IMAGINE PRODUCTS, INC®



ShotPut Studio®

Media Management Application User's Guide

Version 3.2, Indianapolis, Indiana USA

Contact Support

Imagine Products Website

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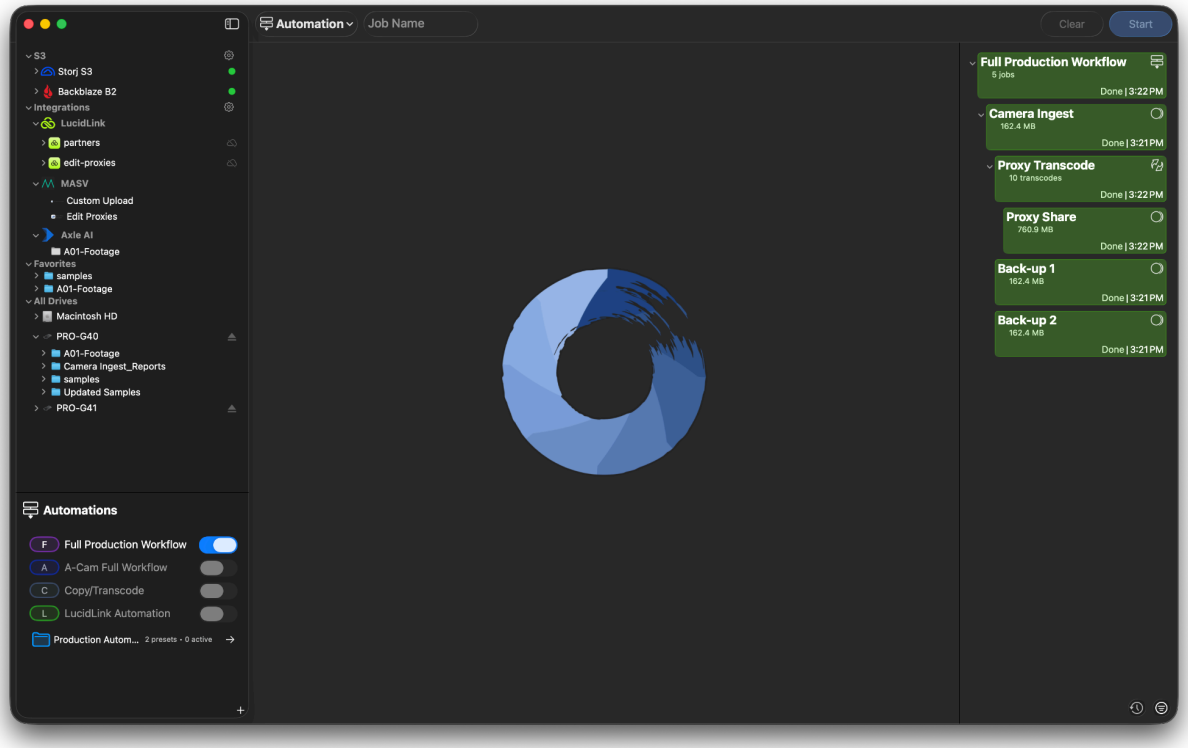
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Welcome

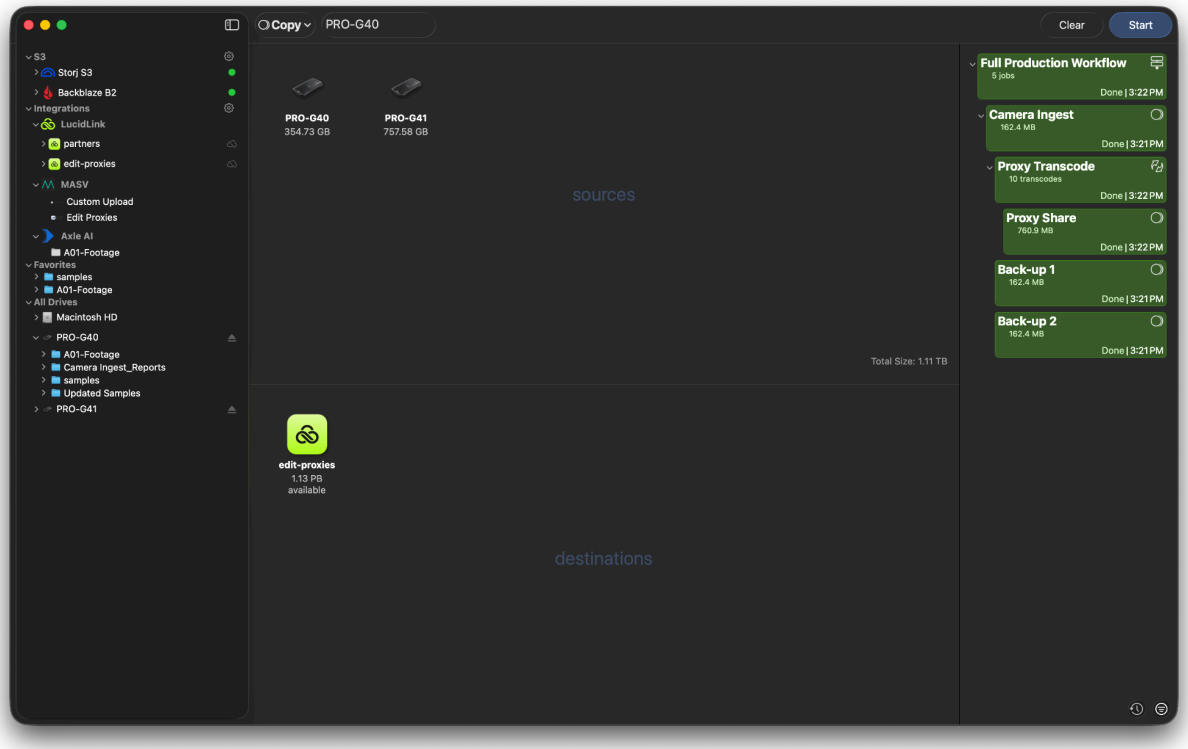
We’re pleased that you’ve chosen ShotPut Studio for all your media management needs. Within Shotput Studio’s streamlined interface you’ll be able to quickly and easily perform a variety of post-production tasks, allowing you to manage your media with ease.



ShotPut Studio works with any camera or audio files, regardless of manufacturer, including ARRI®, BlackMagic Design®, Canon®, DJI™, GoPro®, JVC®, Panasonic®, RED®, Sony® and more.

Overview

ShotPut Studio is a comprehensive workflow solution that combines the functionality of many of Imagine Products' software applications, enabling streamlined offloading, reporting, verification, uploading, and transcoding processes for media files. With a user-friendly interface and powerful features, ShotPut Studio offers an efficient and secure way to manage your data.



ShotPut Studio simplifies offloading by automatically copying the contents of cards, entire hard disks, or selected files to multiple locations simultaneously. The software ensures security and accuracy through checksum verification, allowing users to verify the integrity of copied files against the originals. Additionally, ShotPut Studio supports the creation of Media Hash List (MHL) files to seal folders of files, providing an important quality control check for downstream workflows.

It recognizes over 20 different camera formats, including file-based RAW from various camera manufacturers. ShotPut Studio's integrated analysis tools offer robust features such as personalized PDF reports with metadata and thumbnails and the ability to calculate and verify checksums for files.

ShotPut Studio also incorporates powerful transcoding capabilities. It supports fully automated processing and allows users to create customized presets for transcoding, including edit quality

ProRes files and web-shareable, compressed, watermarked clips with burned-in timecode, LUT application, and more.

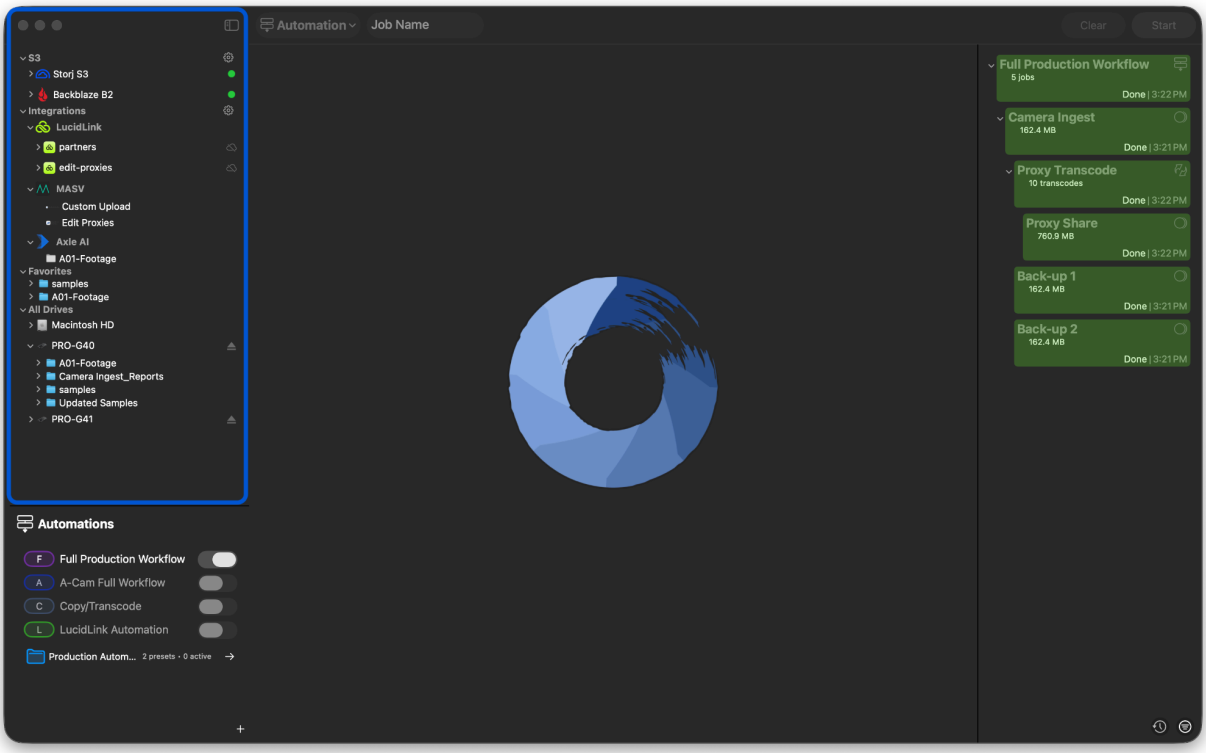
The software provides a comprehensive view of job tasks through progress bars and color-coded indicators to represent job status. Users can pause and resume copy processes, individually remove tasks, and access detailed reports with job metadata and previews. ShotPut Studio offers flexibility with presets, enabling easy switching between folder naming conventions and designated output locations.

With ShotPut Studio, users benefit from error checking features that prevent accidental overwriting of existing files and folders, as well as checks for available space at output locations. The software also offers convenient finishing touches such as playing notification sounds, automatically ejecting source cards, and sending notifications via text or email.

In summary, ShotPut Studio is a versatile workflow solution that combines the functionalities of multiple applications into a single, comprehensive tool. It streamlines the offloading and transcoding processes, ensuring secure and efficient media file management for professionals in the media and entertainment industry.

Connections List

On the left hand side is your *Connections List*. Your connections include connected drives or readers, and their contents, as well as your connected cloud buckets.



To quickly access often-used locations, add any device, folder, or file to your list of *Favorites*.

To add, *Right-Click* on an item in the *Connections List* and choose *Add to Favorites*, or drag the volume below the *Favorites* heading.

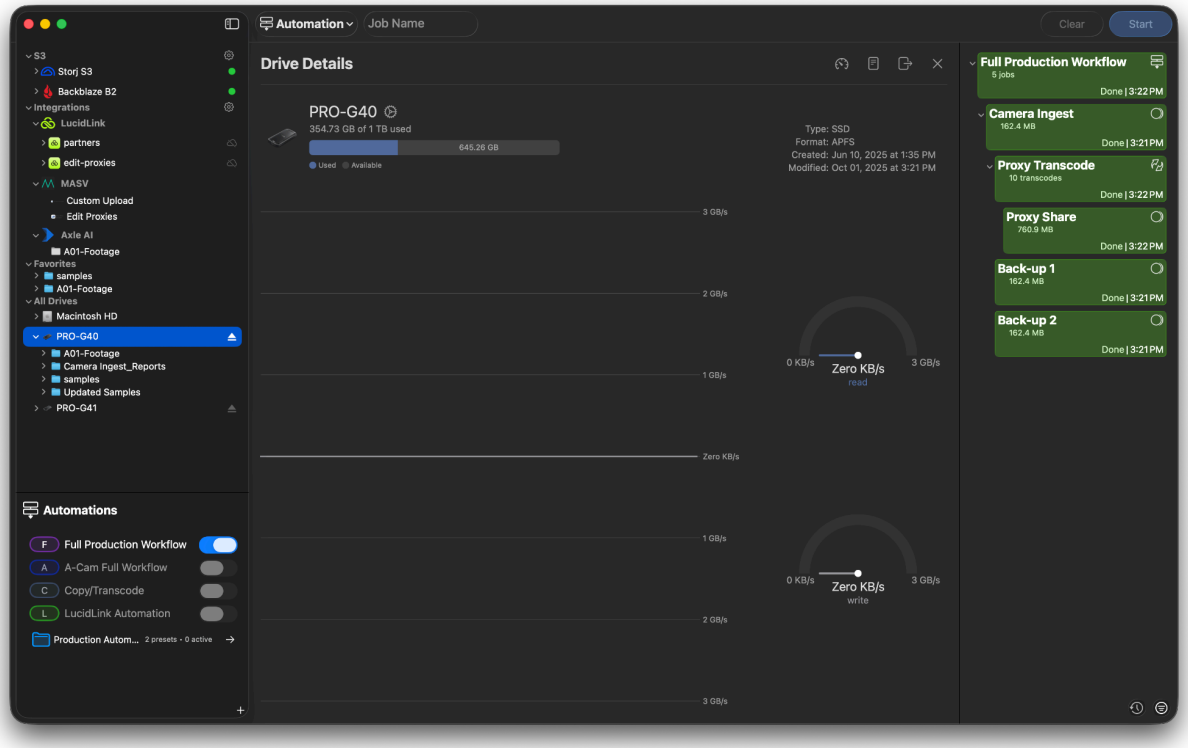


TIP: Media not currently in use may be Ejected from this list by clicking the *Eject* icon.

Drives

Drive Details

Click on a drive's representation in the left panel to open its details. Here you can view specific information about the drives read and write speeds. Selecting a drive that is currently in use will show speed information, updated in real time.

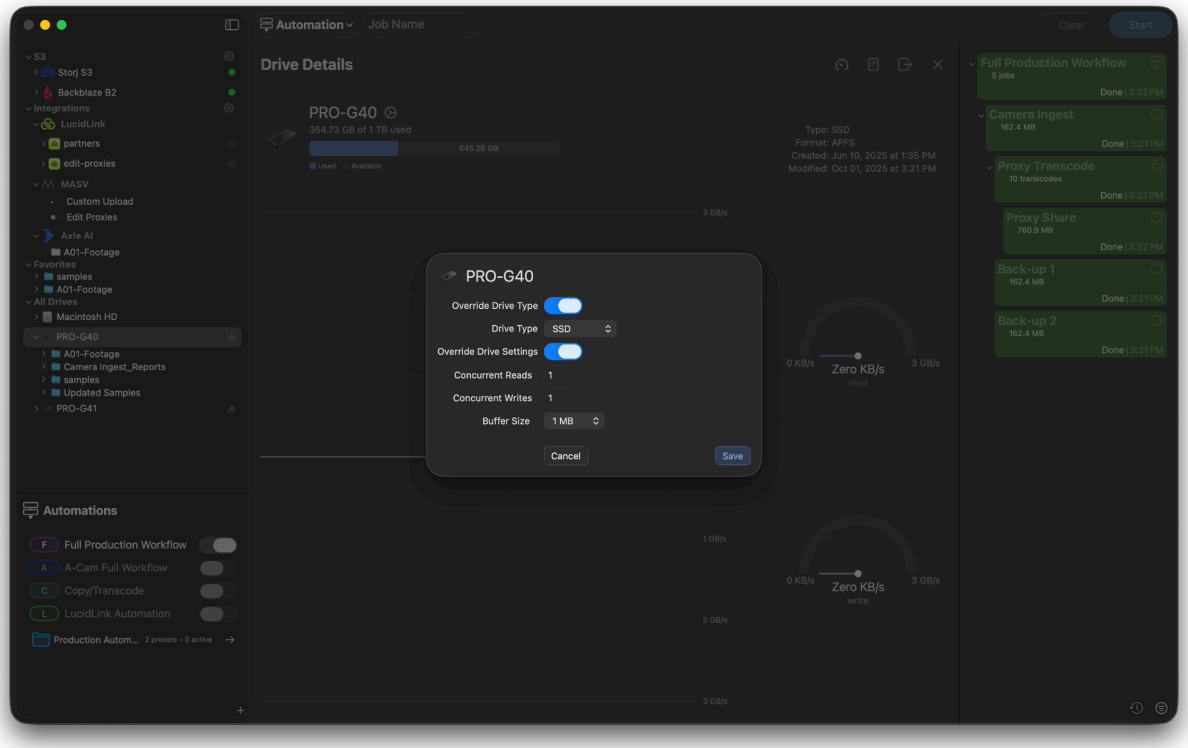


You can also see information including when the drive was *Created*, when it was last *Modified*, its total *Capacity*, the amount *Available* and the amount *Used.*

Clicking the icon directly to the left of the *X* icon, in the upper right corner of this window, will open the selected drive at its location in Finder.

Drive Type Specification

Select the *Gear* icon to the right of your drive name to edit its type, as well as other drive specific settings.



When performing a copy, ShotPut Studio optimizes the job based on the types of drives involved in the process. The drive type is found by gathering information provided by macOS, however this process is not always perfect and it is possible for the OS to misidentify the drive's type. Because of this, ShotPut Studio allows you to override the drive's type.

To override the drive type, select the toggle next to *Override Drive Type*. This will allow you to manually select a drive type from the dropdown list.

To instruct ShotPut Studio to use the default drive type, select the corresponding option from the list.

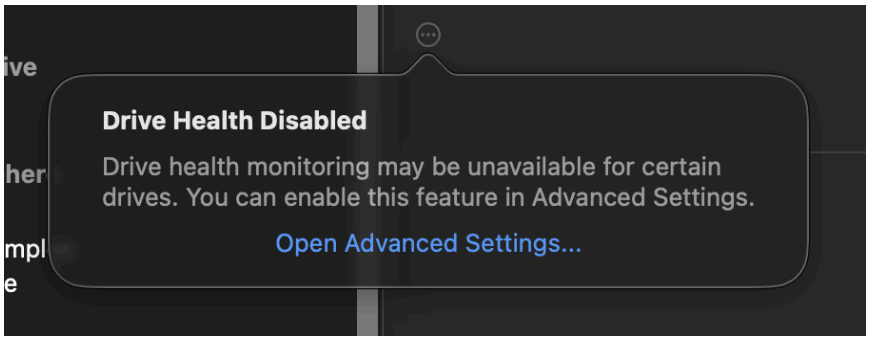
In this view, users also have the option to override *IO settings* including *Concurrent Reads, Concurrent Writes,* and *Buffer Size*.

NOTE: These settings are for advanced workflows. We recommend testing them using the built in speed test (detailed below) before finalizing your changes.

Drive Health

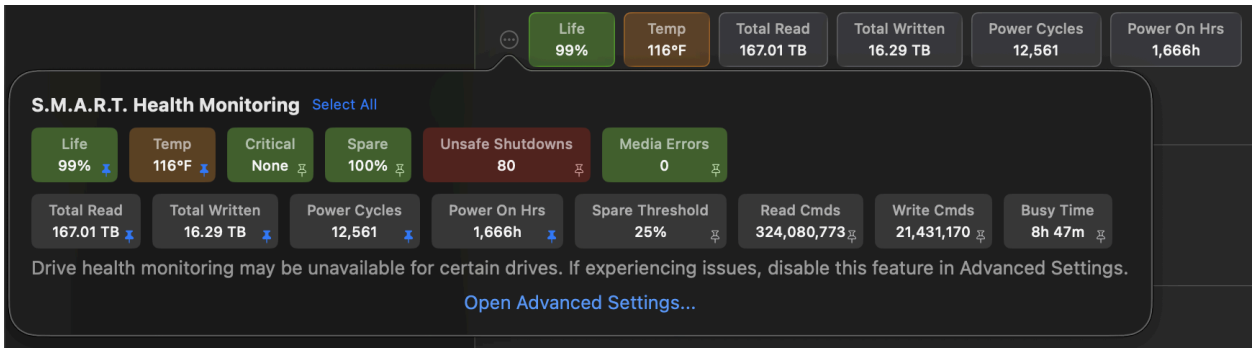
The health of your drives can be monitored using the *SMART Drive Monitoring tool* built into ShotPut Pro. By default this option is turned off. To turn it on, select the three dots underneath your drive icon and use the link at the bottom to *Open Advanced Settings…*

From there, simply turn on the setting titled *Enabled Drive Health Monitoring.*



After doing so, navigate back to the drive to see its life and temperature.

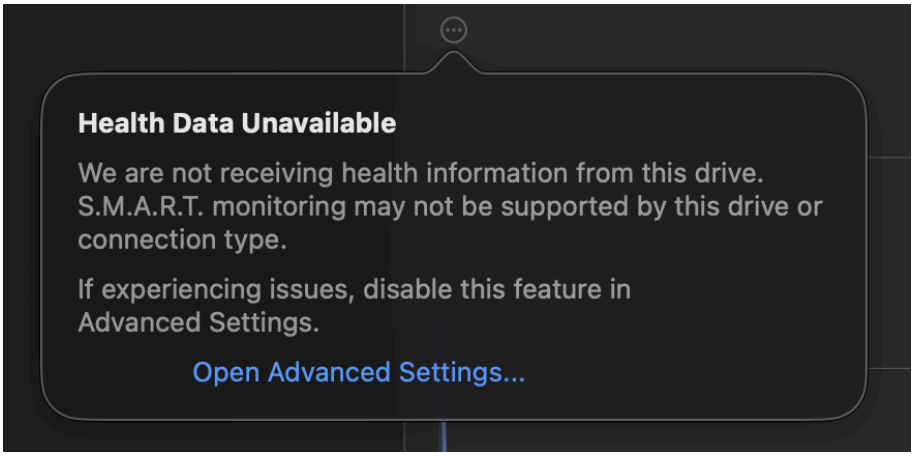
To view additional stats, again select the three dots to the left of your drive life to view the *SMART Drive Monitoring menu*. Here you can see all available stats for the selected drive.



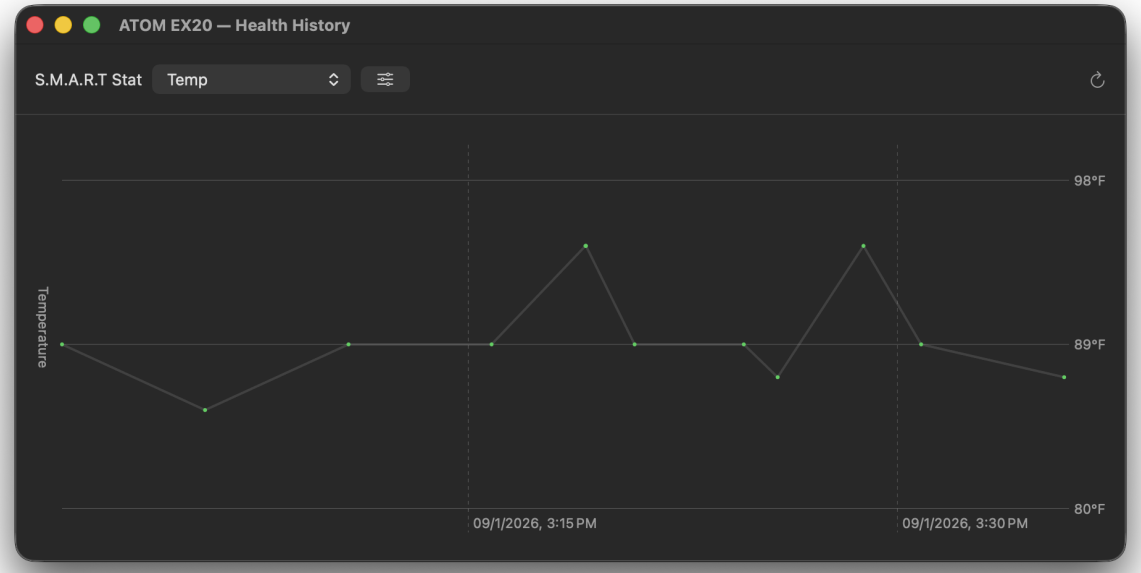
To add or remove stats from the default list shown, click the *Pin* icon at the bottom right of each stat box.

NOTE: Certain drive stats are color coded, with green representing a healthy state, orange representing caution, and red indicating potential issues.

The drive stats shown are then updated in real time. Certain drives will show more or less stats than others. If no stats appear in this view, the drive you have selected does not offer this information and the pop-up below will be shown.

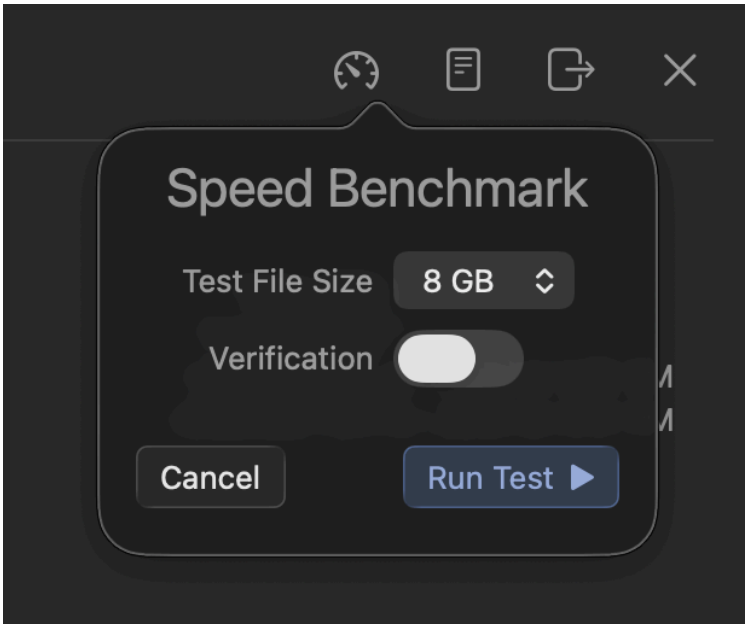


To view *Drive Health History* select the *Stats* icon from the list in the top right corner. This will automatically bring up the stat history of the drive selected. Using the dropdown menu, you can then change the stat that is being viewed.



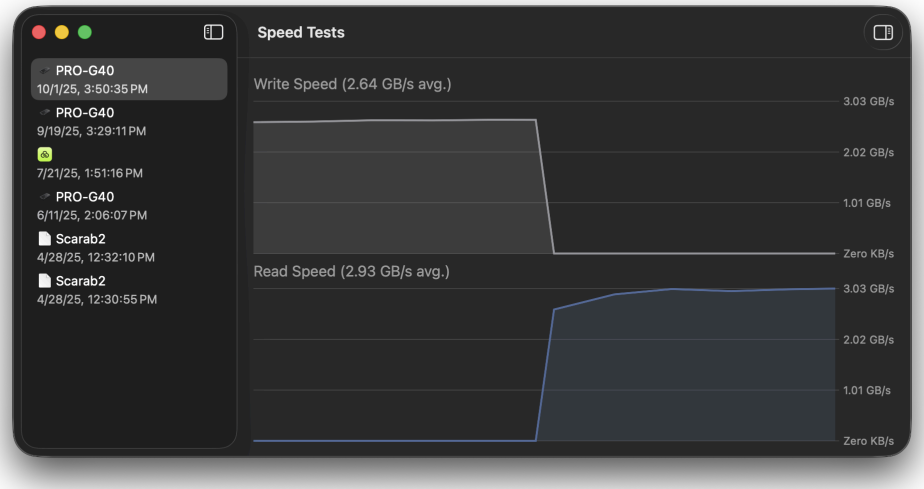
Speed Benchmarking

To benchmark the speed of your drive, select the *Speedometer* icon.



Selecting this icon will cause a flyout menu to appear allowing you to edit the *Test File Size.*

After selecting *Run Test,* the test will begin and you will be able to monitor your drive's read and write speeds in real time. Upon completion, a pop-up will appear displaying information about the completed speed test.

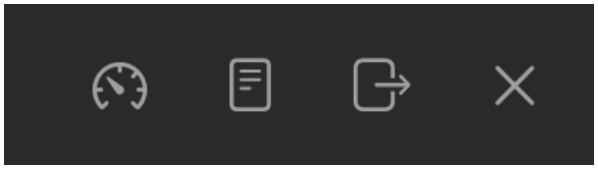


In this pop-up, you will also be able to view past test results for all drives. To view your Speed Test History without first performing a test, navigate to the top menu bar and locate *Speed Tests* in the menu titled *Window*.

TIP: Changing settings such as Concurrent Reads, Concurrent Writes, and Buffer Size may improve speeds. Always test these changes before implementing them into your workflow.

Drive Indexing

To index your drive, select the button directly to the right of the speed test button.



Upon doing so, a pop up will appear allowing you to select a destination in Finder. After making your selection, a report job will appear in your jobs list and will generate an index report.

You can select it to view your generated index report and open it in Finder.

Cloud Upload

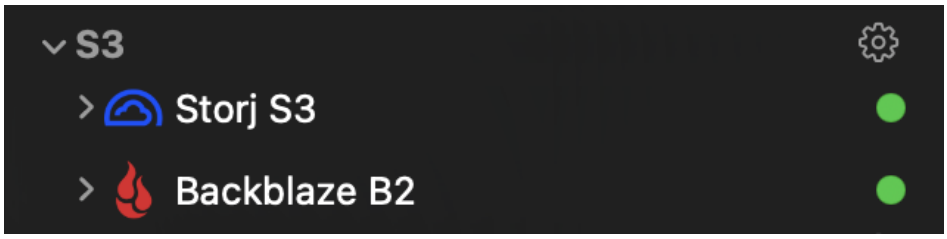
ShotPut Studio supports the connection of *S3 Cloud Providers* allowing users to upload their data to a chosen cloud bucket.

To utilize copying to a cloud in ShotPut Studio you must first connect with your chosen cloud provider.

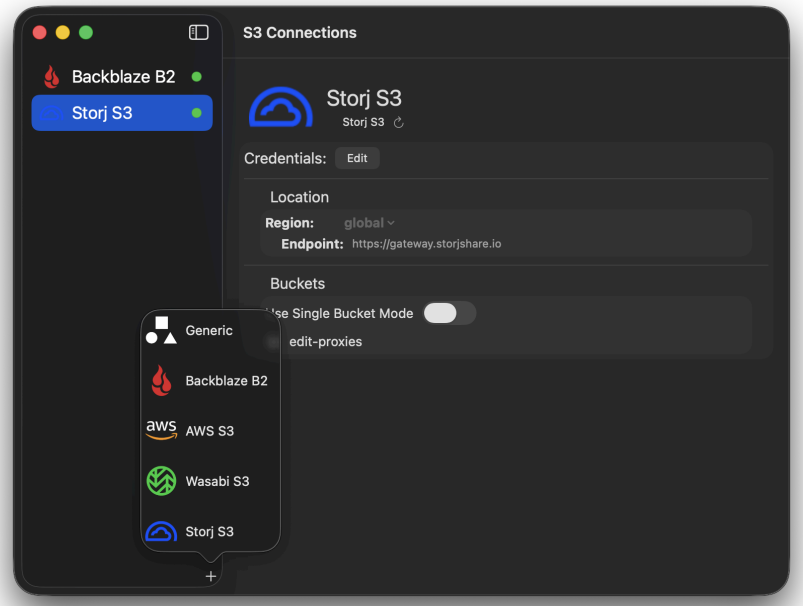
NOTE: A cloud can only be used as a destination and is not currently supported as a source.

Connecting a Cloud Provider

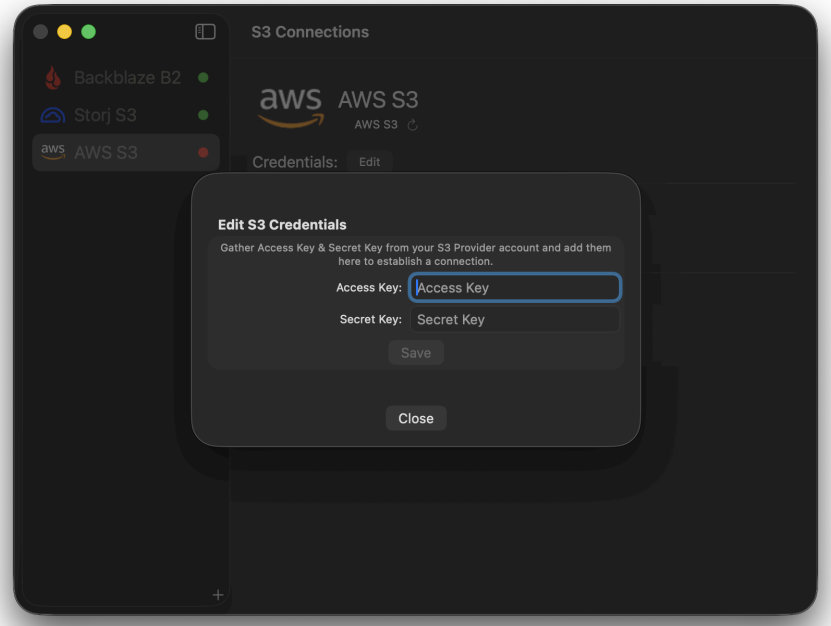
To establish a connection to your chosen cloud provider, first click the *Gear Icon* to the right of the *S3* category header.



After doing so, a pop-up will appear. Once you have added a provider, you can manage it in this pop-up. However, if you have not established any connections or would like to establish a new connection, click the **+** icon in the *S3 Connections View* and then select your provider.

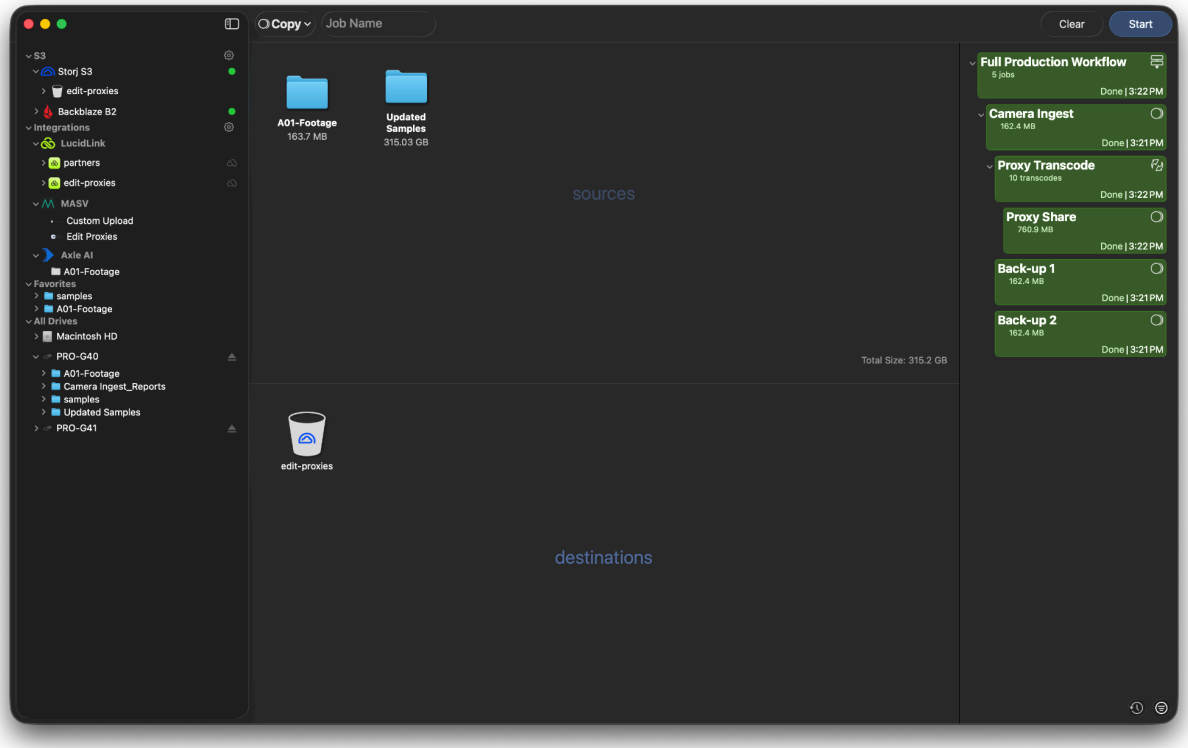


After this, click the *Edit* button to add the necessary credentials such as your Application Key and Application Key ID (ShotPut Studio will ask permission to access your Keychain when you save your credentials the first time. *Select Always Allow*.).



The connection status will then update automatically provided the details were entered correctly. Your available buckets will then populate underneath the corresponding provider icon. After this, you can begin copying to the S3 bucket(s) or subfolders by dragging them into the central queue of the *Copy tool*.

TIP: If your cloud buckets do not automatically populate, you may need to use the *Refresh* button located in the upper right of the pop-up.

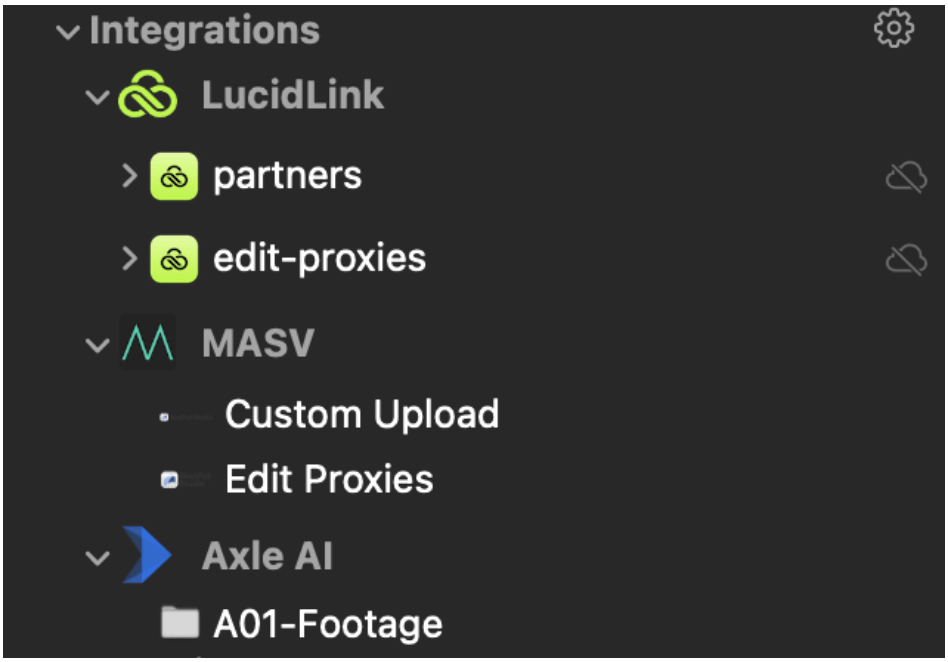


NOTE: Despite the verification mechanism being used, S3 uploads will always verify using the S3 *etag* value. The item will not be downloaded again to verify the contents after replicating. The S3 standard handles generation of a checksum value for this item, which ShotPut Studio will then compare against, to verify the integrity of the upload.

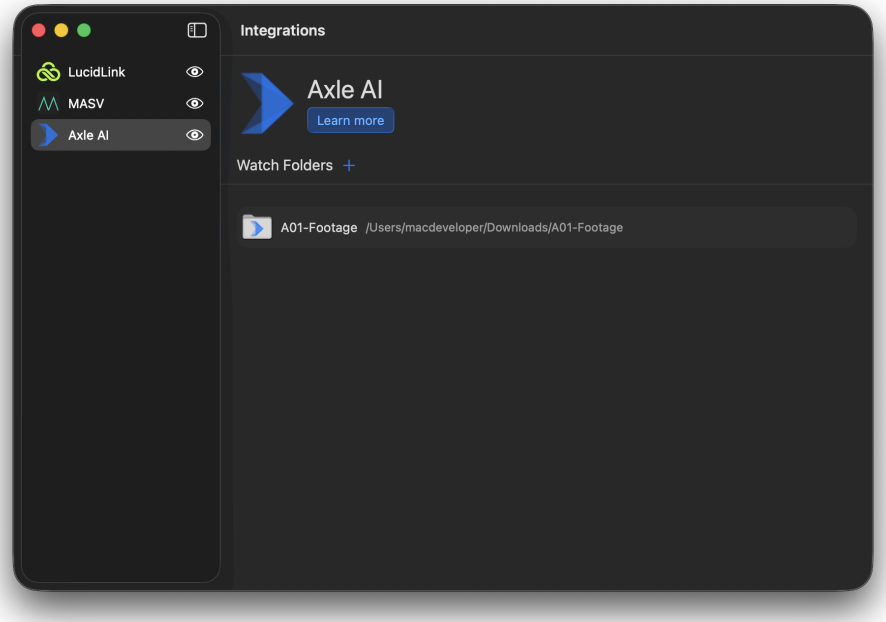
Integrations

ShotPut Studio supports integrations with a number of partner solutions allowing users to share their media to different endpoints.

To establish a connection to your integration, first click the Gear Icon to the right of the *Integrations* category header.



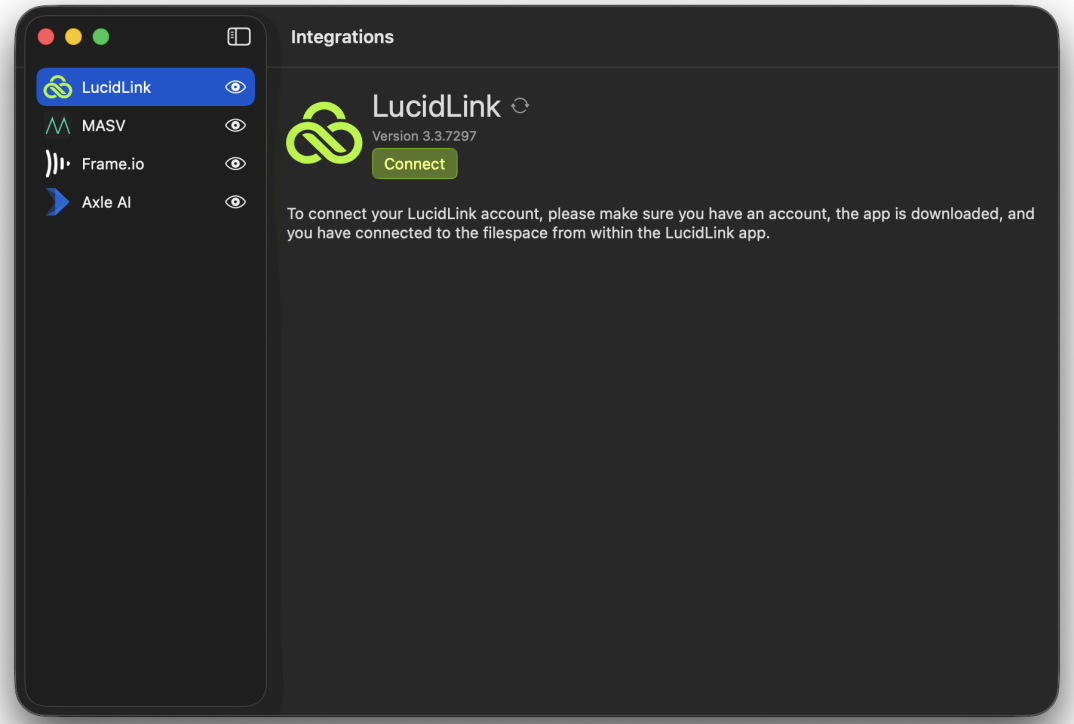
After doing so, a pop-up will appear listing each of the available integrations. To establish a connection with one, select it from the list.



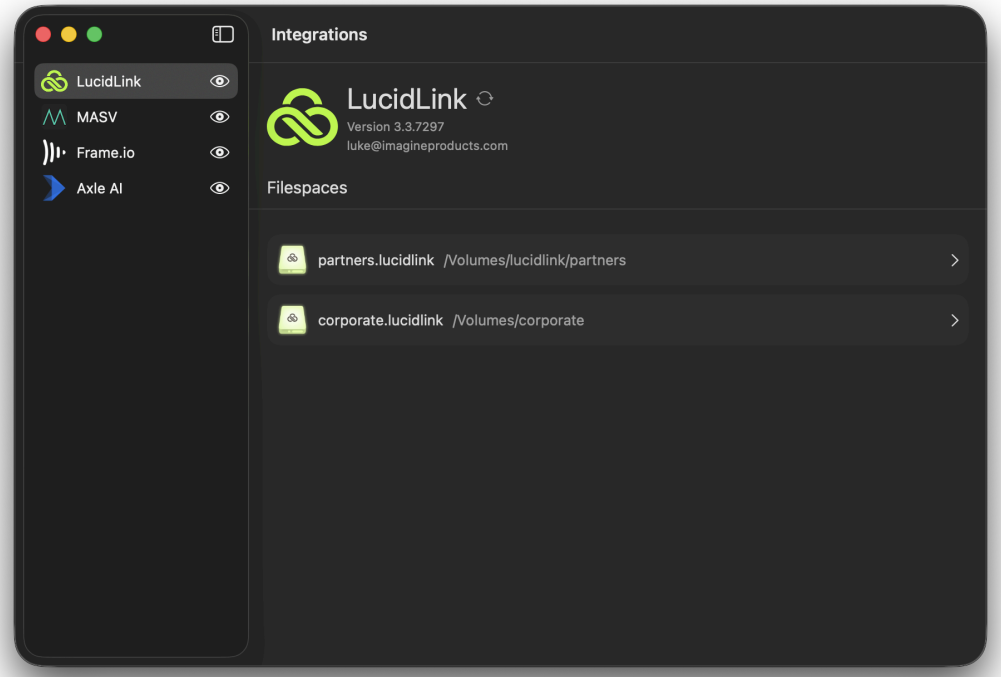
NOTE: If you do not plan on using one or more of the integrations, select the *Eye Icon* to the right of its name to hide it from the Connections List.

LucidLink

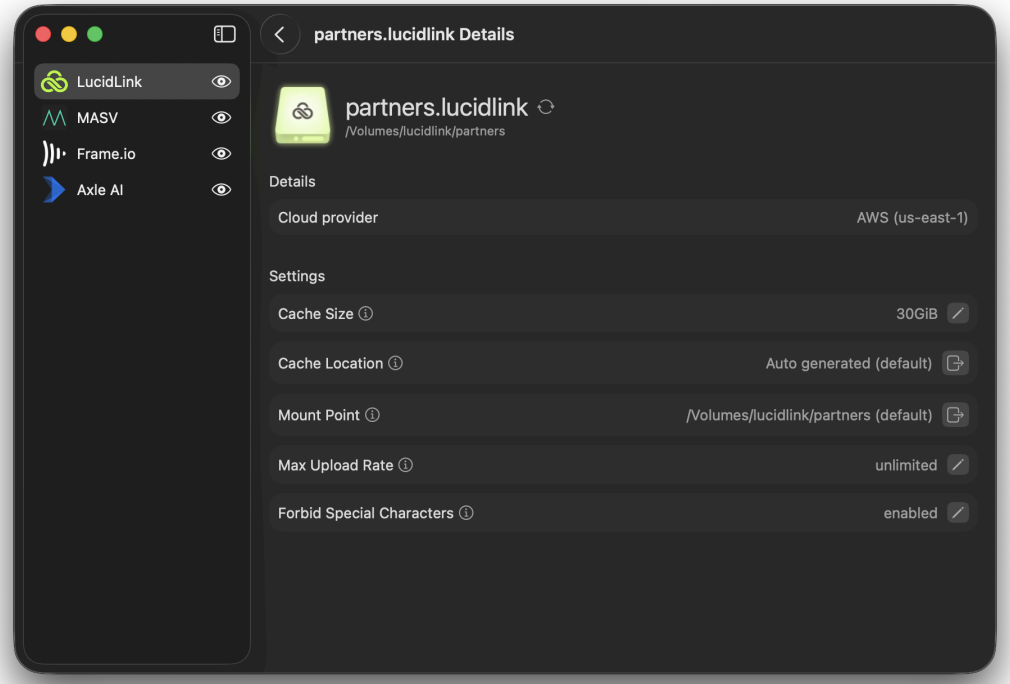
The LucidLink integration allows you to offload directly into a LucidLink Filespace. Filespaces can be connected as primary destinations, subfolder destinations, or included as part of an automated workflow.



To set up LucidLink, ensure the desktop app is downloaded. Clicking *Connect* from the menu will launch LucidLink. Once launched, login and mount your filespace(s). Once connected, the Filespace will appear as an available destination for jobs, presets, and automated pipelines.



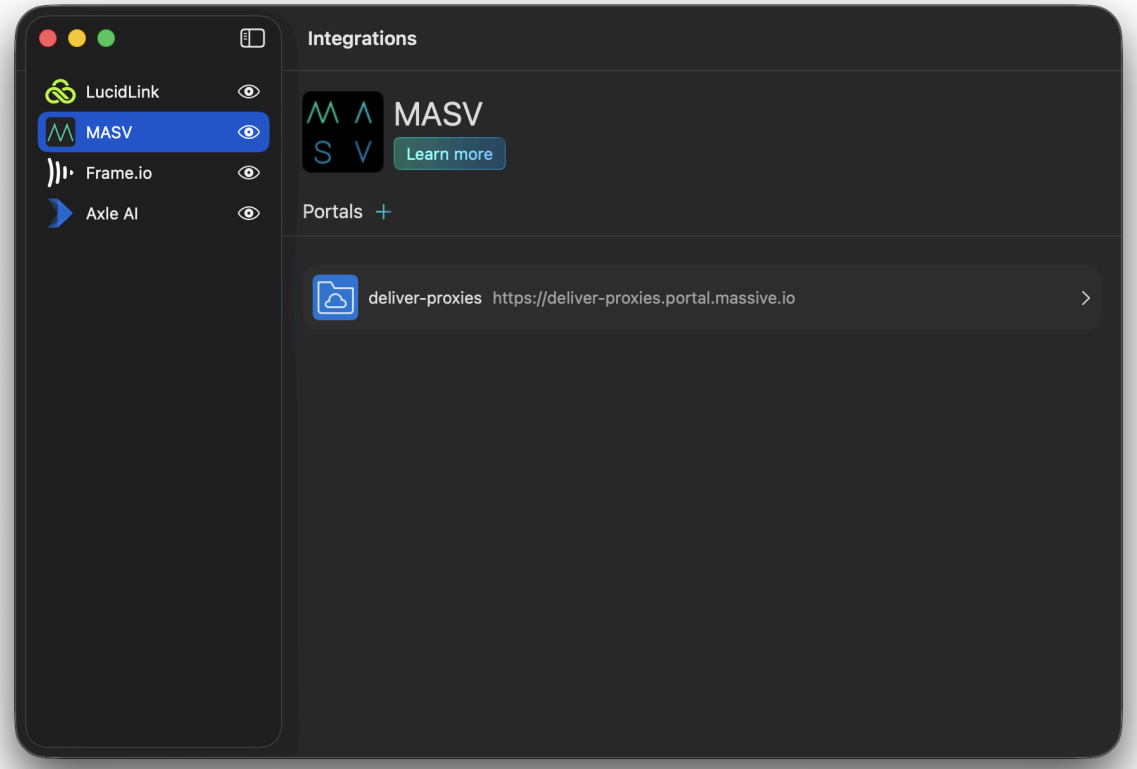
The integration allows you to manage upload parameters directly within ShotPut Studio.



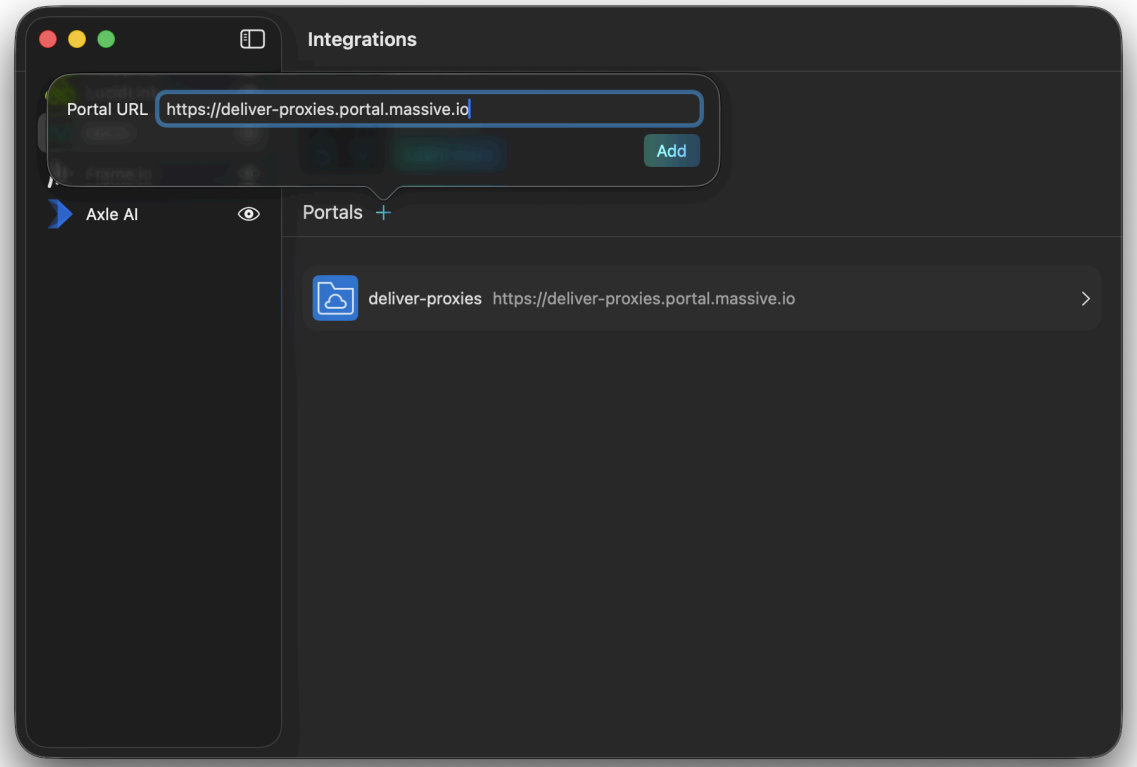
You can set a maximum upload rate to control bandwidth usage, forbid the use of special characters in file paths, and view the current mount point of the Filespace. If changes are required, a quick-access button will open the LucidLink client directly from ShotPut Studio.

MASV

The MASV integration allows you to send media directly to one or more MASV Portals during the offload process in ShotPut Studio.



To set up MASV, first create a portal in your MASV account. Each portal has a unique share link. Copy this link and paste it into the MASV integration panel. The portal will now appear as an available destination within ShotPut Studio.



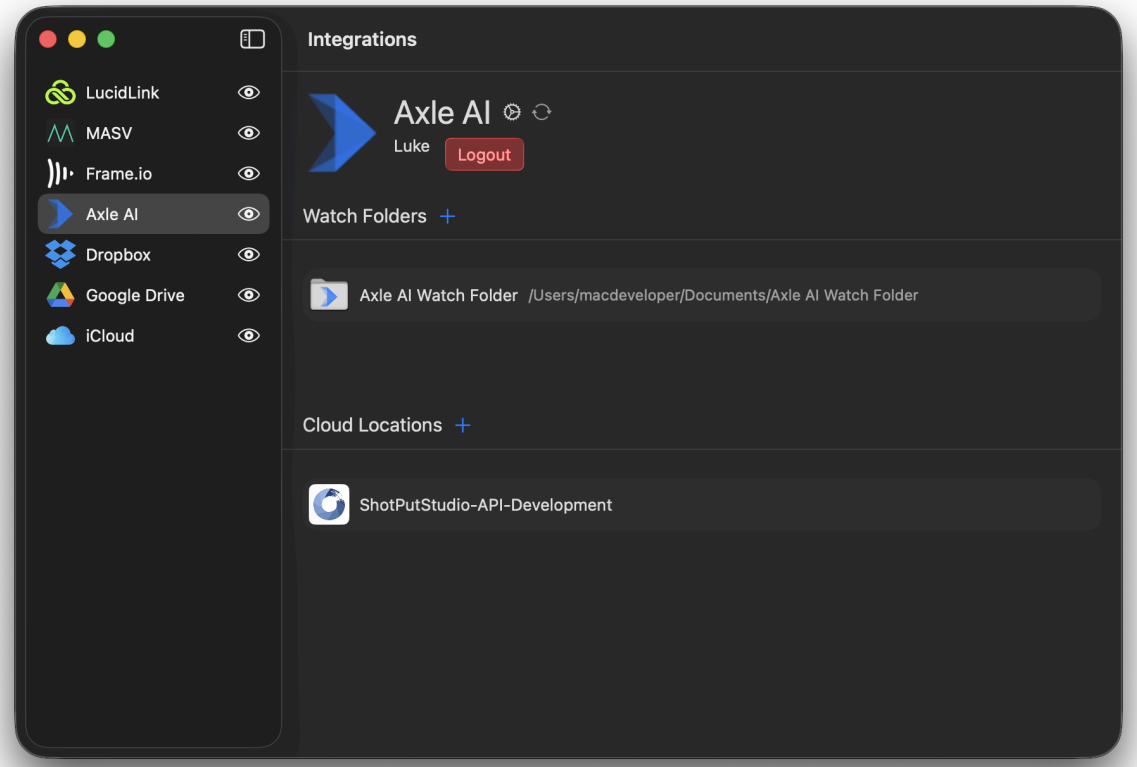
Once configured, you can assign the portal as a destination in any offload job, preset, or automation workflow. You can set up multiple portals if your production requires deliveries to different teams or clients. MASV's custom forms are supported within the integration, allowing you to supply metadata at the time of upload.

NOTE: Any branding you have configured in your MASV account will automatically be applied to packages delivered through ShotPut Studio.

Axle AI

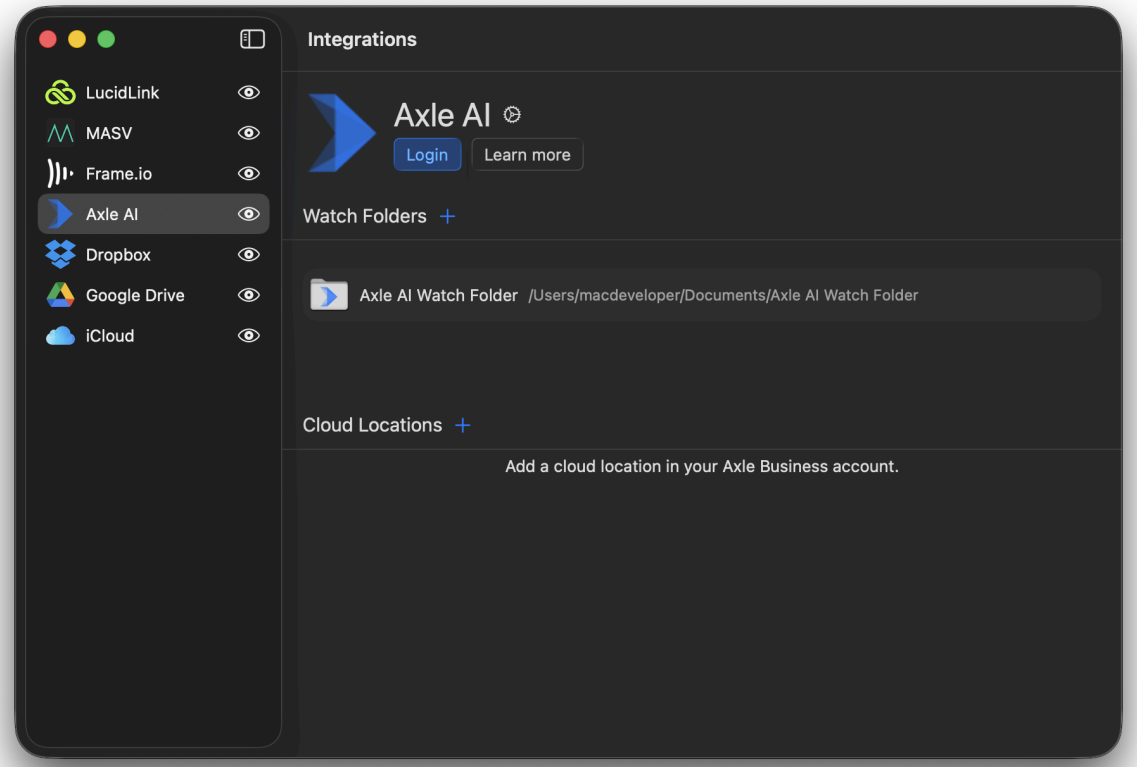
The Axle AI integration enables you to send media directly into an Axle AI in one of two ways, either as a watch folder or by logging into your Axle Cloud account. Once set up, Axle AI can be added as part of your offload process in ShotPut Studio.

To set up an Axle AI watch folder, click the plus (+) icon to add a new filepath, then select the desired Axle AI watch folder from your local or network storage. This folder will be linked to the integration and will appear as an available destination inside ShotPut Studio.



Once configured, you can assign the watch folder as a destination in any offload job, preset, or automated workflow. When media is copied to this folder, Axle AI will immediately begin indexing the files.

When setting up your Axle Cloud account, you can accomplish this in one of two ways. First, you can use the button titled *Login* to open a browser window where you can login with your Axle Cloud account credentials.

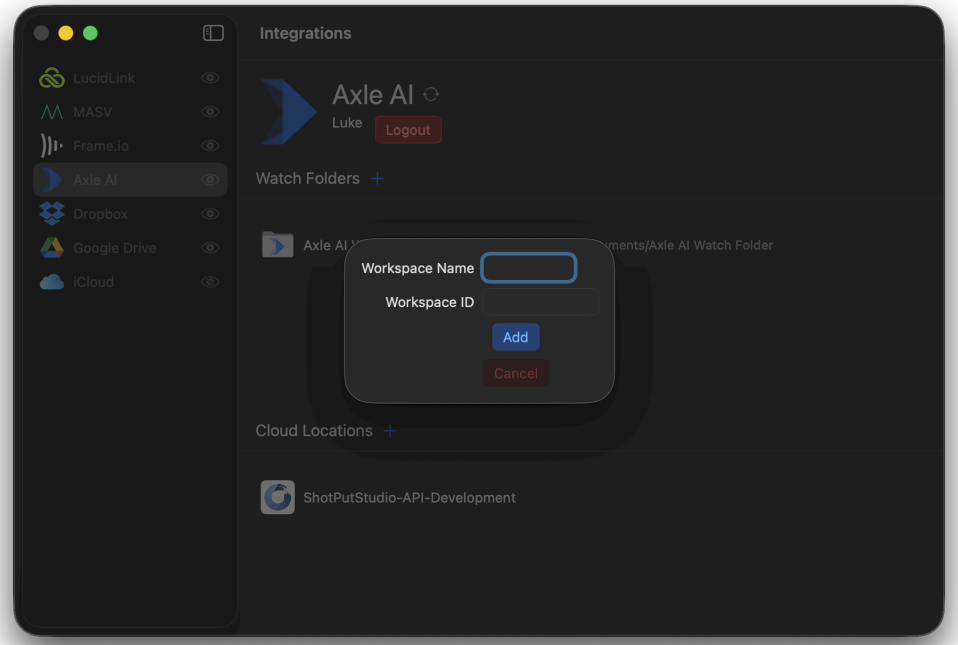


After doing so, give access to ShotPut Studio and any workspaces will then automatically appear in the list under *Cloud Locations*.

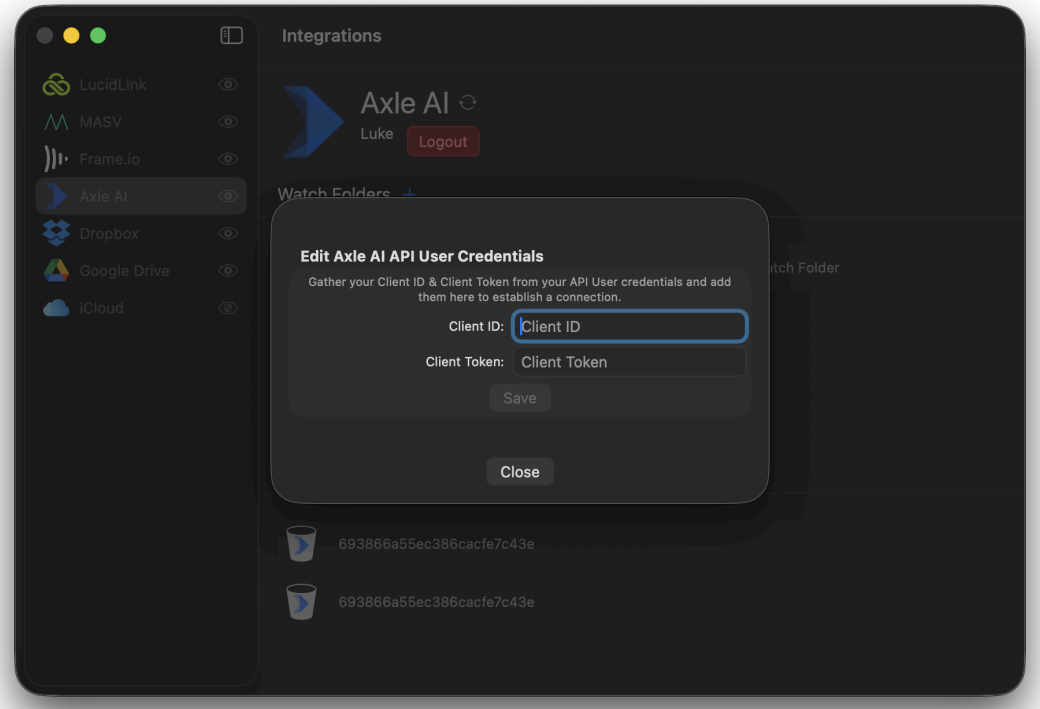
The second option is to add each Workspace manually. To enable this, select the *Gear Icon* to the right of the Axle AI header. Upon doing so, a flyout menu will appear where you can check the box next to *Enable API User Access*.

