



Aurora Edit

FAST TURN PRODUCTION TOOLS

User Guide

SOFTWARE VERSION 6.3

071-8500-03
SEPTEMBER 2007

Copyright

Copyright © 2007 Grass Valley, Inc. All rights reserved. Printed in the United States of America. Portions of software © 2000 – 2007, Microsoft Corporation. All rights reserved.

This document may not be copied in whole or in part, or otherwise reproduced except as specifically permitted under U.S. copyright law, without the prior written consent of Grass Valley, Inc., P.O. Box 59900, Nevada City, California 95959-7900

This product may be covered by one or more U.S. and foreign patents.

Trademarks

Grass Valley, K2, Aurora, Turbo, M-Series, Profile, Profile XP, NewsBrowse, NewsEdit, NewsQ, NewsShare, NewsQ Pro, Aurora, and Media Manager are either registered trademarks or trademarks of Grass Valley, Inc. in the United States and/or other countries. Other trademarks used in this document are either registered trademarks or trademarks of the manufacturers or vendors of the associated products. QuickTime and the QuickTime logo are trademarks or registered trademarks of Apple Computer, Inc., used under license therefrom. Grass Valley, Inc. products are covered by U.S. and foreign patents, issued and pending. Additional information regarding Grass Valley, Inc. trademarks and other proprietary rights may be found at www.thomsongrassvalley.com.

Disclaimer

Product options and specifications subject to change without notice. The information in this manual is furnished for informational use only, is subject to change without notice, and should not be construed as a commitment by Grass Valley, Inc. Grass Valley, Inc. assumes no responsibility or liability for any errors or inaccuracies that may appear in this publication.

U.S. Government Restricted Rights Legend

Use, duplication, or disclosure by the United States Government is subject to restrictions as set forth in subparagraph (c)(1)(ii) of the Rights in Technical Data and Computer Software clause at DFARS 252.277-7013 or in subparagraph c(1) and (2) of the Commercial Computer Software Restricted Rights clause at FAR 52.227-19, as applicable. Manufacturer is Grass Valley, Inc., P.O. Box 59900, Nevada City, California 95959-7900 U.S.A.

Revision Status

Rev Date	Description
April 20, 2004	Release 071-8308-00 for Software Version 5.0
November 30, 2004	Release 071-8308-01 for Software Version 5.1
November 21, 2005	Release 071-8308-02 for Software Version 5.5
June 30, 2006	Release 071-8500-00 for Software Version 6.0
October 26, 2006	Release 071-8500-01 for Software Version 6.0a
May 03, 2007	Release 071-8500-02 for Software Version 6.1
September 7, 2007	Release 071-8500-03 for Software Version 6.3

Contents

	Safety Summaries	9
	Preface	15
	Grass Valley Product Support	15
Chapter 1	Introducing Aurora Edit	
	What is Aurora Edit?.....	18
	Quick Overview of Editing with Aurora Edit	18
	Tour of the Aurora Edit Window	19
	Main Toolbar	19
	Bin.....	20
	Timeline	20
	Tools	22
	The Timeline Tool	22
	The Source Tool	23
	The Trim Tool.....	23
	The Cut Point Edit Tool.....	24
	The Transition Tool	24
	The Audio Mixer Tool.....	25
	The Audio Effects Tool.....	25
	The Video Effects Tool.....	26
	The Title Tool.....	26
	Navigating in Aurora Edit.....	27
	Using the Mouse.....	27
	Using the Keyboard	27
	Using the Shortcut Menus	27
	Tour of the Aurora Edit Keyboard.....	28
Chapter 2	Setting Up The Bin	
	The Bin Window	32
	Understanding the Bin Toolbar	32
	Creating a New Bin.....	33
	Working in Shared or Local Mode	34
	Setting Up Your Bins	35
	Setting Up a SmartBin	36
	Creating a Transfer SmartBin	37
	Creating a Shared SmartBin	37
	Creating a Media Import SmartBin	38
	Viewing the Material in Your Bins.....	39
	Details View	39
	Displaying Columns	39
	Sorting Your Media Files.....	40
	Thumbnail View	41
	Changing Thumbnail Size.....	41
	Selecting the Head Frame	41
	Using the Context-Sensitive Bin Menu	42
Chapter 3	Editing in the Timeline	
	Editing Overview.....	44
	Understanding the Timeline and Source Tools	45
	The Timeline Tool	45
	Changing the Timeline View	45
	The Source Tool	46
	Controlling a Deck from Aurora Edit	47
	Creating a New Sequence.....	48
	Changing Sequence Properties.....	48
	Selecting and Deselecting Tracks	49

Toggling tracks on the fly.....	49
Setting Up Your Edit in the Timeline Tool	50
Marking In and Out Points.....	50
Setting Up a Split Edit.....	51
Setting Up Your Edit in the Source Tool.....	51
Marking In and Out Points.....	51
Using Variable Speed Record	52
Setting Up a Split Edit.....	52
Routing Audio Tracks	53
Naming Source Tapes.....	53
Selecting Your Source.....	54
Using a Clip Source.....	54
Patching Audio Tracks.....	54
Changing Sources.....	54
Using Auxiliary Input.....	54
Creating Your Clips	55
Playing a Sequence.....	55
Saving a Sequence	56
 Chapter 4	
Other Ways to Edit with Aurora Edit	
Using Clips Stored in the Bin.....	58
Using Files from Removable Media	58
Using Files from Proximity artbox	59
Searching for a Clip or Sequence	60
Finding Clips in Your Workgroup.....	61
Linking to an Existing News or Sports Story	62
Adjusting the Read Count in Story View.....	65
Recording to the Bin.....	66
Batch Recording.....	67
Creating a Batch Capture List	68
Rearranging the Batch Capture List.....	69
Saving a Batch Capture List.....	69
Loading a Batch Capture List	70
Recording Clips to the Bin.....	70
Moving Clips and Sequences.....	71
Copying a Clip or Sequence.....	71
Moving a Clip or Sequence	71
Renaming Bins and Media Files.....	71
Deleting Clips and Sequences	71
Changing Master Clip Properties	72
 Chapter 5	
Importing and Exporting Files	
Importing Files from a Media Server	74
Importing Files.....	74
Importing Clips.....	75
Importing EDL Files	75
Importing Effects.....	76
Importing Graphic Files	76
Importing Media.....	78
Importing a TGA Animation Sequence	80
Exporting Files.....	81
Exporting EDLs.....	81
Options for Exporting EDLs	82
Exporting Effects	83
Exporting Graphic Files	83
Exporting Media.....	84
Options for Exporting Media	85

	Working with Audio OMF Files	87
	Exporting an Aurora Edit Sequence	88
	Adding Audio Enhancements	88
	Using Digidesign Pro Tools	88
	Using Steinberg Nuendo	90
	Using Fairlight and AVTransfer	91
	Importing Enhanced OMF Files Back into Aurora Edit	93
Chapter 6	Trimming Your Clips	
	Trimming Clips.....	96
	Using the Trim Tool	96
	Trimming Your Clips	96
	Using Handles to Add Frames to Your Clips	97
	Locking the Duration of a Clip.....	97
	Playing Past Out.....	98
	Changing Cut Points Between Adjacent Clips.....	98
	Using the Cut Point Edit Tool.....	98
	Changing Cut Points.....	99
	Navigating to Cut Points	100
	Using Audio Scrubbing	100
	Extending An Individual Track	101
	Extending Your Edits	101
	Trimming Your Media Clips in the Bin	102
	Creating SubClips.....	102
	Copying a Clip to the Timeline.....	103
	A Quick Way to Edit.....	103
Chapter 7	Fine Tuning and Advanced Editing	
	Moving Clips in the Timeline.....	106
	Moving Audio Clips	106
	Copying and Pasting Clips	107
	Selected Items	107
	Selected Area	107
	Saving the Timeline Track Configuration	108
	Changing the Editing Mode	108
	Using Quick Edit Mode	109
	Splitting Clips.....	109
	Lifting Clips From the Timeline	110
	Deleting a Clip from Your Sequence	111
	Inserting Filler Between Clips.....	113
	Creating a Fit To Fill	114
	Adding a Freeze Frame To Your Sequence.....	115
	Varying the Speed of a Clip.....	115
	Creating Split Edits	116
	Using Control Track.....	116
	Using Match Frame	117
	Match Frame to Bin	117
	Match Frame to Source	117
	Working with Apple Final Cut Pro	118
	Converting Existing Aurora Edit Files to .mov Format	118
	Exporting an Aurora Edit Sequence as a Final Cut Pro EDL	118
	Importing an Aurora Edit Sequence on Final Cut Pro	119
	Opening an Aurora Edit Clip on Final Cut Pro	120
	Exporting a Final Cut Pro File	121

Chapter 8	Adding Transitions to Your Sequences	
	Using the Transition Tool	124
	Adding Transitions to Your Sequences	125
	Creating a Transition	125
	Changing Transitions	126
	Rendering Transitions	126
	Creating Transitions For an Area of the Sequence	127
	Deleting Transitions	127
	Understanding Transition Types	128
	Dissolves	128
	Wipes	128
	Reversing a Wipe	129
	Adding a Border	129
	Changing the Border Color	130
	Pushes	130
	Slides	130
	Adding Audio Crossfades	131
	Applying Crossfades to the Audio Tracks Only	131
	Applying Crossfades Automatically With Transitions	131
Chapter 9	Adding and Adjusting Audio	
	Using the Audio Mixer Tool	134
	Adjusting Audio Levels	135
	Viewing Audio Levels on the Timeline	135
	Changing Audio Levels in a Clip	136
	Removing Fade Control Points	136
	Ganging and Adjusting Multiple Audio Tracks	137
	Setting the Pan Control	138
	Monitoring Audio Tracks	139
	Soloing a Track	139
	Muting a Track	139
	Using the Master Audio Sliders to Set Output Level	140
	Channel Routing	140
	Adjusting Audio Gain	141
	Using Audio Automation	142
	Showing Audio Automation	142
	Removing Audio Automation	142
	Crossfading Audio	142
	Adding Audio Narration	143
Chapter 10	Creating Audio Effects	
	Using the Audio Effects Tool	146
	Equalizing Audio in a Recorded Sequence	146
	Adjusting the Frequency	148
	Adjusting the Gain	148
	Adjusting the Mid Band Q	148
	Disguising a Voice in a Clip	149
	Adjusting the Pitch and Randomizing the Voice	149
Chapter 11	Creating Video Effects (Option)	
	Video Effects Overview	152
	Understanding Video Effects	153
	Moving the Foreground Image Within the Viewer Window	153
	Using the Video Effects Tool	155
	Adding an Effect to the Timeline	156
	Using Saved Effects in Your Sequence	157
	Importing Effects	157

	Defining Your Video Effect	158
	Choosing a Video Effect	158
	Using Effect Options	159
	Defining Effect Properties	160
	Working with Keyframes	160
	Inserting Keyframes	160
	Modifying Keyframes	161
	Setting a Path for the Effect	162
	Viewing Effects Within Your Sequence	163
	Saving Video Effects	163
	Rendering Video Effects	163
	Layering Effects	164
	Exporting Video Effects	164
Chapter 12	Adding Titles (Option)	
	Using the Title Tool	166
	Using Title Templates	167
	Modifying a Template for Your Sequence	168
	Selecting a Text Field	168
	Editing Text	168
	Changing Text Properties	169
	Changing Edge Properties	169
	Advanced Titling	170
	Understanding the Lyric Plug-in	171
	The Lyric Toolbar	171
	Properties Window	172
	Changing the Title Background	172
	Importing Graphics	172
	Adding Text	172
	Adding 2D Text	173
	Adding Template Fields	173
	Adding Fonts	173
Chapter 13	Sending & Storing Sequences	
	Sending Sequences to Another Aurora Edit or a Playback Server	176
	Associating a Sequence with an Aurora Playout Placeholder	177
	Recording Completed Sequences to Tape	177
	Storing Sequences on Aurora Edit	179
	Creating a Playback List	180
	Playing Sequences in the Playback List	181
	Trimming Sequences in the Playlist	182
	Changing Playback Colors	183
Appendix A	The Aurora Edit Keyboard	185
Appendix B	Video Effects	
	How Video Effects Work Together	191
	Effects	191
	Keyframes	192
	Effects	192
	Effects and What They Do	194
	Resize	194
	Key Shape	195
	Blur	196
	Mosaic	197
	Color Effect	198
	Proc Amp	198

	Color Correction	199
	Mirror Vertical	200
	Mirror Horizontal	200
	Luma Key	201
	Chroma Key.....	201
	Warp.....	201
	Options For Resize or Key Shape Effects.....	204
	Blend Options.....	204
	Borders.....	204
	Cropping.....	205
	Drop Shadows.....	207
	Path Control.....	208
	Highlight.....	208
Appendix C	Configuring Aurora Edit	
	Adding Video Sources to Aurora Edit.....	210
	Setting General Source Options.....	211
	Setting Connections	211
	Setting Record Channels.....	212
	Setting Preroll.....	212
	Setting Record Handles.....	212
	Setting Options.....	213
	Setting General Options	214
	Configuring Video Settings	214
	Setting Output Options	215
	Setting Up a Workgroup	216
	Setting Up Send Locations.....	216
	Setting Handles	219
	Setting Timeline Options	219
	Setting Graphics Options	220
	Setting Controller Options	220
	Setting Aurora Playout Options	220
	Setting Security Permissions	221
	Setting Initial Shared Volume Permissions	221
	Setting High Level Shared Volume Permissions	222
	Setting Aurora Edit Root Level Permissions	223
	Setting Aurora Edit Bin Permissions	225
Appendix D	Troubleshooting	227
	Index	231

Safety Summaries

General Safety Summary

Review the following safety precautions to avoid injury and prevent damage to this product or any products connected to it.

Only qualified personnel should perform service procedures.

While using this product, you may need to access other parts of the system. Read the *General Safety summary* in other system manuals for warnings and cautions related to operating the system.

Injury Precautions

Use Proper Power Cord

To avoid fire hazard, use only the power cord specified for this product.

Ground the Product

This product is grounded through the grounding conductor of the power cord. To avoid electric shock, the grounding conductor must be connected to earth ground. Before making connections to the input or output terminals of the product, ensure that the product is properly grounded.

Do Not Operate Without Covers

To avoid electric shock or fire hazard, do not operate this product with covers or panels removed.

Do Not operate in Wet/Damp Conditions

To avoid electric shock, do not operate this product in wet or damp conditions.

Do Not Operate in an Explosive Atmosphere

To avoid injury or fire hazard, do not operate this product in an explosive atmosphere.

Avoid Exposed Circuitry

To avoid injury, remove jewelry such as rings, watches, and other metallic objects. Do not touch exposed connections and components when power is present.

Product Damage Precautions

Use Proper Power Source

Do not operate this product from a power source that applies more than the voltage specified.

Provide Proper Ventilation

To prevent product overheating, provide proper ventilation.

Do Not Operate With Suspected Failures

If you suspect there is damage to this product, have it inspected by qualified service personnel.

Battery Replacement

To avoid damage, replace only with the same or equivalent type recommended by the circuit board manufacturer. Dispose of used battery according to the circuit board manufacturer's instructions.

Safety Terms and Symbols

Terms in This Manual

These terms may appear in this manual:



WARNING: Warning statements identify conditions or practices that can result in personal injury or loss of life.



CAUTION: Caution statements identify conditions or practices that may result in damage to equipment or other property, or which may cause equipment crucial to your business environment to become temporarily non-operational.

Terms on the Product

These terms may appear on the product:

DANGER indicates a personal injury hazard immediately accessible as one reads the marking.

WARNING indicates a personal injury hazard not immediately accessible as you read the marking.

CAUTION indicates a hazard to property including the product.

Symbols on the Product

The following symbols may appear on the product:



DANGER high voltage



Protective ground (earth) terminal



ATTENTION – refer to manual

Service Safety Summary



WARNING: *The service instructions in this manual are intended for use by qualified service personnel only. To avoid personal injury, do not perform any servicing unless you are qualified to do so. Refer to all safety summaries before performing service.*

Do Not Service Alone

Do not perform internal service or adjustment of this product unless another person capable of rendering first aid and resuscitation is present.

Disconnect Power

To avoid electric shock, disconnect the main power by means of the power cord or, if provided, the power switch.

Use Care When Servicing With Power On

Dangerous voltages or currents may exist in this product. Disconnect power and remove battery (if applicable) before removing protective panels, soldering, or replacing components.

To avoid electric shock, do not touch exposed connections

Certifications and Compliances

Canadian Certified Power Cords

Canadian approval includes the products and power cords appropriate for use in the North America power network. All other power cords supplied are approved for the country of use.

FCC Emission Control

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense. Changes or modifications not expressly approved by Grass Valley can affect emission compliance and could void the user's authority to operate this equipment.

Canadian EMC Notice of Compliance

This digital apparatus does not exceed the Class A limits for radio noise emissions from digital apparatus set out in the Radio Interference Regulations of the Canadian Department of Communications.

Le présent appareil numérique n'émet pas de bruits radioélectriques dépassant les limites applicables aux appareils numériques de la classe A prescrites dans le Règlement sur le brouillage radioélectrique édicté par le ministère des Communications du Canada.

EN55103 1/2 Class A Warning

This product has been evaluated for Electromagnetic Compatibility under the EN 55103-1/2 standards for Emissions and Immunity and meets the requirements for E4 environment.

This product complies with Class A (E4 environment). In a domestic environment this product may cause radio interference in which case the user may be required to take adequate measures.

FCC Emission Limits

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesirable operation.

Laser Compliance

Laser Safety Requirements

The device used in this product is a Class 1 certified laser product. Operating this product outside specifications or altering its original design may result in hazardous radiation exposure, and may be considered an act of modifying or new manufacturing of a laser product under U.S. regulations contained in 21CFR Chapter 1, subchapter J or CENELEC regulations in HD 482 S1. People performing such an act are required by law to recertify and reidentify this product in accordance with provisions of 21CFR subchapter J for distribution within the U.S.A., and in accordance with CENELEC HD 482 S1 for distribution within countries using the IEC 825 standard.

Laser Safety

Laser safety in the United States is regulated by the Center for Devices and Radiological Health (CDRH). The laser safety regulations are published in the "Laser Product Performance Standard," Code of Federal Regulation (CFR), Title 21, Subchapter J.

The International Electrotechnical Commission (IEC) Standard 825, "Radiation of Laser Products, Equipment Classification, Requirements and User's Guide," governs laser products outside the United States. Europe and member nations of the European Free Trade Association fall under the jurisdiction of the Comité Européen de Normalization Electrotechnique (CENELEC).

Safety Certification

This product has been evaluated and meets the following Safety Certification Standards:

Standard	Designed/tested for compliance with:
UL1950	Safety of Information Technology Equipment, including Electrical Business Equipment (Third edition).
IEC 950	Safety of Information Technology Equipment, including Electrical Business Equipment (Second edition, 1991).
CAN/CSA C22.2, No. 950-95	Safety of Information Technology Equipment, including Electrical Business Equipment.
EN60950	Safety of Information Technology Equipment, including Electrical Business Equipment 1992.

Preface

Grass Valley Product Support

To get technical assistance, check on the status of a question, or to report new issue, contact Grass Valley Product Support via e-mail, the Web, or by phone or fax. Contact Grass Valley first regarding problems with third party software on Grass Valley products, such as the Microsoft® Windows® operating system, Windows Media® player, Internet Explorer® internet browser, and SQL Server™.

Web Technical Support

To access support information on the Web, visit the product support Web page on the Grass Valley Web site. You can download software or find solutions to problems by searching our Frequently Asked Questions (FAQ) database.

World Wide Web: <http://www.thomsongrassvalley.com/support/>

Technical Support E-mail Address: gvgtechsupport@thomson.net.

Phone Support

Use the following information to contact product support by phone during business hours. Afterhours phone support is available for warranty and contract customers.

International (France)	+800 80 80 20 20 +33 1 48 25 20 20	Italy	+39 02 24 13 16 01 +39 06 87 20 35 42
International (United States, Canada)	+1 800 547 8949 +1 530 478 4148	Belarus, Russia, Tadzikistan, Ukraine, Uzbekistan	+7 095 258 09 20 +33 (0) 2 334 90 30
Hong Kong, Taiwan, Korea, Macau	+852 2531 3058	Indian Subcontinent	+91 11 515 282 502 +91 11 515 282 504
Australia, New Zealand	+61 1300 721 495	Germany, Austria, Eastern Europe	+49 6150 104 444
Central, South America	+55 11 5509 3440	Near East, Africa	+33 1 48 25 20 20
China	+861 066 0159 450	Netherlands	+31 (0) 35 62 38 421
Belgium	+32 (0) 2 334 90 30	Northern Europe	+45 45 96 88 70
Japan	+81 3 5484 6868	Singapore	+65 6379 1313
Malaysia	+603 7805 3884	Spain	+41 487 80 02
Middle East	+971 4 299 64 40	UK, Ireland, Israel	+44 118 923 0499

Authorized Support Representative

A local authorized support representative may be available in your country. To locate the support representative for your country, visit the product support Web page on the Grass Valley Web site.



END-OF-LIFE PRODUCT RECYCLING NOTICE

Grass Valley's innovation and excellence in product design also extends to the programs we've established to manage the recycling of our products. Grass Valley has developed a comprehensive end-of-life product take back program for recycle or disposal of end-of-life products. Our program meets the requirements of the European Union's WEEE Directive, the United States Environmental Protection Agency, and U.S. state and local agencies.

Grass Valley's end-of-life product take back program assures proper disposal by use of Best Available Technology. This program accepts any Grass Valley branded equipment. Upon request, a Certificate of Recycling or a Certificate of Destruction, depending on the ultimate disposition of the product, can be sent to the requester.

Grass Valley will be responsible for all costs associated with recycling and disposal, including freight. However, you are responsible for the removal of the equipment from your facility and packing the equipment to make it ready for pickup.



For further information on the Grass Valley product take back system please contact Grass Valley at + 800 80 80 20 20 or +33 1 48 25 20 20 from most other countries. In the U.S. and Canada please call 800-547-8949 or 530-478-4148, and ask to be connected to the EH&S Department. Additional information concerning the program can be found at: www.thomsongrassvalley.com/environment



Introducing Aurora Edit

Aurora Edit is a digital nonlinear editing system for news, sports and fast turnaround production, combining all the functionality and speed of deck-to-deck editing with the power and performance of a nonlinear system.

This manual shows you how to use Aurora Edit effectively and efficiently to produce quality on-air news and sports stories.

This chapter discusses the following topics:

- [What is Aurora Edit?](#)
- [Quick Overview of Editing with Aurora Edit](#)
- [Tour of the Aurora Edit Window](#)
- [Navigating in Aurora Edit](#)
- [Tour of the Aurora Edit Keyboard](#)

What is Aurora Edit?

Aurora Edit is a digital nonlinear editing solution designed for editing news, sports and fast turnaround production. It replaces your record deck and effects switcher by displaying your edits in real time so you can quickly move on to your next edit without going back to review a completed edit.

Nonlinear editing systems provide greater efficiency, accuracy, and flexibility than analog tape-based systems. For instance, you do not need to edit the first shot first and the last shot last — you can edit shots in any order without re-recording all of your edits after a change. You can also update breaking stories quickly, save them, and then create different versions.

Re-editing stories, fixing mistakes, and adding shots in a tape-to-tape environment can require valuable time in a business where time isn't always available. With nonlinear editing, however, you can make changes to cuts, transitions, and audio levels at any time during the editing process. Aurora Edit trims precious minutes down to seconds with just a few keystrokes.

The Aurora Edit interface is designed for ease of use. It consists of a bin, a record/playback viewing monitor, a four-track audio mixer, a trim tool, and an editing Timeline. Aurora Edit's unique dynamic display updates automatically to provide you, the editor, with the tools you need for every edit.

Because the audio and video are stored digitally, you can repeatedly use and manipulate media without duplication or degradation.

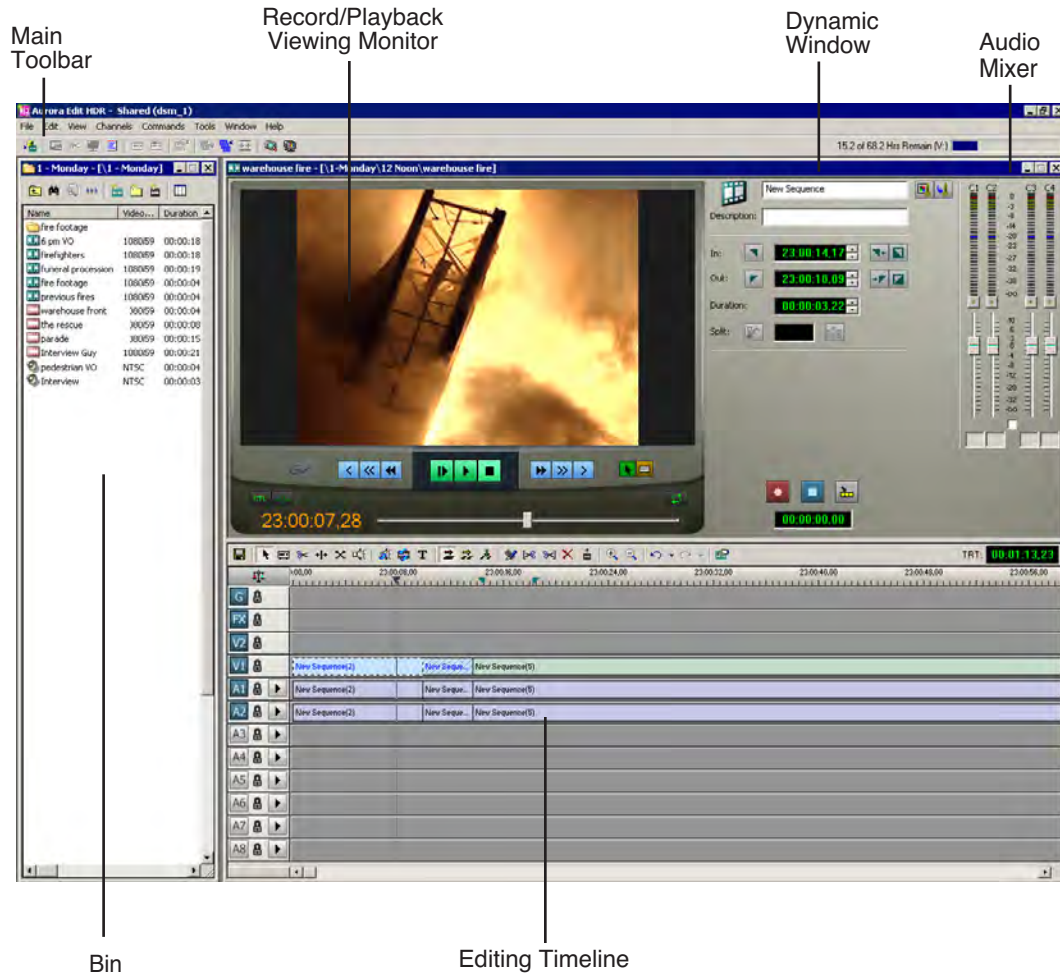
Quick Overview of Editing with Aurora Edit

You create a news or sports story with Aurora Edit in three stages:

1. Record your raw footage or feed directly to the Aurora Edit Timeline or Bin.
You can also import clips and sequences from other third-party sources or other Aurora Edit workstations.
2. Edit the story and fine-tune it.
Use basic editing procedures to create simple cuts. Add dissolve, wipe, or slide transitions. Add video effects such as blurs, color effects, or Picture-in-Picture. Adjust the audio or add new audio. Add graphics or titles.
3. Save your final story to a network server, record it to tape for airing, play it directly to air with your Aurora Edit playlist or a playback system such as Aurora Playout.





Tour of the Aurora Edit Window










The Aurora Edit window consists of a main toolbar, a Bin to hold files, a record/playback monitor, a four-track audio mixer, an editing Timeline, and a dynamic window that changes depending on the tool used.



Main Toolbar

The Main Toolbar provides access to common Aurora Edit functions:

Icon	Name	Function
	Send to File	Sends a clip or sequence to another destination.
	Timeline View	Displays the main view with the selected sequence on the Timeline.
	Trimmer View	Opens the selected clip in the Trimmer for editing.
	Player View	Displays the video in another player window.

Icon	Name	Function
	Story View	Displays the script for the selected sequence, if there is one.
	Record to Bin	Records clips directly into your Bin.
	Play to Tape	Records the selected clip or sequence to tape.
	Properties	Displays the properties for the currently selected clip or sequence, including the description, creation date, and location.
	Render Effects	Renders the currently selected transitions or other selected effects.
	Render All	Renders all unrendered transitions and effects in the current sequence.
	Mix Down	Collapses a video effect into the video clip below it, allowing you to apply another effect to the same clip.
	MediaFrame Transfer	Opens a pre-defined browser, which allows you to obtain and manage media files from your network.
	Second Monitor	Allows you to view the video window on a second computer monitor.

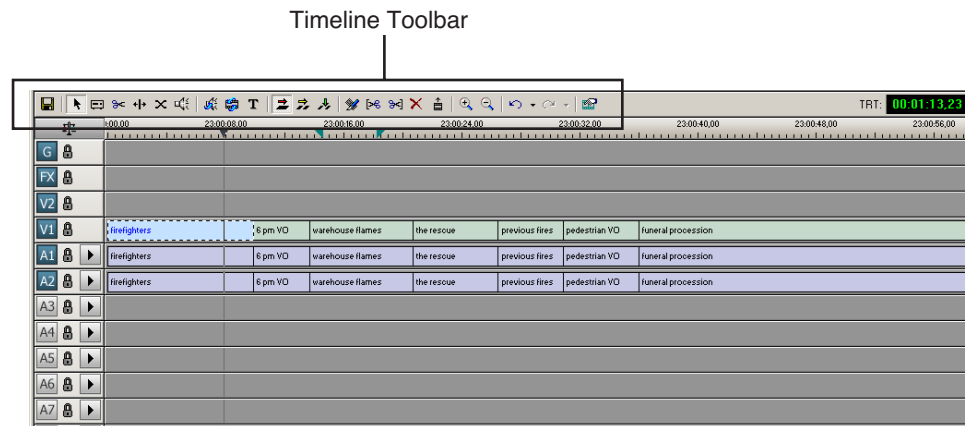
Bin

The Bin is a database where clips and sequences are stored and organized. The top-level bin appears by default when you start Aurora Edit. You can create additional bins to organize your media. You can also customize the information about each clip and then search specific fields in the database. See [“Setting Up The Bin” on page 31](#) for details on using the Bin.
























Timeline

The Timeline is an all-purpose editing window that replaces a record deck in the editing process. The Timeline provides a graphic representation of your sequence in a single window, displaying its tracks, the name of each clip, and the current frame's location.

The Timeline window has its own Toolbar:

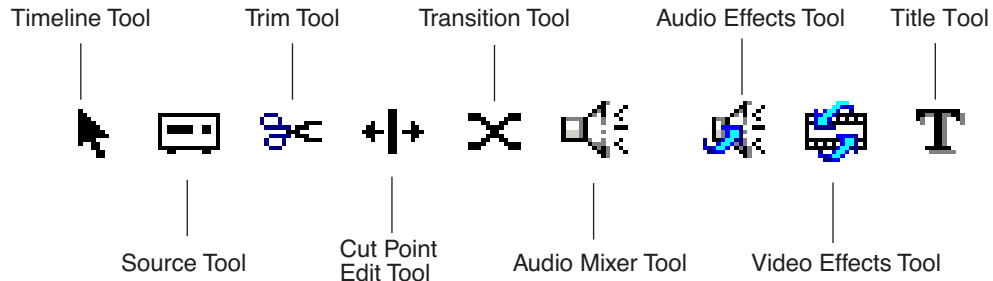


The Timeline Toolbar provides access to each of the Aurora Edit tools and lets you select your editing mode:

Icon	Function
	Saves your sequence in the Bin.
	Selects the Timeline Tool.
	Selects the Source Tool.
	Selects the Trim Tool.
	Selects the Cut Point Edit Tool.
	Selects the Transition Tool.
	Selects the Audio Mixer Tool.
	Selects the Audio Effects Tool.
	Selects the Video Effects Tool.
	Selects the Title Tool.
	Selects Overwrite Edit Mode.
	Selects Splice Mode.
	Activates Fit To Fill.
	Splits a clip at the cursor point.
	Trims the top of the selected clip on the Timeline.
	Trims the tail of the selected clip on the Timeline.
	Deletes selected clips.
	Lifts selected clips off the Timeline.
	Zooms in the view in the Timeline.
	Zooms out the view in the Timeline.
	Undo.
	Redo.
	Opens the Sequence Properties window.

Tools

Each of the nine Aurora Edit tools displays in the dynamic window, leaving the Timeline unchanged. You select the tools from the Timeline toolbar.



The Timeline Tool

The Timeline Tool opens by default when you first create a sequence. You can select and move clips or audio tracks, play sequences, mark in and out points, and adjust master output audio sliders.





The Source Tool

The Source Tool digitizes raw material directly to the Timeline. This is the fastest and most efficient way to generate clips from a source tape. You can also use other sources for your footage, such as video feeds or microphones.



The Trim Tool

The Trim Tool changes the head or tail of a clip to change its duration.





The Cut Point Edit Tool

The Cut Point Edit Tool changes the edit points between clips in the Timeline. You can easily create split edits by only selecting audio or video. If you have handles on your clips, you can access unused portions of a clip without returning to the source tape and redoing the edit.



The Transition Tool

The Transition Tool creates transition effects between clips in a sequence. You can create dissolves or wipes between any two edits by selecting the transition you want and clicking at the point you want the effect to appear.





The Audio Mixer Tool

The Audio Mixer Tool adjusts the audio settings in a sequence, including the level, the pan, and output channel routing. You can raise or lower the audio on each audio track, or ride the audio on the fly using the Write Automation option.



The Audio Effects Tool

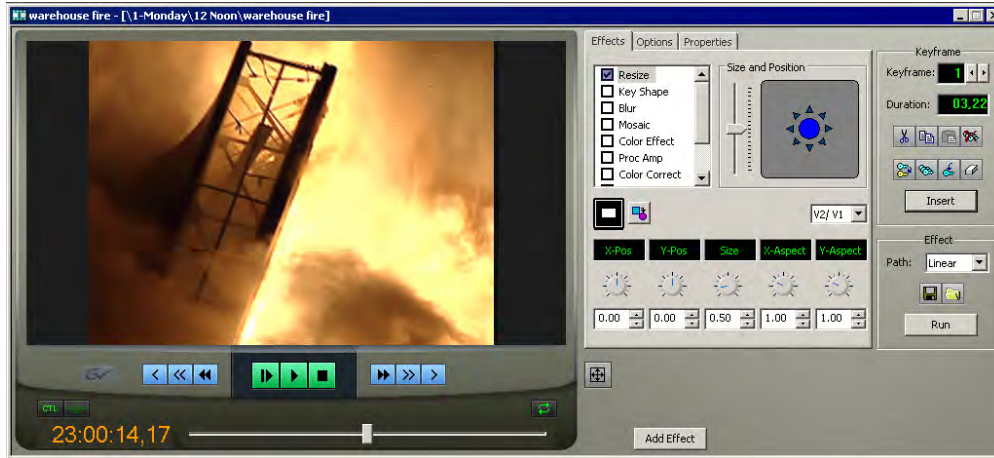
The Audio Effects Tool adjusts the frequency and gain within a clip by adjusting the audio EQ. For instance, you could disguise a subject's face and voice by modifying the audio and using a mosaic or blur effect for video.





The Video Effects Tool

The Video Effects Tool is optional and creates effects for one or two video tracks, depending on the effect. An effects track on the Timeline lets you create the effect using keyframes and review the clip with the effect applied to it.



The Title Tool

The Title Tool is optional and adds text and graphics to your sequences. A graphics track on the Timeline lets you create the effect, modify its properties, and review the clip with the title applied to it.



Navigating in Aurora Edit

Aurora Edit supports any combination of mouse and keyboard navigation. This manual includes instructions for both mouse and keyboard commands.

Using the Mouse

To execute a mouse command, move the mouse pointer to a menu or button and click the left mouse button. This manual uses the term *click* when you press the mouse button once, *double-click* when you press the mouse button twice in quick succession, and *press* when you press and hold the mouse button.

You can also drag clips from the Bin directly into the Timeline. Place the mouse pointer on the title bar of the clip you want to move, press and hold the mouse button, drag the clip to the Timeline, and release the mouse button. This method of editing is track specific, so make sure you have the proper video and audio tracks enabled on the Timeline before performing the edit.

Using the Keyboard

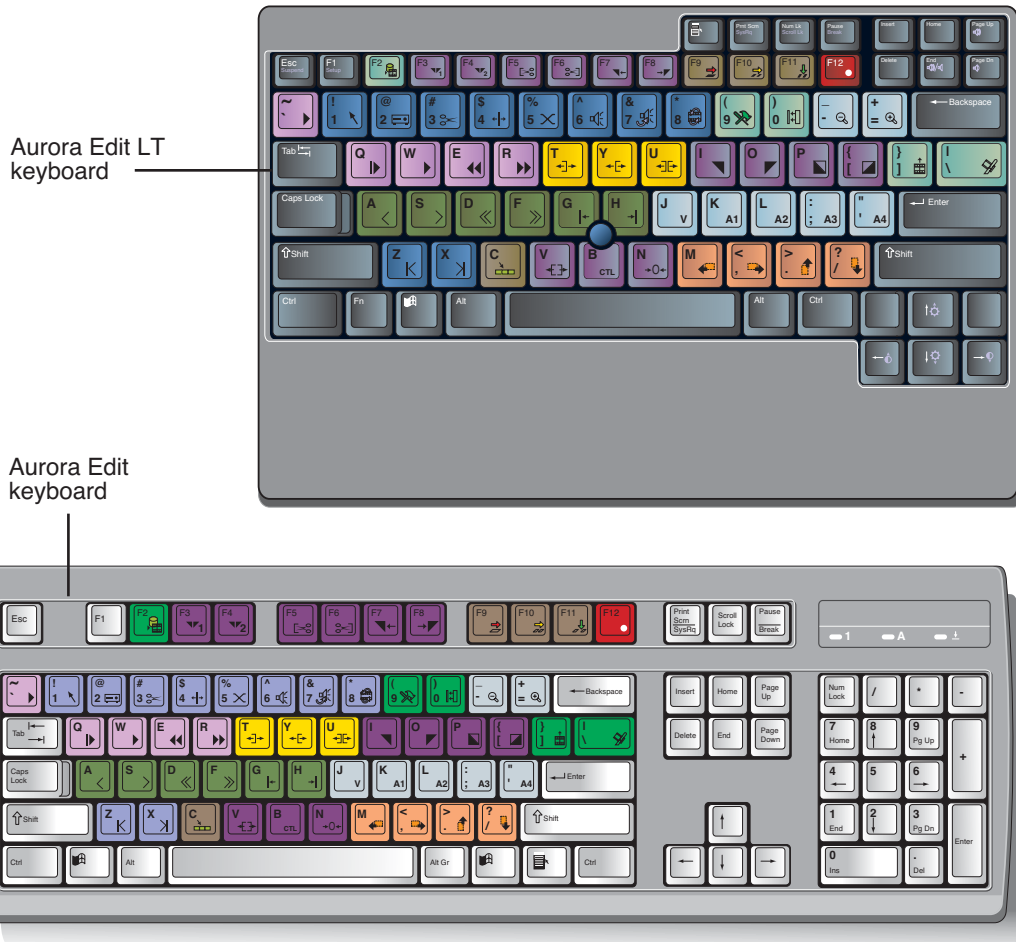
The Aurora Edit keyboard has color-coded keys that allow you to see editing commands at a glance. Keyboard commands can be single keystrokes or key combinations. You execute key combinations such as **Ctrl + TAB** by pressing and holding the first key in the combination, while simultaneously pressing the second key. See Appendix A for a complete list of keyboard keys and functions.

Using the Shortcut Menus

This application also makes use of right-click shortcut menus. Shortcut menus provide a quick way to access relevant commands without having to move the mouse pointer to the toolbar or menu bar. To access these menus, press the right-mouse button once and a menu appears. The commands that appear depend on the position of the mouse pointer when you right-click. For example, when you right-click in the Bin, the shortcut menu provides quick access to bin management commands.

Tour of the Aurora Edit Keyboard

Aurora Edit's keyboard uses color-coded keys that correspond to Aurora Edit functions. The different sections of each keyboard are introduced below. See *Appendix A* for a detailed key reference.

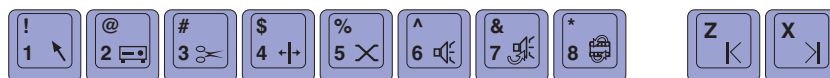


These keys correspond to Aurora Edit functions:

- The Record Key—The record key starts recording.



- Main Tool Selection Keys—The first eight dark blue keys activate the corresponding Aurora Edit tools. The last two dark blue keys move clips between cut points in the Timeline.



- **Track Selection Keys**—The light blue keys zoom the view in the Timeline and select clip tracks.



- **Mark Point Keys**—The dark purple keys set and control the mark In and Out points.



- **Deck Control Keys**—The light purple keys act as deck controls for playing sequences and remote sources.



- **Transport Command Keys**—The avocado green keys control movement within a clip.



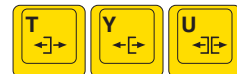
- **Edit Mode Keys**—The gray keys select the different edit modes.



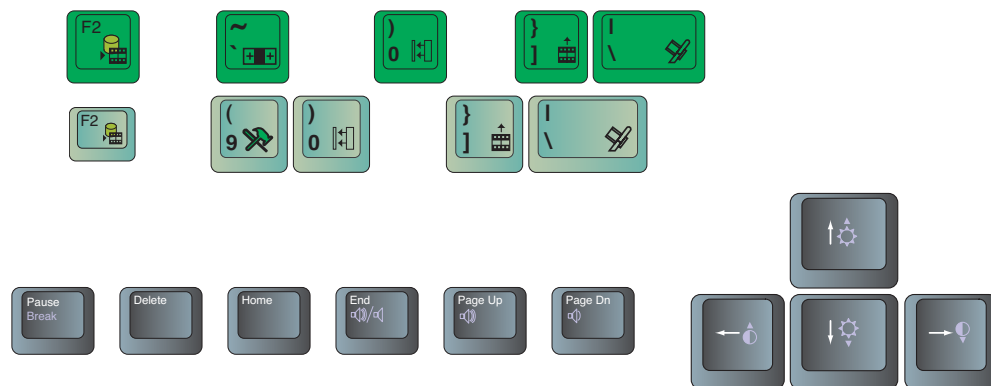
- **Clip and Track Selection Keys**—The peach keys select clips and tracks on the Timeline.



- **Cut Point Edit Tool Keys**—The yellow keys perform cut point edits.



- **Other Aurora Edit Keys**—The green and black keys perform miscellaneous editing functions.



Setting Up The Bin

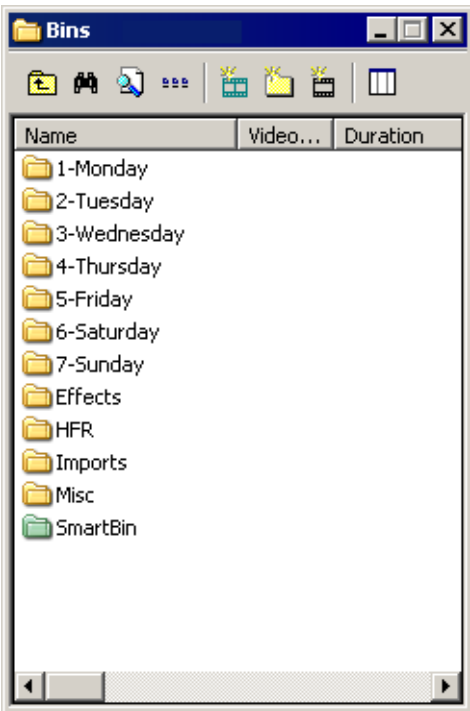
Aurora Edit uses Bins to hold media clips, sequences, and raw footage. You can create as many bins as you need to organize your work.

This chapter discusses the following topics:

- [The Bin Window](#)
- [Creating a New Bin](#)
- [Working in Shared or Local Mode](#)
- [Setting Up Your Bins](#)
- [Setting Up a SmartBin](#)
- [Viewing the Material in Your Bins](#)
- [Using the Context-Sensitive Bin Menu](#)

The Bin Window

The Bin window consists of two main components — a toolbar and the area that holds your files. The toolbar lets you create new bins and sequences, search for specific files, and change the way you view bins.



Understanding the Bin Toolbar



The Bin Toolbar lets you access common bin functions:

Button	Function
	View the bins at the next highest level.
	Search for a specific clip or sequence.
	Toggle between displaying bins and search results.
	Toggle between displaying your clips and sequences as text or as thumbnails.
	Create a new sequence in your bin.
	Create a new bin.
	Import clips from other workstations.
	Select the columns to view in your bin; available only when viewing bin contents as text, not as thumbnails.

Creating a New Bin

The Bin window is empty when you open Aurora Edit for the first time. Before you can begin using Aurora Edit, you need to create bins to store your work. You can create and organize your bins to suit your work style. For instance, you could create a bin for each day of the week and within those set up a bin for each individual story or for each editor.

To create a new bin:



1. Click the **New Bin** button on the Bin toolbar.

The Bin Properties window appears:

2. Enter the bin Name.
3. Enter a bin Description and Keywords (optional).
You can use the keywords to search for a specific bin.
4. Click **Browse** and select a location for the Bin, if different than the default.
5. Click **OK**.

To create a SmartBin, see [“Setting Up a SmartBin” on page 36](#).

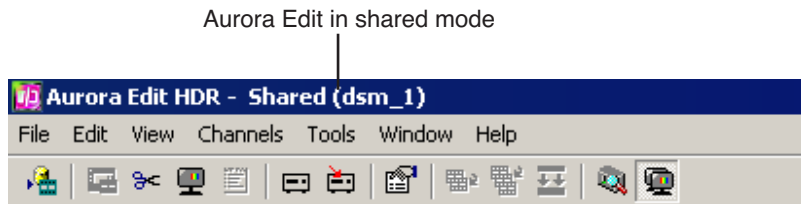
Working in Shared or Local Mode

You can use Aurora Edit either in shared or local mode:

- Shared mode uses a shared media database. All Aurora Edit workstations access the same bins; the bins are locked so two editors can't make changes to the same file at the same time.
- Local mode uses your computer's local disk storage and a local media database. Each Aurora Edit workstation has its own Bin on the Aurora Edit machine, and cannot share the Bin. In order to use someone else's files, you need to import them into your Bin.

You can change modes from the General Options menu; see [“Setting General Options” on page 214](#) for instructions.

Aurora Edit indicates your current mode at the top of the window.

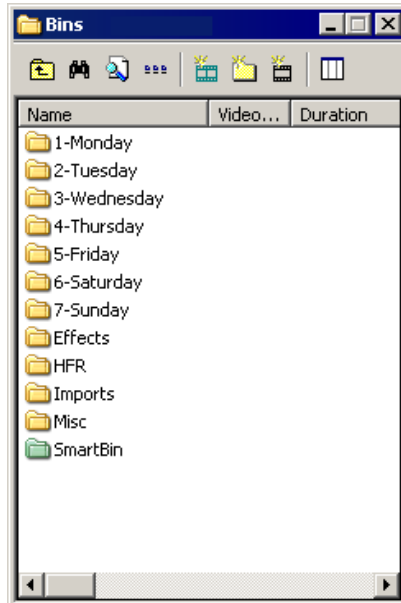


You create sequences in Aurora Edit the same way regardless of what mode you are working in. The main difference is that in shared mode all editors using an Aurora Edit workstation have access to the same media files you do, according to security settings.

