **Simultaneous automation gain and clip gain volume adjustments:** Release 4.0 supports the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 3.1 maintains the automation gain adjustments but ignores the clip gain adjustments.

Compatibility with Later Releases of Symphony, Media Composer, or Film Composer

The following features (available in Symphony Release 3.x and Media Composer or Film Composer Release 10.x on both Windows and Macintosh) require special attention when moving to Avid Xpress Release 3.1 or 4.x (Windows):

- **Color correction (Symphony only):** Color adjustment does not appear in Avid Xpress Release 3.1 or 4.x. In addition, controls for secondary color correction do not appear. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 3.1 or 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Avid Xpress Release 3.1. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Avid Xpress Release 3.1. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the tracking data will remain in place.

- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress Release 3.1 or 4.x. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 3.1 or 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 2.0.
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 2.0.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-6 lists the products from which you can move project files to Avid Xpress Release 3.1 or 4.x (Windows) and their level of compatibility.

Table 1-6 Moving Project Files to Avid Xpress Release 3.1 or 4.x (Windows)

Source Application	Compatibility with Avid Xpress Release 3.1 or 4.x (Windows)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II Audio
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins

Table 1-6 Moving Project Files to Avid Xpress Release 3.1 or 4.x (Windows) (Continued)

Source Application	Compatibility with Avid Xpress Release 3.1 or 4.x (Windows)
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Sound Designer II Audio
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio (AIFF-C only), Compositions, Bins Not Compatible: Native Video
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video

To transfer project files to Avid Xpress Release 3.1 or 4.x (Windows):

- 1 Prepare the project files for export.
- 2 Transfer the project information.
- 3 Open the project and redigitize.
- 4 Import graphics.
- 5 Transfer or import audio files.
- 6 Re-create the title media.
- 7 Render non-real-time effects.

The following procedures detail each step in the transfer process. For more information, see the *Avid Xpress User's Guide*, the Avid Xpress Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress Release 3.1 or 4.x (Windows):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method allows a maximum resolution of 1:1 from Media Composer Release 8.1 (Macintosh) or Symphony Release 1.1, and allows a maximum resolution of 2:1 from Media Composer or Film Composer Release 7.2 (Macintosh), or Avid Xpress Release 2.1 (Macintosh), which is equivalent to AVR 77.

If you do not create a mixdown, the effect will be identified as an unknown effect in Avid Xpress Release 3.1 or 4.x (Windows), and you will have to create a new effect.

- **Video media:** Media compatibility with Avid Xpress Release 3.1 or 4.x (Windows) depends on the product from which you are moving video media:

**Symphony 2.1 or
3.x**

There is direct video media compatibility.

**Media Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Media Composer
9.1 (Windows NT)**

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
or Film Composer
7.2 (Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 3.1 or 4.x (Windows) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress 4.x
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.5
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 3.1 or 4.x (Windows) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are three options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Avid Xpress ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer or Film Composer Release 10.x (Macintosh)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was used in the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.



OMFI master clips that have been consolidated cannot be batch imported.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress Release 3.1 or 4.x (Windows) system, re-create the title media as follows:

-
- 1 Open the bin or project.
 - 2 For Avid Xpress Release 3.1 or earlier, choose Compression from the Tools menu and choose the video resolution you want to use for the re-created title media.



For Avid Xpress Release 4.x, choosing the video resolution is a later step.

- 3 Load the sequence containing the titles into the Composer monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all of your titles.
- 6 Choose Re-create Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See step 8.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see “Redefining a Font Replacement” on page 1-91.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.

- 7 For Avid Xpress Release 4.x, choose a drive and resolution for the re-created title media.
 - 8 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between the Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the titles are downstream key (DSK) graphics that include position changes set with keyframes, see “Redefining a Font Replacement” on page 1-91.
- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications

provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.

- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named AvidFontSub.avt. This file is located in the Settings folder, which is located in the Symphony, Media Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.

When you choose a font from the Available Fonts pop-up menu, a preview of that font appears in the text boxes.

- 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 (Macintosh) and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 (Macintosh) or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

- 1 Load the sequence into the Composer monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Enter.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Avid Xpress Release 4.x for Macintosh

This section includes instructions for moving work to Avid Xpress Release 4.0, 4.1, or 4.5 (Macintosh).

Compatibility Issues

When you are moving projects to Avid Xpress Release 4.x (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Symphony, Media Composer, or Film Composer

The following features and effects that are available in later releases of Symphony, Media Composer, and Film Composer are not compatible with Avid Xpress Release 4.x (Macintosh):

- **Intraframe Paint and AniMatte effects (Symphony, Media Composer, Film Composer):** Sequences containing these effects will not open in Avid Xpress Release 4.x.
- **Color correction (Symphony only):** Color adjustment does not appear in Avid Xpress Release 4.x. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress Release 4.x. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.

- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking controls in Avid Xpress Release 4.x. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the tracking data will remain in place.
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Release 4.x. You can, however, transfer a sequence from Symphony Release 3.x to Avid Xpress Release 4.x, and then back to Symphony Release 3.x, and the effect will remain in place.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 4.x.
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 4.0.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress.

Compatibility with Avid Video-Editing Products

Table 1-7 lists the products from which you can move project files to Avid Xpress Release 4.x (Macintosh) and their level of compatibility.

Table 1-7 Moving Project Files to Avid Xpress Release 4.x (Macintosh)

Source Application	Compatibility with Avid Xpress Release 4.x (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins

Table 1-7 Moving Project Files to Avid Xpress Release 4.x (Macintosh) (Continued)

Source Application	Compatibility with Avid Xpress Release 4.x (Macintosh)
Avid Xpress Release 2.5 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video



Before beginning a project that you will be moving to Avid Xpress Release 4.x (Macintosh), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Avid Xpress Release 4.x (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid Xpress documentation, the Avid Xpress Help, and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress Release 4.x (Macintosh):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file.

If you do not create a mixdown, the effect will be identified as an unknown effect in Avid Xpress, and you will have to create a new effect.

- **Video media:** Media compatibility with Avid Xpress Release 4.x (Macintosh) depends on the product from which you are moving video media:

**Symphony 2.1 or
3.x**

There is direct video media compatibility.

**Media Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Film Composer
10.x (Windows
and Macintosh)**

There is direct video media compatibility.

**Media Composer
9.1 (Windows NT)**

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
7.2 (Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 4.x (Macintosh) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.



Be aware that the import process might be slow and your media will lose some quality.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 2.5
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 4.x. Master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are four options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.

- **Decompose the sequence and redigitize the new clips** — digitizes only enough media to re-create the sequence, plus short handles for minor revisions. This method is more flexible than digitizing from the sequence because the new clips that are created can be sorted and selectively digitized. This method uses minimal storage and can be one of the fastest methods for redigitizing.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Avid Xpress ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer or Film Composer Releases 10.x (Macintosh)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was imported into the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress Release 4.x (Macintosh) system, re-create the title media as follows:

-
- 1 Load the sequence containing the titles into the Composer monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles into the Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 2 Select all video tracks that contain titles.
- 3 Mark an IN point and an OUT point to include all of your titles.

- 4 Choose Recreate Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See 6.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see “Redefining a Font Replacement” on page 1-105.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.
 - 5 Choose a drive and resolution for the re-created title media.
 - 6 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to

open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named *AvidFontSub.avt*. This file is located in the Settings folder, which is located in the Symphony, Media Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title on a Windows system and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.
When you choose a font in the Available Fonts pop-up menu, a preview of that font appears in the text boxes.
 - 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 (Macintosh) or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

-
- 1 Load the sequence into the Composer monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridiendSK TRUE

- 4 Press Return.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence. For more information on render options, see the *Avid Xpress Effects Guide*.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Avid Xpress Release 2.5 for Macintosh

This section includes instructions for moving work to Avid Xpress Release 2.5 (Macintosh).

Compatibility Issues

When you are moving projects to Avid Xpress Release 2.5 (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Avid Xpress Release 4.x for Windows

When you move projects backward from Avid Xpress Release 4.x, some features, especially new features in Release 4.0 or later, require special attention. The following list includes known features in this category:

- **Real-time moving mattes:** Real-time moving mattes are converted to non-real-time Matte Key effects in Avid Xpress Release 2.5 (Macintosh).
- **Mixed audio sample rates:** Avid Xpress Release 4.x supports the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Avid Xpress Release 2.5 (Macintosh), which does not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.
- **Simultaneous automation gain and clip gain volume adjustments:** Release 4.0 supports the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Avid Xpress Release 2.5 (Macintosh) maintains the automation gain adjustments but ignores the clip gain adjustments.

- **AVX Version 1.5 plug-ins (Symphony, Media Composer, Film Composer, Avid Xpress):** Avid Xpress Release 2.5 (Macintosh) supports AVX Version 1.0 plug-ins, but does not support Version 1.5 of the AVX plug-ins. AVX Version 1.5 plug-in effects appear as unknown effects in Avid Xpress Release 2.5 (Macintosh).

Compatibility with Later Releases of Symphony, Media Composer, or Film Composer

All the features listed in the previous section also apply when you move from later releases of Symphony, Media Composer, or Film Composer to Avid Xpress Release 2.5 (Macintosh).

In addition, if there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in Avid Xpress Release 2.5 (Macintosh).

The following features (available in Symphony Release 3.x, Media Composer and Film Composer Release 10.x) also require special attention when moving to Avid Xpress Release 2.5 (Macintosh):

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Avid Xpress Release 2.5 (Macintosh).
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Avid Xpress Release 2.5 (Macintosh).
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Avid Xpress Release 2.5 (Macintosh).
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress Release 2.5 (Macintosh).

- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress Release 2.5 (Macintosh).
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress Release 2.5 (Macintosh).
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-8 lists the products from which you can move project files to Avid Xpress Release 2.5 (Macintosh) and their level of compatibility.

Table 1-8 Moving Project Files to Avid Xpress Release 2.5 (Macintosh)

Source Application	Compatibility with Avid Xpress Release 2.5 (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Native Video, Native Audio, Compositions, Bins

Table 1-8 Moving Project Files to Avid Xpress Release 2.5 (Macintosh) (Continued)

Source Application	Compatibility with Avid Xpress Release 2.5 (Macintosh)
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: Native Video, Native Audio (AIFF-C and WAVE), Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: Native Video, Native Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: Native Audio, Compositions, Bins Not Compatible: Native Video

Table 1-8 Moving Project Files to Avid Xpress Release 2.5 (Macintosh) (Continued)

Source Application	Compatibility with Avid Xpress Release 2.5 (Macintosh)
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Native Audio, Bins, Compositions Not Compatible: Native Video



Before beginning a project that you will be moving to Avid Xpress Release 2.5 (Macintosh), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Avid Xpress Release 2.5 (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid Xpress Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress Release 2.5 (Macintosh):

- AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems, and that the versions are compatible. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. However, this method only allows a maximum resolution equivalent to AVR 77.
 If you do not create a mixdown, the effect will be identified as an unknown effect in Avid Xpress, and you will have to create a new effect.
- Video media:** Media compatibility with Avid Xpress Release 2.5 (Macintosh) depends on the product from which you are moving video media:

Symphony 2.1 or 3.x

There is direct video media compatibility.

Media Composer 10.x (Windows and Macintosh)

There is direct video media compatibility.

Film Composer 10.x (Windows and Macintosh)

There is direct video media compatibility.

Media Composer 9.1 (Windows NT)

There is direct video media compatibility.

**Media Composer
8.1 (Macintosh)**

There is direct video media compatibility.

**Media Composer
7.2 (Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 2.5 (Macintosh) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.



Be aware that the import process might be slow and your media will lose some quality.

**Avid Xpress 3.1 or
4.x (Windows)**

There is direct video media compatibility.

**Avid Xpress 4.x
(Macintosh)**

There is direct video media compatibility.

**Avid Xpress 2.1
(Macintosh)**

You must export video media as an OMFI file. In the Export Format dialog box, select OMFI Composition Standard-AIFC, Video Only, OMFI 1.0, With Media.

The OMFI file can then be imported into Avid Xpress Release 2.5 (Macintosh) or the master clips can be imported directly from the OMFI MediaFiles folder. For more information, see the appropriate documentation for your product.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

NewsCutter DV
1.1, or
NewsCutter 1.x or
2.x

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are three options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others, depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Avid Xpress ignores the video input settings.

Step 4: Import Graphics

You can use the Batch Import command from the Clip menu if your media originated from:

- Symphony Release 2.1 or 3.x (Windows)
- Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)
- Media Composer or Film Composer Release 10.x (Macintosh)
- Media Composer Release 8.1 (Macintosh)
- Media Composer or Film Composer Release 7.2 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)
- Avid Xpress Release 4.x (Macintosh)
- Avid Xpress Release 2.1 (Macintosh)
- Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)

The Batch Import command allows you to reimport master clips or sequences that contain imported material while automatically linking the newly imported material with the original master clips and sequences. When you play the sequence after batch importing the files, the newly imported material plays in it.



Batch importing requires your original source file. Do not delete the media files for imported files if the source files are no longer available, unless you will not need the material again.

When you batch import a media file, the entire media file, including all tracks, is reimported. For example, the reimport process will import both the video and audio from a source file, even if only the video track was imported into the sequence.

Here are two tips for making batch importing easier:

- Placing a “graphics” folder inside the project folder of your offline project makes the batch import process easier because the path will be the same, or at least faster to find.
- It is easy to edit revised graphics into your project by giving them the same names as the original graphics and by placing them in the same folder. You can also edit new graphics into your project by deleting the media for your original graphic, then batch importing your sequence and pointing the old graphics clips to the revised graphics files.



OMFI files can contain only one master clip when you batch import them.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress Release 2.5 (Macintosh) system, re-create the title media as follows:

- 1 Set the Title Tool compression before re-creating your titles. To set the compression, create a new title, choose Save As, and save it at the video resolution you want to use for the re-created title media.
- 2 Open the bin or project.
- 3 Load the sequence containing the titles into the Composer monitor.

If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles to the Timeline. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
- 5 Mark an IN point and an OUT point to include all of your titles.
- 6 Choose Recreate Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, you should check your titles carefully. It might be easier to check your titles from the bin than from the sequence. See Step 7.

- If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-120.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement. The dialog box closes when you have defined a font for each font that needs replacement.

- 7 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If you are moving across platforms and the transferred title text uses a single style (the same font and type size), the title text aligns as closely as possible to its original position. The size of the text bounding box adjusts to accommodate the differences between the Macintosh and Windows versions of the font used. You might see a changed leading value in the Title Tool leading field to adjust for multiline text.

Because the Macintosh and Windows systems handle fonts differently, you might see variations in the appearance of titles between the two systems.

For example, bounding boxes that were set on a Macintosh system might be different sizes on a Windows system. Some clipping of the new text might occur and words can be lost. If this clipping occurs, you need to open the title, select the text box, and manually change the size of the text box or the size of the fonts to display all the text.

For more information on differences between the Macintosh and Windows versions of a font, contact the font manufacturer.

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Redefining a Font Replacement

You can redefine a font replacement at any time. However, your new font choice is applied only to a title currently in the Title tool and future replacements. It does not affect the font replacement information in titles that you have worked with previously.

Font relationships are saved as a “site” setting file named AvidFontSub.avt. This file is located in the Settings folder, which is located in the Symphony, Media Composer, or Avid Xpress folder on your internal drive.

Once you have defined a font replacement, the Avid system uses that definition across all projects and all users of the system. If you want to switch to a different replacement font for a title, you must redefine the font replacement.



If you replace the font for a title on a Windows system and return that title to an Avid editing application on a Macintosh system, the new font information will be associated with the title. You must reapply the Macintosh font to restore the title to its original Macintosh style.

To redefine a font replacement:

-
- 1 Open a title in the Title tool.
 - 2 Choose Font Replacement from the Object menu.
A dialog box appears.
 - 3 Choose the original font from the Unknown Fonts pop-up menu on the left.
 - 4 Choose the replacement font you want to use from the Available Fonts pop-up menu on the right.
When you choose a font from the Available Fonts pop-up menu, a preview of that font appears in the text boxes.
 - 5 Click OK.
-

The system updates the font in the open title and records the new replacement information for future use.

Turning Off Downstream Keys (DSK)

If you transfer a project that includes downstream key (DSK) graphics with position changes set with keyframes, position changes are ignored unless you turn off DSK. DSK was introduced in Media Composer Release 7.0 and Avid Xpress Release 2.0 (Macintosh).



Turning off DSK is necessary only if you are moving from Media Composer or Film Composer Release 7.2 or Avid Xpress Release 2.x (Macintosh).

To turn off DSK for all such graphics in a sequence:

-
- 1 Load the sequence into the Composer monitor.
 - 2 Choose Console from the Tools menu.
 - 3 Type the following in the text box of the Console window:
MeridienDSK TRUE
 - 4 Press Return.
-



The command MeridienDSK False reverses this action and turns on DSK for all graphics that include position changes.

This procedure removes DSK from all mattes and keys that include position changes marked by keyframes.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence. For more information on render options, see your effects guide.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Avid Xpress Release 2.1 for Macintosh

This section includes instructions for moving work to Avid Xpress Release 2.1 (Macintosh).

Compatibility Issues

When you are moving projects to Avid Xpress Release 2.1 (Macintosh), some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Avid Xpress Release 4.x for Windows

When you move projects backward from Avid Xpress Release 4.x, some features, especially new features in Release 4.0 or later, require special attention. The following list includes known features in this category:

- **Real-time moving mattes:** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 2.1 (Macintosh).
- **Mixed audio sample rates:** Avid Xpress Release 4.x supports the mixing of sample rates within the Timeline. Therefore, you must convert all clips to one sample rate before moving the project files to Avid Xpress Release 2.1 (Macintosh), which do not support mixed sample rates. For more information on converting sample rates, see “Converting Multiple Audio Sample Rates” on page 2-10.
- **Simultaneous automation gain and clip gain volume adjustments:** Avid Xpress Release 4.0 supports the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Avid Xpress Release 2.1 (Macintosh) maintains the automation gain adjustments but ignore the clip gain adjustments.

- **AVX Version 1.5 plug-ins (Symphony, Media Composer, Film Composer, Avid Xpress):** Avid Xpress Release 2.1 (Macintosh) supports AVX Version 1.0 plug-ins, but does not support Version 1.5 of the AVX plug-ins. AVX Version 1.5 plug-in effects appear as unknown effects in Avid Xpress Release 2.1 (Macintosh).

Compatibility with Later Releases of Symphony, Media Composer, or Film Composer

All the features listed in the previous section also apply when you move from Symphony Release 3.x, Media Composer or Film Composer Release 10.x, or Avid Xpress Releases 4.x (Windows and Macintosh) to Avid Xpress Release 2.1 (Macintosh).

In addition, if there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in Avid Xpress Release 2.1 (Macintosh).

The following features (available in Symphony Release 3.x, Media Composer and Film Composer Release 10.x) also require special attention when moving to Avid Xpress Release 2.1 (Macintosh):

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Avid Xpress Release 2.1 (Macintosh).
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Avid Xpress Release 2.1 (Macintosh).
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Avid Xpress Release 2.1 (Macintosh).
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress Release 2.1 (Macintosh).

- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress Release 2.1 (Macintosh).
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress Release 2.1 (Macintosh).
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-9 lists the other products from which you can move project files to Avid Xpress Release 2.1 (Macintosh) and their level of compatibility.

Table 1-9 Moving Project Files to Avid Xpress Release 2.1 (Macintosh)

Source Application	Compatibility with Avid Xpress Release 2.1 (Macintosh)
Symphony Release 2.1 or 3.x	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Media Composer Release 9.1 (Windows NT)	Compatible: Native Audio (AIFF-C and WAVE), Compositions, Bins Not Compatible: Native Video
Media Composer Release 8.1 (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C and Sound Designer II) Not Compatible: Native Video
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Native Video, Native Audio, Bins, Compositions

Table 1-9 Moving Project Files to Avid Xpress Release 2.1 (Macintosh) (Continued)

Source Application	Compatibility with Avid Xpress Release 2.1 (Macintosh)
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
Avid Xpress Release 4.x (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
Avid Xpress Release 2.5 (Macintosh)	Compatible: Bins, Compositions, Native Audio (AIFF-C and Sound Designer II) Not Compatible: Native Video
MCXpress™ Release 1.5 (Macintosh)	Compatible: Bins, Compositions Not Compatible: Native Video, Native Audio
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
NewsCutter XP Release 1.5 or 2.0	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: Bins, Compositions, Native Audio (AIFF-C only) Not Compatible: Native Video



Before beginning a project that you will be moving to Avid Xpress Release 2.1 (Macintosh), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to Avid Xpress Release 2.1 (Macintosh):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid Xpress Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress Release 2.1 (Macintosh):

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Macintosh and Windows systems. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file. This method only allows a maximum resolution equivalent to AVR 77.

If you do not create a mixdown, the effect will be identified as an unknown effect in Avid Xpress, and you will have to create a new effect.

- **Video media:** Media compatibility with Avid Xpress Release 2.1 (Macintosh) depends on the product from which you are moving video media:

Symphony 2.1 or 3.x

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 10.x (Windows and Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Film Composer 10.x (Windows and Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 9.1 (Windows NT)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer 8.1 (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Media Composer or Film Composer 7.2 (Macintosh)

There is direct video media compatibility.

Avid Xpress 3.1 or 4.x (Windows)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 4.x (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Avid Xpress 2.5 (Macintosh)

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

MCXpress 1.5 (Macintosh)

Media digitized in MCXpress Release 1.5 and earlier cannot be used with Avid Xpress Release 2.1 or later without first converting the media. Earlier releases use Media File Manager (MFM), and releases starting with Release 2.0 use Media Stream Manager (MSM). Media must be converted by using the Conversion tool in the Utilities folder. This utility works on a

per-folder basis for bringing MCXpress Release 1.x MediaFiles media into OMFI MediaFiles media.

**Avid Xpress DV
1.0, 1.5, or 2.0
(Windows)**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter XP
1.5 or 2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

**NewsCutter DV
1.1, or
NewsCutter 1.x or
2.0**

There is no direct video media compatibility. The bins are compatible, but you must redigitize your media.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are three options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and

video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, Avid Xpress ignores the video input settings.

Step 4: Import Graphics

For a detailed description of importing graphics and effects files into Avid video-editing products, see Chapter 3.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress Release 2.1 (Macintosh) system, re-create the title media as follows:

-
- 1 Set the Title Tool compression before re-creating your titles. To set the compression, create a new title, choose Save As, and save it at the video resolution you want to use for the re-created title media.
 - 2 Open the bin or project.
 - 3 Load the sequence containing the titles into the Composer monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Option key, and drag the selected group of titles into the Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 4 Select all video tracks that contain titles.
 - 5 Mark an IN point and an OUT point to include all of your titles.
 - 6 Choose Recreate Title Media from the Clip menu.
 - 7 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Choose Render In/Out from the Clip menu.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Avid Xpress DV Release 1.5 or 2.0 for Windows

This section includes instructions for moving work to Avid Xpress DV Release 1.5 or 2.0 (Windows).

Compatibility Issues

When you are moving projects to Avid Xpress DV Release 1.5 or 2.0, some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Symphony, Media Composer, and Film Composer

If there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in Avid Xpress DV Release 1.5 or 2.0 (Windows).