After doing so, a *Plus Icon* will appear next to the *Cloud Locations* header.

After clicking, you'll be prompted to enter in a name for your Workspace and its ID.



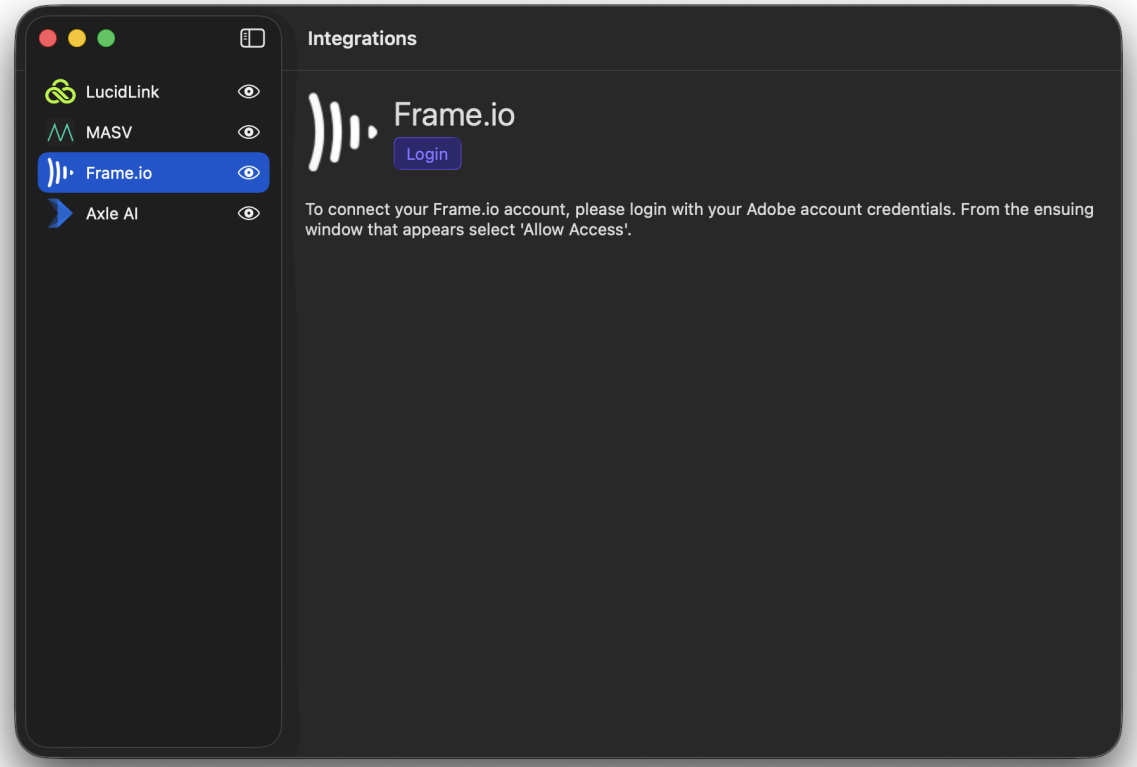
Then, you will then enter the *Client ID* and *Client Token*.



As with adding a Watch Folder, once Axle Cloud is configured you can assign the workspace as a destination in any offload job, preset, or automated workflow.

Frame.io

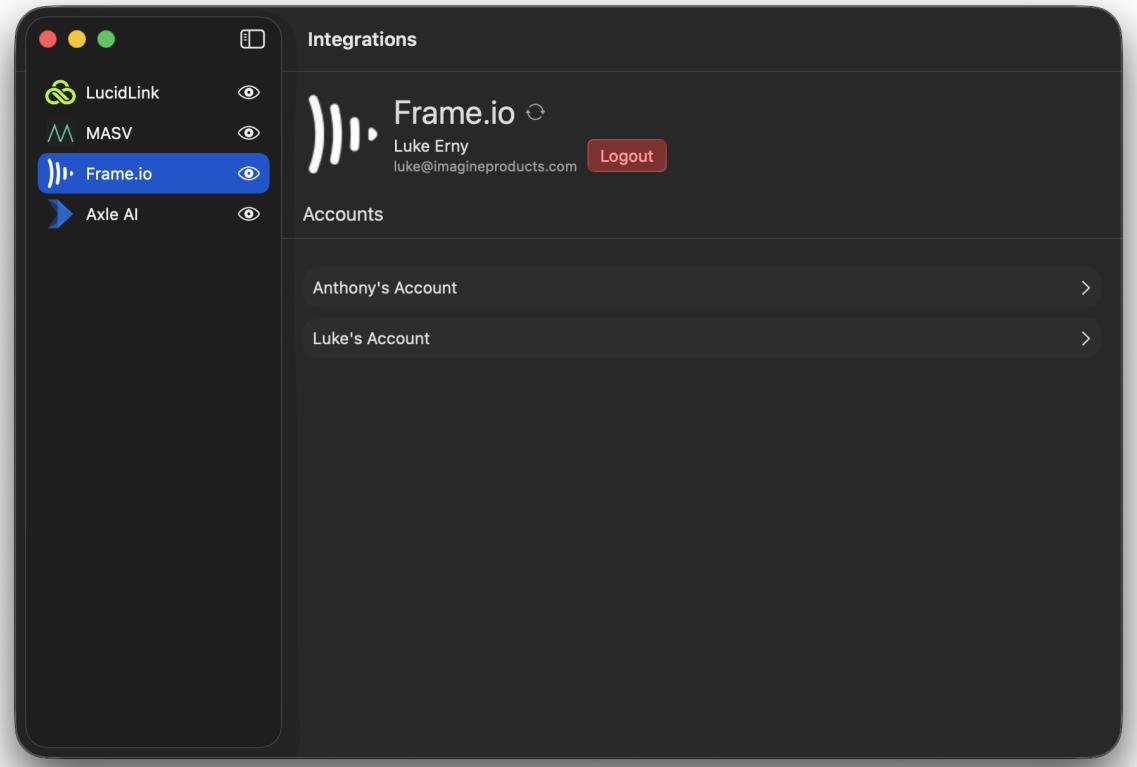
The Frame.io integration allows for native connection to Frame.io, allowing all accounts, workspaces, and projects to appear. Projects and project subfolders can then be added as destinations for various job types, including Presets and Automations.



To connect your Frame.io account click *Login* from the menu to open the Adobe login page. Once here, login with your Adobe credentials, and from the ensuing screen, select *Allow access*.

NOTE: You must login using Adobe credentials, rather than logging in with Google or other third party options.

Once done, the window will close and your account(s) will appear under the Frame.io section of the integrations page. Here you can select individual accounts to view Workspaces and Projects.



These will also appear in the *Connected Media* section, from which you can drag and drop Projects or Subfolders as destinations for a variety of jobs.

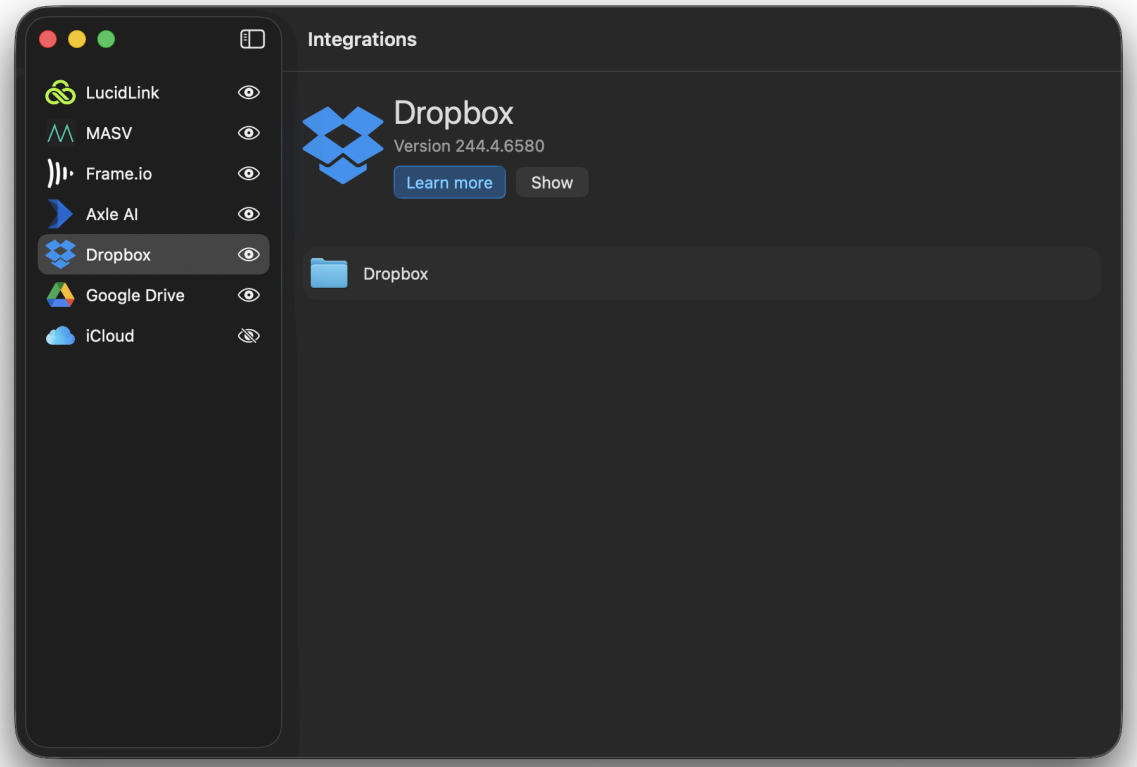
TIP: To open a project in Frame.io select the button to the right of your project size.

Dropbox

The Dropbox integration will automatically detect if Dropbox is set-up on the machine. If it is, the integration will automatically show the version of Dropbox installed, with the option to open it in Finder.

Below this, all folders in the Dropbox will appear. After exiting out of the Integrations tab, the complete contents of your Dropbox will appear in the Connected Media section on the left.

From here you can drag and drop folders and their contents as sources or destinations for jobs within ShotPut Studio.



NOTE: Dropbox viewing and upload monitoring are unavailable on macOS 13 due to limitations of this particular operating system.

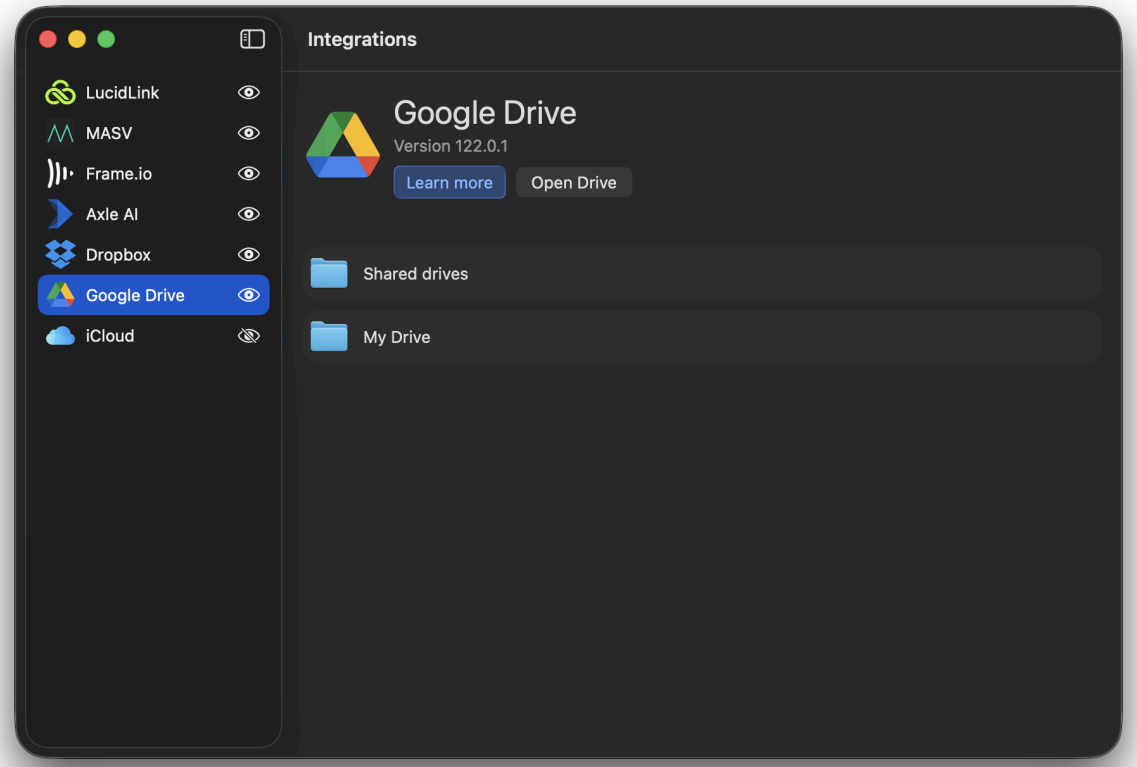
Google Drive

The Google Drive integration will automatically detect if the Google Drive desktop app is downloaded on the machine.

If it is, the integration will automatically show the version of Google Drive installed, with the option to open the desktop application.

Below this, all folders in your Google Drive will appear. After exiting out of the Integrations tab, the complete contents of your Drive will appear in the Connected Media section on the left.

From here you can drag and drop folders and their contents as sources or destinations for jobs within ShotPut Studio.



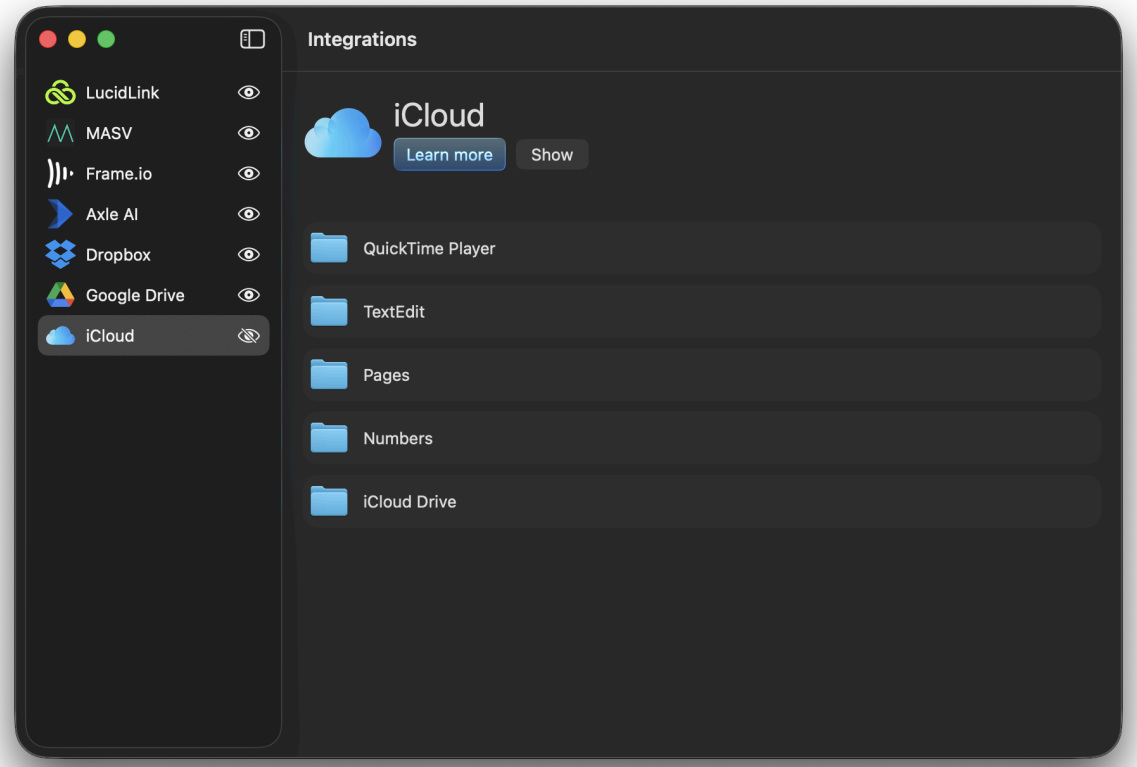
iCloud

The iCloud integration will automatically detect if iCloud is set-up on the machine.

If it is, the integration will automatically show the option to open it in Finder.

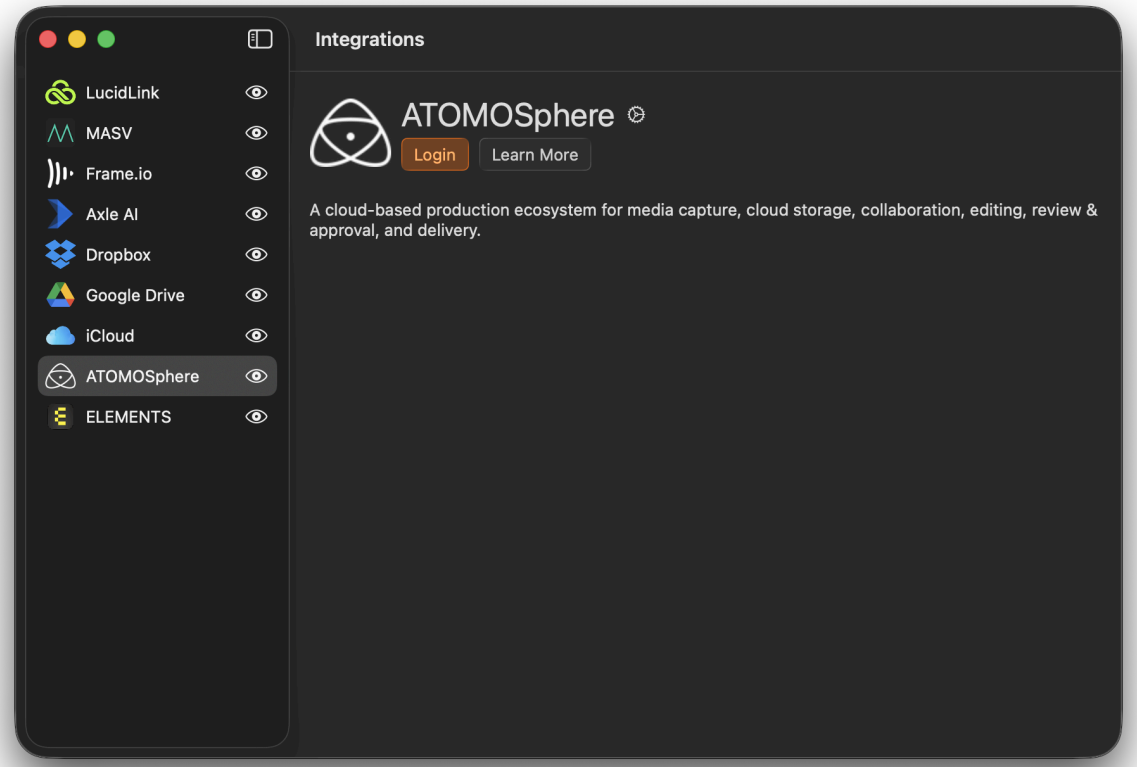
Below this, all folders in your iCloud will appear. After exiting out of the Integrations tab, the complete contents of your iCloud will appear in the Connected Media section on the left.

From here you can drag and drop folders and their contents as sources or destinations for jobs within ShotPut Studio.



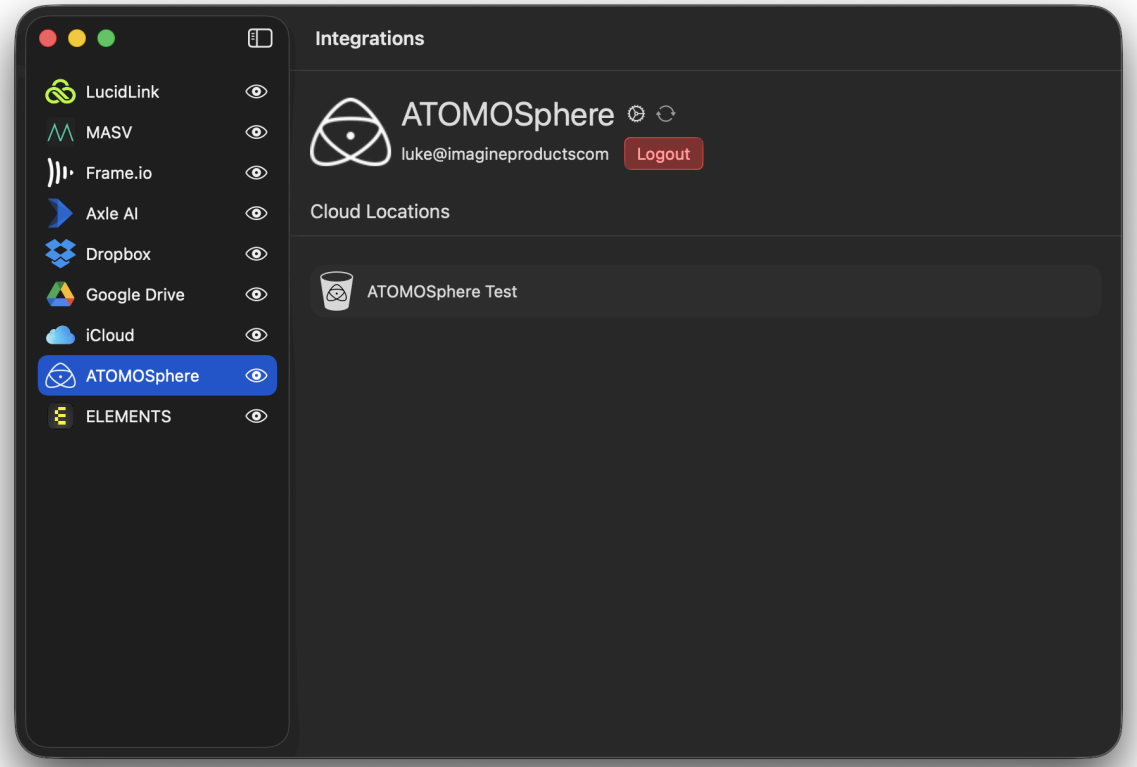
ATOMOSphere

The ATOMOSphere integration allows for a direct connection to your ATOMOSphere account. After connecting your workspaces, projects, and project folders will appear and can then be added as destinations for various job types, including Presets and Automations.



To connect your ATOMOSphere account click *Login* from the menu to open the ATOMOS login page. Once here, login with your ATOMOS credentials, and from the ensuing screen, grant *Full Access* and select your preferred workspace.

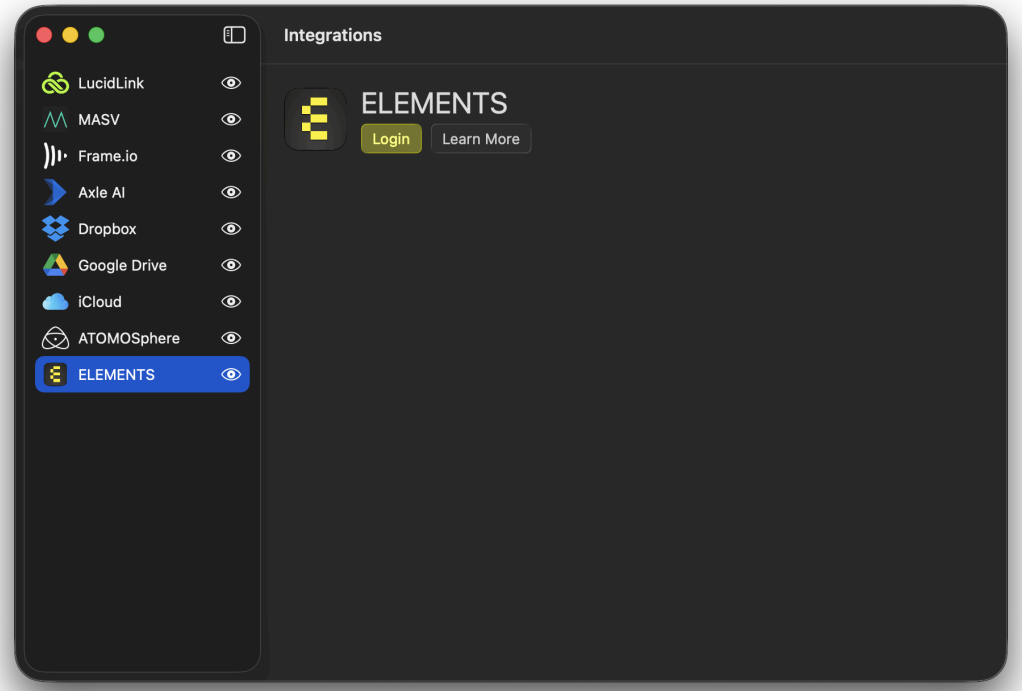
Once done, the window will close and your workspace will appear under the ATOMOSphere section of the integrations page.



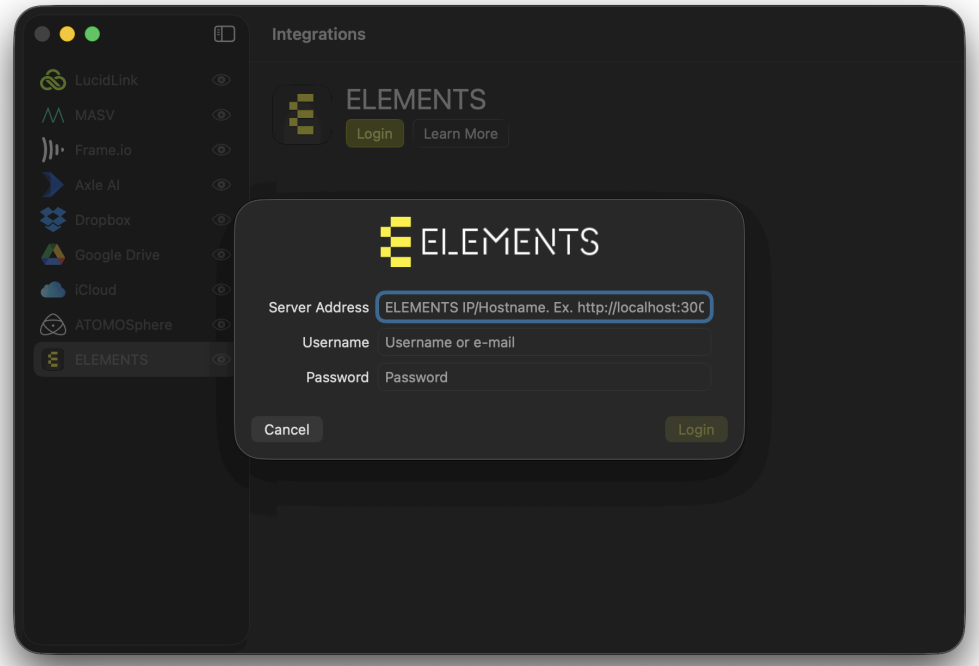
Your Workspaces will appear on this page as well as in the *Connected Media* section, from which you can drag and drop Projects or Subfolders as destinations for a variety of jobs.

ELEMENTS

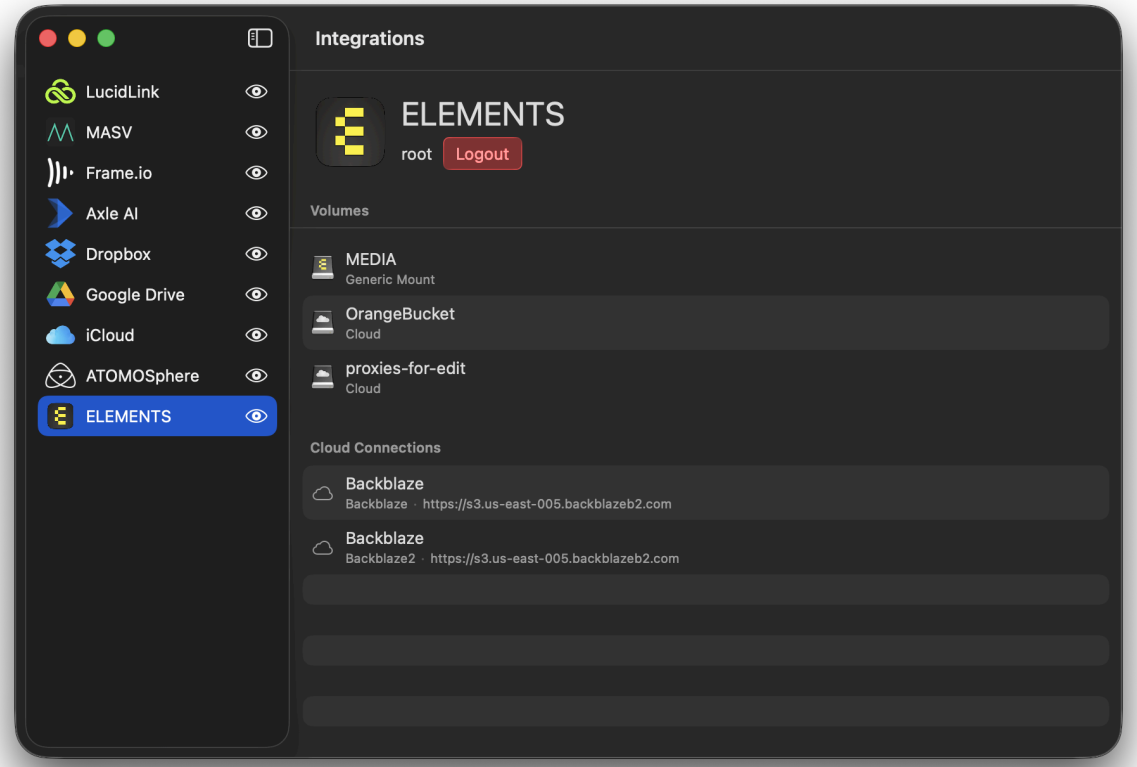
The Elements integration allows you to connect to your Elements Server from directly within ShotPut Studio. After establishing a connection any locally connected Elements locations, such as an Elements CUBE, or S3 locations connected to Elements, will automatically be denoted in the interface with the Elements logo.



To establish a connection, click Login and enter your server address, username, and password in the pop-up that appears.

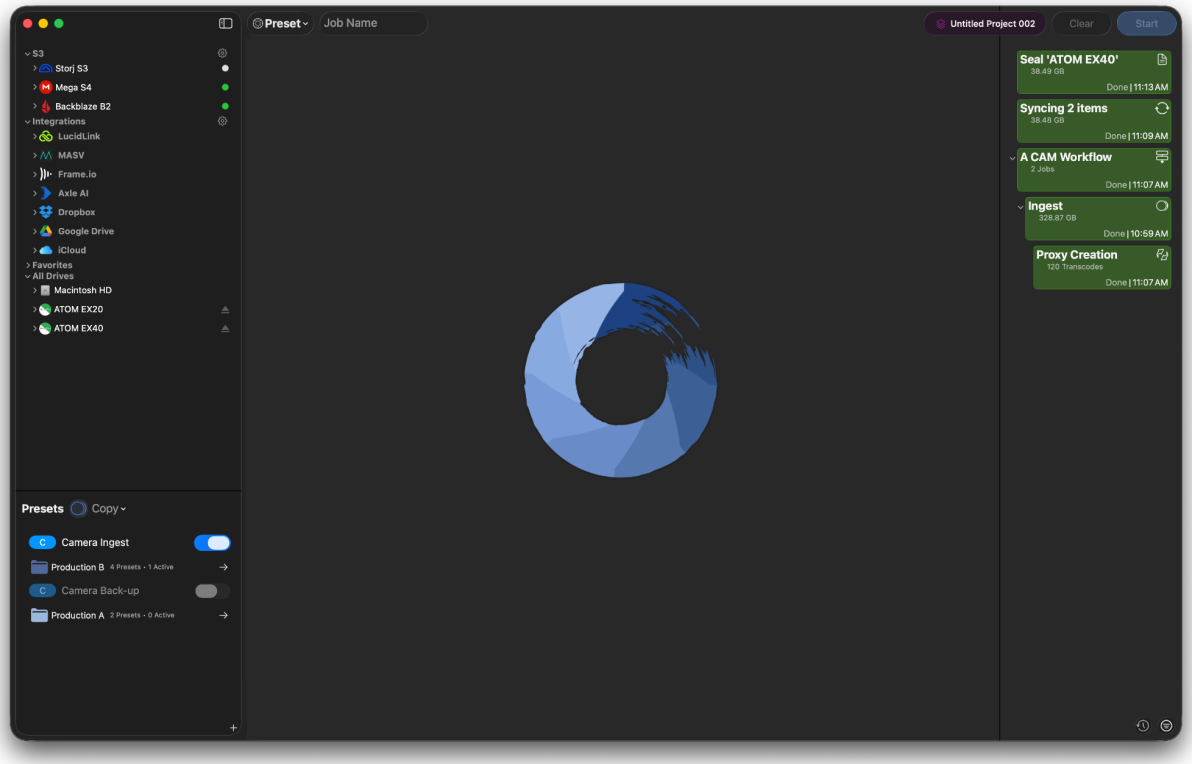


After connecting to your server, all media connected to Elements will automatically be displayed in the integrations page and in the Connections List.



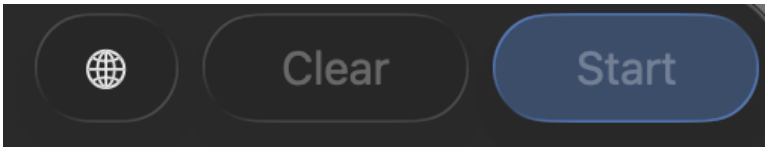
Projects

Using *Projects* in ShotPut Studio allows you to stay more organized between shoots, with options to separate Presets and Settings between each one created.



Global Projects

To get started, select the *Globe Icon* to the left of the *Clear* button in the toolbar. By default, your project will be set to your *Global Project*. The Global option allows you to use the app outside of a project and will store all Presets, Settings, and Job History created or changed while this option is selected.

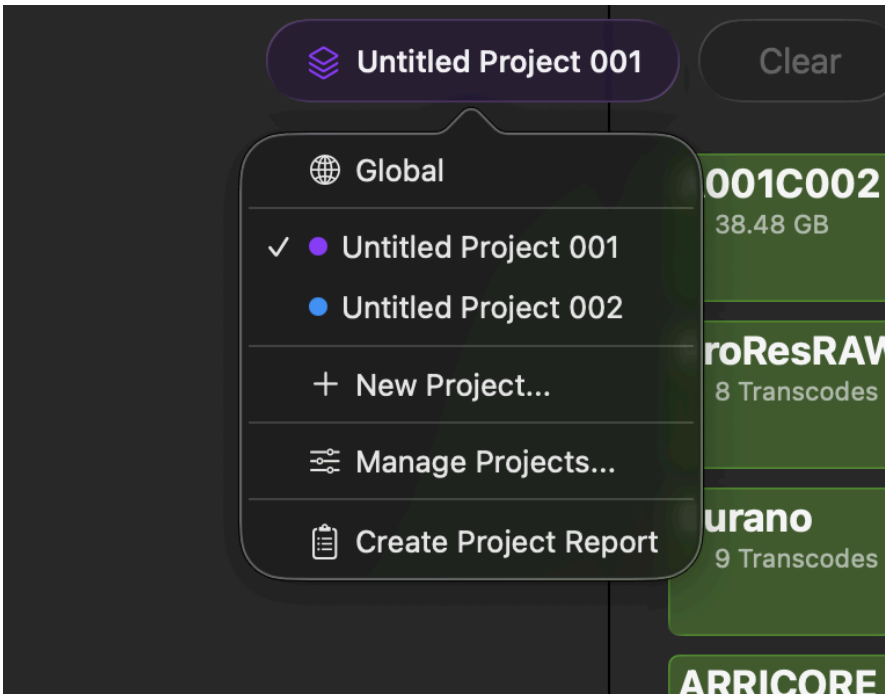


The Presets and Settings found in your Global project can also be shared with other created projects. This is covered in further details below.

NOTE: For those using the software before the introduction of Projects (v 3.1.1), all existing app data is stored in your Global Project.

Creating a Project

To create a new project, look in the *Project Menu* and select *New Project*… after which a menu will appear where you can create a new project by giving it a name and assigning it a color.



When a new project is created, it will be a blank slate, with no Automations, Presets, or Job History carried over from any other projects. Any newly created workflows, or jobs run, will only appear in the active project.

After creating your project it will automatically be set as the active project. To switch the active project in this menu, simply select a new project or the Global option. Your active project will be denoted by a check mark to the left of it.

Manage Projects

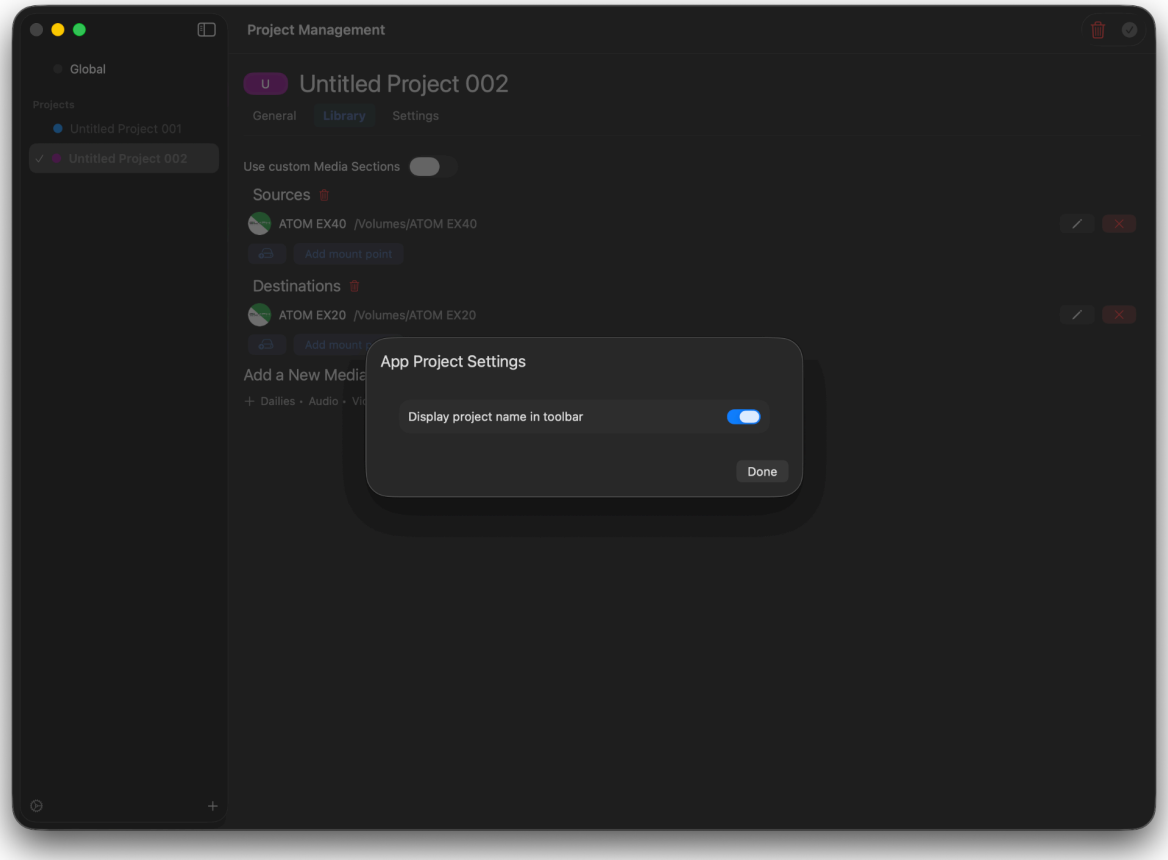
Further down in the projects menu is the option to *Manage Projects.* After selecting this option a new window will appear where you can view information about projects, manage their settings, and delete them.

When first viewing this window, on the left side is a list of all of your projects. Select one to view and edit high level information. To change the project color, select the color swatch that includes the first letter of your project name. To change the project name, click anywhere on it and begin typing.

You can also use this menu to delete projects. Either right click the project in the list on the left and select *Delete Project* or use the *Trashcan Icon* in the upper right corner to delete the active project.

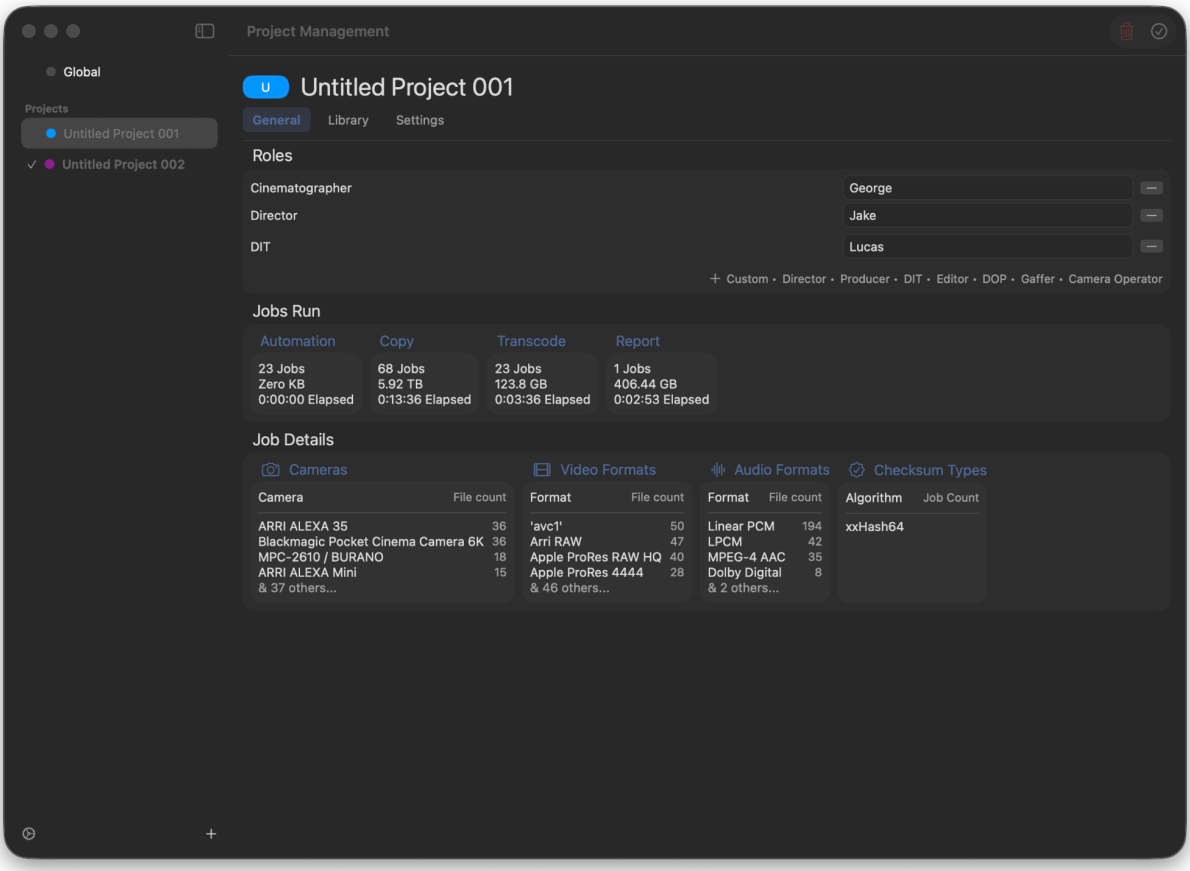
NOTE: Unlike in the Project Menu, in the Project Management window you will need to select a project and then click in the *Checkmark Icon* in the upper right corner to set it as active.

In the bottom left of the projects list column, you will see a *Gear Icon*. Select this to find the option to *Display Project Name in Toolbar*. Turning this off will show just the project icon and color in the toolbar, taking up less space by hiding the name.



General

Underneath the Project name are three section headers. The first of these, titled *General*, allows you to set project roles and view project stats.

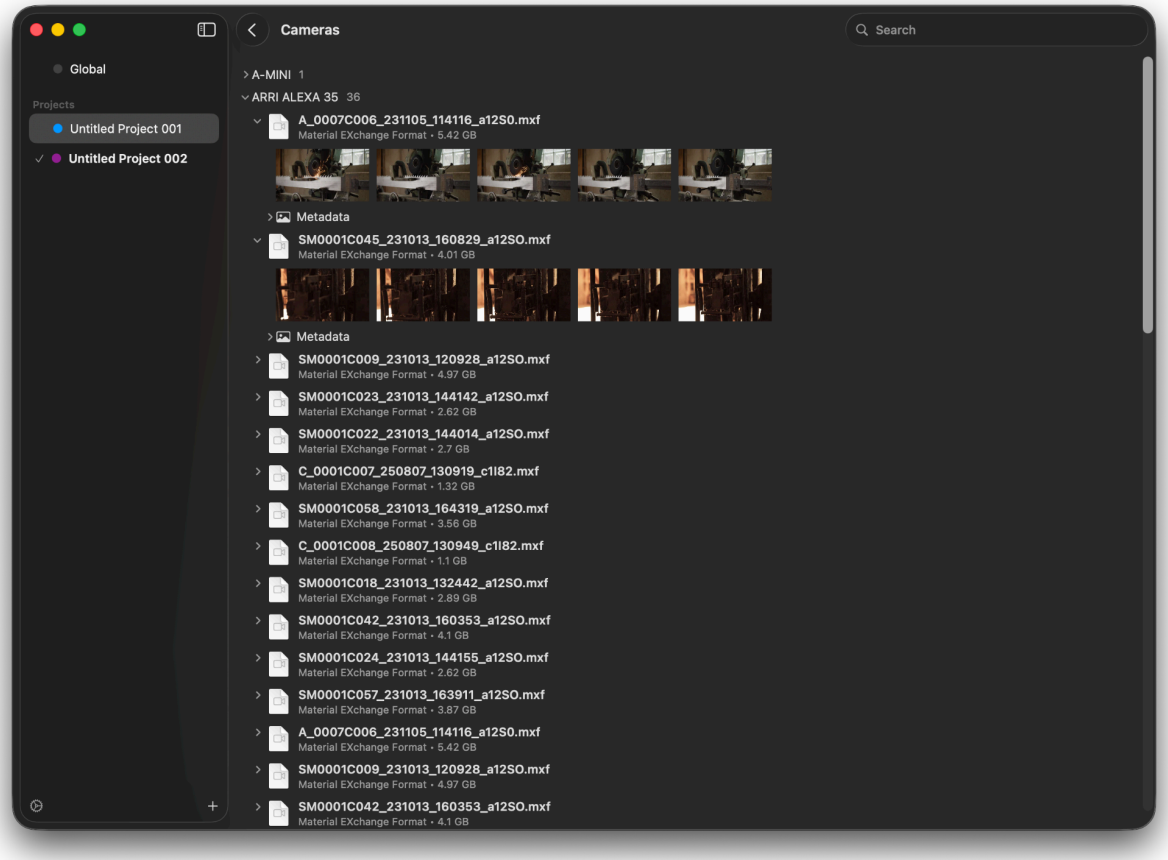


Project Roles can be used to add information about your shoot. These roles can be added by selecting from the list of predefined roles or using the *Custom* option to create your own. Under the Roles section are stats on the types of jobs you've run and metadata about the files processed in those jobs.

Jobs Run includes Copy, Transcode, and Report jobs and lists information such as the number of jobs run, the total amount of data processed, and the total time elapsed during those jobs.

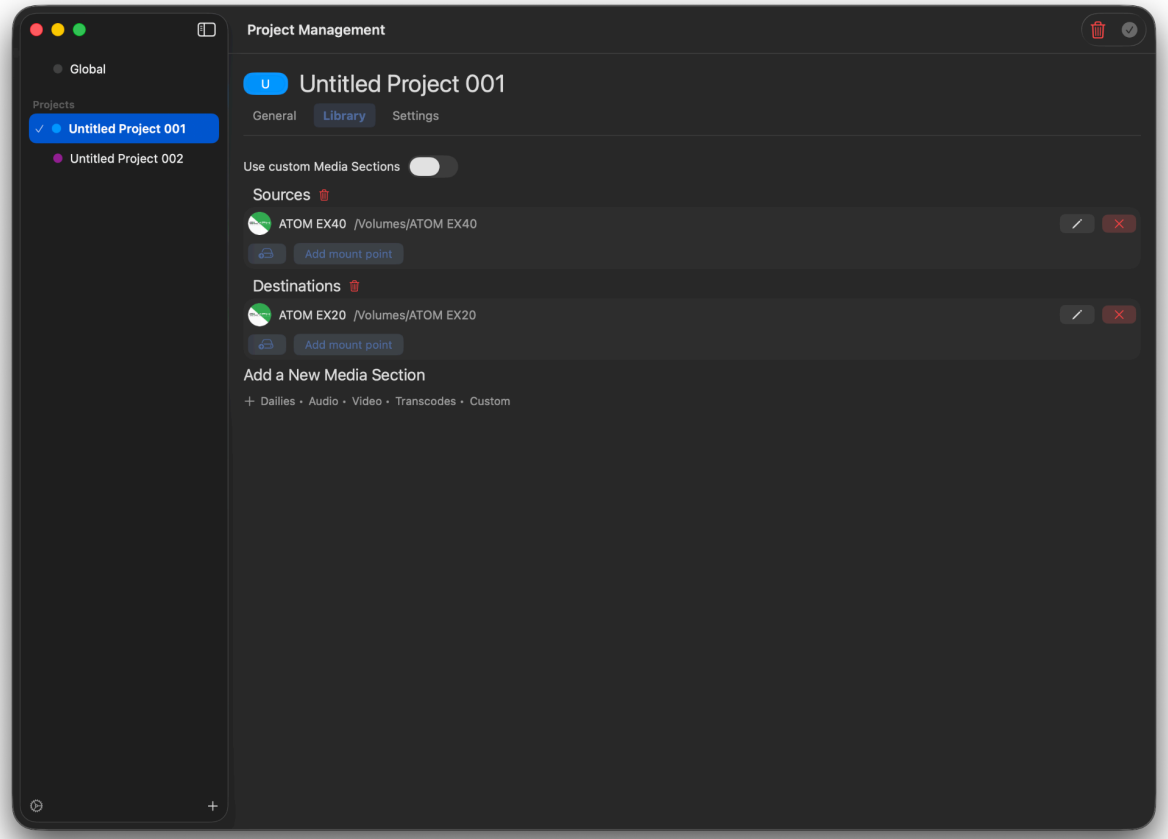
Job Details includes metadata about the footage processed and is broken down into 4 categories; *Cameras, Video Formats, Audio Formats,* and *Checksum Types.*

For any of the job details, clicking on the header will bring up a list of the items within the chosen header, where you can then view individual details and metadata.



Library

The *Library* section allows you to better organize your *Connected Media List* for the select project. The option *Show Custom Project Headers* allows you to add new header options in the list such as Sources, Destinations, other predefined options, or any custom text you'd like.

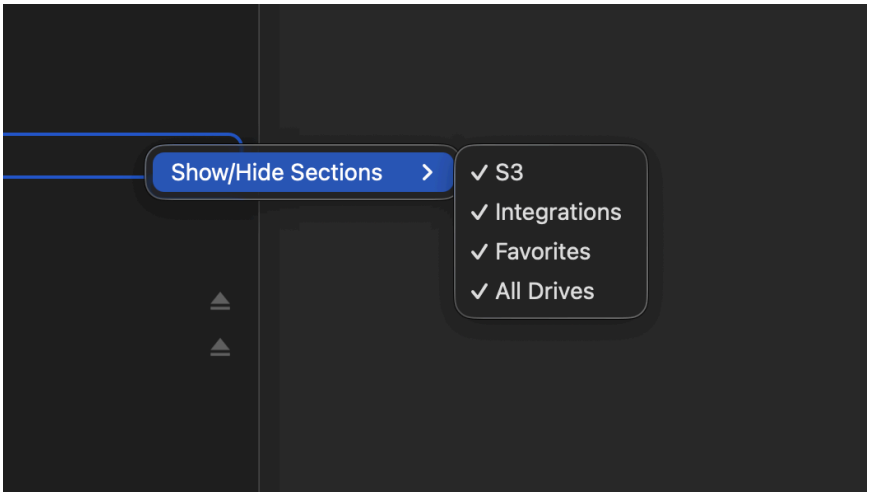


Using these headers you can quickly locate drives and folders for specific jobs without needlessly searching for them.

To add a new header click an option under the header titled *Add a New Media Section*. After doing so you can then add any media or folder to the header by using the drive icon on the left. If the location you would like to add is not currently connected, you can use the *Add Mount Point* option to enter in its file path. Upon detection, it will then automatically be added to the chosen header.

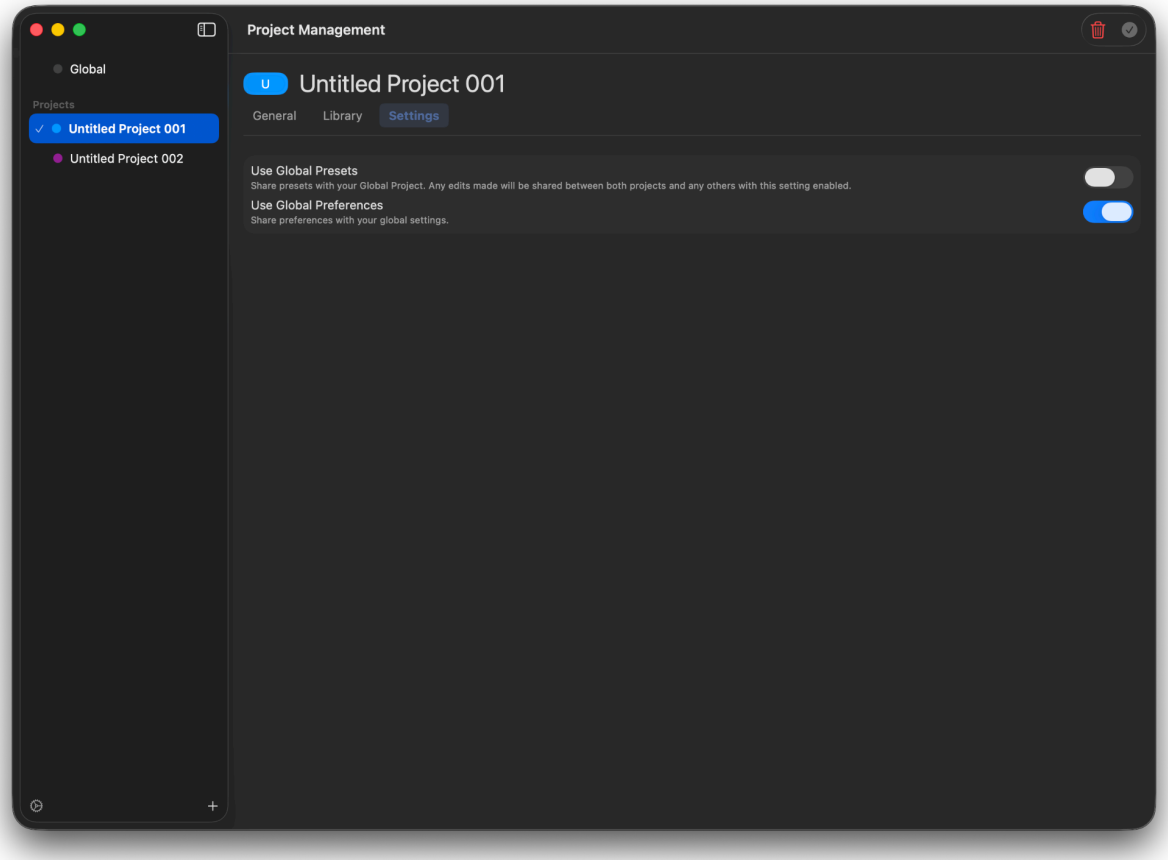
To edit or remove an added location, use the *Pencil Icon* or *X Icon* to the right of it. To completely remove a header, use the *Trashcan Icon* to the right of the header name.

NOTE: With a Project active, you can right click in the Connected Media List and select to hide default headers from this view.



Settings

Project settings offer two options for changing how your projects work. The first of these, titled *Use Global Presets*, allows you to link the Presets and Automations found in your Global Project to another Project.

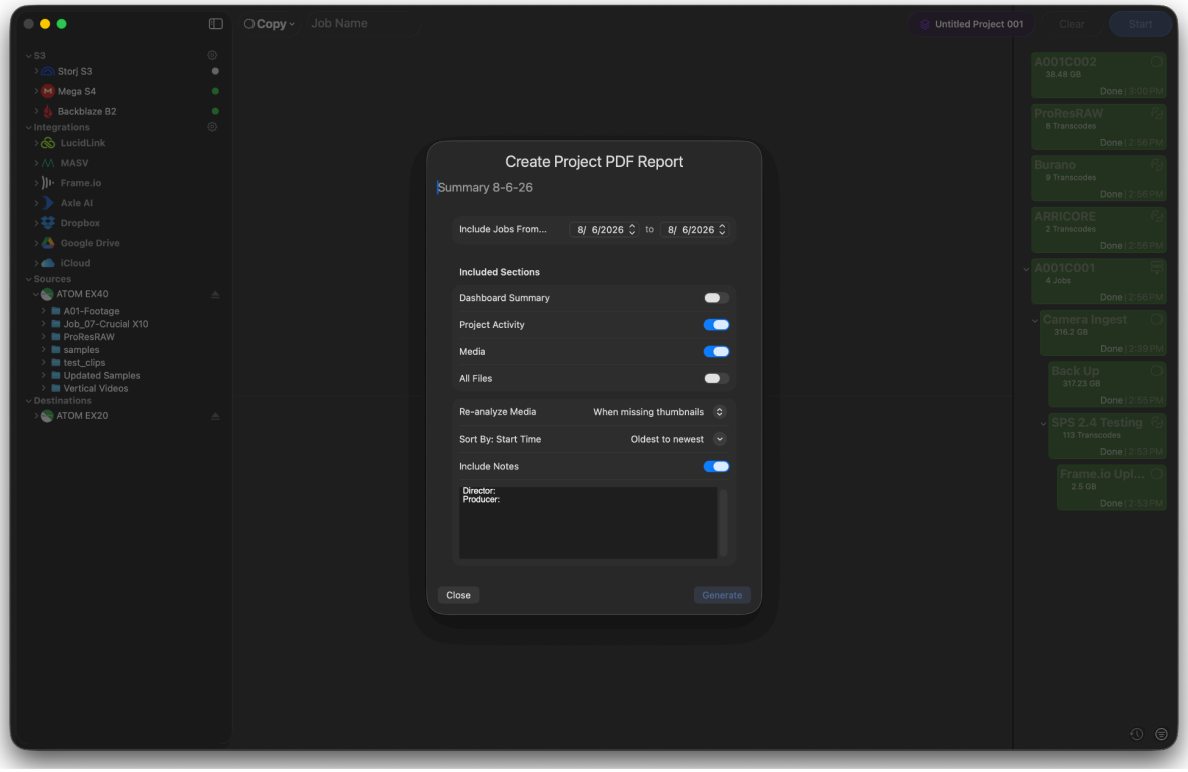


The link created works both ways, meaning any changes made to presets that also exist in your Global Project will be shared by both projects.

The second option is on by default and is titled *Use Global Preferences*. When this is enabled your Global settings will remain when switching from one project to another. Just like with the first setting, any changes made to your Global Settings when this option is enabled will apply to your Global Project as well.

Project Reports

To generate a Project Report navigate to the project menu. In this menu, select the option titled *Create Project Report* which will cause a pop-up to appear where you can customize a report for the project currently selected.



In the pop-up that appears you are given customization options for the report that is generated. First, you can give it a custom name. If no custom name is given it will default to *Summary (Date - Date)*.

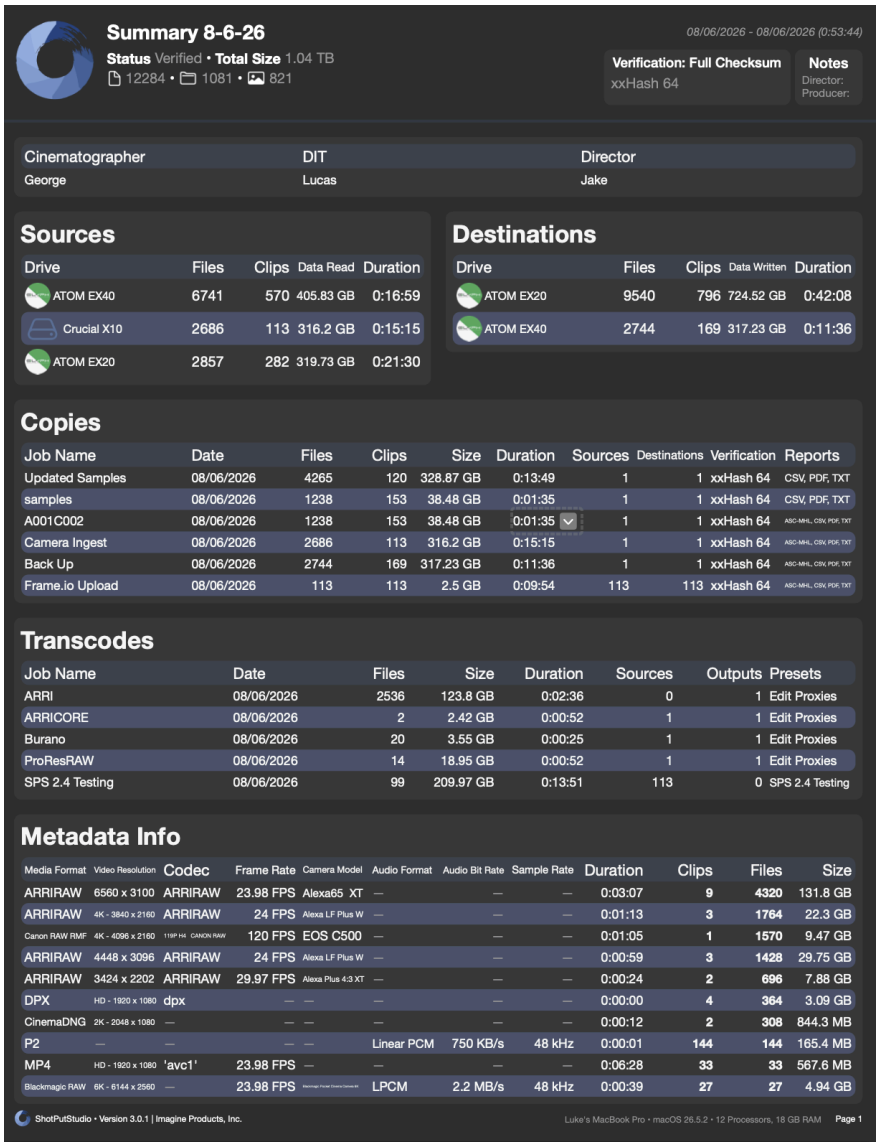
Next, you can select the dates that you would like to include in the report. This will default to the entire length of the project.

TIP: To generate a report for a single shooting day, select the same date for both the selections.

The *Included Section* portion allows you to further customize your report by selecting what information gets included.

Dashboard Summary replaces the report header and provides detailed information about your data and the job in an easily digestible block format with strong visuals and icons.

Project Activity lists information about each job run, including sources, destinations, metadata, and totals for files, clips, size, clip duration, and job duration.



