LOCAL HERO
SCRATCH DAILIES
BEST PRACTICES

MARCH 2018

INGEST

RECOMMENDATIONS FOR DRIVE ORGANIZATION

- Attach Production Shuttle Drive to System

- Attach Backup RAID to System

- Once the Drive has been mapped, Copy current Day's audio and RAW PICTURE to appropriate folders within Backup RAID:

PROJECT_NAME/CAMRAW/DAY_XX/AUDIO

PROJECT_NAME/DAY_XX/FOOTAGE

- While footage is copying, begin processing in Scratch

- Open Scratch

For help setting up a project for the first time, see this tutorial: SCRATCH: Quick Start

After making sure that all of the project default settings (most importantly: frame size and fps are to your liking (**1920x1080p 23.976fps covers the vast majority of dailies**))
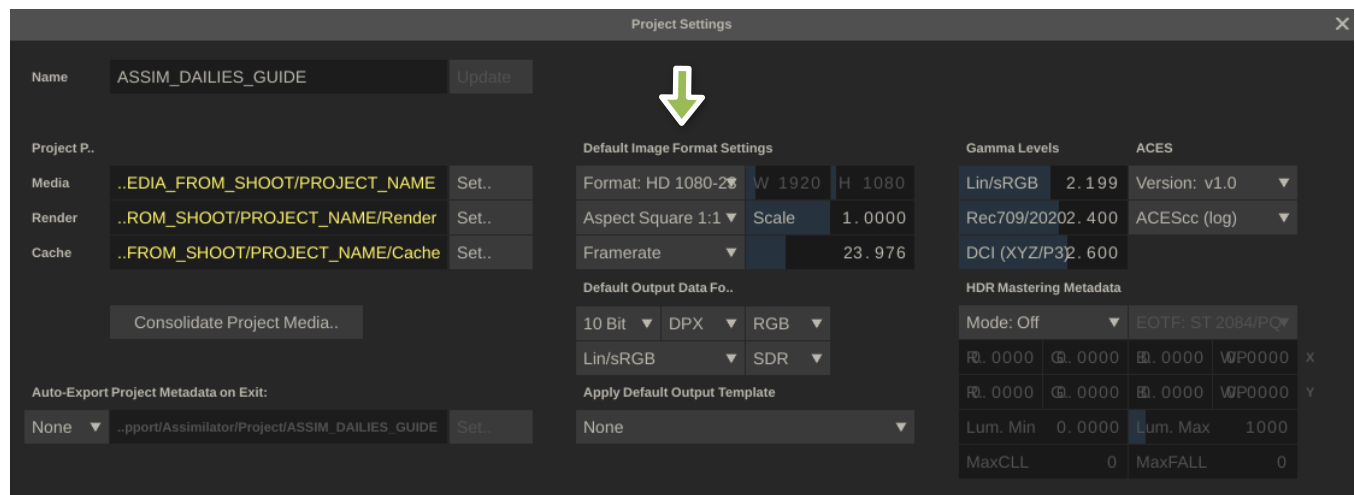
- Enter Project

- In the Construct List, create a new Construct:

PROJECT_NAME_DAY_XX_YYMMDD

It is very important that you follow this or a similar naming convention, it will affect the renders

