



Wirecast 7.7 User Guide for Windows

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Preface

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Email contacts:

- Sales: sales@telestream.net
- Support: desktopsupport@telestream.net

Website Links:

- How to Buy: <http://www.telestream.net/purchase/store.htm>
- Support: <http://www.telestream.net/telestream-support/wire-cast/support.htm>

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848 Gold Flat Road
Nevada City, CA 95959

You can call Telestream, LLC. via telephone at (530) 470-1300.

Introduction

Introduction

This guide is intended to help you understand how each feature of Wirecast operates and to provide you with information to help you make the best presentations possible.

Topics

- *Editions and Options*
- *Wirecast Workflow*
- *Tutorials*
- *Two Ways to Use this Application*
- *Using AutoLive*
- *Main Window Layout*

Editions and Options

Wirecast is available in multiple editions. The editions of Wirecast, each with its own set of features, are presented in this guide. The term “Wirecast” is used, generally, to describe all major features.

Editions

Wirecast is available in two editions: *Studio* and *Pro*.

Wirecast *Studio* allows an unlimited number of cameras and inputs, titling overlays, chroma keys, multiple layers, shot editing, and the ability to preview shots prior to broadcast.

Features that pertain specifically to Wirecast *Studio* are indicated by the *Studio* icon (shown below):

STUDIO

Wirecast *Pro* is the professional edition of Wirecast and includes all the features of Wirecast *Studio*. It adds advanced audio controls, virtual sets, scoreboards, and many other professional features. Wirecast *Pro* also provides full HD video capability. Features that pertain specifically to Wirecast *Pro* are indicated by the *Pro* icon (shown below):

PRO

Options

STUDIO

Wirecast *Studio* provides support for multiple cameras and inputs, selected Blackmagic, Osprey by Variosystems, and Matrox Multi capture cards and LiveU video-over-cellular backpack. Users can broadcast their computer desktop (including computer audio) using Desktop Presenter. Other key features include chroma key support, 3D graphics, titles, transitions and up to 35 layers of live compositing. Additionally, you can use HDV when you purchase an HDV option license. Without the license you can still experiment with HDV input, but all HDV output is water-marked.

PRO

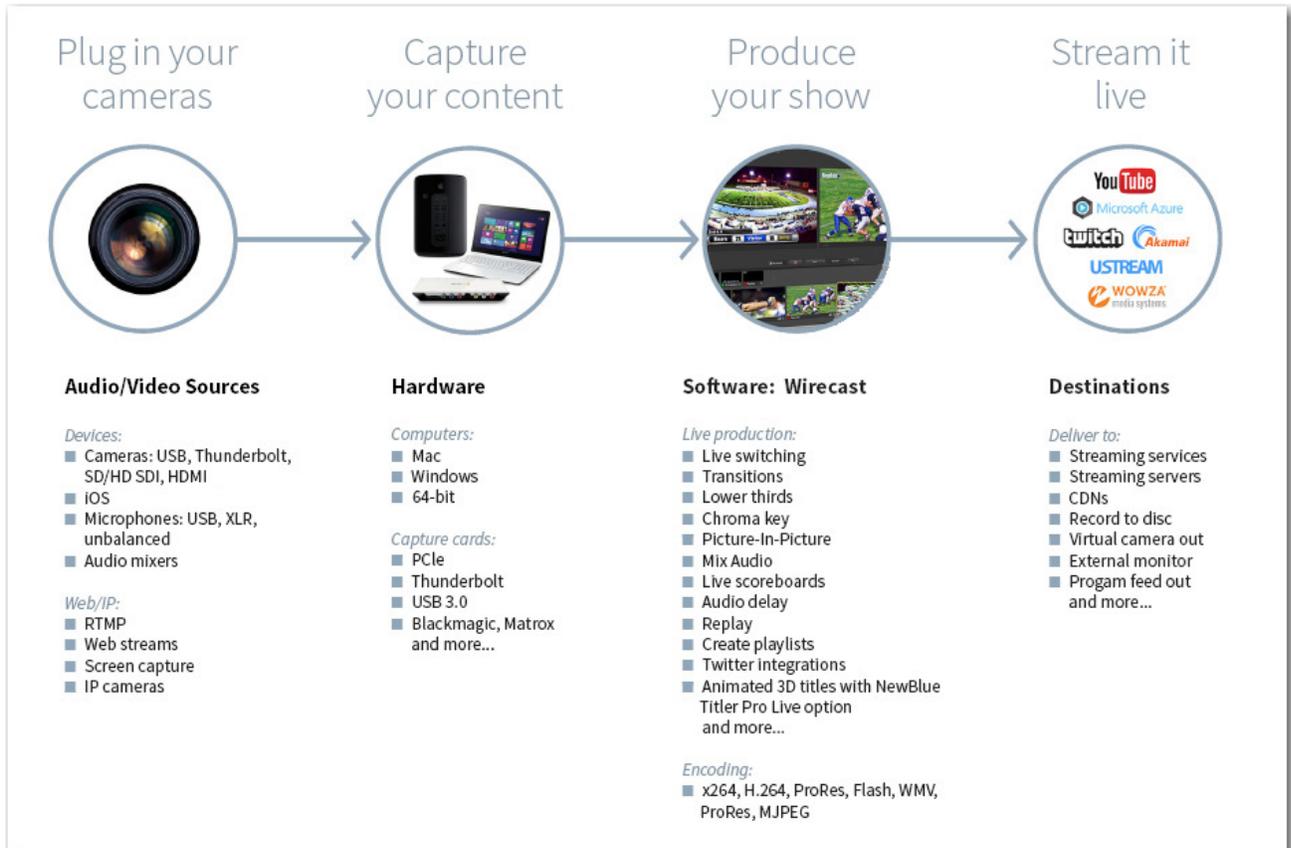
Wirecast *Pro* provides Virtual Sets (a library of professionally designed 3D sets), a powerful Audio Mixer with sync delay, Web stream support, and integration with Teradek Cube, and ISO (Isolated Output) recording. Wirecast *Pro* also provides live scoreboards and includes the HDV option license which adds support for HDV codec encoding.

Note: If you do not have a Wirecast *Pro* or *Studio* license, Wirecast still enables you to experiment with *Pro* or *Studio* features, but all Wirecast *Pro* and *Studio* output is water-marked. Additionally, you can not save a document that has *Pro* or *Studio* features enabled.

Wirecast Workflow

Wirecast is a powerful cross-platform live video switching, production, and encoding software. Because of its versatility in handling a variety of inputs and outputs, it typically fits in the middle of your broadcasting workflow. Wirecast can take the place of more traditional *T-bar* hardware switchers, graphics and title generators, or simply act as the back-end encoder for large switching systems.

Below is a diagram of the basic Wirecast workflow. In general, you will capture your live input devices (such as live camera feeds, iOS cameras, computer desktop, web feeds and more), produce your show using the full range of Wirecast production features (chroma key, graphics, titles, scoreboards, etc.), and then stream it live to web, LAN, or record locally.



Wirecast works with cameras, capture cards, and audio devices. It prepares media and then outputs it either by streaming to the Internet, CDNs, multicast/unicasts via LAN, locally via virtual output or second display.



1

Capture your content

- Devices**
 - Cameras: USB, Thunderbolt, SD/HD, SDI, HDMI
 - NEW! iOS devices with Wirecast Cam
 - Microphones: USB, XLR, Unbalanced
 - Audio mixers
 - [and more](#)
- Capture Cards**
 - PCIe
 - Thunderbolt
 - USB 3.0
 - Blackmagic Design, Matrox, Epiphan [and many more](#)
- Web/IP**
 - Screen capture with Desktop Presenter (local or remote)
 - RTMP (PRO)
 - Web streams (PRO)
 - IP cameras (PRO)
 - [and more](#)
- Other Inputs**
 - NewBlue Titler Pro Live for Wirecast
 - Teradek Cube – 100 & 150 (HD-SDI), 200 & 250 (HDMI) (PRO)
 - Teradek Bond, Teradek Sputnik Server (PRO)
 - LiveU portable 3G/4G backpack – LU60

Tutorials

It is suggested that you first work through the tutorials in the [Tutorials](#) section. They are quick, informative, and the easiest way to become familiar with Wirecast.

Wirecast also provides a built-in tutorial environment that corresponds with the tutorials provided in [Tutorials](#). The tutorials take about thirty minutes and provide a brief overview of how to set up a basic presentation and create your own broadcast.

It is also suggested that you read *Making Great Broadcasts*. This topic shows you how you can easily make changes in your setup and improves the quality of your presentations.

Two Ways to Use this Application

There are two different ways you can use Wirecast:

- **Presenter Is Operator** The person conducting the presentation also operates Wirecast.

- **Presenter Plus Operator** The presenter concentrates on the content and someone else operates Wirecast. In this mode, the presenter never needs to know in detail how Wirecast works.

Presenter Is Operator

In this mode of operation, the person conducting the presentation simultaneously operates Wirecast.

Here are some suggestions for using Wirecast when you are both the presenter and operator:

- **Keep it simple** Set up Wirecast to make it easy for you to be the operator and the presenter. Set up your logo and titles so that you need to make very few changes during your presentation. Use a minimum number of shots so it's easy for you to see which shot to choose.
- **Keep the AutoLive feature on** This enables you to present your shots with just one click. Though this limits your ability to perform complex presentations, it is the best way when the presenter is also the operator. To turn AutoLive on or off, select it under the Switch menu.
- **Pre-configure your shots** Make sure that all the shots are created prior to your presentation. Do not try to create or modify shots while broadcasting them.
- **Use hot-keys for switching shots** Wirecast provides a hotkey editor that enables you to easily assign hotkeys to your shots.

Presenter Plus Operator

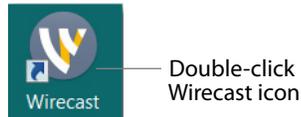
In this mode of operation, an engineer (or operator) is responsible for using Wirecast, and the presenter concentrates on the content of the presentation.

Here are some suggestions for using Wirecast when you have both an operator and a presenter:

- **Keep the AutoLive feature off** This enables you to make several changes at one time before taking the changes live. However, to quickly make a shot live, press the Shift+Ctrl keys and click the shot. The AutoLive control is located under the Switch menu
- **Open the Preview window** The operator should use Preview mode to examine everything before it becomes live. The Preview display control is located under the Layout menu.
- **Use the Layer Windows to make more shots available** Select New Layer Window from the Window menu to open additional layer windows so you can quickly flip between shots on several layers.

Startup

To start Wirecast, double-click the Wirecast icon that was placed on your desktop during installation.



When Wirecast starts up, optionally view the new features then click Continue.



Using AutoLive

Some users of Wirecast may want to single-click a shot to make it become live. Other users may want to make several changes to the broadcast before making them live. You can use both methods in Wirecast.

The AutoLive feature is designed to offer a single-click operation for those users who want to simply click from shot to shot. The Edit window (or other windows) is not affected by the status of AutoLive.

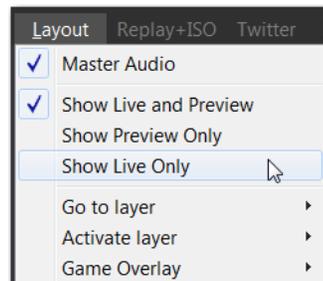
When AutoLive is on, clicking a shot in the Main Window makes it become live. As a result, the Go button becomes inactive.



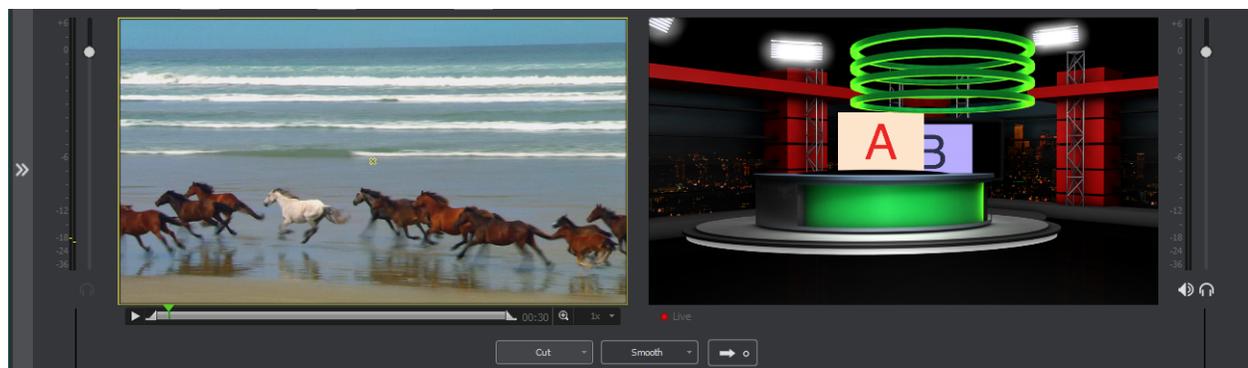
When AutoLive is off, you click on a shot in the Main Window to display it in Preview, then the Go button is required to make the shot live.

Main Window Layout

Wirecast enables you to select which functions are displayed in the Main window. These functions are added or removed from the main window using the Layout menu.



Master Audio displays or hides the master audio controls. (A check mark to the left of the menu item indicates that the audio controls are displayed.)



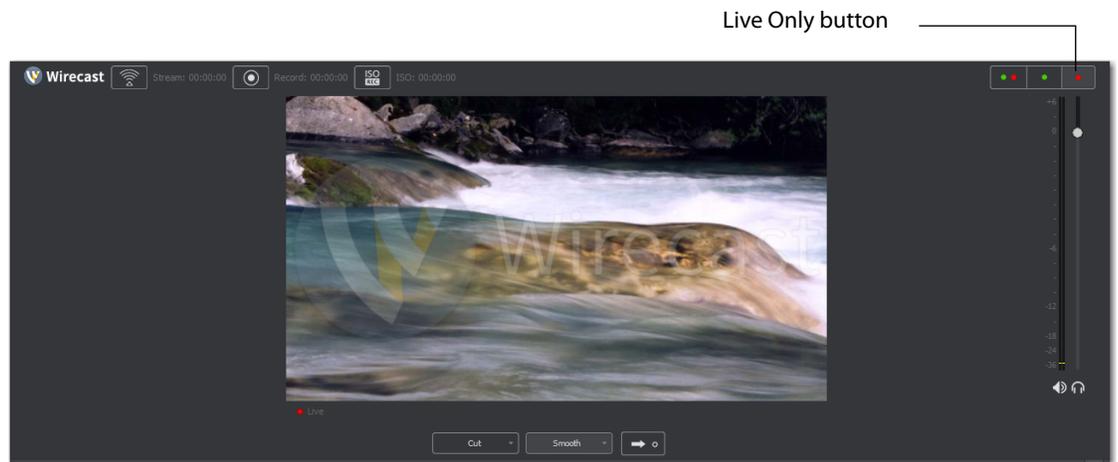
Master Audio controls

Show Live and Preview Enables you to select between displaying the Preview Window only or the Live Window only or both. A check mark to the left of the menu item indicates which of these three modes are active. You can also select one of these three modes by clicking on the mode selection buttons in the top right corner of the screen.

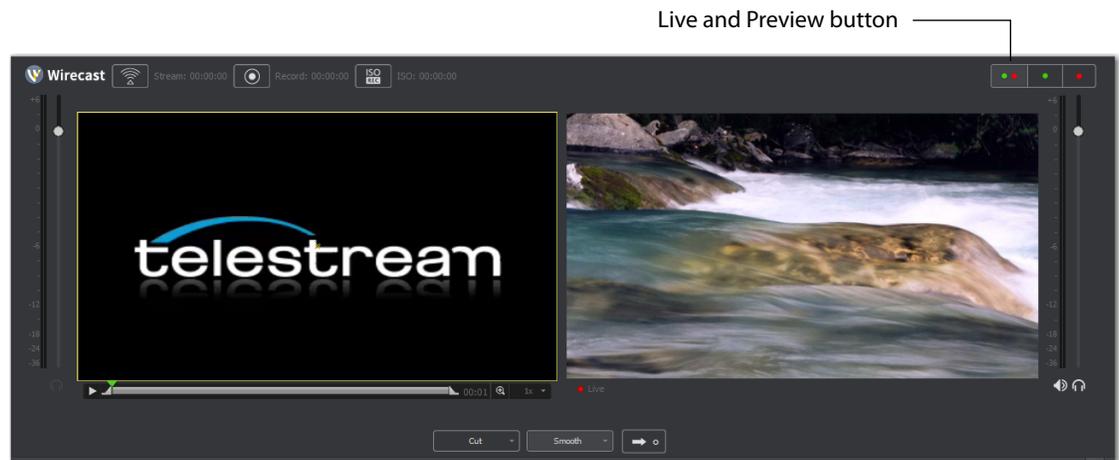
Show Preview Only selection:



Show Live Only selection:

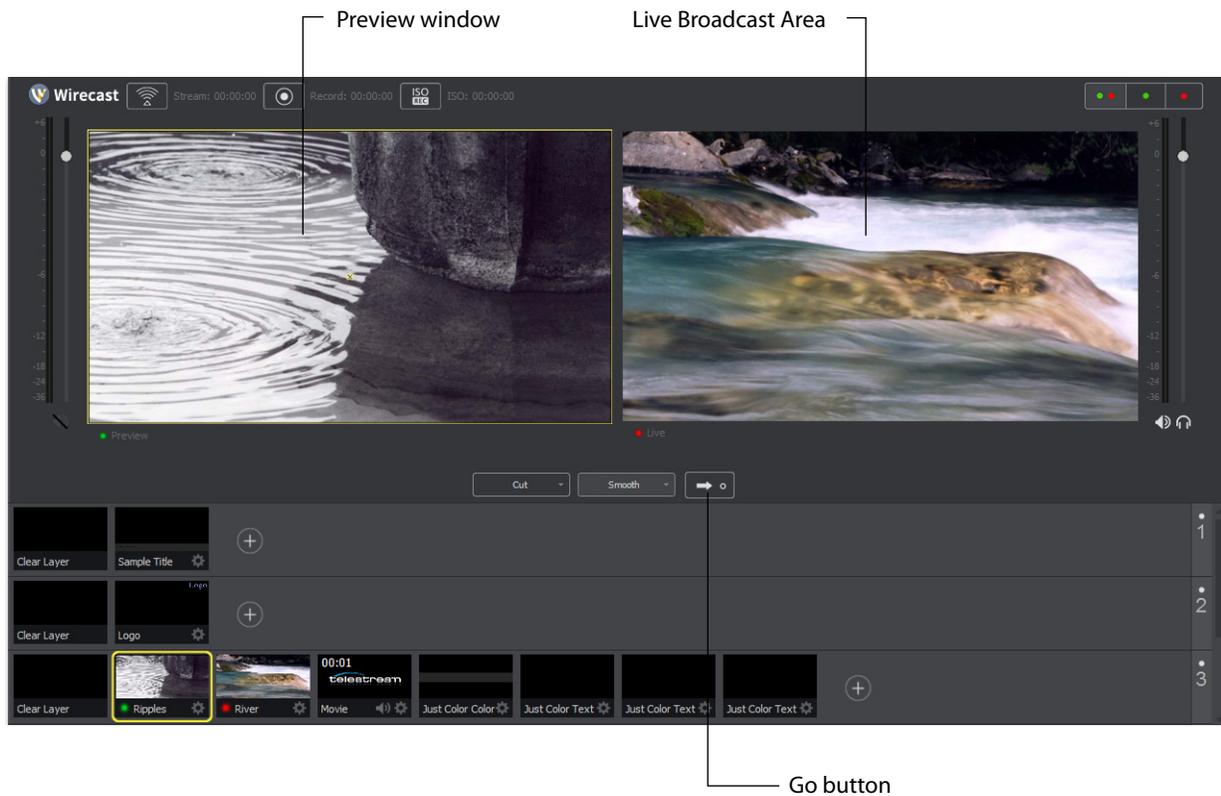


Show Live and Preview selection:



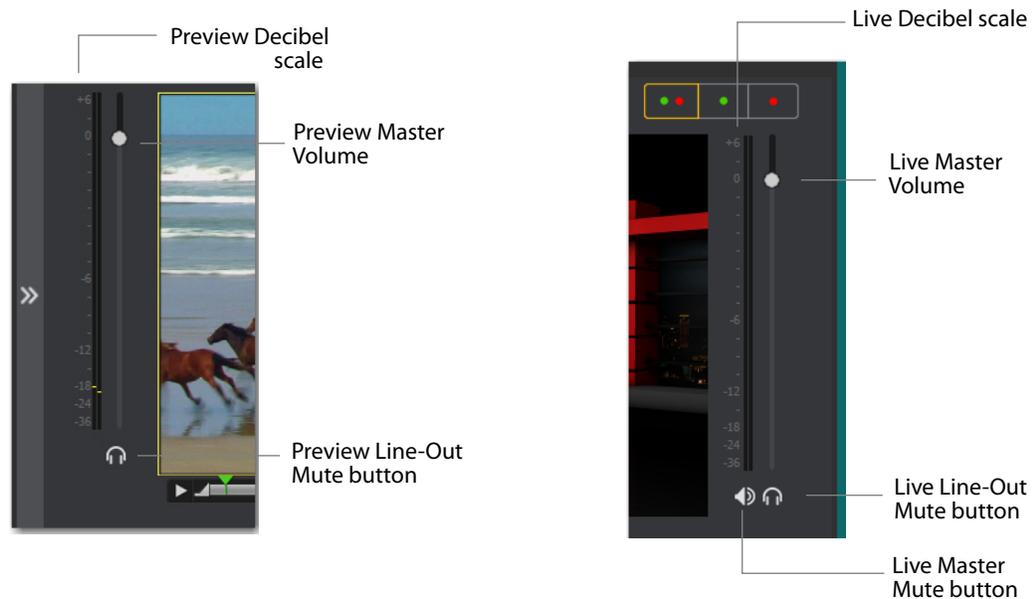
Preview

Preview displays what the broadcast will look like when you click the Go button. (The Go button is only active when AutoLive is off.) To display the Preview window, click select *Layout > Show Live and Preview*, or *Layout > Show Preview Only*.



Master Audio

The Master Audio panel enables you to control the output volume level, mute audio output, and mute the line-out feed for Preview and Live displays. To display Master Audio for Preview and Live displays, click *Layout > Master Audio*. Click again to hide the Master audio controls.



The Preview and Live Master Volume control enables you to adjust the master audio volume for Preview and Live separately. Click and drag the slider control up or down to set the volume. The decibel scale next to the slider indicates the audio level. When you take a Preview shot live, the Live audio controls are set to the levels set in Preview.

The Master Mute button controls the mute of the Live master audio (what your viewers hear). Even when you mute the output, the encoder still generates audio but it is silent. If you do not want to broadcast audio, modify the Encoder Presets to not process audio through the encoder.

The Preview and Live Line-Out Mute buttons control what you hear locally. When line-out is muted, audio is not sent to your headphones or speakers, but your viewers still hear it. The two controls are mutually exclusive -- you cannot have both on at the same time, but you can mute both.

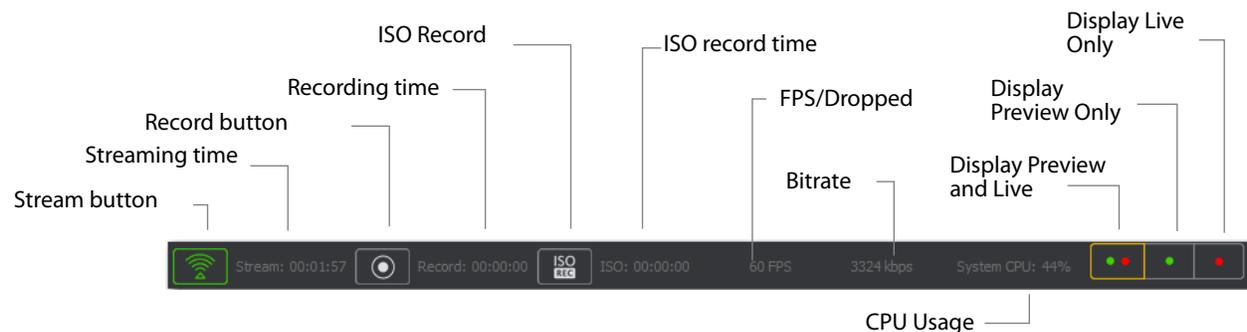
Main Shot List

Main Window displays the Shot List at the bottom of the window.



Control/Status Bar

Control buttons and status information are displayed at the top of the Main window.



Wirecast displays the following controls and statistics:

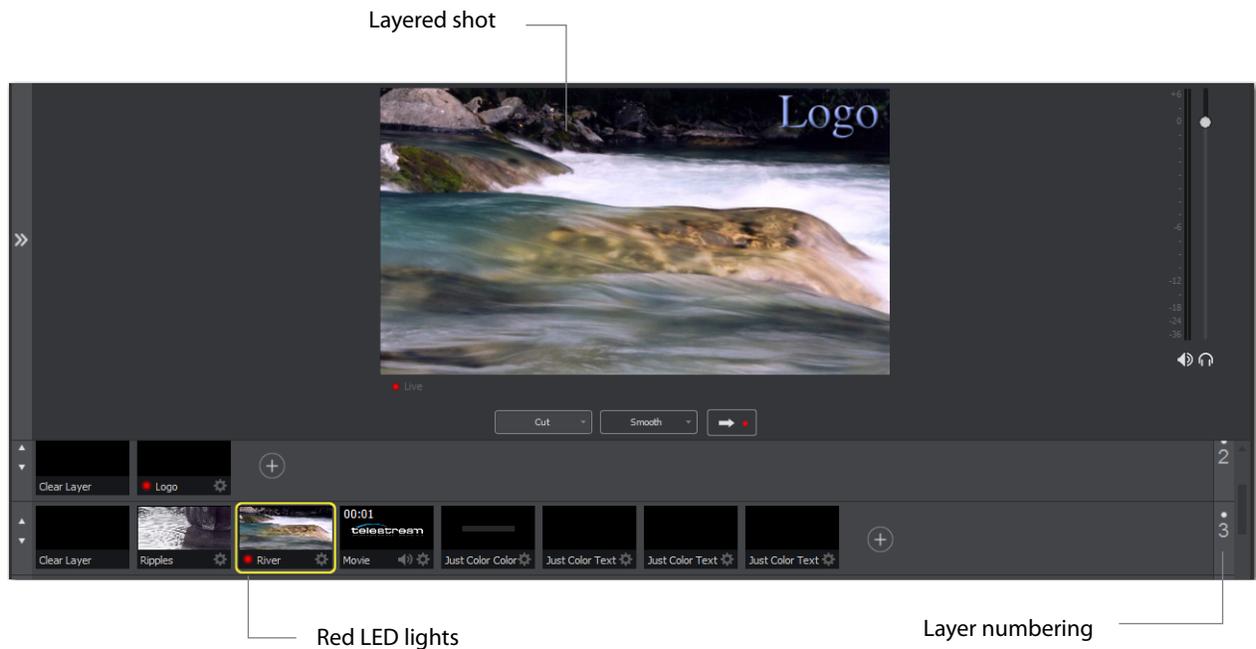
- **Stream button** Click to begin streaming.
- **Streaming time** This displays how long you have been streaming. This value does not reset when you start/stop the broadcast. It is cumulative. This enables you to save portions of a broadcast to disk and still know the total amount of time.
- **Record Button** Click to begin recording.

- **Recording Time** This displays how long you have been recording. This value does not reset when you start/stop the broadcast. It is cumulative.
- **ISO Record** Click to begin ISO recording.
- **ISO Record Time** Displays the ISO recording time.
- **FPS/Dropped** Displays the current FPS rate or the number of frames dropped while streaming. Click on display to toggle between FPS and Dropped. (Displayed only while streaming.)
- **Bitrate** Displays the streaming bitrate. (Displayed only while streaming.)
- **CPU Usage** Displays the usage of the CPU in percent. (Displayed only while streaming.)
- **Display Buttons** These three buttons enable you to choose to display the Preview window, the Live window, or both in a divided display.

Note: To avoid decrease in video quality, Wirecast should not be used at CPU usage above 80%. See the Telestream Website for suggested configurations. You can also view streaming statistics by selecting *Output > Show Statistics*.

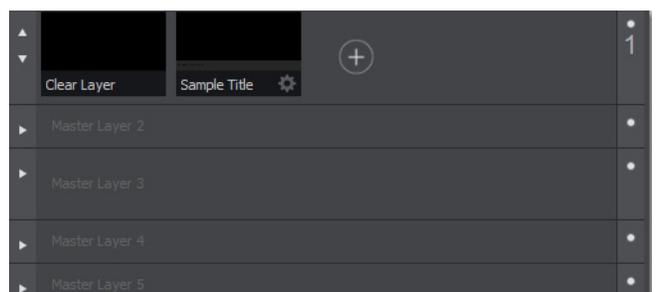
Layers

Wirecast displays five layers in the Main Shot List window. They are numbered 1 through 5 along the right side of the window. Each layer contains shots that can be selected by clicking them. A red LED light indicates that a shot is Live. (If AutoLive is turned on, when a shot is selected it is displayed in the Live window.) If you select multiple shots -- by selecting shots on multiple layers -- they will all be displayed in the Live window. But the shots are displayed in a layering manner, where layer 1 is on top and layer 5 is at the bottom (and layers 2 through 4 are layered in between). In the example below, the Logo in layer 2 is displayed on top of the River shot in layer 3.



Layer Windows

You can also open the Shot List in a separate window. Select *Window > New Layer Window* to display a list of the layer windows you can open (Master Layer 1 through 5). Select the layer you want to open and a new, separate layer window is displayed.



This panel works exactly like the Shot List panel in the Main window, but enables you to open multiple layer panels. You can change which layer is displayed on each panel by selecting the *Windows* menu and selecting a different layer.

Installation

Introduction

This topic guides you through installing (or upgrading) and activating Wirecast.

Topics

- *Installing*
- *Activating*
- *Uninstalling*
- *System Requirements*

Installing

To install Wirecast, follow these steps:

1. Download the installer from the Website at: <http://www.telestream.net/wirecast/overview.htm>
2. Run the installer (.exe) program and follow the instructions provided

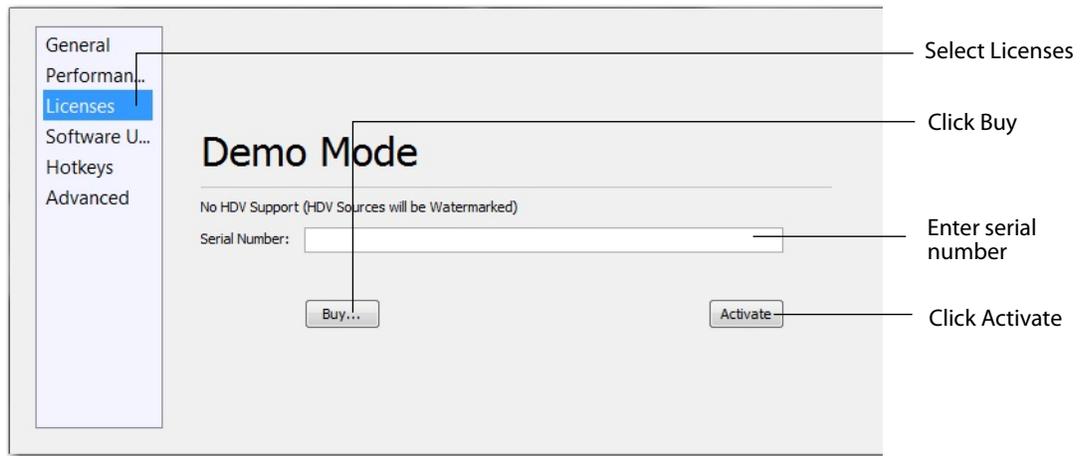
Note: During installation, you will be asked if you want to install the Virtual Microphone feature. If you do (recommended), check the displayed check box and continue the installation. Installing Virtual Microphone requires administrative rights.

3. If you have an older version of Wirecast already installed on your computer, the installer upgrades to the newer version. Agree to the license terms and follow the instructions displayed by the installer program.

Activating

When you purchased Wirecast a serial number was provided. This serial number must be registered in the Wirecast program to unlock the features of Wirecast. To register Wirecast follow these steps:

1. Run the Wirecast program.
2. Select *Preferences* from the File menu, select *Licenses*, then click *Buy*. Once you purchase and obtain your license number, enter it into the Serial Number field and click *Activate*.



3. Close the Preferences window.

Your Wirecast program should now be fully activated.

Uninstalling

To uninstall Wirecast, follow these steps:

1. Run the Wirecast installer (.exe) program.
2. The installer asks if you want to repair or remove the existing version. Select Remove to uninstall the existing version of Wirecast.

System Requirements

Wirecast

- Operating Systems: Windows 7 SP1 64-bit, Windows 8.1 64-bit, Windows 10 64-bit. (Wirecast does not support Windows XP or Windows 8 32-bit)
- Minimum Dual-core CPU required, 2.3 GHz 32-bit or 64-bit
- 2.8GHz or higher recommended for 720p or higher streaming
- 2GB RAM minimum

- 4GB RAM and 64-bit OS recommended for 720p or higher streaming
- 200MB free hard disk space for installation
- Hard disk space for recording to disk
- 512 MB PCI-Express graphics card with 3D acceleration
- GeForce or Radeon class card recommended
- Sufficient upload speed for streaming
- Minimum recommended is twice the bandwidth of the total bit rate of the stream

Note: You are strongly advised to run Wirecast using the Windows Aero Theme, which includes a hardware accelerated window manager. Problems may result if you use the Windows Classic Theme.

Desktop Presenter

- Use the remote version of Desktop Presenter 2.0.6 with Wirecast; it's available as a separate download at: <http://dynamic.teletstream.net/downloads/download-desktop-presenter.asp?prodid=desktoppresenter>.

Internet Connectivity

- Requires internet connectivity with HTTP/HTTPS port 80, and RTMP port 1935 open for streaming, Remote Desktop Presenter requires opening port 7272.
- An internet connection is recommended for Wirecast license activation.
- For lowest quality (240p) streaming an upload rate of at least 650Kbps is required.
- 720p streaming requires an upload rate of at least 2500 Kbps.
- 1080p streaming requires an upload rate of at least 4500 Kbps.
- Wirecast Cam requires iOS 8 or later.
- Consider lowering your canvas frame rate and/or streaming resolution to lower CPU usage.
- It is recommended that an upload rate of at least double the desired rate be available.
- Solid State Drive or fast RAID array recommended for ISO Recording and Replay functionality. Actual data rates will vary depending on quality level selected for MJPEG recording, as well as the resolution and frame rate selected.
- Windows MJPEG Best Quality Guidelines (Megabytes per second):
 - 1080i and 1080p 29.97 and 30 FPS, MJPEG Best Quality – ~25MB/sec
 - 1080p 60 FPS, MJPEG Best Quality – ~50 MB/sec
 - 720p 59.94 and 60 FPS, MJPEG Best Quality – ~20 MB/sec

Recommended Hardware Specifications

- Intel Core i3 CPU @ 1.7 Ghz or higher recommended for 540p streaming with x264 @ 30 fps.

- Intel Core i5 CPU @ 2.5 Ghz or higher recommended for 720p streaming with x264 @ 30 fps.
- Intel Core i7 CPU @ 3.0Ghz or higher recommended for 1080p streaming with x264 @ 30fps.
- Note: 60 FPS streaming will result in increased CPU usage and a high bit rate (4Mbps or higher) for good quality.
- Intel HD, NVIDIA GeForce, or AMD Radeon class graphics adapter that are both DirectX 9 and DirectX 10 capable.
- Minimum 4GB RAM, 2GB free hard disk space. Additional hard disk space required for recording to disk.

Hardware Accelerated Encoding Requirements

- Intel Quick Sync Video encoding requires an Intel CPU with an Intel® QuickSync Video core. List of Intel CPUs supporting QuickSync.
- NVIDIA NVENC encoding requires an nvidia GPU with Kepler architecture or newer. NVIDIA only maintains a general list of supported GPUs.
- Apple Hardware Accelerated H.264 encoding requires a Mac with an integrated Intel GPU.

Tutorials

Introduction

The best way to get started using Wirecast is to quickly work through all its main features. This tour presents a series of three tutorials, each designed to help you understand how to create and broadcast presentations using Wirecast.

As you work through these tutorials, you will also become familiar with important Wirecast concepts and how you can use them to deliver high quality broadcasts. The more you know about Wirecast, the better it will serve your broadcasting objectives.

Because each tutorial builds on the skills and knowledge you learn in the previous tutorials, it is recommended that you take the tutorials in succession. Working through all the tutorials takes about thirty minutes.

As you gain hands-on experience creating video and audio presentations - which leads to a working knowledge of Wirecast and its components and architecture - you will gain proficiency in using Wirecast.

Tutorials

- [Tutorial 1: Basic Concepts](#)
- [Tutorial 2: Editing Shots](#)
- [Tutorial 3: Broadcasting](#)

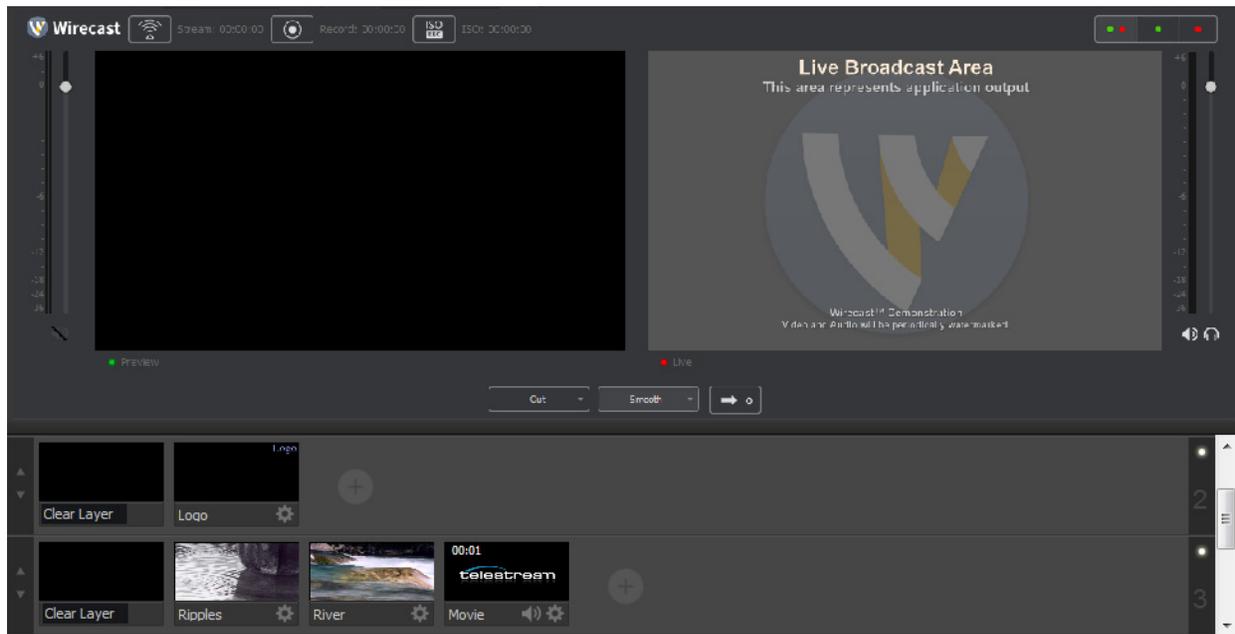
Note: You can run all of the tutorials without a license. However, a watermark on the video and an occasional voice-over on the audio are present until a valid license is activated.

Note: For licensing information, select Preferences from the File menu, select *License*, then click *Buy*. Or, you can contact Telestream at: desktopsales@telestream.net.

Tutorial 1: Basic Concepts

The goal of this tutorial is to provide you with a quick but successful experience creating and broadcasting a presentation using Wirecast.

This tutorial requires that you open the tutorial document in Wirecast. To do this, select *Create Document for Tutorial* from the Help menu in Wirecast.



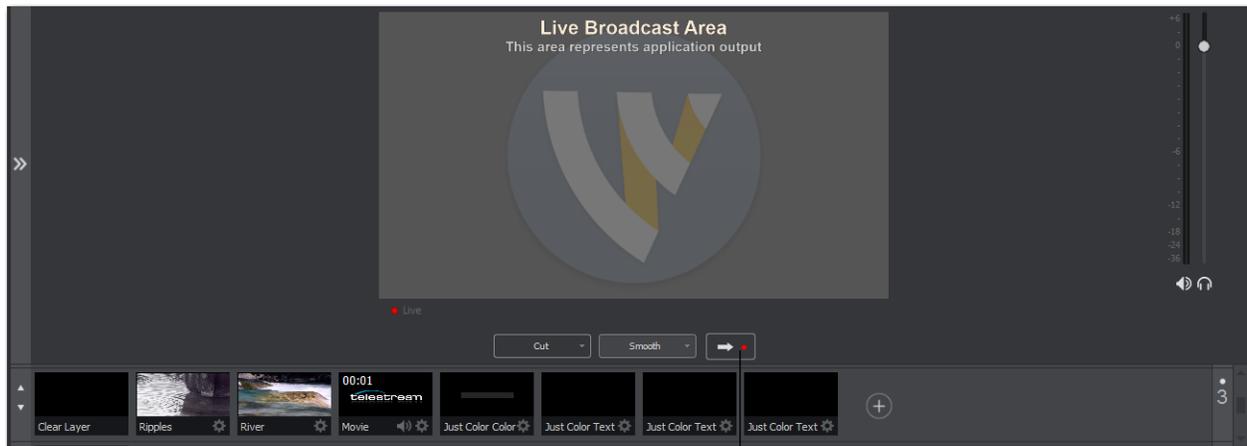
Note: If you are running the tutorial with Wirecast in demonstration mode, the Wirecast logo appears from time to time and audio output has a periodic voice-over.

Tutorial Prep

To prepare for this tutorial you need to make two changes.

First, select *Switch > Auto Live* to turn on the Auto Live option. But also select *Layout > Show Live Only* to turn off the Preview option. Both of these options will be changed back later in the tutorial.

The Wirecast Main Window shows the AutoLive LED as turned on.



AutoLive LED on

The Main Window

Wirecast has two main display areas: Live Broadcast and Shot List. The Live Broadcast area is in the upper portion of the window displaying what Wirecast broadcasts to your viewers (or what it records to disk). The Shot List, in the lower half of the window, displays the shots available for broadcast.



Shot List

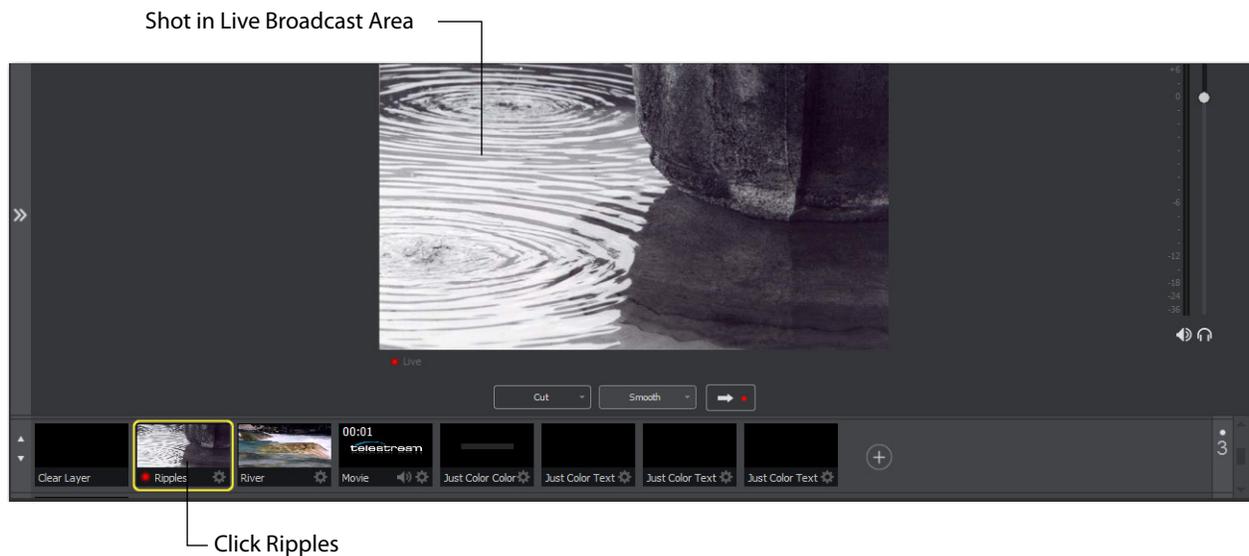
What Is a Shot?

Wirecast uses the concept of a shot to construct presentations. A shot contains media, along with the settings for that media. In its simplest form, a shot contains one piece of media such as a photo or a video clip. But it can also be something more complex, like a live camera with a title, and background music, or even a Playlist of shots.

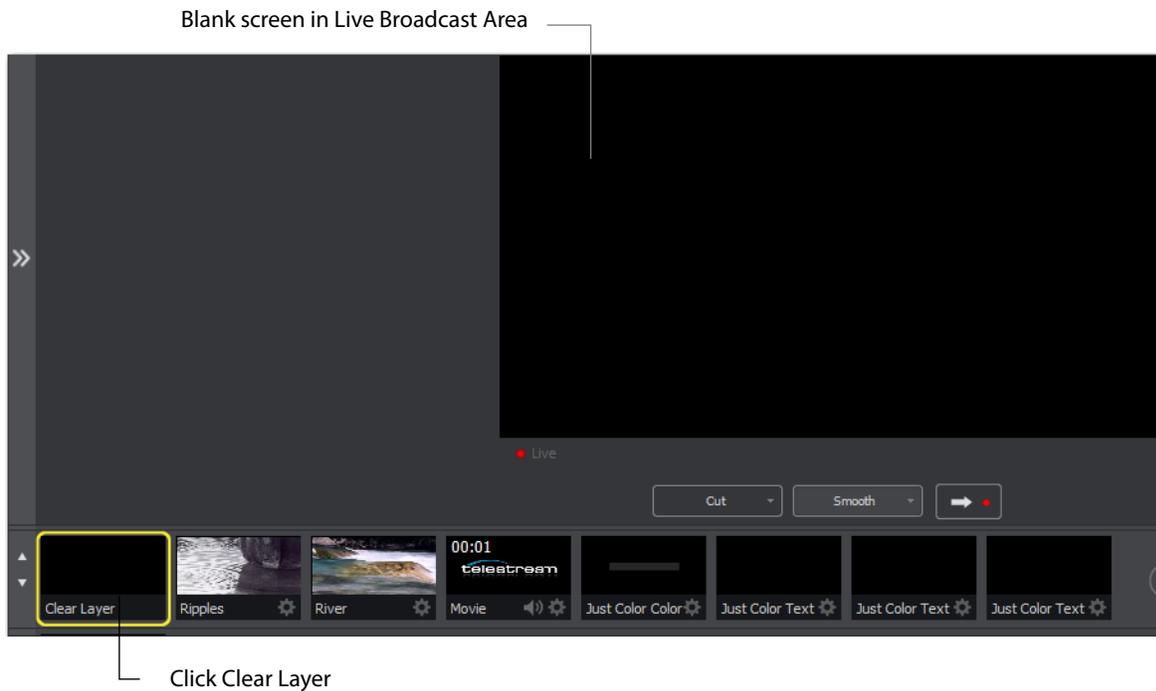
A shot can be edited and its settings can be changed (See [Tutorial 2: Editing Shots](#)). Shots are important because they enable you to configure a lot of information before you broadcast your presentation. This enables you to concentrate on creating a good production during your broadcast.

Switching Between Shots

Individual shots are displayed in the Shot List. Click the Ripples shot in the Shot List area and the image fades into the Live Broadcast Area display. This is called “taking a shot live”.



Click the shot labeled Clear Layer and the Ripples image fades to a blank screen. The Clear Layer shot enables you to display nothing, which is sometimes needed.



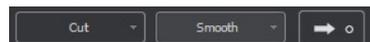
Transitions

In the previous examples, a fade occurred when you clicked on a shot. This is because a smooth transition is the default.

Note: The Windows version of Wirecast does not support a true *Dissolve* transition. The Smooth transition is the closest choice for dissolve. The main difference is that when Smooth is used in transitions that involve position or size changes in the images, the smooth transition migrates from one image to the other rather than dissolving out of one and into the other.

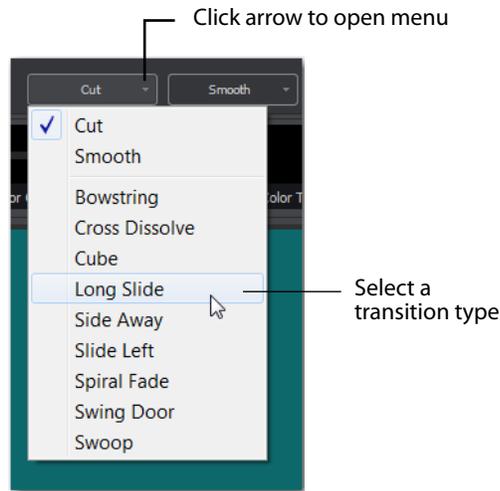
If you are transitioning from an A to A shot (another shot that also contains A - such as a picture in picture, or AB side-by-side shot) then Smooth will interpolate the difference between A's position and size and will smoothly animate the changes, making A bigger or smaller and moving it on screen as needed. However, if you are transitioning from an A to B shot, then Smooth will act like a traditional Dissolve and fade between the to images.

Transition controls are located just below the Live Broadcast Area where two kinds of transitions are shown: Cut and Smooth.



When Cut is selected, transitions are immediate. When Smooth is selected, transitions fade in (as demonstrated above).

There are more than just two kinds of transitions to choose from, but only two can be assigned to the Transition Panel. To select a different transition type, click the small arrow on the right side of either transition button. When the list appears, select a new transition to assign to the button. You can also click the transition button and drag the mouse downward until the menu of selections is displayed.



For example, to change the first transition button from Cut to Swoop, click the Cut button and drag downward until the menu appears. select *Swoop* from the menu. Swoop should now be selected for the first button.

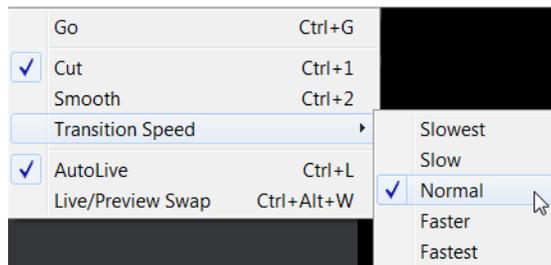


Now click back and forth between River and Ripples using Swoop.

These two transition buttons can also be selected by using the following key combinations: Ctrl+1 and Ctrl+2.

Transition Speed

You can also control how fast a transition occurs, by selecting the *Switch > Transition Speed*. Your choices range from *Slowest* to *Fastest*.



Go Button

The Go Button (or Ctrl+G) enables you to make a transition.



Clicking the Go button does nothing when Wirecast is in AutoLive mode. The only exception is that it will update a live shot if you have made changes to it using the Shot Editor. Later in this tutorial you will discover how to use the Go button to transition between different shots when AutoLive is off.

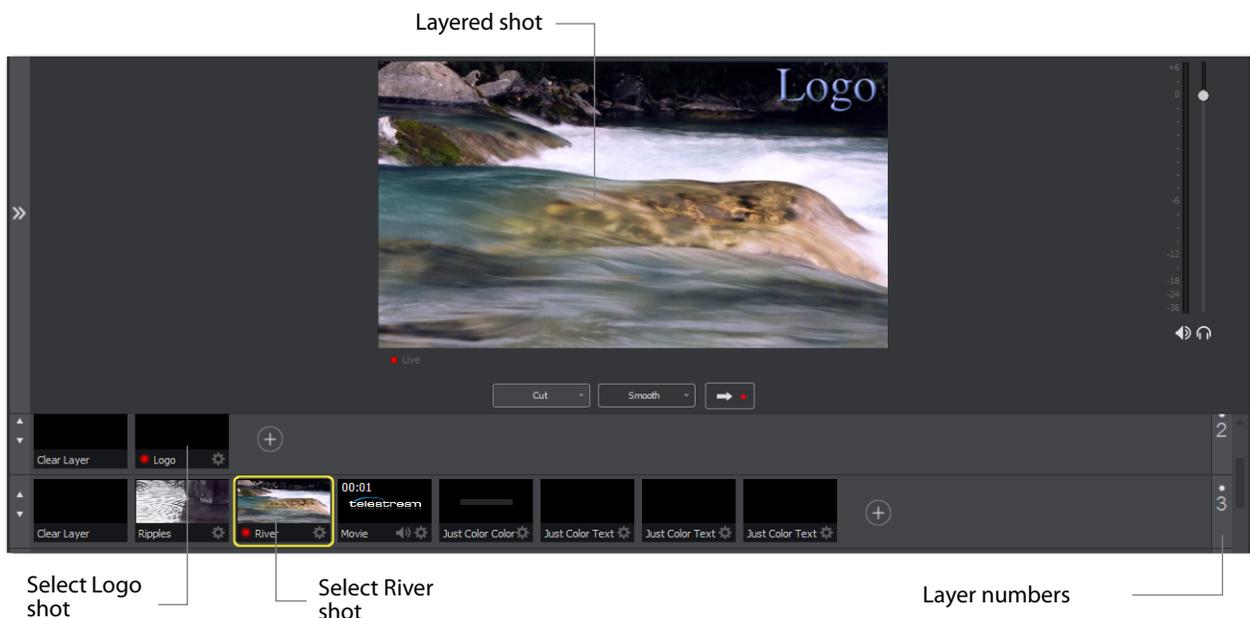
Layers

Note: Before you start this section, please select Smooth as your transition.

