

Workflows Explained

What is a Workflow?

A workflow is essentially a step-by-step guide getting your media from their rushes format to a fully edited master file.

Each project however, will have its own unique set of requirements and variables, such as the shooting format, the amount of media you have, the storage space, the computer specs etc. Therefore, for each project you will need to create a new workflow and test this prior to post-production starting. That way you know you won't run into any issues along the way.

Types of Workflows:

The main workflows you are likely to follow at University are:

- Native Online Workflows
- Optimised Online Workflows
- Proxy or Offline/Online Workflows
- Externally Managed Proxy or Offline/Online Workflows

Native Online Workflows:

- These are when you import your footage with no conversion and edit in this format. They are the simplest to follow but are likely to lead to you encountering many problems.

Optimised Online Workflows:

- These are when you transcode your media when it is being ingested to an optimised format to be edited more efficiently. This does not slow your computer down when playing, but will be between 4 and 8 time the file size of your original media.

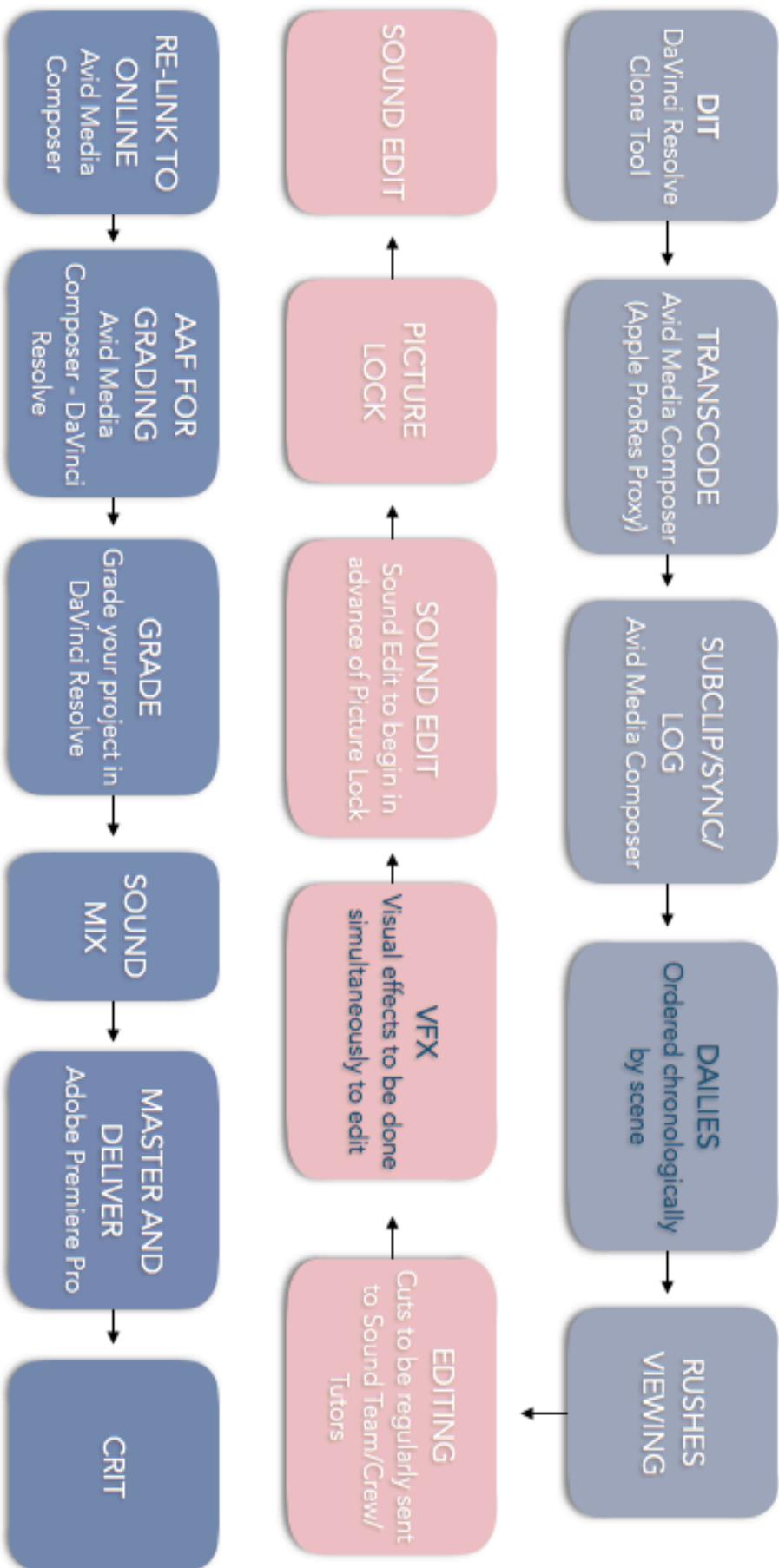
Proxy or Offline/Online Workflows:

- This is the workflow you will use the most during your time at University and I'll introduce it more in detail later.
- In this workflow you will transcode your media to small, highly compressed files (offline files) before you start editing. These are the files you will then use to edit with. Once your edit is complete you will conform your edit back to the original media before exporting.

Externally Managed Proxy/Offline Workflows:

- These workflows work the same way as the Offline/Online Workflows, but instead of transcoding your footage within your editing programme, you will use a separate programme to do so. The most common would be to use DaVinci Resolve. You would import your transcoded footage into your editing programme, perform the edit and then send your edit back to DaVinci Resolve to re-link to your original footage.

EXAMPLE OFFLINE/ONLINE AVID WORKFLOW



OFFLINE/ONLINE WORKFLOW:

Step 1: Back-up your footage:

- You need at least 2 separate back-ups of your footage. I would suggest you have 2 hard drives (stored in different places) as well as the Rushes Server.
- The best way to back-up your rushes is using the Clone Tool on DaVinci Resolve. This ensures that every bit of data is 'cloned' onto each hard drive and server.

Step 2: Create your project:

- The next step is to create your project in Avid Media Composer. Ensure you know what resolution and frame rate your footage has been shot in. The camera team will tell you this, if they don't, ask them!
- You will then set up your project according to these settings, i.e. 1920x1080 25p
- Store this on the Avid ISIS Server.

Step 3: Set up your bin structure

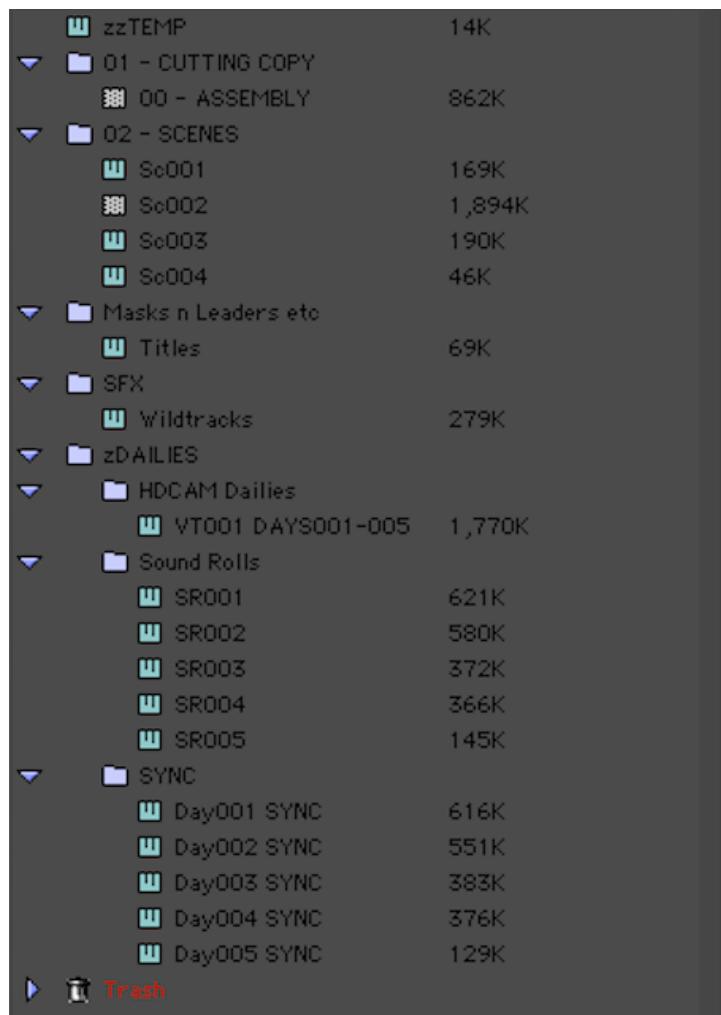
- Once you have your project created, you will want to set up a bin structure so that anyone who accesses the project can easily find the rushes, sound, sequences etc.
- Since this is an Offline/Online workflow, you will also want to separate your Online (full resolution footage) from your Offline (compressed footage). Set up separate Folders or Bins for these.
- Folders can be used if you will have multiple bins for the same element, i.e. you may have a different bin for each card/day of filming but want to keep these all under either ONLINE RUSHES or OFFLINE RUSHES category.