- Click **LOAD CLIPS** to ingest media into the construct

Make sure Multiple Shots is selected and Depth is set to 10

Navigate to the day's footage on the PRODUCTION SHUTTLE

Hit **OPEN** to load all of the media

- Once layers are loaded into the construct, hit "Command A" to select all files in the construct and open the MEDIA BROWSER
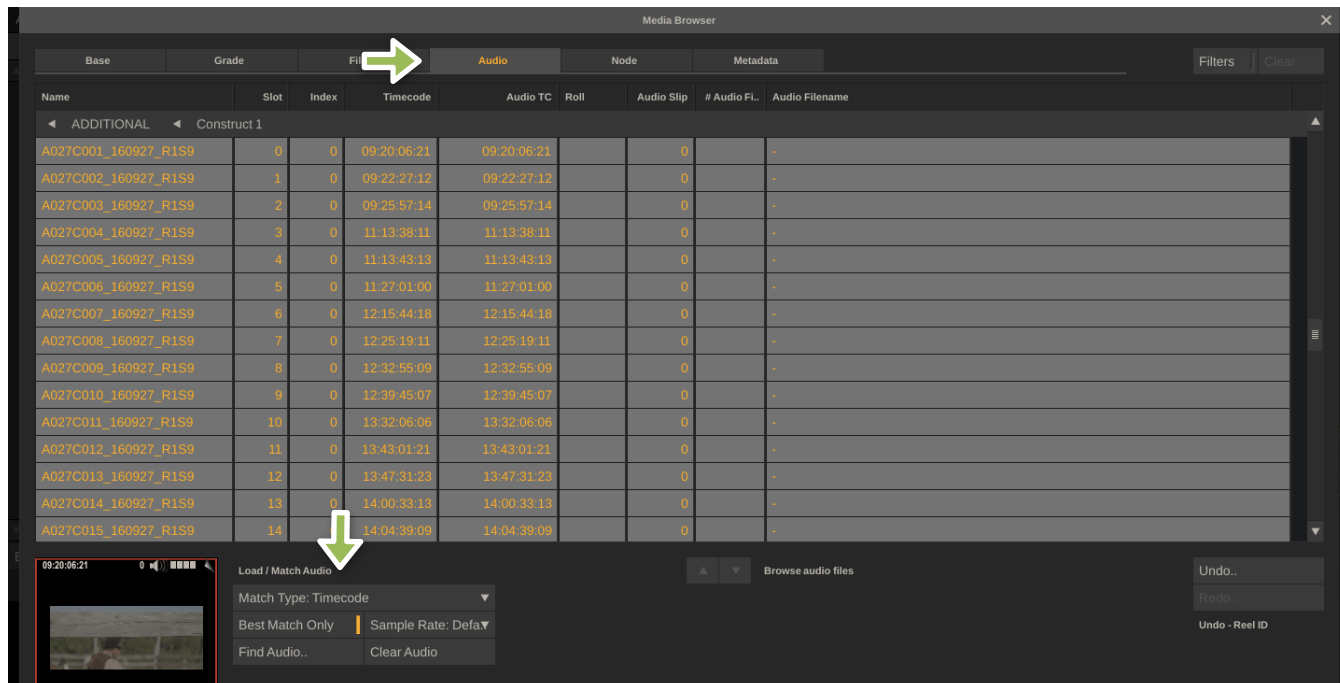
Keeping all files in the construct selected, navigate to the **REEL ID** column in the **BASE** tab in the MEDIA BROWSER
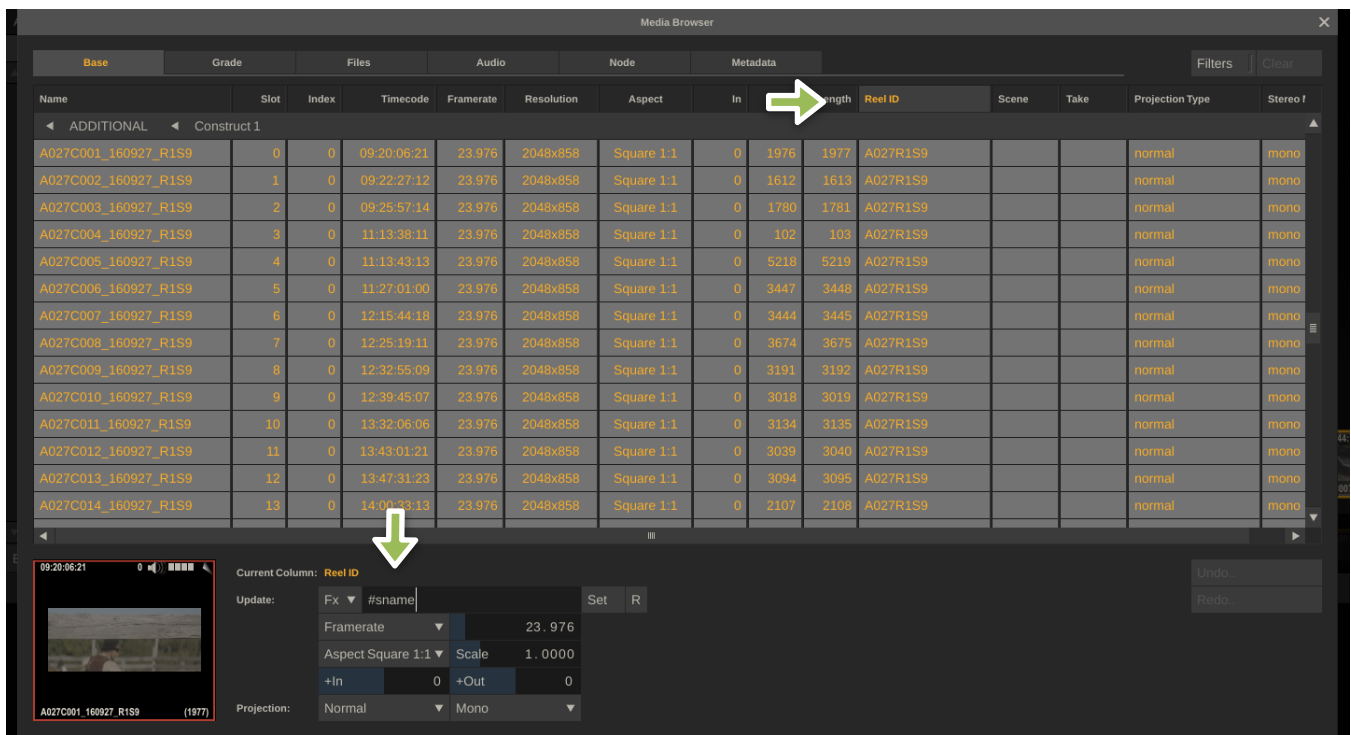
In the **UPDATE MASK FIELD**, type #sname for ALEXA, #sfile for R3D, or #sname[0,20] for VRAW

