

Avid® Film Composer® and Universal Offline Editing

Getting Started Guide

Release 10.0

Avid
tools for storytellers®

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Film Composer and Universal Offline Editing Getting Started Guide •
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CHAPTER 1

About Film Composer and Media Composer

This chapter provides a general overview of the capabilities of Film Composer and Media Composer systems. It introduces basic concepts along with some tips for the beginning user in the following sections:

- **Film Composer Overview**
- **About 24p Media**
- **About 25p Media**
- **Editing Basics**
- **From Flatbed to Desktop: Getting Oriented**
- **Project Workflow**

Film Composer Overview

Film Composer streamlines the editing process by combining the traditional tools of postproduction, the creative control of nonlinear digital editing, and the simplicity of the user interface.



Since Film Composer shares a feature set with Media Composer models with the Universal Offline Editing option, Film Composer is used generically for an Avid film-based editing product throughout this chapter.

More than a method of saving time and money, nonlinear editing introduces a new style of craftsmanship into the postproduction suite by allowing greater experimentation in the composition of full-motion visual media.

Avid Film Composer blends the traditional benefits of previsualization familiar to the conventional film editor with the advanced production tools and image quality of high-end online production.

Film editors have long wanted access to the real-time effects and previsualization tools available in the online videotape suite, without losing their traditional sense of craftsmanship. The Film Composer nonlinear editing system makes this possible.

The nonlinear editing process is not new to film. In fact, you will discover many familiar terms and procedures of film editing preserved in this system. At the same time, Film Composer introduces random access to footage and the ability to easily create multiple versions of a cut.

This unique combination of traditional film concepts and state-of-the-art nonlinear technology dramatically shortens the distance between a concept and its execution in the cutting room, making the process of film editing more fluid. Film Composer includes new 24p and 25p editing technology which enables content producers to edit 24-frame progressive and 25-frame progressive content in its native format and to deliver NTSC, PAL, 4:3, 16:9, and

letterbox versions. It also outputs list formats such as film cut lists and 24-fps and 25-fps edit decision lists (EDLs) for high-definition television (HDTV) conforming.

About 24p Media

With new digital television (DTV) formats expanding the options for content distribution, there is renewed interest in the oldest format in the industry: 24-fps film. In addition to its common format, film provides the highest resolution master for archiving purposes. Through a telecine transfer and the digitizing process, the Avid system captures and stores film frames as 24-fps progressive media, or 24p.

Progressive media is composed of single frames, each of which is vertically scanned as one pass. The Avid system creates 24p media by combining (deinterlacing) two video fields into a single, full, reconstructed frame. For NTSC film-to-tape transfers, the system creates 24p media by removing the extra fields inserted by the 2:3 pulldown process and creating progressive frames.

Working in 24p simplifies digital editing of film or other 24-fps-originated content, such as HDTV video that has been downconverted to ITU-R 601 digital video. In addition, 24p media requires less storage and processing power than 30-fps media. Because 24p provides a common production format for multiversion, multiformat delivery, it promises to become the new universal format for all film and video content.

About 25p Media

The 25p format is primarily for use in countries where PAL video is standard. When you transfer 25-fps film footage to 25-fps PAL video, no modifications are necessary due to matching frame rates.

The 25-fps feature provides the following advantages:

- Simultaneous input of video and audio in sync
- Frame-accurate ink number tracking
- Digital cut recording directly to videotape
- Frame-accurate cut lists and change lists
- Frame-accurate audio EDLs for online editing of audio tracks
- Frame-accurate EDLs for assembling footage from the transfer or for preparing an online show master

The source for 25p media is typically 25-fps film or 25-fps HDTV format. The methods for creating and storing 25p media are the same as for 24p media.

Editing Basics

The unique nature of nonlinear editing and the specific features of Avid Film Composer offer a new way of approaching the process of editing and the flow of your work on projects, as described in this section.

About Nonlinear Editing

As a digital, nonlinear editing tool, Avid Film Composer provides complete *random access* to footage, with instantaneous cueing and retrieval of sequences, segments, clips, and frames.

In addition, traditional editing requires that you electronically copy video from a source tape to a master tape. When you make changes in this linear arrangement, you must reassemble all the clips that follow the change. By contrast, when you edit with Avid Film Composer, you are not actually cutting or dubbing the footage. Instead, you digitize your source tapes into media files that can be played just like the original tapes. When you edit, you work with these images and sounds (*objects*) with great freedom, creating data files that refer to the media files and to your original source tapes. You can make changes, and the entire sequence is immediately updated. This is the primary benefit of nonlinear editing.

The system maintains frame-accurate links between each alteration of the objects you work with and the original media files. This allows you to experiment with every edit you make through multiple generations. When you play back your work, the system immediately accesses and plays the appropriate portions of the digitized video and audio.

Editing Components

Knowing some basic terms for the editing components will help you use your Avid system more effectively:

- **Project:** The job that results in one or more sequences; the Project window organizes all the clips, sequences, effects, and media file pointers for a program or series of programs
- **Sequence:** An edited composition that includes audio and video clips and rendered effects
- **Bin:** The window in which you organize the material to be edited
- **Source clip:** The smallest media object that contains all the information necessary to reference footage
- **Media file:** Stored, compressed digital data representing the original video and audio

- **Source/Record mode:** A mode composed of a Source monitor that displays source clips, a Record monitor that displays the assembled sequence, and controls for making basic edits
- **Timeline:** The graphical representation of every edit made to a sequence, including all nested effects and layered tracks
- **Segment mode:** Editing controls for moving, deleting, marking, and editing segments in the Timeline
- **Trim mode:** Controls for fine-tuning edits and transitions with various trim procedures
- **Effect mode:** Controls in the Timeline and the Effect Editor to apply, render, and edit effects into the sequence
- **IN and OUT points:** Starting and ending points of an edit
- **Subclip:** Part of a master clip, which references the master clip
- **EDL:** Edit decision list containing detailed information on your sequence for editing a videotape master
- **Cut list:** A series of output lists containing specifications used to conform the work print or negative
- **Digital cut:** A copy made directly from disk to tape

From Flatbed to Desktop: Getting Oriented

As a film editor, you have traditionally enjoyed the sensation of passing each frame of a project through your hands. When you rock a magnetic track back and forth, you can feel it vibrating at your fingertips. In addition, you are probably accustomed to judging edits based on the space that they occupy, using feet and frames as your guide.

The videotape editor, by contrast, is time-oriented, judging edits on the basis of the hours, minutes, and seconds dictated by timecode.

Avid Film Composer integrates elements of both film and video editing:

- The Timeline, roughly modeled after the film synchronizer, and the edgecode tracking display (in feet and frames) preserves the spatial approach to editing.
- The timecode tracking display is based on the conventional time-oriented techniques of video postproduction.

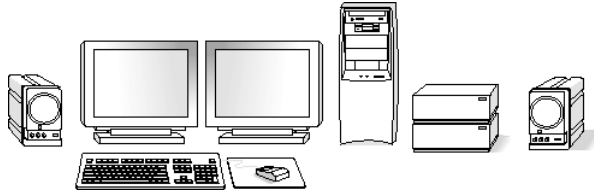
Project Workflow

The following sections introduce the three stages of a project, along with the system terms you encounter when working with Avid Film Composer. Complete procedures for each stage are described in the printed manuals, online books, and Help for your Avid system.

Starting a Project

Starting a project involves the following steps:

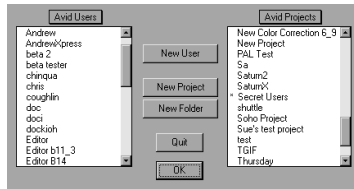
1. Turn on your equipment in a prescribed order and start the application.



1. Turn on and start your Avid system.



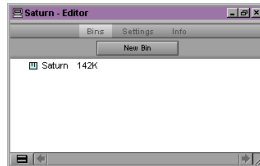
2. Select or create a new *project*: the job that will result in one or more finished *sequences*.



2. Select or create a project.



3. Create and organize *bins*.



3. Create and organize bins.

Editing a Sequence

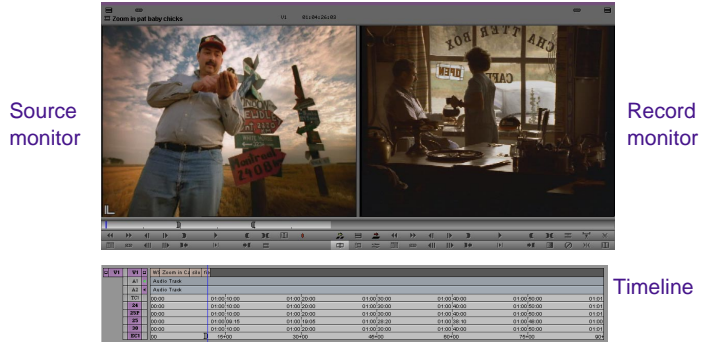
Editing a sequence involves the following steps:

1. View your clips in advance and mark *IN points* and *OUT points*, or create *subclips* based on selected portions of your master clips.



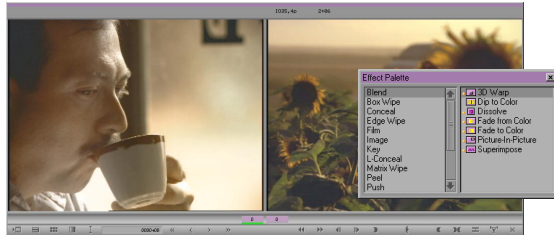
1. Screen, mark, and subcatalog footage.

2. Build your sequence in Source/Record mode, which provides nonlinear editing controls with Source and Record monitors, and in the *Timeline*.



2. Edit in Source/Record mode and in the Timeline.

3. Fine-tune your edits and effects by using functions of the various edit modes, such as Segment mode, Trim mode, and Effect mode.

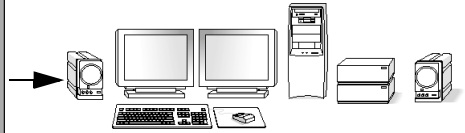
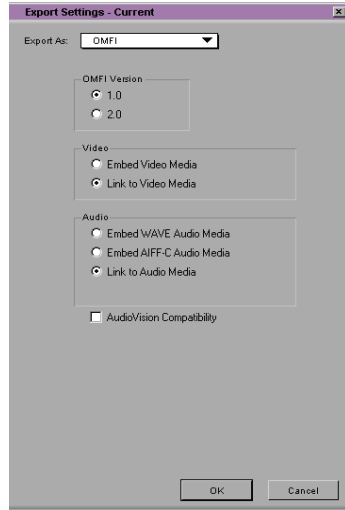


3. Fine-tune edits and effects.

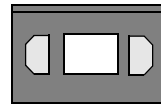
Generating Output

Generating output based on your sequence involves any or all of the following options:

Export and exchange material for audio sweetening or graphics enhancement in a third-party application, or for incorporating into a multimedia project.

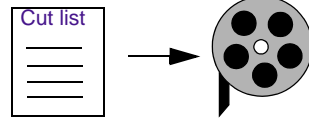


Export and exchange material for import into third-party applications.



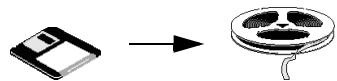
Record a digital cut directly to tape.

Record the final sequence as a digital cut as NTSC or PAL, with 16:9 or 4:3 screen ratio.



Generate a cut list for film or work print.

Generate a cut list to be used for conforming a film negative or work print.



Generate an EDL for HDTV master.

Generate an EDL to create an HDTV online master.



CHAPTER 2

Introduction

This chapter contains information to help you prepare for the tutorial chapters. This chapter contains the following sections:

- **Using the Tutorial**
- **What You Need**
- **Turning On Your Equipment**
- **Installing the Tutorial Files**
- **How to Proceed**
- **Using Help**
- **Using Online Documentation**

Using the Tutorial

The self-paced tutorial included in this guide is designed as a guided Avid editing session, using the basic features of the system. In the tutorial, you edit a 1-minute commercial for Saturn[®] featuring chicken farmer and Saturn driver, Calvin Egg.

The footage for the sequence is on the Tutorial CD-ROM that came with your system. The CD-ROM contains digitized media ready for you to use.

The instructions in the tutorial take you through each step of the editing process:

- Starting a project (in [Chapter 3](#))
- Playing clips (in [Chapter 4](#))
- Marking footage (in [Chapter 5](#))
- Trimming (in [Chapter 6](#))
- Creating a sequence (in [Chapter 7](#))
- Refining the edit (in [Chapter 8](#))
- Adding effects to a sequence (in [Chapter 9](#))
- Adding a title to a sequence (in [Chapter 10](#))
- Generating output (in [Chapter 11](#))

To complete this tutorial, you need a basic familiarity with the Windows NT or Macintosh operating system. If you have never used a Windows NT or Macintosh system, see your Windows NT or Macintosh documentation.

You don't need any previous experience with Avid systems to complete the tutorial. The terms and techniques needed for each tutorial section are in each chapter. You can use the Help system (see ["Using Help" on page 22](#)) and the online books (see ["Using Online Documentation" on page 29](#)) for more information.

This tutorial takes approximately 3 hours to complete.

