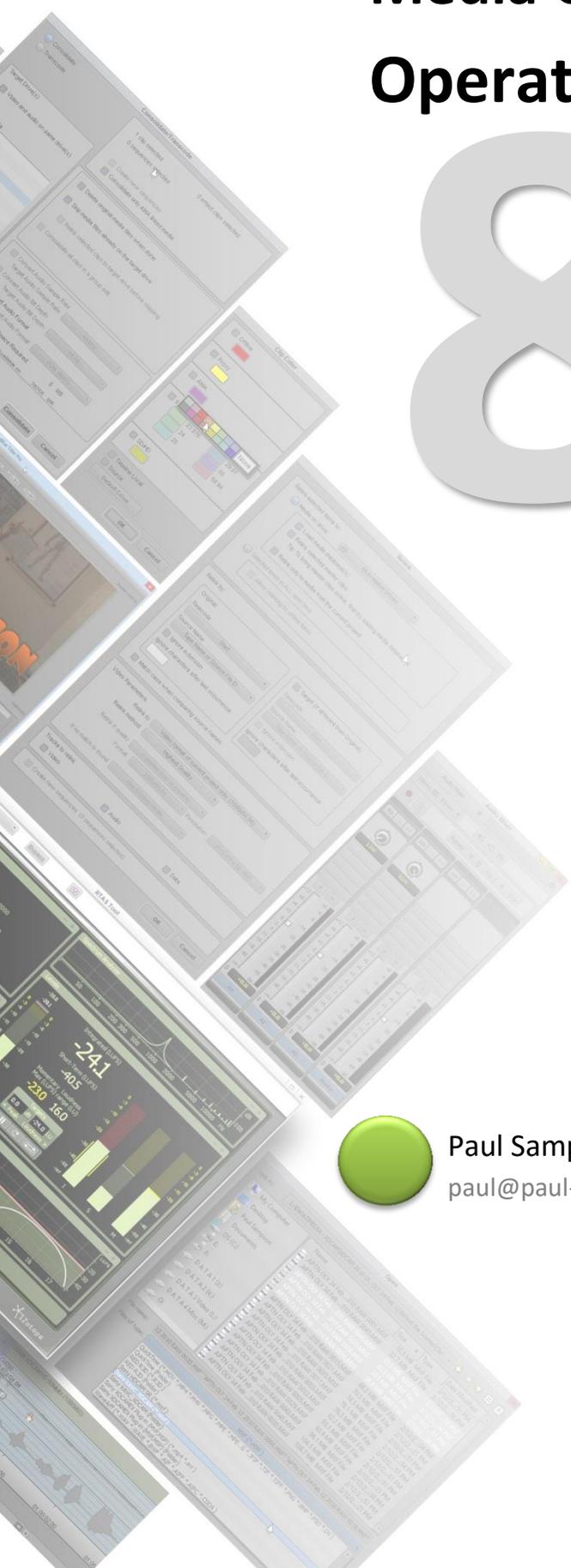


# Media Composer | Software Operators Upgrade Notes

# 8.5



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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 8.5. 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 all the steps for 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-Francois Boisclair** at CEV Canada who takes the time to read these documents for me and comment before I release them to the world. Thankyou Jean-Francois!

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

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

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

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# User Interface

## REORGANIZED MENU

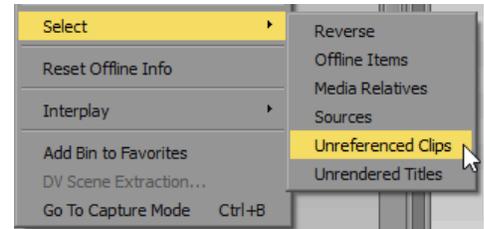
The most visible change is going to be when you go to the Menus for the first time. The Media Composer *Whats New* document lists over 80 changes to the menu organization.

Much of this is gathering related items into submenus. For example, in the new submenu BIN > SELECT (right) you will find SELECT for Media Relatives, Sources, Reverse, Unreferenced Clips.

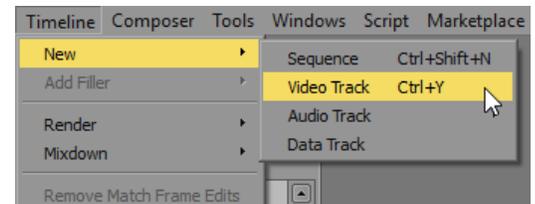
There is also some renaming, such as BIN > CUSTOM SIFT becoming BIN > SIFT BIN CONTENTS. And there is some moving around, such as MULTIGROUP going from the BIN Menu to the CLIP Menu. A few commands have been retired – don't be looking for ARCHIVE TO VIDEOTAPE any more!

Two Menus have been removed – the OUTPUT and SPECIAL Menus are gone. There are two new Menus- TIMELINE and COMPOSER.

The changes generally make a lot of sense, and do make things easier to find. Some items do require a bit of a hunt through – SPECIAL > SITE SETTINGS is now WINDOW > SITE SETTINGS for example.



The new Menu BIN >,SELECT



Section of the new TIMELINE Menu

NEW MENU	NEW SUBMENU
<ul style="list-style-type: none"> <li>• TIMELINE</li> <li>• COMPOSER</li> </ul>	<ul style="list-style-type: none"> <li>• FILE &gt; NEW</li> <li>• FILE &gt; INPUT</li> <li>• FILE &gt; OUTPUT</li> <li>• FILE &gt; MEDIA</li> <li>• BIN &gt; SELECT</li> <li>• BIN &gt; ALIGN AND FILL</li> <li>• CLIP &gt; AUDIO</li> <li>• CLIP &gt; STEREOSCOPIC</li> <li>• TIMELINE &gt; NEW</li> <li>• TIMELINE &gt; MIXDOWN</li> </ul>
<p>REMOVED MENU</p> <ul style="list-style-type: none"> <li>• OUTPUT</li> <li>• SPECIAL</li> </ul>	

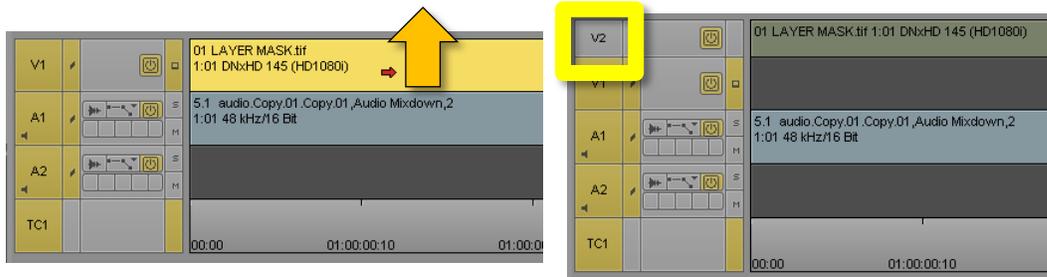
# Editing

## CREATING A NEW TRACK IN THE TIMELINE

This can be done by selecting the new menu item **TIMELINE > NEW**, or by right clicking in the timeline and choosing the new context menu **NEW**. The big addition however is the ability to simple **DRAG** and **DROP** to create a new track.

