

WHITE PAPER

Adobe HD on-line and 4K proxy editing workflows with EditShare storage and asset management

EditShare is much more than just shared storage for your video assets; here we look at smart ways to use Adobe Creative Suite with EditShare storage client and Flow asset management for both on-line HD editing and proxy editing of 4K and higher data rate projects. Whilst most of the set up is common to both, the much higher data rates required for 4K media and Adobe's support of switching between on-line and proxy media offers a way to enjoy the same editing experience without having to invest heavily in replacing infrastructure for 4K.

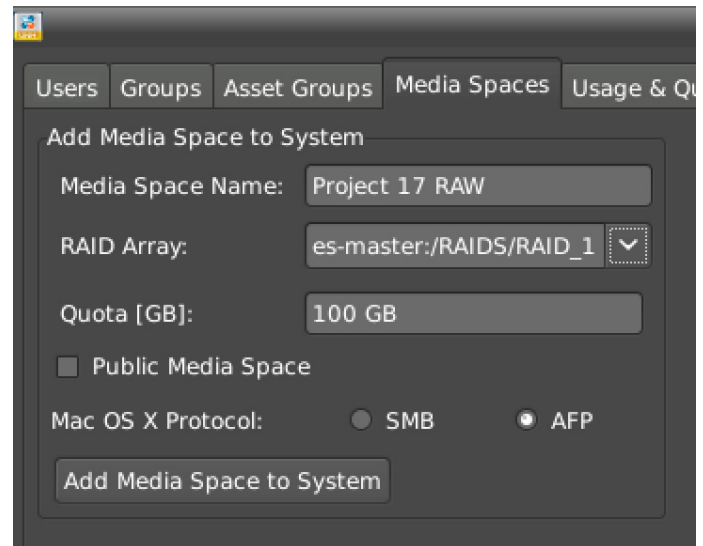


1. Common Set Up:

Protocols

With current Mac's running El Capitan or Sierra there is little to choose between AFP and SMB performance. These modern OS provide a reliable SMB layer. At an all Mac site use AFP, but in a combined Mac and PC environment choose SMB so all clients use the same protocol.

Where the site is using the EFS storage platform, always use the EFS native client for both Mac and PC as this provides superior performance to both SMB and AFP.



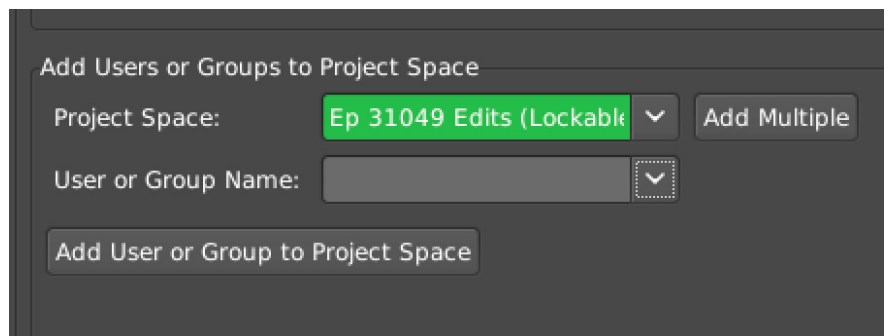
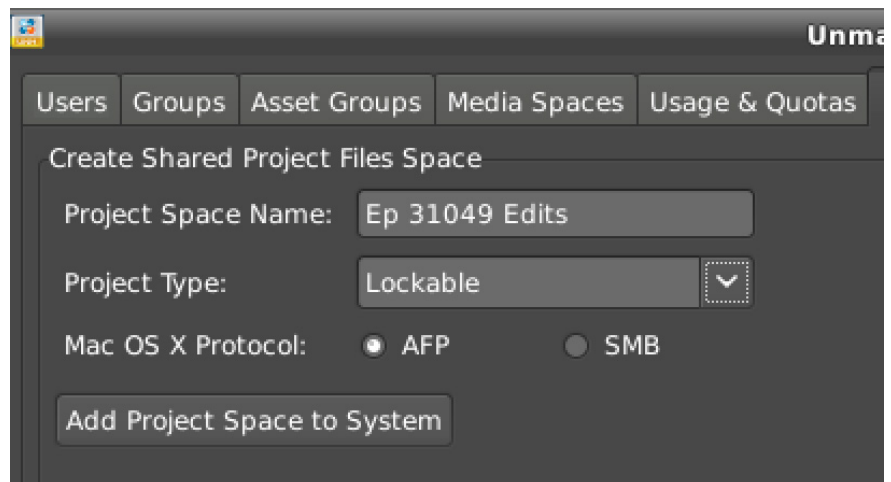
Shared Project

