

Avid® MediaLog™

User's Guide

Release 8.0

for the Macintosh® Operating System

Avid
tools for storytellers™

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CHAPTER 1

Understanding MediaLog

This chapter explains the MediaLog application and covers the following topics:

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

What Is MediaLog?

MediaLog is a tool that helps you select and log footage *before* your edit session. Although you can log footage with Avid editing system products, using MediaLog can free up your Avid editing system for editing rather than for logging footage. After logging shots, you can use your Avid editing system to digitize and edit the footage. In addition, you can transfer film to National Television Standards Committee (NTSC) or Phase Alternating Line (PAL) video, use MediaLog to log the material, and then transfer the logged shots to an Avid video-based editing system for digitizing and editing at 24 frames per second (fps).

MediaLog is portable; you can install it on a laptop and on most desktop computers that are running the Macintosh[®] operating system. To log clips from a source tape, your computer must be connected to a deck that uses Sony[®] serial deck protocol. MediaLog allows you to control the deck while viewing your source tapes and selecting the shots for your log. You can also log without a deck and enter the logging information by hand.

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

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 to identify the footage.

Once you have created a log, the 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.

How Does MediaLog Work?

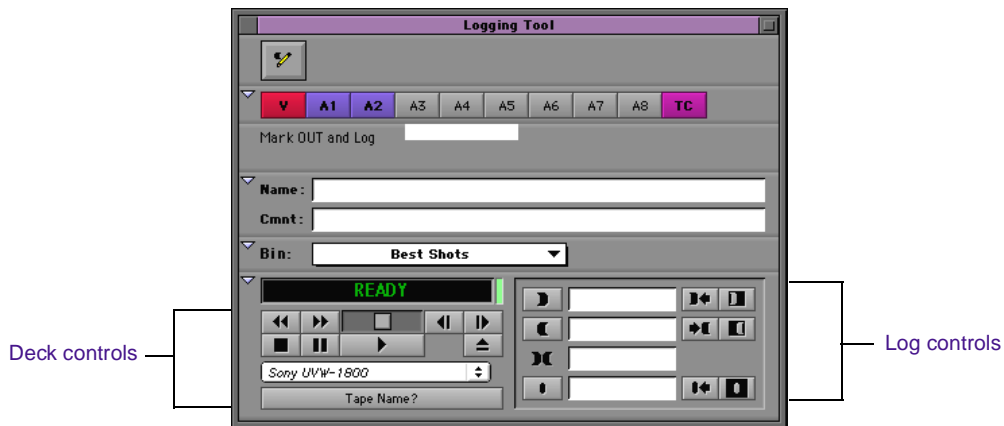
The MediaLog system uses clips, bins, and projects to organize your work.

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, MediaLog lets you select shots from your tapes and store information about the shots in electronic bins.

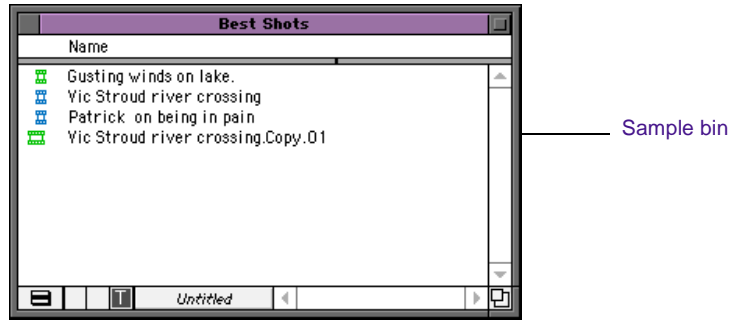
A clip corresponds to a shot you select from a tape. Clips contain information about your footage such as the start and end timecodes and the number of video and audio tracks. Clips are stored in electronic bins, which have built-in database capabilities to help you easily find a specific shot.

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.

Deck and log controls are in the Logging Tool window.



A bin is open while you log clips to it.



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.

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, 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 quickly access bins.



What Are the Basic Logging Steps?

In each logging session, you should:

1. Start your computer and the MediaLog program.
2. Create a new project or open an existing project.
3. Create a new bin or open an existing bin.
4. Prepare to log:
 - a. Select 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 from the MediaLog application and shut down the computer.



CHAPTER 2

Getting Started

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

- [Setting Up the Hardware](#)
- [Turning On the Hardware](#)
- [Installing MediaLog Software](#)
- [Starting the System](#)
- [About Project Files and Folders](#)
- [Working with Bins](#)
- [Saving Your Work](#)
- [Shutting Down](#)



For information on installing the MediaLog software, see the current MediaLog release notes.

Setting Up the Hardware

This section assumes that your computer is already set up and that it meets the following requirements:

- Macintosh computer with a monitor and running System 7.0 (or later) version of the operating system
- At least 4 megabytes (MB) of random access memory (RAM) must be available to run the application (8 MB or more is preferred when working with large bins)



Most Macintosh laptop computers contain significantly less built-in RAM than Macintosh desktop computers. In addition to the RAM you have allocated to the MediaLog application, make sure you have enough RAM to run the Macintosh operating system. For example, if your system contains 8 MB of RAM, allocating 6 MB to the MediaLog application might not allow the operating system to function properly.

MediaLog can control a deck with Sony serial deck protocol and a timecode reader. For the most recent list of compatible videotape recorders (VTRs), see the Open Me First box supplied with MediaLog or the Avid Web site, <http://www.avid.com>. MediaLog controls the deck through a direct RS-422 serial connection to the modem or printer port. MediaLog can also control a deck via V-LAN[®] VLXi[®] connections.

You might need a 1/8-inch flathead screwdriver to connect the cable to the deck.

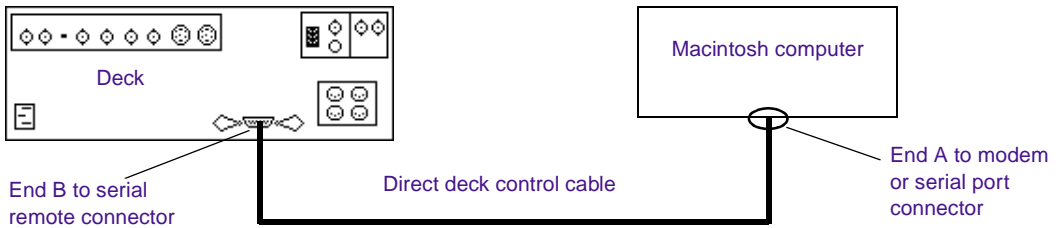


The computer and the deck must be turned off when you are connecting the serial cable.

To connect the computer and the deck with an RS-422 serial cable:

1. Turn off the computer and the deck.
2. Plug end A of the direct deck control cable into the modem or serial port at the back of the Macintosh computer.

3. Plug end B of the direct deck control cable into the deck's serial remote connector; then tighten the connector screws.



Turning On the Hardware

Begin your logging session by turning on the hardware. To avoid damage and so that all the attached hardware is detected, turn on the hardware in the following order:

1. If you are running MediaLog on a Macintosh with media drives, turn on each drive.

The green drive lights flicker on, followed by the amber drive lights. Wait 15 to 30 seconds for the drives to spin up before you turn on the Macintosh system; otherwise, the computer will not communicate with the storage devices successfully.

2. If you will be logging clips by using a deck, turn on the deck.
Set the REMOTE/LOCAL switch on the deck to REMOTE.
3. Turn on the computer.



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

You can now install the MediaLog software.

Installing MediaLog Software

To install the software:

1. Insert the MediaLog CD-ROM into your computer's CD-ROM drive.

The MediaLog Installer CD-ROM window opens.

2. Double-click the MediaLog Installer icon.

A splash screen introduces the installer.

3. Select "Click here to continue" or press Return to exit the splash screen.

The MediaLog Install window opens.



When you install the MediaLog application on an Avid editing system, you must install the application on the Avid disk. Do not install the MediaLog application on any disks where you store media.

4. Drag the MediaLog icon to the Avid drive icon or system disk.

The system creates a MediaLog folder on the top level of the selected disk, and then copies the MediaLog application and its supporting files into the folder.



If you install MediaLog on an Avid editing system, keep the MediaLog application in a folder separate from the Avid editing application. Each application will have its own preference settings.

Starting the System

After you install the MediaLog software according to the instructions in the MediaLog release notes, you are ready to start the MediaLog application. To start MediaLog:

1. Turn on the video deck.
2. Set the deck's REMOTE/LOCAL switch to REMOTE.
3. Turn on the computer.

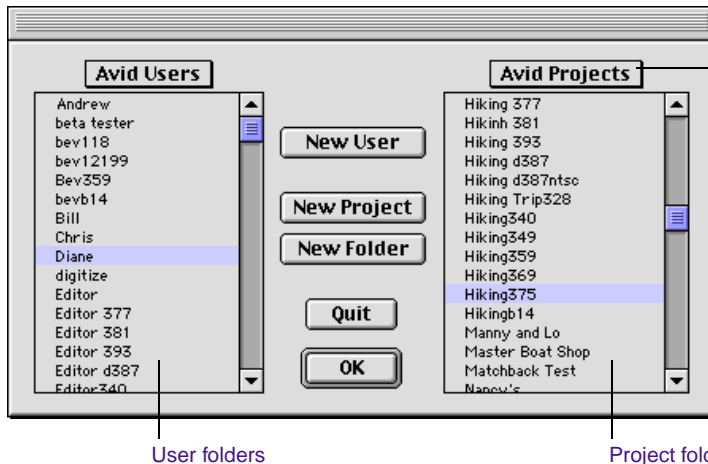


Do not start any other Avid editing application on the computer at the same time as the MediaLog application. The two applications will conflict with each other.



4. Double-click the MediaLog folder to open it.
5. Double-click the MediaLog application icon to start MediaLog.

The Open Project dialog box appears.



6. Select a new or existing project, and a new or existing user.

About Project Files and Folders

Each time you start the MediaLog application or close your current project, the Open Project dialog box appears. The first thing you do in the dialog box is select an existing user and project or create new ones.

When you start a new project, the system creates a folder for the project on the Avid disk. The system stores this project folder inside the main Avid Projects folder. Your project folder holds the bins that contain all the material you use in the project.

You choose the project's video format when you create the project. Use the project management tools to organize your bins, which contain the material you are editing, and to adjust the project settings such as auto-save preferences or keyboard command layout.

Only one project can be open at a time. To switch projects, you must close the current project before opening another project.

MediaLog saves the video format, settings, and bin selection with the project, so you can stop working on a project and return to it at any time.

Working with Project Files and Folders

A project file, for storing information related to the project, is saved in a project folder. The project folder has the same name as the project (for example, *Epic Film* is stored in the *Epic Film folder*).

The project folder is saved in the Avid Projects folder on the Avid disk. Backups of the project folder bins are created and stored in the Attic folder. The project folder contains bins, project files, settings file, and Statistics and Trash folders.

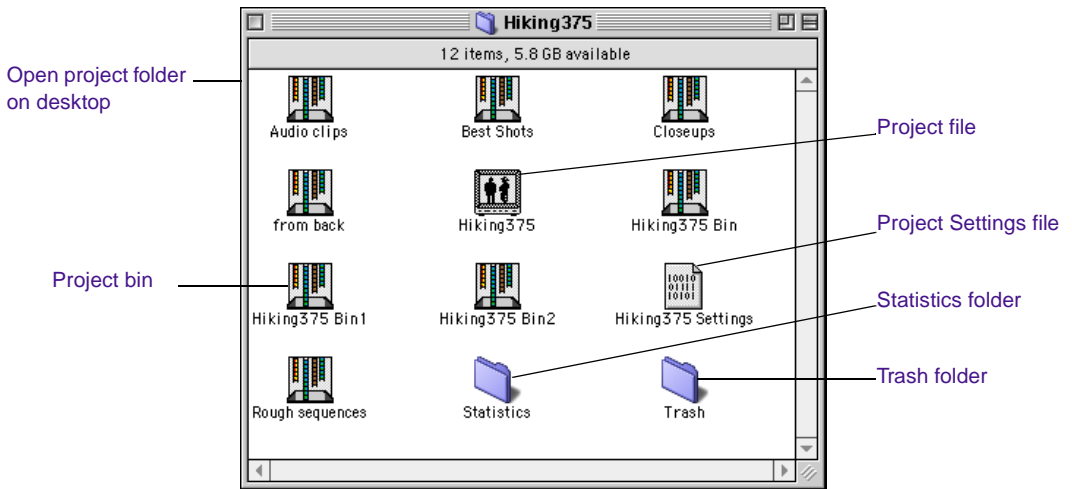


Table 2-1 describes the files and folders in the project.

Table 2-1 Project Files and Folders

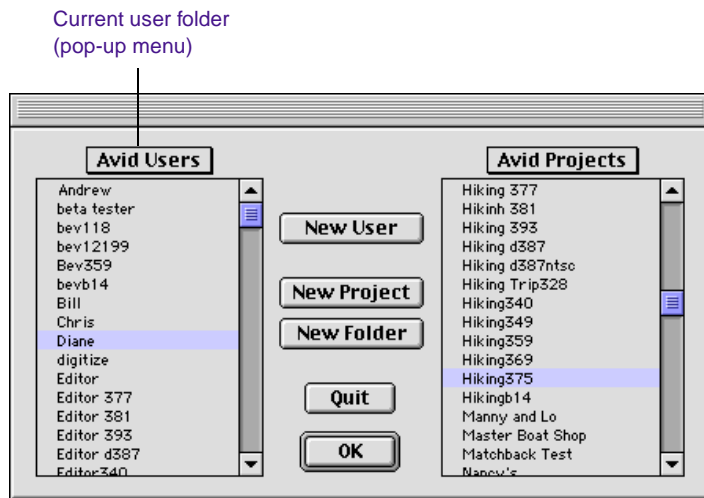
File or Folder	Description
Project file	Stores the information used by the MediaLog application that makes up the project.
Project Settings file	Stores the settings for the project, including any custom views you create.
Project bins	Bins you create in the Project window are stored in the project folder.
Trash folder	Stores files and folders you delete in the Project window.
Statistics folder	For internal MediaLog application use only; this folder is normally empty.

Creating a New User

To create a new user:

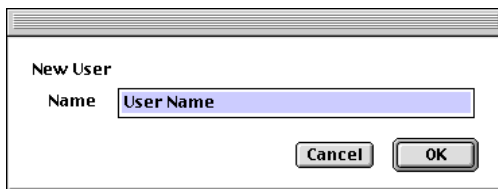
1. From the pop-up menu, select the folder where you want the new user folder to be created.

The default folder is Avid Users.



2. Click New User in the Open Project dialog box.

The New User dialog box appears.



