Interplay® | Access
User's Guide

Version 3.3

Contents

Using This Guide

Congratulations on your purchase of Interplay® | Production, a powerful system for managing media in a shared storage environment. This guide describes how to use Interplay | Access, an Interplay client application that provides access to the Interplay database.

This guide is intended for all Interplay end users who need to work with master clips, sequences, and other assets in an Avid ISIS™ workgroup environment. Some tasks described in this guide can be performed only by users with administrative privileges.

Interplay Access is supported on both the Microsoft® Windows® and the Mac OS® X platforms. When necessary, the guide describes platform-specific differences.

The documentation describes the features and hardware of all models. Therefore, your system might not contain certain features and hardware that are covered in the documentation.

Limited number of client applications per user per machine: A user can run only one Interplay Access session and one Interplay Administrator session on one machine. This software does not support terminal/server sessions.

Symbols and Conventions

Avid documentation uses the following symbols and conventions:

Symbol or Convention	Meaning or Action
	A note provides important related information, reminders, recommendations, and strong suggestions.
	A caution means that a specific action you take could cause harm to your computer or cause you to lose data.
	A warning describes an action that could cause you physical harm. Follow the guidelines in this document or on the unit itself when handling electrical equipment.
>	This symbol indicates menu commands (and subcommands) in the order you select them. For example, File > Import means to open the File menu and then select the Import command.
▶	This symbol indicates a single-step procedure. Multiple arrows in a list indicate that you perform one of the actions listed.

Symbol or Convention	Meaning or Action
(Windows), (Windows only), (Macintosh), or (Macintosh only)	This text indicates that the information applies only to the specified operating system, either Windows or Macintosh OS X.
Bold font	Bold font is primarily used in task instructions to identify user interface items and keyboard sequences.
Italic font	Italic font is used to emphasize certain words and to indicate variables.
`Courier Bold font`	Courier Bold font identifies text that you type.
Ctrl+key or mouse action	Press and hold the first key while you press the last key or perform the mouse action. For example, Command+Option+C or Ctrl+drag.
| (pipe character)	The pipe character is used in some Avid product names, such as Interplay | Production. In this document, the pipe is used in product names when they are in headings or at their first use in text.

If You Need Help

If you are having trouble using your Avid product:

1. Retry the action, carefully following the instructions given for that task in this guide. It is especially important to check each step of your workflow.

2. Check the latest information that might have become available after the documentation was published. You should always check online for the most up-to-date release notes or ReadMe because the online version is updated whenever new information becomes available. To view these online versions, select ReadMe from the Help menu, or visit the Knowledge Base at www.avid.com/support.

3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.

4. Visit the online Knowledge Base at www.avid.com/support. Online services are available 24 hours per day, 7 days per week. Search this online Knowledge Base to find answers, to view error messages, to access troubleshooting tips, to download updates, and to read or join online message-board discussions.

Viewing Help and Documentation on the Interplay Production Portal

You can quickly access the Interplay Production Help, links to the PDF versions of the Interplay Production guides, and other useful links by viewing the Interplay Production User Information Center on the Interplay Production Portal. The Interplay Production Portal is a Web site that runs on the Interplay Production Engine.

You can access the Interplay Production User Information Center through a browser from any system in the Interplay Production environment. You can also access it through the Help menu in Interplay | Access and the Interplay | Administrator.

The Interplay Production Help combines information from all Interplay Production guides in one Help system. It includes a combined index and a full-featured search. From the Interplay Production Portal, you can run the Help in a browser or download a compiled (.chm) version for use on other systems, such as a laptop.

To open the Interplay Production User Information Center through a browser:

1. Type the following line in a Web browser:

   ```
   http://Interplay_Production_Engine_name
   ```

   For *Interplay_Production_Engine_name* substitute the name of the computer running the Interplay Production Engine software. For example, the following line opens the portal Web page on a system named docwg:

   ```
   http://docwg
   ```

2. Click the "Interplay Production User Information Center" link to access the Interplay Production User Information Center Web page.

To open the Interplay Production User Information Center from Interplay Access or the Interplay Administrator:

▶ Select Help > Documentation Website on Server.

Interplay Documentation

The following documents describe how to use Interplay Production:

- *Interplay | Production Best Practices* — provides an overview of the major Interplay components, shows sample configuration diagrams, and describes several of the key features, such as setting up a user database and using the Interplay Archive Engine.

- *Interplay | Production Software Installation and Configuration Guide* — describes how to use the Interplay Production installation programs to install and configure software on the various systems that make up a Interplay environment.

- *Interplay | Engine Failover Guide* — describes how to set up a cluster configuration for the Interplay Engine and the Interplay Archive engine. There are two versions of this guide: one for SR2500 systems and one for AS3000 systems.

- *Interplay | Engine and Interplay | Archive Engine Administration Guide* — describes how to administer your Interplay Engine or Interplay Archive Engine and Avid Interplay database.

- *Interplay | Access User's Guide* — describes how to use Interplay Access to browse, search, and work with assets in the Avid Interplay database.

- *Interplay | Assist User's Guide* — describes how to use Interplay Assist for logging, archiving, and sending to Playback material in an Interplay environment.

- *Avid Instinct User's Guide* — describes how to use the Avid Instinct application to write iNEWS stories and put together simple audio and video sequences.

- *Interplay | Media Services Setup and User's Guide* — Interplay Media Services lets you control and automate Transcode, Archive, and other Interplay Media Services.

- *Interplay | Transfer Setup and User's Guide* — describes how to use Interplay Transfer to transfer media to and from another workgroup, send finished sequences to a configured playback device, ingest media from a configured ingest device, and perform standalone transfers between workstations.

- *Avid Service Framework User's Guide* — describes how to use the logging, monitoring, and management features of the Avid Service Framework applications.

- *Interplay | Capture User's Guide* — describes how to use Interplay Capture, a newsroom ingest tool that enables automated recordings.

- *Interplay | Capture Administrator's Guide* — describes administrative concepts, tasks, and reference material for Avid Interplay Capture.

All documents are available in PDF form on the Avid Knowledge Base at www.avid.com/onlinesupport.

Avid Training Services

Avid makes lifelong learning, career advancement, and personal development easy and convenient. Avid understands that the knowledge you need to differentiate yourself is always changing, and Avid continually updates course content and offers new training delivery methods that accommodate your pressured and competitive work environment.

For information on courses/schedules, training centers, certifications, courseware, and books, please visit www.avid.com/support and follow the Training links, or call Avid Sales at 800-949-AVID (800-949-2843).

1 **Getting Started with Interplay | Access**

The following topics provide basic information to help you get started using Avid Interplay Access:

- Interplay | Access Overview
- Supported Platforms
- Starting Interplay | Access
- Connecting to a Database
- Changing Your Password
- Removing a Database from the Tree Structure
- Interplay | Access Views
- Keyboard Shortcuts
- Context Menus
- Opening Interplay Help
- Logging Out and Exiting
- Configuring Interplay | Access Options

Interplay | Access Overview

The Interplay system is the world's leading production asset management system, with hundreds of system installations at the world's leading broadcasters and content producers.
Interplay Access is an Interplay client application that provides access to the Interplay database, as well as interaction with streaming media that is available in certain Interplay configurations.

Interplay Access is designed to run on any standard Windows or Mac OS X computer connected to the Interplay system through either a local-area network (LAN) or a wide-area network (WAN). WAN access requires a 1 megabit/second or higher connection through VPN security. Interplay Access does not require ISIS client software, a particular video card, or connection to Avid-certified network infrastructure.

Producers and production staff can use Interplay Access to browse, view, log, and organize assets, such as master clips and sequences, graphic files, and other project-related files such as scripts or spreadsheets. For graphics files, sequences, and other files, Interplay Access provides a powerful version control system, and all data can be archived into libraries for storage or later use.

