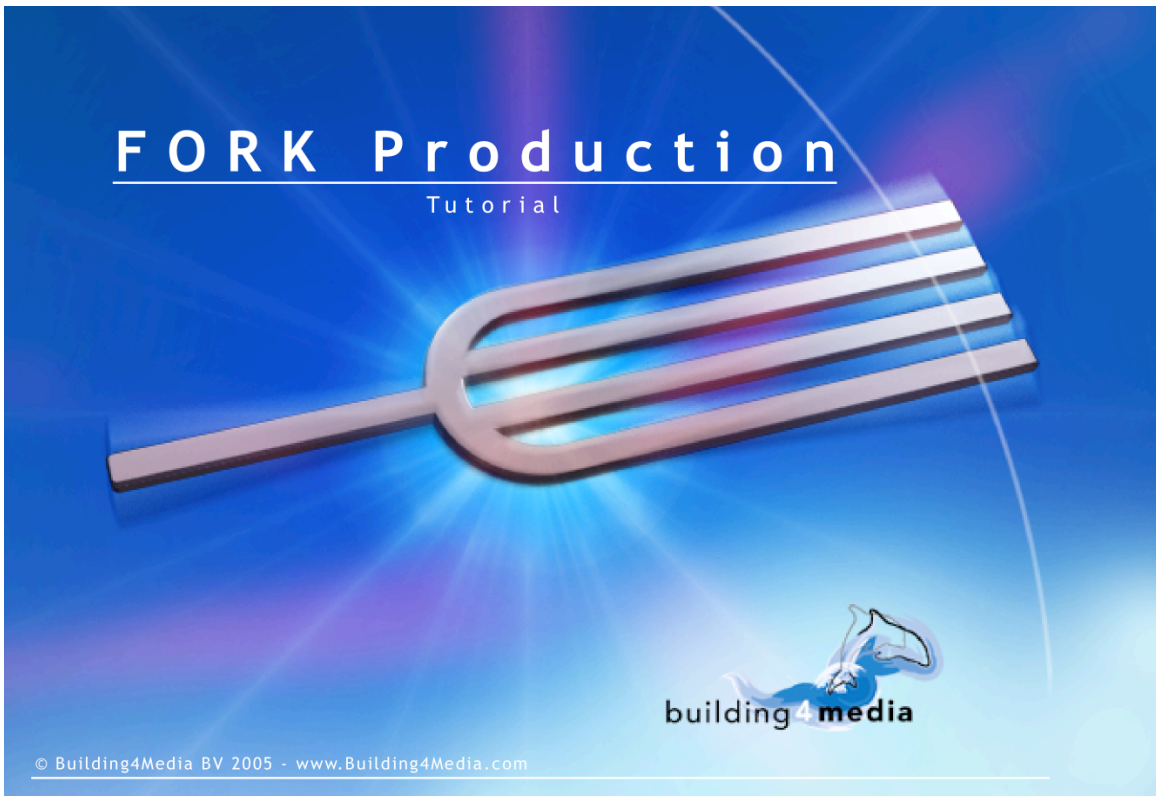
FORK Production Suite



Client

Tutorial

And Reference

July 2005

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Current to FORK Production Suite v. 2.0

The FORK Production Suite is a component of the FORK System, integrating production, editing, and playout for a complete automation solution for television broadcasting.

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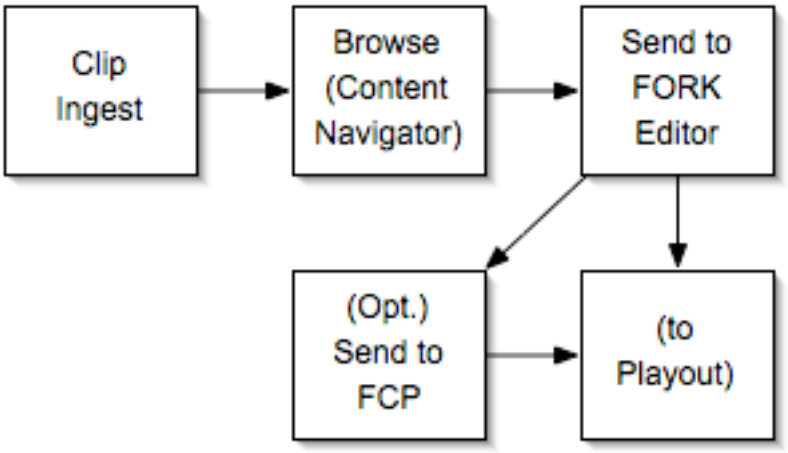
Introduction to FORK Production Suite

The Basic Workflows

If FORK Production is a river (if you'll just humor us for a second), then its workflow has two main branches. First you must ingest material into FORK's digital format. Then, you can either:

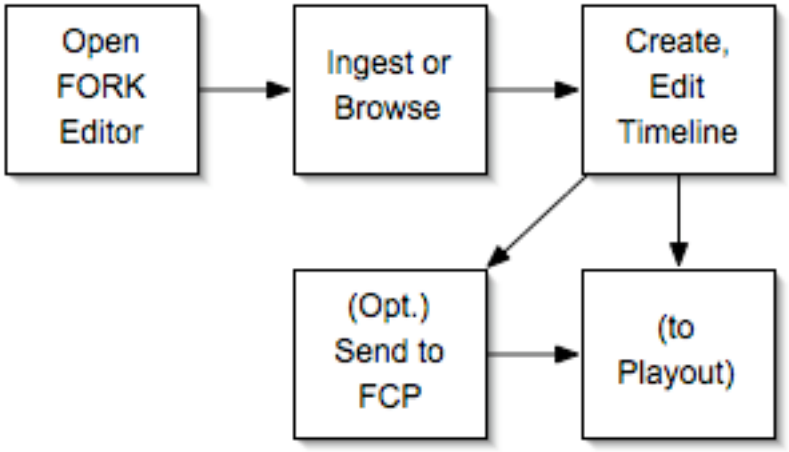
- Browse material and send it to Final Cut Pro or another craft edit set.



