What's New for Avid® Media Composer® v2019.6

Revision History

Date	Description
July 1, 2019	Fixed typo.
June 25, 2019.	Added Support for XAVC-I Class 100.
June 24, 2019	Added links to helpful Online Videos and Tutorials.
June 20, 2019	Fixed typo in MXF mixdown procedure.

Online Videos and Tutorials

Use the following links to access helpful videos and tutorials on using Media Composer:

- What's New
- Account Activation, Downloading and Support
- A Quick Introduction, Projects and the Source Browser
- Exporting

New in Media Composer v2019.x

The following are new with this release:

- Media Composer | Distributed Processing
- Media Composer | Enterprise
- Updated User Interface
- Change to Digital Audio Scrub
- Workspace Toolbar
- The Inspector Tool
- Multiple Monitor Support
- MXF OP1a Media Creation
- OP1a MXF Mixdown
- OpenEXR Support
- IMF Support
- Support for 32 bit Floating Point Quality
- Timeline - Full Floating point (32 bits) Processing Supportt
- Support for ACES Workflows
- Source Settings Color Encoding Update

- Dynamic Relink Across Frame Rates
- Support for XAVC-I Class 100

Media Composer | Distributed Processing

Media Composer Distributed Processing allows Media Composer users to offload foreground tasks such as rendering, consolidating, or transcoding to one or more service workstations on the network.

As these system intensive processes are handled outside of Media Composer, users have more time to focus on the creative editing process. The distributed operations are monitored by services that report to the MediaCentral Platform. Users can access the Job Status app through Avid Media Composer and / or Avid MediaCentral Cloud UX to monitor the status of their jobs, cancel jobs, or perform other actions related to the remote processing tasks. For details on setting up a Distributed Processing environment, see the *Avid Media Composer | Distributed Processing Administration Guide*. Once the environment is setup, see Chapter 3 of the *Avid Media Composer | Distributed Processing Administration Guide* for details on the Distributed Processing workflow.

Media Composer | Enterprise

Media Composer Enterprise offers administrative control to customize the Media Composer interface for specific roles within the production organization. Site administrators will be able to define levels of customization of Media Composer features based on user groups. For details on setting up an Media Composer Enterprise environment, see the *Avid Media Composer | Enterprise Administration Guide*.

Updated User Interface

The following are changes to the User Interface. You must create a new user. Select File > Settings, click the User tab and create a new User Profile.

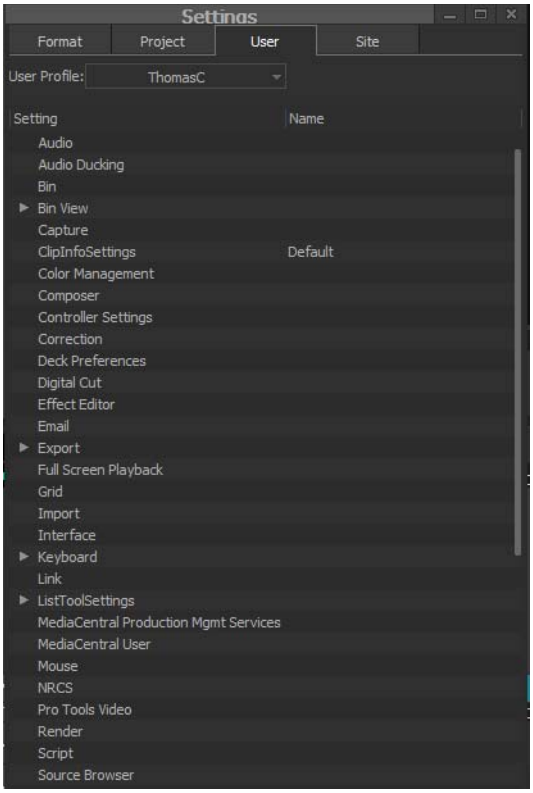
Project Window Changes

With this release, when you launch Media Composer and choose your project, you will notice that the application opens with a Bin Container at the top left of the window rather than the old Project Window. A number of items that were in the old Project Window are now located in different windows. See the table below for information on where to find items that resided in the Project Window in previous releases.

Item	Old Location	New Location
Settings list	Project Window Settings Tab	File > Settings (Shortcut is Ctrl + Shift + =)
Usage	Project Window Usage tab	Help > About Media Composer Usage tab
Info	Project Window Info tab	Help > About Media Composer Configuration tab
Hardware	Project Window Info tab Hardware button	Help > About Media Composer Hardware tab
Format	Project Window Format tab	File > Settings Format tab

Settings List Changes

You now access the Settings list from the File menu. (Or Ctrl + Shift + =)
The new settings list makes it much easier to see which settings are project, user, or site settings. Simply click the Project, User, or Site tab to find the applicable settings.



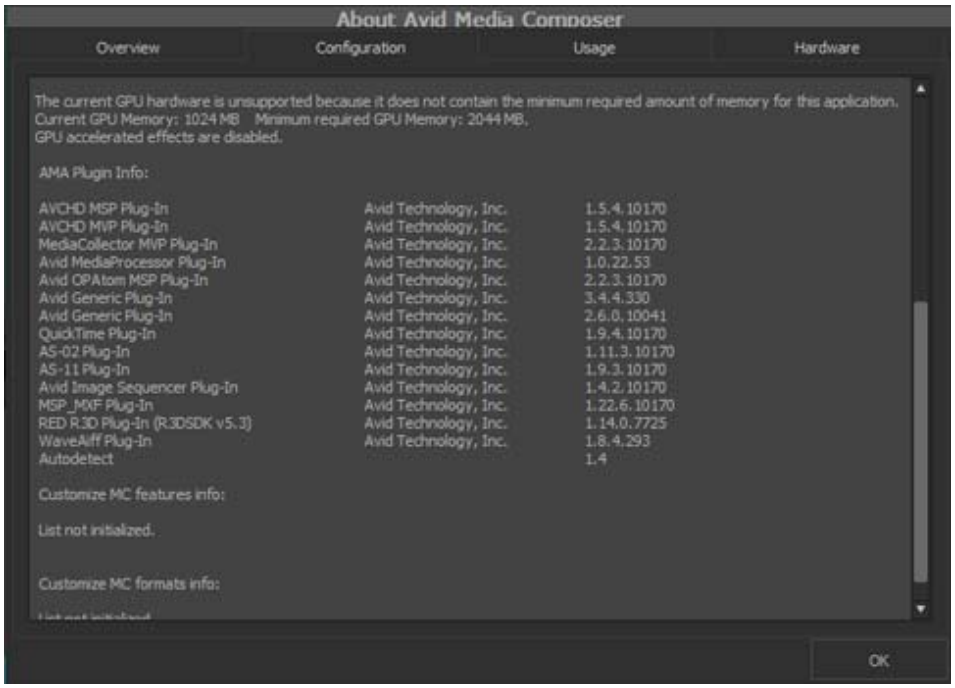
The Settings window also includes the Format information that was previously selectable in the Project Window.

Usage Tab

To access Usage information, select Help > About Avid Media Composer. Click the Usage tab.

Info Tab

To access the information that used to appear in the Info tab of the Project Window, select Help > About Avid Media Composer. Click the Configuration tab.

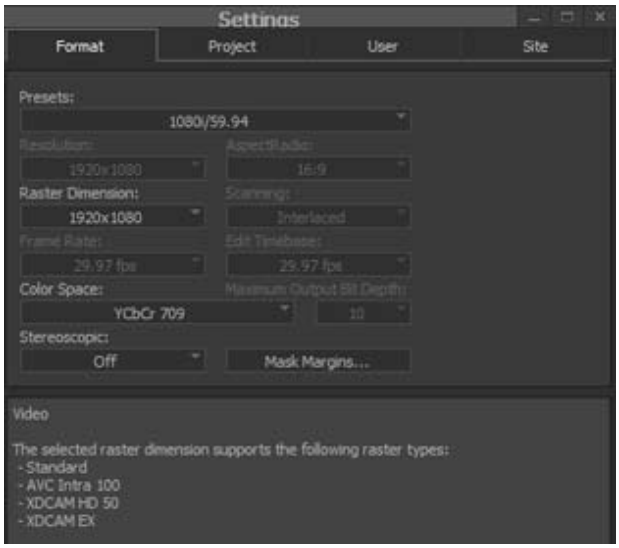


Hardware Tab

To access the information that used to appear in the Hardware tab of the Project window, select Help > About Avid Media Composer. Click the Hardware tab.

Format Tab

To access the information that used to appear in the Format tab of the Project window, select File > Settings. Click the Format tab.



Refreshed User Interface

When you first launch the Media Composer and select your project, the application opens with a Bin Container, the Composer Window, and the Timeline. These windows open as connected panels.

