

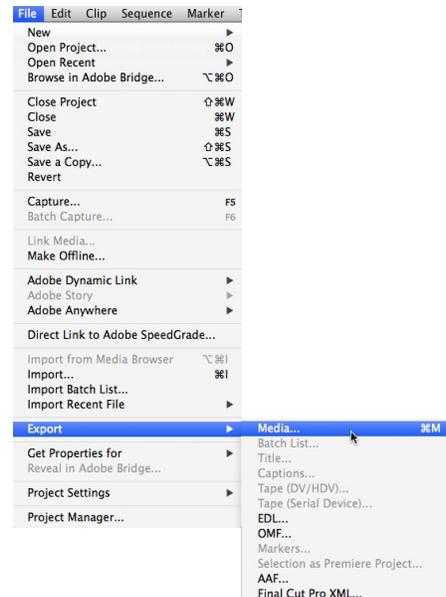
EXPORTING VIDEO and AUDIO FROM PREMIERE for PRO TOOLS

Feb 2015

In order to maintain sync throughout this process, make sure that you are using *CalArts Standard Leader* which must start at **00:58:30:00**, and that your picture starts at **01:00:00:00**.

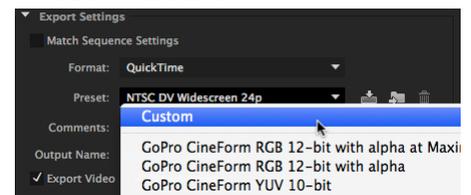


With the **Timeline** active, select **File -> Export -> Media...**

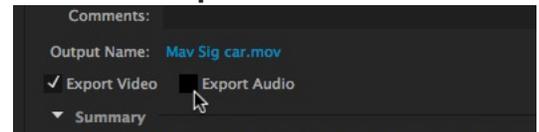


The **Export Settings** window will appear. There are several parameters that need to be set properly for your video export.

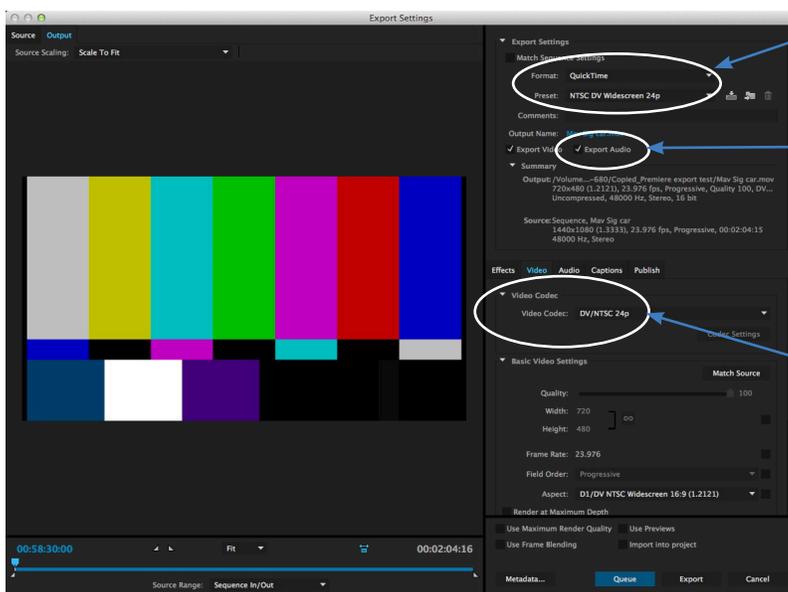
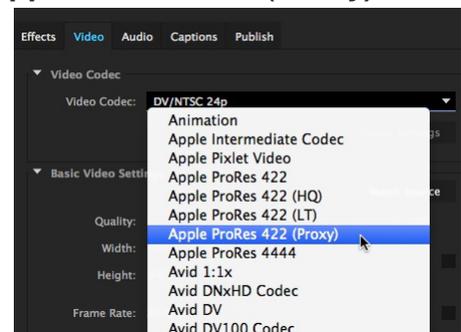
Format: QuickTime
Preset: Custom

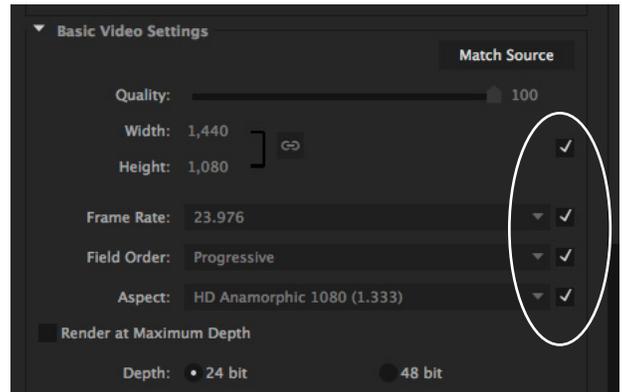
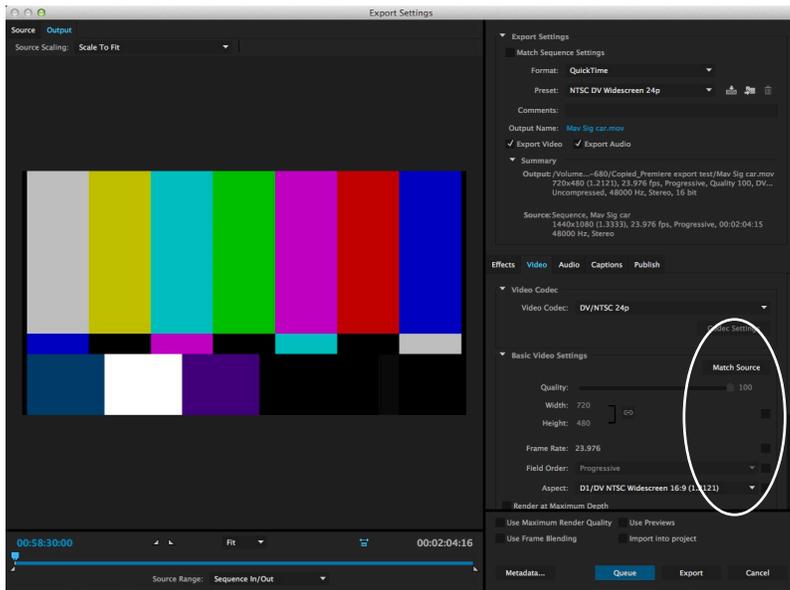


Un-check Export Audio.



