

Autodesk®
Backdraft® Conform 2009

New Features Guide

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Introduction



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- [Using the New Features Guide](#) on page 2
- [Notation Conventions](#) on page 2
- [Related Documentation](#) on page 2
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Welcome to Backdraft Conform

Autodesk®Backdraft® Conform software is a remote assistant utility for data wranglers and assistant editors - handling repetitive and time-consuming tasks to streamline the creative process of visual effect editing. Designed to help boost your facility productivity, Backdraft Conform 2009 provides ingest, assemble, and conform tools to get a project started; comprehensive media management tools to keep it going; and output and archiving tools to wrap it up.

With mixed-resolution support up to 4096 x 3112 at 12 bits (depending on your hardware configuration), Backdraft Conform is an ideal infrastructure solution that you can use to prepare clips for building processes in Autodesk® Inferno®, Autodesk® Flame®, Autodesk® Flint®, and Autodesk® Smoke® systems products.

Using the New Features Guide

This New Features Guide describes the new and updated features for this release of Backdraft Conform. For a quick look at the New Features, see [What's New](#) on page 7. Some of the major features also have more information in this guide — just follow the links from the What's New chapter.

Notation Conventions

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

Convention	Example
Text that you enter in a command line or shell appears in Courier bold. Press the Enter key after each command.	install rpm -qa
Variable names appear in Courier, enclosed in angle brackets.	<filename>
Feedback from the command line or shell appears in Courier.	limit coredumpsize
Directory names, filenames, URLs, and command line utilities appear in italics.	<i>/usr/discreet</i>

Related Documentation

This release has documentation that helps you install, configure, and use the software, available from your product DVD, on the Autodesk web site, and installed with the product (as PDF files and as an HTML Help system).

For a list of all the documentation available to you, visit <http://www.autodesk.com/backdraftconform-documentation>. From this page, you can access the complete documentation library.

You should also refer to your product's release notes for all late-breaking release information.

Accessing Online Help

Included with Backdraft Conform is an HTML Help system that is displayed in a Web browser. The Help automatically installs on the Backdraft Conform system and is accessible anywhere within Backdraft Conform.

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

To start the Help from Backdraft Conform:

- 1 Start Backdraft Conform.
- 2 On the bottom-right of the screen, click Help.
You can also click Preferences to display the Preferences menu and click Help.
- 3 A browser launches to display the Help.

TIP Press **Left Ctrl+=** to open the Help from anywhere in Backdraft Conform.

Learn how to use the Help by reading the “Using the Help” appendix, available only in the Help.

To copy the Help to another system:

- 1 Copy the *Documentation/help* folder from the product DVD to the new location on another system.
It is recommended to keep the help files locally on any system they are accessed from. Otherwise, browser errors may occur when navigating through the different areas of the Navigation pane. If an error does occur, refresh the browser.
- 2 To start the Help after copying the Help folder, open the *help/index.html* file.

PDF Documentation

The documentation set is also available in PDF (Portable Document Format) for online viewing or printing.

You can access PDF documentation files in one of the following ways:

- From the product DVD on a Windows® or Macintosh® or Linux® workstation
- From the documentation library at <http://www.autodesk.com/backdraftconform-documentation>
- Directly from the Preferences menu in the application

Because of some current PDF viewer limitations on Linux workstations, for best results, it is recommended to view PDF documentation on a Windows or Macintosh computer.

Accessing PDF Documentation from the Product DVD

You can use Adobe® Acrobat® Reader™ to view and print PDF documentation files on Windows or Macintosh computers. On Macintosh, you can also use Preview, included in OS X.

PDF documentation is located in the *Documentation* directory at the top level of the Backdraft Conform DVD.

Copy the PDF files from the documentation directory to a Windows or Macintosh computer.

To view the PDF files on the product DVD from a Linux workstation:

- 1 Go to the *Documentation* directory on the DVD. In a shell, type:
`xpdf <filename>`
and press **Enter**.

