

You've locked picture. That's great, you're on your way! Now it is time for intensive sound editing and design. You need to get sound and picture out of Premiere Pro which you can import into Pro Tools.

You will export two files out of Premiere Pro.

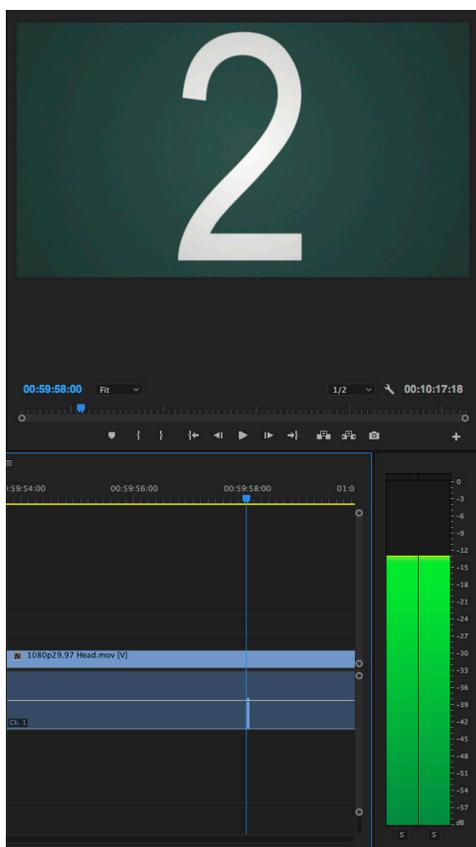
- A Quicktime Movie optimized for working in Pro Tools.
- An AAF file, or Advanced Authoring Format, which is a multi media file format that allows the interchange of media and editorial metadata between compliant applications such as Premiere Pro and Pro Tools.

For our purposes, we will be creating an AAF that contains your sound edit in addition to a copy of the source media. Unlike the OMF file format, an AAF does not have a maximum file size. You will be exporting all audio and editorial work as a single file.

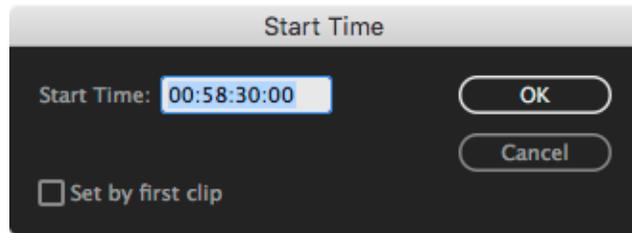
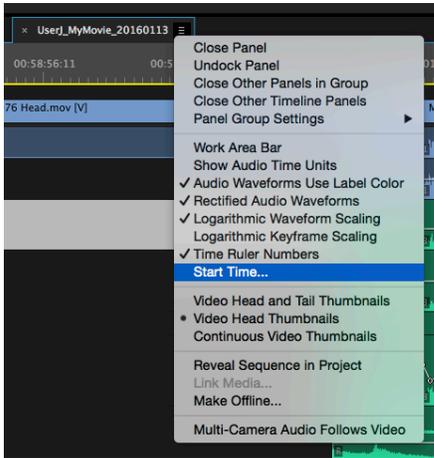
## Before You Begin

1. In order to maintain sync throughout this process, ensure that you are using 1:30-long head leader and that your sequence starts at timecode **00:58:30:00**. Your leader also **MUST** include a 2-pop at **00:59:58:00**.

 FV Tech has created 1:30 leader files to match various project settings. They can be found in **fvcentral > Support > Leader [ProResHQ]**.



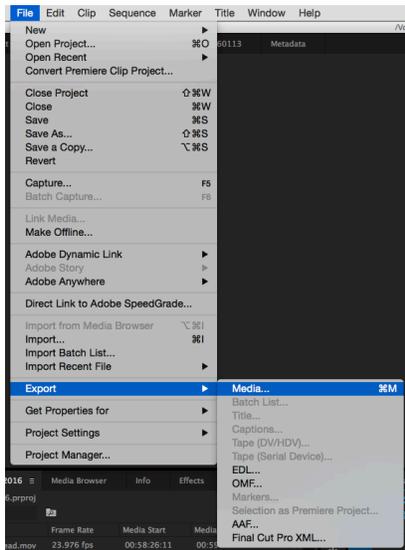
2. To check your start time, choose Start Time... from the Timeline panel menu and, in the dialog that appears, enter **00:58:30:00**. Click **OK**.