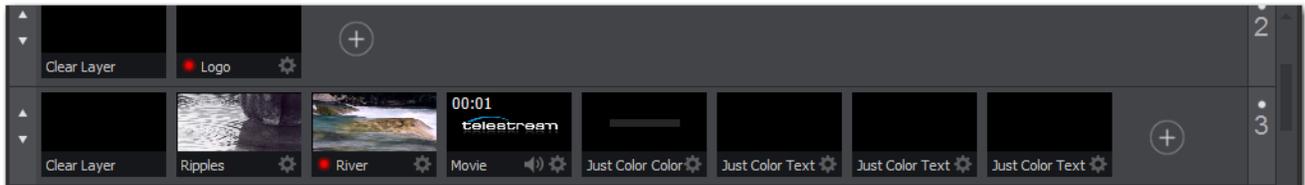
Wirecast enables you display several shots in the Preview and Live windows at the same time by rendering them one on top of another according to Wirecast's Layer system. This is an excellent way to add and remove objects in your broadcast.

Wirecast displays five layers in the Main Shot List window. They are numbered 1 through 5 along the right side of the window. Each layer contains shots that can be selected by clicking it. A red LED light indicates that a shot is selected. When a shot is selected it is displayed in the Live Broadcast window. If you select multiple shots (by selecting a shot on more than one layer) they will all be displayed in the Live Broadcast window. The shots are displayed in a layering manner, where layer 1 is on top and layer 5 is at the bottom (and layers 2 through 4 are layered in between).

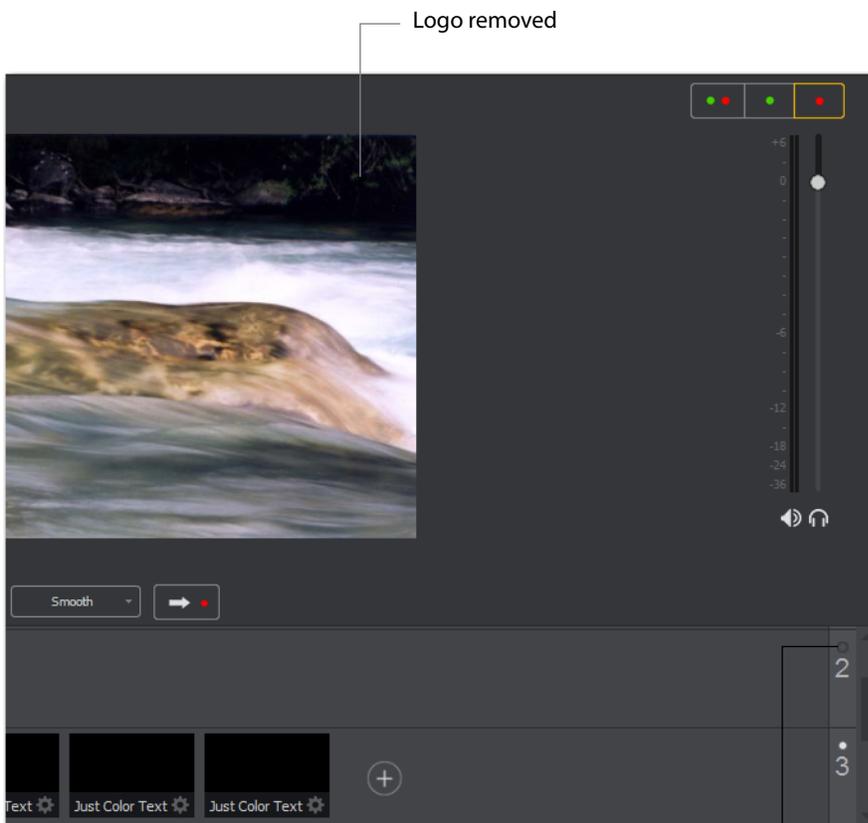
Select the Logo shot in layer 2 and the River shot in layer 3. The result is a layered shot containing both images.



Layers are displayed in a particular order: Layer 1 is on top, Layer 2 below it, Layer 3 below Layer 2, etc. This tutorial, so far, has been operating on Layer 3. Clear Layer, Ripples, River shots (and more) are on Layer 3, but Layer 2 has only a logo and a Clear Layer shot.



Each layer can be turned on or off by clicking the white LED light on the far right side of the layer window. Click the Layer 2 LED to remove the Logo shot.



Click the LED again to turn Layer 2 back on.

Auto Live

So far in this Tutorial, Wirecast has been running in AutoLive mode. What this means is that any change you make in the Shot List is automatically made live in your Broadcast.

This mode is very useful for those users who want to set up all of their shots at once and then single-click them as they run their presentation. But the disadvantage of this single-click method is that you can only see one shot change at a time. Once you click a shot, your viewers also see it (with no preview of how it looks on your part).

Turn AutoLive Off

An LED light, next to the Go button is lit when you are in AutoLive mode.



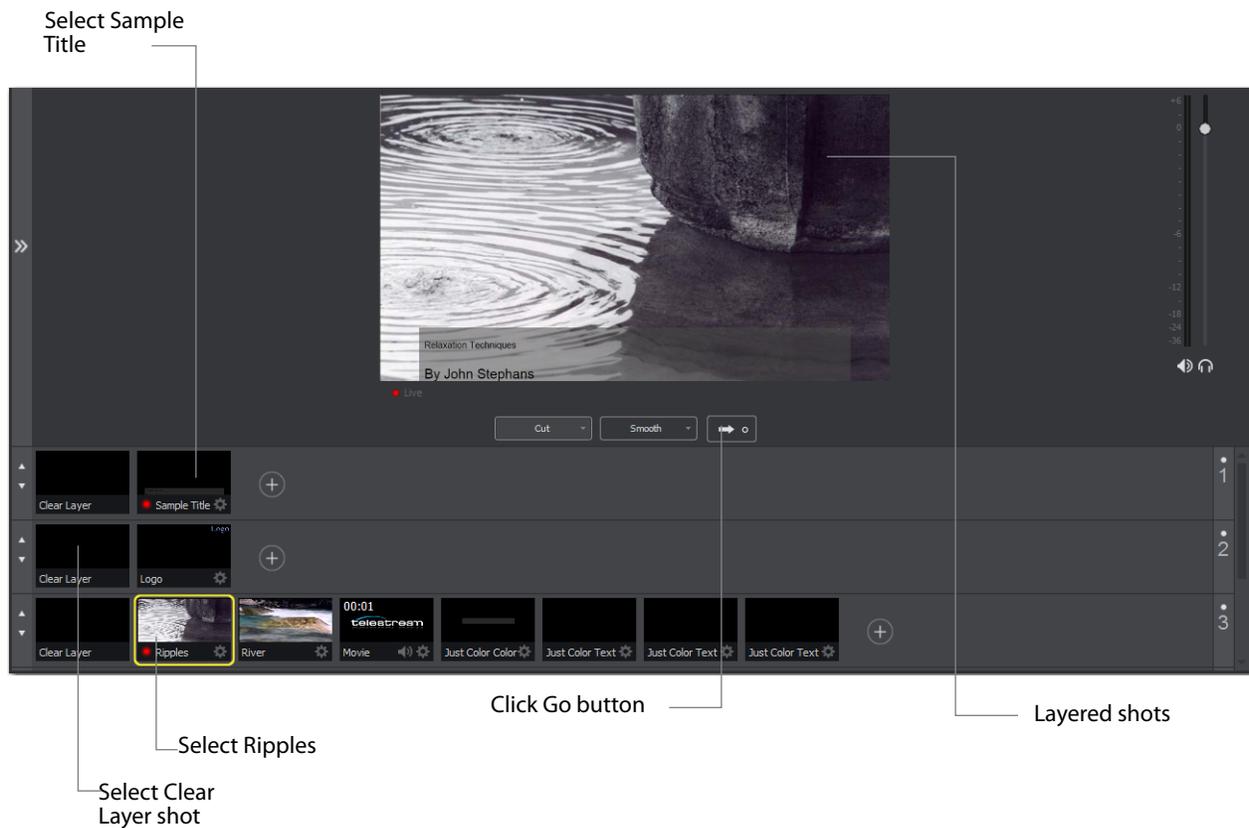
Make sure AutoLive is off by unchecking *AutoLive* in the Switch menu. A dialog box is shown informing you that AutoLive is off and transitions must be made using the Go button. Click OK in the dialog box to continue.

Try clicking the Ripples and River shots. Nothing happens because AutoLive is off. Now click the Ripples shot and click the Go Button. The Ripples shot is taken live in the Live Broadcast window. Click the River shot and, as expected, nothing happens. Click the Go button again and the River shot becomes Live.

Note: When AutoLive is off, you must always click the Go button (or press the Ctrl+G keys) to display the selected shot in the Live Broadcast Area.

Multiple Changes

The benefit of having AutoLive off is that you can make several changes first and then have them occur all at the same time. To do this, first verify that AutoLive is off. Click *Sample Title* in layer 1, click *Clear Layer Shot* in Layer 2, and click the *Ripples* Shot in Layer 3. Click the Go button (or Ctrl+G) to make the *Ripples* and *Sample Title* shots live at the same time.

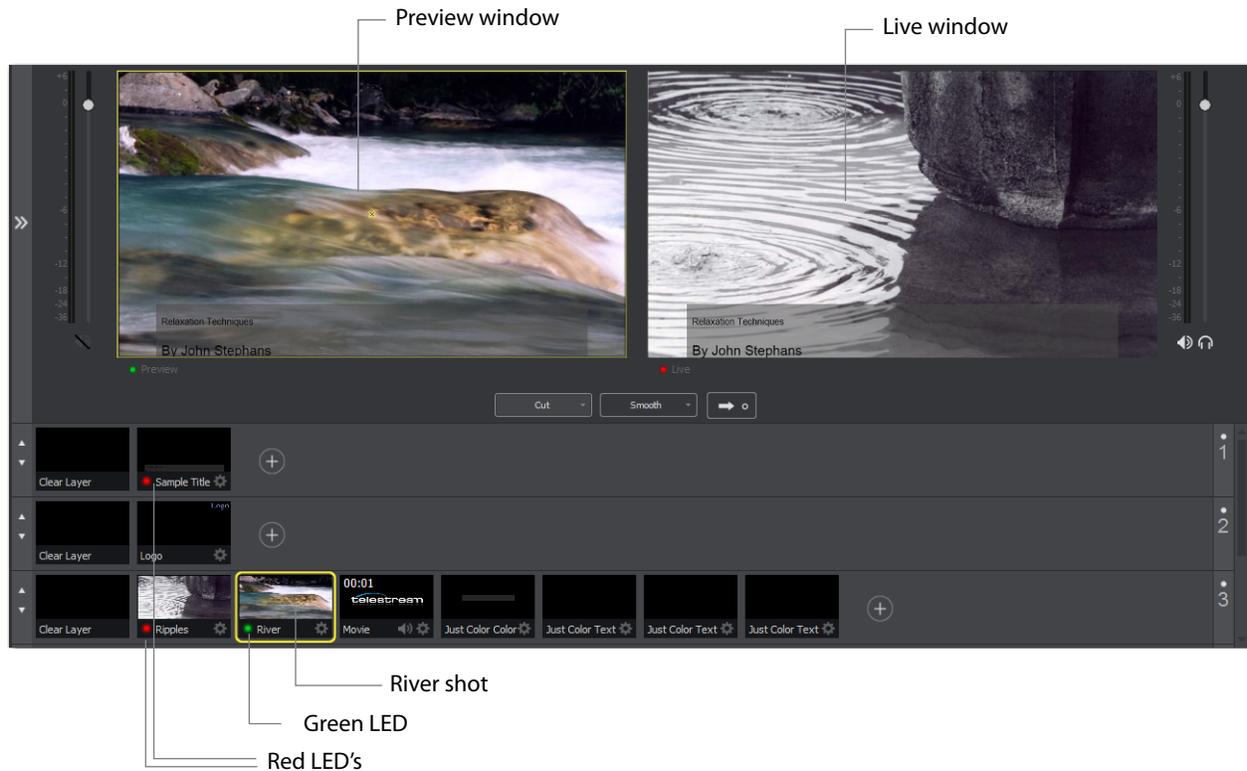


Preview

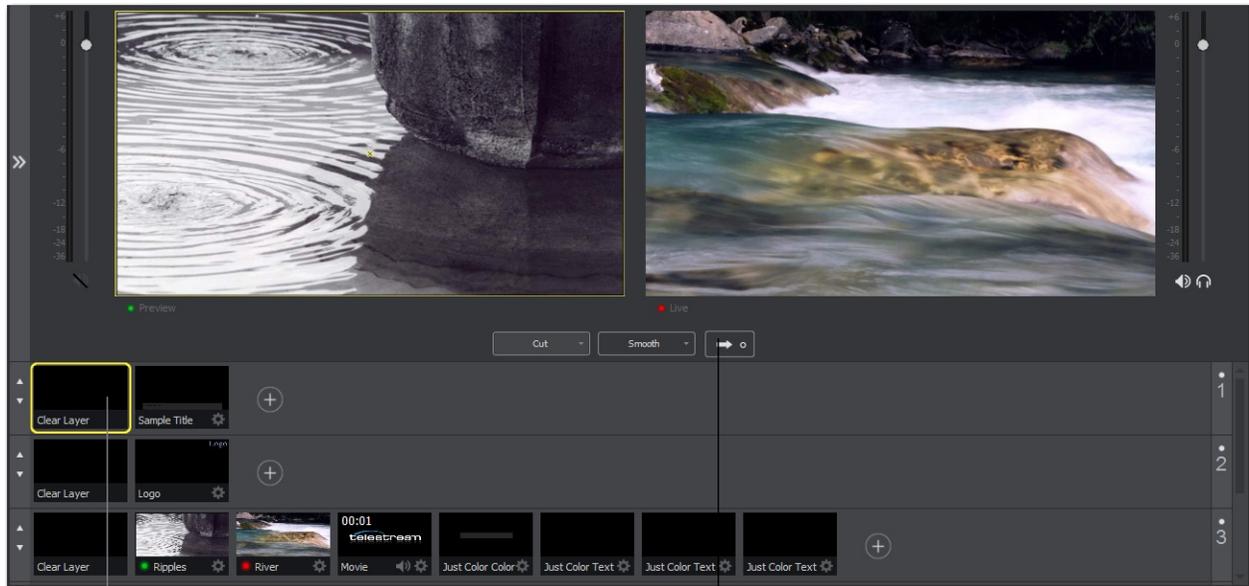
One problem you may have noticed while running this tutorial is that you cannot see the changes you are making before broadcasting them. To solve this problem, Wirecast enables you to see a preview of what you broadcast.

Select *Layout > Show Live and Preview* from the Layout menu. A preview window is displayed to the left of the Live Broadcast window.

Click the River shot on Layer 3. The River shot is displayed in the Preview window. The Preview windows uses a green LED light to identify it. The Live Broadcast window uses a red LED. When shots are selected they display a green or red LED to indicate selection for preview or live broadcast.



Click the Go button to make the River shot live. Click the Clear Layer shot in Layer 1 to remove the title from the ripples shot.



Click Clear Layer Shot

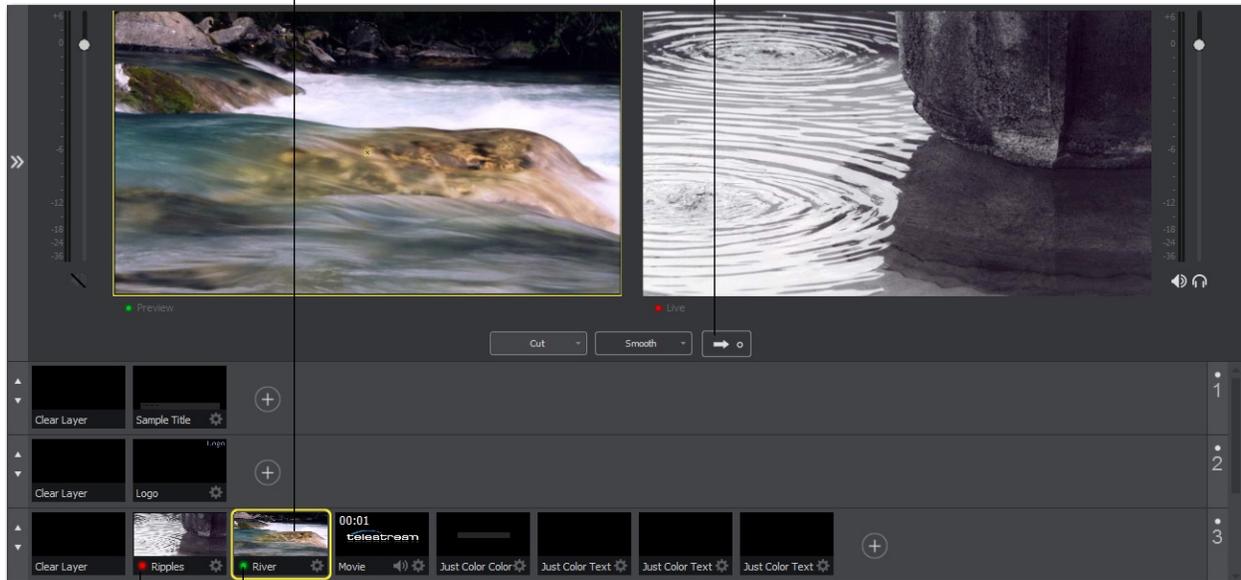
Click Go button

Note: Taking a shot live will set the Master volume slider to the value of the Preview volume slider.

Click the Go button again to make the Ripples Shot live, then click the River shot to select it. Notice that the Ripples and River shots LED's have change color because the Preview and Live windows exchanged images. This lets you know what your last live window looked like as you prepare your next shot in the Preview window.

Click Go button again

Select River shot

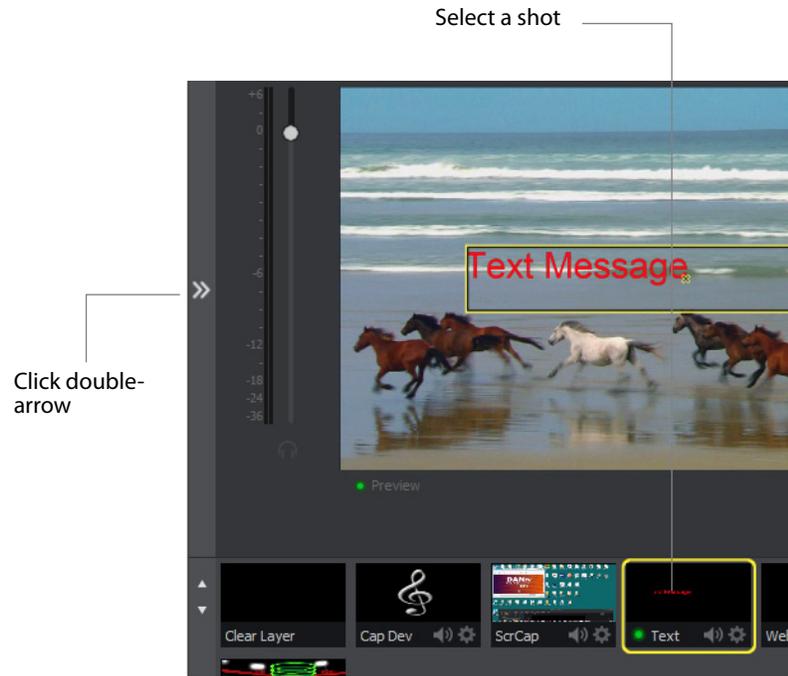


Shot LED's changed color

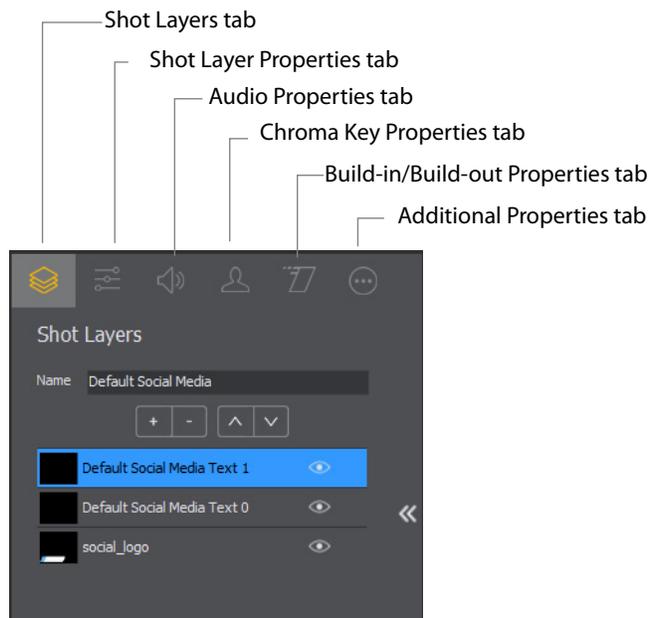
Tutorial 2: Editing Shots

The first tutorial used only the Main window, and explained various ways in which you can use an existing shot. But shots can also be created and edited. This tutorial demonstrates how to edit your shots.

To edit a shot, click it to select it, then click the double-arrow on the left to open the shot editor panel. You can also double-click the shot to open the shot editor.



The shot editor has six tabs: Shot Layers, Shot Layer Properties, Audio Properties, Chroma Key Properties, Build-in/Build-out Properties, and Additional Properties.



Shot Properties Enables you to add and delete sources and to change the display order (layering within the shot).

Shot Layer Properties Enables you to change the size, position, and other properties of a shot source. The sources in a shot are selected for editing by clicking it, or by selecting it in the Shot Properties tab.

Audio Properties Enables you to set and monitor audio level.

Chroma Key Properties If a source in your shot uses a chroma key, this tab enables you to configure the chroma key settings. Each source in a shot can have its own chroma key settings.

Build-in/Build-out Properties Enables you to control how objects are added to and removed from your broadcast.

Additional Properties Enables you to set any additional properties for a source in your shot: System device properties, screen display properties, Twitch Widgets (Chat and Followers), etc.

Tutorial 3: Broadcasting

This tutorial demonstrates how to setup and broadcast your Wirecast presentations. You can broadcast to a specific computer (Unicast), multiple viewers (Multicast), or even record your broadcast to disk.

There are two main components for broadcasting your presentation (or saving it to disk): Encoding and Destination.

You need to decide how you are going to encode the broadcast. Encoding is the type of compression used (JPEG, MPEG4, etc.). Wirecast comes configured with many common encoding options. (see [The Encoder Presets Window](#))

A destination for the broadcast must be selected. You can send it to a server for broadcast or save it to disk.

Streaming

You can stream your broadcast to any streaming service provider you choose. The Broadcast section of this user guide provides details on how to do this for many popular providers. This tutorial will show how to stream to Bambuser.

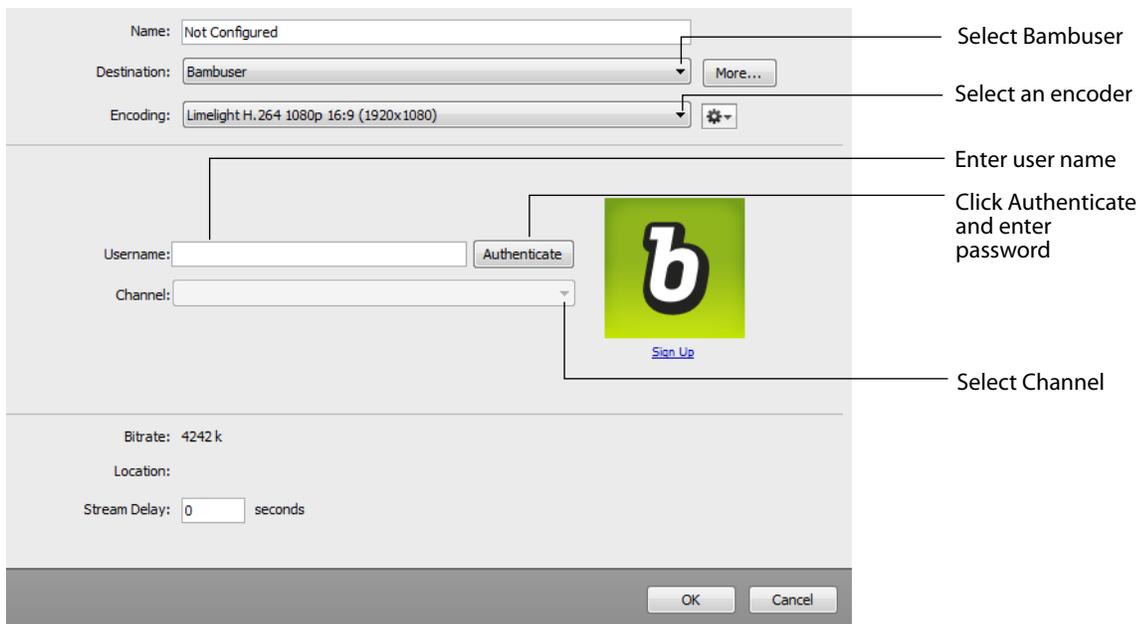
To stream to Bambuser (as an example), follow these steps:

1. Select Output > Output Settings.
2. Select *Bambuser* from the Destination menu.
3. Select an encoder.
4. Enter your Bambuser username.
5. After you have entered your username, click *Authenticate* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast

stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a username and password, you can sign up with Bambuser by clicking the Bambuser icon or by clicking *Sign Up*.

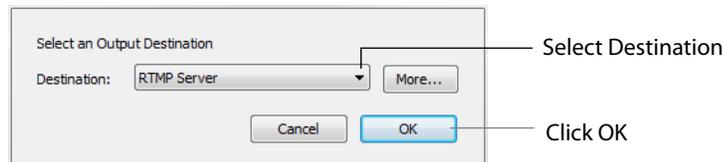
6. Select your Bambuser channel.
7. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
8. Click OK.



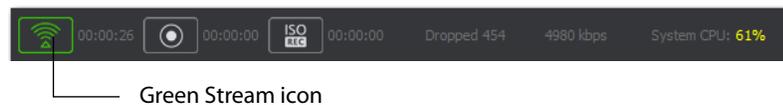
You can stream your broadcast to your service provider. To do this, click the *Stream* button at the top of the Main window. You can also record your streaming by clicking the *Record* button.



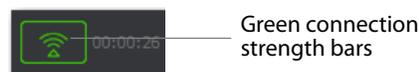
If you have not already selected a destination and logged into it, a dialog box displays. Select a destination, log in when asked to do so, then click OK.



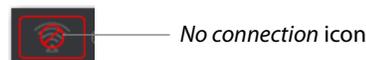
The Stream icon will blink until a connection is made. Once you are connected the Stream icon turns green. If you cannot connect an error message will display.



Connection strength is indicated by how many bars are displayed in the Stream icon. Fewer bars indicates a weaker (slower) connection.

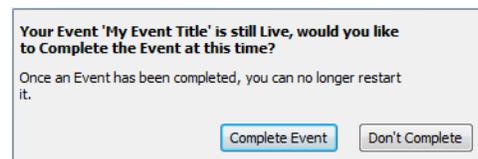


If the connection is ever broken, a *no connection* icon is displayed in place of the bars.



When the connection is recovered, the *no connection* icon is replaced with the green bars.

Click *Stream* again to stop streaming. You can also record your broadcast by clicking *Record*. When you stop streaming, if your event is still live, you will be asked if you want to complete the event.



Main Window

Introduction

This section describes in detail how to use Wirecast's main window.

Topics

- *Overview*
- *Control/Status Bar*
- *Preview/Live Broadcast Area*
- *Countdown Clock Display*
- *Transition Controls*
- *Source Input Menu*
- *Shot Selection Area*
- *Layers*
- *AutoLive*
- *Live Icons*

Overview

Wirecast's main window is comprised of these display areas:

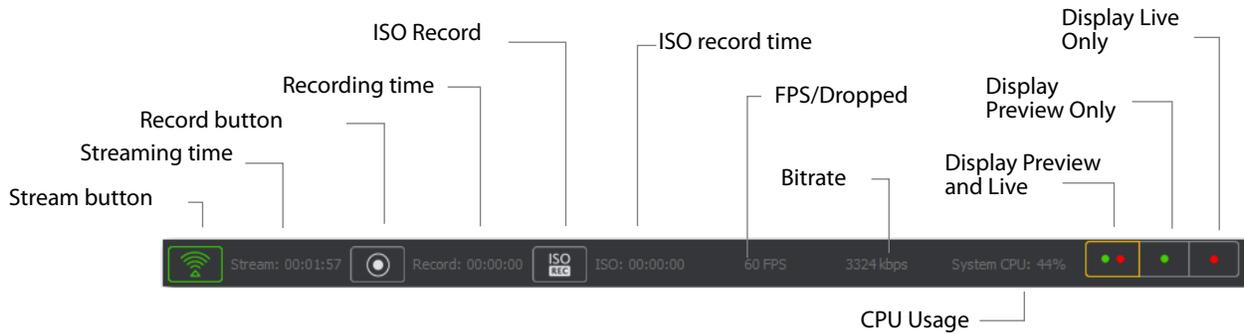
- **Controls/Status Area** The top area with the Stream and Record buttons.
- **Preview/Live Broadcast Area** The large area in the center.
- **Transition Controls** The area with the Transition (Cut and Smooth) and Go buttons.

- **Shot Selection Area** The area displaying the shot icons (available shots).



Control/Status Bar

Control buttons and status information are displayed at the top of the Main window.



Wirecast displays the following controls and statistics:

- **Stream button** Click to begin streaming.

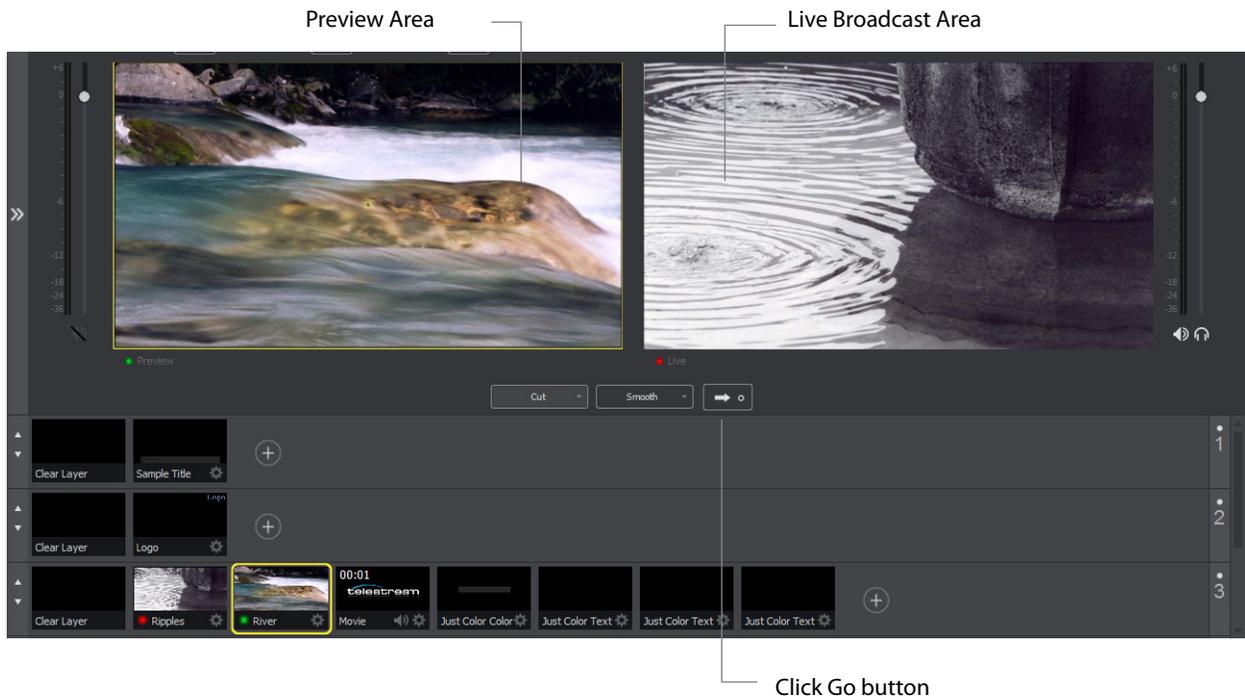
- **Streaming time** This displays how long you have been streaming. This value does not reset when you start/stop the broadcast. It is cumulative. This enables you to save portions of a broadcast to disk and still know the total amount of time.
- **Record Button** Click to begin recording.
- **Recording Time** This displays how long you have been recording. This value does not reset when you start/stop the broadcast. It is cumulative.
- **ISO Record** Click to begin ISO recording.
- **ISO Record Time** Displays the ISO recording time.
- **FPS/Dropped** Displays the current FPS rate or the number of frames dropped while streaming. Click on display to toggle between FPS and Dropped. (Displayed only while streaming.)
- **Bitrate** Displays the streaming bitrate. (Displayed only while streaming.)
- **CPU Usage** Displays the usage of the CPU in percent. (Displayed only while streaming.)
- **Display Buttons** These three buttons enable you to choose to display the Preview window, the Live window, or both in a divided display.

Note: To avoid decrease in video quality, Wirecast should not be used at CPU usage above 80%. See the Telestream Website for suggested configurations.

Preview/Live Broadcast Area

When you open a new document, the Live area shows what is broadcast to your viewers before the encoding or compression. When AutoLive is off, you can make several changes without your viewers seeing the change. This is most useful when you are using an engineer to run your broadcast. When you are making changes to your broadcast, you may want to see those changes before broadcasting them. Preview allows you to do this.

To see the preview, select *Preview* from the Layout menu. This sets up the Main Window with the Preview Area on the left and the Live Broadcast Area on the right. Clicking the Go button makes the preview shot become Live.



Countdown Clock Display

The Main window displays a countdown clock whenever a video shot is playing. If you have multiple video shots playing, click the gear menu icon to select which shot will be associated with the countdown clock.



Transition Controls

The transition area is in the middle of the Main Window:



There are two Transition buttons, but each can be configured to present one of many possible transition types. In the image above, the two configured transitions are: Cut and Smooth. Since Smooth is selected (button darkened), any transition executed by clicking Go is a smooth transition.

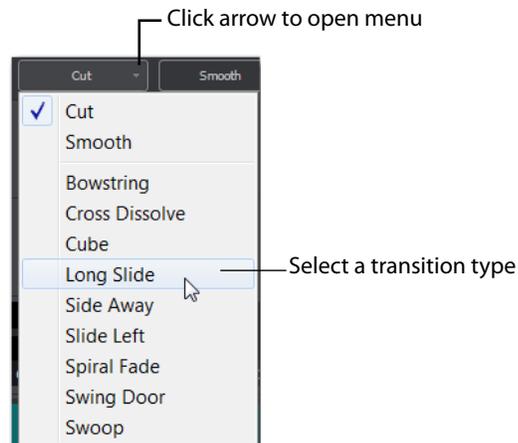
Changing Transitions

If you click the Cut button, it becomes selected and making it the current transition type:



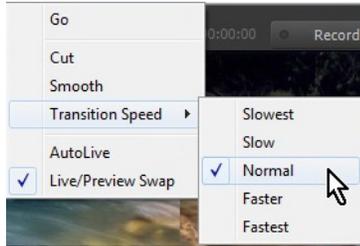
You always have two different transition types available. You can also select one of the two buttons by pressing Ctrl+1 or 2 keys for the two transition types displayed.

If you click the down-arrow on the right side of either transition button, you can select a new transition to assign to that button.



Transition Speed

The transition speed is set by selecting *Switch > Transition Speed*. There are five settings: Slowest, Slow, Normal, Faster, and Fastest.



Go Button

The Go Button (or Ctrl+G) enables you to make a transition occur at any time.

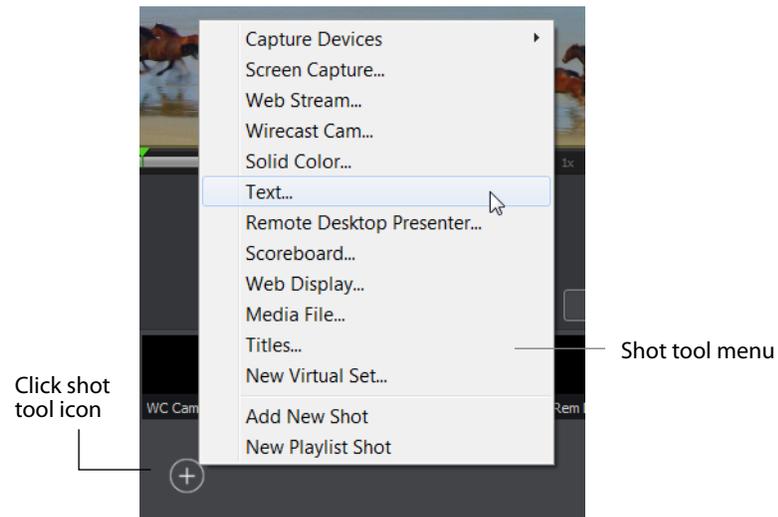


Clicking the Go button does nothing when Wirecast is in AutoLive mode, except to update a live shot if you have made changes to it using the Shot Editor.

Source Input Menu

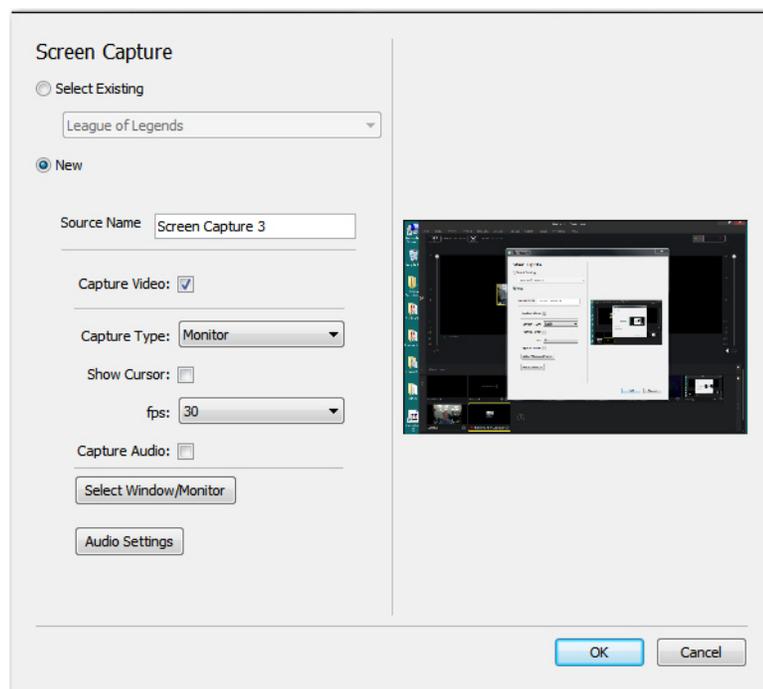
The Source Input Menu provides a way to open live sources, file sources, the Desktop Presenter program, shot graphics, shot audio, and shot templates. The Shot Tool Menu is the circle to the right of the shot icons.

Click on the shot tool icon to display the shot tool menu.



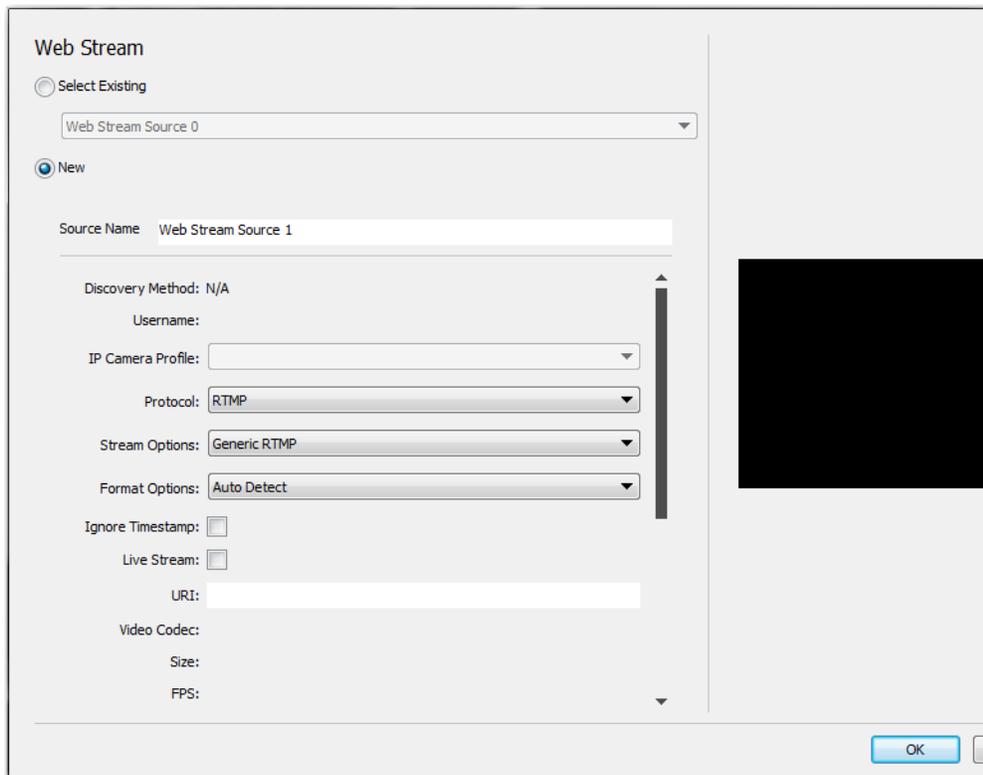
Capture Devices This is how you bring in new sources: System Audio Capture, Capture Cards, and System Devices. (See [Capture Devices Properties](#)).

Screen Capture Creates a new Screen Capture shot of any monitor or window on your computer. You can also select an existing Screen Capture shot. To do this, click *Select Existing*, then select an existing Screen Capture shot from the drop-down menu. To create a new Screen Capture shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See [Screen Capture Properties](#)).

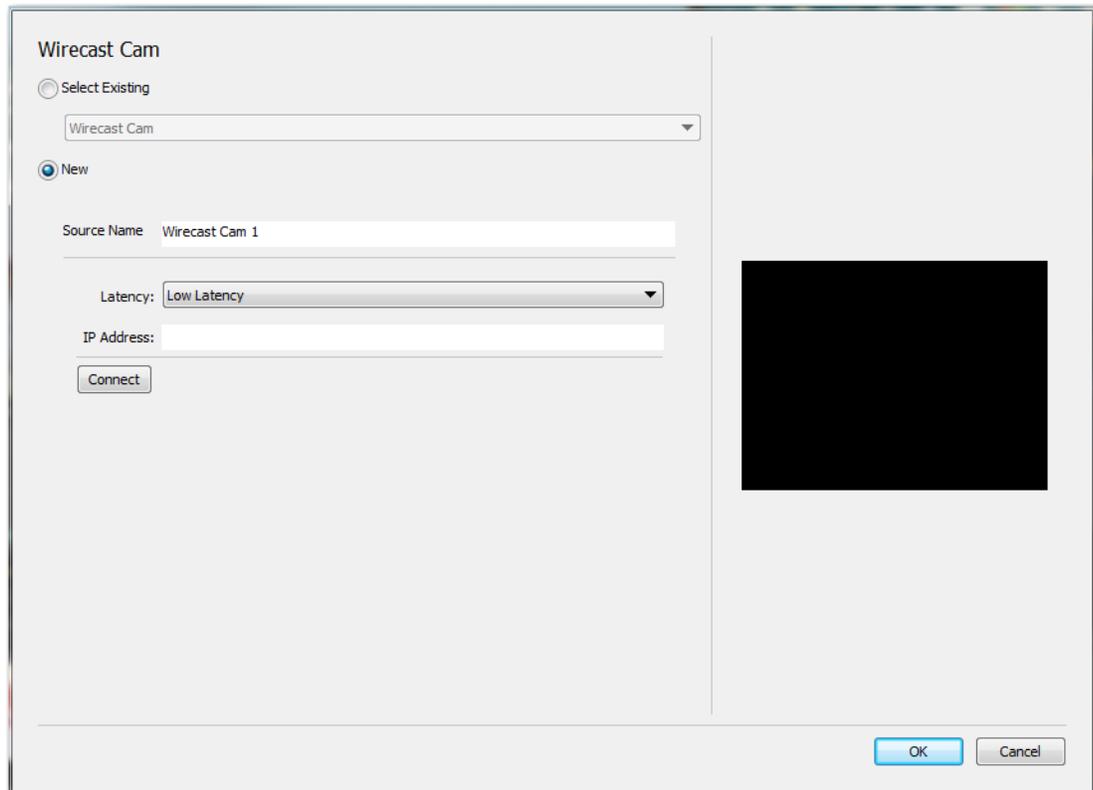


Note: Some apps, when screen captured, take control of your mouse and the cursor is not displayed. You can, at any time, press Alt + Tab keys to reduce the capture window size and enable you to use your mouse.

Web Stream Creates a new Web Stream shot. You can also select an existing Web Stream shot. To do this, click Select Existing, then select an existing Web Stream shot from the drop-down menu. To create a new Web Stream shot, select New and enter a source name (shot name). Set all new settings and click OK when finished. (See [Web Stream Properties](#)).

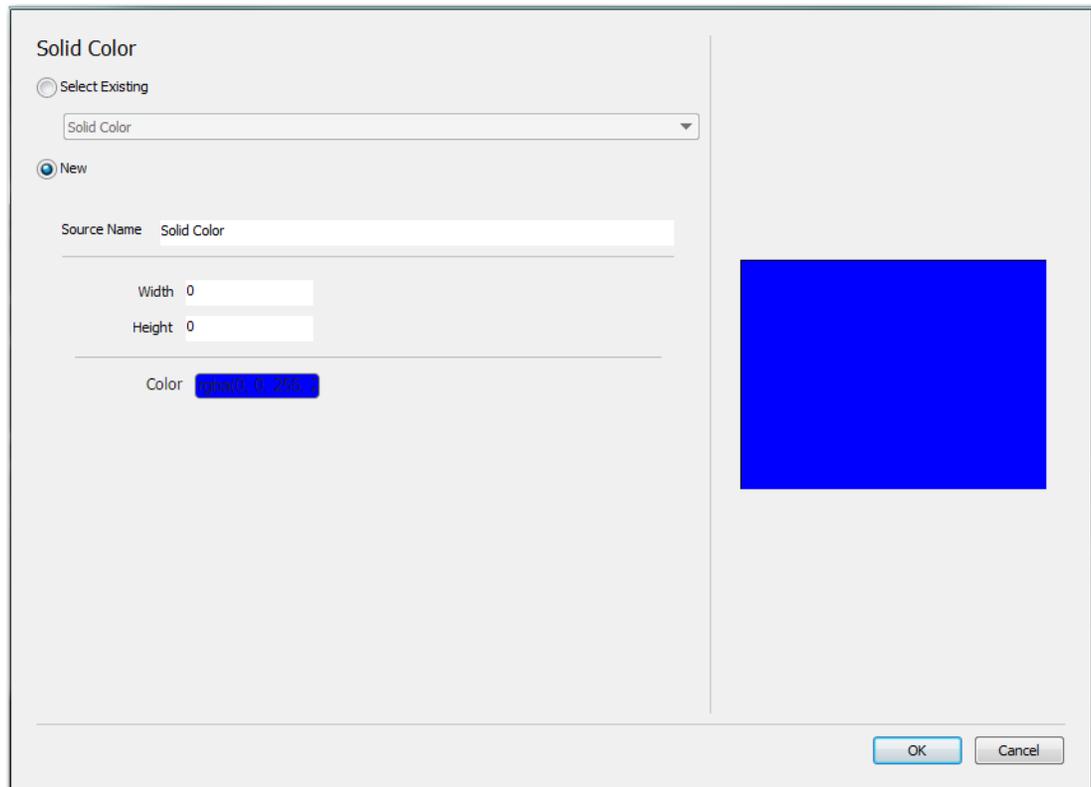


Wirecast Cam Creates a new Wirecast Cam shot. You can also select an existing Wirecast Cam shot. To do this, click *Select Existing*, then select an existing Wirecast Cam shot from the drop-down menu. To create a new Wirecast Cam shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See [Wirecast Cam Properties](#)).

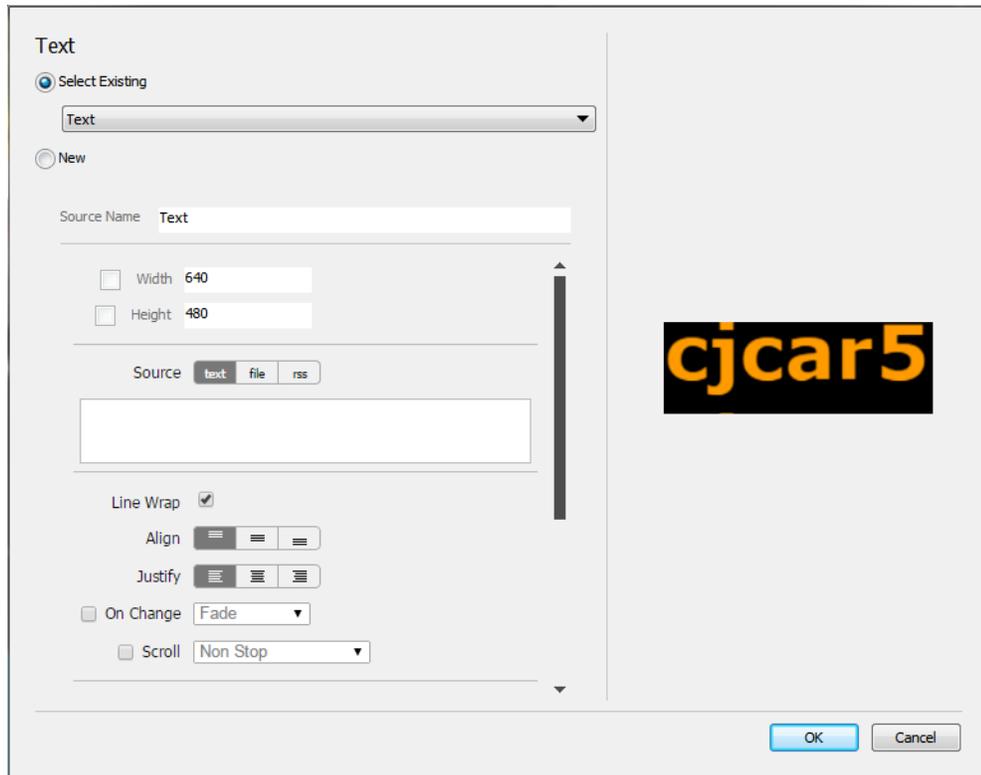


The image shows a dialog box titled "Wirecast Cam". It has two radio buttons: "Select Existing" (unselected) and "New" (selected). Below "Select Existing" is a dropdown menu showing "Wirecast Cam". Below "New" is a text field for "Source Name" containing "Wirecast Cam 1". Below that is a "Latency:" label with a dropdown menu set to "Low Latency". Below that is an "IP Address:" label with an empty text field. At the bottom left is a "Connect" button. On the right side of the dialog is a large black rectangular area. At the bottom right are "OK" and "Cancel" buttons.