In addition, when moving projects from later releases of Symphony, Media Composer, and Film Composer, the following features and effects are not compatible:

- **Defocus parameter (3D effect):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress DV Release 1.5 (Windows NT).

- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress DV Release 1.5 (Windows NT).
- **Real-time moving mattes (Symphony, Media Composer, Film Composer):** Real-time moving mattes are converted to non-real-time Matte Key effects in Avid Xpress DV Release 1.5 (Windows NT).
- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Avid Xpress DV Release 1.5 (Windows NT).
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Release 1.5 (Windows NT).
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Avid Xpress DV Release 1.5 (Windows NT).
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress DV Release 1.5 (Windows NT).
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress DV.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-10 lists the products from which you can move project files to Avid Xpress DV Release 1.5 or 2.0 (Windows) and their level of compatibility.

Table 1-10 Moving Project Files to Avid Xpress DV Release 1.5 or 2.0 (Windows)

Source Application	Compatibility with Avid Xpress DV Release 1.5 or 2.0 (Windows)
Avid Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: AIFF-C Audio, Compositions, Bins
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins

Table 1-10 Moving Project Files to Avid Xpress DV Release 1.5 or 2.0 (Windows) (Continued)

Source Application	Compatibility with Avid Xpress DV Release 1.5 or 2.0 (Windows)
Avid Xpress Release 4.x (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Avid Xpress Release 2.5 (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: AIFF-C Audio, Compositions, Bins
Avid Xpress Release DV Release 1.0 (Windows NT)	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins
NewsCutter XP Release 1.5 or 2.0	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins



Before beginning a project that you will be moving to Avid Xpress DV Release 1.5 or 2.0 (Windows), set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications. To set the audio file format, click General Settings.

Moving the Project Files

To transfer project files to Avid Xpress DV Release 1.5 or 2.0 (Windows):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and rerecord.
 - 4 Import graphics.
 - 5 Import audio files.
 - 6 Re-create the title media.
 - 7 Render effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid Xpress DV Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress DV Release 1.5 or 2.0 (Windows):

- **Editing products compatibility:** The Avid editing products most compatible with Avid Xpress DV Release 1.5 or 2.0 are NewsCutter DV Release 1.1 and NewsCutter Release 1.x or 2.x. Film projects are not compatible with Avid Xpress DV.
- **Audio files:** The audio files you can play back in Avid Xpress DV have audio sample rates of 32 kHz, 44.1 kHz, and 48 kHz.
- **Video media:** There is no direct video media compatibility between Avid Xpress DV Release 1.5 or 2.0 (Windows) and other Avid products (except NewsCutter DV Release 1.1, NewsCutter Release 1.x or 2.x, NewsCutter XP Release 1.5 or 2.0, and Avid Xpress DV Release 1.5 or 2.0). The bins are compatible, but you must redigitize your media.

- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Windows and Macintosh systems, and that the versions are compatible. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file.

If you do not create a mixdown, the effect will be identified as an unknown effect on Avid Xpress DV, and you will have to create a new effect.

Step 2: Transfer the Project Information

Depending on the application, you can transfer files to Avid Xpress DV Release 1.5 (Windows NT) or Release 2.0 (Windows 2000) in several ways:

- **Avid Unity TransferManager** (Windows to Windows; Macintosh to Macintosh; Windows to Macintosh; or Macintosh to Windows on Avid Unity)
- **Compatible external drive storage** (Macintosh to Windows, with the MacDrive CrossStripe Edition for Avid Systems installed on the Windows system)



If you are already using the MacOpener application on a Windows NT system for transferring files, you can continue using it for Avid Xpress DV Release 1.0. For Avid Xpress DV Release 2.0, use the MacDrive CrossStripe Edition for Avid Systems.

- **Network connection** (Windows to Windows; Macintosh to Macintosh; or Macintosh to Windows)
- **Fetch** (Macintosh to Macintosh; Macintosh to Windows, with Fetch installed on the Macintosh system; or Macintosh to SGI IRIX)

For detailed information on each of these transfer options, see Appendix A.

Step 3: Open the Project and Rerecord

If your media is not compatible, there are two options for rerecording. You can:

- **Rerecord existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Rerecord a sequence** — provides a quick one-step process, but it limits your options during recording. You can make revisions using only assigned handles.

For instructions on rerecording, see your system's documentation.

Note the following requirements:

- When you rerecord from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you rerecord a sequence, Avid recommends that you stop the recording process by clicking the Trash icon, and then reset the video levels.

Step 4: Import Graphics

Information about importing graphic files is listed below.

- Resizing the DV frame size

With a digital video (DV) format, the frame size of an NTSC DV graphic is 720 x 480. The NTSC D1 standard frame size is 720 x 486. When importing graphics into Avid Xpress DV, you can crop the 486 graphic file by removing six lines from the 486 frame size.



To change the digital video frame size, see "Padding the DV Frame Size" on page 3-52 or "Cropping the DV Frame Size" on page 3-54.

- **OMFI**
DV media embedded in OMFI files can be read only by other DV-compatible applications. Non-DV-based applications might not be able to uncompress digital video.
- **AVI**
AVI format can be used for products that do not support QuickTime, and could normally use OMFI. Marquee and Elastic Reality (Windows) are examples of these products. Because there is no native resolution export of the AVI codec, you need to use a generic AVI file, which is slow on both export and import.
- **QuickTime 4.0**
QuickTime “Same as Source” (QuickTime DV) is the quickest method for exporting with Avid Xpress DV Release 1.5 or 2.0. Due to the 480 frame size of Avid Xpress DV, a Fast export to a D1-based product does not work.

Step 5: Import Audio Files

There are no issues with importing audio files.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress DV Release 1.5 or 2.0 (Windows) system, re-create the title media as follows.

- 1 Open the bin or project.
- 2 Load the sequence containing the titles into the Composer monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 3 Select all video tracks that contain titles.
- 4 Mark an IN point and an OUT point to include all your titles.
- 5 Choose Re-create Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.
Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.
This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-19.
If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.

- 6 For Avid Xpress DV Release 2.0, choose a drive for the re-created title media.
 - 7 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Step 7: Render Effects

You must render all effects. For more information on render options, see the *Avid Xpress DV Effects Guide*.



Preview your effects before rendering them to see if the effects imported correctly.

Moving to Avid Xpress DV Release 1.0 for Windows NT

This section includes instructions for moving work to Avid Xpress DV Release 1.0 (Windows NT).

Compatibility Issues

When you are moving projects to Avid Xpress DV Release 1.0, some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Avid Xpress DV Release 1.5 or 2.0, and Avid Xpress Release 4.x (Windows and Macintosh)

When moving projects backward from Avid Xpress DV Release 1.5 or 2.0, and Avid Xpress Release 4.x (Windows and Macintosh), one feature requires special attention: real-time moving mattes. Real-time moving mattes are converted to non-real-time Matte Key effects in Avid Xpress DV Release 1.0 (Windows NT).

Compatibility with Later Releases of Symphony, Media Composer, or Film Composer

All the features listed in the previous section also apply when you move from Symphony Release 3.x and Media Composer or Film Composer Release 10.x to Avid Xpress DV Release 1.0 (Windows NT).

In addition, if there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in Avid Xpress DV Release 1.0 (Windows NT).

The following features (available in Symphony Release 3.x, and Media Composer and Film Composer Release 10.x) also require special attention when moving to Avid Xpress DV Release 1.0 (Windows NT):

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in Avid Xpress DV Release 1.0 (Windows NT).
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and all data is lost in Avid Xpress DV Release 1.0 (Windows NT).
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in Avid Xpress DV Release 1.0 (Windows NT).
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in Avid Xpress DV Release 1.0 (Windows NT).
- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress DV Release 1.0 (Windows NT).
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Avid Xpress DV Release 1.0 (Windows NT).
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in Avid Xpress DV.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not

compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-11 lists the products from which you can move project files to Avid Xpress DV Release 1.0 (Windows NT) and their level of compatibility.

Table 1-11 Moving Project Files to Avid Xpress DV Release 1.0 (Windows NT)

Source Application	Compatibility with Avid Xpress DV Release 1.0 (Windows NT)
Avid Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 10.x (Windows and Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Film Composer Release 10.x (Windows and Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 9.1 (Windows NT)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Media Composer Release 8.1 (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins

Table 1-11 Moving Project Files to Avid Xpress DV Release 1.0 (Windows NT) (Continued)

Source Application	Compatibility with Avid Xpress DV Release 1.0 (Windows NT)
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: AIFF-C audio only, Compositions, Bins
Avid Xpress Release 3.1 or 4x (Windows)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Avid Xpress Release 4.x (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Avid Xpress Release 2.5 (Macintosh)	Compatible: AIFF-C and WAVE Audio, Compositions, Bins
Avid Xpress Release 2.1 (Macintosh)	Compatible: AIFF-C Audio, Compositions, Bins
Avid Xpress DV Release 1.5 or 2.0 (Windows)	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins
NewsCutter XP Release 1.5 or 2.0	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins



Before beginning a project that you will be moving to Avid Xpress DV Release 1.0 (Windows NT), set your audio file format to AIFF-C. This format allows the simplest

method of transferring audio files between the two applications. To set the audio file format, click General Settings.

Moving the Project Files

To transfer project files to Avid Xpress DV Release 1.0 (Windows NT):

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and rerecord.
 - 4 Import graphics.
 - 5 Import audio files.
 - 6 Re-create the title media.
 - 7 Render effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid Xpress DV Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to Avid Xpress DV Release 1.0 (Windows NT):

- **Editing products compatibility:** The Avid editing products most compatible with Avid Xpress DV Release 1.0 are NewsCutter DV Release 1.1, and NewsCutter Release 1.x or 2.x. Film projects are not compatible with Avid Xpress DV.
- **Audio files:** The audio files you can play back in Avid Xpress DV have audio sample rates of 32 kHz, 44.1 kHz, and 48 kHz.

- **Video media:** There is no direct video media compatibility between Avid Xpress DV Release 1.0 (Windows NT) and other Avid products (except NewsCutter DV Release 1.1, NewsCutter Release 1.x or 2.x, NewsCutter XP Release 1.5 or 2.0, and Avid Xpress DV Release 1.5 or 2.0). The bins are compatible, but you must redigitize your media.
- **AVX plug-ins:** If your project contains AVX plug-in effects and you are moving across platforms, make sure the same plug-ins are available on both the Windows and Macintosh systems, and that the versions are compatible. If the same AVX plug-in effect is not available, the video media can be mixed down and imported as an OMFI file.
If you do not create a mixdown, the effect will be identified as an unknown effect on Avid Xpress DV and you will have to create a new effect.

Step 2: Transfer the Project Information

Depending on the application, you can transfer files to Avid Xpress DV Release 1.0 (Windows NT) in several ways:

- **AvidNet Transfer Tool** (Windows to Windows; Macintosh to Macintosh; Windows to Macintosh; or Macintosh to Windows)
- **Compatible external drive storage** (Macintosh to Windows, with the MacDrive CrossStripe Edition for Avid Systems installed on the Windows system)



If you are already using the MacOpener application on a Windows NT system you can continue using it for Avid Xpress DV Release 1.0.

- **Network connection** (Windows to Windows; Macintosh to Macintosh; or Macintosh to Windows)
- **Fetch** (Macintosh to Macintosh; Macintosh to Windows, with Fetch installed on the Macintosh system; or Macintosh to SGI IRIX)

For detailed information on each of these transfer options, see Appendix A.

Step 3: Open the Project and Rerecord

If your media is not compatible, there are two options for rerecording. You can:

- **Rerecord existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Rerecord a sequence** — provides a quick one-step process, but it limits your options during recording. You can make revisions using only assigned handles.

For instructions on rerecording, see your system's documentation.

Note the following requirements:

- When you rerecord from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you rerecord a sequence, Avid recommends that you stop the recording process by clicking the Trash icon, and then reset the video levels.

Step 4: Import Graphics

Information about importing graphic files is listed below.

- Resizing the DV frame size

With a digital video (DV) format, the frame size of an NTSC DV graphic is 720 x 480. The NTSC D1 standard frame size is 720 x 486. When importing graphics into Avid Xpress DV, you can crop the 486 graphic file by removing six lines from the 486 frame size.



To change the digital video frame size, see "Padding the DV Frame Size" on page 3-52 or "Cropping the DV Frame Size" on page 3-54.

- **OMFI**
DV media embedded in OMFI files can be read only by other DV-compatible applications. Non-DV-based applications might not be able to uncompress digital video.
- **AVI**
AVI format can be used for products that do not support QuickTime, and could normally use OMFI. Marquee and Elastic Reality (Windows) are examples of these products. Because there is no native resolution export of the AVI codec, you need to use a generic AVI file, which is slow on both export and import.
- **QuickTime 4.0**
QuickTime “Same as Source” (QuickTime DV) is the quickest method for exporting with Avid Xpress DV Release 1.0. Due to the 480-frame size of DV, a Fast export to a D1-based product does not work.

Step 5: Import Audio Files

There are no issues with importing audio files.

Step 6: Re-create the Title Media

After you import all the files into your Avid Xpress DV Release 1.0 (Windows NT) system, re-create the title media as follows.

-
- 1 Open the bin or project.
 - 2 Load the sequence containing the titles into the Composer monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Composer monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's effects guide or Help.

- 3 Select all video tracks that contain titles.
 - 4 Mark an IN point and an OUT point to include all your titles.
 - 5 Choose Re-create Title Media from the Clip menu.
 - If you have the same font on both systems, the new font appears automatically.

Because the mapping process changes the exact appearance of the font, check your titles carefully. It might be easier to check your titles from the bin than from the sequence.
 - If a title opens and the system does not recognize the font, you will see a dialog box that allows you to substitute the font in the title for one that is installed on the system.

This replacement establishes a relationship between the font used in the original title and the mapped font. For information on changing the font mapping, see "Redefining a Font Replacement" on page 1-19.

If more than one font in the title needs replacement, the dialog box will remain open after you click OK, and a new message will identify the next font that needs replacement.
 - 6 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Step 7: Render Effects

You must render all effects. For more information on render options, see the *Avid Xpress DV Effects Guide*.



Preview your effects before rendering them to see if the effects imported correctly.

Moving to NewsCutter XP Release 1.5 or 2.0 for Windows

This section includes instructions for moving work to NewsCutter XP Release 1.5 (Windows NT) and Release 2.0 (Windows 2000).

Compatibility Issues

When you are moving projects to NewsCutter XP Release 1.5 or 2.0, some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Symphony, Media Composer, and Film Composer

If there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in NewsCutter XP Release 1.5 or 2.0.

In addition, when moving projects from later releases of Symphony, Media Composer, and Film Composer, the following features and effects are not compatible:

- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in NewsCutter XP Release 1.5 or 2.0.

- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in NewsCutter XP Release 1.5 or 2.0.
- **Real-time moving mattes (Symphony, Media Composer, Film Composer):** Real-time moving mattes are converted to non-real-time Matte Key effects in NewsCutter XP Release 1.5 or 2.0.
- **Simultaneous automation gain and clip gain volume adjustments (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). NewsCutter XP Release 1.5 or 2.0 maintains the automation gain adjustments but ignores the clip gain adjustments.
- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted in NewsCutter XP Release 1.5 or 2.0.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline and in NewsCutter XP Release 1.5 or 2.0.
- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data in NewsCutter XP Release 1.5 or 2.0.
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline in NewsCutter XP Release 1.5 or 2.0.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open in NewsCutter XP Release 1.5 or 2.0.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.

Compatibility with Avid Video-Editing Products

Table 1-12 lists the products from which you can move project files to NewsCutter XP Release 1.5 or 2.0 and their level of compatibility.

Table 1-12 Moving Project Files to NewsCutter XP Release 1.5 or 2.0

Source Application	Compatibility with NewsCutter XP
Symphony Release 2.1 or 3.x	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 9.1 (Windows NT)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 8.1 (Macintosh)	Compatible: Audio (AIFF-C and WAVE), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Audio (AIFF-C only), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions

**Table 1-12 Moving Project Files to NewsCutter XP
Release 1.5 or 2.0 (Continued)**

Source Application	Compatibility with NewsCutter XP
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Avid Xpress Release 4.x (Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Avid Xpress Release 2.5 (Macintosh)	Compatible: Audio (AIFF-C and WAVE), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Avid Xpress Release 2.1 (Macintosh)	Compatible: Audio (AIFF-C only), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bins
NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x	Compatible: AIFF-C and WAVE Audio, DV Video, Compositions, Bin



Before beginning a project that you will be moving to NewsCutter XP Release 1.5 or 2.0, set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to NewsCutter XP Release 1.5 or 2.0:

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid NewsCutter XP Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to NewsCutter XP Release 1.5 or 2.0:

- **Suggestions for AudioSuite users:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. However, you can use one of the following options to import media effects generated in AudioSuite:
 - Render the audio clips or sequences and export them as OMFI files. You can perform an audio mixdown first, and then import the files into NewsCutter XP Release 1.5 or 2.0. For more information, see the Avid NewsCutter XP Help.

- Render the audio clips or sequences and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into NewsCutter XP Release 1.5 or 2.0.
- **Video media:** To transfer a composition to NewsCutter XP Release 1.5 or 2.0, you must export it as an OMFI file. There are some limitations to be aware of when you are moving project files to NewsCutter XP Release 1.5 or 2.0:
 - If you import an OMFI composition with media, there will be some degradation of the media.
 - Clips with groups of effects can cause problems.
 - Single-field resolutions can cause problems.
 - OMFI 2.0 compositions with audio media can cause problems.



You will be most successful if you export a two-field OMFI 1.0 composition without group clips or an OMFI composition with AIFF-C audio media only.

For more information on exporting OMFI compositions, see the Avid NewsCutter XP Help.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are three options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.

- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.
- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, NewsCutter XP Release 1.5 or 2.0 ignores the video input settings.

Step 4: Import Graphics

For a detailed description of importing graphics and effects files into Avid video-editing products, see Chapter 3.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your NewsCutter XP Release 1.5 or 2.0 system, re-create the title media as follows:

-
- 1 Open the bin or project.
 - 2 Load the sequence containing the titles into the Record monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Record monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's Help.

- 3 Select all video tracks that contain titles.
 - 4 Mark an IN point and an OUT point to include all of your titles.
 - 5 Choose Recreate Title Media from the Clip menu.
 - 6 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Click Render on the Tool palette.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x

This section includes instructions for moving work to NewsCutter DV Release 1.1, or NewsCutter Release 1.2, 1.5, 2.0, or 2.5.

Compatibility Issues

When you are moving projects to NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x, some products have direct compatibility while others do not, as described in the following sections.

Compatibility with Later Releases of Symphony, Media Composer, Film Composer, or Avid Xpress

If there are Intraframe effects (Paint and AniMatte) included in your Symphony Release 2.1 or 3.x, or Media Composer Release 9.1 or 10.x sequence, the project will not open in NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x (Windows).

The following features (available in the following releases: Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x) also require special attention when moving to NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x (Windows):

- **Color correction (Symphony only):** Color adjustment does not appear or becomes corrupted.
- **Stabilize effect (Symphony only):** This effect appears as an unknown effect in the Timeline.

- **Motion tracking (Symphony only):** Effects that are tracking enabled — such as the Symphony Warp effect, the Paint effect, the AniMatte effect, and the Scratch Removal feature — lose their tracking data.
- **Ultimatte effect (Symphony only):** This effect appears as an unknown effect in the Timeline.
- **25p editing (Symphony, Media Composer, Film Composer):** 25p editing projects do not open.
- **MultiCamera editing (Symphony, Media Composer, Film Composer):** MultiCamera resolutions 3:1 m, 4:1 m, 8:1 m, and 10:1 m are not compatible. The project will open, but the Timeline will display the “unsupported resolution” message. You can, however, redigitize the clips in another compatible resolution.
- **Defocus parameter in 3D effect (Symphony, Media Composer, Film Composer, Avid Xpress):** Sequences containing the 3D Warp effect with defocus parameters will open, but the effect will use the parameters set under the Internal defocus pane and will ignore all other parameters.
- **Reformat effects (Symphony, Media Composer, Film Composer, Avid Xpress):** These effects appear as unknown effects in the Timeline in Release 1.1.
- **Pan and Scan effects (Symphony, Media Composer, Film Composer):** These effects appear as unknown effects in the Timeline in Release 1.1.
- **Real-time moving mattes (Symphony, Media Composer, Film Composer, Avid Xpress):** Real-time moving mattes are converted to non-real-time Matte Key effects in Release 1.1.
- **Simultaneous automation gain and clip gain volume adjustments (Symphony, Media Composer, Film Composer, Avid Xpress):** Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x support the simultaneous adjustment of volume by using both automation gain and clip gain (volume adjustment for the entire clip). Release 1.1 maintains the automation gain adjustments but ignores the clip gain adjustments.

Compatibility with Avid Video-Editing Products

Table 1-13 lists the products from which you can move project files to NewsCutter DV Release 1.1 or NewsCutter Release 1.x or 2.x, and their level of compatibility.

Table 1-13 Moving Project Files to NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x

Source Application	Compatibility with NewsCutter Release DV Release 1.1 or NewsCutter Release 1.x or 2.x
Symphony Release 2.1 or 3.x	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 10.x (Windows and Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Film Composer Release 10.x (Windows and Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 9.1 (Windows NT)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Media Composer Release 8.1 (Macintosh)	Compatible: Audio (AIFF-C and WAVE), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Media Composer or Film Composer Release 7.2 (Macintosh)	Compatible: Audio (AIFF-C only), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions

Table 1-13 Moving Project Files to NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x (Continued)

Source Application	Compatibility with NewsCutter Release DV Release 1.1 or NewsCutter Release 1.x or 2.x
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Avid Xpress Release 4.x (Macintosh)	Compatible: Audio, Bins Not Compatible: Native Video, Compositions
Avid Xpress Release 2.5 (Macintosh)	Compatible: Audio (AIFF-C and WAVE), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Avid Xpress Release 2.1 (Macintosh)	Compatible: Audio (AIFF-C only), Bins Not Compatible: Native Video, Audio (Sound Designer II), Compositions
Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)	Compatible: AIFF-C and WAVE audio, DV Video, Compositions, Bins
NewsCutter XP Release 1.5 or 2.0	Compatible: AIFF-C and WAVE audio, DV Video, Compositions, Bins



Before beginning a project that you will be moving to NewsCutter Release 1.x or 2.x, set your audio file format to AIFF-C. This format allows the simplest method of transferring audio files between the two applications.

Moving the Project Files

To transfer project files to NewsCutter DV Release 1.1 or NewsCutter Release 1.x or 2.x:

-
- 1 Prepare the project files for export.
 - 2 Transfer the project information.
 - 3 Open the project and redigitize.
 - 4 Import graphics.
 - 5 Transfer or import audio files.
 - 6 Re-create the title media.
 - 7 Render non-real-time effects.
-

The following procedures detail each step in the transfer process. For more information, see the Avid NewsCutter Help and the appropriate documentation for your product.

Step 1: Prepare the Project Files for Export

Follow some or all of these guidelines to prepare your project for moving to NewsCutter DV Release 1.1 or NewsCutter Release 1.x or 2.x:

- **Suggestions for AudioSuite users:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. However, you can use one of the following options to import media effects generated in AudioSuite:
 - Render the audio clips or sequences and export them as OMFI files. You can perform an audio mixdown first, and then import the files into NewsCutter. For more information, see the Avid NewsCutter Help.

