

APPLICATION NOTE

Aurora Edit 7 Archive & Restore Workflow

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November 2010

Using Aurora Edit 7, you now have the ability to manage, edit, and synchronize—on an as-needed basis—low-resolution proxies to their high-resolution files when those files are located offline in an archive.

Introduction

Prior to Aurora™ Edit 7.0, it was not possible to edit with assets that were listed as offline. This could be a real handicap in a system that presents proxy capabilities. As of version 7.0, Grass Valley™ has created a new workflow that allows the user to manage, edit, and synchronize their low-resolution assets for use in a high-resolution world.

Software Prerequisites

Aurora Edit ≥7.0

BaseCamp ≥ 7.0

Working with Offline Assets

What constitutes an offline asset:

An offline asset is defined as any media item that has a reference to a low-resolution asset, but its corresponding high-resolution asset exists only in a storage pool that cannot be directly accessed via the client.

One example of this would be when the high-resolution asset has been deleted from the local storage and placed in an offline archiving system. Another example would be when the high-resolution asset lives on another pool of storage like a mirrored SAN.

How to determine whether an asset is offline:

In the “Search Results” view of the BaseCamp search tool, any asset that is currently offline will display an orange dot, which can be found in the location column of the window.

How to play back an offline asset within Aurora Edit:

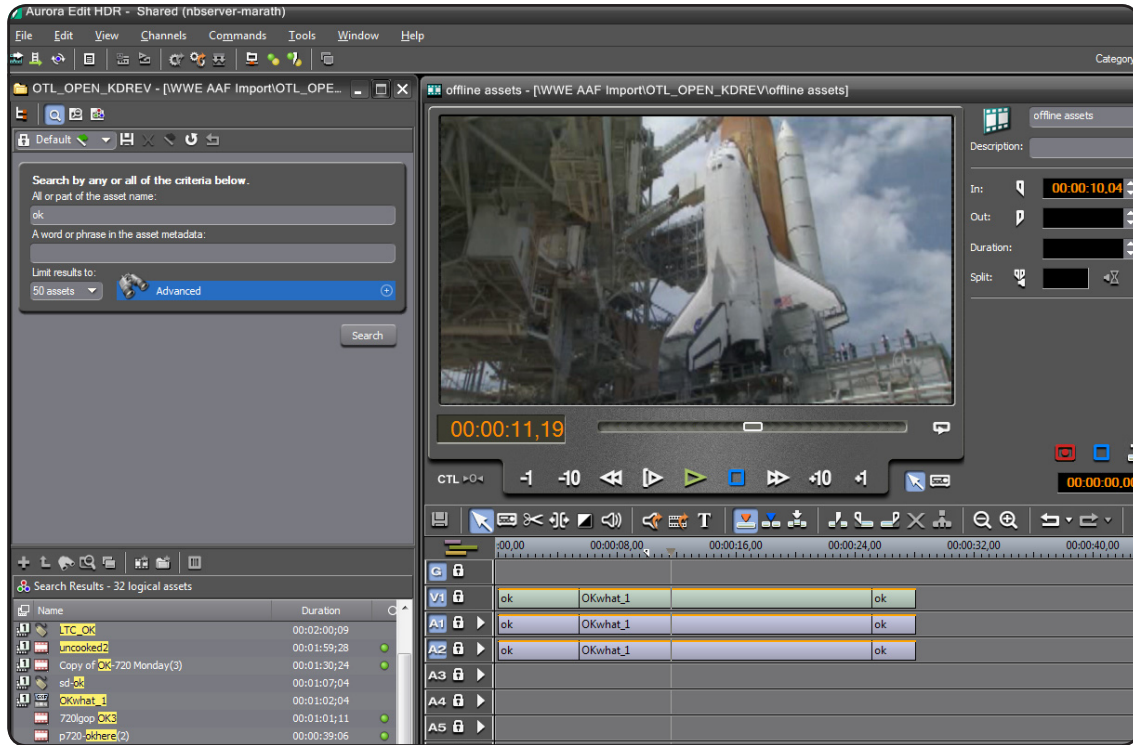
Once an offline asset is found, you can simply double-click or drag-and-drop the clip in order to load it into the “Source Tool” for immediate playback.

