USER MANUAL

Director's Cut

Version 7.30 - May 2017

iPDirector

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What's New?

In the User Manual, the icon NEW ! has been added on the left margin to highlight information on new and updated features.

The sections updated to reflect the new and modified features in Director's Cut 7.30 (compared to version 7.20) are listed below.

Director's Cut is not compatible with 32 audio channels

- See section "Setting Audio/Video Parameters" on page 9.

1. Introduction

1.1. Product Overview

Description

Director's Cut is an IPDirector module allowing production operators to stream the director's cut and the ISOs clips from the EVS production servers to post-production NLE systems, and to send associated metadata (all the cut points from the switcher input) as an EDL, in native formats.

Director's Cut is dedicated to single live or near-live post-produced multi-camera productions, like shows, entertainment, operas, music concerts, special events, awards... It reduces production times, drastically reduces post-production time, and allows editors to focus more on the artistic aspect.

Configuration of the Production

Before working on a production, a few parameters must be configured:

- Video input(s) (with associated audio inputs, if needed)
- Destinations target(s) (they may differ from a video input to another)
- A file format for the streamed clips
- The timecode of the production
- A metadata profile (if needed)
- A bin to store the media of the production (optional)

The configuration settings can be saved, so that they can be easily reused later.

See section "Configuring the Production" on page 1.

Scenes and Takes Edition in the Production

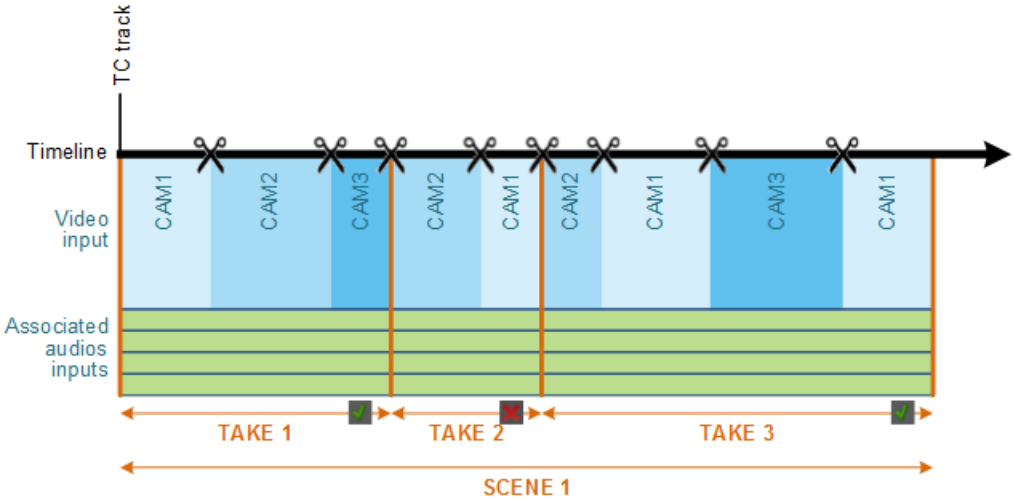
Once the production has been configured, the operators will start and stop recording takes. They might organize them into scenes, or set some as "bad" takes.

Whenever during the production recording (as soon as at least one take has been shot and is complete, most often when the production is ended), the operators can send the EDL. The EDL contains all the director's cut points. The different camera angles are grouped so that they can be displayed in a multi-camera viewer. The audio channels are also associated in the EDL.

A Transfer Monitoring window inside the module allows to follow up the current transfers.

A review channel can be picked out to replay the current production takes.

See section "Recording and Reviewing Takes" on page 22.

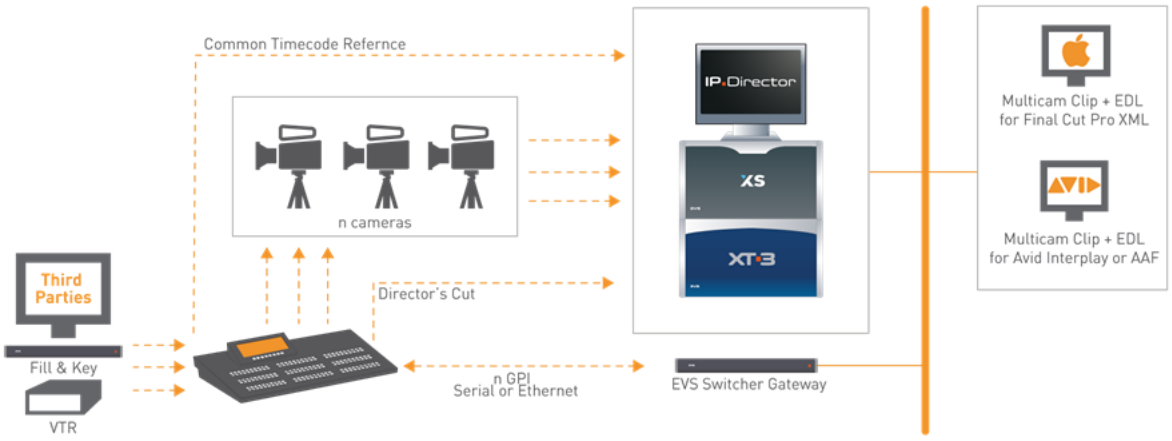


Supported EDL Formats

Director's Cut supports the following EDL export formats:

- AVID media composer (AAF)
- AVID interplay (webservice AAF checkin)
- FCP (XML EDL)
- Adobe Premiere Pro CC7.x (XML EDL)
- IPDirector NL or targets (basically on removable HDD)

1.2. Typical Workflow



A common timecode reference is shared between the EVS servers, the switcher, and the DC-100 EVS switcher gateway.

Camera inputs are connected to the switcher inputs and to the EVS server recorders.

The switcher output is connected to one EVS server recorder, and to the DC-100 EVS switcher gateway over Ethernet. The EVS switcher gateway understands the output from most switchers on the market, and can translate this information for the Director's Cut module. When assigning a DC-100 switcher gateway to the production (in the configuration settings), all the information about cameras and director's cut points is automatically retrieved from the switcher output. It can then be integrated in the EDL for the post-production team. For a complete information about the EVS switcher gateway, refer to the DC-100 – Technical Reference Manual.

Director's Cut can work in a connected/shared environment, or not. The destination targets can be directly available for the post-production operators through network connections, or can be transportable storage devices. When the production and post-production entities are connected, as shown on the diagram, all the scenes and takes are directly sent to the targets as growing clips as soon as the record starts. This makes it possible for the editor to start working even if the show is not over. When the production and post-production entities are not connected, all the scenes and takes are streamed to removable hard disks with the director's cut EDL. The disks are then transported to the post-production facility and ingested there.

When recording a take, each recorder channel records a clip on the EVS video server. All the recorder channels act as ganged channels, and all the resulting clips are linked.

1.3. Limitations

The current version of Director's Cut has the following limitations:

- The primary TC of all the recorders selected during Director's Cut configuration must be set to LTC.
- The production name is limited to 50 characters.
- In the Autoname setting, it is mandatory to define at least one variable which is specific to each clip.
- The clips (takes) created on the EVS video servers by Director's Cut have no guardbands when the selected destination is not a target set in Xsquare, while a guardband is added before the TC IN of takes when the selected destination is a target set in Xsquare.
- The EDL generated by Director's Cut cannot be used in Xedio CleanEdit.
- When an EDL generated by Director's Cut is imported in Avid Standalone, the metadata of the edit are not displayed at the Edit level but only at the Media level.
- When an EDL generated by Director's Cut is imported in Avid Interplay, the multicamera group and media are not automatically imported with the edit. The user must import them separately.

