

Apollo Mode

Apollo Mode enables the Odyssey to simultaneously record up to four HD video signals in Apple ProRes (HQ, 422, LT), along with a fifth HD channel of either a Live-Switch between the four or a Quad-Split reference view.

In Apollo Mode the Odyssey can also function as a four-channel live switcher while simultaneously recording the four isolated HD video signals. Both the Quad-View and the Live-Switch are available as live video outputs. The Apollo option for Odyssey transforms the Odyssey into an HD Multicamera Monitor/Recorder/Switcher, the simplest multicamera option available on the market today.

Apollo mode requires the Apollo Option for Odyssey, a paid upgrade available for purchase or rental on the Convergent Design website. A demo-only version of the Apollo Option is available on the Odyssey7Q+ and Odyssey7Q for testing purposes.

To activate the Apollo mode, select APOLLO in the RECORD Status Button menu.

RECORD -> CAMERA -> AVAILABLE CAMERAS -> MULTI-STREAM -> APOLLO

SUGGESTED USE

Apollo may be used for interviews, surveillance, analysis or other events where multiple camera angles are captured simultaneously. Before editing, recorded files can be viewed on Apollo and markers applied to note moments of interest. For an overview of the recorded files, the Quad-Split view can be recorded as a fifth track, and then this track monitored while reviewing the file.

Monitoring

The Odyssey supports monitoring 1 to 4 video streams, with 4 HD-SDI inputs(2x SDI In, 2x SDI IO. One input may be HDMI, which will replace SDI A automatically, whenever HDMI input is used.

When monitoring, four HD streams frame rates do not need to match. Any frame rate can be mixed and matched for viewing. The paid upgrade to the Apollo Option is not required for monitoring.

The four HD video inputs can each be viewed full screen or all viewed at once in a Quad-Split display. On the Lower Toolbar starting at the left, five buttons allow the selection of QUAD, A, B, C, or D views. These controls override all other switch controls and the selected view is sent to the OLED screen as well as the HDMI output and two SDI outputs. Note that these buttons are deactivated when recording, with the OLED reverting to Quad-Split.

Monitoring Modes

In A/B/C/D and A/B/C/D + Quad-Split recording modes, the HDMI and SDI A OUT show the Quad-Split while the SDI B OUT shows the last button selected on the Lower Toolbar.

In A/B/C/D + Live-Switch, the HDMI and SDI A OUT show the Quad-Split. SDI B shows the Live-Switch as it is being selected.

Apollo Full screen Switching (Live viewing)

To view a fullscreen video source, simply select the camera/input in the lower left hand corner of the screen (A,B,C,D,). Or press QUAD to display a quad split of all connected video feeds.

Monitor LUTs

Some video cameras can output a Log signal that flattens the contrast, allowing for the greatest range in exposure and color correction options in post. Apollo includes a number of preset LUTs for various model cameras that apply a standard color correction to the OLED and video outputs for a pleasing image while allowing the Log image to be recorded for later precision color correction.

On the Lower Toolbar, press and hold LUT.

Note that the QUAD SELECT buttons may be displayed on the Lower Toolbar. If so, press and hold the QUAD button to access a menu. Then select OLED+TOOLS to swap the button controls on the Lower Toolbar.

In the LUT menu, select the appropriate LUT for your cameras. You may also load custom 3D-LUTs that can be created on various color correction programs. Note that a single LUT will be applied to all camera inputs.

The LUT can be routed to the OLED screen, the Monitoring Tools as well as the three video outputs (HDMI OUT, SDI A OUT, and SDI B OUT). Press CUSTOMIZE OUTPUTS to select where the LUT will be applied. Note that selecting MIRROR OLED will also send Monitoring Overlays such as the Monitoring Tools and the Live-Switch reference frames to the selected output.

LUT Outputs

Apollo has three video outputs, HDMI OUT, SDI A OUT, and SDI B OUT. HDMI OUT and SDI A OUT will always show the Quad-Split. These outputs can be clean or have the OLED Overlays (Live-Switch reference lines and Monitoring Tools) appear using the LUT control even if no LUT is applied.

1. On the Upper Toolbar, press the INPUT/OUTPUT STATUS button.
2. Press OUTPUT STATUS.
3. Press CUSTOMIZE SDI A, CUSTOMIZE SDI B, and CUSTOMIZE HDMI to select LUT ON, LUT OFF, or MIRROR OLED. SDI B will never show OLED Overlays.