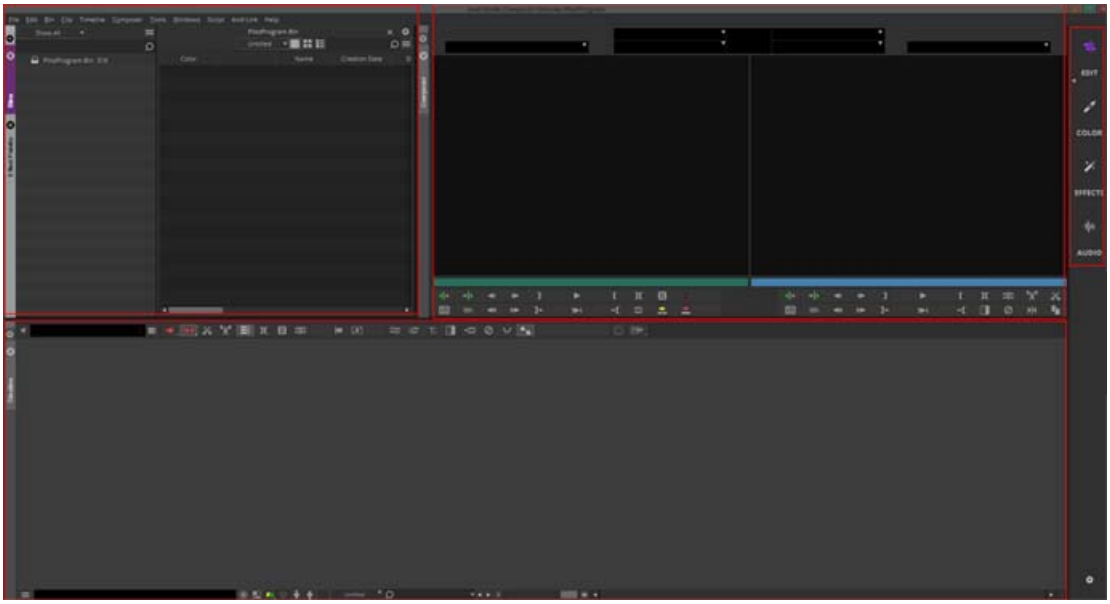
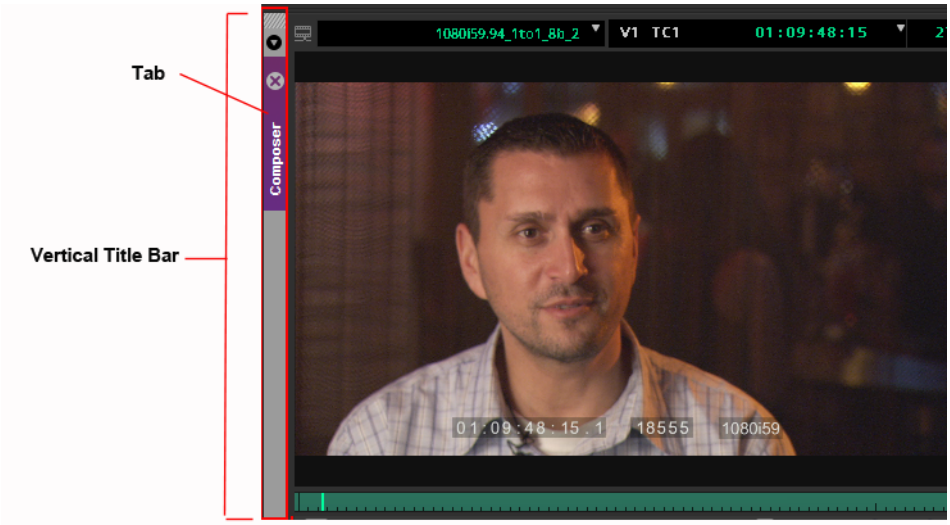


Image when you create a new project (on a single monitor): Top left: Bin Container, Middle: Composer Window, Top right: Workspace toolbar, Bottom: Timeline

You will notice that windows include a vertical title bar with a tab indicating the name of the window.



The user interface is customizable. You can arrange the windows to fit your needs. Windows can be arranged and moved in multiple ways. Some windows can be docked or floating. You can also tab docked and floating windows.

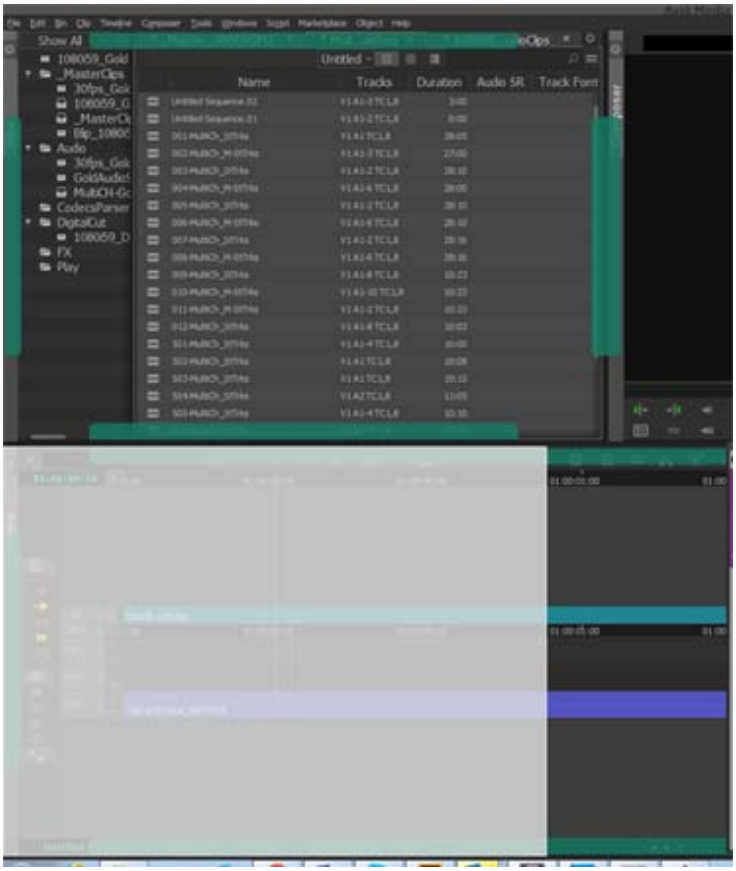
- **Docked** - A window that is docked (connected) within the paneled User Interface.
- **Floating** - A window that is undocked. You can move a window by simply clicking in the vertical title bar and dragging it to another location on the screen. All windows can be floating.
- **Tabbed** - A window that can be vertically tabbed to another window that is either docked or floating.

To dock a window:

1. Click in the vertical title bar to select the window that you want to dock in the paneled user interface.
2. Drag to the location where you want to dock the window.

   Locations where you can dock the window will appear as green drop zones.

Use the green areas to choose the possible location to dock the window. The white areas show how the window will appear when dropped.



3. Drop the window by releasing the mouse.

   The window now appears docked at the selected location.

To tab windows:

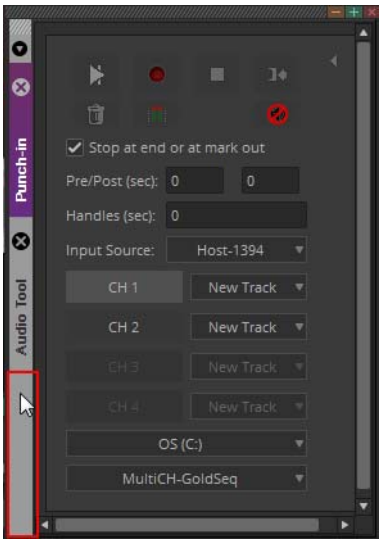
1. Press the Alt key while dragging the vertical title bar of the window you want to tab to another window.
2. Drag the window to the vertical title bar of the window to which you want to tab. You will see the vertical bar display as green.

3. Release the mouse. The windows are now tabbed.

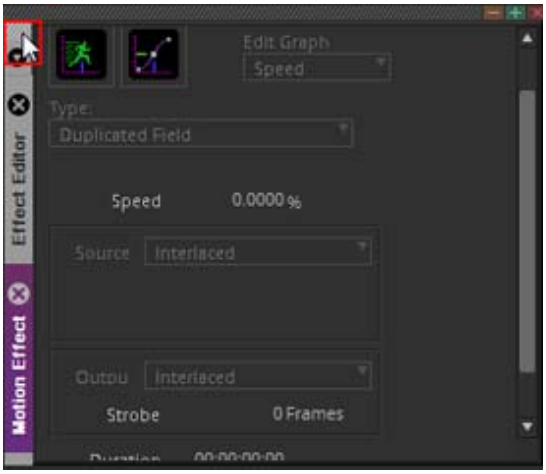
Some windows can be tabbed to the vertical title bar of another window that is paneled. And those windows can also be tabbed to the vertical title bar of a window that is floating.

To dock a window with multiple tabs:

1. In the window that has multiple tabs, click in either the gray space at the bottom of the vertical title bar, or if the window does not have space below the vertical title bar, click the gray box at the top left of the window.



Gray space at bottom of vertical title bar.



Gray box at top of vertical title bar.

2. Drag to the location where you want to dock the tabbed window.

   Locations where you can dock the tabbed window will appear green.

3. Drop the window by releasing the mouse.

   The tabbed window now appears docked at the selected location.

If you have a multi-tabbed window and you only want to move one of the windows to a docked panel, simply drag the tab of the window you want to move and move that window. You can then drop that window into a paneled green drop zone..

To float a window that is currently tabbed or paneled:

1. Click the window's vertical title bar and drag it to another area of the user interface.
2. Release the mouse.

   The window appears as a floating window.

To move a floating window:

1. Click the floating window's top horizontal bar and drag it to another area of the user interface.
2. Release the mouse.

   The window appears in the new location.

To float all panels:

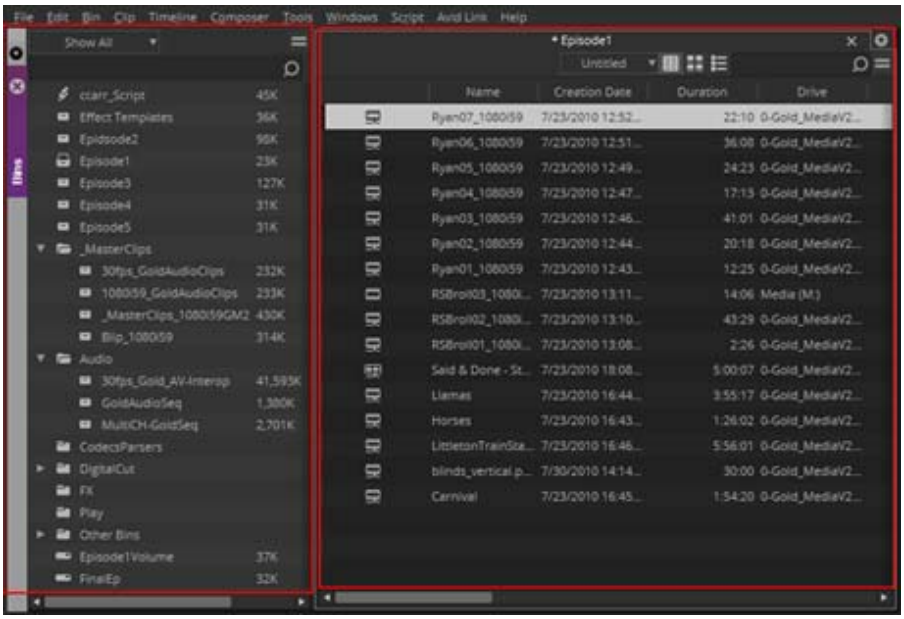
- Select Windows > Float All Panels

To float the active panel:

- Select Windows > Float Active Panel.