1.4. Opening the Director's Cut

To open the Director's Cut module, select the corresponding icon

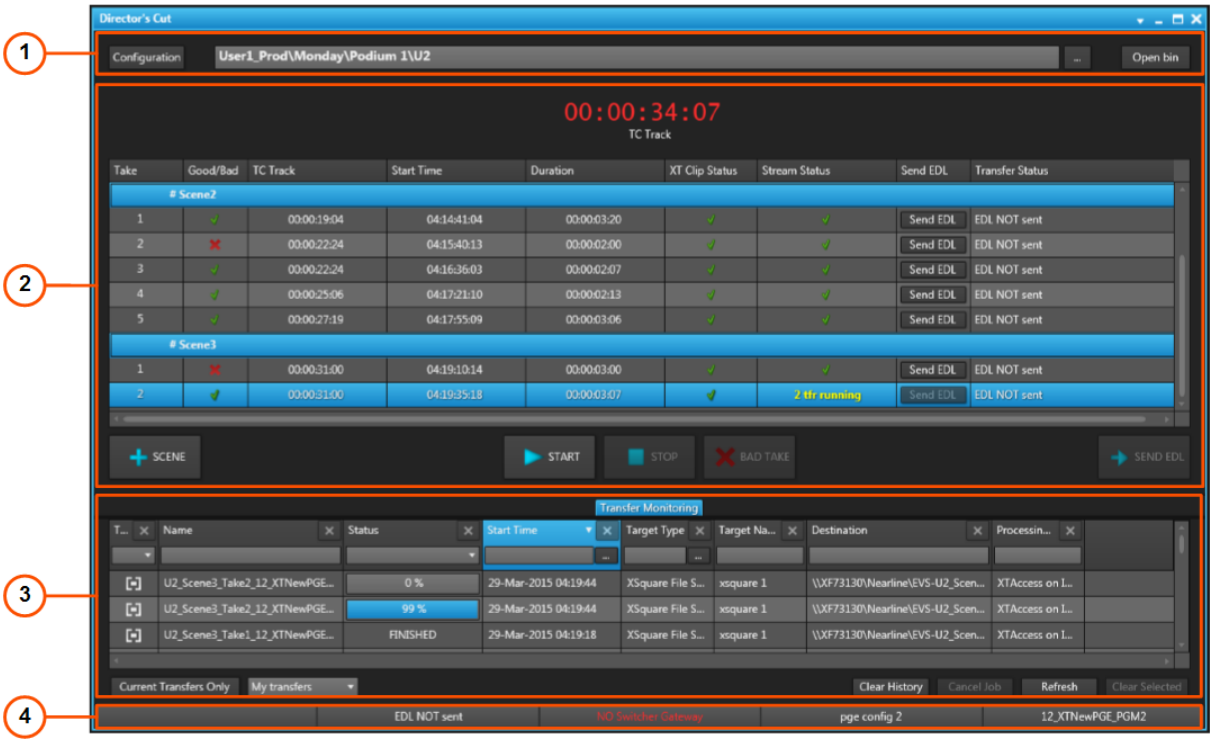
on the IPDirector Application bar. The Director's Cut window will open.

2. User Interface

2.1. Overview of the Director's Cut Window

Illustration

The Director's Cut window contains the areas highlighted on the screenshot below:



Area Description

The table below describes the various parts of the Director's Cut window:

Area		Description
1.	Configuration area	This area allows you to configure the production, the A/V sources and the destination targets. See section "Configuring the Production" on page 1 and "Configuring A/V Sources and Destinations" on page 9. It gives the name of the selected production.
2.	Takes Management pane	This area displays the list of takes for the scenes already recorded or being recorded. It allows you to edit the takes, to organize scenes, and to send the EDL. See section "Recording and Reviewing Takes" on page 22.
3.	Transfer Monitoring pane	This area displays information about transfers, as explained in the section "Monitoring the Transfer Status" on page 28.
4.	Status bar	This bar displays information on current settings and statuses. See section "Status Bar" on page 6.

Adaptable Display

The layout of the Director's Cut window can be adapted to users' needs:

- the Transfer Monitoring pane can be displayed or hidden by clicking the **Transfer Monitoring** button.
- the Transfer Monitoring pane and the Takes pane can be enlarged or reduced by moving the intersection line between them

2.2. Status Bar

The Status bar displays status information, and allows you to set a player channel for the review of production takes.

It contains five areas shortly described in the table below, from left to right:

Field	Description
Capacity left	Not currently available.
EDL transfer status	Last EDL transfer status.
EVS switcher gateway	Name of the DC-100 EVS switcher gateway, as set in the Configuration window. See section "Managing A/V Sources and Destinations Configurations" on page 15.

Field	Description
Configuration name	Current configuration name, as set in the Configuration window. See section "Managing A/V Sources and Destinations Configurations" on page 15.
Associated Channel zone	This area provides information regarding the associated player channel, if any. When no channel is associated to the Director's Cut application, **No Channel** is displayed. See section "Reviewing Takes" on page 26 for more information on how to assign a player channel.

3. Configuration

3.1. Overview of the Configuration Area

General Description

The Configuration area allows you to access configuration settings, and to manage the current production.

Illustration

Area Description

Part	Description
Configuration	Opens the Configuration window, that allows you to define current working parameters, as audio/video inputs assignments, or destination targets. See section "Configuring A/V Sources and Destinations" on page 9. Those working parameters can be saved as a configuration, so that they can be re-used in another production. See section "Managing A/V Sources and Destinations Configurations" on page 15.
Production text area	Displays the current production name.
...	Opens the Manage Productions window, that allows you to select, update, create and remove a production. See section "Configuring the Production" on page 16.
Open Bin	Opens a Database Explorer window focused on the bin containing the production materials. See section "Opening the Working Bin" on page 21.

3.2. Configuring A/V Sources and Destinations

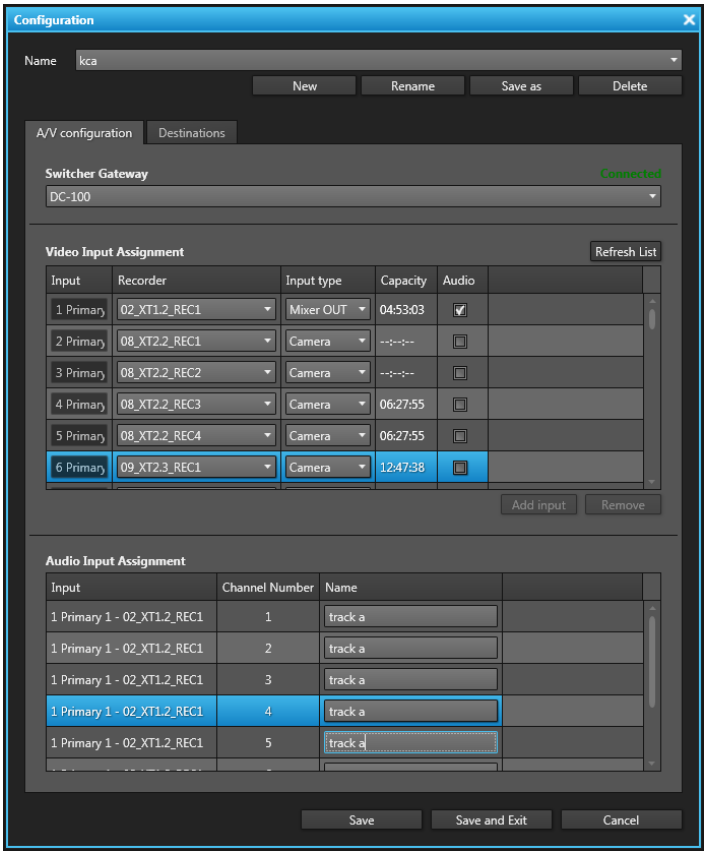
3.2.1. Setting Audio/Video Parameters

Introduction

The system can be used with or without a DC-100 switcher gateway.