Adobe defaults to storing Premiere Pro and After Effects project files alongside the media. EditShare offers a way to store these in separate locations and so track who has a project open for editing.

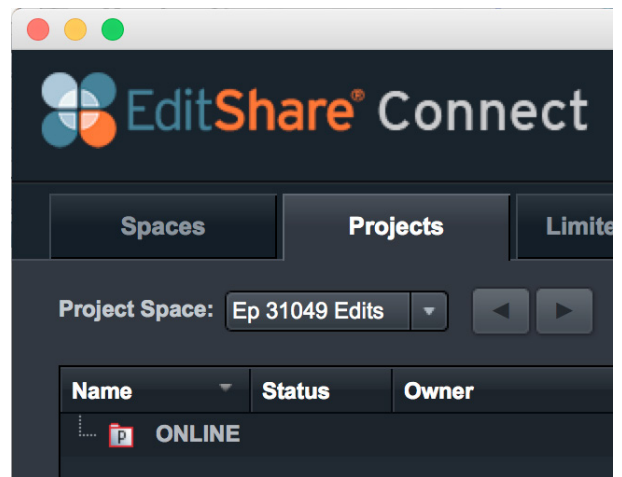
This is what you do:

1. Place your media in a series of Managed or Unmanaged media spaces so you can drag and drop direct from Flow to Premier.
2. Make a Shared Project (lockable) space using Managed -EditShare Manager.

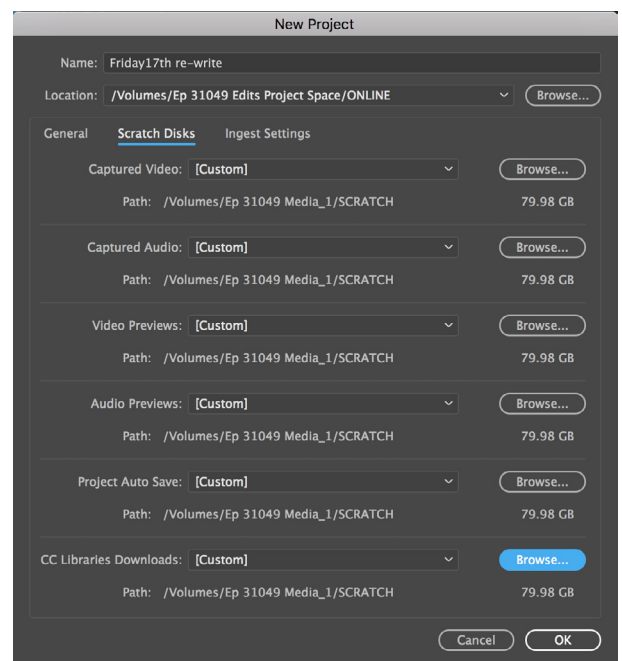
Add users and or groups to this space:



3. In EditShare connect create the New Project to hold the adobe project files, here we have created one called ONLINE.

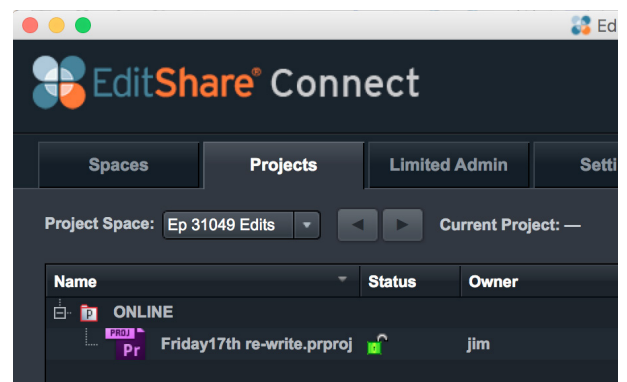


4. When you start a new Premiere Project give the Shared Project space as the destination for the Adobe project and the Media space as the destination for the shared media.



