Avid® EDL Manager

User's Guide

Avid

Avid EDL Manager User's Guide • Part 0130-04807-01 Rev. A • March 2001

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CHAPTER 1

Working with EDLs

This chapter introduces edit decision lists (EDLs) and provides instructions for basic EDL Manager procedures. It includes the following sections:

EDLs and the EDL Manager

An *edit decision list (EDL)* is a list of instructions for all the edits you make for creating a program on videotape. This list might include *cuts*, *wipes*, *dissolves*, *fades*, and *black edits*. The EDL Manager application organizes the instructions as a series of chronological edits called *events*. Each event specifies a *timecode* for the source and master tapes.

Online and Offline Editing

In most cases, you generate an EDL to take a project from the *offline editing* environment, where rough editing and experimentation are less expensive, into the *online editing* environment, where an editor using an edit controller can produce a finished master in less time. The EDL Manager saves EDLs in a format an editing system can use, such as *GVC* or *CMX*. You might also need to import an EDL from the online environment back into the offline suite to make further changes before completing the master tape.

Traditionally, the offline environment consisted of a simplified videotape *suite* with less expensive machines and fewer effects capabilities. More recently, offline environments are likely to include *nonlinear editing* systems such as Avid's Media Composer®. The online environment might also include a high-end nonlinear editing system such as Avid's Symphony™, or an online model of Media Composer.

In all cases, the EDL, in the form of a file generated in a readable format, is the link back and forth between the two environments.

What the EDL Manager Does

You can use EDL Manager to generate an EDL from a sequence in a *bin* or from an *OMFI* file. OMFI is a file format for importing and exporting media; it allows you to share information with other platforms. You can also read a previously saved EDL into EDL

Manager. After creating an EDL, you can save it as a text file that can be read by different *edit controllers*, such as Sony®, *GVG*, or *CMX*, or you can save the EDL as an OMFI *composition*.

You can use EDL Manager to create an EDL that displays additional types of information, such as comments or *patches*. You can specify the different audio and video tracks in the sequence. You can also specify the assembly modes that the online edit controller uses when creating your program.

Because EDL Manager is a standalone application, your other Avid applications do not have to be running when you create EDLs from sequences. When you run EDL Manager with your Avid editing system, you can bring the sequence that is currently in the editing system into the EDL Manager window. After working with the EDL in EDL Manager, you can create a sequence in the Avid editing system from the EDL.

Starting EDL Manager

You can start EDL Manager as a standalone application, or you can start it from within your Avid editing system application.

(Windows) To start EDL Manager as a standalone application:

1. Click the Start button.
2. Point to Programs.
3. Point to Avid.
4. Point to EDL Manager.

   EDL Manager starts.

(Macintosh) To start EDL Manager as a standalone application:

- Double-click the EDL Manager icon.

  EDL Manager starts.

To start EDL Manager from within your Avid editing system application:

- Choose EDL from the Output menu.

EDL Manager opens as the active window, showing the Editing System icon connected to the Update button by a Right Arrow button.

Using Help

The Help provides all the information contained in *Avid EDL Manager User's Guide*, and operates in a web browser. To open the Help, choose EDL Manager Help from the Help menu in the Avid EDL Manager application. For information about using the Help, click the Using Help button in the Help system.

Creating or Reading an EDL

The EDL Manager window displays the EDL you create or the existing EDL you open or read. You can view an EDL by doing any of the following:

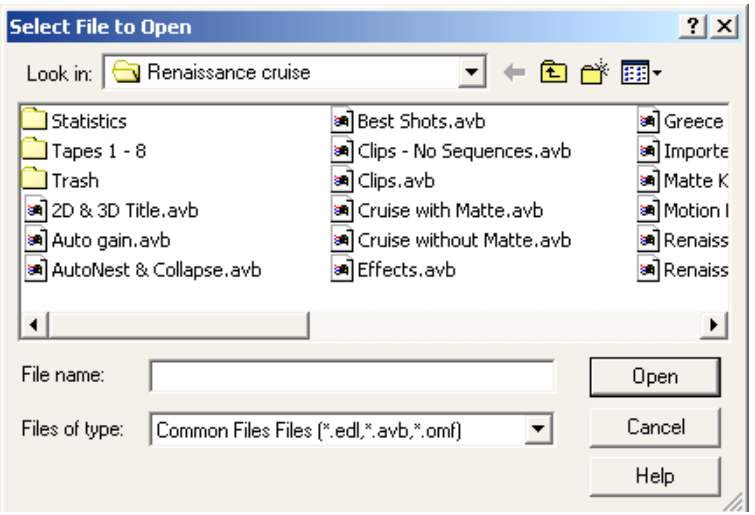
- Creating an EDL from a Sequence in a Bin, Existing EDL, or OMFI File (Macintosh).
- Creating an EDL from the Active Sequence.
- Reading an Existing EDL from the RT-11 Disk.

Creating an EDL from a Sequence in a Bin, Existing EDL, or OMFI File (Windows)

To create an EDL from a sequence in a bin, from an existing EDL, or from an OMFI file:

1. Choose Open from the File menu.

   The Select File to Open dialog box appears.

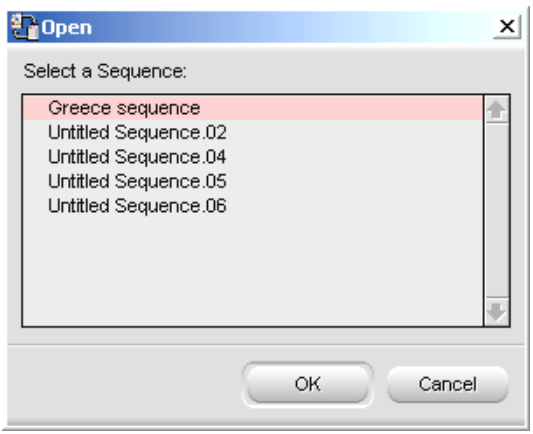


2. Choose Common Files (*.avb, *.edl, *.omf) from the Files of type pop-up menu.
3. Navigate to the disk or folder that contains the file you want.
4. Select a file — either a sequence in a bin (.avb), another EDL (.edl), or an OMFI (.omf) file — and click Open.

When you open an OMF file or a file from a bin, EDL Manager automatically determines whether the EDL you are generating should be NTSC, PAL Video, or PAL Film 1 or 2. If you open an EDL other than from an OMF file or a file from a bin, you must select a standard suboption.

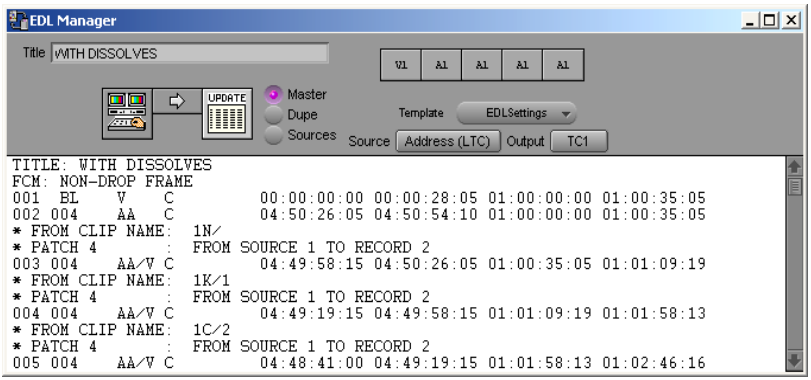
If you select a bin or an OMFI file, one of the following happens:

- If the file contains only one sequence, EDL Manager creates the EDL for that sequence.
- If the file contains more than one sequence, the Open dialog box appears.



5. Select a sequence and click OK.

   The created EDL appears in the EDL Manager window.



The Source and Output pop-up menus appear only for 24p or 25p bins and for OMFI files.

For information on changing the settings in the EDL, see Chapter 2.

Creating an EDL from a Sequence in a Bin, Existing EDL, or OMFI File (Macintosh)

To create an EDL from a sequence in a bin, from an existing EDL, or from an OMFI file:

1. Choose Open from the File menu.

   A dialog box appears.

2. Navigate to the disk or folder that contains the file you want.

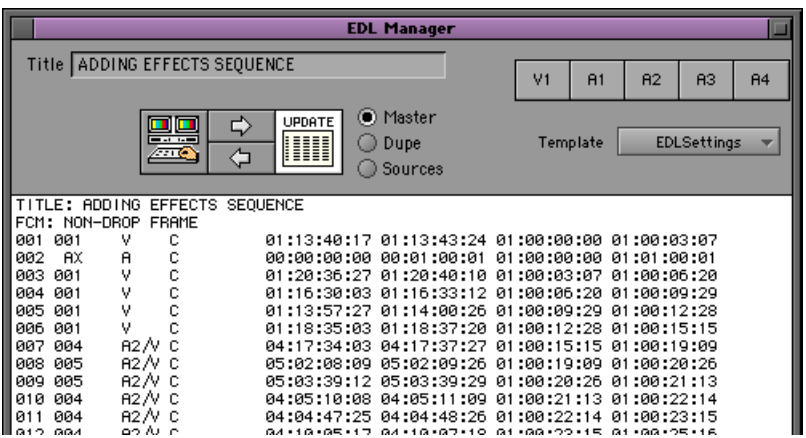
3. Select a file — either a sequence in a bin (.avb), another EDL (.edl), or an OMFI (.omf) file — and click Open.

When you open an OMF file or a file from a bin, EDL Manager automatically determines whether the EDL you are generating should be NTSC, PAL Video, or PAL Film 1 or 2. If you open an EDL other than from an OMF file or a file from a bin, you must select a standard suboption.

If you select a bin or an OMFI file, one of the following happens:

- If the file contains only one sequence, EDL Manager creates the EDL for that sequence.
- If the file contains more than one sequence, a dialog box appears. Select a sequence, and then click OK. EDL Manager creates the EDL.

  The created EDL appears in the EDL Manager window.



The Source and Output pop-up menus appear only for 24p or 25p bins and for OMFI files.

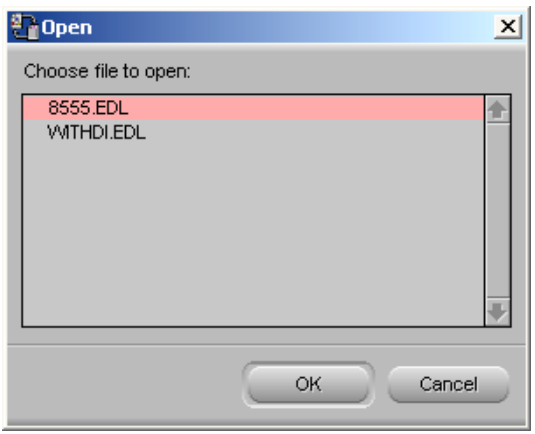
For information on changing the settings in the EDL, see Chapter 2.

Reading an Existing EDL from the RT-11 Disk

(Windows) To read an EDL that is saved on an RT-11 disk in a CMX, GVG, or high-density GVG (HDGVG) edit controller format:

1. Insert the RT-11 disk that contains the EDL you want to read into the disk drive.
2. Choose Read From RT11 Disk from the File menu.