If a switcher gateway is selected, the video input assignment is retrieved from the switcher as soon as the connection has been established.

In case no switcher gateway is available, the users must set the video input assignments one by one from the A/V Configuration tab of the Configuration window.



Managing the Video Inputs

Working with a Switcher Gateway

Select the DC-100 EVS switcher gateway from the **Switcher Gateway** dropdown list.

When the system tries to establish the connection to the switcher gateway, a status message is displayed above the field: “Connecting ...”. If the connection has failed, the message becomes “Connection error ...”. When the connection is successfully established, the message becomes "Connected", and the recorders video inputs are automatically added in the **Video Input Assignment** list.

Working without Switcher Gateway

NOTE

When working without an DC-100 EVS switcher gateway, the operator must manually add the recorders video inputs. In this case, the director's cut points will not be written in the metadata EDL.
Managing video inputs manually is possible only if no switcher gateway is selected.

How to add a video input

Click the Add Input button. An item is appended to the list of video inputs.

How to remove a video input

Select an item from the list of video inputs, and click the Remove button. The selected item disappears.

WARNING

There is no confirmation asked when removing an item. This action is not reversible.

How to actualize the list

Click the Refresh List button.

List of Video Inputs

No parameter can be modified from the list when a DC-100 switcher gateway is used.

The list of video inputs displays the following information:

Field	Description
Input	Name of the video input, as it has been entered in the switcher.
Recorder	Recorder channel assigned to the video input to record it on the corresponding EVS server. **NOTE** The primary TC of all the selected recorders must have been set to LTC.
InputType	Type of the video input. The following options are available: • **Camera**: corresponds to the video recorded by a camera. • **Mixer OUT**: corresponds to the switcher output. This option can be selected only once. • **Hide**: corresponds to other input, such as graphics, that must not be taken into account by the Director's Cut module. It is only available when no recorder channel has been selected.
Capacity	Capacity left on the recorder channel.
Audio	Checkbox allowing to add in the list of audio inputs below as many audio lines as audio channels available for the recorder assigned to the current video input.

Managing the Audio Inputs

How to add audio inputs

In the list of video inputs, tick the audio checkbox of the associated recorder. Audio inputs (4, 8, 16) are added to the list.

How to remove audio inputs

In the list of video inputs, untick the audio checkbox of the associated recorder. Audio inputs are removed from the list.

List of Audio Inputs

NEW !

There can be at most 24 audio inputs in the list, regardless of the number of video inputs they are associated to. Therefore, Director's Cut does not support 32-audio channels.

The list of audio inputs displays the following information:

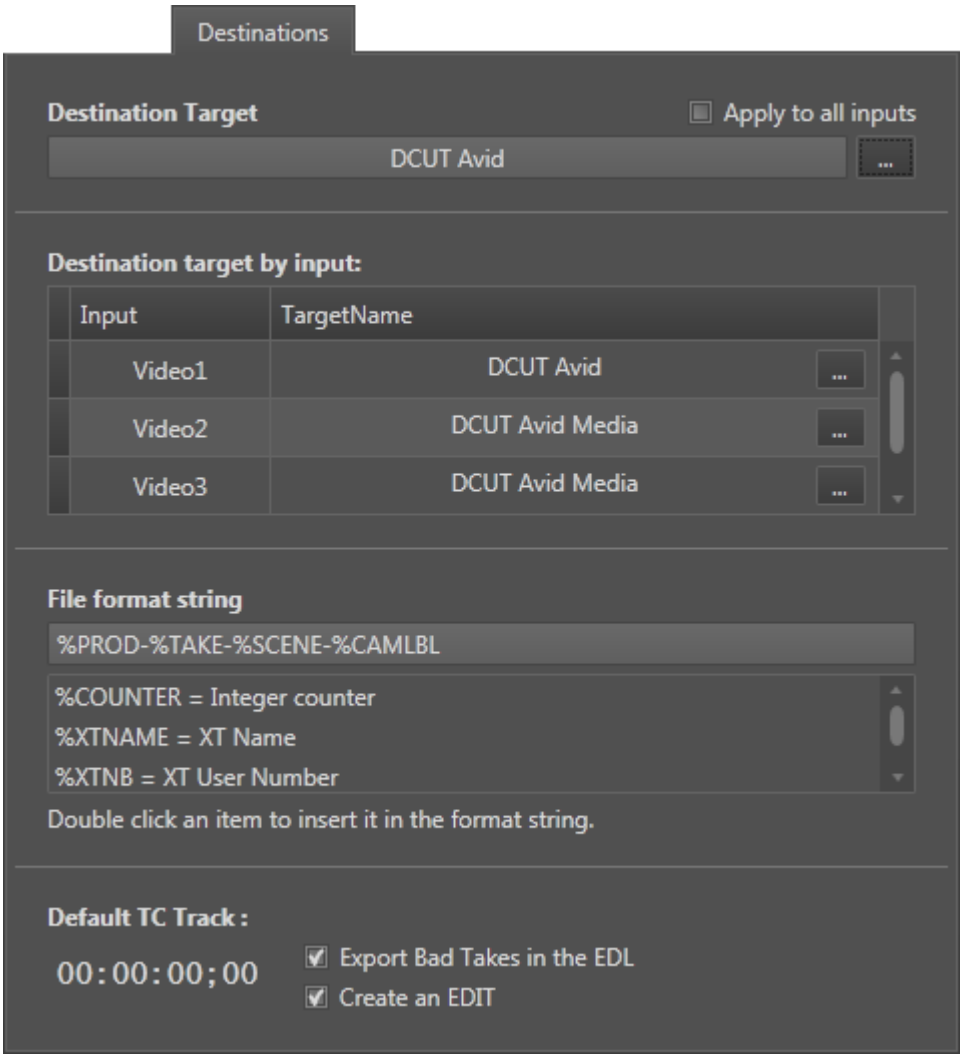
Field	Description
Input	Name of the associated video input.
Channel N°	Audio channel number.
Name	Name of the audio input. If needed, edit the field and set a name to the audio input, for example "FrontL", "BackR", etc.

3.2.2. Setting Destination Targets

Introduction

The destination parameters must be set through the Destinations tab of the Configuration window.

The Destinations tab allows to browse for destinations targets, to define a string pattern for the name of streamed videos, to set the timecode of the production, and to enable other options.