3. Enter your name in the Name text box.
4. Click OK.

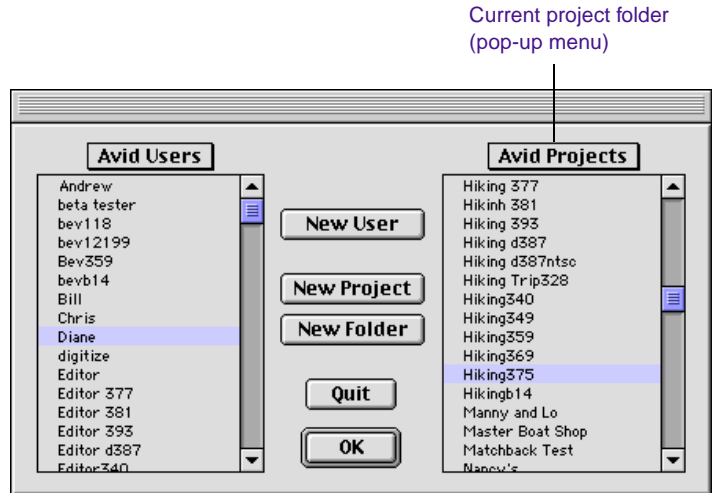
The Open Project dialog box reappears with the new user name.

Creating a New Project

To create a new project:

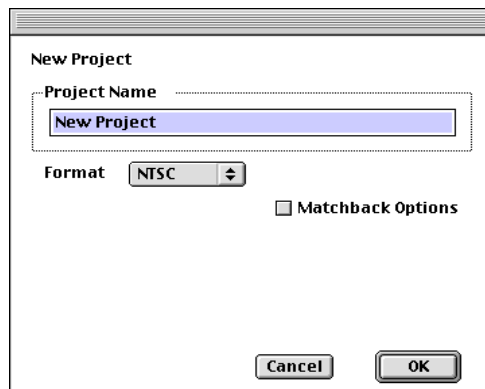
1. From the pop-up menu, select the folder where you want the new project folder to be created.

The default is Avid Projects.



2. Click New Project in the Open Project dialog box.

The New Project dialog box appears.



3. Enter a name for the project in the Project Name text box.

If you plan to transfer your work to an Avid Composer system, assign the same name to MediaLog projects and Avid Composer projects.



Make sure you do not already have a project by that name on your Avid Composer system, or the MediaLog project will overwrite the one on the Avid Composer system.

If you transfer your MediaLog bins to a project with a different name, the name of the source project is included in the tape names. For example, if you use MediaLog to log clips from Tape1 in Project X, the Avid Composer system lists the source of the clips as Project X:Tape1.

4. Choose NTSC or PAL from the Format pop-up menu.

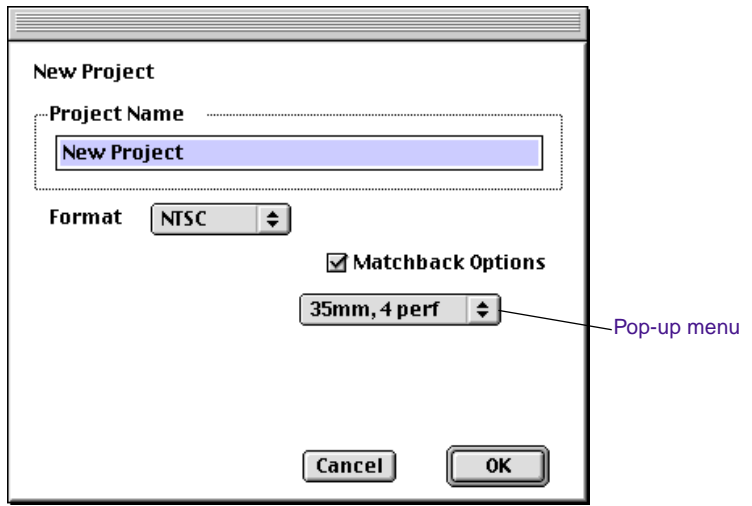
Choosing Matchback Options

If you are working with film material in a video project, but need to generate film pull lists or cut lists in addition to EDLs, you must establish the film format for matching back from your video EDL to a film list.

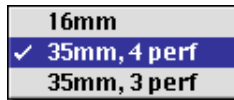
To establish matchback settings:

1. Select Matchback Options in the New Project dialog box.

A pop-up menu for key number tracking appears.



2. Select the film tracking format to be used in the matchback process.



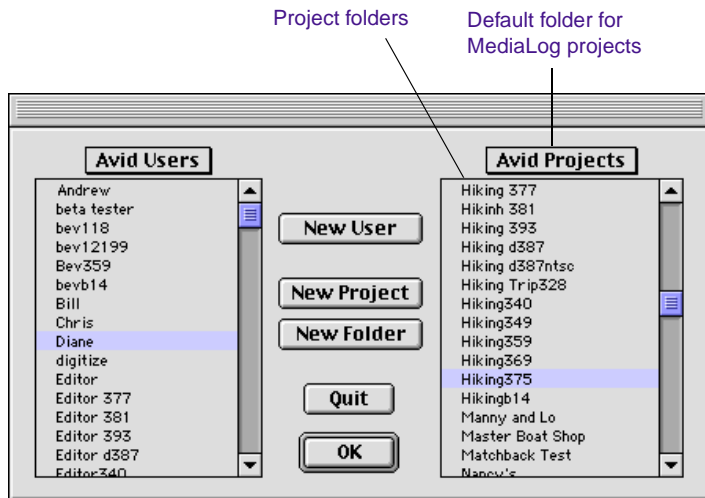
3. Click OK.

The system creates the new project files and folder and returns you to the Open Project dialog box, where the project name is highlighted in the Avid Projects list.

Selecting an Existing Project

To open an existing project when you start MediaLog:

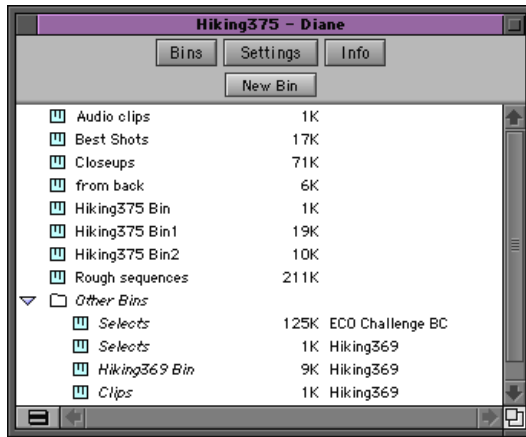
1. In the Open Project dialog box, select an Avid user and project you want to open.
2. Double-click the project folder name.



Using the Project Window

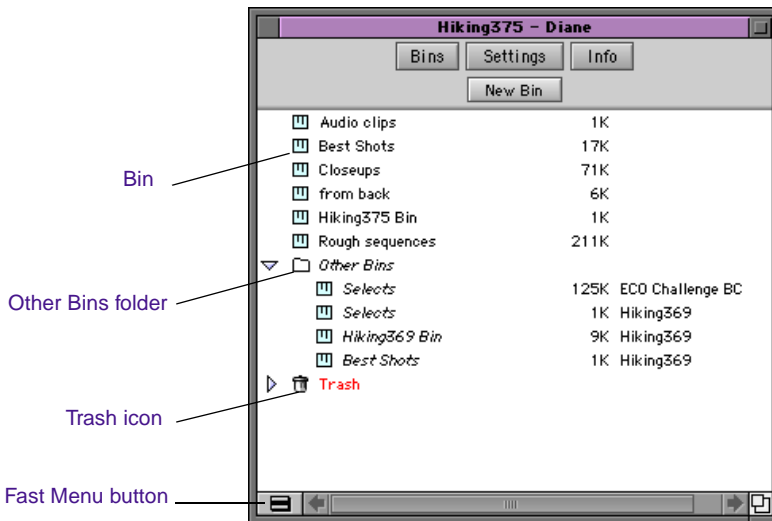
When you select a project, the Project window opens on the monitor. The Bins button displays a list of bins that are in the project. Click the Settings button to see the settings for the project; click the Info button to see information about the format of the project (for example, film, PAL, or NTSC).

The New Bin button creates a new bin in the project. See [“Creating a Bin” on page 30](#) for instructions.



Displaying Project Bins

Folders in the Project window help to organize the projects. You can create folders in the Project window by using the Fast Menu button at the bottom of the window. Bins in the project can then be dragged into your custom folder.



When you open bins from other projects, the Project window creates an Other Bins folder. Use the Other Bins folder for quick access links to other bins you have opened outside the current project. Bins in the Other Bins folder appear in *italics* and cannot be moved out of the Other Bins folder.

The Trash icon in the Project window holds your deleted bins and folders in case you change your mind. These bins stay in the folder until you choose Empty Trash from the Fast menu. You can drag bins from the Trash back into the project.

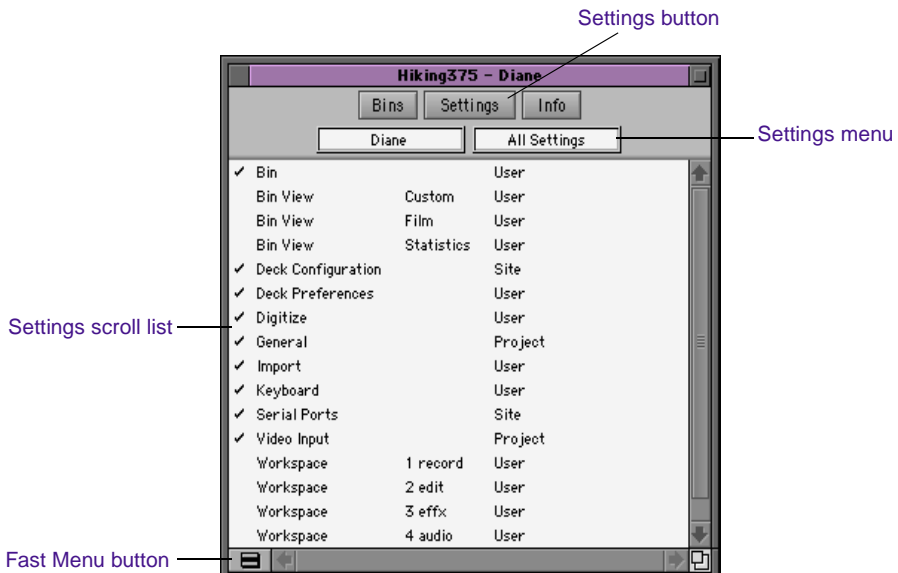
Displaying Project Settings

The Settings scroll list can be displayed in different ways, depending on what you need to view.

To change a Project Settings display:

1. Click the Settings button in the Project window.

The Settings scroll list appears.



- Choose a settings display from the Settings menu, or click the Fast Menu button.



[Table 2-2](#) describes the Project Settings options.

Table 2-2 Project Settings Options

Option	Description
All Settings	Displays all settings available in the Avid Composer system.
Base Settings	Displays Project settings only; no views are displayed.
Bin Views	Displays all the Bin View settings you created.
Timeline Views	Displays all the Timeline View settings you created.
Title Styles	Displays all the templates you created for the Title tool.
Video Tool Settings	Displays all the Video Tool settings.
Import Settings	Displays all the import settings.
Export Settings	Displays all the export settings.
Workspaces	Displays all the Workspace settings you created.

Displaying Project Information

The Project window includes an Info button that opens the Info window. Click the Fast Menu button at the bottom of the Info window to display the menu items: Profile, Usage, and Memory.

To change a Project Info display:

1. Click the Info button in the Project window.

The Info window opens.

2. Choose Profile, Usage, or Memory from the Fast menu.



[Table 2-3](#) describes the Project Info options.

Table 2-3 Project Info Options

Option	Description
Profile	Displays the basic project information, such as the video format (NTSC or PAL) or frame rate (24 fps for film projects).
Usage	Gathers and reports information on the system usage by project. The file information is formatted so you can use it as input to software programs such as analysis applications, spreadsheets, or report generators.
Memory	Displays the Memory window, which shows the amount of system memory used by the project.

Closing a Project

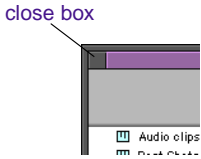
To close a project:

1. Click the Project window to activate it.
2. Do one of the following steps to close the Project window:

- Choose Close from the File menu, or press ⌘+W.
- Click the close box in the upper left corner of the window.

The application automatically saves and closes the project. The Open Project dialog box appears.

3. Create a new project or select an existing project, or click Quit to quit the MediaLog application.



Working with Bins

The Project window displays a list of bins. Bins store your clips and the sequences you create. Anytime after you select a project, you can make a new bin. You can also open bins created for other projects.

To view the bins in the project, click the Bins button in the Project window. After closing a bin, you can reopen it by double-clicking its icon beside the name in the Project window. You can rename the bin by double-clicking the bin name and typing the new name.



Avid bins function most efficiently when they contain no more than 100 clips. If you work with a lot of source material, you can create a number of bins, each named according to the type of shots it will contain. Then you can log an optimal number of clips into each bin.

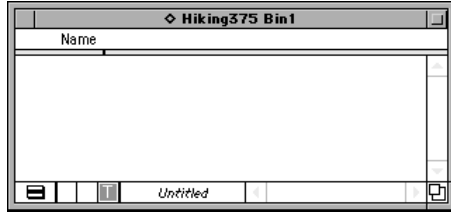
Creating a Bin

If multiple windows are open on your desktop, you must make the Project window active before you can create a bin.

To create a new bin:

1. Do one of the following steps to activate the Project window.
 - Click the Project window.
 - Choose Project from the Tools menu, or press ⌘+9.
2. Click the Bins button.
3. Do one of the following steps to create the bin:
 - Choose New Bin from the File menu, or press ⌘+N.
 - Choose New Bin from the Fast menu.
 - Click the New Bin button in the Project window.

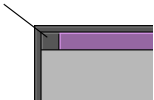
A new bin appears and uses the same name as that of the Avid Project folder but appends a number to it. This name also appears in the list of bins in the Project window



4. To change the default name of the bin, select the name in the Project window and type the new name.
5. Press the Return key.

Closing a Bin

close box



To close a bin, do one of the following:

- Click the close box to save and close the bin.
- Activate the Bin window and choose Close Bin from the File menu to save and close the bin, or press ⌘+W.

Reopening a Bin

To reopen a bin already in the project:

1. Click the Bins button in the Project window to see a list of bins.
2. Double-click the icon beside the name in the Project window you want to reopen.

To reopen several bins:

1. Click the icon of one of the bins.
2. Shift+click each additional bin you want to reopen.
3. Do one of the following steps to open the bins:
 - Choose Open Selected Bins from the File menu, or press ⌘+O.
 - Choose Open Selected Bins from the Fast menu.
 - Double-click the icon beside the name of any selected bins.

Removing Bin Names from the Current Project

In the Project window, you can delete the name of a bin you no longer need to use for the current project without destroying the bin itself. If necessary, you can reopen the bin later by using the Open Bin command. See [“Opening Bins from Other Projects” on page 33](#).

