Autodesk®
Backdraft® Conform 2011

# New Features Guide

Autodesk®

Autodesk® Visual Effects and Finishing 2011



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Published by: Autodesk, Inc.
111 McInnis Parkway
San Rafael, CA 94903, USA

Images Courtesy of: Quietman

Title: Autodesk Backdraft Conform 2011 New Features Guide

Document Version: 1

Date: March 09, 2010

# Contents

# Introduction 1

## About the Documentation

Autodesk® Backdraft Conform® 2011 includes documentation that helps you install, configure, and use your product.

For a list of all the documentation available to you, visit *http://www.autodesk.com/backdraftconform-documentation-2011*.

Refer to the Release Notes for all late-breaking information.

## Using the New Features Guide

This New Features Guide describes the new and updated features for this release of Backdraft Conform. For a quick look at the New Features, see What's New on page 5. Some of the major features also have more information in this guide — just follow the links from the What's New chapter.

## Viewing Tooltips

Your application includes tooltips that describe objects on the user interface (such as buttons and fields). The tooltips also display the hotkey for the object, if one is configured.

**To view tooltips:**

➤ Move the cursor over the object.

After a few seconds, the tooltip displays.

In the Preferences menu, you can turn on and off the display of tooltips. You can also change the amount of time your cursor must rest on an object before the tooltip displays.

# Viewing the Help

Included with your application is a Help system that you can view in a Web browser. The Help is installed automatically and is accessible from anywhere within your application.

The Help is best viewed using Firefox® 2 or Internet Explorer 7.

**To view the Help:**

1. Start your application.
2. Click Preferences to open the Preferences menu and click Help.

   You can also access the Help by clicking the Help button, which appears on the bottom-right of the EditDesk.

   **TIP** Press **Ctrl**+= to open the Help from anywhere in your application.

   A browser launches displaying the Help.

**TIP** To view the Help without interrupting a client session, copy the *documentation/help* folder from the product DVD to another system, such as your laptop. To view the Help, open the *help/index.html* file.

# Notation Conventions

A number of style conventions are used throughout your documentation. These conventions and examples of their use are shown as follows.

| Convention | Example |
|---|---|
| Text that you enter in a command line or shell appears in Courier bold. Press the Enter key after each command. | **`install rpm -qa`** |
| Variable names appear in Courier, enclosed in angle brackets. | `<filename>` |

| Convention | Example |
| --- | --- |
| Feedback from the command line or shell appears in Courier. | `limit coredumpsize` |
| Directory names, filenames, URLs, and command line utilities appear in italics. | */usr/discreet* |

# Contacting Customer Support

For Autodesk Media and Entertainment Customer Support, visit *http://www.autodesk.com/support*.

Customer support is also available through your Autodesk reseller. To find a reseller near you, consult the reseller look-up database at *http://www.autodesk.com/resellers*.

# What's New

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## About This Release

This release of Backdraft Conform introduces many new and updated creative tools, as well as workflow improvements.

## Clip Library

This release introduces a simplified clip import process, which gives you, among other things, RED® import directly within the clip library.

This release also introduces a new preview panel, as well as reorganized clip library functions.

### New Import Codec

You can now import clips encoded with H.264 in Quicktime.

### Gateway Library Import

This new feature simplifies the import process. Import clips and sequences from any connected volume using a new type of library, the Gateway library. See Accessing Gateway Libraries on page 41.

From a Gateway library, you can import almost any media by simple drag and drop. You can:

- Drag and drop to import clips and timelines; just drag a clip from any location and drop it in a local clip library.

- Define rules for each clip and timeline which note how the media is to be imported or relinked. You can manage your rules at a project or user level.
- Import RED® and Multi-Channel OpenEXR directly to the clip library.
- Use import history to update a previously imported clip.
- Leverage the new features in version 3.0 of the R3D SDK version 3.0, such as the new ISO / FLUT / Shadow / Color Space and Gamma Curve.
- Leverage a RED ROCKET™ card installed on a Mac Wiretap Gateway system to improve the speed of decoding and debayering R3D files.

See Importing Files Using A Gateway Library on page 11.

## Preview Panel

Use the new preview panel in the clip library to view clips. It is essentially a mini Player. See Playing Clips from the Library on page 47. The preview panel also displays information about the clip, including any clip notes added to the clip.

The preview panel is especially useful when used in conjunction with the new Gateway library feature; it shows how a remote clip will look once imported with the selected import options. Use the preview panel to set in and out markers for clips to import.

## Reorganized Library Functions

In the clip library, the library functions have been reorganized for easier access:

- The Resize menu contains all the Resize options.
- The I/O menu contains the buttons to access Input/Output clip, Import/Export image.
- A new Background Tasks button gives you direct access to the Backburner queue menu.
- The Tools, Archive, and Search buttons no longer open an independent menu, but rather a flatter structure which simplifies the navigation across the different items.

**NOTE** The Stonifise tool is no longer available. It has been replaced by the Store tool. See Managing Media Using the Store Tool on page 47.

# Clips

Workflow improvements when working with clips include the following:

- You can now select a processing preference when processing from modules. See Default Processing Options on page 49.
- Clip information on EditDesk proxies reflecting which track and layer the focus is on has changed slightly. See Navigating Edit Sequences on page 49 and Clip Information on page 51.
- You can now turn on proxy caching and increase EditDesk performance when rendering clips. See EditDesk on page 52.

# Audio

Improved support of audio media in this release includes the following enhancements:

- You can now soft-import clips with audio sampled at a rate different than 48 kHz.
- EditDesk now fully supports stereo audio tracks. You can import, export, and edit stereo tracks. See Editing Stereo Audio Tracks on page 53.
- The Tone and Colour Source tools have been updated to generate stereo audio tracks.

# Timeline

To make working with the timeline easier, the timeline interface has been updated with new icons and functionality. Refer to the following topics for information on the specific enhancements:

- Timeline Interface on page 59
- Adding Tracks on page 60
- Selecting Tracks on page 61

- Locking Tracks on page 63
- Naming Elements on page 64
- Adding Comments to Elements on page 65
- Deleting Elements from the Timeline on page 65
- Patching on the Timeline on page 66

**NOTE** The Patch Panel option is no longer available from the Menu Priority box.

- Creating Layers on page 67
- Deleting Layers on page 68
- Muting Layers on page 69
- Naming Layers on page 70

# Viewing

Changes in how you view clips make it easier for you to work in Backdraft Conform:

- The viewing options in the View box have been reorganized to make it easier to scan from the options available for your viewport selection. Note that if a hotkey exists for a view, it is displayed beside the option in the View box. See Displaying Clip Views on page 73 and Multiple Viewport Categories on page 73.
- When displaying views in multiple viewports using hotkeys, you no longer have to select a viewport first. You need only place the cursor over the applicable viewport and press the hotkey.
- You can now use the broadcast monitor as another viewport. See Working with Viewports and a Broadcast Monitor on page 75.
- You can now use the **Ctrl+spacebar+up arrow** and **Ctrl+spacebar+down arrow** to zoom in and out of the image window in modules. (Press **spacebar** and drag to pan the image window).
- When displaying images from the Primary and Secondary tracks simultaneously in the Player, you can now select which layer of each track to display. See Comparing Tracks and Layers on page 77.

- The Compact FX option has been removed from the library and from the timeline's Edit Mode box.
- A new Image Data Type setting in the Preferences menu allows you to set the default image data type for all modules.
  There is also a local Image Data Type setting now available in the View menu of the Sparks editor (including the EditDesk Sparks editor, the Batch FX Sparks node editor, and the Soft FX Sparks editor) allowing for greater control when dealing with various image types, including 16-bit floating point support.

  For information on the image data settings, see Image Data Type on page 80.

# Wiretap Gateway

The following important improvements have been made to Wiretap Gateway in this release.

## R3D SDK 3.0 Support

Wiretap Gateway leverages the new R3D SDK version 3.0, and enables the following new options for transcoding jobs.

- New ISO / FLUT / Shadow / Color Space and Gamma Curve.
- A new option to choose the R3D SDK version used when importing REDCODE RAW media (SDK 2.x or 3.x)

## Support for the RED ROCKET Card

Wiretap Gateway can now use a RED ROCKET™ card installed on a Mac system to improve the speed of decoding and debayering R3D files.

The RED ROCKET card can be installed locally on a Smoke for Mac OS X workstation, or on a dedicated 32-bit Mac OS X Wiretap Gateway system connected to Visual Effects, Finishing and Grading workstations over a 10 GigE network.

Wiretap Gateway systems equipped with a RED ROCKET card are identified as such in the Network panel of Visual Effects and Finishing Applications.

**NOTE** If you have multiple creative applications on a Mac equipped with a RED ROCKET card, only one application will be able to use the card at a time.

# Importing Files Using A Gateway Library

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## About Gateway Library Import

From the Clip Library menu, import graphic image files, film scans, video files, or AAF and FCP XML sequence files. Rules allow you to control how imports are handled.

To do so, you connect to a Gateway library which allows you to browse the file system of your workstation or even of a remote volume. See Accessing Gateway Libraries on page 41

## Media Management

When you import media that resides on an external storage device, all the media is copied to Autodesk storage. Any changes that you make to this media are protected, and exclusive to this stored copy. However, it can take a long time to load large files and all of this stored media can take up a lot of space in Autodesk storage.

Clips with unmanaged media, also known as *soft-import* clips, provide a more efficient way to handle media. When you import media as a clip with unmanaged media, Backdraft Conform creates a link that references the media at its original location, so that no media is actually imported and duplicated in Autodesk storage. Later, when you move or delete clips with unmanaged media, you affect only the reference—not the actual media at the shared storage location. You can also use this method when importing files using a sequence or recapturing media.

When using clips with unmanaged media, be aware that you have no control if another user modifies the original media files. All clips with unmanaged media in Autodesk storage that refer to the modified media files are updated to reflect the change. Ensure that all users accessing the same media are aware of these implications.

You can process (render) clips with unmanaged media in any module. The resulting new clip is written to Autodesk storage. Since any links to the original media are now removed, changes to this media will no longer be updated on the shared storage. Also, if the media changes in the original external location, the changes are not reflected in your stored clip. This can be useful if you want to prevent other users with access to the shared storage from altering your clip.

## Managing How Media is Imported

In the Import Settings menu of the Basic menu, use Store Local Copy to toggle between creating a clip with managed media and a clip with unmanaged media.

In both cases, the path to the original media is stored in the clips metadata, allowing the user to toggle between managed and unmanaged media, or even re-importing the media altogether.

You can change how a clip is stored after importing it using the Store tool.

**To create clips with managed media:**

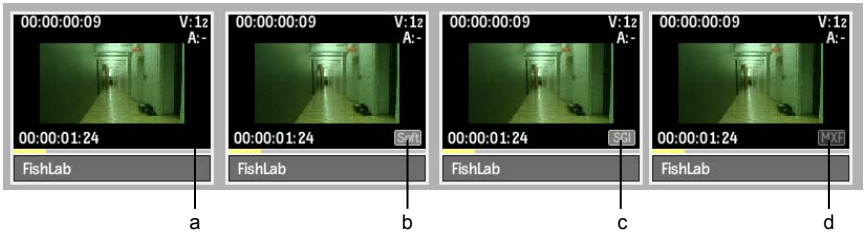
1. Open the Clip Library menu.
2. Click Basic.
3. Enable Store Local Copy.

**To create clips with unmanaged media:**

1. Open the Clip Library menu.
2. Click Basic.
3. Disable Store Local Copy.

# Recognizing Types of Clips

Soft-imported clips in the clip library display an icon in the lower-right corner of the clip. The type of indicator depends on whether the clip is a hybrid clip or a completely soft-imported clip. A hybrid clip has some frames that are soft-imported and some that are not, or it may consist of multiple soft-imported sources of different formats.



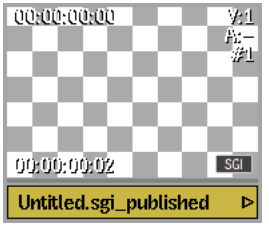

**(a) Indicates a clip with managed media but without clip history (b) Indicates a clip with unmanaged media of mixed formats (c) Indicates a clip with unmanaged media (d) Indicates a clip with managed media and import history**

| Lower-Right indicator: | Type of clip: | Import history: |
|---|---|---|
| None | A clip with managed media, without clip history. The clip can be a result from a processing, a Backdraft Conform-generated clip (Create Colour Source) or imported through the Import Image menu. | No import history |
| SOFT | The clip contains unmanaged media from multiple sources. The source clips were imported using the Import Image menu or from a Gateway library. | Import history available if imported from a Gateway library. |
| Light-grey format | The clip contains unmanaged media of the type specified by the light-grey indicator. The source clip was imported through the Import Image menu or from a Gateway library. | Import history available if imported from a Gateway library. |

| Lower-Right indicator: | Type of clip: | Import history: |
|---|---|---|
| Dark-grey format | The clip contains managed media, and the original file was of the type specified by the dark-grey indicator. The source clip was was imported form a Gateway library. | Yes |

**Alt**-clicking the clip displays an overlay that includes the soft-imported source path.

A clip with un managed media that can no longer connect to its source file appear as white and grey checkered clips.