### VIDEO:

Drag a Video track **UP**, beyond the top Video track, and a new Video track will appear. This is the next numbered track. If you **DROP** now, the track is created. If you **shudder** and drag away (down into the timeline again) the new track is not created.

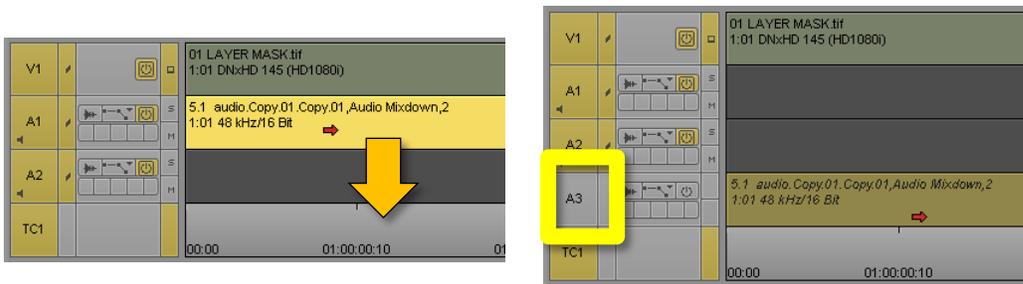


Click on a Segment and drag and drop it above the top video track in your timeline and....

An new video track is created

### AUDIO:

Drag an Audio track **DOWN**, beyond the bottom Audio track, and a new Audio track will appear. This is the next numbered track. If you **DROP** now, the track is created. If you drag away (up into the timeline again) the new track is not created.



Click on a Segment and drag and drop it below the last audio track in your timeline and....

An new audio track is created

This behavior works both when you move an existing segment already in the TimeLine, or are dragging a new clip to the timeline from a Bin or the Source monitor.

You may drag several segments, on several tracks, and this will create the required number of new tracks. If you drag two Mono tracks down below the last audio track, two new Mono audio tracks will be created.

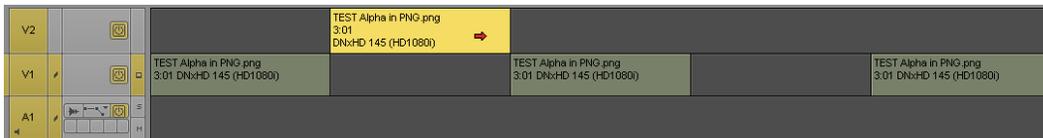
For dragging new Audio clips into the timeline, this feature works when there is at least one audio track of the type being dragged, already in the timeline. For example, when dragging in a STEREO clip from outside the timeline, at least one STEREO Track must be present in the timeline or the drag will fail. Of course, if you are dragging a Stereo clip already in the timeline, then there already is a Stereo track there.

## LIVE VIEW FOR DRAGGING AND TRIMMING

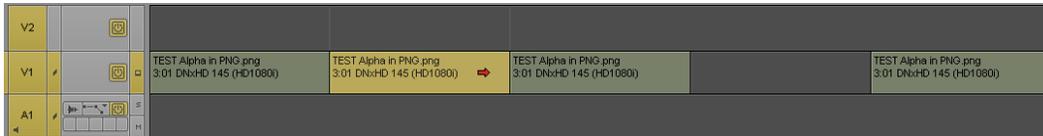
When using the RED or YELLOW Timeline Segment arrows to drag in the timeline, you now preview the results your dragging will have on the timeline before you drop. This of course lets you confirm what is going to happen, and make sure it is as you expected.

This feature also applies to TRIM mode. When you TRIM using a Single roller, you will also see a preview of the final trim so you can determine easily if there will be any .. surprises on any of the other tracks.

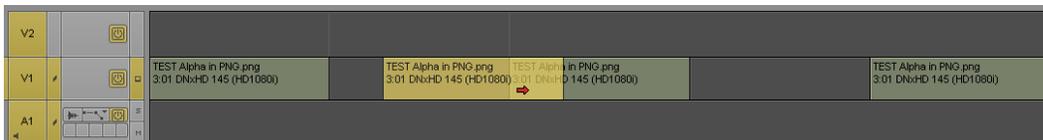
### LIVE VIEW EXAMPLE: SEGMENT OVERWRITE (Red Arrow)



START: Select a Segment in the timeline with the Segment Overwrite (RED) Arrow



As you drag a lighter colored highlight appears, confirming in this case that the dragged segment will overwrite – fill the space rather than push it down.



If we drag this segment on top of any existing segments, a transparent highlight appears showing us that should we drop, we will be recording *over* the overlapping portions of the clips or clips

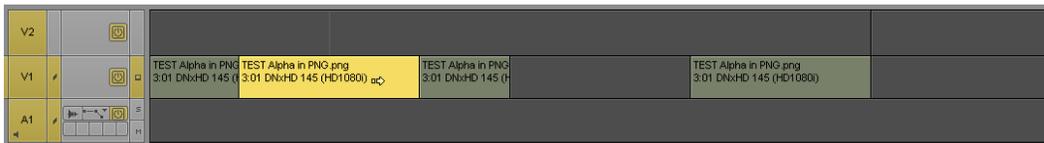
## LIVE VIEW EXAMPLE: SEGMENT SPLICE (Yellow Arrow)



START: Select a Segment



In this example, SYNC LOCK is ON, and we see a preview of the splice, as shown here. We can see the other Video segments will be pushed down in the timeline



If we drag to the middle of a CLIP, we can see that clip will be SPLIT in two, with portions of that clip appearing on both sides of the Segment we are dragging.

## Disabling Live Dragging

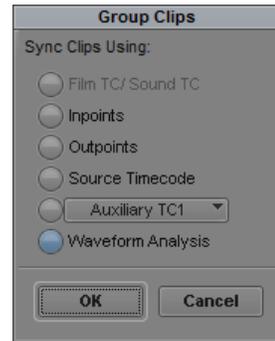
These new Live Dragging features are active by default in Media Composer 8.5. If you find them not to your liking, then adjust this setting:

TIMELINE SETTINGS > DISPLAY Tab > Enable WIREFRAME DRAGGING

## GROUP CLIPS BY WAVEFORM

If you record the same sound on each camera during a MultiCam shoot, Media Composer can now attempt to SYNC your clips into a Group Clip by using the waveform of the clips themselves. No special filters or software are required.

There is no option to specify which tracks to use for the analysis, but I have still had good luck with this feature with recordings containing sound of different level and ambience. I have been able to sync when the camera starts are offset by as much as several minutes. All in all, very impressive!