Accessing PDF Documentation from Backdraft Conform

PDF files are installed in the Backdraft Conform *documentation* directory when you install Backdraft Conform. You can use commands in a shell to browse to the PDF files. You can also access them directly from the *usr/discreet/<product home>/documentation* directory by selecting the PDF file from the PDF Documentation box in the Preferences menu.

The options in the PDF Documentation box dynamically reflect the contents of the *documentation* directory. You can add any other PDF files to this directory in order to enable access to them from Backdraft Conform.

To access the PDF files installed on your hard drive:

- 1 Click Preferences to display the Preferences menu.
- 2 Select a document from the PDF Documentation box.

The document opens automatically in Xpdf on Linux workstations.

TIP You can access other PDF documents from here by copying them to the */usr/discreet/<product home>/documentation* directory.

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What's New

2

Topics in this chapter:

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- [What's New in General](#) on page 8
- [What's New in Importing and Exporting Media](#) on page 10
- [What's New in Infrastructure](#) on page 13

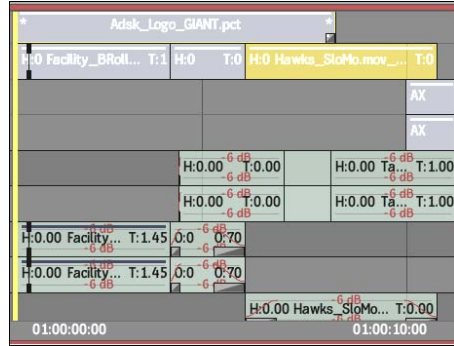
New Feature Overview

This section provides a quick overview of the main features for this release. Follow the links for more information about the features. In some cases, you can read even more detailed information about major features, provided in the following chapters.

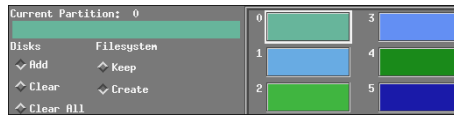
General Work more efficiently with updates to the Player, LUTs, Resize, Colour Source, and Autosave. See [What's New in General](#) on page 8.



Importing and Exporting Media New features and enhancements for media import and export provide better support for MXF (including P2), QuickTime® (soft-import and codec profiles), Broadcast Wave, MP3, and OMF®. See [What's New in Importing and Exporting Media](#) on page 10.



Infrastructure Important changes have been made to Wiretap™, Stone® and Wire®, and the vic utility. See [What's New in Infrastructure](#) on page 13.



What's New in General

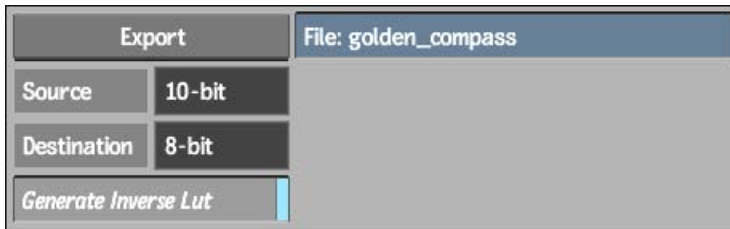
The following features have been added or updated in this release.

3D LUT List

You can initialise 3D LUTs for use in Backdraft Conform by importing them into the LUT Preferences menu. See [LUT Preferences](#) on page 17.

LUT Editor

The LUT editor now includes a Generate Inverse LUT button in the Export LUT menu. It is enabled by default.



See [Exporting LUTs](#) on page 18.

The parameters for each LUT type are now retained in memory during your session. For example, if you work with a LUT type, then select another option, when you return to the first LUT type, the settings are restored.

Player

The Player now features tabs to more easily navigate between menus. The Player Options tabs to the left of the clip replace the Player Options box. The Player Options tabs to its right replace the AudioDesk Display option box.



Resize

There is a new filter option available for Resize, accessible from the Resize Filter box. The new Lanczos filter option gives best results when resizing a clip to a lower resolution. It uses the Lanczos algorithm, which is an iterative algorithm particularly useful for finding decompositions of very large sparse matrices.