5. After you save the Premiere project in Adobe you can release the lock in EditShare Connect so that other users can then take ownership of the project. This replaces the need to set up project locking with the Adobe preferences.

You will see the project appear in EditShare Connect like this;

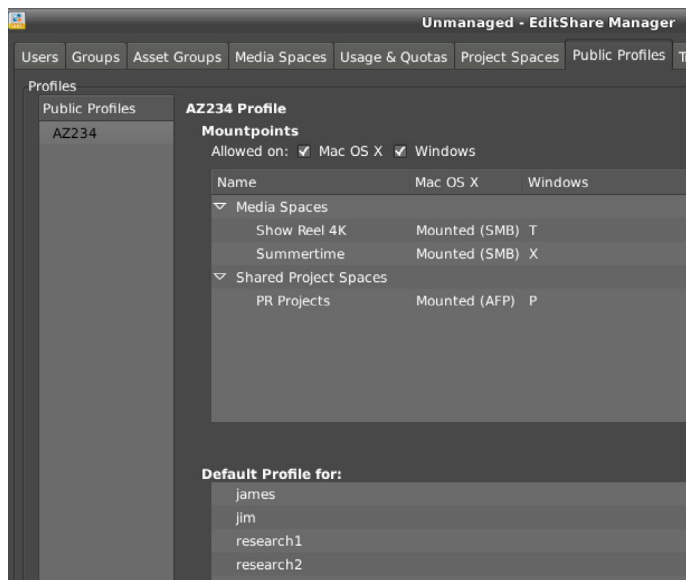


Public Profiles

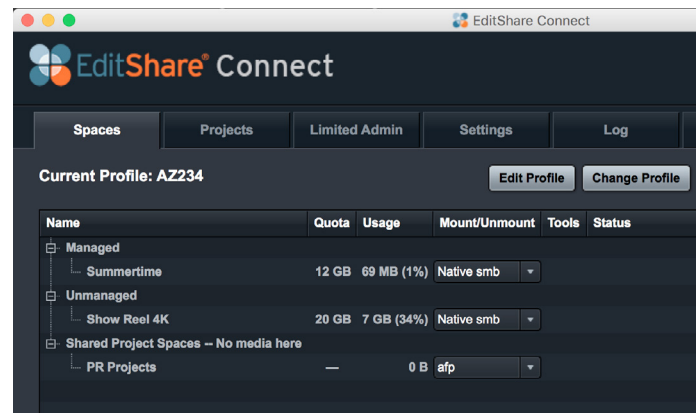
If you use a number of media spaces for one job and then need to switch to another, it is very time consuming to manually un-map and remap drives, more so in Windows where the drives letters have to be correct.

EditShare offers the ability to build “Public Profiles” and then switch between these as you change task, so in the morning you are working on project X, load Profile X and you will have the 6 media spaces with all the necessary media for that project mapped, after the viewing the client leaves and you have another client coming in, just un-mount all, change Profile and all the new media spaces you need will be mapped in the correct place - easy and no yellow Post-it® list of mappings taped to your monitor.

