

# Getting started - setting up a record

- 1) Connect an input or inputs
- 2) Assign inputs to a project (by default all inputs are assigned to project "1")
- 3) If desired, name the project, inputs, and encoders
- 4) In input tab, select input frame rate, pixel format and audio source
- 5) In encoder tabs, select codec, quality, wrapper, and timecode source for the recorded file, and other encode-specific settings such as audio routing within the file and disk destinations for each copy of the recording.
- 6) Return to record view and press record.

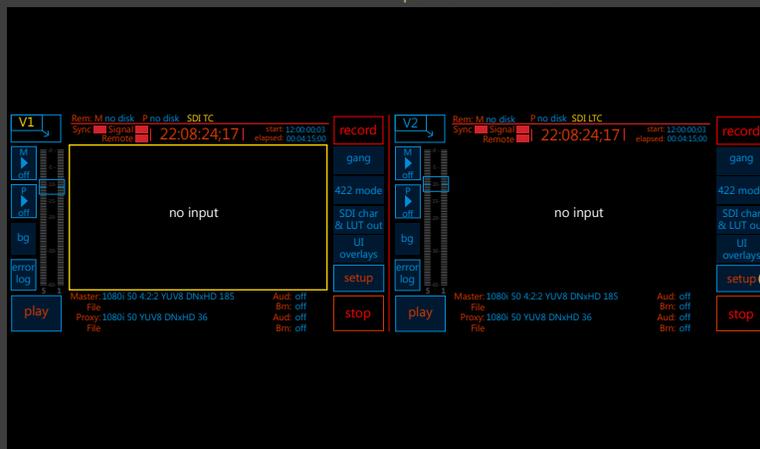
The basic setup process including defaults for naming and other settings are designed to allow for a minimum of setup time and a logical structure for folders and files.

There are, however, a number of more advanced options, particularly around file naming, that can greatly ease the file delivery and post process as well as increase efficiency in the day-to-day recording process. This is especially true in a multi-camera and multi-deck environment.

These customizations include creating custom naming templates to accommodate specific naming needs and keyboard shortcuts to frequently used dialogs that allow for very fast changes in naming during live production.

In the tutorial below, necessary steps are in **GOLD**. Notes, advice, and miscellanea are in **GRAY**. Critical information is in **RED**.

Record view at startup, RX/B and RX/3G



Note that startup view may vary depending on the number of inputs/encoders selected in the UI mode

For instance, if single input mode (4 encoders) is selected as the UI mode on the RX3G, only one large input view will be visible.

If 3D mode is selected on the RX3G or MX, the record view will be 3D-specific.

Switching between input modes requires the application to restart.

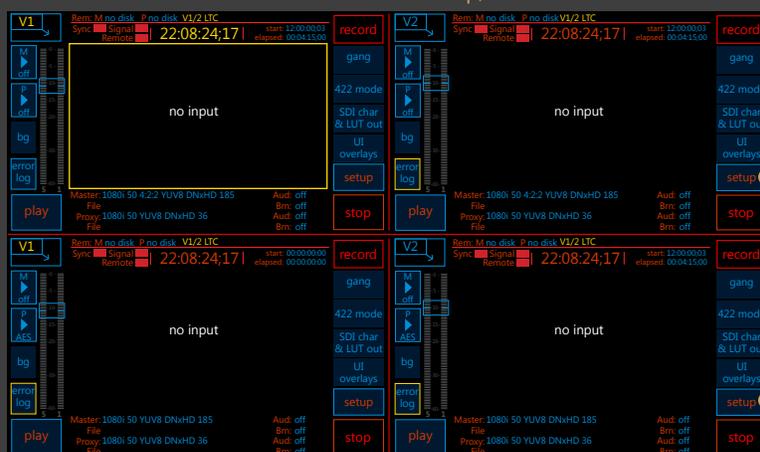
Each input mode has a corresponding number of encoders that is limited by the processing power of the system.

On the RX3G, in dual input or 3D mode, one master and one proxy encoder is available per input.

In single input mode there are two master and two proxy encoders available for the single input.

This is uniformly flexible, but the total number of encoders is ultimately limited by the resources available, including processing power and disk throughput.

Record view at startup, MX



to begin the setup process, press any setup button.

The **setup process is identical for all platforms**. The only differences are that some audio, video and timecode input types or record formats are hardware-dependent and not all options shown may be available on all platforms.

The UI screens shown in this manual are taken from the RX3G and MX, which are the latest hardware. Where there are UI differences between current and legacy models, they are noted.

# Getting started -- set up a project

## Default projects view, all platforms

1) select the projects tab

in general it is suggested to use "all encoders use same templates" to ensure consistency within a project (default setting is "on")

when there are no saved projects, the application will open with a default project and scene

expansion of templates based on current values for the wildcards

projects may be renamed, deleted or a new project with identical settings may be created using "save as" from the "manage projects" menu

2) create a new project

master encoder templates tab

proxy encoder templates tab

default folder structure [path] and file name templates

default starting take number.

available "wildcards" for use in templates, including 6 that may be user-defined.

## Text keyboard view, all platforms

3) enter the project name

a keyboard may be attached and used for text entry. To enter text directly into fields without the onscreen keyboard, disable "use on screen keyboard" in the [setup]:[prefs] tab

for a complete list of keyboard commands, press CTRL+K or go to [setup]:[prefs] tab "show keyboard shortcuts"

the touchscreen keyboard only allows legal characters for file names in windows. For instance, the space bar automatically inserts an underscore instead of a space.

4) press "save and close"

## Projects view--create new project

the new project will appear in the list, highlighted as the "current" project for scene creation and path/filename template edits

a default scene 'scene1' is created by default whenever a project is created

this scene may be renamed and used, or deleted and replaced with a new scene

**Important: by default, scenes are not part of the path and file name templates and must be added by the user.**

For the scene name to be used in the naming, the scene wildcard %S must be added to the templates in the projects tab

# Getting started -- set up a project

## Projects view--create new scene

5) rename the default scene to a meaningful name by selecting "rename" from the "manage scenes" menu

additional scenes may be added at this time or at any time later using the "manage scenes" menu or CTRL+N

## Overview--assign input to project

6) select the overview tab

8) assign the current channel to the newly created project by selecting the project field, then choosing from the list of projects

7) name the inputs usually this is a camera or feed number or type for example, CAM1, ISO1, JIB, etc.

