

Avid® MediaLog™

User's Guide

Copyright and Disclaimer

Product specifications are subject to change without notice and do not represent a commitment on the part of Avid Technology, Inc.

The software described in this document is furnished under a license agreement. You can obtain a copy of that license by visiting Avid's Web site at www.avid.com. The terms of that license are also available in the product in the same directory as the software. The software may not be reverse assembled and may be used or copied only in accordance with the terms of the license agreement. It is against the law to copy the software on any medium except as specifically allowed in the license agreement.

Avid products or portions thereof are protected by one or more of the following United States Patents: 4,746,994; 4,970,663; 5,045,940; 5,267,351; 5,309,528; 5,355,450; 5,396,594; 5,440,348; 5,452,378; 5,467,288; 5,513,375; 5,528,310; 5,557,423; 5,568,275; 5,577,190; 5,584,006; 5,640,601; 5,644,364; 5,654,737; 5,715,018; 5,724,605; 5,726,717; 5,729,673; 5,745,637; 5,752,029; 5,754,851; 5,799,150; 5,812,216; 5,852,435; 5,905,841; 5,929,836; 5,930,445; 5,946,445; 5,987,501; 6,016,152; 6,018,337; 6,023,531; 6,058,236; 6,061,758; 6,091,778; 6,105,083; 6,118,444; 6,128,001; 6,134,607; 6,137,919; 6,141,691; 6,198,477; 6,201,531; 6,223,211; 6,249,280; 6,269,195; 6,317,158; 6,317,515; 6,330,369; 6,351,557; 6,353,862; 6,357,047; 6,392,710; 6,404,435; 6,407,775; 6,417,891; 6,426,778; 6,477,271; 6,489,969; 6,512,522; 6,532,043; 6,546,190; 6,552,731; 6,553,142; 6,570,624; 6,571,255; 6,583,824; 6,618,547; 6,636,869; 6,665,450; 6,678,461; D392,269; D396,853; D398,912. Other patents are pending.

No part of this document may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, for any purpose without the express written permission of Avid Technology, Inc.

Copyright © 2004 Avid Technology, Inc. and its licensors. All rights reserved.

The following disclaimer is required by Apple Computer, Inc.

APPLE COMPUTER, INC. MAKES NO WARRANTIES WHATSOEVER, EITHER EXPRESS OR IMPLIED, REGARDING THIS PRODUCT, INCLUDING WARRANTIES WITH RESPECT TO ITS MERCHANTABILITY OR ITS FITNESS FOR ANY PARTICULAR PURPOSE. THE EXCLUSION OF IMPLIED WARRANTIES IS NOT PERMITTED BY SOME STATES. THE ABOVE EXCLUSION MAY NOT APPLY TO YOU. THIS WARRANTY PROVIDES YOU WITH SPECIFIC LEGAL RIGHTS. THERE MAY BE OTHER RIGHTS THAT YOU MAY HAVE WHICH VARY FROM STATE TO STATE.

The following disclaimer is required by Sam Leffler and Silicon Graphics, Inc. for the use of their TIFF library:

Copyright © 1988–1997 Sam Leffler
Copyright © 1991–1997 Silicon Graphics, Inc.

Permission to use, copy, modify, distribute, and sell this software [i.e., the TIFF library] and its documentation for any purpose is hereby granted without fee, provided that (i) the above copyright notices and this permission notice appear in all copies of the software and related documentation, and (ii) the names of Sam Leffler and Silicon Graphics may not be used in any advertising or publicity relating to the software without the specific, prior written permission of Sam Leffler and Silicon Graphics.

THE SOFTWARE IS PROVIDED "AS-IS" AND WITHOUT WARRANTY OF ANY KIND, EXPRESS, IMPLIED OR OTHERWISE, INCLUDING WITHOUT LIMITATION, ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

IN NO EVENT SHALL SAM LEFFLER OR SILICON GRAPHICS BE LIABLE FOR ANY SPECIAL, INCIDENTAL, INDIRECT OR CONSEQUENTIAL DAMAGES OF ANY KIND, OR ANY DAMAGES WHATSOEVER RESULTING FROM LOSS OF USE, DATA OR PROFITS, WHETHER OR NOT ADVISED OF THE POSSIBILITY OF DAMAGE, AND ON ANY THEORY OF LIABILITY, ARISING OUT OF OR IN CONNECTION WITH THE USE OR PERFORMANCE OF THIS SOFTWARE.

The following disclaimer is required by the Independent JPEG Group:

Portions of this software are based on work of the Independent JPEG Group.

The following disclaimer is required by Paradigm Matrix:

Portions of this software licensed from Paradigm Matrix.

The following disclaimer is required by Ray Sauers Associates, Inc.:

"Install-It" is licensed from Ray Sauers Associates, Inc. End-User is prohibited from taking any action to derive a source code equivalent of "Install-It," including by reverse assembly or reverse compilation. Ray Sauers Associates, Inc. shall in no event be liable for any damages resulting from reseller's failure to perform reseller's obligation; or any damages arising from use or operation of reseller's products or the software; or any other damages, including but not limited to, incidental, direct, indirect, special or consequential Damages including lost profits, or damages resulting from loss of use or inability to use reseller's products or the software for any reason including copyright or patent infringement, or lost data, even if Ray Sauers Associates has been advised, knew or should have known of the possibility of such damages.

The following disclaimer is required by Videomedia, Inc.:

"Videomedia, Inc. makes no warranties whatsoever, either express or implied, regarding this product, including warranties with respect to its merchantability or its fitness for any particular purpose."

"This software contains V-LAN ver. 3.0 Command Protocols which communicate with V-LAN ver. 3.0 products developed by Videomedia, Inc. and V-LAN ver. 3.0 compatible products developed by third parties under license from Videomedia, Inc. Use of this software will allow "frame accurate" editing control of applicable videotape recorder decks, videodisc recorders/players and the like."

The following disclaimer is required by Altura Software, Inc. for the use of its Mac2Win software and Sample Source Code:

©1993–1998 Altura Software, Inc.

The following disclaimer is required by Ultimatte Corporation:

Certain real-time compositing capabilities are provided under a license of such technology from Ultimatte Corporation and are subject to copyright protection.

The following disclaimer is required by 3Prong.com Inc.:

Certain waveform and vector monitoring capabilities are provided under a license from 3Prong.com Inc.

Attn. Government User(s). Restricted Rights Legend

U.S. GOVERNMENT RESTRICTED RIGHTS. This Software and its documentation are "commercial computer software" or "commercial computer software documentation." In the event that such Software or documentation is acquired by or on behalf of a unit or agency of the U.S. Government, all rights with respect to this Software and documentation are subject to the terms of the License Agreement, pursuant to FAR §12.212(a) and/or DFARS §227.7202-1(a), as applicable.

Trademarks

888 I/O, Adrenaline, AirPlay, AirSPACE, AirSPACE HD, AniMatte, AudioSuite, AudioVision, AutoSync, Avid, Avid DNA, AVIDdrive, AVIDdrive Towers, Avid Mojo, AvidNet, AvidNetwork, AVIDstripe, Avid Unity, Avid Xpress, AVOption, AVX, CamCutter, ChromaCurve, ChromaWheel, DAE, D-Fi, D-fx, Digidesign, Digidesign Audio Engine, Digidesign Intelligent Noise Reduction, DigiDrive, Digital Nonlinear Accelerator, DigiTranslator, DINR, D-Verb, Equinox, ExpertRender, FieldPak, Film Composer, FilmScribe, FluidMotion, HIIP, HyperSPACE, HyperSPACE HDCAM, IllusionFX, Image Independence, Intraframe, iS9, iS18, iS23, iS36, Lo-Fi, Magic Mask, make manage move | media, Marquee, Matador, Maxim, MCXpress, Media Composer, MediaDock, MediaDock Shuttle, Media Fusion, Media Illusion, MediaLog, Media Reader, Media Recorder, MEDIArray, MediaShare, Meridien, MetaSync, NaturalMatch, Nearchive, NetReview, NewsCutter, Nitris, OMF, OMF Interchange, OMM, Open Media Framework, Open Media Management, ProEncode, Pro Tools, QuietDrive, Recti-Fi, RetroLoop, rS9, rS18, Sci-Fi, Softimage, Sound Designer II, SPACE, SPACESHift, Symphony, the Avid|DS logo, Trilligent, UnityRAID, Vari-Fi, Video Slave Driver, VideoSPACE, and Xdeck are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries.

iNEWS, iNEWS ControlAir, and Media Browse are trademarks of iNews, LLC.

Aaton is a registered trademark of Aaton S.A. Arri is a registered trademark of Arri Group. Claris is a trademark of Claris Corporation, registered in the U.S. and other countries. FileMaker is a trademark of FileMaker, Inc., registered in the U.S. and other countries. FLEx is a trademark of Pioneer-Standard Electronics, Inc. IBM is a registered trademark of International Business Machines Corporation. KeyKode is a trademark of Eastman Kodak Company. Final Cut Pro, Macintosh and Mac OS are trademarks of Apple Computer, Inc., registered in the U.S. and other countries. Microsoft, Windows, Windows NT, and Windows XP are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or

other countries. Sony is a registered trademark of Sony. V-LAN and VLXi are registered trademarks of Videomedia, Inc.

All other trademarks contained herein are the property of their respective owners.

Footage

Arri — Courtesy of Arri/Fauer — John Fauer, Inc.
Bell South "Anticipation" — Courtesy of Two Headed Monster — Tucker/Wayne Atlanta/GMS.
Canyonlands — Courtesy of the National Park Service/Department of the Interior.
Eco Challenge British Columbia — Courtesy of Eco Challenge Lifestyles, Inc., All Rights Reserved.
Eco Challenge Morocco — Courtesy of Discovery Communications, Inc.
It's Shuttletime — Courtesy of BCP & Canadian Airlines.
Nestlé Coffee Crisp — Courtesy of MacLaren McCann Canada.
Saturn "Calvin Egg" — Courtesy of Cossette Communications.
"Tigers: Tracking a Legend" — Courtesy of www.wildlifeworlds.com, Carol Amore, Executive Producer.
Windhorse — Courtesy of Paul Wagner Productions.

GOT FOOTAGE?

Editors — Filmmakers — Special Effects Artists — Game Developers — Animators — Educators — Broadcasters — **Content creators of every genre** — Just finished an incredible project and want to share it with the world?

Send us your reels and we may use your footage in our show reel or demo!*

For a copy of our release and Avid's mailing address, go to www.avid.com/footage.

*Note: Avid cannot guarantee the use of materials submitted.

Avid MediaLog User's Guide • 0130-06783-01 • December 2004

Contents

	Using This Guide	13
	Symbols and Conventions	13
	If You Need Help	15
	How to Order Documentation	15
	Avid Educational Services	16
Chapter 1	Understanding MediaLog	17
	What Is MediaLog?	17
	How Does MediaLog Work?	18
	What Are the Basic Logging Steps?	20
Chapter 2	Getting Started	21
	Setting Up the Hardware (Windows)	21
	Setting Up the Hardware (Macintosh)	23
	Supported Decks	24
	Turning On the Hardware	24
	Installing MediaLog	25
	Installing MediaLog on a Windows System	25
	Installing MediaLog on a Mac OS X System	26
	Starting MediaLog	26
	Changing Users	27
	Selecting a Project	28
	Creating a New Project	29
	Selecting a Private Project	32
	Selecting a Shared Project	33
	Selecting an External Project	34
	Browsing for a Project	35

	Using User Profiles	36
	Creating a User Profile	36
	Importing a User Profile	37
	Changing User Profiles	37
	Exporting a User Profile	38
	Closing a Project	38
	Backing Up Your Project Information	39
	Saving Your Project Information on a Drive or Floppy Disk	39
	Restoring from a Backup	40
	Ending a Work Session	40
	Quitting the MediaLog Application	40
	Turning Off Your Equipment (Windows)	41
	Turning Off Your Equipment (Macintosh)	41
	Using Help	42
Chapter 3	Working with the Project Window	43
	Exploring the Project Window	43
	Opening and Closing the Project Window	44
	Changing Font and Point Size	45
	Working with Bins	46
	Viewing a List of Bins	46
	Displaying Folders of Bins in the Bins List	47
	Creating a Folder in a Project	48
	Creating a New Bin	48
	Renaming a Bin	48
	Opening and Closing a Bin	49
	Opening Selected Bins	49
	Opening Bins from Other Projects	49
	Closing a Bin	50
	Deleting a Bin or Folder	50
	Viewing Contents in the Trash	51

	Emptying the Trash in the Bins List	51
	Managing Folders and Bins	52
	Saving Bins Automatically	52
	Saving Bins Manually	53
	Describing Project Settings	54
	Understanding Settings	54
	Defining Settings	56
	Reviewing Basic Settings	57
	Film Settings	57
	Bin Settings	57
	Logging Settings	58
	Displaying Project Settings	58
	Working with Settings	59
	Selecting Another User	59
	Modifying Settings	60
	Restoring Default Settings	60
	Using Site Settings	61
	Viewing Keyboard Settings	62
	Customizing Your Workspace	62
	Using the Format, Info and Usage Displays	63
	Using Other Tools	64
	About the Avid Calculator	64
	Using the Communications (Serial) Ports Tool	65
	Using the Console Window	65
Chapter 4	Logging Source Material	67
	Understanding Logging	68
	Configuring Decks and Setting Preferences	68
	Configuring Decks	68
	Automatic Deck Configuration	69
	Manual Deck Configuration	69

Deck Settings Options	73
Deleting Deck Configuration Elements	75
Setting Deck Preferences	75
Understanding Timecode	77
Preparing to Log Material	78
Accessing and Setting Up the Logging Tool	78
Accessing the Logging Tool	79
Setting Up the Logging Tool	79
Guidelines for Naming Tapes	79
Inserting Source Tapes	80
Selecting Active Tracks	81
Selecting the Target Bin	81
Selecting the Source Deck	81
Identifying the Source Tape	82
Setting the Audio Sample Rate	83
Logging	83
Logging from a Source Tape	84
Marking and Logging	84
Adding a Memory Mark	86
Logging On-the-Fly	87
Pausing a Deck While Logging	88
Logging with the Deck Offline	88
Adding Clip Names and Comments On-the-Fly	90
Controlling Decks from the Keyboard	91
Logging Film Information	92
Modifying Clip Information After Logging	92
Creating Avid Logs	92
Importing Logs	93
Importing Standard Log Files	93
Compatible Logs	93

	Importing Log Files into MediaLog Bins	94
	Transferring Bins from Another MediaLog System	97
Chapter 5	Organizing with Bins	99
	Preparing to Work with Bins	99
	Film Scene Workflow	100
	Setting the Bin Display	100
	Understanding Bin Display Views	102
	Brief View	102
	Text View	103
	Bin View Menu	104
	Customizing Bin Views in Text View	104
	Saving a Custom Bin View	105
	Bin Fast Menu	105
	Basic Bin Procedures	106
	Selecting Clips	106
	Duplicating Clips	107
	Moving Clips	107
	Copying Clips	107
	Deleting Clips and Subclips	108
	Assigning Colors to Bin Objects	109
	Adding a Color Column to a Bin	109
	Assigning a Source Color	109
	Assigning a Custom Source Color	109
	Limiting Color Choices	110
	Sifting Clips	111
	Sifting Timecodes or Keycode Ranges	112
	Sifting Within a Range	115
	Locking and Unlocking Items in a Bin	116

	Using Text View	117
	Arranging Bin Columns	117
	Moving and Rearranging Columns	117
	Aligning Bin Columns	117
	Showing and Hiding Columns.	118
	Deleting a Column	119
	Duplicating a Column	119
	Adding Customized Columns to a Bin	120
	Changing a Custom Column Heading	121
	Managing Clip Information in Text View	121
	Moving Within Column Cells.	121
	Copying Information Between Columns	125
	Sorting Clips in Text View	125
	Sorting Clips in Ascending Order	125
	Sorting Clips in Descending Order	126
	Multilevel Sorting with Columns	126
	Sorting Clips by Color	127
	Displaying Timecodes in a 23.976p, 24p or 25p Project	127
	Frame Counting for Timecodes	128
	Adding Timecode Columns to a Bin	129
	Adding Timecode Values to the Timecode Columns	129
	Bin Column Headings	130
Chapter 6	Creating MediaLog Output	135
	Printing Bins	135
	Exporting Bins	136
	Transferring Bins to an Avid Editing System	137
	Transferring Projects and Bins Using AFE Files	139
Appendix A	Avid Log Specifications	143
	Understanding Avid Log Specifications	143

	Avid Log Specifications	144
	Global Headings.	144
	Column Headings.	146
	Data Entries	149
	Sample Avid Log	152
Appendix B	Working with a Film Project	155
	Film and 24P Settings	156
	Setting the Film and Edge Type Ink Numbers	157
	Transfer Settings for Film Projects	158
	Setting the Pulldown Phase	159
	Logging Film Information.	162
	Displaying Film Columns	162
	Entering Pulldown Information	163
	Determining the Pulldown Phase	165
	Modifying the Pulldown Phase Before Logging	166
	Entering Frames-per-Second Rates for PAL Transfers	168
	Entering Key Numbers	168
	Tracking 3-Perf Counts	169
	Entering Additional Timecodes (Optional)	169
	Entering the Ink Number (Optional)	170
	Entering Additional Film Data	170
	Index	171

Using This Guide

This guide provides information about the configuration and operation of Avid® MediaLog™.

This guide is for video and film editors who wish to log clips *before* bringing them to an Avid editing system for batch capture and editing.

Unless noted otherwise, the material in this document applies to the Windows XP and Mac OS X operating systems. The majority of screen shots in this document were captured on a Windows XP system, but the information applies to both Windows XP and Mac OS X systems. Where differences exist, both Windows XP and Mac OS X screen shots are shown.



The documentation describes the features and hardware of all models. Therefore, your system might not contain certain features and hardware that are covered in the documentation.

Symbols and Conventions

Avid documentation uses the following symbols and conventions:

Symbol or Convention	Meaning or Action
	A note provides important related information, reminders, recommendations, and strong suggestions.
	A caution means that a specific action you take could cause harm to your computer or cause you to lose data.
	A warning describes an action that could cause you physical harm. Follow the guidelines in this document or on the unit itself when handling electrical equipment.

Symbol or Convention	Meaning or Action
>	This symbol indicates menu commands (and subcommands) in the order you select them. For example, File > Import means to open the File menu and then select the Import command.
▶	This symbol indicates a single-step procedure. Multiple arrows in a list indicate that you perform one of the actions listed.
⌘	This symbol represents the Apple or Command key. Press and hold the Command key and another key to perform a keyboard shortcut.
Margin tips	In the margin, you will find tips that help you perform tasks more easily and efficiently.
(Windows), (Windows only), (Macintosh), or (Macintosh only)	This text indicates that the information applies only to the specified operating system, either Windows XP or Macintosh OS X.
<i>Italic font</i>	Italic font is used to emphasize certain words and to indicate variables.
Courier Bold font	Courier Bold font identifies text that you type.
Ctrl+ <i>key</i> or <i>mouse action</i> ⌘+ <i>key</i> or <i>mouse action</i>	Press and hold the first key while you press the last key or perform the mouse action. For example, ⌘+Option+C or Ctrl+drag.



In this guide, the term Avid system is a generic term that refers to any Avid application, including MediaLog. The term Avid editing system refers to one of the Avid video editing applications such as Avid Symphony, Avid Media Composer, Avid Film Composer, Avid Xpress, or Avid NewsCutter.

If You Need Help

If you are having trouble using Avid MediaLog:

1. Retry the action, carefully following the instructions given for that task in this guide. It is especially important to check each step of your workflow.
2. Check for the latest information that might have become available *after* the documentation was published in one of two locations:
 - If release notes are available, they ship with your application.
 - If ReadMe files are available, they are supplied in your Avid application folder. ReadMe files are also available from Help.



The most up-to-date ReadMe files are available on the Avid Knowledge Base.

3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.
4. Visit the online Knowledge Base at www.avid.com/onlinesupport. Online services are available 24 hours per day, 7 days per week. Search this online Knowledge Base to find answers, to view error messages, to access troubleshooting tips, to download updates, and to read/join online message-board discussions.
5. For Technical Support, please call 800-800-AVID (800-800-2843).
For Broadcast On-Air Sites and Call Letter Stations, call 800-NEWSDNG (800-639-7364).

How to Order Documentation

To order additional copies of this documentation from within the United States, call Avid Sales at 800-949-AVID (800-949-2843). If you are placing an order from outside the United States, contact your local Avid representative.

Avid Educational Services

For information on courses/schedules, training centers, certifications, courseware, and books, please visit www.avid.com/training or call Avid Sales at 800-949-AVID (800-949-2843).

Chapter 1

Understanding Avid MediaLog

Avid MediaLog is a tool to select and log footage *before* your edit session. Although you can log footage with Avid editing system products, using Avid MediaLog frees up your Avid editing system for editing rather than for logging footage. After logging shots (for example, on a laptop), use your Avid editing system to capture and edit the footage. In addition, you can transfer film to National Television Standards Committee (NTSC) or Phase Alternating Line (PAL) video. Use Avid MediaLog to log the material and then transfer the logged shots (also known as clips) to an Avid editing system for capturing and editing.

This chapter answers the following questions:

- [How to Use Avid MediaLog?](#)
- [How Does MediaLog Work?](#)
- [What Are the Basic Logging Steps?](#)

How to Use Avid MediaLog?

Avid MediaLog is portable; you can install it on a laptop or on desktop computers running the Windows[®] 2000, Windows XP Professional, or Mac OS[®] X operating system. To log shots from a source tape, connect your computer to a deck that uses Sony[®] serial deck protocol. With Avid MediaLog, you control the deck while viewing your source tapes and selecting the shots for your log. You can also log without a deck and manually enter logging information.

For each shot that you log, Avid MediaLog saves the start and end timecodes, duration, tracks selected, and tape name.

Avid MediaLog also lets you add new categories of information to your log, so you can record the scene, take, location, or any other comments that can help you identify the footage.

Once you have created a log, the Avid MediaLog Sort command orders your shots according to criteria you specify. The Sift command uses your criteria to pick out specific footage, such as all the product shots or all shots from a certain location.

You can also use Avid MediaLog to output an AFE file. AFE files are designed to transfer project information between Avid editing systems.

How Does Avid MediaLog Work?

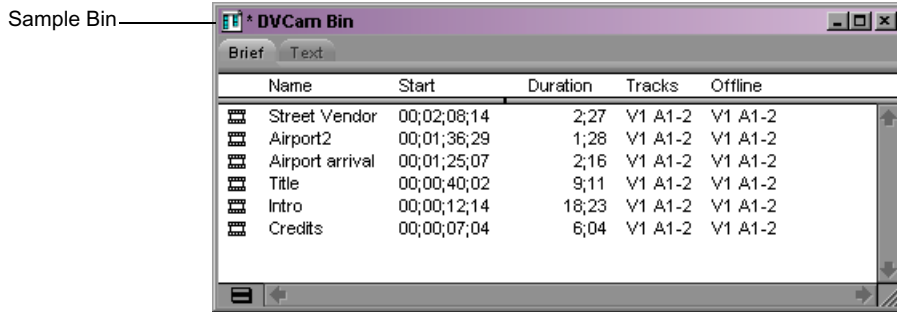
The Avid MediaLog system uses clips, bins, and projects to organize your work.

Avid MediaLog clips and bins are a lot like their film counterparts. Just as film editors pull clips from their raw footage and store the clips in bins for the editing session, Avid MediaLog lets you select shots from your tapes and store information about the shots in electronic bins.

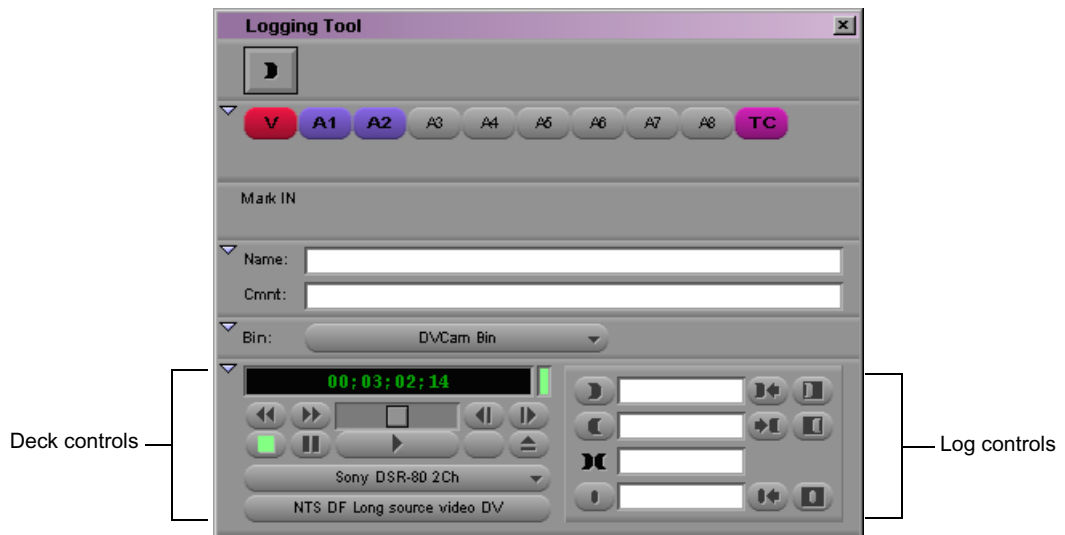
A *clip* corresponds to a shot you select from a tape. Clips contain information about your footage such as the start and end timecodes and the number of video and audio tracks. Clips are stored in electronic bins that have built-in database capabilities to help you easily find a specific shot.

Each time you log clips, you open a bin and use Logging Tool controls to play your tapes, mark the shots, and add the clips to the open bin.

A bin is open while you log clips to it.



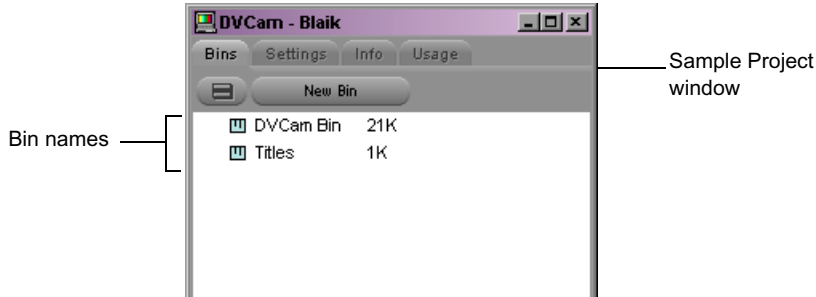
Deck and log controls are in the Logging tool.



If you have a log sheet, you can log clips without using a deck. You type the start and end timecodes for each clip, and then add them to the bin.

Avid MediaLog uses a project file to organize all the work you do on a single job. You must always create a new project or open an existing project before you can open a bin and log your shots.

As you work on a project, Avid MediaLog remembers the name of each bin you open and displays a list of bin names in the Project window. The list is useful for helping you to quickly access bins.



What Are the Basic Logging Steps?

To perform a logging session:

1. Start your computer and the Avid MediaLog program.
2. Create a new or open an existing project.
3. Create a new or open an existing bin.
4. Prepare to log:
 - a. Select a video format.
 - b. Enter Logging mode.
 - c. Select a source name.
5. Select the tracks you want to log from the tape.
6. Log the clips.
7. Save and organize the bin.
8. Quit the Avid MediaLog application, and (optionally) shut down the computer.

Chapter 2

Getting Started

This chapter describes how to set up the hardware and run Avid MediaLog sessions. It includes the following topics:

- [Setting Up the Hardware \(Windows\)](#)
- [Setting Up the Hardware \(Macintosh\)](#)
- [Supported Decks](#)
- [Turning On the Hardware](#)
- [Installing Avid MediaLog](#)
- [Starting Avid MediaLog](#)
- [Backing Up Your Project Information](#)
- [Ending a Work Session](#)
- [Using Help](#)

Setting Up the Hardware (Windows)

Make sure your computer meets the following requirements:

- The computer must be running the Windows 2000 or Windows XP operating system.
- The computer includes at least 32 megabytes (MB) of random-access memory (RAM).

Avid MediaLog can control a deck that uses Sony serial deck protocol and a timecode reader. Manually control a single deck by connecting an RS-232 to RS-422 serial adapter kit to the serial port of your computer. Avid MediaLog can also control a deck through V-LAN[®] VLXi[®] connections.



If you need to connect and control more than one video deck, see the setup guide for your Avid editing system.

A direct serial video deck connection requires a serial adapter kit that contains these items (see the following figure):

- An RS-232 to RS-422 serial adapter
- Two serial cables; male 9-pin connectors at both ends



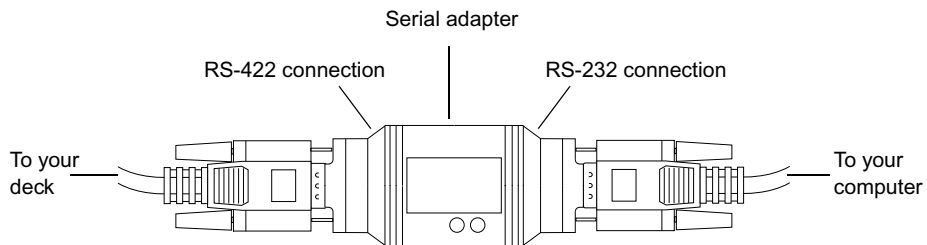
Turn off the computer and the deck when you are connecting the serial cable.

To connect a single deck to your PC:

1. Shut down the computer and the deck.
2. Attach one end of the first 9-pin cable to the end of the serial adapter labeled RS-232.
3. Attach the other end of the first 9-pin cable to the serial port of your computer.