On Server



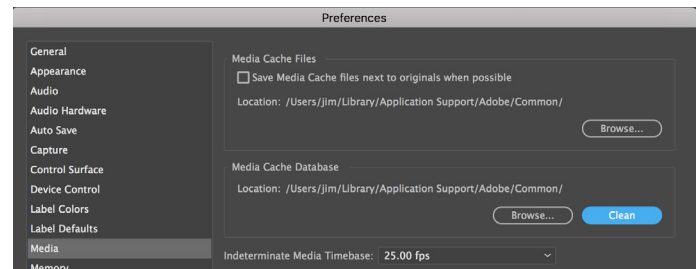
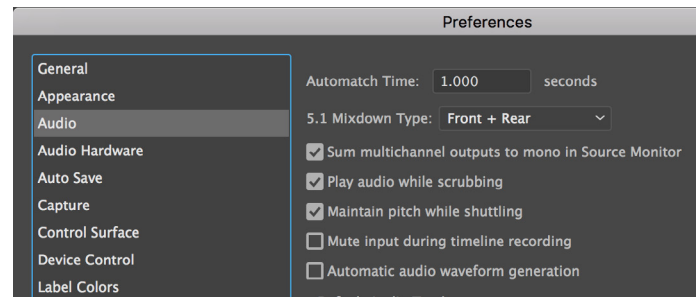
On Client



2. General Performance Tuning:

In Premiere Pro - Preferences - Audio, turn off "Automatic peak file generation" - you will see a significant improvement in performance which will not impact the audio editing experience.

Always ensure the cache is on a local SSD or similar fast drive and regularly clean out the media cache database here;



3. HD Workflow - Markers, Sub Clips and Sequences in Flow Browse:

Summary

Copy your HD media (video, audio, still's, animation sequences, *.psd's, *.ai's etc.) to the EditShare Storage, use Flow Scan to check in and make proxies, then add Markers using the letter M, and Logging (In + Out, then drag to Logging Pane) to the proxy's in Flow. Add Comments to help annotate your entries. Then drag and drop Clips, Sub Clips and sequences from Flow to your Adobe project bin and this action will relink to the on line HD media for you to edit in Premiere. Then edit in Premiere in full HD.

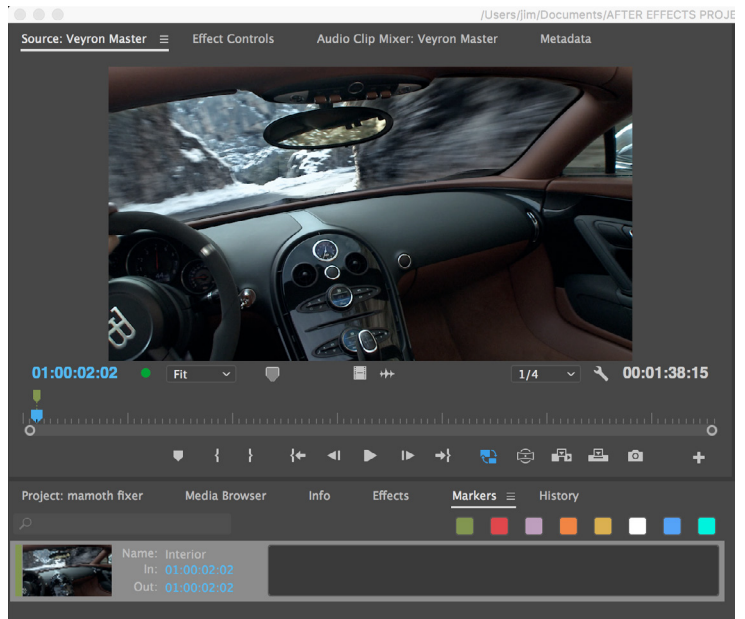
Markers

Use M to add a marker then enter descriptive text in the Comment field.

Drag the clip with Markers in from Flow to your open Premiere Project.



Flow Markers show up in Premiere Source Viewer and Markers Tab;



