

VERIFY AND BACKUP YOUR RED MATERIAL

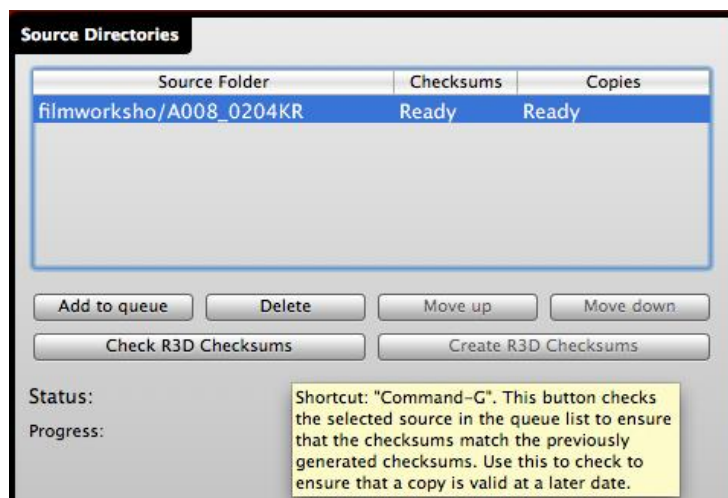
rev. 2010_06_10

Connect your backup hard disk with RED material to the RED workstation.

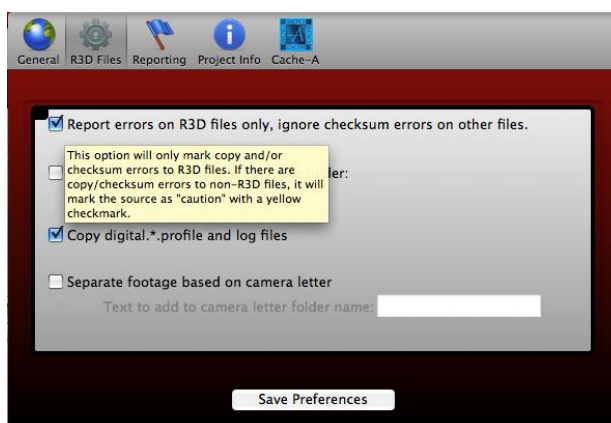
Open and use **R3D Data Manager** to check the material and checksums on disk if you have used R3D data manager during the production.



In the **R3D Data Manager**, add the disk to queue, then click "Check R3D Checksums" If you hover over the button you will see that it says "This button checks the selected source in the queue list to ensure that the checksums match the previously generated checksums. Use this to check to ensure that a copy is valid to a later date." This might take a while depending on how much data is on the disk. It will complain that it is not a RED Drive later but that is okay. Just no other errors should be present.



If you have accessed your RED material from the hddisk with some other software, that software might have saved some extre settings files inside the RED material folder. These will report errors in **R3D Data Manager**, so to make sure **R3D Data Manager** only checks RED material, check the Preferences for **R3D Data Manager**.

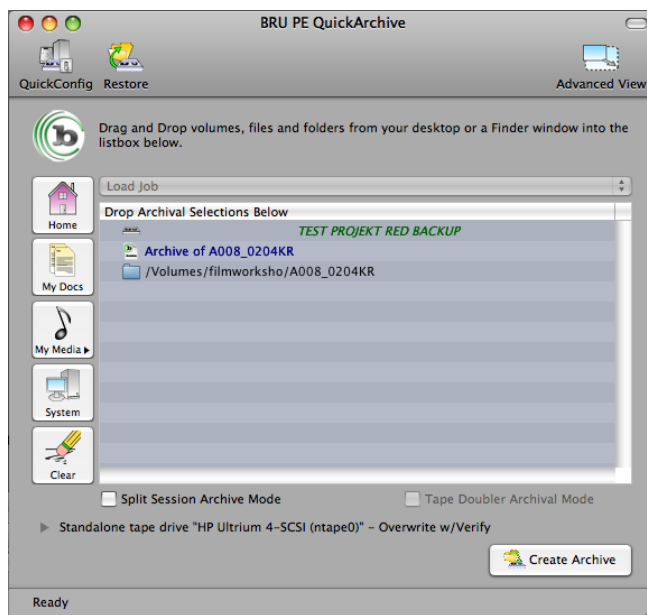


Next step is to backup to **LTO4 Tape**. Start **BRU PE**. A authenticate dialog will pop up, just click cancel. Open your disk with your red material in Finder, drag and drop the folders you like to backup to the BRU PE program window. Give the



backup a name; your project name plus your production number. Put a **LTO4 Tape** in the HP LTO tape drive. See the little arrow at the top of the tape medium to see which way the tape should be inserted. Wait until the **Ready Light** on the tape drive lights a steady green. Press "Create Archive" in the **BRU PE** program window. If a dialog window comes up about an overwrite, click overwrite if it's a new medium for the project. Look at the estimate size window to determine if you will need more than one tape. If so you will have to come back later and insert one more tape medium. One tape can store somewhere between 800GB and 1600GB depending on hardware compression. Monitor your backup progress to see to a tape change, if needed.