Note that these controls mirror the CUSTOMIZE OUTPUTS controls in the LUT menu.

Recording

When recording 1 to 4 HD streams, the frame rates must match. For example, when all video sources are set to 1080p29.97.

Sources can be a mix of Progressive and PSF.

All video and audio streams will be recorded into a single Apple ProRes 422 file, in HQ, 422, or LT bit-rates, in 1920x1080 or 1280x720 resolution.

Up to four isolated video/audio streams will be recorded in this one Apple ProRes 422 file, plus an optional fifth video/audio stream will be recorded. The fifth stream will be either the Live Switched / Program Output stream, or a Quad Split of the four isolated channels. The fifth stream is generated automatically by the Odyssey in Apollo Mode.

Only one SSD is required for recording.

NOTE: Remove 3:2 pulldown is not supported with the Apollo Option.

NOTE: Video sources can be a mix of HDMI and SDI, or SDI and SDI, and do not need to be Gen-locked.

Inputs

In Apollo Mode the Odyssey can record up to four HD video inputs simultaneously. If fewer inputs are used the Odyssey will not record blank extra files, so the available recording time is greater. There are five available inputs on the Odyssey, four SDI inputs (SDI A IN, SDI B IN, SDI A In/Out, SDI B In/Out) and one HDMI input. If the HDMI input is utilized it automatically overrides the SDI A input. A signal MUST be in place to either HDMI or SDI A.

Odyssey Quad Recording allows the recording of up to 4 HD video streams, and optionally a 5th stream of either a quad split view of the 4 streams or a live switching channel. While the Odyssey7Q/7Q+ actually has five video inputs (four HD-SDIs and one HDMI), only four streams can be input into the Odyssey at any one time. The 5 streams are embedded within each Quicktime (.mov) file. This is a legal “multi-track” Quicktime file. Multi-track Quicktime files have limited support in viewers and editors on a computer.

The CDPProRes Transfer Tool (see information below) allows for full support and compatibility of Odyssey Quad recordings with all video editing software.

Master Input Selection

Input A, either HD-SDI Input A or the HDMI input is required at all times. Either the SDI A/HDMI input or the SDI B input can be selected as the MASTER INPUT. When desired, less than four video/audio streams may be supplied to the Apollo Option, provided at least the A input is provided. A camera feeding this input can be used to trigger recording and be the timecode source for the Apollo recording.

4. On the Upper Toolbar, tap the **RECORD STATUS** button.
5. Tap the **MASTER CAMERA** button to select from the list. This menu page can also be used to exit Apollo mode and return to Odyssey recording.
6. Tap the **MASTER INPUT** button to select SDI A/HDMI or SDI B.

The Master Camera will determine the Camera trigger, and timecode for all files.

Note that the MASTER INPUT does not have to be used to trigger recording or generate timecode. Tap RECORD TRIGGER to select trigger method (Record Button, Camera, Remote, Timecode). Tap the INPUT/OUTPUT STATUS button and tap TIMECODE SOURCE to select timecode type (SDI/HDMI, LTC, Time-of-Day D/ND, or Seed/Record Run).

Recording Live Switch or Quad-View

In addition to recording up to four simultaneous HD video signals, Apollo can also record a fifth channel as either a Live-Switch between the four inputs or a Quad-View of them. The Live-Switch and the Quad-View are also both available as video outputs.

1. On the Upper Toolbar, tap the **RECORD STATUS** button.
2. Tap the **RECORD STREAMS** button to select A/B/C/D, A/B/C/D + LIVE STREAM, or A/B/C/D + QUAD SPLIT. This menu page can also be used to exit Apollo mode and return to Odyssey recording.

Supported Resolutions and Frame Rates

1080p/psf 23.98, 24, 25, 29.97, 30

1080i 50, 59.94

720p 50, 59.94, 60

Note: Resolutions and frame rates must match between all inputs for recording.

Note: 2K, UHD, 4K, and RAW signals are not supported by Apollo. HD video signals derived from RAW are not available on Apollo. 3:2 Pulldown Removal is not supported.

Filename/Metadata

The Filename / Metadata for all (up to 5 streams) is determined by the Odyssey in Apollo mode.

Markers

Apollo Mode supports markers for up to 33 reference or in/out points. These Markers are part of an XML file that exports with the QuickTime file. Note that markers apply to all video tracks within a file and are based on the shared timecode of the file. Marker tool controls are located on the Upper Toolbar in Playback mode.