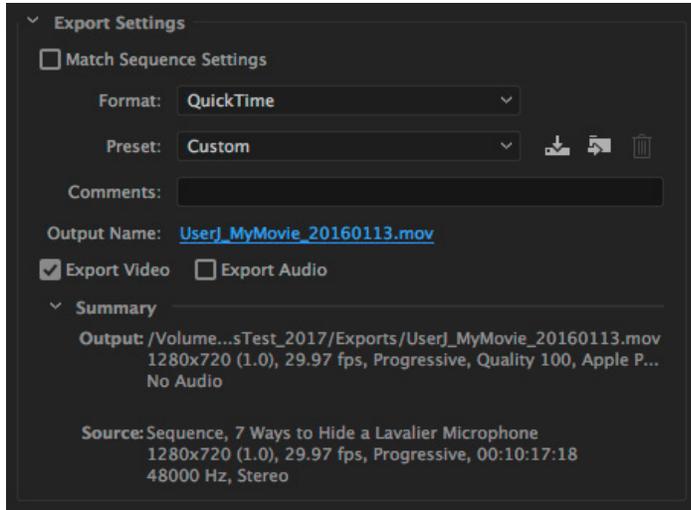
 If you modified the starting timecode of your project, make sure your picture begins at **01:00:00:00**. No picture or sound should be before **01:00:00:00**!

## Exporting Image

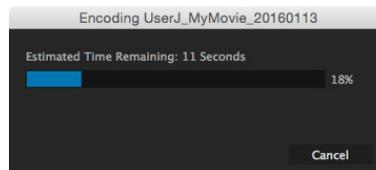
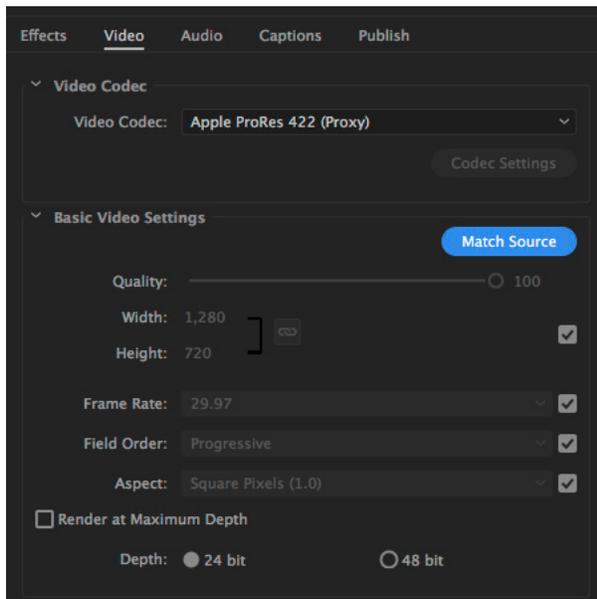
1. Select your sequence in the timeline window and go to **File > Export > Media**.



- The Export Settings dialog box will open. Uncheck Match Sequence Settings. Select **Quicktime** under Format and **Custom** under Preset. Click the blue filename under Output Name to name the file and set the destination for your export. Uncheck Export Audio.



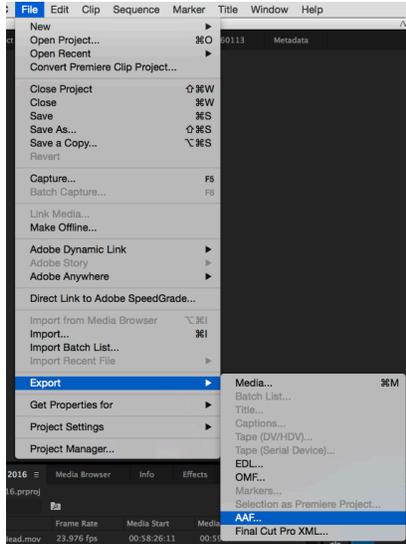
- Under the Video tab, select **Apple ProRes 422 (Proxy)** under Video Codec. Under Basic Video Settings, click **Match Source**, then make sure the **Width & Height**, **Frame Rate**, **Field Order**, and **Aspect** are all checked. Leave **Render at Maximum Depth** unchecked and Depth at **24 bit**. Click **Export**.