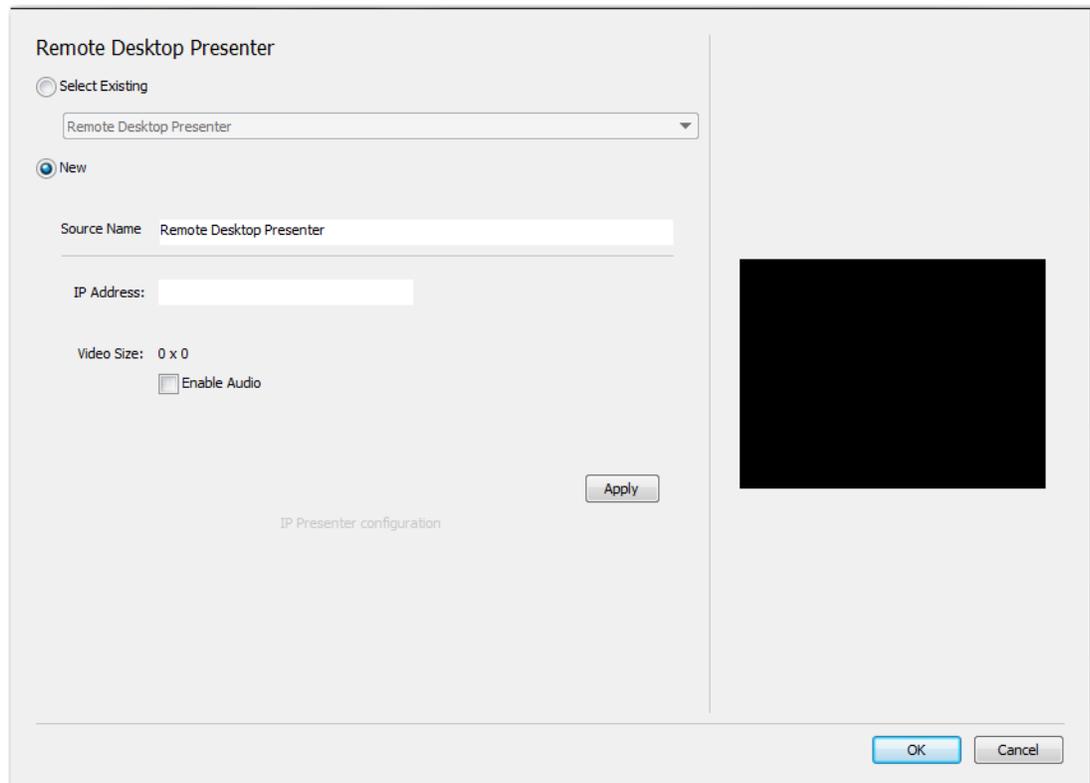
Solid Color Creates a new Solid Color shot. You can also select an existing Solid Color shot. To do this, click *Select Existing*, then select an existing Solid Color shot from the drop-down menu. To create a new Solid Color shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See *Solid Color Properties*).



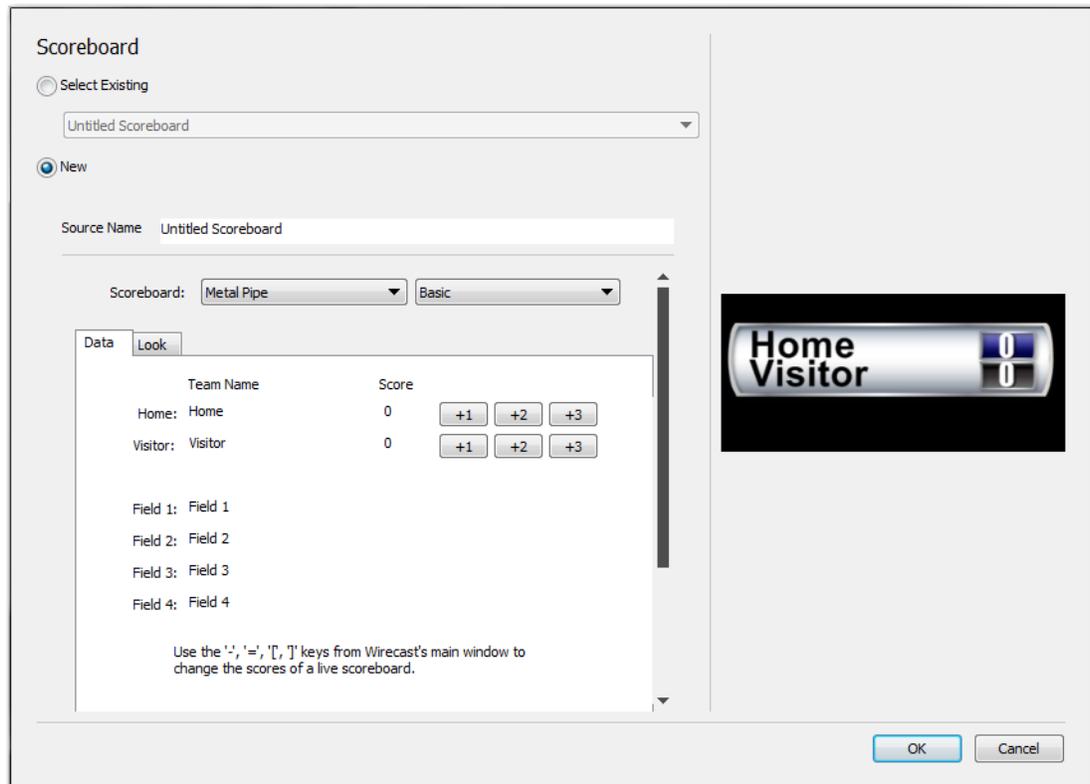
Text Creates a new Text shot. You can also select an existing Text shot. To do this, click Select Existing, then select an existing Text shot from the drop-down menu. To create a new Text shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See *Text Shot Properties*).



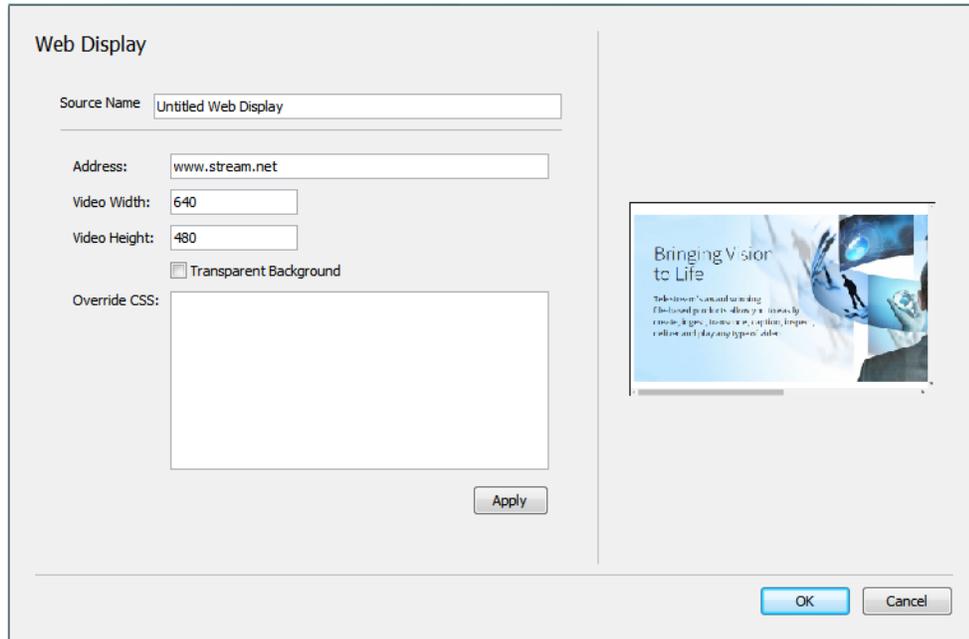
Remote Desktop Presenter Creates a new Remote Desktop Presenter shot. You can also select an existing Remote Desktop Presenter shot. To do this, click *Select Existing*, then select an existing Remote Desktop Presenter shot from the drop-down menu. To create a new Remote Desktop Presenter shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See [Remote Desktop Presenter Properties](#)).



Scoreboard Creates a new Scoreboard shot. You can also select an existing Scoreboard shot. To do this, click *Select Existing*, then select an existing Scoreboard shot from the drop-down menu. To create a new Scoreboard shot, select *New* and enter a source name (shot name). Set all new settings and click OK when finished. (See [Scoreboard Properties](#)).

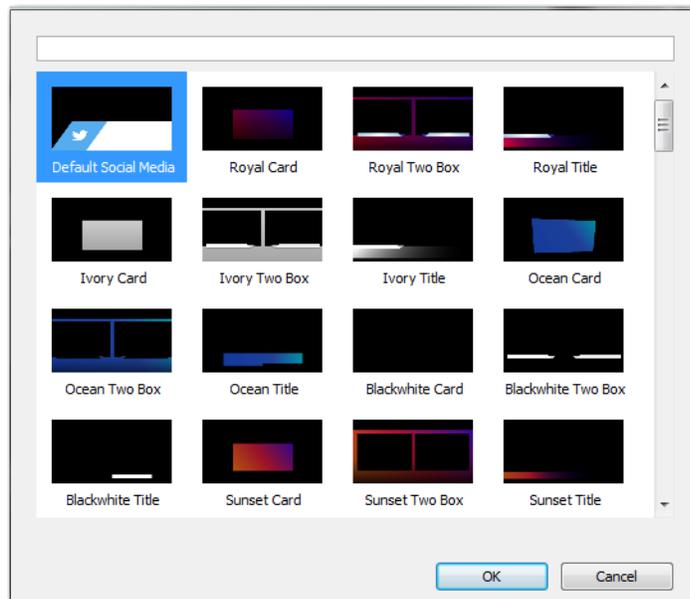


Web Display Creates a new Web Display shot. Fill in the information needed and click OK. (See *Web Display Properties*).

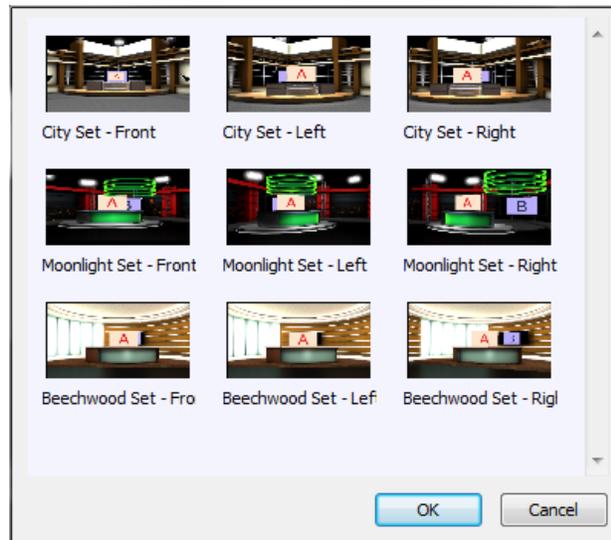


Media File Creates a Media File shot (video clip or picture). When selected, a navigation window displays. Navigate to a media file location, select a media file, and click *Open*. (See *Media File Properties*).

Titles Creates a new Title shot. When the window of titles displays, select a title and click OK. (See *Titles Properties*).

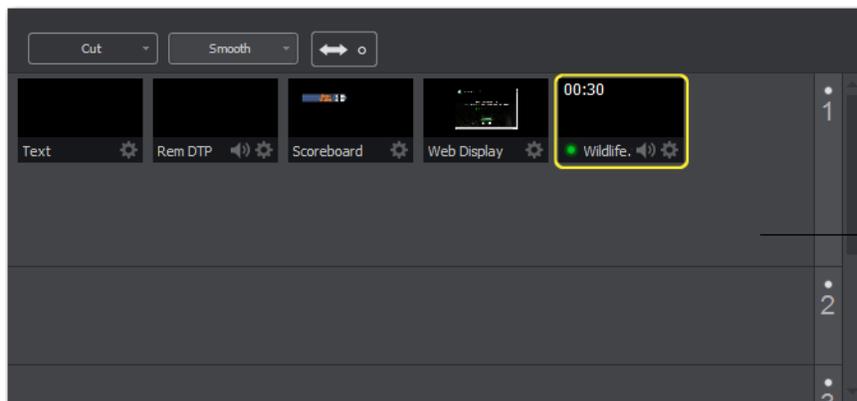


New Virtual Set Creates a new Virtual Set shot. When the window of sets displays, select a set and click OK. (See *New Virtual Set Properties*).



Shot Selection Area

The bottom part of the Main Window contains the Shot Selection Area, also called the Shot List.

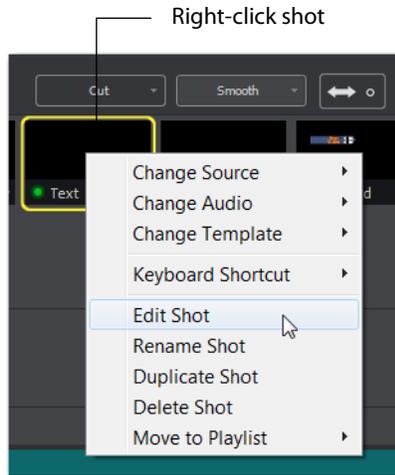


Shot selection area

The shot icons can be made to display any live activity in the source it represents (cameras, streaming, etc.). See *Performance* in the Preferences section for turning on Live Icons.

Changing Shots

Right-click on any shot to display the shot menu.

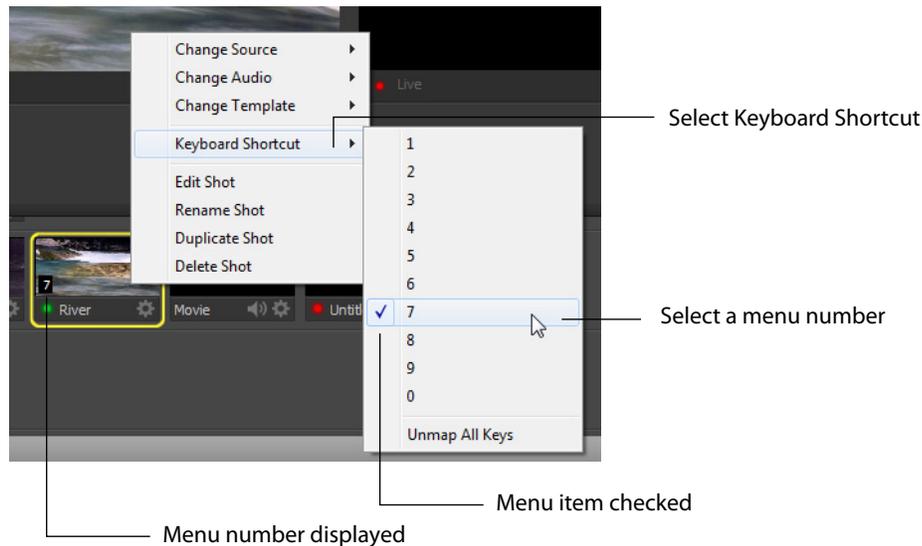


Change Source Select Change Source to change the source of your shot. Upon selection, a menu of sources will display enabling you to make a selection.

Change Audio Select Change Audio to change the audio of your shot. Upon selection, a menu of audio sources will display enabling you to make a selection.

Change Template Select Change Template to change the template of your shot. Upon selection, a menu of templates will display enabling you to make a selection.

Keyboard Shortcut You can create a keyboard shortcut to any shot. To do this, select *Keyboard Shortcut*, then select a menu number to associate with that shot. After you have selected a menu number, that menu item is checked and the number is displayed in the shot icon.



To take a shot using the assigned hotkey, press the number key assigned to that shot.

You can assign multiple shots to the same menu number as long as they are on different layers. When you use the assigned hotkey all the shots assigned to it will be taken. Selecting a checked menu item will uncheck it and unassign the shot.

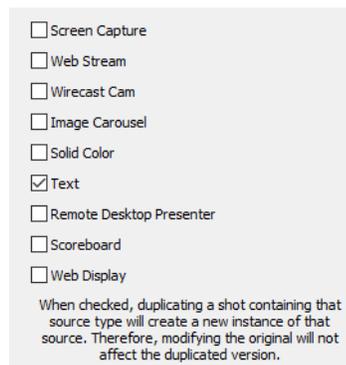
Select *Unmap All Keys* to remove all hotkey assignments.

Edit Shot You can edit a shot by clicking the double arrows (located on the left side of the Preview window) to the right, revealing the shot editing panel. You can also edit a shot by double-clicking on it, by right-clicking it and selecting Edit Shot, by selecting Edit Shot from the Edit menu, or by selecting it and pressing the Ctrl+E keys.

Rename Shot You can rename a shot by right-clicking it and selecting Rename Shot, or by selecting Rename Shot from the Edit menu. You can also rename a shot by selecting it and pressing the Ctrl+R keys.

Duplicate Shot You can duplicate a shot by right-clicking it and selecting Duplicate Shot, or by selecting Duplicate Shot from the Edit menu. You can also duplicate a shot by selecting it and pressing the Ctrl+D keys.

Duplicate Shot Options Check a source to create a new instance of it when duplicating the shot containing it. Multiple selection is allowed.

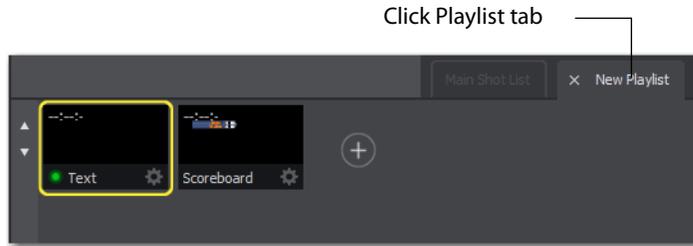


Screen Capture
 Web Stream
 Wirecast Cam
 Image Carousel
 Solid Color
 Text
 Remote Desktop Presenter
 Scoreboard
 Web Display

When checked, duplicating a shot containing that source type will create a new instance of that source. Therefore, modifying the original will not affect the duplicated version.

Delete Shot You can delete a shot by right-clicking it and selecting Delete Shot, or by selecting Delete Shot from the Edit menu. You can also delete a shot by selecting it and pressing the Ctrl+Backspace keys.

Move to Playlist Moves this shot to the selected playlist. If you have existing playlists, that can be viewed by selecting the Playlist tab. You can move a shot to another playlist, back to the main layer, by right-clicking the shot and selecting *Move to Playlist*.



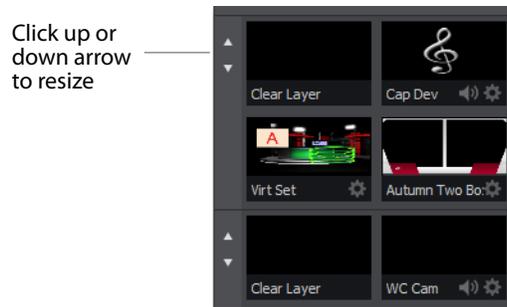
Moving a Shot to Another Layer

You can move a selected shot to another layer by selecting *Move to Layer* from the Edit menu, then selecting the target layer from the drop-down menu. You can also move the cursor to the bottom of a shot icon (until the cursor becomes a hand), and then drag the shot icon to a different layer.

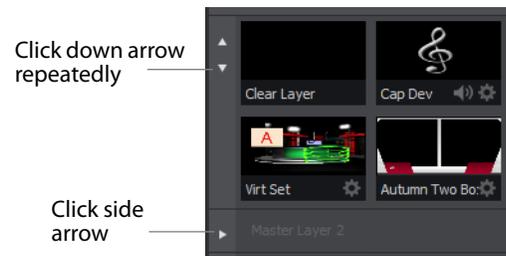
When shots are created, they are assigned to a specific layer. They exist on that layer until they are moved or deleted. (See [Layers](#).)

Resizing the Shot Icons

You can resize the shot icons on any layer by clicking the up or down arrow on the left side of the layer window. Click the up arrow to make all the icons larger; click the down arrow to make them smaller. Clicking the down arrow when the shot icons are in their smallest state causes the layer window to become hidden.



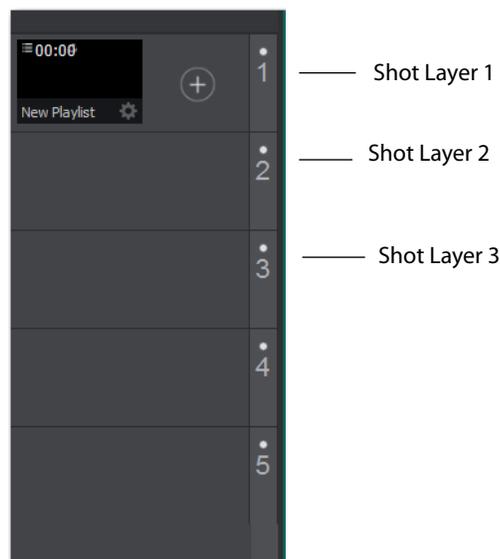
To show or hide a layer, click the down arrow until layer is hidden. To show a layer, click the side arrow that represents a hidden layer.



Layers

Wirecast allows you to put shots on any of five different layers. Layering shots enables Wirecast to merge them together, from back (lowest layer) to front, to form a single visual image during broadcast.

When Wirecast first opens, two of the five layers of shots are displayed. You must scroll down (or expand the window) to see the other three layers.

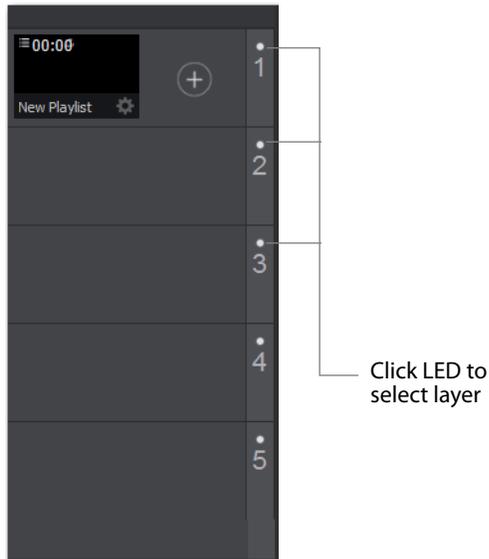


What is a Layer?

Layers are, by default, named 1 through 5. Layers determine the order when presenting images in the Live Broadcast Area. The Bottom layer (5) is drawn first, then the other layers are added, in order, up to Layer 1. Using multiple layers is a powerful way to show a company logo, a background, or a title, independent from each other.

Changing Layers

To select a layer, click its LED to turn it on (click it again to turn if off). When a layer is selected, the selected shot in that layer is displayed in the Preview/Live Broadcast area. If multiple layers are selected all selected shots are displayed.



Moving a Shot to Another Layer

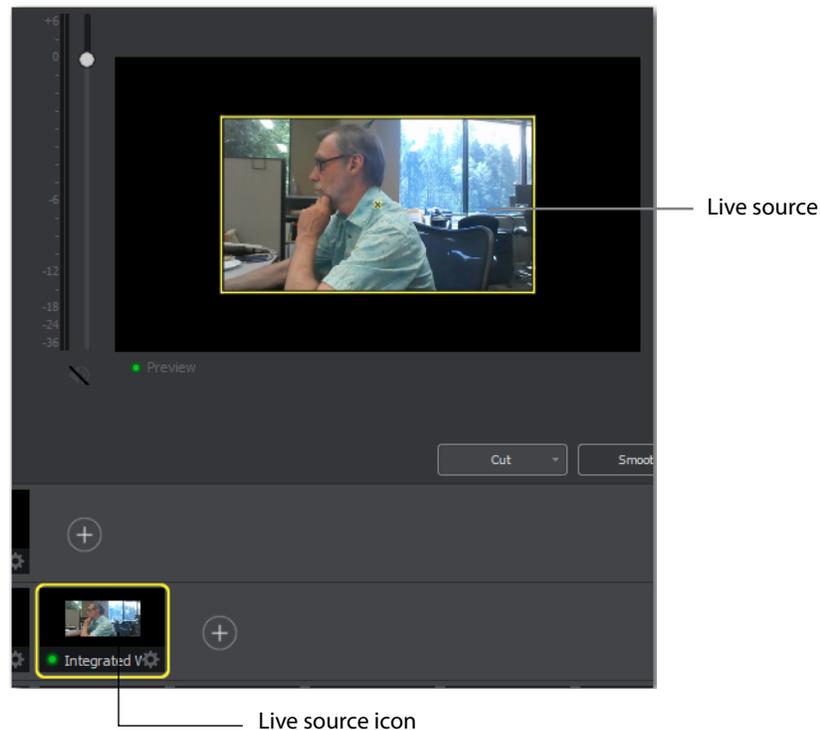
A shot can be moved to another layer by clicking and dragging the shot from one layer to another within the Main Shot window. When shots are created, they are assigned to a specific layer. They exist on that layer until you move them or delete them.

AutoLive

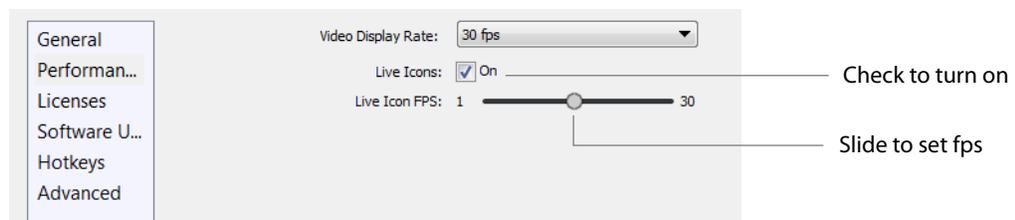
AutoLive is turned on and off by selecting *Switch > AutoLive*. When AutoLive is on, changes made in the Shot List are automatically taken Live in the broadcast (using the current transition and duration). If you click a shot when AutoLive is off, the shot is not sent to live broadcast. In this mode you take the shot live manually, by clicking the Go button, or by pressing the Ctrl+G keys.

Live Icons

You can, optionally, make your live source icon display its source (camera, Web stream, etc.) in real time. This means that inside the icon, you will see what the live source sees.



To turn on the *Live Icon* option (default is *off*), select the *Performance* tab in Preferences, then check the Live Icons checkbox. You can also adjust the frames per second rate of the display using the slider. Lower fps (frames per second) rates reduce the time taken to adjust the live icon display. Higher fps rates provides a smoother display of the live icon source.



Note: There tends to be a degrading quality when an icon is live. So, if the CPU is reaching its maximum, turn off Live Icons to reduce CPU usage.

Keyboard Shortcuts

Introduction

This section provides a list all of keyboard shortcuts used in Wirecast. They are arranged according to how they appear in the drop-down menus in the main window.

General Shortcuts

Misc Shortcuts	Keyboard Shortcut
Display Shot	<shot number key*>
Enter	Selects left-hand transition button and clicks Go button
Space bar	Selects right-hand transition button and clicks Go button
i	Sets the media IN point
o	Sets the media OUT point
e	Sets the Replay IN point
=	Increments Home score
-	Decrements Home score
]	Increments Visitor score
[Decrements Visitor score

* See Keyboard Shortcut in Changing Shots.

File Menu

File Menu	Keyboard Shortcut
New	Ctrl+N
Open	Ctrl+O
Import Media	Ctrl+Shft+I
Save	Ctrl+S
Save As	Ctrl+Shft+S
Close Window	Ctrl+W
Preferences	Ctrl+Comma

Edit Menu

Edit Menu	Keyboard Shortcut
Undo	Ctrl+Z
Redo	Ctrl+Shft+Z
Edit Shot	Ctrl+E
Rename Shot	Ctrl+R
Duplicate Shot	Ctrl+D
Delete Shot	Ctrl+Backspace+Delete

Switch Menu

Switch Menu	Keyboard Shortcut
Go	Ctrl+G
Cut	Ctrl+1
Smooth	Ctrl+2
AutoLive	Ctrl+L
Live/Preview Swap	Ctrl+Alt+W

Media Menu

Media Menu	Keyboard Shortcut
Start Playing All Movies	Ctrl+P
Pause All Movies	Ctrl+Shft+P
Play to Next Point	Ctrl+RightArrow
Jump to Previous Point	Ctrl+LeftArrow

Output Menu

Output Menu	Keyboard Shortcut
Output Settings	Ctrl+Y
Start/Stop Broadcasting > Start All	Ctrl+B
Start/Stop Recording > Start All	Ctrl+K

Layout Menu

Layout Menu	Keyboard Shortcut
Go to Layer > Master Layer 1	Shift+Ctrl+T
Go to Layer > Master Layer 2	Shift+Ctrl+F
Go to Layer > Master Layer 3	Shift+Ctrl+N
Go to Layer > Master Layer 4	Shift+Ctrl+B
Go to Layer > Master Layer 5	Shift+Ctrl+A

Replay Menu

Replay Menu	Keyboard Shortcut
	NO SHORTCUTS

Twitter Menu

Twitter Menu	Keyboard Shortcut
	NO SHORTCUTS

Window Menu

Window Menu	Keyboard Shortcut
Inspector	Ctrl+I
Encoder Presets	Ctrl+Shift+E
Audio Mixer	Ctrl+U
New Layer Window > Master Layer 1	Ctrl+T

Help Menu

Help Menu	Keyboard Shortcut
Wirecast Help	Ctrl+?

Adding Media

Introduction

In addition to live video from your cameras, Wirecast enables you to work with media created outside of Wirecast. This section introduces some common media types you can use with Wirecast. You can add media by selecting *Import Media* from the File menu, by pressing the Ctrl+Shift+I keys, or by clicking the plus (+) button in the Shot Editor.

Topics

- *Images/Opacity*

Images/Opacity

Wirecast supports a wide variety of still images types (TIFF, GIF, JPEG, PNG, etc.). Some of these formats offer some form of opacity (or transparency). This is often called an Alpha Channel. Wirecast works seamlessly with these formats making them the preferred methods for using graphics and logos, which have transparency.

GIF and Transparency

GIF files are a special case because they only offer transparency and not a true Alpha Channel. The GIF format enables you to define part of the image as transparent (completely invisible), but does not enable you to define it as partially transparent. Some GIF images use transparency for much of the image. However, near the edges of the visible data, transparency cannot be used. This happens quite often when there is a shadow near the edges of the visible data. The author of the GIF often assumes a certain background color (white, for example) and that color becomes embedded in the actual image.

When Wirecast displays these types of images, the edges of the visible data shows the background that was saved in the GIF. This is not a defect in Wirecast and, therefore, Wirecast can only present the data as it exists in the GIF. The solution is to obtain the

original image and re-save the image as either TIFF or PNG. Both of these formats offer full Opacity.

Real Media

Real Media Files (.RM) are not supported by Wirecast. The solution is to convert the media into a different type such as MPEG-4.

Supported Codecs

Shown below is a list of supported video and audio codecs.

Video Codec	MOV (M4V)	MP3	MPEG-4 ISO (MP4)	WAV	AIFF (AIFF, AIF)	ASF (WMV)
AVC	YES	NO	YES	NO	NO	NO
H264	YES	NO	YES	NO	NO	NO
DVC25	YES	NO	NO	NO	NO	NO
DVCPRO50	YES	NO	NO	NO	NO	NO
DVCPRO100	YES	NO	NO	NO	NO	NO
MJPEG	YES	NO	NO	NO	NO	NO
ProRes	YES	NO	NO	NO	NO	NO
	(mac only)					
Windows Media Video	NO	NO	NO	NO	NO	YES (windows)
Audio Codecs:						
AAC	YES	NO	YES	NO	NO	NO
MP3	YES	YES	NO	NO	NO	NO
PCM	YES	NO	NO	YES	YES	NO
Windows Media Audio	NO	NO	NO	NO	NO	YES (windows)

Shot Editor

Introduction

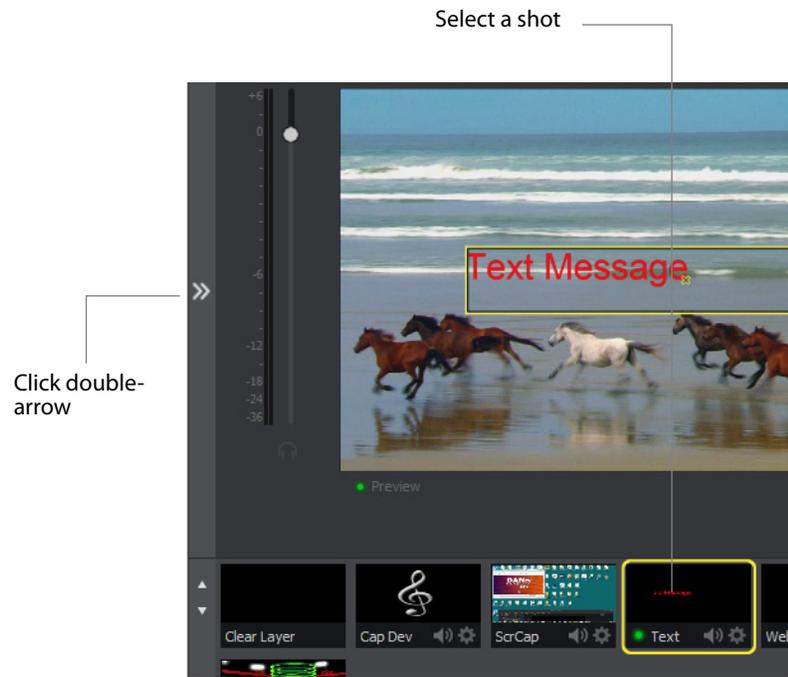
The Shot Editor is used to view a shot, edit it, or create a new one. This section describes how to use the Shot Editor.

Topics

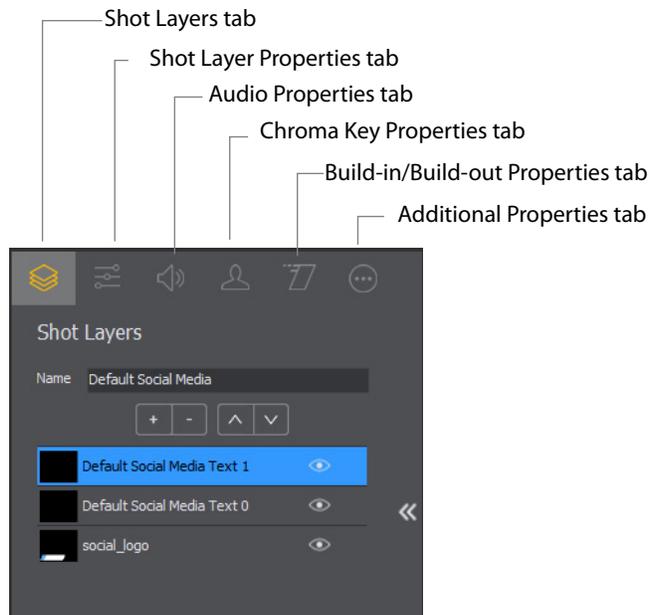
- *Overview*
- *Shot Layers Tab*
- *Shot Layer Properties Tab*
- *Audio Properties Tab*
- *Chroma Key Properties Tab*
- *Build-in/Build-out Properties Tab*
- *Additional Properties Tab*
 - *Capture Devices Properties*
 - *Screen Capture Properties*
 - *Image Carousel Properties*
 - *Web Stream Properties*
 - *Wirecast Cam Properties*
 - *Solid Color Properties*
 - *Text Shot Properties*
 - *Remote Desktop Presenter Properties*
 - *Scoreboard Properties*
 - *Web Display Properties*
 - *Media File Properties*
 - *Titles Properties*
 - *New Virtual Set Properties*
 - *Twitter Feed Properties*

Overview

To edit a shot, click it to select it, then click the double-arrow on the left to open the shot editor panel. You can also double-click the shot to open the shot editor.



The shot editor has six tabs: Shot Layers, Shot Layer Properties, Audio Properties, Chroma Key Properties, Build-in/Build-out Properties, and Additional Properties.



Shot Properties Enables you to add and delete sources and to change the display order (layering within the shot).

Shot Layer Properties Enables you to change the size, position, and other properties of a shot source. The sources in a shot are selected for editing by clicking it, or by selecting it in the Shot Properties tab.

Audio Properties Enables you to set and monitor audio level.

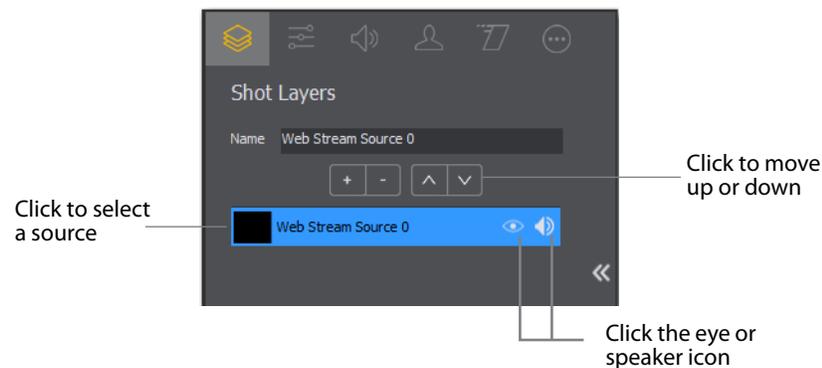
Chroma Key Properties If a source in your shot uses a chroma key, this tab enables you to configure the chroma key settings. Each source in a shot can have its own chroma key settings.

Build-in/Build-out Properties Enables you to control how objects are added to and removed from your broadcast.

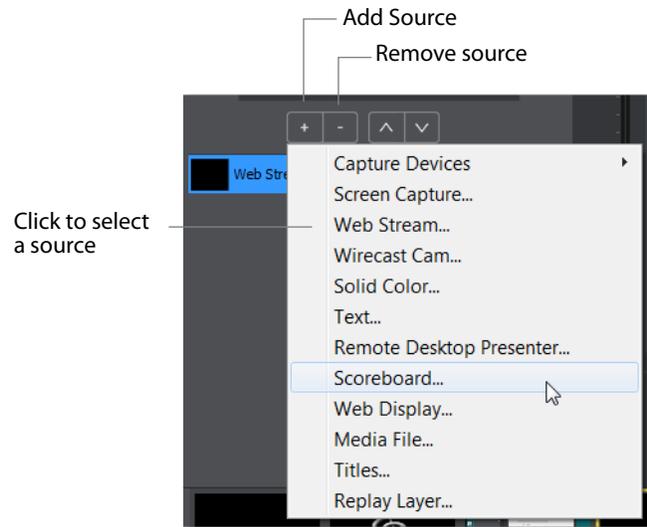
Additional Properties Enables you to set any additional properties for a source in your shot: System device properties, screen display properties, Twitch Widgets (Chat and Followers), etc.

Shot Layers Tab

The Shot Layers tab lists all of the sources in the shot. You can select any source by clicking it. You can also reorder the sources in the list by selecting a source then clicking the up or down arrow to move it. Additionally, you can toggle the visibility or audio of any layer item in the shot by clicking the eye or speaker icon.



To add a source to your shot, click the plus (+) icon, then select a source from the list of sources. You can remove any source by selecting it, then clicking the minus (-) icon.

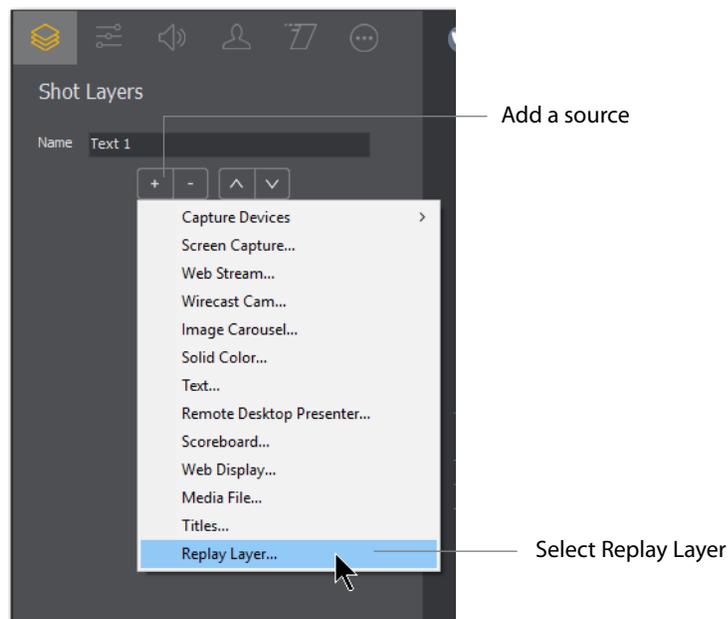


Replay Layer

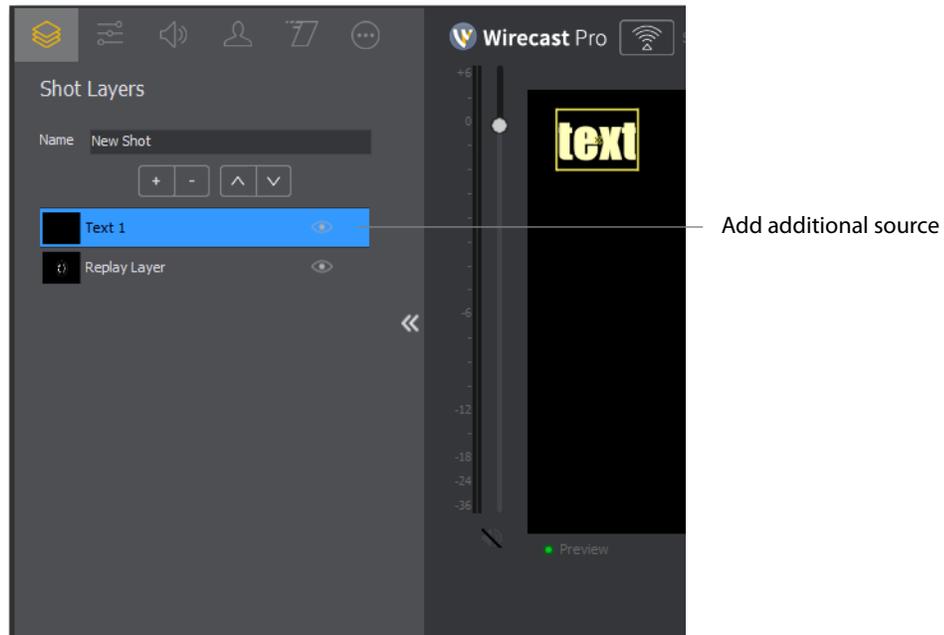
The Replay Layer is a placeholder layer that can be added to any Shot for the purpose of creating a Replay Template Shot. Once the Shot is selected in the Replay Settings it can be used as a template for any created Replay Shot.

To configure and use a Replay Layer, follow these steps:

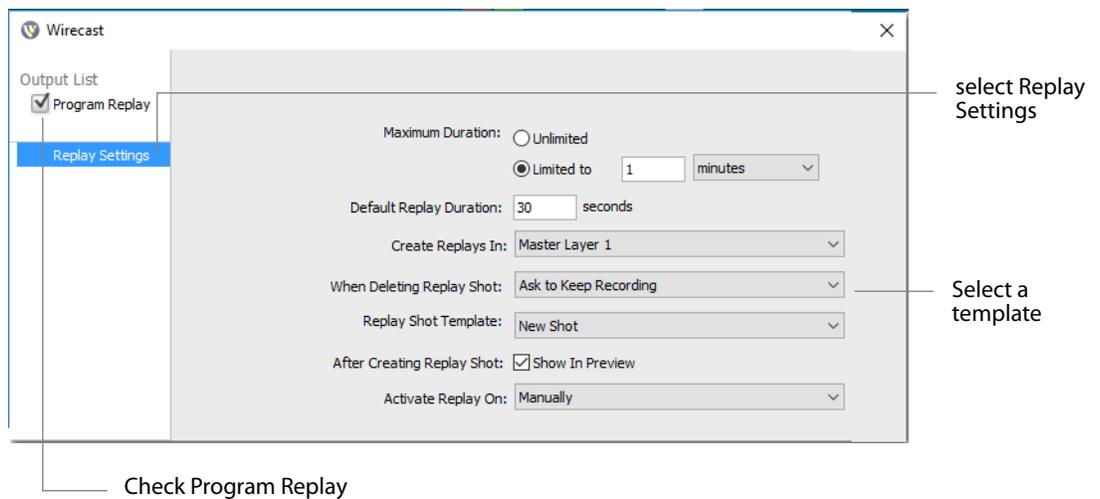
1. Create a new shot, click the plus (+) button to add a source, and select *Replay Layer*.



2. Add additional graphics, titles or other sources to the shot.

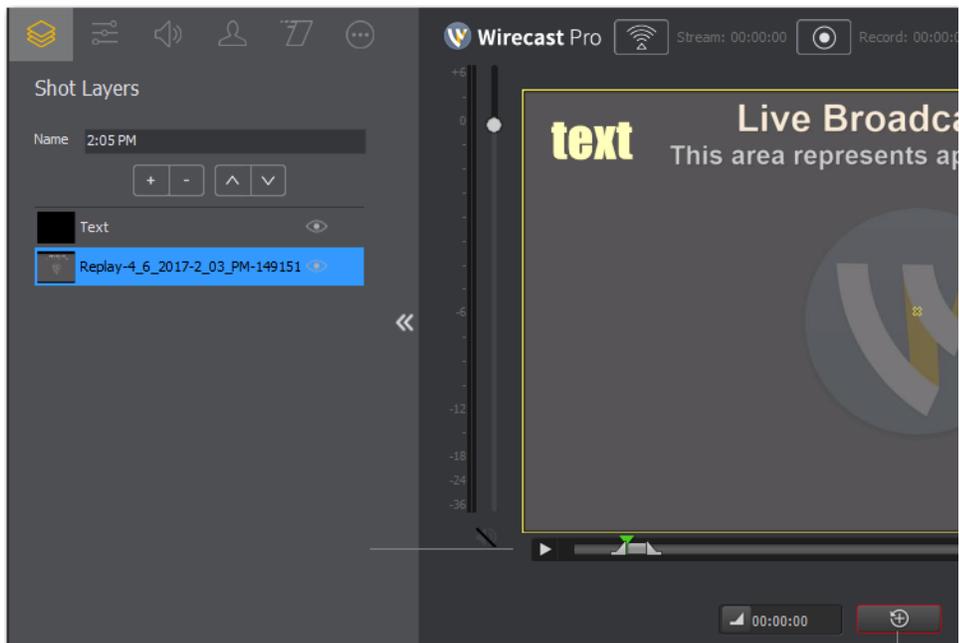


3. Select *Replay+ISO > Configure*, then select *Replay Settings*. Select a *Replay Shot Template* (the newly created shot with *Replay Layer*), check *Program Replay*, and click *OK*.



4. Enable the Replay system by selecting *Replay+ISO > Start All*.

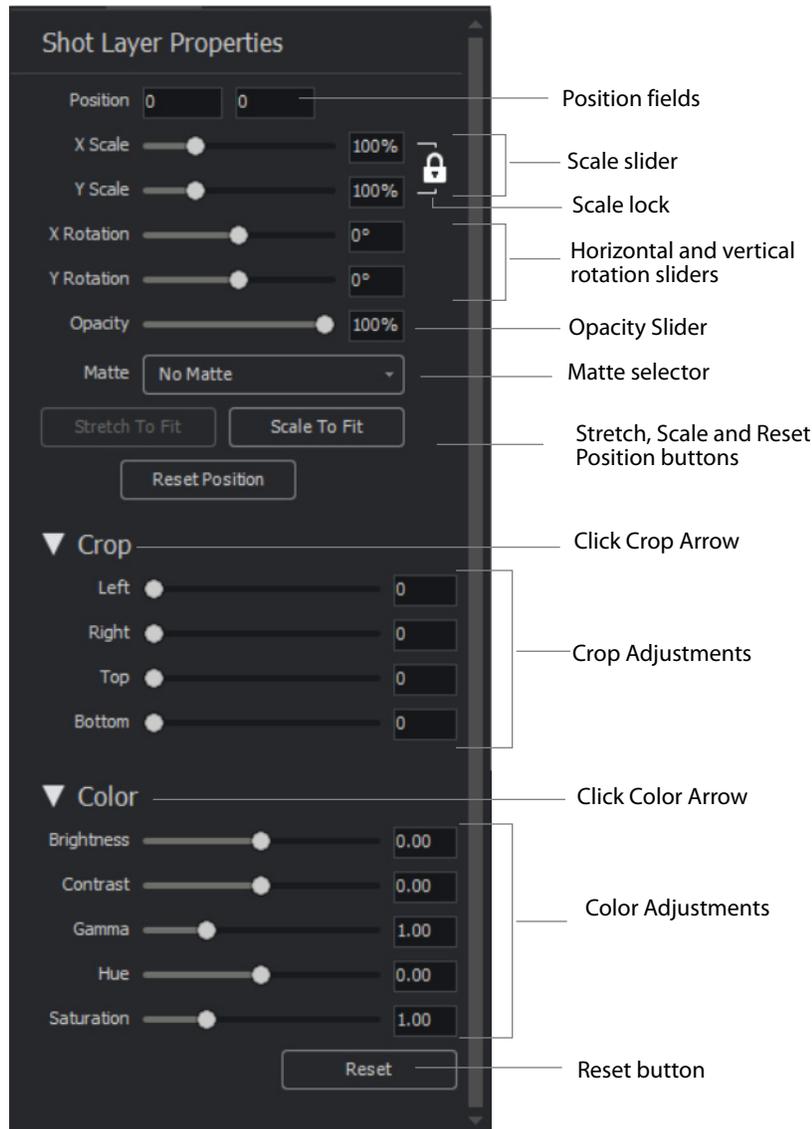
5. Click the Update Replay Shot button to create a replay shot using the new template.



Click the Update
Replay Shot button

Shot Layer Properties Tab

The Shot Layer Properties tab enables you to make adjustments to the sources in your shot.



Position Displays the position of the selected source in your shot. Position 0,0 represents the middle of the shot area. To move a source, click and drag it to a new location in the shot.

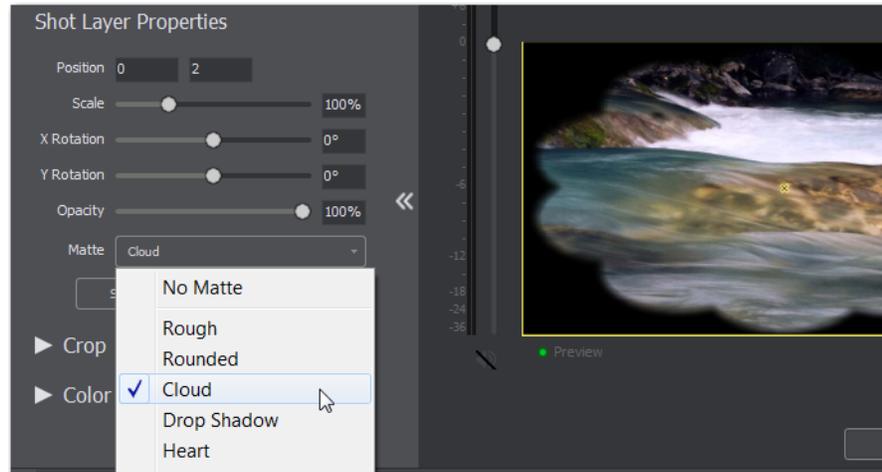
X and Y Scale Slide the *Scale* slider to change the size of your source. (See also *Scale To Fit* below).

Scale Lock Click the lock icon to lock or unlock (toggle) the X and Y scale controls to possess the same values. When locked, moving one slider move both, keeping the values the same.

X and Y Rotation Slide the X (Horizontal) and Y (Vertical) sliders to rotate the source horizontally or vertically or both. (See also *Reset Position* below).

Opacity Slide the Opacity slider to adjust the degree of transparency of your source.

Matte A Matte is the boarder around a shot. Select matte to be used by clicking the down-arrow on the Matte menu. Default is *No Matte*.



Stretch to Fit Click the *Stretch to Fit* button to stretch the source to expand to its maximum size in the shot. This may distort the display of the source.

Scale to Fit Click the *Scale to Fit* button to force the source to expand to its maximum size in the shot.

Reset Position Click the *Reset Position* button to force the source to return to its original size (scale) and rotation positions. Slide the Left, Right, Top, and Bottom sliders to crop your source image.

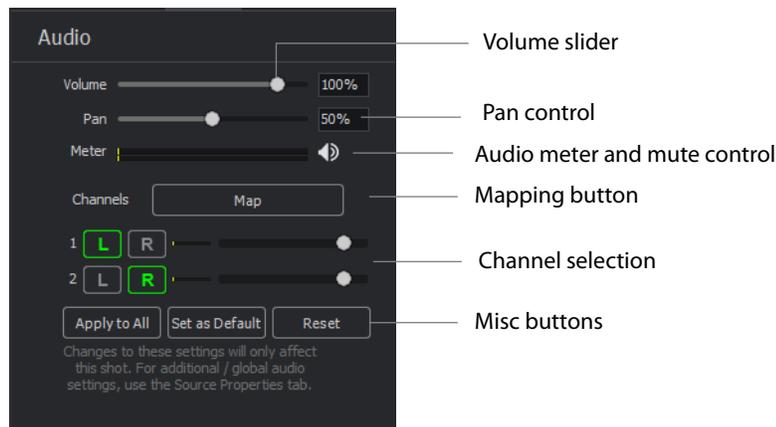
Crop Click the Crop triangle to open the cropping adjustment pane.

Color Click the Color triangle to open the color adjustment pane.

Reset Click the *Reset* button to reset the color controls to their default settings.

Audio Properties Tab

The Audio Properties tab enables you to control and monitor audio. You can set the audio level, mute and monitor the audio, and channel controls.



Volume Adjust the slider to set the audio volume level.

Pan Adjust the slider to pan between left and right audio.