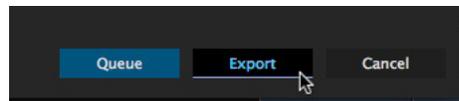
Video Codec:
Apple ProRes 422 (Proxy)



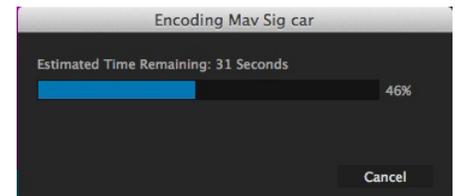


All four boxes (**Width/Height**, **Frame Rate**, **Field Order**, and **Aspect**) should be checked so that the properties of the exported video match the source video (**Match Source**).

When everything is set, **Export**.



You get a progress window.



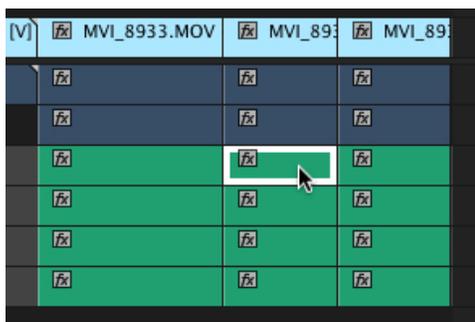
The exported QT movie will be in the main project folder.



You have two options for exporting audio from Premiere -- **OMF (Open Media Framework)** and **AAF (Advanced Authoring Format)**. Both allow exchange of media between video and audio software. There are advantages and disadvantages to both.

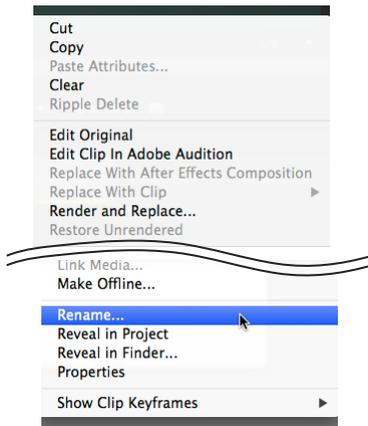
	OMF	AAF
Advantages	Retains clip names	No file size limit
Disadvantages	Clips must be manually relinked 2G file size limit	Does not retain clip names

If you export via **OMF**, you may wish to rename the audio clips in your Premiere timeline.

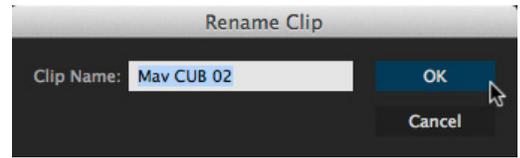
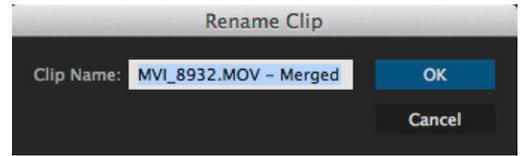


Double-click an audio clip in the timeline and it appears in the **Source** window, showing its name.

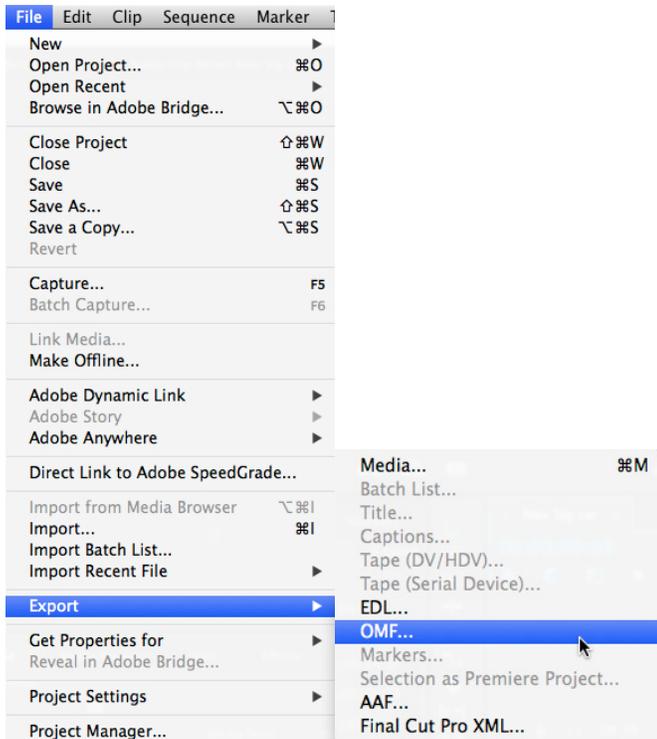




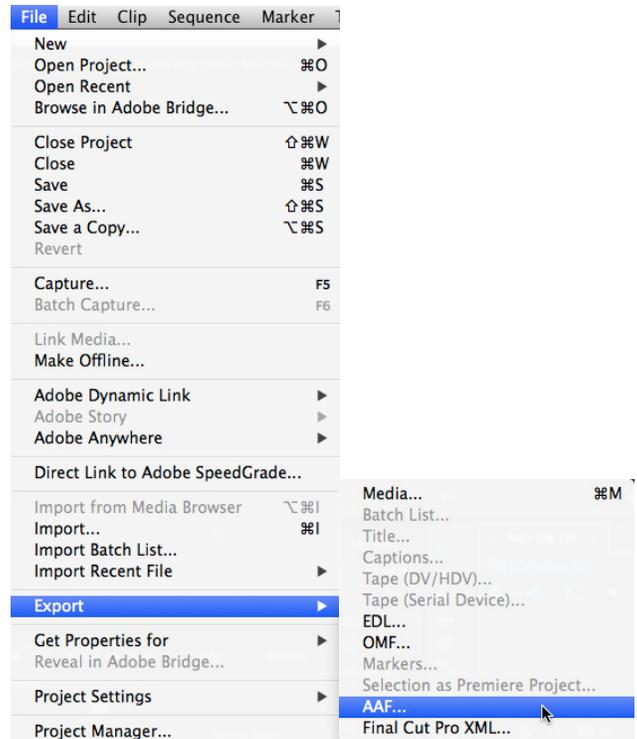
Right-click an audio clip to get the menu, select **Rename...** to rename the clip.



With the **timeline** active, you can export either an **OMF** or **AAF**.



