Overview

This handbook and the accompanying databases were created by the WGBH Media Library and Archives and are offered to the production community to assist you as you move through the different phases of production including organizing tapes, compiling cue sheets, negotiation of rights deals with primary footage archives, and maintaining a project database.

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Project Shutdown
Programs made for PBS broadcast must be shutdown by its production team prior to broadcast. "Shutdown" consists of completing all licensing and contracts. By completing the database templates, a final program log, cue sheets and licensing costs can be readily reviewed and printed.

Project Shutdown Schedule

Use the schedule below as a chronological guide to take you through the production process as it relates to your compliance responsibilities.

Research Begins
> ➢ Decide on a tape labeling system - distinguish original tapes from stock.
> ➢ Start logging stock footage screening tapes into the Stock Footage Database, and stills into the Stills Database.

Principle Photography Begins
> ➢ Tapes should be labeled.
> ➢ Start logging original footage tapes into the Original Footage Database (while out in the field or upon return).

Commencement of Edit
> ➢ Enter information into Stock Footage, Stills and Original Footage Databases, as it becomes available.

After the Fine Cut
> ➢ Contact 3rd party material rights holders to find out licensing costs.
> ➢ At this stage, you may want to import your EDL into the Materials Used template to get a cost estimate for licensing the stock footage and stills.

After the Online
- ➢ Import EDL into Materials Used Database; add any missing info into fields.
- ➢ Generate stills and footage cue sheets.
- ➢ Finalize deals with 3rd party material sources.

After the Mix - Complete the Music Cue Sheet

Deliver Program Materials
Shutting down a production takes time – allow for it!!

Templates For Logging Materials During Production
• Original Footage Database
• Stock Footage Database
• Stills Database

These templates will help you keep track of information pertaining to your tapes and stills, facilitate creating cue sheets at the end of the project, and create a permanent record of the materials for others to access in the future. The software is Filemaker and is available for both Mac and PC.

Post Production Template
• Materials Used Database

Once your editor has completed the online edit, you can import the EDL into the Materials Used Database template and add any additional information necessary. This step is crucial, as it will generate your **stills and footage cue sheets**, as well as a final program log. It will also help you determine payment amounts to stock footage houses.

Each project should designate one person to be in charge of:
• Keeping track of tape numbers
• Making sure that tapes are labeled and logged into the database
• Generating reports from the Materials Used Database

The Production Databases

By logging your materials into Original, Stock, and Stills databases, you will be able to keep organized as you move forward through the production process.

Original Footage consists of interview material, "B-roll", or other footage shot specifically for the project in the field. This term also includes animation created specifically for the program.

Stock Footage refers to material from a third party - *including footage used in other WGBH programs*.   These can be screening tapes **or** master material on broadcast formats.

Stills are images that are not moving, such as photographs, drawings, maps, and letters. They can be in a flat format or exist as an image on tape or an electronic file.

Materials Used refers only to the specific shots used in the finished program. Each record should correspond to the final Edit Decision List (EDL), and include additional information regarding sources, source reference numbers, and footage type (original, stock, stills).

Numbering & Labeling Your Materials

To maximize the usefulness of the database system during production, it is important to log and label all tapes as they come in – before reaching the edit room, if possible. This allows a project quick access to all materials in-house and prevents tapes from being "lost" in the edit room.

Devise a Numbering System

The first and most important step in making the tracking system work is to assign a **unique number to each tape.** Tape numbers are essential for finding tapes and footage during production, editing and post-production. When a project shuts down, tape numbers will help you organize the footage for archiving and make it easier to access material for future uses, like re-editing and multi-versioning.

Your original footage tapes should have a different number range than your stock footage tapes for easy recognition. (originals: 100-200, stock: 400- 500)
Some productions like to distinguish the stock footage house through a numbering system too. (BBC: 1100 ABC: 1200, etc.)

IMPORTANT: AVID and the on-line editing systems will only accept tape numbers up to 5 digits in length (alpha and numeric accepted). Please keep this in mind when numbering your tapes.