Before you begin, you need an installed Film Composer or Media Composer system. If you have not yet set up your system, see the *Avid Composer Products Setup Guide*. If you need to install the software, see the *Avid Media Composer and Film Composer Release 10.0 Release Notes*.

What You Need

The Tutorial CD-ROM packaged with your Avid system includes all the files necessary to complete this tutorial:

- **OMFI MediaFiles folder** — Contains the digitized files you need for the tutorial. You need to copy these files to your external media drive.
- **Avid Projects folder** — Contains the project and bins you need for the tutorial. You need to copy these files to one of the following locations:

drive:\Avid\Avid Film Composer (Windows)

drive:\Avid\Avid Media Composer (Windows)

Avid drive (Macintosh)

Turning On Your Equipment

Begin your edit session by turning on the components of your Avid system. If any part of your system fails to turn on, make sure its electrical cord is plugged snugly into an appropriate electrical outlet or power strip. For information on setting up your system, see the *Avid Composer Products Setup Guide*.



If you fail to follow the proper sequence for starting up your system, you could damage your computer or storage drives.

Always turn on the devices in the following order:

1. **Fixed-storage drives:** Turn on fixed-storage drives before starting the computer. Allow 10 to 15 seconds for the drives to spin up-to-speed before starting your computer. Allow 1 to 2 minutes for Fibre Channel drives.

2. **Other peripheral hardware:** Turn on all other peripheral units except the computer. These include:
 - Monitors and speakers
 - Tape decks and additional autoassembly configurations (switcher, time-base corrector, and so on) if you plan to digitize or conduct an autoassembly
 - Meridien™ I/O box
3. **The computer:**
 - Turn on your computer.

The computer goes through a self-check routine, and the startup screen appears.

For information on Windows NT or Macintosh features, such as the desktop and icons, see your Windows NT or Macintosh documentation.



To avoid system damage, do not disconnect or turn off external drives while the system is on.

Installing the Tutorial Files

The Tutorial CD-ROM contains all the files you need for the tutorial sections of this guide. The CD-ROM contains the tutorial media files digitized at a 14:1 compression ratio. You need approximately 1 GB of free space available on your external media drive.

It takes approximately 15 minutes to install the media files from the CD-ROM to the external media drive.

How to Proceed

The following are a few tips for taking full advantage of Avid documentation and other resources:

- Complete the tutorial in this guide before starting a project.
- Begin learning about basic procedures by using the default settings. As your confidence increases, begin to explore additional procedures and settings.
- Instead of using the standard menus to find the command you need in a window, try using shortcut menus. Either right-click (Windows) or Option+click (Macintosh) in a window to access a menu that shows the most frequently used commands for that window.
- Keep the *Avid Media Composer and Film Composer Quick Reference* available during editing sessions to speed the use of shortcuts and keyboard commands.
- Make a habit of reading Avid's newsletters, mailings, and other trade publications.
- Make use of additional training resources provided by Avid whenever possible, such as classes and instructional videotapes. For more information, contact Avid at 800-867-2843.
- Check the Avid Web site for listings of courses, schedules, and locations:

www.avid.com/services/training/

Using Help

You can get help and background information for tasks, windows, dialog boxes, and screen objects through your Avid Help system. Your Help system is HTML-based and operates in a Web browser. You need Version 4.5 or later of Microsoft® Internet Explorer. On a Macintosh system, Avid recommends Internet Explorer Version 5 or higher. For more detailed information on using Help, consult the Help system for your Avid product.

Setting Up Your Browser

You must have cookies enabled in your browser to use several capabilities of your Avid Help system. Avid does not retain personal information about you or your system other than your frequently visited Help topics.

To enable cookies:

1. Choose Internet Options from the Internet Explorer Tools menu.
2. Click the Security tab.
3. Click the Custom Level button.
4. Scroll down to the Cookies section.
5. Make sure the Enable button is selected.
6. Click OK, and then click OK again.

Opening and Closing the Help System

To open the Help system:

1. Choose Film Composer Help or Media Composer Help from the Help menu.

The Help system appears in the default browser for your system.

2. Use the Using Help, Contents, Index, Search, Favorites, and Glossary buttons to access the information you need.

To close the Help system, do one of the following:

- Click the Close button (Windows) or the close box (Macintosh) in the browser.
- Choose Exit from the browser File menu.
- Navigate to another Web site.

Getting Help for Windows and Dialog Boxes

The Help system provides you with context-sensitive Help for windows and dialog boxes, such as tools and settings.

To get Help for windows and dialog boxes:

1. Make sure the Avid application is active.
2. Position the mouse pointer anywhere in the window or dialog box for which you want help.
3. Press the F1 key (Windows) or the Help key (Macintosh) on the keyboard.

If there is no information about a window or dialog box, a Navigation Canceled message appears in the browser. Open the Help and use the Search or the Index function to look for information on that window or dialog box.

Getting Help for Screen Objects

You can use What's This? Help to find out about buttons and other screen objects.

To get help for screen objects:

1. Right-click (Windows) or Ctrl+Shift+click (Macintosh) the screen object.
2. Choose What's This? from the shortcut menu.

A browser window opens that explains how you use the item. Many windows include a link (marked by underlined text) to more information.



(Windows only) For some dialog boxes, such as Import and Print, use the Question Mark button to access What's This? Help.

Keeping Help Available (Windows Only)

When you access a Help topic and then return to the Avid application, the Help browser disappears behind the Avid application.

You can restore the Help from the taskbar at the bottom of the screen. All your active applications are represented by buttons on the taskbar.

To restore Help, click the browser button on the taskbar.

The Help reappears.

If you can't see the taskbar, you might have set a property that hides it.

To keep the taskbar on top:

1. Right-click in an area of the taskbar where there are no buttons.
2. Choose Properties from the shortcut menu.

The Taskbar Properties dialog box appears.

3. Select Always on top.
4. Deselect Auto hide.

5. Click OK.

The taskbar remains visible at all times.

Finding Information Within the Help

You see the Help browser when you open Help from the Help menu. The left frame of the Help browser includes a Contents list and buttons for several other methods of finding information.

Using the Contents List

The Contents button provides a list of topics covering the entire Help system.

To view the Contents list, do one of the following:

- From the Help menu, choose Film Composer Help or Media Composer Help, and then click the Contents button.
- From a Help topic, click the Contents button.

To display a topic, double-click the topic title in the Contents list.



The Contents displays only the top-level topics. Many entries link to subtopics with related information or procedures.

Using the Index

The Index button provides an alphabetized list of entries, like the index of a printed book.

To find topics by using the Index button:

1. From the Help menu, choose Film Composer Help or Media Composer Help and click the Index button, or click the Index button from a Help topic.

2. From the alphabet at the top, select the letter that begins the topic you want to find.
3. Scroll through the topics beginning with that letter until you find the topic you want.
4. Click the number to the right of the index entry. The number indicates how many topics that index entry has associated with it. The topic opens in the right frame of the browser.

Using the Search Feature

The Search button lets you search the entire Help system for words or phrases and then lists topics that include those words or phrases.

To search for topics by using the Search button:

1. From the Help menu, choose Film Composer Help or Media Composer Help and click the Search button, or click the Search button from a Help topic.
2. In the text box, type the word or phrase that you want to find. You can type up to three words.
3. Press Enter (Windows) or Return (Macintosh) or click the Search button.

A list shows topics that contain the word or words for which you searched.



Do not type quotation marks or asterisks in the text box.

4. Click a topic in the list.

The topic opens in the right frame of the browser.

Accessing Information from the Help Menu

In addition to the Help system, the Help menu in Avid Film Composer and Media Composer provides other types of online information. The following table describes the Help menu choices for Windows systems.

Table 2-1 Windows Help System Menu Items


Menu Item	Description
Film Composer Help or Media Composer Help	Starts the Help system.
Shortcuts	Displays a list of topics that describe keyboard shortcuts for Avid application operations.
Online Books	Displays the opening screen of the <i>Avid Online Publications</i> CD-ROM, if you have loaded the compact disc into your CD-ROM drive. The <i>Avid Online Publications</i> CD-ROM includes all software documentation in Adobe Acrobat Reader format. Use the opening screen to access any manual. For information on getting the best performance, click “Using This Collection.”  Do not access a CD-ROM while you are running a time-critical operation, such as digitize, render, or play.
Show ToolTips	Switches the display of pop-up descriptions for buttons and tools. You can set the time delay in the Interface Settings dialog box, which you access from the Settings scroll list in the Project window.
www.Avid.com	Starts the Avid home page. From this page, you can access all kinds of information about Avid, including technical support.

Table 2-1 Windows Help System Menu Items (Continued)


Menu Item	Description
www.AvidProNet.com	Starts AvidProNet.com™, Avid's business-to-business Web community and services portal designed specifically for media creation professionals. The site offers news, a reference area, an interactive community area, an Exchange area, and direct links to Web-based stock media libraries.
About	Displays the name and version of the product, along with license information.

Table 2-2 describes the Help menu choices for Macintosh.

Table 2-2 Macintosh Help Menu Items

Menu Item	Description
Shortcuts	Displays a list of topics that describe keyboard shortcuts for Avid application operations.
About Balloon Help	Provides an explanation of Balloon Help™.
Show Balloons	Switches the display of pop-up descriptions for buttons and tools.
Online Books	Displays the opening screen of the <i>Avid Online Publications</i> CD-ROM, if you have loaded the compact disc into your CD-ROM drive. The <i>Avid Online Publications</i> CD includes all software documentation in Adobe Acrobat Reader format. Use the opening screen to access any manual. For information on getting the best performance, click "Using This Collection."

Table 2-2 Macintosh Help Menu Items (Continued)

Menu Item	Description
	 Do not access a CD-ROM while you are running a time-critical operation, such as digitize, render, or play.
www.avid.com	Starts the Avid home page. From this page, you can access all kinds of information about Avid, including technical support.
www.AvidProNet.com	Starts AvidProNet.com, Avid's business-to-business Web community and services portal designed specifically for media creation professionals. The site offers news, a reference area, an interactive community area, an Exchange area, and direct links to Web-based stock media libraries.
Film Composer Help or Media Composer Help	Starts the Help system.

Using Online Documentation

The *Avid Media Composer and Film Composer Products Online Publications* CD-ROM includes:

- *Avid Film Composer and Universal Offline Editing Getting Started Guide (this book)*
- *Avid Media Composer and Film Composer Getting Started Guide for Video Editing*
- *Avid Media Composer and Film Composer Input and Output Guide*
- *Avid Media Composer and Film Composer Editing Guide*
- *Avid Media Composer and Film Composer Effects Guide*
- *Avid Products Collaboration Guide*

- *AvidNet Transfer Tool User's Guide*
- *Avid EDL Manager User's Guide*
- *Avid MediaLog User's Guide*
- *Avid FilmScribe User's Guide*
- **Film Composer Help or Media Composer Help**

The books are PDF files. You can view them with Adobe Acrobat Reader, which you can install from the CD-ROM.

The online version of the books enables you to:

- Navigate through books by using bookmarks and hyperlinks.
- Speed up information retrieval by performing keyword searches.
- Annotate the books with your own notes.
- Zoom in on a page, enabling closer review of text and images.
- Print any or all pages.
- View the books with full-color graphics.
- View movies that illustrate Avid effects.



Avid gives you permission to print up to three complete copies of each book.



CHAPTER 3

Starting a Project

In this chapter, you start the application and then select a user and a project.



Before starting the tutorial, make sure you have installed the Tutorial files (see “Installing the Tutorial Files” on page 20).

This chapter contains the following sections:

- **Starting the Application (Windows)**
- **Starting the Application (Macintosh)**
- **Creating a New User**
- **Selecting a Project**
- **Viewing Clips**

Starting the Application (Windows)

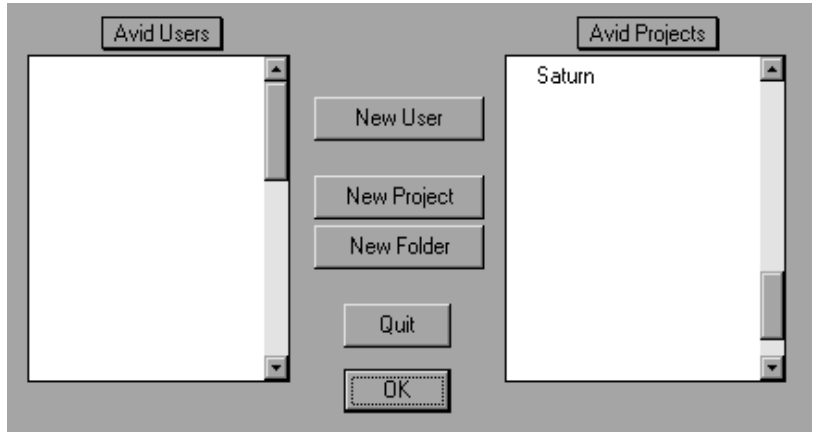
To start the application:

1. Click the Start button.
2. Point to Programs.
3. Point to the Avid folder.

4. Click Avid Film Composer or Media Composer.

After a few moments, the Open Project dialog box appears.

The Saturn project that you installed in the Avid Projects folder in [Chapter 2](#) appears in the Projects scroll list.



