



Digital Cinema Workflows in Avid Media Composer

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Session Overview

- **On set practices**
- **Understanding of AMA**
- **Formats, formats, formats**

Housekeeping

- **This is a conversation not a lecture**
 - **Ask questions!**
- **Email @ End of presentation**
- **Notes available on Web (address @ [jgreenberg consulting.com](http://jgreenbergconsulting.com))**

Survey

- **What version of Media Composer?**
- **What Camera type? (ex: DSLR; XDCam etc)**
- **What's been your biggest issue?**

Cool Tip

On Set

Needs/DIT

- **What's a DIT? (Data Wrangler)**
- **Backup/drives (LTO, HHD)**
- **CRUCIAL: card structure not just files**
- **Card naming/imaging (don't span cards!)**

On set viewing

- **Bringing Avid with you**
- **Transcode on set?**
- **What is a LUT?**

Dual audio

- **Very common - zoom h4n (for example)**
- **Plural eyes/dual eyes in post (more on this later)**

Michael this slide is for you!

- **Viewing modes inside Avid - Green/Yellow. This can be the difference between a pleasure editing experience and a horrible one.**
- **Brief discussion of how to monitor this stuff - BM, Kona, DX...hardware.**
- **3d or is that too much?**

Understanding AMA

**“Access” Media
instantly (no ingest)
outside of Media
Composer**

AMA

- **Avid Media Access**
- **Beyond QuickTime, plugins must be installed**
- **Avid.com/AMA**



All Products

Overview

Features

Plug-ins

AMA Plug-ins

Accelerate your tapeless workflows with AMA plug-ins, which are available as free downloads*†.

Important: Starting with Media Composer 5.5, Symphony 5.5, and NewsCutter 9.5, you'll need to download and install the AMA plug-ins you want separately from your editing software (these plug-ins are no longer included in the installer except for the QuickTime AMA plug-in). This enables Avid and third-party camera manufacturers to update plug-ins outside of a software release. (If you're using an older version of Avid editing software, some of these plug-ins may already be installed on your system—please see the system requirements, below, for compatibility details.)

AMA Plug-in Guides

- [Canon XF](#)
- [GFCAM](#)
- [MXF](#)
- [P2](#)
- [QuickTime](#)
- [RED](#)
- [XDCAM/XDCAM EX](#)

Quick Links

[AMA and Sony XDCAM Workflow Guide](#)

[AMA and Panasonic P2 Workflow Guide](#)

[AMA and Ikegami GFCAM Workflow Guide](#)

[AMA and Apple QuickTime Workflow Guide](#)

[Supported Devices for Avid Editor Products](#)

[Avid Editing Systems -- Supported Formats Guide](#)

[AMA and Arri ALEXA MXF/DNxHD Workflow Guide](#)

[ARRI DNxHD AMA Plug-in](#)

[Search the knowledge base for AMA](#)



Living with AMA

- **Quick access to media**
- **Special icon (linked)**
- **Transcode/consolidate somewhere in your workflow chain**

Consolidate or transcode?

- **Based on which format**
- **Consolidates ~ Copy / Transcode ~ takes time**
- **Consolidate: P2, XDCAM, DVCProHD**
- **Transcode: DSLR (h.264), AVCHD (h.264)
RED, ALEXA***

When to handle media

Before editorial

- **Advantage - Everything is native**
- **No longer reliant on cards**
- **“Stand alone”**
- **Disadvantage - time**

Post Edit

- **More Common**
- **Only Consolidate/transcode material of the sequence (plus handles for some formats)**

Formats

DSLR “Fast”

Workflow

- **Dual Eyes clips first**
- **AMA Clips**
- **Edit**
- **“Pay the piper” - Transcode sequence**
- **Output**

Audio sync

- **Dual eyes with QuickTime outside NLE**
- **Plural eyes inside via AAF**

All Live AMA

- **Crucial to keep card path identical**
- **Naming systems are crucial (your sanity)**

Consolidate

- **Dupe sequence in separate bin (just in case)**
- **Generally a Compression codec > 115 mb/s**
- **Handles?**

DSLR

Minimal Space

Maximum Quality

Offline/Online workflow

- **Offline: Transcode to DNxHD 36 (small)**
- **relink***
- **Edit**
- **Relink to Camera Masters (in this case DSLR h.264 files)**
- **Transcode to DNxHD 175 + finish**

Other formats

Michael this slide is for you!