# About Proxies

A proxy is a low-resolution copy of a high-resolution image. There can be one proxy for each frame in a clip. Proxies are used to provide real-time playback of processed results and to supply low-resolution clips so that composites can be quickly created. When importing files as clips with unmanaged media, use proxies when the connection speed to your media storage location is not fast enough to support real-time streaming of the full-resolution media. When proxy generation is enabled, proxies are generated upon import of media.

You can specify how and when proxies are generated for clips in the project settings. If you enabled proxies for the project or media resolution, then only the proxies reside in Autodesk storage.

**NOTE** When creating DPX or Cineon images, a film scanner generates full-resolution scans that are often complemented by lower resolution proxy scans. These proxy scans can also be used in Backdraft Conform, but must be imported using the Import Image menu.

# Importing Media from a Gateway Library

Import graphic image files, film scans, or video files by dragging them from a Gateway library and dropping them into a local library, or loading them directly to the EditDesk. This allows you to import images from USB and Firewire® drives, NAS or SAN, or from any volume connected to a workstation.

**NOTE** Clips imported through a gateway are at source resolution.

Compared to Import Image, a Gateway library import is faster and more intuitive. It allows you to start working immediately with the imported media, without having to wait for the import to complete. But, there are some things that you cannot do using a Gateway library:

- Resizing on import. You should resize clips after the import.
- Applying LUT on import. You should apply 1D and 3D LUT manually after the import.
- Importing external proxies for DPX sequences. You have to use the Import Image menu.
- Importing PSD files. You have to use the Import Image menu.

**To import media using drag & drop:**

1. Open the Clip Library menu.

   In the EditDesk menu, click the Clip Library box.

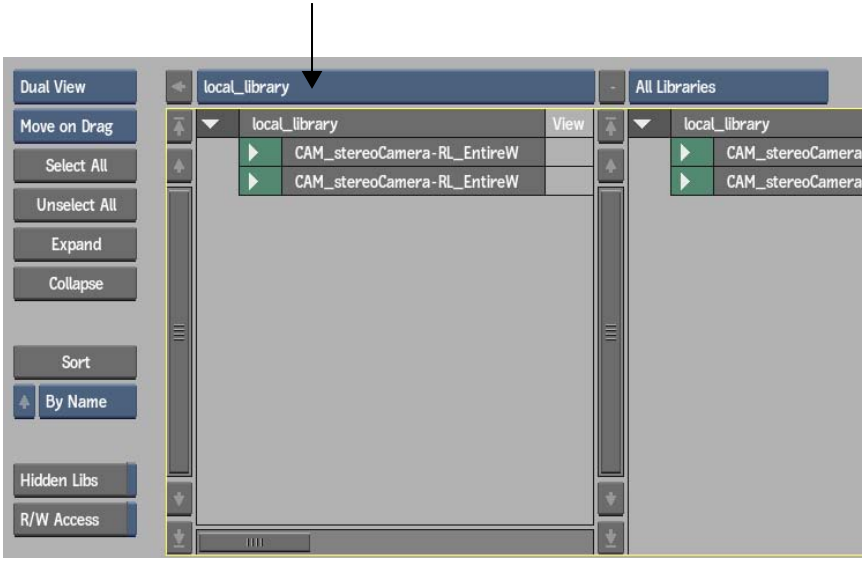
2. Set the Library Mode box to Dual View.

   The Library View Mode button is located in the top-left of the Clip Library menu.


3. Using the Network menu, connect to a Gateway library.

   Open the Network menu, and use the Gateway to select the directories which contain the clips to import.

4. In one view, open the local clip library to where you want to import the clips. Use the Clip Library box.




5 In the other view, open the Gateway library from where you want to import the clips. Use the Clip Library box.

6 In the Gateway library view, navigate to the directory that contains the clips you want to import.

7 Optional: Set the Gateway library import options. See Gateway Library Global Import Options on page 19.

**NOTE** If you do not edit the Gateway library import options, Backdraft Conform imports the files using the active rule. See Managing Import Settings and Rules on page 20.

8 Drag and drop the media from the Gateway library to the local library. You can also drag and drop:

- Multiple clips at the same time, mixing different resolutions, timings and even formats. The import settings used for each file depend on the active rule for each format. See Managing Import Settings and Rules on page 20.
- A directory. Enable Import Sub-Directories to also import its sub-directories. See Gateway Library Global Import Options on page 19.

**TIP** Use the Preview Panel to set in and out markers to import a segment of a media.

# Importing Specific Tracks From Multi-Track Files

In a Gateway library, files with multiple tracks (audio and video) display the multi-track indicator and are considered container clips. OpenEXR, XDCAM, and Quicktime files with audio are examples of such files. You can expand those clips to reveal the underlying tracks to import specifc ones.

**To import specific tracks from a multi-track file using drag & drop:**

1. Open the Clip Library menu.

   In the EditDesk menu, click the Clip Library box.

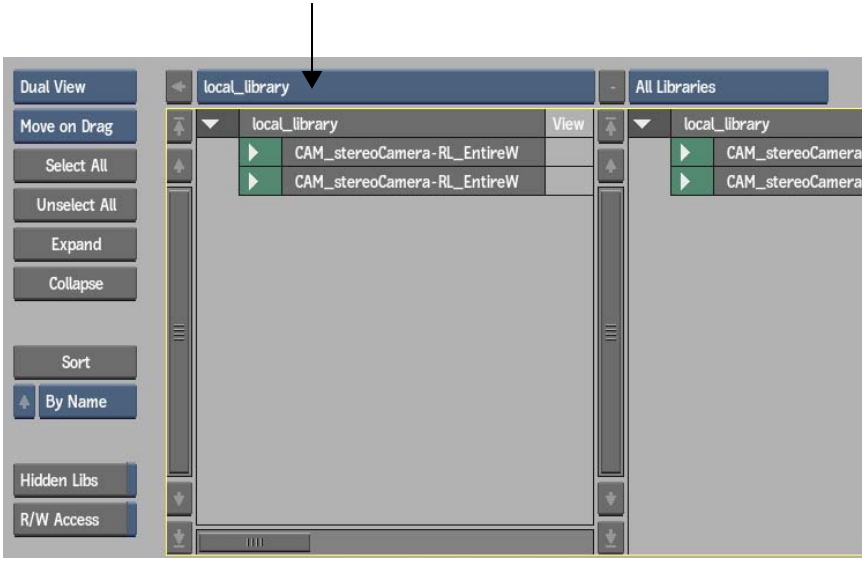
2. Set the Library Mode box to Dual View.

   The Library View Mode button is located in the top-left of the Clip Library menu.


3. Using the Network menu, connect to a Gateway library.

   Open the Network menu, and use the Gateway to select the directories which contain the clips to import.

4. In one view, open the local clip library to where you want to import the clips. Use the Clip Library box.




5 In the other view, open the Gateway library from where you want to import the clips. Use the Clip Library box.

6 In the Gateway library view, navigate to the directory that contains the clips you want to import.

7 Optional: Set the Gateway library import options. See Gateway Library Global Import Options on page 19.

**NOTE** If you do not edit the Gateway library import options, Backdraft Conform imports the files using the active rule. See Managing Import Settings and Rules on page 20.

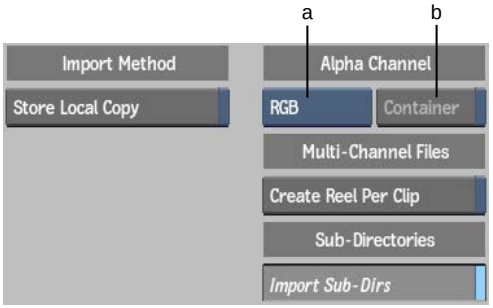
8 Double-click the multi-track indicator of the clip which contains the tracks to import; this expands the tracks cointained within the clip.

9 Drag and drop the track (or tracks) from the Gateway library to the local library. The tracks are imported using the settings which applies to the clip's format.

# Gateway Library Global Import Options

Four global options manage how all clips are created when media is imported. These options are not attached to any format import options, and are either on or off for all import operations performed using a Gateway library.

You access the Gateway library import options through the Basic menu in the library menu.




**(a) RGB Import box (b) Container button**

**Store Local Copy button** Enable to copy the media to the local Backdraft Conform storage. It transcodes a clip to Backdraft Conform-native media format. This option ensures that Backdraft Conform is the sole owner of the media, preventing the media from being modified by an external source; it can also provide better playback performances, depending on your setup.

In the Clip Library menu, Backdraft Conform displays the media from the original file while waiting for the transcoding to finish. It also overlays *Pending Render* on the slate of clips with frames not yet transcoded.

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**NOTE** Clips also display *Pending Render* if low-resolution proxies are being generated. In this case, the *Pending Render* overlay is displayed in the Player, the Clip Library, and the EditDesk.

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Disable Store Local Copy to create a link to the media of the imported clip; the media is not copied to the local Backdraft Conform storage. There is no transcoding, as Backdraft Conform decodes the clip as required.

**Create Reel Per Clip button** Enable this option to create a reel for each multi-channel clip imported (including RGB+alpha clips). The created reel is named after the multi-channel clip, and contains all the individual channels that make up the imported clip. Disable this option to import all the channels where you drag the multi-channel clip. Only applied when importing multi-channel video clips.

**RGB Import box** Select RGB to only import the RGB portion of RGB+alpha clips. Select RGBA to import both RGB and Alpha channels of an RGB+alpha channel clip.

**Container button** Enable to create a matte container when importing a clip with an alpha channel. A matte container is a multi-track clip with the RGB portion of an clip on one track and its matte on another.

**Import Sub-Directories button** Enable to import both the clips and the sub-directories of an imported directory. Disable to only import the clips of a directory and exclude its sub-directories.

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**NOTE** Be careful when importing directories and enabling the Import Sub-Dirs option: Backdraft Conform imports recursively. This means that Backdraft Conform scans and imports the contents of the sub-directories, and if these sub-directories themselves contain sub-directories, it imports those sub-directories. If the directory structure is very deep and complex, the import can result in a saturation of your network and storage.

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# Managing Import Settings and Rules

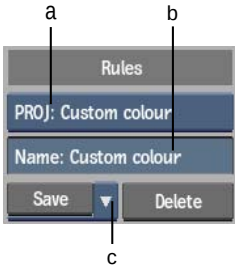
Import Settings define how files are imported into Backdraft Conform. When importing a file from a Gateway library, the current settings for that file type sets the import options used. Sets of preferences for a file format can be saved as a rule, to quickly reload or switch between preferences. Import and Import History use the same settings. See Import and Clip History Settings on page 25.

Backdraft Conform contains a default rule for each supported format. You can create as many rules as you want for each format, but only one rule can be active for each format.

Use the Rules section to:

- Create a rule.
- Edit a rule.
- Set a rule as the active import settings.

■ Delete a rule.




**(a) Active Rule box**
**(b) Rule Name field**
**(c) Save dropdown list**

**To create a rule:**

1. In the Basic menu, open the Import Settings menu.
2. Using the Format box, select the format for which you want to create a rule.
3. Enter the name of the new rule in the Rule Name field.
4. Edit the rule settings.
   An asterisk indicates the rule contains unsaved changes.
5. Click the Save dropdown list and select one of the following options.

| Select: | To save the rule: |
|---|---|
| Save in Project | In the project directory. This rule becomes available to anyone who uses the current project and is identified with the PROJ prefix in the Active Rule box. |
| Save with User | With the user profile. This rule becomes only available to the current user and is identified with the USER prefix in the Active Rule box. |

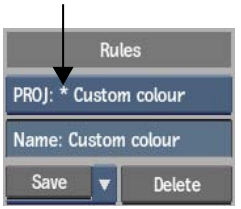
**To edit a rule:**

1. In the Basic menu, open the Import Settings menu.
2. Using the Format box, select the format for which you want to edit a rule.

3 From the Active Rule menu, select the rule to edit.

4 Edit the rule settings.

An asterisk indicates the rule contains unsaved changes.




5 Click Save.

**To set a rule as the active import settings:**

1 In the Basic menu, open the Import Settings menu.

2 Using the Format box, select the format for which you want to set the active rule.

**NOTE** You can also access the Import Settings of a format by double-clicking a clip in a Gateway library.

3 From the Active Rule menu, select the rule to use as the default.

Files of the selected format that you import by drag & drop are now processed using the selected rule.