This sets the REELID column to the source file name of the clip
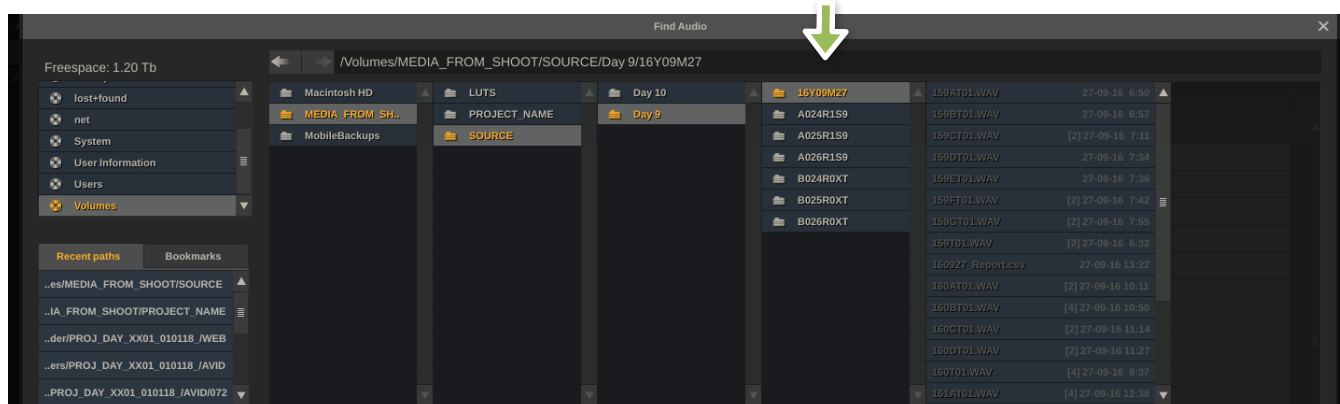
- Click on the **AUDIO TAB** in the MEDIA BROWSER

Select **BEST MATCH ONLY**

Click **FIND AUDIO**

Navigate to the folder containing the day's audio

NOTE: Find audio only works on the folder containing the ACTUAL.WAV files. Make sure you navigate all the way to the end of the folder structure or it will not load any audio

Hit **SELECT**

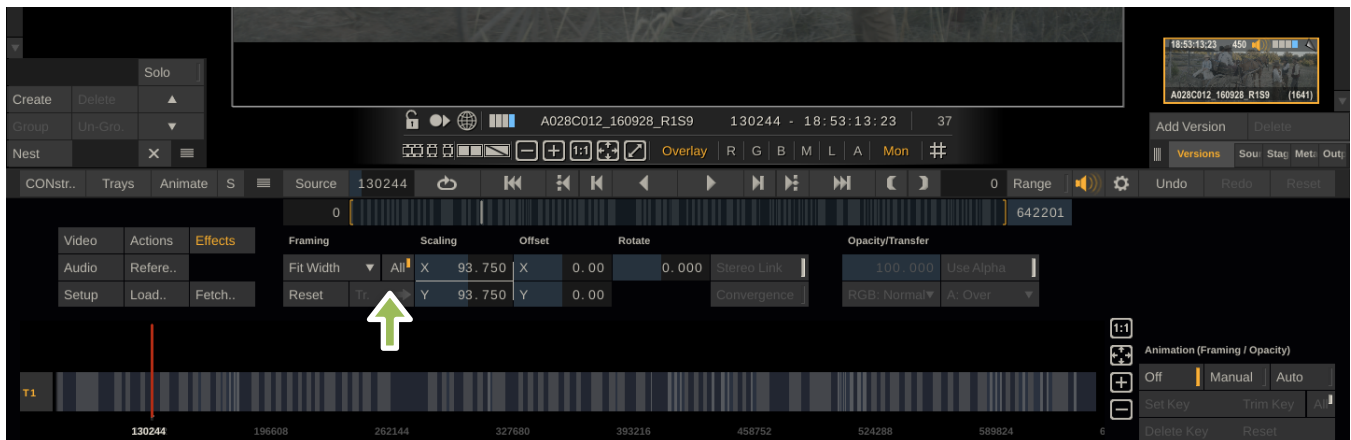Once the audio has loaded, close the media browser

AUDIO and METADATA PASS

- Play into the first slot in the construct

Right button click to bring up the room navigator and go to the EDIT room

In the bottom left corner, click effects

Click the **ALL** button and set scaling to FIT WIDTH

This will change depending on the specific framing of the project

Double check to see that all of the clips have had the fit width applied correctly

In the bottom left corner, click on the **AUDIO** tab in the EDIT ROOM

On the right hand side of the timeline, use the zoom controls to zoom in until the timeline only shows one clip's waveform in detail.
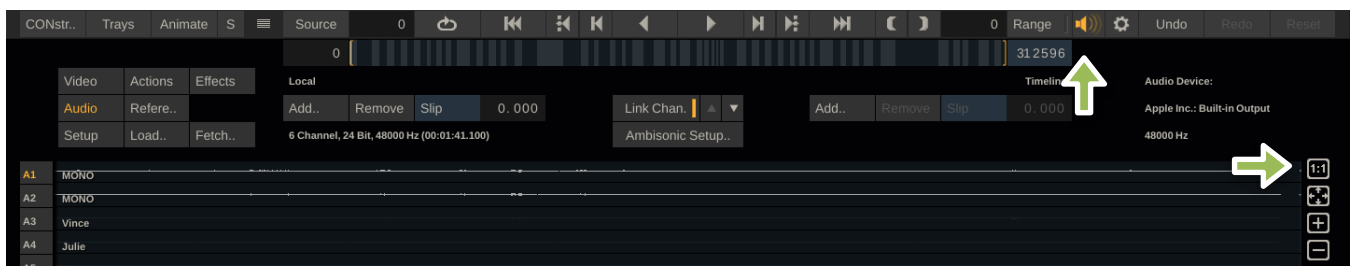
This will help with performance as scratch will not have to render the entire day's waveforms graphically

