

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.)

Most editing timelines contain graphics. Graphics can encompass stills (i.e. static images such as photos or art work), motion graphics (i.e. animations, VFX), titles (i.e. typically text over a black screen) and “lower 3rds” (also titles or subtitles, though usually keyed over a video background and typically positioned at the bottom of the screen).

The DeliverME Ai technology can perform more effectively if these kinds of graphics are consolidated onto one layer of the video editing timeline, and one graphics-focused EDL extracted from this graphics-dedicated timeline layer.

Workflow Description (cont.)

This is a step-by-step process for creating a Graphics 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 (stills, motion graphics, titles, and lower 3rds) should be moved to upper layers of the editing timeline. For the purpose of creating a Graphics EDL, it is requested that all types of graphics are moved to one singular layer of the editing timeline.

This accomplishes two requirements of the workflow: first it separates camera-original sources to their own layers of the editing timeline so that camera-specific EDLs can be created; and, it isolates all types of graphics onto their own, dedicated layer of the editing timeline, so that a graphics-focused EDL can be created.

2. Before creating an EDL, take note of which layers of the timeline represent camera-original content (so as to **exclude** them from a graphics EDL) and which layers of the timeline represents graphics, lower 3rds and titles (so as to **include** them in a graphics EDL).

3. As a suggested approach, camera-original footage can live on layers V1, V2 and V3, with all forms of graphics isolated on V4, or on V4, V5 and V6. This is only a suggested approach, and any organizational approach can be employed; DeliverME only asks that all types of graphics are isolated on a dedicated layer of the timeline. This will streamline the process of creating a graphics-only EDL.

4. In many editing timelines, graphics are stacked vertically across several layers of the editing timeline. This is often known as a “composite” or “comp.” For example, a motion graphic could exist on V2, with a title directly on top of the motion graphic on V3; the two graphics may be separated onto separate layers of the timeline, but the creative intent is to view both graphic elements simultaneously during playback. There is no need to disturb these vertically-stacked composites; if this approach is used in the timeline, then the ALL TRACKS EDL approach can be used to create an ALL TRACKS graphics EDL.

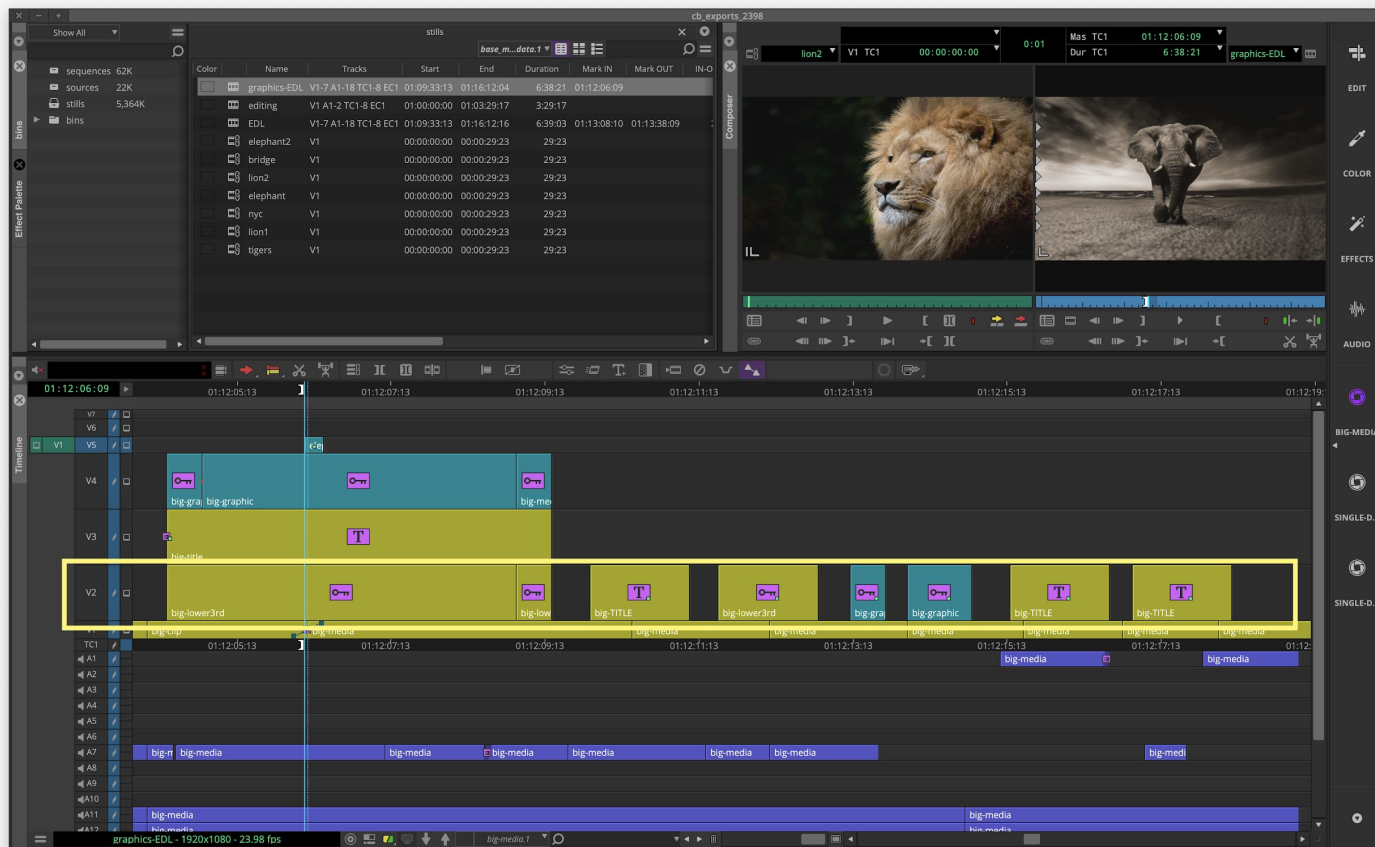
5. Ensure that you duplicate the sequence (Command+D on MacOS, Control+D on WindowsOS) prior to organizing the editing timeline so as to preserve a copy of the sequence in its original form. This should be done before any re-organization of the timeline is performed.