Starting the Application (Macintosh)

To start the application:

1. Open the Avid drive by double-clicking the Avid drive icon.
2. Open the Film Composer or Media Composer folder.
3. Double-click the application icon or alias.

After a few moments, the Open Project dialog box appears. You use this box to select or create a user and a project.

The Saturn project that you installed in the Avid Projects folder in [Chapter 2](#) appears in the Avid Projects list.

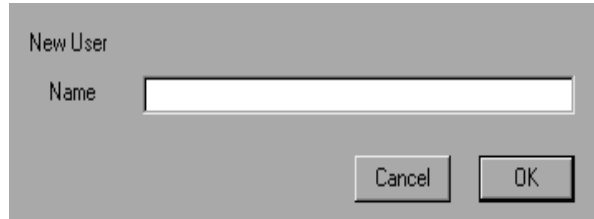
Creating a New User

To open a project, you create a new user and select an existing project.

To create a new user:

1. Click the New User button in the Open Project dialog box.

The New User dialog box appears.



2. Type Editor and click OK.

The Open Project dialog box reappears with Editor highlighted in the Users scroll list.

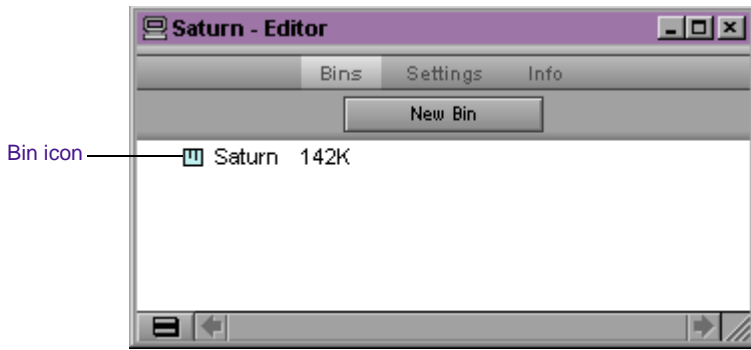
Selecting a Project

To get help for the Project window, click in the Project window and press F1.

To select a project:

1. Select Saturn from the Projects scroll list, and click OK.

The Project window opens. It displays the Saturn bin.



2. Double-click the bin icon to open the **Saturn** bin.

This bin contains the clips of the source footage you need to build the Tutorial sequence.

Viewing Clips

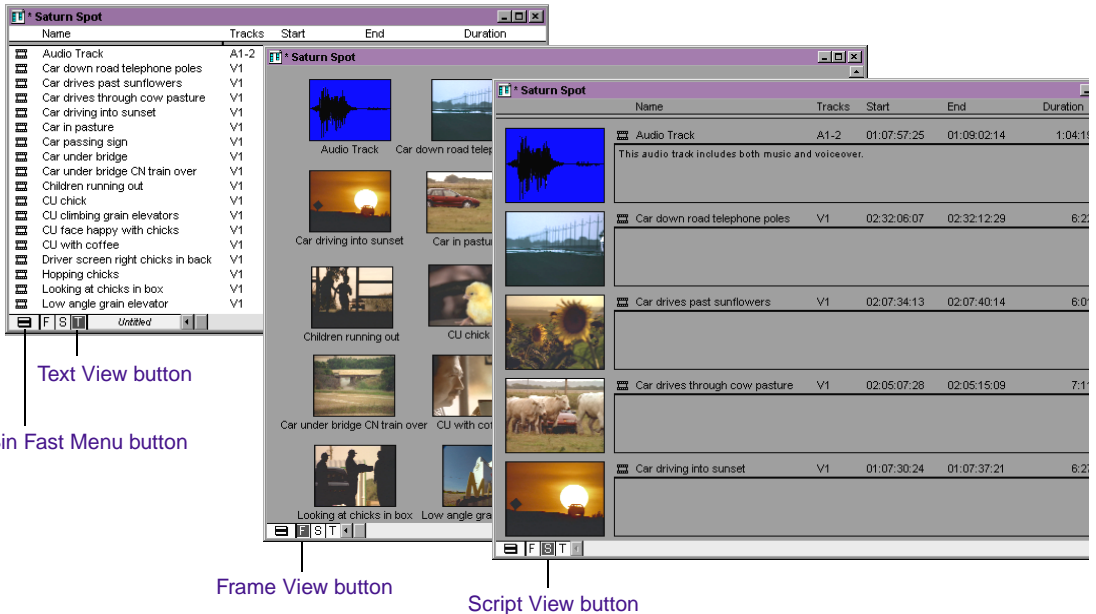
The information in a bin can be viewed in the following ways:

- *Text view* displays columns of information about your clips.
- *Frame view* displays each clip as a single representative image.
- *Script view* displays each clip with an image and an area in which to enter text as part of a storyboard.

Text view

Frame view

Script view



Using Text View

Let's look at Text view:

Text view is the default bin setting.

1. Click the Text View button (labeled T) in the lower left corner of the bin to view information about clips in the Saturn bin.

If the button is highlighted, you are already in Text view.

In Text view, you can rearrange the clips in the bin by sorting on a particular column. Let's first sort by Start time, and then sort by Name so that the clips return to alphabetical order.

2. Click the Start heading in the bin.
3. Choose Sort from the Bin menu.

The clips are rearranged according to Start time.

4. Click the Name heading in the bin and choose Sort from the Bin menu to resort the clips in alphabetical order.

Column headings

Object icons

Bin Fast Menu button

Text View button

Name	Tracks	Start	End	Duration
Audio Track	A1-2	01:07:57:25	01:09:02:14	1:04:19
Car down road telephone poles	V1	02:32:06:07	02:32:12:29	6:22
Car drives past sunflowers	V1	02:07:34:13	02:07:40:14	6:01
Car drives through cow pasture	V1	02:05:07:28	02:05:15:09	7:11
Car driving into sunset	V1	01:07:30:24	01:07:37:21	6:27
Car in pasture	V1	02:04:37:23	02:04:42:27	5:04
Car passing sign	V1	03:03:48:14	03:03:55:15	7:01
Car under bridge	V1	02:01:03:06	02:01:09:08	6:02
Car under bridge CN train over	V1	02:00:45:16	02:00:51:18	6:02
Children running out	V1	02:10:36:00	02:10:43:09	7:09
CU chick	V1	01:05:55:16	01:06:00:22	5:06
CU climbing grain elevators	V1	03:03:39:13	03:03:45:19	6:06
CU face happy with chicks	V1	04:02:14:00	04:02:20:20	6:20
CU with coffee	V1	02:06:59:25	02:07:06:07	6:12
Driver screen right chicks in back	V1	03:04:14:20	03:04:19:27	5:07
Hopping chicks	V1	01:10:50:15	01:10:56:19	6:04
Looking at chicks in box	V1	03:09:35:00	03:09:41:16	6:16
Low angle grain elevator	V1	03:06:08:25	03:06:15:17	6:22

Using Frame View

Frame view presents each clip as single picture frame, with the name of the clip. You can play back the footage in each frame, change the size of frames, and rearrange frames in any order within the bin.

Let's look at Frame view:

1. Click the Frame View button (labeled F) in the lower left corner of the bin to see a picture-frame representation of each clip in the bin.

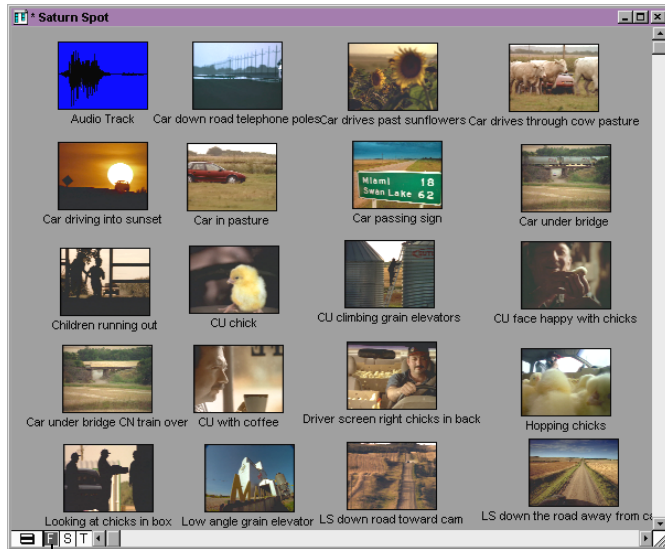


The sorted order of clips does not carry over to Frame view.

2. Choose Enlarge Frame from the Edit menu.
3. If some clips are now off screen, choose Fill Window from the Bin menu.

The clips are arranged in neat rows and columns in the bin.

- Click one of the clips, and press the L key (Play) on the keyboard.
The clip plays in the bin.
- Press the space bar (Stop) to stop playing the clip.



Frame View button

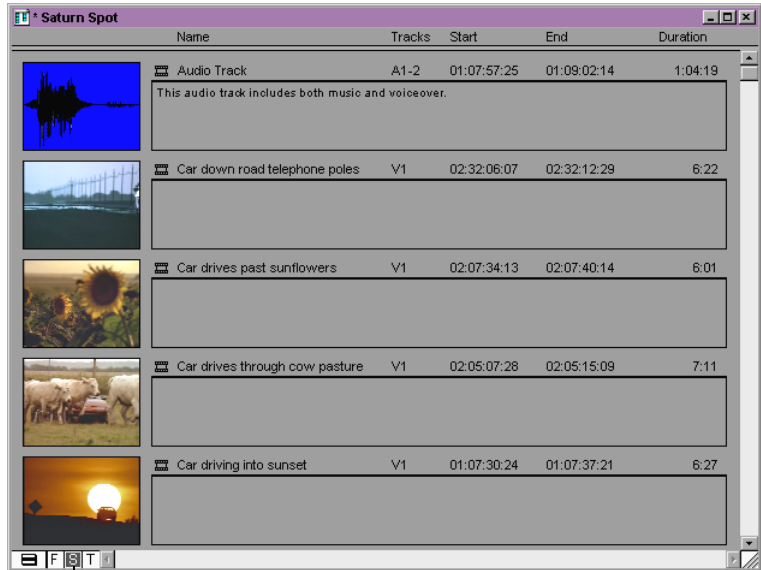
Using Script View

Script view combines the features of Frame view with Text view and includes space for typing notes or script. The frames are displayed vertically on the left side of your screen with a text box to the right of each clip. Clip data is displayed above the text box.

Let's look at Script view:

- Click the Script View button (labeled S) in the lower left corner of the bin to see a picture-frame representation of each clip in the bin along with space for typing notes or script.
- Click in the text box next to the Audio Track clip.

3. Type **This audio track includes both music and voiceover.**



Script View button

4. Click the Text View button (labeled T) to return to Text view.

You have completed this tutorial section. In **Chapter 4**, you'll learn how to open and play a clip in the Source monitor.



CHAPTER 4

Playing Clips

In the this chapter, you display and play several clips in the Source monitor. This chapter contains the following sections:

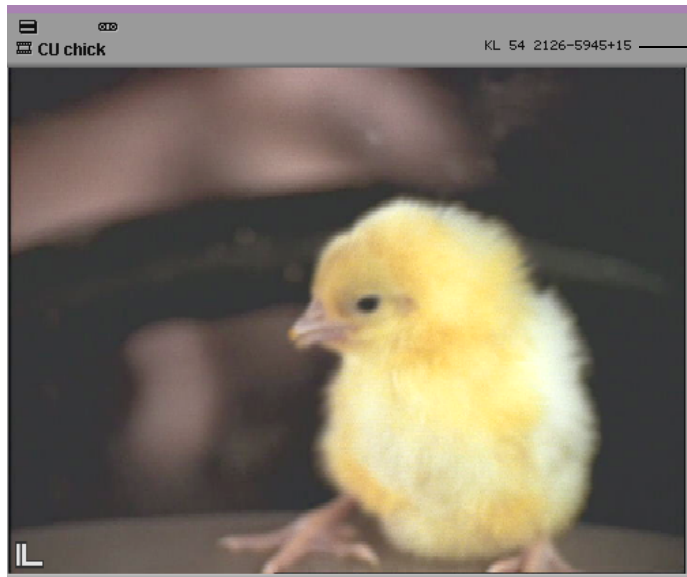
- **Opening a Clip in the Source Monitor**
- **Displaying Tracking Information**
- **Controlling Playback**

Opening a Clip in the Source Monitor

When you double-click a clip in a bin, it is loaded by default into the Source monitor. You can also load a clip by dragging the clip icon from the bin to the Source monitor.

To open the **CU chick** clip, double-click the **CU chick** clip icon in the **Saturn** bin.

The **CU chick** clip is highlighted in the bin and appears in the Source monitor.



Tracking
Information
display

Displaying Tracking Information

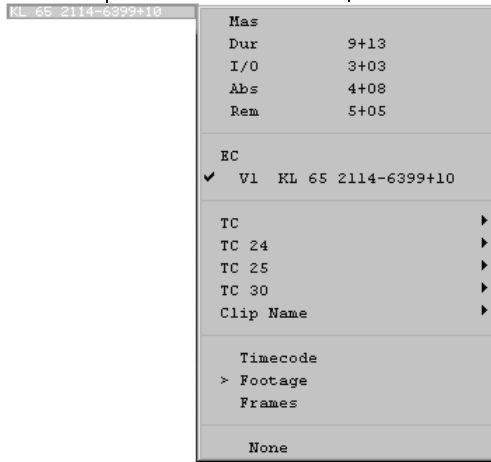
For detailed information on Tracking Format options, see the *Avid Media Composer and Film Composer Editing Guide* or Help.

