Phoenix 2011.2 new features

## 64-bit Native Application (click to view video tour)

Phoenix software is now a 64-bit only application, allowing access to greater memory resources. This will translate to increased stability when performing memory intensive operations such as using the DVO toolset. Restoration of 4K material will also benefit from the additional RAM. Please note that a qualified 64-bit operating system is required.

DVO video restoration tools – Support for interlaced sources (click to view video tour)

Much-anticipated enhancements to the integrated DVO toolset for automatic and manual restoration of interlaced media have been added, bringing new life to videotape archives.

DVO Dust - New filters to handle streaks and line dropouts.
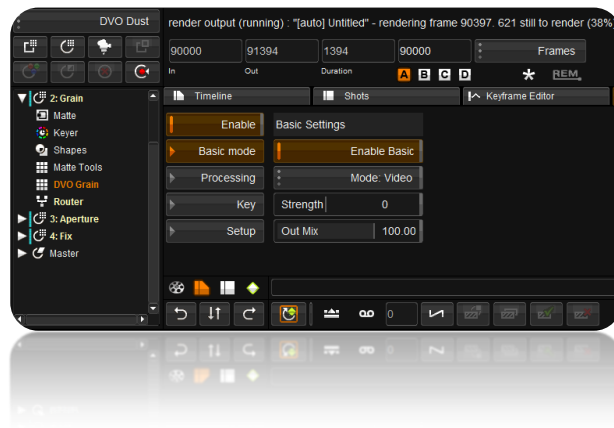
DVO Grain - Noise reduction on interlaced sources including luminance/chrominance settings to work correctly with video material.

DVO Fix - Manual removal of field based artifacts.

DVO Aperture - supporting interlaced sources.

## Cache generation and management   (click to view video tour)

Generation of intermediate caches from any layer

Any layer can now be cached via a button in the Router effect on the interface. This offers huge benefits for anyone using non-real time effects like DVO, especially in the middle of the effects stack. Cached layers are now shown with a vertical line icon in the effect tree to allow the user to keep track of which layers are cached.
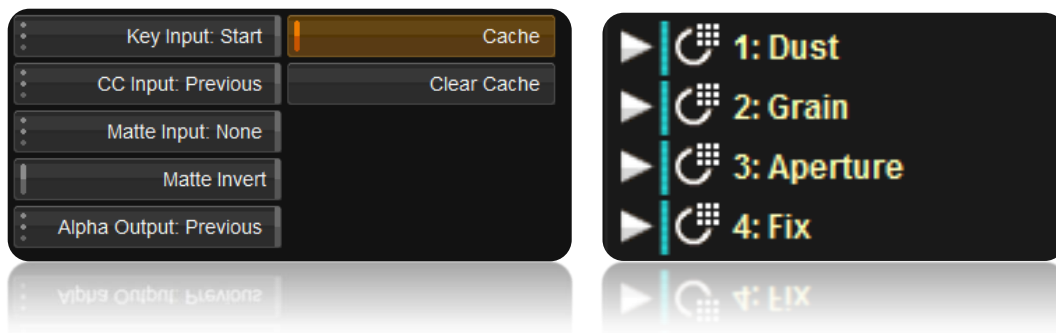
Clean-up of Caches and Proxies from frame, current clip, or marked region

Enhancements to the clean-up tool allow much finer control over clean-up, down to frame level, which is very useful when a user replaces original media in the background, to force a refresh of the timeline.
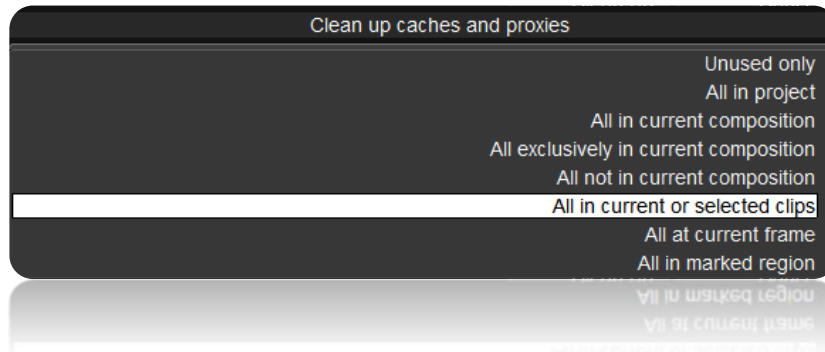
## Specify the cache location per project

Normally caches, proxies and thumbnails are stored in the default media location specified in the General.prefs file. Users can now override this on a per-project basis. This is useful to spread caches and proxies across a number of different storage blocks.

User Interface: Changes and new features   (click to view video tour)

New review modes added

Two new review modes now allow looping with user defined handles, around the current clip or frame. This makes shot and fix reviews quicker and easier to perform. Frame review is of particular benefit to users doing manual restoration.
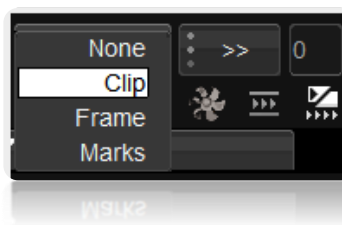
Revised Timeline

The main Timeline area of the GUI has been revised. Important features are now easier to access and use. The location of frequently used buttons has been changed, making operations faster and more logical.