When the backup is finished and the Ready light on the tape drive lights a steady green, remove your tape and store it until end of project or when restore from backup is needed. Close **BRU PE**.

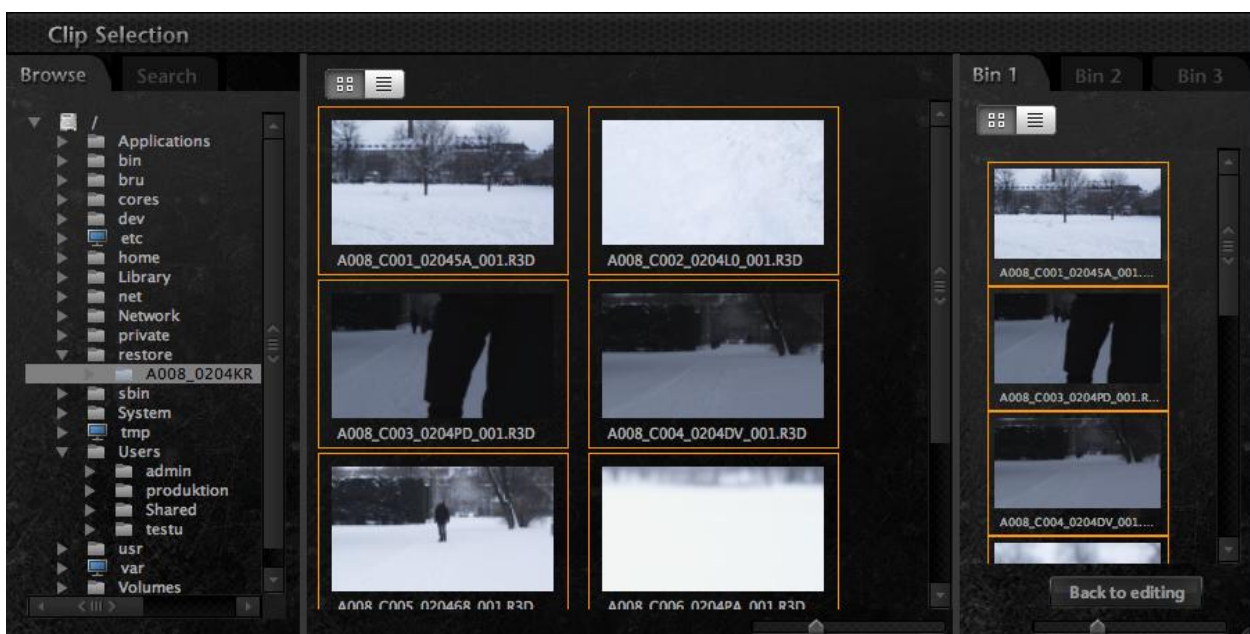


RED Media Export to AVID Media Composer

Open and use **REDCINE-X** to look at your RED material and convert your RED material to MXF media that **AVID Media Composer** works with.



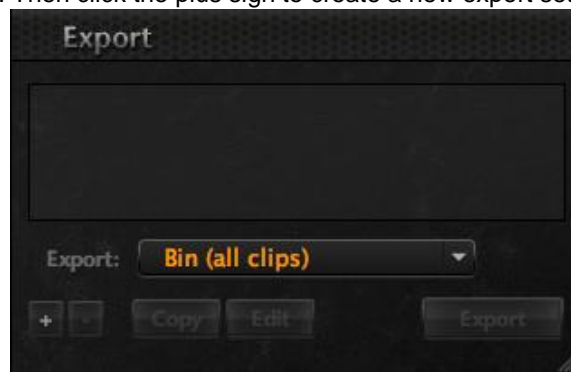
Open folder with your red material by browsing to it in the "browsing" part of the clip selection window. You will find network drives and extern usb/firewire volumes under "/Volumes" and then the name.