   The Open dialog box appears.



3. Select the EDL you want and click OK.

   The EDL opens in the EDL Manager window.

When you open an OMF file or a file from a bin, EDL Manager automatically determines whether the EDL you are generating should be NTSC, PAL Video, or PAL Film 1 or 2. If you open an EDL other than from an OMF file or a file from a bin, you must select a standard suboption.

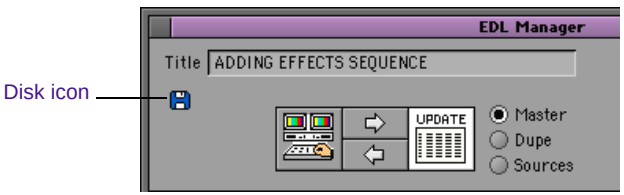
(Macintosh) To read an EDL that is saved on an RT-11 disk in a CMX, GVG, or high-density GVG (HDGVG) edit controller format:

1. Insert the RT-11 disk that contains the EDL you want to read into the disk drive.

   An alert box warns that the disk is not a Macintosh disk.

2. Click OK.

   A Disk icon appears in the main window.



3. Choose Read From RT11 Disk from the File menu.

   A list of EDL files appears.

4. Select the EDL you want and click OK.

   The EDL opens in the EDL Manager main window.

When you open an OMF file or a file from a bin, EDL Manager automatically determines whether the EDL you are generating should be NTSC, PAL Video, or PAL Film 1 or 2. If you open an EDL other than from an OMF file or a file from a bin, you must select a standard suboption.

To eject the RT-11 disk:

- Choose Eject RT11 Disk from the File menu.

Saving an EDL

You can save an EDL as a text file with the .EDL file name extension, or as an OMFI *composition*. The location where you save the EDL can be a DOS-formatted disk, a hard drive or other storage device, or an RT-11 disk that can be read by CMX or GVG edit controllers. For information on formatting an RT-11 disk, see "Formatting an RT-11 Disk" on page 22.

Saving an EDL as a Text File or an OMFI Composition

To save an EDL as a text file or an OMFI composition:

1. Choose one of the following from the File menu:
   - Save As, to save the EDL as a text file
   - Save As OMFI, to save the EDL as an OMFI composition

   A dialog box appears.
2. Navigate to the disk or folder where you want to save the EDL.
3. Accept the default file name, or enter a new name.

   If you are saving to a DOS-formatted disk for transfer to an edit controller, use a file name that the edit controller can read. The name must be eight alphanumeric characters or less in uppercase letters, followed by the file name extension (either .EDL or .OMF). For example:

   `ANNA23.EDL`
4. Click Save.

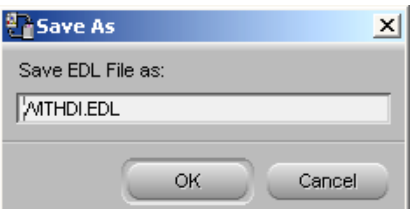
   EDL Manager saves the EDL to the location you specified.

Saving an EDL to an RT-11 Disk

(Windows) To save an EDL to an RT-11 disk:

1. Insert a CMX or GVG disk into the disk drive.
2. With an EDL open in the EDL Manager window, choose Write To RT11 Disk from the File menu.

   The Save As dialog box appears, showing the name of your EDL.



3. Accept the EDL file name, or type a new name.

   The name must be six or fewer alphanumeric characters, in uppercase letters, followed by the .EDL file name extension. For example:

   LE03A.EDL

4. Click OK.

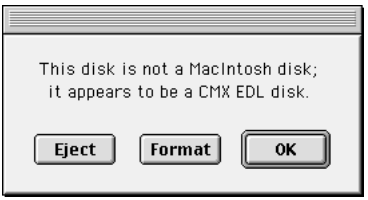
   EDL Manager saves the EDL to the CMX or GVG disk.

Some edit systems cannot read high-density disks (marked with the HD symbol), so you might have to use a double-density disk. If you are in doubt, check with the online suite or have the suite provide you with a formatted disk.

(Macintosh) To save an EDL to an RT-11 disk:

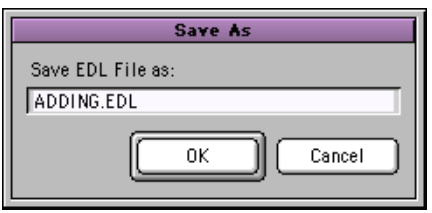
1. Insert a CMX or GVG disk into the disk drive.

   An alert box appears.



2. Click OK.
3. With an EDL open, choose Write To RT11 Disk from the File menu.

   The Save As dialog box appears, showing the name of your EDL.



4. Accept the EDL file name, or type a new name.

   The name must be six or fewer alphanumeric characters, in uppercase letters, followed by the .EDL file name extension. For example:

   LE03A.EDL

5. Click OK.

   EDL Manager saves the EDL to the CMX or GVG disk.

Some edit systems cannot read high-density disks (marked with the HD symbol), so you might have to use a double-density disk. If you are in doubt, check with the online suite or have the suite provide you with a formatted disk.

Verifying an RT-11 Save

Because an RT-11 disk is not initialized for Macintosh or Windows, you cannot see its contents by using the standard operating system tools (for example, My Computer on Windows). To verify that the EDL has been saved successfully to the disk, follow the steps in "Reading an Existing EDL from the RT-11 Disk" on page 17. If the EDL appears in the Make Selection dialog box, then you know it was saved to the disk.

To verify that the EDL was saved to the disk:

1. Choose Read From RT11 Disk from the File menu.

   The list of files for the RT-11 disk appears, allowing you to verify that your EDL was saved to the disk.

2. Click Cancel to return to the EDL Manager.

Formatting an RT-11 Disk

An RT-11 disk in EDL Manager can be in any of the following formats:

- CMX
- GVG
- HDGVG (high-density GVG)

When you take a DOS or Macintosh-formatted disk and format it as an RT-11 disk, data on the disk is erased.

To format an RT-11 disk:

1. Choose Format RT11 Disk from the File menu.

   A dialog box appears, telling you to insert a diskette.

2. Insert a DOS-formatted disk (Windows) or a blank disk (Macintosh) into the drive and click OK.

A message box appears, warning that all data on the disk will be lost.

3. Click OK.

   A dialog box appears.

4. Click one of the option buttons to choose an EDL disk type format.

EDL Manager formats the disk.

Printing an EDL

To print an open EDL:

1. Choose Print EDL (Windows) or Print (Macintosh) from the File menu.

   A dialog box appears.

2. Select the print options you want.
3. Click OK (Windows) or Print (Macintosh).

Copying an EDL Between Storage Locations

You can copy an EDL from any drive or disk storage location to another without having to open the EDL in the EDL Manager window or switch to operating system tools such as My Computer. The storage locations, including RT-11 disks, must be accessible to your computer.

To copy an EDL from one location to another:

1. To copy to or from an RT-11 disk, insert the RT-11 disk in the disk drive.

   (Macintosh only) A message appears stating that this is not a Macintosh disk.

2. Click OK.

3. Choose Copy To/From Disk from the File menu.

   A dialog box appears.

4. To select the EDL to copy, do one of the following:

   - To copy from an RT-11 disk, click Yes.

     A list of EDL files appears. Select the EDL you want and click OK.

   - To copy from any other disk or drive, click No.

     A dialog box appears.

   - Navigate to the file you want to open and click Open.

   Once you have selected the EDL you want to copy, a dialog box appears asking if you want to write to an RT-11 disk.

5. To select the destination for the EDL copy, do one of the following:

   - To copy to an RT-11 disk, click Yes, either accept the default file name or enter a new name of six or fewer uppercase characters, and then click OK.

   - To copy to any other disk or drive, click No.

     A dialog box appears.

- Navigate to the location where you want to save the file and click Save.

Using EDL Manager with Your Avid Editing System

EDL Manager is a standalone application; your other Avid editing applications (for example, Media Composer, Film Composer, Symphony, Avid Xpress, or Avid Xpress DV) do not have to be running when you create EDLs from existing sequences.

When you start EDL Manager from your Avid editing system, or have EDL Manager and the editing system running at the same time, you can create an EDL for the sequence loaded in the active monitor or you can create a sequence in the Avid editing system from an EDL that is open in EDL Manager. See the following sections for more information:

- Creating an EDL from the Active Sequence
- Creating a Sequence from an EDL

Creating an EDL from the Active Sequence

You can create an EDL directly from the sequence that is loaded in your Avid editing system. For more information, see "Using EDL Manager with Your Avid Editing System" on page 25.

To create an EDL from the sequence currently loaded in the Avid editing system, do one of the following in EDL Manager:

- Click the Right Arrow button between the Editing System button and the Update button in the EDL Manager window.
- Choose Get Current Sequence from the File menu.

The EDL appears in the EDL Manager window and a Left Arrow button appears under the Right Arrow button, indicating that you can now also create a sequence from the EDL.

Creating a Sequence from an EDL

You can create a sequence in your Avid editing system directly from an EDL. This procedure only applies to 30i and 25i projects and sequences.

To create a sequence in your Avid editing system from an EDL that is open in EDL Manager:

1. With your Avid editing system running, do one of the following:
   - Click the Left Arrow button between the Editing System button and the Update button in the EDL Manager EDL Manager window.
   - Choose Create Composer Sequence from the EDL Manager File menu.

   The editing system becomes the active window, and a dialog box appears. The dialog box lists only those bins currently open in the editing system.
2. Do one of the following:
   - Select an existing bin in which to place the EDL sequence, and then click OK.
   - Click New Bin to create a new bin in which to place the EDL sequence.

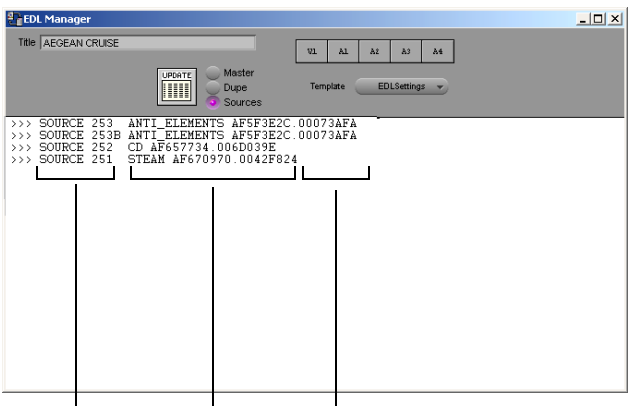
     The sequence is created in the bin you selected, and EDL Manager becomes the active window again.

Viewing a List of Tapes in the Source Table

The *source table* lists all source tapes in the sequence that the EDL describes. The source table is a useful reference when you assemble your program.

To view the source table:

- Click the Sources button in the EDL Manager window. A list of source tapes appears.