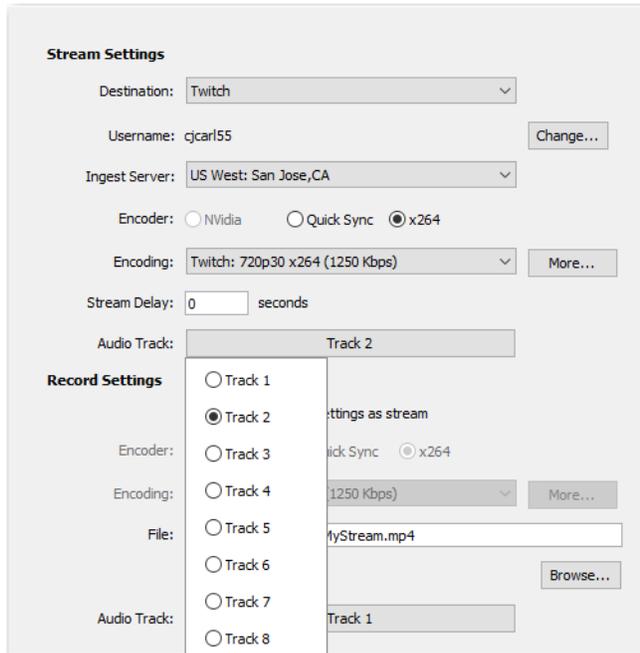
Meter Monitors the audio level. You can also mute the audio by clicking the audio icon.

Speaker Icon Click to mute the audio output. Icon turns gray when muted. Click the icon again to unmute the audio.

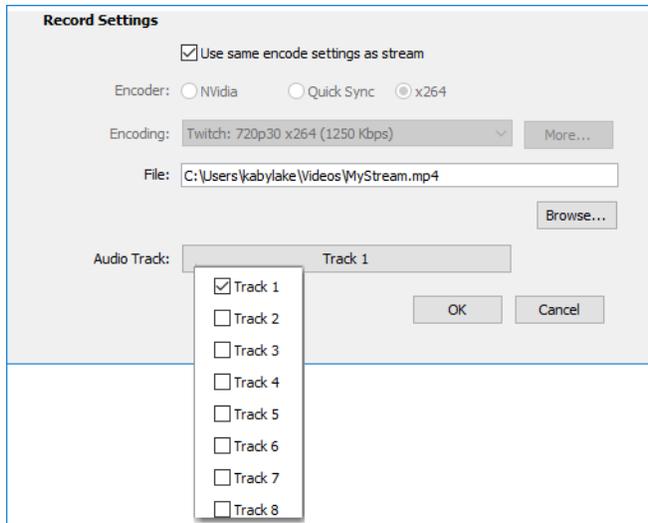
Map Click to open the audio mapping window. Check any square to map any audio channel to any audio track. Any audio can be tracked to any or all tracks. However, you will typically assign a group of channels to one track and other groups to other tracks.

Source	Channel	Track 1	Track 2	Track 3	Track 4	Track 5	Track 6	Track 7	Track 8
Microphone Array (Realtek High Definition Audio)	1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wildlife.wmv	1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	2	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
System Audio Capture 1	1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	2	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
gtp_desktop_name	1	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CJ-Template	1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Choose the audio track to be used by selecting it from the Audio Track menu in the Output Settings window.



You can also choose multiple tracks to be used in your recording of your stream.

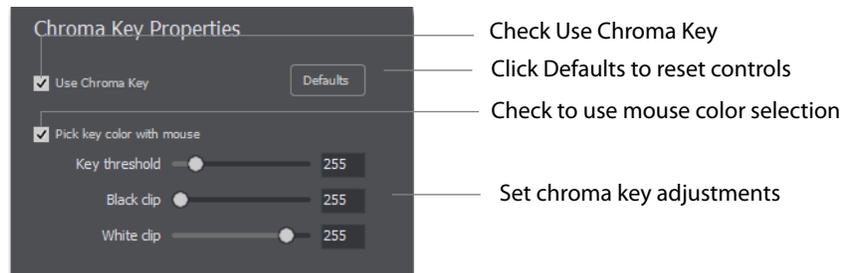


Channel Select the left and/or right audio channel(s) to be used. Adjust the slider on each channel to set the volume.

Chroma Key Properties Tab

Chroma Key (also called “green screen”) enables you to replace all green areas of your display (or any other color you choose) with a background image. For example, if you are in front of the traditional green screen, by “keying out” the green and leaving the background transparent, you will appear to be in front of your background.

The Chroma Key Properties tab enables you to turn on/off chroma keying and make chroma key adjustments.



Use Chroma Key Check to turn on chroma keying. Uncheck to turn it off. Click the Defaults button to reset all Chroma Key controls.

Pick key color with mouse Check to use your mouse to select a chroma key color. Hover over the a desired color in the selected source, and click the left mouse button to select that color. All adjustments will be made using the selected color as the key.

Key Threshold Slide the *Key Threshold* slider to adjust the amount of keying in your source.

Black Clip Slide the *Black Clip* slider to adjust the black threshold level (how much black in key result).

White Clip Slide the *White Clip* slider to adjust the white threshold level (how much white in key result).

Build-in/Build-out Properties Tab

Note: The Build-In/Build-Out settings only apply to Smooth transitions. No other transition takes inputs from these controls. So in order for Build-in/Build-Out properties to work, the media must be entering or leaving the Live Window and you must be using the Smooth transition

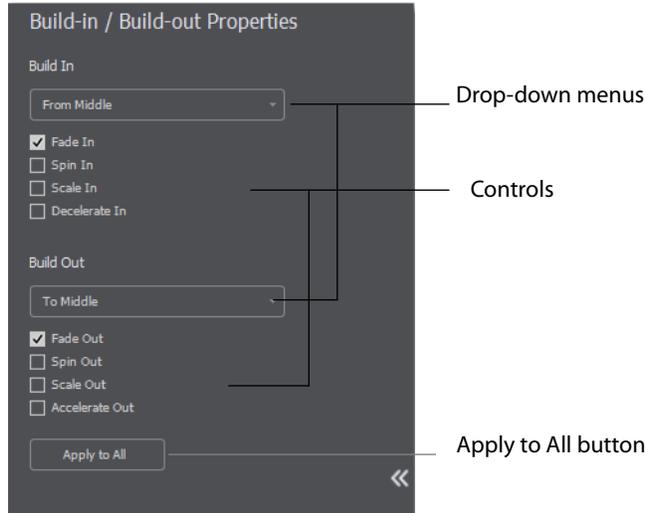
When an object is added to your broadcast it is called Build In; When it is removed it is called Build Out. Motion only occurs when an object enters or leaves the Live Broadcast window.

For example, if you have two shots, each with a foreground and the media in the foreground is the same, then a Smooth transition is performed between the foregrounds. However, no motion is performed. Or, if a logo is positioned in the top left

corner in an existing shot, and it is in the bottom right corner in a new shot, when you make the new shot Live the logo smoothly transitions from the top left corner to the bottom right corner. But the Build In and Build Out settings are ignored.

However, if you have two shots with a Foreground, but the media in each is different, the Build Out is performed for the existing shot, and the Build In is performed for the new shot.

The Build-in Properties tab provides Build-In/Build-Out controls.



Direction Menus These provide selections of where the Build In comes from (top, bottom, right, etc.) when it is added, and where the Build Out goes when it is removed.

Fade In / Fade Out Checking these checkboxes causes an object to be added or removed gradually. If unchecked, the object is instantly added or removed, much like a cut transition.

Spin In / Spin Out Checking these checkboxes causes an object to be added or removed in a spinning fashion.

Scale In / Scale Out Checking these checkboxes causes an object to be added or removed in a scaled fashion.

Decelerate In / Accelerate Out Checking these checkboxes causes all of the above actions to be performed at a slower or faster rate.

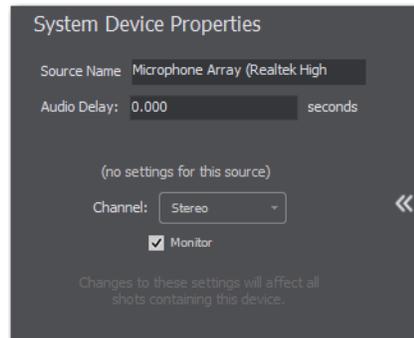
Apply To All Click this button to make the Motion Settings the same for all sources in a shot. This is useful if you want to make all of your motion the same for all of the elements in the shot.

Additional Properties Tab

The Additional Properties tab provides various adjustments to your selected source, depending on the kind of source selected. There are many kinds of sources: System Devices, Screen Captures, Web Displays, Scoreboards, etc.

Capture Devices Properties

Capture Device enables you to capture just the audio of the output. Capture Devices have a variety of settings. To open a Capture Device source, select *Capture Devices* from the source menu in the shot window. Here is an example of a Realtek High microphone array.



Source Name Displays the name of the source. To change the source name, enter a new one.

Audio Delay Enter the amount of time (in seconds, as short as 1 ms) to delay audio.

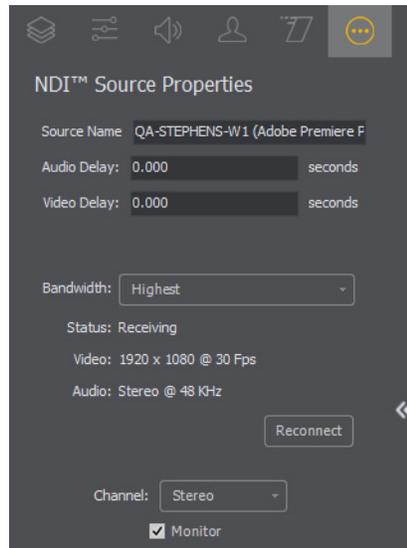
Channel Select *Stereo*, *Left*, or *Right* to determine the audio source for both channels. *Stereo* sends the left audio source to the left channel and the right audio source to the right channel. *Left* sends the left audio source to the both channels (left and right). *Right* sends the right audio source to the both channels (left and right).

Monitor Check the *Monitor* check box to cause audio to play through your monitor output. If the check box is unchecked, audio will not play through the monitor output for this source. The default is check box checked.

NDI™ Sources

Any NewTek NDI™ sources on your local network will be discovered by Wirecast and listed as NDI™ Source under Capture Devices in the Source Input Menu. Adding one of these NDI™ sources will create a new Shot for that source.

If you have selected an NDI™ source, the NDI™ Source Properties tab will display. In addition to the controls above, an NDI™ source has the following controls.



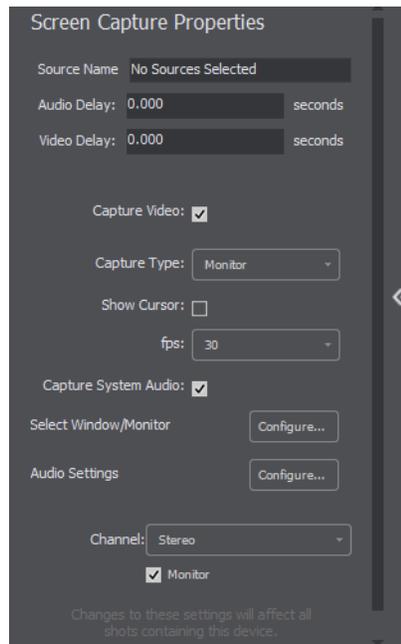
Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Bandwidth Select the bandwidth to use: *Highest* (max quality), *Lowest* (max efficiency), or *Audio Only* (video bandwidth not applicable).

Note: NDI™ networking requires that your network has port 5353 open for mDNS device discovery, as well as one port per video channel (starting from port 5960 and onward) transmitted by an NDI™ source, plus one additional port for messaging.

Screen Capture Properties

A Screen Capture displays any monitor or window on your computer. To open a Screen Capture source, select *Screen Capture* from the source menu in the shot window. Screen Captures have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Audio Delay Enter the amount of time (in seconds, as short as 1 ms) to delay audio.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Capture Video Check to enable Capture Type, Show Cursor, and fps settings (described below).

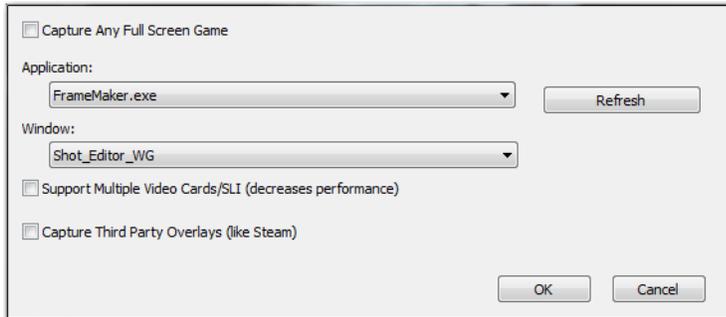
Capture Type Select *Monitor* (captures your entire monitor), *Window* (captures the currently selected window), or *Game* (captures the game currently played on your PC). If you select *Game*, you can also configure how your game is captured by selecting options offered under Select Window/Monitor (described below).

Show Cursor Check to show the cursor in your streaming. Uncheck to hide it.

fps Select the FPS, from 10 to 60 frames per second as the capture rate. An FPS of 60 is the best frame rate, but it requires greater streaming bandwidth.

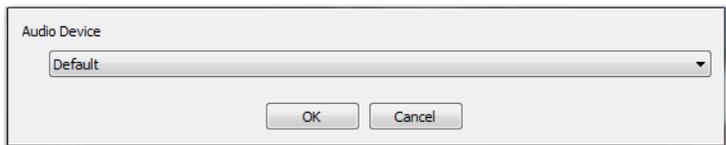
Capture System Audio Check to capture system audio when streaming. Uncheck to mute the audio.

Select Window/Monitor Click the *Configure* button to display the *Select Window* dialog. If you selected *Game* for your Capture Type (described above), then the following configuration window displays



- **Capture Any Full Screen Game** Check this box to automatically capture a game running in a full monitor screen, or running in a full screen of a window.
- **Support Multiple Video Cards/SLI** Check this box if you have a Windows system with multiple discrete GPUs and are experiencing problems capturing a game. (Performance of the capture may be slower than when running on a single GPU.)
- **Capture Third Party Overlays** Check this box to capture overlays rendered on top of a game that are generated by applications external to the game. (For example, the Steam in-game overlay.)

Audio Settings Click the *Configure* button to display the *Select Audio Device* dialog, then select an audio device from the drop-down menu.



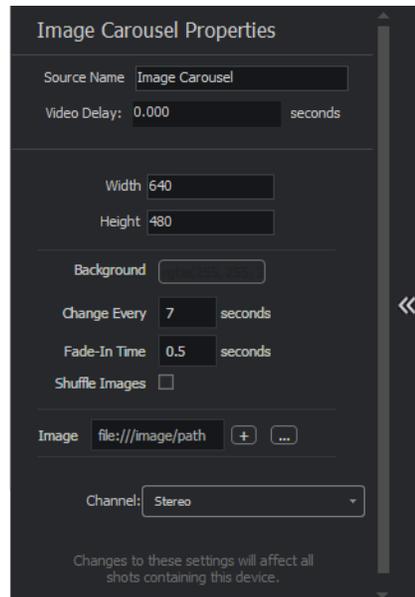
Note: Some apps, when screen captured, take control of your mouse and the cursor is not displayed. You can, at any time, press Alt + Tab keys to reduce the capture window size and enable you to use your mouse.

Channel Select *Stereo*, *Left*, or *Right* to determine the audio source for both channels. *Stereo* sends the left audio source to the left channel and the right audio source to the right channel. *Left* sends the left audio source to the both channels (left and right). *Right* sends the right audio source to the both channels (left and right).

Monitor Check the *Monitor* check box to cause audio to play through your monitor output. If the check box is unchecked, audio will not play through the monitor output for this source. The default is check box checked.

Image Carousel Properties

An Image Carousel shot shows a sequence of images. Web Display Properties have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

Change Every Sets how often the images are changed, in seconds.

Fade-In Time Sets how long it takes for each image to fade in, in seconds. Enter zero for instantaneous display of images.

Shuffle Images Check to shuffle the display order of the images. When unchecked, images are displayed as they are ordered in the image list.

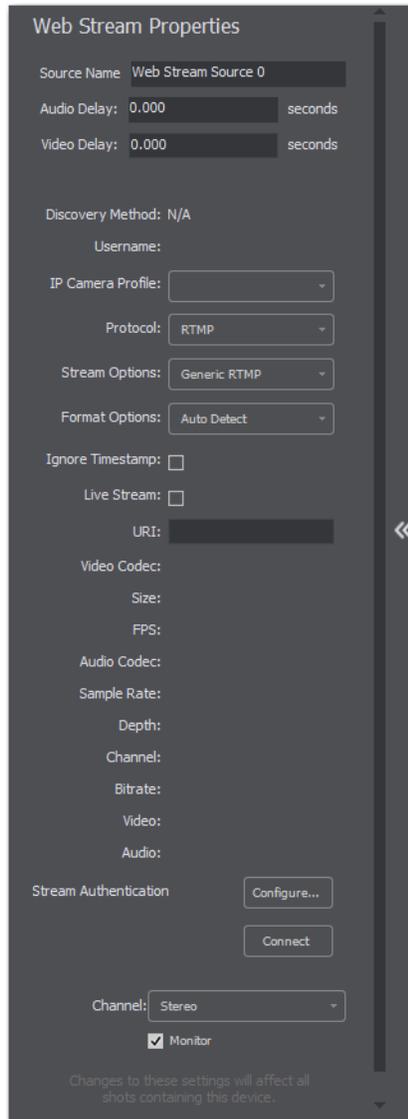
Image Displays Carousel images in a list. Click the plus (+) icon to add an image to the list. To remove an image, click the "X" to the right of the image on the list. You can also click the browse button (...) to navigate to an image to add.

Channel Select *Stereo*, *Left*, or *Right* to determine the audio source for both channels. *Stereo* sends the left audio source to the left channel and the right audio source to the right channel. *Left* sends the left audio source to the both channels (left and right). *Right* sends the right audio source to the both channels (left and right).

Web Stream Properties

The Web Stream option allows RTMP, RTSP, MMS, or HTTP streams to be taken directly into Wirecast. This is useful for incorporating remote IP Cameras or other network streams into a broadcast. Sources are automatically detected and are also identified as *IP Camera Profile* or *Bonjour* detection. To open a Web Stream source, select *Web Stream* from the source menu in the shot window.

Web Stream Properties have the following settings.



Source Name Displays the name of the source. To change the Source Name, enter a new one.

Audio Delay Enter the amount of time (in seconds, as short as 1 ms) to delay audio.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

IP Camera Profile Select a device profile for a network camera. (Only some network cameras provide this).

Protocol Select the protocol to use with your incoming stream.

Stream Options Select a set of options based on the protocol you selected (the sub-protocol of the stream). RTSP can be transmitted over UDP, TCP, or HTTP. RTMP can be transmitted non-encrypted, over http, encrypted. If unsure what to use, select *Auto Detect*.

Format Options Select a video format to use for transcoding. If you select *Auto Detect* (the default) Wirecast will automatically detect the format to use from the incoming stream.

Ignore Stream Timestamp When checked, stream timestamps are ignored. Every Audio/Video frame has a Presentation timestamp, a time that tells the player when to show the frame. Checking this box causes the Web Stream to ignore the presentation timestamp set by the video stream and just use the current system clock.

Live Stream When checked, specifies that the stream is a live stream and video on demand. For Wowza servers, it does not do anything, but for Adobe Media Servers, Live Stream must be checked for live streams.

URI Enter the address of your input stream. (For example: *rtsp://127.0.0.1:8080/my_stream.sdp*, or *http://10.0.0.1/my_stream*, or *rtmp://hades.telestream.net:1935/live/myStream*).

Configure Click *Configure* to enter your username and password.

Connect Click *Connect* to connect to your configured Web Stream.

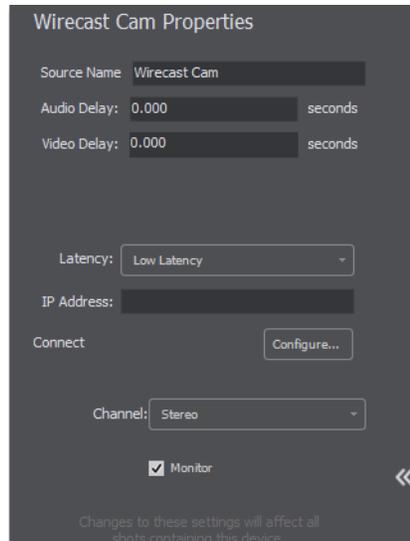
Channel Select the channel to be used for the IOS device audio: Stereo, Left, or Right.

Monitor When checked, the audio is enabled in your monitor. When unchecked, audio is still streamed to your audience.

Wirecast Cam Properties

The *Wirecast Cam* option allows you to use an iOS device (iPhone, iPad, etc.) as a remote camera. You need only to download the Wirecast Cam app from the Apple App Store and make sure your iOS device is on the same network as your Wirecast computer. When you do this, your iOS device shows up as a *source* in Wirecast. To open a Wirecast Cam source, select *Wirecast Cam* from the source menu in the shot window.

Wirecast Cam Properties have the following settings.



Source Name Displays the name of the source. To change the Source Name, enter a new one.

Audio Delay Enter the amount of time (in seconds, as short as 1 ms) to delay audio.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Latency Enter the amount of delay, in seconds, that you want to delay streaming from your iOS device.

IP Address Enter the IP Address of your iOS device.

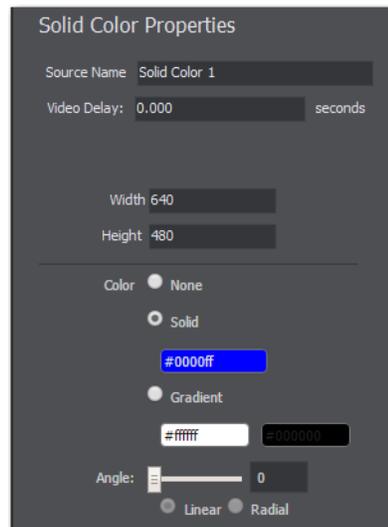
Configure Click *Configure* to configure your settings for use of your iOS device as a Camera.

Channel Select the channel to be used for the IOS device audio: Stereo, Left, or Right.

Monitor When checked, the IOS device audio is enabled in your monitor. When unchecked, audio is still streamed to your audience.

Solid Color Properties

Solid Color displays a solid color background. To open a Solid Color source, select *Solid Color* from the source menu in the shot window. Solid Color Properties have the following settings.



Source Name Displays the name of the source. To change the Source Name, enter a new one.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

Color Select *Solid* and click in the color field to open the color palette. Select a color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.

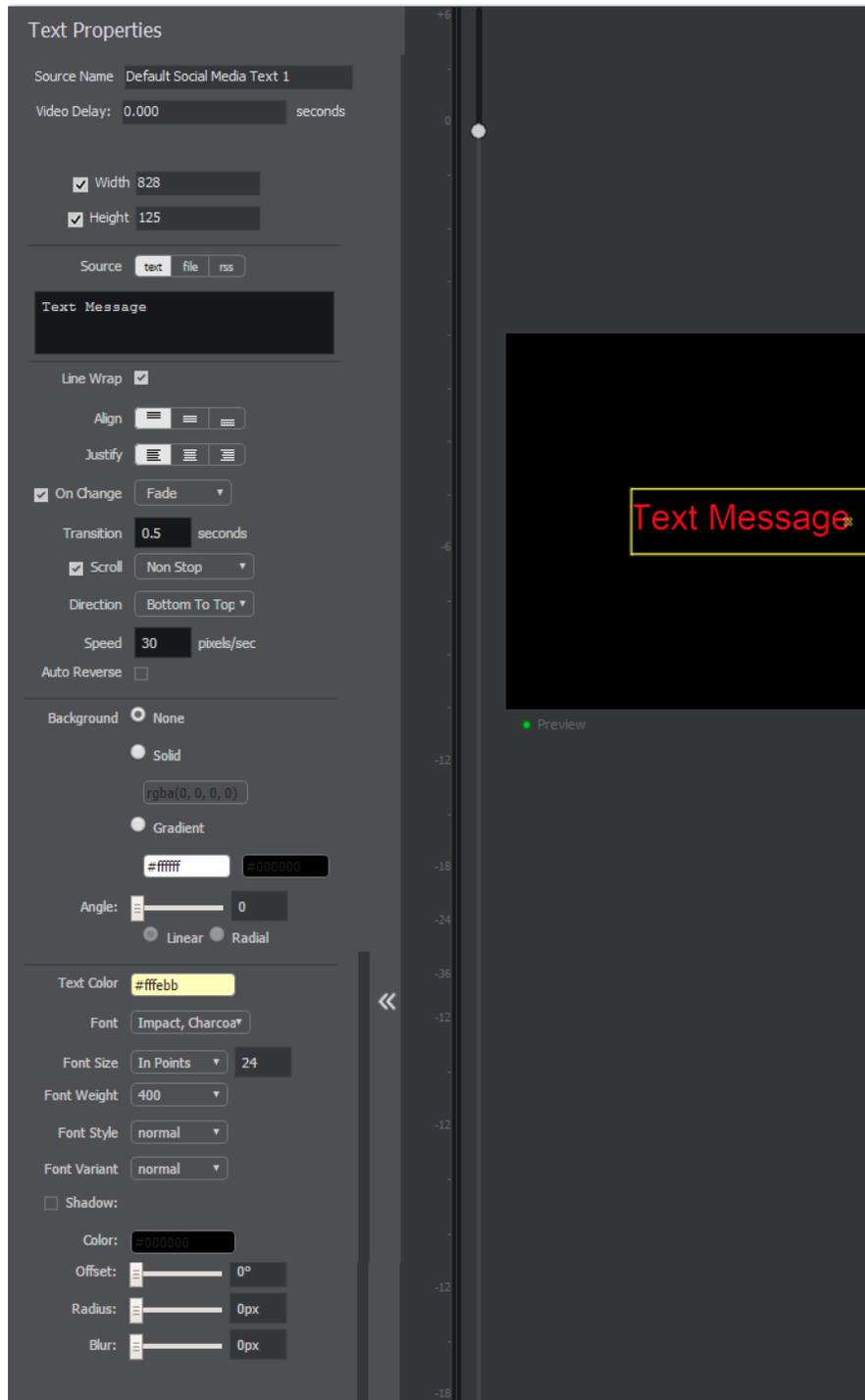


Select *Gradient* and click in the color field to select a new background gradient color from the palette.

Angle When Gradient is selected, the Angle slider is activated. Move the slider to change the angle of the gradient display. Select also *Linear* (line) or *Radial* (circle) to change the shape of the gradient display.

Text Shot Properties

Text displays a text phrase. To open a Text source, select *Text* from the source menu in the shot window. Text Properties have the following settings.



Source Name Displays the name of the source. To change the Source Name, enter a new one.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

Source Select the source of your text: *Text* (directly entered) or *File* (navigate to a text file), or *RSS* (ticker tape RSS feed). If you select *Text*, enter your text in the text box below the source selector. If you select *File*, enter a file name in the File Path box displayed, or click the navigation button (three dots) and find your text file. The text from your file will be automatically displayed. The file has to contain UTF-8 encoded text in order for it to be rendered correctly. Only the first 64KB of the text file will be loaded and displayed. If you select *RSS*, enter a URL in the URL box displayed.

Line Wrap When checked, the displayed text wraps around to the next line to fit into the window as it is resized.

Align Enables you to align the text at the top, middle, or bottom of the display.

Justify Enables you to justify the text along the left, center, or right side of the display.

On Change When checked, a transition menu is displayed offering a choice of transition types: Fade, Drop In, Drop Out, and Slide. Transitions occur when text is changed.

Transition Enter the length (in seconds) of the transition time. This field is displayed only when the *On Change* box is checked.

Scroll When Scroll is checked, you can enter both a scroll mode and a direction. There are two scroll modes: *Non Stop* and *If it Does Not Fit*.

Direction Select the direction of the scrolling: Top to Bottom, Bottom to Top, Left to Right, or Right to Left. This field is displayed only when the *Scroll* box is checked

Speed When Scroll is checked, enter the speed (in pixels per second) that you want your message to scroll through the display.

Auto Reverse When checked, the display reverses the scrolling direction when it reaches the top or bottom of the list.

Background Select *Solid* and click in the color field to open the color palette. Select a color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Select *Gradient* and click in the color field to select a new background gradient color from the palette.

Angle When Gradient is selected, the Angle slider is activated. Move the slider to change the angle of the gradient display. Select also *Linear* (line) or *Radial* (circle) to change the shape of the gradient display.

Text Color Click the box to open the color selection panel. Select a new text color from the palette.

Font Select the desired font used for your messages. If you select Web Font, a Web Font field will display below. You can also select any of the fonts installed on your computer.

Font Size Select the type of font size: points, small, medium, large, etc. If *In Points* is selected, a box to enter font size (in points) is displayed.

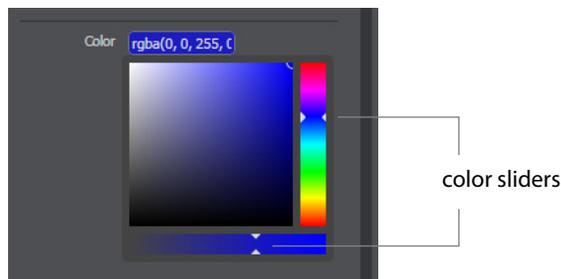
Font Weight Select the font weight: 100 to 900.

Font Style Enter the font style: Normal, Italic, or Oblique.

Font Variant Select a font variant: *Normal* (capital and small characters displayed normally), or *Small-caps* (Capitals with small letters displayed as small capital letters).

Shadow Check to activate the text shadow slider controls.

Color Click in the color field to open the color palette. Select a shadow color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Offset Move the Offset slider to adjust the direction (0 to 360 degrees) the shadow text is offset from the actual text.

Radius Move the Radial slider to adjust the distance the shadow text is offset away from the actual text.

Blur Move the Blur slider to adjust the amount of blur in the shadow text

Remote Desktop Presenter Properties

The Remote Desktop Presenter (RDTP) is a utility application that enables Wirecast to broadcast the desktop of any computer running the Telestream Desktop Presenter program. To open a Remote Desktop Presenter source, select *Remote Desktop Presenter* from the source menu in the shot window.

Desktop Presenter is normally auto-detected by Wirecast and is automatically added to the list of sources. However, if a RDTP is not detected, or if you want to add one in a remote location you can manually add it by selecting *New Remote Desktop Presenter* from the Source menu in the Main window.

Remote Desktop Presenter Properties have the following settings.

Source Name Displays the name of the source. To change the Source Name, enter a new one.

Audio Delay Enter the amount of time (in seconds, as short as 1 ms) to delay audio.

IP Address Enter an IP address of the target computer.

Enable Audio When checked, the audio from the remote desktop is enabled.

Apply Click the Apply button to update any changes.

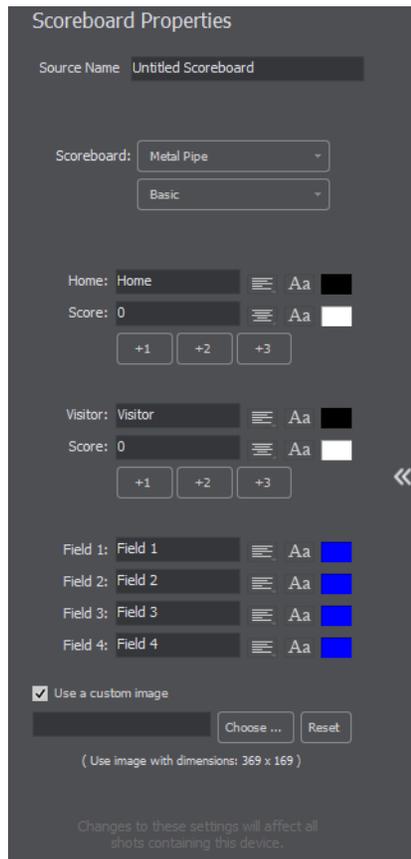
Channel Select the channel of the remote desktop audio used: Stereo, Left only, or Right only.

Monitor When checked, the audio is enabled in your monitor. When unchecked, audio is still streamed to your audience.

Scoreboard Properties

Scoreboards allow you to add a scoreboard graphic to your broadcast that can be dynamically updated. Multiple scoreboards can be added. Unlike most other elements in Wirecast, changes to the Scoreboard go live instantly without requiring a transition. Once the scoreboard is live, the preview image is exactly as it is seen in your broadcast. To open a Scoreboard source, select *Scoreboard* from the source menu in the shot window.

Scoreboards Properties have the following settings.



Source Name Displays the name of the source. To change the Source Name, enter a new one.

Scoreboard Select how the scoreboard will look using two drop-down menus. The upper menu selects the scoreboard style: Pipe, Shade, Corner, etc. The lower menu selects how the display fields are laid out: Basic, Right Stats, or Bottom.

Home/Visitor/Score The Home, Visitor, and Score fields contain the home and visitor team names and their current score. The three icons to the right of these fields control the text alignment, font size, and font color. Click on each icon to open its control window.

BG Color Sets the background color for the Home or Visitor field display. Click the color icon to open the control window.

+1, +2, +3 Click these score increment buttons to increase the Home or Visitor score display.

Field 1-4 Displays information inside the scoreboard depending on the layout chosen using the Scoreboard menus. The three icons to the right of these fields control the text alignment, font size, and font color. Click on each icon to open its control window.

Use a Custom Image Check to enable the *Choose* button.

Choose Click to navigate to the location of your custom image.

Reset Click to remove a custom image.

Note: Because Wirecast updates the scoreboards dynamically, It is recommended that you fill in the additional information fields while using a layout that hides them. Then, change to a layout that reveals those fields when ready, otherwise your viewers see you typing in those fields live.

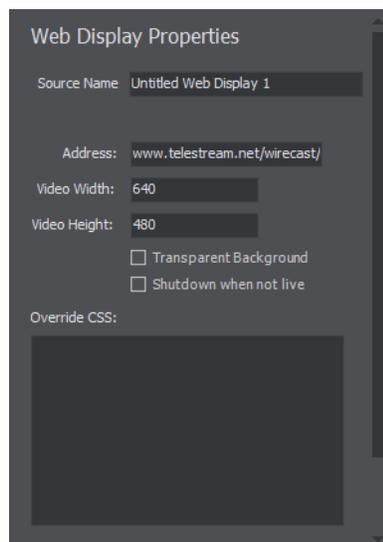
There are four hotkeys associated with the Scoreboard.

=	Increments Home score
-	Decrements Home score
]	Increments Visitor score
[Decrements Visitor score

In order for these hotkeys to be active, the scoreboard must be displayed in the Live window and the Wirecast main window must be in focus (selected as the active Windows window).

Web Display Properties

Web Displays show a web source defined by a web address (URL). To open a Web Display source, select *Web Display* from the source menu in the shot window. Web Display Properties have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Address Displays the web address (URL) of the source. To change the address, enter a new one.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

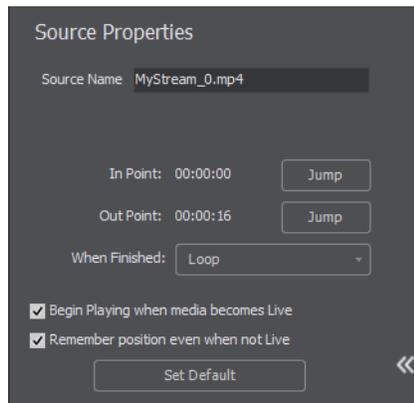
Transparent Background Check to make the background transparent in your shot.

Shutdown when inactive Check to turn off the audio and disable it from the shot when playing videos.

Override CSS Enter Cascading Style Sheet code to override the default code for this web display.

Media File Properties

A Media File is a video clip or a picture. To open a Media File source, select *Media File* from the source menu in the shot window. Media Files have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

In Point Click *Jump* to move the play head to the In Point in the media file. The In Point is set by dragging the In Point icon to the desired beginning position on the play bar.

Out Point Click *Jump* to move the play head to the Out Point in the media file. The Out Point is set by dragging the Out Point icon to the desired ending position on the play bar.



When Finished Select what happens when the media finishes playing. *Loop* causes the media to begin playing again. *Hold* cause the media to stop and hold the last frame in the Live window. *Remove* causes the media to be removed from the Live window when it finishes playing.

Begin playing when media becomes Live When checked, the media begins playing as soon as it is made Live.

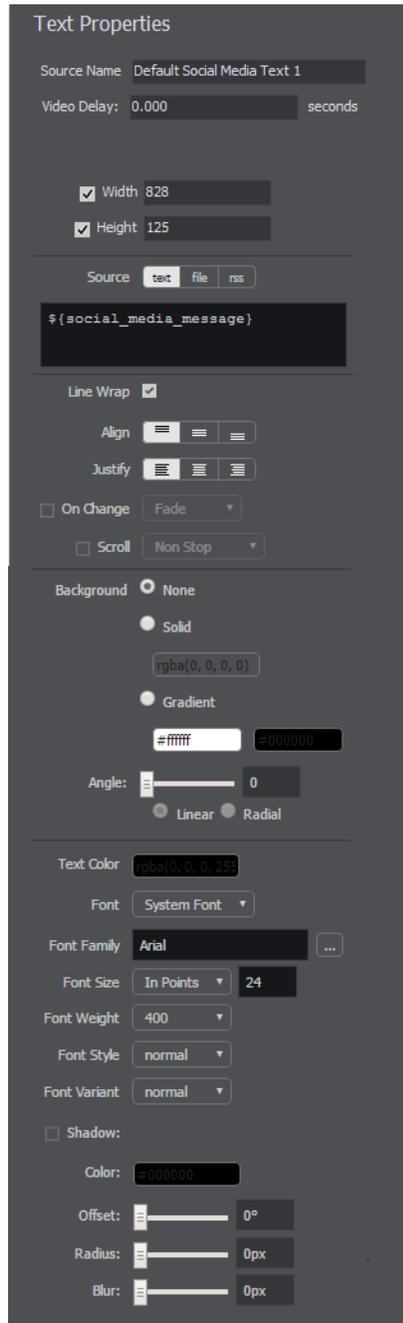
Remember position even when not Live When checked, the media will always start playing where ever it was playing when it was stopped, even if it was removed from the Live window and made Live again. When unchecked, the media will start from the beginning every time it is taken Live.

Set Default Click to set the media display to default settings.

Titles Properties

A Title is a text displayed in a banner window. Wirecast offers a wide variety of title banner templates to use in your streaming. To open a Title source, select *Titles* from the source menu in the shot window.

Titles have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

Source Select the source of your text: *Text* (directly entered) or *File* (navigate to a text file), or *RSS* (ticker tape RSS feed). If you select *Text*, enter your text in the text box below the source selector. If you select *File*, enter a file name in the File Path box displayed, or click the navigation button (three dots) and find your text file. The text from your file will be automatically displayed. The file has to contain UTF-8 encoded text in order for it to be rendered correctly. Only the first 64KB of the text file will be loaded and displayed. If you select *RSS*, enter a URL in the URL box displayed.

Line Wrap When checked, the displayed text wraps around to the next line to fit into the window as it is resized.

Align Enables you to align the text at the top, middle, or bottom of the display.

Justify Enables you to justify the text along the left, center, or right side of the display.

On Change When checked, a transition menu is displayed offering a choice of transition types: Fade, Drop In, Drop Out, and Slide. Transitions occur when text is changed.

Transition Enter the length (in seconds) of the transition time. This field is displayed only when the *On Change* box is checked.

Scroll When Scroll is checked, you can enter both a scroll mode and a direction. There are two scroll modes: *Non Stop* and *If it Does Not Fit*.

Direction Select the direction of the scrolling: Top to Bottom, Bottom to Top, Left to Right, or Right to Left. This field is displayed only when the *Scroll* box is checked

Speed When Scroll is checked, enter the speed (in pixels per second) that you want your message to scroll through the display.

Auto Reverse When checked, the display reverses the scrolling direction when it reaches the top or bottom of the list.

Background Select *Solid* and click in the color field to open the color palette. Select a color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Select *Gradient* and click in the color field to select a new background gradient color from the palette.

Angle When Gradient is selected, the Angle slider is activated. Move the slider to change the angle of the gradient display. Select also *Linear* (line) or *Radial* (circle) to change the shape of the gradient display.

Text Color Click the box to open the color selection panel. Select a new text color from the palette.

Font Select the desired font used for your messages. If you select Web Font, a Web Font field will display below. You can also select any of the fonts installed on your computer.

Font Family Select the style of the font: Arial, Bookman, etc.

Font Size Select the type of font size: points, small, medium, large, etc. If *In Points* is selected, a box to enter font size (in points) is displayed.

Font Weight Select the font weight: 100 to 900.

Font Style Enter the font style: Normal, Italic, or Oblique.

Font Variant Select a font variant: *Normal* (capital and small characters displayed normally), or *Small-caps* (Capitals with small letters displayed as small capital letters).

Shadow Check to activate the text shadow slider controls.

Color Click in the color field to open the color palette. Select a shadow color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Offset Move the Offset slider to adjust the direction (0 to 360 degrees) the shadow text is offset from the actual text.

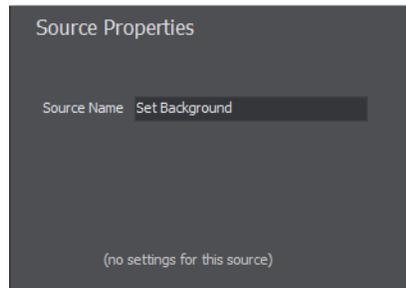
Radius Move the Radial slider to adjust the distance the shadow text is offset away from the actual text.

Blur Move the Blur slider to adjust the amount of blur in the shadow text

New Virtual Set Properties

A *Virtual Set* is a pre-built source set, complete with graphics, to simulate a news-anchor desk in various configurations. For example, you can select a two-source virtual set that displays three layers of decor (overhead lighting, a curved desk and a pillared background) with two live sources. Virtual sets can be used as they are, or they can be edited to suit your needs. To open a New Virtual Set source, select *New Virtual Set* from the source menu in the shot window.

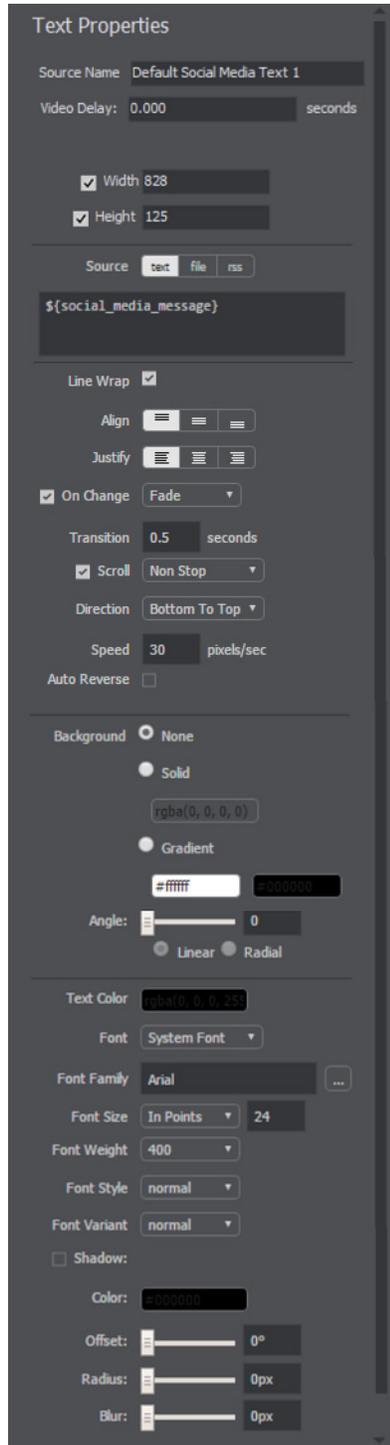
Virtual Sets have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Twitter Feed Properties

Twitter Feed displays a list of Twitter messages. Twitter Feed Properties have the following settings.



Source Name Displays the name of the source. To change the source name, enter a new one.

Video Delay Enter the amount of time (in seconds, as short as 1 ms) to delay video.

Width/Height Displays the width and height of the display source. To change the width or height, enter a new value.

Source Select the source of your text: *Text* (directly entered) or *File* (navigate to a text file), or *RSS* (ticker tape RSS feed). If you select *Text*, enter your text in the text box below the source selector. If you select *File*, enter a file name in the File Path box displayed, or click the navigation button (three dots) and find your text file. The text from your file will be automatically displayed. The file has to contain UTF-8 encoded text in order for it to be rendered correctly. Only the first 64KB of the text file will be loaded and displayed. If you select *RSS*, enter a URL in the URL box displayed.

Align Enables you to align the text at the top, middle, or bottom of the display.

Justify Enables you to justify the text along the left, center, or right side of the display.

On Change When checked, a transition menu is displayed offering a choice of transition types: Fade, Drop In, Drop Out, and Slide. Transitions occur when text is changed.

Transition Enter the length (in seconds) of the transition time. This field is displayed only when the *On Change* box is checked.

Scroll When Scroll is checked, you can enter both a scroll mode and a direction. There are two scroll modes: *Non Stop* and *If it Does Not Fit*.

Direction Select the direction of the scrolling: Top to Bottom, Bottom to Top, Left to Right, or Right to Left. This field is displayed only when the *Scroll* box is checked

Speed When Scroll is checked, enter the speed (in pixels per second) that you want your message to scroll through the display.

Auto Reverse When checked, the display reverses the scrolling direction when it reaches the top or bottom of the list.

Background Select *Solid* and click in the color field to open the color palette. Select a color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Select *Gradient* and click in the color field to select a new background gradient color from the palette.

Angle When Gradient is selected, the Angle slider is activated. Move the slider to change the angle of the gradient display. Select also *Linear* (line) or *Radial* (circle) to change the shape of the gradient display.

Text Color Click the box to open the color selection panel. Select a new text color from the palette.

Font Select the desired font used for your messages. If you select Web Font, a Web Font field will display below. You can also select any of the fonts installed on your computer.

Font Family Select the style of the font: Arial, Bookman, etc.

Font Size Select the type of font size: points, small, medium, large, etc. If *In Points* is selected, a box to enter font size (in points) is displayed.

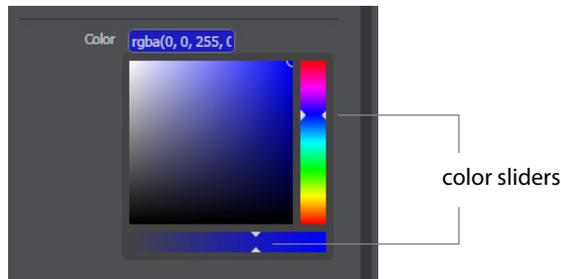
Font Weight Select the font weight: 100 to 900.

Font Style Enter the font style: Normal, Italic, or Oblique.

Font Variant Select a font variant: *Normal* (capital and small characters displayed

Shadow Check to activate the text shadow slider controls.

Color Click in the color field to open the color palette. Select a shadow color and luminance by sliding the vertical and horizontal sliders. Click outside the color edit box to close the palette.



Offset Move the Offset slider to adjust the direction (0 to 360 degrees) the shadow text is offset from the actual text.

Radius Move the Radial slider to adjust the distance the shadow text is offset away from the actual text.

Blur Move the Blur slider to adjust the amount of blur in the shadow text

Playlist

Introduction

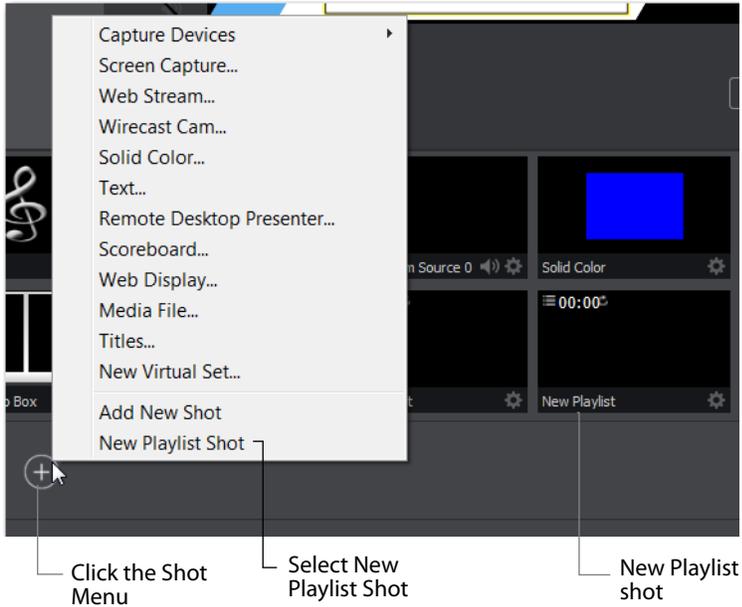
Playlist enables you to create a list of clips and play them as a single group. You can have multiple playlists and edit them as needed after they are created. You can also replay playlists (see [Replay + ISO](#)). This makes the combination of Playlist and Replay a very powerful production tool.

Topics

- *Creating a Playlist*
- *Adding Clips*
- *Playing Playlists*
- *Playlist Controls*
- *Countdown Clock Options*

Creating a Playlist

To create a new Playlist, select New Playlist Shot from the Shot Menu and a new Playlist shot icon is added in the shot window.

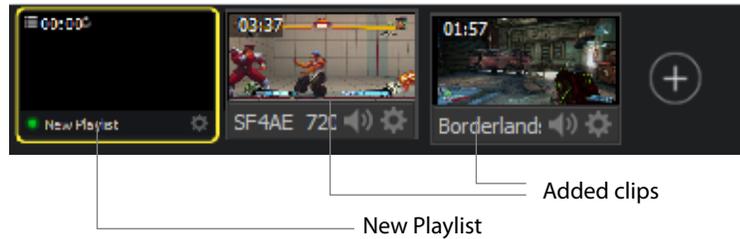


The Playlist shot icon displays a playlist badge, the playlist duration, and the playlist completion action.



Adding Clips

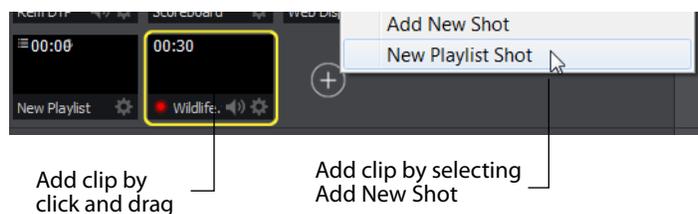
To add clips to the playlist, first click and drag them onto the layer where the new Playlist is located.



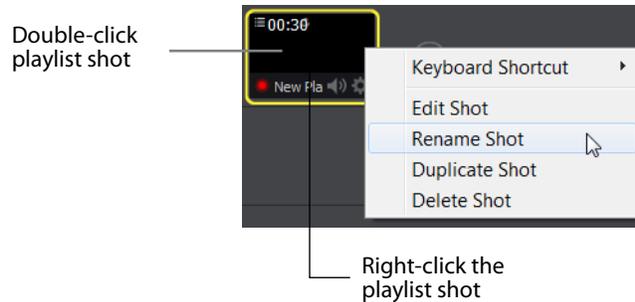
Second, click and drag each shot onto the playlist icon. When you do this you must wait for the playlist icon to obtain a yellow border before releasing the click button.



Double-click the Playlist icon to open the Playlist tab. You can drag and drop more clips directly into the Playlist window when it is open. You can also add clips by selecting Add New Shot from the Shot Menu.

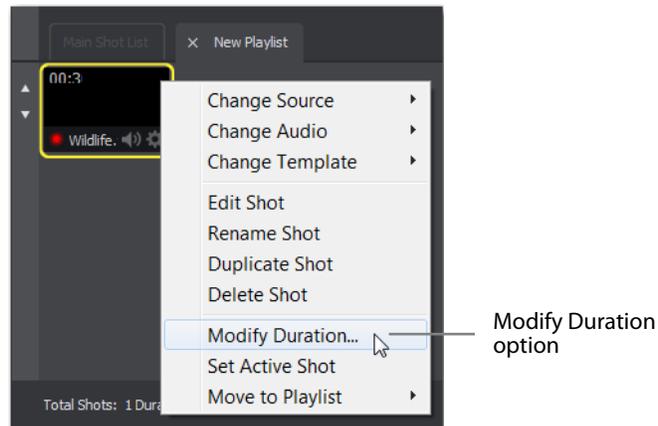


These added shots are now housed in the Playlist. You can still edit shots in the playlist by double-clicking on the playlist shot. You also have all of the Change Shot menu options available by right-clicking on the shot.