## Overview--assign input to project--select project

9) select the desired project from the list

projects may be renamed, deleted or a new project with identical settings may be created using "save as" from the "manage projects" menu

rename a project

delete a project

import a project XML

export a project as an XML that can be imported on another Cinedeck

10a) press "assign this input to project" if only a single input will be assigned to the project.

10b) press "assign all inputs to this project" if all inputs will share a project (typical in a multicam environment)

### Overview--assign scene to project

11) to assign a scene to the current project, select the scene field.

Important: by default, scenes are not part of the path and file name templates and must be added by the user.

For the scene name to be used in the naming, the scene wildcard %S must be added to the templates in the projects tab

project	TCHEF	scene	23B	tape/reel ID	%P_%E	Preview LUT	(none)					
input settings	input source	resolution	frame rate	bit depth	audio source	timecode source	tc offset	auto-rec	sync source	input conversion	drop stop	loss stop
master encoder settings	SDI 2	1080i	59.94	YUV8	Analog	Master LTC	off	off	Genlock	off	last on loss	TC break
proxy encoder settings	Prores	normal	MOV	48	ON	off	off	off	off	off	TC break	TC break

### Overview--assign scene to project--select scene

12) assign a scene to the current project from the scene list by highlighting the desired scene.

slate metadata may be added to each scene individually

scenes lists may be exported or imported from either a text file or another project

scenes may be added, renamed or deleted

13) choose whether to assign all inputs to the selected project, or just the current input.

# Getting started - Projects - Naming templates - Paths

input names and encoder names are important parts of any naming template



enter input names in the overview tab



enter encoder names in the encoder setup tab

The screenshot shows the 'Projects' software interface. At the top, there are tabs for 'projects', 'scenes', and 'Project Filenames and Paths Expansion'. Below these, there are fields for 'project1' and 'scene1'. A table shows naming templates for 'master' and 'proxy' encoders. The 'Primary path' is 'project1\video1\master', the 'Redundant path' is 'project1\video1\master', and the 'file name' is 'project1\_ISO1\_master\_001'. The 'tape/reel ID' is 'project1\_video1' and the 'start take#' is '1'. A 'wildcards' section lists various variables like %P, %E, %S, %I, %X, %C, %D, %Y, %M, %W, %T, %H, %M, %S, %L, %6, %1, %2, %3, %4, %5, %6, and their corresponding formats.

by default, all encoders use the same paths. while recommended for simplicity's sake, it is not required. each copy of each clip from each encoder may have its own path.

path (folder structure), file name, and tape ID templates

wildcards that may be used in the templates

Templates simplify the naming of clips and the creation of organized folder structures to contain the clips.

The defaults ensure that at minimum, every take has a unique name and the folder structure and clip naming is reasonably decipherable to someone who was not present at record time.

The template concept centers on "wildcards" (variables) that get populated with data entered in various places in the UI. This may appear a bit daunting at first, but it's an extremely powerful way to very quickly generate filenames and folder structures that will simplify the job of anyone tasked with data management whether wrangler, editor, or activist. There are many pre-defined wildcards and users can create their own for special purposes.

For instance, the default folder structure is created as follows:

by default, the video inputs are named: input1, input2, (RX) and input1, input2, input3, input4 (MX)

by default, the two encoders for each input are named: master and proxy

the default project is named: Project1

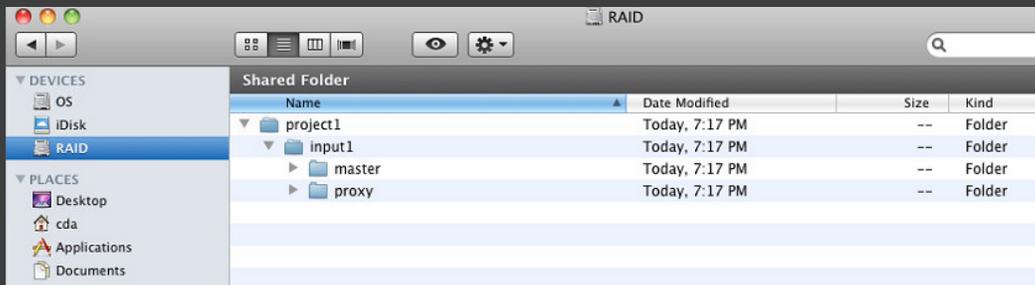
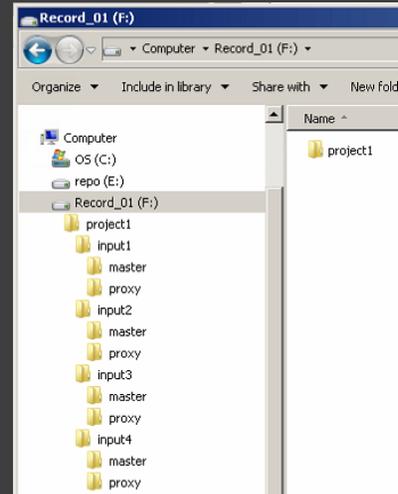
by default, the master path template is: %P/%I/%E

where %P is a wildcard representing the project name, in this case project1  
 where %I is a wildcard representing the input name, in this case input1  
 where %E is a wildcard representing the encoder name, in this case master

when "expanded" or "populated" with the names from the project, input, and encoder, the path becomes:  
 [drive]:\project1\input1\master

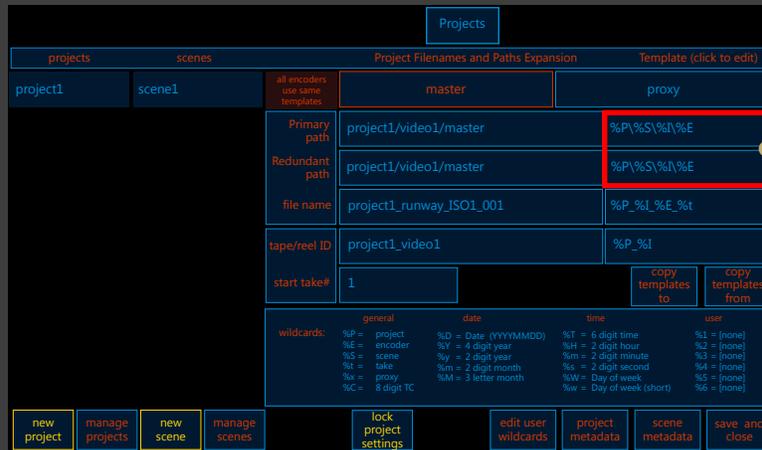
the way this appears in the Windows explorer is shown at the right

when accessed by a Mac, it appears in the finder as shown below



As can be seen, even if nothing is done beyond using the default settings, it would be the work of only a few minutes by the editor or logger to ascertain which camera/source is in which input folder, and rename the folders and clips appropriately. That said, taking the time to name things properly is never wasted.