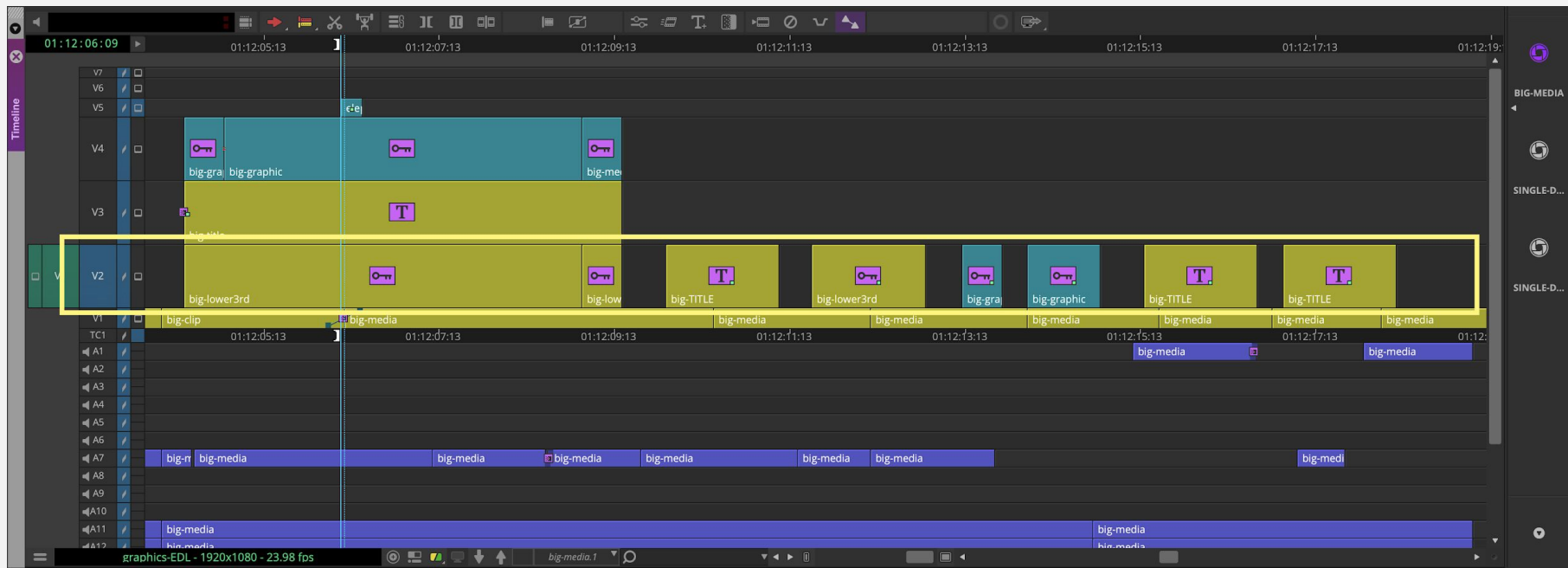
Creating a Graphics-Only EDL

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.

The screenshot displays the Adobe Premiere Pro interface. At the top, the 'Project' panel shows a list of assets including 'sequences', 'sources', 'stills', and 'bins'. The 'Timeline' panel at the bottom shows a multi-track layout with video tracks (V1-V6) and audio tracks (A1-A18). The 'Source Monitor' at the top right displays a video clip of a lion and an elephant. The 'Program Monitor' at the bottom right shows the current frame. The 'Effects' panel on the right side is visible, showing various effects and transitions. The 'Timeline' panel shows a complex arrangement of clips and effects across multiple tracks, with a timeline scrubber at the bottom.

3. For a graphics EDL, note that graphics, titles, and lower 3rds are isolated to V2 of the editing timeline.

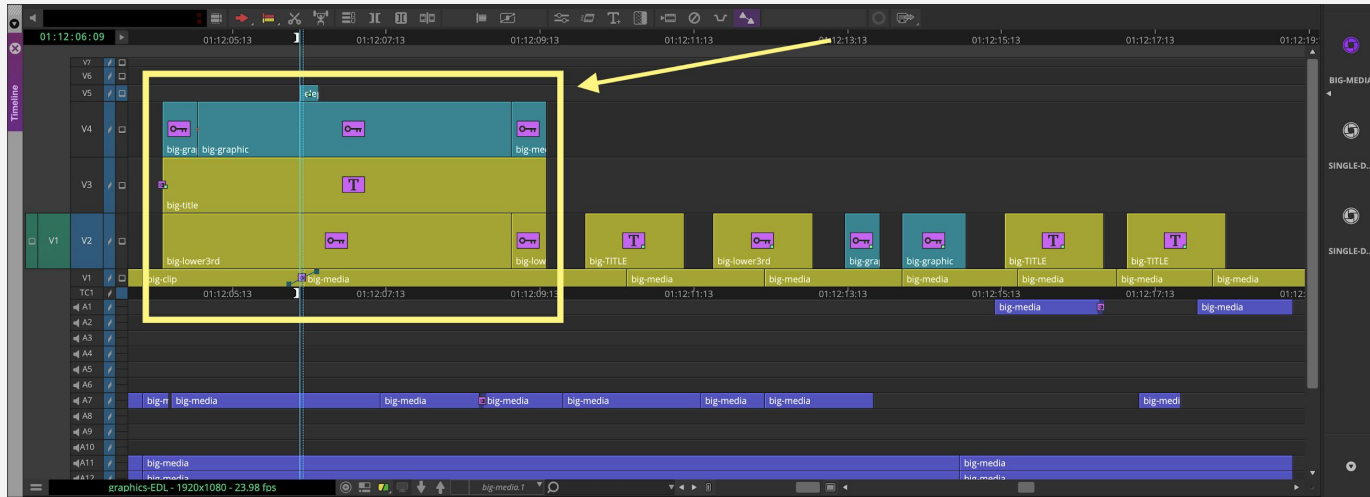




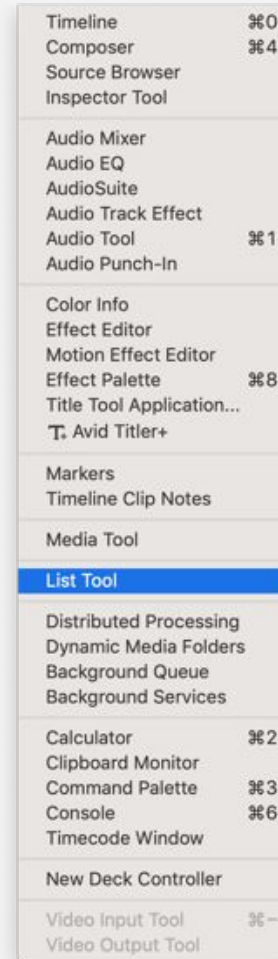
In an Avid Media Composer editing timeline, the large “T” icon means a title and the large Key icon represents a graphic with an alpha channel.



