PROXY WORKFLOWS FOR A SECURE REMOTE PRODUCTION FUTURE

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As EditShare's CTO, Stephen works closely with globally distributed engineering teams setting technical direction, advocating best practice, driving quality improvements, and defining the approach for selection and adoption of new technologies. He has significant experience in the media and entertainment industry and has pioneered cloud and hybrid systems for both media delivery and production industries. Stephen holds patents in the areas of metadata management, intelligent video content generation and video access control.

HOW DID WE COPE WITH THE PANDEMIC?

- Proved that the media industry could succeed in a virtualized/cloud/remote working environments, accelerating the need for remote collaboration.

- Post-production teams were used to the benefits of working within a controlled environment directly with the source media and needed alternatives that worked as well.

WHAT ABOUT PROXIES FILES?

A lower resolution/bitrate proxy has been used in the past for example when:

- an editing workstation is not powerful enough to process media at higher resolution
- where the original material is currently in offline storage
- where the client application (for example a web browser) does not support the format of the original material.

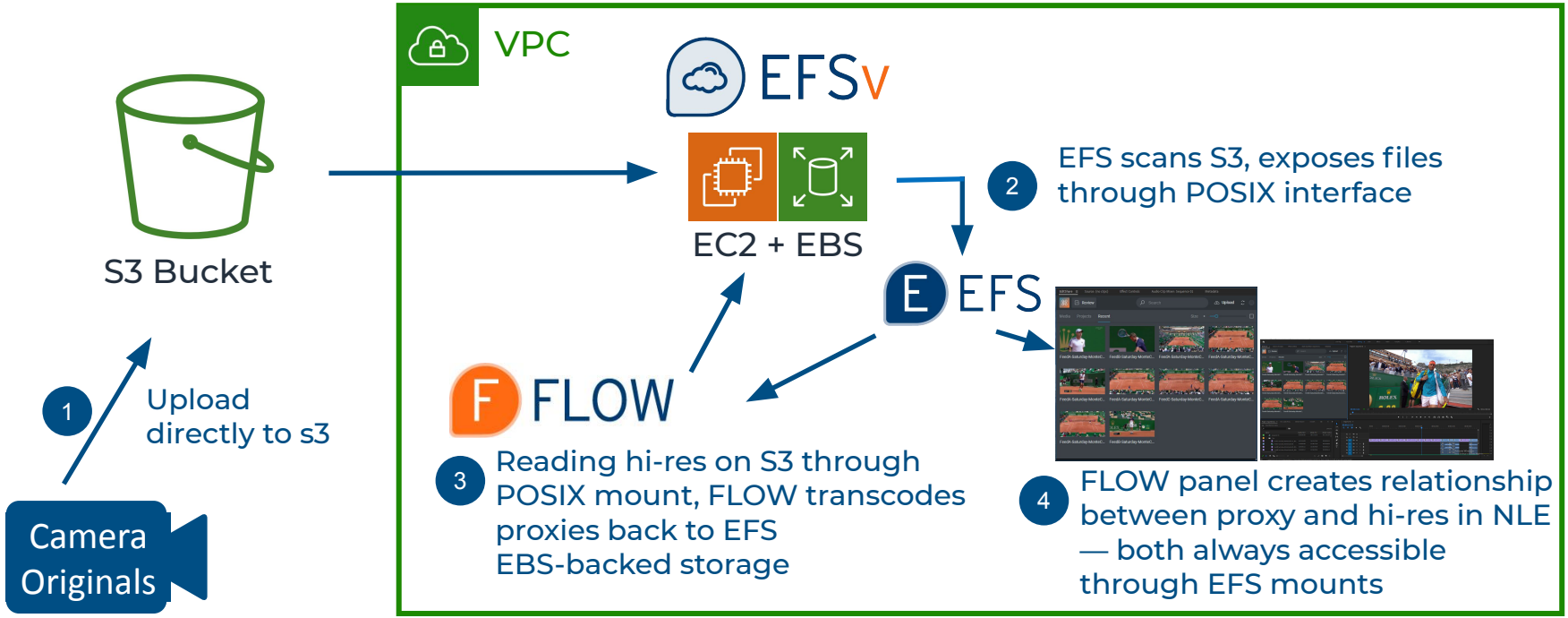
HIGH-REZ v PROXY FILES, SIZE COMPARISON

	Resolution	Codec	Frame Rate	MB/sec	High Res File Size	Proxy File Size
1-hr Nature Doc 100:1 shooting ratio	3840x2160	ProRes 4444	23.98p	132.5	45.49	0.034
	3840x2160	XAVC 300	23.98p	30	103.00	0.343
Non Fiction TV 1,000 Hours	1920 x 1080	XDCAM 50	59.94i	6.25	21.46	0.343
	3840x2160	ProRes 422 HQ	59.94p	221	758.74	0.343
2-hr Feature Film 200:1 shooting ratio	6144 x 3456	ARRI RAW	24p	732	1005.25	0.137
	7680 x 4320	RED RAW 5:1	24p	260	357.06	0.137

