

# Media Composer | Software Operators Upgrade Notes 8.0 8.1 8.2



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# INTRODUCTION

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This is not an operations manual, but my outline of the new features in Media Composer 8.0, 8.1 and 8.2. In this document I assume you are currently editing at good proficiency on some recent version of the software. This document describes what the new features are, but does not necessarily outline the steps to using them. Remember to see the actual documentation from AVID for more detail, or use the built in HELP in the application.

On the pages which follow is my take on the most useful features for operators using these releases of *Media Composer | Software*. It covers standalone features in the editing system, not necessarily features specific to an Interplay server environment.

## Acknowledgements

I would like to thank:

**Jean-François Boisclair**, Avid Product Specialist at CEV in Montreal, for thoroughly reviewing this effort and offering many very useful corrections and suggestions.

**Robert Russo** at Avid (Burlington, USA), who returns all my emails and guides me through my exploration of the new Avid versions. Many thanks Robert.

“Beta” **Keith Gerrard** for allowing me to participate in the Beta program that allows me to get a head start on the new versions.

Despite their help, this document certainly contain errors and omissions, for which of course I alone am responsible.

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# 8.0

## Media Composer 8.0

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This Media Composer version contains five significant changes.

- Licencing has changed – The application is available for purchase or rental.
- NewsCutter is now available as a plugin.
- The name has changed to *Media Composer | Software*
- A new program, the *Application Manager*, is included
- A plugin which allows editing remotely with an Interplay Production server is available as *Media Composer | Cloud*. This is a rebranding of Avid SPHERE. It is not covered in this document.

### LICENCING CHANGES

Media Composer is available for your use in three different ways:

**BUY IT-** You may still purchase Media Composer outright. As before, it then becomes yours forever, and for the first year you get support and any released product upgrades. When your year is up, you can just keep using your product at its current version, or sign up for the very reasonable support plan which will offer you support and upgrades for as long as you are current. Note that once your support plan lapses, you can no longer upgrade your Media Composer version- *ever again*. There are no Version Upgrade offers- you keep current by paying continuous, unbroken support or by renting the software.

**RENT IT** – for a very reasonable monthly rate you may rent the software, or you can save some money and rent by the year. This rental includes support and all updates during the rental period. When your rental lapses, the product stops working until you renew once again. Rental includes the Symphony Option, Boris BCC Lite effects, Sorenson Squeeze Lite, New Blue Titler Pro 2, worth on their own in excess of \$1,300 US if purchased as extras.

**FLOATING LICENCE** – For large Production facilities and student labs, packs of licenses can be bought which can ‘float’ among all the available machines in the facility. The licences are not assigned per machine, but can be shared among any number of machines. As one edit suite shuts down, its licence becomes available for another. You can even, literally, check a licence out and take it on the road!

## NEWSCUTTER AS A PLUGIN

The application NewsCutter is no longer sold. There is a new NewsCutter option for Media Composer which adds the NRCS tool as a part of the Media Composer.

Most significantly for all editors with this version, several features from the NewsCutter have now been added to Media Composer, and they will be outlined in the following pages. The addition of these NewsCutter features is the largest operational change in this release.

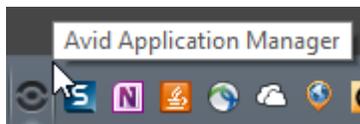
## NAME CHANGE

This product is now known as *Media Composer | Software*. In part, this is to differentiate it from *Media Composer | Cloud*.

*Software* is Media Composer as we have always known it, the software in the suite. It may or may not be connected to an Avid Interplay system.

*Cloud* is this Media Composer, but with the ability to work with an Avid Interplay Production system remotely, from anywhere. Sitting in New York, the editor can screen and edit using resources in Los Angeles, and send material to that server as they are editing or when they are done. At a convention in Washington, Media Composer Cloud can be connected to an Interplay Production system downtown, and be editing and uploading stories to that server remotely.

## APPLICATION MANAGER



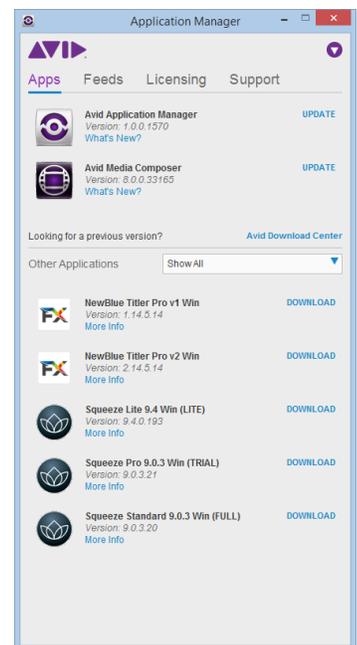
This application is very similar to those of other Software vendors who provide a 'dashboard' to monitor and manage your products and licences. It can be opened up by finding it as an application, or by clicking on its icon in the System Tray (PC) or Dock (MAC). When opened, you will see four tabs across the top of the window:

**APPS:** Displays installed applications, and others which are available. These, which may be free with your product, include the NewBlue titler, and versions of Sorenson Squeeze.

**FEEDS:** Industry and product related news feeds

**LICENCING:** Manage licences for products on this system

**SUPPORT:** Outlines support plans and contains links to support resources.



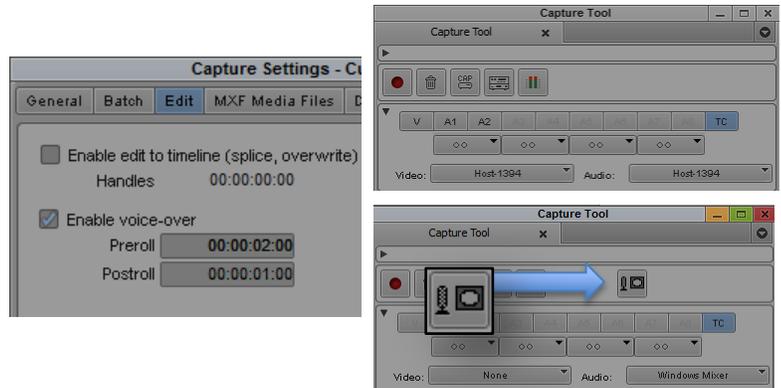
## Features from NewsCutter

The following additions are a result of NewsCutter features being merged with the Media Composer. Note these do not require the NewsCutter option; they are available in the regular Media Composer software now.

### CAPTURE SETTINGS

ENABLE VOICE OVER displays a button in the CAPTURE tool which allows you to record a voice over directly into your timeline. You can record as many as two tracks at the same time, and you can mark IN and OUT to constrain the recording.

Generally, this option is fast, but not as flexible as using the AUDIO PUNCH IN tool for the same task.



### CAPTURE TOOL - SERVO LOCK RECORD

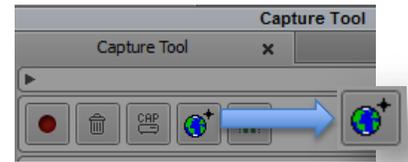
When deck control is active, you can select this option. Designed for fast turnaround news editing, it will cause a recording to begin every time the tape is in PLAY and the servo is locked, and recording to stop when it is not.

It allows a news operator to quickly shuttle through a tape, and when they see something they want they just PLAY it to record it. Very simple and effective in a news environment.

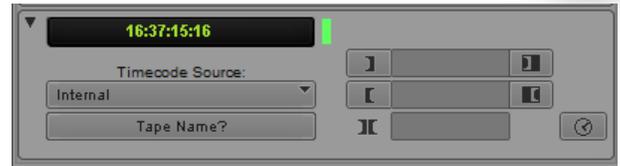


## CAPTURE TOOL – AUTOMATIC TIMED LIVE FEED RECORDING

The TOGGLE SOURCE button now looks like the planet earth when you select it to perform a live recording. This is an icon from the NewsCutter where it performed the same function but was called Satellite Recording.



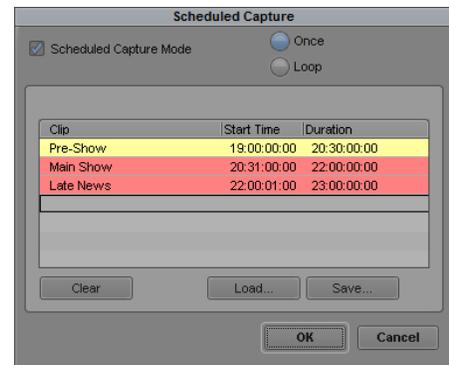
As with Media Composer 7, with this option selected, if you initiate a LIVE recording without timecode IN and OUT points entered in the Capture tool, recording initiates immediately.



If you initiate a LIVE recording with timecode IN and OUT points entered, they will be used. That is, the timecodes are assumed to be clock time, and the recording will not start until that time. You can use this feature to program unattended recordings to happen at a later time in the day.