Setting Up Your Bins

There are several ways to organize your bins, and the organization you choose depends mostly on your job function as well as your organizational style.

A typical setup might be:



Bins **1-Monday through 7-Sunday** are used for everyday stories.

Bin **Effects** holds saved video effects.

Bin **HFR** (Hold For Release) is used when you are editing a story on one day but airing it on another.

Bin **Imports** is set up as a single location where other Aurora Edit workstations can send clips over the network to you.

Bin **Misc.** is a folder to hold any clips to be saved, such as Whiteflash, Black, Color Bars and Tone, Reporter Outcues, repeated effects, etc.

It is also important that, within each day of the week, you create another bin with the title of the specific project you are working on. This helps to keep the bins organized, especially with more than one editor working on the same Aurora Edit system.

Aurora Edit automatically monitors your bins and refreshes the display if anyone places a file in one of your bins. For instance, as a breaking story develops, station staff can place the latest footage in a given directory. It then appears in your Bin where you can use it in your sequence.

To refresh your Bin manually, press **F5** or select **View | Refresh**.

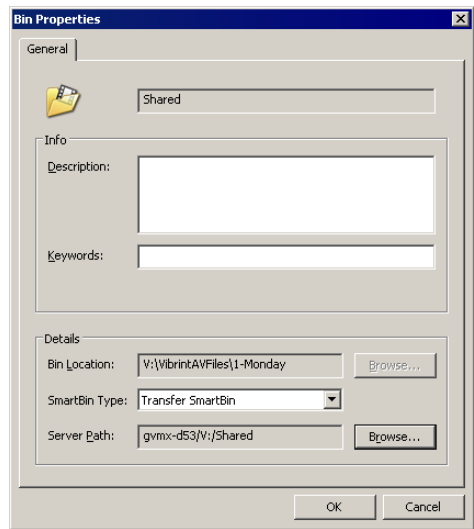
Setting Up a SmartBin

Using Aurora Edit in shared mode, you can automatically update clips, map folders, or automatically import files from a Media Server to one of your bins. These Bin types are called SmartBins. Aurora Edit monitors the server folder specified and automatically updates the SmartBin when new clips or updated feeds appear. You don't need to go into the server directory and copy the media into your Aurora Edit bin in order to use it for editing.

To create a SmartBin:



- 1. Click the **New Bin** button on the Bin toolbar.



- 2. Select the SmartBin Type from the drop-down list:

Transfer SmartBin	Sets up automatic clip transferring from a Media Server to an Aurora Edit Bin.
Shared SmartBin	Sets up folder mapping between a Media Server and a bin in Aurora Edit.
Media Import SmartBin	Sets up automatic QuickTime DV25 .mov and DV50 .mov file imports into an Aurora Edit Bin.

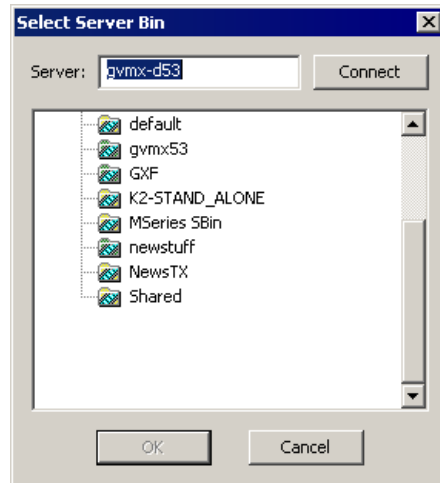
- 3. Follow the directions below for the type of SmartBin you are creating.

Creating a Transfer SmartBin

To create a Transfer SmartBin:

1. Click **Browse** to the right of the Server Path field.

The Select Server Bin window appears:



2. If you are using a Network attached Storage server, enter the name of the server and click **Connect**.

NOTE: You only need to enter the name of the server the first time you connect; the server connects automatically once you've set it up.

3. Select the bin to monitor and click **OK**.

The Server Path fills in with the selected Bin and the Enable SmartBin checkbox gets checked.

4. Click **OK** to create the SmartBin.

Aurora Edit now monitors the Media Server folder and automatically adds new media to this bin.

Creating a Shared SmartBin

Shared SmartBins set up a link for the Aurora Edit bin to monitor a folder on the server. Media is not moved between the server and bin; instead, media is mapped into the two directory structures — a process known as "mirroring".

To create a Shared SmartBin:

1. Click **Browse** to the right of the Server Path field.

The Select Server Bin window appears.

2. Select the bin to map with and click **OK**.

3. Click **OK** to create the SmartBin.

Once the mapping association is made, the SmartBin Service automatically keeps the bins synchronized.

Creating a Media Import SmartBin

Media Import SmartBins allows you to automatically import QuickTime DV25 and DV50 .mov files into Aurora Edit. This allows you to use Apple's Final Cut Pro video editing application, within a NAS environment, to create news or sports footage and then import it into Aurora Edit.

Once set up, whenever you export a file into the source folder, it is automatically imported into the Aurora Edit Bin. You can then use it in a sequence.

To create a Media Import SmartBin:

1. Click **Browse** to the right of the Server Path field.

The Browse For Folder window appears:

2. Select the folder to monitor and click **OK**.

The Server Path fills in with the folder location.

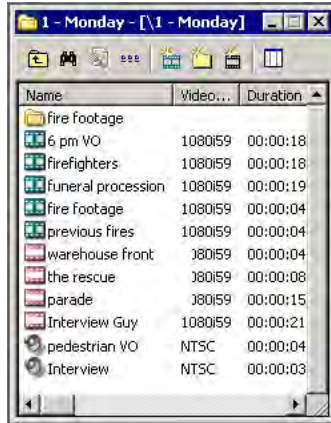
3. Click **OK** to create the SmartBin.

Aurora Edit now monitors the Media Import folder and imports new media to this bin automatically.

Viewing the Material in Your Bins

There are two ways to view the contents of your Bin—Details or Thumbnails.

Details View



In this view, each clip or sequence is represented by an icon, the name of the file, and other information about the file, such as timecode, description, and keywords.

The information acts as a database that you can customize by entering information about your clips. You can also search the information for clips that match certain criteria.

Displaying Columns

You can hide or display multiple text columns in the Bin:



1. With the bin in Thumbnail mode, click the **View Thumbnails** button in the Bin Toolbar.

2. Double-click on a bin to open it.

If you are in the highest-level bin, you will not see all of the column choices.



3. Click the **Column Manager** button in the Bin Toolbar.
4. Select the columns you want to display or click the **Reset** button to display all of the columns. A checkmark appears next to the selected options:

- **Name** — Displays the name of the clip or sequence.
- **Description** — Displays the description of the clip or sequence.
- **Keywords** — Displays any keywords entered; keywords help to identify and search for specific clips.
- **Compression** — Displays the video compression type for the clip or sequence; e.g., DV25, DV50, MPEG2, IMX30, IMX40, IMX50.
- **Video Resolution** — Displays the video resolution for the media.
- **Chroma Format** — Displays the chroma ratio for the media, 4:1:1, 4:2:0 or 4:2:2.
- **Video Aspect** — Displays the video aspect for the media, 4:3 or 16:9.
- **Video Format** — Displays the video format used for the media.
- **Duration** — Displays the length of the clip or sequence.
- **Created** — Displays the date the clip or sequence was created.

- **Modified** — Displays the date of the last time the clip was modified.
- **Folder** — Displays the directory where the clip files are stored.
- **Mark In** — Displays the Mark In timecode.
- **Mark Out** — Displays the Mark Out timecode.
- **Tracks** — Displays the tracks present in the clip.
- **Tape ID** — Displays the name of the source VTR tape where the media in this clip came from.
- **Status** — Displays the clip status: All, Good, Bad, or Marked.

5. Click **OK**.

The Bin displays your new column choices.

Sorting Your Media Files

You can arrange clips in numeric or alphabetical order according to the columns you select. For example, you can sort the Bin by the Mark In column to display all of the clips in timecode order.

To sort the Bin:

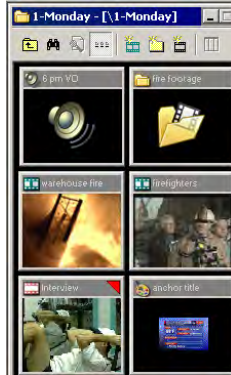
1. Click the heading of the column by which you want to sort the Bin.

The clips and sequences display in alphabetical or numerical order depending on the column you selected.

2. Click the column again to reverse the order of the sort.
3. Right-click in the Bin and select **Restore Default Sort** to return to the original sort order.

Thumbnail View

In this view, each clip or sequence is represented by a single frame, allowing you to see the content of the material. The Thumbnail view provides a visual representation of the type of media file in each bin.



Changing Thumbnail Size

Aurora Edit offers two thumbnail sizes in this view: 4:3 (SD) and 16:9 (HD).

To change the size of the thumbnails:



1. Click the **View Thumbnails** button on the Bin Toolbar.
2. Choose the thumbnail size you want from the View menu.

Selecting the Head Frame

Each clip or sequence in Thumbnail view is represented by a single frame, called the head frame. By default, Aurora Edit uses the first frame from the clip or sequence. However, you can choose any frame within the clip or sequence to represent the file in the view.

To select a different frame for the Thumbnail:

1. Double-click the clip or sequence to open it.
Clips open in the Trimmer window; sequences open in the Timeline Tool.
2. Play through the clip until you find the frame you want to use.
3. Click **Set Head Frame From Current Frame**.
4. Click **OK**.



Using the Context-Sensitive Bin Menu

Many Aurora Edit features are available by right-clicking in the Bin window.

Menu Item	Description
Details	Changes the Bin view to Details View.
Thumbnails	Changes the Bin view to Thumbnails View.
Copy	Copies a clip or sequence from the Bin to the clipboard.
Paste	Pastes a clip or sequence from the clipboard to the Bin.
Delete	Deletes the selected clip from the Bin.
Rename	Changes the name of a bin, clip, or sequence.
Consolidate	Strips a clip or sequence of any unused data, reducing the file size.
Copy to Timeline	Copies the selected clips in the Bin to the Timeline.
Copy to Source Tool	Copies the selected clip into the Source Tool.
Send to File	Send a clip or sequence to another destination.
Convert Media	Changes media from one format to another.
View Player	Previews the selected clip or sequence in a viewer window.
View Trimmer	Opens the selected clip in the bin trimmer.
View Timeline	Opens the selected sequence in the Timeline window.
Import Clip	Opens the Import Clip dialog box so you can select a file to import.
Record to Bin	Records a clip directly into the Bin instead of the Timeline.
Play to Tape	Records sequences onto videotape.
Find	Opens the Find dialog box so you can search for a clip or sequence.
Find in Workgroup	Searches for clips or sequences on other workstations in your workgroup.
Restore Default Sort	Restores the default sort order in the Details View of the Bin window.
Column Manager	Opens the Column Manager so you can change the columns in the Bin.
Show References	Displays all places a clip is used (sequences, sub-clips, and master clips).
Properties	Opens the Properties window so you change the properties of a file.

Editing in the Timeline

To edit a story with Aurora Edit, you need to move the video and audio media from tapes or feeds to a digital format on your computer. The most efficient way to create stories is to edit directly to the Timeline.

This chapter discusses the following topics:

- [Editing Overview](#)
- [Understanding the Timeline and Source Tools](#)
- [Creating a New Sequence](#)
- [Selecting and Deselecting Tracks](#)
- [Setting Up Your Edit in the Timeline Tool](#)
- [Setting Up Your Edit in the Source Tool](#)
- [Selecting Your Source](#)
- [Creating Your Clips](#)
- [Saving a Sequence](#)

Editing Overview

Editing directly to the Timeline is the fastest and most efficient way to use Aurora Edit and produce sequences. Editing in the Timeline involves these basic steps:

1. Create a new sequence.
2. Select the tracks you want to record in the Timeline.
3. From the Timeline Tool, you may optionally:
 - Mark In and Out points
 - Set up a split edit
 - Route the audio output
4. Press **2** to select the Source Tool and optionally:
 - Mark In and Out points
 - Route the audio output
 - Change the speed of a clip
 - Set up a split edit
5. Select the source you are using to edit.
6. Play the source to find footage you want to use in your Aurora Edit sequence.
7. Press **F12** to record.
8. Press the **spacebar** to stop recording when your clip is complete.

If you've marked an Out point, the system will stop recording at that point.
9. Play your sequence (optional).
10. Repeat steps 6-9 for each clip.
11. Save your sequence.

This chapter discusses each of these steps.

Understanding the Timeline and Source Tools

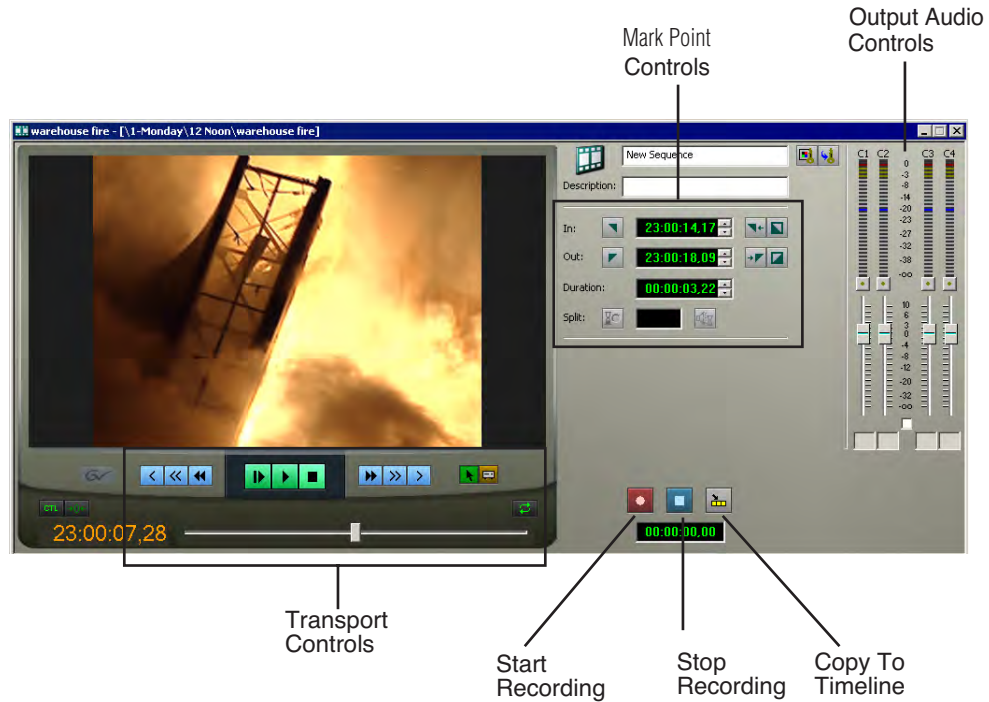
Editing in the Timeline involves using both the Timeline Tool and the Source Tool.

The Timeline Tool

The Timeline Tool opens when you create a new sequence. It is the tool you use to select clips, mark in and out points, and play sequences.



To use the Timeline Tool, press 1 on your keyboard or click the **Timeline Tool** button in the Timeline Toolbar.



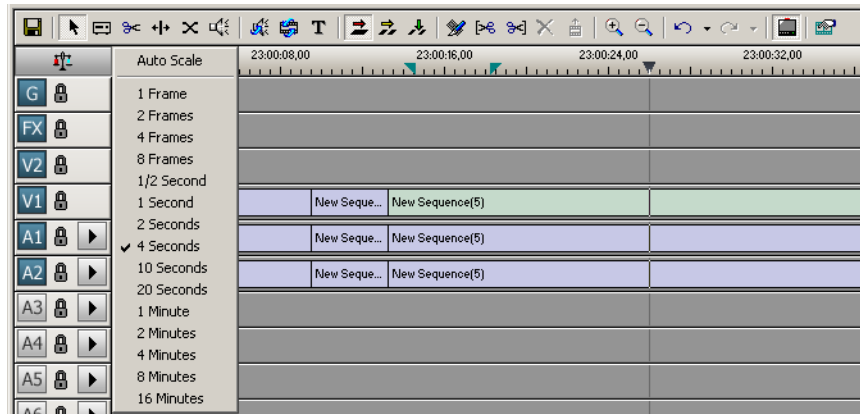
Changing the Timeline View

You can zoom in and out of the Timeline to see a specific area of the Timeline or to get an overall perspective of your sequence. There are two ways to change the Timeline view—you can change it manually or use Auto Scale to have the view adjust automatically when your sequence extends beyond the Timeline view.

To manually change the Timeline view:



- Right-click the **Turn Auto Scale On/Off** button and select an increment to the Timeline view to display.



You can also press **+** on your keyboard or click the **Zoom In** button in the Timeline Toolbar to zoom in the Timeline view. Press **-** or click **Zoom Out** to zoom out the Timeline view.

To have the Timeline view adjust automatically:



- Click the **Turn Auto-Scale On/Off** button in the Timeline.

The Timeline view compresses and displays the entire sequence in the Timeline each time the sequence extends beyond the Timeline window. To turn off Auto-Scale, click **Turn Auto-Scale On/Off** again.

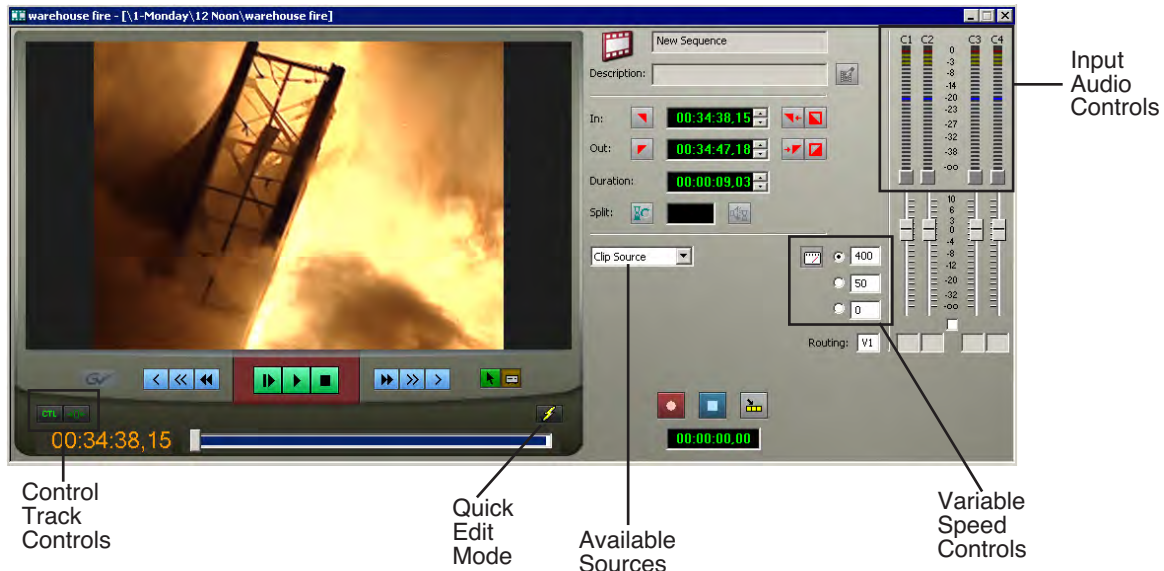
NOTE: Auto-Scale turns off automatically once you click **Zoom In** or **Zoom Out** on the Timeline toolbar.

The Source Tool

The Source Tool is the place where you view your footage, taking media from the input source into the Timeline for editing.

















To select the Source Tool, press **2** on your keyboard or click the **Source Tool** button in the Timeline Toolbar.



Controlling a Deck from Aurora Edit

If you are using a tape deck, you can control it from the Aurora Edit window or keyboard. Aurora Edit provides transport control buttons like those on a tape deck, which control the Timeline, clip source, and Deck.

Use these controls to locate the material you want to record as a clip. Then use the marking controls to mark the clip or use the transport control buttons on your deck to locate your Mark In and Mark Out points. The deck controls are:

Button	Function
	Ejects the tape.
	Rewinds the tape.
	Plays the tape.
	Fast forwards the tape.
	Stops the tape.
	Moves through the tape (drag the shuttle forward or backward).
	Jogs one frame back.
	Jogs 10 frames back.
	Jogs one frame forward.
	Jogs 10 frames forward.
	Shuttles left in increments of -50%, -75%, -1x, -2x, -3x.
	Shuttles right in increments of +50%, +75%, +1x, +2x, +3x.
	Resets shuttle speed to the default (200%); to change the default speed select Tools Options Timeline Default Play Speed and enter the new speed.
	Selects previous shuttle speed.

Creating a New Sequence

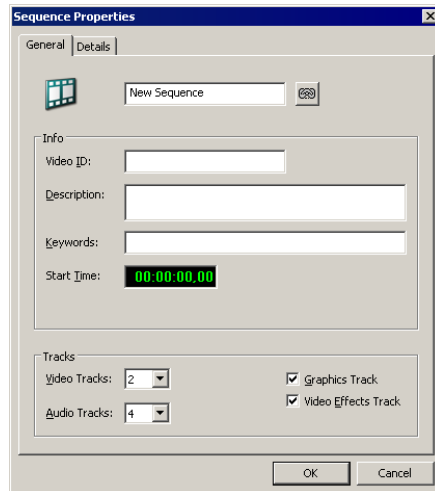
The new sequence must be inside a bin in order for you to use it.

To create a new sequence:



1. Click the **New Sequence** button on the Bin toolbar.

The Sequence Properties window appears:



2. Enter a name for the sequence.
3. Enter a Description and Keywords for the sequence (optional).

You can use keywords to search for a specific sequence in your bin.

4. To use a Start Time other than 00:00:00:00, enter another time.
5. Select the number of Video and Audio Tracks to use for this sequence.

Audio Tracks refers to the number of tracks in the Timeline for mixing, not the number of output tracks.

6. Check the Video Effects Track checkbox if you are adding video effects and the Graphics Track checkbox if you are adding graphics to this sequence.
7. Click **OK**.

The new sequence appears in your Bin and the Timeline opens. You are now ready to add footage to the Timeline.

Changing Sequence Properties

After creating a sequence, you can change any of the sequence properties as needed.

To edit sequence properties:



1. If the sequence is open in the Timeline, click the **Properties** button in the Timeline toolbar. If you are in the Bin, right-click on a sequence and choose **Properties**.
2. Make any necessary changes.
3. Click **OK** to save your changes.

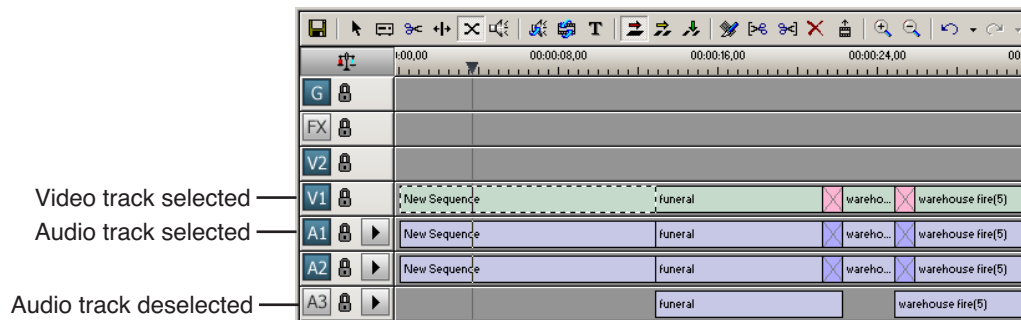
Selecting and Deselecting Tracks

You can select which tracks you want to record to in the Timeline. Aurora Edit lets you work with two video tracks and up to eight audio tracks. You can edit from any source audio track onto any record track in the Timeline.

To select or deselect tracks:

- Click once in the track indicator on the Timeline for each track you want to select or deselect.

Selected track buttons are a lighter grey in the Timeline.



Toggling tracks on the fly

While you are editing in the Timeline, you can select and deselect tracks at the same time you add clips.

Use the instructions above for selecting and deselecting tracks.

Setting Up Your Edit in the Timeline Tool

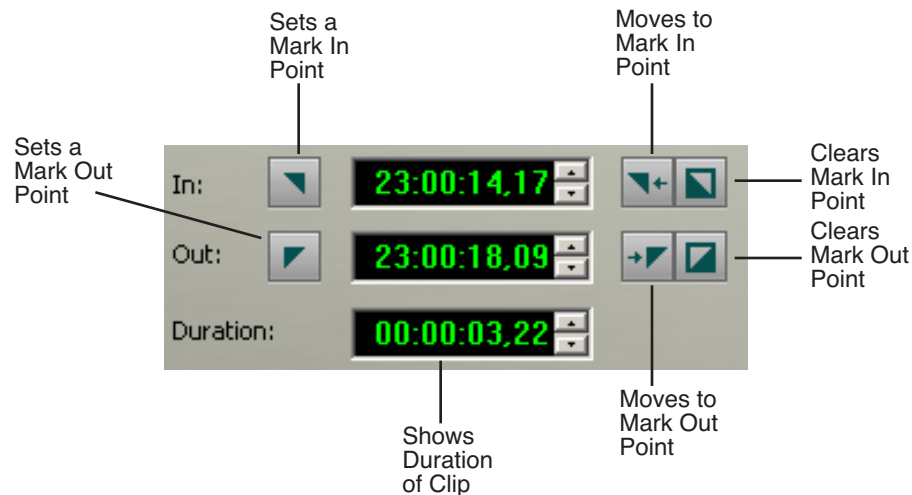
Before you record clips in the Timeline, there are several features you can use:

- Mark In and Out points on the Timeline
- Set up a split edit
- Route the audio output

Marking In and Out Points

You can set the Mark Points using the Mark In and Mark Out buttons in either the Timeline Tool or the Source Tool. The steps to create a mark point are the same regardless of which tool you are using, but you will be setting different mark points in the two tools. In the Timeline Tool, you are setting mark points for your sequence; in the Source Tool, you are setting mark points for the input source.

When you make the first edit in a sequence, you can mark In and Out points (optional). If you don't set a Mark In point, recording starts at the current position of the cursor. If you don't set a Mark Out, Aurora Edit creates an Out when you stop recording and the clip is edited into the Timeline. The Timeline automatically moves the cursor to the end of each edit in preparation for the next edit.



To Mark In and Out Points:

1. Move to the Mark In or Mark Out point in any of the following ways:
 - Click the point on the Timeline where you want to place the points.
 - Press the **A**, **S**, **D**, or **F** keys on the keyboard to jog through clips in 1-frame or 10-frame increments.
 - Press **G** to move back to the previous cutpoint.
 - Press **H** to move forward to the next cutpoint.
2. Press **I** on the keyboard to Mark In and press **O** to Mark Out.

Setting Up a Split Edit

Aurora Edit lets you set In and Out points to create a pre-defined split edit from the Timeline Tool. To delay one of the tracks at the beginning of a clip, set different In points for the video and audio, with one starting after the other. You can also extend one track after the other at the end of a clip.

If your clips are already recorded to the Timeline, you can create a split edit using the Cut Point Edit Tool (see [“Changing Cut Points Between Adjacent Clips”](#) on page 98) or by extending the edit (see [page 101](#)).

To create a split edit:



1. Press **1** to select the Timeline Tool.
2. Press **I** on the keyboard to mark an In point for the video track.
3. Click the **Show Audio Marks** button.
Blue icons indicate audio mark in and out points.
4. Select a Mark In Point for the audio track.
The duration of the split appears in the Duration field.
5. Record your clip.

Setting Up Your Edit in the Source Tool

There are also several features in the Source Tool you can use before you begin recording:

- Mark In and Out points on the Timeline
- Use a variable speed for recording
- Set up a split edit
- Route the audio output
- Use Input Tools to adjust the video and audio before recording
- Name Source tapes for ingest

Marking In and Out Points

Marking In and Out Points in the Source Tool is identical to marking points in the Timeline Tool. See [“Marking In and Out Points”](#) on page 50.

Using Variable Speed Record

Aurora Edit lets you take advantage of the Dynamic Motion Control on most tape decks and create a slow-motion or fast-motion record on the fly. In the Source Tool, you set the speed in percentages and click them when you want a change in speed. The default speeds are 75%, 50%, and 0, which you use to create a freeze frame. Variable speed record also works with clip sources.

To create a variable speed record:



1. Press **2** to select the Source Tool.



2. Click **Enable variable speed controls**.

The percentage windows become active.

3. Choose one of the three default speeds or enter a new percentage.

You can enter positive or negative numbers, as your deck allows.

4. Press **F12** to record your clip.

The clip records to the Timeline with the speed you chose.

NOTE: *If you are using a deck source, you can change the speed while recording the clip by clicking one of the other percentage fields.*

Setting Up a Split Edit

Setting up a split edit in the Source Tool is the same as setting up a split edit in the Timeline Tool. See [“Setting Up a Split Edit” on page 51](#).

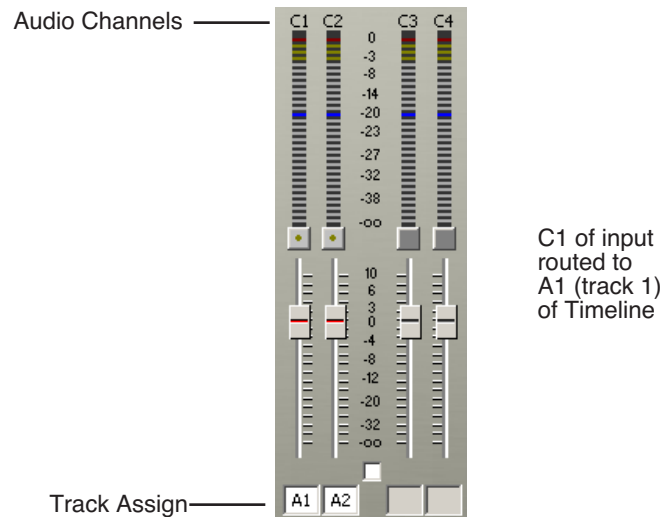
Routing Audio Tracks

You can edit audio from any source track onto any record track in the Timeline. You can work with up to eight audio tracks in the Timeline, though you can record only four tracks per clip. If you have two audio inputs, you may need to assign a different track to your audio source.

To route an audio track:



1. Press **2** to select the Source Tool.



2. Click the **Track Assign** box for the Audio Input channel you need to reassign.
3. Select the new audio track location.

Naming Source Tapes

You can identify which Source tape source video material comes from using Tape ID. Tape ID lets you add a name for the Source tape before recording; you can view the tape name in the Properties tab for the clip.

To name a Source tape:

1. Enable Tape ID by choosing **Tools | Options | General** and clicking **Use Tape ID for Capture**.
2. Press **2** on your keyboard or click the Source Tool button.
3. Click the **Tape ID** button; the Tape ID window appears:



4. Enter a name for the tape and click **OK**.

You can view the Tape ID by highlighting the clip in the Bin, right-clicking and selecting **Properties**.

Selecting Your Source

You can select your input source from the equipment that has been set up in your working environment. Sources can include tape decks, feeds, or routers.



1. Press **2** to select the Source Tool.
2. Select a source from the drop-down menu.

The image in the viewing monitor changes to reflect the new source.

Using a Clip Source

You can load any clip from your Bin into the Source Tool, which effectively treats the clip like a live source such as a tape deck.

To use a clip as a clip source, drag the clip into the viewer or press **Shift + C** to load the clip. After loading a clip as a clip source, you can edit to the Timeline as you would with a tape deck.

Patching Audio Tracks

If you select a clip for a clip source with more audio tracks than the Timeline, the Select Source Channel window appears and you can route the tracks.

Changing Sources

You can connect and configure a variety of video and audio sources as input devices to Aurora Edit.

You can also configure a non-remote source, such as a microphone or a router, as an input source and specify the tracks to select when using that input source.

To change a source:



1. Press **2** to select the Source Tool.
2. Select a source from the drop-down menu.

The image in the viewing monitor changes to reflect the new source.

Using Auxiliary Input

You can also connect an auxiliary source as an input for creating sequences, which is helpful if you are using an A-B switch for controlling your sources.

When you enable auxiliary input, Aurora Edit disables deck control from the Timeline and your keyboard so you can use the device's external controls.

To use auxiliary input:



1. Press **2** to select the Source Tool.
2. Click the **Use Aux Input** button.

The deck controls on Aurora Edit gray out; you can use the external controls of the auxiliary device.

Creating Your Clips

To create a clip in your sequence, follow these steps. Repeat the steps for each additional clip in your sequence.











1. Play the source to find the media you want.
2. Press **F12** to start recording.
3. Press the **spacebar** to stop recording immediately, or press **O** on your keyboard to stop recording after adding Out handles.
4. Play the sequence.

Playing a Sequence

As you create a sequence, you may want to review the progress. With Aurora Edit, you can play the sequence as part of the editing process in the Timeline.

To play a sequence:

1. Press **1** on the keyboard to select the Timeline tool.
2. Select one of these commands to play or work through the sequence:

Command	Icon	Keyboard Key	Description
Move 1 Frame Left		A	Moves the position indicator one frame to the left.
Move 1 Frame Right		S	Moves the position indicator one frame to the right.
Move 10 Frames Left		D	Moves the position indicator ten frames to the left.
Move 10 Frames Right		F	Moves the position indicator ten frames to the right.
Play From Start		Q	Starts playing from the beginning of the sequence.
Rewind		E	Rewinds the sequence.
Play		W or Spacebar	Starts playing from the position of the cursor.
Fast Forward		R	Fast Forwards the sequence.
Stop		Spacebar	Stops playing the sequence.
Loop Playback		--	Plays the sequence in a continuous loop.
N/A		Left arrow	Shuttles left in increments of -50%, -75%, -1x, -2x, -3x.
N/A		Right arrow	Shuttles right in increments of +50%, +75%, +1x, +2x, +3x.

Command	Icon	Keyboard Key	Description
N/A		Up arrow	Resets shuttle speed to default, which is 200%.
N/A		Down arrow	Selects previous shuttle speed.

You can drag the shuttle slider with your mouse to scrub through the Timeline.

Saving a Sequence

You need to save your sequence periodically to your workstation Bin or to the shared database.

To save a sequence:



- Click **Save** in the Timeline toolbar or press **Ctrl + S** on the keyboard.

Aurora Edit saves the sequence in the Bin where you created it.

Other Ways to Edit with Aurora Edit

Aurora Edit lets you access media clips from other computer systems. You can also use a script as a guide in creating your sequence.

This chapter discusses the following topics:

- Using Clips Stored in the Bin
- Using Files from Removable Media
- Using Files from Proximity artbox
- Searching for a Clip or Sequence
- Finding Clips in Your Workgroup
- Linking to an Existing News or Sports Story
- Recording to the Bin
- Batch Recording
- Moving Clips and Sequences
- Renaming Bins and Media Files
- Deleting Clips and Sequences
- Changing Master Clip Properties

Using Clips Stored in the Bin

If you created clips in the Bin before starting a sequence, you can copy them to the Timeline and use them in a new sequence.

To copy a clip from the bin to the Timeline:

1. Navigate through your Bin until you find the clip you want.
2. Double-click the clip to load it into the Timeline.

You can also use any of the following methods to copy selected clips to the Timeline:

- Click the **Copy To Timeline** button
- Press **C** on the keyboard
- Drag the clip to the Timeline
- Right-click on the clip in the Bin and select **Copy To Timeline**

Using Files from Removable Media

Aurora Edit can import and use files from three types of removable media—Panasonic P2 cards, Sony XDCam Professional Disks (SD and HD), and REV[®] Pro USB drive disks.

When previewing media, HD XDCam files always use the low-resolution proxy. With SD files, you have the option of using proxies or high-resolution media. See [“Setting General Options” on page 214](#).

Aurora Edit supports shot status for P2 and XDCam. In addition, if a unique title was given to a clip in P2 or XDCam, Aurora Edit will recognize that title and display the modified name.

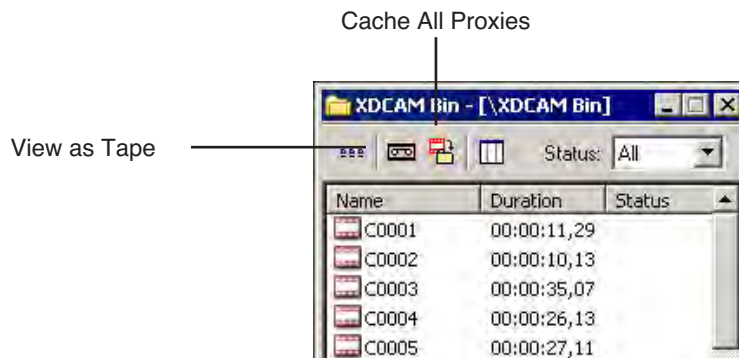
To import files into Aurora Edit:

1. Make sure you have the appropriate removable media driver(s) installed on your Aurora Edit machine.

The drivers are located on the Aurora Suite CD-ROM.

2. Insert the removable media into the drive.
3. In Aurora Edit, select **View | Removable Media Bin**.

The Bin opens and operates the same as the Aurora Edit Bin:





4. If you want to pre-cache proxies for quicker preview, click **Cache All Proxies**.

Otherwise, proxy files are cached when the file is opened. Once cached, status is updated, represented by a yellow triangle in Thumbnail View or listed in the status column in Details View.

NOTE: While proxies are being cached, you cannot playback video. You can, however, continue to edit high-resolution media that is already stored on your system.

5. Import the files into Aurora Edit using one of the following methods:

- Double-click on a file to open it in the Trimmer, mark In and Out points to select the footage you want, and either create a subclip or copy to the Timeline.
- Drag the clip into the viewing window of the Timeline or Source Tools; footage becomes a clip source and can be used to mark clips.
- Drag a clip (or a selection of clips) into the Aurora Edit Bin.
- To view all clips on the removable media as one long file, click **View as Tape** in the Removable Bin toolbar, scrub the file as needed, then import.



NOTE: View as Tape is not available for REV Pro media.

The contents of the Bin won't refresh automatically if you change a card or disk; press F5 to refresh the Removable Media bin.

Proxies are stored in the same location as the default VibrantAVFiles folder and are not removed automatically; you should delete these files periodically.

Using Files from Proximity artbox

Proximity artbox is a product that catalogs and stores media content, such as graphics files. You can use these files in your Aurora Edit sequences.

To copy files from artbox:

1. Log into artbox on the same computer where Aurora Edit resides.
2. Open Aurora Edit.
Arrange the application windows so that both the artbox and Aurora Edit bin can be viewed.
3. In artbox, select the file you want to copy and click **Click here to download** located under the graphic file.
4. When **Drag this to desktop** appears, drag the selected graphic and drop it into the desired Aurora Edit bin.

The artbox file copies into the Aurora Edit bin as a graphic file, and can be brought onto the graphics track of the Timeline in an Aurora Edit sequence.

Searching for a Clip or Sequence

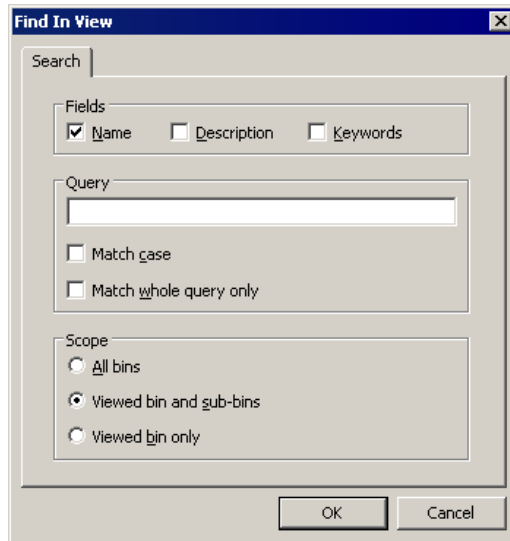
You can search for clips and sequences in the Bin. You can search for all clips that meet specific criteria or for a specific clip.

To search for a clip or sequence:



1. Click the **Find** button in the Bin Toolbar.

The Find In View window appears:



2. Choose the appropriate options:

- **Fields** — Check the boxes for the field(s) on which you want to search.
- **Query** — Enter the text you want to search for.
- **Match case** — Check this checkbox to do a case-sensitive search.
- **Match whole query only** — Check this checkbox to search only for clips with text matching the query text exactly.
- **All bins** — Select this option to search all Aurora Edit bins.
- **Viewed bin and sub-bins** — Select to search all of the bins within the bin you selected.
- **Viewed bin only** — Select to search the bin you are currently viewing.

3. Click **OK**.

Clips and sequences matching your search result appear in the Bin window.



When you are done with your search, click the **Search Results** button to off to restore the normal bin view and allow you to continue working in the Bin. To see your search results again, click the **Search Results** button to its on position.

Finding Clips in Your Workgroup

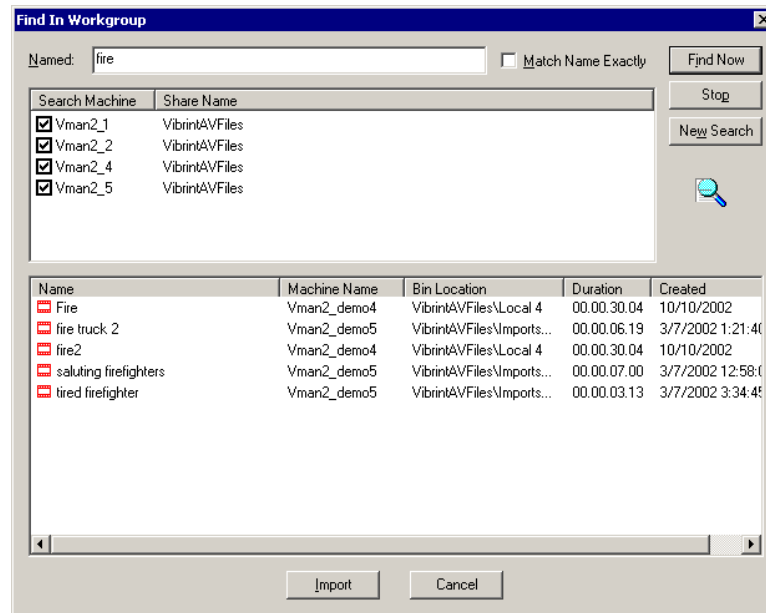
If your Aurora Edit workstation is part of a network workgroup with other Aurora Edit workstations, you can import clips from the VibrintAVFiles folder on those workstations to use in your sequences.

See “[Setting Up a Workgroup](#)” on page 216 to configure a workgroup.

To find clips in your workgroup:

1. Choose **Tools | Find in Workgroup** or right-click in the Bin and select **Find in Workgroup**.

The Find in Workgroup window appears:



2. Check the boxes for the Aurora Edit workstations you want to search.
3. Click **Find Now**.

The found files appear in the box below the workstation listing.

4. Select the clip you want to import and click **Import**.

Aurora Edit copies the clip into the current Bin.

Linking to an Existing News or Sports Story

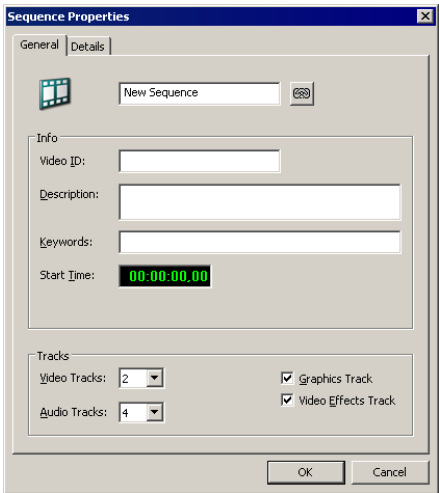
Aurora Edit can link to scripts on iNEWS, Octopus, and AP/ENPS Newsroom computer systems, which you can use as an aid for creating your sequence.

You can link to a news or sports story when you create a new sequence, as described below, by opening Sequence Properties and clicking the Link to Story icon. You can also link to an existing sequence by opening the sequence and clicking the Story View button in the main toolbar.

To link:



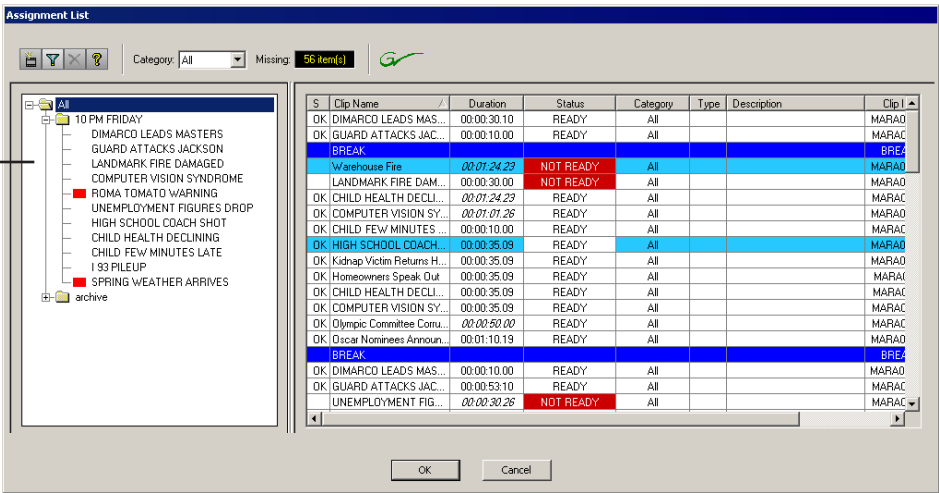
- 1. Click **New Sequence** in the Bin toolbar.



- 2. Click **Link to Story**.

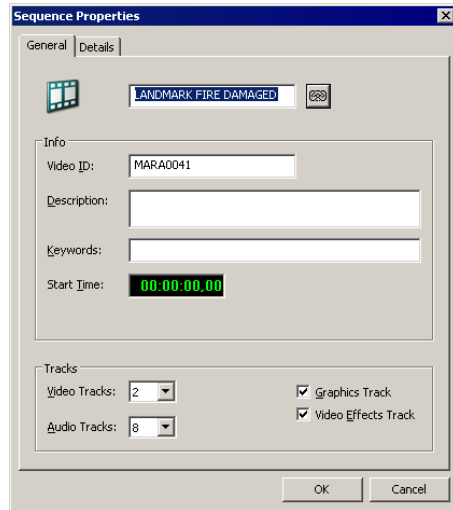
The Assignment List window appears, displaying available stories:

Rundown View



- 3. In the Rundown View in the left portion of the Assignment List window, expand the desired rundown by clicking the + icon.
- 4. In the Rundown View, click on the name of the story you want to work on.

