DAILIES WORKFLOW FOR SCRATCH

STEPS YOU WILL TAKE:

PREPARE AND ORGANIZE DATA ON HARD DRIVE

VERIFY AND CORRECT AUDIO FILE NAMES AND SCENE TAKE METADATA USING WAVE AGENT

IMPORT VIDEO INTO SCRATCH

SYNCH AUDIO IN SCRATCH

OUTPUT .MXF FILES FROM SCRATCH

PLACE .MXF MEDIA IN AN AVID MEDIAFILES FOLDER.

IMPORT AAF FILES INTO AVID BINS.

CUT YOUR MOVIE AVID

YOU WILL NEED:

PC FORMATTED HARD DRIVE (NTFS OR EXFAT) WITH SOUND DATA AND VIDEO DATA
*****Use exfat only if you absolutely need to work on both mac and pc systems*****

IF YOUR DRIVE IS NOT PC FORMATTED AND ALREADY HAS YOUR FOOTAGE ON IT, WE CAN COPY IT OFF TO A COMPUTER AND REFORMATE IT USING ONE OF OUR STATIONS THAT HAS THE MACDRIVE UTILITY INSTALLED.

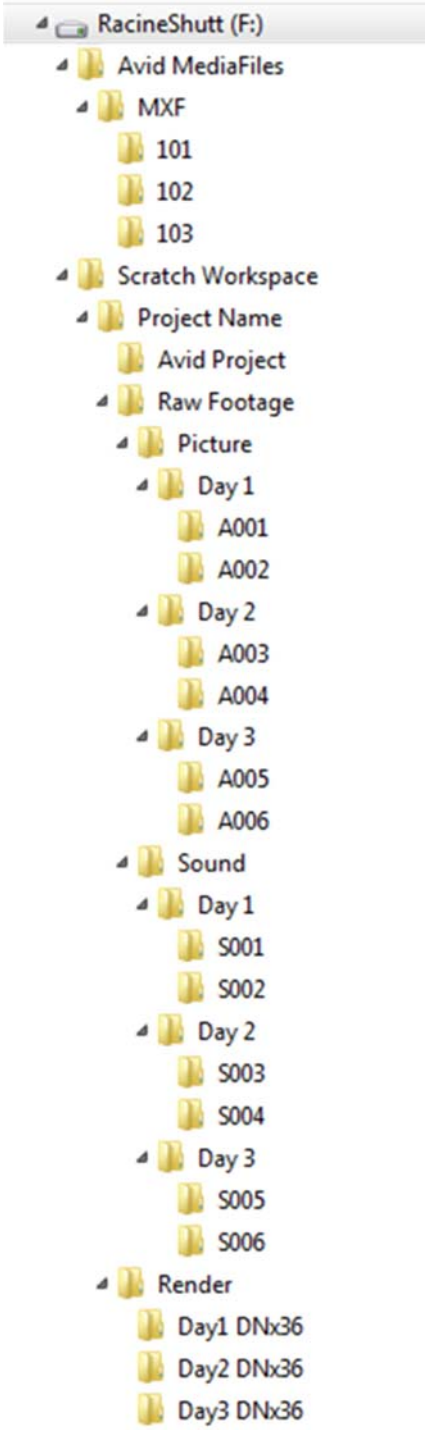
FREE SPACE ON A DRIVE. DNX 36 IS 36MBITS PER SECOND, AND DNX 115 IS 115MBITS PER SECOND. *Calculate the space needed using the following formula. Bitate per second x 1/8 x 60 x number of minutes.*

A COPY OF WAVE AGENT FOR MAC OR PC (FREE UTILITY) DOWNLOAD AT
HTTP://WWW.SOUNDDEVICES.COM/PRODUCTS/WAVEAGENT/DOWNLOADS/

BULK FILE RENAME UTILITY (USEFUL IN SOME SITUATIONS)
HTTP://WWW.BULKRENAMEUTILITY.CO.UK/DOWNLOAD.PHP

BEFORE WORKING WITH SCRATCH

*********This work is not to be done on a Scratch workstation!*******



PREPARE AND ORGANIZE DATA ON YOUR HARD DRIVE

Plug your hard drive in to the machine using UXB3.0 or eSATA cable.
Create the following folder structure.

PURPOSE AND CONTENTS OF EACH FOLDER.

The **Avid MediaFiles** folder must be at the root of the hard drive for Avid to see it. Your .mxf files will be placed here in separate folders for each day.

101 = Day 1 Media
102 = Day 2 Media
103 = Day 3 Media

The **Scratch Workspace** folder will hold all Scratch projects you create for dailies and color correction or conforming.

The **Project Name** folder will be named for your project and will hold all media for your project as well as an Avid project for editing. \

The **Avid Project** folder will holds the Avid Projects for the film.

Raw Footage folder holds all production Picture and Sound data.

Picture folder holds all production picture data separated by day

Day 1,2,3 folders hold reels shot each day.

Reel 1,2,3 The Red camera records a reel number to each RedMag as it is formatted. Use the Red reel numbers here. It looks like this "A001".
REEL NUMBERS SHOULD NOT REPEAT.

Sound folder holds all production sound data separated by day

Day 1,2,3 folders hold reels shot each day.

Reel 1,2,3 folders should be uniquely named and numbered sequentially throughout the shoot no matter what day they were shot on.
REEL NUMBERS SHOULD NOT REPEAT.

The **Render** folder holds all rendered material for all phases of the project.

Day1,2,3 DNx115 folder holds the rendered .mxf and .aaf files for each shot.

(You will need all of these folders in the workflow. If possible, start your shoot using this structure to avoid redundant effort. Keep media for all days and reels separate to avoid loss of shots due to duplicate file names.)

VERIFY AND CORRECT AUDIO

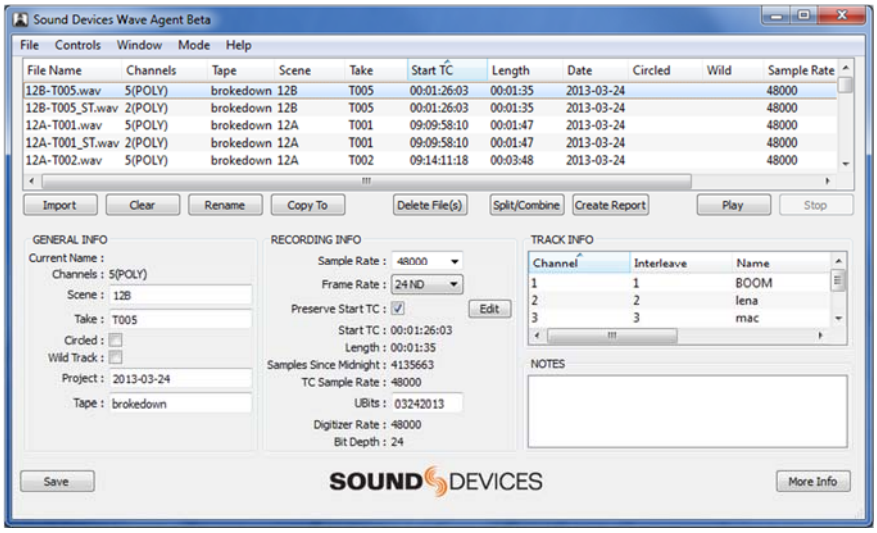
********This work is not to be done on a Scratch workstation!********

The UNO Film equipment room checks out two classes of audio recorder. One class includes the Fostex FR-2 and the FR-2 LE. These recorders record a single stereo wave file. The other class includes the Tascam HS-P82. This recorder records a multi-channel wave file with up to eight tracks and a stereo mix file that is a mix of all eight tracks. Scenarios 1 through 3 below can apply to both classes of recorder. If you used the Tascam HS-P82 and you want to sync both the stereo mix and the multi-channel wave to your picture, you must first follow the procedure in Scenario 4 to merge them into one file prior to syncing in scratch.