In Media Composer 8.0 it is also possible to click on the  CAPTURE SCHEDULE button, and type in multiple record requests using the window shown here at the right (or load them from a tab delimited file).



## NEW BIN SETTINGS

There are two additions in the BIN options, as shown at the right.

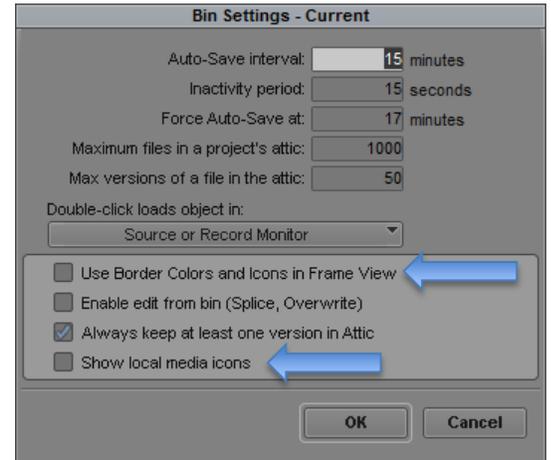
### USE BORDER COLORS AND ICONS IN FRAME VIEW

In FRAME display mode this option places a thin colored border around thumbnails and shows an icon with the clip text. Below, you will notice a RED outline around the Sequence frame and see the presence of the SEQUENCE icon with the clip name text. Both these can be displayed or hidden.



The outline will be one of four colors. A fifth color for clips in the media tool was added later:

- A RED border aids in the quick identification of Sequences.
- A LIGHT GREEN border identifies Master Clips
- A DARK GREEN outline is used for Sub Clips and Group Clips.
- A BLUE outline indicates precompute effects, including motion effects created as media



### SHOW LOCAL MEDIA ICONS

When in TEXT mode in the bin, you can identify whether clips are on local storage or on network storage with this option. When ON, a blue marker appears on clips whose media resides on local storage.



Local storage includes any internal hard drives in the computer, but also any USB or firewire connected drives. Media on ISIS external storage workspaces will not show the blue indicator, and will still have their 'pigtailed' hanging below the icon.

A second color, pink, indicates the sequence contains mixed media.

Note these indications apply to media icons only, and you will not see them on AMA linked clips.

## ALTERNATE EDIT button

A new button is available in the `COMMAND PALETTE > PLAY` tab, called `ALTERNATE EDIT`.



This allows you to quickly replace a shot in the timeline with an alternate version from a specially named bin. In many ways it is like a conventional `REPLACE` edit, with the additional benefit that you can quickly swap between multiple shots- no need to load clips in the source monitor first.

- You might have a number of animations you use regularly. As you edit, you can insert a placeholder video and use this feature to come back and replace it with the correct animation from a bin which contains several.
- You may have multiple possible shots for a section in your timeline. Place them in a bin named `ALTERNATE EDITS` and use this button to quickly swap that shot out and evaluate the alternatives.

Here are the steps to use Alternate Edit:

1. The button must be mapped to your keyboard or user interface
2. Create a bin and specifically name it `ALTERNATE EDITS`
3. Place in this bin the shots you want to use for your `REPLACE`
4. Park on your segment in the timeline to be replaced
5. Activate the track selectors for the tracks you wish to replace, just as if you were performing a normal edit
6. Click the button to replace the shot, and initiate an edit review
7. Park on the shot again and hit `ALTERNATE EDIT` to replace the timeline segment with the next shot in the bin. Repeat as often as you wish to view all the clips in your bin as alternate edits in the sequence.

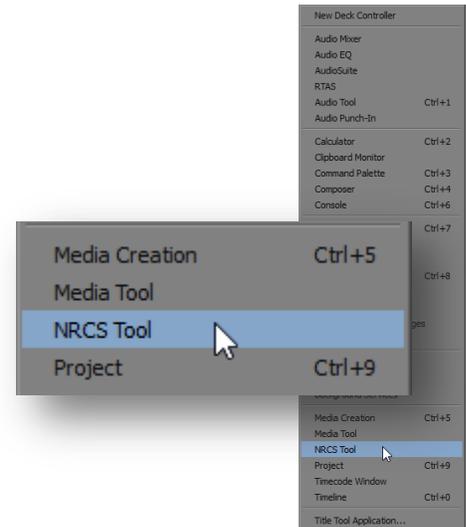
## NRCS Tool

This is not a part of Media Composer – but an option you can buy to add on. It allows the editor to connect to the **News Room Computer System** – also known as iNews.

You can read and do basic editing of news scripts. It also allows the editor to make a BIN and a SEQUENCE for a story with a single button click. This Sequence inherits the VideoID from iNews.

This is a safe way to create stories in a newsroom with an automation system in the control room / gallery. There will be no mistakes in typing the slug, or more importantly the VideoID.

The NRCS tool is found in the TOOLS menu, and also allows some configuration through a setting named NRCS.



## TOGGLE SOURCE

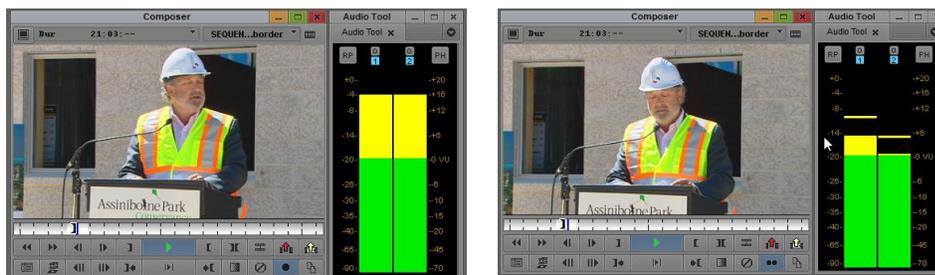
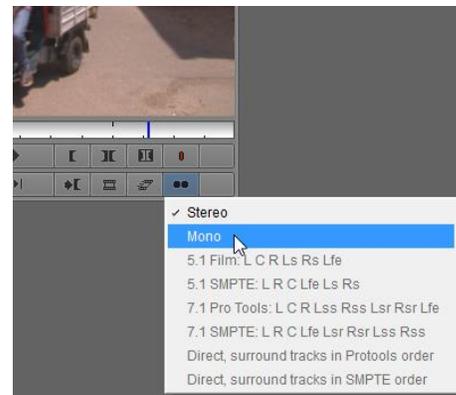
It is possible to shrink the width of the Media Composer window to the point you end up with just a single monitor on screen. That monitor can be toggled to display either the SOURCE or the RECORD video. This is very commonly done when editing with limited screen space, such as on a laptop.

Typically, a Media Composer editor would have pressed ESC as the shortcut to toggle between monitors. This still works, but there is a new button which appears when the Composer window is shrunk that performs the same function, and indicates the current state. CLICK this button to toggle between SOURCE (player, blue) and RECORD (timeline, grey).



## AUDIO MIX MODE BUTTON

This button allows you to change your monitoring channel mixing. The button is in the COMMAND PALETTE > OTHER tab, and must be assigned to your interface before use. Clicking on it brings up this menu from which you can choose the type of monitoring you would like to have.



MONO

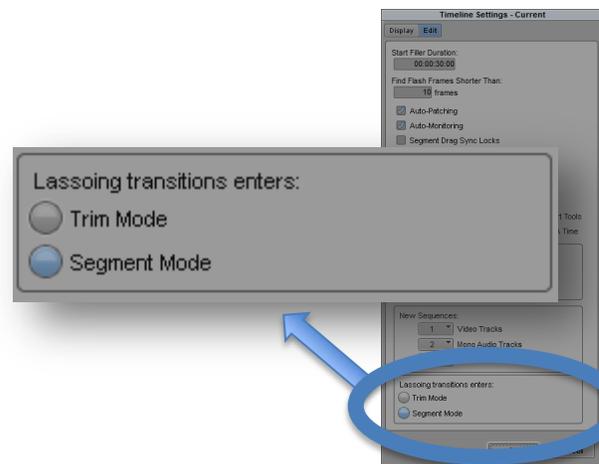


STEREO

## TIMELINE SETTINGS: LASSO BEHAVIOUR

If there is one big difference in the 'culture' between Media Composer and NewsCutter editors, it revolves around what happens when you lasso transitions in the timeline. NewsCutter highlights the segments in all cases when you lasso. Media Composer enters Trim mode if you lasso a single cut, or does select segments if you lasso around them completely.

This TIMELINE setting allows you to choose between NewsCutter (select segments) or Media Composer (enter trim mode) method when you lasso a transition.