When you attach the cable to the serial port on the computer, note if it is port 1 or port 2. You have to select the port in the Avid software.



4. Attach one end of the second 9-pin cable to the end of the serial adapter labeled RS-422.
5. Attach the other end of the second 9-pin cable to the remote serial port of the deck.



Set the deck to Remote mode before you attempt to control the deck using the software.

For more information about connecting decks, see the setup guide for your Avid editing system.

Setting Up the Hardware (Macintosh)

Make sure your computer meets the following requirements:

- The computer is running the Mac OS X operating system. See the release notes for the supported version.
- At least 12 MB of RAM is available to run Avid MediaLog (20 MB or more is preferred when working with large bins).

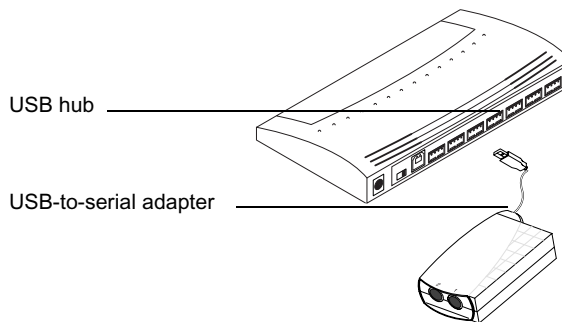
Avid MediaLog can control a deck that uses Sony serial deck protocol and a timecode reader.



Turn off the computer and the deck when you are connecting the serial cable.

To connect a single deck to your system:

1. Locate a serial cable.
2. Attach the round 8-pin DIN connector to a USB-to-serial adapter.
3. Connect the USB-to-serial adapter to one of the following:
 - ▶ A USB connector on the rear of your Macintosh G4 system
 - ▶ A USB hub (See the following figure.)



4. Attach the 9-pin D connector to the remote serial connector on the back of the deck.



Adjust the switch on the video deck to Remote mode before using the software to control the video deck.

For more information about connecting decks, see the setup guide for your Avid editing system.

Supported Decks

For a list of supported decks, search for “Supported Decks” in the Avid Customer Support Knowledge Center on www.avid.com. For instructions on how to access the Knowledge Center, see the Avid editing application release notes.

Turning On the Hardware

To assure that the computer detects all the attached hardware and to avoid damage to any component, turn on the hardware in the following order:

1. If your computer has media drives, turn on each drive.

Wait 15 to 30 seconds for the drives to spin up before you turn on the computer system; otherwise, the computer will not communicate with the storage devices successfully.

2. If you are logging clips using a deck, turn on the deck.

Set the REMOTE/LOCAL switch on the deck to REMOTE.

3. Start the computer.



Do not disconnect or turn off individual drives while the computer is on.

You can now install the Avid MediaLog software.

Installing Avid MediaLog

This section describes how to install the Avid MediaLog software.



Do not install the Avid MediaLog application on disks where you store media.



If you install Avid MediaLog on an Avid editing system, make sure the Avid MediaLog application is in a folder separate from the Avid editing application. Each application has its own preferences.

Installing Avid MediaLog on a Windows System

You can install Avid MediaLog on the following Windows operating systems:

- Windows 2000
- Windows XP Professional

Avid MediaLog software is shipped on the Avid MediaLog CD-ROM and the Avid editing application CD-ROM.



For information on installing Avid MediaLog from the Avid editing application CD-ROM, see the release notes for your Avid editing system.

To install Avid MediaLog software on a Windows system:

1. Quit all Windows applications.
2. Insert the Avid MediaLog CD-ROM into your computer's CD-ROM drive.

If the installer does not run automatically after you insert the application CD-ROM, do the following:

- a. Double-click the My Computer icon.
- b. Double-click the CD-ROM icon.
- c. Double-click Launch.exe to run the installer.

The Avid MediaLog Installer CD-ROM window opens.

3. Click Install Avid MediaLog.

Follow the online instructions to install the software.

When the installation is complete, a message asks if you want to restart the system.

4. Restart the computer now or later (before you start the Avid MediaLog application).

Installing Avid MediaLog on a Mac OS X System

For Macintosh systems, Avid MediaLog software is shipped only on the Avid MediaLog CD-ROM.



The Macintosh version of Avid MediaLog v11.7 and later runs only on the Mac OS X operating system. See the Avid MediaLog ReadMe file for more information.

To install Avid MediaLog software on a Mac OS X system:

1. Restart your Macintosh system.
2. Quit any applications that run automatically at startup.
3. Insert the Avid MediaLog CD-ROM into your computer's CD-ROM drive.
4. Double-click the Avid MediaLog Installer icon.

Follow the online instructions to install the software.

Starting Avid MediaLog

After you install Avid MediaLog, you are ready to start the application.

To start Avid MediaLog:

1. Turn on the video deck.
2. If you are using a deck, set the REMOTE/LOCAL switch on the deck to REMOTE.
3. Turn on the computer.

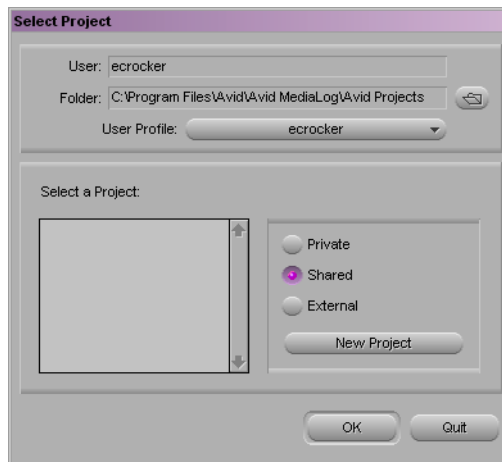


Do not run any other Avid editing application on the computer at the same time as the Avid MediaLog application. The two applications conflict with each other.

4. Do one of the following:

- ▶ (Windows) Click the Start button and select Programs > Avid > MediaLog.
- ▶ (Macintosh) Double-click the Avid MediaLog folder to open it and then double-click the Avid MediaLog application icon to start Avid MediaLog.


The Select Project dialog box appears.



Your login name is selected as the user. You can change users by logging in through a different name. You can also establish user profiles.

Changing Users

To change users:

1. Quit the Avid application.
2. Do one of the following:
 - ▶ (Windows) Select Start > Log Off, and then log in as a different user.
 - ▶ (Macintosh) Select Apple  menu > Log Out, click Log Out, and then click a new user.



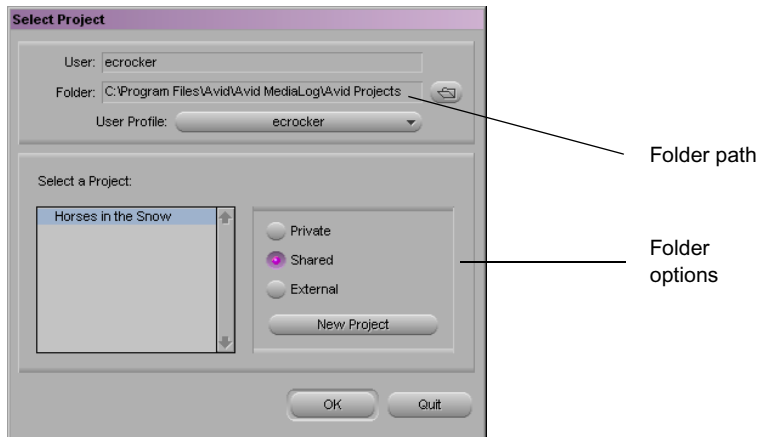
(Macintosh only) You have to create a new user before you can change to that user. See your Macintosh documentation or the Macintosh Help.

3. Start the Avid application.

Your current login name appears as the User in the Select Project dialog box.

Selecting a Project

You can select a project from a private folder, a shared folder, or a folder anywhere on your system. You can also create a project in any of these folders. The path of the folder appears in the Folder text box in the Select Project dialog box.



The following table lists the default folder locations for each folder option:

Folder Option	Folder Path
Private	(Windows) C:\Program Files\Avid\Avid MediaLog\Avid Projects\ <i>login name</i>
	(Macintosh) Macintosh HD/Users/Shared/MediaLog/Avid Projects/ <i>login name</i>
Shared	(Windows) C:\Program Files\Avid\Avid MediaLog\Avid Projects
	(Macintosh) Macintosh HD/Users/Shared/MediaLog/Avid Projects
External	Last folder opened through Browse button.

Creating a New Project

To create a new project:

1. In the Select Project dialog box, select the folder in which you want to create the project: private, shared, or external.
2. Click New Project.
The New Project dialog box opens.
3. Type the name of your new project in the text box.



*If you plan to move bins and projects from one platform to another, do not use the characters / \ : * ? “ < > | or leading spaces, trailing spaces, or trailing periods, when naming projects, bins, and users. Bin and project names are limited to 27 characters, not including the period and 3-character extension that the system automatically adds to a file name.*



(Macintosh only) You can set the Use Windows compatible File Names option in the Avid application's General Settings dialog box to prevent the system from accepting these restricted characters in a bin, project, or user name. If you are using your Avid application as a standalone editor (and do not plan to move your bins or projects to another platform), you have the option of extending bin and project names to 31 characters using the Allow filenames to exceed 27 characters option in the General Settings dialog box.

4. Click the Format pop-up menu and select a project type based on your source footage.

The following table lists the available format options.



References to 24p projects include 23.976p projects unless otherwise noted.

Project Type	Source Footage Transfer
23.976p NTSC	For film-originated or video-originated footage that has been shot at 23.976 fps or film-originated footage transferred on digital videotape (such as Digital Betacam [®])
24p NTSC	For film-originated or other 24-fps footage transferred to NTSC videotape
30i NTSC	For NTSC video-originated or other 30-fps footage transferred to NTSC videotape
24p PAL	For film-originated or other 24-fps footage transferred to PAL videotape at 25 fps
25p PAL	For 25-fps film footage transferred to PAL videotape
25i PAL	For PAL video-originated footage (25 fps)
720p/59.94	HD broadcast. For video-originated footage transferred to this format
1080p/23.976	HD online. For film-originated footage transferred to this format
1080p/25	HD online. For film-originated footage transferred to this format
1080i/50	HD broadcast. For video-originated footage transferred to this format
1080i/59.94	HD broadcast. For video-originated footage transferred to this format

5. Select the following additional options:

- For 23.976p, 24p, 25p, and 1080p film projects, click the Film button and select a film gauge tracking format from the Film Type pop-up menu.
- For 24p PAL projects, select an audio transfer rate. For information on audio transfer rates, see [“Transfer Settings for Film Projects” on page 158](#).
- For 25i PAL, 30i NTSC, and 1080i Matchback projects, select Matchback, click the Film Type pop-up menu, and select a film format.

For more information about matchback, see [“Using the Matchback Option”](#) in the input and output guide or user’s guide for your Avid editing system.

6. Click OK.

The system creates the new project files and folder, and then returns to the Select Project dialog box. The project name is highlighted in the Projects scroll list.

7. Select a user profile. (See [“Using User Profiles” on page 36](#).)

8. Do one of the following:

- ▶ Select a project and click OK.
- ▶ Double-click a project name.

The Project window, the Composer monitor, and the Timeline open with the selected User settings loaded.

Setting Film Preferences

If you are logging 24p or 25p footage for a film project, set film preferences in the Film Settings dialog box immediately after you create a project. These settings provide the system with important information about the type of film and audio transfer you used for your job. For more information, see [“Working with a Film Project” on page 155](#).

Selecting a Private Project

The default location for the private projects folder is

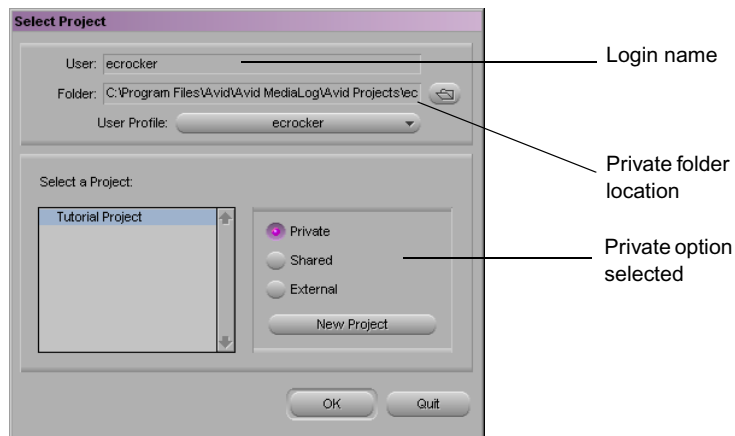
- (Windows) C:\Program Files\Avid\Avid MediaLog\Avid Projects\login name
- (Macintosh) Macintosh HD/Users/Shared/MediaLog/Avid Projects/login name

Creating or storing a project in a private folder does not prevent other users from navigating to or opening the folder.

To select a private project:

1. Start the Avid application.

The Select Project dialog box opens.



2. Click Private in the Select a Project area.

Your private projects appear.



You cannot type into the User or Folder text boxes.

3. Do one of the following:

- ▶ Select a project and click OK.
- ▶ Double-click a project name.

The Project window, the Composer monitor, and the Timeline open with the selected User settings loaded.

Selecting a Shared Project

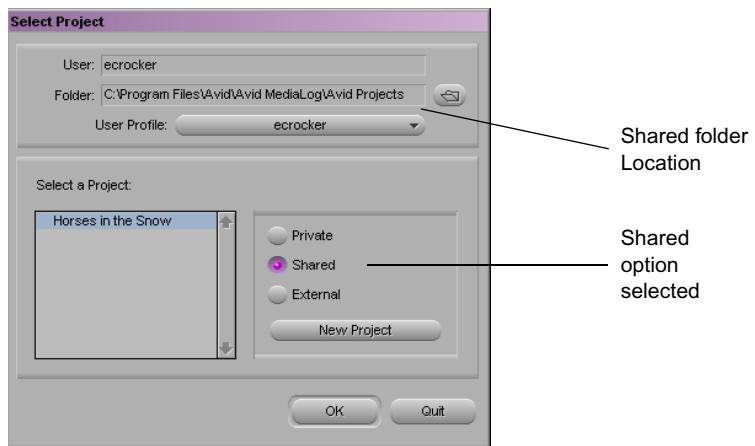
The default path for the shared projects folder is

- (Windows) C:\Program Files\Avid\Avid MediaLog\Avid Projects
- (Macintosh) Macintosh HD/Users/Shared/MediaLog/Avid Projects

To select a shared project:

1. Start the Avid application.

The Select Project dialog box opens.



2. Click Shared in the Select a Project area.



You cannot type into the User or Folder text boxes.

3. Do one of the following:
 - ▶ Select a project and click OK.
 - ▶ Double-click a project name.

The Project window, the Composer monitor, and the Timeline open with the selected User settings loaded.

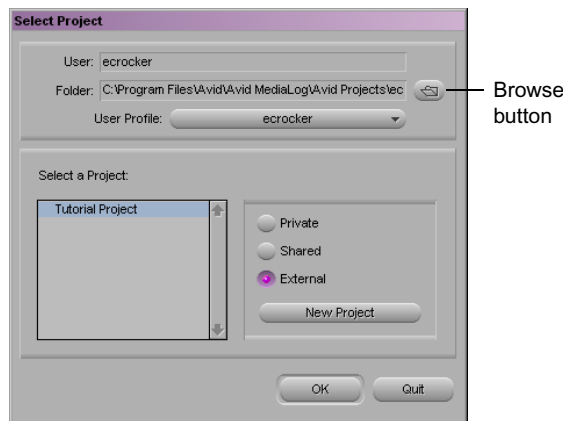
Selecting an External Project

You can select a project that is located outside of the Avid Projects folder.

To select an external project:

1. Start the Avid application.

The Select Project dialog box opens.



2. In the Select Project dialog box, click External.

The projects displayed are those you most recently navigated to by using the browse button.

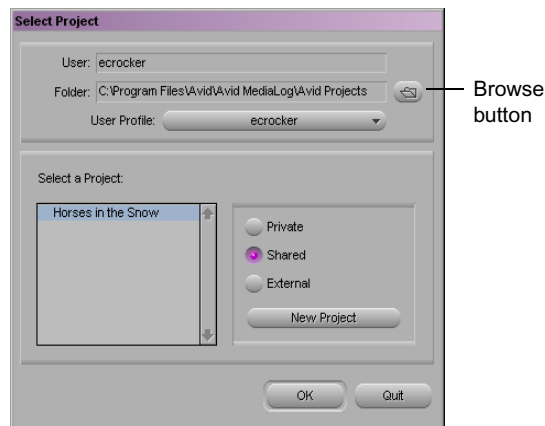
3. Do one of the following:
 - ▶ Select a project and click OK.
 - ▶ Double-click a project name.

The Project window, the Composer monitor, and the Timeline open with the selected User settings loaded.

Browsing for a Project

To browse for a project in a location other than the default folders:

1. Start the Avid application.
The Select Project dialog box opens.
2. Click the Browse button.



3. The Browse for Folder (Windows) or Project Directory (Macintosh) dialog box opens.
4. Navigate to the folder that contains the project you want.
5. Click OK (Windows) or Choose (Macintosh).
6. Do one of the following:
 - ▶ Select a project and click OK.
 - ▶ Double-click a project name.

The Project window, the Composer monitor, and the Timeline open with the selected User settings loaded.

Using User Profiles

You can establish different profiles for a single user without having to log out of your system and log back in under a different name (see “[Changing Users](#)” on page 27). Separate editing functions to have separate settings. User “Editor,” for example, can have separate profiles for “Audio editor,” “Film editor,” or for “Assistant 1,” “Assistant 2,” and so on. These profiles have separate folders and settings that are kept in the following folders:

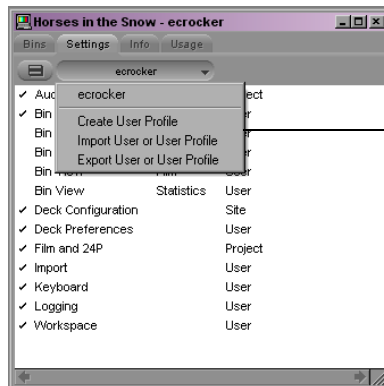
- (Windows) C:\Program Files\Avid\Avid MediaLog\Avid Users*login name*
- (Macintosh) Macintosh HD/Users/Shared/MediaLog/Avid Users/*login name*

You can also import a user or user profile from another location.

Creating a User Profile

To create a user profile:

1. Click the Settings tab in the Project window.
2. Click the User Profile Selection pop-up menu, and select Create User Profile.



User Profile Selection pop-up menu

The Create User Profile dialog box opens.



3. Type a name in the Profile Name text box and then click OK.
The new user profile appears selected in the pop-up menu and the user profile name appears in the Project window title bar.

Importing a User Profile

To import user settings from another user or user profile:

1. Click the Settings tab in the Project window.
2. Click the User Profile Selection pop-up menu and select Import User or User Profile.
3. Navigate to the user or user profile you want to import.

Changing User Profiles

To change user profiles:

1. Click the Settings tab in the Project window.
2. Click the User Profile Selection pop-up menu and select another user profile.

To return to the original user profile:

1. Click the Settings tab in the Project window.
2. Click the User Profile Selection pop-up menu and select the original user profile.



When you select the original user profile, your login name appears in the Project window title bar. When you select another user profile, the user profile name appears in the Project window title bar.



If you are using a user profile other than the default and you change to another project, the default user settings are loaded, even though the Project window still displays your non-default user profile name. You must reselect the user profile you want to have active.

Exporting a User Profile

You can create a user profile on one system, export it to a server and then import the same user profile from another system to the new system. Export the user profile as a Personal profile or a Group profile.

When you choose Personal, the user profile performs an autoload and auto save every time you open a project. Every time you update the user profile, it saves the new profile information. For example, you can create the user profile *Jennie* on one system, export it to another location (server) and then import it to a different system. Every time you make any changes to the *Jennie* user profile, it updates to the server and when you open the *Jennie* user profile on either system, it uses the most recent *Jennie* user profile.

When you choose Group, the user profile autoloads but does not auto save. Changes made to the user profile only affects the system the changes were made on, the changes do not update to the server.

To export user settings to another user or user profile:

1. Click the Settings tab in the Project window.
2. Click the User Profile Selection pop-up menu and select Export User or User Profile.
3. Choose Personal or Group.
4. Navigate to the location where you want to place the user or user profile.

Closing a Project

When you close the current project, you return to the Select Project dialog box.

To close the current project, do one of the following:

- ▶ With the Project window active, select File > Close.
- ▶ Click the Close button in the Project window.

Backing Up Your Project Information

Although Avid MediaLog automatically saves your bins, projects, and settings, you should back up these items frequently to avoid losing any of your work if your hard drive fails. Because the storage requirements are minimal, you can back up these files to a variety of storage devices, such as:

- Floppy disk or equivalent drive
- Removable storage device
- Network storage device (such as a file server)



To back up the larger media files created when you capture footage, use a high-capacity storage device. For information on backing up media files, see the editing guide or user's guide for your Avid editing system.

Saving Your Project Information on a Drive or Floppy Disk

To save your work on a floppy disk or equivalent device:

1. Close Avid MediaLog.
2. Mount the drive or insert a floppy disk as appropriate.
3. (Windows only) From the Windows desktop, double-click the My Computer icon.
4. Double-click the icon for the destination storage drive or floppy drive to open it. Double-click any additional folders to target the appropriate storage location.
5. Double-click the internal hard drive to open it.
6. Navigate to the project folder and drag the folder to the targeted storage location. For the default locations of project folders, see [“Selecting a Project” on page 28](#).
7. When the system finishes copying the files, unmount the drive or eject the floppy disk and store it where appropriate.

Restoring from a Backup

To restore a project, user profile, or settings from a backup storage device:

1. Make sure Avid MediaLog is closed.
2. Mount the drive or insert a floppy disk as appropriate that contains the backup copies you want to restore.
3. From the desktop, double-click the drive or floppy disk and the internal hard drive.
4. Drag the project folders from the storage device to the appropriate folder on the internal hard drive. For the default locations of project folders, see [“Selecting a Project” on page 28](#).

When you start Avid MediaLog, the restored project is displayed in the Select Project dialog box.

Ending a Work Session

To end the work session, first you must quit the application, and then turn off your equipment in the order described in these sections:

- [Quitting the Avid MediaLog Application](#)
- [Turning Off Your Equipment \(Windows\)](#)
- [Turning Off Your Equipment \(Macintosh\)](#)

Quitting the Avid MediaLog Application

There are two ways to quit the Avid MediaLog application, depending upon whether you have a project open or you are between projects:

- ▶ If you are working on an open project and want to quit Avid MediaLog quickly, select File > Exit (Windows) or File > Quit MediaLog (Macintosh).

The project closes and the application quits.

- ▶ If you are between projects, from the Select Project dialog box:
 - a. Click the Quit button.

A message box opens, asking if you want to leave the application.

- b. Click Leave to quit the application. Click Cancel to return to the Select Project dialog box, and select another project.

Turning Off Your Equipment (Windows)

When you finish using your system and want to turn it off completely, follow these steps to avoid damaging your system or media storage drives. Quit the Avid application before turning off your equipment.

To turn off your equipment:

1. Select Start > Shut Down.
The Shut Down Windows dialog box opens.
2. Select Shut down from the pop-up menu, and click OK.
3. When a message states that you can safely turn off your computer, press the computer's Power button.
4. Turn off your speakers and monitors.
5. Turn off each external drive in the chassis, and then turn off the chassis itself.
6. Turn off all other hardware.




Never remove media drives from your Avid system when it is turned on. Shut down the computer and then remove the drives.

Turning Off Your Equipment (Macintosh)

When you finish using your system and want to turn it off completely, follow these steps to avoid damaging your system or media storage drives. Quit the Avid application before turning off your equipment.

To turn off your equipment:

1. Select Apple  menu > Shut Down.
This turns off your Macintosh system. The screens on the Bin and Edit monitors become dimmed.
2. Turn off your speakers and monitors.

3. Turn off each external drive in the chassis and then turn off the chassis itself.
4. Turn off all other hardware.



Never remove media drives from your Avid system when it is turned on. Shut down the computer and then remove the drives.

Using Help

You can get help and background information for tasks, windows, dialog boxes, and screen objects through your Avid Help system. The Help system is HTML based and operates in the Microsoft® Internet Explorer Web browser. Avid recommends using Internet Explorer Version 5 or later.

To open the Help system:

- ▶ Select Help > Media Log Help.

The Help system appears in a browser window.

To close the Help system, do one of the following:

- ▶ Click the Close button in the browser.
- ▶ (Windows) Select File > Close.
- ▶ (Macintosh) In Internet Explorer, select Explorer > Quit. In Netscape Navigator, select Netscape > Quit.
- ▶ Navigate to another Web site.

Chapter 3

Working with the Project Window

The Project window provides controls for structuring and viewing important information about your current project.

This chapter covers the following topics:

- [Exploring the Project Window](#)
- [Working with Bins](#)
- [Describing Project Settings](#)
- [Using the Format, Info and Usage Displays](#)
- [Using Other Tools](#)



This chapter refers to the installation default directory path for the various Avid folders. If you selected a different directory path during the installation, you must substitute that path when using this chapter.

Exploring the Project Window

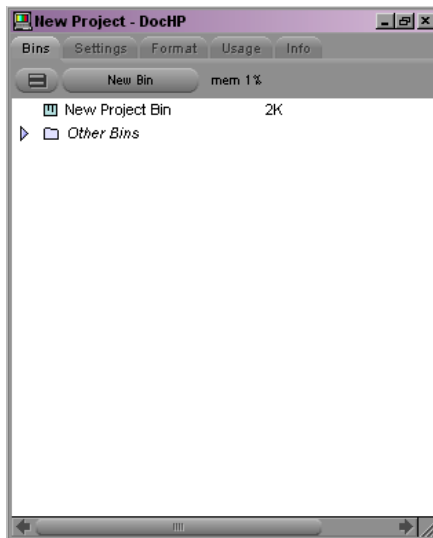
The Project window provides controls (Bins, Settings, Format, Info, and Usage) for structuring and viewing information about your current project. The Project window also provides access to the Settings scroll list for altering various User, Project, and Site settings.

You can use the Project window to:

- Create and open bins.
- View and modify settings.
- View information about the format of the project and system memory usage.
- View information about the work session usage.
- Add folders to organize project components.

Opening and Closing the Project Window

The Project window opens automatically when you select a project in the Select Project dialog box.



To close the Project window and return to the Select Project dialog box, do one of the following:

- ▶ Click the Close button in the Project window.
- ▶ With the Project window active, select File > Close Project.

The Project window remains open the entire time you are working in a project; however, it might be hidden from view by several open bins or tools.

To locate and redisplay the Project window, do one of the following:

- ▶ Select Tools > Project.
- ▶ Click in an unobstructed area of the Project window to bring it forward.

Changing Font and Point Size

You can change the default font and point sizes of the Project and Bin windows. You can vary the fonts and point sizes across these windows. For example, you can set the Project window to Helvetica, 13 pt; set one Bin window to Times Roman, 11 pt; and set another Bin window to Arial, 12 pt.

The following table describes the windows you can change and where these changes are saved.

Window	Location of Changes
Project	Changes the font and point size of the text in the Bins and Settings tabs; saved as a Project setting.
Bin	Changes the font and point size of the text in the Bin window; saved as a Bin setting (not the Bin View setting).

To change the font displayed in the Project or Bin window:

1. Click the Project or Bin window to make it active.
2. Select Edit > Set Font.
The Set Font dialog box opens.
3. Select a font from the Font pop-up menu.



*Any font installed on the Avid system appears in the list. For information on adding fonts to your system, see your *Windows or Macintosh* documentation.*

4. Type another point size for the font in the Size text box.
5. Click OK.

The new font and point size appear in the active window.

When you close the window, the last font and point size applied is saved with the window.

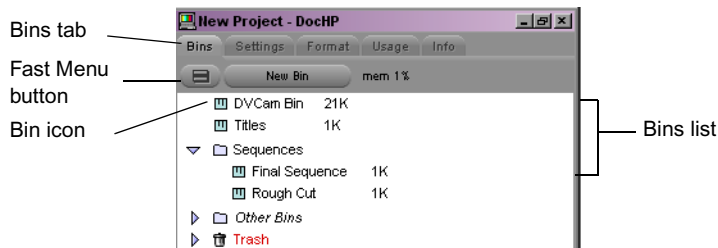
Working with Bins

Bins contain the master clips that are created when you log source material. From the Project window, you can view a list of bins associated with the project, and open, close, and create bins. You can also open bins created for another project.

Viewing a List of Bins

To view a list of bins associated with the project:

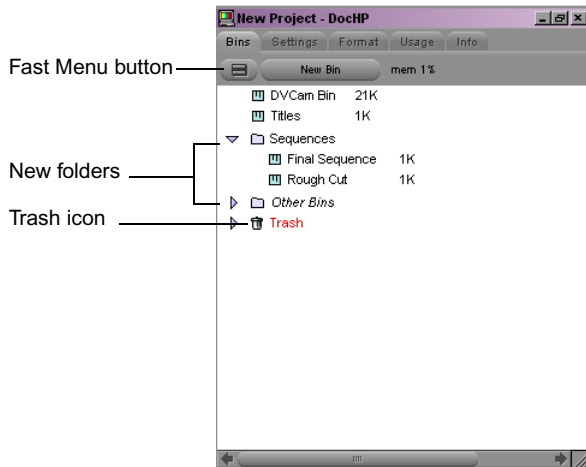
- ▶ Click the Bins tab in the Project window.



From the Bins list you can examine the number, names, sizes, and location of the bins.

Displaying Folders of Bins in the Bins List

You can add folders to the Bins list in the Project window to help organize your project. You can click bins and drag them into folders, or click folders and drag them into other folders. See [“Managing Folders and Bins” on page 52](#).



