Aurora Edit LD

FAST TURN PRODUCTION TOOLS

User Guide

SOFTWARE VERSION 6.3

071-8606-00
SEPTEMBER 2007

THOMSON
images & beyond

Revision Status

Rev Date	Description
September 14, 2007	Release 071-8606-00 for Software Version 6.3

Contents

Safety Summaries

General Safety Summary

Review the following safety precautions to avoid injury and prevent damage to this product or any products connected to it.

Only qualified personnel should perform service procedures.

While using this product, you may need to access other parts of the system. Read the *General Safety summary* in other system manuals for warnings and cautions related to operating the system.

Injury Precautions

Use Proper Power Cord

To avoid fire hazard, use only the power cord specified for this product.

Ground the Product

This product is grounded through the grounding conductor of the power cord. To avoid electric shock, the grounding conductor must be connected to earth ground. Before making connections to the input or output terminals of the product, ensure that the product is properly grounded.

Do Not Operate Without Covers

To avoid electric shock or fire hazard, do not operate this product with covers or panels removed.

Do Not operate in Wet/Damp Conditions

To avoid electric shock, do not operate this product in wet or damp conditions.

Do Not Operate in an Explosive Atmosphere

To avoid injury or fire hazard, do not operate this product in an explosive atmosphere.

Avoid Exposed Circuitry

To avoid injury, remove jewelry such as rings, watches, and other metallic objects. Do not touch exposed connections and components when power is present.

Product Damage Precautions

Use Proper Power Source

Do not operate this product from a power source that applies more than the voltage specified.

Provide Proper Ventilation

To prevent product overheating, provide proper ventilation.

Do Not Operate With Suspected Failures

If you suspect there is damage to this product, have it inspected by qualified service personnel.

Battery Replacement

To avoid damage, replace only with the same or equivalent type recommended by the circuit board manufacturer. Dispose of used battery according to the circuit board manufacturer's instructions.

Safety Terms and Symbols

Terms in This Manual

These terms may appear in this manual:

WARNING: Warning statements identify conditions or practices that can result in personal injury or loss of life.

CAUTION: Caution statements identify conditions or practices that may result in damage to equipment or other property, or which may cause equipment crucial to your business environment to become temporarily non-operational.

Terms on the Product

These terms may appear on the product:

DANGER indicates a personal injury hazard immediately accessible as one reads the marking.

WARNING indicates a personal injury hazard not immediately accessible as you read the marking.

CAUTION indicates a hazard to property including the product.

Symbols on the Product

The following symbols may appear on the product:

DANGER high voltage

Protective ground (earth) terminal

ATTENTION – refer to manual

Service Safety Summary

WARNING: The service instructions in this manual are intended for use by qualified service personnel only. To avoid personal injury, do not perform any servicing unless you are qualified to do so. Refer to all safety summaries before performing service.

Do Not Service Alone

Do not perform internal service or adjustment of this product unless another person capable of rendering first aid and resuscitation is present.

Disconnect Power

To avoid electric shock, disconnect the main power by means of the power cord or, if provided, the power switch.

Use Care When Servicing With Power On

Dangerous voltages or currents may exist in this product. Disconnect power and remove battery (if applicable) before removing protective panels, soldering, or replacing components.

To avoid electric shock, do not touch exposed connections

Certifications and Compliances

Canadian Certified Power Cords

Canadian approval includes the products and power cords appropriate for use in the North America power network. All other power cords supplied are approved for the country of use.

FCC Emission Control

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense. Changes or modifications not expressly approved by Grass Valley can affect emission compliance and could void the user's authority to operate this equipment.

Canadian EMC Notice of Compliance

This digital apparatus does not exceed the Class A limits for radio noise emissions from digital apparatus set out in the Radio Interference Regulations of the Canadian Department of Communications.

Le présent appareil numérique n'émet pas de bruits radioélectriques dépassant les limites applicables aux appareils numériques de la classe A préscrites dans le Règlement sur le brouillage radioélectrique édicté par le ministère des Communications du Canada.

EN55103 1/2 Class A Warning

This product has been evaluated for Electromagnetic Compatibility under the EN 55103-1/2 standards for Emissions and Immunity and meets the requirements for E4 environment.

This product complies with Class A (E4 environment). In a domestic environment this product may cause radio interference in which case the user may be required to take adequate measures.

FCC Emission Limits

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesirable operation.

Laser Compliance

Laser Safety Requirements

The device used in this product is a Class 1 certified laser product. Operating this product outside specifications or altering its original design may result in hazardous radiation exposure, and may be considered an act of modifying or new manufacturing of a laser product under U.S. regulations contained in 21CFR Chapter 1, subchapter J or CENELEC regulations in HD 482 S1. People performing such an act are required by law to recertify and reidentify this product in accordance with provisions of 21CFR subchapter J for distribution within the U.S.A., and in accordance with CENELEC HD 482 S1 for distribution within countries using the IEC 825 standard.

Laser Safety

Laser safety in the United States is regulated by the Center for Devices and Radiological Health (CDRH). The laser safety regulations are published in the "Laser Product Performance Standard," Code of Federal Regulation (CFR), Title 21, Subchapter J.

The International Electrotechnical Commission (IEC) Standard 825, "Radiation of Laser Products, Equipment Classification, Requirements and User's Guide," governs laser products outside the United States. Europe and member nations of the European Free Trade Association fall under the jurisdiction of the Comité Européen de Normalization Electrotechnique (CENELEC).

Safety Certification

This product has been evaluated and meets the following Safety Certification Standards:

Standard	Designed/tested for compliance with:
UL1950	Safety of Information Technology Equipment, including Electrical Business Equipment (Third edition).
IEC 950	Safety of Information Technology Equipment, including Electrical Business Equipment (Second edition, 1991).
CAN/CSA C22.2, No. 950-95	Safety of Information Technology Equipment, including Electrical Business Equipment.
EN60950	Safety of Information Technology Equipment, including Electrical Business Equipment 1992.

Preface

Grass Valley Product Support

To get technical assistance, check on the status of a question, or to report new issue, contact Grass Valley Product Support via e-mail, the Web, or by phone or fax. Contact Grass Valley first regarding problems with third party software on Grass Valley products, such as the Microsoft® Windows® operating system, Windows Media® player, Internet Explorer® internet browser, and SQL Server™.

Web Technical Support

To access support information on the Web, visit the product support Web page on the Grass Valley Web site. You can download software or find solutions to problems by searching our Frequently Asked Questions (FAQ) database.

World Wide Web: http://www.thomsongrassvalley.com/support/
Technical Support E-mail Address: gvgtechsupport@thomson.net.

Phone Support

Use the following information to contact product support by phone during business hours. Afterhours phone support is available for warranty and contract customers.

International (France)	+800 80 80 20 20 +33 1 48 25 20 20	Italy	+39 02 24 13 16 01 +39 06 87 20 35 42
International (United States, Canada)	+1 800 547 8949 +1 530 478 4148	Belarus, Russia, Tadzikistan, Ukraine, Uzbekistan	+7 095 258 09 20 +33 (0) 2 334 90 30
Hong Kong, Taiwan, Korea, Macau	+852 2531 3058	Indian Subcontinent	+91 11 515 282 502 +91 11 515 282 504
Australia, New Zealand	+61 1300 721 495	Germany, Austria, Eastern Europe	+49 6150 104 444
Central, South America	+55 11 5509 3440	Near East, Africa	+33 1 48 25 20 20
China	+861 066 0159 450	Netherlands	+31 (0) 35 62 38 421
Belgium	+32 (0) 2 334 90 30	Northern Europe	+45 45 96 88 70
Japan	+81 3 5484 6868	Singapore	+65 6379 1313
Malaysia	+603 7805 3884	Spain	+41 487 80 02
Middle East	+971 4 299 64 40	UK, Ireland, Israel	+44 118 923 0499

Authorized Support Representative

A local authorized support representative may be available in your country. To locate the support representative for your country, visit the product support Web page on the Grass Valley Web site.

grass valley

END-OF-LIFE PRODUCT RECYCLING NOTICE

Grass Valley's innovation and excellence in product design also extends to the programs we've established to manage the recycling of our products. Grass Valley has developed a comprehensive end-of-life product take back program for recycle or disposal of end-of-life products. Our program meets the requirements of the European Union's WEEE Directive, the United States Environmental Protection Agency, and U.S. state and local agencies.

Grass Valley's end-of-life product take back program assures proper disposal by use of Best Available Technology. This program accepts any Grass Valley branded equipment. Upon request, a Certificate of Recycling or a Certificate of Destruction, depending on the ultimate disposition of the product, can be sent to the requester.

Grass Valley will be responsible for all costs associated with recycling and disposal, including freight. However, you are responsible for the removal of the equipment from your facility and packing the equipment to make it ready for pickup.

For further information on the Grass Valley product take back system please contact Grass Valley at + 800 80 80 20 20 or +33 1 48 25 20 20 from most other countries. In the U.S. and Canada please call 800-547-8949 or 530-478-4148, and ask to be connected to the EH&S Department. Additional information concerning the program can be found at: www.thomsongrassvalley.com/environment

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Chapter 1

Introducing Aurora Edit LD

Aurora Edit LD combines the editing features of Aurora Edit with the flexibility of Aurora Browse. You use Aurora Edit LD to browse and edit low-resolution versions of high-resolution video, assemble shots and clips, and create sequences and storyboards for editorial review.

As video is ingested, a high-resolution (broadcast quality) version is stored on a Media Server. At the same time, Aurora Browse processes the high-resolution feed and creates a low-resolution version that it stores locally on a Network Attached Storage (NAS) unit. Aurora Browse then creates video thumbnails to index the video by scene.

After using Aurora Edit LD to create a sequence from the low-resolution media, you can send completed sequences to a Media Server for playout or for additional editing using Aurora Edit. You can also archive and restore high-resolution media.

This manual shows you how to use Aurora Edit LD effectively and efficiently to produce quality on-air news and sports stories.

This chapter discusses the following topics:

Logging In

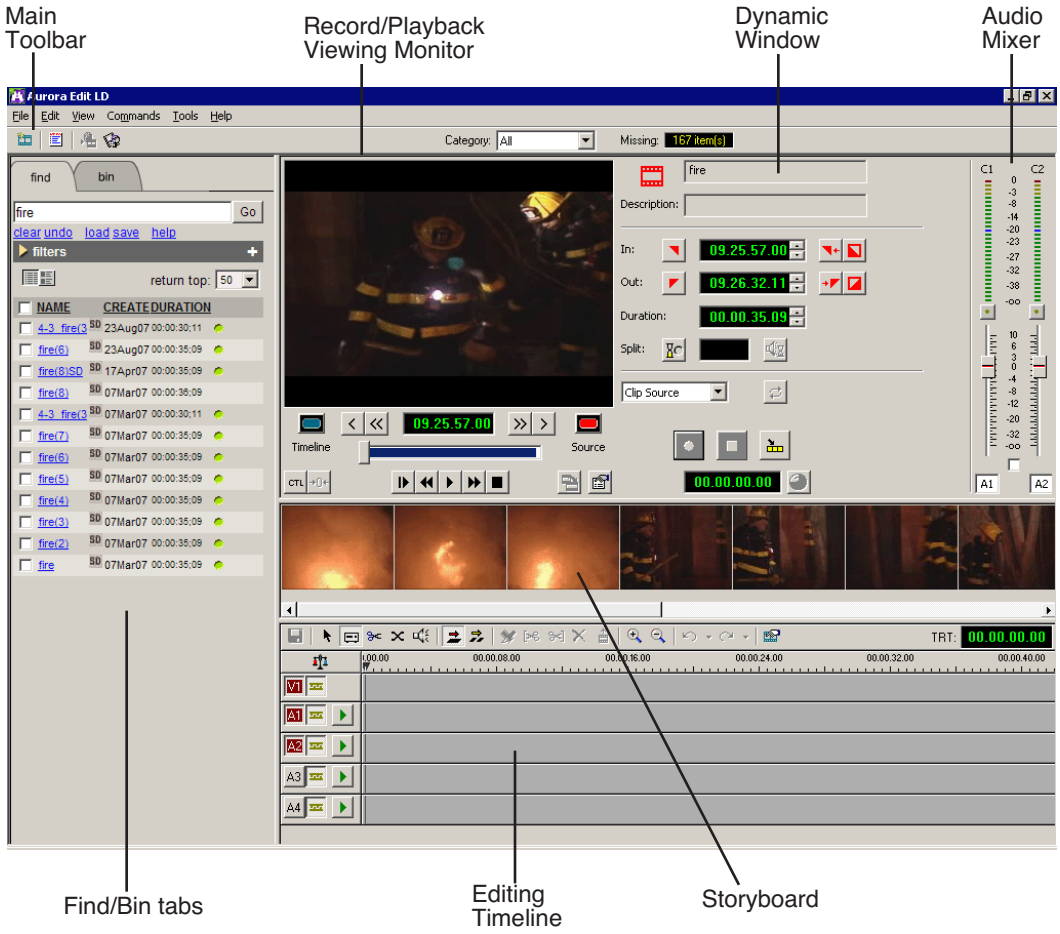
Unless your system administrator has configured an automatic login, you must manually log in to Aurora Edit LD.

To log in to Aurora Edit LD:

1. Double-click the Aurora Edit LD application icon on your desktop or go to **Start | Programs | Aurora Edit LD**.
2. If a login screen appears, enter your login information, and click **OK**.

Tour of the Aurora Edit LD Window

The Aurora Edit LD window consists of a mail toolbar, Find/Bin tabs to hold and organize files, a record/playback monitor, an audio mixer, an editing Timeline, and a dynamic window that changes depending on the tool used.

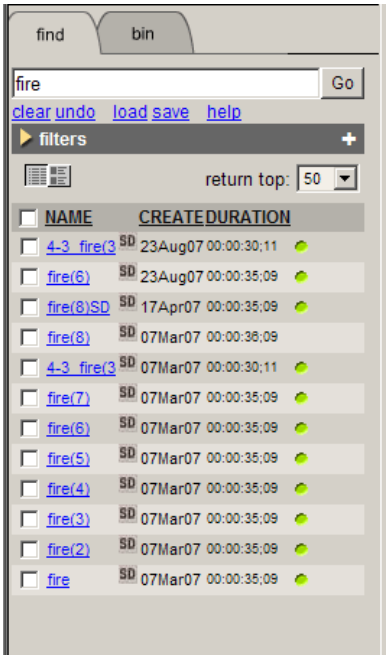


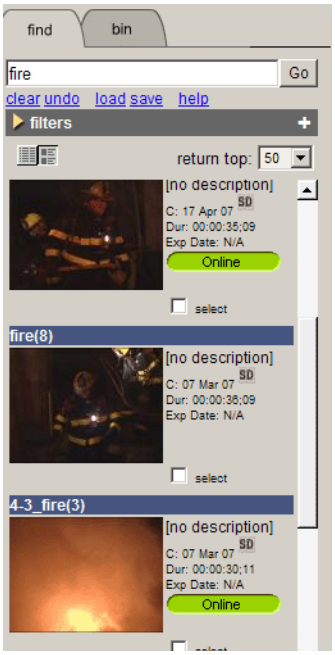
If you are using Aurora Playout with Aurora Edit LD, you see the Category pull-down list and the number of missing stories for Aurora Playout in your Aurora Edit LD window.

Find/Bin Tabs

The find tab contains all of the assets in the database. You can use searches and filters to display the assets you need. The bin tab allows you to display only those assets you select.

You can view the assets in List view or Thumbnail view.





Main Toolbar

The Main Toolbar lets you access common Aurora Edit LD functions:

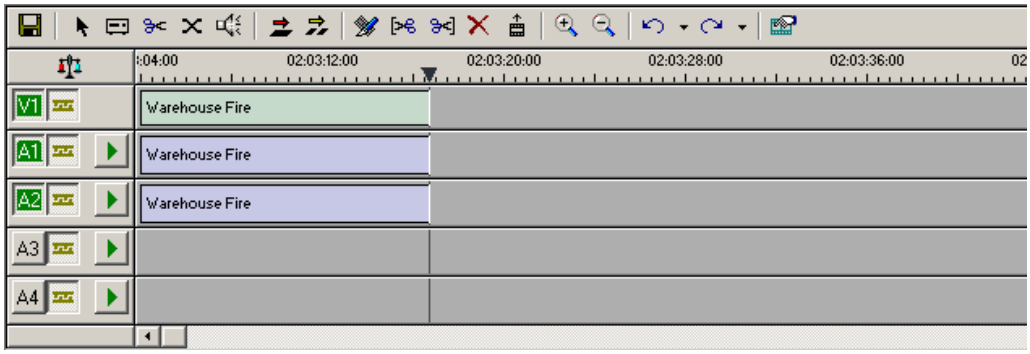
Icon	Name	Function
	New Sequence	Creates a new, empty sequence on the Timeline.
	Story View	Displays the script for the selected sequence, if there is one.
	Send to File	Sends a sequence to another destination.
	Launch ConformManager	Opens an application where you can view the status of exported EDLs.

Storyboard

A storyboard displays video thumbnails of scene changes in the footage, providing an easy visual way to see what the footage includes. To view the footage at a specific spot, click the storyboard image.

Timeline

The Timeline is an all-purpose editing window that replaces a record deck in the editing process. The Timeline provides a graphic representation of your sequence in a single window, displaying its tracks, the name of each clip, and the current frame's location.