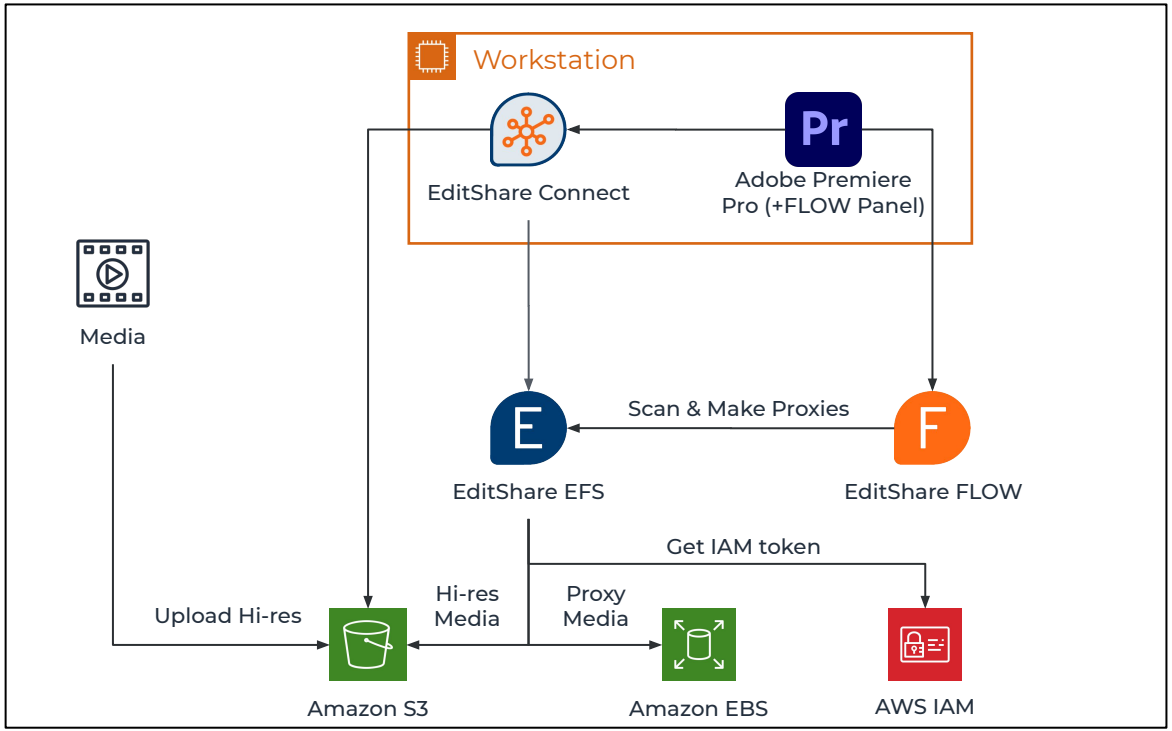
STORAGE COST COMPARISON

	Resolution	Codec	Frame Rate	MB/sec	Usable Total	Block Storage Cost	Object Storage Cost	Savings
1-hr Nature Doc 100:1 shooting ratio	3840x2160	ProRes 4444	23.98p	132.5	47.8	$2,689	**$598**	$2,091
	3840x2160	XAVC 300	23.98p	30	109	$6,131	**$1,362**	$4,769
Non Fiction TV 1,000 Hours	1920 x 1080	XDCAM 50	59.94i	6.25	24	$1,350	**$300**	$1,050
	3840x2160	ProRes 422 HQ	59.94p	221	797	$44,831	**$9,962**	$34,869
2-hr Feature Film 200:1 shooting ratio	6144 x 3456	ARRI RAW	24p	732	2656	$59,625	**$13,250**	$46,375
	7680 x 4320	RED RAW 5:1	24p	260	915	$20,587	**$4,575**	$16,012