To display the folder's contents in the Bins list of the Project window:

- ▶ Click the triangular opener next to a folder icon.

To close the display:

- ▶ Click the triangular opener again.

To view a list of only the folder contents and not the folders:

- ▶ Select Fast > Flat View.

The Trash icon and its contents disappear until Flat View is deselected.



The Trash icon does not appear until you select and delete a bin.

Creating a Folder in a Project

To create a folder in a project:

1. Click the Bins tab in the Project window.
2. Select Fast > New Folder.
A new untitled folder opens.
3. Click the untitled folder name in the Bins list and rename it.

Creating a New Bin

To create a new bin from the Project window, do one of the following:

- ▶ Select File > New Bin.
- ▶ Click the New Bin button in the Project window.

A new (empty) bin opens and is given the name of the project as displayed in the title bar of the Project window. The new bin opens in the Bins list of the Project window with the default name highlighted. A corresponding file is placed in the project folder in the Avid Projects folder and a backup copy is placed in the Avid Attic folder.

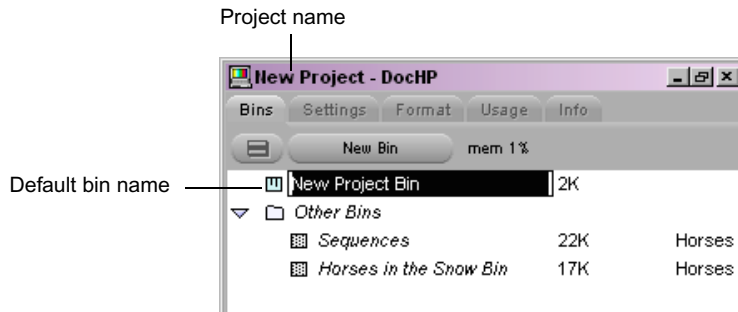
You can keep the default name of the bin or rename the bin immediately. For more information, see [“Renaming a Bin” on page 48](#).

Renaming a Bin

Each new bin you create takes the name of the project that appears in the title bar of the Project window, and is numbered incrementally.

To change the name of a bin:

1. Click the bin name in the Bins list of the Project window.
2. Type a new name.



Opening and Closing a Bin

To open a bin:

1. Click the Bins tab in the Project window.
2. Double-click the Bin icon next to the bin name.

The bin opens in a separate window. The Bin icon in the Project window becomes dimmed, indicating the bin is open.

Opening Selected Bins

To open several bins at once from the Project window:

1. Click a Bin icon in the Bins list.
2. Ctrl+click (Windows) or Shift+click (Macintosh) each additional bin you want to open.
3. Select File > Open Selected Bins.

Opening Bins from Other Projects

To open a bin from another project:

1. Select File > Open Bin.
(Make sure that no bins are selected in your current project view.)
The Open dialog box opens.

2. Find and select the bin you want.

(Windows only) Bins have the file name extension .avb.



Never open a bin that is stored on a floppy disk or equivalent device, since the system cannot save your work. Always copy the bin to a project folder on the system drive before you open it. For more information, see the input and output guide or user's guide for your Avid editing system.

3. Click Open.

The bin appears in the Bins list of the Project window in a folder called Other Bins. The name Other Bins appears in *italics*. You can rename this folder. This option is useful when you want to open a bin not currently displayed in the Project window.



The Other Bins folder disappears from the Bins list when you delete all the bins in the Other Bins folder. Deleting bins from the Other Bins folder does not remove the bins from the drive; only the pointers to the bins are removed.

Closing a Bin

To close a bin, do one of the following:

- ▶ Click the Close button.
- ▶ Select File > Close Bin.

Deleting a Bin or Folder

You can delete bins and folders along with their contents from the Bins list in the Project window. Deleted bins and folders are moved to a Trash folder in the Bins list until you empty the Trash. If you need a deleted bin or folder, you can retrieve it from the Trash. For more information, see [“Viewing Contents in the Trash” on page 51](#).



Only bins and folders appear in the Trash. If you select any other item within a bin and press Delete, the item is permanently deleted and does not appear in the Trash.

To delete a bin or folder from the Project window:

1. Select the bin or folder you want to delete in the Bins list.
2. Press the Delete key.

A Trash icon appears in the Bins list in the Project window. The Trash contains the deleted item (bin or folder). The deleted item is stored in the Trash until you empty it.

Viewing Contents in the Trash

If you need to view the contents in the Trash or decide you do not want to delete those items in the Trash, you must first move the bins or folders from the Trash.

To view items in the Trash:

1. Click the triangular opener next to the Trash icon in the Bins list to list the contents of the Trash.
2. Click the bins or folders you want to keep (or view) and drag them from the Trash to the Bins list in the Project window.
3. Double-click the bin or folder to view it.

Emptying the Trash in the Bins List

You can empty the contents of the Trash that is located in the Bins list.



Emptying the Trash permanently removes the bins or folders from the drive.



If you change the name of the Trash icon, you cannot empty the Trash.

To empty the Trash in the Bins list:

1. Select Fast > Empty Trash.

A message box is displayed.



2. Click Empty Trash to delete the bins or folders from the Trash and from your system drive.

Managing Folders and Bins

You can use the Project window to create hierarchies of folders and bins that reflect the specific workflow of the current project. This structure provides both simplicity and backup security.

Creating a hierarchy allows you to have one set of bins available in the Project window during the digitizing and organizing phase, and another set of bins available during editing to reduce clutter. For more information, see the editing guide or user's guide for your Avid editing system.

Saving Bins Automatically

Avid MediaLog automatically saves changes to your work on a regular basis during each session. You can modify the frequency of the automatic backups using the Bin settings in the Settings scroll list in the Project window.

When you are working with bins, an asterisk (Windows) or a diamond (Macintosh) appears before the bin name in the bin's title bar. The asterisk (Windows) or diamond (Macintosh) indicates that the changes to the bin have not been saved. Once you save the bin, the asterisk (Windows) or diamond (Macintosh) is removed.

When auto-save occurs:

- Any open bins are updated with changes made since the last auto-save.
- Copies of these bins are placed in the following folders as backup:
 - (Windows) *drive*:\Program Files\Avid\Avid MediaLog\Avid Attic folder
 - (Macintosh) Macintosh HD:/Users/Shared/MediaLog/Avid Attic folder

The system automatically places copies of all bins into the Avid Attic folder at regular intervals for backup. The procedure for recovering bin files from the Avid Attic folder is described in the editing guide or user's guide for your Avid editing system.

You can manually save bins for added security — for example, immediately after an important edit. When your work is lost, or when you want to recover an earlier version of a bin, you can retrieve files from the Avid Attic folder.

To adjust the frequency of automatic saves:

1. Click the Settings tab in the Project window.
The Settings scroll list appears.
2. Double-click Bin in the Settings scroll list.
The Bin Settings dialog box opens.
3. Type a number in the minutes text box for the Auto-save interval option.
4. Click OK.

Saving Bins Manually

You can manually save a specific bin, selected bins, or all bins.

To save a specific bin:

1. Click the bin window to activate it.
2. Select File > Save Bin.



The Save Bin command appears dimmed if there have been no changes since the last time the active bin was saved.

To save all the bins:

1. Click the Project window to activate it but do not select any bins in the Bins list.
2. Select File > Save All.

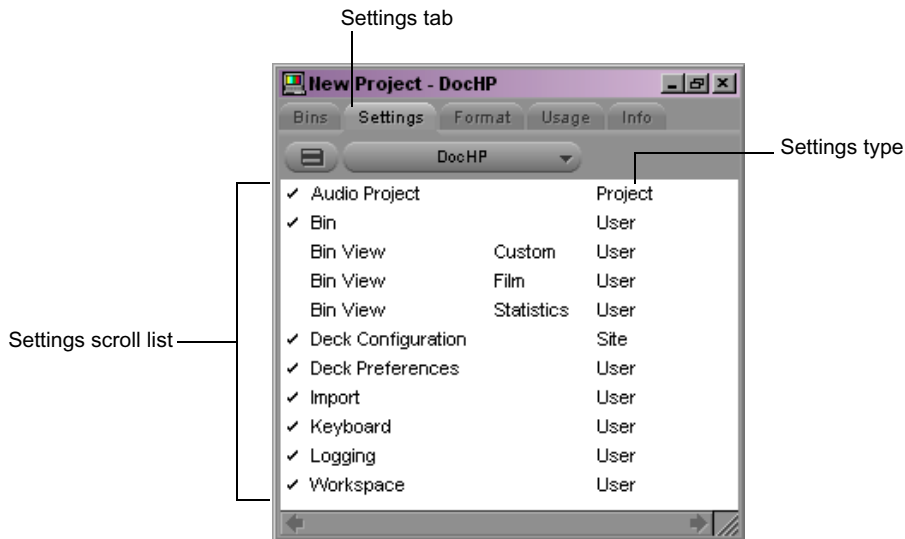
The system saves all the bins for the project.

Describing Project Settings

From the Settings scroll list in the Project window, you can view, select, open, and alter various User, Project, and Site settings.

To view the Settings scroll list:

- ▶ Click the Settings tab in the Project window.



Understanding Settings

The three types of settings appear in the Settings scroll list as User, Project, and Site.

The function of these settings is as follows:

- **User settings** are specific to a particular editor. User settings reflect individual preferences for adjusting the user interface in the Avid MediaLog application. Individual User settings are stored in each user folder.
- **Project settings** are directly related to individual projects. When you change a Project setting, it affects all editors working on the project. Specific Project settings are stored in each project folder.

- **Site settings** establish default parameters for all new users and projects on a particular system. They can apply to particular configurations of equipment installed at the site (for example, specification and node settings for an external switcher). They can also include other User or Project settings that you copy into the Site Settings window. Site settings are stored in a separate Settings folder.



For information about the location of the settings files, see the editing guide or user's guide for your Avid editing system.

The following table briefly describes each item in the Settings scroll list. The table also lists where you can find additional information on a particular item, and indicates whether the item has an associated dialog box (or window) that you can access from the Settings scroll list.

Settings Scroll List

Setting Name	Description	For More Information
Audio Project	Sets the rate for audio input.	See the input and output guide or user's guide for your Avid editing system.
Bin	Sets the auto-save interval; double-click preferences for bins and other bin-related parameters.	See “Bin Settings” on page 57.
Bin View	Selects and formats the information displayed in bins.	See “Bin View Menu” on page 104.
Communication (Serial) Ports	Configures the serial ports on your system for deck control.	See “Using the Communications (Serial) Ports Tool” on page 65.
Deck Configuration	Configures channels and decks into the system.	See “Configuring Decks and Setting Preferences” on page 68.
Deck Preferences	Sets preferences that affect all decks configured into the system.	See “Setting Deck Preferences” on page 75.

Settings Scroll List (Continued)

Setting Name	Description	For More Information
Film	Sets parameters for edit play rate, ink number format, and transfer rate.	See “ Film and 24P Settings ” on page 156.
Import	Sets parameters for file import.	See “ Importing Logs ” on page 93.
Keyboard	Maps commands from the Command palette to the keyboard.	See “ Viewing Keyboard Settings ” on page 62.
Logging	Allows you to enable the Pause Deck While Logging feature, map function keys, and specify a preset duration for subclips.	See “ Pausing a Deck While Logging ” on page 88.
Workspace	Enables you to associate settings and windows with a workspace.	See “ Working with Bins ” on page 46.

Defining Settings

You can use the Settings scroll list to establish a hierarchy of settings that address the specific needs of each production phase.

For example, you can establish:

- **User settings for the assistant editor** — Facilitate logging, digitizing, and organizing projects
- **Project settings** — Reflect the specific needs of the project
- **Bin View settings** — Display useful columns of information for each bin



Never use a User settings file that was opened in an Avid editing application such as Avid Symphony, Media Composer, Film Composer, Avid Xpress, or Avid NewsCutter.

By establishing these settings once, and selecting the appropriate setting or bin view in context, you can save time and effort that would be spent searching for information or adjusting bin headings on-the-fly. You can also save these settings along with your template for use on similar projects.

Reviewing Basic Settings

The following are basic system settings to review at the start of your project:

- [Film Settings](#)[Bin Settings](#)
- [Logging Settings](#)

To view the settings:

- ▶ Double-click each setting in the Settings scroll list of the Project window.

Film Settings

Film settings determine essential parameters for accurately capturing, tracking, and editing source material for 23.976p, 24p, 25p, and 1080p projects. For a description of film settings, see [“Film and 24P Settings” on page 156](#).

Bin Settings

The Bin Settings dialog box controls the Avid MediaLog’s automatic save features, including the number of backups saved in the Avid Attic folder. The following table describes the Automatic Save and Backup options, and the results of double-clicking an object in a bin.

Bin Settings Dialog Box Options

Option	Description
Auto-Save interval	<p>Specifies the length of time between attempts to auto-save project files. The default is 15 minutes.</p> <p>To avoid interrupting a logging operation, the Avid system waits until the system is inactive before auto-saving. Use the “Force auto-save at” option to specify an interval at which the system <i>will</i> interrupt an operation to auto-save.</p>
Inactivity period	<p>Specifies the length of time the Avid system waits while the system is inactive before automatically saving the project files. The default is 0 seconds.</p>
Force Auto-Save at	<p>Specifies the maximum length of time between auto-saves. When the system reaches this time, it will auto-save the project files even if it must interrupt an operation to do so. The default is 15 minutes.</p>

Bin Settings Dialog Box Options (Continued)

Option	Description
Maximum files in a project's attic	<p>Specifies the total number of files stored in the Avid Attic folder. When a bin is saved, the Avid system copies the previous version of the bin to a special folder called the Avid Attic. The default is 30 files.</p> <p>Keep more files if there are many users working on the system. This ensures that all the bins are backed up.</p> <p>When there are multiple users working on one system, store Bin settings as Site or Project settings. This will ensure that another user does not override your settings and delete your backups.</p>
Max versions of a file in the attic	<p>Specifies the total number of single-bin copies stored in the Avid Attic folder. This setting prevents filling the Avid Attic with too many copies of one bin, at the risk of losing the others. The default is 5 copies.</p>

Logging Settings

The logging settings let you define whether the deck will pause during a logging operation. See [“Pausing a Deck While Logging” on page 88](#).

Displaying Project Settings

You can display the Settings scroll list of the Project window in different groups, depending on what you need to view.

To change the Settings scroll list display of the Project window:

1. Click the Settings tab in the Project window.
The Settings scroll list appears.
2. Click the Fast Menu button and select a settings display group from the Settings menu.

The Settings menu displays the selected settings group and the Settings scroll list displays only the settings in that group.

The following table describes the different settings display groups.

Settings Display Groups

Option	Description
Active Settings	Displays currently active settings in your Avid system.
All Settings	Displays all settings available in the Avid system.
Base Settings	Displays Project, User, and Site settings only; no views are displayed.
Bin Views	Displays all the Bin View settings you created.
Import Settings	Displays all the Import settings.
Workspaces	Displays all the Workspace settings you created.
Workspace Linked	Displays only the linked workspaces.

Working with Settings

You can view and modify most of your current settings by double-clicking them in the Settings scroll list of the Project window and by selecting new options. You can duplicate, rename, copy, and move settings among files or systems.

Selecting Another User

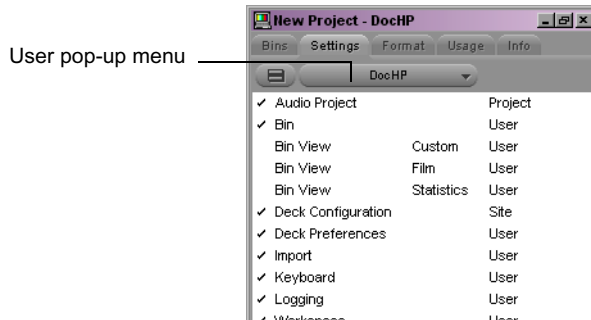
Because User settings are not project or site specific, you can display another set of User settings in the Project window.

To select another user:

1. Click the Settings tab in the Project window.

The Settings scroll list appears.

2. Select another name from the User pop-up menu.



The previous user's settings are saved, and the new user's settings are loaded into the Avid system and the Project window.

Modifying Settings

You can alter the default options for various settings to reflect the specific needs of a project or to customize the system based on personal preferences. For details, open a settings window and press F1 (Windows) or the Help key (Macintosh).

Restoring Default Settings

To restore settings to their default values:

1. Click the Settings tab in the Project window.

The Settings scroll list appears.

2. Click a setting to select it. Ctrl+click (Windows) or Shift+click (Macintosh) each additional setting you want to select.
3. Select Special > Restore to Default.

A message box opens and asks whether you want to save the settings.

4. Click the Copy & Restore button to copy the current settings before restoring the default settings, or click the Restore button to discard the current settings.

The system restores the default values for the selected settings.

Using Site Settings

When the system opens a new project, it searches for the Site_Settings file in the following path:

- (Windows) *drive:*\Program Files\Avid\Avid MediaLog\ML Settings
- (Macintosh) Macintosh HD:/Applications/MediaLog/ML Settings

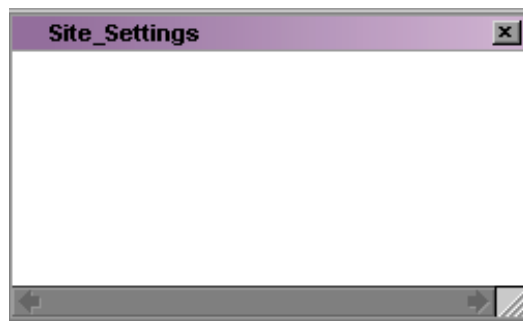
The system loads Site settings and any settings placed in the file and then loads any Project and User settings not included in the Site_Settings file.

Adding settings to the Site_Settings files is useful if you need to establish global settings for all new users and projects, such as deck settings, a specific start timecode for all clips, or various customized features of the interface.

To load settings into the Site_Settings file:

1. Open a project with the settings you want to establish as Site settings. If a project does not already exist with the settings you want, create a project and make adjustments to the default settings as needed.
2. Select Special > Site Settings.

The Site_Settings window opens.



3. Click a Project or User setting in the Settings scroll list of the Project window, or Ctrl+click (Windows) or Shift+click (Macintosh) multiple settings and drag them into the Site_Settings window.

Copies appear in the Site_Settings window.

4. Close the Site_Settings window.

All new users and projects opened from the Select Project dialog box use these settings as the default settings.

Viewing Keyboard Settings

Common editing commands are mapped to the MediaLog keyboard. Use the Keyboard settings to view the commands mapped to your keyboard. You cannot change the mappings in Avid MediaLog.

To view keyboard settings:

- ▶ Double-click Keyboard in the Settings scroll list of the Project window.



The Keyboard palette varies, depending on the type of keyboard attached to your Avid system. If an Avid-supported European keyboard is attached to your Avid system, then the Keyboard palette matches that keyboard.

Customizing Your Workspace

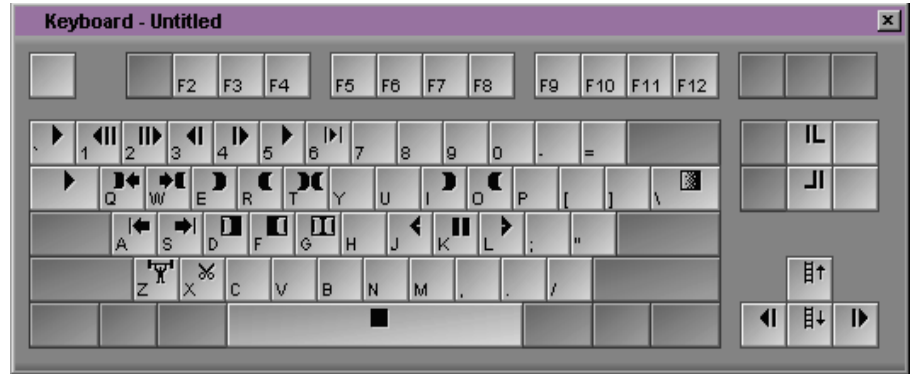
Your workspace defines how you arrange and size the windows on the desktop of the Avid editing application. If you like to work with a particular group of windows arranged and sized in a particular setup, you can assign them to a workspace setting that you can then recall with a Workspace button. For example, during logging you might want to display the Logging tool and bins in specific locations.

While in a workspace, you can move tool windows or open and close tool windows. The next time you select that workspace, the tool windows appear with either:

- The arrangement from the last time you left the workspace
- The arrangement you set for the workspace, regardless of any changes you made

For information on setting up workspaces, see the editing guide or user's guide for your Avid editing system.

The Keyboard settings window opens and displays command buttons that are mapped to the keyboard. To view the name of a command button, let the mouse pointer rest on the button for 1 or 2 seconds.



Using the Format, Info and Usage Displays

The following types of information are also available on the Project window:

- The **Format display** allows you to view the video format selected in the New Project dialog box.
- The **Info display** allows you to view basic project information. The displayed information lists the options you selected in the New Project dialog box when you created the project. You can also view system memory information from the Info display.
- The **Usage display** shows information on system usage. You can use this information to support business functions such as resource management. For more information, see the editing guide or user's guide for your Avid editing system.

To open the Format, Info, or Usage display:

- ▶ Click the Format, Info, or Usage tab in the Project window.

The items listed in this view are for information only and cannot be changed.

Using Other Tools

The Avid MediaLog application provides access to the following tools for use while logging clips:

- Avid Calculator
- Communications (Serial) Ports tool
- Console window

About the Avid Calculator

The Avid Calculator helps you calculate video and film durations, and convert timecode and film key numbers to different formats.

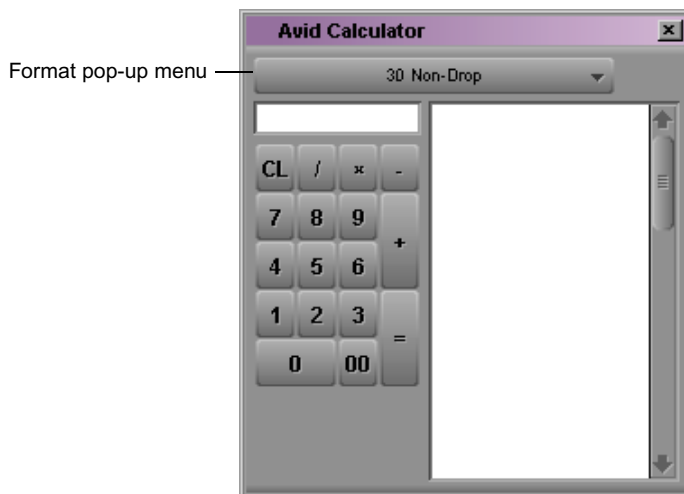
For example, you can:

- Convert drop-frame to non-drop-frame timecode values.
- Convert timecode durations between 30-fps and 25-fps projects.
- Convert a duration in video to the corresponding length in footage and frames for measuring 35mm film.

To use the Avid Calculator:

1. Select Tools > Calculator.

The Avid Calculator opens.



2. Select a format from the Format pop-up menu.
3. Make calculations in one of the following ways:
 - ▶ Click numbers and functions in the Avid Calculator.
 - ▶ Enter numbers and functions using the numeric keypad.
 - ▶ Enter numbers and functions using the top row of numbers on the keyboard.

You do not need to enter leading zeros, colons, or semicolons for timecode.

4. To convert your totals at any time to another format, select a different frame code or key number format from the Format pop-up menu.

Using the Communications (Serial) Ports Tool

The Communications (Serial) Ports tool allows you to view the current configuration of the serial interface at any time during editing. You can also use it to reconfigure the ports without quitting Avid MediaLog or shutting down the computer.

To access the Communications (Serial) Ports tool:

1. Double-click Communications (Serial) Ports in the Settings scroll list of the Project window.

The Communications (Serial) Ports tool opens.



If you have not yet configured a deck, the window is empty.

2. View or change the port for one or more decks.

You configure the deck and port in the Deck Configuration dialog box (see [“Configuring Decks and Setting Preferences” on page 68](#)). You can change the port in the Communications (Serial) Ports tool, but whenever Avid MediaLog starts it uses the port selected in the Deck Configuration dialog box.

Using the Console Window

The Console window provides a number of features, including:

- Current system information, including your system ID number
- A log of error messages



Do not use the programming features of the Console window without guidance from Avid professionals. Contact your local Avid Reseller (in North America, you can contact Avid Customer Support).

To display current system information:

1. Select Tools > Console to open the Console window.
2. Scroll to the top of the Console window to view your system information and ID. This feature is especially useful for finding the system ID before you contact your Avid Reseller or Avid Customer Support.

Chapter 4

Logging Source Material

You use Avid MediaLog to log your clips in preparation for capturing later when using Avid editing applications.

This chapter covers the following topics:

- [Understanding Logging](#)
- [Configuring Decks and Setting Preferences](#)
- [Understanding Timecode](#)
- [Preparing to Log Material](#)
- [Logging](#)
- [Logging Film Information](#)
- [Modifying Clip Information After Logging](#)
- [Creating Avid Logs](#)
- [Importing Logs](#)

Understanding Logging

Avid MediaLog requires that you name the clips that you log, the tapes they came from, and their start and end timecodes. Many editors prefer to log all their clips (shots) first and then batch capture their material later in the Avid editing application.

There are three basic methods for producing a bin or log that you can use later for batch capturing:

- Logging directly to a bin
- Importing standard log files to a bin
- Creating Avid logs

The Avid MediaLog tools automate the process of recording each clip's start and end timecodes, track selection, and other important data. You do not need to enter information manually. However, if a source deck is unavailable, or if you already logged the data on paper, you can manually record clip data in a bin.

The logging tools provided in Avid MediaLog are also available in the Avid editing system products. Bins that you create with Avid MediaLog are completely compatible with your Avid editing system product — you can copy Avid MediaLog bins to the Avid editing system to begin working with the logged footage.

Configuring Decks and Setting Preferences

Attach and configure your deck, and then set deck preferences within the Avid MediaLog application.

See the next section to configure a deck and then go to [“Setting Deck Preferences” on page 75](#).

Configuring Decks

The Avid MediaLog application provides a feature that automatically configures your attached deck. Each time you quit the Avid MediaLog application, the deck configuration settings are saved. If you reconnect the deck to a *different* port, or attach a *new* deck, run the automatic deck configuration feature again.

If Avid MediaLog does not automatically sense your attached deck, you must manually configure the deck.



Avid MediaLog does not override the manually specified configurations.

Automatic Deck Configuration

Use the automatic configuration feature before manually trying to configure any attached deck. If the automatic feature does not sense your attached deck, see [“Manual Deck Configuration” on page 69](#).

To automatically sense the attached deck:

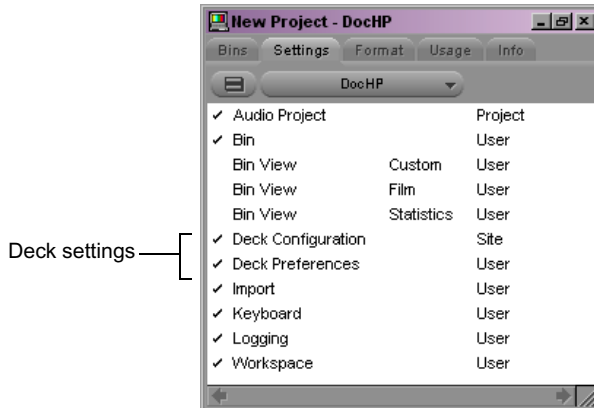
- ▶ Select Special > Autoconfigure All Ports.

Avid MediaLog searches the system ports and configures the attached decks.

Manual Deck Configuration

Avid MediaLog offers an alternative method of configuring your deck if it cannot be automatically configured. You can manually configure single or multiple decks even if the decks are not currently attached to the system. You can also delete stored deck configurations.

The Deck Configuration and Deck Preferences settings appear as separate items in the Settings scroll list of the Project window.



Deck Configuration settings allow you to establish deck control parameters for a single deck or for multiple decks. As with all settings, you can create multiple versions, allowing you to select among them for frequent changes in hardware configurations.

Deck Configuration settings and global deck control preferences appear as separate items in the Settings scroll list of the Project window.

For information on setting Deck Preferences, see [“Setting Deck Preferences” on page 75](#).

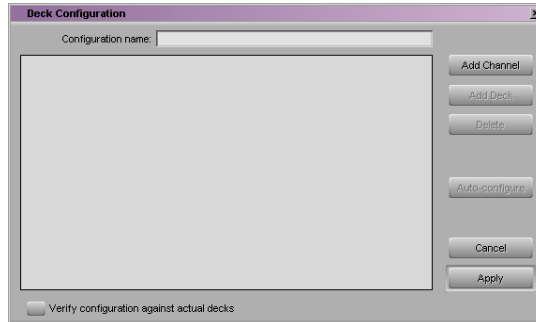


You must manually configure the appropriate hardware connections before Deck Configuration settings can take effect. For more information, see the setup guide for your Avid editing system.

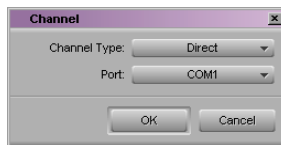
To configure a deck or multiple decks:

1. Double-click Deck Configuration in the Settings scroll list of the Project window.

The Deck Configuration dialog box opens.



2. If you are configuring your system for the first time, click the Add Channel button to add a new channel box on the left side of the Deck Configuration dialog box and to automatically open a Channel dialog box.



Channel refers to the signal path for deck control, whether directly through a serial port or through a V-LAN VLXi system connected to a serial port. Direct serial port connection allows one deck for each channel, while a V-LAN VLXi system provides multiple decks.

3. Select one of the following from the Channel Type pop-up menu, depending upon your system configuration.

For more information on V-LAN equipment, contact your Avid sales representative.

