

Avid® DS Nitris™

Conform Guide

April 2005

make manage move | media™ **Avid®**

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Revision History

Revision	Date	Description
1.0	June 2002	First version, for Avid DS 6.0.
1.1	August 2002	For Avid DS 6.01. Conform level changed or additional comments for the following AAF/AFE effects: AVX, Dip to Color, Dissolve, Symphony Warp, Film Masks, Region Stabilize, Color Effect, Chroma Key, Luma Key, RGB Keyer, Motion Effects, Shape Wipes, Marquee titles. Added information about conforming audio and workflow for Exchanging Audio Media with Avid Pro Tools.
1.2	December 2002	For Avid DS 6.02. Added AVX support through MediaLog 11.5. Added support for Super B/W graphics conform. Added procedure for exporting AFE from Avid editing systems. Added support for 23.976p projects. Expanded audio conform section. Conform information revised for the following effects: 3D Warp, Symphony Warp, Z Spin, Marquee titles larger than 64K.
1.3	May 2003	For Avid DS 6.1. Added support for MediaManager v3.7. Added note about AFE support on Windows systems only.
2.0	September 2003	For Avid DS Nitris 7.0. Added support for color correction (except for secondary color correction), record-side motion effects (except for FluidMotion), border softness. Color Correction and Pan and Scan applied to filler on top track conforms correctly. Marquee titles larger than 64K now conform.
2.1	November 2003	For Avid DS Nitris 7.01. Added option to create linked clips in AAF/AFE view.
2.2	March 2004	Added information about AAF/AFE conform level for the following effects: Illusion FX, Avid Pan & Zoom, Blur, Mosaic, Plasma Wipes, Shape Wipes. Added information for MediaLog 20.x.

Revision	Date	Description
2.5	August 2004	For Avid DS Nitris 7.5. Added information about sharing OMFI and MXF media, MXF workflow, products that require AFE files, AAF export, matte keys conformed as Matte containers, and other small additions.
2.5.1	January 2005	Added information about sharing DNxHD media and 10-bit media with Media Composer Adrenaline HD 2.0 systems, motion effects, level of support for new Media Composer Adrenaline effects, and other minor revisions.
2.6	April 2005	For Avid DS Nitris 7.6. Revisions to AFE effects support: Film Masks, Keys, and Timewarp effects, Promotion to advanced keyframes supported. Added reference to EDL Processor

Using This Guide

Congratulations on your purchase of an Avid DS Nitris system. You can use your system to create broadcast-quality output incorporating every possible production element from full-speed, high-resolution footage, to multimedia artwork and animation, to computer-generated effects and titling.




This guide is intended for all Avid DS Nitris users, from beginning to advanced, who need to conform projects transferred from other systems through AFE, AAF, OMF[®], EDL, and ALE files.



The documentation describes the features and hardware of all models. Therefore, your system might not contain certain features and hardware that are covered in the documentation.

Symbols and Conventions

Avid documentation uses the following symbols and conventions:

Symbol or Convention	Meaning or Action
	A note provides important related information, reminders, recommendations, and strong suggestions.
	A caution means that a specific action you take could cause harm to your computer or cause you to lose data.
	A warning describes an action that could cause you physical harm. Follow the guidelines in this document or on the unit itself when handling electrical equipment.
>	This symbol indicates menu commands (and subcommands) in the order you select them. For example, File > Import means to open the File menu and then select the Import command.
▶	This symbol indicates a single-step procedure. Multiple arrows in a list indicate that you perform one of the actions listed.
Margin tips	In the margin, you will find tips that help you perform tasks more easily and efficiently.
<i>Italic font</i>	Italic font is used to emphasize certain words and to indicate variables.
Courier Bold font	Courier Bold font identifies text that you type.
Bold font	Bold indicates a user interaction.
Ctrl+key or mouse action	Press and hold the first key while you press the last key or perform the mouse action. For example, Shift+Alt+C or Ctrl+drag.

Mouse, Pen, and Keyboard

You can use a two-button mouse (with wheel) or a pen and tablet. The left and right mouse buttons perform different operations. Unless otherwise stated, use the left mouse button.

The mouse and pen operate slightly differently. All the procedures in this guide are documented for the mouse. You can, however, easily use a pen or the keyboard.

Customizing the Pen or Mouse

By customizing the pen, you can adjust the click pressure, switch functions, and other features. For information on customizing the pen, refer to the documentation provided with your Avid DS Nitris system.

You can also customize the mouse. For example, you can select left-handed configuration or change the double-click speed. For information on customizing the mouse, refer to the Windows online Help.

If You Need Help

If you are having trouble using Avid DS Nitris:

1. Retry the action, carefully following the instructions given for that task in this guide. It is especially important to check each step of your workflow.
2. Check for the latest information that might have become available *after* the documentation was published in one of two locations:
 - If release notes are available, they ship with your application.
 - If ReadMe files are available, they are supplied in your Avid application folder. ReadMe files are also available from Help.
3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.
4. See [“Avid DS Customer Support” on page 14](#).
5. For Technical Support, please call 800-800-AVID (800-800-2843).

Avid DS Customer Support

The following sections describe various Avid DS Customer Support options.

E-mail Support

The e-mail address for Avid DS Customer Support is: **dssupport@avid.com**.

You can use it for sending bug reports, usability questions, and avidds.cab audit reports for system analysis. All e-mails are logged in the support database and assigned a case number. Send one support request per e-mail.



It is mandatory that you include your SID number in the body of your e-mail message for verification of your maintenance contract and case logging. Otherwise, response will be delayed.

Web Support

The Avid DS Support Center at <http://www.softimage.com/avidds> provides quick access to a wide range of resources from the Avid DS teams and user community. Downloads, including presets, drivers, and Quick Fix Engineering (QFE), provide the latest solutions for use with your Avid DS system. Online documentation, tutorials, and Knowledge Base articles ensure that you get the most out of your work with Avid DS. It's like having a dedicated Avid DS Customer Support engineer sitting at your desk!

Upload Utility

For troubleshooting purposes, you can upload your files for Avid DS Customer Support personnel to examine. You can upload a project's archive, media files, or other necessary data. Simply zip the files that you need to upload and use a short name (for easy retrieval), such as archive.zip or Case274877.zip.

To upload your files:

1. Go to the Avid web site at <http://www.softimage.com/avidds>.
2. Select **Contact > Upload Tool**.
3. Once the file upload is complete, send an e-mail to **dssupport@avid.com** to inform Avid DS Customer Support as there is no automatic notification when a file is uploaded on the FTP server. Please provide the complete and exact file name (case sensitive) to retrieve.

Avid Community Forum

Although the Avid DS community forum is frequently monitored by Avid employees, it is not part of the official support channels. You are invited to send your support requests to any of the above channels when required.

If you have an e-mail account, you can join the worldwide network of Avid DS users exchanging ideas. The mailing list has proven to be quite useful for users, and there is a constant stream of new subscribers.

To subscribe, send an e-mail to **majordomo@softimage.com** with the following text in the body of your message: **subscribe ds**. You can get further information on using the automated list server by e-mailing **majordomo@softimage.com** with “help” as your message.

You can also join other Avid forums on the Avid web site at <http://www.avid.com>. Select **Support > Forums**.

Accessing the Online Library

The Online Library contains all the Avid DS Nitris documentation in PDF format. If it was installed on your system, you can access it from the Help menu in Avid DS Nitris.



You will need Adobe® Acrobat® Reader® installed to view the documentation online.

To access the Online Library:

- ▶ In Avid DS Nitris, select **Help > Online Library**,

or

- ▶ Insert the Software CD into your CD-ROM drive, and select **Online Library** from the main menu.

To install Adobe Acrobat Reader:

1. If Acrobat Reader is not installed on your system, insert the Drivers CD into your CD drive.
2. Under the Various section, select **Utilities**.

How to Order Documentation

To order additional copies of this documentation from within the United States, call Avid Sales at 800-949-AVID (800-949-2843). If you are placing an order from outside the United States, contact your local Avid representative.

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Chapter 1

Conforming AFE Files

Conforming is the process of bringing a project from an offline environment into Avid DS Nitris, so you can continue and finish the editing process. This chapter describes how to load an Avid File Exchange (AFE) file into Avid DS Nitris and recreate a sequence on which you can apply further edits and effects.

This chapter includes the following topics:

- [Using AFE Files](#)
- [Workflow: Conforming AFE Files](#)
- [AFE Effects Support Table](#)
- [AFE Titles Support Table](#)
- [Conforming AAF Files](#)
- [Exporting AAF Files from Avid DS Nitris](#)
- [Conforming AAF Sequences with MediaManager](#)

You can also conform OMF, EDL, and ALE files (see [“Conforming OMF, EDL, and ALE Files” on page 75](#)), but AFE files have a higher level of support for effects and titles.



In this information, the general term “Avid editing system” refers to Avid applications other than Avid DS Nitris, such as Symphony™, Media Composer®, Film Composer®, Avid Xpress®, and NewsCutter®.

Using AFE Files

Avid DS Nitris cannot directly open projects from Media Composer or other Avid editing systems. To transfer bins, clips, or sequences to Avid DS Nitris, you must use an intermediate file format. For the highest level of conform, use AFE (Avid File Exchange) files.

AFE files are based on AAF (Advanced Authoring Format) technology. AFE files, however, are designed especially for sharing information among Avid applications. AFE files let you transfer one or more bins, their contents, and information about the contents, including master clips, subclips, and sequences.

You **must** use AFE files if you are conforming from the following products:

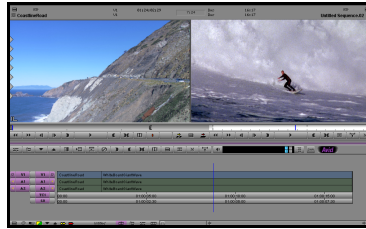
- Media Composer Adrenaline™ v1.5 or later
- Avid Xpress Pro v4.5 or later
- Avid Xpress DV v4.5 or later
- NewsCutter Adrenaline FX v5.5 or later
- NewsCutter XP v5.5 or later

AAF files from earlier versions can still be used for conforming, but Avid recommends using AFE files. See [“Conforming AAF Files” on page 67](#).

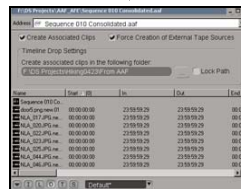
Workflow: Conforming AFE Files

The following illustration shows the basic steps in the conform process using AFE files.

- 1 Export an AFE file directly from the Avid editing system or through Avid MediaLog.



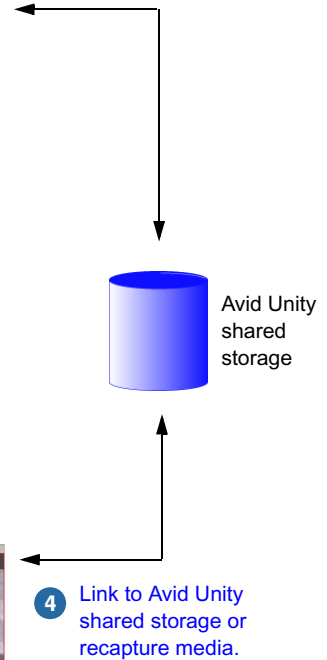
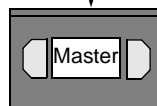
- 2 On an Avid DS Nitris system, open the AFE file in an Avid Explorer bin.



- 3 Create a sequence and master clips.



- 5 Finish and output the sequence.



Detailed information about these steps is included in the following sections:

- [Before You Begin](#)
- [Step 1: Export AFE Files](#)
- [Step 2: Import AFE Files](#)
- [Step 3: Create a Sequence and Master Clips](#)
- [Step 4: Recapture Media](#)
- [Step 5: Finish the Conformed Sequence](#)

Before You Begin

Proper planning results in a more efficient workflow. Ideally you can plan the project before the offline edit begins, but that's not always possible. In any case, review the information in the following sections before you begin the conform process:

- [Conforming HD Projects from Offline Sources](#)
- [Conforming HD Projects from HD Sources](#)
- [Conforming Effects](#)
- [Conforming Matte Keys and Alpha Channels](#)
- [Conforming AVX Plug-Ins](#)
- [Sharing and Transferring Files](#)
- [Preparing Audio Media](#)

Depending on your workflow, review the following sections:

- [“Transferring Audio Media” on page 44](#)
- [“Sharing Media” on page 47](#)

Conforming HD Projects from Offline Sources

To conform an HDTV (high-definition TV) project that was offlined on an Avid editing system, the offline sequence must be edited at the proper frame rate. The following table lists the required Avid editing project types for different HD formats and frame rates.

HD format Avid DS Nitris project type	Avid editing project type
1080i 50 fields/sec (25 fps)	25i PAL
1080i 60 fields/sec (30 fps) or 59.94 fields/sec (29.97 fps)	30i NTSC
1080PsF 23.97 fps	24p NTSC 23.976p NTSC ^a
1080PsF 24 fps	24p NTSC or 24p PAL
1080PsF 25 fps	25i PAL
1080PsF 30 fps or 29.97 fps	30i NTSC
720p 60 fps or 59.94 fps	30i NTSC

- a. Requires Symphony 4.5 or later, Media Composer or Film Composer 11.5 or later, Media Composer Adrenaline 1.0 or later, Avid Xpress 5.5 or later, or Avid Xpress Pro 4.0 or later.

For information on working with audio, see [“Using Audio from an Avid Editing System” on page 45](#).

For information on conforming projects using shared media (including DNxHD media), see [“Sharing Media” on page 47](#).

You can also conform a project that was created in HD format on an Avid editing system that supports HD projects and media. See [“Conforming HD Projects from HD Sources” on page 23](#).

If you need to convert the timecode of a sequence (for example, from 30 fps to 24 fps, you can use the EDL Processor. See [“EDL Processor” on page 92](#).

To conform an HD project from offline sources, follow this basic workflow:

1. Downconvert the HD source tapes to SD (standard-definition) tapes, using the 16:9 anamorphic aspect ratio.

For 24p sources, make sure the conversion uses non-drop-frame timecode and 2:3 pulldown, with the A frame at :00 or any frame that ends in 0 or 5 (:05, :10, :15, and so on).

2. On an Avid editing system, create an offline project with the proper frame rate.
3. Capture the SD source tapes into the Avid editing system using an offline resolution.
4. Edit the sequence.
5. (Optional if recapturing) On the Avid editing system, duplicate the finished sequence, copy the duplicate into a new bin, and decompose the duplicate.

The Avid editing system creates new master clips that use only the media in the sequence, plus any handles you specify. These new clips are not linked to media, but are intended for recapture. You can delete the decomposed clips from the bin, because Avid DS Nitris recreates the clips during the conform process. For more information on decomposing, see the documentation for your Avid editing system.

6. Export an AFE file to recreate the sequence or project on the Avid DS Nitris system. Export directly from an Avid editing system or export through MediaLog, depending on the version of your Avid editing application. See [“Step 1: Export AFE Files” on page 30](#).
7. On the Avid DS Nitris system, create a sequence with a frame rate that matches that of the source tapes.
8. Import the AFE file. See [“Step 2: Import AFE Files” on page 38](#) and [“Step 3: Create a Sequence and Master Clips” on page 40](#).
9. Recapture the HD media on the Avid DS Nitris system. See [“Step 4: Recapture Media” on page 44](#).
10. Finish and output the project. See [“Step 5: Finish the Conformed Sequence” on page 44](#).

Conforming HD Projects from HD Sources

To conform an HDTV project that was offlined on an Avid editing system using DNxHD media, make sure the offline sequence is edited at the proper format and frame rate. Media Composer Adrenaline HD and Avid Xpress Pro HD support the HD project formats described in the following table. This table also lists their equivalents in Avid DS Nitris.

HD format Avid editing project type	HD format Avid DS Nitris project type
720p/59.94	720p 59.94 fps
1080p/25	1080PsF 25 fps
1080p/23.976	1080PsF 23.97 fps
1080i/50	1080i 50 fields/sec
1080i/59.94	1080i 59.94 fields/sec

For a list of shared DNxHD resolutions, see “Avid DNxHD Compressions” in the Help.

For information on working with audio, see [“Using Audio from an Avid Editing System”](#) on page 45.

The following procedure describes steps for conforming a project that requires recapture or HD media. For information on conforming projects using shared HD media, see [“Sharing Media”](#) on page 47.

To conform an HD project from HD sources, follow this basic workflow:

1. On an Avid editing system, create an offline project with the proper frame rate.
2. Capture the HD source tapes into the Avid editing system using a DNxHD resolution.
3. Edit the sequence.
4. (Optional if recapturing) On the Avid editing system, duplicate the finished sequence, copy the duplicate into a new bin, and decompose the duplicate.

The Avid editing system creates new master clips that use only the media in the sequence, plus any handles you specify. These new clips are not linked to media, but are intended for recapture. You can delete the decomposed clips from the bin, because Avid DS Nitris recreates the clips during the conform process. For more information on decomposing, see the documentation for your Avid editing system.

5. Export an AFE file to recreate the sequence or project on the Avid DS Nitris system. Export directly from an Avid editing system or export through MediaLog, depending on the version of your Avid editing application. See [“Step 1: Export AFE Files” on page 30](#).
6. On the Avid DS Nitris system, create a sequence with a format and frame rate that matches that of the offline project.
7. Import the AFE file. See [“Step 2: Import AFE Files” on page 38](#) and [“Step 3: Create a Sequence and Master Clips” on page 40](#).
8. Recapture the HD media on the Avid DS Nitris system, as either DNxHD or uncompressed. See [“Step 4: Recapture Media” on page 44](#).
9. Finish and output the project. See [“Step 5: Finish the Conformed Sequence” on page 44](#).