- Render the audio clips or sequences and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into NewsCutter.
- **Video media:** To transfer a composition to NewsCutter, you must export it as an OMFI file. There are some limitations to be aware of when you are moving project files to NewsCutter:
 - If you import an OMFI composition with media, there will be some degradation of the media.
 - Clips with groups of effects can cause problems.
 - Single-field resolutions can cause problems.
 - OMFI 2.0 compositions with audio media can cause problems.



You will be most successful if you export a two-field OMFI 1.0 composition without group clips or an OMFI composition with AIFF-C audio media only.

For more information on exporting OMFI compositions, see the Avid NewsCutter Help.

Step 2: Transfer the Project Information

For the options to move your files from one system to another, see Appendix A.

Step 3: Open the Project and Redigitize

If your media is not compatible, there are three options for redigitizing. You can:

- **Redigitize existing clips** — offers complete flexibility to make revisions, but takes the most time and disk space.
- **Redigitize a sequence** — provides a quick one-step process, but it limits your options during digitizing. You can make revisions using only assigned handles.

- **Use the Show Reference Clips option** — lets you reveal the source clips of a sequence, and then redigitize the clips. This method can be faster than the others depending on how the lengths of the original clips compare to the clips used in the sequence, and how the lengths of the new audio and video clips differ from the original master clips. Because two passes are necessary to digitize audio and video from a single source if the lengths are not the same, it is sometimes faster to digitize a slightly longer master clip than to digitize the new clips once for audio and once for video. However, this method uses more disk space and digitizing can take longer. This method also gives you more opportunity for revisions. It is a good compromise between digitizing all the original clips and digitizing only the clips needed to re-create the source.

For instructions on redigitizing, see your system's documentation.

Note the following requirements:

- When you redigitize from source tapes, Avid recommends that you readjust the video levels. You can reuse video settings from another system, but the existing settings have been calibrated to a different set of hardware and might not operate properly.
- If you redigitize a sequence, Avid recommends that you stop the digitizing process by clicking the Trash icon, and then reset the video levels.
- When you redigitize uncompressed media, Avid recommends that you store video and audio on different media drives.



If the incoming media is from the SDI (serial digital I/O) board, NewsCutter ignores the video input settings.

Step 4: Import Graphics

For a detailed description of importing graphics and effects files into Avid video-editing products, see Chapter 3.

Step 5: Transfer or Import Audio Files

For a detailed description of transferring audio files between Avid video-editing products, see Chapter 2.

Step 6: Re-create the Title Media

After you import all the files into your NewsCutter DV Release 1.1, or NewsCutter Release 1.x or 2.x system, re-create the title media as follows:

-
- 1 Open the bin or project.
 - 2 Load the sequence containing the titles into the Record monitor.
If the titles are not part of a sequence, select the titles in the bin, press and hold the Alt key, and drag the selected group of titles into the Record monitor. A sequence containing all the titles will appear.



You can also open titles in other ways, such as double-clicking a title in a bin. For more information on opening and editing titles, including full instructions for re-creating title media, see your product's Help.

- 3 Select all video tracks that contain titles.
 - 4 Mark an IN point and an OUT point to include all of your titles.
 - 5 Choose Recreate Title Media from the Clip menu.
 - 6 If necessary, adjust the size of the bounding box, leading values, or kerning information.
-

Note the following:

- If the original system used any applications to manipulate font display (such as Adobe Type Manager), the enhancements these applications provided on the original system (such as character anti-aliasing or character spacing) will not transfer to a system not using the application.
- For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Step 7: Render Non-Real-Time Effects

You must render a non-real-time effect (an effect whose icon displays a blue dot) before it can be played. In addition, you must render some or all effects that exceed the real-time playback capabilities of the system to view the effects during playback. Occasionally, you might also need to render an effect that displays a green dot in the Timeline, depending on the complexity of the sequence.



Preview your effects before rendering them to see if the effects imported correctly.

To render multiple effects:

-
- 1 Click the track selector in the Timeline for each track with effects to be rendered.
 - 2 Mark an IN point before the first effect to be rendered in your sequence; mark an OUT point after the last effect to be rendered.
 - 3 Click Render on the Tool palette.
 - 4 (Optional) Select the quality of the effects. The default quality is Highest Quality. The effect quality applies only to effects that change the image size, such as Picture-in-Picture, Peel, and Squeeze.
 - 5 If you do not want to render the real-time effects in the selected group of effects, select Skip Real-time Effects.
 - 6 Click OK.
-

Moving to Softimage|DS Release 3.0.1 or Avid|DS Release 4.0

Softimage |DS and Avid |DS are nonlinear systems for creating, editing, and finishing effects-intensive videos such as commercials, music videos, and TV programs. Avid |DS is the latest version of the DS product line and reflects a name change from Softimage |DS to Avid |DS. Using uncompressed and compressed quality images, Softimage |DS and Avid |DS each contain a complete set of customizable tools that provide professional nonlinear editing, compositing, paint, digital audio editing, character generation, special effects, image treatment, and project management.

When you are moving projects to Softimage |DS Release 3.0.1 or Avid |DS Release 4.0, you must export your sequence as an OMFI composition and redigitize your media.

To transfer project files to Softimage |DS Release 3.0.1 or Avid |DS Release 4.0, see the “Conforming” chapter of your Softimage |DS Release 3.0.1 or Avid |DS Release 4.0 user’s guide.



Softimage |DS and Avid |DS do not support OMFI 1.0. Softimage |DS and Avid |DS support the import of OMFI 2.0 files.

Chapter 2

Moving Sequences with Audio Media

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About Audio File Formats

The three file formats that you will be working with when you move audio media are:

- **Audio Interchange File Format (AIFF):** This format for audio files was developed by Apple Computer, Inc.
Avid uses the AIFF-C file format. Although the data is not compressed, the file headers still use the “-C” extension of the AIFF file format. This prevents you from editing AIFF-C audio media files in programs that understand only the uncompressed AIFF file format because they do not recognize the -C header extensions.



In Media Composer Release 8.1 or later (Macintosh) and Avid Xpress Release 3.1 or later (Windows), the AIFF format is now designated as AIFF-C. Broadcast Extension (bext) information and a universal media identifier are also included.

- **Wave Format (WAVE):** This format for audio files was developed jointly by Microsoft® and IBM®. WAVE files can be played by most Windows applications that support sound.
- **Sound Designer II (SD2):** This format for audio files was developed by Digidesign®. It is a format for Macintosh applications only.

In addition, there are three sample rates you can use with Symphony Release 3.x, Media Composer or Film Composer Release 10.x, Avid Xpress Release 4.x, and Avid Xpress DV Release 1.0, 1.5, or 2.0:

- **32-kHz (Avid Xpress DV only):** A 32-kHz file cannot be exported to an application that does not support 32 kHz. You must convert the 32-kHz audio sample rate.
- **44.1-kHz and 48-kHz:** You can now mix these sample rates in the Timeline in Symphony Release 3.x, Media Composer or Film Composer Release 10.x, and Avid Xpress Release 4.x. You can also mix 32-, 44.1-, and 48-kHz audio files in the Timeline in Avid Xpress DV Release 1.0, 1.5, or 2.0. You must convert these sample rates to a single sample rate before exporting the audio to applications that do not support mixed rates.

Audio Format Compatibility

As you move sequences with audio media between Avid applications, it is important that you verify your audio formats to ensure compatibility. Table 2-1 lists Avid video-editing applications and the audio formats they support.



If you are moving between applications that support incompatible audio formats, you must use OMFI.



When you work in an Avid Unity workgroup environment, use the AIFF-C audio format for the most complete compatibility among clients. Avoid using Sound Designer II, which is a format for Macintosh systems.



If you use the AvidNet Transfer Tool to move your sequence from Media Composer Release 7.2 or 8.1 (Macintosh) or Avid Xpress Release 2.1, 2.5, or 3.1 (Macintosh), AvidNet will convert some audio formats for you. It will convert AIFF-C to Sound Designer II if you are moving to AudioVision, and Sound Designer II to AIFF-C if you are moving to Media Composer, Film Composer, Symphony, or Avid Xpress (Windows).

Table 2-1 Supported Audio Formats in Avid Video-Editing Products

Avid Video-Editing Application	Supported Audio Formats
Symphony 2.1 or 3.x	AIFF-C and WAVE
Media Composer Release 9.1 or 10.x (Windows)	AIFF-C and WAVE
Film Composer Release 10.x (Windows)	AIFF-C and WAVE

Table 2-1 Supported Audio Formats in Avid Video-Editing Products (Continued)

Avid Video-Editing Application	Supported Audio Formats
Media Composer or Film Composer Release 10.x (Macintosh)	AIFF-C and WAVE
Media Composer Release 8.1 (Macintosh)	Sound Designer II, WAVE, and AIFF-C
Media Composer Release 7.2	Sound Designer II and AIFF-C
Avid Xpress Release 3.1 or 4.x (Windows)	AIFF-C and WAVE
Avid Xpress Release 2.5 or 4.x (Macintosh)	Sound Designer II, WAVE, and AIFF-C
Avid Xpress Release 2.1 (Macintosh)	Sound Designer II and AIFF-C
Softimage DS Release 3.0.1 and Avid DS Release 4.0	WAVE

Table 2-2 lists Avid's audio-editing applications and the audio formats they support.

Table 2-2 Supported Audio Formats in Avid Audio-Editing Products

Avid Audio-Editing Application	Supported Audio Formats
AudioVision Release 4.1v10	Sound Designer II
Pro Tools Release 4.3.1 (Macintosh)	Sound Designer II and AIFF-C



If your video-editing application supports AIFF-C, set your audio file format to AIFF-C before beginning a project. This ensures the simplest method of transferring audio files between two applications.

When you are moving your sequence to an audio-editing application, you need to export the sequence as OMFI. If the audio-editing application to which you are moving supports the audio format used to create your sequence, you can export the sequence as an OMFI composition without media and move the original media files to the audio-editing workstation. If the audio-editing application to which you are moving your sequence *does not* support the audio format in your video-editing application, you must export the sequence as an OMFI composition with audio media.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move your files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

Moving Sequences with Audio Media from Symphony Release 3.x for Windows

This section describes how to transfer sequences with audio media from Symphony Release 3.0, 3.1, or 3.5 to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to a Media Composer or Film Composer, Avid Xpress, or another Symphony system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Symphony by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only and move your original audio media from the Symphony system to the Pro Tools workstation. However, if you wanted to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Symphony Release 3.x and Media Composer Release 10.x (Windows), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-3 lists the editing applications and their compatibility with Symphony Release 3.x.

Table 2-3 Moving Sequences from Symphony Release 3.x (Windows) to an Editing Application

Destination Application	Compatibility with Symphony Release 3.x (Windows)
AudioVision Release 4.1v10	Compatible: None Export your sequence as an OMFI 1.0 composition with embedded audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with embedded audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 2.1	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 9.1 or 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Film Composer Release 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: AIFF-C, and WAVE Bin compatibility; see Appendix A. Export your sequence as an OMFI 1.0 composition with embedded audio media if you used the Sound Designer II format.

Table 2-3 Moving Sequences from Symphony Release 3.x (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Symphony Release 3.x (Windows)
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: AIFF-C Export your sequence as an OMFI composition with embedded audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Symphony to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-10.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Avid Xpress, or Symphony. For options and instructions for transferring files, see Appendix A.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, or Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence, and then choose Change Sample Rate from the Bin menu.
 - 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use AvidLinks for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media, using AvidLinks:

-
- 1 In a Symphony bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu and point to AvidLinks.
- 5 Select the appropriate AvidLink for the application to which you are moving media.
For a list of the available AvidLinks, see Appendix B.

AudioVision

AudioVision AvidLink choice:

- AudioVision — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools AvidLink choice:

- Digidesign Pro Tools — Exports an OMFI composition with embedded AIFF-C audio media
-

To export a sequence with audio media, using the Export Format dialog box:

- 1 In a Symphony bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.

Pro Tools — WAVE

Moving WAVE files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Choose OMFI.
 - b Select Version 1.0.
 - c Select Embed Audio Media.
 - d Select AIFF-C.
- 8 Click OK.
- 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator™.
 - 3 Create a Session File from the OMFI file you exported from Symphony.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

**Media Composer
or Film Composer**

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.

- 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Symphony Release 2.1 for Windows

This section describes how to transfer sequences with audio media from Symphony Release 2.1 to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to a Media Composer or Film Composer, Avid Xpress, or another Symphony system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Symphony by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only and move your original audio media from the Symphony system to the Pro Tools workstation. However, if you wanted to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Symphony Release 2.1 and Media Composer Release 9.1 (Windows), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-4 lists the editing applications and their compatibility with Symphony Release 2.1.

Table 2-4 Moving Sequences from Symphony Release 2.1 (Windows) to an Editing Application

Destination Application	Compatibility with Symphony Release 2.1 (Windows)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition with embedded audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with embedded audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 3.x	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 9.1 or 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Film Composer Release 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.

Table 2-4 Moving Sequences from Symphony Release 2.1 (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Symphony Release 2.1 (Windows)
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Symphony to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-19.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Avid Xpress, or Symphony. For options and instructions for transferring files, see Appendix A.

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use templates for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media, using a template:

-
- 1 In a Symphony bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choice:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- Pro Tools AIFF-C External — Exports OMFI composition only. Use this template if you have AIFF-C audio media in your sequence. This template does not re-create any media.

- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a drive, and click Save.
-

If you are moving a sequence to another Symphony, Media Composer or Film Composer, or Avid Xpress system, use the following steps to customize your settings.

- 1 In a Symphony bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.

Pro Tools — WAVE

Moving WAVE files to Pro Tools (Macintosh):

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Media Composer 7.2 (Macintosh)

Moving WAVE files to Media Composer Release 7.2:

- a Click the OMFI Composition button.
- b Choose Version 1.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Click the OMFI Composition button.

- b** Choose Version 1.0 from the Version pop-up menu.
 - c** Click the Use Audio Media check box.
 - d** Choose AIFF-C from the pop-up menu.
- 8** Click OK.
- 9** In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1** Start the Macintosh system.
 - 2** Open the DigiTranslator or OMF Tool 2.0.8.
 - 3** Create a Session File from the OMFI file you exported from Symphony.
 - 4** Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer (Macintosh):

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer (Windows):

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Media Composer or Film Composer Release 10.x for Windows

This section describes how to transfer sequences with audio media from Media Composer or Film Composer Release 10.x (Windows) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Avid Xpress, or another Media Composer or Film Composer system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Media Composer Release 10.0 (Windows) by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only and move your original audio media from the Media Composer system to the Pro Tools workstation. However, if you wanted to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Media Composer Release 10.x (Windows) and Media Composer Release 9.1 (Windows), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-5 lists the editing applications and their compatibility with Media Composer or Film Composer Release 10.x (Windows).

Table 2-5 Moving Sequences from Media Composer or Film Composer Release 10.x (Windows) to an Editing Application

Destination Application	Compatibility with Media Composer or Film Composer Release 10.x (Windows)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition with audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 9.1 (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

Table 2-5 Moving Sequences from Media Composer or Film Composer Release 10.x (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Media Composer or Film Composer Release 10.x (Windows)
Avid Xpress Release 2.1 or 2.5 (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Media Composer or Film Composer Release 10.x (Windows) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-29.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, or Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence, and then choose Change Sample Rate from the Bin menu.
 - 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use AvidLinks for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media, using AvidLinks:

-
- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Open the File menu and point to AvidLinks.
- 5 Select the appropriate AvidLink for the application to which you are moving media.
For a list of the available AvidLinks, see Appendix B.

AudioVision

AudioVision AvidLink choice:

- AudioVision — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools AvidLink choice:

- Digidesign Pro Tools Embedded — Exports an OMFI composition with embedded AIFF-C audio media.

To export a sequence with audio media, using the Export Format dialog box:

- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

**Pro Tools —
AIFF-C**

Moving AIFF-C files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.

**Pro Tools —
WAVE**

Moving WAVE files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

**Media Composer
7.2 (Macintosh)**

Moving WAVE files to Media Composer Release 7.2:

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

**Avid Xpress 2.1
(Macintosh)**

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Choose OMFI.
 - b Select Version 1.0.
 - c Select Embed Audio Media.
 - d Select AIFF-C.
- 8 Click OK.
 - 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator.
 - 3 Create a Session File from the OMFI file you exported from Media Composer or Film Composer Release 10.x (Windows).
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.

- 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Media Composer or Film Composer Release 10.x for Macintosh

This section describes how to transfer sequences with audio media from Media Composer or Film Composer Release 10.0, 10.1, or 10.5 (Macintosh) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Avid Xpress, Film Composer, or another Media Composer system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. The formats available in Media Composer or Film Composer Release 10.x (Macintosh) are compatible with formats in both AudioVision and Pro Tools. Therefore, you can export your sequence as an OMFI composition only and move your original audio media from the Media Composer or Film Composer Release 10.x (Macintosh) system to the Pro Tools or AudioVision workstation.

If there is bin compatibility between your applications, such as between Media Composer or Film Composer Release 10.0 (Windows) and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-6 lists the editing applications and their compatibility with Media Composer or Film Composer Release 10.x (Macintosh).

Table 2-6 Moving Sequences from Media Composer or Film Composer Release 10.x (Macintosh) to an Editing Application

Destination Application	Compatibility with Media Composer or Film Composer Release 10.x (Macintosh)
AudioVision Release 4.1v10	<p>Compatible: Sound Designer II</p> <p>Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format.</p> <p>Export your sequence as OMFI 1.0 composition with audio media if you used the AIFF-C or WAVE format.</p>
Pro Tools Release 4.3.1 (Macintosh)	<p>Compatible: Sound Designer II and AIFF-C</p> <p>Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format.</p> <p>Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C or Sound Designer II format.</p>
Symphony Release 2.1 or 3.x	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 3.1 or 4.x (Windows)	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh)	<p>Compatible: Sound Designer II, AIFF-C, and WAVE</p> <p>Bin compatibility; see Appendix A.</p>

Table 2-6 Moving Sequences from Media Composer or Film Composer Release 10.x (Macintosh) to an Editing Application (Continued)

Destination Application	Compatibility with Media Composer or Film Composer Release 10.x (Macintosh)
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C or Sound Designer II; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with or without audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Media Composer or Film Composer Release 10.x (Macintosh) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-38.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Symphony, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, and Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence, and then choose Change Sample Rate from the Bin menu.
 - 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use AvidLinks for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

In Media Composer or Film Composer Release 10.x (Macintosh), there are AvidLinks set up for export options. If you are moving media to AudioVision or Pro Tools, perform the following steps to use the existing templates.

To export a sequence with audio media, using AvidLinks:

-
- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Open the File menu and point to AvidLinks.
- 5 Select the appropriate AvidLink for the application to which you are moving media.
For a list of the available AvidLinks, see Appendix B.

AudioVision

AudioVision AvidLink choice:

- AudioVision Embedded — Exports an OMFI composition with embedded AIFF-C audio media.

Pro Tools

Digidesign Pro Tools AvidLink choice:

- Digidesign Pro Tools — Exports an OMFI composition with embedded AIFF-C audio media

To export a sequence with audio media, using the Export Format dialog box:

- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Windows editing system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media:

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.

**Pro Tools —
WAVE**

Moving WAVE files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

**Media Composer
7.2**

Moving WAVE files to Media Composer Release 7.2:

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

**Avid Xpress 2.1
(Macintosh)**

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Choose OMFI.
 - b Select Version 1.0.
 - c Select Embed Audio Media.
 - d Select AIFF-C.
- 8 Click OK.
 - 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator.
 - 3 Create a Session File from the OMFI file you exported from Media Composer or Film Composer Release 10.x (Macintosh).
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.

- 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer (Windows):

- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Media Composer Release 9.1 for Windows

This section describes how to transfer sequences with audio media from Media Composer Release 9.1 (Windows) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Avid Xpress, or another Media Composer or Film Composer system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Media Composer Release 9.1 (Windows) by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only and move your original audio media from the Media Composer system to the Pro Tools workstation. However, if you wanted to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Media Composer Release 9.1 (Windows) and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-7 lists the editing applications and their compatibility with Media Composer Release 9.1 (Windows).

**Table 2-7 Moving Sequences from Media Composer Release 9.1
(Windows) to an Editing Application**

Destination Application	Compatibility with Media Composer Release 9.1 (Windows)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition with audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Film Composer Release 10.x (Windows and Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.

Table 2-7 Moving Sequences from Media Composer Release 9.1 (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Media Composer Release 9.1 (Windows)
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Avid Xpress Release 2.1 (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Media Composer Release 9.1 (Windows) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-46.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media, using a template:

-
- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choice:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools template choice:

- Digidesign Pro Tools— Exports an OMFI composition with embedded AIFF-C audio media
- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a drive, and click Save.
-

To export a sequence with audio media, using the Export Format dialog box:

- 1 In a Media Composer or Film Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.

Pro Tools — WAVE

Moving WAVE files to Pro Tools (Macintosh):

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Click the OMFI Composition button.
- b Choose Version 1.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh)

- a Click the OMFI Composition button.
 - b Choose Version 1.0 from the Version pop-up menu.
 - c Click the Use Audio Media check box.
 - d Choose AIFF-C from the pop-up menu.
- 8 Click OK.
- 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Media Composer or Film Composer.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

**Media Composer
or Film Composer**

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.

- To remove all the files from the import file list, click the Remove All button.

8 Click Done.

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Media Composer Release 8.1 for Macintosh

This section describes how to transfer sequences with audio media from Media Composer Release 8.1 (Macintosh) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Avid Xpress, or another Media Composer or Film Composer system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. The formats available in Media Composer Release 8.1 (Macintosh) are compatible with formats in both AudioVision and Pro Tools. Therefore, you can export your sequence as an OMFI composition only and move your original audio media from the Media Composer Release 8.1 (Macintosh) system to the Pro Tools or AudioVision workstation.

If there is bin compatibility between your Avid applications for Windows and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-8 lists the editing applications and their compatibility with Media Composer Release 8.1 (Macintosh).

**Table 2-8 Moving Sequences from Media Composer Release 8.1
(Macintosh) to an Editing Application**

Destination Application	Compatibility with Media Composer Release 8.1 (Macintosh)
AudioVision Release 4.1v10	<p>Compatible: Sound Designer II</p> <p>Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format.</p> <p>Export your sequence as OMFI 1.0 composition with audio media if you used the AIFF-C or WAVE format.</p>
Pro Tools Release 4.3.1 (Macintosh)	<p>Compatible: Sound Designer II and AIFF-C</p> <p>Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format.</p> <p>Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C or Sound Designer II format.</p>
Symphony Release 2.1 or 3.x	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 3.1 or 4.x (Windows)	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Film Composer Release 10.x (Macintosh)	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>

**Table 2-8 Moving Sequences from Media Composer Release 8.1
(Macintosh) to an Editing Application (Continued)**

Destination Application	Compatibility with Media Composer Release 8.1 (Macintosh)
Media Composer Release 10.x Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C or Sound Designer II; see Appendix A.
Avid Xpress Release 2.1 (Macintosh)	Compatible: AIFF-C and WAVE Export your sequence as an OMFI composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences between applications with different audio formats:

-
- 1 Prepare the audio files for transfer.
 - 2 Export the sequence with or without audio media.
 - 3 Transfer the files to the destination system.
 - 4 Import the OMFI file.
-

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Media Composer Release 8.1 (Macintosh) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-56.
- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Symphony, or Avid Xpress. For options and instructions for transferring files, see Appendix A.
- **Prepare AudioSuite plug-ins:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. You have the following options:
 - Render the audio clips in the sequence, and perform an audio mixdown, if necessary. Export the clips as OMFI files and import them into your editing application.