You can play Avid video and audio clips in the Interplay Access Monitor if the clips are associated with MPEG-4/H.263 or H.264 proxy video media, MPEG1 Layer 2 audio media, or both.

In Interplay v2.4, the Interplay Stream Server was re-engineered to directly play MPEG-4/H.263 and H.264 video media and MPEG1 Layer 2 audio media. There is no longer any need to use the Publishing service or Workflow Engine to create QuickTime reference movies for streaming play. Double-click a clip that uses supported proxy media and the clip plays in the Monitor.

You can also use Interplay Access to add locators and create subclips and shotlists. Locators are editable markers that you can add to clips, sequences, and shotlists in Access. These locators can be displayed in Avid editing applications, and locators that you add in Avid editing applications and check in to Interplay are displayed in Access. Shotlists are essentially Avid sequences. You can set In and Out marks on proxy-media clips, use them to create a shotlist, and then check the shotlist into the Interplay database for further review or playback.

Interplay Access provides search tools that let you to easily find shots, clips, sequences, or other elements defined for the project without knowing file names, and to quickly see the dependencies and relatives involved. You can also use Interplay to manage sequences and other Avid assets whose media is no longer online. You can then search for these assets, view information about them such as the source tape name, obtain the source footage, and recapture it. Interplay Access also provides an internal Messenger service that allows users to communicate in near-realtime with other Access users, and send messages that embed links to Interplay assets for easy reference.

For more information about Interplay concepts and components, see *Interplay | Production Best Practices Guide* and the *Interplay | Engine and Interplay | Archive Engine Administration Guide.*

Working with Assets

Assets are files that are stored as entries in an Interplay database. Assets include both the source files (for example, graphics files or Avid media files) and the information about the source files, known as *metadata*. The source files are usually stored on an Avid shared storage system, while the metadata is stored as a record in the database.

When you use Interplay Access or another Interplay application to work with assets, you are usually working with links to the original asset. You can have multiple links to the same asset, for example, by having the same link in two different folders. Multiple links affect the deletion process. For more information, see .

Avid Assets and File Assets

When you work with Interplay, it's important to understand the differences between Avid assets and file assets. *Avid assets* are assets that are created by Avid applications through capture, ingest, import, or transfer. Avid assets include:

- Master clips
- Subclips
- Sequences
- Effects
- Motion effects
- Rendered effects
- Group clips

File assets are any assets that are not created by an Avid application. Any file you can create on your workstation, through applications such as Adobe Photoshop® or Microsoft Word, can be added to the Interplay database and managed by Interplay as a file asset.

Some differences are:

- File assets are added to the database through the Interplay Access Import feature. Avid assets are added to the database through an Avid editing application.

- By default, only one user can modify a file asset at one time, through the controlled check-in/check-out process. More than one user can modify an Avid asset at one time.

- Previous versions of file assets and Avid sequences are stored in the database, so you can review or revert back to an older version if necessary. For other Avid assets, the last version checked in becomes the only version stored in the database. For more information about the version control system, see and .

Other differences are noted throughout this guide.

Using Folders

Folders provide structure to an Interplay database, and managing folders is an important function of Interplay Access. Folders can hold file assets, Avid assets, or both. The Interplay database includes a default set of top-level folders, but you can create new folders that match the

requirements of your facility's organization and workflow. The same folders are visible by other Interplay client applications, such as the Interplay Window and Interplay Assist. For more information, see "Adding and Organizing Assets" on page 60.

Finding Assets by Searching and Browsing

You can use Interplay Access to perform simple text-based or extended searches that can also search across remote workgroups. You typically base a search for assets on their associated attributes. For example, you can search for all assets that have the word "promo" in their names, all assets from a particular source tape, or all assets from a particular tape that have the word "promo" in their names.

After you have found assets that meet your search or browsing criteria, Interplay Access offers multiple views of your results, with metadata columns that resemble those in Avid bins, and provides detailed information about their attributes, including media relatives. For more information, see "Browsing the Database" on page 90.

Supported Platforms

Interplay Access is supported on both Windows and Mac OS X. For more specific information about supported platforms, see the *Interplay | Production ReadMe*.

On the Mac OSX platform, Interplay Access supports all operations relating to file assets and most operations relating to Avid assets, except the following:

• Resyncing the Interplay database with Avid shared-storage workspaces

Operations that involve Avid editing applications on a Macintosh system (for example, checking in and checking out) are supported in the Interplay environment for this release.

Specific notes regarding platform support are listed in "Interplay | Access Menus" on page 308 and throughout this document.

Starting Interplay | Access

How you log in depends on how the administrator has configured Interplay user authentication.

To start Interplay Access:
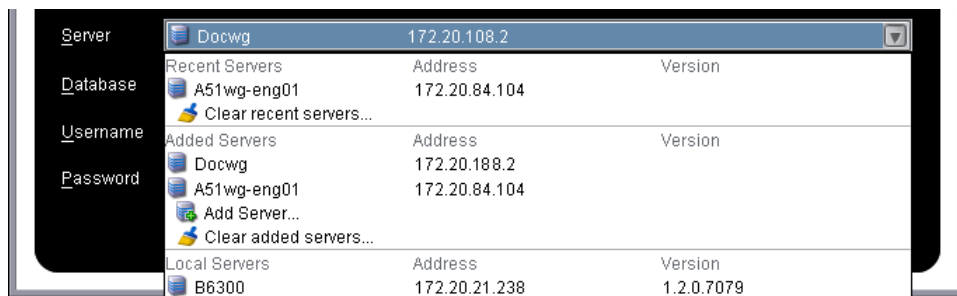
1. Do one of the following:

    ▸ Double-click the Interplay Access icon on your desktop.

    ▸ (Windows) Click Start and select Programs > Avid > Avid Interplay Access.

    ▸ (Macintosh) Click the icon and name in the Dock menu.

▶   If you are logged on to the Interplay Administrator, select File > Open Interplay Access.
The Interplay Logon dialog box opens.

2. Select the server you want to work with by doing one of the following:

▶   Accept the server that is displayed (the last server connected).

▶   Click the arrow for the Server list and select the server name from the list.

The first part of the list shows recent servers, the second part of the list shows servers
that were added manually (not on a local area network), and the third part shows servers
available on your local area network

▶   Click the arrow for the Server list and select Add Server. Type a new server name or IP
address.

If the server you select does not currently have an active database, a message that states this information is displayed in the Database text box. An administrator might need to activate an existing database or create a new one.

3. Select the database that you want to work with.

   Databases available on the selected server are displayed in the Database list. In most cases there will be only one database: AvidWG for an online database or AvidAM for an archive database.

   After you log in, the database you select becomes the primary database.

4. Type your username and password, as supplied by the administrator.

   The Interplay Access window opens, with the primary database displayed in the Folders pane.

For information about the Interplay Access window, see "Interplay | Access Views" on page 27.

Setting the Default Working Folder

The first time you start Interplay Access, the Set Default Working Folder dialog box opens. This is the folder where local copies of file assets (but not Avid assets) are stored when you check them out for editing (see "Working with File Assets" on page 205). The working folder is sometimes referred to as the local folder or the default working path.
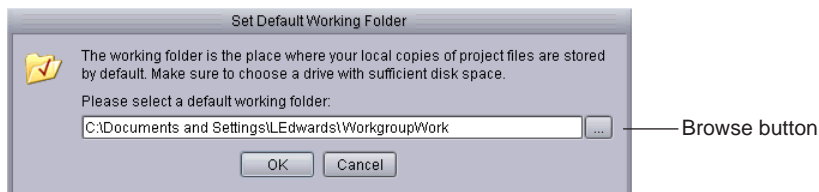
You can change the working folder after you set it. You can also change the path for an individual folder. For more information, see "Setting the Working Path for a Folder" on page 36.