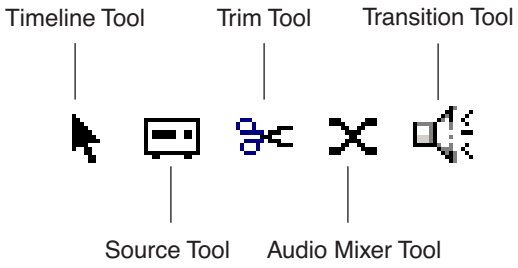


The Timeline Toolbar provides access to each of the Aurora Edit LD tools and lets you select your editing mode:

Icon	Function
	Saves your sequence in the Bin.
	Selects the Timeline Tool.
	Selects the Source Tool.
	Selects the Trim Tool.
	Selects the Transition Tool.
	Selects the Audio Mixer Tool.
	Selects Overwrite Edit Mode.
	Selects Splice Edit Mode.
	Splits a clip at the cursor point.
	Trims the top of the selected clip on the Timeline.
	Trims the tail of the selected clip on the Timeline.
	Deletes selected clips.
	Lifts selected clips off the Timeline.
	Zooms in the view in the Timeline.
	Zooms out the view in the Timeline.
	Undo.
	Redo.
	Opens the Sequence Properties window.

Tools

Each of the five Aurora Edit LD tools displays in the dynamic window, leaving the Timeline unchanged. You select the tools from the Timeline toolbar.



The Timeline Tool

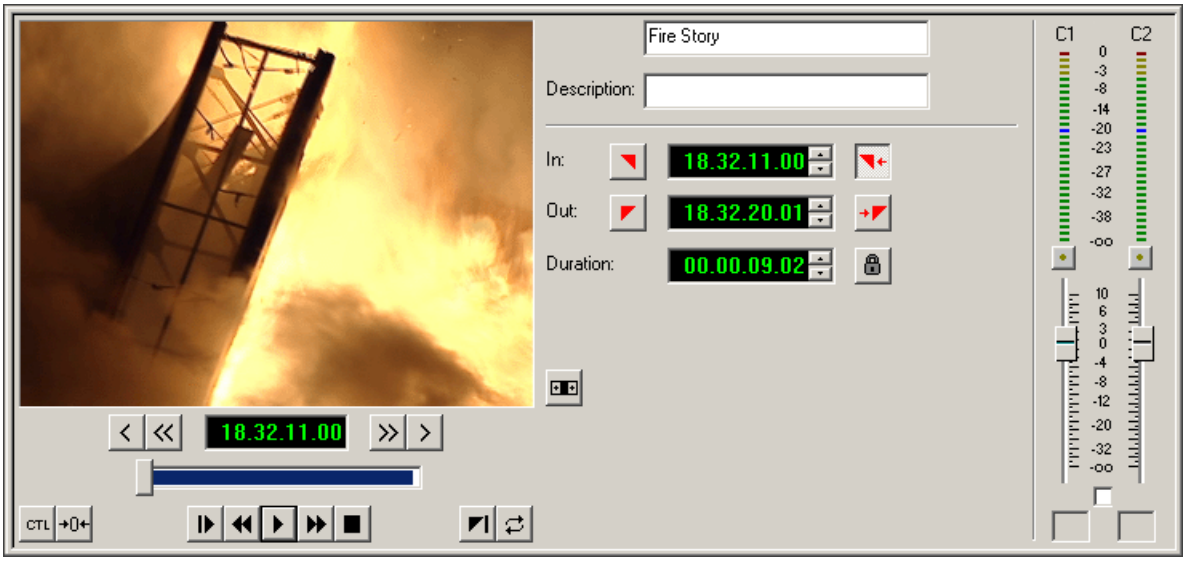
The Timeline Tool opens by default when you first create a new timeline. You can select and move clips or audio tracks, play sequences, mark in and out points, and adjust master output audio sliders.

The Source Tool

The Source Tool switches transport control to the source clip to allow you to navigate through the clip and mark In and Out points. You can also add metadata information to make searching for specific media easier, and adjust the aspect ratio of your clip, if needed.

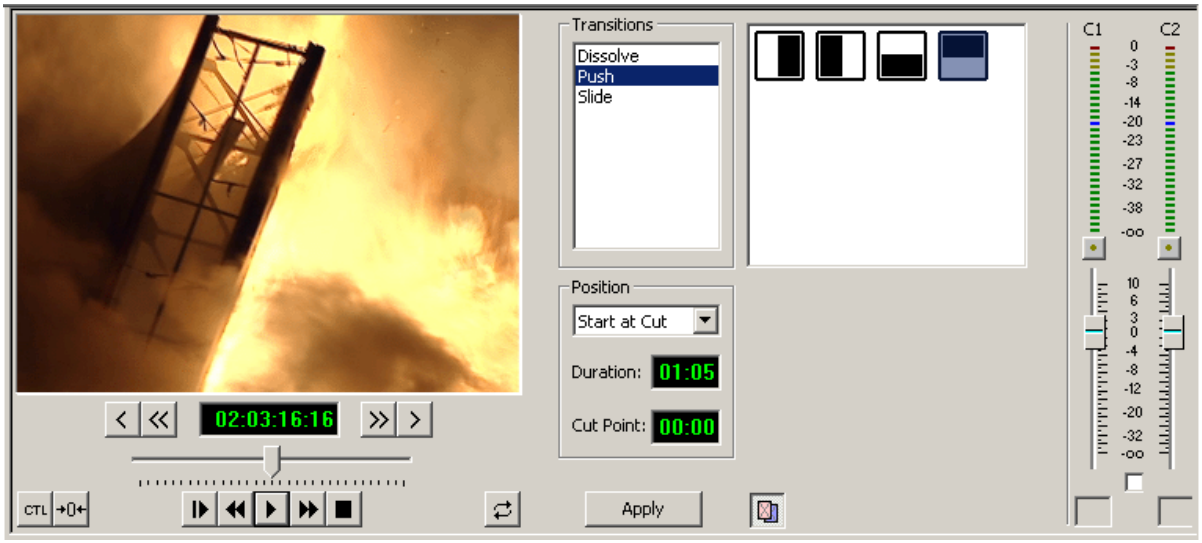
The Trim Tool

The Trim Tool changes the head or tail of a clip to change its duration.



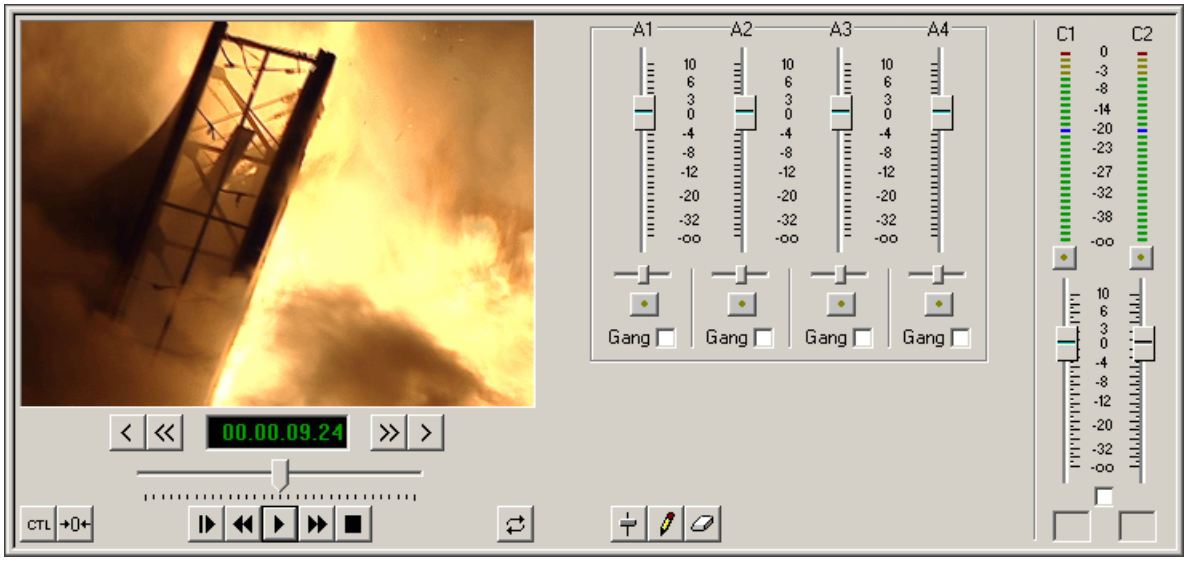
The Transition Tool

The Transition Tool creates transition effects between clips in a sequence. You can create dissolves, pushes, or slides between any two edits by selecting the transition you want and clicking at the point you want the effect to appear.



The Audio Mixer Tool

The Audio Mixer Tool adjusts the audio settings in a sequence, including the level, the pan, and output channel routing; you can raise or lower the audio on each audio track.



Tour of the Aurora Edit LD Keyboard

With Aurora Edit LD, you use a regular keyboard that you use with your PC. Another Grass Valley product, Aurora Edit, uses a color-coded keyboard to allow faster editing than using a mouse allows. Some of these color-coded key functions are available in Aurora Edit LD.

While you can access Aurora Edit LD functions with the mouse, you may want to use the keyboard for faster editing. The keyboard is divided into these areas:

Group of Colored Keys	Description
Dark purple	Set and control Mark In and Out Points.
Light purple	Act as deck controls for playing sequences.
Blue	Activate corresponding Aurora Edit LD tools.
Light Blue	Zoom the view in the Timeline and select clip tracks.
Brown	Select different edit modes and copy marked footage to the Timeline.
Avocado Green	Control movement within a clip.
Bright green	Send open sequence to a destination, perform fine tuning editing functions.

Chapter 2

Configuring Aurora Edit LD

Aurora Edit LD has many options that let you define how your system is set up. While your Aurora Edit LD system was pre-configured at the factory, you may want to adjust some options based on how you use Aurora Edit LD.

This chapter discusses the following topics:

Adding Sources

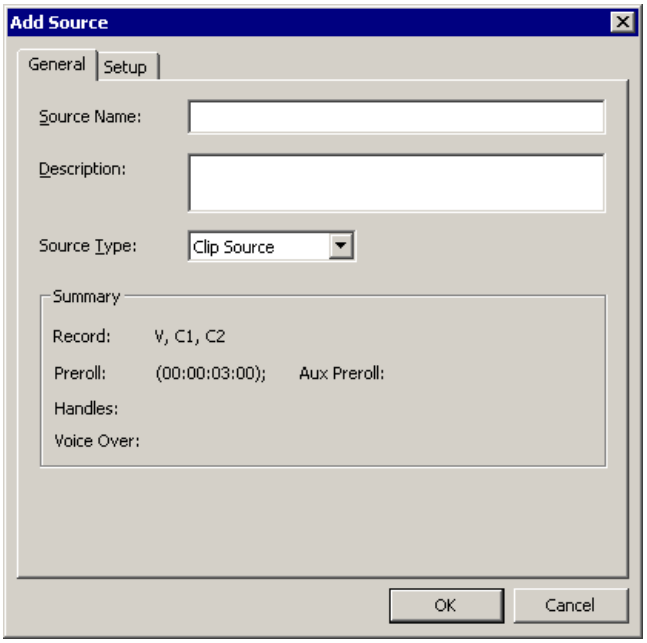
Before using footage from a particular source, you need to add the source to the Aurora Edit LD source list. Aurora Edit LD comes with one pre-configured clip source, which allows you to edit a clip as a Timeline source directly in the Bin.

To add another source:

1. From the main menu bar, choose **View I Sources**.

   The Sources window appears, listing the currently configured sources.

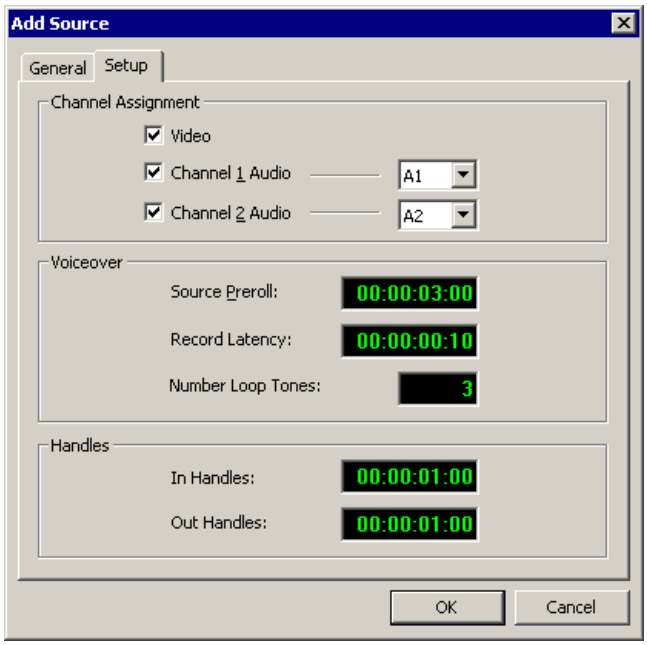
2. Click **Add**; the Add Source window appears.



3. On the General tab, provide the following information:

Setting	Option	Description
Source Name		Enter a name for the source, such as Microphone.
Description		Enter a description of the source, if desired.
Source Type	Clip Source Microphone	Select which type of source you are configuring.

4. Click the Setup tab and provide the following information:



Setting	Options	Description
Channel Assignment	Video	Check to select which tracks to include for this source. For audio channels, use the drop-down list to assign a track. When configuring a microphone source, the video channel is not available.
	Channel 1 Audio	
	Channel 2 Audio	
Voiceover	Source Preroll	Enter the number of seconds of preroll to use when recording from this source. Three seconds is the default value.
	Record Latency	Enter the amount of time you want the system to wait before starting recording. This latency accounts for the difference in pre-amplifiers and can make sure you don't lose any audio at the beginning of your record. Ten frames is the default value.
	Number Loop Tones	Enter the number of tones to sound to indicate how much time before a retake automatically starts again at the mark in point. Each tone is 1 second in length. Three tones is the default value.
Handles	In Handles	Enter the number of seconds for the In and Out Handle length.
	Out Handles	Handles provide the extra frames necessary to trim or add transition effects at the head or tail of a clip. When you Mark In and Mark Out, Aurora Edit LD starts recording the specified number of seconds before you Mark In and after your Mark Out point. Only the material between your marks is copied to the Timeline.

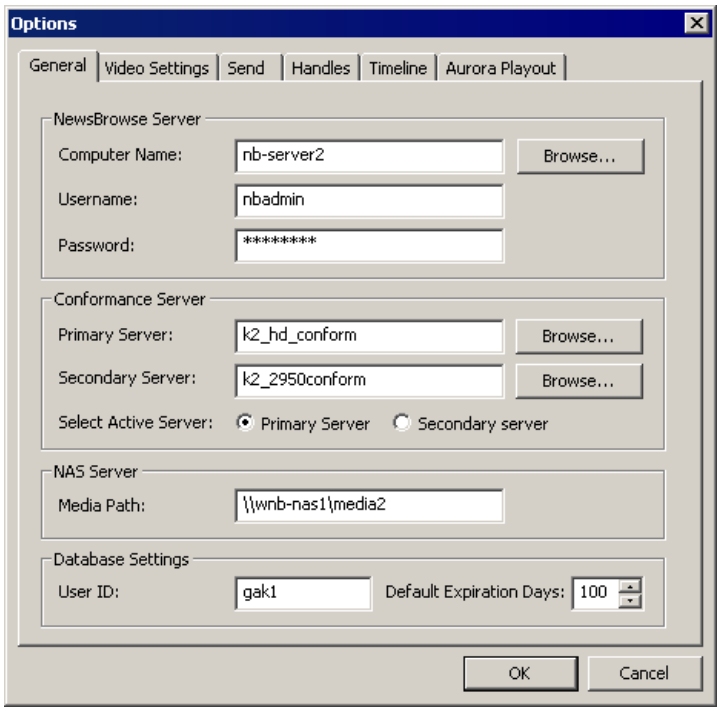
Setting Options

You can configure Aurora Edit LD options for your equipment and workflow.

To adjust Aurora Edit LD options:

1. Select **Tools | Options** from the Aurora Edit LD menu bar.

   The Options window appears:



2. Go through each tab to set options.

   The following sections describe each tab in the Options window.

3. Click **OK** when you are done adjusting options.

Setting General Options

Setting		Description
NewsBrowse Server	Computer Name	Name of the NewsBrowse server.
	Username	Username and Password required to log in to the MediaFrame server; usually an administrator account.
	Password	
Conformance Server	Primary Server	Name of the XRE server used with Aurora Edit LD.
	Secondary Server	Name of the backup XRE server.
	Select Active Server	Choose to use the Primary or Secondary Server as the active server for Aurora Edit LD.
NAS Server	Media Path	Enter the location where the low-resolution media is stored.
Database Settings	User ID	Appends this ID to the beginning of each new timeline. Provides a unique identification for sequences created on each Aurora Edit LD client.
	Default Expiration Days	Enter the number of days before clips are removed from the database.

Configuring Video Settings

Setting		Description
Reference Standard	**NTSC (59.94 Hz)** **PAL (50.00 Hz)**	Select the Reference Standard you are using. NTSC (default setting) has a frame rate of 29.97 frames/second and is used primarily in the Americas and Japan. PAL has a frame rate of 25 frames/second and is used in Europe, most of Asia, and Australia.
Video Format	**480i (SD)** **576i (SD)** **720p (1280x720)** **1080i (1920x1080)**	Select 480i Video Format for an interlaced (i) standard definition(SD) television format (default setting) for NTSC; select 576i for PAL. Select 720p for a progressive (p), high definition (HD) television format. Select 1080i for an interlaced, high definition television format.
Compression Type	**MPEG2** **IMX30** **IMX40** **IMX50** **DV25** **DV50**	Select a compression type. **MPEG2** is the default compression type. The **DV50** and **IMX** formats are optional and may not be available on all systems.
Bit Rate	**4-100 Mbits**	Enter the Bit Rate specified by your system administrator.
Chroma Format	**4:1:1**	The **4:1:1** Chroma Format is selected if you use DV25 compression.
	4:2:0	Select the **4:2:0** or **4:2:2** Chroma Format if you use MPEG2 compression.
	4:2:2	Select the **4:2:2** Chroma Format if you use DV50 or MPEG2 compression—**4:2:2** offers more color resolution than **4:2:0** with MPEG2; this is the default setting.
Video Aspect	**4:3**	Select **4:3** Video Aspect for a standard definition (SD) television format; default setting.
	16:9	Select **16:9** Video Aspect for a high definition(HD) television format.
Video Resolution	**720 x 512**	Select for NTSC systems using MPEG2 compression.
	720 x 480	Select for NTSC systems using DV25, DV50, or MPEG2 compression; default setting.
	720 x 576	Select for PAL systems using DV25, DV50, or MPEG2 compression.
	720 x 608	Select for PAL systems using MPEG2 compression.
	1280 x 720	Automatically selected when you select the 720p Video Format.
	1920 x 1080	Automatically selected when you select the 1080i Video Format.