EXAMPLE BIN STRUCTURE	
1. SEQUENCES/CUTTING COPY Rough_Cuts Fine_Cuts Picture_Lock	6. RUSHES ONLINE FOOTAGE A001_Day001_18.03.17_Online A002_Day001_18.03.17_Online A003_Day002_19.03.17_Online
2. SCENES Scene_001 Scene_002 Scene_003	OFFLINE/TRANSCODED FOOTAGE A001_Day001_18.03.17_Offline A002_Day001_18.03.17_Offline A003_Day002_19.03.17_Offline
3. SFX Wildtracks Atmos ADR Foley	SYNCED FOOTAGE A001_Day001_18.03.17_Sync A002_Day001_18.03.17_Sync A003_Day002_19.03.17_Sync
4. MUSIC Temp Music Composed Music	SOUND ROLLS S001_Day001_18.03.17 S002_Dsy001_18.03.17 S003_Day002_19.03.17
5. SOUND EDITOR BINS SEQUENCES Rough_Cut_210417	

CAPITALS = FOLDERS

Lowercase = Bins

Example Bin Structure from Kieran Waller, An Assistant Editor:



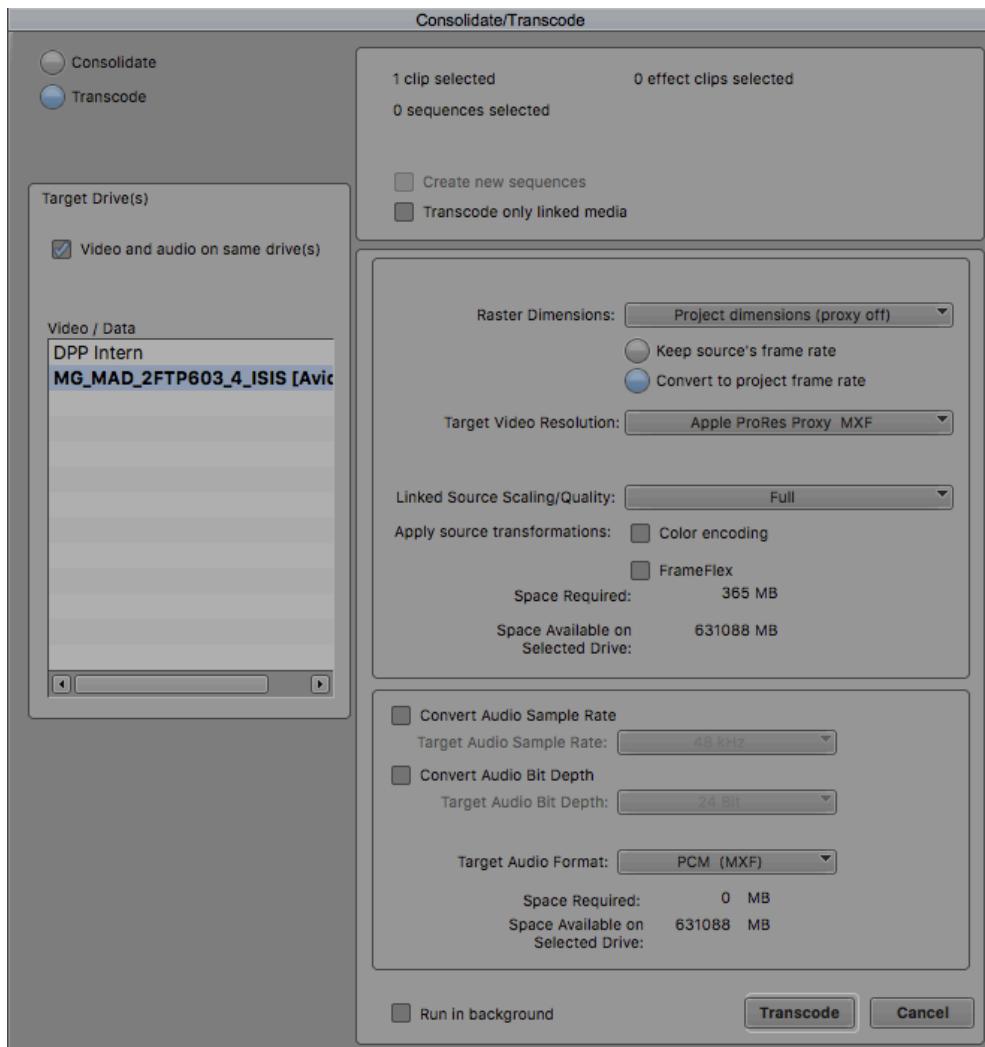
Step 4: Link to your footage

- In your Online bins that you have created you can now link to your full quality footage. To do this you can right click in a bin > input > source browser. A window will open that will allow you to locate your footage. You can then select it and click link.
- Make sure that link is clicked in the bottom left of the window so that you're linking to your footage not importing.