To set the default working folder:

1. Do one of the following:

   ▶ Keep the default:

   (Windows) C:\Documents and Settings\username\WorkgroupWork

   (Macintosh) /Users/username/WorkgroupWork

   ▶ Click the Browse (...) button to select another folder.

2. Click OK.

To change the default working folder:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

2. Click the General tab.

3. Type a new path or click the Browse button and navigate to a new folder.

4. Click OK.

Connecting to a Database

To work with Interplay Access, you must connect to an existing database on an Interplay workgroup. Each workgroup includes one of the following databases:

• AvidWG for online databases

• AvidAM for archive databases

An Interplay database always uses one of these names.

The primary database (the database that you logged into) is always listed in the tree structure in the Folders pane. An icon indicates whether or not you are connected to a database, as described in the following table.

Icon	Meaning
	(Green circle with check mark) Database you are connected to
	(Red box with X) Database you are not connected to

You can add other databases to the tree structure. The number of databases you can add is limited only by the license your company has acquired.

To connect to a database listed in the tree structure:

1. Select the database name.

2. Do one of the following:

   ▶ Click the triangle next to the database name in the Interplay Access.

   ▶ Select File > Logon.

   ▶ Double-click the database name.

   ▶ Select Logon from the context menu of the database.

   The Logon dialog box opens.
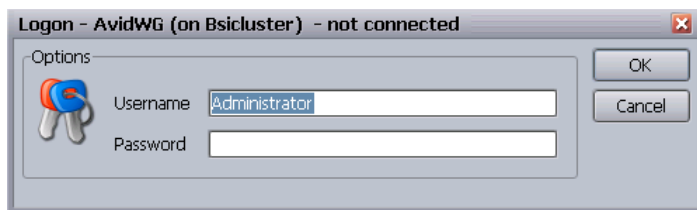
3. Type your username and password, as supplied by the administrator.

4. Click OK.

   You are now connected to that database. The database is listed in the tree structure with a green circle and check mark.

To connect to a database not listed in the tree structure:

1. Select Databases in the tree structure.

2. Do one of the following:

   ▶ Select File > Connect to Database.

   ▶ Select Connect to Database from the context menu.

   The Connect to Database dialog box opens.
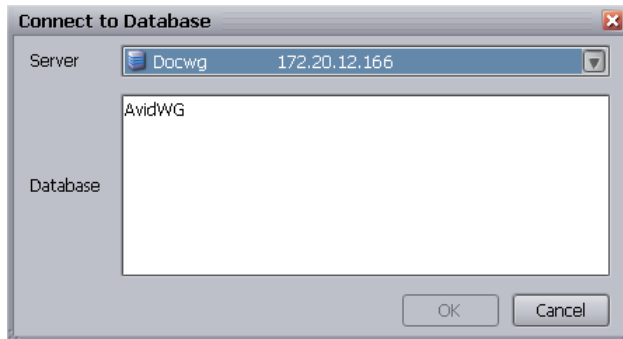
3. Select the server and database you want to work with by doing one of the following:

   ‣ Accept the server that is displayed.

   ‣ Type the name of the server that you want to log in to. You can also use an IP address.

   ‣ Click the arrow for the Server list and select the server name from the list.
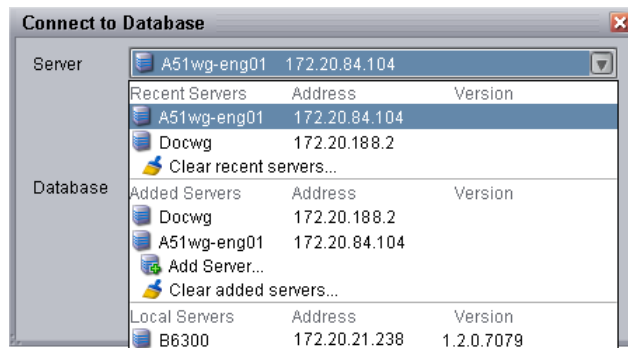
   The first part of the list shows recent servers, the second part of the list shows servers that were added manually (not on a local area network), and the third part shows servers available on your local area network

   ‣ Click the arrow for the Server list and select Add Server. Type a new server name.

   The database for the selected server is displayed in the Connect to Database dialog box. AvidWG is an online database and AvidAM is an archive database.

4. Select the name of the database you want to connect to.

5. Click OK.

   The Logon dialog box opens.

6. Type the username and password for the database.

    If necessary, contact the administrator for the correct username and password.

7. Click OK.

    You are now connected to that database. The database is listed in the tree structure with a green circle and check mark.

Changing Your Password

If your account is configured for internal authentication, you can change your password.

If you use Windows, LDAP, or Avid shared-storage authentication methods to log on to Interplay, this section does not apply.

To change the password for your username:

1. Select the database for which you want to change the password.

2. Select File > Change Password.

    The Change Password dialog box opens.

3. Type your current password in the Current Password text box and your new password in the New password text box. Type the new password in the Verify text box.

4. Click OK.

Removing a Database from the Tree Structure

Removing a database from the tree structure does not delete or destroy the database. It only removes the database from your view.

To remove a database from the tree structure:

1. Click the database name.

2. Do one of the following:

   ▸ Select File > Remove Database(s).

   ▸ Select the database and select Remove Database(s) from the context menu.

Interplay | Access Views

After you log in, the Interplay Access window opens and displays the view that was saved when the last time you logged out. The Interplay Access window displays one of three views:

For information about these views, see "Working with Views" on page 37.

• Browsing view
• Logging view
• Shotlist view

For information about these views, see "Working with Views" on page 37.

The following illustration shows the default Browsing view.
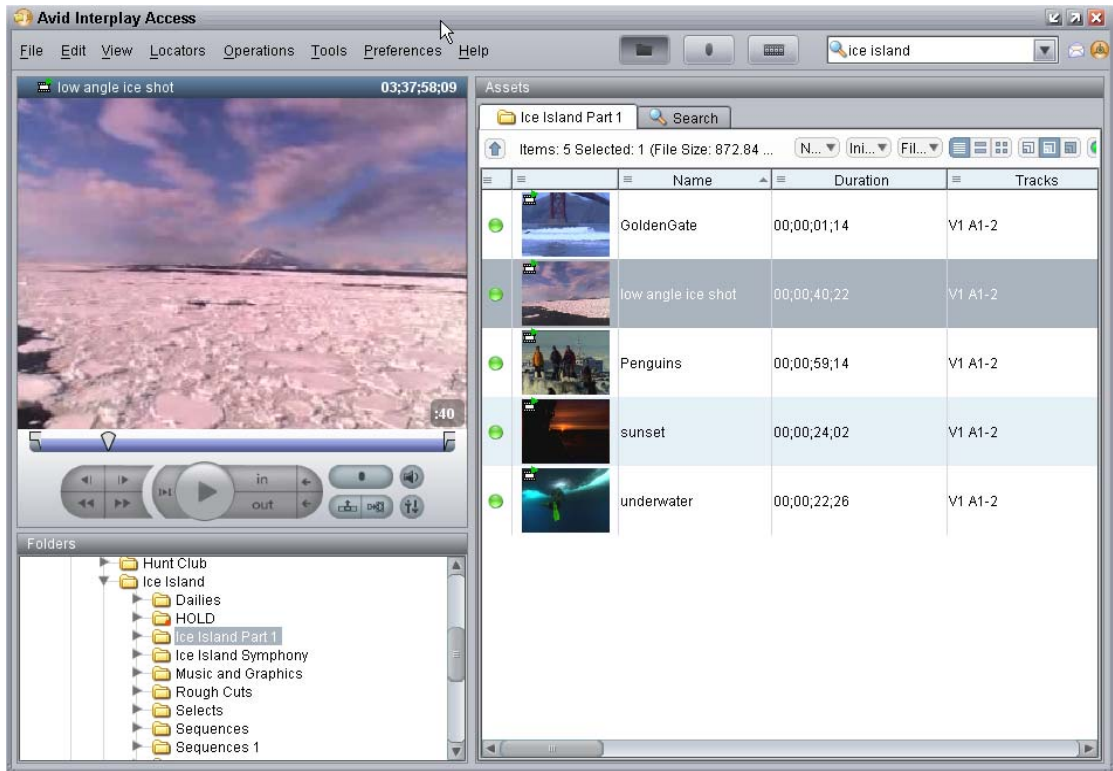
Keyboard Shortcuts

For some actions in Interplay Access, you can use keyboard shortcuts. How you type shortcuts depends on your platform.