Apollo Mode Multitrack Files

Apollo Mode files are recorded as a single multitrack QuickTime file. Convergent Design is working with NLE manufacturers to support this file standard, which will allow all tracks to drop directly onto a multi-camera timeline in sync. This file format will be available as an output from this Tool in a future update.

The CD Apple ProRes Transfer Tool v2.0 separates the tracks into individual Apple ProRes files with matching filenames and timecode. All Apollo files must be processed using the CD Apple ProRes Transfer Tool.

The CD ProRes Transfer Tool and other software utilities are available for download in the software/utilities section of our website at <https://convergent-design.com/software.html>

Audio

Apollo Mode records two channels of audio for each video signal (eight channels total). SDI A/HDMI can be either embedded audio within the SDI or HDMI signal from the camera, or it can be Analog Audio from the 3.5mm AUDIO INPUT socket near the bottom right corner of the unit.

1. On the Upper Toolbar, tap the **AUDIO STATUS** button (far right).
2. Tap the AUDIO SOURCE button to select SDI/HDMI or ANALOG AUDIO.

If Analog Audio is used, the audio will always be recorded to Camera A.

Note that if recording Live-Switch or Quad-View, the SDI A/HDMI audio (either embedded or analog input) will be used for this recording. SDI B, SDI C, and SDI D will always record the two-channel embedded audio from the SDI stream.

Loss of Signal

If one of the input signals is lost during recording, Apollo will continue to record the other video signals. When the lost signal returns, Apollo will reacquire it and resume recording of that track. Timecode sync will be maintained. While SDI A or HDMI input is required to begin recording, if lost during operation the recording of other tracks will continue and upon signal return Apollo will reacquire.

Record Times

See *Apollo Record Formats* chart on [page 11](#) of this manual for estimated record times.

Live Switching and Live Switch Recording

In the A/B/C/D + LIVE SWITCH recording mode, the Live-Switch interface is available. A selected PROGRAM input is recorded to the fifth Live-Switch channel and is also output to SDI B OUT. On the OLED panel, the selected input is indicated with a colored outline.

When Apollo Mode is not recording the outline is GREEN; when Apollo is recording the outline is RED. To switch to a different input, tap its image in the Quad-Split view on the OLED. One tap will place a YELLOW outline around the image, indicating that it is the PREVIEW selection. A second tap on the yellow-outlined image will switch it to PROGRAM. The PREVIEW selection can be changed to a different input by tapping that input's image without the PROGRAM feed being altered.

Suggested Use

A suggested method for using Apollo in conjunction with its monitor outputs in Live-Switch mode:

SDI A OUT AS THE PREVIEW MONITOR - Set it to MIRROR OLED so that the PREVIEW and PROGRAM outlines are visible.

INPUT/OUTPUT STATUS -> OUTPUT -> CUSTOMIZE SDI A -> MIRROR OLED

SDI B OUT IS THE PROGRAM MONITOR - Apply a LUT if recording Log signals.

INPUT/OUTPUT STATUS -> OUTPUT -> CUSTOMIZE SDI B -> LUT ON/OFF

HDMI OUT AS CLIENT REFERENCE MONITOR - Apply a LUT if recording Log signals.

INPUT/OUTPUT STATUS -> OUTPUT -> CUSTOMIZE HDMI -> LUT ON/OFF

Playback

On the Upper Toolbar, press REC/PLAY to switch between RECORD and PLAYBACK modes.

The individual video inputs and the Quad-View or Live-Switch feeds are all recorded together as a single file. This makes all of the recorded tracks available for playback in parallel.

On the right side of the OLED screen are up to five buttons, depending on how many video tracks were recorded in a file. A, B, C, D, and LS (Live-Switch) or QS (Quad-Split) are available. Press one of these buttons to select which track to view in playback. Note that the entire file is played in parallel, so tapping a different button during playback will show the different video track in sync with that moment in the clip timeline. The file can also be paused and the different video tracks be switched between.

To view a fullscreen video source during playback simply select the camera in the lower right hand side of the screen (A,B,C,D,) or select QS to playback all four video streams in sync.

You may switch to any video stream or Quad Split (QS) while in playback, in pause mode, or while playing back footage.

You may scrub through the footage while in playback mode, and you may jump to any position by just touching that position in the timeline area (lower right area of the bottom menu.)