- ▶ **Direct** if you are controlling a deck through an RS-422 connection to the serial port.
 - ▶ **VLAN VLX** if you are controlling a deck through a V-LAN/VLXi connection.
4. Select the port to which you are connecting the deck from the Port pop-up menu.



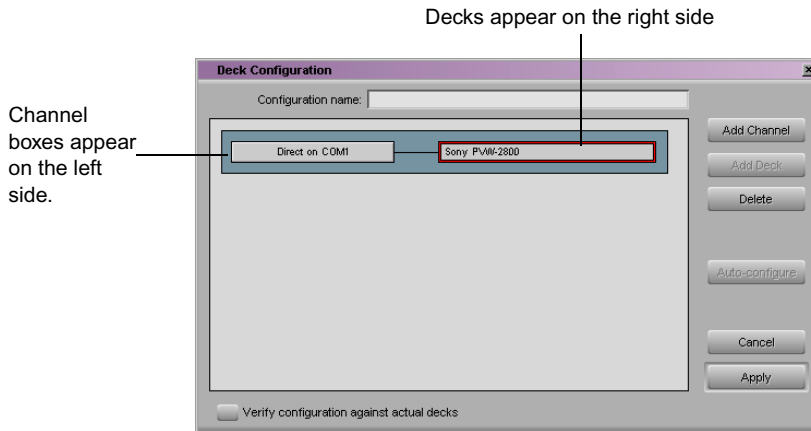
If you are not sure which port to choose, check the 9-pin serial port connectors on the back of the system. If the ports are not labeled, see the hardware documentation supplied with your system.

5. Click OK to close the Channel dialog box.

A message box opens and asks if you want to automatically configure the channel now.

6. Click Yes if you want to automatically configure the channel.

A new channel appears in the display area of the Deck Configuration dialog box, along with the autoconfigured deck.

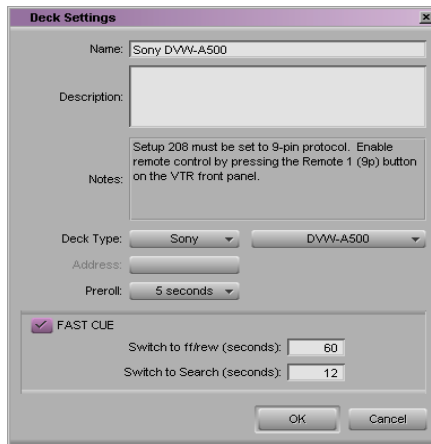


You can reopen the Channel dialog box to change the options at any time by double-clicking the channel box in the Deck Configuration dialog box.

7. If you did not autoconfigure the deck, click the channel box to select it.
8. Click the Add Deck button to open the Deck Settings dialog box.



With a deck already connected to the system, you can click the Auto-configure button to bypass the Deck Settings dialog box and automatically configure a deck with the default settings.



9. Select settings based on your deck. For information on Deck settings, see [“Deck Settings Options”](#) on page 73.
10. Click OK to close the Deck Settings dialog box and return to the Deck Configuration dialog box.



You can reopen the Deck Settings dialog box to change the options at any time by double-clicking the deck box in the Deck Configuration dialog box.

11. Repeat steps 2 to 10 for each additional channel or deck you want to configure.
12. (Option) Select the “Verify configuration against actual decks” option (at the bottom of the Deck Configuration dialog box) if you want the system to check the deck configuration against the decks physically connected to the system.

The system checks the deck configuration after you click Apply in the Deck Configuration dialog box and when you start Avid MediaLog. A message box warns you if the configuration does not match the deck.

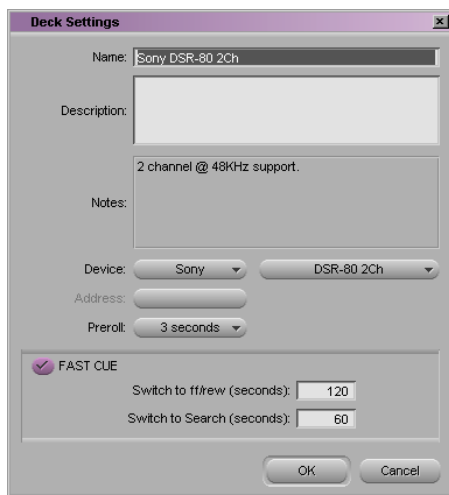
13. Type a name in the Configuration name text box to name the deck configuration. The new deck configuration appears in the Settings scroll list of the Project window.

14. Click Apply to complete the configurations and close the Deck Configuration dialog box.
15. If necessary, double-click Deck Preferences in the Settings scroll list of the Project window to adjust global deck control options. For more information, see [“Setting Deck Preferences” on page 75](#).

Deck Settings Options


To access the Deck Settings dialog box, do one of the following:

- ▶ Click the Add Deck button in the Deck Configuration dialog box.
- ▶ Select Deck Selection > Adjust Deck in the deck controller section of the capture tool.
- ▶ Double-click the deck name in the Deck Settings dialog box.



The following table describes the Deck Settings options.

Deck Settings Options

Option	Suboption	Description
Name		Type your custom name for the tape deck. The default name matches the deck type.
Description		Enter notes about the deck.
Notes		Displays configuration information, supplied by Avid, about the deck you have selected. Not all decks include this information.
Device		Select your manufacturer and model from the menus. These decks have been qualified to work with your Avid system.
Address		For V-LAN VLXi use only (see your V-LAN VLXi documentation). If you are using direct serial port deck control, this option is unavailable.
Preroll		Specifies how many seconds the tape rolls before a capture or digital cut starts. The default is based on the type of deck.  <i>The Preroll option has no effect in Avid MediaLog.</i>
FAST CUE		Speeds up long searches; if your decks can read timecode in Fast Forward or Rewind mode. Otherwise, this option is not useful.
	Switch to ff/rew (seconds)	When this option is selected, the system switches to fast forward or rewind if the target timecode is beyond the specified number of seconds from your current location on the tape. By default, the deck switches to fast forward or rewind to reach a target timecode that is more than 60 seconds away. If your deck shuttles very quickly, you can increase this number so the system uses fast cue only for long searches.
	Switch to Search (seconds)	When this option is selected, the system switches out of fast forward or rewind when it is within the specified number of seconds of the target timecode. By default, the system switches to Search mode when it is 25 seconds from the target timecode.

Deleting Deck Configuration Elements

You can delete deck configuration elements to remove or replace them.

To delete deck configuration elements in the Avid system:

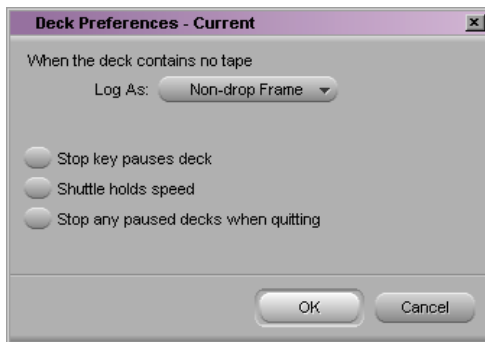
1. Double-click Deck Configuration in the Settings scroll list of the Project window.

The Deck Configuration dialog box opens.

2. Click a channel box, a deck box, or the entire configuration to select it.
3. Click the Delete button.
4. Click Apply to complete the changes and close the dialog box.

Setting Deck Preferences

Deck preferences are global settings for basic deck control. These settings apply to all decks connected to your system, regardless of your deck configuration. You can open the Deck Preferences dialog box from the Settings scroll list of the Project window.



The following table describes the Deck Preferences options.

Deck Preferences Options

Option	Description
When the deck contains no tape, Log As	You select the timecode format (Drop Frame or Non-drop Frame) for logging clips when no tape is in the deck. When a tape is in the deck, the system automatically uses the existing timecode format on the tape (See “Understanding Timecode” on page 77).
Allow assemble edit for digital cut	Not Applicable.
Stop key pauses deck	<p>This option defines the function of the Stop key (space bar) on the keyboard. Select this option to map the space bar to the Pause button on the deck. Deselect this option to map the space bar to the Stop button.</p> <p>If the videotape heads are down in “Stop key pauses deck” mode, pressing the space bar brings up the heads and pauses the deck.</p> <p>The Stop button in the capture tool and Deck Controller tool always stops the decks. (Select Tools > New Deck Controller to access the Deck Controller tool.)</p>
Shuttle holds speed	The Shuttle button continues shuttling at a constant speed instead of stopping when you release it.
Stop any paused decks when quitting	Any paused decks are stopped when you quit the Avid application. Selecting this option saves wear on the deck heads.
Poll deck during digital cut	Not Applicable.

Understanding Timecode

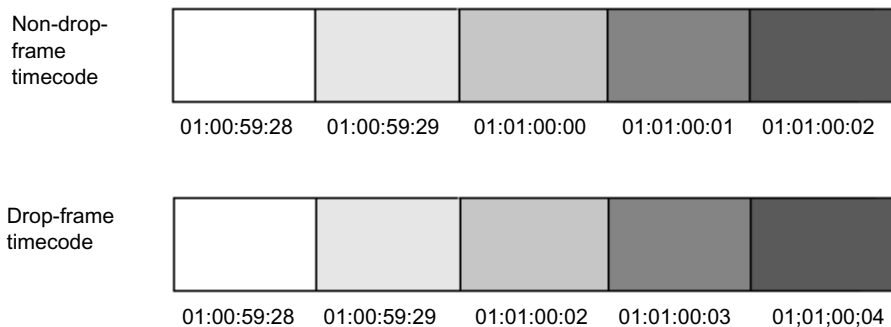
Timecode is an electronic indexing method that denotes hours, minutes, seconds, and frames that have elapsed on a videotape. For example, a timecode of 01:03:30:10 denotes a frame that is marked at 1 hour, 3 minutes, 30 seconds, and 10 frames.

NTSC video (the video format used mainly in the United States) uses one of two formats: *drop-frame timecode* and *non-drop-frame timecode*. Drop-frame (DF) timecode is designed to match the NTSC scan rate of 29.97 frames per second (fps). Two frames of timecode are dropped every minute except for the tenth minute. No video frames are dropped. Drop-frame timecode is indicated by semicolons between the digits; for example, 01;00;00;00.

Non-drop-frame (NDF) timecode tracks NTSC video at a rate of 30 fps and is indicated by colons between the digits; for example, 01:00:00:00. Non-drop-frame timecode can be easier to work with, but does not provide accurate timing for NTSC broadcast.

For example, a typical 1-hour show uses 52 minutes of video. If your program ends at 01:52:00:00 (non-drop-frame), and it is broadcast at 29.97 fps, it will last 94 frames too long (approximately 3 seconds). The final credits could be cut off.

The following illustration compares the two types of timecode at the 1-minute mark. No frames are actually dropped.



PAL video (the video format used in many countries other than the United States) uses a scan rate of 25 fps. Timecode is indicated by colons. There is no need for drop-frame timecode in PAL video.

You set the default timecode format for logging clips in the Deck Preferences dialog box (see [“Setting Deck Preferences” on page 75](#)). You can select Drop Frame or Non-drop Frame.

You can change the starting timecode of a clip or, for NTSC projects, the type of timecode. See the editing guide or user’s guide for your Avid editing system.

Preparing to Log Material

Avid MediaLog provides two special tools for logging source material:

- The Logging tool, which contains:
 - Source deck controls
 - Marking and logging controls
 - Active track controls
 - Timecode information
 - Deck, bin, and tape name information
 - Comment section
 - Message area
- The Audio Project settings, which enables you to set the audio rate

Accessing and Setting Up the Logging Tool

Once you have opened or created a bin, use the Logging tool to enter the name of the tape you are logging and to access deck and logging controls.

Use the Logging tool to plan a naming scheme; to work with source tapes; and to select tracks, bins, and sources.

Accessing the Logging Tool

To access the Logging tool, do one of the following:

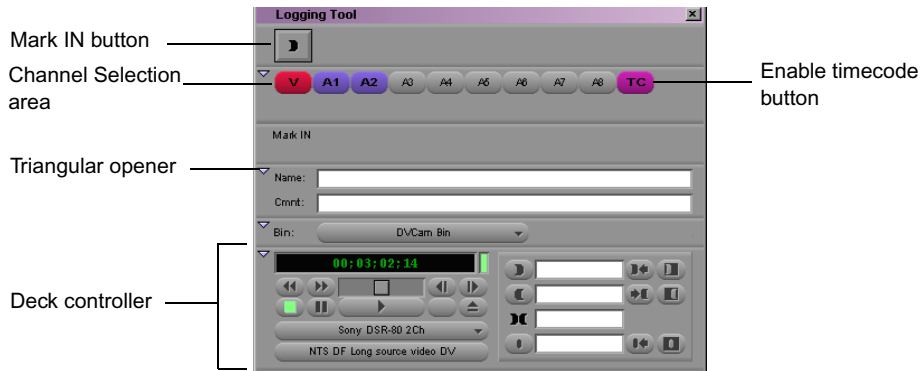
- ▶ Click in a Bin window to activate it, and then select Bin > Go To Logging Mode.
- ▶ Select Tools > Logging.

Setting Up the Logging Tool

To select the appropriate source deck, source tape, and active track settings for your logged material:

1. Open or create your project and the bin in which you want to store your master clips. For information about opening projects and bins, see [“Getting Started” on page 21](#).
2. Select Bin > Go To Logging Mode.

The Logging tool opens.



Guidelines for Naming Tapes

Consider the following naming guidelines when you provide a name for your tape:

- Devise a naming scheme. You may prefer tapes of similar names because they are easy to sort and view together in a bin but distinguishing among them is difficult when you try to quickly locate a specific tape. Name the tapes based on the amount and complexity of your source material.

- Use unique names. The system cannot distinguish between two tapes with the same name and between two bins or clips with the same name. For example, if two tapes are named 001, you might encounter problems correctly associating their clips with the correct physical tapes.
- Use alphanumeric characters (A–Z, 0–9), with no spaces before the name. Characters can be uppercase and lowercase. The maximum length of a name is 31 characters.



Although the maximum length of a name is 31 characters, most online houses accept tape names of no more than 6 characters.

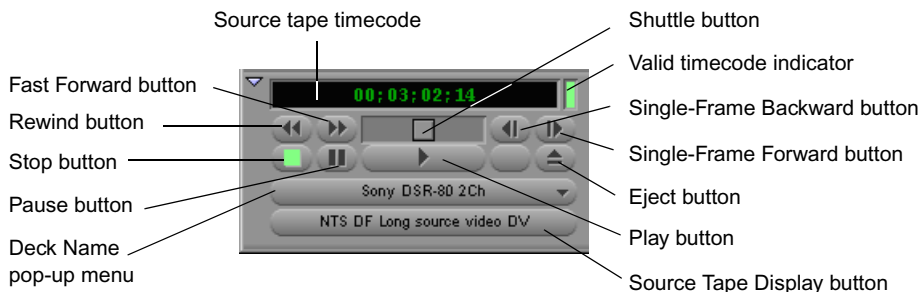
- Select a case convention and maintain it throughout a project. A single tape is listed as several different tapes if you alter the case of the letters. For example, if you type a single name as SUNSET, Sunset, and sunset on three different occasions, all three names appear. This can cause problems when keeping track of clips during the logging process.
- Be cautious when changing the tape name. After you provide a name for a tape source, any change to the name automatically changes that tape name everywhere it occurs. If you decide later to change the name of one of the tapes from 001 to 999, every reference to tape 001 changes to a reference to tape 999.

Inserting Source Tapes

To insert a source tape in a deck to prepare for logging source material with Avid MediaLog:

1. Set the REMOTE/LOCAL switch on the deck to REMOTE.
2. Insert a tape into the deck.
3. Select Bin > Go To Logging Mode.

The Deck Controller tool opens as part of the Logging tool.



Selecting Active Tracks

The Logging tool captures information about the active tracks. Avid MediaLog automatically activates the tracks that were active in the previous session.

To change these settings:

- ▶ Click tracks in the Channel Selection area of the Logging tool to activate or deactivate them.

Selecting the Target Bin

You select a target bin in which you want to organize your logged material.

To select a target bin:

- ▶ Click the Bin pop-up menu in the Logging tool and make a selection.



Only opened bins appear in the Bin pop-up menu.

To open a bin, do one of the following:

- ▶ For a bin created in the current project, double-click the bin in the Project window.
- ▶ For a bin created in a different project, select File > Open Bin, and then locate and open the bin in the Open dialog box (Windows) or Open a Bin dialog box (Macintosh).
- ▶ Create a new bin by clicking the New Bin button in the Project window.

For more information on working with bins, see “Organizing with Bins” on page 99.

Selecting the Source Deck

In some cases, your source material might not reside on a video deck. You can also select other source devices, such as a digital audiotape (DAT). Be sure the source material has readable timecode.

To select the deck where the source material is found:

1. Click the Deck Name pop-up menu to display the available online decks.
2. Select the name of your source deck from the pop-up menu.

Identifying the Source Tape

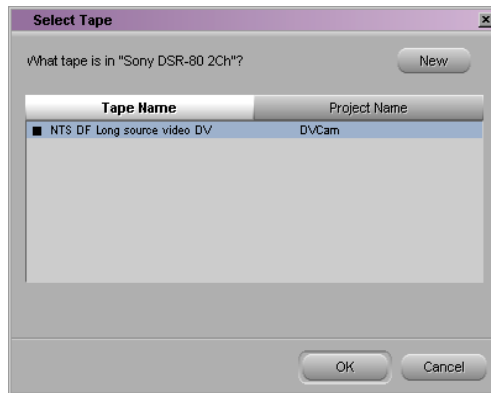
To select a source tape:

1. Insert a tape into the deck.

The Select Tape dialog box opens.



If a tape is already inserted into the deck, click the Source Tape Display button in the capture tool.



For information about deck preferences, see “Setting Deck Preferences” on page 75.

2. In an NTSC project, play the tape for a few seconds so the system can detect the timecode format of the tape (drop-frame or non-drop-frame). Otherwise, the system maintains the timecode format set in the Deck Preferences dialog box, regardless of the format on the tape and you might receive a message indicating a wrong tape.



Drop-frame timecode appears in the Timecode indicator with semicolons between hours, minutes, seconds, and frames. Non-drop-frame timecode appears with colons. For more information, see “Understanding Timecode” on page 77.

For information on tape naming conventions, see “Guidelines for Naming Tapes” on page 79.

3. Provide the system with a tape name in one of the following ways:
 - ▶ Select the name of the tape from the list in the Select Tape dialog box and click OK.
 - ▶ Click the New button in the Select Tape dialog box if the tape is not in the list. A new tape name line appears in the dialog box. Type the new name and click OK.

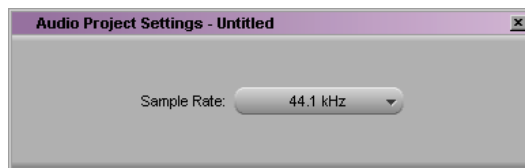
Setting the Audio Sample Rate

Before you begin logging, you must select an audio sample rate.

To set the audio sample rate:

1. Double-click Audio Project in the Settings scroll list of the Project window.

The Audio Project Settings dialog box opens.



2. Click the Sample Rate pop-up menu and select either 44.1 kHz or 48 kHz.
3. Close the dialog box.

If you select Batch Capture in your Avid editing system and then select the “Use the audio compression rate logged for each clip” option, you must capture at the same rate as the audio rate at which you logged the clips.

Logging

The following methods are available for logging:

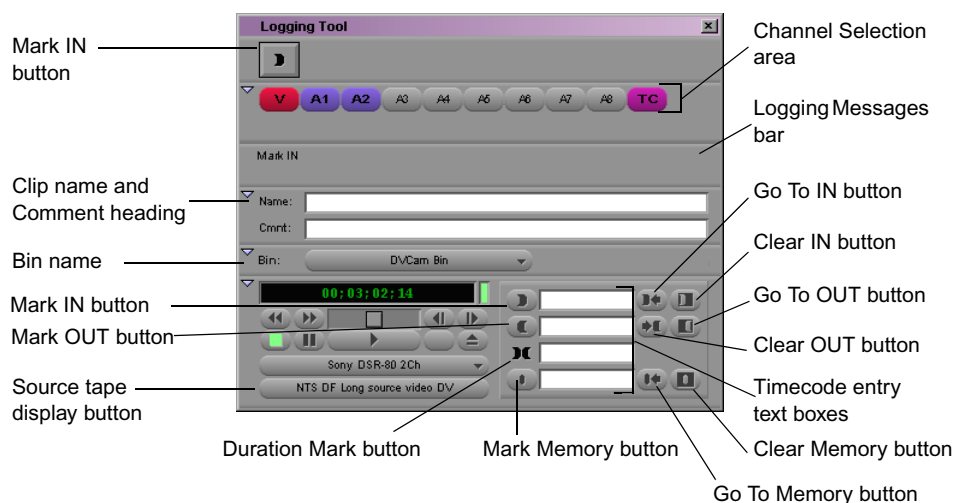
- [Logging from a Source Tape](#)
- [Logging On-the-Fly](#)
- [Pausing a Deck While Logging](#)
- [Logging with the Deck Offline](#)
- [Adding Clip Names and Comments On-the-Fly](#)
- [Controlling Decks from the Keyboard](#)

Logging from a Source Tape

One method of logging is to use Avid MediaLog tools to control a source deck, to select shots from your source tapes, and to record clip data directly to a bin.

Make sure you have set up all the required information for logging, as described in “[Configuring Decks and Setting Preferences](#)” on page 68 and “[Preparing to Log Material](#)” on page 78. After you establish your settings and specify your bin, deck, and tape, the Logging tool is the only tool you need to log from a tape to a bin.

The Logging tool provides flexibility in the way you mark your clips for logging as the following illustration shows.



Marking and Logging

The basic logging procedure involves marking IN and OUT points. You mark IN and OUT points using the Mark buttons or by typing IN and OUT timecodes.

The button in the top left corner of the Logging tool changes according to the stage of logging you are in. When the button appears as a pencil, Avid MediaLog is ready to log the clip.

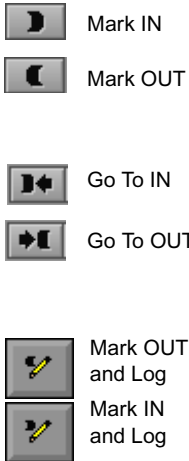
To log clips directly from a source tape to a bin:

1. Insert your tape into the deck.



The Logging Messages bar displays the message “Mark IN,” indicating the system is waiting for you to mark an IN point. The Mark IN button appears in the top left corner of the Logging tool.

2. Set an IN point or an OUT point for the clip you want to log, using one of the following methods:



- ▶ Use the deck controls in the Logging tool to cue your source tape to the start or end point, and click the Mark IN or the Mark OUT button.
- ▶ Click the Mark IN button in the upper left corner of the Logging tool or press the F4 key.
- ▶ If the footage starts at a known IN point or ends at a known OUT point, type the timecode in the text box next to the Mark IN or the Mark OUT button, press the Go To IN or the Go To OUT button to scan the tape forward to the mark, or press Enter (Windows) or Return (Macintosh) to enter the mark.

After you set the mark, the Mark IN button changes to the Mark OUT and Log button or the Mark IN and Log button.



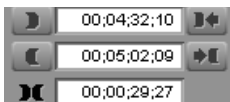
The Mark OUT and Log and Mark IN and Log buttons only appear when the Pause Deck While Logging feature is not in effect. If you want to pause the deck while you enter a clip name and comments, see “Pausing a Deck While Logging” on page 88.



For an NTSC film-to-tape transfer or footage downconverted from 1080p/24, you must log the correct pulldown phase. See “Setting the Pulldown Phase” on page 159 and “Entering Pulldown Information” on page 163.

3. To finish logging the clip, do one of the following:

- ▶ Set the remaining IN or OUT points on-the-fly using the Mark IN or Mark OUT buttons or by pressing the F4 key.
- ▶ Click the Mark OUT and Log or Mark IN and Log button.
- ▶ Type a timecode for the clip IN point, OUT point, or duration in the timecode text boxes next to the corresponding icon and press Enter (Windows) or Return (Macintosh).



The system automatically calculates the appropriate timecode for the remaining IN point, OUT point, or duration, and enters the clip into the bin. The clip name, which is automatically numbered by the system, is highlighted and ready to change.



You must enter two of the three timecode marks (IN point, OUT point, or duration) to complete the log entry.

4. Name the clip by typing a new name *before* clicking any of the buttons in the Capture tool.



Consider changing the clip name immediately, because it is easy to forget the contents of each clip if you are logging many clips. You can accept the clip name and proceed with the logging process and change the clip names in the bin at a later time.

5. Repeat these steps until all your clips are logged.

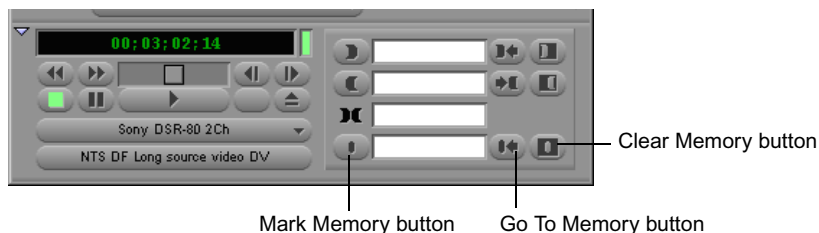


While viewing the footage, you can continuously update your marks on-the-fly by clicking the Mark IN or the Mark OUT button repeatedly before entering the second mark. See “Logging On-the-Fly” on page 87.

Adding a Memory Mark

You can add a memory mark to a particular location on a tape.

You can add one mark per tape. The memory mark is not stored on the tape. When you remove the tape from the deck and insert another tape into the decks, the mark is cleared.



To mark the location:

- ▶ Click the Mark Memory button.

To move through the tape to the marked location:

- ▶ Click the Go To Memory button.

To clear the memory mark:

- ▶ Click the Clear Memory button.

Logging On-the-Fly

You can log clips while the tape is playing. This is called logging on-the-fly. Logging on-the-fly requires the preparation described in the following sections:

- [“Selecting the Source Deck” on page 81](#)
- [“Identifying the Source Tape” on page 82](#)
- [“Setting the Audio Sample Rate” on page 83](#)

You can log on-the-fly whether or not you already know where you want to mark the IN and OUT points in your clips.

To log on-the-fly:

1. Insert your tape into the deck.
2. Open the bin where you want to store the clips, or create a new bin.
3. Select Bin > Go To Capture Mode.
4. Select the audio and video tracks you want to log and their tape name.
5. Play the tape.
6. Mark an IN point by pressing the E key or I key.
The timecode appears and the Logging Messages bar displays the following message: “Mark OUT and Log.”
7. Mark the OUT point by pressing the R key or O key.
8. Log the clip by pressing the F4 key.

The clip is logged into the bin.

The clip name, which the system selects and numbers, is highlighted in the bin and ready to change. The default clip name is the bin name plus a number.

9. (Option) Type a new name for the logged clip in the bin, and press Enter (Windows) or Return (Macintosh).
10. Repeat these steps until you have logged all your clips.

Pausing a Deck While Logging

If the deck is playing while you log clips, you can direct Avid MediaLog to automatically pause the deck after you select an IN point and an OUT point. While the deck is paused, you can enter the name and comment for the clip you want to log.

To pause the deck while logging:

1. Click the Settings tab in the Project window.
The Settings scroll list appears.
2. Double-click the Logging setting and select the Pause Deck While Logging option in the Logging Settings dialog box.
3. Start the deck playing.
4. When you reach the point where you want to start the clip, click the Mark IN button (or press the F4 key). The Mark IN button changes to the Mark OUT button, and the deck continues to play.
5. When you reach the point where you want to end the clip, click the Mark OUT button (or press the F4 key again). The Mark OUT button changes to the Log Clip button, and the deck pauses.
6. (Option) Enter a clip name and comment.
7. Click the Log Clip button (or press the F4 key again).
The system logs the clip in a bin, and the deck starts playing again.



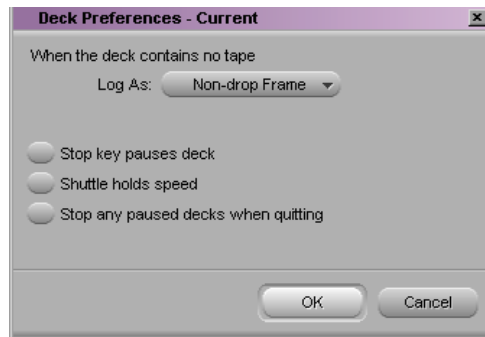
Logging with the Deck Offline

You can also log material without controlling a source tape deck. If the deck is not connected or not working, or if the tape is not available, you can still log material as long as you know the timecodes.

To log without a deck or tape:

1. Click the Settings tab in the Project window.
The Settings scroll list appears.
2. Double-click Deck Preferences.

The Deck Preferences dialog box opens.

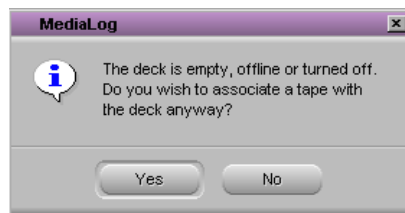


3. For NTSC projects, select either Non-drop Frame or Drop Frame from the pop-up menu. This selects the timecode format for logging.
4. Click OK to close the Deck Preferences dialog box.
5. Make sure a bin is selected.
6. Select Bin > Go To Logging Mode.

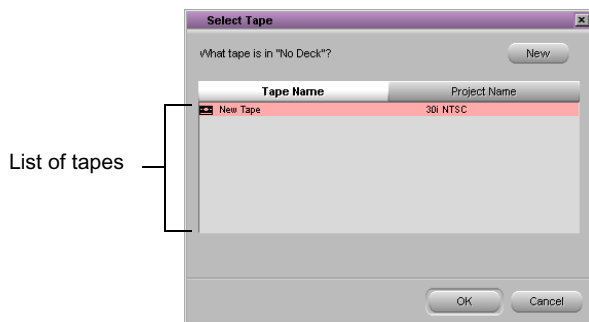
The Logging tool opens.