Assigning a Destination Target

Available Destinations

The available destinations are the targets set from the Remote Installer, the Xsquare targets set from Xsquare and the nearline.

NOTE - VISIBILITY OF XSQUARE TARGETS

Xsquare targets are visible provided that

- the Xsquare has been declared in the Remote Installer and that it can be reached
- the user logged into IPDirector has an Xsquare account with the same access codes (login and password) in both applications.
- targets have been published to that user in Xsquare (or target visibility for that user is set to **All**).

Assigning a Destination Target to All Inputs

1. From the **Destination Target** area, tick the **Apply to all inputs** checkbox.
2. Then, click the button. The Target window opens.
3. Browse through the available target folders, and select a target folder. Click **OK** to validate.

The selected target is associated with all the inputs.

Assigning a Destination Target to Each Input

1. From the Destination Target area, make sure that the **Apply to all inputs** checkbox is not ticked.
2. From the **Destination Target by Input** area, click the button in each input line you want to assign a target to. The Target window opens.
3. Browse through the available target folders, and select a target folder. Click **OK** to validate.

NOTE - LIMITATION TO THE SELECTION OF TARGETS

- It is possible to assign different nearline folders and/or different targets set from the Remote Installer (also called V1 targets) to the different inputs.
- It is possible to assign different Xsquare targets (also called SOAP jobs) to the different inputs.
- It is not possible to assign Xsquare targets to some inputs and other targets/nearline to other inputs.

Defining a Filename for the Recorded Takes

You can define a pattern for the filename of the recorded takes. The filename pattern can combine static text as well as dynamic variables (as the production date, or the production owner). The variables available for use in the file naming are shortly described in a text area below the **File format string** field.

TIP

Double-click a variable in the scroll list to insert it directly in the field.

For example, with a file format string defined as %PROD-%TAKE-%SCENE-%CAMLBL, the recorded video clips of one take would be named U2-Take 1-Scene1-03_XT112690_REC1, U2-Take 1-Scene1-03_XT112690_REC2, and U2-Take 1-Scene1-03_XT112690_REC3.

It is highly recommended to define at least one variable which is specific to each clip.

Defining the TC Track

By default, the timecode reference for the production is set to 00:00:00:00. To change the timecode, edit the **TC Track** field, and click **ENTER** to validate.

The timecode is set once for the whole production. It runs when a take is being recorded; it stops when a take is stopped or the system is idle.

Exporting Bad Takes in the EDL

All the takes, good or bad, are streamed as video clips. The metadata of the bad takes can be written in the EDL. If you do want the bad takes metadata to be available for the post-production, you can tick the **Export bad takes in the EDL** checkbox.

Creating an EDIT

Select the **Create an EDIT** option if you will use the streamed videos with IPEdit or Xedio CleanEdit.

NOTE

Xedio CleanEdit supports 5 audio tracks. If the production is configured with more than 5 audio inputs, information will be lost when creating an edit.

3.2.3. Managing A/V Sources and Destinations Configurations

Introduction

The configuration settings (A/V sources and destinations) can be saved and named as a configuration from the Configuration window, so that they can be re-used later.

Possible Actions

In order to ...	Proceed as follows:
Select a configuration	Select an existing configuration from the drop-down list.
Create a configuration	• Click the New button, type a name for the new configuration, and click **OK** to confirm. A new configuration with default settings has been created. OR • Click the Save As... button, type a name for the new configuration, and click **OK** to confirm. A new configuration with the current settings has been created.

In order to ...	Proceed as follows:
Rename a configuration	Click the Rename button, type a new name for the configuration, and click **OK** to confirm.
Save a configuration	• Click the Save button to save the current configuration. OR • Click the Save And Exit button to save the current configuration and exit the Configuration window. OR • Click the Save As... button to save the current settings as a new configuration.
Delete a configuration	Click the Delete button, and click **Yes** to confirm. The Configuration window displays default configuration settings.

NOTE

Giving the same name as an existing configuration does not replace the existing configuration. Both configurations will coexist in the dropdown list (with the same name).

3.3. Configuring the Production

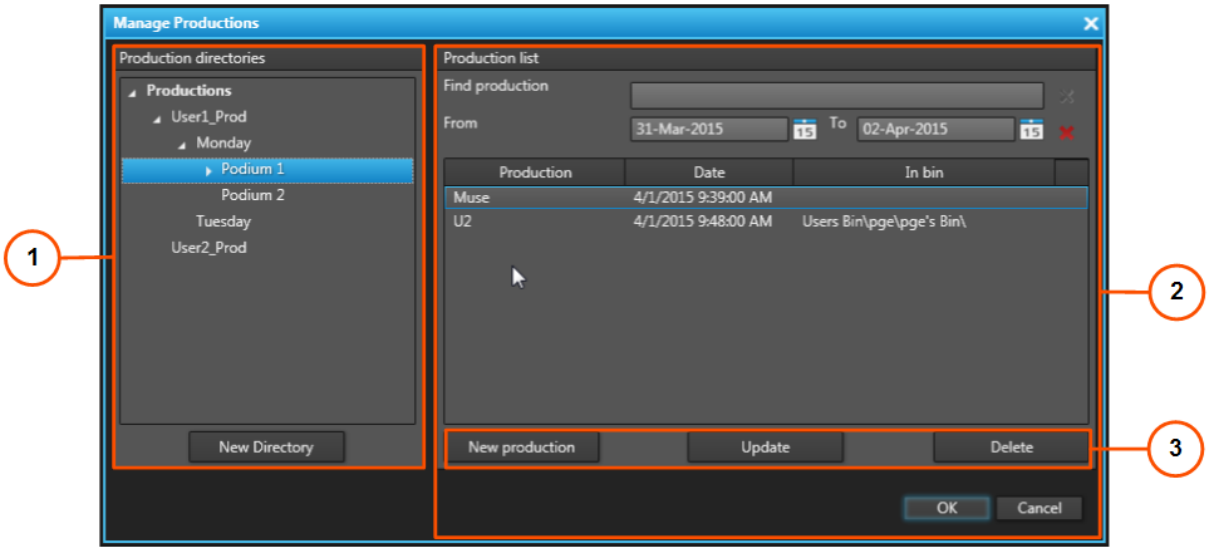
3.3.1. Overview of the Manage Productions Window

General Description

The Manage Productions window allows you to create, edit, and delete productions, and to select an existing production to work with.

The Manage Productions window opens when you click the ... button from the Configuration area of the Director's Cut main window.

Illustration



Area Description

Area		Description
1.	Production Directories area	This area displays the Productions folder as a tree. Production directories are created from this area.
2.	Production List	This area lists the productions found in the directory selected in the Productions Directories area, and provides fields to filter the list.
3.	Productions Management toolbar	This toolbar features buttons allowing you to create, edit and delete productions.

3.3.2. Creating a Production

Context of Use

Productions are created from the Manage Productions window. It is reachable by clicking the button from the Configuration area of the Director's Cut main window.

From the Manage Productions window, you will set a production name and date, select a working bin where to store the production materials, and associate a metadata profile to a production.

Productions are classified in Production directories.

How to Create a Production Directory

By default, the Productions directory does not contain any folder or sub-folder.

1. Click the **New Directory** button from the Manage Productions window.

   The Create New Directory window opens.