Setting Up Send Locations

After completing a sequence you can send it to a Profile Server for subsequent high-resolution editing and playout. To send completed sequences, you first need to configure Aurora Edit LD with each of your send locations.

To set up a send location:

1. On the Send tab, click **Add**.

   The Add Named Destination to Send List window appears.

2. Enter the name of the send location.

3. Select the type of location from the drop-down list:

Send Type	Description
Profile	Select **Profile** when the send location is a Profile Media Server, a K2 Server, or an M-Series Server.
NewsShare	Select **NewsShare** when the send location is a Network Attached Server (NAS).
NewsFTP	Select **NewsFTP** when to send the completed sequence as a GXF stream which can be used for a generic FTP site.

4. Configure the send location based on the location type:

Send Type	Option	Description
Profile	**Use Video ID**	Check **Use Video ID** if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Send to	Type in drive letter and destination folder; e.g., V: \ default.
	Host Name	Type in the host name of the destination server; e.g., Profile 1.
	User Name	Automatically fills in as **movie**; leave as is.
	Password	Leave this field blank.
	Aurora Playout Destination	Check **Aurora Playout Destination** if this send location is an Aurora Playout server.
NewsShare	**Use Video ID**	Check **Use Video ID** if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Send to	Type in drive letter and destination folder; e.g., V: \ default.

Send Type	Option	Description
NewsFTP	**Use Video ID**	Check **Use Video ID** if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Send to	Type in drive letter and destination folder; e.g., V: \ default.
	Host Name	Type in the host name of the destination server; e.g., Profile 1.
	User Name	Automatically fills in as **vmfmovie**; leave as is.
	Password	Leave this field blank.
	Aurora Playout Destination	Check **Aurora Playout Destination** if this send location is an Aurora Playout server.

5. Click **OK**.

Setting Handles

The Trimmer handle type sets a handle duration that will be used when you are trimming a clip with the Trim Tool and trim the set duration from either side of your clip; 10 seconds is the default duration.

To change handle durations, select the handle type from the drop-down menu and enter the new duration in the In or Out fields.

Setting Timeline Options

Setting	Options	Description
Review Edit Duration		Enter the amount of preroll to play on a clip prior to playing the edit you're reviewing. The default Edit Duration is 3 seconds.
Start Time		Enter a default start time for each new sequence you create. You can override this setting when you create a new sequence, if desired.
Undo/ Redo Limit	1 - 1024	Enter the number of undo levels you want Aurora Edit LD to track. 32 is the default number of undo levels. ***NOTE: Increasing the number of undo levels increases system memory usage.***

Setting Aurora Playout Options

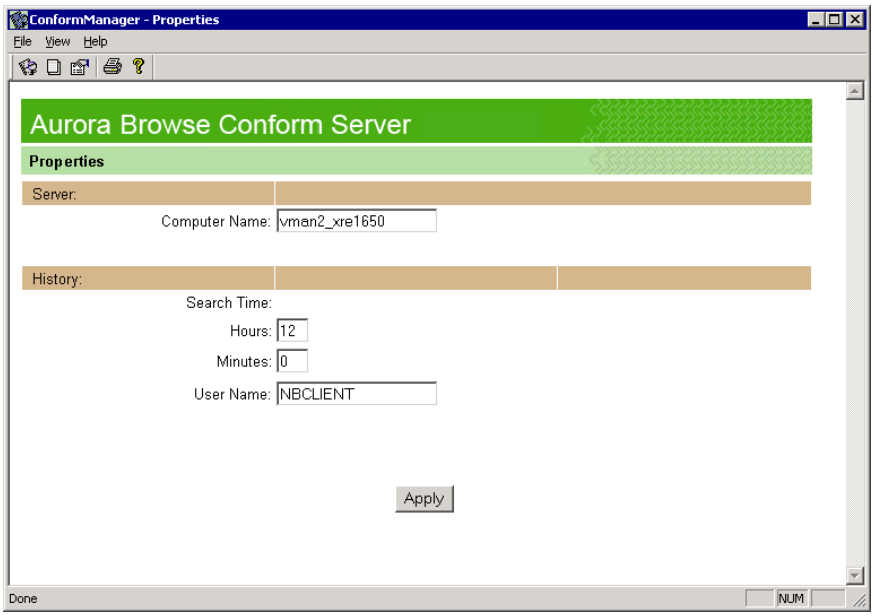
Setting		Description
Primary Database	Server	Enter the server name where the primary Aurora Playout database resides.
	Ports	Enter the port numbers used to access the primary Aurora Playout database.
Backup Database	Server	Enter the server name where the secondary Aurora Playout database resides.
	Ports	Enter the port numbers used to access the secondary Aurora Playout database.
Thumbnails	Server	Enter the server name where Aurora Playout stores video clip thumbnails.
	Path	Enter the path to the thumbnail directory.
Categories		Lists the currently configured Aurora Playout categories. If you are using Aurora Playout version 1.5 or later, you don't need to add categories here. Categories are set in the SDB Server options and propagated to Aurora Edit LD. To add a category: Click **Add**, enter a category name, and click **OK**.
Background Row Colors		Displays the Background and Text Rows in different colors to alert other editors that this sequence is being edited.
Text Row Colors		

Setting ConformManager Properties

The Aurora Edit LD ConformManager tracks the EDLs sent from a specific XRE Conformance Server. You can configure the ConformManager to determine how much information to display in the History window.

To set properties:

1. From the Aurora Edit LD main menu bar, click **ConformManager**.
2. Click the **Properties** button on the toolbar.



3. Enter the name of the XRE Conformance Server.
4. Enter the number of Hours and/or Minutes to establish the length of time Aurora Browse searches for EDL History.
5. Enter your User Name; if you leave this field blank, Aurora Browse displays history for all Aurora Edit LD client machines on the network.
6. Click **Apply**.

Chapter 3

Managing Media

Aurora Edit LD uses Bins to hold media clips, sequences, and raw footage. You can organize clips by placing them into your Bin, or searching through the list of assets using various search criteria. You can further categorize clips by adding metadata to each clip, making it easier to find.

This chapter discusses the following topics:

Organizing Media in Your Bin

The find tab displays all of the assets on the MediaFrame server. You can put assets you are working with into a bin. You can view the bin in Thumbnail or List View.

To put assets in your bin:

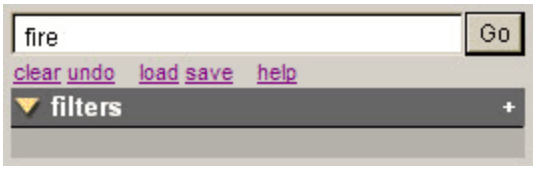
1. In the list of assets, check the box for each of the assets you want in your bin.
2. Click the bin tab to see your selected assets.

Searching for Clips

The search function compares your search criteria with asset metadata (text fields) and returns the results.

To perform a simple search, enter the search criteria in the text field and click **Go**.

Example:



For example, searching for "fire" would return matches for:

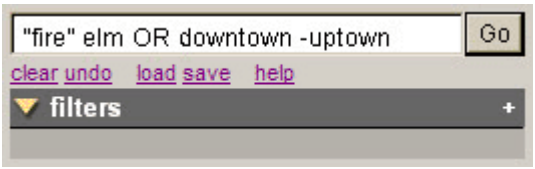
- Fire on Elm Street
- firefighter
- fireman
- A number of fires...

You may also use three types of logical operators in a search string:

" "	Words in quotes to invoke exact match
-	To exclude a specific word
OR	To provide an alternate match in the search

The AND operator is implied when no explicit operator is used between words.

So, the following search would return all assets that contain "fire" along with "elm" or "downtown", but nothing that contains "uptown".



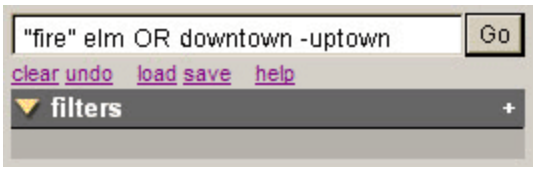
NOTE: *Searching for short strings can be system- and time-intensive. Whenever possible, use longer strings, multiple strings, or filters.*

Using Search Filters

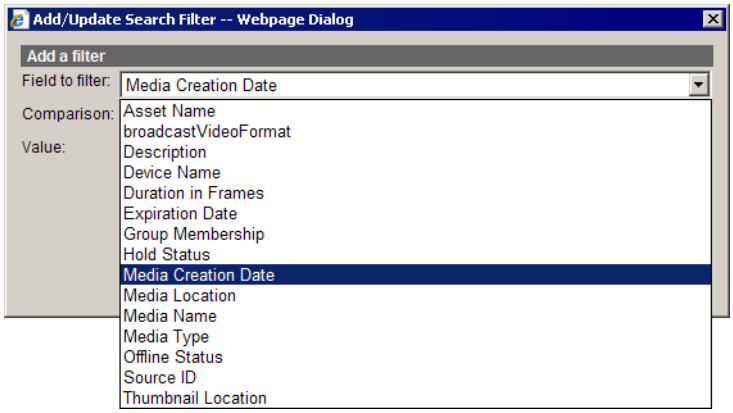
Filters allow you to focus a search on particular metadata fields, which returns more appropriate results in much less time.

To add a filter to an existing search:

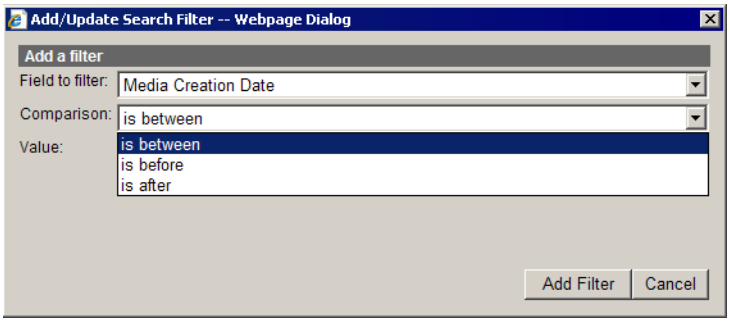
1. Click the (+) symbol on the filters box to open the **Add a Filter** dialog.



2. Select a metadata field from the **Field to Filter** list.

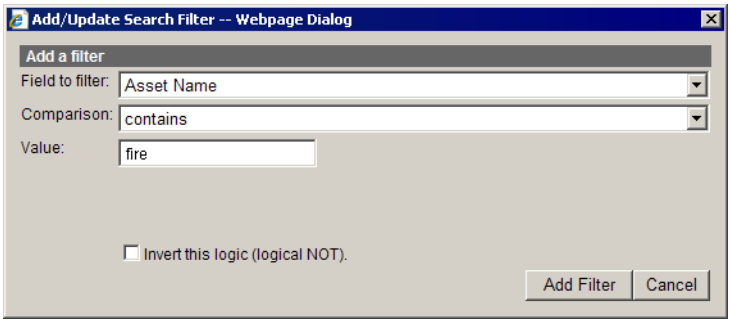


3. Select an operator from the **Comparison** list, which presents options appropriate to the selected metadata type.



4. Enter the Value to search upon as appropriate for your filter.
5. Click **Add Filter** to add this filter to the active filter list.

Some filter fields offer an additional selection to reverse the search parameters. For example, in the following screen, the filter will search for Asset Names that contain the word “fire”. By checking the **Invert this Logic** checkbox, the filter searches for assets that DO NOT contain the word “fire”.



Tips for using filters to search for clips

Here are a few tips for using the search filter with Aurora Edit LD:

- To find assets that have been archived and restored on an Open SAN, use these 2 filters:

  "Device Name" contains "archive"

  "Offline Status" "is not set"

- To find assets that haven't been archived, use this filter:

  NOT (inverted) "Device Name" contains "archive"

- To find assets that have been archived (but not restored), use this filter:

  "Offline status" "is set"

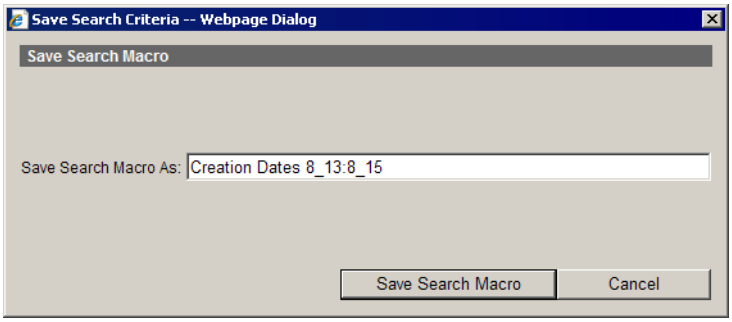
- Additional date range and/or asset name filters will help narrow the search down to the needed group.

Saving Filters

If you create a search that you wish to use again, you can save it and reload it when needed. All filters and search criteria currently active in the filter box are saved.

To save a filtered search:

1. Select a filter from the list and click the **Save** link.



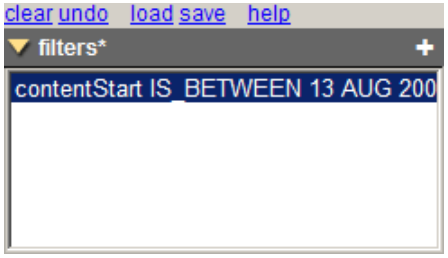
2. Name the filter and then click **Save Search Macro**.

Modifying Active Filters

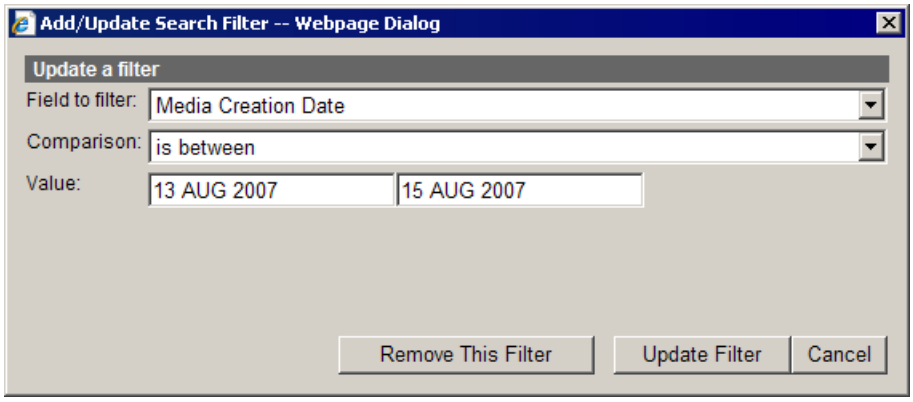
Once a filter is created, you can modify its search parameters if needed.

To modify a filter:

1. Select a filter from the list of active filters.



2. From the Update a filter dialog, update the search parameters and click **Update Filter**.



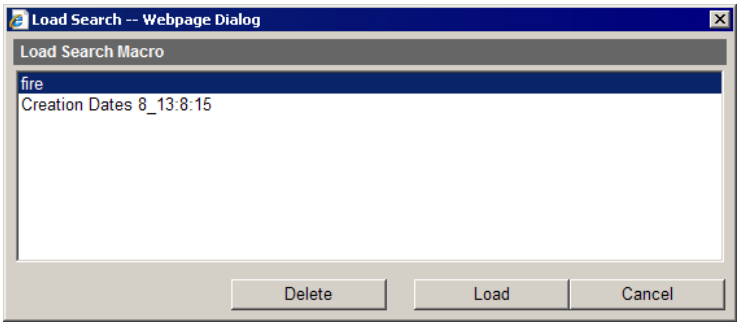
You can also delete a filter by clicking **Remove This Filter**.

Loading a Filter

Once a filter is saved, you need to load it in order to run the filtered search.

To load a filter:

1. Click the **Load** link above the Filters list.



2. Select a filter and click **Load**.

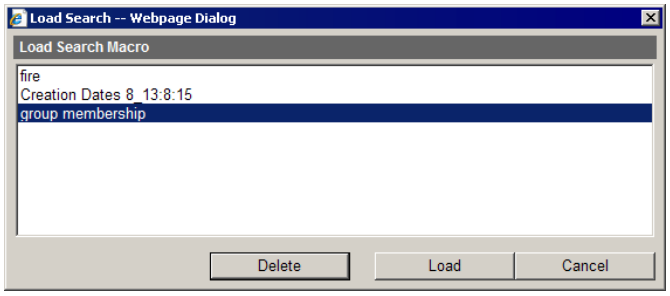
3. The filter loads; click **Go** to apply the filter to the assets in the database.

Deleting Filters

There are several ways to delete a filter:

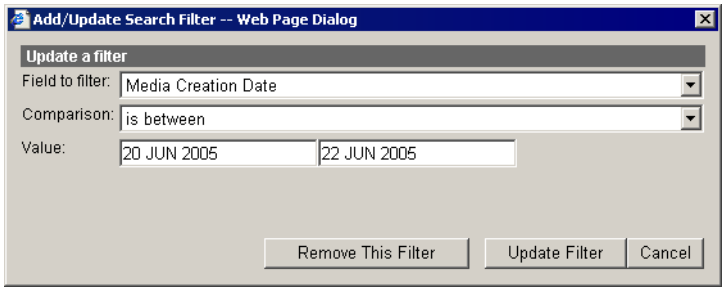
- To delete a saved filter:

  a. Click the **Load** link above the Filters list.

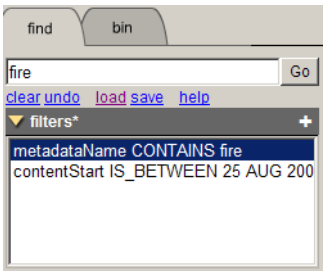


  b. Select a filter and then click **Delete**.