Colour Source

When creating a colour source, such as colour bars or noise, you can now select a frame depth of 16 bits floating point.

Autosave

You can now set two intervals in the Autosave fields to specify how often all clips currently loaded on the EditDesk are saved. You have options for setting a soft autosave, which you can cancel, and a hard autosave. See [Autosave](#) on page 19.

What's New in Importing and Exporting Media

There are a number of new features and enhancements involving media files and EDLs.

Importing and Soft-Importing MXF Media Files

You can now import and soft-import MXF media files, either as single essence files or as P2-structured clips containing video and audio files. The currently supported codecs are DV25 (NTSC), DV25 (PAL), DV50 (NTSC), DV50 (PAL), and DVCPro HD. See [Importing and Soft-Importing Video Files](#) on page 21.

The MXF Options are: Essence, for single essence files, and P2, for structured clips containing video and audio files.

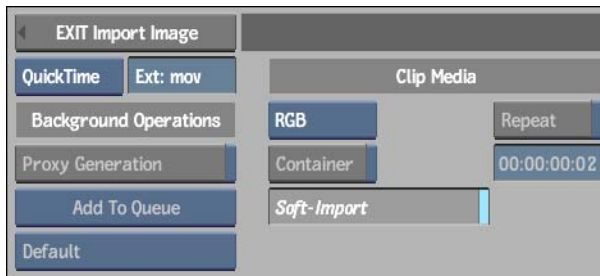


Importing and Exporting QuickTime Media Files

Backdraft Conform supports the following new features for working with QuickTime files.

QuickTime Soft-Import

QuickTime files can now be soft-imported into Backdraft Conform as individual files. See [Importing and Soft-Importing Video Files](#) on page 21.



QuickTime files can also be soft-imported into a Backdraft Conform timeline when working with Final Cut Pro® XML files. See [Relinking to File-based Media](#) on page 24.

Improved FCP Recapture Workflow

You can now import a full Final Cut Pro timeline instantly, while referencing the native media through soft-import (without actually importing any of the media). See [Relinking to File-based Media](#) on page 24.

Backdraft Conform reads XML files exported from FCP and assembles a timeline accordingly. In this case, you are only transferring the metadata between FCP and Backdraft Conform, as contained in the XML file. Media used during the offline edit in FCP can be referenced directly. However, you may need to recapture the media from the source tapes or relink from files in a separate procedure.

New Configurable QuickTime Codec Profiles

You can now create, save, and reuse customisable codec profiles.

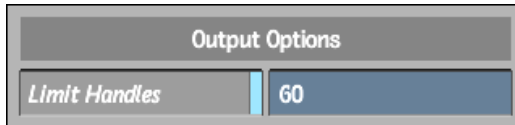
Codec Parameters			
Description: FFmpeg MJPEG			
Parameter	Value	Description	
QuickTime	▼ Rate control		
Video	Initial RC complexity	0.0	
MJPEG	▼ Quantizer		
Default	Minimum quantizer scale	2	
	Maximum quantizer scale	31	
	Maximum quantizer difference	3	Maximum quantizer difference between frames
	Use fixed quantizer	FALSE	Use fixed quality encoding
	Fixed quantizer	10	Quantizer for fixed quality encoding. Lower means better
	Quantizer compression	0.50	Amount of qscale change between easy hard scenes

You can create a custom profile for a particular codec that can be used for specific jobs. Using the Codec Profile Editor, you can customize parameters (such as compression settings) and create a library of different codec settings that you can use anytime. The codec profiles appear only for the codec for which the profile was created. You can also delete any codec profile, or load codec profiles created in another Visual Effects and Finishing application.

See [Working with Codec Profiles](#) on page 26.

Exporting OMF Files

There are new parameters for exporting OMF files. You can use Limit Handles to export the source clip with a specified maximum number of frames before and after. Use the Limit Handles field to specify a value for the number of frames used before and after the edit.