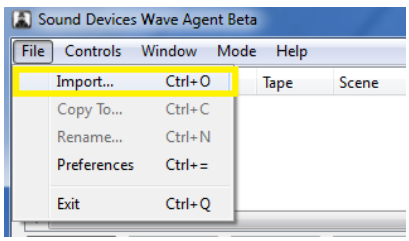
If you used a Fostex with a timecode generator, and a camera with a sync audio cable, or if you kept the time of day timecode accurate on both the audio recorder and the camera, you may also be able to sync audio automatically using timecode by following the procedure detail in the "Syncing Audio with Timecode" section of this guide.

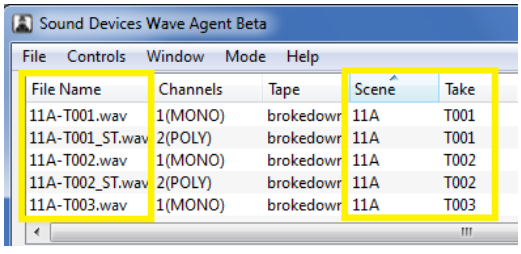
You can use any computer that has Wave Agent and Bulk Rename Utility for the following processes.
*** Make sure you have a backup of your sound files before beginning to use Wave Agent.*

CHECK THE NAMES AND METADATA STATUS OF YOUR AUDIO FILES.



1. Open Wave Agent, choose "File" "Import" and select all of the audio files in sound roll 1.



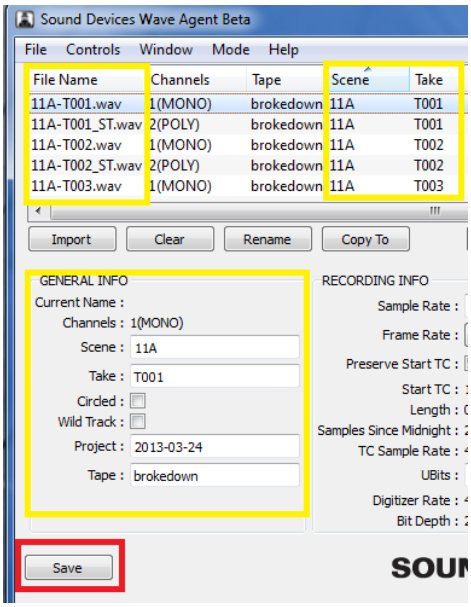


2. Look at the scene and take columns to the right of the files and check to see if the scene and take are entered.
3. Look at the file names to see if they are named by scene and take.

SCENARIO 1 – FILE NAMES AND SCENE AND TAKE DATA ARE CORRECT.

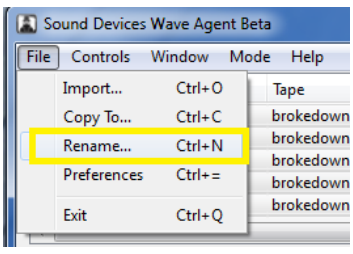
1. Double click a file and play it to listen to the slate call and compare it to the info in the scene and take fields.
2. Check to see that the file name is also correct.
3. If everything matches, check the next file.
4. If you are confident that the sound mixer was accurate, just check to see that all files have scene and take info in the scene and take columns.

SCENARIO 2 – FILE NAMES CORRECT BUT NOT SCENE AND TAKE DATA.

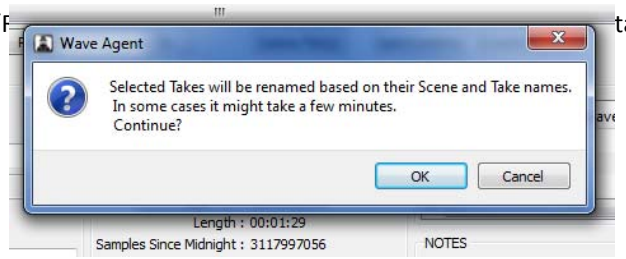


1. Look at the file name and enter the scene and take numbers in the scene and take fields at the bottom of the window.
2. Double click a file and play it to listen to the slate call and compare it to the info in the scene and take fields.
3. MAKE SURE YOU STOP THE PLAYBACK BY CLICKING THE STOP BUTTON ON THE INTERFACE. CLICKING PAUSE OR HITTING THE SPACE BAR LEAVES THE WAVE FILE LOADED INTO MEMORY AND WILL CORRUPT THE FILE PERMANENTLY.
4. Click save after updating each file.
5. If you are confident that the file names are correct you do not have to play each one.
6. Do this for all files.

SCENARIO 3 – FILE NAMES ARE NOT CORRECT AND THERE IS NO SCENE AND TAKE DATA.

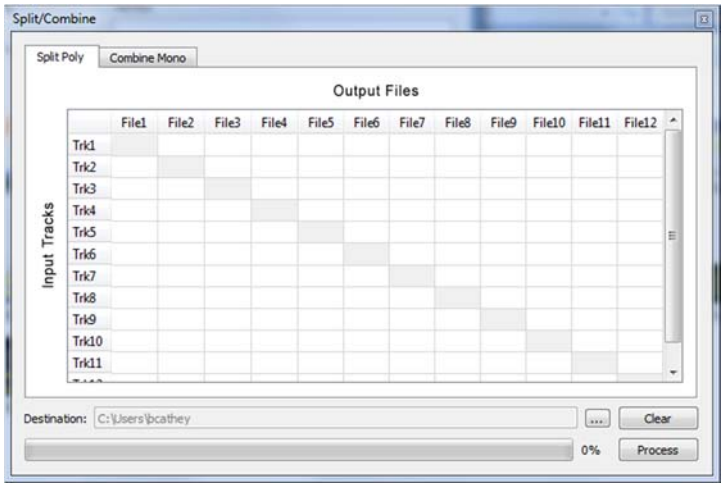


1. Double click each file.
2. Listen for scene and take to be called out.
3. Enter scene and take in the scene and take fields.
4. Click save.
5. Repeat for every file.
6. Select all files.
7. Choose "File" "R take date you entered in.

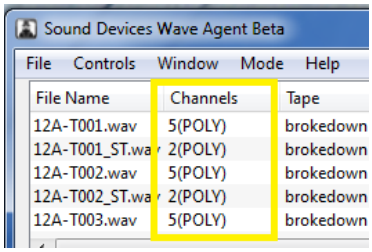


Scenario 4 – Merging stereo and multichannel wave files recorded with the Tascam HS-P82.