The Bin Container

The Bin Container consists of the Bin Container Sidebar on the left and the Bin(s) on the right. The Bin Container allows you to organize bins within a single container. The Bin Container can be tabbed or docked with other tools. Bins can only be tabbed or docked with other bins within a Bin Container.



Left: Bin Container Sidebar, Right: Opened bin

The Bin Container Sidebar displays the contents of your project including scripts, bins, volumes, and folders, just like the traditional Project Window. The opened bins, volumes, and scripts are displayed on the right panel of the Bin Container.
Keep in mind the following when working with the Bin Container.

To open a bin from the Bin Container Sidebar

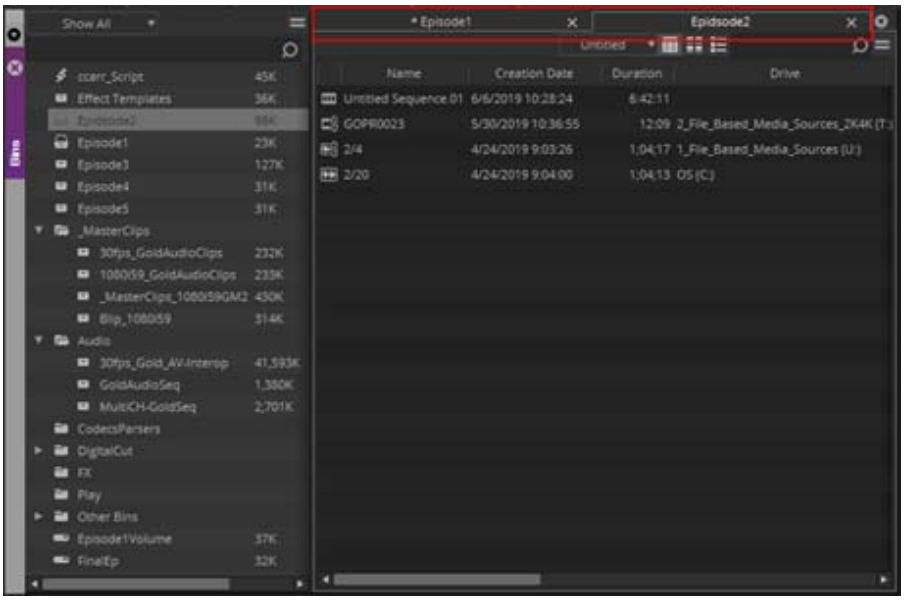
- Double click a bin icon in the Bin Container Sidebar.

The bin will open in the right panel.

To open another bin from the Bin Container Sidebar

- Double click another bin icon in the Bin Container Sidebar.

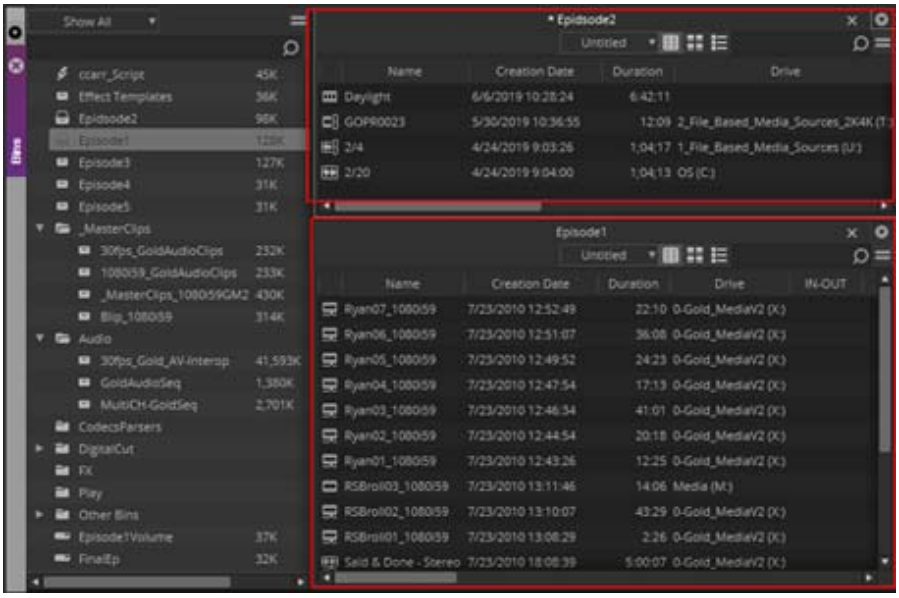
  The bin will be tabbed to a bin in the right panel. If you continue to double click bins, they will open, tabbed to bins in the right panel.



To subdivide the bins in the right panel:

- Drag a bin tab into an eligible edge of the Bin Container. (Eligible edges appear as green.)

  The bin will appear subdivided in the right panel.



To open in bin into a new Bin Container:

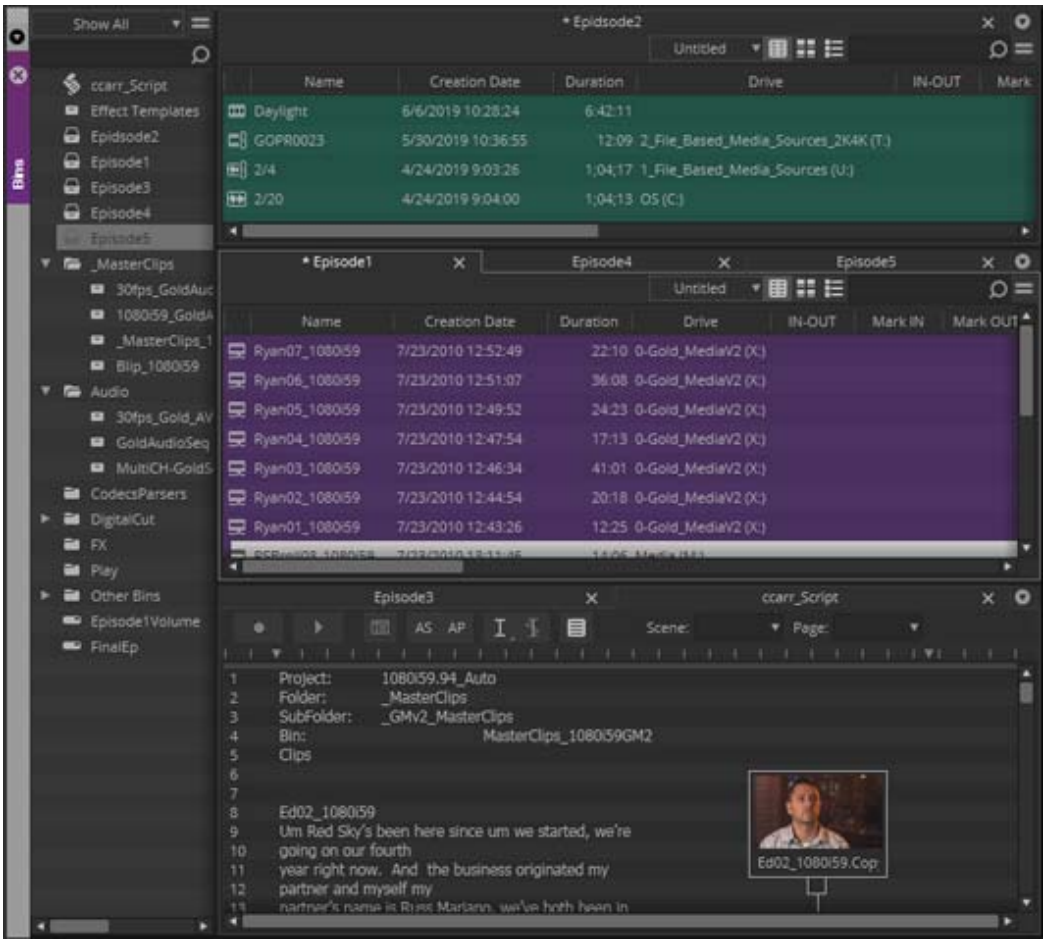
- Drag a bin in the right panel and release the mouse to float the bin.

  The bin will appear in a new Bin Container with the Sidebar closed. To make the Sidebar appear in this new Bin Container, right click and select Show Sidebar.

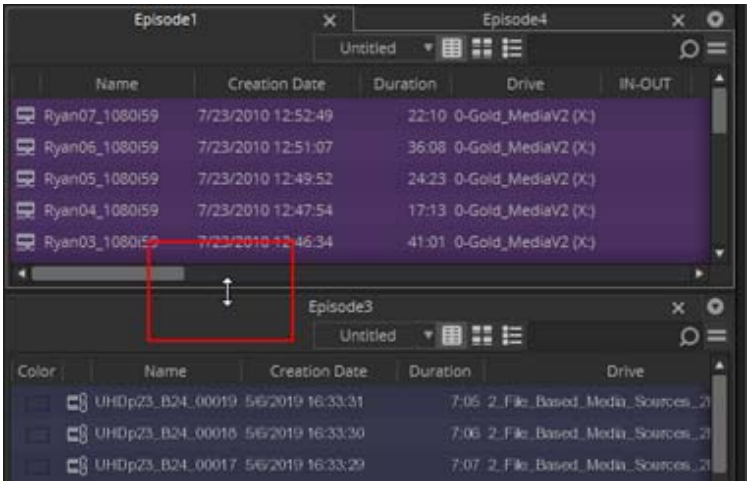
To customize the look of your bins:

- Use the procedures above to open and arrange the bins in the right panel.

