Native support of RED R3D files in Adobe video tools

Adobe Systems Incorporated and RED Digital Cinema Camera Company are collaborating together to bring a truly native, color-rich, 4K tapeless workflow to desktop tools, allowing filmmakers to harness the full potential of high-resolution raw digital cinematography.

RED and Adobe share the goal of developing a native raw workflow that keeps filmmakers close to the lens, so that you're always working with the sensor data the camera captured. By always working close to the lens, without proxies or other restrictions, editors can adjust the look and feel of their work all the way through the production process, knowing that their changes are completely accurate.

The first step of this long-term collaboration is the importer plug-in bringing native support for RED R3D files to Adobe Premiere Pro CS4, Adobe After Effects CS4 and Adobe Encore CS4, allowing 4K resolution native R3D files to be dropped straight onto the timeline without transcoding or rewrapping. The beta version is available for download at www.red.com/support.

RED is making the importer plug-in available as early as possible to provide customers a more flexible workflow immediately, and in order to obtain feedback from the community on how best to develop this workflow. Over the coming months, you can expect to see new developments that move both companies closer towards our shared vision for advanced raw workflows.

Adobe Creative Suite 4 Production Premium software is an indispensable part of a film and video professional's toolkit and leads the way in tapeless and raw workflows. The alliance with RED underscores Adobe's commitment to integrate tapeless camera formats into its line of professional video products, and will enable advanced post-production workflows to be faster and more flexible.

- **Hollywood-caliber digital cinematography made more affordable:** RED cameras have taken the digital filmmaking world by storm, making high-resolution digital cinematography accessible to many more productions. RED cameras capture extremely high resolution raw files, opening up the possibility of a digital production workflow that allows filmmakers to make image processing decisions throughout the post production process because raw files keep the image sensor data directly. Until now, a truly native, nondestructive workflow has not been possible in desktop video tools

- **A native, raw workflow today:** Importing R3D files directly into Adobe Premiere Pro, Adobe After Effects and Adobe Encore without conversion delivers a faster, color-rich workflow that gives users control of the look when they edit. Filmmakers can dynamically change the resolution; applying color correction to the footage in full resolution for example, and then lowering the resolution on the fly to gain better performance from their hardware as they scrub through edits.

- **A more powerful, streamlined workflow tomorrow:** Because Adobe Premiere Pro works directly with the sensor data, editors can work with footage as close to what the lens saw as possible, opening up much richer, more powerful ways of working non-destructively on the color and look of their work.

Customers who want to get started with the RED and Adobe workflow can download the free Adobe Premiere Pro CS4 and After Effects CS4 trials for Mac OS X or Windows at www.adobe.com/downloads and the RED importer plug-in at www.red.com/support.