**To delete a rule:**

1 In the Basic menu, open the Import Settings menu.

2 Using the Format box, select the format for which you want to delete a rule.

3 From the Active Rule menu, select the rule to delete.

4 Click Delete.

# Managing Import History

Import History allows you to view and edit the settings used to import a file into Backdraft Conform, for a specific instance of a clip.

Only clips imported from a Gateway library have an import history; you cannot review or edit import settings of clips imported through the Import Image or Import EDL menus. Import and Import History use the same settings. See Import and Clip History Settings on page 25.

**TIP** To change the media status of a clip, either from unmanaged media to managed, or managed to unmanaged, use the Store Media menu located in the Tools menu. See To change the media management option of clips: on page 24.

**To view the import settings used to import a clip:**

1. Open the clip library containing the clip to review.
2. Open the Basic menu.
3. Double-click the clip.

   The Import History menu opens and displays the options used to import the clip.

   **NOTE** Only clips imported from a Gateway library have an import history.

**To modify the import settings of a clip:**

1. Open the clip library containing the clip to edit.
2. Double-click the clip to modify. The Import History menu displays the options used to import the clip.

   **NOTE** Only clips imported from a Gateway library have an import history that you can modify.

3. Set the History box to Modify Clip History.


4. Edit the settings as needed.

5 Click Apply Changes.

**To modify the import settings multiple clips simultaneously:**

1 Open the clip library containing the clips to edit.

2 Open the Basic menu.

3 Double-click one of the clips to modify. The Import History menu displays the options used to import the clip.

4 Select the other clips of the same format using **Ctrl**-click.

**NOTE** Only clips imported from a Gateway library have an import history that you can modify.

5 Set the History box to Modify Clip History.


6 Edit the settings as needed.

**NOTE** All the settings will be applied to the selected clips, not just the ones modified.

7 Click Apply Changes.

**To change the media management option of clips:**

1 Open the clip library containing the clips to edit.

2 Select one or more clips to modify. Use **Ctrl**-click to select multiple clips.

3 Open the Store Media menu, under the Tools menu.


4 Do one of the following:

- To create local, managed media for all of the selected clips, including complex clips such as sequences, click Store Local Copy.
- To have clips reference the original media files they were imported from, and delete unused managed media, click Unstore Copy.

# Import and Clip History Settings

Use the Import Settings to define how files are imported in Backdraft Conform. See Managing Import Settings and Rules on page 20.

The Import History mirror the settings used to import a file from a Gateway library. See Managing Import History on page 22.

**NOTE** For every format, only a subset of the described options is available.

## RED-Only Settings

RED media files can be processed a number of ways at the time of the import. Use the Debayering, Colour, Image, Gain and Curve settings to modify the look or the size of the imported media.

RED clips are 16-bit, but Backdraft Conform down converts them to 12-bit to optimize graphics processing.

**NOTE** RED files require a lot of computing resources to process. You can use the Preview panel to set In and Out points on imported clips to minimize the transcoding of extraneous material.

## Debayering

**Debayering** Select the level of quality required from the debayering algorithm. Higher resolutions are significantly more processing intensive.

The debayering setting is the most resource-intensive setting. Try using the level of debayering the most appropriate for your work.

**Detail** Select the level of detail extraction required.

**OLPF Compensation** Select the level of Optical Low Pass Filter (OLPF) compensation to use. OLPF is a type of sharpening used to compensate for the optical anti-aliasing filter, which can induce softening of the image during recording.

**Denoise** Select the level of noise reduction applied to the debayered clip.

## Colour

**Colour Settings** Select how Backdraft Conform uses the colour information stored within a R3D file.

| Select: | To have: |
|---|---|
| User | Backdraft Conform import RED clips using the options you set in the Image, Gain, and Curve menus. |
| Camera | Backdraft Conform import RED clips using the look created on the RED camera and stored in the RED clip.<br>Disables the Image, Gain, and Curve menu options. |
| RSX | Backdraft Conform import RED clips using the RSX look created in RED Alert!. The RSX file of a clip must reside in the same folder as the R3D file of that clip. Disables the Image, Gain, and Curve menu options.<br>With this option selected, only clips with an RSX profile can be imported. Clips without an RSX profile appear to be missing media. |
| RSX or Camera | Backdraft Conform import RED clips using the RSX look. If a clip has no RSX file, Backdraft Conform imports it using the camera settings. Disables the Image, Gain, and Curve menu options. |
| RSX or User | Backdraft Conform imports RED clips using the RSX look. If a clip has no RSX file, Backdraft Conform imports it using the options you set in the Image, Gain, and Curve menus.<br>Enables the Image, Gain, and Curve menu options. |

**Save as User Settings button** Enable to make the Image, Gain, and Curve menus editable in the Clip History. Save as User Settings is implicitly enabled when the Colour Settings box is set to *User*, or *RSX or User*.

**Colour Science box** Set the version of the RED codec to use. Using the version 3 of the codec gives you access to the FLUT and the Shadow options in the Image menu, as well as version 3-only colour spaces and gamma curves.

---

**NOTE** As a rule, always set Colour Science to Codec 3.x, unless you are working with a file shot using a RED camera with firmware 30 which, and that file was imported in Backdraft Conform prior to version 2011.

---

**Colour Space box** Set the color space of the imported clips.

**Gamma Curve box** Set the value of the output gamma curve that is applied to the imported clips.

## Image

**ISO** Select the value of the linear gain operation.

**Saturation** Set the saturation value.

**DRX** Set the Dynamix Range Extension, which sets how much pixel data is copied from non-saturated channels into saturated channels.

**Tint** Set the tint value.

**FLUT** Set the FLUT to refine of the ISO level. As FLUT units are in stops, a +1 FLUT value is the same as doubling the ISO.

**Exposure** Set the exposure value, an equivalent to f-stops.

**Brightness** Set the brightness value.

**Contrast** Set the contrast value.

**Kelvin** Set the perceptual color temperature of the image, in Kelvin.

**Shadow** Set the Shadow level.

## Gain

Use this menu to set the RGB Gain for RED clips.

---

**NOTE** We recommend that you do not change the default settings unless you have prior experience with color management.

---

## Curve

Use this menu to set the Colour curve for RED clips.

**NOTE** We recommend that you do not change the default settings unless you have prior experience with color management.

# Metadata Options

The options described below are not used by every format. Only the ones relevant to the selected format are accessible.

**Tape Name box** Select an option to determine how the tape name is set for the imported clips.

| Select: | To: |
|---|---|
| Enter Tape | Activate the Tape Name field so that you can manually enter the tape name. When selecting multiple sequences for import, this tape name is used for all imported clips. |
| Tape From File Name | Use the name of the imported file as the tape name. |
| Tape From Directory | Determine the tape name from the detected directory structure. A Level field appears below the Tape Name box. Use this to configure the relative path to the directory from which the tape name can be determined. |
| Tape From File Header | Read the tape name from the header of the imported file. |

**Level field** Select an option to set the relative file path to the directory from which the tape name can be determined. Although it is available for all file types, the Level field is specifically designed to work with the directory structures that are output by film scanners. A typical file structure would look like: *./<tape>/<resolution>/clip.######.dpx*. In this case, selecting *Up 2 Levels* in the Level field identifies the directory that corresponds to the tape name (*./<tape>*). Enabled if Tape Name is set to Tape From Directory.

**Tape Name field** Enter the name to use as the tape name of the imported clip. Enabled if Tape Name is set to Enter Tape.

**Framerate Selection box** Select how the framerate is determined. If you choose Select Edit Rate, select an option from Framerate.

**Framerate box** Select the frame rate of the imported clip. Enabled if Framerate Selection is set to Select Edit Rate.

**Essence button** Enable to browse the actual directory structure of P2 or XDCAM media. This option allows you to import specific audio or video files contained within a P2 or XDCAM directory structure.

**TIP** After toggling Essence, click Refresh Selected to update the P2 or XDCAM directory structure displayed in the Library.

**Timecode box** Select an option to specify how the timecode information for the clip is set.

| Select: | To: |
|---|---|
| Enter Timecode | Manually enter a timecode in the Timecode field. |
| Timecode From Header | Set the source timecode of the imported clip based on the timecode information in the image file header. |
| Timecode From File Name | Use a numerical filename (for instance, *100000.dpx*) and translate it into timecode for the resulting clip (based on the selected framerate ). This is useful when working with files that do not have embedded timecode. |

**Timecode field** Set the start timecode of the imported clip. Editable if the Timecode box is set to Enter Timecode.

# Clip Naming Options

The options described below are not used by every format. Only the ones relevant to the selected format are accessible.

**Clip Name box** Select how the clip is named when the file is imported.

| Select: | To: |
|---|---|
| Enter Clip Name | Activate the Clip Name field so that you can manually enter the clip name. When selecting multiple sequences for import, this name is used for all imported clips. |

| Select: | To: |
|---|---|
| Clip Name From File Name | Use the name of the imported file as the clip name. |
| Clip Name From Header | Read the clip name from the header of the imported file. |

**Clip Name field** Enter the name to use when importing the clip. Enabled if Name is set to Enter Clip Name.

**Clip Names box (OpenEXR-only)** Select how the channels of a multi-channel OpenEXR file are named when they are imported.

| Select: | To: |
|---|---|
| File Name | Use the file name of the container for all the imported channels. |
| Channel | Use the channel name as the imported clip name. |
| File Name + Channel | Combine, in this order, the file name of the container and the channel name into the imported clip name. |
| Channel + File Name | Combine, in this order, the channel name and the file name of the container into the imported clip name. |

# Keycode Options

The KeyKode menu is available to the DPX format.

**NOTE** The keycode supplied here is only used for information purporses. In case of a discrepancy between the information supplied in the Metadata menu and the Keycode menu, the former is used to determine the timecode and frame rate used.

**Keycode Scan Mode box** Select an option to determine how keycode data is applied to the imported clip.

| Select: | To: |
|---|---|
| File Header Keycode | Use the keycode information embedded in the image file header. |
| No Keycode | Not use keycode. |

**Keycode Fcm box** Select the frame code mode of the tape. Set to File FCM to read from the file the frame code mode.

**Film Gauge box** Select a film gauge for the keycode.

## Image Options

The Image menu is available to the following formats:

- P2
- XDCAM

**Scale to Full HD button** Enable Scale to Full HD to have media with a 1280x1080 or 1440x1080 resolution appear in the Player at a standard 1920x1080 resolution. Disable Scale to Full HD to display the media at its native (1280x1080 or 1440x1080) resolution in the Player.

# Importing a Sequence from a Gateway Library

Drag & drop XML and AAF files linking to file-based material to import a sequence and related sources. To import an EDL, or capture an XML or AAF containing tape-based material, see the Conform section.

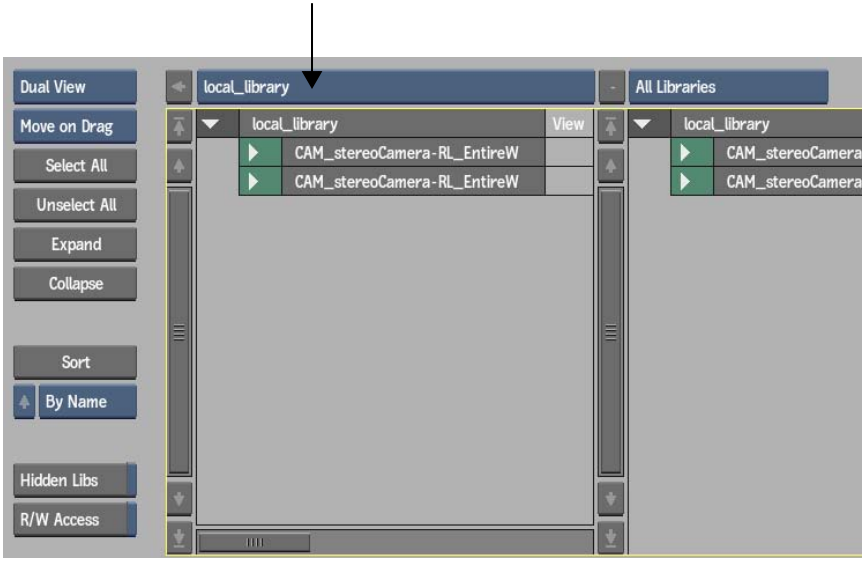
**To import an XML or an AAF sequence:**

1. Open the Clip Library menu.
   In the EditDesk menu, click the Clip Library box.
2. Set the Library Mode box to Dual View.
   The Library View Mode button is located in the top-left of the Clip Library menu.


3. Using the Network menu, connect to a Gateway library.

Open the Network menu, and use the Gateway to select the directories which contain the sequence to import. A Gateway appears under a workstation name, just like a Framestore.

4 In one view, open the local clip library to where you want to import the sequence. Use the Clip Library box.




5 In the other view, open the Gateway library from where you want to import the sequence. Use the other Clip Library box.

