



STEP BY STEP REFERENCE GUIDE **PANASONIC P2**

Working with P2: Using the Panasonic HVX200 camera with Avid Media Composer

Overview



With Avid, editing footage captured with the HVX200 camera is fast and easy. Avid® systems use the same native file format as Panasonic P2 memory cards, so there's no need for transcode, capture, or file conversion process of any kind. You can edit directly and immediately from the P2 card if you'd like or have Media Composer® create a rapid backup of your files. Nothing could be simpler or more immediate.

In addition to providing the fastest path from shooting to editing, the Avid P2 workflow:

- Integrates P2 formats directly, so you don't have to shuttle through tapes looking for a shot
- Imports metadata automatically into the Avid bin
- Supports P2 media natively over 24p as well as 60i
- Provides an easy mechanism to copy the P2 media to Avid local or shared storage so you can reuse the P2 card as quickly as possible

The sections that follow introduce the specific workflow for the Panasonic HVX200 P2 camera and Avid® Media Composer®, version 2.7 onwards. Earlier versions of Media Composer do support more basic P2 workflows. Please consult the product documentation for details.

The workflow referenced above applies whether you're using a laptop or workstation, a Mac or PC. Check system requirements for your configuration before you begin at www.avid.com/products/media-composer/systemrequirements.asp.

The following pages cover:

1. Choosing Format and Frame Rate
2. Accessing P2 Media in Media Composer
3. Protecting P2 Assets <http://www.dv24p.net/hvx200/hvx200.1b.jpg>
4. Outputting P2 Media from Media Composer



1: Choosing Format and Frame Rate

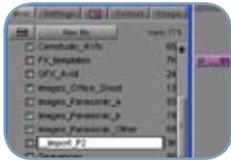


Since the Panasonic HVX200 can originate twenty one different format and frame rate combinations one of the most important decisions before your project begins shooting is what frame rate and format you will use. Go to www.avid.com/P2Formats to ensure that the frame rate and format you are using is compatible with Media Composer and therefore which Avid project type you'll be using for post production.

Below are the basic steps to ensure the metadata associated with your clips is usable and complete for post production using Avid Media Composer. In this example Panasonic format 24PN is chosen. This material can be edited natively in a 720p/23.976 Avid project type or edited as Avid DNxHD® media in a 1080p/23.976 project type.

Panasonic HVX200 CAMERA MENU ITEM:			
Step 1. →	5. RECORDING SETUP →	REC FORMAT →	(For example: to shoot 24p – Select 720p/24PN)
Step 2. →	5. RECORDING SETUP →	UB MODE (User Bit Mode) →	FRM RATE (Frame Rate)
Step 3. →	1. SCENE FILE →	OPERATION TYPE →	FILM CAM
Step 4. →	1. SCENE FILE →	FRAME RATE →	in this case choose 24FRAME (This is also where you would select for over-cranking or under-cranking in the native mode on the camera)