  You can easily customize how your bins look in the Bin Container. For example, you can add background color to customize the look of your bins. You can arrange the bins in a number of ways. For example, in the image below, the top area of the bin panel displays one bin, the middle area displays multiple tabbed bins, and the bottom displays a script. You can arrange bins horizontally or vertically.



You can place your cursor on the splitter between bins until an arrow appears and move the splitter up and down to resize the bins.



Splitter between bins

Dragging items within the Bin Container Sidebar:

- Simply drag the script, volume, or folder into another folder in the Bin Container Sidebar.

Dragging items from the Bin Container Sidebar to the right panel:

- Press and hold Alt while dragging the bin, script, or volume into the right panel. The item will be tabbed to another bin.

  If you release the Alt tab while dragging, all available drop zone targets appear allowing you to drop the item in a new sub panel.

To hide the Bin Container Sidebar:

- Select Hide Sidebar from the Sidebar Fast menu.

To close the Bin Container Sidebar:

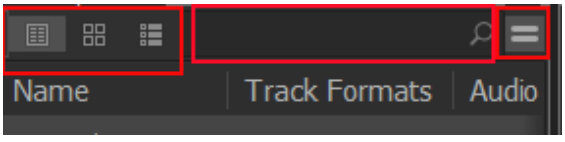
- Select Close Bin Container from the File menu.

  If a Bin Container is floating, it will be closed when the last bin is closed or dragged to another Bin Container.

To shown only the Sidebar:

- Select Bin > Show Sidebar Only.

You will also notice that the Bin Tools buttons are at the top of the Bin. If the bin size shrinks, the bin Tools collapse responsively to keep the tools presented to you at all times as a pulldown.



From Left to Right: Text, Frame, Script view buttons, Search field, Bin Fast Menu

Timeline Changes

In addition to the user interface refreshed look, you will notice a few changes to the Timeline.

Extract and Lift Buttons

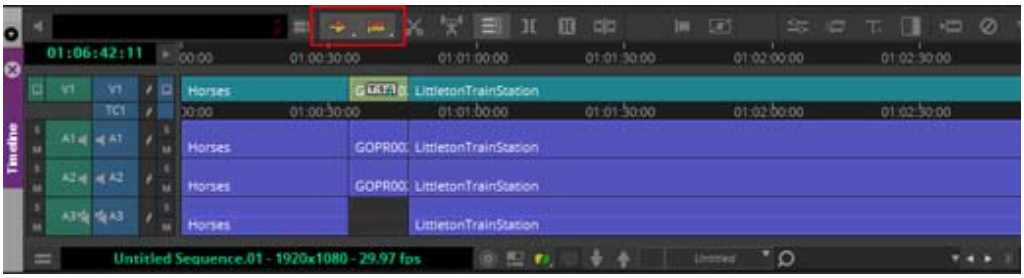
In the Timeline and the Record monitor, you will also notice the return of the original looking Extract and Lift buttons.

Audio Ducking Button

The icon for Audio Ducking has been updated. The following Audio Ducking icon appears in the Timeline tool bar.

Choosing Segment Modes

Changes have been made to the Timeline that change the way you select segment and trim modes. Instead of choosing modes on the Smart Tool, these options have now moved to selectable buttons on the Timeline tool bar.



Segment Mode button, Trim Type button

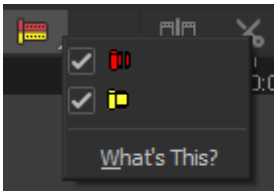
You can select the Segment mode by right clicking the Segment mode button.

- If you select the red arrow only, the segment mode button is set to Lift/Overwrite which replaces a section of the sequence with the selected source material.
- If you select the yellow arrow only, the segment mode button is set to Extract/Splice-in which inserts the marked source material into the sequence without replacing material already in the sequence.

- If you select both arrows, the segment edit depends on which region of the segment in the Timeline that you activate. For example, if you place your cursor at the top part of the segment in the Timeline, you will be in Lift/Overwrite mode and if you place the cursor at the bottom of the segment in the Timeline you will be in Lift/Overwrite mode.
- You can also Alt click the Segment mode buttons to cycle through the options.

Selecting Trim Types

You can select the Trim mode by right clicking the Trim type button.

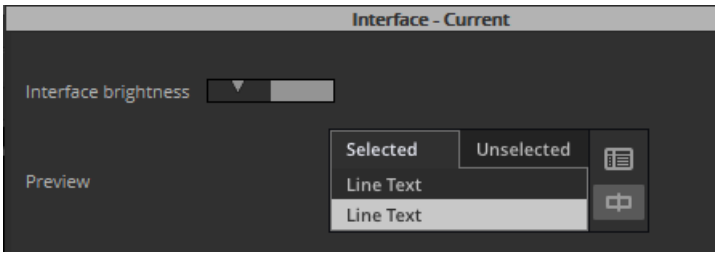


- If you select the red roller only, the trim mode is set to Overwrite trim which creates a single-roller trim and adds a black segment to fill the duration of trimmed frames.
- If you select the yellow roller only, the trim mode is set to Ripple trim which creates a single-roller trim with no sync lock and maintains the duration of all other clips.
- If you select both rollers, the trim type depends on which region of the segment in the Timeline that you activate. For example, if you place your cursor at the top part of the segment in the Timeline, you will be in Overwrite trim mode and if you place the cursor at the bottom part of the segment, you will be in Ripple trim mode.

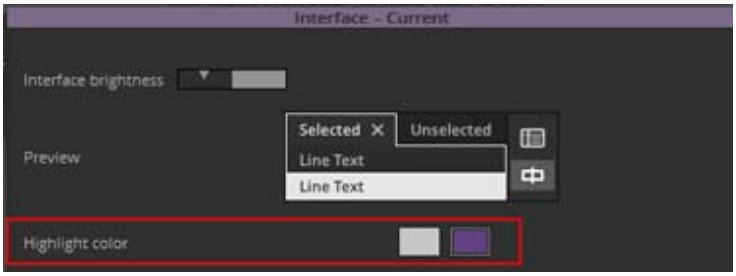
Interface Settings Changes

The following additions have been made to the Interface Settings dialog.

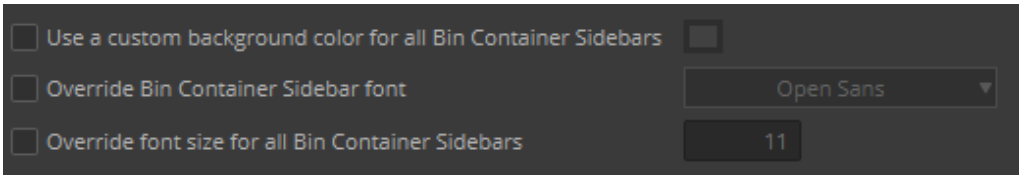
- Interface brightness. You now can choose between a dark or light brightness for the application.



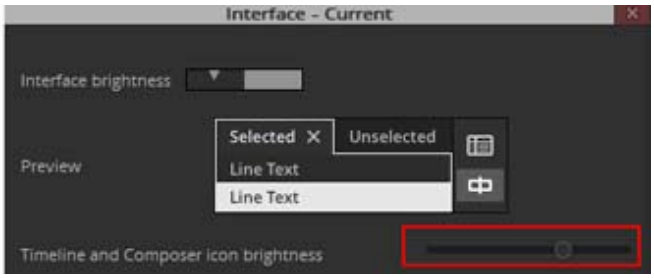
- Highlight colors. You now have two highlight options to choose from. Purple and white. White is the default.



- Bin Container Color and Font options.



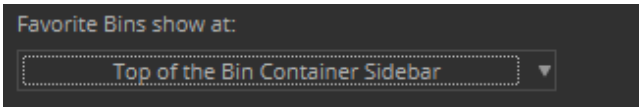
- Slider that allows you to brighten or dim the Timeline and Composer icons. (This does not apply to track enable buttons in the Timeline.)



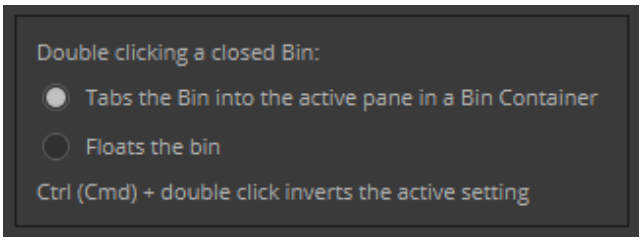
Bin Settings Changes

The following additions have been made to the Bin Settings dialog.

- You can set Favorite Bins to appear at the top or bottom of the Bin Container Sidebar.



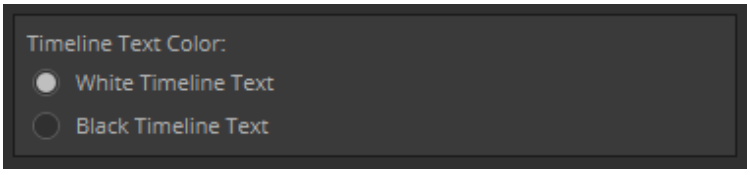
- Action for double-clicking a closed bin. You can choose to tab the bin or float the bin.