NOTE: This is now using the low-resolution asset for playback thus the quality may be less than what you are currently used to seeing in Aurora Edit.

Editing with Offline Assets

Now that you know how to locate and play back assets that are offline, you can edit with these offline assets much in the same way as you would as if the asset was online. You can set marks in the source tool, copy the clip to the timeline, add transitions, effects, alter audio fade control points, etc.

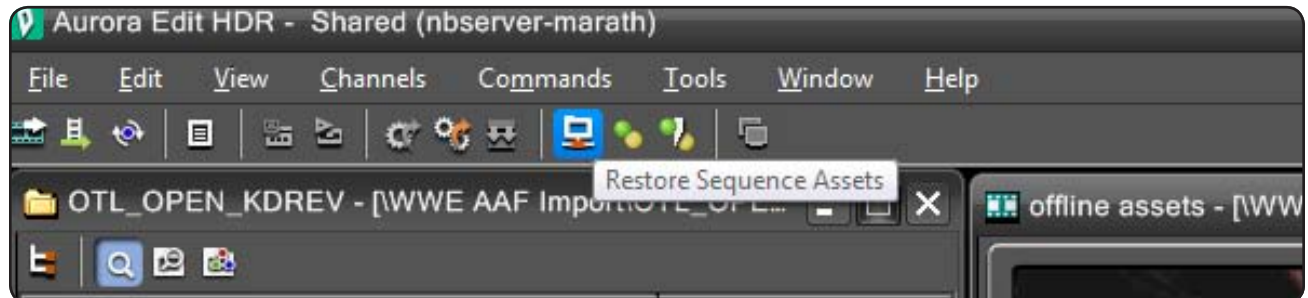
Any offline asset that is added to the timeline will display an orange line across the top. This makes it easy to instantly recognize which assets still need to be restored before trying to perform a send or conform.



How to Restore Offline Assets

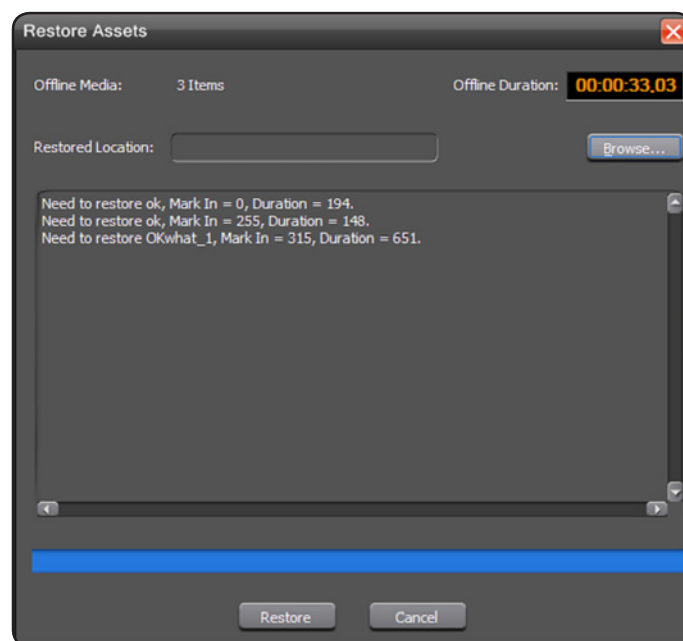
Restoring an asset is simply the process of retrieving the high-resolution asset from its offline location to a locally accessible storage pool. If you have a sequence that contains offline assets, you will not be able to perform certain functions like send and conforms until the offline assets have been restored.