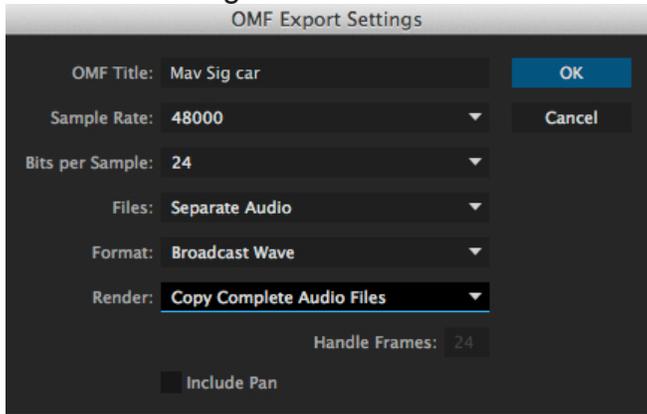
The **OMF Export Settings** window will appear.



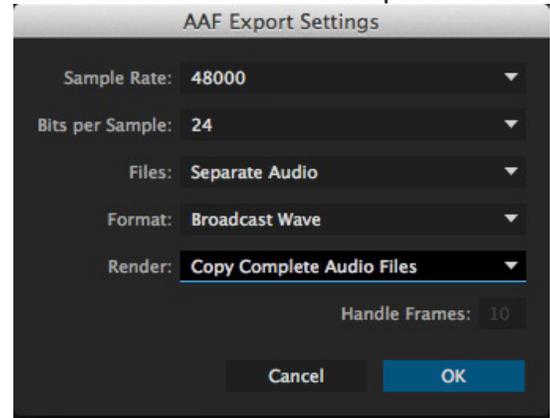
The **AAF Export Settings** window will appear.

They are a couple of differences.

You can change the name of the **OMF** file.



The **AAF** file will have the sequence's name.

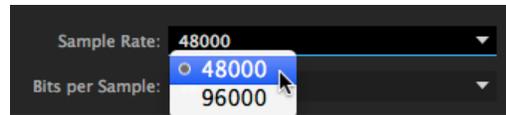


You should not **Include Pan**.

There are several pull-down menus where you set parameters for your **OMF** or **AAF** export.

It is imperative that these parameters be set correctly. Otherwise your OMF or AAF may not work when imported into Pro Tools.

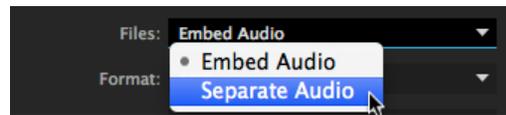
Sample Rate: 48000



Bits per Sample: 24



Files: Separate Audio



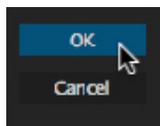
Format: Broadcast Wave



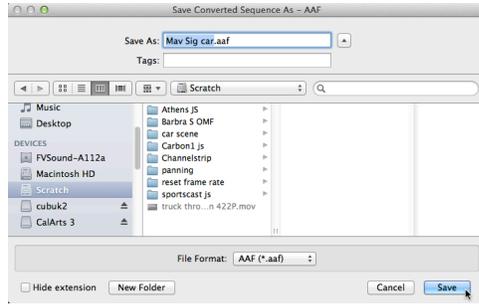
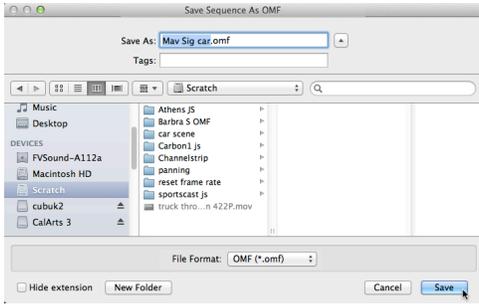
Render: Copy Complete Audio Files



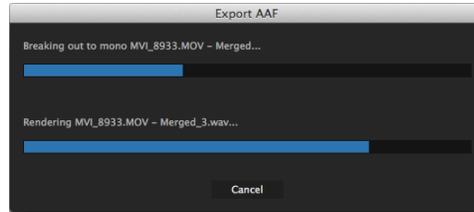
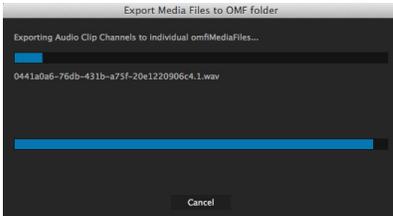
When all of the parameters are set properly, click **OK**.



Select a destination.



A progress window will appear.



There's also an info window for **OMF**.



This will be saved as a text (.txt) file in the same destination as the **OMF**.

Launch **Pro Tools**. In the **Quick Start** window, select **Create Session from Template...** Choose the **FV Edit** template that matches the frame rate of your video.

Make sure that "house" parameters are set properly:

BWF (.WAV)
48 kHz
24 Bit

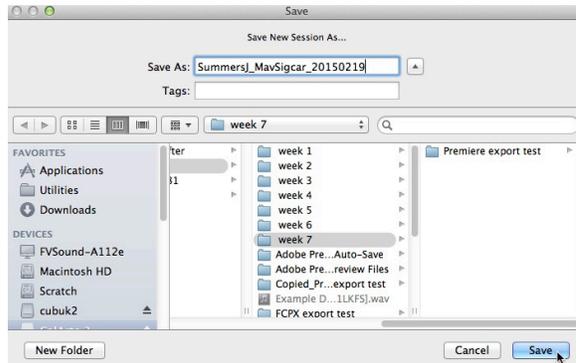
Click **OK**.



Save New Session As... according to CalArts' naming standards:
Last name First initial underscore Project title underscore year month day

SummersJ_MavSigcar_20150219

Save in an appropriate place on your drive.



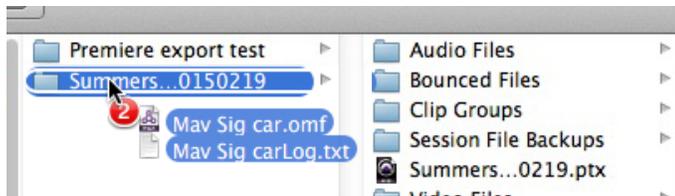
The new session's **Edit window** opens.



