



## Exporting an OMF and picture reference

For a sound mix we will need two things from you to begin work: an OMF (Open Media Framework) export and a picture reference of the video and audio from your picture editing system. It doesn't matter if your system is Avid or Final Cut Pro. Other editing systems may or may not support OMF exports, check your manual to confirm.

### OMF export

This is the audio from your picture editing system, as it is laid out in your system. We mix on the Pro Tools system here, and an OMF is how we get the audio from your system to ours.

1. Lock your picture. Any changes you make in your project after you have given us the OMF will have to be made manually in Pro Tools by one of our engineers.
2. Make sure all audio in your timeline is of the same sample rate, bit depth and sound file format; i.e., 16 bit, 48khz, .wav.
3. Though systems vary, you would generally find an export option under the file menu of your editing software.
4. The OMF export should be embedded, which will make a single large OMF file. If you have an option, make the the export 16 bit, 48Khz, 300 frame handles (10 seconds) and .AIF file format. Picture is not a part of an OMF, it is audio only.
5. Some systems have a 2GB limit to the file size for audio. If this is the case, export a few tracks at a time to make a series of OMF's, we'll put them back together on our end.
6. Copy the resulting OMF file to CD, DVD, hard drive or other piece of media and bring it to us. An embedded OMF includes not only the track and editing information from your project, but the audio media as well, so it should be somewhat large. A 15 minute film will be anywhere from 200 megabytes to a gigabyte depending upon how much audio is in the session.
6. We'll take the OMF and turn it into a Pro Tools session. You should deliver the OMF to us a few days in advance of the mix so we can be sure it works.



## Picture Reference

For us to mix, we'll need a video to watch while we work. It should reflect the final image that the audio being mixed must synchronize to. A picture reference is mostly about checking sync. If you are making a film print, we should mix to a video transfer of the answer print or the cut negative. If your final product is a video master, we should mix to the color corrected on-lined final. If you are finishing in your own editing system, we should mix to a DV output of your locked picture edit. Your reference tape must have an academy leader with a two beep on the timeline. It should also have a tail beep. Download DV versions of them here:

Academy leader - *coming soon*

Tail beep - *coming soon*

The first frame after the black at the end of the academy leader is called the first frame of action, here the audience will begin to experience your film. The tail beep comes after the audience stops experiencing the film, including the credits at the end. The title cards at the beginning and the credits at the end are a part of your film. Output your reference image along with the rough mix of the sound to a Quicktime movie. It should be standard definition DV, 29.97 or 25fps. If your image is HD it should be down-converted. Not all Pro Tools systems support HD playback, if you require HD, contact us beforehand to set up a test. You may also output to single DV, DVCam or Digibeta tape. A regular DVD won't work, and VHS tape won't work.

The video must be continuous with no dropped frames or other hangups. The time code on picture reference should be burned in at the top of the image, or if it's letterboxed, it is best in the black bar just above the image. The time code should match that of the final video tape output.