There are three buttons in the applications main toolbar, “Restore Sequence Assets,” “Synchronize Restored Assets,” and “Unlink Online Assets.” First let’s take a look at what happens when we click on the “Restore Sequence Assets” button.



Restoring with a Restore User Role:

If you are licensed to perform a restore from an archive, when you click the “Restore Sequence Assets” button, a “Restore Assets” dialog box will be displayed



This dialog will display the following information:

Offline Media – How many assets are currently offline in the currently open sequence.

Offline Duration – The total duration of all the offline assets in the currently open sequence. This will account for partial file restores of each asset plus any restore handle values that you have set. All restores are consolidated so you don’t have to worry about duplicate restores.

Restore Location – This is the bin that the assets will be restored to. You can use the “Browse” button to change the currently selected bin.

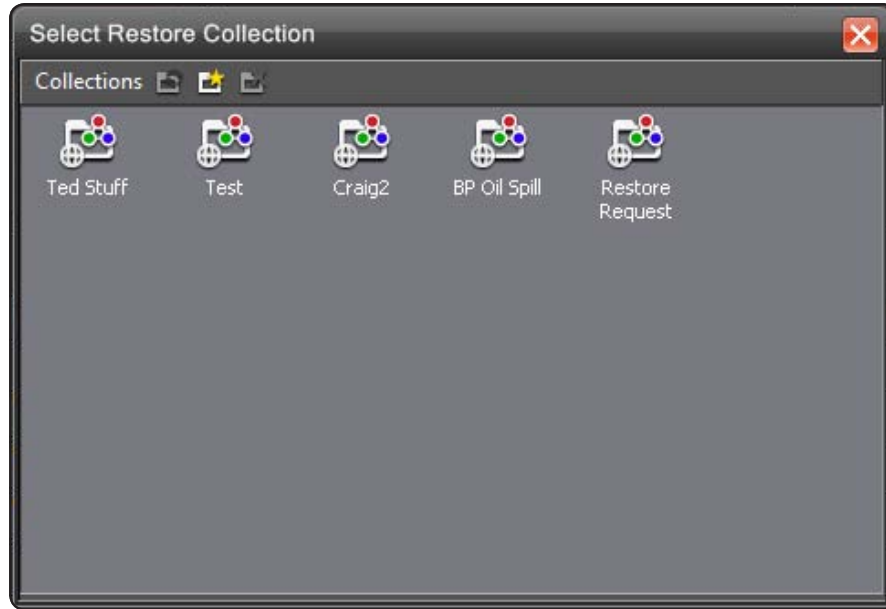
Simply clicking the “Restore” button will submit a restore job for each of the offline assets. You will be presented with a dialog box that will confirm how many restore jobs have been submitted to the system.

NOTE: This does NOT mean that the asset has been restored. It just means that the request has been added to the “Transfer Manager.”

How to Restore Offline Assets (cont.)

Restoring Without a Restore User Role:

If you are not licensed with the “Restore” role, your process will follow a different path. When clicking the “Restore” button in the toolbar, a dialog will display asking you to select a collection.

