EditShare Flow

Version 2.0.5 Setup and User's Guide

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Chapter One: Introduction

Congratulations on the purchase of your new Flow System. EditShare Flow delivers state-of-the-art ingest and browse capabilities fully integrated with EditShare shared storage and archiving solutions.

Flow Ingest captures up to four inputs simultaneously. It encodes each input in up to two high-resolution formats plus one low-resolution proxy format, and writes all media files directly to EditShare networked storage. Metadata about each clip is stored in the searchable Flow database.

You can ingest from tape or a live feed, or you can ingest file-based media from an XDCAM or P2 device. Ingested media can be shared and used by editors working on Avid, Apple, and Premiere editing applications. You can begin editing while ingest is in progress.

For any media file you have permission to see, Flow Browse can play back its corresponding proxy file (if the proxy was made by Flow) without your needing to mount any media directories. Flow Browse can also play back high-resolution files if you have mounted the Media Space that contains the desired high-resolution files, and if Flow supports the codec of the high-resolution file.

You can capture Universal Media files that you can drag and drop into your Avid or editing application or other editing application compatible with QuickTime. This saves storage space, because a single media file is available in two formats.

From Flow Browse, you can locate media among hundreds of thousands of clips on EditShare Media Spaces. You can update metadata, log clips, create sequences, and drag-and-drop media to Avid and FCP bins before you begin editing. You can browse, play back, and restore files that you archived on EditShare Ark. You can also rapidly log clips on the fly with Flow Logger, using categories and labels you design for your own needs.

This guide provides you with completeinformation about the system. See the following sections:

- Flow Hardware and Software
- Configuring Flow
- Restarting and Turning Off Servers
- Starting and Exiting Flow Browse
- Ingesting
- Using the File Browser
- Working with Projects and Sequences

- Playing Back Media Files
- Flow Scan Option
- Logging Media with Flow Logger
- Logging Media in Flow Browse
- Managing your Universal Media Space
- Capturing Universal Media Files
- Working with Universal Media Files
- Keyboard Shortcuts

It also includes a comprehensive Index.

Chapter Two: Setting Up EditShare Flow

Before you can use your Flow system, you need to set up your Flow software and hardware and configure your system.

See the following sections:

- Flow Hardware and Software
- Configuring Flow
- Restarting and Turning Off Servers

Flow Hardware and Software

The following sections describe Flow hardware and software, and how to install, set up, and configure your system:

- "Flow Components" on page 10
- "Minimum Workstation Requirements" on page 10
- "Flow Ingest Servers" on page 11
- "Connecting Components to the Flow Server" on page 12
- "Flow Admin/Database/Proxy Server" on page 15
- "Flow Browse Software" on page 15
- "Flow Logger Software" on page 15
- "Flow Control Software" on page 16
- "Configuring Network Settings on a Flow Ingest or Admin/Database Proxy Server" on page 16
- "Installing the Latest Flow Software" on page 20
- "Adding Flow Services Software to an Existing EditShare Storage Server" on page 26

Flow Components

A typical Flow version 2.0.x setup consists of the following components:

- One or more multichannel Ingest Servers
- An Admin/Database/Proxy Server
- One or more EditShare Storage Servers running version 6.0 or later
- An uninterruptible power supply (UPS) for each server
- A security dongle for each server that includes information about license expiration date, number of users, enabled codecs, and so on
- Flow Browse software to run on all your client workstations
- Flow Control software to run on at least one client workstation

Most often, Flow Ingest Servers and Flow Admin/Database/Proxy Servers run on their own dedicated hardware devices. However, Flow Admin/Database/Proxy services can also be added to a 64-bit EditShare Storage Server, which means that you might have a server that combines EditShare Storage with Flow Admin/Database/Proxy services. You can have no more than eight client workstations if you use your existing storage server for the Flow Admin/Database/Proxy services.

Flow supports being installed only on 64-bit systems and working only with 64-bit storage servers.

NOTE: *In this documentation,* ***server*** *refers to the physical system.* ***Service*** *refers to a Flow function, such as Scan or Database.*

Minimum Workstation Requirements

Windows:

- One of the following:
  - Windows XP Service Pack 2
  - Windows XP Service Pack 3
  - Windows XP 64
  - Windows Vista 32
  - Windows Vista 64
  - Windows 7

- A graphics chip or card that supports Open GL

Macintosh:

- Intel-based models only
- OS X 10.5 (Leopard) or later
- A graphics chip or card that supports Open GL

NOTE: *Certain Macintosh systems running Windows with Boot Camp - particularly those with ATI Graphics chips - might not operate with Flow correctly due to issues with Open GL support in the Apple drivers.*

Flow Ingest Servers

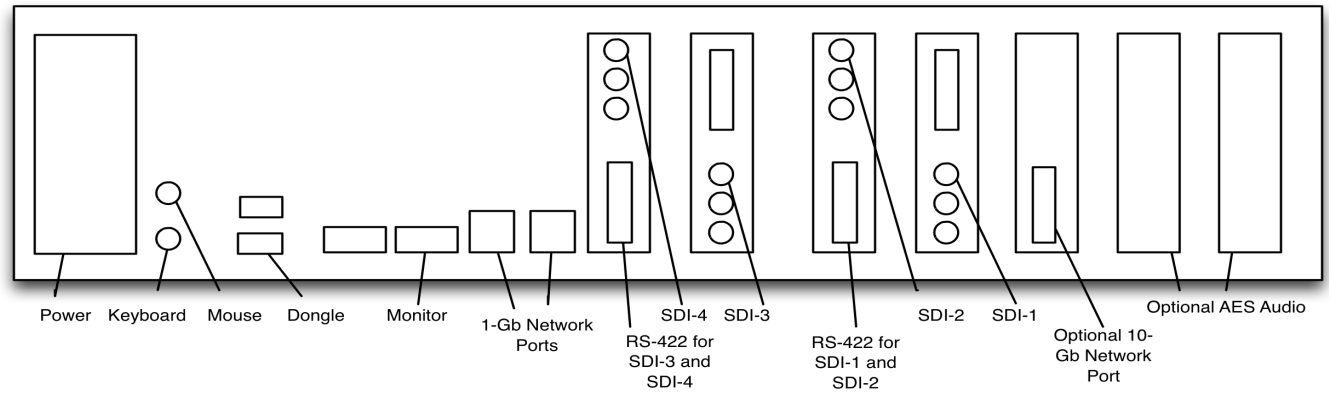
Flow Ingest Servers are multichannel servers capable of recording simultaneously in up to two high-resolution formats and one proxy format per channel. Flow Ingest supports live capture from satellite feeds or cameras, as well as deck control via RS-422. Flow Ingest captures video footage directly to EditShare storage, freeing up editing applications to do what they were designed to do – edit – and moving the time-consuming and process-heavy task of ingesting away from the edit suite.

You need a dongle for each server.

Flow Ingest can be controlled remotely from any standard desktop or laptop workstation. It is not necessary to have editing software on a workstation that is controlling Flow. With the Flow Ingest client (part of the Flow Browse client), you can control a single channel, or multiple channels, from a single workstation.

Flow Ingest takes standard SD-SDI or HD-SDI inputs with embedded audio and encodes the video and audio signal into a wide range of popular formats. These include most SD and HD Avid codecs, as well as most QuickTime codecs commonly used by Final Cut Pro and other applications compatible with QuickTime. Flow Ingest can also produce several types of low-resolution proxy files in real time offering unparalleled workflow advantages to any kind of media organization.

The following illustration shows the back of a Flow Ingest Server with four SDI/HD-SDI inputs.



NOTE: *An HD license is required for HD capture. You can purchase an AES/EBU audio pack to provide additional audio capabilities.*

Connecting Components to the Flow Server

For details on connecting your components to the Flow ingest server, see the following sections and the preceding illustration:

- "Connecting SDI Video" on page 12
- "Connecting RS-422" on page 12
- "Connecting to your Network" on page 13
- "Connecting AES Audio" on page 14
- "Connecting Dongle, Keyboard, and Mouse" on page 14

Connecting SDI Video

If your system has channels licensed for HD, you can connect HD-SDI or SD-SDI to them. If you have channels licensed for SD-SDI only, you can only connect SD-SDI.

Connecting RS-422

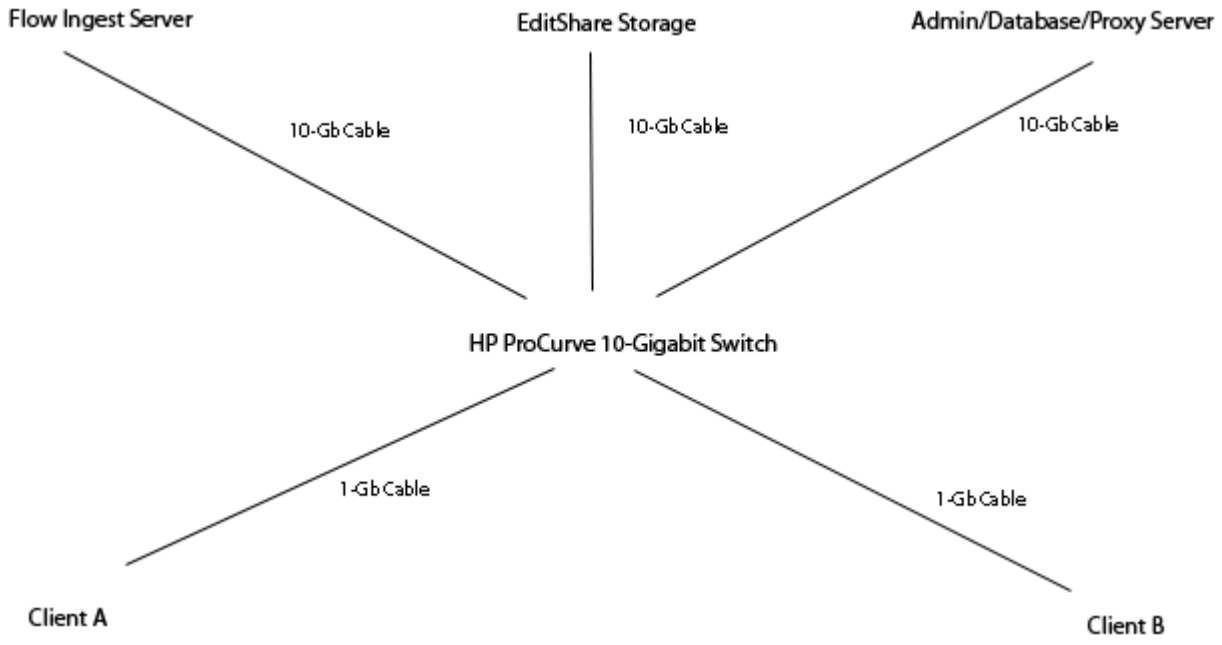
Flow Ingest supports VTR control via RS-422 protocol. Each video channel in Flow has its own RS-422 connection. RS-422 cables are connected to each pair of channels with a Y-cable.

Connecting to your Network

Flow devices connect to your network via 10-gigabit Ethernet or gigabit Ethernet, depending on the hardware configuration you ordered.

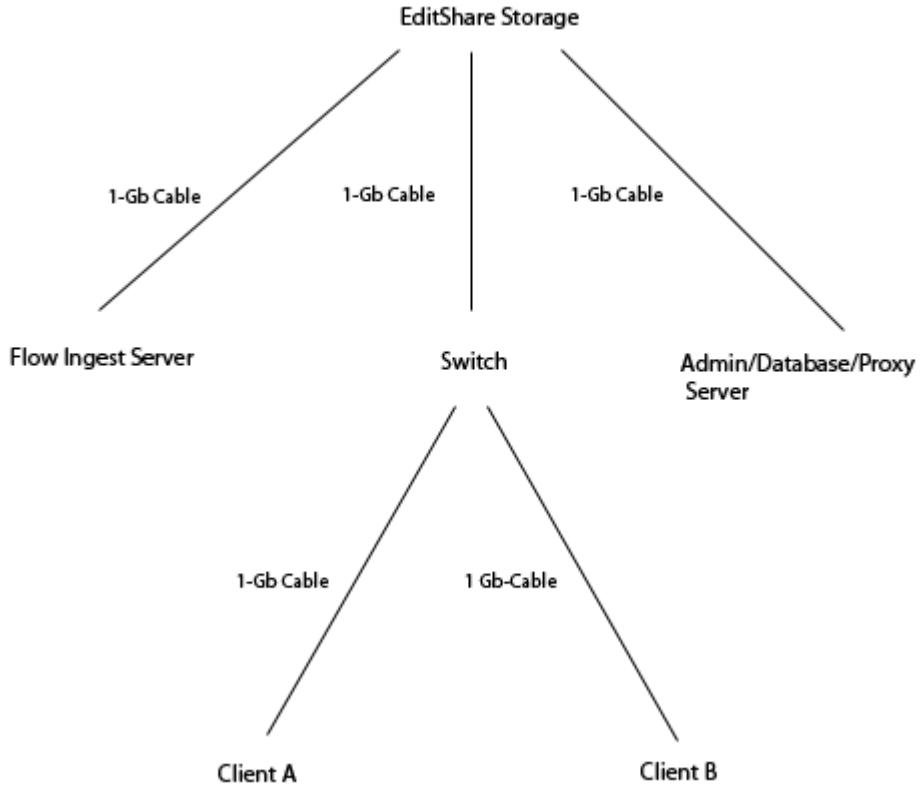
Each Flow Ingest and DatabasesServer should have only one connection to your network, and the networking on Flow devices should be configured for Manual mode. If you are already using Switch Mode on your EditShare Storage Server, you do not have to change that. It is only standalone Flow Servers that should not be in Switch Mode.

At this time, EditShare recommends connecting Flow servers to an HP 10-gigabit switch; see the following illustration.



If you do not have an HP 10-gigabit switch, all Flow Ingest Servers should be connected directly to dedicated 1-gigabit ports on your EditShare Storage server, and should not pass through a switch, although the client workstations may pass through a switch.

The following illustration shows an example of a network using a 1-gigabit ports.



Connecting AES Audio

The AES audio option includes AES cards and breakout cables for connection to the AES devices. The AES audio device comes with 4 plugs (8 inputs). You need to route the AES audio channels to the video channels. You can have up to 16 audio channels routed in one Flow ingest server. Depending on your needs, you can configure the available AES channels in different ways. For example, you can have 8 AES channels to 2 inputs, 4 AES channels to 4 inputs, and so on.

Connecting Dongle, Keyboard, and Mouse

Your dongle connects through a USB port at the back of your Flow servers, and the keyboard, and mouse connect through PS/2 ports. While it is possible to connect USB mice and keyboards to Flow servers, EditShare strongly recommends using PS/2 devices. Some USB devices can interfere with the dongle.

Flow Admin/Database/Proxy Server

The Flow Admin/Database/Proxy Server performs numerous administration services, runs a database, and stores proxy files. It keeps track of all clips captured through Flow Ingest Servers and stores metadata about the clips so you can search for those clips and find them again. The lightweight low-resolution proxy files it stores can be streamed to multiple workstations without clogging up network bandwidth. Flow Admin/Database/Proxy Servers can scan existing EditShare Media Spaces to detect clips that were ingested through an NLE application or that were transferred from solid state media such as P2 or XDCAM disks. Each new clip found is added to the Flow database, and proxy files can be made from each clip.

A Flow Admin/Database/Proxy Server should have at least 2 TB of storage in order to have sufficient space for both the database and proxy files. If you install Flow Database on an existing EditShare Storage Server, you should dedicate an entire partition (that is, /RAIDS/RAID_X) for Flow. You can have no more than eight clients if you use your existing storage server for the Flow Admin/Database/Proxy server.

Flow Browse Software

Flow Browse is client software that controls the ingest process remotely from your workstation. In addition, it allows you to log, browse, search, and preview your media clips. You can install Flow Browse software on almost any Mac OS X, Windows XP, Windows Vista, or Windows 7 workstation. With Flow Browse, you can view your Avid and Final Cut Pro media files without running Avid or Final Cut Pro software. Day-to-day tasks such as logging or reviewing content can now be done on a standard desktop or laptop system, freeing up the editing suite for editing.

Flow Logger Software

Flow Logger is client software that lets you log captures quickly. This is particularly useful during sports broadcasts and reality shows, and can also be used in other environments where you need to log live feeds. You can speed up your logging by clicking predefined descriptors of the action or event instead of typing long comments of what is happening in the feed. This also enables you to accurately search your logged footage later without dealing with misspellings or alternative labels. You can install Flow Logger software on almost any Mac OS X, Windows XP, Windows Vista, or Windows 7 workstation.

Flow Control Software

Flow Control software is client software that you install on one or more workstations. You must use Flow Control to configure and manage your Flow Ingest and Database Server. Flow Control lets you select the following:

- EditShare accounts allowed to use the Ingest Server, and which channels they can use
- High-resolution codecs available for Ingest
- The proxy codec you will use, if any
- Input sources available on each channel
- Media Spaces you want to scan in order to update the Flow database, and when you want the scan to happen

Flow Control is required to set up basic information about your network, including the password for the EditShare Administrator account. Generally, Flow Control is installed on only one or a few workstations. Flow Control is not software that every user needs or should have.

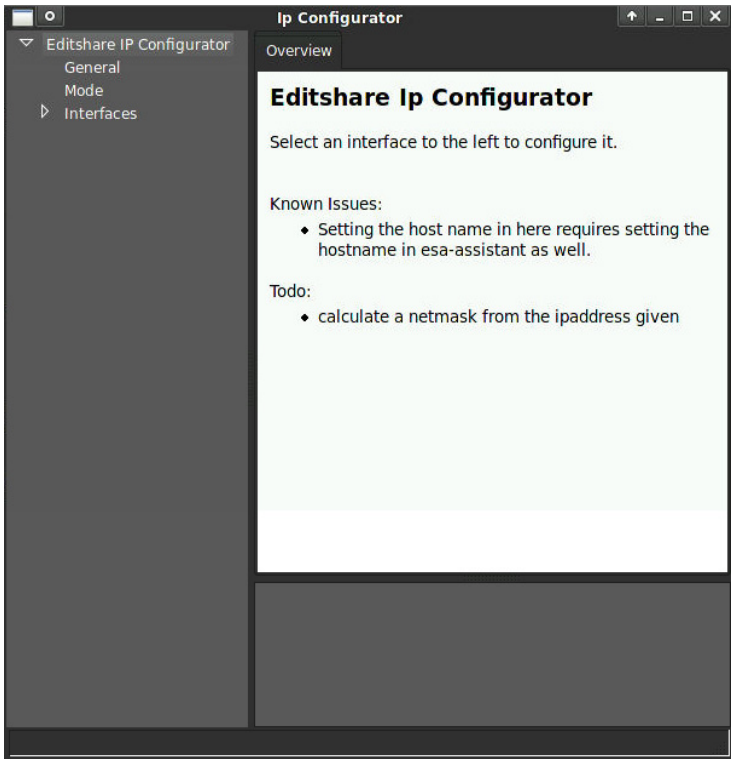
Configuring Network Settings on a Flow Ingest or Admin/Database Proxy Server

You need to configure the network settings on your Flow Ingest and Flow Admin/Database/Proxy servers so they are on the same network subnet as your EditShare storage servers and Flow client workstations.

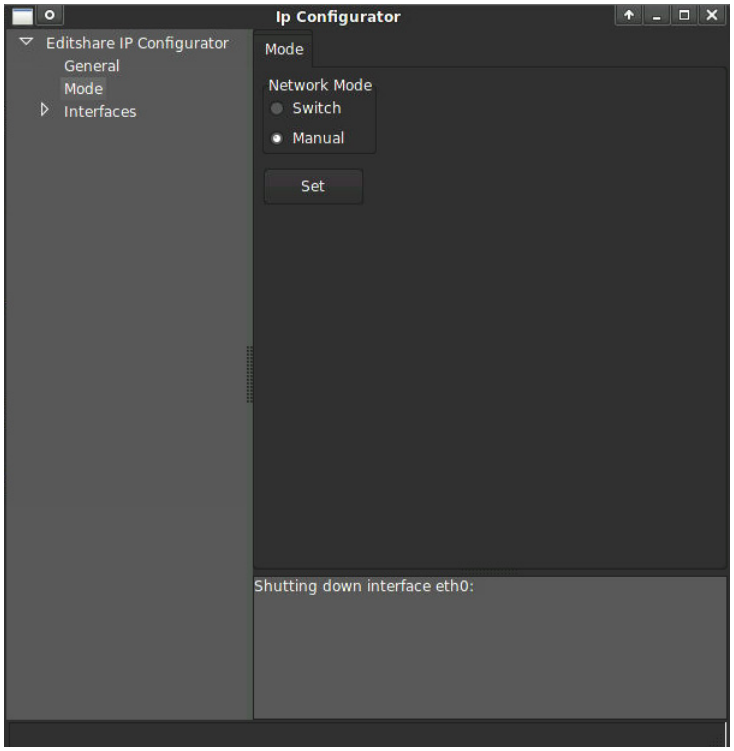
TASK

1. Start the Flow Ingest and Flow Admin/Database/Proxy servers with a keyboard, mouse, and monitor attached to each.
2. Open the EditShare Control Panel and double-click Network Config.

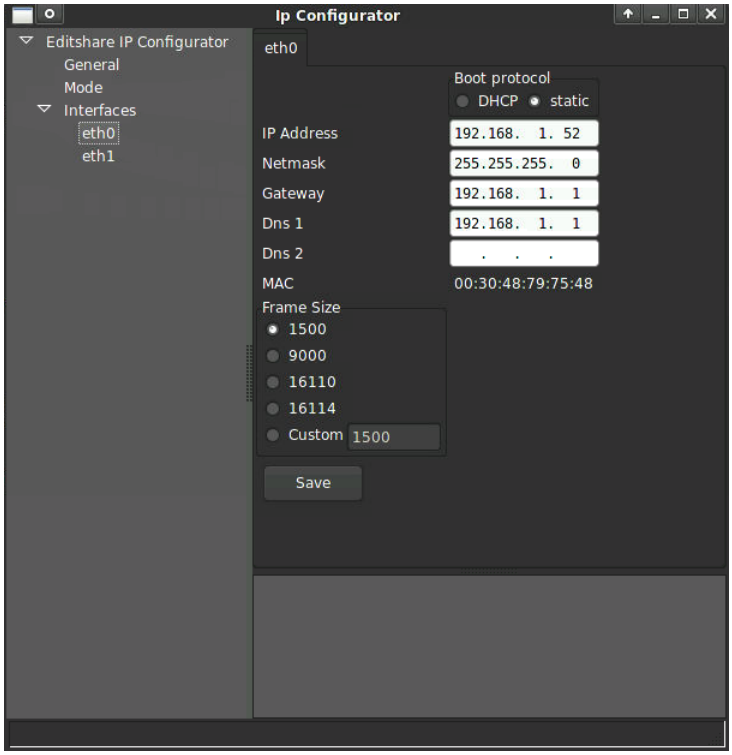
The IP Configurator opens.



3. For a standalone Flow Ingest or Flow Database Server, click Mode and then select Network Mode > Manual. Using Switch mode can degrade performance.



4. Click Interfaces, select the interface you want, and then type the IP address, Netmask, and Gateway address.



NOTE: *It is very important that you specify a Gateway address for all Flow Servers, and that the Gateway address is on the same subnet as your servers and workstations. Failure to set a proper gateway results in Flow components being unable to discover each other on the network.*

NOTE: *If you do not have an actual gateway or router providing access to other networks, you can use any unused address with the same first three numbers as the IP address of the server. For example, if your server's IP address is 192.168.1.5, you can use 192.168.1.9 as the gateway.*

5. (Option) Type the DNS server identifiers if you have them.

   NOTE: *You must include DNS identifiers for Internet access.*

6. Click Save.

   After you have configured your Flow Ingest and Flow Database (Admin) Servers with IP addresses that are valid on your network, you can access those servers using VNC – the same way you access the EditShare Storage Server Administration Desktop. Type the appropriate IP address in your VNC application.

Installing the Latest Flow Software

EditShare includes the Flow Ingest/Flow Database software in EditShare updates, as well as Flow Client software for Windows and for Mac. When you update to a new version, you must update all components at the same time. For example, Flow Client software usually cannot connect to Flow Database if the versions are not the same, and you might see errors such as "Cannot find database."

NOTE: *Flow version 2.x must run on EditShare version 6.x. It is not compatible with earlier versions.*

See the following sections:

- "Updating Flow Ingest and Flow Database Servers" on page 20
- "Updating your Flow Clients" on page 25

Updating Flow Ingest and Flow Database Servers

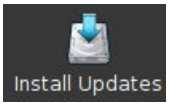
You need to update your servers with the latest software. EditShare pushes the software to your server (if it has Internet access). A notification appears on your server desktop when updates are available.

You must configure the roles your servers will play using the EditShare Role Assistant, and also select a quota to limit the disk space used by the Flow database and proxy files.

When Ark is used in a Flow environment, the Role Assistant also needs to configure a file that contains the timeout that Ark will wait for Flow scanning to complete.

NOTE: *If you do not have Internet access on your server, you can download the updater from the updates area of the EditShare web site.*

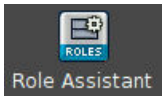
Do the following.



TASK

1. Open the Control Panel on the EditShare Desktop and double-click Install EditShare Updates.
2. Follow the text instructions on the screen.

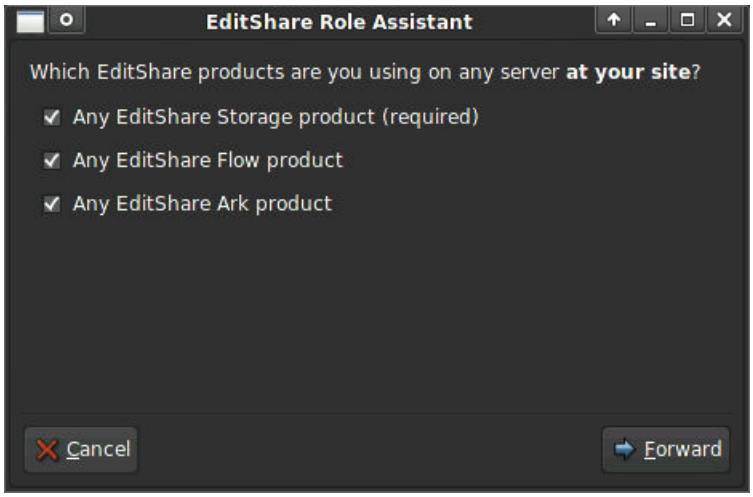
   You are asked if you want to restart the system.
3. Type Y and press Enter. The system reboots.



4. Open the Control Panel on the EditShare desktop and double-click Role Assistant.

5. Do one of the following:
   - If you have used the Role Assistant before and your system roles have not changed, click Keep Configuration.
   - If you have never used the Role Assistant or you want to change your system roles, click Edit Configuration.

   A window opens asking which EditShare products you are using at your site.

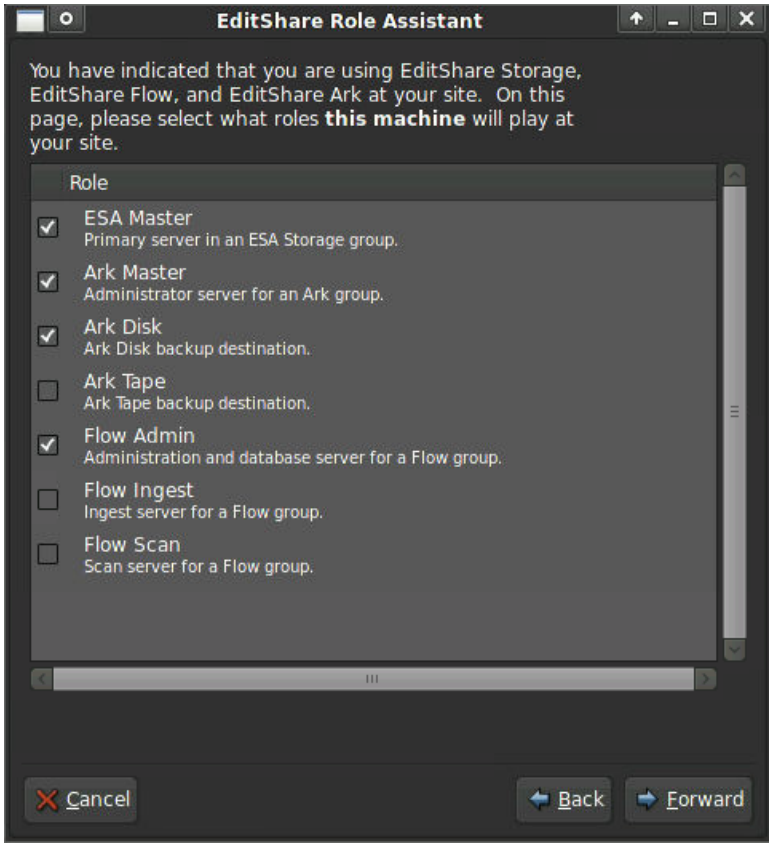


NOTE: *This window asks which EditShare products you use overall at your facility, not which products are running on this particular server.*

NOTE: *If you have not purchased Ark or Flow, selecting them here does not enable them.*

6. Select your products, and then click Forward.

A window opens asking which role this particular machine will play.



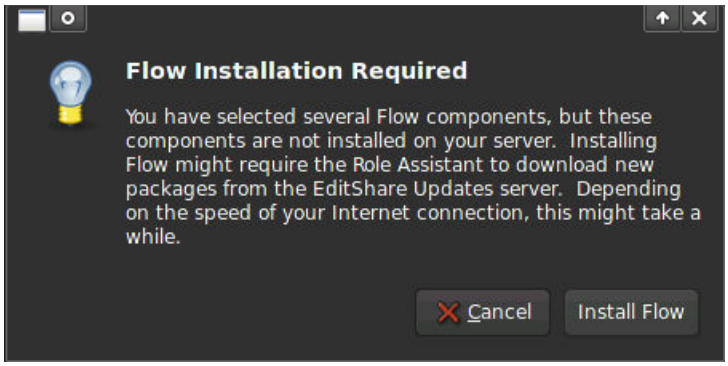
NOTE: *Only one server at your site may play the role of Flow Scan. Flow Scan normally runs on your Flow Admin server. If you already selected this role on another server, you will experience difficulties.*

7. Select roles, and then click Forward.

   A window opens asking if this is the configuration you want.

8. Do one of the following:
   - If the configuration is correct, click Save Configuration.
   - If the configuration is not correct, click Back, change the options you want, click Forward, and then click Save Configuration.

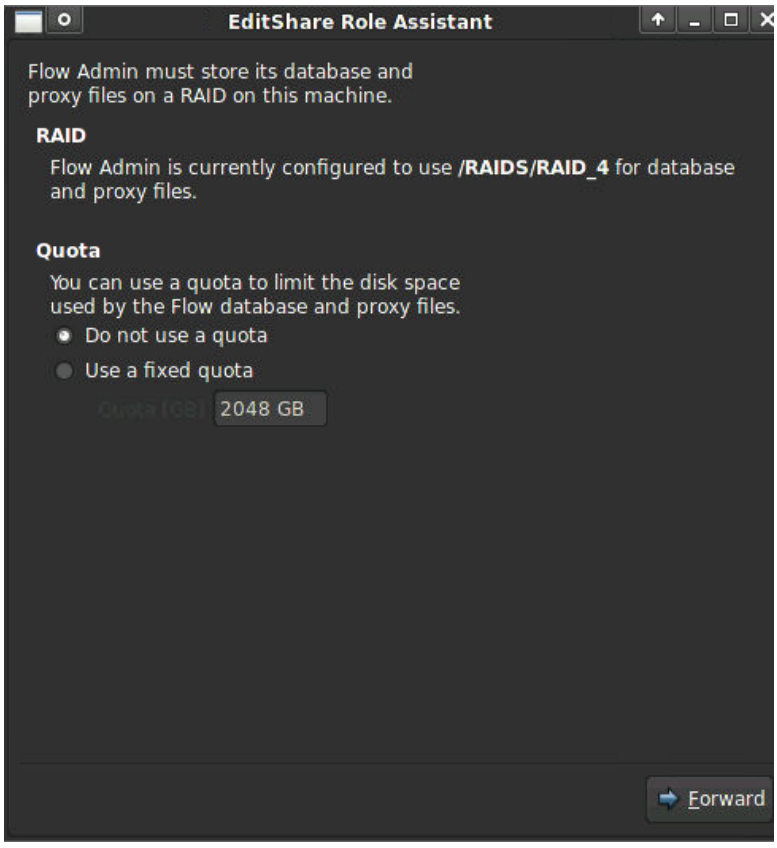
   If you do not have Flow installed, a message box opens informing you of that.



Click Install Flow.

Flow packages are installed

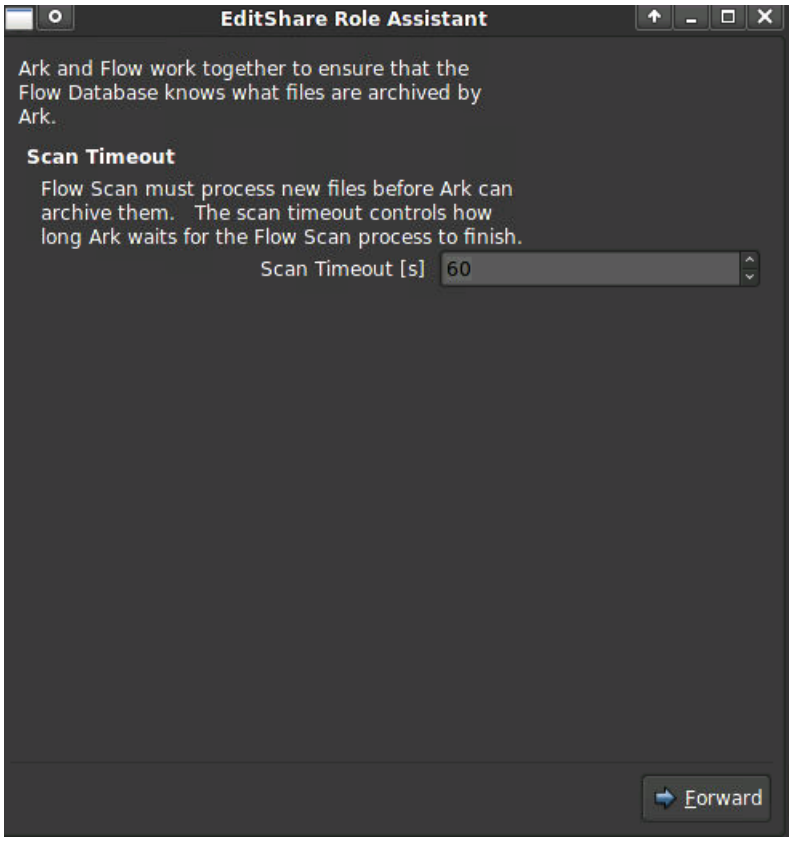
A window opens allowing you to configure your Flow quota.



9. Do one of the following, and then click Forward:
   - Select "Do not use a quota."
   - Select "Use a fixed quota," and then type a quota for the database and proxy files.

   NOTE: *You must have at least one RAID mounted to configure Flow. If you do not have a RAID mounted, a message box opens informing you of that. Click Quit, mount a RAID, and start the Role Assistant again.*

   If you selected roles for both Flow and Ark, a window opens asking you to select a value for the Flow Scan timeout.



10. Select a timeout period and then click Forward.
11. Proceed with the Role Assistant.

    For more information, see "EditShare Updates" in the *EditShare Administrator's Guide*.
12. Click Quit to exit the Role Assistant.

Updating your Flow Clients

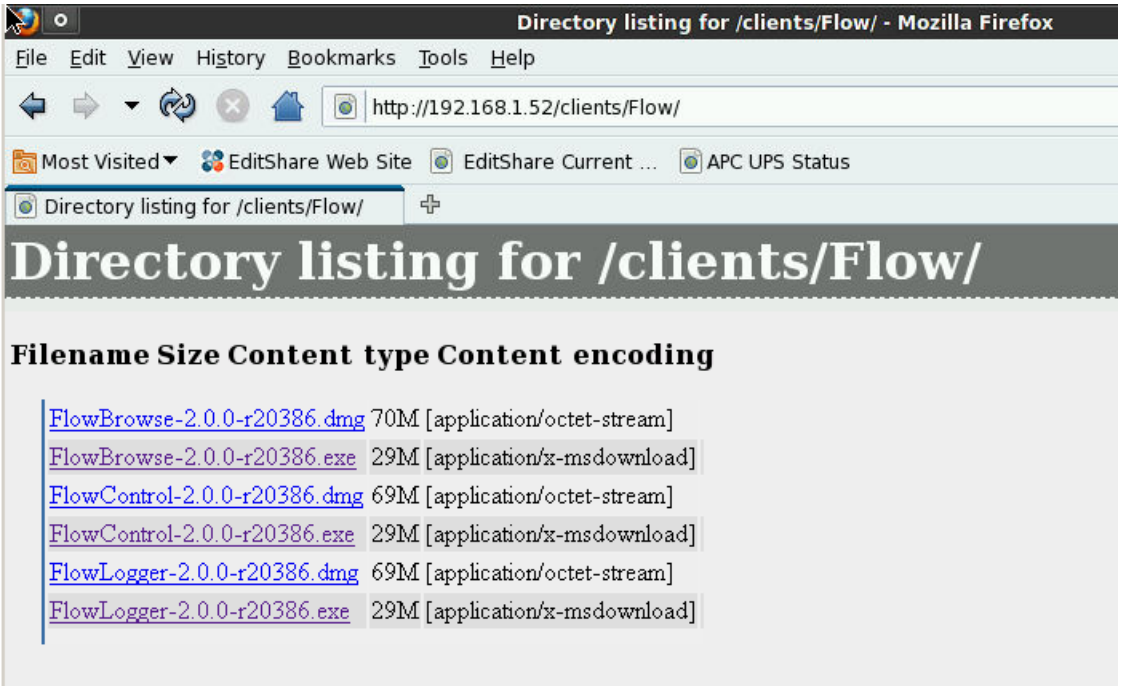
You need to update your clients with the latest software.

TASK

1. Update your Flow Database server.
2. Uninstall any previous Flow client by doing one of the following:
   - (Windows) Click the Start menu, and select EditShare > Flow > *Client-Name* > Uninstall
   - (Macintosh) Click the client application name and drag it from the /Applications folder to the trash.
3. On your workstation, open a browser and type the IP address of the EditShare Storage server.

   The Status page opens.
4. Click Flow Clients.

   The directory of available Flow clients opens



5. Do one of the following:
   - (Macintosh) Double-click the FlowBrowse.dmg file to uncompress Flow Browse/Flow package and then drag the uncompressed package to the /Applications folder. For convenience, drag the Flow icon from the

Applications folder back to the Dock so that you have easily accessible shortcuts.

- (Windows) Double-click the FlowBrowse.exe file. A dialog box opens asking if you want to save the file. Click Save File, and then navigate to the file. Double-click it to install Flow Browse.

6. Repeat Step 6 for Flow Logger, and for Flow Control on workstations where you need it.

NOTE: *If you have trouble connecting to Flow after updating, you might need to delete several local settings files. For more information, contact EditShare Technical Support.*

Adding Flow Services Software to an Existing EditShare Storage Server

Your EditShare Storage server (the physical device) can also run Flow Admin/Database/Proxy services under certain conditions. This is not the recommended configuration. If you have a smaller production environment, however, you might find that one machine provides sufficient performance and you can avoid purchasing a standalone Database Server. You can add Flow Admin/Database/Proxy services software to your EditShare Storage server if all of the following conditions are met:

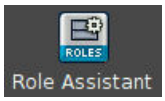
- You have updated your EditShare Storage Server to Version 6.0 or higher. Flow v2.0 or later is not compatible with earlier versions of EditShare.
- You have purchased a dongle updater that authorizes your machine to run the Admin/Database/Proxy Server software, or you have the dongle updater that came with your XStream. Do not install Flow Admin/Database/Proxy services software on your EditShare Storage Server without previously purchasing and installed the dongle updater. The software does not run without the dongle updater.

Limitations to adding the Admin/Database/Proxy Server software to your storage server include the following:

- You need to set aside at least 2 terabytes of space and dedicate it to Flow for the Flow proxy file database. This space is no longer available for your editing storage needs.
- You are limited to 8 concurrent connections from Flow Browse clients. If you need more than 8 concurrent connections, you need a standalone Admin/Database/Proxy server.

To add the Admin/Database/Proxy Server software to your storage server, do the following:

TASK



1. Open the Control Panel on the EditShare desktop and double-click Role Assistant.
2. Follow the text instructions on the screen to select the Flow products you want, the roles this machine will play, and the RAID and quota you want, as described in "Updating Flow Ingest and Flow Database Servers" on page 20.

   For more information, see “EditShare Updates” in the *EditShare Administrator’s Guide*.
3. Click Quit to exit the Role Assistant.
4. Restart the system.

Configuring Flow

Before beginning to use your Flow system, you need to make several configuration choices using the Flow Control client. In Flow Control, you do the following:

- Specify Flow privileges for each user in the Users tab.
- Configure input sources in the I/O Ports tab.
- Select which high-resolution codecs to make available and which proxy codec to use, and configure channel mappings in the Channels tab.
- Confirm network addresses, set server passwords, and start and stop services in the Networks tab.
- Set up scanning rules in the Scan tab.
- Configure metadata fields and create metadata templates in the Metadata tab.

See the following sections:

- "Configuring Flow Control" on page 28
- "Configuring Users" on page 36
- "Configuring Input Sources and Channels" on page 37
- "Viewing and Controlling Services" on page 51

Configuring Flow Control

When you first start the Flow Control client, it should automatically detect the IP address of your Flow database, proxy, and ingest servers. In the Networks tab, you need to confirm the addresses are correct. You can also modify other information such as the default password.