Drag all the clips to the **Bin1** in the clips selection window. RED material is stored in top folder structure with a media number and shots inside. If you reformat your RED storage medium or changes RED storage medium, you will get several folders witch shots. You have to add each folder to the bin if you like to convert all your material in one go.

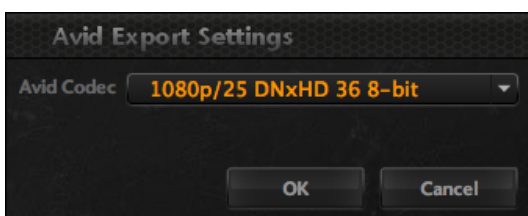
You will now see all your clips in the clips bin list. You can watch your clips by double clicking them. You can also do some first-grade color grading if you like. For instance if you feel the clip will be to dark during editing you can “lift” it. If you are unsure, just leave the clip as they are. **Note: This color grading will have to be re-done during On-line/Grading.**

To export your clips, go to the **Export** window. Chose “Export: Bin (all clips)” in the drop down to export all imported clips. Then click the plus sign to create a new export settings.



An **Export Settings** dialog window will come up. First name the setting, like **MXFPreset**, hen under file format chose **Avid AAF & MXF** in the drop down list.

Click on **Setup** under **File Format**. In the list chose Avid Codec **1080p/25 DNxHD 36 8-bit**. 36 in this case means the bit-rate of the files.

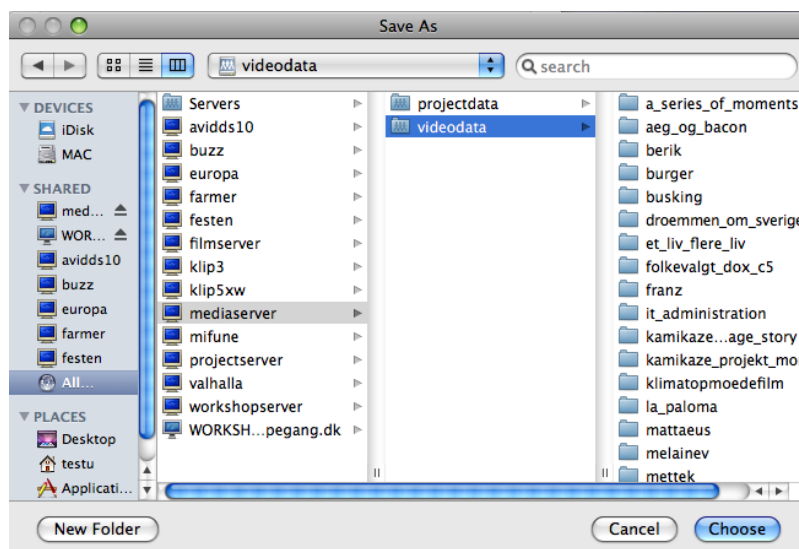


Back in **Export Settings** dialog you can also add **Burn In**. **Burn In** can be good to have, with for instance the file name. Other metadata can also be burned in. This will make things easier during online if something goes wrong in the transfer of metadata and we have to find the files by hand. But it also adds a text to the clips that can be a nuisance for some editors.

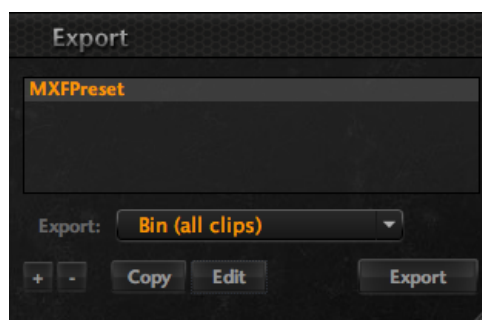
Lastly you should change the Output Location/Filename. Chose "Output with Clip Filename to a Selected Folder" then click "Select Output Folder". In the file dialog brows to the mediaserver, and then videodata.

Note: If you can't see this, open "Finder", brows to the mediaserver, click the "connect as...." and write in your login username and password, then go back to RED-CINE-X.

Find your project folder in the list, mark it, and click a new folder. You can call the folder something like "REDexports" then click "chosed" to close the file dialog.



Your new export settings will be present in the list. Chose it and click "Export" to start the export. You can see your export progress in the Batch Monitor.



NOTE: Media formatted on-camera will use a name and root volume in the format: **Camera Letter + Reel Number + Month + Day + **** where ** is a two digit alphanumeric random number generated by the camera for each file e.g. A001_0512A6.RDM. Clips recorded to the media follow similar naming conventions A001_C001_0512A6_001.RDC and A001_C001_0512A6_H.mov etc...