

ARCHIVE WORKFLOW

VIDEO ARCHIVE WORKFLOW

PREVIEW / LOW RESOLUTION - SCREENER VERSIONS

Any preview / screener resolution files can be loaded directly into your edit software. The preview/screener files should be renamed before importing into the edit, to have a regular file naming convention.

The file naming protocol is: '<ARCHIVE-SOURCE>_<ARCHIVE-CODE>_SCR.mp4'

Please include **SCR** in the filename to make clear it is a "screener" quality temporary file.

ARCHIVE-SOURCE indicates who the archive was sourced from ie: GETTYS

ARCHIVE-CODE is any unique code or information to identify the piece of archive.

ie: Archive files from suppliers such as Getty's will have a unique number code, if from home archive this can be an identifying number you create but must be a unique code ie: VHS-birthdaypart001

MASTER ARCHIVE FILES

All MASTER archive files need to come to us first (**please don't load directly into the avid**).

Master archive files are material you believe is the highest quality available/or has been supplied as master files. Once the film has been locked, your archive team will need to order the master copies of the archive. These files will need to be renamed to match the file naming used for the screeners, but with **MASTER** in the file name instead. ie: 'ARCHIVE-SOURCE_ARCHIVE-CODE_MASTER.mov'

These renamed master files will then need to be supplied to us, we will make avid media for editorial to use, and these will be replaced in the avid by the edit assistant.

Please log & supply all archive footage in batches. These batches are usually per day and should be named and supplied to Images & Sound in a single folder as per this convention:

'<PROJECT>_ARCHIVE_YYYYMMDD'. Do not include subfolders, if you wish to divide the files by subject then either include the subject in the file name or note in log. When Images & Sound pass the Avid media back to Editorial it will be indicated by this batch name.

Once all the final master quality archive has been loaded back into the avid, the film is then considered 'FINAL LOCK, and is ready to be output for us to online the film.

When using the master archives in Avid, there are two important rules to follow:

- 1) Please do not rename the Avid master clips. If the master clips need to be renamed (eg. To give context), please subclip and rename the subclip.
- 2) Working with archive footage at a different frame rate to the project frame rate (eg. 25fps archive in a 23.98fps project) requires extra steps to ensure the footage looks as good as possible. Please take one of the two approaches detailed below:

Motion Effect: By default, Avid will automatically apply a motion effect to any footage placed in the timeline which has a different frame rate to the project. Whilst this maintains the speed of the source clip, it is not well suited for mastering as it may result in some image degradation. Our preference is for the motion effect method to be used only when there is visible sync in the archive footage (eg. spoken word). Please note that avid motion effects do not always transpose identically in the online process. Motion effect and timewarping issues may look different or be more noticeable in higher resolution.

Frame for frame: This method results in the best quality for play-through smoothness, and where possible/suitable is our preferred approach, however it does adjust the playback speed of the clip, so it is unsuitable for footage containing visible sync. Frame for frame can be problematic if there are significant frame rate changes (eg. 29.97fps archive in a 23.98fps project), please provide examples for us to check if you have any concerns about what method to use.

Avid workflow details of both of these processes can be found in the 'Avid: Mixed frame rate workflow' document we can supply.

STILLS ARCHIVE WORKFLOW

PHOTO/STILLS QUALITY & SCANNING GUIDELINES:

All stills to be sent to Images & Sound as the highest quality scan you can. (Please use professional film/photo scanner facilities or equipment.)

As a general rule if the film is to be finished at 2K, and the still is to be used full screen we would prefer 4,000 pixels wide or above scans. This allows the editors to zoom into the photo without losing quality

Whether the picture quality is suitable will depend on the size of the original physical photo & the quality of the photo. (ie: dirt, scratches, out of focus)

Other factors are whether the photo is portrait or landscape, and how it will be used/displayed in the edit. ie: Displayed full frame, as part of a collage, picture in picture etc.

The final decision of whether the still is suitable to use in the film should be done by the editor & director. - As the still may be so important, it needs to be in the film regardless of any technical quality issues.

Images & Sound is happy to check the first few scans you provide, to give you feedback on the size & quality of the scans.

PHOTO/STILLS DELIVERY PROCESS:

Upload digital stills to Images & Sound (I&S) via an approved upload/download portal. Please request I&S to provide access.

I&S will create smaller versions to be used in the Avid. This will be put back onto the portal.

Please provide only 1 batch delivery per day.

Batch folder naming convention: <PROJECT>_STILLS_YYYYMMDD

ie: ALIEN_STILLS_20161201

Please create or rename your stills before uploading to us, use incremental numbering so each still has a unique filename. It is suitable to use initials of the origin of the batch
ie if the supplier was 'Nathan Harris' stills should be named: "NH_010".