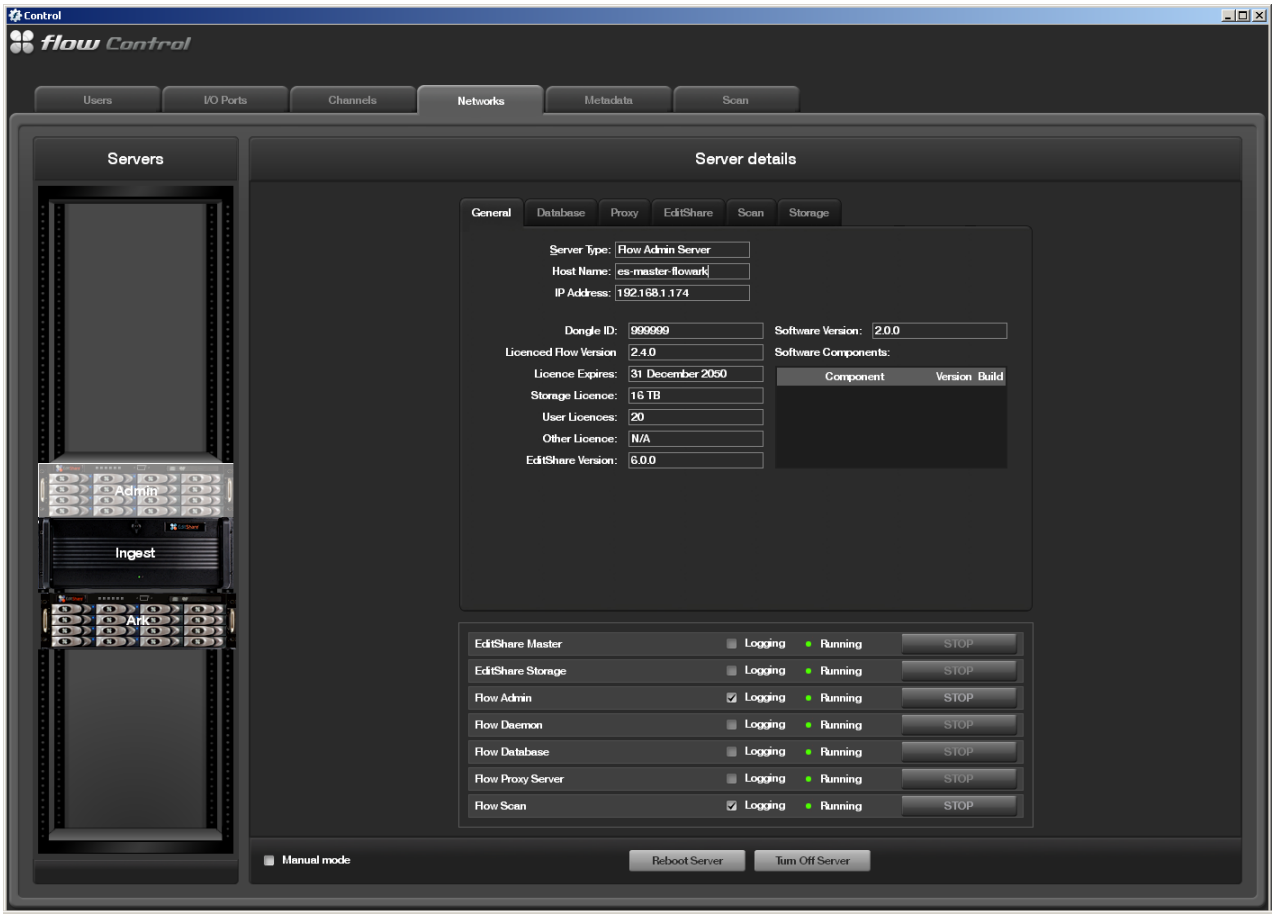
CAUTION: You must have Flow Control installed on at least one Windows or Macintosh workstation to set up Flow. This is not optional.

NOTE: *You can configure IP addresses and add servers yourself. To do this, select "Manually configure server addresses" at the bottom of the window. See* *"Configuring and Adding Servers Manually" on page 32*.

TASK

1. Double-click the Flow Control icon and click the Networks tab.

   In the Servers list to the left, graphics appear for your database server, for each ingest server you have, and for your Ark servers (if you have any).



2. Click the graphic for the server you want to configure. See "Configuring the Database Server" on page 29 and "Configuring an Ingest Server" on page 31.

NOTE: *Moving the mouse over the server graphic shows you the IP address for that server.*

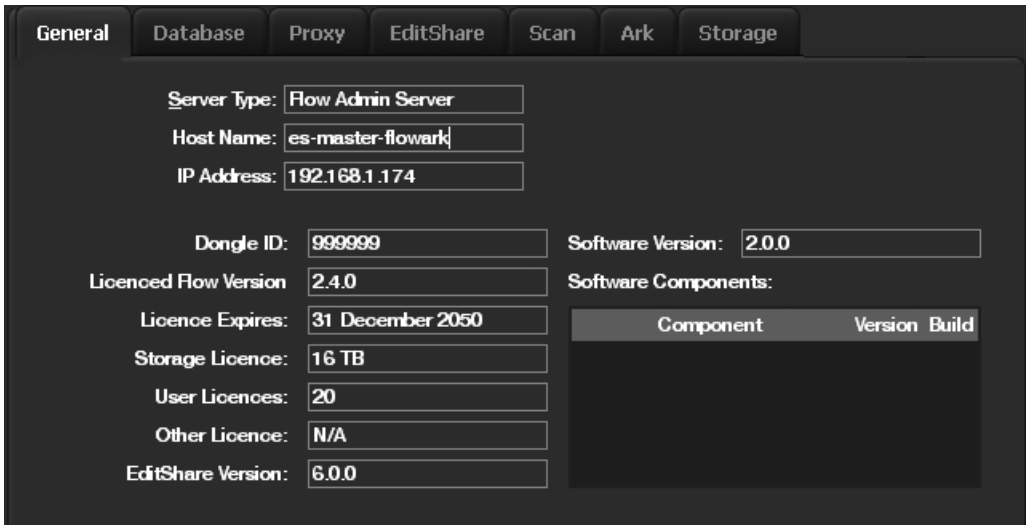
Configuring the Database Server

To configure the database server, do the following.

TASK

1. Open Flow Control and click the Networks tab.
2. In the Servers list, click the Admin graphic.

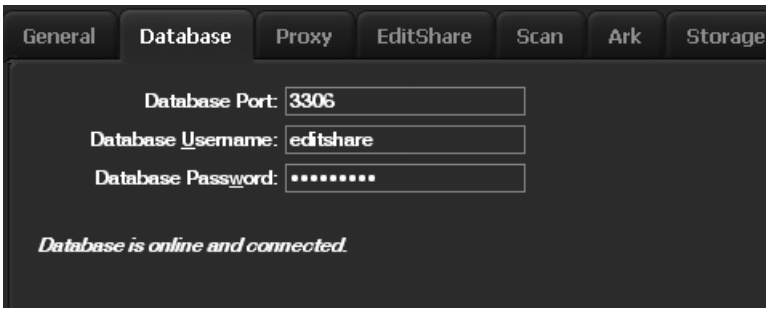
   The selected graphic is highlighted.
3. In the General tab, confirm the IP address of your database Server.



The information is filled in automatically. The EditShare version you are running are also displayed.

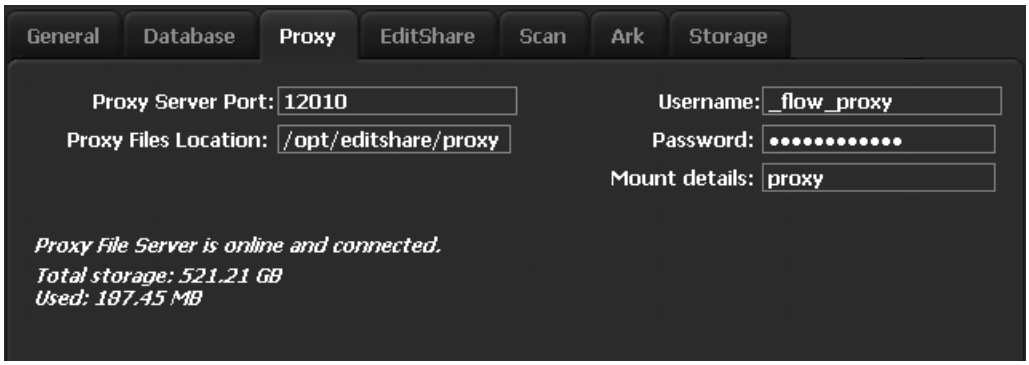
NOTE: *If the EditShare version is earlier than the version that Flow requires, the version number includes an exclamation point. A tooltip explains what version you need.*

4. Click the Database tab.



The default values are displayed for informational purposes; you cannot change them. The status of the database is also displayed.

5. Click the Proxy tab.

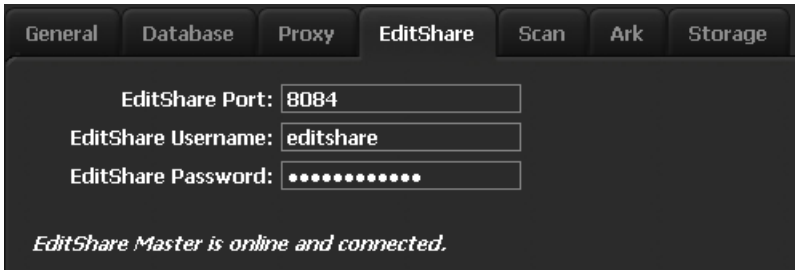


6. Accept the defaults unless instructed otherwise by EditShare technical support:
   - Proxy Server Port: 12010
   - Proxy Files Location: /opt/editshare/proxy

7. Type the following information:
   - Username: `_flow_proxy`
   - Password: The password you set here is transmitted to your Flow Proxy server and is set for the _flow_proxy user on that server. Flow Ingest servers use this password to mount the proxy volume over the network.
   - Mount details: IP Address of your Admin/Database/Proxy server plus the name of the network volume where your proxy files are stored, for example, 192.168.1.243/proxy. This is the network path where your Flow Ingest servers can write your proxy files. Under normal circumstances, this information is filled in automatically, based on messages broadcast from the proxy server. Only change the Mount details if they are incorrect.

   The status of the proxy files server is displayed.

8. Click the EditShare tab.



9. Accept the defaults:
   - EditShare Port: 8084
   - EditShare Username: editshare
10. Type the EditShare Administrator Password from your master server in the EditShare Password text box.

    Flow stores this information so that it can contact your storage servers.

    The status of the EditShare Master is also displayed.
11. Close the Flow Control application on your workstation.
12. Start Flow Control again. This ensures that the information you typed has registered.

Configuring an Ingest Server

To configure one or more Ingest servers, do the following.

TASK

1. Open Flow Control and click the Networks tab.
2. In the Servers list, click the first Flow Ingest graphic.

   The selected graphic is highlighted.

3. Confirm the IP address of the Ingest server.
4. Click the Ingest tab.

5. Type a name for the Ingest server in the Name text box.

   The status of the Ingest server is also displayed.
6. Close the Flow Control application on your workstation.
7. Start Flow Control again. This ensures that the information you typed has registered.

Configuring and Adding Servers Manually

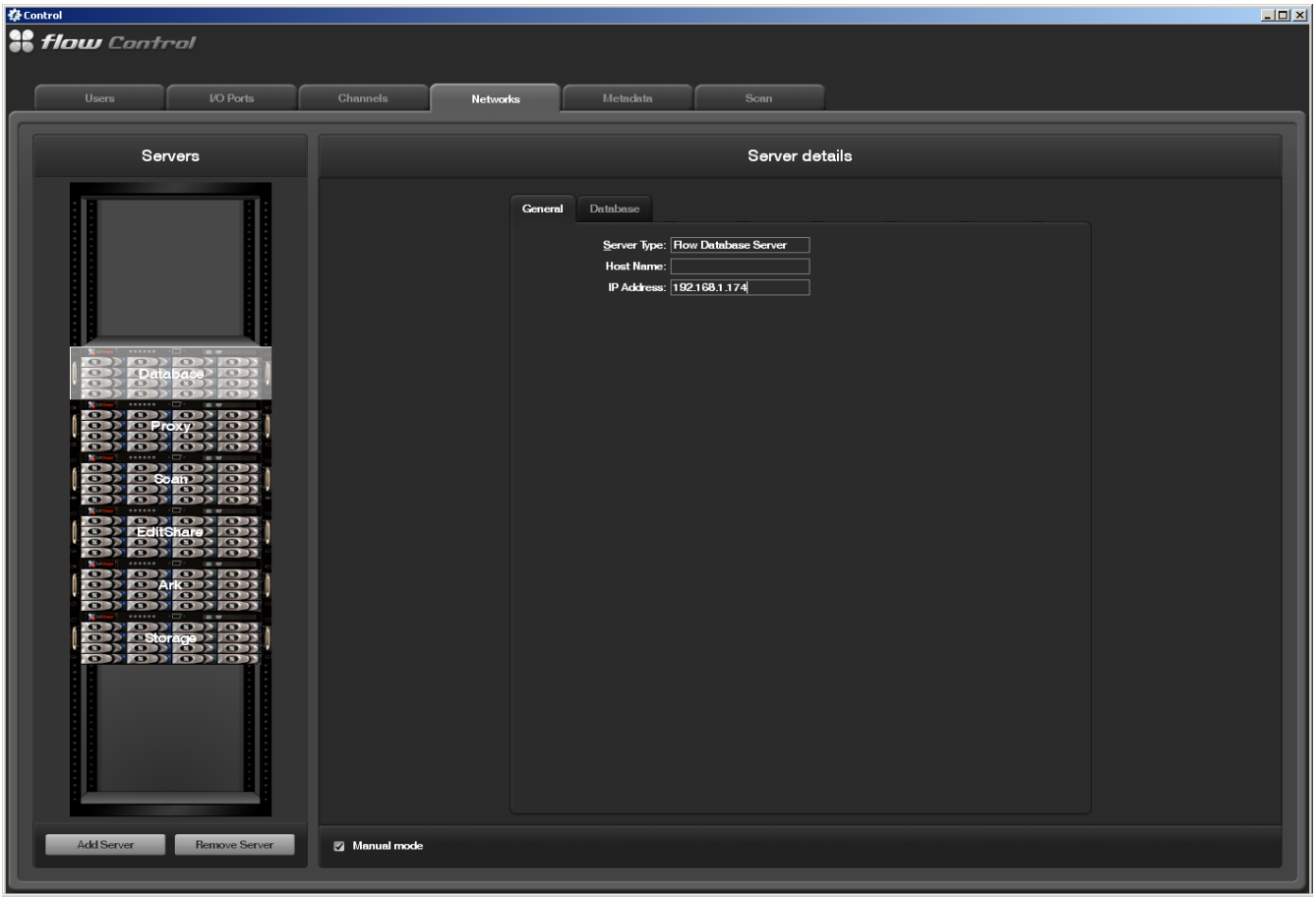
Under normal circumstances, you can rely on automatic detection of your Flow, Storage, and Ark servers and their IP addresses. Sometimes, however - for example, if your servers and workstations are set up on multiple subnets, or if

you want to access your Flow servers over a VPN - you might need to add and configure servers manually. In that case, do the following.

TASK

1. At the bottom of the Networks tab, select Manual Mode.

   Separate servers are shown for each Flow service, although focus remains on the Database server. The Server Details area changes.

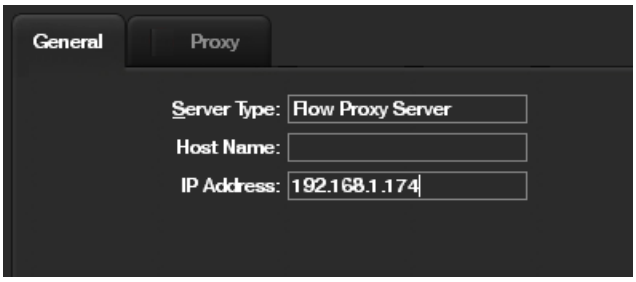


2. Type an address for the database server in the IP Address text box.

   NOTE: *You can accept the defaults in the Database tab.*

3. Click the Proxy server.

   The Server Details area now shows the Proxy server information.



4. Type an address for the Proxy server in the IP Address text box.

   NOTE: *You can accept the defaults in the Proxy tab.*

5. Click the second new server.

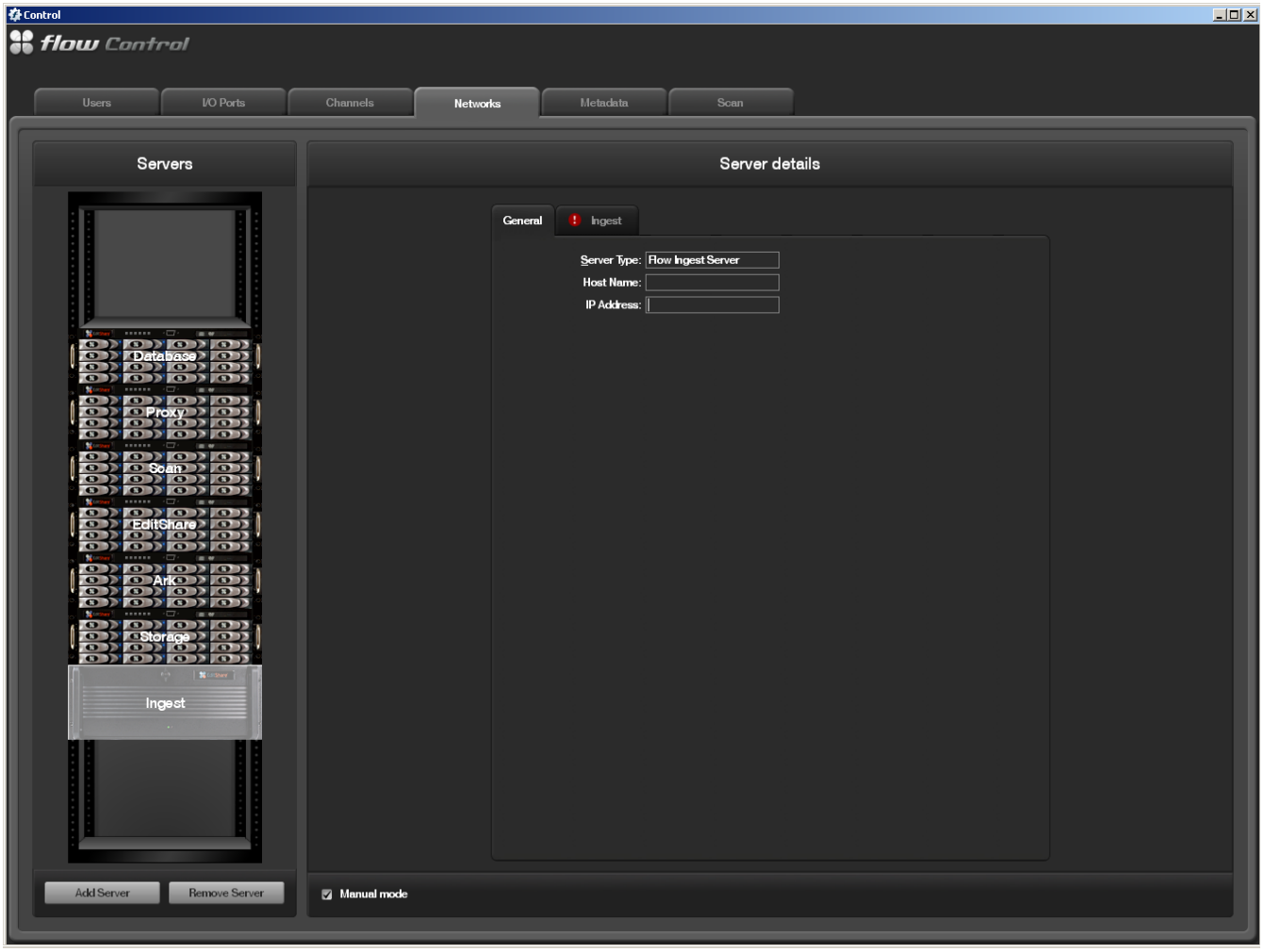
   The Server Details area now shows the EditShare server information.

6. Type a name in the Server name text box, and an address for the EditShare server in the IP Address text box.

   NOTE: *You can accept the defaults in the EditShare tab.*

7. To add one or more Ingest servers, click the Add Server button.

An Ingest server appears in the Servers list, and the Server Details area now shows the Ingest server information.



8. Type a name in the Server name text box, and an address for the Ingest server in the IP Address text box.

   NOTE: *You can accept the defaults in the Ingest tab.*

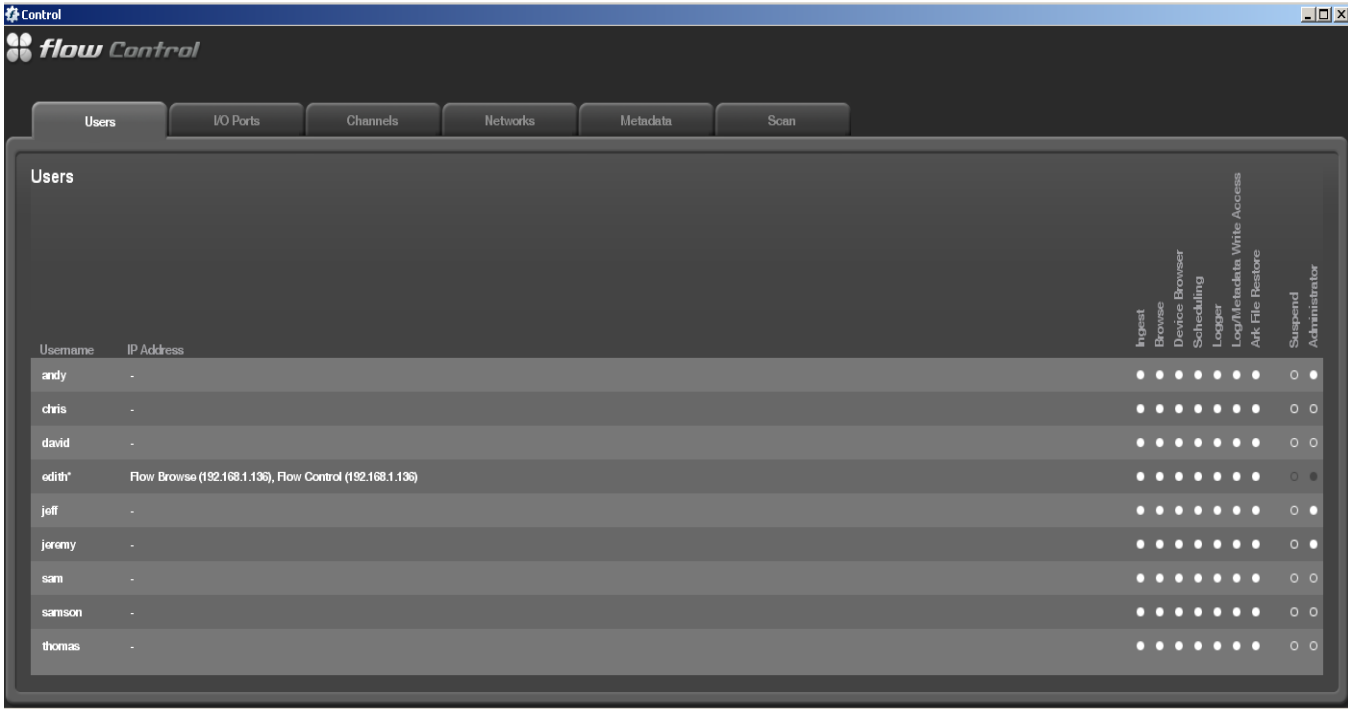
9. (Option) To remove a server, click the Remove Server button.

Configuring Users

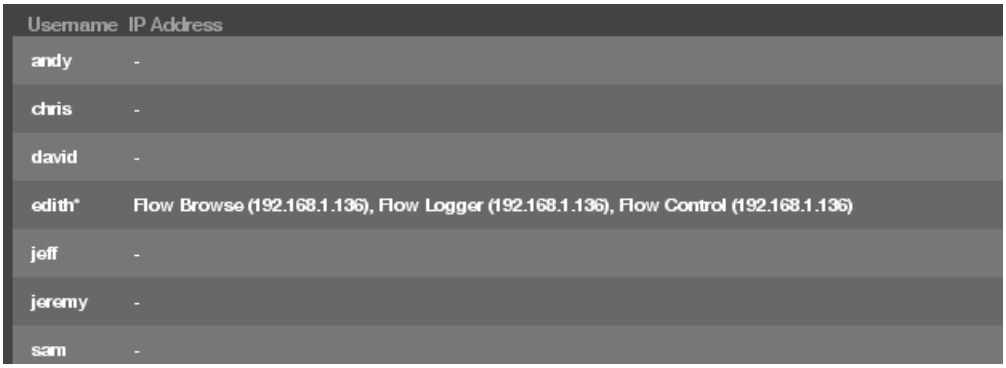
The Flow Control Users tab lets you sets permissions for the users on your system. To configure users, do the following.

TASK

1. Open Flow Control, and click the Users tab.



For any currently logged-in users, the IP address of the client workstation is listed.



2. For each user, select or deselect permissions for the actions represented by the column headings:
   - Ingest
   - Browse
   - Device Browser (for file ingest)
   - Scheduling
   - Logger
   - Log Metadata Write Access (deselecting this option restricts users to read-only access to logs and metadata)
   - Ark File Restore
3. (Option) Suspend the user from all access by selecting that user in the Suspend column.
4. (Option) Give the user Administrator privileges by selecting that user in the Administrator column.

   This allows Administrators to use Flow Control.

Configuring Input Sources and Channels

Input sources are the physical connections on the back of your Flow Ingest server where video feeds are connected. Channels can be viewed as virtual slots for ingest activity. You assign input sources to channels (but not the reverse). You can assign more than one input source to a given channel.

While input sources must be configured for certain physical attributes – for example, if they are operated with deck control, or if they use external timecode – you must configure channels with encoding and user-access choices. To capture video through Flow, you need access to one or more channels. You can also specify which codecs are available on each channel, and what kinds of proxy files are created when a recording takes place on that channel.

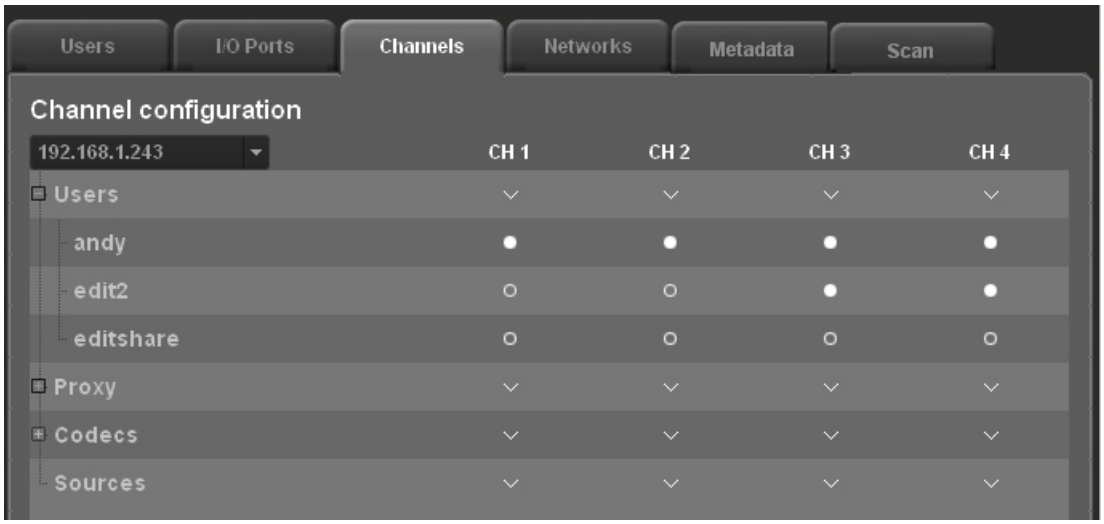
See the following sections:

- "Enabling Users to Ingest from Channels" on page 39
- "Configuring Proxy Formats" on page 40
- "Selecting Codecs" on page 41
- "Supported Codecs" on page 42
- "Mapping Sources to Channels" on page 46
- "Configuring Inputs on the I/O Ports Tab" on page 47

To open the channel configuration area, do the following.

TASK

1. Double-click the Flow Control icon.
2. Click the Channels Tab.



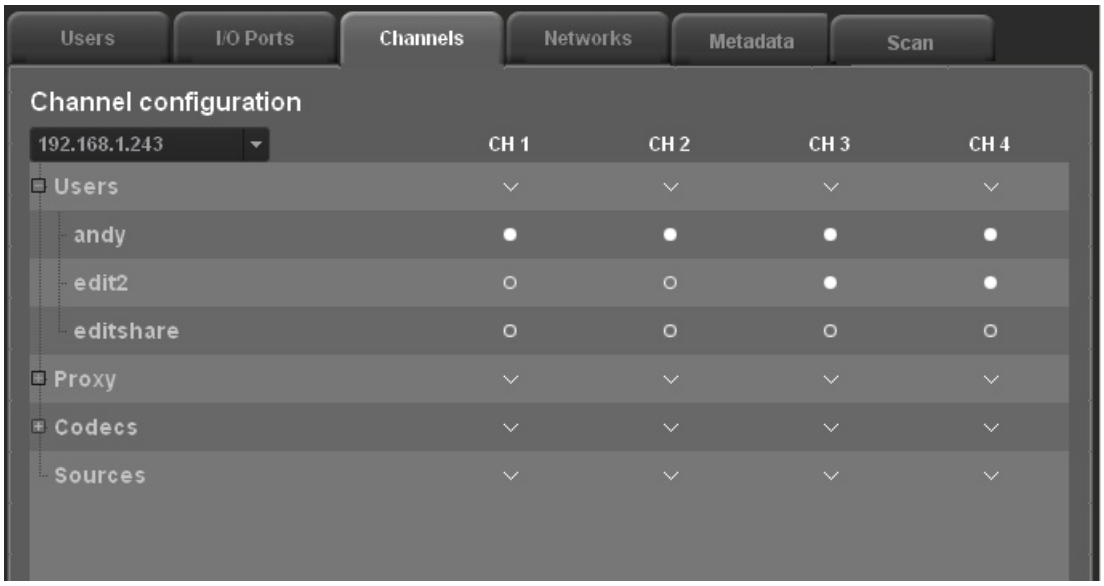
The Channels tab includes four sections:

- Users
- Proxy
- Codecs
- Sources

Enabling Users to Ingest from Channels

TASK

1. On the Channels tab, expand the Users section to see a list of all users on your EditShare Storage Server.



By default, all user names are selected

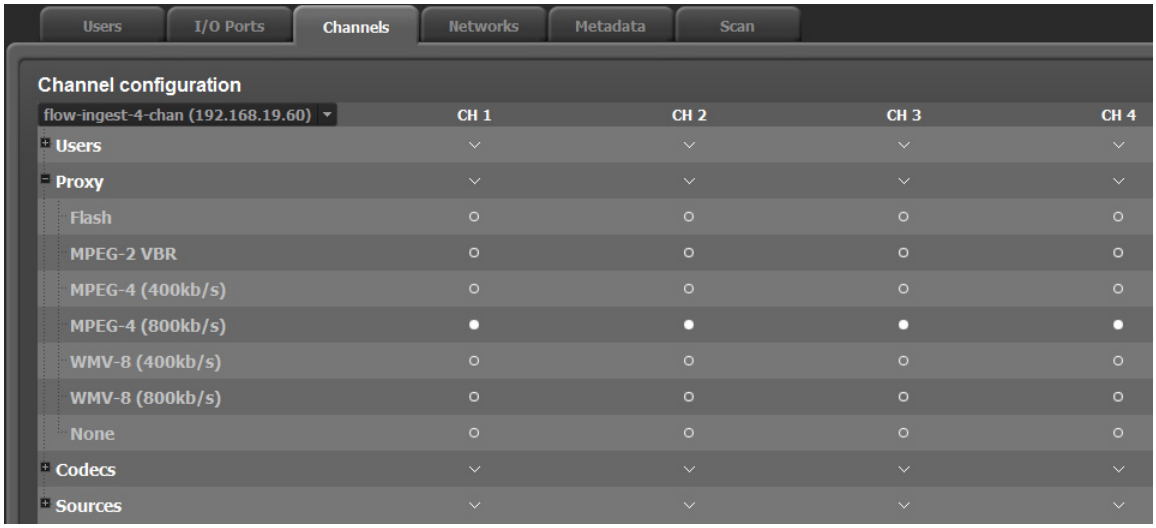
2. (Option) To allow a user to use a channel, select that channel for that user. It is not necessary to give every account holder the authority to use every channel.
3. (Option) If you want to enable all users for a channel, click the Down arrow under the channel name to select all users at once for that channel.

   In the previous illustration, the user “andy” can use all channels while the user “edit2” is restricted to channels 3 and 4.

Configuring Proxy Formats

TASK

1. Expand the Proxy section to see or change which proxy format is generated when you ingest a clip.



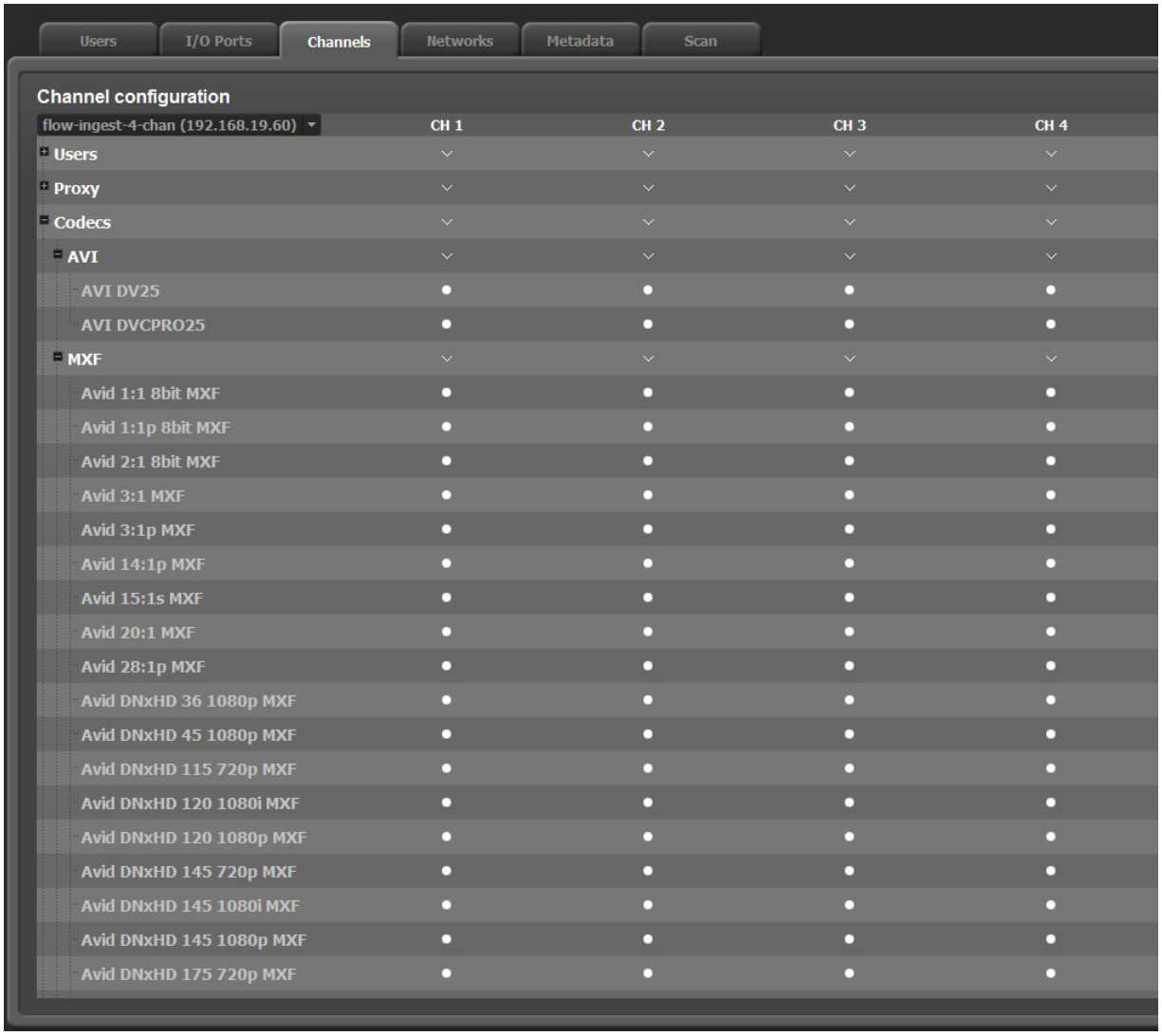
By default, proxy files are generated in the MPEG-4 (800 kb/s) format for every clip you capture. You can set the proxy format on a channel by channel basis, and you can disable proxy generation by selecting None for that channel.

NOTE: *EditShare strongly discourages disabling proxy creation. If you disable proxy creation, you might not be able to play back captured clips in Flow Browse. At present, EditShare Flow only gives you default settings for each proxy format. Contact EditShare Technical Support for help making a custom template.*

Selecting Codecs

TASK

1. Expand the Codecs section.



All available codecs are listed. By default, all codecs are enabled. See "Supported Codecs" on page 42 for the list of codecs.

2. Select which codecs are offered to users for each channel. Click the Down arrow to select all codecs for a given channel.
3. Select at least one codec per channel in order to ingest video.

   Frame rate is automatically detected upon ingest.

NOTE: *Select only the specific codecs you work with so you don't accidentally capture using the wrong codecs.*

Supported Codecs

You can select from the supported codecs listed in the following tables.

AVI Codecs	HD	SD	NTSC	PAL
AVI DV 25		Y	Y	Y
AVI DVCPRO 25		Y	Y	Y

MXF Codecs	HD	SD	NTSC	PAL
Avid 1:1 8 bit MXF		Y	Y	Y
Avid 1:1p 8 bit MXF		Y	Y	Y
Avid 2:1 8 bit MXF		Y	Y	Y
Avid 3:1 MXF		Y	Y	Y
Avid 3:1p MXF		Y	Y	Y
Avid 14:1p MXF		Y	Y	Y
Avid 15:1s MXF		Y	Y	Y
Avid 20:1 MXF		Y	Y	Y
Avid 28:1p MXF		Y	Y	Y
Avid DNxHD 36 1080p MXF	Y			Y
Avid DNxHD 45 1080p MXF	Y		Y	
Avid DNxHD 115 720p MXF	Y			Y
Avid DNxHD 120 1080i MXF	Y			Y
Avid DNxHD 120 1080p MXF	Y			Y
Avid DNxHD 145 720p MXF	Y		Y	
Avid DNxHD 145 1080i MXF	Y		Y	
Avid DNxHD 145 1080p MXF	Y		Y	
Avid DNxHD 175 720p MXF	Y			Y

MXF Codecs	HD	SD	NTSC	PAL
Avid DNxHD 185 1080i MXF	Y			Y
Avid DNxHD 185 1080p MXF	Y			Y
Avid DNxHD 220 720p MXF	Y		Y	
Avid DNxHD 220 1080i MXF	Y		Y	
Avid DNxHD 220 1080p MXF	Y		Y	
Avid DV 25 MXF		Y	Y	Y
Avid DV 50 MXF		Y	Y	Y
Avid DVCPRO 25 MXF		Y	Y	Y
Avid DVCPRO 100 MXF	Y		Y	Y
Avid IMX 30		Y	Y	Y
Avid IMX 40		Y	Y	Y
Avid IMX 50		Y	Y	Y
Avid Rewrap	Y	Y	Y	Y
Avid XDCAM-EX 35 MBit	Y		Y	Y
Avid XDCAM-HD/EX 25 MBit	Y		Y	Y
Avid XDCAM-HD 35 MBit	Y		Y	Y
Avid XDCAM-HD 50 MBit	Y		Y	Y
EWC DNxHD 36 1080p	Y			Y
EWC DNxHD 45 1080p	Y		Y	
EWC DNxHD 115 720p	Y			Y
EWC DNxHD 120 1080i	Y			Y
EWC DNxHD 120 1080p	Y			Y
EWC DNxHD 145 720p	Y		Y	
EWC DNxHD 145 1080i	Y		Y	
EWC DNxHD 145 1080p	Y		Y	

MXF Codecs	HD	SD	NTSC	PAL
EWC DNxHD 175 720p	Y			Y
EWC DNxHD 185 1080i	Y			Y
EWC DNxHD 185 1080p	Y			Y
EWC DNxHD 220 720p	Y		Y	
EWC DNxHD 220 1080i	Y		Y	
EWC DNxHD 220 1080p	Y		Y	
EWC DV 25		Y	Y	Y
EWC DV 50		Y	Y	Y
EWC DVCPRO 25		Y	Y	Y
EWC DVCPRO 100	Y		Y	Y
EWC IMX 30		Y	Y	Y
EWC IMX 40		Y	Y	Y
EWC IMX 50		Y	Y	Y

QuickTime Codecs	HD	SD	NTSC	PAL
EWC DV 25		Y	Y	Y
EWC DV 50		Y	Y	Y
EWC DVCPRO 25		Y	Y	Y
EWC DVCPRO 100	Y		Y	Y
EWC IMX 30		Y	Y	Y
EWC IMX 40		Y	Y	Y
EWC IMX 50		Y	Y	Y
FCP DV 25		Y	Y	Y
FCP DVCPRO 25		Y	Y	Y

QuickTime Codecs	HD	SD	NTSC	PAL
FCP DVCPRO 50		Y	Y	Y
FCP DVCPRO 100	Y		Y	Y
FCP IMX 30		Y	Y	Y
FCP IMX 40		Y	Y	Y
FCP IMX 50		Y	Y	Y
FCP Rewrap	Y	Y	Y	Y
FCP XDCAM EX 35 MB	Y		Y	Y
FCP XCDAM HD/EX 25 MB	Y		Y	Y
FCP XDCAM HD 35 MB	Y		Y	Y
FCP XDCAM HD 50MB	Y		Y	Y

Universal Codecs	HD	SD	NTSC	PAL
EWC DV 25		Y	Y	Y
EWC DV 50		Y	Y	Y
EWC DVCPRO 25		Y	Y	Y
EWC DVCPRO 100	Y		Y	Y
EWC IMX 30		Y	Y	Y
EWC IMX 40		Y	Y	Y
EWC IMX 50		Y	Y	Y
Universal DV 25		Y	Y	Y
Universal DV 50		Y	Y	Y
Universal DV100	Y		Y	Y
Universal IMX 30		Y	Y	Y
Universal IMX 40		Y	Y	Y

Universal Codecs	HD	SD	NTSC	PAL
Universal IMX 50		Y	Y	Y

Mapping Sources to Channels

In most cases, EditShare recommends mapping each physical input to just one channel, for example, SDI1 to Channel 1 and SDI2 to Channel 2. Each physical input on your server is then available on only one channel. When you change the channel inside the Ingest Client, the input automatically changes.

