



Offline Glossary

Offline: The term “offline” traditionally refers to working at a non broadcast standard. It is part of the post-production process that involves making lower quality copies of the raw rushes which are then edited, thereby not affecting the original camera files. Also, it is now used as a colloquial term for “the edit”.

Rushes: Refers to the footage from your shoot.

Transcodes: Are lower quality copies/proxies (ie smaller files) of the raw rushes which are used in your edit session. Usually a DIT will have created these on set, it is imperative that they have matching file names and TimeCode for the “Conform” stage later on.

The two most common file types provided to the offline facility are:

ProRes (Video compression format with varying codec options).

These transcodes are usually used when working with Final Cut Pro (FCP) or Premiere.

&

DNxHD 36 MXF: (Digital Nonlinear Extensible High Definition, Material eXchange Format).

These transcodes are usually used when working with Avid Media Composer (Avid for short).

Load & Breakdown: Once the transcodes arrive they will need to be loaded onto a shared storage system and prepped for the editor before they can start working (usually by an assistant).

This is dependant on job & editor preference but can include:

Going through shooting day reports to ensure nothing is missing

Renaming

Organising by scene or setup

Marking continuity/on set notes

Auto or manual syncing

It is also at this point that we would notice & flag any errors or problems with the footage.

Selecting: When the project is organised the editor will begin selecting. During this time they will “select” the best takes of each slate/setup. It is worth noting that most editors will watch the entirety of the rushes when doing this, so if you shoot 8 hours of material it will take them 8 hours to watch through - plus a little longer to mark or pull out accordingly. Once the edits have been approved by Prod Co, Agency & Client - we will get the cuts ready for picture & sound post.

Editing: The editor will use their selects to build a first rough assembly (usually overlength), adding to the on-set sound and picture with a sound design pass of sound effects, a music edit, rough VFX, plus any graphics or titles needed. If there’s voiceover, the editor will often record a guide track themselves to help get timings correct. These elements should be considered placeholder when in the offline edit, but act as a solid guide for the sound engineers and VFX artists who will take over the online. Working collaboratively with the

director, the edit will become increasingly refined and eventually evolve into a fine-cut that is exactly to length.

Picture - Conform & Grade

Conform: Is the process in which media used in an edit is re-linked back to the raw footage. (As offline media is made up of small proxies, the conform is essential to ensure the edit is broadcast ready & at the highest possible resolution).

Grade: Is the process of altering and enhancing the colour of your final film. **Online:** Is the final part of the picture finishing process (that comes after the conform & grade). It is at this time that approved HQ graphics, titles/logos and post grade effects will be added and finalised.

Offline delivery files for post are as follows for each edit:

EDL: Edit Decision List. This is a file (.edl) that references the individual file names, Time Code & duration of each individual clip used in the cut.

QTRef: Quicktime Reference. Will show the post house working on the edit what it should look like so that they can check that their conform matches offline picture.

Often when going to post we will include burn-ins (Time Code, file names, cut name & date) for extra info.

XML or Video AAF: Advanced Authoring Format. Can be used to accompany an EDL as it holds more information, including picture effects such as re-sizes and dissolves.

Sound - Mix/Dub

The sound house will rebuild the offline sound bed, replacing our temp sound effects and re-mixing the track and other audio layers to a final output standard.

For the sound session we would supply the following delivery files for each edit: **QTRef**

Audio AAF: Advanced Authoring Format. Will include the durations and information for all of the sound elements from the edit, such as dialogue/VO/music/sound effects etc.

OMF: Open Media Framework. Is another type of audio delivery file, it is essentially an outdated version of an AAF - so if you request an OMF and receive an AAF do not fret!

As you may have noticed, there are TWO types of AAF: Video & Audio.

Master File: The final file that features the graded full res picture & mixed audio.

Aspect Ratio: Is the the proportional relationship between the width and the height of an image. It is written as two numbers, separated with a colon. The most commonly used is 16:9, it is the standard for computer screens/TV and is the required delivery format of most files.

Some examples of other Aspect Ratios:

2.39:1 - Anamorphic, mostly associated with film and cinema, but is also used on a variety of projects - ads, promos etc. (Whilst technically 2.39:1, it is often referred to as 2.40:1 or "two-four-oh".)

1:1 - Square image, this is often what will be required for Instagram.

9:16 - Vertical Video, this is often what will be required for Facebook or Instagram stories. Most edit houses will be cutting in a 16:9 project, but within this we can hold different aspect ratios. To ensure that your files look correct it is important to discuss with your edit house early on - we would usually advise to shoot open gate so we can position according to preference within the project.

Finishing in different formats:

When you have shot and are finishing a main film in 16:9 and have additional deliverables for social media, it is important to engage with your offline house before going into post. Even though the picture may stay the same, changing the framing for different aspect ratios will have an affect on the edit as you will be losing parts of the image - compensatory changes may be required.