Conforming Effects

- **Level of support:** Be aware that not every effect in the original sequence will be completely conformed. For specific information, see [“AFE Effects Support Table” on page 55](#), [“AFE Titles Support Table” on page 62](#), and the Avid DS Nitris release notes. Also, during the conform process, you can view a log which lists any effects and parameters that are not supported.
- **Titles:** Place titles in the original sequence before you create an AFE file so that the title is conformed as part of the sequence. Avid DS Nitris does not conform titles as master clips. Titles promoted to 3D are not supported.
- **Motion effects:** Like titles, source-side motion effects are conformed only as part of a sequence.

The following points apply to Timewarp (record-side) motion effects:

- Timewarp effects that use speed ramp adjustments require the anchor frame to be on the first key value in order to conform correctly. If this is not the case, then the AAF/AFE Conform Log displays a message. To fix the effect in Avid DS Nitris, you need to adjust the Base Frame property accordingly.
- Timewarp effects with speed graphs from some older versions of Avid editing systems, such as Media Composer Adrenaline v1.5.1, do not conform. Timewarp effects from Media Composer Adrenaline HD 2.0 conform correctly.
- **Video levels:** If the original sequence includes graphics that use video levels (ITU-R 601 levels, which include “SuperBlack” and “SuperWhite”), Avid DS Nitris preserves information about the video levels when creating master clips (through AFE files). When you recapture the graphics, Avid DS Nitris automatically recaptures them at the original levels.
- **Layered Photoshop graphics:** Layered Photoshop graphics that have been imported as layers in the original sequence are not conformed correctly. You need to import the original layered graphic into Avid DS Nitris using the Generate > Import Photoshop command.
- **Audio effects:** Audio pan, Audio EQ, and AudioSuite plug-ins are not conformed. In the original sequence, you can mix down the areas that contain these adjustments or effects and then output an audio mix—see [“Transferring Audio Media” on page 44](#).

- **Color Correction:** Color corrections made in Color Correction mode with the Symphony Color Correction tool are not conformed. For color corrections to be conformed, you must apply the Color Correction effect from the Effect Palette, as described in the *Avid Symphony Color Correction Guide*. This problem does not occur if you use the Avid Color Correction tool (available with Avid editing products other than Symphony).

Secondary color correction is not conformed.

In Avid Symphony, the gamma is applied in RGB space between the superblack and superwhite range while in Avid DS Nitris, the RGB gamma is applied between the black and white range. Therefore, there is a small discrepancy in conform when conforming color corrected sequences from Avid Symphony with applied HSL gamma, particularly for gamma values close to 0 or much larger than 1.

- **Multi-cam:** Multi-cam groups are not conformed. Only the selected clip is conformed.
- **Foreground level and effects on V1:** Avid DS Nitris always displays images on video track V1 as completely opaque and ignores any setting to Foreground Level (Opacity in Avid DS Nitris). On the Avid editing system, add Generated Black (created through the Title Tool or as an imported graphic) beneath any effects that use Level in this manner.
- **Effects applied to filler:** Color Correction and Pan and Scan applied to filler on the top track of the original sequence are conformed correctly in Avid DS Nitris, but other effects are not. Clips on lower tracks are not affected by the effect applied to the filler. For example, if a Color Effect is applied to filler on V2 and used to desaturate all the clips beneath it on V1, none of the clips will be desaturated when the sequence is conformed.

On the Avid editing system, always apply effects directly to a clip or use nesting to apply an effect to multiple clips.

- **Avid DS Nitris Editor systems:** Avid DS Nitris Editor systems cannot open composite containers for editing. If a sequence is going to be conformed on an Avid DS Nitris Editor system, avoid using effect constructions that are conformed as composite containers, such as multi-track Submasters or Matte Keys that include a nested background.
- **Soft Cuts and Short Transitions:** Most Avid editing systems use a special interpolation for transitions to provide support for soft cuts and very short transitions (such as a four-frame dissolve). Avid DS Nitris does

not yet support this type of interpolation, so these transitions will not conform totally and might require some adjustment after the conform process.

Conforming Matte Keys and Alpha Channels

- **Matte Key clips:** Place matte keys in the original sequence before you create an AFE file so that the matte key is conformed as part of the sequence. Avid DS Nitris does not conform matte keys as master clips.
- **Traditional matte keys (Matte Key effect):** On the Avid editing system, Foreground (fill) and Matte elements must be nested inside the Matte Key effect or the effect will not be conformed correctly. Use the Collapse function on the fill and matte before you apply the Matte Key effect. Then replace the Submaster effect with a Matte Key effect.

Matte Key effects are conformed as Matte containers. If the fill and matte were not nested on the Avid editing system, you can fix the problem in Avid DS Nitris by cutting the fill element and pasting it into the container.

For more information, see “Working with Mattes” in the Help.

- **Imported matte keys:** Matte keys created from still graphics and imported to an Avid editing system are conformed as Matte containers with all parameters intact.

However, imported graphics promoted to 3D Matte Keys are not conformed. Avid DS Nitris replaces the 3D Matte Key as a DVE within a Composite container without the original effect parameters. To set up the matte key correctly:

- Open the composite container.
- In Layers View, marry the fill and matte by dragging the matte to the fill layer.
- Invert the alpha channel.
- Delete the old matte layer and the DVE effect on the alpha channel.
- Apply a Layer DVE inside the container or a DVE clip to the outside and recreate any animation.
- **QuickTime movies:** Imported QuickTime movies with alpha are not conformed correctly. You need to manually invert the alpha channel using the Avid DS Nitris Matte container properties.
- **Sequential file formats:** Sequential file formats with alpha channels that have been imported to an Avid editing system are now conformed correctly.

Conforming AVX Plug-Ins

- Avid DS Nitris currently supports only AVX[®] 1.0 plug-ins. For information about support for Avid AVX plug-ins see the “[AFE Effects Support Table](#)” on page 55. For information about third-party plug-ins, see the AVX web page at www.avid.com/partners/avx.
- If you need to share an AVX plug-in, make sure the same plug-in is installed on both systems. On the Avid DS Nitris system, the default path is drive:\Program Files\Avid\AVX_Plug-ins.

Sharing and Transferring Files

- Media Composer Macintosh systems, and other Macintosh-based Avid editors, cannot use MXF media created by Avid DS Nitris, due to a 31-character file name limit. This situation occurs when an Avid DS Nitris system creates a storage on a Unity volume to share with other Avid editing systems. This problem does not affect Windows systems.
- If you are conforming a sequence that includes still graphics, the graphics will link automatically if you copy them to a folder in the same path as the folder used in the offline edit. For example, if the offline sequence includes graphics imported from a folder named Graphics at the top level of drive D (D:\Graphics), create a folder named D:\Graphics on the online editing system and copy the graphics to it.
- You must conform a drop-frame (DF) sequence in an Avid DS Nitris drop-frame sequence and a non-drop-frame (NDF) sequence in a non-drop-frame sequence. For example, if you drag a drop-frame sequence into a non-drop-frame sequence, the sequence will be conformed as a non-drop frame sequence. You can change the timeline display from NDF to DF or from DF to NDF in the Sequence Preferences dialog box.
- If you are conforming a sequence from an AFE file by holding down the U key and dragging the sequence to an opened sequence, the starting timecode of the sequence you are conforming must be later than the starting timecode of the opened sequence. Otherwise the sequence you are conforming will use the starting timecode of the opened sequence. For example, if a Media Composer sequence starts at 00:00:00:00 and an opened Avid DS Nitris sequence starts at 01:00:00:00, the conformed Media Composer sequence will start at 01:00:00:00.

Workaround: Conform the sequence to an Avid Explorer bin and then edit it as required.

- If you are conforming a clip or sequence captured from a BWF (Broadcast Wave Format) source, Avid DS Nitris marks the master clip as a tape source. As a result, you cannot recapture media from the source BWF file.

To work around this problem, do one of the following:

- Directly relink to the original media through shared storage
- Import the media from an OMF file containing embedded media.
- On the Avid editing system, transfer the media to tape. On the Avid DS Nitris system, recapture the media from that tape.

However, you cannot relink to BWF .aif media nor can you import an OMF file containing BWF .aif or .mxf media captured in one of the following products:

- Media Composer Adrenaline
- Avid Xpress Pro
- Avid Xpress DV
- NewsCutter Adrenaline FX
- NewsCutter XP

For these products, relink to .wav or .mxf media, or import an OMF file with embedded .wav media.

- To make it easier to move files between products and across platforms, use the following guidelines when naming files:
 - Do not use the following characters in project, bin, or other file names: / \ : * ? " < > |
The Windows system does not recognize these characters in file names and will substitute other characters, possibly making the file name unrecognizable or causing other problems.
 - Do not add spaces at the beginning or end of a file name. The Windows system will display such files, but might be unable to open them.
 - Do not use a period at the end of a file name. The Windows system will display such files, but might be unable to open them.
 - On Avid Macintosh systems, you can enable a setting that prevents you from using Windows restricted characters in file names and automatically adds the correct file name extensions to files for your project. When you select the Use Windows Compatible File Names

setting, the file name extension .avp is added to project files and .avb is added to bin files when they are saved. These file name extensions are attached to existing files as well.

- If the project includes titles and you are moving between Macintosh and Windows systems, make sure you have the same font with exactly the same name (preferably from the same manufacturer) on both the Macintosh and Windows systems. Check the font carefully because the same font can have slightly different names. For example, Times New Roman on the Macintosh system is named Times New Roman Regular on the Windows system.

In some cases, you might need to convert the Macintosh font to a Windows font by using a font conversion program.

For information on how Avid DS Nitris substitutes title fonts, see [“Font Substitution for Titles” on page 65](#).

For best results, use TrueType or PostScript fonts. Bitmap fonts can cause scaling problems.

Preparing Audio Media

Instead of recapturing or linking to audio media, you can capture or import an audio mix. For more information, see [“Transferring Audio Media” on page 44](#).

Step 1: Export AFE Files

AFE files are the preferred method of conforming sequences created on other Avid editing systems.(see [“Using AFE Files” on page 18](#)). You can create AFE files from the following products (Windows versions only):

- Symphony 4.5 and later
- Media Composer or Film Composer 11.5 and later
- Media Composer Adrenaline 1.0 and later
- Avid Xpress 5.5 and later

- Avid Xpress DV 4.1 and later
- Avid Xpress Pro 4.0 and later
- NewsCutter and NewsCutter XP 5.5 and later
- NewsCutter Adrenaline FX 5.0 and later
- Avid MediaLog 11.1 and later. You can use MediaLog on either the Avid editing system or the Avid DS Nitris system.

You cannot create AFE files from the Macintosh version of these products. To create an AFE file from an Avid editing product running on a Macintosh system, copy the project folder from the Macintosh system to the Avid DS Nitris system. Then use MediaLog on the Avid DS Nitris system to create the AFE file. A project folder has the same name as the project, and is usually located in the Avid Projects folder on the Macintosh HD. For information about the location of project folders, see the documentation for your Avid editing system.



MediaLog is shipped with your Avid DS Nitris system. For complete information about MediaLog, see the MediaLog Help or the Avid MediaLog User's Guide (available in Adobe Acrobat format on the MediaLog CD). MediaLog is also available in the Download area of the Avid DS Nitris Customer Support web site (<http://www.softimage.com/avidds>).

MediaLog 20.x and 21.1 do not support 24p PAL and 25p PAL projects. For these projects, use MediaLog 21.3 or later, which is available for download.

Avid DS Nitris supports bins, through AFE files, that originated from the following Avid editing products:

- Symphony 4.0 and later
- Media Composer and Film Composer 11.0 and later
- Media Composer Adrenaline 1.0 and later
- Avid Xpress 5.0 and later
- Avid Xpress DV 3.0 and later
- Avid Xpress Pro 4.0 and later
- NewsCutter and NewsCutter XP 3.0 and later
- NewsCutter Adrenaline FX 5.0 and later

Avid DS Nitris supports projects and bins, through AFE files, that originated from the following Avid editing products. However, these products have not been fully qualified and sequences might not conform completely:

- Symphony 2.1 through 3.6
- Media Composer and Film Composer (Macintosh) 7.2 through 10.6
- Media Composer and Film Composer (Windows) 9.1 through 10.6
- Avid Xpress (Macintosh) 2.1 through 4.6
- Avid Xpress (Windows) 3.1 through 4.6
- Avid Xpress DV 1.0 through 2.1
- NewsCutter and NewsCutter XP 1.5 through 2.6

For information about effects and titles, refer to the [“AFE Effects Support Table” on page 55](#) and [“AFE Titles Support Table” on page 62](#).

Exporting AFE Files from an Avid Editing System

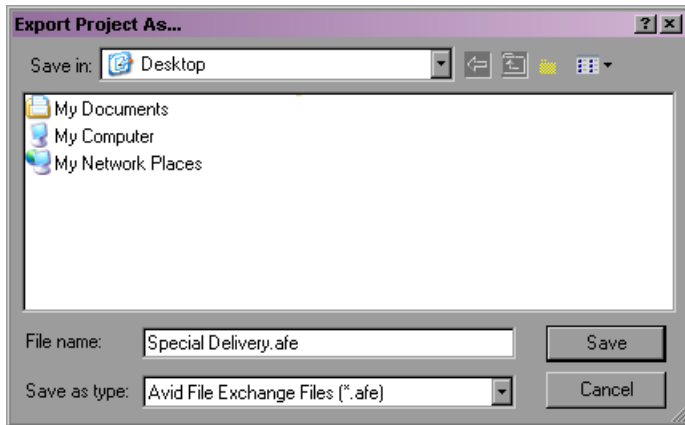
To export an AFE file from an Avid editing system:

1. (Optional if planning to recapture) On the Avid editing system, duplicate the finished sequence, copy the duplicate into a new bin, and decompose the duplicate.

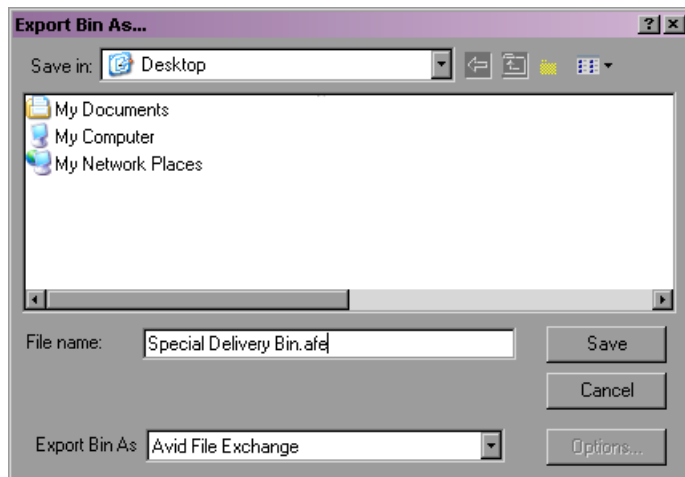
The Avid editing system creates new master clips that use only the media in the sequence, plus any handles you specify. These new clips are not linked to media, but are intended for recapture. You can delete the decomposed clips from the bin, because Avid DS Nitris recreates the clips during the conform process. For more information on decomposing, see the documentation for your Avid editing system.

2. Do one of the following:

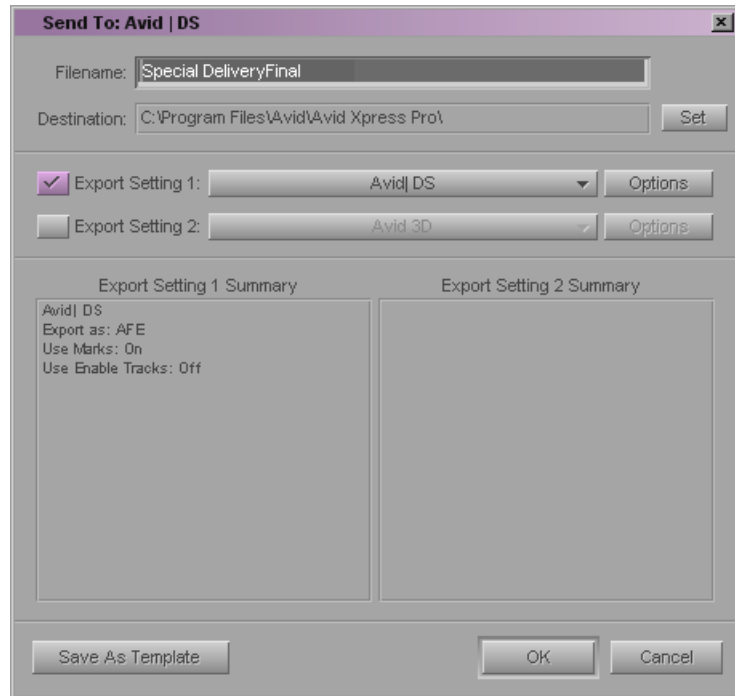
- ▶ To create a file that includes all bins in a project, click the Project window and select **File > Export**. The Export Project As dialog box opens. Select a location, name the file, and click the **Save** button.



- ▶ To create a file that includes the contents of a single bin, open the bin, click the bin, and select **File > Export**. (Make sure no objects in the bin are selected.) The Export Bin As dialog box appears. Select **Avid File Exchange (*.afc)** from the “Export Bin As” list. Choose a location, name the file, and click the **Save** button.



- ▶ To create a file that contains a clip or sequence, select the clip or sequence and then select **File > Send To > Avid DS**.



You cannot change options for this export, so click OK. The resulting file includes the source bin as well as the object you chose, but does not include other objects that might be in the bin.



The Send To command creates AFE files in the following products only:

- *Media Composer Adrenaline v1.5 or later*
- *Avid Xpress Pro v4.5 or later*
- *Avid Xpress DV v4.5 or later*
- *NewsCutter Adrenaline FX v5.5 or later*
- *NewsCutter XP v5.5 or later*

Earlier versions create AAF files. See “Conforming AAF Files” on page 67.

3. Transfer the AFE file to a location that you can access from the Avid DS Nitris workstation.

You can use removable media, a network server, or an Avid Unity shared storage system.