4. For graphics built in a vertical stack, also known as a “composite” or “comp,” the vertical stacking of graphics do not need to be disturbed nor “deconstructed” (split into its various pieces and dropped onto the same layer of the timeline). The composite can remain in its vertical configuration, however the “ALL TRACKS” EDL method needs to be used to include all layers of the composite in the resulting EDL. In this example, layers V2, V3 and V4 would all be included in a graphics EDL.

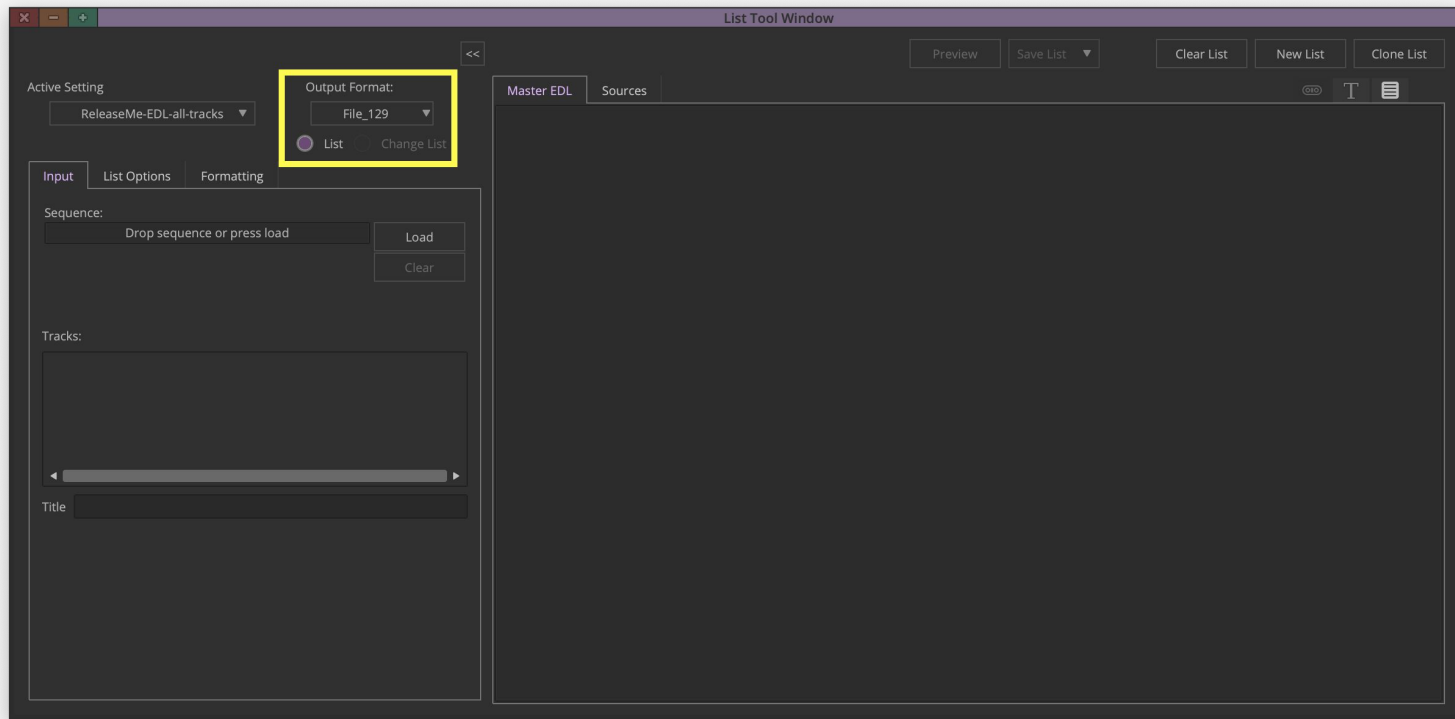


5. Pull down the Tools Menu
and choose List Tool.



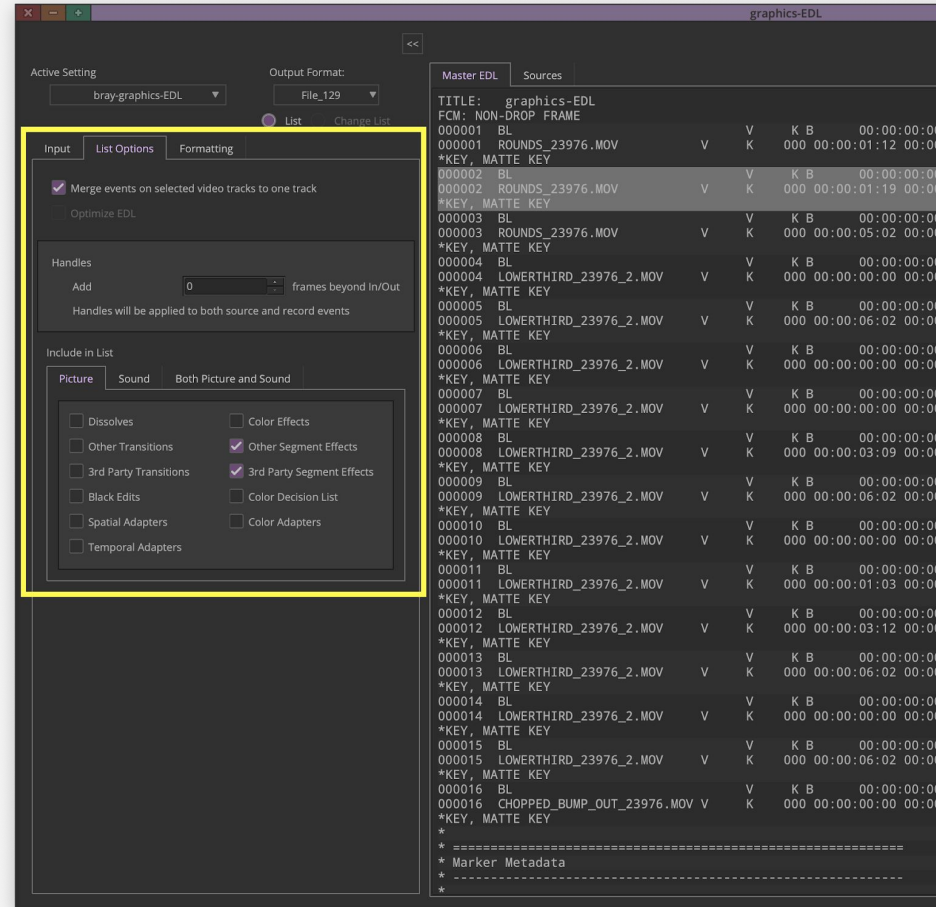
6. The List Tool will open. Within List Tool, choose the following settings:

- 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).