# Getting started - Projects - Naming templates - Paths - examples



we might want to add a scene wildcard (%S), which would then make the template:

`%P/%S/%I/%E`

where %S is a wildcard representing the scene name, in this case the default, scene1. "scene" is not required in the name, it could be act, segment, just a number.

when "expanded" or "populated" with the names from the project, input, scene, and encoder, the path becomes:

`[drive]:\project1\scene1\input1\master`

we then might want to give the variables meaningful names, for instance a one-off show with segments might look like:

project = Versace  
 scene = preshow  
 input = CAM1  
 encoder = ProResHQ

`[drive]:\Versace\preshow\CAM1\ProResHQ`

An opera with multiple acts might look like:

project = Turandot  
 scene = Act1  
 input = Line\_dirty  
 encoder = DNx145

`[drive]:\Turandot\Act1\Line_dirty\DNx145`

On a live daily talk show, we might only use the current date by way of a user wildcard and the input name/encoder instead:

`%1/%I/%E`, where %1 = today's date (**DO NOT USE %D in a path, as it will not work**)

`[drive]:\140612\JIB\XDCAM50_master`

On an episodic show with many scenes and shoot days, one could use a template like:

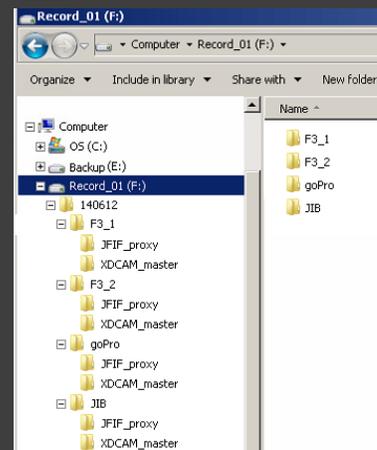
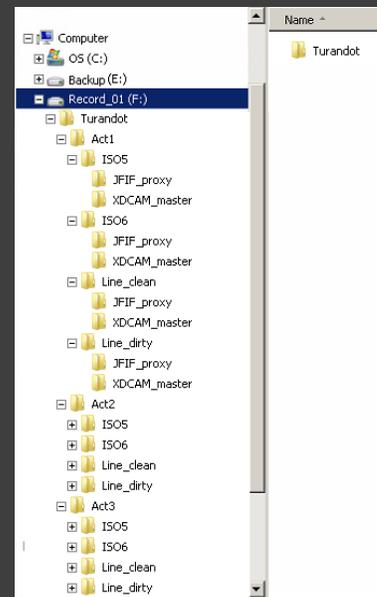
`%2/%1/%S/%I/%E` [where %1 = today's date, and %2 is user wildcard for 'episode']

episode = BSG072  
 date = 140612  
 scene = 24A  
 input = B\_CAM1  
 encoder = 444master

`[drive]:\BSG072\140612\24A\B_CAM1\444master`

In this case, the use of keyboard commands for incrementing the scene name becomes very useful.

The possibilities are endless, and really any naming convention can be accommodated using the wildcards. The trick is to find the most efficient way of doing it which will require some experimentation.



# Getting started - Projects - Naming templates - Clip names

input names and encoder names are important parts of any naming template



enter input names in the overview tab



enter encoder names in the encoder setup tab

projects	scenes	Project Filenames and Paths Expansion		Template (click to edit)																												
project1	scene1	all encoders use same templates	master	proxy																												
		Primary path	project1\video1\master	%P\%S%\I%E																												
		Redundant path	project1\video1\master	%P\%S%\I%E																												
		file name	project1_runway_ISO1_001	%P_%I_%E_%t																												
		tape/reel ID	project1_video1	%P_%I																												
		start take#	1	copy templates to copy templates from																												
		wildcards:	<table border="0"> <tr> <td>general</td> <td>date</td> <td>time</td> <td>user</td> </tr> <tr> <td>%P = project</td> <td>%D = Date (YYYYMMDD)</td> <td>%T = 6 digit time</td> <td>%1 = (none)</td> </tr> <tr> <td>%E = encoder</td> <td>%Y = 4 digit year</td> <td>%H = 2 digit hour</td> <td>%2 = (none)</td> </tr> <tr> <td>%S = scene</td> <td>%y = 2 digit year</td> <td>%m = 2 digit minute</td> <td>%3 = (none)</td> </tr> <tr> <td>%I = take</td> <td>%m = 2 digit month</td> <td>%s = 2 digit second</td> <td>%4 = (none)</td> </tr> <tr> <td>%x = proxy</td> <td>%M = 3 letter month</td> <td>%W = Day of week</td> <td>%5 = (none)</td> </tr> <tr> <td>%C = 8 digit TC</td> <td></td> <td>%w = Day of week (short)</td> <td>%6 = (none)</td> </tr> </table>	general	date	time	user	%P = project	%D = Date (YYYYMMDD)	%T = 6 digit time	%1 = (none)	%E = encoder	%Y = 4 digit year	%H = 2 digit hour	%2 = (none)	%S = scene	%y = 2 digit year	%m = 2 digit minute	%3 = (none)	%I = take	%m = 2 digit month	%s = 2 digit second	%4 = (none)	%x = proxy	%M = 3 letter month	%W = Day of week	%5 = (none)	%C = 8 digit TC		%w = Day of week (short)	%6 = (none)	
general	date	time	user																													
%P = project	%D = Date (YYYYMMDD)	%T = 6 digit time	%1 = (none)																													
%E = encoder	%Y = 4 digit year	%H = 2 digit hour	%2 = (none)																													
%S = scene	%y = 2 digit year	%m = 2 digit minute	%3 = (none)																													
%I = take	%m = 2 digit month	%s = 2 digit second	%4 = (none)																													
%x = proxy	%M = 3 letter month	%W = Day of week	%5 = (none)																													
%C = 8 digit TC		%w = Day of week (short)	%6 = (none)																													

Clip name templates operate exactly the same way as path templates

The defaults ensure that every clip has a unique name by the inclusion of a unique identifier, a "take counter" that generates a 3 digit number (...001, 002, 003 etc) An optional unique identifier can be the start time code of the clip.