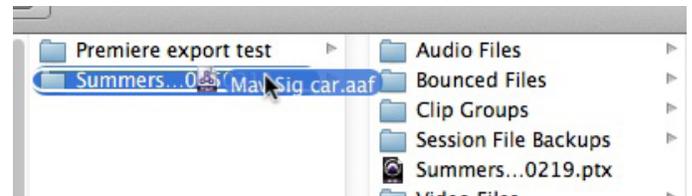
Important house-keeping:

Hide Pro Tools.

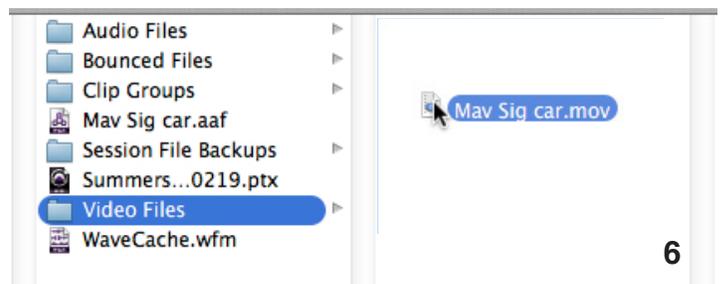
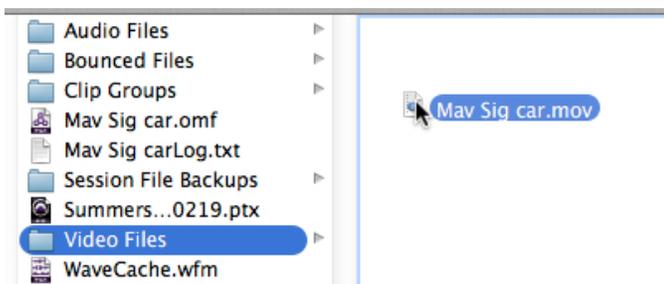
Copy or move OMF and .txt to session folder.



Copy or move AAF to session folder.

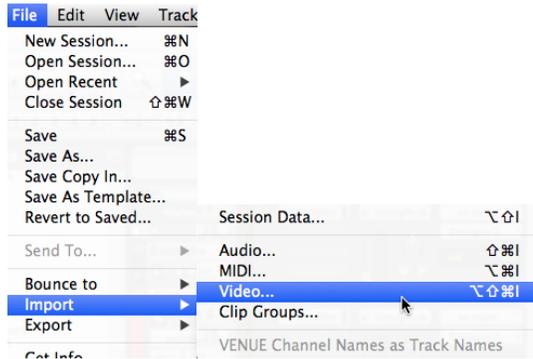
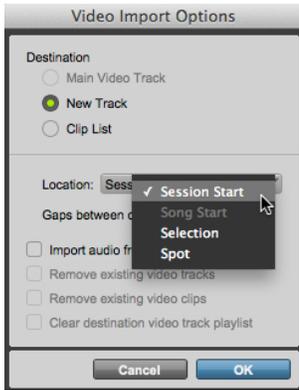


Copy or move QuickTime movie (.mov) to Video Files folder.



Back to Pro Tools.

File -> Import -> Video...

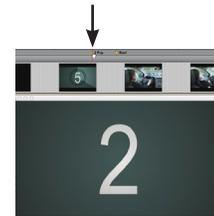


New Track at Session Start, there's no audio, so do not Import Audio.

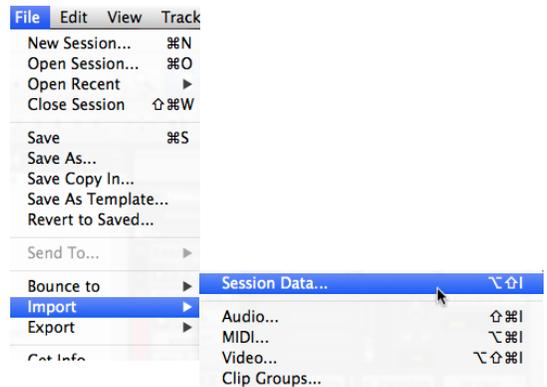
Now you have a video track.



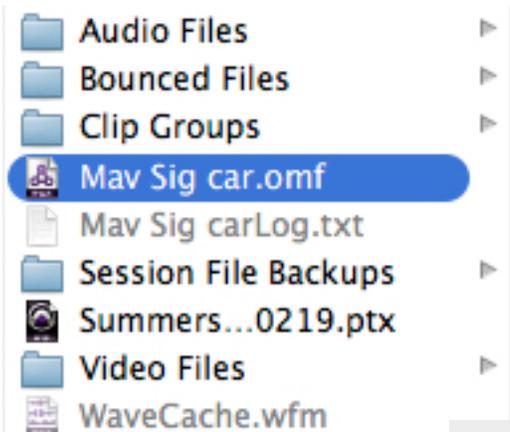
Go to the 2 pop marker and click on it. In the video window you should see the single frame of the number 2. If not, seek help.



Now to get the audio into the session. This time we're not importing audio directly, we're importing Session Data...