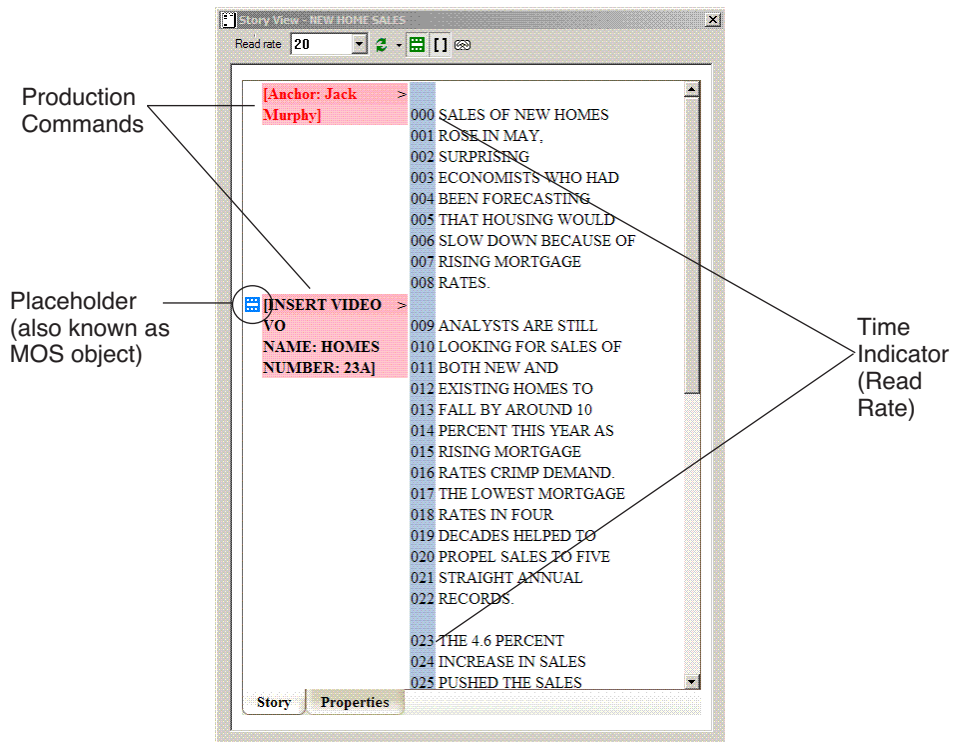
5. If more than one placeholder displays, select the placeholder to which you want to link.
6. Click **OK**; the Sequence Properties window appears with the name and ID filled in:



7. Click **OK** again; the Timeline opens.
8. Click **Story View** in the Main Toolbar.









The Story View window opens:



NOTE: When the timeline position cursor moves (e.g., when playing the sequence), the blue highlight in the Story View window moves in concert to match the current timeline position.

See the following instructions for using the Story View toolbar functions.

Item	Icon	Function
Read Rate		<p>Displays the current Read Rate in characters per second.</p> <p>Click the arrow to select a specific script reader's (newscaster's) reading speed.</p> <p>Click Reset to return to the default reading rate.</p> <p>Click Off to turn off the Read Rate function.</p>
Refresh Mode		<p>Selects one of two script refresh modes:</p> <p>Automatic: Any script change on the NCS side automatically updates the script in the Story View window. This is the default setting.</p> <p>Manual: Script changes on the NCS side are not reflected in the Story View window. You must click Refresh Script to update the window with the most recent script changes.</p> <p>The Refresh Script icon flashes yellow for 30 seconds, and then remains yellow to indicate that an updated script is available. Click Refresh Script to load the latest script and revert the icon to green.</p>
Refresh Script		<p>Refreshes the Story View with any script changes made on the NCS side. If the script is updated on the NCS while in Manual mode, the Refresh Script icon flashes yellow for 30 seconds and then remains yellow to indicate that an updated script is available. Click Refresh Script to load the updated script and revert the Refresh Script icon to green.</p>
Media Object Server (MOS) Object Display Toggle		<p>Toggles the MOS Object Display function on and off.</p> <p>When on, an icon marks where placeholders have been put in the script. When off, the placeholder icons disappear from the screen.</p>
Production Command Toggle		<p>Toggles the production command (e.g., wipe, package, out cue, anchor, etc.) display column on and off.</p>
Link Sequence to Story		<p>Links a sequence to a particular story.</p>

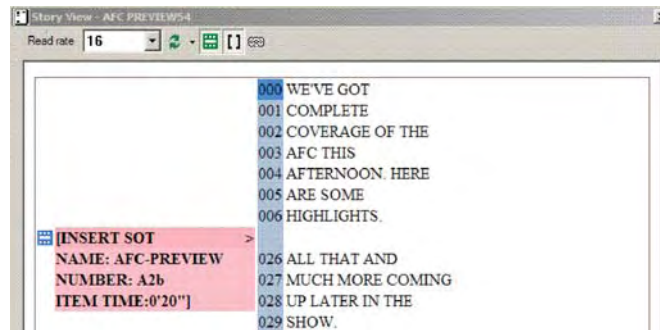
Adjusting the Read Count in Story View

Aurora Edit allows you to manually modify the Story View read count to match your timeline.

To modify the read count:

1. Double-click on the read count number that you want to change.
2. Type a new value that indicates the number of seconds into the script, then click **Enter**. For example, if you wanted to insert a 20 second SOT 6 seconds into the script, you could enter 26.

A gap appears in the read count:



NOTE: Read count adjustments will be reset if you close the Story View window or choose **Reset** from the read rate dropdown list.

Recording to the Bin

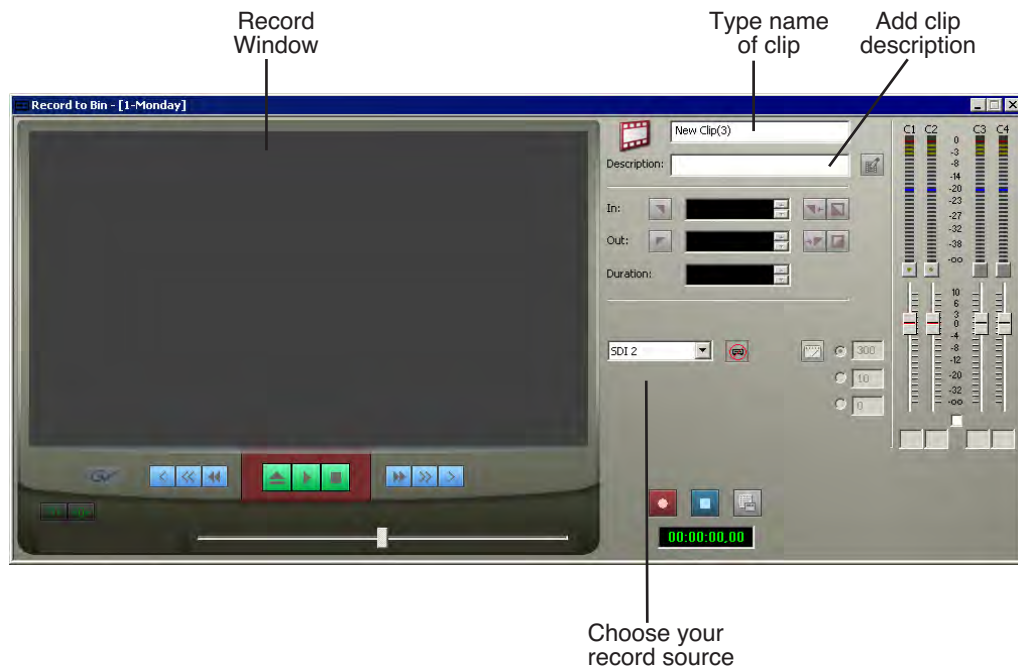
You can record media directly to the Bin to use later. Once you open a bin, you can record from your tape deck or any other source directly into that bin. You later edit that material in the Bin or bring it into the Timeline.

To record to the bin:

1. Open the bin where you want the media to reside.
2. Click the **Record to Bin** button in the menu bar.



The Record to Bin window appears:



3. Enter the name of the clip and add a description (optional).

You can also use Tape ID as a way to identify where your source video originated. See [“Naming Source Tapes” on page 53](#) for details.

4. Choose the record source using the drop-down menu.
5. Play or cue the tape to the place where you want to start recording.

6. Mark an In point by pressing **I** on the keyboard.

If you don't set a Mark In, Aurora Edit uses the current position. Optionally, scrub the video and mark an Out point here.

7. Press **F12** to start recording; the recording appears in the Record Window.

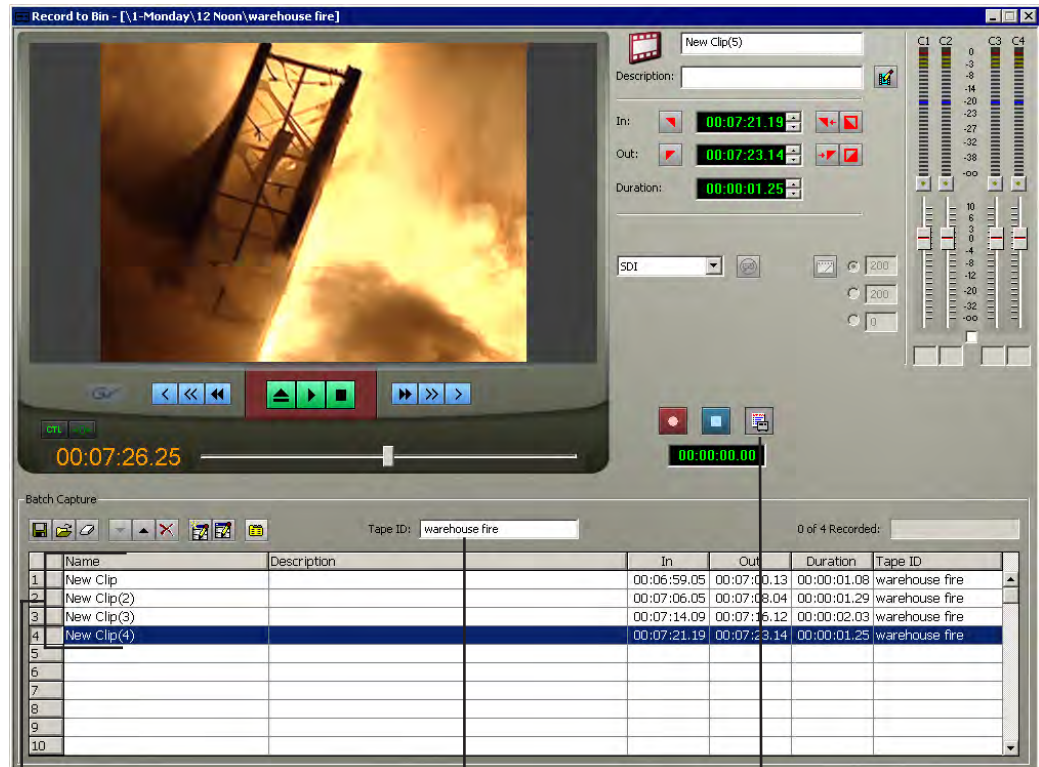
8. When you are done recording, press the **space bar** to stop, or press **O** on the keyboard to stop recording after adding Out handles.

If you marked an Out point, recording stops at that point. Aurora Edit automatically saves the clip into the selected bin.

9. Close this window by clicking the **X** in the upper right corner.

Batch Recording

You can record multiple clips at a time using Batch Capture. Batch Capture lets you mark clips from a Source tape and add them to a Batch Capture list. You can also use footage from multiple Source tapes in the same Batch Capture list. Once you create your list, you can record the clips to the Bin.



Batch Capture
List

Name of
Source Tape

Enable Batch
Capture

Creating a Batch Capture List

Before you can record clips to the Bin, you need to create a Batch Capture List:

1. Insert a tape into the VTR.
2. Open the bin where you want the media to reside.
3. Click the **Record to Bin** button in the menu bar.



The Record to Bin window appears:



4. Click the **Batch Capture** button; the Batch Capture window expands as part of the Record to Bin window:



5. Type a name for the first tape you are getting footage from in the Tape ID box.



6. Click **Play** in the Record to Bin window to begin playing the tape.



7. Use the transport controls to locate the material you want to record.



8. Create a Mark In and Mark Out point for the clip.

9. Click **Add** or press **C** to add the clip to the Batch Capture list.

10. Repeat steps 6-8 to create additional clips.







11. To use additional tapes, insert a new tape into the VTR and repeat the steps above.

Aurora Edit asks you for the new tape name when you add the first clip to the Batch Capture list.

12. When you are done creating your Batch Capture list, you can save it or record the clips to the Bin (see the sections below for instructions).

Rearranging the Batch Capture List

To rearrange clips on the Batch Capture list:

Button	Function
	Clears the Batch Capture list.
	Moves the selected clip down in the list.
	Moves the selected clip up in the list.
	Deletes the selected clip.
	Adds the selected clip to the batch capture list.
	Replaces the selected clip with the new Settings. Click Replace instead of Add after marking a new clip.

Saving a Batch Capture List

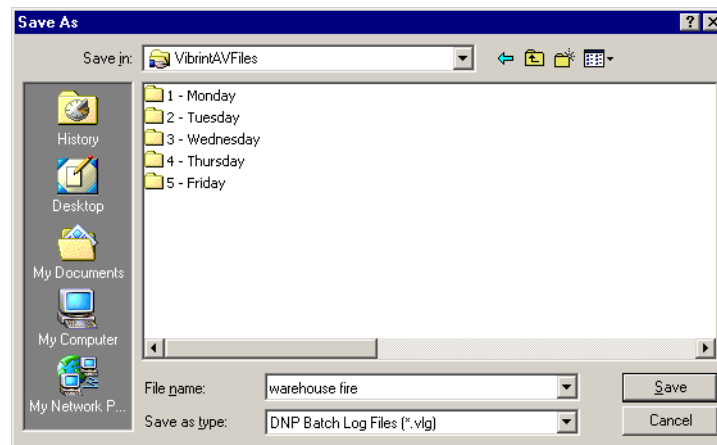
Once you've created a list, you can save it and record it later.

To save a Batch Capture list:



1. Click the **Save** button in the Batch Capture window.

The Save As window appears:



2. Navigate to the directory where you want to save the list.

NOTE: To easily organize and keep track of files, you can create a separate folder to store all of the batch capture files.

3. Name the file and click **Save**.

The batch record list gets saved as a DNP Batch Log File with a .vlg extension.

Loading a Batch Capture List

You can also load a previously created Batch Capture list from other systems.

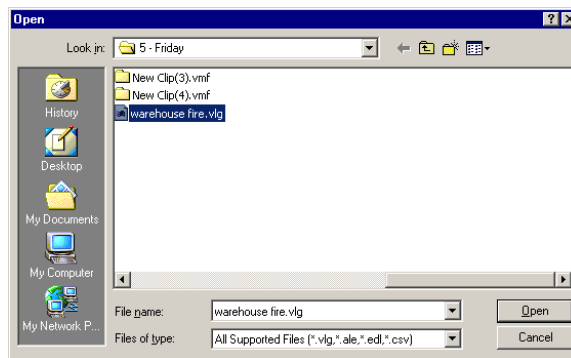
Aurora Edit supports these types of batch lists:

- DNP Batch Log Files (.vlg)
- Avid Log Exchange (.ale)
- CMX EDL Files (.edl)
- CSV—Comma delimited files (.csv)

To load a Batch Capture list:



1. Click the **Load** button in the Batch Capture window.



2. Locate the file containing the list and click **Open**.

The file loads into the Batch Capture and is ready to record.

Recording Clips to the Bin

After you've created a batch capture list, you can record the clips to the Bin.

To batch record:

1. Load the Batch Capture list into the window, if it isn't already open, or create a new one as described on [page 68](#).
2. Press **F12** or click **Record**.



Aurora Edit records the clips from the current tape in the VTR first or asks you to insert a specific tape.

Each of the clips records to the Bin. Once the clips are recorded, you can bring the clips into the Timeline to use in a sequence.

NOTE: When marking clips from a tape with discontinuous timecode, you can switch to **CTL Track** and add the clip to the list. Aurora Edit dynamically switches from TC to CTL Track depending on how the clips were originally marked.

In case of a failure during recording, a Batch Capture Log can be found in **C:\Program Files\Grass Valley\Aurora Edit\Logs**. This log file contains error events which describe the problem during capture.

Moving Clips and Sequences

You can copy clips and sequences between bins or move clips or sequences from one bin to another.

For information on rearranging clips on the Timeline, see [“Copying and Pasting Clips” on page 107](#).

Copying a Clip or Sequence

To copy an item:

1. Select the item you want to copy.
2. Right-click on the item and choose **Copy**.
3. Open the bin where you want to paste the item.
4. Right-click and choose **Paste**.

***NOTE:** If you copy a master clip, Aurora Edit pastes it as a subclip.*

Moving a Clip or Sequence

To move an item into another bin:

1. Choose **View | Bins** to open a second Bin window.
2. In the second Bin window, navigate to the destination bin.
3. Drag the sequence or clip from the first Bin window to the second.

Renaming Bins and Media Files

To change the name of any bin, clip or sequence:

1. Select the item you want to rename.
2. Choose **Edit | Rename**.

You can also press **Shift + R** on the keyboard or right-click on the item and choose **Rename**.

3. Enter the new name of the item.

Deleting Clips and Sequences

You can delete unused clips or sequences you no longer need. However, you cannot delete files if they are being used in any existing sequences or subclips.

To delete a clip or sequence:

1. Select the clip or sequence you want to remove. Hold down the **Ctrl** key to select multiple items.
2. Press **Delete** on the keyboard.

A dialog box prompts you to confirm the deletion.

3. Click **Yes** to delete the file.

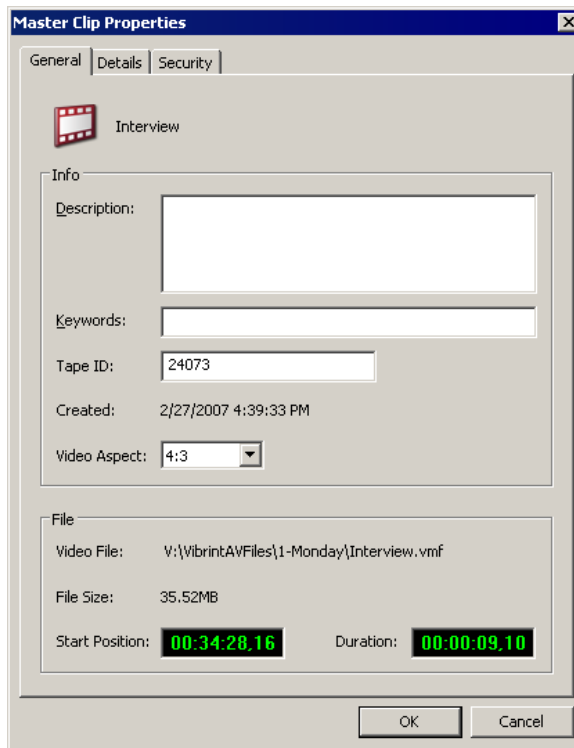
Changing Master Clip Properties

You can change the video aspect of a master clip, add a description and keywords, and view file information.

To change master clip properties:

1. Highlight the clip in the Bin, right-click and select **Properties**.

The Master Clip Properties window appears:



2. Add a description for the clip, or add keywords that can be used to search for this file.
3. Select the video aspect for the clip: **4:3** or **16:9**.
4. Click **OK**.

Importing and Exporting Files

Aurora Edit lets you import files from other Aurora Edit workstations or other devices, as well as import various file formats. You can also export Aurora Edit sequences in a variety of formats for further enhancement on other systems.

This chapter discusses the following topics:

- [Importing Files from a Media Server](#)
- [Importing Files](#)
- [Exporting Files](#)
- [Working with Audio OMF Files](#)

Importing Files from a Media Server

If you use a media server, such as a Profile, K2, or M-Series iVDR as part of your production system, you can obtain media files using the Transfer utility.

To import files from a media server:

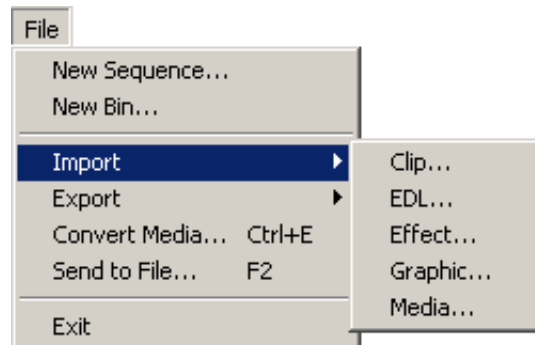
1. Verify that Aurora Edit is configured to work with a media server.
See the *Aurora Suite Installation and Configuration Guide* for instructions on connecting an Aurora Edit workstation to a media server.
2. Open the Transfer application.
3. Place the new window over the top of the Aurora Edit application.
4. Select the clip you want in the Transfer utility.
5. Drag the clip into the desired Aurora Edit bin.

The clip appears in your Bin as a master clip, ready for use in a sequence.

Importing Files

Aurora Edit can import various formats of clips, EDL files, video effects, graphic files, and media.

To import a file, click in the Bin window then choose your import type from the **File | Import** menu:



Importing Clips

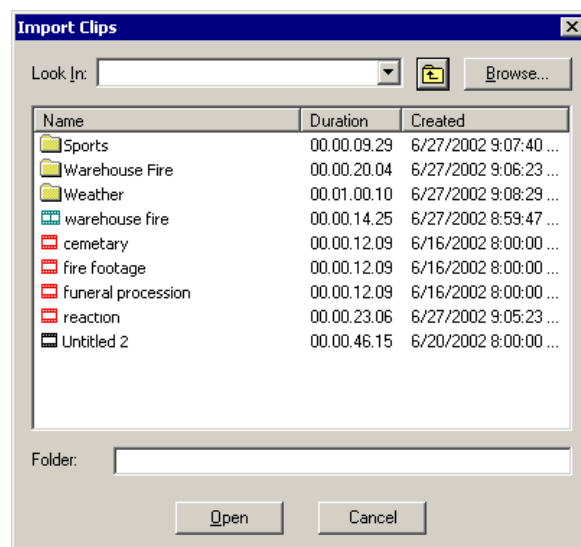
You can import media clips from your computer network or other Aurora Edit workstations. Imported clips appear in your Bin so you can use it in sequences.

To import a clip:



1. Click in the Bin window, then choose **File | Import | Clip** or click the **Import Clip** button in the Bin toolbar.

The Import Clips window appears:



2. Use the **Look in** list or **Browse** button to find the clip you want to import.
3. Highlight the clip and click **Open**. Press the **Ctrl** key to select multiple clips.

A progress bar indicates the import status.

The imported file appears in the Bin; you can use it just like any other clip.

Importing EDL Files

You can import common EDL formats (.OMF or .XML) from low-resolution editing systems or .AAF files created from Aurora Edit high-resolution media. These files contain sequenced clips that you can use to create your own sequences.

For instructions on importing audio .OMF files, see [“Working with Audio OMF Files” on page 87](#).

To import an EDL (.OMF, .AAF, .XML) file:

1. Click in the Bin window, then choose **File | Import EDL**.
2. Navigate to the EDL file you want to import and select it.
3. Click **Open**.

A progress bar indicates the import status.

Aurora Edit creates a new bin with the name of the imported EDL for the sequence and its clips.

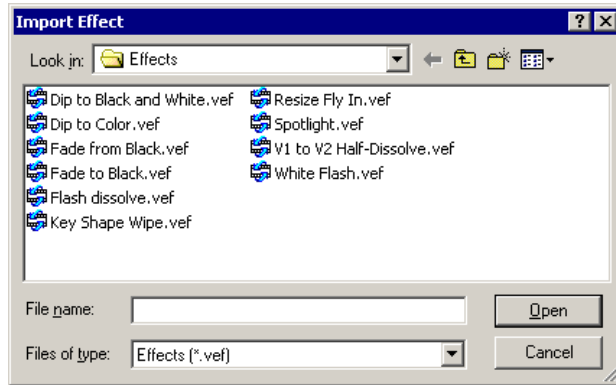
Importing Effects

You can import video effects from other workstations as well as saved effects you created for other sequences. See [“Using Saved Effects in Your Sequence” on page 157](#) for more information.

To import an effect:

1. Click in the Bin window, then choose **File | Import | Effect**.

The Import Effect window appears:



2. Navigate to the effect you want to import, select it and click **Open**.

A progress bar indicates the import status.

The effect appears in the Bin; you can bring it into the FX track on the Timeline.

NOTE: You can also import an effect directly to the timeline by choosing **File | Layout | Graphic** while the Timeline window has focus.

Importing Graphic Files

You can import 24- or 32-bit graphic files in Aurora Edit, which you can use in the graphics track of your sequence. Aurora Edit supports these graphic file types:

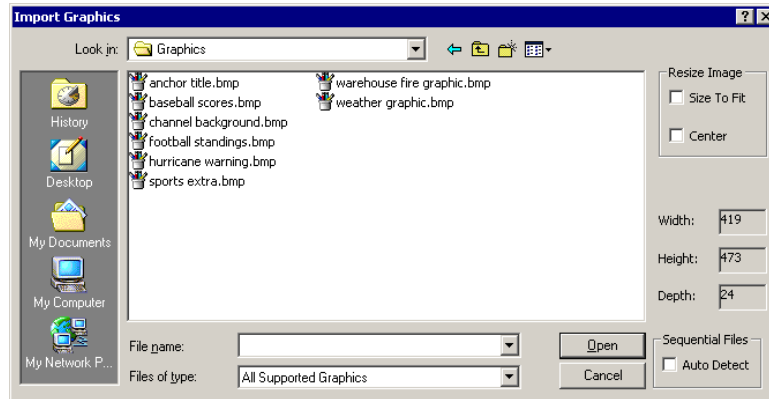
Type of File	File Extension
Windows Bitmap	.bmp
Truevision Targa (see “Importing a TGA Animation Sequence” on page 80)	.tga
JPEG - JFIF Compliant	.jpg, .jpeg
Tagged Image File Format	.tif, .tiff
Portable Network Graphic (PNG)	.png
Photoshop	.psd
Macintosh PICT	.pct
Zsoft Paintbrush	.pcx
Graphics Interchange Format	.gif

You can also superimpose a bitmap (with an alpha key) over the video in your clip. Imported graphics appear in your Bin.

To import a graphic:

1. Choose **File | Import | Graphic**.

The Import Graphics window appears:



2. Navigate to the graphic you want to import and select it.
3. Resize the image, if necessary, by checking the **Size to Fit** or **Center** boxes.

NOTE: It is recommended that the **Auto Detect Sequential Files** checkbox be left unchecked unless you are working with sequential TGA files. Leaving the checkbox checked prevents the importation of more than one graphic at a time.

4. Click **Open**.

A progress bar indicates the import status.

The imported graphic appears in the Bin; you can bring it onto the Timeline on the Graphics (G) track. You can also import a graphic directly to the Timeline by choosing **File | Import | Graphic** while the Timeline window is currently selected.

Importing Media

You can import media in a variety of formats into your sequence. You can also export graphics to enhance or tweak it and then import the enhanced file back into your sequence. See [“Creating a Playback List” on page 180](#) for details.

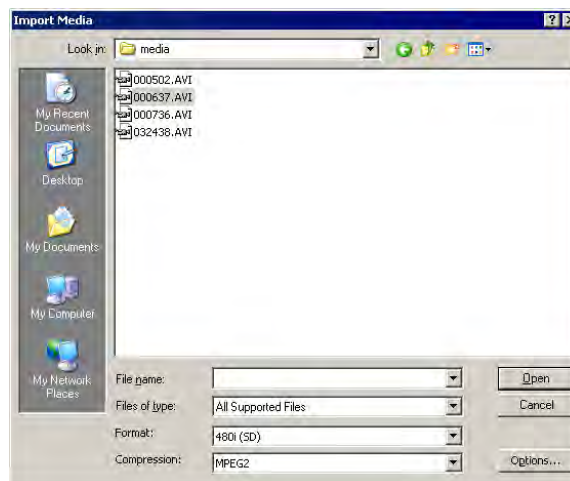
Aurora Edit supports these media types for importing:

Type of File	File Extension
AVI Files	.avi
MPG Files	.mpg, .mpeg, .mpe, .m1r, .m2v
WM9 Files	.asf, .wmv
MOV Files	.mov
MPEG-AVI Files	.avi
CD Audio Files	.cda
MP3 Files	.mp3, .mp2
WAV Audio Files	.wav
AIF Audio Files	.aiff, .aifc, .aif
WM Audio Files	.wma
AU Audio Files	.au
GXF Files	.gxf
MXF Files	.mxf

To import media:

1. Click in the Bin window, then choose **File | Import | Media**.

The Import Media window appears:



2. Navigate to the media you want to import and select it.

3. Select the Format and Compression Type, if needed.
4. If you are importing AVI, MPG, or WM9 Files, click **Options** and adjust these settings, if desired:

Setting	Options	Description
Bit Rate (Mbps)		Automatically set according to the Compression type.
Chroma Format		
Video Resolution		
Aspect Ratio	4:3 16:9	Select the correct aspect ratio for your media: 4:3 for Standard Definition (SD), 16:9 for High Definition (HD).
Aspect Ratio Option	Pillar Box Half Pillar Box Zoom Stretch	Select which ratio option is appropriate.
Tracks	Video and Audio Audio Only Video Only	Select which tracks you want to import into your sequence.
Field Order	Top First Bottom First	Select the Field Order for the selected files.

5. Click **Open**.

A progress bar indicates the import status.

The imported media appears in the Bin as a Master Clip; you can bring it onto the Timeline to use in your sequence.

Importing a TGA Animation Sequence

You can import .TGA animation sequences to use in your Aurora Edit sequences. Aurora Edit imports a TGA bitmap file for each frame of sequentially numbered video, and combines them into a single video clip.

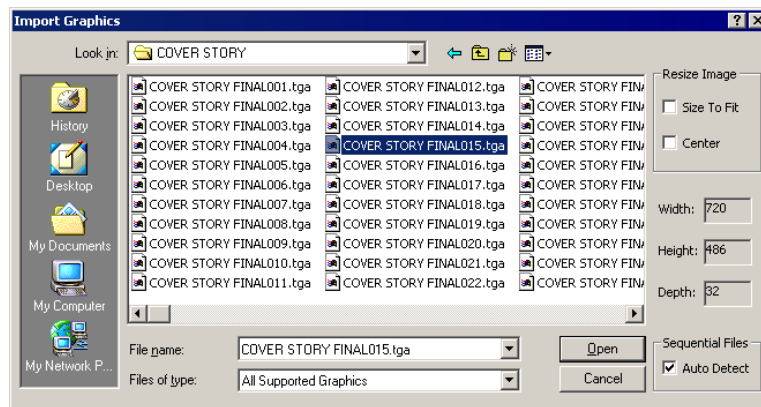
The imported animation sequence, when placed on the Aurora Edit Timeline, is a video clip plus a resize video effect using the alpha channel for transparency.

In order to use a .TGA sequence in Aurora Edit, the Aurora Edit sequence needs to have 2 video tracks and the video effects track available.

To import a TGA animation sequence:

1. Click in the Bin window, then choose **File | Import | Graphic**.

The Import Graphics window appears:



2. Navigate to the animated sequence you want to import.
3. Leave the **Resize Image** checkboxes unchecked; these fields don't apply when importing an animated sequence.
4. Check **Auto Detect Sequential Files** to import all sequentially numbered .tga files with the same filename.
5. Select one file that is part of the .TGA sequence.
6. Click **Open**.

A progress bar indicates the import status.

The imported file(s) appear in the Bin as a single video clip.

7. To add the animation clip to the V2 and Effects tracks in your Aurora Edit sequence, make sure your sequence has an active video effects track and two video tracks.
8. Drag (or copy) the animation clip onto the Timeline.

The clip is placed on both the second video track and the video effects track.

If, for some reason, you don't want the animation sequence to be transparent over the video on the other video track, you can turn it off by highlighting the clip, right-clicking and selecting **Properties**, and unchecking **Enable Video Alpha**.

Exporting Files

Aurora Edit can export EDLs, video effects, graphic files, and media files. You can export a part of an Aurora Edit sequence to enhance it using other tools, such as advanced audio editing or graphics applications, to exchange files with other systems, or to save favorite effects. To export a file, choose your export type from the **File | Export** menu—you see a different Export menu depending on whether the Timeline or Bin is selected:

Exporting EDLs

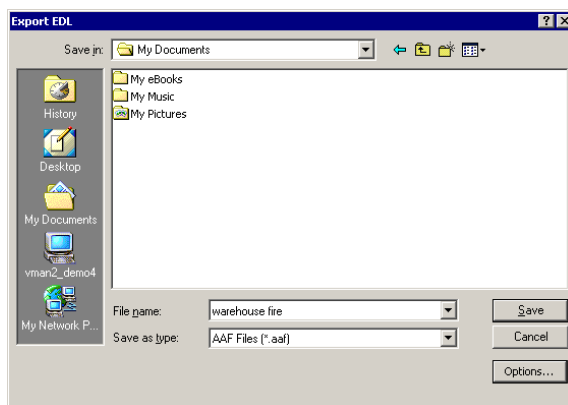
From the Bin, you can export your sequence into an EDL file, in these formats: AAF, OMF, or XML. You can select to save the EDL with the media embedded or to consolidate the media and link to it. If you consolidate the media, Aurora Edit creates a .vmf directory containing the consolidated files.

For instructions on exporting an EDL for use with an audio post-production application, such as Fairlight, Nuendo or Pro Tools, see [“Working with Audio OMF Files” on page 87](#).

To export an EDL:

1. Highlight the sequence or clip in the Bin you want to export.
2. Choose **File | Export | EDL**.

The Export EDL window appears:



3. Navigate to the folder where you want to export the EDL.
4. Select the Save as type: **AAF Files**, **OMF Files**, or **XML Files**.
5. Change any options (for AAF and OMF file types) by clicking the **Options** button; see descriptions below.
6. Enter a name for the file and click **Save**.

Options for Exporting EDLs

You have different options available depending on the type of EDL you are exporting:

Export Type	Options		Description
AAF Files	Consolidate and embed media		First consolidates and then embeds the media in the AAF file. NOTE: Aurora Edit cannot create a consolidated file larger than 2 GB.
	Link to current media		Exports an AAF composition with links to the media in its current location. Media is not embedded in the file.
	Copy media and link to copied media		Copies media to another location and exports an AAF composition with links to the copied media.
	Consolidate media and link to consolidated media		Consolidates the media to another location and exports an AAF composition with links to the consolidated media. Consolidate and embed are the default settings.
	If you selected an option that includes copying or consolidating the media, click Set Export Path and select where the copied or consolidated files are saved.		
OMF Files	Media Options	Consolidated Media	Exports the actual Timeline length, with the export handle length included. This option has a faster transfer time. This is the default setting.
		Full Media	The entire clip is maintained, including footage that has been trimmed. This option requires a longer transfer time, but provides you with extra handle material.
	Compatibility	Pro Tools	Select which post-production audio tool you are using.
		Nuendo	
		Fairlight	

Exporting Effects

You can export your favorite video effects and save them separately from your Aurora Edit sequence. Exported effects files are saved with a .vef extension.

To export an effect:

1. Select the effect you want to export:
 - Open the sequence that includes the effect in the Timeline
or
 - Highlight the effect in the Bin
2. Choose **File | Export | Effect**.
3. Navigate to the folder where you want to export the effect.
4. Enter a name for the file and click **Save**.

Exporting Graphic Files

You can export a graphic file from Aurora Edit. A graphic file is a thumbnail of the video in the Timeline at the cursor point when the file is exported. Exported graphic files can be sent to your graphics department for tweaking and enhancement; you can import the enhanced graphic back into your sequence.

You can export to these graphic file types:

Windows Bitmap	.bmp
Truevision Targa	.tga
JPEG-JFIF Compliant	.jpg, .jpeg
Tagged Image File Format	.tif, .tiff
Photoshop	.psd
Macintosh PICT	.pct
Zsoft Paintbrush	.pcx
Graphics Interchange Format	.gif

To export a graphic:

1. Open a sequence in the Timeline and place the cursor over the video that you'd like to export as a graphic.
2. Choose **File | Export | Graphic**; the Export Graphic window appears.
3. Navigate to the folder where you want to export the graphic.
4. Enter a name for the file.
5. Select the type of file to export and click **Save**.

Exporting Media

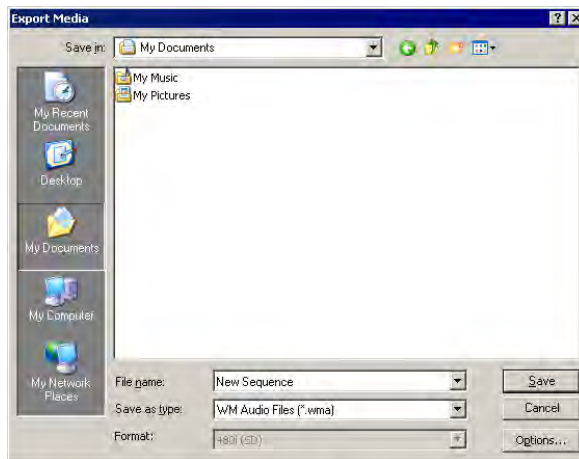
You can export a sequence from Aurora Edit for many reasons, including exchanging sequences with other editing systems, obtaining video to stream it on the web, and archiving video. Aurora Edit supports these file types to export:

AVI Files	.avi
MPG Files	.mpg
WM9 Files	.asf
MOV Files	.mov
WM Audio Files	.wma
WAV Audio Files	.wav
AIF Audio Files	.aif
GXF Files	.gxf
MXF Files	.mxf

To export media:

1. Select the sequence you want to export by opening it in the Timeline or highlighting it in the Bin.
2. Choose **File | Export | Media**.

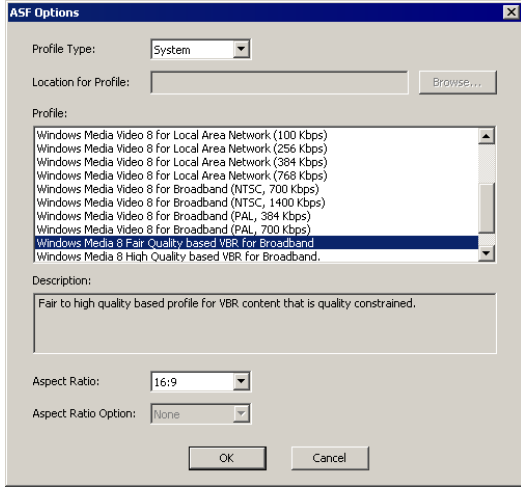
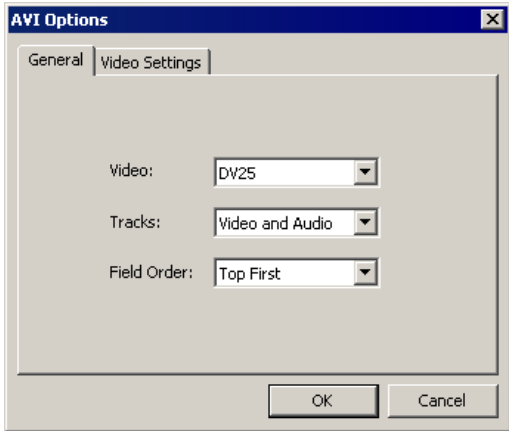
The Export Media window appears:



3. Navigate to the folder where you want to export the file.
4. Select the type of file to export.
5. Choose the appropriate format: 480i (SD), 720p (HD), 1080i (HD).
6. Change any options by clicking the **Options** button; see descriptions below.
7. Click **Save**.

Options for Exporting Media

You have different options available to you depending on the type of media file you are exporting:

Media Option	Description
<p>If you are exporting to a WM9 File or a WM Audio file, choose from these ASF Options:</p> 	<ol style="list-style-type: none"> 1. Select the Profile Type — System, User Defined, or Aurora Edit. If you selected User Defined, click Browse and select the directory containing the profiles. 2. Select the profile that is most appropriate for your network. 3. Click OK.
<p>If you are exporting to an AVI or MOV File, choose from these Options:</p> 	<p>On the General Tab:</p> <ol style="list-style-type: none"> 1. Select the type of video you want to export, DV25, DV50, MPEG2 or Uncompressed. 2. Select whether to export both Video and Audio, or to export Video only. 3. Select the field order based on your preference: Top First or Bottom First. 4. Click OK.

Working with Audio OMF Files

With Aurora Edit, you can add enhanced audio to your sequences using an audio post-production tool. This is accomplished by exporting an Aurora Edit sequence as an OMF file, which strips out the video tracks and exports only the audio tracks. The resulting OMF file can be imported into a post-production tool, where you can enhance the audio, then export the audio tracks as an OMF file which can be re-imported into Aurora Edit and used in the original sequence.

Aurora Edit supports these audio post-production tools:

- Digidesign Pro Tools LE, version 6.7 and higher
- Fairlight systems (using the AVTransfer utility available from avtransfer.net)
- Steinberg Nuendo, version 2.0 and higher

To use enhanced audio within your Aurora Edit sequence, follow these steps:

1. Create a sequence in Aurora Edit and export it as an OMF file.
2. Import the OMF file into one of the supported audio post-production tools.
3. Enhance the audio tracks using the post-production tool.
4. Export an OMF file from the post-production tool.
5. Import the new OMF file into Aurora Edit and add the enhanced audio tracks back into the original Aurora Edit sequence.

The following sections describe each step in detail.

Exporting an Aurora Edit Sequence

The first step is to export your Aurora Edit sequence as an OMF file:

1. In the Aurora Edit Bin, select the sequence that you wish to export.
2. Select **File | Export | EDL**.
3. Select **Audio OMF Files** as the Save as Type.
4. Navigate to the folder that will be the destination for the exported file.
5. Click **Options** and select your export options:

Setting	Option	Description
Media Options	Consolidated Media	Exports the portion of each clip that appears on the Timeline, with the export handle length included. This option has a faster transfer time. This is the default setting.
	Full Media	Each clip is exported in its entirety, including footage that has been trimmed. This option requires a longer transfer time, but provides you with extra handle material.
Compatibility	Pro Tools	Select which post-production audio tool you are using.
	Nuendo	NOTE: If you select Pro Tools, the filename may be truncated, as Pro Tools only supports filenames with 31 characters or less.
	Fairlight	

NOTE: You only need to select export options once; selected settings are saved and applied to subsequent files.

6. Click **OK** in the Export Options window, then click **Save**.

Adding Audio Enhancements

Once you’ve exported your Aurora Edit sequence, you need to import it into the post-production audio tool and make any enhancements.

Follow the instructions for the audio tool you are using.

Using Digidesign Pro Tools

To make audio enhancements using Pro Tools:

1. Open the Pro Tools application.
2. Create a new session with these settings:

Session Parameter	Selection
Audio File Type	BWF (.WAV)
Sample Rate	48 kHz
Bit Depth	16 Bit

3. Select **File | Import Session Data**.
4. Select the OMF file that you exported from Aurora Edit and click **Open**.
5. In the Import Session Data window, choose these settings:

Option	Selection
Convert clip-based gain to automation	
Ignore keyframe gain	Off

6. Click **OK**.
7. Make your audio enhancements.
8. Select **File | Export selected tracks as OMF/AAF**.
9. In the Export to OMF/AAF window, choose these settings:

Option	Selection
Export as	OMF
Target project timecode format	NTSC: 29.97 Drop or Non-Drop PAL: 25
Quantize edits to frame boundaries	Off
Apply SRC	On
Source sample rate	48000
Destination sample rate	48000
Audio format	Embedded
Audio bit depth	16
Source media type	Select Copy from source media or Consolidate from source media
Other settings based on user preference	

10. Click **OK**.
11. In the Publishing Options window, name your sequence and click **OK**.
12. Select the desired folder for export, type a name for the exported file, and click **Save**.
13. Continue to [“Importing Enhanced OMF Files Back into Aurora Edit” on page 93](#).

Using Steinberg Nuendo

Aurora Edit supports Nuendo, versions 2.0 and higher. This section describes how to use both versions to work with Aurora Edit exported files.

NOTE: Nuendo doesn't support fade control points.

To make audio enhancements using Nuendo:

1. Open the Nuendo application.
2. In order to work properly with Aurora Edit files, make sure Project Setup settings are as follows:

Option	Selection	Nuendo Version	
		2.0	3.0 and higher
Frame Rate	NTSC: 29.97 fps or dfps PAL: 25 fps	✓	✓
Sample Rate	48.000 Hz	✓	✓
Record Format	16 Bit	✓	✓
Record File Type	Wave File	N/A	✓
Other settings based on user preference		✓	✓

3. Select **File | Import | OMF**.
4. Select the name of the file to import and click **Open**.
5. For versions 3.0 and higher, in the Import Options window, select these options and click **OK**:
 - **Select All Tracks**
 - **Import All Media Files**
 - **Import Clip Gain as Automation**
6. Make your audio enhancements.
7. Select **File | Export | OMF**.

8. In the resulting window (OMF Export Setup for version 2.0, Export Options for versions 3.0 and higher), choose these settings:

Option	Selection	Nuendo Version	
		2.0	3.0
Select All		N/A	✓
OMF Version	2.0 File	✓	✓
Export All to One File	On	✓	✓
Export Clip Based Volume	On	✓	✓
Use Fade Curves	On	✓	✓
Export Clip Names	On	N/A	✓
Export Sample Size	16 Bit	✓	✓
Export Sample Rate	48,000	✓	N/A
Other settings based on user preference		✓	✓

9. Click **OK**.
10. Navigate to the folder where you want to save, name the file and click **Save**.
11. Continue to [“Importing Enhanced OMF Files Back into Aurora Edit”](#) on page 93.

Using Fairlight and AVTransfer

When using Fairlight as your audio post-production tool, you need to convert your OMF files (using a utility called AVTransfer) into a format that Fairlight supports, make your audio enhancements in Fairlight, and then convert those files back to OMF so Aurora Edit can read them.

To make audio enhancements using Fairlight:

1. Open AVTransfer.
2. Click **Open omf Project**.
3. Browse and select the OMF file that you exported from Edit and click **Open**.
4. In the OMF Import Options window, leave settings at their default values and click **OK**.
5. In the Explorer window, select the name of the file in the Project Data area, click **Export Project as Fairlight ML4**.
6. Browse to where you want to save the file, and click **Save**.

7. In the ML Export Options window, choose these settings and click **OK**:

Option	Selection
Bit Depth Conversion	16 bit
Export Sound Type	Wav
Sample Rate Conversion	Resample @ 48000
Other settings based on user preference	

8. Open the .ML file in Fairlight, make any audio enhancements, and save the file as ML4.
9. From the home screen in AVTransfer, click **ML3/ML4**.
10. Browse to locate the Fairlight exported file and click **Open**.
11. In the Explorer window, select the name of the file in the Project Data area and click **Export Project as OMF**.
12. Browse to where you want to save the file, rename the file if necessary, and click **Save**.
13. In the OMF Export Properties window, use one of these methods to set OMF properties:
- If you are using AVTransfer version 4.0 revA17 or later, press the **Grass Valley Presets** button and click **OK**.
 - If you are using an earlier version of AVTransfer, manually select the OMF Export options as follows, and click **OK**:

Option	Selection
Omf Version	2.x
EDL Edit Resolution	Audio Sample
Data Format	WAVE
Bit Depth Conversion	16 bit
Effects	Preserve clip gain
Export Composition Options	One OMF file (audio embedded)
Export Media Options	All audio
Sample Rate Conversion	Resample @ 48000
Other settings based on user preference	

NOTE: The following presets are also compatible with Aurora Edit: Avid MC, Ensoniq Paris, Pro Tools (Digitranslator), Pro Tools (Omftool).