Except in very specific circumstances, it is not advisable to create clip name templates without a take increment or start timecode wildcard.

For instance, the default clip name structure is created as follows:

by default, the video inputs are named:  
input1, input2, (RX) and input1, input2, input3, input4 (MX)

the two encoders for each input are named:  
master and proxy

the default project is named:  
Project1

by default, the master clip name template is:  
%P\_%I\_%E\_%t

where %P is a wildcard representing the project name, in this case project1  
where %I is a wildcard representing the input name, in this case input1  
where %E is a wildcard representing the encoder name, in this case master  
AND  
where %t is a wildcard representing the take increment, for instance 001

when "expanded" or "populated" with the names from the project, input, and encoder, plus the next automatically derived take increment, the clip name becomes:

project1\_input1\_master\_001.mov  
project1\_input1\_master\_002.mov  
project1\_input1\_master\_003.mov, etc.

and with the default path, [drive]:\%P%\I\E the full name is:

[drive]:\project1\input1\master\project1\_input1\_master\_001.mov so the clip name always contains the same component parts as the path

or, where the clip in question is opAtom MXF or MOV+WAV audio, a folder is created with the clip name, but no suffix. eg:

project1\_input1\_master\_001,

the clip folder contains the separate audio and video files, with a \_A or \_V added to identify audio and video in opAtom tracks, or with meaningful naming in the case of MOV+WAV.

It's important to note that while the default clip name template follows the same pattern as the path template, this is not necessary. It may be useful to have the clips all in one folder, (path might be simply be the project %P), but to name the files with the full complement of project information and some custom wildcards, eg:

%P\_%I\_%2\_%S\_%I\_%E or full expansion with path: [drive]:\QL\_E27\QL\_E27\_DAY2\_14B\_ISO1\_master

It's also not necessary to use the underscores to separate the components, but it does help with legibility.

**Naming choice logic: descriptive is always better**

Project > project name (no mystery here)

Input > what is the source? Eg CAM1, ISO1, GoPro\_drumkit, etc.

Encoder > what is it's purpose? Eg Master, Proxy, HiRes  
OR  
Encoder > what is it? Eg ProResHQ, XDCAM50, JFIFproxy

**IMPORTANT NOTE:**  
file name and path templates are not infinitely flexible due to the way the parser searches for existing clips in the clip folders at record time.

For instance, false positives for name collisions may arise when using date and time wildcards in paths.

Rather than using calculated date and time wildcards for these constructions, use a "user wildcard" which has the same value.

As an example, the date wildcard, %D, may be calculated as 130422, but %D may cause issues in a path template because it is calculated on the fly.

Instead, set user wildcard %1 = 130422, which achieves the same purpose, but because it is a static value, it will not cause a problem.

## Getting started - Projects - Naming templates - keyboard



Clip name templates operate exactly the same way as path templates

The defaults ensure that every clip has a unique name by the inclusion of a unique identifier, a “take counter” that generates a 3 digit number (...001, 002, 003 etc) An optional unique identifier can be the start timecode of the clip.

Except in very specific circumstances, it is not advisable to create clip name templates without a take increment or start timecode wildcard.

For instance, the default clip name structure is created as follows:

by default, the video inputs are named:

input1, input2, (RX) and input1, input2, input3, input4 (MX)

the two encoders for each input are named:

master and proxy

the default project is named:

Project1

by default, the master clip name template is:

%P\_%I\_%E\_%t

where %P is a wildcard representing the project name, in this case project1

where %I is a wildcard representing the input name, in this case input1

where %E is a wildcard representing the encoder name, in this case master

AND

where %t is a wildcard representing the take increment, for instance 001

when “expanded” or “populated” with the names from the project, input, and encoder, plus the next automatically derived take increment, the clip name becomes:

project1\_input1\_master\_001.mov

and with the default path , [drive]:\%P%\I\E the full name is:

[drive]:\project1\input1\master\project1\_input1\_master\_001.mov so the clip name always contains the same component parts as the path

or, where the clip in question is opAtom MXF or MOV+WAV audio, a folder is created with the clip name, but no suffix. eg:

project1\_input1\_master\_001

and the clip folder contains the separate audio and video files, with Avid’s naming in the case of opAtom, or with meaningful naming in the case of MOV+WAV.

It’s important to note that while the default clip name template follows the same pattern as the path template, this is not necessary. It may be useful to have the clips all in one folder, (path might be simply be the date %D), but to name the files with the full complement of project information and some custom wildcards, eg:

%P\_%1\_%2\_%S\_%I\_%E or full expansion with path: [drive]:\140201\QL\_E27\_DAY2\_14B\_ISO1\_master

It’s also not necessary to use the underscores to separate the components, but it does help with legibility.

# Getting started -- set up a project -- input/encoders

available settings are dependent on the columns from left to right

as choices are made, the available choices in subsequent columns are restricted depending on that choice

Input tab - set input frame rate, resolution etc.

set input size and frame type:

set frame rate

set pixel format

select audio source

audio input to the encoder is handled in the encoder setup tab and audio routing sub-menu

OR select "auto detect" which will automatically detect frame rate, pixel format, and frame type.