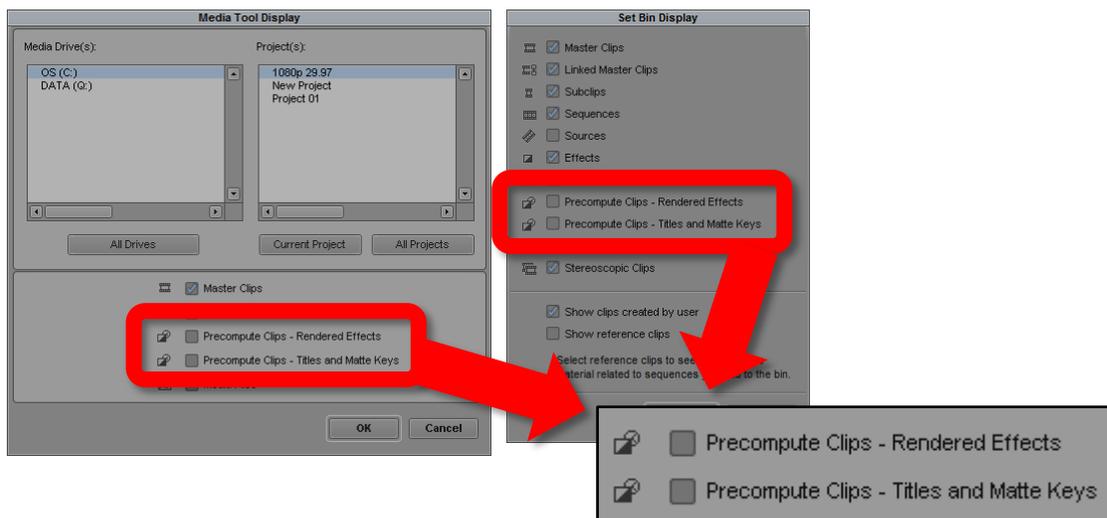


## MEDIA TOOL PRECOMPUTE IMPROVEMENT

PRECOMPUTES have been defined in Avid since the beginning as media created by rendering, using the Title tool, or importing matte key media.

Previously, when we searched for Precomputes we could not distinguish between these types of media, and it made activities like cleanup particularly difficult. When removing Precomputes, we could not be sure if you were deleting Renders or Title Media, which can be recreated, or imported Matte Keys which could not

Now in the Media Tool, and in the SET BIN DISPLAY dialogue, we can differentiate between two different classes of Precomputer media. This will make for more efficient media searches, and safer and more thorough cleanup.



## IMPORT OF .SCC CAPTIONING FILES SUPPORTED

A Scenarist .scc file can be brought into the Avid through IMPORT. The result is a clip in your bin with as single track – a Data Track. You can edit this track into your program, adjust its position if necessary. This provides a simple method for adding prepared captions to a program.

.SCC files are not yet supported by the SubCap effect.

```
Scenarist_SCC V1.0
00:00:00:01 942c
00:00:01:16 9420 9476 9137 206d 7573 e9e3 2080 9137 942c 8080 8880 942f
00:00:07:06 9420 94d0 49a7 6d20 61f4 20f4 68e5 20ec e5e6 f480 9470 efe6 20f4 e
00:00:08:26 9420 94d0 d3ef 20e3 6170 f4e9 effe 7380 9470 efe6 20f7 6861 f420 4
00:00:10:04 9420 94d0 6170 70e5 61f2 2061 f420 f468 e520 ece5 e6f4 9470 efe6 2
00:00:12:27 942c
00:00:13:19 9420 94d6 ceef f720 49a7 6d20 61f4 20f4 68e5 20f2 e967 68f4 94f8 5
00:00:15:12 9420 9454 9723 73ef 206d 7920 e361 70f4 e9ef 6e73 2061 7070 e561 f
00:00:18:06 942c
00:00:18:29 9420 94f2 97a2 91ae ceef f720 4920 616d 20ef e6e6 2073 e3f2 e5e5 e
00:00:20:07 9420 9454 91ae 54ef 20e9 6e64 e9e3 61f4 e520 f468 61f4 94f4 91ae 4
00:00:22:00 9420 9470 97a1 91ae f768 61f4 e576 e5f2 2049 2073 6179 20e9 7320 e
00:00:23:23 9420 9152 97a1 ceef f720 6d79 206e 616d e520 6170 70e5 61f2 7320 e
00:00:26:22 9420 9154 97a1 f7e5 2070 75f4 20e3 6170 f4e9 effe 7380 91f2 efe6 2
00:00:29:05 9420 9154 97a1 73ef 20f4 6861 f420 6d79 206e 616d e580 9170 9723 e
00:00:32:08 9420 94d0 9723 d570 2075 6ef4 e9ec 206e eff7 2c20 f7e5 2068 6176 e
00:00:35:18 9420 94d0 9723 5768 e56e 2061 206e e5f7 20e3 6170 f4e9 efe6 2070 e
00:00:41:07 942c 9429 9470 9723 5468 e973 20e9 7320 6120 7061 e96e f4ad efe6 2
```

# BINS

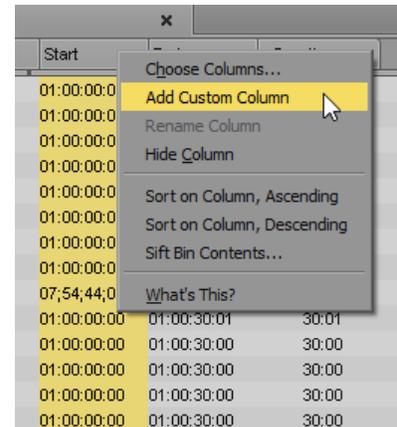
---

## ADD A CUSTOM COLUMN TO A BIN

Previously, we could only add a Custom Column at the end of the columns already in the bin. This often meant scrolling over, creating a custom column, then dragging it into the position we actually wanted it to be in. This method was an inefficient way to make a custom column.

Now, right click on a column heading and choose `ADD CUSTOM COLUMN` to create a new column to the right of the one you right clicked on.

Notice `HIDE COLUMN` and `RENAME COLUMN` are also available here.



## CONTROL POSITION OF NEW COLUMNS

Now when you right click on a Column heading to select `CHOOSE COLUMNS`, the new column or columns will appear directly to the right of the column on which you right clicked. Previously they appeared throughout the bin.

This is different from what was just described – above we were discussing new Custom columns, here we are discussing the addition of standard columns.

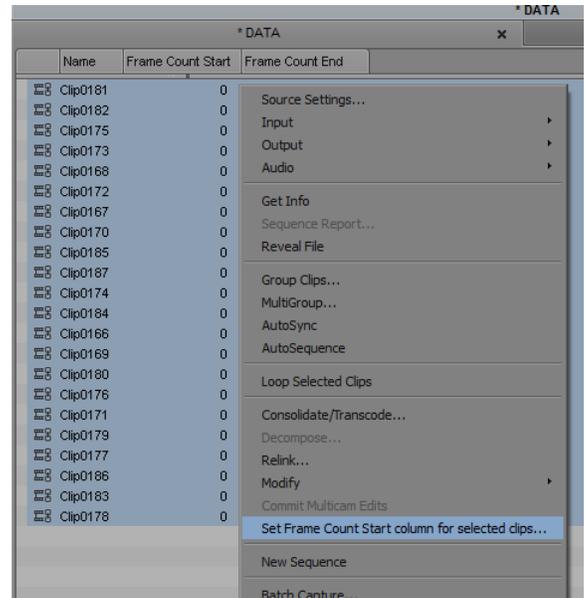
## ADD COLUMN TEXT FOR MULTIPLE ITEMS AT ONCE

For specific columns you may enter the same text into a column for multiple items at the same time. The Columns which support this option are:

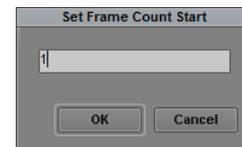
- Frame Count Start
- DPX
- Ink Number

In this example, we are setting the FRAME COUNT on multiple clips from 0 to 1, at the same time.