- In Add/Update Search Filter window, click **Remove This Filter**.



- To delete all filters in the active filter box, click **clear**.



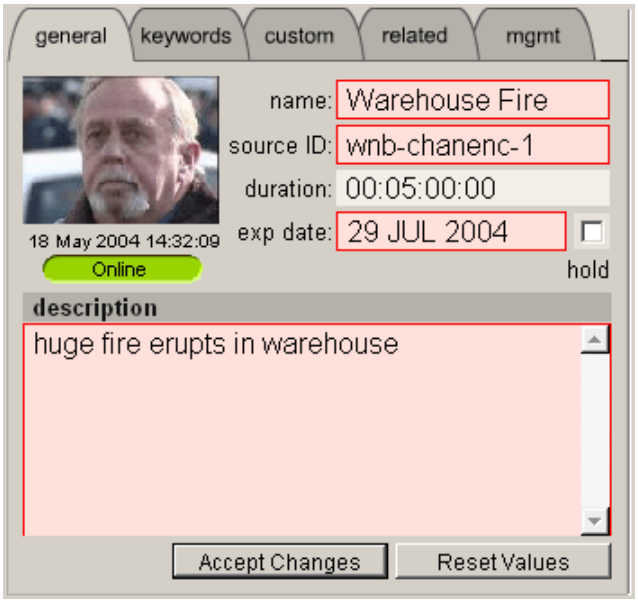
Using Metadata

Adding metadata to a sequence allows you and other editors to find media faster using searches and filters.

Adding General Information

You can add information about an asset to make it easier to find:

NOTE: *You cannot change the asset duration.*



1. To view metadata, click the **Source Tool** and then click **Source Properties**.
2. Change the **name** of the asset if you wish:
   a. Click in the name field; the field turns pink.
   b. Edit the text to change the name of the asset.
   c. Tab to the next field (or click in another field with the mouse).
3. Change the **source ID** if you wish.
4. Enter an expiration date or check the **hold** box if you don't want the asset to expire:
   a. Click in the **exp date** field; the Pick Date window opens.
   b. Select the expiration date in the window and click **OK**; the new expiration date appears with a pink background.
5. Enter a **description** for the asset if you wish.
6. Click **Accept Changes**; the pink fields disappear.

NOTE: *Two users can modify the same metadata field at the same time, though only the last-accepted changes are saved.*

Adding Keywords

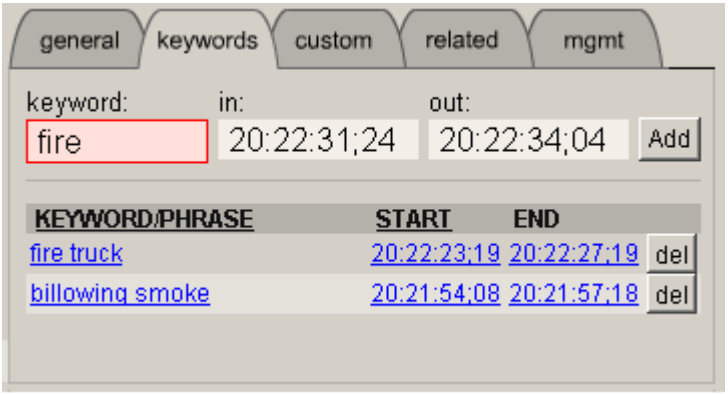
Keywords provide a powerful way for you and others in your newsroom to find specific footage needed for a news story. Each keyword references a specific timecode location in the media file.

To add keywords:

1. Type the keyword.
2. Create an In point by playing the footage and clicking **Mark In** at the starting point for the keyword.
3. Create an Out point by clicking **Mark Out** at the end point for the keyword.
4. Click **Add**.

   The keyword is added to the list.

   To delete a keyword, click **del** for the specific keyword you wish to delete.



Using Custom Fields

Custom fields let you further search for assets. These fields are set up by your Administrator and let you select which are appropriate for a particular asset. Examples of custom fields include reporter names, air dates, and source locations.

To add values to the custom fields:

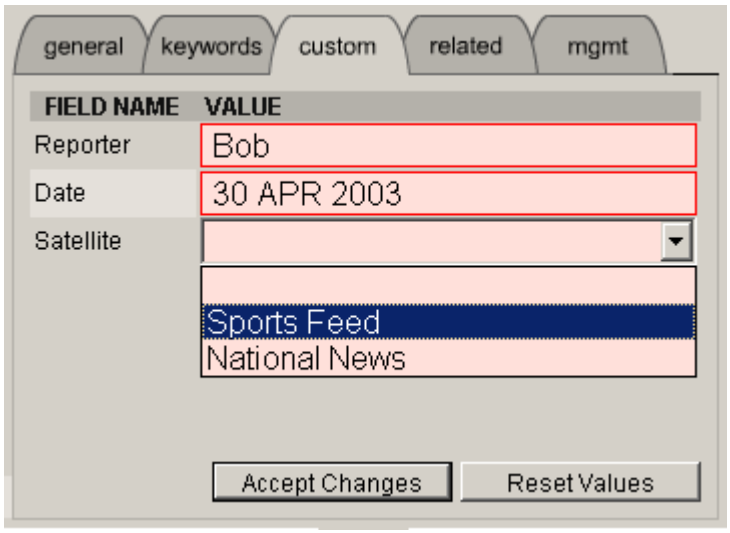
1. Select a choice from a pull-down list or type the data into the field.

   If the custom field is a date field, click in the date area, and then pick the correct date on the calendar.

2. Click **Accept Changes**.

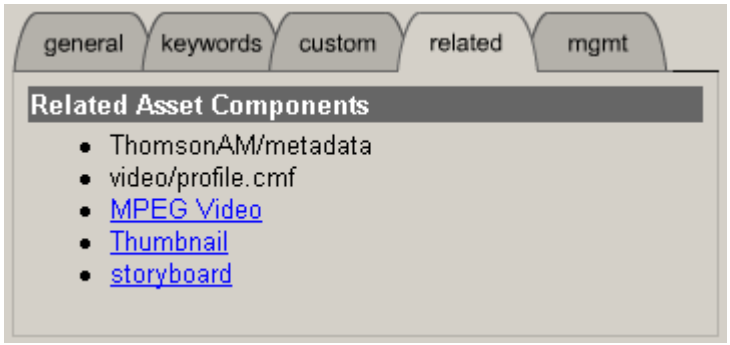
   Changed fields have a pink background until you click Accept Changes or Reset Values.

The field data is associated with the clip.



Viewing Related Information

Each Aurora Edit LD asset has additional information you can view; this information is primarily used for diagnostic purposes.
Click on an underlined component to view it; the asset opens in another window.



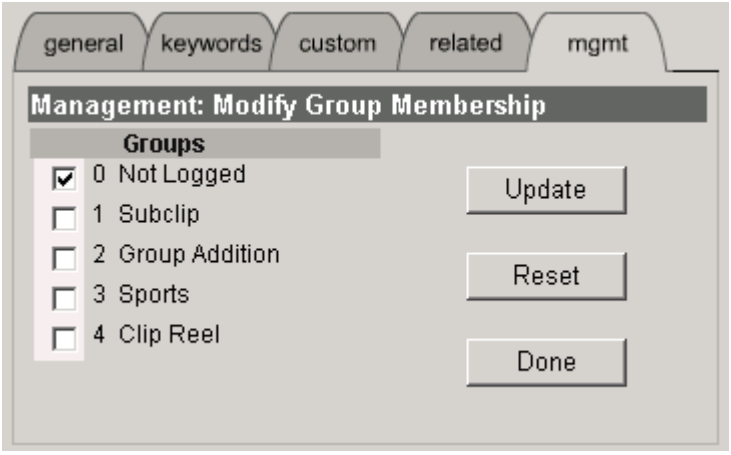
Modifying Groups

You use Groups to allow members of a particular group access to specific media. Groups are set up by your Administrator.

To modify membership in Aurora Edit LD groups:

1. Click **Modify Group Membership** on the mgmt tab.

   A list of available groups appears, with checks next to the currently assigned groups.



2. Check or uncheck boxes to add or remove an asset from a particular group.
3. Click **Update**.
4. Click **Done** to close the window.

Chapter 4

Editing in the Timeline

To edit a story with Aurora Edit LD, you need to move the video and audio media from tapes or feeds to a digital format on your computer. The most efficient way to create stories is to edit directly to the Timeline.

This chapter discusses the following topics:

Overview

Editing in Aurora Edit LD is a fast and efficient way to produce low-resolution sequences. Editing in the Timeline involves these basic steps:

1. Create a new Sequence.
2. Select the tracks you want to record in the Timeline.
3. From the Timeline Tool, you may optionally:
   - Mark In and Out points
   - Set up a split edit
   - Route the audio output
4. Press 2 to select the Source Tool and optionally:
   - Mark In and Out points
   - Route the audio output
   - Set up a split edit
5. Play the source to find footage you want to use in your Aurora Edit LD sequence.
6. Mark an In and Out Point for the footage to include in your sequence.
7. Click  **Copy to Timeline**.
8. Play your sequence if you want to.
9. Repeat steps 5-8 for each clip.
10. Save your sequence.

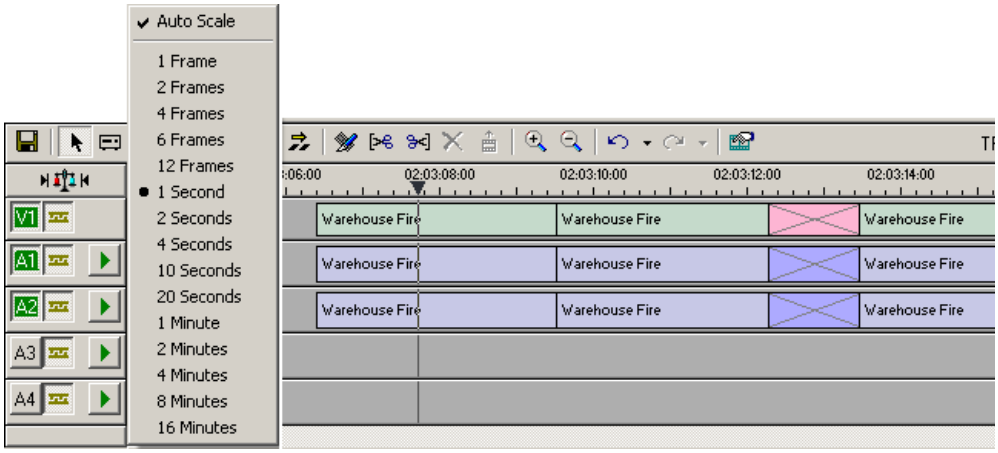
This chapter discusses each of these steps in detail.

Changing the Timeline View

You can zoom in and out of the Timeline to see a specific area of the Timeline or to get an overall perspective of your sequence. There are two ways to change the Timeline view—you can change it manually or use Auto Scale to have the view adjust automatically when your sequence extends beyond the Timeline view.

To manually change the Timeline view:

1. Right-click the **Turn Auto-Scale On/Off** button and select an increment to display.



You can also press **+** on your keyboard or click the **Zoom In** button in the Timeline Toolbar to zoom in the Timeline view. Press **-** or click **Zoom Out** to zoom out the Timeline view.

To have the Timeline view adjust automatically:

2. Click the **Turn Auto-Scale On/Off** button in the Timeline.

   The Timeline view compresses and displays the entire sequence in the Timeline each time the sequence extends beyond the Timeline window. To turn off Auto Scale, click **Turn Auto-Scale On/Off** again.

NOTE: *Auto Scale turns off automatically once you click* **Zoom In** *or* **Zoom Out** *on the Timeline Toolbar.*

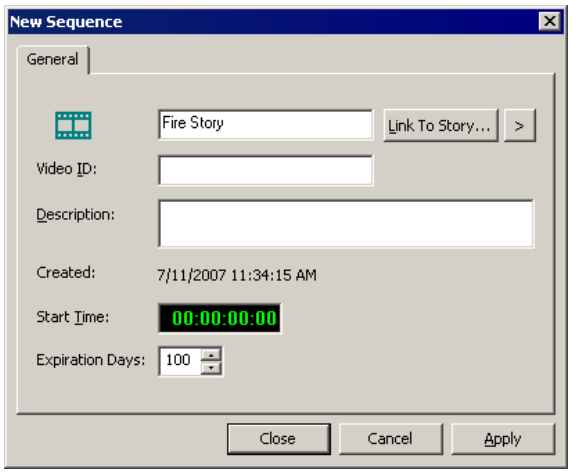
Creating a New Sequence

The first thing you need to do is to create a new sequence.

To create a new sequence:

1. Click the **New Sequence** button on the Main toolbar.

   The New Sequence window appears:



2. Enter a name for the sequence.

   You can also link to a story to view the story script (See “Linking to a News Story” on page 68).

3. To use a Start Time other than 00:00:00:00, double-click on the timecode field and enter a new Timecode.

   This Start Time field overrides the Start Time set in Tools | Options | Timeline for this sequence only.

4. Adjust the number of days until the sequence expires, if you wish.

5. Click **OK**.

You are now ready to add footage to the Timeline.

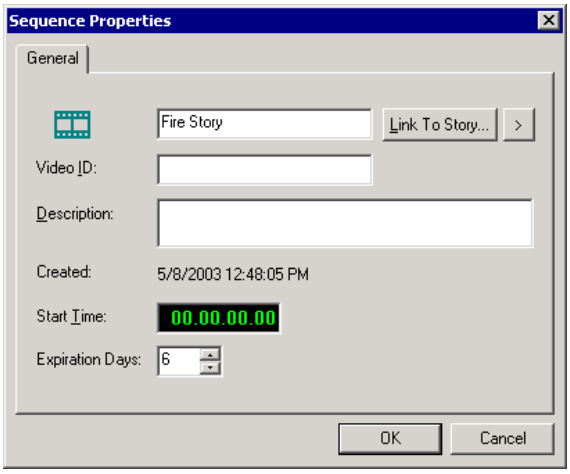
Changing Sequence Properties

After creating a sequence, you can change any of the sequence properties as necessary.

To edit sequence properties:

1. If the sequence is open in the Timeline, click the **Sequence Properties** button in the Timeline toolbar.

   The Sequence Properties window appears:



2. Make any necessary changes.
3. Click **OK** to save your changes.

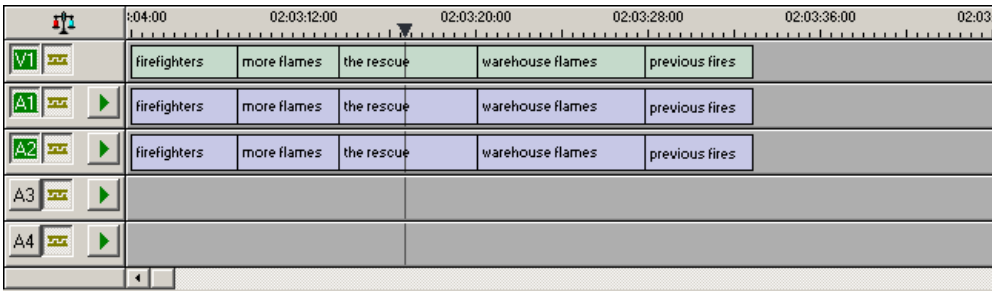
Selecting and Deselecting Tracks

You can select which tracks you want to copy to in the Timeline. Aurora Edit LD lets you work with one video track and up to four audio tracks. You can edit from any source audio track onto any track in the Timeline.

To select or deselect tracks:

- Click once in the track indicator on the Timeline for each track you want to select or deselect.

  Selected track buttons are green in the Timeline.



Marking In and Out Points

You can set the Mark Points using the Mark In and Mark Out buttons in either the Timeline Tool or the Source Tool. The steps to create a mark point are the same regardless of which tool you are using, but you will be setting different mark points in the two tools. In the Timeline Tool, you are setting mark points for your sequence; in the Source Tool, you are setting mark points for the input source.

When you make the first edit in a sequence, you can mark In and Out points if you want to. If you don't set a Mark In point, recording starts at the current position of the cursor. If you don't set a Mark Out, Aurora Edit LD creates an Out when you stop recording and the clip is edited into the Timeline. The Timeline automatically moves the cursor to the end of each edit in preparation for the next edit.

To Mark In and Out Points:

1. Move to the Mark In or Mark Out point in one of the following ways:
2. Click the point on the Timeline where you want to place the points.
3. Press the **A**, **S**, **D**, or **F** keys on the keyboard to jog through clips in 1-frame or 10-frame increments.
4. Press **I** on the keyboard to Mark In and press **O** to Mark Out.

You can also enter an In or Out time and click or to go to that point in the clip.

Setting Up a Split Edit

Aurora Edit LD lets you set In and Out points to create a pre-defined split edit from the Timeline Tool. To delay one of the tracks at the beginning of a clip, set different In points for the video and audio, with one starting after the other. You can also extend one track after the other at the end of a clip.

To create a split edit:

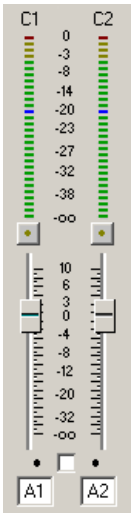
1. Press **1** (or click the **Timeline Tool** button) to select the Timeline Tool.
2. Press **I** on the keyboard to mark an In point for the video track.
3. Click the **Show Audio Marks** button.
   Blue icons indicate audio mark in and out points.
4. Select a Mark In Point for the audio track.
5. The duration of the split appears in the Duration field.
6. Set an Out point and copy to timeline.

Routing Audio Tracks

You can edit audio from any source track onto any track in the Timeline. You can work with up to four audio tracks in the Timeline.