There are scenarios in which you might want to map physical devices differently. For example, consider the following situation: a post house has two customers, one named “Big Ad Agency” and the other named “Cheap Productions”. Big Ad Agency is renting an HDCAM deck that is connected to SDI input 1, but might also want to use the Betacam SP deck connected to SDI input 2. As for Cheap Productions, you don't want to give them access to the HDCAM deck because they're not paying for it, but you do want them to be able use the Beta deck. One solution might be to do the following:

- Map the HDCAM deck on SDI 1 only to Channel 1.
- Map the Beta deck on SDI 2 to both Channels 1 and 2.
- Enable Big Ad Agency’s editors to access only Channel 1.
- Enable Cheap Productions’s editors to access only Channel 2.

Another solution would be to do the following:

- Map the HDCAM deck on SDI 1 only to Channel 1.
- Map the Beta deck on SDI 2 Channel 2.
- Enable Big Ad Agency’s editors to access BOTH Channels 1 and 2.
- Enable Cheap Productions’s editors to access only Channel 2.

In the first example, “Big Ad Agency” (which is enabled only for Channel 1) can use only one source at a time. In the second example, “Big Ad Agency” can use both sources simultaneously. The way you enable users to access channels and the way you map sources to channels gives you control over who can use which resources.

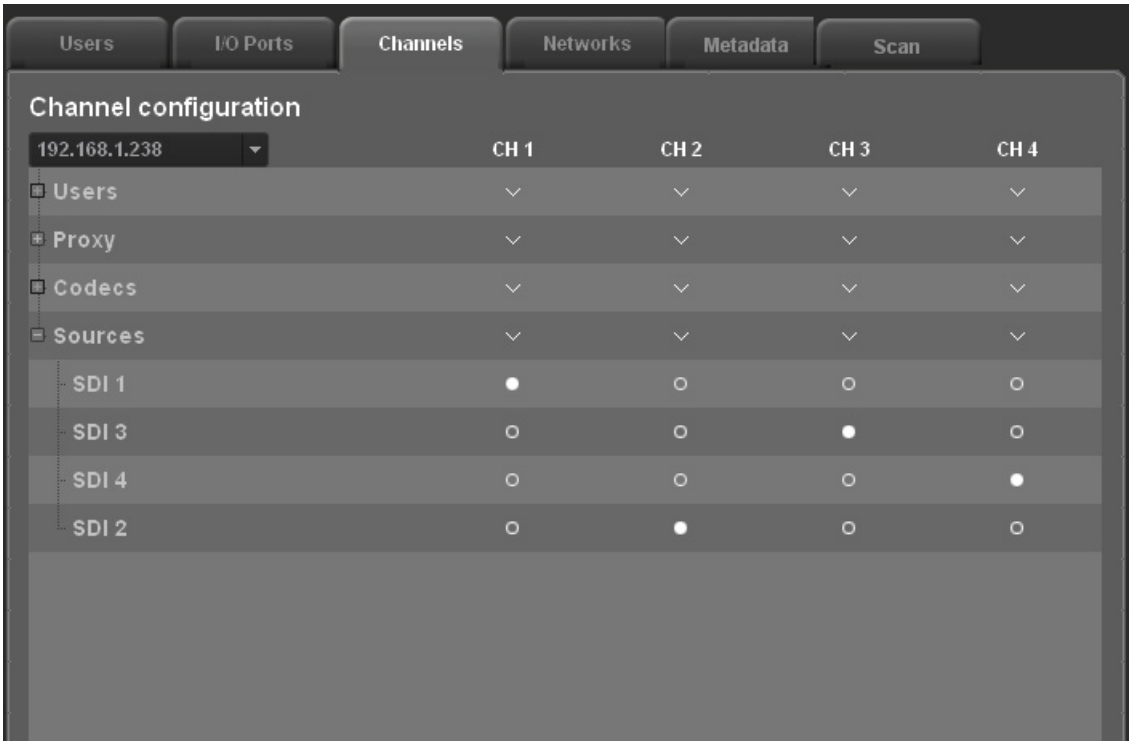
Also, in the first example, you could configure Channel 1 to use only one kind of proxy file and one particular set of codecs (those that “Big Ad Agency” wanted) while configuring Channel 2 to use a different kind of proxy file and a different set of codecs (those that “Cheap Productions” wanted to use). Both

organizations might have access to the Betacam deck, but perhaps you would let "Big Ad Agency" work in 1:1 uncompressed SD while "Cheap Productions" would be limited to DV 25.

To map sources to channels, do the following.

TASK

1. On the Flow Control Channels tabk, expand the Sources section.



Each source represents a physical input on the back of the Flow. By default, all sources are selected.

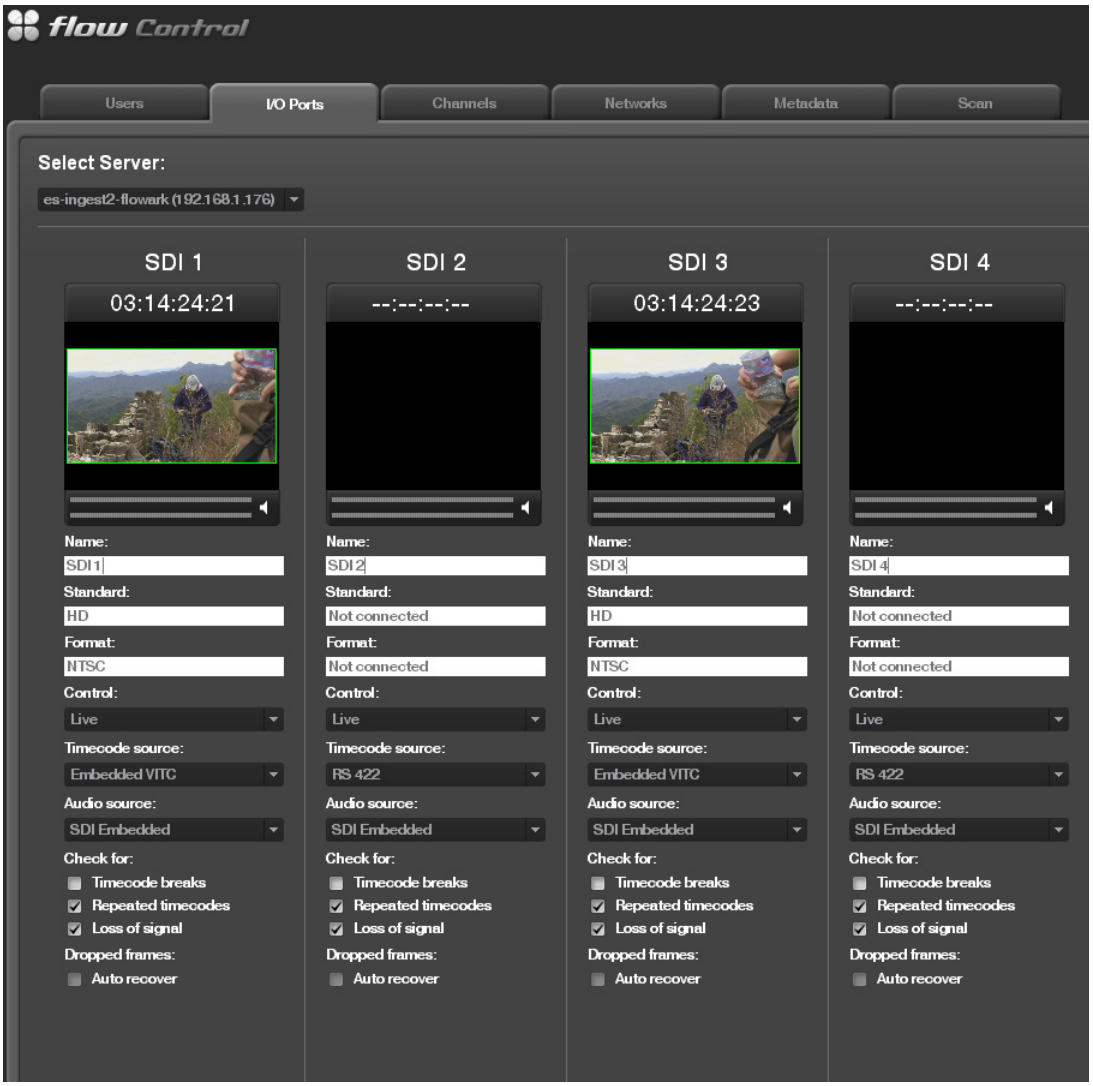
2. Select which physical connections on the back of your Flow Ingest Server are mapped to which channel of the Ingest client.

Configuring Inputs on the I/O Ports Tab

The I/O Ports tab shows you in real time the video signal that is currently coming into each input and provides information about the type of signal. The button at the top right in the following illustration indicates that Flow is showing the current activity associated with SDI ingest. If you are using VTR control and there is a problem with the signal, you can choose to automatically rewind the deck and recapture dropped frames.

The IO Ports tab allows you to do the following:

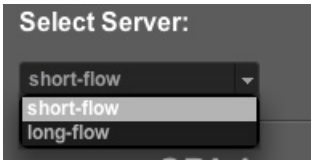
- Name inputs
- Select whether an input has VTR control or is live
- Select the source of timecode and audio
- Select timecode options
- Configure timecode behavior
- Decide if you want to autorecover dropped frames
- See which sources are being captured
- Listen to incoming audio



To name inputs, set input control and source, and select timecode options, do the following.

TASK

1. If you have more than one ingest server, select a server from the Select Server list.



2. To name inputs, in the white box under each input source, type a custom name for the input, for example, something meaningful such as HDCAM 1, DVCAM 1, and so on.
3. To set input control, for each input, select an option in the Control list as described in the following table.

Control	Description
VTR	Flow is controlling the deck with RS-422 serial device control.
Live	The RS-422 connector for that channel is not active; often used for satellite or camera feeds.

4. To set timecode source, for each input, select an option in the Timecode Source list as described in the following table.

Timecode Source	Description
Embedded VITC	Video is stamped with embedded VITC timecode from the tape.
RS 422	Video is stamped with RS-422 timecode from the tape.
External "House" Timecode	Video is stamped with external LTC (house) timecode.
Server's "Time of Day" Timecode	Video is stamped with time-of-day timecode that corresponds to the clock on the server.

5. To set audio source, for each input, select an option in the Audio Source list as described in the following table.

NOTE: *All audio is recorded as 16 bit, even if it comes in as 24 bit.*

Audio Source	Description
SDI Embedded	Audio is embedded in the video signal.
AES/EBU	Audio is separate digital audio. ***NOTE:*** *You must purchase the AES option. For more information, see your EditShare representative.*

NOTE: *You cannot mix AES/EBU and embedded audio for a given video input. You can capture in only one type of audio at a time.*

6. To govern capture behavior depending on timecode events, for each input, select options in the Check For area as described in the following table.

Check For	Capture Stops	Autochunking?	Capture Resumes
Timecode breaks	When non-sequential timecodes are detected	Yes	When timecode stability resumes
Repeated timecodes	60 frames after repeat is detected	No	When next frame is detected
Loss of signal	After 5 seconds of loss is detected	Yes	When signal resumes

7. To recover dropped frames automatically, select the Auto recover option.

8. To listen to incoming audio, click the speaker icon under the Preview window.

NOTE: *The audio is off by default.*

Viewing and Controlling Services

The Networks tab of the Flow Control window displays status for the services on a particular server and lets you stop and start those services. Services rely on the network to communicate with each other.

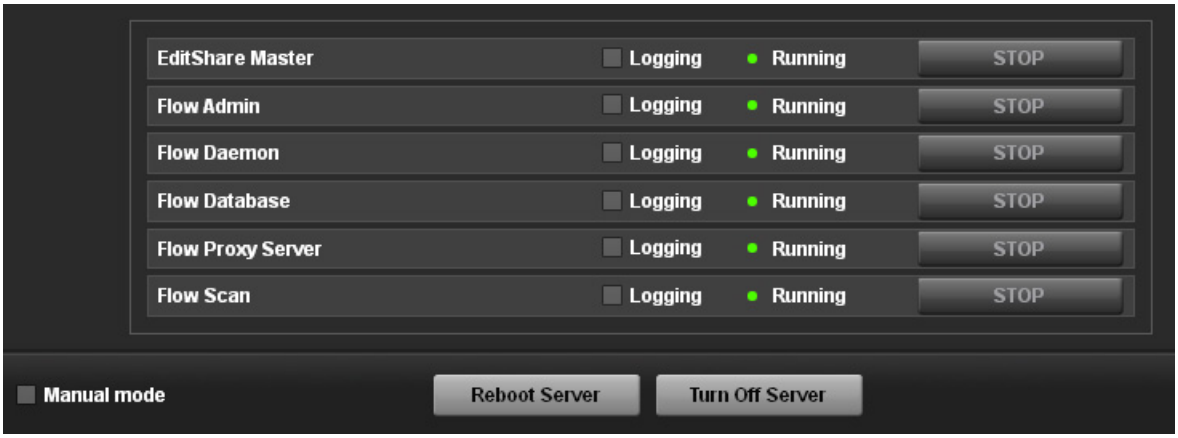
Do the following.

TASK

1. Open Flow Control and click the Networks tab.
2. In the Servers list, click the server you want to control.

   The bottom area lists services and their current status.

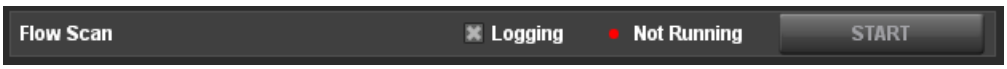
   NOTE: *The list varies depending on the server you selected.*



NOTE: Flow Daemon keeps track of all Flow services, and can be thought of as the Services service.

3. Stop a service by clicking its STOP button.

   The status turns to Stopping, and then to Not Running. The button turns to START.



4. Restart the service by clicking START.

Restarting and Turning Off Servers

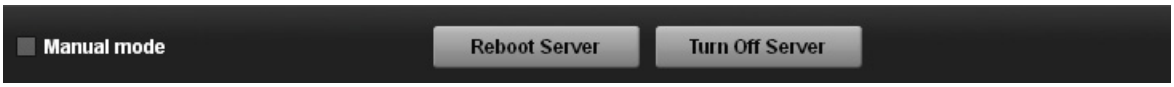
The Networks tab of the Flow Control window lets you reboot and turn off the server.

NOTE: *If using the buttons on the Networks tab to stop and restart the Ingest server is not successful, you can use the Flow Stop and Flow Start buttons in the server's Control Panel.*

Do the following.

TASK

1. To reboot the server, click Reboot Server.



2. To turn off the server, click Turn Off Server.

Chapter Three: Using EditShare Flow Browse

Flow Browse is an application that you run on your workstations to do the following:

- Start, stop, and monitor the ingest process
- Log while ingesting
- Browse, search, play back, and log after capturing any media clips in any EditShare Media Space to which you have access

You can install Flow Browse on most Intel-based OS X and Windows workstations provided they have OpenGL graphics cards and gigabit Ethernet (performance improves with faster workstations). Flow Browse can play back proxy files and original high-resolution media files, with support for a wide range of native NLE codecs. Currently, proxy files can be created only when media is ingested through Flow or scanned by Flow Scan. If you have captured media through your NLE, or if you have transferred media from a device such as a P2 card or XDCAM disk, Flow Browse attempts to play back the real media file if the codec is supported.

NOTE: *You must mount the Media Space with the high-resolution media files to play them, and you must instruct Flow to look at local storage. See* *"Browsing Local Files" on page 91*.

See the following topics:

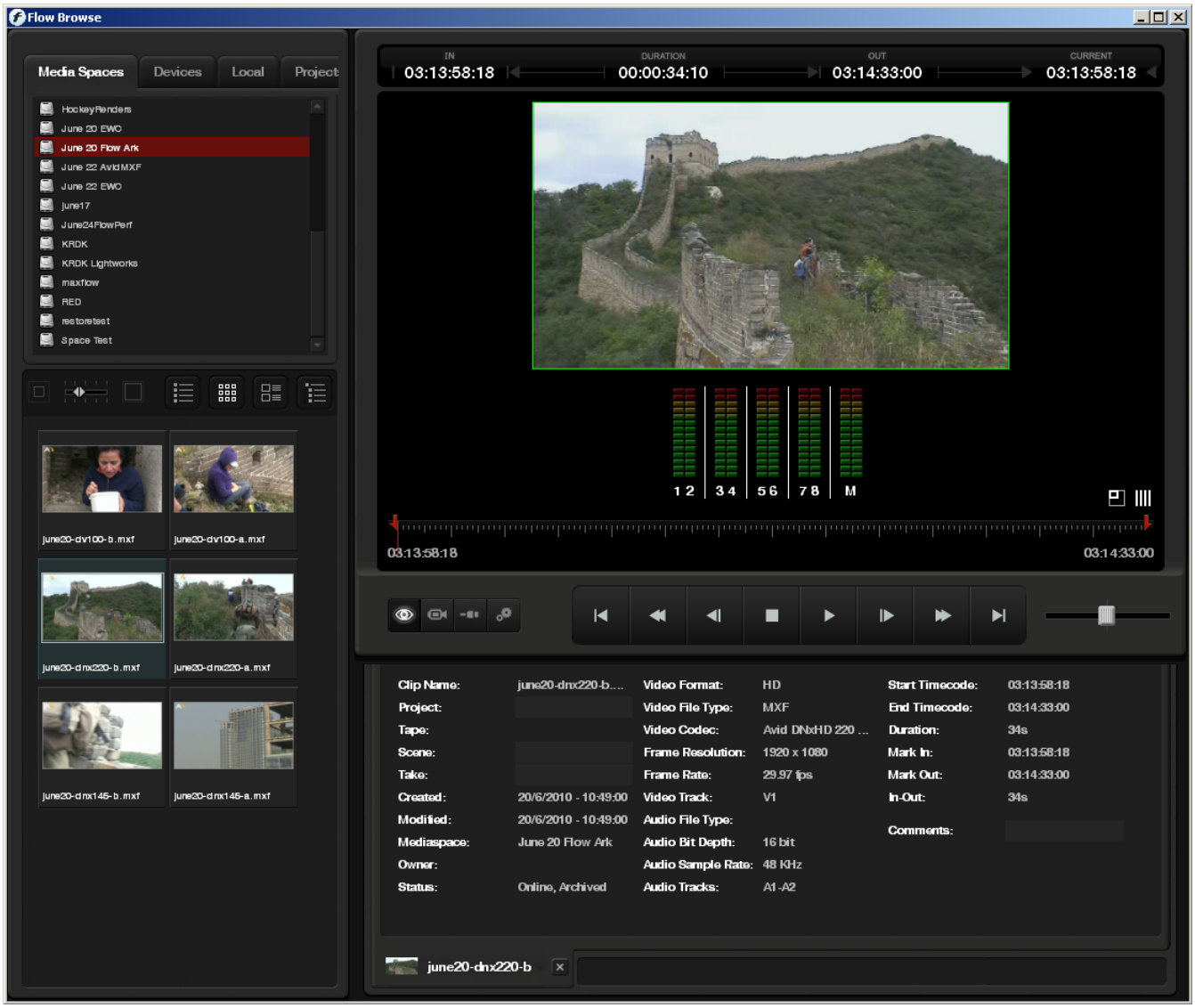
- Starting and Exiting Flow Browse
- Selecting Flow Browse Options
- Ingesting through Flow
- Using the File Browser
- Working with Projects and Sequences
- Playing Back Media Files
- Flow Scan Option

Starting and Exiting Flow Browse

TASK

1. Double-click the Flow Browse icon on your Windows or Macintosh desktop.
2. Log in using your EditShare username and password.

   Flow Browse automatically starts in Browser mode.



In the upper left corner, you see the EditShare Media Spaces to which you have access, and on the right you see the Media Player.

3. (Option) Reduce the space that Flow Browse occupies by pressing Ctrl+D (Windows) or Cmd+D (Macintosh).

   You can then resize the window to a certain extent. Press Ctrl+D or Cmd+D again to switch Flow Browse back to full screen mode.

   NOTE: To set full-screen mode as the default, see "Selecting Flow Browse Options" on page 57.

4. (Option) Press Ctrl+Shift+W (Windows) or Cmd+Shift+W (Macintosh) to switch the aspect ratio of the Media Player between 16:9 and 4:3.

5. (Option) Right-click in the application window at any time and select one of the following:
   - Switch to Ingest
   - Switch to File Ingest
   - Switch to Browser
   - Toggle Full Screen (to switch between full-screen display and a smaller display)
   - Quit
6. To exit Flow Browse, do one of the following:
   - Press Ctrl+Q (Windows) or Cmd+Q (Macintosh).
   - Right-click and select Quit.

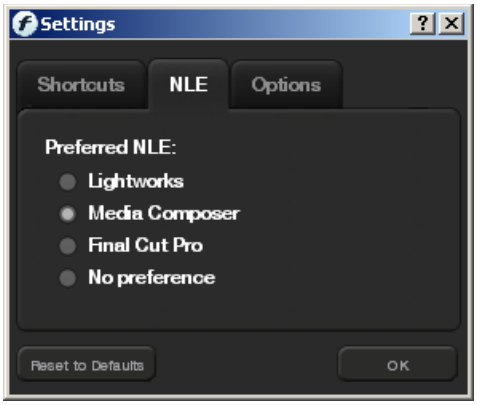
Selecting Flow Browse Options

You can select several Flow Browse options. Do the following.

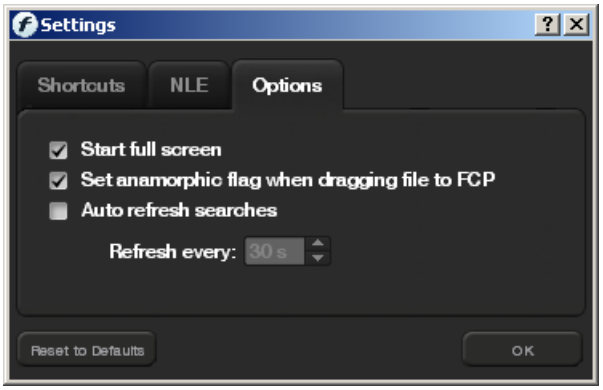
TASK

1. Click the Settings button.

   The Settings window opens to the Shortcuts tab.
2. Click the NLE tab.



3. Select the editing application you work with the most:
   - Lightworks
   - Media Composer (only MXF clips display)
   - Final Cut Pro (only MOV clips display)
4. Click the Options tab.



5. Select options as described in the following table.

Option	Description
Start Full Screen	Starts Flow Browse in full-screen mode the next time you open it.
Set anamorphic flag when dragging file to FCP	Lets you specify if SD material should be displayed in Final Cut Pro as widescreen by varying the pixel aspect ratio att which the clip displays.
Auto refresh searches	Refreshes the search automatically at the interval you select.

6. Click OK.

Ingesting through Flow

When you are ingesting via Flow, you are capturing directly to EditShare centralized storage, not to a local drive. You do not need to mount the Media Space to which you are ingesting – the Media Space gets mounted for you directly on the Ingest Server. High-resolution video data does not travel

through your workstation. You are simply controlling the Ingest Server and viewing the proxy file.

You can ingest from multiple video sources and in multiple codecs, which allows you several simultaneous ingests (depending on how many ingest servers you have), and you can edit or log while ingesting. You can also ingest from files.

See the following topics:

- "Entering Ingest mode" on page 60
- "Ingesting" on page 61
- "Naming Clips and Adding Other Metadata to Them" on page 65
- "Avid Workflow Considerations" on page 66
- "Capturing in Multiple Codecs Simultaneously" on page 67
- "Ingesting from Files" on page 67
- "Chunking During Ingest" on page 75
- "Scheduling an Ingest" on page 77
- "Selecting Multiple Ingest Channels" on page 82
- "Ingesting with Edit While Capture" on page 85
- "Logging While Ingesting" on page 86

About Ganged Capture

When you ingest material, you can select up to four video sources, and two codecs per source.

With ganged capture, you can start and stop the ingest of multiple sources simultaneously, using the same codec and metadata settings from each channel in the group. You select the codec and destination only once, and the metadata stays the same for each channel, except that the clip name gets appended with chl1 chl2, and so on.

Entering Ingest mode

TASK

1. Start Flow Browse.
2. Do one of the following:
   - Press Alt+I (Windows) or Option-I (Macintosh).
   - Right-click and select Switch to Ingest
   - Click the Ingest button.

Ingest mode opens. The Media Player includes a red Record button and the Settings and Metadata tabs appear below the player.

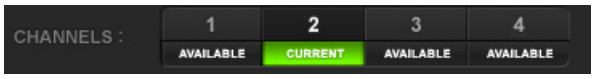
Ingesting

To ingest material, do the following.

TASK

1. Enter Ingest mode. See "Entering Ingest mode" on page 60.
   The Media Player is bordered in green while you are previewing.

2. Select a channel in the upper part of the Ingest screen.

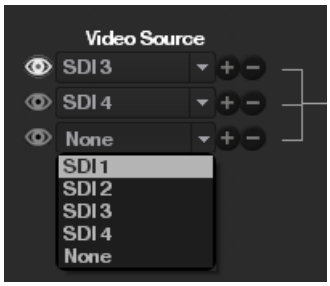


See the following table for a description of the states the channel label can appear in.

Color	Label	Description
White	AVAILABLE	Available to you
Green	CURRENT	Selected
Red	RECORDING	Recording
Gray	UNAVAILABLE	Unavailable to anyone (ingest server offline)
Gray	INUSE	In use by someone else (recording or viewing)

A tooltip tells you if a channel is in use and who has control over it or if it is available to you. If you have control of the channel, nobody else can use it until you have released it by stopping recording and switching away from it.

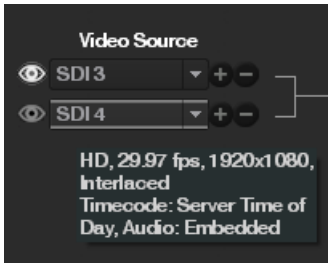
3. In the Settings tab at the bottom of the screen, select a video source for that channel from the Video Source list. You can select up to four different sources for ganged capture.



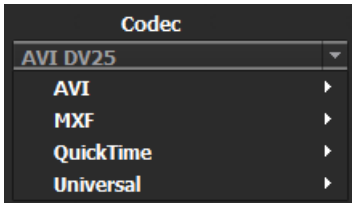
NOTE: *All sources must have matching frame rates.*

NOTE: *If only one physical input on the Ingest Server has been mapped to the chosen channel, you have only one choice.*

4. (Option) Hover the mouse pointer over the Video Source list to see more information, as shown in the following illustration.



5. Select a codec from the upper Codec list.

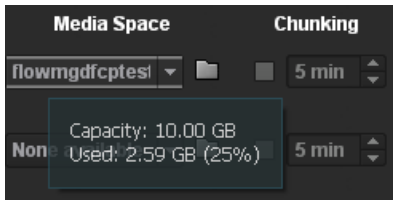


You see only codec choices that the administrator enabled for that channel. See "Supported Codecs" on page 42 for the list of codecs. For more information about using the Universal file format, see "Chapter Six: Universal Media Files" on page 157.

6. Select a Media Space where you want the video clip to be captured to.

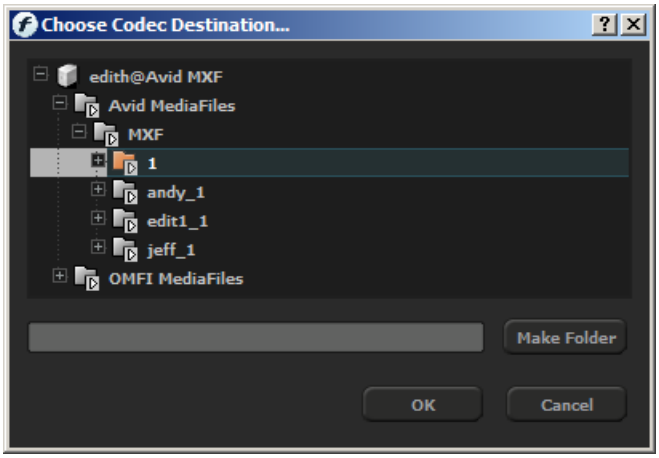
Your options include only Media Spaces that you belong to and that correspond to the type of codec chosen. If you choose an Avid codec, only Avid MXF media spaces are displayed. Managed and Unmanaged Media Spaces are excluded. If you choose a QuickTime codec, Avid MXF spaces are excluded.

NOTE: *You can hover the mouse pointer over the Media Space list to see more information, as shown in the following illustration.*



7. Click the Directory (folder icon) button to the right.

The Choose Codec Destination dialog box opens.



8. Select a Media Space subfolder where you want your ingested media.

   NOTE: *The subfolder function is currently enabled only for FCP.*

9. Select a chunking option. See "Chunking During Ingest" on page 75.

10. Select audio channels.

    You can capture up to eight channels of audio per video source at this time. You need to have selected an audio input in Flow Control. See "Configuring Inputs on the I/O Ports Tab" on page 47.

11. Click the Metadata tab and type a clip name in the Clip Name text box (for more information, see "Naming Clips and Adding Other Metadata to Them" on page 65).

12. Do one of the following:
    - Click the Record button to start ingesting. The button changes to read Chunk Now while you have the mouse over it (see "Chunking During

Ingest" on page 75). The Media Player is bordered in red while you are ingesting.

NOTE: You can log during ingest. See "Logging While Ingesting" on page 86.

- Schedule the ingest to take place at a future time. See "Creating an Ingest Schedule" on page 77.

13. (Option) To hide the Settings and Metadata tabs and enlarge the Media Player, press Ctrl+T. To show them, press Ctrl+T again.

Naming Clips and Adding Other Metadata to Them

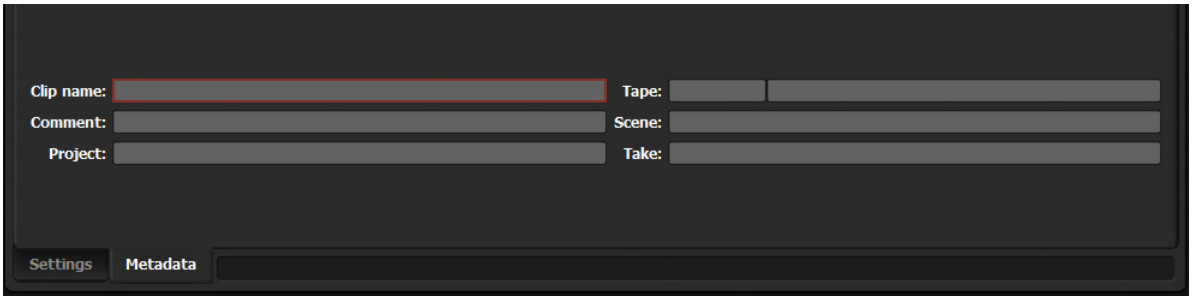
Before you begin capturing a clip, you must give the clip a name.

It is very important that you define the Tape/Source and Project name before you begin capturing a clip, or else that information is not embedded into the file. It is particularly important to do so if you think you might ever have to recapture what you are ingesting, or if you want to use Avid media management tools that allow you to sort clips by Project.

NOTE: You cannot put Tape/Source or Project names into clips during or after capture.

TASK

1. Enter Ingest mode. See "Entering Ingest mode" on page 60.
2. Click the Metadata bottom tab.



3. Type a name in the Clip Name text box.

   If you are capturing QuickTime files, the name you type becomes the name of the file itself, as well as the name of the clip when you drag it into Final Cut. If you are capturing in an Avid MXF format, the name you type becomes the clip name when you drag the clip into an Avid bin. However, the file name is a unique series of numbers and letters.

   It is not possible to give two clips the same name if you are capturing them to the same folder in the same Media Space. If you accidentally enter the same name twice, Flow automatically adds an extension *-sequential number* to the new clips.

4. (Option) Type information about the clip in the Comment, Project, Tape, Scene, and Take text boxes.

   The Tape/Source name is embedded into the media files themselves, and in the case of Avid clips, the Project name also is embedded into the file.

Avid Workflow Considerations

When you capture files in the Avid MXF format, Avid must scan any new files created by Flow and add these files to its media database before Avid editors can see and use the files within their editing applications. Flow automatically captures Avid MXF files into the Avid MediaFiles/MXF/1 folder of the user logged into Flow.

Do the following:

1) Log into EditShare Connect using the same username under which the media was captured in Flow (not necessarily on the same workstation).

2) Using EditShare Connect, mount the Avid Media Space that Flow captured to.

3) On that workstation, start Avid so it can index the new media and so the media can be seen by other Avid users. Avid scans and indexes the media databases.

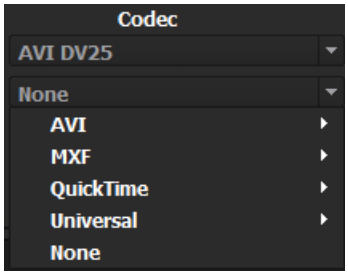
NOTE: *You do not have to have Avid running while you capture, but you have to start Avid after one or more captures is complete so other users can see the captured media.*

Flow automatically captures into the user's "1" folder of the Media Space selected. Flow cannot presently capture to any other location. However, Avid recommends that you never put more than 5000 files in a single MXF subfolder, as greater numbers of files can cause the media database to get too large. Under the normal behavior of an Avid application, if you reach 5000 files, Avid creates a "2" folder and uses that until reaching 5000 files, then creates a "3" folder, and so on.

You can manually monitor the number of files in your "1" folder. In the unlikely event that you get more than 5000 files, you can rename your "1" folder to number "2", and then create a new "1" folder. Your Avid application won't have any trouble with you renaming the directory as long as you rename the folders only when other editors aren't using the Media Space and your own Avid application is shut down.

Capturing in Multiple Codecs Simultaneously

You can select a second codec and specify where to store those files.



Each Ingest channel is capable of recording in up to three different formats simultaneously. You can select two of these formats (the first codec and the second codec). In addition, the proxy codec is chosen by the administrator and is either enabled or disabled for all captures on a particular channel.

Ingesting from Files

Flow supports ingest of file-based media from XDCAM-EX cards, P2 cards, XDCAM Professional Discs, and even from virtual XCDAM and P2 directories

located on USB, FireWire, or local storage devices. If you connect an XDCAM or P2 device to an Express card or PC-card slot on your workstation, or to a USB or FireWire post on your Flow system, you can browse the contents of that card or disk in the File browser Device tab.

NOTE: *If your media is stored on proprietary Sony XDCAM-EX cards or Panasonic P2 cards, you must install the appropriate drivers so your workstation recognizes the cards.*

With Flow file-based ingest, you can rename, log, and trim clips, create subclips, and add source metadata information to each item. Flow allows you to keep clips in their native codec without any reencoding. This is called rewrapping. For example, if you want to ingest Avid files, you select the Avid Rewrap codec, and if you want to ingest QuickTime files for Final Cut Pro, you select the FCP Rewrap codec. You can also select other codecs for files; in this case, the material is decoded and reencoded.

When you have chosen the clips or potions of clips you want to ingest, modified the metadata as you want, chosen your codec settings, and determined the Media Space where you want to put your file-based clips, you add each item to a Queue and click Record. Flow transfers media from your workstation to your EditShare storage server.

Unlike when you ingest from videotapes, which generally run in real time, file-based ingest has the potential to transfer data as fast as it can come off the device and transfer across the network. To prevent file-based ingest activities from overwhelming the network or storage system, Flow allows administrators to set a file-based ingest maximum bandwidth. The bandwidth is shared equally among all workstations that are currently doing file-based ingest.

The codecs available for file-based ingest appear in the Codecs list. For a list of all supported Flow codecs, see "Supported Codecs" on page 42

See the following topics:

- "Preparing to Ingest from Files" on page 68
- "Transferring Files from the Queue" on page 72
- "Limiting File-Based Ingest Bandwidth" on page 74

Preparing to Ingest from Files

To prepare to ingest from files, do the following.

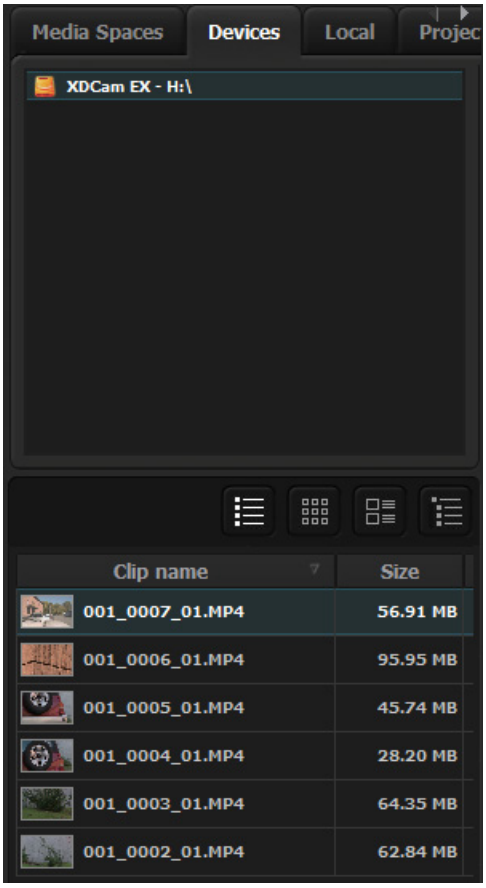
TASK

1. Connect your device to your Flow system.

2. Click the File Ingest button.

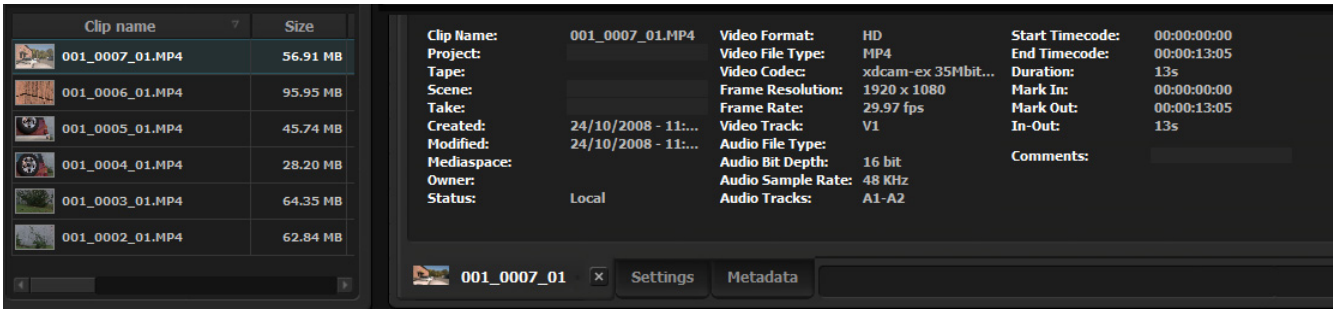
   The File Browser opens to the left of the Media Player and the Logging area opens on the right to the Queue tab.

3. Click the Devices button in the File Browser if it is not already selected.



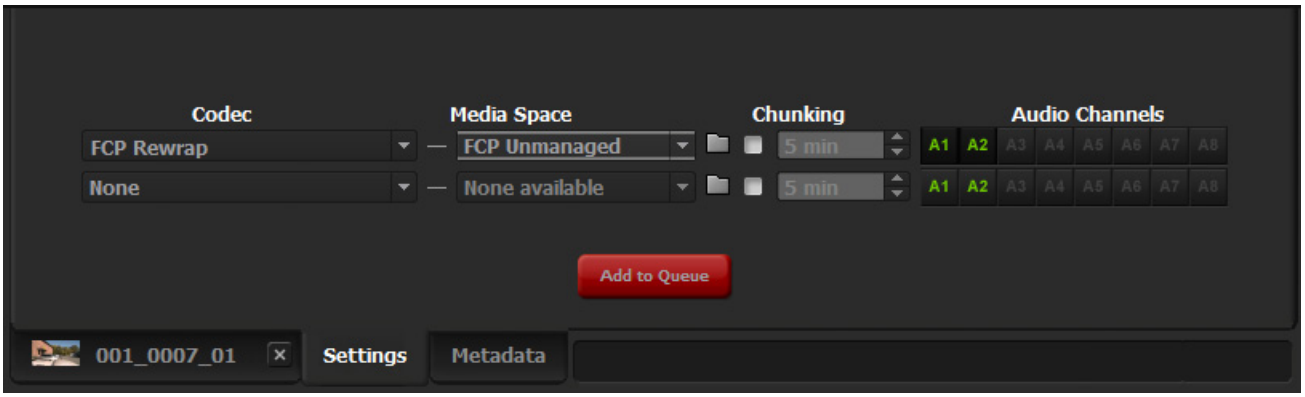
4. Double-click the file you want to ingest.

   File information appears in the center area.

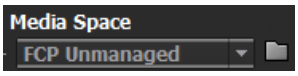


5. Click the Metadata bottom tab below the Media Player and type a name in the Clip Name text box.
6. (Option) Type information about the clip in the Comment, Project, Tape, Scene, and Take text boxes.

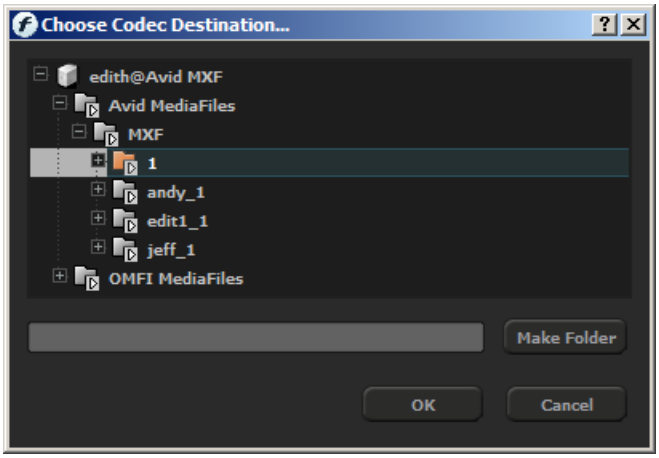
   The Tape/Source name is embedded into the media file itself, and in the case of Avid clips, the Project name also is embedded into the file.
7. Click the Settings tab.
8. Select a codec from the upper Codec list:
   - For Avid files, select Avid Rewrap. The file is not transcoded.
   - For Final Cut Pro files, select FCP Rewrap. The file is not transcoded.
   - For any file, select any other permitted codec. The material is transcoded.



   You see only codec choices that the administrator enabled for that channel. For more information about supported codecs, see "Supported Codecs" on page 42.
9. Select a Media Space where you want the clip to be captured to.
10. Click the Directory button to the right of the Media Space list.



The Choose Codec Destination dialog box opens.