1. Select all the items in the bin
2. Right Click in the column beside the selected items. Do not right click on the column name
3. Choose `SET (COLUMN NAME) COLUMN FOR SELECTED CLIPS...`



4. Enter the new value you wish to use for these objects
5. Click OK, accept the confirmation dialogue



The items will now all have the same, new, FRAME COUNT START

Name	Frame Count Start	Frame Count End
Clip0181	1	2182
Clip0182	1	1156
Clip0175	1	1073
Clip0173	1	826
Clip0168	1	820
Clip0172	1	786
Clip0167	1	776
Clip0170	1	760

# Effects

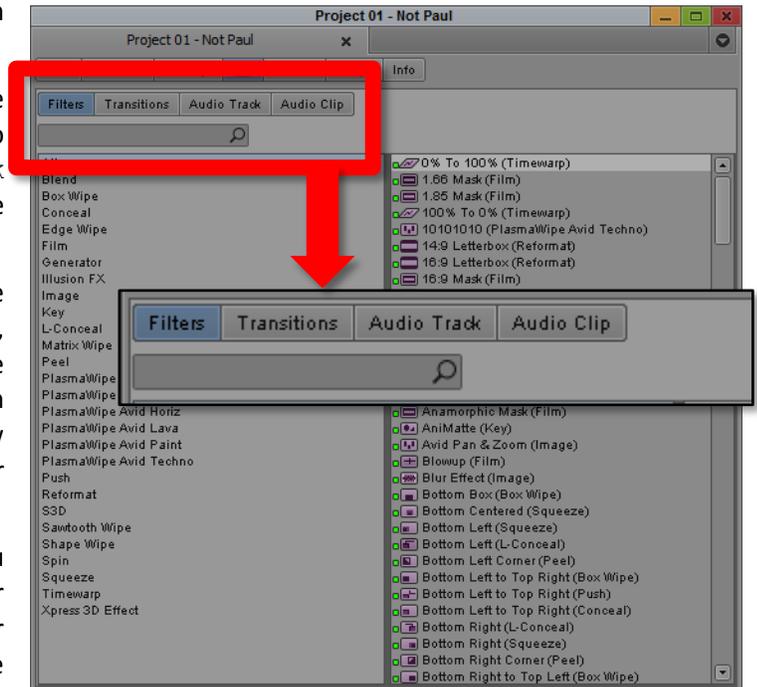
## EFFECTS PALETTE UPDATE

The Effects Palette has been updated with four new buttons, and a FILTER text field you can type into to search for effects by name.

Video effects are available by clicking on the FILTER and TRANSITIONS buttons. Audio effects are available on the AUDIO TRACK (AAX-64 Effects) and AUDIO CLIP (AudioSuite Plugins) buttons.

When you click on a button, you see the categories of effects in this group on the left, and as you select a category you see the effects within it on your right. Note for each selection the top entry is ALL. This will show you all the effects in all the categories under that button sorted alphabetically.

Below these four buttons is a filter field you can type into to search all the effects under the tab you are currently viewing. For example, if you are not sure where all the blurs are located, select the Video Filters tab and start typing BLUR into the filter field - they will all appear.



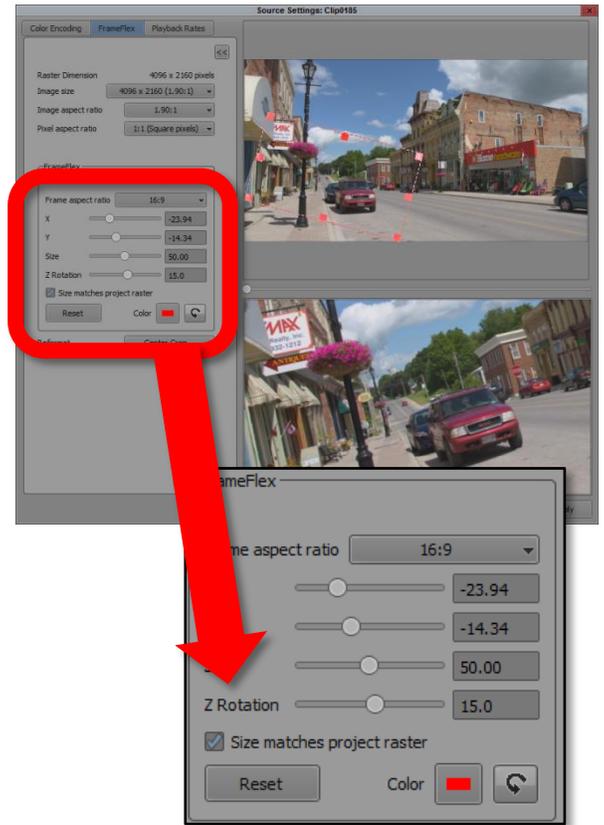
## FRAMEFLEX ROTATION

FrameFlex now supports ROTATION. You will see this in the SOURCE SETTINGS for a clip. If you add rotation here it becomes a Clip attribute.

While you are editing, you will also see Rotation available when you open the Effect editor with a Clip with a Spatial (S) Adapter applied. In this case the Rotation can be keyframed in the timeline to create animated moves on your image.

Media Composer is now also capable of inheriting some FrameFlex settings from adjustments made in other Software or in some cameras during the shoot.

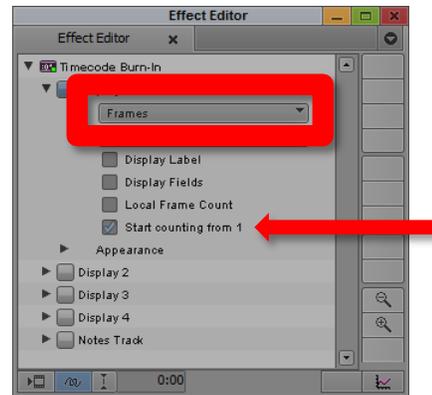
To access SOURCE SETTINGS for a clip which you have loaded in the player, you can right click on the actual Source monitor and choose SOURCE SETTINGS - you don't need to go back to the Bin to access them.



## TIMECODE EFFECT STARTING FRAME COUNT

The TIMECODE effect has an option to overlay a frame count on your video, rather than an actual timecode.

Previously, the frame count always started at 0. You may now start the frame count at 1 if you wish.



You can also display a frame count for the effect in feet and frames (35mm 4perf). You can access this in the Timecode burn-in effect, by selecting Edgecode and then selecting Local count.