Summary 8-6-26

Status Verified • **Total Size** 1.04 TB
12284 • 1081 • 821

08/06/2026 - 08/06/2026 (0:53:44)

Verification: Full Checksum
xxHash 64

Notes
Director:
Producer:

Cinematographer	DIT	Director
George	Lucas	Jake

Sources

Drive	Files	Clips	Data Read	Duration
ATOM EX40	6741	570	405.83 GB	0:16:59
Crucial X10	2686	113	316.2 GB	0:15:15
ATOM EX20	2857	282	319.73 GB	0:21:30

Destinations

Drive	Files	Clips	Data Written	Duration
ATOM EX20	9540	796	724.52 GB	0:42:08
ATOM EX40	2744	169	317.23 GB	0:11:36

Copies

Job Name	Date	Files	Clips	Size	Duration	Sources	Destinations	Verification	Reports
Updated Samples	08/06/2026	4265	120	328.87 GB	0:13:49	1	1	xxHash 64	CSV, PDF, TXT
samples	08/06/2026	1238	153	38.48 GB	0:01:35	1	1	xxHash 64	CSV, PDF, TXT
A001C002	08/06/2026	1238	153	38.48 GB	0:01:35	1	1	xxHash 64	ASC-MHL, CSV, PDF, TXT
Camera Ingest	08/06/2026	2686	113	316.2 GB	0:15:15	1	1	xxHash 64	ASC-MHL, CSV, PDF, TXT
Back Up	08/06/2026	2744	169	317.23 GB	0:11:36	1	1	xxHash 64	ASC-MHL, CSV, PDF, TXT
Frame.io Upload	08/06/2026	113	113	2.5 GB	0:09:54	113	113	xxHash 64	ASC-MHL, CSV, PDF, TXT

Transcodes

Job Name	Date	Files	Size	Duration	Sources	Outputs	Presets
ARRI	08/06/2026	2536	123.8 GB	0:02:36	0	1	Edit Proxies
ARRICORE	08/06/2026	2	2.42 GB	0:00:52	1	1	Edit Proxies
Burano	08/06/2026	20	3.55 GB	0:00:25	1	1	Edit Proxies
ProResRAW	08/06/2026	14	18.95 GB	0:00:52	1	1	Edit Proxies
SPS 2.4 Testing	08/06/2026	99	209.97 GB	0:13:51	113	0	SPS 2.4 Testing

Metadata Info

Media Format	Video Resolution	Codec	Frame Rate	Camera Model	Audio Format	Audio Bit Rate	Sample Rate	Duration	Clips	Files	Size
ARRIRAW	6560 x 3100	ARRIRAW	23.98 FPS	Alexa65 XT	—	—	—	0:03:07	9	4320	131.8 GB
ARRIRAW	4K - 3840 x 2160	ARRIRAW	24 FPS	Alexa LF Plus W	—	—	—	0:01:13	3	1764	22.3 GB
Canon RAW RMF	4K - 4096 x 2160	CANON RAW	120 FPS	EOS C500	—	—	—	0:01:05	1	1570	9.47 GB
ARRIRAW	4448 x 3096	ARRIRAW	24 FPS	Alexa LF Plus W	—	—	—	0:00:59	3	1428	29.75 GB
ARRIRAW	3424 x 2202	ARRIRAW	29.97 FPS	Alexa Plus 4:3 XT	—	—	—	0:00:24	2	696	7.88 GB
DPX	HD - 1920 x 1080	dpx	—	—	—	—	—	0:00:00	4	364	3.09 GB
CinemaDNG	2K - 2048 x 1080	—	—	—	—	—	—	0:00:12	2	308	844.3 MB
P2	—	—	—	—	Linear PCM	750 KB/s	48 kHz	0:00:01	144	144	165.4 MB
MP4	HD - 1920 x 1080	'avc1'	23.98 FPS	—	—	—	—	0:06:28	33	33	567.6 MB
Blackmagic RAW	6K - 6144 x 2560	—	23.98 FPS	—	LPCM	2.2 MB/s	48 kHz	0:00:39	27	27	4.94 GB

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The *Media* section includes metadata for each clip, including thumbnails.

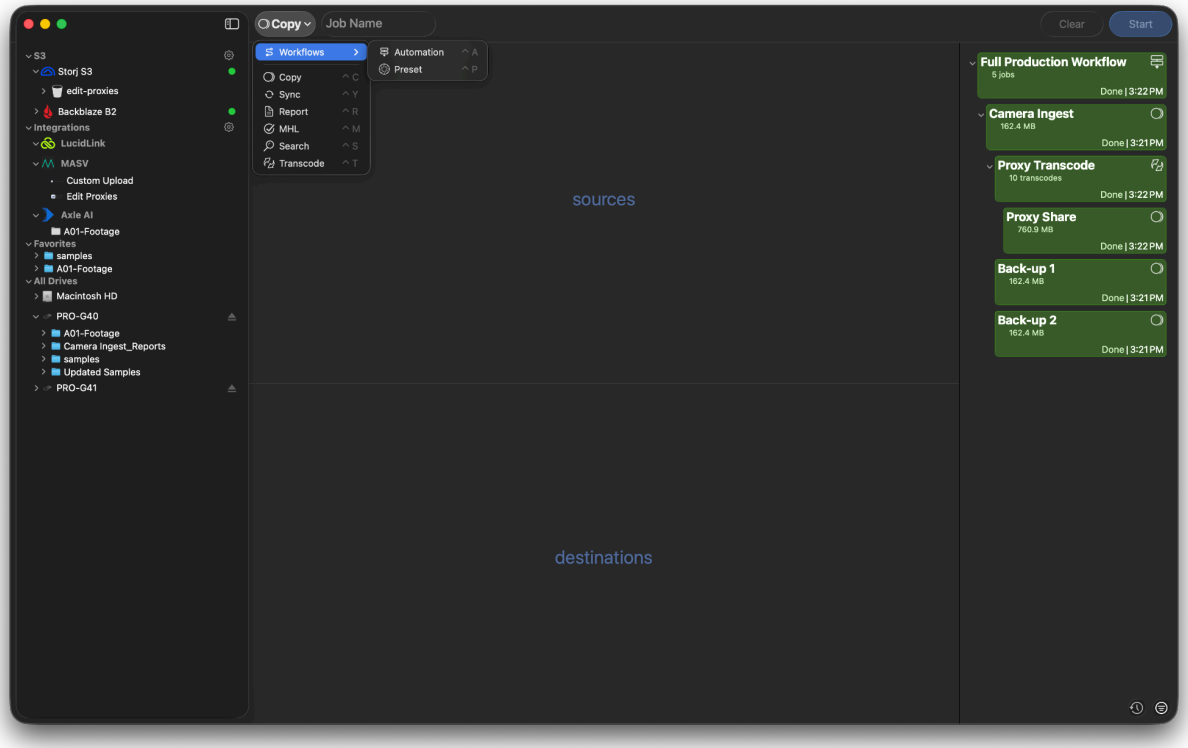
Finally, the *File Details* section lists each file, including its full filepath, hash value, status, and more.

The final options found in this menu provide further customization for the report, You can learn more about these options **here**.

After selecting *Generate*, ShotPut Studio will automatically switch to the Job History section and open the Generated Reports flyout menu.

Switching Tools

Users can access their *Toolkit*, the drop-down menu used to switch between tools, by selecting the arrow found directly to the right of the tool you are currently using.



The first option seen is Preset, which contains both *Copy* and *Transcode Presets*.

Each of the tools underneath this are what would be considered *Standalone Tools*, due to the fact that they perform one-off operations. However, because each performs a very different function they have been separated out.

TIP: Users can utilize shortcuts to quickly and easily switch between tools.

Standalone Tools

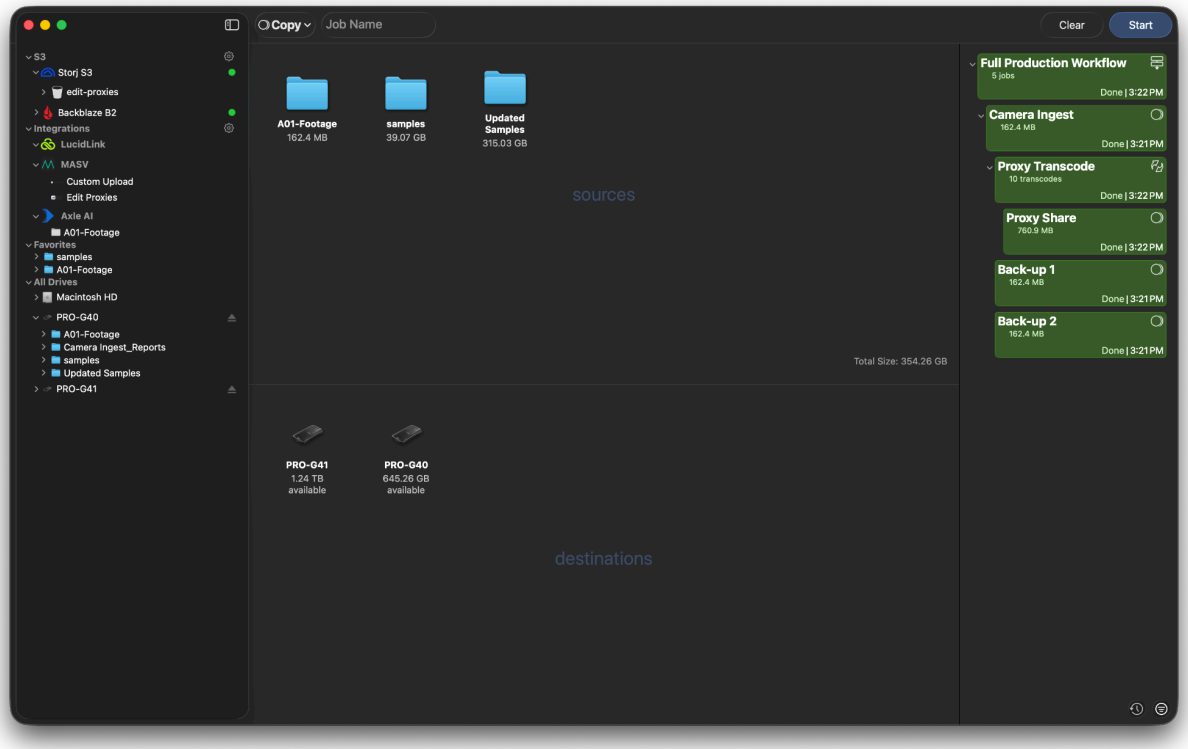
In ShotPut Studio, your standalone tools encompass a wide array of power data management tools that can be used to securely *Copy*, *Analyze*, *Transcode*, and *Upload* your media.

Standalone tools include; *Copy, MHL, Report,* and *Transcode*. The *Upload* tool can be utilized through *Copy*.

Each of these tools has a similar look to limit the learning curve when first using them, however, there are some minor differences. Learn more about each tool below.

Copy

Using the *Copy Tool* users can securely offload their data from their chosen source(s) to their chosen destination(s).



Simply drag files, folders or entire volumes from the left *Connections List* (or from *Finder*) into the top *Sources* queue area. Likewise, drag output destinations into the *Destinations* area. You may queue multiple items in each of the queues.

You can also right click and select *Browse for Items* to select media directly from Finder.

Items added to the *Sources* queue will display their size directly underneath their icon representation and name. The total size of all items added can be viewed in the bottom right of this queue.

Likewise, items added into the *Destinations* queue will display their size available.

After selecting your source(s) and destination(s) press the button marked *Start* in the upper right to start the copy process.

TIP: In *Basic Preferences*, enable *Begin job upon entry to the queue* if you want to streamline your workflow by starting the copy without manually pressing the *Copy* button. To further

automate this process, select *Automatically add drives to sources queue* in *Basic Preferences*. Then drag destination(s) into the *Copy To* area before mounting a new volume. When these two settings are combined, connected drives or cards will immediately begin offloading when connected.

TIP: To remove an item from the queue highlight it then press the *Delete* key.

To clear entire queues, click the *Clear* button in the upper right, or right-click in the queue area and select *Clear All Items*.

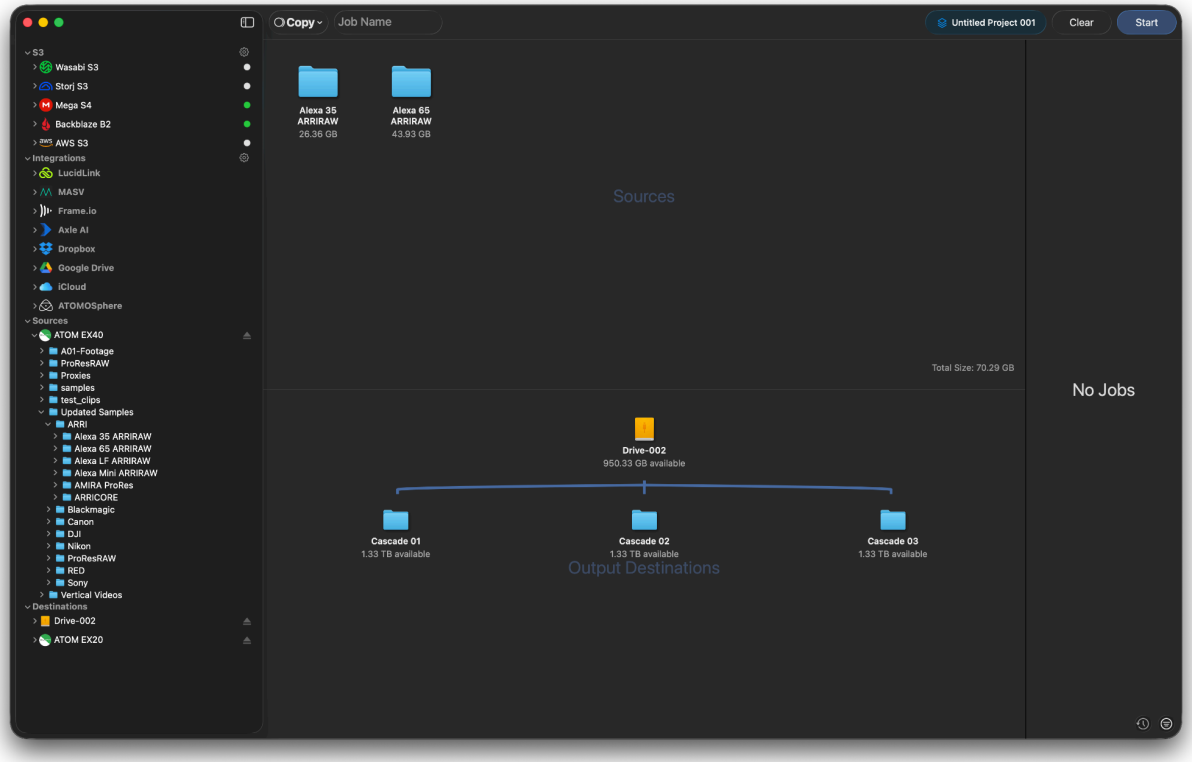


To learn about the *Copy Tool* results, navigate to the Completed Jobs section.

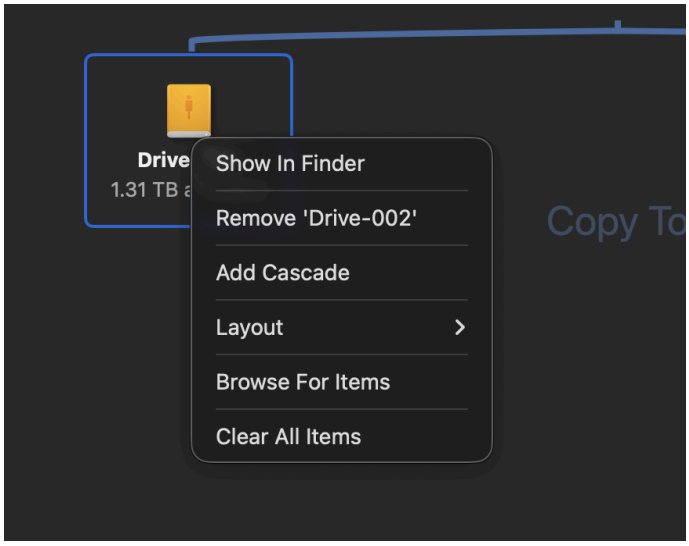
Cascaded Copies

While in Simple Mode, you can quickly perform a cascaded copy by adding a destination to the queue and then dragging another destination on top of the first.

After doing so, the two destination icons in the queue will show an arrow between them indicating that the source will be copied to the first destination, and then from that destination it will be copied to the second.



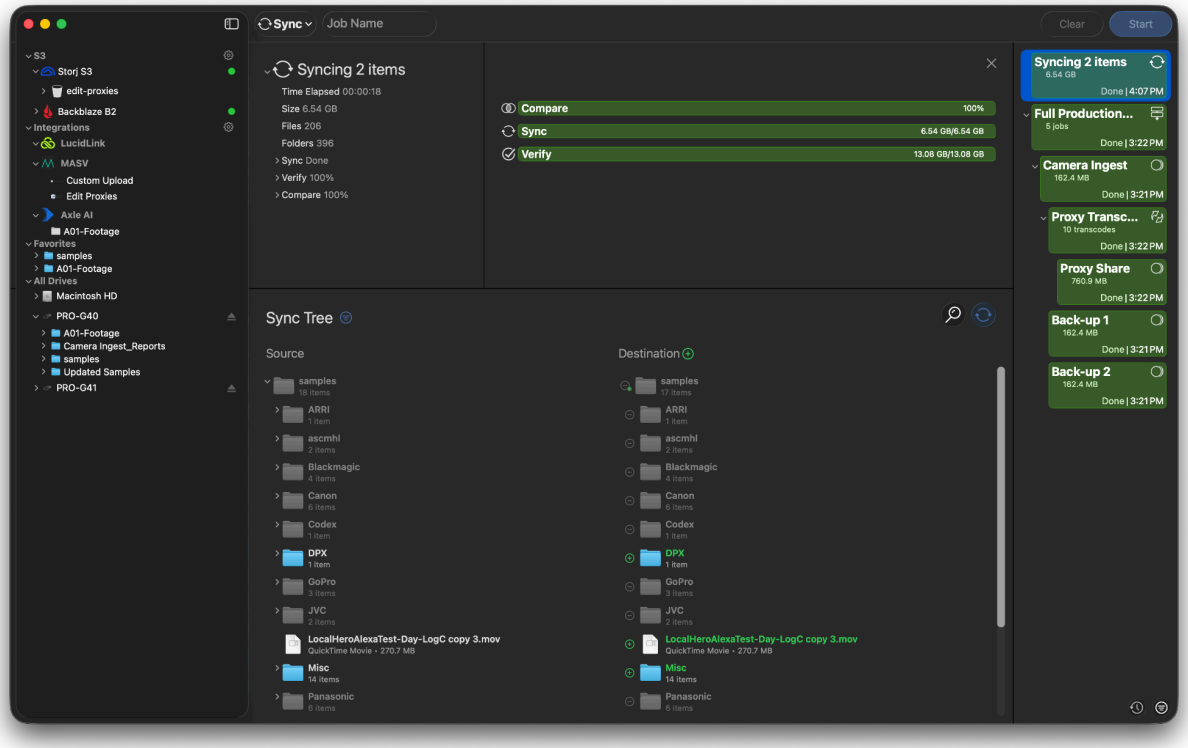
Another option for adding a cascaded copy is to right click on any destination in the queue and select *Add Cascade* from the menu that appears. A Finder window will then open where you can add any volume or folder as a cascade.



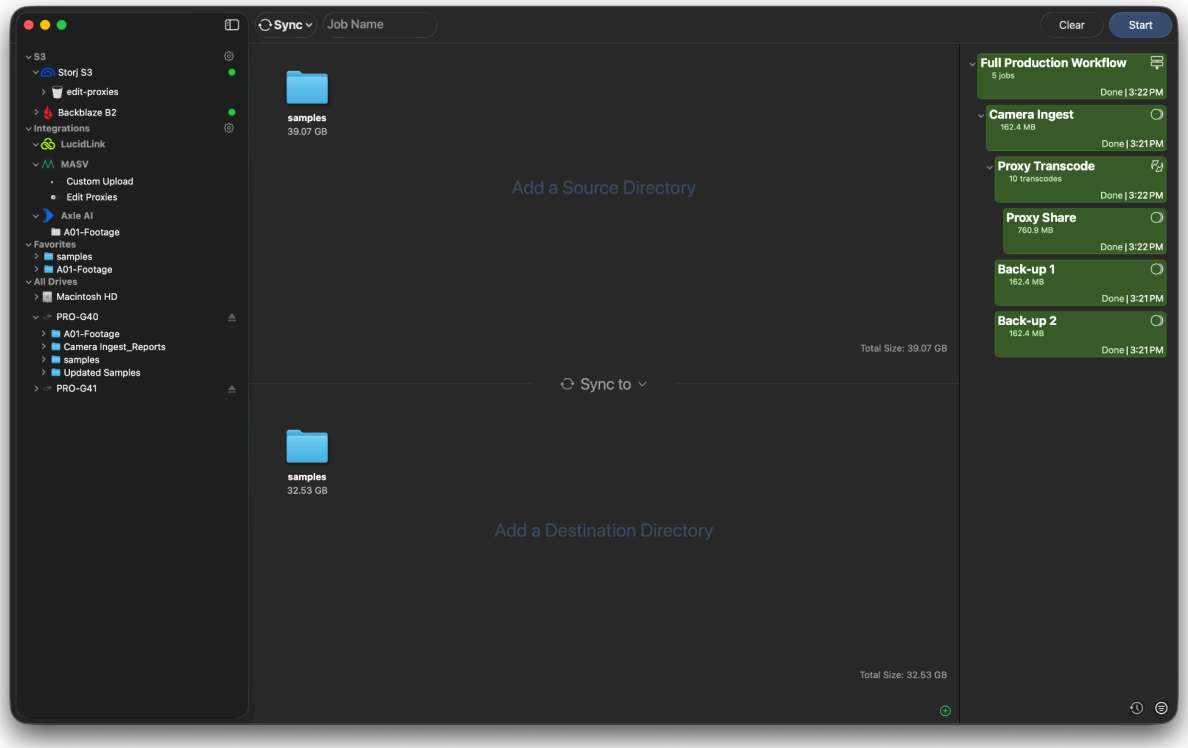
NOTE: More than one cascade can be added, allowing you to cascade to multiple drives in a row.

Sync

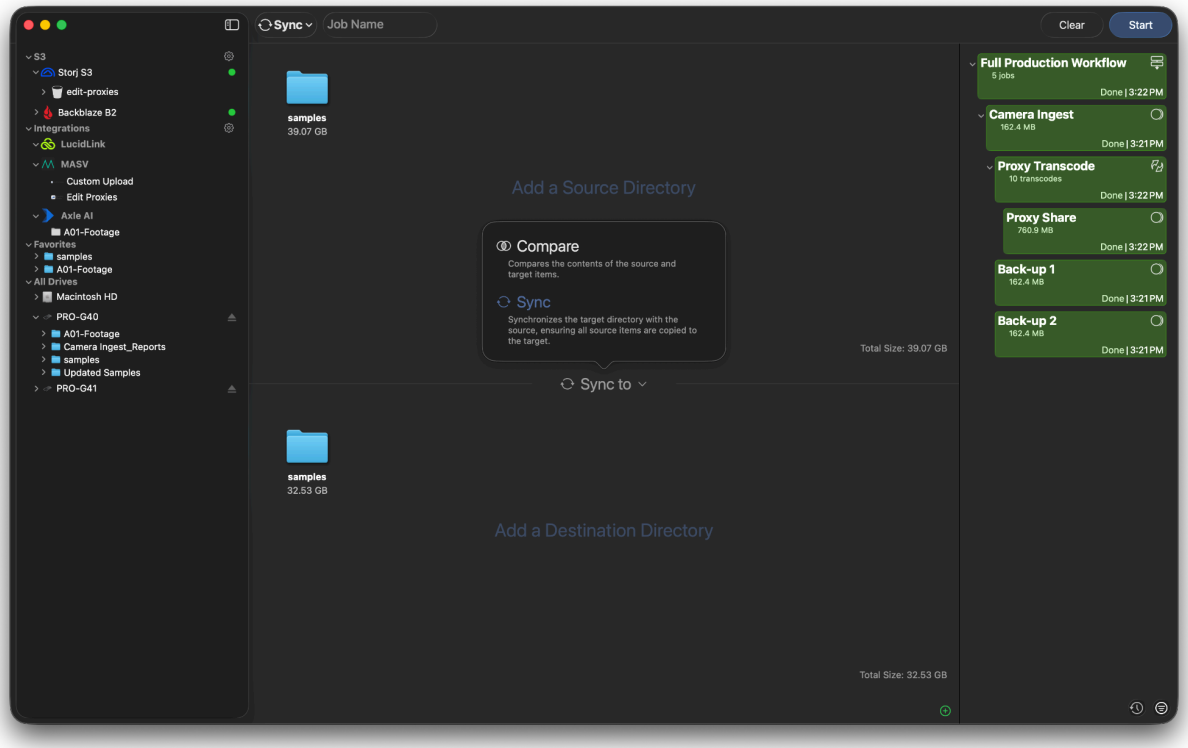
Using the *Sync Tool* users first specify two drives, a *Source* and a *Destination*. These two drives are then compared, and based on user preferences, the destination can then be synced with the source.



To begin, drag a folder into the top queue making it your source. Next, add a folder to the bottom queue, this is your destination.



Upon doing so, you can then select the operation that you would like to be performed using the dropdown menu in the center of the queue. You have two options available to you, either a *Sync* or a *Compare*.



Syncing Folders

A sync is when items currently found on your Source, that are not included on your Destination, are copied to it. A sync in ShotPut Studio is based on structure equality.

To learn about the *Sync Tool* results, navigate to the Completed Jobs section.

Structure Equality Sync

This sync type ensures the file structure of your destination matches that of your source. It takes file path into consideration when performing the sync.

This means that if a file is found in both items A and B, but in different locations, it will still be copied to item B to match the file structure of item A.

NOTE: If a file/folder is copied to item B in order to match the structure, but in doing so produces a duplicate file, the icon to the left of it will indicate so, and the user can select it to show the file path of the duplicate item.

Comparing Files/Folders

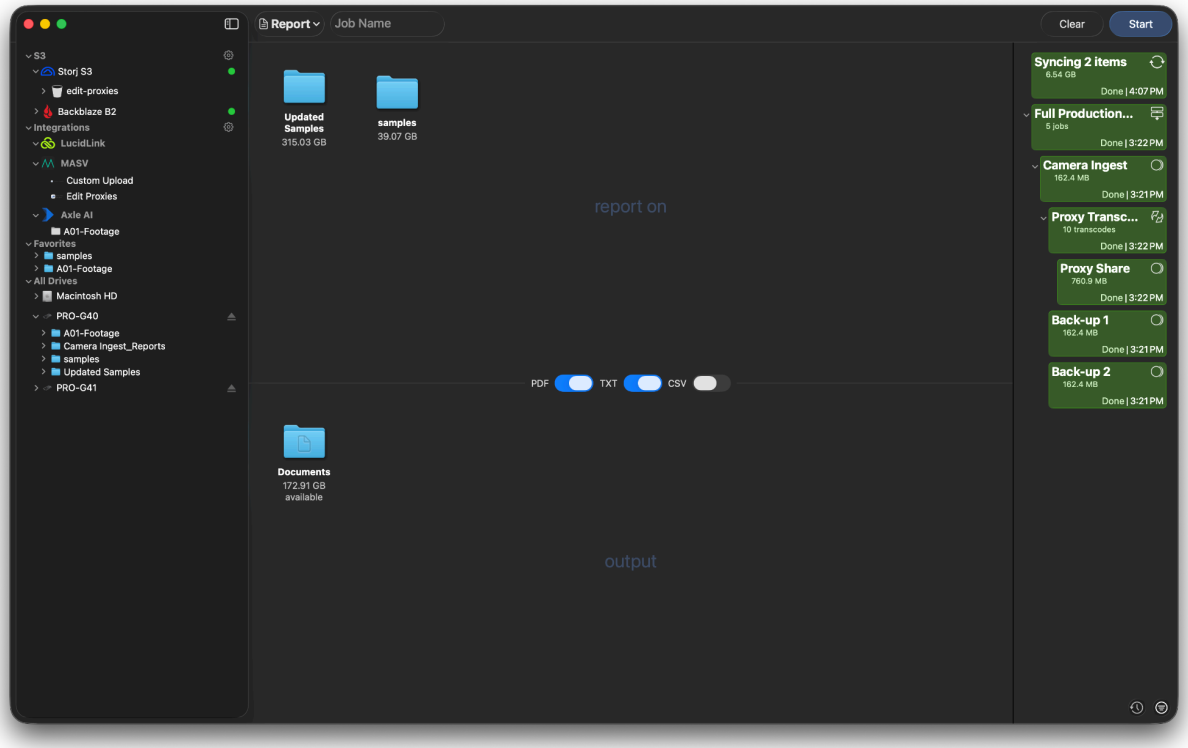
Compare lets you specify two files or folders whose structures are then compared with each other.

To get started, drag in the file or folder to the top queue. Next, depending on the item type dragged into the top queue, add a file or folder to the bottom queue. These two items are what will be compared. Then select *Start* to begin the comparison.

To learn about *Compare* results, navigate to the Completed Jobs section.

Report

While ShotPut Studio allows you to generate a report when running a job with the *Copy Tool*, the *Report Tool* allows you to quickly generate a report of any file, folder or volume without having to perform a copy.



Just drop in the item(s) you would like reports for, then toggle on the types of reports you want created. Finally, choose where you would like to output the reports to and click *Start*.

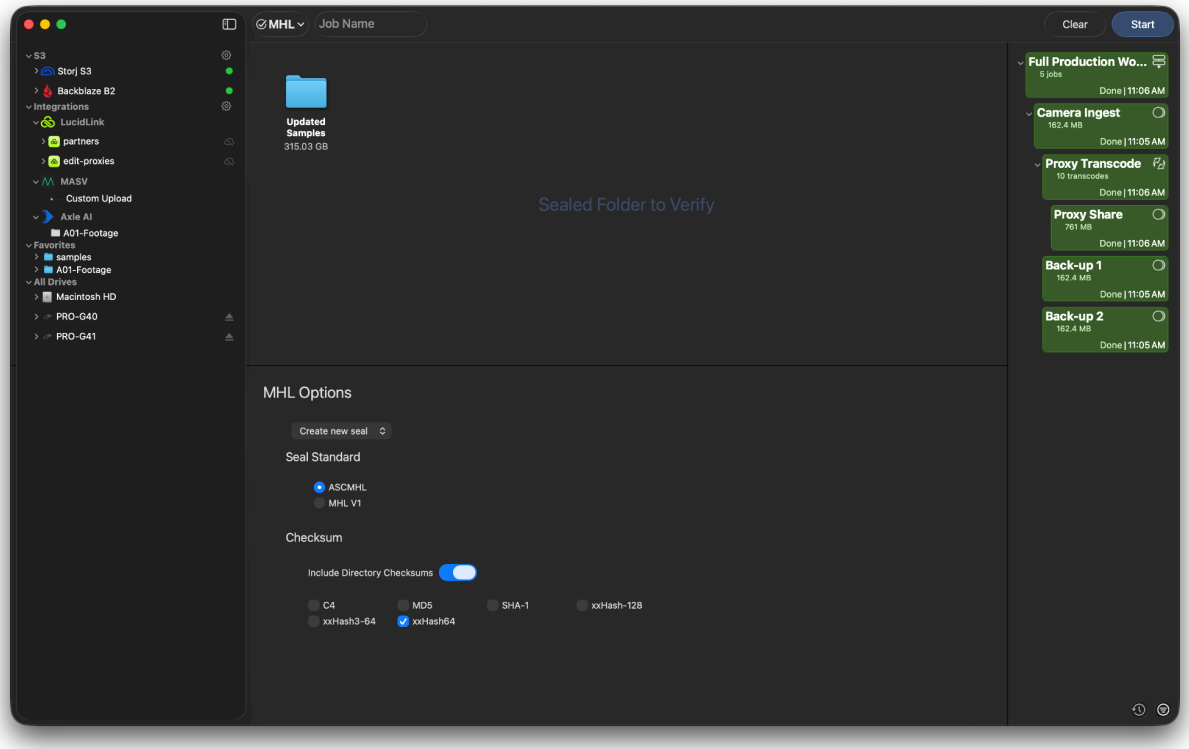
The reports will be named and formatted according to your *Report Preferences*.

TIP: Use the PDF format to include thumbnails and other metadata such as video format, frame rate, duration, audio tracks and more. TXT or CSV type reports give comprehensive summaries over the chosen item's contents.

To learn about the *Report Tool* results, navigate to the Completed Jobs section.

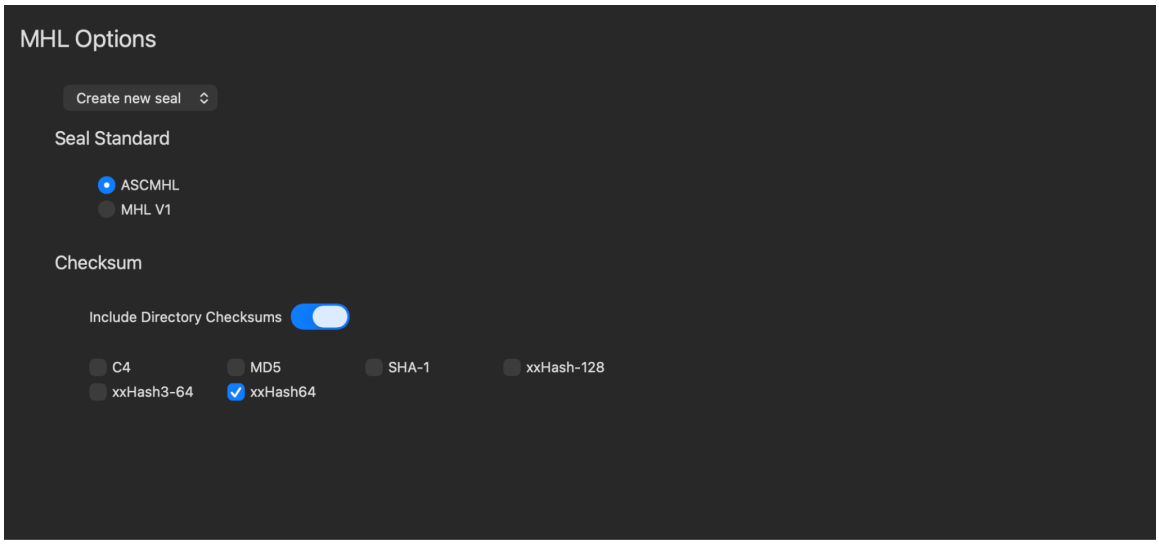
MHL

The *MHL Tool* encompasses operations to be performed with both MHL V1 and ASC MHL seals. These operations include *Creating a New Seal, Resealing,* and *Verifying*.



To get started, drag in the file or folder you would like to perform one of the operations on. The options available to you will depend on the initial item added to the queue. For example, a file with an existing MHL seal will give you the options to *Reseal* or *Verify* the existing seal.

Create a New Seal

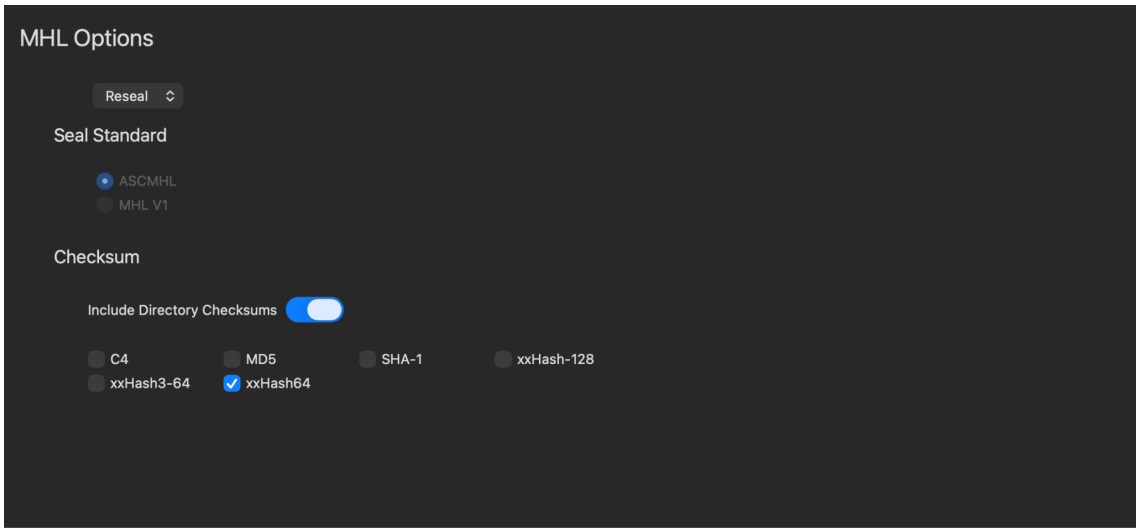


This option will appear when an item without an existing MHl seal is added to the queue. Once you have selected the option to *Create a New Seal,* you will be asked to select the type of seal created, either MHL V1 or ASC MHL.

If you select MHL V1 you will also be asked to select its placement. Your options are to include it as a *Sidecar* (outside of the referenced folder of files) or *Embedded* in the sealed directory.

Finally, select the checksum type to use in the seal creation and click *Create Seal*.

Reseal



Resealing an item appears when adding an item with an already existing MHL seal into the queue. When resealing an item the type of seal must remain the same, but you will be able to make changes to the checksum types included.

If new checksum algorithms are added to a subsequent generation, at least one of the previous algorithms must be used to maintain the seal's integrity. This option will result in the creation of a new seal file.

Verify

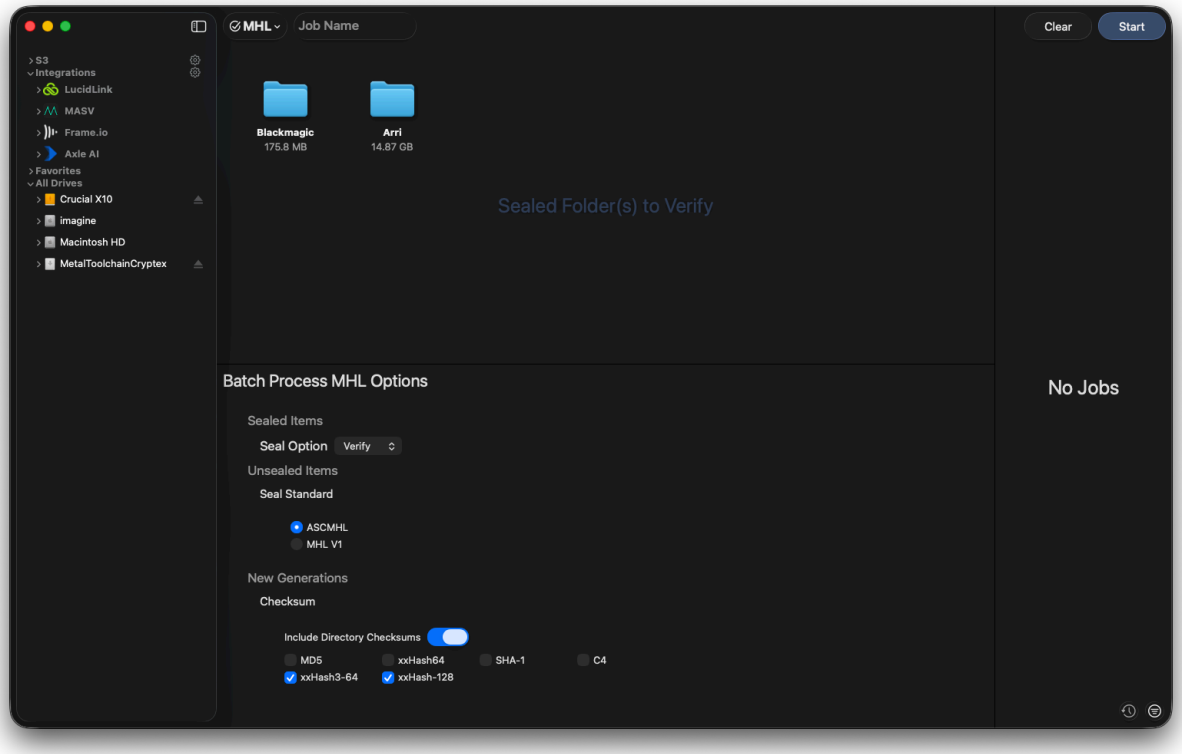


The *Verify* option appears similar to the *Reseal* option, when adding an item with an already existing MHL seal into the queue.

For this operation you are unable to change any of the settings but instead can perform a check to make sure the existing seal is still valid and has remained unbroken. This will report any detected issues with the seal but will not generate a new seal file.

Batch Processing

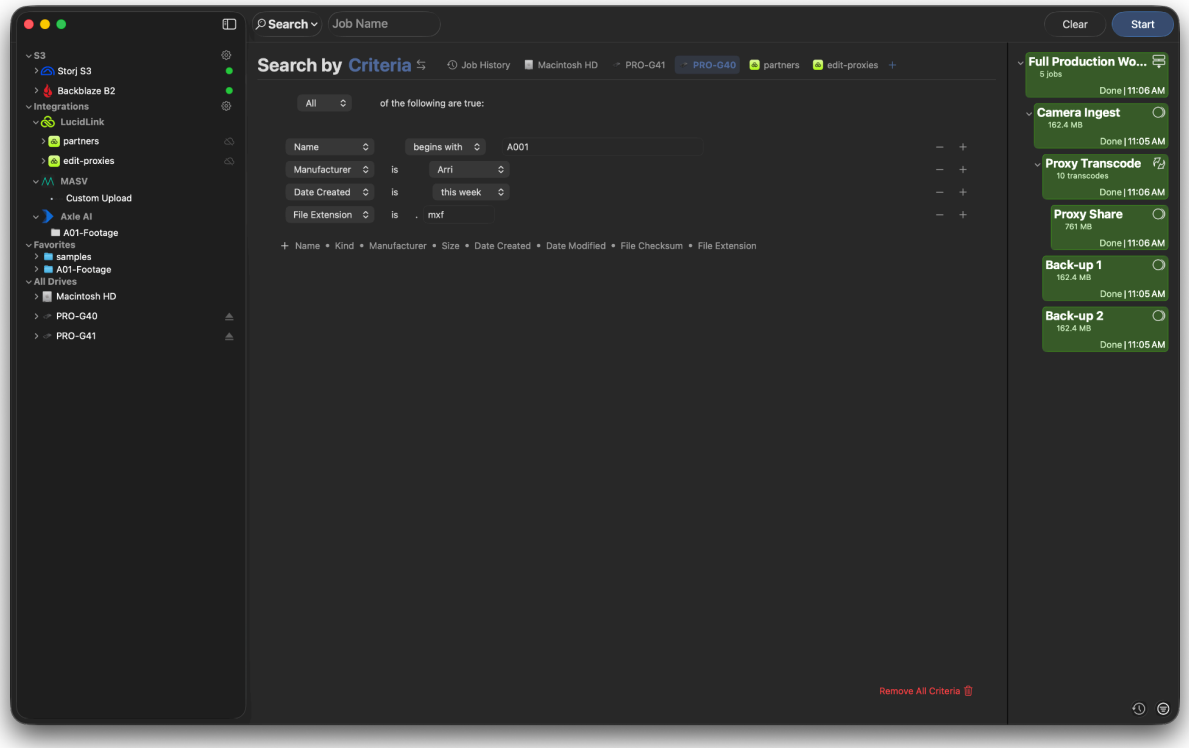
With Batch Processing drag in any number of folders or files at once. Each MHL task then queues automatically and runs sequentially, allowing large volumes of media to be processed without repeated setup or manual intervention.



To learn about the *MHL Tool* results, navigate to the Completed Jobs section.

Search

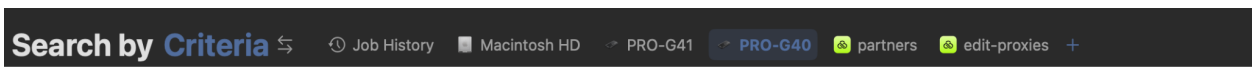
The *Search* Tool allows you to perform advanced searches on drives, cards, files, and more.



Advanced searches can be performed in two different ways, either with *Search by Criteria* or with *Search by Item*.

Search by Criteria

To begin a job using this method, first choose the location you want to search. You can add locations to this list by using the *Plus Icon* to the right or by dragging and dropping items from the connections list.



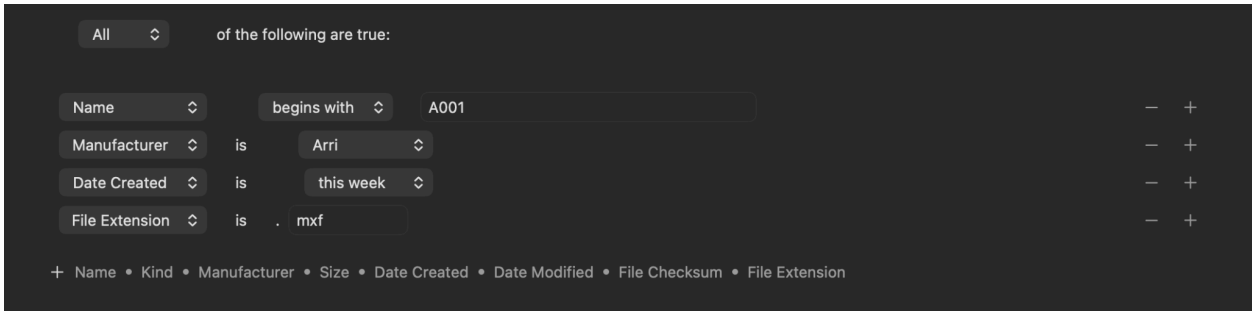
You can also remove folders added to this list by right clicking on them and selecting, *Remove*.

TIP: You can search your *Job History* to find items, such as folders and files, that were copied using ShotPut Studio.

After selecting the location you would like to search, define whether you want the criteria you set to match with items based on *All*, *Any*, or *None* of it being true.

Next, you can begin to add your search criteria. When adding your first layer of criteria, use the *quick add options*.

To add further criteria, use the plus icon, or continue to use the quick add options.



If you would like to remove any previously added criteria, use the *Minus Icon* to the right of criteria you would like removed.

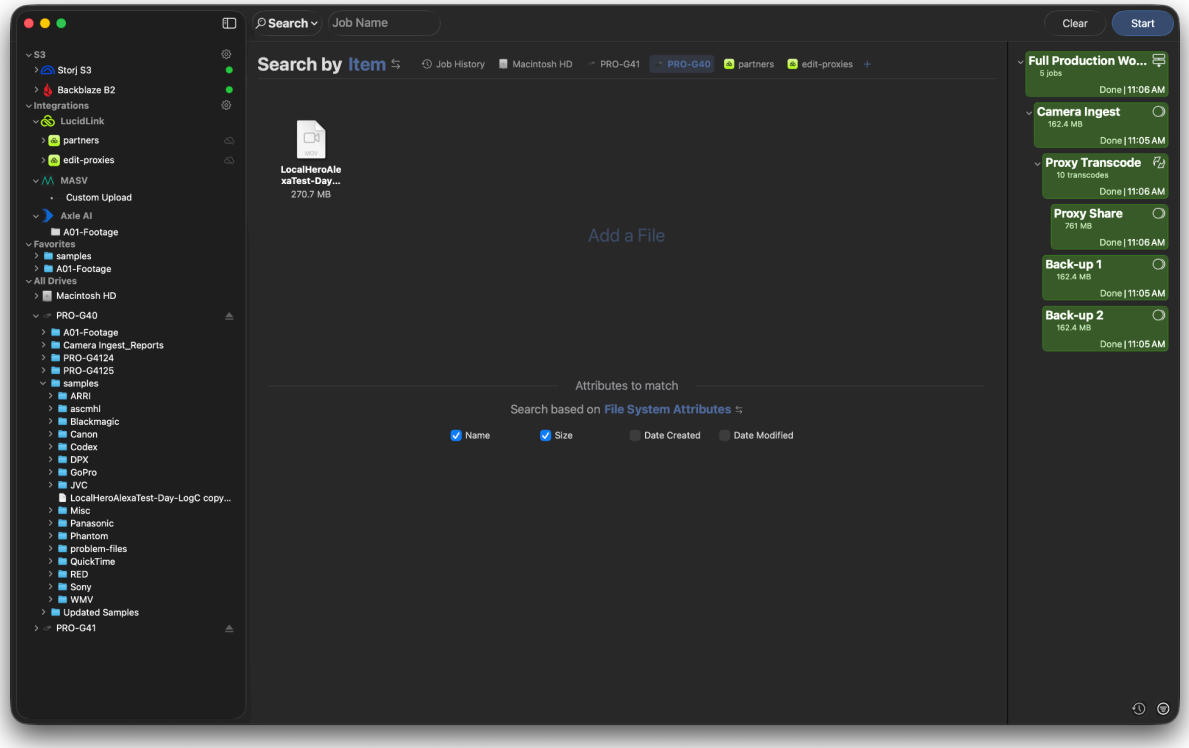
Criteria that is already added can be edited using the first dropdown menu.

Certain criteria types may also have additional options that can be changed to fit your search needs.

If you decide you want to restart your search, use the *Remove All* button at the bottom of the screen to clear any added criteria.

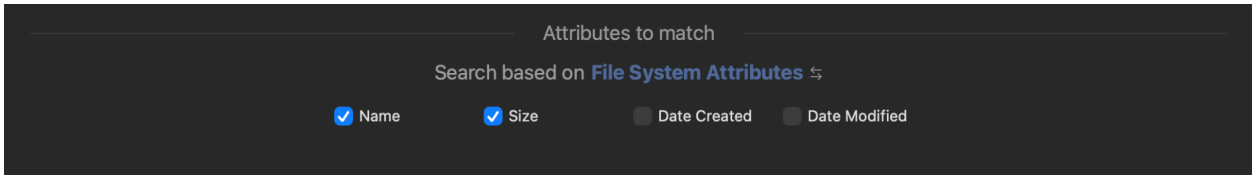
Search by Item

To switch the search type to *Search by Item* Now, use the toggle to the right A new staging screen will then appear.

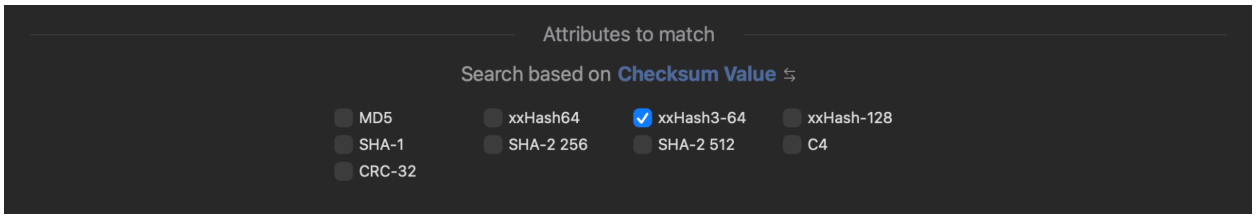


In this screen, a queue appears at the top, allowing you to drag in a single file you would like to search for.

After dragging in your selection, edit the attributes that must match the chosen file for it to appear in the search results.



To ensure a file was copied to a destination with checksum verification, use the toggle to search by checksum.

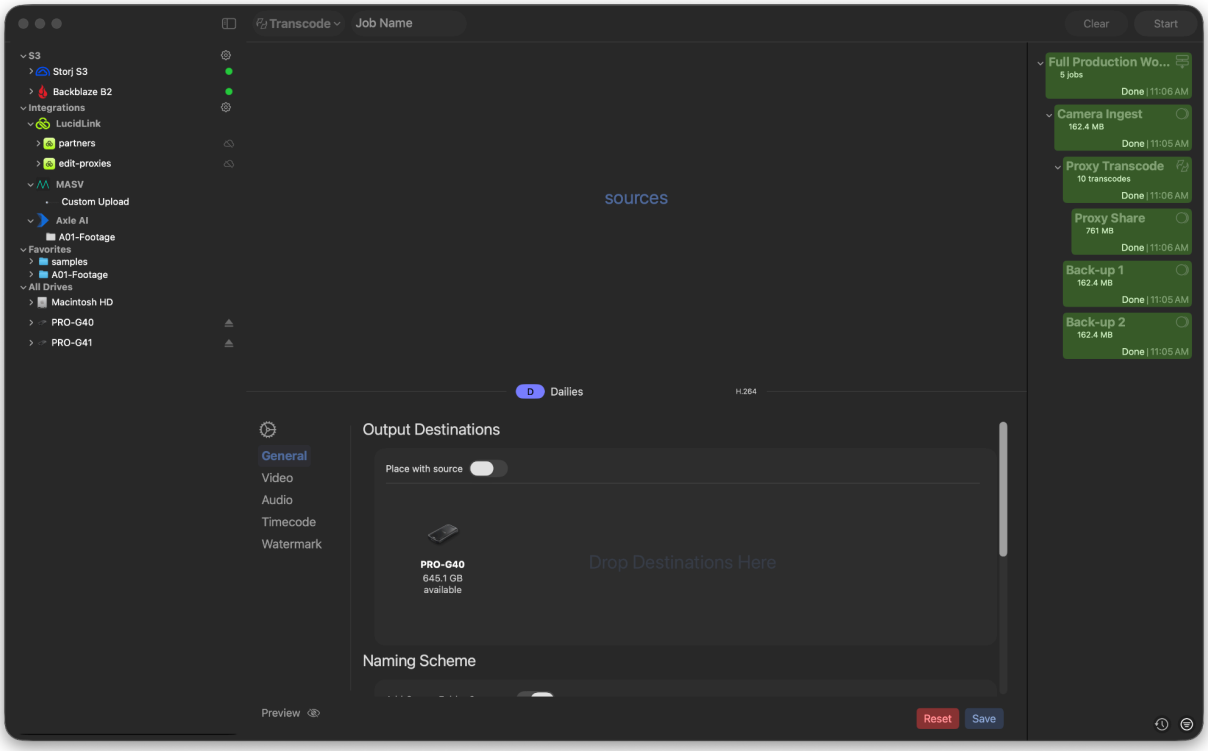


After finalizing your search settings, click *Start* in the upper right corner.

To learn about the *Search Tool* results, navigate to the Completed Jobs section.

Transcode

The *Transcode Tool* allows users to quickly start transcode jobs from either *Custom Presets* that they have already created, or from *Preset Templates*.

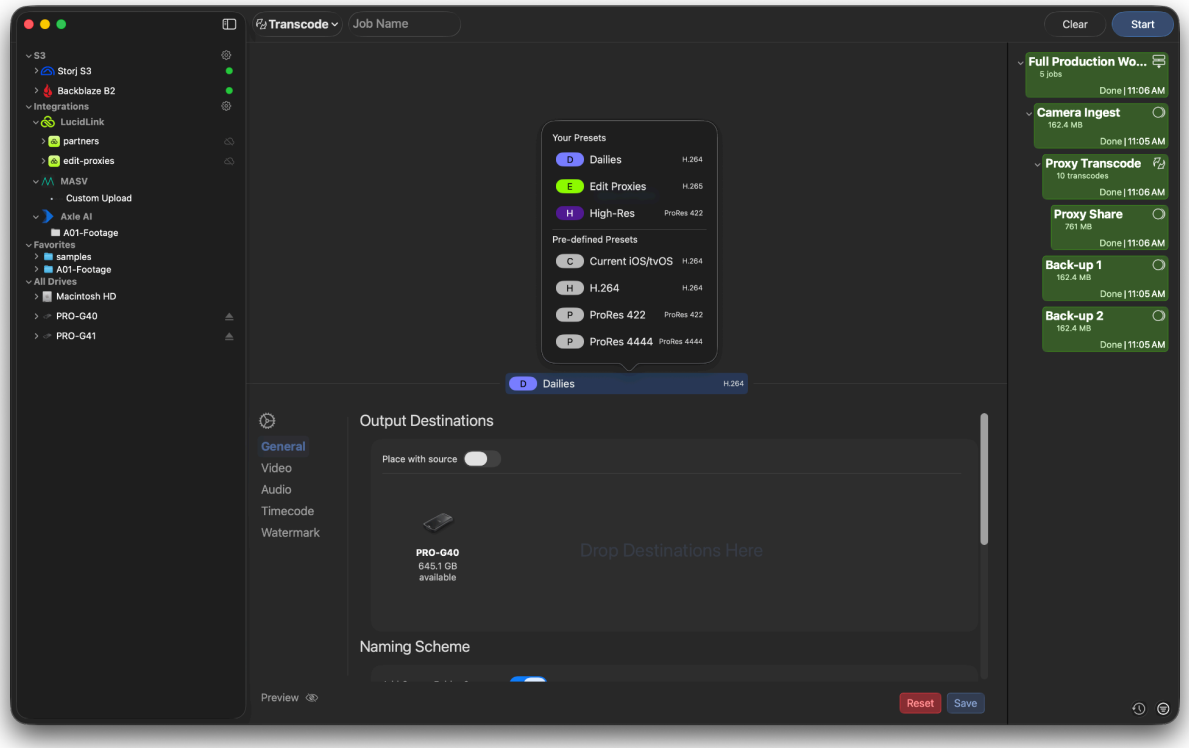


To begin, drag an item into the queue, marked *Sources,* that you would like to transcode.

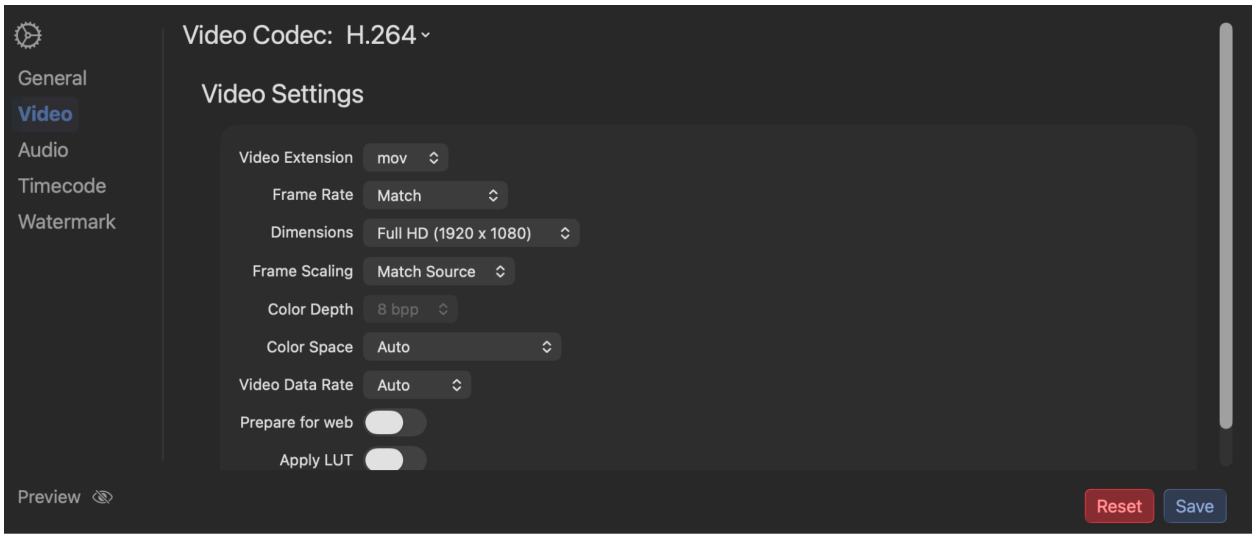
After doing so, the preset you would like used can be selected from the dropdown list in between the two queues.



The dropdown list that appears is broken down into two sections, *Custom* and *Templates*. If you have yet to create a custom transcode preset you can do so by navigating to the *Preset Tool*. More information on using this tool to create a preset can be found below.



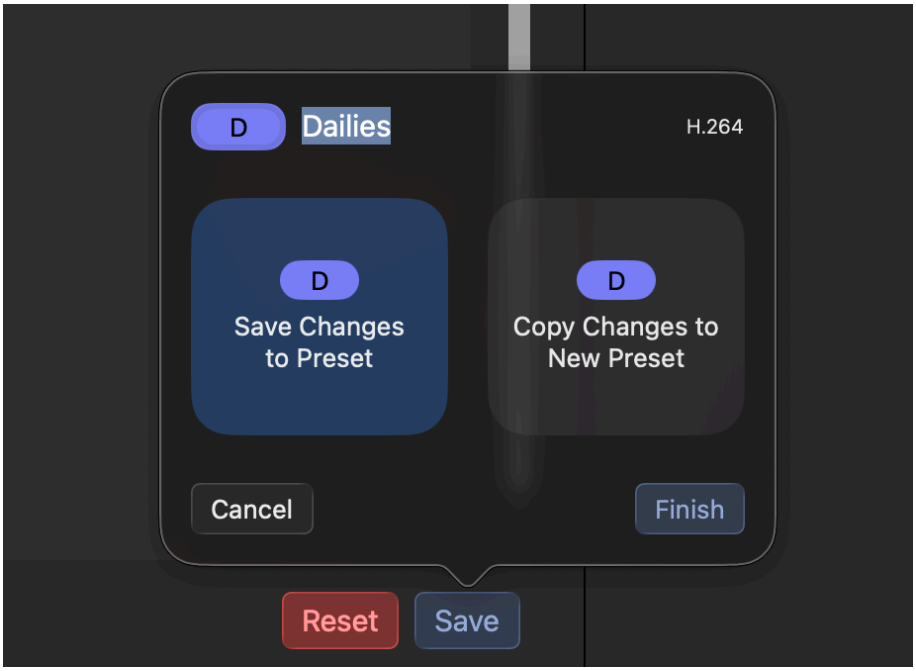
After selecting a preset, its corresponding settings will populate into the bottom section. These can be edited as needed.



To learn more about the setting options for a Transcode Preset please review the section of the same name below.

Any changes you make to the settings in this section can be saved by selecting the corresponding button in the bottom right corner.

After clicking the *Save* button, a fly-out menu will appear allowing you to edit the *Preset Name* if desired, and then select whether to save the changes made by overriding the current preset or saving it as a new one.



If you would like to discard the changes you have made, click *Reset*.

NOTE: Making changes to the settings without saving them will still apply them to the next job you run using the *Transcode Tool*. However, if you exit out of the application or switch tools, the settings will revert back to their original selections.

To learn about the *Transcode Tool* results, navigate to the Completed Jobs section.

Workflow

The Workflow section of the Toolkit contains both the Preset tool and Automations.

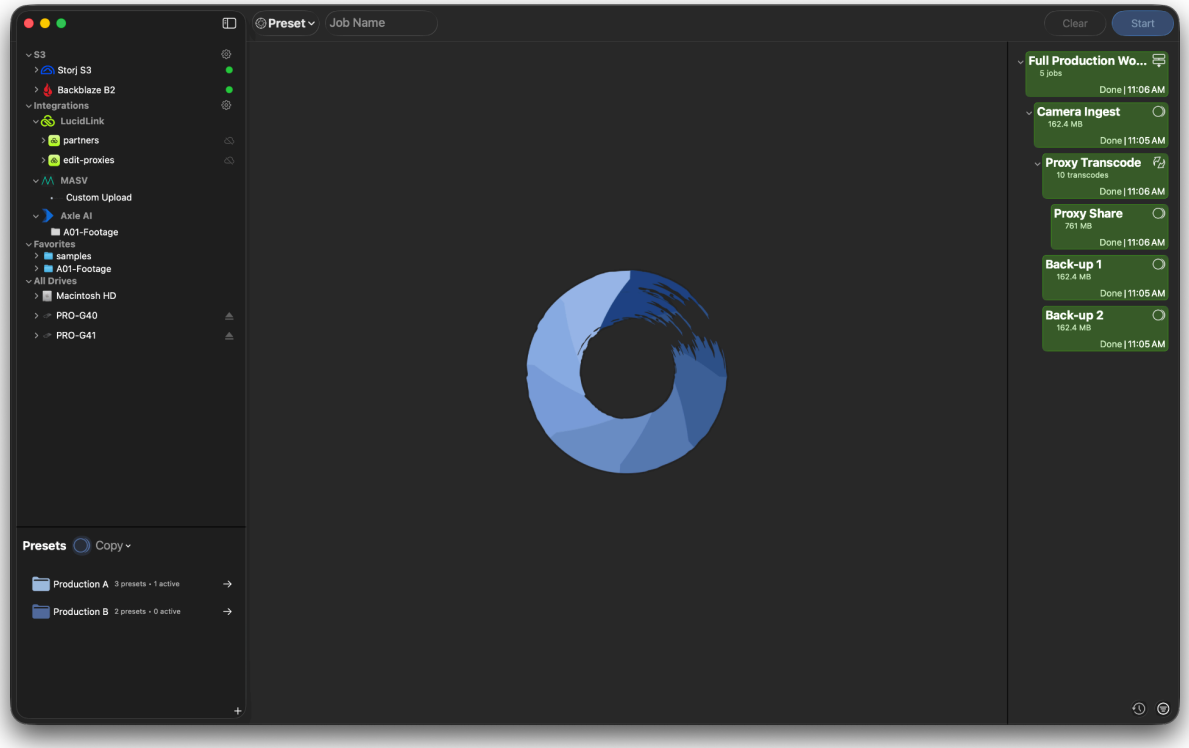
Preset Tool

The *Preset Tool* allows you to create three types of Presets. The first of these is a *Copy Preset*, complete with selected destinations, naming scheme, and verification types. This allows you to quickly perform *Copy Jobs* without changing your settings.