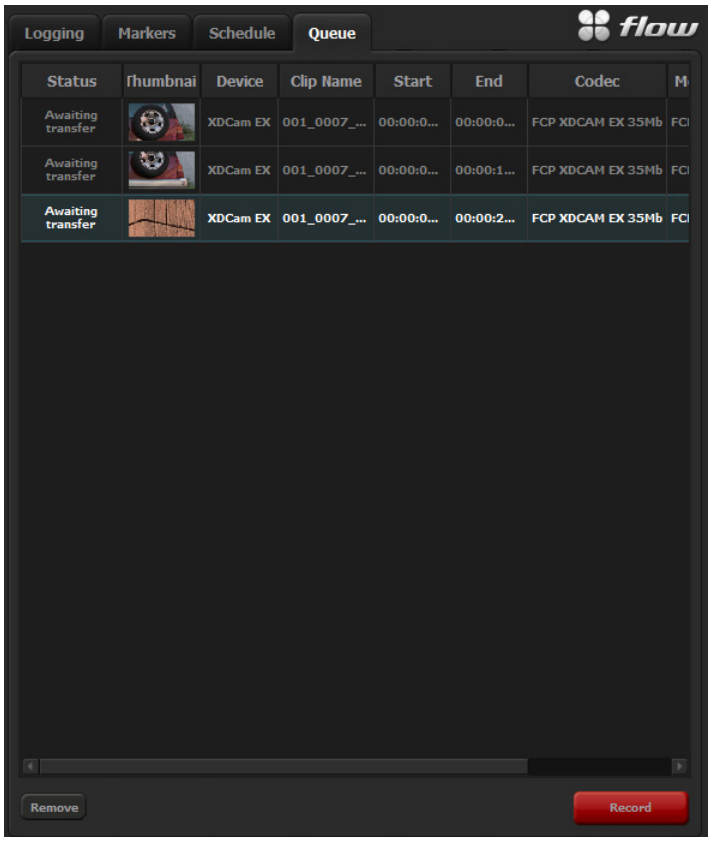
11. Select a Media Space subfolder where you want your ingested media.

    NOTE: *The subfolder function is currently enabled only for FCP.*

12. Adjust In and Out points, add markers, and so on (this functionality will be supported in a future release).

13. Click Add to Queue.

    The file is added to the Queue tab, with a status of Awaiting Transfer.



Transferring Files from the Queue

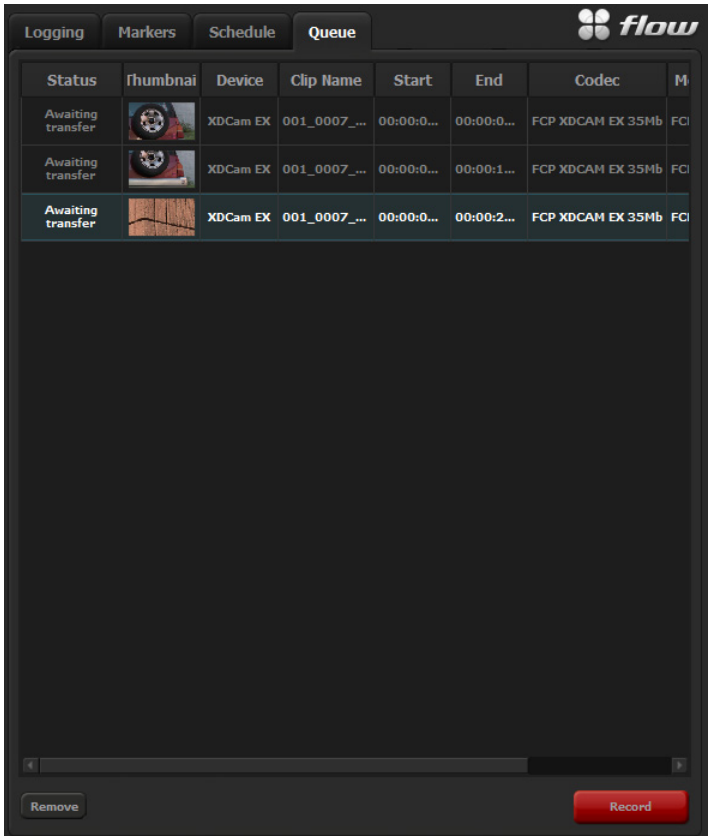
You can accumulate several logged file-based clips in the Queue. When you are ready to ingest them, do the following.

TASK

1. Click the File Ingest button.

   The File Ingest area opens.

2. Click the Queue tab.



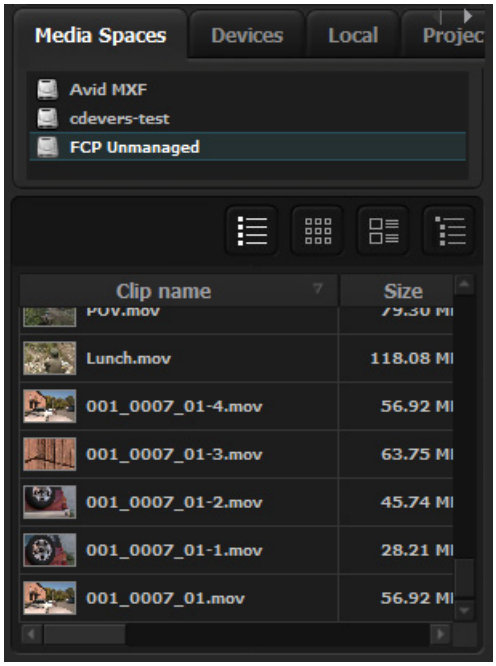
Each clip displays Awaiting Transfer in the Status column.

3. (Option) Click the Remove button at the bottom to delete any clip you do not want to ingest.

4. Click the Record button.

   The clip's progress displays in the Status column.

After a clip's ingest is complete, the Status reads Complete and you can see it in the File Browser in the Media Space you selected.



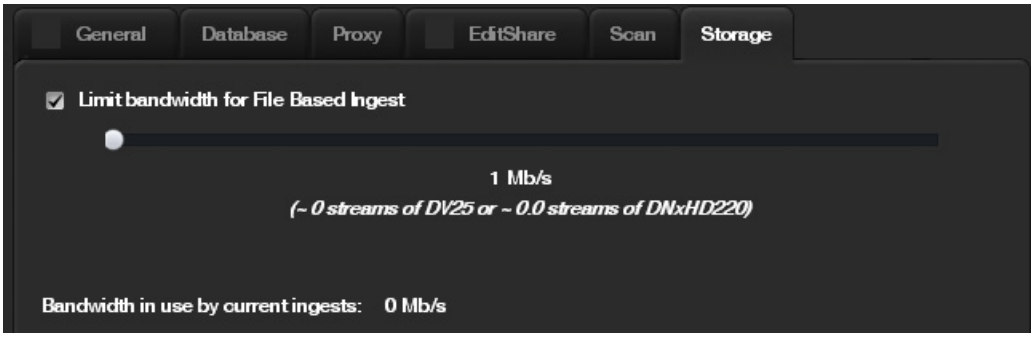
Limiting File-Based Ingest Bandwidth

Administrators can limit the speed (bandwidth) of ingesting files. This might help a broadcast facility, for example, from being slowed down by many staff members trying to ingest files at high speed at the same time.

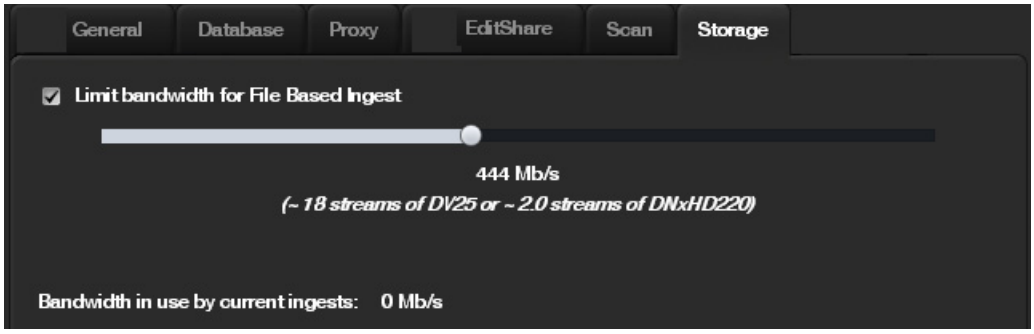
To limit the bandwidth that file-base ingest on a particular server can use, do the following (for Administrators only).

TASK

1. Open Flow Control and click the Networks tab.
2. Click the Admin server, and then click the Storage tab.



3. Select the Limit Bandwidth for File Based Ingest option.
4. Click the slider and drag it to the bandwidth you want.



The capability changes as you drag the slider.

Chunking During Ingest

Chunking splits a video capture into smaller chunks while ingest continues. For example, if you are capturing a 3-hour live feed, you might want to begin editing before the 3 hours are over. Or, you might prefer to have several smaller files rather than one long 3-hour clip.

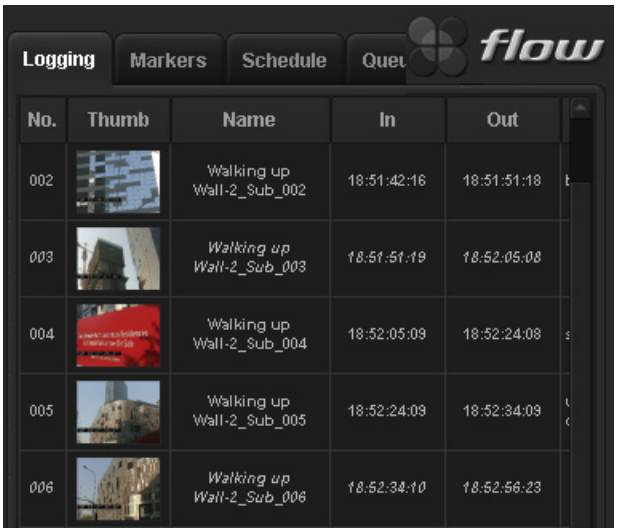
With chunking enabled, a new file is made every *x* minutes, depending on the value you select. You can set Flow to create new chunks as often as once per minute up to once every 24 hours. As soon as a chunk has been completed, that

material becomes available for logging in the Flow Browse and for editing in your NLE. If you enable Edit While Capture, you can edit while the chunk is still ingesting (see "Ingesting with Edit While Capture" on page 85).

Chunks are automatically named with the name of your clip plus *-0sequential number* at the end. For example, if your clip name is Mars_Landing, the first chunk is named Mars_Landing-01, the second Mars_Landing-02, and so on.

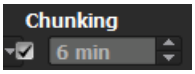
Chunking is seamless. When you string together all the chunks, there are no gaps in your video, audio, or timecode.

If you plan to create logged subclips of chunked material, consider using longer chunks. If you have chunked the clip, the names of log entries that span more than one chunk appear in italics, and you cannot drag them as subclips into your NLE.



To chunk your ingest, do the following.

TASK



1. Select the Chunking option for your Media Space.
2. Select a frequency unit, from 1 minute to 24 hours.

   A new file is made every *x* minutes, depending on the value you selected.

3. (Option) After you click the Record button and it changes to Chunk Now (when you have the mouse over it), click the button to create chunks wherever you want them.

Scheduling an Ingest

You can schedule an ingest to start and stop at specific times on a specific date with a specific frequency. At the scheduled time, Flow captures whatever signal is coming into the video source you selected.

Because the times you specify are taken from the server clock, EditShare recommends that you synchronize your workstation and server time to the main EditShare Storage server so they are all in sync. For more information on synchronizing time to the Storage server, see the *EditShare Administrator's Guide*.

See the following topics:

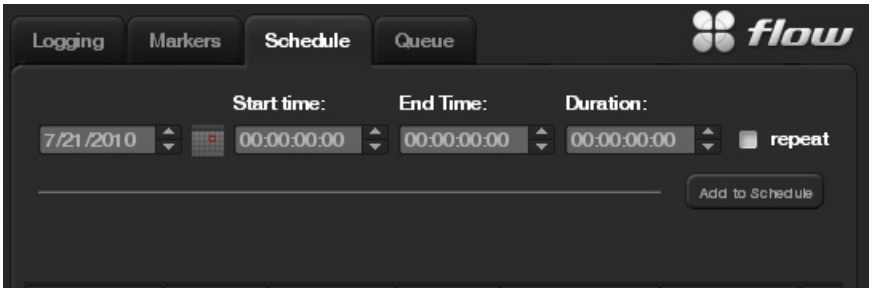
- "Creating an Ingest Schedule" on page 77
- "Importing an Ingest Schedule File" on page 78
- "Creating an Ingest Schedule File" on page 79

Creating an Ingest Schedule

To schedule an ingest, do the following.

TASK

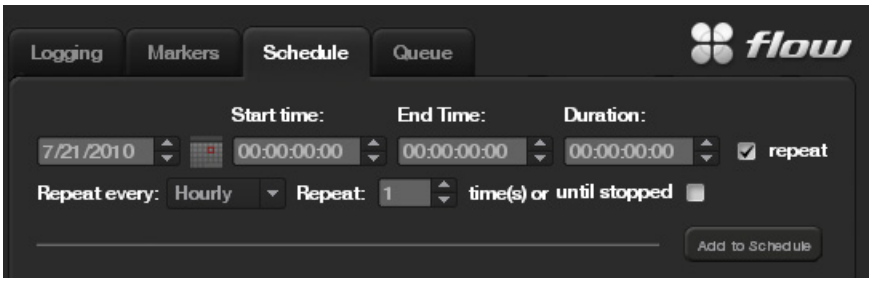
1. Enter Ingest mode. See "Entering Ingest mode" on page 60.
2. Click the Schedule tab on the right.



3. Select a date from the Date list.

   NOTE: *The date defaults to today.*
4. Select a Start time, an End time, a Duration, and if you want the schedule to repeat.

   If you select Repeat, the Repeat options area opens.



5. Select a repeat interval:
   - Hourly
   - Daily
   - Weekly
   - Monthly
6. Select how many times you want the schedule to repeat.

7. Click Add to Schedule.

   The ingest runs with the values you specified.

Importing an Ingest Schedule File

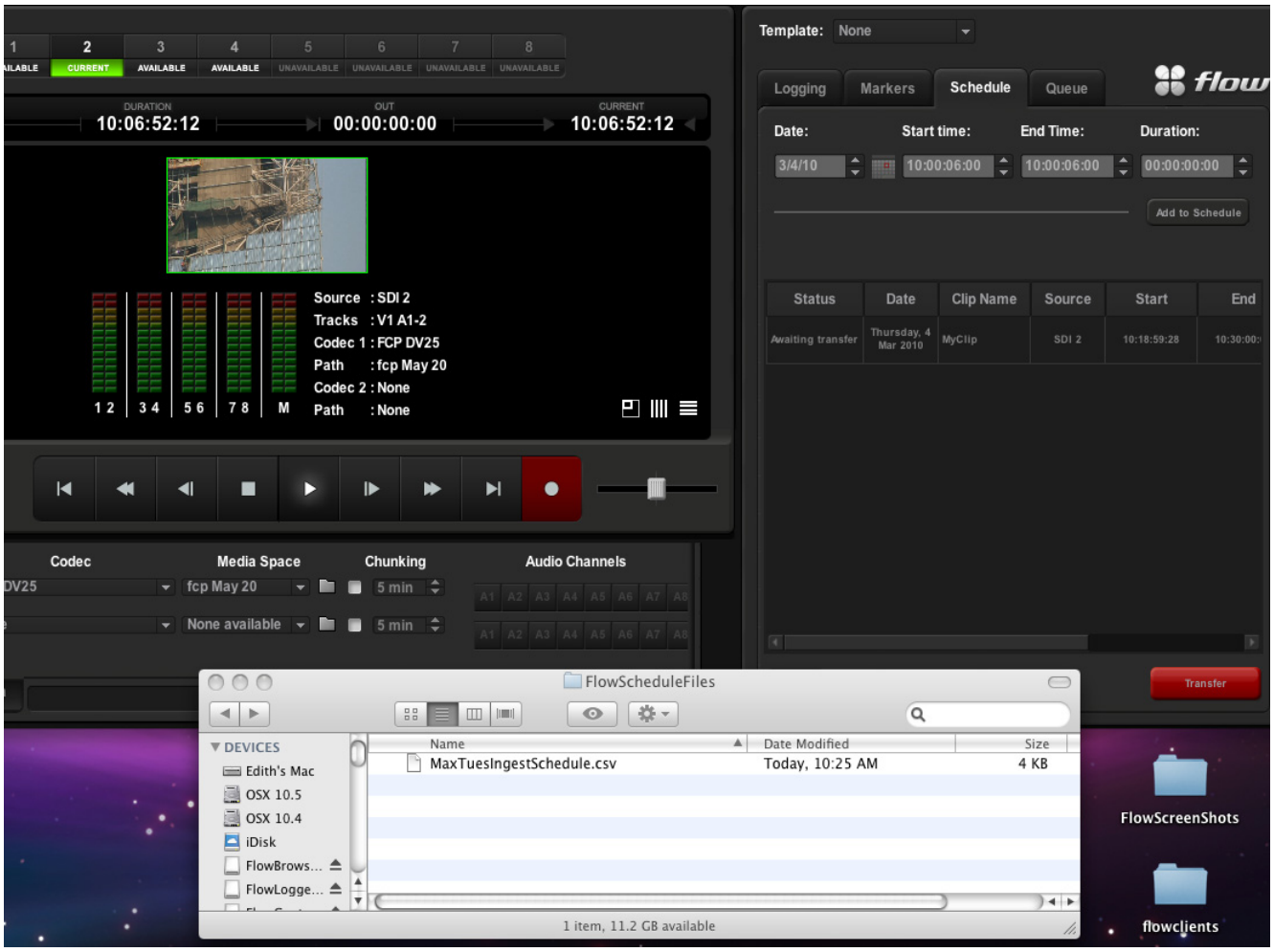
You can import a comma-separated value (.csv) list that specifies your Flow ingest schedule.

To import a Flow schedule file, do the following.

TASK

1. Create a table of scheduling values. See "Creating an Ingest Schedule File" on page 79.
2. Save the file in the .csv format.
3. Start Flow Browse, and click the Ingest button.
4. Click the Schedule tab in the right pane.
5. Click the .csv file and drag it into the job list area.

   The rows in the schedule file appear as a job in the Schedule tab.



6. Click the Transfer button to transfer the imported job.

Creating an Ingest Schedule File

Your SMB File Exchange area includes a read-only template for creating your Flow Schedule file. You can use the template, or you can create your own. The template lets you customize several of the options so that you can select your own items from a list. This reduces errors due to inconsistent typing or spacing. For example, in Step 2 of the template, you can type the names of your own Media Spaces, and then in the actual schedule, you select them from a list.

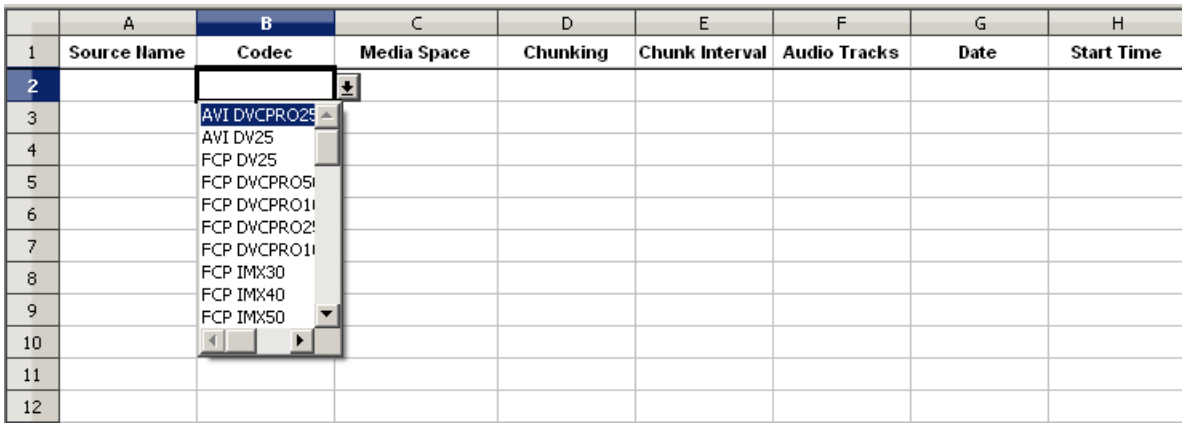
To create an ingest schedule file, do the following.

TASK

1. Do one of the following:
   - Navigate to the Flow Schedule Templates folder in your SMB File Exchange area, copy the Flow Schedule template file to another name and folder, and open the copy in a spreadsheet application.
   - Create a new file in a spreadsheet application and add column headings as described in Step 3.
2. Click the Instructions tab.
3. In Steps 1-4 of the template, type over the red generic entries for Source Name, Media Space, Tape, and Project with your own information.

   NOTE: *You cannot edit the read-only template. You must copy and rename the template file before you can change it.*
4. Click the Schedule tab.
5. Populate the file with your scheduling values using the format in the following table.

   Several columns are required; others are optional. If you used the Flow Schedule template, when you mouse over options you customized in Step 3, as well as certain other options, a selection arrow appears that you can click to select options from the list.



NOTE: *You may leave out information in optional columns.*

Column Heading	Required	Description
Source Name	Yes	Source name. Select or type a name. If you don't specify a name, it is treated as a secondary codec for dual-codec capture, for example: ,SDI 2, FCP DV25, MS1, 00:10:05:00, 00:20:00:00, MaxClipFCP , , Avid DV25 MXF, MS1, 00:10:05:00, 00:20:00:00, MaxClipAvid
Codec	Yes	Codec name. Select a codec from the list.
Media Space	Yes	Media Space name. Select or type a name.
Chunking	No	Options. Select or type: • Y (yes) • N (no)
Chunk Interval	No	Chunk interval in minutes. Defaults to 0. Select or type an interval.
Audio Tracks	No	Comma-separated list of audio channels to enable. Default is 1,2. Select or type track numbers.
Start Time	Yes	HH:MM:SS:FF (hour:minute:second:frame). You can type the time without punctuation and the template fills them in for you.
Stop Time	Yes	HH:MM:SS:FF (hour:minute:second:frame). You can type the time without punctuation and the template fills them in for you.
Date	No	YYYY-MM-DD (year-month-day). You can type the date without punctuation and the template fills them in for you.
Clip Name	Yes	Type a name for the ingested clip.
Directory	No	Select or type a target directory name.
Tape	No	Select or type a tape number for the ingested file.
Project	No	Select or type a name for the project.
Scene	No	Type a scene number for the ingested file.
Take	No	Type a take number for the ingested file.
Keywords	No	Type searchable keywords for the ingested file.

NOTE: *The first line of the file must be the column headings.*

6. Rename the file and save it.

7. Making sure the Schedule tab is clicked, select Save As > Save As Type > CSV, and then click Save.

   See the following illustration for an example of a .csv file.

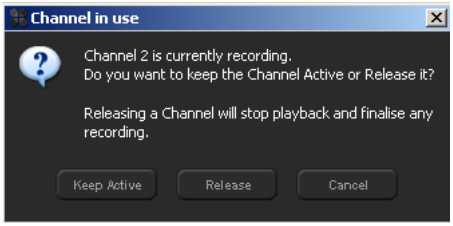
```
Source Name,Codec,Media Space,Chunking,Chunk Interval,Audio Tracks,Start Time,Stop T
SDI 1,AVI DV25,AVITesting,N,,,00:02:00:00,00:04:00:00,,NASA Post SDI3,,,,,
SDI 3,AVI DV25,AVITesting,N,,,00:02:00:00,00:04:00:00,,NASA Post SDI3,,,,,
SDI 4,AVI DV25,AVITesting,N,,,00:02:00:00,00:04:00:00,,NASA Post SDI3,,,,,
SDI 1,AVI DV25,AVITesting,N,,,00:05:00:00,00:06:00:00,,NASA Post SDI3_2,,,,,
SDI 3,AVI DV25,AVITesting,N,,,00:05:00:00,00:06:00:00,,NASA Post SDI3_2,,,,,
SDI 4,AVI DV25,AVITesting,N,,,00:05:00:00,00:06:00:00,,NASA Post SDI3_2,,,,,
```

   The optional columns for which you do not include information are marked by commas.

8. Drag the file into Flow. See "Importing an Ingest Schedule File" on page 78.

Selecting Multiple Ingest Channels

Through a single Ingest client, you can control multiple Ingest Channels. If you have a channel active, and you switch to another channel, the Channel in Use dialog box opens telling you that the current channel is active.



You can keep it active or release it.

Keeping the channel active keeps the ingest alive if you are currently ingesting. If you are not ingesting, you keep control over that channel, preventing other users from accessing it.

Releasing the channel stops any action that is taking place on that channel, such as playing or ingesting. Any file that is currently being captured is finalized and becomes available for browsing, and the channel becomes available to other users.

See the following topics:

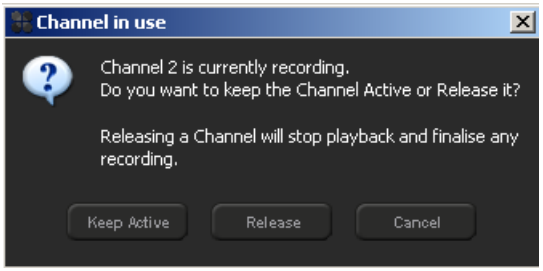
- "Controlling Ingest on Multiple Channels Through a Single Client" on page 83
- "Switching to Browser Mode" on page 83

Controlling Ingest on Multiple Channels Through a Single Client

TASK

1. Begin ingesting on the first channel, then switch to another channel.

   The Channel in Use dialog box opens.



2. Click Keep Active. You can now configure the next channel and begin ingesting on that.

   At any point, you can switch between your active channels and preview the incoming stream, continue to log the media, or stop capture.

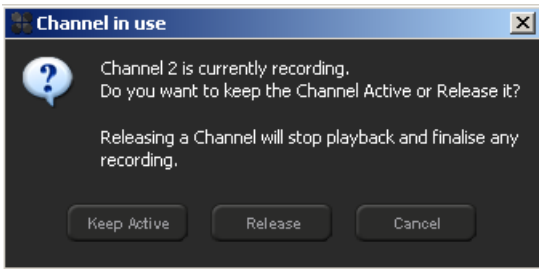
NOTE: *It is not necessary to monitor Ingest in order to continue capturing. Once you begin the ingest process, you can then switch back to Browser mode to review materials that you have already captured. You can also exit the application.*

Switching to Browser Mode

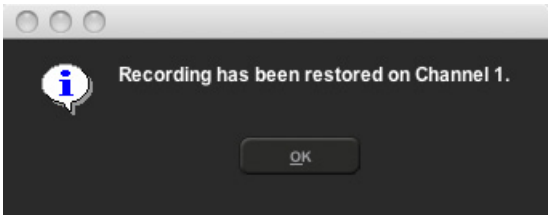
TASK

- Do one of the following:
  - Press Alt+P (Windows) or Option+P (Macintosh).
  - Right-click and select Switch to Browser.
  - Click the Browser button.

If you completely exit the Flow Browse client, the Channel in Use dialog box opens.



You can keep the channel active or release it. When you open Flow Browse again, a message box opens stating that Capture has been restored on the channels you were previously using.



Capture continues until you stop it.

About Edit While Capture

In addition to chunking, the Edit While Capture feature provides a second way to start editing video material while you are still capturing it.

With chunking, you break up your recording into multiple clips of a specified time. For example, you might chunk every 10 minutes. As soon as a chunk has been finalized, it appears in Flow Browse as a new clip, which you can then play back in Flow Browse or drag into your editing application. With Chunking, a single recording might consist of dozens of individual clips which all butt up against each other seamlessly. However, you can only start to edit chunks once they have finished ingesting.

With Edit While Capture, you can specify a longer duration of time – for example, 1 hour or 2 hours – and within a few seconds of when you begin recording, you can drag the clip into your editing application and begin working with it. When viewed in your editing application, the clip appears to have whatever duration you set. When you scroll into the part of the clip that has not yet been recorded, instead of seeing a video image, you see a slate that says

"Media Not Yet Recorded." Over time, the unrecorded part of the clip is replaced by real video and audio data.

With Edit While Capture, you don't need to have multiple clips to begin editing the material you have just captured. And unlike competing Edit While Capture solutions, if your event goes past the time limit you specified, a new Edit While Capture clip is automatically created that is seamless with the previous clip – so you don't miss even a split second of the event you are recording. You do not need to manually start a new capture. EditShare has taken the concepts of Edit While Capture and Chunking and put them together.

Another unique aspect of Flow's Edit While Capture feature is that it allows you to create "Universal Edit While Capture" clips. That is, if you are capturing in a codec that is common to both Avid and QuickTime – for example, DV 50 or DVCPro HD – the video and audio data needs to be only stored once on your EditShare Server. Avid sees the Edit While Capture clips as native Avid MXF files and Final Cut Pro sees the same clips as native QuickTime files.

For the procedure for using the Edit While Capture feature, see "Ingesting with Edit While Capture" on page 85.

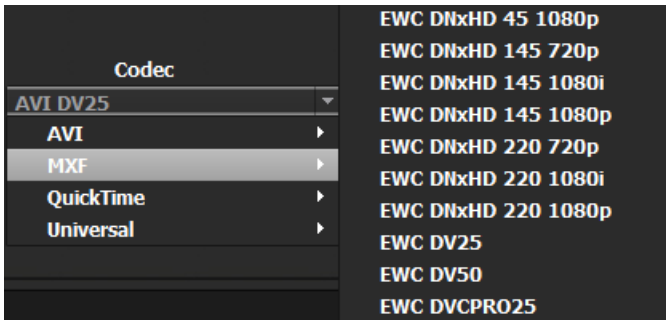
Ingesting with Edit While Capture

To ingest with Edit While Capture, do the following.

TASK

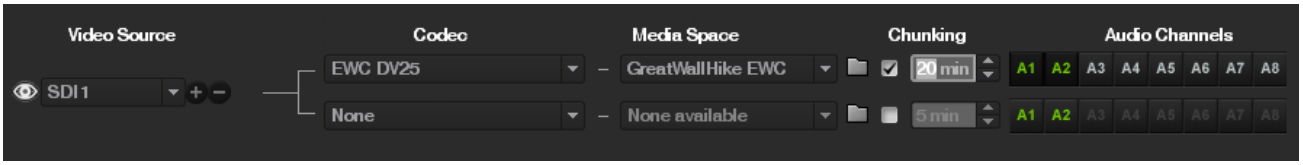
1. In the Media Spaces tab of EditShare Manager, enable Edit While Capture for the Media Space you want to capture into. For details, see "Enabling Edit While Capture" in the *EditShare Administrator's Guide*.

2. Enter Ingest mode by clicking the Ingest button.
3. Select a codec that begins with EWC in the Codecs list.



4. Select the Media Space you enabled for Edit While Capture in Step 1.

5. Select a chunking interval (see "Chunking During Ingest" on page 75), for example, 20 minutes.



6. Start the ingest.
7. Start your editing application.
8. Drag the clip from the Flow browser into your editing application bin and open it.

   As the ingest continues, more and more of the clip appears. If you navigate to the end of the clip, a message Media Not Yet Captured appears at the current timecode until the ingest finishes.

   You can edit the portion of the clip that has already been captured.

   If the capture goes beyond the chunk interval, a new chunk begins.

Logging While Ingesting

While ingesting a clip, you can also start logging it. When you first begin capturing, the first log entry is automatically displayed in the upper right side of the Ingest area.

The In point time is the first frame of video in the clip, along with a thumbnail from the first frame of video. The Out point is undefined.

NOTE: *You cannot rewind a clip while you are still capturing it (although if you are using chunking, you can play chunks and log them in the Browser as soon as a chunk is completed).*

To log while ingesting, do the following.

TASK

1. Do one of the following:
   - Press Ctrl+E (Windows) or Cmd+E (Macintosh).
   - Click the Comments window.
2. Type comments about that portion of the clip.
3. Press F10 to set an Out point for the first log entry.
4. (Option) Press the F11 key to create a new log entry that begins where the last log entry ended. You must end an entry before you can create a new one.
5. (Option) Rate the current clip on a scale from 1 to 5 by pressing the keys F1 through F5, or by clicking the Rating button until you reach the number you want. The button changes color with the rating.

6. (Option) Keep adjusting the Out point until you are satisfied by repeatedly pressing the Out point shortcut.

   Once you have started a new entry, you cannot change the Out point of a previous log entry. This can only be done after the file has been captured.

Using the File Browser

The File Browser is a flexible tool that is the starting point for all Flow applications – you need to find files before you can begin working with them.

Flow offers two different ways to find media files: Browse and Search. After you find files, you display them in different ways and you can drag-and-drop them directly into bins in your editing application.

See the following topics:

The File Browser also features a Projects tab in which you can create and browse for projects, bins, and sequences.

- "Browsing" on page 88
- "Searching" on page 91
- "Viewing Media Space Contents and Search Results" on page 93
- "Viewing Clip Status" on page 96
- "Sorting in the File Browser" on page 97
- "Dragging and Dropping Clips" on page 98
- "Working with Projects and Sequences" on page 99

TASK

- To get back to the Browse screen after ingesting, do one of the following:
  - Press Alt+P (Windows).
  - Option+P (Macintosh).
  - Right-click and select Switch to Browser.
  - Click the Browser button.

Browsing

In Browser mode you can browse EditShare Media Spaces or your local files (including Media Spaces that are mounted). Because of Flow's tight integration

with your EditShare server, you can search for and play files from your Media Spaces without having to mount any Media Spaces as network volumes. If you have lots of Media Spaces, this provides an efficient way to find the clips you are looking for.

If you do not have proxy files, you need to mount your Media Spaces before you can play the files, although you can still search for files and see their thumbnails.

You can also browse devices such as XDCAM or P2 devices.

See the following topics:

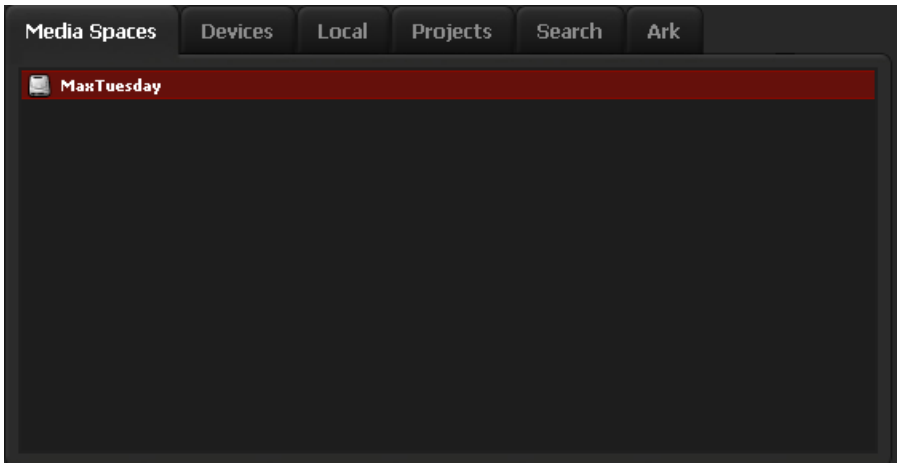
- "Browsing Media Spaces" on page 89
- "Browsing Devices" on page 90
- "Browsing Local Files" on page 91

Browsing Media Spaces

TASK

1. Enter Browser mode by clicking the Browser button.
2. Click the Media Spaces tab.

   The File Browser displays the EditShare Media Spaces in the Flow database of which you are a member.

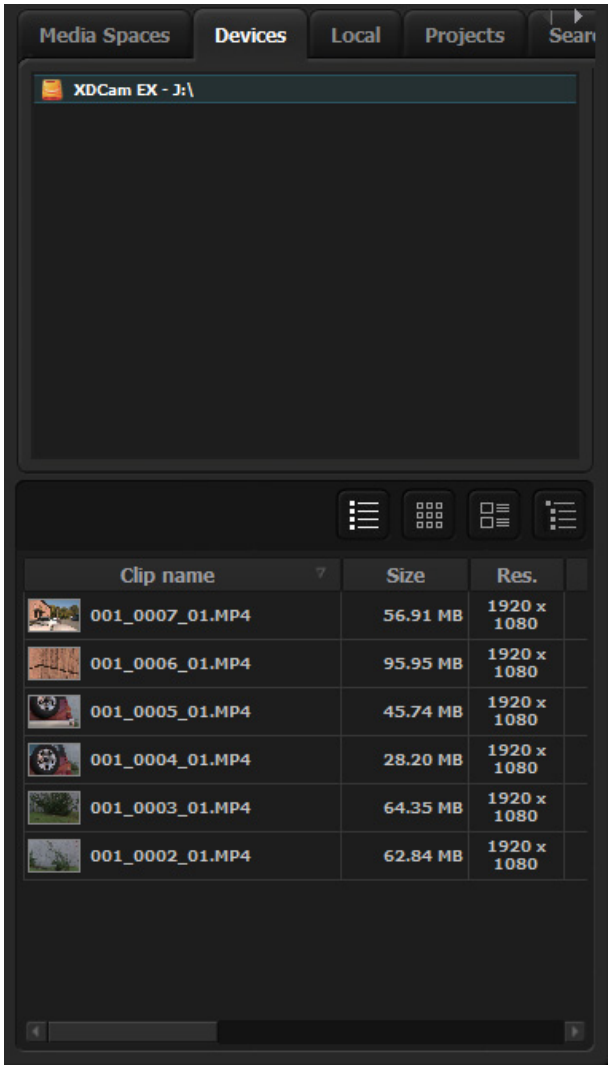


NOTE: *The File Browser also indicates which Media Spaces are mounted on your workstation. If the Media Space is mounted, the name is highlighted in orange. If you have proxy files available, Media Spaces do not need to be mounted in order to view them. You cannot, however, play the original files if the Media Space is not mounted.*

Browsing Devices

If you have XDCAM or P2 devices available, you need to mount the device prior to browsing or searching for files.

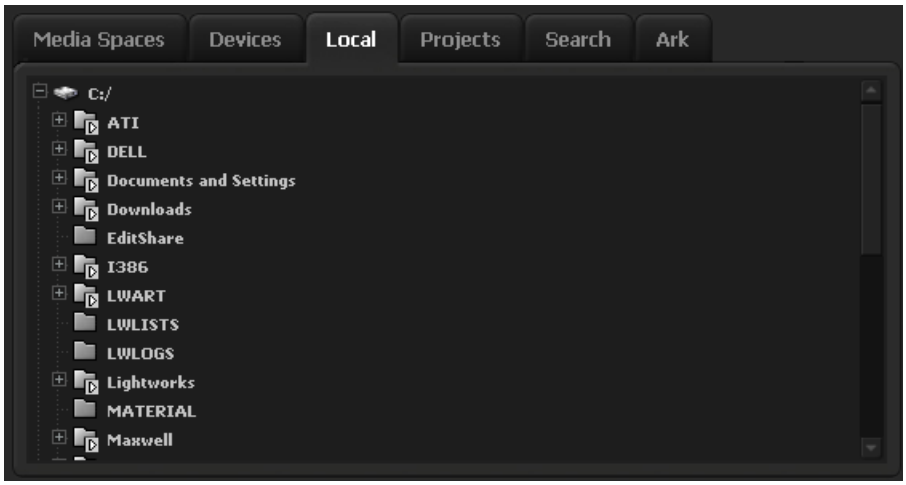
After your device is mounted, click the Devices tab and navigate to the device to view its contents.



Viewing the mounted device means you are browsing the original files in preparation for ingesting them into Flow.

Browsing Local Files

You can navigate to files on your local hard drive by clicking the Local tab and navigating to the file you want.



Searching

You can search for text in the entire Flow database. The search includes log entries, subclips, marker text, metadata (such as project or tape name), comments, and filenames.

You can search only in Media Spaces of which you are a member. You do not need to have Media Spaces mounted to search them or preview results because you are searching the Flow database and previous proxies.

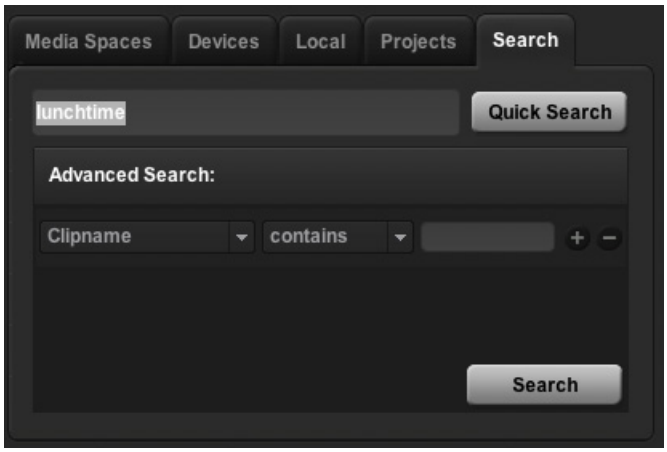
You can do a quick search for text, or you can do an advanced search, looking for all or a portion of text in a particular category.

To search for clips, do the following.

TASK

1. Click the Search tab.

2. Type text in the text box and click Quick Search.

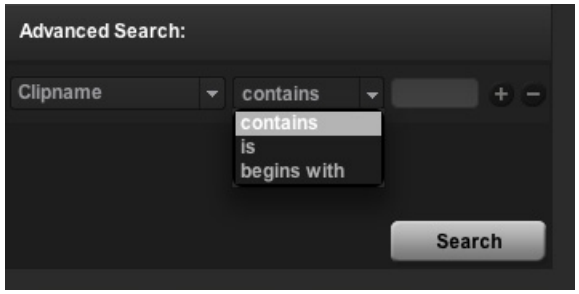


The results of the search are displayed in the lower half of the File Browser.

3. (Option) In the Advanced Search area, do the following:

   a Select the category in which you want to search.

   b Select the text criteria.



   c Type the text you want to search for.

   d Click Search.

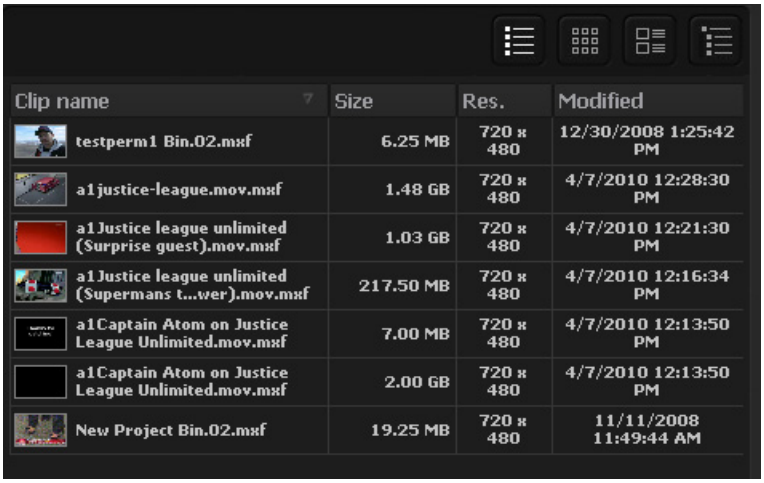
   The results of the search are displayed in the lower half of the File Browser.