Timeline Settings Change

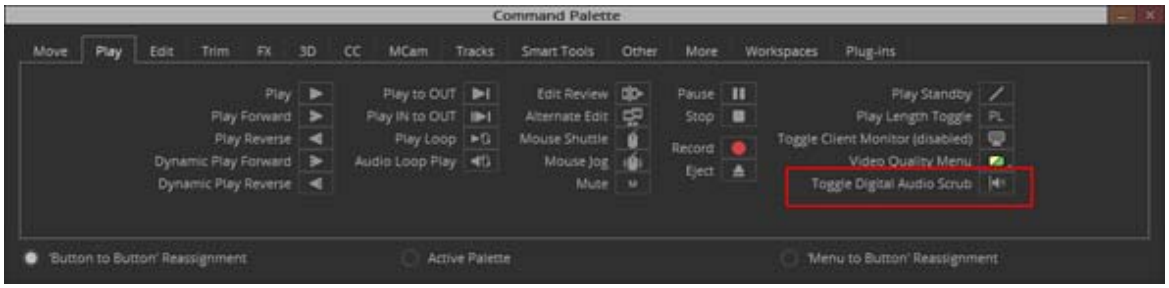
The following addition has been made to the Timeline Settings dialog.

- You can choose to set the Timeline clip text to either black or white.



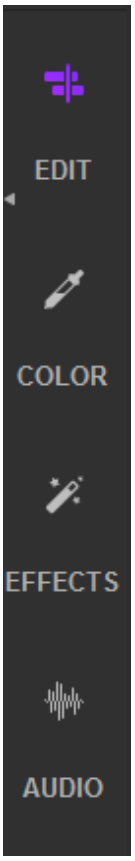
Change to Digital Audio Scrub

There is a new icon in the Play Command Palette that replaces CAPS lock for digital audio scrub. Use the new Digital Audio Scrub button instead of CAPS lock to perform digital audio scrub. Map this button to a key on your keyboard or a button on the Timeline or Composer Windows.

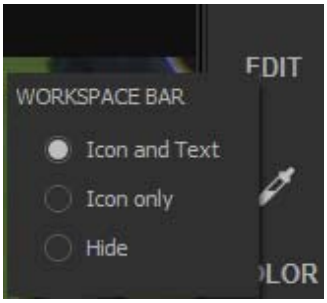


Workspace Toolbar

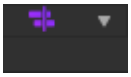
An easily accessible workspace toolbar is provided on the right side of the user interface. Simply click the workspace you want to access. You can choose to access an Edit, Color Correction, Effects, or an Audio workspace. The workspace bar is presented at full width, allowing you to easily work across workspaces. Traditionally workspaces were only available from the Workspace menu.



You can adjust the width of the workspaces. Simply right-click on a workspace and select an option. You can choose to show both the workspace icon and text, icon only, or to hide the workspaces.

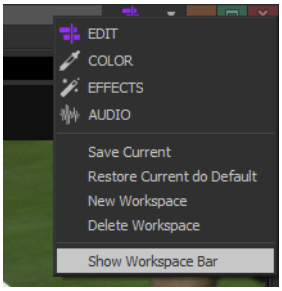


If you choose to hide the workspace bar, the workspace bar closes and a workspace icon appears at the top of the application allowing you to quickly select a workspace from the pulldown menu.



If you choose to hide the workspaces, you can have them reappear by doing one of the following:

- Click the workspace icon at the top right of the window and select Show Workspace Bar.

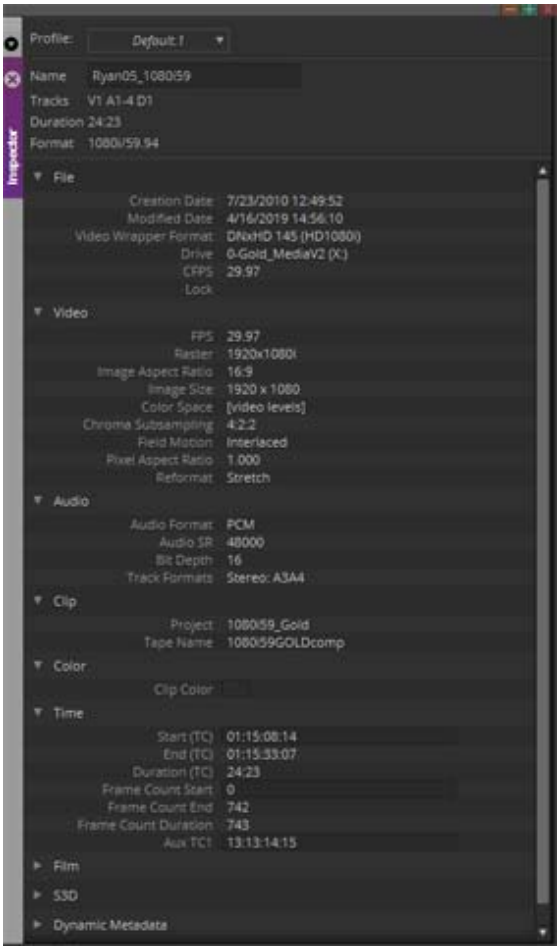


- Select Windows > Workspaces > Show Workspace Toolbar

If you create a new workspace from the Workspace menu, the new workspace will appear in the Workspace Toolbar.

The Inspector Tool

The Media Composer Inspector displays clip and sequence metadata info. If you select an item in the bin or the Composer Window, the Inspector Tool will display the applicable metadata for that item.



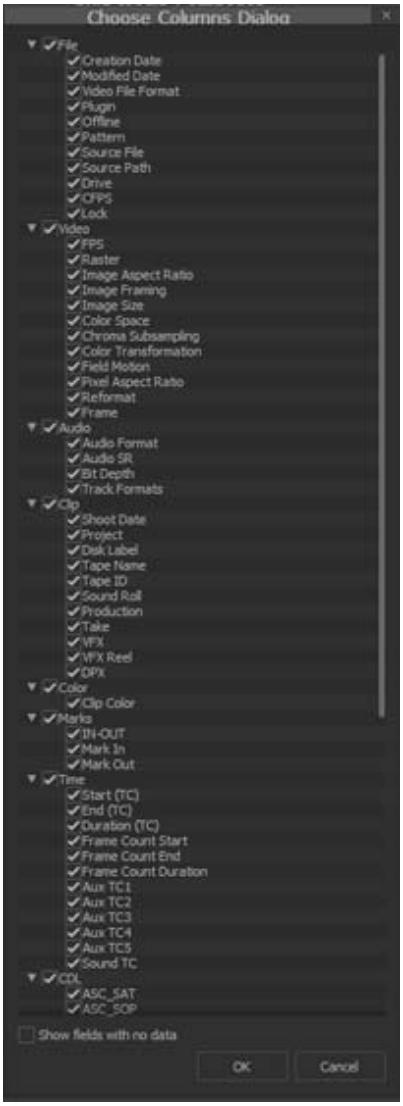
To access the Inspector Tool:

- Select Tool > Inspector Tool.

To select the columns to be displayed in the Inspector:

1. Right-click in the Inspector Tool window.
2. Select Choose Columns.

   The Choose Columns dialog opens.



Use Alt +click to expand or collapse the options in the dialog.

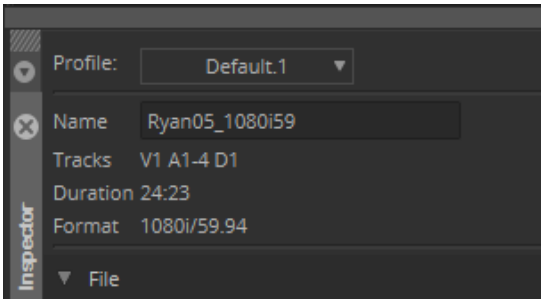
3. Click to select the information you want to see in the Inspector.
4. Click OK. The selected data appears in the Inspector window.

To rearrange the order of the metadata displayed in the Inspector:

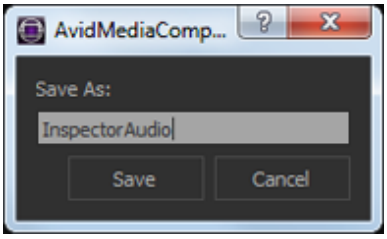
1. Simply click a column heading and drag it up or down within the Inspector to change its location.

To save the layout of the Inspector:

1. In the Inspector Tool, make sure to arrange the order of the metadata as desired.
2. Click the Profile pulldown menu and select Save As.



3. Name the setting.

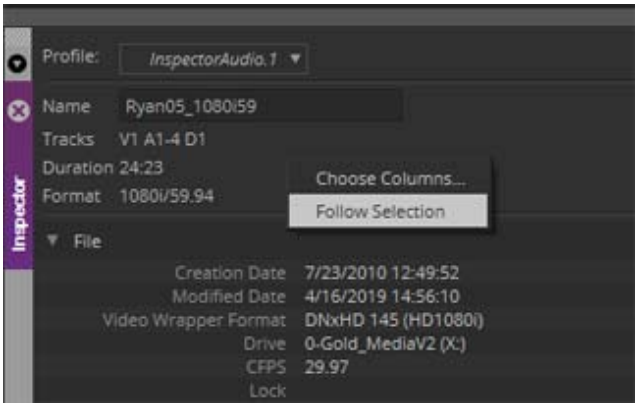


4. Click Save.

   When you want to use this layout for future use, simply select it from the Inspector Profile pulldown menu.

To keep the information in the Inspector Tool static:

1. If you want to keep the information in the Inspector Tool set to one particular item, right click in the Inspector Tool and deselect Follow Selection.



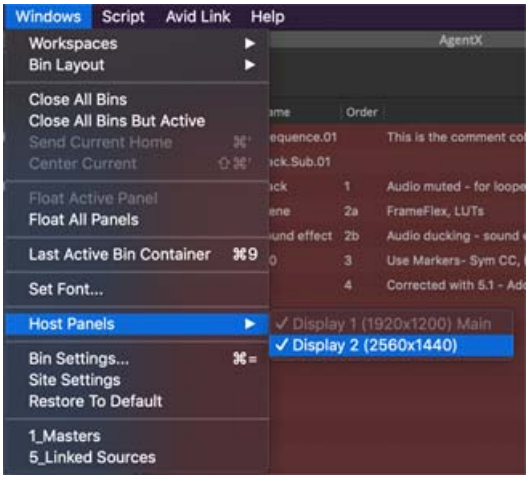
   This might be helpful if you want to display the metadata for the current sequence you are looking at, but want to continue selecting clips in the bin without changing the information in the Inspector.