Tracking information consists of any type of format used to identify clips, audio and video tracks, individual frames, or footage durations while you work. This information is updated continuously to reflect your current position in the footage. You can choose various alternative tracking formats from the Tracking Information menus.

To access the Tracking Information menu:

1. Click the Tracking Information display above the Source monitor.

Tracking Information display Tracking Information menu



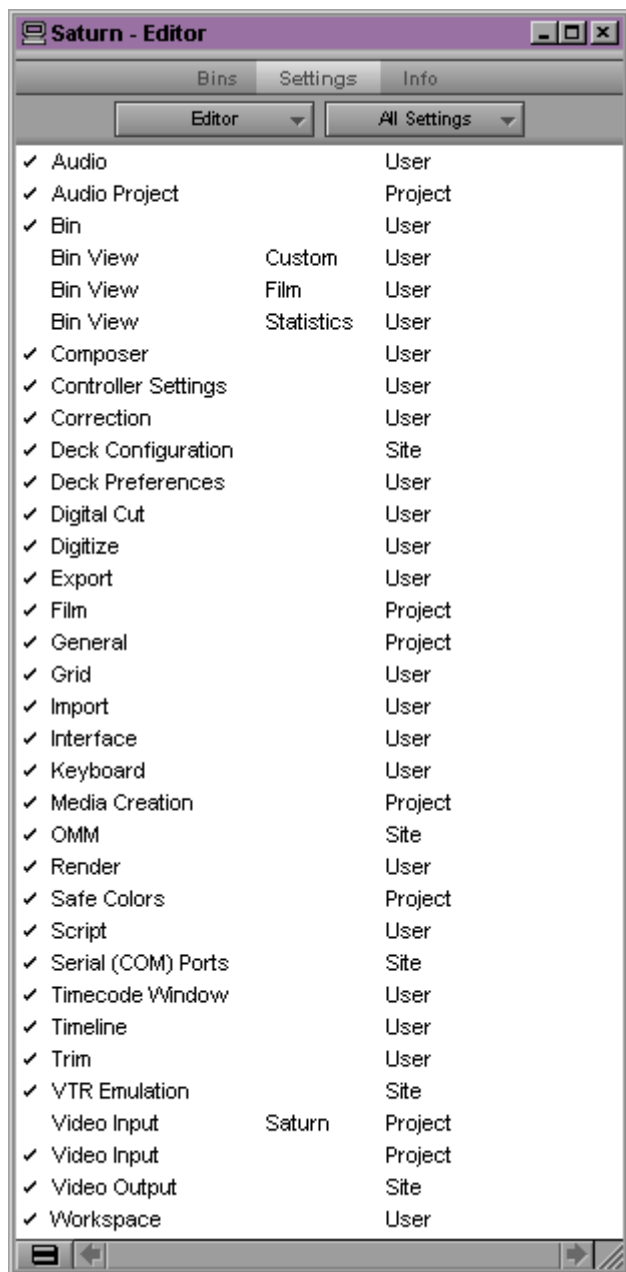
2. Choose TC 30 from the Tracking Information menu.

By default, when you are working on a film project, tracking information is presented as key numbers, in feet and frames. Since we are working on a TV commercial, we will display a second row of tracking information as 30-fps video timecode.

To display a second row of tracking information and set it as 30-fps video timecode:

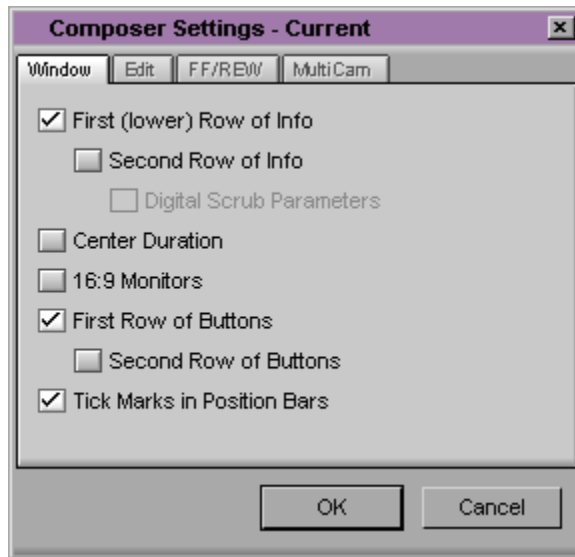
1. Click in the Project window, and click the Settings button.

The Settings scroll list appears.



2. Double-click Composer.

The Composer Settings dialog box appears.



For detailed information on Composer Settings options, see the *Avid Media Composer and Film Composer Editing Guide* or *Help*.

3. Select Second Row of Info, and click OK.

The Composer Settings dialog box closes.

4. In the Source monitor, click the space above the Tracking Information display.

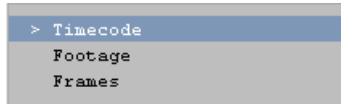
A second Tracking Information menu appears.

5. Choose the following from the Tracking Information menu:

- TC 30 from the third section of the menu and V1 from the TC 30 submenu



- Timecode from the bottom section of the menu



Now two rows of tracking information are displayed above the Source monitor. The top row displays 30-fps video timecode. The second row displays key numbers.



Remember that although the system displays 30-fps timecode, you are editing 24-fps timecode.

Controlling Playback

There are several ways to move through footage in the Source monitor:

- Use the mouse to move the position indicator in the position bar to go to a specific position or drag it to scroll through a clip.
- Use the playback control buttons under the Source monitor.
- Use the playback control keys on the keyboard.

Using the Position Bar and Position Indicator

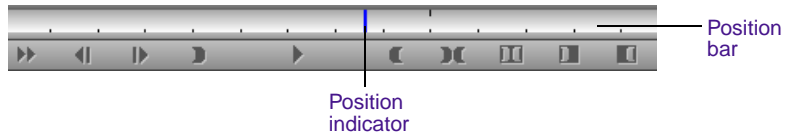
You can quickly access frames within a clip that has been loaded into the Source monitor or move through the footage by using the position indicator that appears in the position bar under the Source monitor. You can move the position indicator within the position bar under the Source monitor by clicking anywhere in the position bar or by dragging the position indicator to the left or right.



The speed with which you drag the position indicator determines the speed at which you move through the footage.

To move through the clip by using the position indicator:

1. Locate the vertical position indicator in the position bar under the Source monitor.



2. Drag the position indicator back and forth in the position bar to move through the clip.
3. Drag the position indicator to the left to go to the beginning of the clip.
4. Drag the position indicator to the right to go to the end of the clip.



Notice that as you move through footage, the Tracking Information display updates frame by frame.

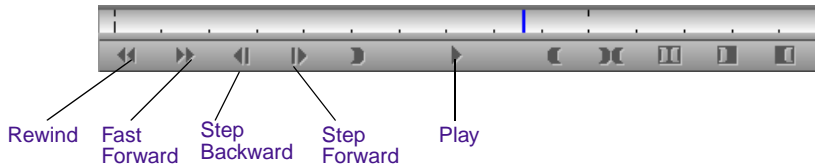
Controlling Playback with Playback Control Buttons

Let's use the playback control buttons to look at another clip:

1. Double-click the **Hopping Chicks** clip in the **Saturn** bin.

The clip opens in the Source monitor.

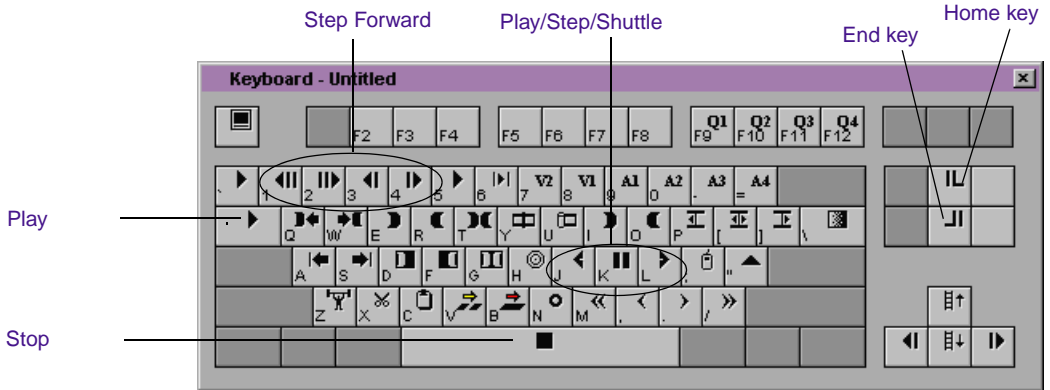
2. Click the **Play** button under the Source monitor.



3. Click the **Rewind** button to go to the head frame of the clip.
4. Click the **Step Forward** button several times to move through the footage frame-by-frame.
5. Press and hold the **Alt** key (Windows) or **Option** key (Macintosh) while clicking the **Step Forward** button to step forward 8 (24p) or 10 (25p) frames.
6. Click the **Fast Forward** button to go to the tail frame of the clip.
7. Click the **Step Backward** button repeatedly to step backward frame-by-frame.

Controlling Playback with Playback Control Keys

The playback control keys on the keyboard allow you to play, step, and shuttle through footage at varying speeds.



Now let's play through the **Sunflowers** clip by using the playback control keys:

1. Click the **Sunflowers** clip in the Source monitor.
2. Press the L key (Play) on the keyboard to play forward at normal speed (24 or 25 fps).
3. Press the J key (Play Reverse) on the keyboard to play the clip backward at normal speed.
4. Press the L key (Play) repeatedly to play the clip forward at 48, 72, 120, and 192 fps (24p) or 50, 75, 125, and 200 fps (25p).
5. Press the J key (Play Reverse) repeatedly to play the clip backward at 48, 72, 120, and 192 fps (24p) or 50, 75, 125, and 200 fps (25p).
6. Press the space bar (Stop) to stop playback at any point.
7. Press and hold the K key while you press and hold the L or J key to move forward or backward at slow speed (6 fps).
8. Use the 3 key (Step Backward) and 4 key (Step Forward) to step through the footage backward and forward in 1-frame increments.

9. Press the 1 key and 2 key to step through the footage backward and forward in 8-frame (24p) or 10-frame (25p) increments.
10. Press the Home key to go to the beginning of the clip.
11. Press the End key to go to the end of the clip.

You have completed this tutorial section. In **Chapter 5**, you'll learn how to mark footage in the Source monitor.



CHAPTER 5

Marking Footage

In this chapter, you learn to mark footage, locate IN and OUT points, and create subclips in the Source monitor. This chapter contains the following sections:

- **Marking Edit Points**
- **Creating Subclips**

Marking Edit Points

Before making your first edit, you can mark the segments of the clips you want to use in your sequence in the Source monitor.

Marking footage with IN and OUT points allows you to choose which sections of a clip to include in a sequence.

There are two methods for marking IN and OUT points:

- Use the Mark IN and Mark OUT buttons under the Source monitor.
- Use the I key (Mark IN) and O key (Mark OUT) on the keyboard.

Using the Mark IN and Mark OUT Buttons to Mark a Clip

Let's first display clips in the Source monitor, and then mark several clips we'll use when we edit the sequence:

1. Double-click the **Cowboy** clip to open it.

The clip name is highlighted in the bin, and the clip appears in the Source monitor.

2. Play the whole clip through once first to get a sense of the material.
3. Press the Home key to go to the beginning of the clip.
4. Play the clip by pressing the L key (Play), and press the space bar at the approximate place where the cowboy enters the frame.
5. Use the Step Forward and Step Backward buttons under the Source monitor to locate the frame in which he is positioned directly below Calvin's reflection in the rearview mirror.
6. Mark an IN point by clicking the Mark IN button under the Source monitor.



A white sawtooth pattern appears on the left edge of the frame.



7. Step forward to the point just before the horse begins to leave the frame.
8. Mark an OUT point by clicking the Mark OUT button under the Source monitor.



A white sawtooth pattern appears on the right edge of the frame.



The system saves your IN and OUT points until you change them.

Using the Mark IN and Mark OUT Keys to Mark a Clip

Next, let's mark the IN and OUT points for the **Restaurant scene** clip by using the Mark IN and Mark OUT keys on the keyboard.

1. Open the **Restaurant scene** clip by dragging it into the Source monitor.

You want to show only the moment in which the waitress serves Calvin his coffee.
2. Use the J-K-L keys to locate the frame in which the waitress begins to tip the coffeepot.
3. Mark an IN point by pressing the I key (Mark IN) on the keyboard.

A white sawtooth pattern appears on the left edge of the mark IN frame.



4. Press the End key to go to the end of the clip.
5. Mark an OUT point by pressing the O key (Mark OUT) on the keyboard.

A white sawtooth pattern appears on the right edge of the mark OUT frame.

Using Timecode as Reference

You can also use timecode as your reference point when marking IN and OUT points.

1. Double-click the CU with coffee clip to display it in the Source monitor.

2. Mark an IN point at 02:07:02:20 (24p) or 2:07:01:12 (25p).
3. Mark an OUT point at 02:07:04:14 (24p) or 2:07:03:11 (25p).