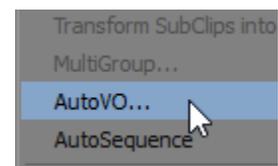
## MENU ITEMS MOVED FOR NEWSCUTTER USERS.....

FEATURE	MOVED FROM...	MOVED TO...
Batch Capture		
Batch Import		
Consolidate / Transcode		
Extract DNXHD Data	<b>BIN</b> Menu	<b>CLIP</b> Menu
Decompose		
Change Sample Rate		
Relink		
Audio Mixdown		
Video Mixdown		
Data Mixdown		
Render on the Fly	<b>CLIP</b> Menu	<b>SPECIAL</b> Menu
Digital Cut		
Export to Device		

## AUTO VOICE OVER

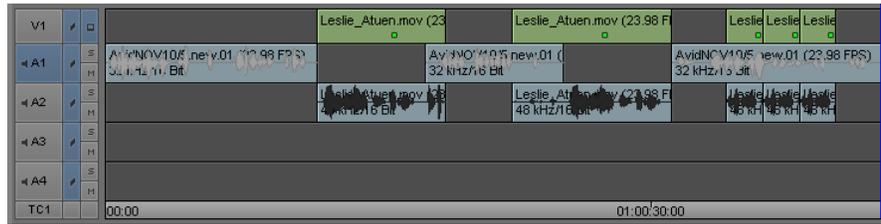
This feature simplifies an already edited sequence, presumably so that it can be recut. You choose an audio track, and then you decide if you want the material spanned by the contents of that track retained or deleted. A duplicate of the timeline is made, and material you did not want is EXTRACTED from the sequence.

Begin by selecting a sequence in a bin, and then choose the menu item **BIN > AutoVO**

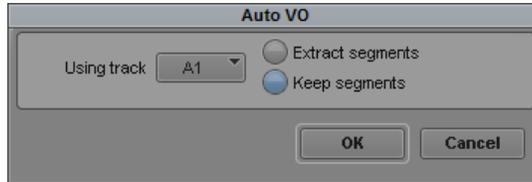


## AUTO VO EXAMPLE 1:

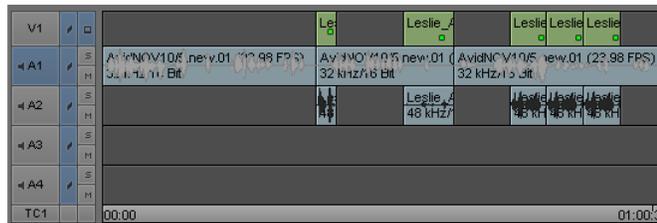
ORIGINAL SEQUENCE,  
Track 1 selected



Request timeline **KEEP**  
segments with track 1  
content, and **EXTRACT** all  
other material on all other  
tracks outside those  
boundaries

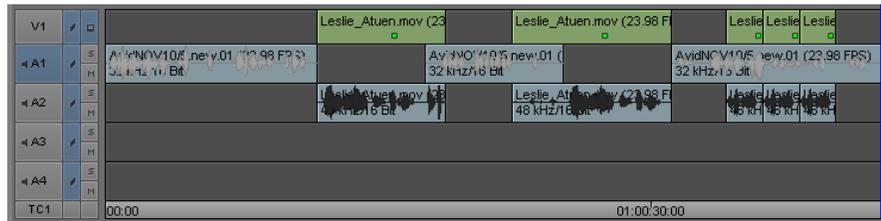


Result

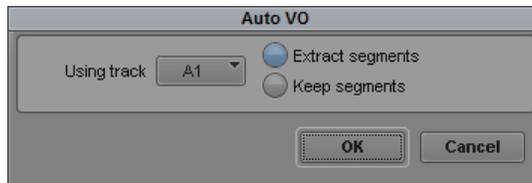


## AUTO VO EXAMPLE 2:

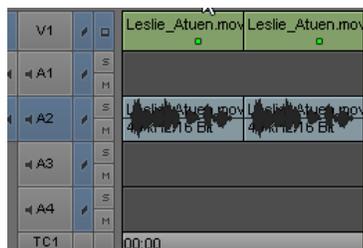
ORIGINAL SEQUENCE.  
Track 1 selected



Request timeline **EXTRACT**  
segments with Audio 1  
content, and all other material  
on all other tracks within  
those boundaries



Result



# 8.1

## Media Composer 8.1

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### AAX-64

AAX stands for **A**vid **A**udio **e**Xtension. In order to deliver a 64 bit version of ProTools, this new 64 bit plugin architecture was developed. These are real time, track based plugins. They replace the RTAS plugins in previous releases of the Media Composer.

Many older sequences can be moved forward however, as most RTAS audio plugin parameters have been mapped to comparable AAX-64 audio effects. Some of the old RTAS effects however will not carry forward to this release:

<b>Present, but not compatible with previous Media Composer Versions</b>	<b>Not included in version 8.1 of Media Composer</b>
BF Essential Clip Remover Chorus Flanger Delay Multi-Tap Delay Ping-Pong Delay	Extra Long Delay II Long Delay II Medium Delay II Short Delay II Slap Delay II EQ3 4-Band Phase Scope SurroundScope

And of course there are a number of new audio plugins. Descriptions of these new plugins are available in the Media Composer HELP as well as the Media Composer Editing Guide.

<b>New for AudioSuite, clip and segment based audio processing:</b>	<b>New for Track Effects:</b>
<ul style="list-style-type: none"><li>• Channel Strip</li><li>• Eleven Free</li><li>• Maxim</li><li>• Mod Delay III</li><li>• SansAmp PSA-1</li></ul>	<ul style="list-style-type: none"><li>• Channel Strip</li><li>• Eleven Free</li><li>• Maxim</li><li>• Mod Delay III</li><li>• SansAmp</li><li>• PSA-1</li><li>• Dither</li><li>• POW-r Dither</li><li>• DownMixer</li></ul>

Your new audio AAX-64 plugins folder will be found here:

(Windows) drive:\Program Files\Common Files\Avid\Audio\Plug\_Ins  
(Macintosh) Macintosh HD/Library/Application Support/Avid/Audio/Plug-Ins

Plugins are currently available from Avid as well as Sonnox and NUGEN Audio, iZotope, Audio Ease and many other suppliers. For a full list of available AAX-64 plugins, visit <http://www.avid.com/plugins>.

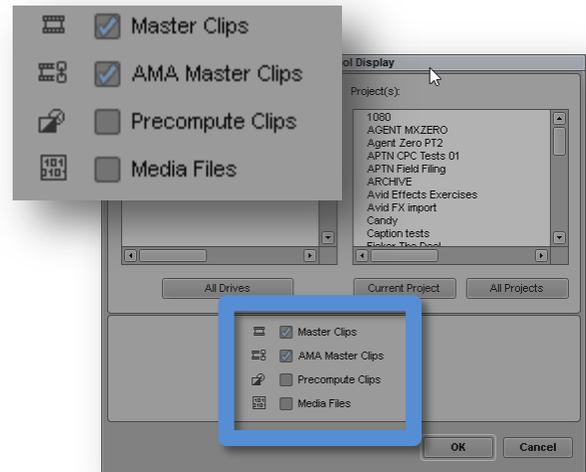
Also note that older RTASs and Audio Suite plugins which you may have purchased previously which are not AAX-64 are no longer compatible with Media Composer. This should be considered before you upgrade to or past Media Composer 8.1.

### HIDE AMA MEDIA in MEDIA TOOL

When you open the Media Tool there is a new option to exclude or include currently attached AMA clips from display in the Media Tool.

If you don't select to see AMA MASTER CLIPS, you will only see clips for which actual media exists in local media files (in the local Avid MediaFiles folders)

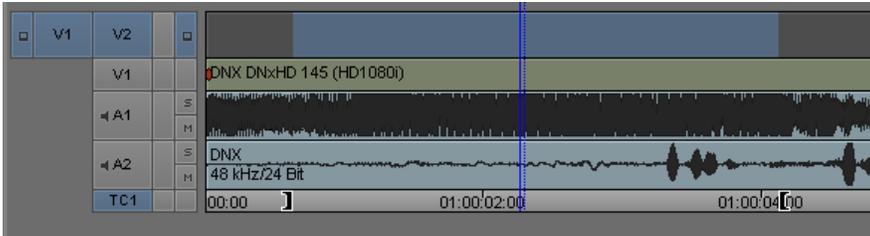
It can also be handy as it allows you to display *only* the currently mounted AMA clips, which can be useful for finding specific media or for troubleshooting.