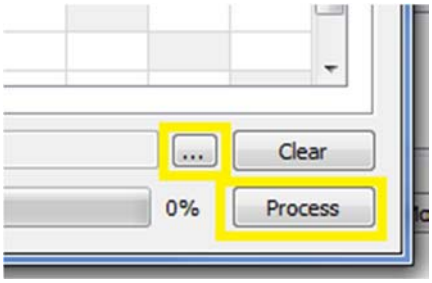
SPLITTING ALL FILES TO MONO



1. Open Wave agent.
2. Open a window to show all of the .wav files in the day 1 audio folder. There should be two files for every take. Ex: 1A-3.wav and 1A-3_ST.wav. The file with the _ST is the stereo mix.
3. In the audio folder, make a new folder called “Split” and a new folder called “Combined”.
4. Select all the wave files and drag them to the Wave Agent window. After a few seconds, all of them should appear and should say Poly next to them. The number indicates how many channels are in the file.

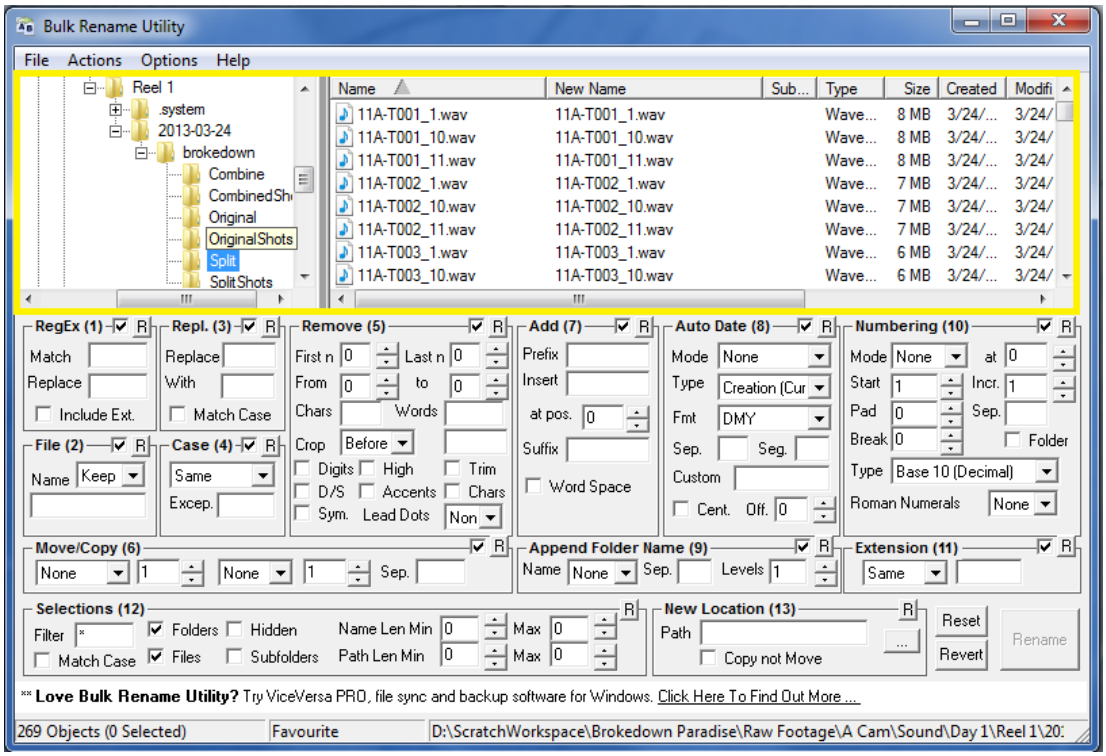


5. Select all the files in Wave Agent and choose Split/Combine from the Window menu.
6. Click the Split Poly tab, and click the button with three dots next to the Clear button.
7. Navigate to the Split folder you created in the audio folder a moment ago.
8. Select it, click “Select Folder” and then click “Process”. (this takes a while. Close the window when Done.

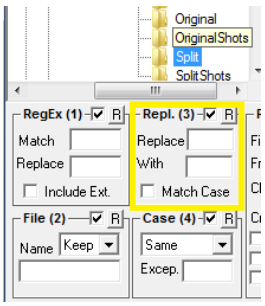


RENAMING AND RENUMBERING STEREO FILES

1. Open Bulk Rename Utility.
   Bulk Rename Utility is a tool to edit the names of large numbers of files all at one time. We will use two main functions in the tool to rename and renumber the "_ST" files to have the same name as their multi-channel counterparts and to be numbered in sequence with them. We will use the Replace, and Remove sections to do this.



2. Using the file tree at the left, navigate to the Split folder you created a moment ago. For each take there should be one .wave file for every channel of the multi-channel wave file, and there should be two .wav files for each of the stereo (_ST) files.
3. Select all the files in the window.
4. In the Replace section of BRU {Labeled Repl. (3)] Type "_ST_1" in the replace field.
5. In the with filed, type _10.
6. The files that will be affected should appear in green in the window. You are replacing the _ST with _10. Verify that this is what shows in green and then click



"Rename" Ok, Ok.

7. Repeat the process but enter _ST_2 in the replace field and _11 in the with field. Verify, then click replace, Ok Ok etc.
8. The files should be renamed.

COMBINING MONO FILES TO ONE MULTICHANNEL .WAV FILE

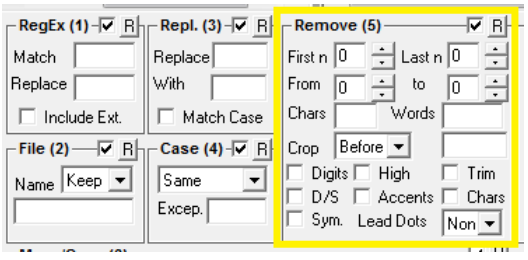
1. Go back to Wave Agent.
2. Click Clear.
3. Open the Split folder in a window, and drag all of the renamed split files into the Wave Agent window.
4. After a few seconds they should appear, but they should be grouped with groups labeled as one file. Ex. 1A-3_X (4 MONO)
5. Click the "Window" menu and choose "Split/Combine".
6. Click the Combine Mono tab.
7. Click the button with three dots, choose the "Combined" folder you made earlier. And "Select Folder".
8. Click "Process". This will take a few minutes.
9. Click done when it is done.

TRIMMING THE NAMES OF THE COMBINED MULTICHANNEL FILES

1. Go back to Bulk Rename Utility.
2. Navigate to the "Combined" folder. You should see new .wav files with the scene name and a series of numbers. Ex. 1A-3_1_2_3_4_5.wav.
3. You need to use the "remove last n" section of the utility to cut off the numbers from the file names.

You must be careful here. You can edit groups of files at the same time provided they all need the same number of characters removed. If you select files with different numbers of characters, then you may end up truncating the actual name of some of them causing duplicate file names.

4. Select a group of similarly numbered files.
5. Count the number of characters to be removed.
6. Enter the number in the "Last n" field and verify that the proper names are shown in green in the window.