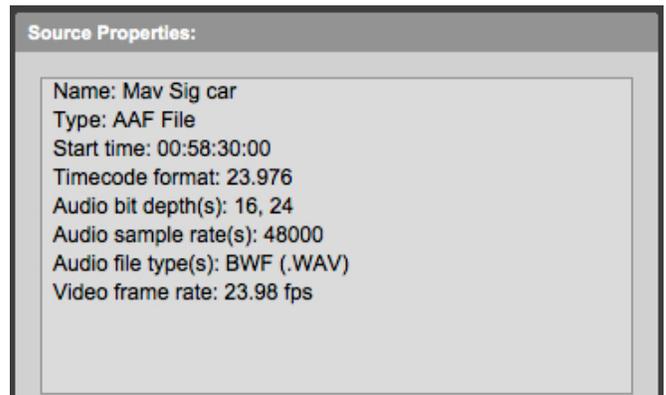
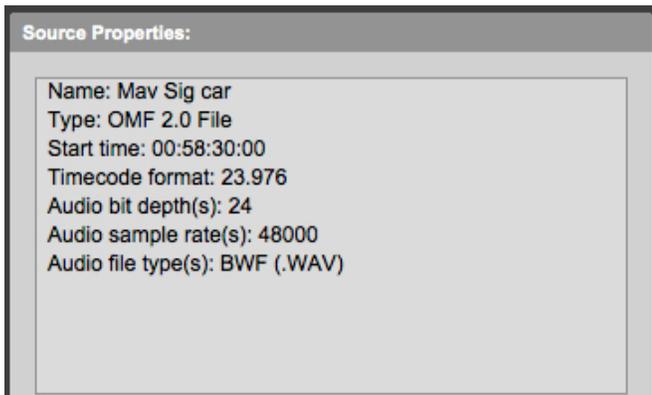
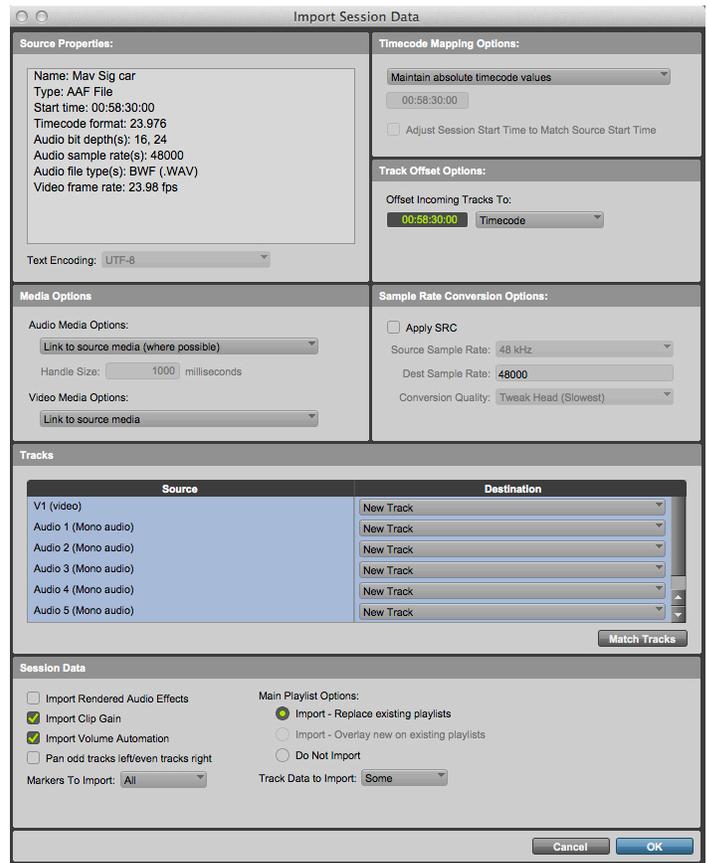
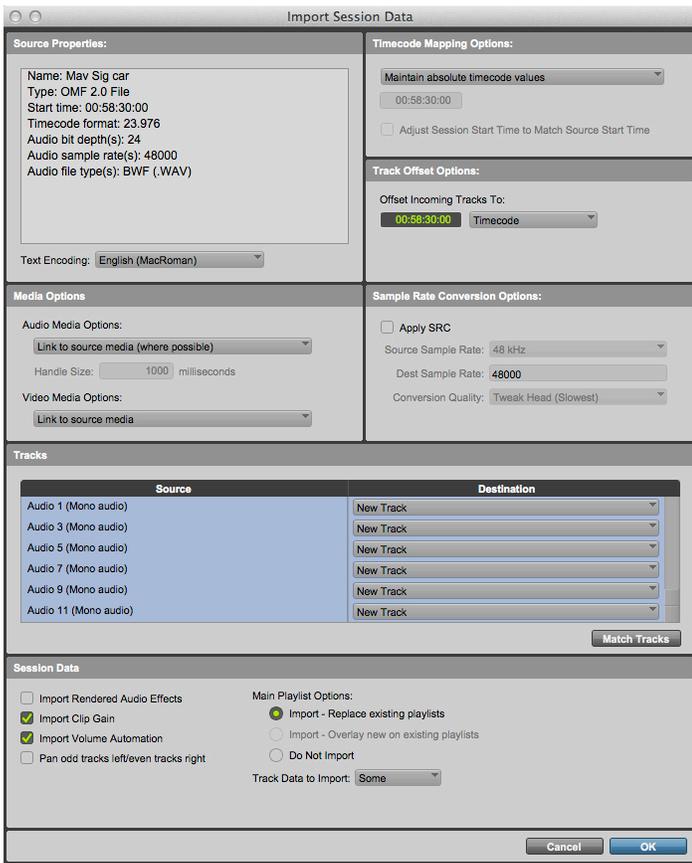