## SAVE TITLE TO TIMELINE

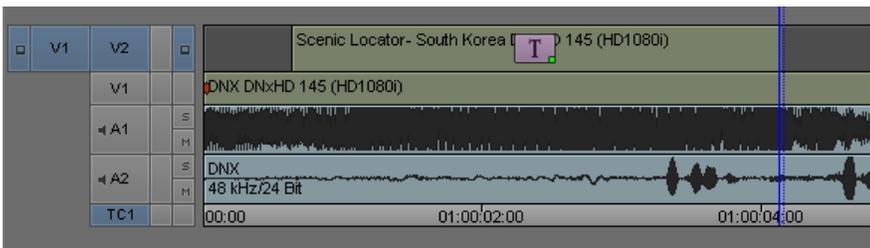
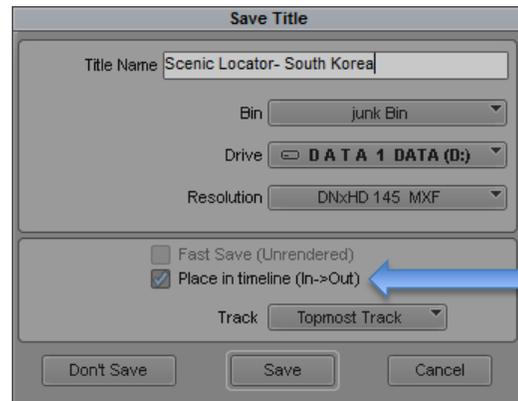
For the classic Title Tool only (not Marquee) you can have a title automatically edited into the timeline as you save it, saving you the extra step of creating and then editing with a title from this tool.

- Place MARKS in your Sequence
- Patch and activate the VIDEO track you want the title to appear on



Sequence setup to receive the title – MARKS are present, and V2 is activated and patched

- After creating your title in the Classic Title Tool, choose FILE > SAVE TITLE or FILE > SAVE TITLE AS
- In the SAVE TITLE DIALOGUE, activate the PLACE IN TIMELINE (IN->OUT) option. Fill in the rest of the dialogue as normal.



Timeline after Title is edited (Overwritten) into position

Note these two points:

- If there are no marks in the timeline, this option is not available
- The edit is an OVERWRITE and will record over anything between the IN and OUT points in the timeline

## BIN FRAME VIEW MODIFICATIONS

If you use FRAME VIEW in your bins, you have more control over how the thumbnail display looks. These new options are in the BIN SETTINGS.

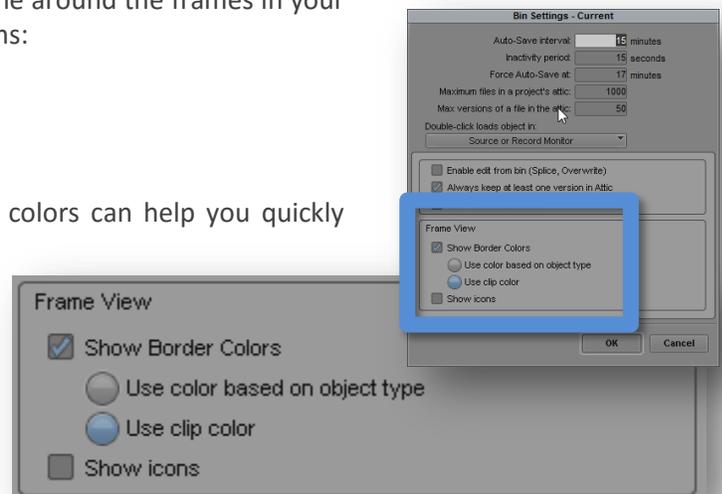


**SHOW BORDER COLORS** will present a box or outline around the frames in your bin. You can choose from two different color systems:

### USE COLOR BASED ON OBJECT TYPE

Border colors will appear as shown below. These colors can help you quickly identify SEQUENCES, CLIPS and MOTION EFFECTS from one another in FRAME view.

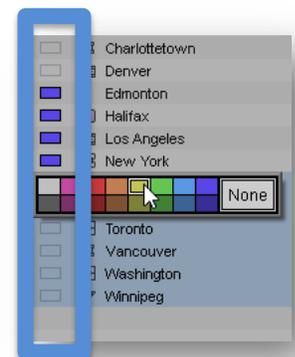
- Blue - Precomputes and motion effects
- Green - Master clips
- Dark Green - Subclips and Group clips
- Red - Sequences
- Purple - Media files in the Media Tool



### USE CLIP COLOR

You can assign a specific color to a clip. USE CLIP COLOR will outline the frame in the bin using this assigned color, allowing you to choose which clips you want to stand out in the bin.

Assigning the CLIP COLOR for this feature can only be done when your bin is using TEXT display. Select one or more clips and use the menu item EDIT > SET CLIP COLOR, or in the bin right click on the CLIP COLOR button at the left of the clip name column.



**SHOW ICONS** will show or display the clip icon to further aid in the identification of the object type identified by the thumbnail.

## MXF-OP1a Export to DNxHD MXF file

Media Composer 8.1 introduces the ability to export DNxHD media to MXF wrapped files. This output supports up to 16 audio tracks and ancillary data.

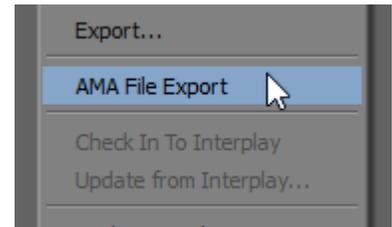
You can export CLIPS or SEQUENCES. If any media does not exist in your desired DNxHD codec, it will in effect be transcoded on output and the final file will be a single, continuous DNxHD file in an MXF wrapper.

You don't choose EXPORT for this feature, instead it is handled by AMA FILE EXPORT.

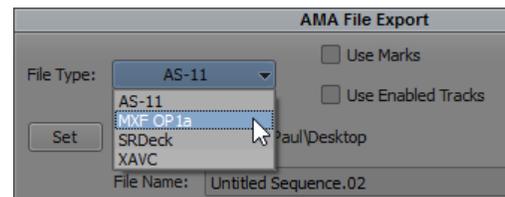
- Right Click in the Sequence Monitor (not the source monitor) and choose AMA FILE EXPORT

Alternatively, you may select one or more items in your bin and choose AMA FILE EXPORT by:

- Right clicking on one of the selected objects
- Use the menu item FILE > AMA FILE EXPORT



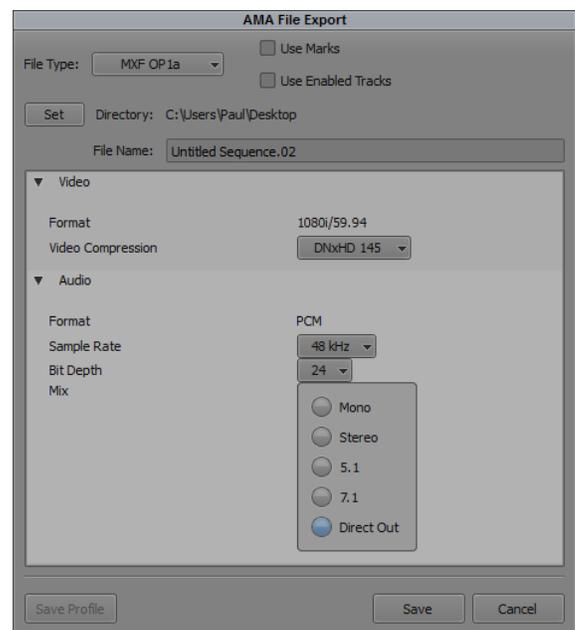
The AMA FILE EXPORT dialogue appears. Begin at the top by selecting from the available Export Plugins the MXF-OP1a export option, as shown here.



Filling out the export options is simple – SET your target location and file name for the export, and specify your DNxHD codec, audio sample rate and bit depth, and audio track format.

The standard USE MARKS and USE ENABLED TRACKS options are also available here.

Click SAVE to start the output.



## FINE DRAGGING

When dragging a TRIM roller, or dragging a SEGMENT, hold **SHIFT** to activate fine drag control. This will allow you to still drag in small increments even if you are zoomed back and looking at a large timeline.

Always click on the object first (Roller / Segment) and then hold **SHIFT** before dragging. If you hold **SHIFT** before clicking on the object, you will deselect it rather than activate fine dragging control.

This option existed in the Media Composer before, but was the cryptic **ALT + DRAG / OPT + DRAG**. Note as mentioned in the next section these commands still exist but do something totally different.

## DRAG to COPY a SEGMENT

When using a RED or YELLOW segment arrow, you can hold **ALT** to make a **COPY**, instead of the drag being a **MOVE**.



This shortcut will be familiar to many as it is used in Adobe products to Copy and Drag to a new position.

The copy is **SPLICED** or **OVERWRITTEN** into the timeline depending on which segment arrow is currently selected (**SPLICE / YELLOW**, or **OVERWRITE / RED**).