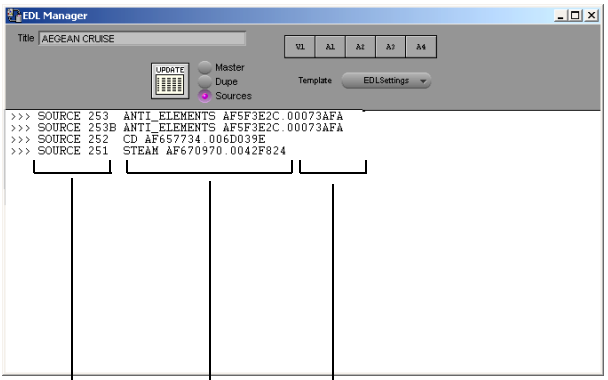


If Sources is already selected before you open an EDL, the source table appears when you complete the opening procedure. To view the master EDL display, click Master in the EDL Manager window.

The source table has one row for each source tape. The three columns provide the following information:

- The user-defined name for a source tape
- The Avid-defined name for a source tape
- The Avid *import ID*, which is the internal identification for your Avid source tape

The exact format for these columns varies depending on the format of your EDL.



Before your online session, you might want to print the source table on paper.

Printing a List of Tapes in the Source Table

To print the source table:

- Choose Print EDL from the File menu.

For more information about the online session, see “Online and Offline Editing” on page 10.

CHAPTER 2

Customizing EDLs

This chapter describes how to customize an edit decision list by changing a variety of settings. It also explains how to save settings as templates for use with other EDLs.

This chapter includes the following sections:

EDL Manager Option Settings

Initially, EDL Manager uses default option settings to generate the EDL, unless you customize the EDL by changing the settings for any of the options. You can change the settings, save them to a template, and then use the template for other EDLs; or you can continue to manipulate the settings until you find the most effective combination for your sequence.

Settings that you can change are located in several places within EDL Manager. See the following sections:

- Changing Settings in the EDL Manager Window
- Changing Settings in the Options Window
- Changing Options in the Site Settings Dialog Box

As you choose the settings for your EDL, remember that they might significantly affect the online session in terms of time and money. For example, if you finish your program in a suite with preread capabilities, choosing the preread option in the EDL Manager application can save time in dubbing sources, and save money in additional deck rental.

Changing Settings in the EDL Manager Window

Use the EDL Manager window (see Figure 2-1) to change or select the following settings:

- Title name of your EDL
- Video tracks and audio channels
- Views of the EDL — master list, dupe list, or source table
- Templates to apply to the EDL
- Source and output frame rates (for 24p or 25p bins and OMFI files only)

Use the Update button to update the EDL with changes you make to the video tracks, audio channels, title, and to the Source and Output frame rates.

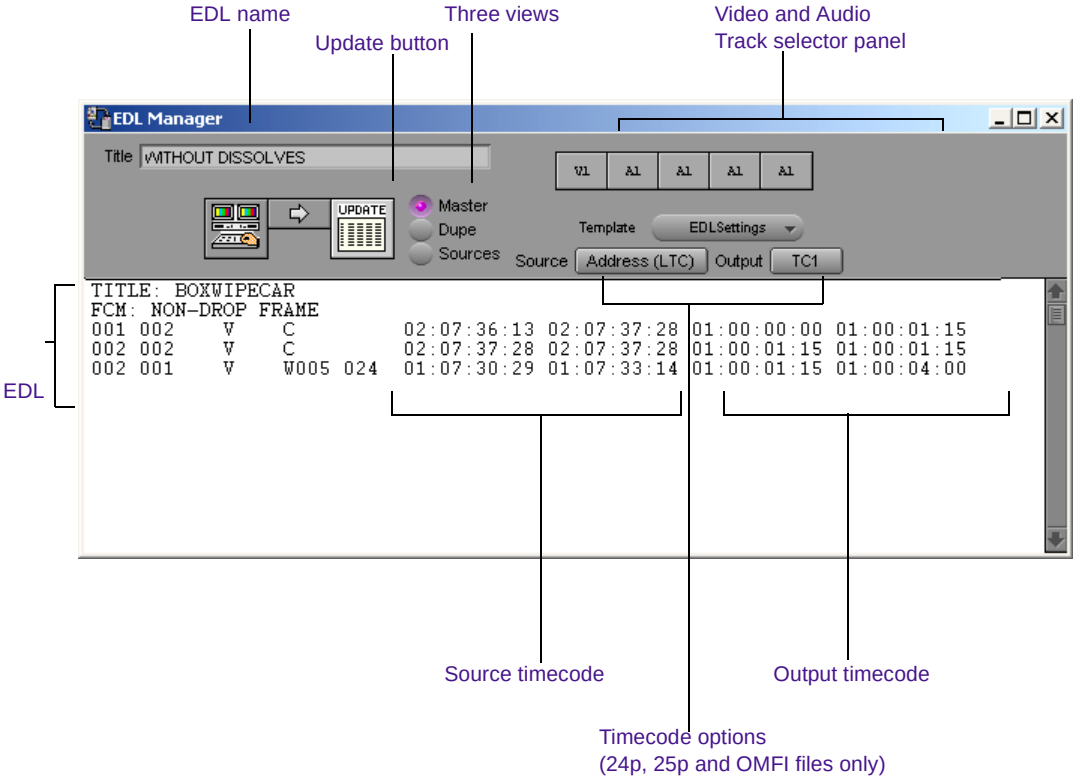


Figure 2-1 EDL Manager Window

Changing the Title of an EDL

You can change the title of your EDL at any time. For example, you might want to open an EDL, modify it in some way, and then retitle the modified version to distinguish it from the original. If you then save the new version by using a new file name, you have two distinct versions of the EDL with different titles and file names.

To change the title of an EDL:

1. Click in the Title text box.
2. Delete the old title and type a new one.
3. Click Update.

   The new title appears as the first line of the EDL.

Changing the title of an EDL does not automatically create a new file. To create a new file, you must save the EDL by choosing Save As from the File menu. In the Save As dialog box that opens (for an EDL with a changed title), the system supplies a new file name by default — the first six characters of the new name plus the .EDL file name extension. You can accept this file name or modify it before you save the EDL.

Defining Video Tracks and Audio Channels

EDL Manager works with a maximum of 24 video tracks and 16 audio channels, depending on the edit controller format you select, as described in "Changing Settings in the Options Window" on page 42. The capabilities of the edit controller determine how many output tracks (channels) you can use.

The Track Selector panel in the EDL Manager window controls the selection of video and audio tracks for the EDL. Each button in the panel represents one channel of audio or video in the EDL.

Initially, EDL Manager uses the following panel configuration:

The number on each button refers to the channel from the sequence that is assigned to that channel in the EDL.

If you create an EDL from a simple sequence that contains one video track and up to four audio channels, you can use the default arrangement of the Track Selector panel. For other situations, you can reconfigure the Track Selector panel differently.

Including or Excluding Specific Tracks

If multiple audio channels and video tracks exist in your sequence, you might want to include only certain tracks in the EDL.

To specify which tracks to include or exclude:

1. Click the audio or video track button in the Track Selector panel.

   A pop-up menu of channels (or tracks) appears. The number of audio channels listed depends on your edit controller.

2. Do one of the following:

   - Choose a track number from the pop-up menu.
   - Choose the minus sign (–), at the top of the pop-up menu, to turn off a track.

     The track number or the minus sign appears on the button.

3. Click Update.

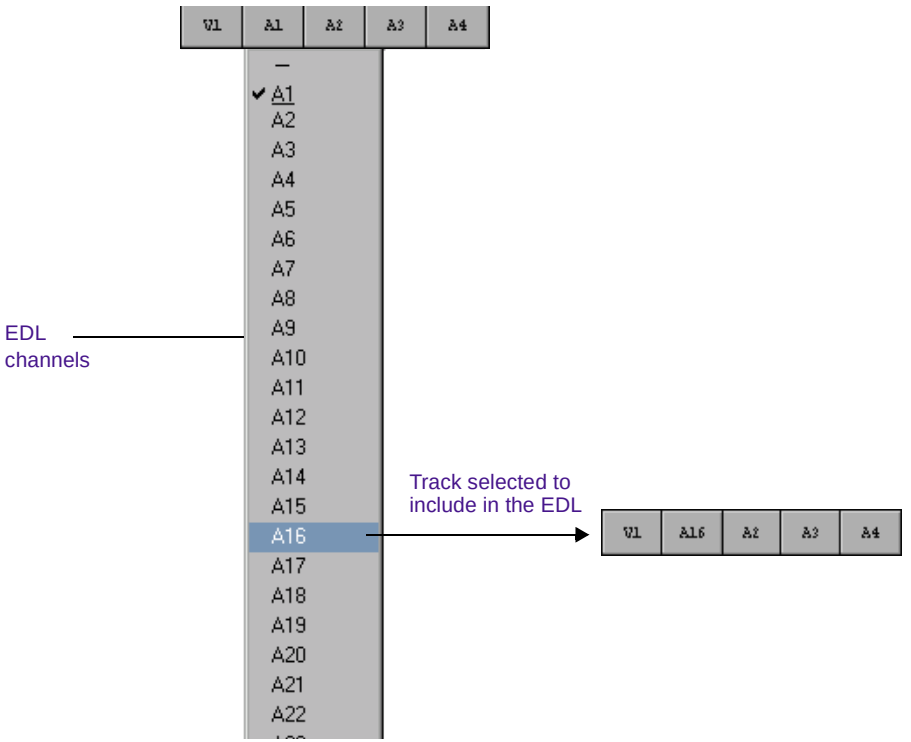
Redefining a Track

You can assign any track from your sequence to any track in your EDL. Keeping channel A1 in the sequence as the first audio channel in the EDL is not necessary.

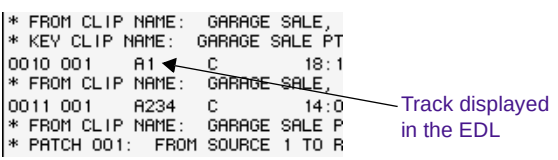
For example, suppose you decide to move audio channel 16 in your sequence to audio channel 1 in your EDL. Choose A16 from the pop-up menu.

The underlined number in the list of available tracks — in this case, A1 — is a reminder that you are moving A16 to the EDL audio channel 1.

The audio button displays A16, indicating that you have assigned track A16 from the sequence to the first audio channel in the EDL.



When you generate your list, the EDL will refer to this channel as A1 because it is the first audio channel in the EDL itself.



Combining or Isolating Tracks

Depending on the complexity of your sequence, you can combine or isolate video tracks.

- For simple sequences, you can combine video tracks. To do so, choose the All V (All Video) setting from the Video Track pop-up menu. EDL Manager combines all the video tracks in a sequence into one representative video track in the EDL.

  When you combine video tracks and the list is too complex, EDL Manager simplifies the list. To see error messages, choose Console from the Windows menu. For more information on the Console window, see "Removing Problems Caused by Complex Sequences" on page 65.

- For sequences too complex to be represented in one EDL, you can isolate a video track.