Step 5: Transcoding your footage

- You will then need to transcode your footage to highly compressed media files. These will become your Offline files that you edit with.
- To do this, highlight all of your footage that you wish to transcode (I'd suggest doing this one day/card at a time), right click > consolidate/transcode.
- A window will pop up, ensure that on the left-hand side that transcode is clicked and underneath that ensure that Avid ISIS is selected for where you will store your offline media.

- You can then choose your settings for the transcoding. I would suggest either using DNxHD 36 or Apple ProRes Proxy. Once everything is selected, click transcode and it will begin transcoding all of your media.



Step 6: Subclip/Sync/Log

- Once everything has been transcoded you can then subclip, sync and log your footage as appropriate.
- Syncing is done by marking an input on the video file the moment the clapper board is fully closed, and an input on the sound of the clap on the audio file. You can then select both of these, right click > autosync > sync by inputs.
- Logging can be done either outside of Avid on a separate document, or using the comment section within the bins.

Step 7: Perform your edit

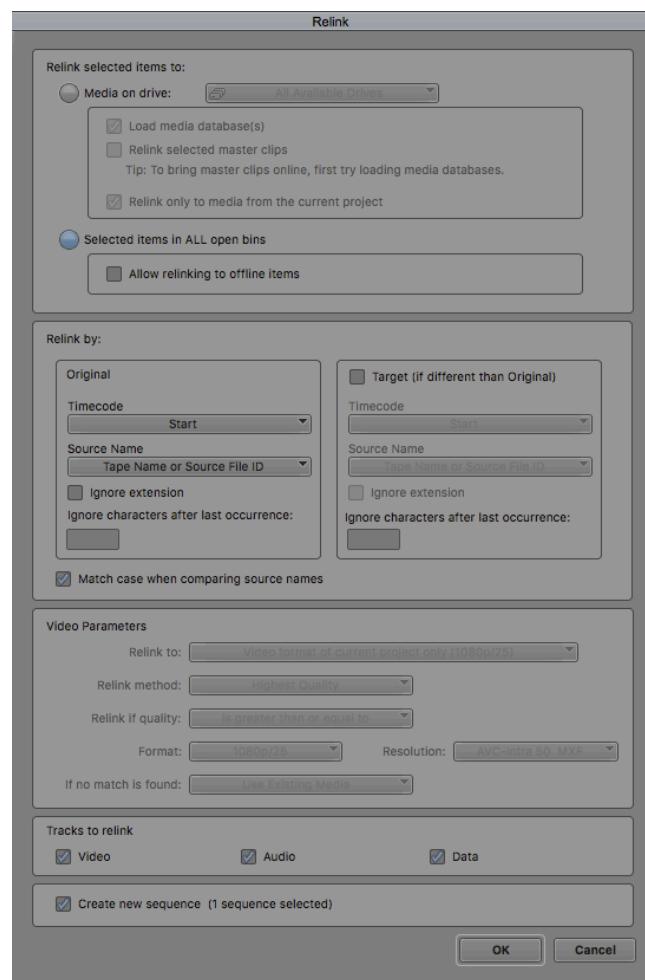
- This is the stage where you will finally start editing! You will edit using the Offline Footage!

Step 7: Sound Editing

- Sound Editing can begin before picture lock if you are on a tight deadline, but otherwise it is best to begin once picture lock has been reached. That way picture will not be changing and sound effects will not have to be moved around to accommodate this.
- It is best to create a duplicate sequence named sound edit.