14. Continue to [“Importing Enhanced OMF Files Back into Aurora Edit” on page 93](#).

Importing Enhanced OMF Files Back into Aurora Edit

Once you've enhanced the audio tracks, you can import them back into the original Aurora Edit sequence:

1. In Aurora Edit, select **File | Import | EDL**.
2. Select the OMF file that you exported from Pro Tools, Nuendo, or AVTransfer and click **Open**.

The OMF file imports into the Aurora Edit Bin as a sub-bin with the name of the Aurora Edit sequence; within that bin are a sequence and its audio files.

3. Open the sequence in the imported Bin folder.
4. Copy the enhanced audio tracks into the original Aurora Edit sequence as follows:
 - a. Make sure all necessary tracks are active.
 - b. In the enhanced audio sequence, select all tracks to copy, right-click and select **Copy Selected**.
Press **Shift + S** to select all tracks at once.
 - c. Open the original Aurora Edit sequence, place the cursor where you want to audio files to go, right-click and select **Paste**.

NOTE: *You can also drag the enhanced sequence directly from the Bin into the original Aurora Edit sequence.*

The text on the clip names turns blue to indicate that the video and audio tracks are now unlinked.

5. If you want to re-link clips, select all tracks for each clip then select **Link** from the right-click menu.
6. Save the file.

Trimming Your Clips

After creating clips in the Bin or directly in the Timeline, you may need to trim a clip to fit or edit out extra frames. Aurora Edit provides several methods for trimming clips to create quality sequences.

This chapter discusses the following topics:

- [Trimming Clips](#)
- [Changing Cut Points Between Adjacent Clips](#)
- [Extending Your Edits](#)
- [Trimming Your Media Clips in the Bin](#)

Trimming Clips

You will often need to shorten your clips or change the starting or ending frame. In Aurora Edit you trim clips by changing the Mark In and Mark Out points.

You can also trim clips in the Bin without bringing them into the Timeline. See “Trimming Your Media Clips in the Bin” on page 102 for instructions.

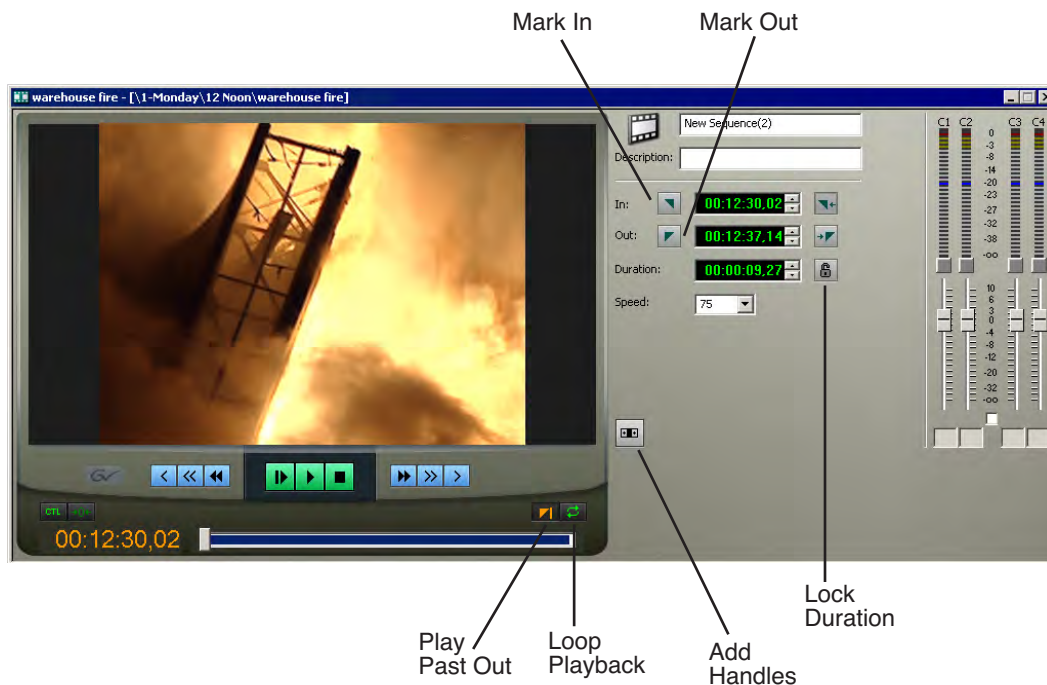
Using the Trim Tool

One way to trim your clips while in the Timeline is to use the Trim Tool.



To select the Trim Tool, press **3** on your keyboard or click the **Trim Tool** button in the Timeline Toolbar.

You can also double-click on the video track for the clip you want to trim.



Trimming Your Clips

You trim your clips by marking new In and Out points for each clip.

To trim a clip:

1. Click once on the clip you want to trim to select it.
2. Press **3** on the keyboard or click the **Trim Tool** button in the Timeline toolbar.



The Trim window appears:



3. To trim the beginning of a shot, press the **spacebar** to play the clip and press the **spacebar** again to stop at the frame where you want the clip to start.

You can also use the slider to find the approximate In point and then use the **A**, **S**, **D**, and **F** keys on the keyboard to find the exact spot.

4. Press **I** on the keyboard to mark a new In point.
5. To trim the end of the same clip, play the clip again and stop at the frame where you want the clip to end.
6. Press **O** on the keyboard to mark a new Out point.
7. Continue trimming other clips in your sequence.

Using Handles to Add Frames to Your Clips

If you have recorded handles with your clips, you have additional frames to choose from when trimming your clips.

To use handles:



1. Click the **Add Handles** button in the Trim Tool.

The handles appear as additional frames on the slider in the Viewing Monitor.

2. Mark new In and Out points for your clip using the additional material.

Locking the Duration of a Clip

Sometimes you need to trim a clip while maintaining its duration. The Lock Duration feature allows you to keep the clip duration constant while trimming by using the extra frames in the handles and adjusting the clip. For instance, if you move the Mark In point 5 frames from the beginning of the clip, the Mark Out point moves automatically 5 frames to maintain the duration.

To lock the duration of a clip:



- Click the **Lock Duration** button in the Trim tool.

Playing Past Out

Playing Past Out lets you create an Out point on the fly while viewing media after the Mark Out point, which is useful when verifying the Out point.

To play past the Out point:



1. Click the **Play Past Out** button in the Trim Tool.
2. Play the clip.

The clip continues playing past the Mark Out point, letting you see the rest of the footage in the clip.

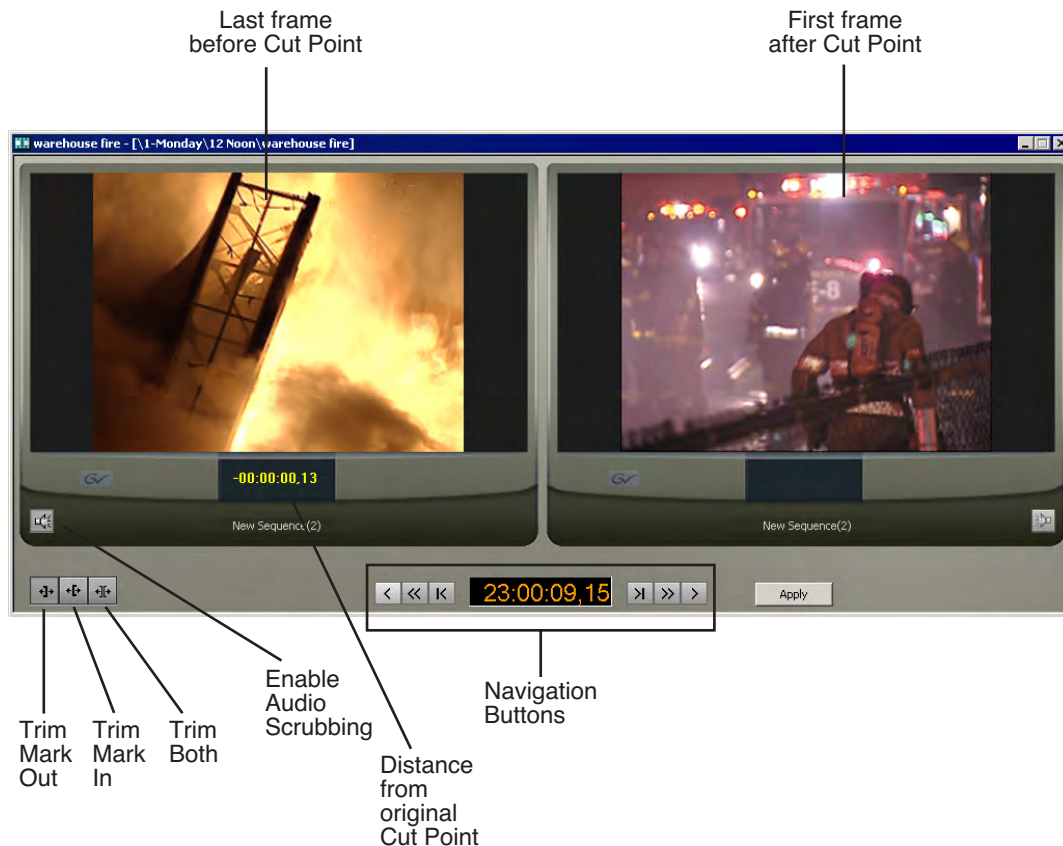
Changing Cut Points Between Adjacent Clips

You may need to adjust the cut points between two clips in the Timeline. When you edit part of a clip into your sequence, Aurora Edit recognizes that there is more material in the clip than is being used in the edit. The Cut Point Edit Tool lets you access the unused portion of the clip without returning to the source clip and repeating the edit.

Using the Cut Point Edit Tool



To select the Cut Point Edit Tool, press **4** on your keyboard or click the **Cut Point Edit Tool** button in the Timeline Toolbar.



Changing Cut Points

Adjust the cut points between two adjacent clips by trimming the Out point of the first clip, the In point of the second clip, or both.

To change a cut point:

1. Select the tracks you want to edit in the Timeline.
2. Move to the appropriate cut point in the Timeline:
 - Move to the next cut point by pressing **H** on your keyboard.
 - Move to the previous cut point by pressing **G** on your keyboard.
3. Press **4** on your keyboard or click the **Cut Point Edit Tool** button in the Timeline toolbar.



The Cut Point window appears showing the two clips you want to trim:

4. Choose one of the following ways to trim:
 - **Trim Mark Out** — Extends or retracts the Out point of the first clip; changes the duration of a sequence.
 - **Trim Mark In** — Extends or retracts the In point of the second clip; changes the duration of a sequence.
 - **Trim Both** — Simultaneously manipulates the Out point of the first clip and the In point of the second clip. This method extends L-cuts without changing the sequence duration.
5. Choose how much you want to trim the cut point(s) by:
 - Dragging the cut point in the Timeline to the new position.
 - Using the cut point navigation tools to select the new frame position. The next section, [Navigating to Cut Points](#) describes these buttons.
6. Click **Apply** or press **Enter** on the keyboard.



The Timeline updates with the new cut point.

Navigating to Cut Points

Aurora Edit provides some quick ways to navigate through your clips to find the frames you need for trimming.

You can either click the buttons in the Cut Point Edit Tool or press the corresponding keys on the keyboard.



Navigation Buttons

Use these tools to navigate through your sequence:

Icon	Keyboard Key	Description
	Z	Extends to the previous cut point.
	D	Moves back 10 frames.
	A	Moves back 1 frame.
	S	Moves forward 1 frame.
	F	Moves forward 10 frames.
	X	Extends to the next cut point.

Using Audio Scrubbing

Digital audio scrubbing allows you to jog through your material while monitoring the audio. Use audio scrubbing to locate your audio edit points.

To use audio scrubbing:



- Click **Enable Audio Scrubbing** in the Cut Point Edit Tool.

Extending An Individual Track

You can use the Cut Point Edit Tool to extend an individual track (video or audio) over the track in the next clip.

To extend an individual track:



1. Press **4** on your keyboard to select the Cut Point Edit Tool.
2. Deselect any tracks you don't want to extend.

For example, to extend an audio track only, deselect the video track.

To deselect a track, click once in the track indicator on the Timeline for each track you want to deselect.

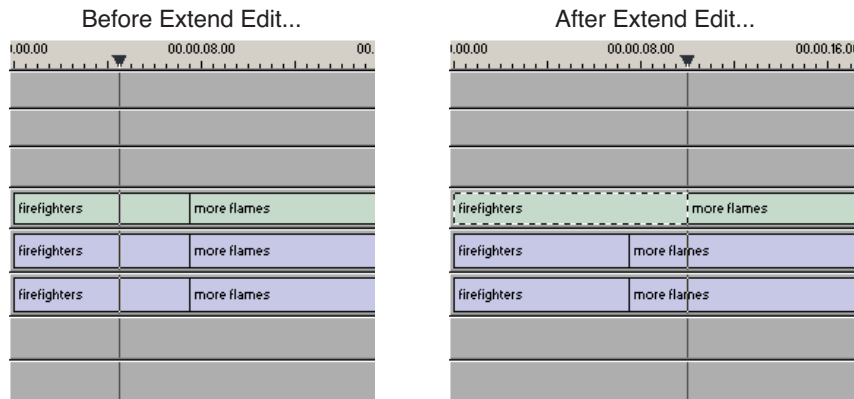
3. Put the cursor at the beginning of the track you want to extend.



4. Move to the next or previous cut point using the buttons or the **Z** and **X** keys on the keyboard.
5. Press **Enter** to extend the edit over the clip.

Extending Your Edits

Aurora Edit provides a quick way to extend an edit without having to re-record any footage. Use this feature to extend an individual track (video or audio) over the track in the next clip.



To extend an edit:

1. Deselect any tracks you don't want to extend.

To deselect a track, click once in the track indicator on the Timeline for each track you want to deselect.

2. Highlight the clip you want to extend.
3. Move the cursor to the position you want to extend the clip to.
4. Press **V** on your keyboard.

The clip extends into the next clip. If the clip doesn't have enough handle material to extend as far as you select, Aurora Edit extends it as far as it can.

You can also shorten a clip using this method by marking an In point on a clip and pressing **V** on your keyboard.

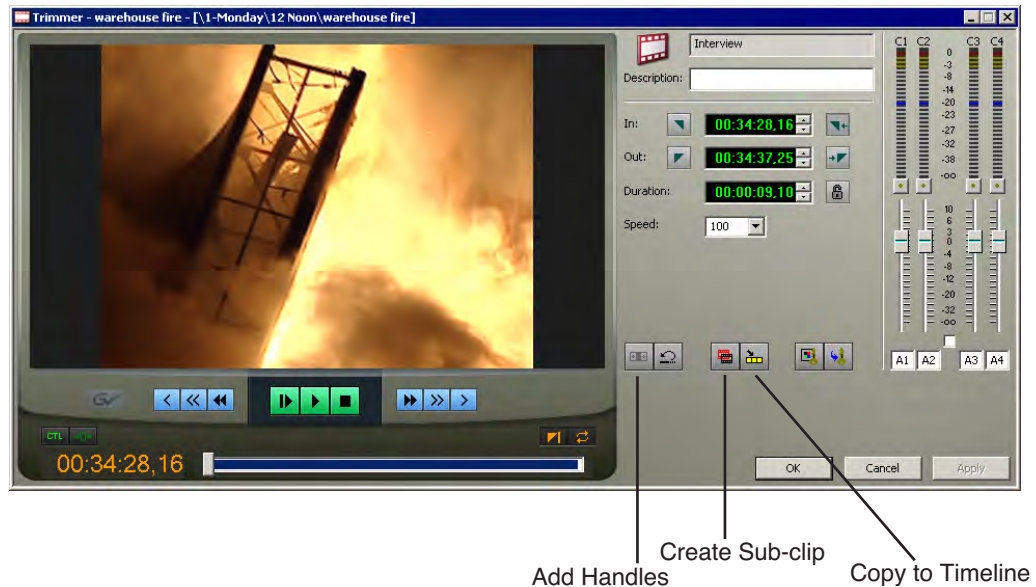
Trimming Your Media Clips in the Bin

You can trim clips in the Bin without putting them into the Timeline. For example, you can record a long section of tape and then create shorter individual clips to edit into a sequence. This process is the same as editing clips in the Timeline, but you can also create subclips using this method. Subclips allow you to create shorter clips without changing the original recorded clip.

To trim media clips in the Bin:

1. Double-click the media clip you want to trim.

The Trimmer window appears:



2. Press **W** on the keyboard to play the clip.
3. Press the **I** and **O** buttons on the keyboard to mark new edit points.
To see the extra recorded material, click the **Add Handles** button.
4. Click **OK**.

NOTE: You can also drag other clips into the Trimmer without having to close and reopen the Trimmer window.

Creating SubClips

If you want to create a shorter clip from a larger recorded clip:

1. Press the **I** and **O** buttons on the keyboard to mark new edit points.
2. Click **Create SubClip** on the Bin Trimmer window.
3. Name the subclip and click **OK**.

When you close the Trimmer, click **No** to save changes. Otherwise, the master clip will be modified.



Copying a Clip to the Timeline

If you want to copy a portion of a larger recorded clip to the Timeline:

1. Open a sequence window if one is not open.
2. Press the **I** and **O** buttons on the keyboard to mark new edit points.
3. Press **C** on the keyboard or click **Copy to Timeline** on the Bin Trimmer window.



The smaller clip copies to the Timeline at the insert point and is ready for editing.

A Quick Way to Edit

To quickly edit a sequence:



1. Click **Play Past Out** on the Bin Trimmer window.
2. Play the clip.
3. Mark an In point.
4. Mark an Out point.
5. Copy to the Timeline by pressing **C** on the keyboard while the clip is playing.
6. Repeat steps 3-5 to continue your edits.

Fine Tuning and Advanced Editing

Once you have clips in the Timeline, Aurora Edit has several features to help fine-tune a sequence.

This chapter discusses the following topics:

- Moving Clips in the Timeline
- Copying and Pasting Clips
- Saving the Timeline Track Configuration
- Changing the Editing Mode
- Using Quick Edit Mode
- Splitting Clips
- Lifting Clips From the Timeline
- Deleting a Clip from Your Sequence
- Inserting Filler Between Clips
- Creating a Fit To Fill
- Adding a Freeze Frame To Your Sequence
- Varying the Speed of a Clip
- Creating Split Edits
- Using Control Track
- Using Match Frame
- Working with Apple Final Cut Pro

Moving Clips in the Timeline

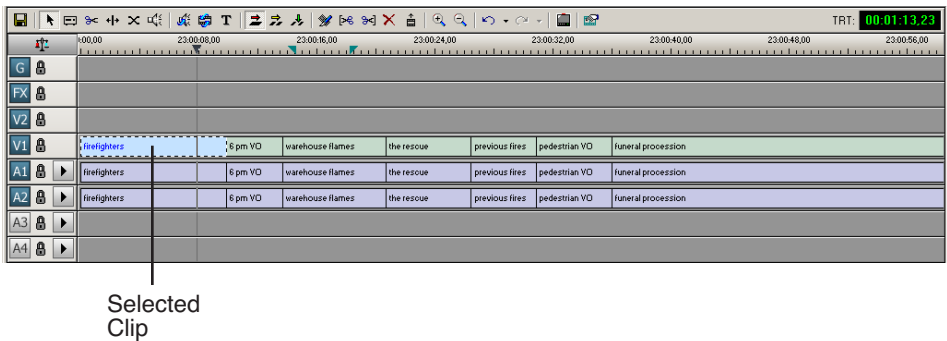
When you move clips in the Timeline, the result differs slightly based on the current edit mode. If you are in Overwrite Edit Mode, a moved clip covers other clips. If you are in Splice Edit Mode, a moved clip pushes other clips out.

To move a clip:



- 1. Press **1** on your keyboard to choose the Timeline Tool.
- 2. Click once on the clip in the Timeline you want to move.

An outline appears around the clip you selected.



- 3. Drag the clip to its new location.

You can also use the following keyboard keys to move clips:

Keyboard Keys	Function
Numberpad 4	Moves the selected clip one frame to the left on the Timeline.
Numberpad 6	Moves the selected clip one frame to the right on the Timeline.
Ctrl + Numberpad 4	Moves the selected clip 10 frames to the left on the Timeline.
Ctrl + Numberpad 6	Moves the selected clip 10 frames to the left n the Timeline.
Z	Moves the selected clip to the previous cut point.
X	Moves the selected clip to the next cut point.

Moving Audio Clips

You can move an audio clip to any of the eight Aurora Edit audio tracks.

To move an audio clip to a different track:

- Drag the audio clip to the desired track.

Copying and Pasting Clips

In the Timeline, you can copy and paste items, such as video and audio clips, graphics, effects, and transitions.

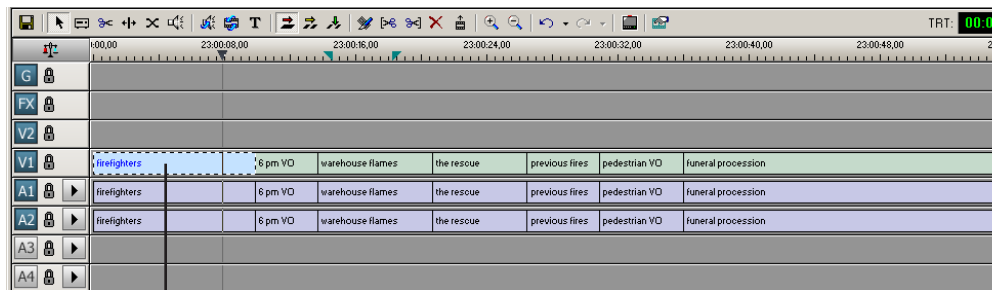
Using the right-click menu in the Timeline, you can delete, lift, copy, cut and paste selected items, a selected area of the sequence, or paste a selected track.

Selected Items

To copy and paste selected items in the Timeline:

1. Click once on the clip (or Lasso the area) in the Timeline you want to cut or copy.

An outline appears around the clip you selected.



Selected
Clip

2. Right-click in the Timeline and select what you want to do.
3. If you are pasting a clip, move the cursor to the new location, right-click and select **Paste Selected** or **Paste Track**.

Selected Area

To copy and paste an area of the sequence:

1. Mark an In Point at the start of the material to move.
2. Mark an Out Point at the end of the material.
3. Turn off any tracks you don't want to cut or copy.
4. Right-click in a track and select one of these functions: **Cut Area**, **Copy Area**, **Delete Area**, or **Lift Area**.
5. If desired, paste the material into another part of this sequence or another sequence.

Remove any mark points from your sequence before pasting material; Aurora Edit pastes material at the Mark Out point.

Saving the Timeline Track Configuration

With Aurora Edit, you can save the current positions of the tracks in the Timeline and use these settings for future timelines.

Settings that get saved are:

- Sync lock
- Track activation
- Track height
- Waveform zoom level
- Show/hide audio waveform and fade control points

To save your track settings:

1. Make adjustments to the tracks until you are satisfied with the settings.
2. Select **Window | Save Track Configurations**.

Each new timeline uses these settings.




Changing the Editing Mode

The Timeline has three editing modes — Overwrite mode (the default), Splice mode, and Fit to Fill, a special mode for creating motion effect clips.

For the first edit and for adding one clip after another, you can use either Overwrite or Splice mode. The difference between these modes is important when you revise and fine tune your sequence, as described in the table below.

Once you use these modes to edit clips to the sequence in your Timeline, you can move clips forward or backward within the sequence or use the Trim tool to trim transitions or to produce split edits.

The Aurora Edit editing modes are:

Tool	Icon	Keyboard Key	Description
Overwrite		F9	Replaces existing sections of a sequence with new material, leaving the sequence duration unchanged. Similar to an insert edit in a tape-based system.
Splice		F10	Splices a clip between two existing clips in the Timeline by moving the two clips apart and inserting the new clip between. All clips after the edit point move downstream and lengthen the sequence.
Fit To Fill		F11	Fits a clip into a duration you specify in the Timeline.

Using Quick Edit Mode

Quick Edit mode switches you to the Source Tool after an edit to the Timeline, which is good if you prefer to lay down all of your edits and then go back and review your sequence.

To use Quick Edit:



1. Press **2** to select the Source tool.



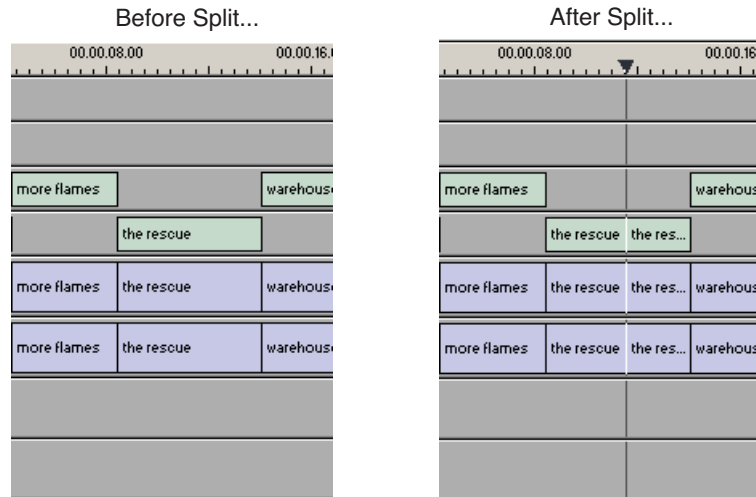
2. Click the **Quick Edit** button.

You are now in Quick Edit mode.

To stop Quick Editing, click the Quick Edit button again.

Splitting Clips

You can split an existing clip into two clips. For example, you can insert new material between two split sections or split a clip and remove a piece to tighten the sequence.



To split a clip:

1. Press **1** on the keyboard to choose the Timeline Tool.
2. Drag the cursor to the spot where you want to split the clip.

You can also use the **A**, **S**, **D**, and **F** keys to find the split point.



3. Press **** on the keyboard or click the **Split Clip** button on the Timeline toolbar.

The clip splits in two.

To split only one of the tracks (for example, split the Video track and leave A1 and A2 intact), deselect the track button at the left of the Timeline for tracks you want to be unaffected by the split.

Lifting Clips From the Timeline

You can lift a clip out of a sequence to replace it, or remove a piece of a clip from a sequence after splitting it. Black or silence replaces the lifted portion.



To lift a clip:



1. Press **1** on your keyboard to choose the Timeline Tool.
2. Click once on the clip you want to lift.
3. Press **J** on the keyboard or click the **Lift Clip** button on the Timeline toolbar.



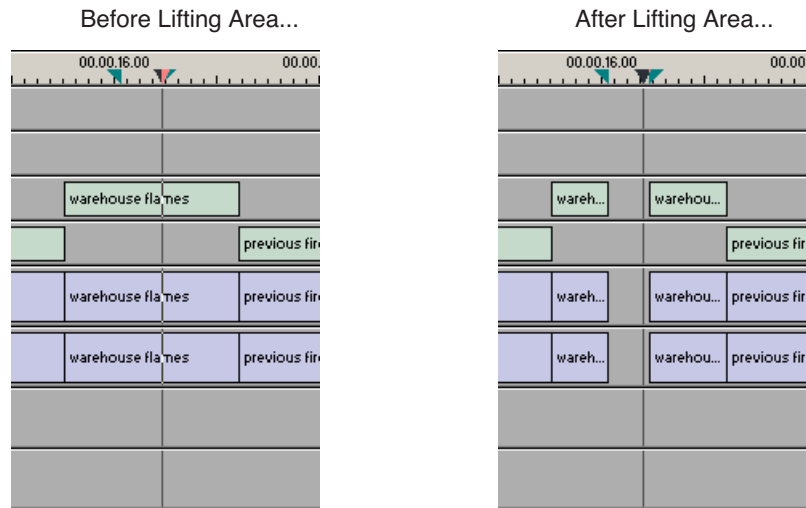
The clip disappears from the sequence.

To fill in the gap created by lifting a clip:

- Select the first clip after the gap and press **0** on the keyboard or select **Collapse Sequence** from the Command menu.

The hole to the left of the selected clip closes. You can also use the **Delete** key to completely remove the clip and close the gap in a single step.

You can also lift an area of the sequence that includes parts of adjoining clips.



To lift an area:



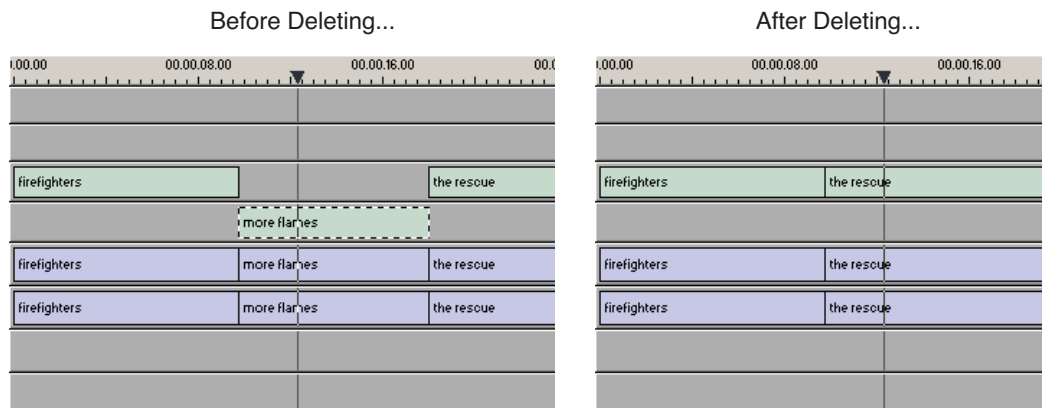
1. Press **1** if you are not already in the Timeline Tool.
2. Select the area to lift by marking an In and an Out point.
3. Press **Ctrl + J** on the keyboard or hold down the **Ctrl** key while clicking the **Lift Clip** button.

You can also right-mouse click in the Timeline and select **Lift Area**.

Deleting a Clip from Your Sequence

Instead of lifting a clip from the Timeline you can delete a clip and close the gap between the remaining clips in the sequence.

Before deleting an individual track on a clip, be sure to deselect the tracks you don't want to delete by clicking their track indicators on the Timeline.



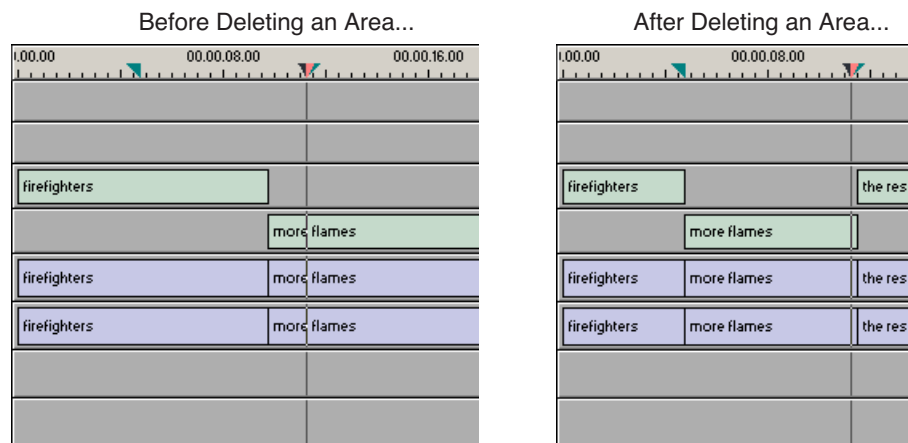
To delete a clip:

1. Press **1** on your keyboard to choose the Timeline Tool.

2. Select the clip in the Timeline that you want to delete. Press the **Ctrl** key to select multiple clips.
3. Press **Delete** on your keyboard.

The clip disappears from the Timeline.

You can also delete an area of the sequence, which can include parts of adjoining clips.



To delete an area:

1. Press **1** on your keyboard to choose the Timeline Tool.
2. Select the area to delete by marking an In and an Out point.
3. Press **Ctrl + Delete** on the keyboard or hold down the **Ctrl** key while clicking the **Delete** button.

You can also right-click in the Timeline and choose **Delete Area**.

Inserting Filler Between Clips

With Aurora Edit, you use filler to place a gap between two shots or to create a dip to silence in the sequence. You can also use filler to serve as a placeholder for late-arriving material. Inserting filler is both track and edit mode specific.



To insert filler:

1. Press **1** on your keyboard to choose the Timeline Tool.
2. Click once on the clip at the filler start point.
3. Right-click and select **Insert Filler**.

The Filler Properties window appears.

4. Enter a Duration for the filler and click **OK**.

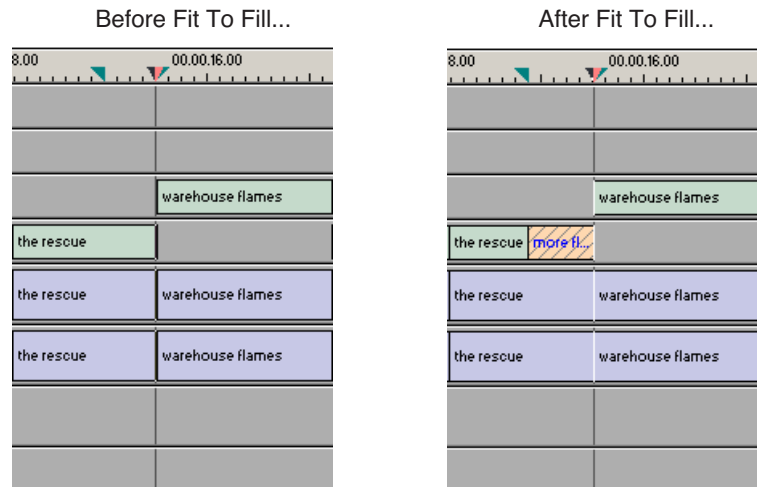
The Timeline updates with the filler inserted into the sequence.

NOTE: You can also insert filler between *Mark In* and *Mark Out* points on all tracks that are active. You cannot add a transition effect between a clip and filler.

Creating a Fit To Fill

You can create a Fit To Fill between sequence clips. When you use Fit To Fill, Aurora Edit compares the marked source clip's duration to the target duration you mark in the Timeline and adjusts the clip speed to match the target duration.

Fit To Fill only works with a clip that already exists in your Bin.



To create a Fit To Fill:



1. Press **9** on the keyboard or click the **Fit to Fill** button in the Timeline toolbar.
2. Mark In and Out points in the Timeline for the area to be filled.
 - To Mark In, move the cursor to the desired clip beginning and press **I** on the keyboard.
 - To Mark Out, move the cursor to the desired clip end and press **O** on the keyboard.
3. In the Bin, double-click on the clip you are using for the fill.
4. Mark the selection you want to use by marking an In and Out point.
5. Press **C** on the keyboard or click the **Copy to Timeline** button.
 - A new clip appears in the Timeline covering the space indicated.
6. Click **Cancel** to close the Bin Trimmer window.
7. Clear the Mark In and Mark Out points for the new clip by pressing **P** and **[** on the keyboard.
8. Play the sequence to determine if the Fit to Fill works in your sequence.
9. Turn off Fit To Fill mode.



You can also create a Fit To Fill from the Bin Source.

NOTE: If you have a clip in the Bin that's trimmed the way you want it, you can drag it to the Timeline while in Fit To Fill mode to automatically fill the area between the Mark In and Mark Out points. You can also create a freeze frame by setting the In and Out points to the same position.

Adding a Freeze Frame To Your Sequence

You can create a freeze frame to use in a sequence; you might typically use a freeze frame at the end of a clip to hold the image.

To add a freeze frame to a sequence:

1. Select a clip.
2. Move the cursor to the frame you want to freeze.
3. Press **F3** on the keyboard or right-click and choose **Match Frame to Bin**.

The viewing monitor displays the frame from the source. See [“Using Match Frame” on page 117](#) for more information.



4. Mark an In point where you want the frame to occur.
5. Click **Enable variable speed controls** and select **0**.
6. Press **F12** to start recording.
7. Press the **spacebar** to stop recording when you have enough media.

The freeze frame appears as a new clip with an unrendered image.

You can also create a freeze frame by setting the play speed of a clip already on the Timeline to zero. The system uses the Mark In point as the freeze frame.

Varying the Speed of a Clip

You can vary the clip speed to create slow or fast motion effects in a sequence.

To vary the speed of a clip:

1. Click once on the clip you want to change.
2. Right-click on the video track for the clip and choose **Play Speed**.

The Change Playback Speed window appears.

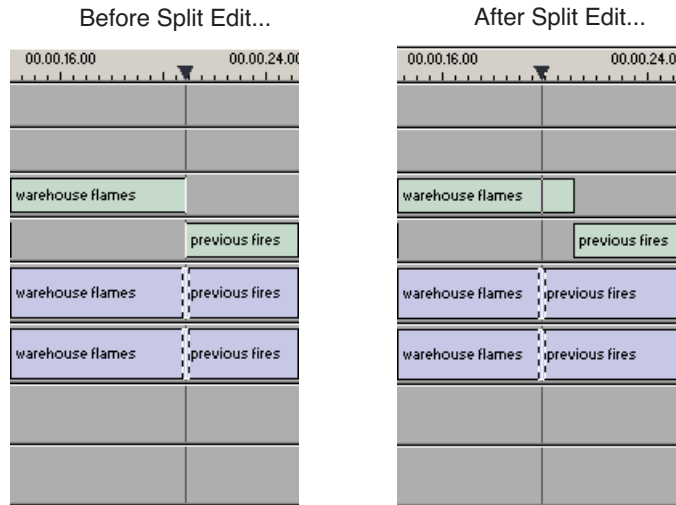
3. Enter a new speed percentage for the clip.
4. To keep the clip duration constant, check the **Maintain Duration** checkbox.
5. Click **OK**.

The play speed of the clip changes.

To check a clip's play speed, right-click on the clip and choose **Play Speed**.

Creating Split Edits

The Cut Point Edit Tool provides a way to create split edits, which allow you to trim one track without affecting other tracks. Split edits are useful if you want to have the audio track start before the video track or extend past the video.



To create a split edit:



1. Press **4** to select the Cut Point Edit Tool.
2. Deselect any tracks you don't want to split off.

For example, to split off the video track, deselect the audio tracks.

To deselect a track, click once in the track indicator on the Timeline.



3. Click the **Trim Both** button.
4. Trim the cut points as described in [“Changing Cut Points” on page 99](#).

The Timeline updates to reflect the split.

Using Control Track

Control track lets you see the actual count of a clip or piece of tape instead of using timecode. Control track is available in the Timeline and Source Tools.

To use control track:



- Click the **Control Track** button.

The timecode field changes and the text becomes yellow. To switch back to viewing the timecode, click the Control Track button again.

To reset the control track to zero:



- Click the **Reset Control Track** button while in Control Track mode.

Using Match Frame

Aurora Edit can match frames on the Timeline with the input source. Use Match Frame if you need to add more material at the beginning or end of a clip.

You can Match Frame to either the Bin or Source.

Match Frame to Bin

Match Frame to Bin finds a frame you select from the Timeline and loads it in as a clip source.

To match frame to the Bin:

1. Select a clip on the Timeline.
2. Select the frame you want to match.
3. Press **F3** on the keyboard.

Aurora Edit finds the frame on the clip and loads it as a clip source.

Match Frame to Source

Match Frame to Source finds a frame you select from a Timeline import source and loads it into the Source Tool, using that frame as the Mark In point.

To match frame to the Source:

1. Select a clip on the Timeline.
2. Select the frame you want to match.
3. Press **F4** on the keyboard.

Aurora Edit finds the frame on the source and loads it into the Source Tool as a new Mark In point.

4. To view the frame source, press **F7**.

To use this footage in a clip, press **F12** to record to the Timeline.

Working with Apple Final Cut Pro

Aurora Edit allows you to work with Apple's Final Cut Pro video editing application. You can also export a sequence as an XML EDL, which can be imported into Final Cut Pro for additional editing.

Converting Existing Aurora Edit Files to .mov Format

Any clip on a Network Attached Storage (NAS) System automatically includes a .mov file as one of its components. This allows you to bring an Aurora Edit sequence into Final Cut Pro for additional editing.

You can convert previously created files to .mov format:

1. Go to **C: | Program Files | Grass Valley | Aurora Edit** and select **MediaServicesTestApp**.
2. Choose **Utility | Create MOV from VMF**.
3. Enter the name of the database server where you want to convert the files and click **OK**.
4. Select the bin that you'd like to convert and click **OK**.

The files begin converting. This process may take a while, depending on how many files you are converting.

Exporting an Aurora Edit Sequence as a Final Cut Pro EDL

You can export a sequence from Aurora Edit to a Final Cut Pro machine when both machines are part of a Network Attached Storage (NAS) system. This allows for quick editing of a sequence on Aurora Edit and then transferring the unfinished piece to Final Cut Pro for additional editing.

Files are transferred using Aurora Edit's XML EDL format and Apple's XML Interchange format. These components of the sequence are transferred:

- Clips
- Rendered effects and titles
- Dissolves (other wipes are converted to a dissolve)
- Varispeed
- Fit to Fill
- Audio voice disguise (but not EQ)

To export a sequence to Final Cut Pro:

1. Highlight the sequence in the Bin you want to export.
2. Choose **File | Export | Final Cut Pro EDL**.
3. Navigate to the folder where you want to export the EDL.
4. Enter a name for the file and click **Save**.

You can now import the file using Apple's Final Cut Pro application.

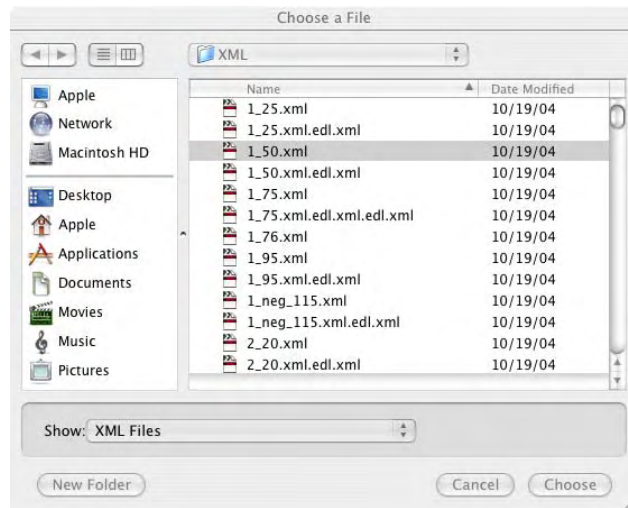
Importing an Aurora Edit Sequence on Final Cut Pro

You can import an XML EDL from Aurora Edit into Final Cut Pro, which allows you to perform additional editing.

To import an XML:

1. In Final Cut Pro, select **File | Import | XML**.

The Choose a File window appears:



2. Navigate to the folder containing the XML file you want, select the file, and click **Choose**.

The file is imported into Final Cut Pro.

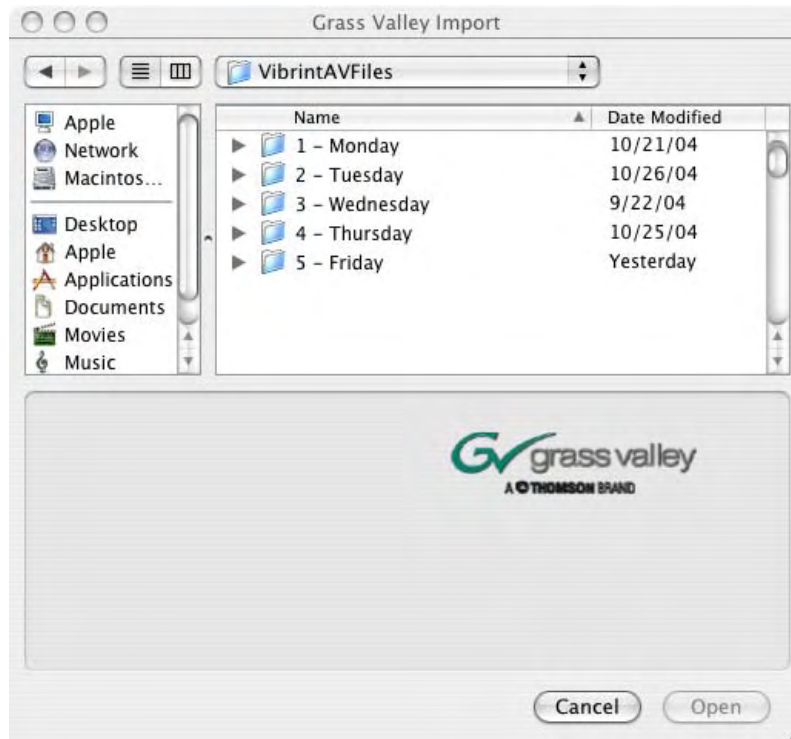
Opening an Aurora Edit Clip on Final Cut Pro

You can also open an Aurora Edit clip on Final Cut Pro instead of importing the entire sequence.

To open an Aurora Edit clip:

1. In Final Cut Pro, select **File | Open Grass Valley**.

The Grass Valley Import window appears:



2. Select the clip and click **Open**.

The clip opens in Final Cut Pro and is available for editing.

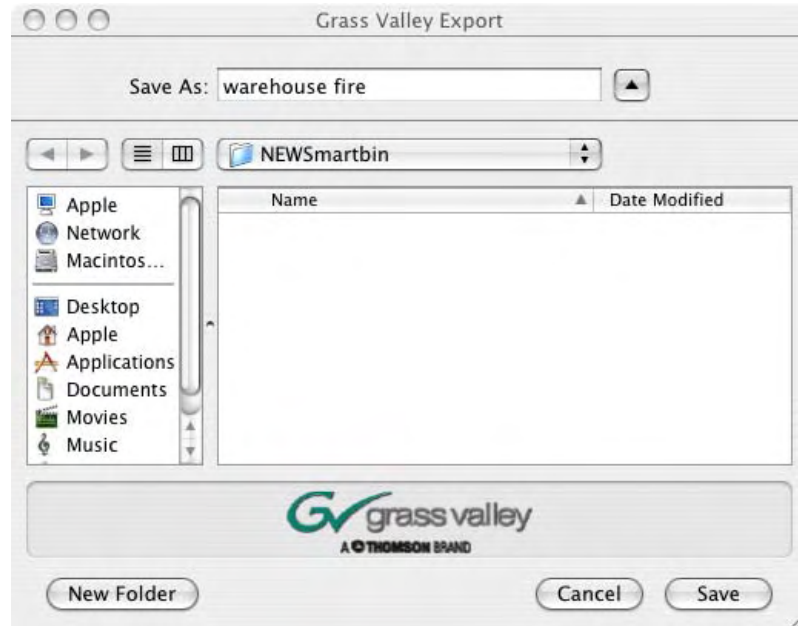
Exporting a Final Cut Pro File

Once you are finished editing a clip in Final Cut Pro, you can export it in a format that Aurora Edit recognizes. This allows you to playout the clip/sequence using a Grass Valley DNP product.

To export a Final Cut Pro file:

1. In Final Cut Pro, select **File | Export | Export to Grass Valley**.

The Grass Valley Export window appears:



2. Enter a name for the file in the Save As field.
3. Select a location for the file.
4. Click **Save**.

The file is converted from a .mov file into an Aurora Edit clip.

Adding Transitions to Your Sequences

Aurora Edit lets you create a variety of transitions between clips in your sequence. Adding transitions to your sequences can add visual interest, avoid a bad edit between two shots, or slow a change between two shots for a pacing effect.

Video transition effects include dissolves, wipes, SMPTE wipes, pushes, slides, and fades. You can also create crossfades on the audio tracks in your sequence.