- **Canon CF300 / 305, mention formats above HD Res (Blackmagic, etc)**
- **Cooltip: I like preencoding into DNX or ProRes prior to MC, then doing a fast import - helpful to free up editing bay AND make the move from FCP**
- **I liek the phrase “pay now or pay later” with AMA workflows**
- **I’ d love a contact slide, too...I created one next to yours. Feel free to mod or delete.**
- **I also edited the other MICHAEL THIS SLIDE IS FOR YOU slide.**
- **benefits of NOT going DNX36 for offline - offline at DNX175, so if the budget is lost for an online, you can still do a broadcast quality version output.**

Review

- **On Set practices**
- **Understanding AMA**
- **Loads of formats**

Closing thoughts

Certified training?



FMCTraining.com

- **Intense 2/3 8 hour days**
- **Small classes 2-6 people**
- **Taught by professionals**
- **Authorized Adobe/Apple/Avid**
- **BRAND NEW OFFICE in IRVINE!**

Other sessions

Wednesday

2:15 Digital Cinema Workflows in Avid

3:45 Scriptsync/Phrasefind

Thursday

9 Adv. Compression in Avid with Squeeze

10:30 BCC Effects in Avid

Noon FCPX Mastering Magnetic Timeline

3:45 Adv. Color Correction in MC

Friday

9 Practical Video Compression in a Post YouTube world

11:15 Adobe Premiere Pro Expert Tips

2:15 Media Composer Expert Tips

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Master Trainer



CERTIFIED INSTRUCTOR



Certified Trainer

Avid®

Certified
Instructor



You **should** follow me on twitter.com/filmgeek

Michael @ Michael Kammes.com

Workflow Consultant



Certified Trainer

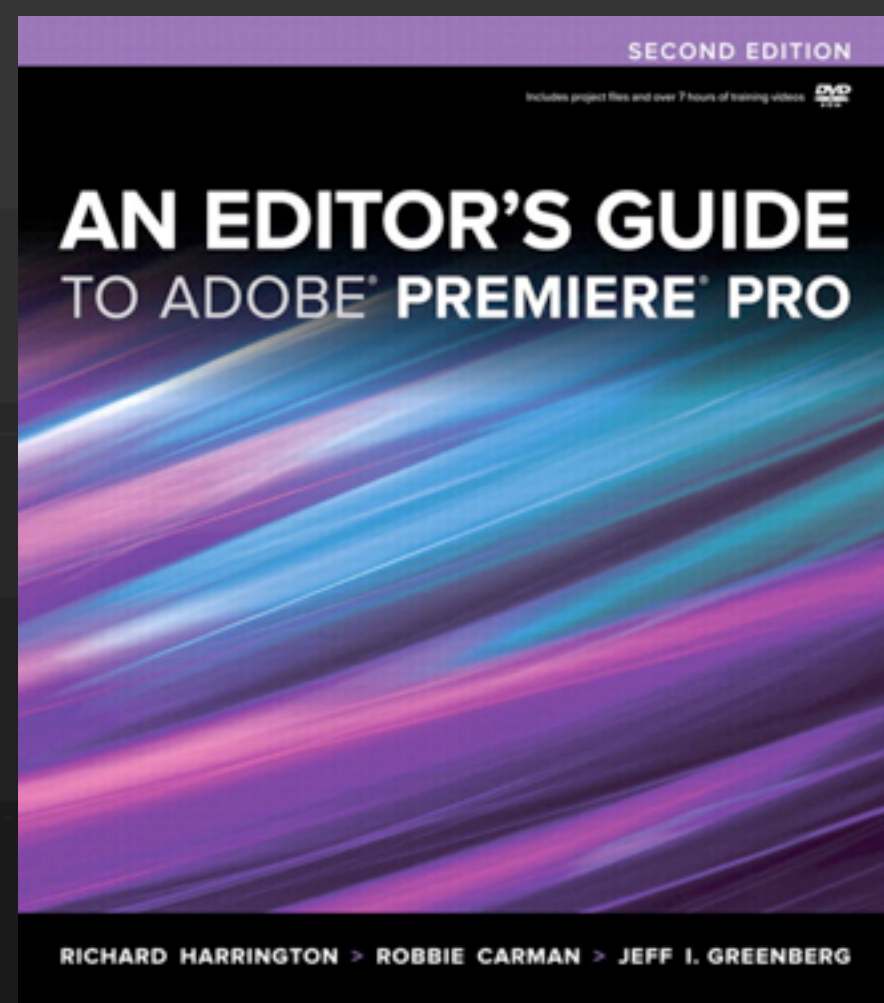
Avid

Certified Support
Representative



You **should** (also) follow me on twitter.com/michaelkammes

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Peachpit

Amazon.com

iBooks

Kindle

macProVideo.com

Comprehensive Media

Composer 6 Training

Premiere Pro and FCPX DSLR

workflow training

Lynda.Com

Compressor

Training

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Session Notes @ J Greenberg Consulting
(along with my blog)

Yes, you can have me educate
your group directly or talk at
your event

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