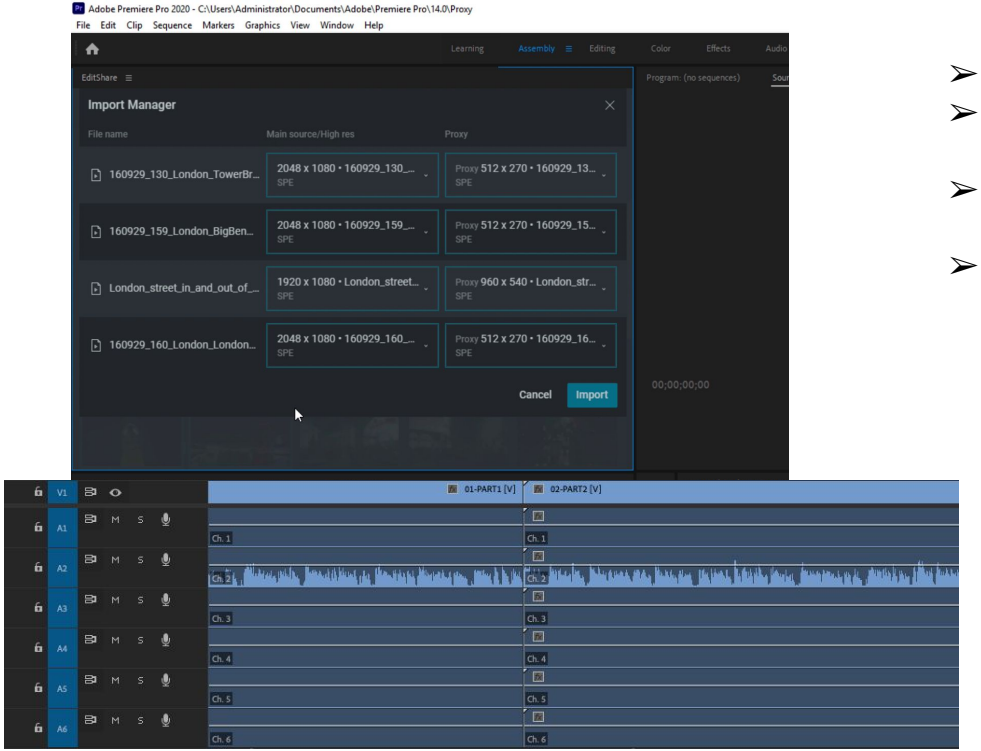
SEAMLESS PROXY EDITING



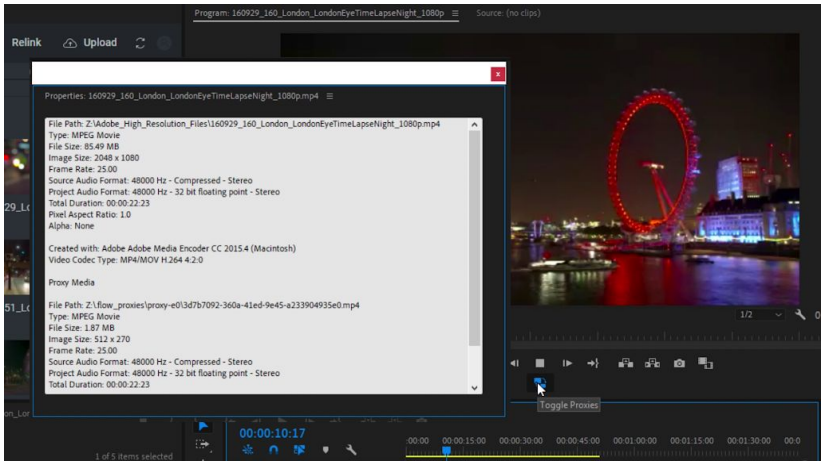
TECHNICAL ARCHITECTURE



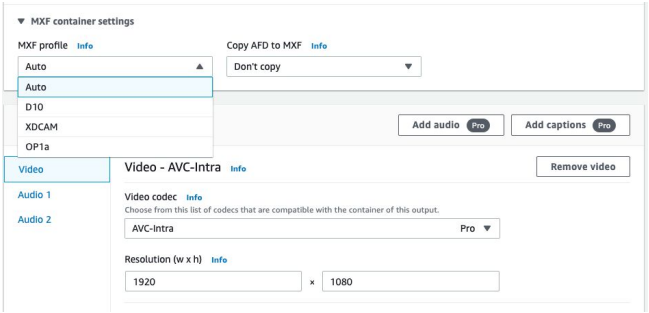
PROXY USE IN NLEs



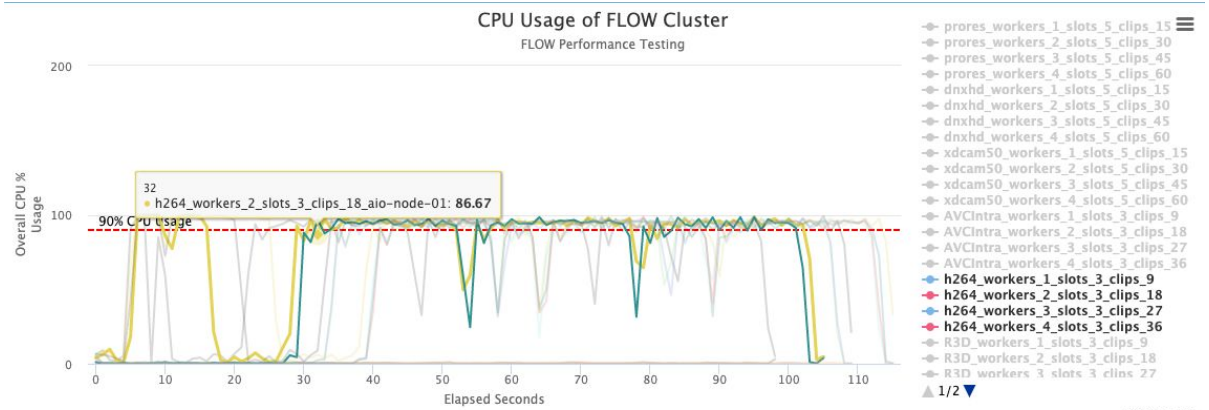
- Integrated Proxy Support
- Support for multiple proxy formats:
  - multiple resolutions, audio layout, etc
- Panel architecture allows for easy integration into MAMs
- Supported in most popular editing tools