  As an example, you might have multiple layers of keys, or a key over a superimposition (*super*) with color correction, and so on.

  Track isolation creates successive EDLs for the same sequence, each with a different video track.

To isolate a video track:

1. Assign a single video track from the sequence, such as V1, to the EDL Manager video track.
2. Save this EDL with a unique name.

Repeat the steps for each video track you want to isolate.

When you save successive EDLs for the same sequence, be sure to devise a system for giving each file a unique name, such as SOURCE1.EDL, SOURCE2.EDL, and so on.

Creating Stereo Channels

By assigning the same audio channel from your sequence to two different EDL Track Selector panels, you can create stereo channels.

For example, to create stereo channels using A16 from your sequence, assign A16 to both audio tracks 1 and 2 in EDL Manager:

To create stereo channels:

1. Click an audio button in the Track Selector panel.
2. Choose the audio channel in the sequence from which you want to create a stereo channel.
3. Click another audio button.
4. Choose the same audio channel from the sequence to assign to this EDL channel.
5. Click Update.

Choosing a Format for the Audio Channels

Your EDL can include a maximum of 16 audio channels at any one time in the EDL, depending on the edit controller format you chose. For information on choosing an edit controller format, see "Selecting an Edit Controller Format" on page 44.

Displaying Different Views of an EDL

Your EDL Manager window can display the EDL in one of three ways:

- Master list
- Dupe list (if options are set for creating a dupe list)
- A table of your source tapes

To display one of the views in the EDL Manager window:

- Click the button of the view you want to see.

For more information, see "Setting Up a Master List" on page 48, "Setting Up a Dupe List" on page 50, and "Viewing a List of Tapes in the Source Table" on page 27.

Selecting a Template for the EDL

A *template* file is where you can save a customized set of options. This feature allows you to organize and recall the customized settings in whatever way is useful for your work. For example, you might want to create a template for each editor who works on your system, or perhaps create a template for each type of edit controller you regularly work with.

File Names in the Template Pop-up Menu

The Template pop-up menu lists the name of the current template your EDL is using and any other templates you have saved. It also lists any temporary template, shown as an italicized file name.
EDL Manager automatically creates the temporary file as you make and apply changes in the Options window (see Figure 2-2). To save your customized options to a template, see "Saving Options to a Template File" on page 61.

Opening a Template

To open an existing template or a temporary template:

1. Click the Template pop-up menu.

   A list of templates appears.

2. Choose the template you want to open.

   EDL Manager loads the option settings associated with the template. To see the options that are set for this template, open the Options window by choosing Options from the EDL Manager Windows menu. The name of the template appears in the Template Name text box in the Options window.

Adjusting the Source and Output Timecodes

You can deliver various output formats in 24p and 25p projects by adjusting the timecodes in your EDL. The Source and Output pop-up menus, in the EDL Manager Window, each list timecode options that you can set for the EDL. The Source and Output options you choose affect the source and output timecode columns of the EDL (see Figure 2-1).

The Source and Output pop-up menus appear in the EDL Manager window only when you read in a sequence from a 24p or 25p project or from an OMFI file.

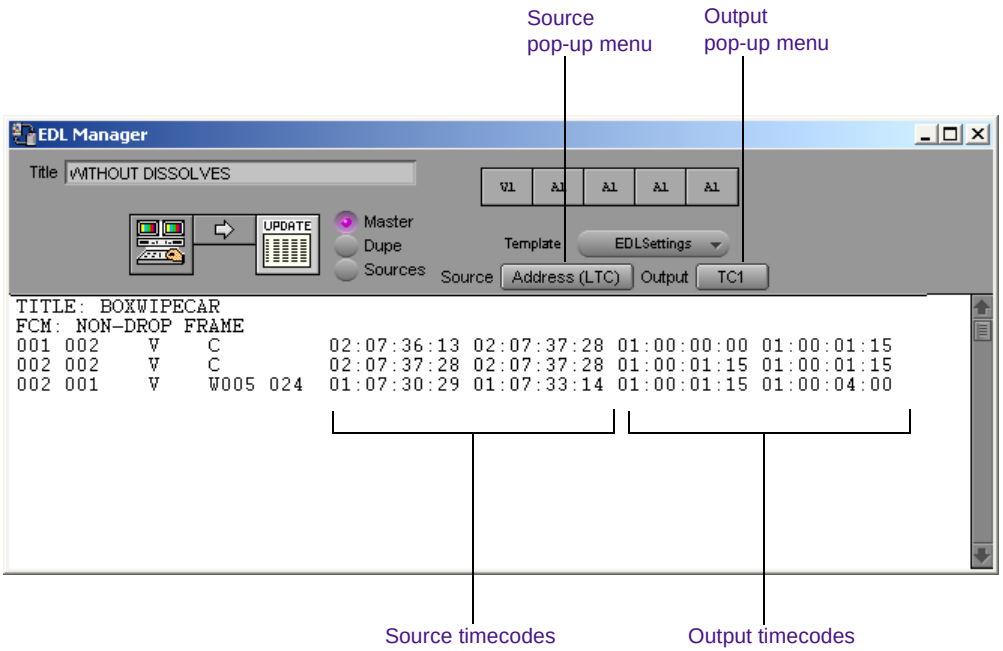
If you are *not* working with a 24p or 25p project, set the timecodes in the Timecode Type pop-up menu in the Master List pane of the Options window. For information on the Timecode Type pop-up menu, see Table 2-5.

Setting the timecodes in the Master List pane for 24p and 25p projects has no effect on your EDL; you must use the Source and Output pop-up menus to set timecodes for 24p and 25p projects.

To adjust source and output timecodes for 24p and 25p projects and OMFI files:

1. Choose Open from the File menu.
2. Select a 24p or 25p project sequence from a bin or select an OMFI file.

   The EDL automatically loads into the EDL Manager window and the Source and Output pop-up menus appear.



3. Choose a frame rate option from the Source pop-up menu, the Output pop-up menu, or from both. Table 2-1 explains the options.

   EDL Manager adjusts the frame rates and displays the new timecodes in the source and output timecode columns of the EDL.

4. Click the Update button. EDL Manager displays the new timecodes in the EDL.

Table 2-1 Source and Output Timecodes

Source Timecodes	Output Timecodes	Description
Start (LTC)	—	The longitudinal timecode
VITC	—	The vertical interval timecode
Sound TC	—	The sound timecode, such as DAT or Nagra
Film TC	—	The film timecode from the film source in your bin
Aux 1–5 TC	—	The timecode from the timecode column in the bin
24 TC	24 TC	24 fps
25pd TC	25p TC	25 fps with pulldown
25 TC	25 TC	25 fps
30 TC	30D	30 fps drop frame
	30ND	30 fps non-drop-frame

Finding the Field Where an Edit Occurred

While field dominance is generally consistent for video-originated material, the pulldown of the film transfer determines field dominance for 24p and 25p material. This field information, which is important for color correction of 24p and 25p material, is indicated in the timecode display.

The timecode format is as follows:

```
hh:mm:ssQff
```

Table 2-2 explains how Q indicates the timecode format and field.

Table 2-2 Timecode Format

Symbol	Example	Field	Timecode Format
. (period)	`04:50:25.05`	Field 1	Non-drop-frame
: (colon)	`04:50:25:05`	Field 2	Non-drop-frame
, (comma)	`04:50:25,05`	Field 1	Drop frame
; (semi-colon)	`04:50:25;05`	Field 2	Drop frame

Updating an EDL with EDL Manager Window Changes

Changes you make to the Track Selector panel or to the Source and Output pop-up menus do not take effect until you update the EDL.

To update the EDL with these changes:

- Click the Update button.

The Update button flashes to indicate when you should update.

Changing Settings in the Options Window

You can further customize your EDL by defining options in the EDL Manager Options window. You can set the following options:

- Format of the edit controller
- Sort mode
- Master list characteristics
- Dupe list/preread characteristics
- Show or hide options
- Optimization types
- Standards settings
- Record start time settings
- Saving options to a template file

EDL Manager initially uses default settings to generate your EDL, if you do not customize the EDL. For any subsequent EDL, EDL Manager uses settings from the previously generated EDL, unless you specify a template of settings to use.

To change the option settings:

- Choose Options from the EDL Manager Windows menu.

The Options window opens in EDL Manager (see Figure 2-2). The name of the template you are using appears in the Template Name text box.

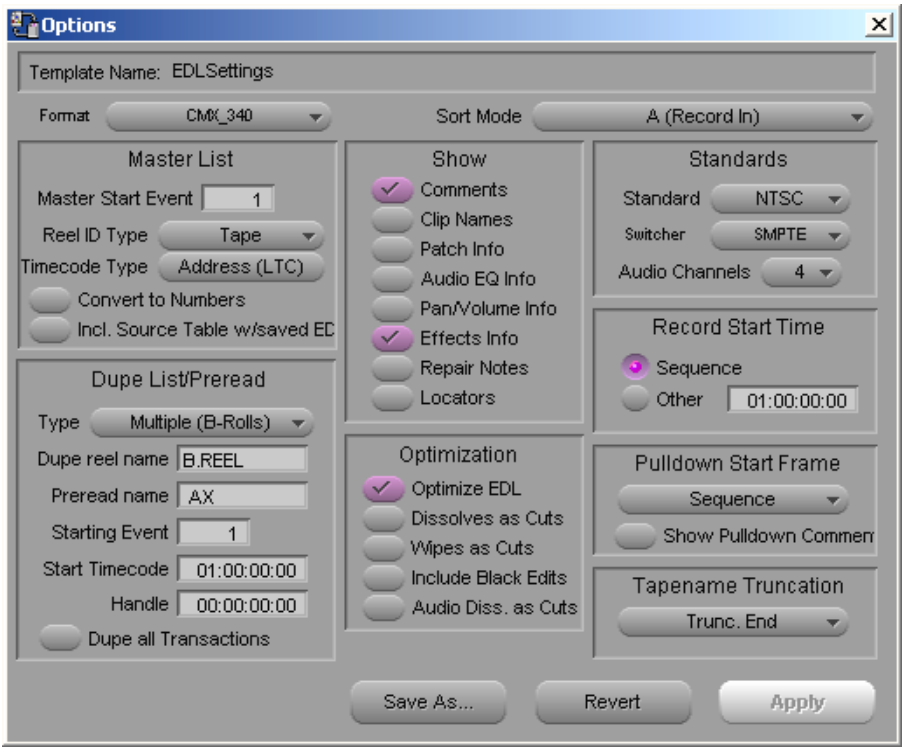


Figure 2-2 Options Window

In the Windows 2000 operating system, the EDL Manager check boxes now have a slightly rounded look. Their functionality, however, remains the same as in previous Windows versions.

Selecting an Edit Controller Format

For information on going to the online suite, see Appendix A.

EDL Manager needs to know the format and version number of your edit controller. If you do not select a format, EDL Manager uses format CMX_3600, which is the most common format. Table 2-3 lists the available edit controller formats and the number of audio channels that each format supports.