The following table shows which key you must press in combination with the shortcut key on each platform.

Platform	Shortcut Key
Windows	Ctrl
Mac OS X	Command (Apple)

For example, to display the search panel, do one of the following:

- (Windows) Press Ctrl+F.

- (Macintosh) Press Command+F.

Keyboard shortcuts are displayed in the menus and provided throughout this guide. For shortcuts you can use to play and edit media, see "Keyboard Shortcuts" on page 305. For menu commands and shortcuts, see "Interplay | Access Menus" on page 308.

Context Menus

For some actions in Interplay Access, you can use a context menu. How you open the context menu depends on your platform. The following table shows the appropriate key and mouse button combination on each platform:

Platform	Button Combinations
Windows	Right-click
Mac OS X	Ctrl+click or right-click

Context menu commands are provided throughout this guide.

Opening Interplay Help

The Interplay Help system is installed when you install the Interplay Engine. The Interplay Help system provides all user and administrator information that is contained in the Interplay manuals. The Interplay Access Help menu provides five entry points: one for the Welcome screen and four that correspond to four Interplay applications:

• Interplay Access Help

• Interplay Administration Help

• Interplay Media Services Help

• Interplay Transfer Help

You can access the entire Help system from any of those entry points by clicking the Show Navigation button.

To access Interplay Help:

▶ Select Help, and then select the desired entry point.

▶ Select Documentation Website on Server.

The Avid Interplay User Information Center page opens. You can open the Help, PDF versions of the Interplay user guides, and other useful links. See "Viewing Help and Documentation on the Interplay Production Portal" on page 14.

Logging Out and Exiting

When you are finished using Interplay | Access, you can log out of a database or exit the application. Exiting the application logs you out automatically.

To log out, click the database and do one of the following:

▶ Select File > Logout from Database.

▶ Select Logout from Database from the context menu.

To exit and close the application:

▶ Select File > Exit

The state of the tree structure is saved when you log out and is restored the next time you log in to Interplay Access on the same machine.

Configuring Interplay | Access Options

The following topics describe various options you can configure in Interplay Access:

- "Configuring Interplay Access Globally (Administrators Only)" on page 30
- "Displaying the Full Menus" on page 31
- "Showing All Hidden Dialog Boxes" on page 31
- "Changing Font Settings" on page 31
- "Configuring Asset Types, Commands, and Applications" on page 32
- "Setting the Working Path for a Folder" on page 36

Configuring Interplay Access Globally (Administrators Only)

Users with administrator rights have the power to control what the Interplay Access user sees. Administrators can set the access rights for folders, create categories, specify the property layout, and control transfer presets.

This type of configuration is described in detail in the *Avid Interplay Engine and Avid Archive Engine Administration Guide.* Additional information about user rights management along with examples is provided in *Avid Interplay Best Practices*. Also refer to "Access Control and Delete Matrices" on page 278.

Displaying the Full Menus

By default, Interplay Access displays menus that include the most commonly used tasks. You can select the Full Menus setting to display all menus and commands.

The Operations menu is displayed only when you select Full Menus.

To display the all menus and commands or to display only basic menus and commands:

▶ Select Preferences > Full Menus.

A check mark means all menus and commands are displayed. If a check mark is displayed, click the check box to return to basic menus and commands.

Showing All Hidden Dialog Boxes

Some dialog boxes ask you if you want the dialog box displayed every time you perform an action. If you select "No," that dialog box becomes hidden. You can return all dialog boxes to the default state of "shown."

To show all dialogs that have been set to be hidden:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.
2. Click the Operations tab.
3. Click the Reset Dialogs button.
4. Click OK.

Information about other options in this tab is provided in "Working with File Assets" on page 205.

Changing Font Settings

To change the font settings:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.
2. Click the View Settings tab.
3. Select a number from the Base Font Size list.
4. (Option) Click Revert to defaults to return the base fonts to the standard size (12).
5. Click OK.

The fonts are resized after you restart Interplay Access.

Information about the other option in the View Settings tab is provided in "Using Extended View Mode" on page 123.

Configuring Asset Types, Commands, and Applications

For file assets, you can select the application that is used for viewing the file assets, editing the file assets, and showing differences between file assets. For example, you can specify the graphic application you want to use to view and edit particular types of graphics files.

If you do not set a specific application for an asset, Interplay Access uses the same application that is used by the operating system. For example, on a Windows system, if you have set all .bmp files to open in Paint, Interplay Access also opens a .bmp file in Paint.

You configure commands for asset types in the Asset Types tab of the Options dialog box. Asset types are listed in the top table and commands are listed in the bottom table. Each asset type has a default set of commands. In most cases, keep the default set of commands and do not add commands.

⚠ **Do not add commands or change settings for Avid assets.**

The following table describes the basic commands that you can configure for each asset type. The settings (or command handlers) vary according to command. The Edit Command dialog box provides descriptions and examples for all commands and command handlers, according to your operating system (Windows or Mac OS X).

Application Settings for Commands

Command	Setting (Command Handler)	Description
Preview	Internal Media Player	Displays the headframe of an asset in the Interplay Access Monitor. This command (single-click) loads a video or audio asset, and the View command (double-click) plays the asset.
	Internal Text Viewer	Displays a text file in the internal text viewer.
	Node Viewer	Displays the default icon or image for the selected node in the Interplay Access Monitor. This setting is used for assets that are not video or audio assets.

Application Settings for Commands (Continued)

Command	Setting (Command Handler)	Description
View	Start in Internal Media Player	Plays an asset in the Interplay Access Monitor. This command (double-click) plays a video or audio asset, and the Preview command (single-click) loads the asset.
	Internal Text Viewer	Displays a text file in the internal text viewer as a separate window.
	External Application	Plays a video or audio asset or opens any other asset in an external application.
Edit	External application	Opens an asset in an external application for editing.
Difference	Internal Image Difference	Displays two assets side-by-side in the Interplay image difference component. See "Configuring Differencing" on page 292
	External Application	Displays two assets in an external application. See "Configuring Differencing" on page 292.
Merge	External Application	Uses an external application for merging. See "Checking In Files With Multiple Checkouts" on page 218.
Explore	External Application	Opens the location with an external application used as a file browser.