<u>MAKE SURE YOUR EDITORS DO NOT RENUMBER TAPES OR STILLS!!!</u>

Numbering Tips

Original Footage: Tape numbers should be given to the field crew when they go out to shoot. One tape number should always represent one piece of tape.

Stock Footage: We suggest that you number *stock screening tapes* so that the number readily identifies it as such, as opposed to a *stock master tape*. If you don't, it may become very confusing when you order masters. As a solution, you could give all screening copies three digit numbers with a letter prefix (ie. S101) and all Master version with the three digit number only (ie. 101).

Creating Labels

Label Do's
• You must label everything as thoroughly as possible. Labels can be generated from the entries you make in the templates.

• Labels need to be concise and readable, providing as much information about the item as possible and assisting with proper identification.

• Tape numbers or other reference numbers written on the tape box should be on the inside label as well as the outside label.

• If your project works with a regular video/dubbing house, be sure to tell them how you want your labels made.

• If you re-label a tape, be careful not to cover up important information on the old label. Often you can find source information, dates or other relevant information on the old label – important information that you'll want to retain and enter into your database.

Label Don'ts
• <u>Do not</u> permanently label tapes that have been borrowed and must be returned when the project is completed.

Tape Labels
Include the following basic information, and it may be useful to also add information about HD – scan lines, frame rates:

<u>**ORIGINAL FOOTAGE**</u>	
Tape Number	
Series Name	Subject
Program Name	Location
Shoot Date	

STOCK FOOTAGE

Tape Number	Subject
Series Name	Source
Program Name	Notes
Story Number	

Labeling Stills and Creating Stills Notebooks

Physical stills can be organized in 3-ring binders in clear plastic sheet protectors. The source reference number should be put on the back of each still and the corresponding database number on the front of each sleeve.

Digitized stills can be stored on DVDs or CD. Each image must have its own corresponding electronic record in the Stills Database (meaning one still per record, one record per still). The file name of each digitized still must correspond to its assigned number in the Stills Database.

Logging into the Databases

You will be logging every tape into either the Stock Footage, Stills or Original Footage database. A tape log is a description of the contents of a tape, as well as properties of the physical item itself. You can log a tape in great detail, shot by shot, or you can summarize the contents in a sentence or two—depending on the needs of your project.

Make sure that the information you enter into each database is accurate and that all words are spelled correctly – particularly proper nouns and key words. **Do not abbreviate words or use descriptions that only you may know and understand**. While shortened words may make sense to you, if others need to view your logs in your absence or in the future, your abbreviated words won't be understood and may not appear in search results.

Note: *Use only standardized abbreviations. For example, abbreviating a State name (i.e. Boston, MA), or common production terms (i.e. CU = Close up)*

Each database will have at least one "entry" screen to use when logging tapes. In addition to a short and a long entry screen, a variety of layouts have been created in each database that will allow you to view the information you input in different ways.

Terms and Definitions Used in Logging

SET-UP Layout:
Series – The series for which the footage was ordered. (You will be asked this info on the directory page of each template after you click on the "SETUP" button)
Program / Program # – The program and program number for which the footage is primarily useful. (Again, this info is asked during the setup process)

ORIGINAL FOOTAGE ENTRY Layout:

Tape # - The number of the tape that is being logged.
Camera Roll # – Film roll number.
Time In / Time Out – use hours, minutes, seconds – not frames
Subject – This should be a brief description of the footage using key words. If the tape is of an interview, note this, as well as the name of the interviewee.
DateShot– The date the footage was shot in the field. Use numbers only (month/date/year).
Event Location – Where the shoot took place
Original Format – The format that the footage was shot on (i.e. film, beta, etc.)
Scan Lines - Used in describing HD material - the number describes how many pixels make up the horizontal resolution.
Frames per Second - The rate at which frames are shot. The frame rate for movies on film is 24 frames per second (24 fps). Standard NTSC video has a frame rate of 30 fps (actually 60 fields per second). The frame rate of a progressive-scan video format is twice that of an interlaced-scan format. For example, interlaced formats like 480i and 1080i deliver 30 complete frames per second; progressive formats like 480p, 720p and 1080p provide 60.
Aspect Ratio: The ratio of the width of the image to its height. The broadcast standard is changing from 4:3 to 16:9, as HD becomes the new standard.
Quality / Comments – Notes from the producer, tape logger, editor.
Language – Note language only if it is not English.
Transcript – Note whether the interview has been transcribed or not.
Restrictions / Release Notes – Notes any restrictions about how the footage can be used or any outstanding notes about releases.
Description – If the tape is an interview for which a transcript exists, not much description is necessary, but you could note the topic being discussed in the part of the interview on this tape. If the footage is not an interview, you can either make a shot log with a time in for each shot or summarize the contents of the tape in a line or two. It all depends on what the producer and/or editor will find useful to have.

Additional Terms Used for Stock Footage Database:

Source – The source is where the material came from; a library, footage house, personal collection, etc. The Source and Source Reference # fields must be completed to generate accurate cue sheets.

Source Ref # - The source reference number is the number an archive uses to identify the footage at the archive, their catalogue code for that footage. This is crucial information to have if your have to relocate the film for the master transfer. The film researcher should know this information.

Copyright – Additional information about the copyright if it is not held by the source.

Ordered Format – Format of the master that is in-house.

Original Format – Format of original master material (i.e. film, 2" tape, etc.)

Sync – Indicate whether the sound on the original is sync, silent or both.

Color – Indicate whether the original is in color, black & white, or both.

Quality – This information should come from the researcher, but you can add anything you think useful.. Write any indications of quality problems the producer/editor should be aware of (i.e. huge scratch, video glitch on master, poor audio, camera frame jumps, etc. This can help determine if the problem originated with the master or during the dubbing process.

Description – If the tape is an interview for which a transcript exists, not much description is necessary, but you could note the topic being discussed in the part of the interview on this tape. If the footage is not an interview, you can either make a shot log with a time in for each shot or summarize the contents of the tape in a line or two. It all depends on what the producer and/or editor will find useful to have.

Logging Stills

As previously mentioned, it is recommended that physical (non-digital) stills should be placed inside clear sleeves for easy access and viewing, and placed in a three-ring binder.

The source reference number should be put on the back of each still and the corresponding database picture number on the front of each sleeve.

Each one hour program should have two notebooks: one with stills used in the program, and one with acquired "research" stills that were not selected for the final program.

IF YOU SHOOT STILLS ON TAPE, LOG THE TAPE INTO THE STILLS DATABASE. DO NOT LOG TAPES OF STILLS IN ANY OTHER DATABASE.

For **digital images**, it is important that you create filenames using the same number as the corresponding picture number assigned in the stills database.

Post Production

Create Cue Sheets Using the <u>Materials Used Database</u> from the EDL (edit decision list).

This database, used at the end of a project to document material used in the final program, allows you to generate the following required elements:

• Cue sheets for stock footage, stills and animation
• Reports for archives and/or stock footage houses for paying license fees
• Final program log

You can also use this database to make a list of all your sources for the credit list.

How to Import Your Logs into the Materials Used Database

If you are able to obtain the final EDL from your editor, you can import it into this database and save yourself a lot of time and trouble.   We highly recommend you use the import process (as opposed to manually entering), as it is generally both quicker and more accurate.

Importing the EDL is only the first step involved in completing the Materials Used Database. You will also need to enter in some additional information that the EDL does not import, such as "TYPE" (Original Footage, Stock Footage or Still), a complete "DESCRIPTION" of shots, and "RIGHTS" information. There are shortcuts to this entry process addressed later on.