- Next make sure that the **AUDIO SPEAKER ICON** is on

Swipe the top to access the AUDIO settings

Click **AUDIO** on the top bar

Navigate to **SETTINGS** and make sure audio is set to the appropriate audio output for your system and has the appropriate number channels activated. In general, it is a good idea to have all channels on at this stage (you will adjust the desired output amount later) and that the volume adjustment is left neutral

Navigate to the **DETAIL** Tab

This will show you a very zoomed in version of the waveform, allowing very precise slipping of the audio relative to the video

- Find the frame on the first shot where the slate is FULLY closed. There is often motion blur so make sure to pick the frame where the slate's clapper is no longer moving

Double check that the audio spike for the clapper lines up with this frame. If it does not, adjust the waveform in the detail window so that it lines up perfectly

Listen to the audio in real time and make sure that the audio for the clap is in sync

Watch a portion of the rest of the clip to make sure there is no audio drift later in the shot

*On occasion, scratch will not load the correct audio or any audio at all. In this case, use the **ADD** and **REMOVE** buttons in the lower left to add missing audio or remove false audio*

Once the audio has been determined to be in sync, double check that the slate matches the embedded scene and take information in the METADATA TAB on the right side of screen

This information comes from the sound mixer and is embedded in the .WAV files. If the scene and take information is not automatically loading into the file, you will need to activate the AUDIO PUSH METADATA function under the advanced tab in the system settings

Once you have determined that the Audio is in sync, and the scene and take information matches the slate, move on to the next clip and repeat until all clips are synced and have correct scene and take info

Sometimes the slate does not match the embedded scene and take information. In instances like this, refer to the CAMERA, SOUND, and SCRIPT notes to determine what the correct scene and take information is supposed to be

From time to time a sound team onset will make a minor naming mistake and the sound metadata won't match the slate. Its not a problem: you can just correct as you go and manually type in any scene and teak name that you like
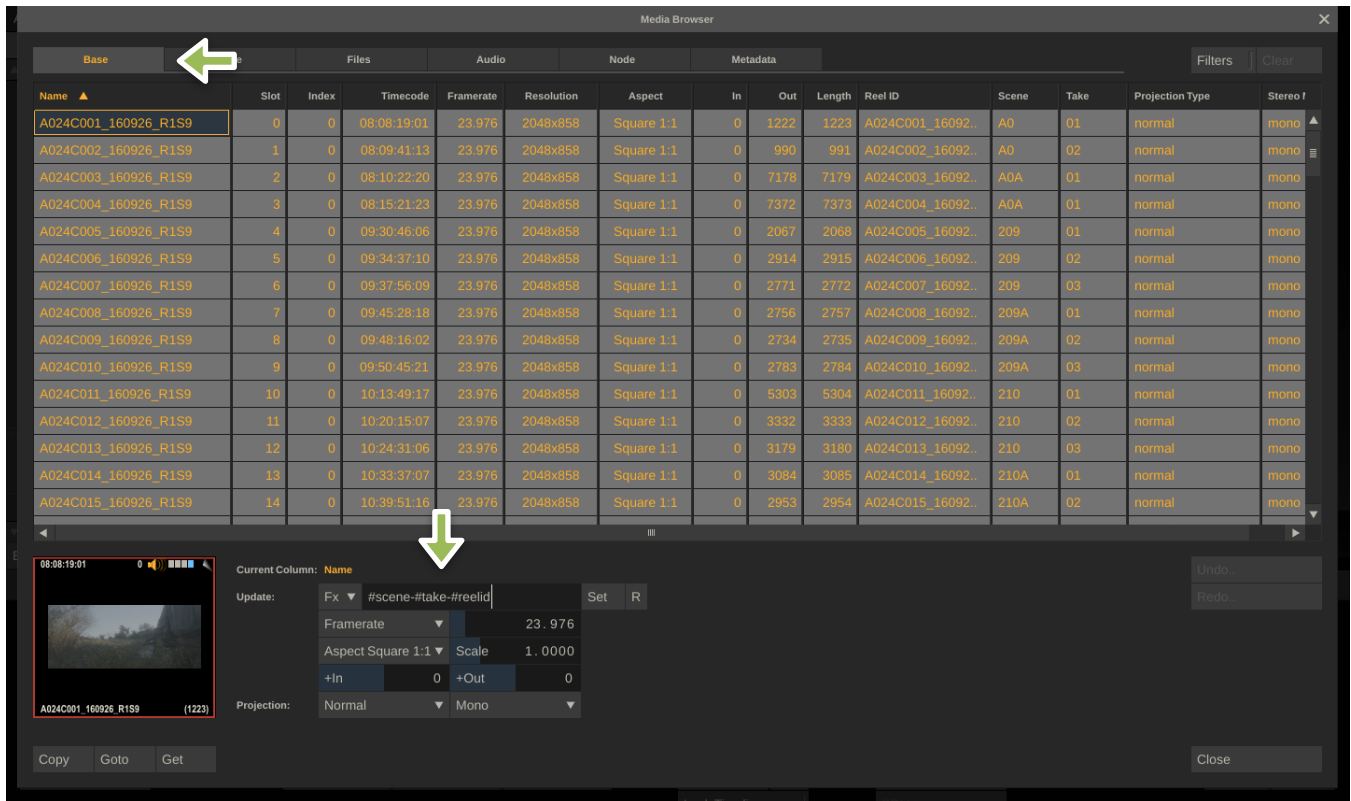
- Once all clips have been synced and all scene and take metadata is correct, **EXIT** the timeline.
In the main construct, select all clips (Command A)