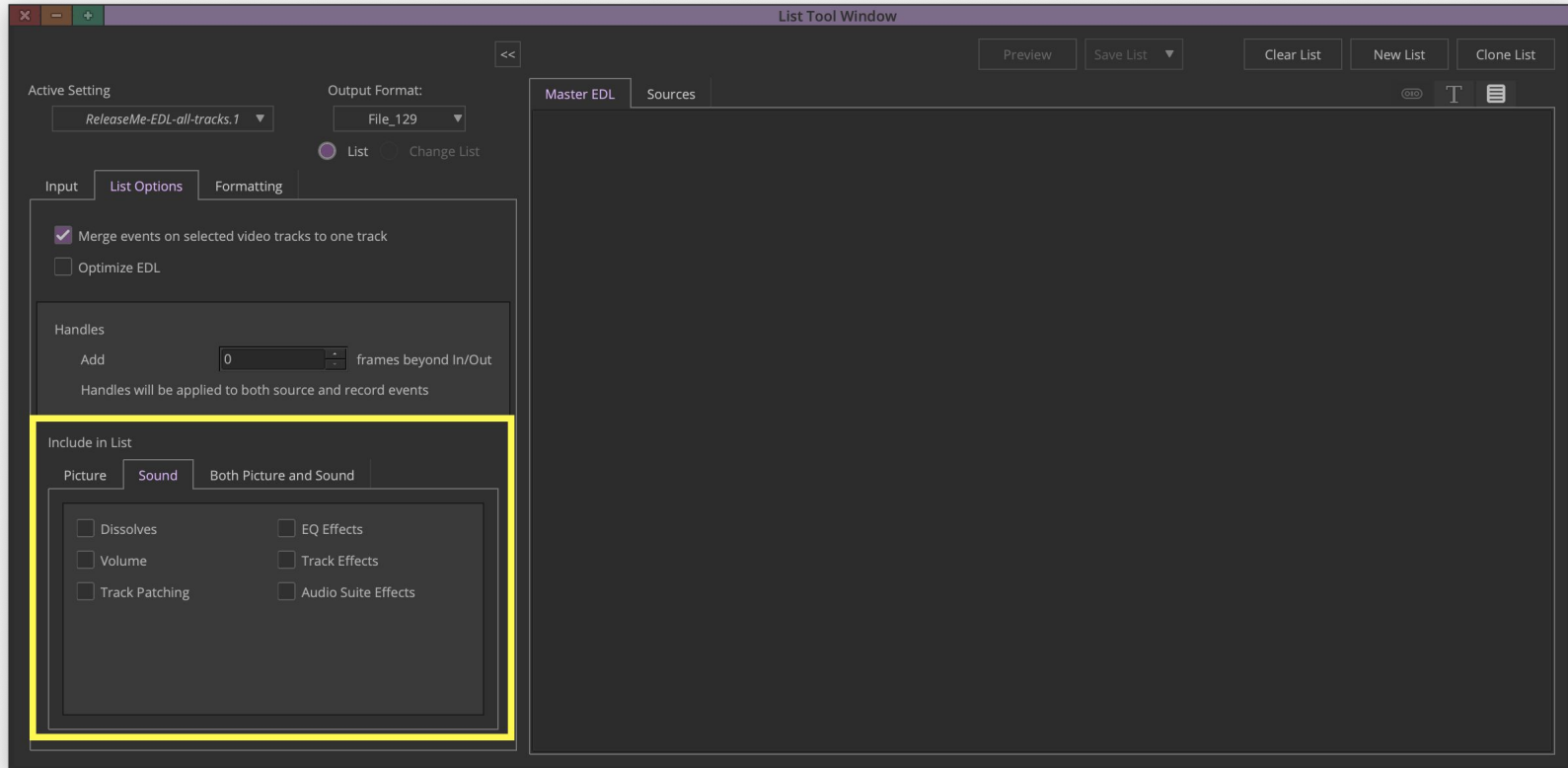


b. Click on the List Options Tab: if graphics are built into composites and stacked vertically across many layers of the timeline, be sure to select the check box for “Merge events on selected video tracks to one track”. This is the “All Tracks” setting that combines multiple layers of graphics to one EDL.