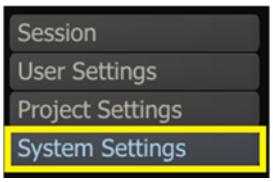
7. If correct, click "rename".
8. Repeat for all files until all files are named with scene and take only.

In the example above, 10 characters (5 numbers and 5 underscores) need to be removed. Enter 10 in the "Last n" field. Assuming the file name was originally, 1A-3_1_2_3_4_5.wav, the new name in green would be 1A-3.wav

WHEN ISSUES IN ALL AUDIO SCENARIOS HAVE BEEN CORRECTED YOU ARE READY TO PROCEED TO SCRATCH.

CREATE A SCRATCH DAILIES WORKFLOW

SETTING THE PROJECT DIRECTORY



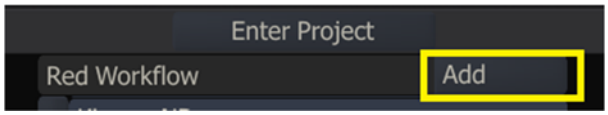
1. Open Scratch.
2. Click the System Settings button.
3. Take note of the Project Directory.
4. You can change this to any location you want.

5. *Why would I want to do this?*
   This is the location where Scratch will store the database that tracks project names and project data. The default is in Program Data on the local computer. If you wish to store your project on an ISIS workspace or on a portable hard drive, you can make a folder for a new project database, and select it here. Scratch will place a new project database there and store all project related data except the actual media. If your media and project data are on a portable hard drive, then you can move between different Scratch machines.

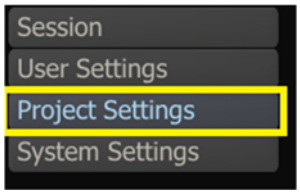
You should not do this if you are working with 3K or greater Red footage for the following reasons. 1. Portable hard drives are too slow for 3K+ playback. A Red Rocket card is needed for accelerated playback and rendering, and we only have two machines that can do this. It is better to work off the local high speed RAID when working with Red.

CREATING A PROJECT

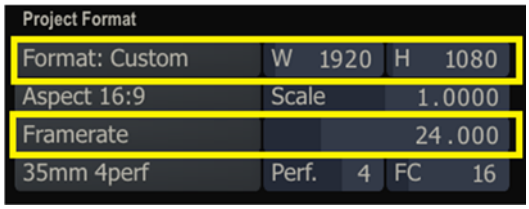
1. With Scratch open
2. Type your project name in the new project blank and click "Add"



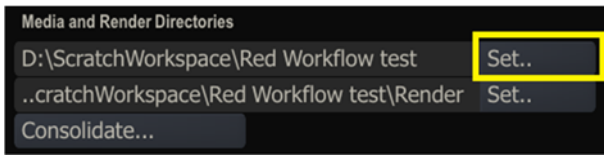
3. Click Project Settings button on left and set project settings:



4. Set Resolution to the desired output resolution. (the largest final delivery size)
   (You can change your project resolution later, but you will have to manually reset the output sizes on all output nodes, or your output will not be scaled correctly.)
5. Set Frame rate to 24. (This assumes you shot in 24P on the Red. If you did not, then choose the frame rate that you shot in.



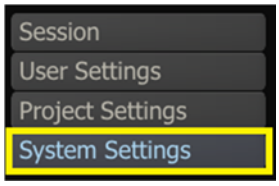
6. Click "Set" beside the Media and Render Directories section and choose the root project folder you created earlier.

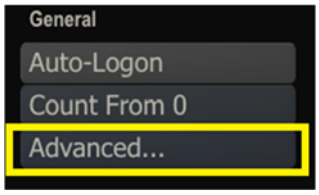


Example: Your Drive\Scratch Workspaces\"Project Name"
(The render path will be created when you set the media path)

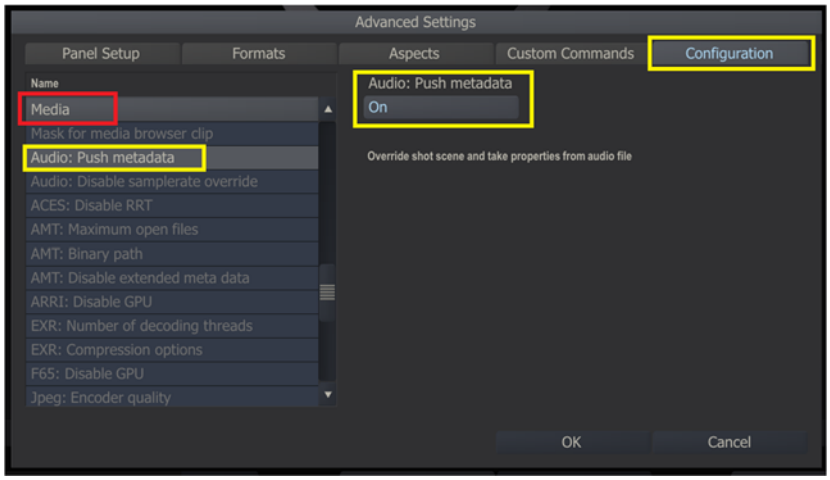
CHECK THE AUDIO METADATA SETTINGS.

1. Click the System Settings button to the left.
2. Click the Advanced Settings button at the far right.





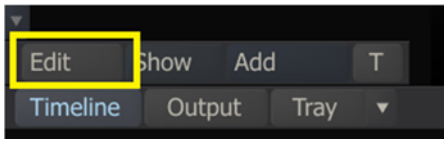
3. Click the Configuration Tab
4. Scroll down to the Media section and find Audio: Push Metadata
5. Select it and click the button to the left so that it is “on”. It will be highlighted blue.

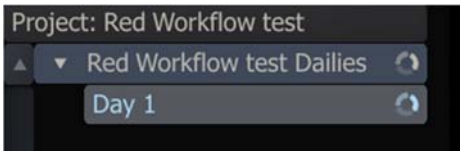


6. Click “Ok”, and Scratch will restart if the setting was previously off.
7. When finished, click the “Session” button and then, hit "Enter Project" to begin working.

SET UP A DAILIES WORKFLOW PROJECT

1. Name Group and Construct 1
2. Click “Edit” at the bottom left of the screen and double click the word “Group at the top left. Edit the word Group and rename it “Your Project Name” Dailies.

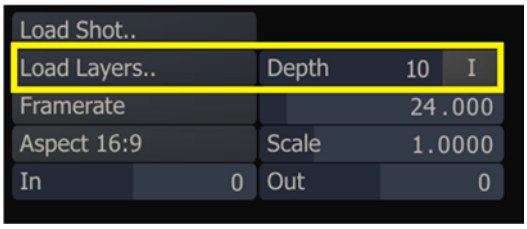




3. Edit Construct 1 and rename it Day 1.
4. Click the “Edit” button again to turn off construct editing.

LOAD VIDEO MEDIA

1. Select the first slot in the timeline.
2. Beside "Load Layers" set depth to 10 to capture all subfolders
3. Click "Load Layers" - a file window with folder layers will be displayed.



4. In the "file type" section choose .r3d if using red footage or Quicktime if using 5D. This will prevent stills and thumbnails from loading into the construct.
5. Navigate to the Picture "Day 1" folder and click select. Scratch will find all the media up to 10 subfolders deep from that folder level.
6. You should now see clips in each slot on the timeline.