- Open the media browser.

In the **BASE TAB**, navigate to the **NAME** column

In the **FX UPDATER**, type #scene-#take-#reelid[0,1]

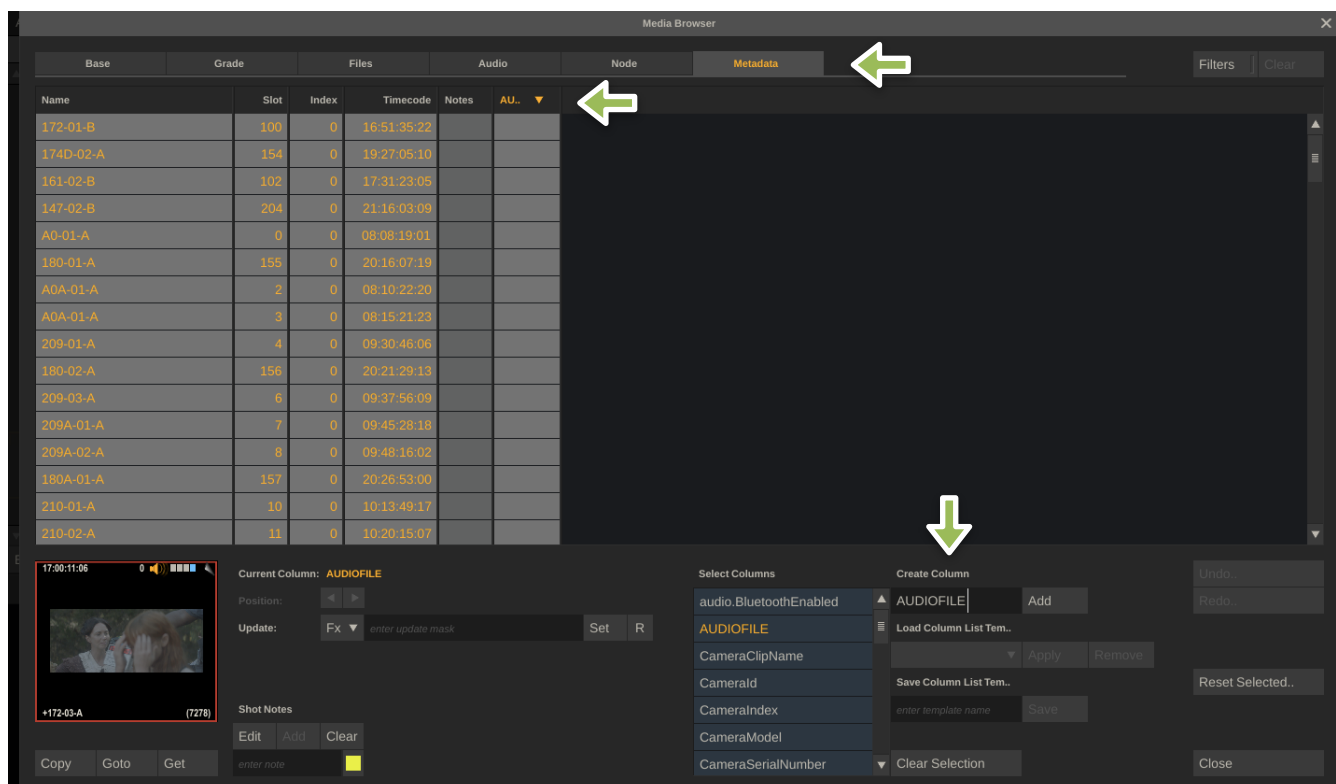*This will change the name of each clip to reflect the scene take and camera identifier*

Example : 32B-01-A

- In the **METADATA TAB**, create the following columns

AUDIOFILE

AUDIO TC

TK01-TK12 (You can create however many or few audio tracks as you need, we recommend 12)

In the **AUDIOFILE** column, use the FX update code: #audiofile

In the **AUDO TC** Column, use the FX update code: #audiotc

In the **TRACK** columns (1-12), use the FX update code: #chname[x] where x is the track number