Importing and Exporting Broadcast Wave and MP3 Audio Files

You can now import and export Broadcast Wave and MP3 audio files.

The Broadcast Wave audio file format contains embedded timecode metadata that facilitates audio conforming. This allows for easier import and export of audio files for use in post-production sound studios.

Exporting MP3 Audio Files

If you are exporting MP3 files, you can now set any of the available MP3 export options to be used for encoding.

Compression Options	
Average Bitrate	128 kbps
High Quality (slow)	Min 64 kbps
High VBR Quality	Max 320 kbps

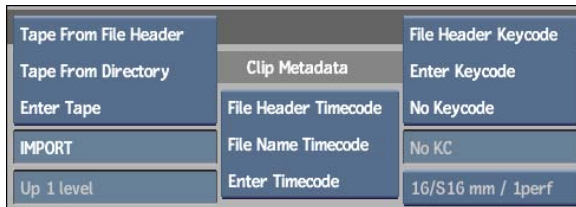
When encoding MP3 audio files, you can select the type of bitrate encoding to be performed. Constant Bitrate encoding uses a single, fixed bitrate for the entire file. Variable Bitrate encoding is a two-pass process of analyzing and then compressing movies to an optimal data rate. Average Bitrate encoding is similar to Variable Bitrate encoding except that it works within a set minimum and maximum bitrate.

You can also adjust the quality of the encoding algorithm (which affects the speed of the encoding), and the number of bits used in the encoding as a factor of quality level (which affects the encoded file size).

User Interface Changes

There are a number of User Interface changes in the Importing Files menu.

In the Clip Metadata group: DPX Tape is renamed to Tape From File Header, DPX Timecode is renamed to File Header Timecode, and DPX Keycode is renamed to File Header Keycode.



JPEG Performance Improvement

There is a performance improvement for JPEG image conversion to and from RGB. The result is a threefold increase in performance when reading and writing JPEG images. This performance improvement allows HD images to be captured in real time.

What's New in Infrastructure

The following are new and updated infrastructure features for this release of Backdraft Conform.

Wiretap

Wiretap allows client applications remote access to Stone FS and standard FS file systems. The following changes apply to Wiretap.

Server-Side Video Media Conversion

Earlier versions of the Wiretap server did not convert video media read from the standard filesystem (Standard FS). It delivered standard formatted frames (such as DPX, SGI) as-is, requiring the Wiretap client to perform the media conversion. With Wiretap 2009, the server now converts formatted frames and returns raw uncompressed RGB data with no header (raw RGB is the Stone FS video format). As a result, Wiretap clients no longer have to implement their own decoders, and automatically handle all formatted video formats supported by Visual Effects and Finishing applications.

Support for Soft-Importing Streaming Media Files

The Wiretap server now allows streaming media files to be soft-imported. Soft-importing means referencing, rather than copying, media to the Wiretap server.

Resolved ‘Mixed’ Format Timeline Limitation

A ‘mixed’ clip contains media of different storage formats. Typically, this type of clip contains media from a Stone FS framestore and media soft-imported from a Standard FS framestore. In earlier versions, these clips could not easily be used by Wiretap clients without an explicit stonifize or publish from within the Visual Effects and Finishing application. As a result of server-side video media conversion, this is no longer necessary. Note that mixed clips are now presented as raw RGB—not “mixed”.

Access to Library and Volume Metadata

Wiretap clients can now read framestore library and volume metadata. For libraries, returned metadata includes the name, write compatibility (true/false), locked state (true/false), and modification date. For volumes, it includes the name, state (mounted/unmounted), capacity, and available space. In both cases the metadata is read-only.

For more information, see the Wiretap documentation.

vic

The *vic* utility can now identify clips that contain lost frames. Use the *vic* utility in repair mode (with the **-r** flag) to do this automatically. This option enables *vic* to search the media library and replace missing frame ids with a LOST frame label. In the library, the names of impacted clips appear red. When these clips are loaded into the record timeline, the names of the affected segments also appear red. Lost frames are displayed with the LOST label over them. The flag set on clips is not permanent, so resaving the clip will remove the red from the names.

