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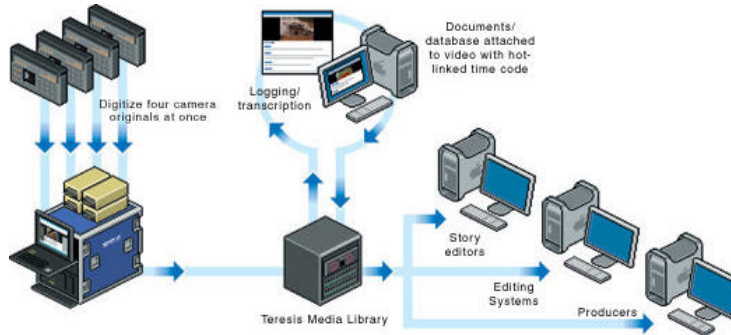
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Other Ways to Go: Reality Bites

How Teresis Helped *Three Wishes* Track Mountains of Footage

By Debra Kaufman
February 1, 2006 Source: Film & Video

What's the best way to manage the massive amounts of footage that come hand-in-hand with reality-TV production? *Three Wishes* post producer Ke'alo'hi Lee selected Teresis Production Asset Management as a replacement for a former program, which shows have used to create a database of notes related to clips on tape. "The problem with [what we were using before] was, if someone [else] was looking at footage on that tape, you had to wait," she explains. "And the tapes took up a lot of space on the shelf." The post department also needed a solution that would let executives and producers in other locations access the footage and communicate remotely with the post department.




Teresis takes all the original tapes and encodes them as Windows Media files, then stores the files on a server. Once there, the footage is all accessible from a Web browser anywhere in the company. The transcriber sits at a computer with foot-pedal control of the image and, as he creates a Word document, a keystroke enters the timecode as a hotlink. That's handy for the story editor, who can then call up the Word doc and click on hotlinks to see the video with accompanying transcription. According to Lee, the new system was so fast for loggers that the production didn't need to send any tapes to an outside transcription house.




Replacing DVDs and FTP

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The post team quickly realized that Teresis PAM could be used for tasks requiring remote viewing. Cuts can be uploaded for approval. "It's so much better than sending out a DVD," says Lee. "They can actually see it five minutes after we upload it, no matter where they are. The casting department has also adopted it to keep executives in touch with casting decisions, and story producers use Teresis to write their scripts, for all the advantages of being plugged into the database from the very beginning.

The familiar Web browser "replaces the FTP system, it replaces DVD and it replaces shutting tape copies around town," says Teresis founder/CEO Keri DeWitt. "Now you just send an email to an executive with a hyperlink to log in securely and he sees the cut you want him to see."



Facing the Future

Version 2 of the system, says DeWitt, will provide a scene editor that will allow the user to go from raw footage to edited scenes, all from the Web browser, and put together an EDL in CMX format that can be imported into an Avid or Final Cut Pro. Another upcoming tool, Storyboard, will let the producer build each episode out of the created scenes and keep all the episodes online, with scripts and notes hyperlinked and integrated with Avid and/or FCP.

In the future, DeWitt says, Teresis PAM won't just save costs but help generate revenue, making it much easier to license unused footage in low-res form for Web sites and cell phones. In the meantime, the Three Wishes post team has had its own wishes fulfilled: they're saving money, they're saving time (an estimated 30 percent) and they're curing at least some of the headaches generated by reality TV's massive amounts of footage and tight deadlines.

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