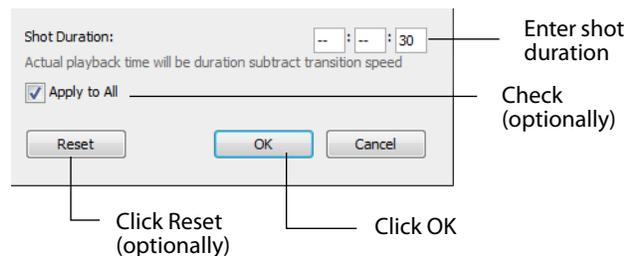


Note: Do not delete shots from a playlist while the playlist is live.

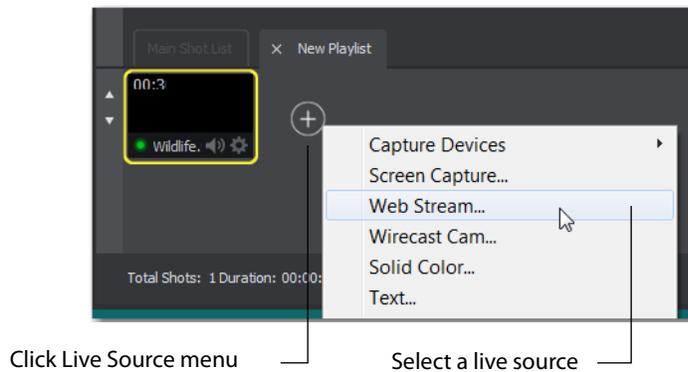
The Change Shot menu for Playlist shots also has a *Modify Duration* option. You can set the shot duration to any value by selecting *Modify Duration*



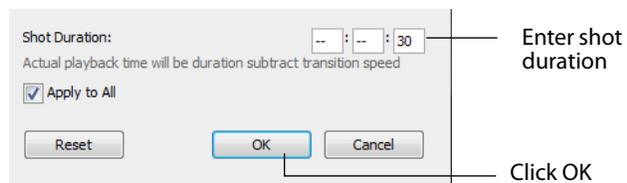
Enter a new duration when the dialog box displays. Optionally, check *Apply to All* if you want this duration applied to all items in the playlist. You can also, optionally, reset the duration to its original value by clicking *Reset*. Click *OK* when finished.



You can add live sources to the playlist by clicking the Live Sources menu and selecting a live source from the list.



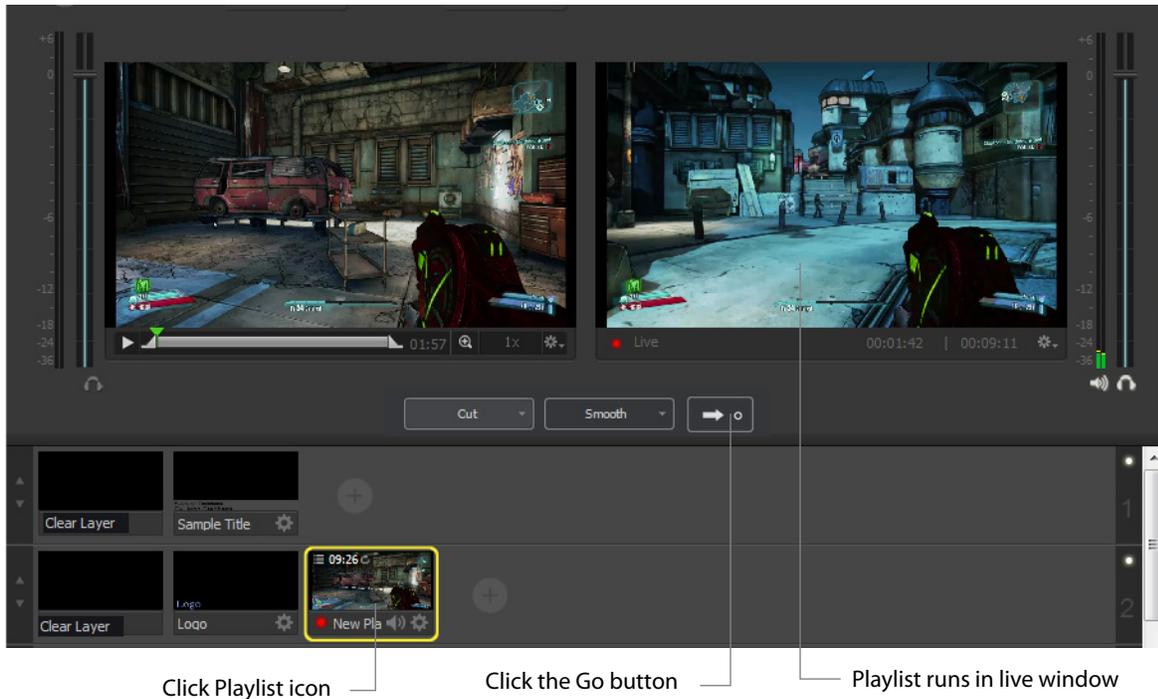
By default, live sources have an infinite duration (since they are not a clip). So, you must assign a duration by selecting *Modify Duration* for the live source and entering a duration when the dialog box displays. Click OK when finished.



Note: Wirecast does not support nested playlists (playlists within playlists).

Playing Playlists

Playing back a playlist is the same as playing any other shot -- click the playlist shot to place it into preview, then click the Go button to take it live.



Playlist Controls

Playlists provide some basic playback controls. You can transition to the previous or next shot in the list, set playlist behavior, shuffle the playlist order, and more.



Number of Shots Displays the current number of shots in the playlist.

Duration Displays the duration of the playlist shots.

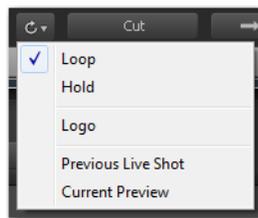
Resume When checked, if you exit the playlist, when you return the playlist will resume playing at the location (same shot) as when you exited.

Shuffle Click to shuffle the order of the playlist shots.

Transition to previous shot Transitions to the previous shot in the playlist if the playlist is currently live.

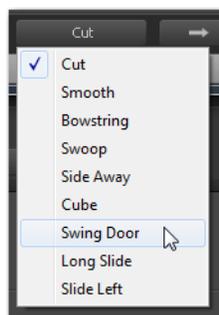
Transition to next shot Transitions to the next shot in the playlist if the playlist is currently live.

Set Playlist behavior Sets the behavior of the playlist when the last shot in the list has been played. A check mark indicates what menu item (behavior) is selected.



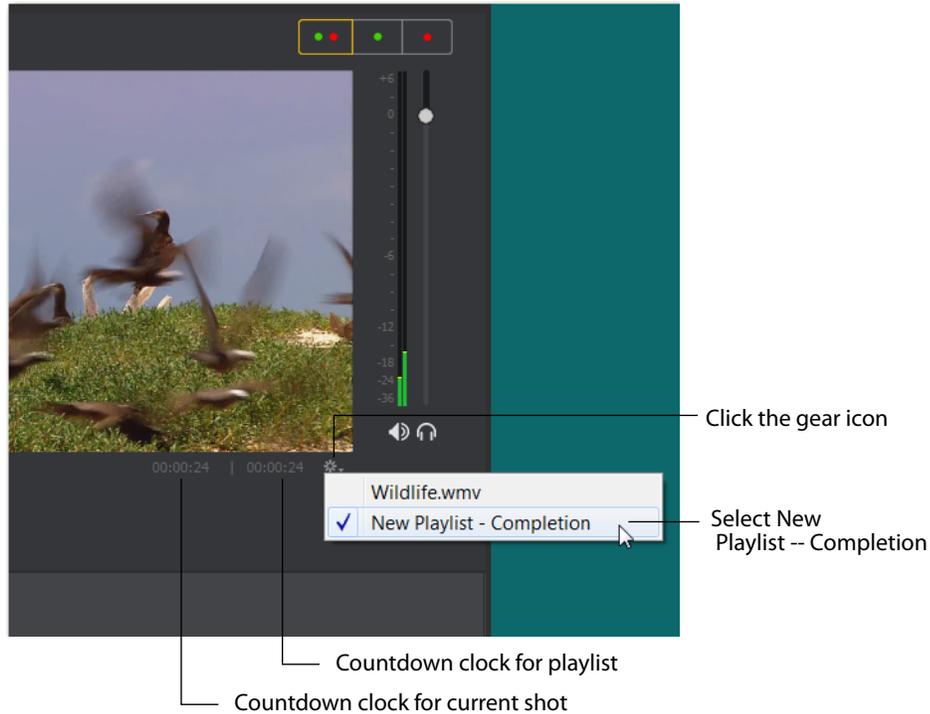
- *Loop* transitions back to the first shot, endlessly.
- *Hold* stays on the last shot. If the last shot is a clip, the last frame in the clip is displayed. If the last shot is a live shot, the live source stays active. If the last shot in a Playlist is a video clip Shot, it will obey the rules set for the video clip in the Media Properties Inspector tab under *Source Properties*. However, it will hold the Playlist on that last Shot if *Set Playlist Behavior* is set to "Hold". Therefore, if you want to see the last video in the Playlist pause on the last frame, you must set *When Finished* to "Hold" under Source Properties, in addition to setting the playlist behavior to "Hold". If you set *When Finished* to "Loop", under Source Properties, the last video in the Playlist will continue to loop.
- *Available Shots* transitions to another shot on the same layer. All available shots are listed as menu selections. (In the example shown, the only available shot is "Logo".)
- *Previous Live Shot* transitions back to the shot that was live before the playlist began playing.
- *Current Preview* transitions the contents of Preview to the live window.

Transition between shots Sets the transition to use between shots in the list.

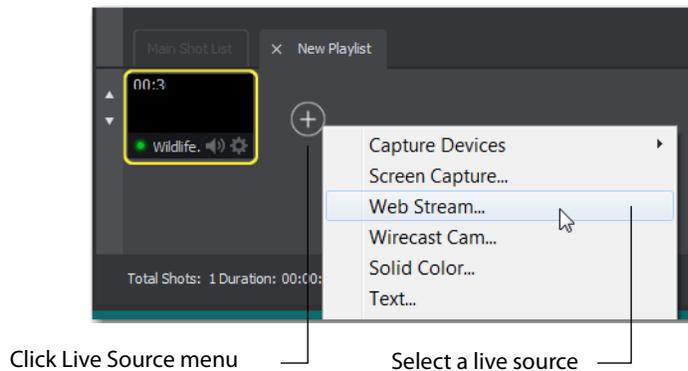


Countdown Clock Options

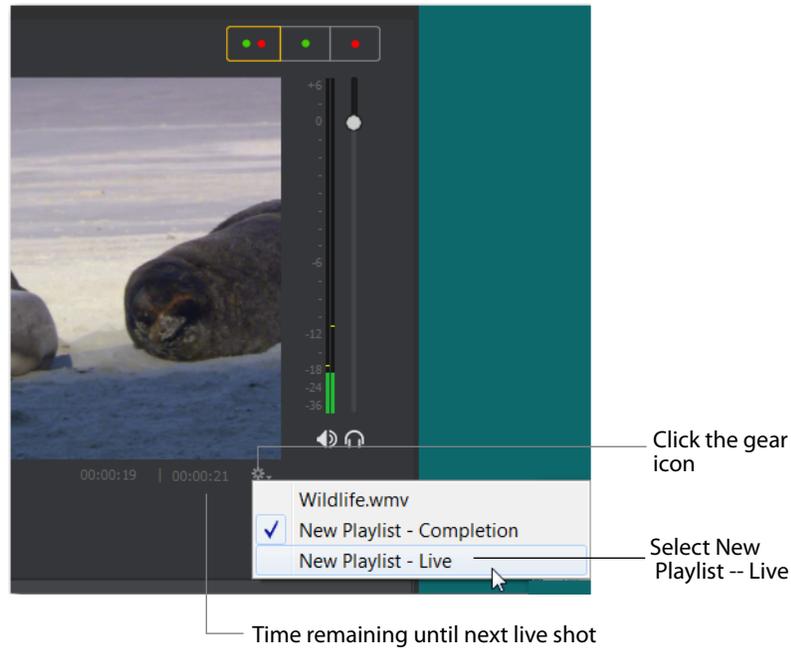
Select *New Playlist -- Completion* from the gear menu (displayed only when playlist is playing) to display the countdown clock for both the current shot playing in the playlist as well as the countdown for the playlist itself. When *New Playlist -- Completion* is not selected (not checked) only the current shot countdown clock is displayed.



Add a live source to your playlist by selecting a live source from the Shot Source menu.
Add a live sources to the playlist by clicking the Live Sources menu and selecting a live source from the list.



When a live source is in a playlist, a *New Playlist -- Live* option is added to the playlist gear menu. When you select this option, the countdown clock displays the time remaining until the next live source in the playlist begins to play.



The countdown time until the next live shot is the sum of the durations of all the shots preceding it. When the live shot begins, the countdown clock displays the countdown of that live shot. If the live shot does not have a duration, then the playlist is halted and the live shot remains until another shot is taken live or the playlist is replayed.

Twitter

Introduction

Twitter enables you to add Twitter messages to your broadcast and you can filter what messages are displayed.

Topics

- *Message Feed*
- *Create Shot*
- *Settings*

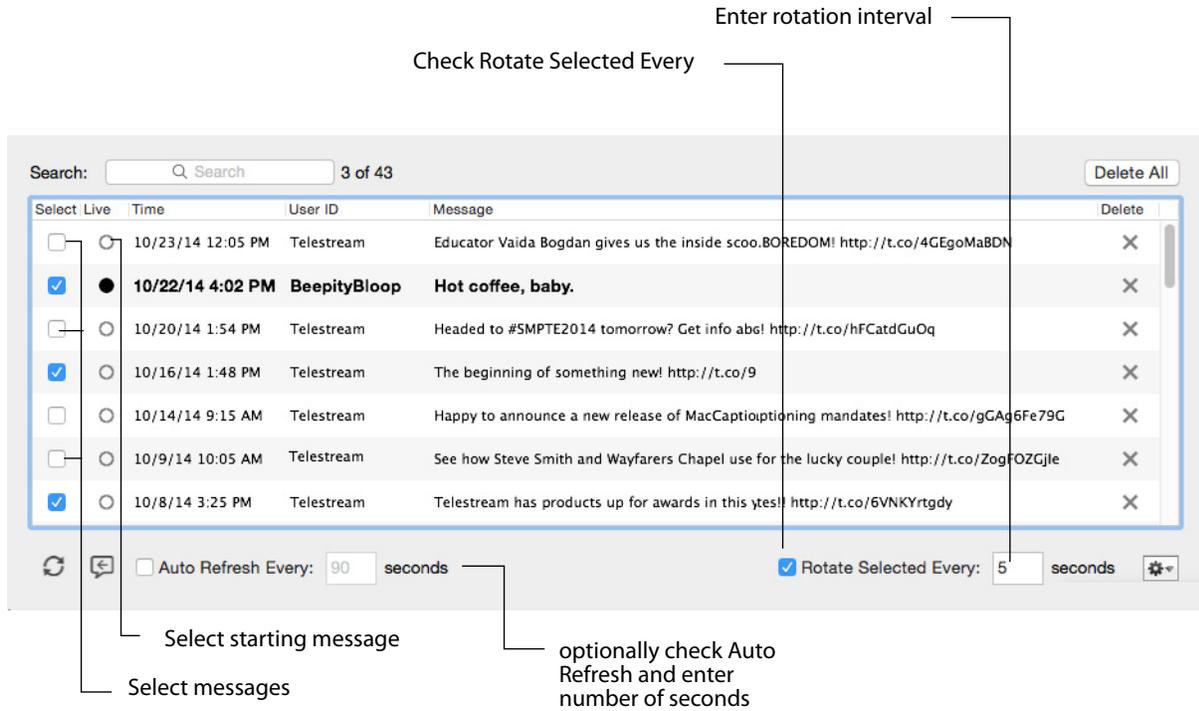
Message Feed

Click Twitter > *Message Feed* to add some Twitter messages to your broadcast. When the message window displays, search (optionally) for the messages you want to broadcast.

Enter search word

Live	Time	User ID	Message	Delete
<input type="radio"/>	10/23/14 12:05 PM	Telestream	Educator Vaida Bogdan gives us the insi@REDOM! http://t.co/4GEgoMaBDN	×
<input checked="" type="radio"/>	10/22/14 4:02 PM	BeepityBloop	Hot coffee, baby.	×
<input type="radio"/>	10/20/14 1:54 PM	Telestream	Headed to #SMPTE2014 tomorrow? Get http://t.co/hFCatdGuOq	×
<input type="radio"/>	10/16/14 1:48 PM	Telestream	The beginning of something new! http://	×
<input type="radio"/>	10/14/14 9:15 AM	Telestream	Happy to announce a new release of Mationing mandates! http://t.co/gGAg6Fe79G	×
<input type="radio"/>	10/9/14 10:05 AM	Telestream	See how Steve Smith and Wayfarers Chapr the lucky couple! http://t.co/ZogFOZGjle	×
<input type="radio"/>	10/8/14 3:25 PM	Telestream	Telestream has products up for awards is!! http://t.co/6VNKYrtgdy	×

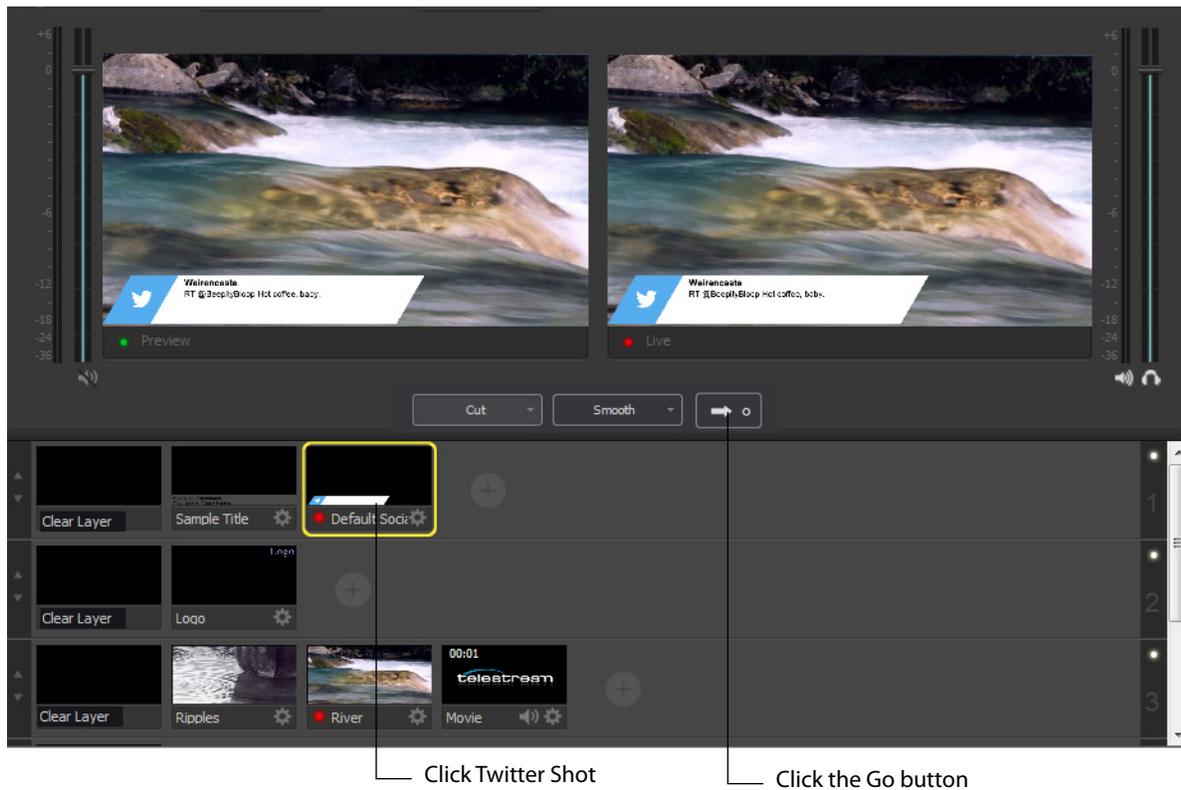
To select messages to be rotated in your broadcast, first check *Rotate Selected Every*, and enter the number of seconds of the rotation interval. Select the messages you want rotated by checking the box at the left of each message. Select a starting message.



You can also (optionally) check *Auto Refresh* and enter number of seconds. The gear icon allows you to select or unselect all messages. Once you have selected your messages, close the Message Feed window.

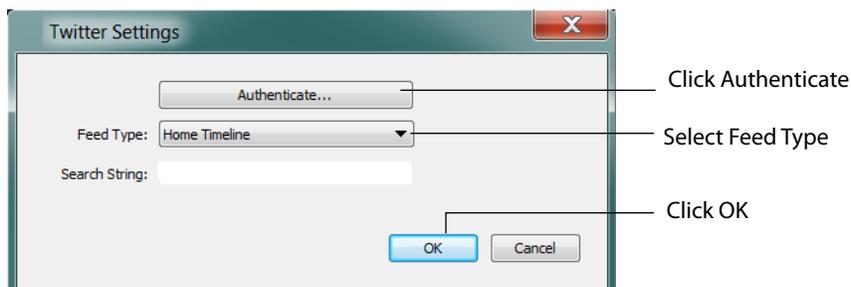
Create Shot

To create a new Twitter shot, select Twitter > *Create Shot*. When the new shot icon is displayed, click it to place it in the Preview window. You can click and drag the Twitter message box to any location in the shot. Click the Go button to take it live.



Settings

The first thing you need to do is Authenticate your account with Twitter. To do this click the *Authenticate* button. Enter your pin when the PIN field displays. Select a Feed Type: Home Timeline, User Timeline, Favorites, Search. If you select Search, the Search String field becomes active. Click OK when you are finished.



Replay + ISO

Introduction

PRO

Replay enables you to repeatedly play a clip, or even a portion of a clip, any number of times or endlessly. You can also replay playlists (see [Playlist](#)). This makes the combination of Playlist and Replay a very powerful production tool.

ISO (or Isolated Output) allows users to create recordings for system devices (cameras, capture cards, or mics) that are currently not being displayed in the *Live* canvas window. This enables you to be outputting one device while broadcasting with another. ISO's can also be setup as a replay source. This enables you to have all the *Replay* functionality (hotkeys, Mark-in, and Mark-out) in your ISO source but without it being displayed in the *Live* canvas window.

Replay and ISO share the same menu because ISO's have the ability to be setup to use replay functionality. This functionality is toggled in the ISO Settings window. If an ISO is set to use Replay then it will use all the replay settings that have been configured in the *Replay+ISO* window.

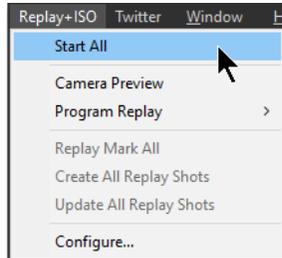
Note: Multiple Replay clips captured during the same replay session will not render correctly when played at the same time on different master layers or different shot layers.

Topics

- [Replay + ISO Menu](#)
- [Configuring Replay](#)
- [Replay Activation](#)

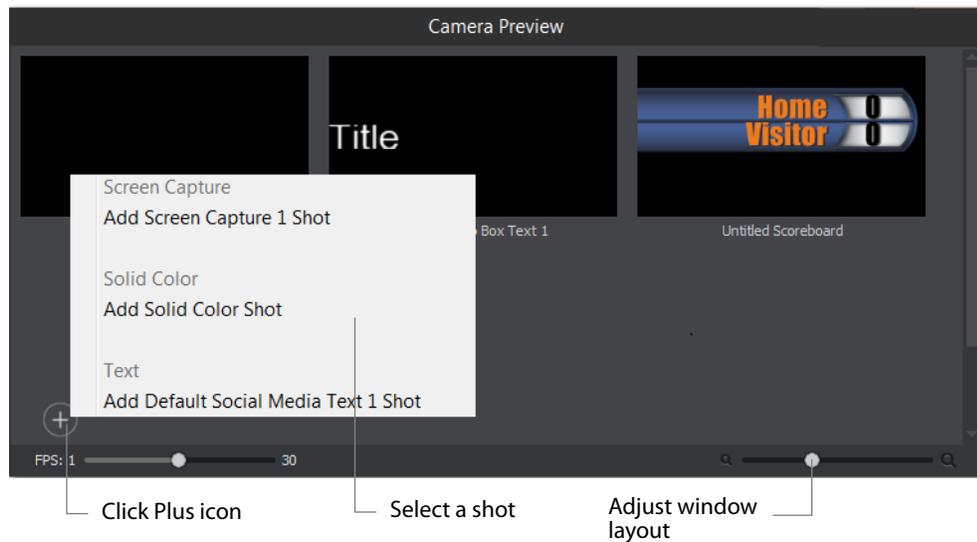
Replay + ISO Menu

To use Replay and ISO functionality, select the Replay + ISO menu.

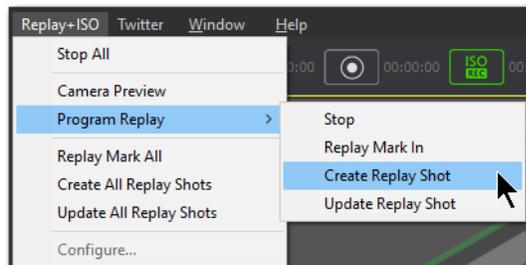


Start All Activates the Create Replay Shot system. When activated, the menu item becomes *Stop All*. Click *Stop All* to deactivate the Create Replay Shot system.

Camera Preview Displays the Camera Preview window which enables you to add various shots by clicking the plus (+) icon. You can also adjust the Camera Preview window layout (shot icon sizes) by moving the slider.



Program Replay Allows you to Stop, Mark In, Create, or Update a relay shot.



PRO

Replay Mark All Allows you to tighten up your Replay Shot capture. Select *Replay Mark In* to mark the beginning point of your Replay Shot capture.

PRO

Create All Replay Shots Select *Create* to create additional Replay shots.

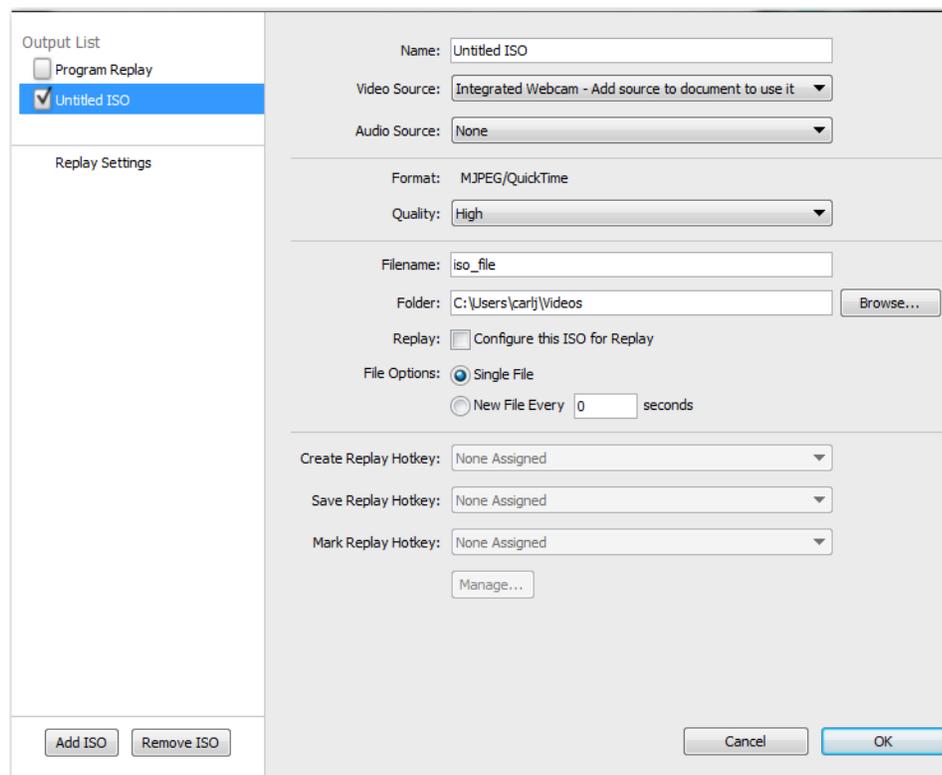
PRO

Update All Replay Shots If no replay shot exists, selecting *Update* creates a new Replay shot. There after, selecting *Update* updates the first Replay shot created.

PRO

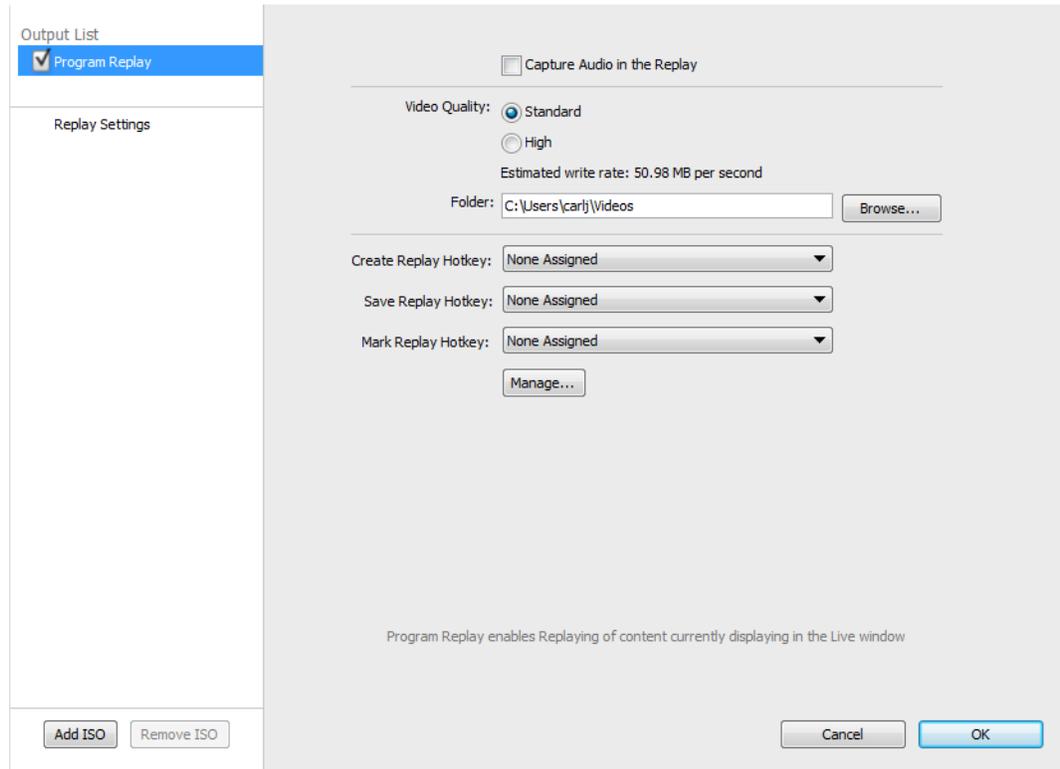
Configure Displays the Replay Shot settings window (as shown above in *Configure ISO Outputs*).

Configure Once ISO outputs are created, all ISO outputs are listed in this menu. To configure an ISO output, click *Configure*, then click the *Add ISO* button.



Configuring Replay

To use Replay you need to set it up the way you want it to perform. To do this select *Replay+ISO > Configure*. Check the Program Replay box, make your desired settings, and click OK when finished.



Capture Audio in the Replay Check the Audio box to capture audio in the Replay you are creating. If unchecked all audio is ignored.

Video Quality Set the video quality for Standard or High. Depending on what quality you choose, an estimate of the *write rate* will be displayed.

Folder Click Browse and navigate to the location where you want to store your Replay shots.

Create Replay Hotkey Select a hotkey from the drop-down menu that will activate the Create Replay function.

Update Replay Hotkey Select a hotkey from the drop-down menu that will activate the Update Replay function.

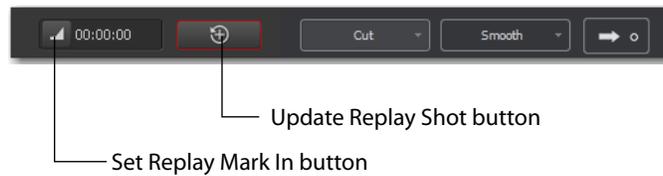
Mark Replay Hotkey Select a hotkey from the drop-down menu that will activate the Mark Replay function.

Manage Opens the *Preferences > Hotkeys* window so you can add, delete or change your hotkeys. The Global check box must be checked if you want that hotkey to be available in the drop-down menus above.

Replay Activation

Note: When Replay is activated, CPU usage increases.

To activate Replay, select *Replay > Start All*. When you do this, the Start All menu item becomes *Stop All* and several buttons are added to the Wirecast main window: Set Replay Mark In and Update Replay Shot (same as selecting *Replay > Update Replay Shot*).

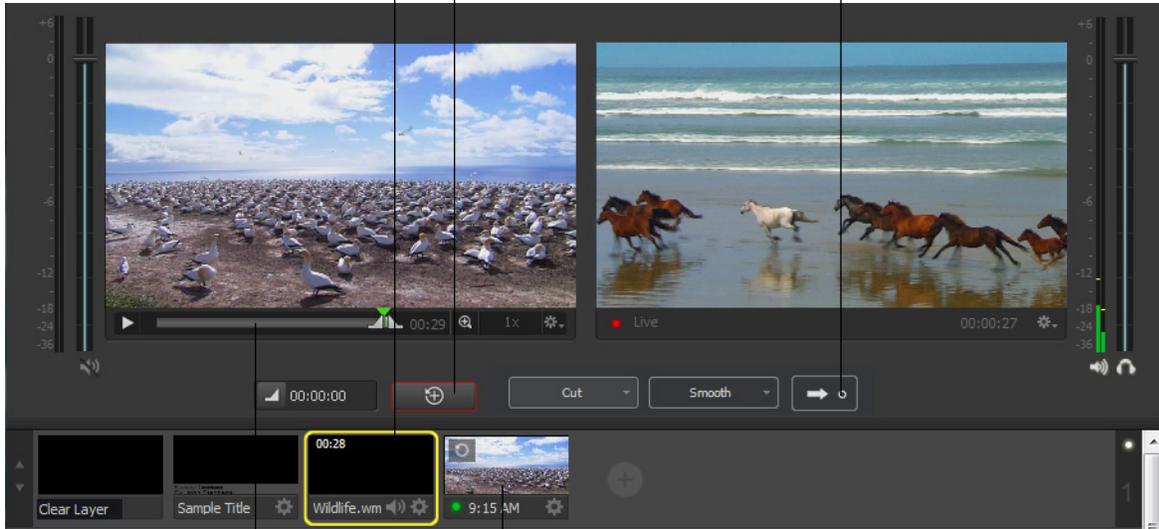


Once Replay has been activated it keeps all shot activity (playing of clips or capturing of live sources) in the Replay buffer on disk. The amount that is saved when the *Create Replay Shot* button is pressed depends on what value was entered into the *Default Replay duration* setting.

Start playing a clip (while Replay is activated), then click the *Create Replay Shot* button. Since the Default Replay Duration is set at 30 seconds, a Replay shot of 30 seconds (backward from when the Create Replays Shot button was pressed) is created. The new

Replay Shot is placed in Layer 1 (as designated in the settings) as an icon and the Replay controls are displayed at the bottom of the Preview window.

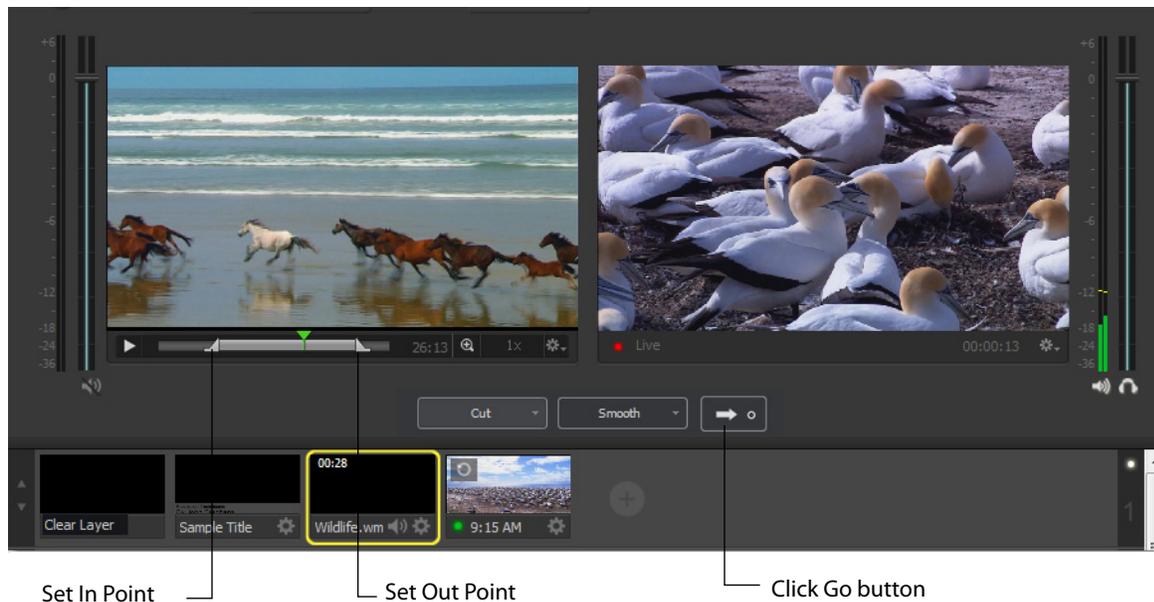
- Select a clip to play
- Click Go to play clip
- Click Create Replay Shot



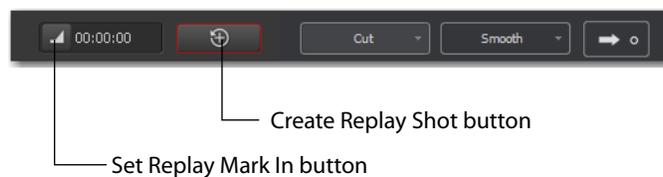
Replay Shot created

Replay controls displayed

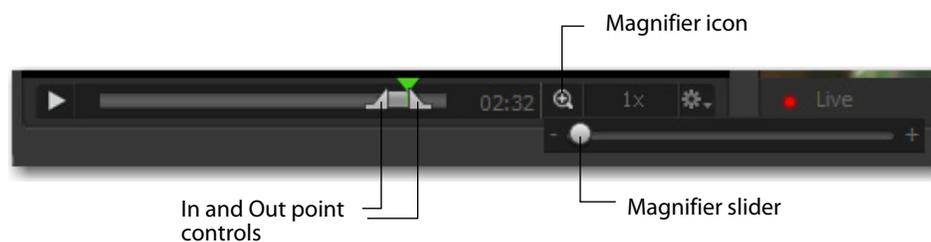
Now that you have a 30-second Replay Shot displayed in the Preview window, you can use the controls to set the Replay In and Out points and then take the Replay Shot live by clicking the Go button.



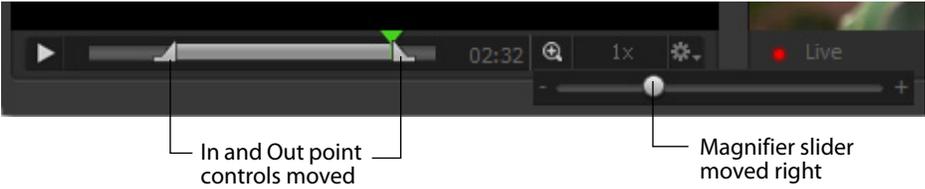
The Replay Mark In button allows you to tighten up your Replay capture. When Replay is active, it captures all past activity of your source (clip or live source) into the buffer. But you can shorten how much of the capture you actually get in a Replay shot by clicking the Mark In button first (to establish when to start your Replay Shot), and then click the *Create Replay Shot* button when you are finished with your Replay shot. Your Replay Shot now has just the content you wanted.



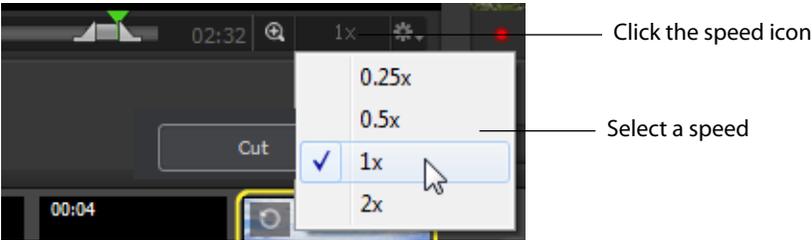
Another control available at the bottom of the Preview window is the Magnification control. Click the magnifier icon (spyglass) to display a magnification slider. Slide the slider to the left for lower magnification of the In and Out controls, and to the right for greater magnification.



For example, if you move the slider to the right, the In and Out controls move farther apart, increasing the magnification, so that you can more easily adjust the location of the In and Out controls. This is very helpful when you have long duration Replay shots. However, the slider will quit sliding when you have reached the maximum size of the Replay Shot.



One more control is available at the bottom of the Preview window. It is the Replay the speed control. You can set the speed of the Replay Shot by clicking the speed icon ("1x") and selecting a speed from the pull-down menu. Your choices are 1x (normal speed), 2x (double speed), .5x (half speed, and .25x (one-fourth speed). The audio is muted for any speed other than normal.



Preferences

Introduction

Wirecast is designed so that you can configure most of your options directly in your Wirecast document or the Shot Editor. The Preferences window enables you to set up Wirecast, set Desktop Presenter options, manage your licenses, update your software, and set advanced video options.

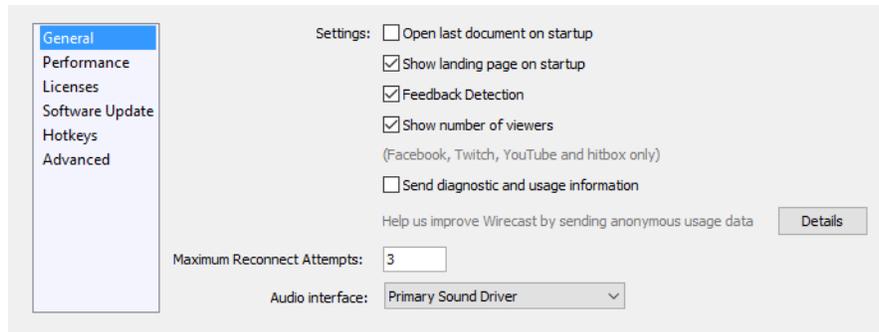
Topics

- *Accessing Preferences*
- *General*
- *Performance*
- *Licenses*
- *Software Update*
- *Hot Keys*
- *Advanced*

Accessing Preferences

To open the Preferences window, select Preferences from the File menu (or press the Ctrl+ Comma (",") keys). Preferences are grouped under five topics: General,

Performance, Licenses, Software Update, and Advanced. Click one of these topics to view and change its preferences.



Wirecast automatically saves your preferences every time you make a change. The changes are immediately applied.

Resetting Preferences

To reset your preferences, quit Wirecast and then delete the files located at:

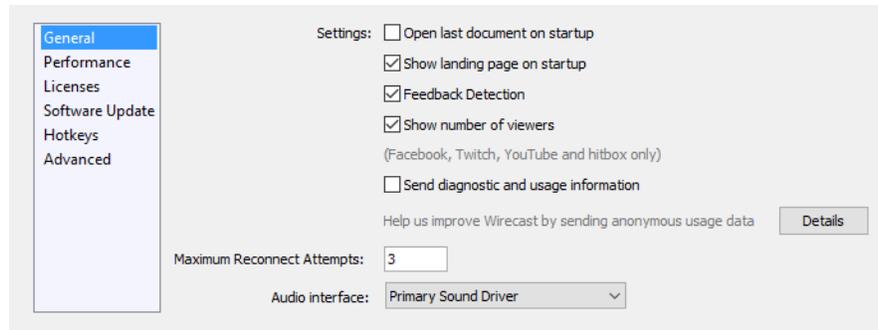
Windows 7 `C:\Users\USERNAME\AppData\Roaming\net.telestream.wirecast.xml`.

Or, you can use Support Assistant to reset preferences (see *Send Support Information* under *Help Menu*).

Note: You should match the output to the canvas size as close as possible to preserve video resolution and quality. For example, a 800x600 source results in significant loss of quality if an aspect ratio of 640x480 is selected. Using 720x576, which is much closer in size, helps preserve video quality.

General

General preferences enable you to setup the Wirecast environment.



Open last document on startup When checked, the last document you used is opened when Wirecast starts up.

Show landing page on startup When checked, the Welcome screen is always displayed when Wirecast starts up. You can disable this automatic display by unchecking this option, or by unchecking the box in the corner of the Welcome display. But you can only turn this automatic display back on by checking this box in the *Preferences > Advanced* window.

Feedback Detection When checked, the computer audio is disabled (live feed is unaffected) whenever feedback is detected. Checked is the default. When feedback is detected, a warning is displayed with an option to turn off feedback detection.

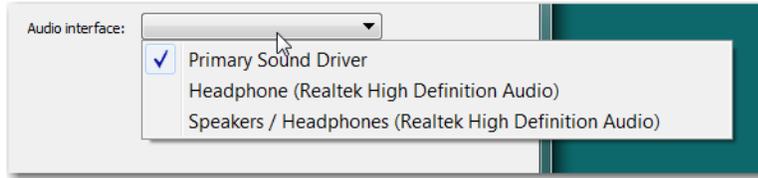
Show Number of Viewers When checked, enables the viewership indicator while streaming.



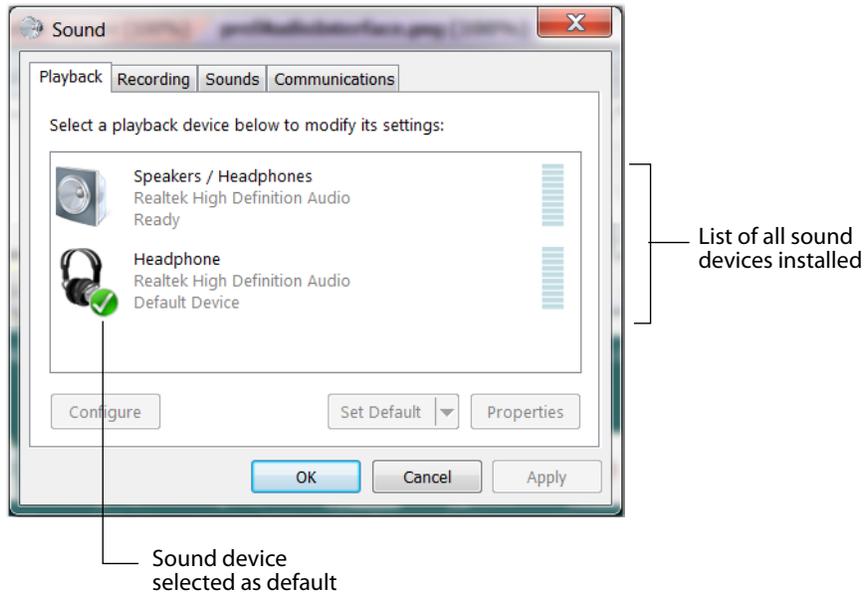
Send diagnostic and usage information When checked, causes diagnostic and usage information to be sent anonymously.

Maximum Reconnect Attempts Enter the number of times you want Wirecast to try to reconnect to a host provider. The default is three.

Audio Interface Select the audio playback driver used.



The *Primary Sound Device* is whatever device is selected as the default in the Sound Playback settings window (which is accessed by right-clicking the speaker icon in the Windows task bar). The other selections are a list of all sound devices installed.

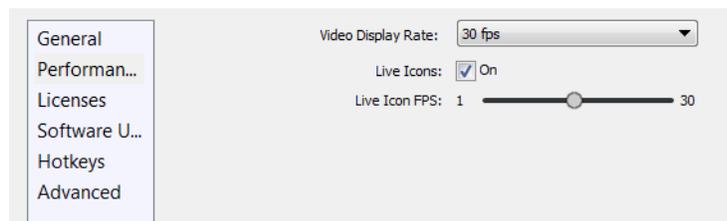


Performance

Performance preferences enable you to select the display rate used for all internal video rendering.

You can set the Video Display Rate to 24, 25, 30, 50 or 60 fps. If using PAL sources, choosing 25 may eliminate dropped or duplicate frames. It is recommended that you set this frame rate to match the frame rate of your output video encoder.

You can turn on the Live Icons feature, which makes all icons in the Shot Area display any live activity in the device it represents (cameras, streaming, etc.). You can also set the fps of the Live Icon display using the slide bar control.



Licenses

The licenses preferences enable you to register and license Wirecast. To purchase a license, click *Buy*. To activate a license, enter your serial number and click *Activate*.



Serial Numbers

The Licenses Preference window displays the products and serial numbers that you have received for Wirecast.

Note: The serial number is always composed of numbers and upper case letters (excluding upper case letter O), but it never contains quotation marks. When you receive a serial number, it may be enclosed in quotation marks (e.g., "123-456-789").

If you wish to purchase a serial number from the web store, click *Buy*. When Wirecast displays the Enter Serial Number window, enter the serial number and click *Activate*. Wirecast validates the serial number and unlocks Wirecast. If you previously purchased a copy of Wirecast and want to use that serial number, enter that serial number to unlock Wirecast.

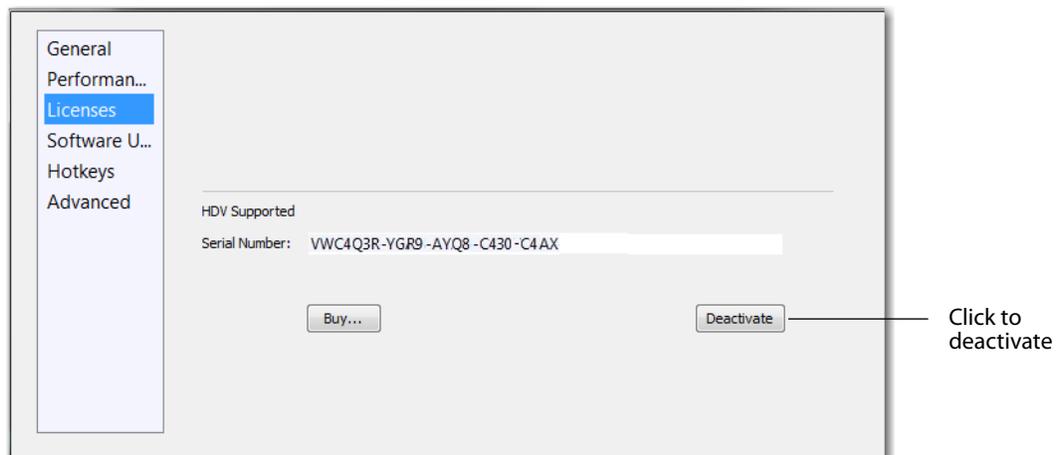
Note: If you do not want to purchase a serial number directly in Wirecast, you can also purchase a serial number at www.telestream.net.

Manual Activation

If your computer is not on the Internet, you can use another computer to activate your license and unlock Wirecast. To manually activate your license, download the Manual Activation Guide at: <http://www.telestream.net/telestream-support/wire-cast/training.htm> and follow the steps in the guide to unlock Wirecast.

Deactivate Serial Numbers

Deactivating a serial number allows you to re-activate it on another computer. You can always reactivate a serial number by re-entering it. To deactivate a serial number, click the *Deactivate* button on the Licenses tab in Preferences. Wirecast deactivates the serial number and adds water-marking to the video and audio whenever licensed features are used. When you deactivate a serial number, it is removed from the table.

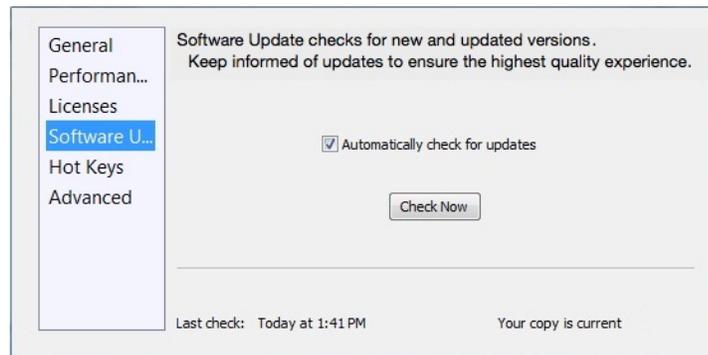


Demonstration Mode

When no serial number is entered or activated, Wirecast water-marks all output (both to disk and network). The video water-mark is a periodic overlay of the Wirecast logo. Audio water-mark is a periodic voice over. If you have a Wirecast serial number and are using a Wirecast Pro feature without a Pro license, that output is also water-marked.

Software Update

Software update preferences enable you to obtain Wirecast updates.