To remove a bin name from the current project:

1. Click the Bins button in the Project window to see a list of bins.
2. Select the bin you want to delete from the list.
3. Do one of the following steps to remove the bin:
 - Press the Delete key.
 - Choose Delete Selected Bins from the Edit menu.
 - Choose Delete Selected Bins from the Fast menu.

A Trash icon appears in the Project window with the deleted bins inside.

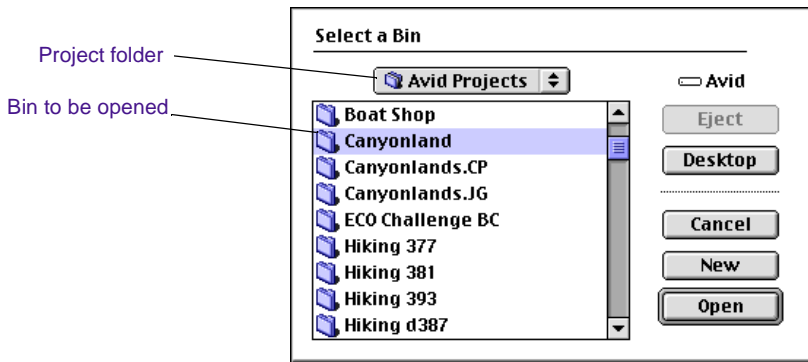
Opening Bins from Other Projects

You can open bins created for other projects.

To open a bin from a different project in your current project:

1. Do one of the following steps to activate the Project window:
 - Click the Project window.
 - Choose Project from the Tools menu, or press ⌘+9.
2. Click the Bins button.
3. Do one of the following steps to open a bin:
 - Choose Open Bin from the File menu, or press ⌘+O.
 - Choose Open Bin from the Fast menu.

The Select a Bin dialog box appears.



4. Select the project folder that contains the bin you want to open.
5. Do one of the following steps to select the bin:
 - Double-click the icon beside the name of the bin.
 - Select the bin and click the Open button.
 - Select the bin and press the Return key.

The bin name is added to an Other Bins folder in the Project window.



Never open a bin that is stored on a disk. Always copy the bin to your Avid disk before you open it. If you open a bin while it is on a disk, the system might not be able to save your work.

Retrieving Bin Files from the Attic Folder

You retrieve files from the Attic folder in the following circumstances:

- When you want to replace current changes to a sequence or clip with a previous version
- When the current bin file becomes corrupt

When a copy of a bin file is stored in the Attic folder, the system adds the file extension .bak plus a version number to the bin name. When you view the Attic folder in the List view, you can identify the most recent backup file based on the name and timestamp of creation displayed in the Date Modified column.

To retrieve a file from the Attic folder:

1. Close all your bins in the Project window.
2. On your desktop, double-click the Avid disk to open it.
3. Open the Attic folder.
4. Choose “as List” from the View menu if the Folder window is not already in the Name view.
5. In the Attic folder, open the project you want to retrieve, and then lasso or Shift+select the desired bin files.
6. Press and hold the Option key, and drag the backup bin files to the desktop. This makes a copy of the files, leaving the original files in the Attic folder.
7. Click the Project window to reactivate it.

8. Choose Open Bin from the File menu or press ⌘+O. Select one of the backup bins on the desktop and click Open.

When you open the backup bin, a link to that backup bin is created in the Other Bins folder.



The MediaLog application does not allow a bin and copy of a bin to be opened at the same time. You must keep all other bins closed and open the backup bins one at a time. The creation date might need to be changed to avoid conflicts.

9. Create a new bin from the Project window.
10. Select the material you want to keep from the backup bin, press and hold the Option key, and drag the duplicates to the new bin.
Repeat steps 8 to 10 for any other backup bins you copied to your desktop.
11. Select and delete the backup bins in the Other Bins folder.
12. Click on the desktop and drag the backup copies of the bins to the Trash on the desktop.

Saving Your Work

Save your work frequently to avoid losing what you have done.

Your most recent work is stored only in the volatile, random-access memory (RAM) of the Macintosh system until you save the information on a hard disk, either explicitly or by automatically saving.

Should the power fail or the system shut down unexpectedly, the project and bins stored in RAM are lost. You can restart the editing session by opening the project and bins saved on disk.

Saving a Bin

To save a single bin:

1. Click the bin to open it.
2. Choose Save Bin from the File menu, or press ⌘+S.

The Save Bin command dims if the current bin has already been saved.

Saving All Bins

To save all bins:

1. Click the Project window to activate it.
2. Choose Save All from the File menu, or press ⌘+S.

The system saves all the bins that are currently open. At the same time, it saves your Project settings.

Saving a Copy of a Bin

To save a copy of a bin:

1. Click the bin to activate it.
2. Choose Save Bin Copy As from the File menu.

The Save Bins dialog box appears.

3. Select the disk and folder where you want to save the copy.
4. Type a new name for the copy and click Save.

Setting Auto-Save Bin Preferences

Remember to save your project and bins while you work. For added safety, MediaLog automatically saves a backup copy of your files every few minutes. It also saves a backup copy each time you explicitly save a file yourself and when you close a bin or a project.

Backup files are labeled with the name of the bin and a .bak file name extension. They are stored in the Attic folder. An Attic folder is automatically created for each project and stored in the project folder.

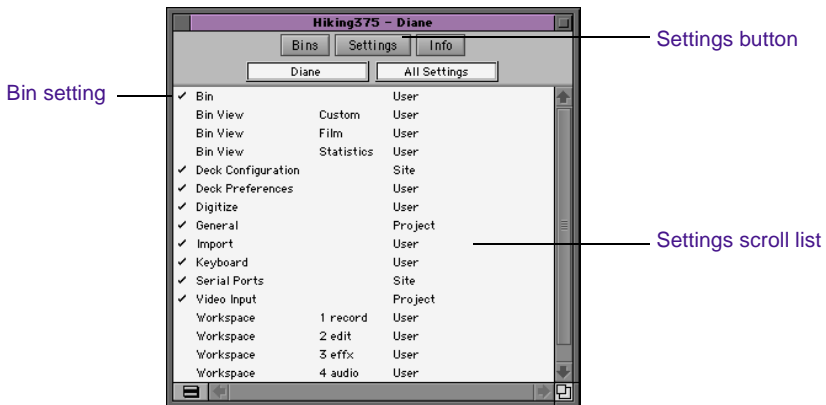
The system adds backups to the Attic folder until a maximum number is reached. By default, the system automatically saves every 15 minutes and keeps a maximum of 30 backup files in the folder.

You can specify how many backup copies of each file can be saved. Once this maximum is reached for a bin, every new version of a backup file replaces an older version of the same file. If, when the Attic folder is full, you want to add a new version of a file that has not met the maximum, the new version replaces the oldest file in the folder.

To change the default auto-save settings for a project:

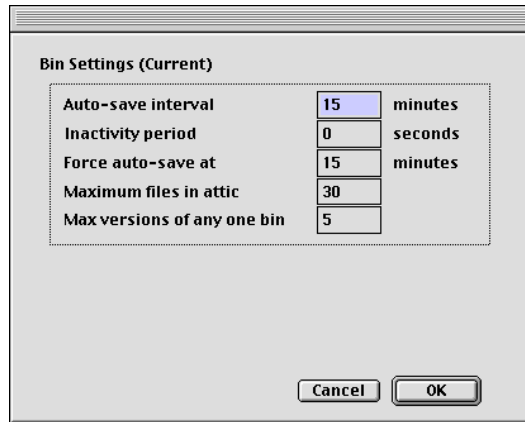
1. Click the Settings button in the Project window.

The Settings scroll list appears.



2. Double-click the Bin setting.

The Bin Settings dialog box appears.



3. Enter the auto-save values you want.
4. Click OK.

Shutting Down

At the end of a logging session, you can either close the project and open another, or you can quit the MediaLog application and shut down the system.

When you quit MediaLog, the application automatically saves the current project folder, project file, and bin inside the Avid Projects folder on the Avid disk. However, if the Avid disk fails or if the files are destroyed or lost, your work will be lost. Remember to back up your project and bins. See [“Backing Up Files” on page 39](#).

Quitting the MediaLog Application

To close a project before shutting down the computer:

- If a project is open, choose Quit from the File menu, or press ⌘+Q.
- If no project is open, click the Quit button in the Open Project dialog box.

The application saves your project and bins before it quits.

Backing Up Files

To back up your files:

1. Insert a backup floppy disk into the floppy drive. Format the floppy disk if necessary.
2. Double-click the Avid disk, and then double-click the project folder that contains your projects and bins.

Project folders are usually stored within the Avid Projects folder on the Avid disk.

3. Drag the Bin icon, Project icon, or entire project folder with bins and projects enclosed to the Disk icon.
4. When the system finishes copying the files, eject the floppy disk by dragging it to the Trash.

Turning Off the Hardware

You must shut down the hardware at the end of each editing session.



Failure to shut down the Macintosh computer first before shutting down the remaining hardware could damage the Macintosh or the storage disks for the system.

To shut down the hardware at the end of each session:

1. Quit the MediaLog application.
2. Choose Shut Down from the Finder Special menu to turn off the Macintosh.

Older Macintosh computers are powered off with a switch on the back of the computer.

3. Turn off the external drives and all other hardware connected to the system (for example, decks and monitors).



CHAPTER 3

Logging Source Material

You use MediaLog to log your clips in preparation for digitizing later in Avid Composer products.

This chapter describes the following tasks:

- [Understanding Logging](#)
- [Configuring Decks](#)
- [Preparing to Log Material](#)
- [Logging](#)
- [Creating Avid Logs](#)
- [Importing Logs](#)

Understanding Logging

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 digitize their material later in the Avid Composer application.

The three basic methods for producing a bin or log that can be used later for batch digitizing are:

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

The 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 have already logged the data on paper, you can manually record clip data in a bin.

The logging tools provided in MediaLog are also available in the Media Composer products. Bins that you create with MediaLog on a Macintosh computer are completely compatible with your Media Composer product. You can copy MediaLog Macintosh bins to the Avid Composer system to begin working with the logged footage.

Configuring Decks

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

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

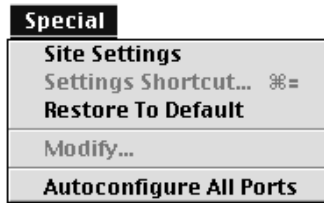


MediaLog will not override the configurations that were manually specified.

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 43](#).

To automatically sense the attached deck, choose Autoconfigure All Ports from the Special menu.



MediaLog searches the system ports and configures the attached decks.

Manual Deck Configuration

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. Stored deck configurations can also be deleted.

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

Deck settings



Deck Configuration Settings

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

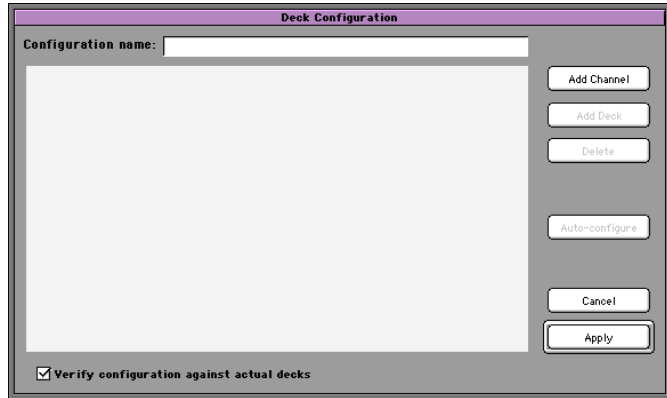


You must manually configure the appropriate hardware connections before Deck Configuration settings can take effect. For more information, see the *Avid Media Composer Products Setup Guide*.

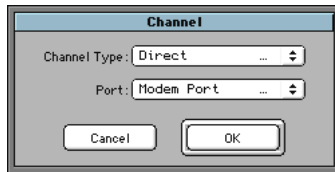
To configure a deck or multiple decks:

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

The Deck Configuration dialog box appears.



2. Click the Add Channel button to add a new channel box and automatically open a Channel dialog box.

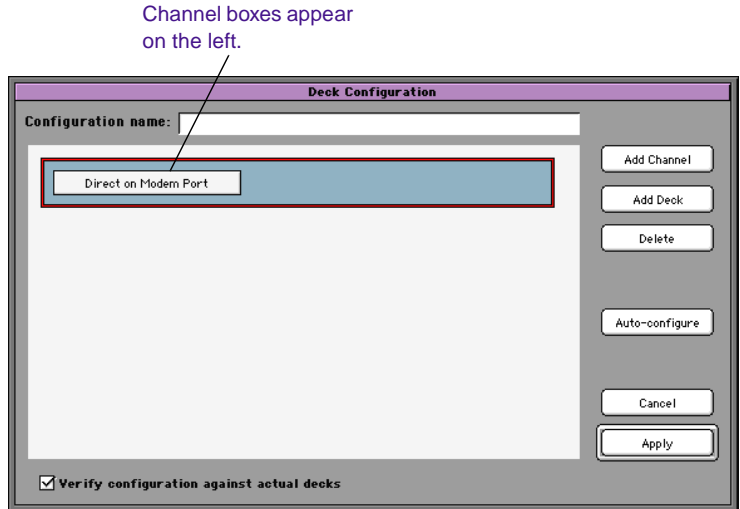


Channel refers to the signal path for deck control, whether through a serial port or a V-LAN VLXi system. The Macintosh provides two direct serial port connections (modem port and printer port). While a V-LAN VLXi connects directly to the Macintosh serial port, it can provide multiple channels via network or other hardware connections.

3. Choose either Direct (serial port) or VLAN/VLX from the Channel Type pop-up menu, depending on your system configuration.
4. If you chose Direct for the channel type, choose either Printer Port or Modem Port from the Port pop-up menu.

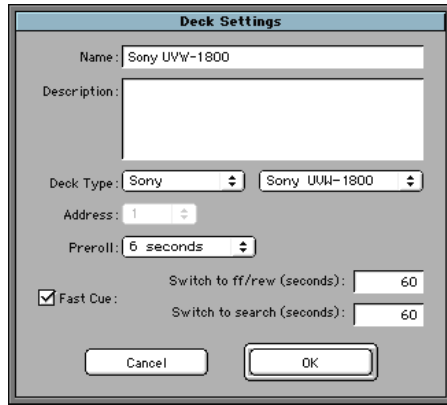
5. Click OK to close the Channel dialog box.

A new channel appears in the display area of the Deck Configuration dialog box.



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

6. Click the channel box to select it.
7. Click the Add Deck button to add a new deck box on the left side of the Deck Configuration dialog box and to automatically open a Deck Settings dialog box.
8. Configure Deck settings based on the information in [Table 3-1](#).