Not all audio tracks will have information in them

After finishing updating the metadata, double check the list of shots in scratch against the camera reports to make sure no footage is missing

COLOR GRADING PASS

In a traditional LOG/LUT + CDL WORKFLOW, your Log-Lin LUT will either be supplied to you (as in the standard Arri log-c2video LUT) or will be created by you. You can create your own general show LUT in any color grading application or within Scratch. CDL corrections are most effective if they are use for minor exposure, overall color, overall contrast and saturation control. CDL is really not designed to be gentle and nuanced enough to do all of the above AND move LOG footage into linear. LOG encoded footage includes the various LOG iterations of all professional ARRI, RED, PANASONIC, SONY and CANON cameras. We strongly urge using the camera's native LOG codec and doing CDL corrections under a custom LOG-LIN LUT. CDL is also the only reliable way to pass color decisions from your dailies to any post house in the future for use in finishing

SCRATCH's toolset can be set to **FULL**, **PRIMARY**, or **CDL** mode in **USER SETTINGS** in the start page
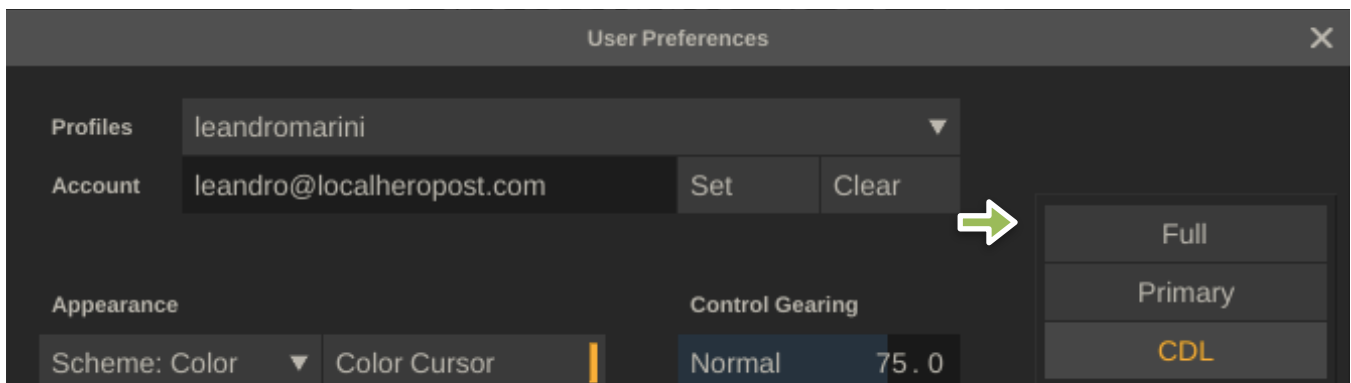
You will want to be in **FULL** mode while applying LUTs

- In the MATRIX page, make sure your **LAYERS** window is open and create a new layer and name it after the LUT you wish to load
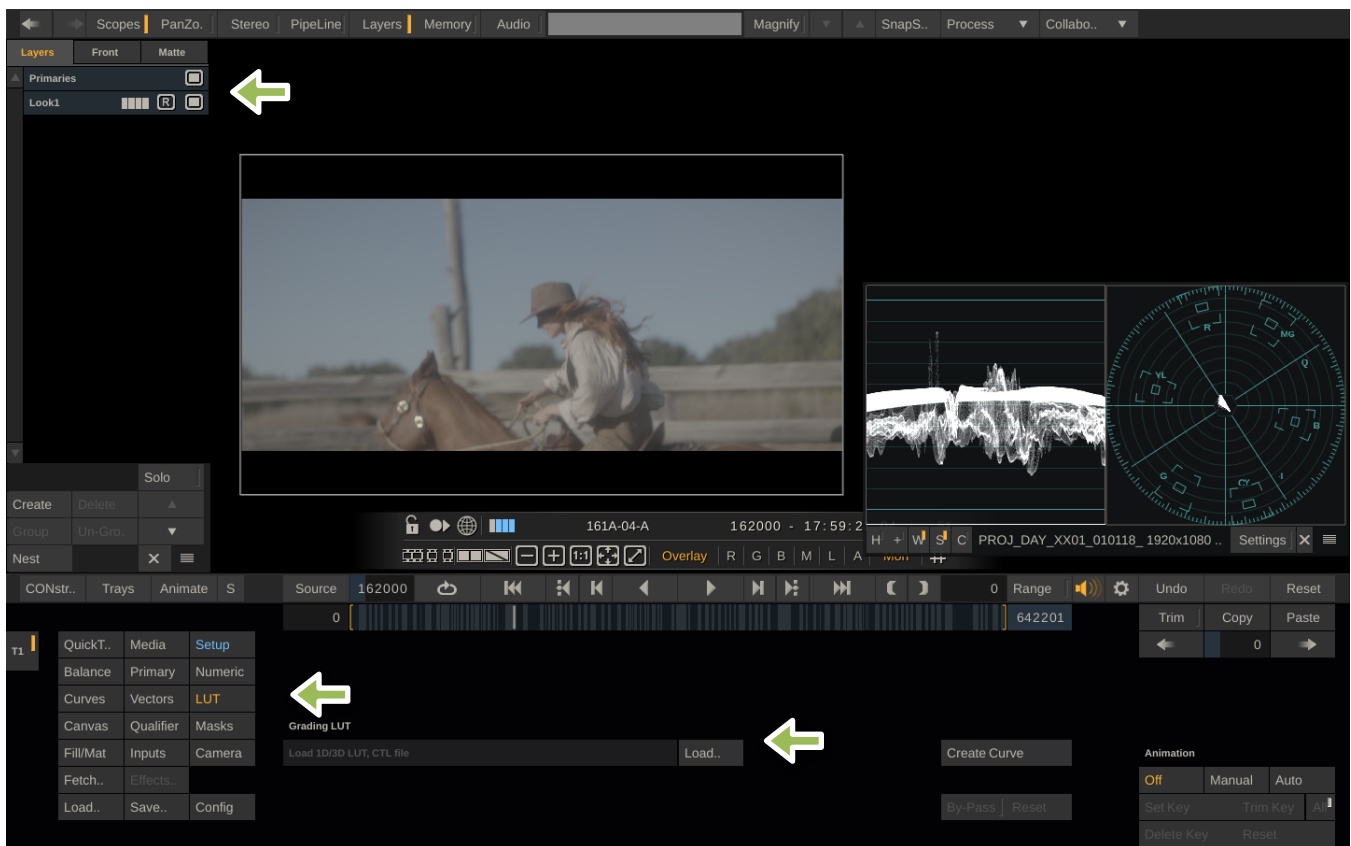
Then, using the LUT tab, load your desired LUT