Using Timecode to Find a Frame

Whenever you use the numeric keypad, you must press Enter on the numeric keypad after you type the number.

If you know the timecode for the frame you want to mark, you can go to that frame instantly by typing it on the numeric keypad.

1. Double-click the **Hopping Chicks** clip to open it.
2. Using the numeric keypad, type **5422** (24p) or **708** (25p).

As you start typing, a window opens in the middle of the Source monitor, showing the numbers.



3. Press Enter on the numeric keypad.

When you press Enter, the position indicator locates the specified frame.

4. Mark an IN point.
5. Using the numeric keypad, type **5518** (24p) or **807** (25p) and press Enter.
6. Mark an OUT point.

Playing IN to OUT

Next, we'll mark a clip and then take a look at the marked portion of the clip to make sure it is what we want:

1. From the bin, double-click the **Zoom in Calvin** clip.
2. Mark an IN point at 1:04:28:03 (24p) or 1:02:14:03 (25p).
3. Mark an OUT point at 1:04:30:00 (24p) or 1:02:16:02 (25p).
4. Press the 6 key (Play IN to OUT) on the keyboard.

The clip plays from the IN point to the OUT point.

Moving an OUT Point

It would be nice to provide a little more footage of Calvin petting the chicks before the next clip.

1. Press the W key (Go to OUT) on the keyboard.

The position indicator moves to the OUT point.

2. Alt+drag (Windows) or Option+drag (Macintosh) the OUT point until Calvin looks up into the camera at approximately 1:04:30:23 (24p) or 1:02:16:12 (25p).

3. Press the 6 key (Play IN to OUT) on the keyboard to review your edit.

The clip plays from the IN point to the OUT point.

Using Frame Offset

You can also use the numeric keypad to move the position indicator forward or backward a specified number of frames, with the frame offset feature. Let's mark an IN point for the **Car under bridge** clip and then use frame offset to locate the OUT point:

1. Double-click the **Car under bridge** clip to open it.
2. Use the Play and Step buttons to locate the frame where the car appears to be directly under the bridge.
3. Mark an IN point.
4. To advance, type **+61** and press Enter on the numeric keypad.
5. Mark that frame as the OUT point.
6. Press the 6 key (Play IN to OUT) to view your edit.

When using frame offset, type one frame fewer than the number of frames you want to advance.


Creating Subclips

When you mark footage with IN and OUT points, either you can save the entire clip along with the new marks, or you can create subclips based on the marks you set to break up longer master clips into smaller segments of selected footage. Creating subclips is a great way to organize your footage into manageable units.

Let's create two subclips from a single clip:

1. Double-click the **Prairie landscape** clip.
2. Scroll through the clip by clicking the Play button or by dragging the position indicator.

Notice that there are two separate scenes that can be copied into separate subclips.

3. Mark an IN point at the beginning of the silo scene.
4. Mark an OUT point approximately halfway through the clip, about three-fourths into the silo scene.
-  5. Click the Clip icon next to the clip name in the upper left corner of the Source monitor, and drag the icon to the bin.



As you begin dragging, the pointer changes to a hand attached to a small box.

A new item called **Prairie Landscape.Sub.01** appears in the bin. The name is highlighted.

6. Type **silo** and press Enter (Windows) or Return (Macintosh) to name the subclip.



7. With the **Prairie landscape** clip in the Source monitor, click the Clear Both Marks button under the Source monitor to remove the IN and OUT points.

8. Mark an IN point in the clip near the beginning of the field scene.
9. Mark an OUT point at the end of the clip.

10. Alt+click (Windows) or Option+click (Macintosh) the clip, and drag it from the Source monitor to the bin.

The clip name is highlighted in the bin.

11. Type **Field** and press Enter (Windows) or Return (Macintosh).

You've completed this tutorial section. In **Chapter 6**, you'll learn how to edit marked clips into a sequence.



CHAPTER 6

Creating a Sequence

In this chapter, you create and build a sequence by splicing clips in the Source monitor into the Record monitor. This chapter contains the following sections:

- **Building a Sequence**
- **Navigating in the Timeline**
- **Adding Audio**
- **Reviewing the Sequence**

Building a Sequence

You create a sequence by splicing a clip from the Source monitor into the Record monitor. Let's use the **WS prairie** clip for the opening clip in the sequence:

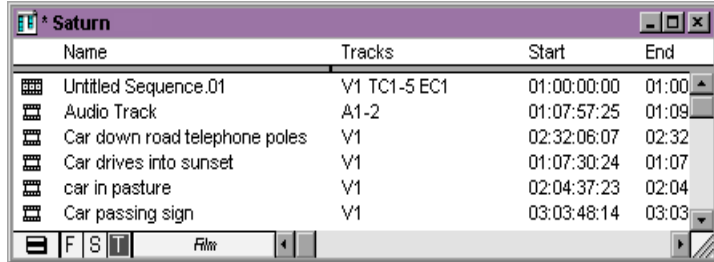
1. Double-click the **WS prairie** clip to open it in the Source monitor.
2. Mark an IN point about 2 seconds into the clip.
3. Mark an OUT point 1:10 seconds later.
4. Click the yellow Splice-in button between the Source and Record monitors.



The footage you marked in the Source monitor is displayed in the Record monitor and track V1 in the Timeline. You've just created a sequence consisting of a single clip.

Naming the Sequence

Your newly created sequence appears in the Saturn bin.



By default, the system names it **Untitled Sequence.01**. Let's change this name:

1. Click the name **Untitled Sequence.01** to select it; do not click the Sequence icon.

The name is highlighted.

2. Type **saturn spot** and press Enter (Windows) or Return (Macintosh).

Using the Splice-in Key

Next, we'll splice the **Zoom in Calvin** clip into the sequence:

1. Double-click the **Zoom in Calvin** clip in the bin to open it in the Source monitor.



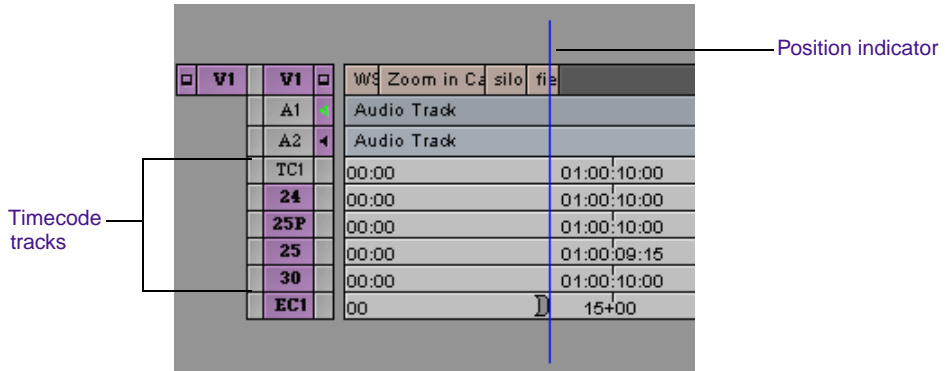
2. Press the V key (Splice-in) on the keyboard.
The second clip is now edited into the sequence.

Navigating in the Timeline

When you create a new sequence or load a sequence in the Record monitor, the sequence appears in the Timeline.

The Timeline provides various controls for quickly moving through a sequence and adjusting your view of details displayed in the tracks while editing.

The position indicator in the Timeline marks your place in the sequence. The Timeline's position indicator is always in the same position as the Record monitor's position indicator and works in the same way.



Let's use the position indicator to move through the Timeline:

1. Move the position indicator to the beginning of the sequence by clicking in the left side of the Timeline.
2. Play through the first two clips.
3. Drag the position indicator through the footage at varying speeds.



When you move the position indicator in the Timeline, the smaller position indicator within the Record monitor's position bar also moves.

Splicing a Clip into the Middle of a Sequence

You can splice a clip anywhere in your sequence. Let's see what the **Car passing sign** clip looks like between the first and second clips:

1. Open the **Car passing sign** clip in the Source monitor.
2. Mark IN and OUT points to mark 3 seconds of the car driving past the sign.
3. Ctrl+click within the **Zoom in Calvin** clip in the Timeline to move the position indicator to the first frame of the **Zoom in Calvin** clip.
4. Press the V key (Splice-in) on the keyboard.



Wherever you splice a clip into the middle of a sequence, the rest of the sequence moves down. Splicing lengthens the material on the track.

5. Go to the head of the sequence and play through it to review your changes.

Undoing an Edit

The **Car passing sign** clip doesn't seem to fit here. Let's undo the last edit:

Choose **Undo Splice-in** from the Edit menu.

Use the **Undo** feature whenever you feel you have made a mistake or want to go back a step. You can undo or redo up to 32 previous actions listed in the Edit menu.



You can also perform an Undo by pressing Ctrl+Z (Windows) or Alt+Z (Macintosh).

Using the I/O (IN Point / OUT Point) Tracking Display

Let's add two more clips to the sequence:

1. Open the **Silo** subclip.
2. Mark an IN point about one-fourth of the way through the clip.
3. Mark an OUT point 2 seconds later by following this procedure:
 - a. Choose I/O from the Tracking Information menu (under the top row of timecode) in the gray area above the Source monitor.

The I/O option displays the duration from the IN to OUT points. If you mark only the IN point, the I/O option displays the duration from the IN point to the position indicator.

- b. Step forward until the I/O display reaches 2+00, and mark an OUT point.
4. Move the position indicator to the first frame of black after **Zoom in Calvin**.
5. Press the V key (Splice-in) on the keyboard to splice the clip into the Timeline as the third clip.
6. Open the **Field** subclip.
7. Mark an IN point a little less than halfway through the clip.
8. Mark an OUT point 1 second later.

The I/O display reads 1+00.
9. Splice the Field subclip clip into the Timeline as the fourth clip.
10. Choose Dur from the Tracking Information menu.
11. Go to the head of the sequence, and play through it to see your work.

Adding Audio

Next we'll lay down the audio clip, which contains the sequence's music and narration. You mark approximately 1 minute of the clip, which will be the duration of your finished sequence.

Using Digital Audio Scrub to Locate an Audio Frame

Digital audio scrub enables you to locate a specific frame of audio. In this procedure, we use digital audio scrub to locate the first frame of music in the audio clip.

1. Double-click the **Audio Track** clip to open it.

The clip appears in the Source monitor.



Because it is audio only, the clip appears as black.

2. Play the clip through once.
3. Press the Home key to go to the beginning of the clip.
4. Press the Caps Lock key to activate digital audio scrub.
5. Press the 3 and 4 keys (Step Backward and Step Forward) on the keyboard to locate the first frame of the music, and click the **Mark IN** button.



When you use the Step keys, a frame of music or speech sounds scratchy or buzzlike. You might want to increase the volume of your speakers to hear the first frame of music.

6. Go forward exactly 1 minute by typing **+10000** and pressing Enter on the numeric keypad.
7. Mark that frame as the **OUT** point.
8. Press the Caps Lock key again to deactivate digital audio scrub.



Always turn Caps Lock off after using digital audio scrub. Leaving Caps Lock on while editing can slow down your system.

Splicing an Audio Clip

To splice the audio clip into the sequence:

1. Move the Timeline position indicator to the head of the sequence.
2. In the Timeline, deselect track V1; select tracks A1 and A2.
3. Click the yellow Splice-in button between the Source and Record monitors.



The audio track appears in tracks A1 and A2 of the Timeline. The sequence also appears in the Record monitor (the audio track appears black).

Reviewing the Sequence

Let's review the sequence:

1. Press the Home key to go to the head of the sequence.
2. Click the Play button under the Record monitor to play the audio.

This audio track should run the length of the sequence, and its duration should be approximately 1 minute.

You've completed this tutorial section. In **Chapter 7**, you'll add additional clips to the sequence and will refine your edits.



CHAPTER 7

Refining the Edit

Refining edits tightens and improves the relationship between pictures and sound. In this chapter, you add clips to the sequence by using storyboard editing. You then refine the sequence by rearranging several clips. This chapter contains the following sections:

- **Overwriting Clips into a Sequence**
- **Using Storyboard Editing**
- **Rearranging Clips**
- **Removing Footage from a Sequence**

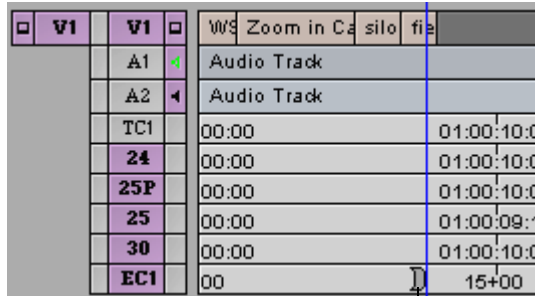
Overwriting Clips into a Sequence

In addition to splicing, you can overwrite clips into a sequence. An overwrite edit replaces a section of a sequence with other source footage. An overwrite edit does not affect the length of the sequence.

The **Field** clip is a bit too long. In this section, we'll edit the next clip into the sequence before the end of the **Field** clip:

1. In the Timeline, select track V1; deselect tracks A1 and A2.
2. Click the Record monitor's top row of tracking information.
3. Choose TC 30 from the Tracking Information menu.