This chapter discusses the following topics:

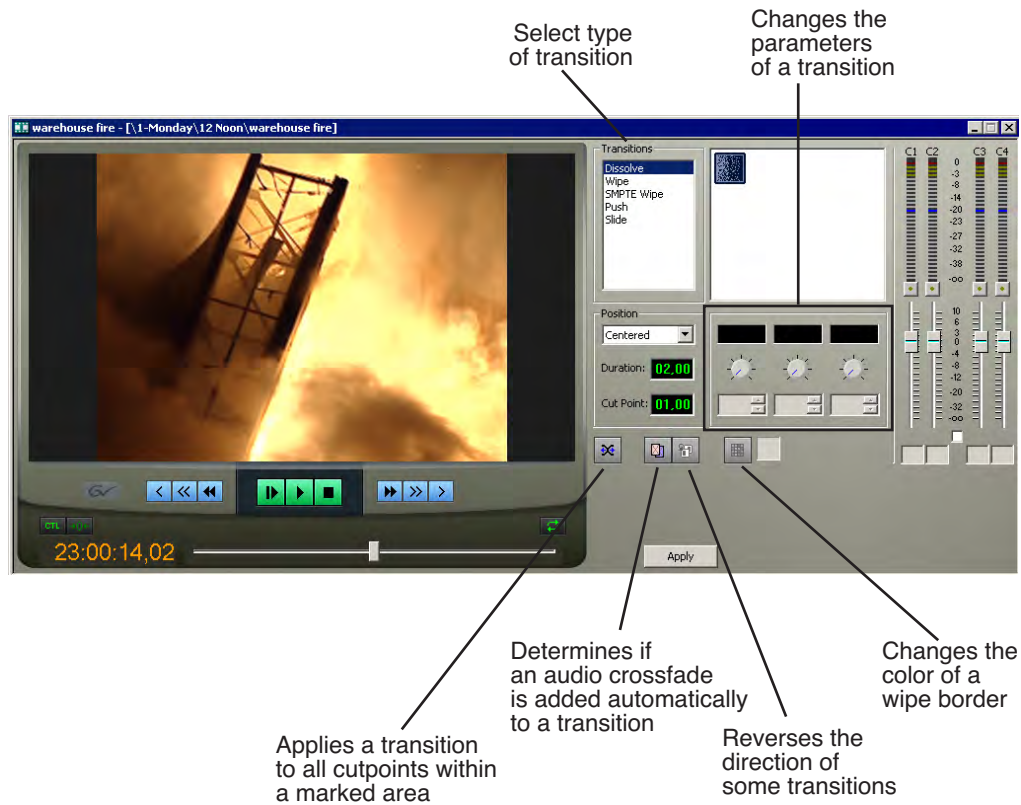
- [Using the Transition Tool](#)
- [Adding Transitions to Your Sequences](#)
- [Understanding Transition Types](#)
- [Adding Audio Crossfades](#)

Using the Transition Tool

To create transitions or audio crossfades, you use the Transition Tool.



To select the Transition Tool, press **5** on your keyboard or click the **Transition Tool** button in the Timeline Toolbar.



Adding Transitions to Your Sequences

You add transitions between clips in your sequence. You need to have handles on your clips in order to apply a transition.

When you create a transition, Aurora Edit places it on the Timeline as an unrendered effect. Before you send the sequence to another video server, you need to render all effects.

Creating a Transition

You create each of the seven kinds of transitions in the same way.

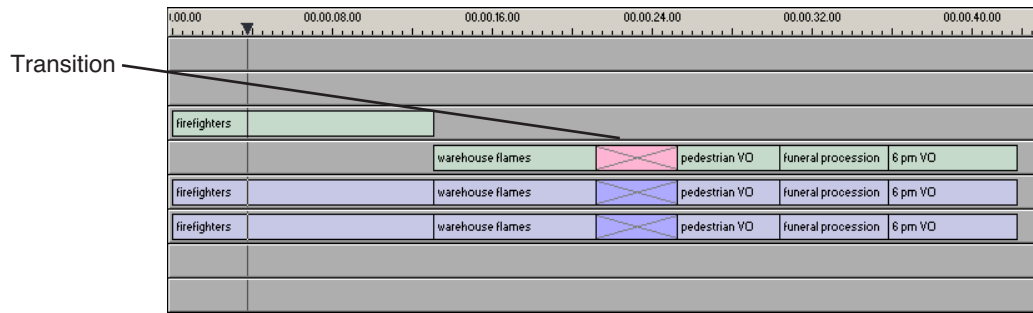
To create a transition:

1. Press **5** on your keyboard to select the Transition Tool.

The Transition window appears:



2. Click on the transition type and then on the icon for the effect you want.
3. In the Settings area, choose the **Position** of the transition from these choices:
 - **Centered** — Centers the transition across the cut point (default).
 - **End at Cut** — Ends the transition at the cut point between clips.
 - **Start at Cut** — Starts the transition at the cut point between clips.
 - **Custom** — Sets the position by typing it in the Cut Point field. If you don't have enough handle material to complete the custom position you set, Aurora Edit completes as much of the positioning as it can.
4. Enter the **Duration** of the transition.
The default duration is 15 frames.
5. Move the mouse over the cut point between the two clips.
The cursor turns into a red X.
6. Click the mouse once to place the effect.
The transition appears on the Timeline as a pink box with diagonal lines in it, indicating the transition is unrendered.



When you play the sequence in the Timeline, you see the transitions in the Video window.

Changing Transitions

You can change a transition from one type to another or change the properties of the transition.

To change a transition:

1. Click once to select the transition on the Timeline.

A red and green dotted border appears around the transition indicating its properties are displayed in the Transition Tool.

You can select multiple transitions (by pressing **Ctrl** + clicking on each transition) and apply changes to all of the transitions at once. If you have more than one transition selected, the red and green dotted border appears only around the transition for which the properties are displayed.

2. Make any changes—type of transition, type of effect, transition position, duration, or border.
3. Click **Apply**.

The new transition replaces the old one on the Timeline.

NOTE: Double-clicking on a transition in the Timeline from any tool selects the Transition Tool and shows the transition's properties.

Rendering Transitions

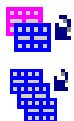
When you create a transition over two clips, Aurora Edit places it on the Timeline as an unrendered object. Before you send the sequence to another video server, you need to render each of the transitions.

You can render a transition anytime after creating it, and you can render a selected transition or all transitions in your sequence.

To render a single transition:

1. Double-click once in the Timeline to select the transition.
2. Click **Render** on the Main Toolbar.

To render all transitions, click **Render All** on the Main Toolbar. A window appears, showing the rendering progress.



Creating Transitions For an Area of the Sequence

You can create a transition on several cutpoints at once by defining an area of your sequence. The type of transition you select applies to all cutpoints on all active tracks within the defined area.

Applying transitions to a defined area of your sequence does not override any existing transitions you already have in your sequence; these transitions remain unchanged.

By default, Aurora Edit applies the transitions to all active tracks on the Timeline; including the audio tracks, even if the Auto-Audio Crossfade button is off. If you want a transition to apply to the video tracks only, deselect all of the audio tracks in the sequence.

To create transitions for an area of your sequence:

1. Define the area where you want to apply transitions with a Mark In and Mark Out point.
2. Define the transition you want to apply to all cutpoints within the marked area (refer to steps 2-4 of [“Creating a Transition” on page 125](#) for instructions).



3. Click **Transition All**.

Transitions appear at all cutpoints within the marked area.

Deleting Transitions

Sometimes you need to delete a transition on the Timeline.

To delete a transition:

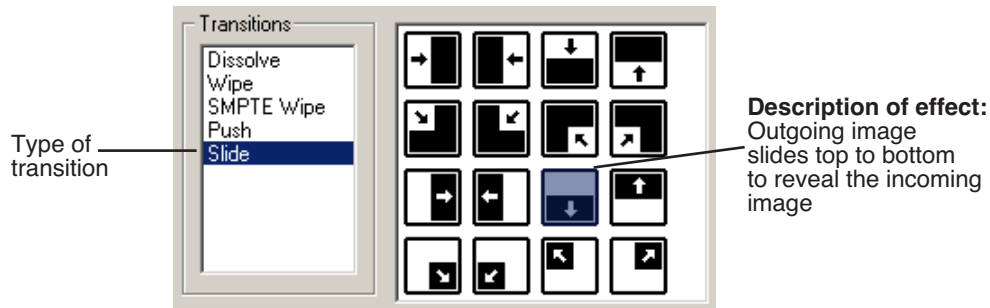
1. Click on the transition to select it.
To delete several transitions at once, hold down the **Ctrl** key on the keyboard, then click on each transition you need to delete.

2. Press **Delete** on the keyboard.

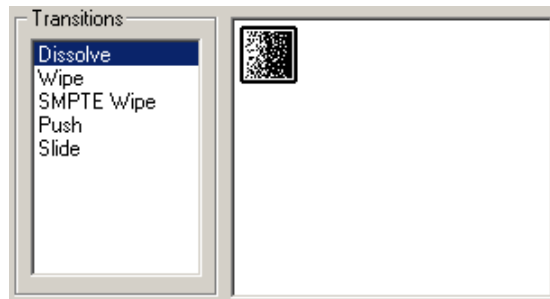
The transition disappears from the Timeline.

Understanding Transition Types

Aurora Edit has five types of transitions—dissolves, wipes, SMPTE wipes, pushes, and slides. To read a description of each transition, double-click its effect icon in the Transition Tool.



Dissolves

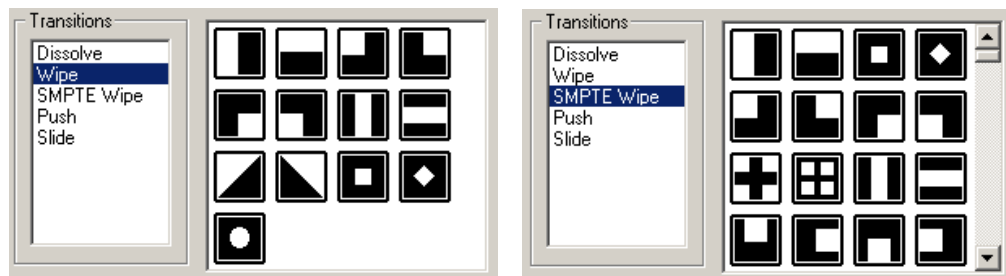


A dissolve fades the existing image as the new image becomes visible in its place. You cannot specify the direction or kind of dissolve.

You can create fades using the Dissolve transition. A fade is the gradual appearance of a new picture from black (fade-in) or the gradual disappearance of a picture to black (fade-out).

To gradually fade the video in, place a dissolve transition at the beginning of a sequence. To fade the video off the screen, place a dissolve transition at the end of the sequence.

Wipes



A wipe moves a new image over an old image. SMPTE wipes are industry standard wipe patterns, and include more complex directional wipes, shape wipes, clock wipes, and matrix wipes.

Reversing a Wipe



To reverse the direction of a wipe, click the **Reverse** button in the Transition Tool and create the transition as described in [“Adding Transitions to Your Sequences”](#) on page 125.

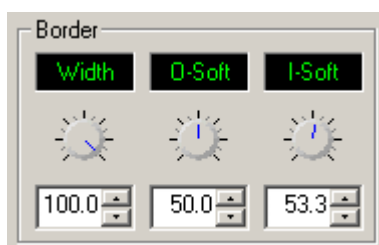
Adding a Border

With Aurora Edit, you can add a border to any wipe or SMPTE wipe. You can use the default settings or change these settings to customize your border.

You can adjust these parameters:

Option	Definition	Range	Description
Width	Increases or decreases the size of the border.	0-100	0 is no border and 100 is the full border width available.
O-Soft	Softens the leading edge of the wipe.	0-100	0 is no softness and 100 is the full softness available for the outside region of the border.
I-Soft	Softens the trailing edge of the wipe.	0-100	0 is no softness and 100 is the full softness available for the inside region of the border.

You adjust the border width and softness using the dials on the Transition Tool.



The best way to adjust a dial is:

- Click on the dial you want to adjust and move it to the right to increase the value or to the left to decrease the value.

You can see the size and softness change in the Viewing Window.

You can also adjust the parameters by typing a value in the box below the dial or clicking the up and down spinners beside the value box.

To reset a dial to 0, double-click the dial.

Changing the Border Color

You can also change the color of the wipe border to match a specific color scheme for your station or to provide more visual contrast in a clip. The default color for a border is white.

To change the color of a border:



1. Click the **Change Color** button on the Transition Tool.

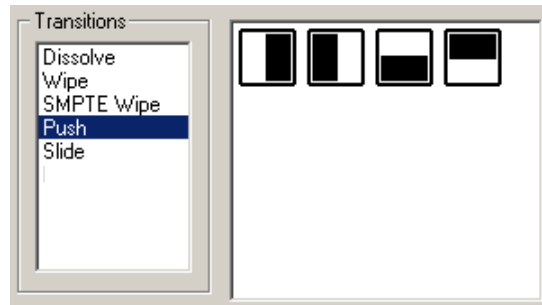
The Color window appears.

2. Click on the new border color and click **OK**.

The box beside the Change Color button displays the new border color.

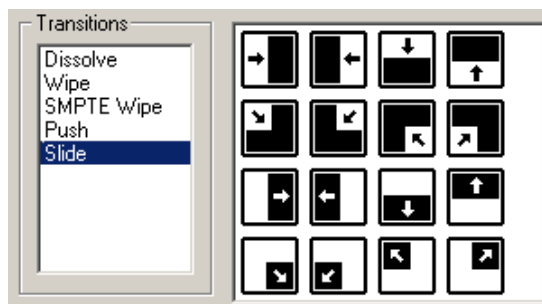
NOTE: Border color is only visible if the Border Width is set to a value greater than zero.

Pushes



A push moves the second image in the direction chosen onto the screen, looking like the first image is “pushed” out of the way.

Slides



A slide moves either the old image or the new image. The old image moves to reveal the new image or the new image moves to conceal the old image.

A black arrow indicates the direction and path the second image takes moving into the frame. A white arrow indicates a reverse slide, where the first image slides to reveal the second image.

Adding Audio Crossfades

If you want to soften the transition between two audio clips, you can add an audio crossfade. Aurora Edit lets you create audio crossfades between any two edit points in your sequence. Apply crossfades to only the audio tracks in a clip or with each video transition you create.

Applying Crossfades to the Audio Tracks Only

You can apply the audio crossfade to just the audio tracks in your clip.

To create an audio crossfade:

1. Press **5** on the keyboard to select the Transition Tool.
2. Move the mouse over the cut point between the two audio clips where you want to place the transition.

The cursor turns into a red X.

3. Click the mouse once on the audio track to place the effect.

The audio crossfade appears on the Timeline as a blue box with an X in it. Audio crossfades do not have to be rendered.

Applying Crossfades Automatically With Transitions

You can also have Aurora Edit apply an audio crossfade each time you add a video transition effect between edit points.

To create an Audio Crossfade automatically:

1. Press **5** on the keyboard to select the Transition Tool.
2. Click the **Auto-Apply Crossfade** button.



Each time you apply a video transition, an audio crossfade occurs on the audio tracks at the same point. The audio crossfade uses the same settings you are using for the video transitions; position, duration, and cut point.

You can also adjust the settings for the audio crossfade separately from the video transition if desired. Click to highlight the transitions for crossfading, whether all or some of the audio tracks.

Adding and Adjusting Audio

Aurora Edit allows you to adjust many aspects of the audio tracks in your sequence and add additional audio tracks to your sequence.

While Aurora Edit can only record four audio tracks, you can edit up to eight tracks. The Audio Mixer Tool adjusts levels and pan controls for individual tracks in a sequence or for entire clips. You can also connect an external mixer to Aurora Edit; see the *Aurora Suite Installation and Configuration Guide* or your administrator for instructions.

This chapter discusses the following topics:

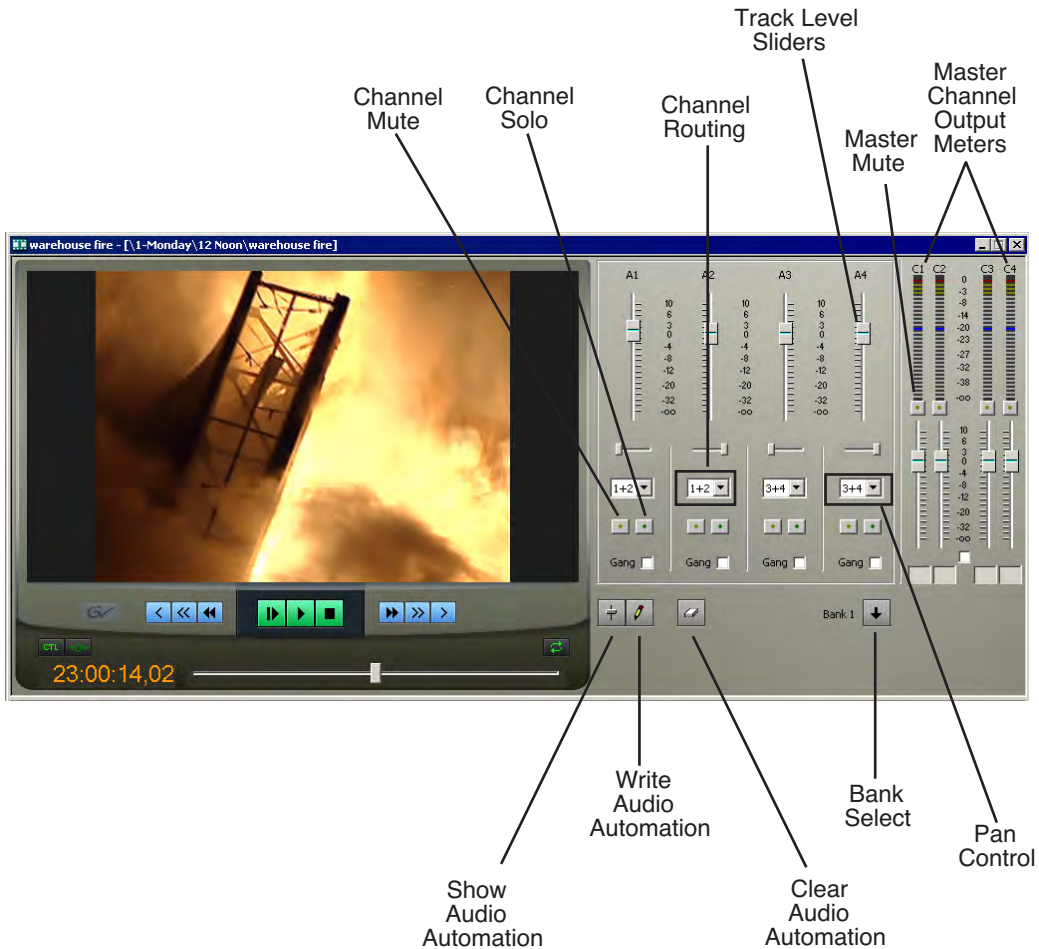
- [Using the Audio Mixer Tool](#)
- [Adjusting Audio Levels](#)
- [Monitoring Audio Tracks](#)
- [Adjusting Audio Gain](#)
- [Using Audio Automation](#)
- [Crossfading Audio](#)
- [Adding Audio Narration](#)

Using the Audio Mixer Tool

To edit audio, use the Audio Mixer Tool.



To select the Audio Mixer Tool, press **6** on your keyboard or click the **Audio Mixer Tool** button in the Timeline Toolbar.



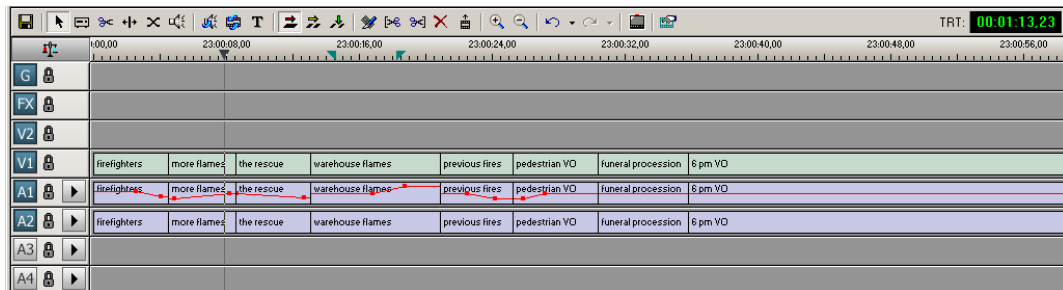
Adjusting Audio Levels

You can adjust the audio levels within a clip by adding and manipulating fade control points in the Timeline, which is known as rubber banding. You can also view the audio waveform for a sequence, providing a visual indication of audio levels.

Viewing Audio Levels on the Timeline

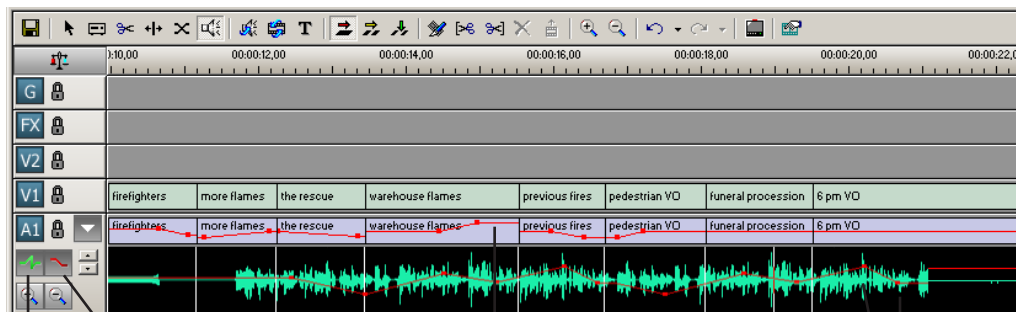
You view audio levels in the Aurora Edit tool in different ways:

- In the Audio Mixer Tool, the fade control line is always visible, whether the audio track is expanded or not.



- In each of the Aurora Edit tools:

- You can view audio levels at any time by clicking the **Expand Track** button next to the audio track you want to view.



Show
Audio
Waveform

Show
Audio
Fade Points

Fade
Control
Line

Fade Control Point



- Click **Show Audio Fade Control Points** to show the points anytime the audio track is expanded.

- Click **Show Audio Waveform** to show the waveform for the sequence in the expanded track.

- Click the up arrow on the **Change Track Height** button to shrink the track height or click the down arrow to expand the height of the track.

- Click the **Zoom In Waveform Vertically** button to increase the waveform amplitude as shown on the audio track or click the **Zoom Out Waveform Vertically** button to decrease the waveform amplitude.

Changing Audio Levels in a Clip

To change the audio level in a clip:

1. Expand the audio track to reveal the fade control line.
2. To adjust the audio level in a clip, do one of the following:
 - To adjust a specific point in a clip, click on the red line to create a fade control point. Using the fade control point as a pivot, click on another point in the audio track and drag the red line to raise or lower the level.
 - To raise the sound level for the entire track in a clip, click the fade control line and drag it up in the track. If fade control points exist, you need to click on a point before raising the level.
 - To lower the sound level, click the fade control line and drag it down.
 - To raise or lower the sound level for the entire track in a clip while preserving the positions of the existing fade control points, press the **ALT** key, click one of the fade control points, and while holding down the left mouse button, drag the fade control point up or down. Release the mouse button while still holding the **ALT** key.

If your audio levels are still too low or too high after adjusting the fade control line to its maximum or minimum value, you can make further adjustments by changing the audio gain. See [“Adjusting Audio Gain” on page 141](#).

Removing Fade Control Points

To remove a fade control point, press **Ctrl + click** on the fade control point. Notice that the cursor changes to a red hand, allowing you to click and remove the control point.

To remove all of the fade control points, right-click within the audio clip and select **Clear Fade Control Points**.

You can also remove an area of fade control points:

1. Set a Mark In and Mark Out point to indicate the section of fade control points to remove.
2. Right-click on the audio track and select **Clear Fade Control Points Area**.

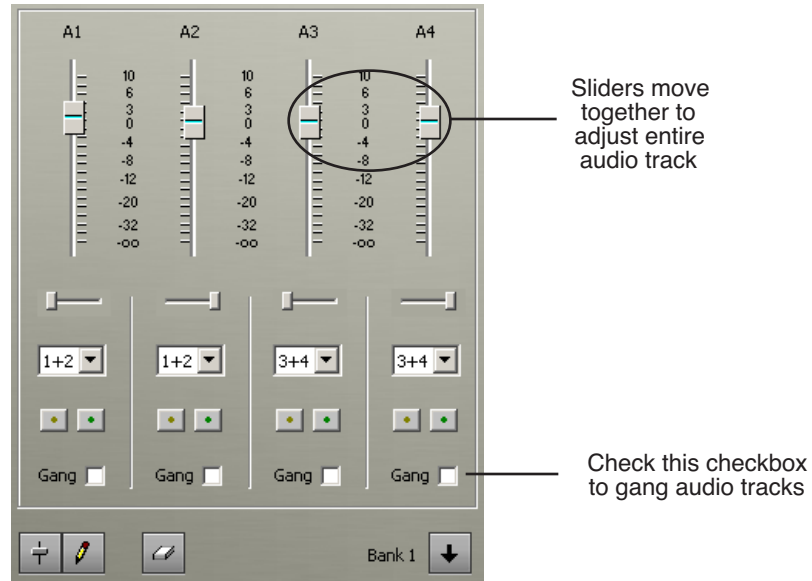
All fade control points between the Mark Points, on active tracks, are deleted.

Ganging and Adjusting Multiple Audio Tracks

Instead of adjusting multiple audio tracks individually, you can gang and adjust multiple tracks at the same time.

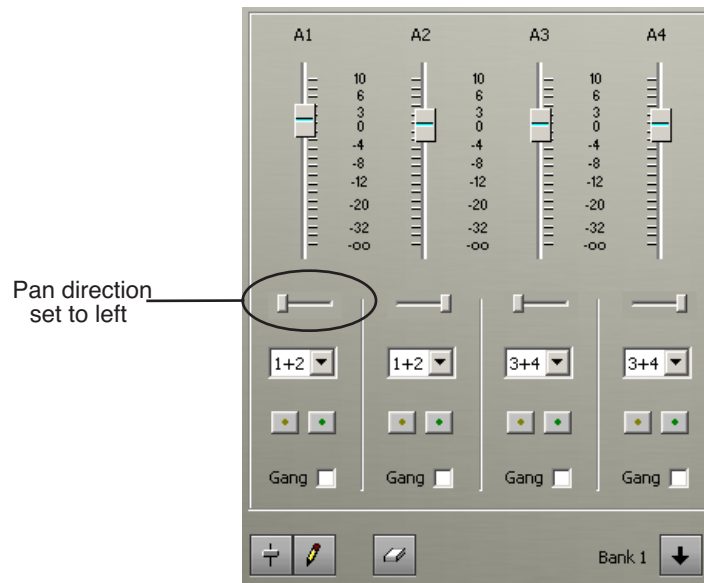
To adjust multiple audio tracks:

1. In the Audio Mixer Tool, check the **Gang** checkbox for each track you want to adjust.
2. Move the slider up or down to set the track volumes.



Setting the Pan Control

The pan control adjusts sound location. By default, odd-numbered channels pan to the left and even-numbered channels pan to the right.



Changing the pan direction affects the entire track in a sequence.

To change the pan direction:

- Drag the pan slider for an audio channel to the right or left position.

To set the pan direction to center, press **Alt + click** on the pan slider.

Monitoring Audio Tracks

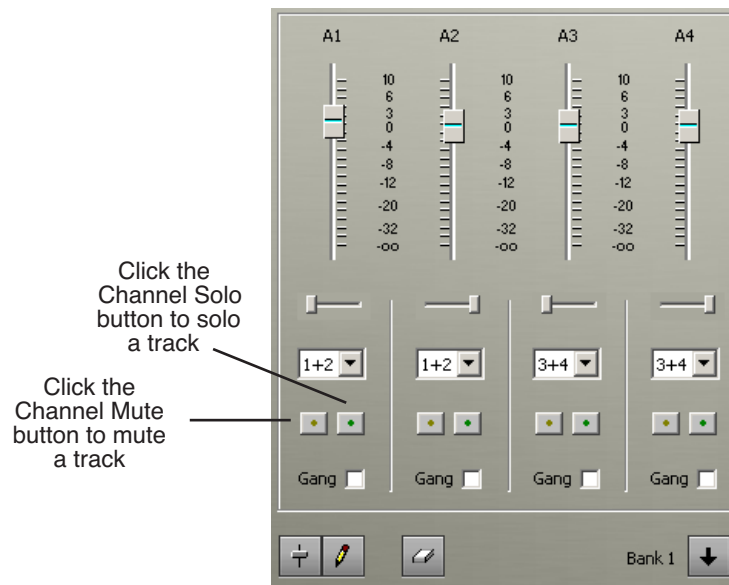
By default, Aurora Edit monitors all audio tracks in a sequence. However, you can specify the tracks to monitor using the Solo and Mute buttons.

Soloing a Track

When you Solo a track, all other audio tracks mute until you turn off the Solo feature. You can also Solo multiple tracks if you wish.

To Solo one or more tracks:

- In the Audio Mixer Tool, click the **Channel Solo** button for each track you want to Solo.



To turn off Solo, click each Channel Solo button again.

Muting a Track

Muting is the opposite of Soloing. When you Mute one or more tracks you hear only the unmuted tracks until you deactivate Muting. Muting is useful when recording voice-overs to the Timeline.

To Mute one or more tracks:

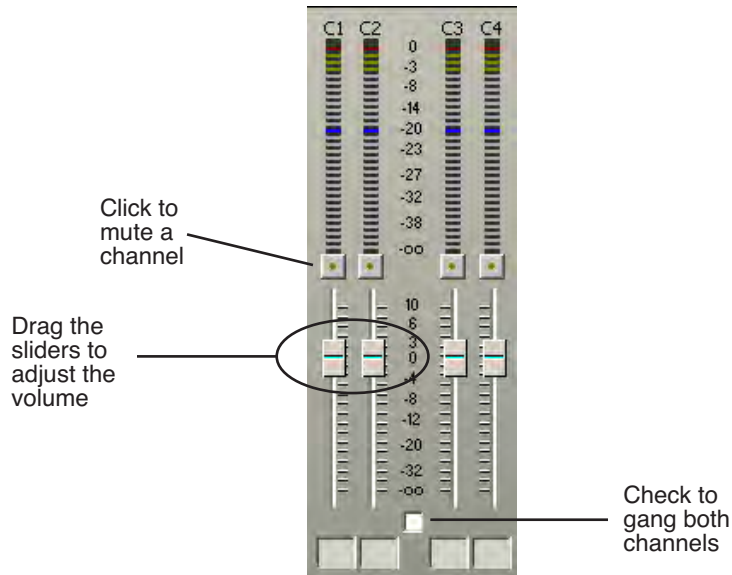
- In the Audio Mixer Tool, click the **Channel Mute** button for each track you want to mute.

To turn off Muting, click each Channel Mute button again.

Using the Master Audio Sliders to Set Output Level

You can use the Master Audio Sliders to adjust the output level for your final sequence. When you output audio, the eight audio tracks are mixed down to four or fewer tracks. The pan direction determines how tracks are mixed.

By default, odd-numbered tracks mix to channel one and even-numbered tracks mix to channel two of your output sequence.



To use the Master Audio Sliders:

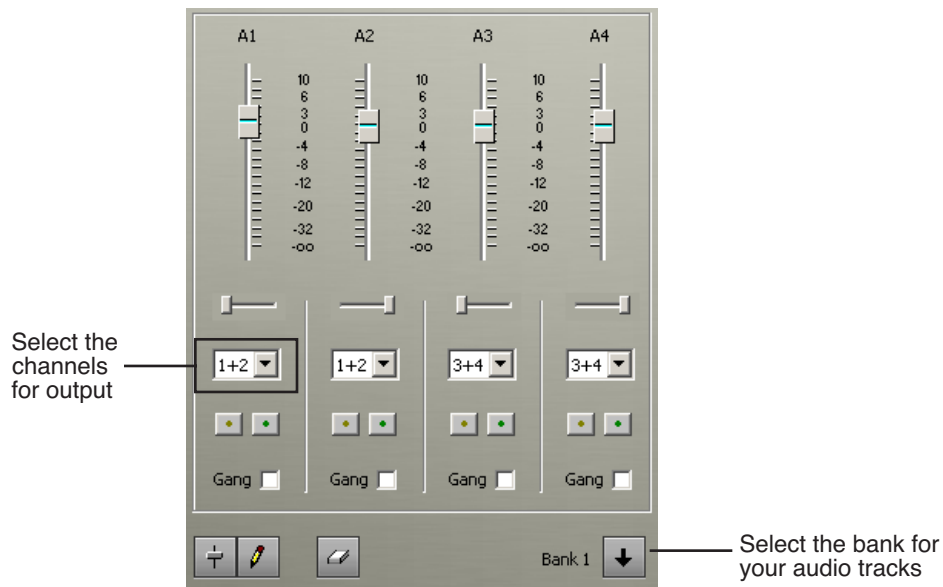
- Drag the level slider up or down for each channel to set the output volume.
- Check the Master Gang box to adjust both channels simultaneously.

Channel Routing

You can select where the audio tracks of your sequence output by specifying the number of output channels and routing the channels.

For a two-channel system, the channels route by default as follows:

- If the pan control is in the left position, output routes to Channel 1.
- If the pan control is in the right position, output routes to Channel 2.
- If the pan control is in the center position, output routes to all channels.



To change channel routing:

- Click the arrow next to the **Channel Routing** field for each audio track you want to change and select a new setting.

You can select from **1+2**, **3+4**, or **ALL**. If you have more than four audio tracks in your sequence, click the **Bank Select** arrow to move to Bank 2 and then make your changes for tracks A5 through A8.

Adjusting Audio Gain

Aurora Edit lets you adjust the audio levels within a clip in your sequence. Audio may record in at levels that are too low or too high. The Audio Gain feature lets you compensate by adjusting the clip. You can adjust the audio between -41 dB and +10 dB.

To adjust an audio clip, you can use the Timeline Tool, the Trim Tool, or the Audio Mixer Tool.

To adjust the audio gain in a clip:

1. Select the clip you need to adjust.
2. Right-click in the appropriate audio track.
3. Choose **Adjust Audio Gain**.

The Adjust Audio Gain dialog box appears.

4. Enter a new value for the audio gain:

- To lower the gain, enter a value preceded by a minus sign, such as -5.
- To raise the gain, enter a value, such as 5.

5. Click **OK**.

The new value appears for the audio clip.

Using Audio Automation

You can use Audio Automation to adjust volume on the fly while a sequence is playing. You can then go back to adjust the fade control points for each level.

To use Audio Automation:



1. Press **6** on the keyboard to select the Audio Mixer Tool.
2. Click the **Write Audio Automation** button.
3. Click in the Timeline where you want the audio automation to start.
4. Press **spacebar** or click **Play** to play the sequence.
5. As the sequence is playing, click on the audio slider in the appropriate channel and raise or lower it.
6. When you reach the end of the sequence, press the **spacebar** to stop.

The automation appears as fade control points in the audio tracks.

Showing Audio Automation

When you play a sequence with Audio Automation, you may want to see the audio sliders moving along with the video, which show you the audio changes you made while recording.

To show Audio Automation:



- Verify that the **Show Audio Automation** button is activated in the Audio Mixer Tool.

When you play the sequence, the sliders move along with it. If you need to do any fine-tuning, you can move any of the fade control points once the sequence has stopped playing.

If you play a sequence without Show Audio Automation on, you see the fade control points from the automation, but the sliders don't move during playback.

Removing Audio Automation

You can remove an individual fade control point or all points in a sequence.

To remove a single fade control point:

- Press **Ctrl + click** on a fade control point to remove it.

The cursor changes to a red hand, allowing you to click and remove the control point.

To remove all fade control points:



- Click **Clear Audio Automation**.

Crossfading Audio

Aurora Edit lets you create audio crossfades between any two edit points in your sequence using the Transition Tool. See [“Adding Audio Crossfades” on page 131](#) for instructions.

Adding Audio Narration

With Aurora Edit, you can record and insert narration in your sequences by recording directly to the Timeline.

Before you can record a narration, you need to create a microphone source in Aurora Edit. See “Adding Video Sources to Aurora Edit” on page 210 for instructions.



To add narration to the Timeline:

1. Open the sequence where you want to add the narration.
2. Select the Source Tool by pressing **2** on your keyboard or clicking the **Source Tool** button in the Timeline Toolbar.
3. If necessary, adjust the input levels to prevent overload at the input stage of the source microphone.
4. Mark an In and Out point in your sequence where you want the voiceover to record.
5. If you want to continually record over the same point until you are satisfied with the performance, click the **Loop Record** button to enable it.
6. If you want the system to display the remaining duration of the record, press the **Record Countdown** button.
7. To start recording, press **F12** on your keyboard or click the **Start Recording** button.
8. To stop recording, press the **spacebar** on your keyboard or click the **Stop Recording** button.

If you've enabled Loop Tones (see the Table on page 211 for instructions), a tone will sound at the end of each microphone recording. When the loop tones are done playing, the record starts again automatically. You can use loop tones for voiceovers directly to the Timeline in case you make a mistake and need to re-record.

Creating Audio Effects

Aurora Edit lets you create audio effects in your sequence by adjusting the audio EQ in a clip, adjusting or disguising a voice.

You can adjust the Playback EQ of a clip that has already been recorded or the input EQ of a live source. You can also disguise a voice to go along with a blur or mosaic video effect, which disguises the face of an individual.

This chapter discusses the following topics:

- [Using the Audio Effects Tool](#)
- [Equalizing Audio in a Recorded Sequence](#)
- [Disguising a Voice in a Clip](#)

Using the Audio Effects Tool

To adjust the audio EQ or disguise a voice in a clip, use the Audio Effects Tool. You can also adjust the Input audio EQ of a live source.



To select the Audio Effects Tool, press **7** on your keyboard or click the **Audio Effects Tool** button in the Timeline Toolbar.

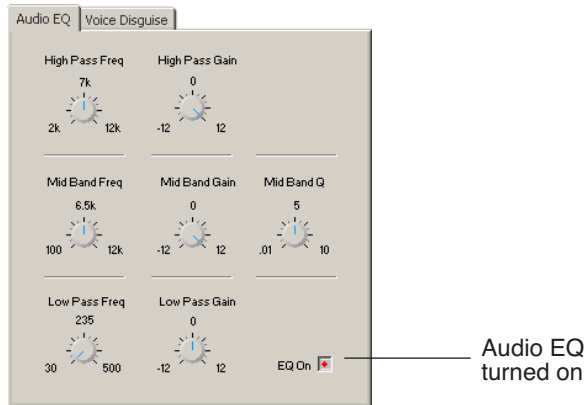


Equalizing Audio in a Recorded Sequence

Using the Audio EQ tab in the Audio Effects Tool, you can boost or cut the low-end audio, adjust the mid range audio, and modify the high-end shelf. You can adjust the Audio EQ on a single clip or multiple clips in a sequence.

The Aurora Edit Audio EQ is a 3-band parametric EQ, consisting of a low-pass filter, a mid-band pass with a variable Q, and a high-pass filter.

When disguising a voice, adjusting the Audio EQ on a clip in addition greatly enhances the effect.



NOTE: Sequences with 5 or more audio tracks cannot play both playback and live EQ at the same time. During an edit, any unrendered EQ will not be heard to allow for input EQ.



To adjust the audio EQ in a clip:

1. Press **7** on your keyboard or click the Audio Effects Tool button.
2. Select the clip you want to adjust. To select multiple clips, hold down the **Ctrl** key while clicking on clips.
The EQ turns on automatically and the button turns red.
3. Adjust the High, Mid, and Low frequencies as needed.
A description of each adjustment follows this procedure.
4. Play back the clip to hear your changes.

NOTE: While you are playing a clip, you can toggle the EQ button on and off to compare the original and adjusted clips.

5. Make further adjustments as necessary.
6. Click **Apply** to apply your changes.

While you can hear the changes when you play back the clip, you need to render the effect before you can send it to another workstation or editor. If you don't render the effect, Aurora Edit automatically renders before sending.

You can also apply a previously applied Audio EQ effect to other clips in the same Timeline:

1. Select the unrendered clip.
2. **Ctrl + click** the audio clips you want to affect.
3. Select **Apply**.

Adjusting the Frequency

The Frequency dials let you adjust the frequency of the three shelves. The ranges for adjusting the frequency are:

Dial	Range	Default
High Pass Frequency	2k Hz to 12k Hz, +/- 12 dB	7k Hz
Mid Band Frequency	100 Hz to 12k Hz, +/- 12 dB	6.5k Hz
Low Pass Frequency	30 Hz to 500 Hz, +/- 12 dB	235 Hz

Adjusting the Gain

The Gain dials let you alter the gains of the three shelves. The ranges for adjusting the gain are (units are in dB):

Dial	Range	Default
High Pass Gain	-12 to +12	0
Mid Band Gain	-12 to +12	0
Low Pass Gain	-12 to +12	0

Adjusting the Mid Band Q

The Mid Band Q lets you alter the octave range for both the Mid Band Frequency and the Mid Band Gain.

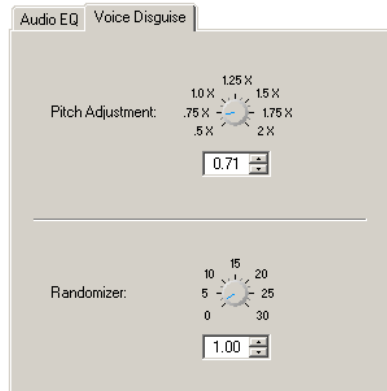
The range for the Mid Band Q is .01 to 10, with 5 as the default.

NOTE: You can double-click any dial to reset the default value.

Disguising a Voice in a Clip

Using the Voice Disguise tab on the Audio Effects Tool, you can distort a clip's audio using the Pitch Adjustment and Randomizer parameters.

Voice Disguise is not a real-time effect; Aurora Edit automatically renders the voice disguise when you apply the effect to a clip.



To disguise a voice in a clip:



1. Press **7** on your keyboard or click the Audio Effects Tool button.
2. Click the Voice Disguise tab to bring it to the front of the window.
3. Select the clip you want to disguise. To select multiple clips, hold down the **Ctrl** key while clicking on clips.
4. Adjust the pitch and use the randomizer as necessary.

A description of each adjustment follows this procedure.

5. Click **Apply** to apply your changes.

The voice disguise adds to your clip, and a new master clip is created and saved to the Rendered Clips bin.

Adjusting the Pitch and Randomizing the Voice

When you adjust pitch you also adjust the tone of a voice. Adjusting the pitch less than 1x makes the audio sound slower and lower. Adjusting the pitch greater than 1x makes the audio sound faster and higher. A lower pitch is typical for a blur or mosaic video disguise.

You also can apply the Randomizer along with the Pitch Adjustment. The Randomizer periodically alters the Pitch Adjustment in order to further skew the audio, therefore better disguising the voice.

The ranges for these adjustments are:

Dial	Range	Default
Pitch Adjustment	.5x to 2x	1x
Randomizer	0 to 30	0

Creating Video Effects (Option)

Aurora Edit lets you create a variety of video effects with clips in your sequence, including blurs, mosaics, color inverting, and mirroring. You can also resize video images and use key shapes to create Picture-in-Picture (PIP) effects.

This chapter discusses the following topics:

- [Video Effects Overview](#)
- [Understanding Video Effects](#)
- [Using the Video Effects Tool](#)
- [Adding an Effect to the Timeline](#)
- [Defining Your Video Effect](#)
- [Working with Keyframes](#)
- [Setting a Path for the Effect](#)
- [Viewing Effects Within Your Sequence](#)
- [Saving Video Effects](#)
- [Rendering Video Effects](#)
- [Layering Effects](#)
- [Exporting Video Effects](#)

Video Effects Overview

Adding video effects to your sequences involves choosing the effect you want, determining the effect duration, and adding keyframes to the effect. Aurora Edit also provides a number of preconfigured video effects that you can drag directly onto the Timeline.

Creating video effects involves these basic steps:

1. Place an effect on the Timeline.
The effect can be new, blank, or saved in your Bin.
2. Define the effect by selecting and modifying an effect and its options.
3. Insert a keyframe at the position where the effect starts.
4. Continue to insert keyframes to determine the course of the effect.
5. Select the path to use for the effect.
6. Press **Run** to review the effect.
7. Click **Render**, **Render All**, or **Mixdown** to complete the effect(s).
8. Save the effect to the Saved Effects Bin if you want to re-use again.

This chapter discusses each of these steps. For a complete description of each video effect, their options, and ranges, see *Appendix* .

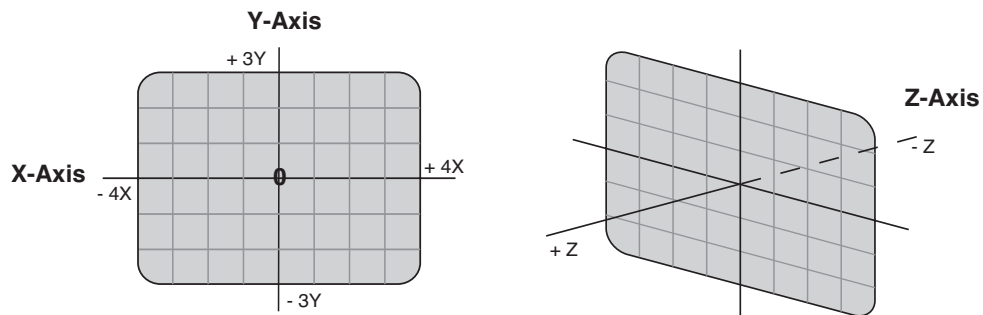
Understanding Video Effects

Before you can create video effects, you need to understand the ways you can manipulate the video image.

Moving the Foreground Image Within the Viewer Window

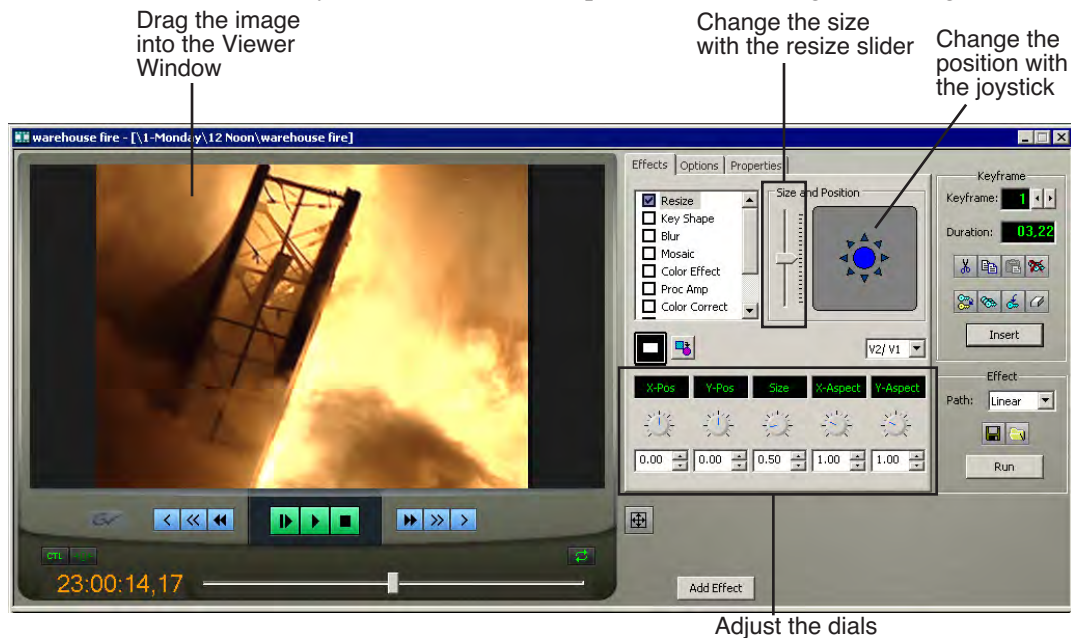
When you create a Resize or Key Shape effect, one of the video tracks becomes the foreground and the other becomes the background. With a Resize Effect, the foreground image defaults to 50% the size of the background image and is visible. When you apply a Key Shape effect to a single video track, you cannot see the initial key shape until you apply an effect to it. When you add another effect to the Key Shape effect, you can then see the shape and position it.