Exporting AFE Files from MediaLog

You can run MediaLog on the Avid editing system or on the Avid DS Nitris system. You can export AFE files only from the Windows version of MediaLog. For more information, see “[Step 1: Export AFE Files](#)” on page 30.



MediaLog is shipped with your Avid DS Nitris system. For complete information about MediaLog, see the MediaLog Help or the Avid MediaLog User’s Guide (available in Adobe Acrobat format on the MediaLog CD). MediaLog is also available in the Download area of the Avid DS Nitris Customer Support web site (<http://www.softimage.com/avidds>).

To export an AFE file from MediaLog v20.x or later:

1. (Optional if planning to recapture) On the Avid editing system, duplicate the finished sequence, copy the duplicate into a new bin, and decompose the duplicate. For more information on decomposing, see the documentation for your Avid editing system.
2. If you plan to run MediaLog on an Avid editing system, close the Avid editing application.
3. If you plan to run MediaLog on an Avid DS Nitris system, transfer the Avid editing project folder to the \MediaLog\Avid Projects folder on the Avid DS Nitris workstation or to an Avid Unity workspace. A project folder has the same name as the project, and is usually located in the Avid Projects folder on the Avid editing system. Alternatively, copy a single bin, then create a new project and add the bin. Bins are located in the project folder.

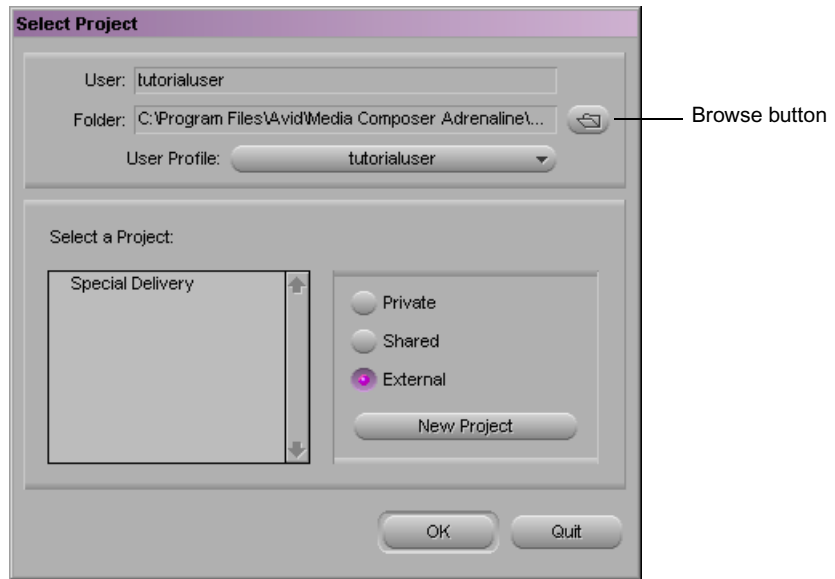
For information about the location of project folders, see the documentation for your Avid editing system.

4. Open MediaLog by double-clicking the desktop icon or selecting **Start > Programs > Avid > Avid MediaLog**.



Do not share user settings between MediaLog and the Avid editing system. The settings might become corrupted.

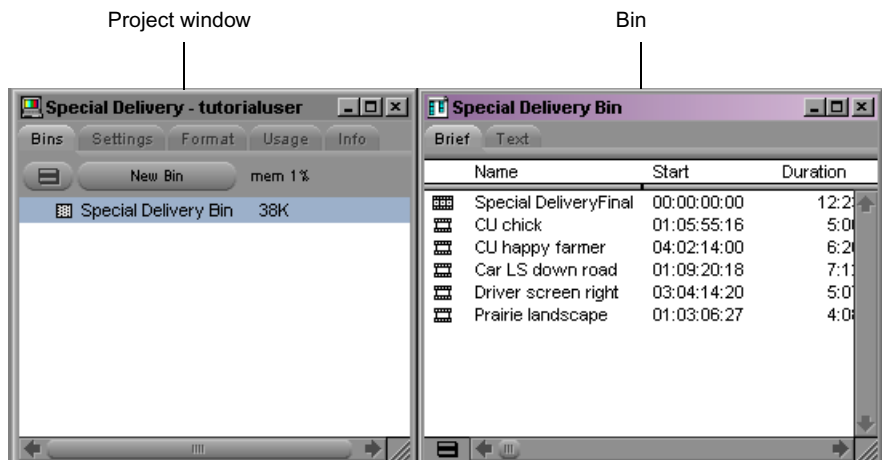
The Select Project dialog box opens.



The user and user settings are determined by the system login. If the project does not appear in the project list, use the Browse button to navigate to the project you want to transfer. Select the project and click OK.

5. In the Select Project dialog box, select the project and click OK.

The project opens.



6. Do one of the following:

- To create a file that includes all bins in a project, click the project window and select **File > Export**. The Export Project As dialog box opens. Select a location and click the **Save** button.
- To create a file that includes the contents of a single bin, open the bin, click the bin (make sure no objects in the bin are selected), and select **File > Export**. Select **AFE** from the dialog box. In the Export Bin As dialog box, choose a location and click the **Save** button.
- To create a file that includes selected objects, open the bin, select the objects you want to include in the file, and select **File > Export**. Select **AFE** from the dialog box. In the Export As dialog box, choose a location, name the file, and click the **Save** button.

MediaLog creates an AFE file.



Make sure to close MediaLog before opening Avid DS Nitris. If MediaLog and Avid DS Nitris are open at the same time, Avid DS Nitris performance is seriously affected.



AFE export to a network drive takes much longer than export to a local drive. Avid recommends that you export to a local drive and then copy the exported file to a network location.

7. If you are running MediaLog on an Avid editing system, make sure the AFE file is in a location that you can access from the Avid DS Nitris workstation.

You can use removable media, a network server, or an Avid Unity shared storage system.



If you open a project in an Avid editing system after you have created an AFE file from the project, the following message might appear: An incompatible (or damaged) setting has been skipped. The original project should not be affected.

Transferring Media

If you are using a removable drive to share media, disconnect the drive from the offline system and connect it to the Avid DS Nitris system. For information on connecting and disconnecting an external media drive, refer to your system setup guide.

Step 2: Import AFE Files

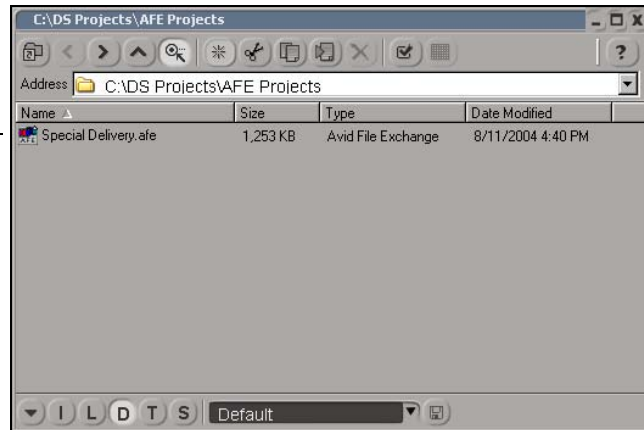
After you have determined the location of the transferred file, you can import it into Avid DS Nitris.

To import an AFE file:

1. Create an Avid DS Nitris project and sequence.
2. Use the Avid Explorer to select the folder that holds the AAF or AFE file.

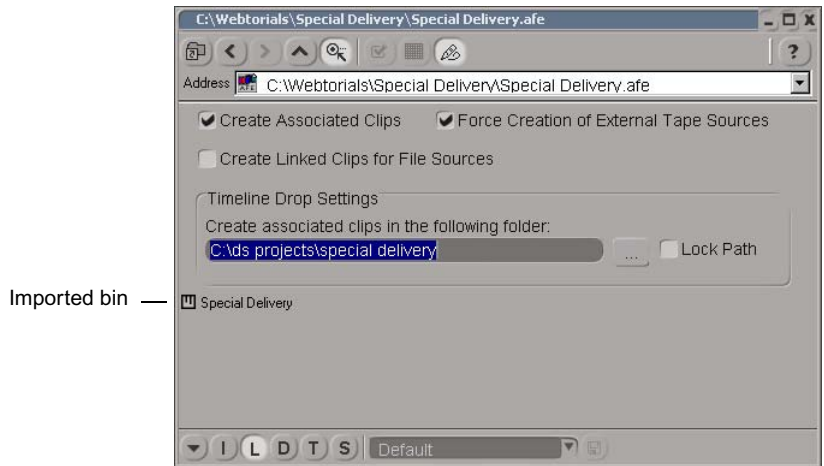
The file opens in the AAF/AFE View.

AFE file

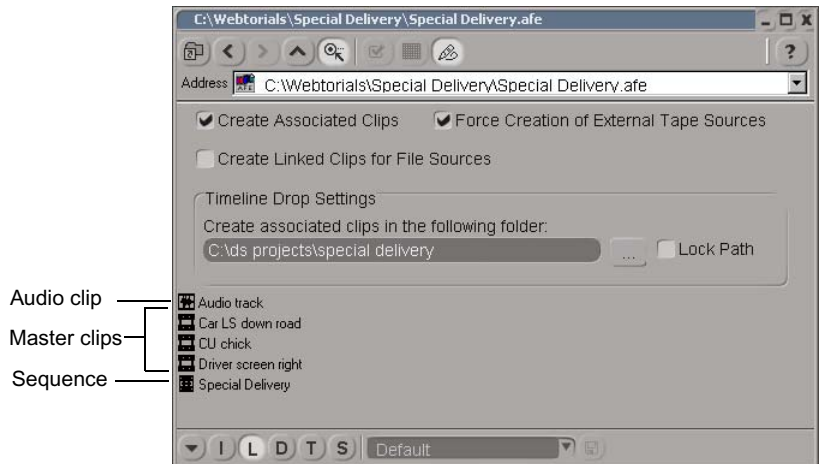


3. Double-click the file.

The imported bin or bins are displayed.



4. Double-click an imported bin to display its contents.



The contents can include master clips, subclips, and sequences. For a description of Avid editing system icons, see “AAF/AFE List” in the Help.

The columns initially displayed match the columns displayed when the AFE file was created. You can show additional columns or hide selected columns, as described in “Customizing the Details and Script Views” in the Help.



Bin columns from AFE files are not associated with new Avid DS Nitris master clips.

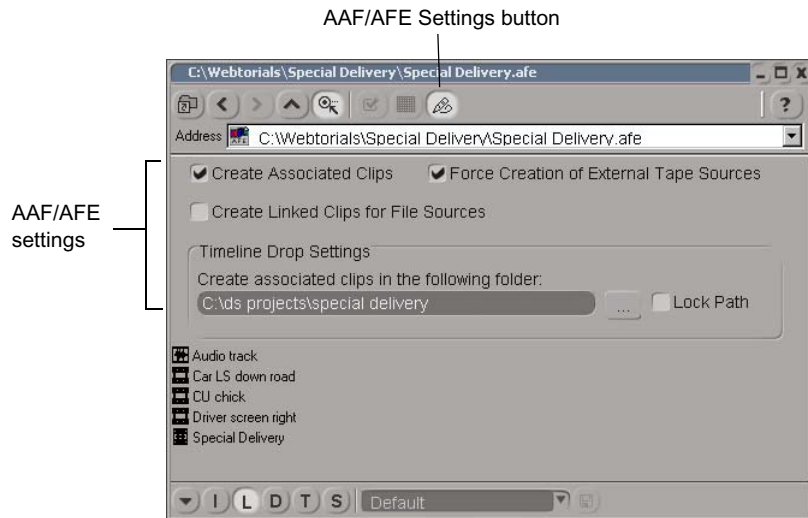
At this point, you haven’t yet created an Avid DS Nitris sequence or master clips.

Step 3: Create a Sequence and Master Clips

After you have imported the AFE file, you can drag a sequence onto the timeline and create master clips that are associated with the sequence. You can also create master clips by dragging an imported clip or sequence to a bin or by dragging one or more bins to a folder.

To create a sequence and master clips:

1. If the AAF/AFE settings are not displayed, click the AAF/AFE Settings button.



2. In the AAF/AFE settings, select the **Create Associated Clips** option.

Select this option if you want to create master clips by dragging an imported clip or sequence to the timeline.

Deselect this option if you have already created master clips and you want to avoid creating a duplicate set. Duplicate clips are marked by the addition of a sequential number (001, 002, and so on).

3. To append the original project name to the master clip source names when creating master clips, select the **Force Creation of External Tape Sources** option. This option distinguishes between clips that are created from tapes associated with the conform and clips that are not. Selecting this option does not prevent you from linking to shared media files or recapturing from the source tape.

For example, if you are conforming an AFE created on another Avid system and you want Avid DS Nitris to link to the media captured by that system, or recaptured media from the source tapes, select this option. If you are conforming an AFE and you want Avid DS Nitris to link to media that you have already captured (such as through an ALE file), do not select this option.

4. (Option) To create linked clips, select **Create Linked Clips for File Sources**.

For information about linked clips, see “Creating Linked Clips” in the Help.

5. Specify the path for the folder in which you want to create the master clips after you drag a clip or sequence to the timeline. Click the browse (...) button to navigate to the folder.

Avid DS Nitris checks the path to make sure the folder is within the project folder.

6. To keep the same folder for any new master clips you create, select the Lock Path option. Deselect this option to create master clips in folders that match the names of the imported bins. Deselecting this option lets you keep the original project structure when you conform with AFE files.
7. Open a new sequence in your project. Make sure the frame rate matches that of the original project (see [“Conforming HD Projects from Offline Sources” on page 21](#)).

8. Do one of the following:

- ▶ Create or open a sequence and drag a clip or sequence from the AAF/AFE View onto the timeline. To match the timecode of the imported sequence to the timecode of the sequence in the timeline, hold down the U key while you drag the sequence to the timeline.
- ▶ Drag clips or sequences, or both, from the AAF/AFE View into a bin.
- ▶ Drag one or more bins from the AAF/AFE View into a folder.

The conform process begins. Depending on the length of the sequence or the number of items, a progress bar is displayed.

When the conform is complete, the sequence, its clips, and supported effects are recreated in Avid DS Nitris. Titles are recreated only if they are part of the sequence.

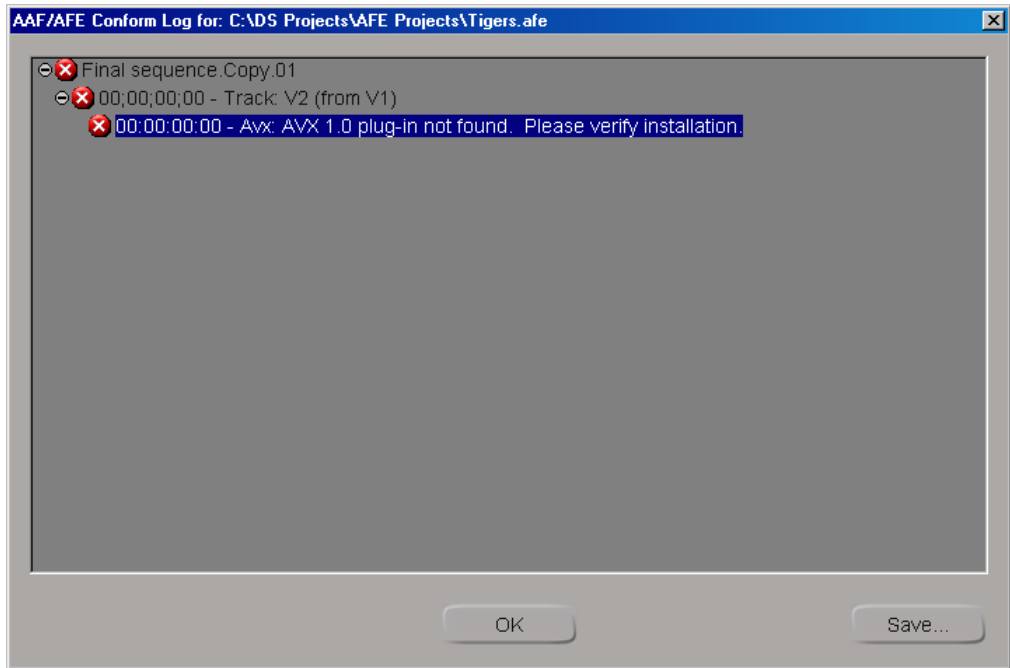
If you are sharing media, the clips are automatically linked.

If you are recapturing media, empty master clips are created in the folder that you have specified. When you open the folder in a bin, the clip icons are red since no media has been captured yet.

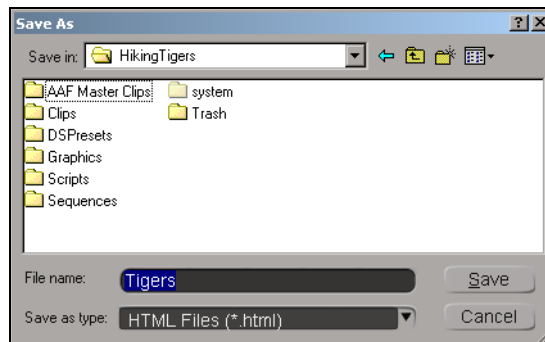
A message box displays a summary of the information contained in the AAF/AFE Conform Log and asks if you want to view the log.

9. To view the AAF/AFE Conform Log, click **Yes**.

The AAF/AFE Conform Log window displays information about how the effects and parameters were supported. Use this information to finish the final sequence.



10. To save the log as an .html file, click the **Save** button.
The Save As dialog box opens.



11. Navigate to an appropriate folder, type in a name for the log, and click the **Save** button. Click **OK** to close the log window.
12. Save the sequence.

Step 4: Recapture Media

If you are not sharing media, you need to recapture media for the empty master clips. For more information, see “Batch Capturing” in the *Avid DS Nitris Capture and Output Guide* or the Help.