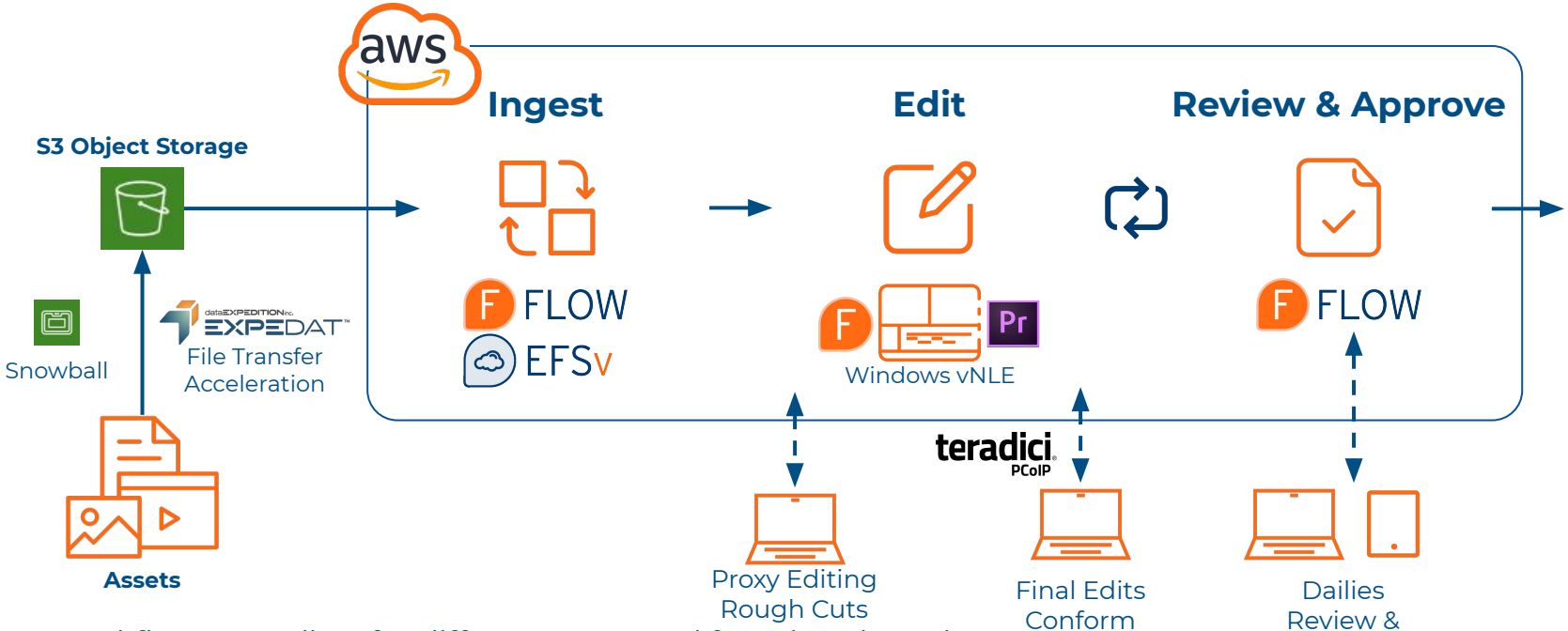
PROXY GENERATION



- Proxy Generation
  - Media Asset Management Native
  - Cloud Services Based
- Scale and cost can be managed based on use-case and load
- Allows for multi-format proxy generation
- Triggered on rules based on ingest and editing requirements



EXTENDED USE CASES



Proxy Workflows can allow for different users and functions based on access controls, costs and rules

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