You may also need to add SOURCE information, unless you have completed a Stock Footage Database and filled in the source name and reference number fields. In this case, the Materials Used From EDL Database can automatically pull the SOURCE information as it imports the EDL.   *This will not work if the editor has renumbered and/or renamed tapes, or if there are multiple sources on one tape (ie. a comp reel).*

The Import Process

Obtain the EDL
1. Your editor will need to generate an EDL and give you the electronic version via email or on disk. Ask your editor to do the following when generating the EDL:

   • Acquire an optimized Video Only EDL from each video layer in the final sequence.

• Make sure "Include Black Edits" is off (otherwise, you will have to delete these later).
• Include Clip Names.
• Output as a CMX 3600 formatted file.

```
GRANT PT 1B  (57;32;05 DURATION )
SMPTE FRAME CODE

RVTR=RVTR
0001 BLK     V       C         00:00:00:00 00:00:00:00  01:00:00;00
01:00:00;00
0001 HI8     V       D    030 15:05:50;13 15:06:07;02  01:00:00;00
01:00:16;17
* BLEND_DISSOLVE
* TO CLIP NAME:  1181 – UNION TROOPS W/SUPPLIES (MCCLELLAN'S)
0002 HI8     V       C         15:06:07;02 15:06:07;02  01:00:16;17
01:00:16;17
0002 012     V       D    030 12:29:36;05 12:29:40;27  01:00:16;17
01:00:21;09
* BLEND_DISSOLVE
* FROM CLIP NAME:  1181 – UNION TROOPS W/SUPPLIES (MCCLELLAN'S)
* TO CLIP NAME:  HORSES BY WALKING SOLDIERS, PUSHING CANNONS
0003 012     V       C         12:29:40;27 12:29:40;27  01:00:21;09
01:00:21;09
0003 012B    V       D    030 12:29:48;01 12:29:53;03  01:00:21;09
01:00:26;11
* BLEND_DISSOLVE
```

Here is what the AVID settings should look like:
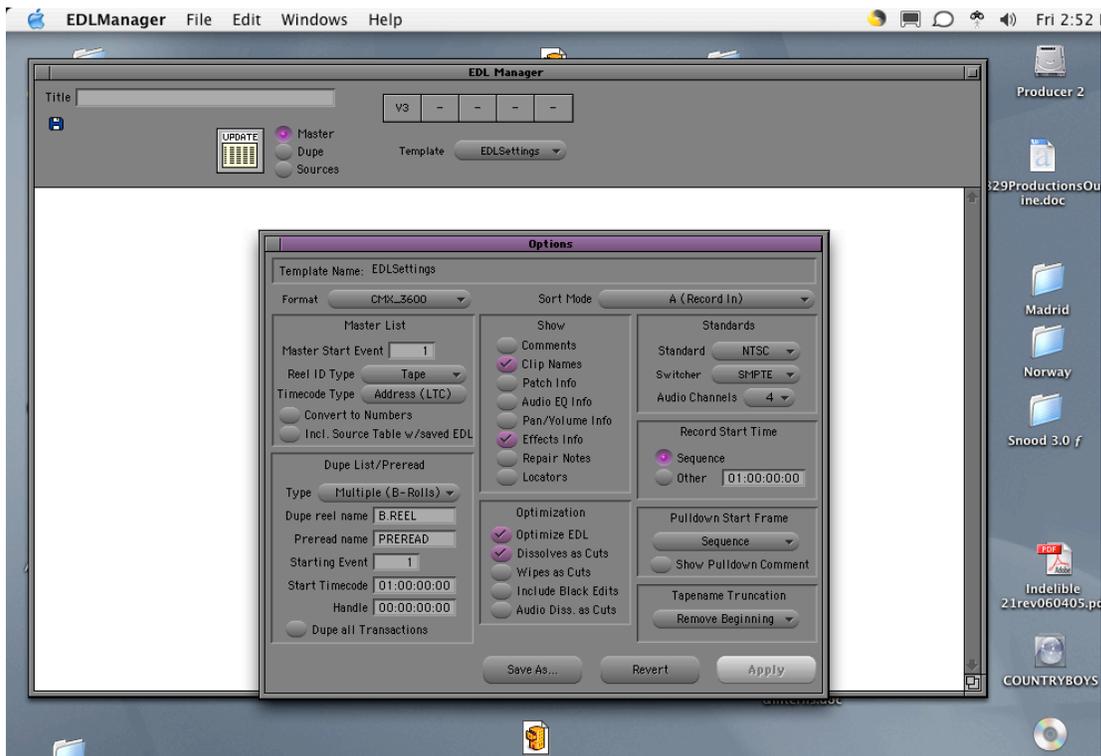
Note: If it the EDL contains Audio elements, delete these now.