Step 5: Finish the Conformed Sequence

Depending on the number and types of effects, you may need to process or recreate effects. Refer to the AAF/AFE Conform Log as you review the sequence. Also refer to the [“AFE Effects Support Table” on page 55](#) and the [“AFE Titles Support Table” on page 62](#).

Transferring Audio Media

Instead of recapturing and editing audio media, you can capture or import an audio mix.

Possible workflows are:

- Creating a digital cut of the final audio mix in Media Composer (or other Avid editing system) and capturing the audio in Avid DS Nitris.
- Exporting an OMF file with embedded audio media from an Avid editing system and importing it into Avid DS Nitris.

Using Audio from an Avid Editing System

If you want to use audio from Media Composer (or another Avid editing system) in the final sequence, make sure the frame rates match the frame rates on the Avid DS Nitris system. To transfer the audio, you can perform a digital cut and capture audio from tape or, in most cases, you can use OMF. Refer to the following table for more specific information:

Avid editor project	Digital cut output format	OK to use OMF?	Avid DS Nitris format
30i NTSC (29.97 fps frame rate)	Standard NTSC	Yes	NTSC (29.97 fps)
25i PAL (25 fps frame rate)	Standard PAL	Yes	PAL (25 fps)
24p NTSC (24 fps frame rate)	24 (NTSC) Destination TC rate depends on output device.	Yes	1080 PsF, 24 fps
24p NTSC (24 fps frame rate)	23.976 (NTSC)	No ^a	1080 PsF, 23.97 fps
23.976p NTSC ^b	23.976 (NTSC)	Yes	1080 PsF, 23.97
24p PAL	24 (PAL)	Yes	1080 PsF, 24 fps

- a. See the article “How to Reduce the Audio Play Rate from 24 fps to 23.976” in the Avid DS Nitris Customer Support Knowledge Base (Previous Releases section)
- b. Requires Symphony 4.5 or later, Media Composer or Film Composer 11.5 or later, Media Composer Adrenaline 1.0 or later, Avid Xpress 5.5 or later, or Avid Xpress Pro 4.0 or later.

If the frame rate of the audio doesn’t match the frame rate of your sequence, you can change the frame rate by using the Media Tool.

For example, if you are converting a sequence from true 24 fps to 23.976 fps (NTSC), you need to adjust the frame rate of the audio clips, so that they remain in sync with the video. The sample rate of the audio clips will remain the same but they will now be slightly longer or shorter to remain in sync. For more information, see “Converting the Reference Frame Rate of Audio Clips” in the Help.

Exporting and Importing OMF Audio

The following procedure outlines the workflow for exporting audio as an OMF file from an offline Avid editing system, transferring the audio to Avid DS Nitris, and importing the audio to Avid DS Nitris.

To export and import audio as an OMF file:

1. Make sure the project frame rates match—see [“Using Audio from an Avid Editing System” on page 45](#).
2. On Media Composer or another Avid editing system:
 - ▶ Export a sequence, project, or bins as an AFE file
 - ▶ Export the audio track as an OMF file (composition and audio media)

If you are transferring the audio to Avid DS Nitris, embed the audio media and export it as OMF 2.0.

For more information on creating an OMF file, see the Help or the documentation for the Avid editing system.

3. Transfer the OMF file to the Avid DS Nitris workstation and import.
For more information, see [“Conforming an OMF File” on page 78](#).
4. Create a new sequence and conform the OMF file.



Conforming an OMF file requires a new sequence, so conform the OMF file before conforming the AFE file.



OMF files that are exported at a frame rate must be conformed in the timeline. OMF files that are exported as sample-accurate must be conformed in an audio container.

5. Conform the AFE file by dragging the sequence from a bin to the timeline.
6. Batch capture the video media. Optionally, capture the audio if you want to use it for a scratch track.
7. Sync the sweetened sound.
8. (Optional) Delete the audio scratch track.

Sharing Media

Avid DS Nitris can share compressed and uncompressed media with other Avid editing systems. You can share media by using AFE files and Avid Unity™ MediaNetwork shared storage. You can also transfer media files over a network or by using removable SCSI drives.

Avid editing systems can share two media formats:

- **MXF:** Avid DS Nitris can link to MXF files and play them in real time. It can also create and modify MXF files and share them with other Avid editing systems. See [“Sharing MXF Media” on page 49](#) and [“Sharing HD Media” on page 50](#).
- **OMFI:** Avid DS Nitris can link to OMFI files and play them in real time. The storage that holds the media must be configured as “None” (read-only) in the Avid Media Storage dialog box. Avid DS Nitris cannot create OMFI files.

The following tables list how Avid DS Nitris supports the shared media formats. Avid DS Nitris can relink to all formats through AFE files and play the media in real-time (RT).

MXF Compression	Capture	Import (source)	Export	ReLink
DNxHD (all 8-bit and 10-bit compressions) ^a	RT	Yes	Yes	RT
1:1 (uncompressed 8-bit and 10-bit) ^b	RT	Yes	Yes	RT
2:1, 3:1, 10:1, 20:1 (JFIF interlaced)	RT	Yes	Yes	RT
2:1s, 4:1s, 15:1s (JFIF single-field)	No	Yes	Yes	RT
DV 25	No	Yes	Yes	RT
DV 50	No	Yes	Yes	RT
DVCPRO HD	No	No	No	No
MPEG2 IMX (30, 40, 50)	No	Yes	Yes	RT

a. Requires Avid DS Nitris v7.5 QFE 3

b. Requires Avid DS Nitris v7.5 QFE 3 for uncompressed 10-bit.

OMFI Compression	Capture	Import (source)	Export	Relink
1:1 (uncompressed)	No	Yes	No	RT
2:1, 3:1, 10:1, 20:1 (JFIF interlaced)	No	Yes	No	RT
2:1s, 4:1s, 15:1s (JFIF single-field)	No	Yes	No	RT
DV25	No	Yes	No	RT
DV50	No	Yes	No	RT
MPEG2 IMX (30, 40, 50)	No	Yes	No	RT

Avid DS Nitris can also share the following audio formats:

- 48k/16 bit, 48k/24 bit
- 44.1k/16 bit, 44.1k/24 bit
- 32k/16 bit, 32k/24 bit

Avid DS Nitris does not support the following formats:

- Progressive resolutions
- Multicamera resolutions
- AVR resolutions.

You cannot share caches or precomputes between Avid DS Nitris and other Avid editing systems.

Note the following:

- If you are sharing media on an Avid Unity MediaNetwork workspace, make sure that both the offline and the online systems have access to the workspace.
- If you are transferring files on a removable SCSI drive or drives, make sure that you can correctly transfer the drives. For information on disconnecting and connecting removable drives, refer to your system setup guide and operating system help.

- If you are copying files to a local drive (one already attached to your Avid DS Nitris system) or a drive you can access through the Media Indexer, locate or create a folder named OMFI MediaFiles (for OMFI files) or Avid MediaFiles (for MXF files) on the drive.

This folder name must use the correct uppercase and lowercase letters and include a space between OMFI and MediaFiles or between Avid and MediaFiles. For more information about folders for MXF storage, see [“Sharing MXF Media” on page 49](#).

- If you are linking to media that does not match the compression of the sequence (for example, if you are linking to DV25 in an uncompressed sequence), make sure to set the option “Use the Closest Media Available” in the Sequence Preferences dialog box.

For information about how to set up storage, see “Managing Your Storage Areas” in the *Avid DS Nitris Installation and Administration Guide* or the Help.

Sharing MXF Media

MXF (Material Exchange Format) is an industry-standard container format that encapsulates media and production metadata into a single file. MXF is supported as a native file format on Avid DS Nitris, Media Composer, and other Avid applications (in addition to .gen files on Avid DS Nitris and .omfi files on other Avid applications). MXF support provides a common file format for direct media interchange among Avid applications, as well as with third-party MXF-compliant products. MXF supports both standard-definition and high-definition formats (see [“Step 1: Export AFE Files” on page 30](#) and [“Sharing HD Media” on page 50](#)).

Avid DS Nitris also supports MXF as a file format for import and export.

The following applications can create, play, output, and share MXF files:

- Avid DS Nitris v7.5 and later
- Media Composer Adrenaline v1.5 and later
- Avid Xpress Pro v4.5 and later
- Avid Xpress DV v4.5 and later
- NewsCutter Adrenaline FX v5.5 and later
- NewsCutter XP v5.5 and later



MediaManager does not support MXF files.

Sharing HD Media

Avid DS Nitris can share HD projects and Avid DNxHD media with Media Composer Adrenaline HD systems. DNxHD media is an MXF media format created by Avid to deliver mastering-quality HD media at standard-definition data rates and file sizes. To share this media, you must be running Avid DS Nitris v7.5 QFE 3 or later, which is available from the Avid DS Support Center (www.softimage.com/avidds).

This version of Avid DS Nitris lets you share DNxHD media captured on Media Composer Adrenaline HD systems, and lets Media Composer Adrenaline HD systems share DNxHD media captured on Avid DS Nitris systems. Avid Xpress Pro HD systems can also share this media, but cannot capture it.

For a list of shared DNxHD resolutions, see “Avid DNxHD Compressions” in the Help.

For a list of compatible project formats, see “[Conforming HD Projects from HD Sources](#)” on page 23.

Configuring Storages for Sharing MXF Files

Before you share MXF files, you need to configure the storages correctly in Avid DS Nitris. Avid DS Nitris requires separate storage areas (one for audio and one for video) to write MXF media. By default, other Avid editing systems create a single folder for MXF media, named Avid MediaFiles\MXF, and can write both audio and video files to the same folder.

To share MXF media between Avid DS Nitris and other Avid editing systems, create correctly named folders and configure them in the Avid DS Nitris Media Storage Configuration tool, as described in the following table:

Folder	Description	Type of configuration in Media Storage Configuration tool
\Avid MediaFiles\MXF	Where Media Composer and other Avid editing systems write MXF video and audio files so that Avid DS Nitris can link to them.	Read-only
\Avid MediaFiles\Video Storage	Where Avid DS Nitris writes MXF video files so that other Avid editing systems can link to them.	MXF video files
\Avid MediaFiles\Audio Storage	Where Avid DS Nitris writes MXF audio files so that other Avid editing systems can link to them.	MXF audio files



Avid DS Nitris and other Avid editing systems can link to MXF media in the same shared folder but cannot create MXF media in the same shared folder.

On an Avid Unity MediaNetwork, create and configure the following folders:

```

\\server_name\workspace_name\Avid MediaFiles\MXF
\\server_name\workspace_name\Avid MediaFiles\VideoStorage
\\server_name\workspace_name\Avid MediaFiles\AudioStorage

```

Make sure to use the correct syntax:

- Include a space between Avid and MediaFiles
- Don't include a space for MediaFiles, VideoStorage, and AudioStorage
- Use the correct uppercase and lowercase letters.

For more information on configuring storage, see “Configuring Storage for your Workstation” in the *Avid DS Nitris Installation and Administration Guide* or the Help.

Conforming an MXF Sequence Created on Another Avid Editing System

In this workflow, a Media Composer or other Avid editing system creates MXF files, and Avid DS Nitris links to those files.

To conform an MXF sequence created on another Avid editing system, follow this basic workflow:

1. Make sure any storage devices or Avid Unity MediaNetwork workspaces are configured correctly. For more information on configuring storage, see “Configuring Storage for your Workstation” in the *Avid DS Nitris Installation and Administration Guide* or the Help.
2. On the Avid editing system, create a project and capture the source footage in MXF format at a supported resolution.

Alternatively, you can capture in OMFI format and later use the Transcode feature to convert the media into MXF format.

3. Edit the sequence.
4. Export an AFE file to recreate the project or sequence on the Avid DS Nitris system. Export directly from an Avid editing system or export through MediaLog, depending on the version of your Avid editing application. See [“Step 1: Export AFE Files” on page 30](#).
5. If you are transferring media, rather than sharing in an Avid Unity environment, do one of the following:
 - ▶ If you are transferring media to Avid DS Nitris over a network, copy the \Avid MediaFiles\MXF folder to a folder on a local drive. Alternatively, copy audio files to an MXF audio storage and copy video files to an MXF video storage. Configure the storages if necessary.
 - ▶ If you are transferring media on a removable drive, connect the drive and configure the new storage.
6. Import the AFE file. See [“Step 2: Import AFE Files” on page 38](#)
7. Create Avid DS sequences and clip. See [“Step 3: Create a Sequence and Master Clips” on page 40](#).

The sequences and clips automatically link to the media.

8. Finish and output the project. See [“Step 5: Finish the Conformed Sequence” on page 44](#).

Sharing Media Captured on Avid DS Nitris

You can share MXF master clips captured on Avid DS Nitris with other Avid editing systems. You can share MXF HD (DNxHD) media only with other systems that support MXF HD media

To share MXF master clips created on Avid DS Nitris, follow this basic workflow:

1. Make sure any storage devices or Unity MediaNetwork workspaces are configured correctly. See [“Configuring Storages for Sharing MXF Files” on page 50](#)
2. On the Avid DS Nitris system:
 - a. Create a project. In the New Sequence dialog box, select the proper capture settings: MXF storages (one for audio and one for video), desired compression, and so on. MXF storage can be shared (in an Avid Unity environment) or local (and later transferred).

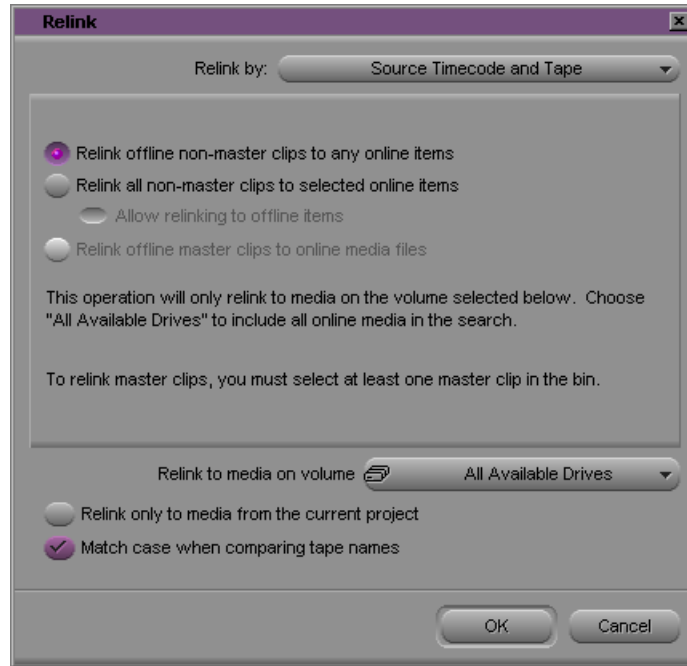


If you are going to capture audio from a multi-stream file, make sure to select the option “Import audio into separate audio tracks” in the New Sequence dialog box. For more information, see [“Capturing Audio as Separate Mono Tracks” on page 55](#).

- b. Capture and edit the media.
 - c. Export an AAF file (see [“Exporting AAF Files from Avid DS Nitris” on page 68](#)).
3. If you are transferring media to the Avid editing system, rather than sharing in an Avid Unity environment, do one of the following:
 - ▶ If you are transferring media over a network, copy the MXF audio storage and the MXF video storage to the local drive.
 - ▶ If you are transferring media on a removable drive, connect the drive.
4. On the Avid editing system, open a project with a matching frame rate.
5. Import one or more AAF files.

The Avid editing system creates a master clip for each AAF file.

6. Select the new master clips and select Clip > Relink.
The Relink dialog box opens.



7. Deselect the option “Relink only to media from the current project,” accept the other defaults, and click OK.

The master clips are relinked with the MXF media.



You can use the Media Tool to create master clips, but this method does not always work, for example, when a clip from Avid DS Nitris includes alpha.



Media Composer Macintosh systems, and other Macintosh-based Avid editors, cannot use MXF media created by Avid DS Nitris, due to a 31-character file name limit. This situation occurs when an Avid DS Nitris system creates a storage on a Unity volume to share with other Avid editing systems. This problem does not affect Windows systems.

Capturing Audio as Separate Mono Tracks

By default, Avid DS Nitris creates a single .wav or MXF file and track from a multi-stream audio file. This is the most efficient way to work with audio files in Avid DS Nitris. However, other Avid applications cannot link to a multi-stream file. If you are capturing multi-stream audio to share with other Avid editing applications, you need to select the “Import audio into separate audio tracks” option. Selecting this option causes Avid DS Nitris to create multiple single-stream files.

You can set the option in the following dialog boxes: Capture Settings, New Sequence, New Project, and Sequence Preferences (Audio property page).

AFE Effects Support Table

The following table lists the level of support for conforming effects through AFE files created in the following Avid editing products:

- Symphony 4.0 and later
- Media Composer and Film Composer 11.0 and later
- Media Composer Adrenaline 1.0 and later
- Avid Xpress 5.0 and later
- Avid Xpress DV 3.0 and later
- Avid Xpress Pro 4.0 and later

Effects from previous versions might not have the same level of support.

For information about special cases, see [“Before You Begin” on page 20](#).

For information about effects that did not conform or did not conform completely, consult the AAF/AFE Conform Log that is displayed at the end of the conform process.



AAF files created in the following products do not support many of these effects:

- *Media Composer Adrenaline v1.5 or later*
- *Avid Xpress Pro v4.5 or later*
- *Avid Xpress DV v4.5 or later*
- *NewsCutter Adrenaline FX v5.5 or later*
- *NewsCutter XP v5.5 or later*

Use AFE files instead.

Legend

Support level	Description
A	Effect supported. The effect is imported as a corresponding Avid DS Nitris effect. All parameters and keyframes are set to match, as much as possible, the original effect.
B	Imported with some parameters and keyframes. See the Comment field for information about each effect's parameters.
C	Imported without parameters or keyframes. Avid DS Nitris loads a preset that matches the defaults of the imported effect.
D	Replaced when imported. Avid DS Nitris loads a similar effect without any parameters set.
NS	Not supported. The effect is ignored by Avid DS Nitris.