GENERATE TIMECODE FOR 5D FOOTAGE (*5D/7D/SLR PROJECTS ONLY)

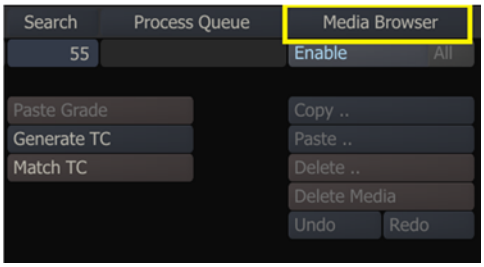
In order to create dailies that can be edited in Avid and then conformed in Scratch for color correction, the clips must have unique reel names and unique timecode. The 5D/7D cameras do not use reel numbers and they start the timecode of each clip at 00:00:00:00. We use Scratch to stripe a new timecode onto all of the clips in the reel/construct and to add a proper unique reel number to the metadata of each clip.

1. Select the first slot in the timeline.
2. Scroll to the end and shift+select the last slot in the timeline.
3. Click "Generate Timecode" - a dialog will appear with metadata and timecode fields.
4. Enter the reel number for the construct you are working on. (Ex. A001, A002 etc for camera A or B001, B002 etc for camera B…)
5. Enter the starting timecode for the reel. The timecode should correspond to the reel number regardless of camera. This will be 01:00:00:00 for Reel 1 and 02:00:00:00 for reel two etc.
6. Click the "Generate" button, and then close the window.
7. Open the Media Browser, and you should see that all clips have a unique starting and ending timecode and a reel number.

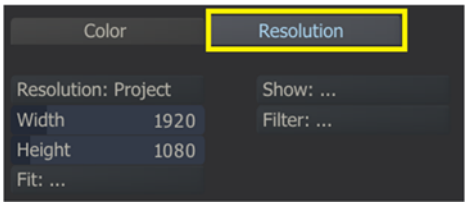
SETTING RED ROCKET PROCESSING RESOLUTION

This step is only for Red projects.

1. Click the "Media Browser" button on the right hand side of the menu bar.



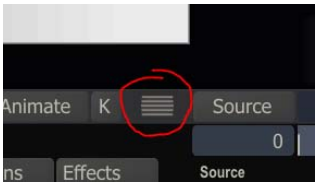
2. Click the “R3D” tab at the top to show the Red metadata for the files.
3. Click the “Resolution” tab near the bottom to show the media resolution settings.



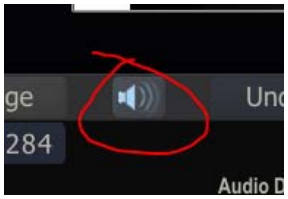
4. Select all of the files for Day 1.
5. Click the “Resolution” button at the bottom left and choose HD-1080.
6. Click the “Fit:” button and choose “Width”.
7. Click “Apply Changes” “Yes”. All the files should show 1920x1080 in the Resolution column.

PREPARING TO SYNC AUDIO

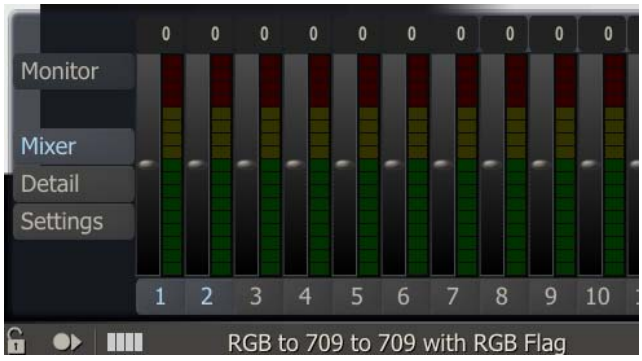
1. Click the play button below the construct timeline.
2. To enter the Editor window, right click on the picture and choose “Edit.” You will see your video clips arranged left to right on a timeline.
3. Click the audio button at the left. Audio tracks will appear.
4. You can enlarge the timeline by clicking here and dragging up.



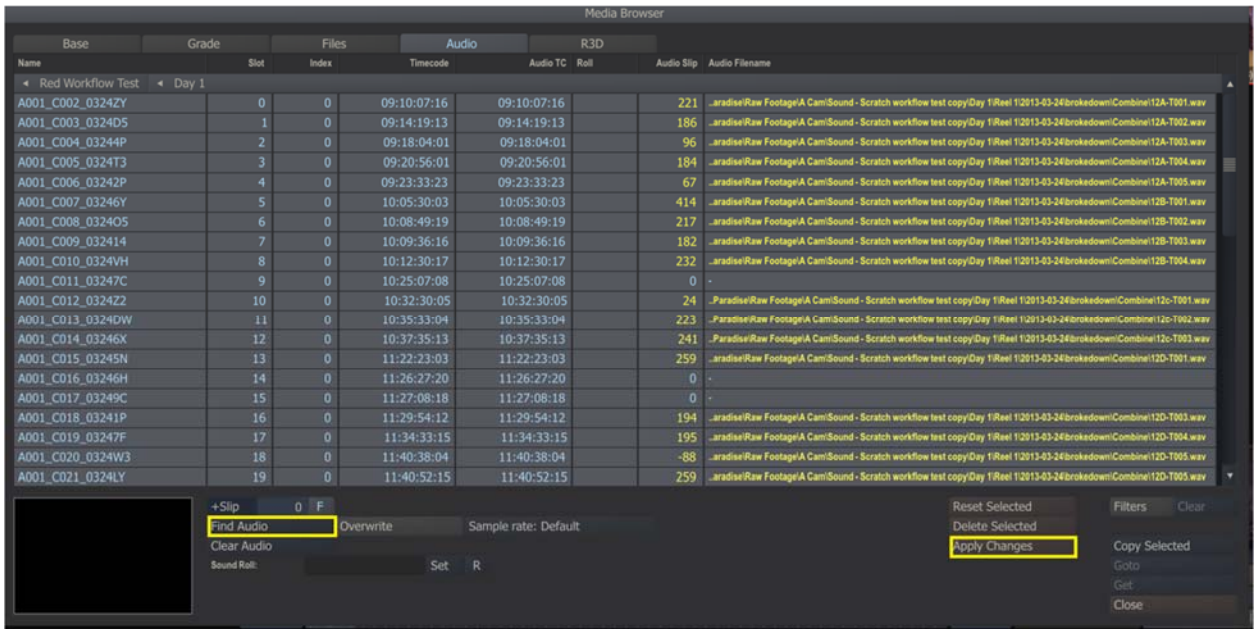
5. Make sure the speaker button is highlighted on the player control bar.



6. Make sure the tracks are enabled in the mixer.
7. Swipe cursor up off the screen and choose mixer from the menu that appears.
8. Click to enable tracks of audio for playback, usually tracks 1 and 2 unless you recorded more.