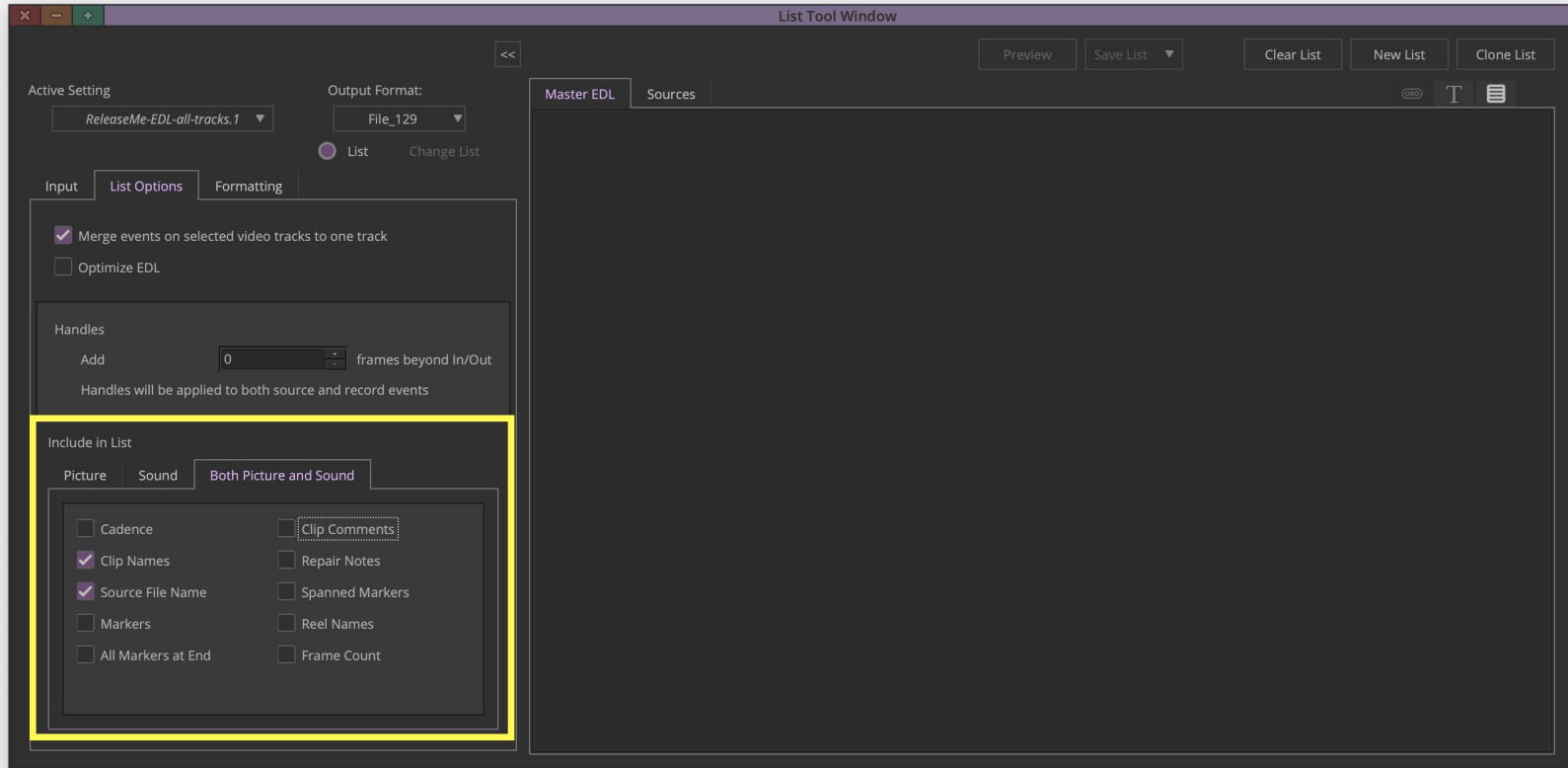
c. Within the “Include in List” section, click on the Picture Tab and be sure to choose “Other Segment Effects” and “3rd Party Segment Effects.”



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.

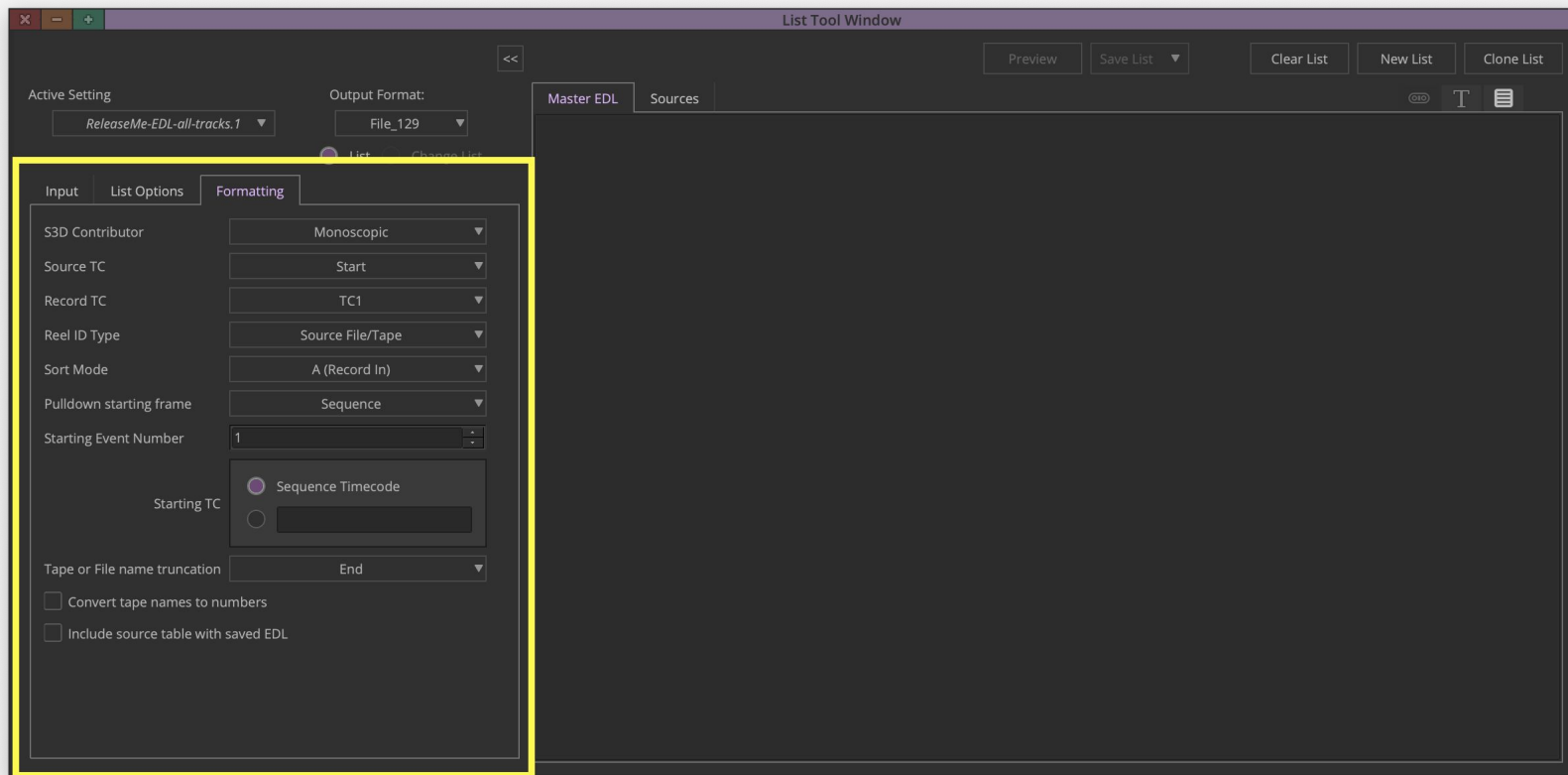


e. At the bottom of the List Options Tab, click on the Both Picture and Sound tab, and select “Clip Names” and “Source File Names” only.