Check with your online house before you make an edit decision list. As a backup, always create a list based on the CMX_3600 format — it is the most common format. Otherwise, create several lists in different formats with distinct titles and file names. You will be prepared in case your list will not load or you are moved to another editing room at the last minute.

Selecting an Edit Controller Format

To choose a format:

1. Click the Format pop-up menu to open it.
2. Choose a format.
3. Click Apply.

A format might be available in several versions. For example, Avid supports GVG 4.1 and GVG 7.0 formats.

Table 2-3 explains the formats.

Table 2-3 Formats and Audio Channels

Format	Number of Audio Channels
Abekas Solo (ASCII)	2
Ace 25	2
Ace_25_4.1_4.1	2
AmpexACE 200_9.10.03	4
Avid[a]	16
CMX_340	2
CMX_3600	4
CMX_DigitalCut	4
CMX_Pulldown	4
CMX_Transfer	4
Cuedos_1	16
GVG_4.1_6.0	4
GVG_7.0_7.0	4
Paltex	2
Sony_5000	2
Sony_9000 1.0_2.21	4
Sony_9000 2.22_2.32	4
Sony_9100 1.02_1.04	4

Table 2-3 Formats and Audio Channels (Continued)

Format	Number of Audio Channels
Sony_9100 1.1_2.11	4
Sony_DigitalCut	4
Sony_Pulldown	4
Sony Transfer	4

a. Avid is not available as a selection from the Format menu. However, you might want to generate an EDL for further use with an Avid editing system. In this case, you can preserve up to 16 channels of audio information by choosing 16 from the Audio Channels pop-up menu in the Standards option pane (see "Setting Up Standards" on page 57).

If you mix down audio channels, EDL Manager does not represent them properly in an EDL. Once audio channels are mixed down, EDL Manager does not have a source to associate them with, and therefore cannot find the timecode *values it needs to create a list.*

Sorting the Order of Events

To minimize the amount of time the edit controller spends shuttling *linear* tapes, you can choose the appropriate *sort mode*. Sort mode affects only the order of the events and not their content. Table 2-4 describes the different ways you can use each mode.

Do not select a sort mode and then expect to change it again in the online session unless you have EDL Manager installed at the site. Some edit controllers cannot re-sort an EDL.

To choose a sort mode for your EDL:

1. Click the Sort Mode pop-up menu to open it.
2. Choose a sort mode.
3. Click Apply.

Choose mode A if you are unsure about which sort mode to use.

Table 2-4 EDL Sort Modes

Mode	Sorts by	Results in	Use when
A (Record In)	Record In timecode.	Sequential editing from one IN point on the record tape to the next.	You have a short show, want to generate a simple, flexible EDL, or need to make many last-minute decisions.
B (Source, Record In)	Individual source reel, then by the Record In timecode.	Checkerboard editing on the record reel, one source reel to the next.	The length of source material is roughly equivalent to the length of the finished show.
C (Source, Source In)	Individual source reel, then by the Source In timecode.	Checkerboard editing on the record reel, with sequential playback of material from each source.	The length of source material is much greater than the length of the finished show.
C (Source Start, Source In)	Source In timecode, then by individual source reel.	Direct sequential transfer of source material by record reel.	The length of source material is much greater than the length of the finished show.
D (Source, Record In, Effects at End)	Individual source reel, then by the Record In timecode. Sorts effects at the end.	Same as B, but with all effects saved for the end.	The length of source material is roughly equivalent to the length of the finished show, and there are many special effects.

Table 2-4 EDL Sort Modes (Continued)

Mode	Sorts by	Results in	Use when
E (Source, Source In, Effects at End)	Individual source reel, then by the Source In timecode. Sorts effects at the end.	Same as C, but with all effects saved for the end.	The length of source material is much greater than the length of the finished show, and there are many special effects.
S (Source Start)	Source In timecode only.	Direct sequential transfer of source material, in matching order on the record reel.	Completing one-light transfers.

Setting Up a Master List

In the *Master List* area of the Options window (see Figure 2-2), you can specify the master start event, reel ID type, timecode type, whether to convert reel IDs to numbers, and whether to include a source table. Table 2-5 explains the master list options.

Table 2-5 Master List Options

Option	Procedure	Suboption	Notes
Master Start Event	Change the master start event number by typing in the text box.		The highest number accepted by most edit controllers is 999. You should not need to change this number.
Reel ID type	Click to open the pop-up menu, then select the reel ID type.		*If you change the reel ID, you must reload the sequence from the bin, OMFI file, or Record monitor.*
		Tape	Uses the reel ID from the tape source from which you digitized your video.

Table 2-5 Master List Options (Continued)

Option	Procedure	Suboption	Notes
		Sound roll	Uses the reel ID from the sound roll source, such as digital audiotape (DAT) (if you entered this information in the bin). Used for film projects.
		Camera roll	Uses the reel ID from the camera source (if you entered this information in the bin). Used for film projects.
		AUX Sources 1–4	Uses the reel ID from various auxiliary sources (if you entered this information in the bin).
Timecode type	Click to open the pop-up menu, then select the timecode type.		 *EDL Manager can access only those types of timecode that are present in your bin.*
		Address (LTC)	Uses the longitudinal timecode of the source from which you digitized.
		VITC	Uses the vertical interval timecode of the source in your bin from which you digitized.
		Sound TC	Uses the timecode from the sound source, such as DAT or Nagra, from which you digitized. Used for film projects.
		Film TC	Uses the timecode from the film source in your bin.
		Aux 1–5 TC	Uses the timecode specified in the timecode column in your bin.

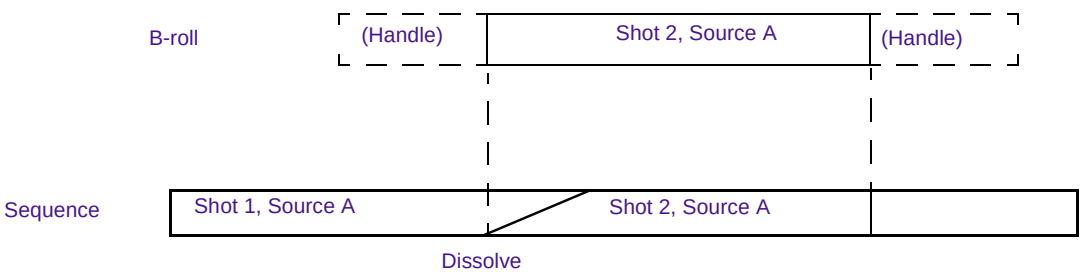
Table 2-5 Master List Options (Continued)

Option	Procedure	Suboption	Notes
Convert to Numbers	Click to select or deselect.		If you select Convert to Numbers, the EDL you generate always uses numbers for reel IDs, even if your edit controller uses alphanumeric tape names.
Incl. source table w/ saved EDL	Click to select or deselect.		Includes the source table information whenever you save an EDL.

Setting Up a Dupe List

A *dupe reel* is a compilation of the duplicate clips that you need to *conform* a sequence, or make the final show from your editing. If you have clips that a transition effect joins from a single tape, you need to dupe a clip so that another source tape exists to transition to and from, as one tape cannot be in two places at once. The second source tape is called a *B-roll*.

The following figure illustrates the use of dupe clips and a B-roll:



A *dupe list* is a list of dupe clips. The editor conforms the dupe list onto a separate tape, which is then used as a source when editing the final show from the master list.

In the *Dupe List/Preread* area of the Options window (see Figure 2-2), you can set the dupe list options. Table 2-6 explains the options.

Table 2-6 Dupe List Options

Option	Procedure	Suboption	Notes
Type	Click to open the pop-up menu, then select the dupe reel type.	None	Creates no dupe reel.
		One, New Timecodes	Creates one dupe reel with a timecode you select.
		One, Jam Sync	Creates one dupe reel with timecodes from the original sources.
		Multiple (B-rolls)	Appends a "B" to the incoming source when transitions are made from a single source.
		Preread	Creates no dupe list. Adapts the EDL master list to accommodate duplicate frames as preread frames when editing with digital decks. For more information on preread, see "Using the Preread Option" on page 52.
Dupe reel name	Type a name or number in the text box.		
Preread name	Type a new name in the text box to override the default name.		Used to specify the source name of the "to" side in a preread transition (see "Using the Preread Option" on page 52). The new name is an override only for the duration of the session.

Table 2-6 Dupe List Options (Continued)

Option	Procedure	Suboption	Notes
Starting Event	Type in the text box to change the dupe reel's starting event number.		
Start Timecode	Type in the text box to specify the starting record timecode of the dupe reel.		
Handle	Type in the text box to specify the length of extra material you include before and after cuts on the dupe reel.		To avoid *handles*, set this number to 00:00:00:00.
Dupe all transitions	Click to select or deselect.		Forces a B-roll for every transition.

Using the Preread Option

Preread (see Table 2-6) is an increasingly popular choice for online editing because more suites now have digital decks. Preread allows an editor to make a transition between two segments of a single source. The online session requires fewer source decks, and preread virtually eliminates the need for dupe reels, allowing online editing to move more quickly. This saves both time and resources.

Without preread, a *dissolve* between two shots from a single source requires three decks: two source decks and a record deck. One of the shots must be dubbed out and played from a second source deck. With preread, the third deck and the dubbing out are unnecessary.

With preread edits, the cut before the transition (sometimes called the A-side, or outgoing footage) is overrecorded. The overrecord *area must be equal to or greater than the duration of the transition. You specify the source name of the "to" side of a preread transition in the Preread name text box (see Table 2-6) of the Dupe List/Preread area in the Options window.*

Showing or Hiding Comments and Other Information

The *Show* area of the Options window (see Figure 2-2) is where you select the types of comments and other information, generated during the editing of a sequence, to display in the EDL. Displaying this information can be helpful when conforming the program in an online suite.

Click an option in the Show area to select or deselect it. The selected options that appear in the EDL are prefixed by asterisks (*). Table 2-7 explains the options.

Table 2-7 Show Options

Option	Description
Comments	Includes comments about events in the EDL that were added during editing.
Clip Names	Includes names associated with the source clips in Avid editing system bins.
Patch Info	Refers to audio *patching* information. Can aid during the manual setup of cross-channel patching.
Audio EQ Info	Refers to audio equalization (EQ) information. EDL Manager generates comments containing EQ values specified for clips with audio EQ.

Table 2-7 Show Options (Continued)

Option	Description
Pan/Volume Info	Displays pan and volume levels in each event: pan levels are measured in percentages left and right of center, and volume is measured in +/– decibels.
Effects Info	Refers to information about special effects; for more information, see explanation in "The Effects Info Comment" on page 54.
Repair Notes	Indicates modifications made to the EDL by EDL Manager; for more information, see "The Repair Notes Comment" on page 55.
Locators	Includes locator text added to the sequence during digitize.

Some edit controllers might not be able to load comments successfully. Check with the online editor to make sure the edit controller can support these types of comments. If necessary, you can create two separate versions of the list — one without comments for the edit controller, and one with comments — that you can print for your own reference.