from OMF

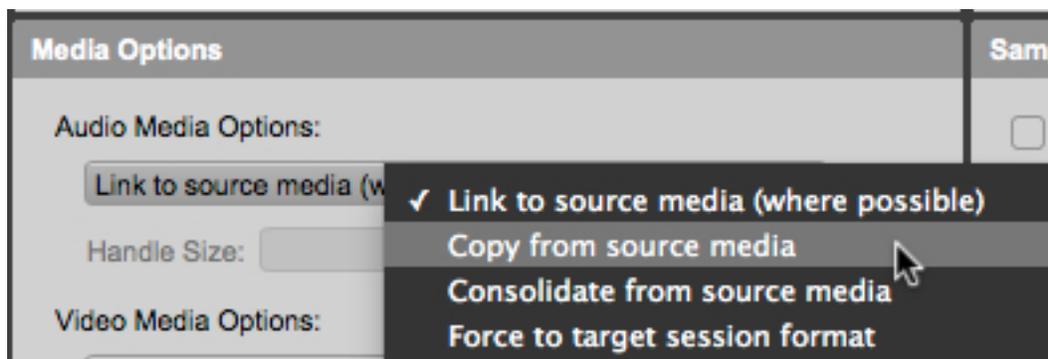


from AAF





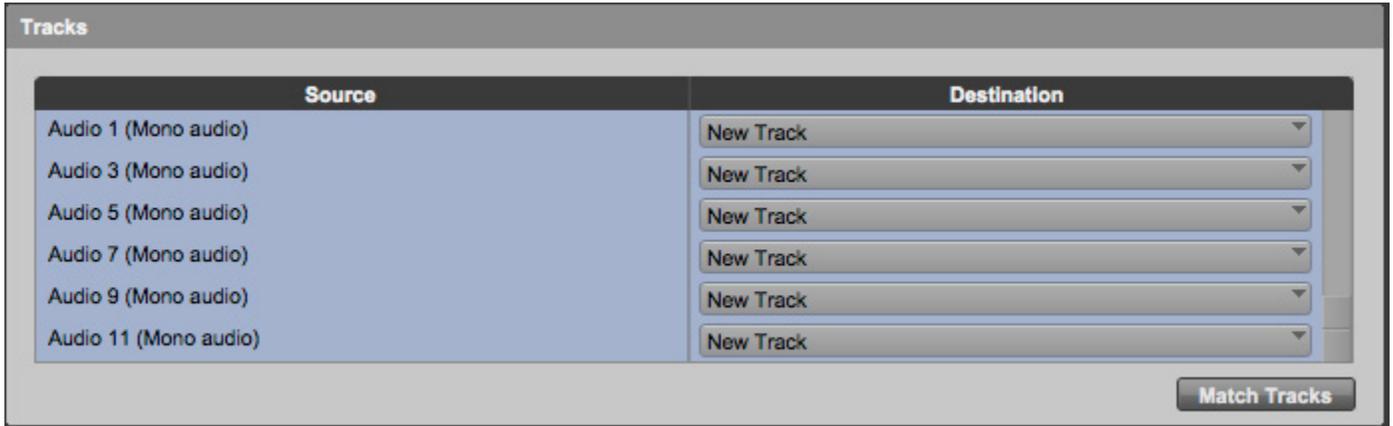
Make sure that **Audio Media Options:** is set to **Copy from source media**.



VERY important!

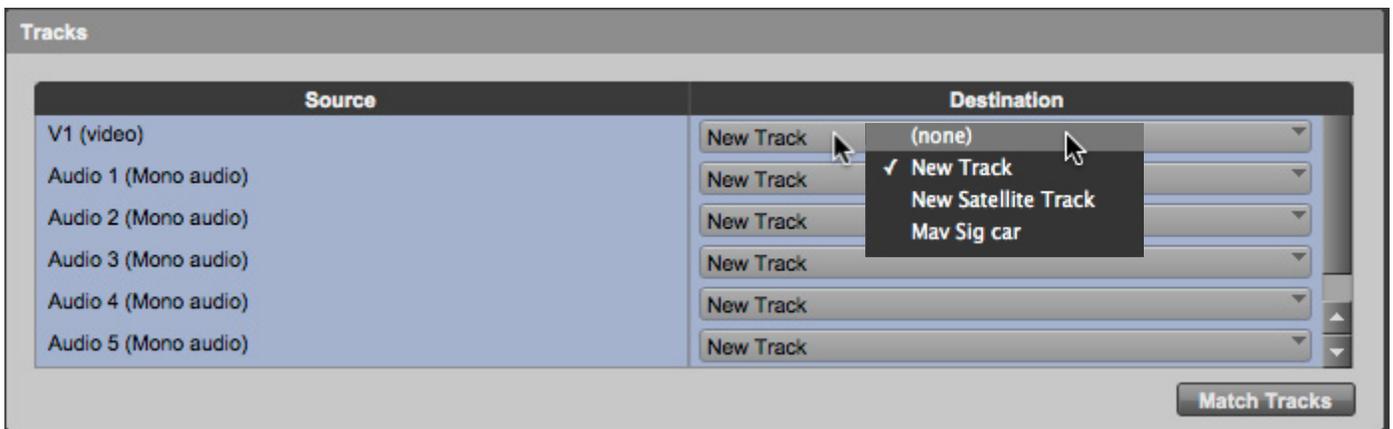
OMF

All audio tracks in Premiere are assigned to **New Tracks** in Pro Tools (but for some reason with only odd-numbered names...).

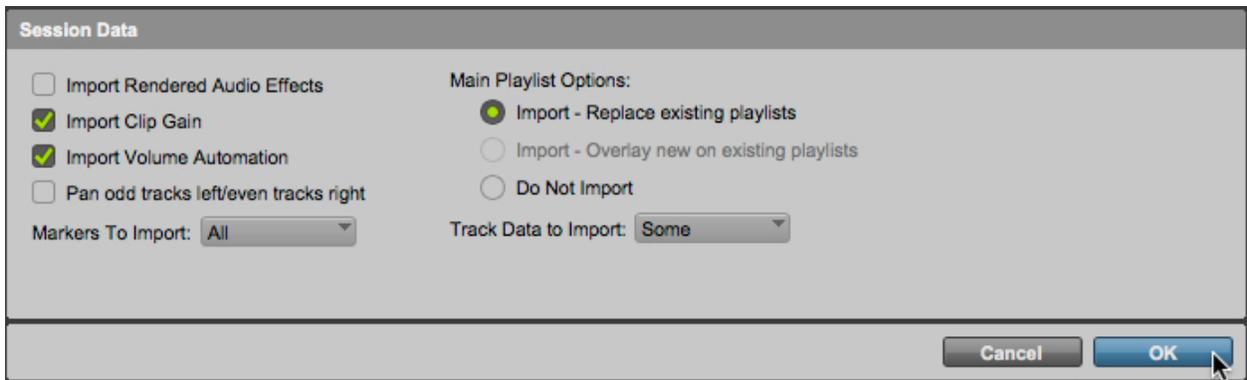


AAF

All audio tracks in Premiere are assigned to **New Tracks** in Pro Tools. **HOWEVER**, there's also a video track from Premiere assigned to a **New Track**. This needs to be changed in the pull-down menu to **(none)**.