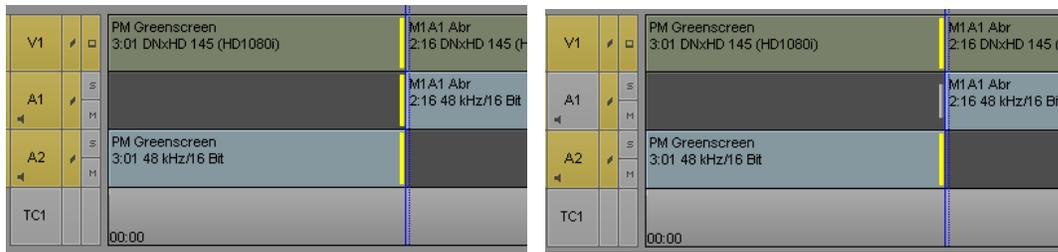
# Trimming

## TRIMMING SYNC LOCKED TRACKS

This is officially called SYNC ROLLERS FOR SYNC LOCKED TRACKS.

When using SYNC LOCK and a YELLOW roller, we know all tracks will have their length adjusted, weather they are activated or not. In the timeline now we see a normal roller on activated tracks, and a new 'mini' roller that tells us we have not explicitly activated that track for trimming, but because sync Lock is on it will be adjusted.

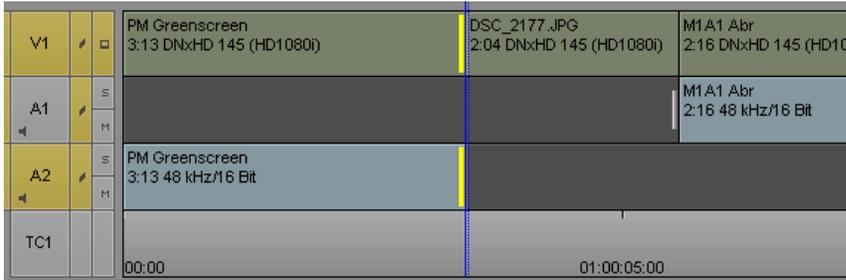
Previously we may have known Sync Lock would keep our tracks in sync, but may not always have been clear about how this would be accomplished. Now we know!



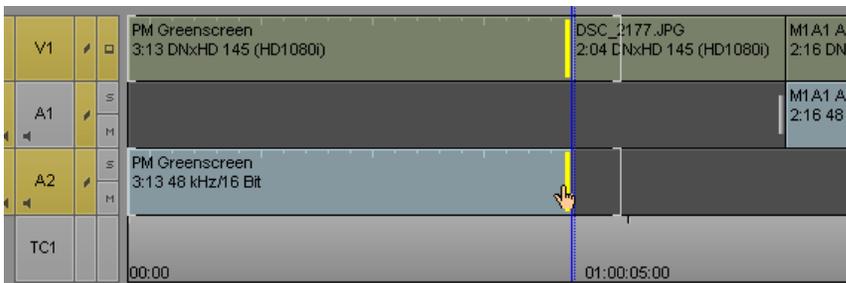
Normal, explicitly selected tracks for trimming

A1 is not selected, but 'mini' roller informs us this is the cut and the side of the cut from which Sync Lock will perform its trimming

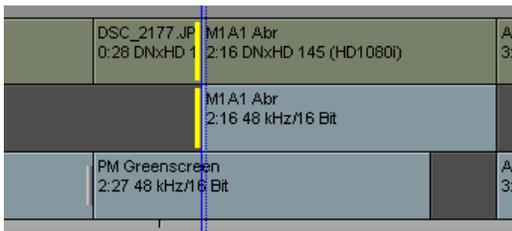
## RIPPLE PREVIEW WHEN TRIMMING- SYNC LOCK ROLLERS



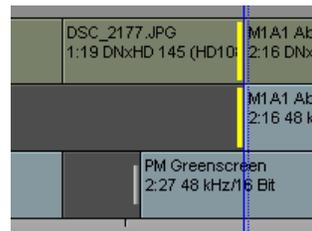
START of a single roller Ripple Trim (Yellow Roller). Audio 1 is off, but sync Lock is ON, so a ‘mini’ roller has appeared on A1 to indicate that track will be trimmed, at the point of the roller.



The Trim previews the tracks being pushed down the timeline. Also visible here are the END OF TRIM brackets, showing the maximum trim possible,



A Sync Lock Roller is present on the bottom track, A2



It was indicating in this case that Filler would be added at that point, if necessary, rather than splitting the A2 track under the playhead in two.

### Disabling Sync Rollers for Sync Locked Tracks

If you don’t want to see these new Sync Lock ‘mini rollers’, you may deactivate them in your settings:

TRIM SETTINGS > FEATURES > SYNC ROLLERS FOR SYNC LOCKED TRACKS

# Audio

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## 64 TRACKS (VOICES) SUPPORTED

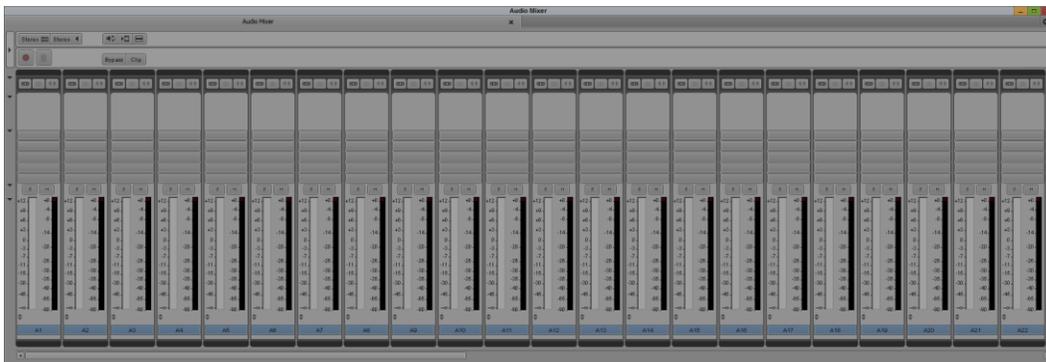
We have had 64 voice support in Media Composer since version 6.5, but the voices needed to be allocated through only 24 audio tracks. Now, the track limit has been increased to 64 as well.

You may now create 64 MONO tracks, or 32 STEREO tracks, or 8 - 7.1 tracks. The Voices can be distributed through as many tracks as you wish, up to the maximum of 64.

**A Sequence with more than 24 audio tracks will not open in previous versions of Media Composer!**

## AUDIO MIXER: SEEING UP TO 64 FADERS

To accommodate the large number of new tracks available, the mixer needed to be reworked. You can now see as many as 64 tracks in the mixer. When there are too many to view on your monitor, a scroll bar will allow you to scroll left or right to see the faders which are offscreen.



## AUDIO MIXER: CUSTOMIZING THE MIXER DISPLAY

If you have a lot of audio tracks, you will need a way to choose which tracks you wish to see in the audio mixer. At the far left of the mixer is a hidden panel you can expose with the button outlined here in red. You will see the list of available tracks which you may activate or deactivate to show or hide those tracks in the mixer.