Camera Setup for Recording Apollo Mode HD ProRes

- 1. Switch all cameras to Video Mode 422** (Log or Rec709)
This must be a standard HD video signal (720p, 1080i, up to 1080p30)
RGB 444, 4K and 2K are not supported
RAW signals are also not supported.
- 2. Set Internal Recording on the camera** (to match the desired frame rate for the output)
23.98, 24, 25, 29.97, 30, 50, 59.94, 60
- 3. Set SDI / HDMI Output on the camera** - This must be a standard HD video signal
1080p 23.98, 24, 25, 29.97, 30
1080i 50, 59.94, 60
720p 50, 59.94, 60
- 4. Verify Clean SDI / HDMI output** - Ensure you are not seeing your camera menu's on the Odyssey Display as this will be recorded.
- 5. Jam Sync (Optional)** - Though not required for recording, we recommend to always Jam Sync all cameras whenever possible to ensure proper sync in post, just in case the camera's internal recordings are ever used.
- 6. Set SDI / HDMI Timecode / Camera Trigger**

SDI	HDMI
SDI Rec Command to ON	Timecode to ON
SDI Rec Control to ON	Rec Command to ON

Odyssey Setup for Recording Apollo Mode HD ProRes

- 1. Connect Camera A and Camera B, Camera C, and Camera D.**
HDMI and SDI B
SDI A and SDI B
SDI A, B, C
SDI A, B, C, D

NOTE: When configuring less than four camera's the inputs can be in any configuration, but HDMI or SDI A must always be preset.

- 2. Turn on Apollo Mode**
Setup > camera > MultiStream > Apollo Record Option
- 3. Set Master Camera**
Setup > Master Camera > SDI A Only or SDI B Only
- 4. Set Record Trigger**
Setup > record trigger > camera/Record Button/ Timecode***/ remote
- 5. Set Timecode**
Setup > timecode source > SDI/HDMI*/**
- 6. Set Recorded Codec**
Setup > Video Codec > ProRes HQ/422/LT
- 7. Set Apollo Mode Recording Channels**
Setup > Apollo Record >

A,B,C,D

RECORD 1 to 4 streams. (4 stream total)

All connected inputs will be recorded, non-connected inputs that display "Black" will not be recorded.

A,B,C,D + LIVE SWITCH

ABCD RECORD + LIVE SWITCH 1 to 4 streams + switched stream (5 stream total)

All connected inputs will be recorded, non-connected inputs that display "Black" will not be recorded live
switched recording box is indicated by a green box indicates the stream that is queued to be recorded.



Apollo Mode Setup Guide

During Idle (Not Recording)

To select a new source, select a source in the quad view, by pressing the desired quadrant on the Odyssey touch screen. (This will highlight the quadrant by displaying a yellow outline.)

Press again to confirm the selection. (Which will change it to a Green Outline)

When the Quadrant Outline is Green, then that Quadrant is selected for the Live Switch / Program Output.

During Recording

The selected source box will be indicated by RED

Selecting the new source will display yellow, to show that this quadrant is now in Que/Preview mode. the original selected quadrant, the one in Red, is still being sent to the Live Switch / Program Output.

A second press of the quadrant in yellow, will select the quadrant for Live Switch / Program Output.

A,B,C,D, + QUAD

RECORD 1 to 4 streams + quad stream (5 stream total)

All connected inputs will be recorded, up to four.

Non-connected inputs that display “Black” will not be recorded.

A 5th HD Quad split view of the four stream will be recorded as well.

8. Set Video Cadence

Setup > Video Cadence >

Progressive

Use this setting for 720p50 / 59.94 / 60, 1080p23.98 / 24**, 25*, 29.97 / 30*

Connect HDMI input, and verify the camera internal record rate matches the input indicator on the Odyssey. If it does not a Cadence may be needed to correctly reflect the format in which you wish to record. The HDMI input is automatically detected when connected to the Odyssey.

***Note for the Sony a7S, that when wishing to record 1080p24, HDMI output can be set to “Auto” or 1080i, therefore Progressive should be used when auto is selected.*

Interlaced

Use this setting for 1080i50, 1080i59.94, 1080i60 recording

3:2 pulldown

3:2 Pulldown is not Supported when the Apollo Mode is in use.