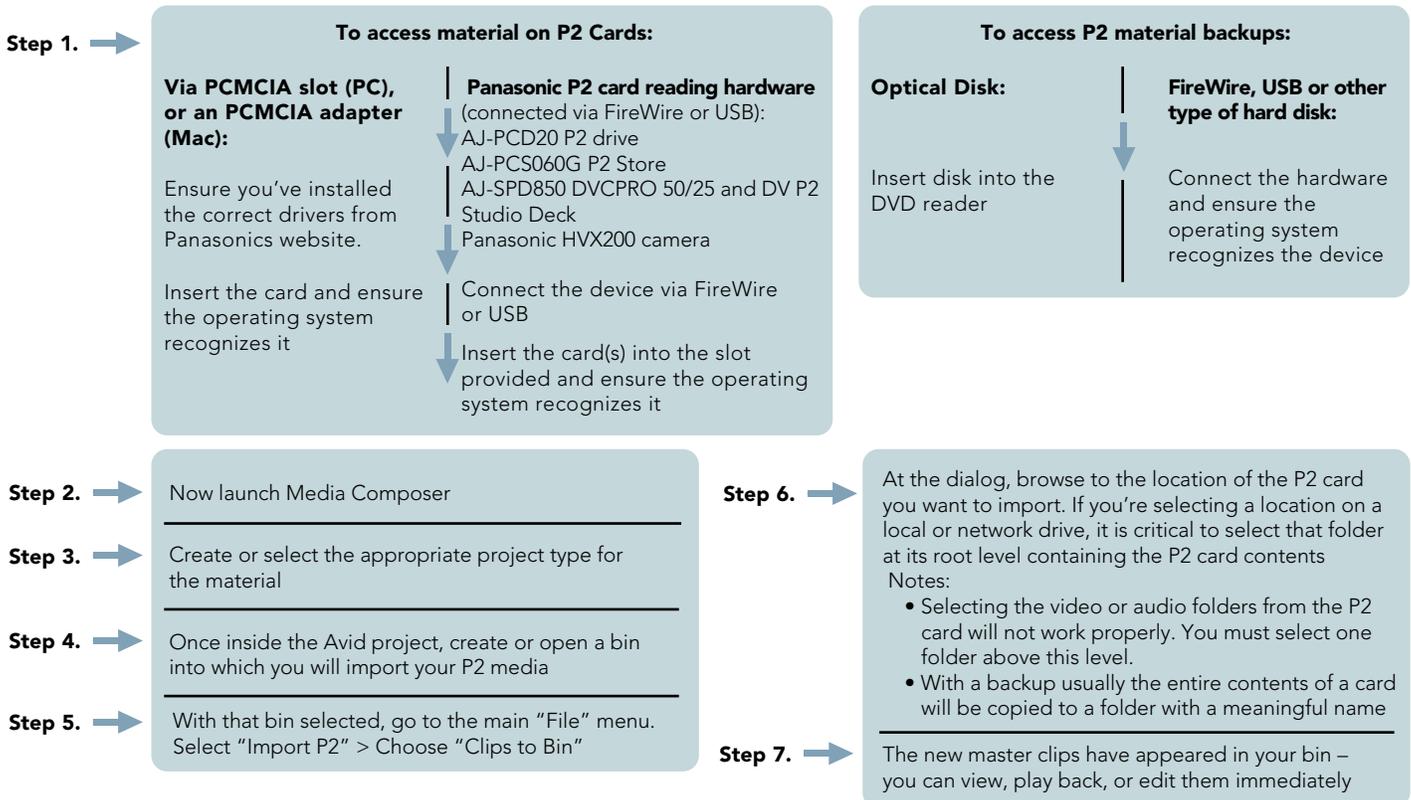
2: Accessing P2 Assets within Media Composer and Edit



There are a few different ways that P2 material can be delivered from production to editorial.

- P2 cards
- Backup of P2 cards on disk (USB, FireWire hard drives or DVD)

Avid Media Composer provides fast and flexible accessing, reviewing and editing of P2 originated material regardless of how it is delivered to the edit bay.



3: Protecting P2 Assets

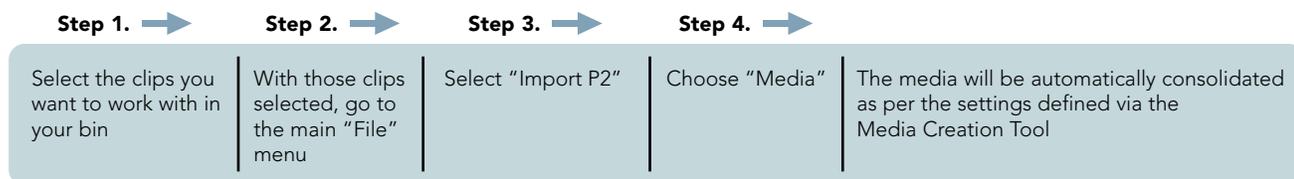


Whatever your workflow, Avid strongly recommends protecting your original P2 assets prior to post-production. The safest and most efficient way is to access the material with Media Composer and consolidate it onto a local drive or Avid Unity™ storage system.

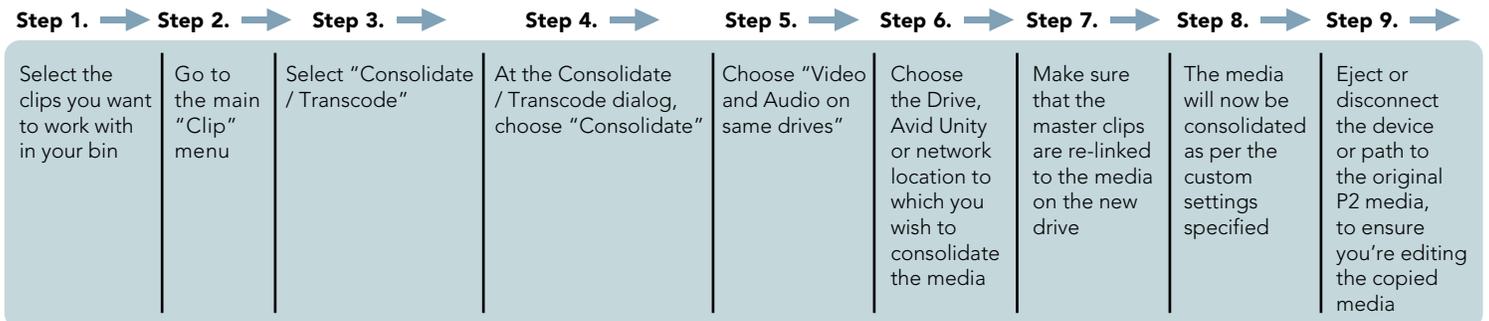
Consolidating within Media Composer:*

- Safe and simple
- Fast and efficient
- Incorporated failsafe checksum
- Creates an instant backup

To automatically consolidate:



To use the manual consolidate function - For greater control, choose the location for the media each time you perform the operation.