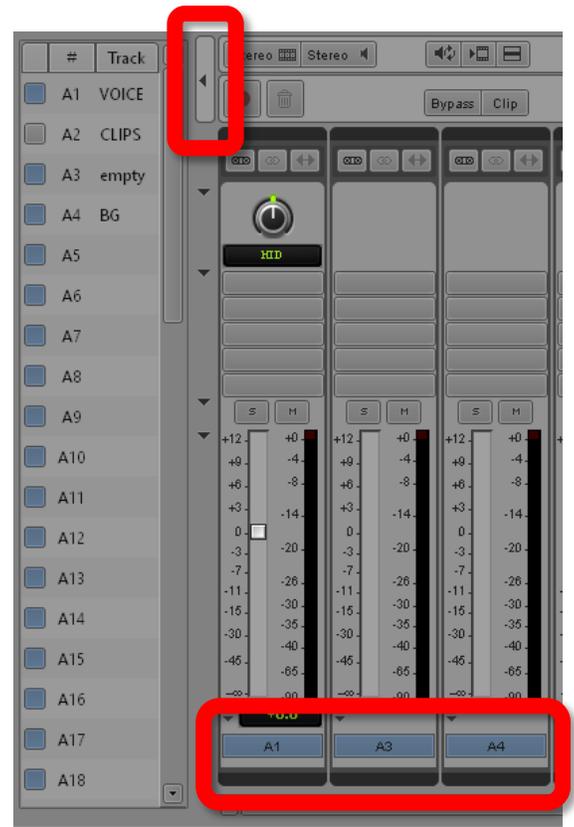
You may also SORT this enabler display, by clicking on the three column headings. (BUTTON), #, TRACK

The **unlabeled button** above the track enablers can be clicked on to sort by ENABLED or DISABLED. This will be a fast way to find the tracks you may have turned off, for example.

**#** will sort the display either ascending or descending by track number.

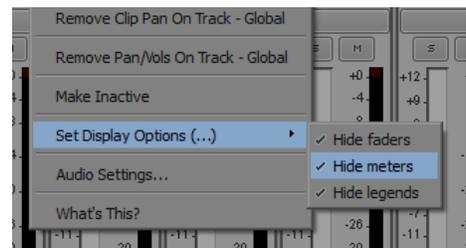
**TRACK** will sort by any track NAMES you have assigned to the timeline.

Note this does not sort the order of faders in the mixer, just the order of these enablers in this pane.

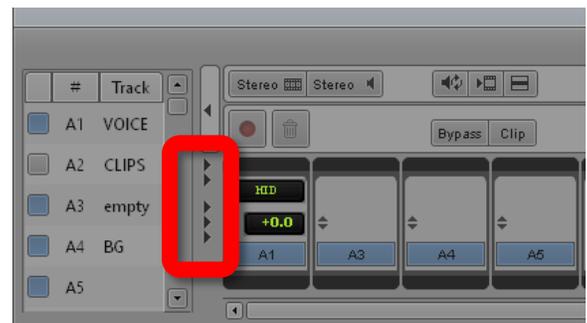


Notice here track 2 is disabled, and is hidden as indicated by the fader numbers at the bottom.

When you right click in the audio mixer now the context menu has three options for 'hiding' panels in the audio mixer. You may hide the FADERS, METERS and the LEGENDS by selecting them from the options presented.

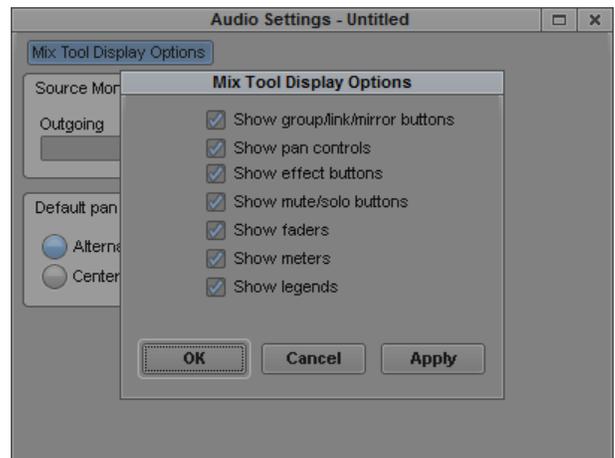


There were more options previously, and they are still available using the new triangle openers to the left of the audio meters. They are below the panel display button just mentioned, and are shown at the right. Each opener will hide or display a portion of the Audio Mixer, as you wish.



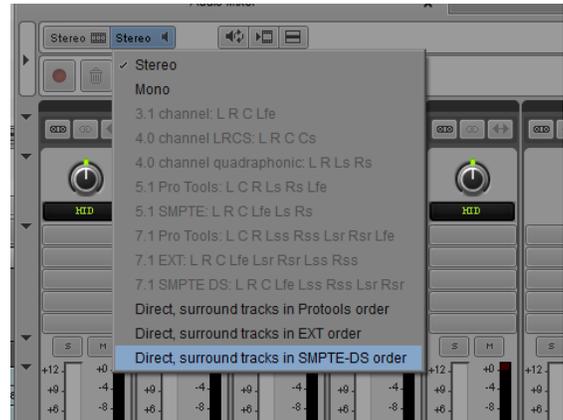
Audio Mixer in its minimum configuration, with all triangular openers closed, and all panels hidden.

If you prefer the original method of showing and hiding portions of the mixer, it is still available through a button MIX TOOL DISPLAY OPTIONS in your AUDIO SETTINGS.



## 7.1 TRACK ORDERING NAME CHANGED

To align Media Composer track naming with Pro Tools, a new track order compliant with SMPTE-DS, SMPTE Standard ST 428 appears in the track labelling of Media Composer. The original track naming is still available in Media Composer as 7.1 EXT, which matches the Microsoft WAV Extensible track ordering.



	SMPTE-DS	7.1 EXT
<b>1</b>	LEFT	LEFT
<b>2</b>	RIGHT	RIGHT
<b>3</b>	CENTRE	CENTRE
<b>4</b>	LFE	LFE
<b>5</b>	<b>LEFT CENTRE</b>	<b>LEFT REAR</b>
<b>6</b>	<b>RIGHT CENTRE</b>	<b>RIGHT REAR</b>
<b>7</b>	<b>LEFT REAR</b>	<b>LEFT CENTRE</b>
<b>8</b>	<b>RIGHT REAR</b>	<b>RIGHT CENTRE</b>

Note there is no change in any way in how your media is handled or processed; this is how tracks are named for your convenience in the Media Composer. You will see the new naming options in the:

- Capture tool
- MODIFY dialogue (Modify Multichannel Audio)
- IMPORT settings (AUDIO > MULTICHANNEL AUDIO EDIT)
- LINK settings (LINK OPTIONS > MULTICHANNEL AUDIO EDIT)
- Audio Mixer
- Audio Project Settings (Output tab)

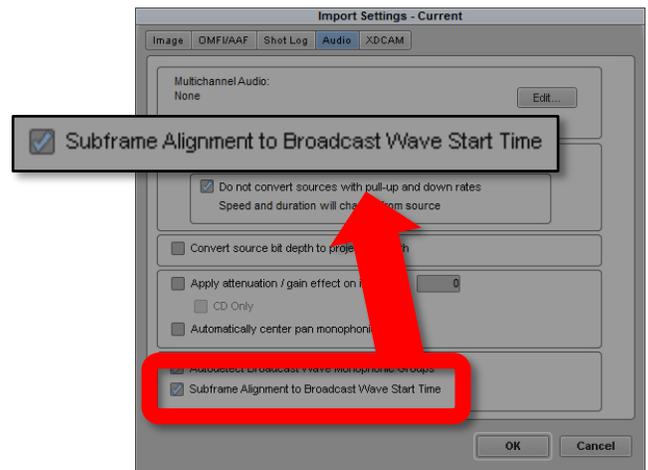
## LINKING AND IMPORTING BROADCAST WAVE FILES

A Broadcast Wave file represents audio by the frame, and indeed by the audio sample. It's possible to start and end recording, for example, at some point before or after a frame boundary. TV editing systems always edit at a frame boundary. This meant, previously, a BWF file was 'rounded' to the frame boundary on import, possibly resulting in a slight slippage in the timing of the file.