Step 8: Re-Linking

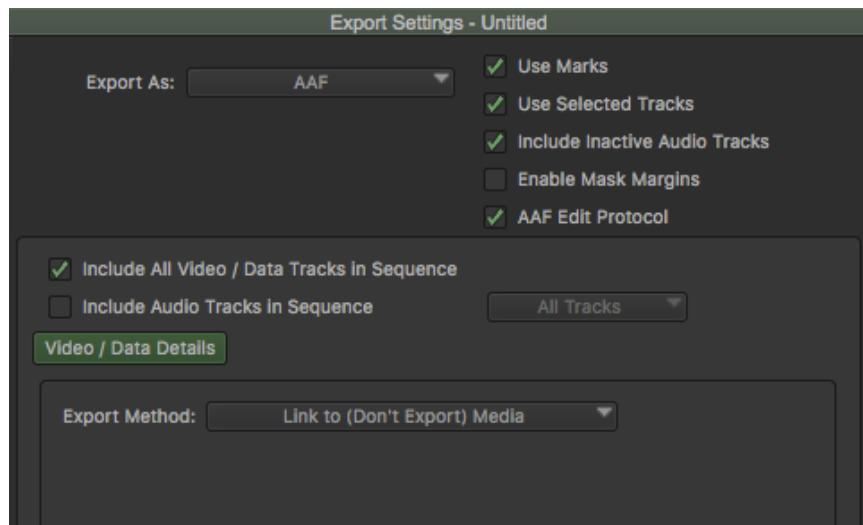
- Once your edit is ready to be sent for grading or simply to be mastered you will need to relink to your original online full quality footage.
- To do this, open all of your online bins and select all of your footage. Once this is done right click on your sequence and click re-link, selecting ‘selected items in all open bins’. This should create a new sequence, replacing your transcoded footage with your online footage.



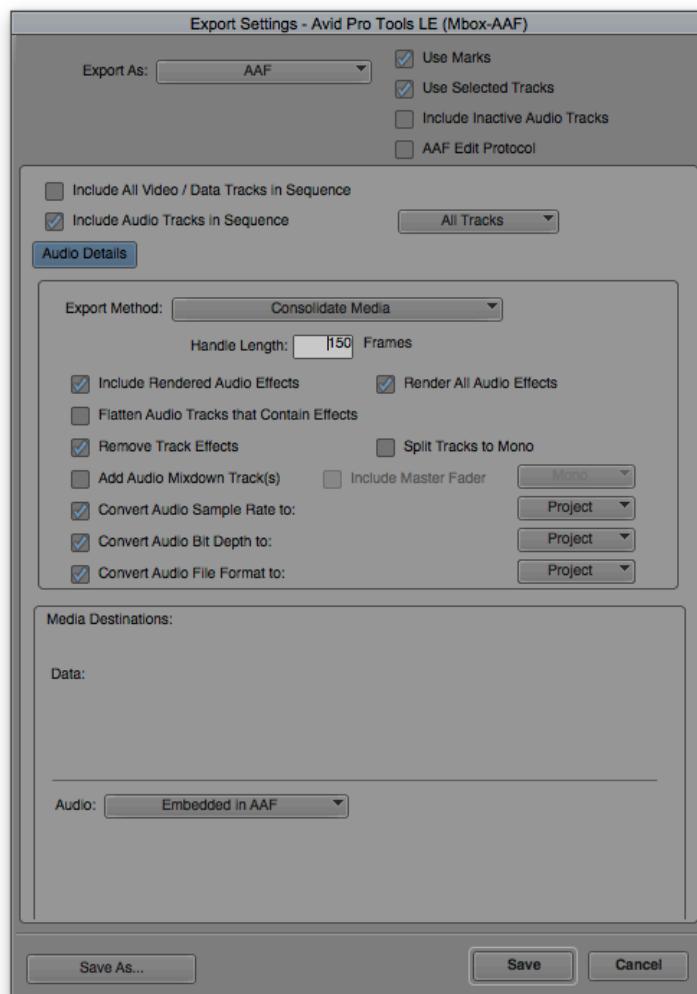
Step 9: Exporting AAFs for Grading and Sound Mix

- You will then need to export AAF files for sound mixing and grading, allowing you to move between programmes. This can be done in the export settings, selecting the 'send to protools' option and adjusting the settings as needed.

FOR GRADING



FOR PROTOOLS



Step 10: Sound Mix and Grading

- These AAFs can then be imported into ProTools and DaVinci Resolve respectively, allowing you to perform the sound mix and grade as needed.

Step 11: Mastering

- Once your final files are ready (sound mix and final graded picture), you can then Master your file. This essentially involves syncing up your picture and sound mix, adding coloured bars, countdown clock and tone as necessary.
- It is not a good idea to master in Avid Media Composer as this programme tends to change the colours on export. Therefore, it is best to master in a separate programme, such as Adobe Premiere Pro or DaVinci Resolve.
- You can then export all the files needed for submission.