7. Click the Source Tape Display button.

A message box opens and asks if you want to associate a tape with the deck.



8. Click Yes to open the Select Tape dialog box.



9. Do one of the following:

- ▶ Double-click the name of the tape.
- ▶ Click the New button, type the name of the tape you want to log, and then click OK.
- ▶ Select the name from the list, and then click OK.

10. In the Channel Selection area in the Logging tool, click the tracks you want to log. For example, click V, A1, and A2.

11. Select the destination bin from the Bin pop-up menu.

12. Type the start timecode in the timecode entry text box for mark IN, and press Enter (Windows) or Return (Macintosh).

13. Type the end timecode in the timecode entry text box for mark OUT, and press Enter (Windows) or Return (Macintosh).

14. Click the Log Clip button.

15. (Option) Rename the clip that appears in the destination bin.



Adding Clip Names and Comments On-the-Fly

The Avid system's Annotate feature allows you to type clip names and comments during logging. This information is saved in the clip Name and Comments columns in the bin. You can add comments about such things as color correction or directions for editing.



To carry your comments over to the sequence so that they will appear in the Timeline, in cut lists, or in EDLs, you must add the comments again when creating the sequence by using the Add Comments command in the Clip Name menu.

To add clip names and comments on-the-fly:

1. Start typing the clip name at any time during logging of a clip.
The Annotate window opens on screen, allowing you to see the text as you type.
2. After typing the clip name, press the Tab key and begin typing comments. You cannot edit the text until after the capture is complete, but you can backspace to retype the comments.

Controlling Decks from the Keyboard

You can use the J-K-L keys to control a deck while logging.

J-K-L Functions for Deck Control

Press	To
K	Stop the deck.
L	Shuttle the deck at 1x, 2x, 3x, 5x, 8x, 16x, or 24x normal speed.
J	Shuttle the deck at -1x, -2x, -3x, -5x, -8x, -16x, or -24x normal speed.
K+L	Shuttle the deck at 0.25x normal speed.
J+K	Shuttle the deck at -0.25x normal speed.

The following restrictions apply:

- The Logging tool window must be selected for keys to be active.
- Single-field stepping is not supported.

Logging Film Information

After entering or importing the basic log information into a bin, you can then add film-related log information before capturing. For information, see [“Working with a Film Project” on page 155](#).

Modifying Clip Information After Logging

You can change or modify the information logged into the bin. This is especially useful if you find that some of the data is incorrect, or if you need to update the information based on technical needs such as varying timecode formats or film specifications.

There are two ways to modify clip information prior to capturing:

- You can modify the information directly by clicking in a column and by entering the new information one field at a time.
- You can use the Modify command to change selected groups of clips all at once.

For information on modifying the pulldown phase, see [“Setting the Pulldown Phase” on page 159](#).



Modifying tape names and timecodes will affect any key numbers entered for the selected clips.

Creating Avid Logs

You can use a text editor to log your source footage manually. An Avid log lists video clips you want to capture for editing. You can create the logs in Avid format, entering data about your source tapes and clips according to Avid specifications.

You can also modify an incompatible log to make it conform to Avid specifications. To prepare an Avid log on any type of computer, use any text editor. After you create logs, you can import them directly into Avid MediaLog bins.

“[Avid Log Specifications](#)” on page 143 describes the format specifications for an Avid log and includes a sample Avid log.

Make a separate log for each videotape, or log clips from several different videotapes into one log. After you manually create an Avid log, you can import it into Avid MediaLog as described in “[Importing Log Files into MediaLog Bins](#)” on page 94.

Importing Logs

Many logging programs and film-to-tape transfer systems create logs you can import into your Avid MediaLog project. You can open some logs directly in Avid MediaLog bins; others require converting to Avid format first.

Importing Standard Log Files

If you are transferring film to video for logging in Avid MediaLog, ask the transfer house to log the source footage during the film-to-tape transfer. You can import some standard film-to-tape logs directly into Avid MediaLog bins or use Avid Log Exchange to convert other film-to-tape logs to Avid format and then import them into Avid MediaLog. A number of video logging systems also produce files you can import into a Avid MediaLog bin.

Compatible Logs

Use the File > Import command to import these files to a Avid MediaLog bin:

- Avid Log Exchange (ALE)
- Log Right (file names that have the .ale file name extension)
- Excalibur (file names that have the .ale file name extension)
- Shotlister
- Avid logs you create yourself, using a text editor (see “[Creating Avid Logs](#)” on page 92)
- Logs converted into Avid format using Avid Log Exchange (file names that have the .ale file name extension)



Avid recommends that you convert any files not created on an Avid system into Avid format using Avid Log Exchange. Avid Log Exchange is included with most Avid video editing applications.

The following table lists the log formats that can be imported directly or converted for import using Avid Log Exchange (ALE).

Compatible Log Formats

Log Format	Requirements	File Name Extension
AatonBase	Conversion required	.atn or .atl
Avid Log	Import directly	.ale
Cinema Tools	Conversion required	.txt
CMX EDL	Conversion required	.cmx
Evertz	Conversion required	.ftl
Excalibur	Conversion required	.ale or .flx
Final Cut Pro™	Conversion required	.txt
FLEx	Conversion required	.flx
Keyscope	Conversion required	.ksl
Log Producer	Conversion required	.llp
Log right	Import directly	.ale
OSC/R (Macintosh only)	Conversion required	.asc
OLE (Windows only)	Conversion required	.odb

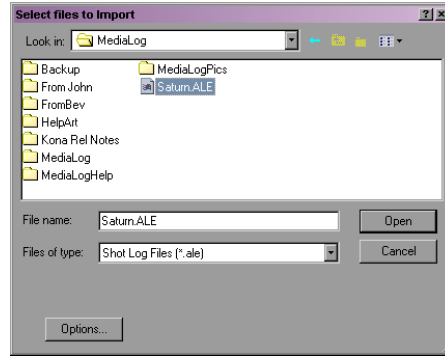
For information about using Avid Log Exchange, see the input and output guide or user's guide for your Avid editing system.

Importing Log Files into Avid MediaLog Bins

To import log files into a Avid MediaLog bin:

1. Open a bin and click its window to select it.
2. Select File > Import.

The Select files to Import dialog box opens. For Windows, select Files of type > Shot Log Files (*.ale). For Macintosh, Shot Log Documents is already selected as the file type.





3. Navigate to the drive and then to the folder that contains the log file you want to import.
If the log is on a floppy disk, insert the floppy disk into the floppy drive.
4. (Option) If you want to adjust import parameters for the shot log, click the Options button.
The Import Settings dialog box opens.
5. Select one of the options from the following table and click OK.

Import Settings Options

Option	Description
Maintain events as logged.	Select this option to maintain events as originally logged.
Combine events based on scene and automatically create subclips.	Select this option to combine all the events for a scene into a single master clip. Then, link the master clip to subclips that represent the original events for that scene. To use this option, you must have scene numbers logged into a scene column in the bin.
Combine events based on camera roll and automatically create subclips.	Select this option to combine all the events from a camera roll into a single master clip. Then, link the master clip to subclips that represent the original events for that camera roll. To use this option, you must have camera roll numbers logged into a camera roll column in the bin for a film project.

Import Settings Options (Continued)

Option	Description
Merge events with known sources and automatically create subclips.	<p>Select this option to create subclips for events that are merged or relinked to their source clips upon import. Use this option if you have already entered master clips in a bin for each camera roll or master scene and have subsequently logged all the events related to those clips for import.</p> <p> <i>You must select the clips that you want to merge before selecting this option.</i></p>
Merge events with known master clips.	<p>Select this option to merge information in the shot log onto selected master clips based on the matching tape name. Use this option if you have already logged (or captured) master clips in a bin for each take.</p> <p> <i>You must select the clips that you want to merge before selecting this option.</i></p>

6. Select files or deselect files from the source file list by doing one of the following:
 - ▶ (Windows only) To add a group of files, click the first file in a group, and then Shift+click the last file in a group.
 - ▶ To deselect a single file from the file browser section (Windows) or import section, Ctrl+click a highlighted file name (Windows) or select a file name and click Remove (Macintosh).
7. Click Open (Windows) or Done (Macintosh) to import the selected logs to the bin, or click Cancel to cancel the operation.

The bin fills with master clips derived from the information in the imported shot log. Any additional information logged with each clip is also imported.
8. To save the new master clips that came from importing the log, save the bin.

Transferring Bins from Another Avid MediaLog System

Avid MediaLog bins are interchangeable with those of other releases. In general, later releases of the Avid MediaLog application accept bins from earlier releases.

To transfer a bin from one Avid MediaLog system to another Avid MediaLog system:

1. Save Avid MediaLog project bins from the first Avid MediaLog system on a floppy disk.
2. Go to your second Avid MediaLog system and quit the Avid MediaLog application.
3. Locate the project folder where you want to store the Avid MediaLog bins and double-click it to open it.

For information about the default paths for project folders, see [“Selecting a Project” on page 28](#).

4. Insert the transfer floppy disk into the floppy drive on the second Avid MediaLog system.
5. Navigate to the floppy drive.
6. Position the floppy drive window and your Avid MediaLog project folder window so you can see both.
7. Select (click) the Avid MediaLog bins in the floppy drive window and drag them to your Avid MediaLog project folder.

When you start your Avid MediaLog program, open the imported bins in the same way you open standard Avid MediaLog bins.

Chapter 5

Organizing with Bins

The Avid system provides powerful database tools for organizing and managing your captured material. You can view bins in two different display views. You can rename, print, sort, sift, duplicate, and delete clips.

This chapter covers the following topics:

- [Preparing to Work with Bins](#)
- [Understanding Bin Display Views](#)
- [Basic Bin Procedures](#)
- [Using Text View](#)

Preparing to Work with Bins

Before organizing a project, you may want to follow these procedures since it affects the display of information in bins or the way the clips play back during screening:

- When working with film projects, organize captured clips according to the scene. This practice keeps crowded bins to a minimum. See [“Film Scene Workflow” on page 100](#).
- If you want to customize the types of objects displayed in a bin, see [“Setting the Bin Display” on page 100](#).
- If you need to group or multigroup material, see the editing guide or user’s guide for your Avid editing system.

Film Scene Workflow

During the organizing phase, common practice on film productions is to organize the captured clips according to a scene. This helps to simplify the work environment for the editor and keeps crowded bins to a minimum.

Organize scene bins according to the following basic workflow:

1. Create one bin for each scene using the procedures described in [“Creating a New Bin” on page 48](#).
2. Gather clips according to scene using one of the following optional procedures:
 - ▶ Copy clips for each scene from the dailies bins into the appropriate scene bin, using procedures described in [“Copying Clips” on page 107](#).
 - ▶ Duplicate the clips and then move the duplicates into the appropriate scene bin, using procedures described in [“Duplicating Clips” on page 107](#).
3. Proceed to sort, sift, and organize the clips within each scene bin, according to the editor’s preferences.

It is good practice to copy or duplicate clips as you reorganize them in bins. As a result, the original source clips remain in the appropriate dailies bin if you ever need to recapture according to source tape.

Setting the Bin Display

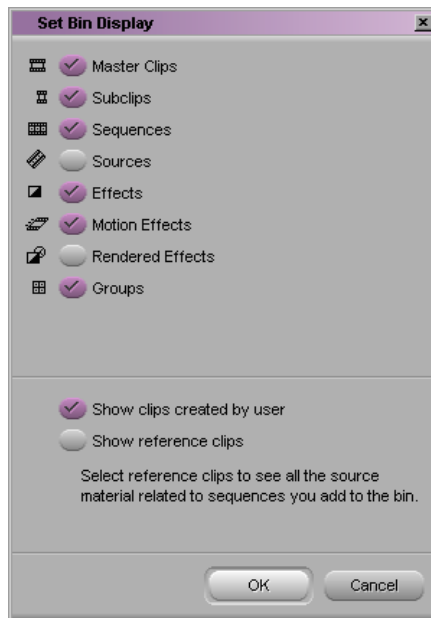
By default, your bins display all existing media objects except source clips and rendered effects. To reduce crowding in the bin and to display only those objects required to organize your project, you can display selected media objects.

You can use the Set Bin Display option to display clips referenced by a sequence, even if the clips were not previously in the bin. Place a sequence in a new bin and follow this procedure.

To set the bin display:







1. Click the window of the bin that you want to display.
2. Select Bin > Set Bin Display.

The Set Bin Display dialog box opens.





The following table describes the object icons listed in the Set Bin Display dialog box.

Object Icon Descriptions

Object Icon	Object Description
 Master Clips	Clips that reference audio and video media files formed from captured footage or imported files
 Subclips	Clips that reference selected portions of master clips
 Sequences	Clips that represent edited programs, partial or complete, that you created from other clips
 Sources	Clips that reference the original videotape source footage for master clips
 Effects	Clips that reference unrendered effects that you created
 Motion Effects	Files in the bin that reference effect media files generated when you create motion effects

Object Icon Descriptions (Continued)

Object Icon	Object Description
 Rendered Effects	Clips that reference effect media files generated when you render an effect
 Groups	(For MultiCamera editing) Clips containing two or more grouped clips, strung together sequentially according to common timecodes

3. Select the object types that you want to see: usually master clips and subclips.
4. Select the option “Show clips created by user” by default. Deselect this option only if you want to hide all objects except those created by the system.
5. Select the option “Show reference clips” to automatically display objects that are referenced by sequences in the bin, whether those clips were previously in the bin or not.
6. Click OK.

The bin displays objects according to your specifications.

Understanding Bin Display Views

There are two display views for viewing and working with clips in a bin: Brief view and Text view. You can also customize bin views.



You can resize each display view by clicking the lower right corner of the Bin window and dragging it. Save the size of the display view as a user setting for the bin. The bin view retains its set size every time you open that view of the bin, even in separate editing sessions. Each bin view can have a different size.

Brief View

In *Brief view*, the system displays a select number of standard columns based on project type. You cannot customize the column headings in Brief view. This view helps you manage your screen real estate.

To enter Brief view:

- ▶ Click the Brief tab in the bin.



A different set of column headings appears for film projects.

Name	Start	Duration	Tracks	Offline
Street Vendor	00;02;08;14	2;27	V1 A1-2	V1 A1-2
Airport2	00;01;36;29	1;28	V1 A1-2	V1 A1-2
Airport arrival	00;01;25;07	2;16	V1 A1-2	V1 A1-2
Title	00;00;40;02	9;11	V1 A1-2	V1 A1-2
Intro	00;00;12;14	18;23	V1 A1-2	V1 A1-2
Credits	00;00;07;04	6;04	V1 A1-2	V1 A1-2

Text View

For information on Text view features, see [“Using Text View” on page 117](#).

In *Text view*, clips are displayed in a database text format, using columns and rows, with icons representing the various objects. You can save various arrangements of columns, text, and objects as customized views. See [“Customizing Bin Views in Text View” on page 104](#).

To enter Text view:

- ▶ Click the Text tab in the bin.

Name	Audio	Duration	End	FPS	Start
Airport2	44100	1;28	00;01;38;27	29.97	00;01;36;29
Airport arrival	44100	2;16	00;01;27;23	29.97	00;01;25;07
Title	44100	9;11	00;00;49;13	29.97	00;00;40;02
Intro	44100	18;23	00;00;31;07	29.97	00;00;12;14
Credits	44100	6;04	00;00;13;08	29.97	00;00;07;04

Bin View Menu

To the right of the Fast Menu button is the Bin View pop-up menu (Text view only) for selecting different bin views. Three bin default views are installed automatically. They are:

For more information on film and statistical column headings, see “Bin Column Headings” on page 130.

- **Custom view:** Allows you to create and save customized views. The only required column heading is the Name heading, that appears by default. You can customize the view by adding, hiding, or rearranging column headings.
- **Film view:** Has film-related column headings, including key number, ink number, pullin, and so on.
- **Statistics view:** Uses the standard statistical column headings derived from information established during logging, such as start and end timecodes, duration, resolution, and so on.

If you import a log file from your telecine transfer, most of this information is placed in the bin when you import the log. If you do not have a film log, then you can enter this information manually by highlighting the field in the bin and typing the information.

Customizing Bin Views in Text View

You can create and save customized bin views that you can easily access from the Bin View pop-up menu. You can customize the bin view by resizing the Bin window and adding, hiding, or rearranging bin columns. The only required column heading is Name, which appears by default.

There are several ways to customize views of the bin:

- Alter the arrangement of existing columns in the standard Statistics view or Film view to suit your needs, without adding or hiding columns. These arrangements are recalled each time you reopen a bin in that view.
- Add or hide columns of information to create customized Statistics or Film views. They are saved as additional view settings in numerical order: for example, *Statistics.1*, *Statistics.2*, and so on, unless you select another name.
- Add, hide, copy, or rearrange standard or customized columns in any combination to create your own custom views. You can name and save these views to suit your needs.

When you create a new bin view, the system saves the settings for this view so that you can later access and alter, copy, or delete these settings. New bin view settings appear in the Settings scroll list of the Project window.

Saving a Custom Bin View

Any time you add, hide, or delete a column, the bin view name changes to an italicized name with the file name extension *.n* to indicate that it no longer matches the original view. If you select a new bin view setting while the current setting is untitled or italicized, the system discards the current setting.



If you do not save the view after adding or deleting headings, it is discarded when you close the bin or select another view.

To save a bin view:

1. Open a bin and click the Text tab.
2. Add or hide columns according to preference. The bin view name becomes italicized.
3. Click the Bin View menu and select Save As.

The View Name dialog box opens.



4. Type a name for the custom view, and click OK.

Bin Fast Menu

All Bin menu commands are also available in the Bin Fast menu located in the lower left corner of every bin. The Bin Fast menu is especially convenient when you are working with several open bins and need to access Bin menu commands quickly.

For procedures on adding, hiding, and deleting bin columns, see “Arranging Bin Columns” on page 117.

To open the Bin Fast menu:



- ▶ Click the Fast Menu button in the appropriate bin display view.

Basic Bin Procedures

There are some basic procedures that you can use in either bin display view for manipulating clips in the bin. They include selecting, deleting, duplicating, moving, copying, and sifting clips.

You can also change the font and point size of the text in a bin. See [“Changing Font and Point Size” on page 45](#).

When you are working with bins, an asterisk (Windows) or a diamond (Macintosh) appears before the bin name in the bin’s title bar. The asterisk or diamond indicates that the changes to the bin were not saved. Once you save the bin, the asterisk or diamond is removed.



To view a complete list of the bins in your project, see [“Changing Font and Point Size” on page 45](#).

Selecting Clips

To select a clip in a bin:

- ▶ Click the clip icon.

To select multiple clips in a bin, do one of the following:

- ▶ (Windows) Ctrl+click additional items.
- ▶ (Windows) Shift+click the first and last items.
- ▶ (Macintosh) Shift+click additional items.
- ▶ Lasso several clips.

To reverse your selection:

- ▶ Select Bin > Reverse Selection.

The items that you previously selected are deselected and those items that were previously deselected are selected.

Duplicating Clips

When you duplicate a clip, the system creates a separate clip linked to the same media files. You can move, rename, and manipulate this clip without affecting the original clip.

To duplicate clips:

1. Select the clip that you want to duplicate or select multiple clips.
2. Select Edit > Duplicate or press Ctrl+d (Windows).

A copy of the clip appears in the bin, with the original clip name followed by the file name extension `.Copy.n`, where *n* is the number of duplicates created from the original clip.

Moving Clips

You can move clips to other bins in order to group and organize various types of material based on project needs.

To move clips from one bin into another:

1. Create or open another bin. Give the bin a name that represents its purpose or contents.
2. Position or resize the bins so you can see both of them at the same time.
3. Select the clip that you want to move or select multiple clips.
4. Click the clips and drag them to the new bin.



If the destination bin's display has been set to show reference clips, the referenced object types do not appear until you save the bin. For more information on setting the bin display, see “Setting the Bin Display” on page 100.

Copying Clips

When you copy clips, you are essentially cloning the same clip in another bin. Any change you make to the copy affects the original as well. The system does not add the `.Copy.n` file name extension to the clip as it does when duplicating. You cannot copy clips to the same bin and you cannot return a clip copy to the same bin where the original resides.

When you copy clips from one bin to another, the custom columns that you created in the first bin are also copied to the second bin. The custom columns appear in the order in which you created them.

The copies appear in the destination bin and the originals remain in the source bin. If the destination bin's display was set to show reference clips, the referenced object types do not appear until you save the bin.

To copy clips from one bin to another bin:

1. Position or resize the bins so that you can see both of them at the same time.
2. In the original bin, click the clip that you want to copy or select multiple clips.
3. While pressing the Alt key (Windows) or Option key (Macintosh), drag the clips to the destination bin and release the mouse button.

Deleting Clips and Subclips

To delete clips and subclips from a bin:

1. Select the clips and subclips you want to delete.
2. Select Edit > Delete, or press the Delete key.

The Delete dialog box opens and shows information about the selected items (for example, one master clip).

To protect you from accidentally deleting important information, the master clips, by default, are not marked for deletion.

3. To mark a master clip for deletion, select the check box next to the item. To exempt the master clip from deletion, select the check box again.
4. Click OK.

Assigning Colors to Bin Objects

You can assign colors to clips and subclips to help you manage and organize the bin objects. Colors assigned to bin objects are referred to as source colors.

Adding a Color Column to a Bin

To add a Color column to a bin:

1. With a bin in Text view, select Bin > Headings.
The Bin Column Selection dialog box opens.
2. Ctrl+click (Windows) or click (Macintosh) Color from the scroll list to select it.
3. Click OK.

The Color column appears in the bin.



By default, a new column appears as the last column in the bin. To move the Color column, click the Color column heading and drag it to the left.

Assigning a Source Color

To assign a color to a clip or subclip in a bin:

1. With a bin in Text view, select the bin objects to which you want to assign a color.
2. Select Edit > Set Clip Color and select a color from the submenu.

The color appears in the Color column and on the clip icon.



You can also assign a color by clicking in the Color column and choosing a color from the pop-up menu.

Assigning a Custom Source Color

To assign a custom color to a clip or subclip in a bin:

1. With a bin in Text view, select the bin objects to which you want to assign a color.
2. Select Edit > Set Clip Color and select Pick from the submenu.

The Windows Color dialog box or the Macintosh Color Picker opens.

3. Select a color from the Windows Color dialog box or the Macintosh Color Picker, and click OK.

The custom color appears in the Color column and on the clip icon.



After you assign a custom color, the color appears as Other in the Set Clip Color submenu.

Limiting Color Choices

When assigning colors to bin objects, you can limit the color choices to only the colors currently used in the bin.

To limit the colors available when assigning colors to bin objects:

1. With a bin in Text view, select the bin objects to which you want to assign a color.
2. Alt+click (Windows) or Option+click (Macintosh) in the Color column in the bin.

A menu of all the colors you are using in the bin appears. Any custom colors you assigned are labeled Other.

3. Select one of the colors.

The color appears in the Color column and on the clip icon.

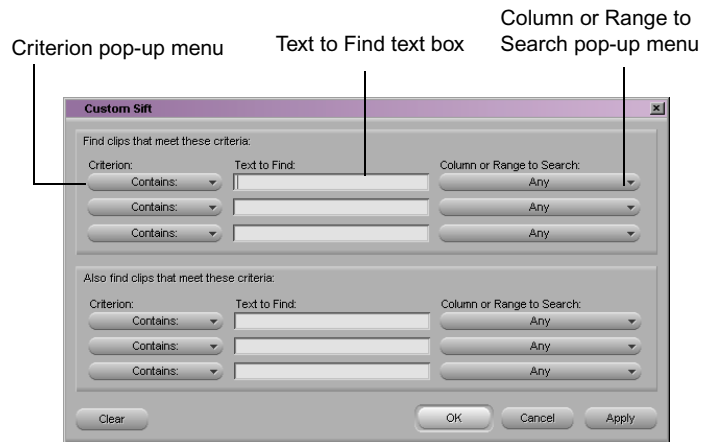
Sifting Clips

When you sift clips, the bin displays only those clips that meet a specific set of criteria. For example, you can do a custom sift to display only those clips containing the word “close-up” in the heading column. The Custom Sift dialog box provides six levels of criteria.

To sift clips:

1. Select Bin > Custom Sift.

The Custom Sift dialog box opens.



2. Click the Criterion pop-up menu and select one of the sifting options.
3. Click the first Text to Find text box and type the text that you want to use as a sift criterion. When sifting by color, type the *exact* name of the color (using uppercase and lowercase letters) in the text box.
4. Click the Column or Range to Search pop-up menu and select a column heading to which you want to apply the criterion.
5. Type additional sift criteria and make additional column selections as necessary.
6. Click OK.

Only the clips that meet your criteria remain in the bin, with the word “sifted” added to the bin name.

After you have sifted the clips in a bin, you can display the bin in a sifted or an unsifted state.

To view the entire bin:

- ▶ Select Bin > Show Unsifted.

To view the sifted bin:

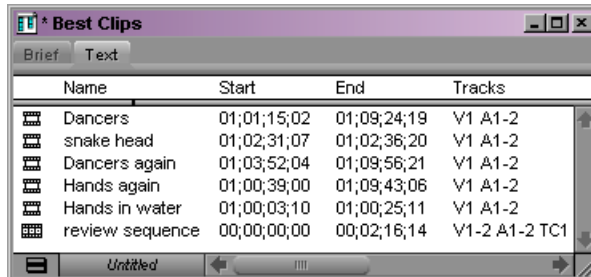
- ▶ Select Bin > Show Sifted.

The word “sifted” appears in parentheses after the bin name when you view the bin in its sifted state.

Sifting Timecodes or Keycode Ranges

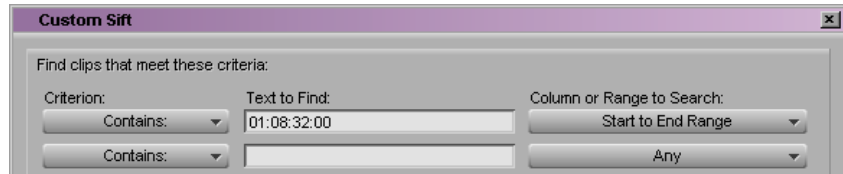
You can sift on a timecode (or keycode) number within a specific range. For example, you can sift for all the clips that start before and end after a particular timecode.

Before custom sift



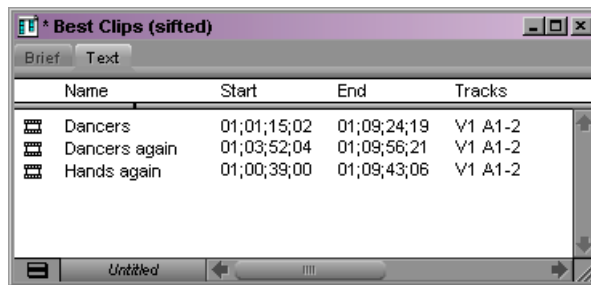
Name	Start	End	Tracks
Dancers	01;01;15;02	01;09;24;19	V1 A1-2
snake head	01;02;31;07	01;02;36;20	V1 A1-2
Dancers again	01;03;52;04	01;09;56;21	V1 A1-2
Hands again	01;00;39;00	01;09;43;06	V1 A1-2
Hands in water	01;00;03;10	01;00;25;11	V1 A1-2
review sequence	00;00;00;00	00;02;16;14	V1-2 A1-2 TC1

Type **01:08:32:00** in the Text to Find text box in the Custom Sift dialog box, and select Start to End Range from the Column or Range to Search pop-up menu.



After custom sift

The clips that encompass the timecode number 01:08:32:00



Some column pairs explicitly define a range; for example, Start and End or Mark IN and Mark OUT. Other columns define the beginning of a range and the Duration column determines the end of the range. For example, Auxiliary TC1 implies a range that begins at the value in the Auxiliary TC1 column and ends at that value plus the value in the Duration column.

If you display any column in the bin that is associated with ranges, the corresponding range menu item appears in the Column or Range to Search pop-up menu of the Custom Sift dialog box. For example, if you select to display the Start column and the Auxiliary TC1 column in the bin, the Start to End Range and Auxiliary TC1 Range menu choices appear in the Column or Range to Search pop-up menu.

When specifying a timecode or keycode number, it is not necessary to enter colons or semicolons and you can omit the leading zero. For example, you can enter **3172000** as a timecode number.

Keycodes contain letters, numbers, and a dash before the feet and frames; for example, KJ236892 -0345+13. When sifting on a keycode number, you only need to enter the numbers after the dash (the actual counter portion). Any information before the dash is ignored. If you do enter characters before the dash, they must match the corresponding characters in the bin column exactly.

The following table lists all columns associated with explicit ranges and their corresponding menu choices:

Range Menu Items for Explicit Ranges

Bin Column (Explicit Ranges)	Column or Range to Search Pop-up Menu Item
Start, End	Start to End Range
Mark In, Mark Out	Mark In to Out Range
KN Start, KN End	KN Start to End Range
KN Mark In, KN Mark Out	KN Mark In to Out Range

The following table lists all columns associated with implicit ranges and their corresponding menu choices.

Range Menu Items for Implicit Ranges

Bin Column (Implicit Ranges)	Column or Range to Search Pop-up Menu Item
Duration	Determines the end of an implicit range
Film TC	Film TC Range
Sound TC	Sound TC Range
Auxiliary TC1	Auxiliary TC1 Range
Auxiliary TC2	Auxiliary TC2 Range
Auxiliary TC3	Auxiliary TC3 Range
Auxiliary TC4	Auxiliary TC4 Range
Auxiliary TC5	Auxiliary TC5 Range
Ink Number	Ink Number Range
Auxiliary Ink	Auxiliary Ink Range

Sifting Within a Range

To sift for a timecode or keycode number within a specific range:

1. Select Bin > Custom Sift.

The Custom Sift dialog box opens.