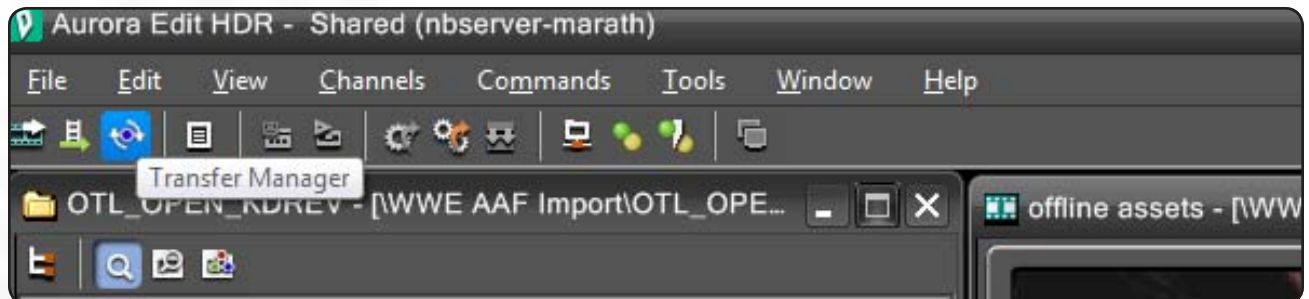


The idea here is that you will have at least one system in your facility that will be licensed with the “Restore” role. By placing your restore request in a collection, your request will become visible and be managed by the licensed system. It is now the responsibility of the user at the licensed system to perform the restore request that is explained in the above section “Restoring with a Restore user role.”

How to Synchronize to Restored Assets:

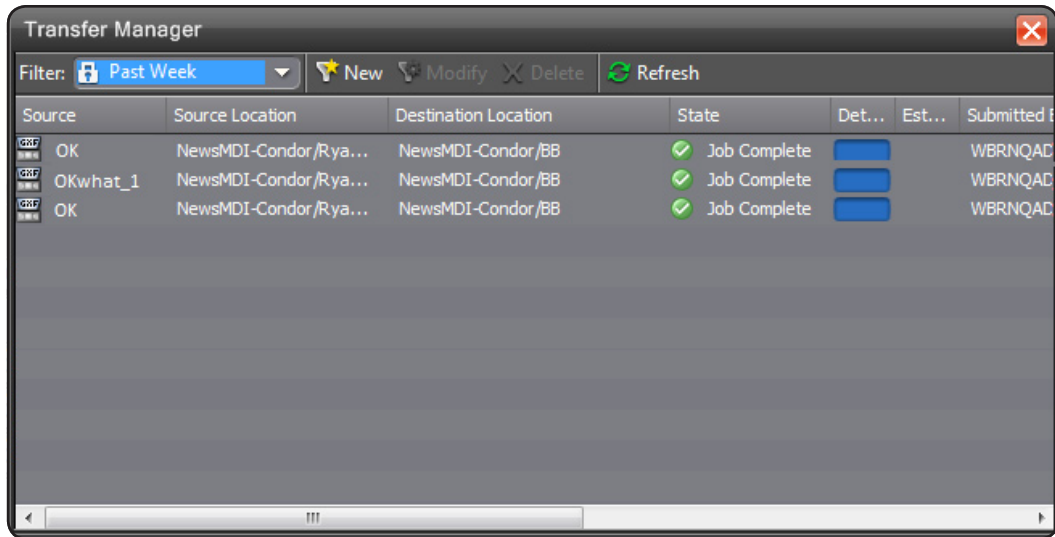
So far we have located offline assets, used them in a sequence, and requested restore jobs. If you look at the offline assets in the timeline, you will see that they still display the orange line. That is because we still need to synchronize the restored high-resolution assets with the low-resolution placeholders that are in the timeline.

First we need to confirm that the restore requests have been performed and were successfully transferred. To do this we want to open the “Transfer Manager” view. This view can be accessed via the “Transfer Manager” button in the main application toolbar.

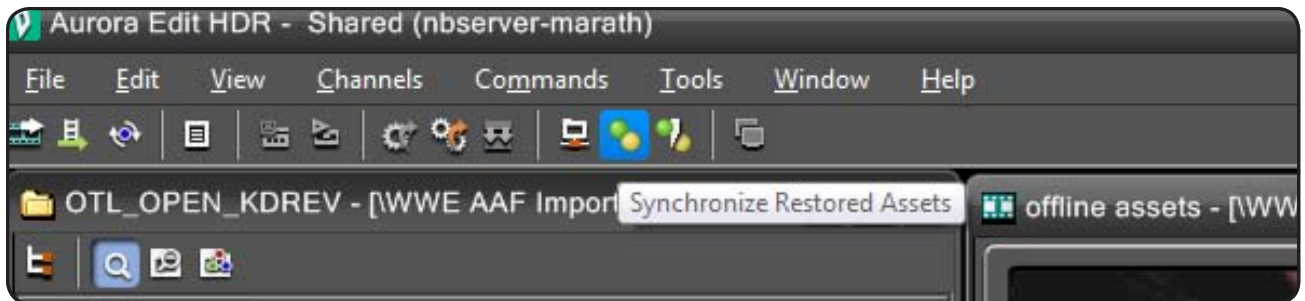


How to Restore Offline Assets (cont.)