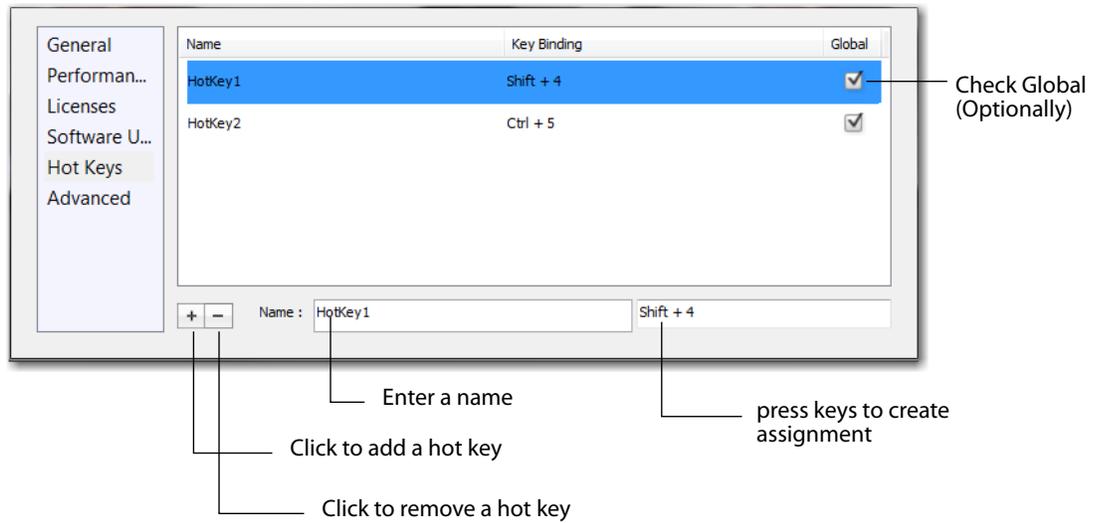
Automatically Check Updates Check the Automatically Check For Updates checkbox to cause Wirecast to check for updates on the Telestream Website each time Wirecast is launched. No personal information is transferred to Telestream during this action.

Check Now Click *Check Now* to immediately check for updates on the Telestream Website (www.telestream.net). No personal information is transferred to Telestream during this action.

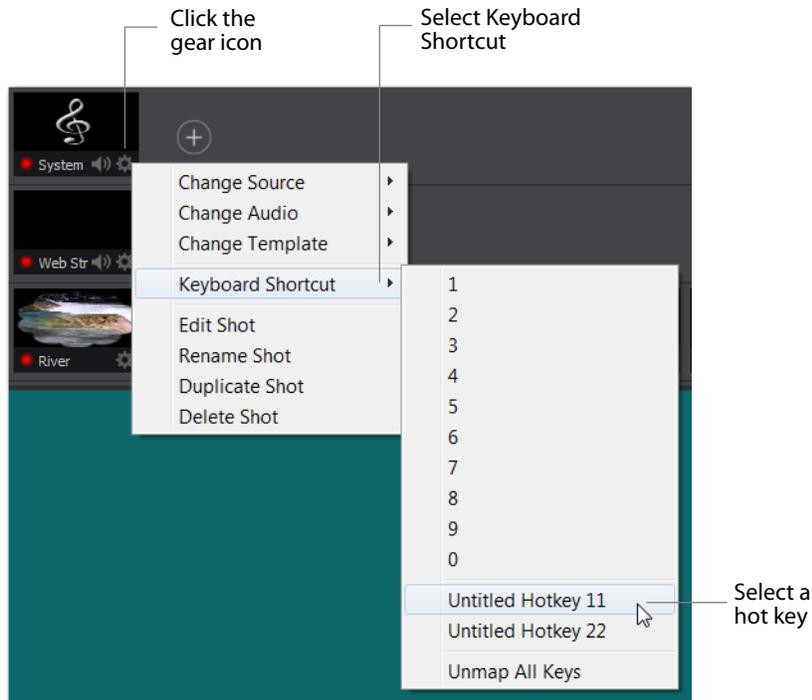
Hot Keys

Hot Key preferences enable you to create custom hot key assignments. To add a new hot key, click the add (+) button. Press the keys you want to define that hot key and enter a name for your hot key. To remove a hot key, select it in the hot key list and click the remove (-) button. Additionally, you check the Global check box to make your hotkey "global". This means that even if the Wirecast window is not the active window,

the hot key will still work. Otherwise (if Global is not checked) the window must be selected in order for the hotkey to work.



Hot keys are associated with a shot by selecting the Keyboard Shortcuts menu (by clicking the shot gear icon), then selecting a hotkey. This selection binds the hot key to the shot.



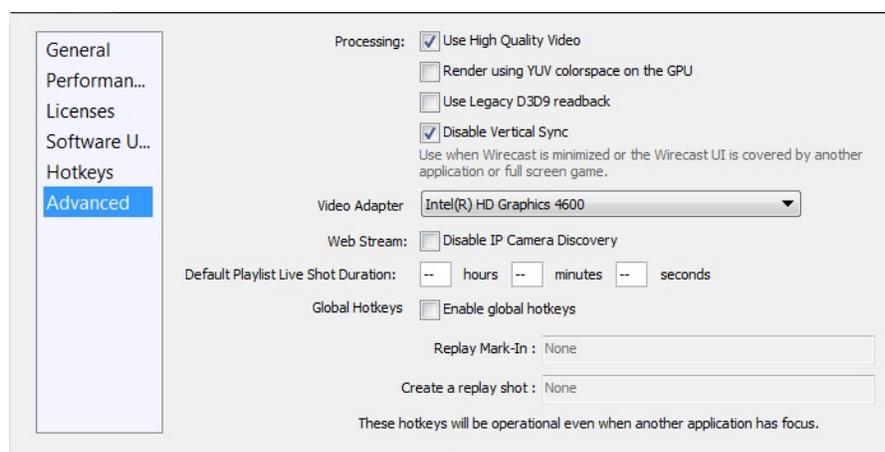
Once a hot key is assigned to a shot, the name of the hot key displays in the shot icon.



You can assign multiple shots to the same hot key. This is useful when you want different shots on different layers to be activated at the same time using one hot key. To do this, assign the hot key to the first shot (as described above), then assign the same hot key to a second shot on another layer. The shot name will display in both shot icons.

Advanced

Advanced preferences enable you adjust advanced settings for Wirecast.



Wirecast usually synchronizes its video display with the refresh rate of your display. However, this degrades performance when the Wirecast program window is not visible (due to the screen being locked, Wirecast minimized, or the Wirecast covered by another application). In order to avoid frame drop in these situations, check *Disable Vertical Sync*. However, the disadvantage of using this option is that disabling the synchronization can interfere with the smooth display of video in the Wirecast UI. It will not, however, have any negative effect on your broadcast.

Use High Quality Video

Check the Use High Quality Video checkbox to increase the quality of decoding performed on your source media files. If CPU usage is near 95%, or if the frames per second (fps) is consistently well below your target, uncheck *Use High Quality Video* to remedy this. Checked is the default.

Render using YUV Colorspace

If *Render using YUV colorspace* is checked, video frames will be rendered on the GPU using YUV rather than RGB. This will typically provide a performance advantage and save on memory. However, with some graphics cards this can result in very noticeable degradation of video quality. Performance will improve when streaming to most destinations (including Virtual Camera Out), except in combination with some graphics cards on Windows systems. The best way to know if this option is advantageous to use on your system is by trial and error, and observe the results.

Use Legacy D3D9 readback

If you experience rendering issues or incompatibilities on older graphics hardware, try enabling this preference.

Disable Vertical Sync

Check *Disable Vertical Sync* to receive frames as fast as possible when playing games, etc. This is useful when the application window is minimized or covered by another application.

Disable IP Camera Discovery

Check *Disable IP Camera Discovery* to turn off automatic discovery of IP Cameras.

Video Adapter

Select the video adapter that Wirecast uses for rendering and compositing. If you are using a discrete GPU, select the same GPU on which your application is running. This feature is designed for users with multiple graphics cards (NVIDIA/AMD/Intel), and it enables them to identify which video card Wirecast uses.

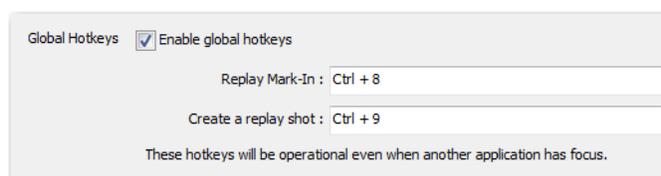
Note: *Video Adapter* defaults to the first discrete card that is discovered by Wirecast. If you have multiple GPUs, it is best to configure Wirecast to use the same card as used for your application (for optimal performance), otherwise a slower capture path will be used. Also, best performance is achieved by setting the Video Adapter to use the NVidia card.

Default Playlist Live Shot Duration

Enter a duration time you want as a default value used by Playlist live shots when they are created. If no values are entered, there is no default duration time for the newly created shot.

Global Hot Keys

Check *Enable global hotkeys* to define hotkeys for “Replay Mark-In” and “Create a Replay Shot” functionality. To assign a hot key, first select one of the functions by clicking in its edit box, then press a key stroke sequence to be used as the hot key (i.e. Ctrl + 8).



Note: These Global Hot Key settings are specifically for Replay. This is so you can activate Replay functions when the application window is not in focus while playing games, etc.

Audio Mixer

Introduction

The Audio Mixer enables you to monitor and control all of the audio sources from a single control panel. This section describes in detail how to use the Audio Mixer.

Topics

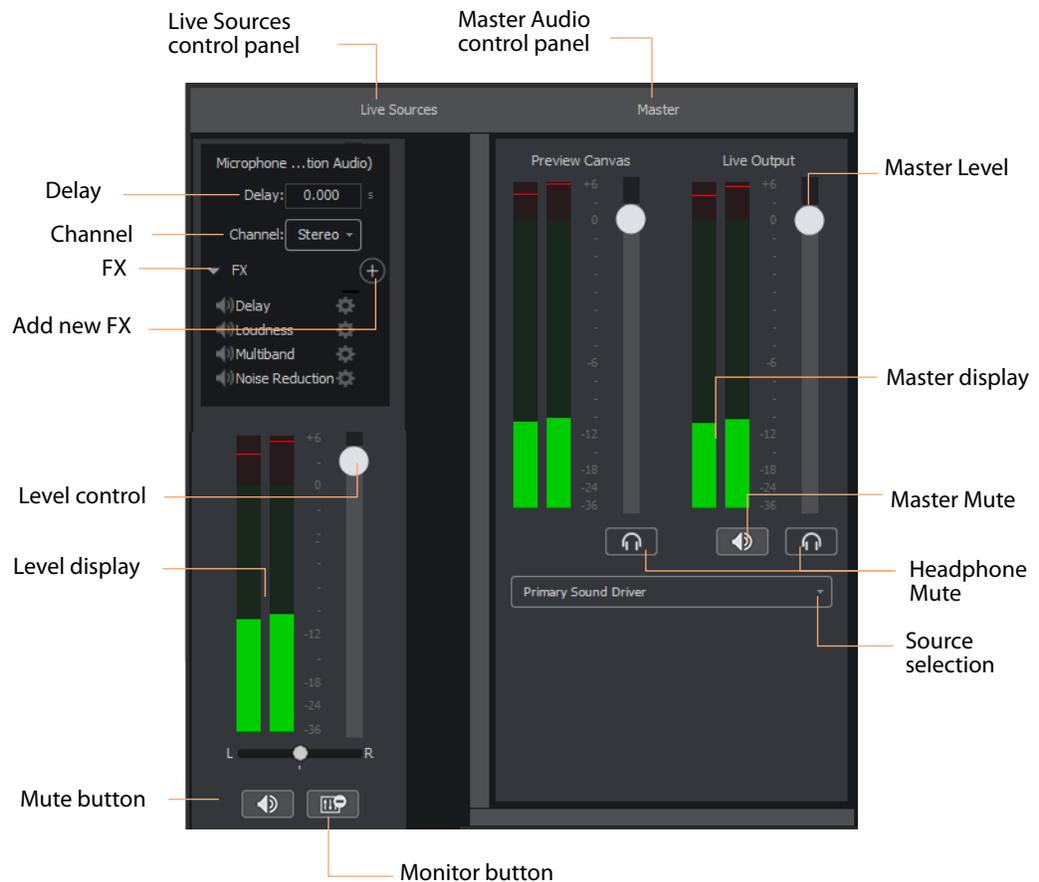
- [Overview](#)

Overview

To open the Audio Mixer panel, select *Audio Mixer* from the Window menu.

The Audio Mixer separates your audio by hardware and shot. Live Input is always the first section to the right of the Master control, and it contains all hardware audio sources that are live in your streaming event. This includes microphones, audio input

feeds, cameras, capture cards, Web streams, etc. The remaining audio controls are associated with specific shots.



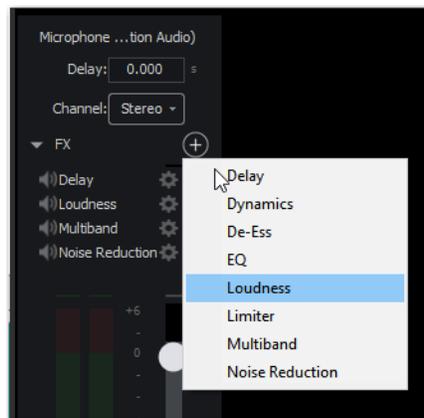
The Monitor button toggles the source audio when monitoring Preview or Live output. This does not remove the audio from the output stream or recording. Delay enables you to delay the audio as needed, in seconds and milliseconds. Channel enables you to select left source only, right source only, or stereo (left and right).

Delay Enter the amount of audio delay needed (in seconds and milliseconds).

Channel Select the channel to use: Left, Right, or Stereo (both).

FX Click the down-arrow to display the audio effects panel.

Add New FX (+) Click the plus (+) icon to select an audio effect from the drop-down menu.



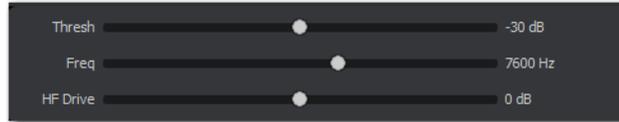
- **Delay** L and R Delay adjusts how much delay on each channel. Feedback is how much delay is used. Fb Tone is a frequency setting of highs and lows to be delayed. FX Mix is how much delay will be added to audio output. Output sets the delay output level.



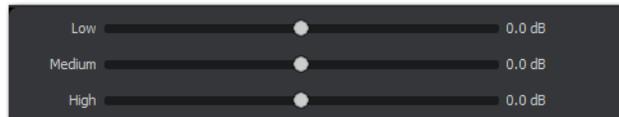
- **Dynamics** Thresh sets the threshold of engaging compression. Ratio sets the compression ratio. Output sets the compression level. Attack sets the manner in which compression is applied. Release sets how compression is released. Limiter sets a max output level on the audio. Gate controls (Thresh, Attack, and Release) sets the noise gate that cuts off noise at the set level. Mix adjusts how much compression is applied to the audio.



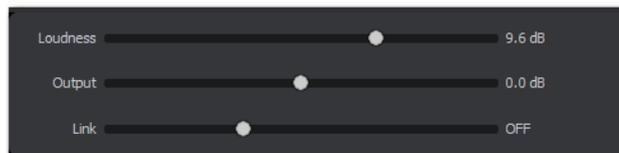
- **De-ess** Thresh sets the threshold of de-essing. Freq selects the frequency at which de-essing will be applied to the audio. HF Drive adjusts the high frequency aspect of de-essing.



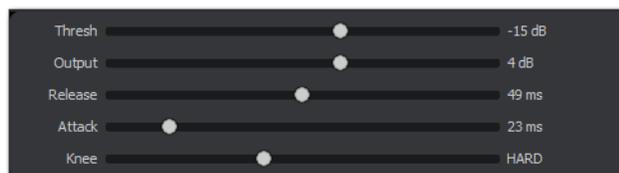
- **EQ** Low, medium, and high adjusts low, mid, and high frequency components in the audio.



- **Loudness** Loudness adjusts the amount of loudness (raising high and low frequencies) in the audio. Output adjusts how much loudness is applied to the audio.



- **Limiter** Thresh sets the minimum threshold of limiting in the audio. Output sets the amount of limiting used in the audio. Release sets the manner in which limiting is released as the audio decreases. Attack sets the manner in which limiting is applied. Knee adjusts the frequency and shape of point where limiting begins.

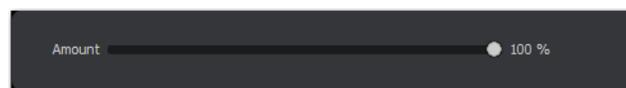


- **Multiband** Listen selects which part of the frequency spectrum to hear: low, mid, high, or all (output). L<>M adjusts the cutoff frequency in the low to mid range (87 to 1020 Hz). M<>H adjusts the cutoff frequency in the mid to high range (111 to 19606 Hz). L, M, and H Comp adjusts the compression for low, mid, and high frequencies. L, M, and H Out adjusts the output for low, mid, and high frequencies. Attack sets the manner in which compression is applied. Release sets the manner in

which compression is released. Stereo adjusts how the left and right channels are separated (width) from 0 to 200%. Process selects stereo or mono mode.



- **Noise Reduction** Amount sets the amount that noise reduction is applied.



Level Control Adjusts the audio level of the live audio output.

Level Display Displays the levels (left and right) of the live audio outputs.

Mute Mutes the live audio output.

Monitor Toggles the monitor audio output in the headphones without effecting the live audio output.

Master Level Adjusts the audio level of the Master audio output.

Master Display Displays the levels (left and right) of the Master audio outputs.

Master Mute Mutes the Master audio output.

Headphone Mute Toggles the monitor audio output in the headphones without effecting the Master audio output.

Source Selection Click the down arrow to select an audio source from the drop-down menu.

Asset Manager

Introduction

The Asset Manager is used to change the sources of media in your document. It is accessed by selecting *Media > Show Asset Manager*.

Topics

- *Documents*
- *Reassigning Media*

Documents

Wirecast stores a path to your media in the Wirecast document. If you relocate your media, Wirecast no longer is able to find them. In this case, use the Asset Manager to reassign the new media locations. However, Wirecast does keep track of the relative path to your media. If you move both the document and media to a new position, Wirecast still finds the media.

Reassigning Media

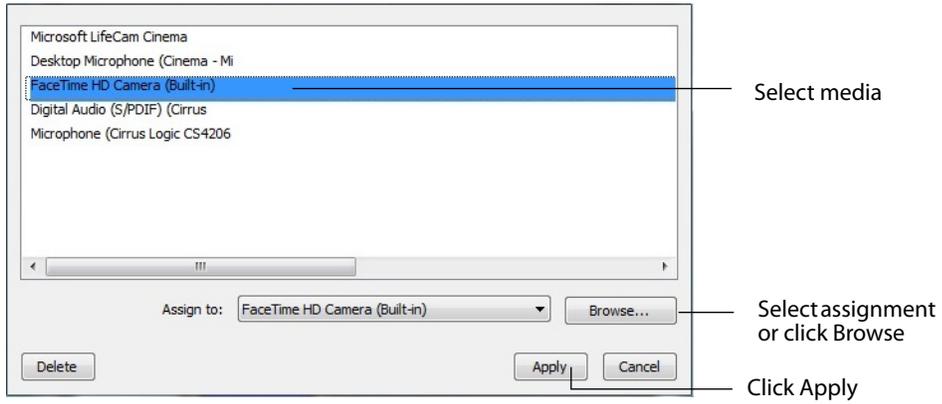
To reassign media, follow these steps:

1. To open the Asset Manager, select *Show Asset Manager* from the Wirecast Media menu.
2. Select the media you want to assign to another source.
3. Some media assets (i.e. cameras) enable you to set the aspect ratio by displaying a Device Aspect Ratio menu. You can select an aspect ratio from this menu.
4. Select the new media from the *Assign To* menu, or click Browse and locate the replacement media on disk.

Note: When Desktop Presenter is selected as the source, you can enter the IP address for the Desktop Presenter. This enables you to build a Wirecast presentation with

place-holders and then reconfigure at a later date to accommodate a new presenter with a new Desktop Presenter as a source. Click *Apply*, then click the corresponding icon in the Shot Selection.

5. Click *Apply* to replace the existing media, then close the Reassign Media window.



Menus and Windows

Introduction

These topics describe the menus, menu items, and keyboard shortcuts in Wirecast.

Topics

- *File Menu*
- *Edit Menu*
- *Switch Menu*
- *Media Menu*
- *Output Menu*
- *Layout Menu*
- *Replay + ISO Menu*
- *Twitter Menu*
- *Window Menu*
- *Help Menu*

File Menu

New Creates a new, empty Wirecast document.

Open Displays the Open dialog window for opening a Wirecast document.

Open Recent Displays up to fifteen of the most recently accessed documents. Every time a document is opened or saved it is entered into this list.

Open OBS Scene Displays the Open dialog window for opening an OBS (.json) document.

Import Media Enables you to import media into Wirecast. A new shot is automatically created using the new media.

Save Saves the document. If the document has not already been saved, the Save As... dialog window is displayed.

Note: Wirecast auto-saves your Stream/recording. All formats (WMV, MOV, MP4) will be recoverable in increments of 20 seconds. Any recording less than 20 seconds is corrupted. ISO also recovers. In the case of an unexpected shutdown, the recoverable video is available in increments of one minute.

Save As Displays the Save As... dialog window so that the document can be saved using a new file name.

Close Window Closes the currently active Wirecast window. If the window is a document, all of its Shot Editor windows are closed as well. If Wirecast is still broadcasting, you are asked to stop the broadcast. If the document has not been saved, you are asked to save the document before closing.

Preferences Opens the Preferences window. If the Preferences window is already open, it is made active.

Exit Closes all documents and then exits. If the broadcast is playing, you are asked to stop the broadcast. If a document has not been saved, you are asked to save the document before exiting.

Edit Menu

Undo Reverses your last change in Wirecast. Undo is only available in some windows (such as the Preview window). Wirecast offers an unlimited number of undo actions (within computer memory limitations). Undo information is stored on a per-window basis. Also, if you close a window then reopen it, your undo information is lost.

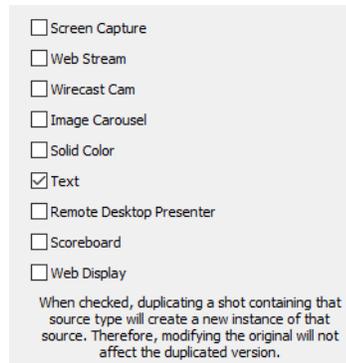
Redo Reverses your last undo action. Redo is only available in some windows (such as the Preview window). Wirecast offers an unlimited number of redo actions (within your computer's memory limitations). Redo information is stored on a per-window basis. Also, if you close a window then reopen it, your redo information is lost.

Show/Hide Shot Editor Opens the Shot Editor. (See [Shot Editor](#)). You can also double-click a shot, or right-click and select Edit Shot, to open the Shot Editor.

Rename Shot Enables you to rename a shot. You can also right-click a shot and select Rename Shot.

Duplicate Shot Duplicates the currently selected shot. You can also right-click a shot and select Duplicate Shot.

Duplicate Shot Options Check a source to create a new instance of it when duplicating the shot containing it. Multiple selection is allowed.



Add Shot Creates a new empty shot. You can also right-click a shot and select Add Shot.

Add Playlist Shot Creates a new Playlist shot. You can also select *New Playlist Shot* from the shot menu in the layer window.

Delete Shot Deletes the currently selected shot. You can also right-click a shot and select Delete Shot.

STUDIO

Move To Layer Moves a shot to the selected layer. When shots are created, they are assigned to a specific layer. They exist on that layer until they are moved or deleted. You can also click and drag a shot to another layer.

Switch Menu

Go Performs a transition (same action as clicking the Go button).

Transitions Wirecast has two transition buttons that can be assigned any transitions (cut, smooth, etc.) that Wirecast supports. The Switch menu lists the currently assigned transitions by name. These three transitions can also be selected by pressing the control key and either the 1 or 2 key. (See [Transition Controls](#) to modify which transitions appear in this menu.)

Transition Speed Enables you to select one of five transition speeds ranging from Slowest to Fastest.

AutoLive Toggles (turns on and off) the AutoLive feature. AutoLive is a fundamental feature of Wirecast which enables you to control how you make shots become part of the live broadcast. (See [AutoLive](#).)

Live/Preview Swap Toggles (turns on and off) the Live/Preview Swap feature. When on, the Live Broadcast and Preview windows trade panes (swap) when the Go button is clicked.

Media Menu

Start Playing All Movies Starts playing any movies that are not currently playing.

Pause All Movies Pauses all movies that are currently playing.

Shuffle Playlist Randomly rearranges the order of media in the playlist.

Show Asset Manager Displays devices that can be configured. Some devices (cameras, etc.) may be configurable. For example, you can configure a USB camera to manually change its focus, contrast, brightness, etc. Other devices have multiple inputs you can choose (AlchemyTV Card, etc.). (See *Asset Manager*.)

Note: The Configure Devices menu selection is present only if a device is connected to Wirecast. The configuration user interface is provided by the device maker. It is beyond the scope of this document to describe all of the features available for all devices. See the documentation provided with your device on how to configure it.

Output Menu

Output Settings Opens the Output Settings window.

Start/Stop Broadcasting Starts (or stops) broadcasting to the network.

Start/Stop Recording Starts (or stops) recording to disk. If you have not yet configured the Output Settings for this document, you are prompted to do so.

Show Recordings Opens all the folders of all the file directories in the Output Settings.

STUDIO

External Display Output Selects an external display for the output of Wirecast. For example, if you have a second monitor connected to your computer, select it from this menu to display the output of Wirecast. If you have a dual-head graphics card, you can select the second monitor to display Wirecast. Output. However, if you have two graphics cards, Wirecast may not be able to display to any devices (monitors) on the second graphics card.

- **Configure Displays** Setup your Multi-Viewer display by choosing a Monitor (where it will display) and a Layout (how it will display: one, two, or four slots in the panel). Each panel slot can then be mapped to any source: Preview, Live or any existing Shot in your document. Each Monitor is configured separately using the Configuration window. So, when you select a different monitor, the configuration panel (slots) also change. Click *OK* when finished.

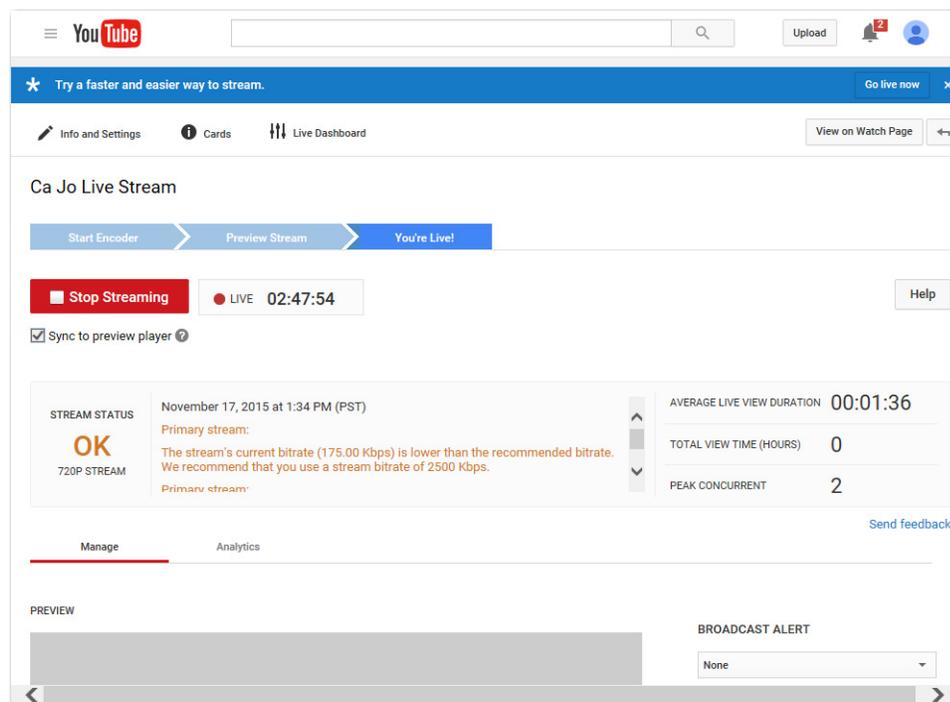
- **Enable/Disable All Displays** Select to hide or display all of your configured Multi-Viewed monitors.
- **Enable/Disable Display** Select one of your configured Multi-Viewed monitors to hide or display. Shown below is a typically configured monitor with four slots.
- **Hide All Displays When App is in the Background** When selected, all Multi-Viewer Displays are hidden if Wirecast itself is put into the background or minimized. Turning this option off allows the Multi-Viewer outputs to stay on if Wirecast is put in the background or minimized.

Note: Multi-Viewer displays can also be disabled by clicking on the Multi-Viewer display itself (on its target monitor), and then pressing the Esc (Escape) key.

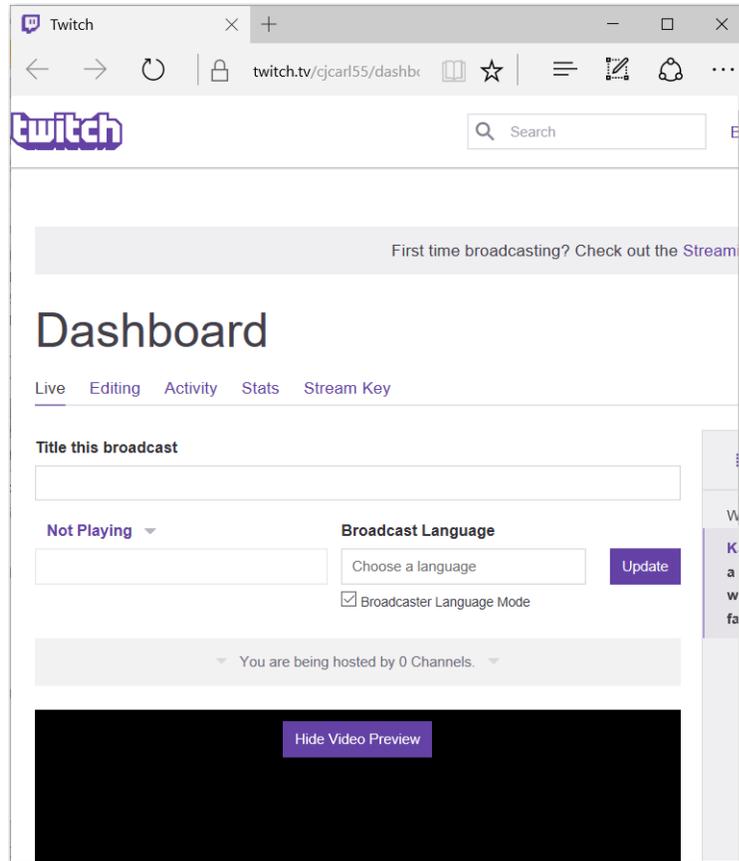
Virtual Camera Out Enables you to present the output of Wirecast as if it were a camera (a virtual camera), allowing it to be automatically detected by other applications when they are launched. Outputs only the Live Program feed.

Active Broadcast Once you have logged into your YouTube or Twitch account and you start streaming, you can select *Active Broadcast* to display the YouTube broadcast window in a browser.

Control Room (YouTube only) Once you have logged into your YouTube account, you can select *Control Room* to display the YouTube control room window in a browser.



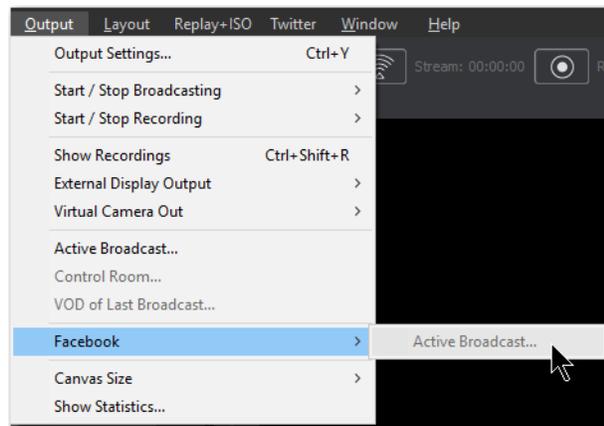
Dashboard (Twitch Only) Once you have logged into your Twitch account, you can select *Dashboard* to display the Twitch dashboard window in a browser.



VOD of Last Broadcast Enables you to view the most recent completed broadcast.

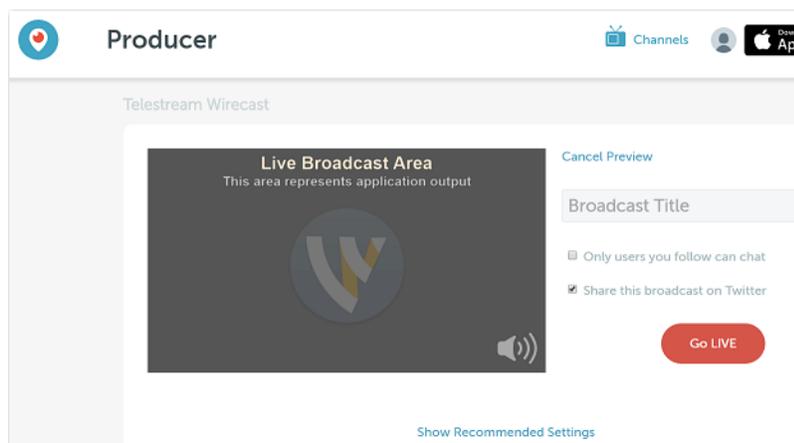
Note: *Active Broadcast* is enabled only for Periscope/Twitter and YouTube., *Control Room* and *VOD of Last Broadcast* are enabled only when you are logged into YouTube.

Facebook (Facebook Live Only) Select *Active Broadcast* to display your Facebook Live event.

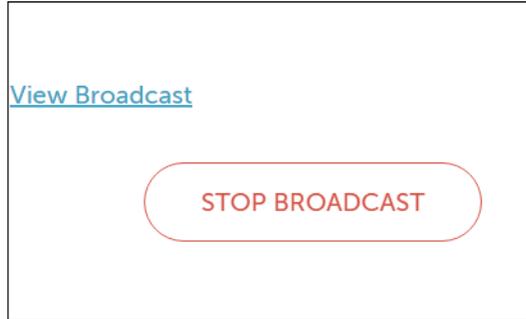


Periscope/Twitter Opens menu to monitor your Periscope/Twitter broadcast.

- **Active Broadcast** Once you have logged into your Periscope/Twitter account and you start streaming, you can select *Active Broadcast* to display the your broadcast window in a browser.
- **Producer Dashboard** Once you have logged into your Periscope/Twitter account, you can select *Producer Dashboard* to display the Periscope/Twitter dashboard window in a browser. In the dashboard you can start your broadcast by clicking the *Go Live* button.



To stop your broadcast click the *Stop Broadcast* button.

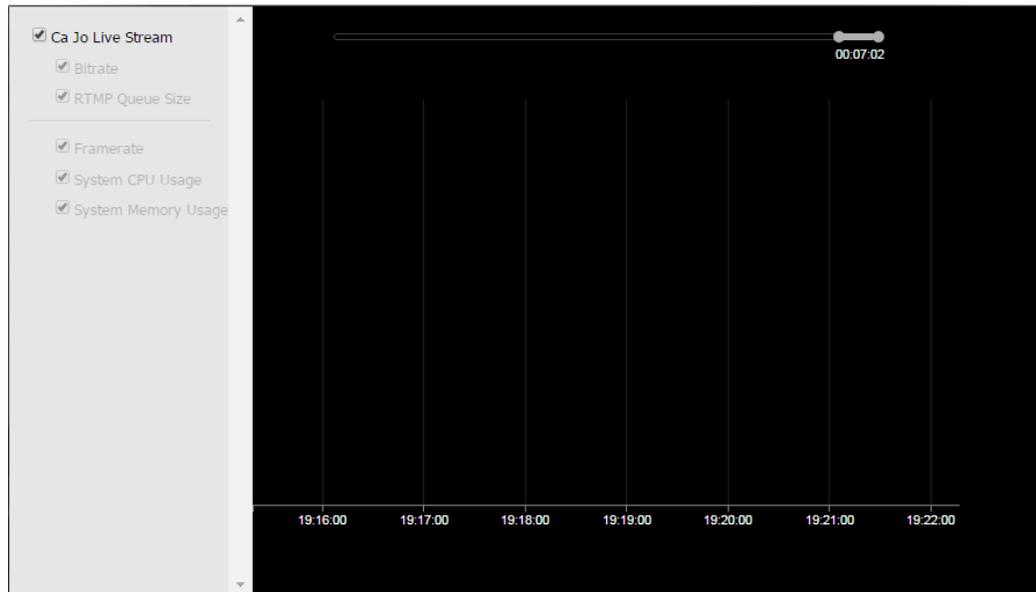


- **Toggle Broadcast** Click to toggle between *Go Live* and *Stop Broadcast* on the Producer Dashboard.

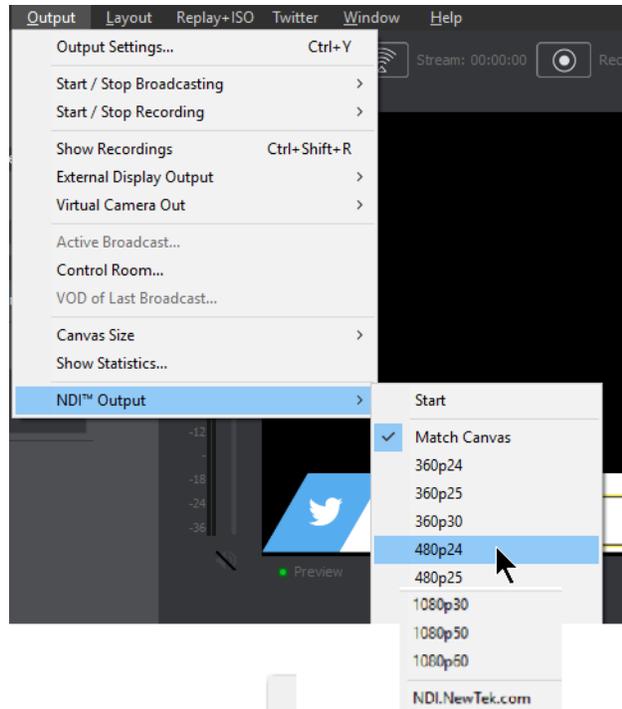
Canvas Size Sets the canvas size resolution used when broadcasting a Wirecast document.

Note: You should match the output to the canvas size as close as possible to preserve video resolution and quality. For example, a 800x600 source results in significant loss of quality if a resolution of 640x480 is selected. Using 720x576, which is much closer in size, helps preserve video quality.

Show Statistics Displays the statistics window for your broadcast. You can select (for display): Bitrate, RTMP Queue Size, Framerate, System CPU Usage, and System Memory Usage.



NDI Output Sends the output of the Live Program feed. Select the output resolution for your NDI output. You can also select a link that will take you to NDI.NewTek.com for additional information.

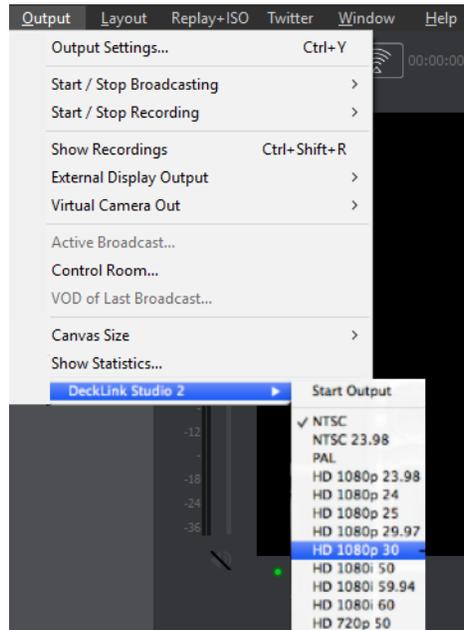


Blackmagic Cards

You can use Blackmagic cards to send live feeds directly into editing, effects and broadcast design systems. In order to use this feature, install a Blackmagic card with associated drivers, then restart Wirecast. The Blackmagic card will then be listed in the Output menu.

Under the Output menu, select a Blackmagic card, and then select an HD setting for its output. If your card has multiple outputs, you can select more than one and all will output simultaneously at independent resolutions and Frame rates.

To begin outputting, select *Start Output* and chose a setting.



You can stop the Blackmagic card output by selecting *Stop Output*. If you have multiple outputs selected, they will all stop outputting.

Note: A Blackmagic card can be used for either input or output, but not both. You will need a separate card for input and output.

Layout Menu

Master Audio Shows (or hides) the Master Audio controls.

Show Live and Preview Displays the Live and Preview windows.

Show Preview Only Displays the Preview window only.

Show Live Only Displays the Live window only.

Note: The above three controls are the same as the Live/Preview Control buttons at the top of the main window.



Go to Layer Displays the selected layer. You can also press Ctrl + Shift keys with the T, F, N, B, or A keys to select a layer. Each of these letter keys represents a layer name: Title, Foreground, Normal, Background, and Audio.

Activate layer Activate (checked) or deactivate (unchecked) a layer. You can also click the LED on the right side of each layer window.

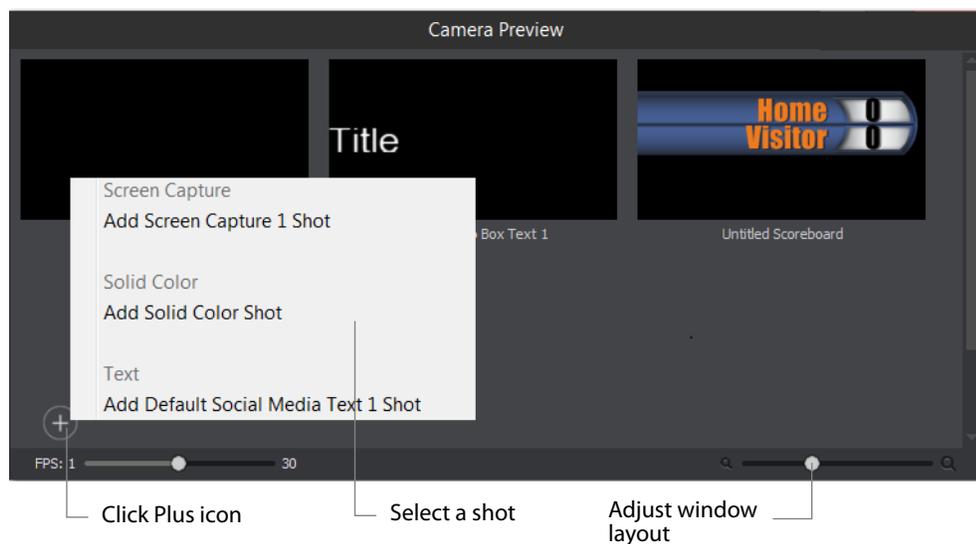
Game Overlay Displays some statistical information on top of your broadcast. (Applies to *Direct 3d9* games only). Select where to display this information: Top or bottom, left or right side, or off.

Replay + ISO Menu

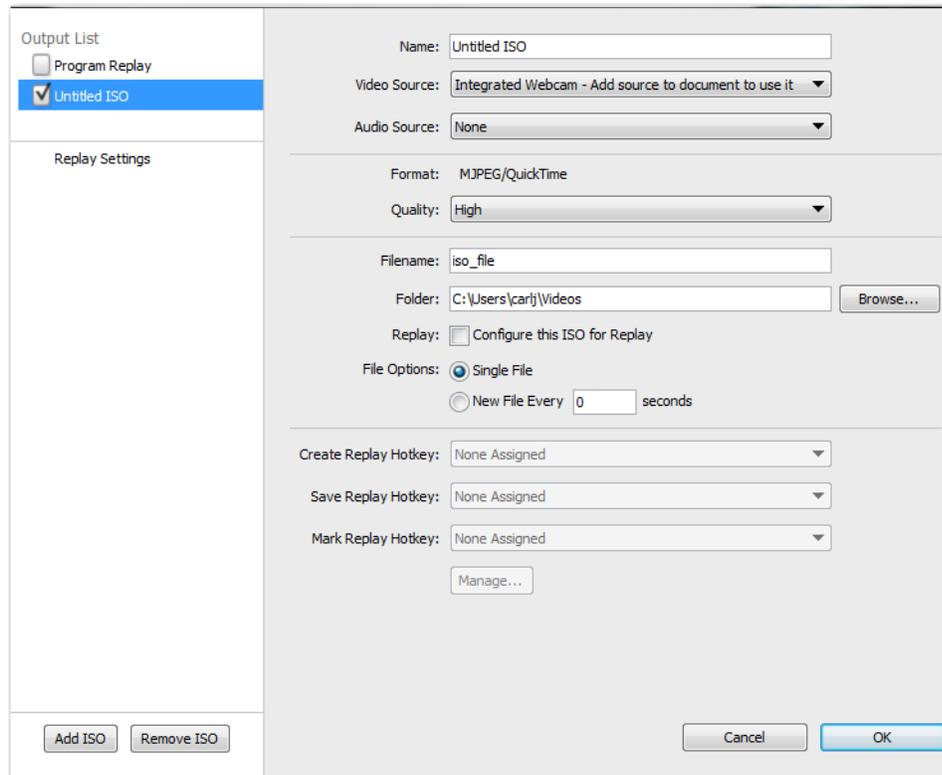
PRO

Start All Activates the Create Replay Shot system. When activated, the menu item becomes *Deactivate*. Click *Deactivate* to deactivate the Create Replay Shot system.

Camera Preview Displays the Camera Preview window which enables you to add various shots by clicking the plus (+) icon. You can also adjust the Camera Preview window layout (shot icon sizes) by moving the slider.



Configure ISO Outputs Once ISO outputs are created, all ISO outputs are listed in this menu. To configure an ISO output, click *Configure*, then click the *Add ISO* button.



PRO

Replay Mark All Allows you to tighten up your Replay Shot capture. Select *Replay Mark In* to mark the beginning point of your Replay Shot capture.

PRO

Create All Replay Shots Select *Create* to create additional Replay shots.

PRO

Update All Replay Shots If no replay shot exists, selecting *Update* creates a new Replay shot. There after, selecting *Update* updates the first Replay shot created.

PRO

Configure Displays the Replay Shot settings window (as shown above in *Configure ISO Outputs*).

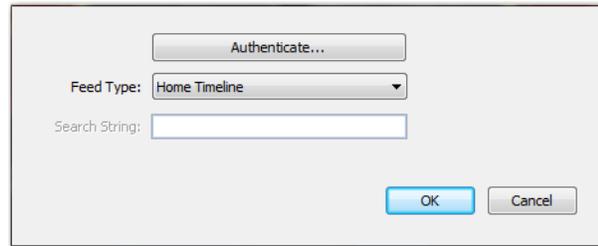
For more information about Replay Shots see [Replay](#).

Twitter Menu

Message Feed Brings up your Twitter feed.

Create Shot Creates a shot with a social media title in Master Layer 1.

Settings Brings up the Social Media Settings dialog.



- **Authenticate** Click to authenticate your account with Twitter. Enter your pin when the PIN field displays.
- **Feed Type** Select a Feed Type: Home Timeline, User Timeline, Favorites, Search. If you select Search, the Search String field becomes active.
- **Search String** Enter a search string. (Active only when Search is selected in Feed Type above.)

Window Menu

STUDIO

Inspector Opens the Inspector window. There is only one Inspector window for each document. The Inspector is very similar to the Shot Editor, except it always edits the last shot touched.

STUDIO

Encoder Presets Opens the Encoder Presets window.

PRO

Audio Mixer Opens the Audio Mixer window.

Show USB Devices Opens a list of all USB devices.

STUDIO

New Layer Window Opens a new Master Layer window for the layer selected.

Document Windows All open document windows are listed at the bottom of this menu.

Help Menu

Wirecast Help Opens the online help version of the User Guide.

Open Wirecast PDF User Guide Opens the PDF version of the User Guide.

Open Tutorial HTML Opens the Wirecast Tutorial in your browser. To follow the tutorial, you'll need to Create a Document for the Tutorial as well.

Create Document for Tutorial Creates a new Wirecast Document which contains the media necessary for following the Tutorial.

Buy/Upgrade Opens *Licenses* in the Preferences window. This window allows you to purchase licenses and to activate or deactivate them.

Provide Feedback Opens the Telestream Website feedback page where you can enter any feedback you may have about our product or company.

Send Support Information Opens a Support Assistant dialog window. To create a new support ticket, select *Create a support ticket*. The information is sent to the Telestream support team for evaluation. If you have been previously issued a case number, select *Link with existing support case #* and enter your case number. You can also select *Do not receive follow-up from Telestream*. This enables you to send support information to Telestream without receiving a response. Click *Save Report* to save the information to a file on your computer. Click *Send Report* to send the information to Telestream.

Note: You must click *Send Report* to create a ticket. If you click *Save Report*, a ticket will not be created.

The screenshot shows a dialog window titled "Support Assistant" with the following elements:

- Contact Information** section:
 - Radio button: Create support ticket and receive followup from Telestream support. Do not check if you receive your support directly from a dealer.
 - Radio button: Link with existing support case # [text input field]
 - Radio button: Do not receive followup from Telestream
 - E-Mail Address: [text input field] * Required
 - First Name: [text input field] Last Name: [text input field]
 - Company: [text input field]
- Description and/or steps to reproduce** section:
 - [Large text area for description]
- Buttons at the bottom:

Open Scripting Documentation Opens the Wirecast Scripting Help document.

Show Scripting Examples Opens the directory where the Wirecast Scripting examples are located.

Visit Telestream Website Opens the Telestream Website home page.

Visit Wirecast / Desktop Presenter Download Page Opens the Telestream Website download page for Desktop Presenter.

Acknowledgments Opens an on-line help to acknowledgments.

About Wirecast Displays version and copyright information about Wirecast.

Broadcasting

Introduction

Note: Wirecast will not prevent your computer from entering sleep mode. Therefore, to ensure uninterrupted streaming, you should disable sleep mode on your computer while using Wirecast.

Note: To avoid a decrease in video quality, Wirecast should not be used at CPU usage above 80%. See the Telestream Website for suggested configurations.

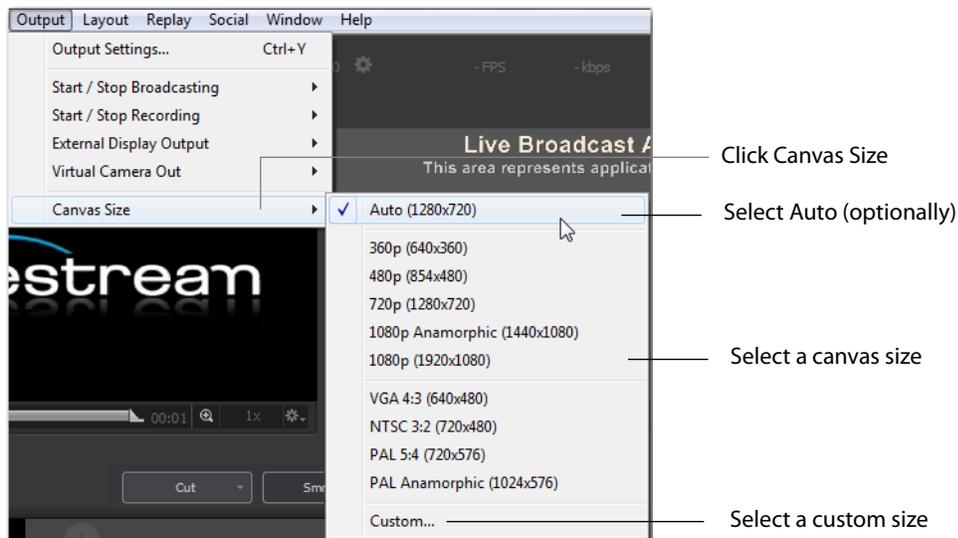
Topics

- *Canvas Size*
- *Virtual Camera*
- *Output Settings*
- *Encoder Presets*
- *WM-Push To Server*
- *WM-Pull From Server*
- *RTMP Server*
- *Bambuser, Churchstreaming.tv, Dailymotion, DaCast Streaming Services, ESE Networks, Lightcast, Meridix Live Sports Platform, Onstream media, Streamingchurch, Streamshark.io, Streamspot, Streaming Media Hosting, StreamVu, Stretch Internet, Sunday Streams, The cube, Titled globe, Tulix Streaming, Ustream*
- *Azure Media Services, Brightcove, Limelight, Sermon.net, Verizon Digital Media Services.*
- *Akamai*
- *Hitbox*
- *Periscope/Twitter*
- *Twitch*
- *Wowza Streaming Engine.*

- *Zixi*
- *Facebook Live*
- *YouTube*
- *Streaming*
- *Record To Disk*

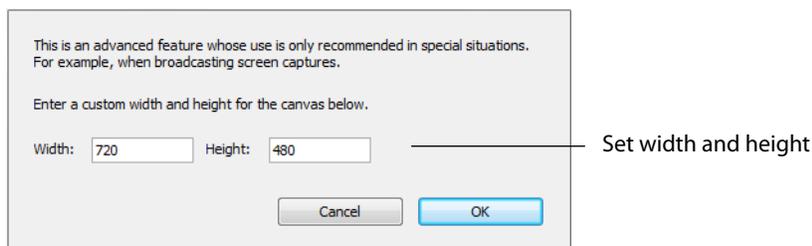
Canvas Size

The first menu item in the Output menu is Canvas Size. When *Output > Canvas Size* is selected, a drop-down menu with various canvas sizes is displayed allowing you to select the canvas size you want. You can also select *Auto*. This automatically sets the canvas size to the highest resolution that was selected when the encoder was chosen.



