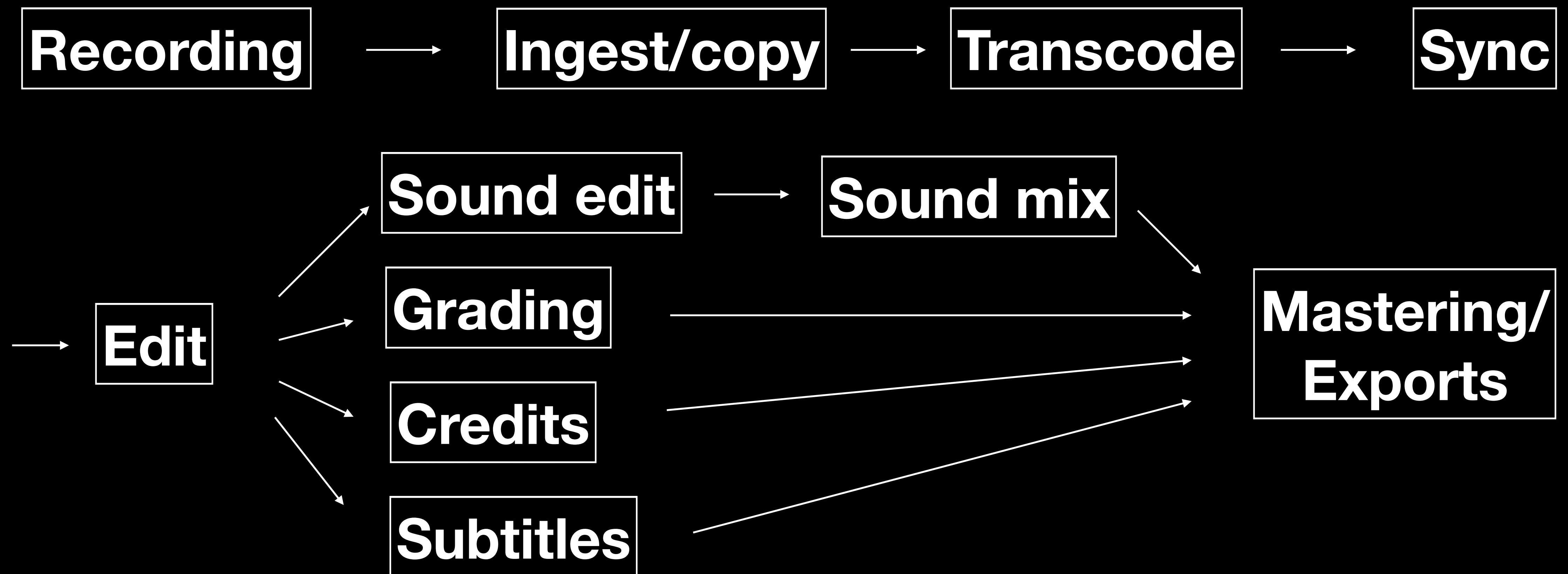


elephy

MIA #1

Editing and file management

Workflow



Recording

On-camera
sound recording



Dual-system recording
(timecode)

Video codecs

RAW

Bit depth 8, 10, 12, 14 and 16 bit

Log encoded

Color sampling 4:4:4 4:2:2 4:2:0

Compression

Video codecs

RAW

ProRes (XQ, 4444, HQ) / DNxHD / DNxHR

H.265/HEVC

H.264/MPEG-4

MPEG2

DV

Log

Use a LUT!



Audio codecs

PCM codec

Broadcast Wave File BWF (WAV)

24-bit at 48kHz

(96kHz sound effects, pitch shifting)

(32-bit float)

Multichannel

Poly wav \Leftrightarrow Mono wav

Copy and ingest

Back-up!

(at least 2 copies on 2 different locations)

Folder structure

Use unique file names

Copy and ingest

Add audio metadata (channel names)

Convert poly wav to mono wav
(recommended for Premier Pro)

Convert multiple mono wav to poly wav

[https://www.sounddevices.com/product/
wave-agent/](https://www.sounddevices.com/product/wave-agent/)

Proxy workflow

Offline/Online editing

Transcode to edit-friendly codec

-> Apple ProRes LT HD

Resolution from 4k or higher to HD

Add LUT to log encoded footage

Davinci Resolve

Media encoder or Compressor

Within Premiere Pro or FCP X

Original file name = Proxy file name

Sync

Manual in/out points

Waveform (FCPX, PP or plural eyes)

Timecode

Sync

Timecode (batch):

Premiere

- Tentacle sync studio
- Create multicam-camera source sequence

FCPX

- Sync-n-link for x
- Tentacle sync studio

Edit

FCP X
roles
tags

Premiere Pro
submix

Export for Post

Clean up timeline
Export ProRes

XML / FCP XML
Project manager/consolidate

Titles (alpha layer)
Effects (original codec)

Export AAF (X2Pro)

AAF Export Settings

☐ Mixdown video

Breakout to Mono

☒ Enable

☐ Render audio clip effects

☐ Include clip copies without effects

Sample Rate: 48000 ▾

Bits per Sample: 24 ▾

Files: Separate Audio ▾

☐ Preserve media directory name

Format: Broadcast Wave ▾

Render: Copy Complete Audio Files ▾

Handle Frames: 0

Cancel

OK

Sound edit/design

Clean up

Adding layers:

Dialogue/Direct sound

Foley

SFX

Ambience

Music

Sound mix

Balancing different sound layers

Stereo (TV, WEB) - LCR, 5.1 and up (cinema)

Acoustical space (reverb)

Color grading

Matching shots

Creating a mood

Technical issues (dead pixels, sharpness,...)

Adding texture (grain,...)

Subtitles

SRT / CineCanvas XML

Captions

Annotation edit

[http://www.michaelcinquin.com/tools/DCP/
DCP_subtitling](http://www.michaelcinquin.com/tools/DCP/DCP_subtitling)

Mastering

Combine sound mix, graded file, credits,
screeners, subtitles

ProRes Master / Image sequence

DCDM

DCP

ProRes HQ screener

H.264 (Handbrake)

File name