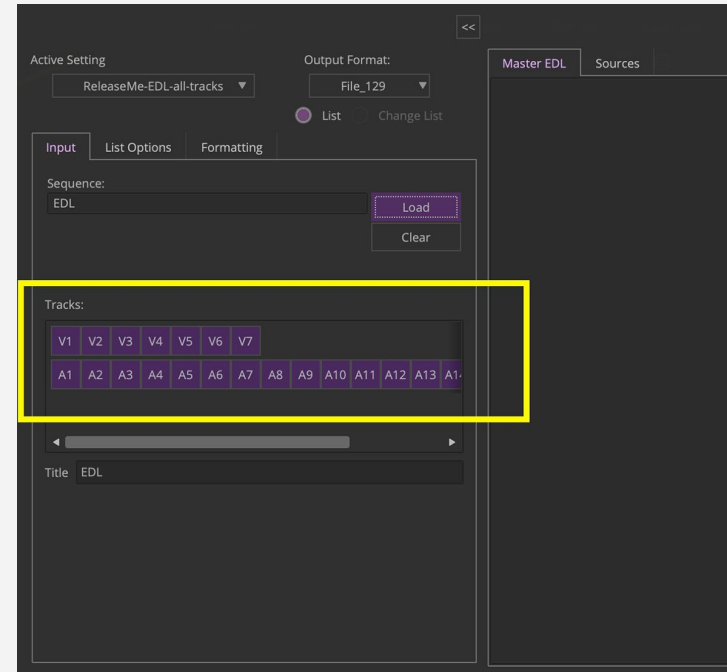
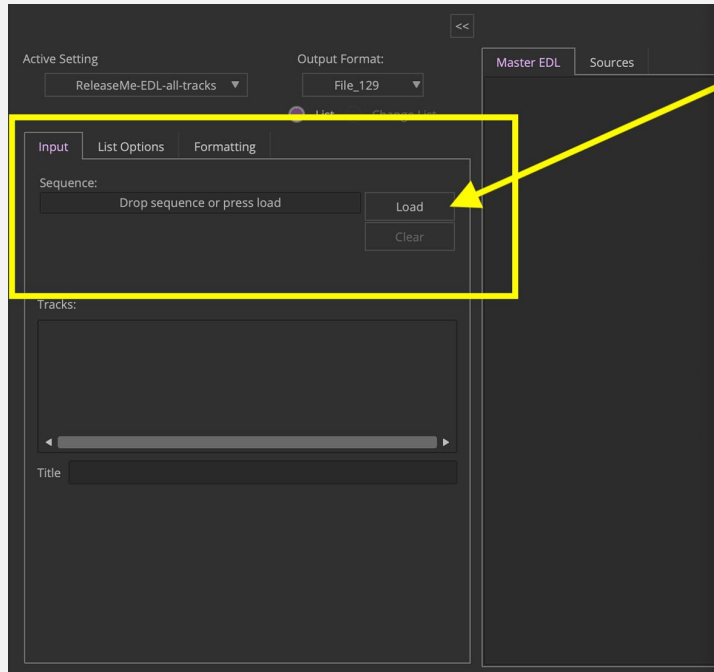
f. Within the Formatting Tab, apply the settings found here to ensure that:

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)”



7. 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.

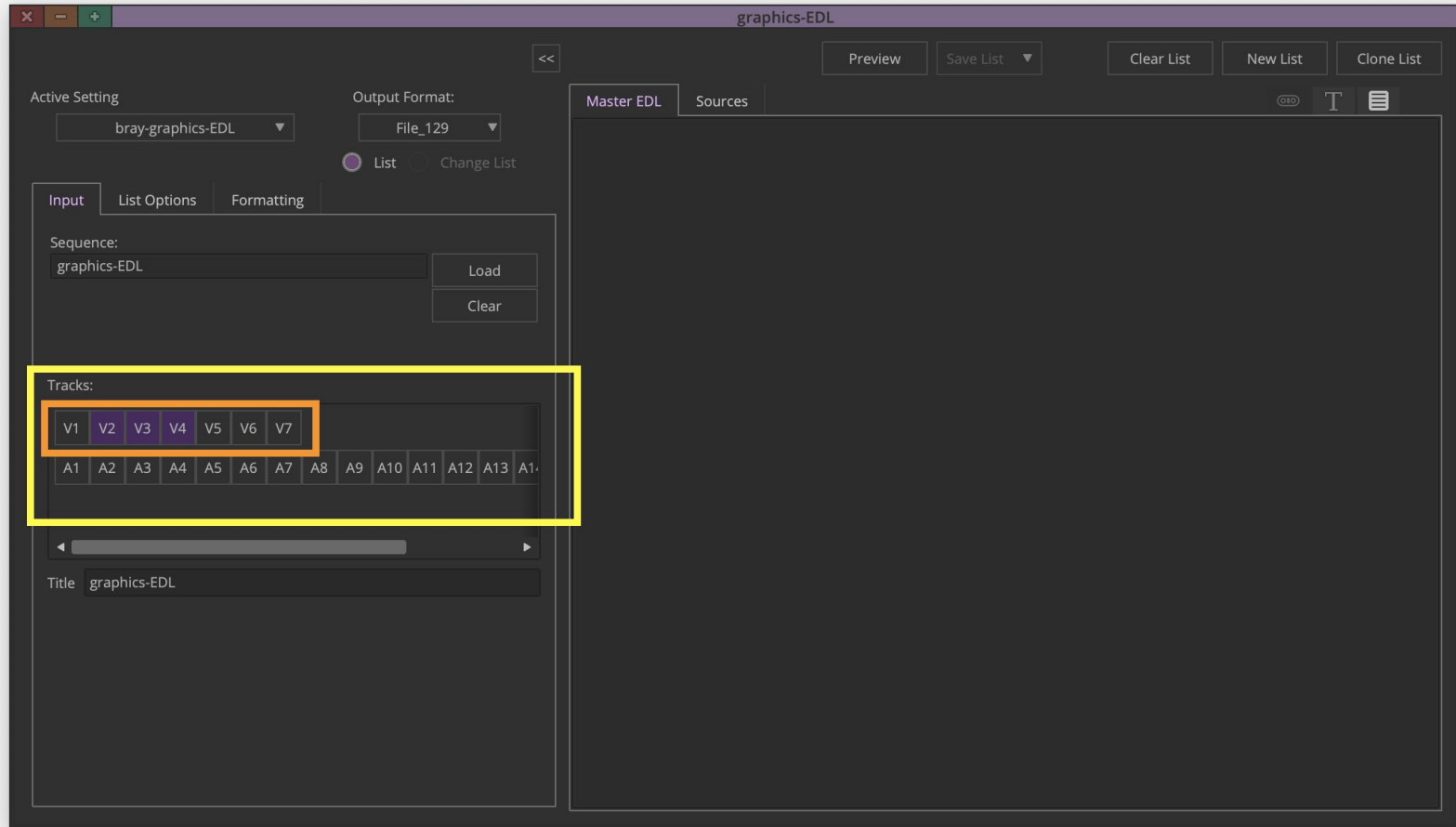


IMPORTANT:

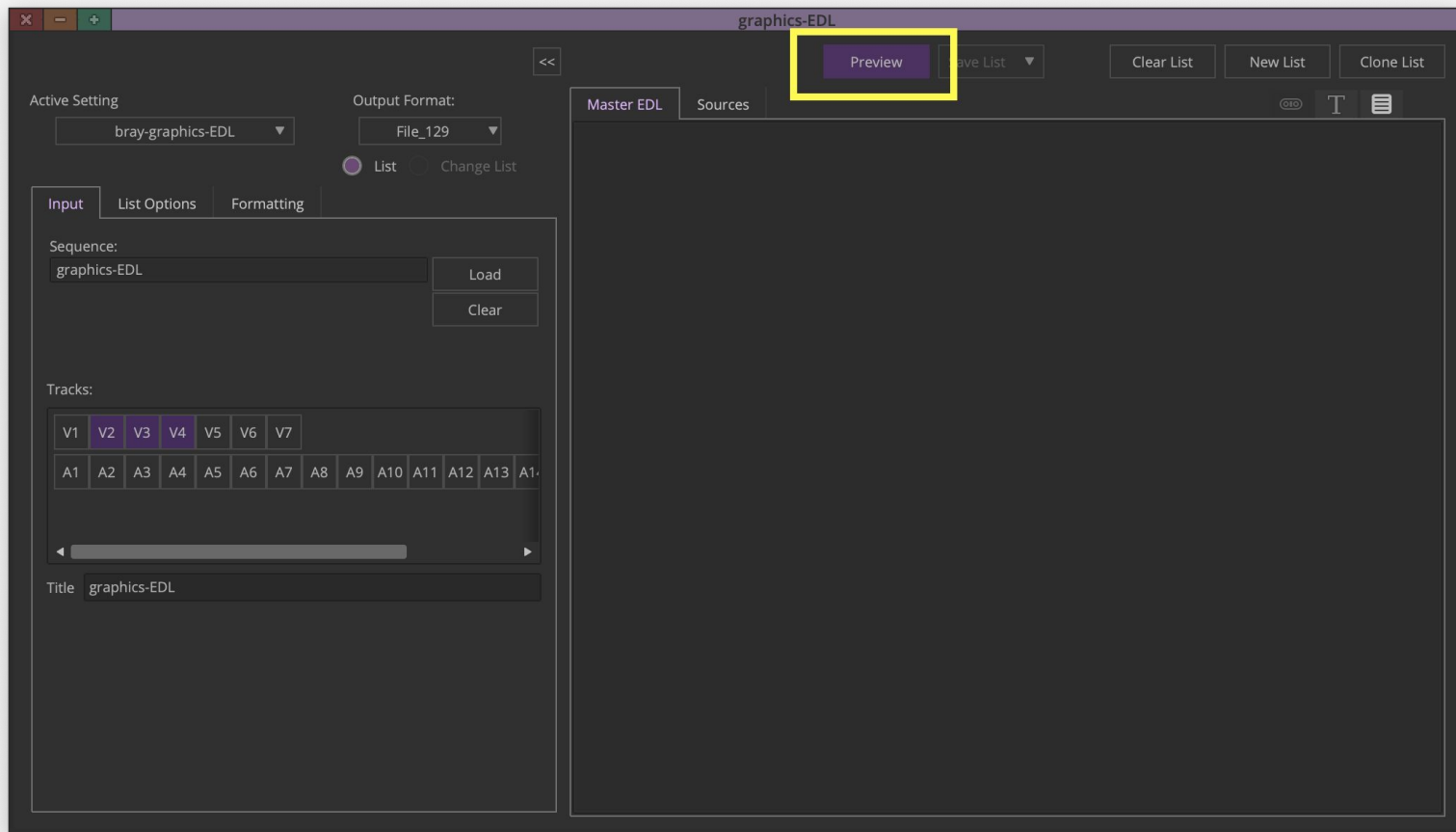
8. De-select the video tracks that represent anything other than Graphics. Select only the tracks that represent any kind of Graphics content (stills, motion graphics, titles, lower3rds etc). On the next slide, the tracks V2, V3 and V4 are selected (purple color) while all other tracks are de-selected (dark grey color). De-selecting the tracks that contain camera-original content will slim down the EDL to only the essentials needed by the DeliverME process for a Graphics EDL.

9. De-select all the Audio Tracks. On the next slide, all the Audio Tracks are purple i.e. selected.

Screenshot (Step 8 & 9)