6 In the Gateway library view, navigate to the directory that contains the sequence you want to import.

7 Drag and drop the sequence from the Gateway library to the local library.

As soon as you drop the timeline in the destination library, Backdraft Conform processes the timeline according to the import sequence settings defined in the FCP XML/AAF menu.

## Relinking a Sequence to its Media

If some media files were not found according to the settings defined in the FCP XML/AAF menu, you can relink the source files to the sequence.

**To relink a sequence to files located in a Gateway library:**

1 Open the Clip Library menu.

In the EditDesk menu, click the Clip Library box.

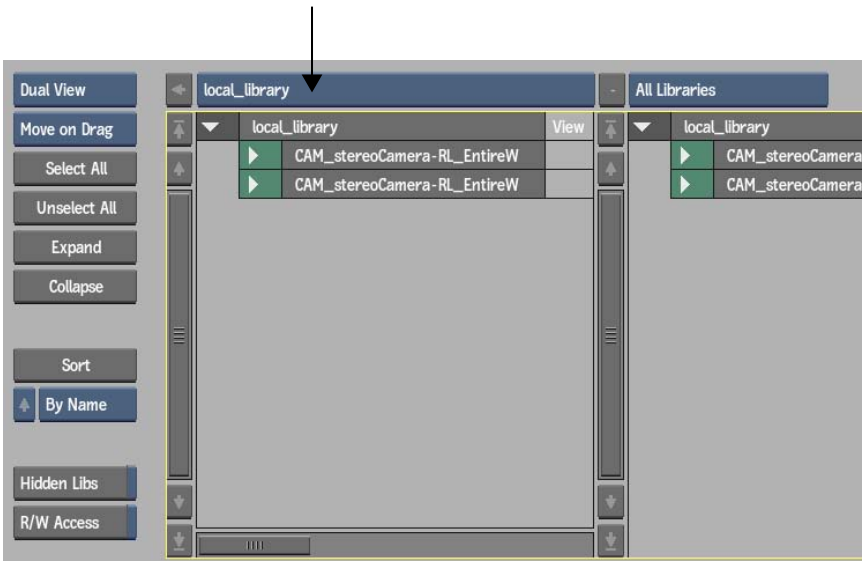
2 Set the Library Mode box to Dual View.

The Library View Mode button is located in the top-left of the Clip Library menu.


3 Using the Network menu, connect to the Gateway library which contains the sources to relink.

Open the Network menu, and use the Gateway to select the directories which contain the sequence to import. A Gateway appears under a workstation name, just like a Framestore.

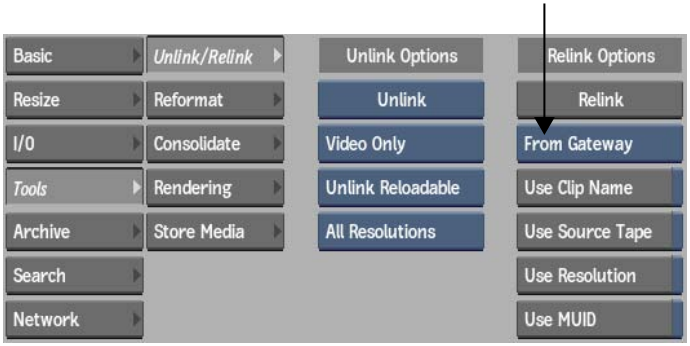
4 In one view, open the local clip library which contains the sequence to relink. Use the Clip Library box.




5 In the other view, open the Gateway library which contains the sources to relink. Use the other Clip Library box.

6 Open the Unlink/Relink menu from the Tools menu.

7 Select From Gateway from the Relink Options Source box.

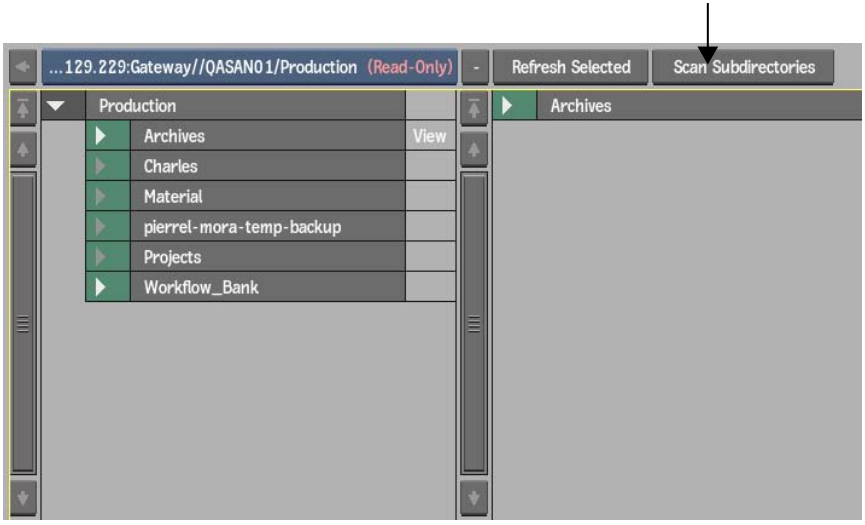



8 Optional: Enable the Relink options as required.

| Enable: | To: |
|---|---|
| Use Clip Name | Use the file name sepcified in the sequence as a match criteria. |
| Use Source Tape | Use the tape/source name specified in the sequence as a match criteria. |
| Use Resolution | Use the resolution specified in the sequence as a match criteria.<br>If this option is disabled, Backdraft Conform soft-resizes the media to the resolution specified in the imported sequence, if required. |
| Use MUID | Use the starting SMPTE MUID in the timeline as a match criteria.<br>This is only used with MXF files and is ignored in any other case. |

9 In the Gateway library view, navigate to the directory which contains the sources you want to relink. Make sure sources to relink are visible in the Gateway library. The Relink tool tries to relink only to displayed media files.

10 Optional: If the sources are located in sub-directories, click Scan Sub-Directories. This flattens the directory structure and makes all the sources visible to the relink tool.




11 From the clip library, select the sequence to relink.

12 Click Relink.

The application scans all the visible media and asks you to confirm the relink operation.

# Defining FCP XML / AAF Settings

You define sequence import settings like you do for media files, with the exception that there is only one rule for all XML and AAF files.

**To set the import settings for AAF and XML sequences:**

1 Open the Clip Library menu.

In the EditDesk menu, click the Clip Library box.

2 Open the Basic Options menu.

3 Open the FCP XML / AAF menu.

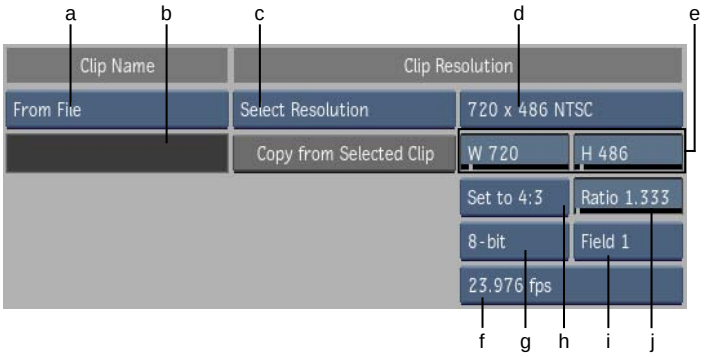
4 Edit the Metadata and Media Options menus; changes are automatically saved.

You do not set the import settings for each of the media referred to in the imported sequence. The media linked to each imported sequence is processed and imported according to the applicable active import rule. See Importing Media from a Gateway Library on page 15.

# FCP XML / AAF Import Settings

Use the FCP XML / AAF Import Settings to define how files are imported in Backdraft Conform. See Defining FCP XML / AAF Settings on page 35.

## Metadata Options Menu




**(a) Clip Name box (b) Clip Name field (c) Resolution box (d) Resolution Presets box (e) Width and Height fields (f) Framerate box (g) Bit Depth box (h) Aspect Ratio Presets box (i) Scan Mode box (j) Aspect Ratio field**

**Clip Name box** Select From File to use the sequence name read from the file. Select Enter Name to rename the imported sequence using the name entered in Sequence Name field.

**Clip Name field** Enter the name to which the sequence is renamed when imported. Available if Timeline Name is set to Enter Name.

**Resolution box** Select From File to use the sequence resolution defined in the file. Select Select Resolution to override the resolution defined in the file and reformat it using the customized settings.

---

**NOTE** The Resolution setting only affects the resolution of the sequence; it does not resize the linked sources.

---

**Copy from Selected Clip button** Use to copy the formatting information of a selected clip into the Resolution parameters. Available when the Resolution box is set to Select Resolution.

**Resolution Presets box** Select one of many standard resolutions, as well as a Custom option you can use to specify non-standard resolutions.

**Frame Width field** Displays the frame width of the selected resolution preset. If Resolution Presets is set to Custom, then this field is active, allowing you to enter the frame width value that you want to use.

**Frame Height field** Displays the frame height of the selected resolution preset. If Resolution Presets is set to Custom, then this field is active, allowing you to enter the frame height value that you want to use.

**Bit Depth box** Select from one of five frame depth options: 8-bit, 10-bit, 12-bit, 12-bit u, or 16-bit fp.

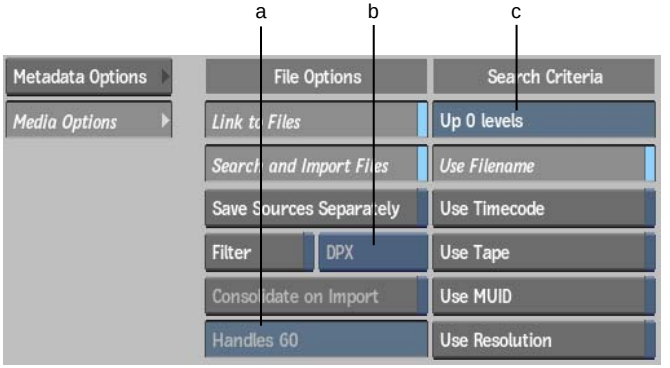
**Aspect Ratio Presets box** Select a standard frame aspect ratio. Select the Set to w:h option to set the clip to use square pixels. Select Custom to define a custom frame aspect ratio in the Aspect Ratio field.

**Aspect Ratio field** Displays the aspect ratio of the imported clip. When Aspect Ratio Presets is set to Custom, this field becomes active so that you can enter a custom frame aspect ratio.

**Scan Mode box** Select an option to set the order in which the fields of interlaced material is scanned.

| Select: | To: |
|---|---|
| Progressive | Scan a frame-based clip with no interlacing. |
| Field 1 | Scan Field 1 first, followed by Field 2. |
| Field 2 | Scan Field 2 first, followed by Field 1. |

# Media Options Menu




**(a) Handles field (b) Filter Selection box (c) Directories Up field**

**Link to Files button** Enable Link to Files to create a sequence with track segments that link to the original media. Disable Link to Files to create an empty shell with only the structure of the sequence, without references to files.

**Search and Import Files button** Enable to locate and import the media listed in the sequence, using the selected Search Criteria options. The media is imported as segments of the sequence. Enabled if Link to Files is enabled.

**Save Sources Separately button** Enable to create a copy of each source referred to in the sequence. The source clips are copied next to the sequence in the clip library. Enabled if Search and Import Files is enabled.

**Filter button** Enable to search and import only the clips of the format specified in Filter Selection. Enabled only if Search and Import Files is enabled.

**Filter Selection box** Select the format to filter for during a search and import operation.

**Consolidate on Import button** Enable to force Backdraft Conform to override the handles specified in the timeline. Disabled if Search and Import Files is enabled.

**Handles field** Disabled if Consolidate on Import is enabled. Set the maximum number of head and tail frames that you want to retain after consolidating the clip.

**Directories Up field** By default, Backdraft Conform searches for media to match, starting with the directory from where the timeline file is imported. It includes any sub-directory in this search. Use Directories Up to expand the

search to parent directories. How high in the hierarchy depends on the value set.

---

**NOTE** When setting the Directories Up field, keep in mind that the Backdraft Conform will navigate the whole directory structure starting with what you specified. This means that the higher up you go in the directory structure, the longer the conform will take. And this issue is amplified in a networked environment.

---

**Use Filename button** Enable to use the filename specified in the timeline as a match criteria.

**Use Timecode button** Enable to use the source timecode specified in the timeline as a match criteria.

**Use Tape button** Enable to use the tape name specified in the timeline as a match criteria.

**Use MUID button** Enable to use the starting SMPTE MUID in the timeline as a match criteria. This is only used with MXF files and is ignored in any other case.

**Use Resolution button** Enable to use the resolution specified in the timeline as a match criteria. If this option is disabled, Backdraft Conform soft-resizes the media found to the resolution specified in the imported sequence, if required.