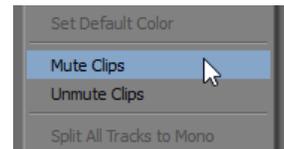
As with fine dragging, press the modifier key (**ALT**) after clicking on the segment you wish to move. You can **ALT + DRAG** to copy multiple segments at once, including any filler which might be between them.

# MONITORING IN YOUR TIMELINE

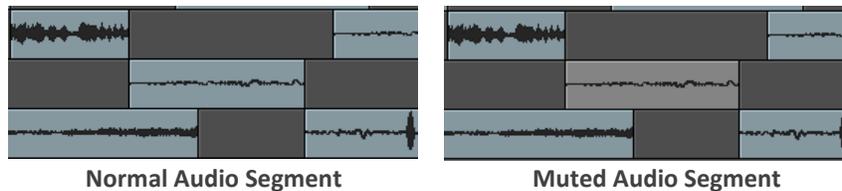
## MUTING SELECTED AUDIO CLIPS IN THE TIMELINE

You may now mute individual clips in the timeline. Loud BG, a bad VO, an alternate track can all be left in position, have their audio level untouched, but be muted. A single or multiple clips may be muted / unmuted at the same time.

- Using a SEGMENT arrow tool (RED or YELLOW), or the SEGMENT selection buttons to select one or more audio segments in the timeline.
- Right Click in the timeline (you need not be on a highlighted segment). If there are any unmuted segments selected, then MUTE CLIPS will be available. If there are any MUTED segments selected, then UNMUTE will be available. In a mixed selection of segments, both will be available as shown here.



A muted segment will appear gray in the timeline



You can select and mute many clips at a time. The selection can contain a combination of muted and unmuted clips, and you can then choose to MUTE or UNMUTE them all. Having Video segments selected will not affect this procedure – they are ignored.

## MUTING SELECTED VIDEO CLIPS IN THE TIMELINE

Individual video clips may be hidden or muted from the output using the same technique mentioned for audio. Select one or more segments on the timeline using a segment arrow, and alternately right click to MUTE / UNMUTE the selected clips.

Muted clips appear as grey in the timeline, with italicized text.



## DISABLING (MUTING) an entire VIDEO TRACK

You can MUTE a video track, just as you have always been able to MUTE an audio track. When you MUTE a video track it does not appear on the Video output, regardless of its track position or where you place the Video Track Monitor.

- In the timeline, open the TRACK CONTROL panel.
- Click on the DISABLE TRACK BUTTON for the track or tracks you wish not to see



The AIRPLANE image is in V2, the middle layer



Disable (Mute) V2 and it disappears from the output



A disabled track can still be moved, trimmed and edited as normal. You cannot render effects on a muted track however- if you try you will see a warning that there are no effects to render on that track.

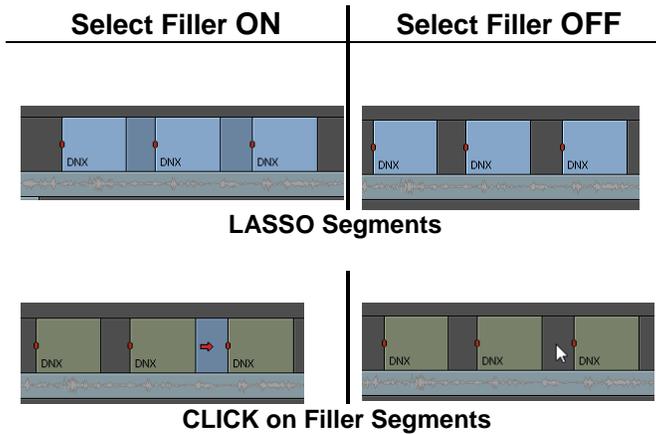
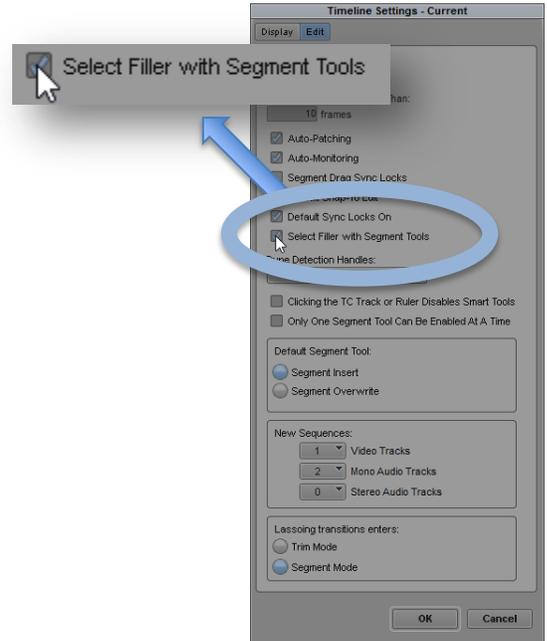
# OTHER TIMELINE FEATURES

## ENABLE OR DISABLE THE SELECTION OF FILLER

When using the SEGMENT arrows, or the SEGMENT SELECTION buttons, you can enable or disable the selection of filler.



This feature is controlled through a TIMELINE setting, and is selected on the second tab, as shown at the right.

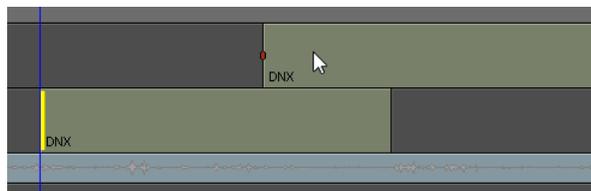


# TRIMMING FEATURES

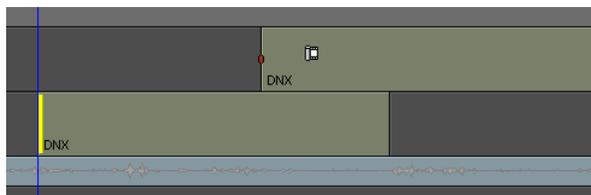
## EASIER SELECTION OF EXTRA TRIM ROLLERS

This feature makes it easier to add or remove extra rollers in Trim once you are already in Trim mode. In previous releases, you needed to hold **SHIFT** and click (very) near the edge of a cut to add or remove a roller. Since the cut has two sides, you needed to be very careful to **SHIFT + CLICK** on the correct side of the cut.

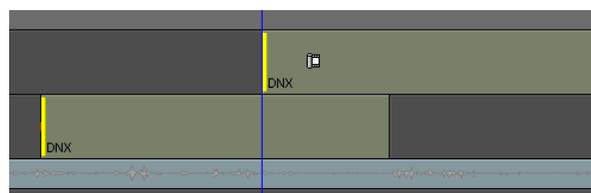
Now, when already in trim mode, you may add and remove rollers much easier. If you hold **SHIFT**, you can hover over the top or tail of the segment you want to add or remove a roller from and click there to add or remove the roller. While holding **SHIFT**, you do not need to be a fraction of an inch away from the cut, you only need to be within the half of the segment (TOP or TAIL) on which you want to add or remove the roller.



When already in trim mode, place your cursor within the half of the segment closest to where you want the roller. Here, I want a roller on the right side of the top segment



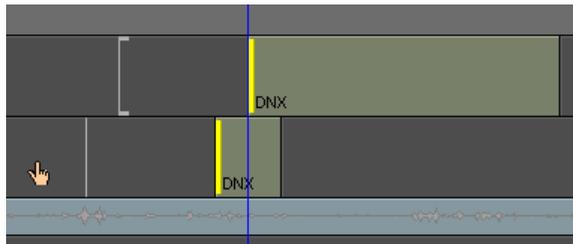
Press **SHIFT** to activate the trim roller, and **CLICK** anywhere near the cut to add a roller (or remove an existing roller) from here.



Your new trim roller will appear at the nearest cut point to your cursor.

## “MAXIMUM TRIM REACHED’ INDICATORS

This is referred to as the END OF TRIM INDICATORS. It causes a white bracket to appear on a track when you have trimmed using all the available footage (handle) for that shot. This is particularly valuable when you are trimming multiple tracks, as it lets you know which track is inhibiting further trimming.



The top track has no more available footage for trimming, and is the track inhibiting further lengthening of this edit.