4. Move the position indicator in the Timeline to the first frame of the Field clip by Ctrl+clicking between the Silo and Field clips.
5. Advance by typing +20 (24p) or +13 (25p) and pressing Enter on the numeric keypad.
6. Mark an IN point.



IN point

7. Open the CU chick clip.
8. Mark an IN point in the first half of the clip, at the point where the chick appears to be in the center of the frame and looking straight into the camera, approximately 1:05:58:00 (24p) or 1:00:43:11 (25p).
9. Mark an OUT point 1 second and 15 frames later when the chick looks sharply to the right.
10. Click the red Overwrite button between the Source and Record monitors.



Don't confuse the Overwrite button with the Lift/Overwrite button. The Overwrite button is located between the Source and Record monitors; the Lift/Overwrite button is located under the Timeline.

The clip overwrites the end of the Field subclip and extends beyond it, thus lengthening the video portion of the sequence.

You now have five video clips in your sequence.

Using Storyboard Editing

Storyboard editing allows you to set up a group of clips in a sequence of events and then load them into the Record monitor all at once.

To add multiple clips to your sequence:

1. Load **Car LS down road** into the Source monitor, and mark an IN point at 1:09:24:13 (24 p) or 1:02:31:22 (25p).
2. Mark an OUT point at 1:09:27:17 (24p) or 1:02:34:24 (25p).

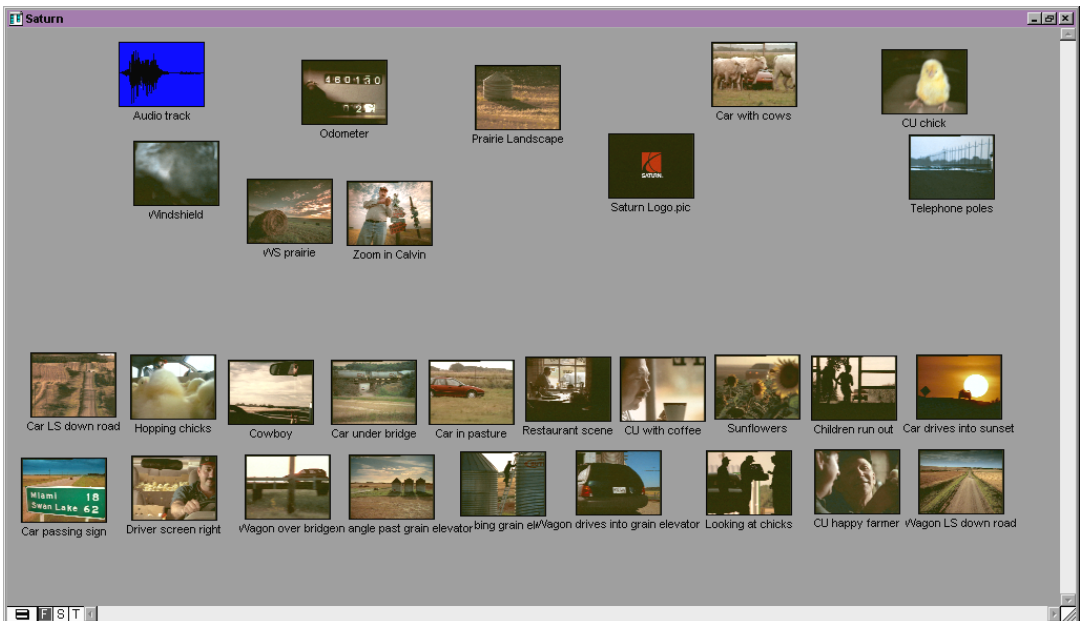
You've set the IN and OUT points for nine clips. We've set the rest for you.



Frame View button

3. Display the bin in Frame view.
4. Choose Fill Window from the Bin menu to arrange the clips in the bin.
5. Click the **Car LS down road** clip, and drag it to a clear space in the lower left area of the bin.
6. Arrange the following clips (after **Car LS down road**) in two or three rows, from left to right, and top to bottom, to form the storyboard. Make sure you maintain the order of clips:
 - **Hopping chicks**
 - **Cowboy**
 - **Car under bridge**
 - **Car in pasture**
 - **Restaurant scene**
 - **CU with coffee**
 - **Sunflowers**
 - **Children run out**
 - **Car drives into sunset**
 - **Car passing sign**

- Driver screen right
- Wagon over bridge
- Wagon angle past grain elevator
- CU climbing grain elevator
- Wagon drives into grain elevator
- Looking at chicks
- CU happy farmer
- Wagon LS down the road



Now you're ready to load the marked clips into the sequence.

7. Ctrl+click (Windows) or Option+click (Macintosh) in the Timeline near the end of the CU chick clip.

8. Select the storyboarded clips all at once:
 - a. Move the mouse pointer in the bin to the blank area just to the left of the **Car LS down road** clip.
 - b. Lasso the clips by dragging the pointer to the right and down, making sure to select all the storyboarded clips.

A box forms as you move the mouse, starting next to the **Car LS down road** clip and ending at the last pointer position. All the names are highlighted in blue.
9. Alt+click (Windows) or Option+click (Macintosh) one of the clips (the image, not the name), and drag the group into the Record monitor.
10. Release the mouse when a yellow arrow appears in the Record monitor.

The clips are spliced into the sequence in the order you specified.
11. Move the position indicator to the head of the sequence, and play the entire sequence.

Rearranging Clips

You can rearrange clips by overwriting material, lifting material, or removing material. Overwriting material doesn't change the length of the sequence. Lifting material leaves filler and doesn't affect the length of the sequence. Removing material shortens the length of the sequence.

Overwriting with the Three-Point Edit

The three-point edit is an excellent way to replace a clip in a sequence. Use the Mark Clip key to select the clip in the sequence, and mark either an IN point or an OUT point in the source clip. The system calculates the exact duration of the source clip to insert.

Let's replace the **Car in pasture** clip with **Car with cows** to create a more interesting visual image:

1. To enlarge this area, in the Timeline:
 - a. Press the Home key.
 - b. Click the scale box in the scale bar, and drag it to enlarge the Timeline.
 - c. Click the scroll box, and drag it to the right until you see the entire **Car in pasture** clip.
2. Move the position indicator to the **Car in pasture** clip.
3. Press the T key (Mark Clip) on the keyboard.

The IN and OUT points appear at the head and tail of the clip in track TC1 in the Timeline; the marked segment is highlighted. The IN and OUT points also appear in the Record monitor's position bar.

4. Open the **Car with cows** clip in the Source monitor, and mark an IN point about 2 seconds into the clip.
5. Click the Overwrite button to make the three-point edit.



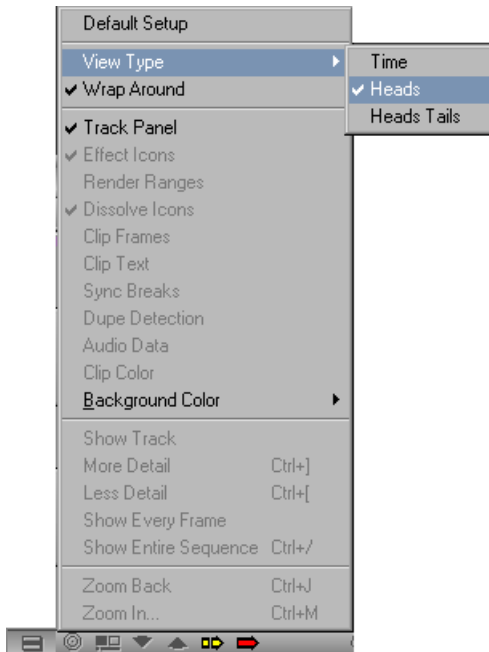
The **Car with cows** clip replaces the **Car in pasture** clip.

6. Return to the previous Timeline view by doing the following:
 - a. Click the scale box, and drag it to the left.
 - b. Move the position indicator in the Record monitor to the head of the sequence.
7. Play the sequence to see the change.

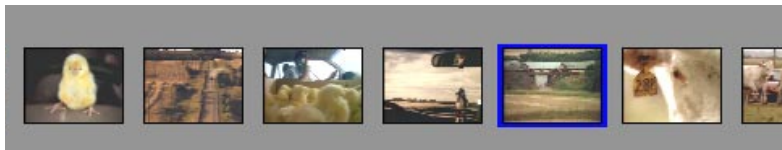
Changing the Order of Clips in a Sequence

Let's see what it looks like if we reverse the position of two clips in the sequence, **Cowboy** and **Car under bridge**:

1. Move the Timeline position indicator to the **Car under bridge** clip.
2. Click the Timeline Fast Menu button, and choose Heads from the View Type submenu.



The Timeline changes to Heads view. The **Car under bridge** clip is highlighted in blue.



3. Press and hold the Alt key (Windows) or Option key (Macintosh), drag the **Car under bridge** clip to the left so it is directly in front of the **Cowboy** clip, and release the mouse button.

Cowboy now follows **Car under bridge**.

4. Choose Default Setup from the Timeline Fast menu.
5. Click the head of the sequence, and review the edit.

Removing Footage from a Sequence

You can remove footage from your sequence, and either close or retain the gap that results. Extract/Splice-in closes the gap, and Lift retains the gap.

Removing Footage and Closing the Resulting Gap

The **Field** clip is too static. Let's remove it from the sequence and close the gap that results:



1. Click the yellow Segment Mode (Extract/Splice-in) button under the Timeline.
2. Click anywhere in the **Field** clip on track V1.

The clip is highlighted in purple.

3. Press the Delete key on the keyboard.

The selected clip is eliminated, and the surrounding clips close the gap.

4. Click the Extract/Splice-in button again to deselect the button and leave Segment mode.

Removing Footage and Retaining the Resulting Gap

Lift retains the gap after lifting footage from the sequence. Use Lift if you want to maintain the rhythm of a sequence or the synchronization of the video and audio tracks.

The **Children run out** clip plays for too long. Let's use Lift to shorten **Children run out** but maintain the same entrance point for the next clip:

1. Scroll through the **Children run out** clip, and mark an IN point as the third child appears at the left of the screen.
2. Ctrl+Alt+click (Windows) or Ctrl+Option+click (Macintosh) near the end of the **Children run out** clip to go to the last frame of the clip.
3. Mark an OUT point.
4. Click the Lift button under the Record monitor to remove the segment.



Later, we'll determine what to put in its place.

You have completed this tutorial section. In **Chapter 8**, you'll learn how to trim your sequence.



CHAPTER 8

Trimming

For more information on Trimming, see the *Avid Media Composer and Film Composer Editing Guide*.

Trimming allows you to adjust incoming and outgoing frames of your clip. There are two types of trims: dual-roller and single-roller. This chapter contains the following sections:

- **Dual-Roller Trimming**
- **Using Dual Rollers to Trim the Outgoing Clip**
- **Trimming the Windshield Clip**
- **Single-Roller Trimming**

Dual-Roller Trimming

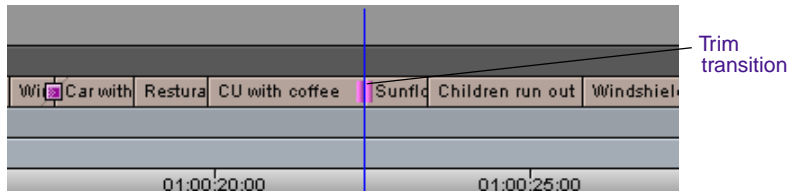
Dual-roller trims adjust both sides of a transition simultaneously, adding frames to one clip while subtracting frames from the adjacent clip. The total duration of the sequence does not change.

Let's cut the **Sunflowers** clip so that it matches the pause in the narration:



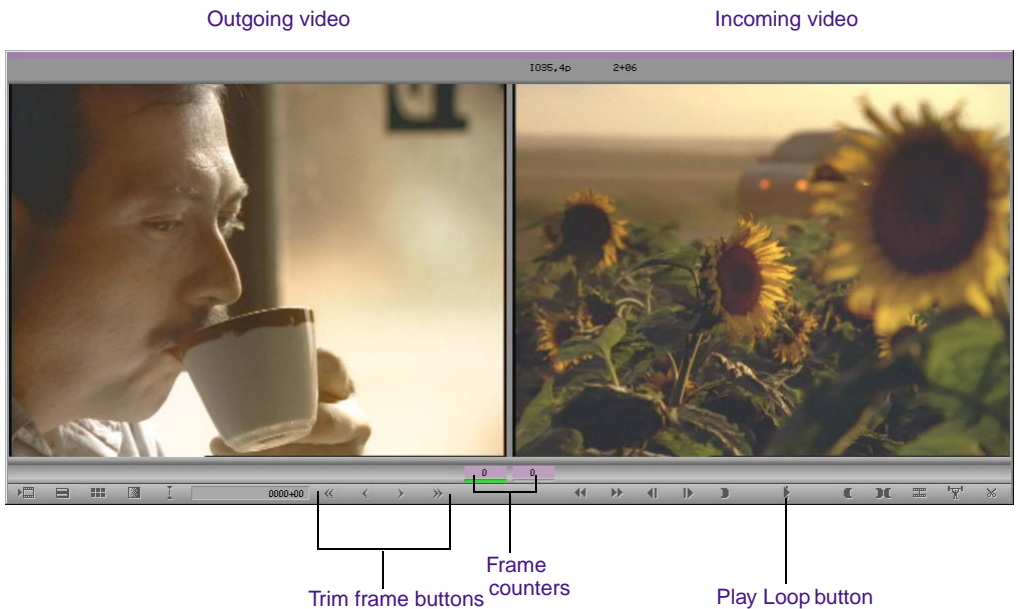
1. Move the position indicator near the **CU with coffee/Sunflowers** transition, and click the Trim Mode button under the Timeline.

