

Studio Holder

Avid Media Composer Ultimate 2019 - Organising Projects, Sequences and Bins

This document should assist in creating a seamless workflow that works for any digital post-production timeline (even if some of the individual assets involved are not-digital i.e celluloid, tape etc).

- **Creating AVID Project**
- **Creating New Bin Container**
 - Project - Bin Conventions (i.e Short/Feature, Fiction/Doc/Other)
- **Creating Scene Bins**
- **Linking Online Media + Colour Coding Per Memory Card**
- **Organising Sequences**
- **Organising Sequence Tracks**

Creating AVID Project

Projects should be created in the intended **Delivery Resolution / Aspect Ratio** (which should be the same (or even greater) than the resolution/aspect ratio of the Original / Source Media or Original Camera Negative's resolution).

Such instances where a project's resolution/aspect is greater than the source media is when delivering a **4K Master** of a film: where the footage is a **mixture of formats** and/or **HD/2K**.

Creating a New Bin Container + Bins

The **Bin Container**, a new feature in Avid, can be used to store Bins effectively so that all bins can be seen and accessed instantly as a list. This mitigates the need for opening and closing Floating Bin Panels.

The following BIN convention should be used:

<u>Short / Feature-Length Fiction</u>	<u>Short / Feature-Length Documentary</u>
_SEQUENCES	_SEQUENCES
_SYNCED_CLIPS	PICTURE_ONLINE
PICTURE_ONLINE_	LOCATIONNAME_MEDIA OR DAY_1_MEDIA OR SUBJECTNAME_MEDIA
PICTURE_OFFLINE_	TITLES_AND_CREDITS
PRODUCTION_SOUND_	
VOICEOVERS_	
ORIGINAL_SCORE_	
MUSIC_	

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FOLEY_AND_SFX_	
ATMOS_	
TITLES_AND_CREDITS_	

Scene Bins


- Depending on the type of project and project workflow, for either convention, **you may want to create a bin for every scene.**
- **This is really helpful for long-form projects like feature-length films**, when it comes to navigating and finding individual shots/moments and storing coverage effectively.
- **These scenes should match SCRIPT and CLAPPERBOARD/SLATE.** Often on productions, due to the rushed shooting time on set/location, there are sometimes discrepancies. It's a good idea to sort out media, identify (and in some cases, re-organise or re-establish scenes) to make it work - so that it is identifiable by the editor and all additional/subsequent members of the project's post-production.

NAMING CONVENTION: SCENE_1_OFFLINE_SYNCED

- Only the **OFFLINE MEDIA with SYNCED PRODUCTION SOUND** should be in each respective **Scene Bin.**

Linking & Colour Coding Per Memory Card

- All clips, to begin with, should be linked to **Picture_Online.**
- Once linked, every new **Roll / Memory Card Number** should be coloured using the following convention.
 - Alternatively, although not advised, each colour can also be used to distinguish each Shooting Day (although this system won't be able to be used in conjunction with distinguishing each Roll or Memory Card Number).

	From Top-To-Bottom & Left-To-Right A001 A002 A003 A004 A005 A006 A007 A008 Etc Etc... Same System applies to B-CAM and C-CAM (i.e B001... or C001)
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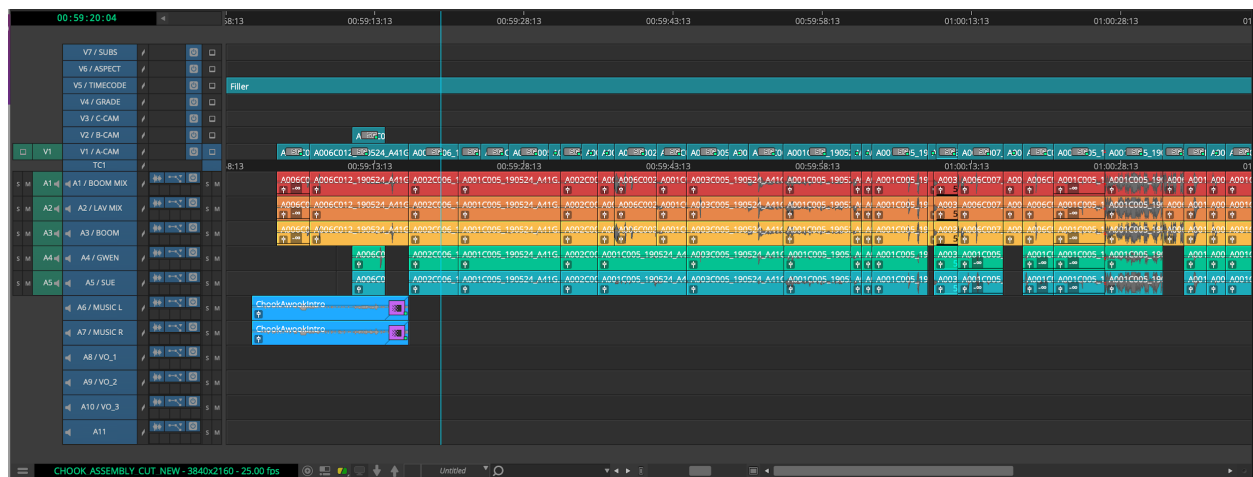
	etc)...
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- Now that all Online Media has been organised with corresponding colours Per Roll / Memory Card Number, all footage can be transcoded in **DNxHD 36** (if working in an HD project) or **DNxHR LB** (if working in a 2K/4K/6K/8K project).
- Once every file has been transcoded, drag and drop all the transcoded clips into **Picture_Offline**
- Each clips colour tag is maintained and is carried as a clip attribute automatically, even if arranged into other bins.