To configure asset types, commands, and applications:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

2. Click the Asset Types tab.
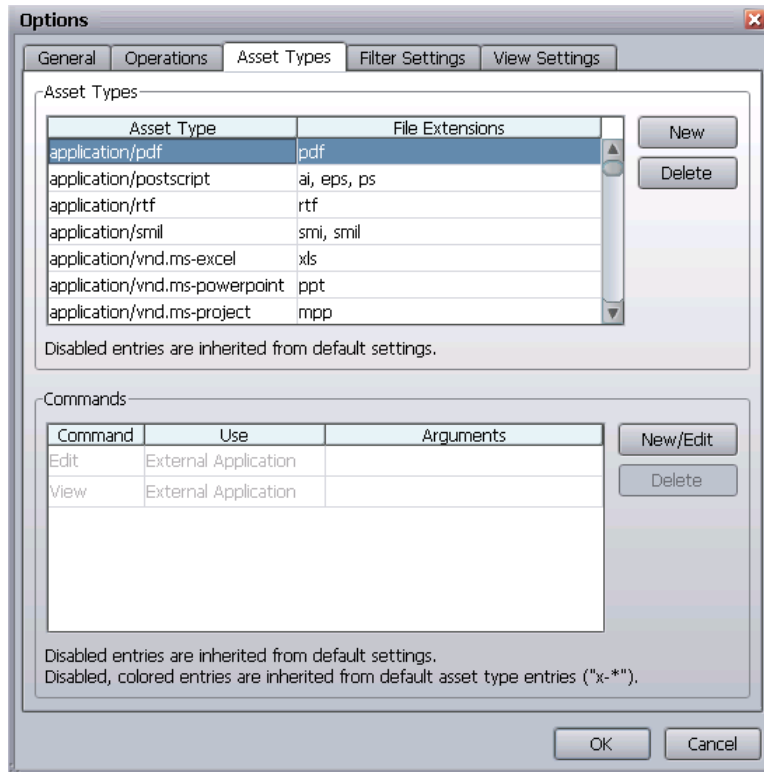
3. (Option) To add a file extensions for an asset type, click the File Extensions field in the Asset Types table. For multiple file extensions, type the extensions separated by commas.

4. (Option) To configure the behavior for an asset type, first select the asset type to set commands for in the Asset Type table. Then click New/Edit.

   The Edit Command dialog box opens.
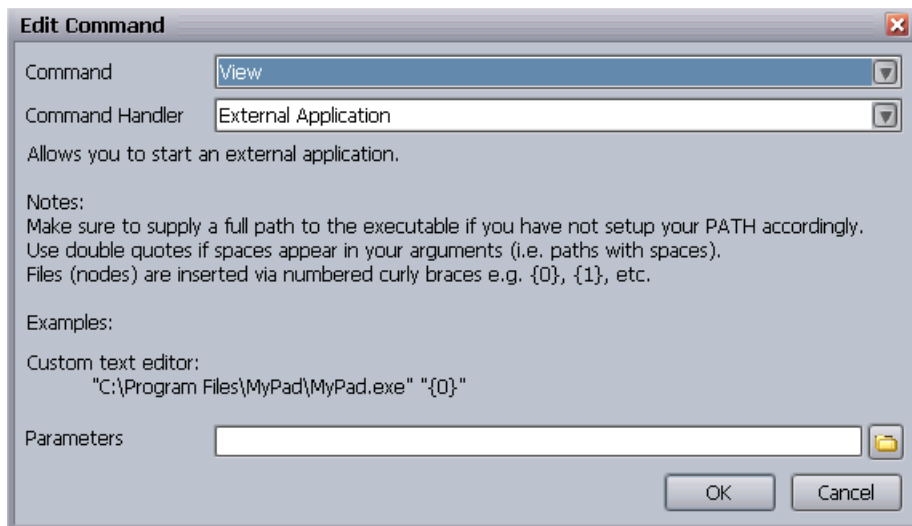
5. Select the command and command handler.

   If an external application is used for a command, type the path to the application in the adjacent field or use the Browse button with the folder symbol to browse to an application.

   For advanced usage, the External Application command allows entering of a full command line with an arbitrary number of parameters which must be escaped by quotes. The number of parameters is one for viewing and editing, and two for differencing and merging, for example, Difference - External Application - "/usr/bin/opendiff" "{0}" "{1}."

6. Click OK in the Edit Command dialog box.

7. Click OK in the Options dialog box.

Setting the Working Path for a Folder

When setting up a database, the administrator specifies the working path, or local folder (see "Setting the Default Working Folder" on page 22). This dictates where local copies of file assets are stored on each client. You might want to change the working path of an individual folder in some cases, such as when the current location is running out of disk space.

📖 *Changing the working path for a folder is recommended only for advanced users and only under special circumstances. When changing working paths, remember that a tree structure on the hard disk that matches the database is very helpful for users as well as administrators.*

To change the working path of a folder:

1. Select a database folder.

2. Do one of the following:

   ▶ Click Operations > Advanced and Set Working Path.

   ▶ Select Advanced > Set Working Path from the context menu.

   The Set Working Path dialog box opens and you are asked to specify the new location.

3. Do one of the following:

   ▶ Select "Inherit from parent folder" to reset the working path to the preset default.

   ▶ Select "Set the working path to" and type the new path, or click the Browse button and browse through the hard disk to a new location.

4. Click OK.

2 Working with Views

Interplay Access provides you with three different views:

- Browsing View
- Logging View
- Shotlist View

The following topics describe these views, additional panes you can display, and related tasks:

Browsing View

Use Browsing view when you want to search, display, and view assets from one or more databases. You also use Browsing view to add and edit metadata by using the Object Inspector. The Object Inspector is not displayed by default, but you can add it to the view by selecting View > Show Object Inspector Pane.

Browsing View has three main sections:

- The Monitor, which displays headframes of assets and lets you play video

- The Folders pane, which displays the folder structure of any databases to which you are connected.

- The Assets pane, which displays the assets for a selected folder in one tab, and search criteria and results in another tab.

These three panes are included in all views.