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
Audio	Mono Audio Gain		A	
	Mono Audio Crossfade		C	
	Audio Effects		NS	
AVX		AVX Host effect	A	Only AVX 1.0 effects are supported. The corresponding AVX plug-in must be installed on the Avid DS Nitris system.
Avid FX		AVX Host effect	NS	AVX 1.5 plug-in (Avid Xpress Pro Studio)
Blend	3D Warp	DVE	B	The following parameters are supported: <ul style="list-style-type: none"> • Scaling (X, Y), Position (X,Y, Z), Axis (X, Y), Rotation (X, Y, Z). • Crop, Foreground Opacity, Foreground Swap Sources (two-sided transitions) • Border (softness and animated colors not exact match; only constant colors for advanced keyframes) Shape effects are not conformed.
	Dip to Color	Dip to Color	A	
	Dissolve	Dissolve	A	Reverse animation is not supported for Avid Xpress DV.
	Fade from Color	Fade	A	
	Fade to Color	Fade	A	
	Picture-in-Picture	DVE	B	Border softness and animated colors are not an exact match. Only constant colors are supported for advanced keyframes. PIPs that include nested titles do not conform. Blend Color is not supported for Avid Xpress DV.
	Superimpose	Alpha Fade	A	

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
	Symphony Warp	DVE	B	The following parameters are supported: <ul style="list-style-type: none"> • Scaling (X, Y), Position (X,Y, Z), Axis (X, Y), Rotation (X, Y, Z). • Crop, Foreground Opacity, Foreground Swap Sources (two-sided transitions) • Border (softness and animated colors are not an exact match; only constant colors for advanced keyframes). Shape effects are not conformed.
Box Wipe	All	Wipe	A	Animated colors are not an exact match.
Conceal	All	DVE	C	
Edge Wipe	4 Edge Wipes	Wipe	A	Animated colors are not an exact match.
	4 Diagonal Wipes	Wipe	A	Animated colors are not an exact match. Lower Left and Lower Right do not export correctly for Symphony 3.x, Media Composer and Film Composer 10.x, and Avid Xpress 3.x.
Film	1.66 Mask	Crop	A	
	1.85 Mask	Crop	A	
	16:9 Mask	Crop	A	
	Anamorphic Mask	Crop	A	
	Blowup	DVE	A	
	Film Dissolve	Dissolve	C	
	Film Fade	Dissolve	C	
	Film Mask	Crop	A	
Illusion FX	All	AVX Host effect	NS	AVX 1.5 plug-ins
Image	Avid Pan & Zoom	AVX Host effect	NS	AVX 1.5 plug-in

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
	Blur	Wipe	D	
	Color Correction	Color Correction	B	Secondary color correction is not conformed. For sequences created on Avid Symphony systems, only Color Correction that is applied as an effect from the Effect palette is conformed. See “Conforming Effects” on page 25 .
	Color Effect	Color Correction, Solarize, Posterize	B	Solarize and Posterize do not produce the same results in Avid DS Nitris. Animation of parameters is not conformed. Gamma is not conformed.
	Flip	DVE	A	
	Flip-Flop	DVE	A	
	Flop	DVE	A	
	Mask	Crop	A	
	Mosaic	Graphics	D	
	Paint Effect	Graphics	D	
	Region Stabilize	AVX Host effect	NS	AVX 1.5 plug-in
	Resize	DVE	A	
	Scratch Removal	Graphics	D	
	Spot Color	Graphics	D	
	Stabilize	Stabilize	D	
	Submaster		A	Avid DS Nitris creates a graphics container if tracks are nested in the effect.
Key	Animatte	Matte	D	
	Chroma Key	Blue-Green Keyer	B	Position, scale, crop, invert key, and key color are conformed. When promoted to 3D Warp, does not conform.

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
	Luma Key	Luma Keyer	B	Position, scale, crop, and invert key are conformed. Keys that use the Media Composer default (which keys out black) are conformed with the Avid DS Nitris default. Other luma adjustments are not conformed. When promoted to 3D Warp, does not conform.
	Matte Key	Matte container	A	For accurate conform, Matte and Foreground clips must be nested inside the Matte key on the Avid editing system. See “Conforming Matte Keys and Alpha Channels” on page 27.
	RGB Keyer	AVX Host effect	D	
	SpectraMatte	Chroma Keyer	D	AVX 2.0 plug-in
	Ultimatte	Chroma Keyer	D	
L-Conceal	All	DVE	C	
Matrix Wipe	All	Wipe	D	Replaced by left to right edge wipe.
Motion Effect (record side)				See Timewarp.
Motion Effect (source side)	Strobe	Timewarp	B	For two-field media, the conformed result might display jitters.
	Freeze Frame	Timewarp	A	
	Variable Speed	Timewarp	A	
Peel	All	Effects Tree	C	
Plasma Wipes	All	Wipe	D	
Push	All	Effects Tree	C	
Reformat	14:9 Letterbox	DVE	A	
	16:9 Letterbox	DVE	A	
	4:3 Sidebar	DVE	A	
	Pan and Scan	DVE	A	

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
Sawtooth Wipe	All	Wipe	B	Number of teeth not supported.
Shape Wipe	4 Corners	Wipe	B	Scaling and position not supported. Animated colors are not an exact match.
	Center Box	Wipe	B	Scaling and position not supported.
	Circle	Wipe	B	Scaling and position not supported. Animated colors are not an exact match.
	Clock	Wipe	B	Scaling and position not supported.
	Diamond	Wipe	B	Scaling and position not supported.
	Ellipse	Wipe	B	Scaling and position not supported.
	Horizontal Bands	Wipe	B	Scaling and position not supported.
	Horizontal Blinds	Wipe	B	Scaling and position not supported.
	Vertical Blinds	Wipe	B	Scaling and position not supported.
Spin	X Spin	Effects Tree	C	
	Y Spin	Effects Tree	C	
	Z Spin	DVE	C	
Squeeze	All	DVE	C	
Timewarp	Timewarp and Timewarp templates	Timewarp	B	Timewarp effects, except those rendered with FluidMotion™, are conformed as interpolated fields. Timewarp effects rendered with FluidMotion are conformed, but manual adjustments made in the Motion Effect Editor are ignored. For more information, see “Conforming Effects” on page 25.
Xpress 3D	Ball	3D DVE	D	
	Bumps	3D DVE	D	
	Center burst	Wipe	D	

Category	Avid effect	Avid DS Nitris effect	Support level	Comment
	Multiwave	Wipe	D	
	3D PIP	DVE	B	Border softness and animated colors are not an exact match. PIPs that include nested titles do not conform. Background, Foreground Keying, Shadow, Shape, Spline, Target and Trail parameters are not conformed.
	Page curl	Wipe	D	
	Page fold	Wipe	D	
	Quad Split	Wipe	D	
	Sine wave	Wipe	D	
	Slats	Wipe	D	

AFE Titles Support Table

The following table lists the level of support for conforming titles created in the following Avid editing products:

- Symphony 4.0 and later
- Media Composer and Film Composer 11.0 and later
- Media Composer Adrenaline 1.0 and later
- Avid Xpress 5.0 and later
- Avid Xpress DV 3.0 and later
- Avid Xpress Pro 4.0 and later

Titles from previous versions might not have the same level of support. For detailed information, consult the AAF/AFE Conform Log that is displayed at the end of the conform process.



When conforming a title, Avid DS Nitris always uses the Scale to Fit setting, rather than the Conversion Mode setting in Sequence Preferences.

For an explanation of the support level, see “[Legend](#)” on page 56.

Category	Support level	Comment
General		
Video formats	A	4:3, 16:9 (NTSC and PAL) supported.
Format conversion	A	All formats supported.
Crawling and rolling titles	B	Might appear different because of different interline and intercharacter metrics. See the Text section of this table.
Marquee titles	B	The following attributes are not supported: <ul style="list-style-type: none"> • Edge effects (Profiles) • Enable Image Blur option • Use Main Surface Alpha shadow property
3D titles	D	Avid DS Nitris substitutes a 3D DVE effect. Title text and objects are not supported.
Background	A	Color and video both supported
Safe color	NS	Not supported
Object locking	A	Supported
Object grouping	NS	Objects are imported as ungrouped.
Blend color 8 directions (gradient)	B	Appears slightly different, especially with 4 diagonal directions.
Low-pass filter	B	Avid DS Nitris applies antialiasing on individual graphics.
Effect parameters	B	All supported except crop parameter (no equivalent in Avid DS Nitris).
Text		
Position	B	Supported, but might appear different because Avid DS Nitris and other Avid editing systems use different metrics for interline spacing.
Font	B	Supported, with substitution if necessary. Arial is the default font for substitution.

Category	Support level	Comment
Font size	B	Supported, but might appear different because Avid DS Nitris and other Avid editing systems use different font metrics.
Font style	A	Supported
Justification	A	Supported
Pair kerning	A	Supported
Global and per character kerning	NS	Not supported because Avid DS Nitris and other Avid editing systems use different metrics for intercharacter spacing.
Leading	B	Supported, but might appear different because Avid DS Nitris and other Avid editing systems use different metrics for interline spacing.
Fill	B	Supported, except for blend transparency (no equivalent in Avid DS Nitris). Video fill is not supported.
Outline	B	Supported, except for blend transparency (no equivalent in Avid DS Nitris). Maximum outline width is 10.
Shadow	B	Supported, except for shadow type depth (no equivalent in Avid DS Nitris). Maximum offset of 200.
Objects (line, rectangle, oval)		
Position and size	A	Supported
Fill	B	Supported, except for blend transparency (no equivalent in Avid DS Nitris).
Outline	B	Supported, except for blend transparency (no equivalent in Avid DS Nitris).
Shadow	NS	No equivalent in Avid DS Nitris.

Font Substitution for Titles

If there is no exact match for the font used in a title, Avid DS Nitris substitutes a similar font. If none of the specified fonts are available, Avid DS Nitris substitutes the Arial font.

Avid editing system font	Avid DS Nitris font
Chicago	System or Mac Chicago
Courier	Courier New
Geneva	MS Sans Serif or System
Helvetica	Arial
Monaco	Terminal
New York	MS Serif
Palatino	Times New Roman
Times	Times New Roman



In some cases, you might need to convert the Macintosh font to a Windows font by using a font conversion program.

Working with Titles in Downconverted Projects

For HD projects offlined on a Media Composer or other Avid editing system, the preferred downconversion format is 16:9 anamorphic. Titles created in this 16:9 aspect ratio (created in the 16:9 viewer) conform correctly. However, if the sources were downconverted to 16:9 letterbox and titles were created in the 4:3 viewer, they do not conform correctly. There are two options to correct this problem:

- In the Avid editing system, create the titles in a 16:9 viewer. If the titles are centered near the bottom of the screen (such as subtitles), they will conform correctly. For more precise titles, use the next option.

- In Avid DS Nitris, after importing the AFE file, adjust the titles individually.
 - In the graphics layout, select the title.
 - In the Object Properties list, click the Transformations button.
 - On the Transformations property page, change the Scale X value to 2.0.

Creating Real-Time Graphics from Conformed Titles

After you have conformed the sequence, you might need to adjust conformed titles, so that they play as real-time graphics. The basic guidelines for real-time play are:

- All graphics objects must be applied on RGB channels (not on RGBA channels).
- Apply the Graphics effect directly on the clips and remove the filler.

In addition, make sure the graphics objects meet the following real-time conditions:

- Only the Airbrush, Color Blend, and Cutout effects can be played in real time. Color Gradient cannot be played in real time.
- Properties of the graphics objects must not be animated, except for the translation. Only translations in the X or Y axes can be played in real time.
- Animation that moves at different speeds cannot be played in real time. Make sure all graphics objects move in the same direction (either X axis only or Y axis only) at the same speed.

For more information, see “Processing Graphics” in the Help.

To create real-time graphics from conformed titles:

1. With the conformed titles on the timeline, double-click the corresponding Graphics effect.
The Graphics layout is displayed.
2. Select all graphics objects.
3. On the Masks property editor, deselect the **Alpha** option in the Paint on Channel box.
4. Switch back to the Editing layout.

5. Select the Graphics effect and cut it by pressing Ctrl+X.
6. Select the clip below the Filler (if any) and paste the effect on it by pressing Ctrl+V.
7. Delete the Filler.

Conforming AAF Files

AFE files are the preferred method for conforming projects that have created on other Avid editing systems. You **must** use AFE files if you are conforming from the following products:

- Media Composer Adrenaline v1.5 or later
- Avid Xpress Pro v4.5 or later
- Avid Xpress DV v4.5 or later
- NewsCutter Adrenaline FX v5.5 or later
- NewsCutter XP v5.5 or later

Avid's goal is to work toward compliance with the AAF Edit Protocol and to make AAF files simpler and easier to read by other vendors. For this reason, AAF files from the product versions listed above are streamlined.

To conform projects using AAF files from earlier versions, follow the same workflow as AFE files (see [“Workflow: Conforming AFE Files” on page 19](#)).

Exporting AAF Files from Avid DS Nitris

Avid DS Nitris lets you create an AAF file from a master clip. The AAF file contains composition information in a format that can be shared with other applications, such as Avid Media Composer. These files contain the metadata for the master clip but not the media itself, so they need to be used through shared storage.

For example, you might have finished an effects-intensive scene on Avid DS Nitris, created from MXF media (see [“Sharing MXF Media” on page 49](#)). If you need to send the sequence to Media Composer, first use the Timeline to Clip command to create a new master clip in a shared storage area. Then export the master clip as an AAF file, and import the AAF into Media Composer. On the Media Composer system, relink the master clip to the media generated by Avid DS Nitris.

Because Avid DS Nitris creates AAF files from master clips only, you need to use the Timeline to Clip command to create an AAF file for a sequence.

You can import an AAF file from Avid DS Nitris into the following products:

- Media Composer Adrenaline v1.5 or later
- Avid Xpress Pro v4.5 or later
- Avid Xpress DV v4.5 or later
- NewsCutter Adrenaline FX v5.5 or later
- NewsCutter XP v5.5 or later

To create an AAF file:

1. Right-click one or more master clips in a bin and select **Export to AAF**.
A browse dialog box is displayed. You cannot change any options; the entire master clip is exported.
2. Navigate to the folder where you want to save the file or files and click Select.
AAF files are created with the same names as the clips.
3. On the Avid editing system, import the AAF file and link to the media.
See [“Sharing Media Captured on Avid DS Nitris” on page 53](#) for information about linking to the media.

Conforming AAF Sequences with MediaManager

Avid Unity MediaManager is a media database that allows you to search for and manage media objects (master clips, sequences, effects, and any other type of object that references digital media) in an Avid Unity MediaNetwork shared storage environment.

If your Avid DS Nitris system is part of an Avid Unity environment that includes MediaManager, you can use MediaManager to share clips and sequences through AAF files.



For the highest level of conform, Avid recommends using AFE files, not AAF files, for conforming projects from other Avid applications. For more information, see “Conforming AAF Files” on page 67.

You can work with MediaManager in two different ways:

- As an embedded view in the Avid DS Nitris application
- As a separate web browser



Currently Avid DS Nitris lets you use MediaManager to check out AAF sequences only. You cannot check files in to MediaManager.



For complete information on how to use MediaManager, see the MediaManager documentation. Not all features of MediaManager are currently supported in Avid DS Nitris.

To use MediaManager with Avid DS Nitris you need the following:

- Your Avid DS Nitris workstation must be a client in an Avid Unity workgroup environment.
- You must have access to a server running MediaManager v3.7 or later. (This server is represented by the MediaManager host name).
- You must have a MediaManager account.
- To view the media, you must index the storage device for the media—see “Managing Your Storage Areas” in the *Avid DS Nitris Installation and Administration Guide* or the Help.

You do not need to load MediaManager software on your Avid DS Nitris system.

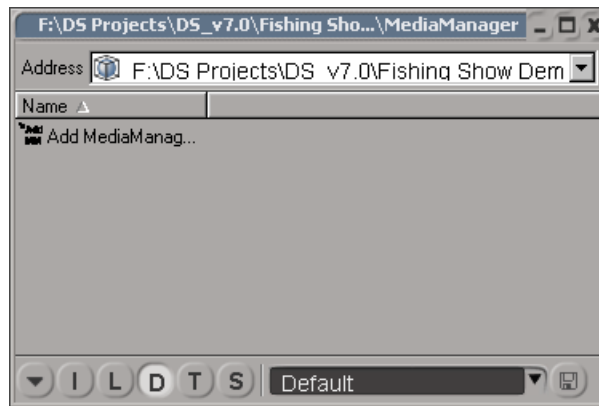
Setting Up MediaManager

To use MediaManager as an embedded view, you must specify the name of a MediaManager server (the host name). You can specify more than one server. If you will always use the same MediaManager account, you can set up automatic login to the MediaManager host.

To specify a MediaManager server:

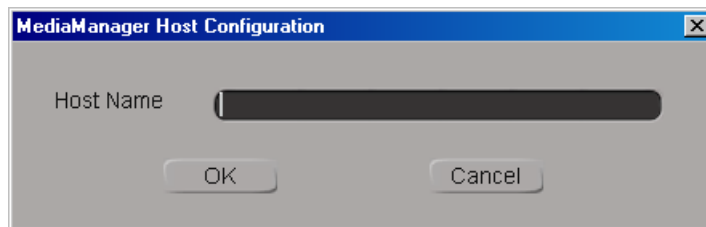
1. In an Avid Explorer panel, open the Views folder and click **MediaManager**.

An Avid Explorer window opens.