**!** Pro Tools can be very picky about video. If you are working at an aspect ratio other than 16:9 (1.78:1), Pro Tools may have trouble playing back the video. Pro Tools also has trouble with resolutions other than HD (1080p or 720p). You may need to adjust your video export settings to accommodate this.

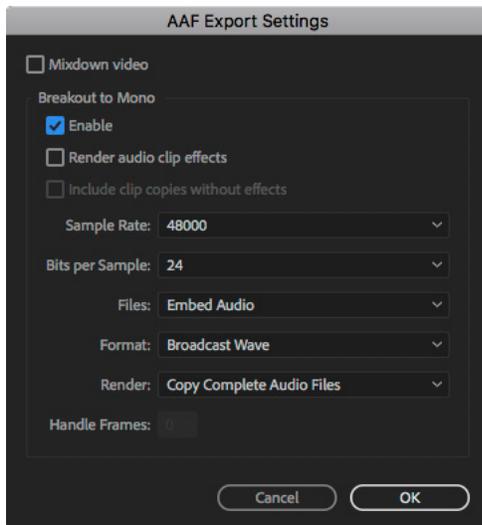
## Exporting Sound

1. Now you will create a single AAF file from your sequence which will contain all of your audio and metadata. Select your sequence in the Timeline window and go to **File > Export > AAF...**



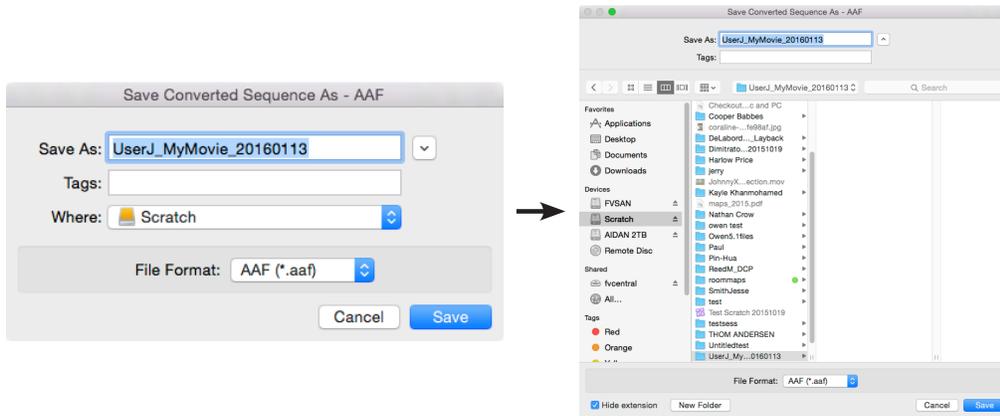
 This AAF export process will preserve your audio edit decisions and fades. Clip volume in Premiere does not translate to clip gain in Pro Tools, but is preserved as volume automation. Channel volume, panning, and muting in Premiere does not come through at all. Note that audio effects no longer come over!

2. In the AAF Export Settings window, leave **Mixdown Video** unchecked. In the Breakout to Mono section of the window, check **Enable**. DO NOT check **Render audio clip effects** or **Include clip copies without effects**. Set Sample Rate to **48000**, Bits per Sample to **24**, Files to **Embed Audio**, Format to **Broadcast Wave**, Render to **Copy Complete Audio Files**. Click **OK**.