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

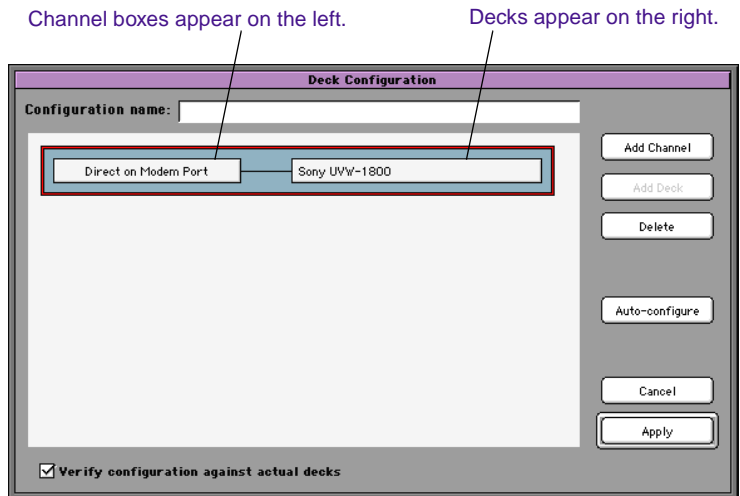
Table 3-1 Deck Settings

Option	Description
Name	Includes a text box for typing your own custom name for the video deck. The default name matches the deck type.
Description	Includes a text box for entering notes about the deck.
Deck Type	Provides a list of supported decks. For accurate deck control, choose your manufacturer and model from the menu.
Address	For V-LAN VLXi use only (see your V-LAN VLXi documentation). If you are using direct serial port deck control, this option remains dimmed.
Preroll	Determines how many seconds you want the tape to roll before a digitize or digital cut starts. The default is based on the type of VTR.
Fast Cue	Fast cue is useful only for decks that can read timecode in fast forward or rewind mode. If your decks can do this, fast cue can speed up long searches.

Table 3-1 Deck Settings (Continued)

Option	Description	
Fast Cue (Continued)	Switch to ff/rew	<p>This option instructs the system to switch to fast forward or rewind if the target timecode is farther than the specified number of seconds from your current location on the tape.</p> <p>By default, the deck switches to fast forward or rewind to reach a target timecode that is more than 60 seconds away.</p> <p>If your deck shuttles very quickly, you can increase this number so that the system uses fast cue only for long searches.</p>
	Switch to search	<p>This option instructs the system to switch 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 14 seconds from the target timecode.</p>

9. 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 box that displays the selected deck.

10. Repeat steps 2 to 9 for each additional channel or deck you want to configure.
11. Click the Apply button to complete the configurations and close the Deck Configuration dialog box.



See [“Deck Preferences” on page 49](#) to adjust global deck control options for default timecode format, assemble editing, stop key, and shuttle operation.

Deleting Deck Configurations

You can remove or replace deck configuration elements from the Deck Configuration dialog box.

To delete deck configuration elements:

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

The Deck Configuration dialog box appears.

2. Click a channel box, a deck box, or the entire configuration to select it.
3. Click the Delete button, or press the Delete key to delete the element.

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.

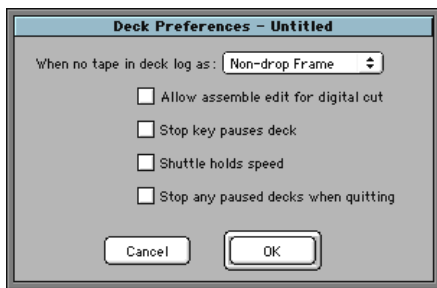


Table 3-2 lists the Deck Preferences window options.

Table 3-2 Deck Preferences

Option	Description
When no tape in deck log as	Displays a pop-up menu that lets you choose the default timecode format (Drop Frame or Non-drop Frame) to use when logging clips without a tape in the deck. If a tape is in the deck, the MediaLog application automatically uses the existing timecode format on the tape.
Allow assemble edit for digital cut (this option is not used in MediaLog)	Allows you to use assemble-edit features in the Digital Cut tool along with assemble-editing capabilities of your record deck, to quickly record frame-accurate digital cuts without striping entire tapes in advance.
Stop key pauses deck	<p>Defines how the Stop key (space bar) on the keyboard functions. If you select this option, the space bar maps to the Pause button on the deck. If you deselect this option, the space bar maps 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 on the Digitize tool and Deck Controller tool always stops the decks. (Choose New Deck Controller from the Tools menu to access the Deck Controller tool.)</p>
Shuttle holds speed	Determines whether the Shuttle button will continue shuttling at a constant speed or stop when you release it.
Stop any paused decks when quitting	Stops any running decks when you quit MediaLog.

Preparing to Log Material

MediaLog provides two special tools for logging source material:

- The Logging tool, which provides information about:
 - The source deck
 - The active video and audio tracks
 - The bin name
 - Clip duration and the clip's IN and OUT points

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.

- The Compression tool, which provides information about the audio rate.

Using the Logging Tool

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

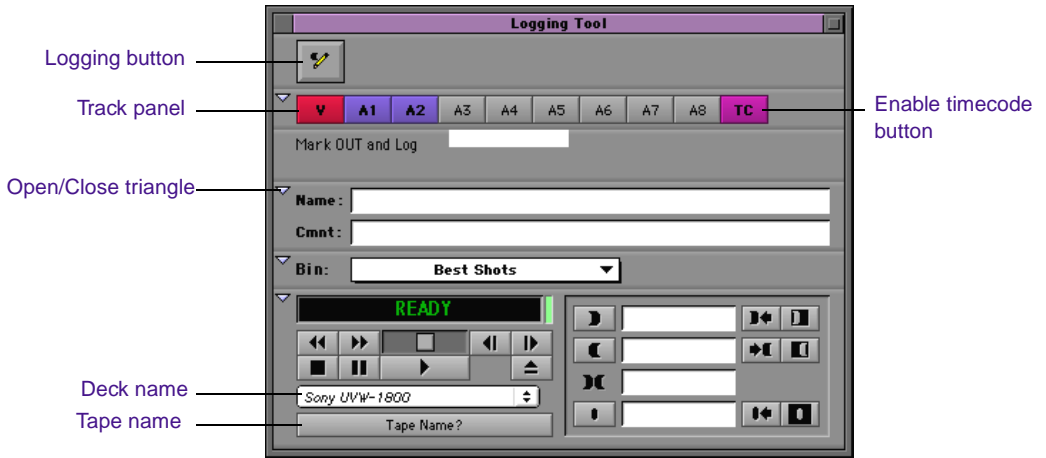
To access the Logging tool, do one of the following steps:

- Click in a Bin window to activate it, and then choose Go To Logging Mode from either the Bin menu or Fast menu, or press ⌘+B.
- Choose Logging from the Tools menu, or press ⌘+7.

To select the appropriate source deck, source tape, target disk, and active track settings for your captured 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 Chapter 2.
2. Choose Go To Logging Mode from the Bin menu, or press ⌘+B.

The Logging Tool window opens.



Naming Your Tapes

Consider the following naming guidelines when you enter tape names in the Logging tool:

- Devise a naming scheme for your tapes. For example, tapes with similar names can be easily sorted and viewed together in a bin. However, distinguishing among numerous tapes with similar names might be difficult when you try to locate a specific tape quickly. Name the tapes based on the amount and complexity of your source material.
- A single tape can be listed as several different tapes if you alter the case of the letters. For example, if you type a single name as *TAPE*, *Tape*, and *tape* on three different occasions, all three names appear. This can cause significant problems in keeping track of clips when logging. Select a case convention and maintain it throughout a project.
- Tape names must be all alphanumeric characters (A–Z, 0–9), with no spaces before the name. They can include uppercase and lowercase characters. The maximum length of a name is 31 characters.

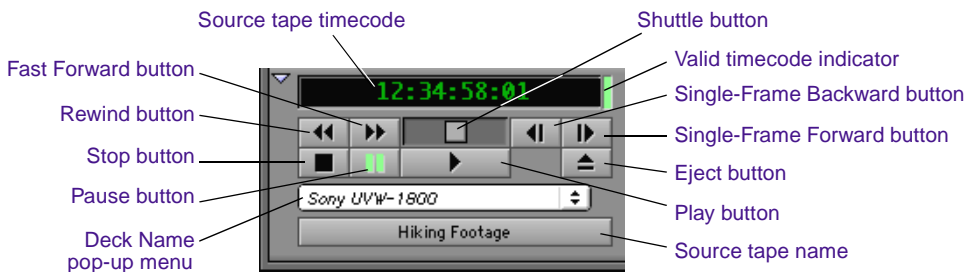
- The system cannot distinguish between two tapes with the same name, or between two bins or clips with the same name. For example, if you name a tape 001, and then later you name another tape 001, you will have problems correctly associating their clips with the correct physical tapes.
- After you provide a name for tape source, any change to the tape's 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 MediaLog:

1. Set the deck to REMOTE.
2. Insert a source tape in the deck.
3. Choose Go To Logging Mode from the Bin menu, or press ⌘ + B.

The Deck Controller appears as part of the Logging Tool window.



Selecting Active Tracks

The Logging tool captures information about the active tracks.

MediaLog automatically activates the tracks that were active in the previous session. Change these settings by clicking tracks in the Track Panel Selection area of the Logging Tool window to activate or deactivate them.

Selecting the Target Bin

To select the target bin in which you want to organize your logged material:

1. Click the Bins pop-up menu in the Logging Tool window.

The pop-up menu lists all open bins.

2. Select the target bin you want to use.

If the pop-up menu *does not* list the target bin you want, either open an old one or create a new bin from the Project window as follows:

- Open a previously created bin by choosing Open Bin from the File menu, or by pressing ⌘+O.
- Create a new bin by choosing New Bin from the File menu, or by pressing ⌘+N.

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 identify the deck where the source material is found:

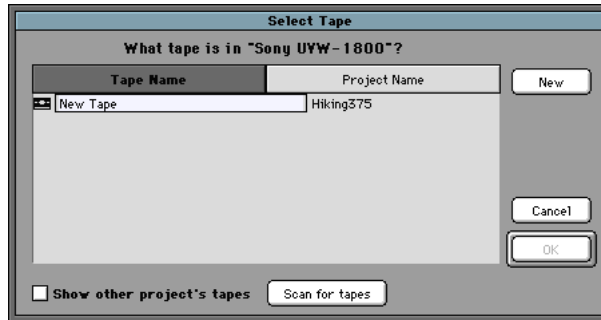
1. Click the Deck Name pop-up menu to display the available online decks.
2. Choose the name of your source deck from the pop-up menu.

Identifying the Source Tape

To specify the source tape's name:

1. Insert a tape in the deck.

The Select Tape dialog box appears.



2. Double-click the name of a tape listed in the dialog box.
3. If the name of the tape is not shown in the list, click the New button.

A new tape name line appears at the bottom of the dialog box.

4. Type the tape name and press the Return key. Tape names must be all alphanumeric characters (A–Z, 0–9), with no spaces before the name.



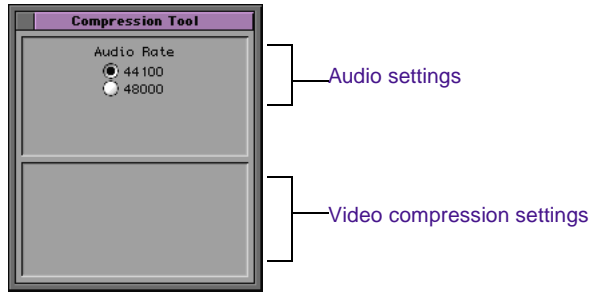
Remember to use a unique tape name for each tape. Although the maximum length of a name is 31 characters, most online houses will accept tape names of no more than 6 characters.

Using the Compression Tool

Before you begin logging, you must choose an audio compression rate. The Compression tool lets you digitize your audio at either 44.1 kHz or 48 kHz.

To access the Compression tool, choose Compression from the Tools menu, or press ⌘+5.

The Compression Tool dialog box appears.



Make sure the correct audio sample rate is indicated under Audio Rate. The audio sample rate is not adjustable within the Compression tool. To change the audio rate, choose either 44.1 kHz or 48 kHz from the Sample Rate pop-up menu on the Audio Settings dialog box. If you select Batch Digitize in Media Composer or Film Composer and then select “Use the audio compression rate logged for each clip,” you must digitize at the same rate as the audio rate you logged at.

Logging

The following methods are available for logging:

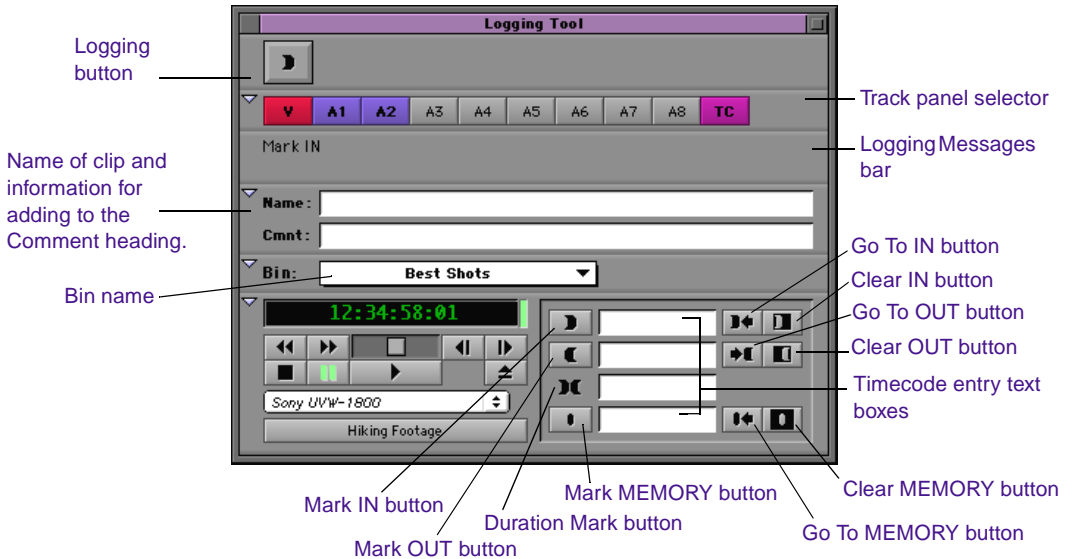
- From a source tape
- On-the-fly
- With the deck offline

Logging from a Source Tape

One method of logging is to use MediaLog tools to control a source deck, to select shots or clips 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 earlier in this chapter. 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 either by using the Mark buttons or by typing IN and OUT timecodes.

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

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

1. Load your tape in the deck.



The Logging Messages bar displays the message “Mark IN,” indicating the system is waiting for you to mark an IN point. The Logging button displays a Mark IN button.