You can manipulate the foreground image in five different ways:



- X-Axis — The image moves left or right.
- Y-Axis — The image moves up or down.
- Z-Axis — The image moves either closer or farther away, giving the impression that the foreground is getting either larger or smaller, respectively.
- X-Aspect — The image stretches or shrinks along the X-Axis.
- Y-Aspect — The image stretches or shrinks along the Y-Axis.

There are several ways to alter the size and position of the foreground image:



- Drag the image within the Viewer Window — When using Resize or Key Shape, the mouse cursor changes to a hand. Holding the left mouse button down grabs the image and allows you to move it left, right, up, or down. You can also change its position on the Z-Axis by holding down the **Ctrl** key while dragging up and down. Finally, holding down the **Alt** key locks the mouse movement to the X-Axis or the Y-Axis, depending on the direction you move the mouse after pressing the Alt key.
- Use the joystick — From the Effects and Options tabs, you can move the foreground image along the X- and Y-Axes by clicking the joystick and moving it in any direction. The joystick's primary purpose is to position the foreground image outside the viewing area.
- Move the resize slider — You can change the image size (the Z-Axis) by moving the resize slider up to enlarge the image and down to make it smaller.
- Adjust the dials — You can use the resize and key shape parameter dials to change for X-, Y-, and Z-Axis positions, and X- and Y-Aspect changes.

To adjust a dial, click the dial and drag right to increase the value or drag left to decrease the value. Double-click a dial to reset it to 0.

You can also make adjustments by entering a value in the box below a dial or by clicking the up and down spin controls beside a value box.

- Use the keyboard — You can also use the arrow keys on the keyboard to move the foreground image:
 - The left and right arrows move the image along the X-Axis
 - The up and down arrows move the image along the Y-Axis
 - **Ctrl** + up and down arrows move the image along the Z-Axis
 - **Shift** + left and right arrows adjust the X-Aspect
 - **Shift** + the up and down arrows adjust the Y-Aspect

Using the Video Effects Tool

To create video effects to use in your sequences, you use the Video Effects Tool.



To select the Video Effects Tool, press **8** on your keyboard or click the **Video Effects Tool** button in the Timeline Toolbar.



Adding an Effect to the Timeline

The first step in creating a new effect is to place a blank effect template on the Timeline that will contain the keyframes to comprise the effect.

To add a blank effect to the Timeline, there must be an effects (FX) track present. When you first create a sequence you can check the **Video Effects Track** checkbox to add an effects track to the Timeline.



If you are working with a sequence without an effects track, click the **Sequence Properties** button on the Timeline Toolbar and check the **Video Effects Track** checkbox to create the track.

There are several ways to add a blank effect to the Timeline:

- Highlight the clip(s) for the effect and click **Add Effect** or **Shift + 8**.

Aurora Edit places the effect on the effects track with the same duration as the selected clip(s) and sets the correct track for the effect. For example, if you select a clip on Video Track 1 and add an effect, V1 is automatically designated as the track that receives the effect.

You can automatically create a Resize effect by selecting overlapping clips on the two video tracks and clicking **Add Effect**.

- Mark In and Out points on the Timeline to set the effect duration and click **Add Effect**.

The effect appears on the Timeline at the location and with the duration set by the mark points. If you mark an In point or an Out point but not both, you must enter an effect duration in the pop-up window and click **OK**. The Mark Point you set marks either the beginning of the effect (if you marked an In point) or the end of the effect (if you marked an Out point).

- Click **Add Effect** within the Video Effects Tool, enter the duration of the effect (the default is 1 second) and click **OK**.

The effect appears on the Timeline at the pointer location.

- Right-click on the Timeline, choose **Add Effect**, enter the effect duration (the default is 1 second) and click **OK**.

The effect appears on the Timeline at the pointer location.

You can change the duration of the video effect using the Extend Edit feature:

1. To lengthen or shorten an effect, select the effect on the Timeline.
2. Place the pointer where you want the effect to end or begin.
3. Press **V** on the keyboard.

The effect duration moves to the new pointer position, thereby lengthening or shortening the effect.

A video effect overlays the video tracks, allowing you to slide the video underneath it on tracks V1 and V2. The effect characteristics are applied to the clips that reside on the video tracks below it, which lets you swap one video effect for another or one video clip for another.

Using Saved Effects in Your Sequence

Aurora Edit provides a number of preconfigured effects, stored in an Effects Bin, including Dip to Black and White, Dip to Color, Fades, Flash Dissolve, Spotlight, and White Flash. You can add these effects to your sequence and modify them to suit your needs.

If you don't have an Effects Bin, you can import each effect into your Bin. The effects are located at **C: \ ProgramFiles \ Grass Valley \ Aurora Edit \ Effects**. See [“Importing Effects” on page 157](#) for instructions.

NOTE: You must have the complete Aurora Edit Effects Package to use all of these effects. If you don't have the package you can still use the effects Dip to Black and White, Fade from Black, and Fade to Black.

Saving effects also saves their duration, but the duration of an effect you place on the Timeline depends upon the way you add the effect to your sequence. There are multiple ways to add a saved effect to your sequence:

- Drag and drop the saved effect onto the Timeline — the effect duration is exactly as it was when saved and the keyframes are in the same positions.
- Highlight the clip(s) for the effect and drag the saved effect onto the Timeline — the effect duration and keyframes adjust to match the duration of the selected clip(s).
- Mark In and Out points on the Timeline to define the effect duration and then drag a saved effect onto the Timeline — the effect duration and keyframes adjust to fit the duration between the mark points.
- Click **Open**, select the effect, and click **Open** — the duration follows the above guidelines based on whether you select mark points or a clip for the effect.

Once you have the effect on the Timeline, you can use the Video Effects Tool to modify the effect.

Importing Effects

You can also use effects that are located on another Aurora Edit workstation, another computer, a network server, or a diskette. You can only import effects with a .vef suffix. For details on saving effects on other media, see [“Exporting Video Effects” on page 164](#).

To import an effect into your sequence:

1. Choose **File \ Import \ Effect**.

The Import Effect window appears.

2. Navigate to the effect you want to import and select it.
3. Click **Import**.

A progress bar indicates the import status.

You can import effects to the Bin or directly to the Timeline, depending on which window has focus.

Defining Your Video Effect

Each video effect definition consists of the effect type, the effect size and position, options set for that effect, and any adjustments you make to the effect.

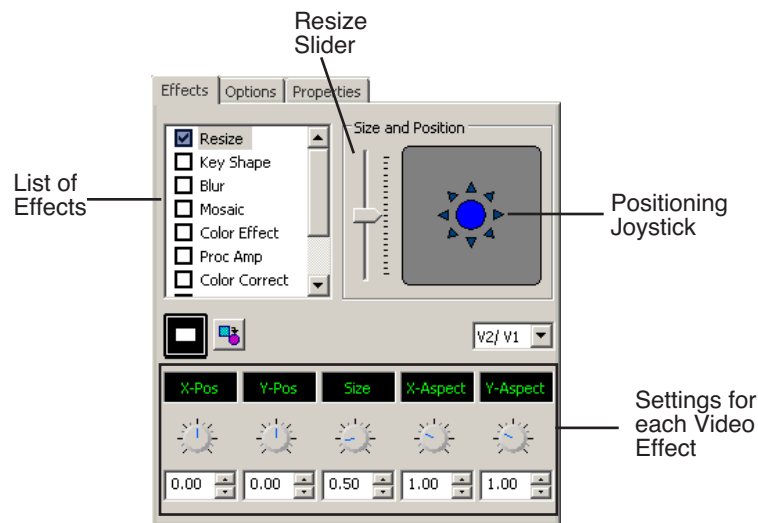
Choosing a Video Effect

After you add a blank effect to the Timeline, you choose the video effect to create in your sequence.

To choose a video effect:



1. Press **8** on your keyboard or click the **Video Effects Tool** button on the Timeline Toolbar.
2. Add a blank effect to the Timeline using the steps in the section “[Adding an Effect to the Timeline](#)” on page 156.
3. Check the checkbox next to the effect you want to use.



4. Adjust the effect settings as necessary.

Aurora Edit provides a variety of video effects to choose from. For a complete description of each video effect and its properties, see *Appendix*.

Name	Description
Resize	Enlarges the image using one video track or creates a Picture-in-Picture effect using two video tracks.
Key Shape	Gives a specific shape to a video image or applies an effect to a part of a video image. Used primarily in conjunction with other video effects, a key shape defines an area within an image that you can fill with other effects.
Blur	Distorts an image beyond recognition. Often used in conjunction with a Key Shape effect to disguise a person's identity.

Name	Description
Mosaic	Distorts an image beyond recognition. Often used on an entire image or in conjunction with a Key Shape effect to disguise a person's identity.
Color Effect	Overlays a selected color over the video with variable opacity. Used either for an entire image or in conjunction with the Key Shape effect. Used primarily for color flashes, dips or fades to color, color tints, etc.
Proc Amp	Adjusts an image's video levels. Provides options for altering the image gain, chroma, setup and hue; a Key Shape effect; or a Resize effect.
Color Correct	Adjusts the color levels in a video image; adjust the white and black balance, gamma balance, and white clip.
Mirror Vertical	Flips an image vertically.
Mirror Horizontal	Flips an image horizontally.
Luma Key	Keying inserts part of one picture into another to create a composite picture. Luma Key uses the color brightness of an incoming source to specify where to cut the hole in the background.
Chroma Key	Detects color (rather than luminance) in a video image and replaces it with a new background.
Warp	Twists and turns the image in the direction and shape selected.

Using Effect Options

For a detailed description of each option, see *Appendix* .

Name of Option	Description
Blend	Lets you change the opacity or edge softness of a resize or key shape effect.
Border	Lets you apply a border to a resize or key shape effect, change the color and size of the border, and adjust border placement around the image.
Crop	Lets you trims the foreground image of a resize or key shape effect.
Drop Shadow	Lets you apply a drop shadow to the foreground image and change the shadow's color and opacity.
Path Control	Lets you apply different paths to a particular keyframe or part of an effect; overrides the chosen effect path.

To choose and adjust effect options:



1. Press **8** on your keyboard or click the **Video Effects Tool** button in the Timeline Toolbar.
2. Click the effect on the FX track you want to modify.
3. Click the **Options** tab in the Video Effects Tool.
4. Select the option you want to use.
5. Adjust the effect settings.
6. To save your settings, click **Insert** for a new keyframe or click **Modify Keyframe** if the keyframe already exists.

Defining Effect Properties

You may want to add some descriptive information about the video effect you create. Effect properties help you remember the characteristics of the effect.

To add effect properties:

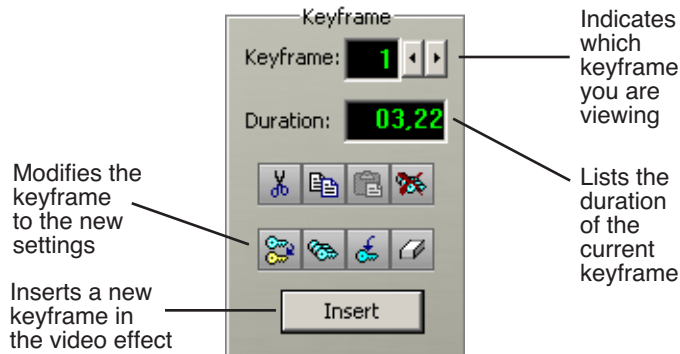
1. On the FX track, click the effect for which you want to add properties.
2. Click the **Properties** tab in the Video Effects Tool.
3. Enter the effect name and a description.

Working with Keyframes

Aurora Edit uses keyframes to synchronize a clip's video effects with the video and audio. A keyframe is a set of characteristics defining the image at a specific instant in time. Characteristics include size, location, borders, drop shadow, and cropping but do not include the video image, which resides on the video track.

After creating an effect, insert a keyframe to mark the effect's location and characteristics on the Timeline. All effects need at least one keyframe.

If you want the effect to play consistently through the clip, you only need one keyframe. If you want the effect to change throughout the clip, continue to adjust characteristics and insert keyframes throughout the clip as necessary.



Within the Video Effects Tool, some parameters are keyframeable and some are not. That is, if a parameter is keyframeable, the parameter can change from one keyframe to the next. If a parameter is not keyframeable, that parameter is used for the entire effect and cannot change across keyframes.

The type of effect is not keyframeable. See *Appendix* for a list of effect parameters and options, and whether each is keyframeable.

Inserting Keyframes

You can add keyframes to any point of a video effect. There are two general approaches for inserting keyframes.

- Step through the video and insert a new keyframe at each point where you want the effect to move. This method is useful when creating a blur or mosaic effect or when you want to move an effect to cover or highlight a specific area.

- Set up the first keyframe and insert it into the effect. Then set up a second keyframe and insert it. Aurora Edit automatically places the second and subsequent keyframes one second after the previous one. This method is useful with resizing effects such as Picture-in-Picture that are less dependent on exact frame positions than on the effect's path and speed.

Once inserted, you can adjust a keyframe's position by clicking it and then dragging it left or right.

To insert a keyframe:

1. Place the pointer at the spot where you want the keyframe.
2. Configure the video effect characteristics.
3. Press **Insert** on your keyboard or click **Insert** on the Video Effects Tool.

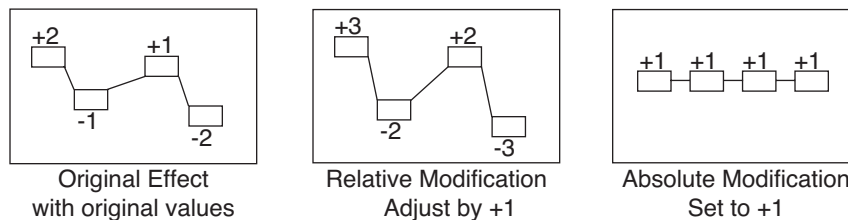
A keyframe appears on the FX track on the Timeline. This keyframe places all of the video effect characteristics on a single data point on the Timeline.

4. Continue defining the effect and inserting keyframes as necessary.

Modifying Keyframes

Aurora Edit provides some standard tools for modifying keyframes:

- Cut — Removes a keyframe and places it on the clipboard for pasting into another position or effect.
- Copy — Copies a keyframe for pasting into another position or effect.
- Paste — Pastes the properties of a cut or copied keyframe in a new location.
- Delete All — Deletes all of an effect's keyframes.
- Modify — Changes the characteristics of an existing keyframe.
- Modify All — After modifying the characteristics of a single keyframe, allows you to apply those changes to all keyframes within the effect. When modifying all keyframes, you can choose the type of modification you want:

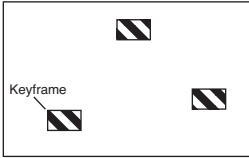
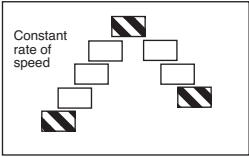
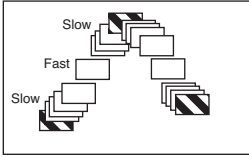
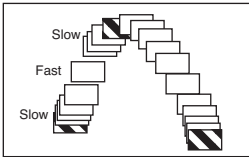


- Relative: Alters each keyframe in relation to its current status.
- Absolute: Alters all keyframes to the value set in the modifying keyframe, regardless of each keyframe's current status.
- Restore — Restores default settings to the current effect position.
- Clear — Allows you to return to an original keyframe if you have altered it and want to use the previous settings instead.

Setting a Path for the Effect

Each video effect you create has a path that determines how the effect behaves from keyframe to keyframe. You can apply paths only to an entire effect, not just a particular keyframe or part of an effect. If you want to apply a path to a specific keyframe, use the Path Control feature in the Options tab.

Aurora Edit has four path types:

Path Type	Example	Description
Hold		The effect characteristics hold for the duration of the keyframe and then change instantaneously to the next keyframe. For example, the image jumps from its location in one keyframe to a new location in the next keyframe.
Linear		The effect plays in a constant direction and at a constant rate of speed from keyframe to keyframe. For example, the image moves from one location to the next in a straight line at the same speed.
S-Linear		The effect plays in a constant direction but at a variable rate of speed from keyframe to keyframe. For example, the image moves from one location to the next in a straight line; it begins slowly, speeds up, then slows down again as it approaches the next keyframe. Because of the changing speed, S-Linear changes appear less abrupt than linear changes.
Curve		The effect plays in a variable direction and at a variable rate of speed, causing a rounded path through the keyframe. For example, the image moves from one location to the next in a smoothly curved line. The Curve path is the least abrupt type of path control; both direction and rate of speed are kept smooth and steady in appearance.

To set a path for your effect, select a path from the Path drop-down list.

To see how the path affects your sequence, click **Run**.

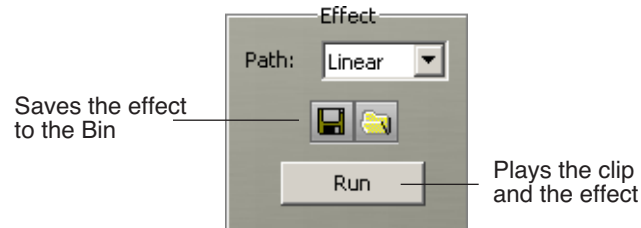
Viewing Effects Within Your Sequence

Once you create an effect, you can view it with the clip to see if you need to make further adjustments.

To view the effect with a clip:

- Press **Ctrl + W** on your keyboard or click the **Run** button in the Effect area of the Video Effects Tool.

The current video effect plays on the clip.



Saving Video Effects

After you create an effect, you can save it to use again in another sequence. You save effects the same way you save clips and sequences — in a bin. You can retrieve a saved effect and drag it onto a Timeline in another sequence.

When you save a video effect, the effect characteristics such as its duration and keyframes are saved with it.

To save a video effect:



1. Click the **Save** button in the Effect box in the Video Effects Tool.
2. Select a bin for the effect and enter a name.
3. Click the **Save** button.

Rendering Video Effects

When you add a video effect to the Timeline, you need to render the effect before you can send it to another Aurora Edit workstation or server. If you begin sending a sequence to another destination without rendering video effects, Aurora Edit automatically renders the effects before sending.

To render an effect:

1. Select the effect to render.
2. Click the **Render Effects** button in the Main Toolbar.



You can also render all video effects at the same time by clicking the **Render All** button.

NOTE: All unrendered transitions that reside under real-time effects appear as straight cuts until the transition is rendered. Field interpolated slow-motion also becomes frame-based until rendered.

Layering Effects

Aurora Edit allows you to apply more than one effect to a clip. You can mix down an effect into the video clip below it and then add another effect on the FX track that affects the same clip.

Mix Down modifies the video clip (or clips) in which the effect occurs; for example, if the effect was on V2, the effect collapses into V2. If both video tracks are being affected, the effect collapses onto V1.

To mix down an effect:

1. Select the effect.



2. Click the **Mix Down** button on the main toolbar.

You can also right-click on the effect and select **Mix Down Selected**.

A progress bar indicates rendering status.

Once an effect is rendered, it is removed from the FX track and becomes part of the video clip below it. A new master clip is also created and saved in the Rendered Clips bin.

Exporting Video Effects

In addition to saving your video effects to the Bin, you can also export them to a location outside of Aurora Edit. The effect exports as a .vef file, which you can export to any folder on your computer, to another computer on your network, or to a diskette.

To export an effect from the Bin or the Timeline:

1. Highlight the effect you want to export from the Bin or on the Timeline.
2. Choose **File | Export | Effect**.

The Export Effect window appears.

3. Select a location for the effect and click **Save**.

The video effect exports as a .vef file.

Adding Titles (Option)

The Aurora Edit Titling option lets you add titles to your sequences using built-in templates or those you create. Titles allow you to add your station logo to all of your stories, add newscaster and/or sportscaster names, and other graphics or text you wish to superimpose on your video.

To use the Title Tool, you need to have the Chyron® Lyric plug-in installed on your Aurora Edit workstation and have a Chyron license. See your system administrator if you want this option.

NOTE: *This chapter highlights some of the Lyric features; see the Lyric online help for complete documentation.*

This chapter discusses the following topics:

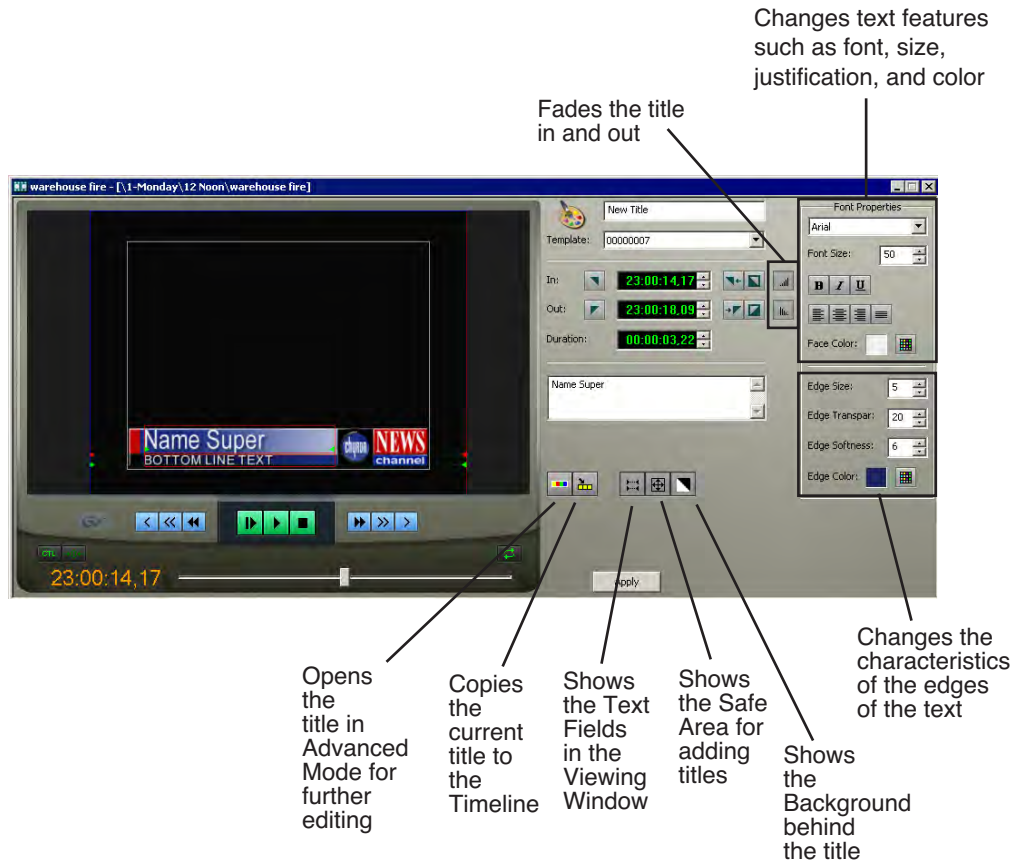
- [Using the Title Tool](#)
- [Using Title Templates](#)
- [Modifying a Template for Your Sequence](#)
- [Advanced Titling](#)
- [Adding Fonts](#)

Using the Title Tool

To add titles to your sequences, use the Title Tool.

T

To select the Title Tool, press **Ctrl + T** on your keyboard or click the **Title Tool** button in the Timeline Toolbar.



Using Title Templates

Aurora Edit includes several modifiable sample templates, which you can find in the Templates drop-down list. By default, the templates list displays files located in the **C:\LyricDemo** directory.

If you create additional title templates (in .lyr format) that you wish to appear in the Templates list, place them in the samples directory or configure Aurora Edit to use a different directory (see [“Setting Graphics Options” on page 220](#) for instructions).

To add a title to your sequence:

1. Make sure that your sequence has a graphics track; if not, you need to add it:
 - a. With the sequence open, click the **Sequence Properties** button on the Timeline toolbar.
 - b. In the Sequence Properties window, check **Graphics Track** and click **OK**.
 2. Select a template from the Template drop-down list.
- The title template appears in the Viewing Window.



3. Make any changes to the title graphic.
- The next section, [Modifying a Template for Your Sequence](#), describes changes you can make.
4. Add a title to your sequence using one of the following methods:

- Add a Mark In and Mark Out Point on the Timeline and click the **Copy to Timeline** button—the title appears between the mark points; or
- Press the **Copy to Timeline** button with no mark points. The title starts at the cursor position and uses the duration set in the Options menu.



If you need to extend the duration of a title, highlight the title on the Timeline, move the cursor to the new duration point, and press **V** (Extend Edit) on the keyboard.

5. Play your sequence to view the title.

The new title appears on the Graphics track on the Timeline and is saved as a graphic file in the Bin. To use a saved title in other sequences, drag it onto the Timeline of the new sequence. Aurora Edit copies the title into the new Bin so you can edit it independently from the original.

Modifying a Template for Your Sequence

The default templates contain placeholder text and graphics that you'll need to change for your sequence.

You can make changes to any existing text field. To add another field, see [“Advanced Titling” on page 170](#).



Selecting a Text Field

To change text in the template, you first need to select the text field. Any changes you make to a text field affect the entire field — you cannot change part of a field, such as bolding only one word.

To select a text field:



1. Verify that the **Show Text Fields** button is toggled on.
2. Double-click the green arrow at the end of the text field you want to modify.

The arrow turns red and the text appears next to the Viewing Window.

Editing Text

To change the text in any part of a title:

1. Select the text field.
The selected text appears next to the Viewing Window.
2. Modify the text as necessary.
3. Click **Apply** to save changes to your title.

Changing Text Properties

You can change many text properties within a title. Changes affect the entire text field.

To change text properties:

1. Select the text you want to modify.

The selected text appears next to the Viewing Window.

2. Change any of the following as necessary:

- Font—Select a font from the drop-down menu.
- Size—Enter a new font size or click the arrows to change the size.
- Style—Click the buttons for Bold, Italic, or Underline.
- Alignment—Select Align Text Left, Center, Right, or Justify Text.
- Color—Click the color button, select the new color, and click **OK**.

3. Click **Apply** to save changes to your title.

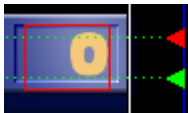
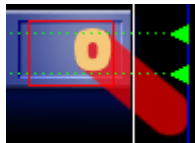
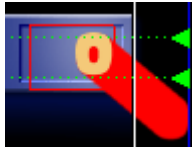
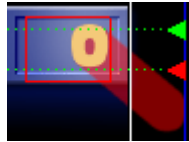
Changing Edge Properties

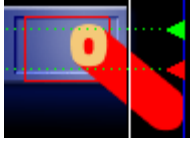
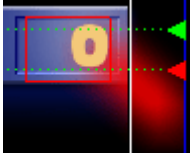
In addition to changing text properties, you can also modify its edge properties. The main use of this feature is to make a drop shadow on the text.

These options affect the right edge of each character in the selected text field.

Option	Range	Description
Size	0-100	0 is not visible at all and 100 is the full size of the edge.
Transparency	0-100	0 is fully opaque and 100 is fully transparent.
Softness	0-99	0 is no softness and 99 is the full softness available for the edge of the text.

The following table shows each of the edge characteristics using different values:

Edge Characteristic	Lowest Value = 0	Highest Value = 100
Size		
Transparency		

Edge Characteristic	Lowest Value = 0	Highest Value = 100
Softness		

To change edge properties:

1. Select the text field.
The selected text appears next to the Viewing Window.
2. Make any of the following changes:
 - Size, Transparency, and Softness—Enter new values or use the arrows to change the values.
 - Color—Click the color button to select a new color.
3. Click **Apply** to save these changes to your title.

Advanced Titling

To create a new template or extensively edit an existing one, you use the Title Tool's Advanced Mode, which launches the Chyron Lyric plug-in. If you need to configure the plug-in, see [“Setting Graphics Options” on page 220](#).

To use Advanced Mode:



1. Click the **Advanced Mode** button in the Title Tool.
The Chyron Lyric plug-in appears (see [page 171](#)).
2. Make changes to the current title or create a new one.
The rest of this section describes how to perform several tasks you may frequently use. For more detailed instructions, see the online help under **Help | Help Topics**, or see the Chyron documentation.
3. If you made changes to the Font or 2D Font FX tabs, click **Apply** in the Properties window. Changes made directly on the Lyric Canvas display in the Title Tool automatically.
4. Close the window.
5. Click **Apply** in the Title Tool to apply the title changes to the Timeline.













Understanding the Lyric Plug-in

The Lyric plug-in consists of a Canvas in which you create your title, a toolbar, and a Properties window:



The Lyric Toolbar

The Lyric plug-in toolbar provides access to common functions:

Button	Function
	Opens a two-dimensional text window so you can add text to your title; this text cannot be edited within the Aurora Edit Title Tool.
	Imports a graphic from a saved file.
	Imports a background image or texture from a saved file.
	Opens a template field so you can add text to your title; this text can be edited within the Aurora Edit Title Tool.
	Erases elements from the title canvas or erases the entire canvas.
	Toggles the default background on and off. The default background is a black or gray background that displays over the video to help with visibility while you are creating or modifying a title. The default background does not affect the video output.
	Toggles between displaying text window and template borders on the canvas.
	Aligns the left edges of two or more template fields.
	Aligns the right edges of two or more template fields.
	Aligns the top edges of two or more template fields.
	Aligns the bottom edges of two or more template fields.
	Resizes the selected template fields to be the same width.

Properties Window

The Properties Window has two active tabs:

- **Fonts**—Lets you select a font and adjust its characteristics.
- **2D Font FX**—Lets you change character type face and edge properties, such as transparency, edge size, edge angle, and color/texture fill.

Changing the Title Background

You can select a solid color or an imported graphic as your background.

To change the background:



1. From within the Lyric plug-in, click **Change Background**.
2. Select **Solid/Ramp Color** or **Graphic File**:
 - If you selected Solid/Ramp Color:
 - a. Select the mode for the background, **Ramp** or **Solid Color**.
 - b. Select the new background color.
 - c. Click **OK**.
 - If you selected Graphic File, select a file to import and click **Open**.

Importing Graphics

You can import a variety of graphic file formats into your title.

To import a graphic file:



1. Click **Import Graphics**.

The Import Graphics window appears.
2. Select the graphic file you want to import.
3. Click **Open**.

The graphic appears on the canvas.

To move the graphic on the canvas, drag it to a new position with the mouse.

Adding Text

You can add text to titles using one of two methods:

- Add 2D text to your template, which can only be edited in Advanced Mode
- Add text as a template field that can be edited in basic mode

Adding 2D Text

You can add text to your title canvas, such as the name of your station or show segments, that doesn't usually change from sequence to sequence.

To add text to your canvas:



1. Click **2D Text**.

A 2D text window opens.

2. Enter text at the cursor.

To move the text window around the canvas, click and drag the title bar.

To use other features of the Lyric plug-in to change the appearance of the text, see the Lyric online help.

Adding Template Fields

If you want to be able to edit text within a title, you need to add a text template field rather than a 2D text field. Any text you add using a template field can be edited within the Aurora Edit Titling Tool.

To add a template field:



1. Click **Template**.

An empty template field is added to your canvas.

2. Enter text in the field; it is a good idea to enter a description of what type of text should be in this field, i.e., Reporter Name.
3. Continue adding template fields as necessary.

Adding Fonts

The Chyron Lyric CD-ROM includes additional fonts you can use to provide greater text variety in your titles.

Adding many additional fonts may slow the application down, so add only the fonts you need.

To add fonts:

1. Insert the Chyron Bitstream Fonts CD into the CD-ROM drive,
2. From the Windows Start menu, select **Settings | Control Panel | Fonts**.
3. From the File menu, select **Install New Font**.
4. In Drives, select your CD-ROM drive.
5. In Folders, double-click the **FONTS** folder.
6. In List of fonts, click the font you want to add.

To select more than one font, hold down the Ctrl key and click each font you want to add.

7. Click **OK**.

Sending & Storing Sequences

Once your sequence is complete, you have several output options. The most efficient method is sending the sequence to a network video server.

This chapter discusses the following topics:

- [Sending Sequences to Another Aurora Edit or a Playback Server](#)
- [Recording Completed Sequences to Tape](#)
- [Storing Sequences on Aurora Edit](#)
- [Creating a Playback List](#)

Sending Sequences to Another Aurora Edit or a Playback Server

Sending your completed sequences to a playback server is the most common way to use Aurora Edit. You can also send your sequences to another Aurora Edit workstation or to a network server.

If you have a Profile Video Server, K2 Media Client, or M-Series iVDR, you can send your sequences to the server for almost instant playback to air. Once you establish a network between the media server and other Aurora Edit workstations, you can send clips and sequences to other Aurora Edit workstations as well as the media server.

You follow the same steps to send a story to any Aurora Edit workstation or compatible playback server.

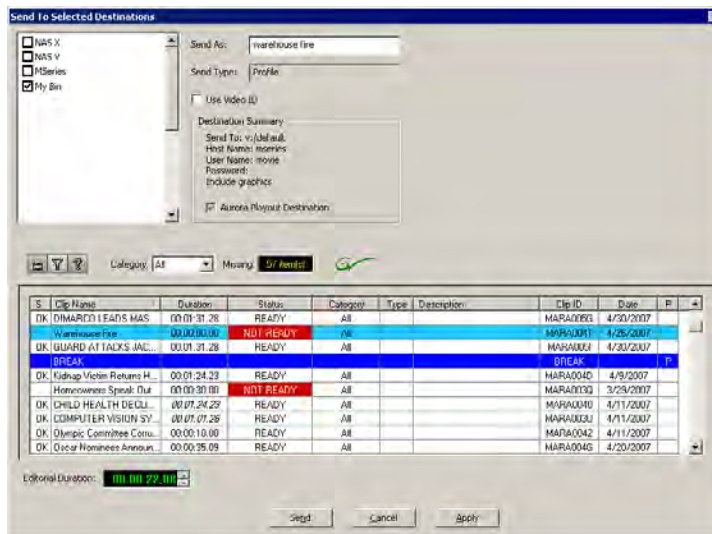
To send a completed sequence:

1. Go to the Bin and highlight the sequence you wish to send by clicking on the sequence title.

If the sequence is open on the Timeline, you don't need to go to the Bin.

2. Press **F2** on the keyboard or click the **Send to File** button in the toolbar.

The Select Destination window appears, showing all available locations:



NOTE: If you need to add another destination, go to **Tools | Options | Send**.

3. Click on the box where you want to send the sequence.
4. If you want to change the name of the sequence, enter it in the **Send As:** field.
You cannot change the **Send Type** or **Send To** fields.
5. Click **Send** or press **Enter** on the keyboard to send your sequence.

You can use the Video ID of a sequence instead of the sequence name by selecting the **Use Video ID** box in the Select Destination window. If no Video ID appears with the sequence, that box is grayed out.

Associating a Sequence with an Aurora Payout Placeholder

If you create a clip or sequence on Aurora Edit for a specific placeholder in Aurora Payout, you need to send it back to a payout Media Server so it can be played to air.

To send a sequence and associate it with an Aurora Payout placeholder:

1. Select the completed sequence in the Aurora Edit Bin.

If you have the completed sequence open in Aurora Edit, it is already selected.

2. Press **F2** on the keyboard or click the **Send to File** button in the toolbar.

The Send To Selected Destinations window appears, displaying the list of open Aurora Payout placeholders.

3. Select the placeholder to assign to your completed sequence.

NOTE: *If the sequence was already linked to a story or placeholder, the **Send to Selected Destinations** window automatically selects the Aurora Payout placeholder.*

4. Enter an **Editorial Duration** for the sequence, if desired.

When sending a linked story to an Aurora Payout destination, you have the opportunity to change the Editorial Duration. The duration is sent back to the Newsroom Computer System as the actual on-air duration of the sequence for more accurate rundown timing.

If left unchanged, the total duration of the story is sent by default.

5. Click **Send**.

The clip is automatically sent to the Media Server. Once the clip is sent, the placeholder no longer appears in your Assignment List and the number of missing items at the top of the screen decreases by one.

Recording Completed Sequences to Tape

You can also record your sequences to tape. Use this to archive stories or provide a copy of a story to others not using Aurora Edit.

Before you begin:

- Make sure that you have rendered all effects before recording a sequence to tape; non-rendered effects don't record and won't be visible on the tape.

See [“Rendering Transitions” on page 126](#) and [“Rendering Video Effects” on page 163](#) for instructions.

- Save your sequence and close it.
- Cue your record tape to an appropriate recording spot.

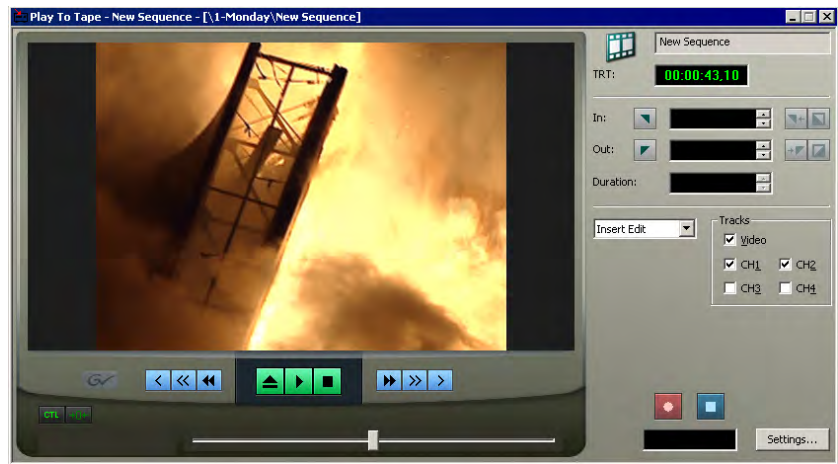
Click the **Record To Bin** button and play the tape to determine an appropriate spot to start recording.

To record to tape:

1. Highlight the sequence you wish to record by clicking the sequence title in the Bin window.
2. Click the **Play to Tape** button in the main toolbar.



The Play To Tape window appears:



3. Click the **Settings** button and verify settings in the Play Settings window:

Setting		Option	Description
Connections	Deck Protocol	Sony 422 Protocol Sony DNW-A100 DV 1394	Select the protocol for the tape deck you are using. You only need to configure this protocol once.
	Comm Port	COM 1 - COM 10	Select the communication port you are using for the tape deck. The port should be set to the same port as the Comm Port you specify for deck controls in your Source setup.
Crash Record	Playback Delay	Enter a playback delay if you want a delay between clicking Record in the Play to Tape window and when the playback actually begins. Playback Delay applies only to the Crash Record mode, providing time to press the Record button on the tape deck.	
Output	Device	Any SDI Output <Device Name>	Select the 1394 output device you are using.
	Latency	Enter a duration to add an input latency if needed.	

4. Select an edit mode for the record:
 - **Insert Edit** — Records new material at an intermediate point of an existing recording, using the existing timecode. You can send individual tracks to the tape as well.

- **Assemble Edit** — Records new material at the end of a pre-recorded section of the tape, changing the timecode.
- **Crash Record** — Initiates a record without using the auto-edit function, eliminating the need for preroll; results in a record that doesn't have a frame-accurate start position.

NOTE: *The Insert and Assemble Edit modes work only with decks that have Auto-Edit functions. Check your tape deck's user manual to determine if it supports this feature.*



5. Mark an In point.

The timecode of the record tape shows up at the Mark In point.



6. Press **F12** on the keyboard, or click the **Record** button, to start recording.

After the sequence is done recording, the deck will stop.

7. Close the Play To Tape window.



8. Review your recorded story on tape by clicking the **Record To Bin** button in the main toolbar.

Storing Sequences on Aurora Edit

Instead of sending your sequences to a playback server, you can save them on your Aurora Edit workstation to use later. To save a completed sequence, you send it to a bin on the same computer you are using. You can then create master clips instead of saving the entire sequence and the clips it uses.

To set up a send location for your system, see [“Setting Up Send Locations” on page 216](#). It is a good idea to create a bin specifically for holding stored sequences, such as HFR (Hold For Release).

To send a sequence to your system:

1. Click once on the sequence title that you want to send.
2. Press **F2** on the keyboard.

The Select Destination window appears, showing all available locations.

3. Click on the box for your system.
4. Click **Send** to send your sequence.

Your sequence archives as a single clip.

To archive a sequence so it can be edited later, export it in .AAF format:

- Select **File | Export | EDL**, select a location for the file, select **AAF Files** as the Save as type, and click **Save**.

Creating a Playback List

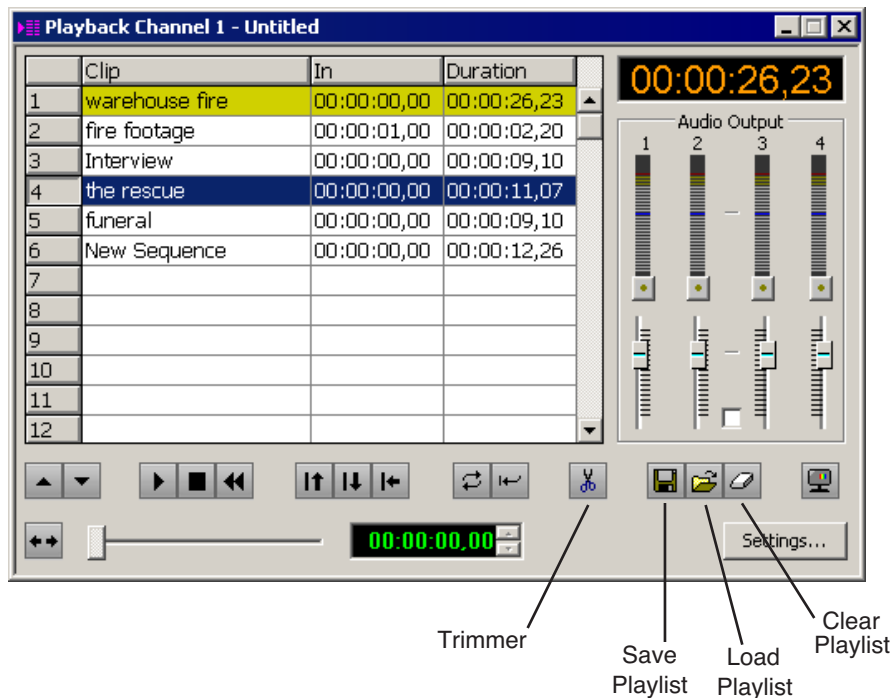
You can use Aurora Edit's playback list feature to back up your primary playback server. With this feature, stories can be played to air from any edit bay.

If you want to send sequences directly to air from Aurora Edit, use the Playback Channel feature. Opening a Playback Channel lets you add completed sequences in order and save the compiled list of sequences as a Playback List.

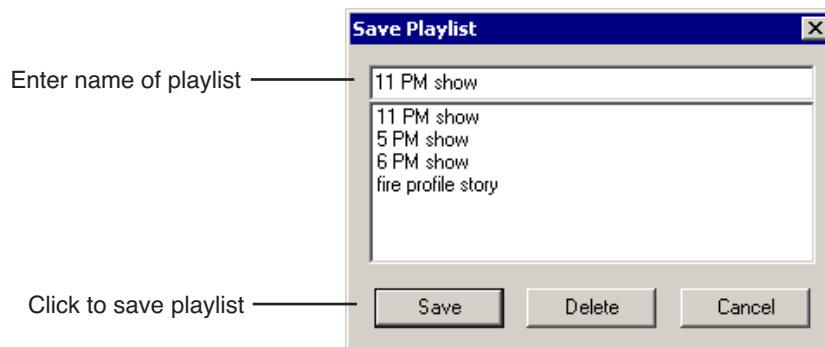
To create a playback list:

1. Choose **Channels | Open Playback Channel**.

The Playback Channel window appears:

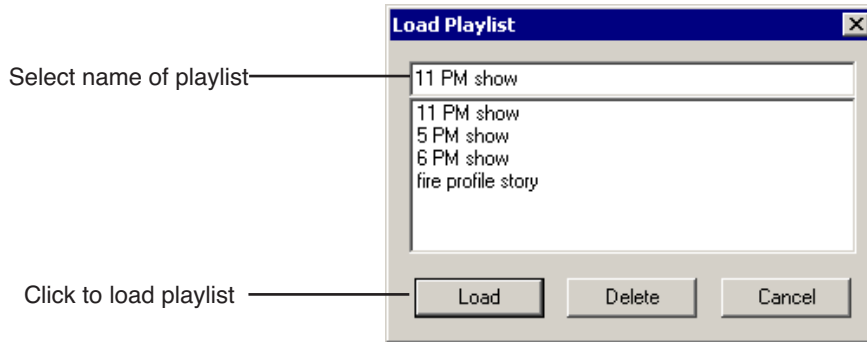


2. Open the bin (or bins) where the sequences reside.
3. Highlight each sequence and drag it into the numbered slots in the window.
4. When you are done adding sequences, click the **Save** button.



5. Enter the name of the playlist and click **Save**.
6. When you are ready to air the playlist, click the **Load** button.

The Load Playlist window appears:



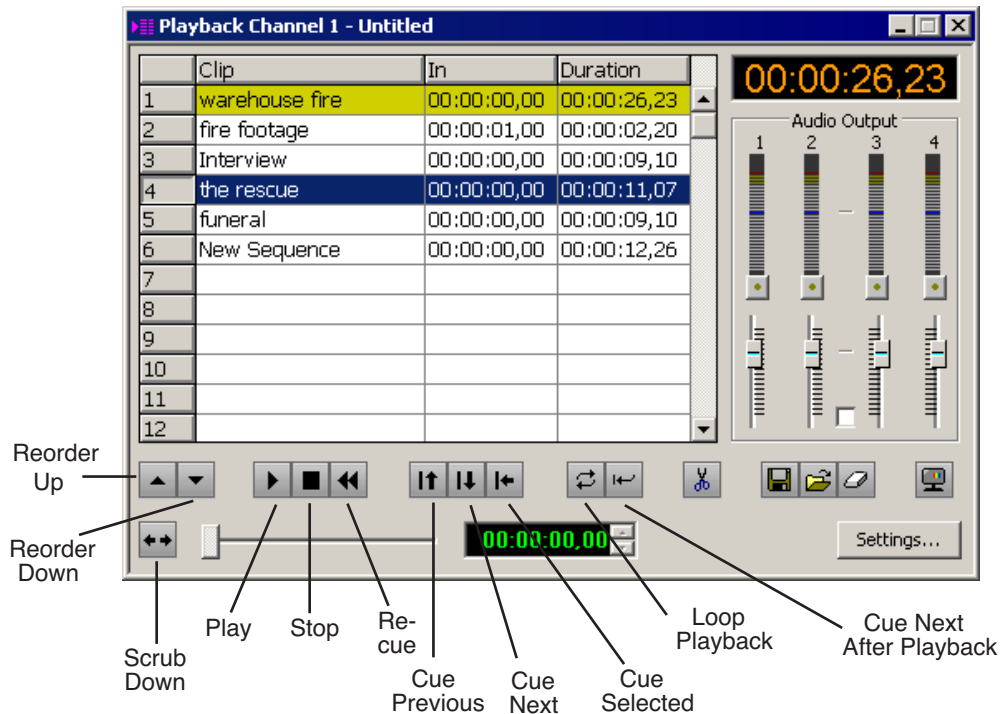
7. Select the name of the playlist you want and click **Load**.