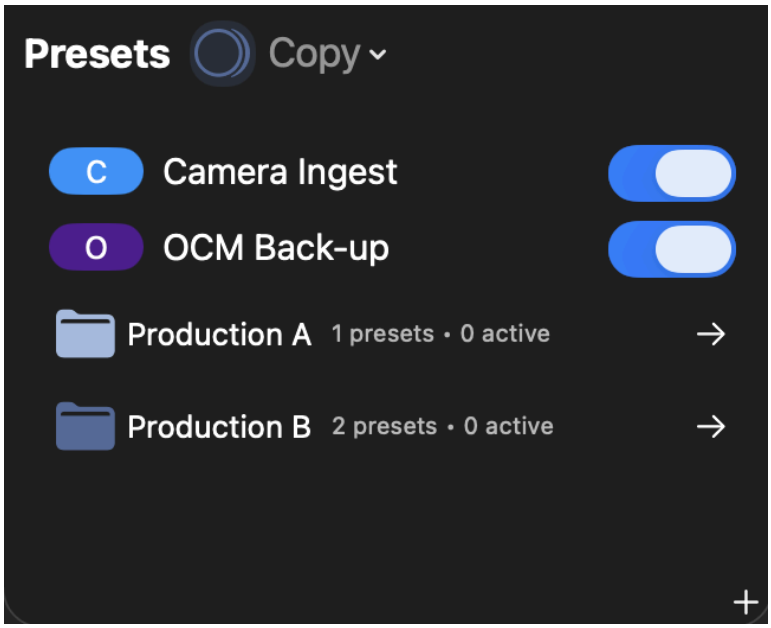
The second of these types is a *Transcode Preset,* giving you the ability to tailor your transcode settings to your exact specifications.

Finally, the third type is a *Report Preset*, letting you build a set of report options including the metadata included, report layouts generated, report appearance, and more.

To use *Presets*, switch to it using the Toolkit menu found in the center of the toolbar.



After doing so, you will now see a list of your *Presets* in the bottom left corner of the screen. To switch between the three Preset types, select the icon to the right of the Preset header or use the dropdown menu.



You can create your own preset by clicking the **+** icon or by *Right-Clicking* anywhere in the list and then selecting *Create Preset*. A fly-out menu will then appear.

Type in a name in the *Preset Name* box. Presets may be color coded for more distinction or grouping. Click the *Color Swatch* to open a color wheel dialog and select a color.

If you are creating a *Transcode Preset* this pop-up will also include the option to select the Codec type. This can then be edited later on.



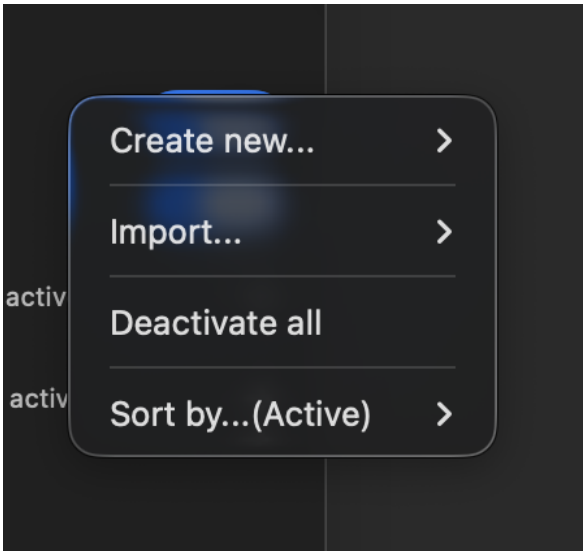
NOTE: The Preset type currently selected will decide what type is created.

After you have finished creating your preset it will appear in the list and its editor will automatically open. To begin editing any of your other Presets, select it from this list.

Depending on the type of preset created, this editor will look different. Learn more about each editor below.

Use the slider to the left of a preset to turn it ON and OFF.

To Delete a Preset, *Right-Click* on it and choose *Remove*, or highlight it and click the keyboard *Delete* button.



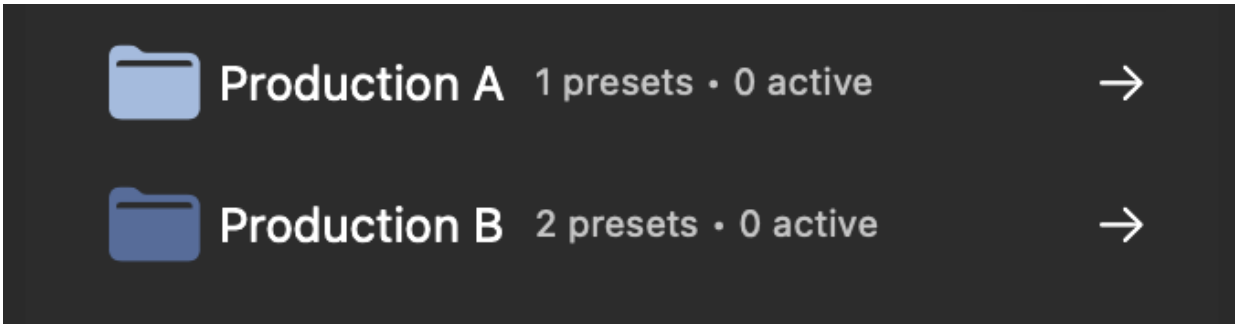
TIP: To easily duplicate complicated naming schemes, select *Copy* after right-clicking to make a copy of the selected preset. Then, change its settings to make it unique.

Presets may be sorted by *Name* and whether they are *Activated*.

TIP: You may import presets from other instances of ShotPut Studio or ShotPut Pro.

Preset Folders

In your Presets List, you also have the option of creating *Preset Folders* that you can then use to organize your Presets.



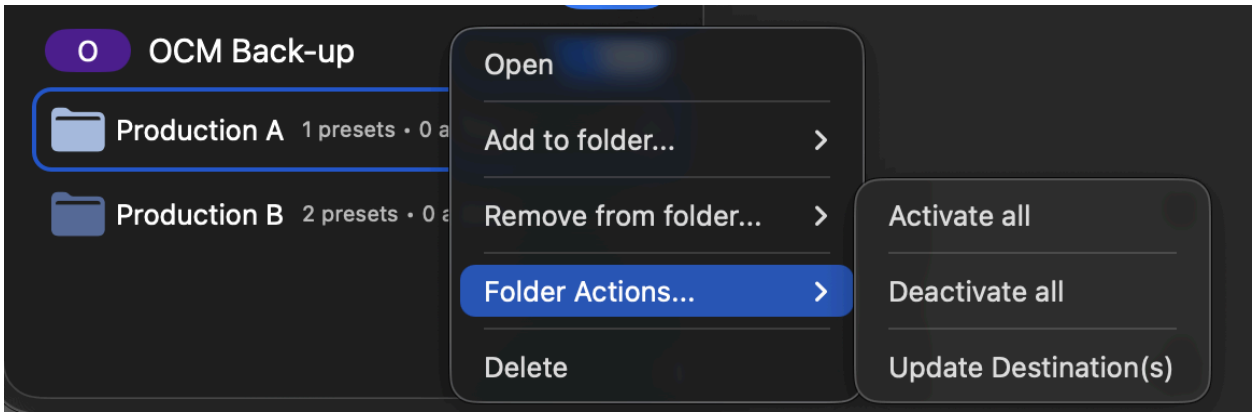
To create a folder, right click anywhere in the Preset List and select *Create New… > Folder*.

You can then add Presets to the created Folder by right clicking (either the folder or a preset) or by dragging and dropping the presets into the Folder (this method is unavailable on macOS 13).

After doing so, the folder will then have text next to it, indicating how many presets are in the folder and how many are activated.

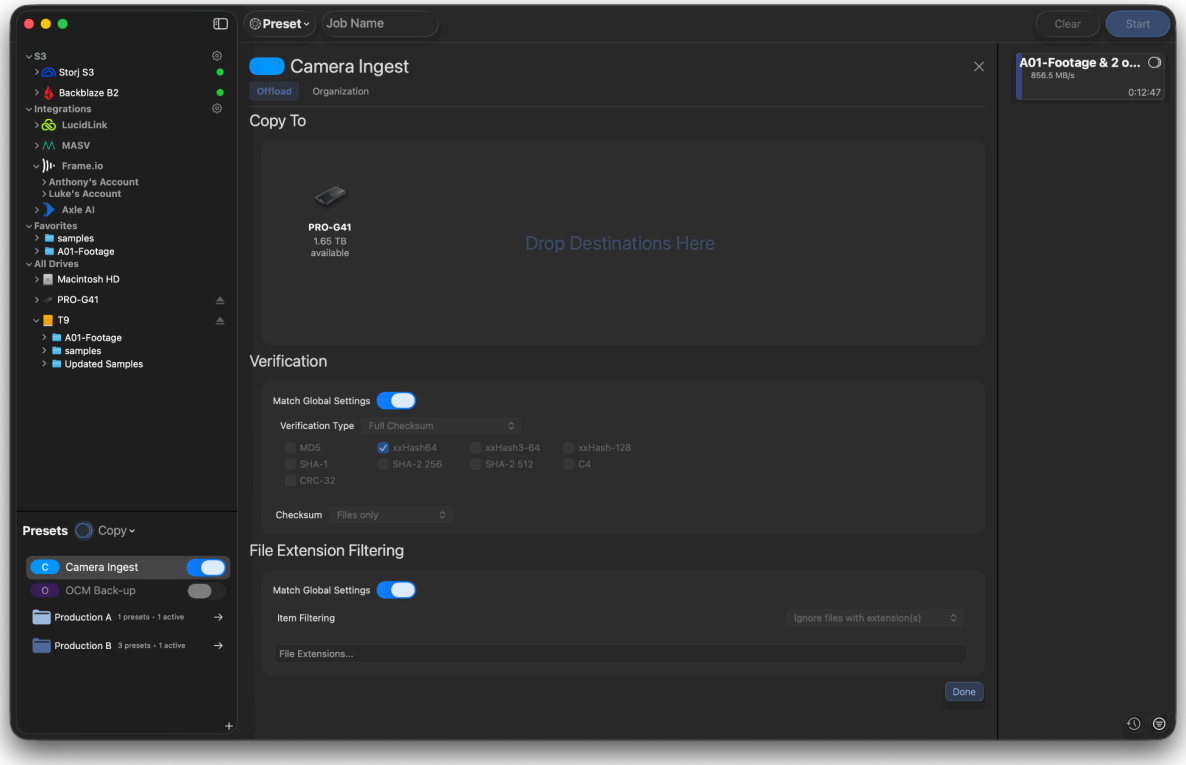
TIP: When performing jobs outside of a Preset Folder, any Presets turned on within that folder will be included in the job alongside those outside the folder. However, if inside the folder, only Presets turned on within that folder will be used when starting the job.

Bulk actions can be performed on presets within a Folder by right clicking it and selecting F*older Actions…*



NOTE: When selecting to *Update Destination(s)* this will override the existing destinations of all Presets in the folder to what is selected in the subsequent Finder window.

Copy Presets



After opening the *Copy Preset* editor the first options available are to rename the preset and assign it a new color if needed.

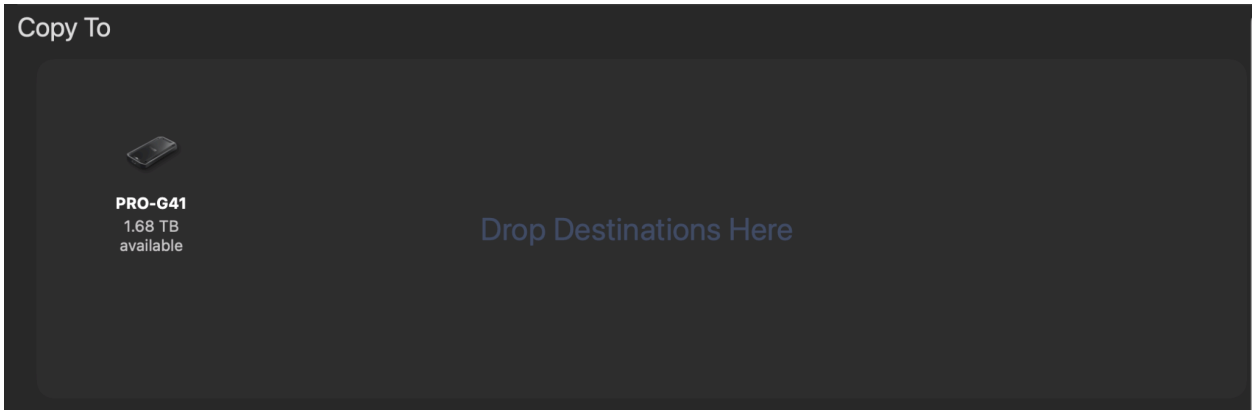
Underneath these options you will find two tabs titled *Offload* and *Organization,* each containing groups of settings.

Offload Settings

The settings under this tab deal with where media is copied to, the verification used, and what gets copied.

Copy To

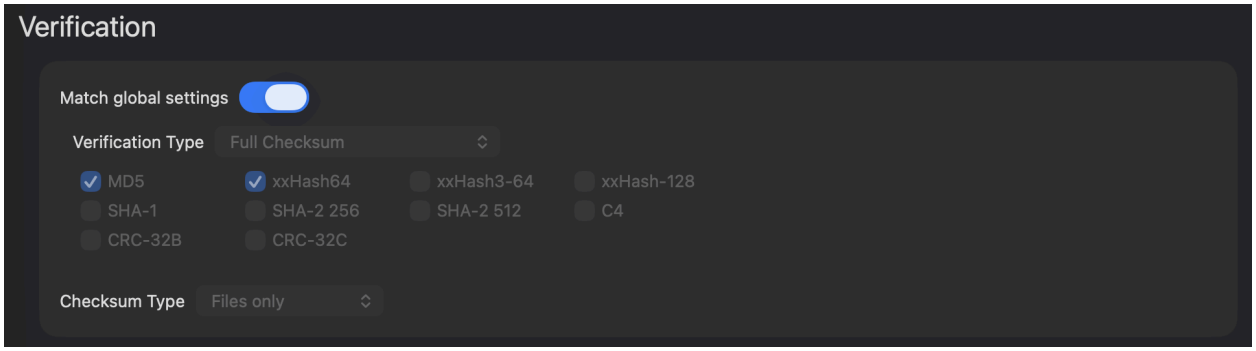
The first setting found in this section is the *Copy To* location. A Preset can be set to copy to one or more locations at once.



You can also add locations by dragging and dropping into the area or by performing a right-click and then *Browse for Items*.

To remove a destination, right-click and select *Remove Selection,* or select it and press your keyboard's *Delete* button.

Verification

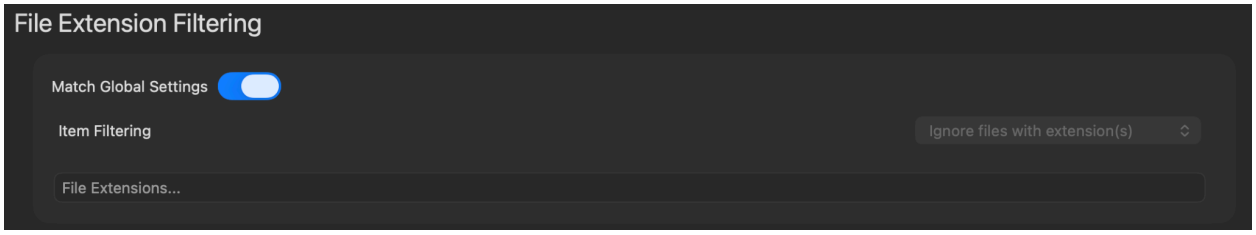


Below this, in the *Verification Section,* you are given the option to override global verification preferences to customize individual presets.

Refer to the *Verification Preferences* section of this guide for detailed information about the various checksum types and options.

File Filtering

In this section, users can filter the files that are copied on an individual preset level. This will override any existing filtering set in your Global Settings.



Files can be filtered by the File Extension.

Ignore Files with Extension(s) during the copy process, meaning any file with the extension the user specified in the input box will not be copied during the replication process.

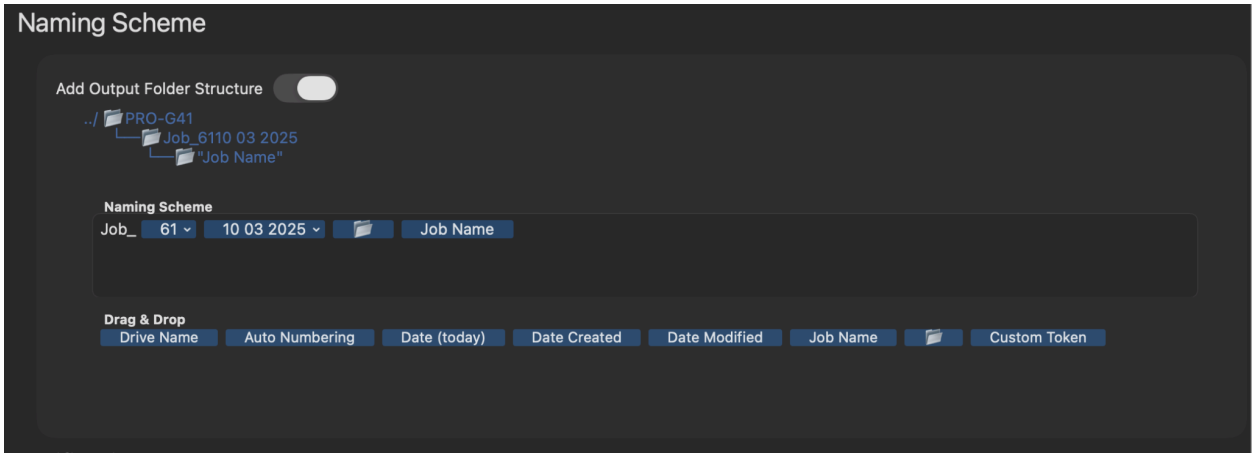
Inversely, you can use the dropdown arrow to change the settings to *Only Copy Files with Extension(s)*.

To learn more about using each of these options, please view the **Global Settings section** below.

Organization Settings

Settings in this tab allow users to organize their outputs into dynamic folder structures while dynamically renaming files.

Folder Structure



Drag and Drop the naming items into the *Output Naming Scheme* box. You may move them around at any time. To create a sub-folder structure, drag the folder icon into your naming scheme, and then type in a chosen name.

Another option is to select anywhere in the naming editor to begin typing custom text.

TIP: Autocomplete allows you to begin typing the name of a token to add to it to the naming scheme. This feature is only available if a token is directly before the autocomplete text (e.g. you cannot type a word or space and then type to use autocomplete).

NOTE: Invalid path characters are not allowed in the volume name (e.g. colon ":", "/", etc.).

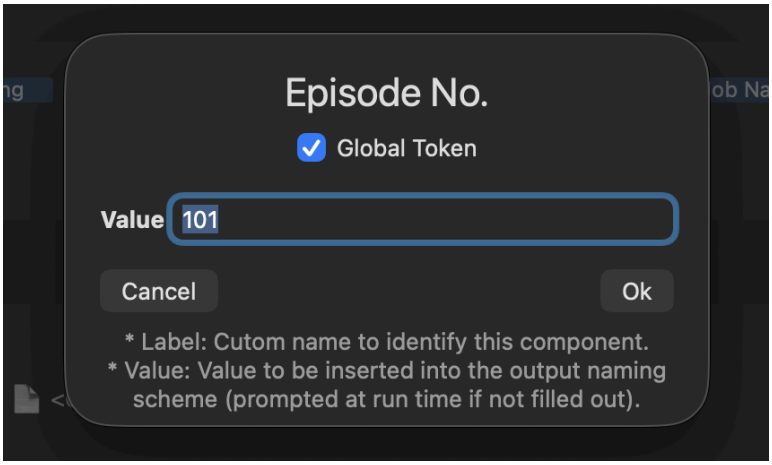
Tokens

A *Custom Token* is a special naming field. When one is included in your naming structure, the application will prompt for user input at initiation of a copy job. This token is a useful way to prompt for input, such as Project Name, on job start.

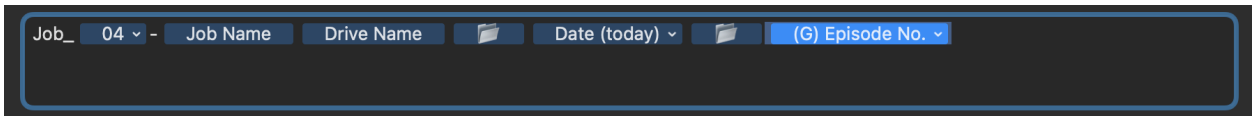
A *Global Custom Token* behaves similarly to a Custom Token, but is usable in multiple Presets. Changing the value for the token in any of the Presets, or through the **Global Custom Token Manager**, will then change the value for the token in each instance it appears in a Preset.

To create a *Global Custom Token,* add a Custom Token to the Naming Scheme. After doing so, click the dropdown arrow to reveal the token menu. Here, you can either select *Edit* to bring up

a new menu and mark it as Global Token or you can select from your list of existing Global tokens.



TIP: Once changed to a Global Token, the token will be denoted by the text, *(G),* next to its name.



ShotPut Studio will not automatically overwrite existing folders, so the naming, whether typed in or automatic, should be unique. If the same name is chosen, ShotPut Studio will prompt for user action.

Today's Date, *Date Drive Created*, and *Date Drive Modified* selections name the copy folder based on the date/time information. These can be useful ways to ensure unique labeling, as well as a way to organize your cards based on when they were filmed (provided that the card contains this information).

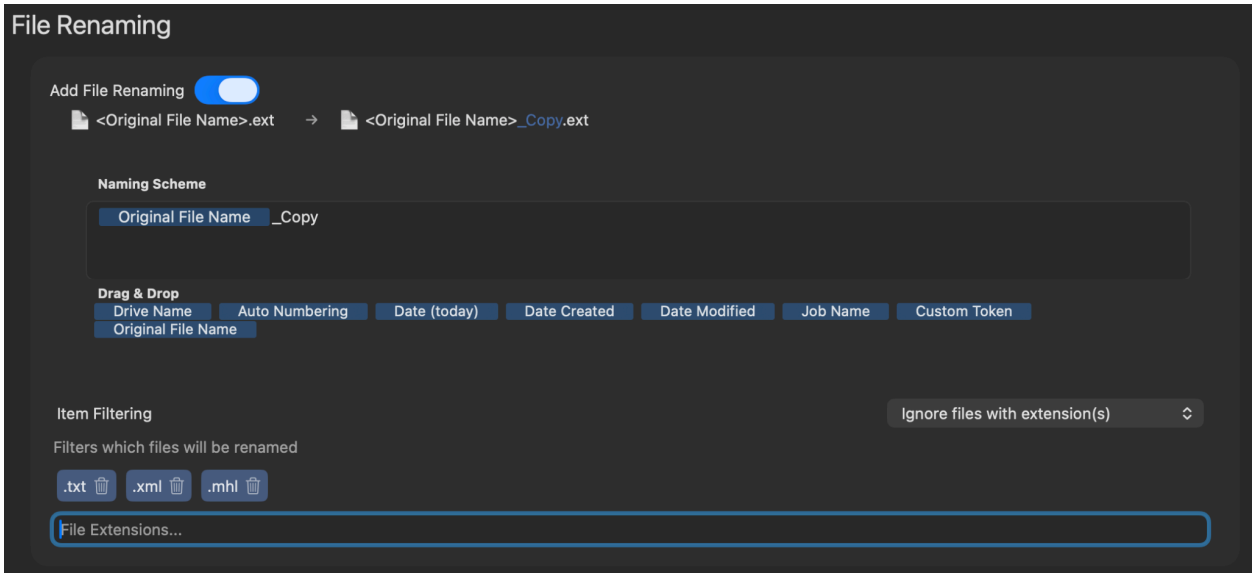
NOTE: Not all cards have *Volume Date* information. Should this happen, the software will attempt to acquire date information from folders and files within.

A preview of the structure is shown above this editor. Sub-folders are shown indented beneath their parent folder.

TIP: Click anywhere in the dialog to refresh the naming scheme preview. This will show you the name of the folder ShotPut Studio is going to create at the output destination(s). In the case of any time-stamped convention, a placeholder of the current time/date will appear in the preview.

File Renaming

To dynamically rename files, the process is identical to creating your Folder Structure as seen above.



The tokens available are also similar, with a few notable exceptions. First, there is no *Folder* token for creating new folders.

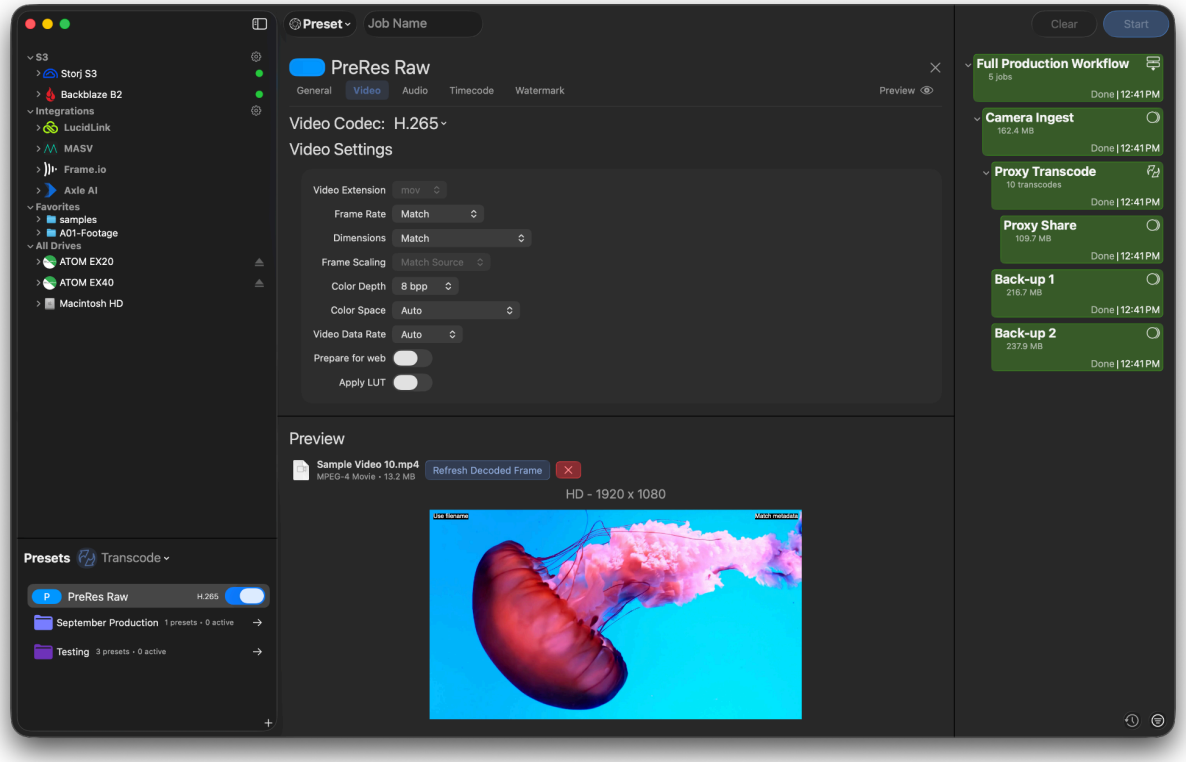
Second, is the presence of a new token titled *Original File Name*. When inserted into output file renaming, it will ensure the original file name is included.

Using a combination of tokens and custom text, you can dynamically build out a custom naming scheme for your files.

Directly below the switch titled *Add File Renaming* is a preview, where you can view how your new file naming scheme will appear upon output.

At the bottom of this section, you can use *Item Filtering* to either only apply file renaming to files with certain extensions such as MXF or MOV, or you can ignore files with extensions such as TXT, XML, or MHL.

Transcode Presets



General Settings

In the *General* settings you can set your *Output Destinations*. These are the root folders where finished transcoded files will be placed. You may add one or more output locations to a single preset.

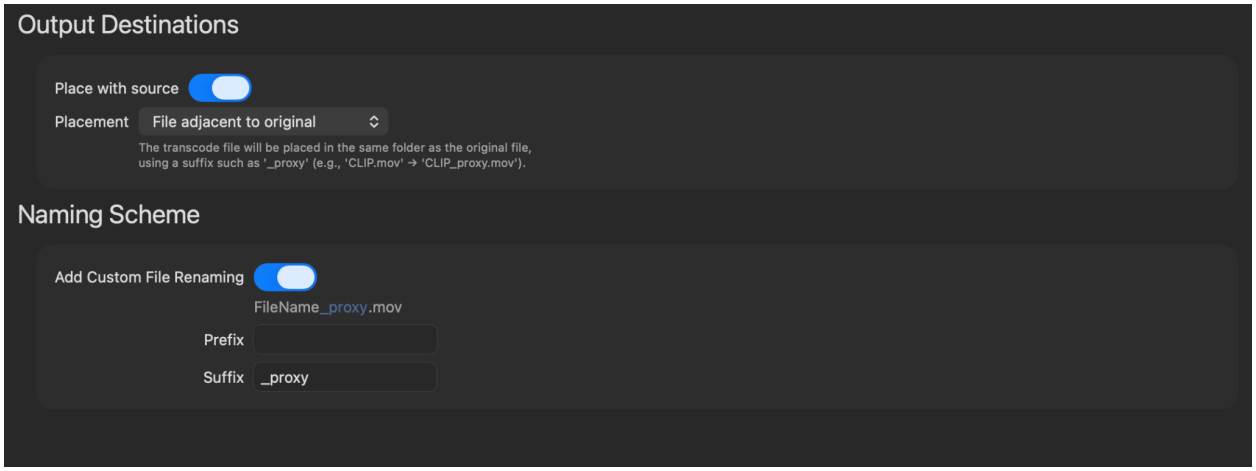
You can add locations by dragging and dropping into the area or by performing a right-click and then *Browse for Items*.

To remove a destination, right-click and select *Remove Selection,* or select it and press the keyboard *Delete* button.

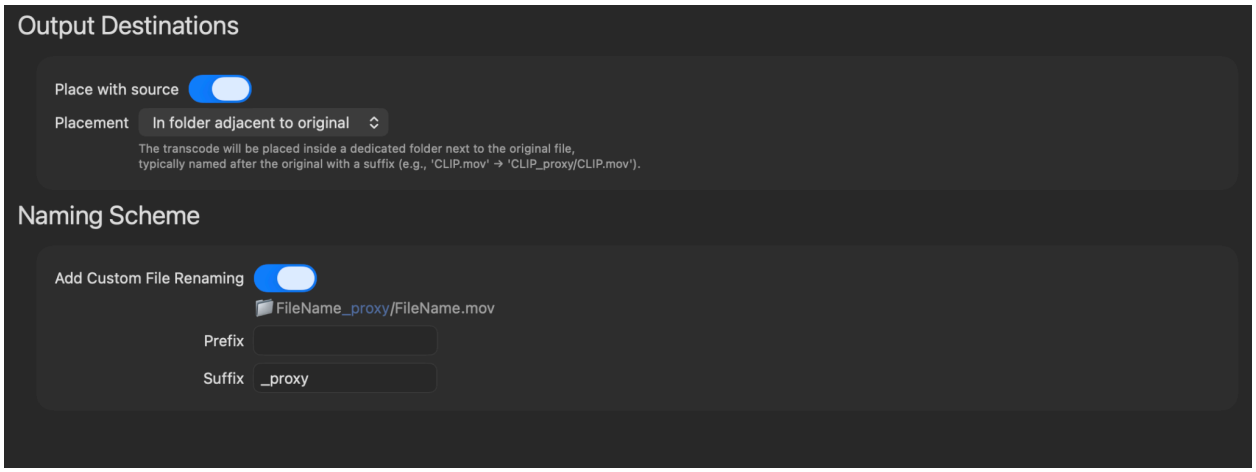
In the *Output Destinations* box, there is a slider titled *Place with Source*. This setting allows you to have generated transcode files be placed with the original Source.

When this setting is turned on, there are three different options available to you.

File Adjacent to Original places the transcodes in the same folder as the source file, with a suffix added for differentiation.

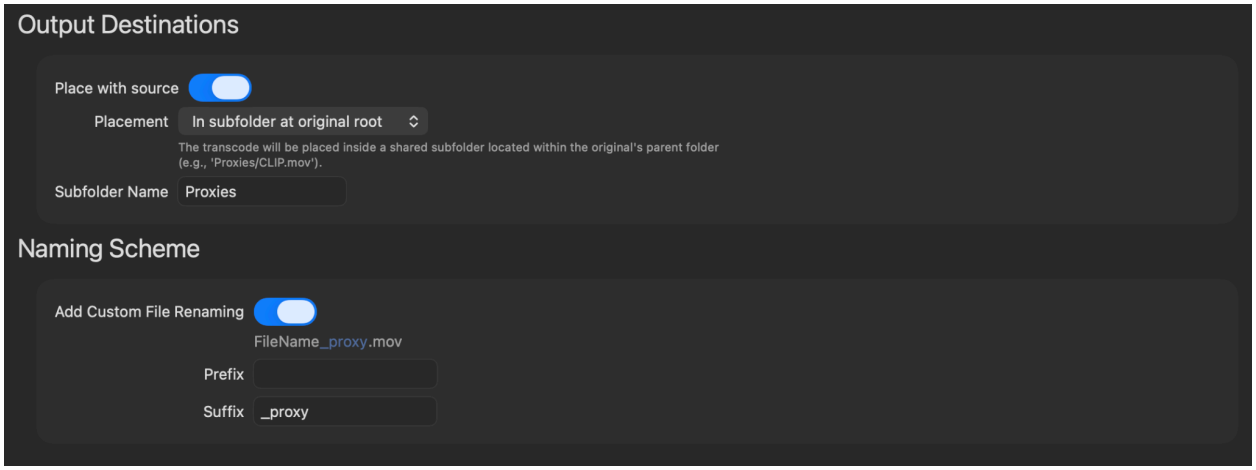


In Folder Adjacent to Original will place the transcode in a folder directly next to the Source file.



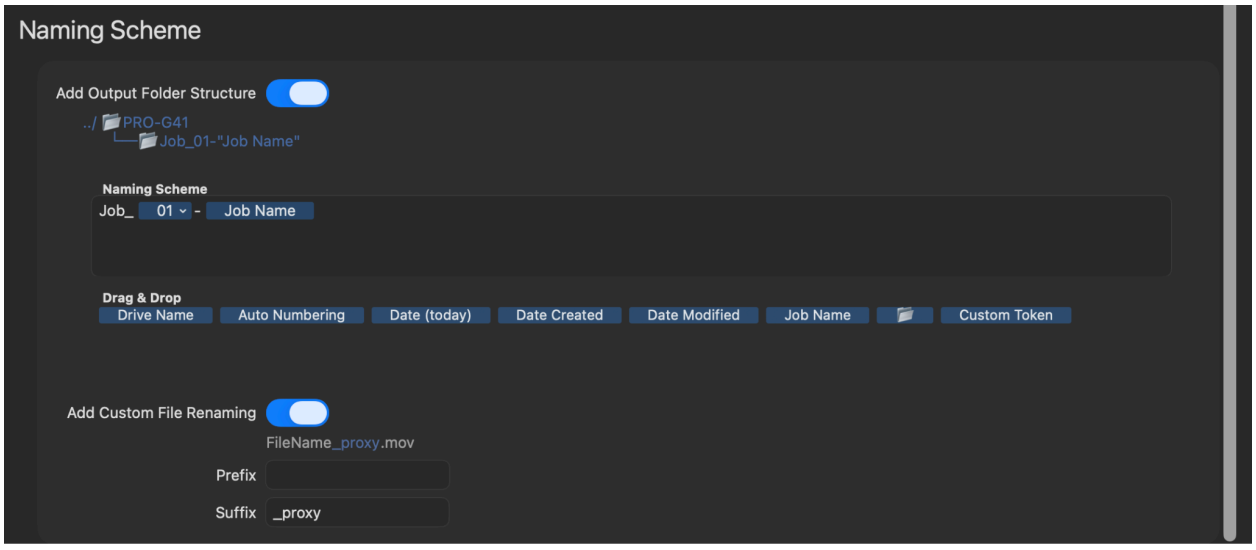
Finally, the option titled *In Subfolder at Source Root* will place the transcode inside a shared subfolder within the Source's parent folder.

TIP: When this option is selected, you are also given the option to name the subfolder to whatever you would like.



Underneath your *Output Destinations* is a section marked *Naming Scheme* which includes two options.

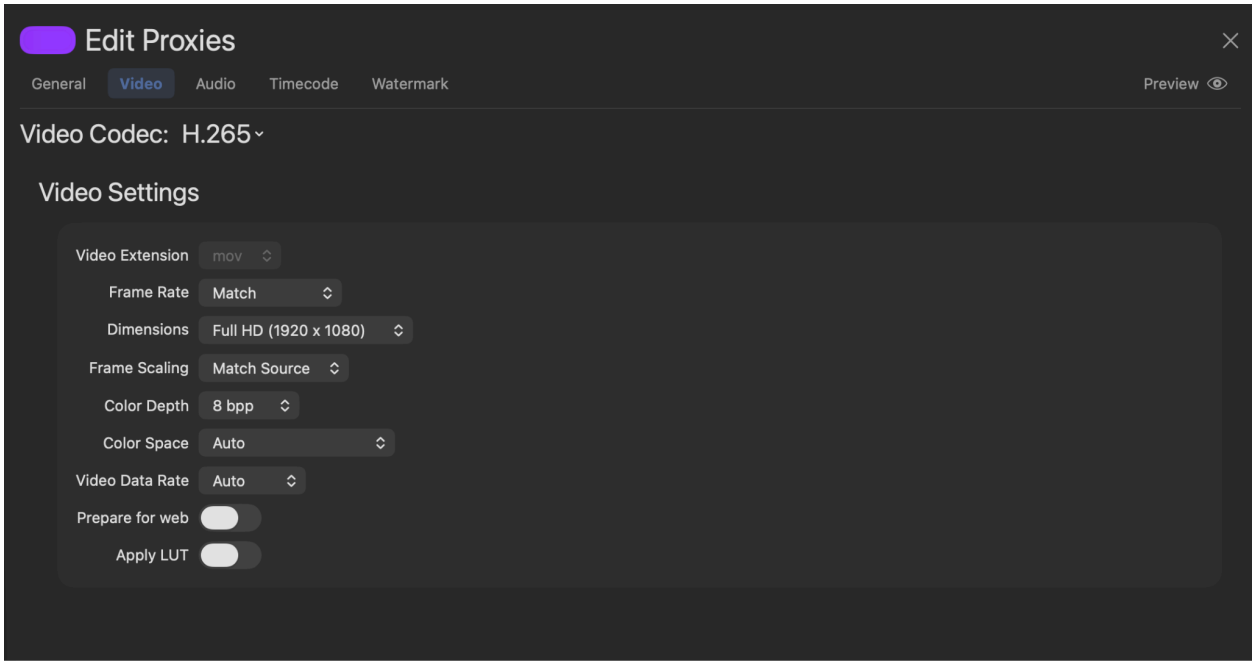
The first, titled *Add Output Folder Structure*, allows you to set a custom folder structure at your destination within which your transcode results will be placed.



In this view, you will see a preview of the folder structure as well as a box below where you can add tokens. To learn more about each token, view the *Tokens* section above.

The second, *Add Custom File Renaming*, allows you to add either a *Prefix* or *Suffix* to your file name. Simply type into one or both of the text boxes to edit the output filename. As you type, a preview will appear.

Video Settings



Choose the *Codec* (e.g. H.265, H.264, ProRes, etc.) and the *Video Extension* to apply to transcoded files if appropriate. You can adjust the desired *Frame Rate* or simply *Match Source* in most cases.

You can also select the *Dimensions* of the output file. The options available may vary depending upon the video format chosen. If you need a very specific size not listed you may choose *Custom* and set the pixel size manually.

Frame Scaling allows for the footage to be scaled when the input aspect ratio does not match the output ones.

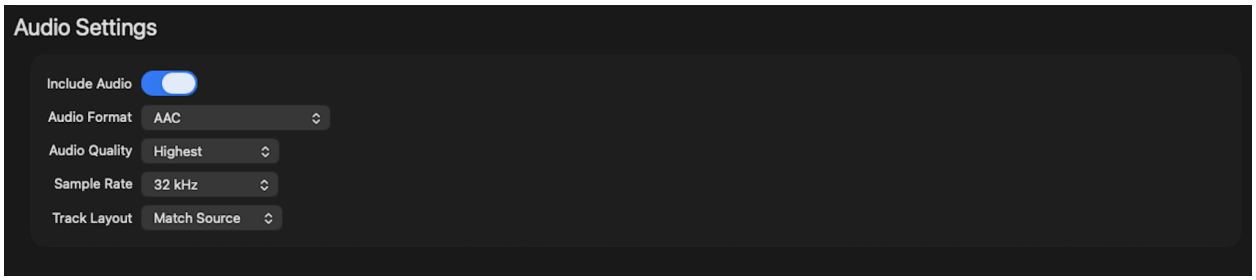
Other video settings include making adjustments to the Color Depth and Color Space. The Color Depth setting will allow you to adjust the bit depth of the transcoded files. Bit depths above 8 are recommended when high quality transcode output is required. The Color Space option allows for specification of common color spaces and gamuts to be applied to the video output of transcoded files.

Certain video formats (e.g. H.264) allow for further customization such as the *Video Data Rate*.

The option *Prepare for Web* ensures that needed information is included in the header so that it can be easily grabbed by web-based players, as opposed to it being in the footer.

The *Apply LUT* option allows you to add a 1D or 3D LUT file to be applied to the transcoded file. This option supports many of the common LUT file formats and will perform a runtime check of any specified file. If the supplied file could not be interpreted, a message will be displayed.

Audio Settings



In your *Audio Settings* you can first select whether or not to *Include Audio* in your transcode. If you do, the next setting lets you select the *Audio Format.* While the default option is set to *Match Source* you can also select from other format types such as *Linear PCM, Apple Lossless, AAC,* and more. Options may be restricted based on the video format chosen.

NOTE: If *Match Source* is selected and the source format is not compatible with the output format, the output will default to *Linear PCM*.

Following your selection of *Audio Format* you can choose *Audio Quality (*if allowed by format selected) and *Sample Rate*. The presented sample rate options will be the sample rates known to be compatible with the selected audio format.

TIP: If the preferred sample rate is not listed, a custom sample rate can be entered by selecting the *Custom* option.

If *Match Source* or *Custom* is selected and is not compatible with the output format, the encoder will select an appropriate sample rate.

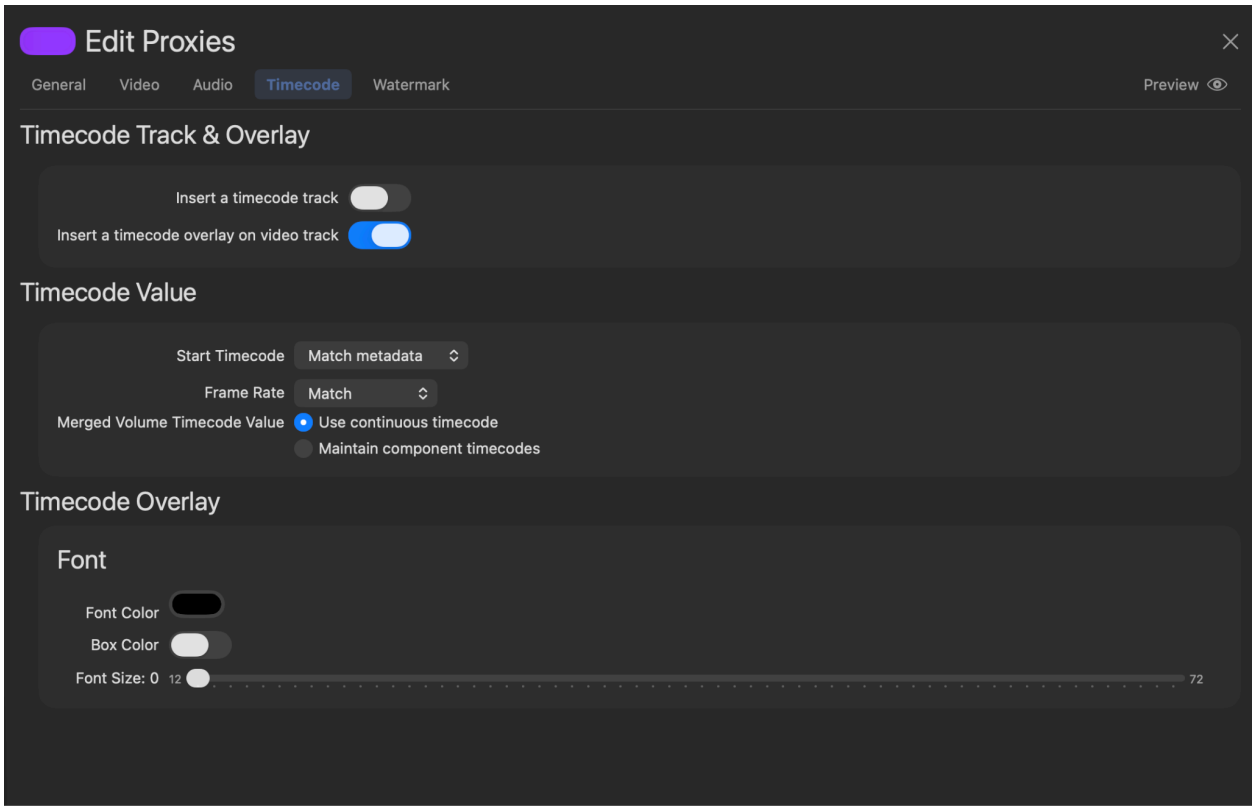
When you select a specific audio format, you can also choose the desired *Track Layout.* When selecting a *Track Layout* you can choose from *Match Source, Discrete Mono,* or *Multi-Channel.*

The *Match Source* option will match the track layout used in the original source material.

The *Discrete Mono* option will create a separate audio track for each distinct audio track or channel. For example, if the source has one audio track with 5 channels, the transcoded file will have 5 audio tracks of mono audio.

The *Multi-Channel* option will result in each transcoded file having a single audio track with a specified channel layout. When this option is selected, a picker will be presented which contains the compatible channel layouts for the selected *Audio Format*. If a specific layout is not desired, the number of channels in the transcode file can be specified by selecting *Custom*.

Timecode Settings



There are several options for controlling how timecode information is inserted and presented in your transcoded clips.

Timecode Track & Overlay

Timecode information is independent of video tracks. While many Mac-based applications generally expect QuickTime timecode tracks, other file types may insert the information into the file header (e.g. MXF files).

Choose the *Insert a timecode track* option to include a timecode in the output file.

Insert a timecode overlay on the video track burns visible timecode numbers into the video frames. You can specify how the timecode will appear and where it will be located on the transcoded video.

CAUTION! A timecode overlay is a physical augmentation of the video track of the transcoded file. Unlike a QuickTime timecode track, a timecode overlay physically burns a timecode sequence into the video frames of the transcoded file that cannot be separated from the video track.

The location of the timecode burn can be adjusted by dragging and moving the timecode representation seen below in the *Preview*. This timecode will automatically snap to one of the 9 given quadrants.

If inserting a timecode track you will be able to then adjust settings under the header *Timecode Value*.

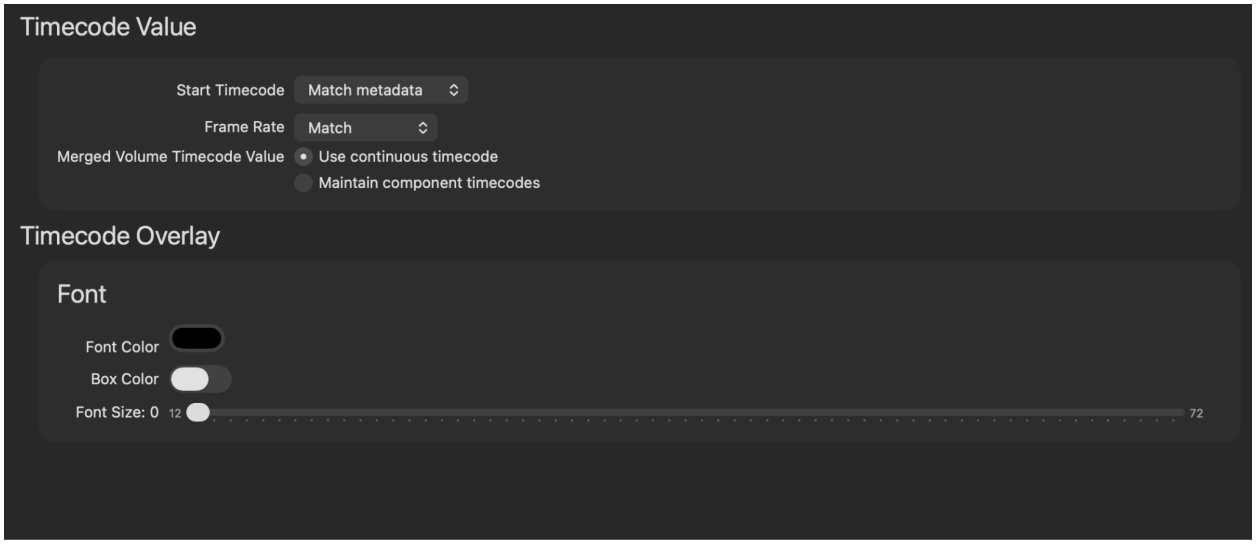
The first of these options lets you decide the *Timecode Start*. Select *Match Metadata* to base it on the source movie's properties and available metadata. Alternatively, you may choose a start time of zero, a custom input value, or use the source file's creation date/time information.

Frame rate may also be gathered from the video source file, or forced to conform to the desired rate.

CAUTION! Forcing a frame rate will override any existing metadata of source files and therefore should not be used if a match-back workflow is expected.

The final option is to set a *Merged Volume Timecode Value.* If you're merging clips, the resulting merged file may have a continuous timecode track, or maintain component timecodes (which may or may not be contiguous).

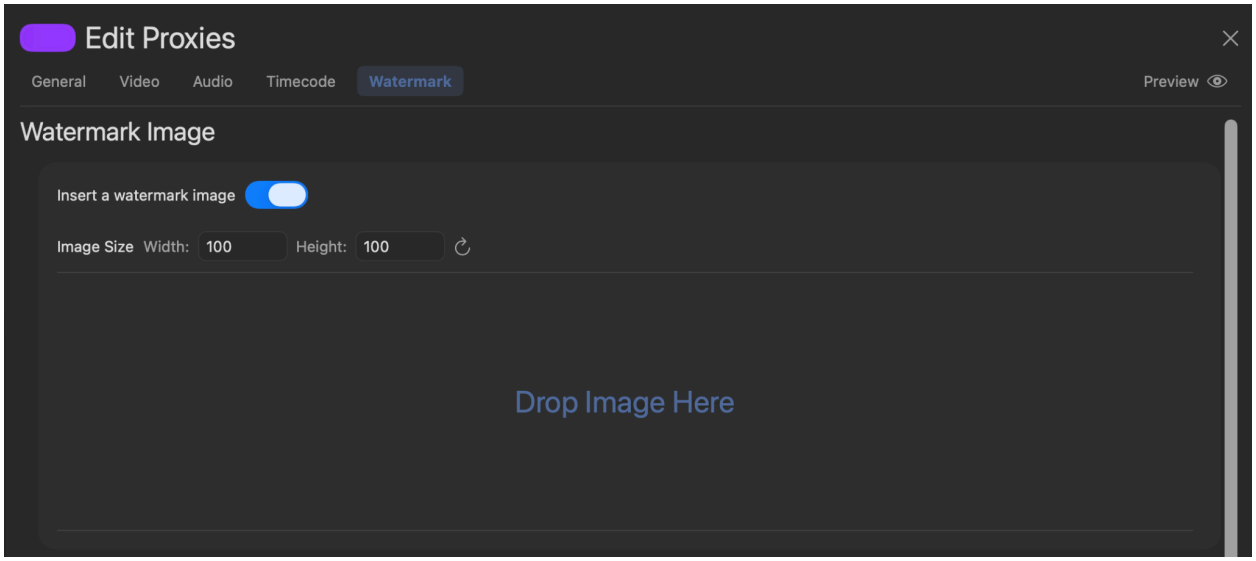
If you are choosing to *Insert a timecode overlay on the video track* you will have further options allowing you to adjust the *Font Color, Box Color* and *Font Size*. Click on the color icons to open the color selection window.



NOTE: All changes in Timecode Overlay Font and position options are visualized in the Preview below.

Watermark Settings

In the *Watermark Settings* users specify an image or text to be overlain (burned) into your transcoded movies.



Watermark Image

To add a watermark image, select *Insert a watermark image* and drop an image into the area marked *Drop Image Here*.

After adding an image, specify its anchor point by dragging it around on the *Preview* below.

Watermark Text

You may also burn text into the video frames. Select *Insert watermark text* and *Use filename* to insert the name of the source file (a handy visual match of proxies to source material).

Alternatively, select the *Custom Text* option and type into the textbox. Then specify how the text will appear and where it will be located on the transcoded video.

You can adjust the size, font, text color and background (Box Color). Drag the slider to change the text size. Click on the *Font Color* to open the color selection window.

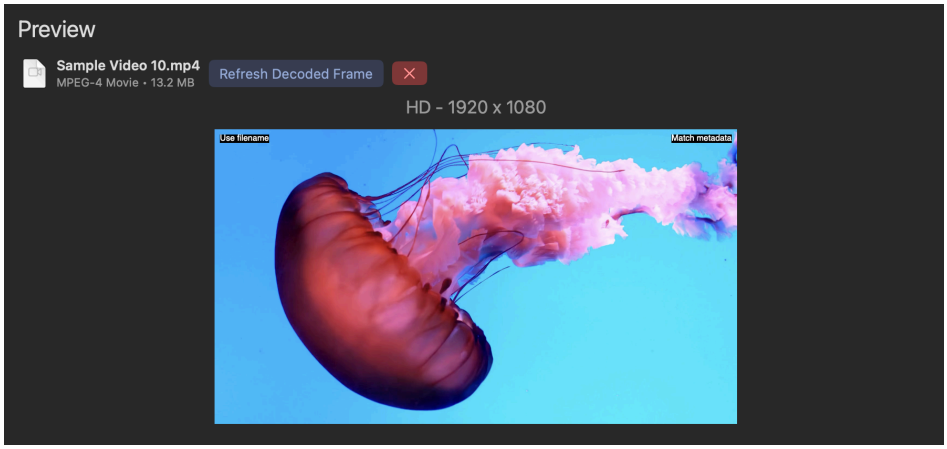
Text may be displayed directly upon the video frame (transparent around the text), or you may specify a *Box Color* around it of a contrasting color.

The location of the text insert can be adjusted by setting the anchor point to one of the 9 areas of the frame in the *Preview*.

NOTE: Text overlay and position options are visualized in the Preview window (click ‘Preview’ tab and click in on the screen to refresh).

Preview

The *Preview* of your transcoded file can be seen in the bottom section of the *Transcode Preset Editor* at all times.



It can be used to set the location of timecodes and watermarks added to the video file and matches that of your Preset settings.

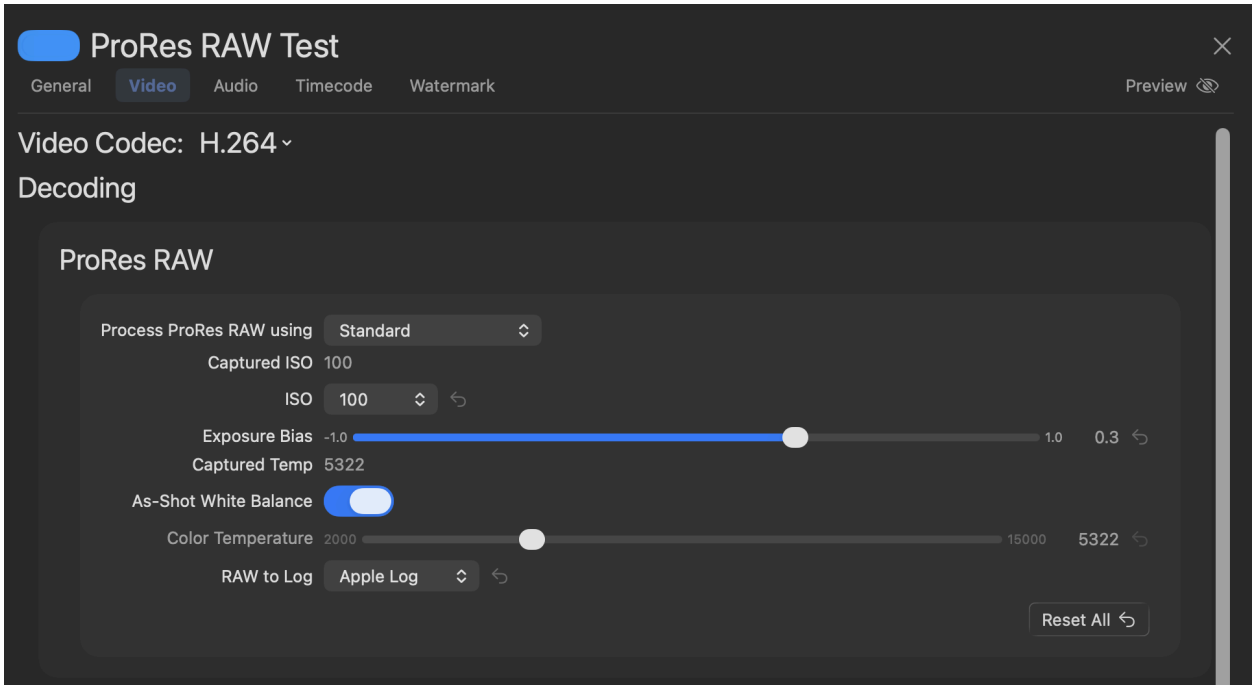
To add a frame to the preview image, use the *Select File* button and then select a video file from the Finder window that appears.

When making changes to certain video settings, such as Dimensions or Color Depth, select *Refresh Decoded Frame* to preview changes.

ProRes RAW Decoding

ShotPut Studio allows for decoding of ProRes Raw formatted video files. While the application will automatically transcode chosen ProRes Raw files added to the queue, additional video options are available.

To access these expanded video settings, first use the *Select File* button underneath *Preview* to add a ProRes RAW file. After doing so, a new section appears under the *Video* tab.

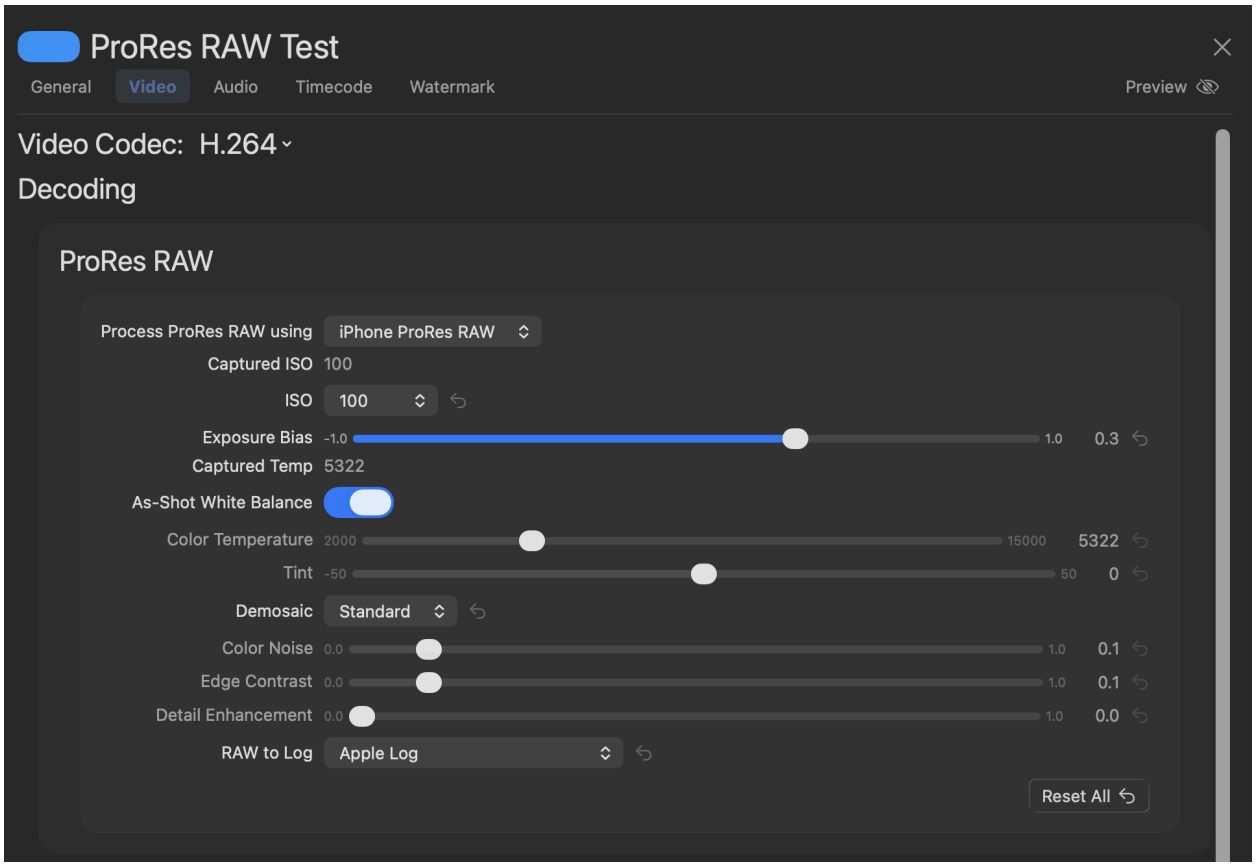


In this new section, various color options now appear. Here you can edit settings such as the ISO value, Exposure Bias, Color Temperature, and RAW to Log. As you edit these changes, the selected frame is automatically refreshed allowing the output to be previewed before starting.

NOTE: Any edits made with these settings will only apply to applicable ProRes RAW files.

When transcoding ProRes RAW files, the option titled *Process ProRes RAW using* is set to *Standard* by default. However, to access additional ProRes RAW Video Settings you can **Download** Apple's Pro Video Formats 3.1.

After downloading and installing, a new option will appear in the dropdown menu titled *iPhone ProRes RAW*. After selecting this option, you will see new settings appear titled *Tint, Demosaic, Color Noise, Edge Contrast,* and *Detail Enhancement.*

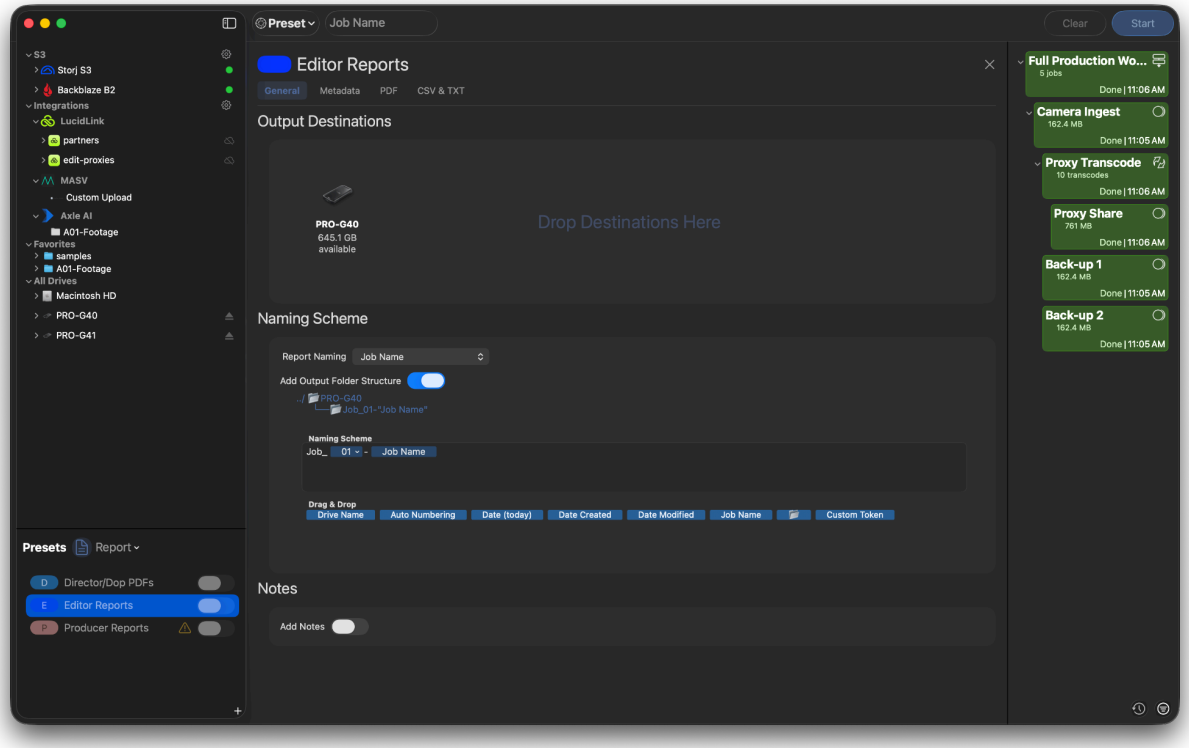


RAW Decoding

ShotPut Studio also offers decoding of RAW formats from other camera manufacturers such as ARRI, Canon, Sony, Blackmagic, and more. To access specific RAW video color adjustment settings, such as those for ProRes RAW, follow the same steps as outlined above.