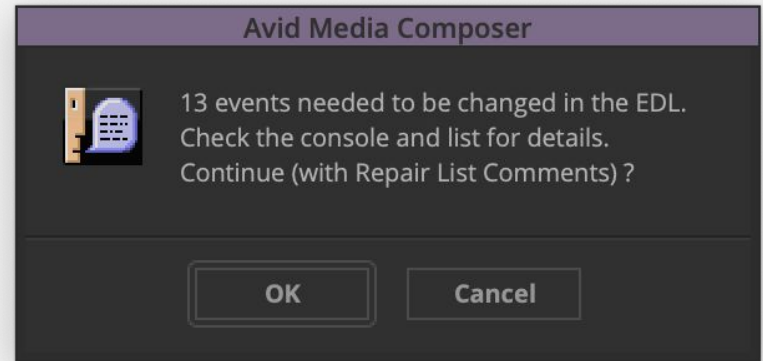


10. At the top of the List Tool, click “Preview”. The EDL will load into the “Master EDL” tab.

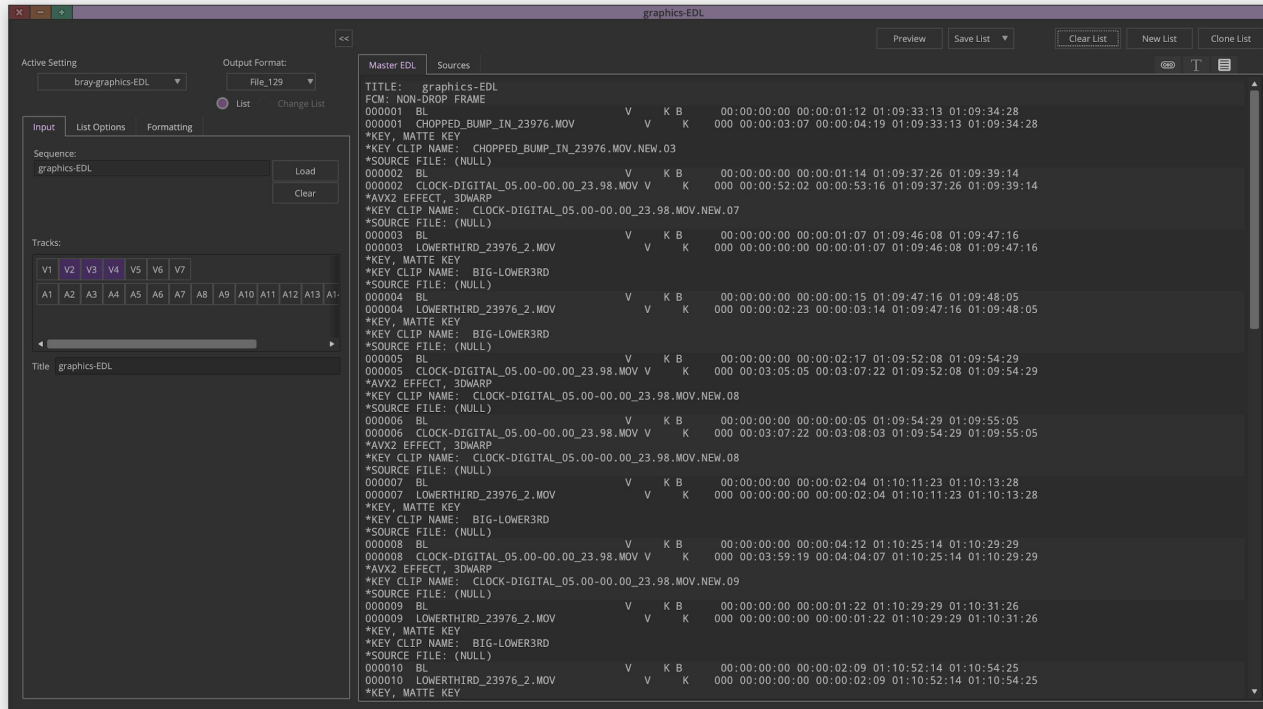


11. If an error message pops up, click OK.

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.

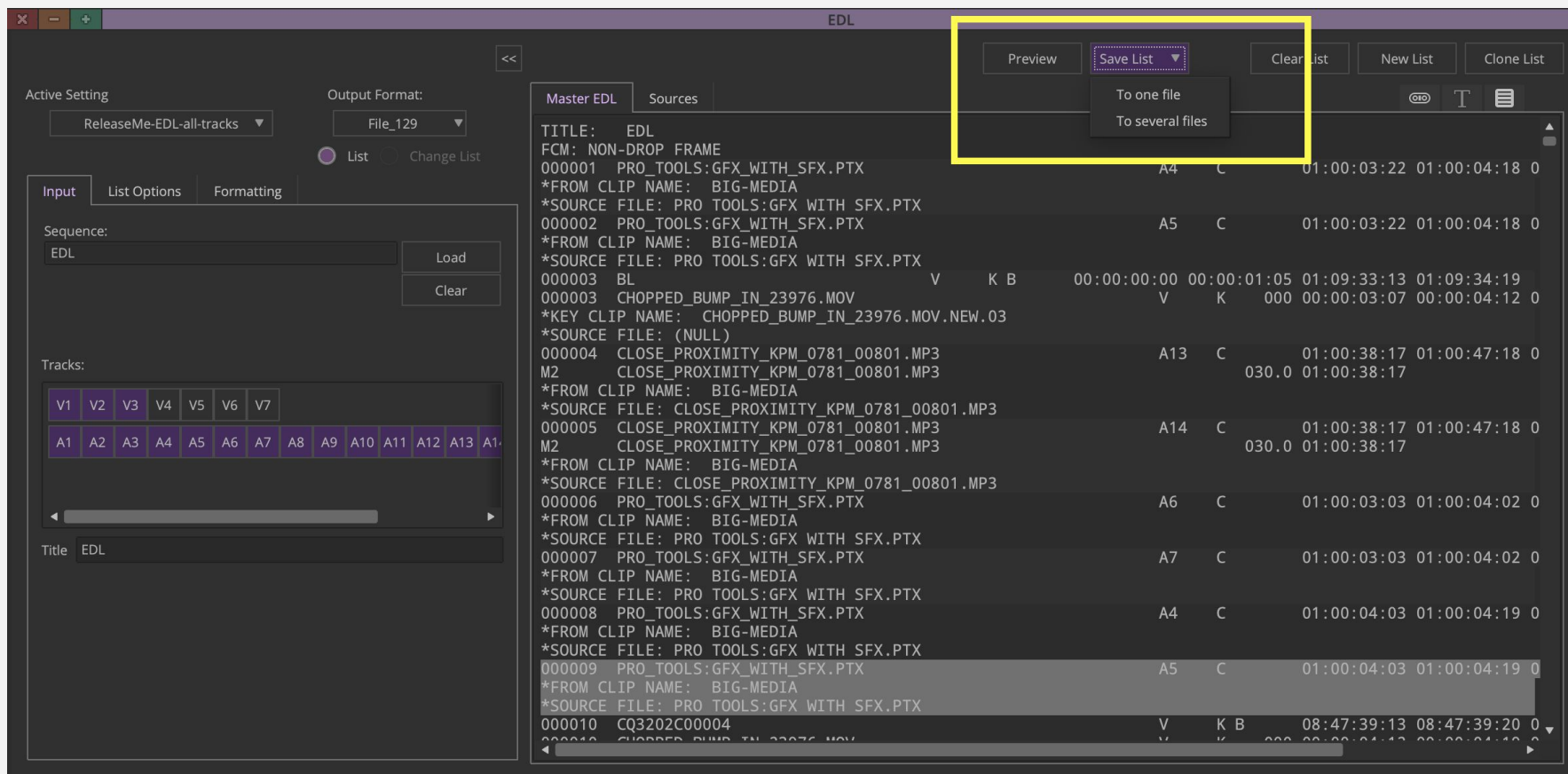


12. Take a moment to vertically scroll through the resulting EDL. The EDL is a textual representation of everything in the editing timeline, excluding any layers that were de-selected.



13. 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”).



14. Send the name.EDL file to DeliverME, along with the exported video file and you're done!

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.

Deliver **ME**™

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