Note: Canvas size selection *1080p Anamorphic (1440x1080)* is a narrower (1440) display stretched to display as 1080.

There is also a *Custom* option that enables you to set the canvas width and height.



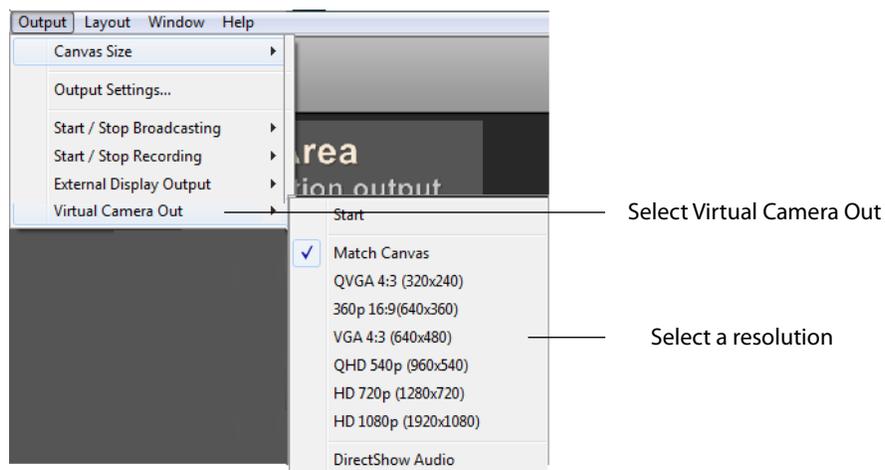
Wirecast can manage a wide variety of input sources, enabling you to have several live camera sources. However, really high-quality video sources can cause more harm than

good. For example, an HD camera feed into a Wirecast canvas that is set to HD resolution and then broadcast out in HD, requires a lot of work for the graphics processor. If the frame rate starts to drop but the CPU usage stays steady, it creates a bottleneck. The solution is to reduce the frame size going through Wirecast. Therefore, there is no need to bring input video in at HD resolution if Wirecast is streaming out a lower resolution.

Keep in mind that resizing down is good but resizing up reduces quality. As a rule, you should try to keep your resolution as constant as possible from source to output. There is no benefit from using an HD camera if you're only broadcasting a low resolution stream. This only increases the work your computer must do without any increase in output quality.

Virtual Camera

Wirecast enables you to present the output of Wirecast as if it were a camera (a virtual camera), allowing it to be automatically detected by other applications when they are launched. To setup Wirecast as a virtual camera, select *Output > Virtual Camera Out*, then select the output resolution to use. You can also select *Match Canvas* to cause the resolution to be the same as the current canvas size.



Once you have selected an output resolution, select *Start* to make Wirecast output available to other applications on your computer.

Some of the applications Wirecast can work with using virtual camera are:

- Google+ Hangouts
- Skype
- GoToMeeting

The Virtual Camera menu also provides two additional options: *DirectShow Audio* and *Virtual Microphone*.

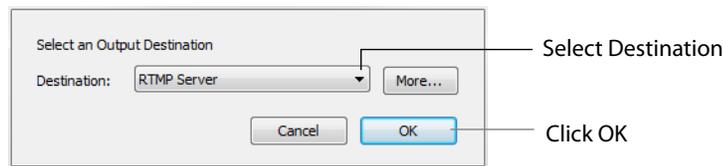
DirectShow Audio When selected, outputs DirectShow audio.

Virtual Microphone When selected, enables you to present the audio output of Wirecast as if it were a microphone (a virtual microphone), allowing it to be automatically detected by other applications when they are launched.

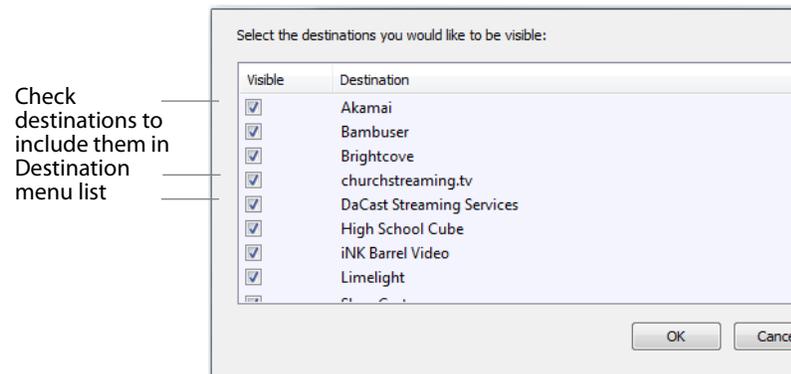
Note: Virtual Microphone can only be installed during Wirecast installation.

Output Settings

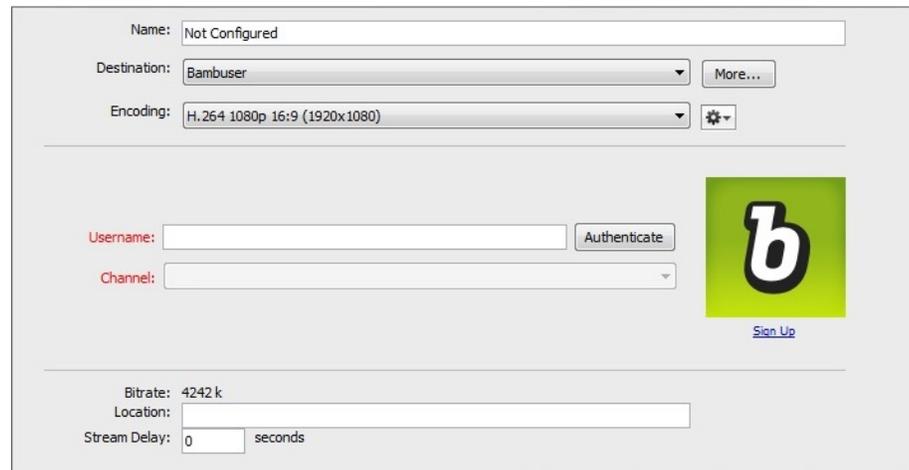
To configure output settings select *Output > Output Settings*. When the dialog box displays, select a destination. Click OK to open the Output Settings window.



You can also click *More* to display a list of all available destinations. Check the checkbox for each destination you want to include in the destination menu list.



The Output Settings window displays the destination you selected. Each destination window has a unique set of controls including a way to authenticate your connection.



Name: Not Configured

Destination: Bambuser More...

Encoding: H.264 1080p 16:9 (1920x1080) ⚙

Username: Authenticate

Channel:


[Sign Up](#)

Bitrate: 4242 k

Location:

Stream Delay: 0 seconds

Multiple Output Settings

Wirecast enables you to specify many output settings for your presentation. This means you may configure Wirecast to broadcast multiple data rates simultaneously, or even broadcast and record with different encoders at the same time. You can also broadcast to multiple Flash destinations while recording to disk.

At the top of the Output Settings window is a list of the current settings. Uncheck the checkbox of any setting you want removed from your broadcast. You can add as many output settings as you need, but keep in mind that each additional destination will require more system resources.

Click the Gear icon to access actions that enable you to create reference movies you can distribute to your viewers. Each destination type provides a unique set of actions.

Configuration

There are two items to configure before broadcasting: Destination and Encoding.

When you broadcast with Wirecast, you must pre-configure at least one destination. A destination can be a broadcast server, content distribution network or local disk recording.

Each encoding preset uses a different broadcast technology (Flash, Windows Media, etc.). The destinations described below depend on the Encoder Presets you have chosen.

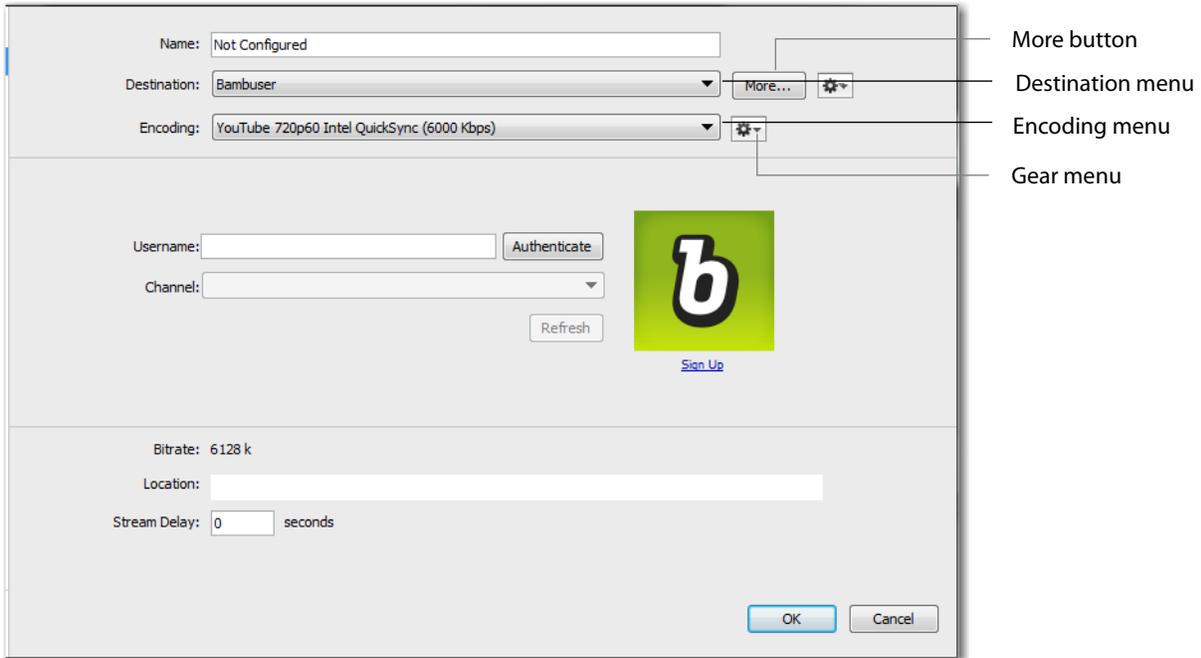
The *Encoder* determines how your presentation is encoded (or compressed). There are many options available. Wirecast simplifies this process by providing several simple presets to choose from. (See also *The Encoder Presets Window*).

Windows Media Destinations

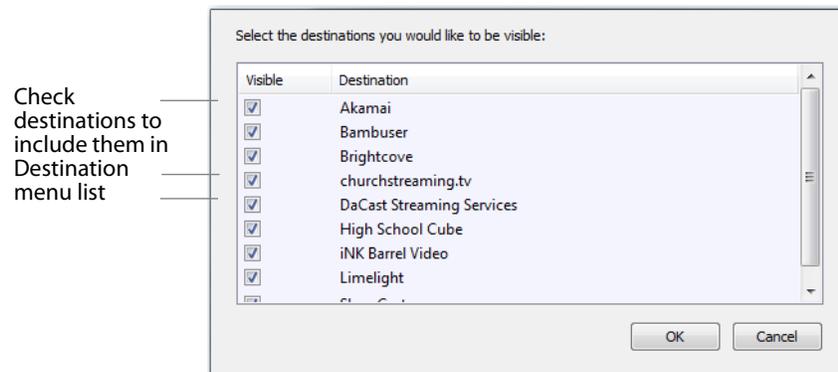
Windows Media enables you to record your presentation to disk. You can do this whether or not you are broadcasting to a server.

Encoder Presets

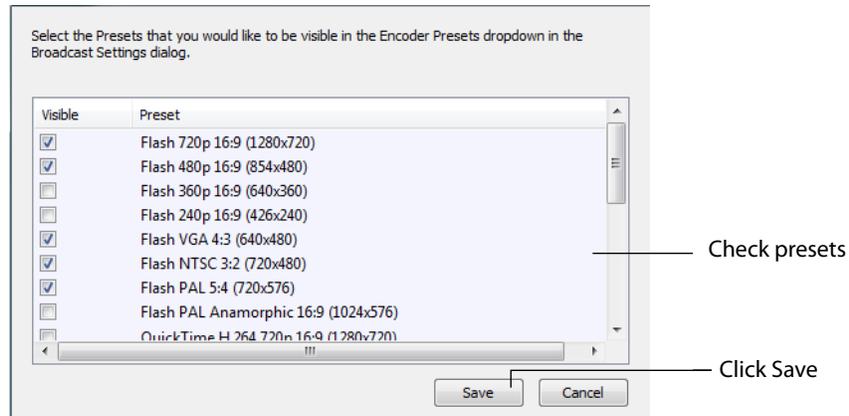
The Encoder menu is located near the top of the Output Settings window. The Destination menu is located above the Encoder menu. The More button and Gear menu provide optional settings.



More Click *More* to display a list of all available destinations. Check the checkbox for each destination you want to include in the destination menu list.



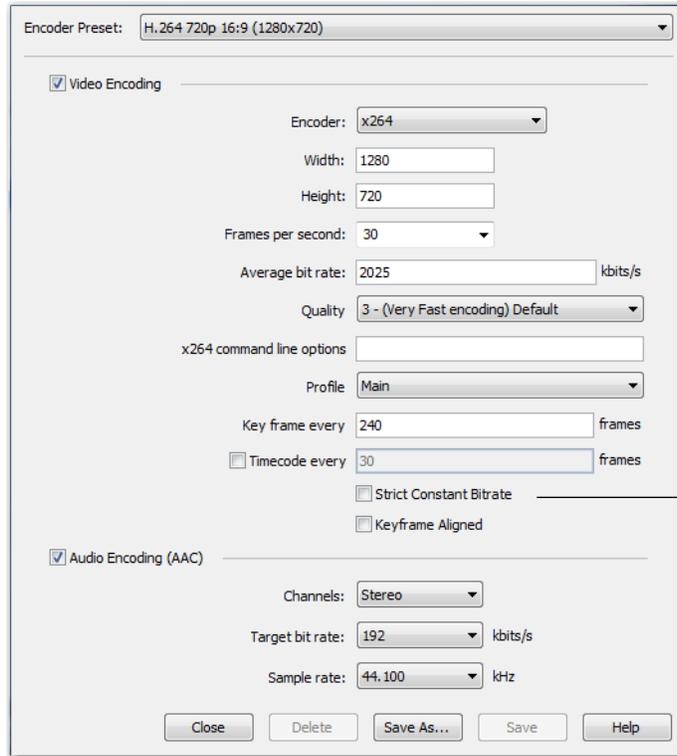
Filter Select *Filter* from the Gear menu to display a check list of encoder presets. Check the presets you want to display in the Encoder presets menu. Click *Save* when finished.



New Preset Select *New Preset* from the Gear menu to create a new encoder preset. Enter a name for your new preset and click *OK*. (See [Creating New Presets](#)).

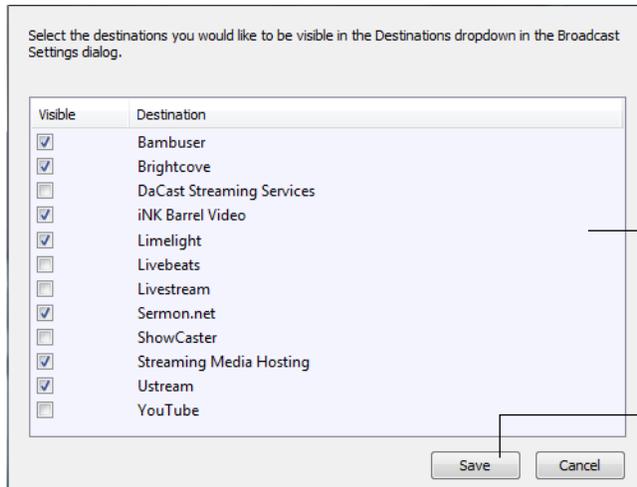


View Details Select *View Details* from the Gear menu to modify an encoder preset. (See *Creating New Presets*). One important option is Strict Constant Bitrate. When checked, the bitrate is strictly held at the bitrate entered in *Average bit rate*.



Check (optionally) Strict Constant bitrate

More Click the *More* button to display a check list of destinations. Check the destinations you want to display in the Destination menu. Click *Save* when finished.



Check destinations

Click Save

Windows Media Settings

Wirecast offers several default presets. The first choice you need to make is whether you'll be using Flash, Windows Media, or some combination as the broadcast technology. This decision depends on what you expect your viewers to use. Given enough bandwidth, you can stream to combinations of Flash, and Windows Media by adding new destinations to the output settings. Windows Media can be used to broadcast WMV8, WMV9 and WMV9 Advanced.

WM-Push To Server

To access the WM-Push To Server window, select Output > Output Settings (or press the Ctrl+Y keys). From the encoder presets drop-down menu, select any of the Windows Media based presets, and check the *Push to Server* checkbox.

To use Push To Server, you must have access to a Windows Media Server, either in your organization or hosted by an ISP (search the Internet for Streaming Windows Media Server to find one). This is the professional way of creating a stream because it places the bandwidth strain on the remote server. All you need is a good local connection to the internet to push to the Windows Media Server.

The screenshot shows the configuration window for Windows Media Streaming. The settings are as follows:

- Name: Windows Media Streaming
- Destination: Windows Media Streaming (dropdown menu)
- Encoding: WM9 720p 16:9 (1280x720) (dropdown menu)
- Push to Server
- Address: 10.0.6.55
- Publish Point: my_stream.asx
- Auto Remove:
- Username: [empty field]
- Password: [empty field]
- Pull from Server
- Port number: 1755
- Maximum Connections: 5
- Bitrate: 3746 k
- Location: mms://10.0.6.55/my_stream.asx

Annotations on the right side of the image:

- An arrow points to the Destination dropdown menu with the text "Select a Windows Media preset".
- An arrow points to the "Push to Server" checkbox with the text "Check Push to Server".

Configuration Settings

Address Enter the Internet address of the Windows Media Server you use to broadcast.

Publish Point Enter the name of the file that is put on the server, and that is used as part of the URL that your users use. Wirecast cannot know the resulting URL that your users use, as this may vary depending on the installation of the Windows Media Server. Contact your Windows Media Server administrator to understand how to build a proper URL for your viewers, based on the Publish Point.

Auto Remove Check Auto Remove to remove the file used as the publish point when the broadcast is over.

Username/Password Enter the user name and password for the Windows Media Server. Contact your Windows Media Server administrator to obtain these. If there is no user name or password required, leave these fields empty.

WM-Pull From Server

To access the WM-Pull From Server window, select Output > Output Settings (or press the Ctrl+Y keys). From the encoder presets drop-down menu, select any of the Windows Media based presets, and check the *Pull From Server* checkbox.

This option turns your local computer into a mini Windows Media Server, enabling you to broadcast immediately. There are, however, some limitations:

- 1. User Requirement** You cannot have more than 50 users connected at any one time.
- 2. Bandwidth Requirement** You must have enough bandwidth on your Wirecast computer to supply all of your viewers.
- 3. CPU Requirement** Since the Wirecast computer is acting as a server the CPU must be fast enough to handle all of the user connections.

The greatest issue with this method is bandwidth. If, for example, all of your viewers are on a local network (a business or school), then you should be able to use this method. However, if you have a DSL connection to the internet and you want to broadcast a 200k stream to 20 viewers, you may not have enough upload bandwidth to accommodate this.

Note: Be aware that when you use Wirecast with an internet connection what matters is your upload bandwidth. Most ISP businesses offer packages that have a higher download than upload bandwidth (e.g., a 512k DSL package is often only 256k upload).

Configuration Settings

To use the Network-Pull from Server option, set the port number that your users use to connect to your computer. They connect by using the Open URL option in Windows

Media Player, and enter a URL. For example, if your computer IP address is 10.0.5.55 and your port is 1755, use *mms://10.0.5.55:1755*.

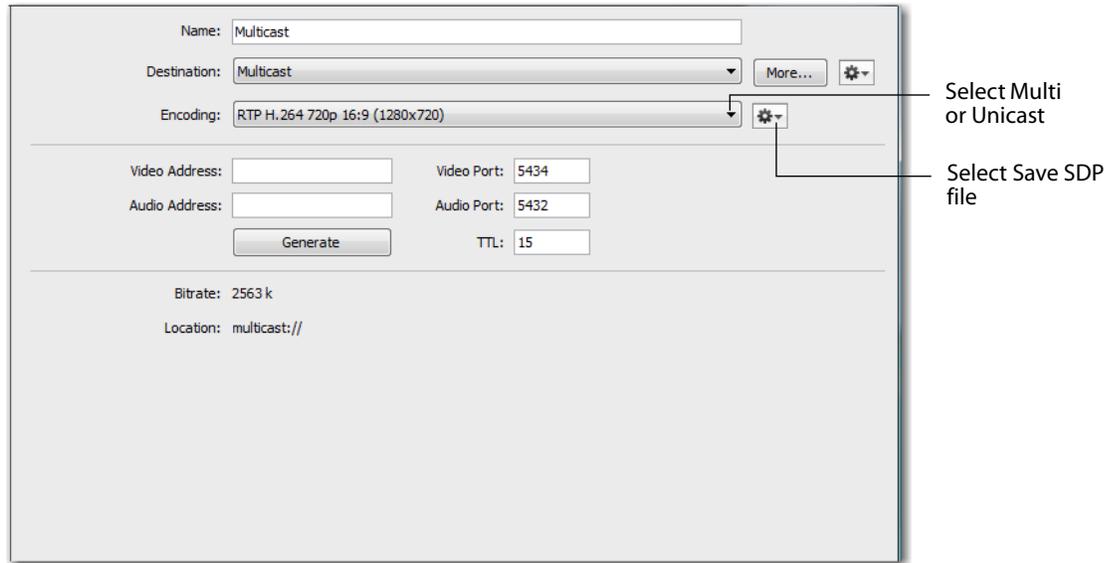
Check Pull from Server

Port Number Enter the port on your computer to use as the broadcast port. This can be, effectively, any port number as long as it doesn't conflict with any existing ports on your computer. Be aware that if you have any firewall software installed, you need to enable the port entered here.

Maximum Connections The maximum number of connections your server accepts is 50 users. Your CPU is affected by the number of users you have connected, therefore you may need to limit the number of connections.

Multicast and Unicast

You can select Multicast or unicast from the Destination menu. Multicast lets you broadcast to multiple computers simultaneously. Unicast lets you broadcast to a specific computer.



You need to create an SDP File, and you must do so every time you change any option on this page (including the encoder preset). To create an SDP file click the gear icon and select *Save SDP File*, navigate to the desired location, and click *Save* in the Save File dialog window. The SDP file must be given to the user to place on the computer that receives your broadcast.

During multicast, your broadcasting computer sends data across your local network, identifying it as a broadcast that it has no specific destination. Since many applications could be doing the same thing, the broadcasting computer must have a unique way of defining the data that is being multicast. This enables clients to choose between the available multicast streams.

The multicast protocol uses unique addresses, one for video and one for audio. Although these unique addresses look like TCP/IP addresses, they are not. Instead, they provide a way to define uniqueness among all multicast data flowing over the network. Once the broadcasting computer is streaming this data through the local network, any computer on the network can receive it.

The SDP file becomes the glue between your broadcast computer and the viewer computers. The SDP file contains multicast addresses, encoding format, and other important information.

RTMP Server

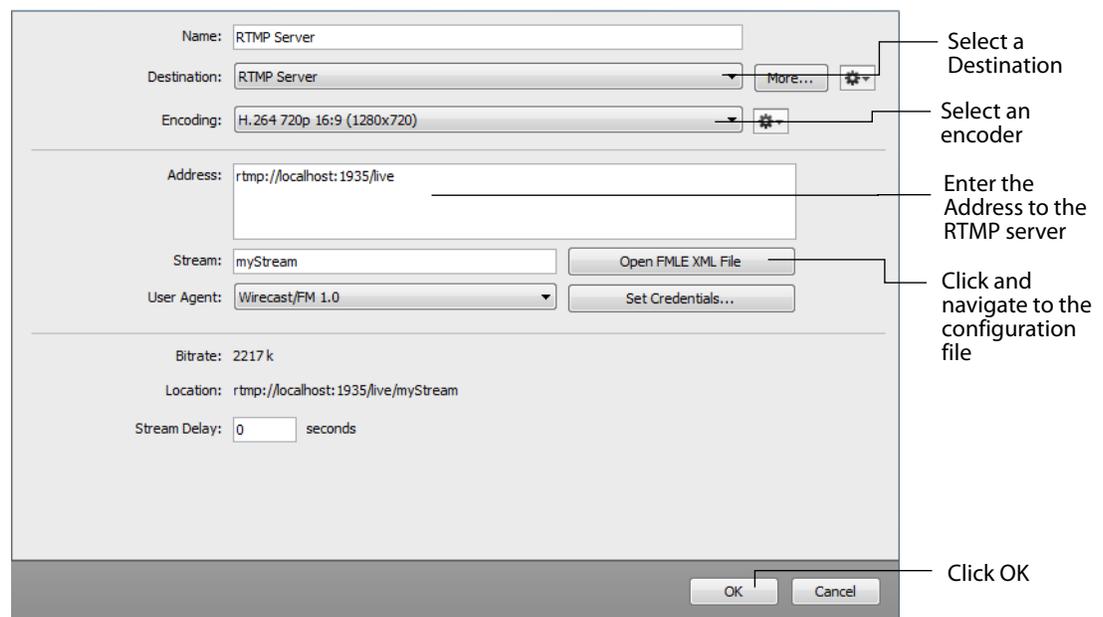
Wirecast can stream to an RTMP/ H.264-compatible streaming server (Flash Media Server, Wowza Media Server, etc.). Flash Players earlier than Flash 9, Update 3 (Dec 2007), may not be able to view the H.264 based streams.

To configure Flash Media Streaming, follow these steps:

1. Select Destination > RTMP Server.
2. Select an encoder.
3. Enter the Address to the RTMP server. (This is the same as the FMS URL in Flash Media Server.) The default RTMP port is 1935, but you may need to configure your firewall to allow connections on this port.
4. Wirecast can import a Flash Media Encoder configuration file (XML file). Click Open FMLE XML File, and navigate to the configuration file and select either version 2.5 or version 3.0. Wirecast reads the Address and Stream information from that file. Many online streaming services offer FMLE configuration files which Wirecast can use.

Note: Only the Address and Stream information from the XML configuration file is used. No Encoding information is imported.

5. Click OK to save your settings:



CDN Partners

Listed below are the Content Distribution Network (CDN) partner destinations available in Wirecast. Most destinations share a common user interface and only require a user name and password. Destinations that do not conform to this paradigm, or require additional parameters, are presented separately.

Note: The list of CDN partners in Wirecast is subject to change at any time.

Bambuser, Churchstreaming.tv, Dailymotion, DaCast Streaming Services, ESE Networks, Lightcast, Meridix Live Sports Platform, Onstream media, Streamingchurch, Streamshark.io, Streamspot, Streaming Media Hosting, StreamVu, Stretch Internet, Sunday Streams, The cube, Titled globe, Tulix Streaming, Ustream

To stream to one of these CDN partners, follow these steps:

1. Select a CDN partner from the Destination menu.
2. Select an encoder.
3. Enter your username.
4. Click *Authenticate* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a username and password, you can sign up with a CDN partner by clicking *Sign Up*.

5. Select your channel.
6. Optionally, you can refresh your connection by clicking *Refresh*.
7. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.

8. Click OK when finished.

The screenshot shows a configuration window with the following elements and callouts:

- Name:** Not Configured
- Destination:** Bambuser (Callout: Select a CDN partner)
- Encoding:** YouTube 720p60 Intel QuickSync (6000 Kbps) (Callout: Select an encoder)
- Username:** (Callout: Enter user name)
- Authenticate:** (Callout: Click Authenticate and enter password)
- Channel:** (Callout: Select Channel)
- Refresh:** (Callout: Click Refresh (optionally))
- Bitrate:** 6128 k
- Location:** (Callout: Enter delay (optionally))
- Stream Delay:** 0 seconds (Callout: Enter delay (optionally))
- OK** and **Cancel** buttons (Callout: Click OK)

The window also features a green square logo with a white 'b' and a 'Sign Up' link below it.

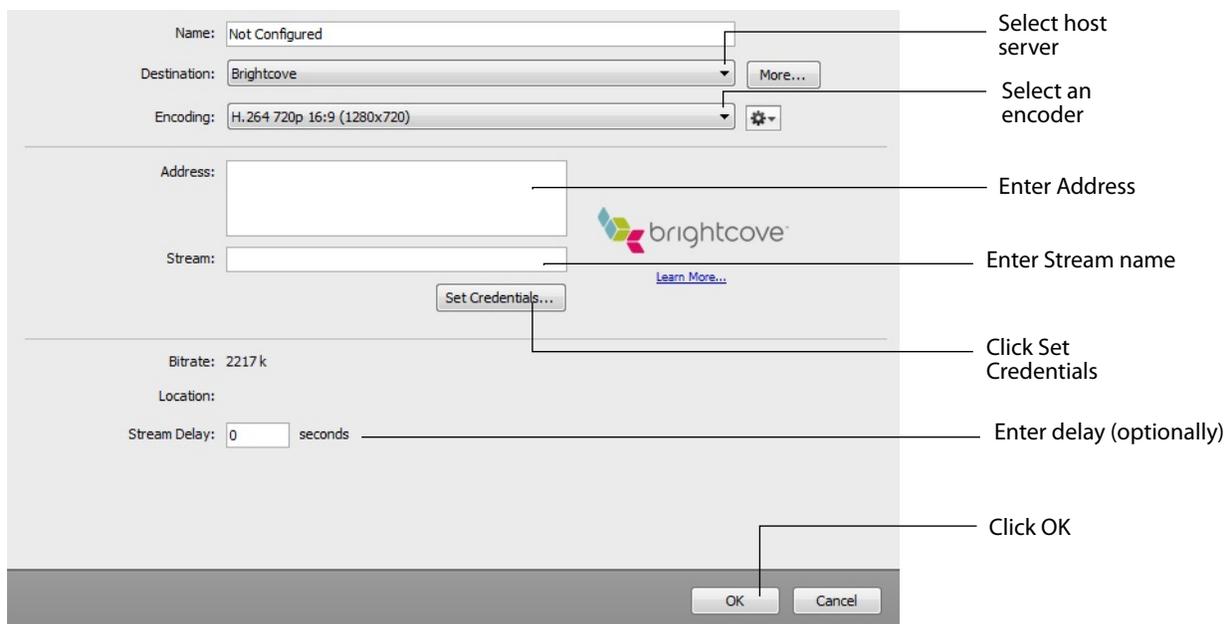
Azure Media Services, Brightcove, Limelight, Sermon.net, Verizon Digital Media Services.

To stream to one of these CDN partners, follow these steps:

1. Select a CDN partner from the Destination menu.
2. Select an encoder.
3. Enter the domain name or IP address (this is provided by the CDN partner).
4. Enter the stream name of your broadcast (this is provided by the CDN partner).
5. Click *Set Credentials* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a stream name and password, you can sign up with the CDN partner by clicking *Learn More*.

6. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
7. Click *OK* when finished.



Akamai

To stream to Akamai, follow these steps:

1. Select *Akamai* from the Destination menu.
2. Select an encoder.
3. Enter your Akamai Stream ID and Event Name.
4. Enter your Akamai Angle and Video Rate.
5. Enter your user name.
6. Click *Authenticate* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a username and password, you can sign up with Akamai by clicking the Akamai icon, or by clicking *Sign Up*.

7. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.

8. Click OK.

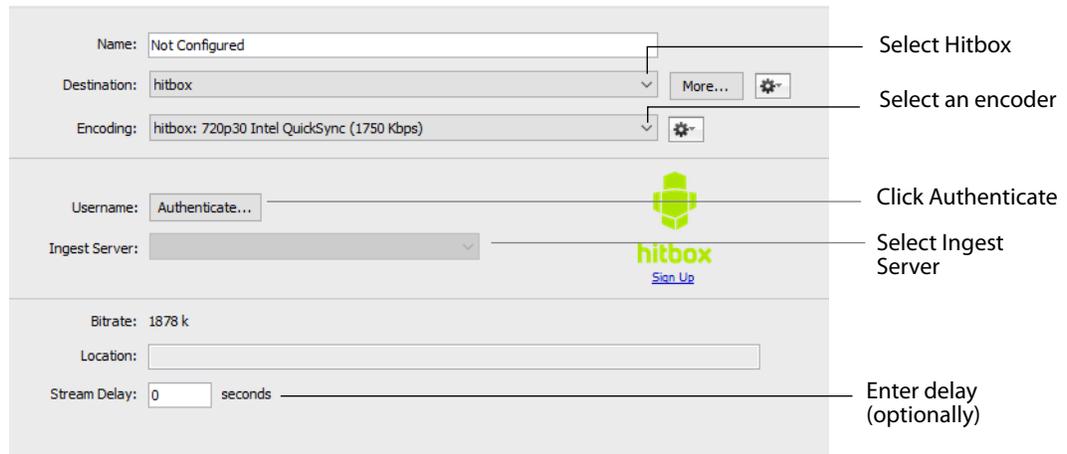
The screenshot shows the Akamai configuration window in Wirecast. The interface includes the following elements and annotations:

- Name:** Not Configured
- Destination:** Akamai (with a dropdown arrow and a 'More...' button) — *Select Akamai*
- Encoding:** Akamai: 1080p 16:9 (with a settings gear icon) — *Select an encoder*
- Stream ID:** [Text input field] — *Enter Stream ID and Event Name*
- Event Name:** [Text input field]
- Angle:** [Text input field] — *Enter angle and video rate*
- Video Bit Rate:** [Text input field]
- Username:** [Text input field] — *Enter a user name*
- Authenticate:** [Button] — *Click Authenticate and enter password*
- Sign Up:** [Link]
- Bitrate:** 4242 k
- Location:** [Text input field]
- Stream Delay:** 0 seconds — *Enter delay (optionally)*

Hitbox

To stream to Hitbox, follow these steps:

1. Select *Hitbox* from the Destination menu.
2. Select an encoder.
3. Click *Authenticate* to enter your username and password. (If you have already authenticated, a Change button will display instead).
4. . Select an Ingest Server location.
5. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
6. Click OK.

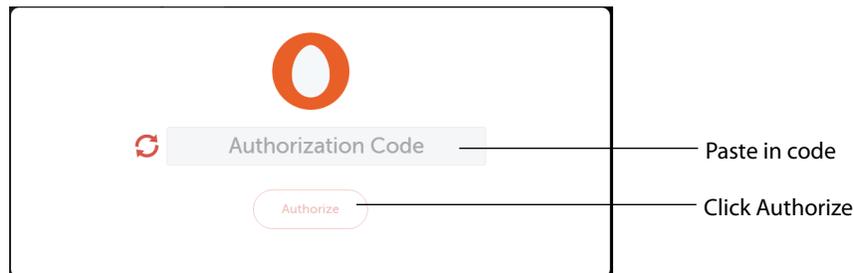


Note: If you attempt to authenticate a *hitbox.tv* account that hasn't been setup on their Website, you will encounter an error. In order to setup a live stream with *hitbox.tv*, you must login with your credentials on *hitbox.tv* and then click on the user icon in the top right corner to select *Set up your Live Stream* from the drop-down menu, and then select *Continue*.

Periscope/Twitter

To stream to Periscope/Twitter, follow these steps:

1. Select *Periscope/Twitter* from the Destination menu.
2. Select an encoder.
3. Click *Plus (+)* to enter your username and password.
4. Copy the Authorization Code and click on the link below it.
5. When the Authorization Code window displays, paste in the code and click *Authorize*.



Note: If the Authorization Code window does not display, or if an error window displays, try clearing your browser history or try using a different browser, and then sign in again.

6. Select an Ingest Server location.
7. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.

8. Click OK.

The screenshot shows a configuration interface for Periscope. At the top, there are fields for 'Name' (set to 'Not Configured'), 'Destination' (set to 'Periscope/Twitter'), and 'Encoding'. Below these is an 'Accounts' section with a dropdown menu and '+' and '-' buttons. The main area displays a large authorization code '4BPG9QUC' and the Periscope logo. Below the code, it says 'and Paste it at the following url: https://periscope.tv/auth' with a 'Sign Up' link. At the bottom, there are fields for 'Bitrate', 'Location', and 'Stream Delay' (set to '0 seconds').

Annotations on the right side of the image:

- Select Periscope
- Select an encoder
- Click Plus (+) to Sign In
- Copy Authorization Code
- Click on link
- Enter delay (optionally)

Twitch

To stream to Twitch, follow these steps:

1. Select *Twitch* from the Destination menu.
2. Select an encoder.
3. Enter your Twitch username.
4. Click *Authenticate* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a username and password, you can sign up with Twitch by clicking the Twitch icon or by clicking *Sign Up*.

5. A default path is automatically provided for the RTMP Ingest URL. Use this URL unless you have received a different one from Twitch.
6. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
7. Click *OK* when finished

The screenshot shows the following configuration options in the Wirecast interface:

- Name:** Not Configured
- Destination:** Twitch (with a dropdown arrow and a 'More...' button)
- Encoding:** Twitch 540p30 (with a dropdown arrow and a settings gear icon)
- Username:** [Empty input field] with an 'Authenticate' button next to it.
- RTMP Ingest Url:** rtmp://live.twitch/app (with a 'Find the closest ingest server' link below it)
- Bitrate:** 1596 k
- Location:** rtmp://live.twitch/app :
- Stream Delay:** 0 seconds

Annotations on the right side of the interface:

- Select Twitch (points to Destination)
- Select Encoder (points to Encoding)
- Enter Username (points to Username input)
- Click Authenticate and enter password (points to Authenticate button)
- Enter delay (optionally) (points to Stream Delay input)

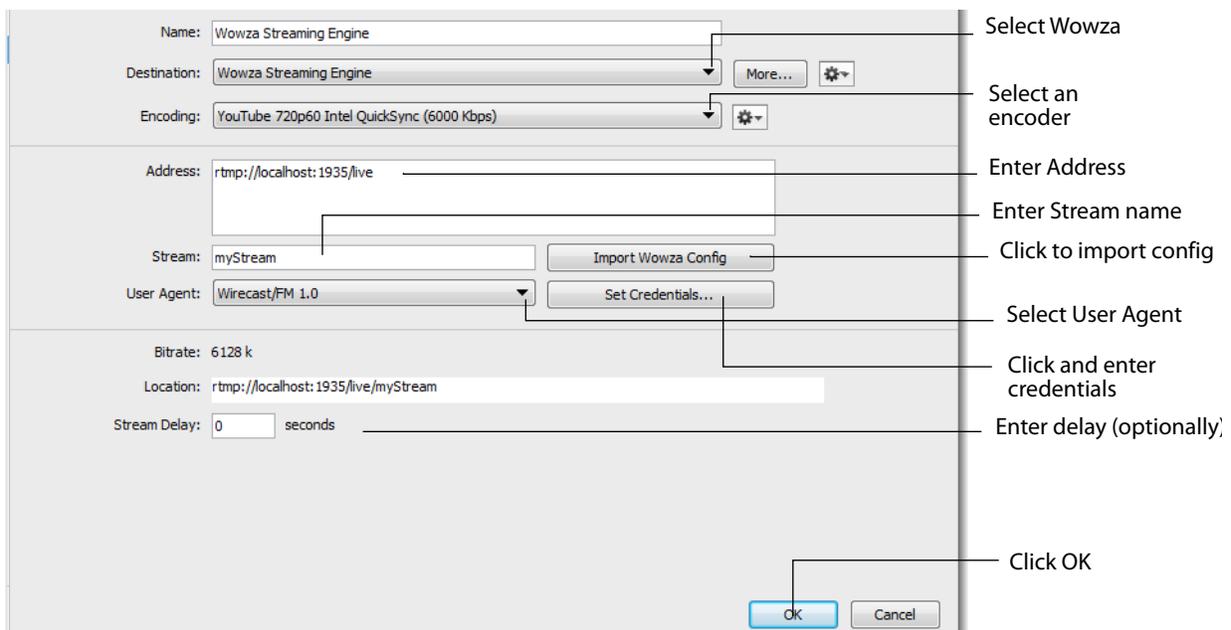
Wowza Streaming Engine.

To stream to Wowza Streaming Engine, follow these steps:

1. Select Wowza Streaming Engine from the Destination menu.
2. Select an encoder.
3. Enter the domain name or IP address (this is provided by the CDN partner).
4. Enter the stream name of your broadcast (this may be provided by the CDN partner).
5. Click Import Wowza Config to import a Wowza configuration to use.
6. Select User Agent. Default is Wirecast/FM1.0.
7. Click *Set Credentials* to enter your password and generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a stream name and password, you can sign up Wowza.

8. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
9. Click *OK* when finished.



Zixi

To stream to Zixi, follow these steps:

1. Select *Zixi* from the Destination menu.
2. Select an encoder.
3. Enter Zixi connection information.
4. Enter your Zixi channel name and password.
5. Click *apply* to generate the RTMP URL. You only need to do this one time because Wirecast stores the channel information for future streams. The default RTMP port is 1935. You may need to configure your firewall to enable connections on this port.

Note: If you do not have a username and password, you can sign up with Zixi by clicking the Zixi icon, or by clicking *Sign Up*.

6. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.
7. Click *OK*.

The screenshot shows the Zixi configuration window with the following fields and annotations:

- Name:** Not Configured
- Destination:** Zixi (with a "More..." button and gear icon) — *Select YZixi*
- Encoding:** H.264 720p 16:9 (1280x720) (with a gear icon) — *Select an encoder*
- Broadcaster Address:** [Empty text box] — *Enter Zixi connection info*
- Broadcaster Port:** 2088
- Latency [milliseconds]:** 4000
- Channel Name:** [Empty text box] — *Enter Channel Name and Password*
- Password:** [Empty text box] — *Enter Channel Name and Password*
- Apply** button — *Click Apply*
- Bitrate:** 2217 k
- Location:** [Empty text box]
- Stream Delay:** 0 seconds — *Enter delay (optionally)*

The Zixi logo is displayed in the center of the window, with a "Sign Up" link below it.

Facebook Live

To stream to Facebook, follow these steps:

1. Select *Facebook Live* from the Destination menu.
2. Select an encoder from the *Encoding* menu.

Note: If you change the encoding settings while streaming to Facebook, an error will occur. The encoder settings are set by Facebook.

3. Click *Authenticate and Login to Facebook*. If you are already logged into Facebook, you can click the *Change* button to login to a different Facebook account.
4. Select *Go Live Now* or *Schedule for Later* from the Schedule menu. If you select *Schedule for Later*, Select a Start Date and a Time.

Screenshot of the Facebook Live scheduling interface. The 'Schedule:' dropdown is set to 'Schedule for Later'. The 'Start Date:' dropdown is open, showing 'Go Live Now' and 'Schedule for Later' options. The 'Time' dropdown is set to '11:00am'. Below these are radio buttons for 'Post To:' with options 'Pages', 'Profile', 'Groups', and 'Events' (selected), and a checkbox for 'Show verified pages only'.

5. Select *Pages*, *Profile*, *Groups*, or *Events* from the Post To menu. Click *Refresh* to refresh the page list. If planning to use co-branded content, check the *Show verified pages only* checkbox to filter out all non-verified pages. Click *Advanced Options* to setup co-branding.
6. Enter a Title and a Description.
7. If you selected to post to a *Profile*, select also a level of Privacy: *Public*, *Friends*, or *Only Me*.

8. **Places** Puts the live stream on the *Facebook Live Map* and enables everyone to see where people are streaming from.

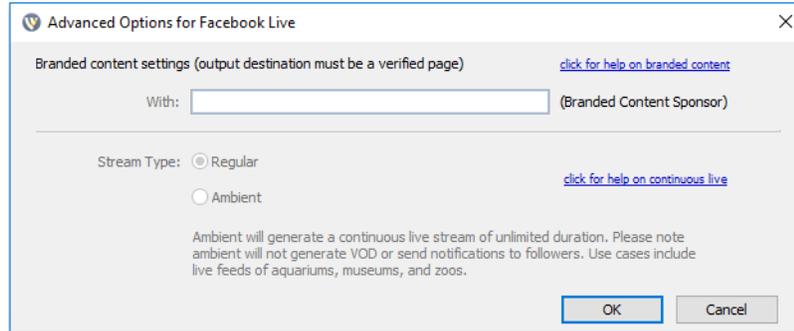


- **Create** If you selected *Go Live Now* from the Schedule menu, click *Create* to start an event on Facebook.
- **Schedule on Facebook** If you selected *Schedule for Later* from the Schedule menu, click *Schedule on Facebook* to schedule an event on Facebook at the date and time you have chosen.

Note: When Scheduling events on Facebook you must start the broadcast within ten minutes after the designated start time. Otherwise, the event will be ended by Facebook.

- **Update Event** If you selected a previously scheduled event from the Schedule menu, you change the Date, Time, Title, and Description and click *Update Event*.
- **Delete Event** If you wish to delete a previously scheduled event, select that event from the Schedule menu and click *Delete Event*.

- **Advanced Options** Click *Advanced Options* to make advanced settings.



- **With** Facebook permits users with a verified page (blue check mark) to select a sponsor for branded content within their posts. When the user selects a verified page, they will see a blue check mark badge next to the page selection menu and gain access to the With field. Typing in the With field brings up the same results as you might see when following a normal browser based workflow. Branded content is only supported for *Pages* and is disabled for Groups and Events. Additional information about Branded content restrictions can be found at:
<https://developers.facebook.com/docs/graph-api/advanced/branded-content>.
 - **Stream Type** Select a stream type: *Regular* or *Ambient*. Ambient generates a continuous live stream of unlimited duration.
9. Optionally, enter a Stream Delay value. This provides a time buffer between your live stream from Wirecast and the actual broadcast itself. You can set the delay from 0 to 300 seconds (5 minutes). However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay.

Note: If you do not have a username and password, you can sign up with Facebook by clicking the Facebook icon, or by clicking *Sign Up*.

10. Click OK.

The screenshot shows a configuration window for streaming to Facebook Live. The interface is divided into several sections:

- General Settings:** Name (Not Configured), Destination (Facebook Live), and Encoding (Default: 720p30 (2Mbps) x264 H.264). Annotations point to these fields with the text: "Select facebook", "Select an encoder", and "Select an encoder".
- Authentication and Schedule:** Username (Authenticate...), Schedule (Go Live Now), and a Facebook logo with a "Sign Up" link. Annotations include: "Click Authenticate and login to Facebook" and "Select Schedule".
- Post To:** Radio buttons for Pages, Profile, Groups, and Events, plus a checkbox for "Show verified pages only". A dropdown menu and a "Refresh" button are also present. An annotation says: "Select 'Post To' destination and page branding".
- Post Content:** Title, Description, Privacy (Public), and Places fields. A "Create" button and an "Advanced Options..." button are at the bottom. An annotation says: "Enter Facebook information" and "Select Privacy and Places".
- Advanced Settings:** Bitrate (2378 k), Location, and Stream Delay (0 seconds). An annotation says: "Enter delay (optionally)".

Note: You cannot stream to any other destination when Facebook is active.

YouTube

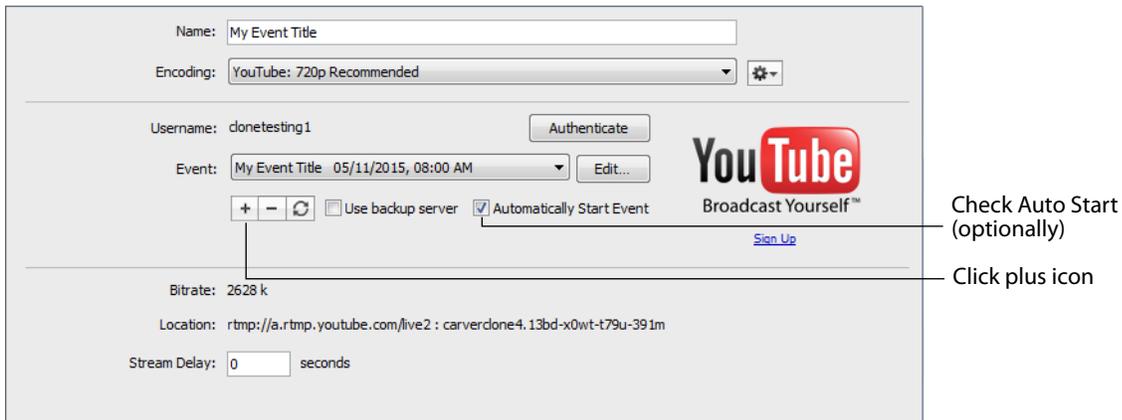
Note: Custom encoders cannot be used to stream to YouTube. They may only be used to encode a recording to disk.

To stream to YouTube, follow these steps:

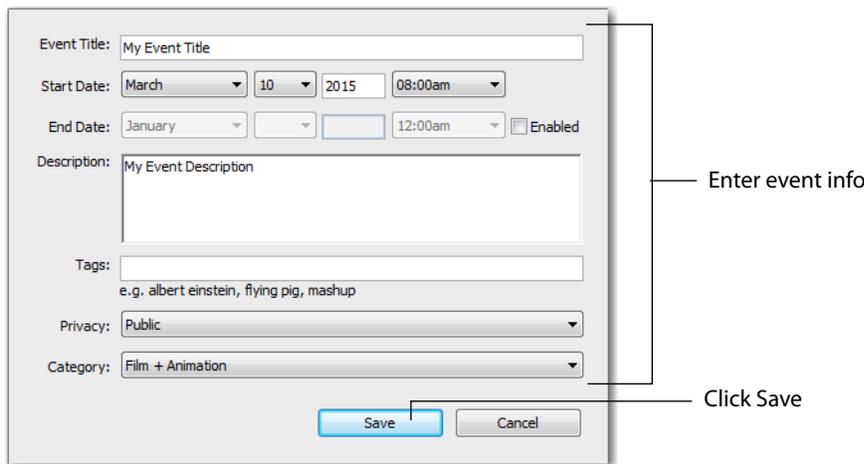
1. Log into your YouTube account using your browser.

Note: If you do not have a YouTube account, click *Sign Up* (or go to www.youtube.com).

2. Check (optionally) *Automatically Start Event* to automatically start your event on YouTube when you start streaming. Click the plus (+) icon to add a new event.

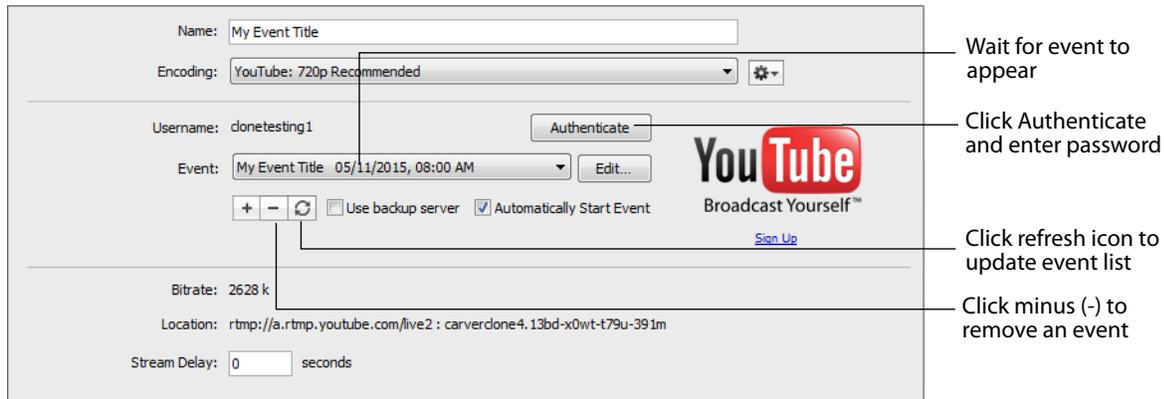


3. Enter all of your event information and click *Save*.



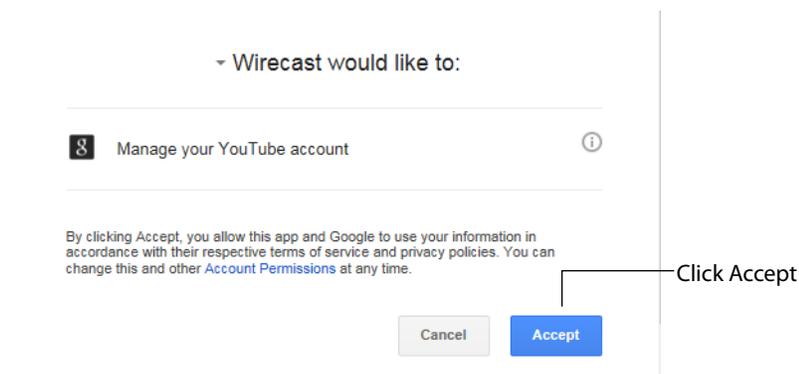
4. When the event you created appears in the Event menu box, you can (optionally), enter a Stream Delay value. This provides a time buffer between your live stream

from Wirecast and the actual broadcast itself. You can set the delay from 0 to 999 seconds. However, greater delays require greater memory use. The amount of memory used is displayed when you enter the amount of delay. You can also click the Refresh icon to update the event menu list, and you can click the minus icon (-) to remove a selected event. Click *Authenticate* when you are finished.