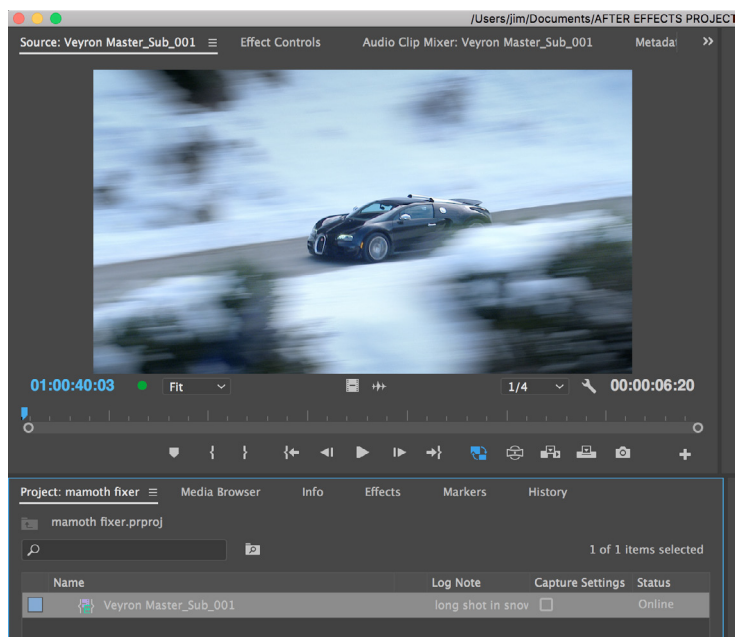
Logging = Sub-Clips

I for In, O for Out, swipe to Logging panel then add comment and sub-clip name.



Drag a Log entry from Flow to your open Premiere Project -

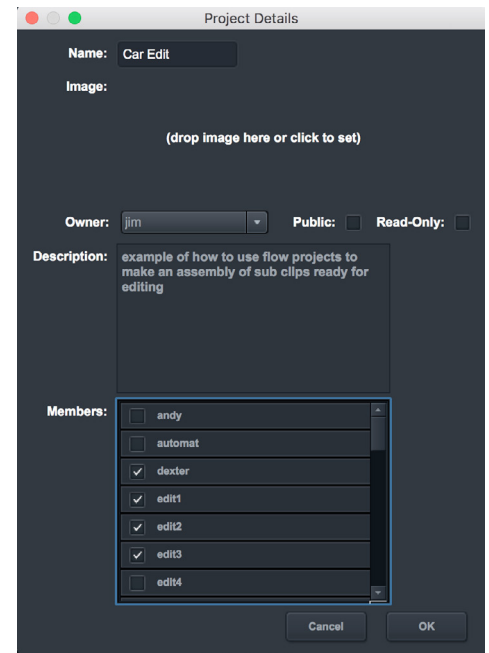
See the Sub Clip in the Project and the comment field fills out the Log note.



Flow Projects

Flow has the ability to build Projects with their own Sequences and Bins using. In the Projects tab click + to add a new Project.

- Grant some of your colleagues access to it,
- Add some folders to group together clips or sub-clips, music, stills etc.



Then load your first video clip into the viewer, then select in and out and drag into folder (bin) opposite, continue with more clips. When you have all your source sub clips in the bin, drag then into the sequence below the viewer window, this sets the sequence properties e.g. 1080i50, to build your sequence you can reorder and trim clips in timeline, and play the entire



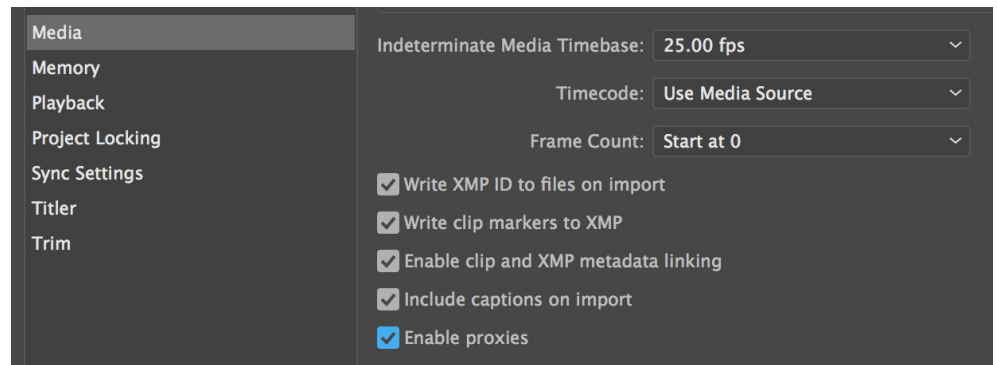
Finally drag the Sequence into your Premiere Project and it will bring all the master clips with it.