Criterion pop-up menu

Column or Range to Search pop-up menu

2. Type the timecode (or keycode) number for which you want to sift in a range.
3. Select a range from the Column or Range to Search pop-up menu; for example, Start to End Range or Mark In to Out Range.

The criterion “contain” is displayed in the Criterion pop-up menu. If you try to change this criterion, a blank is displayed in the Column or Range to Search pop-up menu.

4. Click OK.

The bin will display those clips that encompass the timecode (or keycode) number that you entered.

Locking and Unlocking Items in a Bin

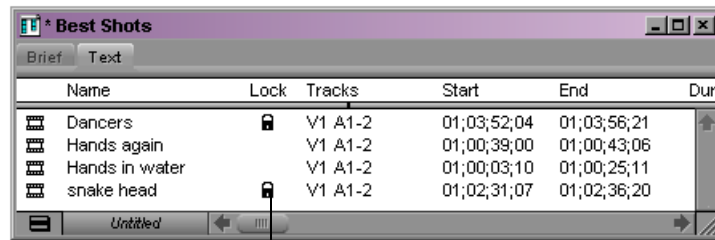
You can lock items in a bin to prevent deletion. When you lock clips in a bin, you lock their associated media files on your desktop as well.

To lock items:

1. Click a clip or subclip to select it. Ctrl+click (Windows) or Shift+click (Macintosh) additional clips, if necessary.
2. Right-click (Windows) or Ctrl+Shift+click (Macintosh) and select Lock Bin Selection.

For more information on displaying columns, see “Showing and Hiding Columns” on page 118.

A Lock icon appears for each locked clip in the Lock column of the bin in Text view.



Lock icon

To unlock previously locked items:

1. Select the items in the bin.
2. Right-click (Windows) or Ctrl+Shift+click (Macintosh) and select Unlock Bin Selection.

Using Text View

Text view provides the most complete view of clip information. It uses database columns you can rearrange and customize to suit your needs. For information about saving a custom bin view, see [“Saving a Custom Bin View” on page 105](#).

To enter Text view:

- ▶ Click the Text tab in the Bin window.

Arranging Bin Columns

This section provides procedures for moving, aligning, showing and hiding, deleting, duplicating, adding, and changing columns in a bin.

Moving and Rearranging Columns

To move a text column in a bin:

1. Click the heading of the column you want to move.
The entire column is selected.
2. Click the column and drag it to the position you want and release the mouse button.
The column appears in the new position and columns to the right are moved to make room.

Aligning Bin Columns

When you align bin columns, the system maintains the same order of columns from left to right, but spaces them according to the length of contents. This is especially useful for removing spaces left after moving or rearranging columns.

To align bin columns:

- ▶ Select Bin > Align Columns.

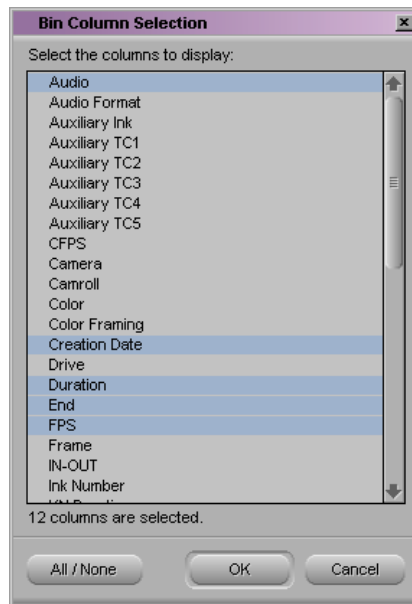
Showing and Hiding Columns

You can select individual or multiple columns to be displayed or hidden in the bin. For a complete description of each column heading, see [“Bin Column Headings” on page 130](#).

To select column headings:

1. With a bin in Text view, select Bin > Headings.

The Bin Column Selection dialog box opens.



2. Select the headings you want to add to the bin:
 - ▶ Click the name of a heading to select it.
 - ▶ Click a selected heading to deselect it.
 - ▶ Click All/None to select or deselect all the headings.
3. Click OK.

Only the headings selected in the Bin Column Selection dialog box appear in the bin or bin view.

Deleting a Column

Deleting a statistical column is the same as hiding the column; you can restore the column at any time using the Bin Column Selection dialog box, as described in [“Showing and Hiding Columns” on page 118](#). When you delete a custom column, however, you must re-create the column.

To delete a column:

1. Click the column heading in a bin.
2. Select Edit > Delete or press the Delete key.

The column disappears from the view and surrounding columns fill the empty space.

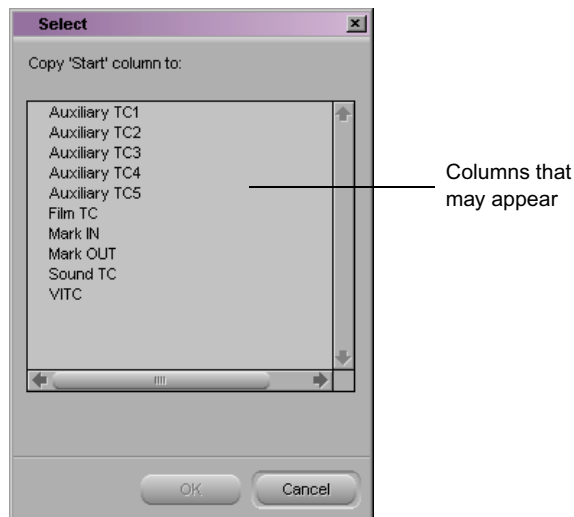
Duplicating a Column

You can duplicate existing columns containing timecode information into other compatible columns that you target in a dialog box.

To duplicate a timecode column:

1. Select the column you want to duplicate by clicking its heading.
2. Select Edit > Duplicate or press Ctrl+d (Windows).

The Select dialog box opens.



In the example, “Copy ‘Start’ column to:” appears at the top of the dialog box because the user selected the Start column for duplication.

3. Select a column name from the list.

The column must contain the same type of data for the copy to occur. For example, you can copy start timecodes to the Auxiliary TC column, but you cannot copy timecodes to the Pullin column.

4. Click OK.

The column of information appears in the column you designated.

When you duplicate a timecode column (Start, TC 24, TC 25, TC 25P, TC 30, TC 30N, or TC 60), the values for master clips and subclips are converted to the appropriate timecode. For more information, see [“Displaying Timecodes in a 23.976p, 24p or 25p Project” on page 127](#).

Adding Customized Columns to a Bin

In addition to the standard statistical or film column headings, you can add your own column headings to describe information about clips. For example, you might want to add a column heading to describe what kind of shot (close-up, wide shot, master shot, extreme close-up, and so on) is used in a clip.

To add a new custom column:

1. Click an empty area to the right of the current headings in the headings box.
2. Move any existing column to the right or left in order to create an empty area.
3. Type the column heading you want, and press Enter (Windows) or Return (Macintosh). Column headings must contain fewer than 14 characters, including spaces.

This places the pointer in the data box, beside the first clip in the bin.

4. Select Bin > Align Columns after you have entered the new column heading.
5. Type the information, and press Enter (Windows) or Return (Macintosh) to move to the next line.

Changing a Custom Column Heading

You can change the heading name of custom columns only. You cannot change any of the standard column headings.

To change the name of a custom column:

1. Press and hold the Alt key (Windows) or Option key (Macintosh) and click the heading to highlight it.
2. Type the new text for the heading and press Enter (Windows) or Return (Macintosh).

Managing Clip Information in Text View

For additional bin shortcuts, select [Help > Shortcuts](#).

There are several ways to manage clip information in bin columns. These methods include copying information between cells, moving information between whole columns, sorting clip information, and modifying clip data, as described in this section.

Moving Within Column Cells

Use the keyboard shortcuts to move from cell to cell in bin columns:

- **Tab:** Moves the pointer to the parallel cell in the next column. You can continue to press the Tab key to scroll through the cells to the right until the cell in the last column is highlighted. The next time you press the Tab key, the cell in the first column is highlighted.
- **Shift+Tab:** Moves the pointer left to the cell in the previous column. You can continue to press the Shift+Tab keys to scroll through cells to the left until the cell in the first column is highlighted. The next time you press Shift+Tab, the cell in the last column is highlighted.
- **(Windows) Enter key on the main keyboard:** Enters any new information typed into the cell and moves the pointer down to the cell in the next row. You can continue to press Enter to scroll down the column until the last cell in the column is highlighted. The next time you press the Enter key, the first cell in the column is highlighted.
- **(Windows) Shift+Enter keys on the main keyboard:** Move the pointer up to the cell in the previous row. You can continue to press the Shift+Enter keys until the cell in the top row is highlighted. The next time you press the Shift+Enter keys, the cell in the last row is highlighted.

- **(Macintosh) Return:** Enters any new information typed into the cell and moves the pointer down to the cell in the next row. You can continue to press Return to scroll down the column until the last cell in the column is highlighted. The next time you press the Return key, the first cell in the column is highlighted.
- **(Macintosh) Shift+Return:** Move the pointer up to the cell in the previous row. You can continue to press the Shift+Return keys until the cell in the top row is highlighted. The next time you press the Shift+Return keys, the cell in the last row is highlighted.

Using the Modify Command to Modify Data

The Modify command gives you specialized control over groups of clip information. For example, you can use the Modify command to change the name of source tapes, or to increment or decrement the start and end timecodes by a specified length of time for one or several clips at once.

You can apply changes with the Modify command to master clips only; subclips cannot be altered in this way. In addition, you can only perform modifications that alter the end timecodes or the tracks before capturing as described in the following table.

For a complete description of the Modify dialog box options, see the input and output guide or user's guide for your Avid editing system.

Modify Command Options

Type of Modification	Options	Description
Set Timecode Drop/ Nondrop	Drop, Nondrop	Changes the timecode format between drop-frame and non-drop-frame. Setting must match the timecode format of the tape.
Set Timecode By Field	Start or End	Changes either the start or end timecode. Only start timecode can be altered after capturing.
	Hour, Minutes, Seconds, Frames	Allows you to enter custom timecode.

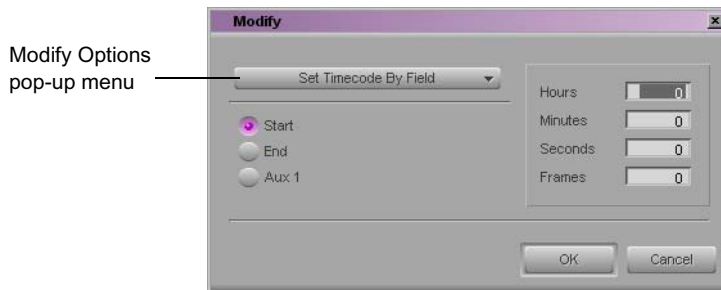
Modify Command Options (Continued)

Type of Modification	Options	Description
Increment Timecode	Start or End	Changes either the start or end timecode. Incrementing the start timecode automatically modifies the end timecode by the same amount. Only start timecode can be incremented after capturing.
	Timecode text box	Allows you to enter custom incremental timecode.
Decrement Timecode	Start or End	Changes either the start or end timecode. Decrementing the start timecode automatically modifies the end timecode by the same amount. Only start timecode can be decremented after capturing.
	Timecode text box	Allows you to enter new decremental timecode.
Set Key Number Generic (Prefix)	Key Number text box	Allows you to enter a custom generic key number. Only for 23.976p, and matchback projects. See “Entering Key Numbers” on page 168 .
Set Pullin	A, B, C, or D	Selects the pulldown phase to match to the timecode entry (23.976p and matchback projects only). For more information, see “Entering Pulldown Information” on page 163 .
Set Tracks	V, A1, A2, A3, A4, A5, A6, A7, and A8 track selector buttons	Changes the clip’s configuration of tracks. The clip must be unlinked. For information on unlinking clips, see the editing guide or user’s guide for your Avid editing system.
Set Source	None	Opens the Select Tape dialog box. Selects another source tape name for the clips that should match the original source tape name.
Set Format	23.976p NTSC, 24p NTSC, 30i NTSC, 24p PAL, 25p PAL, 25i PAL, 720p/29.97 HDV, 720p/59.94, 1080p/23.976, 1080p/25, 1080i/50, 1080i/59.94	Changes the project type for a clip, sequence, or an effect.

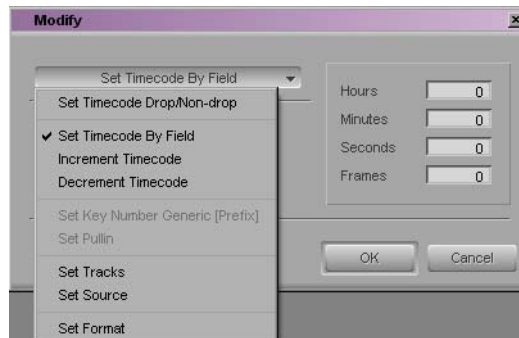
To modify selected data, using the Modify command:

1. Open the bin and click the Text tab.
2. Click the icon to the left of the clip or other object you want to modify.
Ctrl+click (Windows) or Shift+click (Macintosh) each additional object you want to modify.
3. Select Special > Modify.

The Modify dialog box opens.



4. Select an option, such as Modify Options > Set Timecode By Field.



5. Select an option or type information into the text boxes (timecode values, for example) when they appear.
6. Click OK.

The modification takes effect.

Copying Information Between Columns

The following procedure describes how to copy all the information in one column to another column, or just to copy information from a cell to a column. The procedure uses an example of copying timecode information in one column to a new column.

To copy column information to another column:

1. Select the timecode column you want to copy.
2. Select Edit > Duplicate.

The Select dialog box opens, prompting you to target a timecode column for the data.

3. Select the target column for the data, and click OK.

To copy information from another cell in a custom column:

1. Press and hold the Alt key (Windows) or Option key (Macintosh) while you click in the destination cell to reveal a pop-up menu of all items entered in that column.
2. Select the text from the menu.

The text appears in the cell.

Sorting Clips in Text View

Sorting clips arranges them in either numerical order, alphabetical order, or by color, based on the data in the column you select as the sorting criteria. You can sort clips in several different ways, including an ascending sort, a descending sort, or a multilevel sort.

Sorting Clips in Ascending Order

To sort clips in ascending order:

1. With a bin in Text view, click the heading of the column you want to use as the criterion.
The column is highlighted.
2. Select Bin > Sort or right-click and select Sort from the menu (Windows).

The objects in the bin are sorted in ascending order.



If the Sort command appears dimmed in the menu, you have not selected a column.

To reapply the last sort:

- ▶ Select Bin > Sort Again with no column selected.

This step is especially useful after you have added new clips to a sorted bin.

Sorting Clips in Descending Order

To sort clips in descending order:

1. With a bin in Text view, click the heading of the column you want to use as the criterion.

The column is highlighted.

2. Press and hold the Alt key (Windows) or Option key (Macintosh) while you select Bin > Sort Reversed.

The objects in the bin are sorted in descending order.

Multilevel Sorting with Columns

You can select multiple columns in a bin and perform a multilevel sort using the information in the columns.

To perform a multilevel sort using the information in the bins:

1. With a bin in Text view, arrange the columns in the bin to establish the primary column.

The column that appears farthest to the left in Text view becomes the primary criterion for the sorting operation.

2. Select the columns you want to sort.

The columns are highlighted.

3. Select Bin > Sort.

The objects in the bin are sorted.

Sorting Clips by Color

You can sort the clips by color if you assigned colors to the clips. See [“Assigning Colors to Bin Objects” on page 109](#).

To sort clips by color:

1. Click the Color column heading in the bin.
2. Select Bin > Sort.

The objects in the bin are sorted by color.



Colors are sorted by hue, saturation, and value.

Displaying Timecodes in a 23.976p, 24p or 25p Project

When you are working with 23.976p, 24p and 25p projects, you can add timecode columns to bins to enter and display starting timecodes in several timecode formats for master clips and subclips.

After you add a timecode column (TC 24, TC 25, TC 25P, TC 30, TC 30N, or TC 60) to a bin, you can use the Duplicate command to convert the values for master clips and subclips to the appropriate timecode for that column.

For example, when working with a 24p NTSC project, if you duplicate the Start column values to one of the timecode columns and the Start column contains a master clip with the timecode 01:00:00:15, the timecode is converted to the timecode of that column.

The following table shows the converted timecode for each timecode column. All of the values are equivalent.

Timecode Columns

Bin Column	Timecode
TC 24	01:00:00:12
TC 25	00:57:36:12
TC 25P	00:57:36:12
TC 30	01:00:00:15
TC 30N	01:00:01:00
TC 60	01:00:00:30



The TC1 track in the Timeline represents the timecode of the project in which you are working. For example, when you are working in a 24p NTSC project, the TC1 track displays the same timecode as the TC 30 track.

Frame Counting for Timecodes

The following table shows the frame count for each of the timecodes. The timecodes are listed as 24 for 24 fps, 25 for 25 fps, 25P for 25 (PAL with pulldown), 30 for 30 fps (the count skips 6 frames to fit 30 frames into 24 fps), 30N without pulldown, or 60 for 60 fps (for HD).

Timecode Frame Counts for Record

Timecode	Frames
24	00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 00
25	00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
25P	00 01 02 03 04 05 06 07 08 09 10 11 13 14 15 16 17 18 19 20 21 22 23 24 00
30	00 01 03 04 05 06 08 09 10 11 13 14 15 16 18 19 20 21 23 24 25 26 28 29 00
30NP	00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
60	00 02 06 08 10 12 16 18 20 22 26 28 30 32 36 38 40 42 46 48 50 52 56 58 00

Adding Timecode Columns to a Bin

To add timecode columns to a bin:

1. Select Bin > Headings.

The Bin Column Selection dialog box opens.

2. Ctrl+click (Windows) or click (Macintosh) the timecode columns you want to display.
3. Click OK.

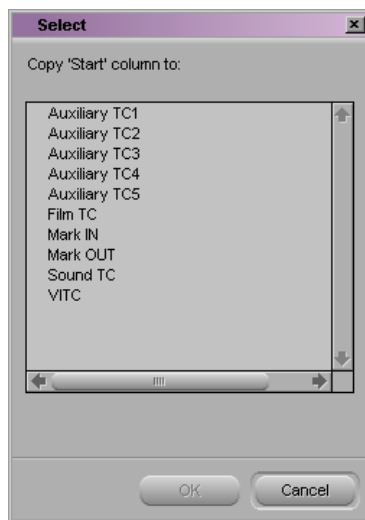
The timecode columns appear in the bin.

Adding Timecode Values to the Timecode Columns

To add timecode values to the timecode columns:

1. Open a bin.
2. Add the Start column and the timecode column with the format you want to use.
3. Select the Start column.
4. Select Edit > Duplicate.

The Select dialog box opens.



5. Select the timecode heading from the list.

6. Click OK.

The values for master clips and subclips in the Start column are converted to the appropriate timecode format and are entered into the column you selected.

Bin Column Headings

You can select individual or multiple columns to be displayed or hidden in a bin. The following table describes the Bin Column headings. For a procedure on how to select column headings, see [“Showing and Hiding Columns” on page 118](#).

Bin Column Headings

Heading	Description
Name	Heading does not appear as a column selection, but it always appears in the bin. The column contains the name of the clip or sequence (you can rename a clip or sequence after it has been captured).
Audio	Audio resolution (sample rate).
Audio Bit Depth	Audio bit depth used when you work with audio files: 16 bit or 24 bit.
Audio Format	Audio format of master clips (AIFF-C, SDII, or WAVE).
AuxInk Dur	Length of the clip, expressed in the auxiliary ink number. You cannot modify this number.
AuxInk Edge	Type of edgecode used in the auxiliary ink number. Ctrl-click the cell and select the type of edgecode.
AuxInk End	Ending auxiliary ink number for the clip. You cannot modify this number.
AuxInk Film	Film gauge for the auxiliary ink number. Ctrl-click the cell and select the gauge.
Auxiliary Ink	Auxiliary ink format settings allow you to display an additional type of ink number. This lets you track additional types of film information for different film gauges. Used for 24p projects, 25p projects, and matchback projects only. Auxiliary Ink is the starting frame for the clip.
Auxiliary TC1 through TC5	You can enter an auxiliary timecode, such as Aaton [®] or Arri [®] , or another timecode for editing film or audio timecode for film.
Aux TC 24	Original HDTV sources (1080p/24) or audio DATs created for PAL feature film productions that use in-camera timecode.

Bin Column Headings (Continued)

Heading	Description
CFPS	Captured frames per second.
Cadence	Type of pulldown present on the source NTSC tapes when in a 23.976 or 24p project.
Camera	Camera used to film this clip. This feature is used in multicamera shoots.
Camroll	Camera roll containing this clip. Used for 24p projects, 25p projects, and matchback projects only.
Color	Color of the bin objects for organizing the objects.
Creation Date	Date and time the clip was logged or captured.
DPX	Frame-counting field for Digital Picture Exchange, a SMPTE standard describing frames scanned from film. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, DPXChildDocu-023657.
Drive	Last known drive on which the media for that master clip existed.
Duration	Length of the clip.
End	Timecode of the clip's tail frame.
FPS	Play rate: the number of frames to be displayed each second. The default is 29.97 for NTSC and 25 for PAL for video. The play rate can also be 24 or 23.98.
Film TC	Timecode used on film. Used for 24p and 25p projects only.
Format	Project type.
IN-OUT	Length of the marked segment, if any.
Ink Dur	Length of the clip, expressed in ink number. Used for 24p projects, 25p projects, and matchback projects only. You cannot modify this number.
Ink Edge	Type of edgecode used in the ink number. Ctrl-click the cell and then select the type of edgecode.
Ink End	Ending ink number for the clip. You cannot modify this number.
Ink Film	Film gauge for the ink number. Ctrl-click the cell and then select the gauge.
Ink Number	Ink number for the clip. Used for 24p projects, 25p projects, and matchback projects only.

Bin Column Headings (Continued)

Heading	Description
KN Dur	Length of the clip, expressed in feet and frames.
KN End	Ending key number for the clip.
KN Film	Key number film gauge. Ctrl-click the cell and then select the gauge.
KN IN-OUT	Mark IN and Mark OUT key number for the clip.
KN Mark IN	Key number for the IN point, if you set one for the clip.
KN Mark OUT	Key number for the OUT point, if you set one for the clip.
KN Start	Starting key number for the clip. Used for 24p projects, 25p projects, and matchback projects only.
LUT	File name of the color look-up table used for the series of clips or frames.
Labroll	Labroll containing the clip.
Lock	Specifies whether the clip is locked against deletion.
Mark IN	Timecode for the IN point, if you set one for the clip.
Mark OUT	Timecode for the OUT point, if you set one for the clip.
Master Dur	Length of the final master sequence, expressed in feet and frames. You cannot modify this number.
Master Edge	Type of edgecode used in the final master sequence. Ctrl-click the cell and then select the type of edgecode.
Master End	Ending key number for the final master sequence. You cannot modify this number.
Master Film	Gauge of the final master sequence. Ctrl-click the cell and then select the gauge.
Master Start	Starting key number of the final master sequence. Used for 24p projects, 25p projects, and matchback projects only.
Media File Format	Clip media format.
Modified Date	Date and time a sequence was last edited or changed.
Offline	Track names for any media files that are offline.
Perf	Film edge perforations format used for 3-perf projects. Used for projects brought forward from earlier releases only; now superseded by the film size and perf options available in Ink Film, AuxInk Film, KN Film, and Master Film.

Bin Column Headings (Continued)

Heading	Description
Project	Project under which the media was originally captured.
Pullin	Telecine pulldown of the first frame of the clip (pulldown phase). Pullin can have the values A, B, X (matchback only), C, or D. Used for 24p projects and matchback projects only. (NTSC only)
Pullout	Telecine pulldown of the last frame of the clip. Pullout can have the values A, B, X (matchback only), C, or D. Used for 24p projects and matchback projects only. (NTSC only)
Reel #	Source reel number. Used for 24p and 25p projects only.
Scene	Scene number of the clip.
Shoot date	Date the footage was shot.
Slip	Number and direction of perfs for subclips (audio clips only). Used for 24p and 25p projects only.
Sound TC	Timecode for audio.
Soundroll	Sound roll this clip came from. Used for 24p projects, 25p projects, and matchback projects only.
Start	Timecode of the clip's head frame.
TC 24	24-fps timecode.
TC 25	25-fps timecode, no pulldown. Used for 24p and 25p projects only.
TC 25P	25-fps timecode with PAL pulldown. Used for 24p and 25p projects only.
TC 30	30-fps timecode with 2:3 pulldown. Used for 24p and 25p projects only.
TC 30NP	30-fps timecode with no pulldown (frames 00 through 29).
TC 60	60-fps timecode. Used for HD projects.
Take	Take number of the scene.
Tape	Source tape name.
TapeID	Tape ID number.
Tracks	All tracks used by this media object.

Bin Column Headings (Continued)

Heading	Description
Transfer	Frame-counting field for sources that have been prepped for transfer. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, TransferChildDocu-023657.
UNC Path	Universal Naming Convention that specifies the location of resources on a server. The location you enter becomes a hyperlink to that location. Ctrl-click the cell, and then type the location.
VFX	Frame-counting field for visual effects. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, FXChildDocu-023657.
VFX Reel	Source reel identification for the FX shot.
VITC	Vertical interval timecode.
Video	Resolution under which the media for that clip was captured.

Chapter 6

Creating MediaLog Output

After logging your tapes, you can print the bins to create a paper record of your log, export the bin files for use in a different application, or transfer the bins to an Avid editing system for capturing and editing the footage.

This chapter covers the following topics:

- [Printing Bins](#)
- [Exporting Bins](#)
- [Transferring Bins to an Avid Editing System](#)
- [Transferring Projects and Bins Using AFE Files](#)

Printing Bins

Before you print MediaLog bins, make sure a printer driver is installed and your computer recognizes the driver. If the driver is installed properly, restarting your computer causes the system to recognize the driver.



Directions for installing the printer driver and selecting the printer should be included in the documentation for your printer and for your computer system.

The Avid application allows you to print entire bins or individual frames in hardcopy form.

To print entire bins in Brief or Text view:

1. Make sure your printer is correctly set up. See the Help or your system administrator.
2. Click the Brief tab (Brief view) or Text tab (Text view) of the bin to select the view you want to print.

3. Select File > Page Setup.

The Page Setup dialog box opens, reflecting the specific options for your printer.

4. Select the Page Setup options.
5. Click OK.
6. Select File > Print Bin.

The Print dialog box opens, reflecting the specific options for your printer.

7. Select the Print options.
8. Click OK (Windows) or click Print (Macintosh).

The system prints the active bin.

Exporting Bins

You can export a shot log file from the Avid system in one of two formats for making adjustments in a text processor or for importing into another system:

- ALE (Avid Log Exchange)
- TAB Delimited

An ALE file is a shot log in Avid format that you can import into an Avid editing system bin. Exporting an ALE file is an alternative to transferring bins. One possible use is recovery from errors, such as logging with the wrong frame rate. For more information about Avid Log Exchange, see the input and output guide or user's guide for your Avid editing system.

A TAB Delimited file is an ASCII file that is organized in the following way:

- Line 1 is a list of the headings in the current Bin view. This line is optional.
- Each remaining line is data for an individual clip, with tabs delimiting each category of information. These lines are separated by carriage returns.

You can open the file in any word processing or text editing package or import it into a database file created by applications such as Microsoft Excel or Claris® FileMaker®.



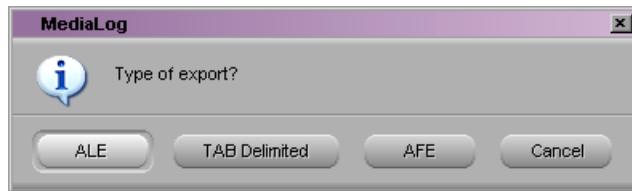
ALE and tab-delimited files include information for master clips and subclips only. Information for other objects, such as group clips, sequences, and precomputes, is not included.

You can also export a bin as an AFE file. For more information, see [“Transferring Projects and Bins Using AFE Files” on page 139.](#)

To export a shot log based on clip information in a bin:

1. Open the bin containing the clips you want to export. If necessary, click the Text tab to display all clip information.
2. Click a Clip icon to select it. Ctrl+click (Windows) or Shift+click (Macintosh) each additional clip you want to export.
3. Select File > Export.

A MediaLog dialog box is displayed.



4. Select the type of export: ALE or Tab Delimited.

The Export As dialog box (Windows) or Destination dialog box (Macintosh) opens with a default file name and extension, based on the file type.

5. Select the destination folder for the file and click Save.

Transferring Bins to an Avid Editing System

Bins you have created on a MediaLog system can be transferred to an Avid editing system and then opened directly from within an Avid editing project.

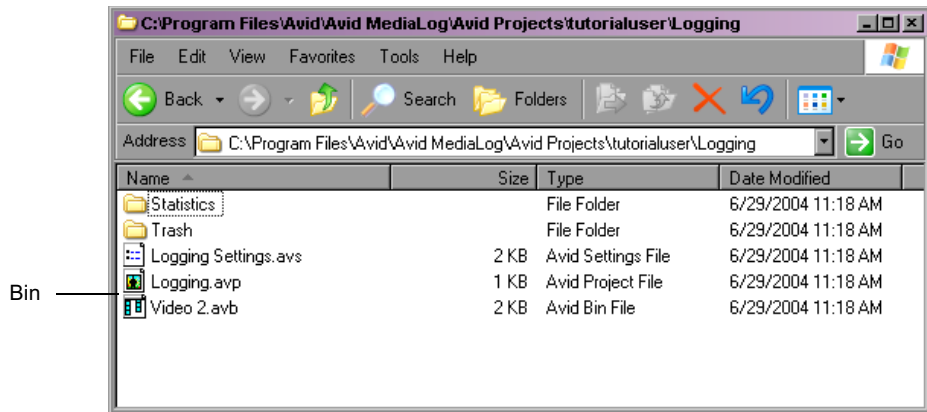
The clips logged in the transferred bins are ready for batch capturing; no additional preparation is required.