[channel] overview	input	[channel] master	[channel] proxy	projects	TC & automation	prefs	next ch prev		
res	fps	format	transport	source	audio	preview	processing	drop/loss	reference
2K	23.98	4:2:2 YUV8	single Link	video 2	SDI	override aspect ratio	flip H	frame drop behavior	Genlock
1080p	24	4:2:2 YUV10	dual Link		AES		flip V	stop record	ch 1
1080i	25	4:4:4 RGB10			Analog		3:2 pulldown	ignore	ch 2
720p	29.97	4:4:4 RGB12			select source		pull-down removal	signal loss behavior	self
PAL	30							stop record	
PALp	50							replace with black frames	
								replace with last good frame	
								cancel	save and close

quick navigate to [current\_tab] on next or previous input

set reference source

"frame drop behavior" tells the system what to do if dropped frames are detected in the input signal. It can either stop recording or ignore the warning and continue.

"signal loss behavior" tells the system what to do if the input signal is lost during record. It can either stop recording replace the missing frames with black or the last good frame received.

In both cases, the desired behavior is entirely up to the user depending on the situation.

# Getting started -- set up a project -- encoder tabs

Available codec, quality and wrapper settings are dependent on the columns from left to right. As selections are made, the available choices in subsequent columns are restricted depending on those selections

MX 4 Input configuration shown. Other platforms/configurations will differ as far as the available master/proxy codec and wrapper types.

Master encoder tab - set codec, quality, time code source etc.

select source for time code in the recorded file

Note: if using gen (generated) TC for the file, the specifics of how the time code is generated are set up in the TC & Automation tab.

select codec

select quality

select audio/video wrappers

Additionally, codec availability is dependent on the input settings

For instance, XDCAM is an 8bit codec and supports limited frame rates, so will only be available if the input is set to YUV8 and a valid frame rate

[channel] overview	input	[channel] master	[channel] proxy	projects	TC & automation	prefs	next ch prev			
codec	quality	wrapper	audio	TC	segment	write	primary	secondary	video bum	
DNxHD	45	Avid MXF	6 ch SDI	SDI	08:31:42:06	increment	single	project path override	project path override	TC
ProRes	145	MOV stereo	1 2 3 4 5 6 7 8	V1/2 LTC	[duration]	redundant	1 D: 476GB SSD_001	2 E: 476GB SSD_002	GPS	
AVC-IM	220	MOV mono	11 12 13 14 15 16	master clock LTC reader	manual break	rollover	3 K: 250GB SSD_003	4 K: 250GB SSD_004	file name	
H.264		MOV + WAV mono		gen	TC break				captions	
AVC-1		MOV + WAV interleaved				sidecar XML	4 K: 250GB SSD_004	USB3 A	LUT	
Cineform						XML path override	USB3 A K: 250GB flash	Network 1 W: 1950GB SAN_1	slate	
		encoder name		rec TC offset		google earth KML			select LUT	
		[none]		[none]		configure KML	copy to other channels		save and close	

quick navigate to [current\_tab] on next or previous input

select whether one or two copies is made of the file

select destination for each copy of the recorded file

save changes and return to record view

copy audio routing, disk assignments and other encoder-specific settings to other input encoders

enter an encoder name for instance "M" for "master" or "P" for proxy

Proxy encoder tab - set codec, quality, record destinations etc

shows the audio source and current number or channels being written to the file

the audio channel matrix shows which input channels are assigned to which file channels.

the top number in each row is the file channel number, and the lower number is the input channel number

assign a name to each encoder. by default, if no user-entered name exists, the encoders are labeled "master" and "proxy"

press the audio channel matrix display to edit the encoder audio selections

[channel] overview	input	[channel] master	[channel] proxy	projects	TC & automation	prefs	next ch prev			
codec	quality	wrapper	audio	TC	segment	write	primary	secondary	video bum	
DNxHD	45	Avid MXF	2 ch SDI	SDI	08:31:42:06	increment	single	project path override	project path override	TC
ProRes		MOV stereo	1 2 3 4 5 6 7 8	V1/2 LTC	[duration]	redundant	1 D: 476GB SSD_001	2 E: 476GB SSD_002	GPS	
XDCAM		MOV mono	9 10 11 12 13 14 15 16	master clock LTC reader	manual break	rollover	3 K: 250GB SSD_003	4 K: 250GB SSD_004	file name	
H.264		MOV + WAV mono		gen	TC break				captions	
AVC-1		MOV + WAV interleaved				sidecar XML	4 K: 250GB SSD_004	USB3 A	LUT	
Cineform						XML path override	USB3 A K: 250GB flash	Network 1 W: 1950GB SAN_1	slate	
		encoder name		rec TC offset		google earth KML			select LUT	
		[none]		[none]		configure KML	copy to other channels		save and close	

quick navigate to [current\_tab] on next or previous input

select whether one or two copies is made of the file

select to automatically start a new clip on another drive when the current drive is full

select destination for each copy of the recorded file

save changes and return to record view

copy audio routing, disk assignments and other encoder-specific settings to other input encoders

# Getting started -- set up a project -- encoder audio

## Encoder Audio Routing pop-up

displays audio source, encoder name and input name

yellow brackets indicate current headphone monitoring pair

prior to Version 5.0 of the software, audio faders have no effect on the audio levels written to the files

the meters show the INPUT levels

in version 4.x it is assumed that the input levels will be determined by the mixing desk and should not be modified by the CineDeck operator

prior to Version 5.0 of the software, audio labels are not preserved in the recorded files

opens preset rollout

copy settings to other encoders

saves settings and depending on current view, switches to master or proxy audio routing setup

quick navigate to audio routing setup on next or previous input

saves changes and returns to encoder setup view

undo all changes

Faders affect recording levels !!!

## Encoder Audio Routing pop-up -- routing presets

the presets allow quick selection of number of channels with default routing assignments

default routing assumes input channel 1 will be routed to file channel 1

copies routing from master or proxy settings depending on which is the active view

select a number of audio channels to be written to the file by choosing a preset or manually route input channels to file channels

saves changes and returns to encoder setup view

undo all changes

Faders affect recording levels !!!

## Encoder Audio Routing pop-up -- manual routing

default routing in the presets assumes input channel 1 will be routed to file channel 1, input ch2 to file ch2, etc.

the channel routing popup allows any input channel, including duplicates, to be routed to any file channel

tone at various frequencies as well as silence may also be inserted instead of input audio

if desired, select the input audio channel to be routed to the selected file audio channel

select "source channel" number to open routing popup

if the audio source is out of sync with the video, a delay in milliseconds may be added to compensate

press "save/back" to return to encoder setup view

Faders affect recording levels !!!