9. Audio Setup

Select the Audio bars in the right hand corner to setup the Audio setup

Audio Source > Embedded / Analog (Analog Audio will only be recorded for HDMI or SDI A)

NOTE: With the Canon 5D Mark III, the camera does not embedded audio on the HDMI output, thus Analog audio will be needed, unless you are recording audio on a external audio device.

10. Format SSD's and Record

Note: Formatting is a destructive process. Please make sure there is no data on the SSD that has not been removed before formatting.

Apollo Mode Setup Guide

Additional Notes:

All recorded sources will have the same codec. Apple ProRes HQ, 422, or LT.

The Metadata (Including the clip name) for all 5 streams is determined by the Odyssey. (The Metadata box is next to the audio bars - scene, take, roll etc.)

All recorded files will have the same timecode based on the master setting.

Camera A's audio can be Embedded Audio or external Analog Audio, as setup in the menu. Camera B's, C's, and D's audio will be the audio embedded in the HD-SDI Input stream. Each Camera stream can have two channels of audio embedded with the video.

Switching (Live Viewing)

To view a fullscreen video source, simply select the camera in the lower left hand corner of the screen (A,B,C,D). Or press QUAD to display a quad split of all connected video feeds.

Playback

To view a fullscreen video source during playback simply select the camera in the lower right hand side of the screen (A,B,C,D) or select QS to playback all four video streams in sync.

You may switch to any video stream or Quad Split (QS) while in playback, in pause mode, or while playing back footage.

You may scrub through the footage while in playback mode, and you may jump to any position by just touching that position in the timeline area (lower right area of the bottom menu).

Playback in and out points / Playback markers

The Odyssey7Q, 7Q+ and Apollo support up to 33 custom In and out points and custom markers.

Note that playback markers when set will be applied to all 5 video feeds at the same point. (Matching timecode) and use of the ProRes Utility / Apollo App is required for transfer Odyssey set Playback in and out points and playback markers into supported NLE's.

Offloading

When recording in Apollo Mode, the multiple files are recorded into a single Quicktime file (1-5 streams). The 5 streams are embedded within each Quicktime (.mov) file. This is a legal "multi-track" Quicktime file. Multi-track Quicktime files have limited support in viewers and editors on a computer.

The CDProRes Transfer Tool allows for full support and compatibility of Odyssey Quad recordings with all video editing software.

It is NECESSARY to use the CD ProRes Transfer Tool v2 in order to take the original file that contains all (up to 5) video and Audio Tracks and separates these into 5 individual Quicktime files.

A given original stream is entirely contained within a given file, and all files have the same starting timecode. This allows for editors to more readily accept the multi-stream recording.

The Odyssey file system is FAT32 based, therefore this Utility allows you to combine spanned files up to 512GB in size. The tool will also allow you to copy all recorded ProRes files from their clip directories to one directory.

The tool will also optimize files for use with Final Cut Pro X

The tool will transfer playback markers, to the ProRes files, so they can be ready by most NLE's (For all 5 streams) *(This feature is in development and will be available in a future release.)*

Quicktime Player Pro 7

Individual video tracks can be viewed with the use of Quicktime Player Pro 7, using the Movie Inspector. to view each track individually.

CD Apple ProRes Transfer Tool

Most NLEs do not properly support Multi-track ProRes Quicktime files, therefore the **CD Apple ProRes Transfer Tool v2.0** is necessary to export Apollo recordings. This can be as separate matching Apple ProRes files or (in the future) as a single multicamera QuickTime Apple ProRes file that drops directly into the timeline of supporting NLEs. Only one SSD is required for recording.

The CD Apple ProRes Transfer Tool v2.0 is designed to offload Odyssey-recorded Apple ProRes files and also functions for offloading Apollo Mode multitrack files. Version 2.0 is compatible with Windows 8.1, 10 and Mac OSX 10.11. It can read Apple ProRes 4444(XQ)/4444/422(HQ)/422/422(LT), Apollo multitrack files as well as Markers & Notes (exported as FCPXML for use with FCP7, FCP-X, Adobe Premiere, and Resolve 10 and above).

Note that the CD Apple ProRes Transfer Tool can be used to offload directly from an SSD to reduce post process steps, or can be used to process files already offloaded on a computer.

Note: While not required, offloading files from SSDs using this tool is a more efficient workflow than other methods.