It is best to transfer only bins, without projects, to the Avid editing system. Then if you want, you can capture the bins using a different video resolution.

You can transfer bins in the same way you transfer any files: on a floppy disk, removable disk, or over a network.

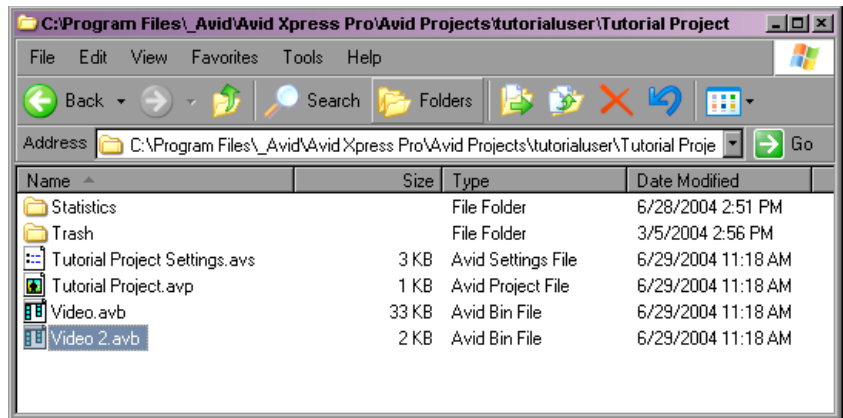
To transfer MediaLog bins to an Avid editing system:

1. On your computer desktop, locate and double-click the folder that holds the project you want to transfer. For default project folder locations, see [“Selecting a Project” on page 28](#).
2. Double-click the project from which you want to transfer bins.



3. Select the bins you want to transfer. Bins use the extension .avb.
4. Copy the MediaLog bins to a formatted floppy disk, removable disk, or network drive.
5. At the Avid editing system, create a project for the transferred bins. Then quit the Avid editing application.
6. If using a floppy disk for transfer, insert the floppy disk into the Avid editing system floppy drive.
7. Double-click the drive icon or network server and navigate to the folder that holds the MediaLog bins.

8. Select the MediaLog bins and copy them into the appropriate Avid project folder.



The location of this folder depends on your product and platform. For more information, see the editing guide for your Avid editing system.

9. Start the Avid editing application and open the project.

The MediaLog bins appear in the list of bins.

Transferring Projects and Bins Using AFE Files

AFE (Avid File Exchange) files are an efficient way to transfer project information between Avid applications. For example, you can use AFE files to transfer projects and bins from an offline Media Composer to an Avid DS finishing system.



You can import an AFE file into Avid DS v6.0 or later only.

AFE files are based on AAF (Advanced Authoring Format) technology. AFE files, however, are especially designed for sharing project information among Avid applications. AFE files let you transfer one or more bins, their contents, and information about the contents, including master clips, subclips, titles, and sequences.

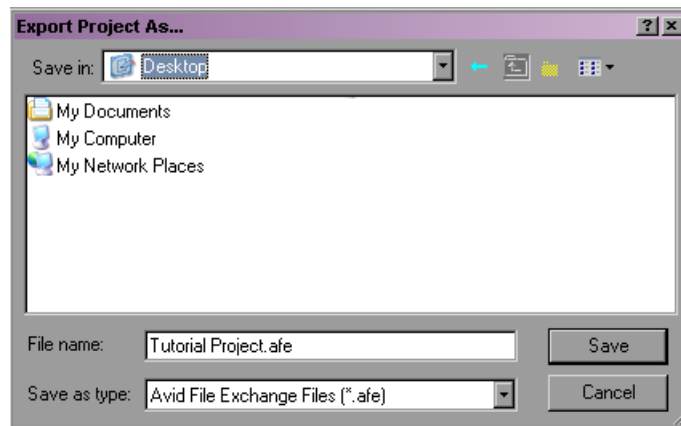


Specific information for transferring projects to Avid DS is contained in the Avid DS Conform Guide, which is available from the Avid Customer Support Knowledgebase or the Avid DS Web site. For information on accessing the Knowledgebase, see the release notes for your Avid system.

To create an AFE file that includes all bins in a project:

1. Click the Project window and select File > Export.

The Export Project As dialog box opens. The file name uses the name of the project.



2. Select a location and click Save.
3. Transfer the AFE file to a location you can access from the other Avid application.

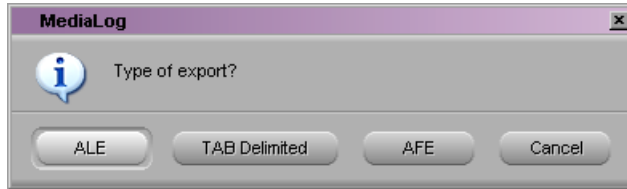
You can use removable media, a network connection, or an Avid Unity™ shared storage system.

To create an AFE file that includes the contents of a single bin:

1. Open the bin.
2. Do one of the following:
 - ▶ To export the entire contents of a bin, select the bin. (Make sure no objects are selected.)
 - ▶ To export individual clips, select one or more clips.

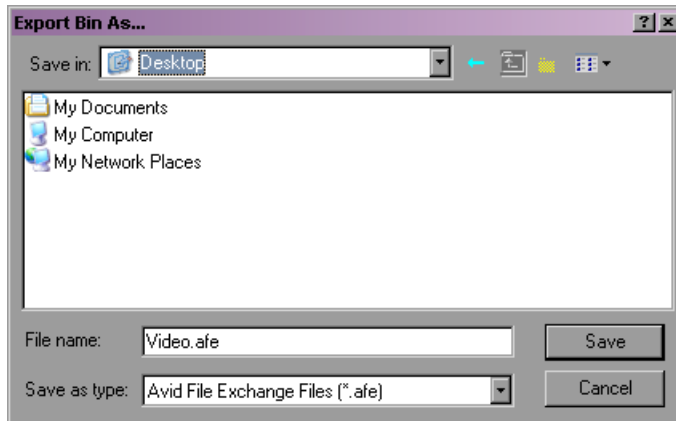
3. Select File > Export.

A MediaLog dialog box is displayed.



4. Select AFE.

The Export Bin As dialog box (for the entire bin) or Export As dialog box (for individual clips) is displayed.



5. Select a location, name the file, and click Save.

MediaLog creates the AFE file.

6. Transfer the AFE file to a location you can access from the other Avid application.

You can use removable media, a network connection, or an Avid Unity shared storage system.

Appendix A

Avid Log Specifications

This appendix explains the Avid log file format. The Avid editing system can import logs that meet Avid log specifications. These logs must follow the formatting requirements described in the following topics:

- [Understanding Avid Log Specifications](#)
- [Avid Log Specifications](#)
- [Sample Avid Log](#)

Understanding Avid Log Specifications

You can prepare an Avid log on any type of IBM®-compatible or Macintosh computer by using a word processing application or a text editor. You can use the file name extension .txt, but it is not required.

To ensure accuracy, you must follow the Avid log specifications described in this appendix.

An Avid log is composed of three sections, in this order:

- Global headings
- Standard and custom column headings
- Data headings

When you create an Avid log, you must follow the order precisely. The tables in this section follow this order.

For an example of a simple log file, see [“Sample Avid Log” on page 152](#).

Avid Log Specifications

This section contains tables that show how to enter headings and data to create an Avid log. The tables use the following conventions:

- A heading appears in the first column, without angle brackets or standard brackets. For example, FIELD_DELIM is the first global heading.
- A <supported value> is surrounded by angle brackets. <Alternative supported values> appear underneath, also in angle brackets. You must enter exactly one of these values. For example, <29.97> is one of the supported values for the FPS heading; to specify that value, type 29.97.
- <*A variable data value*> is also surrounded by angle brackets, but it is italicized. For example, <*timecode*> is the data entry for the Start heading; type the correct timecode, in the format 08:19:10:00 (or 08;19;10;00, for drop-frame timecode).
- [Tab] and [Enter] (Windows) or [Return] (Macintosh) keys are surrounded by standard brackets.
- A column contains the word “Required” if the heading must be included in the log.
- The final column contains notes about the heading or values.

You can decide not to display a defined heading (including a required heading), except for *Name*. *Name* must always be displayed.

The maximum number of combined global, standard, and custom headings in a log file is 64.

Global Headings

The global headings must come first in an Avid log file, and you must enter one value for each heading.

The following table shows the format for the global headings and the supported values for each heading.

Avid Log Global Headings

GLOBAL HEADINGS: Global headings are case sensitive and must be spelled exactly as shown. Include all required headings. Other headings are optional but might be necessary for your project. The maximum number of combined global, standard, and custom headings in a log file is 64.

Heading			[Enter] or [Return]	Required	This marks the start of the global headings.
FIELD_DELIM	[Tab]	<TABS>	[Enter] or [Return]	Required	Enter TABS to show that the file is Tab delimited.
VIDEO_FORMAT	[Tab]	<NTSC> <PAL>	[Enter] or [Return]	Required	
FILM_FORMAT	[Tab]	<16mm> <35mm,3perf> <35mm,4perf>	[Enter] or [Return]		
AUDIO_FORMAT	[Tab]	<22kHz> <24kHz> <44kHz> <48kHz>	[Enter] or [Return]		Audio sampling rate for digitizing. You can override this for individual clips.
TAPE	[Tab]	< <i>tape name</i> >	[Enter] or [Return]	Required	Name of the videotape reel you are logging. If you omit this heading, the file name becomes the global tape name. You can override this for individual clips.
FPS	[Tab]	<23.98> <24> <25> <29.97>	[Enter] or [Return]	Required	Capture rate is 23.98 fps (23.978 fps) for NTSC, 24 fps for NTSC or PAL, 25 fps for PAL, or 29.97 fps for NTSC.
			[Enter] or [Return]		Press Enter (Windows) or Return (Macintosh) a second time after entering the FPS value. This marks the end of the global headings.

Column Headings

The standard column headings appear after the global headings in the Avid log file.

You do not enter the data for a column heading along with the heading. You enter the data later, in a separate data section.

You must include the five required standard column headings; they are listed first in the following table.

You can create your own custom column headings. Enter them after the standard headings (see the last heading in the following table). To create a custom heading, substitute the custom heading name for *<Your_heading>*. You can create several custom headings, as long as the total of global, standard, and custom headings does not exceed 64.

Avid Log Column Headings

COLUMN HEADINGS: Column headings are case sensitive and must be spelled exactly as shown. Note that the first five headings are required. Other headings are optional but might be necessary for your project. This table lists only the column headings that are relevant to shot log files. Some data, such as Creation Date, is gathered by the system. The following table does not include headings for such data. The maximum number of combined global, standard, and custom headings in a log file is 64.

Column	[Enter] or [Return]	Required	Indicates the start of the column headings.
Name	[Tab]	Required	Heading for clip name.
Tracks	[Tab]	Required	Heading for tracks you select for digitizing.
Start	[Tab]	Required	Heading for video timecode of sync point — the timecode IN for clip. From address track of video.
End	[Tab]	Required	Heading for timecode OUT for clip. From address track of video.
Audio	[Tab]		Heading for the audio resolution (sample rate). If omitted, the global entry for AUDIO_FORMAT applies.
Auxiliary Ink	[Tab]		Heading for a second ink number used for the clip.
Auxiliary TC1	[Tab]		Heading for auxiliary timecode.

Avid Log Column Headings (Continued)

COLUMN HEADINGS: Column headings are case sensitive and must be spelled exactly as shown. Note that the first five headings are required. Other headings are optional but might be necessary for your project. This table lists only the column headings that are relevant to shot log files. Some data, such as Creation Date, is gathered by the system. The following table does not include headings for such data. The maximum number of combined global, standard, and custom headings in a log file is 64.

Auxiliary TC2	[Tab]	Heading for auxiliary timecode.
Auxiliary TC3	[Tab]	Heading for auxiliary timecode.
Auxiliary TC4	[Tab]	Heading for auxiliary timecode.
Auxiliary TC5	[Tab]	Heading for auxiliary timecode.
Camera	[Tab]	Heading for the camera used to film this clip. This feature is used in multicamera shoots.
Camroll	[Tab]	Heading for the camera roll ID containing this clip.
Duration	[Tab]	Heading for timecode Start to timecode End, the length of the video clip.
FPS	[Tab]	Heading for video frames per second rate for digitizing the individual clip. If omitted, the global entry applies.
Film TC	[Tab]	Heading for the timecode used on the film.
Ink Number	[Tab]	Heading for the ink number used for the clip.
KN Duration	[Tab]	Heading for the length of the clip, expressed in feet and frames.
KN End	[Tab]	Heading for the ending key number for the clip.
KN Start	[Tab]	Heading for the starting key number for the clip.
Labroll	[Tab]	Heading for the lab roll ID for the clip. Lab rolls are a combination of several camera rolls.
Perf	[Tab]	Heading for the film-edge perforations format used for 3-perf projects.
Pullin	[Tab]	Heading for the telecine pulldown of the first frame of the clip (pulldown phase). Pullin can have the values A, B, C, or D.

Avid Log Column Headings (Continued)

COLUMN HEADINGS: Column headings are case sensitive and must be spelled exactly as shown. Note that the first five headings are required. Other headings are optional but might be necessary for your project. This table lists only the column headings that are relevant to shot log files. Some data, such as Creation Date, is gathered by the system. The following table does not include headings for such data. The maximum number of combined global, standard, and custom headings in a log file is 64.

Pullout	[Tab]	Heading for the telecine pulldown of the last frame of the clip (pulldown phase). Pullout can have the values A, B, C, or D.
Reel #	[Tab]	Heading for the source reel number.
Scene	[Tab]	Heading for the scene number of the clip.
Shoot date	[Tab]	Heading for the date the footage was shot.
Sound TC	[Tab]	Heading for Nagra timecode, Aaton code, Arri code, and so on, at the sync point. Syncs with the Start timecode. Required if tracking the sync sound. Capture rate can be 25 or 30 fps.
Soundroll	[Tab]	Heading for sound roll ID for clip.
TC 24	[Tab]	Heading for 24-fps timecode.
TC 25P	[Tab]	Heading for 25-fps timecode with pulldown.
TC 25	[Tab]	Heading for 25-fps timecode.
TC 30	[Tab]	Heading for 30-fps timecode.
Take	[Tab]	Heading for take ID for clip.
Tape	[Tab]	Heading for source tape ID for the individual clip. If omitted, the global entry applies.
DESCRIPT	[Tab]	Heading for description of clip.
COMMENTS	[Tab]	Heading for comments about clip.

Avid Log Column Headings (Continued)

COLUMN HEADINGS: Column headings are case sensitive and must be spelled exactly as shown. Note that the first five headings are required. Other headings are optional but might be necessary for your project. This table lists only the column headings that are relevant to shot log files. Some data, such as Creation Date, is gathered by the system. The following table does not include headings for such data. The maximum number of combined global, standard, and custom headings in a log file is 64.

<Your_heading>	[Tab]		Add any category of information you want. Add as many headings as you want, but do not use more than a total of 64 global and column headings in the file. Press the Tab key between each heading. Do not press the Tab key after the last heading.
	[Enter] or [Return]	[Enter] or [Return]	Press [Enter] (Windows) or [Return] (Macintosh) twice (do not press Tab) after the last heading.

Data Entries

The data entries come after the Custom column headings. The following table shows the format for entering data. Enter a line of data in this format for every clip. Be sure to start the data section *for each clip* with the word **Data** [Enter] (Windows) or **Data** [Return] (Macintosh).

Avid Log Data Headings

DATA HEADINGS: The word **Data** marks the start of the data for each clip.

Data	[Enter] or [Return]	Required	Enter the word Data to mark the start of the logged clip entries.
------	---------------------	----------	---



DATA FOR EACH CLIP: Enter a line of data for each clip. Enter the data so it aligns with its column heading. (The data that goes with the ninth column heading must be the ninth data entry.) Be sure to enter data for all the required values. To leave a data position unfilled, press the Tab key instead of typing data. Press Enter (Windows) or Return (Macintosh) at the end of each line. Your Avid system supports up to four audio tracks in imported and exported logs.

<clip name>	[Tab]	Required	Under Name heading. Enter a clip identifier (32 characters maximum).
-------------	-------	----------	---

Avid Log Data Headings (Continued)

DATA HEADINGS: The word **Data** marks the start of the data for each clip.

<V> <VA1> <VA2> <VA1A2> <A1A2> <A1> <A2>	[Tab]	Required	Under Tracks heading. Enter the tracks you want captured for the clip. Enter V for MOS takes. Enter A1, A2, or A1A2 for wild sound.
<timecode>	[Tab]	Required	Under Start heading. Enter the video timecode for the sync point, the first frame of the clip. Use colons for non-drop-frame (for example, 01:00:12:20). Use one or more semicolons for drop-frame (for example, 01;18;00;02).
<timecode>	[Tab]	Required	Under End heading. Enter the video timecode for the last frame of the clip.
<22kHz> <24kHz> <44kHz> <48kHz>	[Tab]		Under Audio heading. Enter the audio sampling rate for this clip only. If omitted, global entry applies.
<inknumber>	[Tab]		Under Auxiliary Ink Number heading. Identify a second ink number for the start of the clip.
<timecode>	[Tab]		Under Auxiliary TC heading. Enter a Nagra timecode, Aaton code, Arri code, and so on, for the sync point. Syncs with the Start timecode.
<camera ID>	[Tab]		Under Camera heading. Identify the camera, using letters or numbers. For multicamera shoots.
<camera roll ID>	[Tab]		Under Camroll heading. Identify the camera roll, using letters and numbers.
<timecode>	[Tab]		Under Duration heading. Enter the length of the video clip, Start to End.
<23.98> <24> <25> <29.97>	[Tab]		Under FPS heading. Enter the video capture rate for this clip only. If omitted, the global entry applies. Use 23.98 fps (23.978 fps) for NTSC, 24 fps for NTSC or PAL, 25 fps for PAL, or 29.97 fps for NTSC.
<timecode>	[Tab]		Under Film TC heading. Identify the timecode used for the film, usually at 24 fps.

Avid Log Data Headings (Continued)

DATA HEADINGS: The word Data marks the start of the data for each clip.

<i><inknumber></i>	[Tab]	Under Ink Number heading. Identify the ink number for the start of the clip.
<i><keynumber></i>	[Tab]	Under KN Start heading. Identify the complete key number for the start of the clip, for example, KU 31 2636-8903&12.
<i><keynumber></i>	[Tab]	Under KN End heading. Identify the key number for the end of the clip. You need to identify only feet and frames, for example, 0342&07.
<i><keynumber></i>	[Tab]	Under KN Duration heading. Identify the length of the clip, in feet and frames.
<i><lab roll ID></i>	[Tab]	Under Labroll heading. Identify the lab roll, using letters and numbers.
<i><1></i>	[Tab]	Under Perf heading. Edit the perf for this clip only.
<i><2></i>		
<i><3></i>		
<i><A></i>	[Tab]	Under Pullin heading. Identify the telecine pulldown of the first frame of the clip (pulldown phase). NTSC only.
<i></i>		
<i><X></i> (matchback only)		
<i><C></i>		
<i><D></i>		
<i><A></i>	[Tab]	Under Pullout heading. Identify the telecine pulldown of the last frame of the clip. NTSC only.
<i></i>		
<i><X></i> (matchback only)		
<i><C></i>		
<i><D></i>		
<i><reel ID></i>	[Tab]	Under Reel # heading. Identify the reel, using numbers.
<i><scene ID></i>	[Tab]	Under Scene heading. Identify the scene, using letters and numbers.
<i><shoot date></i>	[Tab]	Under Shoot Date heading. Identify the date the footage was shot, in numbers or in letters and numbers.
<i><timecode></i>	[Tab]	Under Sound TC heading. Identify the sound timecode at the sync point. Syncs with the Start timecode.

Avid Log Data Headings (Continued)

DATA HEADINGS: The word Data marks the start of the data for each clip.

<sound roll ID>	[Tab]	Under Soundroll heading. Identify the sound roll, using letters and numbers.
<timecode>	[Tab]	Under TC 24 heading. Identify the start of the clip for 24p timecode.
<timecode>	[Tab]	Under TC 25p heading. Identify the start of the clip for 25p timecode (PAL pulldown).
<timecode>	[Tab]	Under TC 25 heading. Identify the start of the clip for 25-fps timecode (PAL).
<timecode>	[Tab]	Under TC 30 heading. Identify the start of the clip for 30-fps timecode.
<take ID>	[Tab]	Under Take heading. Identify the take, using letters and numbers.
<source tape ID>	[Tab]	Under Tape heading. Enter the source videotape ID for this clip only.
<clip description>	[Tab]	Under DESCRIP heading. Describe the clip.
<clip comments>	[Tab]	Under COMMENTS heading. Comment on the clip.
<information>	[Tab]	Under the headings you created yourself, type the appropriate information.
	[Enter] or [Return]	Press Enter (Windows) or Return (Macintosh) after the last entry for the clip.
		Do not press Tab after the last entry for the clip.

Enter an additional line of data for each remaining clip.

Sample Avid Log

This section contains a sample Avid log for an NTSC video project, in Windows and Macintosh formats.

Formatting keys (such as [Tab] and [Enter] (Windows) or [Return] (Macintosh)) are shown in brackets.

Windows

```

Heading [Enter]
FIELD_DELIM [Tab] TABS [Enter]
VIDEO_FORMAT [Tab] NTSC [Enter]
AUDIO_FORMAT [Tab] 44kHz [Enter]
TAPE [Tab] 001 [Enter]
FPS [Tab] 29.97 [Enter]
[Enter]
Column [Enter]
Name [Tab] Tracks [Tab] Start [Tab] End [Enter]
[Enter]
Data [Enter]
CU Josh & Mary [Tab] V [Tab] 01:00:00:00 [Tab] 01:15:05:00 [Enter]
CU Josh [Tab] VA1 [Tab] 01:15:06:00 [Tab] 01:20:00:00 [Enter]

```

Macintosh

```

Heading [Return]
FIELD_DELIM [Tab] TABS [Return]
VIDEO_FORMAT [Tab] NTSC [Return]
AUDIO_FORMAT [Tab] 44kHz [Return]
TAPE [Tab] 001 [Return]
FPS [Tab] 29.97 [Return]
[Return]
Column [Return]
Name [Tab] Tracks [Tab] Start [Tab] End [Return]
[Return]
Data [Return]
CU Josh & Mary [Tab] V [Tab] 01:00:00:00 [Tab] 01:15:05:00 [Return]
CU Josh [Tab] VA1 [Tab] 01:15:06:00 [Tab] 01:20:00:00 [Return]

```


Appendix B

Working with a Film Project

This appendix covers the following topics:

- [Film and 24P Settings](#)
- [Logging Film Information](#)

For information about starting a film project, see [“Creating a New Project”](#) on page 29.



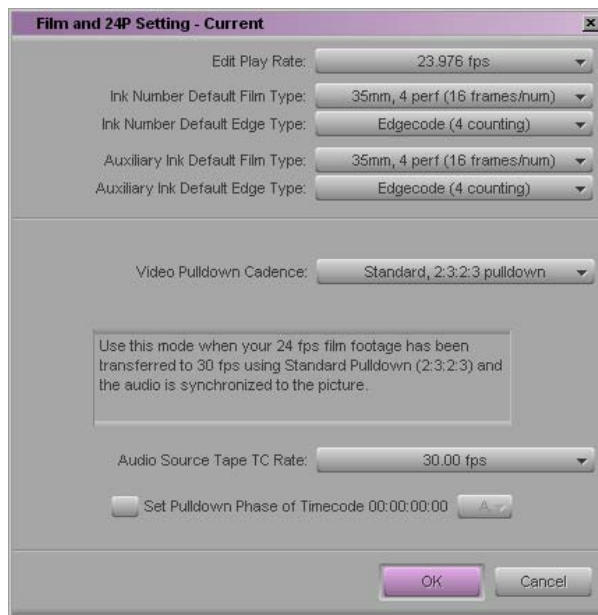
The information in this appendix also applies to matchback projects. Matchback is available in Symphony, Media Composer, Film Composer, Avid Xpress, and Avid Xpress DV systems.



Film projects that use 24p and 25p media are not available on all Avid systems. For information on film projects, see the appropriate editing guide and input and output guide.

Film and 24P Settings

Set film preferences in the Film and 24P Setting dialog box immediately after you create a project to provide the system with important information about the type of film and audio transfer you used for your job. You can access the Film and 24P Setting from the Settings scroll list in the Project window. The following illustration shows the dialog box for an NTSC film project. A PAL project replaces the Audio Source Tape TC Rate menu with an Audio Transfer Rate menu.



Film settings determine essential parameters for accurately capturing, tracking, and editing source material for 24p, 25p, and 1080p projects including:

- Play rate
- Film and Edge Type ink numbers
- Audio transfer rate (PAL only) and pulldown parameters for film-to-tape transfers
- Pulldown phase

Adjusting the Film and 24P Settings Options

The following table describes the Film and 24P Setting dialog box options that Avid MediaLog uses with film projects to set the essential parameters necessary to capture, track, and edit source material.

Film and 24P Setting Dialog Box Options

Option	Description
Edit Play Rate	Selects the play rate for your project.
Ink Number Default Film Type	Selects one of these industry-standard ink number film types to meet your production lab standards and your film type.
Ink Number Default Edge Type	Selects the edge type for the ink number display in bins and cut lists.
Auxiliary Ink Default Film Type	Selects the film type for a second ink number (this is useful for tracking additional information for different film gauges). The choices are the same as for Ink Number Default Film Type.
Auxiliary Ink Default Edge Type	Selects the format for the auxiliary ink number edge type. The choices are the same as for Ink Number Default Edge Type.
Video Pulldown Cadence	Specifies the type of film-to-tape transfer (NTSC only). The choices are: Video Rate, no pulldown. For 24-fps footage transferred MOS (without sound) to 30 fps by speeding up the film and using audio brought into the Avid system separately at 100% of the actual speed. Standard 2:3:2:3 pulldown. For 24-fps footage transferred to 30 fps using Standard Pulldown with the audio synchronized to the picture. Advanced 2:3:2:3 pulldown. For 24-fps footage transferred to 30 fps using Advanced Pulldown with the audio synchronized to the picture.
Audio Source Tape TC Rate	Selects the source audio timecode rate. The choices are: 30 fps 29.97 fps

Film and 24P Setting Dialog Box Options (Continued)

Option	Description
Audio Transfer Rate (PAL)	For 24P PAL film projects. The choices are: Film Rate (100%). For 24-fps film footage transferred MOS to 25 fps by speeding up film with the audio coming in separately at 100% of the actual speed. Video Rate (100%+). For 24-fps film footage transferred to 25 fps by speeding up the film with the audio synchronized to the video picture.
Set Pulldown Phase of Timecode	Sets a default pulldown phase for a 23.976p or 24p NTSC project.

For more information, see [“Entering the Ink Number \(Optional\)”](#) on page 170.

Setting the Pulldown Phase

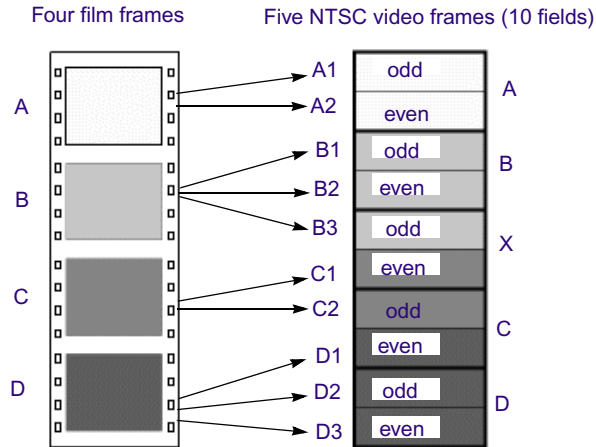
If you are logging or capturing 24-fps sources (film-to-tape transfers, media downconverted from 1080p/24 footage, or both), set the pulldown-to-timecode relationship for a transferred tape in the Film and 24P Setting dialog box.



The information in this section only applies to NTSC projects.

You set this relationship by selecting the *pull-down phase* (sometimes called the *pull-down frame* or *pull-in frame*), which is the video frame at which the master clip starts. The pulldown phase is designated A, B, C, or D. Film labs and transfer houses typically use the A frame to start the transfer. Ideally, the A-frame pulldown coincides with timecode ending in 0 and 5 (:00, :05, :10, and so on). See [“Determining the Pulldown Phase”](#) on page 165 for more information.

The following illustration shows the relationship between film frames and video frames.



This setting is not available in matchback projects. However, you can modify the pulldown phase after you log it. See “Entering Pulldown Information” on page 163.

The Set Pulldown Phase option lets you log more easily because the correct pulldown phase of any IN point for a particular tape is automatically determined. Setting the correct pulldown phase prevents inaccuracies in cut lists and matchback EDLs. It also prevents incorrectly captured clips that appear to stutter when played in 23.976p or 24p NTSC projects.

For example, if you set the pulldown phase of 00:00:00:00 as A (indicating that the A frame is located at timecodes ending in 0 or 5), any timecode you log will calculate its pulldown phase based on the same sync point, regardless of where you set the IN point. If you use the logging tool to log a clip that starts at 01:00:10:01, the Avid system automatically enters B in the Pullin column of the bin.