When this view is displayed, you will see the status of all the restore requests that have been submitted.



After validating that your restore requests have been successfully completed, we still need to perform the synchronization step. In the main application toolbar, we want to click the "Synchronize Restored Assets" button.



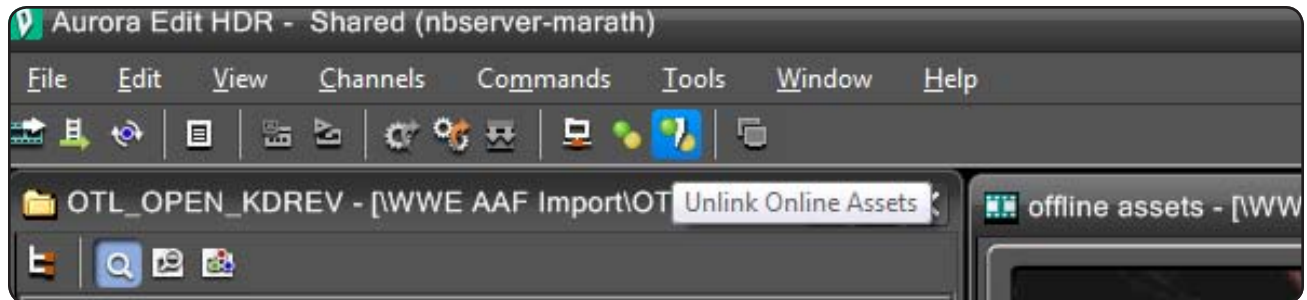
This will associate each of the offline assets that are in your timeline with the correctly matching high-resolution restored asset. A dialog box will be displayed to show the status of this process.

After this has been completed, all of the assets should be considered online. This means that none of the clips in the timeline should be displaying an orange line. Now it is safe to perform a send or conform depending upon your needs.

Unlinking and Deleting High-resolution Material

Now that we are finished using this particular timeline, it may be useful to delete those restored assets. This will help to manage the space available in your local storage.

Go to the application's main toolbar and select the "Unlink Online Assets" button.



Any asset in the timeline that has a corresponding high-resolution asset offline will be unlinked and the timeline asset will change to display an orange line. These assets are now considered offline assets again. Since the restored high-resolution asset has no references to it, you will be able to locate it in the restore bin and delete it. Now the sequence can exist without the overhead of maintaining all the high-resolution assets locally.

NOTE: The ability to unlink high-resolution media is also available within the "Show References" dialog box, which allows the user to unlink high-resolution media from multiple timelines at once.

Archive Vender Support

Partial File Restore (PFR) support in 7.0 and above is described in the following table. Full archive and restore is supported in all of the listed formats.

Supported	SGL Flashnet	Diva
Ancillary Data	No	No
AVC-Intra	Yes*	No
Audio (16 or 24-bit)	Yes	Yes
DV25	Yes	Yes
DV50	Yes	Yes
DV100	Yes	No
IMX/D10	Yes	Yes
MPEG I-Frame	Yes	Yes
MPEG Long GOP	Yes	Yes
Source Timecode	Yes	Yes

NOTE: When using a generic archive interface, partial file restore is not supported. The above workflow will still function correctly, but restores will be for the entire file.

*As of v7.1.

Summary

With the new archive/restore workflow, we have greatly increased the benefits of having a proxy-capable system. The ability to manage, edit, and synchronize on an as needed basis helps to improve the management of our high-resolution storage pools. This can result in a significant cost savings over time.

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