Stone and Wire Improvements

Stone and Wire offers several improvements for this release of Backdraft Conform.

Bandwidth Reservation

Stone and Wire provides a mechanism to reserve storage bandwidth for Visual Effects and Finishing applications and tools that use a local mount point to a standard filesystem residing on a DAS volume or on a SAN volume. This ensures that your application gets the bandwidth it requires and that real-time playback on the local system is not jeopardized by requests from concurrent processes, including access from remote hosts.

Optimized Standard Filesystem Performance

Stone and Wire offers optimized Standard Filesystem performance for the recommended configuration: the XFS filesystem on Stone Direct XR-series arrays.

Media Pre-allocation

To prevent clip fragmentation and increase playback performance, Stone and Wire offers media pre-allocation mechanisms for standard filesystems. The pre-allocation mechanisms reserve the necessary disk space for your workflow before media files are actually written to disk.

Topics in this chapter:

- [LUT Preferences](#) on page 17
- [Exporting LUTs](#) on page 18
- [Autosave](#) on page 19

LUT Preferences

Use the LUT preferences to import and list the 3D LUTs you can use in Backdraft Conform. For more information on using 3D LUTs, see the Colour Management with LUTs chapter in the Help.



3D LUT list Displays the list of 3D LUTs that you imported for use in Backdraft Conform.

TIP You can use a hot key to switch between the first ten 3D LUTs in the list. Press **Shift+Ctrl+1** for the first LUT, **Shift+Ctrl+2** for the second LUT, and **Shift+Ctrl+0** for the tenth LUT in the list.

Import button Opens the Import LUT browser. Navigate to the 3D LUT file you want to use, and select it to load it to the 3D LUT list.

Delete button Deletes the selected LUT from the 3D LUT list.

Delete All button Deletes all LUTs from the 3D LUT list.

Exporting LUTs

Once you complete your custom LUT, you can use it to convert images. To do so, you must first save or export it. Saving a LUT preserves its menu settings and automatically creates an invert LUT. A LUT's menu settings include values for its basic curves, as well as its advanced editing curves. Exporting combines the basic curves and the advanced editing curves into a single set of curves. However, exporting provides the opportunity to change the bit depth of the LUT. Both saved and exported LUTs are applied to an image sequence in the same manner.

When you export a LUT, the settings that correlate with the basic curves and the advanced editing curves are merged to create a single set of RGB conversion curves and the independence of these settings is lost. Whether you load or import the LUT afterwards, it appears as a basic conversion curve only. However, like all basic LUT types, you can then alter it, for example, by using the advanced editing curves.

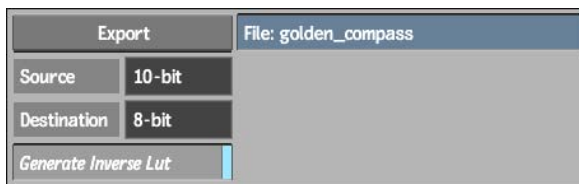
Exported LUTs serve as a good interchange format for colour consistency between Autodesk and non-Autodesk products.

Exporting is useful when you want to change a LUT's bit depth. If you develop a LUT for importing 10-bit logarithmic film data, for example, you can easily convert it to work for 12-bit logarithmic data. When exporting a LUT, you can scale both the input and output bit depths.

To export a LUT:

- 1 Access the LUT Editor.
- 2 Click Export.

The Export LUT menu appears.



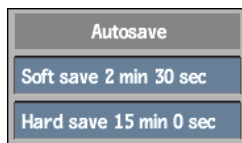
- 3 Set a location for the LUT.

- 4 Select the source and destination bit depths for the exported LUT.
- 5 Enable Generate Inverse LUT to create an inverse LUT along with the normal lut. You can apply an Inverse LUT to restore original LUT settings.
- 6 Click Export.
The LUT is exported to the specified location.