- Render the audio clips in the sequence and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into your editing application.
- Render the audio clips in the sequence and export the sequence as OMFI 1.0 or OMFI 2.0 with or without media.

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use templates for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

In Media Composer Release 8.1 (Macintosh), there are templates set up for many export options. If you are moving media to AudioVision or Pro Tools, perform the following steps to use the existing templates.

To export a sequence with audio media, using a template:

- 1 In a Media Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choices:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- AudioVision SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located. The template won’t re-create any original Sound Designer II media that was in the sequence.

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
 - Pro Tools SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located.
- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a drive, and click Save.
-

To export a sequence with audio media, using the Export Format dialog box:

- 1 In a Media Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Windows editing system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media:

Symphony 2.1 or 3.x

Moving Sound Designer II files to Symphony Release 2.1 or 3.x:

- a Click OMFI Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C or WAVE from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

Media Composer 9.1 or 10.x, or Film Composer 10.x (Windows)

Moving Sound Designer II files to Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows):

- a Click OMFI Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C or WAVE from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

**Media Composer
or Film Composer
10.x (Macintosh)**

Moving Sound Designer II files to Media Composer or Film Composer Release 10.x (Macintosh):

- a Click OMF1 Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C or WAVE from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

**Media Composer
7.2 (Macintosh)**

Moving WAVE files to Media Composer Release 7.2:

- a Click OMF1 Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

**Avid Xpress 3.1 or
4.x (Windows)**

Moving Sound Designer II files to Avid Xpress Release 3.1 or 4.x (Windows):

- a Click OMF1 Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C or WAVE from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

**Avid Xpress 2.5 or
4.x (Macintosh)**

Moving Sound Designer II files to Avid Xpress Release 2.5 or 4.x (Macintosh):

- a Click OMF1 Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C or WAVE from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

**Avid Xpress 2.1
(Macintosh)**

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Click OMF1 Composition.
 - b Click the Use Audio Media check box.
 - c Choose AIFF-C from the Format pop-up menu.
 - d Choose Version 1.0 from the Version pop-up menu.
- 8 Click OK in the Export Settings dialog box.

- 9 Click OK in the Export dialog box.
 - 10 In the Export As dialog box, check the file name, select a drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Media Composer Release 8.1 (Macintosh).
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer (Windows):

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.

- 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Media Composer Release 7.2 for Macintosh

This section describes how to transfer sequences with audio media from Media Composer Release 7.2 to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Avid Xpress, Film Composer, or another Media Composer system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. If your audio formats are compatible, you can export your sequence as an OMFI composition only and move your original audio media to the destination system. If your audio formats are not compatible, you can export an OMFI composition with audio media.

If there is bin compatibility between your applications, such as between Media Composer Release 7.2 (Macintosh) and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-9 lists the editing applications and their compatibility with Media Composer Release 7.2 (Macintosh).

**Table 2-9 Moving Sequences from Media Composer Release 7.2
(Macintosh) to an Editing Application**

Destination Application	Compatibility with Media Composer Release 7.2 (Macintosh)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format. Export your sequence as an OMFI 1.0 composition with audio media if you used the AIFF-C format.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition only.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Film Composer Release 10.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.

**Table 2-9 Moving Sequences from Media Composer Release 7.2
(Macintosh) to an Editing Application (Continued)**

Destination Application	Compatibility with Media Composer Release 7.2 (Macintosh)
Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Bin compatibility; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files.

To move sequences between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with or without audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Media Composer Release 7.2 (Macintosh) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-67.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer, or Avid Xpress. For options and instructions for transferring files, see Appendix A.
- **Prepare AudioSuite plug-ins:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. You have the following options:
 - Render the audio clips in the sequence, and perform an audio mixdown, if necessary. Export the clips as OMFI files and import them into your editing application.
 - Render the audio clips in the sequence and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into your editing application.
 - Render the audio clips in the sequence and export the sequence as OMFI 1.0 or OMFI 2.0 with or without media.

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with or without audio media:

- 1 In a Media Composer bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a digital audio workstation or to a Media Composer on a Windows system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select OMFI Composition as the Export Format and choose the options based on the application to which you are moving media:

AudioVision– AIFF-C

Moving AIFF-C files to AudioVision:

- a Choose AudioVision.
- b Choose OMFI 1.0 from the Version pop-up menu.
- c Click the With Media check box.

**AudioVision–
SD2**

Moving Sound Designer II files to AudioVision:

- a Choose AudioVision.
- b Choose OMFI 1.0 from the Version pop-up menu.
- c **Do not** click the With Media check box.

Pro Tools

Moving AIFF-C or Sound Designer II files to Pro Tools:

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 2.0 from the Version pop-up menu.
- d Click the With Media check box if you want to embed the audio media.

**Symphony 2.1 or
3.x**

Moving Sound Designer II files to Symphony Release 2.1 or 3.x:

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 1.0 from the Version pop-up menu.
- d Click the With Media check box.

**Media Composer
9.1 or 10.x, or
Film Composer
10.x (Windows)**

Moving Sound Designer II files to Media Composer Release 9.1 or 10.x, or
Film Composer Release 10.x (Windows):

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 1.0 from the Version pop-up menu.
- d Click the With Media check box.

**Avid Xpress 3.1 or
4.x (Windows)**

Moving Sound Designer II files to Avid Xpress Release 3.1 or 4.x (Windows):

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 1.0 from the Version pop-up menu.
- d Click the With Media check box.

- 6 Click OK.

- 7 In the Export As dialog box, check the file name, select a location for the exported files, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files, after transferring the files to the AudioVision system, start AudioVision and import the file into a bin.

Pro Tools

To import OMFI files into Pro Tools:

- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Media Composer or Film Composer.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.

- 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look In pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Avid Xpress Release 4.x for Windows

This section describes how to transfer sequences with audio media from Avid Xpress Release 4.0, 4.1, or 4.5 (Windows) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Media Composer or Film Composer, or another Avid Xpress system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Avid Xpress Release 4.0 (Windows) by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only, and move your original audio media from the Avid Xpress system to the Pro Tools workstation. However, if you were to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Avid Xpress Release 4.0 (Windows) and Media Composer Release 9.1 (Windows), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-10 lists the editing applications and their compatibility with Avid Xpress Release 4.x (Windows).

Table 2-10 Moving Sequences from Avid Xpress Release 4.x (Windows) to an Editing Application

Destination Application	Compatibility with Avid Xpress Release 4.x (Windows)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition with audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.
Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Film Composer Release 10.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.

Table 2-10 Moving Sequences from Avid Xpress Release 4.x (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Avid Xpress Release 4.x (Windows)
Media Composer Release 7.2 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.
Avid Xpress Release 3.1 (Windows)	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.
Avid Xpress Release 2.1 or 2.5 (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Avid Xpress Release 4.x (Windows) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-76.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, and Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence, and then choose Change Sample Rate from the Bin menu.

- 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use AvidLinks for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media, using AvidLinks:

- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

- 4 Open the File menu and point to AvidLinks.
- 5 Select the appropriate AvidLink for the application to which you are moving media.
For a list of the available AvidLinks, see Appendix B.

AudioVision

AudioVision AvidLink choice:

- AudioVision — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools AvidLink choice:

- Digidesign Pro Tools — Exports an OMFI composition with embedded AIFF-C audio media

To export a sequence with audio media, using a template:

- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choices:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- AudioVision SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer

II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located. The template won’t re-create any original Sound Designer II media that was in the sequence.

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- Pro Tools SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located.

- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a drive, and click Save.
-

To export a sequence with audio media, using the Export Format dialog box:

- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh editing system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.

- 7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.

Pro Tools — WAVE

Moving WAVE files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Choose OMFI.
 - b Select Version 1.0.
 - c Select Embed Audio Media.
 - d Select AIFF-C.
- 8 Click OK.
 - 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator.
 - 3 Create a Session File from the OMFI file you exported from Avid Xpress.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.

- The Select Files to Import dialog box appears.
- 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
- 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
- 3 Choose Import from the File menu.

The Select Files to Import dialog box appears.
- 4 Choose OMFI from the Files of Type pop-up menu.
- 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
- 6 Use the Look In pop-up menu to locate the folder containing the source files.
- 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.

- To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
- To add all the files in the source file list, press Ctrl+A.

8 Click Done.

Moving Sequences with Audio Media from Avid Xpress Release 4.x for Macintosh

This section describes how to transfer sequences with audio media from Avid Xpress Release 4.x (Macintosh) to AudioVision, Pro Tools, or Media Composer for audio sweetening. It also describes how to move your audio media to Symphony, Media Composer or Film Composer, or another Avid Xpress system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. The formats available in Avid Xpress Release 4.x (Macintosh) are compatible with formats in both AudioVision and Pro Tools. Therefore, you can export your sequence as an OMFI composition only and move your original audio media from the Avid Xpress Release 4.x (Macintosh) system to the Pro Tools or AudioVision workstation.

If there is bin compatibility between your applications, such as between Avid Xpress Release 4.x (Macintosh) and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-11 lists the editing applications and their compatibility with Avid Xpress Release 4.x (Macintosh).

Table 2-11 Moving Sequences from Avid Xpress Release 4.x (Macintosh) to an Editing Application

Destination Application	Compatibility with Avid Xpress Release 4.x (Macintosh)
AudioVision Release 4.1v10	<p>Compatible: Sound Designer II</p> <p>Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format.</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the AIFF-C or WAVE format.</p>
Pro Tools Release 4.3.1 (Macintosh)	<p>Compatible: Sound Designer II and AIFF-C</p> <p>Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format.</p> <p>Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C or Sound Designer II format.</p>
Symphony Release 2.1 or 3.x	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x (Windows)	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Film Composer Release 10.x (Macintosh)	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>

Table 2-11 Moving Sequences from Avid Xpress Release 4.x (Macintosh) to an Editing Application (Continued)

Destination Application	Compatibility with Avid Xpress Release 4.x (Macintosh)
Media Composer Release 8.1 or 10.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.
Avid Xpress Release 2.5 (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 1.0 composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C or Sound Designer II; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with or without audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Avid Xpress Release 4.x (Macintosh) to an audio-editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the audio application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-87.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Symphony, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, and Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence, and then choose Change Sample Rate from the Bin menu.
 - 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

In Avid Xpress Release 4.x (Macintosh), there are AvidLinks set up for many export options. If you are moving media to AudioVision or Pro Tools, perform the following steps to use the existing AvidLinks.

To export a sequence with audio media, using AvidLinks:

-
- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Open the File menu and point to AvidLinks.
- 5 Select the appropriate AvidLink for the application to which you are moving media.
For a list of the available AvidLinks, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision AvidLink choice:

- AudioVision — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools AvidLink choice:

- Digidesign Pro Tools — Exports an OMFI composition with embedded AIFF-C audio media

To export a sequence with audio media, using a template:

- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HSF nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choices:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- AudioVision SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located. The template won’t re-create any original Sound Designer II media that was in the sequence.

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- Pro Tools SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located.

- 6 Click OK.
- 7 In the Export As dialog box, check the file name, select a drive, and click Save.

To export a sequence with audio media, using the Export Format dialog box:

-
- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Windows editing system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media files:

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.

Pro Tools — WAVE

Moving WAVE files to Pro Tools (Macintosh):

- a Choose OMFI.
- b Select Version 2.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Choose OMFI.
- b Select Version 1.0.
- c Select Embed Audio Media.
- d Select AIFF-C.

- 8 Click OK.
 - 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Moving Sequences with Audio Media from Avid Xpress Release 3.1 for Windows

This section describes how to transfer sequences with audio media from Avid Xpress Release 3.1 (Windows) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Media Composer or Film Composer, or another Avid Xpress system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. For example, if you created your sequence in Avid Xpress Release 3.1 (Windows) by using the AIFF-C audio format and you are moving to Pro Tools on the Macintosh, you can export your sequence as an OMFI composition only, and move your original audio media from the Avid Xpress system to the Pro Tools workstation. However, if you were to move the same sequence to AudioVision, you would need to export the sequence as an OMFI composition with audio media before you could move it to the AudioVision workstation.

If there is bin compatibility between your applications, such as between Avid Xpress Release 3.1 (Windows) and Media Composer Release 9.1 (Windows), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-12 lists the editing applications and their compatibility with Avid Xpress Release 3.1 (Windows).

Table 2-12 Moving Sequences from Avid Xpress Release 3.1 (Windows) to an Editing Application

Destination Application	Compatibility with Avid Xpress Release 3.1 (Windows)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition with audio media.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format. Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C format.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility, see Appendix A.
Media Composer Release 8.1 or 10.0, or Avid Xpress Release 2.5 or 4.x (Macintosh)	Compatible: Sound Designer II, AIFF-C, and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences with audio media between applications with different audio formats:

-
- 1 Prepare the audio files for transfer.
 - 2 Export the sequence with audio media.
 - 3 Transfer the files to the destination system.
 - 4 Import the OMFI file.
-

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Avid Xpress Release 3.1 (Windows) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence with Audio Media" on page 2-95.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer, or Avid Xpress. For options and instructions for transferring files, see Appendix A.

Step 2: Export the Sequence with Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.

There are two methods for exporting the sequence: you can use templates for quick export to AudioVision or Pro Tools, or you can use the Export Format dialog box to manually determine settings for export to a variety of applications.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with audio media:

1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.

2 Duplicate the sequence.

Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.

3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh digital audio workstation.

4 Choose Export from the File menu.

The Export Format dialog box appears.

5 Select the appropriate template for the application to which you are moving media.

For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choice:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- Pro Tools AIFF-C External — Exports OMFI composition only. Use this template if you have AIFF-C audio media in your sequence. This template does not re-create any media.

6 Click OK.

7 In the Export As dialog box, check the file name, select a drive, and click Save.

If you are moving a sequence to another Avid Xpress, Media Composer or Film Composer, or Symphony system, perform the following steps to customize your settings.

1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.

2 Duplicate the sequence.

Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.

3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Macintosh editing system.

4 Choose Export from the File menu.

The Export Format dialog box appears.

5 Select Customize.

The Export Settings dialog box appears.

6 (Optional) Enter a name if this is a template you want to keep.

7 Choose the format options based on the application to which you are moving media.

AudioVision

Moving AIFF-C or WAVE files to AudioVision:

- Click the AudioVision Compatibility check box.

Pro Tools — AIFF-C

Moving AIFF-C files to Pro Tools:

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.

Pro Tools — WAVE

Moving WAVE files to Pro Tools:

- a Click the OMFI Composition button.
- b Choose Version 2.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Click the OMFI Composition button.
- b Choose Version 1.0 from the Version pop-up menu.
- c Click the Use Audio Media check box.
- d Choose AIFF-C from the pop-up menu.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Click the OMFI Composition button.
 - b Choose Version 1.0 from the Version pop-up menu.
 - c Click the Use Audio Media check box.
 - d Choose AIFF-C from the pop-up menu.
- 8 Click OK.
- 9 In the Export As dialog box, check the file name, select a drive formatted for Windows (NTFS) or a network drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Avid Xpress.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer (Macintosh):

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.

- 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
- 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
- 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
- 4 Choose OMFI from the Files of Type pop-up menu.
- 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
- 6 Use the Look In pop-up menu to locate the folder containing the source files.

- 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Avid Xpress Release 2.5 for Macintosh

This section describes how to transfer sequences with audio media from Avid Xpress Release 2.5 (Macintosh) to AudioVision, Pro Tools, or Media Composer for audio sweetening. It also describes how to move your audio media to Symphony, Media Composer or Film Composer, or another Avid Xpress system.

It is important to make sure your audio formats are compatible so that you know how to move your audio files. The formats available in Avid Xpress Release 2.5 (Macintosh) are compatible with formats in both AudioVision and Pro Tools. Therefore, you can export your sequence as an OMFI composition only and move your original audio media from the Avid Xpress Release 2.5 (Macintosh) system to the Pro Tools or AudioVision workstation.

If there is bin compatibility between your applications, such as between Avid Xpress Release 2.5 (Macintosh) and Media Composer Release 8.1 (Macintosh), and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-13 lists the editing applications and their compatibility with Avid Xpress Release 2.5 (Macintosh).

Table 2-13 Moving Sequences from Avid Xpress Release 2.5 (Macintosh) to an Editing Application

Destination Application	Compatibility with Avid Xpress Release 2.5 (Macintosh)
AudioVision Release 4.1v10	<p>Compatible: Sound Designer II</p> <p>Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format.</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the AIFF-C or WAVE format.</p>
Pro Tools Release 4.3.1 (Macintosh)	<p>Compatible: Sound Designer II and AIFF-C</p> <p>Export your sequence as an OMFI 2.0 composition with audio media if you used the WAVE format.</p> <p>Export your sequence as an OMFI 2.0 composition only, if you used the AIFF-C or Sound Designer II format.</p>
Symphony Release 2.1 or 3.x	<p>Compatible: AIFF-C and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Avid Xpress Release 3.1 (Windows)	<p>Compatible: AIFF-C and WAVE</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 8.1 (Macintosh)	<p>Compatible: Sound Designer II, AIFF-C, and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>

Table 2-13 Moving Sequences from Avid Xpress Release 2.5 (Macintosh) to an Editing Application (Continued)

Destination Application	Compatibility with Avid Xpress Release 2.5 (Macintosh)
Media Composer or Film Composer Release 10.x (Windows or Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 1.0 composition with audio media if you used the WAVE format. Bin compatibility if you used AIFF-C or Sound Designer II; see Appendix A.
Avid Xpress Release 4.x (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences between applications with different audio formats:

- 1 Prepare the audio files for transfer.
- 2 Export the sequence with or without audio media.
- 3 Transfer the files to the destination system.
- 4 Import the OMFI file.

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Avid Xpress Release 2.5 (Macintosh) to an audio-editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the audio application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-105.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Media Composer or Film Composer, Symphony, or Avid Xpress. For options and instructions for transferring files, see Appendix A.
- **Prepare AudioSuite plug-ins:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. You have the following options:
 - Render the audio clips in the sequence, and perform an audio mixdown, if necessary. Export the clips as OMFI files and import them into your editing application.
 - Render the audio clips in the sequence and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into your editing application.
 - Render the audio clips in the sequence and export the sequence as OMFI 1.0 or OMFI 2.0 with or without media.

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

In Avid Xpress Release 2.5 (Macintosh), there are templates set up for many export options. If you are moving media to AudioVision or Pro Tools, perform the following steps to use the existing templates.

To export a sequence with or without audio media:

-
- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a digital audio workstation.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select the appropriate template for the application to which you are moving media.
For a list of the available templates, see Appendix B.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

AudioVision

AudioVision template choices:

- AudioVision AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- AudioVision SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located. The template won’t re-create any original Sound Designer II media that was in the sequence.

Pro Tools

Pro Tools template choices:

- Pro Tools AIFF-C Embedded — Exports an OMFI composition with embedded AIFF-C audio media.
- Pro Tools SD2 External — Exports OMFI composition only, and creates Sound Designer II files for any audio media not created with Sound Designer II in the sequence. The re-created Sound Designer II media is put in a folder labeled “Exported Audio Media” at the top level of the drive where the original media was located.

- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a drive, and click Save.
-

If you are moving a sequence to a Media Composer or Film Composer system, perform the following steps to customize your settings.

- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
- 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
- 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a Windows editing system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select Customize.
The Export Settings dialog box appears.
- 6 (Optional) Enter a name if this is a template you want to keep.
- 7 Choose the format options based on the application to which you are moving media files:

Media Composer 7.2

Moving WAVE files to Media Composer Release 7.2:

- a Click OMFI Composition.
- b Click the Use Audio Media check box.
- c Choose AIFF-C from the Format pop-up menu.
- d Choose Version 1.0 from the Version pop-up menu.

Avid Xpress 2.1 (Macintosh)

Moving WAVE files to Avid Xpress Release 2.1 (Macintosh):

- a Click OMFI Composition.
 - b Click the Use Audio Media check box.
 - c Choose AIFF-C from the Format pop-up menu.
 - d Choose Version 1.0 from the Version pop-up menu.
 - 8 Click OK in the Export Settings dialog box.
 - 9 Click OK in the Export dialog box.
 - 10 In the Export As dialog box, check the file name, select a drive, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Avid Xpress.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.

- 7 Add files to or remove files from the import file list on the right, using one of the following methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Select Files to Import dialog box appears.
 - 4 Choose OMFI from the Files of Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 6 Use the Look in pop-up menu to locate the folder containing the source files.
 - 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.
 - To add all the files in the source file list, press Ctrl+A.
 - 8 Click Done.
-

Moving Sequences with Audio Media from Avid Xpress Release 2.1 for Macintosh

This section describes how to transfer sequences with audio media from Avid Xpress Release 2.1 (Macintosh) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to Symphony, Media Composer or Film Composer, or Avid Xpress (Windows).

It is important to make sure your audio formats are compatible so that you know how to move your audio files. The formats available in Avid Xpress Release 2.1 (Macintosh) are compatible with formats in both AudioVision and Pro Tools. Therefore, you can export your sequence as an OMFI composition only and move your original audio media from the Avid Xpress Release 2.1 (Macintosh) system to the Pro Tools or AudioVision workstation.

If there is bin compatibility between your applications, such as between Avid Xpress Release 2.1 (Macintosh) and Media Composer Release 7.2, and you use compatible audio formats, you can move your bin and media without creating an OMFI file.

Table 2-14 lists the editing applications and their compatibility with Avid Xpress Release 2.1 (Macintosh).

Table 2-14 Moving Sequences from Avid Xpress Release 2.1 (Macintosh) to an Editing Application

Destination Application	Compatibility with Avid Xpress Release 2.1 (Macintosh)
AudioVision Release 4.1v10	Compatible: Sound Designer II Export your sequence as an OMFI 1.0 composition only, if you used the Sound Designer II format. Export your sequence as an OMFI 1.0 composition with audio media if you used the AIFF-C format.
Pro Tools Release 4.3.1 (Macintosh)	Compatible: Sound Designer II and AIFF-C Export your sequence as an OMFI 2.0 composition only.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.
Media Composer Release 9.1 or 10.x, or Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format. Bin compatibility; see Appendix A.
Film Composer Release 10.x (Windows or Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer or Film Composer Release 10.x (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

Table 2-14 Moving Sequences from Avid Xpress Release 2.1 (Macintosh) to an Editing Application (Continued)

Destination Application	Compatibility with Avid Xpress Release 2.1 (Macintosh)
Media Composer Release 8.1, or Avid Xpress Release 2.5 (Macintosh)	<p>Compatible: Sound Designer II, AIFF-C, and WAVE</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the Sound Designer II format.</p> <p>Bin compatibility; see Appendix A.</p>
Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh)	<p>Compatible: AIFF-C and Sound Designer II</p> <p>Bin compatibility; see Appendix A.</p>

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

To move sequences between applications with different audio formats:

-
- 1 Prepare the audio files for transfer.
 - 2 Export the sequence with or without audio media.
 - 3 Transfer the files to the destination system.
 - 4 Import the OMFI file.
-

Step 1: Prepare the Audio Files for Transfer

To prepare your sequence with audio media for transfer from Avid Xpress Release 2.1 (Macintosh) to an editing system, review the following list to ensure a successful transfer:

- **Set the audio file format:** If possible, when you start a project, set the audio format to match a format supported on the application to which you are moving. To set the audio file format, select General Settings from the Settings scroll list in the Project window. Choose the appropriate audio format from the Audio File Format menu.