The playlist loads into the Playback Channel window.

You can now play or review the playlist.

Playing Sequences in the Playback List

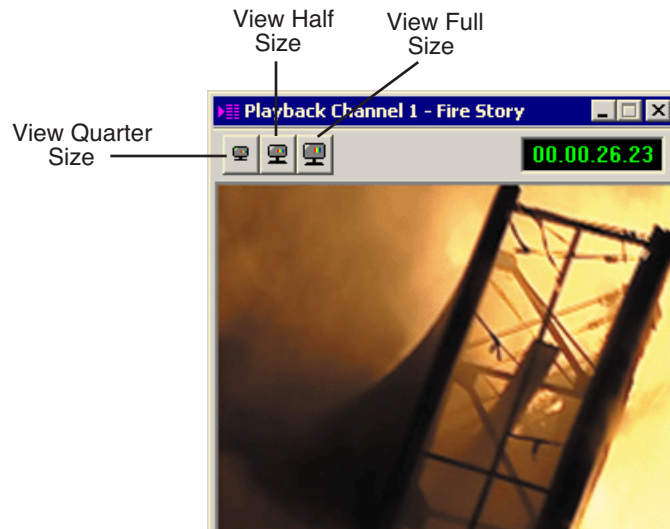
There are several ways to view a playlist. Use the buttons below to move through the list.



You can play through all sequences by pressing **Ctrl + Shift** on the keyboard and simultaneously clicking the **Play** button on the screen, which continuously loops the entire playlist. Turn **Loop Playback** off and **Cue Next After Playback** on to use this feature.

You have the option of viewing footage while playing a sequence. To view your sequences, click the **Show/Hide Viewer** button.

The Playback Channel View window appears:

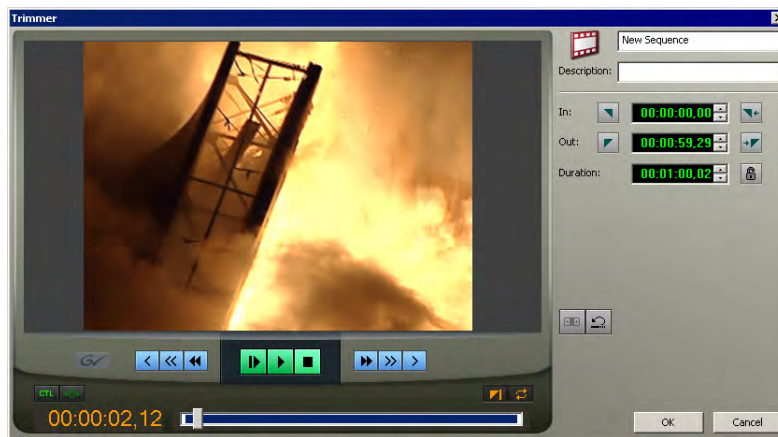


Trimming Sequences in the Playlist

You can trim sequences in the playlist without going back to the original sequence in the bin.

To trim a sequence in the playlist:

1. Highlight the sequence you want to trim.
2. Click the **Trimmer** button in the Playback Channel window.



3. Change the Mark In and Mark Out points for the clip.
4. Click **OK**.

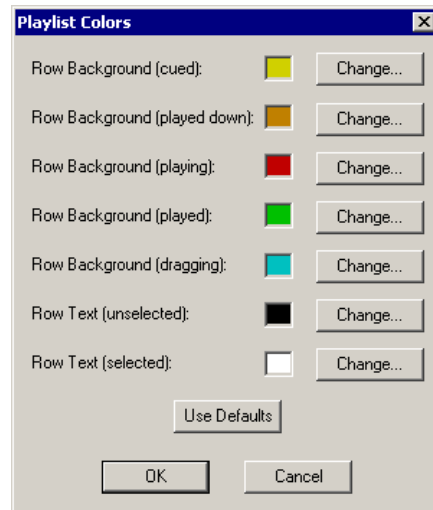
Changing Playback Colors

In the playback list, different colors indicate the playback status of sequences.

To change the playback colors:

1. Choose **Channels I Playlist Colors**.

The Playlist Colors window appears:





























2. Click **Change** for the row color you wish to change.
3. Pick a new color and click **OK**.
4. Change other colors as necessary.
5. Click **OK**.

Appendix **A**









The Aurora Edit Keyboard








This appendix lists all the keyboard functions that control Aurora Edit, including key combinations using the Control and Shift keys.

Icon	Key	Name	Function
	Esc		Unused
	F1		Unused
	F2	Send	Lets you send a clip or sequence to another destination.
	F3	Match Frame to Bin	Matches the selected frame in the Timeline to the exact frame in the Bin and becomes the Clip Source.
	F4	Match Frame to Source	Matches the exact frame of the clip and loads the timecode into the Mark In of the first remote source.
	F5	Cut Mark In; Refresh	Cuts the beginning of the clip (the top) off the selected clips on the Timeline; In the Bin, refreshes bin folders and displays any newly imported files.
	F6	Cut Mark Out	Cuts the end of the clip, the tail, off the selected clips on the timeline.
	F7	Go to Mark In	Moves to the Mark In point.
	F8	Go to Mark Out	Moves to the Mark Out point.
	F9	Overwrite Mode	Allows you to overwrite clips to the Timeline.
	F10	Splice Mode	Allows you to splice clips to the Timeline.
	F11	Fit To Fill	Lets you create fit to fill clips.
	F12	Record	Starts recording from source or source bin.
	~	Play	Plays the Timeline, source or clip.
	Shift + ~	Add Handles	In the Source Tool, toggles clip handles on and off. When on, handles appear as additional frames on the slider in the Viewing Monitor.
	1	Timeline Tool	Selects and moves items on the Timeline.
	2	Source Tool	Views the source.
	Ctrl + 2	Quick Edit	In the Source Tool, toggles Quick Edit mode on and off. When on, Aurora Edit automatically switches you to the Source Tool after an edit to the Timeline.
	3	Trim Tool	Trims Mark In and Mark Out points in your clips.
	4	Cut Point Edit Tool	Trims the cut points between adjacent clips.
	5	Transition Tool	Adds transition effects to your clips.
	6	Audio Mixer Tool	Adjusts the audio tracks in your clips.
	Ctrl + 6	Show All Tracks	Display all of the audio tracks on the Timeline.

Icon	Key	Name	Function
	7	Audio Effects Tool	Adjusts the Audio EQ in your clips and disguises voices.
	8	Video Effects Tool	Creates video effects to use on your clips, such as blurs and Picture-in-Picture.
	Ctrl + 8	Effects (FX)	Toggles the Effects Track (FX) on and off.
	Shift + 8	Add Effect	Adds a blank effect to the Timeline.
	9	Input Tools	Lets you adjust the Audio EQ in a clip while it is recording.
	0	Collapse Sequence	Collapses a clip in a sequence to close a gap between media.
	(-)	Zoom out	Zooms the view in the Timeline out.
	(+)	Zoom in	Zooms the view in the Timeline in.
	Q	Play From Start	Plays sequence or clip starting at the beginning.
	Ctrl + Q	Eject	Ejects tape from tape deck.
	W	Play	Plays the Timeline, source or clip.
	Ctrl + W	Run Effect	Plays the video effect from the beginning.
	Shift + W	Reverse Play	Plays sequence in the Timeline in reverse.
	E	Rewind	Rewinds for both Timeline and Source.
	R	Fast Forward	Fast Forwards for both Timeline and Source.
	Ctrl + R	Record	Starts recording from source or source bin.
	Shift + R	Rename	In the Bin, lets you change the name of a selected clip or sequence.
	Ctrl + Shift + R	Render Selected	Renders the selected effect.
	T	Trim Mark Out	Trims the Out point in the Cut Point Edit Tool; changes the duration of the sequence.
	Ctrl + T	Title Tool	Adds titles and graphics to your sequences.
	Y	Trim Mark In	Trims the In point in the Cut Point Edit Tool; changes the duration of the sequence.
	Ctrl + Y	Redo	Re-applies the last edit for which you used the Undo command.
	U	Trim Both	Trims both the In and Out points in the Cut Point Edit Tool; doesn't change the duration of the sequence.
	I	Mark In	Marks an In point.
	Ctrl + I	Go to Mark In	Moves to the Mark In point.
	Shift + I	Mark Audio In	Creates an Audio Mark In point for either the Timeline or the source.

Icon	Key	Name	Function
	O	Mark Out	Marks an Out point.
	Ctrl + O	Go to Mark Out	Moves to the Mark Out point.
	Shift + O	Mark Audio Out	Creates an Audio Mark Out point for either the Timeline or the source.
	P	Clear Mark In	Clears the In point.
	Ctrl + P	Sequence Properties	Displays the Sequence Properties for the current sequence in the Timeline.
	Shift + P	Clear Audio In	Clears the Audio In point.
	Alt + P	Clear All Mark Points	Clears all points in the Timeline and Source Tools.
	[Clear Mark Out	Clears the Out point.
	Shift + [Clear Audio Out	Clears the Audio Out point.
]	Lift Selection	Lifts selected clip out of the sequence, leaving black and silence.
	Ctrl +]	Lift Area	Lifts the area between the Mark In and Mark Out points.
	\	Split Clip	Splits the selected clip at the cursor point.
	A	Back 1 Frame	Moves cursor one frame back on the Timeline.
	Ctrl + A	Aux Input	Switches to the auxiliary input source.
	Shift + A	Show Audio Marks	Toggles the video and audio Mark In and Out points.
	S	Forward 1 Frame	Moves cursor one frame forward on the Timeline.
	Ctrl + S	Save	Saves your sequence.
	Shift + S	Select All	Selects all clips, effects, graphics, and audio clips on the Timeline.
	D	Back 10 Frames	Moves cursor 10 frames back on the Timeline.
	Ctrl + D	Back 1 Second	Moves cursor 1 second back on the Timeline.
	Shift + D	Deselect All	Removes the highlight on all items on the Timeline.
	F	Forward 10 Frames	Moves cursor 10 frames forward on the Timeline.
	Ctrl + F	Forward 1 Second	Moves cursor 1 second forward on the Timeline.
	Ctrl + Shift + F	Insert Filler	Places a gap between the clip at the cursor location.
	G	Previous Cut Point	Moves cursor to the previous cut point.
	Ctrl + G	Graphic	Toggles the Graphics Track (G) on and off.
	H	Next Cut Point	Moves cursor to the next cut point.
	J	Video 1	Toggles video track V1 on and off.
	Ctrl + J	Video 2	Toggles video track V2 on and off.
	Shift + J	Sync Lock V1	Toggles the video sync lock on and off for V1.
	K	Audio 1	Toggles audio track A1 on and off.
	Ctrl + K	Audio 5	Toggles audio track A5 on and off.
	Shift + K	Sync Lock A1	Toggles the sync lock on and off for A1.
	Ctrl + Shift + K	Sync Lock A5	Toggles the sync lock on and off for A5.

Icon	Key	Name	Function
A2	L	Audio 2	Toggles audio track A2 on and off.
	Ctrl + L	Audio 6	Toggles audio track A6 on and off.
	Shift + L	Sync Lock A2	Toggles the sync lock on and off for audio track A2.
	Ctrl + Shift + L	Sync Lock A6	Toggles the sync lock on and off for A6.
A3	;	Audio 3	Toggles audio track A3 on and off.
	Ctrl + ;	Audio 7	Toggles audio track A7 on and off.
	Shift + ;	Sync Lock A3	Toggles the sync lock on and off for audio track A3.
	Ctrl + Shift + ;	Sync Lock A7	Toggles the sync lock on and off for A7.
A4	'	Audio 4	Toggles audio track A4 on and off.
	Ctrl + '	Audio 8	Toggles audio track A8 on and off.
	Shift + '	Sync Lock A4	Toggles the sync lock on and off for A4.
	Ctrl + Shift + '	Sync Lock A8	Toggles the sync lock on and off for A8.
	Z	Move Clip Previous Cut Point	Moves the selected clip to the previous cut point.
	Ctrl + Z	Undo	Removes the last edit you did.
	X	Move Clip Next Cut Point	Moves the selected clip to the next cut point.
	Ctrl + X	Cut	Removes the selected clip from the Timeline.
	C	Copy To Timeline	Copies selected clips from Bin as well as Timeline clip sources to the Timeline. In the Record to Bin window, adds a clip to the Batch Capture list.
	Ctrl + C	Copy	Copies selected clip or sequence in the Bin.
	Shift + C	Load Clip to Source	Takes a clip from the Bin and loads it as a source.
	V	Extend Edit	Extends an edit past the end of the clip using handles.
	Ctrl + V	Paste	Pastes the clip or sequence in the Bin.
	Shift + V	Render All	Renders all unrendered transitions or other effects.
CTL	B	Timecode/Control Track	Toggles between Timecode and Control Track.
	Ctrl + B	FX	Toggles the Effects Track (FX) on and off.
	N	Reset Control Track	Resets the Control Track to 00:00:00:00.
	M	Select Previous Clip	Selects the previous clip in the sequence.
	Ctrl + M	Move to Mark In point	Moves the selected clip to the Mark In point.
	Shift + M	Mixdown Selected	Layers the selected effect into the video track immediately below it.
	,	Select Next Clip	Selects the next clip in the sequence.
	.	Select Previous Track	Selects a clip on the previous track in the sequence.

Icon	Key	Name	Function
	/	Select Next Track	Selects a clip on the next track in the sequence.
	Space Bar	Stop/Record	Toggles between recording and stopping recording.
Pause Break	Pause	Enable Vary Speed	Enables variable speed controls in the Source Tool.
Insert	Insert	Insert Keyframe	In the Video Effects Tool, adds a keyframe to the currently selected effect.
	Ctrl + Insert	Modify Keyframe	In the Video Effects Tool, applies your changes to the current keyframe.
	Shift + Insert	Modify All Keyframes	In the Video Effects Tool, allows you to apply changes to one keyframe to all keyframes within an effect.
Home	Home	Go to Start	Moves the position to the beginning of a clip or sequence.
Page Up	Page Up	Previous Vary Speed	In the Source Tool or Trimmer, selects the previous variable speed.
		Previous Keyframe	In the Video Effects Tool, goes to the previous keyframe for the effect.
Delete	Delete	Delete Selection	Deletes the selected clip from the Bin or the Timeline.
	Ctrl + Delete	Delete area	Deletes the selected area from the Bin or the Timeline.
	Shift + Delete	Delete All Keyframes	In the Video Effects Tool, deletes all keyframes from the current effect.
End	End	Go to End	Moves the position to the end of a clip or sequence.
Page Down	Page Down	Next Vary Speed	In the Source Tool or Trimmer, selects the next variable speed.
		Next Keyframe	In the Video Effects Tool, goes to the next keyframe for the effect.
	Left arrow	Shuttle Rewind	Shuttles left in increments of -50%, -75%, -1x, -2x, -3x.
	Right arrow	Shuttle Fast Forward	Shuttles right in increments of +50%, +75%, +1x, +2x, +3x.
	Up arrow	Shuttle Default Speed	Resets shuttle speed to its default speed.
	Down arrow	Shuttle Previous Speed	Selects previous shuttle speed.
	Numberpad 4	Move Clip Left 1 Frame	Moves the selected clip on the Timeline backwards one frame.
	Ctrl + Numberpad 4	Move Clip Left 10 Frames	Moves the selected clip on the Timeline backwards 10 frames.
	Numberpad 6	Move Clip Right 1 Frame	Moves the selected clip on the Timeline forward one frame.
	Ctrl + Numberpad 6	Move Clip Right 10 Frames	Moves the selected clip on the Timeline forward 10 frames.

Video Effects

This appendix lists all of the video effects you can create within your sequences, a description of each, and the options available for each effect.

To learn about creating video effects, see Chapter 11.

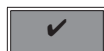
How Video Effects Work Together

Most video effects can be used alone or in conjunction with other effects to create a different, more complex effect. The Blur effect is the only effect that cannot be used alone; you must combine it with the Key Shape effect.

Effects

This table shows which video effects can be combined with Aurora Edit.

Effects	Resize	Key Shape	Blur	Mosaic	Color Effect	Proc Amp	Color Correct	Color Invert	Mirror Vertical	Mirror Horizontal	Luma Key	Chroma Key	Warp
Resize	✓					✓		✓	✓	✓			
Key Shape		✓	✓	✓	✓	✓		✓	✓	✓			
Blur		✓	✓										
Mosaic		✓		✓									
Color Effect		✓			✓								
Proc Amp	✓	✓				✓		✓	✓	✓			
Color Correct							✓						
Mirror Vertical	✓	✓				✓		✓	✓	✓			
Mirror Horizontal	✓	✓				✓		✓	✓	✓			
Luma Key	✓					✓					✓		✓
Chroma Key	✓					✓						✓	✓
Warp	✓					✓					✓	✓	✓



You can only use the Blur effect in conjunction with the Key Shape effect.

Keyframes

Within the Video Effects Tool, some parameters are keyframeable and some are not. That is, if a parameter is keyframeable, the parameter can change from one keyframe to the next. If a parameter is not keyframeable, that parameter is used for the entire effect and cannot change across keyframes.

The type of effect is not keyframeable. The following tables list the type of effect, its parameters and options, and whether each is keyframeable.

Effects

Effect	Parameter	Keyframeable	
		Yes	No
Resize and Key Shape Effects	Track Selection		✓
	Path	✓	
	X-Position	✓	
	Y-Position	✓	
	Z-Position	✓	
	X-Aspect	✓	
	Y-Aspect	✓	
Blur	Shape		✓
	Defocus	✓	
	O-Soft		✓
Mosaic	Size	✓	
	O-Soft		✓
Color Effect	Opacity	✓	
	Color	✓	
Proc Amp	Gain	✓	
	Chroma	✓	
	Setup	✓	
	Hue	✓	
	Background	✓	
Color Correct	White Balance	✓	
	White Clip	✓	
	Black Balance	✓	
	Gamma Balance	✓	
Mirror Vertical			✓
Mirror Horizontal			✓

Effect	Parameter	Keyframeable	
		Yes	No
Luma Key	Clip	✓	
	Gain	✓	
Chroma Key	Hue	✓	
	Range	✓	
	Threshold	✓	
	Softness	✓	
	Suppress	✓	
	Luma Suppress	✓	
	Chroma Suppress	✓	
Warp	Type		✓
	Amplitude	✓	
	Aspect	✓	
	Axis Angle	✓	
	Curve	✓	
	Edge Softness	✓	
	Frequency	✓	
	Offset	✓	
	Radius	✓	
	Skew	✓	
	Skew Amplitude	✓	
	Skew Angle	✓	
	Split Softness	✓	
	Transparency	✓	
	X-Position	✓	
	X-Size	✓	
	Y-Position	✓	
	Y-Size	✓	

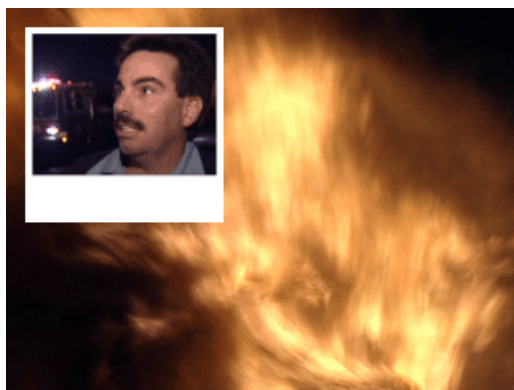
Effects and What They Do

Each video effect has a different function and different adjustment controls.

Resize

You can use the Resize effect with a single video track or with both video tracks (V1 and V2). You can also use a Resize effect in conjunction with the Proc Amp, Color Invert, Mirror Vertical, and Mirror Horizontal effects. When you use resize with one video track, you are generally enlarging the image. Enlarging lets you zoom in on a still image, remove a logo, or highlight print. When you use resize with two video tracks, you create a Picture-in-Picture (PIP) with V2 in the foreground and V1 in the background.

To resize an image, use the slide control or adjust the dials.



Option	Range	Description
X-Position	-32 to +32 (4:3) -128 to +128 (16:9)	Moves the image left or right.
Y-Position	-24 to +24 (4:3) -72 to +72 (16:9)	Moves the image up or down.
Size	0 to 4	Moves the image closer or farther away.
X-Aspect	0 to 4	Adjusts the image width left to right.
Y-Aspect	0 to 4	Adjusts the image height top to bottom.
Shape	Change the shape of the Key Shape effect by clicking the Change button on the Effects tab, selecting a new shape, and clicking OK .	

Key Shape

You can use the Key Shape effect with a single video track or with both video tracks (V1 and V2). You can also use a key shape effect in conjunction with these effects: Blur, Mosaic, Color Effect, Proc Amp, Color Invert, Mirror Vertical and Mirror Horizontal.

When you use a Key Shape effect with one video track, you can create a variety of effects. You can apply a Blur or Mosaic effect in conjunction with the key shape to block out a face. You can also use this effect for other purposes, including creating a highlight with Proc Amp and bringing up the gain of the video image through a small hole, adding a gray blotch if the Blur and Mosaic effects aren't sufficient, or creating a spotlight effect.

You use two video tracks with the Key Shape effect in much the same way as you use a PIP. However, a Key Shape effect only provides the shape instead of resizing the image. In order to see the key shape image, you need to choose V2 to be over V1 in the Video Effects Tool (Select **V2/V1** from the Track drop-down box in the Effects tab). The key shape appears to "punch a hole" through V1 with the V2 image displaying in the key.

To position a Key Shape effect, drag the image in the Video Window or use the Left and Right arrow keys on the keyboard.

Option	Range	Description
X-Position	-32 to +32 (4:3) -128 to +128 (16:9)	Moves the key shape left or right.
Y-Position	-24 to +24 (4:3) -72 to +72 (16:9)	Moves the key shape up or down.
Size	0 to 4	Moves the key shape closer or farther away.
X-Aspect	0 to 4	Stretches or shrinks the key shape from the left and right.
Y-Aspect	0 to 4	Stretches or shrinks the key shape from the top and bottom.
Shape	Change the shape of the Key Shape effect by clicking the Change button on the Effects tab, selecting a new shape, and clicking OK .	

Blur

You use the Blur effect to cover up an image that needs to be protected or disguised. When you select the Blur effect, the Key Shape effect automatically turns on. This is because you need the Key Shape effect to select the size, shape, and position of the blur. You cannot create a Blur effect without using the Key Shape effect as well.

When covering up an image throughout a clip, you probably have to move the blur effect several times in order to cover the image as the clip plays. You can do this quickly using the keyboard keys.



Option	Range	Description
Defocus	0 to 5	0 is no blur and 5 is the heaviest blur.
O-Soft	0 to 100	0 is no softness and 100 is full softness for the outside region of the shape.

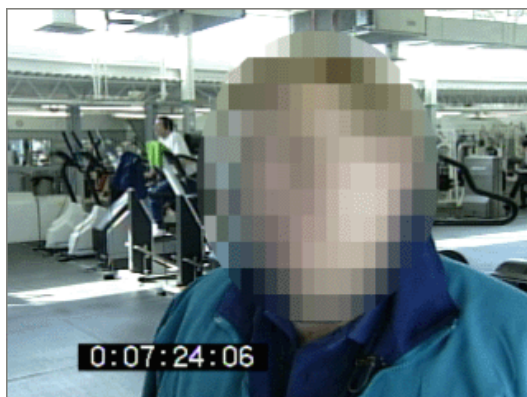
To create a blur effect using the keyboard:

1. Add a blank effect to the Timeline and select it.
 2. Check the Blur checkbox to choose the effect.
 3. Find a size and shape for the blur that you like.
Move the slider up or down to change the size of the blur; check the Key Shape box on the Effects tab and click **Change** to change the shape.
 4. Move the blur pattern over the image at the beginning of the effect.
 5. Hit **Insert** on the keyboard.
This places a keyframe in the effect on the Timeline.
 6. Using the **A**, **S**, **D**, and **F** keys, step through the clip to determine if you need to move the blur pattern in order to cover the image.
 7. If you need to move the blur, use the left, right, up, and down arrow keys to place the blur pattern over the image.
 8. Hit **Insert** on the keyboard.
 9. Continue until the end of the clip.
- If you need to resize the blur, press the Ctrl + Up and Down keys.

Mosaic

You can also use the Mosaic effect to cover up an image that needs to be protected or disguised. When you select the Mosaic effect, the Key Shape effect automatically turns on. This is because you need the Key Shape effect to select the size, shape, and position of the mosaic. Unlike the Blur effect, however, you can turn off the Key Shape effect, giving the entire image a mosaic effect.

When covering up an image throughout a clip, you probably have to move the mosaic effect several times in order to cover the image as the clip plays. You can do this quickly using the keyboard keys.



Option	Range	Description
Size	0 to 5	0 is no mosaic at all and 5 is the largest block size.
O-Soft	0 to 100	0 is no softness and 100 is full softness for the outside region of the shape.

To create a Mosaic effect using the keyboard:

1. Check the Mosaic checkbox to choose the effect.
2. Find a size and shape for the mosaic that you like.
Move the size slider up or down to change the size of the mosaic; check the Key Shape box on the Effects tab, then click **Change** to change the shape.
3. Move the mosaic pattern over the image at the beginning of the effect.
4. Hit **Insert** on the keyboard.
This places a keyframe in the effect on the Timeline.
5. Using the **A**, **S**, **D**, and **F** keys, step through the clip to determine if you need to move the mosaic pattern in order to cover the image.
6. If you need to move the mosaic, use the left, right, up, and down arrow keys to place the mosaic pattern over the image.
7. Hit **Insert** on the keyboard.
8. Continue until the end of the clip.

If you need to resize the mosaic, press the Ctrl + Up and Down keys.

Color Effect

You use the Color Effect either as a standalone effect or in conjunction with the Resize or Key Shape effects to create an area of color.

You can change the color and the opacity to create the effect you want.

Option	Range	Description
Opacity	0 to 100	0 is not visible at all and 100 is opaque.
Color	Standard Windows color picker	Change the color by clicking the Change button on the Effects tab and selecting a new color.

Proc Amp

You adjust video levels using the Proc Amp effect. You use this effect either as a standalone effect or in conjunction with the Resize or Key Shape effects.

You use four controls — Gain, Chroma, Setup, and Hue — to alter the entire image or part of the video image.

One way to use the Proc Amp effect is to spotlight an image. You create a key shape within a single track of video, check the Background checkbox, and increase the Gain in order to bring out the spotlight within the video image.



Option	Range	Description
Gain	-100 to +100	-100 appears black and +100 washes out with brightness. 0 is the default.
Chroma	-100 to +100	-100 appears black and white while +100 boosts the color scheme. 0 is the default.
Setup	-100 to +100	-100 crushes the black levels while +100 increases the brightness. 0 is the default.
Hue	-180 to +180	Sweeps from -180 to 180 cycles through the entire spectrum of colors altering the image.
Invert	On or Off	Gives a film negative look to the image by inverting all of the colors within the video image.
Background	On or Off	Within a Resize or Key Shape effect, lets you adjust the background video layer.

Color Correction

You can adjust the colors in a video image using the Color Correct effect.

For a quick color correction, just use the White Balance parameter. For a complete color correction, use the parameters in this order for best results:

- Black Balance
- White Balance
- White Clip
- Gamma Balance

You can adjust colors individually using the dials or automatically. To adjust a dial, click the dial and drag right to increase the value or drag left to decrease the value. Double-click a dial to reset it to 0.

You can also make adjustments entering a value in the box below a dial or by clicking the up and down spin controls beside a value box.

To use automatic color correction:

1. Click a parameter button for the parameter you want to adjust.
Select from White Balance, White Clip, Black Balance, or Gamma Balance.
2. Using the eyedropper on the video image, drag a box around an area that represents the best color for the parameter you're adjusting.

For example, select the “whitest” area if you are adjusting White Balance.







Automatic Color
Correction Eyedropper

3. Let go of the mouse.

Aurora Edit adjusts the color in the video image automatically.

4. Repeat steps 1-3 for the other parameters.

Parameter	Option	Range	Description
White Balance 	Red	-100 to +100	Increases or decreases the component's overall level (gain) relative to the other colors; used to achieve "true white" in a specific part of the image. You can adjust each color individually or use the automatic adjustment (select a white area of the image you want to adjust to using the eyedropper).
	Green		
	Blue		
	All		
White Clip 	Red	0 to 108	Limits the values of the red, green, and blue components of an image. You can adjust each color individually or use the automatic adjustment (select a white area of the image you want to adjust to using the eyedropper).
	Green		
	Blue		
	All		
Black Balance 	Red	-20 to +20	Changes the pedestal of the red, green, and blue components of an image; provides a black or null offset for each color component. You can adjust each color individually or use the automatic adjustment (select a white area of the image you want to adjust to using the eyedropper).
	Green		
	Blue		
	All		
Gamma Balance 	Red	1.00 to 4.40	Lets you bring out more detail in a color component; applies different values of gamma to the red, green, and blue components of an image. You adjust each color individually.
	Green		
	Blue		
	All		

Mirror Vertical

You use the Mirror Vertical effect either as a standalone effect or within the Resize or Key Shape effects. This effect flips the image vertically providing an upside-down view of the image.

The Mirror Vertical effect is either On or Off.

Mirror Horizontal

You use the Mirror Horizontal effect either as a standalone effect or within the Resize or Key Shape effects. This effect flips the image horizontally providing a reverse view of the image.

One way to use the Mirror Horizontal effect is to reverse an interview subject either within a PIP or to change story interviews from one side to the other.

The Mirror Horizontal effect is either On or Off.

Luma Key

Keying inserts part of one picture into another to create a composite picture. The Luma Key effect uses the color brightness of an incoming source to specify where to cut the hole in the background.

Option	Range	Description
Clip	0 to 100	Adjusts the luminance (brightness) level in the key signal above which the foreground or key fill video becomes visible over the background video.
Gain	0 to 100	Adjusts the sharpness of the key edge.
Invert	On or Off	Lets you see the video below the clip level; used for keying from dark graphics on a light background.

Chroma Key

The Chroma Key effect detects color (rather than luminance) in a video image and replaces it with a new background. You can use this effect to put a reporter sitting in front of a green screen into a background of a mountain scene, making it appear that the reporter is sitting in front of the mountain.

Option	Range	Description
Hue	0 to 359	Sets the color (tint) of the shadow.
Range	0 to 359	Sets the angle of discrimination applied to the chroma when generating a chroma key; the larger this angle is, the wider the range of colors will be which result in an opaque key being generated.
Threshold	0 to 125	Specifies the minimum threshold required to generate a chroma key.
Softness	0 to 100	Controls the gain of the chroma key; the larger the value, the greater the softness.
Suppress	0 to 100	Specifies the angle of chroma suppression used to generate a chroma key.
Luma Suppress	0 to 100	Indicates the amount of suppression applied to the luma when generating a chroma key.
Chroma Suppress	0 to 100	Indicates the amount of suppression applied to the chroma when generating a chroma key.
Invert	On or Off	Causes a hole to be cut in the background where a normal key retains the background, and vice versa; makes the white areas of the key signal produce transparency, and the black areas produce opacity, the opposite of a standard key.

Warp

You use a Warp effect to transform a video image in a nonlinear fashion. A linear transformation is a two-dimensional image attached to a flat plane that moves in a three dimensional space; therefore, a nonlinear transformation bends or curves the

plane the image is on. It can also slice the plane into small segments and move those segments individually in different directions or at different rates.

Option	Range	Description
Amplitude	-64 to +64	Sets the gain for the selected shape; affects the sharpness of the warp edge.
Aspect	-1.00 to +1.00	Changes the ratio of the image's width to its height, making it taller or wider than the original image; used with circular warp effects, it stretches the image into an oval shape.
Axis Angle	-180 to +180	Sets the direction the effect moves across the screen.
Curve	0 to 2	Used with circular warp effects, sets the amount of "roll" on the curved shape.
Edge Softness	0 to 100	Sets the amount of softness applied to the underneath edge of a warp effect edge.
Frequency	0 to 25	Changes the wavelength of the warp effect; it affects how many repetitions of the warp effect appear in the image.
Offset	-8.20 to +8.20	Sets the position of the warp effect on the background video.
Radius	0 to 100	Sets the distance from the center to the outer edge of circular warp shapes.
Skew	-1.0 to +1.0	Slants the image in the X (horizontal) and Y (vertical) directions.
Skew Amplitude	-4 to +4	Sets the gain for the slanted image.
Skew Angle	-180 to +180	Sets the angle for the slanted image.
Split Softness	0 to 100	Sets the amount of softness of the full-frame edge of a warp effect.
Transparency	0 to 100	Sets how much of the background image you can see through the effect.
X-Position	-12 to +12	Moves the image left or right.
X-Size	0 to 1.00	Used with a Mosaic warp effect, adjusts the size of the box width.
Y-Position	-9 to +9	Moves the image up or down.
Y-Size	0 - 1.00	Used with a Mosaic warp effect, adjusts the size of the box height.

The following table illustrates which warp parameters are available for each warp type.

Warp Effects and Parameters	Amplitude	Aspect	Axis Angle	Curve	Edge Softness	Frequency	Offset	Radius	Skew	Skew Amplitude	Skew Angle	Split Softness	Transparency	X-Position	X-Size	Y-Position	Y-Size
Arrow	✓		✓			✓	✓			✓	✓						

Warp Effects and Parameters		Amplitude	Aspect	Axis Angle	Curve	Edge Softness	Frequency	Offset	Radius	Skew	Skew Amplitude	Skew Angle	Split Softness	Transparency	X-Position	X-Size	Y-Position	Y-Size
Ball					✓				✓						✓		✓	
Bow Tie		✓					✓	✓		✓								
Bumps		✓					✓	✓		✓								
Bursts		✓		✓			✓	✓			✓	✓						
One Burst																		
Center Burst																		
Circle		✓					✓	✓		✓								
Ellipse		✓					✓	✓		✓								
Goblet		✓					✓	✓		✓								
Hexagons		✓					✓	✓		✓								
Regular																		
Medium																		
Wide																		
Hour Glass		✓					✓	✓		✓								
Regular																		
Thin																		
Magnifying Glass		✓	✓				✓		✓						✓		✓	
Glass 1 and 2																		
Melt Horizontal		✓					✓								✓		✓	
Horizontal 1 -																		
Horizontal 9																		
Melt Vertical		✓					✓								✓		✓	
Vertical 1 -																		
Vertical 9																		
Mosaic																✓		✓
Octagon		✓					✓	✓		✓								
Rain Drop		✓					✓	✓		✓								
Sawtooth		✓		✓			✓	✓			✓	✓						
Sine Wave		✓		✓			✓	✓			✓	✓						
Slats		✓		✓			✓	✓			✓	✓						
Splash		✓	✓				✓		✓						✓		✓	
Hole																		
Burst																		
5 Ring																		
Ring 1 and 2																		
Vortex		✓	✓				✓		✓						✓		✓	
Worm Hole																		
Vortex 3 and 5																		

Warp Effects and Parameters	Amplitude	Aspect	Axis Angle	Curve	Edge Softness	Frequency	Offset	Radius	Skew	Skew Amplitude	Skew Angle	Split Softness	Transparency	X-Position	X-Size	Y-Position	Y-Size
	✓	✓				✓		✓						✓		✓	
Waves																	
Single Wave																	
Multi-wave																	

Options For Resize or Key Shape Effects

Effect options can be applied to both Resize and Key Shape effects. Options include the ability to add borders, crop images, or apply drop shadows.

***NOTE:** When using the default resize rectangle, you can round the corners of the shape by checking the Rounded Corners checkbox. When you use rounded corners and apply a border or a softness to the rectangle image, the image’s edges appear rounded, not square.*

Blend Options

Blend options affect the characteristics of the resize or key shape.

Option	Range	Description
Opacity	0-100	Opacity affects the entire foreground image. The default is 100%, which shows the foreground image and hides the background image. As you change the opacity percentage, the foreground image blends into the background image. Use the opacity option to create fade-ins and fade-outs with Picture-in-Picture (PIP) and to create half-dissolves without fully exposing the background image. 0 is not visible at all and 100 is fully visible.
O-Soft	0-100	The O-Soft option softens the hard line that surrounds the outside of the foreground image. You use O-Soft to blend the outside border of the foreground into the background. 0 is no softness and 100 is the full softness available for the outside region of the shape.
I-Soft	0-100	The I-Soft option softens hard images that are found on the inside border of an image. One way to use I-Soft is to soften a white border for the inside of a PIP. 0 is no softness and 100 is the full softness available for the inside region of the shape.

Borders

You can apply a border to any Resize or Key Shape effect for a 4:3 or 16:9 screen image. You can also change the color and size of a border and add the border from different directions.

Using any of the key shapes, you can alter the border from the left, right, top, bottom, or on all sides. This may mean your image can have an uneven border. To ensure your borders apply evenly, use the dial **All**.

Screen Image	Option	Range	Description
4:3	Left	0-8	The 4:3 image is divided into 8 equal sections, making the border larger as the number increases.
	Right	0-8	
	Top	0-6	
	Bottom	0-6	
	All	0-4	
	Color	Standard Windows color picker	Change the color of the border by clicking the Color icon on the Options tab and selecting a new color.
	Type	1 choice	Inside border only.
16:9	Left	0-32	The 16:9 image is divided into 32 equal sections, making the border larger as the number increases.
	Right	0-32	
	Top	0-18	
	Bottom	0-18	
	All	0-16	
	Color	Standard Windows color picker	Change the color of the border by clicking the Color icon on the Options tab and selecting a new color.
	Type	1 choice	Inside border only.

Cropping

You can crop a Resize effect for a 4:3 or 16:9 screen image. Cropping an image trims the foreground image from whatever side you select, either left, right, top, bottom, or from all sides. You can also use cropping to center an image or cut out any unwanted video.

Screen Image	Option	Range	Description
4:3	Left	0 to 8	The 4:3 image is divided into 8 equal sections, making the crop larger as the number increases.
	Right	0 to 8	
	Top	0 to 6	
	Bottom	0 to 6	
	All	0 to 4	
	Lock Crop	On or Off	Locks the size of the image box so you can move the video within it without changing the size of the image box.

Screen Image	Option	Range	Description
16:9	Left	0 to 32	The 16:9 image is divided into 32 equal sections, making the crop larger as the number increases.
	Right	0 to 32	
	Top	0 to 18	
	Bottom	0 to 18	
	All	0 to 16	
	Lock Crop	On or Off	Locks the size of the image box so you can move the video within it without changing the size of the image box.

Drop Shadows

You can apply a drop shadow to the foreground image in your effect for a 4:3 or 16:9 screen image. In addition to adding the drop shadow, you can change its color, opacity, and amount of offset.

To position the drop shadow, use the X-Offset and Y-Offset parameters.

Screen Image	Option	Range	Description
4:3	Opacity	0 to 100	0 is not visible at all and 100 is opaque.
	X-Offset	-4 to +4	-4 is the far left of the foreground and +4 is the far right.
	Y-Offset	-3 to +3	-3 is the upper most limit and +3 is lowest limit from the foreground.
	All	-4 to +4	-4 places the X-Offset at the left and the Y-Offset at the upper most limit while +4 places the X-Offset at the right and the Y-Offset at the lowest limit from the foreground.
	Color	Standard Windows color picker	Change the color of the drop shadow by clicking the Color icon on the Options tab and selecting a new color.
16:9	Opacity	0 to 100	0 is not visible at all and 100 is opaque.
	X-Offset	-16 to +16	-16 is the far left of the foreground and +16 is the far right.
	Y-Offset	-9 to +9	-9 is the upper most limit and +9 is the lowest limit from the foreground.
	All	-9 to +9	-4 places the X-Offset at the left and the Y-Offset at the upper most limit while +4 places the X-Offset at the right and the Y-Offset at the lowest limit from the foreground.
	Color	Standard Windows color picker	Change the color of the drop shadow by clicking the Color icon on the Options tab and selecting a new color.

Path Control

You can apply different path types to specific keyframes in your sequence with the Path Control option.

Option	Range	Description
Tension	-10 to +10	Controls the length of the tension vector.
Continuity	-10 to +10	Determines the angle of the path into and out of the keyframe.
Bias	-10 to +10	Determines whether the path is pulled towards the previous or the following keyframe.
Path	None	See “ Setting a Path for the Effect ” on page 162 for a description of each path type.
	Hold	
	Linear	
	S-Linear	
	Curve	

Highlight

The Highlight option adds an accent to Warp effects. Two highlights allow you to use different colors to accent the effect.

Option	Range	Description
Intensity		
Color	Standard Windows color picker	Change the color of the highlight by clicking the Color icon on the Options tab and selecting a new color.

Configuring Aurora Edit

Aurora Edit has many options that let you define how your system is set up. While your Aurora Edit system was pre-configured at the factory, you may want to adjust some options based on how you use Aurora Edit.

This appendix discusses how to:

- [Adding Video Sources to Aurora Edit](#)
- [Setting Options](#)
- [Setting Security Permissions](#)

Adding Video Sources to Aurora Edit

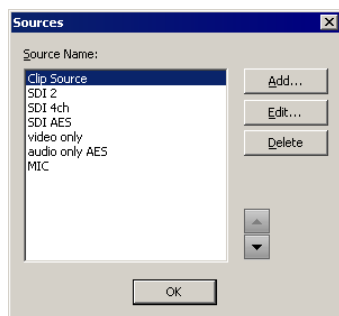
Before using footage from a particular source, you need to add the source to the Aurora Edit source list. Aurora Edit pre-installs two sources for you — a video source and a clip source:

- The video source, usually a tape deck, allows you to record footage directly into the Timeline or Bin.
- The clip source allows you to edit a clip as a Timeline source directly in the Bin, which is useful for large clips so you don't have to go back and forth from a tape deck. You only need one clip source; you don't have to create a new clip source for each clip you want to use.

To add other sources to Aurora Edit:

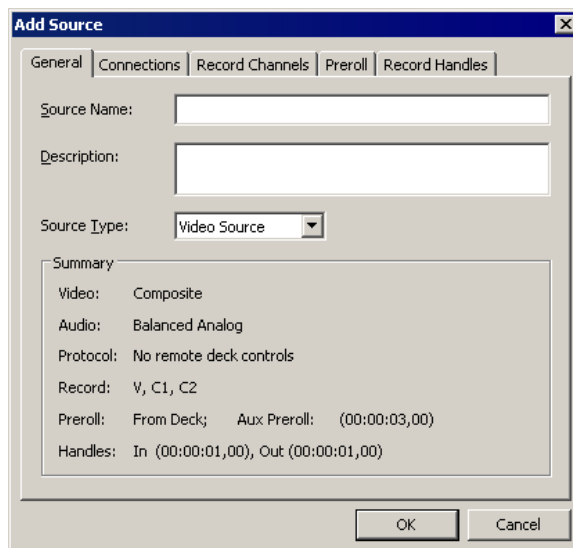
1. Choose **View | Sources**.

The Sources window appears, listing the currently configured sources:



2. Click **Add**.

The Add Source window appears:



3. Go through each Add Source tab to configure the new source.

The following sections describe each tab in the Add Source window.

4. Click **OK** when you are done setting up the new source.

Setting General Source Options

Setting	Options	Description
Source Name		Enter a name for the source, such as Tape Deck.
Description		Enter a description for the source.
Source Type	Video Source	Select Video Source for all incoming sources, including audio sources.
	Clip Source	Select Clip Source to use an existing clip in the bin as a source.
	Microphone	Select Microphone for any microphone sources.
	1394 Source	Select 1394 Source when connecting to a specific 1394 source if multiple IEEE devices are present.

Setting Connections

The options available depend upon your Source Type setting on the General tab.

Setting	Options	Description	Source Type
Video Input	Composite Component SDI S-Video (Y/C)	Select the Video Input option that corresponds to the source's connection to Aurora Edit. Composite is the default video input.	Video Source Clip Source
1394 Input	Any <Device Name>	Select the 1394 device you are using.	1394 Source
Audio Input	Balanced Analog AES/EBU (BNC) AES/EBU (XLR) SDI/Embedded	Select the Audio Input option that corresponds to the source's connection to Aurora Edit. Balanced Analog is the default audio input.	Video Source Clip Source
	Mic Preamp	Default setting for a Microphone Source.	Microphone
Deck Protocol	No remote deck controls Sony 422 Protocol Sony DNW-A100 DV 1394	Select the Deck Protocol that corresponds to the type of tape deck control you are using with Aurora Edit. If you are adding a clip source, video router, or a non-video source, select No remote deck controls , which is the default setting.	Video Source Clip Source Microphone 1394 Source
Comm Port	None COM1 - COM10	Select the Comm Port you are using to connect the source to Aurora Edit.	Video Source Clip Source Microphone 1394 Source
Input Latency		Enter a duration to add an input latency when using a 1394 converter.	Video Source Clip Source Microphone 1394 Source
Number Loop Tones		Enter a duration to set how many seconds exist between loop record takes; each second, a tone plays through the system speakers.	Microphone

Setting Record Channels

Setting	Options	Description
Video		Check Video if you want to record video with this source.
Channel 1 Audio	A1 to A8	Check each audio channel that should record audio from this source and select the default audio track (A1–A8) on the Timeline to which you want the channel routed.
Channel 2 Audio	A1 to A8	
Channel 3 Audio	A1 to A8	
Channel 4 Audio	A1 to A8	

NOTE: Setting up a microphone source that does not record video (audio-only record) greatly reduces the required disk space.

Setting Preroll

Setting	Description
Get Preroll From Deck	Check Get Preroll From Deck to use the preroll settings from your tape deck instead those configured in Aurora Edit.
Preroll	Enter the number of seconds of preroll to use when recording from this source. This setting overrides the source's Preroll setting unless you check Get Preroll From Deck .
Aux Preroll	Enter the number of seconds of auxiliary preroll you want to use when using an auxiliary input or a non-remote source.

Setting Record Handles

Setting	Description
In Handles	Enter the number of seconds for the In and Out Handle length. Handles provide the extra frames necessary to trim or add transition effects at the head or tail of a clip. When you Mark In and Mark Out, Aurora Edit begins recording the specified number of seconds before your Mark In and after your Mark Out. Only the material between your marks is edited to the Timeline.
Out Handles	

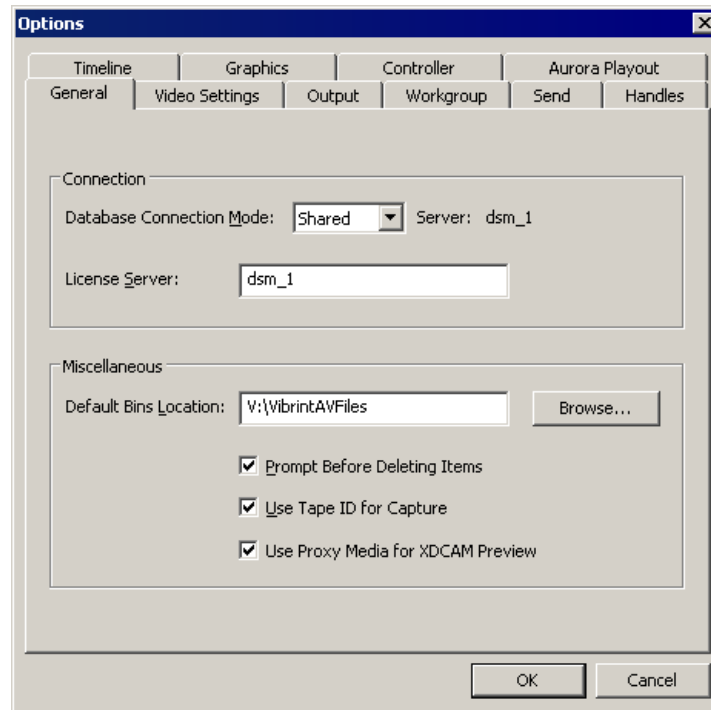
Setting Options

You can configure Aurora Edit options for your equipment and workflow.