Installation Instructions

1. Download the CD Apple ProRes Transfer Tool v2.0 installation files from the Convergent Design website on the SOFTWARE/UTILITIES page at Convergent-Design.com/support/firmware-downloads/software-utilities.html
2. Uncompress the zip file and open up the ProRes Transfer folder.
3. Run the ProResTransfer.jar application.

Note: The ProRes Transfer Tool uses Java. Mac users need to download and install Java JRE 1.6 from the Apple website here: <http://support.apple.com/kb/DL1572>

Other functions of the CD Apple ProRes Transfer Tool:

File spanning - Clips are broken into 4GB partitions. The Tool restores files seamlessly to original capture size. Files can be up to 2TB, the maximum recording size currently available for Odyssey/Apollo.

Concatenation across multiple files - for lengthy recordings, multiple files may be created for a single take on an SSD, due to the 4GB file size limit on the Odyssey.

For Apollo Mode Recording this is also true: in this case multiple multi-track files may be created for a single recording.

For each of the 5 streams, the tool concatenates clips that extend beyond 1 file into a single file.

Splitting out the streams - the tool splits out the 5 tracks within a single multi-track file into 5 separate files.

A given original stream is entirely contained within a given file, and all files have the same starting timecode.

This allows for editors to more readily accept the multi-stream recording.

Optimizing for FCP-X - In/Out & Marker points are output in FCP XML format.

File Management - Files can be copied from various clip directories to a single directory.

Apollo Mode Post Workflow

The CD Apple ProRes Transfer Tool can be used as the program to offload media from an Odyssey SSD, making the process seamless and a single step. If files are already loaded onto a computer, the Tool can be used to process files and group them into directories.

CHOOSE A SOURCE

Tap “...” box on right to open a window and select the source files from the SSD or transferred material on computer. To select the entire contents of an SSD, select “}CLIP{____ODYSSEY” folder. Drag & drop selected file or folder into window under SOURCE.

CHOOSE A DESTINATION

Tap “...” box on right to open a window and select a destination on your computer. Drag & drop selected destination into window under DESTINATION.

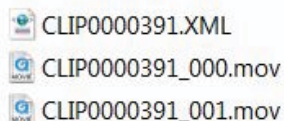
Click **TRANSFER** to begin operation.

Note that for Apollo multitrack files, separated files from the original multitrack file will have matching timecode and filenames with connective extensions.

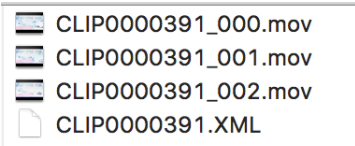
Using the CD ProRes Transfer Tool with Apollo Mode Files

Odyssey 7Q, 7Q+, and Apollo ProRes files have a 4GByte size limit within the Odyssey and Apollo, therefore any ProRes recording on the Odyssey or Apollo that exceeds approximately 2 1/2 minutes will create more than one ProRes file for that clip. Each 4 Gigabyte file will have a “_###” appended to the individual clip name. As shown here:

Windows:



Mac:



This tool creates a single file for each ProRes clip rather than multiple files. This tool also optimizes Odyssey 7Q, 7Q+, and Apollo ProRes files for playback efficiency on a computer and in editors. It also provides the option to set a maximum file size in the combining process, if extremely large files are not wanted or if smaller files are wanted.

Java Required: Java software must be installed on your computer to run this tool.

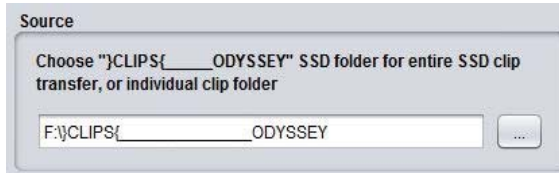
Apollo Mode Post Workflow

1) Choose Source (Drag and Drop, or File Chooser Dialog)

Choose a source drive or folder for copying/combining files.

You may choose the “}CLIPS{_____ ODYSSEY” or “}CLIPS{_____ APOLLO” top folder on the Convergent Design SSD, and all clips on the SSD will be processed.

Windows:



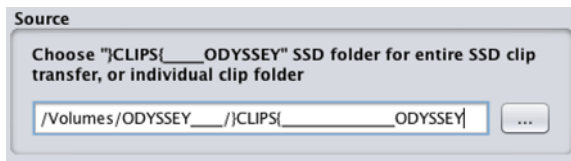
Source

Choose “}CLIPS{_____ ODYSSEY” SSD folder for entire SSD clip transfer, or individual clip folder

F:\CLIPS{_____ ODYSSEY

...