# Clip Library

# 4

## Accessing Gateway Libraries

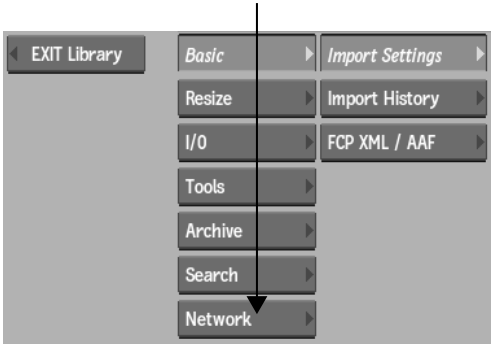
Using a Gateway library, you can access media files residing on local or remote storage. When you want to use media from a source external to an Autodesk Visual Effects, Finishing and Grading application, drag and drop it from a Gateway libray to a library belonging to the current project. See Importing Files Using A Gateway Library on page 11.

With a Gateway library, browse and import the media you need for your project. Access and view any media on any local or remote storage, from USB drives to SAN systems. All available volumes are listed in the Network panel, similar to how you view files in the operating system's file browser.

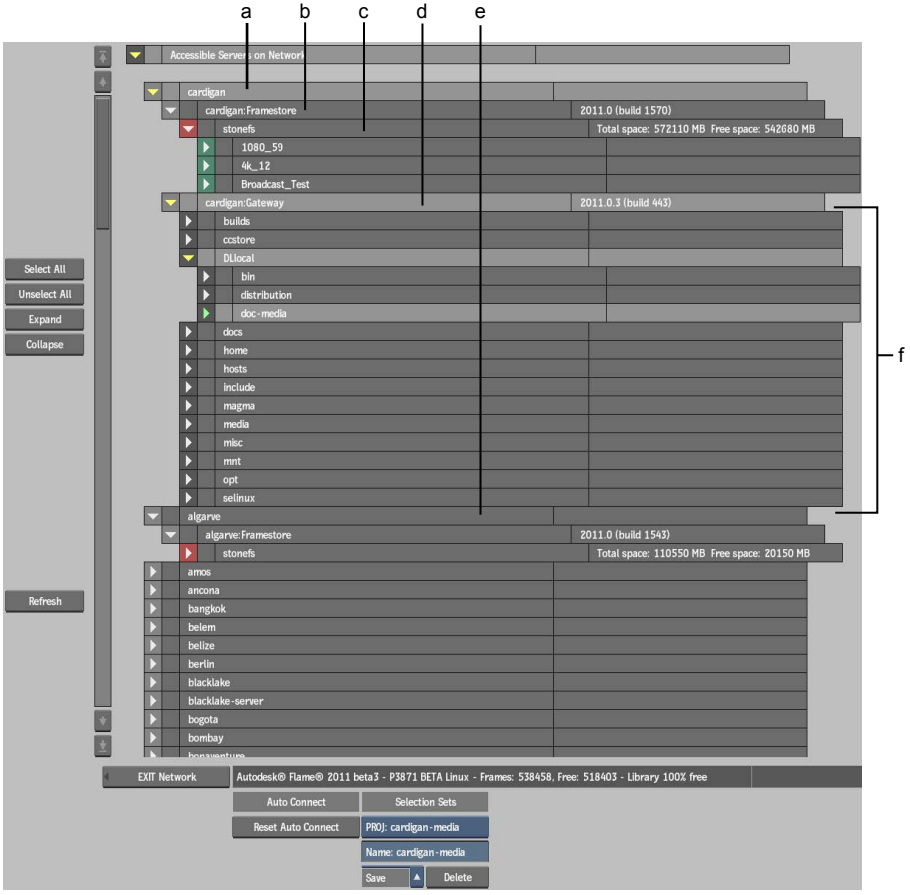
Gateway libraries differ from Network libraries in that they display the entire filesystem on each workstation, whereas Network libraries display the content of attached framestores.

**To open a Gateway library:**

1. In the EditDesk menu, click the Clip Library box.
2. In the Clip Library menu, click Network.




The network panel appears.




**(a) Local system (b) Framestores available on the system (c) Available framestore and its projects (d) Gateway library (e) Remote system (f) Directories available through the Gateway library**

The local system is listed at the top of the network library. Remote systems follow in alphabetical order.

The network panel controls are described as follows.

**Select All and Unselect All buttons** Click Select All to select all entries in the network library. Click Unselect All to unselect all entries.

**Expand and Collapse buttons** Click Expand to expand selected entries. Click Collapse to collapse selected entries.

**TIP** You can also click the Expand and Collapse arrows at the left of an entry to expand and collapse it.

**Refresh button** Updates the list of systems by probing all systems in the list to see if they are still accessible, and selected systems only to check if the directory hierarchy changed.

**NOTE** Systems are automatically refreshed when you expand an entry.

**Reset Auto Connect button** Disconnects all entries set for auto-connection.

**Selection Sets** Use selection sets to create and access network location bookmarks.

## Gateway Library Structure

A Gateway library displays the structure of the filesystem, while only displaying the directories in the Network panel.

In the Network panel, every workstation with an enabled Wiretap Gateway server displays its filesystem under the Gateway header.

In addition, a Gateway server running on a MacOS X workstation displays *RED ROCKET* if it is equipped with a RED ROCKET™ decoding card.

## Selecting Gateway Libraries in Local or Remote Workstations

To make a Gateway library in a local or remote workstation accessible, select it in the network menu. You can make local or remote gateway libraries available for the current work session only, or each time you load the application.

You can also use selection sets. See Using Selection Sets on page 45.

**To select a Gateway library in a local or remote workstation:**

1. Display the Network Library menu.
2. Click Refresh.
   All accessible workstations are searched for Gateway libraries.

3 Expand workstations as needed to see the Gateway libraries; there is one Gateway library per workstation.

Each workstation displays both Framestore and Gateway entries.

4 Expand the Gateway library to display the directory structure of the selected workstation.

5 Select the directories you want to access. The procedure for selecting entries is the same as for clip libraries.

Selected entries are light grey.

6 Optional: To automatically reconnect to a directory in a Gateway library when you restart the application, click the grey box to the left of the entry.

The letters AC appear in the box, indicating the entry is set to be reconnected. All subentries are also set. When you restart the application and load the project, the specified entries are connected and the associated Gateway library directory is available in the Clip Library box.

**NOTE** A green AC indicates that the entry and all subentries are set for auto-connection; a yellow AC indicates that some, but not all subentries, are set for auto-connection.

7 Optional: To stop automatically reconnecting to the directory associated with an entry, click the grey box next to the entry again. To disconnect all entries set for auto-connection, click Reset Auto Connect.

The AC indicator disappears.

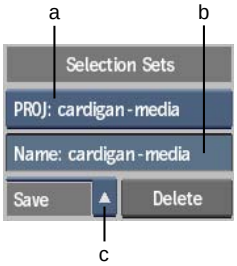
8 Exit the Network Library menu.

All the Gateway libraries you selected in the Network menu are listed in the Clip Library box. All clip libraries set for auto-connection will be available when you restart the application.

**NOTE**

## Using Selection Sets

Use selection sets to bookmark Gateway directories. You can then use selection sets to rapidly select locations to connect to.




**(a) Selection Set box (b) Selection Set Name field (c) Save dropdown list**

**To use a selection set:**

1. Open the Network menu.
2. Select a selection set from the Selection Set box.

   The locations bookmarked in the selection set are automatically expanded and selected.
3. Optional: Select+click additional directories to connect to them.
4. Exit the Network Library menu.

   All the Gateway libraries you selected in the Network Library menu are listed in the Clip Library box.

**To create a selection set:**

1. In the Network menu, navigate a Gateway library to the directory you wish to bookmark.
2. Enter the name of the selection set in the Selection Set Name field.
3. Click the Save dropdown list and select one of the following options.

| Select: | To save the rule: |
|---|---|
| Save in Project | In the project directory. This selection set is available to anyone who uses the current project and is identified with the PROJ prefix in the Selection Set box. |
| Save with User | With the user profile. This selection set is only available to the current user and is identified with the USER prefix in the Selection Set box. |

**To update a selection set:**

1. In the Network menu, select a selection set using the Selection Set box.
2. Navigate a Gateway library to the directory you wish to bookmark.
3. Click Save to overwrite the original selection set.

# Playing Clips from the Library

You can play a selection of source clips and processed clips directly from the library.

**To view a clip in the preview panel:**

1. Select a clip in the library.
2. Swipe the cursor against the swipe bar on the right side of the library to display the clip in the preview panel.

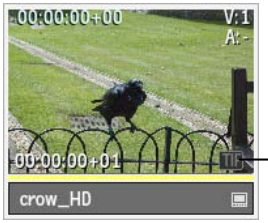
   The preview panel displays clip information. You can set in and out points in the displayed clip.

# Managing Media Using the Store Tool

Use the Store tool to manage how media are stored by Backdraft Conform.

Store media on the framestore to ensure that Backdraft Conform is the sole owner of the media and prevents it from being modified by an outside source; it can also provide better playback performances, depending on your setup. Storing a clip converts it from a clip with unmanaged media to one with managed media.

Unstore media from the framestore to allow the substitution of sources, or to easily perform a relink operation. Unstoring a clip converts it from a clip with managed media to one with unmanaged media.




**(a) Source Format indicator marking a clip with managed media and import history**

**To store media to the framestore:**

1. In the clip library, select the clip or clips that you want to write to the framestore.
2. Click Tools and then Store Media.
3. Click Store Local Copy.

   The media of each selected clip is copied to the framestore. The clips that you selected become clips with managed media. If more than one instance of a clip with unmanaged media is present in the library, every instance of that clip changes to a clip with managed media.

   While the media is being transcoded to the framestore, Backdraft Conform marks which frames it has not yet imported using the *Pending Render* overlay. Backdraft Conform also displays the unmanaged media frames until the *Pending Render*-overlaid frames are completely transcoded.

**To unstore media from the framestore:**

1. In the clip library, select the clip or clips that you want to write to the framestore.
2. Click Tools and then Store Media.
3. Click Unstore Copy.

   The clip now displays the unmanaged media. If the media referred to by the clip is no longer available, the Player displays a checkered frame. But the clip proxies are still available, and can be displayed in the Player. If more than one instance of a clip with unmanaged media is present in the library, every instance of that clip changes to a clip with unmanaged media.

# Clips

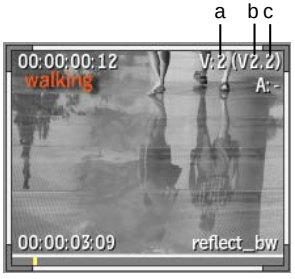
# 5

## Default Processing Options

Use these preferences to select whether you want to include clip history when processing in a module. The default option is Process.

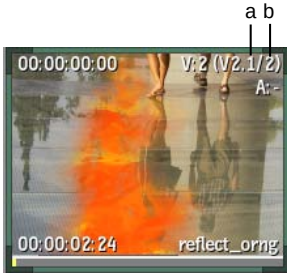

## Navigating Edit Sequences

As you navigate between layers and tracks, information on the EditDesk proxy and the frame in the Record Area now update to reflect which track and layer you are on. In the following example, there are two video tracks. The focus is on the topmost layer—L2— of track V2.



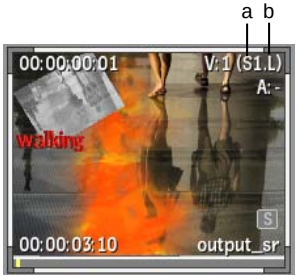

**(a) Total number of video tracks (b) Focus is on track V2 (c) Focus of track V2 is on topmost layer, L2**

In the next example, the focus is on the next layer down, L1, of the same track. When the focus is not on the topmost layer, the clip information reflects the total number of layers in addition to the focus layer.

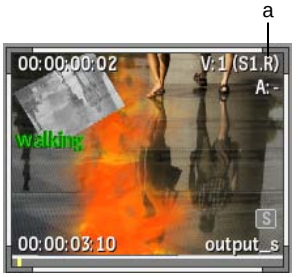



**(a) Focus layer (b) Total number of layers on track V2**

As you navigate the layers of a stereo track, the clip information updates to reflect whether you are on the left eye or right eye layer, as shown in the following examples.




**(a) Stereo track (b) Left eye layer**




**(a) Right eye layer**

# Clip Information

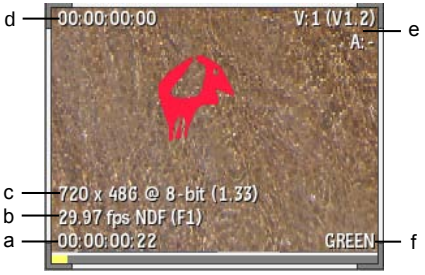
The way that information appears on a clip proxy has changed slightly.

