

Generating EDLs and XMLs with Adobe Premiere



EDL or XML?

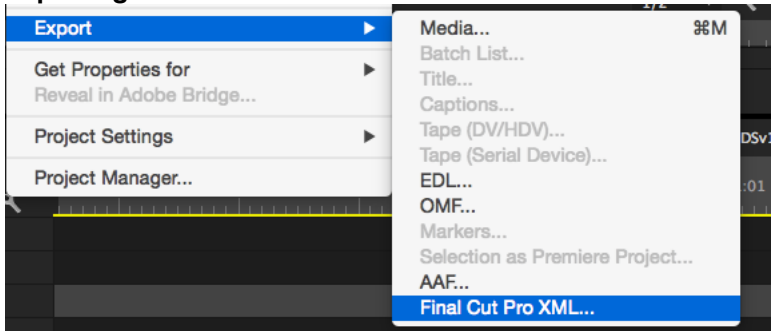
The FCP(7) XML format provides more flexibility for Conformalizer, and almost nothing extra for the picture editor to worry about - you simply choose Export FCP XML.

The downside is that this format has a huge number of moving parts, many versions and variations to the format and is consequently much more prone to bugs.

If it works for your project we recommend this format over EDL.

The CMX3600 EDL is a very simple format which is very reliable and predictable, but lacks some flexibility. In particular the Premiere EDL tool does not flatten the sequence for you, and it also ignores the “disabled” status of clips, instead adding them to the EDL.

Exporting as XML:



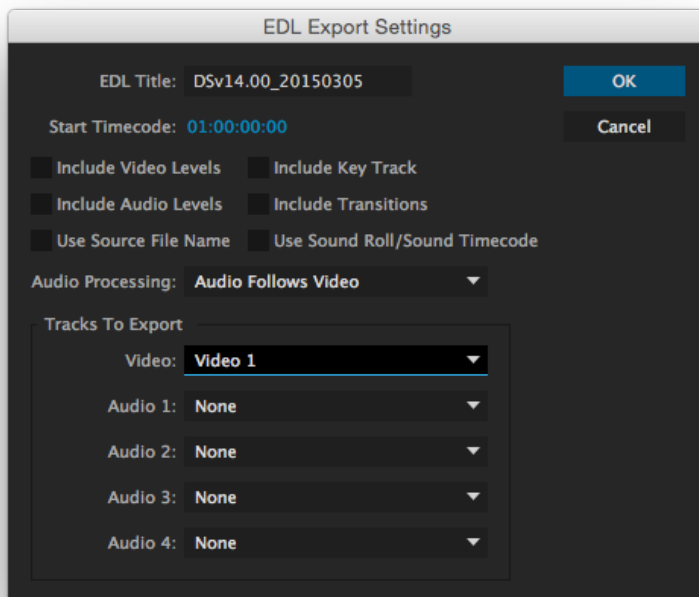
Exporting as EDL:

Premiere does not provide a “flattened EDL” option like Media Composer does.

You need to create a separate EDL for each relevant video layer, and deliver them to sound as a set - or flatten the sequence manually before creating the EDL.

Please also see the section below on how disabled clips are handled in Premiere.

Use these settings as a starting point. (timecode start depends on your project and reel):



It can be useful for the EDL to have both “Reel” and “Clipname” information available. In Premiere, the Reel information comes from a field called Tape Name. If this field is empty, Conformalizer will automatically switch to using Clipname. Clipname is the most commonly used field in Conformalizer workflows.

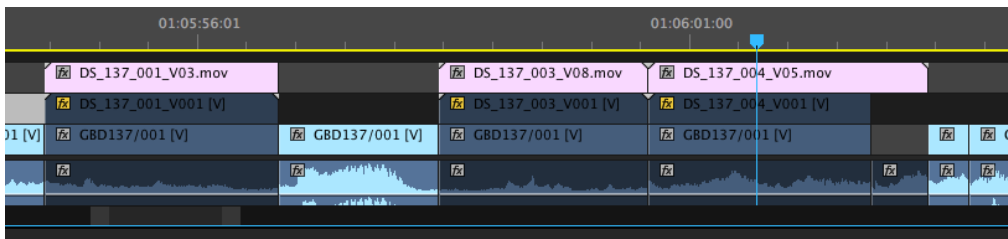
Name	Tape Name	Frame Rate	Media Start	Media End
GBD138/002	DSv11_photoJPEG_1080	23.976 fps	01:10:33:00	01:16:51:00
GBD137sickmont/001	DSv11_photoJPEG_1080	23.976 fps	01:09:24:17	01:16:51:00
GBD137/001	DSv11_photoJPEG_1080	23.976 fps	01:06:47:20	01:16:51:00
GBD135/015	DSv11_photoJPEG_1080	23.976 fps	01:05:33:14	01:16:51:00
GBD130/011_graemeConf	DSv11_photoJPEG_1080	23.976 fps	01:05:18:18	01:05:22:08
GBD130/011.Subclip003	DSv11_photoJPEG_1080	23.976 fps	01:04:56:10	01:05:02:06
DS_137_004_V001	76585678	23.976 fps	01:08:51:16	01:08:53:21
DS_137_010_V001	23452345	23.976 fps	01:09:30:19	01:09:33:08

Dealing with old and disabled clips:

The EDL/XML should contain the clips which we see when we watch the picture file. That’s what the sound dept use to cut against so that’s the thing we need to watch for changes using these EDLs/XMLs.

For XML:

This arrangement is fine for an XML export - the disabled clips will be ignored by Conformalizer. If those lower clips were Enabled we could get some confusing results, with Conformalizer possibly matching the old material rather than noticing the new material.



For EDL:

Unfortunately, the Premiere EDL export ignores the Enabled/Disabled status and includes every single clip in the timeline. Lame.

If possible, please collapse all enabled clips down to a single video track - this will simplify EDL creation to just 1 track and avoid any unwanted clips appearing in the EDL.

This might mean an extra step for you in preparing an EDL but at least it’s just 1 EDL which needs to be exported, rather than 6 separate ones.

It might also mean quickly saving a temporary copy of the sequence so you can crush the tracks down to 1.