2. Enter a name for the directory and click **OK**.

   The Production directory is displayed in the Production directories pane.

3. (optional) Create a sub-folder of the Production directory:

   a. Select the Production directory.

   b. Click the **New Directory** button.

      (OR Right-click the Production directory name and select **Create** from the contextual menu.)

      The Create New Directory window opens.

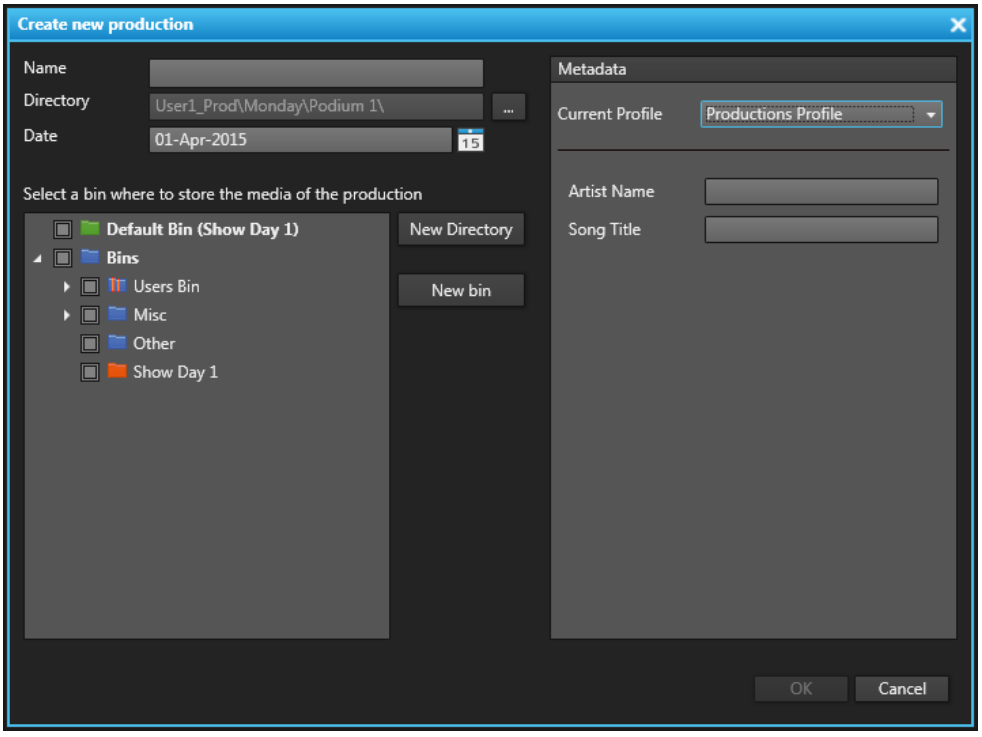
   c. Enter a name for the sub-directory and click **OK**.

How to Create a Production

1. From the Production Directories area, select the directory where you want the new production.

2. Click the New Production button from the Production Management toolbar.

   The Create New Production window opens with empty settings, except the selected directory written in the **Directory** field and the current date.



3. Enter a name for the production. The production name is limited to 50 characters.

4. (optional) Select another Production directory by clicking the button next to the **Directory** field.
5. (optional) Select another date for the production by clicking the calendar icon next to the **Date** field.
6. Select a bin where to store the media of the production.

   (OR create a bin or a bin directory from the bins tree folder structure thanks to the **New Bin** and **New Directory** buttons.
7. (optional) Select a metadata profile from the **Current Profile** field and, if needed, fill in the corresponding user fields.

   The metadata will be written in the EDL.
8. Click **OK**.

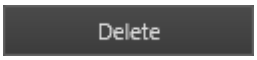
3.3.3. Editing or Deleting a Production

Editing a Production

1. Select the production to edit from the Manage Productions window.
2. Click the

button from the Production Management toolbar. The Update Production window opens.
3. Make the required changes.
4. Click **OK**.

Deleting a Production

1. Select the production to edit from the Manage Productions window.
2. Click the 

button from the Production Management toolbar.
3. Click **Yes** to confirm the deletion.

3.3.4. Selecting a Production

General Description

The Manage Productions window allows you to display a list of the productions found in the Productions directory (and sub-folders), and to select a production from this list. To facilitate the selection, the list can be filtered out.

The Manage Productions windows opens when you click the button from the Configuration area of the Director's Cut main window.

How to Filter the Productions List Based on the Production Name

1. From the tree folder structure, select a directory.

   All the productions from this directory and its sub-folders are displayed in the Productions list.

2. Enter a character in the **Find Production** field.

   The list of productions is automatically restricted to the productions containing this character in their name.

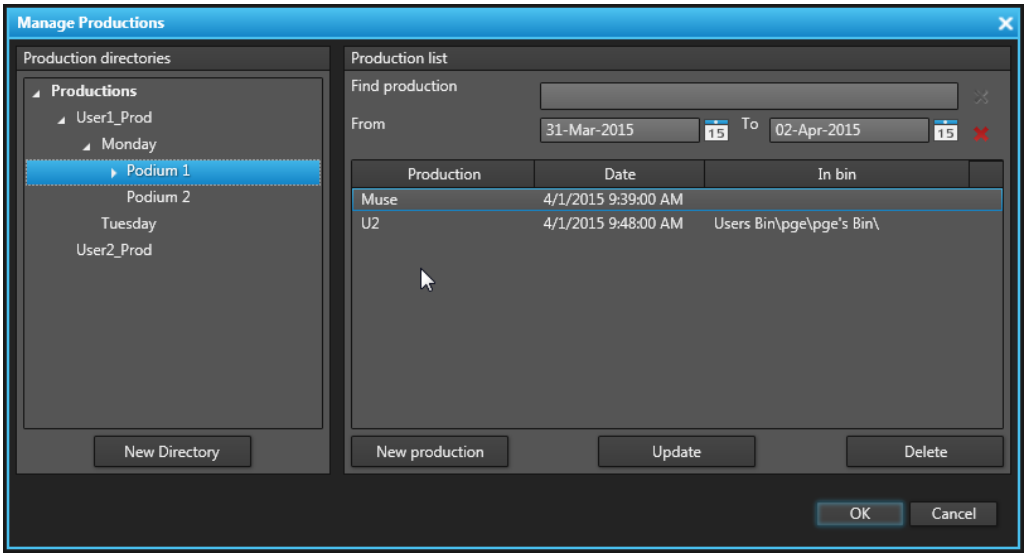
How to Filter the Productions List Based on the Production Date

1. From the tree folder structure, select a directory.

   All the productions from this directory and its sub-folders are displayed in the Productions list.

2. Enter a date range by clicking the calendar buttons next to the **From [date]** and **To [date]** fields.

   The list of productions is automatically restricted to the productions contained in this date range.