Viewing Media Space Contents and Search Results

The lower half of the File Browser is where media files are displayed. This area displays the contents of the selected Media Space or the results of a search.

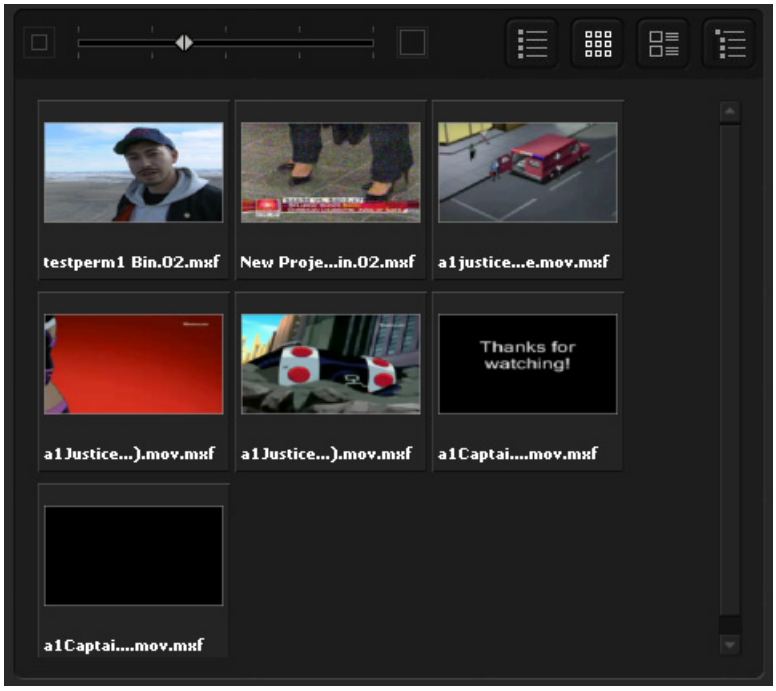
You can view files in four ways by clicking one of the Display icons:

- Detail: This view shows you a thumbnail and metadata in columns that you can sort (see "Sorting in the File Browser" on page 97).



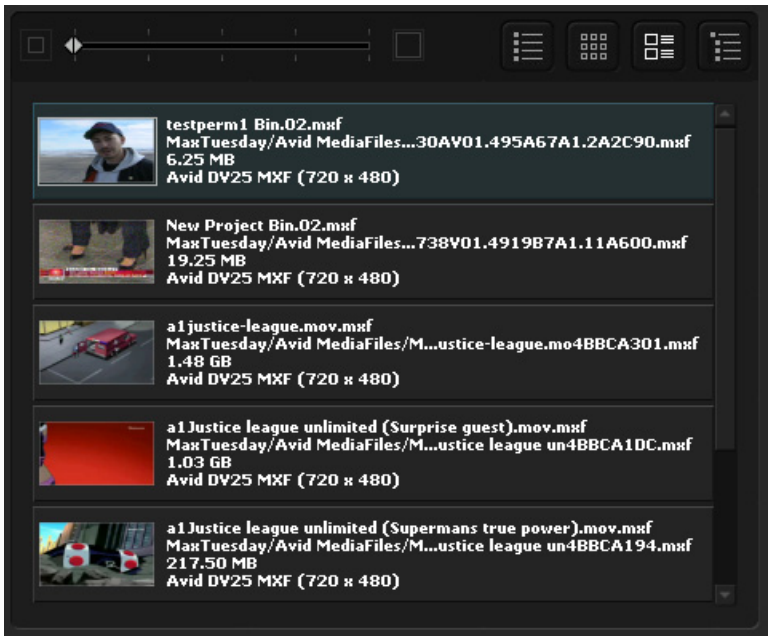
NOTE: *You might need to scroll to the right to view all the columns.*

- Thumbnail: This view shows a pictorial view of media files. Hovering the mouse over the file displays a tooltip with metadata information such as filename, Media Space, and so on.



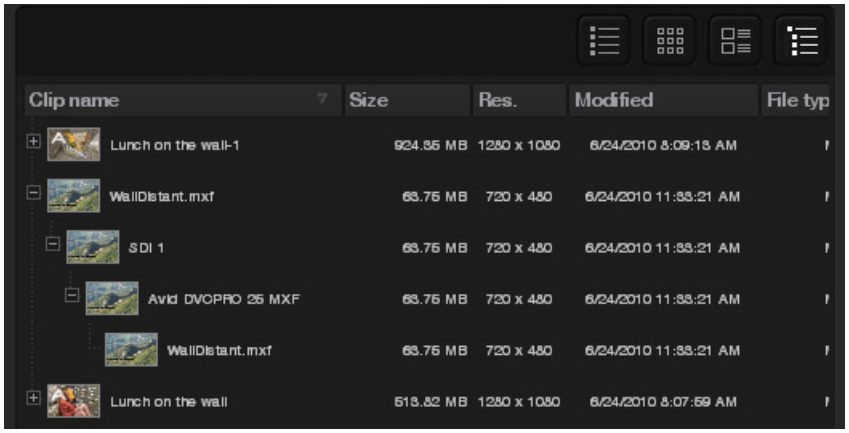
The thumbnails in the Thumbnail and List view are resizeable using the slider.

- List: This view shows a thumbnail and metadata information.

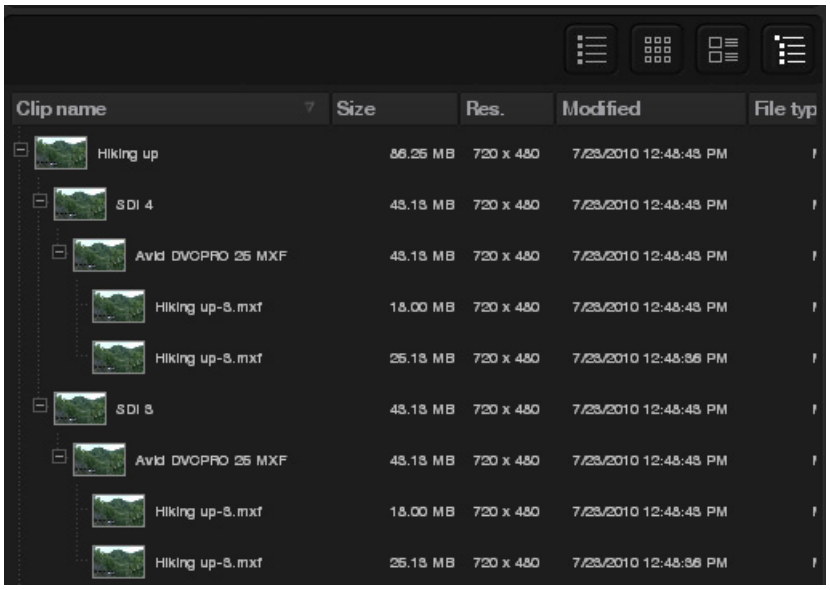


- Captures: This shows the components of an ingest: the source, the output, and the clip itself. Click the file opener (plus sign) to see the sources for that clip.

  A simple ingest is shown in the following illustration.



  A more complex ingest, with several sources and outputs, is shown in the following illustration. This represents a ganged capture to multiple codecs with chunking.



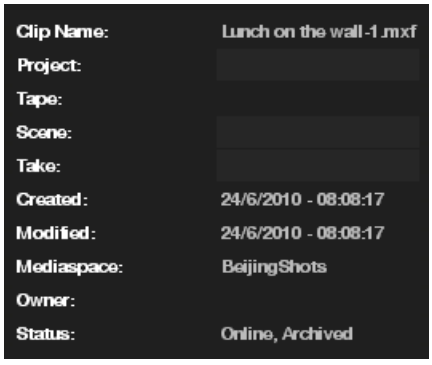
Viewing Clip Status

You can view clip status in the Metadata tab of the File browser by doing the following.

TASK

- Double-click a clip in the File browser.

  Information about the clip displays in the Metadata tab.



The possibilities for the clip Status are as follows:

Status	Description
Online	The clip is in a Media Space.
Archived	The clip has been backed up in EditShare Ark.
Capturing	The clip is in the process of being ingested.
Local	The clip is a local file.
Offline	The file has been deleted and is not archived.
No Proxy	The file does not have a proxy.

NOTE: *Status values can appear in combination, for example, Online, Archived.*

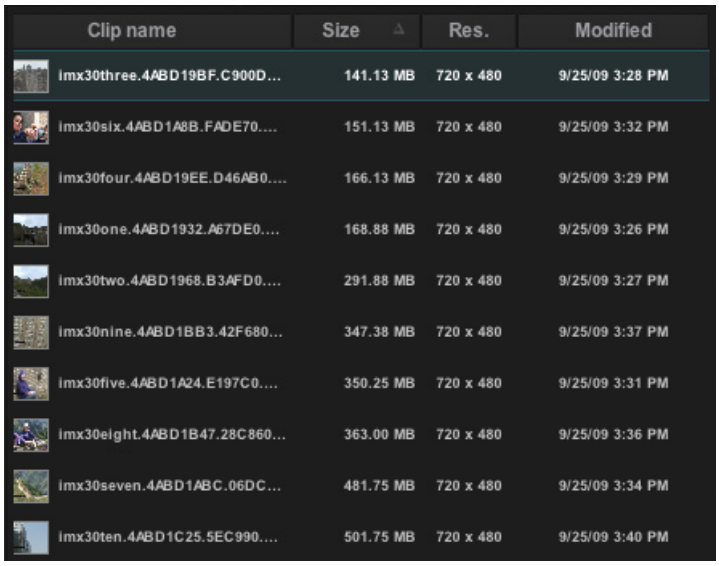
Sorting in the File Browser

You can sort the columns in the File browser. Do the following.

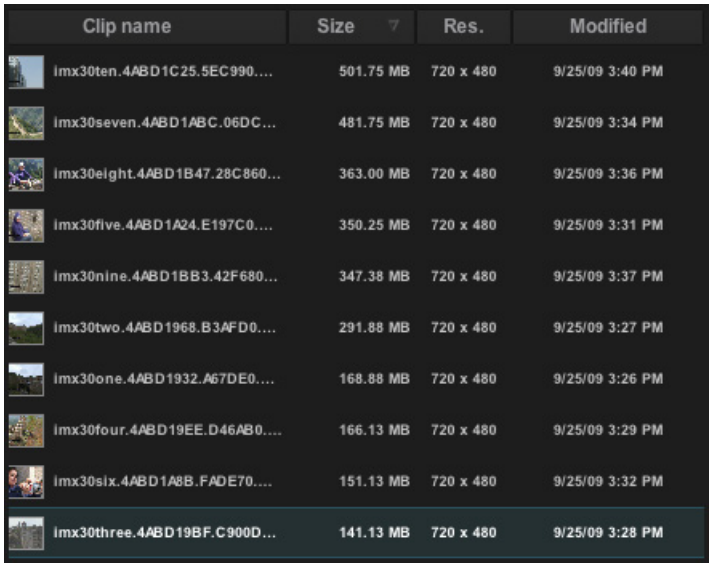
TASK

1. Click the heading of the column you want to sort.

   Depending on your previous sort, the files are sorted in increasing or decreasing order numerically or alphabetically. The arrow next to the column heading name changes accordingly.



2. To sort the column information in the opposite order, click it again.



Dragging and Dropping Clips

Flow Browse supports drag-and-drop of media files into both Avid and Final Cut Pro. This provides a simple and powerful workflow. While it is important to be able to find and preview your media, it is just as important to be able to get this media into your editing application. With Flow is it is as simple as dragging the media file from the File Browser directly into an Avid bin or a Final Cut Pro bin. All the correct metadata also follow through, such as Tape ID, tape name, Comments, and so on.

NOTE: *You might want to take Flow out of Full Screen mode before you drag-and-drop files, particularly if you only have one monitor. Press Ctrl+D (Windows) or Cmd+D (Macintosh). This switches Full Screen Mode on and off.*

To drag-and-drop clips, do the following.

TASK

1. Use EditShare Connect to mount the Media Space that contains the files you want to work with.

   The Media Space is highlighted in orange in Flow when it is successfully mounted.

2. Select files that you want to use in the File Browser from a Media Space.
3. Drag the files directly into an Avid or Final Cut Pro bin.

   The master clip appears along with the metadata you entered for the file during capture.

Working with Projects and Sequences

You can create projects in the File Browser. In a project, you can create sequences of subclips and organize them in the order you want.

The permissions for a project you create operate in the same way as those of your EditShare Media Spaces: you have read and write privileges for your own files, and other users can only read them.

See the following topics:

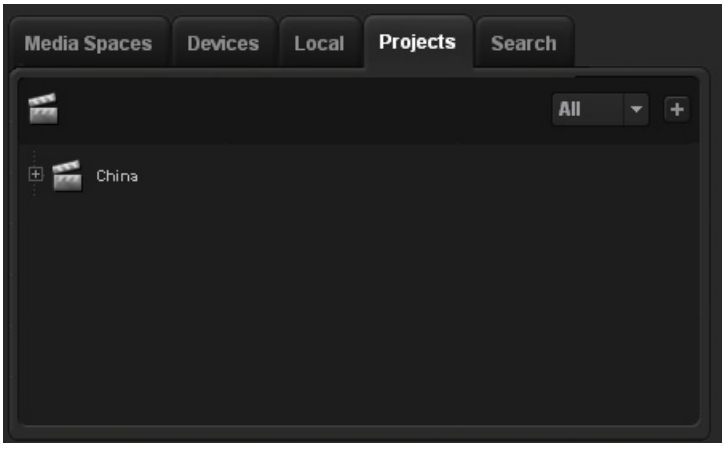
- "Creating a Project" on page 99
- "Creating Sequences" on page 100
- "Working with Sequences" on page 104
- "Dragging a Sequence into your Editing Application" on page 105
- "Adjusting Sequence Tray Size" on page 105

Creating a Project

You create projects in the Projects tab of the File Browser. Do the following.

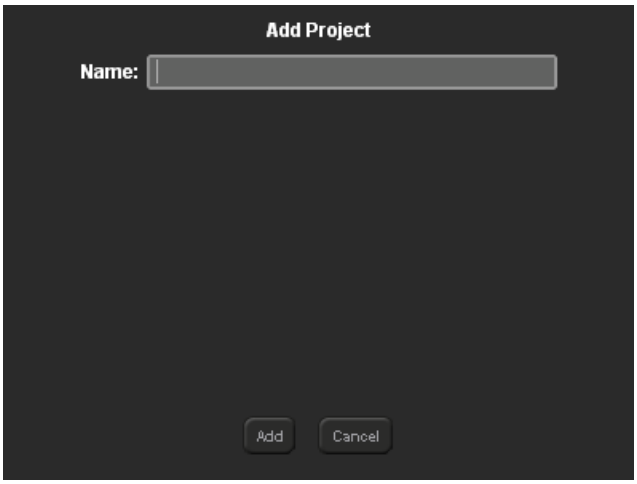
TASK

1. In the File Browser, click the Projects tab.

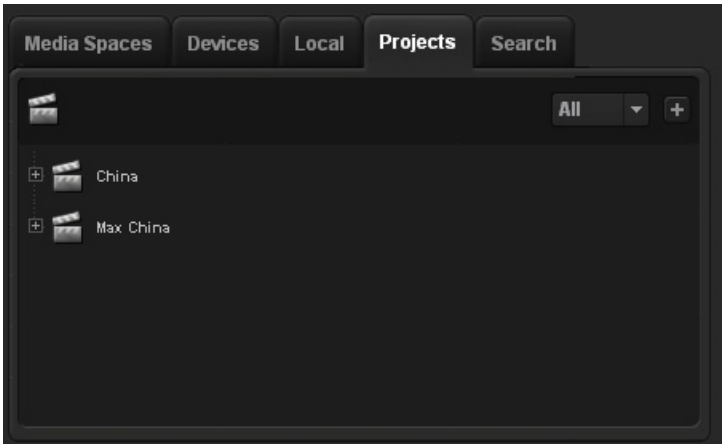


2. To create a new project, click the Add Project button (+) in the upper right corner of the Browser.

   The Add Project dialog box opens.



3. Type a project name and then click Add.
   The project is added to the Projects tab.



4. Click the folder opener (+) to open the project.

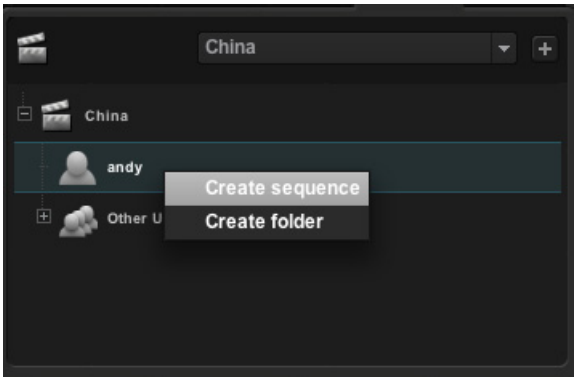
Creating Sequences

You create a sequence in a project. You then open media and drag clips or subclips into the Sequence tray. Do the following.

TASK

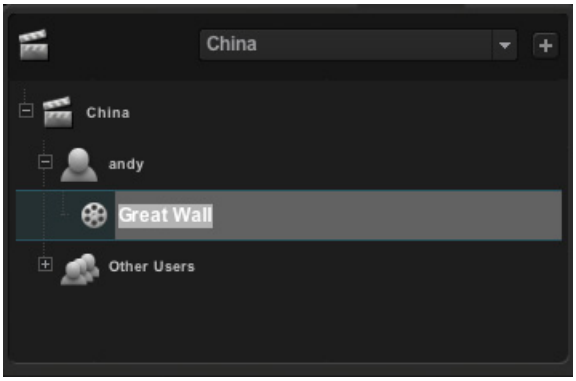
1. Click the folder opener (+) for your new project and then for your username.

2. Right-click and select Create Sequence.



The project now includes an icon labelled New Sequence.

3. Type a name for the sequence and then press Enter.



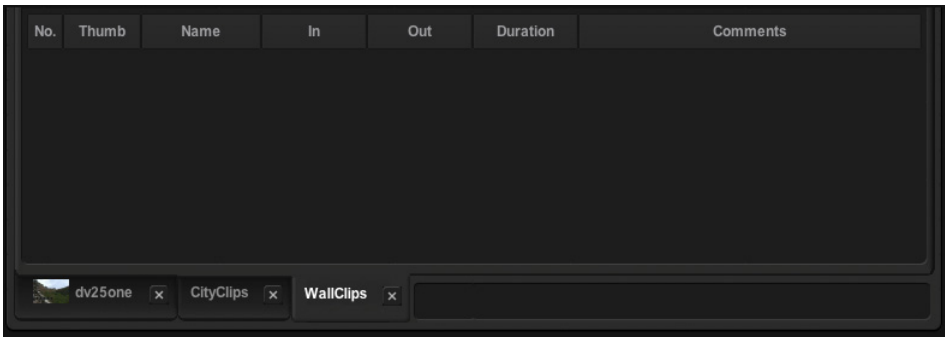
NOTE: You can also select Create Folder and then move sequences into the folder.

4. Double-click the sequence icon.

NOTE: Make sure you click the sequence icon. Clicking anywhere else in the row opens the bin name text box.

5. Click the Media Spaces tab in the File Browser, and double-click the Space containing the clips you want to include in the sequence

6. In the Media Player, click the tab for your sequence (to the right of the Metadata tab).



7. Do any of the following:
   - Drag a clip or clips from the File Browser into the Sequence tray.
   - Open a clip, set an In point and an Out point for a subclip, click the image in the Media Player, and drag the subclip into the Sequence tray. You can drag as many subclips into the sequence as you want.

Flow saves your sequence automatically.

Working with Sequences

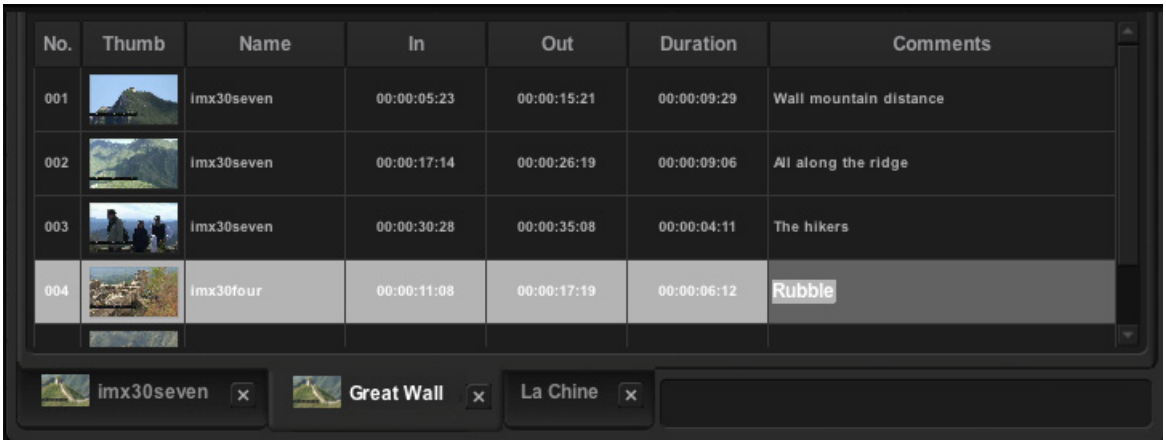
You can continue to work with a sequence you have created. You can do the following:

- Add comments
- Modify clip In and Out points
- Rearrange subclips
- Add other clips or subclips from other clips
- Open more than one sequence
- Remove subclips from the sequence
- Drag the sequence into your editing application

Do any of the following.

TASK

- Double click the Comments column, type a comment for the subclip, and then press Enter.



- Do one of the following to change an In point or an Out point:
  - Select a time in the In column or the Out column and type a new value for the In point or the Out point.
  - Double-click a clip's thumbnail. The clip opens in the Media Player. Adjust the In point or Out point, and then click the sequence's tab to return to the sequence.
- Drag subclips up and down to rearrange them into the order you want.

  The subclip above the insertion point is highlighted.

- Drag another clip from the File Browser into the sequence.

  The subclip above the insertion point is highlighted.
- Open another clip, mark In and Out points, and drag the subclip into the sequence.
- Select a subclip and press the Delete key to remove it from the sequence.

  NOTE: *The subclip is removed only from the sequence, not from the project or the database.*
- Double-click additional sequences to open them.

  Each sequence opens in its own tab below the Media Player.
- Drag it into a bin in your editing application. See "Dragging a Sequence into your Editing Application" on page 105.

Dragging a Sequence into your Editing Application

You can drag a sequence into a bin in your editing application bin by doing the following.

NOTE: *All the clips you drag must have the same frame rate.*

TASK

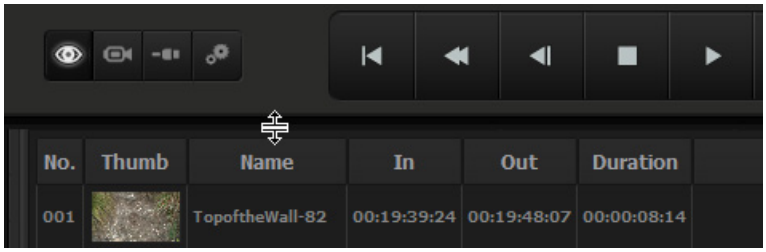
1. Open your editing application and open the bin you want to drag the sequence to.
2. Click the sequence icon in the Projects tab and drag it into the bin.

Adjusting Sequence Tray Size

As you create a sequence, you might want to display as many subclips as possible so you can more easily work with the sequence. Do the following.

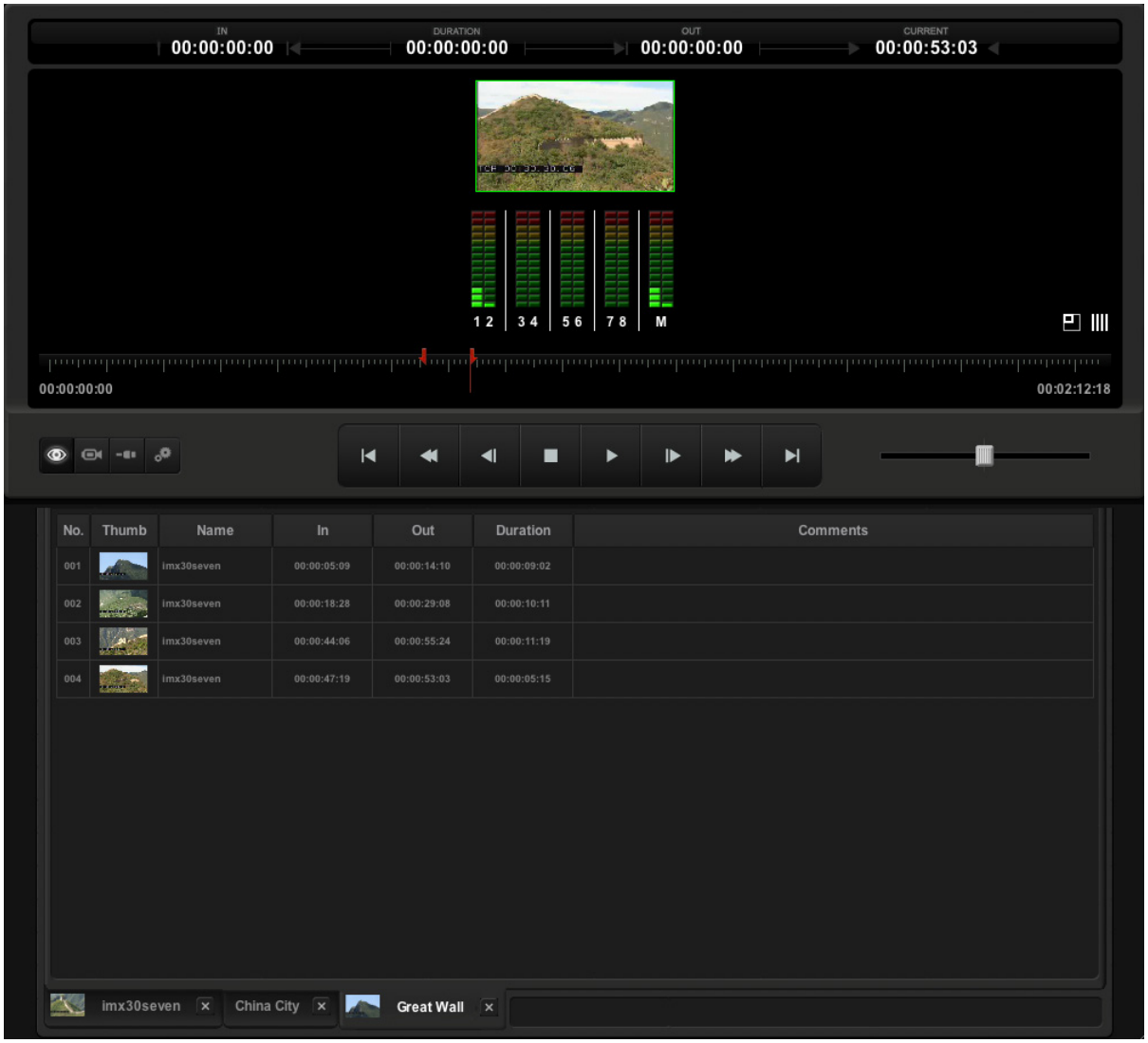
TASK

1. Place the mouse pointer over the boundary between the sequence tray and the Media Player until the pointer becomes a two-sided arrow.

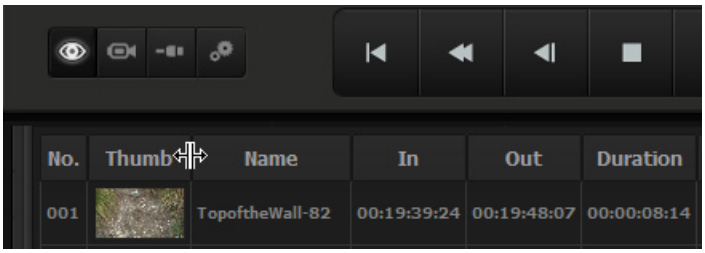


2. Drag the boundary up as far as it will go.

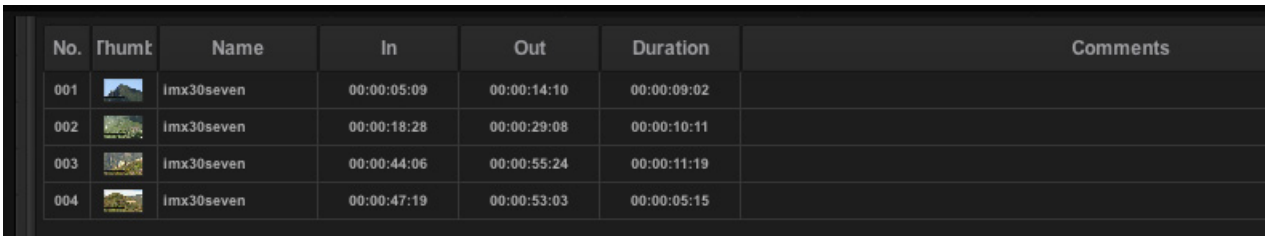
   The Media Player shrinks in size.



3. In the sequence tray, place the mouse pointer to the right of the word Thumb over the boundary between the two columns until the pointer becomes a two-sided arrow.



4. Drag the boundary up and as far to the left as you want.



The subclip rows shrink in size.

Playing Back Media Files

You can use the built-in Media Player to play back media files within Flow Browse.

You can play back files in two ways: as proxy files and as high-resolution (original) files.

See the following topics:

- "Media Player" on page 109
- "Playing Proxy Files and High-Resolution Files" on page 113
- "Metadata" on page 114

Media Player

Flow's built-in Media Player can display proxy files as well as original media files.

See the following sections for an overview of the Media Player and its functions:

- "Changing the Player Display" on page 110
- "Timeline Controls" on page 111
- "Marking In Points and Out Points" on page 111
- "Working with Timeline Markers" on page 111
- "Timeline Indicator" on page 112
- "Transport Controls" on page 112
- "Timecode Display" on page 113

Changing the Player Display

You can change the video display size, and whether audio meters and ingest settings display by clicking the buttons in the lower right area of the Media Player. Do the following.

TASK

- To change the video image size, click the Image Size button.

  The video image changes to a smaller size. Click the button again to switch back to the larger display.

- To switch audio levels display on and off, click the Audio Levels button.

  The audio meters turn on and off.

Timeline Controls

You can use several controls in the Timeline. See the following sections:

- "Marking In Points and Out Points" on page 111
- "Moving to a Specific Timecode" on page 113
- "Working with Timeline Markers" on page 111
- "Timeline Indicator" on page 112
- "Transport Controls" on page 112

Marking In Points and Out Points

You can set an In point and an Out point on the media clip, and you can drag just this range of the clip into your editing application as a subclip (see "Creating Subclips" on page 154). In points and Out points are also used for logging.

TASK

1. Press I to mark an In point. Press O to insert an Out point.

2. (Option) Move the point by clicking it in the Timeline and dragging it.

Working with Timeline Markers

Timeline markers are a useful tool for collaboration. If you insert a marker and add a comment to it, the comment is instantly available for other users to see. Producers can collaborate with editors by adding markers and comments for changes to be made. The comments in the markers are searchable.

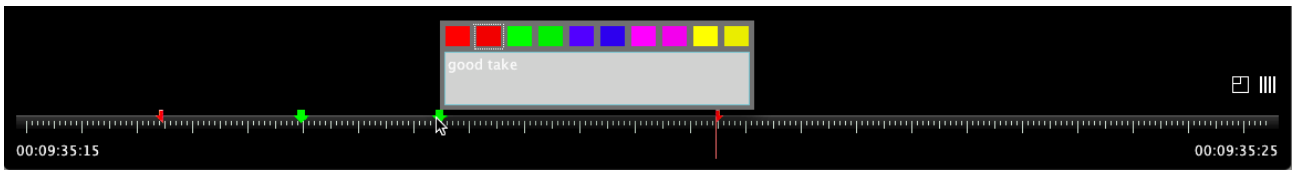
TASK

1. Press the M key.

   A colored marker appears at the Timeline indicator position.

2. Double-click the marker.

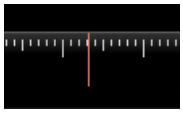
   A text box opens with a color palette.



3. Click a color box to change the marker color, type text into the text box, and then click elsewhere in the window to return to the browser.
4. To remove a Timeline marker, click it and press the Delete key.
5. To view a list of the Timeline markers, press F8 and then select the Marker tab. A list view of all the markers for the currently selected clip opens. You can change marker color and text.
6. To switch back to the Media Spaces area, press F6.

   You can update Timeline markers at any point. They are instantly searchable in the database.

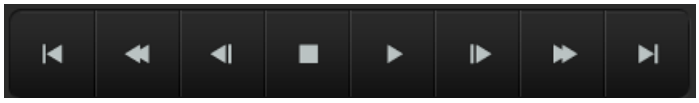
Timeline Indicator



The Timeline indicator shows the current frame that is displayed. Click and drag it to scrub through a clip.

Transport Controls

The Timeline includes standard controls such as play, stop, rewind, frame forward, and frame back.



J-K-L keyboard commands are also available. Keyboard shortcuts are available for all other transport controls, and can be customized using the keyboard shortcut editor (see "Using the Keyboard Shortcut Editor" on page 171).

The slider controls shuttling.

Timecode Display

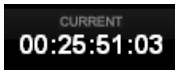
Timecode is displayed above the Media Player.

Four kinds of timecode information are displayed as follows:

- In: The In Point of the currently selected file.
- Duration: The duration of the In to Out point of the current selected file.
- Out: The Out Point of the currently selected file.
- Current: The current frame (the current position of the Timeline indicator). (See "Moving to a Specific Timecode" on page 113.)

Timecode is linked between all related files. If a proxy file is loaded, it displays exactly the same timecode as the original media file.

Moving to a Specific Timecode



The Current display shows you the timecode corresponding to the position indicator. You can move the position indicator to a specific timecode by typing it into the Current display. Do the following.

TASK

1. Select the Current timecode.
2. Type the timecode to which you want to move, and then press Enter.

   The position indicator moves to that timecode.

Playing Proxy Files and High-Resolution Files

TASK

- To play a proxy file, double-click the file to play it in the Media Player.

  NOTE: *If proxy files do not exist, the Media Player displays the real file if it is mounted. This is dependent on file format support.*
- To play a high-resolution (original) file, do the following:

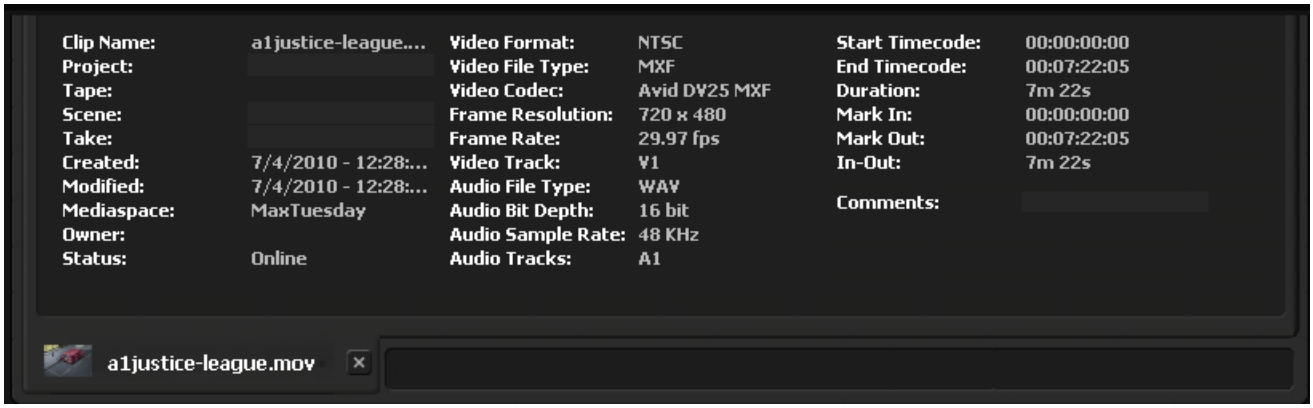
  a Mount the Media Space containing the high-resolution file.

  b Press Ctrl (Windows) or Cmd (Macintosh) while double-clicking the file.

  NOTE: *Playback of the real media file depends on network speed. Check with your administrator before attempting to play back real files.*

Metadata

The Metadata tray is located below the Media Player and displays metadata for the currently loaded media file.



Flow Scan Option

You can use the Scan option to update your Flow database. Scanning compares the contents of a Media Space now with its contents as of the last time it was scanned. Anything that is new is added to the Flow database. For each new file, Flow generates a thumbnail and encodes a proxy file. Anything that is no longer in the Media Space is marked for removal.

At the time of the scan, you can choose to automatically delete material that was in the Media Space previously but is no longer there, or you can delete it manually (see "Deleting Files" on page 118) at a later time.

You can run scans manually, or you can schedule scans.

See the following topics:

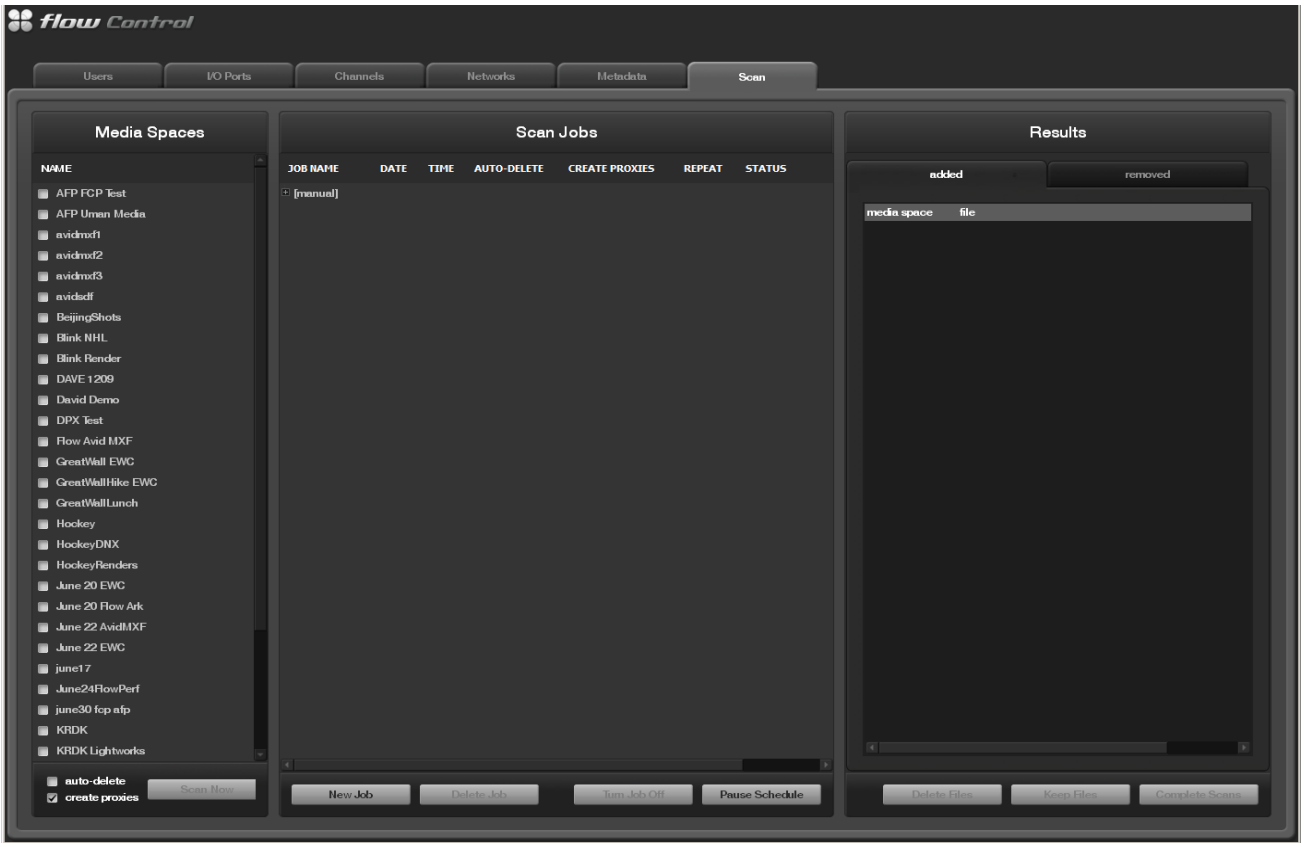
- "Scanning Files" on page 115
- "Deleting Files" on page 118
- "Scheduling Scans" on page 120

Scanning Files

You scan Media Spaces from the Scan tab of Flow Control. Do the following.

TASK

1. Open Flow Control and click the Scan tab.

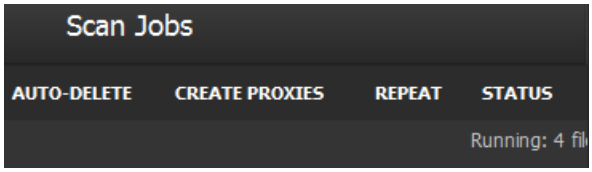


2. Select a Media Space in the Media Spaces area. You can select more than one at one time.
3. Do one of the following:

   - To automatically delete material that was in the Media Space previously but is no longer there, select the Auto-Delete option.
   - To delete the files manually, deselect Auto-Delete. The option is deselected by default.

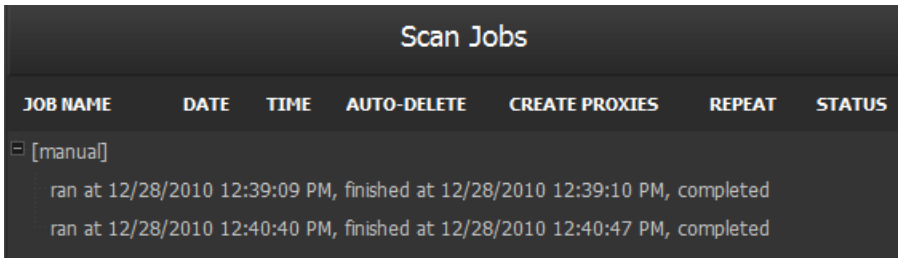
4. (Option) To create proxy files, select Create Proxies.
5. Click Scan Now.