To route an audio track:

1. Press **2** (or click the **Source Tool** button) to select the Source Tool.

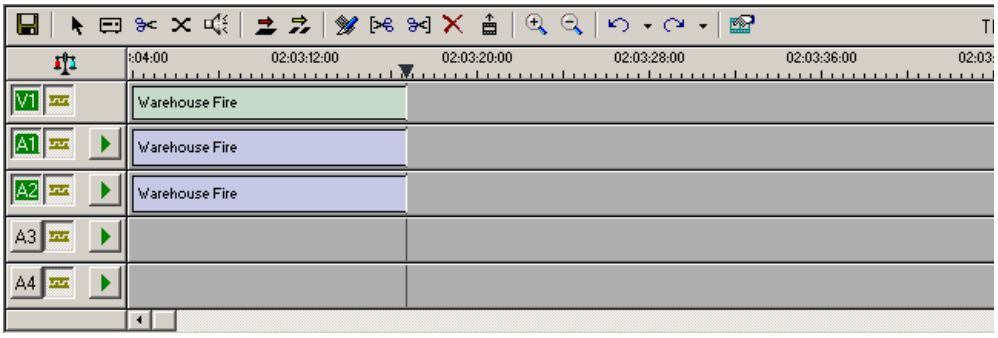


2. Click the **Timeline Track** box for the Audio Input channel you need to reassign.
3. From the drop-down list, select the new audio track location.

Creating Clips

To create a clip in your sequence, follow these steps. Repeat the steps for each additional clip in your sequence.

1. Play the footage by clicking the play button.
2. At the appropriate beginning point, click **Mark In** to create a mark point.
3. Click **Mark Out** to create a mark point.
4. Click **Copy to Timeline** to copy the marked footage to the timeline.



5. Continue marking points and copying footage to create a sequence.

Playing Your Sequence

As you create a sequence, you may want to review the progress. With Aurora Edit LD, you can play the sequence as part of the editing process in the Timeline.

To play a sequence:

1. Press **1** on the keyboard (or click the **Timeline Tool** button) to select the Timeline tool.
2. Select one of these commands to play or work through the sequence:

Icon	Keyboard Key	Description
	A	Moves the position indicator one frame to the left.
	S	Moves the position indicator one frame to the right.
	D	Moves the position indicator ten frames to the left.
	F	Moves the position indicator ten frames to the right.
	Q	Starts playing from the beginning of the sequence.
	E	Rewinds the sequence.
	W or **Spacebar**	Starts playing from the position of the cursor.
	R	Fast Forwards the sequence.
	Spacebar	Stops playing the sequence.
	N/A	Plays the sequence in a continuous loop.
Left Arrow		Shuttles left in increments of -50%, -75%, -1x, -2x, -3x.
Right Arrow		Shuttles right in increments of +50%, +75%, +1x, +2x, +3x.
Up Arrow		Resets shuttle speed to default, which is 200%.
Down Arrow		Selects previous shuttle speed.

You can also drag the shuttle slider with your mouse to scrub through the Timeline.

Chapter 5

Trimming Clips

After creating clips in the Bin or directly in the Timeline, you may need to trim a clip to fit or edit out extra frames. Aurora Edit LD provides several methods for trimming clips to create quality sequences.

This chapter discusses the following topics:

Using the Trim Tool

After you create clips in the Bin or directly in the Timeline, you may need to trim a clip to fit or edit out extra frames. You will often need to shorten your clips or change the starting or ending frame. In Aurora Edit LD you trim clips by changing the Mark In and Mark Out points using the Trim Tool.

To select the Trim Tool, press **3** on your keyboard or click the **Trim Tool** button in the Timeline Toolbar.

You can also double-click on the video track for the clip you want to trim.

Changing the End Points Between Clips

You trim your clips by marking new In and Out points for each clip:

1. Click once on the clip you want to trim to select it.
2. Press **3** on the keyboard or click the **Trim Tool** button in the Timeline toolbar. The Trim window appears.
3. To trim the beginning of a shot, press the spacebar to play the clip and press the **spacebar** again to stop at the frame where you want the clip to start.

   You can also use the slider to find the approximate In point and then use the **A**, **S**, **D**, and **F** keys on the keyboard to find the exact spot.
4. Press **I** on the keyboard to mark a new In point.
5. To trim the end of the same clip, play the clip again and stop at the frame where you want the clip to end.
6. Press **O** on the keyboard to mark a new Out point.
7. Continue trimming other clips in your sequence.

NOTE: *You can also trim an individual track in a clip by turning off the tracks you don't want, clicking on the desired track, and trimming the clip.*

Using Handles

If you have recorded handles with your clips, you have additional frames to choose from when trimming your clips. To set handles, see "Setting Handles" on page 30.

To use handles:

1. Click the **Add Handles** button in the Trim Tool.

   The handles appear as additional frames on the slider in the Viewing Monitor.

2. Mark new In and Out points for your clip using the additional material.

Locking the Duration of a Clip

Sometimes you need trim a clip while maintaining its duration. The Lock Duration feature allows you to keep the clip duration constant while trimming by using the extra frames in the handles and adjusting the clip. For instance, if you move the Mark In point 5 frames from the beginning of the clip, the Mark Out point moves automatically 5 frames to maintain the duration.

To lock the duration of a clip:

- Click the **Lock Duration** button in the Trim tool.

Playing Past Out

Playing Past Out lets you create an Out point on the fly while viewing media after the Mark Out point, which is useful when verifying the Out point.

To play past the Out point:

1. Click the **Play Past Out** button in the Trim Tool.
2. Play the clip.

   The clip continues playing past the Mark Out point, letting you see the rest of the footage in the clip.

Extending Your Edits

Aurora Edit LD provides a quick way to extend an edit without having to re-record any footage. Use this feature to extend an individual track (video or audio) over the track in the next clip.

To extend an edit:

1. Deselect any tracks you don't want to extend.

   To deselect a track, click once in the track indicator on the Timeline for each track you want to deselect.

2. Highlight the clip you want to extend.

3. Move the cursor to the position you want to extend the clip to.

4. Press **V** on your keyboard.

   The clip extends into the next clip. If the clip doesn't have enough handle material to extend as far as you select, Aurora Edit LD extends it as far as it can.

You can also shorten a clip using this method by marking an In point on a clip and pressing V on your keyboard.

Chapter 6

Fine Tuning

Once you have clips in the Timeline, Aurora Edit LD has several features to help fine-tune a sequence.

This chapter discusses the following topics:

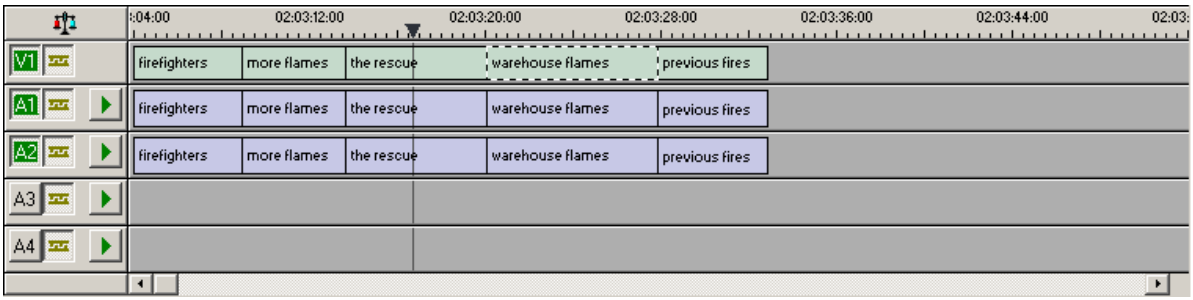
Moving Clips in the Timeline

When you move clips in the Timeline, the result differs slightly based on the current edit mode. If you are in Overwrite Edit Mode, a moved clip covers other clips. If you are in Splice Edit Mode, a moved clip pushes other clips out.

To move a clip:

1. Press **1** on your keyboard (or click the **Timeline Tool** button) to choose the Timeline Tool.
2. Click once on the clip in the Timeline you want to move.

   An outline appears around the clip you selected.



3. Drag the clip to its new location.

You can also use the following keyboard keys to move clips:

This keyboard key...	Moves the selected clip...
Numberpad **4**	one frame to the left on the Timeline.
Numberpad **6**	one frame to the right on the Timeline.
Ctrl + Numberpad **4**	10 frames to the left on the Timeline.
Ctrl + Numberpad **6**	10 frames to the left on the Timeline.
Z	to the previous cut point.
X	to the next cut point.

Moving Audio Clips

You can move an audio clip to any of the four Aurora Edit LD audio tracks.

To move an audio clip to a different track:

- Drag the audio clip to the desired track.

Copying and Pasting Clips

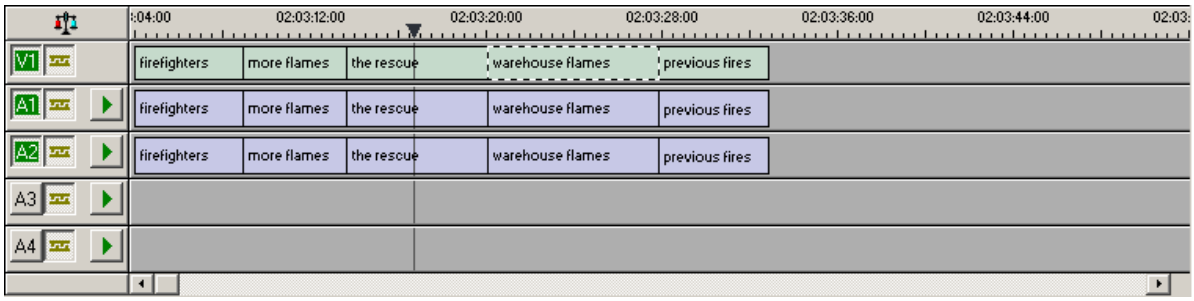
In the Timeline, you can copy and paste items, such as video clips, audio clips, and transitions.

Using the right-click menu in the Timeline, you can delete, lift, copy, cut and paste selected items, a selected area of the sequence, or paste a selected track.

Selected Items in the Timeline

1. Click once on the clip (or Lasso the area) in the Timeline you want to cut or copy.

   An outline appears around the clip you selected.



2. Right-click in the Timeline and select what you want to do.
3. If you are pasting a clip, move the cursor to the new location, right-click and select **Paste Selected** or **Paste Track**.

You can also use keyboard shortcuts for cutting and pasting:

Ctrl + X	Cuts a selected item.
Ctrl + C	Copies a selected item.
Ctrl + Y	Pastes a selected item.

You can also paste items into other sequences.

Selected Area of the Timeline

1. Mark an In Point at the start of the material to move.
2. Mark an Out Point at the end of the material.
3. Turn off any tracks you don't want to cut or copy.
4. Right-click in a track and select one of these functions: **Cut Area**, **Copy Area**, **Delete Area**, or **Lift Area**.
5. If desired, paste the material into another part of this sequence or another sequence.

Make sure you remove any mark points from your sequence before pasting material; Aurora Edit LD pastes material at the Mark Out Point.

Changing the Editing Mode

The Timeline has two editing modes, Overwrite mode (the default) and Splice mode.

For the first edit and for adding one clip after another, you can use either Overwrite or Splice mode. The difference between these modes is important when you revise and fine tune your sequence, as described in the table below.

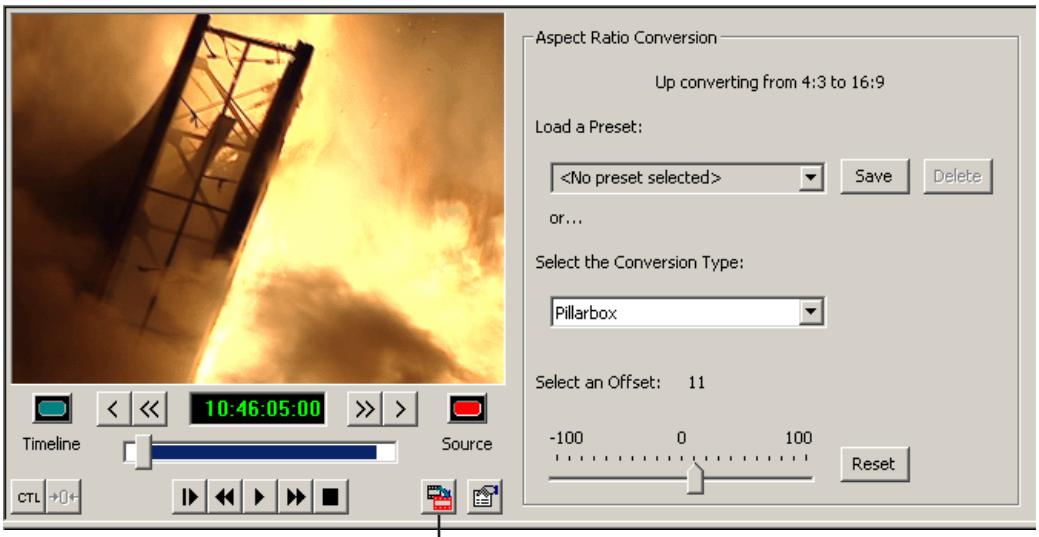
Once you use these modes to edit clips to the sequence in your Timeline, you can move clips forward or backward within the sequence or use the Trim tool to trim transitions or to produce split edits.

The Aurora Edit LD editing modes are:

Tool	Icon	Keyboard Key	Description
Over write		F9	Replaces existing sections of a sequence with new material, leaving the sequence duration unchanged. Similar to an insert edit in a tape-based system.
Splice		F10	Splices a clip between two existing clips in the Timeline by moving the two clips apart and inserting the new clip in between them. All clips after the edit point move downstream and lengthen the sequence.

Converting Clip Aspect Ratios

When Aurora Edit LD is initially configured, a default aspect ratio, 4:3 or 16:9, is set in the Options menu (see "Configuring Video Settings" on page 28). As clips are brought into the Source Tool, Aurora Edit LD automatically converts those that have a different aspect ratio than the default setting. Aurora Edit LD uses a default conversion type—letterbox when down converting from 16:9 to 4:3, and pillarbox when up converting from 4:3 to 16:9. You can manually convert the clip if you wish to use another conversion method to produce a different video image.



Aspect Ratio Conversion

Manually Converting a Clip Aspect Ratio

If the video doesn't look acceptable after Aurora Edit converted the aspect ratio using the default settings, you can change the conversion method to produce better results.

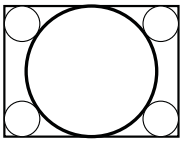
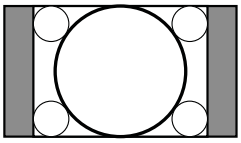
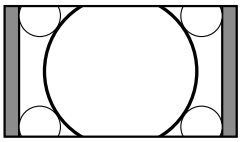
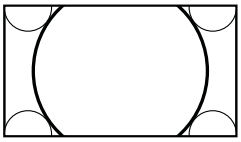
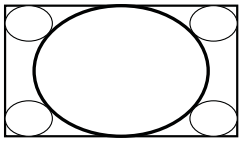
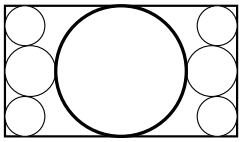
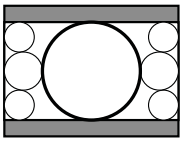
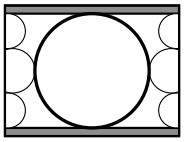
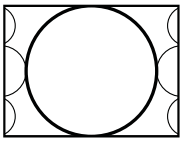
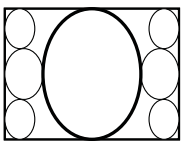
To convert the aspect ratio of a clip:

1. Load the clip into the Source Tool.
2. Click **Aspect Ratio Conversion.**
3. Select the Conversion Type from the drop-down list or select a Preset (see "Creating a Preset" on page 61).
4. Play the clip to view how the aspect ratio converted the clip.
5. Modify the conversion settings if necessary.

   These settings become the default and all subsequent clips will be converted using these settings.
6. Copy the clip to the Timeline.

Conversion Types

Aurora Edit LD has 8 different conversion types, 4 for up converting to a 16:9 aspect ratio, and 4 for down converting to a 4:3 aspect ratio:

Source Clip	Conversion Type	Offset Choices
4:3 up converting to 16:9 	Pillarbox (default) 	None
	Half Pillarbox 	-100 to +100
	Zoom 	None
	Stretch 	-100 to +100
16:9 down converting to 4:3 	Letterbox (default) 	None
	Half Letterbox 	-100 to +100
	Crop 	-100 to +100
	Compress 	None

Using Presets

Aurora Edit LD lets you create presets for common conversions you'll use.

Creating a Preset

To create a preset:

1. In the Source Tool, click **Aspect Ratio Conversion**.
2. Select the Conversion Type from the drop-down list.
3. Modify the Offset, if desired.
4. Click **Save**.
5. Accept the name provided or enter a new name, and click **OK**.

Deleting a Preset

If you don't need a preset anymore, you can delete it:

1. Select the preset to delete in the drop-down list.
2. Click **Delete**.

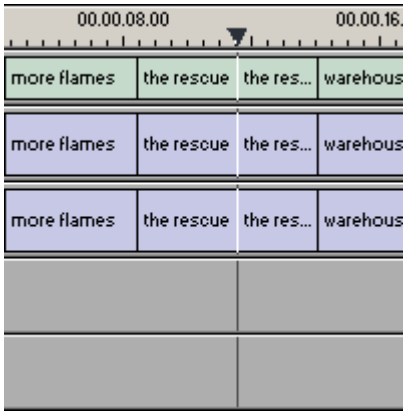
The preset is removed from the list and deleted from the system.

Splitting Clips

You can split an existing clip into two clips. For example, you can insert new material between two split sections or split a clip and remove a piece of it to tighten the sequence.

Before split...

After split...



To split a clip:

1. Press **1** on the keyboard (or click the **Timeline Tool** button) to choose the Timeline Tool.
2. Drag the cursor to the spot where you want to split the clip.

   You can also use the A, S, D, and F keys to find the split point.
3. Press \ on the keyboard or click the **Split Clip** button on the Timeline toolbar.

   The clip splits in two.