2. Using the Play or Shuttle buttons in the deck controller area, move to the point where you want to mark IN or OUT points for a clip.
3. Mark an IN or OUT point by doing one of the following:
 - Click the Logging button to mark the IN point.
 - Mark the IN or OUT point.
 - Enter the timecode for the IN or OUT point.

The timecode appears and the Logging Messages bar displays the following message: “Mark OUT and Log” or “Mark IN and Log.”

4. Mark the remaining IN or OUT points by doing one of the following:
 - Move to the point where you want the other mark (IN or OUT) and mark IN or mark OUT, using the Mark buttons.
 - Enter the timecode for the IN or OUT point.
 - Enter the timecode for the duration.

The system calculates the appropriate timecode for the remaining mark IN, mark OUT, or duration.



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

If you want to change either the IN point, the OUT point, or the duration before you log the clip, you can do one of the following:

- Move to the new IN or OUT point and click the Mark IN or Mark OUT button.
- Highlight the IN or OUT timecode and enter the new one, or click the Clear IN or Clear OUT button and enter the new timecode.



5. Log the clip by clicking the Logging button.

The clip is logged to the bin.

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

6. Type a new name for the logged clip in the bin, and press Enter.



You should change the clip name immediately. Forgetting the contents of each clip among the dozens you log is easy to do. Therefore, consider accepting the default clip name, proceeding with the logging process, and then changing the clip names in the bin at a later time.

7. Repeat these steps until you have logged all your clips.

Logging While Marking OUT or Marking IN



If you have already marked an IN point, the timecode for the IN point is displayed and the icon in the Logging button changes to a mark OUT and a pencil. To mark OUT and log at the same time:

1. Move to where you want to mark OUT.
2. Click the Logging button.

The clip is logged to the bin.



If you have already marked an OUT point, but have not marked an IN point, the timecode for the OUT point is displayed and the icon in the Logging button changes to a mark IN and a pencil.

Using Go To Buttons

You can use the Go To buttons to the right of the timecode entry text boxes to cue the tape to that point.

To use the Go To buttons:

1. Type in the approximate timecode of the IN or OUT point for the clip.
2. Click the Go To IN or Go To OUT button to the right of the timecode entry text box.

The Logging tool automatically cues the tape to that point.

3. Use the deck controls to move to the point where you want to mark IN or mark OUT.
4. Click the Logging button.

The clip appears in the bin.

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 54](#)
- [“Identifying the Source Tape” on page 55](#)
- [“Using the Compression Tool” on page 55](#)
- [“Importing Logs to MediaLog Bins” on page 65](#)

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. Load your tape into the deck.
2. Open the bin where you want to store the clips, or create a new bin.
3. Choose Go To Logging Mode from the Bin menu, or press ⌘+B.
4. Select the audio and video tracks you want to digitize and their tape name.
5. Step (jog), shuttle, or play the tape to the point where you want to begin logging material; then follow the steps in [“Marking and Logging” on page 57](#).

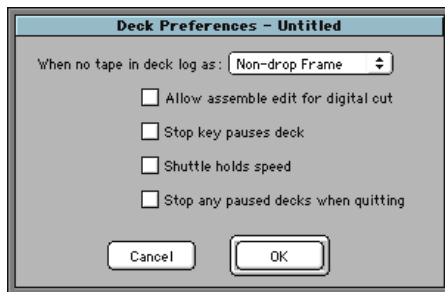
Logging with the Deck Offline

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. Choose Deck Preferences from your project’s Settings menu.

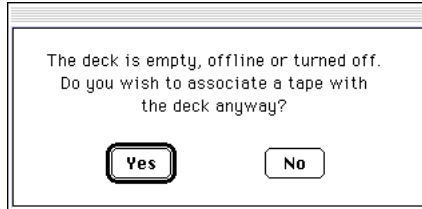
The Deck Preferences dialog box appears.



2. Choose either Non-drop Frame or Drop Frame from the pop-up menu. This selects the timecode format for logging.

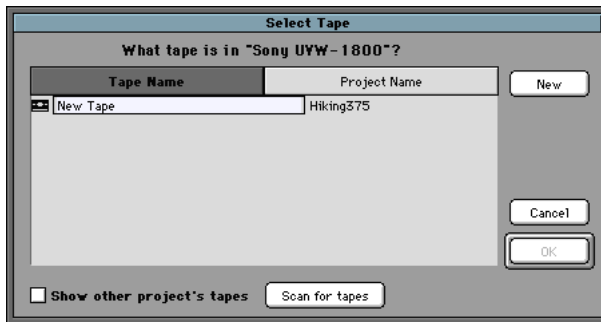
3. Make sure a bin is selected and choose Go To Logging Mode from the Bin menu, or press ⌘+B.
4. Click the tape name display.

A dialog box appears.



5. Click Yes to open the tape name dialog box.

The Select Tape dialog box appears.



6. Double-click the name of the tape in the dialog box, or click the New button and type the name of the tape to log.
7. Click OK.
8. In the Track Selection area in the Logging Tool window, click the tracks you want to log. For example click V, A1, and A2.
9. Type the start timecode into the Mark IN display and press the Return key.
10. Type the end timecode into the Mark OUT display and press the Return key.

11. Click the Pencil icon in the Logging button.

The clip is logged to the bin.

12. Rename the clip.

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 Macintosh computer, use any text editor. When finished creating Avid logs, you can import them directly into MediaLog bins. Appendix A lists the log specifications, including the following parts of a log:

- Global headings
- Column headings
- Clip date

Appendix A also includes a sample Avid log.

Make a separate log for each videotape, or log clips from several different videotapes in one log. After you manually create an Avid log, you can import it into MediaLog as described in [“Importing Logs to MediaLog Bins” on page 65.](#)

Importing Logs

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

Importing Standard Log Files

If you are transferring film to video for logging in MediaLog, you should 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 MediaLog bins. Many other film-to-tape logs can be converted to Avid format using Avid Log Exchange and then imported into MediaLog. A number of video logging systems also produce files you can import to a MediaLog bin.

Compatible Logs

Use the Import command, in the File menu, to import these files to a 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)
- Shot Lister
- MediaLog/PC
- Avid logs you create yourself, using a text editor (see [“Creating Avid Logs” on page 63](#) for Avid log specifications.)
- 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 by using Avid Log Exchange.

Use the Avid Log Exchange utility to convert these logs to Avid format before importing to a MediaLog bin:

- Log Producer
- AatonBase (file names that have the .flx file name extension)
- FLEx (file names that have the .flx file name extension)
- Evertz

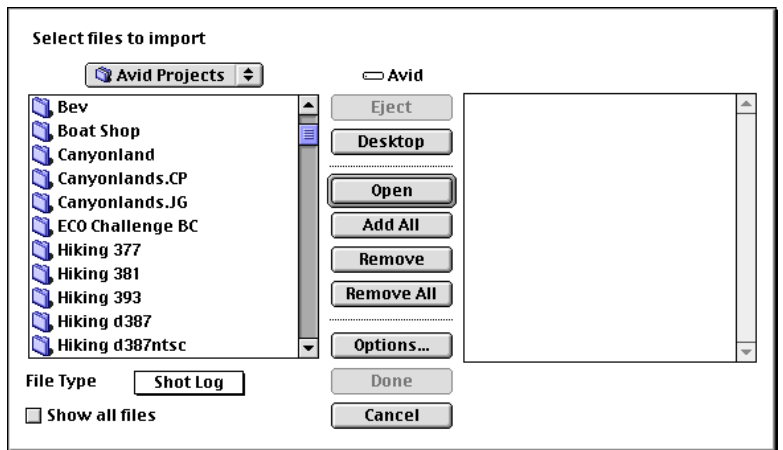
For more information about converting a log to the Avid format, see the section on Avid Log Exchange in the *Avid Media Composer User's Guide*.

Importing Logs to MediaLog Bins

Use the following procedure to import logs to MediaLog bins:

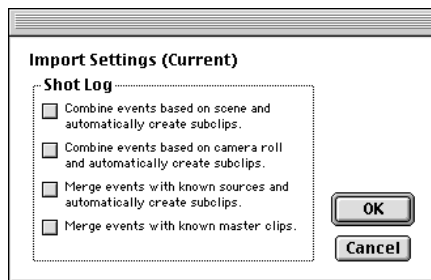
1. Open a bin and click to select it.
2. Choose Import from the File menu.

A dialog box appears with Shot Log already selected as the file type.



3. Select the disk and folder that contain the log to be imported.
If the log is on a floppy disk, insert the disk into the floppy drive.
4. (Optional) Click the Options button if you want to combine events on the import list.

A dialog box appears.



- **Combine events based on scene and automatically create subclips.** Combines all events for a scene into a single master clip and then links the master clip to subclips that represent the original events for that scene. To use this option, you must have scene numbers logged in a scene column in the bin.
- **Combine events based on camera roll and automatically create subclips.** Combines all the events from a camera roll into a

single master clip and then links 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 in a camera roll column in the bin for a film project.

- **Merge events with known sources and automatically create subclips.** Automatically creates subclips for those 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 subsequently logged all the events related to those clips for import.
 - **Merge events with known master clips.** Automatically creates subclips for those events that are merged, or relinked to a selected master clip based upon matching tape name. Use this option if you have already logged (or digitized) master clips in a bin for each tape.
5. Select the files you want to import, and click one of the following options:
- Add — Imports one file
 - Add All — Imports all the files in the folder

The screen displays the files to be imported in the window on the right side of the screen.

6. Click Done 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.

7. To save the new master clips that came from importing the log, save the bin.

Transferring Bins from Another MediaLog System

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

Use the following procedure to transfer a bin from one MediaLog system to another MediaLog system.

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

Project folders are generally stored inside the Avid Projects folder.

4. Insert the transfer floppy disk into the floppy drive on the second MediaLog system.
5. Double-click the Disk icon. A Disk window opens.

Position the Disk window and your MediaLog project folder window so you can see both.

6. Select MediaLog bins in the Disk window and drag them to your MediaLog project folder.

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



CHAPTER 4

Working with Clips and Bins

This chapter provides information on how to organize your clips and bins. After creating clips, you can rename them, subcatalog them, sort or sift them, select, duplicate, and delete them. You can also analyze the clips in a Bin view.

This chapter describes the following tasks:

- [Organizing Clips and Sequences](#)
- [Viewing Clips in a Bin](#)
- [Customizing Bin Views](#)
- [Renaming Clips](#)
- [Selecting Clips](#)
- [Deleting Clips and Sequences](#)
- [Duplicating Clips](#)
- [Copying Timecode Information](#)
- [Displaying Specific Clip Types](#)
- [Sorting and Sifting Clips and Sequences](#)
- [Moving or Copying Clips to Other Bins](#)
- [Modifying Clip Data](#)

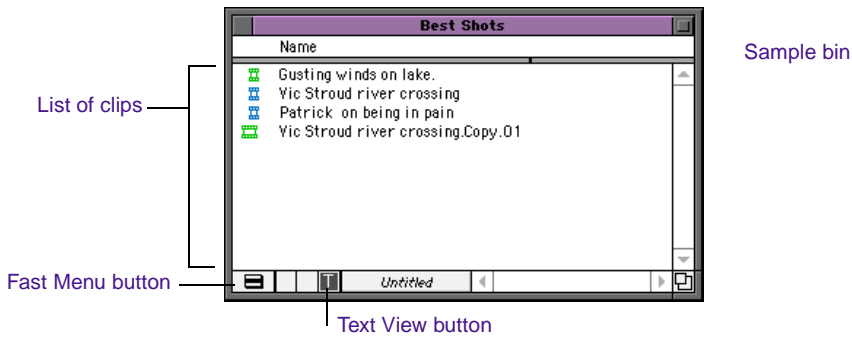
Organizing Clips and Sequences

MediaLog provides powerful database tools for organizing and managing source material. You can use these tools as much, or as little, as you need to do the following:

- Rename each clip, using a descriptive phrase or a line from the script.
- Add information about each clip in bin columns you create and define. For example, you can label the clip to indicate the type of shot or location.
- Subcatalog long clips by breaking them up into shorter subclips.
- Keep all clips that meet specific criteria in a single bin created for that purpose. For example, all the close-ups can go in the Closeup Clips bin.
- Print the bin with all the information you have added and the data automatically captured by MediaLog.
- Export the bin information to an ASCII file that can be imported into a database or spreadsheet file.

Viewing Clips in a Bin

Clips are listed in a text format. The setting you choose or create defines the placement of the column headings for that bin.



Anytime you modify a bin's Text view, the view's name changes to *italics* with .1 appended to it because it no longer matches the original Text view. You can then choose the Save As item in the Bin View pop-up menu to permanently save this new Bin view under a unique view name.

If you try to select a new Bin View setting while the current setting is Untitled, an alert box appears and queries if you want to discard the current setting.

MediaLog bins have three default Text views:

- **Custom** — The only required heading in this view is the clip name. You can customize the view by adding or hiding statistical column headings. Statistical information is created when you digitize the footage; it cannot be changed later.
- **Film** — This Bin view has film-related column headings. If you work on a project that is not film-related, and you select the Film Bin view, an alert box informs you that only the non-film-related columns will be displayed.
- **Statistics** — The standard statistical column headings are derived from information established during logging.

Table 4-1 shows the bin column headings available in Text view (in addition to any column headings you might want to create for your bins).

Table 4-1 Bin Column Headings

Heading	Description
Name	This heading does not appear in the Headings list, but it always appears in the clip. This heading contains the name of the clip or sequence (you can rename a clip or sequence after it has been digitized).
Audio	The audio resolution (sample rate).
Auxiliary Ink	Auxiliary ink format settings allow you to display two types of ink numbers at the same time. This lets you track additional types of film information for different film gauges.
Auxiliary TC1 through TC5	You can enter an auxiliary timecode, for example, Aaton, ARRI, or some other timecode for editing film or audio timecode for film.
CFPS	The captured frames per second.
Camera	The camera that captured this clip. This feature is used in multicamera shoots.
Camroll	The camera roll containing this clip (film projects only).
Color Framing	The color framing for the tape. For NTSC, the choice is Even or Odd. For PAL, the choice is A Standard, A Non-Standard, B Standard, or B Non-Standard.
Creation Date	The date and time the clip was logged/digitized.
Disk	The last known disk on which the media for that master clip existed.
Duration	The length of the clip.
End	The timecode of the clip's tailframe.
Film TC	24 fps timecode or ARRI timecode (film projects only).
FPS	The play rate: the number of frames to be displayed each second. The default is 30 for NTSC, 25 for PAL, and 24 or 25 for film.