The Effects Info Comment

If you select Effects Info, EDL Manager generates a comment in the EDL that indicates the type of effect and its parameters. Effect types available in EDL Manager are:

- Picture-in-Pictures
- Superimpositions
- Masks
- Resize and Blowup
- Flip, Flop, and Flip-Flop

- Color Effects
- Film Dissolves
- Film Fades
- Fades to Color
- Fades from Color
- Keys
- Wipes
- Rolling and crawling titles

For more information on effects, see your Avid editing system *documentation.*

The Repair Notes Comment

Repair notes indicate changes EDL Manager makes to handle a complex EDL or discrepancies EDL Manager finds in the sequence. If you select the Repair Notes option, EDL Manager displays changes that it makes, such as limiting the number of frames in a dissolve or invalid Source In times.

The following example shows two repair notes:

Example of repair notes

```
0007 001    A1     C        14:13:46:22 14:14:47:21  01:01:35:05 01:02:36:04
0008 001    A23    C        18:10:12:27 18:11:13:26  01:01:35:05 01:02:36:04
0009 BLK    A1V    K B     00:00:00:00 00:00:45:08  01:02:36:04 01:03:21:12
0009 001    A1V    K O  000 14:06:56:16 14:07:41:24  00:00:00:00 00:00:00:00
* REPAIR: A SOURCE IN IS NOT VALID.
* REPAIR: A SOURCE OUT IS NOT VALID.
0010 001    A234   C        14:06:56:16 14:07:41:24  01:02:36:04 01:03:21:12
```

For more information on the use of repair notes, see "Removing Problems Caused by Complex Sequences" on page 65.

Optimizing the EDL

Optimization is a process that simplifies your EDL. An optimized EDL contains simplified text, and events that are combined or condensed to speed up the online assembly process.

For example, if two tracks of video and one channel of audio share the same Record In and Record Out timecodes, and they come from the same source tape, optimization expresses them as one edit instead of three.

In the Optimization area of the Options window (see Figure 2-2), click an option to select or deselect it. Table 2-8 explains the options.

Table 2-8 Optimization Options

Option	Description
Optimize EDL	Allows optimization to occur.
Dissolves as Cuts	Changes all dissolves to cuts.
Wipes as Cuts	Changes all wipes to cuts.
Include Black Edits	Includes filler as black edits (video only). Choose this option to have Cuts to Black appear in your EDL.
Audio Dissolves as Cuts	Changes all audio dissolves to cuts.

If you choose both Optimize EDL and Dissolves as Cuts, EDL Manager will display an alert message. This does not affect the sequence in your bin, OMFI file, or Record monitor. You can always reset the dissolves by reloading your bin.

Setting Up Standards

The Standards area of the Options Window (see Figure 2-2) includes the broadcast standards, number of supported audio channels, and switcher settings.

To set Standards options:

- Click an item in the Standards area to open the pop-up menu, and then select the option you want. Table 2-9 explains the options.

Table 2-9 Standards Options

Option	Suboption	Description
Standard	*NTSC*	Use for video projects or for film projects in which video and audio were transferred and digitized at 30 frames per second (*fps*) using pulldown.
	PAL Video	Use exclusively for video projects.
	PAL Film 1	Use for film projects in which video and audio were transferred and digitized together at 25 fps.
	PAL Film 2	Use for film projects in which video and audio were transferred and digitized separately at different speeds.
Switcher		EDL Manager supports the *SMPTE* switcher, and a number of GVG and Sony switchers.

Table 2-9 Standards Options (Continued)

Option	Suboption	Description
Audio Channels	4	Use for selecting the number of channels. For a list of edit controllers and the number of supported audio channels, see Table 2-3.
	16	Use this setting for Cuedos controllers and Avid systems. If you choose 16 channels, the tracks display changes to reflect your choice. For a list of edit controllers and the number of supported audio channels, see Table 2-3.

If you open an OMF file or a file from a bin, EDL Manager automatically determines whether the EDL you are generating should be NTSC, PAL Video, or PAL Film 1 or 2. However, if you open an EDL other than from an OMF file or file from a bin, you must select a standard suboption.

Setting the Record Start Time

The Record Start Time area of the Options window (see Figure 2-2) allows you to base the record start time on either of the following options:

- The sequence currently active in your Avid video-based editing system.
- The time that you specify.

To specify a time:

- Type a time in the Other text box.

Setting the Pulldown Start Frame

The Pulldown Start Frame area of the Options Window (see Figure 2-2), used with 24p and 25p projects, allows you to choose the start frame for your generated EDL.

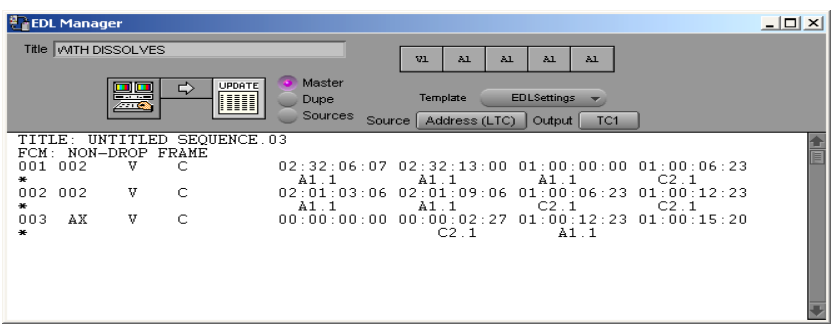
To set the pulldown start frame:

- Choose one of the following options from the pulldown menu:
  - Sequence — default setting, based on start frame set in sequence
  - A Frame — sets pulldown start frame to A
  - B Frame — sets pulldown start frame to B

To see the pulldown start frame in the EDL:

- Select the Show Pulldown Comment option.

The following example shows the pulldown start frame:



Setting the Tapename Truncation

The Tapename Truncation area of the Options window allows you to determine which part of the tapename you want to save.

To set the tapename truncation:

- Choose one of the following options from the pulldown menu:
  - Trunc. End
  - Remove Middle
  - Remove Beginning
  - First Char. + End

Table 2-10 describes these options.

Table 2-10 Tapename Truncation Options

Option	Example	Description	Use When
Trunc. End	CHICAGO138101 becomes CHICAGO1.	Truncates the end of the tape name. This method is the default.	Distinguishing segment of tape name is at the beginning.
Remove Middle	CHICAGO138101 becomes CHIC8101.	Takes half of the allowed number of characters from the front and the other half from the end of the tape name.	Sequentially numbered series of tape names, such as CHICAGO138100, CHICAGO138101, and so forth.
Remove Beginning	CHICAGO138101 becomes GO138101.	Removes the beginning of the tape name.	Distinguishing segment of tape name is at the end, such as tape names with very long numbers in a large library system.
First Char. + End	CHICAGO138101 becomes CO138101.	Keeps the first character and the last characters and removes everything in between.	Distinguishing segment of tape name is at the end.

Saving Options to a Template File

To save your customized options as a template:

1. Make changes to any of the option settings as described in this chapter.
2. Click one of the following buttons:
   - Apply — saves your settings to a temporary template and brings the EDL Manager window to the front. The italicized name of the temporary template appears in the Template pop-up menu of the EDL Manager window. The template remains temporary until you click the Save As button and provide a file name.
   - Save As — saves the options to a new template. A dialog box opens in which you can provide a file name for the template. The new name appears in two places:

     – In the Template pop-up menu in the EDL Manager window

     – In the Template Name text box of the Options window
3. Click the Revert button to discard your changes and reinstate the options of the current template file.

Changing Options in the Site Settings Dialog Box

You can change serial transmission, list font, and printer font options in the Site Settings dialog box.

To open the Site Settings dialog box:

- Choose Site Settings from the Edit menu.

Changing Serial Transmission Options

Set up *serial transmission options* only if you will be transferring an EDL to an online editor by means of serial transmission. For information on using the Site Settings dialog box to define the serial transmission and options, see Appendix C.

Changing Font Options

The List Font and Printer Font tabs in the Site Settings dialog box allow you to change the font and size of the text in your EDL. The List Font tab affects the on-screen display; the Printer Font tab affects the printed version of the EDL.

To change the font and font size of your EDL text:

1. Click either the List Font or Printer Font tab, depending on which font you want to change.
2. Choose a font from the Font pulldown menu.
3. Type a number in the Font Size text box.
4. Click OK.

CHAPTER 3

Editing and Troubleshooting EDLs

You can edit an EDL with a text editor to clean up the EDL for a successful reading. You can also troubleshoot EDLs by using techniques described in this chapter.

This chapter includes the following sections:

Using a Text Editor to Edit an EDL

You can use a text editor to delete or change information in the EDL that might not read correctly into EDL Manager.

Before you edit, create a copy of the EDL. Edit the copied EDL rather than the original. You can then revert to the original if you make errors.

When you edit the EDL, be careful to delete only the information you want to delete; do not delete any extra characters. If you delete extra characters, you might see further errors when you try to read the EDL again.

The following sections describe possible edits you can make to clean up the EDL for successful reading. To make sure EDL Manager can read your EDL, complete the following procedures. If the first procedure does not solve the problem, proceed to the next.

Fitting the Format to the EDL Manager

If you are having trouble reading a list in EDL Manager, the list might not meet EDL Manager formatting requirements. The following is a check list of the most common formatting problems:

- **Check the format layout.**

  Make sure the columns are in the correct place and the characters are correct for your edit controller. If you use an editor that can display hidden characters, turn on that feature to view spacing, tabs, and carriage returns more easily. If you are unsure about the layout, see the edit controller documentation from the online suite.

- Check reel names and numbers.

  Make sure they are the appropriate length for your edit controller. If you are unsure about the layout, see the edit controller documentation from the online suite.

- **Delete all general-purpose interface triggers.**

  These triggers, labeled GPI, cause problems reading into EDL Manager.

- Delete any Master/Slave comments.

  These comments, preceded by the MS symbol, cause problems reading into EDL Manager.

- **Change the source names in the EDL from Aux and Black to an unused reel number.**

  When you create a new EDL, this new number will represent Aux and Black. You need to do this because EDL Manager reads only numbers, not letters.

Changing the Header Format

Sometimes the EDL does not read properly because the EDL Manager does not recognize the header format. This might happen if you use an EDL not generated by an Avid video-based editing system. If this is the case, you can replace the unreadable header with an EDL header generated by the Avid editing system.

To make sure the header format matches the EDL:

1. Delete the current header from the EDL you are trying to read.
2. Generate a list in EDL Manager that is the same format as the EDL you are trying to read.
3. Open an EDL generated by an Avid video-based editing system and copy the EDL headers.
4. Paste the EDL headers into the EDL you are trying to read.

Removing Problems Caused by Complex Sequences

When a sequence is too complex for the EDL Manager to describe, it generates error messages and tries to simplify the sequence. This happens most frequently when you try to generate a list for a sequence that has multiple video tracks.

EDL Manager's attempts at simplifying complex sequences are pointed out in the repair notes and appear as comments within the list.