Source Area clip proxies and timeline segments contain information about the clip or segment such as its name and length in frames or timecode.

The amount and type of information that appears depends on the option selected in the Clip Information box in the General section of the Preferences menu or in the Source Area menu bar.

The frames in a clip are numbered sequentially using either frame numbers or timecode (depending on the option selected). Timecode is always read from left to right, in hours, minutes, seconds, and frames.

In the following example, the Keycode/Timecode+Res option was selected from the Clip Information box.




**(a) Clip duration (b) Framerate and Scan mode (c) Resolution, bit depth, and aspect ratio (d) Current timecode (e) Track information (f) Clip name**

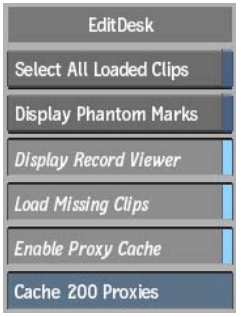
**Clip duration** The duration differs depending on whether in and out points are marked on the clip, as outlined in the following table.

| Clip contains: | Duration displayed: | Actual display: |
|---|---|---|
| No in or out points | The total length of the clip. | 35 |
| An in point | The number of frames between the in point and the end of the clip. | [35 |
| An out point | The number of frames between the beginning of the clip and the out point. | 35] |
| An in and out point | The number of frames between the in and out points. | [35] |

**Track information** Both video and audio track information is displayed. You can navigate the layers of a video track and the track information updates to reflect which layer you are viewing.

# EditDesk

Use the preferences to help set your EditDesk working environment.




**Select all Loaded Clips button** Enable to have any clips you load to the EditDesk appear selected once they are loaded to the EditDesk. For example, if you enable this preference and load three clips to the EditDesk, all three clips appear selected. By default, this preference is disabled.

**Display Phantom Marks button** Turn phantom marks on or off on the timeline and source clip. Phantom marks indicate the result of a 4-point edit regardless of whether you have marks set.

**Display Record Viewer button** When Display Record Viewer is enabled, the currently selected clip in the Record Area has a proxy displayed with a red border in the Source Area. When Display Record Viewer is disabled or if there are no clips in the Record Area, this clip does not appear in the Source Area.

**Load Missing Clips button** When loading a saved setup from a module, Backdraft Conform searches for clips on the EditDesk, and then the clip library (if they are not found on the EditDesk). Enable to also load clips to the EditDesk when loading a module setup.

**Enable Proxy Cache** Enable to turn on proxy caching and avoid having to re-render frames, thereby increasing EditDesk performance.

**EditDesk Cache field** Use to set the number of proxies you want to be able to store in RAM. Higher values improve EditDesk performance by reducing the need to access the proxies on the framestore.

# Audio

# 6

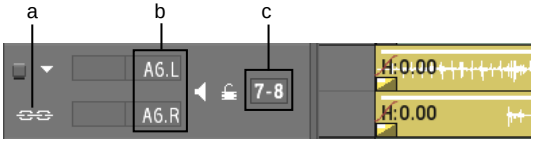
## Editing Stereo Audio Tracks

You can import a stereo audio track, or create by mergin two mono tracks. A stereo audio track appears in the timeline as a single track with two layers, or channels, one for each track of stereo audio track.

Editorial and effects work on a stereo track is automatically synchronized between the left and the right channels of the track. Any changes applied to one channel of a stereo track are automatically applied to the other channel.

You can remove this stereo sync between channels if you need to perform asymmetrical edits.

The following interface components are specific to stereo audio tracks.




**(a) Stereo Sync icon (b) Stereo track identifiers (c) Channel names**

**Stereo Sync icon** Changes applied to one channel of a stereo track are automatically applied to the other channel. The stereo sync is enabled by default.

**Stereo track identifiers** Stereo tracks have “L” and “R” as part of their identifiers to indicate the left and right channels. The left channel is always the topmost channel.

**Input Strip field** Assign a stereo audio track on the timeline to a pair of input strips on the AudioDesk to adjust audio levels and audio parameters. The left and right channels are assigned a pair of consecutive input strips; the left channel

is assigned the odd input strip, while the right channel is assigned the even input strip. By default, Backdraft Conform assigns a stereo audio track to the next available pair of input strip.

## Creating and Splitting Stereo Audio Tracks

You can create a stereo audio track from two audio tracks on the timeline, as long as they have the same in and out points.

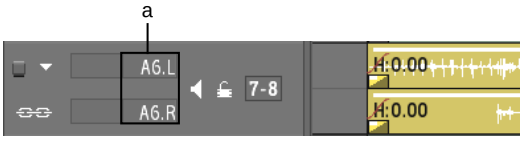
**To create a stereo track from two audio tracks:**

1 Select two audio tracks. They must have the same in and out points.


**(a) Selected tracks**

2 Select Stereo Merge from the Edit Mode box.


The audio tracks are changed to stereo channels, and the track identifiers identify the left and right channels. The timeline interface is updated to reflect the components specific to a stereo track.




**(a) Stereo Sync icon**

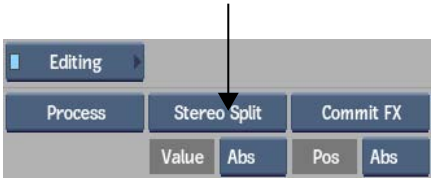
If there was a soft effect on one of the two channels, a red bar appears between the channels to indicate that they are not in stereo sync.

**To split a stereo audio track in two mono tracks:**

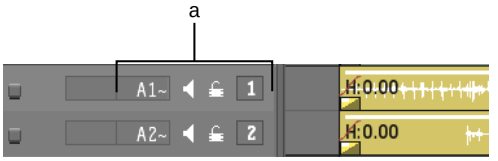
1 Select the left and right audio layers of a stereo audio track.


**(a) Selected layers of a stereo track**

2 Select Stereo Split from the Edit Mode box.




The stereo layers are changed to audio tracks, and the timeline interface is updated to reflect the components specific to audio tracks.




# Moving Audio Channels

You can drag and drop audio channels in and out of stereo tracks.

- Select segments in a stereo track (matching segments from the other channel are automatically selected), and drop them on 2 mono tracks. The left channel is moved to the top track, the right channel to the bottom track, and all soft edits are carried over.
- Select a mono track and move it to the left channel of a stereo audio track. That segment is automatically duplicated in the right channel.
- Select two mono tracks and move them to a stereo audio track. The top track is moved to the left (top) channel, the lower track is moved to the right (bottom) channel. The two mono tracks must have the same cuts and edits or this operation is not possible.

# Managing the Synchronization of Stereo Channels

If you are doing work that affects the media of a stereo track, you can disable the stereo sync from the left and right channels and modify only one channel. For example, there may be instances when you need to adjust the gain of one channel. You can remove the stereo sync to do the following to one channel of a stereo track:

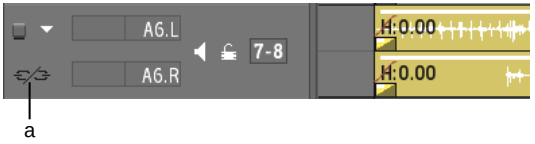
- Applying and deleting soft effects
- Slipping a channel
- Replacing a segment's source

If you applied the same soft effects to unsynced channels but the soft effect settings are different, you can resynchronize the settings.

**To remove the stereo sync between the channels of a stereo track:**

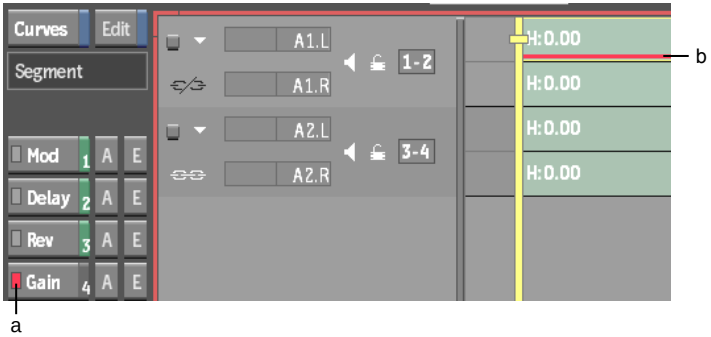
➤ Click the Stereo Sync icon.


The icon turns black indicating that the stereo sync for the channels has been disabled. You can now edit the media of one stereo channel without affecting the other channel.




**(a) Stereo sync disabled**

If you add a soft effect to an unsynced channel, a red bar appears indicating that the channels are not in stereo sync, and the indicator on the soft effect button turns red.




**(a) Gain soft effect applied to only one channel of a stereo track (b) Stereo channels are not in sync**

**To resynchronize a soft effect between stereo channels:**

1. Select the stereo channels or elements containing the soft effects that you want to synchronize.
2. If there is more than one soft effect on your timeline selection but you only want to resynchronize one type, select the applicable soft effect icon on the timeline.
3. Select Resync FX from the Commit Effect box.

**NOTE** This option is only available with stereo tracks.


4. From the message that appears, select whether you want to modify the soft effects on the left channel or the right channel.

   The same soft effect settings are applied to each channel based on your selection and the red bar is removed from the channel.

**NOTE** Resynchronizing soft effects does not re-enable the stereo sync icon.

**To re-enable the stereo sync icon between the channels of a stereo track:**

➤ Click the black Stereo Sync icon.

The icon turns white indicating that the stereo sync between the channels has been re-enabled. If you had applied a soft effect to one of the stereo channels when the stereo sync was removed, the red bar remains on the channel and the indicator on the soft effect button remains red.

# Timeline

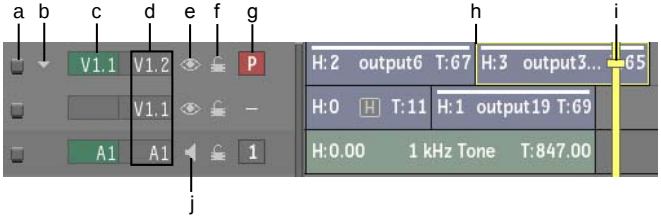
# 7

## Timeline Interface

The timeline area has been reorganized with new icons for manipulating the timeline.

Timelines can contain multiple video and audio tracks. An edit sequence on a track is made of segments and transitions. Video and audio segments appear as a series of rectangles on their associated tracks. Transitions appear as cuts or icons between segments.

Video tracks can be made up of multiple layers. Layers are used to stack video vertically to create composite effects and transitions. If you have more than one layer or track, the positioner's focus point indicates which one is current.




**(a) Selector icon (b) Layer collapse arrow (c) Patch identifiers (d) Track identifiers (timeline contains one video track made up of two layers and one audio track) (e) Video Mute icon (f) Lock icon (g) Primary video track indicator (h) Bounding box (i) Positioner (j) Audio Mute icon**

**Selector icon** Selects a layer or track.

**Layer collapse arrow** Collapses layers into one element.

**Patch and track identifiers and Primary track** Indicate patching for video and audio tracks.

**Video Mute icon** Hides the element in the vertical edit.

**Audio Mute icon** Mutes or solos the audio.

**Lock icon** Prevents editing operations from being performed on the track.

**Bounding box** A yellow bounding box around a timeline segment indicates there is an implicit selection by the positioner. Any editing operations you perform, for example, cuts or soft effects, will occur at the positioner location. If there is no bounding box at the positioner location and you have not explicitly selected the segment, this means there is an explicit selection elsewhere on the timeline. Any editing operations will occur at the explicit selection, not at the positioner location.

Having the visual cue of a bounding box around a segment can help you confirm that you are editing the correct segment. This is especially useful in long- form timelines where you might not see all the segment selections.

**Positioner** Is the "playhead" for playing the clip. The frame directly beneath the positioner is displayed in the Player or is the current location for an edit such as a dissolve or cut.

**Focus point** Indicates the current track. In vertical editing, the positioner's focus point indicates the top layer (focus layer) in the vertical edit.

**Track** Contains the segments and transitions that you edit together.

**Layer** Used for vertical editing and timeline compositing.

**Element** Refers to the video segments, audio segments, and transitions that make up an edit sequence. Elements are colour coded to make them easier to identify, as illustrated in the following table. Coloured bars on top of the elements indicate their process and lock status.

# Adding Tracks

You can add as many audio and video tracks to a timeline as you want.

**To add a track to the timeline:**

➤ Do one of the following:

- To add a video track above the current track, click Video+ .
- To add a video track below the current track, **Ctrl**-click Video+ .
- To add a stereo track above the current track, **Alt**-click Video+ .

- To add an audio track, click Audio+ .
- Drag a clip below the last track on the timeline.

**TIP** To add multiple tracks, type the number of tracks you want to add in the numeric keypad before clicking the Video+ or Audio+ buttons. You can add up to ten tracks at a time using this method.