If your audio formats don't match, you can export the audio media as an OMFI composition with audio media. See "Step 2: Export the Sequence With or Without Audio Media" on page 2-114.

- **Choose a transfer method:** Determine how you will transfer the files to AudioVision, Pro Tools, Symphony, Media Composer or Film Composer or Avid Xpress (Windows). For options and instructions for transferring files, see Appendix A.
- **Prepare AudioSuite plug-ins:** If your project includes AudioSuite plug-in effects, the effects will transfer but cannot be manipulated further. You have the following options:
 - Render the audio clips in the sequence, and perform an audio mixdown, if necessary. Export the clips as OMFI files and import them into your editing application.
 - Render the audio clips in the sequence and export them as AIFF-C files. In the Export Format dialog box, select the Sound and AIFF-C options, and then import the files into your editing application.
 - Render the audio clips in the sequence and export the sequence as OMFI 1.0 or OMFI 2.0 with or without media.

Step 2: Export the Sequence With or Without Audio Media

If you are moving between systems that have compatible bins and audio formats, and the media files are available to both systems, you can move audio simply by exchanging bins. If the audio formats are incompatible, or you want to embed audio in an OMFI file for convenience during transfer, use the procedures described in this section.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

To export a sequence with or without audio media:

-
- 1 In an Avid Xpress bin, select the sequence or master clip you want to transfer.
 - 2 Duplicate the sequence.
Duplicating the sequence ensures that you have a copy if you need to go back to your original sequence.
 - 3 Consolidate the sequence.



Consolidate to an HFS nonstriped drive if you are moving these files to a digital audio workstation or to a Media Composer on a Windows system.

- 4 Choose Export from the File menu.
The Export Format dialog box appears.
- 5 Select OMFI Composition as the Export Format and choose the options based on the application to which you are moving media:

AudioVision

Moving AIFF-C files to AudioVision:

- a Choose AudioVision.
- b Choose OMFI 1.0 from the Version pop-up menu.
- c Click the With Media check box.

Pro Tools

Moving AIFF-C or Sound Designer II files to Pro Tools:

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 2.0 from the Version pop-up menu.
- d Click the With Media check box if you want to embed the audio media.

Symphony 2.1 or 3.x

Moving Sound Designer II files to Symphony Release 2.1 or 3.x:

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 1.0 from the Version pop-up menu.
- d Click the With Media check box.

Media Composer 9.1 or 10.x, or Film Composer 10.x (Windows)

Moving Sound Designer II files to Media Composer Release 9.1 or 10.x, or
Film Composer Release 10.x (Windows):

- a Choose Standard - AIFF-C from the first pop-up menu.
- b Choose Audio Only from the second pop-up menu.
- c Choose OMFI 1.0 from the Version pop-up menu.
- d Click the With Media check box.

Avid Xpress 3.1 or 4.x (Windows)

Moving Sound Designer II files to Avid Xpress Release 3.1 or 4.x (Windows):

- a Choose Standard - AIFF-C from the first pop-up menu.
 - b Choose Audio Only from the second pop-up menu.
 - c Choose OMFI 1.0 from the Version pop-up menu.
 - d Click the With Media check box.
- 6 Click OK.
 - 7 In the Export As dialog box, check the file name, select a location for the exported files, and click Save.
-

Step 3: Transfer the Files to the Destination System

For the options to move your files from one system to another, see Appendix A.

Step 4: Import the OMFI File

This final step varies, depending on both the file type and the receiving system. The following sections describe how to import the audio file into AudioVision, Pro Tools, and Media Composer or Film Composer.

AudioVision

To import OMFI files after transferring the files to the AudioVision system, start AudioVision and import the files into a bin.

Pro Tools

To import OMFI files into Pro Tools:

-
- 1 Start the Macintosh system.
 - 2 Open the DigiTranslator or OMF Tool 2.0.8.
 - 3 Create a Session File from the OMFI file you exported from Avid Xpress.
 - 4 Start Pro Tools and open the Session File. All audio should now be online.
-

Media Composer or Film Composer

When you import OMFI files into Media Composer or Film Composer, the system converts them to objects in a bin. You can manipulate and edit these objects as you would any other clip or sequence.

To import an OMFI file into Media Composer or Film Composer for Macintosh:

-
- 1 Start Media Composer or Film Composer.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.

- The Select Files to Import dialog box appears.
- 4 Choose OMFI from the File Type pop-up menu.
 - 5 Choose a destination drive for the imported file from the Media Disk pop-up menu.
 - 6 Use the Directory pop-up menu to locate the folder containing the source files.
 - 7 Add files to or remove files from the import file list, using one of these methods:
 - To add a single file, select a file name in the source file list and click the Add button, or double-click the file name.
 - To add all the files in the source file list, click the Add All button.
 - To remove a single file from the import file list, select a file name and click the Remove button.
 - To remove all the files from the import file list, click the Remove All button.
 - 8 Click Done.
-

To import an OMFI file into Media Composer or Film Composer for Windows:

- 1 Start Media Composer or Film Composer.
- 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
- 3 Choose Import from the File menu.

The Select Files to Import dialog box appears.
- 4 Choose OMFI from the Files of Type pop-up menu.
- 5 Choose a destination drive from the Media Drive pop-up menu.
- 6 Use the Look In pop-up menu to locate the folder containing the source files.
- 7 Add files to the import file list on the right, using one of the following methods:
 - To add a single file, select the file name in the source file list.
 - To add multiple files, press and hold the Ctrl key while selecting the file name for each file you want to include.

- To add all the files in the source file list, press Ctrl+A.
- 8 Click Done.
-

Moving Sequences with Audio Media from Avid Xpress DV Release 1.0, 1.5, or 2.0 for Windows

This section describes how to transfer sequences with audio media from Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows) to AudioVision or Pro Tools for audio sweetening. It also describes how to move your audio media to a Symphony, Media Composer or Film Composer, or Avid Xpress system.

It is important to make sure your audio formats are compatible with the destination application so that you know how to move your audio files. Files being exported from Avid Xpress DV to an application that does not support mixed audio sample rates need to be converted to one sample rate. In addition, you will not be able to export a 32-kHz audio file from an Avid Xpress DV system to another Avid product; therefore, you should convert the 32-kHz audio sample rate.

If the sample rates are compatible, you can export your sequence as an OMFI composition only and move your original audio media from the Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows) system to the Pro Tools workstation.



If you want to move only one file, you can export the sequence as an OMFI composition with audio media even if your audio formats are compatible. If you are using a network drive to move files, you might want to include the audio media in your OMFI composition to simplify moving across the network.

Table 2-15 lists the editing applications and their compatibility with Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows).

Table 2-15 Moving Sequences from Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows) to an Editing Application

Destination Application	Compatibility with Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)
AudioVision Release 4.1v9	Compatible: Audio not compatible Export your sequence as an OMFI 1.0 composition with audio media. The AudioVision Compatibility check box must be selected in the OMFI Export Settings dialog box.
Pro Tools Release 4.3.1.1 (Macintosh)	Compatible: AIFF-C Export your sequence as OMFI 2.0 composition with embedded AIFF-C audio media if you used WAVE audio media in your sequence. DigiTranslator or OMF Tool is needed to convert OMFI to a session file.
Symphony Release 2.1 or 3.x	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 3.1 or 4.x (Windows)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.
Media Composer Release 8.1 or 10.x or Avid Xpress 4.x (Macintosh)	Compatible: AIFF-C and WAVE Bin compatibility; see Appendix A.

Table 2-15 Moving Sequences from Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows) to an Editing Application (Continued)

Destination Application	Compatibility with Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows)
Media Composer Release 7.2 or Avid Xpress Release 2.1 or 2.5 (Macintosh)	<p>Compatible: AIFF-C</p> <p>Export your sequence as an OMFI 1.0 composition with audio media if you used the WAVE format.</p> <p>Bin compatibility if you used AIFF-C; see Appendix A.</p>

If you are moving between applications that use the same audio formats, see Appendix A for options on moving your files to the audio-editing workstation.

Preparing the Audio Files for Transfer

To transfer a sequence with audio media from Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows) to an audio-editing system, see “Exporting Audio Files” on page 2-121 and “Converting Multiple Audio Sample Rates” on page 2-122.

Exporting Audio Files

The following list provides information about exporting audio files.

- Multiple audio sample rates
When you export files from Avid Xpress DV to an application that does not support multiple audio sample rates, convert the audio sample rates to one sample rate.
- 32-kHz audio files
A 32-kHz file cannot be exported to an application that does not support 32 kHz. You need to convert the 32-kHz audio sample rate.

Converting Multiple Audio Sample Rates

If you have a sequence with multiple audio sample rates (for example, one clip at 48 kHz and other clips at 44.1 kHz), you must convert the clips to a single sample rate for transfer to Symphony Release 2.1 or earlier, Media Composer Release 9.1 or earlier, or Avid Xpress Release 3.1 or earlier.

To convert a sequence to a single audio sample rate in Avid Xpress DV Release 1.5 only:

-
- 1 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 2 Select the new sequence and choose Change Sample Rate from the Bin menu.
 - 3 Choose a quality level for the conversion.
 - 4 Choose a sample rate from the submenu, and then click OK.
-

To convert a sequence to a single audio sample rate in Avid Xpress DV Release 1.0 or 1.5:

-
- 1 If your sequence has multiple audio sample rates, click the Settings button in the Project window.
The Setting Scroll list appears.
 - 2 Double-click Audio Project Settings.
The Audio Project Settings window opens.
 - 3 Choose a setting from the Sample Rate pop-up menu: 32 kHz, 44.1 kHz, or 48 kHz.
This sample rate will be used for converting all other sample rates in your project.
 - 4 Click the Close button to close the Audio Project Settings window.

- 5 Make a duplicate of your sequence and name it to indicate the conversion to one sample rate; for example, "Sequence44."
 - 6 Select the new sequence and then choose Change Sample Rate from the Bin menu.
 - 7 Choose a quality level for the conversion, and then click OK.
-

Moving OMFI or Audio Files from an Audio-Editing Application to a Video-Editing Application

After you have finished audio editing, you can move the audio files (mixdowns of sequences) or OMFI files back to a video-editing application for more editing or finishing. Most of the steps for preparing to export from and import into a bin are the same regardless of the method you use to transfer the files.

For detailed information on moving files from system to system, see Appendix A.

To transfer files from AudioVision or Pro Tools:

-
- 1 Export the audio or OMFI file.
 - 2 Transfer the audio file to your Avid video-editing system.
 - 3 Import the audio or OMFI file into a bin.
-

The following procedure details each step in the transfer process. For more information, see the appropriate documentation for your product.

Step 1: Export the Audio or OMFI File

To export from AudioVision or Pro Tools, see the following instructions

AudioVision

To export audio files from AudioVision:

-
- 1 On the AudioVision system, select the master clip you want to transfer.
 - 2 Export the file.
 - 3 Select OMFI Composition and Frame-accurate Audio Media in the Export dialog box.
 - 4 Save the OMFI file.
-

Pro Tools

You can export AIFF-C, WAVE, or Sound Designer II files from Pro Tools.

To export audio files from Pro Tools:

-
- 1 Record a mix of the session back into Pro Tools.
 - 2 Choose Bounce to Disk from the File menu.
 - 3 Select the following options in the dialog box:
 - Split Stereo for the Bounce Type
 - Import Into Session After Bounce for the Bounce Options
 - 16 bit for the Resolution
 - 4 Click Bounce.
 - 5 Select the new bounced audio regions in the Region list.
 - 6 Choose Export Selected as Files from the Audio menu.

- 7 Select the following options in the dialog box:
 - Either .AIFF-C, .wav, or Sound Designer II for the File Format
 - 16 bit for the Resolution
 - Stereo from .L/.R(2) for the Channels
 - 44.1 kHz or 48 kHz for the Sample Rate
 - Tweak Head for the Conversion Quality
 - 8 Select a Macintosh nonstriped, external drive or a network drive for the Destination Directory.
 - 9 Click OK.
-

Step 2: Transfer the Audio File to Your Avid Video-Editing System

For the options to move your files from one system to another, see Appendix A.

Step 3: Import the Audio or OMFI File into a Bin

The final step in moving audio or OMFI files to your Avid video-editing application is to import them into a bin. When you import audio or OMFI files, the system converts them into objects in the bin (for AudioVision and Pro Tools, the audio files import as master clips). You can manipulate and edit these objects as you would any other clip or sequence.

To import the audio or OMFI files into your Avid video-editing application:

- 1 Start your Avid video-editing application.
- 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
- 3 Choose Import from the File menu.
The Import dialog box appears.

- 4 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 5 Use the pop-up menu to locate the folder containing the source files.
 - 6 Select files or deselect files from the source file list in the Import dialog box.
 - 7 Click Done.
-

Chapter 3

Moving Graphics and Effects Files

<i>Introduction</i>	3-2
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Introduction

You can move specialized effects created in one of Avid's graphics and effects applications to an Avid video-editing application. You can then move your graphics and effects files to your editing application. For example, you can create your sequence in Media Composer or Avid Xpress and your effects in an application that suits your needs, and then move your sequence and effects to Symphony for finishing.

For the options to move your files from one system to another, see Appendix A.

This chapter describes the steps for moving graphics and effects files from Media Illusion, Matador, Elastic Reality, or Marquee to Symphony, Media Composer, Avid Xpress, or Avid Xpress DV systems.



If you are exporting from Symphony Release 2.1 or 3.x, or from Media Composer Release 9.1 or 10.x, or from Film Composer Release 10.x, note that OMFI does not support 24p.

About Graphics and Effects

Avid's product line includes applications for creating graphics, effects, and titles. These applications include:

- **Matador** — Paint, special effects, and rotoscoping software running on the SGI Indy[®], Indigo2 IMPACT[™], O2[™], OCTANE[®], and Onyx[®] platforms
- **Media Illusion** — Compositing, paint, image manipulation, and special effects software running on the SGI OCTANE and O2 platforms
- **Elastic Reality** — Advanced warping and morphing software running on the Windows NT, Windows 95, SGI IRIX, and Macintosh platforms
- **Marquee** — 3D title animation software running on the Windows NT and SGI IRIX platforms

Consider the following guidelines when you are moving graphics and effects to an editing application:

- It is a good idea to render both fields rather than a single field per frame. This process preserves as much of the original data as possible.
- When you bring graphics with premultiplied alpha images into an editing application, the premultiplied alpha images will not appear correctly. Make sure that your alpha channels are not premultiplied.
- If you are exporting a sequence of files, name each file in the sequence *NameN.ext*, with *Name* identifying the sequence, *N* indicating the file order, and *.ext* indicating the file type (for example, Image1.PIC, Image2.PIC, Image3.PIC). The numbering can start at any number except zero and use any numbering format (for example, Image010.PIC, Image012.PIC or Imagef28.PIC, Imagef29.PIC).

Preparing the Graphics or Effects Files for Export

After you create a project, review the following list before exporting your graphics and effects files to other Avid applications:

- **File Names:** Use the following guidelines when naming files:
 - Use only a combination of letters and numbers when creating file names. In addition, a total length of eight characters (not including the file name extension) will prevent problems when transferring the files.
 - Do not add spaces at the beginning or end of a file name. Windows will display such files but may be unable to open them.
 - Do not use a period at the end of a file name. Windows will display such files but may be unable to open them.
 - UNIX[®] file names are case sensitive.
- You do not need to consolidate when using AVI or OMFI media only formats. However, to make the transfer process quicker and easier, you should export only the media that you will need. When you export a master clip OMFI composition, limit the master clip to the amount of time you need. Even if you create a subclip, the entire master clip media will be exported.

Exporting from Media Illusion

Symphony, Media Composer, and Avid Xpress support video export only from Media Illusion. The video files will transfer best with an OMFI media format. The preferred path for export is the AvidNet Transfer Tool, network connection, or shared storage.

To export files from Media Illusion:

Select one of the following export options:

- Uncompressed OMFI media
 - Sequential files: PICT or TARGA file type
-

Exporting from Matador

Symphony, Media Composer, and Avid Xpress support video export only from Matador. You can transfer Matador files via a network connection.

To export files from Matador:

-
- 1 Ensure that the NTSC or PAL export setting is consistent with your project.
 - 2 Select one of the following export options:
 - Uncompressed OMFI media
 - Sequential files: PICT or TARGA® file type
-

Exporting from Elastic Reality Release 3.1 for Windows

You can export files from Elastic Reality as either AVI files (AVI is a Windows format) or OMFI media files. If you export AVI files, you must have the Avid Codec for AVI installed on the Elastic Reality system. You can install the Avid Codec for AVI from the Symphony or Avid Xpress (Windows) CD-ROM.

Exporting Elastic Reality for Windows AVI Files

To export AVI files from Elastic Reality Release 3.1 for Windows:

-
- 1 Choose Output Options from the Render menu.
 - 2 Set the format to Video for Windows.
 - 3 Click the Parameters button.
 - 4 Click Setup.
 - 5 Select Avid Codec for AVI Compression.
 - 6 Select the compression setting based on the project to which you are moving the files.
 - 7 Render the project to disk.
-

Exporting Elastic Reality for Windows OMFI Media Files

To export OMFI media files from Elastic Reality Release 3.1 for Windows:

-
- 1 Choose Output Options from the Render menu.
 - 2 Set the format to OMF.
 - 3 Click the Parameters button.
 - 4 Click Setup.
 - 5 Select the compression setting based on the project to which you are moving the files.
 - 6 Select NTSC or PAL.
 - 7 Render the project to disk.
-

This procedure creates an OMFI media only file.



If you want to include a matte with the image, you need to export the image in a file format that supports an alpha channel. Both OMFI and AVI let you export an alpha channel, but only external to the graphic channel. You will need to import the two files that are created through this process, and merge them using a Matte Key effect within your editing application. If you want to export a file that contains an embedded alpha channel, export the file as a sequential PICT or TARGA file type.

Exporting from Elastic Reality Release 3.0.9 for SGI IRIX

To export files from Elastic Reality Release 3.0.9 for SGI IRIX:

-
- 1 Choose Output Options from the Render menu.
 - 2 Set the Saver to OMF.
 - 3 Click the Parameters button.
 - 4 Click Setup.
 - 5 Select the compression setting.

If you are exporting to any release except Media Composer Release 7.2, select Uncompressed.

- 6 Select NTSC or PAL.
-

This procedure creates an OMFI file.



If you want to include a matte with the image, you need to export the image in a file format that supports an alpha channel. OMFI lets you export an alpha channel, but only external to the graphic channel. You can also export the images as a sequence of files in PICT or TARGA format.

Exporting from Elastic Reality Release 3.1 for Macintosh

You can transfer QuickTime files from Elastic Reality (Macintosh) to your editing application.



To use QuickTime format for the transfer, you need QuickTime 3.0 and the latest Avid Codec for QuickTime installed on your Macintosh system. If you are moving QuickTime files to Avid Xpress Release 3.1 (Windows NT), you also need the Mov2OMF converter installed on your Macintosh system.

To create a QuickTime file for export:

-
- 1 Choose Output Options from the Render menu.
 - 2 Set the format to QuickTime.
 - 3 Click the Parameters button.
 - 4 Select either:
 - Media Composer compressor in Media Composer Release 8.1 or Avid Xpress Release 2.1.
 - Avid QuickTime in Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1.
 - 5 Select the compression ratio.
-

The QuickTime file will be compatible with any other Macintosh application using QuickTime 3.0 and the latest version of the Avid Codec for QuickTime.

Exporting from Marquee Release 1.0.1 for Windows

You can export files from Marquee via compatible external drive storage or a network connection.

You should prepare static title and animation files with or without alpha channels *before* importing them to your editing application. The following sections describe the process for creating a static title and an animation file for transfer.

Creating a Static Title for Export

To create a static title for export:

-
- 1 Create a new project whose format matches the intended pixel dimensions, frame rate, and field dominance for the animation or sequence.
 - 2 Select the PICT or TARGA file format for rendering.
 - 3 Save the matte as an alpha channel.
 - 4 Choose Render Current Frame from the Render menu.
The Save Frame dialog box appears.
 - 5 Name the file and save it to a disk.
-

Exporting an Animation as an OMFI File

To prepare an animation without an embedded alpha channel for export, you should export the animation as either an OMFI file or an AVI file.

To export the animation as an OMFI file:

-
- 1 Choose Options from the Render menu.
 - 2 Set Format and OMF.
 - 3 Click the Parameters button.
 - 4 Select NTSC or PAL.
 - 5 Select the compression setting based on the project to which you are moving the file.
 - 6 Import the file into your editing application.
-

Exporting an Animation as an AVI File

To export the animation as an AVI file:

-
- 1 Choose Options from the Render menu.
 - 2 Set the format to Video for Windows.
 - 3 Click the Parameters button.
 - 4 Click Setup.
 - 5 Select the Avid Codec for AVI.
 - 6 Import the file into your editing application.
-



None of the OMFI resolutions support embedded alpha channels. To composite the animation over a background in your editing application, select the Save Matte option and save the matte as an external file.

Exporting an Animation as a Sequence of Files with an Alpha Channel



If you are exporting a sequence of files, name each file in the sequence NameN.ext, with Name identifying the sequence, N indicating the file order, and .ext indicating the file type (for example, Image1.PIC, Image2.PIC, Image3.PIC). The numbering can start at any number except zero or use any numbering format (for example, Image010.PIC, Image012.PIC or Imagef28.PIC, Imagef29.PIC).

To export an animation as a sequence of files with an alpha channel:

-
- 1 Create a new project whose format matches the intended pixel dimensions, frame rate, and field dominance for the animation or sequence.

If you will be using the exported media in an Avid editing system for Macintosh, specify field 1 dominance. If you will be using an Avid editing system for Windows, Softimage|DS, Avid|DS, or Media Illusion, specify field 2 dominance.
 - Select NTSC (720x486@29.97) for the NTSC-based format that uses field 1 dominance.
 - Select NTSC (720x486@29.97), select Custom, and then set the Dominance to Field 2 for the NTSC-based format that uses field 2 dominance.
 - 2 Select the PICT or TARGA file format for rendering.
 - 3 Save the matte as an embedded alpha file and specify the directory where you will save the file.
 - 4 Choose either Render In to Out or Render All Frames from the Render menu.
 - 5 Import the file into your editing application and apply a Matte Key effect to composite.
-

Exporting an Animation with an Alpha Channel

To prepare an animation file with an alpha channel for export, you can export the file as an AVI file with an external alpha.

To export as an AVI file with an external alpha channel:

-
- 1 Create a new project whose format matches the intended pixel dimensions, frame rate, and field dominance for the animation or sequence.