Table 4-1 Bin Column Headings (Continued)


Heading	Description
Frame	The same frame that is displayed when you select Frame view for the bin. You can perform the same operations on the frame that you can perform in Frame view, as described in the user's guide for your Avid editing system.
	 <i>The screen takes longer to display frames than text; using frames can slow the work you do with bins.</i>
IN-OUT	The length of the marked segment, if any.
Ink Number	The ink number for the clip (film projects only).
KN Duration	The length of the clip, expressed in feet and frames.
KN End	The ending key number for the clip.
KN Start	The starting key number for the clip.
KN Mark IN	The key number of the IN point, if you set one for the clip (film projects only).
KN Mark OUT	The key number of the OUT point, if you set one for the clip (film projects only).
KN IN-OUT	The duration between the IN and OUT points, expressed in feet and frames (film projects only).
Labroll	The labroll containing this clip.
Lock	Specifies whether the clip is locked against deletion.
Mark IN	The timecode for the IN, if you set one for the clip.
Mark OUT	The timecode for the OUT, if you set one for the clip.
Offline	The track names for any media files that are offline.
Perf	The film edge perforation format; 3-perf is used in television productions.
Project	The project under which the media was originally digitized.

Table 4-1 Bin Column Headings (Continued)

Heading	Description
Pullin	The telecine pulldown of the first frame of the clip. Pullin can have the values A, B, C, or D.
Pullout	The telecine pulldown of the last frame of the clip. Pullout can have the values A, B, C, or D.
Reel #	Reel number (usually in a sequence) assigned by an assistant editor; used for creating a change list (film projects only).
Scene	The scene number of the clip.
Shoot Date	The date the footage was shot.
Slip	The information regarding how much quarter-frame slip is on this clip for sub-frame-syncing (film projects only).
Sound TC	The timecode for audio.
Sound Roll	The sound roll this clip came from.
Start	The timecode of the clip's head frame.
Take	The take number of the scene.
Tape	The source tape name.
Tracks	All tracks used by this media object.
VITC	The vertical interval timecode.
Video	The video resolution under which the media for that clip was digitized.

Customizing Bin Views

The following methods are available for customizing bin views:

- 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 choose Statistics view or Film view.
- Add or hide columns of information to create customized Statistics or Film views. These are saved as additional view settings in numerical order (for example, *Statistics.1*, *Statistics.2*), 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 to suit your needs.

When you create a new Bin View, the system saves the settings for this view so you can later access and alter, copy, or delete these settings.

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 highlighted.

2. Drag the column to the desired position and release the mouse button.

The column appears in the new position, and columns to the right are moved down 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 width of the contents. This is especially useful for removing spaces that remain after moving or rearranging columns.

To align bin columns, choose Align To Grid from the Bin menu.

Showing and Hiding Columns

You can select individual or multiple bin headings to display or hide.

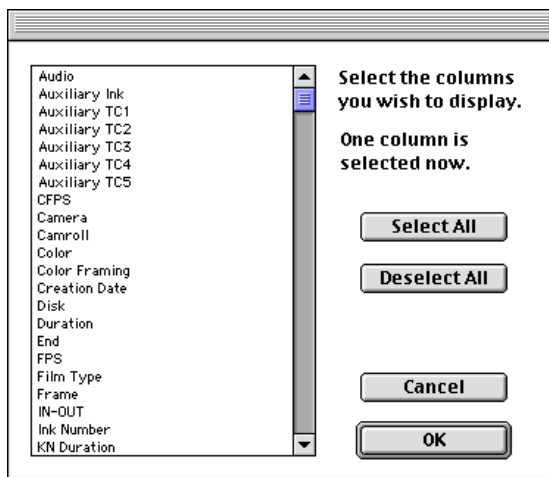


Neither the Name column nor the Icon column can be hidden.

To select column headings using the Headings dialog box:

1. With a bin in Text view, choose Headings from the Bin menu. You can also double-click a Bin View setting in the Settings scroll list of the Project window.

A dialog box appears.



You can also display a frame for each clip along with statistical information in Text view by displaying the Frame column.

2. Select the headings you want to add to the bin as follows:
 - Click the name of a heading to select it.
 - Click a highlighted heading to deselect it.
 - Click Select All to highlight all the headings in the bin.
 - Click Deselect All to deselect all the headings in the bin.
3. Click OK.

Only the headings highlighted in the Headings dialog box appear in the bin.

Deleting a Column

Deleting a statistical column is the same as hiding the column; in other words, you can restore the column at any time using the Headings dialog box as described in [“Showing and Hiding Columns” on page 76](#). When you delete a Custom column, however, you must re-create the column.

To delete a column:

1. Click the column heading.
2. Choose Clear from the Edit menu, or press the Delete key.

The column disappears from the view, and surrounding columns close to fill the space.

Duplicating a Column

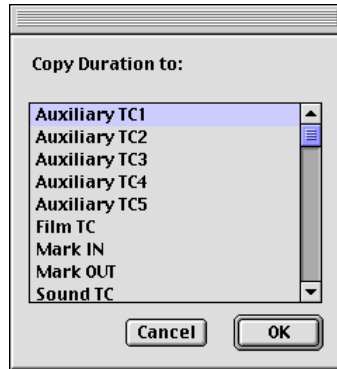
You can duplicate existing columns containing timecode information in other compatible columns that you target in a dialog box.

To duplicate a timecode column:

1. Select the column you wish to duplicate by clicking its header. For example, click the Duration column heading.

2. Choose Duplicate from the Edit menu, or press ⌘+D.

A dialog box appears.



In the example, the user has selected the Duration column to duplicate; thus “Copy Duration to” appears at the top of the dialog box. Select a column name from the list. The column must be of the same type of data for the copy to occur. For example, you can copy start timecodes to the Auxiliary TC1 column, but you cannot copy timecodes to the Pullin column.

The column of information appears in the column you designated.

Adding Customized Columns to a Bin

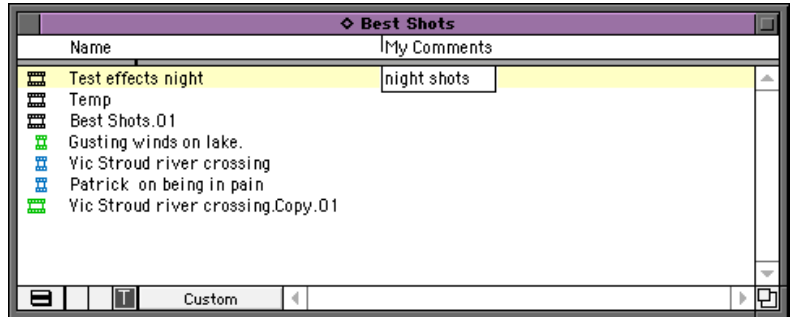
In addition to the standard statistical or film headings, you can add your own column headings to describe information about clips and sequences. For example, you might want to add a column heading to describe what kind of shot (close-up, wide shot, master shot, extreme close-up, and so on) is used in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

To add a new column:

1. Move any existing column headings to the right, which creates an empty area.
2. Click in the empty area.

3. Type your column heading name. Column headings must contain fewer than 30 characters, including spaces.
4. Press the Return key.

This puts the cursor in the data box, beside the first clip in the bin. You can click in any row to customize the information for your column.



5. Use the Align to Grid command after you have entered the new column heading.
6. Type the information and press the Return key 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 statistical or film column headings.

To change the name of a custom column:

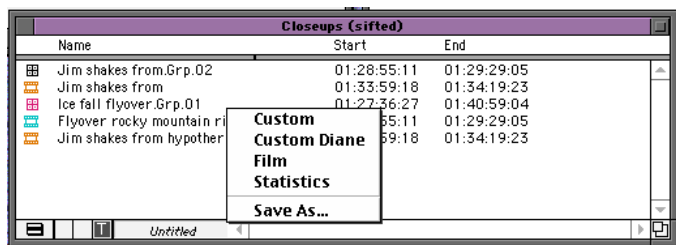
1. Press and hold the Option key, and click the heading to highlight it.
2. Type the new text for the heading and press the Return key.

Saving a Custom View

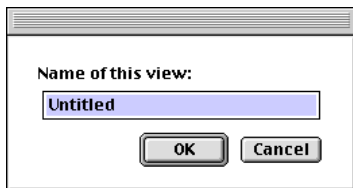
Anytime you add, hide, or delete a column, the Bin View name changes to an *italicized* name to indicate that it no longer matches the original view. If you try to select a new Bin View setting while the current setting is *Untitled* or *italicized*, an alert box appears and queries if you want to discard the current setting.

To save a Bin view:

1. Add or hide columns according to preference. The Bin View name becomes *italicized*.
2. Choose Save As from the Bin View pop-up menu.



The View Name dialog box appears.



3. Name the custom view by doing one of the following:
 - To keep the default view name, click OK or press the Return key.
 - To create a new name for the custom view, type the name and click OK or press the Return key.

Setting the Bin Font

When you are in Text view, you can change the bin font, as follows:

1. Choose Set Font from the Edit menu.

A dialog box appears.

2. Choose a font from the Font pop-up menu.

Any Macintosh font loaded in the System folder can be used in the bin.

3. If you want to use a larger or smaller point size, click the highlighted number next to the word Size, and type the size you want to use.
4. Click OK.

Renaming Clips

In Text view, you can add an identifying name to each clip or sequence, as follows:

1. Move the cursor to the beginning of the clip name.
2. Drag the cursor across the clip name to highlight it.
3. Type the new clip name and press the Return key.

A clip name can have up to 256 characters, including spaces.



To modify information in other Text view columns of a bin, see [“Modifying Clip Data” on page 92](#).

Selecting Clips

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

- Click the Clip icon.
- Select multiple clips by pressing the Shift key and clicking additional icons.
- Move your mouse pointer inside the bin window. Click and hold the mouse button while dragging the selection rectangle around the clips. When you release the mouse button, the clips are highlighted.

To reverse your selection:

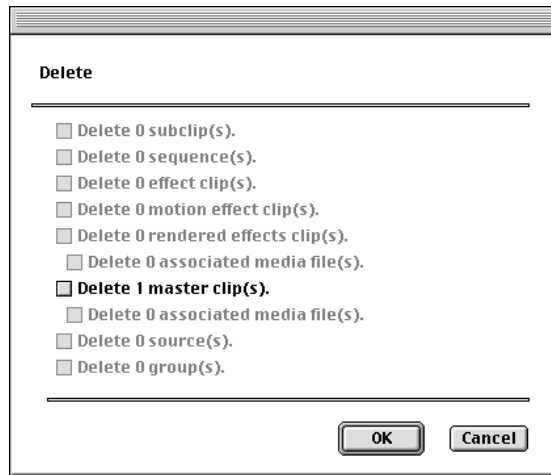
With one or more clips selected, choose Reverse Selection from the Bin menu. The selection is inverted; that is, the clips you previously selected are deselected and those clips you previously deselected are selected.

Deleting Clips and Sequences

To delete clips from a bin:

1. Select the clips you want to delete.
2. Choose Clear from the Edit menu, or press the Delete key.

A dialog box appears showing 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; a dialog box appears.
5. Click Delete to confirm.

Duplicating Clips

To duplicate clips:

1. Select the clip you want to duplicate by clicking its icon.
2. Choose Duplicate from the Edit menu, or press ⌘+D.

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

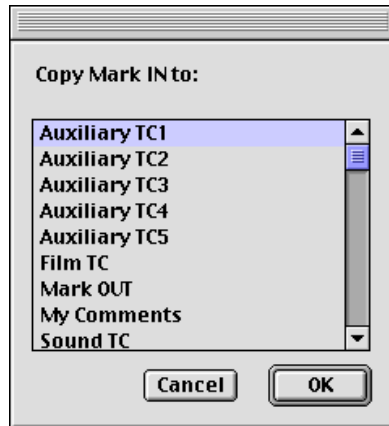
For related topics, refer to [“Moving or Copying Clips to Other Bins” on page 91](#).

Copying Timecode Information

You can copy timecode data to an auxiliary timecode column. To copy timecode information:

1. Select the timecode column you want to copy by clicking the column heading. For example, click the Mark IN column heading.
2. Choose Duplicate from the Edit menu, or press ⌘+D.

A dialog box appears.



3. Select the column to which you want to copy the data.
4. Click OK.

The timecode is copied to the column you selected.

Displaying Specific Clip Types

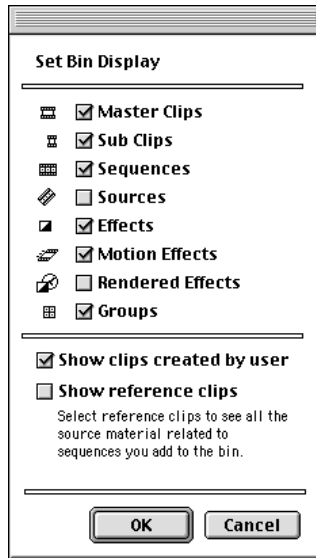
You can decide to display only certain types of media objects in a bin. To specify what kinds of media objects to display in a bin:

1. Choose Set Bin Display from the Bin menu.



Effect type clips cannot be displayed in the bins.

The Display Bin Selector dialog box appears.



2. Select the check boxes next to the object types you want to see — master clips, subclips, sequences, and so on.
 - Select “Show clips created by user” if you want the bin to display the object types you specifically created. These are listed in the top section of the dialog box.
 - Select “Show reference clips” if you want the bin to display the object types that are related to the sequences in the bin. These are objects you did not specifically create. They are listed in the top section of the dialog box.

For example, the bin displays only the sequence if you do one of the following:

- Store a sequence in the bin.
- Set the bin display to show either just the clips created by the user or all the object types listed in the top of the dialog box.

If you also set the bin display to “Show reference clips,” the bin displays all the objects related to that sequence. These related objects might include master clips, motion effects, sources, and so on.

3. Click OK.

Sorting and Sifting Clips and Sequences

You can either sort or sift clips to find a specific clip or to see clips that meet specific criteria.

- Sorting clips arranges clips in either numerical or alphabetical order, based on the sorting criterion you choose.
- Sifting clips shows only clips that meet specific criteria.

The following sections describe both methods.

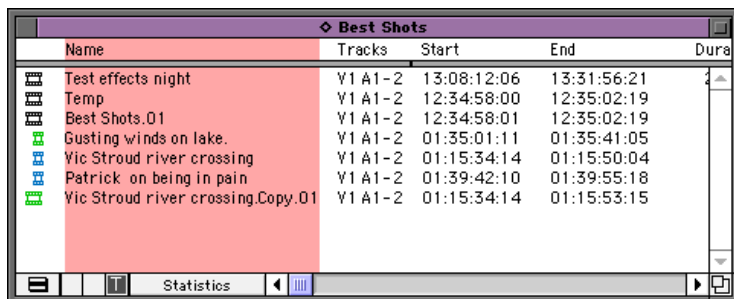
Sorting Clips

Clips within a bin can be sorted in alphabetical or numerical order. The Sort command sorts multiple columns if more than one column is selected. You can also reverse the order of the sort. When the selected column is an alpha column, the Sort command sorts in alphabetical order. If the selected column is a list of numbers, the Sort command sorts in numerical order.

