

## **Workflow Description**

DeliverME uses artificial intelligence to help reduce the "paperwork" burden on TV productions, in particular for productions that need to secure a release for the performers visible in finished content. It does this by analyzing a video file, identifying human faces, and linking its findings to a production's pre-defined index of performers. To streamline this process, and to support the efforts of the Ai toolset doing the image analysis, a simple EDL is used to "notch" a flattened video file, and to define for the Ai engine where edit point demarcations exist within completed video content. This EDL needs to be created in a particular way to ensure that the EDL is an authentic representation of the finished show.

## Workflow Description (cont.)

A common practice used by film and television editors is to "checker-board" shots and scenes onto differing layers of the editing software's timeline. This layered approach is not noticeable when viewing a flattened video file exported from that timeline. An EDL however can, if exported improperly, have gaps, where shots are missing. This is because EDLs, by their nature, can only represent one layer of video at a time. Thus, creating an EDL for only Video Layer 1, or only Video Layer 2, might inadvertently exclude some shots or scenes from the resulting EDL. Thus, an "All Tracks" EDL is essential to the process.

## Workflow Description (cont.)

Below is a step-by-step process for creating an "All Tracks" EDL, using Avid Media Composer's EDL software known as "List Tool." Please note that the instructions below also apply to Avid Media Composer's older, legacy EDL toolset known as "EDL Manager," although the screenshots provided only represent Media Composer's newer List Tool user interface.

# **Before you Begin**

Before creating an EDL, the finalized editing sequence needs to be prepped, so that the resulting EDL excludes any information or metadata not relevant to the DeliverME Ai process.

Please take the following steps to streamline the editing timeline for EDL creation.

**1.** All graphics, lower 3rds and titles should be pushed to upper layers of the editing timeline. "Graphics" includes both still imagery and motion graphics. Only camera-original sources should be included in the EDL; thus it's recommended to separate camera-original sources to lower layers of the editing timeline, from non-camera-original sources to upper layers of the editing timeline.

**2.** Camera original sources do not need to be "flattened" to one layer of video: they can be left on differing layers of video if that reflects the editorial approach of the editing team. Before creating an EDL, take note of which layers of the timeline represent camera-original content (so as to include them in the EDL) and which layers of the timeline represent graphics, lower 3rds and titles (so as to exclude them).

**3.** As a suggested approach, camera-original footage can live on layers V1, V2 and V3, motion graphics on V4, still images on V5, and titles or lower 3rds on V6. This is only a suggested approach, and any organizational approach can be employed; DeliverME only asks that non-camera-content be moved to their own layers so they can be excluded from EDLs meant for the DeliverME process.

**4.** Ensure that you duplicate the sequence (Command+D on MacOS, Control+D on WindowsOS) prior to organizing the editing timeline so as to preserve a copy of the sequence in its original from. This should be done before any re-organization of the timeline is performed.

# Steps to create an "All Tracks" EDL

**1.** Load the finished sequence into the Media Composer Record Monitor.

**2.** Note that on the next slide, the sequence is named "EDL;" the sequence name can be found above the Record Monitor and in the Media Composer bin. To deliver to the DeliverME platform, any sequence name can be used, though it's best to avoid using "illegal characters" (!@#\$%^&\*) or spaces in the sequence name. Underscores and dashes are acceptable.



# **3.** Pull down the Tools Menu and choose List Tool.

Timeline	#0
Composer	#4
Source Browser	
Inspector Tool	
Audio Mixer	
Audio EQ	
AudioSuite	
Audio Track Effect	
Audio Tool	#1
Audio Punch-In	
Color Info	
Effect Editor	
Motion Effect Editor	
Effect Palette	#8
Title Tool Application	
T. Avid Titler+	
Markers	
Timeline Clip Notes	
Media Tool	
List Tool	
Distributed Processing	
Dynamic Media Folders	5
Background Queue	
Background Services	
Calculator	ж2
Clipboard Monitor	
Command Palette	#3
Console	#6
Timecode Window	
New Deck Controller	
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#### 4. The List Tool will open. Within List Tool, choose the following settings:

**a.** From the Output Format pull-down menu, choose "File\_129" (this setting ensures that long file names or long tape names are not truncated when the EDL is created).

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ReleaseMe-EDL-all-tracks  File_12  File_12  List Input List Options Formatting	9 ▼ Change List					
Sequence:						
Drop sequence or press load	Load					
Tracks:						
Title						

**b.** Click on the List Options Tab: select the check box for "Merge events on selected video tracks..." This is is the "All Tracks" setting that flattens multiple layers of video to one EDL.



**c.** At the bottom of the List Options tab, within the "Include in List" section, click on the Picture Tab and de-select every checkbox. This is to simplify and streamline the resulting EDL.



**d.** At the bottom of the List Options Tab, click on the Sound Tab and de-select every checkbox. This is also to simplify and streamline the resulting EDL.