If you will be using the exported media in an ABVB-based Macintosh system, specify field 1 dominance. If you will be using a Meriden-based Macintosh or Windows system, Softimage|DS, Avid|DS, or Media Illusion, specify field 2 dominance.
 - Select NTSC (720x486@29.97) for the NTSC-based format that uses field 1 dominance.
 - Select NTSC (720x486@29.97), select Custom, and then set the Dominance to Field 2 for the NTSC-based format that uses field 2 dominance.
 - 2 Select the AVI with AVI Codec file format for rendering.
 - 3 Save the matte externally and specify the directory where you will save the file.
 - 4 Select the compression setting based on the project.
 - 5 Choose Render All Frames from the Render menu.
 - 6 Import the file into your editing application.
 - 7 (Optional) if you exported as AVI, apply a Matte Key effect to the composite.
-

Exporting from Marquee Release 1.0.1 for SGI IRIX

You should prepare static title and animation files with or without alpha channels *before* importing them into your editing application. The following sections describe the process for creating a static title and an animation file for transfer.

Creating a Static Title for Export

To create a static title for export:

-
- 1 Create an NTSC or PAL project.
 - 2 Select the TIFF or PICT file format for rendering.
 - 3 Save the matte as an alpha channel.
 - 4 Choose Render Current Frame from the Render menu.
The Save dialog box appears.
 - 5 Name the file and save it to a disk.
-

Exporting an Animation as an OMFI File

To prepare an animation without an alpha channel for export, export the animation as an OMFI file:

-
- 1 Create a new project whose format matches the intended pixel dimensions, frame rate, and field dominance for the animation or sequence.

If you will be using the exported media in an Avid editing system for Macintosh, specify field 1 dominance. If you will be using an Avid editing system for Windows, Softimage|DS, Avid|DS, or Media Illusion, specify field 2 dominance.
 - Select NTSC (720x486@29.97) for the NTSC-based format that uses field 1 dominance.
 - Select NTSC (720x486@29.97), select Custom, and then set the Dominance to Field 2 for the NTSC-based format that uses field 2 dominance.
 - 2 Select the OMF file format for rendering and select the resolution required in the parameters.
 - 3 Name the file and save it to a disk.
 - 4 Choose either Render In to Out or Render All Frames from the Render menu.
 - 5 Import the file into your Avid editing application.
-

Exporting an Animation as a Sequence of Files

To export an animation with an alpha channel as a sequence of files:



If you are exporting a sequence of files, name each file in the sequence NameN.ext, with Name identifying the sequence, N indicating the file order, and .ext indicating the file type (for example, Image1.PIC, Image2.PIC, Image3.PIC). The numbering can start at any number except zero or use any numbering format (for example, Image010.PIC, Image012.PIC or Imagef28.PIC, Imagef29.PIC).

-
- 1 Create a new project whose format matches the intended pixel dimensions, frame rate, and field dominance for the animation or sequence.

If you will be using the exported media in an Avid editing system for Macintosh, specify field 1 dominance. If you will be using an Avid editing system for Windows, Softimage|DS, Avid|DS, or Media Illusion, specify field 2 dominance.
 - Select NTSC (720x486@29.97) for the NTSC-based format that uses field 1 dominance.
 - Select NTSC (720x486@29.97), select Custom, and then set the Dominance to Field 2 for the NTSC-based format that uses field 2 dominance.
 - 2 Select the PICT or TARGA file format for rendering.
 - 3 Save the matte as an embedded alpha file and specify the directory where you will save the file.
 - 4 Choose either Render In to Out or Render All Frames from the Render menu.
 - 5 Name the file and save it to a disk.
 - 6 Import the file into your editing application and apply a Matte Key effect to the composite.
-

Importing into a Windows Editing Application

To import files into Symphony Release 2.1 or 3.x, Media Composer Release 9.1 or 10.x, or Film Composer Release 10.x, or Avid Xpress Release 3.1 or 4.x (Windows):



If you are importing a graphic or an effect with an alpha channel, make sure you choose the Invert Existing Alpha option when you import into a Media Composer, Film Composer, Symphony, or Avid Xpress system.

-
- 1 Start Symphony, Media Composer, Film Composer, or Avid Xpress.
 - 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
 - 3 Choose Import from the File menu.
The Import File(s) into Bin dialog box appears.
 - 4 Choose All Files from the Files of Type pop-up menu.
 - 5 Click the Options button.
The Import Settings dialog box appears.
 - 6 Select the appropriate options.
For more information on Import Settings options, see the appropriate documentation for your product.
 - 7 Click OK to close the Import Settings dialog box and return to the Import File(s) into Bin dialog box.
 - 8 Choose a destination drive for the imported file from the Media Drive pop-up menu.
 - 9 Use the Look In pop-up menu to locate the folder containing the source files.



- 10 Select files or deselect files from the source file list in the Import File(s) into Bin dialog box by doing one of the following:
 - To add a single file, Ctrl+click the file in the source file list.
 - To add a group of files, click the first file in a group, and then Shift+click the last file in a group.
 - To deselect a single file from the source file list, Ctrl+click a highlighted file name.
 - 11 Click Open.
-

Importing into Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x for Macintosh

To import files into Media Composer Release 8.1 or 10.x, or Avid Xpress Release 2.5 or 4.x (Macintosh):

- 1 Start Media Composer or Avid Xpress.
- 2 Open the bin in which you want to store the imported files. Click in the bin to select it.
- 3 Choose Import from the File menu.
The Import dialog box appears.
- 4 Click Show All Files to display all file types.
- 5 Choose the type of file you want to import from the Files Type pop-up menu.
- 6 Click the Options button.
The Import Settings dialog box appears.
- 7 Select the appropriate options.
For more information on Import Settings options, see the appropriate documentation for your product.
- 8 Click OK to close the Import Settings dialog box and return to the Import dialog box.
- 9 Choose a destination drive for the imported file from the Media Drive pop-up menu.
- 10 Choose a resolution for the imported file from the Resolution pop-up menu.
- 11 Choose the source destination from the Source pop-up menu to locate the source files.

- 12 Select files or deselect files from the source file list in the Import dialog box by doing one of the following:
 - To add a single file, double-click the file name in the source file list.
 - To add all of the files, click the Add All button.
 - To deselect a single file from the source file list, click file name to select it and click the Remove button.
 - To remove all the files from the import list, click the Remove All button.
 - 13 Click Done.
-

Exporting to Media Illusion Release 5.1v6

When you prepare a composition, sequence, or clip for transfer, select only the media that you need to expedite the transfer process.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

You can use the AvidLinks command to quickly transfer compositions from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Media Illusion, but you cannot transfer audio files. The best path for transfer is a network connection that both Media Illusion and the editing application can access.

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Media Illusion:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Click the File menu and point to AvidLinks.
The submenu shows a number of options.
 - 3 Choose one of the following options from the AvidLinks submenu:
 - Media Illusion (Composition). This option creates an OMFI 2.0 composition.
 - Media Illusion (Video). This option creates a sequential file for each frame of video as 1:1 uncompressed in an OMF file.

For a list of the available AvidLinks, see Appendix B.



If you plan on performing significant effects work on a composition while in Media Illusion, you should transfer the composition, redigitize the media, do the effects work, and then transfer the OMFI media back to Symphony, Media Composer, Film Composer, or Avid Xpress.

The AvidLink Export to Media Illusion dialog box appears with a default file name in the File name text box, based on file type.

- 4 Check the file name, select a location for the exported file, and then click Save.
-

If you create an OMFI 2.0 composition file, you can import the composition file into Media Illusion and batch digitize it uncompressed.

You should have no difficulty transferring the following types of complex effects:

- Picture-in-Picture
- Push or Peel
- Conceal or L-Conceal
- Z Rotate
- Squeeze
- Superimpose

Other kinds of effects might not transfer appropriately. Media Illusion cannot edit or manipulate nested effects, color correction effects, Symphony Warp effects, or 3D effects transferred from Symphony, Media Composer, or Avid Xpress.

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

You can transfer compositions from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Media Illusion, but you cannot transfer audio files. The best path for transfer is a network connection that both Media Illusion and the editing application can access.

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Media Illusion:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Illusion OMF to export an OMFI Composition Version 2.0. This option creates an OMFI 2.0 composition.
 - Illusion SGI IRIX Files to export a set of sequential files. This option creates a sequential file for each frame of video.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.



If you plan on performing significant effects work on a composition while in Media Illusion, you should transfer the composition, redigitize the media, do the effects work, and then transfer the OMFI media back to Symphony, Media Composer, Film Composer, or Avid Xpress.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

If you create an OMFI 2.0 composition file, you can import the composition file into Media Illusion and batch digitize it uncompressed.

You should have no difficulty transferring the following types of complex effects:

- Picture-in-Picture
- Push or Peel
- Conceal or L-Conceal
- Z Rotate
- Squeeze
- Superimpose

Other kinds of effects might not transfer appropriately. Media Illusion cannot edit or manipulate nested effects, color correction effects, Symphony Warp effects, or 3D effects transferred from Symphony, Media Composer, Film Composer, or Avid Xpress.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

You can transfer compositions from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Media Illusion, but you cannot transfer audio or video files. The best path for transfer is a network connection that both Media Illusion and the editing application can access.

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Media Illusion:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Illusion OMF to export an OMFI Composition Version 2.0. This option creates an OMFI 2.0 composition.

- Illusion SGI IRIX Files to export a set of sequential files. This option creates a sequential file for each frame of video.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.



If you plan on performing significant effects work on a composition while in Media Illusion, you should transfer the composition, redigitize the media, do the effects work, and then transfer the OMFI media back to Media Composer or Avid Xpress.

- 4 Click OK.

The Export As dialog box appears.

- 5 Check the file name, select a location for the exported files, and then click Save.
-

If you create an OMFI 2.0 composition file, you can import the composition file into Media Illusion and batch digitize it uncompressed.

You should have no difficulty transferring the following types of complex effects:

- Picture-in-Picture
- Push or Peel
- Conceal or L-Conceal
- Z Rotate
- Squeeze
- Superimpose

Other kinds of effects might not transfer appropriately. Media Illusion cannot edit or manipulate nested effects, color correction effects, Symphony Warp effects, or 3D effects transferred from Symphony, Media Composer, or Avid Xpress.

Exporting to Matador

When you prepare a composition, sequence, or clip for transfer, select only the media that you need to expedite the transfer process.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

You can transfer compositions with video to Matador from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh), but you cannot transfer audio or compositions (except master clips). The supported format for transfer is sequential files and the recommended path is a network connection that both systems can access.

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Matador:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select the following template: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files.
These settings produce a set of sequential files with full-frame images that will be compatible with Matador.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

You can transfer compositions with video to Matador from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows), but you cannot transfer audio or compositions (except master clips). The supported format for transfer is sequential files and the recommended path is a network connection that both systems can access.

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Matador:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select the Matador SGI IRIX Files template.
This template produces a set of sequential files with full-frame images that will be compatible with Matador.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

This export creates sequential files.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

You can transfer compositions with video to Matador from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh), but you cannot transfer audio or compositions (except master clips). The supported format for transfer is sequential files and the recommended path is a network connection that both systems can access.

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Matador:

-
- 1 In a bin, select the sequence you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select the Matador SGI IRIX Files template.
This template produces a set of sequential files with full-frame images that will be compatible with Matador.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting to Elastic Reality Release 3.1 for Windows

You can transfer video from your editing application to Elastic Reality for Windows, but you cannot transfer audio or compositions (except master clips). The preferred path for transfer is compatible external drive storage or a network connection. You can transfer AVI files and OMFI media only files.

You can perform a video mixdown or consolidation to create the master clip file. If you need to transfer only a segment of a sequence or a master clip, however, you should use the AVI process.



You can export an AVI file only from Symphony, Media Composer Release 9.1, or Avid Xpress Release 3.0 or 4.x (Windows) because the AVI format is supported only on the Windows platform.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Elastic Reality (Windows):



OMFI does not support 24p; use the latest QuickTime or AVI codec.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following groups of settings:
 - OMFI Composition, Version 1.0, Use Video Media to export an OMFI Composition Version 1.0.

- Video Only, Use Marks, Both Fields, Source Compression to export a source-compressed file that will be compatible with Elastic Reality for Windows.
 - Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files as an alternative to AVI and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime.
- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Elastic Reality (Windows):



OMFI does not support 24p; use the latest QuickTime or AVI codec.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following templates:
 - Elastic Reality OMF to export an OMFI Composition Version 1.0.
 - Elastic Reality AVI to export a source-compressed file that will be compatible with Elastic Reality for Windows.
 - Elastic Reality Targa Files as an alternative to QuickTime and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Elastic Reality (Windows):

-
- 1 In a bin, select the sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Elastic Reality OMF to export an OMFI Composition Version 1.0.
 - Elastic Reality QuickTime to export a source-compressed file that will be compatible with Elastic Reality for Windows with the OMF update after using the QuickTime to OMF Converter.
 - Elastic Reality Targa Files as an alternative to QuickTime and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting to Elastic Reality Release 3.0.9 for SGI IRIX

You can transfer video from your editing application to Elastic Reality (SGI IRIX), but you cannot transfer audio or compositions (except master clips). The preferred path for transfer is a network connection or shared storage that both Elastic Reality and the editing application can access. You can transfer sequential files and ERIMovies.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Elastic Reality (SGI IRIX):

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select the following template: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files.
Use this template as an alternative to QuickTime (which is not supported on IRIX) and OMFI (which is not a viable option for export because there is no HIIP update available for Elastic Reality running on SGI IRIX).
This export is slower than OMF or QuickTime, and produces a sequential series of graphics files.
 - 4 Click OK.
The Export As dialog box appears.

- 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Elastic Reality (SGI IRIX):

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select the Elastic Reality Targa Files template as an alternative to QuickTime, which is not supported on IRIX, and OMFI, which is not a viable option for export because there is no HIIP update available for Elastic Reality running on SGI IRIX. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

This export procedure creates sequential files, one file for each frame of video.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

You can transfer video from your editing application to Elastic Reality (SGI IRIX), but you cannot transfer audio or compositions (except master clips). The preferred path for transfer is a network connection or shared storage that both Elastic Reality and the editing application can access. You can transfer sequential files and ERIMovies.

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Elastic Reality (SGI IRIX):

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select the Elastic Reality - Targa template as an alternative to QuickTime and OMF, or when the Elastic Reality system does not have the latest Avid codec. This export is slower than OMF or QuickTime.



Even though there is a template for Elastic Reality OMF, OMFI is not a viable option for export because there is no HIIP update available for Elastic Reality running on SGI IRIX.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

This export procedure creates sequential files, one file for each frame of video.

Exporting to Elastic Reality Release 3.1 for Macintosh

You can transfer video from your editing application to Elastic Reality (Macintosh), but you cannot transfer audio or compositions (except master clips). The preferred path for transferring AVI files is the AvidNet Transfer Tool, compatible external drive storage, or a network connection.

If you are transferring AVI files from Symphony to Elastic Reality (Macintosh), you must have QuickTime 3.0 and the latest Media Composer QuickTime codec version installed on your Macintosh system.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Elastic Reality (Macintosh):



OMFI does not support 24p; use the latest QuickTime codec.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following groups of settings:
 - OMFI Composition, Version 1.0, Use Video Media to export an OMFI Composition Version 1.0.
 - QuickTime-Video Only, Use Marks, Both Fields, Even Dominant, 720x486, Source Compression to export a source-compressed file that will be compatible with Elastic Reality (Macintosh).

- Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files as an alternative to QuickTime and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime and produces a sequential series of graphics files.
- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Elastic Reality (Macintosh):



OMFI does not support 24p; use the latest QuickTime codec.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following templates:
 - Elastic Reality OMF to export an OMFI Composition Version 1.0.
 - Elastic Reality QuickTime to export a source-compressed file that will be compatible with Elastic Reality (Macintosh).
 - Elastic Reality Targa Files as an alternative to QuickTime and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

You can transfer video from your editing application to Elastic Reality (Macintosh), but you cannot transfer audio or compositions (except master clips). The preferred path for transferring AVI files is the AvidNet Transfer Tool, compatible external drive storage, or a network connection.

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Elastic Reality (Macintosh):

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Elastic Reality OMF to export an OMFI Composition Version 1.0.
 - Elastic Reality QuickTime to export a source-compressed file that will be compatible with Elastic Reality (Macintosh).
 - Elastic Reality Targa Files as an alternative to QuickTime and OMF when the Elastic Reality system does not have the OMF update or the latest Avid codec. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.

The Export As dialog box appears.

- 5 Check the file name, select a location for the exported files, and then click Save.
-

Exporting to Marquee Release 1.0.1 for Windows

You can transfer video from your editing application to Marquee Release 1.0.1 for Windows, but you cannot transfer audio or compositions (except master clips). The preferred path for transfer is a network connection, local storage, or compatible external drive storage. You can transfer AVI files, OMF graphics files, and OMFI with media files.

If you need to transfer only a segment of a sequence or a master clip, you should use the AVI process. Alternatively, you can perform a video mixdown or consolidation to create the master clip file.

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Marquee (Windows):



OMFI does not support 24p; use the latest QuickTime or AVI codecs.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following groups of settings:
 - OMFI Composition, Version 1.0, Use Video Media to export an OMFI Composition Version 1.0.
 - Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels, Sequential Files as an alternative to OMF when static files are

needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime.

- Video Only, Use Marks, Both Fields, Source Compression to export a source-compressed file.
- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Marquee (Windows):



OMFI does not support 24p; use the latest QuickTime or AVI codecs.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following templates:
 - Marquee OMF to export an OMFI Composition Version 1.0.
 - Marquee Targa Files as an alternative to OMF when static files are needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime.
 - Marquee AVI to export a source-compressed file.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Marquee (Windows):

-
- 1 In a bin, select the sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Marquee OMF to export an OMFI Composition Version 1.0.

- Marquee Targa Files as an alternative to OMF when static files are needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting to Marquee Release 1.0.1 for SGI IRIX

You can transfer video from your editing application to Marquee Release 1.0.1 for SGI IRIX, but you cannot transfer audio or compositions (except master clips). The preferred path for transfer is a network connection or shared storage. You can transfer OMFI media only files and OMFI with media files (master clip only).

Exporting Files from Symphony Release 3.x, Media Composer or Film Composer Release 10.x (Windows or Macintosh), or Avid Xpress Release 4.x (Windows or Macintosh)

To export files from Symphony Release 3.x (Windows), Media Composer or Film Composer Release 10.x (Windows and Macintosh), or Avid Xpress Release 4.x (Windows and Macintosh) to Marquee (SGI IRIX):



OMFI does not support for 24p; use the latest QuickTime or AVI codecs.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following groups of settings:
 - OMFI Composition, Version 1.0, Use Video Media to export an OMFI Composition Version 1.0.
 - Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels, Sequential Files as an alternative to OMF when static files are needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime and produces a sequential series of graphics files.
- 4 Click OK.
The Export As dialog box appears.

- 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows)

To export files from Symphony Release 2.1, Media Composer Release 9.1, or Avid Xpress Release 3.1 (Windows) to Marquee (SGI IRIX):



OMFI does not support 24p; use the latest QuickTime or AVI codecs.

- 1 In a bin, select the sequence or master clip you want to transfer.
- 2 Choose Export from the File menu.
The Export Format dialog box appears.
- 3 Select one of the following templates:
 - Marquee OMF to export an OMFI Composition Version 1.0.
 - Marquee Targa Files as an alternative to OMF when static files are needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.
The Export As dialog box appears.
 - 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

-
- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Exporting Files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh)

To export files from Media Composer Release 8.1 or Avid Xpress Release 2.5 (Macintosh) to Marquee (SGI IRIX):

-
- 1 In a bin, select the sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 Select one of the following templates:
 - Marquee OMF to export an OMFI Composition Version 1.0.
 - Marquee Targa Files as an alternative to OMF when static files are needed, or when files must be viewed before importing. This export is slower than OMF or QuickTime.



If you select a template and then select Customize, any changes you make in the Export Settings dialog box will create a new template.

For a list of the available templates, see Appendix B.

- 4 Click OK.

The Export As dialog box appears.

- 5 Check the file name, select a location for the exported files, and then click Save.
-

To transfer a segment of a sequence or master clip, using the OMFI graphic format:



Because the graphic export format might take longer to export than exporting the whole sequence or master clip as an OMFI composition, make sure that you export only the media you need.

- 1 In a bin, select the segment of a sequence or master clip you want to transfer.
 - 2 Choose Export from the File menu.
The Export Format dialog box appears.
 - 3 To export an OMFI media only file, select Graphic as the Export Format and choose OMF as the file type from the pop-up menu.
The OMFI Parameters dialog box appears.
 - 4 Select the appropriate options.
 - 5 Click OK to close the OMFI Parameters dialog box and return to the Export Format dialog box.
-

This export procedure creates an OMFI media only file or an OMFI composition file of a single master clip.

Importing into the Graphics or Effects Application

After you have exported the files, you need to move them to the system where your graphics or effects application resides. For options on moving the files, see Appendix A. For details on importing files once you have moved them, see the appropriate documentation for the receiving application.

Moving Graphics Files with Avid Xpress DV Release 1.0, 1.5, or 2.0 for Windows

The following sections include the procedures for modifying frame sizes when you transfer files by using Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows).

Padding the DV Frame Size

The frame size of an NTSC DV file is 720 x 480. The NTSC D1 standard frame size is 720 x 486. An exported graphic might need to be padded from 480 to 486, depending on the application you're exporting to. The Avid Xpress DV system has a Pad option to adjust the 480 frame size to 486. This option adds six lines to the 480 frame size during export.

In Avid Xpress DV, the Pad option is most useful when you are exporting files to a non-DV standard application. In this situation, four black lines are added to the top of the frame and two black lines are added to the bottom of the frame. The Pad option never scales or resizes frames.

To pad the DV frame size for exporting files from Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows):

-
- 1 Select the material you want to export.
 - 2 Choose Export from the File menu.
The Pick Export Settings dialog box appears.
 - 3 Choose the Export settings.
 - 4 Click the Customize button.
The Export Settings dialog box appears.
 - 5 Choose a file you want to export from the Export As pop-up menu.
 - 6 In the Width and Height option, choose the size 720 x 486.
 - 7 Choose Crop/Pad.
 - 8 Set the remaining options.
 - 9 Name the setting by typing a name of your choice in the text box at the top of the Export Settings dialog box, and click OK to return to the Pick Export Settings dialog box.
 - 10 Click OK in the Pick Export Settings dialog box.
The Export As dialog box appears with the default QuickTime file name extension in the File Name text box.
 - 11 (Optional) Change the file name. In most cases, keep the default file name extension.
 - 12 Select the destination folder for the file, and then click Save.
The file is exported and appears at the chosen destination.

Cropping the DV Frame Size

An imported graphic might need to be cropped from 486 to 480, depending on the application from which you are importing. The Avid Xpress DV system has a Crop option to adjust the 486 frame size to 480. This option removes six lines from the 486 frame size for importing.

In Avid Xpress DV, the Crop option might be most useful when you use material that has been created for non-DV products with a standard NTSC size of 720 x 486. In this situation, the top four lines and the bottom two lines of the frame are cropped. Maintain, non-square never scales or resizes frames.