**To remove a track from the timeline:**

➤ Click the Selector icon, drag it to the bottom of the screen and release when the cursor changes to a green recycling icon.


**To move a track to another location on the timeline:**

➤ Drag the Selector icon to a new location on the timeline.

# Selecting Tracks

You can select one track at a time, multiple tracks, or all tracks. Selected tracks are yellow and their associated Selector icon appears recessed.

**To select a track:**

➤ Do one of the following:

- If the track has only one layer, click the Selector icon.
- If the track has multiple layers, click the Collapse arrow and then click the Selector icon, or **Ctrl**-click each layer's Selector icon.


**(a) Selector icon (b) Collapse arrow**

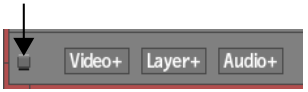
**To select multiple tracks:**

➤ Do one of the following:

- To select a range of tracks, **Shift**-click the Selector icon of the first and last tracks.
- To select individual tracks, **Ctrl**-click the Selector icon of each layer.


**To select all tracks:**

➤ Click the All Tracks Selector icon or press / on the keypad.




**To deselect tracks:**

➤ Do any of the following:

- To deselect all tracks, press * on the numeric keypad or click the All Tracks Selector icon.
- To deselect individual tracks, click the track's Selector icon.

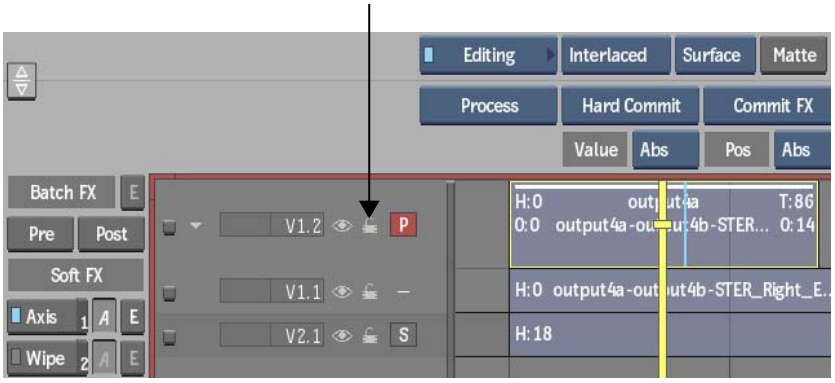

**(a) Selector icon for V1.2 (b) All Tracks Selector icon**

# Locking Tracks

Lock tracks to prevent further editing operations from being performed on them.

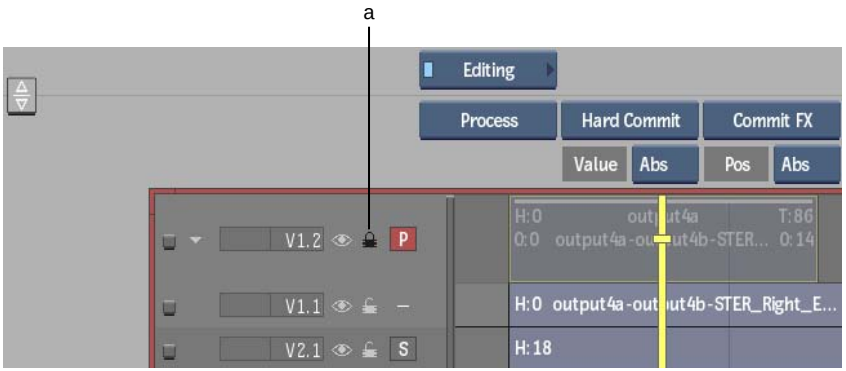
**To lock a track:**

➤ Click the Unlock icon. In the following example, the track has an Axis soft effect applied.




The icon turns to a black Lock icon and the locked track is greyed out. As well, soft effects, Batch FX, and Container buttons are removed from the interface.

If the locked track has any soft effects, the soft effects quick menu is also removed from the interface. In the following example, the Axis soft effect quick menu is no longer available.




**(a) Lock icon**

**To unlock a track:**

➤ Click the black Lock icon.

The icon turns to a white Unlock icon, and all timeline interface elements reappear.

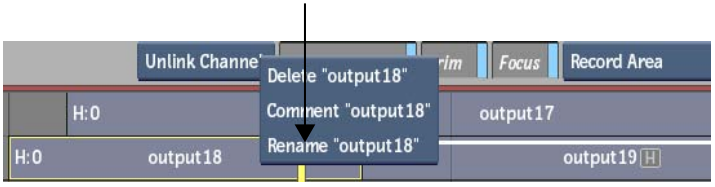
# Naming Elements

You can name video elements, audio elements, as well as transitions, cue marks and track marks.

**To name an element:**

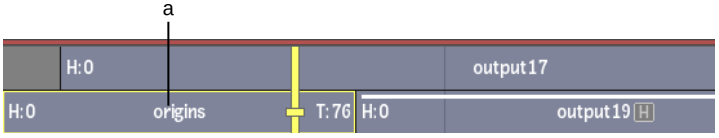
1 Select the element that you want to rename or place the cursor over the element, press the **Context** key (beside the **Ctrl** key on the right side of the keyboard), and select the Rename option from the list that appears.

**NOTE** If you place the cursor over an element, make sure there is no explicit selection on another element.




2 Type a name in the Name field and press **Enter**.

The element information on the timeline is updated. The new name is displayed above the original source name.




**(a) Renamed element**

**NOTE** If you do not see the new name of the element or the original source name, drag its track identifier down.

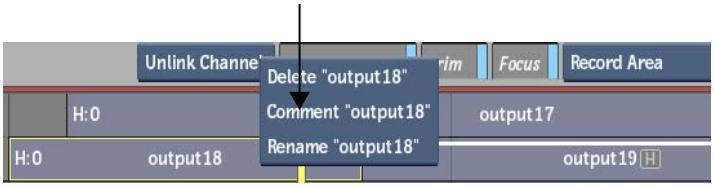
# Adding Comments to Elements

You can add comments to the individual elements that make up a clip.

**To add a comment to an element:**

1 Select the element where you want to add a comment or place the cursor over the element, press the **Context** key (beside the **Ctrl** key on the right side of the keyboard), and select the Comment option from the list that appears.

**NOTE** If you place the cursor over an element, make sure there is no explicit selection on another element.




2 Enter a comment in the Name field and press **Enter**.

The element on the timeline is updated with the comment.

# Deleting Elements from the Timeline

You can remove elements from the timeline without removing their track.

**To delete elements from the timeline:**

➤ Do one of the following:

- Select the elements, drag them to the bottom of the screen and release when the cursor changes to a green recycling icon. You can also select an element and press **Alt+D**.
- Place the cursor over the element that you want to delete, press the **Context** key (beside the **Ctrl** key on the right side of the keyboard), and select the Delete option from the list that appears.

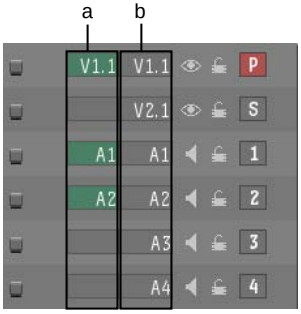
**NOTE** If you place the cursor over an element, make sure there is no explicit selection on another element.


The selected elements are deleted. Unselected elements remain on the track.

# Patching on the Timeline

When you record a source clip to a record clip, you must decide what source clip channels you want to use, and to which tracks in the record clip you want to record them. To connect the source channels to the destination timeline tracks, you use patching.

Assume that you have a source clip with one video channel and two audio channels. When you select the source clip, green patch identifiers indicate what channels you can record from the source to the timeline. In the following example, you are recording to a timeline that has two video tracks and 4 audio tracks. The source channels are patched to video track V1 and audio tracks A1 and A2.




**(a) Patch identifiers (b) Track identifiers**

You can adjust the patching to connect source channels to other record tracks. In the following example, the new destination tracks are V2, A3, and A4.


With the patch identifiers, patching information is kept with the record clip. If you patch a source clip and then add a new layer to the timeline, the source clip follows the track to which it was originally patched. This allows for a natural workflow of setting up the patch for a source clip, adding a new layer, then setting up the patching for another source clip.

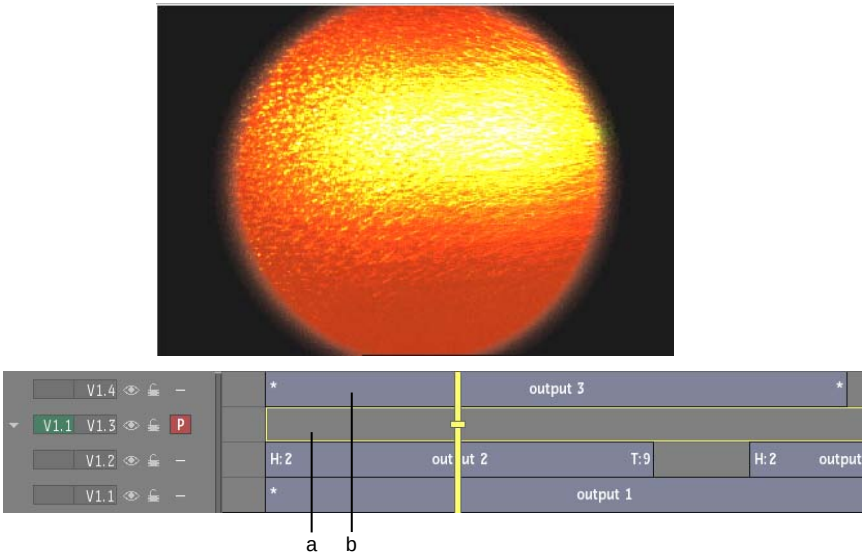
# Creating Layers

Create as many layers as you need for vertical editing. Vertical editing works from the top layer to the bottom layer. Assign the topmost layer as the focus layer for it and all layers below it to be visible in the output.

**To create a layer for vertical editing:**

1. From a record timeline, do one of the following:
   - To add a layer above the current layer, click the Layer+ button.
   - To add a layer below the current layer, **Ctrl**-click the Layer+ button.


An empty layer is created and it becomes the focus layer. Only the layers below it on the same track are visible in the output. In the following example, an empty layer is added above layer 2. Only the output below the new layer, layer 3, is visible in the output. The fish layer is not visible.




**(a) New layer (b) Layer 4 not visible in the output**

2 Add a clip or soft effects to the empty layer.

3 Press the **up arrow** to move the focus point to the topmost layer.

The topmost layer becomes the focus layer, the channel indicator updates to the primary layer, and the image is updated.

If you want to change the focus point without updating the Player, hold **Ctrl** while moving the focus point.

---

**TIP** To add multiple layers, type the number of layers you want to add in the numeric keypad before clicking the Layer+ button. You can add up to ten layers at a time using this method.

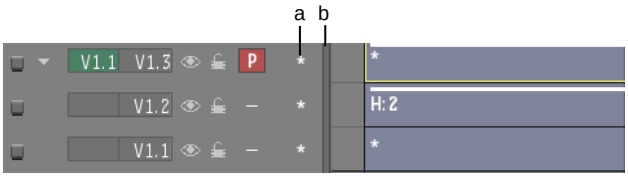
---

# Deleting Layers

If you want to delete all the elements that make up a layer, you can delete the layer itself.

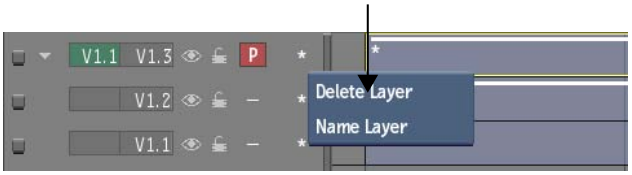
**To delete a layer:**

1 Drag the slider to the right until the layer name appears.




**(a) Layer name (b) Slider**

2 Place the cursor over the layer name, press the **Context** key (beside the **Ctrl** key on the right side of the keyboard), and select the Delete Layer option from the list that appears.




The layer is deleted from the timeline.

**NOTE** You can also delete a layer in the same way as a track—by dragging the Selector icon to the bottom of the screen or by selecting the layer and pressing **Alt+D**.