Report Presets

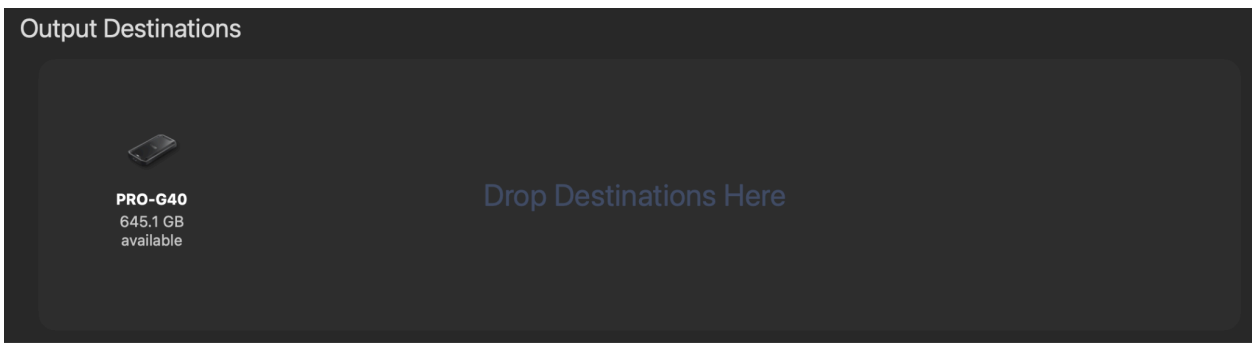
After opening the *Report Preset* editor the first options available are to rename the preset and assign it a new color if needed.



Underneath these options you will find the other setting sections.

General Settings

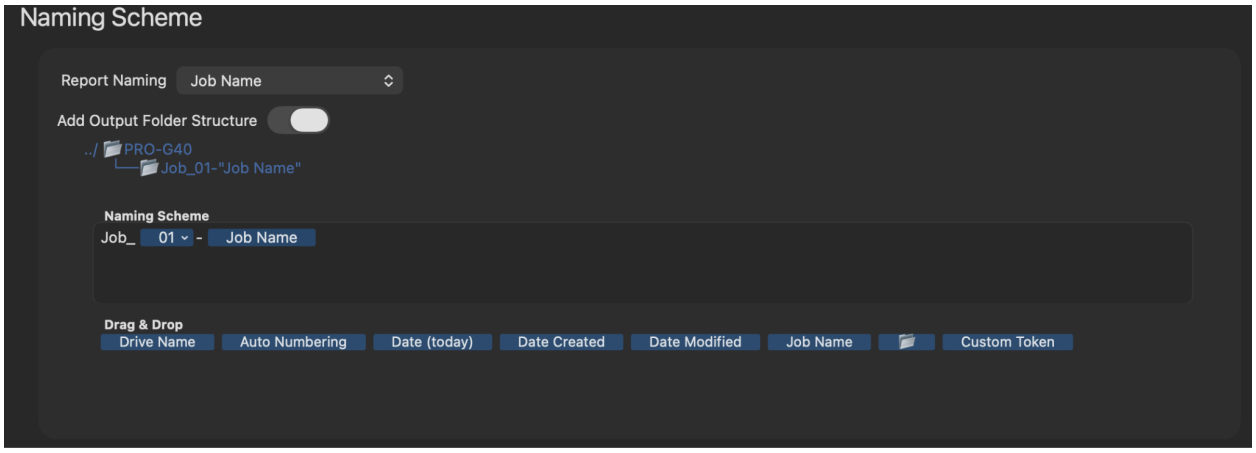
In the *General* settings you can set your *Output Destinations*. These are the root folders where finished reports will be placed. You may add one or more output locations to a single preset.



You can add locations by dragging and dropping into the area or by performing a right-click and then *Browse for Items*.

To remove a destination, right-click and select *Remove Selection,* or select it and press the keyboard *Delete* button.

Underneath your *Output Destinations* is a section marked *Naming Scheme*. This option allows you to set a custom folder structure at your destination within which your reports will be placed.

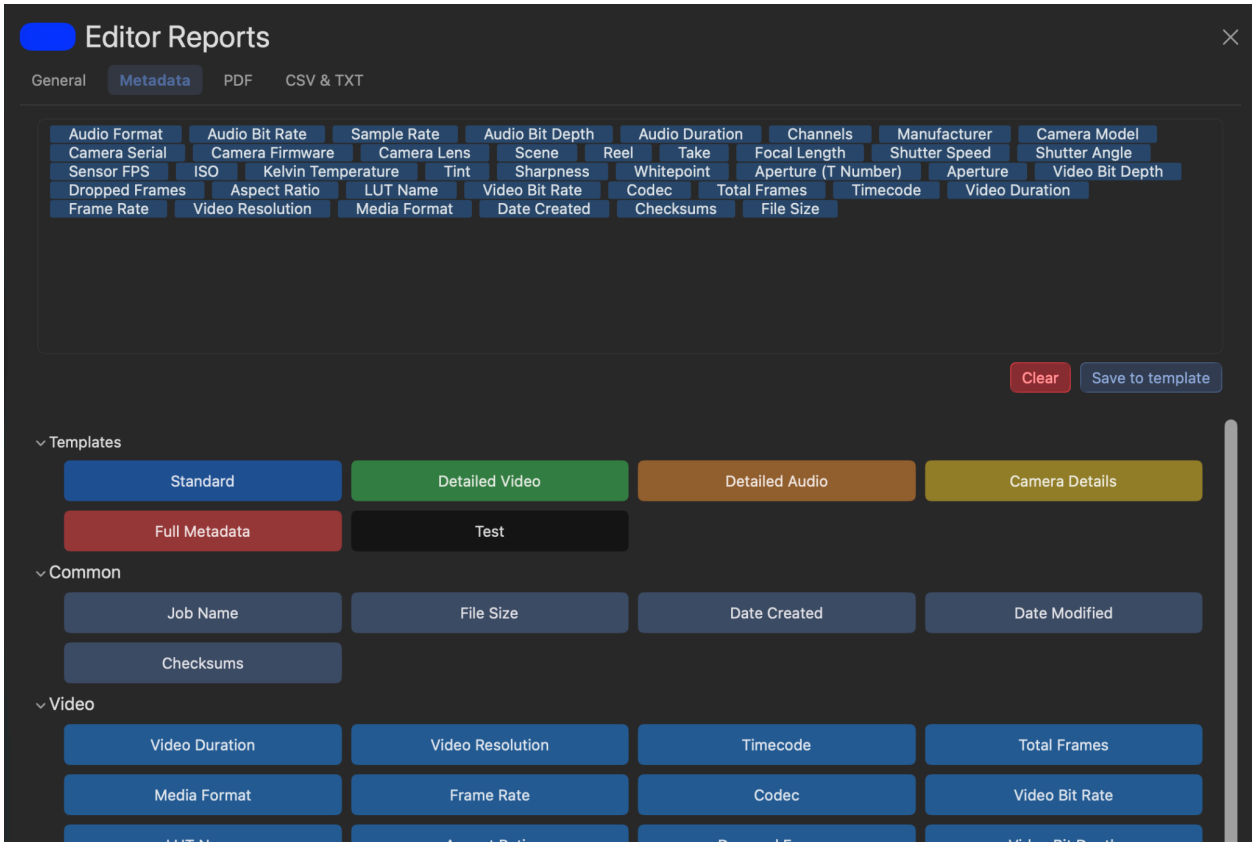


In this view, you will see a preview of the folder structure as well as a box below where you can add tokens. To learn more about each token, view the *Tokens* section above.

The final portion of the General settings allows you to add report notes. Simply type into the notes box to have them appear in the header or dashboard summary page of your report(s) generated.

Metadata Settings

ShotPut Studio allows you to customize your reports by selecting the metadata you would like to be included.

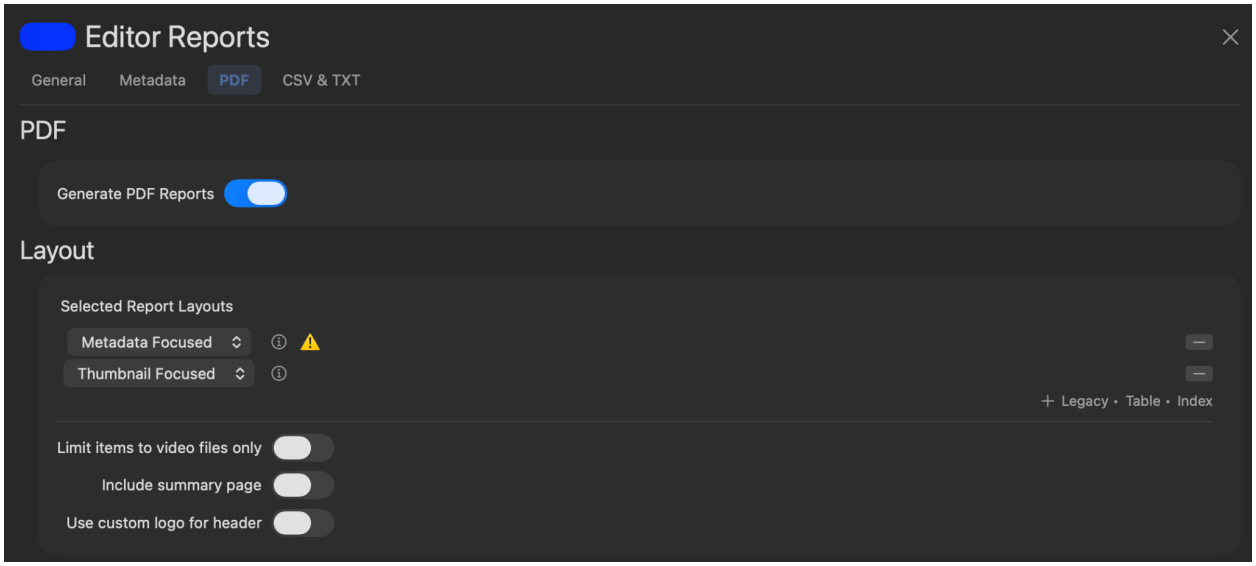


In this section you are presented with a range of metadata options to choose from, including *Templates* which allow you to add multiple metadata fields at once.

To learn more about these options view the section of the manual titled, **Included Metadata Fields**.

PDF Settings

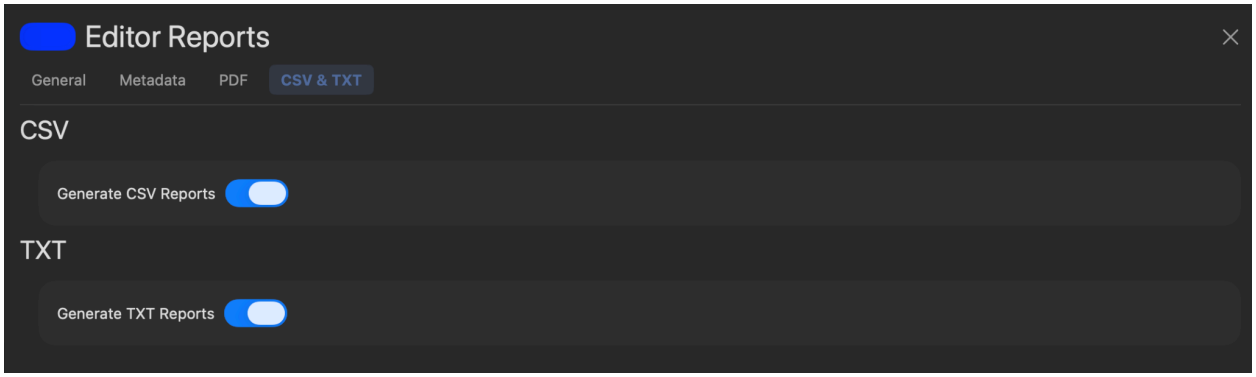
In the PDF section, you are given numerous options allowing you to customize the *Layout, Thumbnails,* and *Appearance* of your PDF reports.



To learn more about these options view the section of the manual titled, **PDF Reports**.

CSV & TXT Settings

The final section in your Report Presets allows you to generate a CSV and/or a TXT report along with any PDF reports generated.



This section simply has two sliders allowing you to choose whether or not to generate these report types.

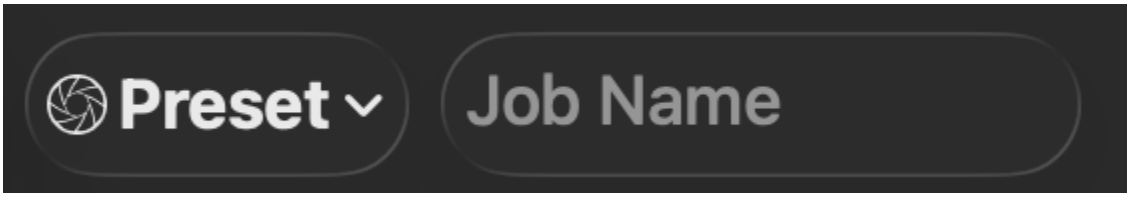
Running Jobs Using Presets

Once you've enabled your desired Preset(s) using its toggle button, *Drag and Drop* the items you want to copy or transcode into the queue. For easy identification, only items' names are shown, without their full file paths.

Before starting your job, type in the *Job Name* if desired, and then click the *Start* button in the upper right of the toolbar to begin your job.

If you do not assign a *Job Name*, ShotPut Studio will default to the name of the card or volume being copied. If multiple items are included in a job, they will be named based off of the source files.

For a Transcode, if you have included multiple destinations, multiple jobs are started. Each *Job Name* will then append the *Preset Name* being used in parentheses after it [e.g. *Job Name (Preset Name)*].

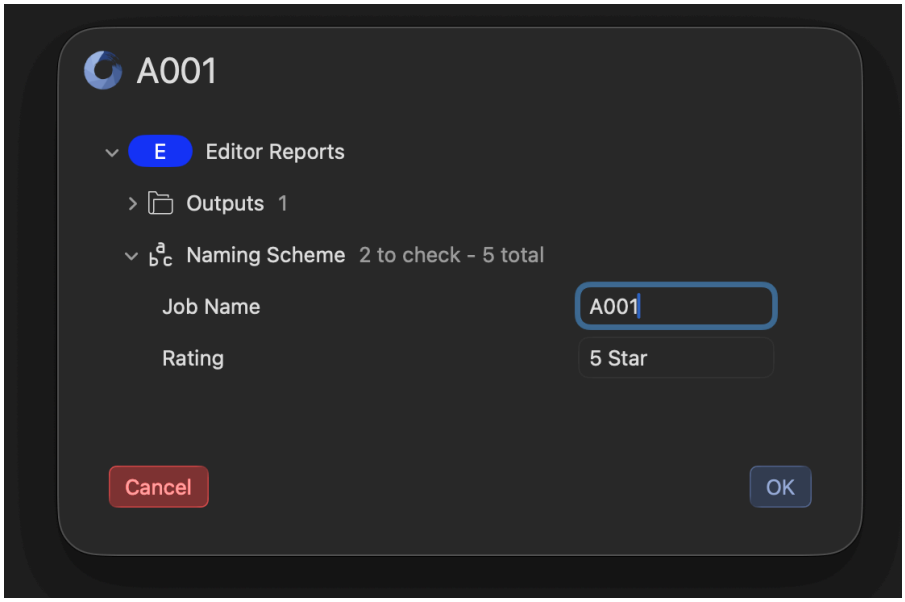


NOTE: Multiple presets can be activated at the same time. When this occurs, in a Copy preset, one job will be started with all activated presets included. The only time this will not occur is if one of your chosen presets has a destination set to an S3 location. In a Transcode preset, a job will be started for each of the presets turned on.

TIP: If you have set up automation copy options in *Basic Preferences*, just insert a card, and it will appear in the queue and begin copying automatically.

CAUTION: When selecting cards, be sure to select the card itself, not a sub-folder. This is to ensure all needed files are copied for a given format (e.g. P2 cards have a 'lastclip.txt' file outside of the Contents folder).

If a *Custom Token* is being used in a Copy job, the *Preset Preview* pop-up will appear.

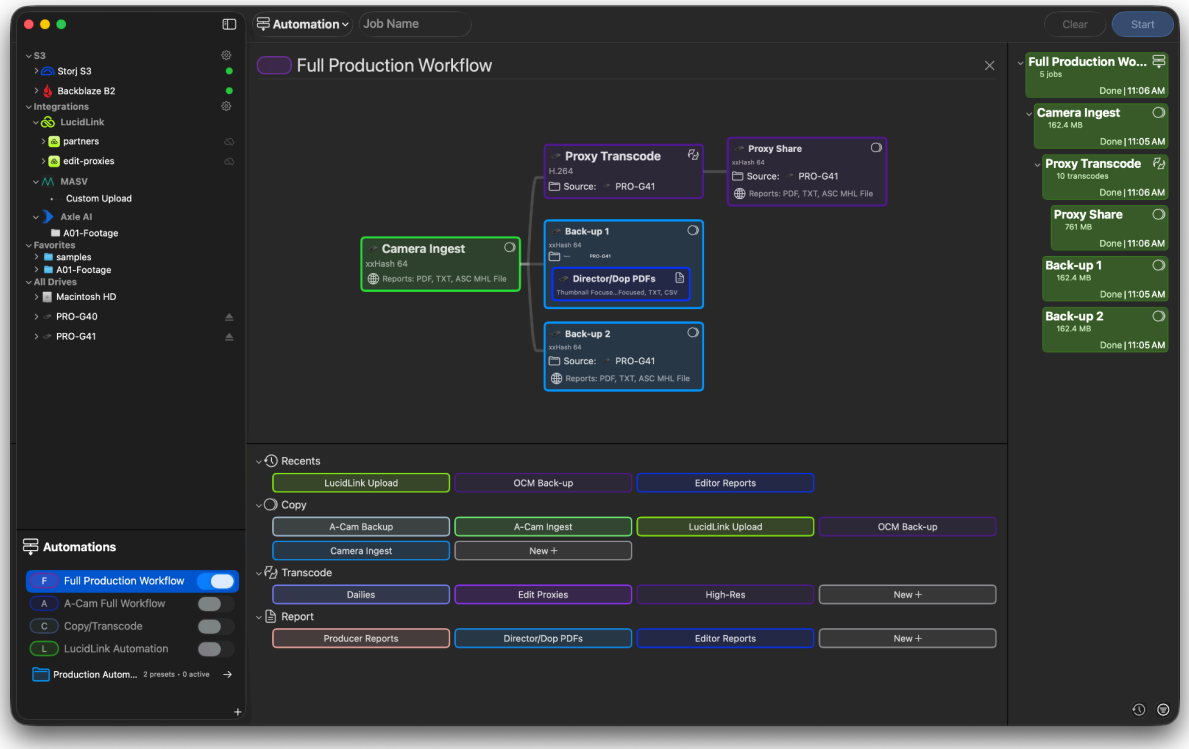


This preview allows you to enter an input for your custom token. It also shows output locations, naming schemes and verification options for all enabled presets, giving you the opportunity to cancel the job and make changes if needed.

NOTE: This pop-up will also appear if something is missing (e.g. no Job Name given when using a Job Name Token) or if the setting *Always Show Preset Preview* is turned on.

Automation

An *Automation Pipeline* in ShotPut Studio allows you to use your presets to build a custom workflow, which once started, will run continuously until completed.



To get started, access the Automation feature by hovering over the Workflow Section in the toolkit and selecting *Automation* from the flyout menu that appears.

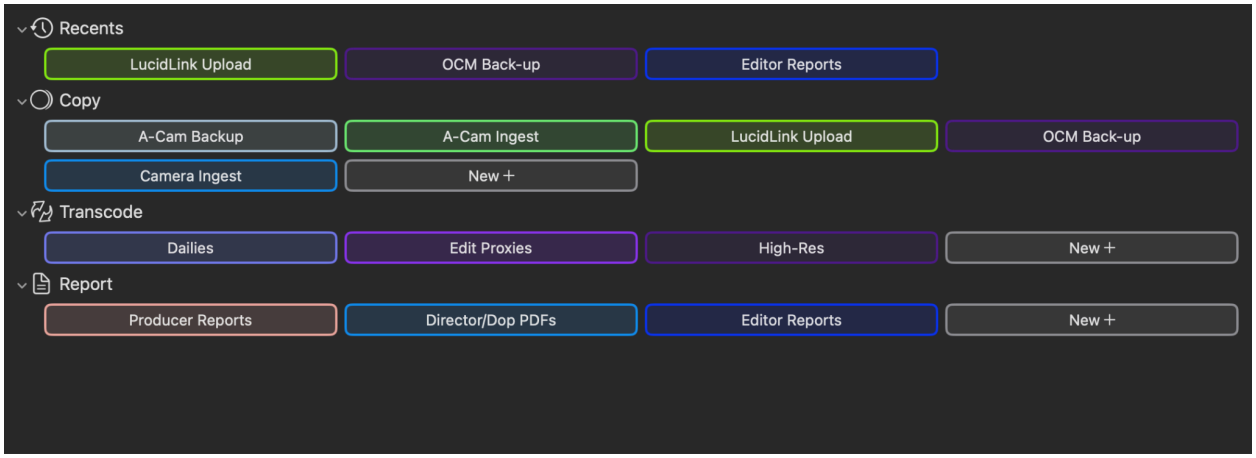
Creating a Pipeline

Once in the Automation tool, a UI very similar to that of the Preset tool can be seen. To get started, create a new Automation using the **+** icon in the bottom right of the Automation list section.

After creating an Automation, the editor will open and a screen will appear, divided into two main sections.

The top section will show text stating '*Drag preset to start pipeline.*'

The bottom section will list all of your created *Copy*, *Transcode*, and *Report Presets*.



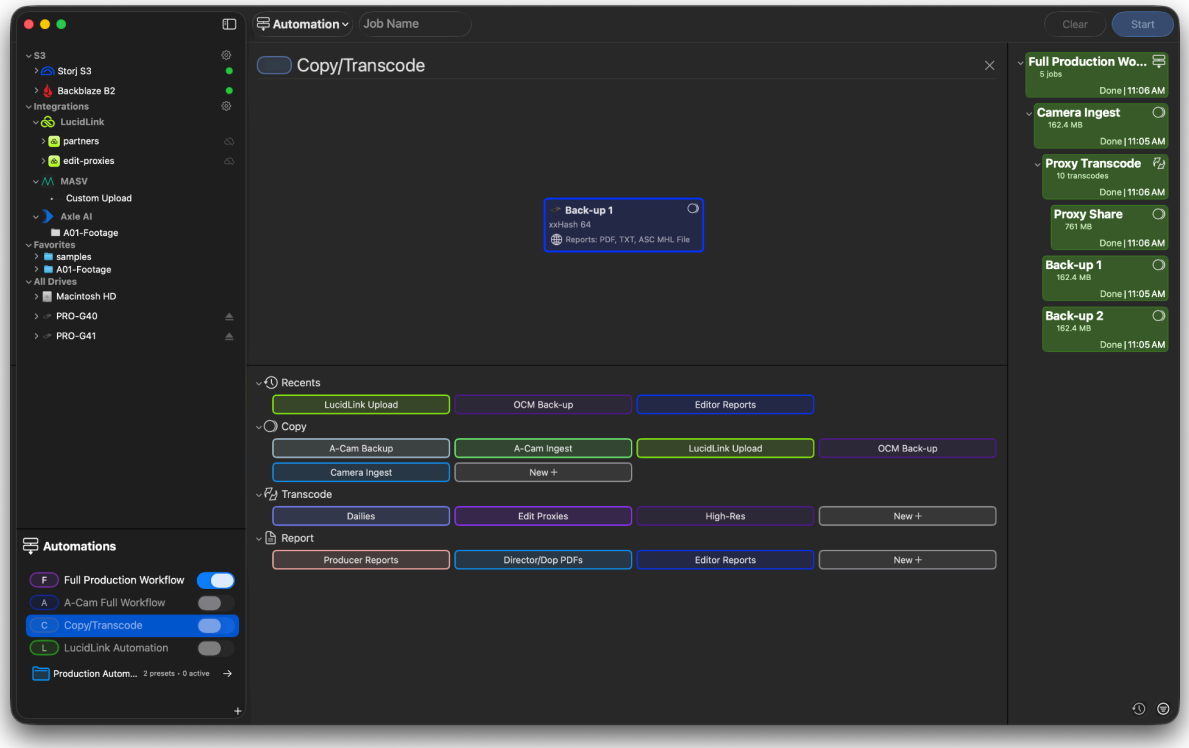
These presets can be thought of as templates for sections of your Automation Pipeline. Any newly created presets, or changes made to existing ones, while in the Automation tool, will not be reflected in the Preset sections found outside of Automation.

However, the opposite is true when in the sections for Copy, Transcode, and Report Presets. For example, if an existing preset's destination is changed in one of those sections, it will also be changed for the corresponding template in the Automation tool.

TIP: If a preset has been added to the Automation Pipeline already, it is not subject to changes made to the matching preset found in any of the other sections.

Building a Pipeline

To get started building an Automation Pipeline, first drag and drop a *Preset Token* into the top queue. This will be the Automation starting point, the first job that will run when starting the Automation job.



After dragging this first token, a pipeline section will appear with its name and the destination(s) icon. Another common detail that will appear for all jobs, other than the Automation starting point, is the source that will be used.

TIP: If more than one destination was used in the preset feeding the subsequent job, an option to select which of these destinations to now use as the source will be given.

Based on the preset type, the other information that appears on a pipeline section will be different.

For a *Copy Token*, the verification type(s) will be shown, along with the global reports set to be generated with the copy.



For a *Transcode Token*, it will display the codec type being used.

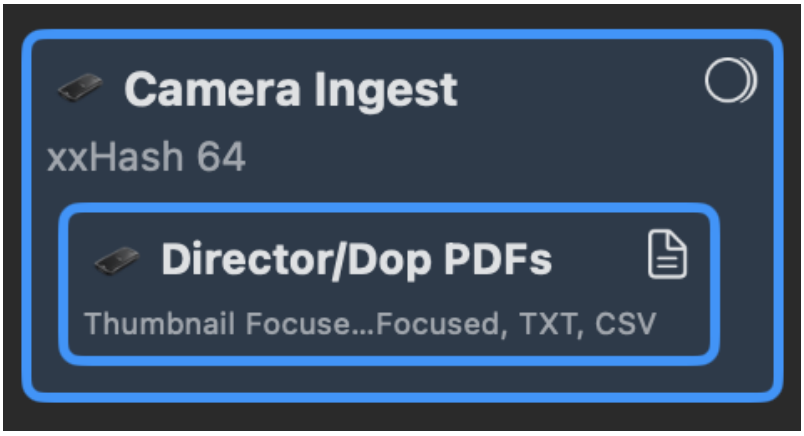


For a *Report Token*, the report types to be generated are shown.



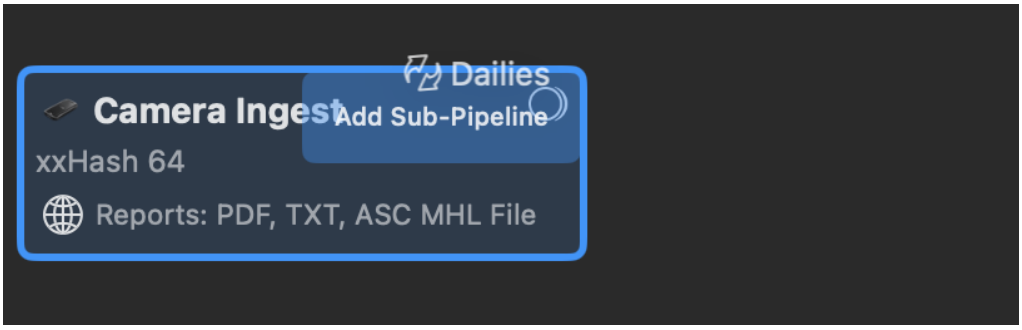
After adding your Automation starting point, new pipeline sections can be added in two ways. The first is to right click on the added section and select *Add to Pipeline* and then either *Pipeline Section* or *Sub-activity.*

NOTE: A job sub-activity refers to the addition of either a Report or Transcode token to an existing Copy section.



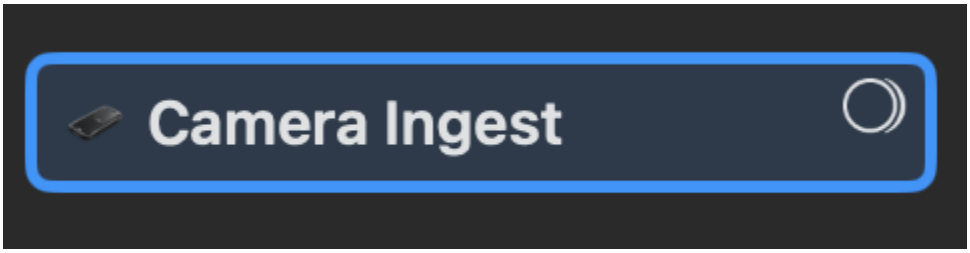
The second way of adding new pipeline sections is by dragging and dropping them onto an existing section. When doing so, different portions of the existing pipeline section may highlight.

To add the new section after the existing one, drop it onto the right side. To add it before, drop it on the left side.



NOTE: If dragging a token onto an existing copy pipeline section, the bottom portion of the section will highlight. This allows you to add a Report or Transcode token sub-activity to a Copy section.

When adding numerous sections to a single Pipeline, each section can be collapsed into a smaller token to declutter and save space.



To do so, right-click on any blank space in the Pipeline editor and select *Collapse Tokens*. Perform the same action and select *Expand Tokens* to reverse it.

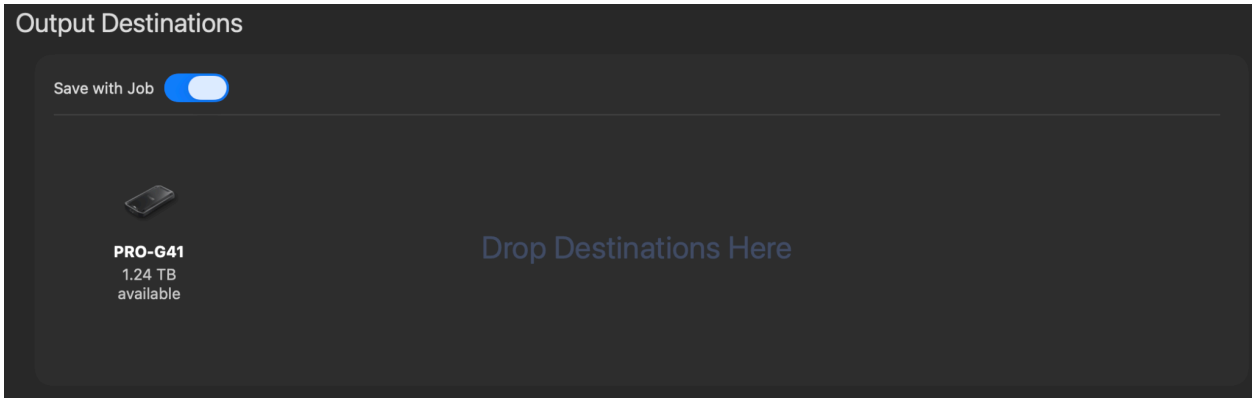
NOTE: Tokens will automatically expand upon closing and reopening an Automation Pipeline.

Sub-Activities

Either a Report token or a Transcode token can be added as a job sub-activity to an existing Copy section.

Adding a *Report Sub-activity* will override the global report settings, allowing for specific report settings to be added to each Copy step in a created Automation Pipeline.

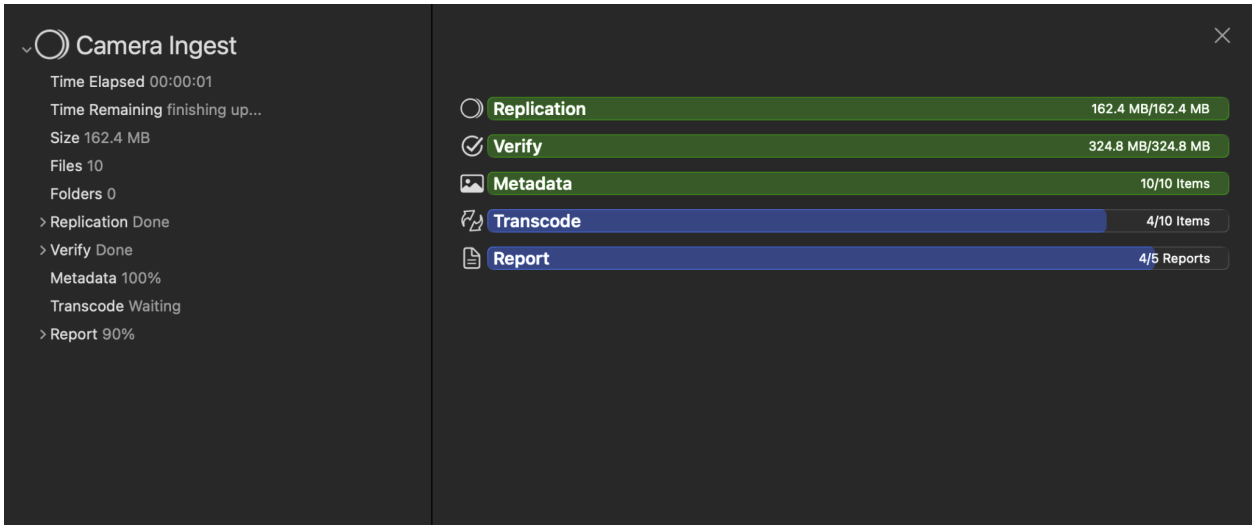
When a Report Sub-activity has been added, a new option titled *Save with job* will appear under Output Destinations.



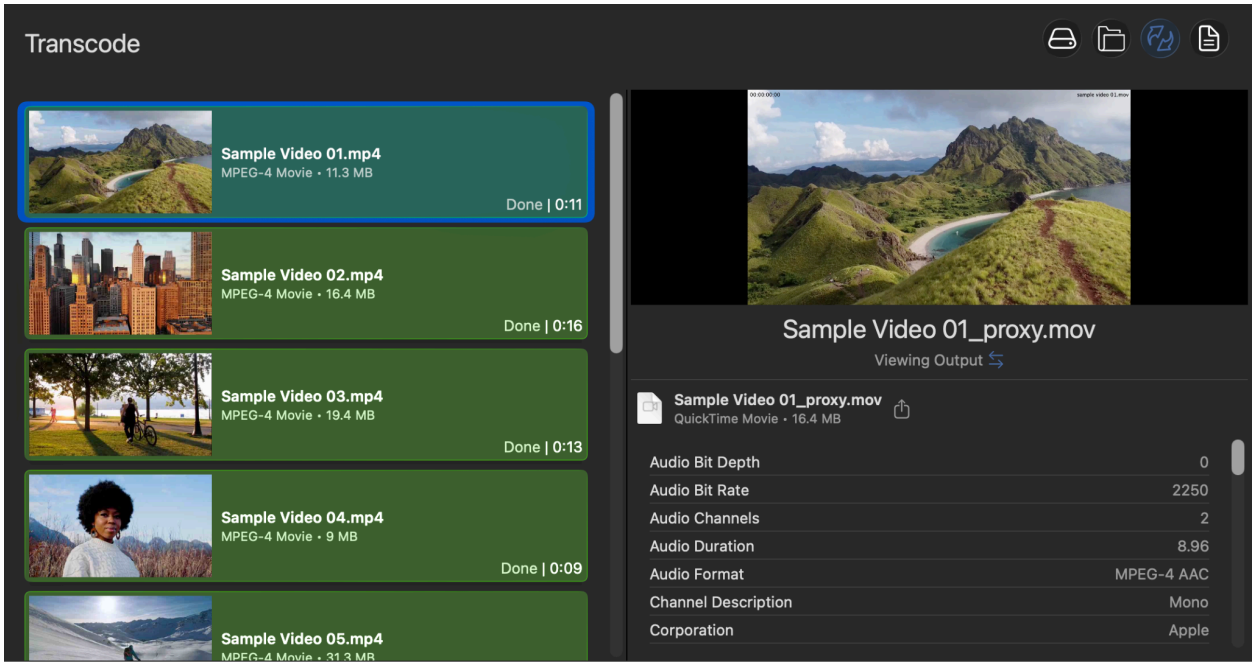
When turned on, this setting will save the report in a folder next to the destination selected for the parent copy job.

TIP: Just like in the Global Report Settings, a report can be saved with the job and in a custom destination by having the slider turned on and a destination added in the queue below it.

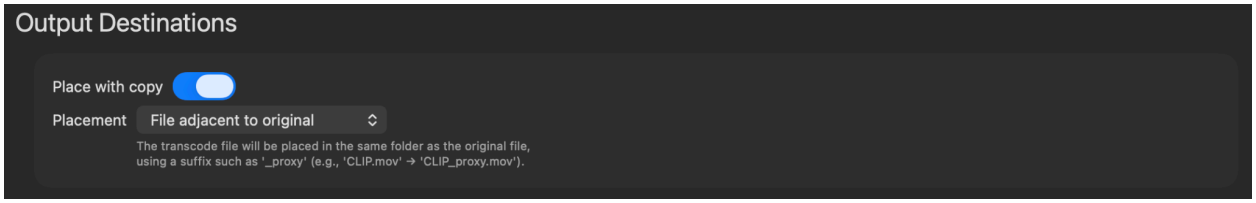
When adding a *Transcode Sub-activity* to an existing Copy section, your transcode will appear as a step within the copy.



Results for this transcode can then be viewed by selecting the corresponding icon.



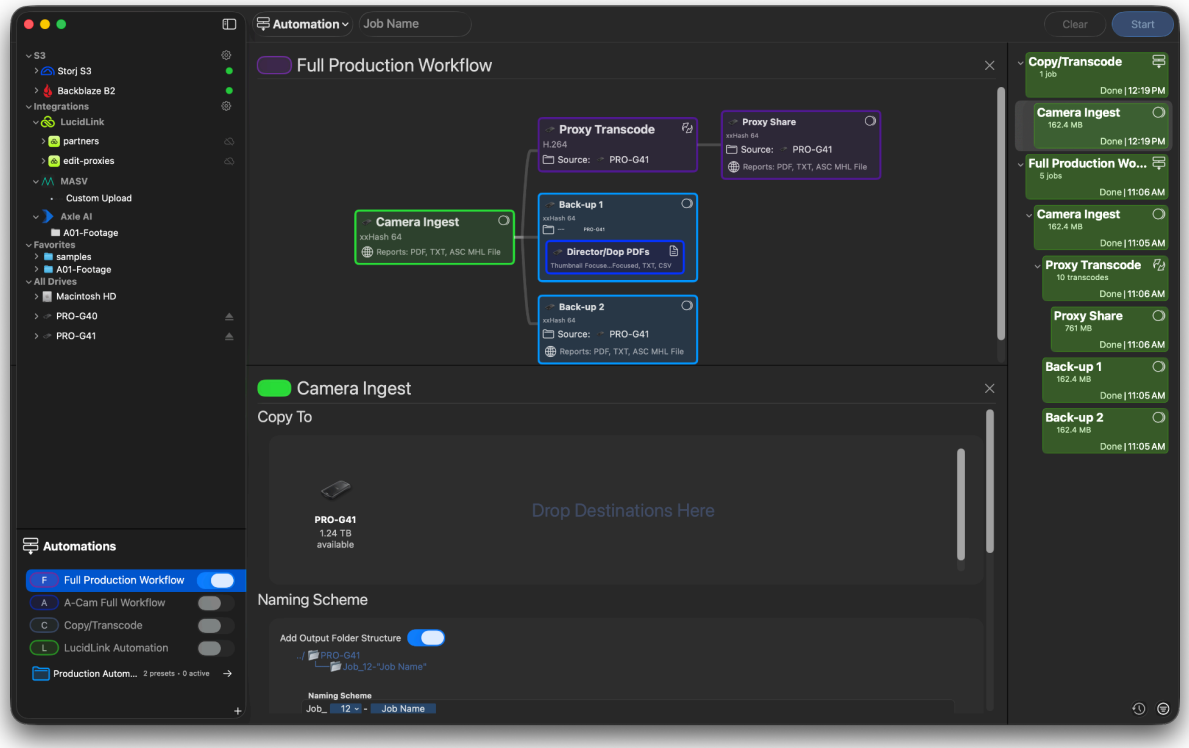
When combining this with the transcode specific setting to *Place with copy*, a transcode can be created and placed with each of the Source Destinations used in the original copy.



NOTE: Adding a Transcode as a sub-activity differs from simply adding a Transcode token after a Copy token as the latter limits transcodes to being placed next to a single source destination, rather than being placed next to all source destinations.

Editing Pipeline Section

To edit a pipeline section, select its name from its representation in the interface. Upon doing so, the bottom section will be replaced by the same preset editor seen in other areas of the preset tool.

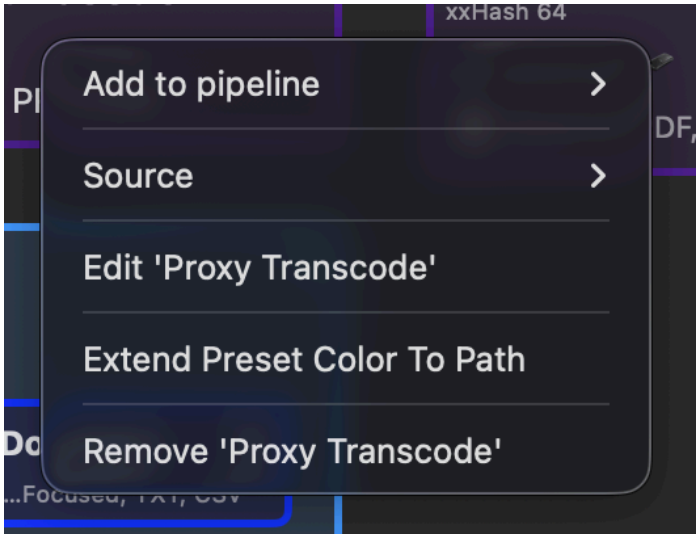


For more information on each specific preset editor please view the above section of the manual.

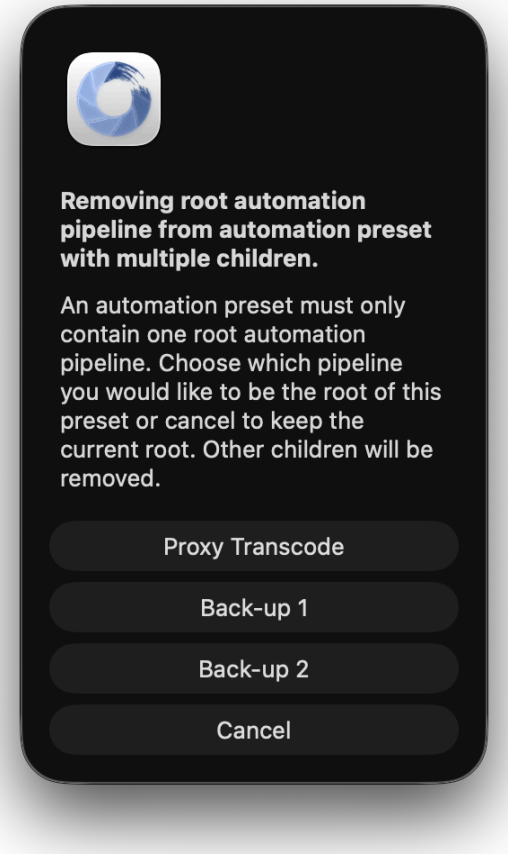
TIP: To easily color code pipeline paths, right-click on the first section of the path and from the menu that appears select Extend color to Pipeline Path.

Removing Pipeline Sections

To remove a section from the pipeline, right click anywhere on its representation in the interface and select *Remove 'Name'* from the menu that appears.



If the section removed is the starting point of the automation and is followed by more than one other section of your automation pipeline, a pop-up will appear asking which of the sections following it should be the new starting point.



Starting an Automation Job

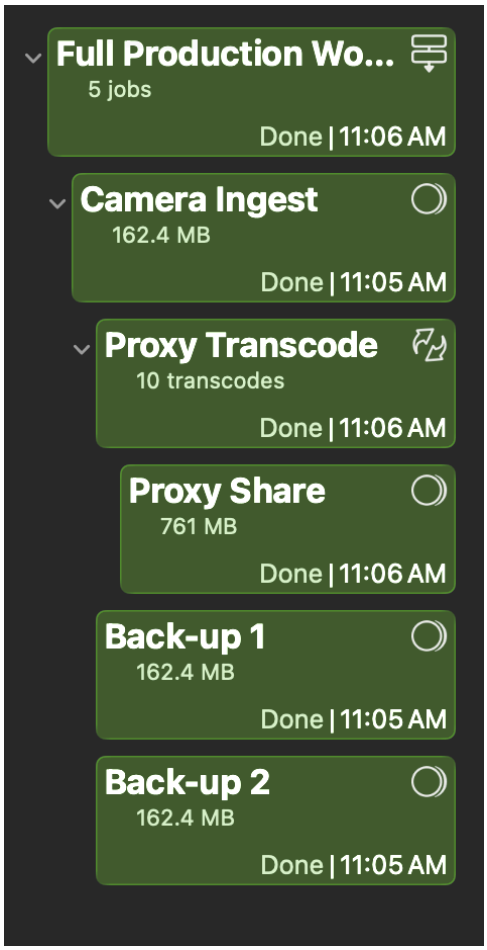
After you have finished building your Automation Pipeline, exit out of the pipeline builder.

Similar to how starting Preset jobs works, simply switch ON the Automations you would like to run, drag in the desired media, and click *Start*.

To learn about the *Automation Pipeline* results, navigate to the Completed Jobs section.

Job List

After starting any type of job(s), whether it be when using a standalone tool or a preset, it will then appear in the queue on the right hand side of the screen. This view gives a visual display of a job's progress.



Job Progress status is reflected by both color and text, and displays the estimated time remaining.

Right-Click on the progress bar while the job is running to access options including *Cancel*, *Pause*, *Resume.*

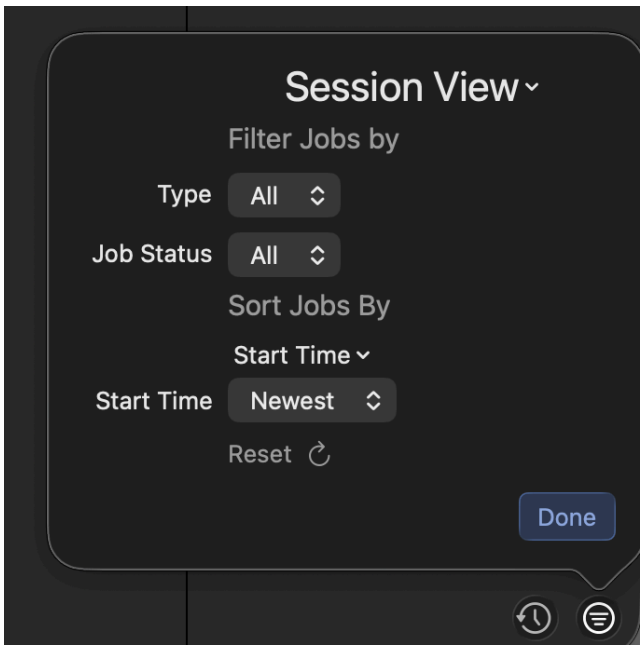
If right-clicking on an errored job, another option titled *Restart* is listed. This option allows you to restart the copy from the point of failure rather than having to restart the entire job.

If you choose to *Pause* a job, the copy process will be suspended at a logical point (when the current file being copied is finished). Jobs may then be resumed at a later time.

TIP: You can resume a job that is interrupted unexpectedly (e.g. a cable becomes disconnected).

Filters & Order

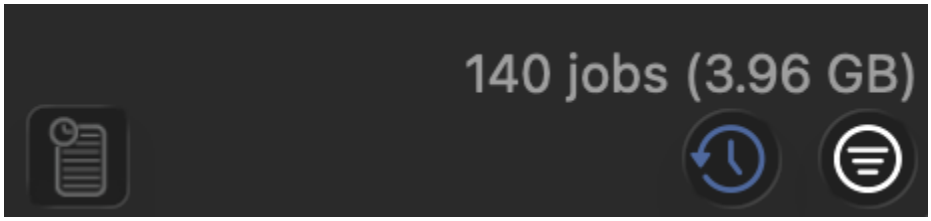
ShotPut Studio allows you to change how the *Job List* is displayed. Select the *Filter* icon at the bottom right corner of this queue and a pop-up will appear.



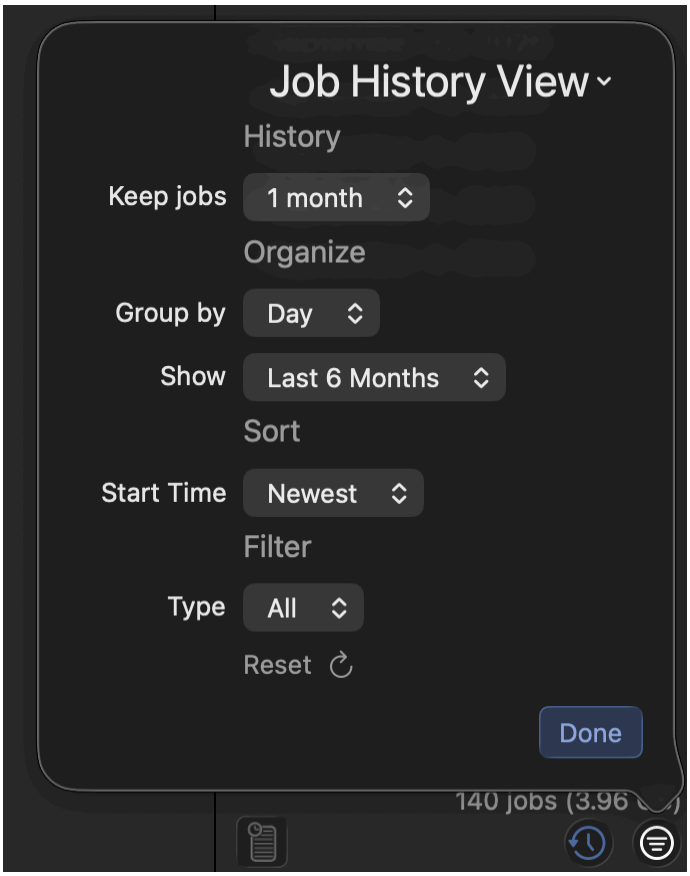
Using these filters you can choose to filter your list based on the *Job Type* and order them by their *Start Time*.

Copy Job History

To view past copy jobs run in ShotPut Studio, through both the Preset tool and the Copy tool, users can select the *History icon* to the left of the Filters icon.

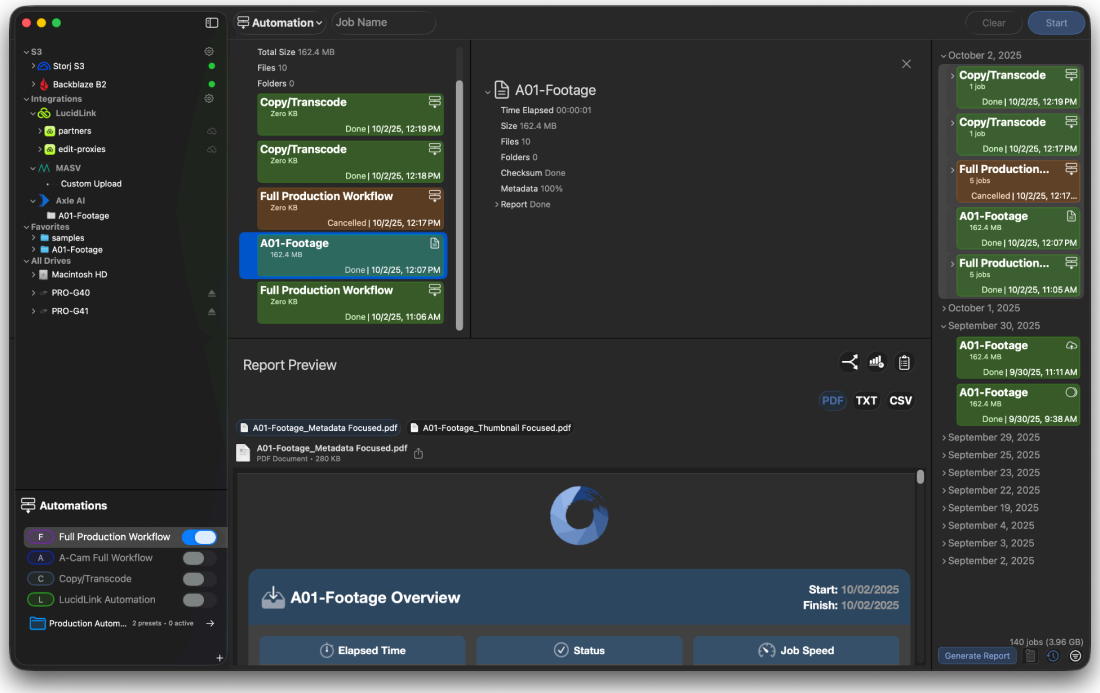


The jobs list will then change to show completed, errored, and canceled copy jobs from a chosen time period. By default, these jobs are grouped by the day in which they were finished. To edit both the length jobs are kept for as well as how they are grouped, select the *Filters icon*.

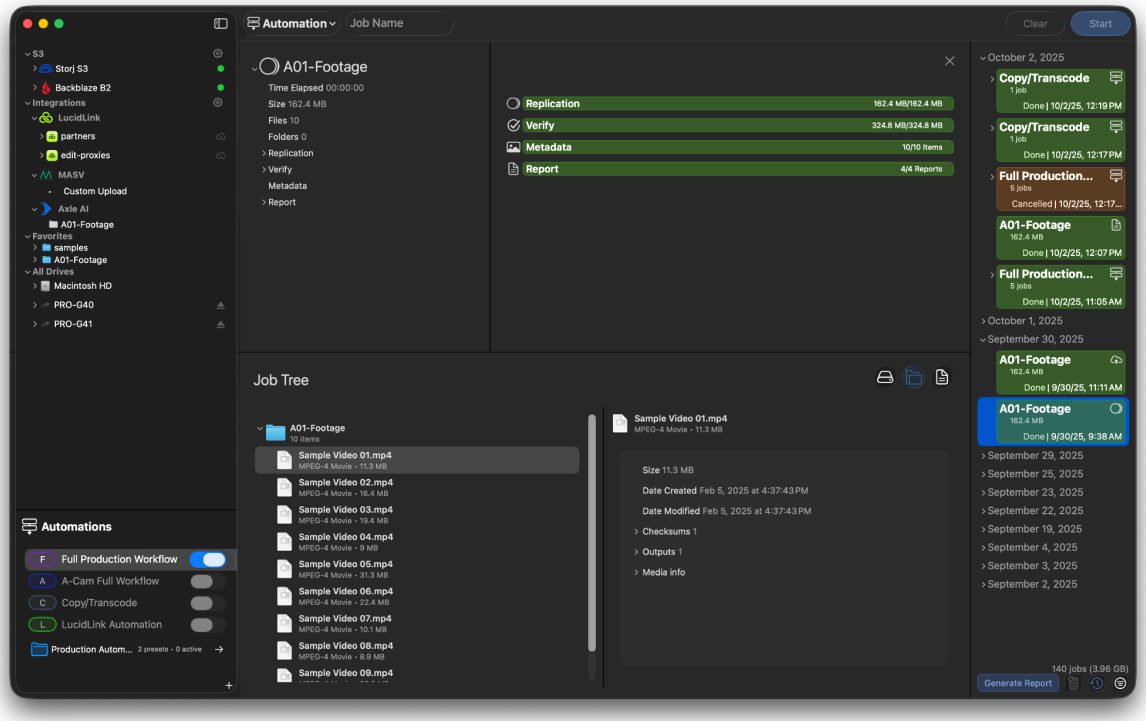


To view information about a job, select it from the list. Upon doing so the center queue will change to show the job's metadata.

Using the menu buttons in the upper right of the bottom section, users can switch between viewing the *Job Flow, Job Tree,* and the *Report Preview*, just as it is seen immediately after finishing a job.



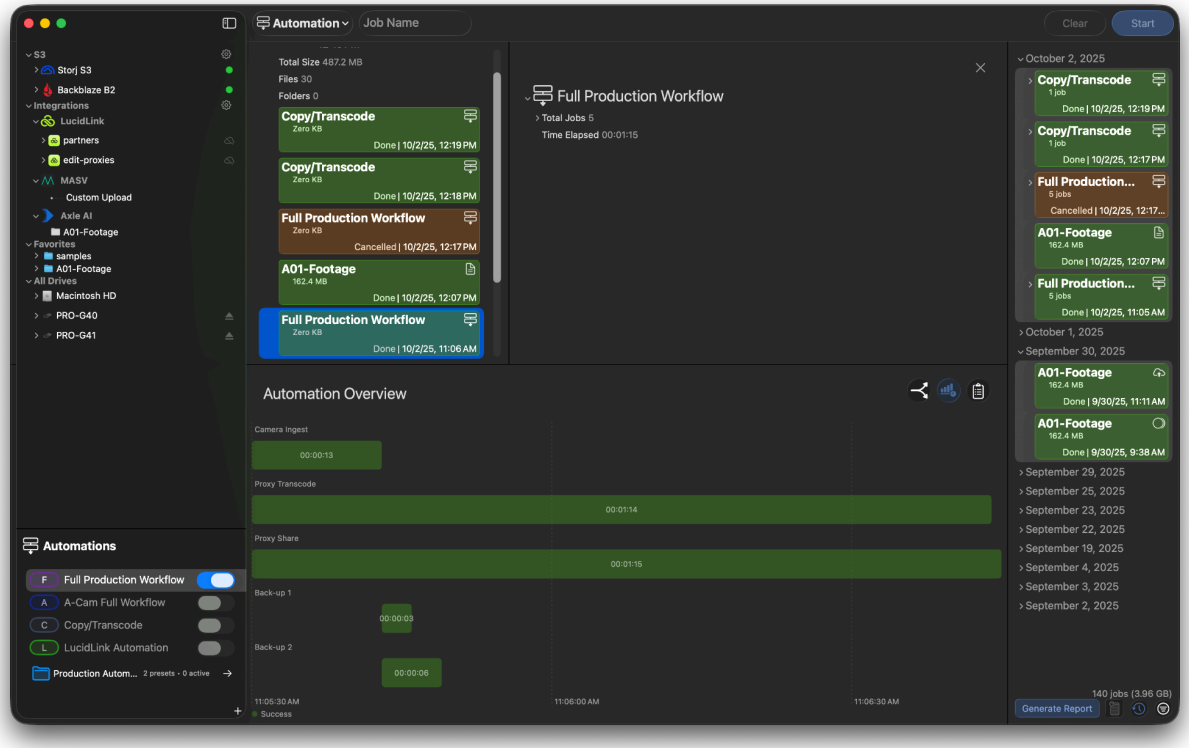
Users can also select a range of jobs, either by selecting the *Date Header* or by using a shortcut (*Shift + Click, Command + Click*).



When doing so, users will see aggregate information for the jobs selected, and can then select an individual job to view further information.

Wrap Reports

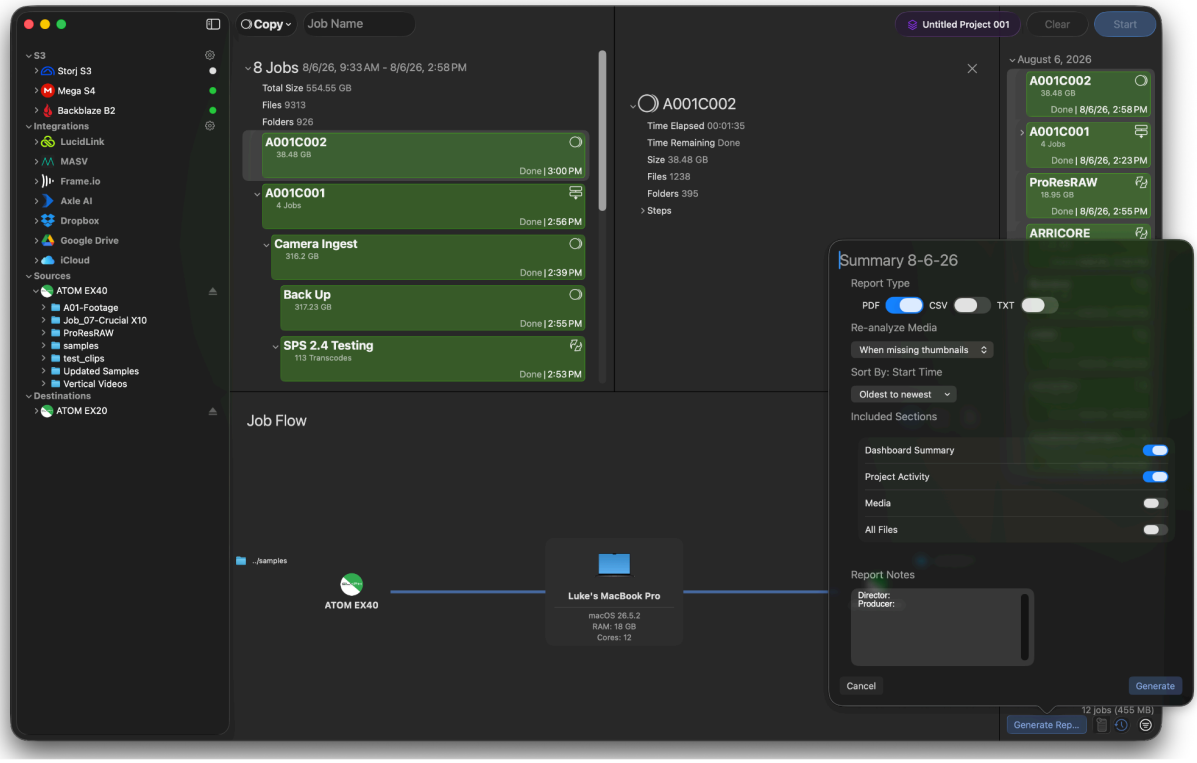
With either a single job, or range of jobs selected, users will be able to generate a *Wrap Report*.



This report type is perfect for wrapping up a shooting day or project, as it combines information from multiple copy jobs into a single detailed report.

After making the desired selection of jobs, click *Generate Report* at the bottom of the jobs list.

Upon doing so, a pop-up menu will appear allowing you to set a name and select the types of reports you would like to generate.



The name will default to *Summary (time range during which the jobs were run)*.

Report options include *PDF*, *CSV*, or *TXT*. This is also where you can re-run media analysis.

Selecting Always will collect new metadata and thumbnail images no matter what.

TIP: This is the option you would choose if you had previously selected to include thumbnails, but some were corrupted or appeared incorrectly.

When Missing Thumbnails will only rerun the media analysis if there are no thumbnails found in the initial job.

TIP: This is the option you would select if you did not include thumbnails in your initial job or if you didn't originally generate any reports.

The last option is to *Never* Re-run Media Analysis. Using this option will create a PDF report but will only use known metadata information and thumbnails that were gathered the first time.

Underneath this dropdown menu is another menu that allows you to select how you would like to sort the jobs in your report.

You can sort them in two ways, the first being by *Start Time,* either *Oldest to Newest* or vice versa.

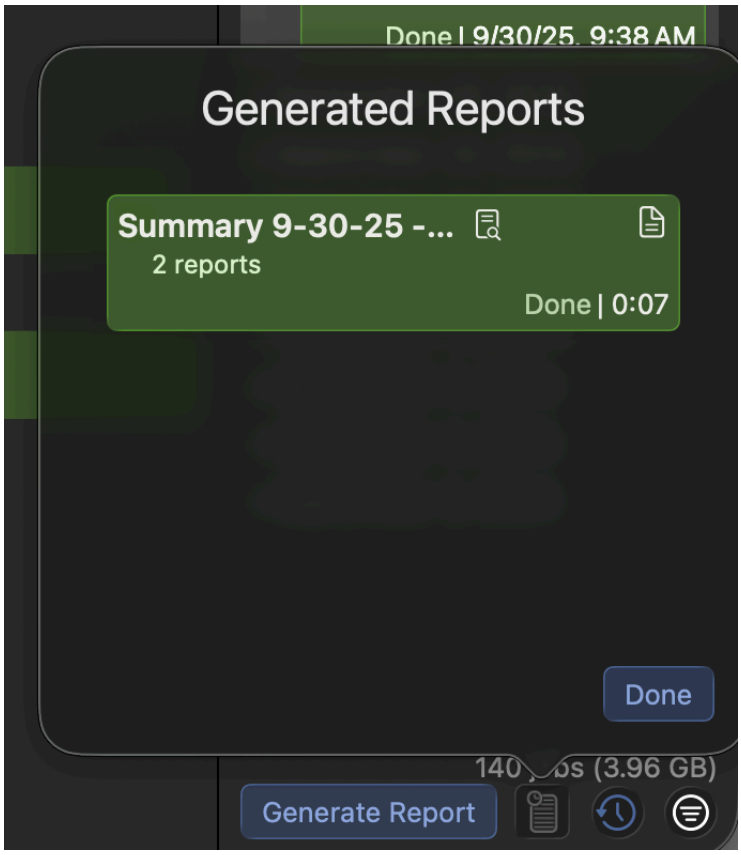
The second way of sorting your jobs is by *Size*, either *Smallest to Largest* or vice versa.

NOTE: This option only applies to the file details section, not the media files section.

Following this is the option to select *Included Section*s for your report. Based on what is selected this can drastically change the contents of your report.