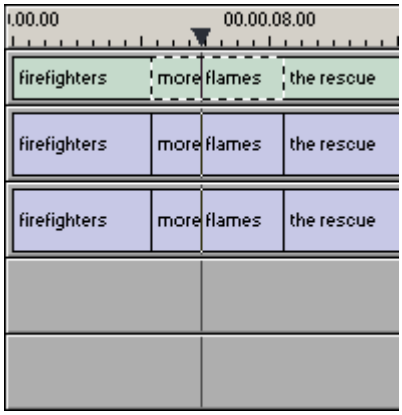
To split only one of the tracks (for example, split the Video track and leave A1 and A2 intact), deselect the track button at the left of the Timeline for tracks you want to be unaffected by the split.

Lifting Clips

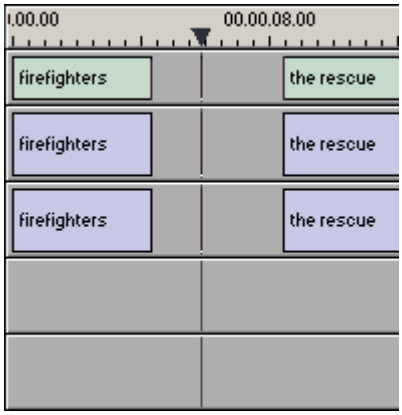
You can lift a clip out of a sequence to replace it, or remove a piece of a clip from a sequence after splitting it. Black or silence replaces the lifted portion. You can also lift an area of the sequence that includes parts of adjoining clips.

From the Timeline

Before lift...



After lift...



To lift a clip:

1. Press **1** on your keyboard (or click the **Timeline Tool** button) to choose the Timeline Tool.
2. Click once on the clip you want to lift.
3. Press **]** on the keyboard or click the **Lift Clip** button on the Timeline toolbar.

   The clip disappears from the sequence.

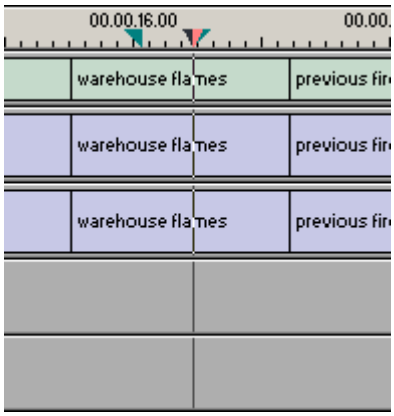
To fill in the gap created by lifting a clip:

- Select the first clip after the gap and press **0** on the keyboard or select **Collapse Sequence** from the Command menu.

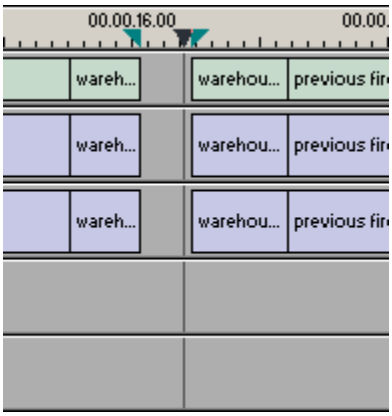
  The hole to the left of the selected clip closes. You can also use the Delete key to completely remove the clip and close the gap in a single step.

Lifting an Area of the Sequence

Before lifting area...



After lifting area...



To lift an area:

1. Press **1** if you are not already in the Timeline Tool.
2. Select the area to lift by marking and In and an Out point.
3. Press **Ctrl +]** on the keyboard or hold down the **Ctrl key while clicking the Lift Clip** button.

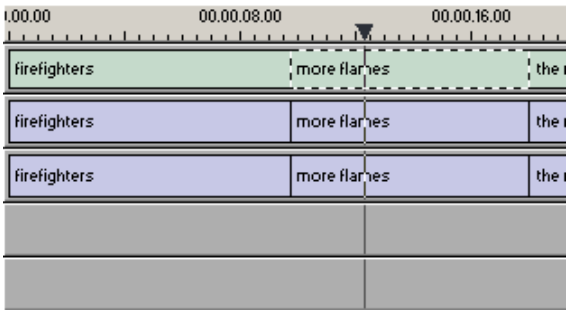
   You can also right-mouse click in the Timeline and select Lift Area.

Deleting Clips

Instead of lifting a clip from the Timeline, which leaves black and silence, you can delete a clip and close the gap between the remaining clips in the sequence.

Deleting a Clip from Your Sequence

Before deleting...



After deleting...

To delete a clip:

1. Press **1** on your keyboard, or click , to choose the Timeline Tool.
2. Deselect any tracks you don't want to delete by clicking their track indicator on the Timeline.
3. Select the clip in the Timeline that you want to delete. Press the Ctrl key to select multiple clips.
4. Press **Delete** on your keyboard.

   The clip disappears from the Timeline.

Deleting an Area of the Sequence

You can delete an area of the sequence, which can include parts of adjoining clips.

Before deleting an area...

After deleting an area...

To delete an area:

1. Press **1** on your keyboard to choose the Timeline Tool.

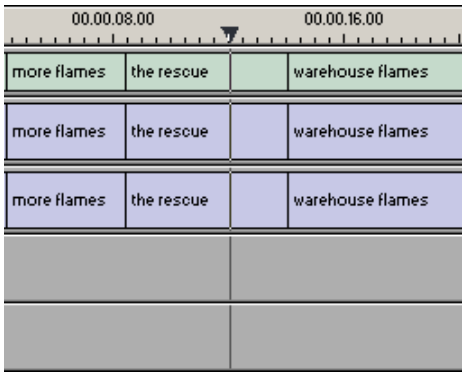
2. Select the area to delete by marking an In and an Out point.
3. Press **Ctrl + Delete** on the keyboard or hold down the **Ctrl key while clicking the Delete** button.

   You can also right-click in the Timeline and choose Delete Area.

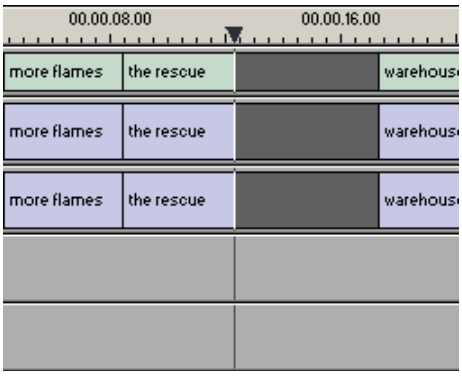
Inserting Filler Between Clips

With Aurora Edit LD, you use filler to place a gap between two shots or to create a dip to silence in the sequence. You can also use filler to serve as a placeholder for late-arriving material. Inserting filler is both track and edit mode specific.

Before filler...



After filler...



To insert filler:

1. Press **1** on your keyboard to choose the Timeline Tool.
2. Click once on the clip, at the point before you want to insert filler.
3. Right-click and select **Insert Filler**.

   The Filler Properties window appears.
4. Enter a Duration for the filler and click **OK**.

   The Timeline updates with the filler inserted into the sequence.

NOTE: *You can also insert filler between Mark In and Mark Out points on all tracks that are active*.

Using Control Track

Control track lets you see the actual count of a clip or piece of tape instead of using timecode. Control track is available in the Timeline and Source Tools.

To use control track:

- Click the **Control Track** button.

  The timecode field changes and the text becomes yellow. To switch back to viewing the timecode, click the Control Track button again.

To reset the control track to zero:

- Click the **Reset Control Track** button while in Control Track mode.

Using Match Frame to Bin

Match Frame to Bin finds a frame you select from the Timeline and loads it in as a clip source.

To match frame to the Bin:

1. Select a clip on the Timeline.
2. Select the frame you want to match.
3. Press **F3** on the keyboard.

   Aurora Edit LD finds the frame on the clip and loads it as a clip source.

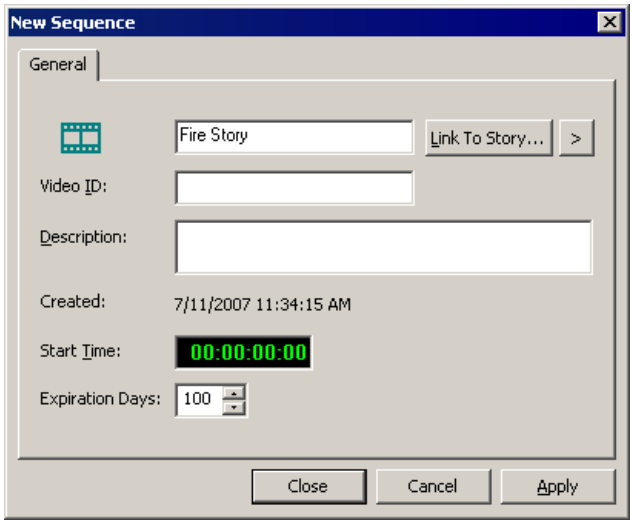
Linking to a News Story

Aurora Edit LD can link to scripts on iNews, NewStar, and AP/ENPS Newsroom computer systems, which you can use as an aid for creating your sequence. You can link to a news story when you create a new sequence, as described below, or to an existing sequence by opening Sequence Properties and clicking Link to Story.

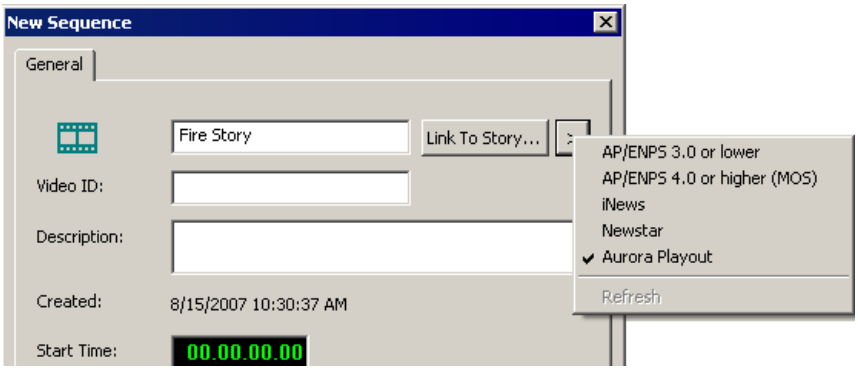
To link to a news story:

1. Click the **New Sequence** button in the Main toolbar.

   The New Sequence window appears:

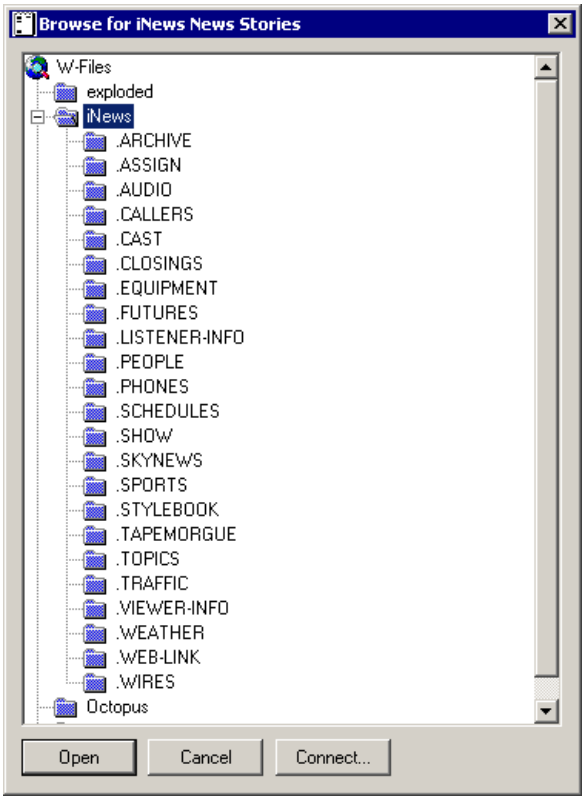


2. Click the arrow next to Link To Story and select your newsroom system.

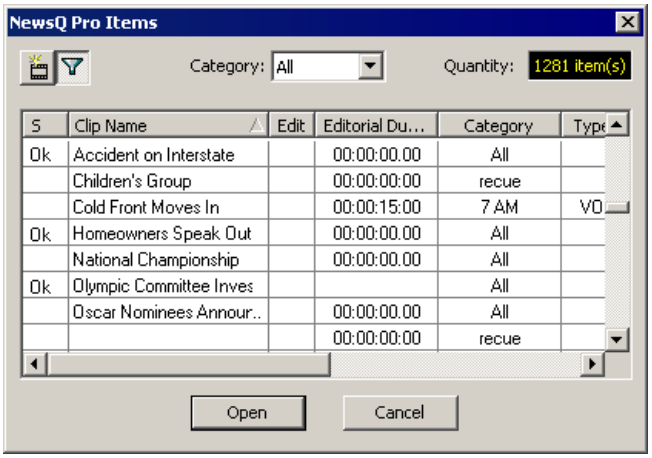


3. Click **Link to Story**.

A Browse window appears, displaying the available stories:



If you select Aurora Playout as your newsroom system, the Aurora Playout Items window appears:



NOTE: *Once a Aurora Playout story is linked, the row color for the selected story changes to reflect that the story is being edited. You can change this color in* **Tools I Options I Aurora Playout**.

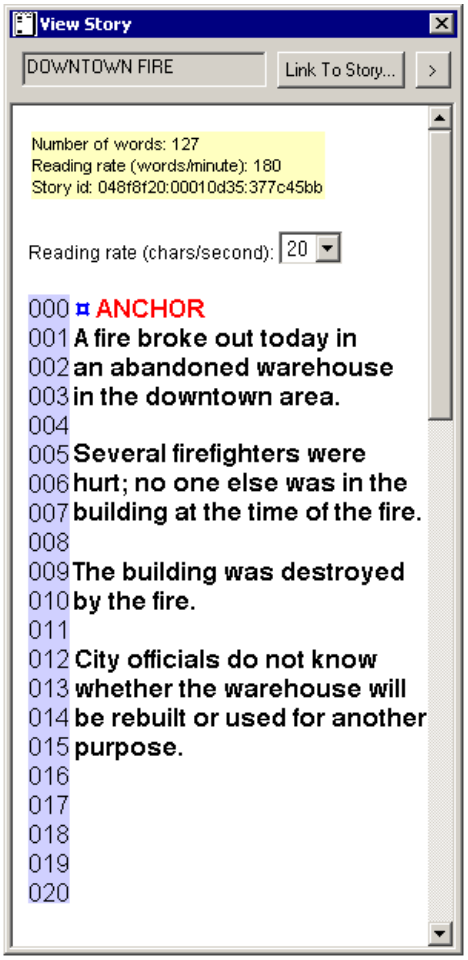
4. Select the file you need and click **Open**.

   The Sequence Properties window appears with the file title and Video ID filled in (if you are set up to use Video IDs with your NRCS).

5. Click **OK**; the Timeline opens.

6. Click the **Story View** button in the Main Toolbar.

   The script opens:



You can leave the script open and create a sequence to match the story.

Chapter 7

Adding Transitions

Aurora Edit LD lets you create a variety of transitions between clips in your sequence. Adding transitions to your sequences can add visual interest, avoid a bad edit between two shots, or slow a change between two shots for a pacing effect.

Video transition effects include dissolves, pushes, and slides. You can also create crossfades on the audio tracks in your sequence.

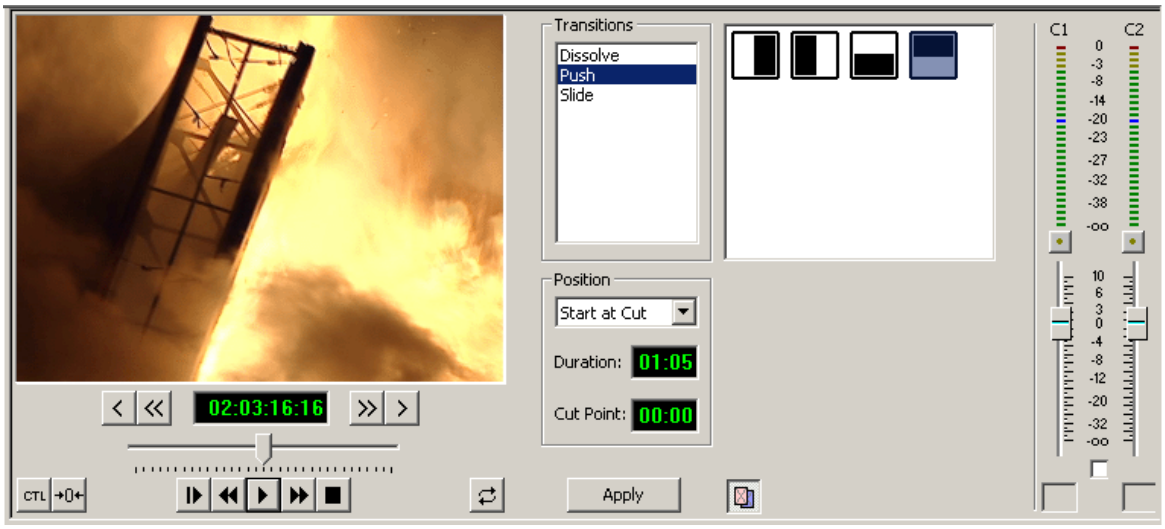
This chapter discusses the following topics:

Using the Transition Tool

Aurora Edit LD lets you create a variety of transitions between clips in your sequence. Adding transitions to your sequences can add visual interest, avoid a bad edit between shots, or slow a change between two shots for a pacing effect.

To create transitions or audio crossfades, you use the Transition Tool.

To select the Transition Tool, press **5** on your keyboard or click the **Transition Tool** button in the Timeline toolbar.



Transition Types

Aurora Edit LD has 3 types of transitions:

- Dissolve—Fades the existing image as the new image becomes visible in its place. You cannot specify the direction or kind of dissolve.

  You can create fades using the Dissolve transition. A fade is the gradual appearance of a new picture from black (fade-in) or the gradual disappearance of a picture to black (fade-out). To gradually fade the video in, place a dissolve transition at the beginning of a sequence. To fade the video off the screen, place a dissolve transition at the end of the sequence.