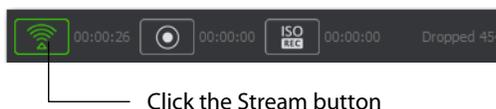


Note: If you are not already signed in, a browser is launched enabling you to sign into your YouTube account. Enter your account information and click *Sign In*.

5. When the permission window displays, click *Accept* to authenticate your account.



6. Click the *Stream* button to start streaming.

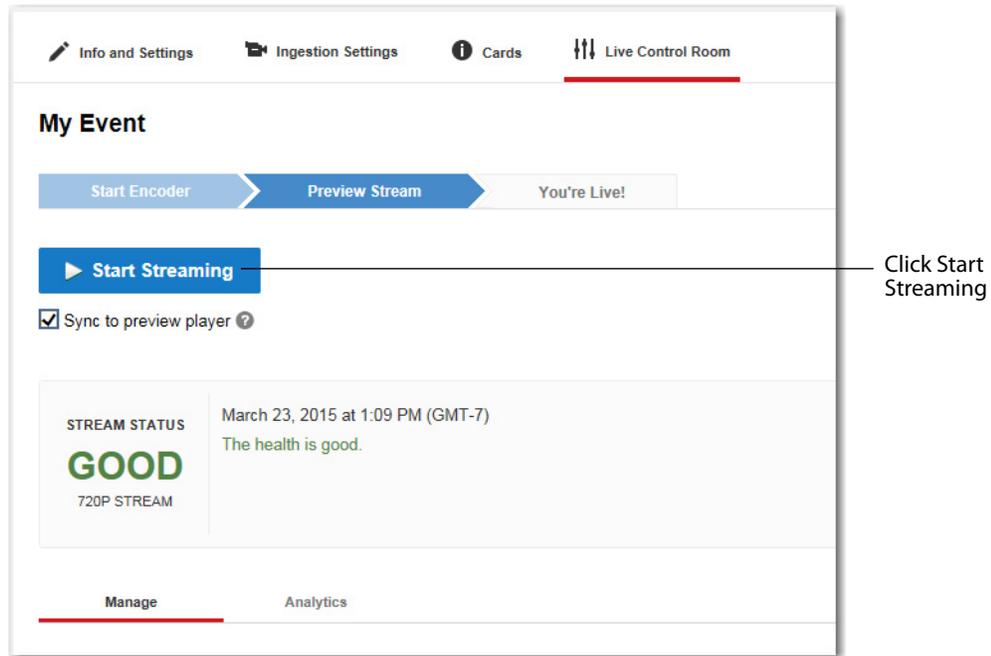


7. If you did not check the *Automatically Start Event*, then you will have to start your event manually. To do this, select *Output > Control Room* to bring up the YouTube Control Room in a browser. Click the *Preview* button, and then click the play icon in

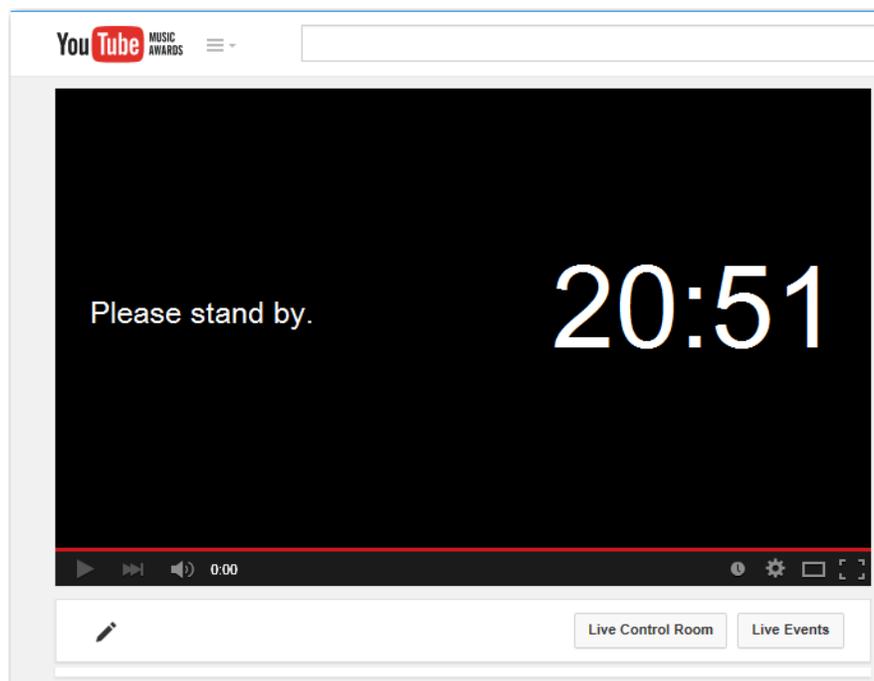
the preview window to see your stream. (It may take some time for the preview display to show your stream).

The screenshot shows the YouTube Live Control Room interface. At the top, there are navigation tabs: 'Info and Settings', 'Ingestion Settings', 'Cards', and 'Live Control Room' (which is selected and underlined in red). Below the tabs is the 'My Event' section, which contains three buttons: 'Start Encoder', 'Preview Stream', and 'You're Live!'. The 'Preview Stream' button is highlighted with a blue background and a white play icon. A line points from this button to the text 'Click the Preview button'. Below the buttons is a checkbox labeled 'Sync to preview player' with a question mark icon. Underneath is a 'STREAM STATUS' box showing 'GOOD' in green, '720P STREAM', and the date 'March 23, 2015 at 1:09 PM (GMT-7)' with the message 'The health is good.' Below the status box are 'Manage' and 'Analytics' tabs. The main area is labeled 'PREVIEW' and contains a large video player with a grey background and a central play button. A line points from this play button to the text 'Click the play icon'. At the bottom of the video player, there is a progress bar showing '0:00' and various control icons.

8. After you have previewed your stream, click *Start Streaming*.



9. It may take some time for your stream to actually go live as a broadcast, but when it does you can view it by selecting *Output > Active Broadcast*, which opens the YouTube active broadcast window in a browser. If your broadcast has been scheduled for a future time, a standby window with a count down timer will be displayed.

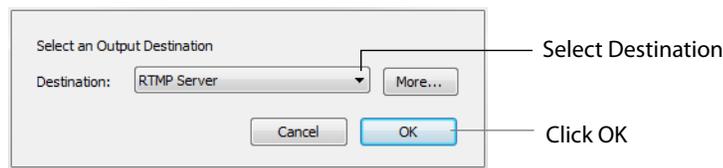


10. Select *Output > VOD of Last Broadcast* to open a YouTube page containing the recording of the last completed broadcast. You may need to wait for the recording to finish processing if it does not begin playing immediately.

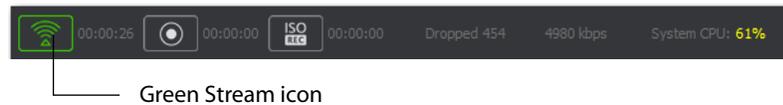
To stream your presentation, click the *Stream* button at the top of the Main window.



If you have not already selected a destination and logged into it, a dialog box displays. Select a destination, log in when asked to do so, then click OK.



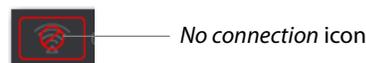
The Stream icon will blink until a connection is made. Once you are connected the Stream icon turns green. If you cannot connect an error message will display.



Connection strength is indicated by how many bars are displayed in the Stream icon. Fewer bars indicates a weaker (slower) connection.

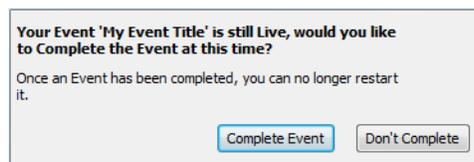


If the connection is ever broken, a *no connection* icon is displayed in place of the bars.



When the connection recovered, the *no connection* icon is replaced with the green bars.

Click *Stream* again to stop streaming. You can also record your broadcast by clicking *Record*. When you stop streaming, if you

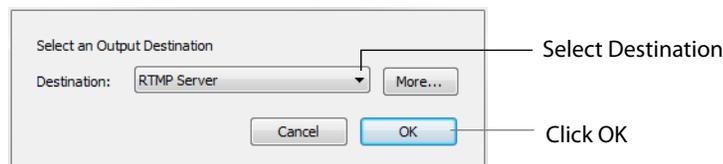


Streaming

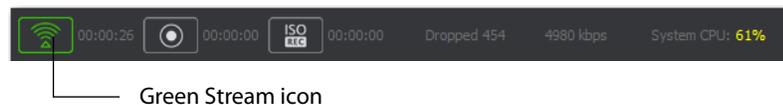
You can stream your broadcast to your service provider. To do this, click the *Stream* button at the top of the Main window. You can also record your streaming by clicking the Record button, or start an ISO Recording by clicking the ISO Record button.



If you have not already selected a destination and logged into it, a dialog box displays. Select a destination, log in when asked to do so, then click OK.



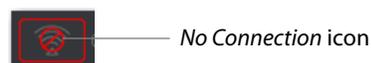
The Stream icon will blink until a connection is made. Once you are connected the Stream icon turns green. If you cannot connect an error message will display.



Connection strength is indicated by how many bars are displayed in the Stream icon. Fewer bars indicates a weaker (slower) connection. The Viewership indicator displays how many viewers are watching.

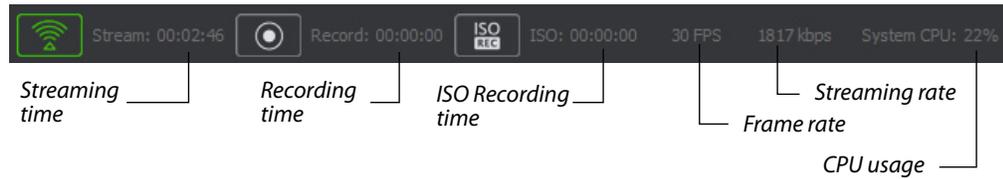


If the connection is ever broken, a *No Connection* icon is displayed in place of the bars.



When the connection recovered, the *No Connection* icon is replaced with the green bars once again.

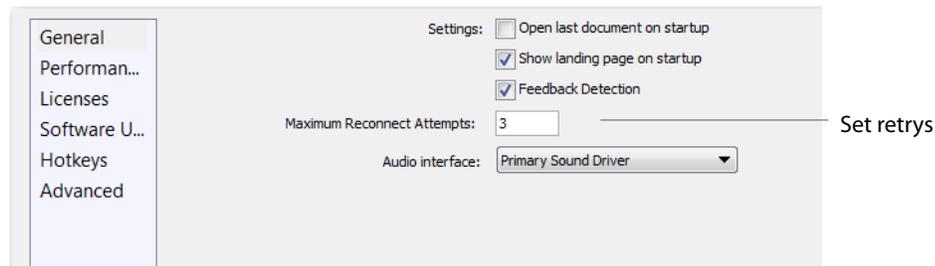
While streaming, status is displayed.



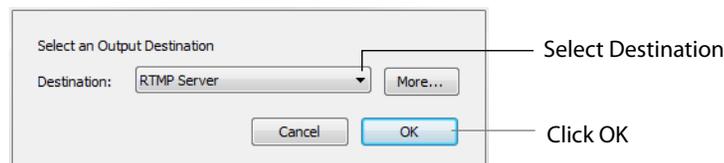
If you are streaming to Facebook, additional status is displayed on the right side of the status bar.



Wirecast attempts to reconnect. Each time reconnection is attempted, the stream icon will blink. The number of reconnection trys is set in the General Preferences (Select *File>Preferences*, then click the *General* tab).



If you have not already selected a destination and logged into it, a dialog box displays. Select a destination, log in when asked to do so, then click OK.



Record To Disk

If you want to archive your stream, you can use the Record To Disk destination.

Note: Wirecast auto-saves your Stream/recording. All formats (WMV, MOV, MP4) will be recoverable in increments of 20 seconds. Any recording less than 20 seconds is corrupted. ISO also recovers. In the case of an unexpected shutdown, the recoverable video is available in increments of one minute.

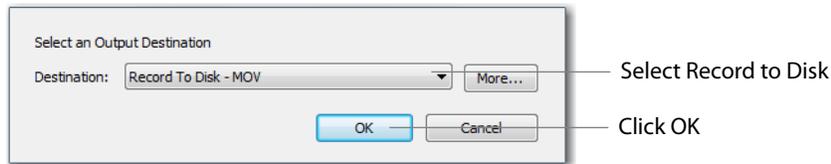
To record to disk, follow these steps:

1. Click the Record button at the top of the Wirecast Main window.

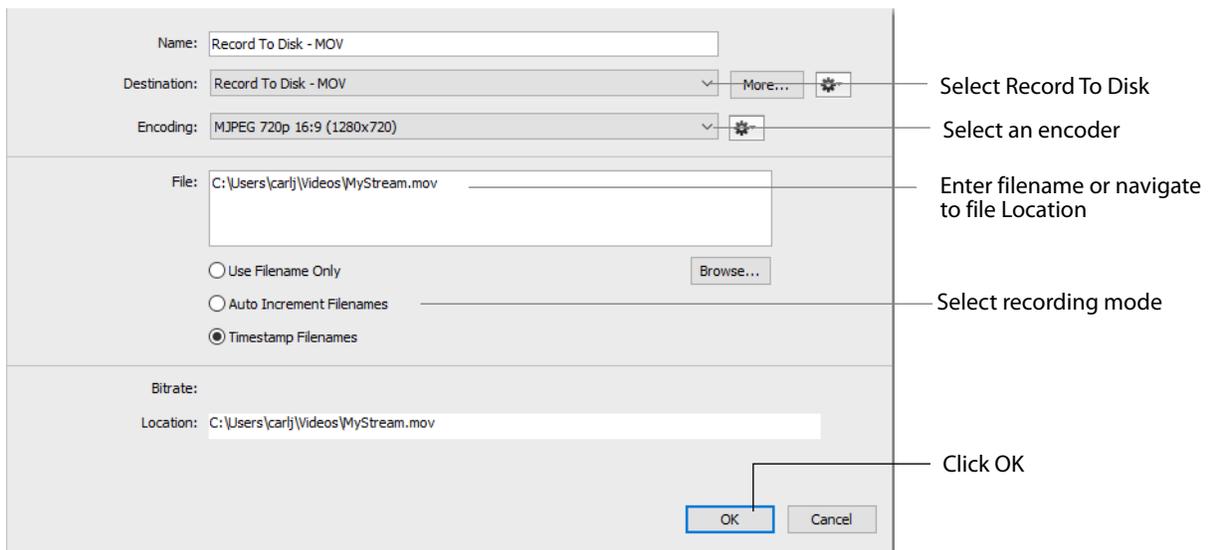
Click Record



2. When the dialog box displays, select *Record to Disk* and click *OK*.



3. When the Output Settings window displays, Select *Record To Disk* (for MP4 or Windows Media, MOV)
4. Select an encoder.
5. Click Browse or enter the path to where you want your recording located.
6. Select the recording mode: Use Filename Only, Auto Increment Filenames, or Timestamp Filenames. If you select Auto Increment Filenames, your filename will have an incremental number appended to the end of it. This causes a new file to be created every time you start recording to disk, otherwise your previous file is overwritten (if you have selected Use Filename Only).
7. Click *OK*.



Note: When recording to disk on FAT32 formatted drives, single files cannot be larger than 4GB in size. So, recording to disk on a FAT32 formatted drive may result in files

that do not close properly if they exceed 4GB in size. It is recommended that you record to disk on a Windows NTFS formatted partition whenever possible.

Encoder Presets

Introduction

Wirecast supports a wide variety of encoders (also known as codecs).

An encoder is a program that compresses the audio and/or video output of Wirecast for broadcast. Without an encoder, the uncompressed data is too large to successfully broadcast across a network. This is why encoders are so important.

The settings for encoders range from simple to very complex. Because of this, Wirecast offers presets of the most common settings for encoders. This provides a starting point, reduces complexity, and enables you to experiment and adjust settings as you test your broadcast.

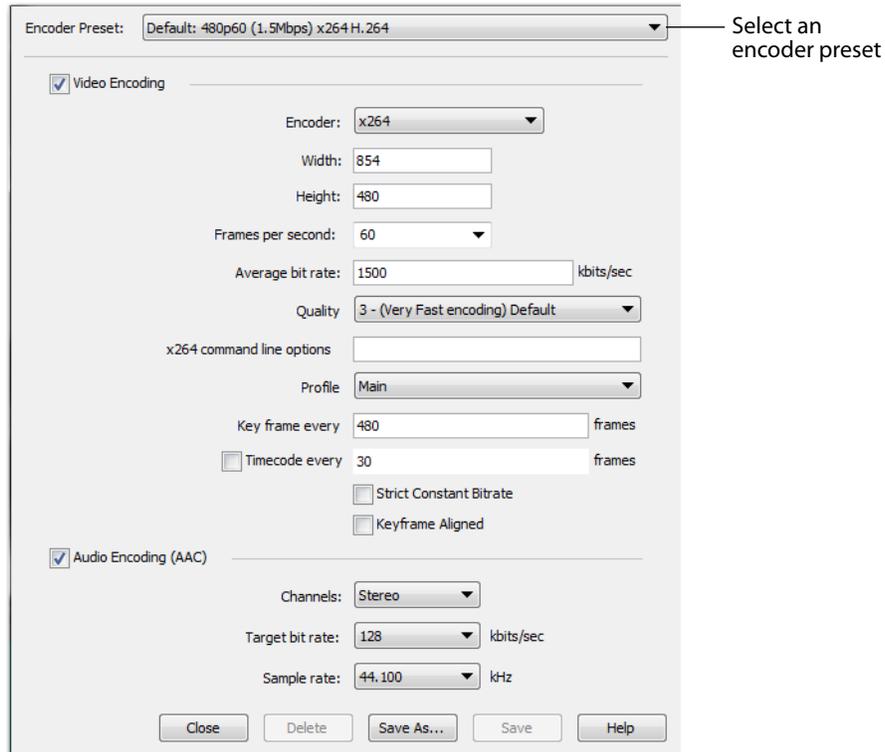
Note: Encoder Presets can also be edited from the Output Settings window. To do this select *Output > Output Settings*, click the gear icon, then choose *View Details* from the drop-down menu.

Topics

- *The Encoder Presets Window*
- *Windows Media Streaming*
- *MainConcept H.264*
- *x264*
- *ProRes*

The Encoder Presets Window

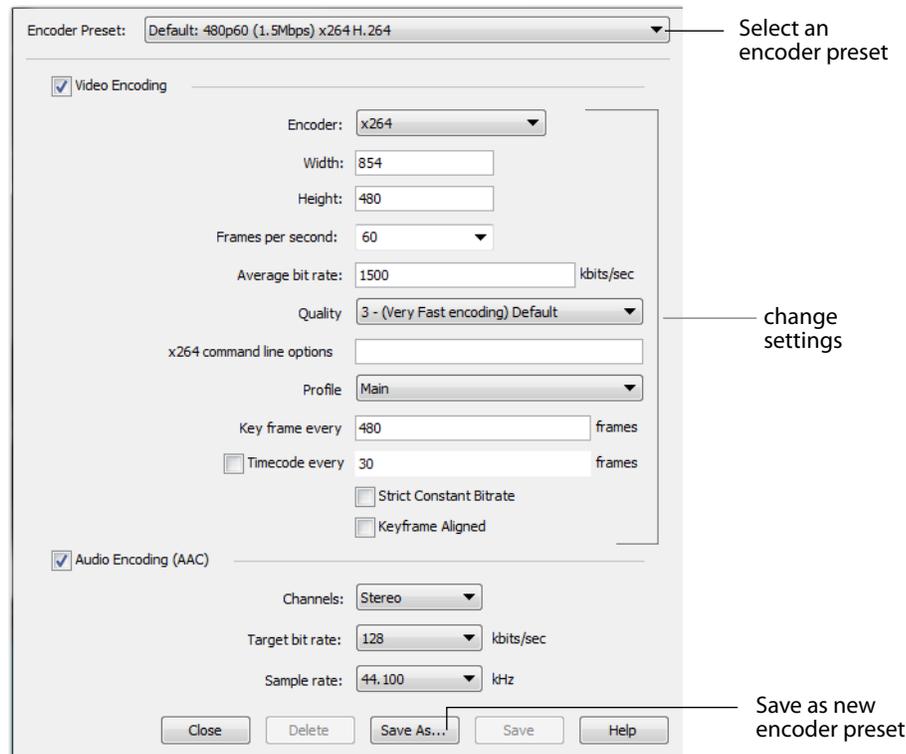
To open the Encoder Presets window, select *Window > Encoder Presets*. The Encoder Preset menu at the top of the window provides a list of encoder presets. Select a preset to edit.



Creating New Presets

The default encoder presets cannot be changed. However, you can make a copy of any preset, modify it as needed, and save it under a new name. You can refer back to the default presets at any time since they are never modified.

To create a new preset, you must make a copy of an existing preset. To do this, select an existing preset from the Encoder Presets menu that is close to what you need, change settings as needed, then click *Save As* to save the preset with a new name.



Profile Options

Many encoder presets enable you to select one of three profiles: Baseline, Main, or High.



Baseline Profile (BP) Baseline profile is primarily for low-cost applications that require additional data loss robustness. This profile is used in some video conferencing and mobile applications. It includes all features supported in the Constrained Baseline Profile, plus three additional features used for loss robustness (or for other purposes such as low-delay multi-point video stream compositing). The importance of this

profile has faded somewhat since the definition of the Constrained Baseline Profile in 2009. All Constrained Baseline Profile bitstreams are also considered to be Baseline Profile bitstreams, since these two profiles share the same profile identifier code value.

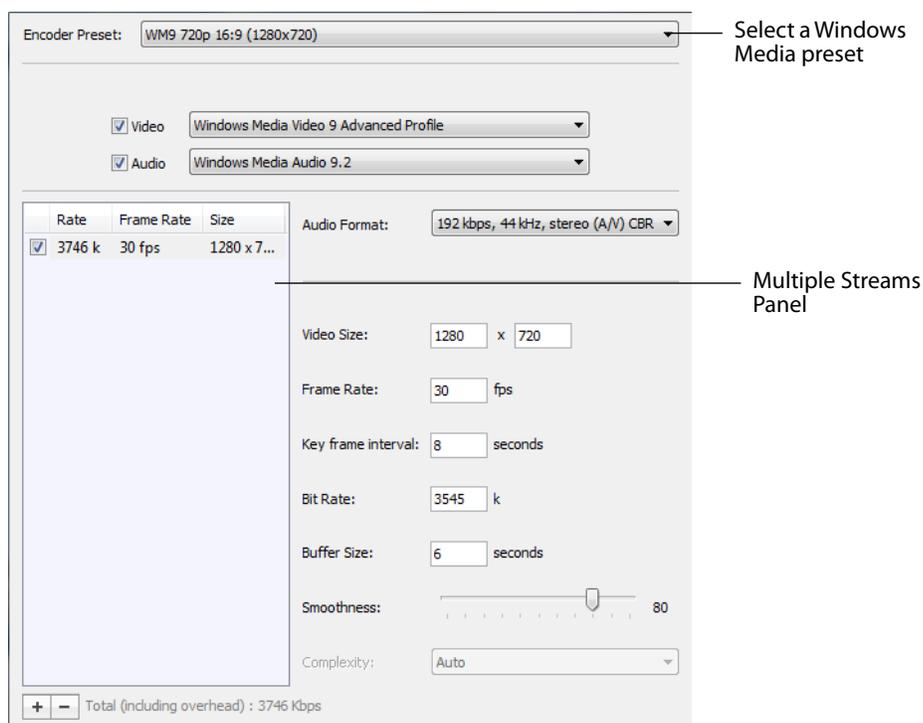
Main Profile (MP) The Main profile is used for standard-definition digital TV broadcasts that use the MPEG-4 format as defined in the DVB standard. It is not, however, used for high-definition television broadcasts, since the importance of this profile faded when the High Profile was developed in 2004 for that application.

High Profile (HiP) The High profile is the primary profile used for broadcast and disc storage applications, particularly for high-definition television applications. For example, this profile is used by the Blu-ray Disc storage format and the DVB HDTV broadcast service.

Windows Media Streaming

To modify a Windows Media encoder preset, follow these steps:

1. Open the Encoder Presets window
2. Select a Windows Media preset from the Encoder Presets menu.



3. Check the Video checkbox and select the Windows Media codec version to use.
4. Check the Audio checkbox and select the Windows Media codec version to use.
5. Use the Multiple Streams Panel (left side of window) to set up multiple simultaneous streams in a single encoder. This allows the media player receiving the stream to adjust its quality depending on the connection speed and reliability.

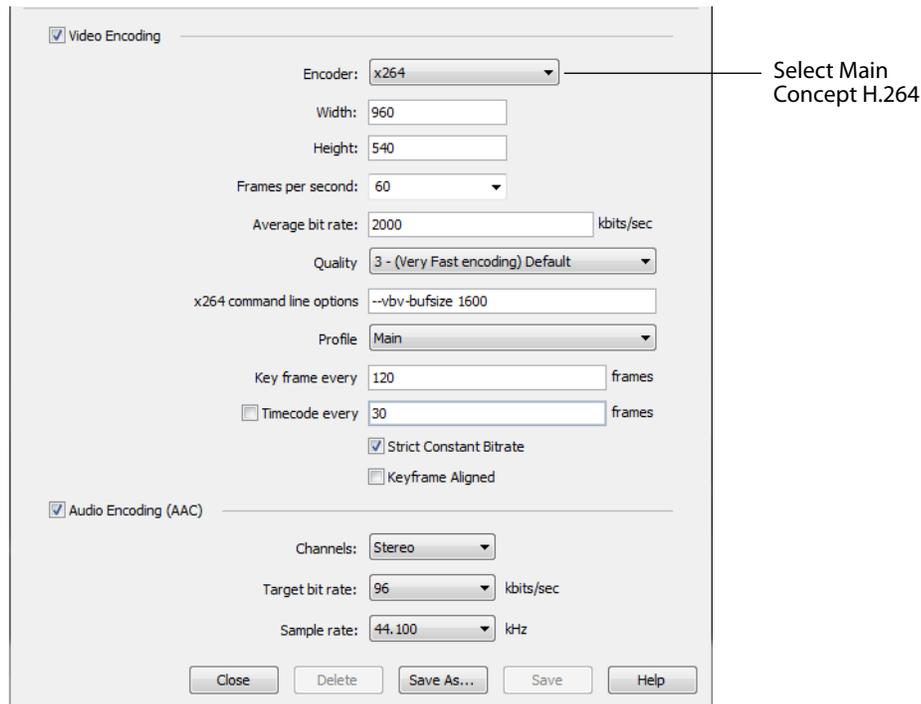
The plus and minus buttons at the bottom enable you add or remove additional streams to your preset.

6. Select the Audio Format. This is a pre-configured audio encoder setting.
7. Enter the Video Size. This sets the width and height of your resulting broadcast. Every stream should have the same aspect ratio. For example, if 640x480 is used, it has an aspect ratio of 4:3. Therefore, all other streams should also have a 4:3 aspect ratio.
8. Enter the broadcast frame rate in frames per second (fps). This is a target rate and is only a goal for the encoder. It is not a guaranteed value.
9. Enter the Key Frame Interval in seconds. This controls how often the encoder makes a new keyframe. The more keyframes your broadcast has, the more bandwidth it takes (since less compression can occur). However, more keyframes means motion in your video stream is better supported.
10. Enter the bit rate in Kbits (1000 bits) per second. This is a target setting for the encoder, not a guaranteed value. Higher numbers provide better quality - lower numbers, lower quality. The connection speed of your audience is a significant factor in determining your target bit rate.
11. Set the smoothness using the slider. Video smoothness determines the trade-off between sharp images and smooth motion. Video appears smooth when objects move across the screen with non-jagged object edges. If you are dropping frames during encoding, consider decreasing video smoothness.
12. Select Complexity. Some video codecs support multiple complexity levels. Complexity level does not directly affect the bit rate of a stream, but it can affect its quality. Complexity level is a measure of the processing power needed to reconstruct the compressed data.
13. Enter the buffer size. The bit rate and quality depends on the buffer size. A larger buffer size enables more bits to be allocated for complex video. For example, if you set the buffer size to 10 seconds, the codec may choose to allocate some bytes to the first 8 seconds and the rest during the last 2 seconds. Increasing the buffer typically improves overall quality. For lower bit rates, it is recommended to increase the buffer size. For higher bit rates, increasing the buffer size has less effect.

MainConcept H.264

To modify a MainConcept H.264 preset, follow these steps:

1. Open the Encoder Presets window.
2. Select the MainConcept H.264 encoder preset from the Encoder menu.



Note: To use a newly created preset (See [Creating New Presets](#)).

3. Check the Video Encoding checkbox. When checked, the video for your broadcast is encoded. When unchecked, a blank video screen is provided. This is the preferred method of producing audio-only broadcasts.
4. Enter the Width of your broadcast video.
5. Enter the Height of your broadcast video.
6. Select the desired frames per second (fps) of your broadcast. This value is a target value for the encoder and the exact value is not guaranteed.
7. Enter the average bit rate in Kbits (1000 bits) per second. This is the target bit rate of your video. Higher numbers provide better quality. The connection speed of your audience is a significant factor in determining your target bit rate. The encoder compresses the video to approximate this target. However, at different times during your broadcast the bit rate may be higher or lower than the target rate.
8. Select an encoder profile from the Profile menu. Three profiles are provided: Baseline, Main, and High. The Baseline profile is commonly used in mobile applications. It is also used in other applications which operate with limited

processing power, storage capacity, and/or bandwidth. The Main profile is appropriate for general-purpose applications of broadcast media, such as high-bandwidth Internet broadcasting. The High profile provides the highest broadcast quality encoding.

9. **Key Frame** (optionally) allows you to enter the number of frames. A movie is a sequence of images and each image is called a frame. To compress video data, most encoders take a frame and make it a reference (also known as a key). This keyframe is sent as part of the broadcast, and all of the data after that keyframe is relative to it. The benefit of this is that the compressor only needs to send what has changed since the last keyframe. The main drawback of this is that over time it becomes harder for the encoder to distinguish the frame-difference information, especially if there is a lot of motion in the video. Another drawback is if your viewer's computer misses a keyframe, the video is distorted until the next keyframe is sent. However, you can control how often the encoder makes a new keyframe by setting the number of frames. The more keyframes you broadcast, the more bandwidth required and less compression, but results in better quality video.
10. **Check** (optionally) the **Timecode Every** checkbox and enter the number of frames between timecodes. Wirecast can generate timecodes embedded in the flash stream. If a frames value of zero is entered, the timecode is never sent. Wirecast sends metadata along with the frames. This data looks like an ONFI call. Various timecodes and timestamps are also sent with the stream.
11. **Check** (optionally) **Strict Constant Bitrate**. When checked, it forces the Average bit rate (see item 8 above) to maintain the exact bit rate entered. CBR pads the data (when necessary) to meet exact bitrate specified. Disabling CBR can result in slightly improved quality and decrease file size, but at the cost of greater bitrate fluctuations which could prove troublesome for certain streaming destinations. Selecting this option for recording is not recommended because it can result in decreased quality and larger files, with no real benefit.
12. **Check** (optionally) **Keyframe aligned**. When checked, it facilitates adaptive bitrate streaming by ensuring that keyframes from multiple streams are in sync, along with the keyframes timestamp, DTS and PTS values. But this is true only if those other streams also have the option turned on and have the same keyframe interval. To accomplish this, Wirecast disables scene detection and manually inserts the keyframe at the exact keyframe interval specified. Therefore, to ensure quality and smooth switching in the player, the keyframe interval should be in the 1 to 4 second range. When **Keyframe Aligned** is enabled, absolute timestamp is also enabled.
13. **Check** (optionally) the **Audio Encoding (AAC)** checkbox. When checked, the audio for your broadcast is included. When unchecked, audio is absent. This is the preferred method of producing video-only broadcasts because the presence of silent audio uses bandwidth.
14. **Select** the number of channels: **Mono** or **Stereo**. Mono uses less bandwidth than stereo, but stereo is more pleasing to the listener.
15. **Select** the audio bit rate, in Kbits (1000 bits) per second, from the **Target Bit Rate** menu. This is the target bit rate of your audio. Higher numbers provide better quality. The connection speed of your audience is a significant factor in

determining your target bit rate. The encoder compresses the audio to approximate this target. However, at different times during your broadcast the bit rate may be higher lower than the target rate. The total broadcast bit rate is a function of video bit rate plus audio bit rate.

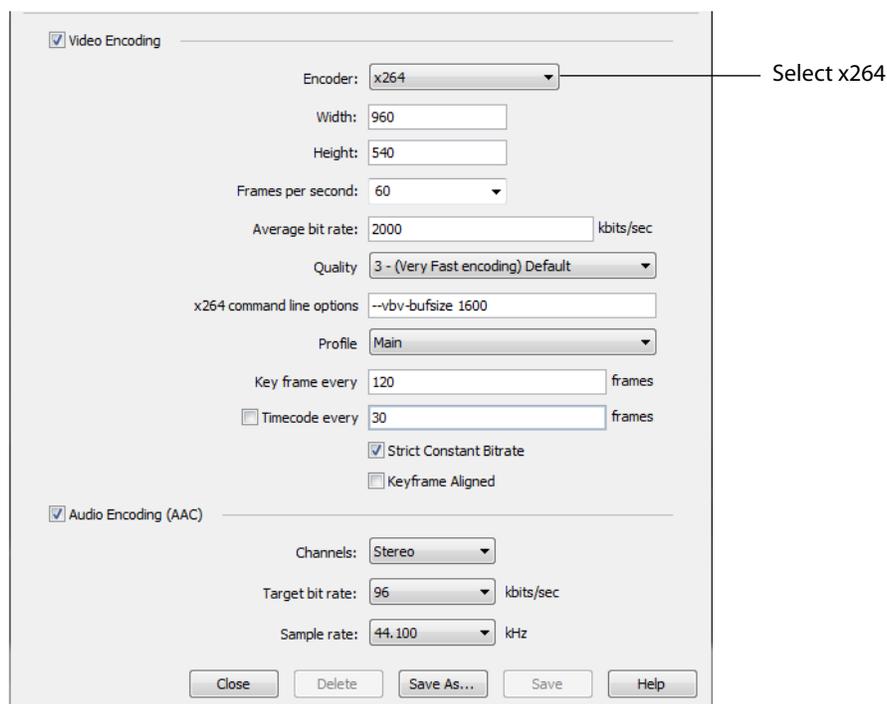
16. Select the audio sample rate, in kHz (1000 Hz) per second, from the Sample Rate menu. This value specifies how many thousands of times per second to sample the audio in the broadcast. Higher values provide better quality sound, but at greater bandwidth.
17. Click Save to save your settings.

x264

Note: The x264 implementation of the H.264 standard results in better quality and lower CPU usage for any given bitrate, but at the cost of higher memory usage. The default implementation is based on the MainConcept codec and uses less memory.

To modify an x264 preset, follow these steps:

1. Open the Encoder Presets window.
2. Select an x264 from the Encoder menu.



Note: To use a newly created preset (See [Creating New Presets](#)).

3. Check the Video Encoding checkbox. When checked, the video for your broadcast is encoded. When unchecked, a blank video screen is provided. This is the preferred method of producing audio-only broadcasts.
4. Enter the Width of your broadcast video.
5. Enter the Height of your broadcast video.
6. Select the desired frames per second (fps) of your broadcast. This value is a target value for the encoder and the exact value is not guaranteed.
7. Enter the average bit rate in Kbits (1000 bits) per second. This is the target bit rate of your video. Higher numbers provide better quality. The connection speed of your audience is a significant factor in determining your target bit rate. The encoder compresses the video to approximate this target. However, at different times during your broadcast the bit rate may be higher or lower than the target rate.
8. Select encoding quality (*Ultra fast* to *Very slow* encoding). Slower encoding results in better quality.
9. In the *x264 command line options* edit box, enter any command line options you want included.
10. Select an encoder profile from the Profile menu. Three profiles are provided: Baseline, Main, and High. The Baseline profile is commonly used in mobile applications. It is also used in other applications which operate with limited processing power, storage capacity, and/or bandwidth. The Main profile is appropriate for general-purpose applications of broadcast media, such as high-bandwidth Internet broadcasting. The High profile provides the highest broadcast quality encoding.
11. Key Frame (optionally) allows you to enter the number of frames. A movie is a sequence of images and each image is called a frame. To compress video data, most encoders take a frame and make it a reference (also known as a key). This keyframe is sent as part of the broadcast, and all of the data after that keyframe is relative to it. The benefit of this is that the compressor only needs to send what has changed since the last keyframe. The main drawback of this is that over time it becomes harder for the encoder to distinguish the frame-difference information, especially if there is a lot of motion in the video. Another drawback is if your viewer's computer misses a keyframe, the video is distorted until the next keyframe is sent. However, you can control how often the encoder makes a new keyframe by setting the number of frames. The more keyframes you broadcast, the more bandwidth required. The result is less compression but better quality video.
12. Check (optionally) Strict Constant Bitrate. When checked, it forces the Average bit rate (see above) to maintain the exact bit rate entered. CBR pads the data (when necessary) to meet exact bitrate specified. Disabling CBR can result in slightly improved quality and decrease file size, but at the cost of greater bitrate fluctuations which could prove troublesome for certain streaming destinations. Selecting this option for recording is not recommended because it can result in decreased quality and larger files, with no real benefit.
13. Check (optionally) Keyframe aligned. When checked, it facilitates adaptive bitrate streaming by ensuring that keyframes from multiple streams are in sync, along with the keyframes timestamp, DTS and PTS values. But this is true only if those other

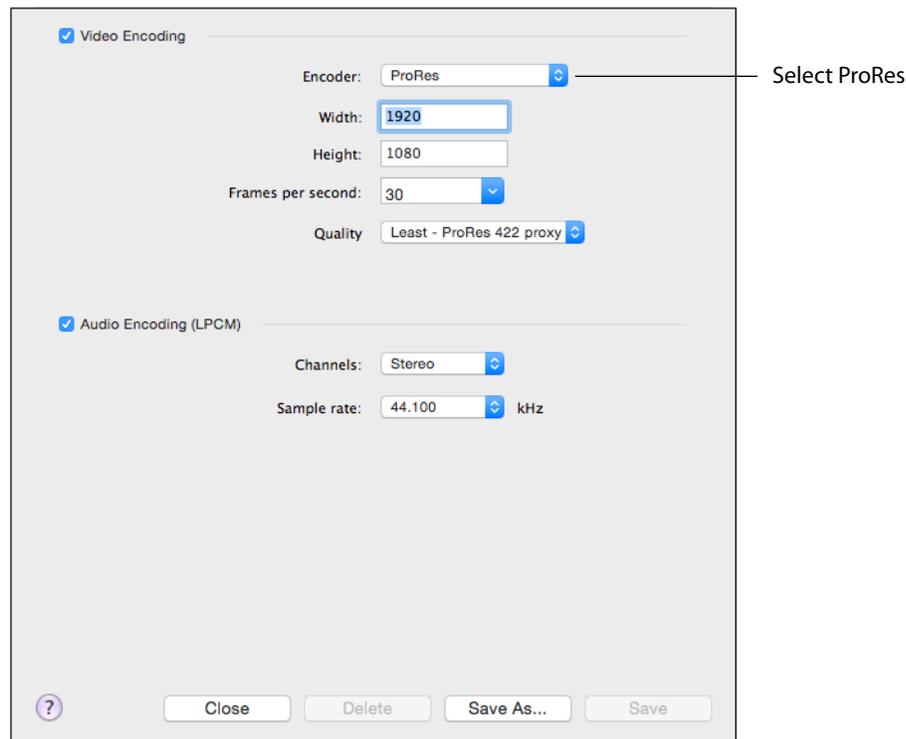
streams also have the option turned on and have the same keyframe interval. To accomplish this, Wirecast disables scene detection and manually inserts the keyframe at the exact keyframe interval specified. Therefore, to ensure quality and smooth switching in the player, the keyframe interval should be in the 1 to 4 second range. When Keyframe Aligned is enabled, absolute timestamp is also enabled.

14. Check (optionally) the Timecode Every checkbox and enter the number of frames between timecodes. Wirecast can generate timecodes embedded in the flash stream. If a frames value of zero is entered, the timecode is never sent. Wirecast sends metadata along with the frames. This data looks like an ONFI call. Various timecodes and timestamps are also sent with the stream.
15. Check (optionally) the Audio Encoding (AAC) checkbox. When checked, the audio for your broadcast is included. When unchecked, audio is absent. This is the preferred method of producing video-only broadcasts because the presence of silent audio uses bandwidth.
16. Select the number of channels: Mono or Stereo. Mono uses less bandwidth than stereo, but stereo is more pleasing to the listener.
17. Select the audio bit rate, in Kbits (1000 bits) per second, from the Target Bit Rate menu. This is the target bit rate of your audio. Higher numbers provide better quality. The connection speed of your audience is a significant factor in determining your target bit rate. The encoder compresses the audio to approximate this target. However, at different times during your broadcast the bit rate may be higher or lower than the target rate. The total broadcast bit rate is a function of video bit rate plus audio bit rate.
18. Select the audio sample rate, in kHz (1000 Hz) per second, from the Sample Rate menu. This value specifies how many thousands of times per second to sample the audio in the broadcast. Higher values provide better quality sound, but at greater bandwidth.
19. Click Save to save your settings.

ProRes

To modify a ProRes preset, follow these steps:

1. Open the Encoder Presets window.
2. Select the ProRes encoder preset from the Encoder menu.



Note: To use a newly created preset (See [Creating New Presets](#)).

3. Check the Video Encoding checkbox. When checked, the video for your broadcast is encoded. When unchecked, a blank video screen is provided. This is the preferred method of producing audio-only broadcasts.
4. Enter the Width of your broadcast video.
5. Enter the Height of your broadcast video.
6. Select the desired frames per second (fps) of your broadcast. This value is a target value for the encoder and the exact value is not guaranteed.
7. Set the quality of your encoding at high, medium, or low. Higher quality results in greater CPU usage.
8. Check (optionally) the Audio Encoding (AAC) checkbox. When checked, the audio for your broadcast is included. When unchecked, audio is absent. This is the preferred method of producing video-only broadcasts because the presence of silent audio uses bandwidth.

9. Select the number of channels: Mono or Stereo. Mono uses less bandwidth than stereo, but stereo is more pleasing to the listener.
10. Select the audio sample rate, in kHz (1000 Hz) per second, from the Sample Rate menu. This value specifies how many thousands of times per second to sample the audio in the broadcast. Higher values provide better quality sound, but at greater bandwidth.
11. Click Save to save your settings.

Making Great Broadcasts

Introduction

These topics provide helpful information about how to prepare for creating great presentations.

Topics

- *Overview*
- *High Quality Audio*
- *Good Lighting*
- *Broadcast Settings*

Overview

There are many ways to make a good live event even better. But this appendix focuses on two main things to remember about video streaming:

- **High Quality Audio Input** Great looking video with poor audio input appears unprofessional.
- **Good Lighting** Poor lighting can ruin an otherwise excellent live event. If you are doing chroma keying, this may become the most important part of your setup.

When video is saved to disk or sent over the network, it needs to be compressed. The compression process is done by encoders (codecs) which are optimized to work with clean input data. This means that if the audio or video is muddy to start with, it remains muddy after compression. Some codecs may even highlight poor input because the algorithm is built to look for differences.

Your goal should be to give the best possible quality audio and video to the compression process as possible. This means making sure what you see in the Live area is the best possible quality because Wirecast takes exactly what you see and sends it to the codecs.

High Quality Audio

Audio has an artistic aspect to it. You can make a great live event even better by remembering to focus on a few details. Here are some suggestions on producing clean audio.

- **Use a Good Microphone** Though this may sound obvious, a good microphone can make a huge difference. Most DV cameras have an audio input for an external microphone. Use this, whenever possible, instead of the built-in microphone that comes with the camera. Built-in microphones are usually not good quality and tend to pick up hum from the electronics inside the camera. Even when it is not a great microphone, an external microphone almost always sound better.
- **Use a Microphone Splitter** If you are doing an interview with one camera, you can use two microphones with a splitter (less than \$5). This often gives better results than one omni-directional microphone at a distance. You can also use a dual lapel microphone with a splitter.
- **Position the Microphone Properly** Place any microphone as close to the sound source as possible, even when using omni-directional microphones, because sound volume decreases greatly the farther away the microphone is placed. Stronger signals coming into the microphone results in better quality.
- **Use Lapel Microphones** Even inexpensive (less than \$20) lapel microphones can make a huge difference because it places the microphone much closer to the person speaking.
- **Control Environmental Noise** If a chair squeaks, use a different one. If you have a wood floor and you can hear people shuffling their feet as they talk, put down a rug. Do whatever it takes to keep noise at a minimum. Microphones pick up everything.

Good Lighting

Do not underestimate the power of lighting. When an event is shot outdoors, a great deal of attention goes into lighting. For professionals, lighting is viewed as an artistic task. Many people make their living controlling lighting, so there is a lot to it. Here are a few suggestions to help you obtain reasonably good lighting:

- If you are using only one lighting source, do not shine it directly on your subject. You should diffuse the light by bouncing it off of a wall or by shining it through opaque material.
- Avoid deep shadows. Make sure you fill all areas of your subject with light. Sometimes this requires adjusting the light to bounce off a different wall or use two lights. Placing a light low and another one high is often a good way to light evenly.
- Do not light too evenly. If you evenly light a set, you may actually be worse off than not lighting the set at all. Take a sample shot and see if it looks natural. Good lighting usually has a little more light coming from above than any other direction. You should very rarely light just from below a subject.

- Beware of having too much light on your subject. If your subjects are people and you must use a lot of light, use make-up to compensate for the overly bright lighting. This is not necessarily a bad thing, but you must choose how much effort you want to go through to make a good live event. If your lighting balance is excellent, you can avoid using make-up on your subjects. The key in adjusting the lighting is to look at your subject and make sure they do not look washed out.
- Watch professional events and learn from them. As you watch, notice the lighting instead of watching the program. Notice how they employ the suggestions listed above.

These guidelines might seem to suggest subtle improvements, but good lighting can make an amateur video look professional and a professional video look fabulous. The important thing to remember is that one or two properly placed lights makes a huge difference in the quality of your live event.

Triangular Lighting

One advanced and very effective approach to good lighting is known as *triangular lighting* (or *three light setup*). Although this may sound complicated, it is actually quite simple. It involves setting up three lights (sometimes using natural light as one of the light sources), in a configuration that achieves a good balance. Here are the main elements of Triangular Lighting:

- **Main Light (Key Light)** This is the strongest of your lights and does most of the work. This light normally comes from one side of the camera (the left, for example) and is slightly raised. However, using just the main light results in shadowing.
- **Fill Light** This is a soft light placed directly in front of the subject. It removes shadows and fills in the image. It is usually direct and usually comes from the same direction as the camera (or just to the side and behind it). It could be, for example, placed on the same level as the head of a person you are lighting. If you use only a fill light, your subject might appear too dark. The only purpose of a fill light is to add to the main light by filling in shadows. If your key light comes from the left of your camera, your fill light should come from the right, and vice versa.
- **Back Light (Rim Light)** This light is directed from behind the subject and above it. This is the hardest light to explain, but the best way is to describe it as an accent of your subject. If you look at a typical high school yearbook picture, you will notice that the top-left (or top-right) part of each head shot has a highlight of light in it. This light is the *back light*. It is also called a *rim light* because it makes a slight rim around the edge of the head of your subject. This light normally comes from behind and above the subject, and it is focused. Make sure it is not directed at the camera.

Most serious lighting starts with these three basic lights. There are also some great Websites that describe these techniques in great detail.

Broadcast Settings

Once you have good video and audio coming into Wirecast, the final item of importance is make sure the Broadcast Settings are configured correctly for your presentation. Though there are many broadcast parameters to modify, there are three that are the most important: bandwidth, motion, and encoder settings.

Bandwidth

The first item of importance is knowing how much bandwidth is available. Bandwidth is how much data you can broadcast from your computer. This depends on the speed of your network connection and the type of connection your viewers are using. More specifically, it is the minimum speed between you and all of your viewers. For example, if you have one viewer who is using a dial-up modem, for that viewer to see good quality you must broadcast at Modem speed.

Thus, you must know who your viewers are and what kind of connection they have. This may be difficult to know because you must determine if their connection is cable modem or DSL and whether or not they reside on your local network.

In some situations, you are broadcasting for just your local network (in an office building, for example). In this case you should discuss your plans with your network administrator and verify that you will not disrupt the network with your broadcasts. Ask them what your upper limit bandwidth should be. Your available bandwidth is the minimum of what you can upload, combined with what your viewers can download.

Motion

Once you know your bandwidth, you need to decide whether or not your video contains a lot of motion. Motion is how much things move around in your video presentations. An interview is considered low motion. A sports event, however, would probably be high motion. Wirecast comes configured with defaults to help ease your configuration task. Choose a default configuration that meets your motion (and bandwidth) constraints.

Encoder Settings

The parameters of the encoders are quite technical and can be overwhelming. It is beyond the scope of this document to describe the delicate balance required in setting them. There are professionals who fine-tune encoders to do exactly what is required. The Wirecast default settings are generally optimal for the various network environments. (See *Encoder Presets* for information on changing the encoder settings.)

Acknowledgments

Acknowledgments

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This option is useful when you want to copy part of the code of the Library into a program that is not a library.

4. You may copy and distribute the Library (or a portion or derivative of it, under Section 2) in object code or executable form under the terms of Sections 1 and 2 above provided that you accompany it with the complete corresponding machine-readable source code, which must be distributed under the terms of Sections 1 and 2 above on a medium customarily used for software interchange.

If distribution of object code is made by offering access to copy from a designated place, then offering equivalent access to copy the source code from the same place satisfies the requirement to distribute the source code, even though third parties are not compelled to copy the source along with the object code.

5. A program that contains no derivative of any portion of the Library, but is designed to work with the Library by being compiled or linked with it, is called a "work that uses the Library". Such a work, in isolation, is not a derivative work of the Library, and therefore falls outside the scope of this License.

However, linking a "work that uses the Library" with the Library creates an executable that is a derivative of the Library (because it contains portions of the Library), rather than a "work that uses the library". The executable is therefore covered by this License.

Section 6 states terms for distribution of such executables.

When a "work that uses the Library" uses material from a header file that is part of the Library, the object code for the work may be a derivative work of the Library even though the source code is not.

Whether this is true is especially significant if the work can be linked without the Library, or if the work is itself a library. The threshold for this to be true is not precisely defined by law.

If such an object file uses only numerical parameters, data structure layouts and accessors, and small macros and small inline functions (ten lines or less in length), then the use of the object file is unrestricted, regardless of whether it is legally a derivative work. (Executables containing this object code plus portions of the Library will still fall under Section 6.) Otherwise, if the work is a derivative of the Library, you may distribute the object code for the work under the terms of Section 6.

Any executables containing that work also fall under Section 6, whether or not they are linked directly with the Library itself.

6. As an exception to the Sections above, you may also combine or link a "work that uses the Library" with the Library to produce a work containing portions of the Library, and distribute that work under terms of your choice, provided that the terms permit modification of the work for the customer's own use and reverse engineering for debugging such modifications.

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c) Accompany the work with a written offer, valid for at least three years, to give the same user the materials specified in Subsection 6a, above, for a charge no more than the cost of performing this distribution.

d) If distribution of the work is made by offering access to copy from a designated place, offer equivalent access to copy the above specified materials from the same place.

e) Verify that the user has already received a copy of these materials or that you have already sent this user a copy.

For an executable, the required form of the "work that uses the Library" must include any data and utility programs needed for reproducing the executable from it. However,

as a special exception, the materials to be distributed need not include anything that is normally distributed (in either source or binary form) with the major components (compiler, kernel, and so on) of the operating system on which the executable runs, unless that component itself accompanies the executable.

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