Proceed to copy the appropriate LUTs to each shot. You can use the paste forward function but be careful to deselect any parameter that you don't need (such as framing and animations)

Once all your LUTs are applied, switch your toolset to **CDL** mode. This will work under the LUTs you've created and apply on CDL data, which can be exported with the dailies for use in other systems, especially during the finishing process

For more in depth tutorials on how to grade in scratch and manage a tray and a preset gallery, please see this tutorial : [Scratch Grading](#)

OUTPUTS and RENDERING

Once the color and metadata phases are complete, you are ready for rendering.

- In the main construct window, either create your own output template or select the **STANDARD AVID DAILIES** or **PRORES DAILIES** template. Both are similar but are designed to be delivered to different edit platforms
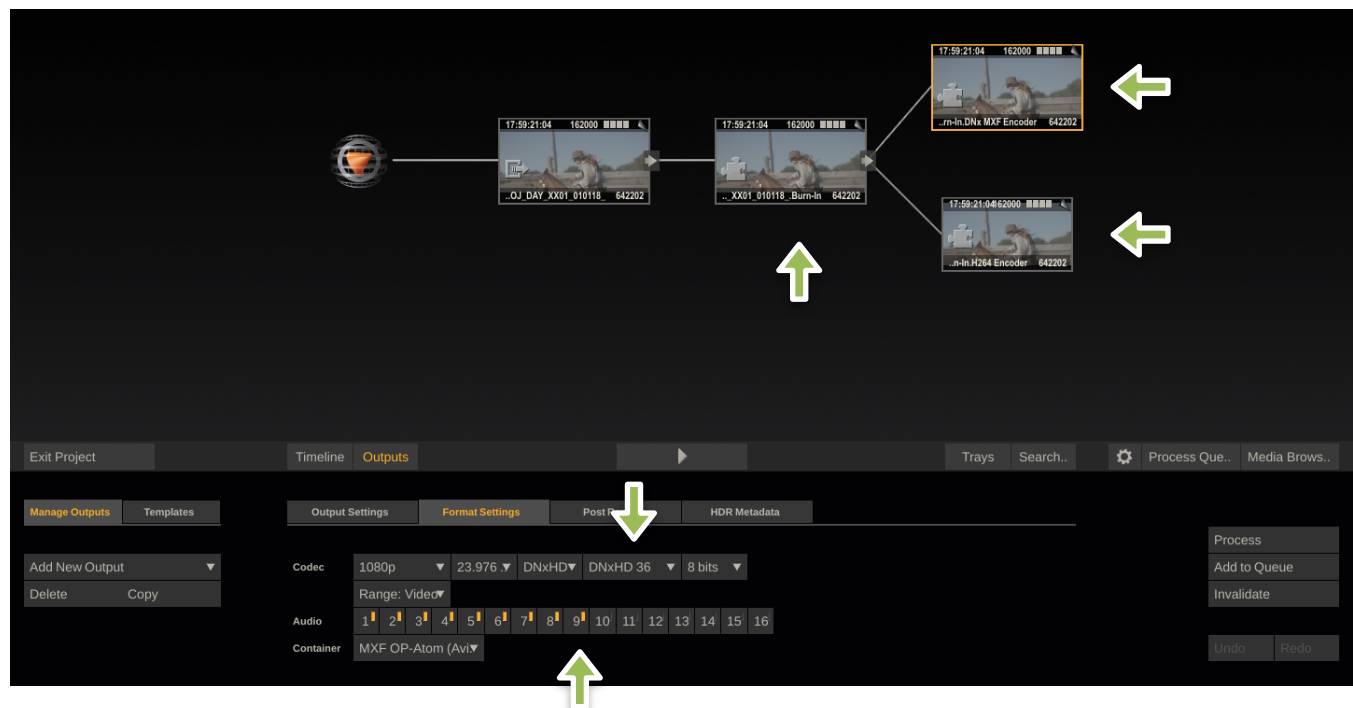
*Each template contains a **BURN-IN NODE**, then an **EDITORIAL CODEC** encoder node and a **WEB** codec encoder node*