- Push—Moves the second image in the direction chosen onto the screen, looking like the first image is "pushed" out of the way.

- Slide—Moves either the old image or the new image. The old image moves to reveal the new image or the new image moves to conceal the old image. A black arrow indicates the direction and path the second image takes moving into the frame. A white arrow indicates a reverse slide, where the first image slides to reveal the second image.

To read a description of each transition, double-click its effect icon in the Transition Tool.

Adding Transitions to Your Sequences

You add transitions between clips in your sequence. You need to have handles on your clips in order to apply a transition.

Creating a Transition

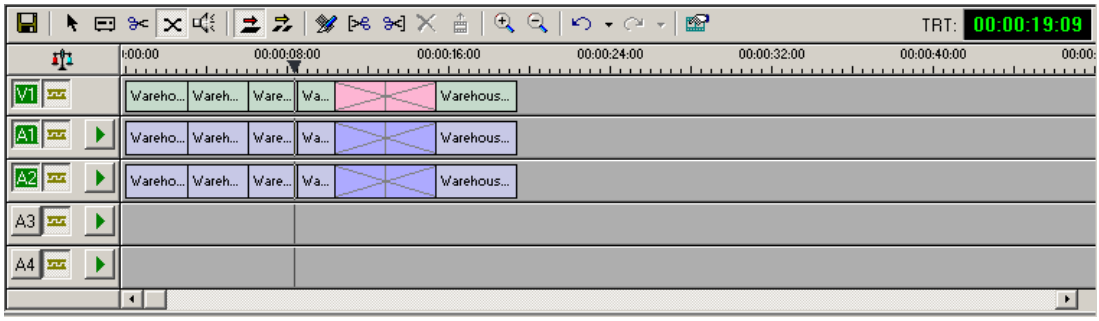
You add transitions between clips in your sequence. You need to have handles on your clips in order to apply a transition.

You create each of the 3 transitions in the same way.

To create a transition:

1. Press **5** on your keyboard, or click , to select the Transition Tool.
2. Click on the transition type and then on the icon for the effect you want.
3. In the Settings area, choose the **Position** of the transition from these choices:
   - **Centered**—Centers the transition across the cut point (default)
   - **End at Cut**—Ends the transition at the cut point between clips
   - **Start at Cut**—Starts the transition at the cut point between clips
   - **Custom**—Lets you set the position by typing it in the Cut Point field. If you don't have enough handle material to complete the custom position you set, Aurora Edit LD completes as much of the positioning as it can.
4. Enter the duration of the transition (the default is 15 frames).
5. Move the mouse over the cut point between the two clips. The cursor becomes a red X.
6. Click the mouse once to place the effect.

The transition appears on the Timeline as a pink box with diagonal lines in it, indicating the transition is unrendered. When you export a sequence as an EDL, Aurora Edit LD automatically renders the transition.



When you play the sequence in the Timeline, you see the transitions in the Video window.

Changing Transitions

You can change a transition from one type to another or change the properties of the transition.

To change a transition:

1. Click once to select the transition on the Timeline.

   A red and green dotted border appears around the transition and its properties are displayed in the Transition Tool.

   You can select multiple transitions (by pressing **Ctrl** + clicking on each transition) and apply changes to all of the transitions at once. If you have more than one transition selected, the red and green dotted border appears only around the transition for which the properties are displayed.

2. Make any changes—type of transition, type of effect, transition position, duration, or border.

3. Click **Apply**.

   The new transition replaces the old one on the Timeline.

NOTE: *Double-clicking on a transition in the Timeline from any tool selects the Transition Tool and shows the transition's properties*.

Deleting Transitions

1. Click on the transition to select it.

   To delete several transitions at once, hold down the Ctrl key on the keyboard, then click on each transition you need to delete.

2. Press **Delete** on the keyboard.

   The transition disappears from the Timeline.

Adding Audio Crossfades

If you want to soften the transition between two audio clips, you can add an audio crossfade. Aurora Edit LD lets you create audio crossfades between any two edit points in your sequence. Apply crossfades to only the audio tracks in a clip or with each video transition you create.

Applying Crossfades to the Audio Tracks Only

1. Press **5** on your keyboard to select the Transition Tool.
2. Move the mouse over the cut point between the two audio clips where you want to place the transition.

   The cursor turns into a red X.
3. Click the mouse once on the audio track to place the effect.

   The audio crossfade appears on the Timeline as a blue box with a X in it.

Applying Crossfades Automatically with Transitions

1. Press **5** on your keyboard to select the Transition Tool.
2. Click the **Auto-Apply Crossfade** button.

   Each time you apply a video transition, an audio crossfade occurs on the audio tracks at the same point. The audio crossfade uses the same settings you are using for the video transitions; position, duration, and cut point.

   You can also adjust the settings for the audio crossfade separately from the video transition if desired. Click to highlight the transitions for crossfading, whether all or some of the audio tracks.

Chapter 8

Audio

Aurora Edit LD allows you to adjust many aspects of the audio tracks in your sequence and add additional audio tracks to your sequence.

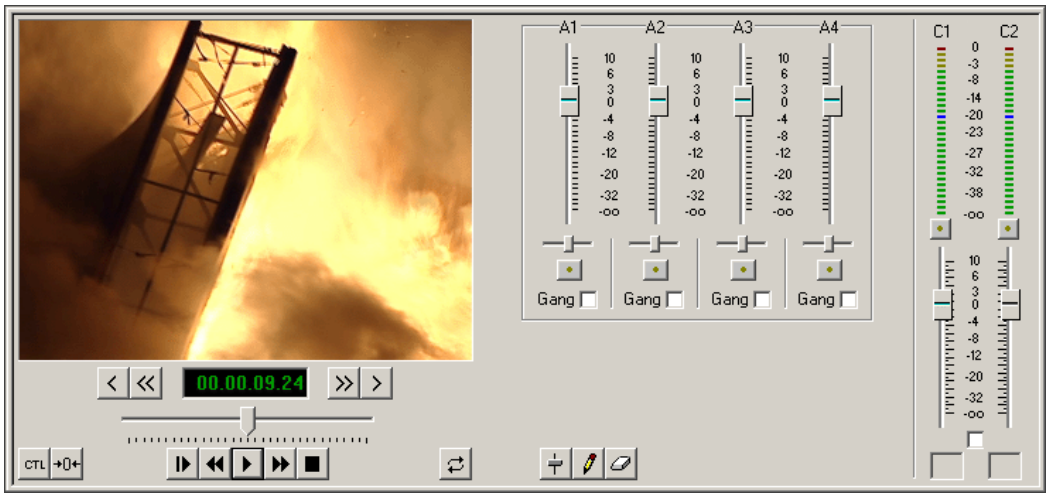
While Aurora Edit LD can only record four audio tracks, you can edit up to eight tracks. The Audio Mixer Tool adjusts levels and pan controls for individual tracks in a sequence or for entire clips.

This chapter discusses the following topics:

Using the Audio Mixer Tool

Aurora Edit LD allows you to adjust many aspects of the audio tracks in your sequence. The Audio Mixer Tool adjusts levels and pan for individual edits in a sequence, for entire clips, or for entire audio tracks.

To select the Audio Mixer Tool, press **6** on your keyboard or click the **Audio Mixer** button in the Timeline Toolbar.



Adjusting Audio Levels on the Timeline

You can adjust the audio levels within a clip by adding and manipulating fade control points in the Timeline, which is known as rubber banding. You can also view the audio waveform for a sequence, providing a visual indication of audio levels.

Viewing Audio Levels on the Timeline

You can view audio levels in Aurora Edit LD in different ways:

- In the Audio Mixer Tool, the fade control line is always visible, whether the audio track is expanded or not.
- In all of the Aurora Edit LD tools:
  - You can view audio levels at any time by clicking the **Expand Track** button next to the audio track you want to view.
  - Click **Show Audio Fade Control Points** to show the points anytime the audio track is expanded.
  - Click **Show Audio Waveform** to show the waveform for the sequence in the expanded track.
  - Click the up arrow on the **Change Track Height** button to shrink the track height or click the down arrow to expand the height of the track.
  - Click the **Zoom In Waveform Vertically** button to increase the waveform amplitude as shown on the audio track or click the **Zoom Out Waveform Vertically** button to decrease the waveform amplitude.

Changing Audio Levels in a Clip

You can adjust the audio levels within a clip by adding and manipulating fade control points in the Timeline, which is known as rubber banding.

To change the audio level in a clip:

1. Expand the audio track to reveal the fade control line.
2. To adjust the audio level in a clip, do one of the following:
   - To adjust a specific point in a clip, click on the red line to create a fade control point. Using the fade control point as a pivot, click on another point in the audio track and drag the red line to raise or lower the level.
   - To raise the audio level for the entire track in a clip, click the fade control line and drag it up in the track. If fade control points exist, you need to click on a point before raising the level.
   - To lower the audio level, click the fade control line and drag it down.
   - To raise or lower the sound level for the entire track in a clip while preserving the positions of the existing fade control points, press the **ALT** key, click one of the fade control points, and while holding down the left mouse button, drag the fade control point up or down. Release the mouse button while still holding the **ALT** key.

If your audio levels are still too low or too high after adjusting the fade control line to its maximum or minimum value, you can make further adjustments by changing the audio gain (see "Adjusting Audio Gain" on page 82).

Removing Fade Control Points

To remove a fade control point, press **Ctrl + click** on the fade control point. Notice that the cursor changes to a red hand, allowing you to click and remove the control point.

To remove all of the fade control points for a selected audio clip, right-click within the clip and select **Clear Fade Control Points**.

You can also remove an area of fade control points:

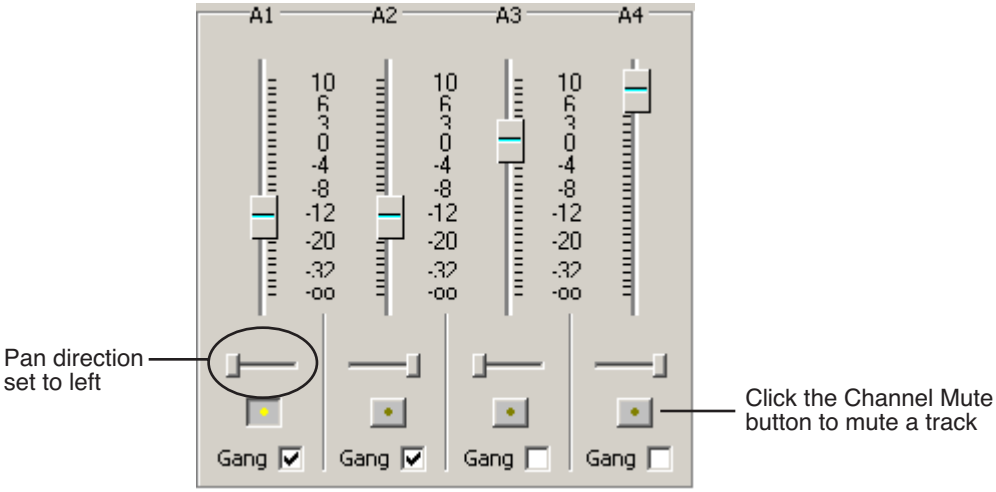
1. Set a Mark In and Mark Out point to indicate the section of fade control points to remove.
2. Right-click on the audio track and select **Clear Fade Control Points Area**.

All fade control points between the Mark Points, on active tracks, are deleted.

To clear all of the fade control points in a sequence, click the **Clear Audio Automation**  button.

Setting the Pan Control

The pan control adjusts sound location. By default, odd-numbered channels pan to the left and even-numbered channels pan to the right.



Changing the pan direction affects the entire track in a sequence.

To change the pan direction:

- Drag the pan slider for an audio channel to the right or left position.

To set the pan direction to center, press **Alt + click** on the pan slider.

Muting Tracks

By default, Aurora Edit LD monitors all audio tracks in a sequence. However, you can mute one or more tracks; you hear only the unmuted tracks until you deactivate Muting. Muting is useful when recording voice-overs to the Timeline (see "Adding Voiceovers to Your Sequence" on page 84).

To Mute one or more tracks:

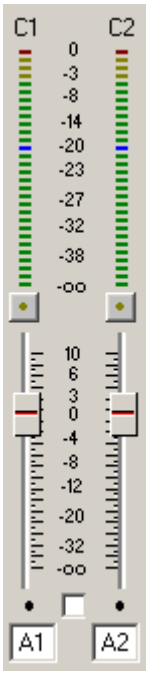
- In the Audio Mixer Tool, click the **Channel Mute** button for each track you want to mute.

To turn off Muting, click each Channel Mute button again.

Setting Audio Output Levels

You can use the Master Audio Sliders to adjust the output level for your final sequence. When you output audio, the four audio tracks are mixed down to two tracks. The pan direction determines how tracks are mixed.

By default, odd-numbered tracks mix to channel one and even-numbered tracks mix to channel two of your output sequence.



To use the Master Audio Sliders:

- Drag the level slider up or down for each channel to set the output volume.

Check the Master Gang box to adjust both channels simultaneously.

Adjusting Audio Gain

Aurora Edit LD lets you adjust the audio levels within a clip in your sequence if a clip's level is too low or too high. The Audio Gain feature lets you compensate by adjusting the clip's audio between -41 dB and +10 dB.

To adjust an audio clip, you can use the Timeline Tool, the Trim Tool, or the Audio Mixer Tool.

To adjust the audio gain in a clip:

1. Select the clip you need to adjust.
2. Right-click in the appropriate audio track.
3. Choose **Adjust Audio Gain**.

   The Adjust Audio Gain dialog box appears.
4. Enter a new value for the audio gain:
5. To lower the gain, enter a value preceded by a minus sign, such as -5.
6. To raise the gain, enter a value, such as 5.
7. Click **OK**.

   The new value appears for the audio clip.

Using Audio Automation

You can use Audio Automation to adjust volume on the fly while a sequence is playing. You can then go back to adjust the fade control points for each level.

To use Audio Automation:

1. Press **6** on the keyboard to select the Audio Mixer Tool.
2. Click the **Write Audio Automation** button.
3. Click in the Timeline where you want the audio automation to start.
4. Press **F10** or click **Play** to play the sequence.
5. As the sequence is playing, click on the audio slider in the appropriate channel and raise or lower it.
6. When you reach the end of the sequence, press the **spacebar** to stop.

The automation appears as fade control points in the audio tracks.

Showing Audio Automation

When you play a sequence with Audio Automation, you may want to see the audio sliders moving along with the video, which show you the audio changes you made while recording.

To show Audio Automation:

- Verify that the **Show Audio Automation** button is activated in the Audio Mixer Tool.

When you play the sequence, the sliders move along with it. If you need to do any fine-tuning, you can move any of the fade control points once the sequence has stopped playing.

If you play a sequence without Show Audio Automation on, you see the fade control points from the automation, but the sliders don't move during playback.

Removing Audio Automation

You can remove an individual fade control point or all points in a sequence.

To remove a single fade control point:

- Press **Ctrl + click** on a fade control point to remove it.

  The cursor changes to a red hand, allowing you to click and remove the control point.

To remove all fade control points:

- Click **Clear Audio Automation**.

  All of the fade control points disappear.

Adding Voiceovers to Your Sequence

Adding a voiceover to a sequence replaces the current audio with audio you record. This is used mainly for adding voice to video footage.

Required Equipment

In order to record voiceovers with Aurora Edit LD, you need to have the following equipment installed on your computer:

- Microphone
- USB pre amplifier; Thomson Grass Valley recommends one of the following products:
- Tascam US-122—USB Audio/MIDI Interface; www.tascam.com
- M-Audio Mobil EPRE USB—USB Bus-Powered Preamp & Audio Interface; www.m-audio.com

Configuring Your System

To record voiceovers, you need to install and configure the microphone pre-amplifier. The mic pre-amplifier mixes the audio, avoiding a latency problem. Follow the instructions that came with the pre-amplifier to configure as follows:

1. Plug your computer speakers into the mic pre-amplifier.
2. Plug the microphone into the mic pre-amplifier.
3. Connect the pre-amplifier to your PC.

You also need to disable your PC's sound card and configure your PC to use the pre-amplifier:

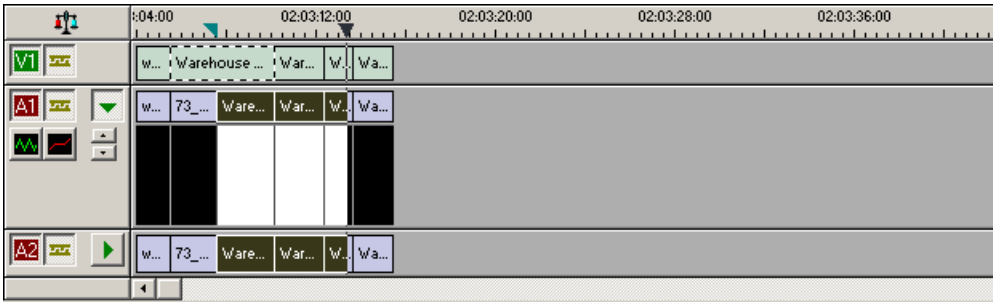
1. Go to **Start | Settings | Control Panel | Sounds & Audio Devices**.
2. Click on the Audio tab.
3. Choose the pre-amplifier for Sound Playback and Sound Recording.
4. Click **OK**.

Recording a Voiceover

There are two ways to record a voiceover—by positioning the cursor where you want the record to begin, or by marking an in and out point. Marking In and Out points allows you to use the Record Countdown feature, which displays the duration remaining for the voiceover, allowing you to see how much time you have left to record.

To record a voiceover:

1. In the Source Tool, select your microphone from the source drop-down list.
2. Mark an In and Out point in your sequence where you want the voiceover to record.
3. If you want the system to display the remaining duration of the record, press the **Record Countdown** button.
4. Press the **Start Recording** button.
5. Using the microphone plugged into the mic pre-amp, record your voiceover.
6. Press the **Stop Recording** button.



When on, loop tones will sound at the end of each microphone recording. When the loop tones are done playing, the record starts again automatically. You can use loop tones for voiceovers directly to the timeline in case you make a mistake and need to re-record.