Sorting a Column

To sort clips in a column:

1. Click the heading of the column you want to sort.

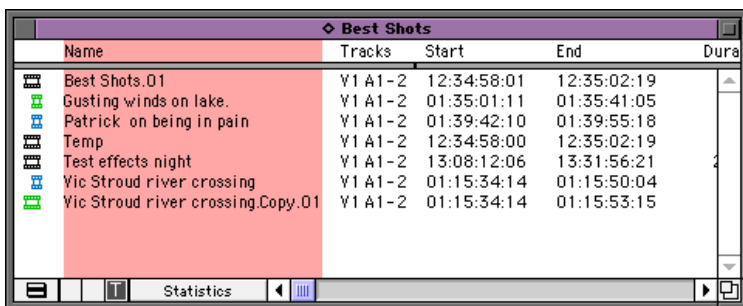


Name	Tracks	Start	End	Dura
Test effects night	V1 A1-2	13:08:12:06	13:31:56:21	
Temp	V1 A1-2	12:34:58:00	12:35:02:19	
Best Shots.01	V1 A1-2	12:34:58:01	12:35:02:19	
Gusting winds on lake.	V1 A1-2	01:35:01:11	01:35:41:05	
Vic Stroud river crossing	V1 A1-2	01:15:34:14	01:15:50:04	
Patrick on being in pain	V1 A1-2	01:39:42:10	01:39:55:18	
Vic Stroud river crossing.Copy.01	V1 A1-2	01:15:34:14	01:15:53:15	

The column is highlighted.

2. Choose Sort from the Bin menu, or press ⌘+E.

MediaLog alphabetically sorts the objects in the bin.



Name	Tracks	Start	End	Dura
Best Shots.01	V1 A1-2	12:34:58:01	12:35:02:19	
Gusting winds on lake.	V1 A1-2	01:35:01:11	01:35:41:05	
Patrick on being in pain	V1 A1-2	01:39:42:10	01:39:55:18	
Temp	V1 A1-2	12:34:58:00	12:35:02:19	
Test effects night	V1 A1-2	13:08:12:06	13:31:56:21	
Vic Stroud river crossing	V1 A1-2	01:15:34:14	01:15:50:04	
Vic Stroud river crossing.Copy.01	V1 A1-2	01:15:34:14	01:15:53:15	



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

To reapply the last sort, choose Sort Again from the Bin menu. The same column will be resorted. This is especially useful after new clips are added to the bin.

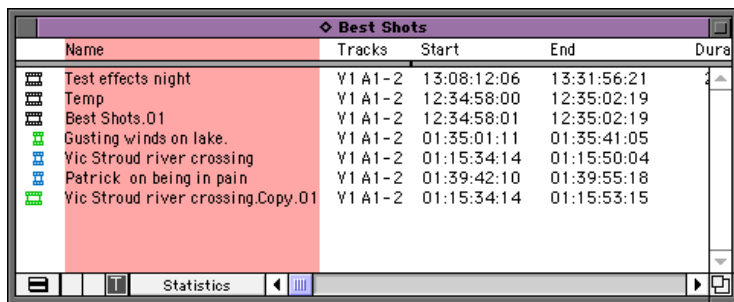
Reversing the Sort Order

To reverse the order of the clips:

1. Click the heading of the column you want to sort.

The column is highlighted.

2. Press and hold the Option key while you choose Sort Reversed from the Bin menu, or while you press ⌘+E. MediaLog sorts objects in the reverse order.



Name	Tracks	Start	End	Dura
Test effects night	Y1 A1-2	13:08:12:06	13:31:56:21	
Temp	Y1 A1-2	12:34:58:00	12:35:02:19	
Best Shots.01	Y1 A1-2	12:34:58:01	12:35:02:19	
Gusting winds on lake.	Y1 A1-2	01:35:01:11	01:35:41:05	
Vic Stroud river crossing	Y1 A1-2	01:15:34:14	01:15:50:04	
Patrick on being in pain	Y1 A1-2	01:39:42:10	01:39:55:18	
Vic Stroud river crossing.Copy.01	Y1 A1-2	01:15:34:14	01:15:53:15	



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

To reapply the last sort, choose Sort Again from the Bin menu. The same column will be resorted in descending order.

Sorting on Multiple Levels

You can select multiple columns in a bin and perform a multilevel sort using the information in the columns. The column that appears farthest to the left in the Text view of the bin becomes the primary object for the sorting operation. You can rearrange the columns in the bin to establish which column is primary.

Sifting Clips

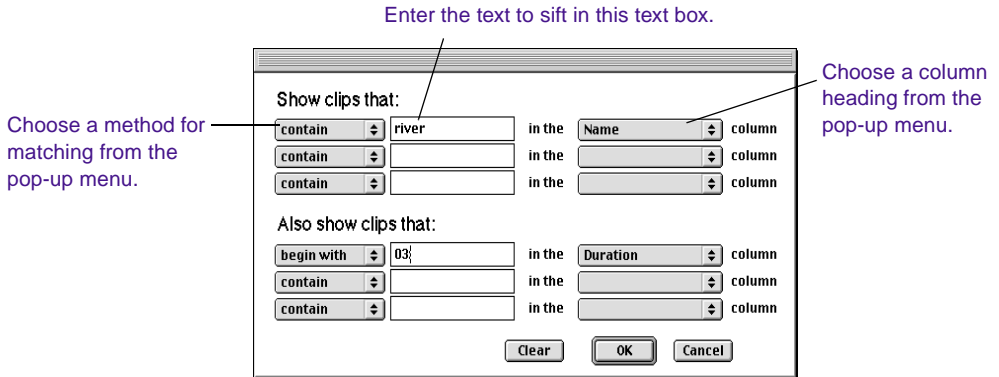
Sifting clips allows you to list only those clips that meet certain criteria. For example, you might want to list only the clips that contain the word “water” in one or more of their heading columns.

Using Sift Criteria

To sift clips:

1. Choose Custom Sift from the Bin menu.

The Sift dialog box appears.



2. Choose a method for matching from the pop-up menu on the left:

- Contain
- Begin with
- Match exactly

3. In the text box, type the text you want the system to find.

4. Choose a column heading from the pop-up menu on the right.

The menu lists column headings in the current Bin view. To search all the columns, select Any.

5. Follow steps 1 to 4 to enter additional sift criteria, if necessary.

6. Click OK.

The clips that meet your criteria appear in the bin, with the word Partial added to the bin name.

You can use the sift function to show only clips that meet up to six different sets of criteria. Each sifting set can have up to three criteria. For example, you might want:

- A first sift for clips that contain the words Sc1, Sc2, and Sc3 in the Name column
- A second sift for clips that contain:
 - 4/29/99 in the Creation Date column
 - 001 in the Tape column
 - V1 in the Tracks column

MediaLog shows the clips that meet the specifications in both sets of criteria.

[Table 4-2](#) shows the resulting sift, which appears at the start of the bin's Text view listing.

Table 4-2 Sample of Sifted Bin

Name	Creation Date	Tape	Tracks
Sc1 - close-up	4/29/99	001	V1 A1-2
erosion - Sc1	4/29/99	001	V1-2 A1-2
Sc2 - bird	4/29/99	001	V1 A1
close-up - feathers- Sc2	4/29/99	001	V1
Sc3 - long shot - nest	4/29/99	001	V1-2 A1-2
interior - cave - Sc3	4/29/99	001	V1-2 A1-2

Showing Sifted and Unsifted Views

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

- To view the entire bin, choose Show Unsifted from the Bin menu.
- To view the sifted bin, choose Show Sifted from the Bin menu.



The check mark in the submenu indicates the current state of the bin. Unsifted and sifted are dimmed in the submenu if sifting was not set up.

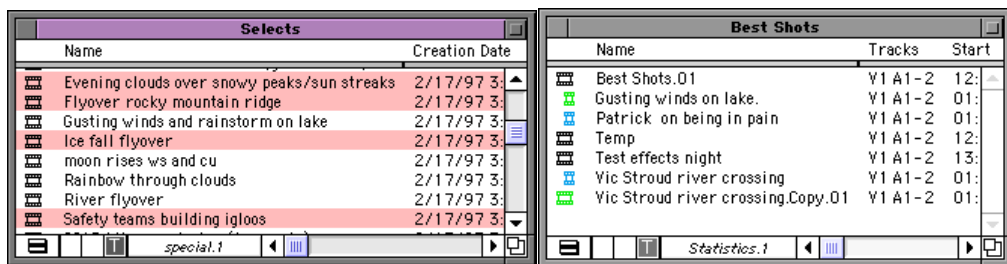
Moving or Copying Clips to Other Bins

To move or copy clips from one bin to another bin:

1. Create a new bin or open an existing bin.

If you create a new bin, give the bin a name that represents the types of clips it will contain. For example, if you are putting all the close-ups in the new bin, call the bin Closeup Clips.

2. Position the bins so you can see both of them at the same time. You might need to resize the bins to do this.



3. In the original bin, click the icon of the clip you want to move.
4. Shift+click the icons of any other clips you want to move.



You can also lasso multiple clips to select them.

5. Do one of the following:

- To move the clips, drag the clips to the destination bin.

The clips are now listed in the destination bin.

- To copy the clips, press and hold the Option key while you drag them to the destination bin. Be sure to continue holding the Option key as you release the mouse button to drop the clips in the destination bin.

The clips appear in the new bin.

When you copy clips from one bin to another, the custom columns 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 copied clip is displayed in the destination bin's current format (Frame view or Text view).



If you set the destination bin's display to show reference clips, the referenced object types do not appear until you save the bin.

Modifying Clip Data

You can modify data for master clips, subclips, tapes, and other objects stored in a bin to correct data input errors or to add additional information required for editing your project later.

Understanding Procedures for Modifying Clips

Two methods are available for modifying data in a bin.

- **Direct modification**

You can change one item at a time by highlighting the data and typing updated information. For example, you can type a new name for a tape, or correct the start and end timecodes for a clip.

- **Modify command**

Alternatively, you can use the Modify command to change some types of data for a number of objects at the same time. For example, you can increment the start and end timecodes for several master clips.

MediaLog automatically updates related objects to reflect any new information you enter. For example, if you change the timecodes and names for a group of clips, the updated timecodes and names appear in sequences created from the clips.

Some data can be modified anytime. Other data cannot be modified after digitizing because changes would prevent you from playing back and editing the material successfully.

Table 4-3 lists the data you can modify, the methods you can use to make the modifications, and the times when you can make the modifications. You cannot modify data not included in the list.

Table 4-3 Bin Columns That Can Be Modified

Column Heading	Modifying Method	When to Modify
Name	Directly	Anytime
Start	Directly or by using Modify command	After logging, but before digitizing
End	Directly or by using Modify command	After logging, but before digitizing
Auxiliary TC1 through TC5	Directly	Anytime

Using the Modify Command

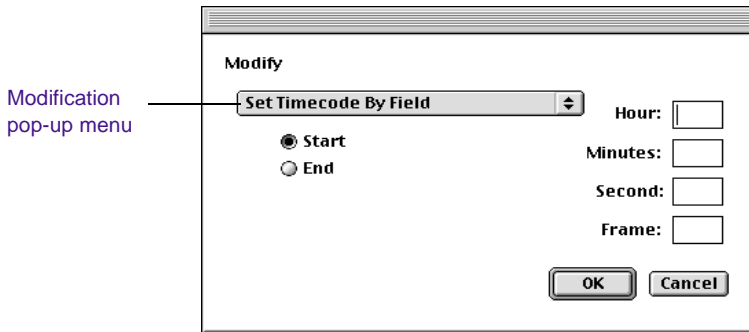
To modify data in bins by using the Modify command:

1. Open a bin and click the icon for a clip, sequence, or other object you want to modify. Shift+click each additional object you want to modify.

Select any object in the bin: master clips, subclips, sequences, tapes, audiotapes, film reels, and so on.

2. Choose Modify from the Special menu.

The Modify dialog box appears.



3. Click the current modification.

A pop-up menu appears, listing the changes you can make.

4. Select a modification; then adjust the options, as described in [Table 4-4](#), and click OK.



You cannot modify columns of data. Always select master clips, subclips, or other objects in the bin for modification, not columns.

Table 4-4 Modify Command Options

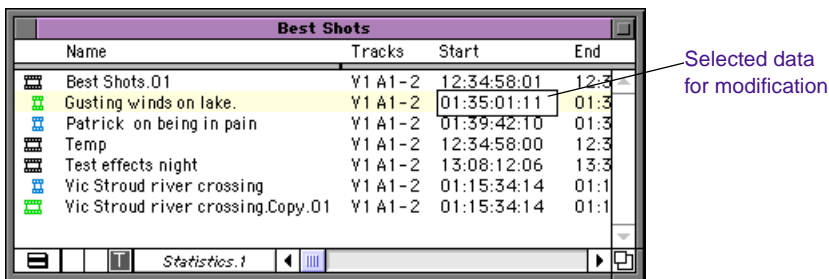
Modification	Options	Allows you to...
Set Timecode Drop/ Nondrop	Drop, Nondrop buttons	Change the timecode format between drop-frame and non-drop-frame.
Set Timecode By Field	Start or End buttons	Change either the Start or End timecode.
	Fields for Hour, Minutes, Second, Frame	Enter custom timecode.
Increment Timecode	Start or End buttons	Change either the Start or End timecode.
	Timecode text box	Enter custom incremental timecode.
Decrement Timecode	Start or End buttons	Change either the Start or End timecode.
Set Key Number Generic (Prefix)	Field for Key Number	Enter custom generic key number.
Set Pullin	Punch frame timecode text box	Set the timecode location of the punch frame for pullin.
	A, B, C, or D buttons	Select the pulldown frame to match to the timecode entry.
Set Tracks	V, A1 to A8 track selector buttons	Change the clip's configuration of tracks.
Set Source	Opens the Select Tape dialog box	Select another source tape name for the clip.

Modifying Data Directly

To directly modify data in bins:

1. Click the data you want to modify.

The selected data is highlighted. Select only one item at a time. For example, select a clip's Auxiliary TC1 timecode. For a list of the data you can modify directly, see [Table 4-3](#).



Name	Tracks	Start	End
Best Shots.01	Y1 A1-2	12:34:58:01	12:34:58:01
Gusting winds on lake.	Y1 A1-2	01:35:01:11	01:35:01:11
Patrick on being in pain	Y1 A1-2	01:39:42:10	01:39:42:10
Temp	Y1 A1-2	12:34:58:00	12:34:58:00
Test effects night	Y1 A1-2	13:08:12:06	13:08:12:06
Yic Stroud river crossing	Y1 A1-2	01:15:34:14	01:15:34:14
Yic Stroud river crossing.Copy.01	Y1 A1-2	01:15:34:14	01:15:34:14

2. Modify the data by doing one of the following:

- To replace the selected data with new information, type the new data and press the Return key.
- To permanently remove the selected data, press the Delete key, or press ⌘+X.
- To copy the selected data, press ⌘+C. Select an item you want to replace with the data you copied, and then press ⌘+V.