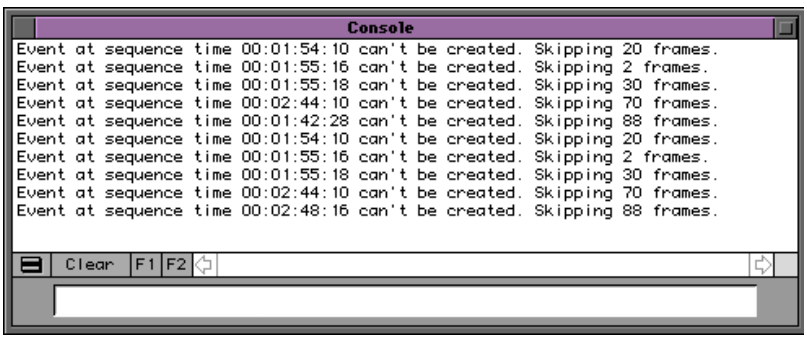
You can avoid having EDL Manager simplify your composition by requesting a separate list for each video track. This is known as *track isolation*. Or you can delete comments and motion effects that might be causing problems.

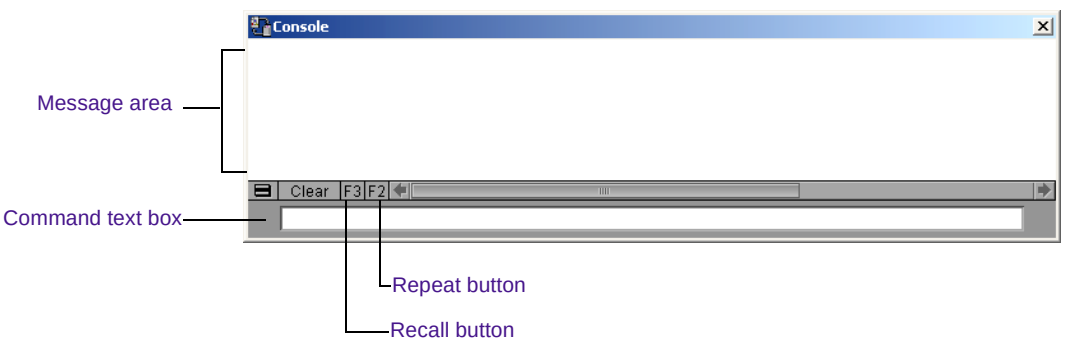
Using the Console Window to Display Messages

To display EDL Manager messages:

- Choose Console from the Windows menu.

  The Console window opens.

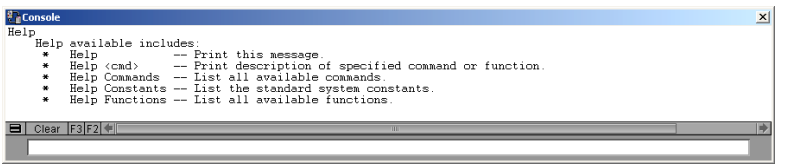




To get help about console commands:

- Type the Help command in the Command text box, and then press Return.

  A description of how to use the Help command appears in the message area.



To display a previous command in the Command text box:

F3

- Click the Recall button (F3).

To perform a previous command:

F2

- Click the Repeat button (F2).

To clear the display:

Clear

- Click the Clear button.

Always check the Console window after making a list. Error messages appear in the Console window if certain comments or events cause problems.

EDL Manager generally identifies motion effects by M1, M2, and so on.

Do not use the programming functions of the Console window without the guidance of an Avid professional. If you need help interpreting information in the Console window, contact your local Avid Reseller; in North America, you may call Avid Customer Support at 1-800-800-AVID (2843).

Fixing Difficult Transitions

Specific transitions can cause difficulties for the EDL Manager. For example, a color effect on a resized motion-controlled clip that dissolves to an imported graphic file will overwhelm the EDL Manager's descriptive capacities, forcing a repair note. Less obvious complexities can also affect list generation.

You can best resolve these problems by isolating the offending transitions and simplifying or removing them.

Locating Trouble Spots

You can isolate trouble spots in several ways. They include *slicing and dicing*, and trying one track at a time.

Slicing and Dicing

The most effective method for finding trouble spots is slicing and dicing the sequence. Slicing and dicing isolates trouble spots by dividing sequences in half and testing for successful generation.

To slice and dice the sequence with your Avid video-based editing system:

1. Load the sequence into the Source monitor.
2. Mark an IN point at the head frame and an OUT point halfway through.
3. Cut this portion over to the Record side.
4. Test this portion of the sequence by creating an EDL.

If the EDL is generated successfully, you know that the problem is in the second half of the sequence. If not, subdivide the sequence elsewhere to further isolate the source of the problem.

To subdivide the sequence:

1. Press Ctrl+Z (Windows) or Command+Z (Macintosh) to clear the sequence from the Record monitor (so you will not accumulate "Untitled Sequence.01...02...03" in your bin).
2. Load the unsuccessful half into the Source monitor, and repeat steps 2 through 4 in the preceding procedure.

Trying One Track at a Time

Another way to isolate trouble spots is to generate an EDL by using one track at a time. The problem might be on a particular track. For information on isolating tracks, see "Combining or Isolating Tracks" on page 35.

Avoiding Problems in EDLs

You can help resolve problems by trying the following:

- Simplifying Effects
- Looking for Missing Information
- Dealing with Corruptions

Simplifying Effects

You can simplify effects in your sequence that are overly complex. For example, you can remove a color effect from a resized segment. Use comments to help re-create the original sequence in the online suite.

Looking for Missing Information

Occasionally, EDL Manager fails to generate a list because clips in the sequence are missing information essential to the EDL (for example, you try to create an audio list by using clips lacking audio timecode).

Try the following suggestions if you suspect a problem caused by missing information:

- Scan your bins for any obvious omissions of files you need for your sequence.
- Use the slice and dice technique to isolate difficulties.
- In your Avid video-based editing system, find the overlap frame of troublesome clips, then use the Find Bin command to check their statistics.
- Add information to the bin as needed.

Dealing with Corruptions

List generation can be hampered by *corruptions*. These are areas where information relating to a clip or transition has become damaged or lost, preventing the system from describing it in an EDL. In extreme cases, corruption prevents the clip from playing. The most effective way of dealing with corruptions is to cut them out and replace them.

Scrupulously backing up a project can reward you if you encounter corruptions. Using an earlier, uncorrupted version of a sequence that does not exhibit the corruption can save you considerable time.

APPENDIX A

Check List for Online Editing

When you move from nonlinear to linear editing systems and generate EDLs to help re-create your sequence online, you might encounter some obstacles. For example, an EDL generated in one format might be incompatible with the edit controller at the online suite. Or, you might be unaware of the dupe reel characteristics your EDL should contain. Problems like these might result in an unproductive and costly online session.

This appendix contains a list of suggestions to help you avoid or minimize problems.

- Calling Ahead to the Online Suite
- Deciding What to Take to the Online Suite
- Double-Checking the EDL File Names

If you have questions, contact your local Avid Reseller; in North America, you may call Avid Customer Support at 800-800-AVID (2843).

Calling Ahead to the Online Suite

Before you finish working offline, call the online suite to find out:

- What types of edit controllers the suite has. Find out all the different types in case you are assigned to one edit controller but end up using another when you get there. If possible, go to the suite, look at the equipment, and determine the appropriate EDL format.
- Whether the edit controller reads high-density or low-density (double-density) disks.
- What EDL format the controller reads. CMX_3600 format is read by most edit controllers. If you are unsure what type of edit controller the suite uses, save the EDL in several different formats. If you have trouble with one format, you will have other formats from which to choose.
- If the computer system at the online suite reads 3.5-inch disks. Some older computers use only 5.25-inch or 8-inch disks, and very few newer computers can read or write to these types of disks.
- If you need to generate a dupe reel list with new timecodes or a multiple B-roll list in EDL Manager. Also, find out if any other information is required for your project and that you should include as a comment in the EDL.
- If the online suite can create all the effects you specified in the EDL. If not, consider regenerating the EDL and adjusting the options.
- If you can send a preliminary version of the EDL ahead of time to make sure it loads properly on the edit controller. If it does not, you can make the necessary adjustments.
- The name of the switcher in the online suite. If you are not sure which switcher is being used, adjust the Switcher setting in EDL Manager to SMPTE. (The switcher setting is in the Options window.)
- If the suite has a computer you can use.

Deciding What to Take to the Online Suite

Consider taking EDL Manager, several forms of your EDL, and reference information to the online suite.

Take EDL Manager

If possible, take EDL Manager with you, along with the bins on a disk. You can use EDL Manager on a computer running the Windows or Macintosh operating systems. If you do not have a portable computer, call ahead to find out if you can load EDL Manager from a CD-ROM onto a computer at the suite.

Take the EDL in Several Forms

Having your EDL in several forms allows greater editing flexibility. If difficulties arise, you can refer to a paper copy. Take the EDL in the following forms:

- Saved on 3.5-inch disk
- Printed on paper (in A-mode sort for easy reference)

For more information on saving and printing, see "Saving an EDL" on page 19 and "Printing an EDL" on page 23.

Take Reference Information

You might also want to take as a reference one of the following:

- A digital cut. For more information, see the user's guide for your Avid video-based editing system.
- An audio layback (AudioVision® only). For more information, see the *Avid AudioVision User's Guide*.
- A printout of the source table.

Double-Checking the EDL File Names

Make sure the EDL file names are the correct length and type for the disk format in which you saved them. Follow these guidelines:

- If you save your EDL to a disk formatted for CMX or GVG, the file name must have six or fewer uppercase alphanumeric characters followed by the file name extension .EDL. There can be no spaces in the file name, and no characters except letters and numbers.

  For example, TEST1.EDL is a valid file name for GVG and CMX systems.

- If you save your EDL to a DOS-formatted disk, make sure the file names are no more than eight uppercase alphanumeric characters followed by the .EDL file name extension. Again, the file name must not contain spaces or other special characters; only letters and numbers are acceptable.

  For example, WINSTON3.EDL is a valid file name for DOS-formatted disks.

APPENDIX B

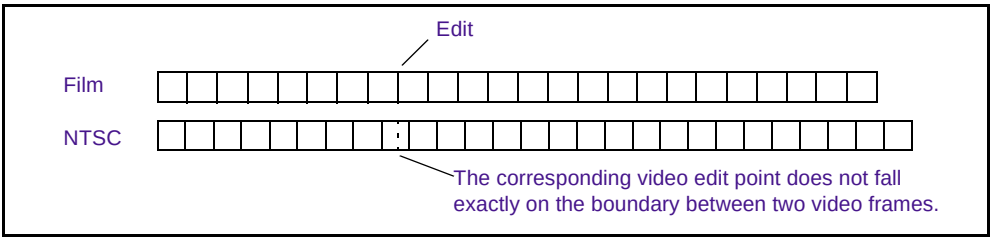
Creating EDLs for Film Projects

This appendix explains several things to consider when you create EDLs for film projects. It includes the following sections:

Matchback Conversion in Film-to-Video EDLs

If you are editing a film project with an Avid video-based editing system, you might intend to finish the project in video. The *matchback conversion* process requires the editing system to perform special calculations to match the film to video. Because the ratio of film-to-video frames is uneven, the film and corresponding video edit points do not line up evenly.