The following illustration shows these three panes. In this illustration, the Monitor displays the headframe of an asset selected in a folder named "Ice Island Part 1."
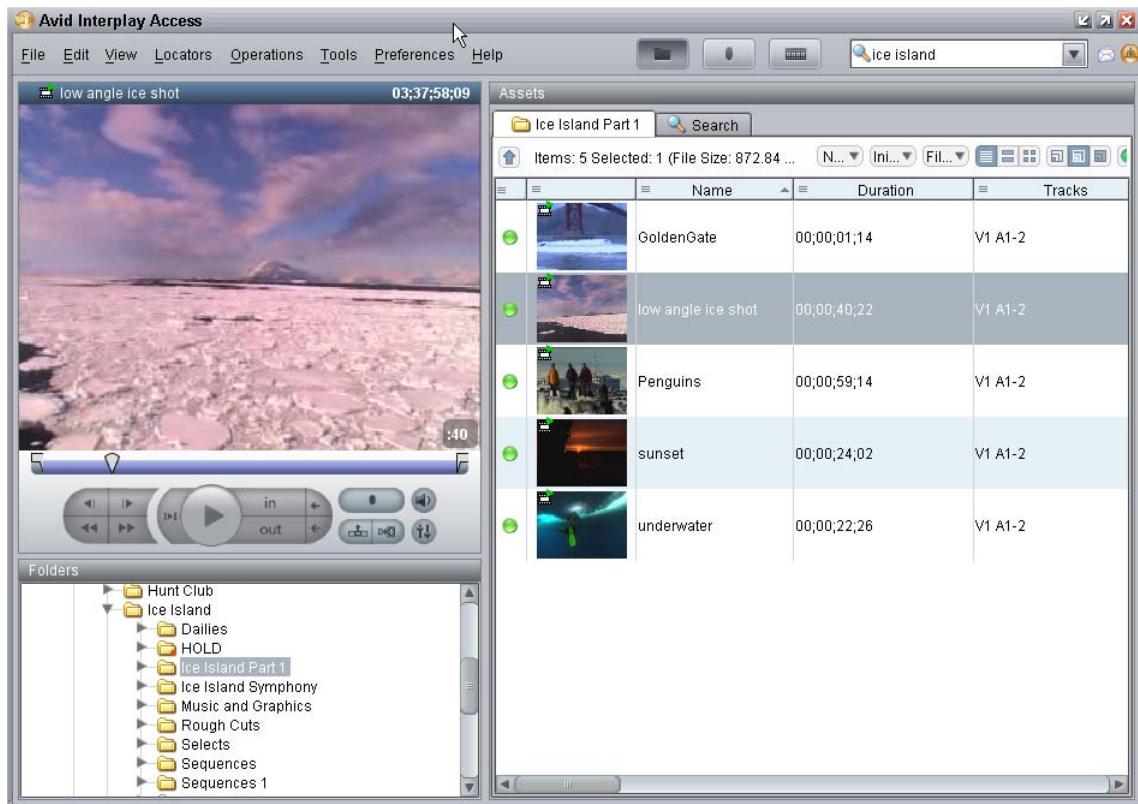
The following illustration shows the Browsing view with the search tab displayed in the Assets pane.
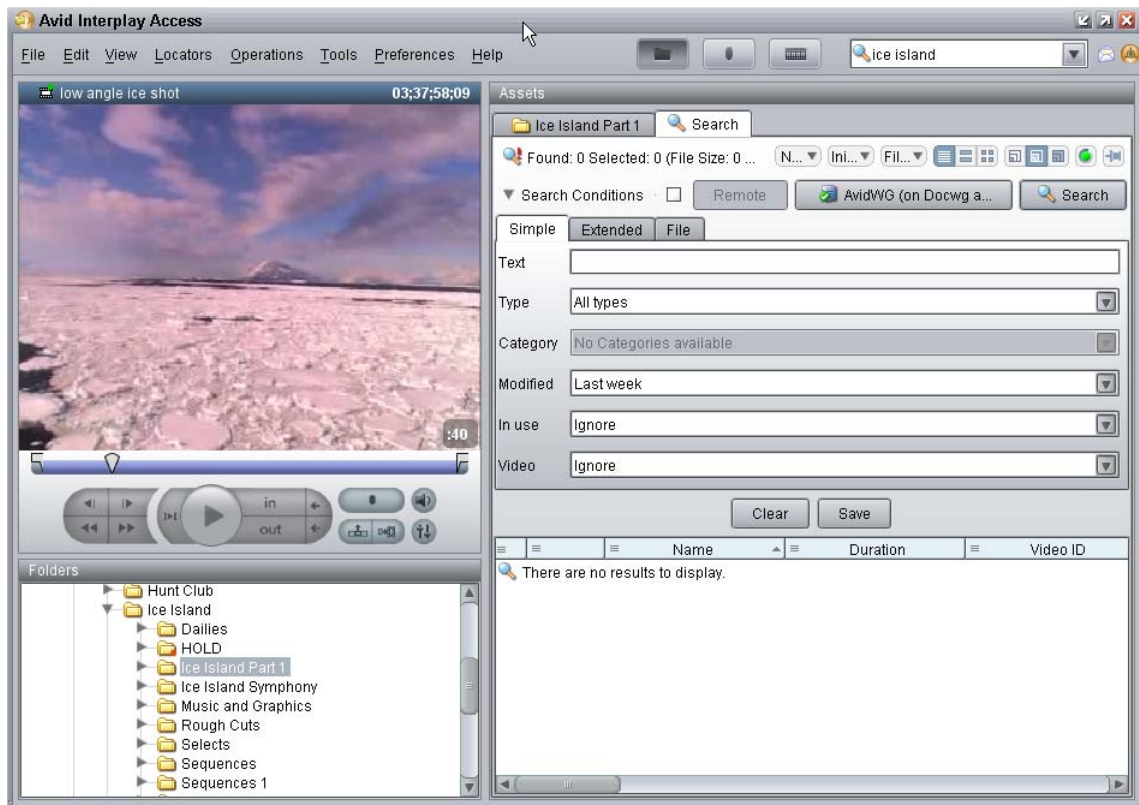
You can add other panes to this view (see "Displaying Additional Panes" on page 58).

Logging View

Use Logging view when you want to add locators to a clip or view existing locators.

Logging view includes the three panes that are displayed in Browsing view:

• The Monitor

• The Folders pane

• The Assets pane

It contains an additional pane:

•   The Logging pane, which displays locators for the selected clip or shotlist.

The following illustration shows these four panes. The Logging pane displays the locators for the selected asset.
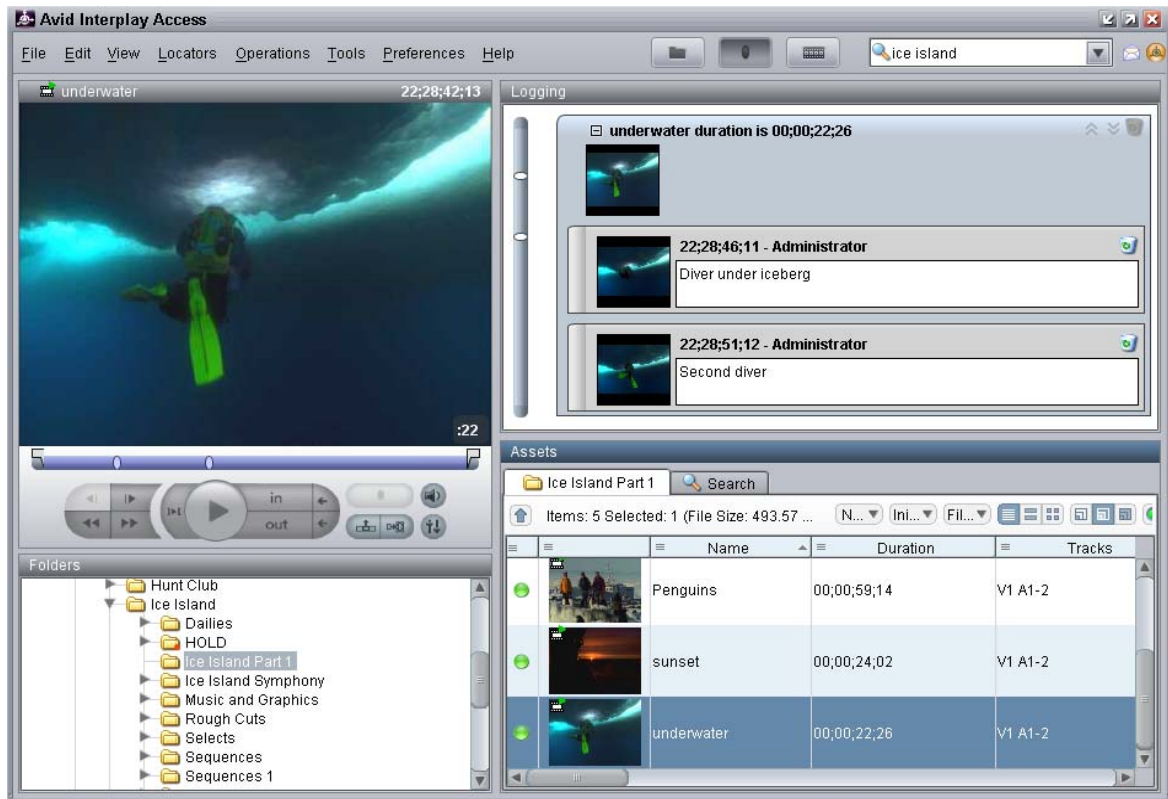
You can add other panes to this view (see "Displaying Additional Panes" on page 58).

Shotlist View

Use Shotlist view to create shotlists.

Shotlist view includes the three panes that are displayed in Browsing view:

• The Monitor

• The Folders pane

• The Assets pane

It contains an additional pane:

• The Shotlist pane, which displays the currently loaded shotlist.