2. **Convert Original EDL Text Document to Microsoft Word**
OPEN Microsoft Word. Under FILE, open the EDL document. Under FILE, choose SAVE AS. At the bottom of the prompt box you will see "Save File as Type" - click on "Normal" and a list will appear. Select "Text Only" from this list. In the box "Save Current Document as" give the document a new name. This will convert the document to a Word file, while allowing you to retain a copy of the original version. CLOSE the document and QUIT Microsoft Word

3. **Importing**

   ➢ OPEN the FileMaker Pro database "Materials Used from EDL." Select the EDL IMPORT layout.
   ➢ Under FILE select IMPORT / EXPORT. A second side menu pops up from which you select IMPORT.
   ➢ A menu appears listing all the available files on your hard drive. Under the menu list make sure you select FILE TYPE: Tab-Separated text. Select the EDL document. Then click OPEN.
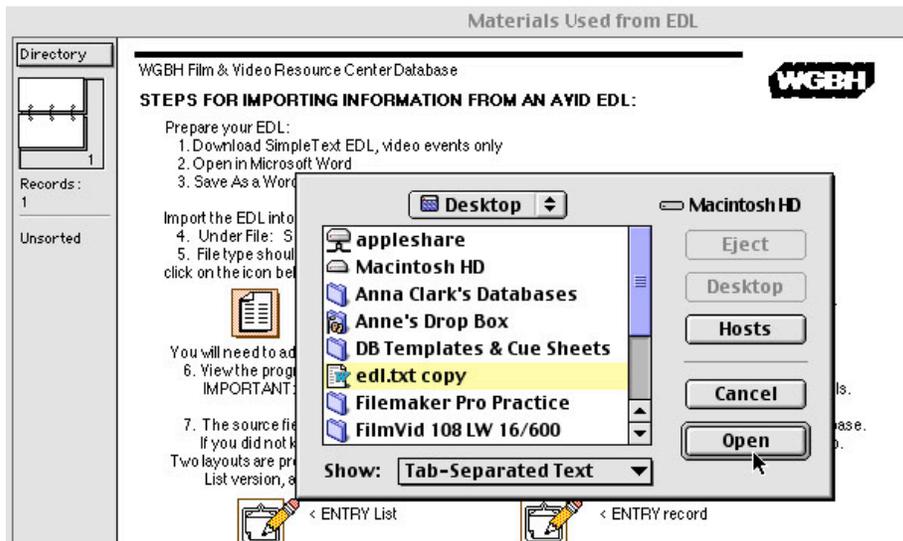