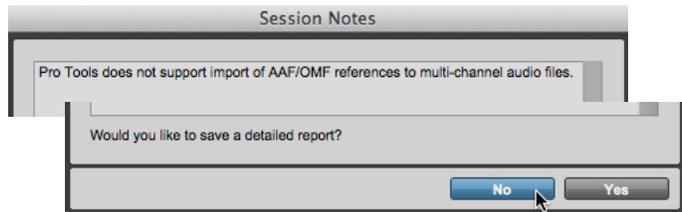


Both



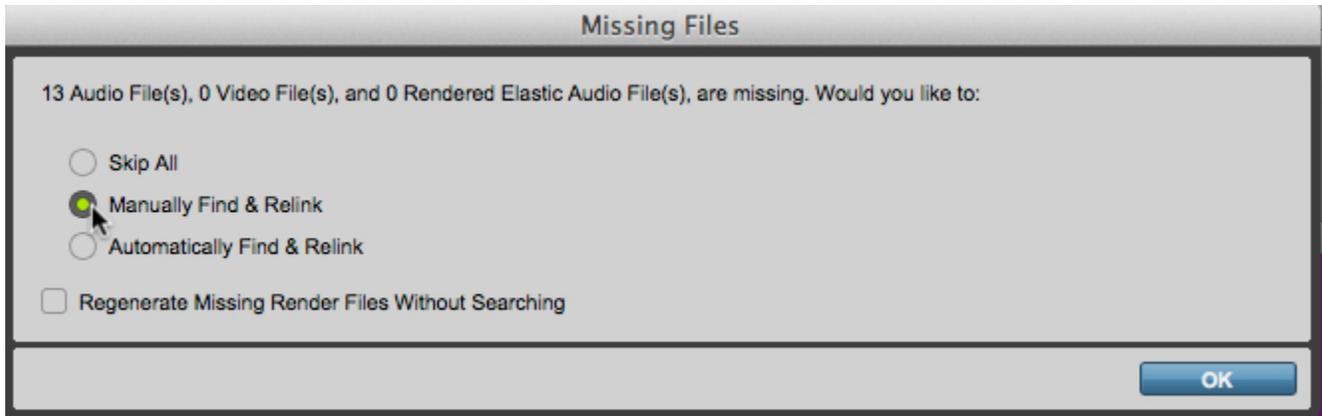
Click **OK** when everything is set as above.

This strange and ultimately meaningless warning appears.



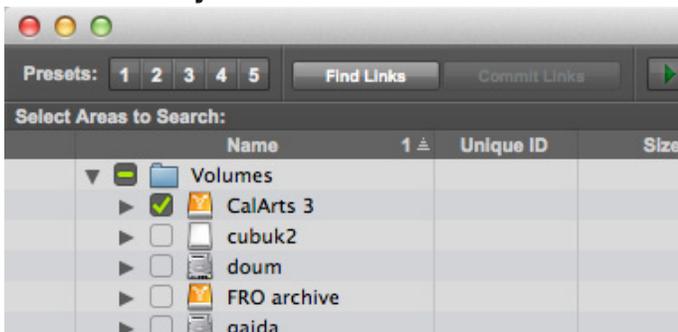
And now for the disadvantages:

OMF disadvantages

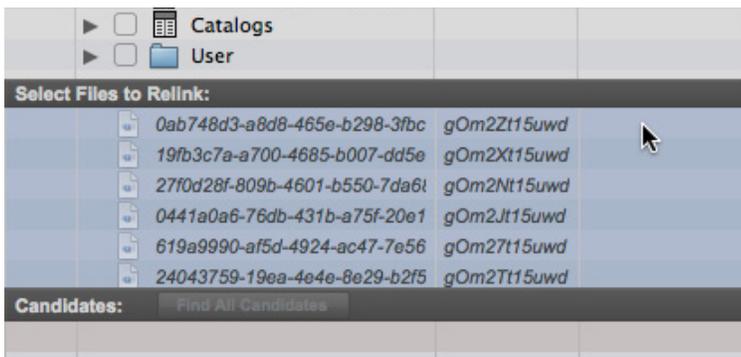


The dread **Missing Files** warning!

For some reason, Premiere does not support **Automatically Find & Relink** from an **OMF**, and you have to **Manually Find & Relink**.



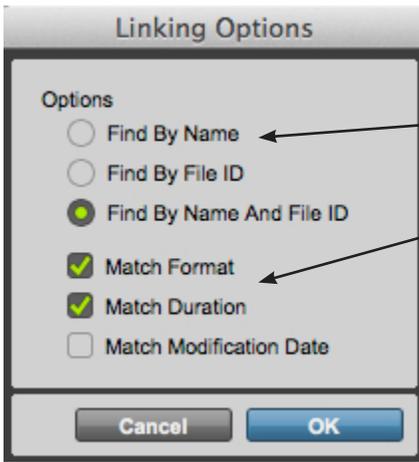
Check the Volume where the files are (in this case the drive **CalArts 3**) to select it.



Select all of the Files to Relink.

Click **Find Links**.



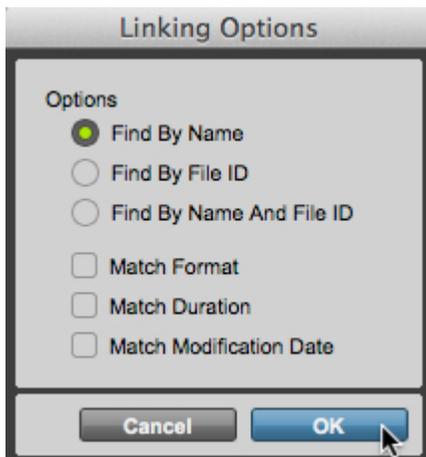
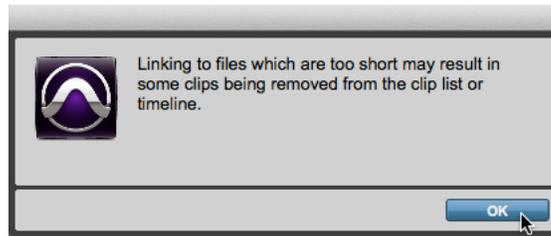


The default **Linking Options** must be changed.

Select **Find By Name**.

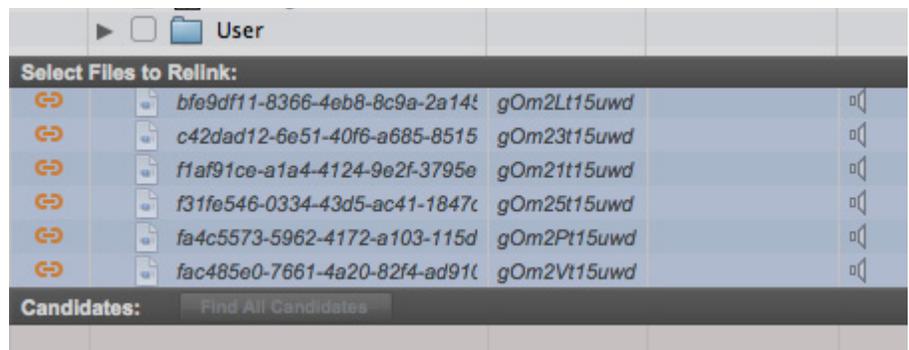
Uncheck **Match Format** and **Match Duration**.

Ignore this warning and click **OK**.