   The Media Space is scanned. The scan Status column indicates the scan is running.



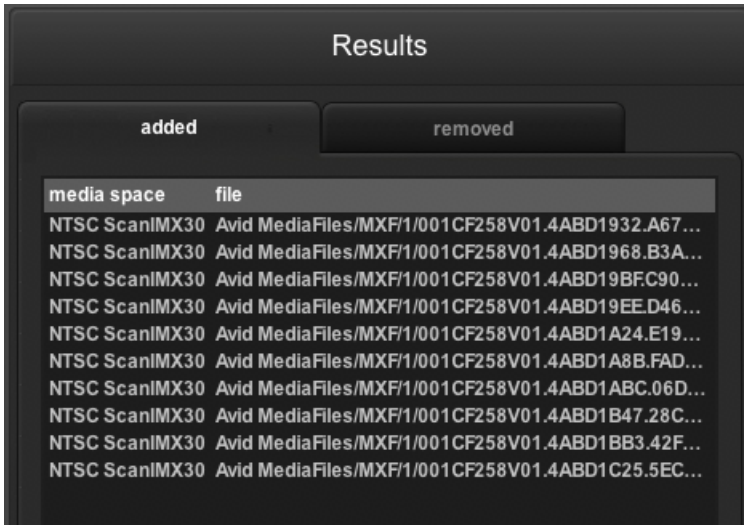
Completed scans appear in Scan Jobs list.

NOTE: You might have to expand the Manual label, by clicking the Plus sign (+), to view the list of scans.



6. To view the scan results, select the scan in the Scan Jobs area.

   Added files are displayed in the Added tab of the Results area. This display is informational only — you cannot select these files.



NOTE: If a scan did not detect added or removed files, no results appear in the Results area.

7. To view the removed files for a scan, click the Removed tab.

8. To prevent removed files from being deleted from the database, select the files and click Keep Files.
9. To delete removed files, see "Deleting Files" on page 118.

   If the files also exist elsewhere, that is indicated in the Removed tab.

NOTE: *If the files also exist elsewhere, you cannot select the files and the Delete Files and Keep Files buttons are unavailable.*

Deleting Files

The Scan option lets you delete files to free up space and remove clutter from your Flow Browse database. After you scan a Media Space, the Results area lists files in the Removed tab that were previously in that Media Space but no longer are. The files, including their proxies and the metadata associated with them, are marked as Removed but are still in the Flow database.

If you did not select the Auto-Delete option in the Scan tab (as discussed in "Scanning Files" on page 115), you can delete the files from the Flow database manually. Do the following.

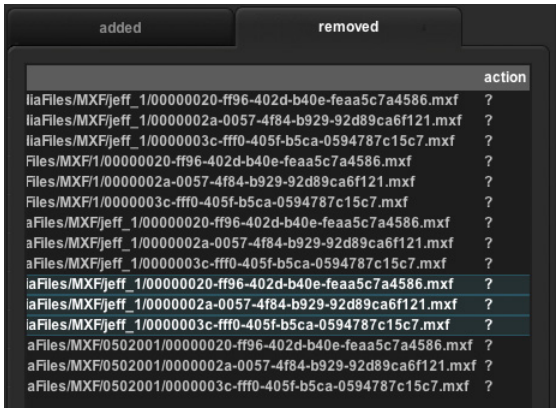
TASK

1. Scan your Media Space and then select a scan in the Scan Jobs area.

2. Click the Removed tab in the Results area.

3. Select the files you want to delete from the Media Space.

NOTE: *You can delete only files that are marked with a question mark. You might have to scroll to the right to see the question mark.*



NOTE: As noted in "Scanning Files" on page 115, if files also exist elsewhere, they are marked as such and you cannot select them or delete them.

4. Click Delete Files.

   The files are deleted.

Complete Scans

5. Click Complete Scans when you are finished adding or deleting.

   The action you selected is final and the scan is removed from the history list in the Scan Jobs area.

Scheduling Scans

You can schedule scans to run at a later time at the frequency you want (daily, weekly, and so on). You can select more than one Media Space to be scanned as part of the same scheduled job. Do the following.

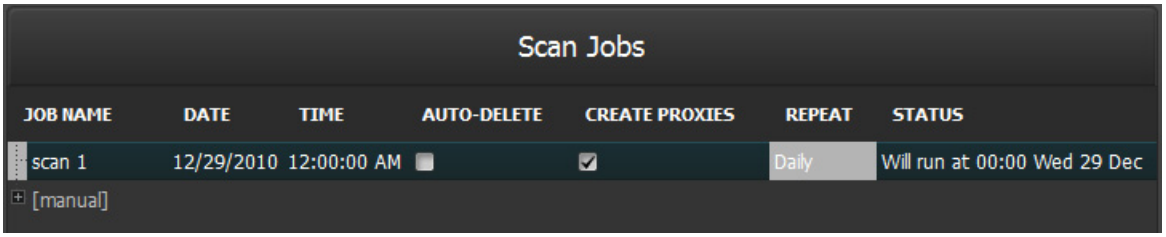
TASK

1. In the Media Spaces area, select one or more Media Spaces that you want scanned as part of the job.

New Job

2. In the Scans area of the Scan tab, click the New Job button.

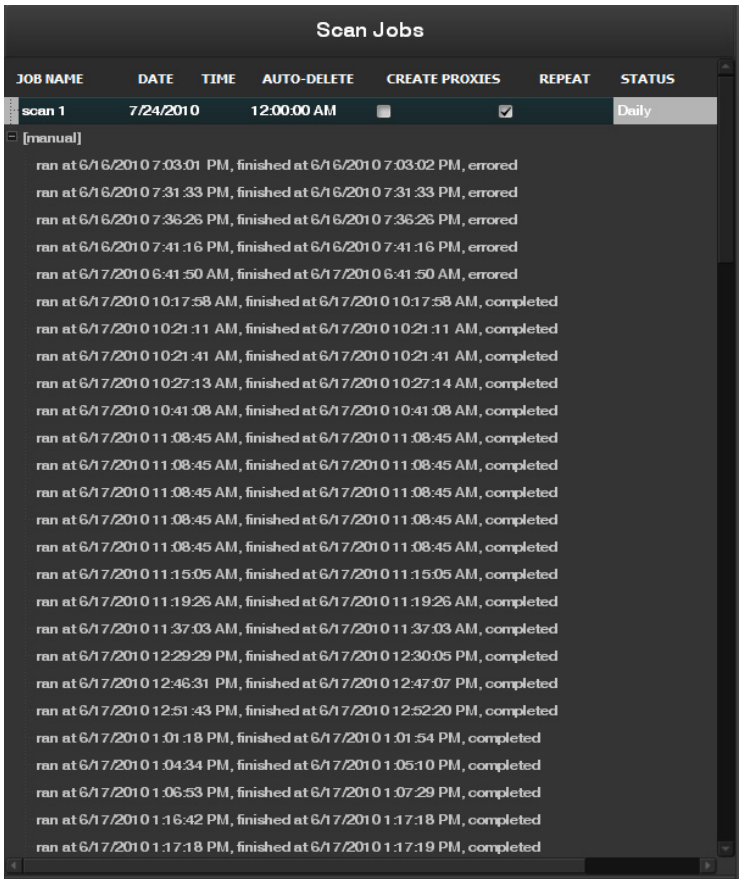
   A new scan job appears.



3. Double-click the Date text box and type or select the date you want the job to start.
4. Double-click the Time text box and type or select the time you want the job to start.
5. Select Auto-Delete if you want the Removed files automatically deleted.
6. Select Create Proxies if you want to create proxy files.

7. Double-click the Repeat text box and select one of the following intervals:
   - Never (for a job you want to run only once)
   - Hourly
   - Daily
   - Weekly
   - Monthly

   The job runs on the schedule you selected. The completed scans are listed below the job name.



NOTE: *When you schedule a scan to run hourly, the history list can be lengthy, as shown in the preceding illustration. After you are finished working with the scans, click the Complete Scans button in the Results area to clear the list.*

8. To delete a scheduled job, select it and then click Delete Job.
9. To turn off a job, select it and then click Turn Job Off.

   NOTE: *The button turns to Turn Job On and the Status column reads Disabled. Click the button again to turn the job back on.*

10. To pause the schedule, click Pause Schedule.

NOTE: *The button turns to Resume Schedule. Click it again to restart the schedule.*

Chapter Four: Using EditShare Ark with Flow

If you have Flow and Ark systems at your facility, you can now configure these two products to be used together seamlessly. For each clip you back up or archive onto an Ark Tape or Ark Disk device, Flow keeps a record in its database indicating the clip has been archived. Flow also makes sure the clip has a corresponding proxy file that you can later search for or play in Flow Browse.

At any time after you have deleted high-resolution clips from your EditShare storage, you can use Flow Browse to find the clips you want to restore. You can tell Ark which clips you want to restore, where you want to restore them to, and when you want to run the restore job.

See the following topics:

- Scanning the Ark Backup
- Restoring Archived Material

Scanning the Ark Backup

Before any high-resolution material gets backed up or archived onto an Ark device, Flow automatically scans it to make sure there is an entry in the Flow database for each item, and to make sure a proxy file exists for that item.

For example, even if you captured hundreds of hours of material through Flow Ingest, if you then consolidate the material in your editing application to preserve only the parts you want to keep, you have essentially created new clips that Flow does not yet know about. Flow has to scan them and create new proxy files.

After clips have been written to Ark, Ark updates the Flow database to reflect the fact that an archived version exists and where it is located. At this point, if you view the clip in Flow Browse, you see in the metadata tab that the status of the clip is Online, Archived (for more information about status, see "Viewing Clip Status" on page 96). If you later delete the high-resolution clip in your editing application and want the Flow database to know that the clip is now available only in an archived version, you must run Flow Scan so that Flow sees that high-resolution clip is gone and so that Flow can update its database.

EditShare recommends that you automatically run Flow Scan during off hours so the Flow database always accurately reflects what is Online and what is Offline.

When Ark is used in a Flow environment, the Role Assistant needs to configure a file that contains the timeout that Ark will wait for Flow scanning to complete.

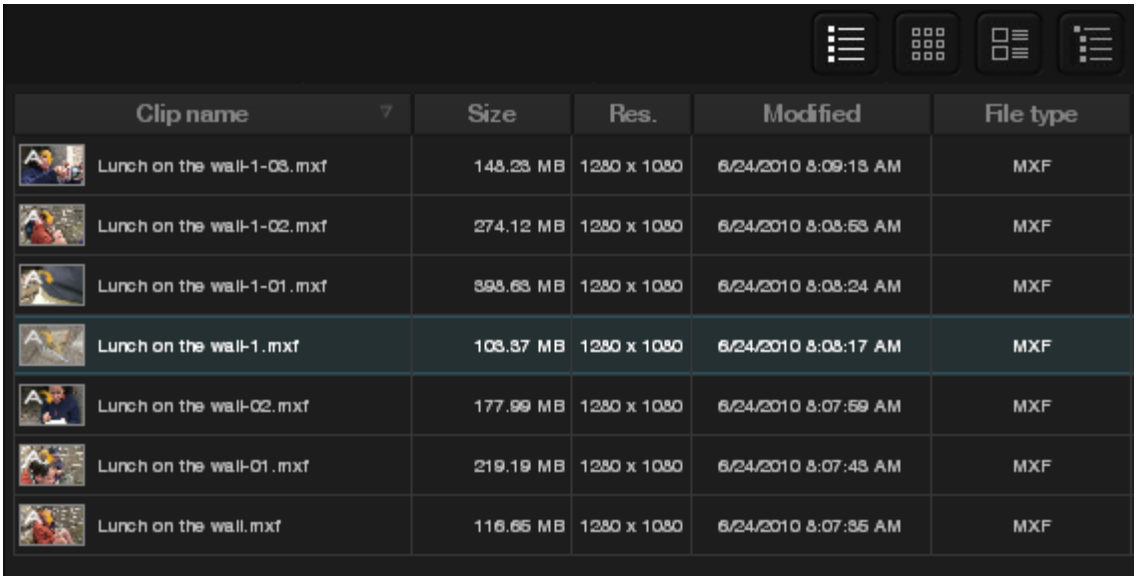
To scan the Ark backup, do the following.

TASK

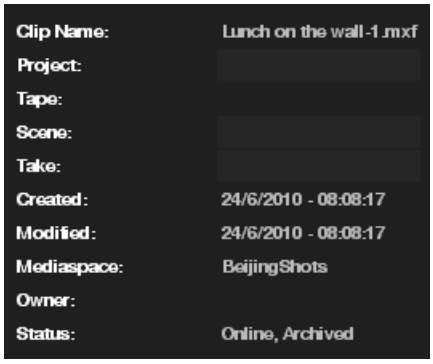
1. Make sure you have selected a Flow Scan timeout value in the EditShare Role Assistant as described in "Updating Flow Ingest and Flow Database Servers" on page 20.
2. Start Flow Control and click the Scan tab.
3. Select the Media Space you archived in Ark and click Scan Now.

   For more information about scanning, see "Scanning Files" on page 115.
4. Start Flow Browse.
5. Select the Media Space you backed up.

   The clips appear in the Browser with an A icon (for Archived) on the thumbnail display.



6. Double-click a clip.



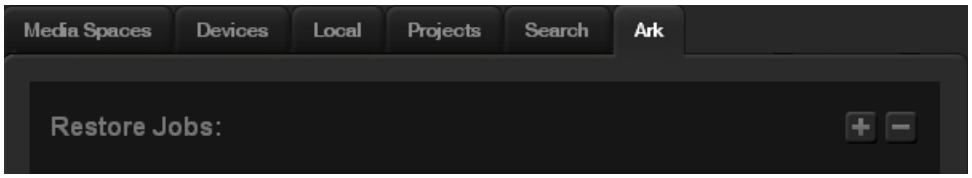
The status for the clip reads Online, Archived.

Restoring Archived Material

You can restore material from Flow Browse that you backed up or archived in Ark. Do the following.

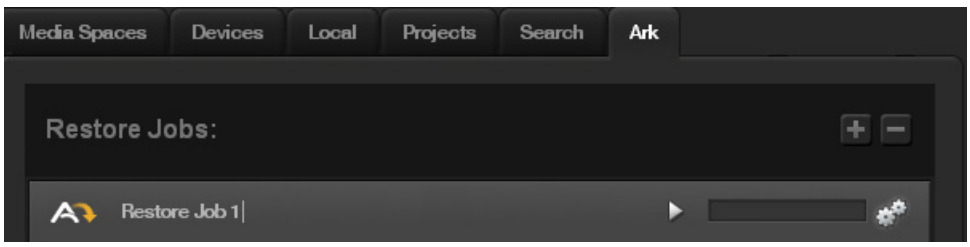
TASK

1. Start Flow Browse, and click the Ark tab.



2. Click the Restore Jobs plus symbol.

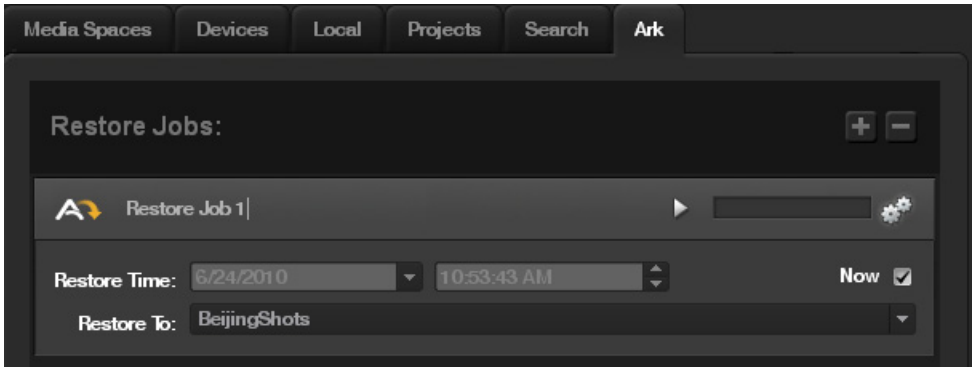
A new restore job opens.



3. (Option) Select the restore job name, type a new name, and press Enter.

4. Click the cogs icon.

   The Restore Job setup area opens.

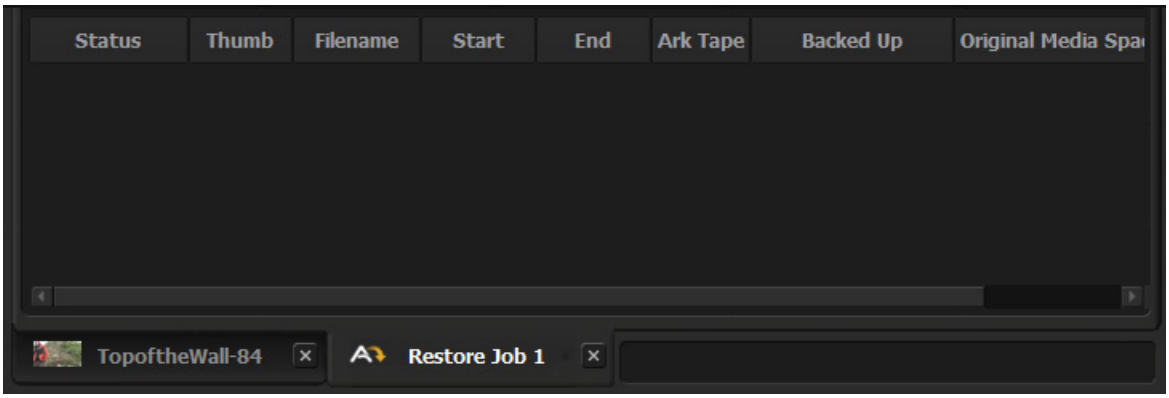


5. Do one of the following:
   - Select a date and time when you want the restore to happen.
   - Select Now to restore immediately.

6. In the Restore To list, select the Media Space where you want to restore the files to.

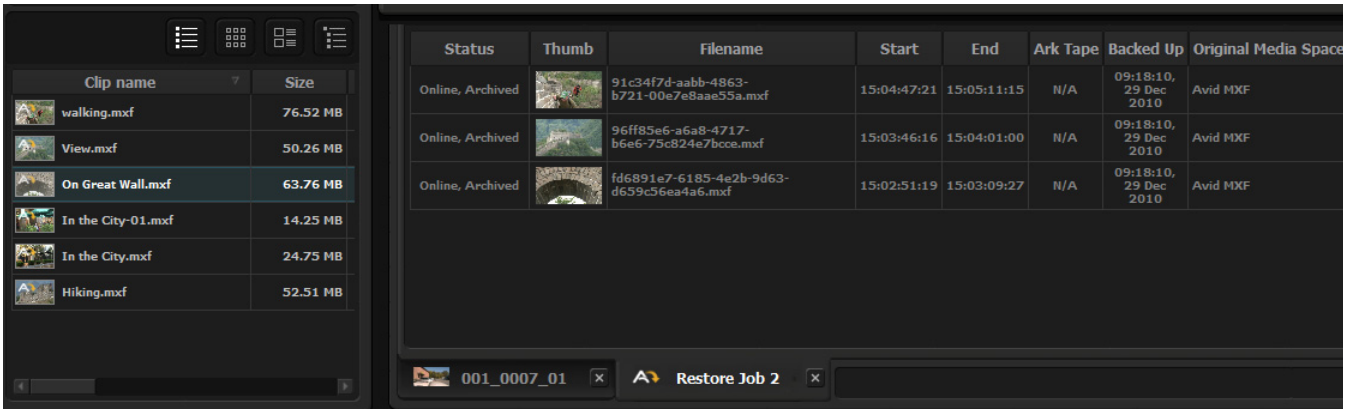
7. Double click the restore job name.

   The job opens in a tab under the Media Player.



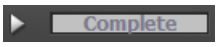
8. In the file browser, open the Media Space that contains the archived files you want to restore.

9. Click the files and drag them into the Restore Job tab.



NOTE: *You can only restore files marked with the* A *that signifies Archived.*

10. In the Ark tab, click the arrow.



The progess is displayed in the progress box and the files are restored to the Media Space you selected.

Chapter Five: Logging with Flow

You can log media with the Flow Logger application or in Flow Browse. See the following sections:

- Logging Media with Flow Logger
- Logging Media in Flow Browse

Logging Media with Flow Logger

Flow Logger allows you to log captures quickly. This is particularly useful during sports broadcasts and reality shows, and can also be used in other environments where you need to log live feeds. You can speed up your logging by clicking predefined descriptors of the action or event instead of typing long comments of what is happening in the feed. This also enables you to accurately search your logged footage later without dealing with misspellings or alternative labels.

You can also log existing, previously ingested media with Logger, and utilize the same descriptors and templates you use for live logging.

To use Logger, you set up descriptive categories and groups as metadata, and create templates that combine particular descriptors for a particular event. You do the following to set up for logging:

1) Define metadata categories that are used to describe each log entry.

2) Populate the categories with words or names that become the choices you can select for each category. You can set up categories populated with words (Categories) or categories for which you want to attach a thumbnail picture of the person or item (Groups).

3) Create a logging template where you select which categories you see while logging. The template lists the categories that are displayed.

For example, if you log sports events, you might set up groups called Red Sox, Orioles, Yankees, and so on, as well as word categories called Baseball Actions, Sports Emotions, and so on, and populate the categories. You can then create templates called Red Sox vs. Yankees, Yankees vs. Orioles, and so on.

For logging a reality show, you might set up a group called Actors and word categories called Themes, Location, Storyline, and so on, and then populate the categories with items such as actors, themes like Who's the Leader, Backstabbing, Thrown Off the Show, and so on. Your templates might be Season 1, Season 2, and so on.

You also set up display options for which categories you want to see displayed in the Log list in Flow Logger and Flow Browse, and which categories you want to display in the Metadata tab of Ingest mode in Flow Browse.

As you log on the fly, you click the buttons in each category for the items with which you want to label the clip and then move on to the next clip, avoiding the need to slow down and type.

The Flow Control client includes a Metadata tab where you configure your metadata.

See the following topics:

- "Setting up Categories" on page 130
- "Setting up Templates" on page 138
- "Setting up Metadata Display Options" on page 141
- "Preparing to Log with Flow Logger" on page 146
- "Logging a Live Feed" on page 148
- "Logging Existing Media" on page 150

Setting up Categories

You need to set up categories of items with which you describe log entries. A category is a list of words (Categories) or items that have corresponding pictures (Groups) that you select to describe a log entry.

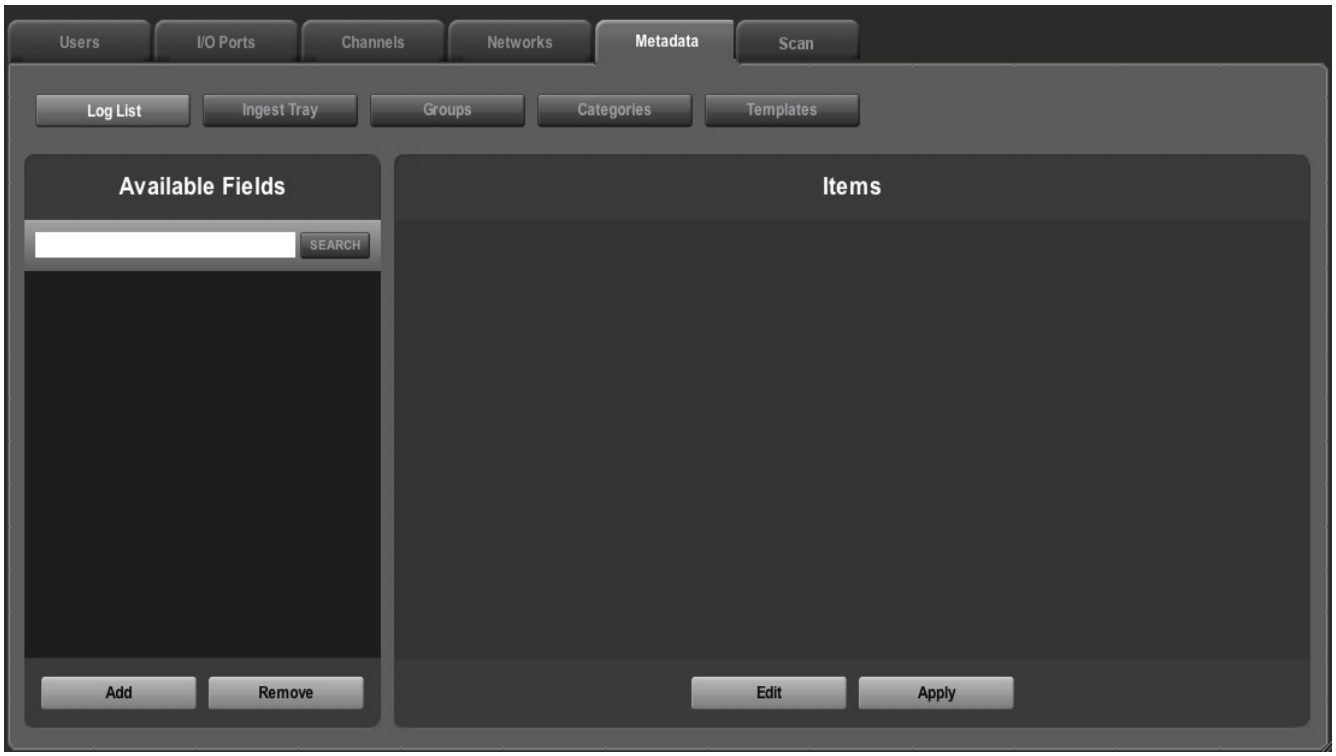
NOTE: *You can use only files in .png format as Group pictures.*

Do the following to set up your Flow Logger categories.

TASK

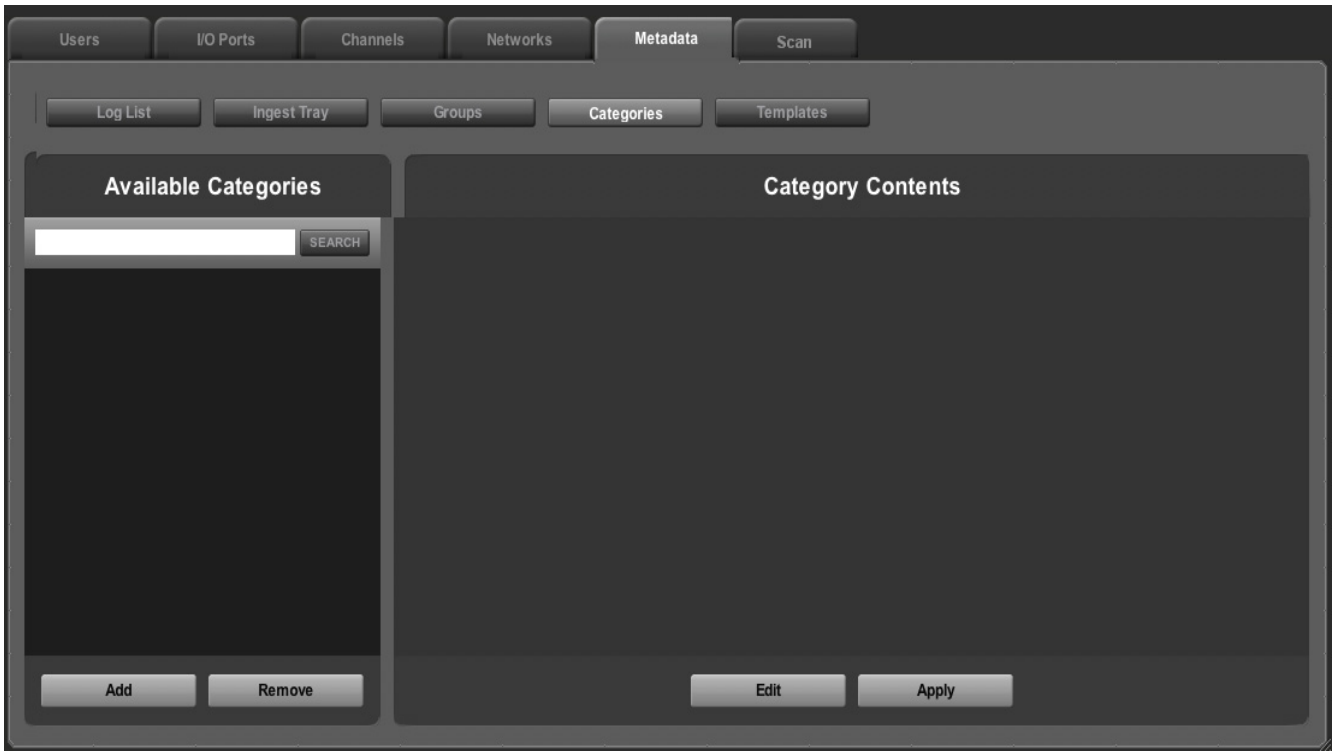
1. If you plan to set up groups with thumbnails, name each .png file with the name of the person or item you want to appear in Flow Logger.

2. Open Flow Control, and click the Metadata tab.



3. Click the Categories button.

The Available Categories and Category Contents panes open.



4. Click Add at the bottom of the Available Categories pane.

   The Add Category dialog box opens.

5. Type the name of the category in the Name text box.

   For example, you might want to create Baseball Actions, Soccer Actions, Sports Emotions, and so on.

6. Click Add.

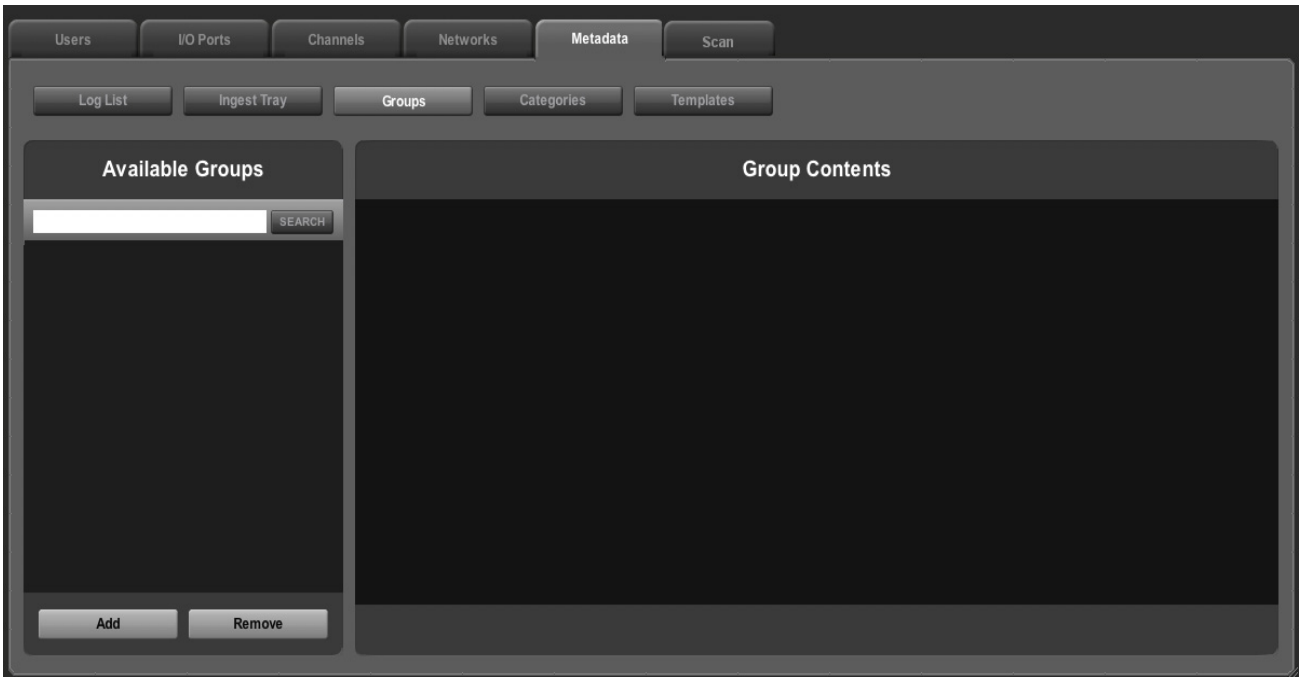
   The category appears in the Available Categories list.

7. Click the name of the new category.

   A blank slate of category items opens in the Category Contents pane.

8. Click a text box, type the name of the item, and then click the next text box.
9. Click the Groups button.

The Available Groups and Group Contents panes open.



10. Click Add at the bottom of the Available Groups pane.

    The Add Group dialog box opens.

11. Type the name of the group in the Name text box.

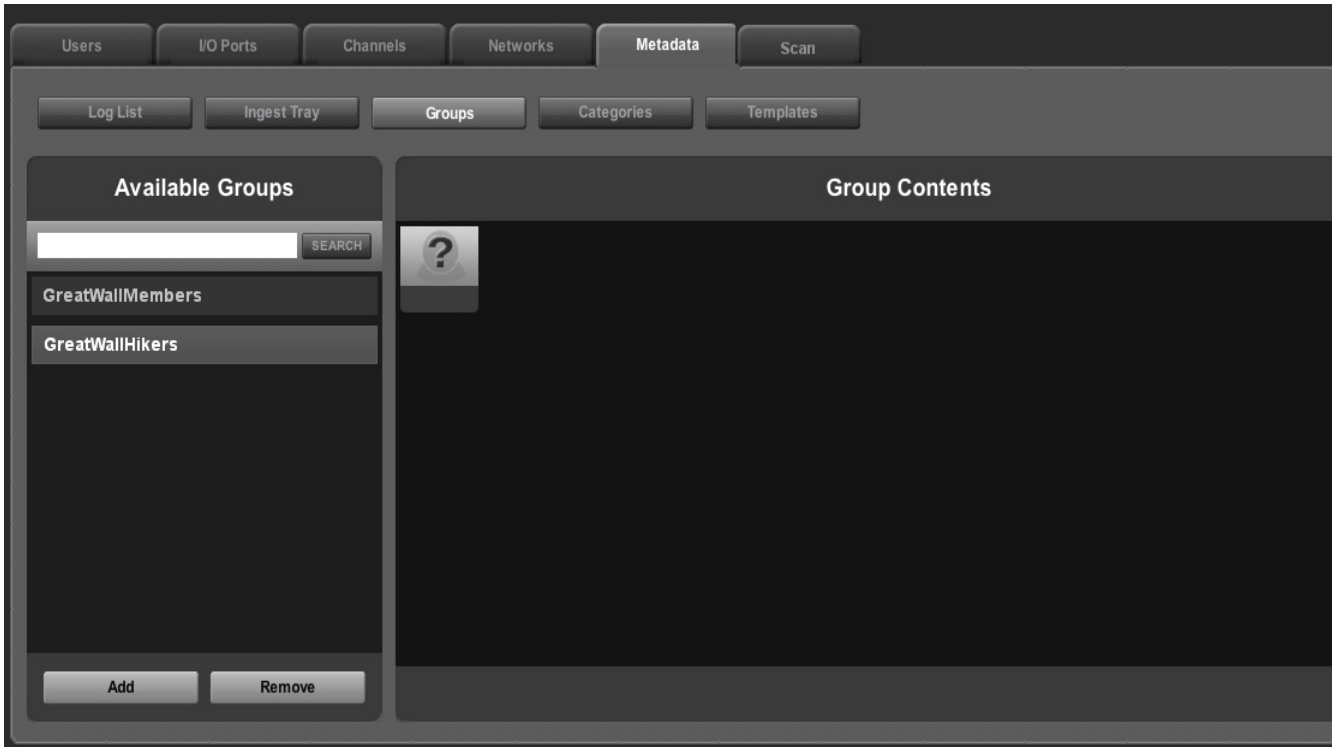
    For example, you might want to create several baseball teams, such as Red Sox, Orioles, Yankees, as well as several soccer teams, such as Leverkusen, Revolution, São Paulo, Manchester United; or you might want to create a group for the cast of each reality show, and so on.

12. Click Add.

    The group appears in the Available Groups list.

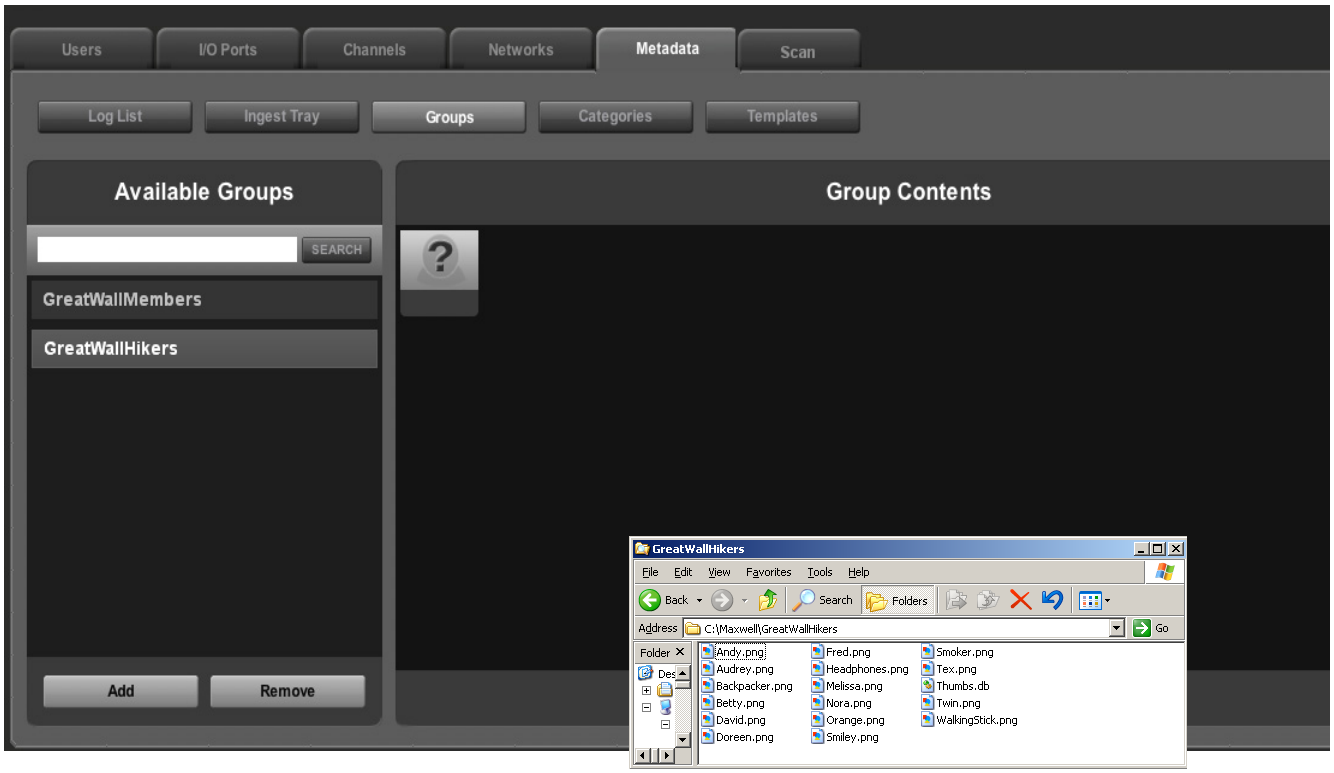
13. Click the name of the new group.

    A placeholder thumbnail appears displaying a question-mark icon in the Group Contents pane.



14. To bring all members of a group into the Group Contents pane, on your desktop, navigate to a folder that contains the pictures you want to include, select them, and drag them into the Group Contents pane.

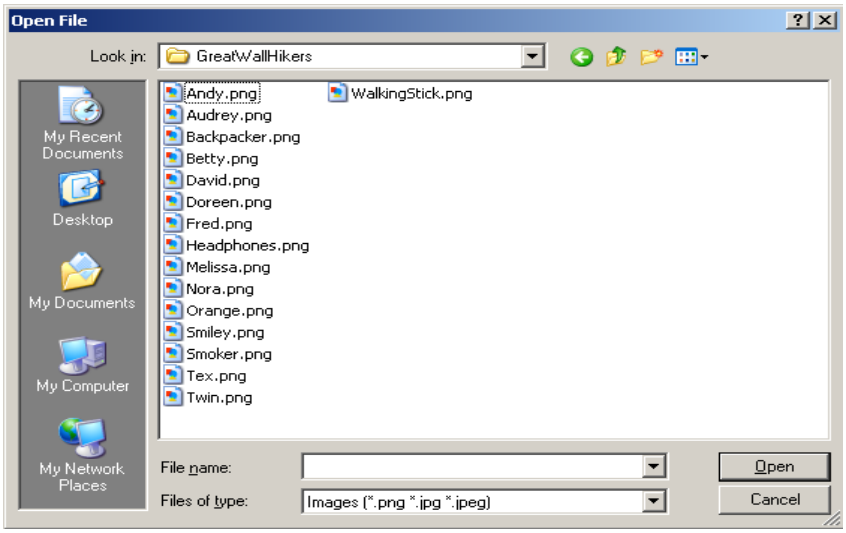
    NOTE: *You can add only .png files. EditShare recommends naming the files with the names of the people or items you want to appear in Flow Logger.*



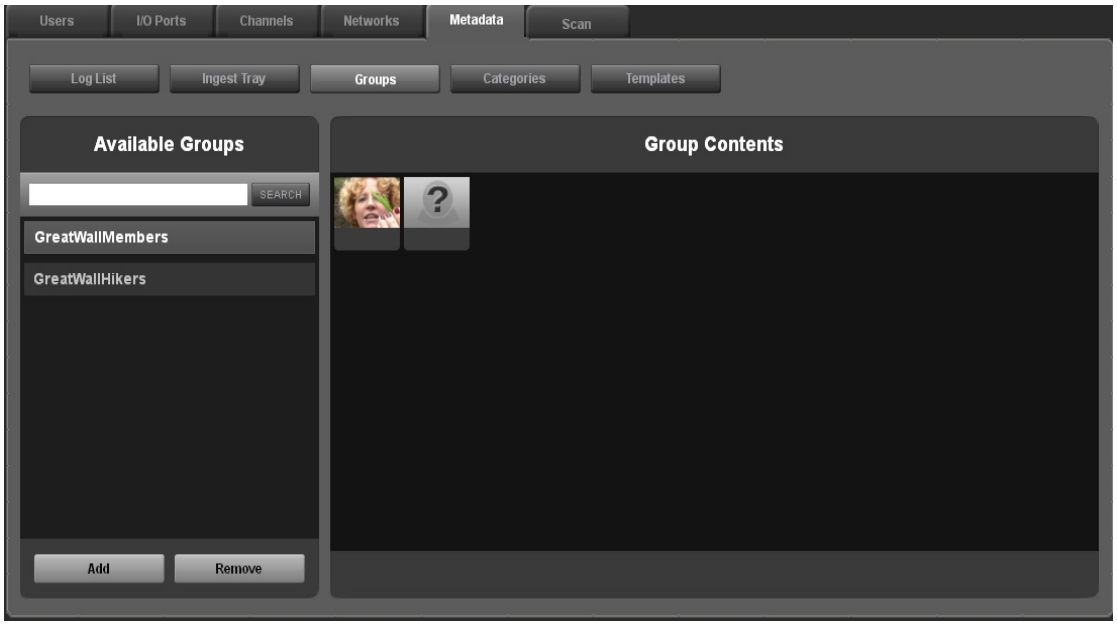
The thumbnails appear with their file names in the text boxes.