   ➢ The IMPORT FIELD MAPPING box will appear. On the left is all the information to be imported. On the right is a list of all the fields in the database. Confirm that all the text information is lined up with the field --> EDL line. Click OK. If the text is going to a different field, grab "EDL line" and pull it to line up with the text. Click IMPORT.
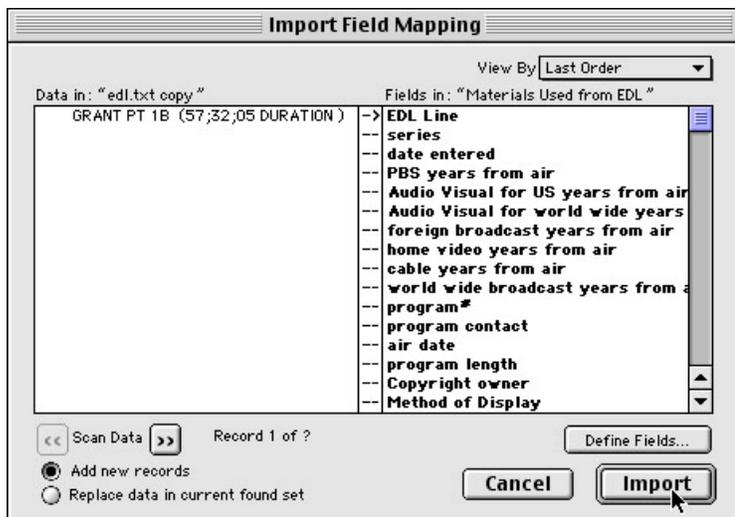
➢ If you have completed a Stock Footage Database and filled in the source name and reference number fields, the Materials Used From EDL Database can automatically pull this information as it imports the EDL. A dialogue box asking for the following will appear; Click OK:

NOTE: If you don't have a complete Stock Footage Database prepared, click OK and then CANCEL. A Stock Footage Database is not needed to import the EDL, however, *it will not work if your editor has renumbered your tapes or if there are multiple sources on one tape, as in a comp reel.*
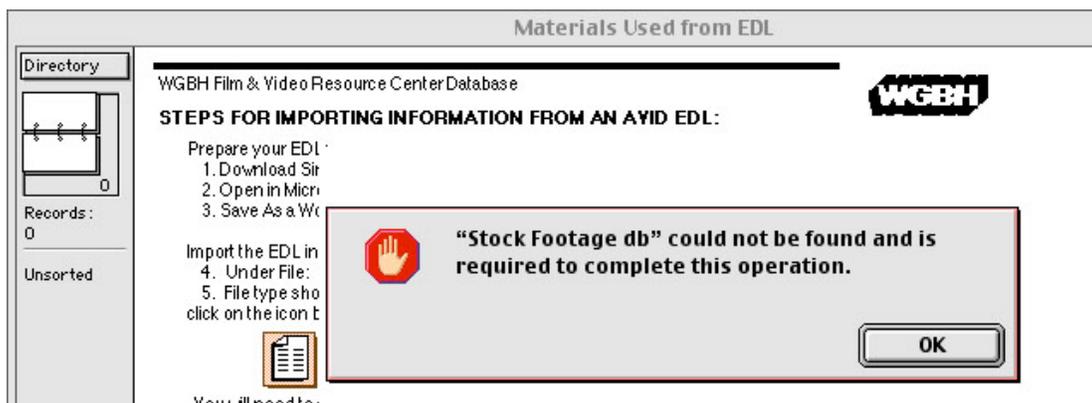
➢ A second dialogue box appears asking you to locate your Stock Footage Database. Locate this database on your computer and click OPEN.
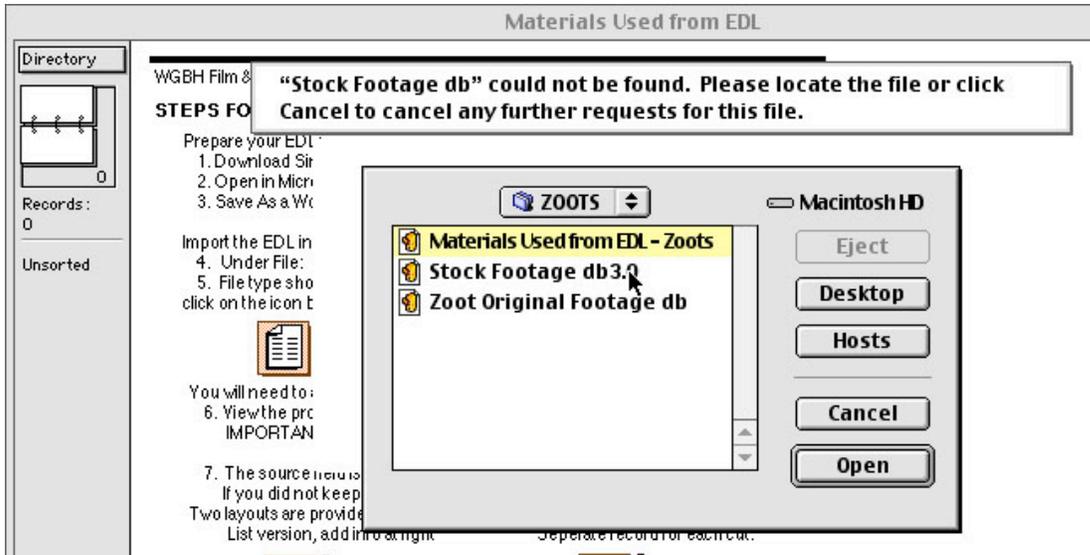
4. Clean Up Data – Edit Your Records