Finally, the *Report Notes* section. Here you can choose to include additional information in the report header such as Production info, DIT details, the project name etc…

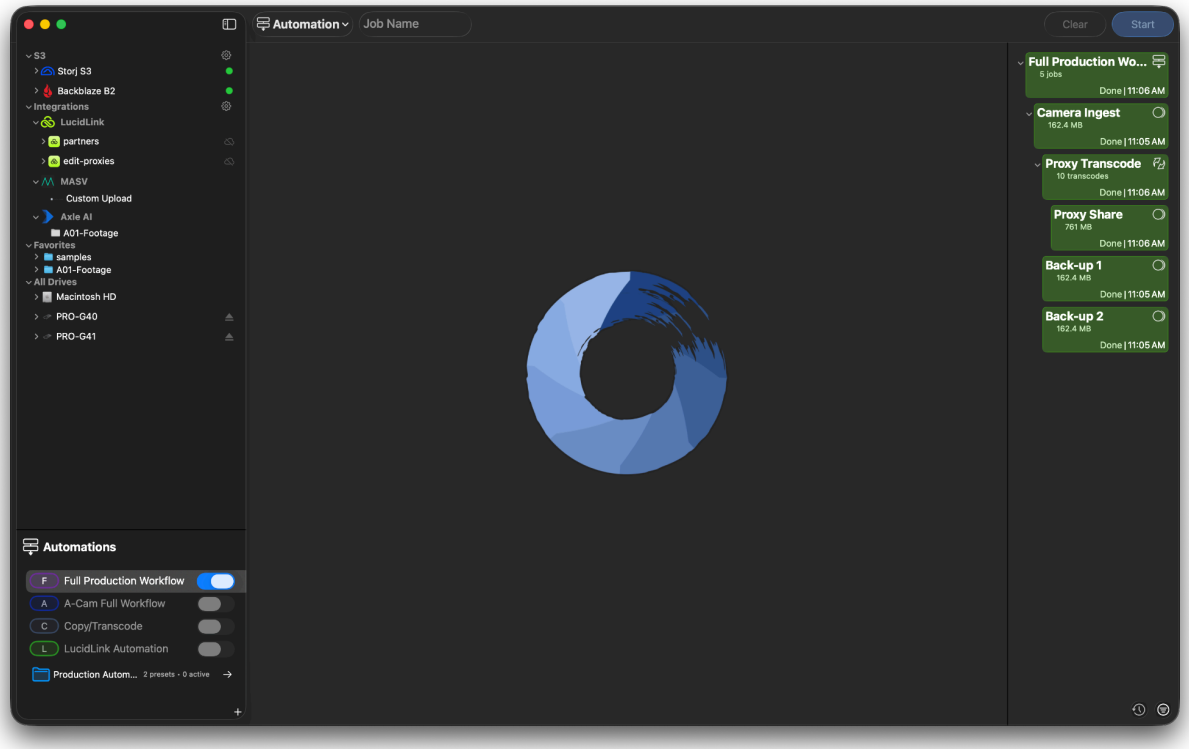
After you have chosen your options, selected *Generate*, and set the destination, you can view your report's progress by clicking the *Report Icon*.



Selecting the *Eye Icon*, will bring up the location the report was sent to. From here you can open and view your report.

Completed Jobs

After you have completed a job you can view further details and its results by selecting it from the right hand side. Additionally, some job types will offer specific actions when performing a *Right-Click*.



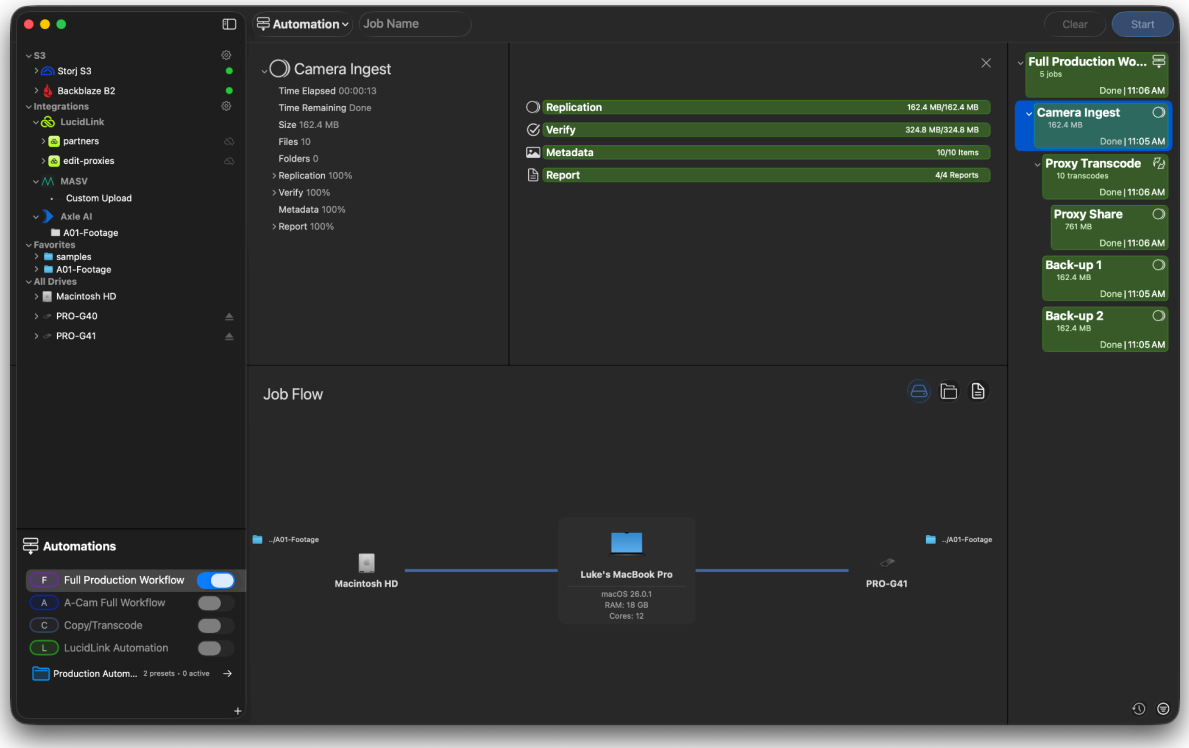
Each job type will yield different information when selecting it. For some job types, selecting it from the *Jobs List* is how you can access its results.

However, the layout for each will remain the same. Each completed job page will be divided into three different sections. The upper left will contain the job name as well as the job's metadata details. The upper right will contain progress, broken down by specific action, while the bottom section will be dynamic.

TIP: Selecting a job can also be done while the job is running to view its progress in greater detail.

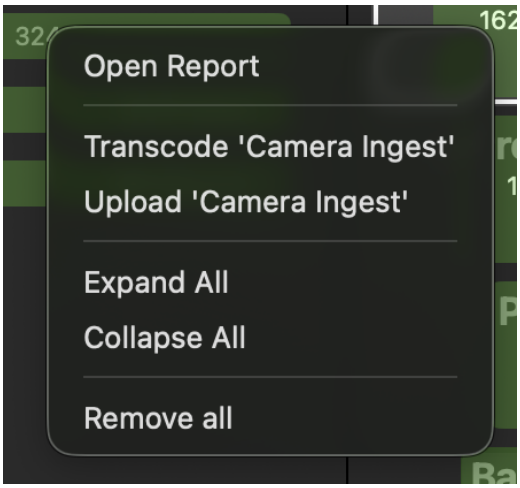
Copy Jobs

Selecting a completed *Copy Job* will show expanded details in the center window.



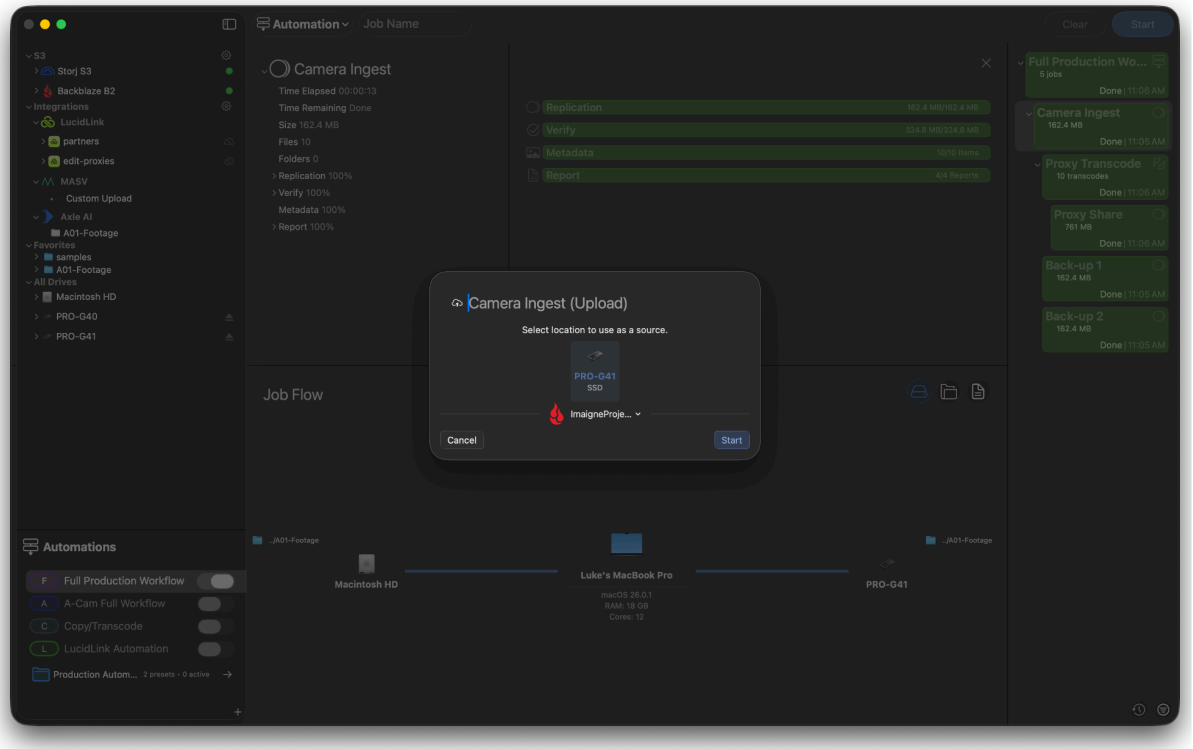
Right-Click Actions

A completed *Copy Job* offers multiple actions when *Right-Clicking* it.



Open Report will open the location of any generated reports in Finder. From here you can view, move, or send them.

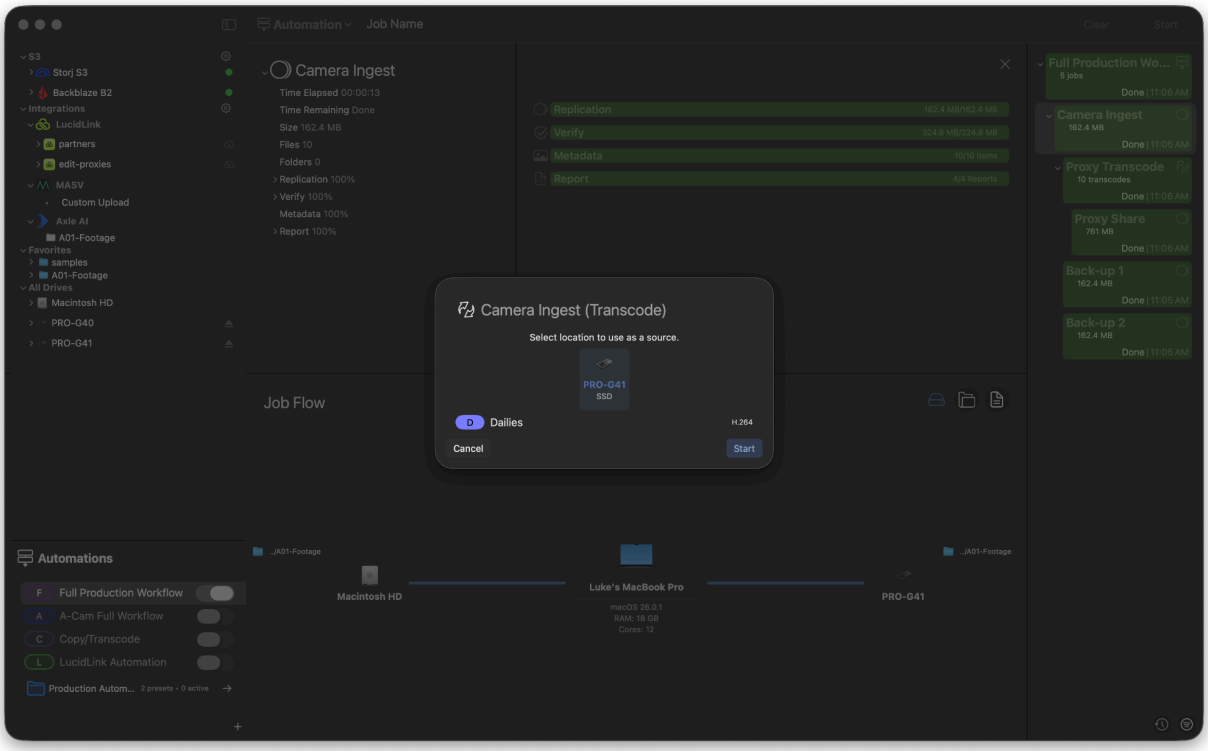
Upload will cause a pop-up to appear. In this pop-up users can provide the necessary information to then quickly start an *Upload* job.



At the top, a new *Job Name* can be given. Underneath this, the drive to use as the *Source* for the new job can be selected. This option will always be your *Destination* in the original job. If multiple destinations were used, users can select which one to use.

Finally, the desired cloud destination can be selected using the dropdown menu. Click *Start* to begin your upload.

Transcode behaves similarly to upload. After selecting it a pop-up will appear.



Again, users can give the *Transcode Job* a name and select the drive to use. The main difference is that instead of selecting a cloud bucket users instead select the *Transcode Preset* to use for the job.

This preset will dictate the settings used in the transcode.

Users will be able to view what drive the transcode will use. This option will always be your *Source*, but if multiple sources were used you will be able to select which one to use.

After the desired Transcode Preset to use has been selected from the dropdown menu, click *Start* to begin the transcode.

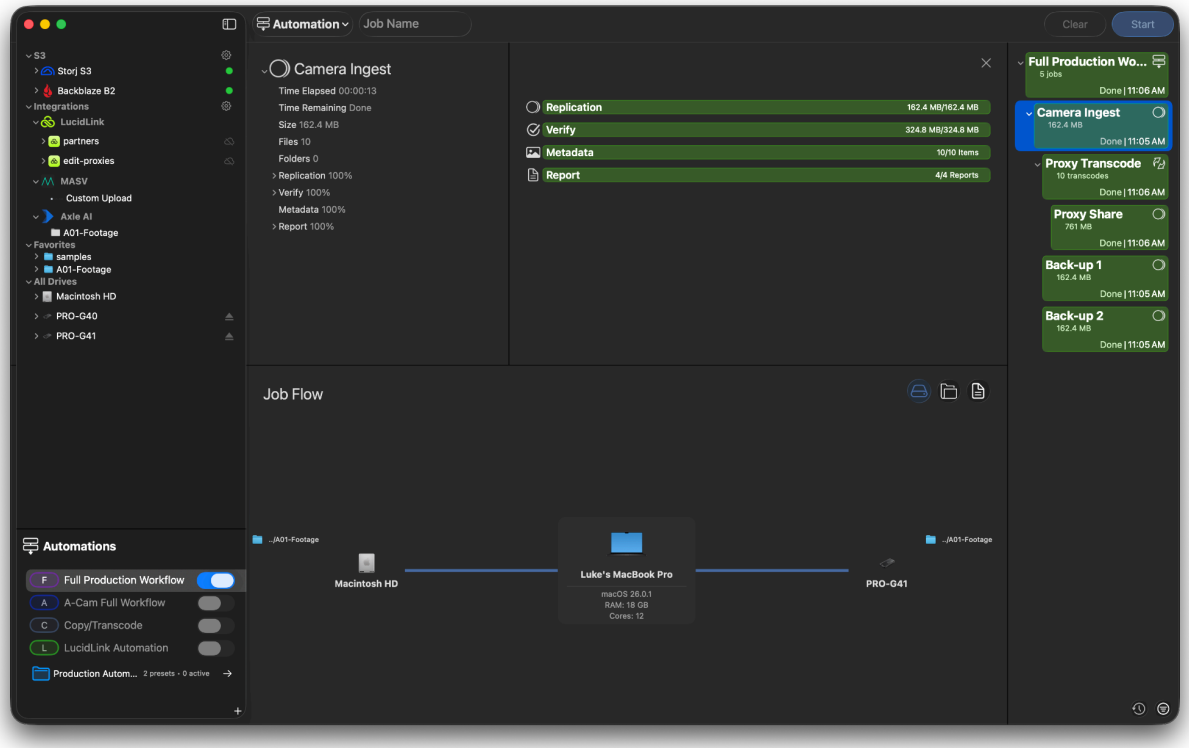
If a transcode preset has not been created, navigate to the Preset tool to create one.

NOTE: After performing either a *Transcode* or *Upload* using a right-click action, the new job will then appear as a sub-job beneath the original.

Finally, *Remove* will remove the completed job from the list.

Job Details

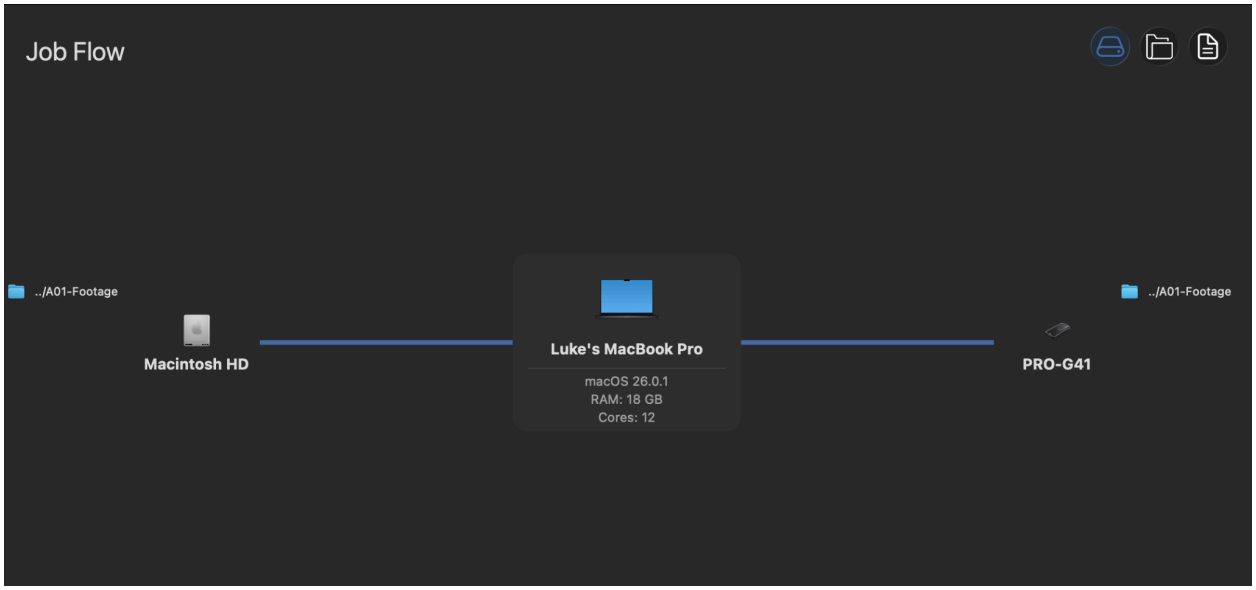
Selecting the job will bring up detailed information in the center area.



The upper left section displays the job type, as well as the job name. It also includes detailed metadata.

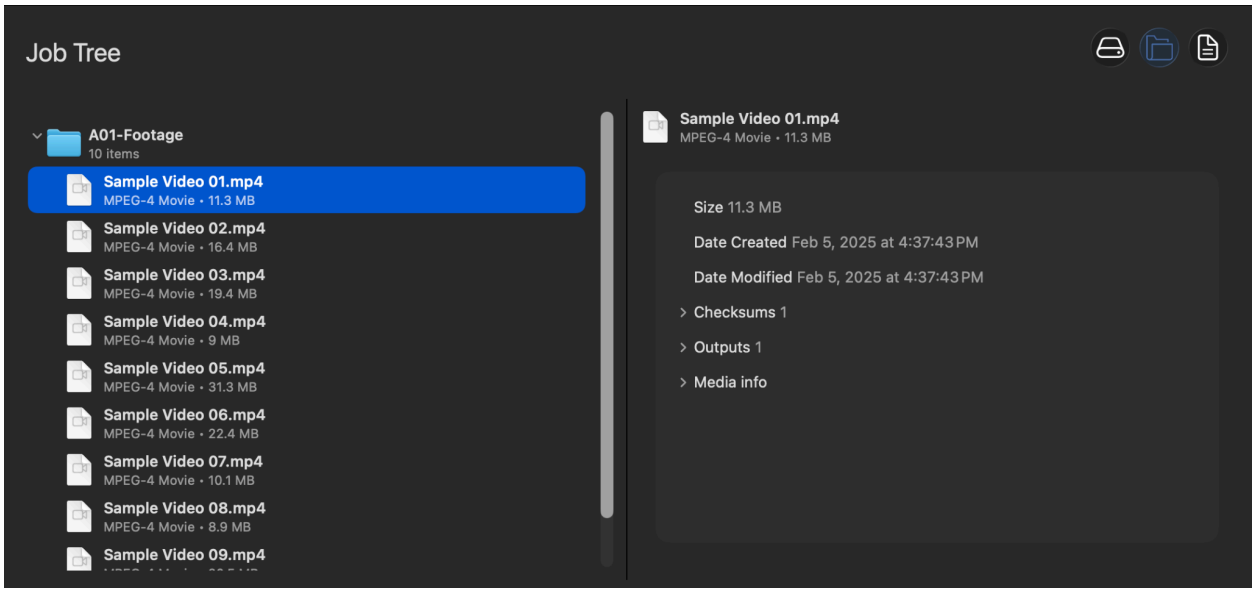
The upper right section breaks down the job's progress into each of its stages. If selected during the job's progress, these bars will be updated in real time.

The bottom section will default to the *Job Flow* displaying the sources and destinations of the job. This view gives a visual representation of the path the data took during the job.



Job Tree

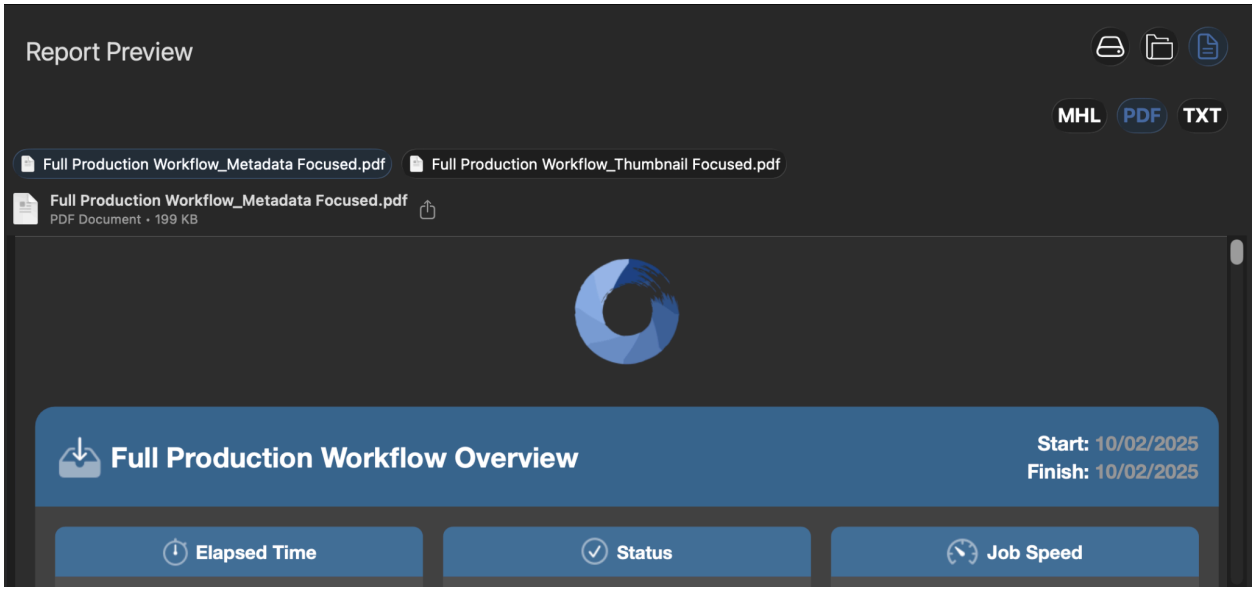
The *Job Tree* view allows you to view the folders and files that were copied.



Selecting the dropdown arrow to the left of the initial folder will reveal its contents. You can then continue to do so as needed to dive deeper into the data that was copied.

Report Preview

Selecting the *Report Icon* in the upper right of the bottom section will change the view seen in the bottom section to the *Report View*, provided reports were generated with the job.



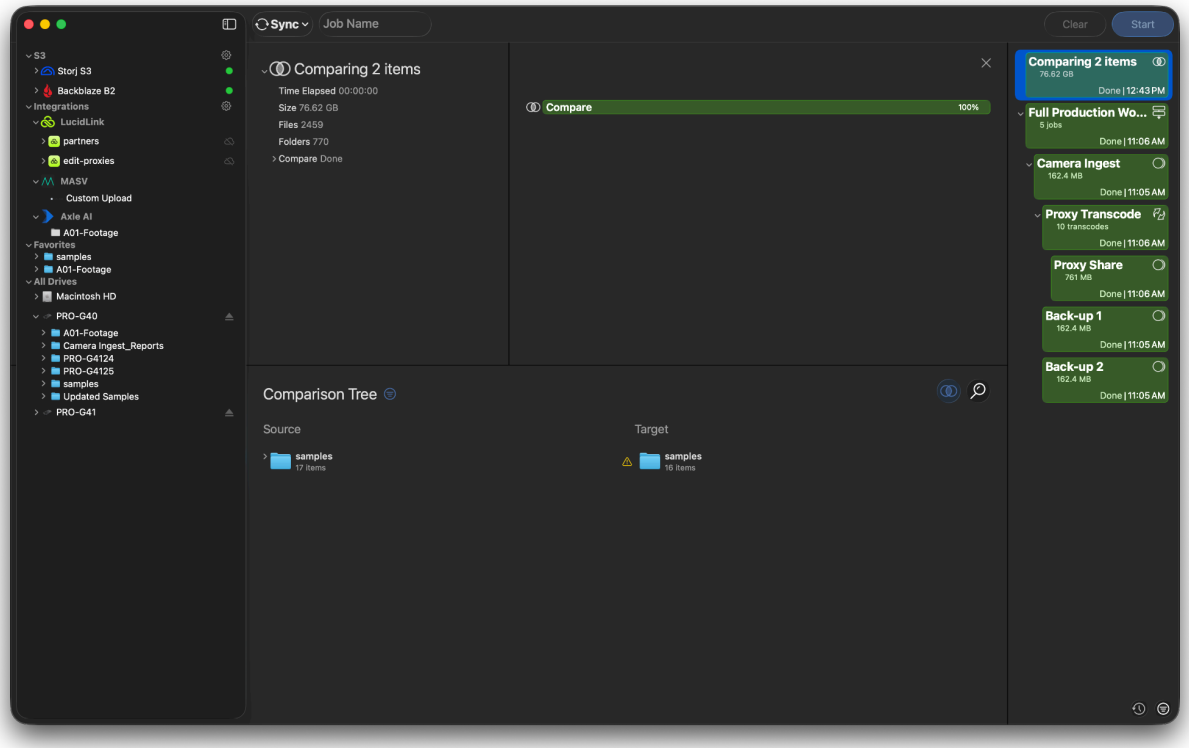
Underneath the *Report Icon*, select the desired report type to view it in this section. Click the *Browse* icon to the left of the report name to open its location in Finder.

Select the *Export Icon* to the right of its name to view different options for sharing your report.

TIP: Use the PDF report preview to quickly inspect completed jobs and make sure no clips were corrupted during the transfer.

Sync Jobs

Selecting a completed *Sync Job* will show expanded details in the center window.

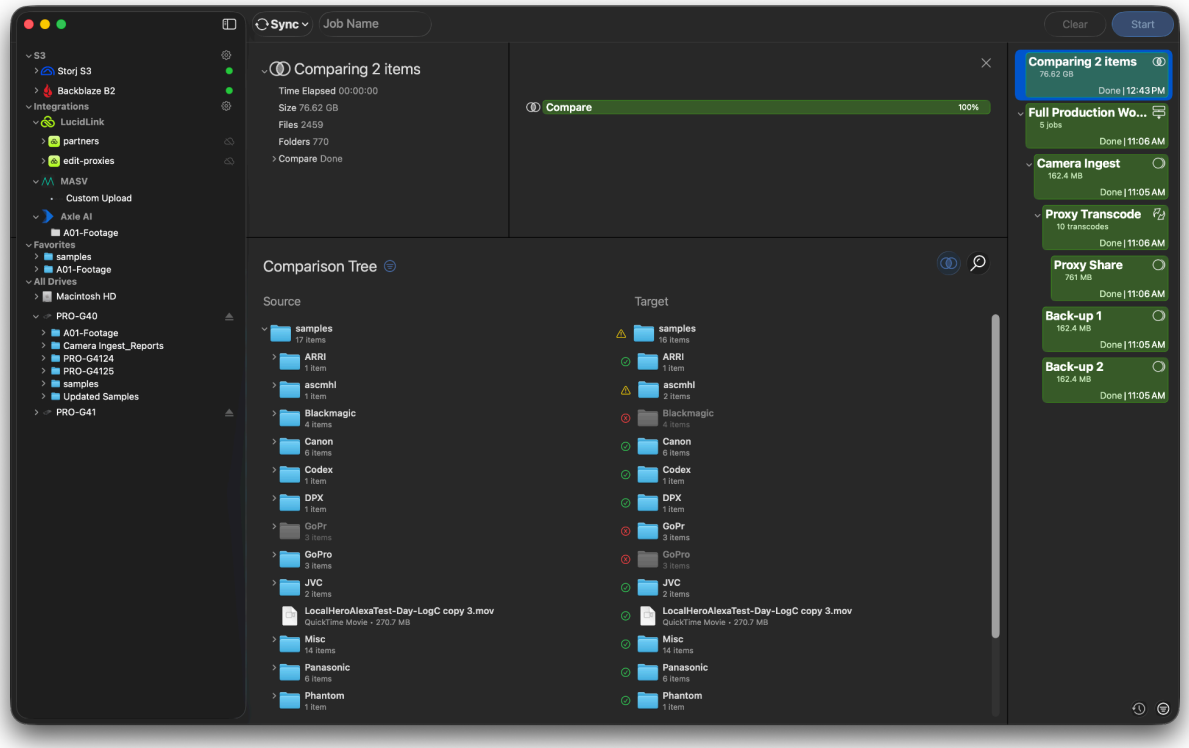


Comparison Details

Users can then view the results in two different ways. *Comparison Tree* displays a visual head-to-head comparison of the two folder structures. *Comparison Matches* allows for the selection of a file from the source, upon which matching items found in the destination will display.

Comparison Tree

When viewing your results in the *Comparison Tree*, items included in the source (top queue) will appear to the left, while items in the destination (bottom queue) will appear to the right.



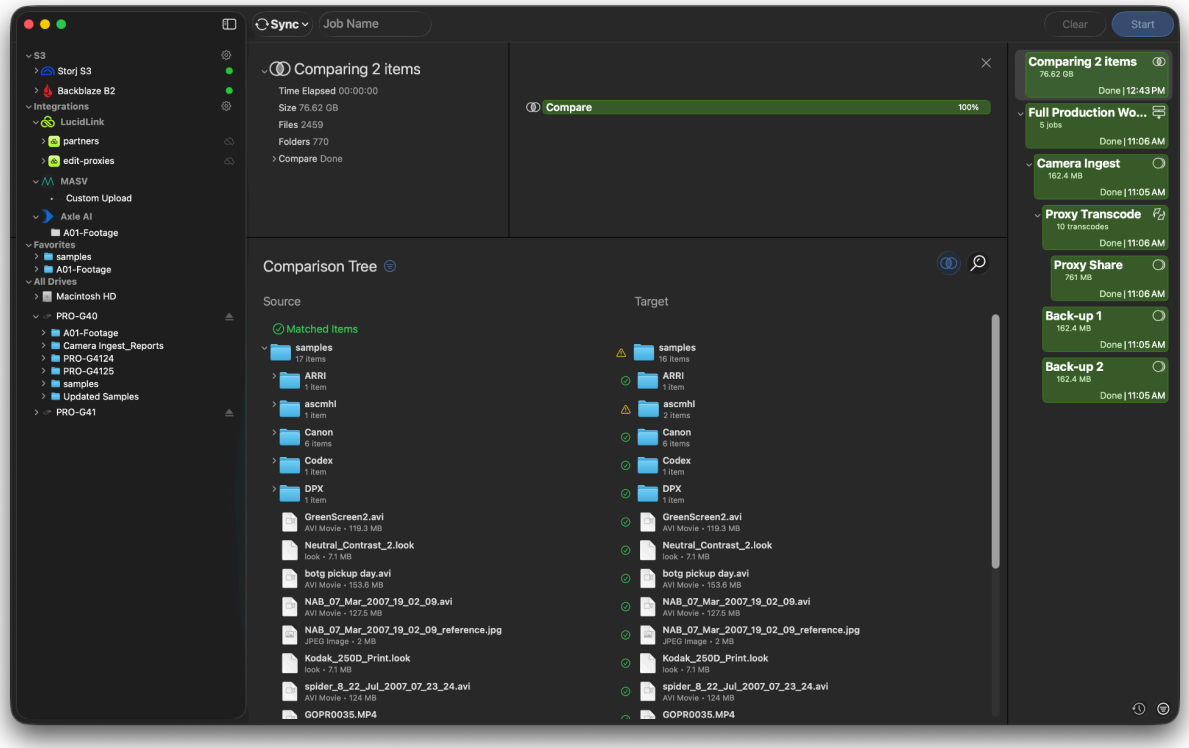
When viewing the two trees, there are three icons that could appear. A *Green Check* indicates that both items match completely. A *Yellow Caution* indicates a partial match. Finally, a *Red X* indicates the items do not match or an item is not present.

TIP: Hover your mouse over any of the icons to learn more information.

In the event that an item is missing from one of the compared folders, the item name will appear in gray text where it would be in the folder it is missing from.

This view can also be filtered using the icon directly to the right of the *Comparison Tree* header. Selecting this icon will cause a pop-up menu to appear.

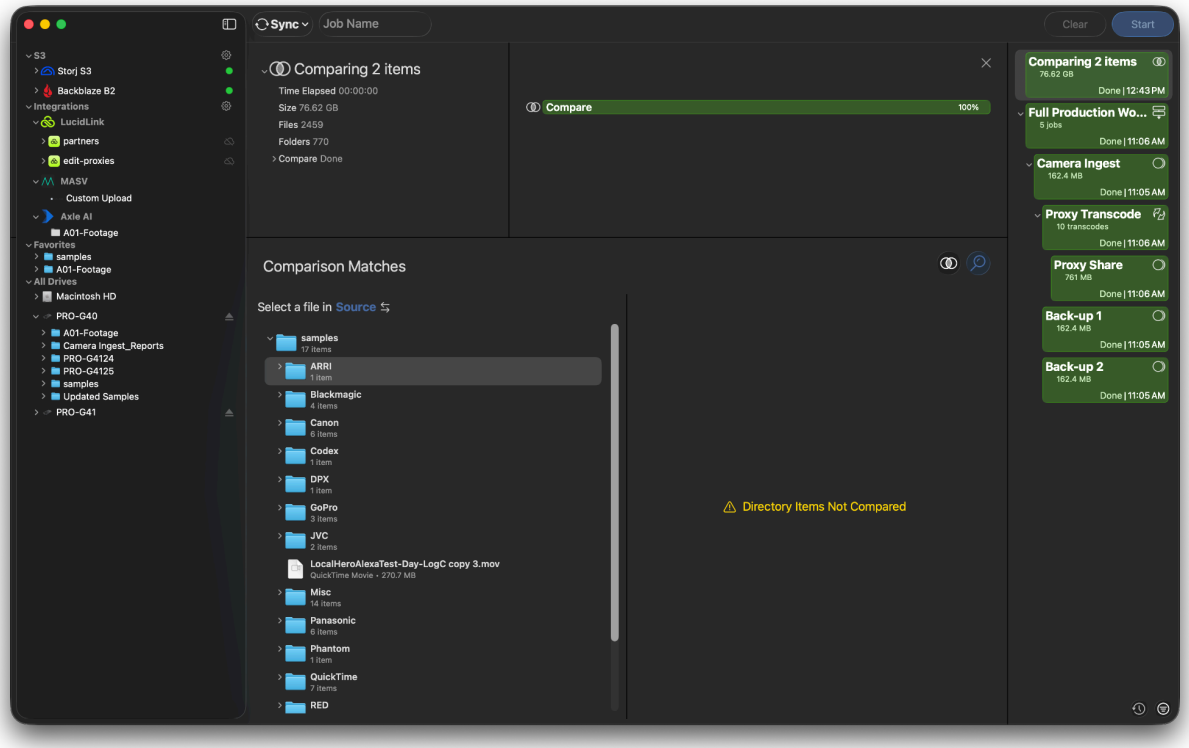
Filtering by *Matched* will only display the items that ShotPut Studio found to be matching, while *Mismatched* will do the exact opposite.



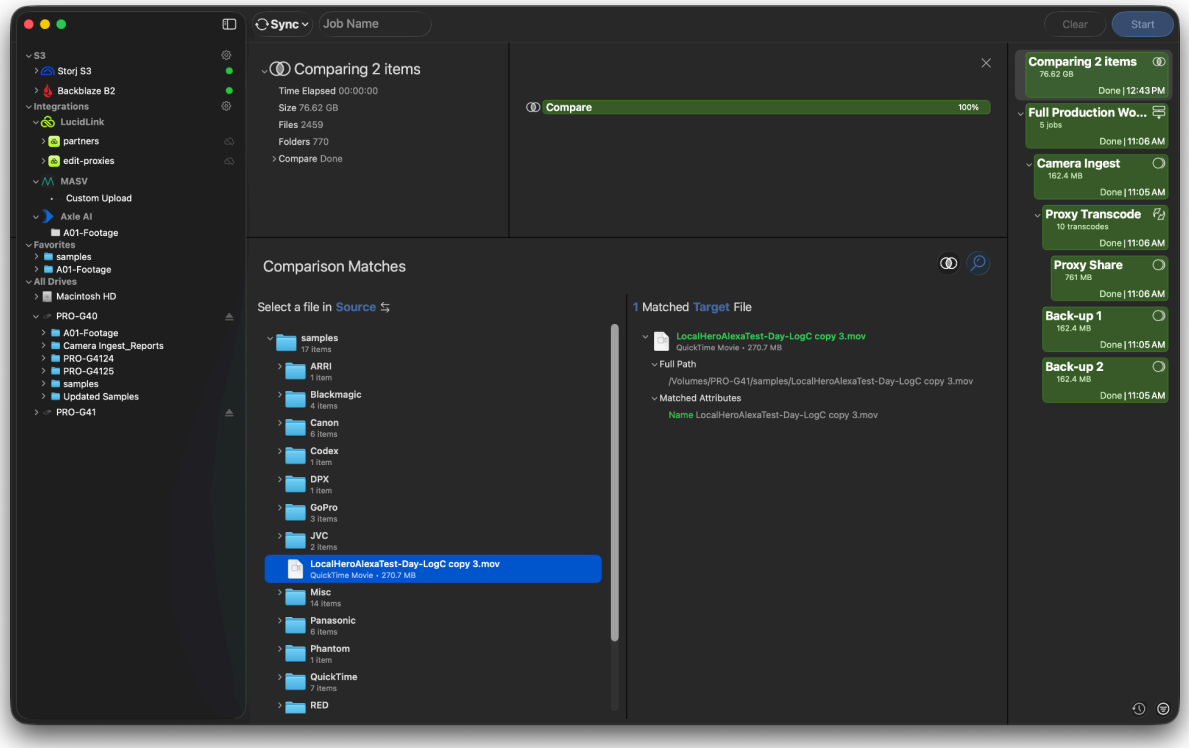
Partially Matched will show the items that matched at least one of the attributes but not all of them.

Comparison Matches

Select the second icon in the upper right of the bottom queue to switch the results view to *Comparison Matches*.



Once in this view, you can expand the file tree of the folder on the left hand side. Select any file from the tree to then view its matches, if any, on the right.



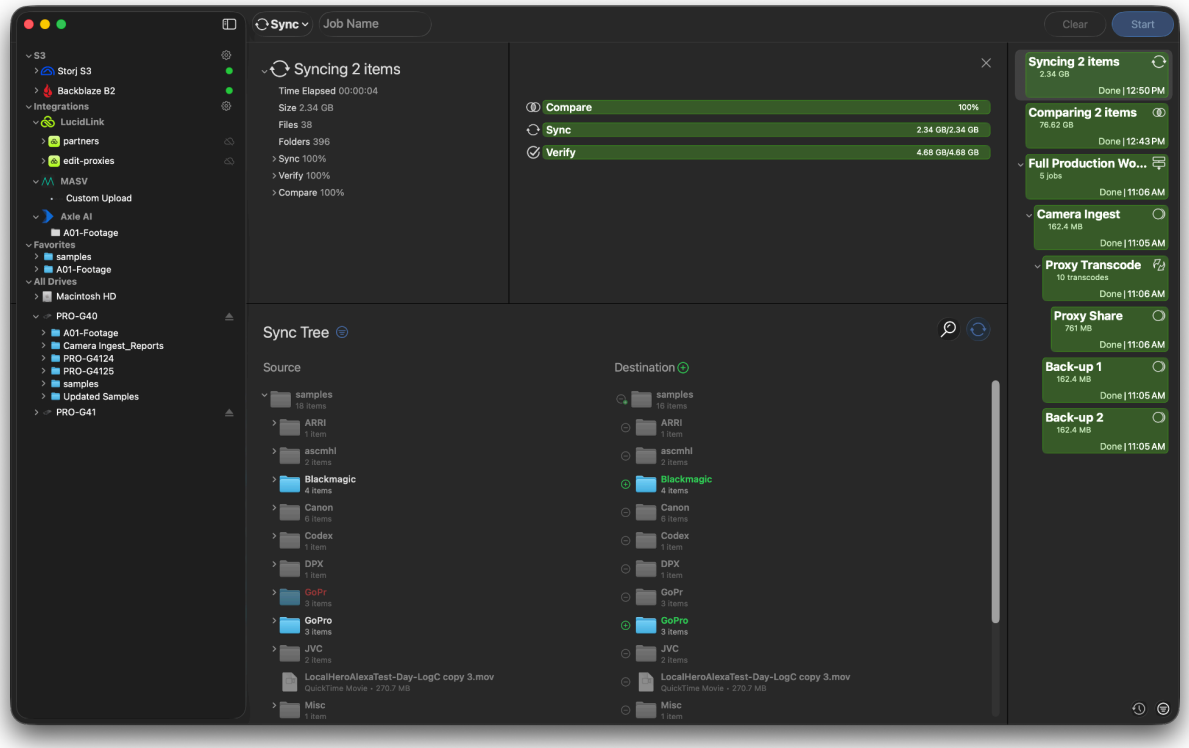
To see further details about any of the matched files, select the dropdown arrow to the left of it. Upon doing so, information such as the *Full File Path* and *Matched Attributes* are displayed.

If the file only matches partially, both *Matched* and *Mismatched Attributes* will be displayed.

Sync Details

If a sync job was performed, the job details are similar to those described above. Users can still make use of the *Comparison Matches* view to locate items, but now the view can be switched to show the *Sync Tree*.

The *Sync Tree* displays the file trees of both the source and the target.

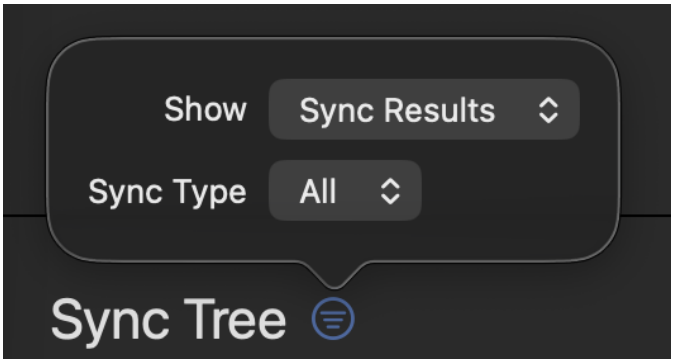


As shown above, the file tree of your source can be expanded to view all existing items. The file tree of your destination will then mirror what is seen in your source.

The difference is that all items that previously existed in the destination before the sync are shown in gray. Any new folders or files that were added after syncing are shown in color and are denoted by a *Green Plus Icon* to the left of it.

TIP: Users can hover over the plus icon to learn more information.

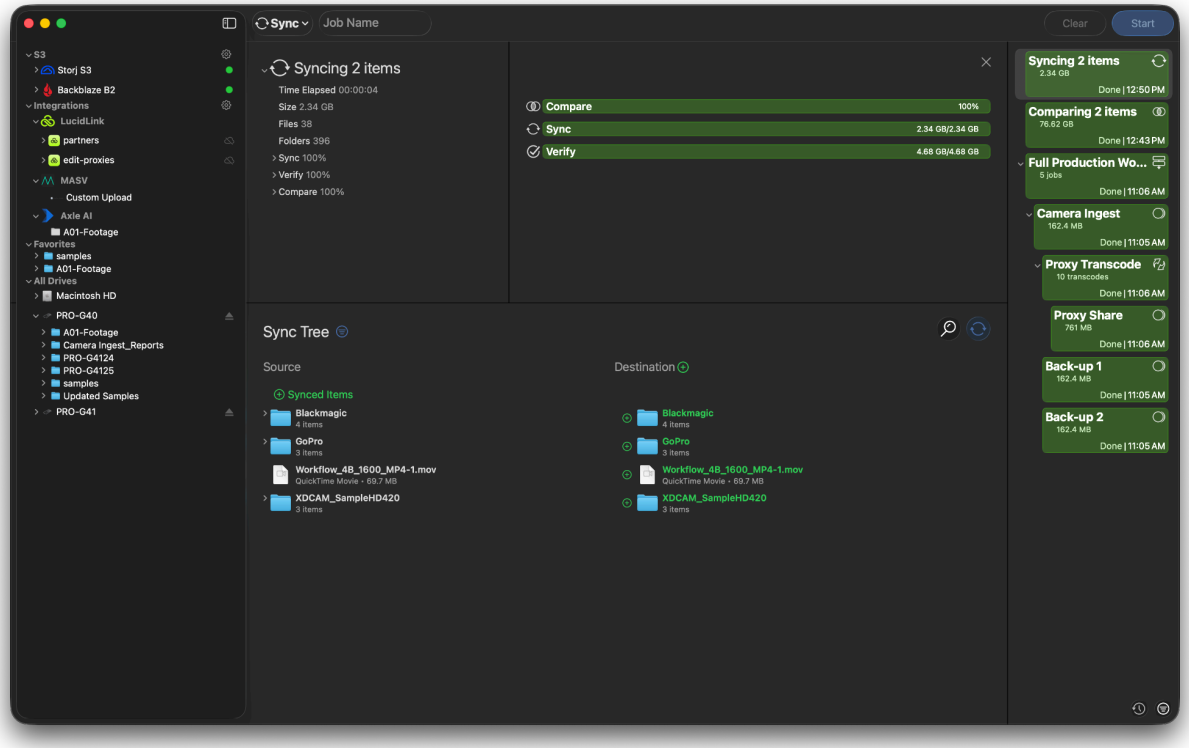
The filters icon directly to the right of the Sync Tree header can be utilized to change how, and what, results are displayed.



Show

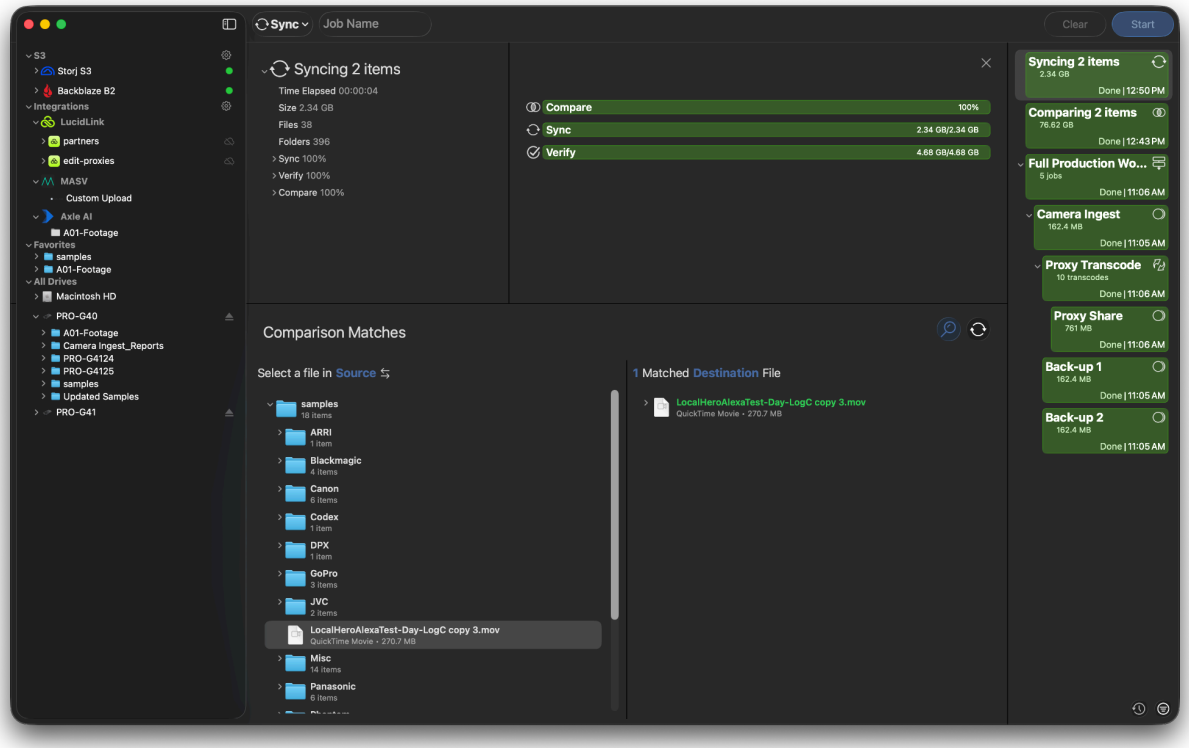
Using the *Show* filter, you can select which items they would like to be viewable. The first option, *Sync Results* are what is first seen when selecting this view.

Using the *Sync Type* filter below this, you can choose whether you would like to see the entire file tree for both the source and destination, or whether you would just like to see the items that were synced.



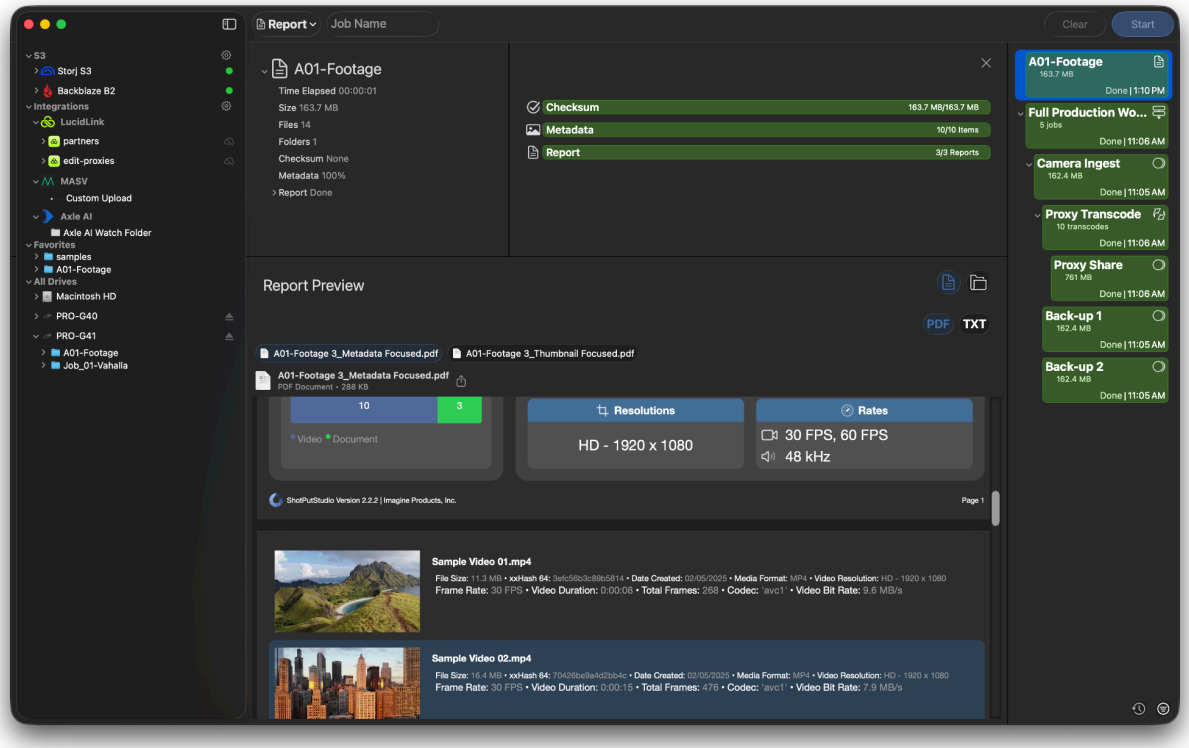
Comparison Results, the next option in the Show filters, allows you to view a comparison between the two items before the sync occurred. This view matches that of the one discussed above in the *Comparison Details* section, and can be filtered by the same options.

The final two options under Show are *Source* and *Destination*, both of which allow you to browse through all items located in them.


Sync
Job Name
Clear
Start
S3
Storj S3
Backblaze B2
Integrations
LucidLink
partners
edit-proxies
MASV
Custom Upload
Axle AI
A01-Footage
Favorites
samples
A01-Footage
All Drives
Macintosh HD
PRO-G40
A01-Footage
Camera Ingest_Reports
PRO-G4124
PRO-G4125
samples
Updated Samples
PRO-G41
Syncing 2 items
Time Elapsed 00:00:04
Size 2.34 GB
Files 38
Folders 396
Sync 100%
Verify 100%
Compare 100%
Compare 100%
Sync 2.34 GB/2.34 GB
Verify 4.68 GB/4.68 GB
Comparison Matches
Select a file in Source
samples
18 items
ARRI
1 item
Blackmagic
4 items
Canon
6 items
Codex
1 item
DPX
1 item
GoPro
3 items
JVC
2 items
LocalHeroAlexaTest-Day-LogC copy 3.mov
QuickTime Movie • 270.7 MB
Misc
14 items
Panasonic
6 items
1 Matched Destination File
LocalHeroAlexaTest-Day-LogC copy 3.mov
QuickTime Movie • 270.7 MB
Syncing 2 items
2.34 GB
Done | 12:50 PM
Comparing 2 items
76.62 GB
Done | 12:43 PM
Full Production Wo...
5 jobs
Done | 11:06 AM
Camera Ingest
162.4 MB
Done | 11:05 AM
Proxy Transcode
10 transcodes
Done | 11:06 AM
Proxy Share
761 MB
Done | 11:06 AM
Back-up 1
162.4 MB
Done | 11:05 AM
Back-up 2
162.4 MB
Done | 11:05 AM

Report Jobs

Selecting a completed *Report Job* will show its results in the center window.



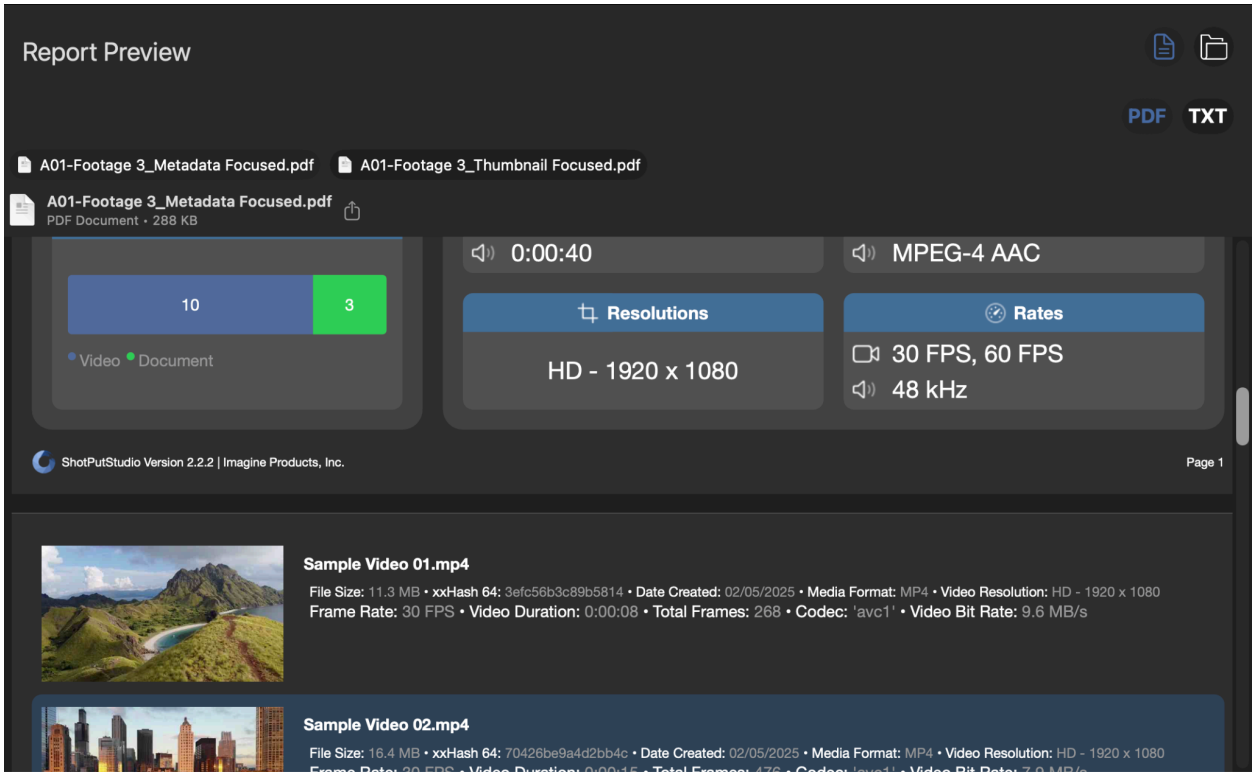
Job Details

The upper left section displays the job type, as well as the job name. It also included detailed metadata.

The upper right section breaks down the job's progress into each of its stages. If selected during the job's progress, these bars will be updated in real time.

Job Results

The bottom section will default to a preview of the *PDF Report* created. If no PDF report was created, it will default to either the CSV or TXT report.



Similar to a *Copy Job*, use the buttons corresponding with the report types to cycle through the report previews shown. Click the *Browse* icon to the left of the report name to open its location in Finder or the *Export* icon to share it.

If you created multiple PDF reports with differing layouts, you can select which one to preview by clicking its name directly above the preview window.

Job Tree

Again, just like with Copy jobs, the *Job Tree* view allows you to view the folders and files that were involved in the report.

Selecting the dropdown arrow to the left of the initial folder will reveal its contents. You can then continue to do so as needed to dive deeper into the data that was reported on.

MHL Jobs

Selecting a completed *MHL Job* will show its results in the center window.

Job Details

The upper left section displays the job type, as well as the job name. It also includes detailed metadata.

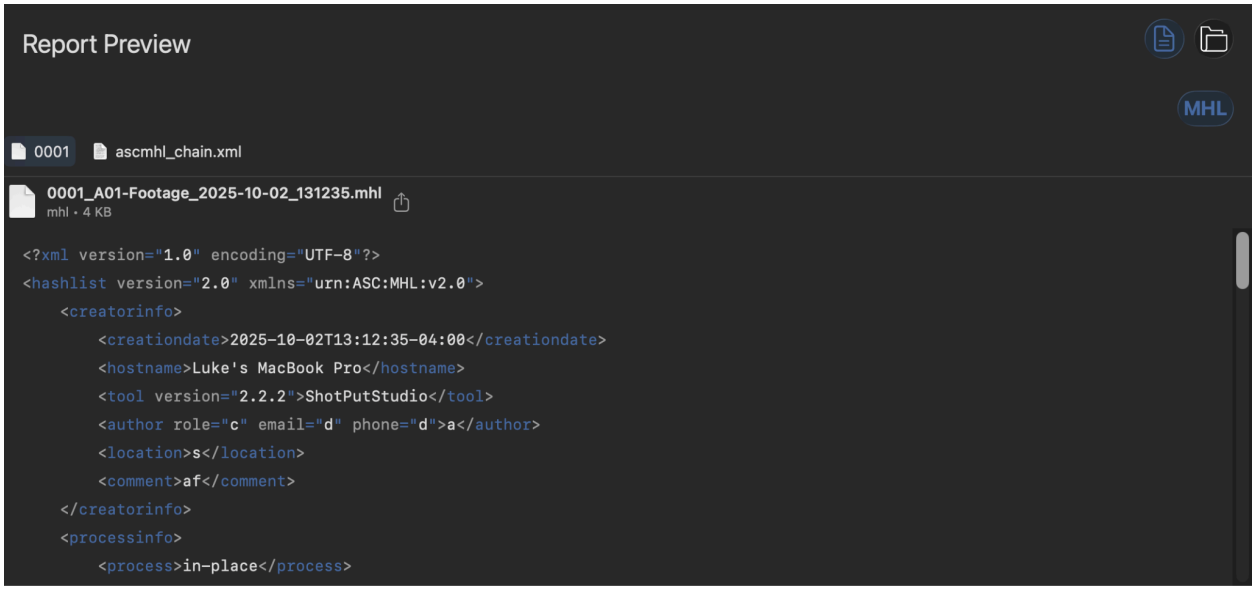
The upper right section breaks down the job's progress into each of its stages. If selected during the job's progress, these bars will be updated in real time.

Job Results

The bottom section's view will display the job results, but these results may look different depending on the task that was run.

Create Seal

After creating a new seal, there are two different ways to view job results. The first is by viewing a preview of its MHL file. This file can then be opened in Finder or exported directly from ShotPut Studio.

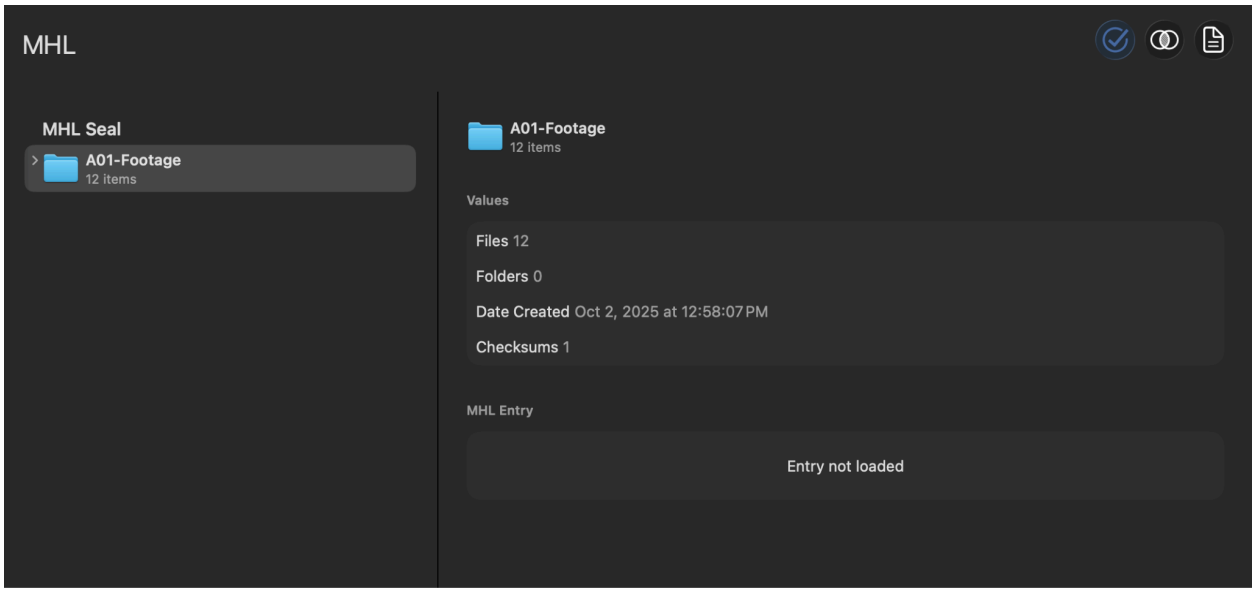


NOTE: If creating an ASC MHL seal, a second file will be produced and viewable. This is the ASC MHL chain file.

The second method for viewing job results is by looking at its file structure. Select a folder or file to view checksum information and its MHL entry in detail.

Reseal

Job results for resealing a file are very similar as when creating a new seal.