## AMA Additions

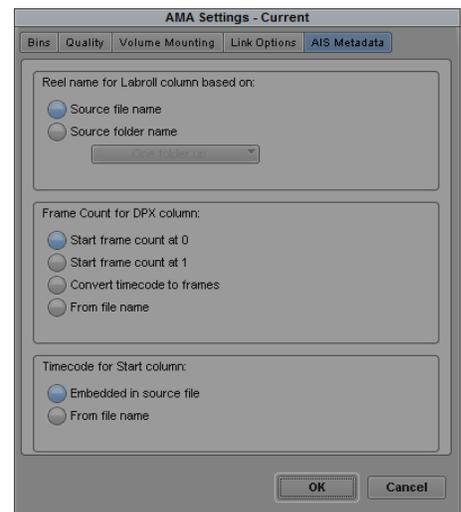
There is a new AMA plugin installed with this application, and changes to a second one:

Avid Image Sequencer Plug-In	Avid Technology, Inc.	1.0.0.7210
MVP_MSP_ARRI_MXF	Hamburg Pro Media GmbH	1.4

### DPX FILES WILL AMA LINK

The *AVID IMAGE SEQUENCER* plugin allows linking to DPX files. DPX files are each an individual frame from a motion image. They are used commonly in the Feature film industry. This new plugin will link to these individual DPX frames which are numbered sequentially and present them in the editing application as a single movie (clip).

There are AIS METADATA settings in a new tab available in the new AMA SETTINGS. These control Metadata import. Also, not all DPX files are supported- see Avid’s documentation for a deeper discussion.



## ARRI AMIRA CAMERA COLOR MANAGEMENT SUPPORT

The ARRI AMIRA is marketed as a Documentary style camera that can be used by a single operator in fast paced shooting situations. It records HD and 2k ProRes files, and supports built-in or imported LUT's and CDL's (lookup tables and Color Decision Lists for image control).

When AMA linking to these files, the Media Composer can be set to recognize the camera adjustments recorded for each clip and will apply them to get the proper REC709 output from the editing system.



## MAINTAIN LINKS TO MODIFIED QuickTime FILES

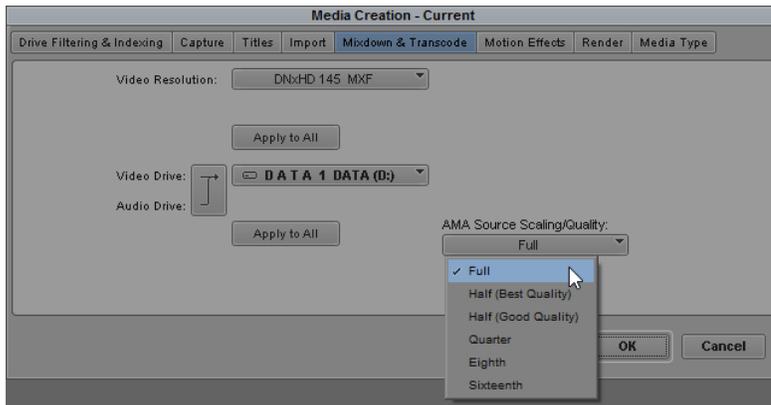
This affects AMA linked QuickTime files. In previous releases, if you linked to a QuickTime movie and then changed a basic characteristic of the file (frame rate, number of tracks, duration) the file would be unlinked from your original clip and therefore offline in your Sequence. This option will continue to link to the modified QuickTime file, as long as the name of the file and its location remains the same.



## AMA SOURCE SCALING QUALITY

Media Creation settings allow you to choose the video quality used in calculating Mixdowns, Transcodes and Renders using higher quality AMA media. This is chosen from the MEDIA CREATION settings, on the MIXDOWN AND TRANSCODE and the RENDER tabs.

AMA linked RED, SONY HDCAM-SR, Sony RAW, ARRI RAW, AVCHD can be calculated and displayed at varying quality levels. In these new settings you get to specify the final quality. Of course, this also can significantly affect processing time for the operation.



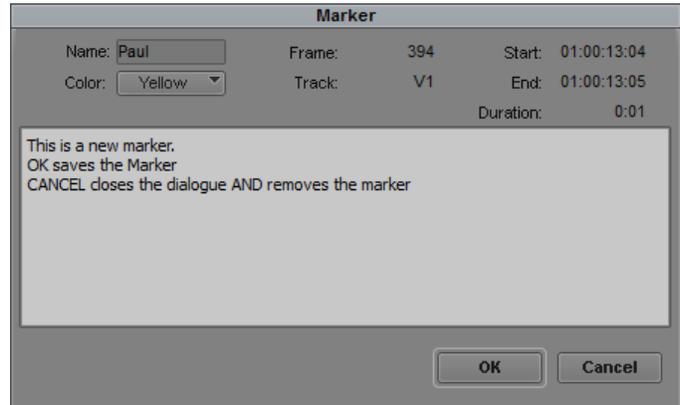
Above are blowups from RED 4k frames transcoded to HD. The left image was transcoded with the MediaCreation settings set to FULL, and took a comparatively a long time. The right image shows the transcode done using the quality setting of 1/16<sup>th</sup>, and while of considerably lower quality the transcode was much faster. You get to choose!

## CANCEL in ADD MARKER DIALOGUE CHANGED

The change is to the CANCEL button present in the ADD MARKER dialogue which may appear when you make a marker. The dialogue provides you the opportunity to type text into the marker at the time of its creation.

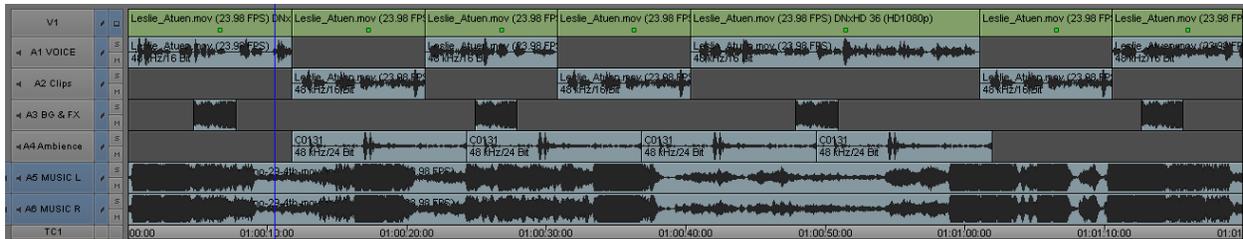
In previous releases, CANCEL discarded the text, but still placed the Marker. CANCEL did not cancel Marker creation, just the addition of Marker Text.

Now, CANCEL discards the text and the Marker.

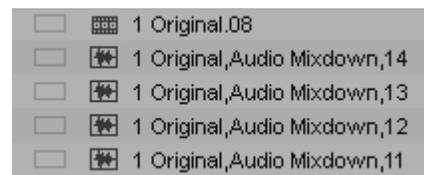


## CREATING MULTIPLE FILES DURING AN AUDIO MIXDOWN

The Audio Mixdown feature is called *MULTIPLE MIXES*. Its option offers much more control over your track selection than a regular Audio Mixdown, and the final result is typically not one, but several separate clips, one for each track that you ask to be created.

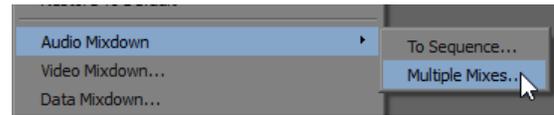


In the example above, the six timeline tracks were mapped to 4 output tracks. The Multiple Mix feature created a separate clip for each track. A track can be mono, stereo, dual mono, 5.1 or 7.1



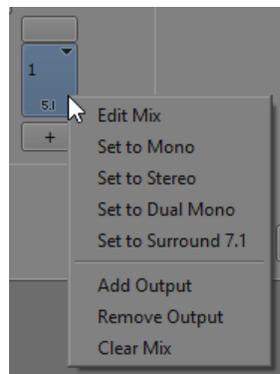
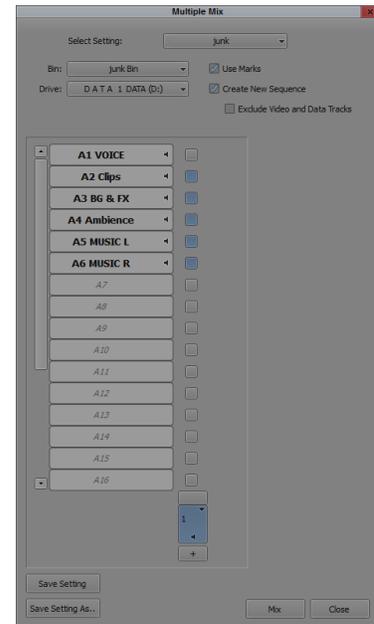
## Creating a MULTIPLE MIX

When you go to do an audio mixdown from the SPECIAL menu, there is now a new option to create 'multiple mixes'. You can use this option to direct multiple playback tracks (up to 24) to as many output files as you want, in any combination you wish.



> Open the MULTIPLE MIX dialogue, and you will see your timeline tracks on the left, and buttons to assign your timeline track to the output channels (and separate files) on the right.

You can click the boxes to choose which tracks to output. Here we are setup to output all the audio tracks except VOICE, to a single mono channel.