 FVSound has found that the "Render audio clip effects" functionality is broken and does not in fact bring rendered audio into Pro Tools. Any audio clip effects you want to keep should be rendered in Premiere Pro by selecting the clips in your timeline and going to **Clip > Render and Replace...**

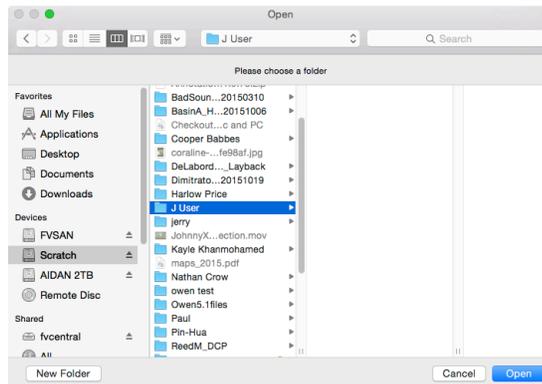
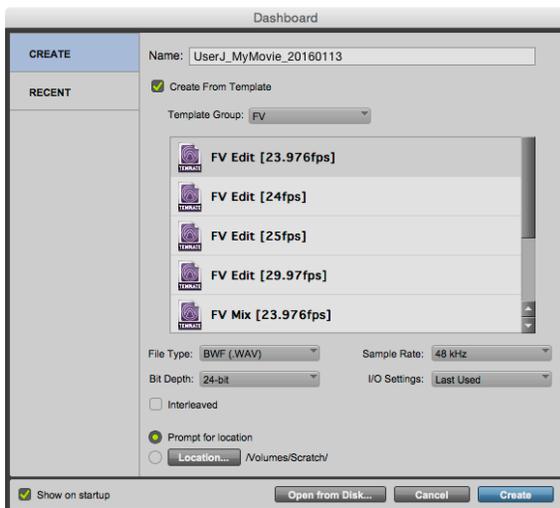
3. Name the AAF file and choose a destination in the browser window. Click the drop-down button next to the file name in order to navigate through the file browser. Click **Save**.



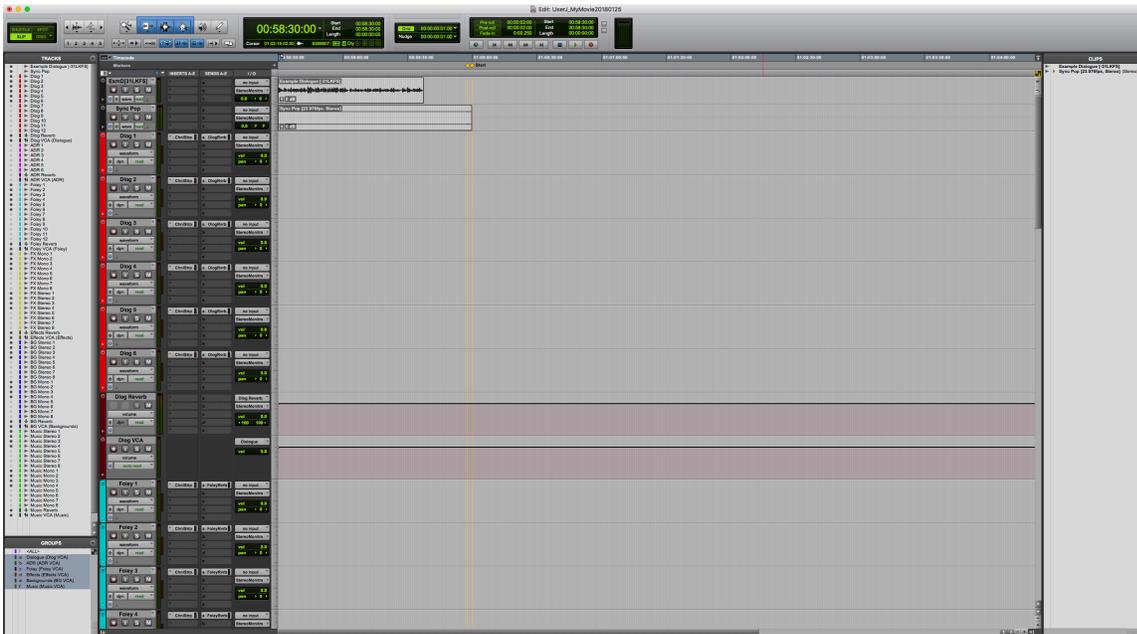
## Importing AAF File into Pro Tools

1. Launch Pro Tools. Check **Create from Template**. Choose the FV Edit template which matches your project frame rate. Ensure that File Type is set to **BWF (.WAV)**, Sample Rate is set to **48kHz**, and Bit Depth is set to **24 Bit**. Leave I/O Settings on **Last Used**. Make sure Interleaved remains unchecked and Prompt for Location is checked. Click **Create** and select a destination for your Pro Tools Session folder, then click **Save**.