Revised Effects Selection and Monitor controls

The Effects menu and related icons have now been placed on the left of the interface to speed up adding and working with effects. This will especially benefit restoration operators operating via the interface and keyboard. Monitoring controls like Comparison and Grids have been placed to the right of the interface.
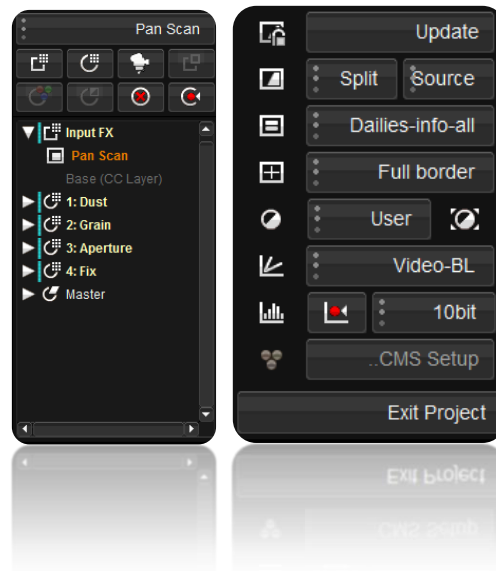
New Timeline Slider Modes

The bar at the bottom of the timeline has replaced the mini-slider under the player controls. There are now three scrub modes – Sequence, Timeline and Shot. To improve usability, a toggle button has been added to allow the selection of key frame events. The new shot mode allows accurate scrubbing though single shots, even when zoomed out of the timeline.

Recall Reset Selection added to the Events/Notes GUI

Previously a project preference, this function has now been added to the GUI making it much easier to change during the course of a session. It will allow the layer selection to be reset between each recall.
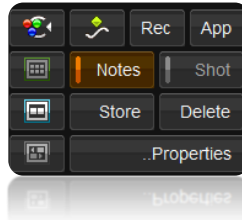
Pan & Scan Format Conversion features   (click to view video tour)

A new Convert to Output Format button has been added to the Pan Scan tool when used as an input FX. This allows the user access to the Scaling and Filtering parameters previously only accessible from the Project settings. Scaling and filtering can now be specified on a clip-by-clip basis, and the resultant cache output will be the same resolution as the selected output format.
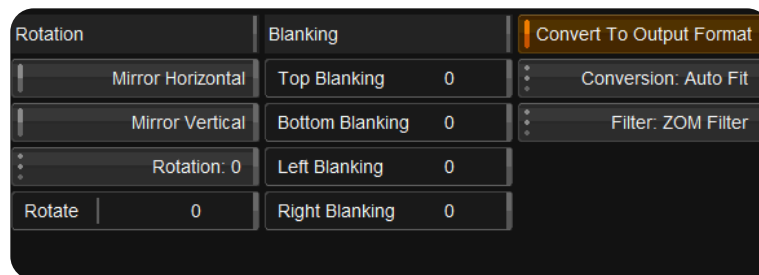
Project Storage

Increased project handling speed

We have improved project file access, particularly in large projects, by using a new binary project storage format. The new format improves file opening, saving and copying times by a significant factor (up to a 60x speed increase for copying projects).

Improved Project Backup and UndoSave

The project backup process has been improved to give the system even greater reliability when restoring a project after a problem (i.e. a power outage). A new preference tab has been added to provide control over the frequency and retention of project backups. A new manual backup option has also been added to the projects menu screen.
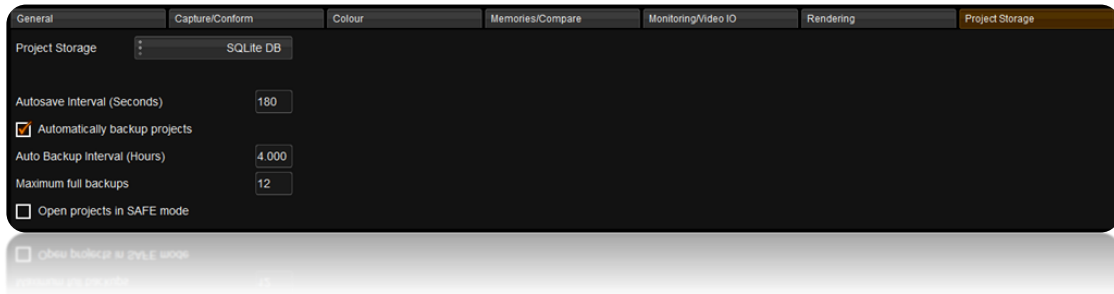
Command Line Improvements

16-bit TIFF export

Allows users wishing to export 16-bit TIFF for DCI etc. can do so from the CLI.

Add a note from CLI

It is now possible to apply a previously created "Note" to a shot via the CLI, allowing more extensive operations to be fulfilled without using the GUI.