You can change editable fields in the Inspector, for example, you can edit the name of the clip.

You can panel the Inspector Tool to other windows in the application.

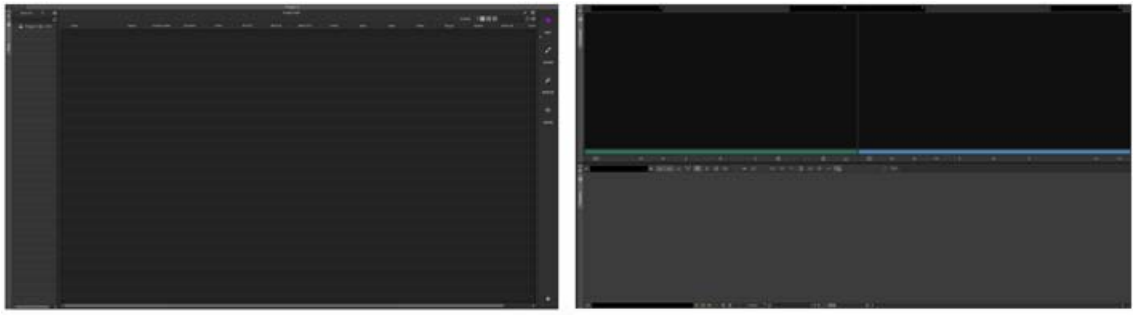
Multiple Monitor Support

If you have multiple monitors, Media Composer will detect how many monitors are connected and populate a new “Host Panels” menu located under the Windows menu. When you select another monitor, the newly added monitor will be populated with a Host background panel where you can drag and dock windows.



With two or more monitors connected to the system, when you launch with a new user setting, Media Composer will display a main host panel on Display 1 (left-most), and a second host panel on Display 2 and populate the monitors with the default two monitor Workspace.

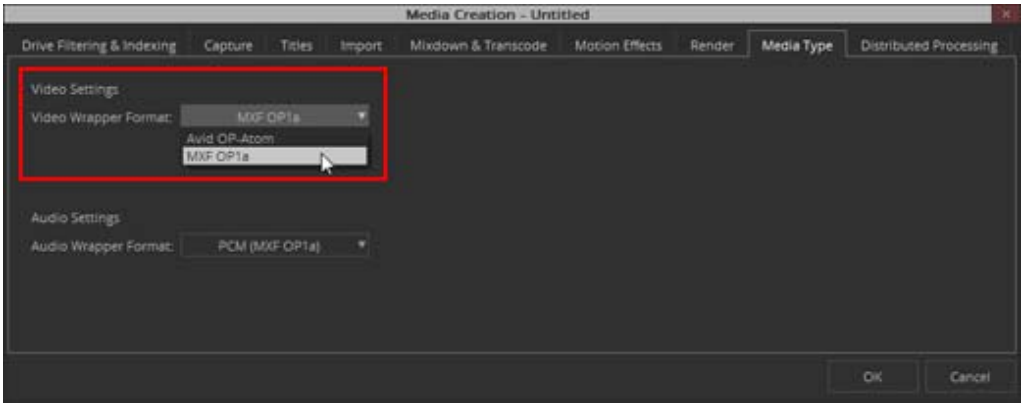
If you have more than two displays, those additional displays will not have a host panel by default.



MXF OP1a Media Creation

With this release, you can choose to create MXF OP1a media. By selecting the MXF OP1a Video Wrapper Format in the Media Creation dialog, MXF OP1a will be created when capturing, consolidating, transcoding and performing a mixdown.

Creating MXF OP1a is not supported for Render, Motion Effects, Titles, or Import as alpha mattes.



New media files are written to drive:\Avid MediaFiles\UME folder.

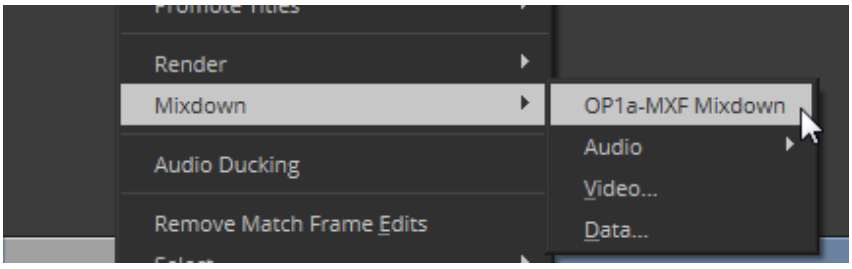
OP1a Media Creation is not supported in the following project types: 23p NTSC, 24p NTSC, 24p PAL, 25p PAL 1080i50/RGB 709 (YUV is supported), 1080i59.94/RGB 709 (YUV is supported), 1080p100, 1080p119.88, 1080p120. See "Project Formats and Resolutions" in the Help.

OP1a MXF Mixdown

With this release, you can create one master clip in your bin which is a mixdown of audio, video and data.

To perform an OP1a MXF mixdown:

1. Load your sequence in the Timeline.
2. (Optional) Mark and IN and OUT.
3. Do one of the following:
   - Right click the sequence in the Timeline and select Mixdown > Op1a-MXF Mixdown.
   - Select Timeline > Mixdown > OP1a-MXF Mixdown.



4. Select the video and audio resolution.
5. Click OK.

   An MXF master clip is written to the bin. The clip includes the audio, video and data.

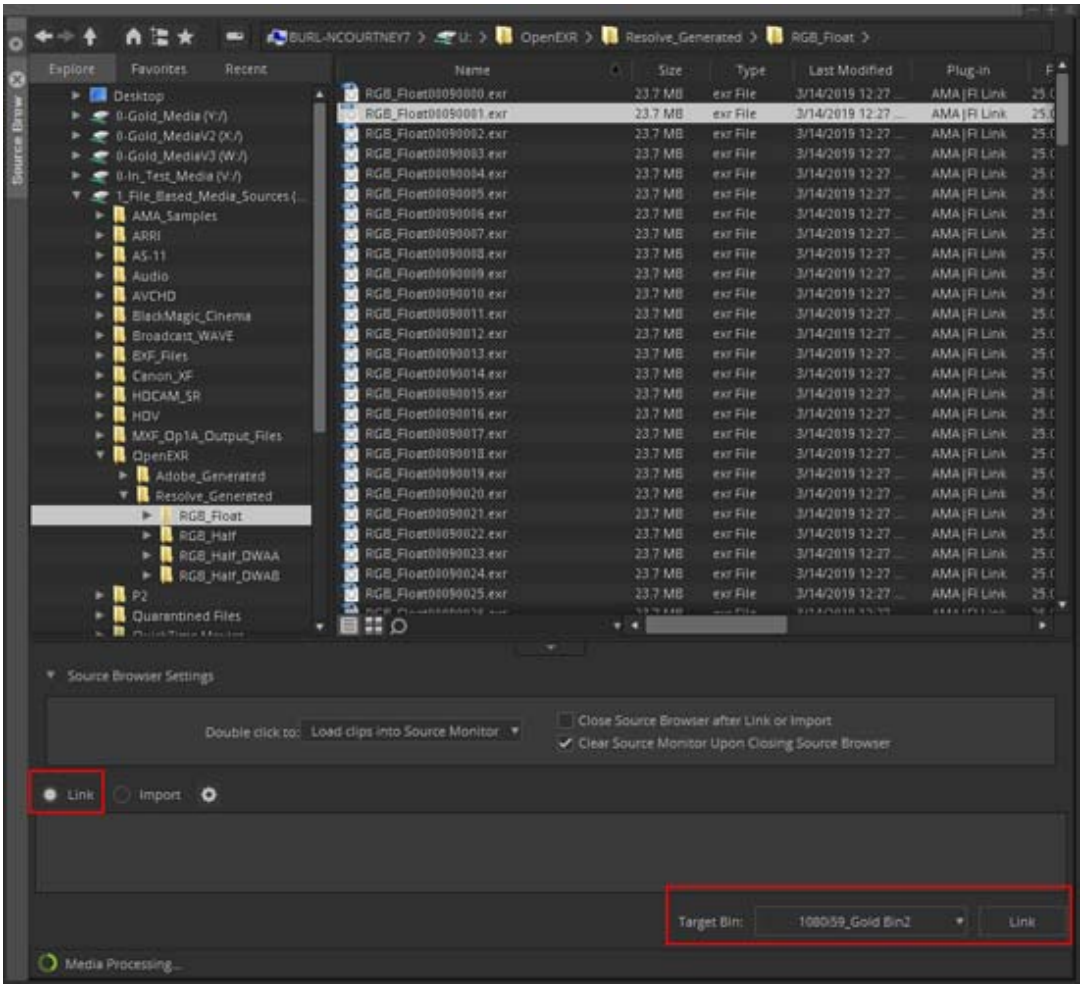
OpenEXR Support

Media Composer supports linking OpenEXR files using the Avid UME Link plug-in. OpenEXR is a high-dynamic-range imaging file format created by the Industrial Light & Magic®.

The UME Link plug-in is installed with Media Composer and will automatically be used when linking to OpenEXR files.

To link to OpenEXR files:

1. Do one of the following:
   - From Tools select Source Browser.
   - Select File > Input > Source Browser.
2. Click the Link button at the bottom left of the Source Browser window.



3. Navigate to the folder containing the OpenEXR files.
4. Select one of the files in the sequential list of OpenEXR files.
5. Select the Target Bin where you want to link the OpenEXR files.
6. Click the Link button at the bottom right of the Source Browser.