Autosave

New for this release: In the General section of the Preferences menu, you can set two different autosave delays.

Use the Autosave fields to specify how often all clips currently loaded on the EditDesk are saved. If your work session terminates due to a software or hardware failure, you can recover all the work done up to the last time an autosave was performed.



Soft Save field Set the time until a soft autosave performs. A small red icon appears indicating a two second delay before a soft autosave occurs. To abort this autosave, move anywhere within the application (in this case, the next autosave occurs at the interval you set in the Soft save field). The maximum interval is 30 minutes 0 seconds. The default value is 2 minutes 30 seconds. Enter a value of 0 minutes 0 seconds to disable the Autosave function.

Hard Save field Set the time until a hard autosave performs. A hard autosave occurs at the specified time regardless of any user intervention. If a soft autosave occurs, the hard autosave is also reset. The minimum interval for the hard autosave is the same as the time you enter for the soft autosave (in this case only hard autosaves occur). The maximum interval is 30 minutes 0 seconds. The default value is 15 minutes 0 seconds. Enter a value of 0 minutes 0 seconds to disable the Autosave function.

NOTE You can do a forced autosave by pressing **Ctrl+Shift+Alt+Enter** from the EditDesk.

Importing and Exporting Media

4

Topics in this chapter:

- [Importing and Soft-Importing Video Files](#) on page 21
- [Relinking to File-based Media](#) on page 24
- [Working with Codec Profiles](#) on page 26

Importing and Soft-Importing Video Files

Use the Import Image menu to import or soft-import one or more QuickTime movies or MXF media files to the current clip library. Both video and audio tracks are supported.

Audio files that are not 48 KHz are automatically resampled to 48 KHz on import. For video files that contain an alpha channel, you can maintain the alpha channel in the imported clip for use in compositing.

Before importing any MXF P2 content, ensure that the P2 recording devices that are used are set to record clip metadata in Type 2. This allows important metadata, such as the User Clip Name, to be assigned properly in the MXF file.

Note that you cannot import or soft-import MXF P2 content that contain 2:3 or 2:3:3:2 pulldown, or variable framerates (such as from Varicam cameras).

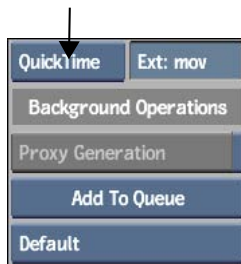
A QuickTime or MXF video file can be encoded with any of a number of different codecs. During import, the codec flag and other detected metadata for a supported movie appears in the Movie Attributes area. Note that there are some codecs that will display, but are not supported. Otherwise, a message appears indicating that the movie cannot be imported.

Movie Attributes		Video	Audio
Type: QuickTime		YUV	1 Channels
W 720	H 480	1.500000	22050
TC: 00:00:00:00		8-bit	16
Duration: 276		yuv2	twos

NOTE To import files created using unsupported video file formats or codecs, you can use Cleaner XL to encode the files into a supported format. For example, use Cleaner XL to import video as a sequence of compatible still images. See the guide, *Using Cleaner XL with Autodesk Visual Effects and Finishing Applications*.

To import or soft-import a QuickTime movie or MXF media file:

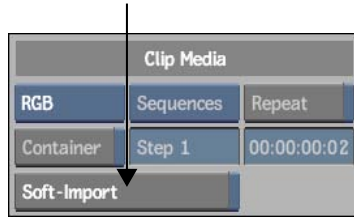
- 1 From the clip library, click Import Image.
- 2 From the File Format box, select the format of the clip that you want to import.



- 3 Browse to the directory containing the video files that you want to import, and then select the files.

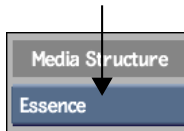
TIP If the files that you want to import do not use the default extension, they do not appear in the browser. Enter the extension of the files in the Ext: field and they will appear in the browser. To view all files in the current directory, enter a blank extension.