The position indicator snaps to the transition.



The Record monitor shows the last (tail) frame of the **CU with coffee** clip, and the Source monitor shows the first (head) frame of the **Sunflowers** clip on the right.

New buttons appear below the trim windows.



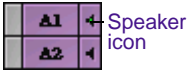
2. Play the transition by clicking the Play Loop button.

The transition plays repeatedly.

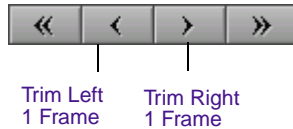
3. To stop the playback loop, click the Play Loop button again.

4. Press the Caps Lock key on the keyboard so you can hear the audio as you trim.

To use digital audio scrub, make sure the Speaker icon on the Audio Track Monitor button is highlighted. Increase the speaker volume, if necessary.



5. If the Speaker icon is not highlighted, Alt+click (Windows) or Option+click (Macintosh) the A1 Audio Track Monitor button.
6. Click the Trim Right 1 Frame button under the Source monitor until you hear a pause in the narration immediately after Calvin says, “. . . some pretty rugged country” (24p) or “. . . the Saskatchewan river . . .” (25p).



This adds frames to the tail of the outgoing clip and removes them from the head of the incoming one. The duration of the video track remains unchanged.

7. Play the transition again by clicking the Play Loop button.
8. Press the Escape key to exit Trim mode.
9. Press the Caps Lock key on the keyboard to turn off digital audio scrub.

Using Dual Rollers to Trim the Outgoing Clip

Let's insert a clip to take the place of the filler we left in the sequence. You replace the filler with the **Windshield** clip. After we overwrite the clip into the sequence, we'll trim it.

1. Move the position indicator within the filler between the **Children run out** and the **Car drives into sunset** clips.
2. Open the **Windshield** clip, and mark an IN point about halfway into the clip. Do not mark an OUT point.



3. Click the red Overwrite button between the Source and Record monitors.
4. Click the Trim Mode button under the Timeline.
5. Use the Trim Left 1 Frame button to move the transition 5 frames earlier.

Trimming the Windshield Clip

In the next steps, you will trim the **Windshield** clip so it enters a little earlier.

1. Enter Trim mode by lassoing the Timeline tracks:
 - a. Click the pointer above all the Timeline tracks just to the left of the **Children run out/Windshield** transition.
 - b. Drag the mouse down and to the right to surround the transition.

The trim rollers appear.



2. Move the transition 16 frames (24p) or 20 frames (25p) earlier by clicking the Trim Left 8 Frames (24p) or Trim Left 10 Frames (25p) button twice.

The numbers change in the purple frame counters.

3. Click the Play Loop button.

Single-Roller Trimming

In the trims you have made so far, you trimmed both the head and the tail clips an equal number of frames, adding to one side and subtracting from the other. Now let's trim the tail of the **Zoom in Calvin** clip without affecting the head of the **Silo** clip. This is called single-roller trimming.

Let's use single-roller trimming to edit your sequence:

1. While still in Trim mode, advance to the **Zoom in Calvin/Silo** transition by repeatedly pressing the A key on the keyboard.
2. Click the left frame counter (A-Side Trim counter).



Left frame counter

Your trim will affect only the outgoing clip, which is in the left Trim monitor. The left frame counter remains purple, while the right one is deselected.

3. Type **-15** and press Enter on the numeric keypad to subtract 15 frames from the outgoing clip.

This moves the transition 15 frames to the left.

4. Advance to the **CU chick/Car LS down road** transition by pressing the S key on the keyboard twice.
5. Click the left frame counter (A-Side Trim counter), type **+30**, and press Enter on the numeric keypad.

Thirty frames are added to the outgoing clip.



6. Leave Trim mode by clicking the Source/Record Mode button under the Timeline.

You have completed this tutorial section. In **Chapter 9**, you'll learn how to add effects to your sequence.



CHAPTER 9

Adding Effects

Avid Film Composer and Media Composer offer many effects that you can apply to your sequences. This chapter explains how to apply effects to transitions or segments (clips) in your sequence. After you have selected the effect and have applied it to a transition or segment, you can adjust the effect parameters to meet your requirements.

This chapter contains the following sections:

- **Adding a Dissolve Effect (Fade In)**
- **Dissolving Between Clips**
- **Creating a Picture-in-Picture Effect**
- **Creating a Freeze Frame**
- **Screening the Sequence**

Adding a Dissolve Effect (Fade In)

First we'll add a Dissolve effect (fade in) to a transition. An effect that is applied between two clips is called a transition effect.

1. Click the head of the sequence.



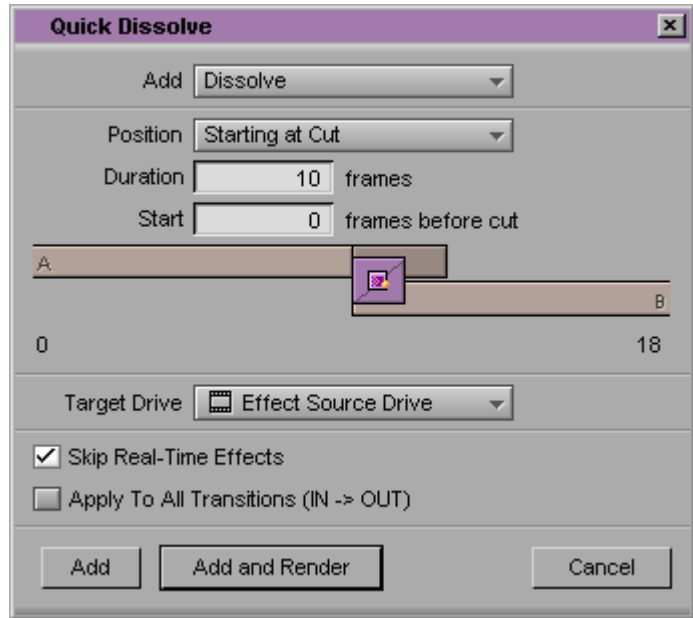
2. Click and hold the Fast Menu button between the Source and Record monitors.

The Tool palette appears.



3. Click the Add Dissolve button.

The Quick Dissolve dialog box appears.



4. Create a 20-frame dissolve (fade-in), starting at the cut by doing the following:
 - a. Choose Dissolve from the Add pop-up menu.
 - b. Choose Starting at Cut from the Position pop-up menu.
 - c. Type 10 in the Duration text box.
5. Choose the drive on which the effect media file should be stored from the Target Drive pop-up menu.

The default drive is the Effect Source Drive.

6. Deselect the Skip Real-Time Effects check box.
7. Click Add and Render to render the effect.

The system creates the media file of the video effect during the rendering process. It also places an effect icon in the Timeline where you added the effect.

8. Play the effect.

The sequence now begins with a fade-in to the **WS Prairie** clip.

Dissolving Between Clips

You can create a transition effect by adding a dissolve between the **Car under bridge** clip and the **Cowboy** clip.



1. Click the first frame of the **Cowboy** clip.
2. Click and hold the Fast Menu button between the Source and Record monitors.

The Tool palette appears.



3. Click the Add Dissolve button in the Tool palette.
The Quick Dissolve dialog box appears.
4. Create a 10-frame dissolve, centered on the cut by doing the following:
 - a. Choose Dissolve from the Add pop-up menu.
 - b. Choose Centered on Cut from the Position pop-up menu.
 - c. Type 10 in the Duration text box.
5. Choose the drive on which the effect media file should be stored from the Target Drive pop-up menu.
6. Click Add and Render to render the effect.
7. Play the effect. Press the space bar to stop playback.

Creating a Picture-in-Picture Effect

Now we'll add a Picture-in-Picture effect, so that the odometer appears on-screen when Calvin mentions how many kilometers he has traveled in his Saturn.

A Picture-in-Picture effect is a multilayer segment effect. This means that the effect is applied to the top layer of segments that contain two or more video tracks that will be played simultaneously.

This effect takes up two video tracks: V1 for the clip of the car and V2 for the odometer clip. First, you have to move the **Odometer** clip to track V2.

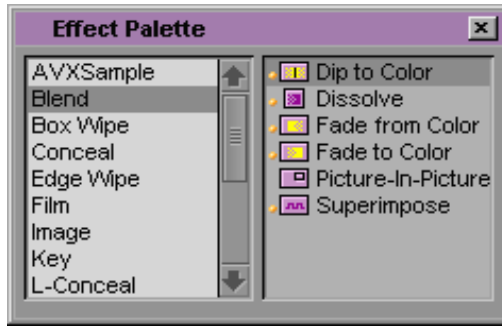
1. Double-click the **Odometer** clip to open it in the Source monitor.
2. Click in the Timeline and add a new video track by choosing New Video Track from the Clip menu.
3. Deselect the V1 Track Monitor button.
4. Click the V1 Source Track button, and drag it to the V2 Record Track button.
5. Use the Step buttons under the Record monitor to move the position indicator about 10 frames into the **Car under bridge** clip.
6. Click the yellow Splice-in button between the Source and Record monitors.

The clip appears on track V2.

7. Choose Effect Palette from the Tools menu.
8. Click the Blend category.

The Blend effects, including Picture-in-Picture, are displayed in the right pane.





9. Move the position indicator to the **Car under bridge** clip on track V2.
10. Click the **Picture-in-Picture** Effect icon in the Effect Palette and drag it to the **Odometer** clip on track V2.



The Effect icon appears in the Timeline, and the odometer appears in a box midscreen.



Foreground image (V2)

Background filler (V1)

Repositioning the Image

Let's move the image:



1. Click the Effect Mode button to enter Effect mode.

Parameters for the Picture-in-Picture effect appear in the Effect Editor.

2. Click the image of the odometer.

Drag handles (the dots at the edges and in the middle of the box) appear, and a white hand appears when the pointer is over a handle.

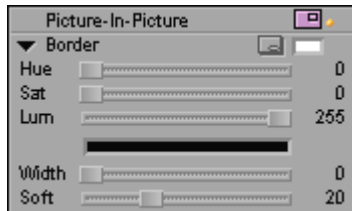
3. Click the drag handle in the middle of the picture, and drag the image to the lower half of the screen.

Adjusting Softness

Now let's use one of the Picture-in-Picture parameters to soften the edge of the image.

1. Click the Soft slider in the Effect Editor.
2. Drag the Soft slider to the right to a value of 20.

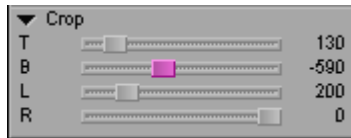
You can also type 20 on the numeric keypad.



Cropping the Image

Now let's use another of the Picture-in-Picture parameters to crop the image:

1. Click the Crop triangular opener in the Effect Editor.
2. Set the following parameters for the Crop sliders:
 - Top: 130
 - Bottom: -590
 - Left: 200
 - Right: 0



Adding Keyframes

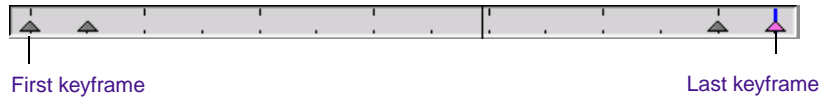
To add dissolves within the Picture-in-Picture effect, you need to add keyframes. These let the system know this is the location in the Picture-in-Picture effect where you want to start the dissolve.

To add keyframes:

1. Click the V1 Record Track button.
2. Click the first keyframe in the Record monitor.
3. Drag the Foreground Level slider all the way to the left to display 0.
4. Click in the Record monitor, and type +5 on the numeric keypad. Press Enter on the numeric keypad to move the position indicator 5 frames after the first keyframe.



5. Click the Add Keyframe button in the Effect Editor.
6. Drag the Level slider all the way to the right to display 100.
7. Right-click (Windows) or Ctrl+Shift+click (Macintosh) the last keyframe.
8. Drag the Level slider all the way to the left to display 0.
9. Click in the Record monitor, and type -5 on the numeric keypad. Press Enter on the numeric keypad to move the position indicator 5 frames before the last keyframe.
10. Click the Add Keyframe button.
11. Drag the Level slider all the way to the right to display 100.



Rendering the Effect

You must render the Picture-in-Picture effect to play it at full speed.



You must render a non-real-time effect before it can be played. When an effect is rendered, the system stores the effect and its media file as a precomputed master clip (often referred to as a precompute). The system uses the precompute to play the effect at its normal speed.

To render the effect:

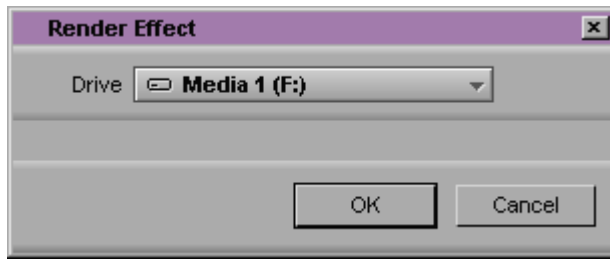
1. Click and hold the Fast Menu button between the Source and Record monitors.