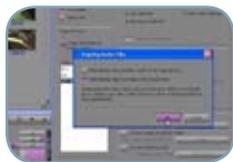
* Note: Having both the original media and the consolidated copy of that media online at the same time can cause problems and confusion both for the operators and for the software.

To back up footage manually on a Mac or PC:

In the field	At an editing facility
Use a laptop to copy the media to a USB or FireWire disk, or burn it onto a data DVD	Use a laptop or workstation to copy the media to an archival device such as a DLT or a mirrored or RAID protected stripe set

* Note: Back up all of the media exactly as it is presented on the P2 cards. The directory structure should remain intact with all files present and in the directories created by the camera. Also, run a comparison between each P2 card and its backup prior to erasing and re-using it to make sure that the correct numbers of folders, files and bytes have been duplicated.

4: Outputting P2 Media from Media Composer



You have several options for delivering your final product. By exporting directly from a timeline containing P2 compatible media, you can:

- write back to a P2 card
- export to a DVCPRO HD VTR via FireWire
- export an alternative file type for web, DVD or multimedia from Media Composer or Sorenson Squeeze

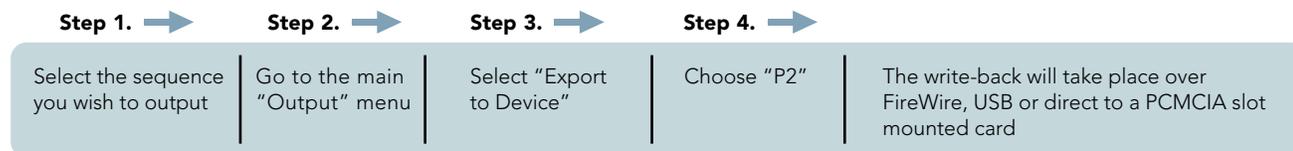
In addition, you can deliver from a timeline where you've transcoded the media to:

- uncompressed HD (8 bit or 10-bit)
- Avid DNxHD
- transcode direct to SD for PAL/NTSC

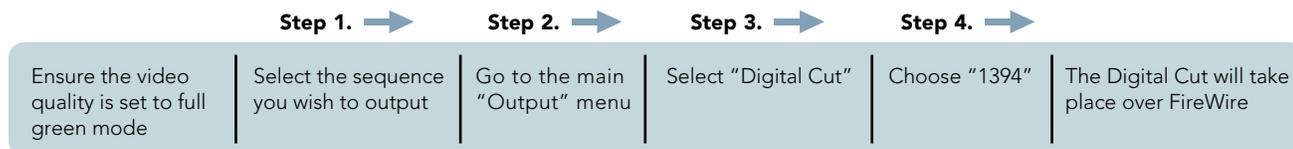
With a transcoded HD or SD master you can output your work via:

- HDSDI to VTR such as D5 or HDCAM
- "Direct to air" for immediate playback
- SD to DVCPRO or Digital Betacam VTR (PAL or NTSC delivery is dependent upon HD format chosen)

To deliver P2 sequences back to a P2 card:*



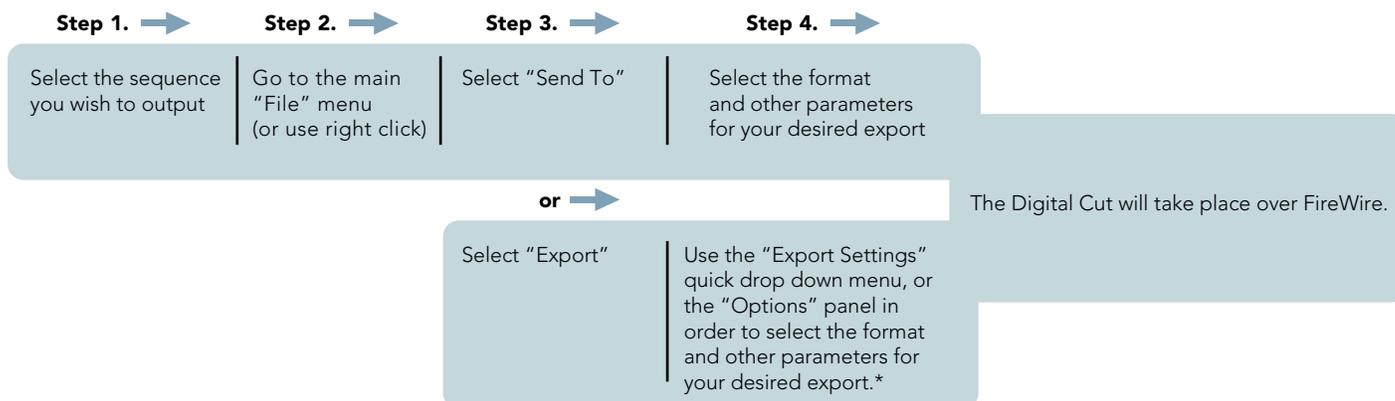
To deliver P2 sequences to a DVCPRO HD VTR via FireWire:*