The pulldown-to-timecode relationship might vary from tape to tape, or within the same tape, depending on how the footage was transferred. If you find a tape requires a different pulldown phase, you can change the setting in the

Film and 24P Setting dialog box or use the Modify Pulldown Phase dialog box before logging (see [“Modifying the Pulldown Phase Before Logging”](#) on page 166).

To set the pulldown phase:

1. Determine the correct pulldown phase for 00:00:00:00 in one of the following ways:
 - ▶ If you are logging film-to-tape transfers, check the transfer log.
 - ▶ If you are logging tapes that were downconverted from 1080p/24, check what pulldown frame was set for 00:00:00:00 on the deck that performed the conversion.

If you still cannot determine the pulldown phase, see [“Determining the Pulldown Phase”](#) on page 165.

2. Double-click Film and 24P in the Settings scroll list of the Project window.
3. Select the option Set Pulldown Phase of Timecode 00:00:00:00 and then select the correct pulldown phase (A, B, C, D) from the pop-up menu.
4. Click OK.

Logging Film Information

Once you have entered or imported the basic log information into a bin, you can add film-related log information. This section describes procedures and formats for adding various film headings.

The following are some important requirements for film-based projects:

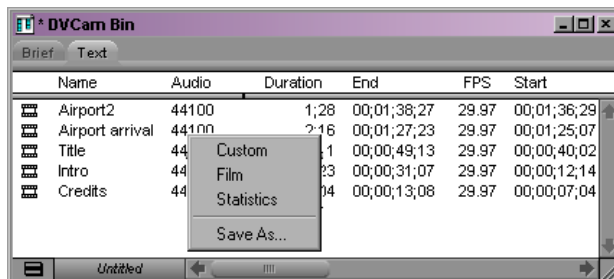
- The minimum information required for capturing is the data recorded in the Start and End video timecode columns, and the pulldown phase for NTSC transfers, that is noted in the Pullin column (23 or 24-fps capture only).
- Logs each reel of film as a separate clip and corresponds to a single master clip, only if the video transfer of the film reel has continuous pulldown (NTSC format) and continuous timecode (NTSC and PAL). If the film reels for your project do not meet this condition, you must log each *take* on a reel of film as a separate clip that corresponds to a single master clip.

- If you want to produce a cut list or use film-tape-film-tape for recapturing, you must log key numbers. You can add key numbers after logging or capturing, before you create the cut list.
- All film and video reference numbers are in ascending order. For example, you cannot have key numbers in descending order.

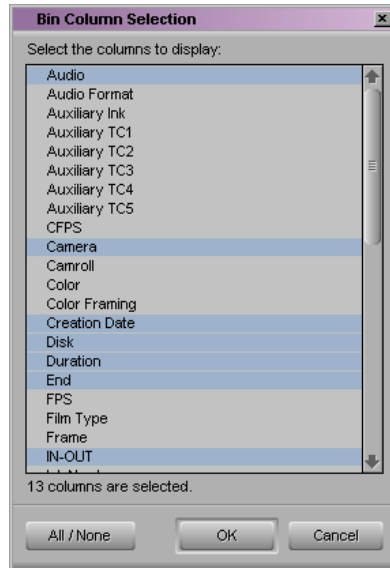
Displaying Film Columns

To display film columns in the bin:

1. Select Bin View > Film, which is located at the bottom of the Bin window, to display all the required film column headings.



2. To log data under optional headings (for example; Auxiliary TC1 through Auxiliary TC5, or Film TC), select Bin > Headings and Ctrl+click (Windows) or click (Macintosh) the specific headings you want to add from the Bin Column Selection dialog box.



3. You can also track custom information for the job by creating a custom heading. To create a new heading, type a name that describes the information in the headings bar at the top of the bin. For more information on customizing bin views, see [“Customizing Bin Views in Text View” on page 104.](#)

Entering Pulldown Information

For information about importing a log file, see [“Importing Logs” on page 93.](#)

To accurately capture NTSC transfer tapes in 23.976p or 24p projects, you need to enter pulldown information into the bin. (This information is not required for PAL transfer tapes.) Setting the correct pulldown phase prevents inaccuracies in cut lists and matchback EDLs. If you are importing a log generated during the telecine transfer, the pulldown information is automatically entered in the bin.

You specify the pulldown phase in the Pullin column. The following illustration shows a bin with a Pullin column.

The screenshot shows a window titled "Saturn" with a "Text" tab. Below the tab is a table with the following columns: Name, Start, Duration, KN End, KN Start, KN Duration, and Pullin. The table contains the following data:

Name	Start	Duration	KN End	KN Start	KN Duration	Pullin
forest pan	04:16:41:15	34:15	5203+09	KL 03 4162-5151+14	51+12	A
aerial view 1	04:18:19:05	33:15	5731+12	KL 03 4162-5681+09	50+04	A
aerial view 2	04:21:47:15	34:10	5011+07	KL 16 3468-4960+00	51+08	A
camp MS	04:22:21:25	41:20	5079+03	KL 28 1847-5016+12	62+08	A
camp CU	04:23:03:15	1:11:10	5349+04	KL 28 1847-5242+05	107+00	A
camp CU 2	04:35:25:15	14:05	0197+07	KL 12 3476-0176+04	21+04	A
starting fire	04:35:39:20	12:05	0311+13	KL 12 3476-0293+10	18+04	A
fire	04:35:51:25	11:05	0329+14	KL 12 3476-0313+03	16+12	A

Annotations in the image point to the "Start" column header, labeled "Start timecode", and the "Pullin" column header, labeled "Pullin column (information required for NTSC)".

If you do not have a transfer log, or if the transfer log is incorrect, you need to add the information manually. If you log clips using the Logging tool, the Avid system uses the A frame as the default pulldown phase. You might need to edit this value.

You can set a default pulldown phase in the Film and 24P Setting dialog box. See [“Setting the Pulldown Phase” on page 159](#) (23/24p projects only).



For matchback projects, you need to log key number information before you can log pulldown information.

By specifying the pulldown phase in the Pullin column, you accomplish the following:

- You ensure the clips will start with the correct frame for the pulldown. Otherwise, you might experience inaccuracies in key-number tracking and in the cut lists.
- You indicate where the pulldown fields are located so the Avid system can accurately eliminate the pulldown fields during the capturing process, leaving you with a frame-to-frame correspondence between your digital media and the original 23/24-fps footage (23.976p or 24p projects only).

To do this, you must indicate whether the sync point at the start of each film clip transferred to tape is an A, B, C, or D frame, as described in the following section. In most cases, the sync point is the A frame.

Determining the Pulldown Phase

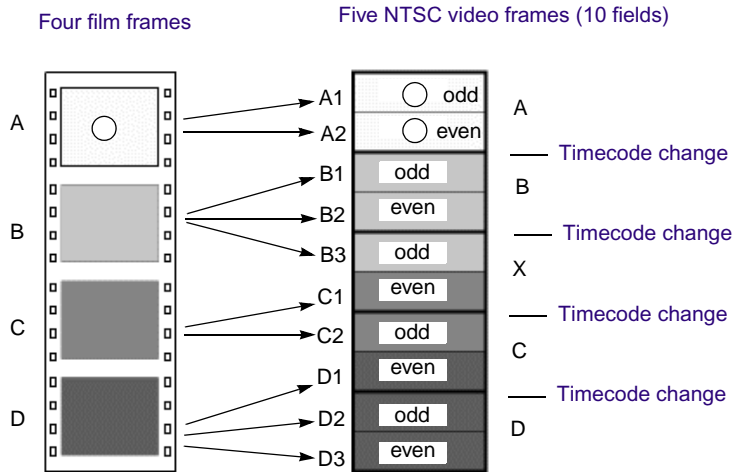
It is easiest to determine the pulldown of a sync point (or pulldown phase) if you ask your film lab to keypunch (cut a small hole in) the sync frame at the zero frame in the original film footage *before* transferring the film to video. Many film labs or transfer houses can also provide a pulldown frame indicator displayed at the far right of the burn-in key numbers, depending on the equipment available. Ideally, the A-frame pulldown coincides with timecode ending in 0 and 5 (:00, :05, :10, and so on).

If the footage was not keypunched, you can determine pulldown according to clapsticks or any other distinctive frame at the beginning of the clip. Determining the pulldown is easier if the frames depict motion.

To determine the pulldown phase:

1. While viewing the video transfer on a monitor, go to the keypunched (or clapsticks) sync point for the beginning frame of the clip you're logging.
2. Use the Step wheel on the tape deck to Step (jog) past the sync point frame field-by-field. You see two or three keypunched fields. If the footage is not keypunched, look for two or three fields with little or no motion.
3. If there are two keypunched fields, the pulldown is either A or C. Step through the fields again and note where the timecode changes:
 - If the timecode *does not* change from the first to the second fields, the fields came from an A frame.
 - If the timecode changes from the first to the second fields, the fields came from a C frame.

The following illustration shows a keypunch on the A frame. Notice where the timecode changes.



4. If there are three keypunched fields, or fields without motion, the pulldown is either B or D. Step through the fields again and note where the timecode changes:
 - If the timecode changes from the second to the third fields, the fields came from a B frame.
 - If the timecode changes from the first to the second fields, the fields came from a D frame.
5. Enter or edit the information in the Pullin column in the appropriate bin, as described in the next section.

Modifying the Pulldown Phase Before Logging

After you determine the correct pulldown phase (as described in the previous section) you can modify the pulldown phase before capturing in one of the following ways.

To modify the pulldown phase directly in the Pullin column:

1. Enter Text view.
2. Click the cell you want to modify.

3. Click the cell again. The pointer changes to an I-beam.
4. Type the pulldown phase and press Enter (Windows) or Return (Macintosh).

To modify the pulldown phase for multiple clips:

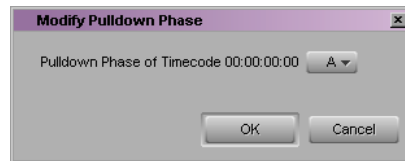
1. Ctrl+click (Windows) or Shift+click (Macintosh) the clips you want to modify.
2. Select Special > Modify.
3. Select Modify Options > Pull in.
4. Select A, B, C, or D.
5. Click OK.

The pullin for all selected clips is changed, based on the pulldown phase you selected.

To modify the pulldown phase for multiple clips that have the same pulldown-to-timecode relationship:

1. Ctrl+click (Windows) or Shift+click (Macintosh) the clips you want to modify.
2. Select Special > Modify Pulldown Phase.

The Modify Pulldown Phase dialog box appears.



3. Select the correct pulldown phase for timecodes ending in 0 or 5 from the pop-up menu.
4. Click OK.

The pulldown phase for each selected clip is changed, based on the pulldown phase you selected for 00:00:00:00.

The Pulldown Phase setting also appears in the Film and 24P Setting dialog box (23.976p or 24p projects only). You can override that setting with the Modify Pulldown Phase dialog box. The selection in the Film and 24P Setting dialog box remains the same. For more information, see [“Setting the Pulldown Phase” on page 159](#).



After you capture an NTSC transfer, the timecode shows a loss of every fifth frame of video. For example, do not worry if you find that your timecode jumps at one point from 1:00:14:15 to 1:00:14:17. You have not lost a frame, just an extra pulldown field.

Entering Frames-per-Second Rates for PAL Transfers

When you log in advance for PAL film-to-tape transfers, log the footage as clips that have a 25-fps play rate, as listed in the FPS column of the bin. The minimum information required to capture the footage is the data logged in the Start and End video timecode columns.

Entering Key Numbers

To add key numbers:

- ▶ Highlight the KN Start column, then type the key number for the sync point at the start of the clip using one of the following formats:
 - **Keycode™ Format:** Type a 2-character manufacturer and film-type code, a 6-digit prefix for identifying the film roll, a 4-digit footage count, a 2-digit frame offset, and then press Enter (Windows) or Return (Macintosh).

The Avid system adds a space, hyphen, and either a plus sign (for 35mm projects) or an ampersand (for 16mm projects) to format the number. For example, in a 35mm project, to enter KJ 23 6892-1234+15, type **KJ236892123415**. In a 16mm project, typing the same number results in the code KJ 23 6892-1234&15.

- **Other Formats:** Enter other key-number formats in the Ink Number column. Type up to eight characters for the prefix, up to five characters for the footage count, two digits as the frame count, and then press Enter (Windows) or Return (Macintosh).

The Avid system automatically calculates the ending key number (KN End), based on the timecode duration.



Make sure the correct number appears when you press Enter (Windows) or Return (Macintosh). For key-number formats other than Keycode, you might need to type the space, hyphen (-), and plus sign (+) or ampersand (&) to format the number correctly.

Tracking 3-Perf Counts

For film projects, you can track 3-perf key number counts in your Avid editing system. 3-perf key number tracking appears in the KN Start, Ink Number, and Aux Ink Number bin columns. A sample key number might be as follows:

KJ 12 1234-3456-10.3

The “.3” at the end of the key number represents the perf value. Enter the perf value as an extension of the key number (.1, .2, or .3) in the appropriate bin column cell.

Entering Additional Timecodes (Optional)

Consider the following when you enter additional timecodes:

- In one of the Auxiliary TC columns (that is, Auxiliary TC1 through Auxiliary TC5) type an auxiliary timecode that syncs with the video timecode logged in the Start column. You can enter up to five auxiliary timecodes. Supported timecodes depend on your project: 30-fps for NTSC (drop-frame or non-drop-frame) and 25-fps for PAL. Use one of the following formats:
 - ▶ Enter a 2-digit format for hours, minutes, seconds, and frames. You need not enter a leading zero. (For example, to enter 01:23:02:00, type **1230200**.)
 - ▶ When working with drop-frame timecode in the NTSC format (not applicable to PAL), enter a semicolon to indicate drop-frame timecode. (For example, to enter 01;23;02;00, type **01;230200**.)
- In the Sound TC column, enter the Nagra or DAT timecode for the original audio for the start of the clip. The timecode should sync with the video timecode logged in the Start column in the bin. First, enter the source sound-roll identifier in the Soundroll column. Supported timecodes depend on your project: 30-fps for NTSC (drop-frame or non-drop-frame) and 25-fps for PAL. The clip being captured must contain an audio track.



Enter the soundroll value before you enter the timecode.

- In the Film TC column, enter timecode generated by a film camera (using Aaton or Arri timecode) for tracking the picture at the start of the clip. The film timecode should sync with the video timecode logged in the Start column. Only 24-fps timecode is supported. The clip being captured must contain a video track.
- In the TC 24 column, enter timecode for original HDTV sources (1080p/24) or audio DATs created for PAL feature-film productions that use in-camera timecode.



You can use the Duplicate command to convert timecodes from one format to another. For more information, see “Duplicating a Column” on page 119.

Entering the Ink Number (Optional)

To enter ink numbers:

1. Open the Film and 24P Setting dialog box by double-clicking Film and 24P in the Settings scroll list of the Project window.
2. Make sure the correct options are selected for ink number default film type and ink number default edge type, and click OK.



You can log different ink number default film types in the same project as long as you change the ink number setting to the appropriate default film type before you log each type. Changing the ink number setting affects only the next ink numbers you log, not numbers already logged.

3. Return to the bin and enter numbers under the Ink Number heading.
For example, use Keykode format or use a 2-digit prefix to identify the roll, a hyphen, a 4- or 5-digit footage count, a plus sign, and a 2-digit frame count (for example, AA-00924+00).

Entering Additional Film Data

You can continue to log additional film data into the Labroll, Camroll, Soundroll, LUT, Scene, VFX, VFX Reel, Transfer, and Take columns, or into your own custom columns, as necessary. You can include the information in these columns on the cut lists you create for your edited sequence.

Index

Numerics

- 23.976 editing projects, creating 30
- 24p editing projects
 - creating 30
 - displaying timecodes in 127
- 24p PAL editing projects, creating 30
- 25i PAL editing projects, creating 30
- 25p editing projects
 - creating 30
 - displaying timecode in 127
- 30i NTSC editing projects, creating 30
- 3-perf key number counts 169
 - tracking 169

A

- AatonBase log format 94
- Add Channel button (Deck Configuration dialog box) 70
- Add Deck button (Deck Configuration dialog box) 72
- Adding
 - bin columns 120
 - memory mark 86
 - user profiles 36
- Adding clip names, during capturing 90
- Adding comments, during capturing 90
- AFE files
 - described 139
 - exporting projects and bins 139

- ALE (Avid Log Exchange)
 - converting logs with 93
 - logs compatible with 93
- Align to Grid command (Bin menu) 117
- Aligning columns in a bin 117
- Annotate feature 90
- Attic folder, described 52
- Audio Project settings
 - access and brief description of 55
 - dialog box 83
- Audio sample rate, setting 83
- Audio Source Tape TC Rate 157
- Audio Transfer Rate (Film Settings) 159
- Audio Transfer Rate (PAL) 158
- Autoconfigure All Ports (Special menu) 69
- Automatic deck configuration 69
- Auto-save function, described 52
- Auto-Save options (Bin settings) 57
- Auxiliary Ink Default Edge Type 157
- Auxiliary Ink Default Film Type 157
- Avid Attic folder
 - Bin settings for 58
 - described 52
- Avid Calculator tool, using 64
- Avid Log Exchange *See* ALE
- Avid logs
 - clip data in 149
 - creating 143
 - custom headings in 146
 - data entries in 149
 - formatting guidelines 144

- global headings in 144
- importing 93, 143
- sample created with text editor 152
- specifications 144
- standard headings in 146

B

- Backing up, media files 39
- Backup options (Bin settings) 57
- Bin Column Selection dialog box 118
- Bin display, settings 100
- Bin Fast menu, described 105
- Bin settings
 - access and brief description of 55
 - Automatic-Save options 57
 - Backup options 57
 - defined 57
 - storing files in the Avid Attic folder 58
- Bin View settings
 - column headings 130
 - described 55
- Bin views
 - customizing 104
 - saving 105
 - types of 104
- Bins
 - auto-save function, described 52
 - Bin View pop-up menu 104
 - changing fonts 45
 - closing 50
 - columns in
 - adding 120
 - aligning 117
 - deleting 119
 - duplicating 119
 - moving 117
 - showing and hiding 118
 - creating 48
 - deleting 50
 - displaying film columns in 162
 - displaying in Project window 46
 - displaying objects in 100
 - exporting 136
 - exporting as AFE files 139

- Fast menu 105
- Info display 63
- listing timecodes in 127
- locking items in 116
- managing 52
- managing clip information in 121
- opening 49
- opening from a different project 49
- printing 135
- renaming 48
- saving, using the Save Bin command 53
- targeting for digitizing 81
- transferring 137
- transferring from a MediaLog system 97
- using system backup to save 39
- Bins display (Project window) 46
- Brief tab (bin) 102
- Browsing for a project 35

C

- Calculator tool, using 64
- Camroll data 170
- Capturing
 - adding clip names during 90
 - adding comments (annotating) during 90
- Changing
 - clip information before digitizing 92
 - fonts for bins and Project window 45
 - user profiles 37
- Channel dialog box 70
- Channel Selection area 81
- Cinema Tools log format 94
- Clip colors
 - assigning source colors 109
 - viewing in bins 109
- Clip data in Avid logs 149
- Clip information
 - managing in bins 121
 - modifications table 122
- Clips
 - assigning source colors in bins 109
 - copying 107
 - defined 18
 - deleting from bins 108

- displaying source colors in bins 109
- duplicating 107
- locking in a bin 116
- modifying information in 92
- moving 107
- removing from bins 108
- selecting 106
- sifting 111
- Closing
 - bins 50
 - projects 38
 - the Project window 44
- CMX EDL log format 94
- Color, assigning source color in bins 109
- Color column, adding to bins 109
- Column headings
 - displaying or hiding in a bin 130
 - in Avid log file 146
- Columns *See* Bins
- Comments, adding during capturing 90
- Communications (Serial) Ports tool 65
- Configuring decks 70
 - automatically 69
 - manually 69
- Connecting deck to computer
 - Macintosh 23
 - Windows 22
- Copying clips 107
- Creating
 - a folder in a project 48
 - Avid log files 143
 - bins 48
 - projects 29
- criterion 126
- Criterion pop-up menu (Custom Sift dialog box) 111
- Custom headings in Avid logs 146
- Custom Sift command (Bin menu) 111
- Custom Sift dialog box 111
- Customizing bin views 104

D

- Data entries in Avid log file 149
- Deck Configuration settings
 - access and brief description of 55
 - Add Channel options 70
 - adjusting 70
 - deleting elements in 75
- Deck Preferences settings
 - access and brief description of 55
 - description 75
- Deck settings
 - Fast Cue option 74
 - for configuring decks 72
 - Preroll option 74
- Decks
 - automatic configuration 69
 - configuring 70
 - connecting 21, 23
 - manual configuration 69
 - not connected, logging with 88
 - offline 88
 - pausing while logging 88
 - using the keyboard to control decks 91
- Default settings, restoring 60
- Delete command (Edit menu) 108
- Deleting
 - bin columns 119
 - bins 50
 - clips from bins 108
 - columns 119
 - deck configurations 75
- Destination bins, choosing 81
- Dialog boxes
 - Bin Column Selection 118
 - Custom Sift 111
 - Film Setting 156
 - Film Settings 31
 - Modify Pulldown Phase 167
 - New Project 29

- Open 49
 - Set Font 45
 - View Name (bin) 105
 - Digitizing
 - modifying clip information before 92
 - preparing for targeting bins 81
 - Disks *See* Drive space, Drives
 - Displaying
 - bin column headings 130
 - film columns 162
 - Drives, saving work on 39
 - Duplicate command (Edit menu) 119
 - duplicating clips using 107
 - Duplicating
 - bin columns 119
 - clips 107
- E**
- Entering
 - additional film data 170
 - ink numbers 170
 - key numbers 168
 - optional timecodes 169
 - pulldown of the sync point 163
 - Entering frames-per-second rates for PAL
 - transfers 168
 - Evertz log format 94
 - Excalibur files, importing 93
 - Export (File menu) 140, 141
 - Exporting
 - bins 136
 - bins as AFE files 139
 - projects as AFE files 139
 - shot log files 136
- F**
- Fast Cue option (Deck settings) 74
 - Fast menus
 - Bin 105
 - Bin display in the Project window 47
 - Settings display in the Project window 58
- Film
 - columns, displaying 162
 - data entering 170
 - information logging 162
 - options, matchback 31
 - preferences, setting 31, 156
 - scene workflow 100
 - timecodes, entering 169
 - tracking 3-perf counts 169
 - Film settings
 - described 56
 - for transfer 158
 - in the Project window 156
 - pulldown phase 159
 - Final Cut Pro log format 94
 - FLEx log format 94
 - Folders, managing 52
 - Fonts, changing in bins and Project window 45
 - Format display 63
 - Frames-per-second rates for PAL 168
- G**
- Global headings in Avid log file 144
- H**
- Hardware
 - setup (Macintosh) 23
 - setup (Windows) 21
 - turning on 24
 - Headings command (Bin menu) 109, 118
 - Help system, overview 42
 - Hiding
 - bin column headings 130
 - bin columns 118
- I**
- Import command (File menu) 94
 - Import settings, access and brief description
 - of 56
 - Importing logs 93

- Info display in the Project window, defined 63
- Ink Number Default Edge Type 157
- Ink Number Default Film Type 157
- Ink numbers, entering 170
- Installing MediaLog
 - on a Macintosh system 26
 - on a Windows system 25

K

- Key numbers
 - entering 168
 - formats for 168
- Keyboard, controlling decks from 91
- Keyboard settings 62
 - access and brief description of 56
- Keycode format 168
- Keyscope log format 94
- Kits for connecting hardware 21

L

- Labroll data 170
- Launching (Starting) MediaLog 27
- Locking and unlocking bin items 116
- Log files, importing from film-to-tape transfer systems 104
- Log Right files, importing 93
- Logging
 - basic steps 20
 - defined 68
 - directly to bin from source tape 84
 - film information 162
 - information from active tracks 81
 - on-the-fly 87
 - pausing deck while 88
 - preparing for 78
 - tape selection 82
 - without a tape 88
 - without deck connected 88
- Logging tool 79
- Logs, importing into MediaLog bins 94

M

- Managing
 - bins 52
 - folders 52
- Marking tape location, using Mark Memory button 86
- Master clips
 - copying 107
 - duplicating 107
 - locking 116
 - moving 107
 - selecting 106
 - sifting 111
- Matchback option 31
- MediaLog, overview 17
- Memory marks, adding 86
- Menu commands
 - Align to Grid (Bin menu) 117
 - Custom Sift (Bin menu) 111
 - Delete (Edit menu), columns using 119
 - Duplicate (Edit menu) 107
 - Export (File menu) 140, 141
 - Headings (Bin menu) 118
 - New Bin (File menu) 48
 - Open Bin (File menu) 49
 - Page Setup (File menu) 136
 - Print Bin (File menu) 136
 - Set Bin Display (Bin menu) 100
 - Set Font (Edit menu) 45
- Modify Pulldown Phase dialog box 167
- Modifying clip information 92
- Moving
 - bin columns 117
 - clips 107
- Multilevel sorting of columns 126

N

- Naming tapes 79
- New Bin command (File menu) 48
- NTSC (National Television Standards Committee) video editing format 29

O

- Offline logging 88
- OLE log format 94
- Online Help *See* Help system
- Open Bin command (File menu) 49
- Open dialog box 49
- Opening
 - bins 49
 - Help 42
 - the Project window 44
- OSC/R log format 94
- Output timecodes, displaying in bins 127

P

- Page Setup command (File menu) 136
- PAL (Phase Alternating Line) video
 - format 29
 - frames-per-second rates 168
- Phase Alternating Line (PAL) video
 - editing format 29
- Picture Transfer Rate (Film Settings) 158
- Preroll option (Deck Settings dialog box) 74
- Print Bin command (File menu) 136
- Printing bins 135
- Private project, selecting 32
- Profiles, user
 - adding 36
 - changing 37
 - described 36
- Project settings
 - defined 54
 - displaying 59
- Project window
 - changing fonts 45
 - closing 44
 - displaying
 - bins 46
 - settings 54
 - usage 63
 - Info display, using 63
 - opening 44

Projects

- backing up 39
- browsing for 35
- closing 38
- creating new 29
- exporting as AFE files 139
- saving 39
- selecting a private 32
- selecting a shared 33

Pulldown, finding at the sync point 163

Pulldown phase

- modifying before digitizing 167
- setting for Film 159

Q

- Quitting MediaLog 40

R

- Removing
 - clips from bins 108
 - deck configuration elements 75
- Renaming bins 48
- Replacing deck configuration elements 75
- Restoring
 - default settings 60
 - files from backup 40
- Restricted characters in project names 29

S

- Sample rate, setting 83
- Save Bin command (File menu) 52
- Saving
 - bins, automatically 52
 - bins, manually 39
 - custom bin views 105
 - projects 39
- Scene data 170
- Selecting
 - clips 106
 - settings for deck configuration 70
 - tapes for logging 82

- Serial (COM) Ports settings, access and brief description of 55
- Set Bin Display command (Bin menu) 100
- Set Font command (Edit menu) 45
- Set Pulldown Phase of Timecode 158
- Setting up hardware
 - Macintosh 23
 - Windows 21
- Settings
 - basic 57
 - bin 57
 - deck configuration 70
 - default, restoring 60
 - defining 56
 - described 54
 - film 57, 156
 - for film preferences 31, 156
 - keyboard 62
 - overview of 54
 - project
 - defined 54
 - displaying 59
 - scroll list 55
 - site
 - defined 55
 - using 61
 - tab 54
 - user defined 54
- Settings scroll list
 - Audio Project 55
 - Bin 55
 - Bin View 55
 - Deck Configuration 55
 - Deck Preferences 55
 - Film 56, 156
 - Import 56
 - Keyboard 56
 - Serial (COM) Ports 55
 - summary of contents 55
 - Workspace 56
- Shared project, selecting 33
- Shot log files
 - Avid log file specifications 143
 - exporting 136
- Shotlister files
 - importing 93

- Showing bin columns 118
- Shutting down the system
 - Macintosh 41
 - Windows 41
- Sifting clips 111
- Site settings
 - defined 55
 - using 61
- Sorting
 - clips 126
 - columns, multilevel 126
- Sound roll, entering data for 170
- Source colors
 - assigning custom colors to 109
 - assigning in bins 109
 - limiting available colors of 110
- Source tapes, selecting for logging 82
- Specifications, Avid log 144
- Standard headings in Avid log files 146
- Starting MediaLog 26
- Subclips
 - copying 107
 - duplicating 107
 - moving 107
 - selecting 106
 - sifting 111
- Sync point, finding the pulldown at 163

T

- Tape naming schemes 79
- Target bin, choosing 81
- Telecine, importing log file from 104
- Text editors, creating Avid logs with 143
- Text view (bin display)
 - defined 103
 - using 117
- Timecode
 - display options, 24p and 25p projects 127
 - entering 169
- Transferring
 - bins from another MediaLog system 97
 - bins to an Avid editing system 137
 - through AFE 139

Trash

- emptying 51
- moving bins from 51
- viewing contents of 51

Turning off equipment

- Macintosh 41
- Windows 41

Turning on the hardware 24

U

- Unique tape names 79
- Unlocking and locking bin items 116
- Usage information, displaying 63
- User, selecting another 27, 59
- User profiles
 - adding 36
 - changing 37
 - described 36
- User settings
 - defined 54
 - selecting a user from 59

V

- Video decks *See* Decks
- Video Pulldown Cadence 157
- View
 - bin
 - customizing 104
 - saving 105
 - types of 104
 - View Name dialog box (bin) 105
- VITC (Vertical Interval Timecode) in a bin 134
- V-LAN/VLXi 71
- VTRs *See* Decks

W

- Word processor, creating Avid logs with 143
- Workflow, film scene 100
- Workspaces
 - assigning buttons to 62
 - assigning windows to 62
 - settings 56