   One master clip containing the sequential files is linked in the bin.

You cannot select Volumes to link to OpenEXR folders.

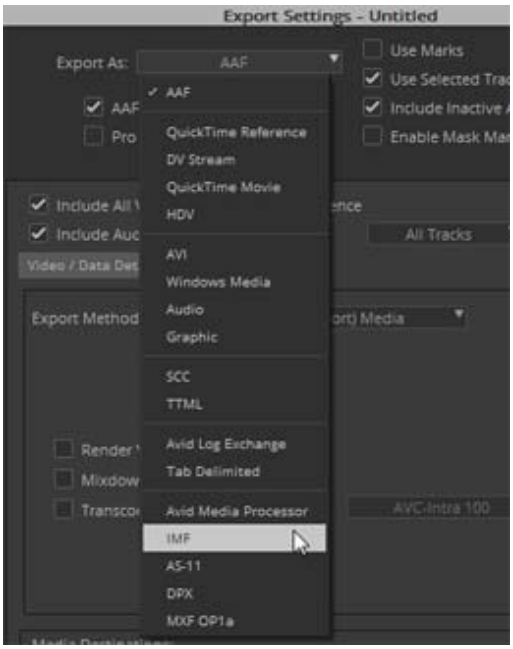
IMF Support

The Interoperable Master Format (IMF) is an international standard for the file-based interchange of multi-version, finished audio-visual works.

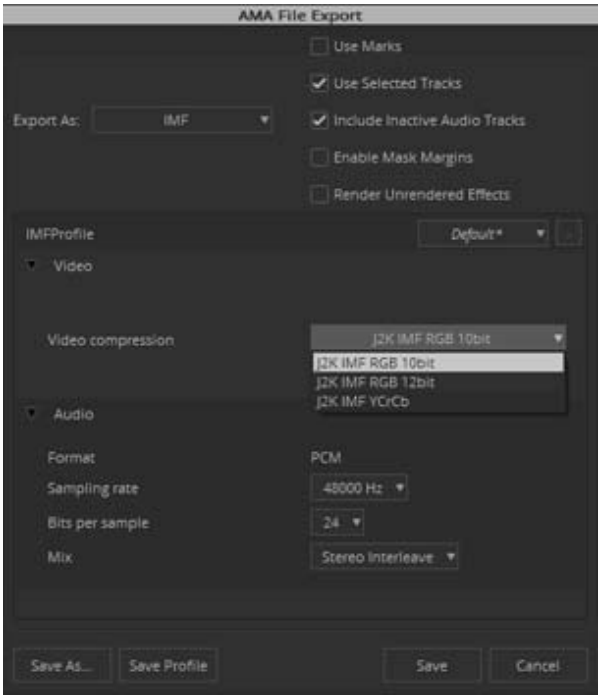
Currently, you can create an IMF package with a sequence with the following progressive frame rates: 23.98, 24, 25, 30, 48, 60

To create an IMF package:

1. Select the sequence you want to export as IMF.
2. Right click and select Output > Export to File.
3. Click Options.
4. In the Export As menu, select IMF.



5. Choose the video compression (J2K) and click Save.



6. Select the location where you want the package saved.
7. Click Save.

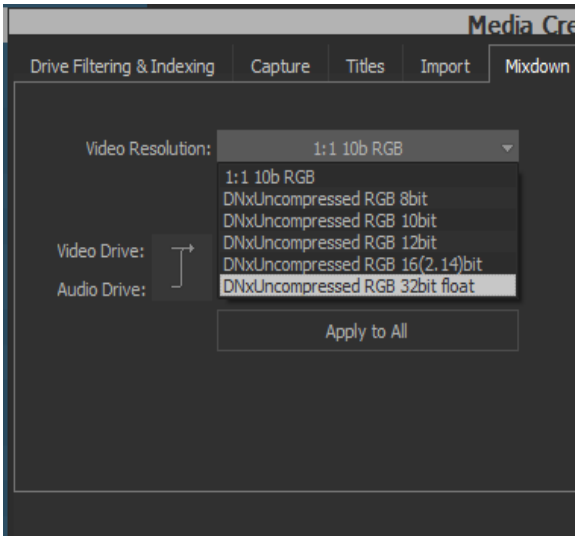
   An IMF package containing the assets as well as the asset map, packing list and composition playlist will be saved.

Support for 32 bit Floating Point Quality

With the introduction of DNxUncompressed, it is now possible to import, render, transcode and mixdown at uncompressed quality. This allows you to generate media that preserves the full quality of the Timeline.

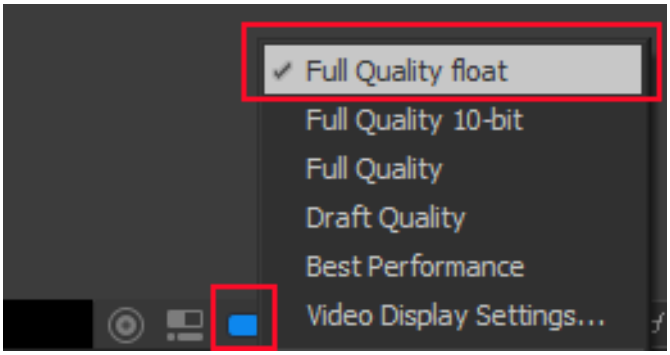
This release supports DNxUncompressed 32 bit float in HD and greater than HD raster dimensions. The Media Creation options are:

- For YCbCr: DNxUncompressed 4:2:2 32bit float
- For RGB: DNxUncompressed 32bit float



Timeline - Full Floating point (32 bits) Processing Support

To set the video quality in the Timeline to playback at 32 bit float, right-click the Video Quality Menu in the Timeline and select Full Quality float.



Support for ACES Workflows

This release introduces support for ACES workflows. ACES is an ultra wide color gamut and high dynamic range format as well as a workflow. It stands for the **A**cademy **C**olor **E**ncoding **S**ystem and was created by the Academy of Motion Picture Arts and Sciences. ACES has the capability to store color information that is not even possible to see by the human eye

ACES was mainly created for archival and exchange purposes. Working in this color space allows you to future proof your projects for the time when new monitors and new color spaces will be available. In the case of current workflow, you can easily change the output of the project to deliver different versions (for example HDR HLG/ Rec.2020 and Rec.709).

Camera manufacturers provide ACES input transforms specific to their different cameras (and exposure + lighting type in some cases) so they look ‘neutral’ when transformed to a color space. In principle, when editing systems and grading systems use the same transforms, there is a uniformity in the workflow as well as visual expectations. Those input transforms are converted to high accuracy

3D LUTs to an internal ACES variant color space, this is done so the current controls still feel the same (such as color correction). The 32 bit floating point timeline precision allow us to convert to and from ACES encoding types (ACES2065, ACEScc, ACEScct, ACEScg) without any loss.

Being an ultra wide gamut color space has the advantage of preserving all the colors and luminance values but realistically there needs to be an output delivered for today's current standards. Those output transforms are also defined by ACES, which means that all compatible systems would produce the same output, which again simplifies the workflow.

You can edit and grade for a dedicated output color space but the Timeline itself is always at ultra high gamut. This transformation is applied at the output and can be dynamically changed.

Creating an ACES Project

Avid recently announced it was joining the ACES logo Program as the first partner for the Editorial Finishing category. Until we add all the necessary features to satisfy the category, we recommend properly testing your workflow prior to delivering ACES projects.

For more information about ACES and the ACES Logo Program, visit www.oscars.org/ACES.

Use the following procedures to create and work with an ACES project.

To create an ACES project:

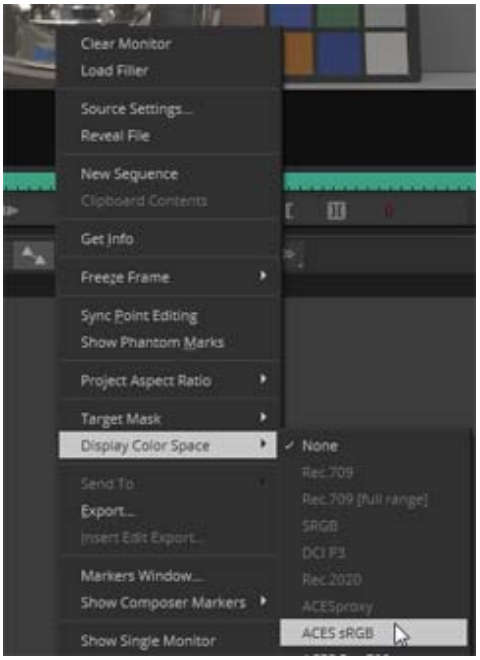
1. Launch the editing application.
2. In the Select Project dialog box, click New Project.
3. Select a greater than HD format.
4. From the Color Space pulldown menu, select the ACES RGBcolor space.
5. Name your project and click OK.

   When you create an ACES project, the Timeline will automatically change to 32 bit floating point precision. (You will notice the blue Video Quality Menu at the bottom of the Timeline.) This ensures that all internal processing is done at full precision without loss of the extra high luminance values and colors even if the output is to a narrower color space such as Rec.709.

   To preserve full precision when rendering effects, use DNxUncompressed floating point (in Media Creation settings.)

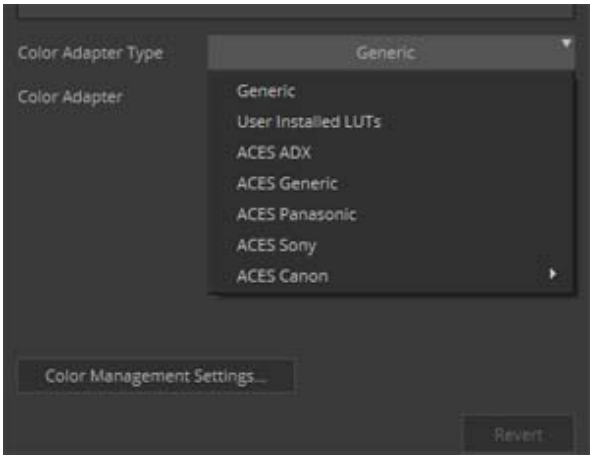
To view ACES color space in the monitors:

1. With the clip or sequence loaded, right click the monitor.
2. Select Display Color Space and choose the ACES color space.