* Notes:

- Make sure the P2 device is correctly installed and recognized by the operating system before launching Media Composer.
- Due to capabilities of current Panasonic card writing hardware, this process will work only with non-native Panasonic frame rates.

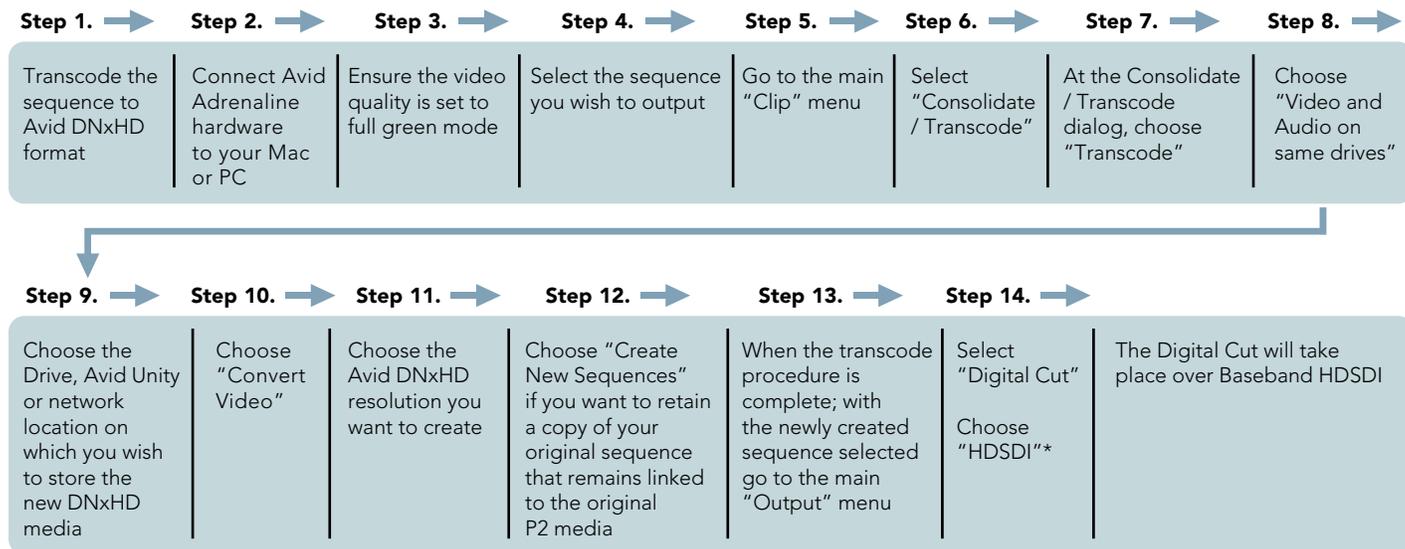
To export sequences as a file type appropriate for web, DVD or multimedia distribution:



* Note: The "Export Settings" quick drop-down menu also allows for rapid access to Sorenson Squeeze, where many other file types are available for creation.

P2 Step By Step Reference Guide

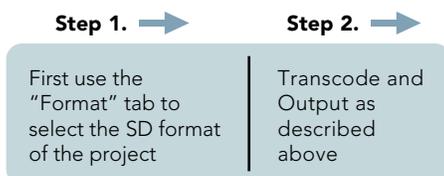
To output your work on tape via HDSDI to an VTR such as D5 or HDCAM:



* Note: Make sure the HD VTR is correctly installed and available in Media Composer beforehand.

The process to deliver an SD master (over SDI component or composite) is similar to the above, but it will be highly dependent on the acquisition frame rate and format you chose at the shooting stage.

If the frame rate and format you are using have an SD counterpart:



Check out all the Avid and P2 resources available at www.avid.com/P2.

To learn more—visit www.avid.com/p2

Corporate Headquarters
800 949 AVID (2843)

Asian Headquarters
+ 65 6476 7666

European Headquarters
+ 44 1753 655999

Avid®