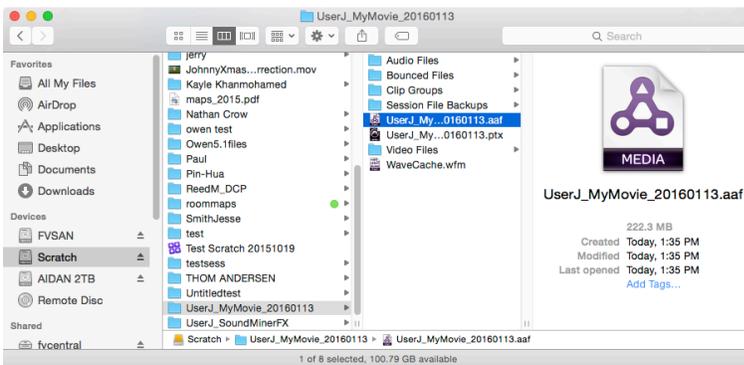
**!** Be sure to save your session onto the scratch drive or your external drive. Remember, home folders are deleted at log out!



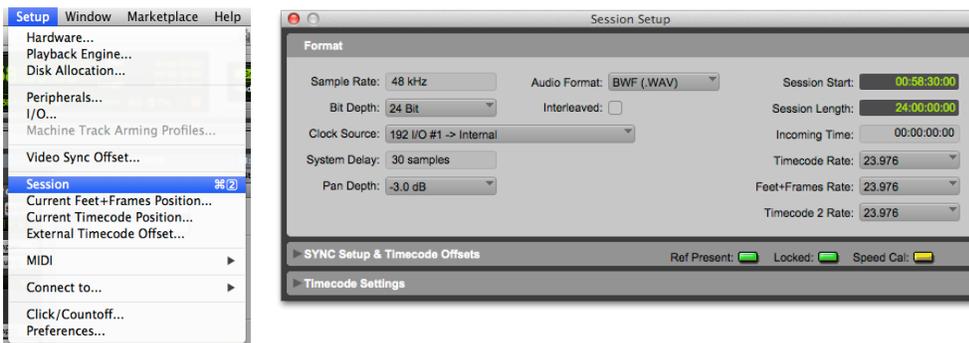
- The Edit window of your currently blank Pro Tools session will come up.



- Before you import your AAF file, copy it from the location you specified during the export into your newly created Pro Tools Session Folder. This ensures that all the media for your Pro Tools Session is always in the same location.



- Now go to **Setup > Session** and check that the Session Start reads **00:58:30:00** and the Timecode Rate matches your project frame rate. Then close the Session Setup window.

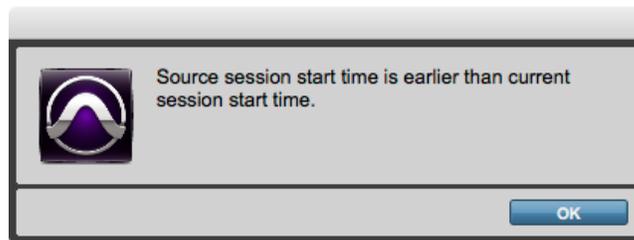
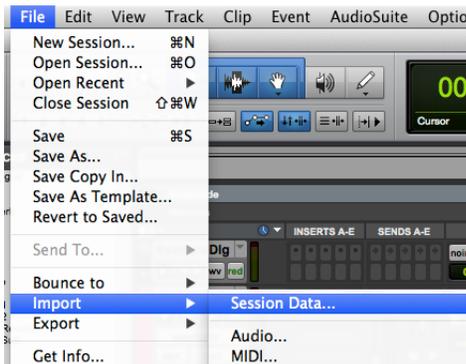


- Click on the name of the *Sync Pop* track to select it. This way, the imported tracks from your AAF file will appear directly between *Sync Pop* and *Dlog 1*.