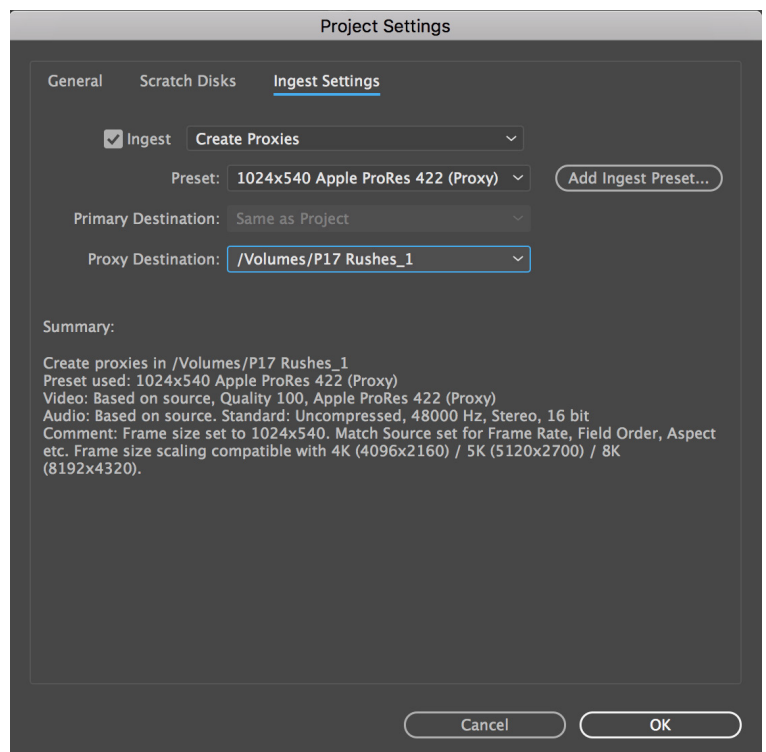
4. Edit your 4K media in Adobe Premiere using proxies with Flow for metadata entry

With many thanks to Maxim at Adobe and his excellent tutorial;

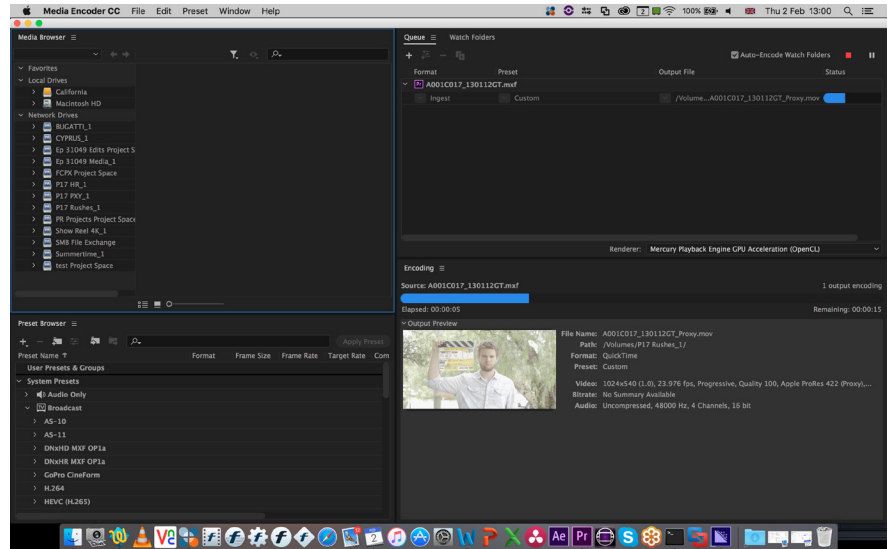
<https://helpx.adobe.com/uk/premiere-pro/how-to/proxy-media.html>.