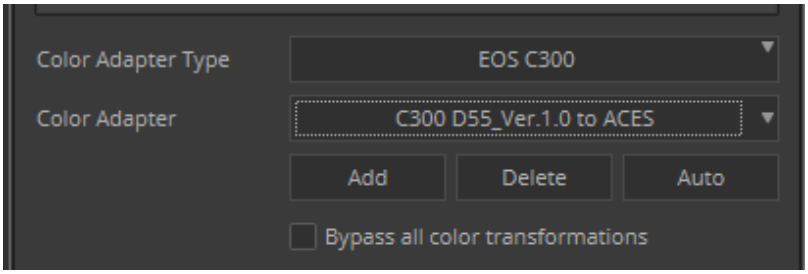


To work with Source Settings for Color Encoding:

1. Right click the clip and select Source Settings.
2. Select an ACES Color Adapter option. When working in ACES, the transform you select is the one matching the media you have as a source. This is not a destination color space. All transforms take you to a common ACES format (full floating point).



3. For example, if the source is Canon C300 media shot at daylight setting, you would select the following adapter to go to ACES:



4. Select the desired Color Adapter Type and Color Adapter.
5. Click Add to add the color transformation.

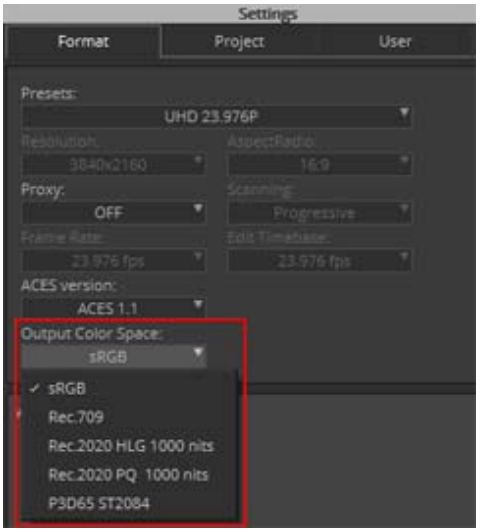
For media not coming from a camera manufacturer (Rec.709 media for example), you should select ACES Generic Color Adapter Type and a Rec 709 to ACES Color Adapter.

Note: Currently in ACES projects, the color adapters do not apply automatically when linking.

To select the Output Color Space:

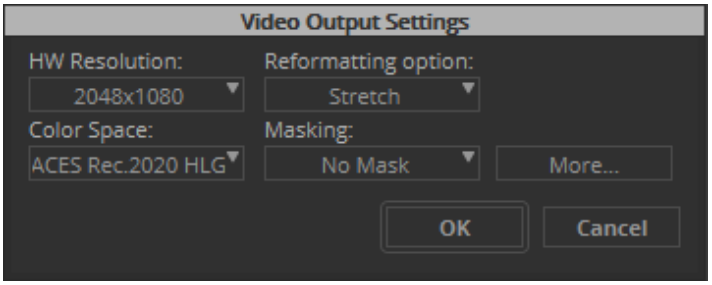
1. Select File > Settings and click the Format tab.

   You will notice the ACES version is v1.1. ACES versions define a set of transformations that need to be supported. This is to maintain compatibility between different products supporting ACES.
2. From the Output Color Space, select the color space you want for your exported sequence. This is a conversion from the ACES Timeline that happens when you export to file so you can deliver a specific format from your ACES project.



To select an ACES Color Space for viewing on an external monitor:

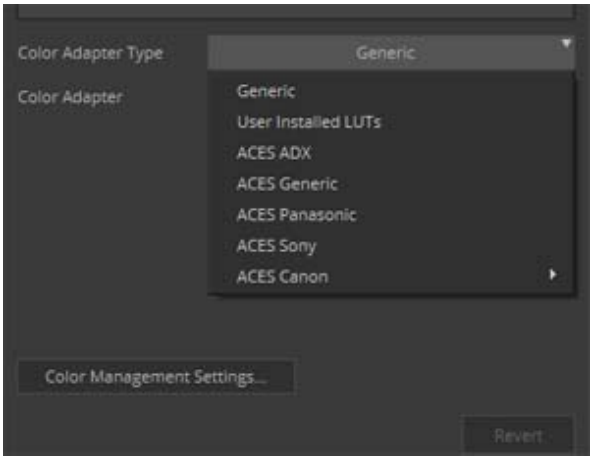
1. Select File > Settings and click the Project tab.
2. Select the applicable ACES color space. Usually both the output color space and video output color space should be the same so you can view on the external monitor exactly what will be exported to file.



Avid is taking part in the ACES Logo Program and will add more ACES related features in subsequent releases, such as common LUT format support (CLF), Open EXR export etc.

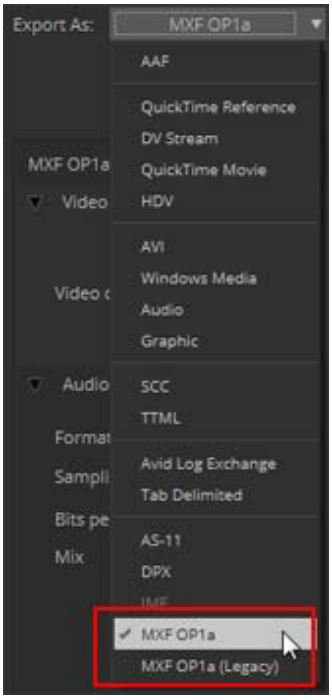
Source Settings Color Encoding Update

The Source Settings window has been updated to help simplify choosing Color Adapter Types and Color Adapters. The Color Adapter Types pull down menu will now allow you to narrow down the adapters by first selecting between Generic, User Installed LUTS, and ACES Adapter types. Once you select the Adapter Type, you can then use the Color Adapter pull down menu to select the Color Adapter transformations available for that Adapter Type.



Avid Media Processor Export As Option Name Change

The Avid Media Process Export As option in the AMA File Export dialog has been changed to MXF OP1a. Note, the MXF OP1a (Legacy) option is available when exporting J2K.



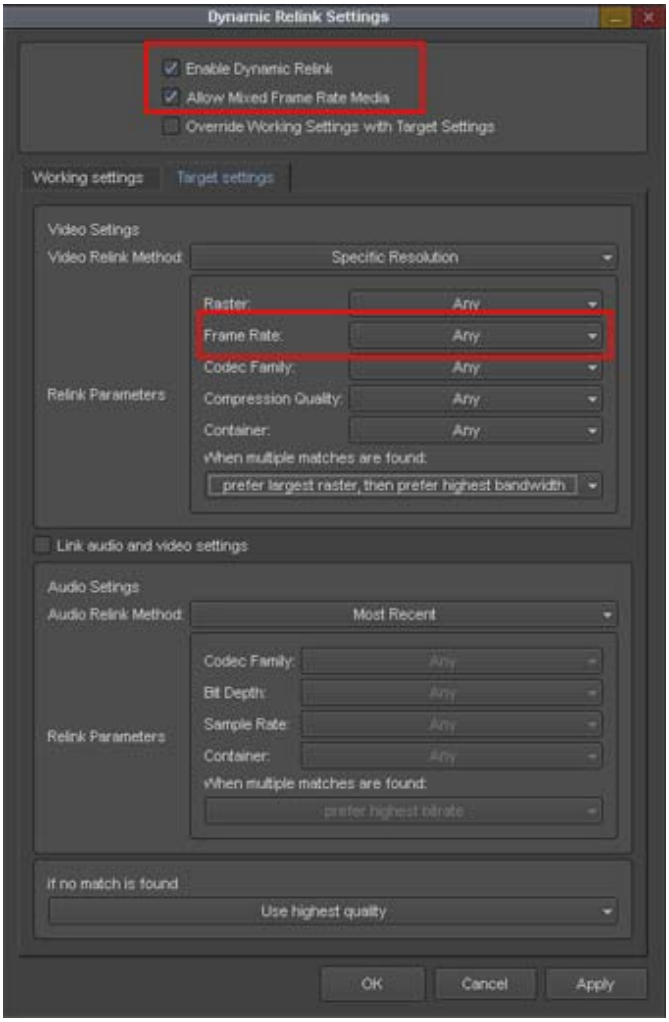
Dynamic Relink Across Frame Rates

With this release of Media Composer, if you transcode media to different frame rates, you can use Dynamic Relink to conform a sequence from one rate to another.
Use the following procedure to conform a sequence from one rate to another.

To conform a sequence from one rate to another:

1. Load the sequence that you want to conform from one rate to another in the Timeline.
2. Open the Dynamic Relink dialog by performing one of the following:
   - In the Settings list in the Project window, double-click Dynamic Relink.
   - Right-click the MultiRez button at the bottom of the Timeline and select Dynamic Relink Settings.

The Dynamic Relink dialog opens.



3. Select Enable Dynamic Relink.
4. Select Allow Mixed Frame Rate Media.
5. In the Dynamic Relink dialog, in the Target Settings tab, select the target rate in the Frame Rate pull down menu.
6. Click Apply.

   New master clips (and subclips) are created for the different rate media and placed in the same bin as the sequence. The sequence is relinked using the new clips. Existing master clips remain unchanged.

When dynamically relinking to a different rate, only sequences are changed. Source clips placed in the Source Monitor are not relinked to different rate media

7. Click OK to close the Dynamic Relink dialog.

Support for XAVC-I Class 100

This release supports XAVC HD Intra CBG Class 100 resolution for 1080p 59.94 formats.

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