**e.** At the bottom of the List Options Tab, click on the Both Picture and Sound tab, and select "Clip Names" and "Source File Names" only.



f. Within the Formatting Tab, apply the settings found here to ensure that:

Source TC is set to "Start" / Record TC is set to "TC1" / Reel ID is set to "Source File/Tape" / Sort Mode is set to "A (Record In)"



**5.** Click on the Input Tab, and click "Load." The sequence currently loaded into the Media Composer Record Monitor will load, and every track available in the editing timeline will be listed in the Tracks field.

\* Note that this step assumes that the editing timeline in question is already loaded into the Media Composer Record Monitor.

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V1 V2 V3 V4 V5 V6 V7	
A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 A11 A12 A13 A14	
Title EDL	

## **IMPORTANT:**

**6.** De-select the video tracks that represent graphics, titles, and lower 3rds (see earlier note about separating camera-original content from non-camera-original content). On the next slide, the tracks V1, V2, and V3 are selected (purple color) while tracks V4, V5, V6, V7 are de-selected (dark grey color). De-selecting the tracks that contain non-camera-original content will slim down the EDL to only the essentials needed by the DeliverME process.

7. Include all the Audio Tracks. On the next slide, all the Audio Tracks are purple i.e. selected.

#### Screenshot (Step 6 & 7)

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Tracks: V1 V2 V3 V4 V5 V6 V7 A1 A2 A3 A4 A3 A0 A7 A8	8 A9 A10 A11 A12 A13 A1.							
Title EDL								

8. At the top of the List Tool, click "Preview". The EDL will load into the "Master EDL" tab.

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9. If an error message pops up, click OK.
Typically, these "errors" are informative notes about effects that are not understood by the EDL creation process. To a great extent, these errors can be ignored.

Avid Media Composer
13 events needed to be changed in the EDL. Check the console and list for details. Continue (with Repair List Comments) ?
OK Cancel

**10.** Take a moment to vertically scroll through the resulting EDL. The EDL is a textual representation of everything in the editing timeline, excluding any layers as defined in the EDL List Tool settings.

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Tracks:		M2 CLOSE_PROXIMITY_KPM_0781_00801.MF	3	030.	0 01:00:38:17
V1 V2 V3 V4 V5 V6 V7		<pre>*FROM CLIP NAME: BIG-MEDIA *SOURCE FILE: CLOSE PROXIMITY KPM 0781 00</pre>	0801.MP3		
A1 A2 A2 A4 A5 A6 A7 A5		000005 CLOSE_PROXIMITY_KPM_0781_00801.MF	3	A14 C	01:00:38:17 01:00:47:18 0
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		SOURCE FILE: PRO TOOLS:GFX WITH SFX.PTX			
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**11.** Once the EDL loads, click on "Save List," found just to the right of the Preview button. On the next slide, choose "To one file." A window will open, choose a target location to save the EDL (can be anywhere) and hit Save.

\*Note that the name of the editing sequence is the default name of the saved EDL. The EDL can be renamed to some other name, if needed and relevant, or kept to the original name of the editing timeline (in this case, "EDL").

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Tracks:	<pre>*SOURCE FILE: (NOLL) 000004 CLOSE_PROXIMITY_KPM_0781_00801.MP3 M2 CLOSE_PROXIMITY_KPM_0781_00801.MP3 *FROM CLIP NAME: BIG-MEDIA</pre>		A13 C 030.0	01:00:38:17 01:00:47:18 0 01:00:38:17
V1         V2         V3         V4         V5         V6         V7           A1         A2         A3         A4         A5         A6         A7         A8         A9         A10         A11         A12         A13         A1.	<pre>*SOURCE FILE: CLOSE_PROXIMITY_KPM_0781_0080 000005 CLOSE_PROXIMITY_KPM_0781_00801.MP3 M2 CLOSE_PROXIMITY_KPM_0781_00801.MP3 *FROM CLIP NAME: BIG-MEDIA *SOURCE FILE: CLOSE PROXIMITY_KPM_0781_0080</pre>	01.MP3	A14 C 030.C	01:00:38:17 01:00:47:18 0 0 01:00:38:17
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**12.** Send the name.EDL file to DeliverME, along with the exported video file.

# **Additional Notes**

**1.** In the unlikely event that the DeliverME platform has difficulties reading the EDL, it is best to be ready to supply the Media Composer bin as a backup.. Should such a request come from the DeliverME team, only the bin is needed; no Avid media needs to be provided at such a milestone.

**2.** To provide the bin, ensure that the sequence in question is in a bin **by itself, with no other sequences included in that bin.** This is to ensure that there is one and only sequence from which to generate an EDL by the DeliverME team. **3.** After saving the bin, right click on the bin in question within Media Composer's Project Window (for versions of Media Composer prior to the v2019.5 software release) or Bin Container window (for Media Composer version 2019.5 or later), and choose "Reveal File." This will produce a native OS window with the bin in question highlighted and visible on a desktop level. This bin should be zipped and emailed to DeliverME. If the bin is too large, even when zipped, then contact DeliverME for another approach to send the bin.

**4.** It is also helpful to the DeliverME team to take note of the version of the Media Composer software the editor or editors are using for the project.



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