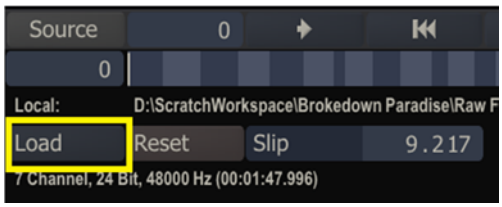
SYNCING AUDIO WITH TIMECODE



1. Click the “Media Browser” button at the right of the menu bar.
2. Choose the “Audio” tab.
3. Select all the files for Day 1. (or whatever day you are syncing)
4. Click “Find Audio” near the bottom left of the Media Browser window.
5. Navigate to the “Combined” audio folder you made earlier.
6. Click “Select”, and Scratch will find the audio files that match the timecode of your video files.
7. The files will show up yellow under the “Audio Filename” field.
8. Verify that each video file has a different audio file associated with it.
9. If they do, then click “Apply Changes”.
10. The audio is now associated with the video files.
11. Additionally, if your sound person added metadata correctly, the scene and take fields under the “Base” tab are now populated with the scene and take data from your audio files.
12. From here, you can continue with the Syncing Manually section, but you no longer have to load each file separately. If your timecode was accurate, your audio will be close to if not perfectly in sync. You need to verify sync by looking at and adjusting each clip using the techniques in the next section. You should also use this as an opportunity to check the scene and take metadata against the actual slated scene and take in the picture.

SYNCING AUDIO MANUALLY

1. Click play to play the first clip and find the slate in the image.
2. Note the scene and take number.
3. Under the “Local:” label click “Load” and navigate to the day and reel that matches the construct.

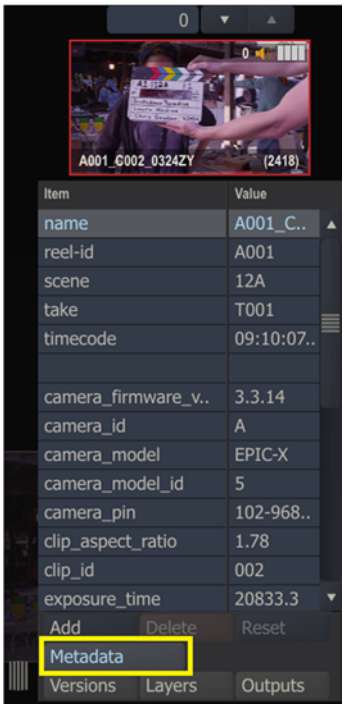


4. Find the correct audio file in the chooser window that appears, then click “Open.”
5. The audio file will appear in a track below the video track, as in Avid.
6. Using the keyboard arrows play or scrub to the frame where the slate closes.
7. To sync, drag the audio file on the timeline back and forth until slate is lined up with red position bar.
8. Zoom all the way in and adjust audio again for absolute accuracy.
9. Hover mouse over timeline and press “+” key multiple times.
10. Play backward a few seconds. (Down Arrow)
11. Play forwards and check visual and audio sync. (Up Arrow)
12. To move on to the next clip press CTRL+Right Arrow.

HELPFUL KEYBOARD SHORTCUTS

Up Arrow	plays forward.		CTRL + Right Arrow	moves to next clip
Down Arrow	plays backwards		CTRL + Left Arrow	moves to previous clip
Right Arrow	moves one frame forward		ALT +Drag Mouse on Picture	Zooms in and out scale.
Left Arrow	moves one frame back		Alt+Drag Mouse on Timeline	Zooms in and out time.
Enter key	plays and stops		Space+Drag Mouse on Picture	Repositions image.
Plus and Minus Keys	Zoom in and out on timeline or picture.		Space+Drag Mouse on Timeline	Repositions Timeline.

ENSURE SCENE AND TAKE DATA ARE BEING ADDED FROM SOUND FILES.



1. In the editor, swipe the cursor off the right side if the screen to reveal clip menu.
2. Select Metadata button.
3. Scene and take metadata will show up for each clip. After syncing a clip to audio you must navigate to the next clip and then back for the scene and take audio to show up.
4. You can manually enter scene and take data if necessary by double clicking on each field, typing the data, and pressing the enter key.

WHEN ALL CLIPS ARE SYNCED, CHECK SCENE AND TAKE DATE IN MEDIA BROWSER TO ENSURE ALL FILES HAVE AN ENTRY AND NONE ARE DUPLICATED.

1. Right Click and choose Construct.
2. Click Media Browser on the right hand side of the menu bar.
3. Click the Base tab and scroll through clips checking scene and take data.

MANUALLY ENTER SCENE AND TAKE METADATA FOR MOS CLIPS AND OTHERS WITH NO SCENE AND TAKE.

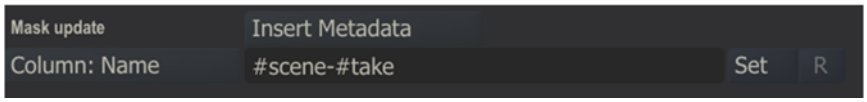
1. For any clips that do not have scene and take metadata. Click in the scene and take fields individually and enter the correct data. The entries will be yellow.
2. Click “Apply” at the bottom left and the entries will turn light blue like the other clips.

****You must have scene and take data for every clip……EVERY CLIP!!!! If you have clips that are pickups, cutaways, or extra shots that you did not plan or assign a scene and take, or if you have clips with duplicate scene and take data, you must make up new scene and take data now. Enter it in your camera log, and in the fields in scratch. This will become the new scene and take for those clips. (NEVER SHOOT A FRAME OF FOOTAGE IN THE FIELD WITHOUT ASSIGNING IT A SCENE AND A TAKE, AND NEVER SHOOT TWO SHOTS WITH THE SAME SCENE AND TAKE.)*

SET FILE NAMES BASED ON SCENE AND TAKE DATA.

*****Only do this once all clips have unique scene and take data.******

1. In the Media Browser select the Base tab.
2. Select all the clips in a day. Click the first clip and scroll down and shift+click the last clip in the day.
3. Click the Column button and select Name.

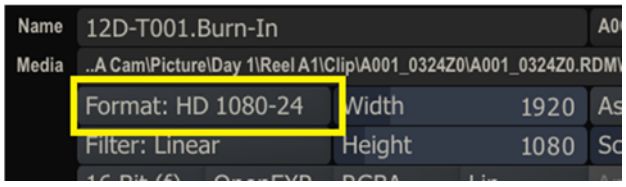


4. Delete any existing text in the blank.
5. Click Insert Metadata and choose Scene Name
6. Using the keyboard, type a dash. "-"
7. Click Insert Metadata again and choose Take Name.
8. Blank should now contain the text "#scene-#take".
9. Click the set button.
10. Click Apply Changes, Yes.
11. The clips should all be renamed. "Scene-Take"

SET UP RESIZE, BURN-IN, AND .MXF OUTPUT NODES

SET THE OUTPUT SIZE

1. Click the output button.
2. Select the output node. (the image in the middle of the screen)
3. Click "Add a Single Output"
4. A new output node is added. Select the new output node.
5. In the settings below, click "Format" and choose HD-1080-24. (choose HD 1080-23 if you shot in 23.976)



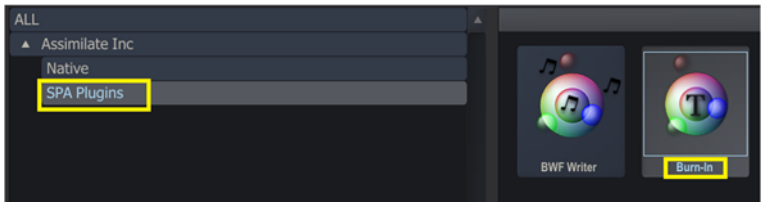
6. Click the play button.
7. If you resize the viewport, you should see your footage framed correctly within a white square.