The following illustration shows the two clips for a new shotlist in the Shotlist pane. The second clip includes locators.
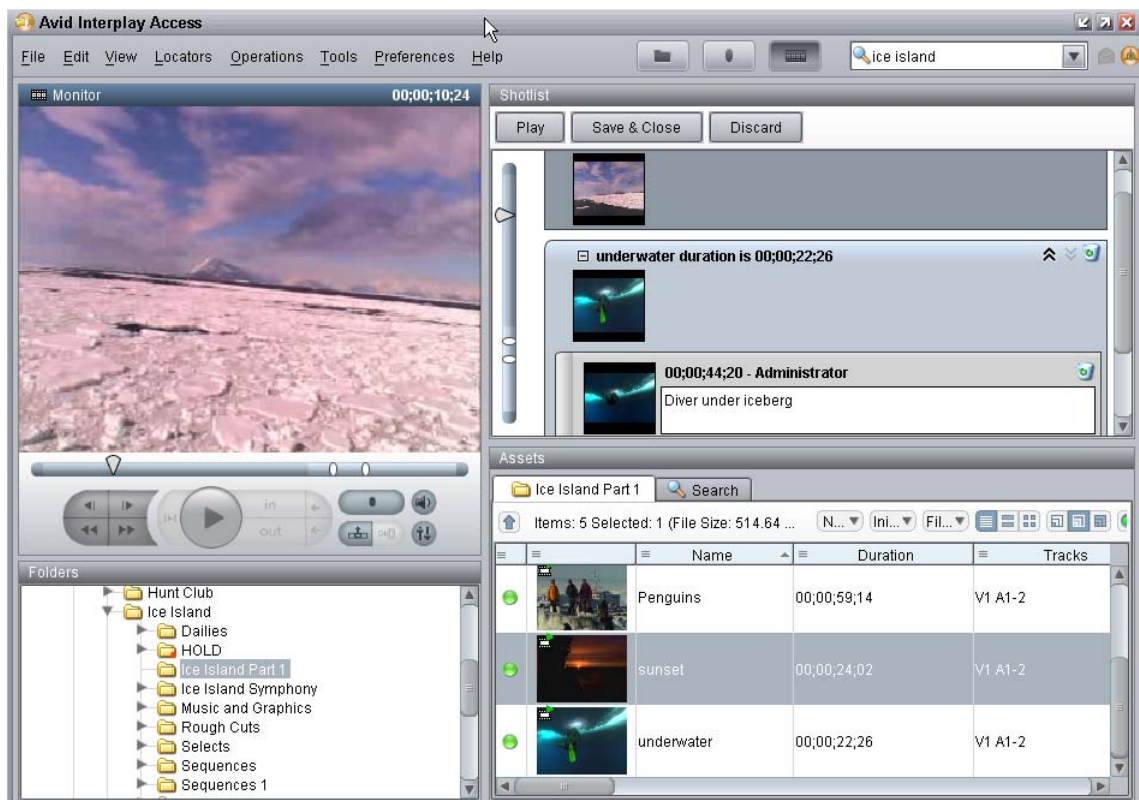
You can add other panes to this view (see "Displaying Additional Panes" on page 58).

Changing Views

To change views, do one of the following:

▶ Click the button for the view you want to see. The buttons are located on the right side of the toolbar.

Browsing view   Logging view   Shotlist view

▶ Select or type the command for the view you want to see.

- View > Browsing

- View > Logging

- View > Shotlist

▶ Press the keyboard shortcut for the view you want to see:

- For Browsing, press Ctrl+1 (Windows) or Command+1 (Macintosh)

- For Logging, press Ctrl+2 (Windows) or Command+2 (Macintosh)

- For Shotlist, press Ctrl+3 (Windows) or Command+3 (Macintosh)

Interplay Access maintains a separate layout for each view, so each view remains the same when you switch from one view to another, or when you log out and log back in.

Viewing and Playing Assets

You can view and play assets in the Monitor in any of the three views (Browsing, Logging, and Shotlist). The Monitor shows a headframe or icon for the asset, depending on the type of asset you are viewing.

You can play Avid video and audio clips in the Interplay Access Monitor if the clips are associated with MPEG-4/H.263 or H.264 video media, MPEG1 Layer 2 audio media, or both.

📖 *In Interplay v2.4, the Interplay Stream Server was re-engineered to directly play MPEG-4/H.263 and H.264 video media and MPEG1 Layer 2 audio media. There is no longer any need to use the Publishing service or Workflow Engine to create QuickTime reference movies for streaming play. Double-click a clip that uses proxy media supported for streaming and the clip plays in the Monitor.*

📖 *All checked-in Avid video assets display a headframe in the Monitor, but you can play only clips associated with proxy media supported for streaming.*

You can play video file assets (for example, QuickTime movies) or audio file assets (for example WAV or AIFF files) in the Monitor. However, you must install QuickTime version 7 or later to play these file assets in the Monitor. Interplay Access supports any video or audio formats supported by QuickTime.

To play streaming media, the computer on which you are running Interplay Access must have an audio device, such as an audio card or other audio hardware.

📖 *Interplay v2.7 and later supports both H.264 800 Kbps and H.264 2 Mbps media. If a clip has both 800 Kbps and 2Mbps proxies, Access plays the 800 Kbps version.*

To load an asset in the Monitor:

▶ Click an asset that is displayed in the Assets pane (in either the Content tab or the Search tab).

  Assets can be displayed by opening a folder in the Content tab or by running a search in the Search tab.

To play an Avid asset that is associated with proxy media supported for streaming, do one of the following:

▶ Double-click the asset.

▶ Click the asset to load it in the Monitor. then click the Play button or press the space bar.

  To stop or pause playback, click the Play button or press the space bar again.

To play a video or audio file asset, do one of the following:

▶ Double-click the asset.

  The asset opens in both the Monitor and the external application that is configured for the asset (for example, the QuickTime player for QuickTime movies). You can use either the Monitor or the external player for playback.

▶ Click the asset to load it in the Monitor, then click the Play button or press the space bar.

  To stop or pause playback, click the Play button or press the space bar again.

For information about the transport controls, see "Monitor Controls" on page 47. For additional keyboard shortcuts, see "Keyboard Shortcuts" on page 305.

📖 *Files of the following formats do not play correctly in the Interplay Access monitor: m3u, asf, avi, and wmv.*

Adjusting the Aspect Ratio and Size of the Monitor

Interplay Access supports streaming media in 4:3, 16:9, and other aspect ratios. You can specify a default aspect ratio, and you can change the aspect ratio on-the-fly for streaming media that you play in the Monitor.

You can also adjust the dimensions of the Monitor to your preference.

To set the default aspect ratio:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

2. Click the View Settings tab.

3. In the Monitor Aspect Ratio area, select the aspect ratio you want to use as the default. The installed default setting is Automatic, which automatically adjusts the aspect ratio of the Monitor to the aspect ratio of the selected clip.

4. Click OK.

To change the aspect ratio for media in the Monitor:

▶ Right-click in the Monitor, select Aspect Ratio, and select the aspect ratio you want to switch to.

The aspect ratio changes immediately. You can also change the aspect ratio while the clip is playing. The next clip you load will use the default aspect ratio again.

To change the dimensions of the Monitor:

1. Load a clip or image.

2. Do one of the following to change the dimensions of the Monitor:

   ▶ Drag the left or bottom border.

   ▶ Drag the sizing control in the lower right of the Monitor.

Sizing control

Showing and Hiding the Monitor

By default the Monitor is displayed in Browsing view, Logging view, and Shotlist view. If you do not need to use the Monitor, you can hide it and use the extra space to expand other panes in the Interplay Access window, such as the Folders pane.

Note the following:

- When you start Interplay Access, it uses the most recent setting. For example, if you hide the Monitor and close Access, the Monitor will be hidden the next time you open Access.

- If the Monitor is not displayed, and you select (single-click) an asset, data needed to play back the video is not loaded and locators are not shown in the Logging pane. If you then show the Monitor, you need to select or double-click the asset again to load the video resources and the locators.

- The Monitor is automatically displayed if you select View > Full-Screen Monitor. If you go back to normal view, the Monitor remains displayed.

- The Monitor is automatically displayed if you double-click a playable asset or if you start playback in the Shotlist pane.

To show or hide the Monitor:

▶ Select View > Show Monitor Pane.