## Getting started -- set up a project -- input audio delay

audio delay allows compensation for signal path or video processing delays, for example where the audio is direct out of a recording device or mixing desk, but the video goes through a switcher or standards converter that introduces frame delay.

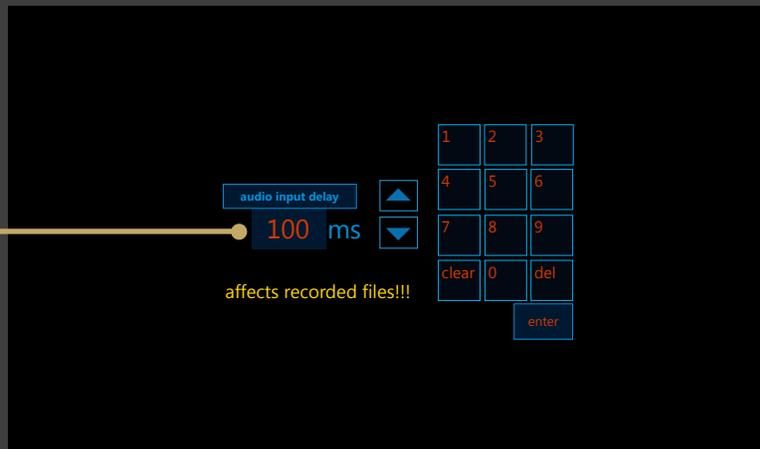
if the audio delay in the signal path is unknown, it may be necessary to make some clapper tests and evaluate in an NLE to determine the delay

input the audio delay in milliseconds

if the audio is a known number of frames ahead of the video, the delay can be calculated easily,  
 $1000/\text{fps} \times \text{\#of frames} = \text{delay in ms}$   
 $1000/29.97 \times 3 = 100\text{ms}$

one frame at 23.976fps = 33.36ms.  
one frame at 25fps = 41.71ms  
one frame at 29.97fps = 33.36ms.

### Encoder Audio Delay pop-up



# Getting started -- set up a project -- time code options

generally speaking, settings on this tab can be left at defaults except for drop/nondrop selection if using internally generated time code

## Time Code and Automation tab - options

in most cases record trigger should be set to manual

if desired, record may be simultaneous with record start on a camera by using "external device" device trigger

cinedeck supports SDI record triggers flags from Sony, Arri, Panasonic, and RED cameras.

if using "master LTC" as record timecode source, defaults to and in most cases will be set to "LTC reader"

in most cases timecode offsets should be left at defaults

settings only necessary if using generated time code as the timecode source for the encoders

if using generated timecode and frame rate is 29.97 or 59.94, select *drop frame* or *non-drop frame* timecode mode.

# Getting started -- set up a project -- preferences

settings on this page may generally be left at defaults

## preferences - options

Staggered record is useful for records where:

- network latency and overhead can cause timing issues and
- situations where memory use at record startup is very high

for example:

- multi-channel/multi-encoder opAtom records where the number of files created at the beginning of record can overwhelm the file system on the receiving device.
- multi-channel/multi-encoder records with video burns

if using a mouse, enable "mouse" to show mouse cursor. ON by default.

if using a keyboard for data entry, disable "use onscreen keyboard"

if using a keyboard for data entry, disable "use onscreen keyboard"

allows record to be paused and restarted without closing the file.  
**Beware that in most formats, timecode is not preserved**

if a single record/stop button is preferred, this mode can be enabled  
**manual segment break is not compatible with this setting**

long press is default for stopping record to prevent unintended stops. if desired, short press may be enabled

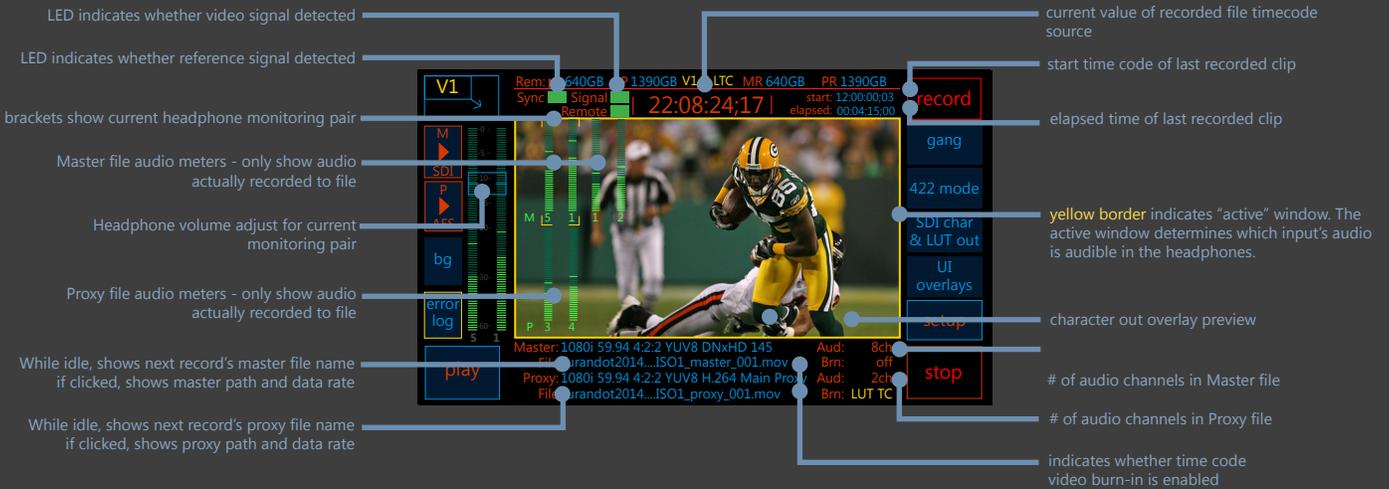
**IMPORTANT:**  
The clip database tracks all files generated or deleted within the application. If files are deleted in windows, the database may out of sync. It is also possible for the database to become corrupt.  
In the event that there are irregularities encountered with scanning for media or clips appear that have been deleted, 'purge database' will reset the database and media directories will need to be rescanned.