Organising Sequences

- Sequences should be created for a project using a structured convention.** This structured convention is highly useful for the editor, producer/director as well as it being integral to the other people working on the project's post-production so there is a widely understandable way of identifying which the edit/cut is at.

COL.	SEQUENCE NAME
1	PROJECTTITLE_OFFLINE_SYNCED_RUSHES
2	PROJECTTITLE_ASSEMBLY_CUT
3	PROJECTTITLE_ROUGH_CUT
4	PROJECTTITLE_FINE_CUT
5	PROJECTTITLE_PICTURE_LOCK
6	PROJECTTITLE_SOUND_EDIT_LOCKED
7	PROJECTTITLE_FINAL_CUT_RELINKED_4K_ASPECT_DDMMYYYY

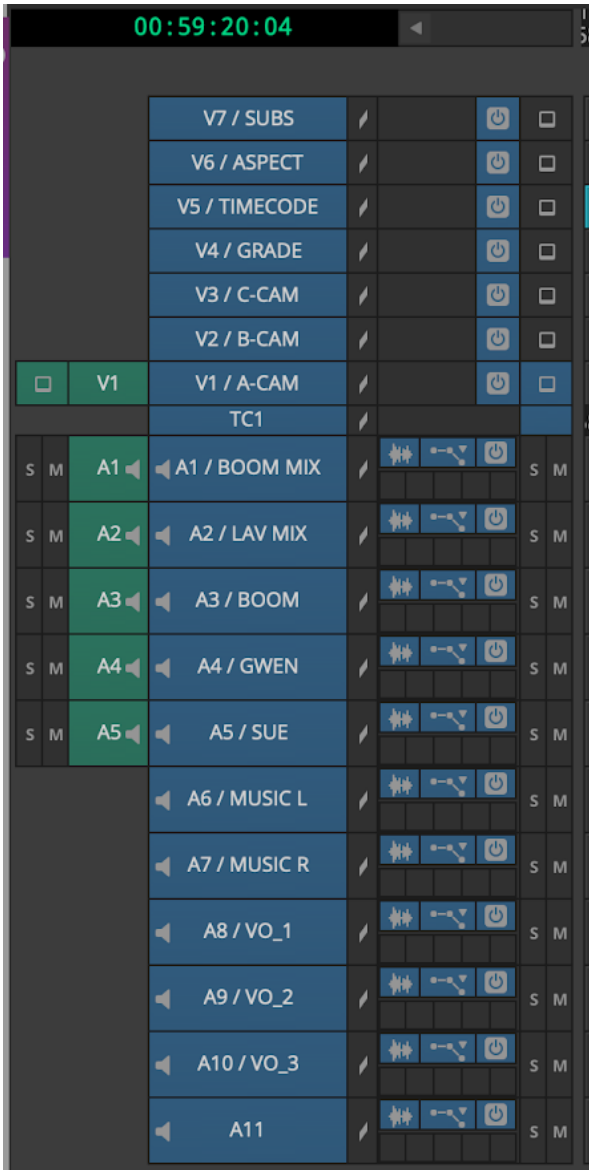


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- To save time creating tracks (as in the screenshot above), create **ONE** sequence only - **PROJECTTITLE_OFFLINE_SYNCED_RUSHES** - and organise the tracks as follows:

Organising Tracks



TRACKS

V7 - SUBS (Subtitles, to be added after Pic-Lock)

V6 - ASPECT (Aspect Ratio, output blanking to be added after Pic-Lock as a definitive layer)

V5 - TIMECODE (Timecode Generator, add on after Pic-Lock for Screening Reviews and Sound Editor/Re-Recording Mixer).

V4 - GRADE (Colour Grade, Newly Graded Clips from Resolve/Baselight placed on this track)

V3 - C-CAM (C-Cam / 3rd Camera)

V2 - B-CAM (B-Cam / B-Roll / 2nd Camera)

V1 - A-CAM (A-Cam / A-Roll / 1st Camera / Single-Camera)

TC1 - TIMECODE 1 (automatically created).

A1 - BOOM MIX (Boom Mix)
A2 - LAV MIX (Lavalier / Radio Mics Mix)
A3 - BOOM (Boom Mic, Mono Channel)
A4 - CHARACTER 1 FIRST NAME
A5 - CHARACTER 2 FIRST NAME
A6 - CHARACTER 3 FIRST NAME
A7 - CHARACTER 4 FIRST NAME
A8 - FOLEY_1
A9 - FOLEY_2
A10 - FOLEY_3
A11 - VO_1 (Voiceover 1)
A12 - MUSIC L (Stereo Music - Left Channel)
A13 - MUSIC R (Stereo Music - Right Channel)

- Once all tracks are created for the project, and are named, the sequence can be duplicated (**CMD + D on MAC**) until all required number/naming of sequences is complete.
- Then Editing can commence.

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- **Ensure Waveforms are turned on, as well as the waveforms being set to Clip Gain** so individual channels/sections of channels can be adjusted (gain added, lowered, or muted completely).