If you import a log file from your telecine transfer, much of this information will be 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 file in the bin and typing the information.



CHAPTER 5

Creating MediaLog Output

Once you have finished 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 digitizing and editing the footage.

This chapter includes the following topics:

- [Printing Bins](#)
- [Exporting Bins](#)
- [Transferring Bins to an Avid Editing System](#)

Printing Bins

Before you print MediaLog bins, make sure a printer driver has been installed in the System folder on the Avid disk, and that your Macintosh computer recognizes the driver. If the driver is installed properly, then simply restarting your Macintosh computer will cause the system to recognize the driver.

Directions for installing the printer driver and selecting the printer are included in your printer's documentation and in the Macintosh system documentation.

To print a bin:

1. Open the Chooser and select the printer.
2. Select the Bin view you want to print.
3. Choose Page Setup from the File menu. The Page Setup dialog box appears.
4. Select the appropriate options from the Page Setup dialog box. Available options depend on the printer.
5. Click OK.
6. Choose Print Bin from the File menu, or press ⌘+P.
7. Set the print options and then click Print.

Exporting Bins

You can save the bin information in a text file for use with other applications.

The information is saved in an ASCII file and 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.

The file can be opened in any word processing or text editing package, or it can be imported into a database file created by applications like Microsoft® Excel™ and Claris® FileMaker®.

The information can also be saved as a shot log in Avid format for importing to a Media Composer product bin. This is generally unnecessary, because MediaLog bins can also be opened directly in Media Composer products.

To export a MediaLog bin:

1. Open the bin that contains the clips you want to export.
2. Select the clips.
3. Choose Export from the File menu.

The Export Format dialog box appears.



4. Select the format you want to use for the exported bin.
5. Click OK.
6. Navigate to the disk and folder where you want to save the exported file.
7. Click Save to accept the default file name or enter a new file name and then 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 Composer project.

The clips logged in the transferred bins are ready for batch digitizing; 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 digitize the bins using a different video resolution.

To transfer MediaLog bins to an Avid Composer system:

1. Save MediaLog bins on a formatted floppy disk.
2. Move to the Avid Composer system and quit the Avid Composer application.
3. Double-click the Avid Projects folder on the Avid disk. Then double-click the project folder where you want to store MediaLog bins.

Project folders are generally stored inside the Avid Projects folder.

4. Insert the transfer disk into the Avid editing system disk drive.
5. Double-click the Disk icon. The Disk window opens.

Position the Disk window and the Avid Projects window so that you can see both.

6. Select the MediaLog bins and drag them into the Avid Projects folder.

When you start the Avid Composer system, use your standard process to open the bins.



APPENDIX A

Avid Log Specifications

This appendix explains how to format an Avid log. A sample log is shown at the end of this appendix. When you create an Avid log, start the file with global headings.

Tables in this appendix use the following conventions:

- **Headings** must be entered exactly as they are shown.
- <Values you enter appear in angle brackets. >
- <Alternative values appear on the next lines, also in angle brackets.>
- [Tab and Return keys are written in standard brackets.]
- *Explanations* are written in italics.

See the [“Sample Avid Log” on page 109](#) for an example of an .ale text file.

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. Do not use more than 64 headings in the file, counting both the global and column headings. [Table A-1](#) presents information about data in global headings.

Table A-1 Global Headings

Heading Name	Key	Entry	Key	Required/ Optional	Explanation
Heading	—	—	[Return]	Required	<i>Marks the start of the global headings.</i>
FIELD_DELIM	[Tab]	<TABS>	[Return]	Required	<i>Enter TABS to show that the file is Tab-delimited (delimited by tabs).</i>
VIDEO_FORMAT	[Tab]	<NTSC> <PAL>	[Return]	Required	<i>The video format is NTSC or PAL. In NTSC format, you must edit in Cutlist mode. PAL format allows you to edit at either 24 or 25 frames per second.</i>
AUDIO_FORMAT	[Tab]	<44 kHz> <48 kHz>	[Return]	Required	<i>Audio sampling rate for digitizing. You can override this for individual clips.</i>
TAPE	[Tab]	<Tape Name>	[Return]	Optional	<i>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.</i>
FPS	[Tab]	<24> <25> <29.97>	[Return] [Return]	Required	<i>Capture rate is 25 fps for PAL and 29.97 fps for NTSC video.</i> <i>Press the Return key a second time, after you enter the FPS value, to mark the end of the global headings.</i>

Column Headings

When you create an Avid log, enter the column headings after the global headings.

Column headings are case-sensitive and must be spelled exactly as shown. Include all required headings; every statistical column heading that is available in an Avid bin can be included. Other headings are optional but might be necessary for your job. Do not use more than 64 headings in the file, counting both the global and column headings.

[Table A-2](#) presents information about data in column headings.

Table A-2 Column Headings

Column Name	Key	Required/ Optional	Explanation
Column	[Return]	Required	<i>Indicates the start of the column headings.</i>
Name	[Tab]	Required	<i>Heading for clip name.</i>
Tracks	[Tab]	Required	<i>Heading for tracks you select for digitizing.</i>
Start	[Tab]	Required	<i>Heading for video timecode of sync point — the timecode IN for clip. From address track of video.</i>
End	[Tab]	Required	<i>Heading for timecode OUT for clip. From address track of video.</i>
AUDIO_FORMAT	[Tab]	Optional	<i>Heading for audio sampling rate for digitizing individual clip. If omitted, the global entry for AUDIO_FORMAT applies.</i>
Auxiliary TC1	[Tab]	Optional	<i>Heading for auxiliary timecode.</i>
Auxiliary TC2	[Tab]	Optional	<i>Heading for auxiliary timecode.</i>
Auxiliary TC3	[Tab]	Optional	<i>Heading for auxiliary timecode.</i>
Auxiliary TC4	[Tab]	Optional	<i>Heading for auxiliary timecode.</i>

Table A-2 Column Headings (Continued)

Column Name	Key	Required/ Optional	Explanation
Auxiliary TC5	[Tab]	Optional	<i>Heading for auxiliary timecode.</i>
CFPS	[Tab]	Optional	<i>Heading for video capture rate for digitizing individual clip. If omitted, the global entry applies.</i>
Color Framing	[Tab]	Optional	—
Creation Date	[Tab]	Optional	<i>Heading for date of clip creation.</i>
Disk	[Tab]	Optional	<i>Heading for target disk ID.</i>
Duration	[Tab]	Optional	<i>Heading for timecode Start to timecode End, the length of the video clip.</i>
FPS	[Tab]	Optional	<i>Heading for video frames per second rate for digitizing individual clip (NTSC = 29.97, PAL = 25, Film = 24). If omitted, the global entry applies.</i>
IN-OUT	[Tab]	Optional	<i>Heading for duration between clip's mark IN and mark OUT (if present).</i>
Mark IN	[Tab]	Optional	<i>Heading for timecode of clip's mark IN (if present).</i>
Mark OUT	[Tab]	Optional	<i>Heading for timecode of clip's mark OUT (if present).</i>
Offline	[Tab]	Optional	<i>Heading for tracks currently without digitized media files online.</i>
Tape	[Tab]	Optional	<i>Heading for source tape ID for individual clip. If omitted, the global entry applies.</i>
Video	[Tab]	Optional	<i>Heading for resolution compression ratios.</i>
Labroll	[Tab]	Optional	<i>Heading for lab roll ID for clip. Lab rolls are a combination of several camera rolls.</i>
Camroll	[Tab]	Optional	<i>Heading for camera roll ID for clip.</i>

Table A-2 Column Headings (Continued)

Column Name	Key	Required/ Optional	Explanation
Sound TC	[Tab]	Optional	<i>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.</i>
Soundroll	[Tab]	Optional	<i>Heading for sound roll ID for clip.</i>
Scene	[Tab]	Optional	<i>Heading for scene ID for clip.</i>
Take	[Tab]	Optional	<i>Heading for take ID for clip.</i>
DESCRIPT	[Tab]	Optional	<i>Heading for description of clip.</i>
COMMENTS	[Tab]	Optional	<i>Heading for comments about clip.</i>
<Your_headings>	[Tab]	Optional	<i>Press the Tab key between each heading. Do not press the Tab key after the last heading. 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.</i>
	[Return]		<i>Press the Return key twice (not the Tab key) after the last heading.</i>
	[Return]		

Clip Data

Enter a line of data for each clip you log. The word “**Data**” marks the start of the data for each clip.

Enter the information under the appropriate column headings. Enter a Tab instead of data if you want to leave an optional category of information blank for a particular clip. Enter a Return at the end of each line. Include all the required data. Other data is optional. MediaLog supports up to four audio tracks in imported and exported logs.

[Table A-3](#) presents information about clip data in the log.

Table A-3 Clip Data

Clip Name	Key	Required/ Optional	Explanation
<clip name>	[Tab]	Required	<i>Under Name heading. Enter a clip identifier (32 characters maximum).</i>
<V>	[Tab]	Required	<i>Under Tracks heading. Enter the tracks you want digitized for the clip. Enter V for MOS takes. Enter A1, A2, or A1A2 for wild sound.</i>
<VA1>			
<VA2>			
<VA1A2>			
<A1A2>			
<A1>			
<A2>			
<44 kHz>	[Tab]	Optional	<i>Under AUDIO_FORMAT heading. Audio sampling rate for this clip only. If omitted, global entry applies.</i>
<48 kHz>			
<source tape ID>	[Tab]	Optional	<i>Under Tape heading. Source videotape ID for this clip only.</i>

Table A-3 Clip Data (Continued)

Clip Name	Key	Required/ Optional	Explanation
<24> <25> <29.97>	[Tab]	Optional	<i>Under FPS heading. Video capture rate for this clip only. If omitted, global entry applies. Use 25 fps for PAL video, 29.97 fps for NTSC video, or 24 fps for Film.</i>
<time code>	[Tab]	Required	<i>Under Start heading. Video timecode for sync point, the first frame in clip. Use colons for non-drop-frame timecode (for example, 01:00:12:20). Use one or more semicolons for drop-frame timecode (for example, 01;18;00;02).</i>
<time code>	[Tab]	Required	<i>Under End heading. Video timecode for last frame of clip.</i>
<time code>	[Tab]	Optional	<i>Under Duration heading. Length of video clip, Start to End.</i>
<lab roll ID>	[Tab]	Optional	<i>Under Labroll heading. Identify the lab roll by using letters and numbers.</i>
<camera roll ID>	[Tab]	Optional	<i>Under Camroll heading. Identify the camera roll by using letters and numbers.</i>
<time code>	[Tab]	Optional	<i>Under Auxiliary TC heading. Enter a Nagra timecode, Aaton code, ARRI code, and so on for the sync point. Syncs with the Start timecode.</i>
<sound roll ID>	[Tab]	Optional	<i>Under Soundroll heading. Identify the sound roll using letters and numbers.</i>
<scene ID>	[Tab]	Optional	<i>Under Scene heading. Identify the scene using letters and numbers.</i>
<take ID>	[Tab]	Optional	<i>Under Take heading. Identify the take using letters and numbers.</i>

Table A-3 Clip Data (Continued)

Clip Name	Key	Required/ Optional	Explanation
<clip description>	[Tab]	Optional	<i>Under DESCRIPT heading. Write about the clip.</i>
<clip comments>	[Tab]	Optional	<i>Under COMMENTS heading. Comment on the clip.</i>
<information>	[Tab]	Optional	<i>Press the Tab key between each heading. Do not press the Tab key after the last heading. Under the headings you created yourself, enter the appropriate information.</i>
	[Return]		<i>Press the Return key (not the Tab key) after the last entry for the clip.</i>

Enter an additional line of data for each remaining clip.

Sample Avid Log

This is an example of an Avid log for an NTSC video project.

Heading

```
FIELD_DELIM  TABS
VIDEO_FORMAT  NTSC
AUDIO_FORMAT  44khz
FPS           29.97
```

Column

```
Name  Duration  Tracks  Start  End  Auxiliary TC1  Audio  CFPS
```

Data

```
WILDLIFE  29;01  VA1A2  12;03;44;18  12;04;13;21  19;56;58;02  48
kHz  30.00
WATERFALL  20;09  VA1A2  13;06;11;01  13;06;31;10  18;54;31;21  48
kHz  30.00
WATER EDGE  24;25  VA1A2  13;46;25;04  13;46;49;29  18;14;17;18  48
kHz  30.00
SUN IN
ROOTS  1;15;26  VA1A2  13;47;43;03  13;48;58;29  18;12;59;17  48
kHz  30.00
```



APPENDIX B

Regulatory and Safety Notices

FCC Notice

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

1. This device may not cause harmful interference
2. This device must accept any interference received, including interference that may cause undesired operation.

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

Canadian ICES-003

This Class A digital apparatus meets all requirements of the Canadian Interference Causing Equipment Regulations.

Cet appareil numérique de la classe A respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

European Union Notice



Declaration of Conformity (According to ISO/IEC Guide 22 and EN 45014)

Application of Council Directives: 73/23/EEC, 89/336/EEC.

Standards to which Conformity is Declared: EN 60950: 1992 + A1 + A2 + A3 + A4
IEC950: 1992 + A1 + A2 + A3 + A4: 1993 Mod.
CISPR 22:1985 / EN 55022:1988 Class A
EN 50082-1:1992 / IEC801 -2, -3, -4

Manufacturer's Name: Avid Technology, Inc.
1925 Andover Street,
Tewksbury, MA 01876, USA

European Contact: Nearest Avid Sales and Service Office or
Avid Technology International B.V.
Sandyford Business Center
Unit 3,
Dublin 18, Ireland

Type of Equipment: Information Technology Equipment

Product Name: Media Composer for the Windows NT and Macintosh Operating Systems, Film Composer, Symphony, Avid Xpress for the Macintosh Operating System, Avid Xpress with Plus Bundle for the Macintosh Operating System, Avid Xpress with Deluxe Bundle for the Windows NT and Macintosh Operating Systems, Avid Xpress with Elite Bundle for the Windows NT and Macintosh Operating Systems

Base Model Numbers: All for the Windows NT Operating System; Avid Xpress, 1000, 1000 XL, 9000, MC Offline, MC Offline XL, and Media Station for the Macintosh Operating System

Product Options: All

Year of Manufacture: 1999

(1) The product was tested in a typical Symphony, Avid Xpress with Deluxe Bundle for the Windows NT Operating System, Avid Xpress with Elite Bundle for the Windows NT Operating System, or Avid Media Composer configuration.

I, the undersigned, hereby declare that the equipment specified above conforms to the above Directives and Standards.

George R. Smith, Director of Quality Engineering

Australia and New Zealand EMC Regulations





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ABCDEFGHIJKLMN OPQRST UV

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