- Optional: Enable Scan Subdirectories to display all the subdirectories and their contents.
- Enable Soft-Import if you want to import a reference to the media, but you do not want to store the media on the local storage.



NOTE Certain options are disabled if you choose to soft-import the media.

- If you are importing MXF files, select whether you want to import only a single file or the entire P2 content.
P2 content includes all of the associated audio files, which are embedded in the timeline. To import audio only select Essence from the MXF Options box. Use the P2 option only when importing the entire structure.



- Adjust any other properties in the Clip Media, Clip Metadata, or Processing groups.

NOTE A clip that is imported using an unsupported frame rate is converted to the frame rate specified for the current project. This causes the clip to appear out of sync with its audio. A comment specifying the original frame rate is added to the clip notes, providing the ratio needed if you choose to re-time the video.

- In the Movie attributes area, ensure that the codecs used in the video file are displayed.
During import, the codec flags for video and audio, and other detected metadata for a supported movie appears in the Movie Attributes area.

Movie Attributes		Video	Audio
Type: QuickTime		YUV	1 Channels
W 720	H 480	1.500000	22050
TC: 00:00:00:00		8-bit	16
Duration: 276		yuv2	twos

- 9 Click Load.

The video files are imported to the clip library.

Relinking to File-based Media

If, in Final Cut Pro, you edited sequences using file-based media, such as QuickTime movies, you can then relink the exported XML to these files in Backdraft Conform.

Verify that the files you are relinking to are supported in Backdraft Conform. See Supported File Formats in the Importing Media Files chapter.

You can relink imported FCP XML files to file-based video or audio media.

If you are importing FCP XML with Varicam support, it will be identified as such in the Source Type box.

To relink FCP XML to file-based media:

- 1 Ensure that the path to your media files is correct. To change the path, drag to select the media segments in the list, and then click in the Path field.

Path	File Name	Found	Soft-Import	Relinkable
/Volumes/cuba	WHITE.jpg	NO	NO	NO
/Volumes/cuba	TVB theMatchbc	NO	NO	NO

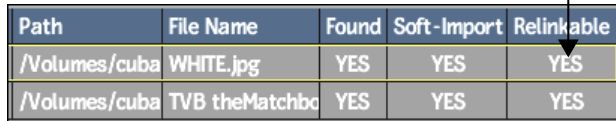
Once the path is correct, the Found field will display YES for each segment found.

- 2 If you want to soft-import the media files, drag to select the segments in the list and then, in the Soft-Import column, drag left or right to toggle between NO and YES.

Note that not all files can be soft-imported (for example, audio files at 44.1 kHz).

3 Click Import All Files.

All the files are now imported or soft-imported but not yet relinked. The Relinkable column displays whether the file is relinkable.

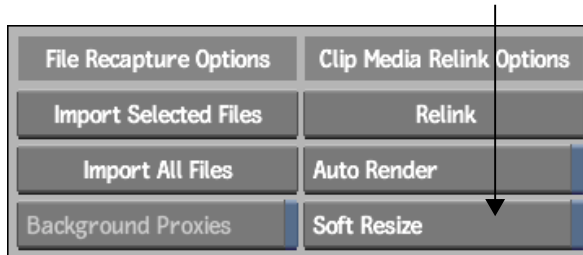


Path	File Name	Found	Soft-Import	Relinkable
/Volumes/cuba	WHITE.jpg	YES	YES	YES
/Volumes/cuba	TVB theMatchbo	YES	YES	YES

4 Ensure that all media files are relinkable. Click the Relinkable header to sort the list and group any NOs at the top.

Some files that are not relinkable may only need to be resized so as to be compatible. For example, the Soft Resize feature allows you to import Quicktime files, included with the FCP XML, at 720x480 instead of the usual NTSC 720x486.

5 Select the files that are not relinkable, enable Soft Resize, and then click Import Selected Files.



If the files are still not relinkable then they cannot be soft-imported. Try to import the files normally, or check with your system administrator.