Memories (Events view in Phoenix Finish only)   (click to view video tour)

TC and Source sort modes in Events and Shots view

When working from a single master file that has been conformed from an EDL containing the original source and timecode, it is now possible to sort and grade shots by original tape and timecode, greatly increasing productivity.
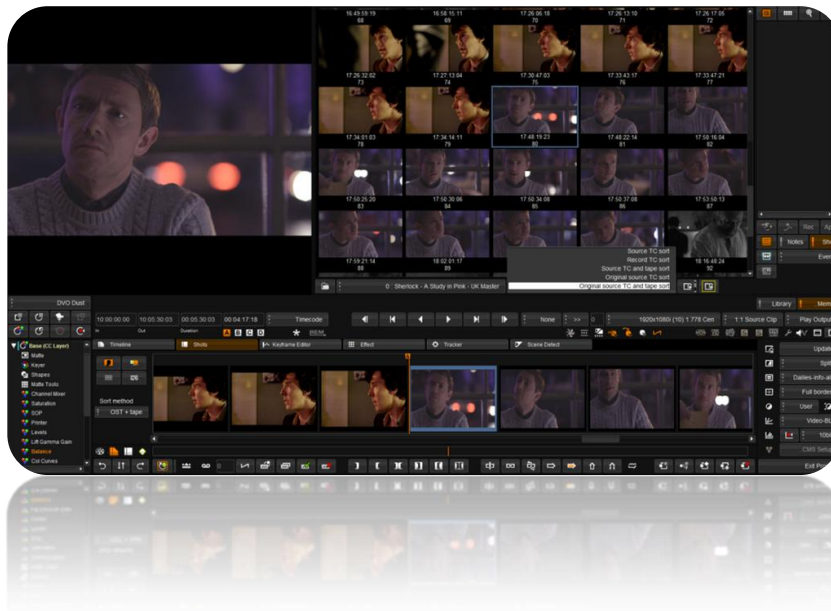
New Lock Events selection in Memories

It is now possible to lock the event selection in the Memories Events view, thus facilitating easier recall from a single shot while navigating the timeline. This works very well in Source sort mode.
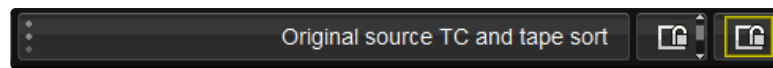
File handling improvements

### Support for importing Avid MXF OP-Atom audio files (Adv Codec License required)

Adds the ability to import MXF wrapped audio files created in an Avid Media Composer either manually or when importing an AAF. This should remove the need to manually import BWF audio mixdowns when receiving an AAF from editorial.

Export an AAF alongside an MXF mixdown (Adv Codec License required)

Simplifies importing MXF mixdowns into Avid Interplay or Media Composer by exporting an AAF referencing the MXF mixdown. The AAF also contains a composition referencing the mixed-down video track and any MXF audio tracks from the exported composition.

Apple QuickTime ProRes codec support for export

The system is now able to export all resolutions of ProRes including the ProRes 4444 option. This new functionality enhances our interoperability with Final Cut Pro and is very quick.
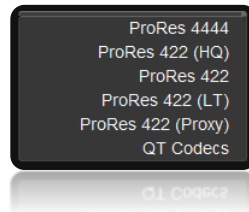
Speed-up DPX support, YUV->RGB optimisation, 8-bit and other bit depths

General optimisation work to make importing and exporting quicker.

Support for YUV DPX scans from the Image Systems Golden Eye scanner

Enable closer integration with the Golden Eye scanner.

OpenEXR - Header timecode support

Header timecode support for EXR files both for reading and export.

Editing the SMPTE/CGR attribute in the library is now supported

Allows for the scaling of a clip to be modified after import into the library, useful in cases where mixed footage is being used in the same composition.
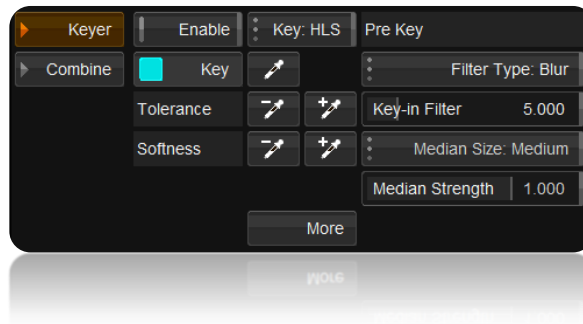
Added 720p DF and NDF options in the Project Setup

Allows for use of 720p 59,94 media in projects

Effects Improvements

New Median Pre-key filter mode

A new Median pre-key filter has been added to all of the keyers, providing greater control over the isolation. The original blur filter has been added to the HLS and RGB keyers giving the user more control when keying.

Gamma Matrix entries should have greater range and 6 decimal places

Increased accuracy has been added to the gamma matrix tool, which is important when working in the ACES format.

Support software improvements

Preference Assistant obeys the Root Environment variable

Users who store their configurations in non-default locations can fully benefit from the tools available in the Preference Assistant.