Mac:



Source

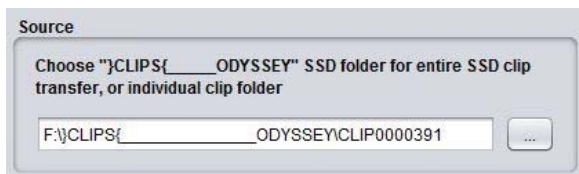
Choose “}CLIPS{_____ ODYSSEY” SSD folder for entire SSD clip transfer, or individual clip folder

/Volumes/ODYSSEY_____/}CLIPS{_____ ODYSSEY

...

Or you may choose an individual ProRes clip folder, if you prefer.

Windows:



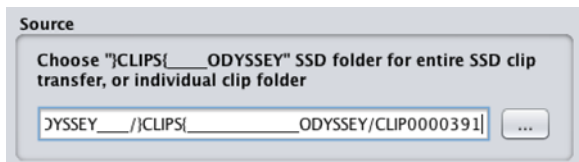
Source

Choose “}CLIPS{_____ ODYSSEY” SSD folder for entire SSD clip transfer, or individual clip folder

F:\CLIPS{_____ ODYSSEY\CLIP0000391

...

Mac:



Source

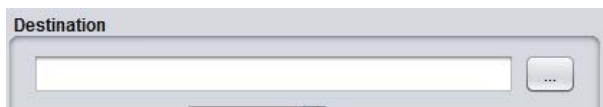
Choose “}CLIPS{_____ ODYSSEY” SSD folder for entire SSD clip transfer, or individual clip folder

ODYSSEY_____/}CLIPS{_____ ODYSSEY/CLIP0000391

...

2) Choose Destination (Drag and Drop, or File Chooser Dialog)

Choose a destination folder for your copied/combined/optimized clip files.



Destination

...

Ensure that sufficient room is available on the destination drive for all the data.

3) Choose Maximum File Size (Defaults to 512 GBytes)

If you prefer to limit the maximum file size of your combined clip files, adjust **Maximum file size**. Default size is 512GB. If a given clip’s files reach beyond the maximum file size then multiple files will be generated for that clip in the copy/combine process.

4) Choose Project Rate (Defaults to that specified on the Odyssey or Apollo)

If you wish you can change the project rate as you transfer the .mov files. The default is the rate that was specified on the Odyssey or Apollo.

5) Choose whether to Place all transferred clips into the same folder

When this option is selected: All transferred Quicktime files will be placed into the selected destination folder, instead of individual clip folders (as they are originally stored on the Odyssey or Apollo). This allows for easier importing of multiple files at once into editors. Auxiliary .xml files are placed into a separate “xml” folder.

6) Choose whether to Place all BAD marked clips in a separate subfolder

When this option is selected: All clips that were explicitly marked as BAD on the Odyssey or Apollo are processed and placed in a separate BAD_CLIPS subfolder.

7) Choose “Transfer”

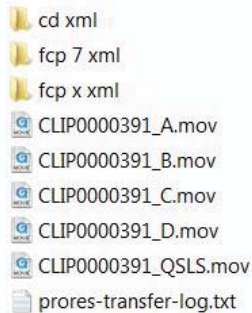
Choose the Transfer button to process the selected clip or clips. A progress bar will appear to indicate status, and a log file will be created in the destination folder with details of the transfer.

You will be prompted when the transfer is complete.

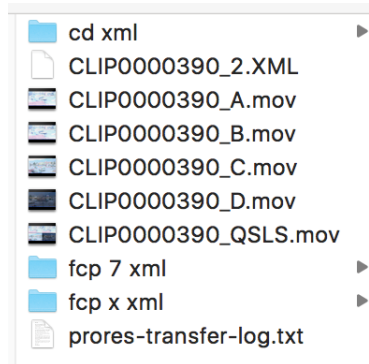
Note: all Odyssey or Apollo ProRes files in the Source will be processed and copied/combined/optimized to the Destination, any non-ProRes files encountered will be copied as is.

Here we see the results of the transfer :

Windows:



Mac:



Each camera or video feed input has its own .mov file designated _A / _B/ _C / _D as shown above – the _QSLS movie file is generated when the option for Live Switch or Quad Split is enabled on the Odyssey / Apollo. If HDMI is one of the video feeds, then it will in be the _A file.