ADD A BURN-IN NODE AND BURN-IN DATA

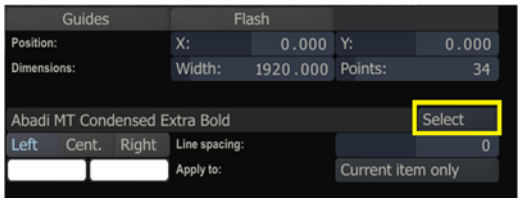
If you are creating new DNX 115 Masters for HD finishing you will not use this. Go to the next step.

1. Now we need to add a plug-in to create timecode burn-in on the dailies clips.
2. Make sure the last node in the output chain is selected and Click "Play"
3. Right Click and choose Process, then choose the "FX Ctls" button at the left.

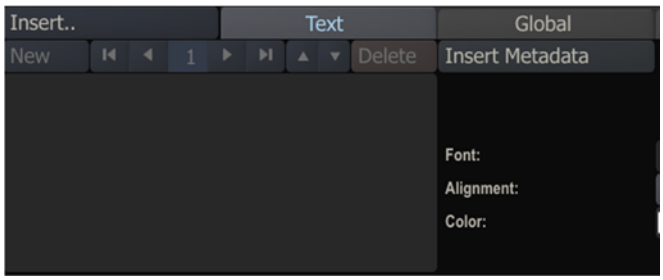
4. Click the “Insert” button.
5. Choose the SPA Plug-ins tab and double click the “Burn-in” effect.



6. In the settings area below, click the select button next to the font and change it to Arial.
7. Click the pints field and change it to 55. (you can adjust this to taste after you insert data and see the size on screen)



8. In the grey area under the word “New” at the bottom type the letters “TC:”.
9. Click “Insert Metadata” then choose “Source TC”



10. The green text box on screen should now read something similar to “TC: 00:01:34:00”
11. Position it at the bottom of the screen and resize the width of the text box to be slightly wider than the text in the box.
12. Click “New” in the settings area just above the text entry window.
13. Click “Insert Metadata” and choose “Scene Name”.
14. Type a “-“ and then click “Insert Metadata” again and choose “Take Name”. The field should now read “#scene-#take”.
15. Resize this text box leaving room for longer scene and take names, and position it to the right of the timecode field aligned with the existing text. Use the grid button to align things as needed.
16. Click “New” again and add metadata for “Source Filename”. Size the text box and position it under the timecode text as a second line of text.
17. Using this same technique, add any other text or field data that you want burned in to your dailies.
18. When done, choose Construct to the left of the menu to go back to the output node view.

ADD AN AVID MXF OUTPUT NODE

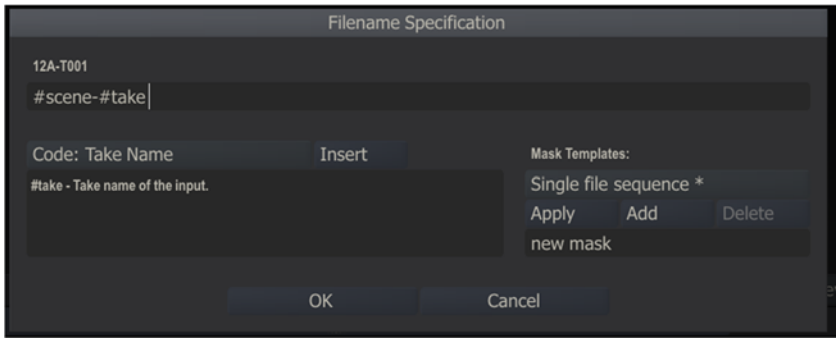
1. Click on the last output node in the chain, and then click Play.
2. Right click and choose Process.
3. Click the FX Ctls button, and choose “Insert”
4. Choose the Native directory and double click the “MXF AMT Export” plug-in. Alternatively, select the “MXF AMT Export” plug-in and click “Apply”.
5. Set the desired DNX resolution and frame rate. (Generally DNX36 for offline work or DNX115 for creating new masters and finishing in HD)

   You must know the ballistics of your production at this point. Specifically, the frame rate, finishing resolution, and amount of drive space you have available. DNX 36 is approximately the same size as 5D AVCHD media. DNX 115 will expand the file sizes to take up almost four times the storage of the originals.)

6. Click to enable the channels of audio. Enable enough tracks to account for the highest number of audio tracks synced in the construct. Using the Tascam recording 4 tracks plus stereo would generate 6 total tracks of audio in the combined wave files. In this case you would enable tracks 1-6.
7. Click Construct
8. A new output node has appeared. It should be black.

SET THE FILE NAMING MASK.

1. Click the last output node in the output chain. It should be the MXF node.
2. Next to the Output label, click in the second blank (Day 1) and the file mask window appears.



3. Clear any existing text and select Code, Scene Name, Insert.
4. #scene should appear in the blank.
5. Type a dash “-“
6. Select Code, Take Name, Insert.
7. “#scene-#take” should appear in the blank.

SET DESTINATION FOLDER.

1. To the right of the Media label, click the Browse button.
2. Navigate to the folder at “Your Drive”\Scratch Workspaces\”Your Project”\Render\Day1 DNX 115 or DNX36 (you created this folder in the first step of this guide based on your planned workflow)
3. Click Select at the bottom of the window.

SAVE AN OUTPUT TEMPLATE

1. Click the “Construct” button on the left of the menu.
2. Select the first output node at the left of the chain.
3. Locate the “New Template” button at the bottom right and enter a new template name for this output template. (Example: Avid DNx Dailies) Include a word you can use to distinguish the template from other users templates such as your last name or project name.
4. Click “Save” to the right of the template name you typed.
5. The name appears in the Output Templates blank just above.
6. When you create other constructs, you can select the first output node and then choose this template in the Output Templates list and click load to set up identical output chains.

PROCESS

1. Click Process at the far right of the screen.
2. Click Process Cue just above that to open the cue and check the frames per second and estimated time.
3. If there is a problem and you need to quit, ALWAYS click Abort, Delete Media, Remove.
4. Processing cannot be paused or stopped mid way. If you stop, you must delete the media and start over.
5. You can continue to work setting up and syncing the next day while rendering is going on.
6. Do not shut down Scratch while processing.