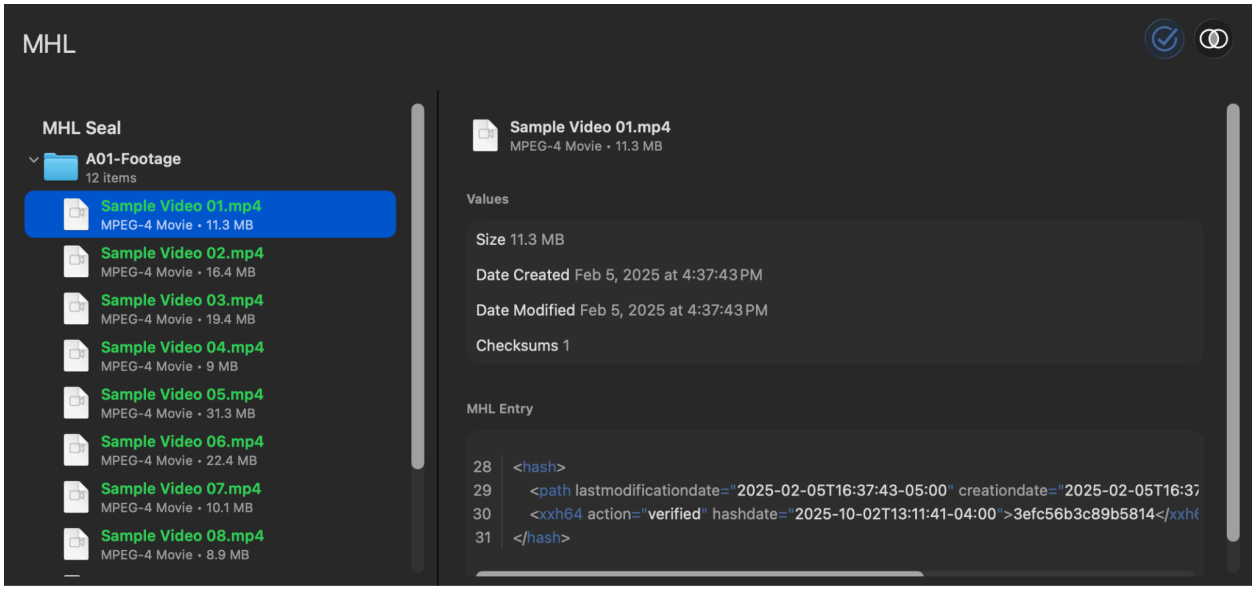


The only difference between the two is that when *Resealing* the previous iteration of the MHL seal is visible along with the new version.

View the section above for further information.

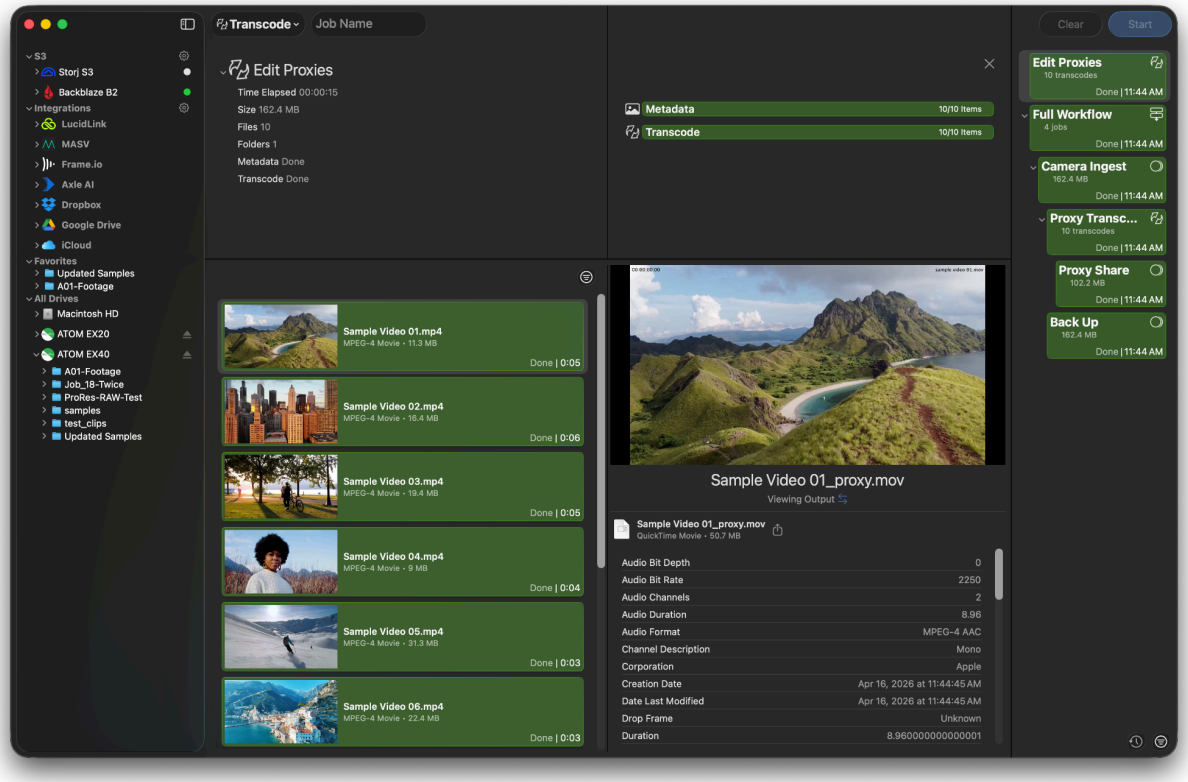
Verify

After verifying an existing seal, the file structure of the item that was used in the job will be seen in the bottom section. Select a folder or file to view checksum information and its MHL entry in detail.


MHL
MHL Seal
A01-Footage
12 items
Sample Video 01.mp4
MPEG-4 Movie • 11.3 MB
Sample Video 02.mp4
MPEG-4 Movie • 16.4 MB
Sample Video 03.mp4
MPEG-4 Movie • 19.4 MB
Sample Video 04.mp4
MPEG-4 Movie • 9 MB
Sample Video 05.mp4
MPEG-4 Movie • 31.3 MB
Sample Video 06.mp4
MPEG-4 Movie • 22.4 MB
Sample Video 07.mp4
MPEG-4 Movie • 10.1 MB
Sample Video 08.mp4
MPEG-4 Movie • 8.9 MB
Sample Video 01.mp4
MPEG-4 Movie • 11.3 MB
Values
Size 11.3 MB
Date Created Feb 5, 2025 at 4:37:43 PM
Date Modified Feb 5, 2025 at 4:37:43 PM
Checksums 1
MHL Entry
28 <hash>
29 <path lastmodificationdate="2025-02-05T16:37:43-05:00" creationdate="2025-02-05T16:37
30 <xxh64 action="verified" hashdate="2025-10-02T13:11:41-04:00">3efc56b3c89b5814</xxh6
31 </hash>

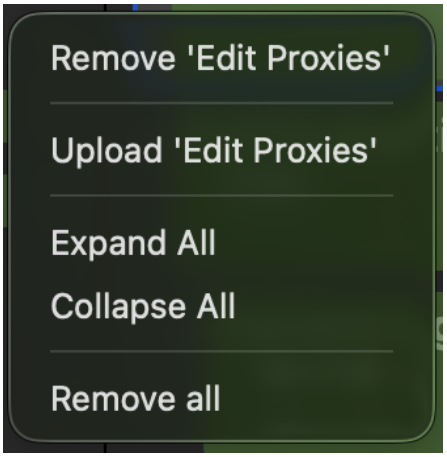
Transcode Jobs

Selecting a completed *Transcode Job* will show its results in the center window.

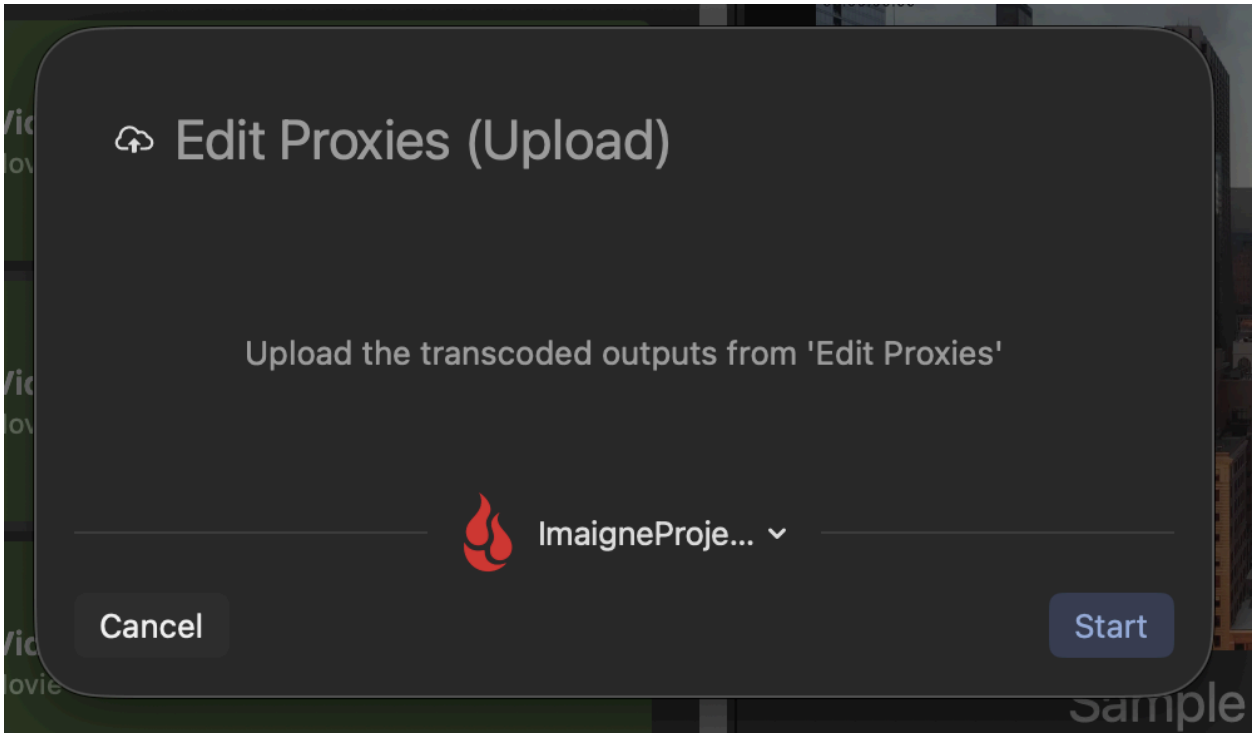


Right-Click Actions

A completed *Transcode Job* offers the option to *Right-Clicking* to quickly *Upload* the completed transcode to a chosen S3 Destination.



After selecting *Upload* a pop-up will appear, which will appear virtually identical to that found when uploading a *Copy Job*.



At the top, a new *Job Name* can be given. Underneath this, the user can select the desired cloud destination using the dropdown menu. Finally, click *Start* to begin your upload.

Unlike when uploading a Copy Job, there is no option to select the location to use as a source.

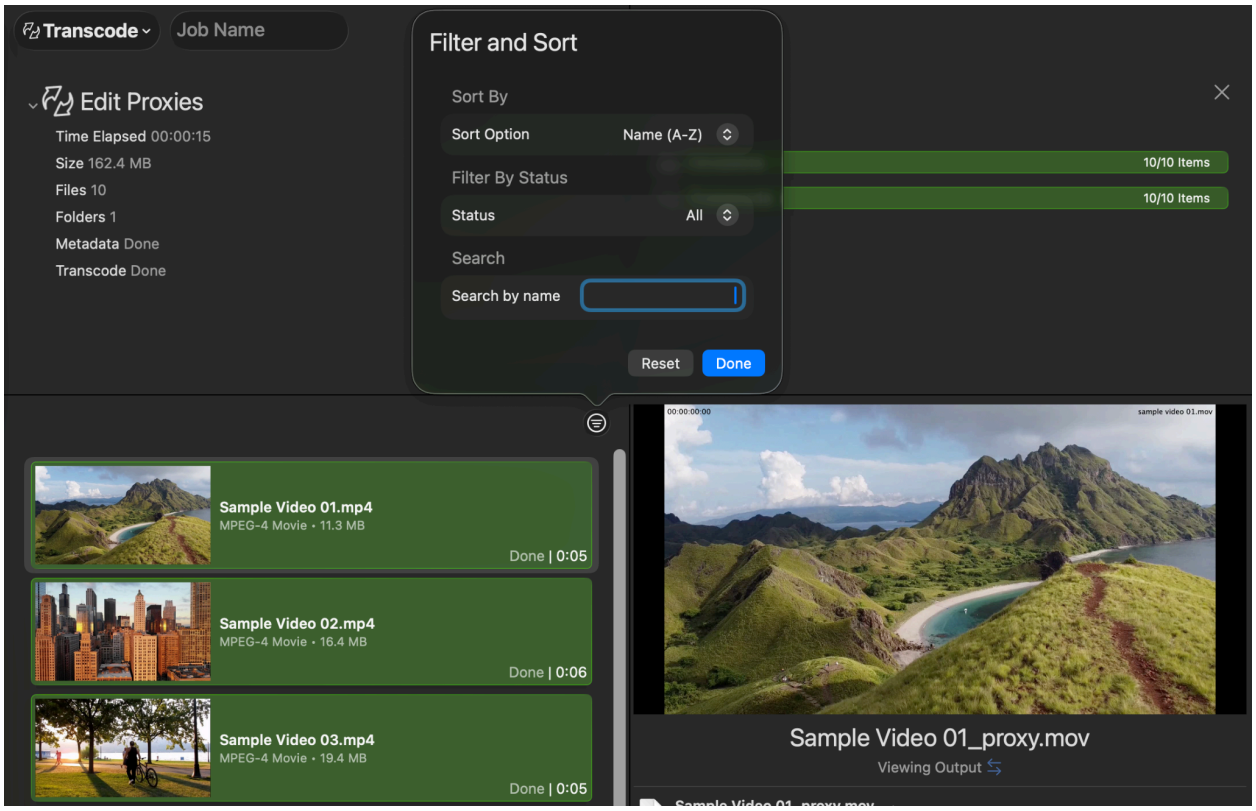
Job Details

The upper left section displays the job type, as well as the job name. It also included detailed metadata.

The upper right section breaks down the job's progress into each of its stages. If selected during the job's progress, these bars will be updated in real time.

Filter and Sort

While transcodes are ongoing or after they have been completed, you can filter and sort the files being transcoded in the list.



Options for sorting include: by *Name (A-Z), Name (Z-A),* and *Status.* When sorted by Status, ongoing jobs will appear at the very top with completed jobs second and jobs waiting to be transcoded at the bottom.

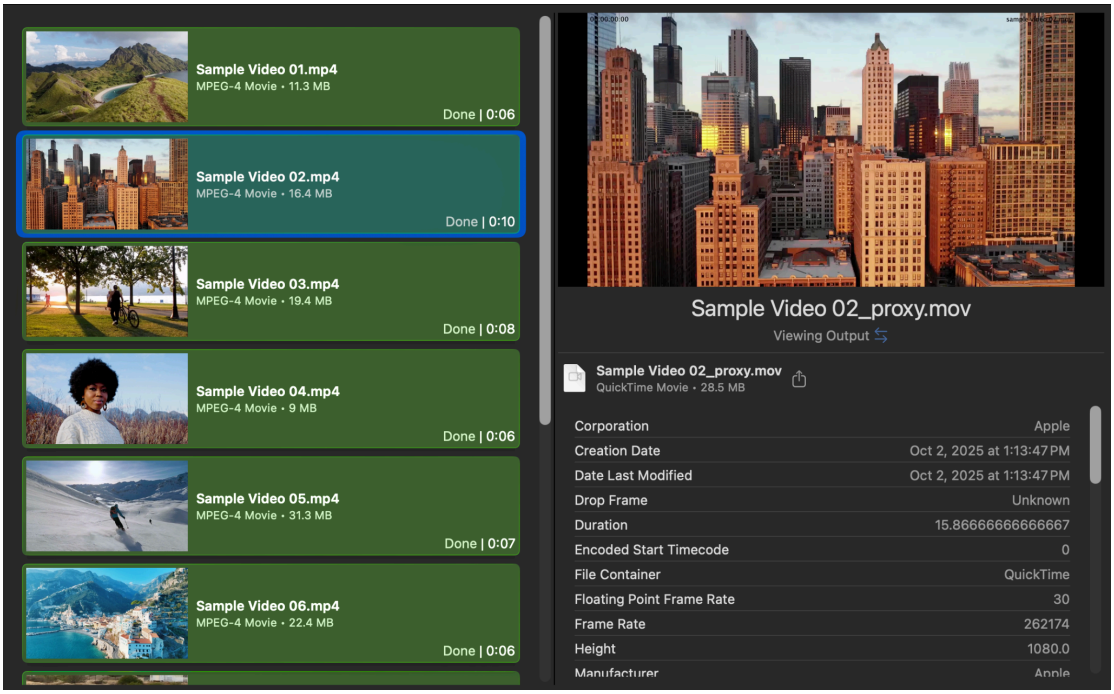
When filtering the transcodes that appear, this can be done by *Status* and includes the options *All, In Progress, Done, Cancelled,* and *Failed.*

A final option in this menu is to search for files in the list by name. When searching, live search results will appear as you type.

Clip Processing and Results

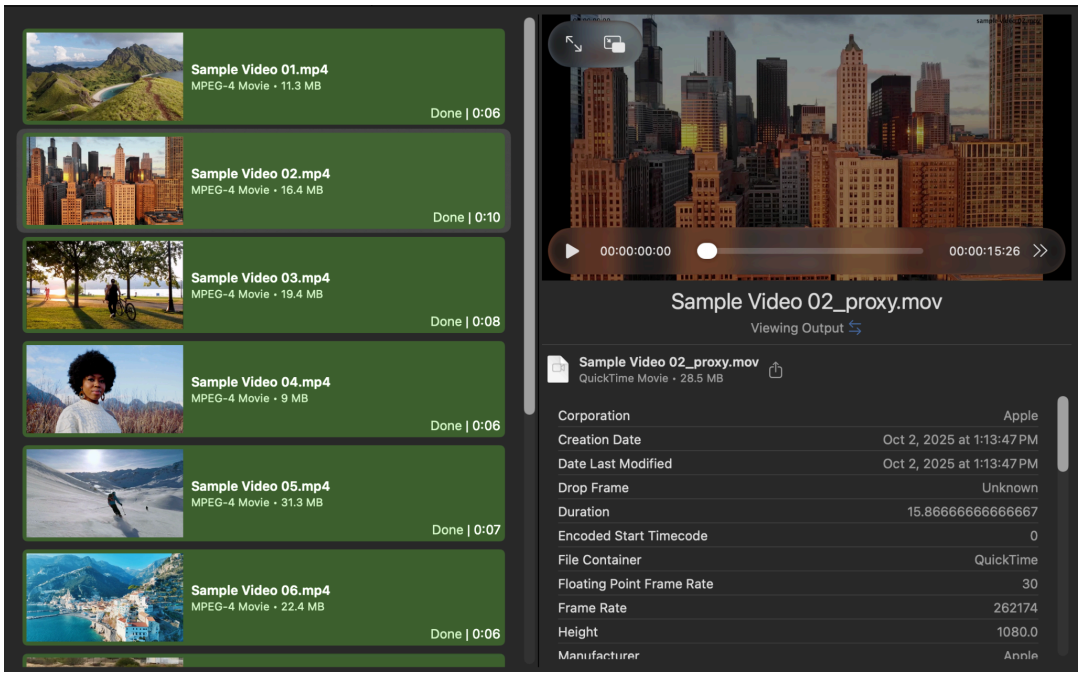
In the bottom section, to the left, you can find a representation of each of the files being transcoded. Each includes a thumbnail from the video for easy identification as well as the file name and processing progress.

Processing status is indicated both by the percentage value in the bottom right and through the colored bar behind the clip.



Click on the clip to open the *Details Panel* to the right. In the *Details Panel*, you can examine its metadata such as duration, timecode, size, date and format, etc.

You can swap between viewing metadata about the Source and the Output by selecting the arrow icon beneath the file name and to the right of the text *Viewing Source/Output*.

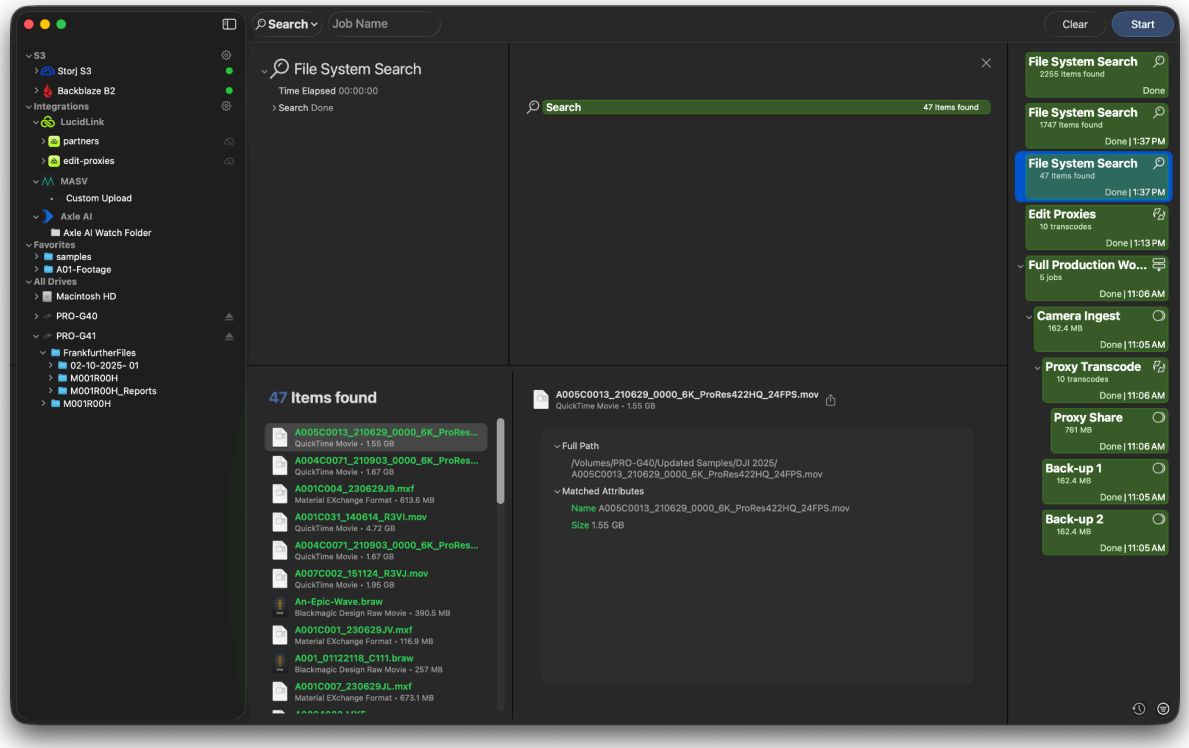


When viewing the Output, you also have the option to play the video file from the application UI, allowing you to quickly inspect quality and changes.
Click the icon representing the file directly to the left of the filename to then open the transcoded clip in Finder.

TIP: If a file fails the initial transcode, right click it and select *Reprocess* to try the transcode again without having to redo the entire job.

Search Jobs

Selecting a completed *Search Job* will show its results in the center window.



Job Details

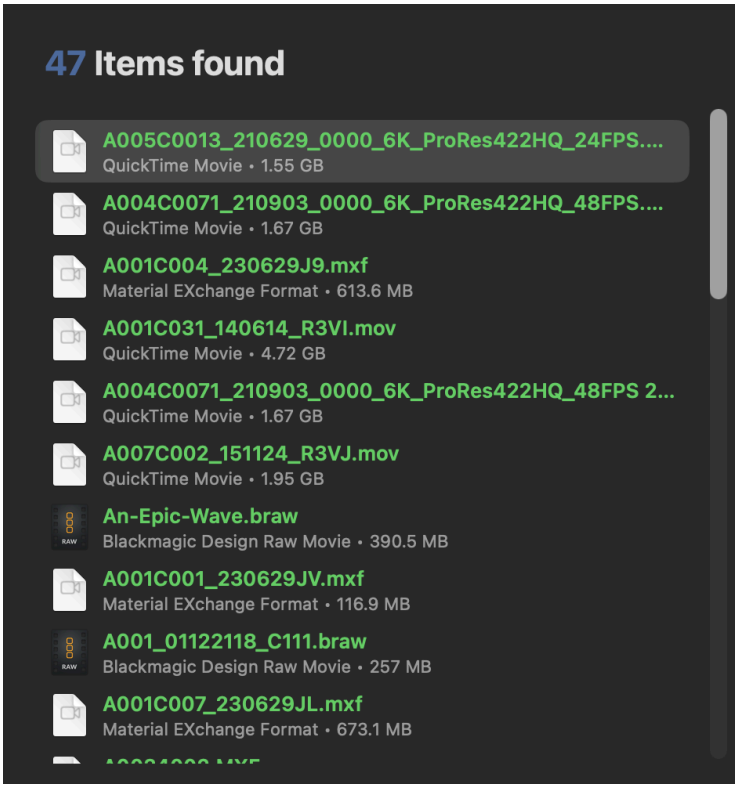
The upper left section displays the job type, as well as the job name. It also includes detailed metadata.

The upper right section breaks down the job's progress into each of its stages. If selected during the job's progress, these bars will be updated in real time.

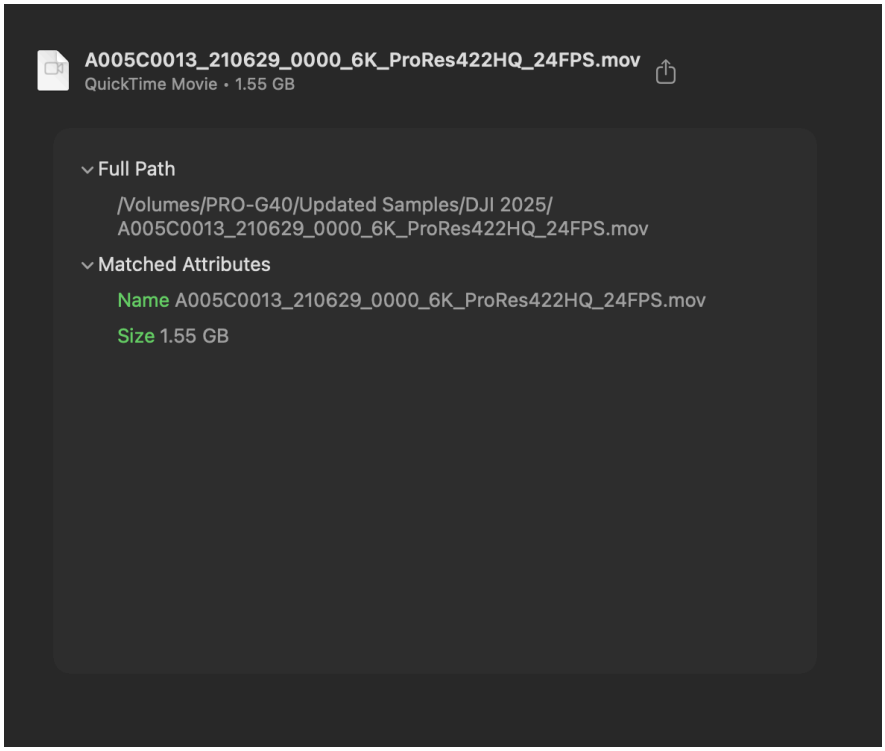
Job Results

Job results for a Search job will appear the same regardless of whether you completed your search job with Search by Item or Search by Criteria.

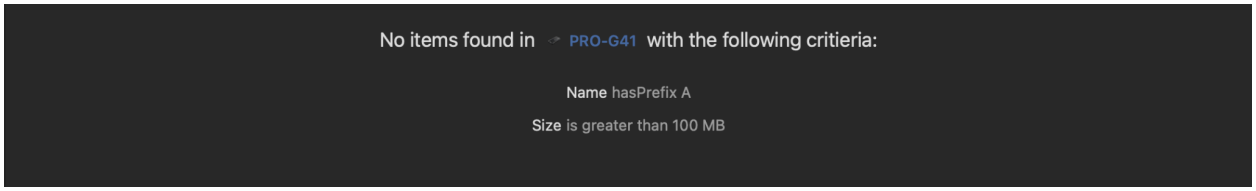
On the results page, you can see the number of matched items in the bottom left panel.



Selecting any of the items will populate the panel to the right with information including the matched attributes and metadata about the file or folder.

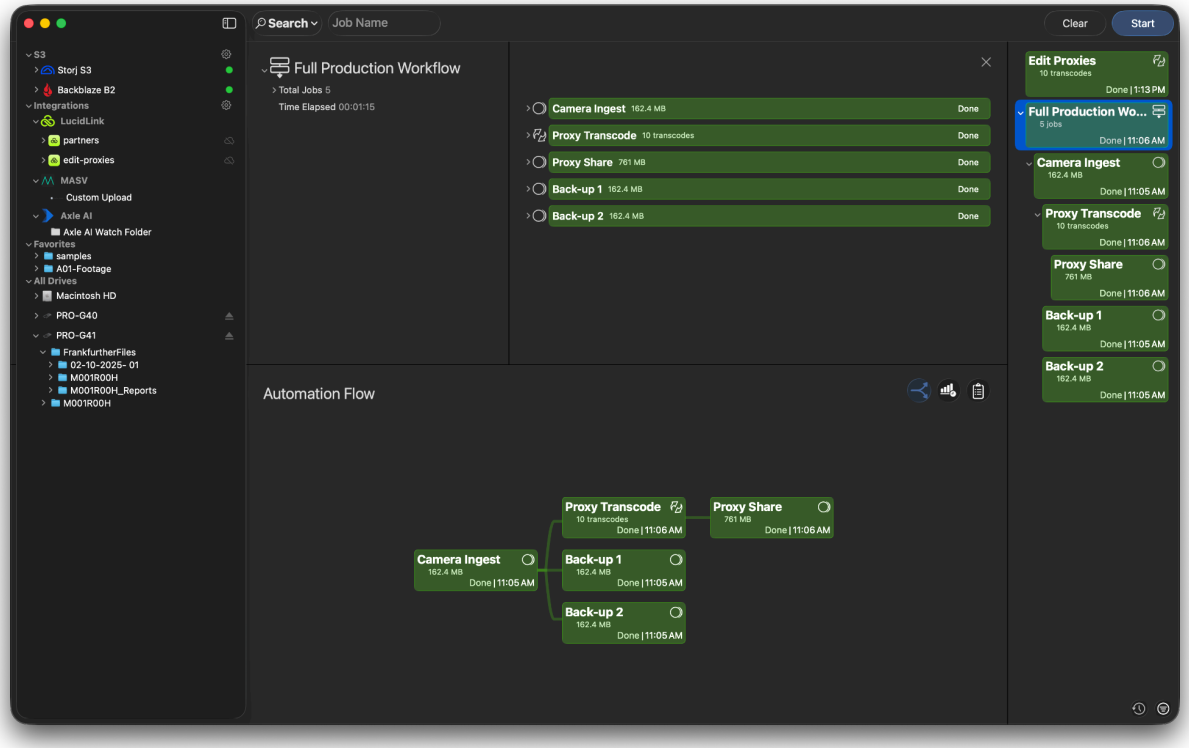


If the Search you perform yields no results, a corresponding message will be displayed.



Automation Jobs

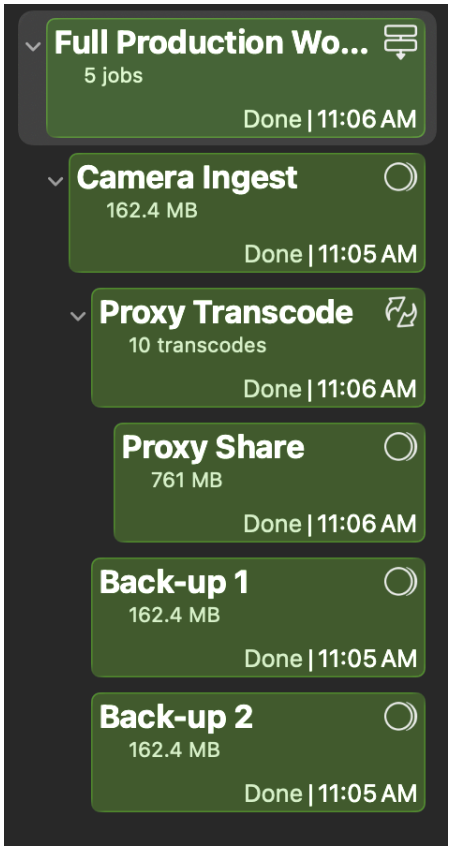
After starting an *Automation Job*, a single job will appear in the list representing the entire *Automation Pipeline*. Underneath this job, individual jobs will also appear for each pipeline section, with additional dropdown arrows as needed.



Job Details

After selecting the Automation job, the job details page will open. In the upper left section, the job type is displayed along with the job name and additional metadata.

The upper right section breaks down the job's progress into each of the pipeline sections. Using the dropdown arrow to the left of each progress bar, individual progress bars for each section's steps will appear as well.



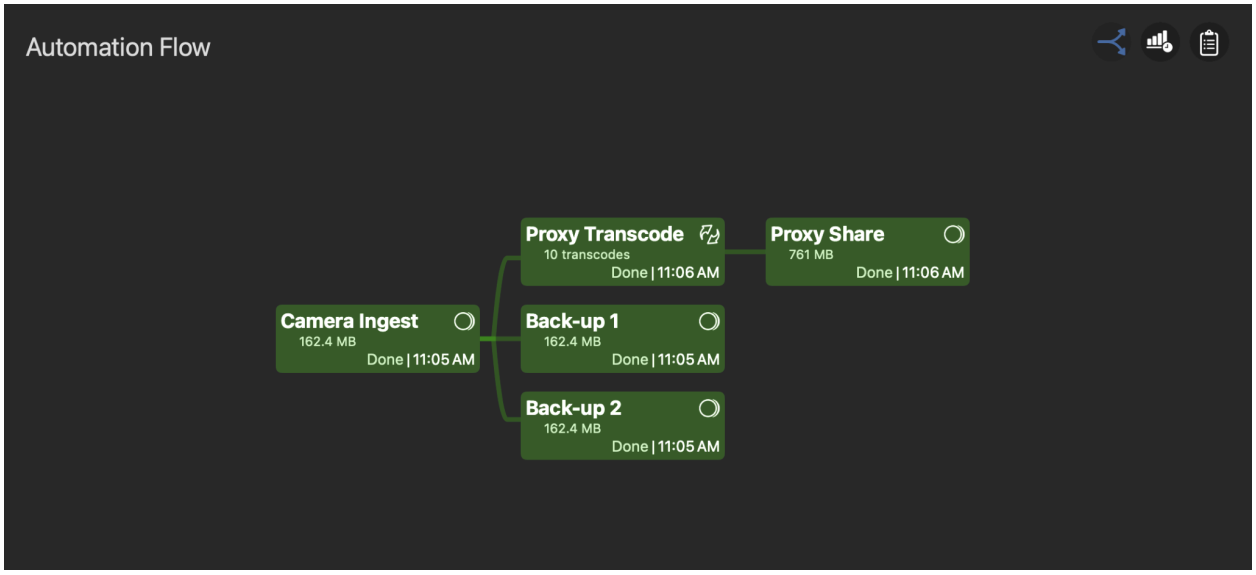
If selected during the job's progress, these bars will be updated in real time.

Job Results

Because an Automation is made up of other job types, the job results offers multiple ways of viewing the progress for each pipeline section in an aggregate view.

Automation Flow

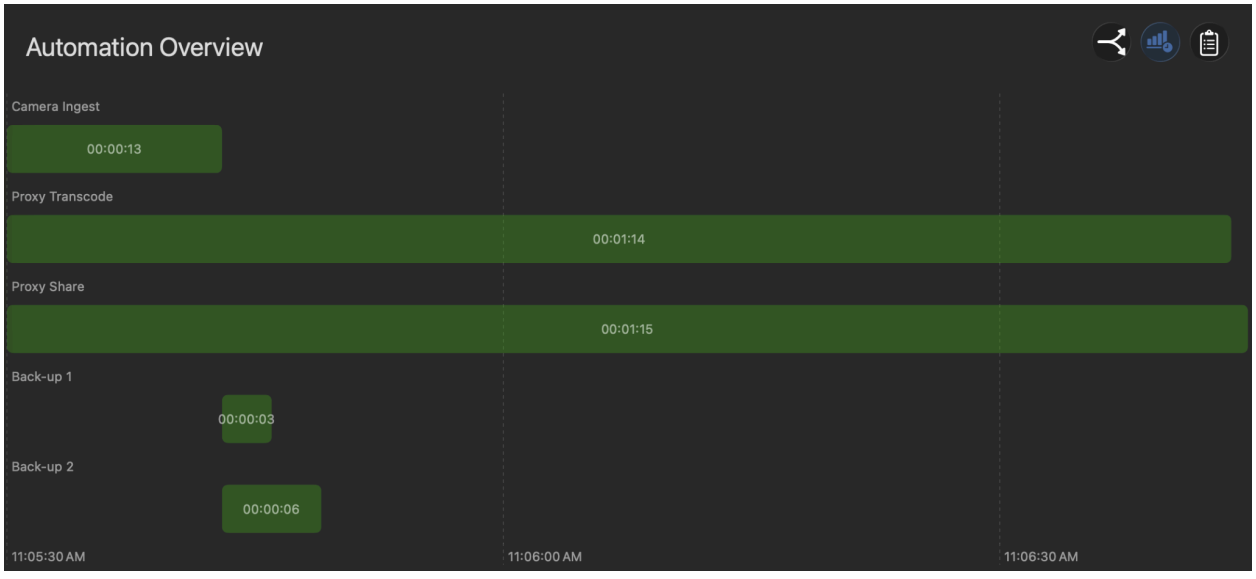
The *Automation Flow* mirrors the pipeline you built before starting the job, with each section on this view showing its progress in real-time.



Clicking on any of the sections will open the job results for that section.

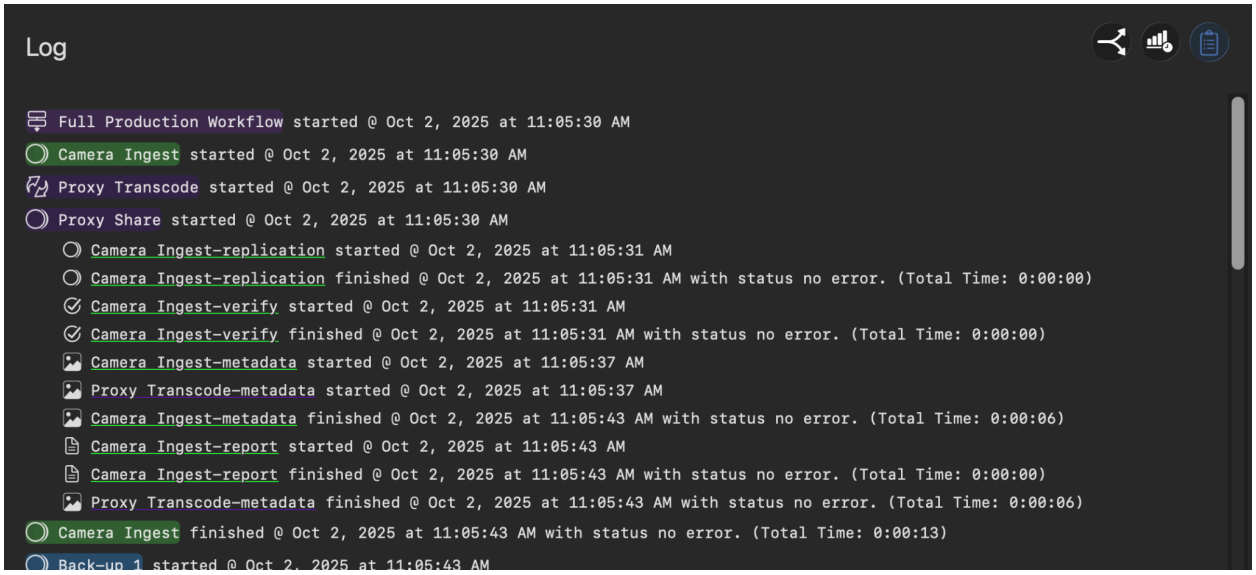
Automation Overview

Automation Overview offers a time-based way of viewing total automation progress, giving a visual representation of when jobs in the pipeline were started and finished.



Automation Log

The *Automation Log* gives a text-based view of progress, making a new log entry each time a job in the pipeline is started or finished.

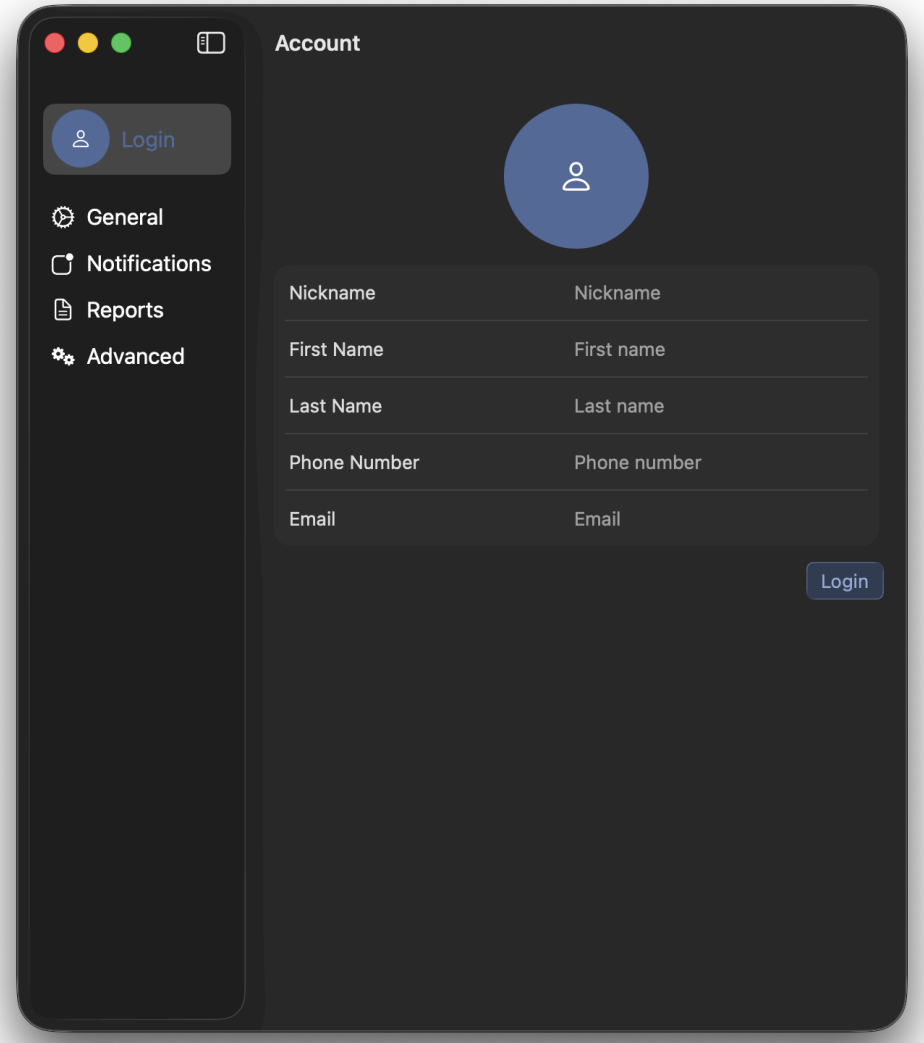


This log can be exported by right-clicking and selecting *Export* from the pop-up that appears.

Settings

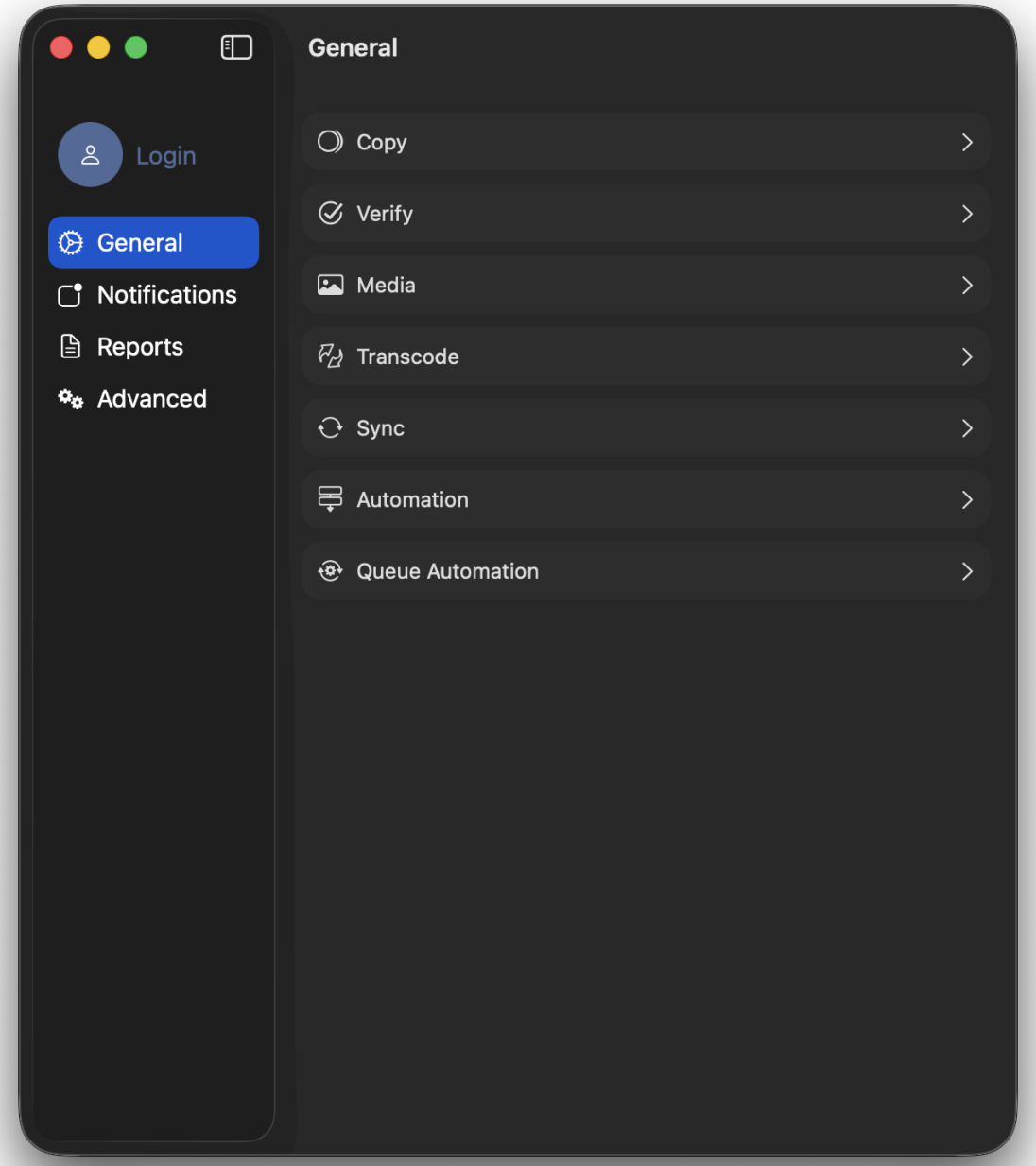
Account

Select *Login* to populate your account information. You must be logged into your ImagineProducts.com account to activate email and phone notifications.



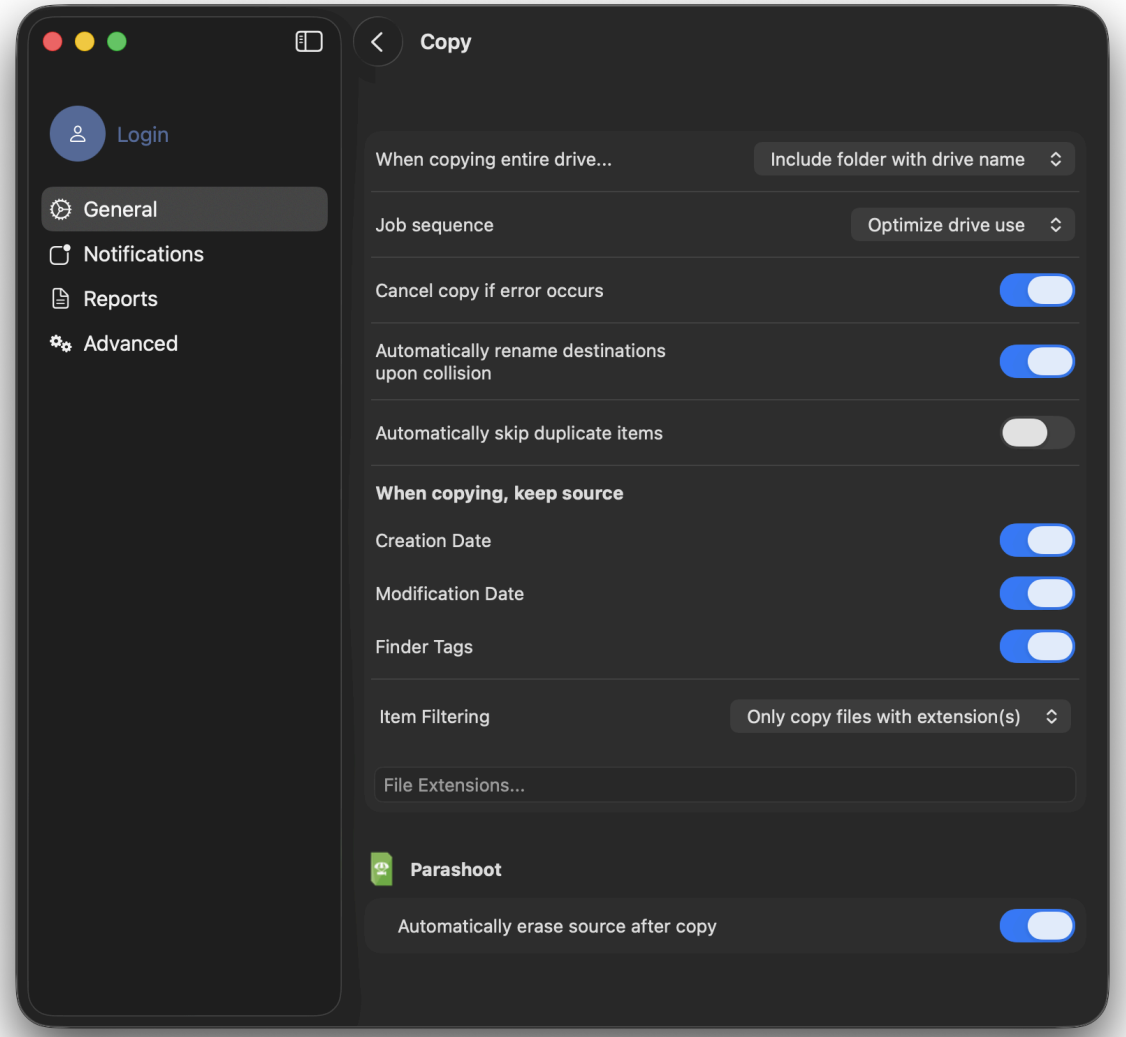
General Settings

Select *General* to set global options for multiple areas including, *Copy, Transcode, Verification,* and *Automation*.



Copy Options

The *Copy Options* determine how copying will be initiated and include further settings related to what should be copied.



When Copying Entire Drive

This option lets you choose whether volume names should be included as the top folder name in the copies, or if you simply want to ignore that and copy the contents only.

Job Sequence

Job Sequence allows you to specify when and how offload jobs are to begin. The following are the job sequence options you can select:

Optimize Drive Use instructs the application to use built-in technology which will allocate offload resources based on the drives involved. This will optimize throughput and allow concurrent IO when appropriate. Jobs which do not have access to sufficient IO resources will be queued and begin once these resources become available.

All at Once will begin each offload job immediately, regardless of any other ongoing replication job. If jobs have common IO resources, competition for these resources can occur and result in slower offload times and choppy throughput.

One at a Time will only permit one offload to occur at a time. This ensures there is no competition for IO resources, but will not permit jobs with disjoint IO needs from executing concurrently.

Cancel Copy if Error Occurs

Enable this option to immediately terminate the copy processes should a failure happen.

If it is not enabled, you will be alerted that an error occurred, but copying will be tried again until it skips and continues with the remainder of the copies.

NOTE: An error during the copy process will be indicated in the status and progress will turn red. If you've chosen not to cancel on errors, the copy will finish to the best of its ability. All reports, including checksum text files, will include *Error Warnings.*

If this option is not selected, the offload will be halted and resolution options will be displayed to the user. The user will have a predefined number of minutes to select an option on how to continue before the job will automatically retry copying or verification of the erred file.

Naming Collision Resolution

If you're copying multiple items to the same destination (output location), naming conflicts could occur. You can instruct ShotPut Studio to *Automatically Rename Destinations Upon Collision*. This option retains the same named items and differentiates with an extension (e.g. -2, -3, -4).

With this option OFF, you'll be warned whenever duplicates are found.

TIP: Avoid the potential for file/folder name collisions altogether by using unique folder naming schemes in the *Preset Copy Tool*.

Automatically Skip Duplicate Files

When *Automatically Skip Duplicate Items* is enabled, users can direct ShotPut Studio to automatically detect duplicate files between the copy source(s) and destination(s) based on matching criteria, and if they are found, it will skip them during the copy. This can speed up your offload, increase organization, and prevent unnecessary duplication. A file will be considered a duplicate under the following circumstances:

- A file already exists at the specified output path at each destination
- The modification dates for the source and existing output paths are equal
- The byte sizes for the source and existing output paths are equal

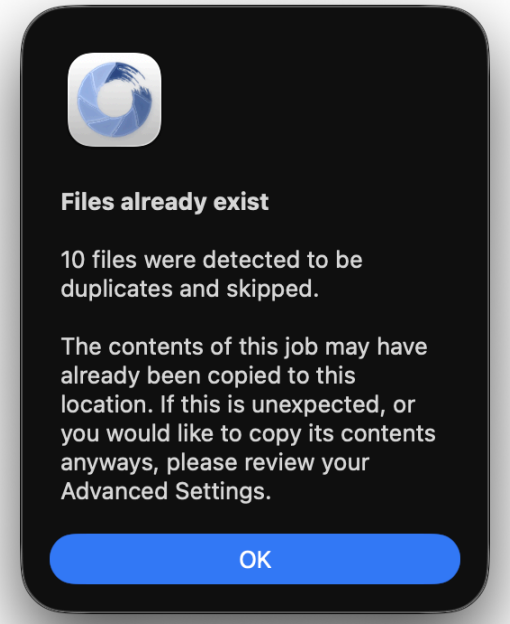
If the modification dates or sizes of the output file paths differ from that of the source, the outputs will not be considered duplicates and the actions taken will depend on the selections made in the app Settings.

NOTE: When this setting is enabled, ASC MHL seals will only produce partial results as items in the original source(s) that are being copied may not be copied to the destination(s) due to them already existing there.

NOTE: PDF and TXT reports will include a section which enumerates skipped file paths.

You will notice that when Automatically skip duplicate items is enabled certain settings are turned on and locked. This is because detection of duplicates relies on the information these settings provide. These settings include *Keep source creation date when copying* and *Keep source modification date when copying*. To turn these settings off, first disable Automatically skip duplicate items.

If every file in an attempted copy is deemed a duplicate, the job will be canceled and you will be met with the following pop-up message.



Date Options

Files copied from external devices or cards often incorporate the date the file was copied to the output destination, rather than original file information.

You may choose to *Keep Source Creation Date When Copying* and/or *Keep Source Modification Date When Copying*.

These options instruct ShotPut Studio to override the system default of today's date (when the copy was performed) with those gathered from the source file information.

NOTE: Not all cameras apply *Volume Date* information to files or cards. Please check the card information in Finder before using either of these options.

Finder Tags

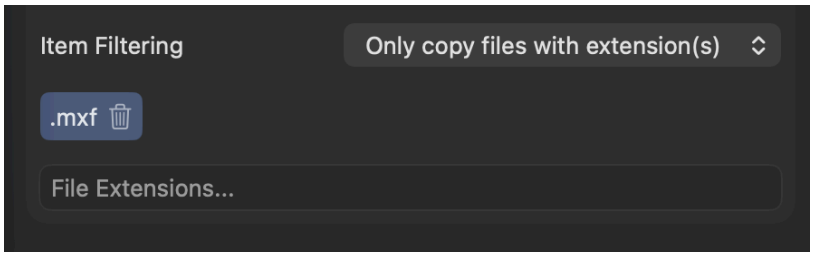
When this option is enabled, tags that you have set for both folder and files in Finder will be copied along with any data.

Copy/Ignore by File Extension

Users can direct ShotPut Studio to *Ignore by File Extension* during the copy process, meaning any file with the extension the user specified in the input box will not be copied during the

replication process. If offload sources frequently contain unwanted files, enabling this setting will prevent these files from being copied to the output destinations

Inversely, you can use the dropdown arrow to change the settings to *Only Copy by File Extension*. This means only files with the file extension(s) specified in the box below this setting will be copied during the replication process.

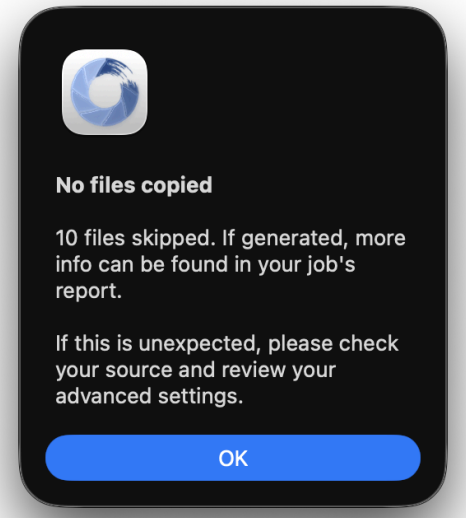


To utilize either of these functions, simply begin typing the desired file extensions in the box below. After each file extension either click *Enter* or type a *Space* to confirm the extension.

NOTE: PDF and TXT reports will include a section which enumerates ignored file paths.

CAUTION: When this setting is enabled, source files will be omitted from the replication process and will likely be permanently lost when the source drives are reformatted and reused.

If the specified file extensions omit every file in an attempted copy, the job will be canceled and you will be met with the following pop-up message.



Parashoot Integration

ShotPut Studio natively integrates with **Parashoot** allowing users to automatically erase source cards immediately following copy job completion.

To enable the integration, first ensure that Parashoot is downloaded. Parashoot is completely free to download and use. In the case that Parashoot has not been downloaded, the option will appear greyed out.

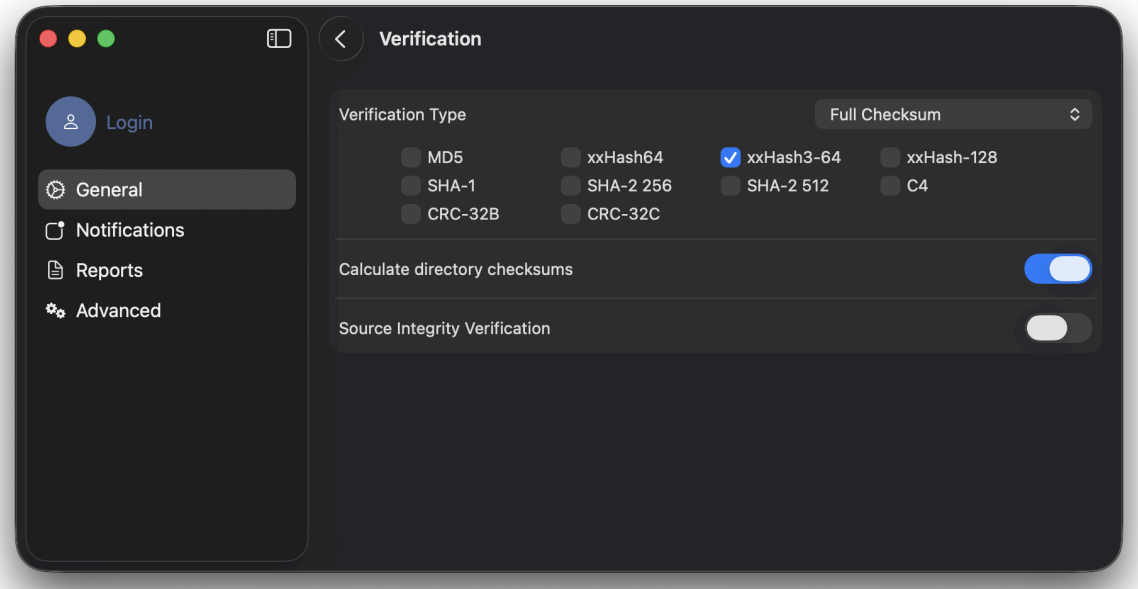
After downloading and launching Parashoot, the option titled *Automatically erase source after copy* underneath the header titled *Parashoot* will allow you to enable it.

TIP: For the integration to work as intended, you will need to set *Destinations* in Parashoot.

When enabled, ShotPut Studio will automatically trigger Parashoot upon the completion of a copy job with your selected source.

Verification Options

ShotPut Studio offers a number of verification types to choose from depending on you and your client's needs.



TIP: You may override verification settings within individual presets without changing options in your global preferences.

Verification Type

File Size – Source Checksum offers the fastest checksum as it is a less intensive verification option than full checksum comparisons. This option relies on the operating system's report that the files made it to the output destinations correctly. It does not compare checksums of copies to source files.

However, *File Size* does obtain checksum values from the source(s) while reading the files. These values are included in reports and may be used for downstream file checking.

Full Checksum causes a read back of the copied files from the output destinations to acquire checksum values, and then compares those to the source values obtained during the copy process. This is a more thorough verification than relying only upon file size comparisons.

File Size Only compares the file size of the source to the copy and is faster than the checksum options.

NOTE: While our apps can detect some transit problems during the replication process, only a full checksum verification can ensure the bytes read match the bytes copied.

Checksum Types

Checksum verifications (such as XXHash, MD5, CRC, SHA) use algorithms that calculate a binary value for the bytes of a file. The idea of checksums is to also identify any misplaced or changed byte positions in which case a file size may match but a checksum would not.

Choose between the various checksum hash types, or any combinations of them, for comparison purposes. These values are then included in reports and Media Hash Lists (MHLs).

In general, *xxHash3-64* is the newest and fastest option. Therefore, it is set as the default for ShotPut Studio.

xxHash-128 may be specified by clients in cases where the files will be aggregated with many others. Because it uses 128-bit processing, it will take longer than xxHash3-64, but there is less of a chance of data collisions (where the same hash value applies to two different files).

Other checksum types may be required by clients as deliverables (e.g. where an asset management system is designed around a specific standard.)

Calculate Directory Checksums

You may also specify that a checksum value be calculated for entire directories (folders) of files. This value type is a way to compare large quantities of data sets without having to drill down to the individual file level. Currently this option is only added to *ASC MHL*, *PDF*, and *TXT* reports.

TIP: Enable Media Hash Lists (MHLs) under *Report Preferences* to Seal output copies. MHL files contain checksum file path information that allow analysis of copied files in downstream workflows to track any changes and determine that the contents still match originals.

Learn more about Media Hash Lists under *Report Preferences*.

Source Integrity Verification

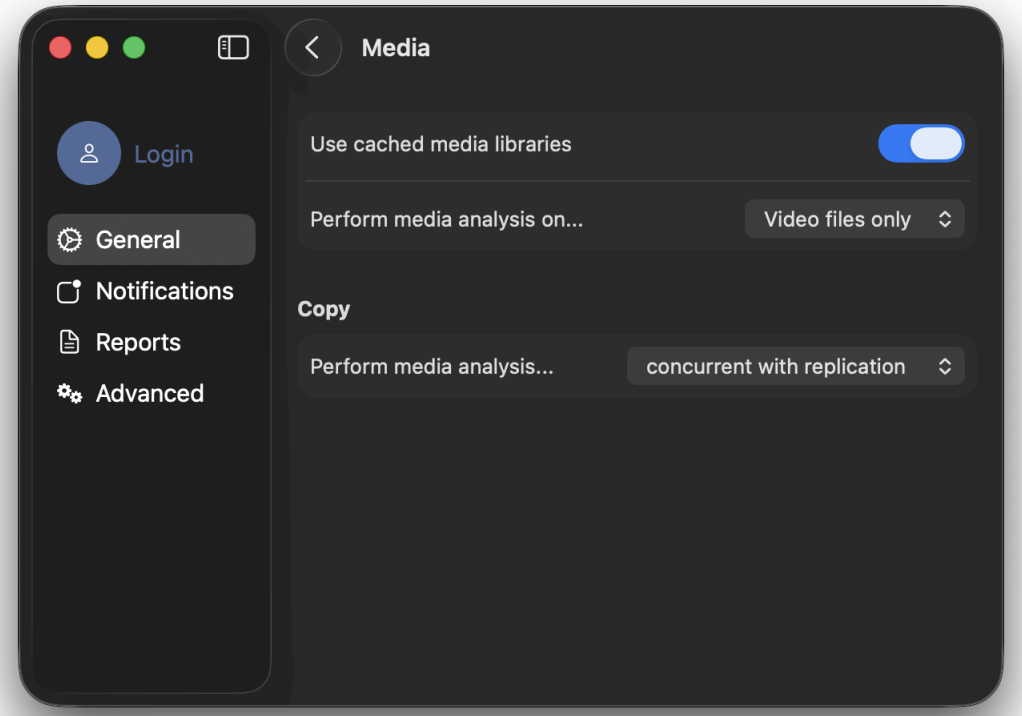
Sometimes media card readers overheat, begin to fail, or the cabling is faulty. The *Source Integrity Verification* option instructs ShotPut Studio to read the source a second time at the end of the backup session to ensure what it was initially given to copy has not changed.