To crop the DV frame size for importing files into Avid Xpress DV Release 1.0, 1.5, or 2.0 (Windows), adjust the Import setting as follows:

-
- 1 Click the Settings button in the Project window.
The Settings scroll list appears.
 - 2 Double-click an Import setting.
The Import Settings dialog box appears.
 - 3 Select the Maintain, non-square option.
Select this option for an image that was created in a non-square pixel environment, but does not match exact DV NTSC or DV PAL dimensions. Maintain, non-square preserves up to 480 (NTSC) or 576 (PAL) lines, and removes additional lines.
 - 4 Click OK.
-

Appendix A

Transferring Files

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Guidelines for Moving Files Across Platforms

When you are moving projects between Avid applications running on different platforms, the process will be easier and more successful if you use the guidelines in the the following sections.

File Names

To make it easier to move files between products and across platforms, use the following guidelines when naming files:

- Do not use the following characters in project, bin, or other file names:
`/\:*?"<>|`
Windows does not recognize these characters in names and will substitute other characters, possibly making the file name unrecognizable.
- Do not add spaces at the beginning or end of a file name. Windows will display such files but may be unable to open them.
- Do not use a period at the end of a file name. Windows will display such files but may be unable to open them.
- In Media Composer Releases 7.1v2, 7.2, and 8.0 (Macintosh), and Avid Xpress Release 2.5 (Macintosh), you can enable a new setting that prevents you from using restricted characters in file names and automatically adds the correct file name extensions to files for your project. The Use Windows Compatible File Names setting in the General Settings dialog box is disabled by default. When you enable the setting, the file name extension `.avp` is added to project files and `.avb` to bin files when they are saved. These file name extensions are attached to existing files, also.
- UNIX names are case-sensitive.

Fonts

If the project includes titles and you are moving between Macintosh and Windows systems, make sure you have the same font with exactly the same name (preferably from the same manufacturer) on both the Macintosh and Windows systems. Check the font carefully because the same font can have slightly different names. For example, Times New Roman on the Macintosh system is named Times New Roman Regular on the Windows system.

If you open a title that does not have a matching font, a dialog box appears that allows you to substitute the font in the title with a font that exists on your system.

For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Options for File Transfers

This section describes the options and methods you can use to transfer project files and media between Windows, Macintosh, and SGI IRIX systems.

There are different options for transferring files, depending on the source and destination systems. Tables A-1 to A-5 provide options for every combination of systems between which you may be moving files. All of these tables list the various ways to transfer data, the prerequisite hardware or software, and any restrictions.

Transferring Files Between Macintosh Systems

Table A-1 shows for available transfer methods for transferring data between Macintosh systems.

Table A-1 Options for Transferring Files Between Macintosh Systems

Method	Requirements	Restrictions
Avid Unity TransferManager (server)	An Avid Unity workgroup environment	Transfer is supported between Macintosh clients in an Avid Unity environment. Peer-to-peer transfer is not supported at this time.
AvidNet Transfer Tool	A network or crossover cable	See “Transferring Files with the AvidNet Transfer Tool” on page A-13 and the AvidNet Transfer Tool documentation.
Server-based network	None	None.
External SCSI drives	None	None — Disk Mounter is installed in all Media Composer and Avid Xpress systems.

Table A-1 Options for Transferring Files Between Macintosh Systems (Continued)

Method	Requirements	Restrictions
Floppy disk	Macintosh formatted disk	Holds 1.4 MB.
Zip [®] or Jaz [®] disk	Macintosh formatted disk	Size of the disk.
CD-ROM	None	Do not use hybrid or ISO 9660 format, which truncates the file names.
E-mail	E-mail software that supports attachments	See documentation for the e-mail software.
Fetch	Fetch installed on both systems, and network access for both systems	One system must be set to “Server” mode. This method can be very slow.
AppleShare [®]	Network access on both systems	Activate AppleShare on the sending system to allow a guest or registered user to log in.

Transferring Files Between Windows Systems

Table A-2 shows the available transfer methods for transferring data between Windows systems.

Table A-2 Options for Transferring Files Between Windows Systems

Method	Requirements	Restrictions
Avid Unity TransferManager (server)	An Avid Unity workgroup environment	Transfer is supported between Windows clients in an Avid Unity environment as well as peer-to-peer transfer.
Avid Unity TransferManager (local)	A network or crossover cable	Transfer is supported between Windows clients in a peer-to-peer configuration.
AvidNet Transfer Tool	A network or crossover cable	See “Transferring Files with the AvidNet Transfer Tool” on page A-13 and the AvidNet Transfer Tool for the Windows NT Operating System documentation.
Server-based network	None	None.
External SCSI drives	Disk Mounter	None — Disk Mounter is installed in all Symphony, Media Composer, Film Composer, and Avid Xpress (Windows NT) systems. See the <i>Avid MediaDrive Utilities</i> manual. DiskMounter is not required on Windows 2000 systems.
Floppy disk	PC-formatted disk	Holds 1.4 MB.
Zip or Jaz disk	PC-formatted disk	Size of the disk.
CD-ROM	None	Do not use hybrid or ISO 9660 format, which truncates the file names. Files copied from a CD-ROM to a Windows system retain the read-only attribute. To change this attribute, see the Windows documentation.

Table A-2 Options for Transferring Files Between Windows Systems (Continued)

Method	Requirements	Restrictions
E-mail	E-mail software that supports attachments	See the documentation for the e-mail software.
FTP	Network access and FTP software on both systems	See the FTP software documentation.

Transferring Files Between Macintosh and Windows Systems

Use Table A-3 as a guide for choosing a method of transferring files between Macintosh and Windows systems.

Table A-3 Options for Transferring Files Between Macintosh and Windows Systems

Method	Requirements	Restrictions
Avid Unity TransferManager	An Avid Unity workgroup environment or a network or crossover cable	Transfer is supported between Macintosh and Windows clients in an Avid Unity environment. Peer-to-peer transfer is supported for Windows systems only.
AvidNet Transfer Tool	A network or crossover cable	See “Transferring Files with the AvidNet Transfer Tool” on page A-13 and the AvidNet Transfer Tool documentation.
Floppy disk	PC-formatted disk	Disk holds 1.4 MB. You need PC Exchange 2.2 on Macintosh OS 8.1 to write and read file names longer than eight characters plus a three-letter file name extension.

Table A-3 Options for Transferring Files Between Macintosh and Windows Systems (Continued)

Method	Requirements	Restrictions
Zip or Jaz disk	PC-formatted disk	<p>Macintosh versions require an additional driver from the manufacturer to format the PCs. See the following manufacturer Web site:</p> <p>www.iomega.com</p> <p>You need PC Exchange 2.2 on Macintosh OS 8.1 to write and read file names longer than eight characters plus a three-letter file name extension.</p>
Macintosh external hard drive	MacDrive™ CrossStripe Edition for Avid Systems to read the Macintosh file names	<p>The MacDrive CrossStripe Edition for Avid Systems allows you to access striped and nonstriped HFS-formatted volumes on a Windows system. You <i>cannot</i> use a drive formatted for a Macintosh system to play media on Symphony, Media Composer, Film Composer and Avid Xpress running on a Windows system.</p> <p>The MacDrive CrossStripe Edition for Avid Systems is available from Mediafour Corporation (www.mediafour.com).</p> <p>If you already use MacOpener 2000 from DataViz for transferring files on a Windows NT system, you can continue to use it. However, MacOpener is not supported for Symphony Release 3.x, Media Composer and Film Composer Release 10.x, and Avid Xpress Release 4.x.</p>
CD-ROM	MacDrive CrossStripe Edition for Avid Systems on Windows system to read the Macintosh file names	Do not use hybrid or ISO 9660 format, which truncates the file names. Files copied from a CD-ROM to a Windows system retain the read-only attribute. To change this attribute, see the Windows documentation.
Server-based network	Macintosh and Windows integration	Rename files to avoid problems with illegal characters.

Table A-3 Options for Transferring Files Between Macintosh and Windows Systems (Continued)

Method	Requirements	Restrictions
E-mail	E-mail software that supports attachments	See documentation for the e-mail software.
Fetch	Fetch on the Macintosh system Software that supports FTP on the Windows system	See the following web site for more information on using Fetch: www.fetchsoftworks.com

Transferring Files Between Macintosh and SGI IRIX Systems

Currently, Avid recommends making a transfer between Macintosh and SGI IRIX systems through a network connection. There is a third-party product installed on the SGI IRIX side, Xinet's K-AShare[®], which lets Macintosh users mount an SGI IRIX volume on their desktop through the Chooser. For more information on Xinet, see the following web site:

www.Xinet.com

Table A-4 lists all available transfer methods.

Table A-4 Options for Transferring Files Between Macintosh and SGI IRIX Systems

Method	Requirements	Restrictions
Server-based network	K-AShare on the SGI IRIX system	Rename files to avoid problems with illegal characters.
CD-ROM	None	Do not use hybrid or ISO 9660 format, which truncates the file names. Do not use any special characters in file names.
Zip or Jaz disk	Macintosh formatted disk	See the manufacturer's Web site for further information: www.iomega.com
E-mail	E-mail software that supports attachments	See the documentation for the e-mail software.
Fetch	Network access for both systems and FTP software on the SGI IRIX system	See the following web site for more information on using Fetch: www.fetchsoftworks.com

Transferring Files Between Windows and SGI IRIX Systems

Currently, Avid recommends making a transfer between Windows and SGI IRIX systems through a network connection. This type of transfer requires freeware called Samba, which you can download from the Internet (<http://samba.gorski.net>). You install Samba on the SGI IRIX system, and then access the Avid application files via Network Neighborhood (on your Windows desktop). Table A-5 lists the available transfer methods.



You can download the executable files for Samba, which is easier than downloading and compiling the original source code. The Web site provides detailed documentation on how to download Samba.

Table A-5 Options for Transferring Files Between Windows and SGI IRIX Systems

Method	Requirements	Restrictions
Server-based network	Samba on the SGI IRIX system	Rename files to avoid problems with illegal characters.
CD-ROM	None	Do not use hybrid or ISO 9660 format, which truncates the file names. Files copied from a CD-ROM to a Windows system retain the read-only attribute. To change this attribute, see the Windows documentation. Do not use any special characters in file names.
Zip or Jaz disk	PC-formatted disk	See the manufacturer's Web site for further information: www.iomega.com
E-mail	E-mail software that supports attachments	See the the documentation for the e-mail software.
FTP	Network access and FTP software on both systems	See the FTP software documentation.

Transferring Files with the Avid Unity TransferManager

Avid Unity TransferManager (server version) is a Web-browser-based transfer utility available with:

- Avid Unity MediaNet
- Avid Symphony Release 3.1 and later
- Avid Media Composer Release 10.1 and later
- Avid Film Composer Release 10.1 and later
- Avid Xpress Release 4.1 and later
- Avid NewsCutter Release 2.0 and later
- Avid NewsCutter XP Release 2.0 and later



Avid Unity TransferManager is an option that you may have to purchase separately.

The Avid Unity TransferManager allows you to quickly and easily move projects, compositions, or bins between Avid applications. TransferManager can be used either standalone for peer-to-peer transfer (Windows systems only) or in an Avid Unity workgroup environment (Windows and Macintosh clients).

For information on specific procedures for transferring files with Avid Unity TransferManager, see the TransferManager documentation.

Transferring Files with the AvidNet Transfer Tool

The AvidNet Transfer Tool is a standard application on all Symphony Release 2.1 and earlier systems, as well as Media Composer 9000 systems. It is an option on all other platforms except Symphony Release 3.x, Media Composer or Film Composer Release 10.x, and Avid Xpress Release 4.x for the Macintosh. The Transfer Tool allows you to quickly and easily move projects, compositions, or bins between Avid applications on the Macintosh operating system and the Windows NT operating system.

This section provides specific instructions for transferring compositions and bins between Media Composer and Symphony. If you want to transfer work between Avid Xpress (Macintosh) and Symphony or between Avid Xpress (Windows) and Media Composer, use the standalone version of the AvidNet Transfer Tool. For additional information on using the Transfer Tool, see the appropriate AvidNet documentation.



If you use the AvidNet Transfer Tool to move your sequence from Media Composer Release 7.2 or 8.1 (Macintosh), or from Avid Xpress Release 2.5 (Macintosh), AvidNet will convert some audio formats for you. It will convert AIFF-C to Sound Designer II if you are moving to AudioVision, and Sound Designer II to AIFF-C if you are moving to Media Composer, Symphony, or Avid Xpress running on Windows NT.



The AvidNet Transfer Tool is not supported on Symphony Release 3.x, Media Composer or Film Composer Release 10.x, and Avid Xpress Release 4.x for the Macintosh.

Table A-6 lists the AvidNet releases and the products with which they work.

Table A-6 AvidNet Transfer Tool Releases and Video-Editing Applications Compatibility

AvidNet Transfer Tool Release Number	Supported Applications
Release 3.5 (Windows NT)	Symphony Release 2.1 Media Composer Release 9.1 (Windows) Avid Xpress Release 3.1 (Windows)
Release 3.4 (Windows NT)	NewsCutter and Textronix [®] Profile PDR400 Release 1.0 Fibre Channel Connection
Release 3.3 (Macintosh)	Media Composer Release 8.1 (Macintosh) Avid Xpress Release 2.5 (Macintosh)
Release 3.3 (SGI IRIX)	Media Illusion Release 5.0 Elastic Reality Release 3.1 Marquee Release 2.0
Release 3.2 (Macintosh)	Media Composer Release 7.2 Avid Xpress Release 2.1 (Macintosh)



AvidNet Release 3.3 for SGI IRIX does not interoperate with AvidNet Release 3.5 for Windows NT.

Moving from Media Composer Release 8.1 (Macintosh) to Symphony Release 2.1, or Media Composer Release 9.1 (Windows)

Using AvidNet Release 3.3 (Macintosh), you can move compositions from Media Composer Release 8.1 (Macintosh) to Symphony Release 2.1, or Media Composer Release 9.1 (Windows).

To transfer a *composition* from Media Composer Release 8.1 (Macintosh) to Symphony Release 2.1 or Media Composer Release 9.1 (Windows):

-
- 1 In Media Composer (Macintosh), activate the bin and highlight the clips you want to send.
 - 2 Choose Send Selected Clips from the Bin menu.
The Send dialog box appears.
 - 3 Select a destination from the To list.
The destination should be defined as Media Composer Release 8.1, even though you are moving to Release 9.1.
 - 4 Click Send.
-

Moving from Media Composer Release 7.2 or Avid Xpress Release 2.1 for Macintosh to an Editing Application Running on Windows NT

Using AvidNet Release 3.1 (Macintosh), you can move compositions from Media Composer Release 7.1v2 or Avid Xpress Release 2.1 (Macintosh) to any of the Avid editing applications running on Windows NT. If you use AvidNet Release 3.2, you also can send audio media.

To transfer a *composition* from Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh) to an editing application running on Windows NT:

-
- 1 In AvidNet, choose Send Compositions Only from the Options menu.
 - 2 In Media Composer, activate the bin that contains the compositions you want to send and highlight the compositions.
 - 3 Choose Send Selected Clips from the Bin menu.
The Send dialog box appears.
 - 4 Select a destination from the To list.
The destination should be defined as Media Composer Release 7.x.
 - 5 Click Send.
-

To transfer a *composition* and *audio media* from Media Composer Release 7.2 or Avid Xpress Release 2.1 (Macintosh), do one of the following:

- Use AvidNet Release 3.2 and follow the procedure for “Moving from Media Composer Release 7.2 (Macintosh) to an Editing Application Running on Windows NT” on page A-16.
- Export the composition to OMF, using the procedure in “Moving Sequences with Audio Media from Media Composer Release 7.2 for Macintosh” on page 2-63.

Moving from Media Composer Release 7.2 (Macintosh) to an Editing Application Running on Windows NT

Using AvidNet Release 3.2 (Macintosh), you can move compositions and audio media from Media Composer Release 7.2 (Macintosh) to an editing application running on Windows NT.

To transfer a *composition* from Media Composer Release 7. 2 (Macintosh) to an editing application running on Windows NT:

-
- 1 In Media Composer, activate the bin that contains the compositions you want to send and highlight the compositions.
 - 2 Choose Send Selected Clips from the Bin menu.
The Send dialog box appears.
 - 3 Select a destination from the To list.
The destination should be defined as Media Composer Release 8.0.
 - 4 Select No Media.
 - 5 Click Send.
-

To transfer a *composition* and *audio media* from Media Composer Release 7. 2 (Macintosh) to an editing application running on Windows NT using AvidNet Release 3.2:

-
- 1 In Media Composer, activate the bin that contains the compositions you want to send and highlight the compositions.
 - 2 Choose Send Selected Clips from the Bin menu.
The Send dialog box appears.
 - 3 Select a destination from the To list.
The destination should be defined as Media Composer Release 8.0.
 - 4 Select Audio Only.
 - 5 Click Send.
-

Moving Bins from Media Composer (Macintosh) to an Editing Application Running on Windows NT

To transfer a *bin* from Media Composer (Macintosh) to an editing application running on Windows NT:

-
- 1 In AvidNet, choose Select and Send File from the File menu.
The File Selection dialog box appears.
 - 2 Locate and highlight the bin you want to transfer, and click Add All.
The files move to the right column.
 - 3 To delete files from the local system after they have been transferred, select the "Delete file after send" option. **Do not** mark open files or applications for deletion.
 - 4 Click Done.
The Send dialog box appears.
 - 5 Select a destination from the To list.
 - 6 Click Send.
-

Alternatively, to transfer a *bin* from Media Composer (Macintosh) to an editing application running on Windows NT, do one of the following:

- Use AvidNet Release 3.1 and follow the procedure for "Moving from Media Composer Release 7.2 or Avid Xpress Release 2.1 for Macintosh to an Editing Application Running on Windows NT" on page A-15.
- Use AvidNet Release 3.2 and follow the procedure for "Moving from Media Composer Release 7.2 (Macintosh) to an Editing Application Running on Windows NT" on page A-16.

Moving from Symphony Release 2.1, or Media Composer Release 9.1 (Windows) to Media Composer Release 7.2 or 8.1 (Macintosh)



In Symphony Release 2.1 or Media Composer Release 9.1 (Windows NT), the automatic importing of compositions into a project requires specific selections in the AvidNet Release 3.5 Settings window. Click the Enable Notification check box and select Prompt or Automatic.

To transfer a *composition* from Symphony Release 2.1 or Media Composer Release 9.1 (Windows) to Media Composer Release 7.2 or 8.1 (Macintosh):

-
- 1 In Symphony, Media Composer, or Film Composer, activate the bin that contains the compositions you want to send to Media Composer.
 - 2 Select the compositions you want to transfer.
 - 3 Choose Send Selected Clips from the Bin menu. **Do not** use Send Consolidated from the Send menu if you are transferring to a Macintosh based Avid editing system.
The New Transfer dialog box appears.
 - 4 Choose or add a destination in the Destination pop-up menu.
 - 5 Choose the priority of the transfer.
 - 6 Choose Without Media from the Transfer Type menu to send compositions only, or Full to also send media. (Video from your Avid editing system for Windows NT will not work on Media Composer Release 7.2.)
 - 7 Click OK.
-

To transfer a *bin* from Symphony Release 2.1 or Media Composer Release 9.1 (Windows) to Media Composer Release 8.1 (Macintosh):

-
- 1 In Symphony, Media Composer, or Film Composer choose File from the Send menu.
The Select File dialog box appears.
 - 2 Select the bin you want to send, and click OK.
The New Transfer dialog box appears.
 - 3 Choose or add a destination in the Destination pop-up menu.
 - 4 Choose the priority of the transfer.
 - 5 Choose As Bin File from the Transfer Type menu.
 - 6 Click OK.
-

To transfer a *bin* from Symphony Release 2.1 or Media Composer Release 9.1 (Windows) to Media Composer Release 7.2 (Macintosh):



This procedure gives you a new bin with the same contents as the original bin because the bins are not compatible across operating systems.

-
- 1 In Symphony, Media Composer, or Film Composer activate the bin that you want to send to Media Composer.
 - 2 Select all the clips in the bin.
 - 3 Choose Send Selected Clips from the Bin menu. **Do not** use Send Consolidated from the Send menu if you are transferring to a Avid editing system for Macintosh.
The New Transfer dialog box appears.
 - 4 Choose or add a destination in the Destination pop-up menu.
 - 5 Choose the priority of the transfer.
 - 6 Choose Without Media from the Transfer Type menu.
 - 7 Click OK.
-

Using the AvidNet Transfer Tool in Standalone Mode

You can use the AvidNet Transfer Tool (Windows NT or Macintosh) as a standalone application by running it from the desktop or by accessing it directly when it is running with an Avid application. In standalone mode, you can use it to transfer any files between systems.

Using the AvidNet Transfer Tool for Windows NT

In standalone mode, you can send files in two ways:

- **Selecting and sending files** — Clicking the New button opens a File Selection dialog box, which allows you to browse your system's disks and select files to transfer.
- **Dropping files or directories** — This method allows you to drop files or directories into the Main window or the File Selection dialog box, and then transfer them.

Using the AvidNet Transfer Tool for Macintosh

To select and send files in standalone mode:

-
- 1 In AvidNet, choose Select and Send File from the File menu.
The File Selection dialog box appears.
 - 2 Locate and highlight the files you want to transfer, and click Add or Add All.
The files move to the right column.
 - 3 To delete files from the local system after they have been transferred, select the “Delete file after send” option. **Do not** mark open files or applications for deletion.
 - 4 Click Done.
The Send dialog box appears.
 - 5 Select a destination from the To list.
 - 6 Click Send.
-

Transferring Files with Avid Unity MediaNet

If you are using Media Composer Release 7.2 or 8.1 (Macintosh) or Avid Xpress Release 2.5 (Macintosh), you can use Avid Unity MediaNet for shared storage. If you want to move projects between systems, you can use the shared drives to move the projects. To make sure your projects are compatible before you attempt to move them, see Chapter 1. For more information on using Avid Unity MediaNet, see the *Avid Unity MediaNet for Macintosh Clients Quick Start Card*.

Transferring Files with Open Media Management

Open Media Management™ (OMM™) is a collaborative effort between Avid and leading asset management companies. OMM allows you to exchange video and audio clips with an asset management application. You can move projects between systems that use the same asset management application.

For more information about using OMM, see the *Avid Symphony Input and Output Guide*, the *Avid Media Composer and Film Composer Input and Output Guide*, or the *Avid Xpress User's Guide*.

If you are using the Avid Unity TransferManager asset management application, see the *Avid Unity MediaManager User's Guide* and the *Avid Unity MediaManager Administration Guide* for additional information.

Transferring Files Across a Network



This section describes the process of transferring project and user files across a network. For information on accessing media files over a network or from a removable storage device, see “Nonshared Storage Issues for Cross-Platform Collaboration” on page A-27.

Ethernet networks usually require a hub and host adapters to provide connections for all systems. If you want to connect only two systems, however, a crossover cable is sufficient to provide network connection.

To connect a Windows or Macintosh system to another system, you will have to plug the RJ-45 connector into the system board because of slot limitations. To connect three or more systems, you must make direct connections between the individual systems and the hub with standard Category 5 twisted-pair cables with modular RJ-45 connectors.

If you require simultaneous transfers, an Ethernet switch will allow simultaneous transfers at the full-rated bandwidth. A hub requires the bandwidth to be shared.

Using a Network Server or Disk to Transfer Files

To transfer a project, using a network server or disk:

- 1 On the system from which you are moving files, select the project folder or user folder you want to copy. It is a good idea to move a copy of the source project and back up the original so that you will always have access to the original.