Adobe/RED Workflow
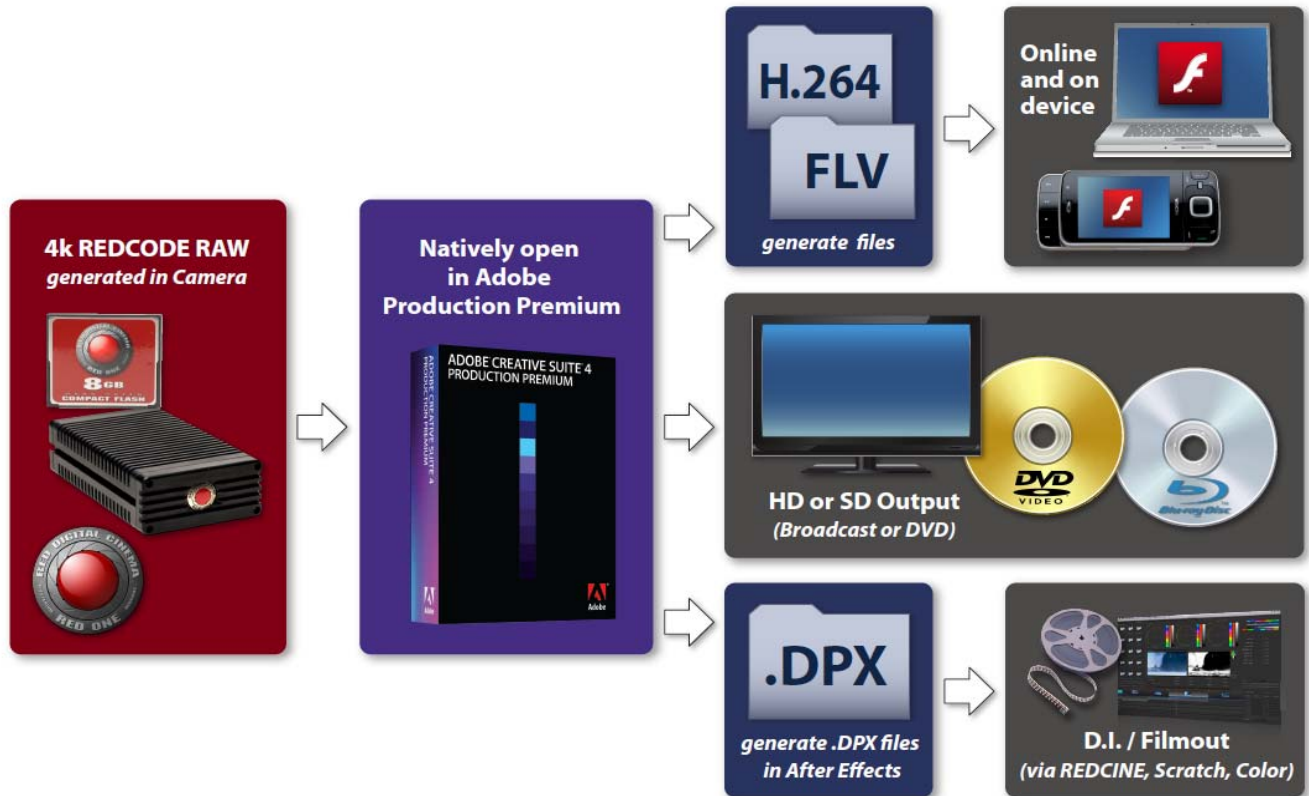
Frequently Asked Questions

Find answers to the most commonly asked questions about the RED beta importer plug-in for Adobe® Premiere® Pro CS4, After Effects CS4 and Encore CS4.

1. Which version of Adobe software do I need for the RED workflow?

In addition to the RED importer plug-in, you will need the CS4 versions with the Adobe Premiere Pro 4.0.1 update and After Effects update 9.0.1.

The RED plug-in has been specifically tuned for CS4 because Adobe Premiere Pro CS4 has been re-architected for 64-bit operating systems to use large memory more effectively (up to 20GB of memory for Adobe Premiere Pro alone, up to 64GB of memory for a large Production Premium workflow).

2. How can I get the RED plug-in for Adobe?

Customers can download the RED beta importer plug-in from www.red.com/support . If you do not have Adobe CS4 software, you can get started with the RED-Adobe workflow by downloading the free Adobe Premiere Pro CS4 trial (for Macintosh or Windows), RED importer beta, and After Effects CS4 trial (for Macintosh or Windows).

3. When will the Adobe Premiere Pro 4.0.1 and After Effects 9.0.1 updates be available?

The Adobe Premiere Pro 4.0.1and After Effects 9.0.1 updates are now available free to all CS4 Production Premium, CS4 Master Collection, Adobe Premiere Pro CS4 (for the Adobe Premiere Pro update), and After Effects CS4 (for the After Effects update) customers through the Adobe update manager, accessed through the Help menu in the application.

4. What are the recommended system configurations?

A 64-bit operating system is strongly recommended for RED workflows (Vista 64, Mac OS X Leopard).

For high end workflows more memory benefits performance significantly, making a 64 bit O/S essential. Production Premium CS4 is architected for 64-bit and as a result, a 64-bit OS with lots of memory makes the work really flow. From our experience these guideline will help you, although your mileage will vary:

	Premiere Pro	**After Effects**	**Production Premium**
Solid Baseline Workflow	4GB	4GB	4GB
Performance Configuration	8GB	8GB	16GB
Memory rarely an issue	16GB	16GB	32GB

What does this mean for you?
Most laptops only take 4GB of memory. We've got a solid workflow there, but if you can put in more memory, you're pretty much guaranteed to see performance gains.