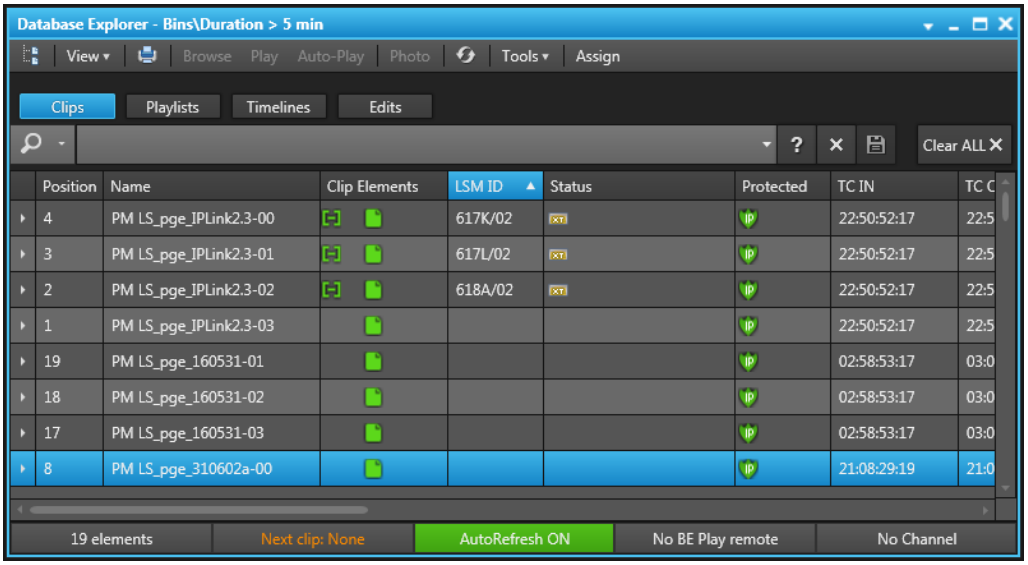


How to Remove a Filter

- Click the button next to the filter field.

3.4. Opening the Working Bin

From the Configuration area of the Director's Cut main window, click the **Open Bin** button to open a Database Explorer window, focused on the bin associated with the production.



NOTE

If no bin has been specified, the **Open Bin** button is not available.

To associate a bin with the production, see section "Creating a Production" on page 17.

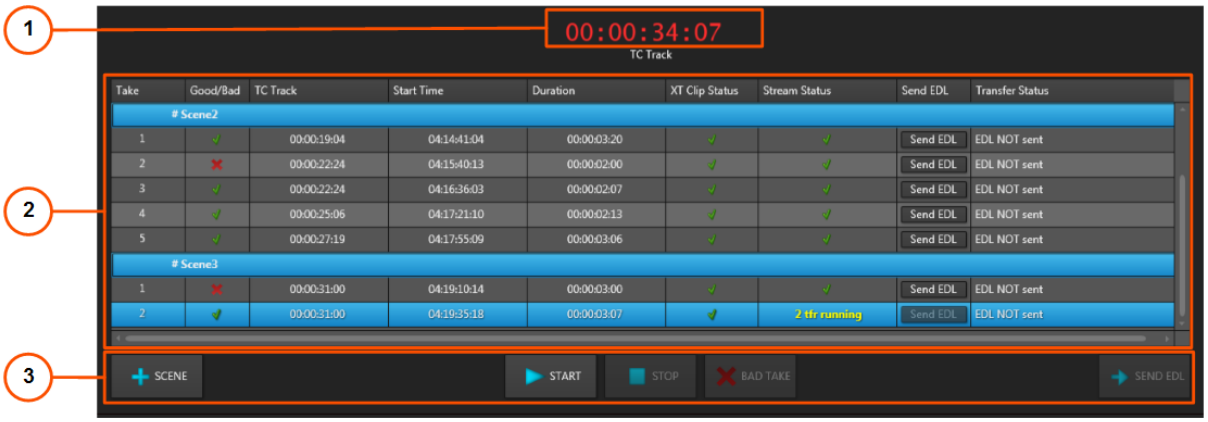
4. Recording and Reviewing Takes

4.1. Overview of the Takes Management Pane

General Description

The Takes Management pane area contains information on the current production timecode, the takes (and scenes) of the current production, and a toolbar to manage and edit the takes.

Illustration



Areas

Area		Description
1.	Timecode field	This field displays the current timecode of the production. (By default, the starting timecode of a production is set to 00:00:00:00.) The timecode is incremented each time a take is recorded. It stops when the take recording is stopped or the system is idle.
2.	Scenes/takes list	This tables displays information about the scenes and takes of the production.
3.	Toolbar	This area allows you to manage scenes, to start and stop the recording of takes, and to send the EDL.

Fields in the Scenes/Takes List

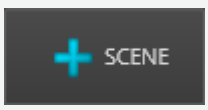
Field	Description
Take	Take number.
Good/Bad	Quality of the take. A take can be good or bad.
TC Track	Timecode when the take has been started (according to the timecode set in the production configuration).
Start Time	Timecode when the take has been started (according to the EVS server timecode reference).
Duration	Duration of the take.
XT Clip Status	Status of the clip transfer from the recorder to the EVS server. It should be , or an error occurred.
Stream Status	Status of the take transfer to the destination target(s). It should be running, then , or an error occurred.
Send EDL	Button to send the EDL of the corresponding take only.
Transfer Status	Status of the EDL transfer.

4.2. Managing Scenes

Introduction

By default, as soon as a production has been selected, the Scenes/Takes list displays an empty scene, named "Scene 1". This scene can be renamed, but it can not be deleted. If the production is not meant to be divided in several scenes, record all the takes in that unique scene.

Possible Actions

In order to ...	Proceed as follows:
Add a scene	Click the  button from the toolbar. An empty scene is appended to the production.
Rename a scene	1. Right-click the scene row in the list 2. Select **Rename** from the contextual menu. 3. Enter a new name for the scene. 4. Click **OK** to confirm.

In order to ...	Proceed as follows:
Delete a scene	1. Right-click the scene row in the list 2. Select **Delete** from the contextual menu. 3. Click **Delete** to confirm the deletion. **WARNING** Deleting a scene deletes all the takes included in the scene. This is not reversible.

4.3. Recording Takes

Introduction

The Takes Management pane features controls to start and stop recording takes.

Depending on the destination selected in the configuration, a guardband will, or not, be added to the recorded takes before the start time of the take.

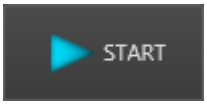
- This is only the case when Xsquare targets (SOAP jobs) are selected. That is the reason why it is not possible to associate some inputs to Xsquare targets and other inputs to other types of targets during the configuration.
- A guardband is only added before the start time of the take (TC IN). No guardband is added after the take TC OUT.
- The guardband is added both to the XT clip saved on the EVS server and to the file streamed to the destination target.
- The guardband duration is set by the **Guardband** setting from the **Tools>Settings>Clips>General** window.

Prerequisites

Before recording takes, you need to:

- Select a configuration. See section "Managing A/V Sources and Destinations Configurations" on page 15.
- Select a production. See section "Selecting a Production" on page 19.

How to Record a Take

1. Click the 

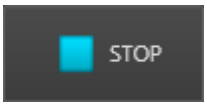
button.

   The current take is added to the list of takes.

   The DC-100 switcher gateway starts recording the incoming switcher notifications.

The system creates a growing clip from all the selected recorders, and streams all selected inputs to the destination target(s). See section "Configuring A/V Sources and Destinations" on page 9.

These new clip elements are inserted into the bin of the production.

2. Click the 

button.

is displayed in the Stream Status column while streamed files progressively close.

A icon is displayed in the XT Clip Status column as soon as the XT clip is saved and in the Stream Status column as soon as the streamed file is closed.