TIP: Hardware failures may be detected in this manner. A matching checksum is not likely if anything is intermittent or changing. This option adds more time to read the source again, but is a strong insurance against corrupt incoming files.

This option is only available when *Full Checksum* is selected.

Media Options

These options affect media analysis gathering, which allows ShotPut Studio to then show detailed metadata and thumbnails in Reports and Transcodes.



Use Cached Media Libraries

Selected by default, this option allows the user to select whether or not to cache media libraries into RAM when performing media analysis for the fastest possible result. Because media analysis utilizes multiple third party SDKs, it is possible to experience performance degradation and memory bloating after continued use of the same in-memory libraries.
If you are experiencing media issues with media analysis, we recommend unchecking this option. When this option is unchecked, each media analysis operation will utilize freshly loaded media libraries and remove them from RAM once the analysis is complete.

NOTE: While this option is slower, it can be more reliable if media analysis is failing while using the *Cached Media Libraries*.

Perform Media Analysis on…

This setting has three different options to choose from and lets you decide what media file types should be analyzed. The different options will affect what shows in your reports.

Video Files Only is the default setting and only includes video files in the media section of reports.

Audio Files Only only includes audio files in the media section of reports. Because no thumbnails are gathered for this file type, a placeholder icon will appear.

All Media Files will show both audio and video media file types.

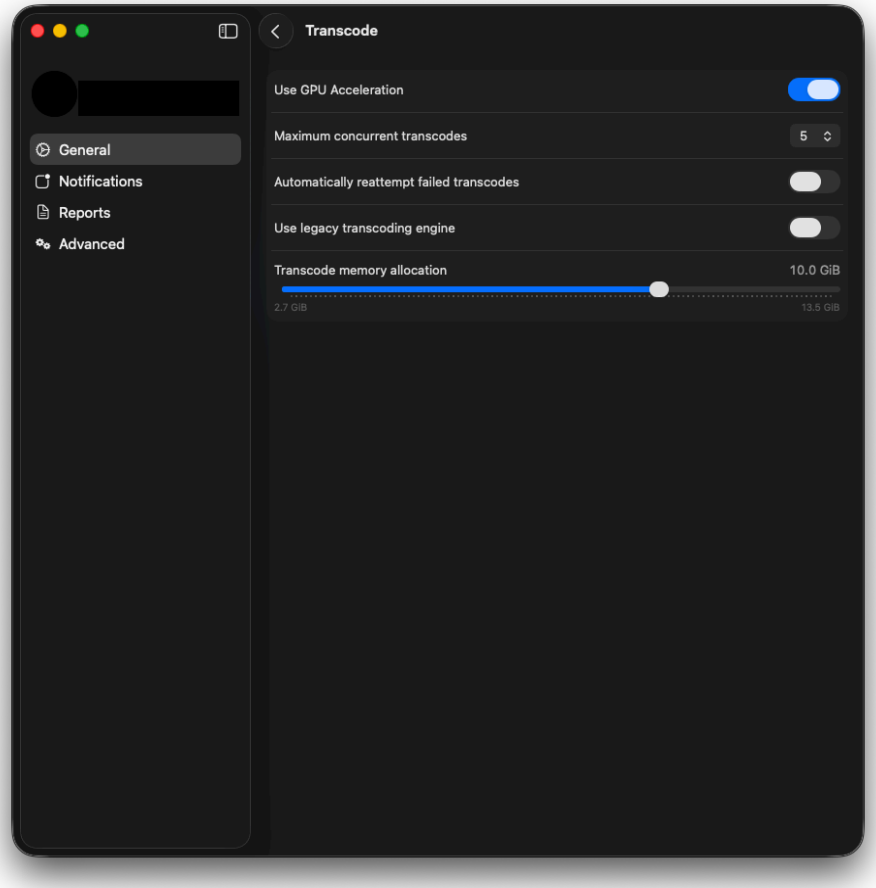
Perform Media Analysis

Media analysis is the extraction of video file metadata and thumbnail generation. There are four options available when performing it, *Before Replication, Concurrent with Replication, Concurrent with Verification*, or *After Verification*.

To ensure a quick replication and verification time a user would want to select the last of these options. However, the fastest option overall is to analyze it *Concurrently with Replication*.

Transcode Options

These options are those that directly pertain to the overall Transcode feature. Individual settings for transcodes can be found in both the *Preset Tool* and the *Transcode Tool*.



GPU Acceleration

When *GPU Acceleration* is enabled, transcoding will utilize the computer's GPU to speed up transcode processing.

Concurrent Transcodes

Setting a value for this option instructs ShotPut Studio to only allow as many concurrent transcodes as selected. This can help prevent longer transcodes times and in certain situations may prevent crashes.

Automatically Reattempt Transcodes

If this option is turned on, ShotPut Studio will then allow you to set the maximum number of times to reattempt a transcode before it is marked as failed.

Keep in mind that the higher number of reattempts chosen, the longer the job may take if multiple files fail the initial transcode.

Use Legacy Transcoding Pipeline

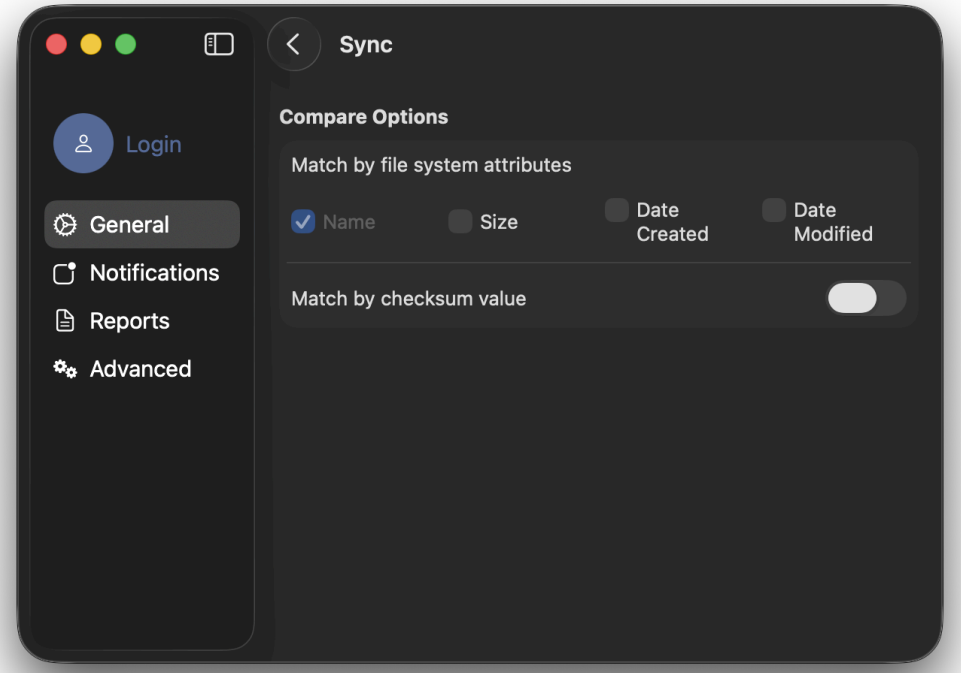
With this option enabled, the previous transcoding pipeline will be used for all transcode jobs. This option may be used if encountering issues using the new transcoding pipeline introduced in ShotPut Studio 2.4.1.

Transcode Memory Allocation

This setting allows you to specifically set the machine memory that ShotPut Studio is allowed to use when transcoding. While a higher memory allocation will lead to faster transcoding times, it may slow down other operations on your machine.

Sync Options

The options found in this section directly pertain to the *Sync Tool*.



Compare Options

The options under this section determine what constitutes a match when performing a comparison and/or sync.

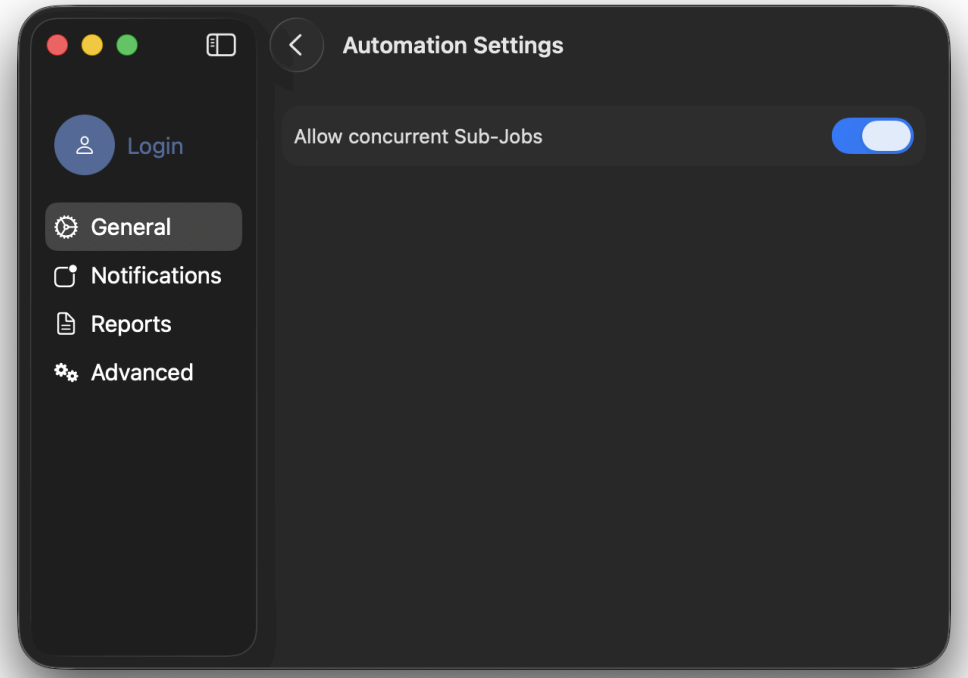
Match by File System Attributes

When one or more of these attributes are selected, files in your source will only be flagged as matching if the attributes selected match that of a file in your destination.

Match by Checksum Value

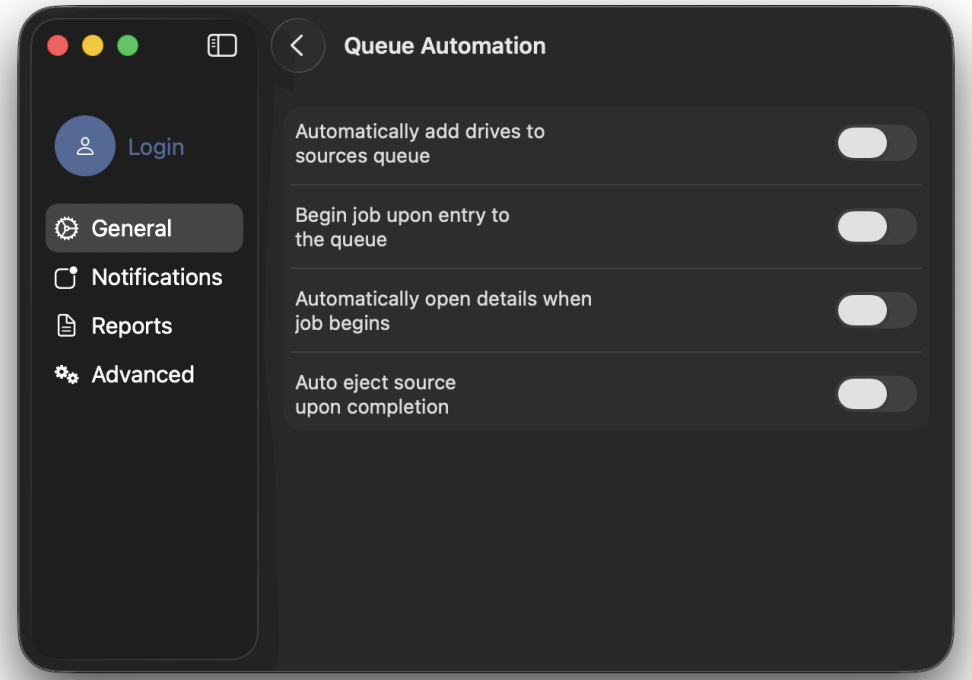
When this option is selected, a checksum value will be used to determine whether an item is matching or not.

Automation Options



This menu currently contains one setting, *Allow concurrent Sub-Jobs*, which when turned on allows Automation jobs to perform multiple actions at once provided the necessary resources are available.

Queue Automation Options



Automatically Add Drives to Sources Queue

This setting, when enabled, will provide 3 different options for automated handling of newly connected media. Based on the option selection, ShotPut Studio will automatically place the contents of any newly detected removable drive or card into the queue, ready for copying.

NOTE: When this setting is enabled, ShotPut Studio will ignore already connected drives and mounted cards.

The option titled *All* will simply place any newly connected media into the queue. When this option is selected, it is best to ensure any unwanted media is not connected during copy operations.

Selection will allow you to specify the media you would like this setting to apply to. You can add entries to this list by using the *Add* + button to open Finder and select already connected media.

Alternatively, you can manually type in the file path of a drive or card, and click *Add* + to add it to the queue.

TIP: By manually typing in a file path, you are able to add a drive or card that is not yet connected.

The final option, titled *All, excluding selection,* allows you to add media to the list in the same manner as above. With this option selected the inverse will be observed, with all drives in the list being ignored from the automated behavior.

Begin Job Upon Entry to the Queue

This option starts copying without manually pressing the *Begin* button on the main window.

CAUTION: Do not connect any external media while the two automatic settings above are enabled unless you intend to copy its entire contents.

Automatically Open Details

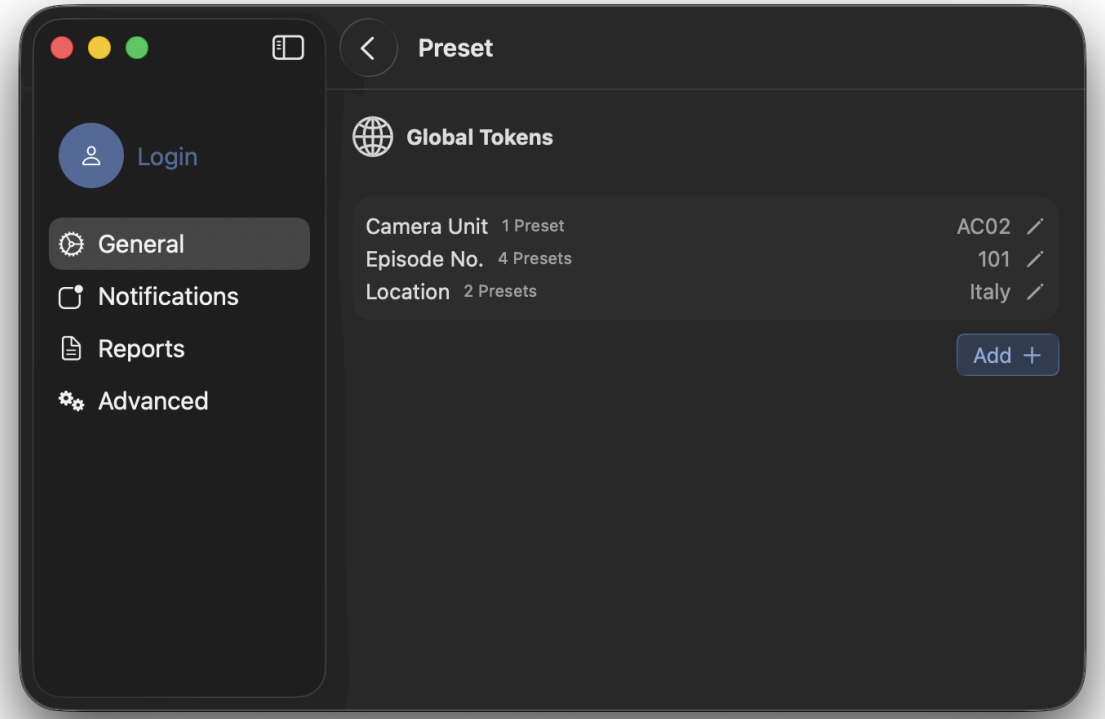
Enable this option to automatically open the Job Details page every time you start a new job.

Auto Eject Source Upon Completion

When enabled your source will eject upon completion of the job allowing it to be unplugged from your computer (it does not physically eject cards from readers).

NOTE: This option may not eject until Reports are complete.

Preset Options



Global Custom Token Manager

The *Global Custom Token Manager* provides a central location for you to view and edit all of your Global Custom Tokens.

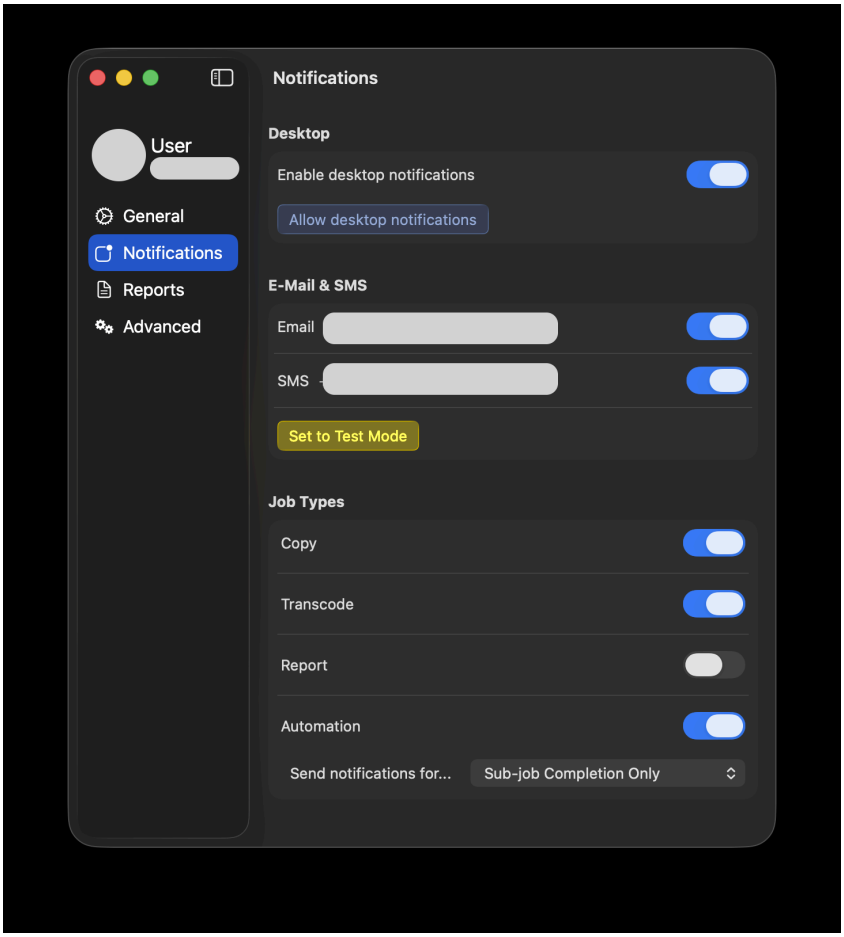
In this menu you can view the token's name, its value, and how many presets are using it. By using the *Edit Icon* to the far right of the token entry, you can change both the token name and value. Any changes made in this menu will automatically be applied to all instances of the Global Token used throughout your Presets.

This menu also allows you to Add new tokens using the corresponding button in the bottom right or delete existing tokens by right clicking them and selecting, *Remove*.

NOTE: Removing a Global Custom Token does not remove the token from existing Preset Naming Schemes completely. Instead, it removes the Global Token tag from the tokens.

Notifications

ShotPut Studio features several automated notifications to inform you about job progress.



Desktop

Enable Desktop Notifications will present a textual message when the application is ‘not in focus’.

You may also choose sound alerts for completion and errors.

TIP: With sound options off, enabling *Desktop Notifications* will present a pop-up notice of activity, even when the application is minimized.

Email and SMS

You may send an Email or an SMS text message to yourself upon job completion, cancellation, or error.

NOTE: An Imagine Cloud account and up to date software are required. You must have an active (unexpired) Update Plan associated with your ShotPut Studio license to utilize Email and SMS features. Notifications are only available for use on macOS 10.15 and newer.

TIP: You may check the status of your license in the *About* screen, or from your Account on ImagineProducts.com by selecting *View Licenses* after signing in.

To set up notifications, ensure you have an Internet connection. Click the *Login* button. The email associated with your license will automatically populate.

Enter or edit other account information. If you intend to use SMS notifications you must add a phone number.

You must *Verify* the added phone number. A two-factor verification code will be sent to your phone. Once received, enter it and press *OK*.

TIP: Verification codes have a limited use time. If it has expired, clicking the *Refresh* button will send a new code.

NOTE: ShotPut Studio is a *send only* application. It will have no effect upon your other email or texting applications. Depending upon the receiving phone's data plan, you may incur additional charges for SMS messaging.

Job Types

Using the options listed, you can tailor the job types you receive email and SMS notifications for.

When notifications for *Automation* jobs are turned on, a new option will appear allowing you to select when you would like to receive notifications for Automations.

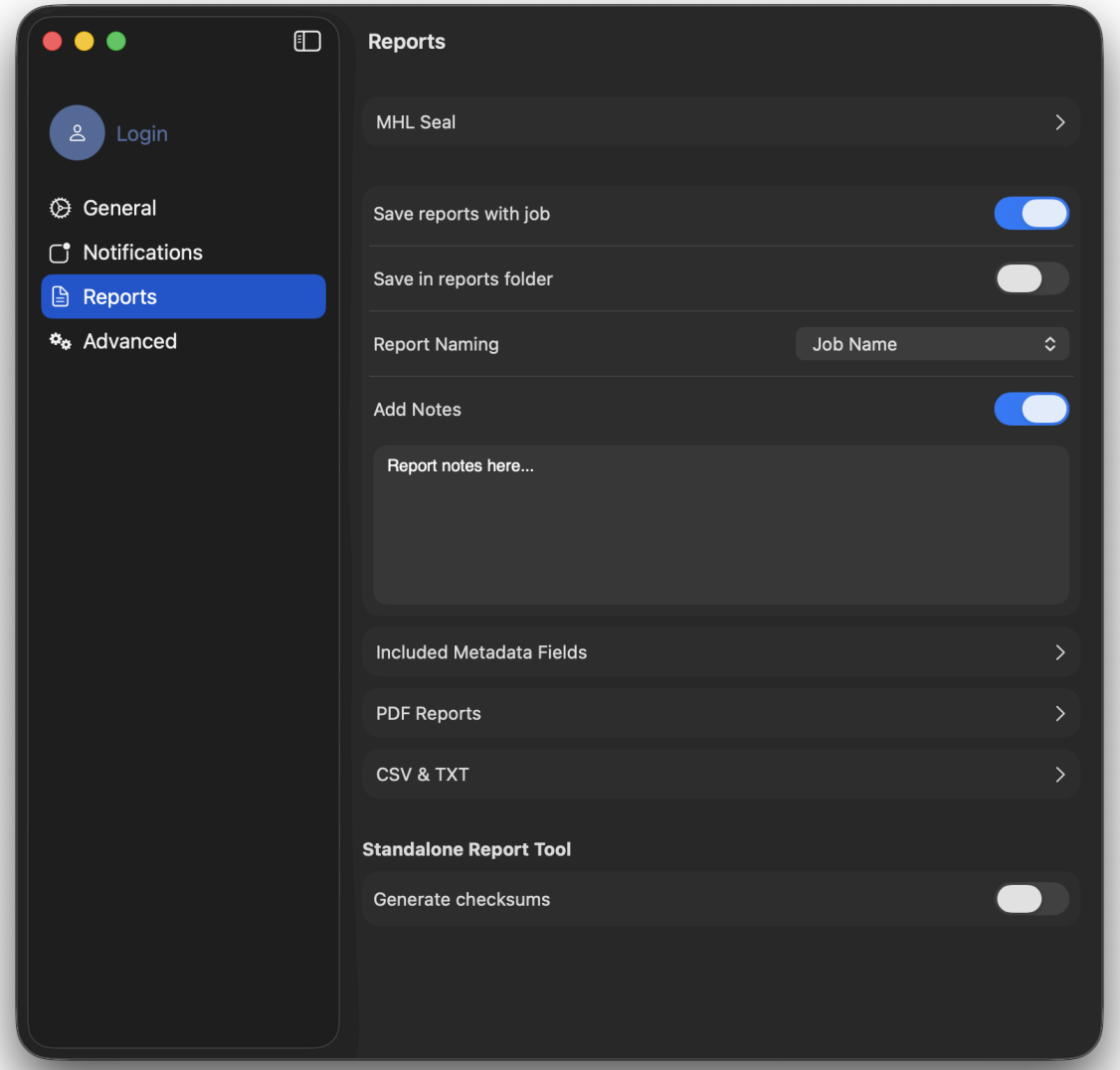
Automation Completion Only will send notifications when the Automation itself finishes.

Sub-job Completion Only will send notifications when each step in the Automation completes, but not for the Automation itself.

Automation and Sub-job Completion will send notifications for each step in the Automation, in addition to the Automation itself.

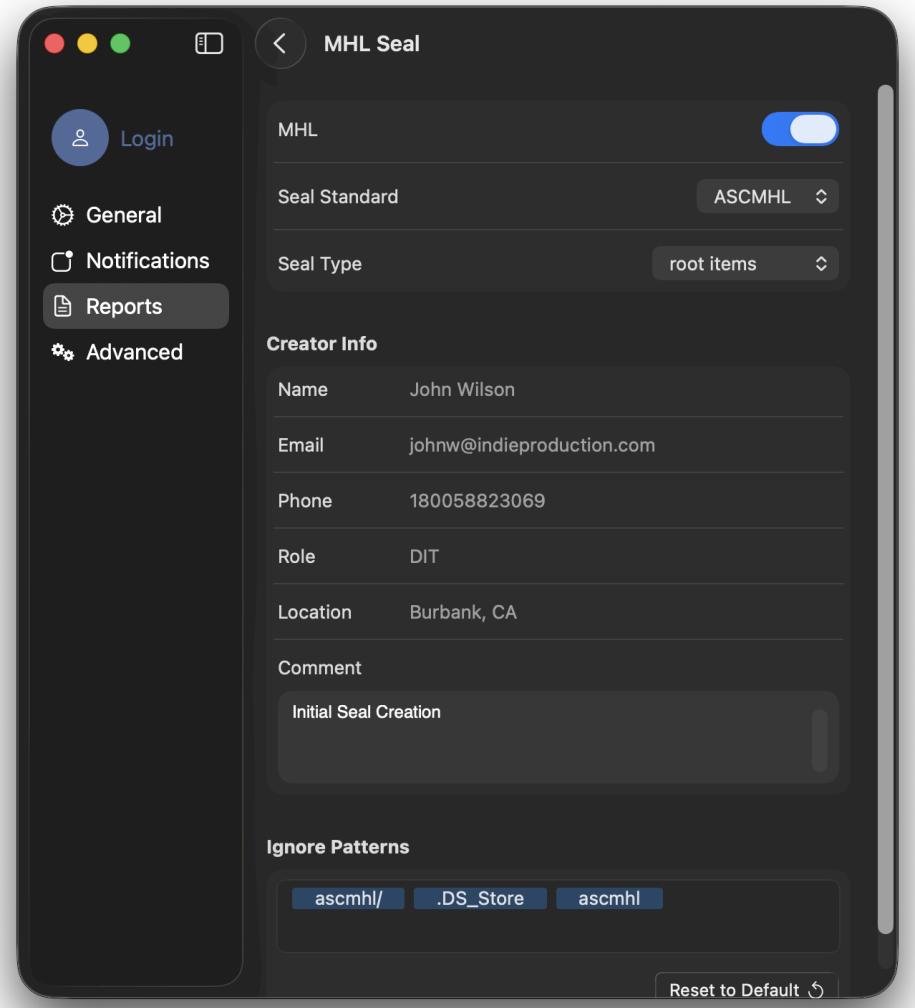
Reports

Reports can be an important bookkeeping tool and even used for simple offline search indices. Click the *Reports* button to choose your settings.



MHL Seal

ShotPut Studio can output two different types of checksum verification files, also known as *Seals*. The default is the new American Society of Cinematographers (ASC) industry standard Media Hash List (ASC MHL).



ASC MHL files adhere to the organization's formatting and naming standards (see www.mediahashlist.org/mhl-specification). These XML lists contain relative paths to data files and folders, and their original checksum values. These are always saved with output copies inside the Destination location(s).

Version 1 MHL style seals place the XML file as a 'sidecar' (outside of the referenced folder of files) or embedded in the sealed directory. This older MHL form is less robust than ASC MHL, but is still common and may be a requirement for some clients.

With either of these type files, you can check the integrity of data files at any time to ensure they still match the originals.

Seal Type

You may customize the locations being sealed with either MHL seal type. Seal root items will generate an individual seal for each item being offloaded. For example, if multiple directories are being offloaded a seal will be generated for each directory at the offload destination.

Seal output folders will generate a single seal for all of the items at each offload location. For example, if multiple items are offloaded to a single folder called “OffloadDestination” a single seal will be generated for “OffloadDestination”, regardless of the number of items offloaded.

NOTE: MHL seals will only contain information pertaining to items involved in the offload process. Existing items at the offload location and reports generated and saved to the offload location will not be included in the seal information.

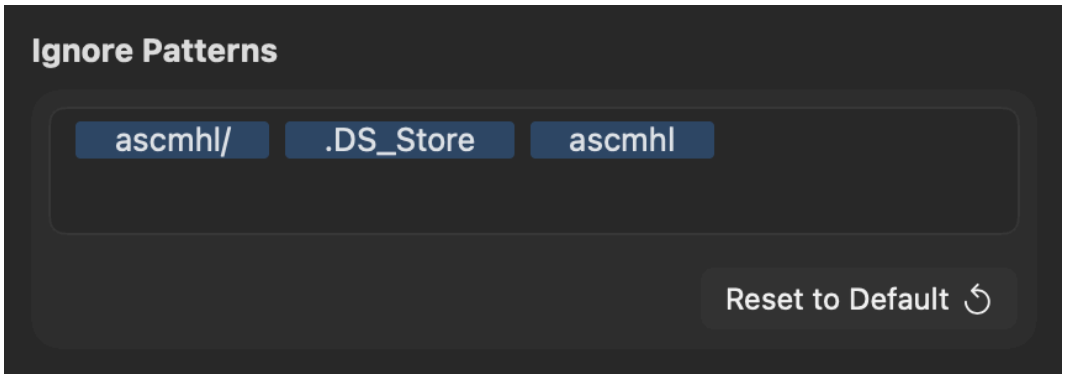
Creator Info

This is an optional section that can only be filled out when generating an ASCMHL seal. It allows you to fill in information about who is creating the seal, which will then be included in the seal itself.

This provides an extra step of protection if the seal becomes corrupted, as you can then trace it back to the Creator of the corrupted seal.

Ignore Patterns

This is another section that only appears when generating an ASCMHL seal.



Ignore patterns are a way to specify items that should not be included in the ASCMHL seal.

Files which are not relevant to the integrity of the data, such as system files, can be omitted to prevent the seal from being incorrectly flagged as broken; the *.DS_Store* files present on macOS are another example of files which should be ignored.

Report Location

Save Reports with Job places reports in a *Report Folder* at the root of the copy destination(s).

Save in Reports Folder allows you to browse to an existing location on your computer (or attached drive) to save all your reports together.

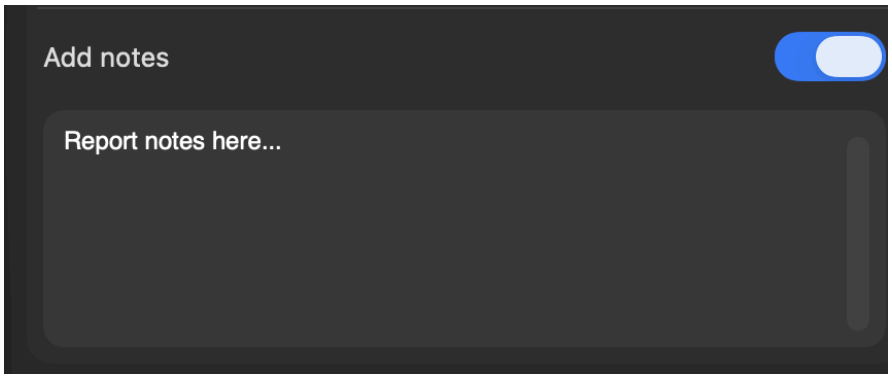
TIP: You may choose to save a report in both places - with the job and in a common reports folder.

Report Naming

Reports can be labeled automatically by the *Job Name*, or you can set a *Custom Name*.

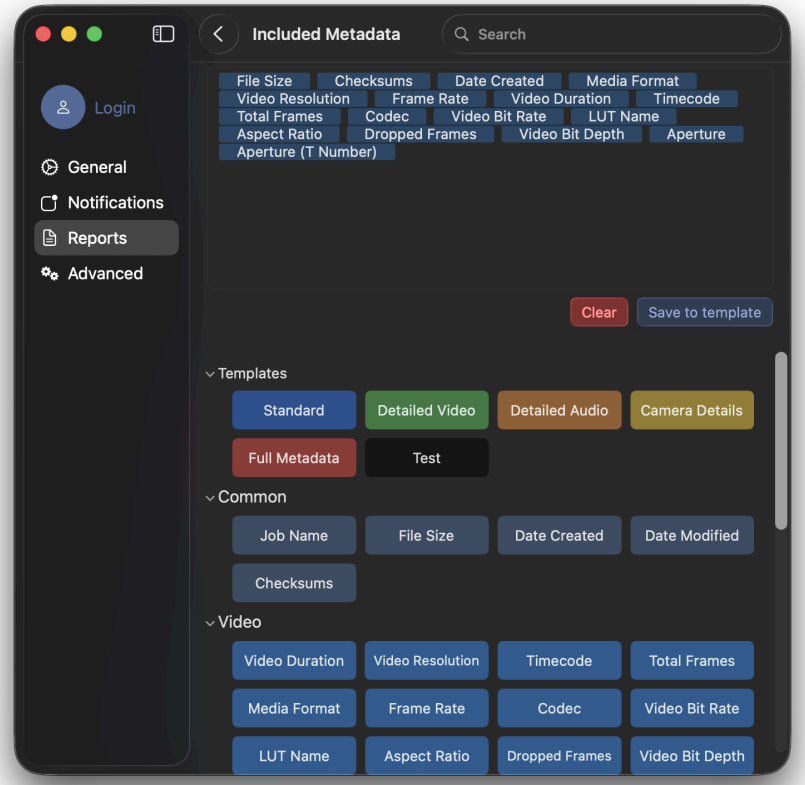
Add Notes

Here you can choose to include additional information in the report header such as Production info, DIT details, the project name etc…



Included Metadata Fields

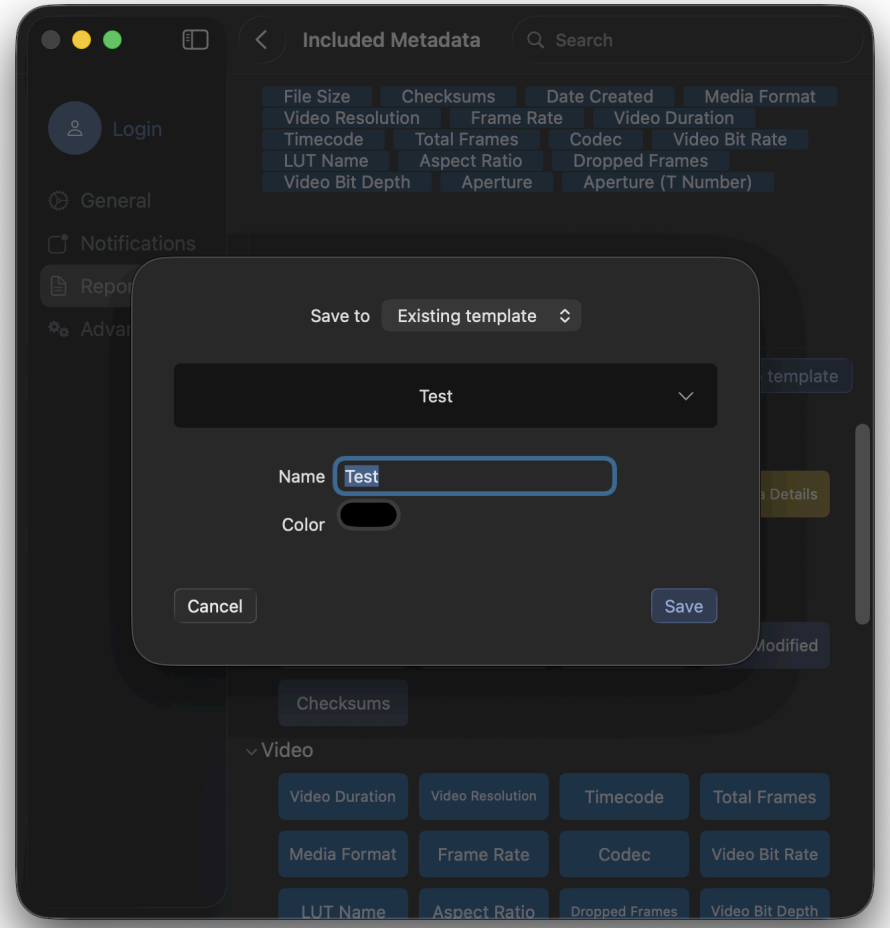
ShotPut Studio allows you to customize your reports by selecting the metadata you would like to be included.



In the settings page that appears after selecting *Included Metadata Fields* you are presented with a range of metadata options to choose from.

At the very top is the list of metadata that will be included in your PDF, TXT, and CSV reports. Metadata tokens can be added to this box by dragging them from the list of options below. They can be deleted by selecting them and using the *Delete* key.

You can completely clear this box by selecting the corresponding button directly below it. If you would like to save and reuse your unique combination of metadata, select *Save as template*.



You can then give it a name and color so it is easily recognizable in the future. After clicking *Create*, it will then appear in the list of metadata below this box, underneath the *Template* header.

All of the metadata tokens are grouped by specific categories.

Templates are pre-made combinations of settings that populate the box with multiple metadata tokens at once. As mentioned, this is also where any custom templates will appear after being saved.

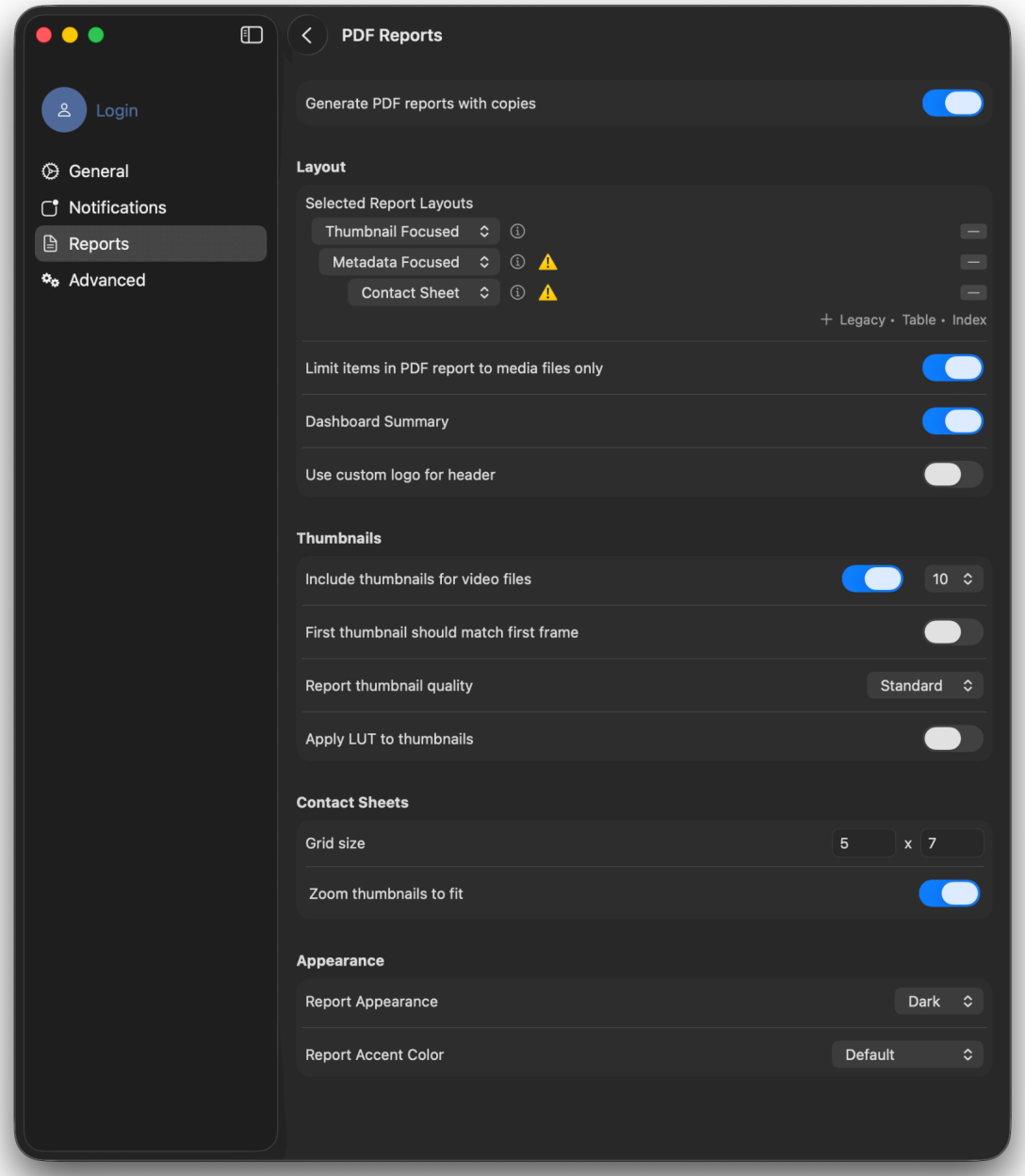
Common tokens are those that every file should have and help you to distinguish between them.

Video, Audio, and Camera tokens are specific metadata fields that provide information about the files and the camera used to record them.

NOTE: Even if certain metadata tokens are included, they may not appear in your reports. If the metadata needed is not provided in the files ShotPut Studio will be unable to include it in the reports.

PDF Reports

ShotPut Studio offers several job report formats, including *PDF*.



To generate PDF reports with copy jobs, ensure the first option is selected.

NOTE: When using the *Report Tool*, the reports being generated will be decided based on the types selected in the staging screen. However, the exact PDF options will match your settings.

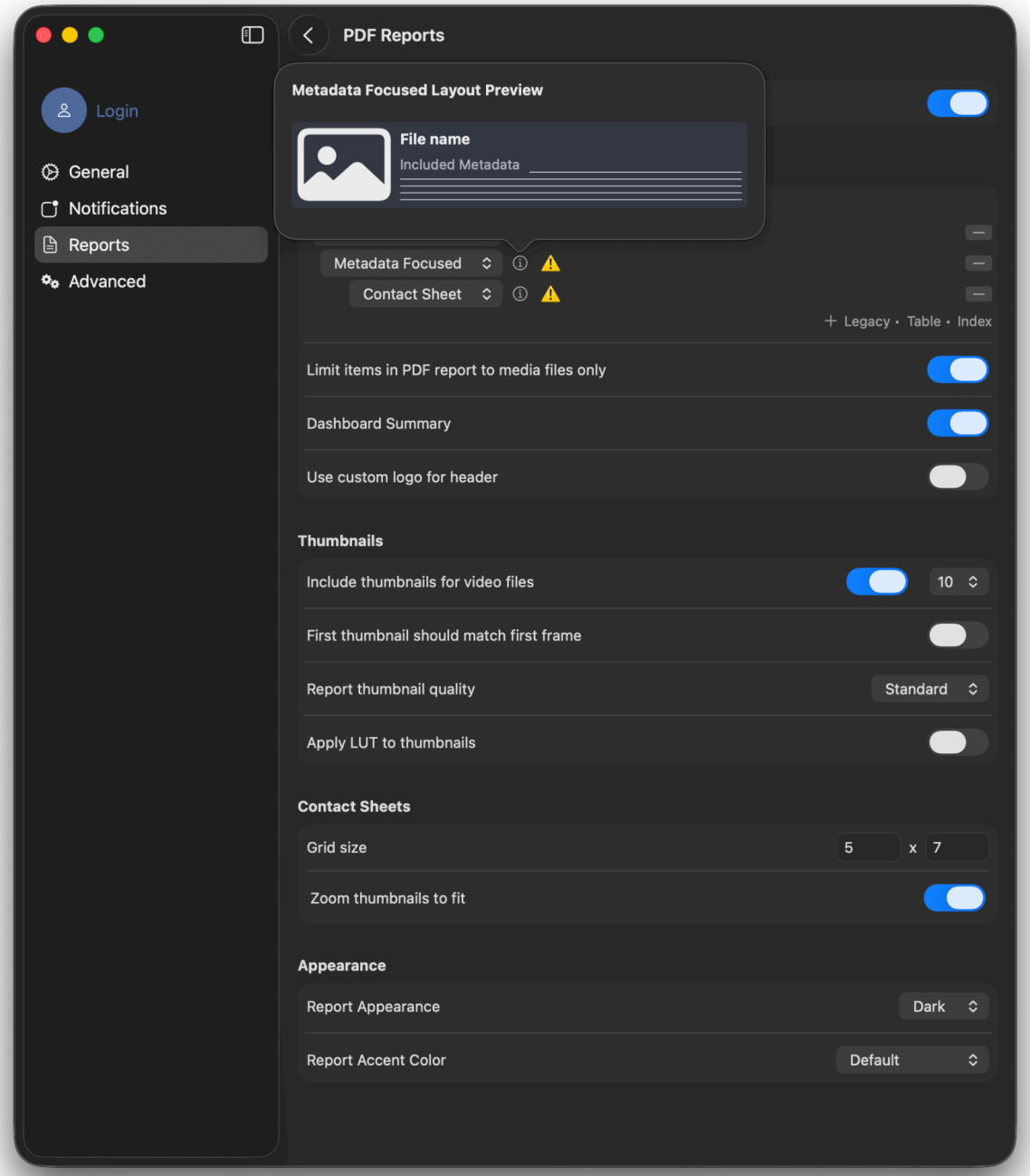
ShotPut Studio is ‘video aware’ and can extract file metadata and thumbnails for over 20 different camera/video formats, including MOV, MXF, MTS, MPEG, DPX, ARI, AVI, and more.

PDF Layout

The PDF layout section allows you to select up to 6 different layout types to generate with copy jobs or when using the Report Tool.

To add a report layout to the list, select its name from the bottom right corner of this box, next to the **+** icon. If you would like to remove a layout option, using the corresponding **-** button to the right of it.

Each report layout has a different look. To learn more about each one, select the *Info Icon* directly to the right of it. Upon doing so, a popup will appear giving you a preview of the layout.



You may also see a *Caution Icon* to the right of some of your selections. These will appear when the number of thumbnails you have selected (covered below) are either too few or too many for the layout selected. You can select it to learn more.

Below your Report Layout selections, you can choose between including information about all files in the copy job, or *Video Files Only.*

All Files means the report may have thumbs and metadata for video files as well as textual metadata information about non-video files that were copied.

The setting below the layout selection allows you to decide whether or not to *Include a Dashboard Summary*. This page replaces the report header and provides detailed information about your data and the job in an easily digestible block format with strong visuals and icons.



The final option in this section allows you to include a custom logo in your PDF reports. Enable *Use Custom Logo for Header* and browse to the image file you want to use.

To replace the ShotPut Studio logo, your new image must be formatted as PNG, JPG, TIF, GIF, or BMP file type and be 128 by 128 pixels. Larger files will be resized appropriately.

TIP: To remove the header image, replace it with a new file. To revert back to the ShotPut Studio logo, uncheck *Use Custom Logo*.

PDF Thumbnails

Thumbnails for videos are optional. Choose up to 10 sampled video frames to be included for each video file. The thumbs are sampled based on percentages within the clip.

Normally the first thumb is grabbed multiple frames into the clip to avoid potential black or useless frames. However, you can select the option *First Thumbnail Should Match Frame* if using a clapboard or other logging tool.

NOTE: Image sequence files such as RAW will be treated as one continuous clip and will be sampled accordingly.

Report Thumbnail Quality lets you dictate how you would like your report thumbnails to look. Keep in mind that the higher the quality, the larger the report size will be.

Finally, *LUT Application* allows you to have a LUT applied to any thumbnail that appears in your PDF reports. After activating this setting, select *Add LUTs* to add in your chosen LUT(s) file.

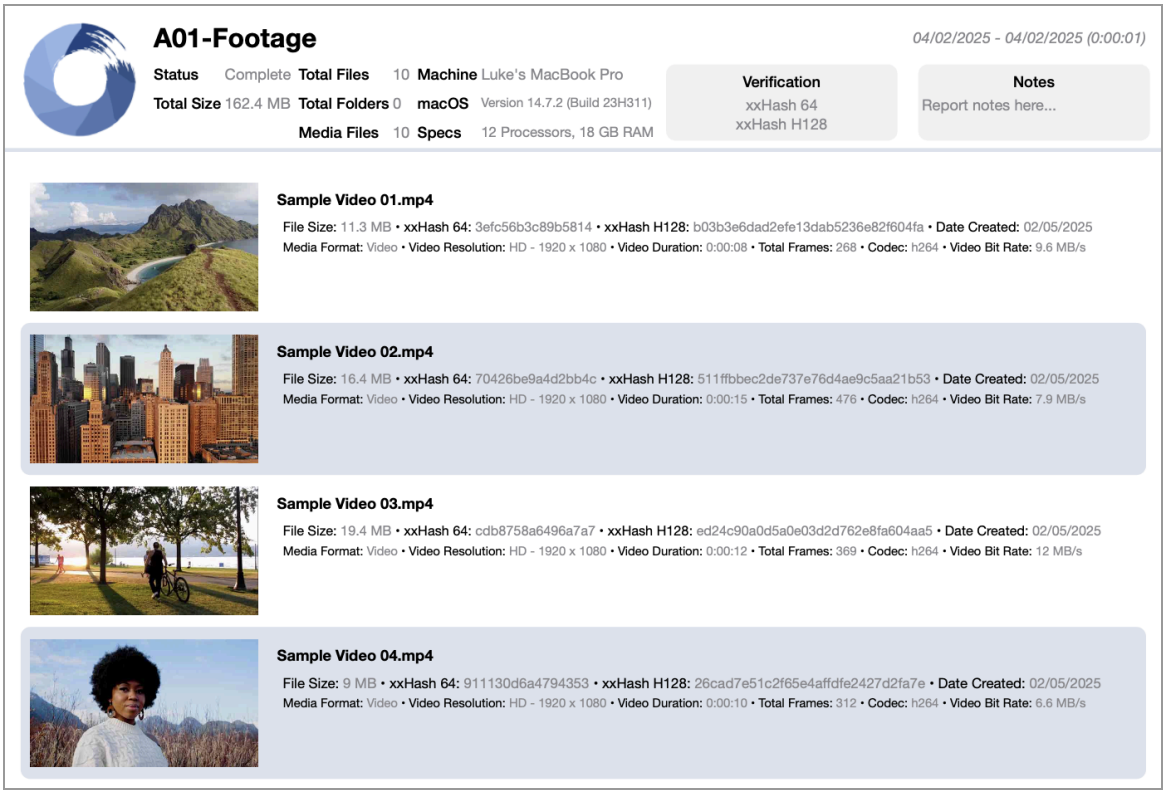
NOTE: Multiple LUT files can be added and saved, allowing you to swap between them without having to import them multiple times.

PDF Appearance

This section allows you to adjust basic appearance settings of your PDF report.

Report Appearance lets you choose between either a Dark or Light mode look.

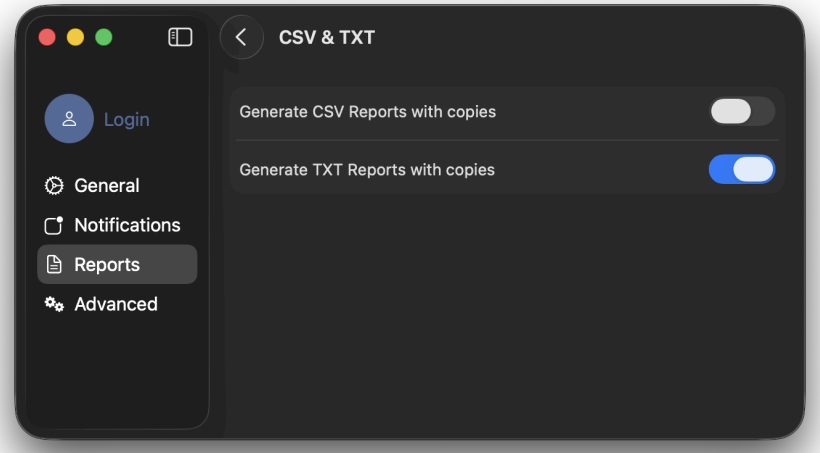
Finally, *Report Accent Color*, allows you to choose which color you would like to complement your reports. This color will be used to highlight rows and give your report a unique look. You can select from a range of options such as *Default, Secondary*, *Match System,* and *Custom*.



CSV & TXT

In this window, you can select to generate CSV and/or TXT reports.

Simply use the slider beside the corresponding report type to have it automatically generated when running jobs with both the Copy and Report tools.



Standalone Report Tool

Underneath this header is the option to *Generate Checksums* for reports that are run using the Standalone Report Tool.

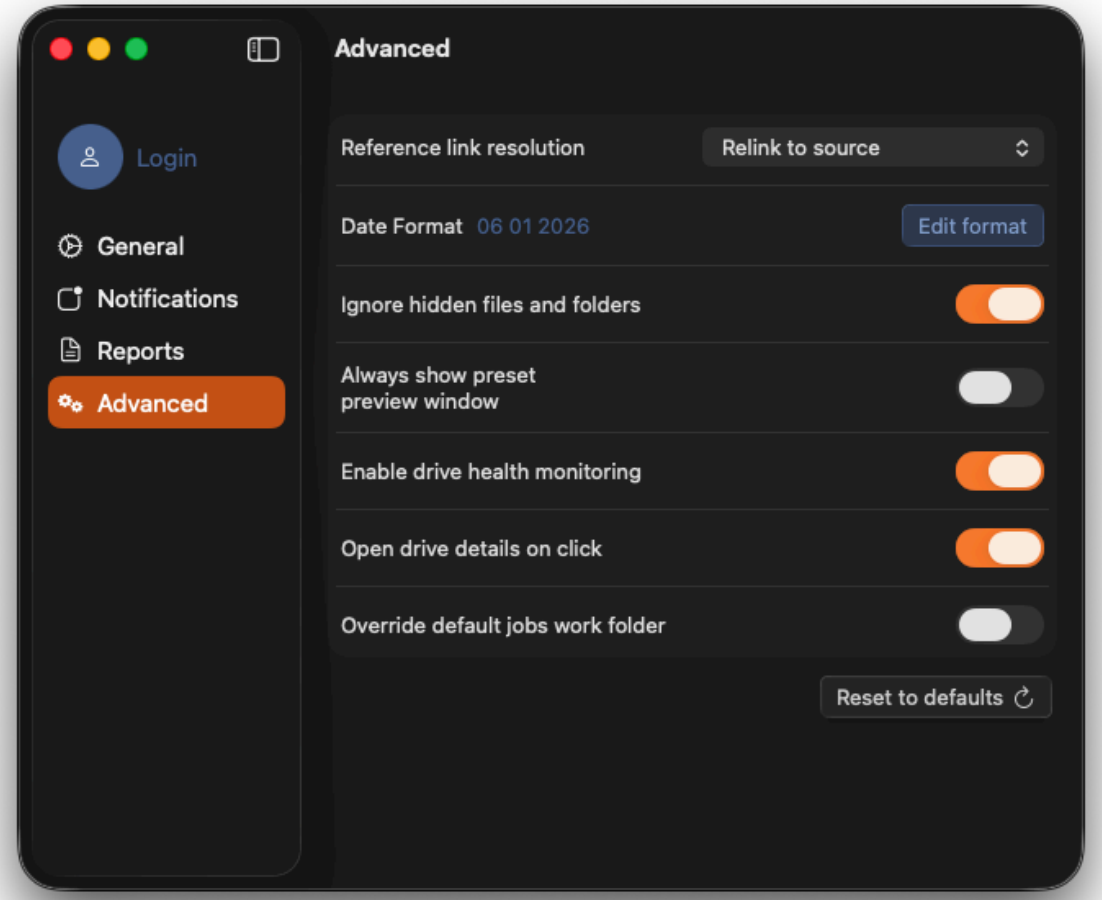
While this option defaults to OFF, if you are unsure about the data integrity of the media you are reporting on, generating checksums may be beneficial to your workflow.

With this setting turned on, a second option appears allowing you to select when media analysis should be performed during standalone report jobs.

This can be set to *Before Checksum, Concurrent with Checksum,* or *After Checksum.*

Advanced Settings

Click the **Advanced** button to open the panel. Settings here are generally changed infrequently.



Reference Link Resolution

Symbolic Links (B-reference links) are files containing path information such as references to other media files, etc. Often symbolic links are ‘absolute paths’ meaning when copied, they are no longer valid (because they’re not relative paths).

While it’s unlikely your data will contain such files, you can instruct ShotPut Studio how to handle these type files should they be encountered.

Relink to Source

This option recreates the link after the copy is complete to point back to the original source.

NOTE: Links to any drives that were not copied will break if the drives lose connection to each other.

Due to changes within the reference file, verification of it is skipped because the resulting link file contents are no longer the same as the original link file.

Relink to Replicated Source

If the original item was part of the copy, this option will recreate a link to the newly copied item.

If the item is not part of the copy, then the original link file will be copied.

Due to changes within the reference file, verification of it is skipped because the resulting link file contents are no longer the same as the original link file.

Copy original

Use this option to find the linked file or directory and copy it instead of the link.

Copy original link

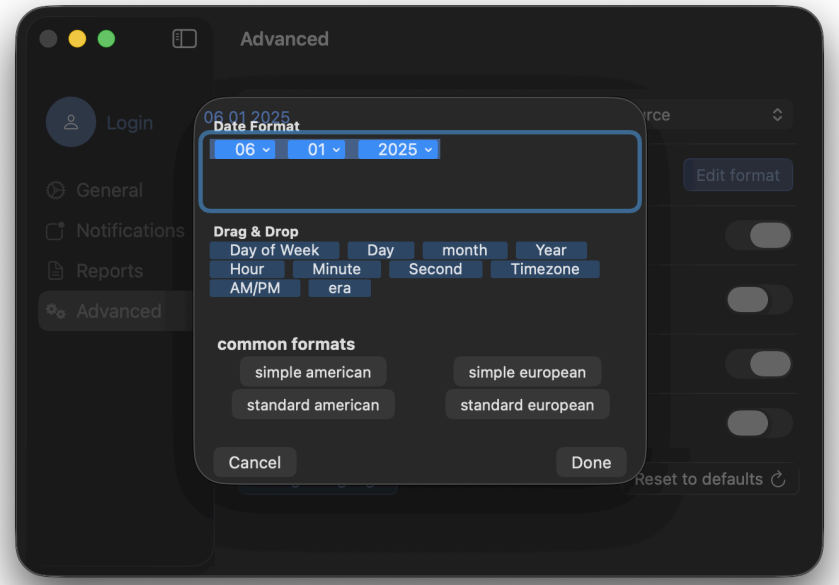
Use this option to copy the reference link ‘as is’ without any changes/resolution.

While the copied and original link files will be byte equivalent, there is no checking of links contained therein (so some references may be broken).

Date Format

Click *Edit Format* to change the style used in *Reports* and *Notifications*.

The preview is shown at the top of the dialog.



Select from one of the popular *Common Formats*. Alternatively, design your own format by dragging the items (month, day, year etc.) to the top area. You may also type in separators such as colons and commas.

To remove an item simply select it and press the *Delete* button on your keyboard.

Ignore Hidden Files and Folders

File systems can contain hidden files and folders. The function of these files vary from important os system files to simple indexing files used to make Spotlight function more efficiently. For media offloads, it is often desirable not to include these items as they often have no relevance to the integrity of the offload. This setting is turned on by default.

NOTE: Spotlight's ".DS_Store" files are ignored regardless of the option selection as copying these files can cause issues with verification.

Always Show Preset Preview Window causes a pop-up when starting a job with the *Preset Tool*. This window will also open if you are missing information, regardless of your preferences.

Enable Drive Health Monitoring

When this setting is enabled, ShotPut Pro will attempt to obtain and display S.M.A.R.T Drive Health Stats for all connected drives.

Open Drive Details on Click

Using this setting, users can decide when Drive Details should appear for a selected drive. By default, this option is set to *On Click*.

Using the slider to turn this setting off, users can have Drive Details open only when double-clicking or using right-click and selecting *View Details*.

Override default jobs work folder

This setting allows for the specification of a custom folder to temporarily store job work related items such as media analysis, transcodes, and reports instead of the default location on the system hard drive.

Jobs will use a temporary folder created inside the location chosen. This folder will be used for jobs throughout the application's lifecycle and will be removed at the end.

TIP: This setting is extremely useful if the system hard drive being used has limited storage.

Change Language

ShotPut Studio supports localization for certain languages. Click the *Change Language* button to open macOS System Preferences.

Under the *General* tab you can change your preferred language for the computer.

Click the *Apps* tab to choose ShotPut Studio. Select from System Default or other supported languages in the drop down menu.

Reset to Defaults

Click the *Reset to Defaults* button to change all *Preferences* back to default values.

CAUTION: Reset applies to ALL Preferences, not just *Advanced*. Be sure to review *Basic*, *Notifications* and *Report* Preferences after using this function.

TIP: ShotPut Studio will match your system display preferences. To turn on *Dark Mode* use the Operating System’s General Preferences.

Appendix A - Installation

This section details the initial required steps before using ShotPut Studio for Macintosh. Included in this section are instructions on installing the program, system requirements and registration. Skip this section if a registered copy of ShotPut Studio is already installed on your system.

Installing the Software

Download the installer to your computer and double click to run. You may be asked for the administration password for the computer. Save the folder of items to a temporary location on your computer such as Desktop. Refer to the README file inside for further instructions.

Since some of the components are subject to independent EULAs (end user license agreements), apart from Imagine Products' EULA, you'll be prompted to accept the terms of each.

The ShotPut Studio installer items folder will include:

- README.rtf
- ShotPut Studio application

Place the ShotPut Studio application into the 'Applications' folder. You may be asked for the administration password for the computer.

The application will periodically check for newer versions, but you can manually check at any time by clicking the 'Check for Updates' link under the application menu.

System Requirements

The minimum Macintosh configuration is:

- macOS 13 or newer
- 4 GB RAM
- 16 GB free disk space

Activation

ShotPut Studio activation requires web access to our server to register the software for use. When you purchased the application, a ShotPut Studio seat was added to your account on our

website. Upon first launch, the software will attempt to connect to our server and prompt for you to activate.

TIP: Activation information is stored on the system level independent of user preferences, so multiple profiles on the same computer may access the application as long as you install under the ADMIN user profile for your computer.

Just enter your account email and password for fast, easy activation, or enter the license number.

ShotPut Studio is a single user license. If you're upgrading to a new computer or need to transfer the software, be sure to ‘Deactivate’ from the ‘Application menu’, just above ‘Quit’.

How to Register

If you’ve purchased from our webstore, you’re already registered in our system. If you purchased from a reseller or other method, the reseller or Imagine can transfer ownership to you. You must have an account on our website to run the software and receive customer support.

Upgrades are released from time to time and the only way you'll get these is to be registered.

We may also send you periodic electronic news. Generally, we only notify of new products and trade shows, commentary and stories of interest from other users just like you. Let us know what you’re up to (publishing your stories is an inexpensive way to network within the production community).

Follow us on Social Media for timely and helpful information. On Twitter: @imagineproduct

Appendix B - Troubleshooting

Throughout the program, reminders and error checks help to anticipate trouble spots in the program while preventing inadvertent data loss. If a message appears that is unclear, check the Help topics or refer to the appropriate section of this guide for further explanation.

Technical Support

This product was designed to be easy to use and we want you to feel at home as you navigate through it. This guide should address the most often asked questions along the way. However, should you need support the specialists at Imagine can provide answers quickly and in terminology that you can understand.

Contacting Imagine Products

Visit Imagine's Website to fill out a problem report http://www.imagineproducts.com/ for fast, free service.

Updated news and patches will be available on the page, as well as Frequently Asked Questions under the Support tab on our site.

Alternatively you may email support@imagineproducts.com

Check for Updates

From the *Application* menu, select *Check For Updates* to manually check for any updates.

Diagnostic Logs

Should you experience crashes or other system problems you may be asked to supply us with the *Diagnostic* logs. You'll find them here, under the *Help* menu.