Visually scan your records to make sure the information from your original EDL made it into the corresponding FileMaker fields. If you accidentally delete any lines, carriage returns, or spaces in the EDL text, the import script won't work properly. Look at your Microsoft Word version of the EDL and examine the line where the problem begins. If you can see where the deletion occurred, you may be able to fix it and then re-import the data.

The following fields cannot be edited because they are calculation fields: Event #, Tape #, Source In, Record In, Record Out.

> **Delete Blank Records**

You can FIND all blank records by typing "=" in a relevant field (ie. "Record In"). This should pull up all the records that are blank. Click DELETE ALL. The results should look like the following example:

Event #	Tape #	Source In	Record In	Record Out	Length
0001	21	21:17:57	01:00:00	01:00:05	00:00:05
0002	CNN6	22:03:14	01:00:05	01:00:13	00:00:08
0003	CNN6	22:11:15	01:00:13	01:00:21	00:00:08
0004	CNN6B	13:40:00	01:00:21	01:00:24	00:00:03

Scan the data again to make sure there are no glitches in the import. The easiest way is to compare the Record Out to the following Record In. If you spot any inconsistencies, check the original EDL.

➢ **Delete "Black" Records**
If you editor has added black between any cuts, find those records and delete them. You can usually identify them by a tag such as "BLK" in the Tape # field.

Any record in which the Length is less than one second is probably an editor's instruction (i.e. Wipe, Dissolve, Black, etc.) and can probably be deleted. Take the time to check -- it's better than being half way through the process of adding descriptive information only to discover a problem that requires re-doing the import.

➢ **Add Source and Licensing Information**
You will need to add the following information not found in your EDL:
• Type of material (Original Footage, Stock Footage, Still)
• Description of shot
• Sources for each clip of stock footage and each still
• License fee paid for stock footage and stills
• Duration of license.
First, indicate whether each shot is Original Footage, Stock Footage or a Still. In the case of Stock Footage and Stills, indicate the respective Source.

Next, find each group of records from a single source and use REPLACE to add the fee and the number of years for each license to all records from the same source. Be cautious about using REPLACE -- you can accidentally overwrite information if your cursor is not in the proper field.

And finally, make sure the description for each shot is entered. Check the editor's notes on the original EDL, but most likely, it should be enhanced.

5. Cue Sheets
From the completed Materials Used Database, you can generate the Visual Arts and Stock Footage/Animation cue sheets. *The music cue sheet is a separate Excel document.*

Visual Arts Cue Sheet
Use this form to view and print your Stills. It exists as a layout in the Materials Used Database.

Stock Footage/Animation Cue Sheet
Use this form to view and print all stock footage and animation – *even if the animation is created specifically for your project.* Like the Visual Arts Cue Sheet, this form exists as a layout in the Materials Used Database.

To generate your Visual Arts and Stock Footage/Animation Cue Sheets from Materials Used Database:

1. Find all Stills (or Stock footage)
2. Go to the appropriate cue sheet layout
3. Sort by "time in"

Third party material considered to be "Fair Use" or in the "Public Domain" must be noted in your Cue Sheets.

THE END:
Hope you had a good production experience and produced a good program.