15. To bring a single image into the group, do the following:

    a Double-click a question mark, navigate to a .png file of the person or picture item, and click Open.



The thumbnail appears in the Group Contents pane.



b Double-click the text box below each picture and type the name of the person or item.

16. Repeat from Step 2 to add and populate additional categories.

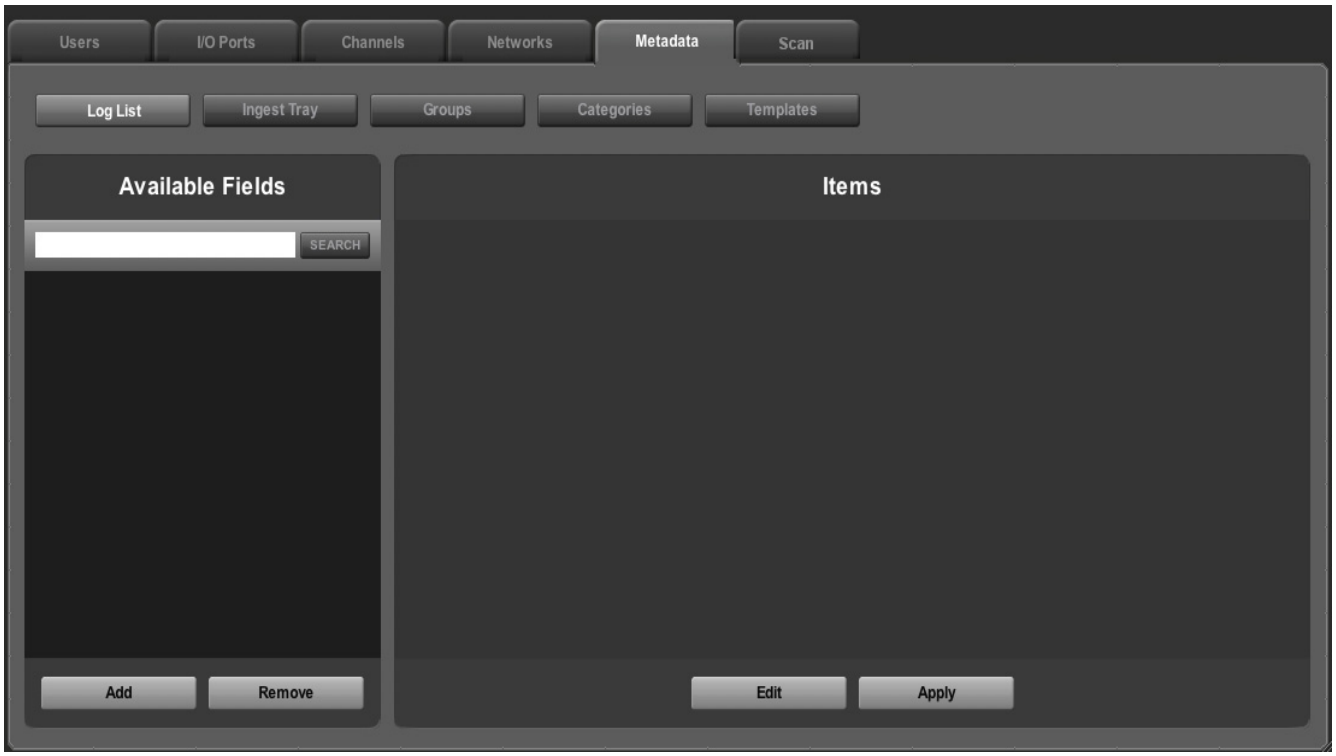
Setting up Templates

Templates govern which categories appear when you are logging.

Do the following to set up your Flow Logger templates.

TASK

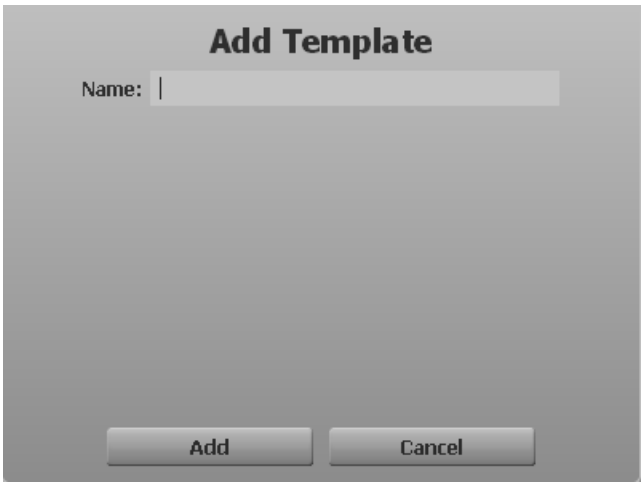
1. Open Flow Control, and click the Metadata tab.



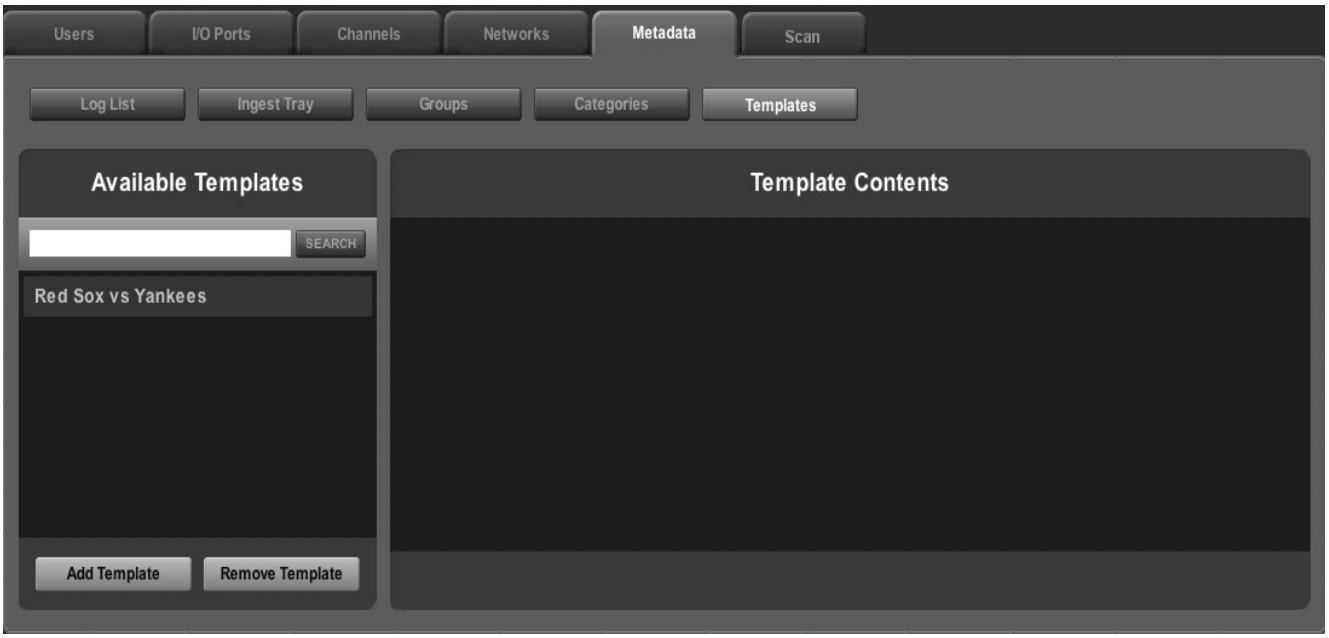
2. Click the Templates button.

The Available Templates and Template Contents panes open.

3. Click Add Template at the bottom of the Available Templates pane.
   The Add Template dialog box opens.

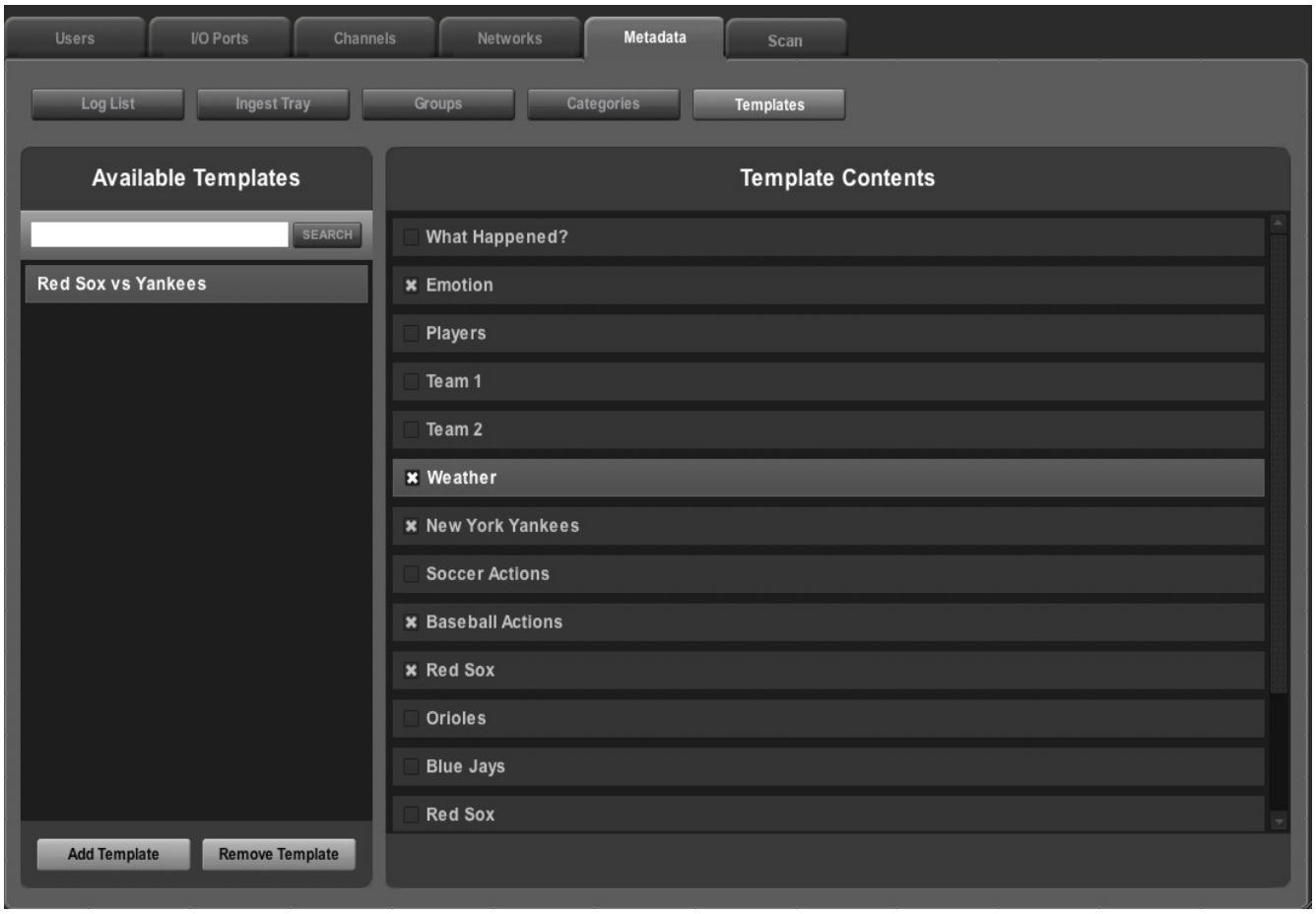


4. Type the name of the template and then click Add.
   The name of the template appears in the Available Templates list.



5. Click the template.

   Available categories and groups open in the Template Contents pane.



6. Select the categories and groups you want to appear when you log using this template.
7. Repeat from Step 2 to create additional templates.

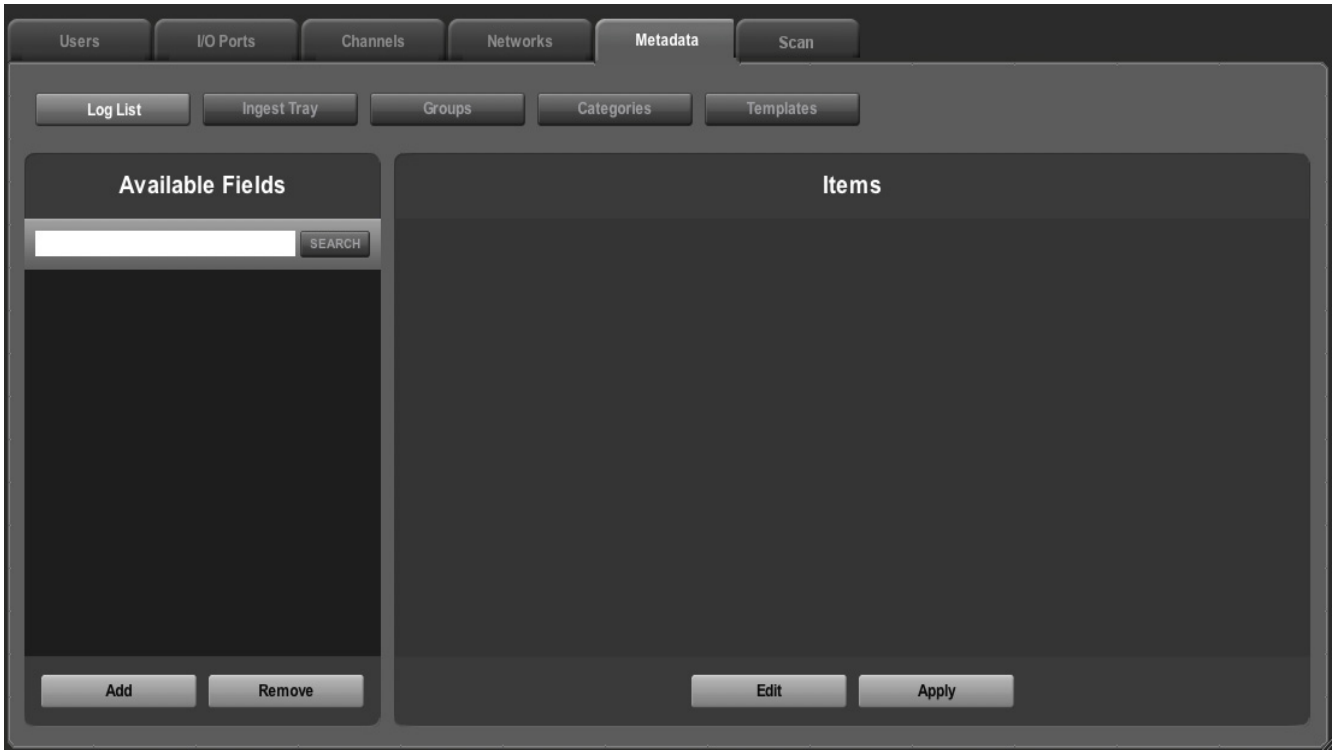
Setting up Metadata Display Options

You can choose which metadata categories appear in Flow Logger and Flow Browse. You can specify categories to appear in the Log list in Flow Logger and Flow Browse, and which categories appear in the Metadata tab of Flow Browse when you are in Ingest mode. When you add a field, you also specify what kind of information it is: a string of letters, a number, and so on.

To set up metadata display options, do the following.

TASK

1. Open Flow Control, and click the Metadata tab.



The Log List opens showing the Available Fields and Items panes.

2. Click Add at the bottom of the Available Fields pane.

The Add Field dialog box opens.

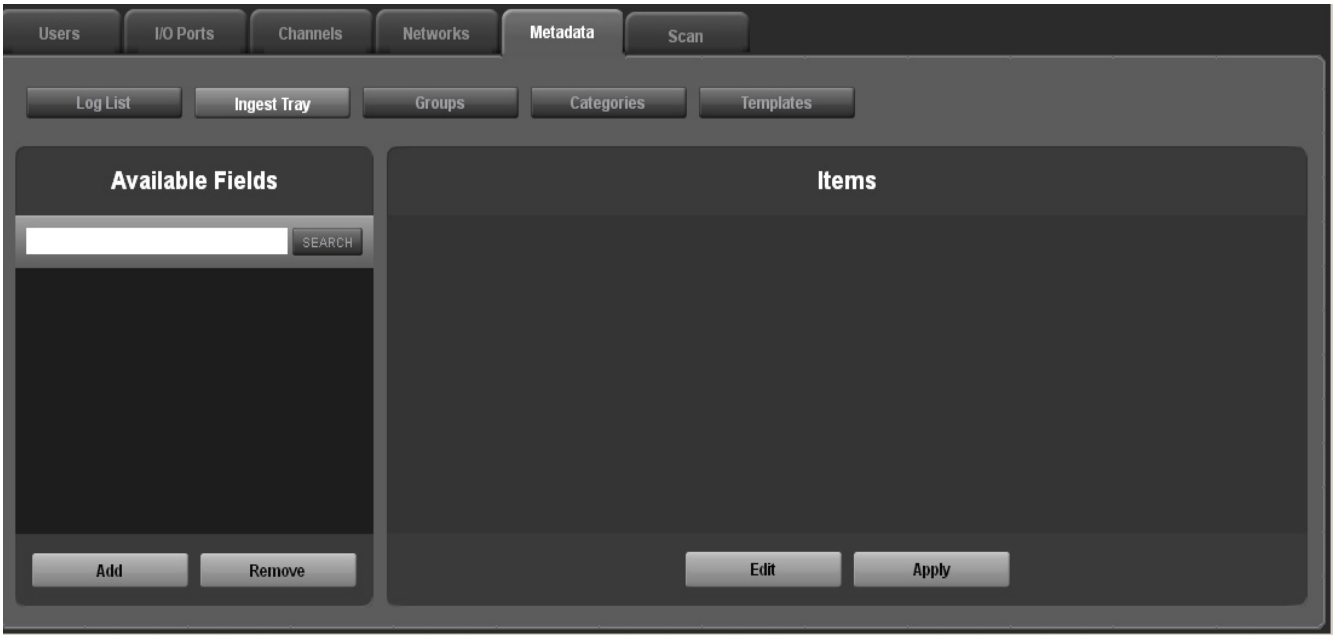
3. Type the name of the category you want displayed in the Log list in Flow Logger and Flow Browse in the Name text box.
4. Select a display type from the Type list, and then click Add. For words, select Text. For numbers, select Number (Integer).

   NOTE: *You must select a display type. The category is not added if you do not select a type.*

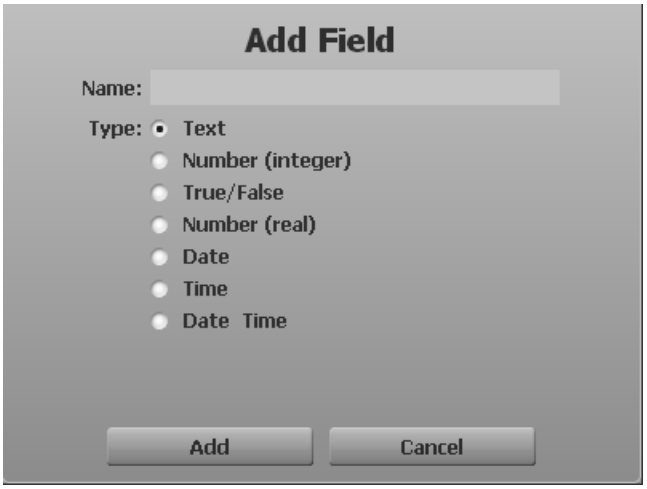
   The category appears in the Log List Available Fields list. It also appears in the Log list in Flow Logger and Flow Browse.

5. Click the Ingest Tray button.

The Ingest Tray panes open.



6. Click Add at the bottom of the Available Fields pane.
   The Add Field dialog box opens.



7. Type the name of the category you want displayed in the Metadata tab in Flow Browse in Ingest Mode in the Name text box.

8. Select a display type from the Type list, and then click Add. For words, select Text. For numbers, select Number (Integer).

   NOTE: *You must select a display type. The category is not added if you do not select a type.*

   The category appears in the Ingest Tray Available Fields list. When you start Flow Browse and click the Ingest Mode button, it also appears in the Metadata tab.

Preparing to Log with Flow Logger

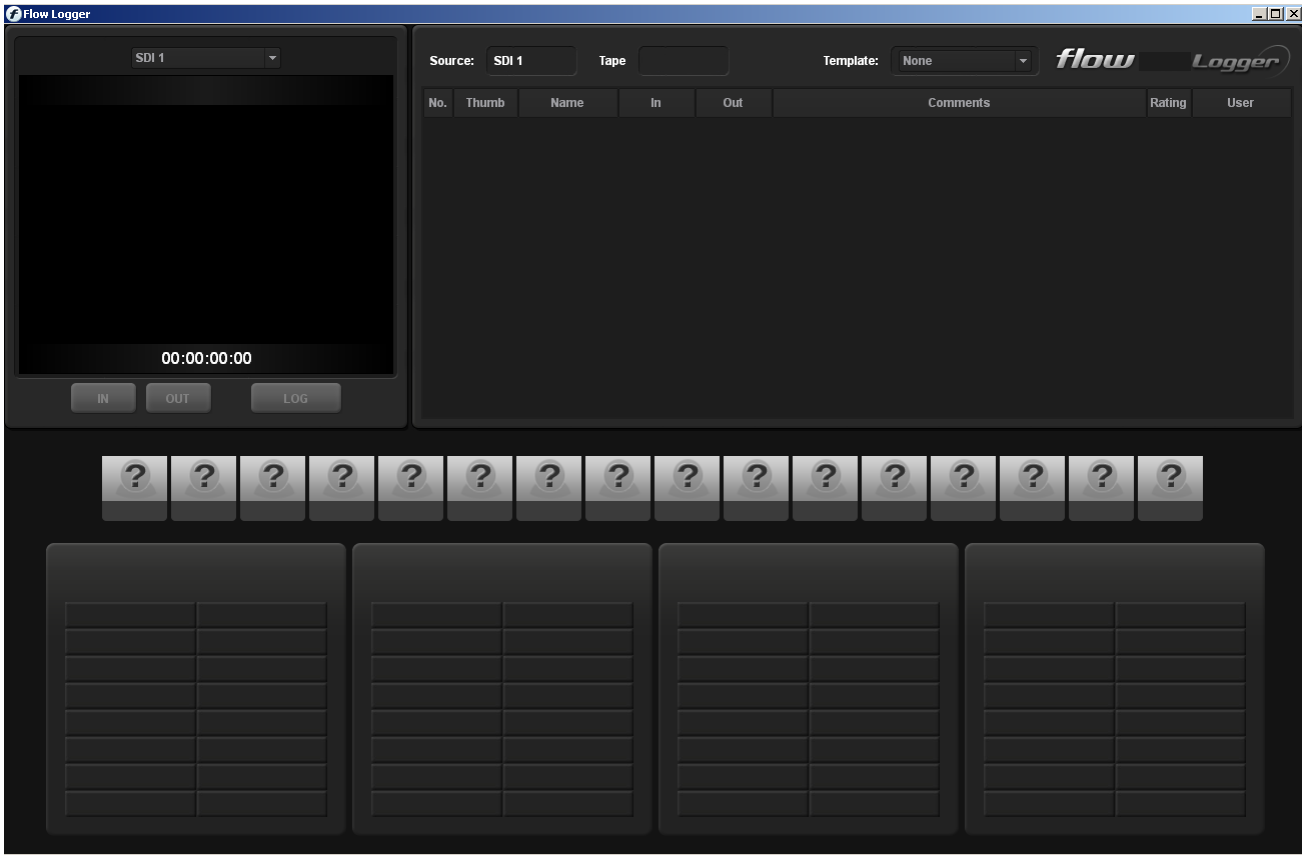
TASK

1. Start a Flow ingest in your Flow client. See "Ingesting" on page 61.

   NOTE: *To log with Flow Logger, you must be currently ingesting material. If you select an available channel on which you did not begin to ingest, the Logger In, Out, and Log buttons do not function,*

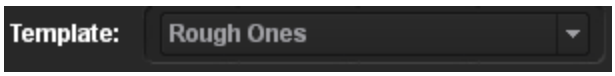
2. Double-click Flow Logger on your desktop.
3. Log in with your usual Flow username and password, and then click OK.

Flow Logger opens.

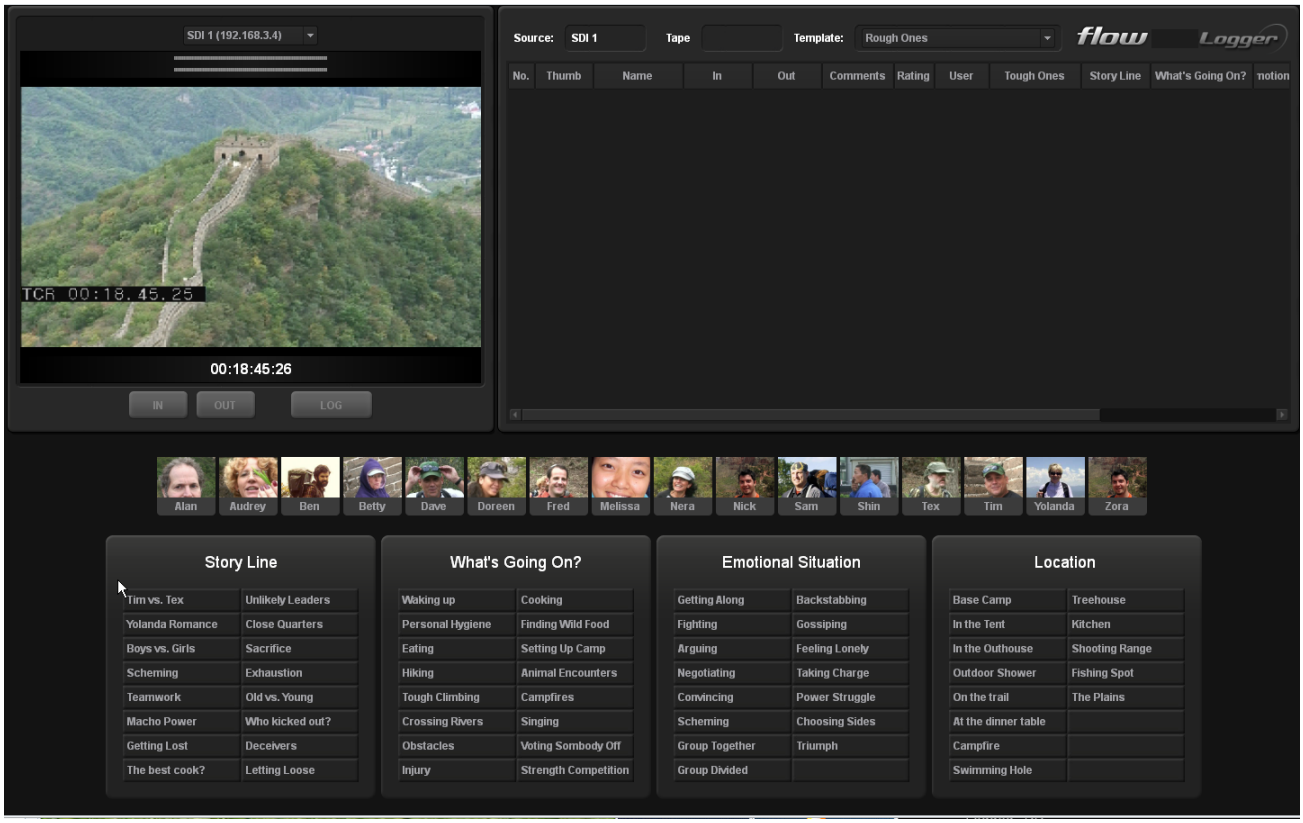


4. Select the channel on which you are ingesting from the list above the Media player.

5. Select a template from the Template list.



The group and categories of your template open.



6. To enlarge the size of the thumbnail pictures, press Ctrl+Plus (+); to reduce the size, press Ctrl+Minus (-).
7. Begin logging. See "Logging a Live Feed" on page 148.

Logging a Live Feed

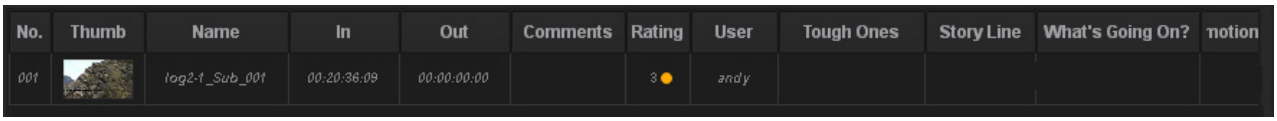
TASK

1. Prepare to log as described in "Preparing to Log with Flow Logger" on page 146.

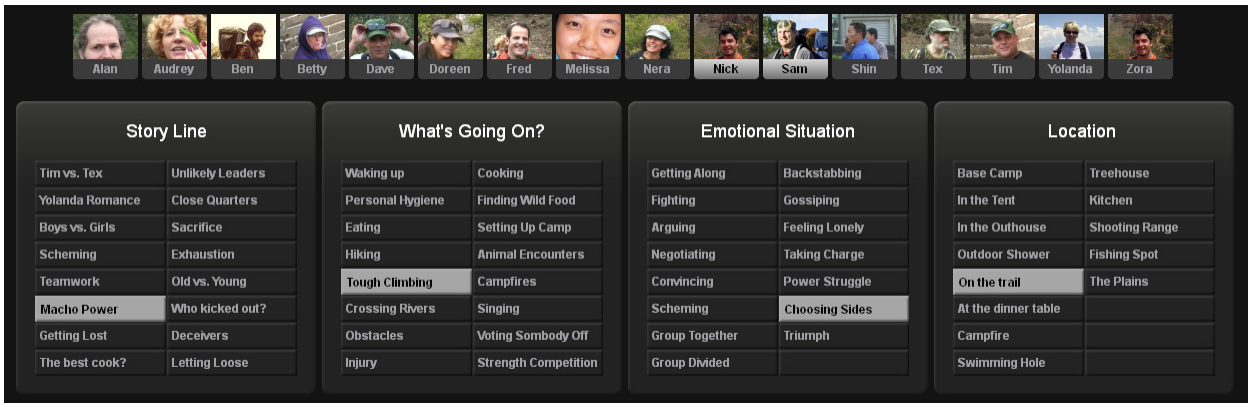
   NOTE: *To log with Flow Logger, you must be currently ingesting material. If you select an available channel on which you did not begin to ingest, the Logger In, Out, and Log buttons do not function,*

2. Create a new log entry by clicking the In button under the Media player.

The In timecode automatically appears in the Log list, along with a thumbnail.



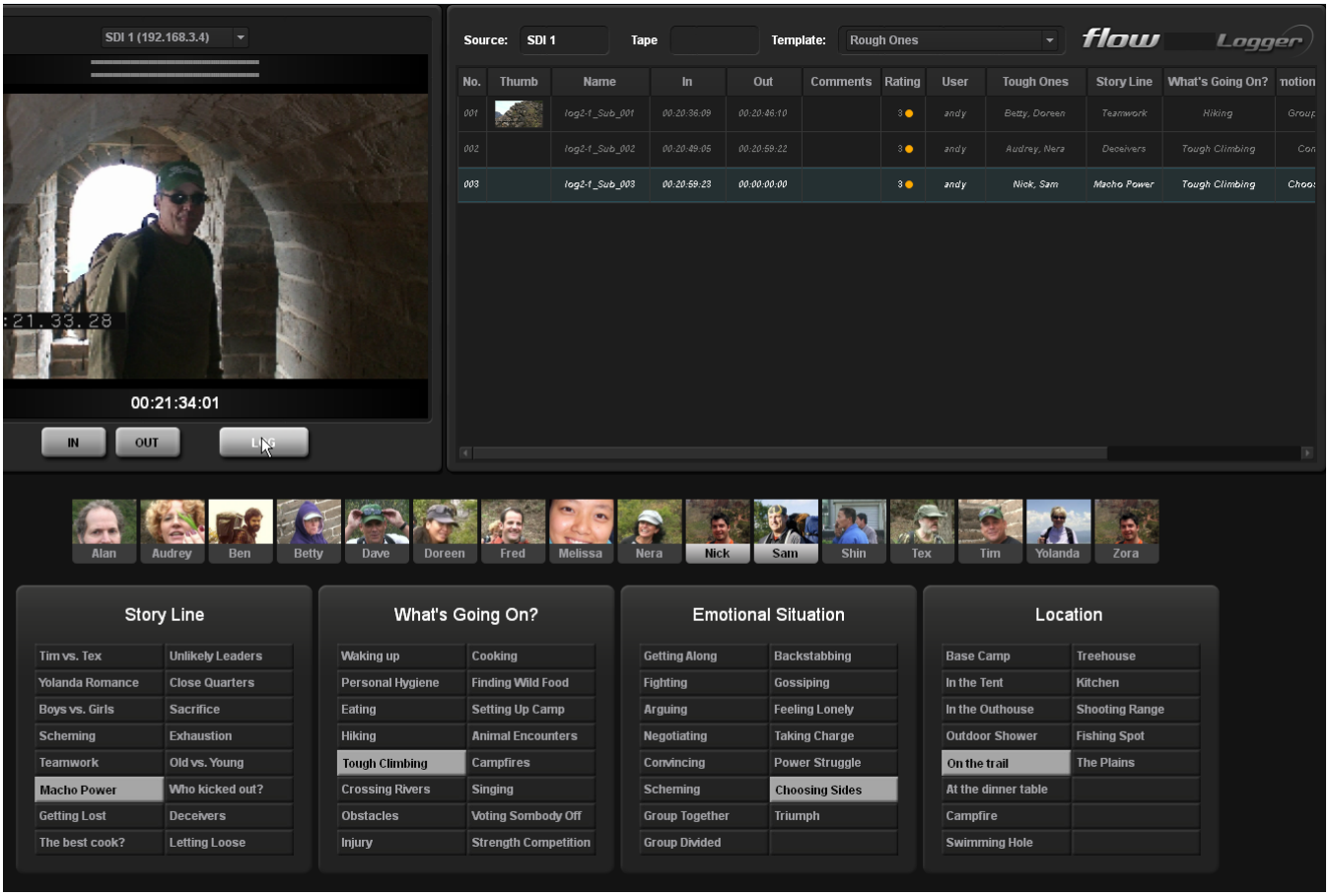
3. Click the group member and category items with which you want to label this portion of the clip. You can select more than one item per group and category.



NOTE: *Only the thumbnails for your Group appear; the name does not.*

4. Complete the log by clicking the Out button and then the Log button.

Your logged item appears in the Log list, with the categories in the template appearing as columns.



5. (Option) Add a comment about the log and assign a rating. See "Adding Comments" on page 154 and "Changing the Rating" on page 154.
6. Repeat from Step 2 for each additional log.

Logging Existing Media

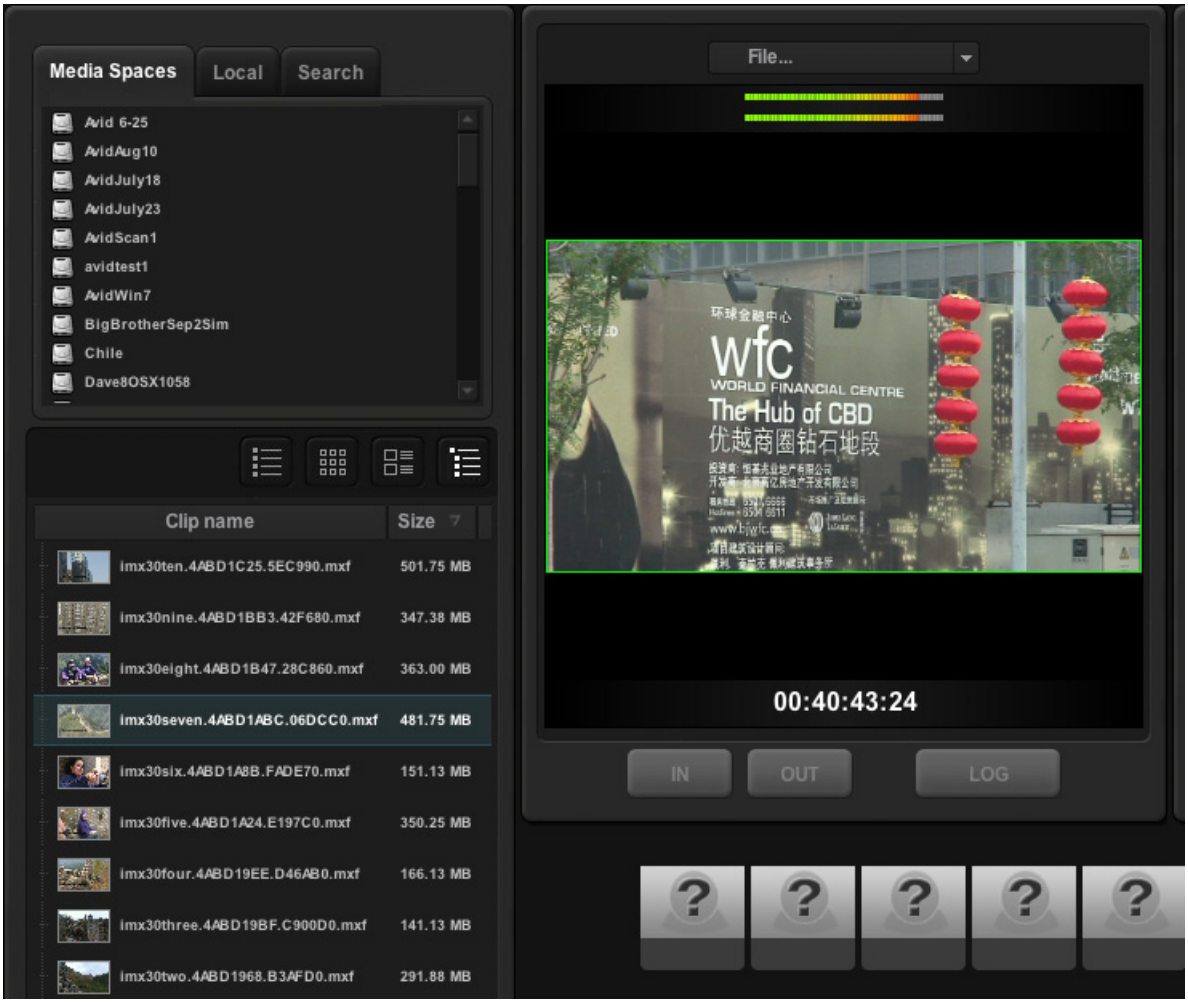
You can use Logger to log material that was previously ingested. Do the following.

TASK

1. Open Logger.

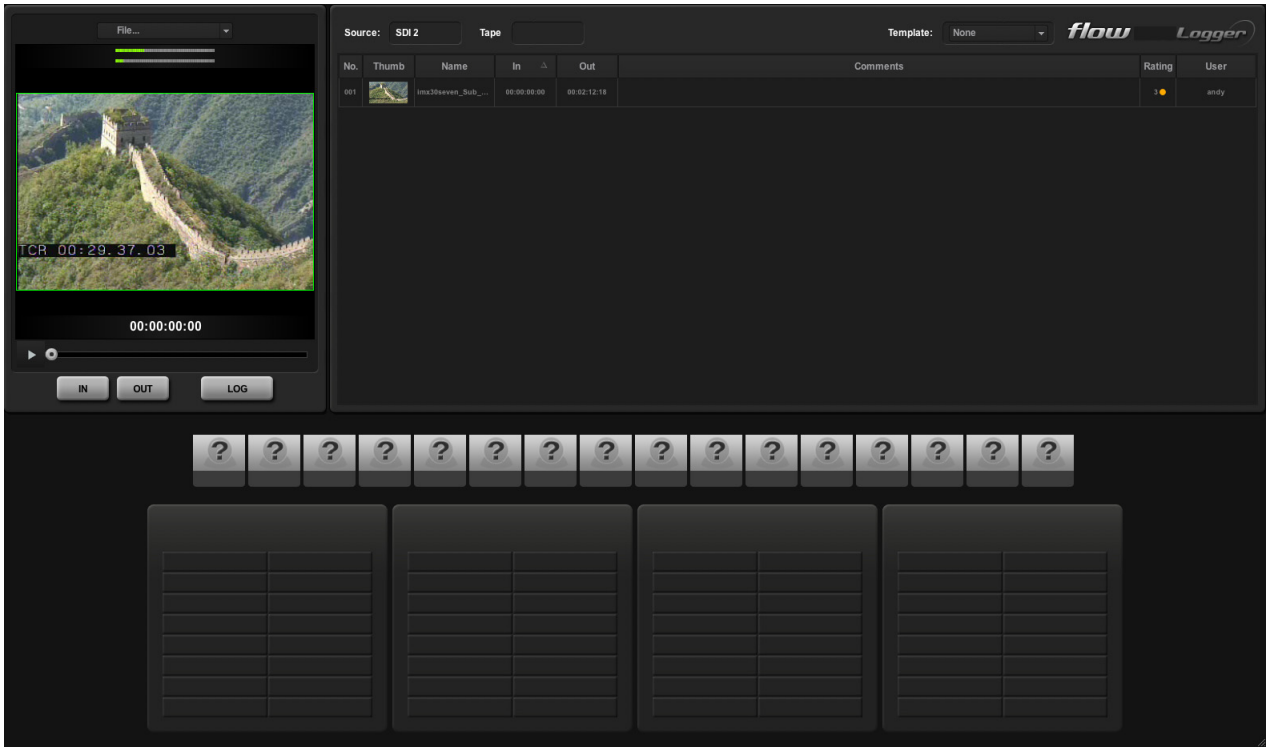
2. Select File from the Source list above the Media player.

3. The File Browser opens.



4. Navigate to the file you want to log and double-click it.

The file opens in the Logger.