Chapter 9

Saving and Sending Clips

Once your sequence is complete, you have several output options. The most efficient method is sending the sequence to a network video server.

This chapter discusses the following topics:

Saving Clips

To save a sequence:

- Click **Save** in the Timeline toolbar or press **Ctrl + S** on the keyboard.

Aurora Edit LD saves the sequence to your media server.

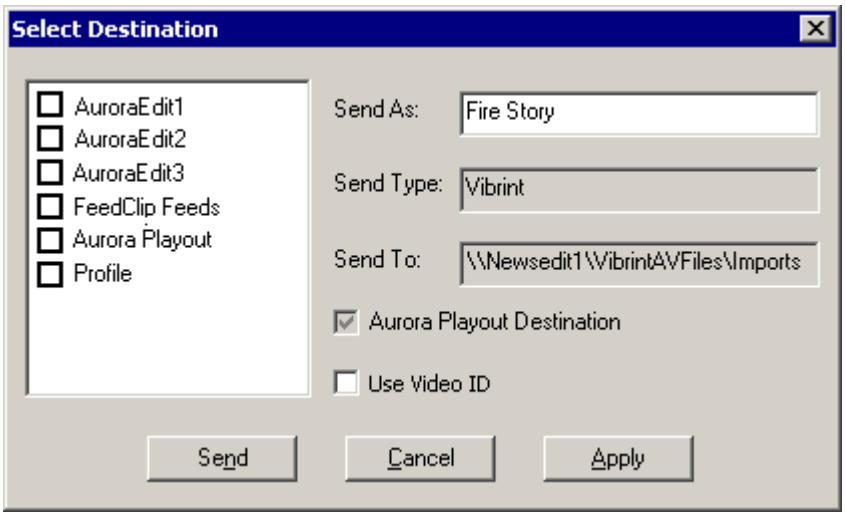
Sending a Clip to a Destination

Once you complete a sequence, you can send them to a Media Server.

To send a completed sequence:

1. Press **F2** on the keyboard (or click the **Send to File** button on the toolbar).

   The Select Destination window appears, showing all available locations:



NOTE: *If you need to add another destination, go to* **Tools | Options | Send**.

2. Click on the box where you want to send the sequence.
3. If you want to change the name of the sequence, enter it in the Send As: field.

   You cannot change the Send Type or Send To fields.

   You can use the Video ID of a sequence instead of the sequence name by selecting the Use Video ID box in the Select Destination window. If no Video ID appears with the sequence, that box is grayed out.
4. Click **Send** or press **Enter** on the keyboard to send your sequence.
5. To check if your sequence was sent, click **ConformManager** and view the Job List.

   If you don't see your sequence in the current Job List, click the **History** button, which shows all sequences that have been sent and their status. See "Viewing EDL History" on page 90 for more information.

Associating a Sequence with a Aurora Playout Placeholder

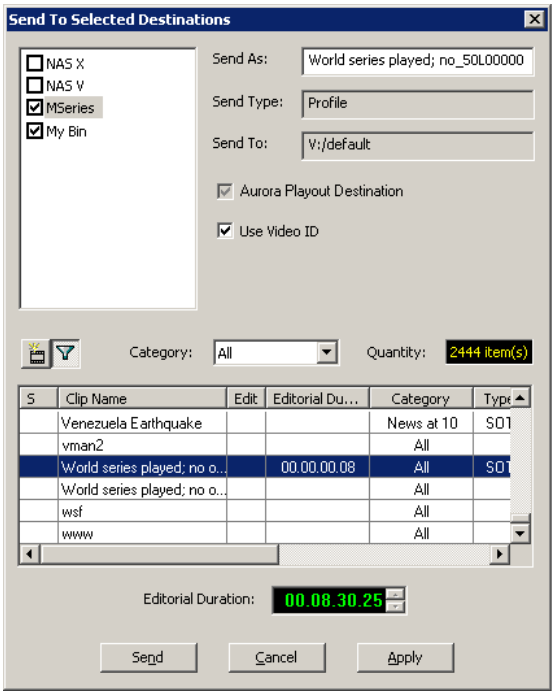
If you create a clip or sequence on Aurora Edit LD for a specific placeholder in Aurora Playout, you need to send it back to a playout Media Server so it can be played to air.

To send a sequence and associate it with a Aurora Playout placeholder:

1. Select the completed sequence in the bin.

   If you have the sequence open in Aurora Edit LD, it is already selected.

2. Press **F2** on the keyboard or click the **Send to File** button on the toolbar.



3. Select the placeholder to assign to your completed sequence.

NOTE: *If the story was already linked to a MOS ID, the Send to Selected Destinations window selects the Aurora Playout placeholder automatically*.

4. Enter an Editorial Duration for the sequence, if desired.

   When sending a linked story to a Aurora Playout destination, you have the opportunity to change the Editorial Duration. The duration is sent back to the Newsroom Computer System as the actual on-air duration of the sequence for more accurate rundown timing.

   If left unchanged, the total duration of the story is sent by default.

5. Click **Send**.

   The clip is automatically sent to the Media Server. Once the clip is sent, the placeholder no longer appears in your Assignment List and the number of missing items at the top of the screen decreases by one.

Using the ConformManager

The Aurora Edit LD ConformManager tracks the EDLs sent from a specified XRE Conformance Server. To configure the ConformManager, see "Setting ConformManager Properties" on page 32.

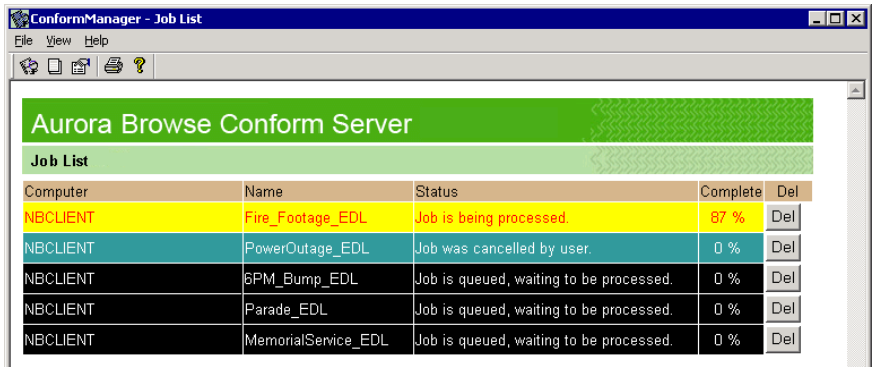
Viewing the Job List

The ConformManager Job List displays each active and scheduled job or export. Once a job is complete, the listing moves to the History window.

To view the Job List:

- From the Aurora Edit LD main menu bar, click **ConformManager**.

  The Aurora Browse Conform Server opens displaying the Job List.

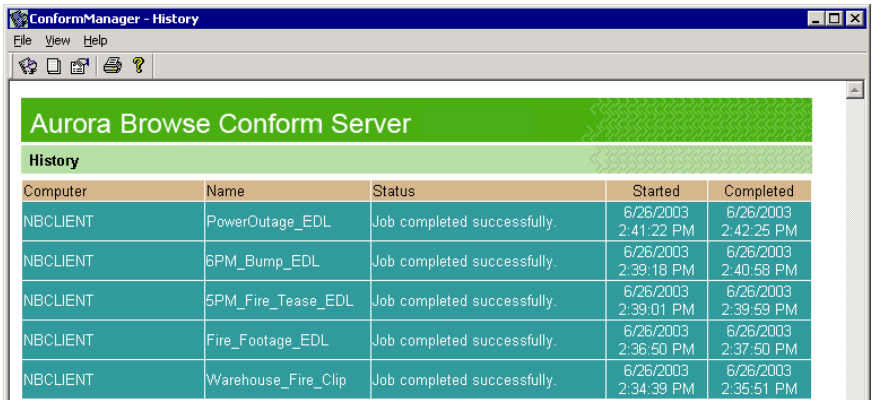


Viewing EDL History

The History window displays each of the EDLs that have been sent and their status, whether the transfer was successful or not.

To view EDL export history:

1. From the Aurora Edit LD main menu bar, click **ConformManager**.
2. Click the **History** button on the toolbar.



Transfers that complete successfully display with a blue background. If a send could not be completed for some reason, the job displays with a red background.

Archiving Clips

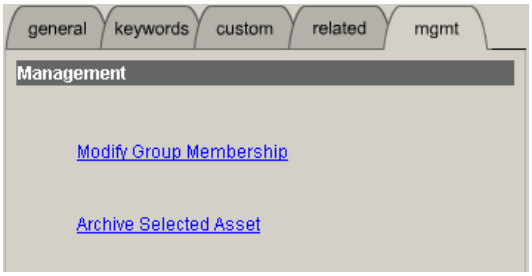
Aurora Edit LD lets you archive system assets to a permanent repository, allowing you to recover disk space by removing high-resolution material that you don't need for immediate playout.

Archiving an Asset

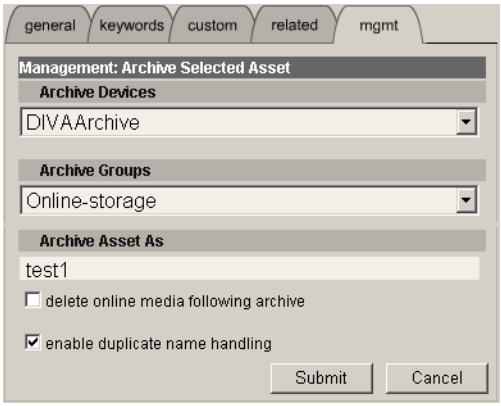
You can archive assets individually or archive multiple clips in a single operation. This procedure describes archiving a single clip; see "Archiving Multiple Assets" on page 92 to archive several clips at once.

To archive a clip:

1. Select an asset from the Find tab.
2. Press **2** to select the Source Tool and click the **Source Properties** button.
3. Click the **mgmt** (Management) tab.



4. Click **Archive Selected Asset** to set the archive parameters.



5. Select an **Archive Device** and **Archive Group**. Your administrator can explain the choices and site policies.
6. If you wish to rename the archive, edit the **Archive Asset As** field.
7. To automatically remove high-resolution material from the Open SAN or NewsShare NAS after the asset has been archived, check the **delete online media following archive** checkbox.
8. To automatically rename the clip if there is a naming conflict, check the **enable duplicate name handling** checkbox. If you leave the box unchecked, you will be prompted to rename the clip if there is a conflict.

9. Click **Submit**.
10. Click **Yes** to confirm the archive operation.

After archiving is complete, the clips status appears as follows:

- If you chose not to delete the online media, the online entry appears on the Related tab. Hold the mouse pointer over the clip name to view the location.
- If you chose to delete the online media, the General tab displays Archived status 

and the Find tab displays an orange dot next to the Thumbnail view and clip name. 

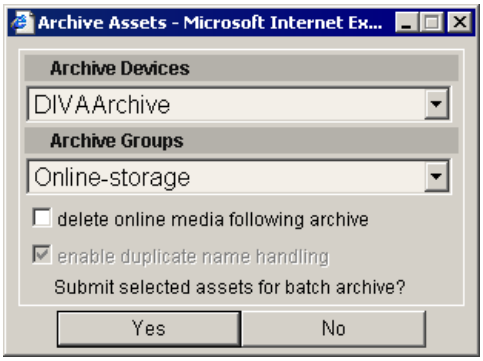
The online media entry is removed from the Related tab, which shows the location of the archived clip.

Archiving Multiple Assets

Aurora Edit LD lets you archive multiple assets at one time.

To archive multiple clips:

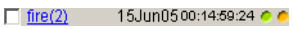
1. From the Find tab, search for the clips you wish to archive.
2. Check the box for each clip to be archived.
3. Open the Bin tab; all checked clips are displayed.
4. Click **Archive**.



5. Select an **Archive Device** and **Archive Group**. Your administrator can explain the choices and site policies.
6. To automatically remove high-resolution material from the Open SAN or NewsShare NAS after the asset has been archived, check the **delete online media following archive** checkbox.
7. Click **Yes** to submit the assets for batch archive.

After archiving is complete, the clips status appears as follows:

- If you chose not to delete the online media, the online entry appears on the Related tab. Hold the mouse pointer over the clip name to view the location.
- If you chose to delete the online media, the General tab displays Archived status 

and the Find tab displays an orange dot next to the Thumbnail view and clip name. 

The online media entry is removed from the Related tab, which shows the location of the archived clip.

Restoring an Archived Asset

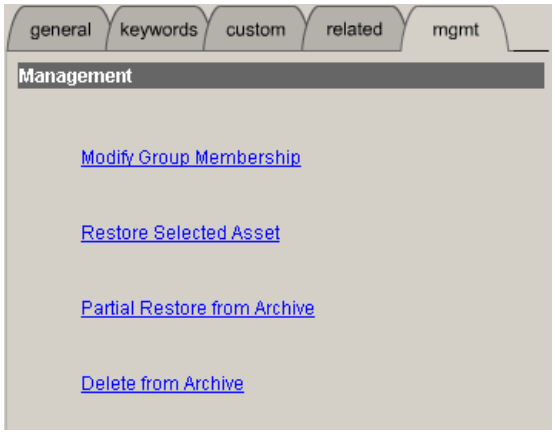
After you archive an asset, you can restore the high-resolution material, if needed, to the Open SAN or NewsShare NAS.

These procedures describe restoring a single complete or partial clip.

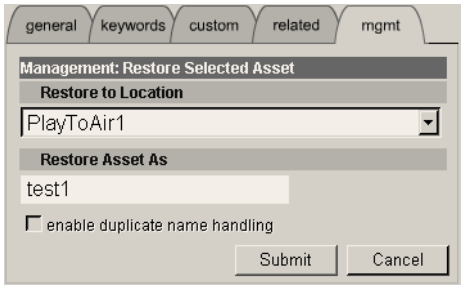
Restoring Complete Clips

To restore a complete clip:

1. From the Find tab, search for the clip you wish to restore.
2. Click the **mgmt** (Management) tab.



3. Click **Restore Selected Asset** to set the restore parameters.

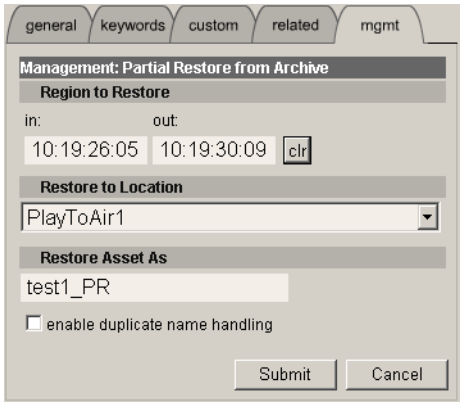


4. Select a **Restore To Location** destination for the high-resolution material.
5. If required, modify the clip name in the **Restore Asset As** field.
6. To automatically rename the clip if there is a naming conflict, check the **enable duplicate name handling** checkbox. If you leave the box unchecked, you will be prompted to rename the clip if there is a conflict.
7. Click **Submit**.
8. Click **Yes** to confirm the archive operation.

Restoring Partial Clips

To restore a partial clip:

1. From the Find tab, search for the clip you wish to restore.
2. Click the **mgmt** (Management)tab.
3. Click **Partial Restore From Archive** to set the restore parameters.



4. Select the **Region to Restore** by playing the clip and creating mark points.
5. Select a **Restore To Location** destination for the high-resolution material on your Open SAN or NewsShare NAS. If you restore a partial clip, you should save it to a location that is monitored for scavenge operations so that a complete set of proxy assets is generated for the partial restore file.
6. If required, edit the clip name in the **Restore Asset As** field. The system appends "_PR" to the restore clip name to identify it as a partial clip.
7. To automatically rename the clip if there is a naming conflict, check the **enable duplicate name handling** checkbox. If you leave the box unchecked, you will be prompted to rename the clip if there is a conflict.
8. Click **Submit**.
9. Click **Yes** to confirm the archive operation.
10. Click **OK** to close the Restore Assets box or click **View Log** to view which assets were submitted.

Once restored, the Online Media entry on the Related tab shows the name and location of the clip on the Open SAN or NewsShare NAS. The Archived Media entry displays the location of the archived clip; clips remain archived until you choose Delete From Archive from the **mgmt** (Management) tab.

Restoring Multiple Archived Assets

After you archive an asset, you can restore the high-resolution material, if needed, to the Open SAN or NewsShare NAS.

To restore clips:

1. From the Find tab, search for the clips you wish to restore.
2. Check the box for each clip that you wish to restore from the archive.
3. Open the Bin tab; all checked clips are displayed.
4. Click **Restore**.
5. Select a **Restore To Location** destination for the high-resolution material on your Open SAN or NewsShare NAS.
6. Click **Yes** to start the restore operation.

Once restored, the Online Media entry on the Related tab shows the name and location of the clip on the Open SAN or NewsShare NAS. The Archived Media entry displays the location of the archived clip; clips remain archived until you choose Delete From Archive from the Management (mgmt) tab.

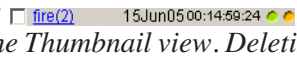
Deleting Archived Assets

If you wish to delete an archived asset—if you no longer need it, or if you wish to store a modified version instead, for example—you can selectively delete assets from the archive without affecting the online high-resolution material.

You may delete only one clip at a time; you cannot use batch operations.

To delete an asset:

1. From the Find tab, search for the clip you wish to delete.
2. Open the clip in the View window.

NOTE: *Archive assets* ***without*** *corresponding high-resolution media are identified with an orange dot next to the clip entry* 

, and with an Archived status indicator 

in the Thumbnail view. Deleting these clips from the archive removes that last high-resolution copy of the clip.

3. Click the **mgmt** (Management) tab.
4. Click **Delete From Archive** to remove the high-resolution material from the archive.
5. At the Delete Asset message, click **Continue** to delete the asset.

Once the clip is deleted, the Related tab displays the clip location of the high-resolution material if it exists; the Archived entry is removed.

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