### IMPORTING BWF FILES

If there are samples before the frame boundary in the file, the file has padding added (silence) to fill out the proceeding frames and no samples are dropped. Similarly, if there is a partial frame containing samples at the end, it is padded out with silence to complete the last frame – no samples are lost to rounding to the nearest frame boundary. In the end, a linked clip will span from the beginning of the video frame that contains the first audio sample to the end of the video frame that contains the last audio sample.

For IMPORTING, this behavior can be turned ON or OFF using the IMPORT setting, AUDIO tab option Subframe Alignment to Broadcast Wave Start Time, shown here at the right

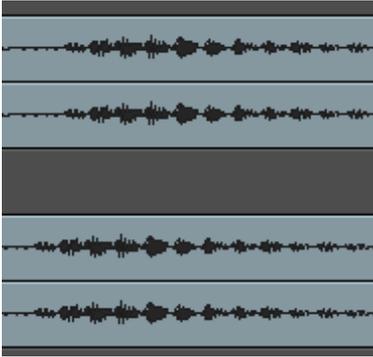


### LINKING TO BWF FILES

Similarly, when you LINK to BWF files which contain samples outside the first or last frame boundary, padding occurs to add silence until the next frame boundary is reached. This is done using the new WaveAIFF plugin. The clip timecode will reflect this change as a new start or end frame number may appear.

Unlike the Import of BWF files, this behavior with the WaveAIFF plugin is not affected by any Settings – it is the default. If your workflow involves subframe placement of audio and the use of Linking, then it is best to consolidate or mix down the audio to ensure it starts and ends at a frame boundary.

## BWF AUDIO IMPORT EXAMPLE



The TOP two tracks are the original sound in Media Composer.

The BOTTOM two tracks are an identical imported BWF file same where the number of samples at the start of this file are not identical to those in the Media Composer. This could be due to external processing, editing or recording differences.

The imported audio is now ahead of the Media Composer audio.

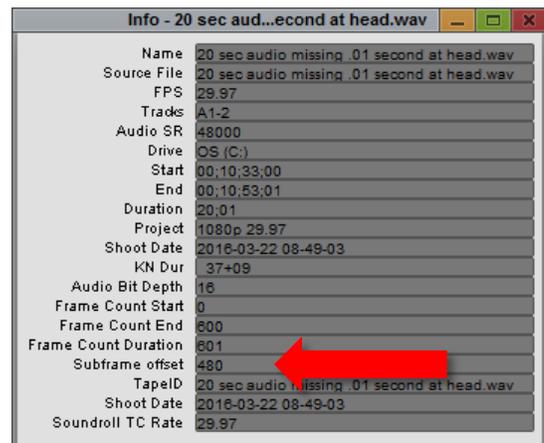


The TOP two tracks are the original sound in Media Composer.

The BOTTOM two tracks are the same sound as above, but it was imported this time with the SUBFRAME ALIGNMENT option turned ON. The missing samples for the first frame were padded out with silence, and sync is maintained.

In the case of LINKED media, the amount of padding can be read from the GET INFO window. To see this, load the audio in the source monitor and press CONTROL + I and this GET INFO window will appear.

Here we see a subframe offset of 480 samples has been applied to align the file with a frame boundary.



# Settings

## 'ENTER' NOW OPENS SETTINGS

When scrolling through settings now, you may press ENTER to select and open the setting panel you want to adjust. This will make accessing settings almost mouse free. After activating the settings window you can do things like press K (to scroll to the keyboard setting) and ENTER will pop up your keyboard settings for review. K > ENTER and you are looking at your keyboard!

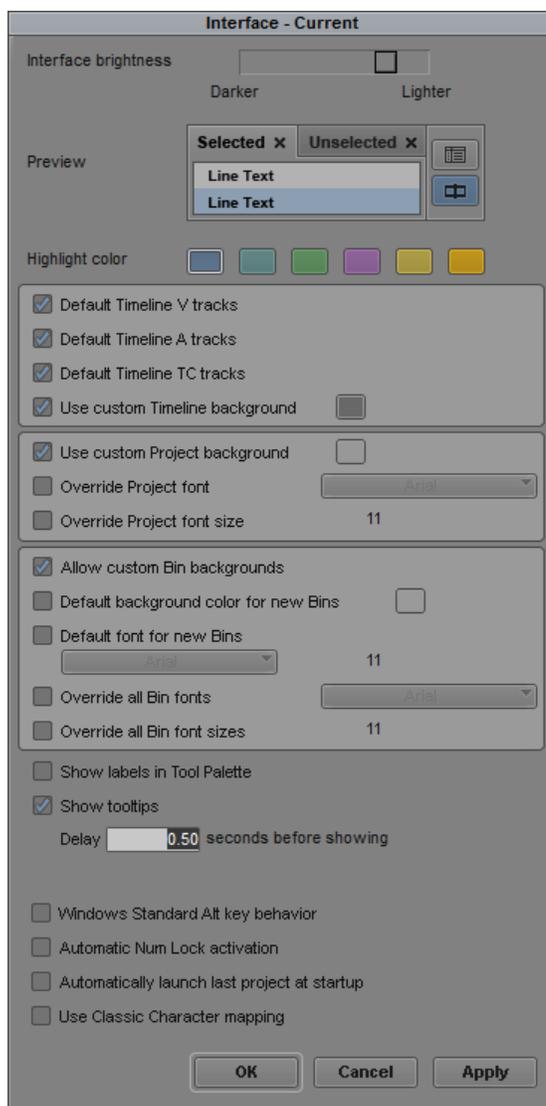
## INTERFACE SETTINGS

Your INTERFACE settings are now more flexible. With past additions, you may now customize BIN, TIMELINE and PROJECT background colors.

A Project window has a memory of its font and color in the Project files. Similarly, a BIN has a memory of its color and font in the bin itself. Up until now, when you opened a bin or project, you saw it the way the previous user configured it. You may now OVERRIDE these colors and font selections easily. This is a big request from all those spectacle wearing Editors. They allow any bin you open to be reinterpreted with your preferred settings.

SET FONT is still available for adjusting font size in your various windows – it is now in the WINDOW menu however.

By having multiple INTERFACE settings, and switching between them, you can quickly optimize your view when using different screen sizes- whether in different suites or when moving from a Desktop to a Laptop system.