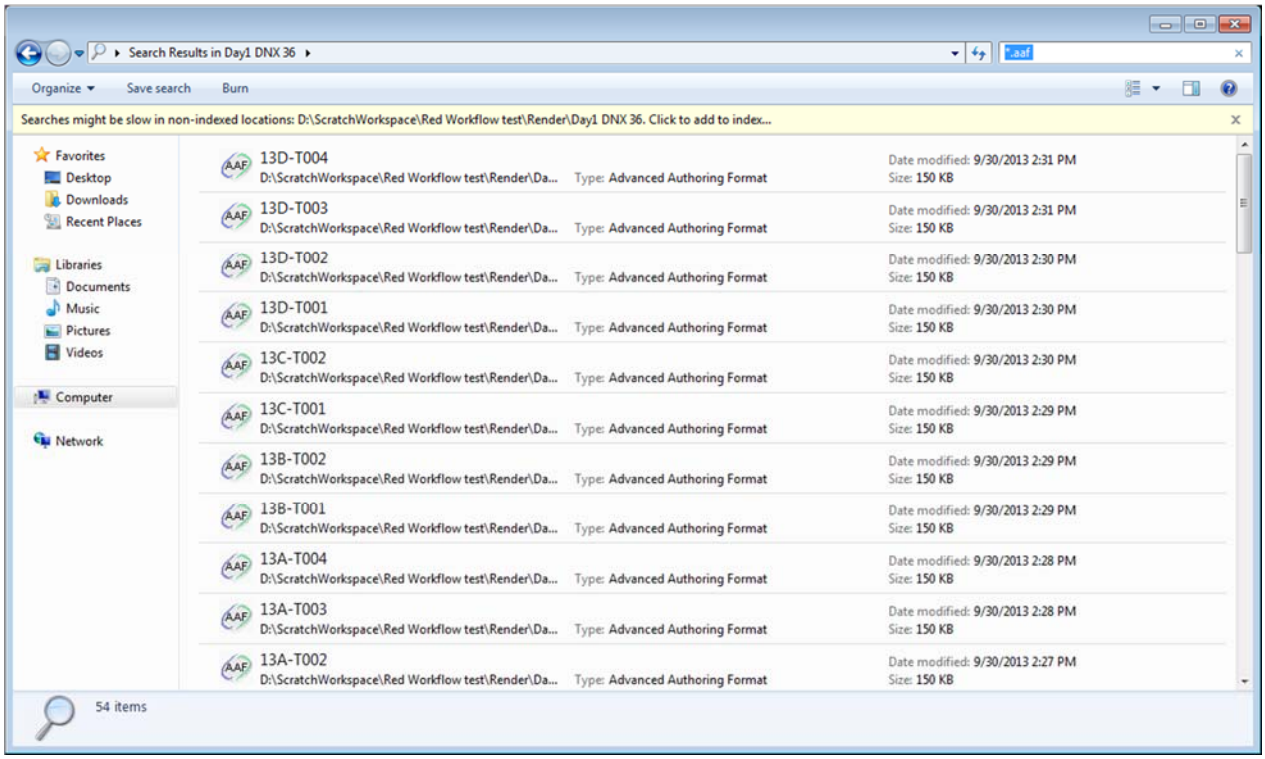
EXPORTING ALE FILES TO TRANSFER METADATA

1. Navigate to the main construct window of Scratch.
2. Select the Day1 construct.
3. Click the “Export Edl/ALE” button.
4. Select ALE from as the file type.
5. Enter “Day 1 Dailies” as the name of the ALE file.
6. In the file browser navigate to the Renders\Day 1 DNX115 (or DNX36) folder.
7. Click “Create”. An ALE file is created in the Day 1 render folder. This file contains all the extra metadata including scene and take and all red settings. It will be merged into the dailies clips in the Avid project later.

WHEN ALL PROCESSING IS DONE YOU CAN SHUT DOWN SCRATCH.

MOVING DATA INTO AVID

MOVING THE MXF FILES TO THE AVID MEDIAFILES FOLDER



1. In Windows open your drive and navigate to the “Scratch Workspace\Your Project\Render\Day1DNX115” (or DNX36) folder you created earlier.
2. Open another window and navigate to the the “Avid MediaFiles\MXF\101” folder you created earlier.
3. In the on the Day1DNX115 window in the search box, enter “*.mxf”.
4. All of the .mxf files in the lower folders will appear.
5. Select them all. (CTRL+a)
6. Drag them to the 101 folder in the other window. (you can copy them instead if you want to maintain a backup in the render folder)
7. Repeat this for Day2 and so on.

MAKING MEDIA FILES VISIBLE TO AVID

1. Remember that Avid Media Composer and Symphony recognize only one Avid MediaFiles folder per hard drive and that folder must be at the root of the drive. Ex. F:\Avid MediaFiles
2. You must move the Avid MediaFiles folder and all its contents to the root of a hard drive in order for Avid to see the media.
3. If you have an Avid MediaFiles folder already at the root of the drive with media from other projects, you have three options.
    a. Rename the Avid MediaFiles folder with other project media to "Avid MediaFilesHide" or "Avid MediaFiles_projectname". Name it anything but Avid MediaFiles.
    b. Move the folder with other project media inside a folder and off the root. F:\Old Project Media\Avid MediaFiles.
    c. Move the 101, 102,103 etc. folders from your Avid MediaFiles folder to the MXF folder of the existing Avid MediaFiles folder. (not recommended, because it mixes media, and slows scanning down.)

SET UP AVID PROJECT

1. Create a new Avid project in the Avid Projects folder you created earlier.
2. Make it 1080p 24. (or the native frame rate of your raw footage.)
3. Create one bin for each day of the shoot. Day 1, Day 2, Day 3, etc.

IMPORT AAF MASTER CLIPS INTO DAY BINS.

1. In windows go to the Day1DNX115 folder you used a moment ago.
2. In the search box enter *.aaf
3. All of the .aaf files in the lower folders appear.
4. Select them all and drag them to the Day 1 Avid bin.
5. After a few seconds you clips appear already named linked and synced to sound.
6. Repeat for each day bin.

MERGE THE ALE DATA INTO THE NEW MASTER CLIPS

1. In the Avid project, select the settings tab and double click the "Import" settings.
2. Click the "Shot Log" tab and select "Merge events with known master clips"
3. Close the settings window.
4. Open the Day1 bin and select all of the master clips in the bin.
5. In Windows, find the Day 1 DNX 115 (orDNX36) render folder.
6. Making sure that the master clips are still selected in the Avid bin, drag the Day 1 Dailies ALE file into the Day 1 bin.
7. Set the bin to text view, and in the fast menu click "Choose Columns".
8. Click "All/None" so that all fields are highlighted blue, then deselect the "Frame" field so that it is not blue.
9. Click Ok.
10. Scroll across, and you should find that the clip name is still based on scene and take, the Scene and Take fields are populated with the correct data, and all of the Red metadata fields are now present.

11. Save a new bin preset call All Fields, so that you can quickly go back to this view when needed.

If you get an error message that files are missing, it is probably because there are shots in the Scratch construct that are not in the Avid bin. This could happen if you made a mistake and had shots in the construct with duplicate Scene and Take data. If you get errors, stop and verify that all shots from the camera log are accounted for in the Scratch Construct and in the Avid bin, and check for duplicate scene and take names.

SORT THE CLIPS BY SCENE.

1. In the fast menu click Choose Columns and select Scene and Take
2. Save a bin view called Scene-Take.
3. Right click on the scene column to sort by scene.
4. Copy clips for each scene into new bins for each scene.
5. I would copy the clips instead of simply moving them so that you always have Day bins that have the original master clips in them.

*****EDIT YOUR MOVIE***