

PRO TOOLS

MIGRATING FROM TAPE-BASED WORKFLOWS WITH CINEDECK'S FILE-BASED INSERT EDIT

With the ability to punch in and out of flat files, Cinedeck's File-based Insert Edit technology kicks off an end-to-end file-based solution for Pro Tools users.

While the digital revolution of the past two decades has enabled file-based workflows for video to become largely independent of tape, audio workflows still often require some form of tape deck, especially time-sensitive workflows that require live mixing. However, the greatest impediment to truly tapeless audio workflows has been that flat, exported files, could not be "punched in" to, or changed at all - that changes always required a complete re-export from a NLE. This means tape decks have remained the only trusted means for being able to communicate, control, and record audio tracks to a show master.

Cinedeck brings the final digital revolution to audio post workflows. File-based Insert Edit is a patent-pending technology that makes it possible to frame-accurately insert specific audio and video essence into a flat file. File-based Insert Edit works with the most popular delivery codecs including ProRes, DNxHD, XDCAM HD, AVC-I and JPEG2000 – MOV, MXF Op1A and MXF OpAtom. Leveraging Cinedeck's robust deck control, a Pro Tools audio workflow for demanding live mix schedules can now be truly file-based from start to finish.

File-based Insert Edit saves post workflows hours and days by enabling the live sweetened audio mix to be punched-in and out, directly to a master video file. Since the master

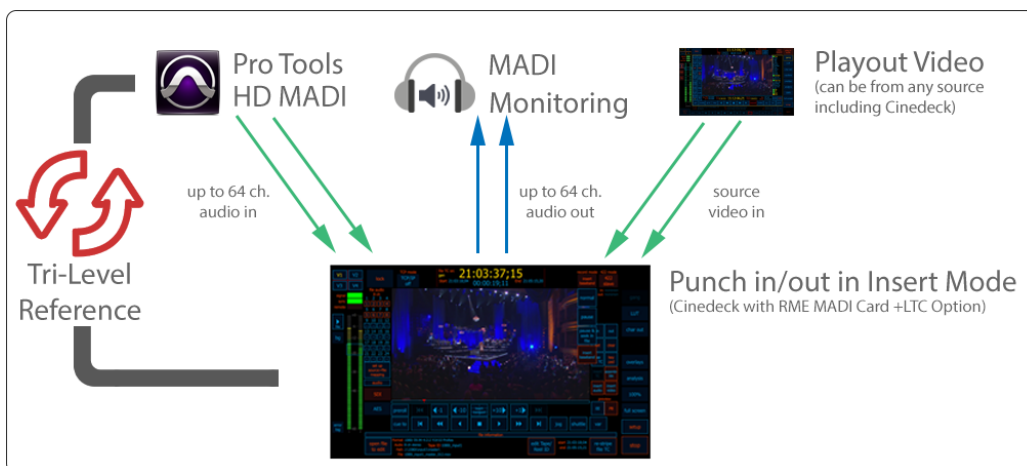
audio is laid directly into the master video file, the process of laying audio off to tape as an intermediate, only to re-encode back to a file, is eliminated.

Unlike tape, with files and File-based Insert Edit, the editor can jump instantly to any point in the file and make edits. There is no need for shuttling, fast forward or rewind and there is no time wasted waiting for the correct in-point to queue up during a live sweetening session.

Using Cinedeck and File-based Insert Edit is a seamless transition from tape as Cinedeck's deck control perfectly emulates an SRW VCR. This means all the same procedures and settings used with tape decks in a Pro Tools session can be used with Cinedeck – punch in, punch out, 3-point edit, etc... From the audio editor's perspective, except for efficiency, nothing distinguishes the difference between working with tape and tape decks and working with files and Cinedeck.

File-based Insert Edit combines the best of both worlds by maximizing the flexibility of files while retaining the reliability and familiarity of tape-based workflows. An added benefit of working direct to file on a Cinedeck is show masters are not restrained by the 12 or 16 audio track limitation imposed by video tape and SDI. With Cinedecks and Insert-Edit, it is possible to work with up to 32 channels of audio in your deliverable files.

For more information, visit www.cinedeck.com



At left, a sample MADI workflow for up to 64ch. of audio. Same workflow possible with AES or SDI

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ADVANCED WORKFLOW SOLUTIONS