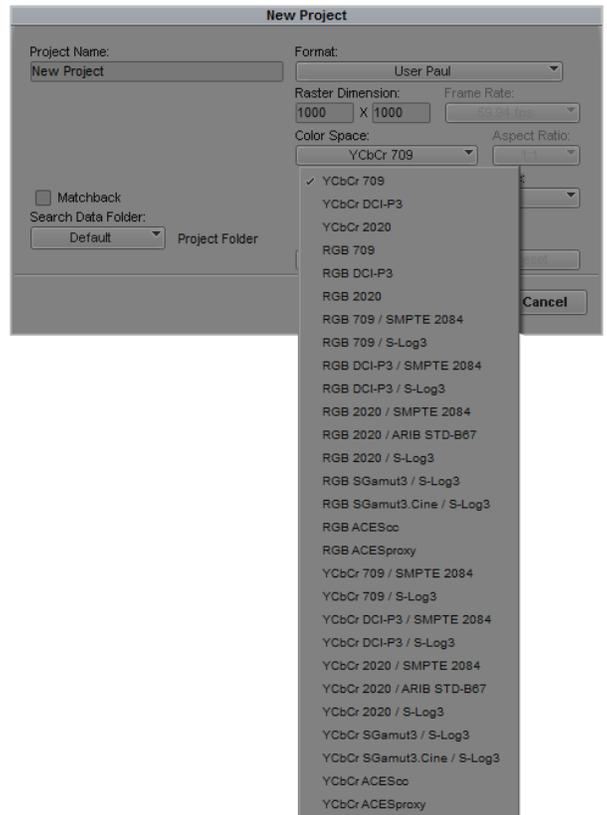
## HIGH DYNAMIC RANGE SUPPORT

Typically, HD and SD TV used a color space which was 10 bit. Many AVID codecs however were only 8 bit. 8 bit only allows 256 levels of a color, while 10 bit allows 1024 levels of each primary color. The result of the greater bit depth is less banding and improved color fidelity. All this happened in a limited number of target color spaces.

Now when you create a new project, you may select from many more Color Spaces. Media which does not match the color space you choose will be interpreted and mapped to that color space automatically.

The Color Space selection can be changed while the project is in use from the Project Windows FORMAT tab. Since this sets the interpretation of the media only, changing this setting on its own does not make any changes to the source media.

To take advantage of the expanded color spaces for HD projects, the bit depth of the SOURCE footage is recommended as DNxHD 444 (10 bit), and then for HD or higher than HD the new DNxHR HQX or DNxHR 444 format (12 bit).

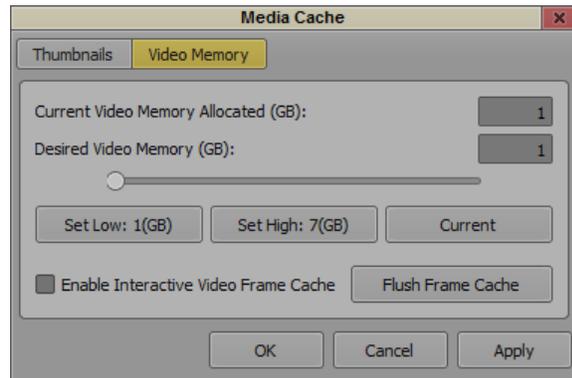


New Color Space Selections

## NEW CACHE SETTING

The MEDIA CACHE setting has a new tab – VIDEO MEMORY. Specifically, if you experience `Video Underrun` errors, you can allocate more video memory to reduce or eliminate the errors.

The default is the LOW setting for memory. You can drag the slider to allocate more memory. The maximum recommended amount can be set by clicking the HIGH button. The button labelled CURRENT is essentially a reset button, to set the memory to what it was when you first opened the dialogue.



### VIDEO FRAME CACHE

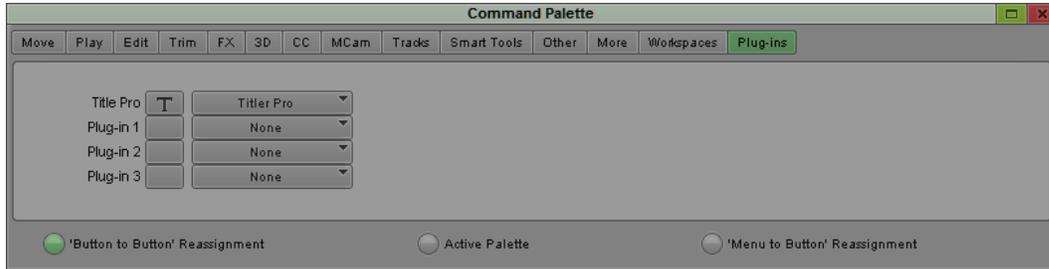
Another way to improve Video performance is to cache recently played frames so they don't need to be recalculated if needed again. This will of course improve performance. Check the option `ENABLE INTERACTIVE VIDEO FRAME CACHE` to activate this feature.

## ADDITION OF PREFERENCES

For the convenience of users from other systems who go looking for `EDIT > PREFERENCES` when they start using a new program, this option has been added to Media Composer. Selecting this option brings the `PROJECT` window forward and selects the `SETTINGS` tab for them.

## COMMAND PALETTE ADDITION

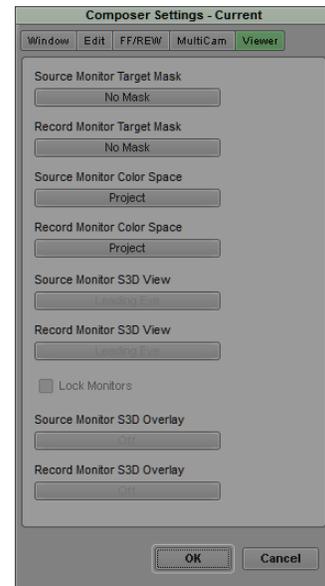
A new tab “PLUG-INS” is now available. It contains a button for Titler Pro by default, which you can assign to your interface or the Keyboard



## COMPOSER SETTINGS HAS A NEW VIEWER TAB

There have been an increasing number of options which can be applied to your Composer monitors. This addition to the COMPOSER settings allows you to review and change these settings easily. Here you can see and adjust MASK options, Monitor Color Space and 3D options.

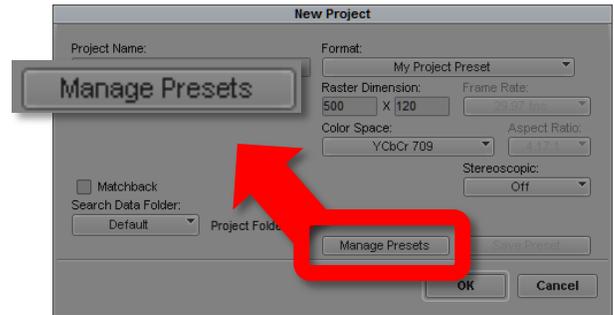
Mask and Color options can still be viewed and changed by right clicking on the appropriate monitor.



## MANAGE PROJECT PRESETS

In the NEW PROJECT dialogue you can make PRESETS, but before this release they could not be 'managed', which means among other things you could not DELETE a preset you had created.

Click on the MANAGE PRESETS button to see the dialogue below.



Here you see a list of PRESETS. Using the buttons supplied you may ADD or DELETE them.

Presets are a SITE settings, and so will be available to all users.