For example, with a ratio of 24 film frames to 30 video frames, a 6-frame film edit corresponds exactly to a 7 1/2-frame video edit. However, video edits cannot include partial frames, so the video edit must be 7 or 8 frames long.



Because video edits might be longer or shorter than the original film edits, the system makes sure the film and video sequences match as closely as possible by checking the durations at the end of each edit. If the total video-sequence duration is a frame longer than the film, the system will subtract a frame from the last video edit. If the video is a frame too short, the system adds a frame to the last video edit.

Creating EDLs for a Matchbacked Sequence

When you create an EDL for a sequence that converts from film to video, an edit listed in the EDL might be slightly longer or shorter than the corresponding film edit. The EDL might not be an exact representation of the sequence — it can be plus or minus one frame, in accordance with the 30 to 24 frames per second (fps) matchback conversion. In this case, be aware of the discrepancy when you go to the online suite so that you can adjust for the difference.

Creating Audio-Only EDLs

If you create an audio-only EDL for a film project, set the following options in the EDL Manager Options window before you generate the list:

- Dissolves as Cuts (Optimization area)
- Sound Roll as the Reel ID type (Master List area)
- Sound TC as the Timecode type (Master List area)

These options simplify the EDL, and ensure that the pertinent source information is referred from the bin to the EDL.

APPENDIX C

Using Serial Transmission to Transfer EDLs

If your offline and online editing suites are in the same building, or if you are transferring the EDL to an edit controller that has no disk drive, consider using serial connections to transmit EDLs from offline to online.

This appendix contains the following sections:

Connecting the Edit Controller to the Computer

To connect the edit controller and your computer:

1. Decide which port on the edit controller you will use for transmission.
2. Connect the serial port on the computer to the port on the edit controller that you have chosen to use for transmission.

Setting Serial Transmission Options

Before the edit controller and computer can communicate, you must specify various options in EDL Manager.

To set the serial transfer options:

1. Choose Site Settings from the Edit menu.

   The Site Settings dialog box appears.

2. Select an option from the pop-up menus. Table C-1 explains the options.
3. Click OK to apply your changes to your EDL.
4. Click OK to implement the options you have selected.

Table C-1 explains the serial transfer options.

Table C-1 Serial Transfer Options

Option	Description
Port	Indicates the system port. The items on this pop-up menu vary depending on your system's ports.
Data Width	Indicates if 7-bit words or 8-bit words are being transferred — the default is 7 bits.
Parity	Indicates error detection, found through counting the number of bits in a transmitted word. *Even* indicates the number of bits in a word is even. *Odd* indicates the number of bits is odd. The default is zero.
Baud Rate	Sets the data transmission rate for the computer on which EDL Manager is running — the default is 9600.
Stop Bits	Indicates how many bits are needed to make a break in transmission — the default is 0 stop bits.
Handshaking	Allows communication between two systems — the default is none. Options include DTR and XON/XOFF.

Transmitting the EDL

When you are ready to transmit the EDL, another person should be ready at the edit controller to help you.

To transmit the EDL, do the following at the same time:

- Have the other person press Receive at the edit controller.
- Choose Transmit EDL from the EDL Manager File menu.

When you see events scrolling one by one onto the edit controller screen, the transmission was successful.

If you see either an error or strings of indistinguishable text, the serial parameters were set incorrectly in EDL Manager. Check the parameters for the serial port and reset them in the Site Settings dialog box.

Glossary

24p or 25p

24-fps or 25-fps progressive media. The progressive media file is composed of single frames, each of which is vertically scanned as one pass. The Avid system creates 24p or 25p media by combining (deinterlacing) two video fields into a single full, reconstructed frame. For NTSC film-to-tape transfers, the system creates 24p or 25p media by undoing the 2:3 pulldown inserted by the telecine process, removing the extra fields, and creating progressive frames.

bin

A database in which master clips, subclips, effects, and sequences are organized for a project in an Avid editing system. A file structure that contains other files, including sequences, and is analogous to a folder or a directory in other computer applications.

black edits

1. A video source with no image.
2. A special source you can fade into, out of, or use for other effects.

B-roll

An exact copy of the A-roll original material, or new original material on a separate reel, for use in A/B-roll editing.

CMX

Edit controller made by CMX Corporation (originally a joint venture by CBS® and Memorex®). CMX uses its own proprietary format EDLs (340, 3600).

composition

The standard term used by OMF Interchange® to refer to an edited sequence made up of a number of clips. The OMF equivalent of a sequence in an Avid editing system.

conform

To make the final show based on the editing. Conforming organizes the source material for final assembly.

corruptions

Information relating to a clip or transition that has been damaged or lost, preventing EDL Manager from describing the information in an EDL. The solution is to cut the corruptions out and replace them with a backup version of the sequence.

cut

An instantaneous transition from one video source to another. Also, a section of source or record tape.

dissolve

A video or audio transition in which an image from one source gradually becomes less distinct as an image from a second source replaces it.

dupe list

A list of dupe reels. A view of this list is available only if options are set for creating a dupe list. You can set the options in the EDL Manager Options window.

dupe reel

A reel designated for the recording and playback of dupes (duplicate shots) during videotape editing. You create dupe reels as backup copies, to help in the creation of special effects, and for A/B-roll editing.

edit controller

An electronic device, often computer-based, that allows an editor to precisely control, play, and record to various videotape machines. The edit controller keeps track of timecodes for each shot and coordinates the machines in the suite: videotape machines, monitors, an audio mixing board, a videotape switcher, and other peripheral devices.

See also *suite*.

EDL

Edit Decision List. A list of edits you have made. You generate, customize, and optimize it in the EDL Manager, then take it with the source tapes to an online edit controller for final assembly of your show or program.

event

A number assigned by the editing system to each performed edit. In most computer editing systems, defines an action or a sequence of actions performed by the computer in a single pass of the record tape.

fade

A dissolve from full video to black video or from full audio to no audio, or vice versa.

fps

Frames per second, pronounced "fips."A measure of the film or video display rates. (NTSC = 30 fps; PAL = 25 fps; SECAM = 25 fps; Film = 24 fps.)

GVG

An edit controller made by Grass Valley Group and that uses a proprietary format for EDLs.

handles

Additional source material before and after edit points; you use a handle for later adjustments.

import ID

The internal identification for your Avid source tape.

linear editing

Tape editing in which you assemble the program from beginning to end. If you require changes, you must rerecord everything downstream of the change. The physical nature of the medium (for example, analog videotape) dictates how you must place material on the medium.

See also *nonlinear editing*.

master list

A list that specifies the starting event number, reel ID options, and timecode options.

matchback conversion

The conversion from film to video frame rates.

nonlinear editing

A type of editing in which you do not need to assemble the program from beginning to end. The physical nature of the medium and the technical process of manipulating that medium do not enforce or dictate how the material must be physically ordered. You can use nonlinear editing for traditional film cutting and splicing, and digitized video images. You can make changes at the beginning, middle, or end of the sequence.

See also *linear editing*.

NTSC

National Television Standards Committee. The group that established the color television transmission system used in the United States. The standard calls for 525 lines of information scanned at a rate of approximately 30 frames per second.

offline editing

Nonlinear editing, usually done on a low-cost editing system, using digitized work tapes. This preliminary or rough-cut editing allows you to make edit decisions before performing the final edit.

OMFI

Open Media Framework Interchange format. A standard format for the interchange of digital media data among heterogeneous platforms. The format is designed to encapsulate all the information required to interchange a variety of digital media, such as audio, video, graphics, and still images as well as the rules for combining and presenting the media. The format includes rules for identifying the original sources of the digital media, and it can encapsulate both compressed and uncompressed digital media data.

online editing

The final editing using the original camera tapes and an edit decision list (EDL) to produce a finished program ready for distribution; usually associated with high-quality computer editing systems. Offline editing often precedes online editing, but in some cases programs go directly to the online editing stage.

See also *edit controller*.

optimization The process that simplifies your edit decision list. EDL Manager simplifies the text and combines or condenses events to speed up the online assembly process.

overrecord To use a long shot from one reel, then place shots from other reels over the continuous shot.

PAL Phase Alternating Line. A color television standard used in many countries. PAL consists of 625 lines scanned at a rate of 25 frames per second.

patching The routing of audio or video from one channel or track in the sequence to another.

preread To read information from a tape passing under the play head of a videotape machine before it passes under the record head. Information can be read from the tape before the information is replaced. On digital video decks, the information gathered by the play head is stored in a digital buffer; the edit controller can use it as a virtual source, taking the place of a second tape deck in a transition.

reel ID The reel identification (ID) EDL Manager uses to refer to the master reel source. The reel ID can come from tape, sound roll, camera, or auxiliary sources.

RT-11 A disk format used to store EDLs read by CMX and GVG edit controllers.

serial transmission options The options you set to transmit your EDL over serial connections to an online edit controller. Options include port, data width, parity, baud rate, stop bits, and handshaking.

slicing and dicing Isolating trouble spots in a sequence by repeatedly dividing the sequence in half, creating an EDL for the isolated half, and testing for successful generation.

SMPTE

Society of Motion Picture and Television Engineers. One of the principal standards organizations for the film and video industry.

See also *timecode*.

sort mode

The mode that controls the auto-assembly process, determining in what order the edit controller reads the edit decision list, and assembles the final tape. There are six different types of sort mode: A, B, C, D, E, and S.

source table

The list of the source tapes you use to create the sequence the EDL describes. The source table includes three kinds of information: your name for a tape, the Avid name for the same tape, and the Avid internal identification for your Avid source tape.

suite

Standard industry name for the site of editing. A room or rooms containing such equipment as the edit controller computer, videotape machines, monitors, an audio mixing board, a videotape switcher, and other peripheral devices.

super

Superimposition. One shot half-dissolved over another.

template

A set of EDL Manager options saved under a specific name. You can use templates to save settings you use frequently and apply them quickly.

timecode

An electronic indexing method for editing and timing video programs. Timecode denotes hours, minutes, seconds, and frames (00:00:00:00) elapsed on a videotape.

Address track timecode is recorded simultaneously with the video picture. Longitudinal timecode (LTC) is recorded on an audio track. Vertical interval timecode (VITC) is recorded in the vertical blanking interval of the video track. SMPTE timecode is the prevalent standard.

Other timecodes include film timecode and audio timecode used during film projects. During editing, an Avid editing system can display and track several types of timecode.

See also *SMPTE*.

track isolation

The process of creating a separate list for each video track to simplify the composition.

wipe

A shaped transition between video sources in which a margin or border moves across the screen, wiping out the image of one scene and replacing it with another.

Index

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Numerics

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