Basic Workflow using Final Cut Pro or other craft edit set

Or,

- Create a project in the FORK Editor.



Working within the FORK Editor

Naturally, we also support two-phase editing: making the rough edits with our FORK Editor then transferring the content to the craft edit set for more advanced editing. Additionally our system supports QuickTime editing on incoming feeds in both our editor and Final Cut Pro while feeds continue coming in. But first, we'll cover the basics.

The last, simple step is to Send to Playout. FORK Production is, of course, integrated and most optimized for FORK Playout, but integrates smoothly with other major playout systems.

FORK Production supports almost any style of workflow. The simple workflow described here is based on:

- Journalists doing their own editing,
- One workstation that handles everything from logging to placing the clip in the playlist,
- A central pool with VTR's.

Ingesting new material

When a journalist returns to the TV station with raw content on tape, FORK Production assigns the closest free VTR to ingest his tape. When the journalist knows approximately which part of raw content must be ingested, he can enter the rough time codes.

FORK controls the VTR and ingests the content requested. The clips are automatically ingested in two qualities in the background: the **broadcast quality**, and the **editing** or **"proxy" quality**.

The broadcast quality is stored on your video server. Our system is normally set to also build a proxy file, a low-resolution version, in the background. Editing in proxy resolution is very bandwidth efficient, allowing broadcast quality video production to be accomplished on standard office computers and networks.

> Unlike other industry editing systems, there is no low-resolution mode of editing which then requires high-resolution editing to finish an air-ready piece. In our system, editing proxy material results in a finished piece ready for broadcast, including frame-accurate control of on-air uncompressed graphics during on-air playout.

The FORK Editor

While the ingest of the content starts, the journalist can open his edit project in the FORK Production Client, can enter the meta-data of his project, and immediately start editing the first ingested content. So editing can start while ingest continues.

During editing, FORK Production offers all the standard, basic editing functionality within a familiar interface. The journalist sees the results of his work in editing quality on the computer monitor. Naturally, editing quality has sufficient window size, sufficient colors and all the frames to enable serious editing.

Journalists can switch instantly to high resolution quality (assuming sufficient bandwidth). If the required hardware is available, journalists can also see their content on a video monitor, which FORK Production auto-routes their content to.

Journalists can add the voiceovers to their clips at their own computers, or from separate voiceover booths. In the voiceover booth, a computer with the FORK Production Client displays the timeline and the content.

Beyond EDL's

Our system creates QuickTime Reference Files which represent all the decisions on the timeline, including audio mixes, on-air graphics control, etc. This is substantially beyond the simple Edit Decision List (EDL) approach of most other editing systems; EDLs only represent in/out points, but don't include audio mixes, graphics etc.

The QuickTime Reference File produced in an edit session provides a range of possibilities:

- Send the QuickTime Reference File directly to the **playout system** for automatic compiling during playout. All decisions of the edit timeline will be accomplished in real time, frame-accurately, during playout. For example, this allows many editors to simultaneously finish TV news stories complete with integrated, on-air graphics control of vizrt, Deko, Inscriber, Motion, etc., using only low-resolution proxy editing.
- Pre-compile the QuickTime Reference File and send it to the **on-air server** as one clip (this is mainly used to preview the edited content in broadcast quality during editing), or
- Send the QuickTime Reference File to **Final Cut Pro** for further editing. All decisions on the FORK editor timeline transfer directly to the Final Cut Pro timeline. This transfer automatically changes the QuickTime pointer files to the full-resolution content, facilitating the fastest workflow.
- Pre-compile the QuickTime Reference File and send it to **another editing system** than Final Cut Pro for further editing. Every editor of any significant value easily handles QuickTime files. The output of the FORK editor is one media file in this case, not a series of segments on the new editing system's timeline as is the case in Final Cut Pro. This is commonplace for QuickTime-based media sharing between editing programs.

When the journalist chooses to use the QuickTime Reference File of his edit timeline decisions to go directly on-air, FORK Production provides automated ingest simply by "sending" or by drag-and-drop to the on-air server. Our system looks inside the file and automatically extracts the key information, such as clip-name, frame accurate duration etc which is registered into the on-air database with no manual step.

This produces the fastest time to air of any system – due to the unique integration of FORK Production with Live-Assist Production Control Room Automation and with FORK Master Control Playout Automation.

Essential concepts for FORK Production:

Clip	Contains information with media properties like audio, video, text, etc.
Container	Contains information where a clip is stored, on tape, hard disk, etc.
Bin	Equivalent to a folder; a view of a clips for your convenience in grouping. You can create and name bins according to your own needs.
Project	Contains all links to the material that you need for your edit.
(Edit) Timeline	Provides an overview of all clips in your edit, as well as their durations, waveforms, effects and other features.
Editing quality	Material with a low bit rate which has all the frames in it, so you can make a normal edit and easily transfer the data over a standard office network. Automatically generated during ingest Linked to the broadcast quality of the content
Broadcast quality	Material with a high bit rate which has all the frames in it, so you can use it for broadcast.