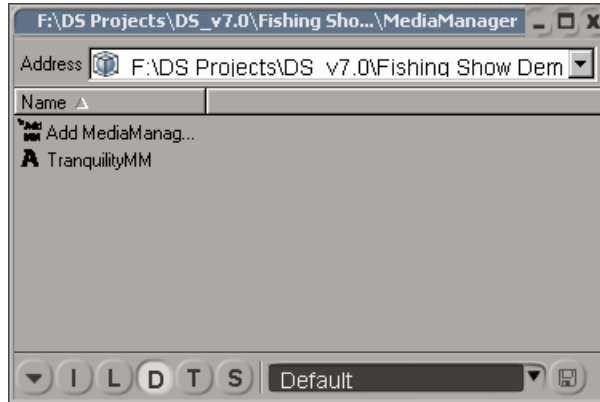
2. Double-click the Add MediaManager icon.

The MediaManager Host Configuration dialog box opens.



3. Type the MediaManager Host Name and click **OK**.

An icon for the MediaManager host is displayed in the view.



To set up automatic login to the MediaManager host:

1. Right-click the MediaManager host icon and select **Modify Host Settings**.
The Add Login Information dialog box opens.
2. Type your user name and password.
3. Click **OK**.

To remove a MediaManager host:

- ▶ Right-click the MediaManager host icon and select **Remove**.

Checking a Sequence into MediaManager

To transfer a sequence through MediaManager, use the MediaManager check-in feature. Do not export the sequence as an AAF file.

To check a sequence into MediaManager:

1. On an Avid editing system, right-click the sequence that you want to check in and select **Check in AAF to Media Manager**.
A message box prompts you to enable associations for the referenced clips.
2. Click **OK**.

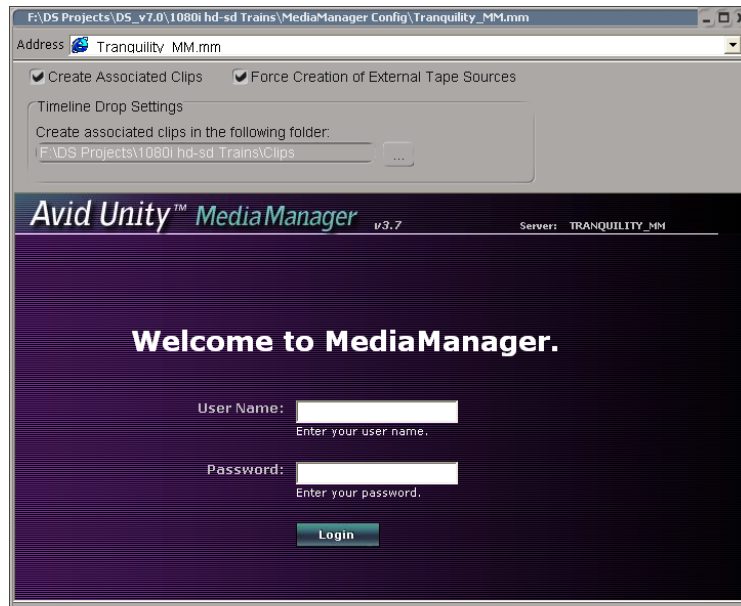
Conforming a Sequence with MediaManager

The steps for conforming an AAF sequence with MediaManager are similar to those for conforming an AAF file.

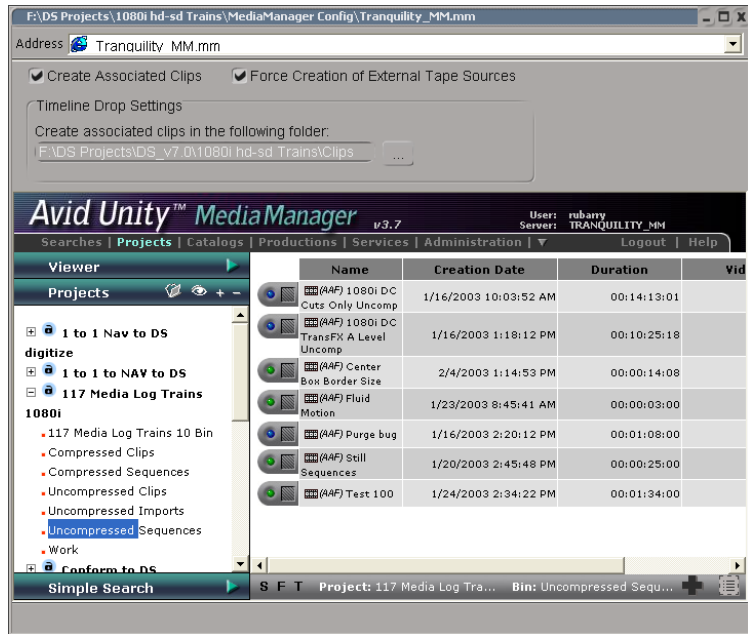
To conform a project through MediaManager:

1. Open MediaManager by doing one of the following:
 - ▶ Open a web browser and connect to the MediaManager server.
 - ▶ In the MediaManager Setup view, double-click the MediaManager host icon.

If you did not enable automatic login, the MediaManager login screen is displayed.

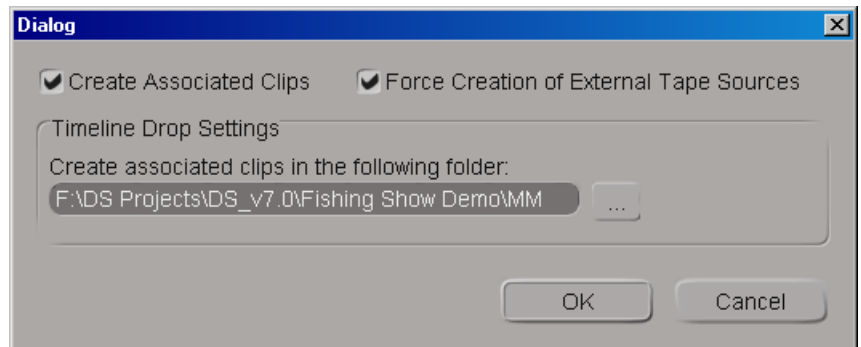


2. Type your account name and password.
The MediaManager browser is displayed.



3. Locate the sequence you want to conform. You can sort the sequences to help you locate AAF sequences.
4. Follow the steps in [“Step 3: Create a Sequence and Master Clips”](#) on page 40.

If you are working with MediaManager in a web browser, the AAF/AFE settings are displayed after you drag a sequence to the timeline or a bin.



For information about AAF/AFE settings, see [“AAF/AFE View”](#) in the Help.

Chapter 2

Conforming OMF, EDL, and ALE Files

This chapter describes how to load an Open Media Framework (OMF), Edit Decision List (EDL), or Avid Log Exchange (ALE) file into Avid DS Nitris and recreate a sequence on which you can apply further edits and effects.

This chapter includes the following topics:

- [Workflow: Conforming OMF, EDL, and ALE Files](#)
- [Conforming OMF Compositions](#)
- [Conforming EDLs](#)
- [Conforming ALE Files](#)

Workflow: Conforming OMF, EDL, and ALE Files

The following illustration shows the basic steps in the conform process using OMF files, EDLs, or ALE.

1 Import the EDL, OMF, or ALE file.

Evf	Source	Mode	Tran	Dur	Source In	Source Out	Record In	Record Out
Header: LAMBLAN								
0003	CITY_V	V	C	00:00:00:00	00:00:04:07	00:00:00:00	00:00:04:07	00:00:04:07
0003	Max_Dw	V	C	00:00:00:00	00:00:06:03	00:00:00:00	00:00:06:03	00:00:06:03
0004	CITY_V	V	C	00:00:04:07	00:00:04:07	00:00:04:10	00:00:04:10	00:00:04:10
0004	Max_Dw	V	C	00:00:00:00	00:00:06:29	00:00:00:00	00:00:06:29	00:00:06:29
0005	CITY_V	V	C	00:00:04:07	00:00:04:07	00:00:04:10	00:00:04:10	00:00:04:10
0005	Max_Dw	V	C	00:00:00:00	00:00:06:11	00:00:00:00	00:00:06:11	00:00:06:11
0007	Max_Dw	V	C	00:00:02:11	00:00:02:11	00:00:02:11	00:00:02:11	00:00:02:11
0007	Tran_V	V	C	00:00:00:00	00:00:07:05	00:00:00:00	00:00:07:05	00:00:07:05
0008	Audio_1	A12	C	00:00:00:00	00:00:14:07	00:00:00:00	00:00:14:07	00:00:14:07
0008	Audio_1	A14	C	00:00:00:00	00:00:14:02	00:00:00:00	00:00:14:02	00:00:14:02



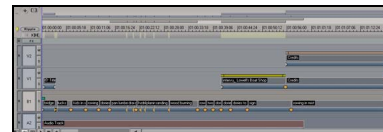
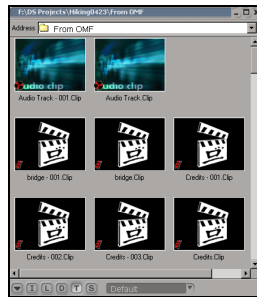
Evf	Source	Mode	Tran	Dur	Source In	Source Out	Record In	Record Out
TITLE: SEBORG FINAL FUGAR								
*MS type=header name=1 name=0								
*MS type=header time=rate=30 frame=drop-frame								
*MS type=header sort-order=source [current] note=placement=above								
* REF_PAINT_SCRATCH								
0001	AX	V	C	00:00:02:04	00:00:08:10	01:00:00:00	01:00:04:06	01:00:04:06
0001	AX	A12	C	00:00:00:00	00:00:30:00	01:00:00:00	01:00:30:00	01:00:30:00
0001	AX	V	C	00:00:02:04	00:00:08:10	01:00:04:06	01:00:12:12	01:00:12:12
0001	AX	V	C	00:00:02:04	00:00:08:10	01:00:18:18	01:00:18:18	01:00:18:18
0001	AX	V	C	00:00:02:04	00:00:08:14	01:00:18:18	01:00:25:00	01:00:25:00
0001	AX	V	C	00:00:02:04	00:00:07:04	01:00:25:00	01:00:30:00	01:00:30:00
0007	I	V	C	01:00:16:04	01:00:21:26	01:00:52:11	01:00:58:03	01:00:58:03
0008	AX	A12	C	00:00:40:10	01:00:23:00	01:00:52:11	01:02:28:45	01:02:28:45
0008	I	V	C	01:02:43:22	01:03:21:02	01:00:58:03	01:01:35:13	01:01:35:13
* REF_PAINT_SCRATCH								
0010	I	V	C	01:00:27:13	01:00:38:06	01:01:35:13	01:01:44:06	01:01:44:06
* REF_PAINT_SCRATCH								
0011	I	V	C	01:00:42:00	01:00:57:04	01:01:44:06	01:02:01:10	01:02:01:10
0011	I	V	C	01:00:57:00	01:01:10:00	01:02:01:10	01:02:14:00	01:02:14:00
* REF_PAINT_SCRATCH								
0012	I	V	C	01:01:17:00	01:01:18:35	01:02:14:06	01:02:35:10	01:02:35:10
0012	I	V	C	01:01:11:17	01:01:18:30	01:02:14:06	01:01:30:10	01:01:30:10

2 Conform the file to Avid DS Nitris.



Log as clips in the Avid Explorer.

Load directly onto timeline.



3 Capture media.



Recapture media from tape or file into Avid DS Nitris.

Conforming OMF Compositions

OMF (Open Media Framework) files facilitate the transfer of digital media from one system to another. They can contain both media and composition information. An OMF composition is basically an advanced form of an EDL. It contains instructions for transitions, timewarps, keys, titling, and some other effects information. Avid DS Nitris preserves all the layering information from an OMF file, so that you can select events and layers that you want to recreate on the timeline.



Support for OMF media is limited to the import and export of audio media only.



Avid DS Nitris can import only OMF 2.0 files.

Avid DS Nitris supports many types of Media Composer and Symphony effects. For a complete list, see [“OMF Level of Support” on page 86](#). However, the preferred method of conforming sequences is through AFE files. For more information, see [“Using AFE Files” on page 18](#).

Opening an OMF File

You can import OMF files created on other systems. By using the OMF file format to transfer sequences from an offline system to Avid DS Nitris, you can quickly import sequences with most of the offline editing and effects work intact.

To open an OMF file:

1. Do one of the following:



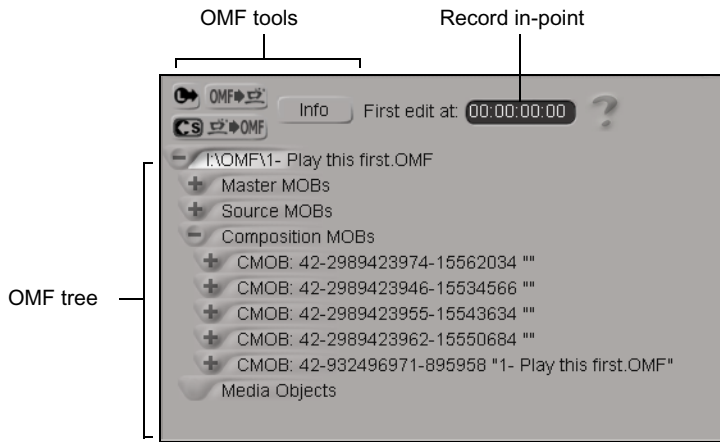
- ▶ In the view switcher, click the **OMF** button.

- ▶ Select **View > Single-Instance Views > OMF**.



2. From the OMF view, click the **Load OMF** button and select a file from the Open dialog box.

The selected OMF file is displayed in the OMF view.



When you load an OMF file with more than one composition, you are prompted to select the composition to import.



For more information about the OMF view, click the **Help** button.

Conforming an OMF File

You can log your clips in the Avid Explorer to create master clips that can be reused in other sequences, recreate your sequence in Avid DS Nitris by loading the OMF file onto the timeline, or both. It's a good idea to do both, so that when a clip is deleted from the timeline, you always have the master clip in a folder. You also have the option of importing any audio media in the OMF file.

Conforming an OMF File without Audio Media

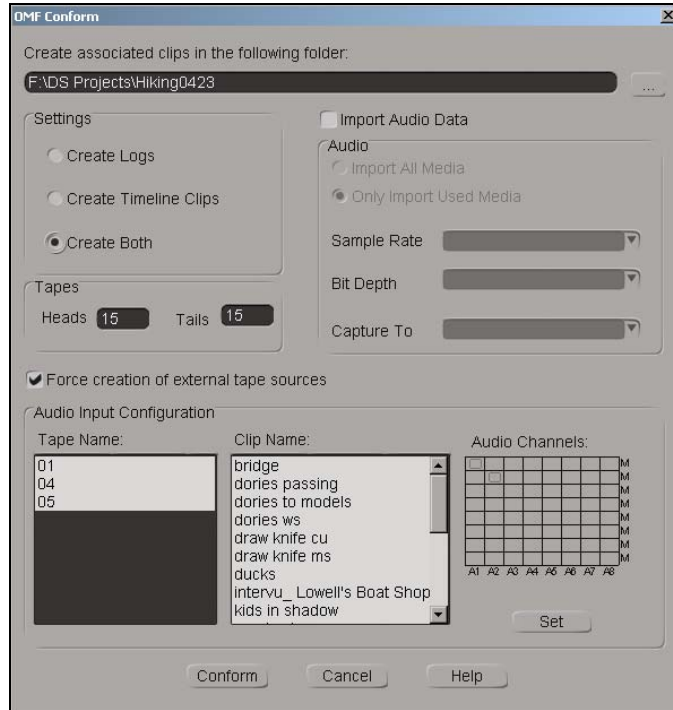
To conform an OMF file without audio media:

1. Open a new sequence in your project.
2. Load an OMF file into the OMF view.



3. In the OMF view, click the **Conform OMF** button.

The OMF Conform dialog box opens.



4. If you want to log clips, select the folder in which you want to create the clips. The default folder is displayed in the text box at the top of the dialog box. Click the browse (...) button to select a new folder.

5. Select one of the following options:

Option	To
Create Logs	Log the clips in the selected folder.
Create Timeline Clips	Recreate the sequence on the timeline based on the composition information in the OMF file.
Create Both	Log the clips in the selected folder and recreates the sequence based on the composition information in the OMF file.

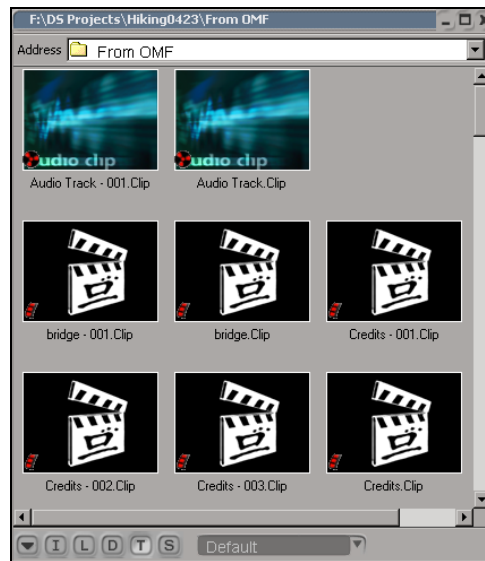
6. To add material before the in-point and after the out-point of all tape sources, type the appropriate number of frames in the Heads and Tails text boxes.
7. To add the project name from the OMF file to the tape sources for the master clips, select the Force creation of external tape sources option.
8. If you need to reconfigure the incoming audio tracks, select a tape name from the Tape Name list and assign the audio tracks to the audio channels of your clip by clicking in the audio channel routing matrix.



You can assign the audio tracks differently for each tape name.

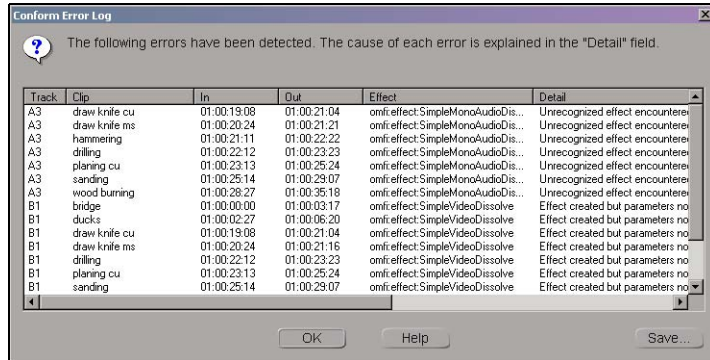
9. Click the **Set** button after you have assigned the audio tracks for each tape name to save the settings.
10. Click the **Conform** button to begin conforming the OMF.