5. Select a template and proceed to log as described in "Logging a Live Feed" on page 148.

Logging Media in Flow Browse

Logging allows you to describe the contents of a media file, and associate useful information such as timecode, ratings and comments. Flow Browse provides a logging interface. You can log existing media files or you can log files as they are being captured. You can change ratings and comments at any point, and you can log subclips.

The following sections describe how to log existing media files:

- "Loading Media Files for Logging" on page 153
- "Adding Comments" on page 154
- "Changing the Rating" on page 154
- "Creating the Log Entry" on page 154

- "Creating Subclips" on page 154
- "Modifying Log Entries" on page 156

Loading Media Files for Logging

TASK

1. Search or browse for the media file that you want to log.

   It doesn't matter if you view the proxy file or the original media file. Metadata, timecode, and log entries are associated with all related files.

2. Double-click the file.

3. Switch to logging mode by pressing F8. By default the In point and Out point of the clip are at the start and end, respectively.

Adding Comments

To add comments, do the following.

TASK

1. Press Ctrl+E (Windows) or Cmd+E (Macintosh), or double-click the comments text box.
2. Press Enter to exit this text box.

   The first log entry is created automatically, and the In Point is set to the beginning of the clip.

Changing the Rating

TASK

- Press the F1-F5 keys to change ratings on the fly. See "Logging While Ingesting" on page 86.

Creating the Log Entry

TASK

1. Set an Out point by pressing O or F10 (or any other key that you have defined in the Keyboard Shortcut Editor; for more information, see "Using the Keyboard Shortcut Editor" on page 171).
2. Log the clip by pressing F11.

   The Log entry is created and the In Point for the following Log entry is automatically set.
3. Continue logging by repeating this process.
4. (Option) Keep adjusting the Out point until you are satisfied by repeatedly pressing O or F10.

Creating Subclips

You can create subclips, name them, and drag them into your editing application. At this time, you can create a subclip in two ways: dragging it into your NLE, or using the Logging panel. See the following topics:

- "Dragging Subclips into an NLE" on page 155
- "Creating Subclips in the Logging Panel" on page 155

Dragging Subclips into an NLE

You can create a subclip by marking In and Out points on a clip in the Media Player and dragging the subclip directly into your NLE. In this case, you don't use the Logging panel at all.

TASK

1. In the Media Player, set an In point by pressing I.

   A red In point appears.

2. Set an Out point by pressing O.

   A red Out point appears.

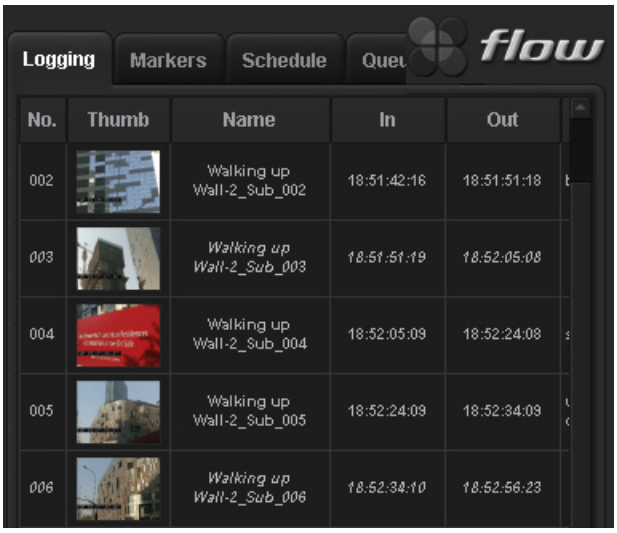
3. Click the subclip and drag it from the Media Player into a bin in your NLE.

   In an Avid editing application, both the subclip and its associated master clip appear in the bin. In Final Cut Pro, only the subclip appears.

Creating Subclips in the Logging Panel

The Logging panel is designed to log portions of a clip. Your log entries become subclips when you drag them into your NLE.

NOTE: *If you have chunked the clip, log entries that span more than one chunk appear in italics. You cannot drag these subclips into your NLE. For more information about chunking, see "Chunking During Ingest" on page 75.*



TASK

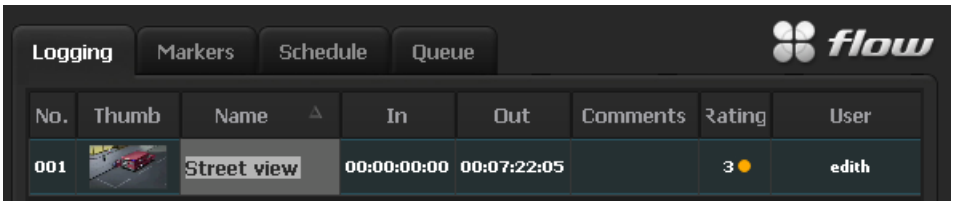
1. Load a clip into the Media Player.

2. Switch to logging mode by pressing F8. By default the In point and Out point of the first log entry are at the start and end of the clip, respectively.
3. Set an Out point by pressing F10.

   A green Out point appears.
4. (Option) Press F9 to change the In point.
5. Log the subclip by pressing F11.

   The Log entry is created and the subclip is automatically named as follows:

   MasterClipName-Sub-*XX*, where *XX* is the next sequential number for that clip. For example, if the master clip is named GreatWallFriday, the first subclip is named GreatWallFriday-Sub-01, the second subclip is named GreatWallFriday-Sub-02, and so on.
6. To change the name of the subclip, click the Name text box in the Logging tab and type a new name.



You can drag the subclip into your editing application and it retains its name and subclip status.

Modifying Log Entries

TASK

1. Click the line that you want to change.
2. Change the comments or the rating in the usual way. See "Logging While Ingesting" on page 86.
3. To change the In or Out point, use the In and Out point markers on the Timeline and drag them to the position you want.

Chapter Six: Universal Media Files

The Flow Universal Media File™ feature lets you capture a single media file that can be read by Avid as well as most applications compatible with QuickTime (including Final Cut Pro, Adobe Premiere, Grass Valley EDIUS, Lightworks, Media 100, and so on). Universal Media files take up less space than if you simultaneously capture in Avid and QuickTime codecs, because you need to store only one file instead of two. Ingested media can be shared and used by editors working on Avid editing applications and editing applications compatible with QuickTime. You can capture Universal Media files only into Universal Media Spaces.

For sequences you create that are based on Universal Media Files, you can use an Automatic Duck plug-in to share the sequences between Final Cut Pro and Avid editing applications.

NOTE: *EditShare manipulates the files so they can be read by Avid applications and other applications compatible with QuickTime. Universal Media files cannot be transferred to non-EditShare storage and still be universal.*

See the following sections:

- Managing your Universal Media Space
- Capturing Universal Media Files
- Working with Universal Media Files

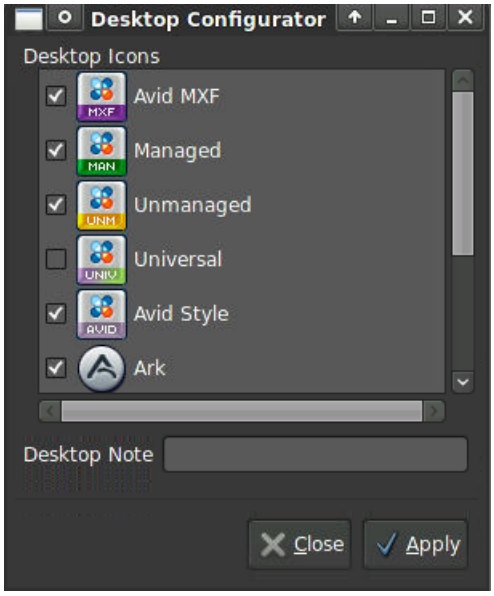
Managing your Universal Media Space

To display a Universal Media Space on your desktop, do the following.

TASK

1. Open the Control Panel on your EditShare server.
2. Double-click Configure Desktop.

   The Desktop Configurator dialog box opens, listing all the available Media Space types.



3. Select Universal.

   NOTE: *Universal Media Spaces are only for use with Flow.*

4. Click Apply.

   In order to properly redisplay your desktop and show the icons in the correct positions, it is necessary to restart your desktop. You are asked if you want to do this.

5. Click Yes unless you have an important reason not to.

   All open windows on the desktop are closed, as is any VNC session, and you are logged out.

When you log into the EditShare server again, the Universal icon appears on the desktop. You can then manage the Media Space like any other. For more information on managing Media Spaces, see the *EditShare Administrator's Guide*.

NOTE: *Do not delete or move other icons on the desktop.*

Capturing Universal Media Files

To capture Universal Media Files, do the following.

TASK

1. In Flow Ingest mode, select a Universal codec. For the complete list of supported codecs, see "Supported Codecs" on page 42.
2. Capture the clips. For detailed information, see "Ingesting" on page 61.

Working with Universal Media Files

You can use the Automatic Duck plug-in to share the same Universal Media sequence with Avid and Final Cut Pro. You can also move Universal Media files from Flow Browse into your editing application, and you can delete Universal Media files.

Contact EditShare to purchase the correct version of the Automatic Duck plug-in. Your Final Cut Pro version needs to be 7.x or later, and you must be using Flow version 1.2 or later

NOTE: *You cannot use scanned Universal Media files with Automatic Duck at this time.*

See the following topics:

- "Using Automatic Duck to Share Sequences" on page 159
- "Moving Universal Media Files" on page 166
- "Deleting Universal Media Files" on page 167

Using Automatic Duck to Share Sequences

You can use the Automatic Duck plug-in with Universal Media files to work on the same sequence in Avid and Final Cut Pro without the need to transcode, recapture, or otherwise relink to media. The plug-in handles the sequence translation and accesses your Flow database for the information it needs. You can then open the same sequence in either application, referencing the same media.

You first use Flow Browse to capture the media you want to share, capturing into an Universal Media Space. Your workflow can then be either of the following:

- You create a sequence with the Universal media in Avid. You import the Avid sequence as an AAF file into Final Cut Pro using the Automatic Duck plug-in. The clips and subclips in the sequence are imported with their names intact.
- You create a sequence with the Universal media in Final Cut Pro. You export the Final Cut Pro sequence in an Avid-compatible format using the Automatic Duck plug-in. The clips and subclips in the sequence are exported with their names intact.

At this time, you can't import or export clips directly between Avid and Final Cut Pro. Because the clips transfer with their names intact, however, you can assemble the clips you want into a sequence and import or export that sequence to the other editing application.

For general information about using Automatic Duck, see the Automatic Duck documentation.

See the following sections:

- "Installing the Automatic Duck Plug-In" on page 160
- "Using Automatic Duck to Import into Final Cut Pro" on page 161
- "Using Automatic Duck to Export from Final Cut Pro" on page 162

Installing the Automatic Duck Plug-In

You need to purchase and install the correct version of Automatic Duck from EditShare before you can share sequences based on Universal Media files.

NOTE: *The Import plug-in and the Export plug-in are sold separately. You can purchase and install either or both.*

Do the following.

TASK

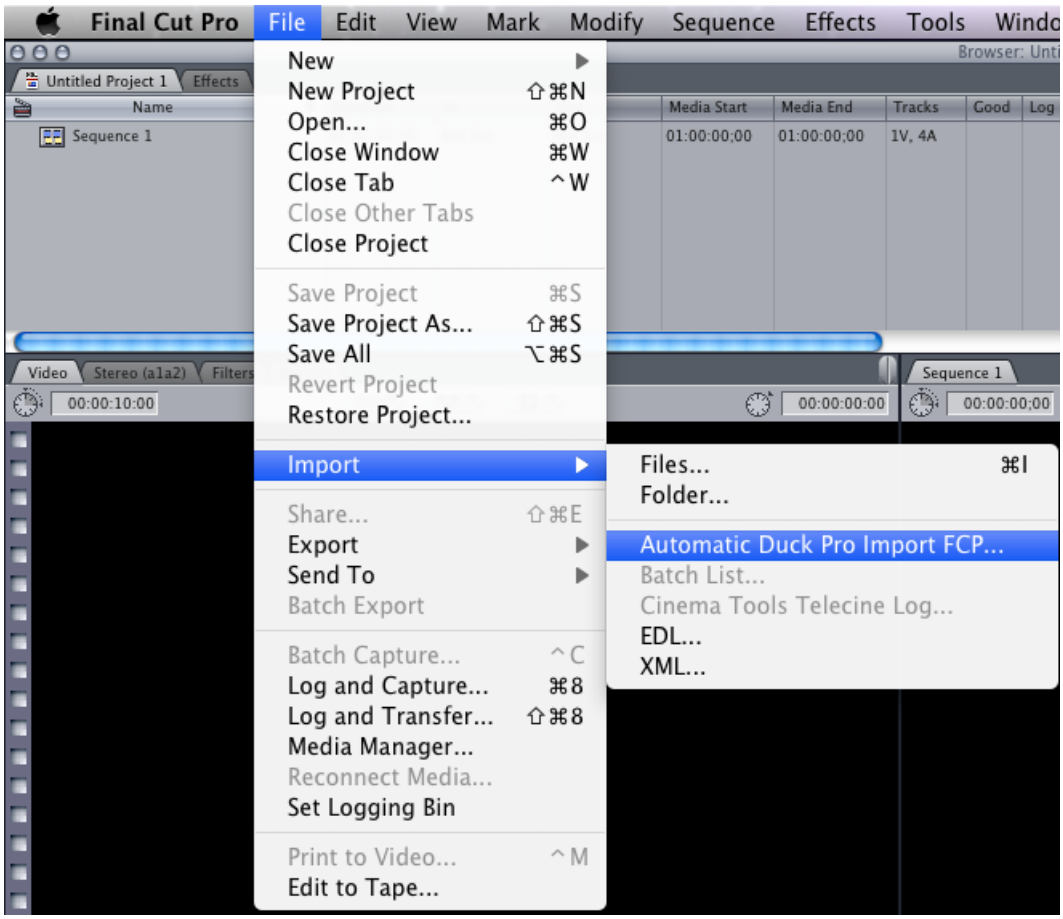
1. Contact EditShare Technical Support for information about the correct version of Automatic Duck.
2. Purchase the plug-ins you want.
3. Follow the Automatic Duck instructions for installing the plug-in on your Final Cut Pro system.

Using Automatic Duck to Import into Final Cut Pro

To import Avid sequences based on Universal Media Files into Final Cut Pro, do the following.

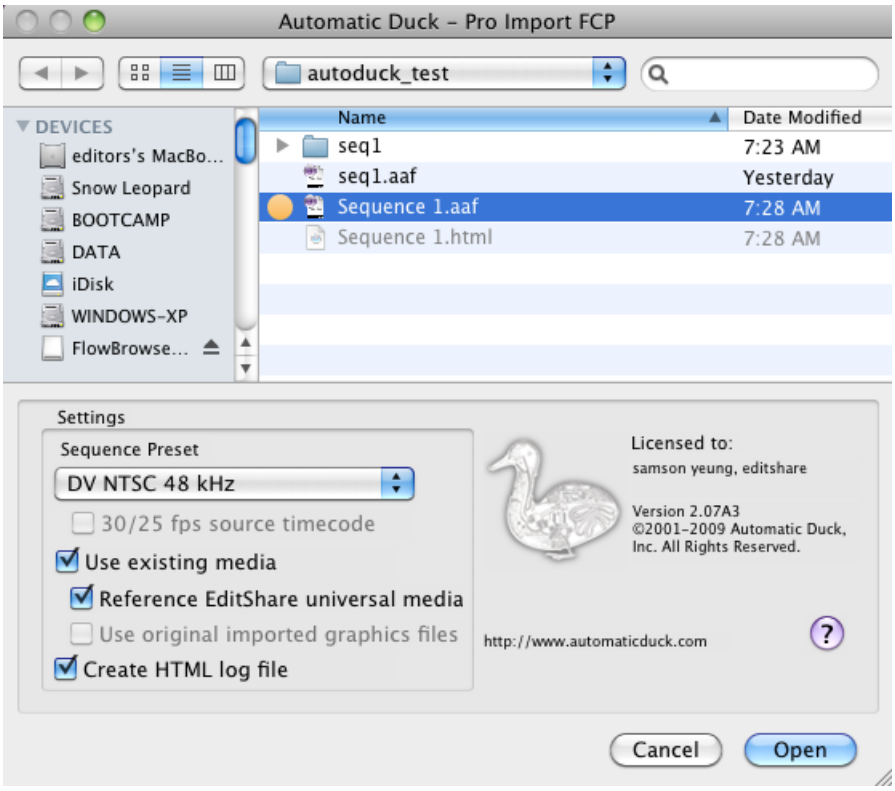
TASK

1. In Flow, capture your media into a Universal Media Space. See "Ingesting" on page 61.
2. In your Avid editing application, use the Universal Media files to create the sequence you want to share.
3. Export the sequence as an AAF file. For details about exporting, see your Avid documentation.
4. Open Final Cut Pro.
5. Select File > Import > Automatic Duck Pro Import FCP.



The Automatic Duck - Pro Import FCP dialog box opens.

6. Navigate to the sequence you want to import and select it.



7. In the Settings area, select Use existing media > Reference EditShare universal media.

   NOTE: *The first time you select this option, an EditShare Access dialog box opens. Type your Flow database server IP address, and then click OK. If this dialog box doesn't open, press the Option key and click Reference EditShare universal media*

8. Select other options and then click Open.

   The sequence is imported.

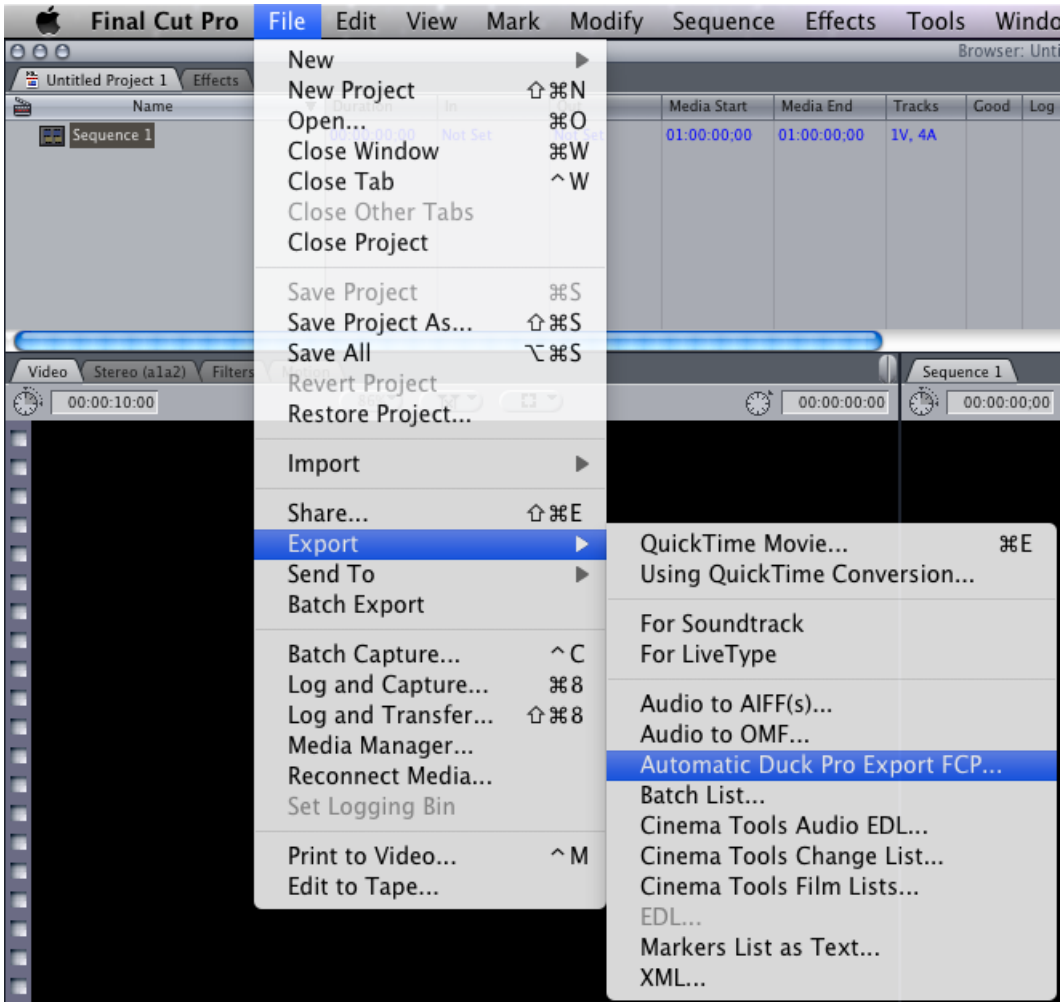
Using Automatic Duck to Export from Final Cut Pro

To export sequences based on Universal Media Files from Final Cut Pro, do the following.

TASK

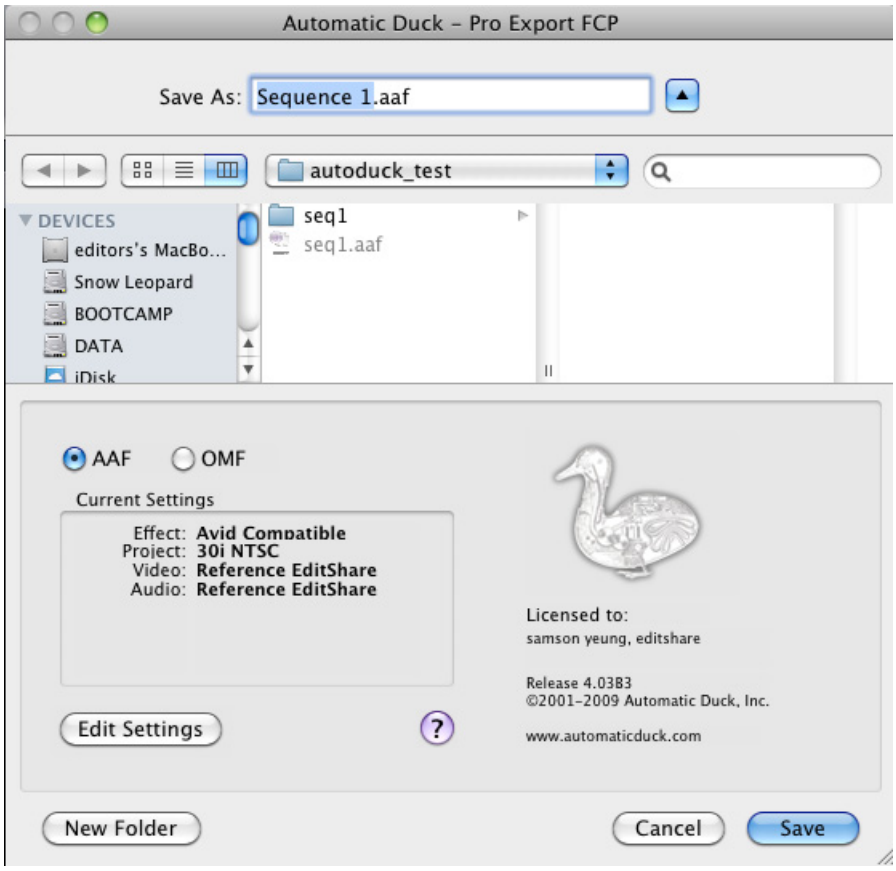
1. Open Final Cut Pro.
2. Select the sequence you want to export.

3. Do one of the following:
   - Right-click the sequence and select Export > Automatic Duck Pro Export FCP.
   - Select File > Export > Automatic Duck Pro Export FCP.



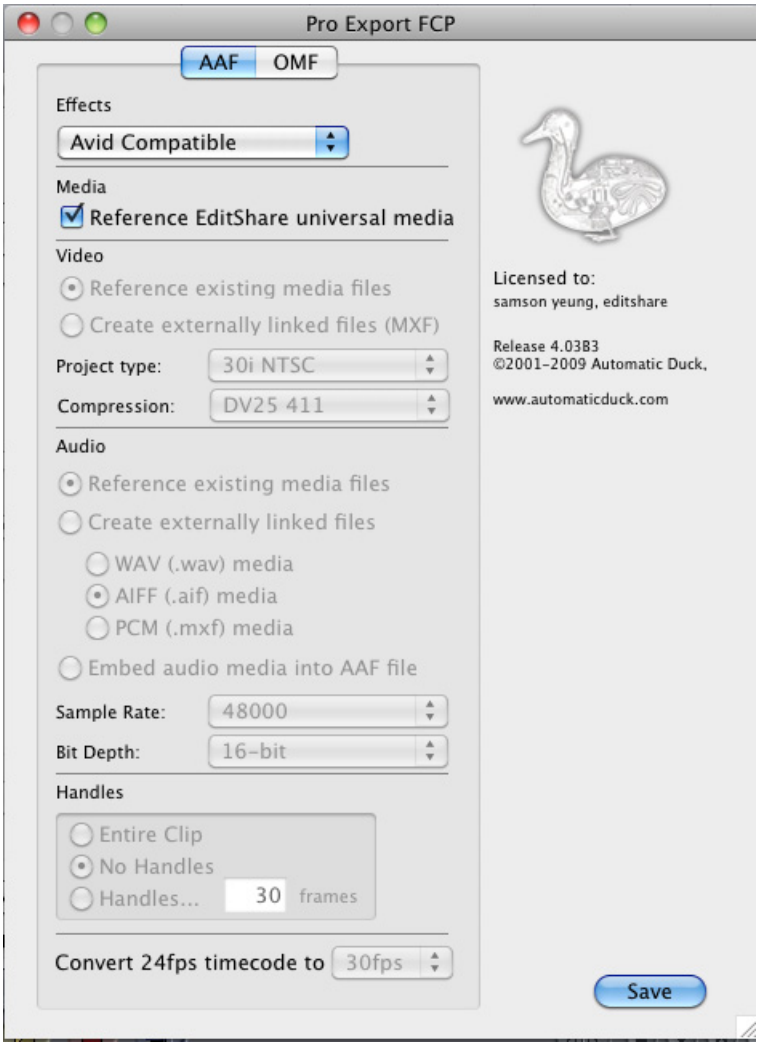
The Automatic Duck - Pro Export FCP dialog box opens.

4. Type a name for your sequence in the Save As text box.



5. Make sure AAF is selected.
6. Click Edit Settings.

   The Pro Export FCP dialog box opens.



7. In the Effects area, make sure Avid Compatible is selected.
8. In the Media area, select Reference EditShare universal media.

   Other options become unavailable.

   NOTE: *The first time you select this option, an EditShare Access dialog box opens. Type your Flow database server IP address and your EditShare Connect username and password, and then click OK. If this dialog box doesn't open, press the Option key and click Reference EditShare universal media*
9. Click Save.

   The sequence is exported.

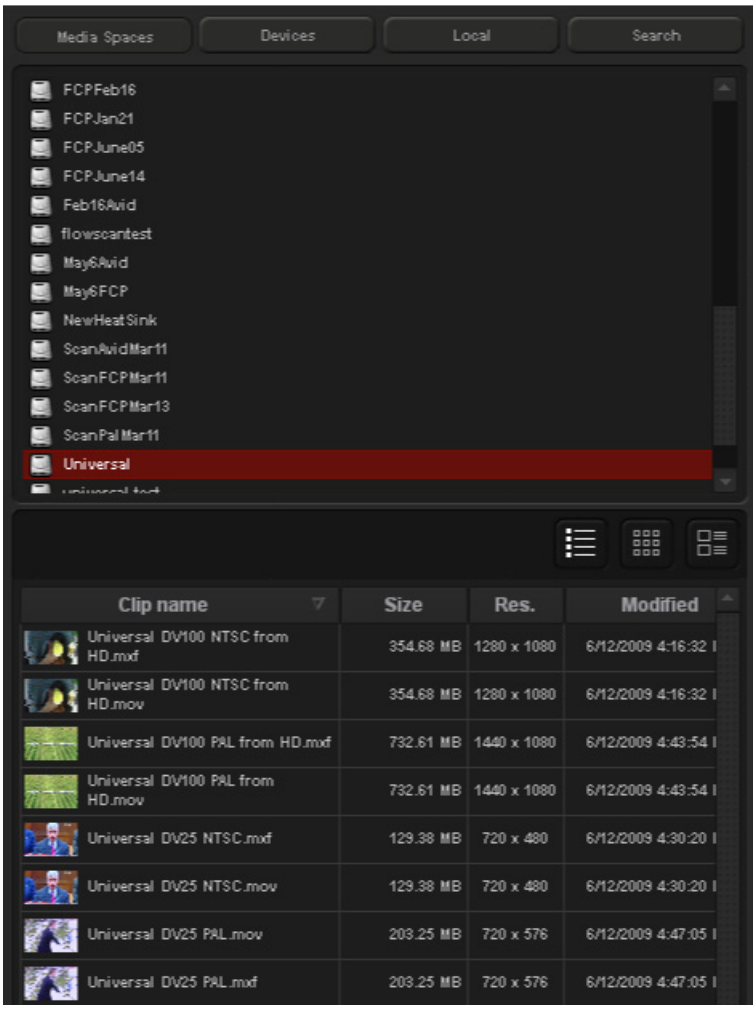
Moving Universal Media Files

To move Universal Media files into your editing application, do the following.

TASK

1. Open EditShare Connect and mount the Universal Media Space.
2. Open Flow Browse and navigate to the Universal Media Space.

   Each media file appears as a pair of clips with the same name, but with .mxf as the file name extension for the Avid file and .mov as the extension for the file compatible with QuickTime.



Universal File Pair

NOTE: *The pair of files is not two actual files. Each member of the pair points to the same media file.*

3. Do either of the following:
   - Click the Universal Media clips in the .mxf format and drag them into an Avid bin.
   - Click Universal Media clips in the .mov format and drag them into a bin in an application compatible with QuickTime.

   You can work with the files in your editing application just like any other media files.

   NOTE: *The QuickTime movies (.mov files) are pointers to the actual media files. If you drag the QuickTime movies to your desktop or to another storage volume, you copy only the pointer, not the media itself. To copy the media, you need to open it in an application such as QuickTime Player or Final Cut Pro and then select Save As to save it to a new destination.*

Deleting Universal Media Files

Deleting a pair of Universal Media files is done in two steps. You first delete the Avid MXF version of the file, either in your Avid application, Windows Explorer, or the Finder. You can't delete the corresponding QuickTime version directly because it is read-only to all users. If you want to remove the QuickTime file, you need to enable QuickTime file deletion in your Universal EditShare Manager. EditShare can then detect which QuickTime files no longer have corresponding Avid versions and can use that information to delete the QuickTime versions.

You are not obliged to delete the QuickTime version of a Universal file after the AvidMXF version is deleted, if you want to keep the QuickTime files and work with them. You do not free up any space, however, if you delete only the Avid MXF files and leave the QuickTime files.

See the following table for the consequences of deleting an Avid MXF file with and without QuickTime file deletion enabled.

	Monday, without enabling QuickTime file deletion		**Tuesday, with QuickTime file deletion enabled**	
	Avid MXF file	**QuickTime file**	**Avid MXF file**	**QuickTime file**
File deleted	Y	N		Y
File deleted	N	N	Y	Y
File deleted	N	N	N	N

You can delete QuickTime files in two ways. See the following sections:

- "Deleting Universal Files Through Maintenance Mode" on page 168
- "Deleting QuickTime Files - Method Two" on page 169

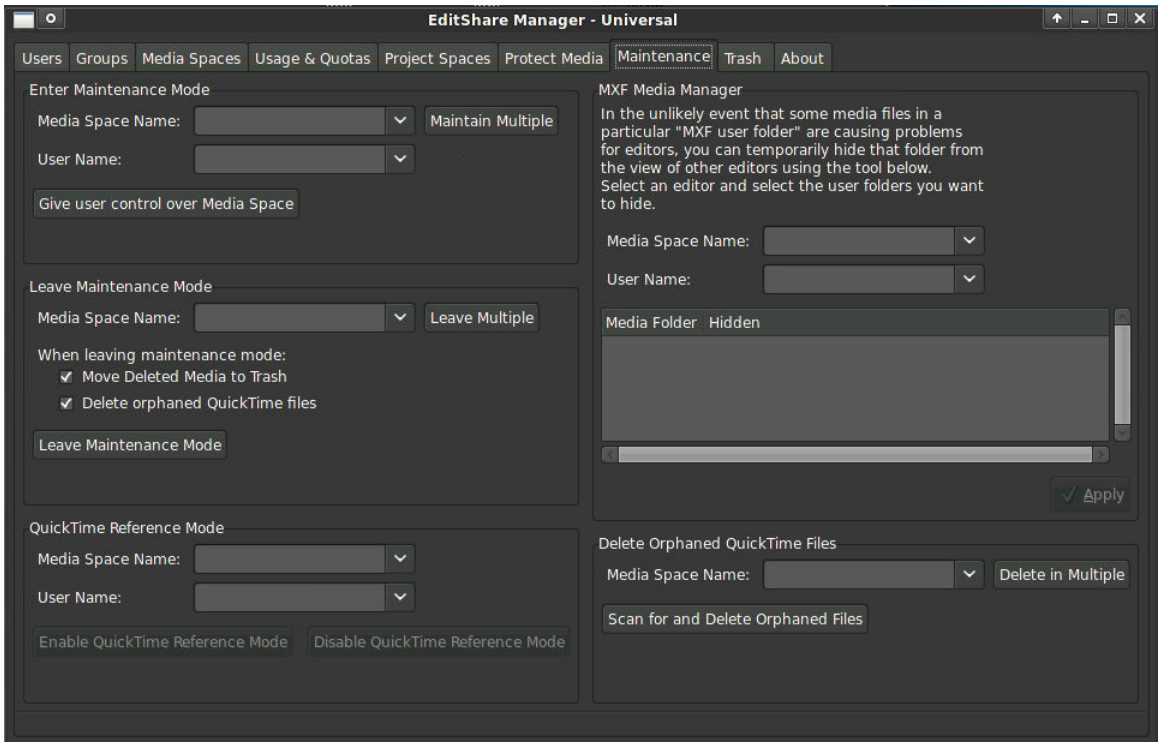
Deleting Universal Files Through Maintenance Mode

If you are not the owner of the Universal Media files, and to provide additional protection from accidental deletion, you can enter Maintenance mode, delete the Avid files, select the QuickTime file deletion option, and exit Maintenance mode.

To delete Universal Media files through Maintenance mode, do the following.

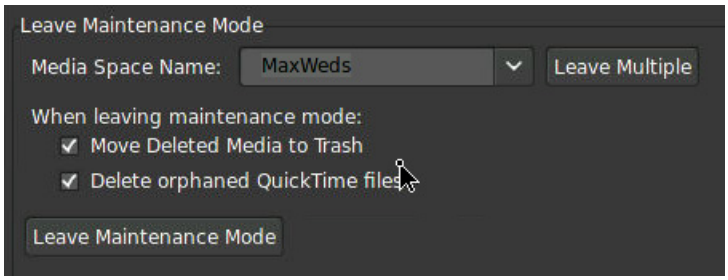
TASK

1. Double-click the Universal icon on your desktop.
   The EditShare Manager - Universal window opens.
2. Click the Maintenance tab.



3. Enter Maintenance mode for your Universal Media Space. For detailed information about Maintenance mode, see “Maintenance Mode” in the *EditShare Administrator’s Guide*.

4. In your Avid application, or in Windows Explorer or the Finder, navigate to the Avid MXF files you want to delete and delete them.
5. Close your Avid application.
6. In the Leave Maintenance Mode area, select the Media Space from which you want to delete files, and then select Delete Orphaned QuickTime files.



7. Click Leave Maintenance mode.

   The QuickTime files corresponding to the deleted Avid MXF files are deleted.

   NOTE: *You don't have to leave Maintenance mode immediately after you delete the Avid MXF files. The QuickTime files are deleted whenever you leave Maintenance mode, as long as you completed Steps 6-7 in the preceding procedure.*

Deleting QuickTime Files - Method Two

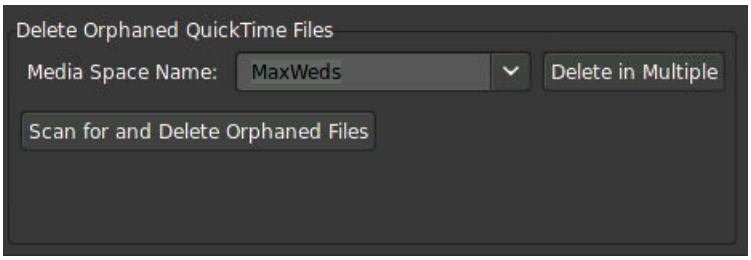
If you own the AvidMXF files, you can delete them and then delete the QuickTime files without entering and leaving Maintenance mode.

TASK

1. In your Avid application, or in Windows Explorer or the Finder, navigate to the Avid MXF files you want to delete and delete them.
2. Close your Avid application.
3. Double-click the Universal icon on your desktop.

   The EditShare Manager - Universal window opens.
4. Click the Maintenance tab.

5. In the Delete Orphaned QuickTime Files area, select the Media Space from which you want to delete files.



6. (Option) To select additional Media Spaces, do the following:
   a Click Delete in Multiple.

     The Select Spaces to scan and delete orphaned Universal files dialog box opens.

   b Select the Media Spaces you want, and then click OK.
7. Click Scan for and Delete Orphaned Files.

   The QuickTime files corresponding to the deleted Avid MXF files are deleted.

Chapter Seven: Using Keyboard Shortcuts

The shortcuts in this chapter are defaults in Flow. You can add or remove shortcuts in the Shortcuts tab of the Flow Browse Settings dialog box.

See the following sections:

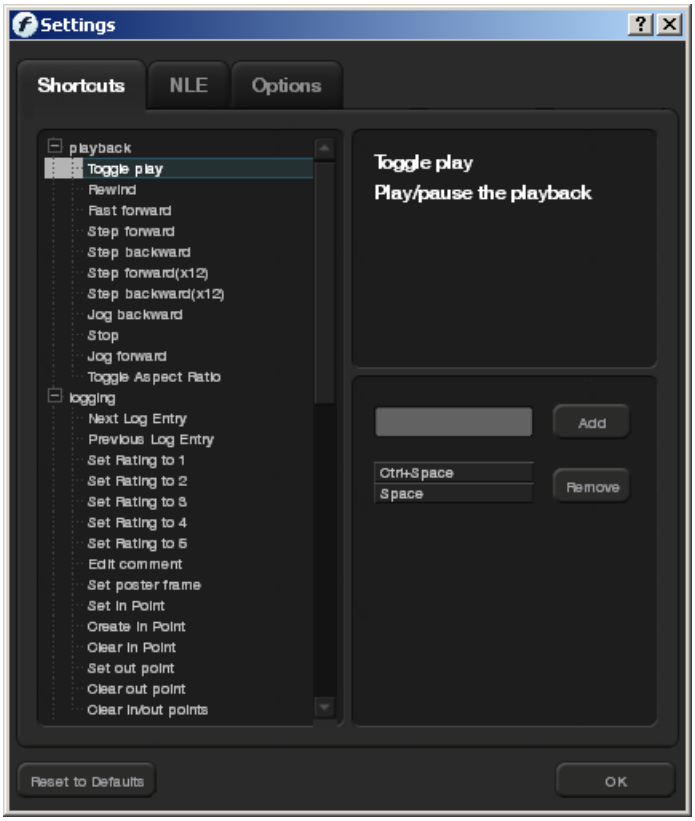
- "Using the Keyboard Shortcut Editor" on page 171
- "Keyboard Shortcuts" on page 172

Using the Keyboard Shortcut Editor

TASK

1. Click the Settings button in Flow Browse.

   The Settings window opens to the Shortcuts tab.



2. Select a function in the left pane.

   The function's name, description, and keyboard shortcut appear in the right pane.
3. (Option) Type a new shortcut and click Add.
4. (Option) Select a function and click Remove to remove the shortcut.
5. (Option) Reset the defaults by clicking Reset to Defaults.
6. Click OK.

Keyboard Shortcuts

Function	Shortcut
Navigation	
Playback Mode	Alt+P or Alt+B (Windows); Cmd+P or Cmd+B (Macintosh)
Ingest Mode	Alt+I (Windows) or Cmd+I (Macintosh)
File Browser	F6 or Alt+F (Windows) or Cmd+F (Macintosh)
Side Panels	F7
Logging	F8
Switch between Settings tab and Metadata tab	Ctrl+Tab
Marker List	F8, then click Markers tab
Quit Application	Ctrl+Q (Windows) or Cmd+Q (Macintosh)
Toggle between Windowed and Full-Screen Mode	Ctrl+D (Windows) or Cmd+D (Macintosh)
VTR and Media File Transport Control	
Play	Space Bar
Pause	Space Bar
Rewind	Ctrl+,
Fast Forward	Ctrl+.
Step (Single Frame) Forward	Right Arrow
Step Forward (x12)	Shift+Right Arrow
Step (Single Frame) Backward	Left Arrow
Step Backward (x12)	Shift+Left Arrow
Toggle Aspect Ratio	Ctrl+Shift+W
Switch to Channel 1-8	Ctrl+1 – Ctrl+8
J-K-L Play	

Function	Shortcut
Forward (x1)	L
Forward (x2)	LL
Forward (x4)	LLL
Jog Reverse (x1)	J
Rewind (x2)	JJ
Rewind (x4)	JJJ
Stop	K
Shuttle	
Play Forward (x1)	Shuttle Right pos. 1
Forward (x2)	Shuttle Right pos. 2
Forward (x4)	Shuttle Right pos. 3
Play Reverse (x1)	Shuttle Left pos. 1
Rewind (x2)	Shuttle Left pos. 2
Rewind (x4)	Shuttle Left pos. 3 (far left)
Start Record	G
Stop Record	Escape
Logging	
Activate Logging Window	F8
New Log Entry starting at current timecode	Ctrl+F9
Log In Point	F9
Log Out Point	F10
Next Log Entry	F11
Previous Log Entry	Shift+F11
Register Comment	Enter
Delete Logged Clip	Delete
Edit Comment	Ctrl+E
Rate Currently Selected Clip	F1 – F5
Markers	
Set In Point	I or F9
Clear In Point	Shift+I
Set Out Point	O or F10
Clear Out Point	Shift+O

Function	Shortcut
Clear In Point or Clear Out Point	Shift+C
Add Marker	M
Clear Marker	Select marker, then Shift+M
Go To Previous Marker	[
Go To Next Marker	]
File Browser	
Device Browser	Alt+D (Windows) or Cmd+D (Macintosh)
Search	Ctrl+Shift+S
Load Proxy Media File for playback	Double-click file
Load Original File for playback	Ctrl+double-click file (Windows) or Cmd+double-click file (Macintosh)

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