# Introduction - UI views - small record view

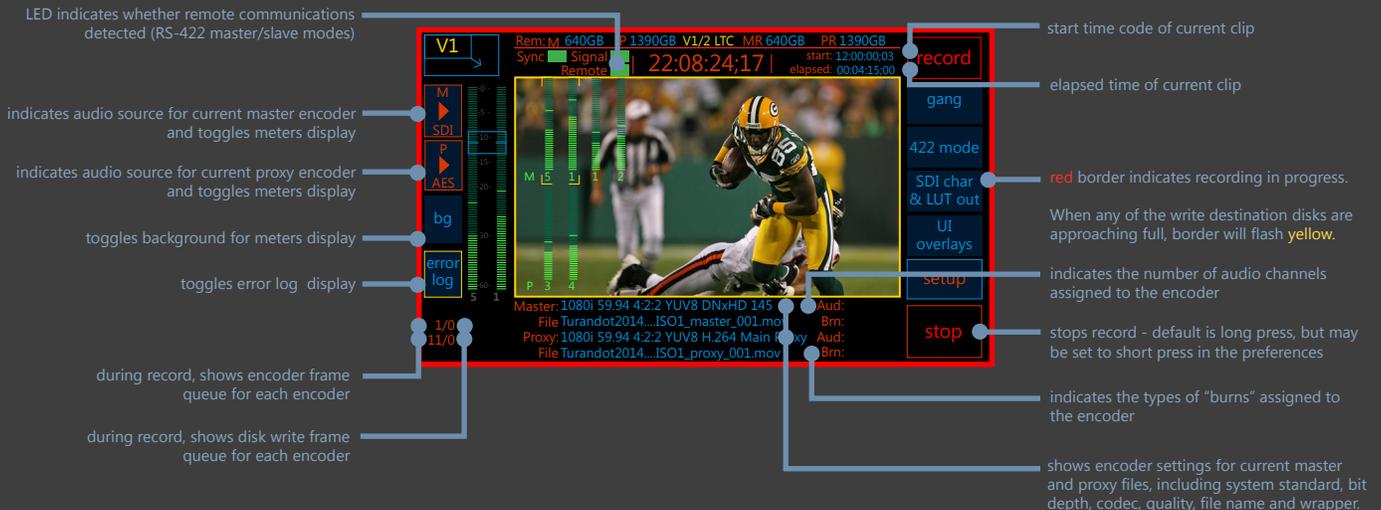
The small record view is where the operator will spend 95% of his or her time.

This view contains the majority of critical real-time feedback about the state of the system and record settings. For larger preview and access to image analysis tools, a full screen view is available.

Small record view while idle



Small record view while recording



# Introduction - UI views - input tab

Input tab - set input frame rate, resolution etc.

use tabs to navigate between settings views

quick navigate to [current\_tab] on next or previous input

set reference source

“frame drop behavior” tells the system what to do if dropped frames are detected in the input signal. It can either stop recording or ignore the warning and continue.

“signal loss behavior” tells the system what to do if the input signal is lost during record. It can either stop recording or replace the missing frames with either black frames and silence, or the last good frame received.

In both cases, the desired behavior is entirely up to the user depending on the situation.

saves changes and returns to record or play view, depending on which view was current before going to setup.

set frame rate

set pixel format

set SDI transport type

select audio source

scroll to additional selections

“auto detect” automatically detects frame rate, pixel format, and frame type.

LEDs indicate signal and reference lock. Red for no lock, green for lock

Available settings are dependent on the columns from left to right. As selections are made, the available choices in subsequent columns are restricted based on those selections.

## Input tab - reference settings and signal loss behavior

set reference to external bi-level or tri-level sync (auto-detecting)

in dual link or 3D modes, set reference to input video A

in dual link or 3D modes, set reference to input video B

set reference to input video on each input individually

if signal is lost, stop recording

signal loss - replace with black frames and silence until signal returns

signal loss - replace with last good video and audio frame until signal returns

copy channel-specific settings FROM another input

copy channel-specific settings TO another input

# Introduction - UI views - Master encoder tab

Master encoder tab  
set codec, quality, wrapper, timecode source, recording disks, etc.

select time code source for recorded file. *only selectable in 1st encoder*

if a user input name entered in the overview page, it is shown in the title of each tab

select codec

select quality (bit rate) available quality selections are dependent on the input frame rate and bit depth - in some cases, "not available" will be shown, for instance, XDCAM is YUV8 only, so if YUV10 is the input format, there will be no quality options

select audio and video wrapper type

select number of encoder audio channels and if desired, remap channel routing

scroll to additional selections

enable/disable encoder

enable/disable and enter a user name for the encoder

enable/disable and enter a time code offset for the encoder

quick navigate to [current\_tab] on next or previous input

burn record time code into video. *this is "destructive"*

burn system time code into video. *this is "destructive"*

burn file name into video. *this is "destructive"*

quick navigate to [current\_tab] on next or previous input

copy channel-specific settings

all ch2

all audio routing disk assignments preview overlays

char out preferences burn in preferences

cancel ok

copy to other channels allows selective copy of channel-specific encoder attributes to the same encoder on other inputs.

For instance, disk assignments and burn in preferences are unique to each encoder, and thus do not automatically propagate to the encoders in other inputs via the project settings..

## Master encoder tab - write options

enable segment record and select type of break. *only selectable in first encoder: other encoders follow first encoder setting*

increment breaks files on a preset increment

manual break requires user interaction to choose the break point

TC break uses discontinuities in the source timecode to initiate the break. The primary use for this mode is acquisition from tape where a new clip is desired at each time code break

select whether write type is single (one copy), redundant (2 copies), or rollover (single recording across two disks)

override the path in the project path templates for the selected copy of the file.

(generally only used when recording to a SAN)

generate an XML with recording and file parameters

Available codec settings are dependent the input frame rate, pixel format, and frame size selected in the input tab. Available choices depend on the columns from left to right. As selections are made, the available choices in subsequent columns are restricted based on those selections.