1. Data Wrangler on-site copies the day's camera cards contents to separate folders on a hard drive to send to Post House, shooting can be in any 4K/6K/8K format supported by Adobe, including RAW formats.
2. Ingest Operator in Post House copies these onto an Unmanaged EditShare media space (e.g. Project 17 Rushes) preserving folder structure, requires EditShare Connect and Windows Explorer.
3. Ingest Operator then mounts an EditShare Unmanaged media space to receive the Adobe proxy files, let's call this Project 17 Proxies.
4. Ingest Operator opens Premiere, then in Media Browser the Assistant selects all the media files to generate proxies from, clicks INGEST and then the Spanner - a dialogue box opens.
5. Select Create Proxies (not copy!) and then from the proxy formats choose an appropriate format to match the project, there are choices for HD, 4K, 6K etc., for HD use 1280x720 H264 (if you select the wrong aspect ratio you will see a nasty aspect ratio jump when switching from on line to proxy later in Premiere). Select the appropriate destination media space on the EditShare, say Project 17 Proxies for this encode job.



- When you right click on the highlighted clips and select import. The raw footage will show up in the project and in the background an Adobe Media Encoder job will start which quickly makes Adobe proxies of all of the selected source material in the "Project 17 Proxies".



Add metadata, markers and make sub clips in Flow Browse

Next we make Flow proxies from the Adobe proxies, this may appear counter intuitive, but the Adobe Proxies are a 20 Mbit/s mezzanine format between the 4K media and the lightweight Flow proxy which at 1 or 2 Mbit/s can be streamed via airflow for View and Approval or even remote logging.

- In Flow Browse, right click on the Project 17 Rushes media space, select Scan - quick, this will generate a Flow Proxy of the Adobe Proxy.

Note: if the footage has been shot S-Log it will appear badly overexposed in Flow proxies, if it was shot Rec 709 it will be fine. This is because a LUT cannot be applied before the proxy is created, or applied in flow browse, only in the Adobe Premiere Viewer.

- In Flow Browse navigate to the folders that contains the Project 17 proxies, here you can add Markers, add descriptive metadata and generate Sub clips to support the editing process.
- Mount the Project 17 Proxies media space using EditShare connect, then drag and drop the sub-clips and master clips into Premiere for editing. You are now editing Adobe proxies as the drag and drop relinks back to the Adobe proxies.
- Editing in Premiere will be very quick because of the use of these Adobe proxy files and can be carried out on lower power workstations connected on 1 GB Ethernet, save the project alongside the media in Project 17 Proxies (or alternatively use the Shared Project mechanism detailed earlier). LUT's can be applied at this stage and if required the project can be moved into After Effects for image manipulation and the addition of animated titles etc.

Conform

12. On one of the higher power workstations, preferably connected by 10G, Ethernet mount both the Project 17 Rushes and the Project 17 Proxies media spaces; if the project is saved in an EditShare “shared projects” space mount that too.
13. Open the project in Premiere, it will show all the proxy clips in the bin and timeline, by using the “switch proxies” button the Conform editor can switch to the master material from Projects 17 Rushes, in case he needs to make any final adjustments, or view on a grading monitor. Then when he exports, it will be the high end workstation with its more powerful CPU, GPU and network bandwidth that conforms the master material, Adobe is smart enough that even if you have been viewing the proxy it will still use the master material in the Export.
14. Export the finished timeline to an EditShare Unmanaged media space, let’s call it Project 17 Masters.

Notes: This workflow does not use Flow to transcode the material and instead uses Adobe Media Encoder, its therefore important that this task is run on a high spec workstation with sufficient RAM, CPU and GPU (NVIDIA/CUDA) to make the process fly.

The original camera material and the final output files should be backed up, but there is no need to backup the interim Adobe created Proxy files once a job is finished as they can be remade by repeating the above process.

5. More EditShare solutions and workflow content

For more white papers and content from EditShare please visit our website:
www.editshare.com.

For video tutorials on EditShare’s Flow asset management, including transcoding, QC workflows, file transfers and remote editing please visit our YouTube site: <https://www.youtube.com/editshare>.