The clips, transitions, and supported effects are recreated on the timeline using the composition information and empty master clips are created in the selected folder. When you open the folder in a bin, the clip icons are red since no media has been imported yet.



Effects that are not supported by Avid DS Nitris are marked by effect bars that have been deactivated. These effect bars indicate where the effect was originally placed.

If there are any unsupported effects, a message is displayed, asking if you would like to view the error log. If you click Yes, the list is generated and displayed in the Conform Error Log dialog box.



The Conform Error Log dialog box displays the in and out-points of the effect, the name of the original effect, as well as a brief description of the type of error that occurred.

- To save this log as an .html file, click the **Save** button.

The Save As dialog box opens.

- Navigate to an appropriate folder, type a name for the log and click Save.

The log is saved as an .html file and can be viewed in any HTML browser.

Conforming an OMF File with Audio Media

To conform an OMF file with audio media:

- Open a new sequence in your project.

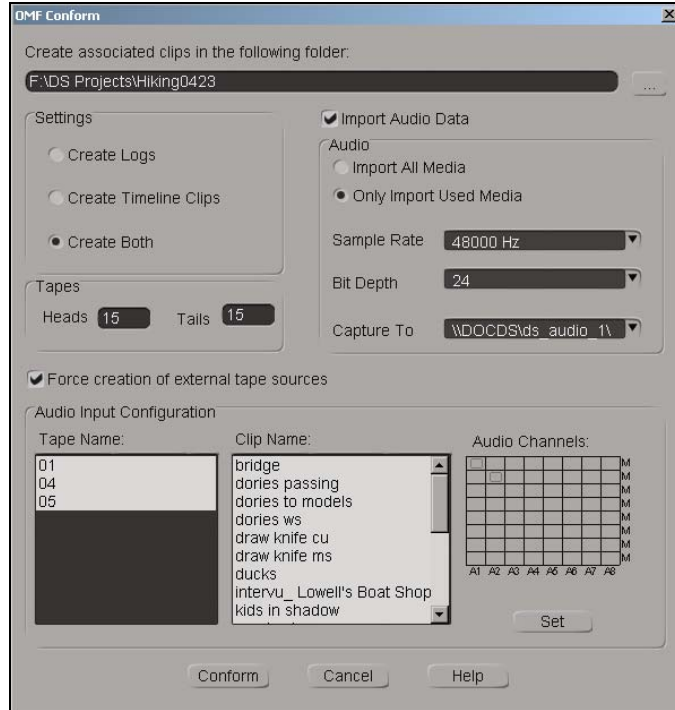


OMF files that are exported at a frame rate must be conformed in the timeline. OMF files that are exported as sample-accurate must be conformed in an audio container.

- Load an OMF file which contains audio media into the OMF view.



- In the OMF view, click the **Conform OMF** button.
The OMF Conform dialog box opens.



- If you want to log clips, select the folder in which you want to create the clips. The default folder is displayed in the text box at the top of the dialog box. Click the browse (...) button to select a new folder.
- Select one of the following options:

Option	To
Create Logs	Log the clips in the selected folder.
Create Timeline Clips	Recreate the sequence on the timeline based on the composition information in the OMF file.
Create Both	Log the clips in the selected folder and recreates the sequence based on the composition information in the OMF file.

6. To add material before the in-point and after the out-point of all tape sources, type the appropriate number of frames in the Heads and Tails text boxes.
7. If you need to reconfigure the audio tracks, select a tape name from the Tape Name list and assign the audio tracks to the audio channels of your clip by clicking in the audio channel routing matrix.



You can assign the audio tracks differently for each source name.



The audio media will be imported using the assignment specified in the audio channel routing matrix and not those originally set in the file.

8. Click **Set** after you have assigned the audio tracks for each source name to save the settings.
9. Select the Import Audio Data option.
10. Select one of the following options:
 - **Import All Media** to import all the audio media contained in the OMF file into the current project.
 - **Only Import Used Media** to import only the audio media used in the actual sequence into the current project.
11. From the Sample Rate list, select a sampling rate at which to convert your audio media. The higher the sampling rate, the more accurate the conversion will be.



Make sure the sample rate you select matches the sample rate of your current sequence. If the sample rates do not match, no audio media will be available for playback.



To play back the audio media, you would have to change the sample rate of the sequence in the Sequence Preferences dialog box.

12. From the Bit Depth list, select a bit depth value. The higher the value, the more precise the audio conversion will be.
13. From the Capture To list, select a storage area on which your audio media will be stored.

14. Click the **Conform** button to begin conforming the OMF.

Depending on the settings you chose, any of the following will occur:

- The clips, transitions, and supported effects are recreated on the timeline using the composition information.
- Master clips are created in the selected folder.
- The audio media is imported to your disk array.

Since no video media was imported, the video clip icons that appear when you open the folder in a bin are red, indicating that no media has been captured yet.

Effects that are not supported by Avid DS Nitris are marked by effect bars that have been deactivated. These effect bars act as markers to indicate where the effect was originally placed.



Although Avid DS Nitris may not be able to import certain effects, it will keep any keyframed information, which you can use as a reference to recreate the effect.

If there are any unsupported effects, a user message is displayed that asks you if you would like to view the generated list. If you click Yes, the list is generated and displayed in the Conform Error Log dialog box.

The Conform Error Log dialog box displays the in and out-points of the effect, the name of the original effect, as well as a brief description of the type of error that occurred.

15. To save this log as an .html file, click the **Save** button.

The Save As dialog box opens.

16. Navigate to an appropriate folder, type a name for the log and click the **Save** button.

The log is saved as an .html file and can be viewed in any browser.

Exporting an OMF File

If you need to do some audio finishing on Pro Tools, you can create, save, and export OMF files for the audio portion of your sequence. When you create and save an OMF file from within Avid DS Nitris, both the audio media and its composition information can be included. You can then transfer the file to another system.

Note the following:

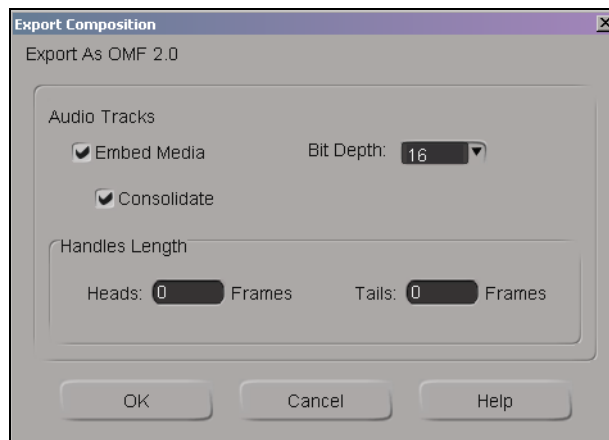
- Only the audio portion of your sequence can be exported to an OMF file. Any video clips on the timeline are ignored when you create an OMF file.
- No audio effects are exported, but edit points are created to show where effects were originally placed.
- You need DigiTranslator™, a Pro Tools option, to convert the OMF files into a format that Pro Tools can read. If DigiTranslator is not supplied with your Pro Tools application, you need to purchase and install it. See the Digidesign web site www.digidesign.com.
- Avid DS Nitris exports only OMF 2.0 files.
- OMF files have a size limit of 2 GB. If you are unable to export an OMF file for a large sequence, you need to divide the sequence into smaller segments.

To create and save an OMF file with audio media:



1. From the OMF view, click the **Timeline to OMF** button to create an OMF file of the audio portion of the current sequence.

The Export Composition dialog box opens.



2. Select the **Embed Media** option to include the media in the OMF file you are creating.
3. Select the **Consolidate** option to include only the media that is being used on the timeline.



If the Consolidate option is not selected, the entire audio clip will be included in the OMF file.

4. From the Bit Depth list, select **16** (16-bit audio) or **24** (24-bit audio). The higher the bit depth value, the more precise the audio conversion will be.
5. In the Handles Length box, do the following:
 - Add a number in the Heads text box if you want to add extra frames before the material used on the timeline. These additional frames will be included in the OMF file for source material coming from tape only.
 - Add a number in the Tails text box if you want to add extra frames of material after the end of the material used on the timeline. These additional frames will be included in the OMF file for source material coming from tape only.
6. Click **OK**.

The Save As dialog box opens.

7. Navigate to an appropriate folder, type a name in the File Name text box, and then click the **Save** button.

All the information obtained from the audio tracks on the timeline are saved as an OMF file in the location you specified. You can now transfer it to another system.

OMF Level of Support

Avid DS Nitris supports many effects that are imported via OMF from Media Composer 10.0 and later and Symphony 2.1 and later. However, the level of support can vary; consult the following table and legend for full details.



The preferred method of conforming sequences is through AFE files. For more information, see “Using AFE Files” on page 18.



The support information for the Audio (Export) category is for use with Pro Tools.

Legend

A = Effect supported. The effect is imported as a corresponding Avid DS Nitris effect. All parameters are set to match, as much as possible, the original effect.

B = Imported with some parameters.

C = Imported without parameters.

D = Replaced when imported.

E = Not supported. Effect replaced by a “null” fade and keyframe locations are kept.

NS = Not supported. The effect is ignored by Avid DS Nitris.

AVX = AVX plug-in. Effect must be installed on an Avid DS Nitris system for the effect to be loaded. Only AVX 1.0 plug-ins are supported.

Category	Effect	Support level	Comment
3D		E	
Audio (Import)	Transitions	D	All audio transitions are replaced with a crossfade.
	Audio Effects	NS	
Audio (Export)	Mono Audio Gain	C	
	Mono Audio Transition	D	Replaced with an audio transition. No parameters are exported.
	Audio Effects	NS	
Blend	3D Warp	E	
	Dip to Color	E	
	Dissolve	C	
	Fade from Color	E	
	Fade to Color	E	
	Picture-in-Picture	A	
	Superimpose	A	

Category	Effect	Support level	Comment
Box Wipe	All	A	
Conceal	All	D	Replaced by corresponding SMPTE wipes.
Edge Wipe	All	A	
Film	1.66 Mask	B	Background color not imported.
	1.85 Mask	B	Background color not imported.
	16:9	B	Background color not imported.
	Anamorphic Mask	B	Background color not imported.
	Blowup	E	
	Film Dissolve	C	
	Film Fade	C	
	Mask	B	Background color not imported.
Image	Color Correction	E	
	Color Effect	C	
	Flip	A	
	Flip-Flop	A	
	Flop	A	
	Mask	B	Background color not imported.
	Paint Effect	E	
	Pan and Scan	A	
	Resize	B	Background color not imported.
	Scratch Removal	E	
Key	Spot Color	E	
	Submaster	A	
	Animatte	E	

Category	Effect	Support level	Comment
	Chroma Key	C/D	If used as a transition, then imported as a dissolve.
	Luma Key	E	
	Matte Key	B	
	RGB Keyer	AVX	
L-Conceal	All	D	Replaced by corresponding SMPTE wipes.
Marquee	Marquee	AVX 1.5	AVX 1.5 effects are not supported in Avid DS Nitris.
Matrix Wipe	Grid	E	
	One-way Row	E	
	Speckle	E	
	Spiral	E	
	Zig Zag	E	
Peel	All	D	Replaced by corresponding SMPTE wipes.
Push	All	D	Replaced by corresponding SMPTE wipes.
Shape Wipe	4 Corners	E	
	Center Box	D	Replaced by circle wipe.
	Circle	A	
	Clock	A	
	Diamond	D	Replaced by circle wipe.
	Ellipse	D	Replaced by circle wipe.
	Horizontal Bands	E	
	Horizontal Blinds	E	

Category	Effect	Support level	Comment
	Vertical Blinds	E	
Spin	X Spin	B	Border not supported. Effect is similar in Avid DS Nitris, but not identical.
	Y Spin	B	Border not supported. Effect is similar in Avid DS Nitris, but not identical.
	Z Spin	B	Border not supported.
Squeeze	All	D	Replaced by corresponding SMPTE wipes.
Ultimatte	Keyer	AVX	
Timewarp	Strobe	A	
	Freeze Frame	A	
	Variable Speed	A	Symphony and Media Composer don't export negative speed values.



Acceleration curves are always exported by Symphony and Media Composer as linear curves.

Only the following effects applied to a Filler track in Media Composer and Symphony are imported:

- *Blend Masks*
- *Pan and Scan*

An effect applied to a Filler track is converted into a timeline effect in Avid DS Nitris. This may produce unwanted results, since an effect applied to a Filler track in Symphony or Media Composer systems only impacts the tracks below it. In contrast, when the effect is conformed to Avid DS Nitris as a timeline effect, it is applied to all tracks.

Conforming EDLs

Avid DS Nitris supports the import of edit decision lists (EDLs). An EDL is a detailed list of the edits contained in a sequence, including all the timecode and supported effects information required to recreate the sequence in an online session. Avid DS Nitris accommodates EDLs from many different systems. It is compatible with the standard EDLs, as well as CMX, GVG, and OMF formats.

The EDL file is organized into a series of chronological instructions called *events*. You can use these events to create clips or to completely recreate the sequence on the timeline.

Avid EDL Manager

Avid EDL Manager is an application that lets you convert between different EDL formats, such as Sony, GVG, or CMX. You can also convert EDL files to OMF 1.0 files. Since Avid DS Nitris only supports OMF 2.0 files, you will need to further convert the OMF 1.0 files, so that they can be read by Avid DS Nitris.

You can use the Avid EDL Manager to read EDL files from RT-11 disks and then save the files in CMX or GVG format for import into Avid DS Nitris. Avid DS Nitris cannot read RT-11 disks.

You can also use the Avid EDL Manager to create an EDL that displays additional types of information, such as comments or patches. You can specify the different audio and video tracks in the sequence, as well as specify the assembly modes that the online edit controller uses when creating your sequence. For more information, refer to the *Avid EDL Manager User's Guide*.

The Avid EDL Manager application and guide are available on the Avid DS Nitris Drivers CD.

EDL Processor

The EDL Processor is an application that lets you modify and save EDL files. You can use the application to modify the EDL content in many different way, from changing its title to converting timecodes. One use of the application is conversion of a sequence's timecode from 30 fps to 24 fps.

The EDL Processor and Help file are available for download from the Utilities page of the Avid DS Support Center at <http://www.softimage.com/avidds>.

Opening an EDL File

The EDL view lets you import an EDL file produced on any external system, and capture material based on the edits in that EDL.

When you import an EDL into Avid DS Nitris, it appears in the EDL view, where you can see the list of events. After importing your EDL into Avid DS Nitris, you can select the events that you want to recreate. To do this, you can either log the events as master clips in the Avid Explorer, or edit the list onto the timeline, or both. You can then capture media from either the clips in the Avid Explorer or on the timeline.



You can only recapture logged clips created from an EDL that originated on tape. Avid DS Nitris does not support recapture from file for logged clips created from an EDL.

Clip names are created from the event number. If you have more than one EDL in a project, however, there will be at least two clips with the same name. To avoid the conflict, the name of the EDL is appended to the clip name.

For example:

001 (NewYork1)
001 (NewYork2)

After the clips are created, you can rename them at any time. For more information, see “Renaming Project Files” in the *Avid DS Nitris Editing Guide* or the Help.

To open an EDL:

1. Do one of the following:



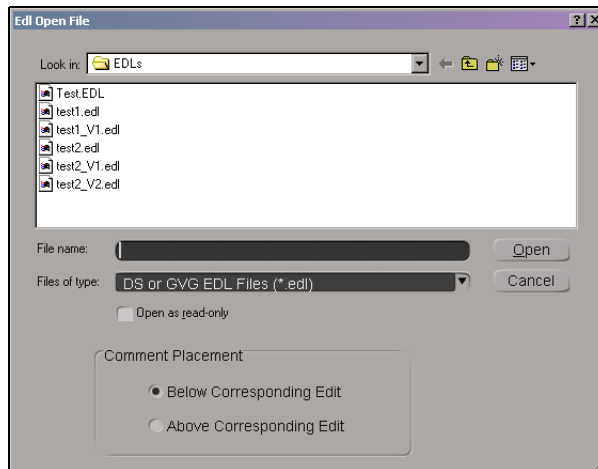
- ▶ In the view switcher, click the **EDL** button.
- ▶ Select **View > Single-Instance Views > EDL**.

The EDL view is displayed.



2. To load a new EDL, click the **Load EDL** button.

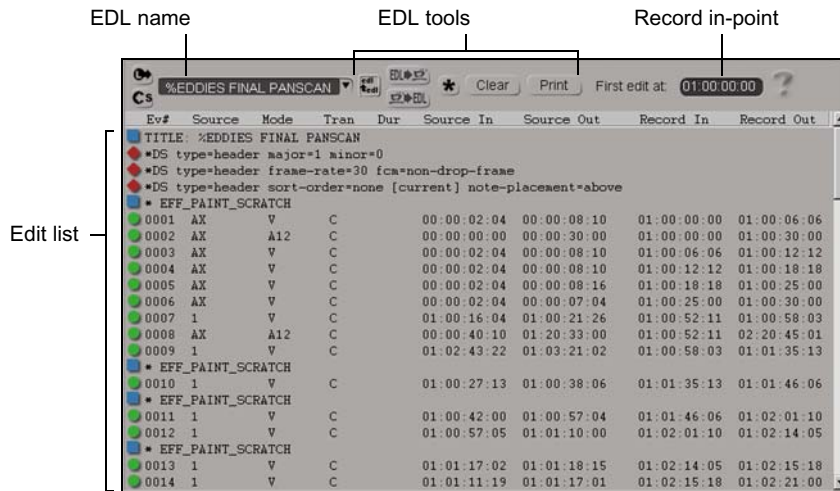
The Open dialog box opens.