The Tool palette appears.



2. Click the Render Effect button.

The Render Effect dialog box appears.



3. Select a drive for the rendered media from the pop-up menu.
4. Click OK.
5. After the effect is rendered, close the Effect Palette.
6. Return to Source/Record mode by clicking the Source/Record Mode button.
7. Play the rendered effect.



Creating a Freeze Frame

We'd like to end the sequence with the Saturn logo. To do this, we need to create a freeze frame from a static graphic of the logo.

To create a freeze frame:

1. Load **Saturn Logo.pic** into the Source monitor.
2. Choose Freeze Frame and 5 Seconds from the Clip menu.
The Select Media Drive dialog box appears.
3. Select a drive.
4. Move the position indicator to the end of the first frame of black after **Car LS down road**.
5. Splice the freeze frame into the sequence as the final clip.

Screening the Sequence

You've made quite a few changes. Now let's take a look at the sequence:

1. Move the position indicator to the beginning of the sequence.
2. Click the Play button.

You've completed this tutorial section. In **Chapter 10**, you'll learn how to add a title to your sequence.



CHAPTER 10

Creating Titles

In this chapter, you create a title, edit it, and splice it into the sequence. This chapter contains the following sections:

- **Creating a New Title**
- **Using Text Formatting Tools**
- **Saving a Title**
- **Editing the Title into the Sequence**

Creating a New Title

To create a new title:

1. In the Timeline, move the position indicator to the second-to-last clip in the sequence, **Wagon LS down road**.



Your Avid system saves into a bin each title you create. You can load a title into the Source monitor at any time or drag the Title Effect icon from the bin to a segment in the Timeline. You can also drag a title from the bin onto an existing title in the Timeline; this causes the existing title to be replaced.



You can create a new title with or without a sequence in the Timeline. However, if you want to create a title with a video background, you can load a video clip into the Record monitor to use as a reference frame while you create

the title. The video reference frame you select appears in the background of the Title tool while you create the title. The reference frame makes it easier to position text and objects exactly where you want them and to select colors from the frame to use in the text and objects.

2. Choose Title Tool from the Tools menu.

The Title tool opens.

3. Click below the car.

An insertion point appears.

4. Type **A different kind of company**, and press Enter (Windows) or Return (Macintosh).
5. Click underneath the newly entered text, type **A different kind of car**, and press Enter (Windows) or Return (Macintosh).

Using Text Formatting Tools

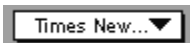
The text formatting tools control the appearance of text. If a text object is selected when you change an attribute, your Avid system automatically applies the attribute to the object. The text formatting tools allow you to change the font, style, point size, justification, kerning, and leading of your title.

Let's change the formatting of our title text:

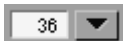


1. Alt+click (Windows) or Option+click (Macintosh) the Selection tool in the toolbar.

Object selection handles surround the title.

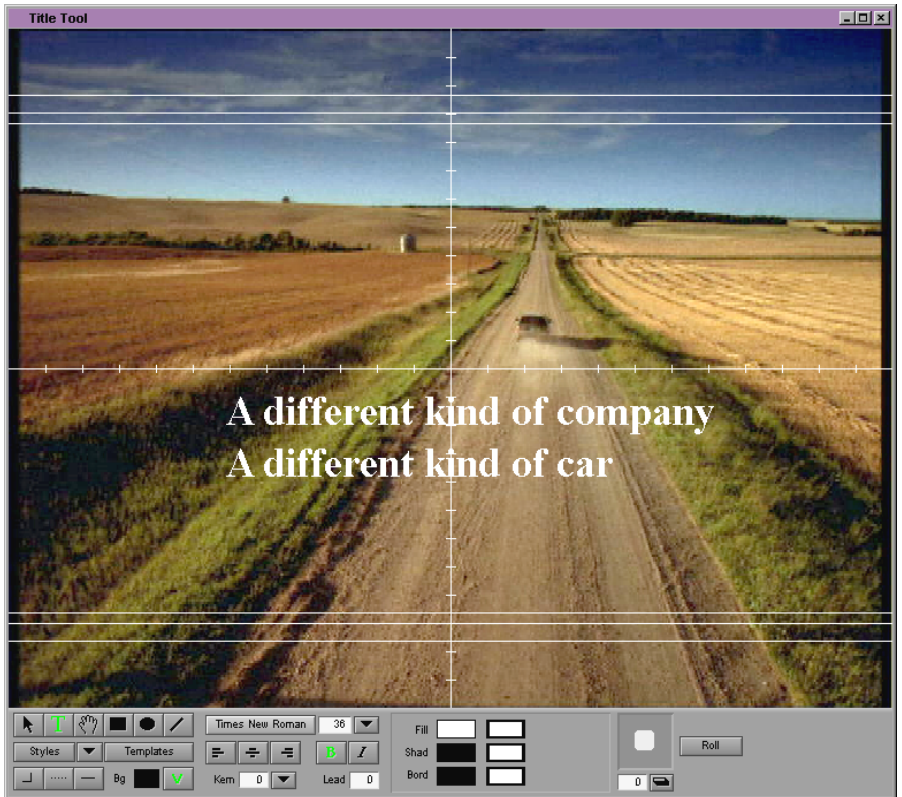


2. Click the Font Selection button, and choose Times New Roman from the Font pop-up menu.



3. Click the Font Size button, and choose 36 from the Font Size menu.

4. Drag the left side of the text object so that the words **A different kind of company** appear on a single line. To drag the right side, click the middle handle on the right side of the text object and drag it to the right.



Repositioning Text

To reposition the title text:

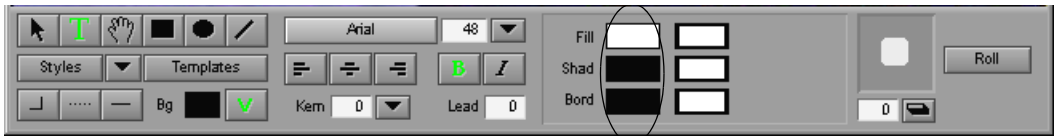
1. With the Selection tool selected, click the title and drag it so that it appears centered in the lower half of the screen.
2. Use the arrow keys to move the title one pixel at a time.
3. Center the Title by clicking the Center Text button.



Changing the Color of Title Text

The Color Selection boxes control fill (Fill), shadow (Shad), and border (Bord) color respectively.

The following illustration shows the Color Selection boxes.



Color Selection boxes

To change the color of the title text:



1. Click and hold the Color Selection box for fill.

The Title Tool Color Picker opens.

2. Click a red color.

The color is applied to the title.

Adding a Shadow



To add a shadow to the title text, type 3 in the Shadow Depth text box.

The title shadow appears.

Changing the Color of a Shadow



To change the color of the shadow:

1. Click and hold the Color Selection box for Shadow.

The Title Tool Color Picker opens.

2. Click a shade of white.

The color is applied to the shadow.

Softening a Shadow

To soften the shadow:

1. Choose Soften Shadow from the Object menu.
2. Type 10 in the Shadow Softness text box.
3. Click OK.

The shadow is softened.

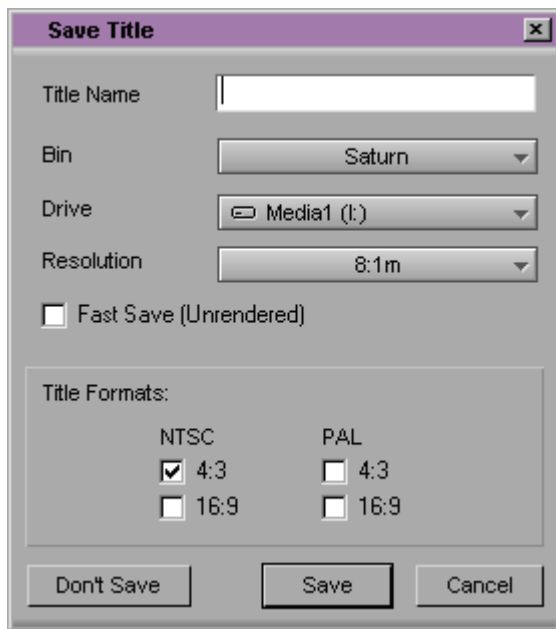


Saving a Title

To save your title:

1. Choose Save Title from the File menu.

The Save Title dialog box appears.



2. Type **saturn** in the Title Name text box.
3. Click Save.
4. Close the Title tool by clicking the Close button (Windows) or the close box (Macintosh).

The title appears in the Source monitor.

Editing the Title into the Sequence

To add your title to your sequence:

1. In the Track Selector panel, make sure the V1, A1, and A2 Track Monitor buttons are deselected.
2. Click the V1 Source Track button, and drag it to the V2 Record Track button.
3. With the title clip loaded in the Source monitor, mark an IN point at the beginning of the clip and an OUT point at 1:00:05:00.
4. In the Record monitor, move the position indicator to the middle of the **Wagon LS down road** clip.
5. Click the red Overwrite button between the Source and Record monitors.



This adds the title to track V2.

6. If necessary, trim the title so that it ends at the last frame of the **Wagon LS down road** clip.
7. Play the finished sequence.

You've completed this tutorial section. In [Chapter 11](#), you'll learn about outputting video with your Avid system.



CHAPTER 11

Generating Output

Your Avid system offers you many formats for exporting video and audio to other applications. The system also provides tools for generating output for individual tracks or entire sequences to multiple videotape or audiotape formats. In this tutorial section, you select an output format for your project and create a digital cut. This chapter contains the following sections:

- **Output Options**
- **Preparing for Output**
- **Choosing Output Formats**
- **Quitting and Shutting Down**



To use this tutorial section, you must be able to control the deck through the Digital Cut tool. Make sure you've properly connected your deck. For more information, see the Avid Composer Products Setup Guide.



Export procedures are described in the Avid Media Composer and Film Composer Input and Output Guide or the Help. If you plan to transfer the exported files to another Avid system or third-party application, see the appropriate section in the Avid Products Collaboration Guide.

Output Options

You can use your Avid system to output sequences to NTSC, PAL, 4:3, 16:9, and videotape formats, all from the same 24p or 25p media. In addition, you can generate an edit decision list (EDL) to be used in an online suite for preparing an HDTV master. You can also output a frame-accurate cut list for creating a film negative.

Preparing for Output

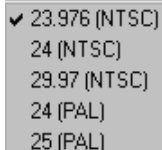
After you've completed editing your sequence, you're ready to output it. Preparing for video output involves the following procedures:

- Render all non-real-time effects, as described in the *Avid Media Composer and Film Composer Effects Guide*.
- Calibrate and adjust video output levels.
- Calibrate and adjust audio output levels.
- Decide whether you want to generate stereo or mono audio.
- Mix down multiple audio tracks if necessary.
- (Option) Select settings for direct eight-channel audio output.
- Prepare the record tapes.
- (Option) Record reference bars and tone to tape.
- Choose the output format or formats you want.

These procedures are described in the *Avid Media Composer and Film Composer Input and Output Guide*.

Choosing Output Formats

When you are working in a 24p or 25p project, you can output multiple formats for NTSC video, PAL video, and audio formats, all from the same 24p or 25p media. You choose the formats you want from the Output Formats section of the Digital Cut tool.



- ✓ 23.976 (NTSC)
- 24 (NTSC)
- 29.97 (NTSC)
- 24 (PAL)
- 25 (PAL)

For more information on film-to-tape transfers, see Chapter 3 of the *Avid Media Composer and Film Composer Input and Output Guide*.

To output a particular format, choose a play rate from the pop-up menu in the Output Formats section. The play rate you choose determines how the digital cut is recorded. For example, if you choose 23.976, you tell your Avid system to slow down the play rate to match that used during an NTSC telecine transfer. Then, when the system records the digital cut, it adds the pulldown frames and re-creates a telecine transfer to an NTSC videotape.

For NTSC output, your Avid system automatically sets the pulldown if necessary and turns on an indicator on the Meridien™ I/O box.

Quitting and Shutting Down

To quit and shut down:

1. Click Quit in the Open Project dialog box.
2. Choose Leave when the system prompts you.
3. Press and hold Ctrl+Alt+Delete, and click Shut Down to shut down your system (Windows) or choose Shut Down from the Apple menu (Macintosh).
4. After a few seconds, turn off the rest of your hardware.

Congratulations on completing this Tutorial! We hope you've enjoyed this introduction to the Avid editing process. After mastering these

skills, you can proceed to learn more advanced techniques for inputting media, adding other effects and titles, and outputting work for digital cuts or EDLs.

For further information about any Avid system techniques or features, see the Help system, the *Avid Media Composer and Film Composer Input and Output Guide*, and the *Avid Media Composer and Film Composer Editing Guide*.

Avid also recommends that you consult the latest Avid Training Catalog for complete descriptions and schedules of Avid's course offerings. All classes are led by trained, experienced professionals. A variety of hands-on student activities encourage participant learning. For more information, call 800-867-2843 or check www.avid.com/education.



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