These presets come with a burn in node and provides most industry standard burn in info, including a "Property of" watermark. You will want to customize what is burned in, especially the "PROPERTY OF". You can find this by navigating to the burn in node in your output structure. Play into that node and you can customize your burn-ins

FOR AVID:

Double check that the render settings are set to DNX (whichever flavor has been requested by editorial) with all desired audio tracks of audio selected. This will not render tracks that are not present in the synced audio, but will ensure that all of the tracks that are active will be rendered

FOR PRORES OUTPUT:

Double check that the render settings are set to ProRes (whichever flavor has been requested by editorial) with all desired audio tracks of audio selected

FOR WEB:

The standard WEB output node creates 720p 23.976 H264.mp4's. The kbits/second are limited to 3000 and the audio is limited to only channel 1 since that is typically where the sound team puts the mix track. You can adjust these settings to your liking. This preset is favorable for web review systems like PIX, DAX, FRAMEIO, MEDIA SILO and others

USING SCRATCH WEB

Scratch also comes with a dedicated web review platform called **SCRATCH WEB**. You can publish directly from your main node without having to render out additional quicktimes. To use SCRATCH WEB, please refer to this tutorial: Scratch Web in 6 Easy steps

Play into each output node and do a brief QC of footage and burn ins to make sure everything looks correct.

- Once footage has been double checked, jump back out into the output construct view

- On the bottom of the page, select **BROWSE** in the render path bar

Navigate to the your desired Project render folder for BOTH output nodes

Create a folder named PROJECT NAME/renders. This is where your current day of dailies will render too

Click SELECT

OUTPUT PARAMETERS

The **STANDARD SCRATCH DAILIES OUTPUTS** come with all output parameters already set.

On the right hand side of the window, choose **ADD TO QUEUE** for BOTH output nodes

We generally like to make sure the queue is clear of any other renders just to make sure things don't get confusing

RENDER AND QC

Once render is done, you can review and QC the results in Scratch and we highly recommend it. Create a new construct called REVIEW and load the media you want to QC

WRAP UP

If you are delivering to AVID, we recommend exporting an ALE for each day of dailies and sending with the media to the editorial team. In the construct, under the **MEDIA** tab, select **ALE** from the **EXPORT EDL/ALE** tab and make sure to switch the file type to ALE as a final step.

TESTING YOUR DAILIES IN AN NLE

Of course the absolute safest way to ensure that your dailies will work for editorial is to bring them into the same NLE that you are delivering to and test them, the way an assistant editor would.

As a helpful tool, we've included a check list below that you could use to make sure nothing was missed:

DAILIES CHECKLIST

Project: <u>PROJECT NAME</u>

☐ Format correct: 1920x1080, DNxHD / ProRes 23.976 fps, Other: _____

☐ Fit Width on all shots - or fit height if shots are taller

☐ Raw metadata settings correct - if applicable

☐ Graded (LUTs provided / Best Light / One Light / Ungraded)

☐ Audio copied to it's final Master Drive location

☐ Timecode: Reset all timecode changes to maintain original Camera data

☐ Sound sync: Clap visually checked - all

☐ Sound sync: Sampled sync from middle of shot - all

☐ Scene/Take Metadata: Compared to visual slate and camera reports- all

☐ Checked drive & reports to be sure all clips imported

☐ Clip Naming: #scene-#take-#reelid[0,1]

☐ Clip Naming: Check for duplicates

☐ Reel ID: Is the source file name #sfile - except R3D should be #sname

☐ Audio Tracks on MXF output node: Match the number of tracks in imported audio

☐ Render File mask: #construct/AVID/#eventno/#sname i.e. Slot Number / Shot Name (except R3D is #reelid)

☐ #audiofile metadata in the "Camroll" custom field

QC Steps:

☐ Re-imported MXFs and compared count and lengths to original Construct. (use AMT AAF)

☐ Scroll through MXF picture to be picture is solid on all the renders (audio won't import on Mac)

On Delivery Drive:

☐ Organized into MXF / AAF / XML folders (get rid of empty folders and XMLs)

☐ ALE exported

☐ Included "Remastered" quicktimes of consumer formats if created

☐ Included Raw Audio Production Sound

Email Report:

☐ Any problem/corrupt clips

☐ Naming discrepancies

☐ Production practices that are slowing down the process

☐ Status - What is ready for pickup and when

Media Management:

☐ Camera Raw and Audio Raw are backed up to master drive using a safe copy program

☐ Double check everything copied - i.e. compare folder size

☐ Export Scratch Construct .dsk to Disk

☐ Backup Scratch Project .prj - or folder to two places