By default, the new take is flagged as a good take.

The transfer can be monitored from the Transfer Monitoring pane.

How to Flag a Take as Bad or Good

By default, a take is flagged as a good take as soon as it is stopped.

A take can be flagged as bad after the recording stopped

- Right-click the take in the list, and select **Set as bad**.

A take can be flagged as bad during its recording

- Click the

button.

  This immediately stops the recording.

A bad take can be flagged as good

- Right-click the item in the list, and select **Set as good**.

How to Delete a Take

1. Right-click the take in the list
2. Select **Delete**.

4.4. Reviewing Takes

4.4.1. Introduction

Before sending the EDL to the destination target, takes can be reviewed in the Control Panel and trimmed, if needed.

To be able to load a take on the Control Panel, the same player channel, or the Software Player, must have been assigned to both the Director's Cut module and the Control Panel module. See section "How to Assign a Player Channel or the Software Player" on page 26.

During the recording of a take, a clip is recorded by each recorder channel on the EVS video server and these clips are linked. So, when a take is loaded on a player, the clip loaded is the one recorded by the first recorder defined in the A/V input assignment list. The linked clips and the associated streamed files are listed in the Linked To Clips list of the Clip Information tab in the Control Panel.

4.4.2. How to Assign a Player Channel or the Software Player

Users will be able to select a player from the Associated Channel zone.

This can be:

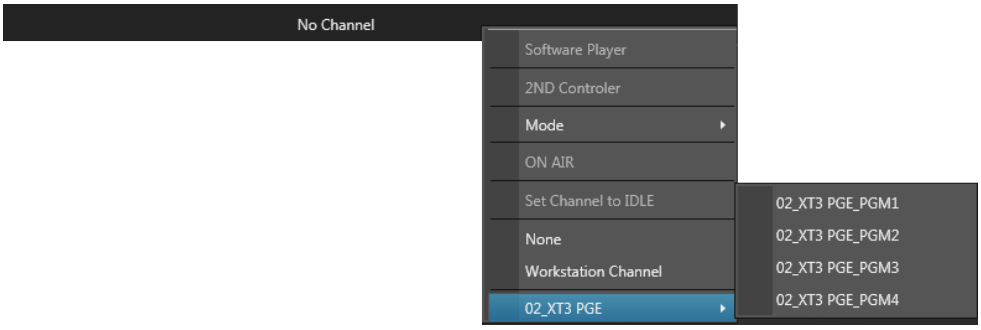
- a player channel from an EVS video server
- the workstation channel, this means the player channel set as **linked** from the IPDirector Configuration window of the Remote Installer
- the Software Player, if the workstation has a valid license for the OCX Software Player, and if the Software Player is currently associated with a Control panel or a Playlist panel.

To associate a player channel to the application, proceed as follows:

1. Right-click the Associated Channel zone on the right of the Status bar.

   A contextual menu is displayed.

2. Select a player from the menu.



The nme of the selected player is displayed in the Associated Channel zone.

4.4.3. How to Review and Trim a Take

When a player has been associated with the Director's Cut module, you can load a take:

1. Double-click the take in the list.

   The take is loaded on the associated player. Actually, this is the clip recorded by the first recorder defined in the A/V input assignment list. See section "Setting Audio/Video Parameters" on page 9.

2. Browse through the take thanks to the transport functions of the Control Panel or the ShuttlePRO.

   If the assigned destination is an Xsquare target, a guardband is drawn on the jog bar of the Control Panel, before the TC IN point of the clip (take start time).

3. Mark a new IN point and/or a new OUT point thanks to the clip creation buttons or shortcuts.

   A/V media is available from the guardband if you want to adapt the starting point of the take.

4. Click the **Update Clip** button to save the updated clip.

   The TC Track, the take start time and duration are automatically updated in the Scenes/Takes list.

   Both the XT clip and the streamed file of the take are updated.

   All the linked clips will be trimmed, provided that the **Trim all ganged clips** setting has been selected under **Tools > Settings > Clips > General**.

Refer to the Control Panel for more information on its functions. Refer to the General Functions manual for more information on the ShuttlePRO management.

5. Transferring Media

5.1. Monitoring the Transfer Status

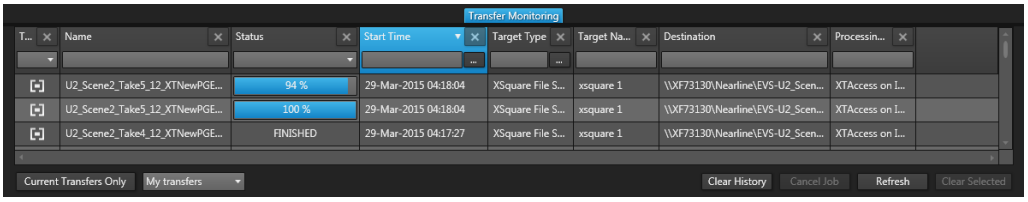
5.1.1. Context of Use

Transfers of media items can be monitored from the Transfer Monitoring area.

Information on the transfer status is available from different areas:

- The Transfer Monitoring window is accessed by clicking the **Transfer Monitoring** option of the main window Tools menu.
- The Transfer Monitoring area can be displayed in the Database Explorer by selecting the **Transfer Monitoring** option from the Database Explorer Tools menu.
- In the Transfer Monitoring pane located at the bottom of the Director's Cut window, below the Takes Management pane. It can be shown by clicking the **Transfer Monitoring** button.

5.1.2. Overview of the Transfer Monitoring Area



The table below describes the various parts of the Transfer Monitoring area:

Name	Description
Transfer Jobs grid	Transfer jobs are presented in rows and all their associated parameters and metadata are in columns. Filters are available from fields displayed at the top of each column and allow searches on a specific column of the grid.
Current Transfer Only button	This button gives access to the list of transfers currently in progress and scheduled. Its background is colored when it is enabled: To go back to the list of all the transfers, click the **Current Transfers Only** button again.
My Transfers / All Transfers option list button	**My Transfers**: this option only shows the transfers initiated by the logged user. **All Transfers**: this option shows all the transfers initiated by all the users. It is only available for administrators / media managers or users with appropriate user rights.

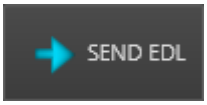
Name	Description
Clear History button	This button removes all the transfers jobs from the list.
Cancel Job button	This button cancels the selected transfer job. It is available for transfers currently in progress.
Refresh button	This button allows users to manually refresh the view at a point in time. Otherwise, the system automatically refreshes the view.
Clear Selected button	This button removes the selected transfer job from the list.

5.2. Sending the EDL

Exporting an EDL for the Whole Production

When the show is completed you can export the EDL to the destination target.

To send the EDL,

- click the 

button from the Takes Management pane.

The system creates and EDL with all the takes recorded so far, and sends it to the destination target(s).

When the EDL transfer is completed, this is written in the **EDL Transfer Status** field of the Director's Cut Status bar, and the **Send EDL** button is no more available.

In case a new take is recorded, the **EDL Transfer Status** field is updated and the **Send EDL** button can be used.

The EDL file has the same name as the production, with the `.xml` (FCP) or `.aaf` (AVID) extension.

NOTE

If used, non-linear transition effects between cameras in the director's cut are converted in simple constant mixes in the EDL.