To adjust Aurora Edit options:

1. Choose **Tools | Options**.

The Options window appears:



2. Go through each Options tab to set options.

The following sections describe each tab in the Options window.

3. Click **OK** when you are done adjusting options.

Setting General Options

Setting	Options	Description
Database Connection Mode	Local Shared	Select Local if you are using local disk storage and a local Aurora Edit database. You have access to files on your local machine only. Select Shared if you are using shared disk storage and a shared database. You share the Bin with all Aurora Edit workstations that are part of the network, according to security settings.
License Server		Enter the name of the server where the MOV generation license is located; automatically fills in as the DSM name.
Default Bins Location		Enter the default path to your media files. E:\VibrantAVFiles is the Default Bins Location.
Prompt Before Deleting Items		Check this option to receive a confirmation prompt before deleting files; setting is on by default.
Use Tape ID for Capture		Check this option to identify which source tape a particular clip came from; used in the Source Tool; setting is off by default.
Use Proxy Media for XDCAM Preview		Check this option to view the low-resolution proxy for media when previewing XDCAM files; doesn't affect HD media, which always uses proxy media for previewing; setting is on by default.

Configuring Video Settings

Setting	Options	Description
Reference Standard	NTSC (59.94 Hz) PAL (50.00 Hz)	Select the Reference Standard you are using. NTSC (default setting) has a frame rate of 29.97 frames/second and is used primarily in the Americas and Japan. PAL has a frame rate of 25 frames/second and is used in Europe, most of Asia, and Australia.
Has Setup		Check Has Setup if the analog composite signal carries setup information.
Video Format	480i (SD) 576i (SD) 720p (1280x720) 1080i (1920x 1080)	Select 480i Video Format for an interlaced (i) standard definition (SD) television format (default setting) for NTSC; select 576i for PAL. Select 720p for a progressive (p), high definition (HD) television format. Select 1080i for an interlaced, high definition television format.
NTSC Timecode	SMPTE - Drop Frame SMPTE - Non-drop Frame	Recommended setting to avoid the time slipping problems associated with non-drop frame; default setting. Standard format used to represent timecode.
Compression Type	MPEG2 IMX30 IMX40 IMX50 DV25 DV50	Select a Compression Type. MPEG2 is the default compression type. The DV50 and IMX formats are optional and may not be available on all systems.
Bit Rate	4-50 mbits	Enter the Bit Rate specified by your system administrator. 50 mbits is the default setting. More than 25 mbits is optional.

Setting	Options	Description
Chroma Format	4:1:1	The 4:1:1 Chroma Format is selected if you use DV25 compression.
	4:2:0	Select the 4:2:0 or 4:2:2 Chroma Format if you use MPEG2 compression.
	4:2:2	Select the 4:2:2 Chroma Format if you use DV50 or MPEG2 compression— 4:2:2 offers more color resolution than 4:2:0 with MPEG2; this is the default setting.
Video Aspect	4:3	Select 4:3 Video Aspect for a standard definition (SD) television format; default setting.
	16:9	Select 16:9 Video Aspect for a high definition (HD) television format.
Video Resolution	720 x 512	Select for NTSC systems using MPEG2 compression.
	720 x 480	Select for NTSC systems using DV25, DV50, or MPEG2 compression; default setting.
	720 x 576	Select for PAL systems using DV25, DV50, or MPEG2 compression.
	720 x 608	Select for PAL systems using MPEG2 compression.
Mix MPEG and IMX Compression Types		Check this option to allow video clips of both MPEG and IMX compression types to be used on this Aurora Edit system. This setting is off by default. If you are using IMX compression and sending clips to a Profile for storage and playout, the Profile Server converts the clips to MPEG compression. Therefore, you want to check this option so you can use these clips from the Profile Server at a later time.
Show All 720p Frames in Timecode Displays		When using the 720p video format, check this option to display all timecode in Aurora Edit as 60/50 frames per second. When unselected, timecode displays in the standard 30/25 frames per second format. This setting is off by default.
Mix DV25 Chroma Formats		Check this option to allow PAL video clips of varying chroma formats to be used on this Aurora Edit system. This setting is off by default.
Apply Clean Aperture Cropping		By default, Aurora Edit automatically trims a small amount of video around the edges of a frame to ensure a clean image. This setting is on by default. Leave this option selected for SD video; setting is optional for HD video.

Setting Output Options

Setting	Options	Description
Shared Connector Video Output	Component Composite and Y/C	Select the Video Connection option that corresponds to the video source's connection to Aurora Edit. Component is the default setting.
SD Output Video Aspect Ratio	4:3 16:9	Select the video aspect ratio for output. 4:3 is the default aspect ratio.

Setting Up a Workgroup

Before an Aurora Edit workstation can pull media from other Aurora Edit workstations, you need to set up a workgroup.

To set up a workgroup:

1. Verify that your Share Name matches the folder name you configured for Default Bins on the General Tab.

If your Default Bins folder has a different name than **VibrantAVFiles**, change it by typing the name in the Share Name field.

2. Click **Update Workgroup List**.

The system lists the available machines for file import or export.

3. Click **OK**.

Setting Up Send Locations

After completing a sequence you can send it to a playout machine or to a network video server. To send completed sequences or individual clips, you first need to configure Aurora Edit with each of your send locations.

A send location can be another Aurora Edit workstation, a Media Server, or a Bin you specify. If you want to store completed sequences on your computer, you can also add a send location for your PC.

To set up a send location:

1. Click **Add**.

The Add Named Destination to Send List window appears.

2. Enter the name of the send location.
3. Select the type of location from the drop-down list:

Send Type	Description
Vibrant	Select Vibrant when the send location is another Aurora Edit, FeedClip, or an Aurora Playout system.
Profile	Select Profile when the send location is a Profile Media Server, a K2 Server, or an M-Series iVDR.
Publish	Select when you want to transfer sequences.
GXF ftp	Select GXF ftp to send the completed sequence as a GXF stream which can be used for a generic FTP site.
GXF file	Select GXF file to send the completed sequence as a GXF file.
DV Video ES	Select DV Video ES to send the completed sequence as a DV video elementary stream; used for Publison NewsMix.

4. Configure the send location based on the location type:

Send Type	Option	Description
Vibrint	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Include Graphics	Check Include Graphics if you want all graphics to remain with the sequence.
	Send to	Click Browse and select the file destination path.
Profile	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Include Graphics	Check Include Graphics if you want all graphics to remain with the sequence.
	Send to	Type in drive letter and destination folder; e.g., V: \ default.
	Host Name	Type in the host name of the destination server; e.g., Profile 1.
	User Name	Automatically fills in as movie ; leave as is.
	Password	Leave this field blank.
	Aurora Playout Destination	Check Aurora Playout Destination if this send location is an Aurora Playout server.
Publish	Send as LGOP	Check Send as LGOP to send the Aurora Edit sequence as a GXF stream with MPEG2 LGOP compression. To adjust the MPEG options, click the Settings button.
	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Send to	Click Browse and select the file destination path.
	Render All Effects	Check Render All Effects if you want all transitions and effects rendered before sending.
GXF FTP	Aurora Playout Destination	Check Aurora Playout Destination if this send location is an Aurora Playout server.
	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Include Graphics	Check Include Graphics if you want all graphics to remain with the sequence.
	Send to	Click Browse and select the file destination path.
	Host Name	Enter the name of the server computer.
	User Name	Enter your user name.
	Password	Enter the password for the send location, if you have one.
	Send as LGOP	Check Send as LGOP to send the Aurora Edit sequence as a GXF stream with MPEG2 LGOP compression. To adjust the MPEG options, click the Settings button.

Send Type	Option	Description
GXF File	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Include Graphics	Check Include Graphics if you want all graphics to remain with the sequence.
	Send to	Click Browse and select the file destination path.
	Send as LGOP	Check Send as LGOP to send the Aurora Edit sequence as a GXF stream with MPEG2 LGOP compression. To adjust the MPEG options, click the Settings button.
DV Video ES	Use Video ID	Check Use Video ID if you will be linking to stories on a Newsroom Computer System (NRCS) that contain Video IDs. When you send an Aurora Edit sequence to this location, the system uses the Video ID for the name of the file that gets sent.
	Include EDL For Sequence	Check Include EDL for Sequence if you want an EDL of the sequence sent to the same destination folder as the DV video elementary stream.
	Send to	Click Browse and select the file destination path.
	Aurora Playout Destination	Check Aurora Playout Destination if this send location is an Aurora Playout server.

5. Click **OK**.

6. On the Send tab, configure these options:

Setting	Description
GXF Sequence Transfer	Check this option if you want to send sequences via GXF. If unselected, Aurora Edit can send sequences to a Profile Server or K2 in a shared storage system without using a fiber channel IP connection.
Test for Invalid Video Server Characters	Check this option to have Aurora Edit check for invalid characters when creating files, including creating a new clip, creating a new sequence, renaming a Bin object, sending a sequence with a video ID, importing a removable media clip, and editing the name of the sequence when sending to another destination. Invalid characters are: * \ / < > : " ' ? [] % & ‘

7. Click **OK**.

Setting Handles

Setting	Description	
Handle Type	Import	Sets handle duration that will be used when you are importing a file from another workstation to your own; 1 second is the default duration.
	Export	Sets handle duration that will be used when you are exporting files from your workstation to another workstation or server; 1 second is the default duration.
	Trimmer	Sets handle duration that will be used when you are trimming a clip with the Trim Tool and trim the set duration from either side of your clip; 10 seconds is the default duration.
	Consolidation	Sets handle duration that will be used when you are consolidating a clip or sequence, which reduces the file size by removing unused footage; 10 seconds is the default duration.
	Render	Sets handle duration that will be used when you are using media with effects and transitions; provides handles to effects that are mixed down; 1 second is the default duration.

To change the handle durations, select the handle type from the drop-down menu and enter the new duration in the In or Out fields.

Setting Timeline Options

Setting	Options	Description
Default Audio Output	1+2 3+4 All	Select the output routing for each audio channel and set its pan direction. 1+2 is the default routing.
Undo/Redo Limit	1 - 1024	Enter the number of undo levels you want Aurora Edit to track. 32 is the default number of undo levels. <i>NOTE: Increasing the number of undo levels increases Aurora Edit's system memory usage.</i>
Default Play Speed		Enter the speed at which to play clips when reviewing them in the Timeline. The default Play Speed is 200%.
Review Edit Duration		Enter the amount of preroll to play on a clip prior to playing the edit you're reviewing. The default Edit Duration is 3 seconds.
Output Channels	1-8	Select the number of output channels you are using; 4 is the default.
Map Hot Keys For Non-QWERTY Keyboards		Check this option to have Aurora Edit keep the color-coded hot key functions in place regardless of the keyboard input language; if unchecked, using a non-QWERTY keyboard causes the hot keys to follow the letter placement on the keyboard, changing the intended order. This setting is off by default.
Allow Frame Skipping During Playback		Check this option to allow Aurora Edit to view every other frame, which frees up resources. Frame skipping only affects preview, not the actual media itself. This setting is off by default.

Setting Graphics Options

Setting	Description
Initial Duration	Enter the initial duration for a graphic placed on the Timeline; 5 seconds is the default duration.
Fade In	Enter the number of frames over which the graphic fades in to the clip; 10 frames is the default setting.
Fade Out	Enter the number of frames over which the graphic fades out to the next clip; 10 frames is the default setting.
Editor	Indicates whether the Chyron plug-in is installed with the system.
Templates Folder	Enter the path to the Graphics template directory.
Enable Right to Left Input Mode	Check Enable Right to Left Input Mode to use the Title tool with bidirectional languages, allowing users to enter text that reads from right to left. This setting is off by default.

Setting Controller Options

Setting	Options	Description
422 Controller Comm Port	None COM1 through COM10	If you are using an external controller with Aurora Edit, select the COM port to which it is connected. Otherwise, select None.
USB Controller Comm Port		
USB Controller Comm Port		
Reserve COM1 and COM2 for GPIO		Check this option to keep COM ports 1 and 2 available for GPIO triggers to control the Aurora Edit playback channel; off by default.

Setting Aurora Playout Options

Setting	Description
Primary Database Server	Enter the server name where the primary Aurora Playout database resides.
Backup Database Server	Enter the server name where the secondary Aurora Playout database resides.
XMOS Server	Enter the name of the computer hosting the XMOS Server.
Thumbnail Path	Enter the path to the thumbnail directory.

Setting Security Permissions

If you want to use security with your K2 server, refer to the *Open SAN Security Instruction Guide* for details on setting up a domain controller and configuring your system for security.

This section describes how to set security permissions for the Aurora Edit system. You need to be a Domain Administrator to perform this function.

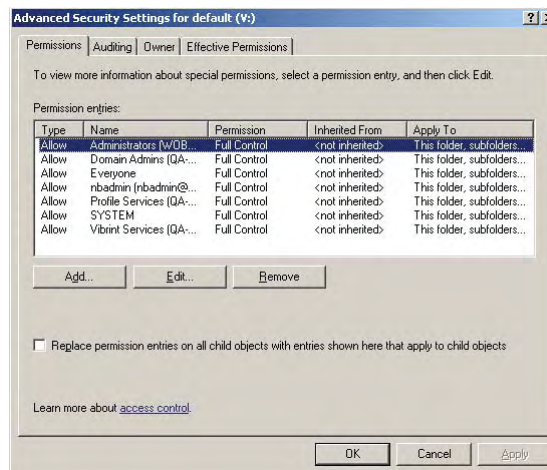
You can set all permissions from one Aurora Edit machine. You need to set permissions in three different places—in the V:\ directory, in Aurora Edit options, and in the Aurora Edit bins.

Setting Initial Shared Volume Permissions

This task assures a uniform starting point in setting volume permissions, essentially establishing the secure volume's permissions to be identical to either a SNFS volume that does not implement Windows Security, or a default NTFS volume.

To set shared volume permissions:

1. Open a cmd window, switch to the V: drive, and type the following:
cacls V:* /T /G Everyone:F
2. Open Windows Explorer, select the V: volume, right-click and select **Properties**.
3. Click the **Security** tab.
4. If necessary, add the user Everyone and allow Full Control.
5. Click **Advanced...** and check the box **Reset permissions on all child objects and enable propagation of inheritable permissions**.



6. Click **OK** and click **Yes** in response to the dialog **This will remove explicitly defined permissions... Do you wish to continue?**
7. Click **OK** to exit the Properties window.

Setting High Level Shared Volume Permissions

Permissions on the V:\ folders are set using Windows Explorer. First you add the group(s) to the drive and then set security permissions for that group. For the folders that are inheriting permissions from the folder above it, you don't need to set them; they automatically use the permissions they inherit.

	Domain Admins	Everyone	SYSTEM	Archivists	Editors	Ingestors	Producers	Viewers	Profile Services	Vibrint Services
V:\	F	F	F						F	F
V:\media		F*	F*							
V:\PDR	F		F		F	F			F*	F*
V:\Thumbnails	(inherit Full Control from V:\)									
V:\VibrintAttic	(inherit Full Control from V:\)									

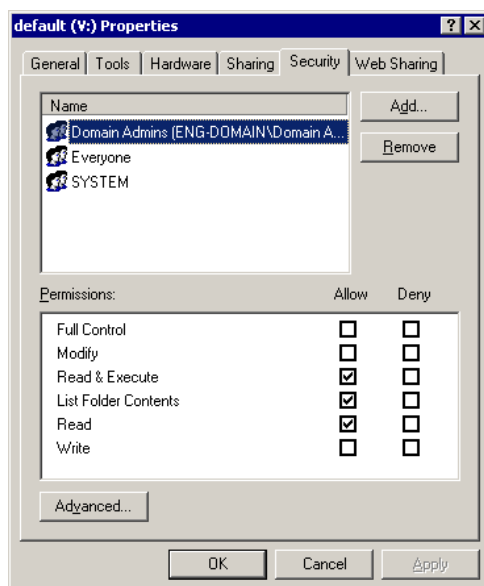
F = Full Control

***** = Inherits permissions from the folder directly above it

To set permissions on the V:\ folders:

1. Open Windows Explorer and navigate to the V:\ drive.
2. Right-click on the desired folder and select **Properties**.

The default V:\ Properties window opens:



3. Under the Security tab, click **Add**.

The Select Users, Computers, or Groups window opens.

4. Select the group you want to add to the drive folder and click **Add**.
The group adds to the bottom pane of the window.
5. Click **OK**.
6. Check the box for Full Control in the Allow column.
7. Click **OK**.
8. Give Full Control permission to the other groups—Domain Admins, Everyone, and SYSTEM.
9. Select the V:\PDR drive and do the following:
 - a. Uncheck **Allow inheritable permissions from parent to propagate to this object**.
 - b. Add these groups: Profile Services, Editors, and Ingestors.
 - c. Set Full Control permissions for these groups.

Setting Aurora Edit Root Level Permissions

Permissions for V:\VibrantAVFiles are set in Aurora Edit options. First you add the group(s) to the drive and then set security permissions for that group. You need to login to this machine as Domain Administrator in order to set root permissions.

	Domain Admins	Everyone	SYSTEM	Archivists	Editors	Ingestors	Producers	Viewers	Profile Services	Vibrant Services
V:\VibrantAVFiles	F		F	L R	L R	L R	L R	L R	F	F

F = Full Control

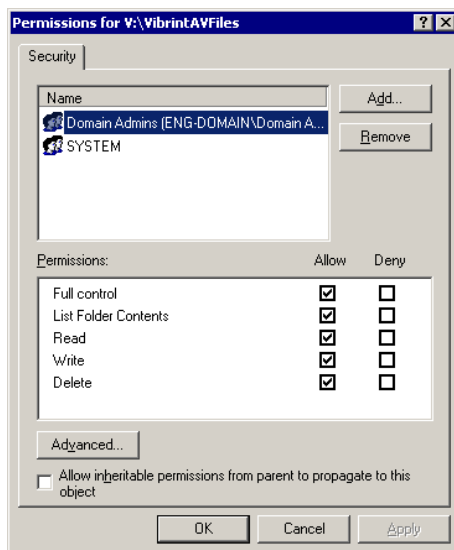
L = List Folder Contents

R = Read

To set permissions for VibrantAVFiles:

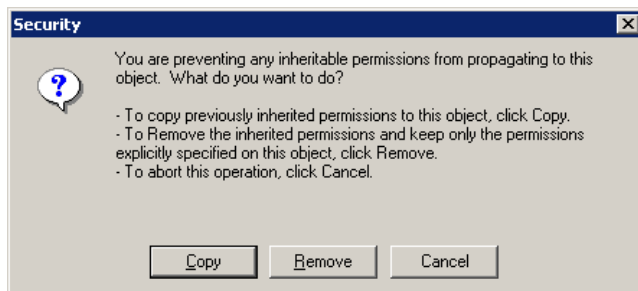
1. Open Aurora Edit and select **Tools | Set Root Permissions**.

The Permissions for V:\VibrantAVFiles opens:



2. Uncheck **Allow inheritable permissions from parent to propagate to this object**.

A Security message appears:



3. Select **Copy**.
4. Remove the current permissions.
5. Select the Everyone group and click **Remove**.
6. Add each of the groups you created (if you are using the typical security schema, add the groups Archivists, Editors, Ingestors, Producers, and Viewers).
7. Set permissions for each group according to the chart on [page 223](#).
8. Click **OK**.

Setting Aurora Edit Bin Permissions

Permissions for the Aurora Edit bins are set in the Properties tab for each Bin. Follow the instructions below and set the permissions for each bin in your top-level Aurora Edit bin.

	Domain Admins	Everyone	SYSTEM	Archivists	Editors	Ingestors	Producers	Viewers	Profile Services
Monday-Sunday Bins	F*		F*	-W -D	W D	-W -D	W -D	L R*	
Feeds Bin	F*		F*	W -D	-W -D	W D	-W -D	L R*	
HFR Bin	F*		F*	-W -D	W -D	-F	W D	L R*	
Archive Bin	F*		F*	W D	W -D	W -D	W -D	L R*	

F = Full Control

L = List Folder Contents

R = Read

W = Write

D = Delete

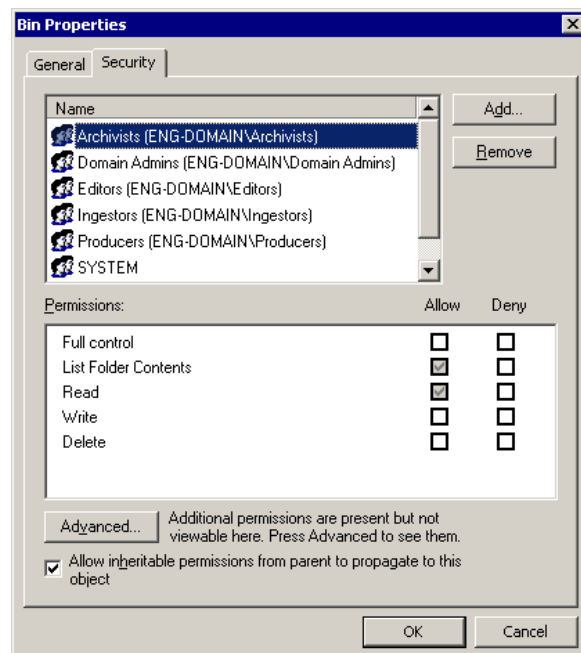
- = Deny

***** = Inherits permissions from the folder directly above it

****** = Inheritance is blocked at this level

To set permissions for Aurora Edit bins:

1. In the Aurora Edit bin, right-click on the first bin and select **Properties**.



2. Click the Security tab.
3. Change permissions for each group listed based on the chart on [page 225](#).
4. Click **OK** when you are done setting permissions.

Appendix **D**

Troubleshooting

This appendix describes the symptoms of various problems you might encounter when using Aurora Edit and offers suggestions for solving each problem.

Symptom	Description or Action Required
When trying to move an audio clip from the A2 track to the A3 track, you see a <i>No</i> symbol.	<ul style="list-style-type: none"> You must activate the track by clicking A3 to the left of the track before you can move the clip.
In your sequence, you turned off tracks A1 and A2 and turned on A3, but when you record, the audio doesn't record to A3.	<ol style="list-style-type: none"> In the Source tool, click in the Track Assign field under the Audio Input slider for the desired channel. Select A3. Audio for the channel is re-routed to A3. To set a track as the default: <ol style="list-style-type: none"> Choose View Sources and select a Source Name. Choose Edit Record Channels. Choose a default record track for each audio channel.
You see the message <i>Unable to perform edit. Check video 'Mark Ins' and video 'Mark Outs' to make sure you have set a valid editing mode, then try again.</i> when trying to record a split edit.	There is a conflict between the Mark Ins/Outs set on the Timeline and those set in the Source tool. Try removing one or more of your marks in the Timeline or Source tool to reach a valid configuration for recording.
You want to import a clip or EDL, but the menu item is missing from the File menu.	<ul style="list-style-type: none"> Click on the Bin window to make these items available in the File menu.
You want to Record to Bin, but the menu item is grayed out.	<ul style="list-style-type: none"> Click on the Bin window to make Record to Bin available.
You want to Play to Tape, but the menu item is grayed out.	<ul style="list-style-type: none"> In the Bin window, click on the sequence or clip that you wish to Play to Tape.
You're trying to send a clip or sequence, but the Send to File menu item is grayed out.	<p>Try one of these solutions:</p> <ul style="list-style-type: none"> Verify that you selected only one clip or sequence in the Bin window. You cannot send multiple items. If you are sending an open sequence, click on the Sequence window to give it focus before sending. If you are sending an item in the Bin, click to select it.
Someone at another Aurora Edit workstation sent you a clip, but you don't see it in your Bin.	<ul style="list-style-type: none"> Click in the Bin and press F5 on your keyboard or choose Refresh from the View Menu.
You minimized your sequence window and now you can't find it.	<ul style="list-style-type: none"> Choose the sequence from the Window menu to switch back to it.
When you choose Send to File, the Rendering Effects progress dialog comes up.	You can view variable speed and transition effects in the sequence window without rendering them, but you must render them before sending them to another location. After rendering, the Select Destination dialog appears.
When you choose Update Workgroup under Options, not all other Aurora Edit systems on the network show up.	<p>Try one of these solutions:</p> <ul style="list-style-type: none"> Make sure that each system has a shared <i>VibrantAVFiles</i> folder. Make sure that each system is using the same login password.
You receive the message <i>No material exists beyond one or both clip boundaries to apply transition.</i> when attempting to apply a transition between two clips on the timeline,	<p>To apply a transition, there must be overlapping material between the two clips for the transition to use.</p> <ul style="list-style-type: none"> Overlap the clips slightly and then apply a transition. To avoid this problem, enable the Add Handles button in the sequence window or Record to Bin dialog when recording clips.
You want to adjust the edge softness of a transition, but the Softness slider is grayed out.	You can only apply the Softness setting to Wipe transitions. Select the Wipe category and the slider will be available.

Symptom	Description or Action Required
You receive a message that the clip is the wrong frame size, compression, or format when adding a clip to your sequence.	<p>Clips must match the Compression Type, Chroma Format, and Resolution that was set when the sequence was created. To change these settings:</p> <ol style="list-style-type: none"> 1. Choose Tools Options Video Settings. 2. Make any changes to the settings. <p>The settings will take effect for any future sequences or clips that are created.</p>
You receive the message <i>Cannot delete items while windows, other than bins and playback channels, are opened. close all other windows before deleting.</i> when trying to delete a clip from the Bin.	<p>This feature is a safeguard against accidentally deleting clips that are currently in use in an open window.</p> <ul style="list-style-type: none"> • Save and close any open sequences or other open windows, and then delete the clip.
You receive the message <i>Not all selected items could be deleted. You must first delete all references to each selected item and make sure the item is not opened for playback or editing.</i> when trying to delete a clip from the bin.	<ul style="list-style-type: none"> • Right-click on the clip and choose Show References. <p>A list appears showing any sequences or sub-clips that are currently referencing the clip. If you still need to delete the clip, you must delete it from any sequence that is using it or delete the sequence itself.</p>
You changed a clip to slow-motion on your Timeline but can no longer view the entire clip.	<ol style="list-style-type: none"> 1. Right-click on a clip's video track on the timeline and choose Play Speed. 2. Deselect the Maintain Duration setting to increase the overall clip length and show the entire clip.
You are unable to send clips or sequences between your Aurora Edit system and a Grass Valley Profile Server.	<ol style="list-style-type: none"> 1. In Media Manager on the Aurora Edit system, verify that you have added the Profile system by choosing File Add/Remove Machine. 2. In Aurora Edit, verify that you have set up a send destination to the Profile system by choosing Tools Options Send. 3. Using Notepad, open the Hosts file on the Aurora Edit system to verify that the fibre channel ID address of the Profile system is listed along with the <i>Profile name_fc0</i>. The path is C:\WINNT\system32\drivers\etc\Hosts. You may need your IT engineer to check this file. 4. Verify that your fibre switch is showing good connections for both the Aurora Edit system and the Profile (usually indicated by a solid green light). 5. Check the disk space available on the Profile. 6. Verify that checksums are enabled in the Profile Configuration Manager. 7. If you've tried all of the above and still can't connect, try rebooting the Aurora Edit system, Profile, and fibre switch, if possible. <p>Check with your IT engineer before you reboot.</p>
After you send a sequence to a Profile Video Server with an Aurora Payout placeholder associated with it, the Missing box in the Aurora Edit title bar doesn't decrease by one, and placeholder status in the Clip window still doesn't change to OK.	<ol style="list-style-type: none"> 1. Make sure that the SDB Server machine (part of the Aurora Payout system) is connected to the same network with the payout media server. 2. Make sure the SDB Server machine is logged in to the network. <p>If these steps don't work, reinitialize the SDB Server.</p>

Index

A

adding

- borders 204
- fonts for titles 173
- frames to clips 97
- narration 143
- text in titles 172
- transitions 125
- wipe border 129

adding sources

- setting connections 211
- setting general options 211
- setting Preroll 212
- setting record channels 212
- setting record handles 212

adjusting

- audio gain 141
- audio tracks 137
- frequency 148
- gain 148
- mid band Q 148
- pitch 149
- video levels 159
- volume on the fly 142

Advanced Mode, in Title Tool 170

animation sequence, importing 80

AP/ENPS, linking to 62

Apple Final Cut Pro, using with Aurora Edit 118

area, creating transition for 127

artbox, Proximity 59

assemble edit, definition 179

associating sequence with Aurora Play
placeholder 177

audio 53

- adding narration 143
- adjusting gain 141
- automation 142
- changing levels 135
- master audio sliders 140
- muting tracks 139
- patching tracks 53
- routing output channels 140
- setting output level 140
- setting pan control 138
- soloing a track 139
- working with OMF files 87

audio automation 142

- removing 142
- showing in Timeline 142

audio clip, moving 106

audio crossfades

- applying 131
- using with transitions 131

audio effects

- adjusting frequency 148
- adjusting gain 148
- adjusting mid band Q 148
- adjusting pitch 149
- disguising voice 149
- equalizing audio 146
- randomizing a voice 149

Audio Effects Tool

- description 25
- using 146

Audio Mixer Tool

- description 25
- using 134

audio OMF files 87

- adding enhancements
 - audio 88
- AVTransfer 91
- Digidesign Pro Tools 88
- exporting Aurora Edit sequence 88
- Fairlight 91
- importing enhanced files into Aurora Edit 93
- Steinberg Nuendo 90

audio tracks 54

- adjusting multiple tracks 137
- ganging 137
- routing 53

Aurora Edit

- controlling a deck from 47
- creating a playback list 180
- definition 18
- Final Cut Pro 118
- keyboard 28
- modes 34
- navigating 27
- screen interface 19
- storing sequences on 179
- tools 22
- using removable media 58

- Aurora Play
 - associating sequence with 177
 - setting options for 220
- automatic Bin monitoring 36
- auxiliary input, using 54
- AVTransfer, using with Aurora Edit 91

B

- background, changing in titles 172
- batch capture list 68, 69, 70
- batch recording 67
 - creating batch capture list 68
 - loading batch capture list 70
 - rearranging batch capture list 69
 - recording clips 70
 - saving batch capture list 69
- battery replacement 10
- Bin 66
 - automatic server monitoring 36
 - creating 33
 - deleting media files 71
 - description 20, 32
 - Details View 39
 - displaying columns 39
 - matching frame to 117
 - recording to 66
 - renaming media files 71
 - searching for files 60
 - security permissions 225
 - setting up 35
 - SmartBins 36
 - sorting media files 40
 - Thumbnail View 41
 - toolbar 32
 - trimming clips in 102
 - using clips stored in 58
 - using context-sensitive menu 42
 - viewing 39
- bitmaps, importing 76
- Blur 158
 - creating 196
 - definition 196
 - options 196
- border 204

C

- Canadian Certified Power Cords 11
- Canadian EMC Notice of Compliance 12

- certifications and compliances 11
- changing
 - audio levels 135
 - audio sources 54
 - cut points 98
 - editing modes 108
 - playlist colors 183
 - Timeline view 45
 - transitions 126
 - video sources 54
 - wipe border color 130
- channel
 - muting 139
 - routing 140
 - soloing 139
- choosing a video effect 158
- chroma key 201
- clip properties, changing 72
- clip selection keys 29
- clip source, using 54
- clips 70, 71
 - changing audio levels 135
 - copying 71, 107
 - copying from artbox 59
 - copying to Timeline 103
 - creating 55
 - deleting 111
 - disguising a voice 149
 - exporting 81
 - finding in Workgroup 61
 - importing 75
 - inserting filler 113
 - lifting from Timeline 110
 - locking duration of 97
 - moving 71, 106
 - moving audio 106
 - pasting 107
 - rearranging 107
 - recording to the Bin 70
 - searching for 60, 61
 - source 54
 - splitting 109
 - stored in Bin 58
 - trimming 96
 - varying the speed of 115
- color
 - changing wipe border 130
- color correction 199
- Color Effect 159

- definition 198
- options 198
- configuring Aurora Edit
 - setting Aurora Play options 220
 - setting controller options 220
 - setting general options 214
 - setting graphics options 220
 - setting handles 219
 - setting output options 215
 - setting Timeline undo 219
 - setting up send locations 216
 - setting up Workgroups 216
 - video settings 214
- context-sensitive Bin menu 42
- control track, using 116
- controller options 220
- controlling a deck from Aurora Edit 47
- converting files for Final Cut Pro 118
- copying clips 71, 107
 - from Proximity artbox 59
 - to Timeline 103
- crash record 179
- creating
 - batch capture list 68
 - blur effect 196
 - clips 55
 - Fit To Fill 114
 - mosaic effect 197
 - new bin 33
 - new sequence 48
 - playback list 180
 - split edits 116
 - sub-clips 102
 - transitions 125
- cropping 205
- crossfades, audio 131
- Cut Point Edit Tool 98
 - description 24
 - keys 29
 - using 98
- cut points, changing 98

D

- database, shared 34
- deck control keys 29
- definition
 - Aurora Edit 18
- deleting

- clips 111
- files 71
- transitions 126
- description
 - Audio Effects Tool 25
 - Audio Mixer Tool 25
 - Bin 20, 32
 - Cut Point Edit Tool 24
 - Details View 39
 - keyboard 28
 - Source Tool 23
 - Timeline 20
 - Timeline Tool 22
 - Title Tool 26
 - tools 22
 - Transition Tool 24
 - Trim Tool 23
 - Video Effects Tool 26
- deselecting tracks 49
- Details View
 - description 39
 - displaying columns 39
 - sorting files 40
- Digidesign Pro Tools, using with Aurora Edit 88
- disguising a voice 149
- displaying Bin columns 39
- dissolves 128
- drop shadow 207
- duration, locking 97

E

- edit mode keys 29
- editing
 - overview 18, 44
 - sequence properties 48
 - setting up in Source Tool 51
 - setting up in Timeline Tool 50
 - title templates 168
 - transitions 126
- editing modes
 - changing 108
 - Fit to Fill 108
 - Overwrite 108
 - Quick Edit 109
 - Splice 108
- EDLs
 - exporting 81
 - importing files 75

- using with Final Cut Pro 118
- effect
 - chroma key 201
 - luma key 201
 - Mirror Horizontal 200
 - Mirror Vertical 200
- effect options 204
- effects
 - audio crossfades 131
 - blur 158
 - changing 126
 - color correction 199
 - color effect 159
 - creating 125
 - defining 158
 - deleting 127
 - description 128
 - dissolves 128
 - exporting 83, 164
 - importing 76, 157
 - key shape 158
 - layering 164
 - Mirror Horizontal 159
 - Mirror Vertical 159
 - mosaic 159
 - paths 162
 - proc amp 159
 - pushes 130
 - rendering 126, 163
 - resize 158
 - saved 157
 - saving 163
 - slides 130
 - using keyframes 160
 - video 152
 - viewing in sequence 163
 - warp 201
 - wipes 128
- electric shock 9
- EN55022 Class A Warning 12
- enhancements to OMF files 88
- equalizing audio
 - in a recorded sequence 146
- export options
 - media 85
- exporting
 - Aurora Edit sequence for Final Cut Pro 118
 - Aurora Edit sequence for OMF file 88
 - EDLs 81

- files 81
- Final Cut Pro file 121
- graphic files 83
- media 84
 - options 85
- video effects 83, 164

F

- fade control points 90
 - adding 135
 - removing 136
- Fairlight, using with Aurora Edit 91
- FCC 12
- FCC Emission Control and Limits 11
- files
 - exporting 81
 - exporting graphic 83
 - importing 74, 76
- filler, inserting 113
- Final Cut Pro
 - converting Aurora Edit files 118
 - exporting Aurora Edit sequence 118
 - exporting to Aurora Edit 121
 - importing Aurora Edit sequence 119
 - opening Aurora Edit clip with 120
 - using with Aurora Edit 118
- finding clips in your Workgroup 61
- fire hazard 9
- Fit To Fill
 - creating 114
 - definition 108
- Fit to Fill Mode 108
- fonts, adding for titles 173
- foreground image 153
- frames
 - adding to clips 97
- freeze frame 115
- frequency, adjusting 148

G

- gain
 - adjusting 148
 - audio 141
- ganging audio tracks 137
- getting around Aurora Edit 27
- graphic files
 - exporting 83
 - importing 76

graphics options 220

grounding
safety 9

H

handles
setting 219
using to add frames to clips 97
highlight, for warp effects 208

I

importing
Aurora Edit sequence for Final Cut Pro 119
clips 75
EDL files 75
effects 157
enhanced OMF files into Aurora Edit 93
files 74
files from Media Server 74
graphics 76
media 78
removable media files 58
TGA animation sequence 80
title graphics 172
video effects 76
iNews, linking to 62
injury precautions 9
input source 54
insert edit 178
inserting filler 113

K

Key Shape 158
definition 195
moving foreground image 153
options 195, 204
keyboard
clip and track selection keys 29
Cut Point Edit Tool keys 29
deck control keys 29
description 28
description of keys 186
edit mode keys 29
Mark Point keys 29
navigating around Aurora Edit 27
tool selection keys 28
track selection keys 29

transport command keys 29

keyframes
inserting in Timeline 160
modifying in Timeline 161
using with video effects 160

keys
clip and track selection 29
Cut Point Edit Tool 29
deck control 29
edit mode 29
Mark Point 29
tool selection 28
track selection 29
transport command 29

L

Laser 12
Laser Compliance 12
layering video effects 164
lifting clips 110
linking to a news service 62
loading batch capture list 70
local mode 34
locking clip duration 97
luma key 201
Lyric Plug-in
adding fonts 173
adding text 172
changing title background 172
importing graphics 172
Properties Window 172
toolbar 171
understanding 171

M

Mark Point keys 29
Mark Points
description 50
setting 50, 51
master audio sliders 140
master clip properties, changing 72
match frame 117
media
exporting 84
importing 78
removable 58
media export options 85
media files

- deleting 71
- renaming 71
- searching for 60
- sorting 40
- Media Import SmartBin 38
- Media Server
 - importing files from 74
- Media Server, automatic monitoring 36
- menus
 - navigating around Aurora Edit 27
 - right-click 27
- mid band Q, adjusting 148
- Mirror Horizontal 159
 - effect 200
- Mirror Vertical 159
 - effect 200
- mirroring an image 159
- modes
 - Aurora Edit 34
 - editing 108
- modifying keyframes 161
- Mosaic 159, 197
 - creating 197
 - options 197
- mouse, navigating Aurora Edit 27
- moving clips 71, 106
 - audio 106
- moving foreground image 153
- muting tracks 139

N

- naming source tapes 53
- narration, adding to audio track 143
- navigating
 - keyboard 27
 - mouse 27
 - shortcut menus 27
- news service, linking to 62
- NewStar, linking to 62
- Nuendo, using with Aurora Edit 90

O

- OMF files, audio 87, 88, 91
- opening Aurora Edit clip on Final Cut Pro 120
- options
 - adding borders 204
 - Aurora Play 220
 - blurring an image 196

- color effect 198
- controller 220
- cropping 205
- graphics 220
- key shape 195
- mosaic 197
- path control 208
- proc amp 198
- resize 194
- setting for your newsroom 213
- setting up 214, 215
- setting up send locations 216
- undo 219
- video effects 159
- warp highlight 208
- Out Point, making on the fly 98
- overview, editing 18, 44
- Overwrite Edit Mode 108

P

- pan control, setting 138
- Panasonic P2 media 58
- pasting clips 107
- patching audio tracks 53, 54
- path control 208
- paths
 - video effect 162
- permissions
 - Bin 225
 - high level shared volume 222
 - initial shared volume 221
 - root level 223
 - setting for security 221
- Picture-in-Picture effect 194
- pitch, adjusting 149
- playback server, sending sequences to 176
- playing
 - sequence 55
 - sequences in the playlist 181
- playing past out 98
- playlist
 - changing colors 183
 - creating 180
 - playing sequences 181
 - trimming sequences 182
- Preroll, setting for new source 212
- Pro Tools, using with Aurora Edit 88
- Proc Amp 159

- definition 198
- options 198
- product damage precautions 9
- properties, video effects 160
- Proximity artbox, using files from 59
- pushes 130

Q

- Quick Edit Mode 109

R

- randomizing a voice 149
- rearranging
 - batch capture list 69
 - clips 106, 107
- record handles, setting for new source 212
- recording
 - batch 67
 - Bin 66
 - Bin via batch capture 70
 - sequences to tape 177
 - using variable speed 52
- recording speed 52
- removable media, with Aurora Edit 58
- removing audio automation 142
- renaming files 71
- rendering
 - transitions 126
 - video effects 163
- Resize 194
 - moving foreground image 153
 - options 194, 204
- resizing image 158
- reversing wipes 129
- routing
 - audio tracks 53
 - output channels 140

S

- safety certification 13
- safety summary 9
- safety terms and symbols 10
- saved effects in sequences 157
- saving
 - batch capture list 69
 - sequence 56
 - timeline track configuration 108

- video effects 163
- script, linking to 62
- searching for files 60, 61
- security
 - Bin permissions 225
 - high level shared volume 222
 - initial shared volume 221
 - root level permissions 223
- security permissions, setting 221
- selecting
 - head frame 41
 - source 54
 - track keys 29
 - tracks 49
 - video effect 158
- sending sequences 176
- sequence 55, 56
 - adding a freeze frame 115
 - adding transitions 125
 - associating placeholder with 177
 - copying 71
 - creating 48
 - creating transition area 127
 - editing properties 48
 - moving 71
 - playing 55
 - recording to tape 177
 - saving 56
 - searching for 60
 - sending completed 176
 - storing on Aurora Edit 179
 - using saved effects 157
- sequences 71, 88
- service safety summary 11
- setting
 - audio output level 140
 - Aurora Play options 220
 - controller options 220
 - edits in the Source Tool 51
 - edits in the Timeline Tool 50
 - effect paths 162
 - graphics options 220
 - Mark Points 50, 51
 - options for Aurora Edit 213
 - pan control 138
 - Preroll for new source 212
 - record handles for new source 212
 - split edit 51, 52
- setting up

- Bins 35
- setting up Aurora Edit
 - general options 214
 - output options 215
 - send locations 216
 - setting Aurora Play options 220
 - setting controller options 220
 - setting graphics options 220
 - setting handles 219
 - setting Timeline undo 219
 - setting Workgroups 216
- SmartBin 36
- video settings 214
- shared mode 34
- Shared SmartBin 37
- showing audio automation 142
- slides 130
- SmartBin
 - for Media Import 38
 - setting up 36
 - Shared 37
 - Transfer 37
- soloing audio tracks 139
- Sony XDCam media 58
- source
 - auxiliary input 54
 - changing 54
 - clip 54
 - matching frame to 117
 - naming tapes 53
 - selecting 54
- Source Tool 23, 51
 - using 46
 - using Aux Input 54
- speed, adjusting for recording 52
- Splice Edit Mode 108
- Splice Mode 108
- split edit
 - creating 116
 - setting up 51, 52
- splitting clips 109
- spotlight effect 198
- Steinberg Nuendo, using with Aurora Edit 90
- storing sequences 179
- sub-clips, creating 102

T

- tape

- naming in Source Tool 53
 - recording sequences to 177
- tape deck
 - controlling from Aurora Edit 47
- templates for Title Tool 167
 - modifying 168
- text in titles
 - changing edge properties 169
 - changing properties 169
 - selecting 168
- TGA animation sequence, importing 80
- thumbnails 41
 - changing size 41
 - selecting head frame 41
- Timeline
 - adding video effects 156
 - changing view 45
 - copying clips to 103
 - description 20
 - lifting clips from 110
 - saving track configuration 108
 - setting the undo level 219
 - toolbar 21
- Timeline Tool 50
 - description 22
 - using 45
- title templates
 - changing edge properties 169
 - changing text properties 169
 - editing text 168
 - selecting a text field 168
- Title Tool
 - advanced mode 170
 - description 26
 - modifying templates 168
 - using 166
 - using Lyric Plug-in 171
 - using templates 167
- toggling tracks on the fly 49
- tool selection keys 28
- toolbars
 - Bin 32
 - Timeline 21
- tools
 - Audio Effects Tool 25, 146
 - Audio Mixer Tool 25, 134
 - Cut Point Edit Tool 24, 98
 - description 22
 - Source Tool 23, 46, 51

- Timeline Tool 22, 45, 50
- Title Tool 26, 166
- Transition Tool 24, 124
- Trim Tool 23, 96
- Video Effects Tool 26, 155
- track selection keys 29
- tracks
 - audio 54
 - deselecting 49
 - muting 139
 - patching audio 53, 54
 - saving configuration of 108
 - selecting 49
 - soloing 139
 - toggling on the fly 49
- Transfer SmartBin 37
- Transfer Tool 74
- Transition Tool
 - description 24
 - using 124
- transitions
 - adding to sequence 125
 - changing 126
 - creating 125
 - creating for area of sequence 127
 - deleting 126, 127
 - description 128
 - dissolves 128
 - pushes 130
 - rendering 126
 - slides 130
 - wipes 128
- transport command keys 29
- Trim Tool 96
 - description 23
 - using 96
- trimming
 - clips 96
 - clips in the Bin 102
 - sequences in the playlist 182
- troubleshooting 227

U

- undo 219
- updating Workgroups 216
- using
 - audio effects 146
 - saved effects 157

- video effects 191
- using clip source 54
- using mouse 27

V

- variable speed recording 52
- varying the speed of a clip 115
- ventilation 9
- video effects
 - adding borders 204
 - adding to timeline 156
 - blur 158
 - choosing 158
 - chroma key 201
 - color correction 199
 - color effect 159
 - cropping 205
 - defining 158
 - defining properties 160
 - description 194
 - drop shadows 207
 - exporting 83, 164
 - importing 76, 157
 - key shape 158
 - layering 164
 - luma key 201
 - Mirror Horizontal 159
 - Mirror Vertical 159
 - mosaic 159
 - moving the foreground image 153
 - options 159
 - overview 152
 - path control 208
 - paths 162
 - Picture-in-Picture 194
 - proc amp 159
 - rendering 163
 - resize 158
 - saving 163
 - understanding 153
 - using keyframes 160
 - using together 191
 - viewing in sequence 163
 - warp 201
 - warp highlight 208
- Video Effects Tool
 - description 26
 - using 155

- video sources
 - changing 54
- viewing Bins 39
 - Details View 39
 - Thumbnail View 41
- viewing effects 163
- voice
 - disguising 149
 - randomizing 149

W

- warp 201
- wipes
 - adding border 129
 - changing border color 130
 - definition 128
 - reversing 129
- Workgroups
 - finding clips in 61
 - updating 216