3. Select an EDL. If you know the system from which the EDL was generated, select the appropriate file type (DS, CMX, GVG).
4. In the Comment Placement box, indicate whether you want comments placed above or below the corresponding edit.
5. Click the **Open** button.

The selected EDL is displayed in the EDL view.

If you selected the wrong file type, you are prompted to convert the file to the appropriate type.



For more information about the EDL view, click the **Help** button.

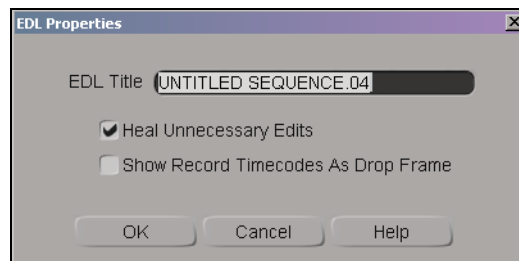
Setting EDL Properties

You can specify options for the currently displayed EDL in the EDL Properties dialog box, such as displaying timecodes as drop frame and determining comment placement.

To set EDL properties:

1. Right-click the main area of the EDL view and select **Properties**.

The EDL Properties dialog box opens.



2. Use the controls in the EDL Properties dialog box to set the EDL properties.

For information about the EDL Properties dialog box, click the **Help** button.

Conforming an EDL File

When conforming your EDL, you have the choice of logging the events in the Avid Explorer, recreating the list of events on the timeline, or both. Once the events are logged, you can capture the media at any time from either the Avid Explorer or the timeline. For more information, see "Batch Capturing" in the Help.

Before conforming your EDL, you should check if there are any layers to be composited. Offline editors often create multiple EDLs because the convention is to put separate layers into separate EDLs. Any audio or video events in the list are automatically loaded onto the appropriate tracks.

During the conform process, you can set up the appropriate heads and tails values for each clip. This is important if you need additional material at the beginning and end of each clip to do minor changes during the final stage of the edit. You can also configure the audio channel patching for each tape.

If you recreate your sequence on the timeline, you may want to process a rough cut and proof it against the original EDL. You can do this by reloading the EDL onto a new video track, adding a fade or crop effect to the video track and processing it, and then playing the sequence to make sure that the cuts and transitions on the two tracks occur in sync.

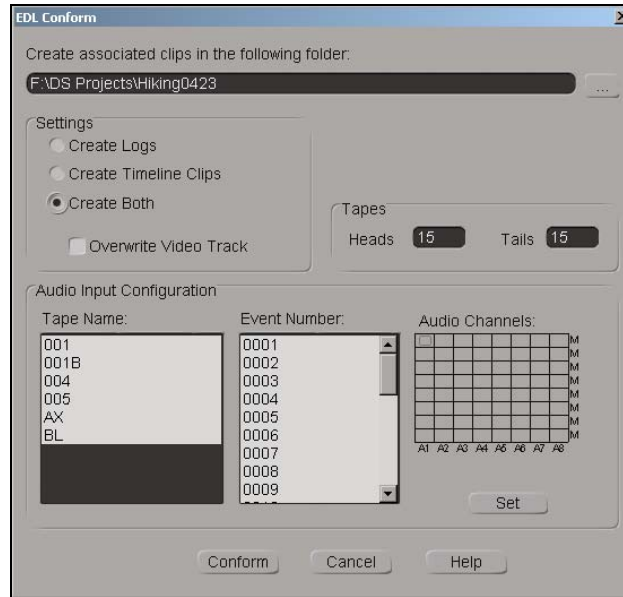
If the proofing session is successful, you can then remove the video track you added and continue to add effects and finishing touches to the original sequence.

To conform an EDL file:

1. Open a new sequence in your project.
2. Import or open an edit list in the EDL view.
3. From the EDL view, click the **Conform EDL** button.



The EDL Conform dialog box opens.



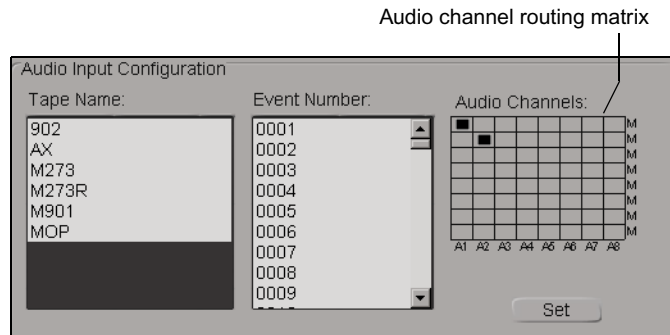
You can capture all events in the edit list, or hold down the Ctrl key and click the EDL events associated with the source material you want to capture.

4. If you want to log clips, select the folder in which you want to create the clips. The default folder is displayed in the text box at the top of the dialog box. Click the browse (...) button to select a new folder.
5. Select one of the following options:

Option	To
Create Logs	Create a log of events in the selected folder.
Create Timeline Clips	Recreate the events on the timeline.
Create Both	Create both a log of events in the selected folder and a sequence based on the events in the EDL.

6. Select the **Overwrite Video Track** option to overwrite clips on the timeline at the same timecodes. If this option is not selected, the clips will be added to a new video track.

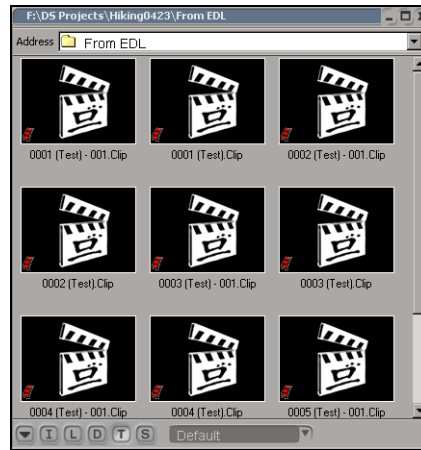
7. To add material before the in-point and after the out-point of all tape sources, type the appropriate number of frames in the Heads and Tails text boxes.
8. If you need to reconfigure the audio tracks, select a tape name from the Tape Name list and assign the incoming audio tracks to the audio channels of your clip by clicking in the audio channel routing matrix.



You can assign the audio channels differently for each tape name or you can multi-select the tape names, and make the audio channel assignment the same for all of them.

9. Click the **Set** button after you've assigned the audio tracks for each tape name to save the settings.
10. Click the **Conform** button to begin conforming the EDL.

The events are recreated on the timeline as empty clips, and master clips are created in the selected folder for each event. When you open the folder in a bin, the clip icons are red since they have no media yet.



Audio events in the edit list do not support stereo clips. When a stereo clip (two streams) is created on the timeline, it is split onto two mono tracks; each track holds one stream.

Creating Layers from an EDL

Receiving multiple EDLs for different levels in a composite occurs frequently. For example, there may be an EDL for the background and another for the foreground. When this happens, both layers must be in sync on the timeline. You can either place the layers on video tracks, which allows more than one layer to be active at a time, or you can place these two layers in a container clip. For more information, see “Creating a Composite Container Clip” in the *Avid DS Nitris Editing Guide* or the Help.

To create a layer from an EDL:

1. Open a new or existing sequence in your project.
2. Import or open an edit list in the EDL view.
3. From the EDL view, click the **Conform EDL** button.



The EDL Conform dialog box opens.

4. Select one of the following:
 - **Create Timeline Clips** to recreate the events on a video track.
 - **Create Both** to create both a log of events in the selected bin and a sequence based on the events in the EDL.

5. Deselect the **Overwrite Video Track** option, so that each EDL is recreated on an individual video track.
6. Set the **Heads** and **Tails** and configure the audio inputs as required—see “[Conforming an EDL File](#)” on page 95.
7. Click **Conform** to recreate the events on a video track on the timeline.



Avid DS Nitris ignores the current setting of the Ripple mode when performing an EDL to timeline. By default, all EDL conforms are performed with the Ripple mode off.

Modifying an EDL File

Avid DS Nitris lets you modify certain properties of the EDL after you’ve loaded it into the EDL view. You can change the name of the source tape, as well as ripple the source timecodes.

Changing the Source Tape Name

If your source tape name is too long, or the name of the tape has changed between the offline and the online, you can modify the name of your tape directly in Avid DS Nitris. Once you’ve loaded an EDL into the EDL view, you can modify the source name of any one of the sources.

To change the source name of a tape in an EDL:

1. Load an EDL into the EDL view.
2. Right-click the main area of the EDL view and select **Change Source Name**.

The Change Source Name dialog box opens.

3. From the Old Source Name list, select the name of the tape you want to change.
4. Type the new name in the New Source Name text box and click **OK**.

The Source Name is changed in the EDL view.

Rippling the Source Timecodes

If there’s a time delay between your master tapes and the offline EDL list, or the time of an event has changed, you can push or ripple any one of the source timecodes forwards or backwards directly in Avid DS Nitris.

To ripple all source timecodes in an EDL:

1. Load an EDL into the EDL view.
2. Right-click the main area of the EDL view and select **Ripple Sources**.
The Ripple Sources dialog box opens.
3. In the Ripple By timecode box, type the amount by which you want the source timecodes to move.



To ripple the source timecode backwards, type the amount preceded by a minus (-) sign in the Ripple By timecode box.

4. Click **OK**.
The source timecodes of all your source tapes are modified by the amount you specified.

To ripple the source timecode of one event in an EDL:

1. Load an EDL into the EDL view.
2. Select the event in the Edit list.
3. Right-click and select **Ripple Sources**.
The Ripple Sources dialog box opens.
4. In the Ripple By timecode box, type the amount by which you want the source timecode to move.



To ripple the source timecode backwards, type the amount preceded by a minus (-) sign in the Ripple By timecode box.

5. Click **OK**.
The source timecode of that one event is modified by the amount you specified.

To ripple the timecodes of all events from one source:

1. Load an EDL into the EDL view.
2. Right-click the main area of the EDL view and select **Ripple Sources**.
The Ripple Sources dialog box opens.
3. Select the **Apply To All Edits From This Source** option to modify the source timecode of one of your source tapes.
4. Select the name of the tape from the list.

5. Type the amount by which you want the source timecodes to move in the Ripple By timecode box and click **OK**.

All the timecodes for that one source tape are modified by the amount you specified.

Exporting an EDL File

If you want to perform certain tasks on another system, you can create an EDL of your current sequence, save it to file, and then transfer it.

Avid DS Nitris creates an EDL for each track of your current sequence and for some effects. Depending on the track, the EDL contains information about the timecode, transitions, and supported effects. Once you've created EDLs of the current sequence, you can save them and transfer the information to another system.

To create and save EDLs of the current sequence:



1. From the EDL view, click the **Timeline to EDL** button to create one or more EDLs of the current sequence.
2. If Avid DS Nitris created more than one EDL, select the EDL that you want to display from the EDL name list.
3. Click the **Save EDL** button to save your EDL to file.



The Save As dialog box opens.

4. Navigate to an appropriate folder, type a name in the File Name text box, and click the **Save** button.

The EDL is saved in the location you specified.

Printing an EDL File

When you need a hard copy of your EDL for review or want to keep a hard copy as a reference, you can print one out from within the EDL view. You can set the number of copies to print, as well as the orientation of the page.

To print an EDL file:

1. Load an EDL into the EDL view.
2. From the EDL view, click the **Print** button.

The Print EDL dialog box opens.

3. In the Number of Copies text box, type the number of copies you want to print.
4. Select a page orientation for the EDL.
5. Click the **Print** button.

The EDL is printed on your default printer.



To change your default printer, modify the printer settings in Windows.

Proofing

If you recreated your sequence on the timeline, you may want to process the rough cut, and proof it against the original EDL to make sure that the timing is correct.

To proof the EDL to timeline:

1. Reload the EDL onto a new video track. Make sure you deselect the **Overwrite Video Track** option.
2. Add a diagonal wipe or crop effect to the video track.
3. Process the effect.
4. Play the sequence to make sure that the cuts and transitions on the two tracks occur in sync.

If the proofing session is successful, you can remove the video track and continue to add effects and finishing touches to the original sequence.

Conforming ALE Files

Avid DS Nitris supports ALE (Avid Log Exchange) files—a file format specifically designed to hold information about log files generated by other Avid systems. ALE files contain only information about the source material, so you can't import sequences, effects or other higher level information.



Although the ALE file format was designed for log files generated by Avid editing systems, many other systems can output ALE files as well.

You can use ALE files to transfer information from MediaLog to Avid DS Nitris. MediaLog is a tool that helps you select and log footage *before* your editing session. Although you can log footage with

Avid DS Nitris, using MediaLog can free up your Avid DS Nitris system for editing and effects. After logging shots, you can use Avid DS Nitris to digitize and edit the footage.



MediaLog is shipped with your Avid DS Nitris system. For complete information about MediaLog, see the MediaLog Help or the Avid MediaLog User's Guide (available in Adobe Acrobat format on the MediaLog CD). MediaLog is also available in the Download area of the Avid DS Nitris Customer Support web site.

You can import bins created in MediaLog into Avid DS Nitris. To do this, either:

- Export the bin as an ALE file. You can then load the ALE file into Avid DS Nitris and create logs.
- Export the project and bins as an AFE file.

For more information, refer to the *Avid MediaLog User's Guide* or [“Exporting AFE Files from MediaLog” on page 35](#).



To import an ALE file into Avid DS Nitris, make sure the following columns are displayed in MediaLog:

- *End*
- *Start*
- *Tape*
- *Tracks*

You can display other columns as well. Only columns that are displayed in MediaLog will be displayed in Avid DS Nitris.

Importing an ALE File

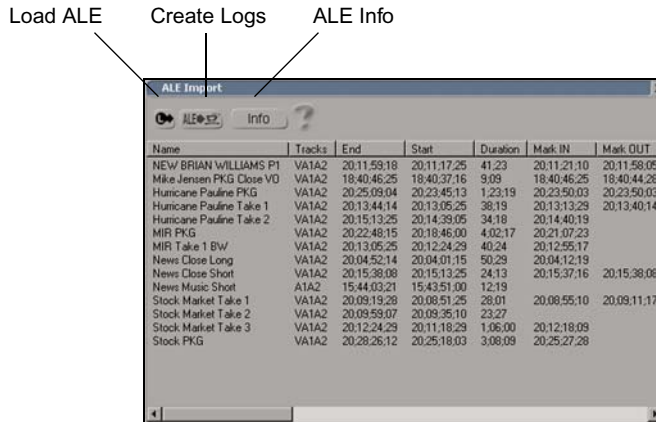
ALE files can be imported and interpreted by Avid DS Nitris.

To import an ALE file



1. Select **View > Single-Instance Views > ALE Import**.
2. In the ALE Import view, click the **Load ALE File** button.
3. In the Open dialog box, select a file.

The selected ALE file appears in the ALE Import view.



For information about the ALE view, click the **Help** button.

You can view the global properties of an ALE file, which includes the location of the file and the values of various global properties, such as video/audio format, fps, and more in the ALE Import view.

To get information on an ALE file:

- ▶ Click the **Info** button.

Logging Clips from an ALE File

After you've imported an ALE file into Avid DS Nitris, you can select the clips you want to log. However, before you can log master clips, the clips must have associated values for the following properties:

- End
- Name
- Start
- Tape (or a global tape property)
- Tracks

If any of these properties are missing an associated value, the Create Logs button appears dimmed and you need to supply the missing value.

To log master clips from an ALE file:

1. Load an ALE file into the ALE Import view—see “Importing an ALE File” on page 103.
2. Select the clip(s) you want to log in a bin by clicking them. To select more than one clip at a time, select a clip, hold down the Ctrl key and click the others.

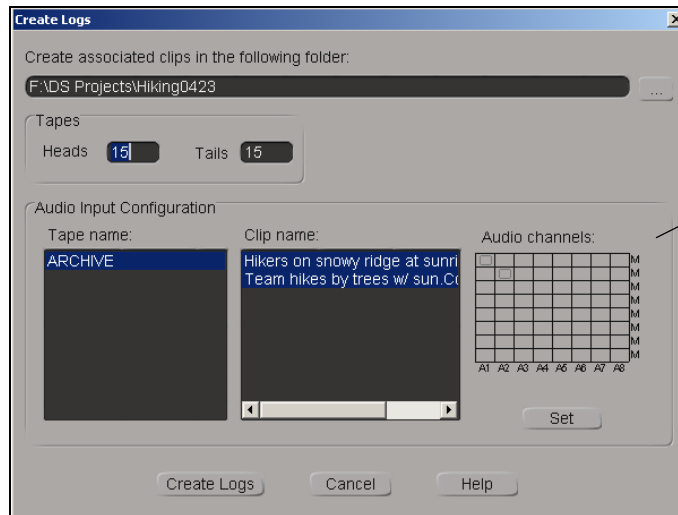


If no clips are selected in the ALE Import view, Avid DS Nitris creates logs for every clip.



3. In the ALE Import view, click the **Create Logs** button.

The Create Logs dialog box opens.



Routing matrix

4. Select the folder in which you want to create the logged clips. The default folder is displayed in the text box at the top of the dialog box. Click the browse (...) button to select a new folder.
5. To add material before the in-point and after the out-point of all tape sources, type the appropriate number of frames in the Heads and Tails text boxes.
6. If you need to reconfigure the audio tracks, select a tape name from the Tape Name list and assign the audio tracks to the audio channels of your clip by clicking in the audio channel routing matrix.



You can assign the audio tracks differently for each source name.

7. Click the **Set** button after you have assigned the audio tracks for each tape name to save the settings.
8. Click the **Create Logs** button to begin creating logs from the ALE file.

In the Avid Explorer, master clips are created for each selected clip. Once the clips have been logged, you can capture the media at any time.



Only source material from tape can be recaptured from clips logged from an ALE file.

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