On the Macintosh:

- Project folders are located in the Composer Projects folder at the top level of the Avid drive.
- User folders are located in the Avid Users folder, which is located in the Project folder.

On Windows:

- Project folders are located in the Avid Projects folder on your internal drive.
- User folders are located in the Avid Users folder, which is located in the Project folder.

You do not need to copy the Statistics folder, which is located in the Project folder. This folder can be large and is not used by Symphony, Media Composer, Film Composer, or Avid Xpress.

- 2 Copy the files to an appropriately formatted disk or a location on a server.
- 3 On the system to which you are transferring, copy the Project folder to the Avid Projects folder. Then copy the User Settings folder to the Avid Users folder.

Ignore any Resource folders or files that appear.



The location of the Avid Projects and Avid Users folders can vary, depending on how the application was installed on your system.

The next time you open the Open Project dialog box, the new project will appear in the Projects scroll list. New user settings will appear in the Users scroll list.

Nonshared Storage Issues for Cross-Platform Collaboration

You can share video and audio media files across platforms, using the following Avid video-editing applications:

- Symphony Release 2.1 or 3.x
- Media Composer Release 9.1 or 10.x
- Film Composer Release 10.x
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 3.1 or 4.x (Windows)

You can share media files directly in a shared storage environment, such as an Avid Unity workgroup. However, when you attempt to share media files by using a nonshared storage device — either peer-to-peer, over a network, or using removable storage — the following restrictions apply:

- Nonstriped HFS-formatted drives on the Macintosh system can only be read on a Windows system by using a utility such as the MacDrive CrossStripe Edition for Avid Systems from Mediafour Corporation (www.mediafour.com) or MacOpener 2000 available from DataViz (www.dataviz.com).



MacOpener is not supported on Symphony Release 3.x, Media Composer Release 10.x, Film Composer Release 10.x, or Avid Xpress Release 4.x. Use the MacDrive CrossStripe Edition for Avid Systems.

- In general, striped HFS-formatted volumes on the Macintosh system cannot be read on a Windows system. You can, however, use the MacDrive CrossStripe Edition for Avid Systems to access striped HFS-formatted volumes on a Windows system.
- NTFS-formatted drives on the Windows system cannot be read on a Macintosh system.

For successful sharing of media files in a cross-platform, nonshared storage environment, Avid recommends that you use the MacDrive CrossStripe Edition for Avid Systems to access striped and nonstriped HFS volumes on a Windows system. Some restrictions apply. See the release notes for your Avid product.

Appendix B

AvidLinks and Export Templates

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Introduction

Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), and Avid Xpress Release 4.x (Windows and Macintosh) include a set of options called AvidLinks which are available from the File menu. These export options allow you to perform several common export procedures in one step for collaborating with other Avid applications such as AudioVision and Avid Media Illusion. Use the AvidLink first, when appropriate, for the fastest possible export.

In addition, a set of customizable export templates for many common export settings appears in the following:

- Symphony Release 2.1 and 3.x
- Media Composer and Film Composer Release 10.x (Windows and Macintosh)
- Media Composer Release 9.1 (Windows)
- Media Composer Release 8.1 (Macintosh)
- Avid Xpress Release 2.5 (Macintosh)
- Avid Xpress Release 3.1 (Windows)
- Avid Xpress Release 4.x (Windows and Macintosh)
- Avid Xpress DV Release 1.0 (Windows)

The templates are listed in the Settings scroll list. When you open the Export dialog box, you will see a pop-up menu listing all the export templates, and you can choose the one you want to use. You can also customize the templates and create new templates.

Some templates (Elastic Reality AVI, Marquee AVI, and After Effects AVI) apply only to certain versions of Windows applications, and other templates (Pro Tools SD2 External and AudioVision SD2 External) apply only to Macintosh applications.

This appendix lists all the AvidLinks and export templates, the settings they contain, and the product releases in which they can be found.

Adobe After Effects Export Templates

There are five Adobe After Effects templates:

- Export with Source
- After Effects QuickTime
- After Effects QuickTime (Avid Xpress DV only)
- After Effects Targa
- After Effects AVI (Windows only)

The following sections describe their settings and use.

Export with Source

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Release 1.5 and 2.0 (Windows)

Settings: QuickTime-Video and Audio, Use Marks, Both Fields, Even Dominant, 720x486, Source Compression

For delivery to: After Effects Release 4.0 (Macintosh) or Elastic Reality Release 3.1 (Windows) using QuickTime 3.0 for Windows and the Avid Codec for AVI. The Windows system reads the QuickTime file by using the Avid Codec for AVI. The QuickTime file is source compressed (using the native Media Composer compression). Avid Codec for AVI Version 8.0 is necessary on the After Effects for Macintosh system.

After Effects QuickTime

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime-Video and Audio, Use Marks, Both Fields, Even Dominant, 720x486, Source Compression

For delivery to: After Effects Release 4.0 (Macintosh) or Elastic Reality Release 3.1 (Windows) by using QuickTime 3.0 for Windows and the Avid Codec for AVI. The Windows system reads the QuickTime file by using the Avid Codec for AVI. The QuickTime file is source compressed (using the native Media Composer compression). Avid Codec for AVI Version 8.0 is necessary on the After Effects for the Macintosh system.

After Effects QuickTime (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime Movie, Video and Audio, Use Marks, Same as Source

For delivery to: After Effects Release 4.0 (Macintosh) or After Effects Release 3.0 (Windows) by using QuickTime 4.0 for Windows. The QuickTime file is source compressed (using the native DV compression).

After Effects Targa

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels, Sequential Files

For delivery to: After Effects (Windows or Macintosh). This export option is an alternative to QuickTime when static files are needed, or when only a portion of the export will be worked on. This export is slower than QuickTime.

After Effects AVI (Windows Only)

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Avid Xpress Release 3.1 (Windows), and Avid Xpress DV Release 1.0 (Windows)

Settings: Video and Audio, Use Marks, Both Fields, Source Compression

For delivery to: After Effects Release 4.0 (Windows). Using the native compression, this export option creates a source-compressed file that is compatible with any After Effects Release 4.0 (Windows) system by using the Avid Codec for AVI Version 2.0.

Adobe Photoshop Export Templates

There are two Adobe Photoshop templates:

- Photoshop Targa
- Photoshop Targa (Avid Xpress DV Only)

The following sections describe their settings and use.

Photoshop Targa

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels

For delivery to: Photoshop Versions 3.0 to 5.0 (Macintosh or Windows). This export option produces a full-frame image that is compatible with Photoshop.

Photoshop Targa (Avid Xpress DV Only)

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Even Field, 720x480, Scale to Fit, RGB Levels

For delivery to: Photoshop Versions 3.0 to 5.0 (Macintosh or Windows). This export option produces a full-frame image that is compatible with Photoshop.

ASF/Netshow Export Template

There is one ASF/Netshow template: Microsoft ASF. The following section describes its settings and use.

Microsoft ASF (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: Microsoft ASF, Video and Audio, Use Marks, Even Field, RGB

For delivery to: ASF/NetShow compression. The export is a two-step process, and most of the settings are available in the ASF/NetShow setup after the initial intermediate movie creation. These settings must be configured manually for each export.

AudioVision AvidLink

There is one AudioVision AvidLink: AudioVision - Embedded Audio. The following section describes its settings and use.

AudioVision - Embedded Audio

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Release 1.5 and 2.0 (Windows)

Settings: OMFI Composition, Version 1.0, Use Audio Media-AIFF-C, AudioVision Compatibility

For use with: Sound Designer II, AIFF-C, or WAVE source files. All audio media is embedded in the OMFI file, resulting in one large OMFI file after export. All audio media will be converted to AIFF-C when embedded in the OMFI file.

Works best with: Source WAVE, Sound Designer II, AIFF-C, or a mix of formats when you want to embed separate audio media files into one large OMFI file. Used primarily for small Timelines or clips, or for network transfer.

AudioVision Export Templates

There are two AudioVision export templates:

- AudioVision SD2 External (Macintosh Only)
- AudioVision AIFF-C Embedded

The following sections describe their settings and use.

AudioVision SD2 External (Macintosh Only)

Available in: Media Composer Release 8.1 (Macintosh) and Avid Xpress Release 2.5 (Macintosh)

Settings: OMFI Composition, Version 1.0, Use Audio Media-SD2, AudioVision Compatibility

For use with: Sound Designer II, AIFF-C, or WAVE source files. All audio media remains separate from the OMFI file, and will not be embedded. AIFF-C and WAVE source audio will be copied to a separate folder called Exported Audio Media, and when copied, will be converted to Sound Designer II format audio. Sound Designer II source files already in the project will not be affected, and will remain in the original media directory.

Works best with: Source AIFF-C, WAVE, Sound Designer II audio, or a mix of formats when you want to keep the audio separate from the OMFI file.

AudioVision AIFF-C Embedded

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 1.0, Use Audio Media-AIFF-C, AudioVision Compatibility

For use with: Sound Designer II, AIFF-C, or WAVE source files. All audio media is embedded in the OMFI file, resulting in one large OMFI file after export. All audio media will be converted to AIFF-C when embedded in the OMFI file.

Works best with: Source WAVE, Sound Designer II, AIFF-C, or a mix of formats when you want to embed separate audio media files into one large OMFI file. Used primarily for small Timelines or clips, or for network transfer.

Commotion QuickTime Export Template

There is one Commotion QuickTime template: Commotion QuickTime (Avid Xpress DV only). The following section describes its settings and use.

Commotion QuickTime (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime Movie, Video and Audio, Use Marks, Same as Source

For delivery to: Commotion Windows or Macintosh by using QuickTime 4.0. The QuickTime file is source compressed (using the native DV compression).

Elastic Reality Export Templates

There are five Elastic Reality templates:

- Fast Export QuickTime
- Elastic Reality OMF
- Elastic Reality QuickTime
- Elastic Reality Targa Files
- Elastic Reality AVI

The following sections describe their settings and use.

Fast Export QuickTime

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh) Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Release 1.5 and 2.0 (Windows)

Settings: QuickTime-Video and Audio, Use Marks, Both Fields, Even Dominant, 720x486, Source Compression

For delivery to: After Effects Release 4.0 (Macintosh) or Elastic Reality Release 3.1 (Windows) by using QuickTime 3.0 for Windows and the Avid Codec for AVI. The Windows system reads the QuickTime file by using the Avid Codec for AVI. The QuickTime file is source compressed (using the native Media Composer compression). Avid Codec for AVI Version 8.0 is necessary on the Macintosh system.

Elastic Reality OMF

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress

Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 1.0, Use Video Media

For delivery to: Elastic Reality Release 3.0 (SGI IRIX), Elastic Reality Release 3.1 (Windows NT and Windows 95), or Elastic Reality Release 3.1 (Macintosh) with OMFI update. For use with master clip export only, not sequence. This export option creates one OMFI file that is compatible for import to Elastic Reality.

Elastic Reality QuickTime

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime-Video Only, Use Marks, Both Fields, Even Dominant, 720x486, Source Compression

For delivery to: Elastic Reality Release 3.1 (Macintosh) or Elastic Reality Release 3.1 (Windows NT and Windows 95) by using the QuickTime to OMFI Converter utility. This export option creates a source-compressed file (using the native Media Composer compression) that will be compatible with any Elastic Reality Release 3.1 (Macintosh) system by using the Avid Codec for AVI Version 8.0, or any Elastic Reality Release 3.1 (Windows NT and Windows 95) system with OMFI update after using the QuickTime to OMFI Converter utility.

Elastic Reality Targa Files

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files

For delivery to: Elastic Reality Release 3.1 (Macintosh), Elastic Reality Release 3.1 (Windows NT and Windows 95), or Elastic Reality Release 3.0 (SGI IRIX). This export option is an alternative to QuickTime and OMF, or is used when the Elastic Reality system does not have the latest Avid codec. This export is slower than OMFI or QuickTime.

Elastic Reality AVI

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Avid Xpress Release 3.1 (Windows), and Avid Xpress DV Release 1.0 (Windows)

Settings: Video Only, Use Marks, Both Fields, Source Compression

For delivery to: Elastic Reality Release 3.1 (Windows). Using the native compression, this export option creates a source-compressed file that is compatible with any Elastic Reality 3.1 (Windows) system using the Avid Codec for AVI Version 2.0.

Macintosh Image Export Templates

There is one Macintosh Image template: Macintosh Image. The following section describes its settings and use.

Macintosh Image

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.0, 1.5, and 2.0 (Windows)

Settings: Graphic-PICT, Use Marks, Even Field, 720x486, Scale to Fit, RGB Levels

For delivery to: Macintosh graphic applications. An alternate format is TARGA.

Marquee Export Templates

There are three Marquee templates:

- Marquee OMF
- Marquee Targa Files
- Marquee AVI

The following sections describe their settings and use.

Marquee OMF

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Avid Xpress Release 3.1 (Windows), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 1.0, Use Video Media

For delivery to: Marquee Release 1.0.1 (Windows) and Marquee Release 1.0.1 (SGI IRIX). For use with master clip export only, not sequence. This export option creates one OMFI file compatible for import to Marquee Release 1.0.1.

Marquee Targa Files

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Avid Xpress Release 3.1 (Windows), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels, Sequential Files

For delivery to: Marquee Release 1.0.1 (Windows) or Marquee Release 1.0.1 (SGI IRIX). This export option is an alternative to OMFI when static files are

needed or when files must be viewed before importing. This export is slower than OMF.

Marquee AVI

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Avid Xpress Release 3.1 (Windows), and Avid Xpress DV Release 1.0 (Windows)

Settings: Video Only, Use Marks, Both Fields, Source Compression

For delivery to: Marquee Release 1.0.1 (Windows). Using the native compression, this export option creates a source-compressed file that is compatible with any Marquee Release 1.0 (Windows) system by using the Avid Codec for AVI Version 2.0.

Matador Export Template

There is one Matador template: Matador SGI IRIX Files. The following section describes its settings and use.

Matador SGI IRIX Files

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-SGI, Use Marks, Both Fields, Odd Dominant, 720x486, RGB Levels, Sequential Files

For delivery to: Matador (SGI IRIX). This export option produces a set of full-frame images that are compatible with Matador.

Media Illusion AvidLinks

There are two Media Illusion AvidLinks:

- Media Illusion - Composition Only
- Media Illusion- Graphic OMF

The following sections describe their settings and use.

Media Illusion - Composition Only

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.5 and 2.0 (Windows)

Settings: OMFI Composition, Version 2.0

For delivery to: Media Illusion Release 5.0v.1 with Composition Link. This export option produces an OMFI composition only file with no media embedded, for redigitizing on the Media Illusion system.

Media Illusion- Graphic OMF

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.5 and 2.0 (Windows)

Settings: Graphic-OMF, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files

For delivery to: Media Illusion Releases 5.0 and 5.0v.1. This export option produces a set of sequential files with the proper size, format, and color space to show correctly in the Media Illusion system.

Media Illusion Export Templates

There are two Media Illusion templates:

- Illusion OMFI
- Illusion SGI IRIX Files

The following sections describe their settings and use.

Illusion OMFI

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 2.0

For delivery to: Media Illusion Release 5.0v.1 with Composition Link. This export option produces an OMFI composition only file with no media embedded, for redigitizing in the Media Illusion system.

Illusion SGI IRIX Files

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: Graphic-Targa, Use Marks, Both Fields, Odd Dominant, 720x486, CCIR Levels, Sequential Files

For delivery to: Media Illusion Releases 5.0 and 5.0v.1. This export option produces a set of sequential files with the proper size, format, and color space to show correctly in the Media Illusion system.

Pro Tools AvidLink

There is one Pro Tools AvidLink: Digidesign Pro Tools. The following section describes its settings and use.

Digidesign Pro Tools

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.5 and 2.0 (Windows)

Settings: OMFI Composition, Version 2.0, Use Audio Media-AIFF-C

For use with: Sound Designer II, AIFF-C, or WAVE source files for Pro Tools Releases 4.1 to 5.1 (Macintosh). All audio media is embedded in the OMFI file, resulting in one large OMFI file after export. All audio media will be converted to AIFF-C when embedded in the OMFI file.

Works best with: Source WAVE, Sound Designer II, AIFF-C, or a mix of formats when you want to embed separate audio media files into one large OMFI file. Used primarily for small Timelines or clips, or for network transfer.

Pro Tools Export Templates

There are four Pro Tools templates:

- Pro Tools AIFF-C External
- Pro Tools SD2 External (Macintosh Only)
- Pro Tools AIFF-C Embedded
- Pro Tools Audio (Avid Xpress DV Only)

The following sections describe their settings and use.

Pro Tools AIFF-C External

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 2.0

For use with: Source files for Pro Tools Releases 4.1 to 5.1 (Macintosh). The audio media remains separate from the OMFI file, and will not be embedded, converted, or copied. All media stays in the original media directory, and links are added to the OMFI file to locate the files once conversion to Session has been done in the OMFI Tool. This method cannot be used with source WAVE audio.

Works best with:

- (Macintosh only) Source Sound Designer II audio when you want to keep audio separate from the OMFI file
- Source AIFF-C audio being delivered to a Pro Tools Releases 4.3 to 5.1 systems when you want to keep audio separate from the OMFI file

Pro Tools SD2 External (Macintosh Only)

Available in: Media Composer Release 8.1 (Macintosh) and Avid Xpress Release 2.5 (Macintosh)

Settings: OMFI Composition, Version 2.0, Use Audio Media-SD2

For use with: Sound Designer II, AIFF-C, or WAVE source files for Pro Tools Releases 4.1 to 5.1 (Macintosh). All audio media remains separate from the OMFI file, and will not be embedded. AIFF-C and WAVE source audio is copied to a separate folder called Exported Audio Media, and when copied will be converted to Sound Designer II format audio. Sound Designer II source files already in the project will not be affected, and will remain in the original media directory.

Works best with:

- Source WAVE audio when you want to keep audio separate from the OMFI file
- Source AIFF-C audio being delivered to a Pro Tools Release 4.1 to 5.1 system when you want to keep audio separate from the OMFI file.
- A mix of source WAVE and AIFF-C or Sound Designer II audio when you want to keep audio separate from the OMFI file

Pro Tools AIFF-C Embedded

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 2.0, Use Audio Media-AIFF-C

For use with: Sound Designer II, AIFF-C, or WAVE source files for Pro Tools Releases 4.1 to 5.1 (Macintosh). All audio media is embedded in the OMFI file, resulting in one large OMFI file after export. All audio media will be converted to AIFF-C when embedded in the OMFI file.

Works best with: Source WAVE, Sound Designer II, AIFF-C, or a mix of formats when you want to embed separate audio media files into one large OMFI file. Used primarily for small Timelines or clips, or for network transfer.

Pro Tools Audio (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI, OMFI Version 2.0, Embed Audio Media, AIFF-C

For use with: AIFF-C or WAVE source files for Pro Tools Releases 4.1 to 5.1. All audio media is embedded in the OMFI file, resulting in one large OMFI file after export. All audio media is converted to AIFF-C when embedded in the OMFI file.

QuickTime Sorenson Export Templates

There are two QuickTime Sorenson templates:

- QuickTime Sorenson (Avid Xpress DV Only)
- QuickTime Sorenson Streaming (Avid Xpress DV Only)

The following sections describe their settings and use.

QuickTime Sorenson (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime Movie, Use Marks, Video and Audio, 160 x 120 Pixels, Even Field, RGB Levels Quality Low, Frame Rate 15 fps, QDesign Music at 22 kHz, 16-bit Mono

Used to: Produce excellent Web video suitable for playback on any Pentium[®] or Power Mac[™] system. Sorenson Video[™] achieves higher image quality at a fraction of the data rate of many other codecs. This codec requires a fast computer for playback.

QuickTime Sorenson Streaming (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: QuickTime Movie, Use Marks, Video and Audio, 160 x 120 Pixels, Even Field, RGB Levels Quality Low, Frame Rate 15 fps, QDesign Music at 22 kHz, 16-bit Mono, Hinted Streaming

Used to: Produce excellent Web video suitable for playback on any Pentium or Power Mac system. In addition, Apple QuickTime servers allow this file type to stream in real time to the end user. Sorenson Video achieves higher image quality at a fraction of the data rate of many other codecs. This codec requires a fast computer for playback.

RealMedia G2 Export Template

There is one RealMedia™ G2 template: RealMedia G2. The following section describes its settings and use.

RealMedia G2 (Avid Xpress DV Only)

Available in: Avid Xpress DV Release 1.0 (Windows)

Settings: RealMedia G2, Use Marks, Video and Audio, Even Field, RGB Levels

For delivery to: RealMedia G2 compression. The export is a two-step process, and most of the settings are available in the RealMedia setup after the initial intermediate movie creation. These settings must be configured manually for each export.

Softimage|DS and Avid|DS AvidLink

There is one Softimage | DS AvidLink: Softimage | DS (composition). The following section describes its settings and use.

Softimage|DS (composition)

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.5 and 2.0 (Windows)

Settings: OMFI Composition, Version 2.0

For delivery to: Softimage | DS Release 2.1, SoftImage | DS Release 3.0.1, and Avid | DS Release 4.0 (Windows). This export option creates an OMFI composition only file with no media embedded, for redigitizing on the Softimage | DS or Avid | DS system.

Softimage|DS Export Template

There is one Softimage | DS template: Softimage | DS OMF. The following section describes its settings and use.

Softimage|DS OMF

Available in: Symphony Release 2.1, Media Composer Release 9.1 (Windows), Media Composer Release 8.1 (Macintosh), Avid Xpress Release 3.1 (Windows), Avid Xpress Release 2.5 (Macintosh), and Avid Xpress DV Release 1.0 (Windows)

Settings: OMFI Composition, Version 2.0

For delivery to: Softimage | DS Release 2.1 (Windows). This export option creates an OMFI composition only file with no media embedded, for redigitizing on the Softimage | DS system.

Windows Image Export Template

There is one Windows Image template: Windows Image. The following section describes its settings and use.

Windows Image

Available in: Symphony Release 3.x, Media Composer and Film Composer Release 10.x (Windows and Macintosh), Avid Xpress Release 4.x (Windows and Macintosh), and Avid Xpress DV Releases 1.5 and 2.0 (Windows)

Settings: Graphic-BMP, Use Marks, Even Field, 720x486, Scale to Fit, RGB Levels

For delivery to: Windows graphic applications. An alternate format is TARGA.

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 - NewsCutter 1.x or 2.x 1-163
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 - NewsCutter XP 1.5 or 2.0 1-154

Symphony Release 2.1 1-7

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Video compatibility with

- Avid Xpress 2.5 Macintosh 1-110
- Avid Xpress 3.1 or 4.x 1-79
- Avid Xpress 4.x Macintosh 1-94
- Avid Xpress DV 1.0 Windows 1-144
- Avid Xpress DV 1.5 or 2.0 Windows 1-134
- Avid|DS 4.0 1-171
- Film Composer 10.x Windows 1-22
- Media Composer 10.x Macintosh 1-38
- Media Composer 7.2 1-68

- Media Composer 8.1 Macintosh 1-53
- Media Composer 9.1 or 10.x Windows 1-22
- NewsCutter 1.x or 2.x 1-164
- NewsCutter DV 1.1 1-164
- Softimage|DS 3.0.1 1-171
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- WAVE, defined 2-3
- Windows to Macintosh file transfers A-7
- Windows to SGI IRIX file transfers A-11
- Windows to Windows file transfers A-6