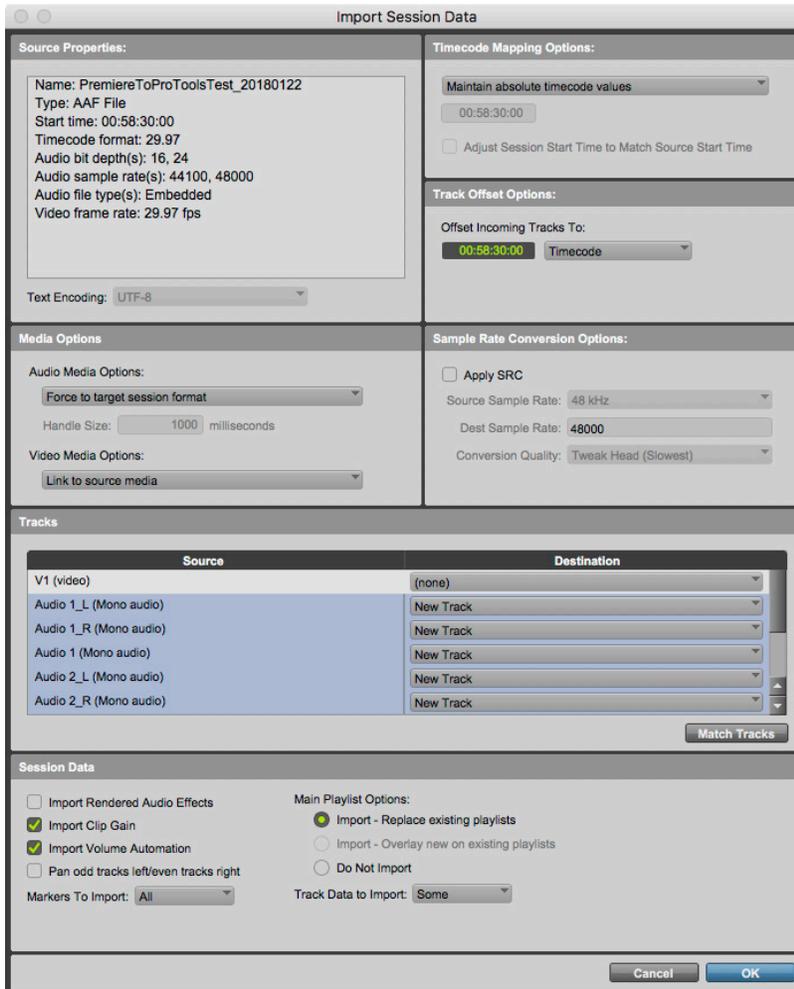


 Imported tracks appear directly below whatever track you have selected prior to import. If you need to move a track, click on its name and drag it to the desired location.

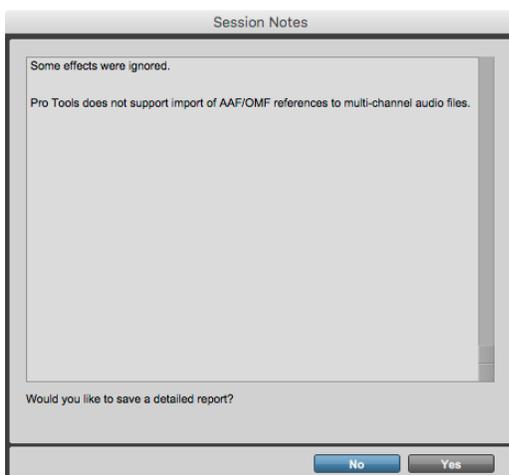
- Now to import your copied AAF file. Go to **File > Import > Session Data**. Select the AAF file from your Pro Tools Session Folder. Click **Open**. You may get a message saying that the source start time is earlier than the current session start time. This is not a problem as long as your FCPX timeline used the standard leader beginning at 00:58:30:00.