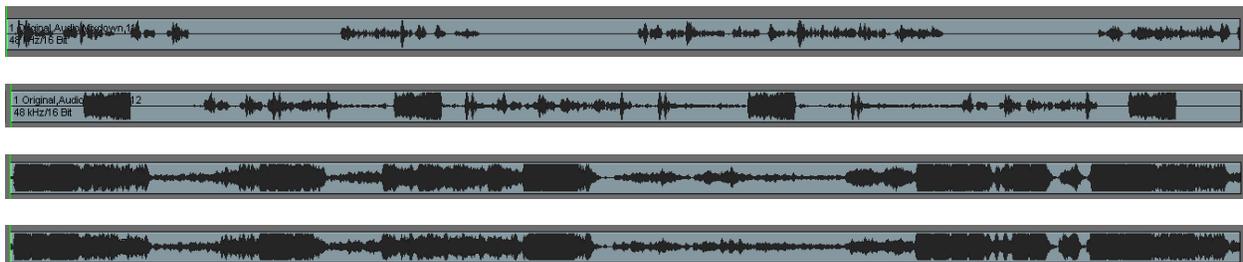
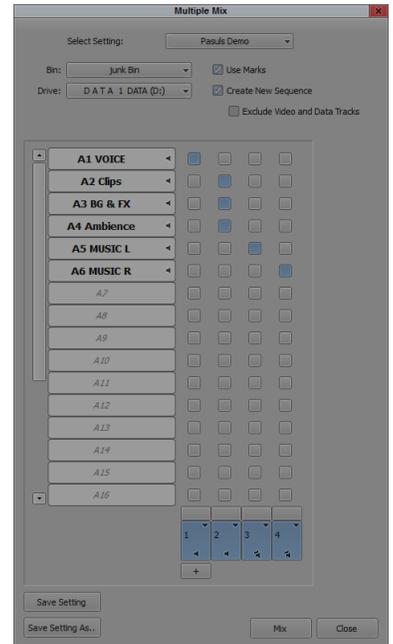
< At the bottom of the dialogue you can select the format of the output channel, stereo, mono, dual mono, 5.1 or 7.1.

So far there is only one channel being output into the mix. To add more channels into the mix, click on the + button below the channel selector. You can create as many as 24 output channels.

The EDIT MIX (see above) option will still let you choose the timeline tracks to output, but will output them in the configuration in which they are setup in the timeline. For example, if you are editing in MONO, you will get a MONO mix, if in STEREO you will get STEREO with pans determined by clip pan settings.

➤ In this example, we have 4 mono output channels. Voice is on 1, Clips / Effects / Ambiance is on 2, and stereo music is on 3 and 4. The resulting output is 4 separate files, the waveform for each is shown below.

- 1 Original.08
- 1 Original,Audio Mixdown,14
- 1 Original,Audio Mixdown,13
- 1 Original,Audio Mixdown,12
- 1 Original,Audio Mixdown,11



### STEREOSCOPIC CLIPS supported in GROUP CLIPS

A group clip may now use a Stereoscopic clip. The Multicam image will be a single eye (selectable). Group Clip editing proceeds as normal.

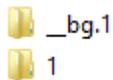
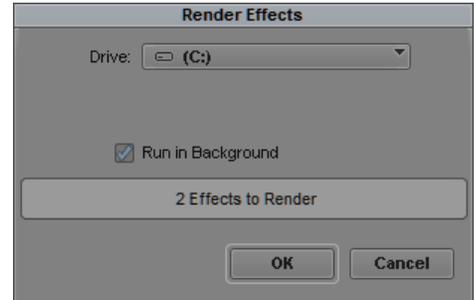
# 8.2

## Media Composer 8.2

### BACKGROUND EFFECTS RENDERING

For many editors, the most exciting addition to 8.2 is the adding of background render. The normal RENDER dialogue now has a checkbox to select this option.

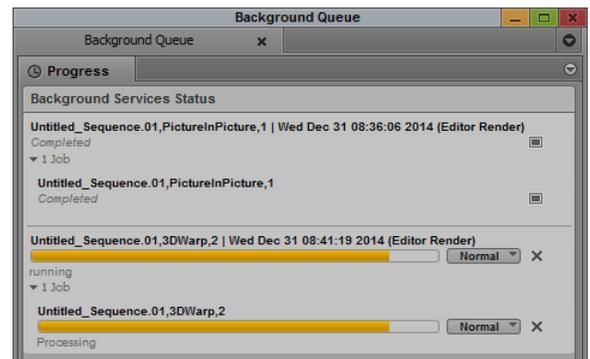
BACKGROUND SERVICES (TOOLS > BACKGROUND SERVICES) must be running. If they are not, they will be started for you when you ask for the Background render.



Files created by a background render go into the AvidMediaFiles > MXF folder as always, and then into a special folder of their own - \_bg.1. If there are a lot of renders more folders with an incrementing number will be created.

### MONITORING PROGRESS OF A BACKGROUND RENDER

Choose TOOLS > BACKGROUND QUEUE to see the progress of any renders being processed



### SOME EFFECTS WILL NOT RENDER

There is a new file BGRenderEffectFilter.txt which lists any effects which will not work as a Background Render. The file is located in the folder:

WINDOWS: C:\Program Files\Avid\Avid Media Composer\SupportingFiles  
MAC: MacBootDrive/Applications/Avid Media Composer/SupportingFiles/Config

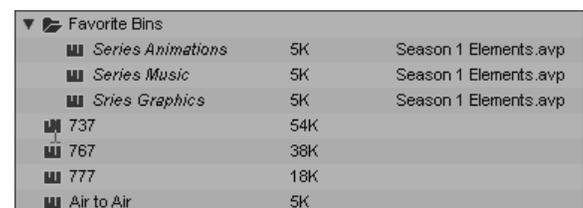
Currently, all Avid supplied effects will render in the background. Those which will not are some third party plugins. As of version 8.2 on a bare system the file looked like this:

```
# This is a list of plug-ins that are known to fail background
rendering on Windows
# The format is <pattern to match from beginning of effect
name><TAB><version of last failing effect>
# For example, to filter plug-ins that start with "AVX2 Effect
Wipe" from version 1.5 and earlier
#
# AVX2 Effect plugin          1.5
Baselight      4.3.6290
```

## FAVORITE BINS

Your user settings can now remember a list of bins you use all the time, and make those bins available to you in a folder named *Favorite Bins* in every project you create, and even in legacy projects you open.

Favorite Bin lists are saved as part of the users BIN settings. By having duplicate BIN settings and switching between them, you can engage different groups of Favorite Bins for different projects. In some situations, users can share Bin Settings, or they can be made Site Settings.



A bin you wish to designate as a favorite is created initially as a normal bin. When designated as a favorite, the original location of the bin is indicated to the right of the bin name in the bin window, as shown above.

Any changes made to the contents of the Favorite bin is changing the contents of the original bin. When it comes to deleting, the Favorite acts like a shortcut. If you delete a favorite, it leaves the original intact.

## CREATE A FAVORITE BIN

The bin must be opened, and currently selected.

- Select the menu item Bin > Add Bin to Favorites
- Click the Bin Fast Menu and select Add Bin to Favorites
- Right click in a bin and select Add Bin to Favorites

## DELETE A FAVORITE BIN (leaving the original intact)

- Select the bin in the Project window, as you would any other bin, and press DELETE.
- Right click on the bin and choose DELETE

## DETERMINING WHERE FAVORITE BINS OPEN

When you open a favorite you can have it open at the TOP of the application window, or at the BOTTOM. You can select the vertical position, but not the specific horizontal placement.

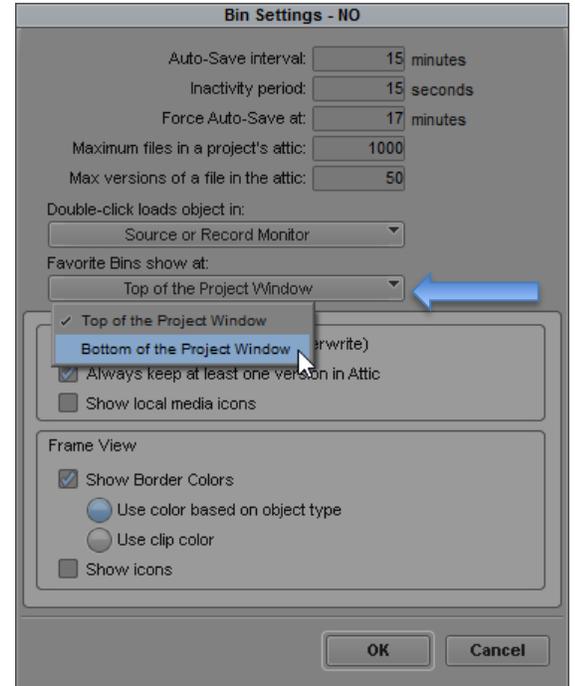
This choice is made from the BIN setting, using the dropdown menu shown at the right.