Exporting an EDL during a Production

The EDL can be exported for each take individually.

- Click the **Send EDL** button at the right of the take line.

The system creates and EDL for the take.

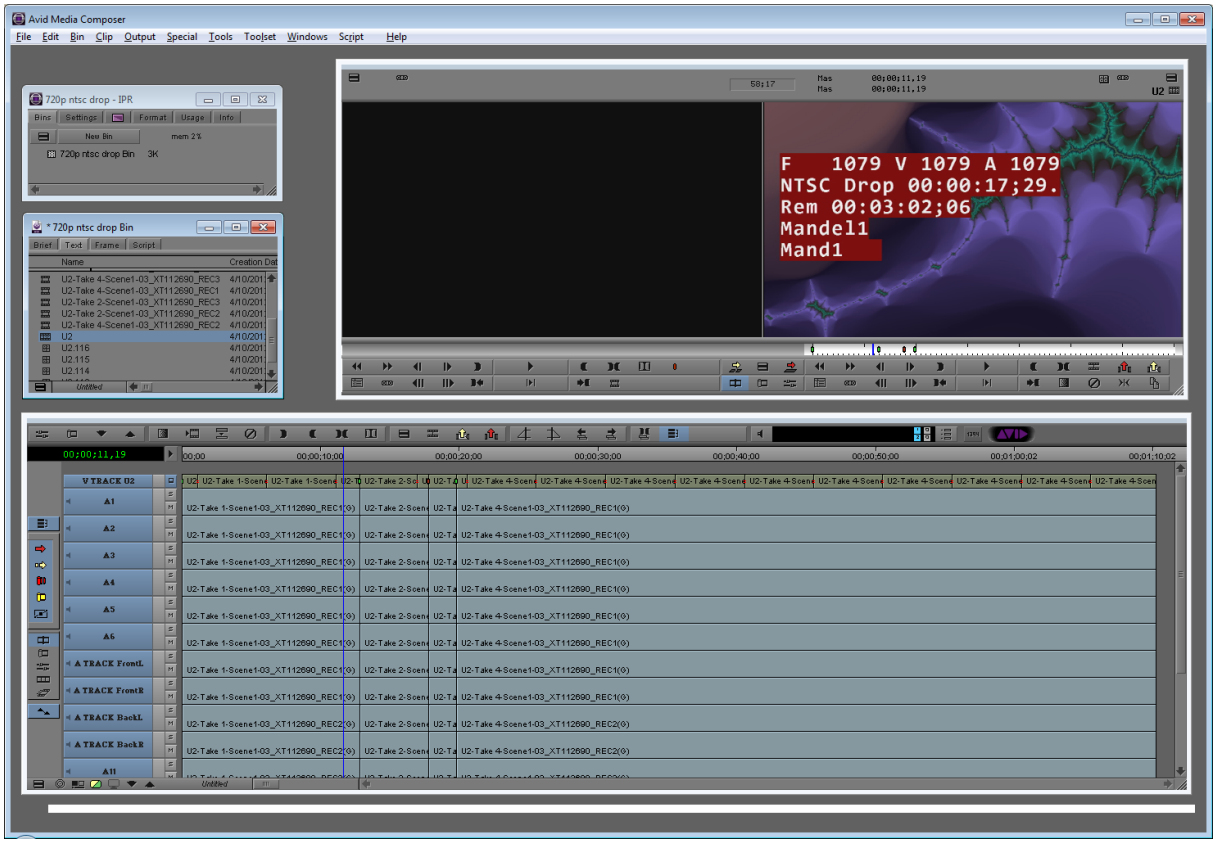
When the EDL transfer is completed, this is written in the Transfer Status column and the **Send EDL** button corresponding to the take is no more available.

Limitations

- The EDL generated by Director's Cut cannot be used in Xedio CleanEdit.
- When an EDL generated by Director's Cut is imported in Avid Standalone, the metadata of the edit are not displayed at the Edit level but only at the Media level.
- When an EDL generated by Director's Cut is imported in Avid Interplay, the multicamera group and media are not automatically imported with the edit. The user must import them separately.

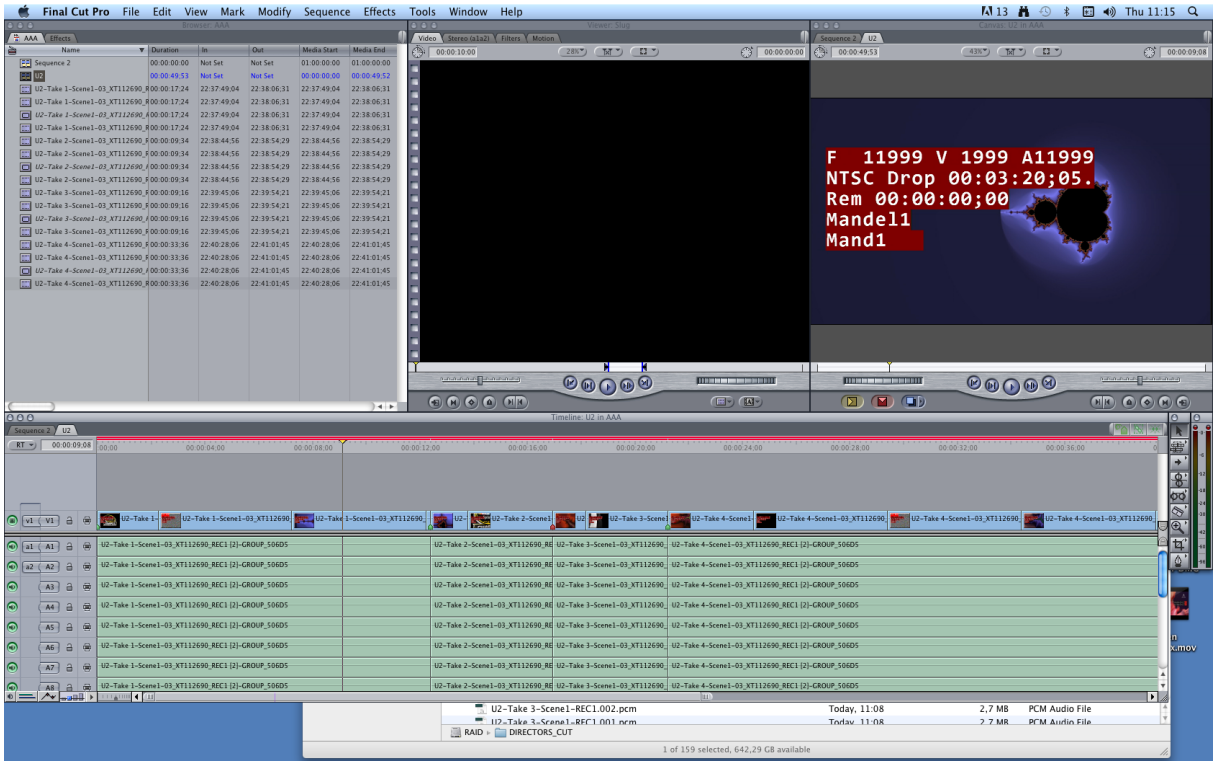
Recovery of the EDL in Avid Media Composer

With Avid Media Composer, the EDL information is shown as follows:



Recovery of the EDL in Final Cut Pro

With Final Cut Pro, the EDL information is shown as follows:



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