- The Import Session Data window will open. Review Sources Properties. Then Set Timecode Mapping Options to **Maintain absolute timecode values**, unless it is grayed out, in which case select **Maintain relative timecode values**. Note that maintaining relative values will only work properly if you are using 1:30-long head leader. Set Audio Media Options to **Force to target session format**.



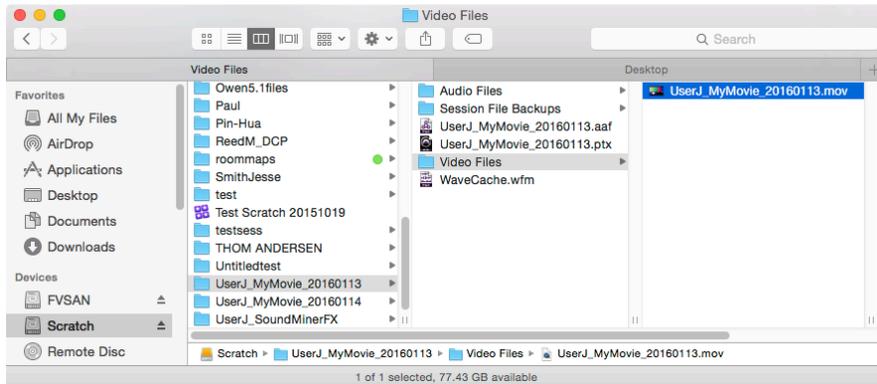
- Click **V1 (video)** under Source to deselect the video track -- the Destination will change to **(none)**. Then under Session Data, check **Import Clip Gain** and **Import Volume Automation**. Leave **Import Rendered Audio Effects** unchecked. Click **OK**.
- A Session Notes window may open saying "Some effects were ignored." and "Pro Tools does not support AAF/OMF references to multichannel audio files". This is fine; audio effects have already been rendered into new clips and any multichannel audio files you exported have been split into mono. Do not save a detailed report; click **No**.



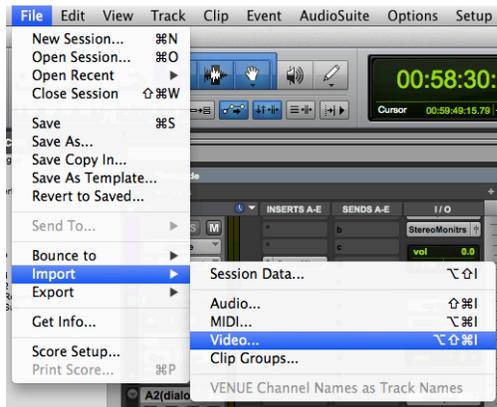
10. Your Pro Tools Session Edit window will now display your imported tracks and clips. Pro Tools will link the clips to the media in the AAF and then draw their waveforms. This may take several minutes to complete, depending on the size of your project.

## Importing Video into Pro Tools

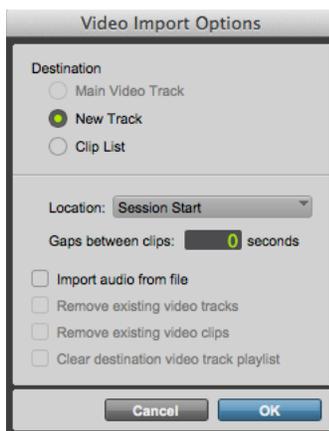
1. In the Finder, locate the video reference file that Premiere Pro generated. Copy it into the Video Files folder in your Pro Tools session folder.



2. Go to **File > Import > Video** and select the video reference file that you just copied into the Video Files folder in your Pro Tools session folder. Click **Open**.



3. The Video Import Option window will open. Ensure that Destination is set to **New Track**, Location is set to **Session Start**, **Import audio from file** is unchecked. Click **OK**.



4. Your video will appear in the Protools Session Timeline. To ensure sync, you must check that the 2 frame of your video leader lines up exactly with the 2 pop from your AAF. Click on the Main Counter and type in **00595800**. Press **Enter**.



 You can also get to the 2 pop by simply clicking on the yellow diamond 2 Pop marker.

5. Zoom into the waveform of the leader. If the 2 frame and the sync pop from the leader align, you're in business.