# Muting Layers

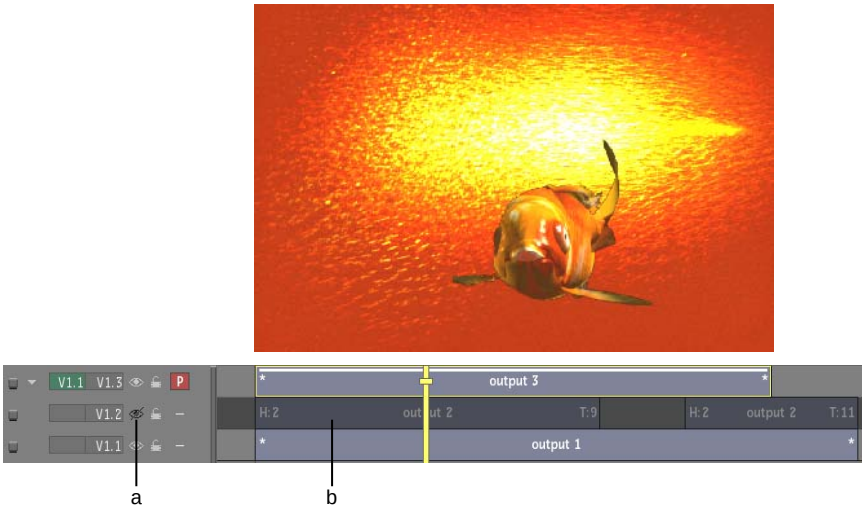
Mute layers to hide them temporarily from the vertical edit. You can mute any layer.

**To mute a layer:**

➤ Do one of the following:

- To mute one layer, click the Mute icon corresponding to the layer that you want to mute.
- To mute all layers in a track, **Shift**-click any Mute icon.


The icon of the muted layer turns black and the layer is removed from the output. In the following example, the output from layer 2 is muted, revealing the output from the next layer down—layer 1.




**(a) Black icon for muted layer (b) Layer hidden from output**

**Image courtesy of Quietman**

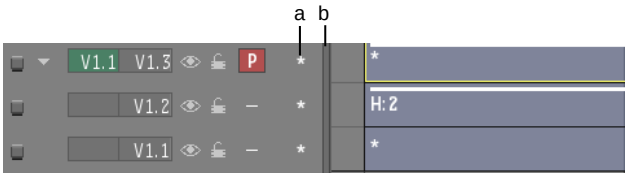
**NOTE** To make a layer visible, click its Mute icon. To make all muted layers visible, **Shift**-click any Mute icon.

# Naming Layers

You can name any layer. Layers are named "*" by default.

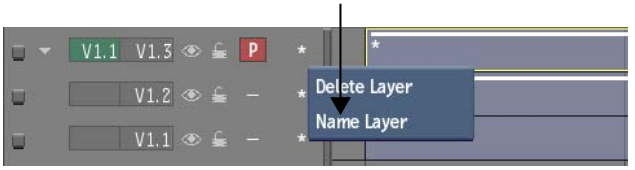
**To name a layer:**

1 Drag the slider to the right until the layer name appears.




**(a) Default layer name (b) Slider**

**2** Place the cursor over the layer name, press the `Context` key (beside the `Ctrl` key on the right side of the keyboard), and select the Name Layer option from the list that appears.




**3** Type a name in the Name field and press **Enter**.

The timeline menu is updated with the renamed layer.


**(a) Renamed layer**

# Viewing

# 8

## Displaying Clip Views

When you enter a module from the EditDesk, the image window usually displays the result clip. In Batch , the default view is the schematic.

**Example: To display a clip view in the Colour Corrector:**

➤ Select an option from the View box or press its associated hotkey.

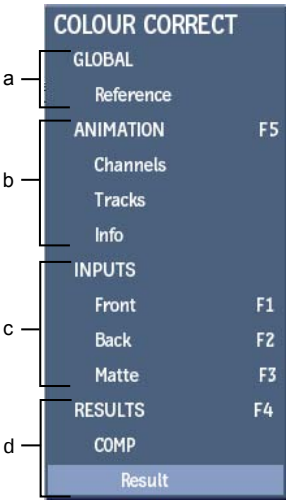
**NOTE** If a module supports multiple viewports, the options are now divided into categories, subcategories, and type, as in this Colour Corrector example. View options are not categorized for modules that do not support multiple viewports.

Options specific to certain modules are documented in the corresponding chapters.

## Multiple Viewport Categories

The view options in modules that support multiple viewports are now divided into categories, subcategories, and type. This classification makes it easier to scan the available options for your viewport selection.

For example, the view options for the Colour Corrector are as follows.




**(a) Global Colour Correct options (b) Animation options (c) Clip Input Type options (d) Result options**

**GLOBAL** This category displays all subcategories specific to the module you are working in. When working in the Colour Corrector, for example, you can display a reference clip.

**ANIMATION** This category displays all subcategories available with the Channel Editor.

**INPUTS** This category displays the subcategories of clips with which you can enter a module or the clips that you can connect as a source to a Batch or Modular Keyer node.

**RESULTS** This category displays the result views. In this example, the Result type within the COMP subcategory is selected.

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**NOTE** To cycle between views within the same category, press the **Ctrl+up arrow** or the **Ctrl+down arrow**.

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The Batch and Action modules have different view options based on your node selection. As you select different nodes, the view option you select for one node may not be available for your subsequent node selection.

However, a node memorizes the type classification. Therefore, the type of view remains consistent as you select different nodes. For example, if you select Result, Result view will be displayed for all your node selections. If you set one node to display a type not supported with another node, the view will revert back to the type you selected for that node as you go back and forth

between nodes (as long as the layout and/or the category of viewport has not changed).

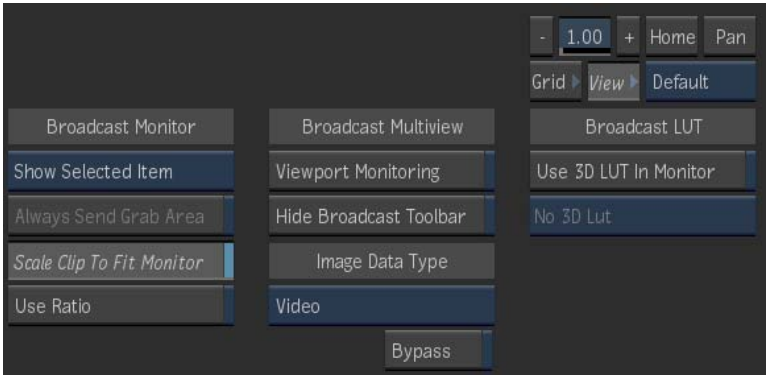
A viewport memorizes the category. For example, if you select the Channels category for a viewport, the Channels view will be displayed regardless of your node selection for that viewport.

Consider a Batch schematic containing one Gmask node and one Colour Correct node. A 2-viewport layout is selected with the Batch schematic displayed in one viewport and an Input category displayed in the other viewport. The GMask node is selected and Front is selected as the Input type. Next the Colour Correct node is selected and its Input type is set to Back. The Gmask node is then reselected. Its input type will automatically revert to Front, since this was the original selection for this node.

# Working with Viewports and a Broadcast Monitor

The View menu displays options for broadcast monitor settings if your workstation includes one.

Use the Broadcast Monitor buttons to control what is sent to the broadcast monitor. The settings displayed here mirror the ones available in the Preferences menu.




Use the Broadcast Multiview buttons to control the behaviour of the broadcast monitor. The Broadcast Multiview options are available only if Show Selected Item is selected in the Broadcast Monitor option box.

**Viewport Monitoring toggle button** Switch between using the broadcast monitor as a mirror of one of the displayed viewports, and using the broadcast monitor as an independent viewport.

By default, the broadcast monitor mirrors the upper-right viewport. However, you can set any viewport to be sent to the broadcast monitor.

**Hide Broadcast Toolbar toggle button** Enable to hide the Broadcast Toolbar. Use the toolbar to control the broadcast monitor as you would any other viewport. The toolbar is displayed in the top-right corner of the graphics monitor. Even if the toolbar is disabled, you can always control the displayed image data type using the Image Data Type buttons displayed below.

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**TIP** **Spacebar**+Click the broadcast monitor toolbar to move it.

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**Image Data Type option box** Select the type of image you are displaying in the broadcast monitor. Your selection determines the type of transformation applied so that the broadcast monitor displays the colours accurately.

| Select: | To: |
|---|---|
| Logarithmic | Apply a transformation to a logarithmic film scan. |
| Video | Apply a transformation to a video clip. |
| Linear | Apply a transformation to a 16-bit floating point image, with a high dynamic range. |

**Bypass button** Enable to deactivate the image data type display settings in the broadcast monitor.

**To send a viewport to the broadcast monitor:**

1. Select Show Selected Item from the Broadcast Monitor option box.
2. Enable Viewport Monitoring.
3. Click the Monitor symbol in the viewport you want to send to the broadcast monitor.

**To use the broadcast monitor as a viewport:**

1. Select Show Selected Item from the Broadcast Monitor option box.
2. Disable Viewport Monitoring.
3. Use the broadcast monitor toolbar to control the broadcast monitor like any other viewport.

# Comparing Tracks and Layers

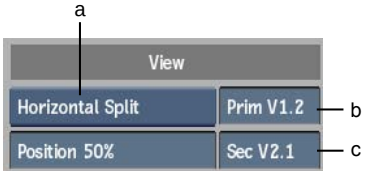
Use the View options to display images from two video tracks simultaneously. The tracks can be stereo or mono. You can now select which layer of the track that you want to display. You can view the two tracks in a split screen. Alternatively, the two tracks can be viewed as a transparency blend or with a clamped or non-clamped difference. The two tracks viewed are the Primary and Secondary tracks.

If you are working with a clip containing a stereo track, you can now select how you want to preview the stereo results.

**To compare Primary and Secondary tracks in the Player:**

1. Display the Player for the selected clip and click the Player Options tab.
2. Enable View.


The View controls appear.




**(a) Preview Setup box (b) Primary Video Track field (c) Secondary Video Track field**

3 Assign one track as the Primary track and one as the Secondary track in the respective fields. If a track has more than one layer, enter the layer that you want displayed.

In this example, layer 2 of video track 1 is assigned as the Primary track and layer 1 of video track 2 is assigned as the Secondary track.

4 Select how you want to view the two tracks using the Preview Setup box.

| If you selected: | Do this: |
|---|---|
| Horizontal or Vertical Split | Set the position of the split. |
| Angle Split | Set the position and angle of the split. |
| Difference | Set the difference between the two tracks. You can set the minimum and maximum threshold values to be clamped or non clamped. To adjust the maximum clamp value, enter a value in the Max field, or press **Shift+U** and drag left or right. To adjust the minimum clamp value, enter a value in the Min field, or press **Shift+Y** and drag left or right. |
| Blend | Set the percentage of the Secondary track to display. For example, if you specify 60%, the image is composed of a blend of 40% of the Primary track and 60% of the Secondary track. Set a value in the Blend field or press **Shift+T** and drag left or right. |

**NOTE** In Realtime view, the Secondary video track appears black if it has an unrendered effect, or if both the Primary and Secondary video tracks contain unrendered dissolves.

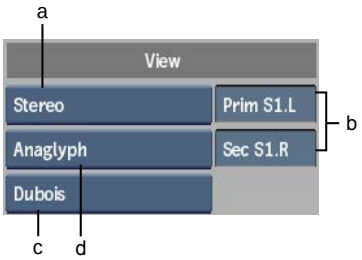
**Example: To preview stereo results in a Stereo Anaglyph mode:**

1 Display the Player for the selected stereo tracks and click the Player Options tab.

2 Enable View.


The View controls appear. Stereo is automatically selected in the Preview Setup box.

**NOTE** The options in the Stereo Preview box depend on your hardware configuration. As well, the option displayed is the same as the one selected in the broadcast preferences. If you change the option in one location, it is changed automatically in the other location.




**(a) Preview Setup box (b) Primary and Secondary Video Track fields (c) Stereo Anaglyph box (d) Stereo Preview box**

3 Assign one layer (right eye or left eye) as the Primary track and the other layer as the Secondary track in the respective fields.

In this example, the left eye layer is assigned as the Primary track and the right eye layer is assigned as the Secondary track.

4 Select an option from the Stereo Anaglyph box.

| Select: | To view: |
|---|---|
| Diff | The difference between the two images, with the minimum and maximum threshold values non clamped. |
| Diff Clamped | The difference between the two images, with the minimum and maximum threshold values clamped. To adjust the maximum clamp value, enter a value in |

| Select: | To view: |
| --- | --- |
| | the Max field, or press **Shift+U** and drag left or right. To adjust the minimum clamp value, enter a value in the Min field, or press **Shift+Y** and drag left or right. |
| Blend | A combined image of the two tracks. To adjust the Blend factor, enter a value in the Blend field, or press **Shift+T** and drag left or right. |
| Mono | The image with just the anaglyph effect. The RGB values are removed from the display. |
| Dubois | The image with reduced ghosting between the left and right eyes. |

# Image Data Type

Use these preferences to set image data type.


**Image Data Type box** Select the type of image data you are displaying. Your selection determines the type of transformation that is applied to the clip to modify the contrast.

| Select: | To: |
| --- | --- |
| Logarithmic | Apply a transformation to a logarithmic film scan. |
| Video | Apply a transformation to a video clip. |
| Linear (Scene referred) | Apply a transformation to a 16-bit floating point image, with a high dynamic range. |