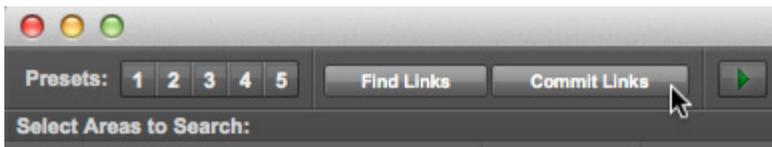


The proper options. Click **OK**.

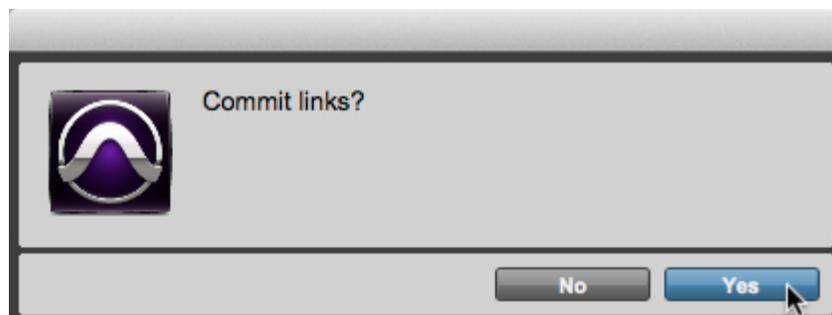
All of the files are relinked.



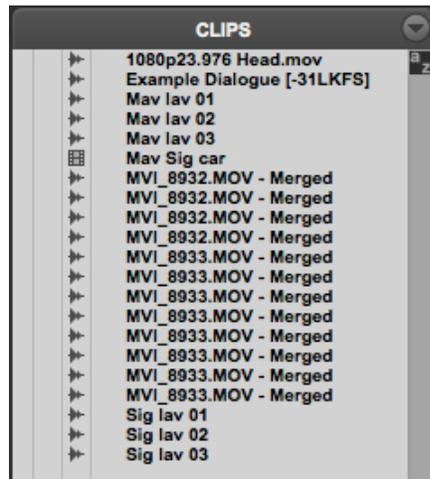
But not quite. You must **Commit Links**.



And you have to really want it. Click **Yes**.

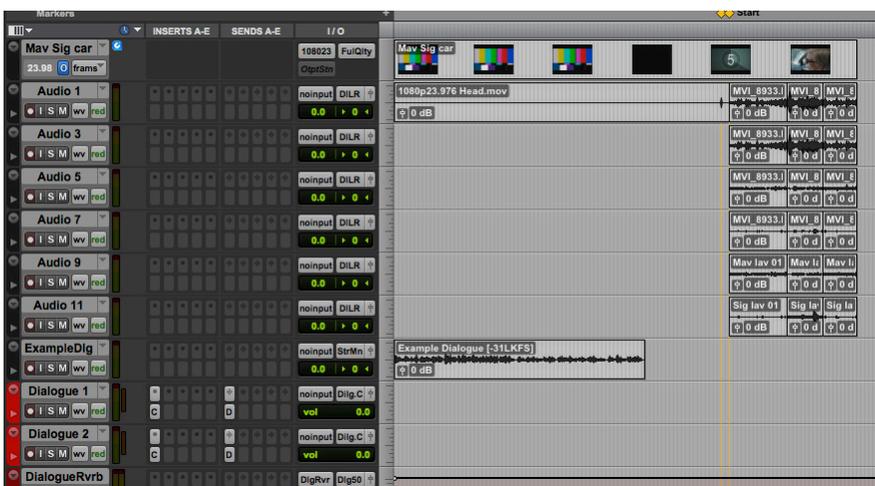
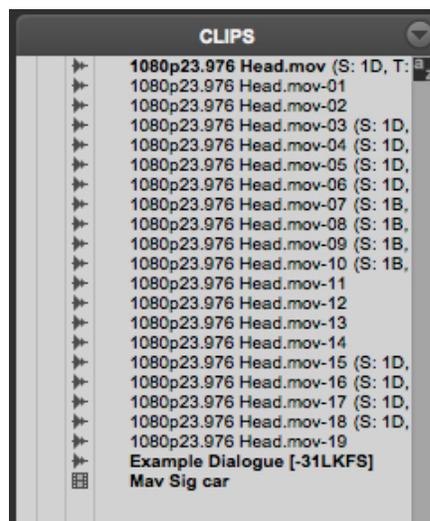


Now the files are linked, and the clip names -- both the names generated by Premiere and the names changed by hand -- are retained.



AAF disadvantages

All of the clip names are based on the name of the first video clip in the Premiere timeline. Kind of stupid.

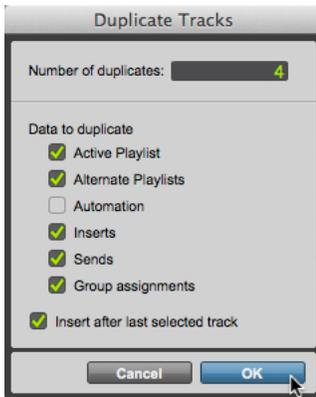
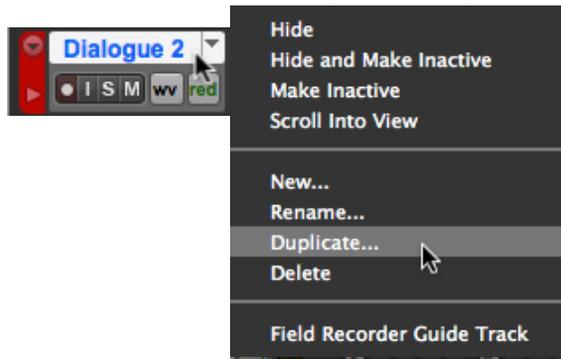


Now your audio is in the **Edit** window exactly as they were in the timeline in your NLE.

But there's still some housekeeping to do...

I have six tracks, all of which are production dialogue tracks. I want to move the clips in those tracks into the preset **Dialogue tracks**. Uh, oh, I only have two **Dialogue tracks**, I need to make some more. Four more, to be exact.

Control - click a Dialogue track name bar to access the pull-down menu. Select **Duplicate...**



Four new **Dialogue tracks** are needed, so change the default 1 to 4. In this case all of the checked defaults are fine, so click **OK**.

New Dialogue tracks.



Select all of the clips in the imported **Audio tracks**.



Control - drag them down to the Dialogue tracks



Now the audio from your NLE is in Pro Tools ready for you to go to work.