6 Click Relink.

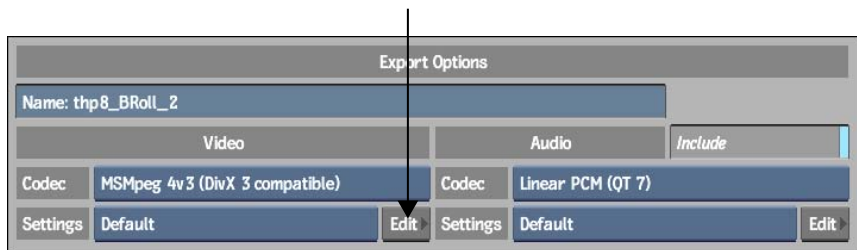
A new reel with the XML filename is created in the clip library for each imported XML file. The assembled clip in the new reel has the same name as the original FCP sequence.

Working with Codec Profiles

You can create a custom profile for a particular codec to use for specific jobs. Using the Codec Profile Editor, you can customize parameters, such as compression settings, and create a library of different codec settings that you can use anytime. Depending on the codec, the settings of some parameters may be dependent on others. In some instances, a particular field may, therefore, revert to its original setting. The codec profiles appear only for the codec for which the profile was created. You can also delete any codec profile, or load codec profiles created in another application.

To edit or create a new codec profile:

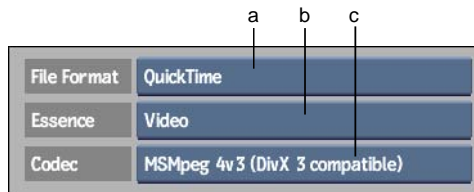
- 1 Open the Export Image menu and, from the File Format box, select QuickTime.
- 2 Click the Edit button for the video codec or audio codec that you want to modify.



The Codec Profile Editor appears.

Codec Parameters		
Description: FFmpeg MSMpeg 4v3 (DivX 3 compatible)		
Parameter	Value	Description
▼ Frame types		
GOP size (0 = intra only)	250	
Scenechange threshold	0	Threshold for scene change detection. Negative values mean more sensitivity (more keyframes)
Close all GOPs	FALSE	
Strictly enforce GOP size	FALSE	
▼ Rate control		
Initial RC complexity	0.0	
▼ Quantizer		
Minimum quantizer scale	2	
Maximum quantizer scale	31	
Maximum quantizer difference	3	Maximum quantizer difference between frames
Use fixed quantizer	FALSE	Use fixed quality encoding
Fixed quantizer	10	Quantizer for fixed quality encoding. Lower means better, 1 is not recommended
Quantizer compression	0.50	Amount of qscale change between easy / hard scenes
Quantizer blur	0.00	Amount of qscale smoothing over time
Quantizer noise shaping	0	Choose quantization such that noise will be masked by similar -frequency content in the image
Use trellis quantization	FALSE	Use trellis quantization (improves quality)
I quantizer factor	-0.8	Quantizer factor between P-frames and I-frames. If 0 then the last P frame quantizer will be used
I quantizer offset	0.0	Quantizer offset between P-frames and I-frames
▼ Motion estimation		
Motion estimation method	Zero	
ME compare function	SAD	Motion estimation compare function. SAD: Sum of absolute differences SSE: Sum of squared errors
Enable chroma ME compare	FALSE	
Motion estimation range	0	Motion estimation search range (0 means unlimited)
ME Threshold	0	Motion estimation threshold, under which no motion estimation is performed, but instead the use
MB decision mode	Use compare function	

- 3 If needed, select a different codec, switch between audio and video codecs, or edit a codec profile that you previously created.



(a) File Format box (b) Essence box (c) Codec box

- 4 In the Codec Parameters list, make any changes that you need to the parameters for your specified codec.
- 5 When your modifications are done, enter a new name in the Name field, and then click Save.



Your new codec profile is saved. It appears in the list of available codec profiles when you select the codec for which the profile was created.

- 6 Click Exit Movie Presets to go back to the Export Image menu.