## RENAMING BINS

If you rename a favorite bin in the *application* it renames the original bin. All is well. If you rename a bin *directly using the OS*, it is no longer accessible as a favorite and appears in **RED** in the project window. Renaming it back to the original name will restore the connection.

## MOVING A BIN USING THE OS

Don't do it. This causes the bin to be inaccessible and it again appears in **RED** until the bin is returned to its original location.

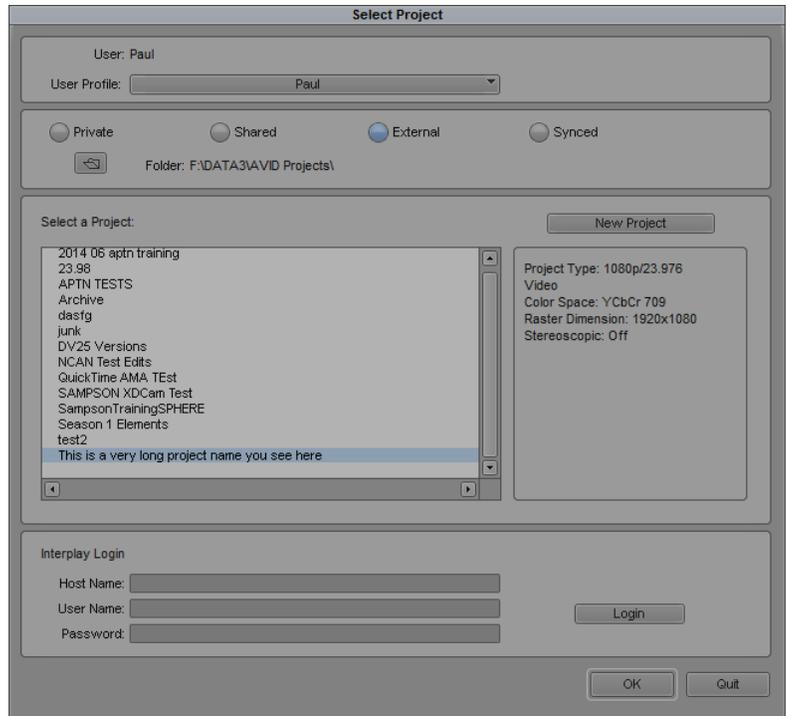


## PROJECT WINDOW CHANGES

The project window looks very different, but it has simply been enlarged and rearranged. There are two new additions.

A Project Summary appears on the right when you click on a Project. This allows you to see the project type, raster size, and color space without having to open it first.

Additionally, the new 'extra width' supports the display of much longer project names, as shown by the project at the bottom of the list.



## SEARCH MARKER TEXT

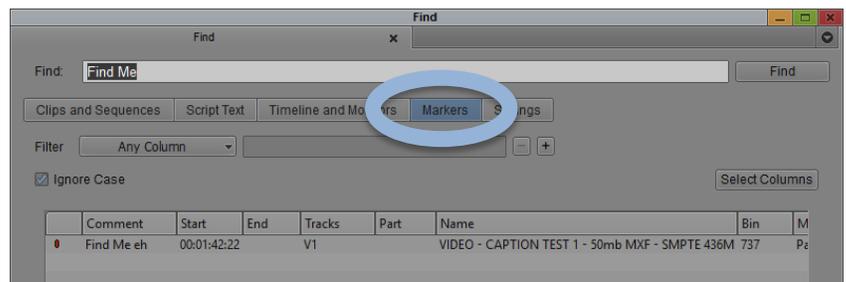
The FIND dialogue now has a new tab you can select to enter search terms for MARKER text. All Clips, Subclips and Sequences in all bins, open or closed, will have their Marker Text searched when this tab is used.

To perform a FIND (search):

- Press CONTROL + F
- Use the menu item EDIT > FIND

To continue the last search:

- Choose the menu item EDIT > FIND AGAIN



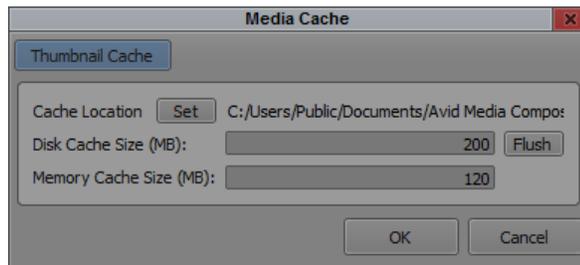
## CACHING THUMBNAILS FOR FASTER PERFORMANCE

When the application draws thumbnails in the timeline or in the Bin, they can be cached in memory for faster reuse at a later time. You can choose how much memory is used to cache the thumbnails.

If you wish, you may designate some drive space so these cached thumbnails are saved to disc, so next time you enter this project the thumbnails again draw quickly. You can choose how much drive space is used to save this thumbnail cache.

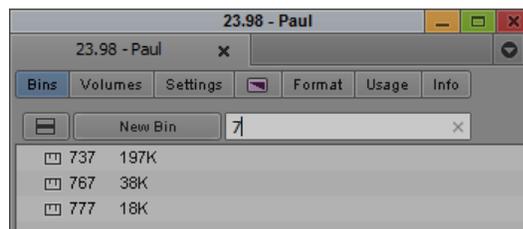
Finally, you can choose which drive and folder is used to save the disc cache. You can save it inside the Project folder if you want the cache file to be associated with the project, or designate any other drive to hold the cache.

These settings are adjusted in the new setting called the `MEDIA CACHE` setting,



## QUICK FILTER TO FIND BINS

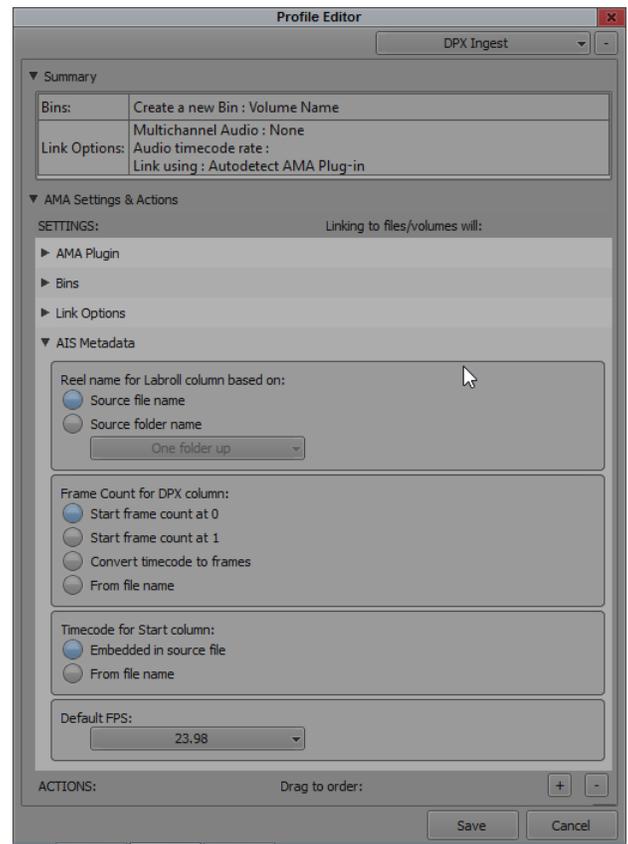
If you have a large number of bins, distributed among many folders, then finding a particular bin can be time consuming. Now, in the BIN tab there is a filter window. Just start typing the bin name here and any bins which match the search string will be displayed in a 'flattened' or non-folded view.



## DPX FILE SUPPORT FOR DYNAMIC MEDIA FOLDERS

Dynamic Media Folders (DMF) allow the automation of ingest into the editing system. We may now ingest DPX files through the use of DMF folders. Once a folder is setup with an appropriate DMF profile, we simply drop a folder full of DPX files into the DMF folder and they will be processed as specified in the profile, as a background task.

Shown at the right is the new AIS METADATA settings in the DMF profile editor to accommodate the automatic ingest of DPX files.



## CONSOLE ADDITIONS

The console can be a dangerous place if you don't know what you're doing, but an experienced editor is now in better shape to use the console than ever before. While some of these changes appeared earlier than 8.2 it is worth revisiting the Console at this time:

- 1 We have confirmation after a command is run. Below we see AllDrives command has been run successfully, and the current state of AllDrives is displayed.
- 2 Buttons CLEAR / REPEAT (last command) / RECALL (last command) are available
- 3 As you type a command, a filter displays possible command matches, with descriptions of each if available. You can click on any of these filter results to load that command into the console.