A specific example is XDCAM, which as an 8bit codec does not support 10bit input. If YUV10 is selected as the input pixel format, there will be no valid quality selections available, and the UI will reflect that with a "not available" warning in the quality column.

# Introduction - UI views - Proxy encoder tab

## Proxy encoder tab

set codec, quality, wrapper, timecode source, recording disks, etc.

if a user input name entered in the overview page, it is shown in the title of each tab

quick navigate to [current\_tab] on next or previous input

select time code source for recorded file. *only selectable in 1st encoder*

select codec

select quality - available quality selections are dependent on the input frame rate and bit depth - in some cases, "not available" will be shown

select audio and video wrapper type

select number of encoder audio channels and if desired, remap channel routing

enable/disable encoder

enable/disable and enter a user name for the encoder

enable/disable and enter a time code offset for the encoder

burn record time code into video. *this is "destructive"*

burn system time code into video. *this is "destructive"*

burn file name into video. *this is "destructive"*

scroll to view drive selections

quick navigate to [current\_tab] on next or previous input

copy channel-specific settings

all	ch2
all	audio routing
	disk assignments
	preview overlays
	char out preferences
	burn in preferences
	cancel
	ok

copy to other channels allows selective copy of encoder attributes to the same encoder on other inputs.

For instance, disk assignments and burn in preferences are unique to each encoder, and thus do not automatically propagate to the encoders in other inputs.

## Master encoder tab

write options

indicates current selection for segment record

segment record selections are available in the master encoder only: the proxy encoder follows the master setting

select whether write type is single (one copy), redundant (2 copies), or rolover (single recording across two disks)

override the path in the project path templates for the selected copy of the file.

(generally only used when recording to a SAN)

TC break uses discontinuities in the source timecode to initiate the break. The primary use for this mode is acquisition from tape where a new clip is desired at each time code break

generate an XML with recording and file parameters

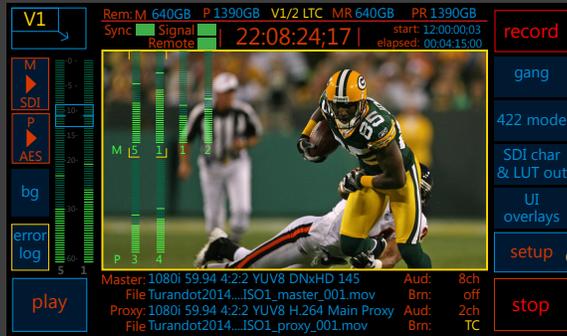
Available codec settings are dependent the input frame rate, pixel format, and frame size selected in the input tab. Available choices depend on on the columns from left to right. As selections are made, the available choices in subsequent columns are restricted based on those selections.

Proxy selections are fewer in number than master encoder selections as not all codecs support a proxy version., eg XDCAM.

# Introduction - UI views - Setup - Overview tab

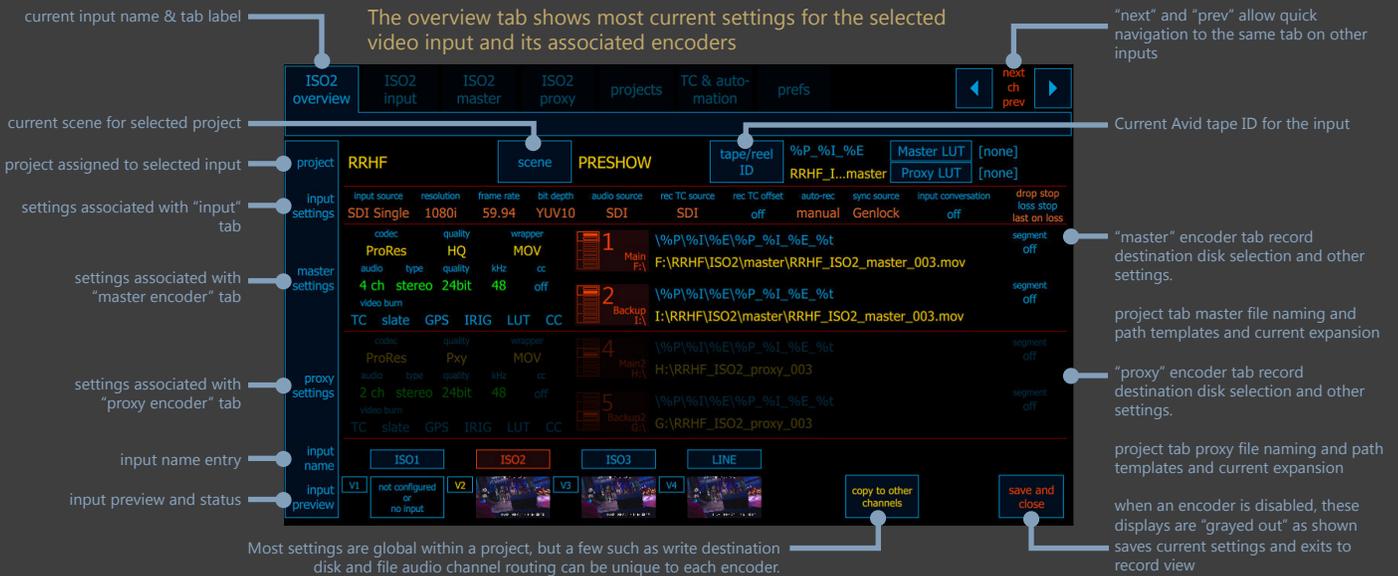
Small record view when fully configured

The small record view is the default for all platforms except the RX/C, since it is only a dual input machine in 3D mode.



opens setup view for entry of input, encoder, project settings and other parameters

The overview tab shows most current settings for the selected video input and its associated encoders



"Copy to other channels" allows these settings to be duplicated on other inputs.



Most information displays are also hotspots. For instance, touching the V2 preview will open the overview for that input, touching the master disk icon will open the master encoder tab for the current input, and touching the "scene" field will open the project current scene selection dialog. Other hotspots will open the relevant tab for entering that data.

There are also a growing list of keyboard commands to access many of the functions in the menus. The full list is available by entering CTRL+K from any view, or by selecting "show keyboard commands" from the [setup]:[prefs] view.