A check mark means the Monitor is displayed. To hide the Monitor, select the menu command so that a check mark is not displayed. To show the Monitor again, select the menu command again.

You can also use the keyboard shortcut Ctrl+Shift+F5 (Windows) or Shift+Command+F5 (Macintosh).

Displaying the Full-Screen Monitor

You can enlarge the Monitor so that it fills the current Interplay Access window. You can enlarge the window to fill your computer monitor screen.

📄 *Enlarging the Monitor can result in a less sharp, more blocky display.*

To display the full-screen Monitor or return to a view, do one of the following:

▶ Select View > Full-Screen Monitor.

A check mark means the full-screen Monitor is displayed. If a check mark is displayed, click the check box to return to a view.

▶ Press Ctrl+4.

▶ Double-click the Monitor title bar.

Playing Clips During Ingest

You can load and play a clip while it is being ingested (recorded) if the clip is associated with MPEG-4/H.263 or H.264 proxy video media, MPEG1 Layer 2 audio media, or both. A clip that is being ingested is indicated by a partial clip icon and an orange triangle on the clip's thumbnail in the Interplay Access Assets pane and in the Monitor title bar. (Playable clips are indicated by a green triangle.) When you load the clip, the portion of the clip currently ingested is displayed in the timeline and the end of the timeline is colored orange.

As more material becomes available, the monitor is automatically updated. Periodically an overlay displays the new duration and the timeline expands to include the new material.

When the ingest is completed, the end of the timeline returns to gray, the orange triangle changes to green, and the partial clip icon is replaced by a clip icon.

Overlay indicating new duration and In and Out duration

Orange area indicating clip is being ingested

Partial clip icon and orange triangle indicating a clip being intested.
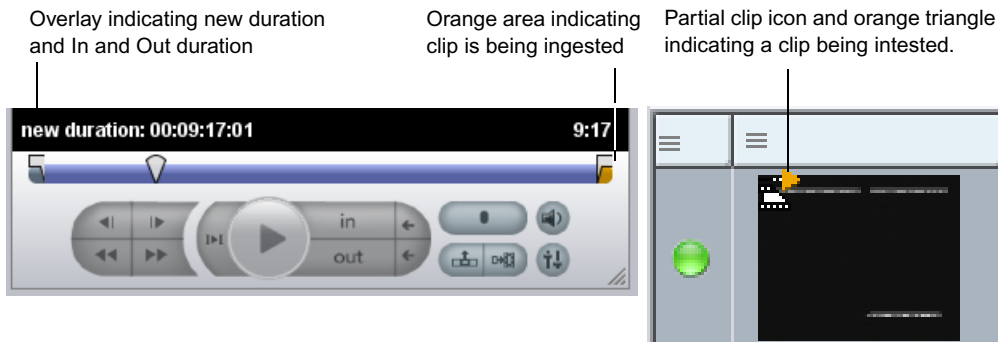
Playing Back Offline Segments of Published Clips

The Monitor can play clips whose proxy (streamable) media is shorter than the clip length. This could occur in a dual-ingest workflow if the high-resolution media is longer than the low-resolution media. Parts of the clip that do not have proxy media on the server are marked in red on the timeline. If you play these parts of the clip, the text "Proxy Media Offline" is displayed in the Monitor. You can view and set locators in the offline areas, and include the offline areas in subclips.

Monitor Controls

The Monitor includes the following:

- In the title bar, an icon for the asset, the name of the asset, and the timecode of the selected frame.

- A timeline that includes a position indicator and any locator indicators included in the clip.

- Transport controls, mark clip controls, and buttons for logging, editing, and adjusting audio.

Monitor controls are active only when the currently loaded asset is playable. Some controls are active only when you can use them with the currently loaded asset. If you load an unplayable clip, all controls are grayed out. Playable clips are associated with MPEG-4/H.263 or H.264 proxy video media, MPEG1 Layer 2 audio media, or both.

The following illustration and table describe the Monitor controls.
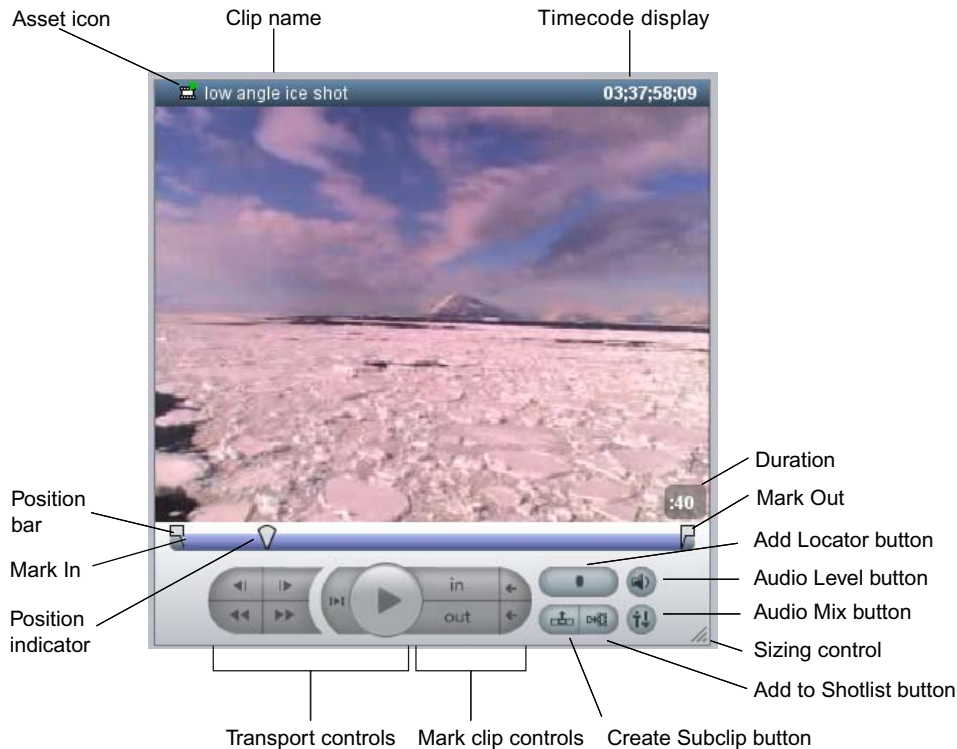
Interplay Access Video Monitor Controls

Control	Description
Asset icon	An icon for the type of asset that is displayed in the Monitor. The following icons are used most often:
	▣ Master clip
	▦ Sequence or shotlist
	▣ Subclip
Clip name	The name of the asset that is displayed in the Monitor.
Timecode display	The hour, minute, second, and frame number of the current frame.
Duration	Displays the length (hours:minutes:seconds) of the material between the In and Out points.

Interplay Access Video Monitor Controls (Continued)

Control	Description
Position bar	Displays a graphical representation of the clip or sequence length and contains the position indicator. You can move the position indicator to a specific point in a clip or drag it to scrub through a clip.
Mark In, Mark Out	Indicates the In point and Out point. You can drag the handles to set an In point or Out point.
Position indicator	Determines the image that is displayed in the Monitor.
Transport controls	Allows you to step or move through a clip or a sequence. Controls include: • Step Backward 1 frame • Step Forward 1 frame • Fast Backward 300 frames • Fast Forward 300 frames • Play from In to Out • Play
Mark Clip controls	Allow you to mark In and Out points and move to those points.
Add Locator button	Adds a locator.
Audio Level button	Opens controls that let you adjust the volume of all audio in a clip, or to mute all audio in a clip.For more information, see "Monitoring Audio" on page 52.
Audio Mix button	Opens controls that let you enable or disable audio tracks, and to adjust the pan and volume for each track of a clip. For more information, see "Monitoring Audio" on page 52.
Sizing control	Drag this control to change the size of monitor. See "Adjusting the Aspect Ratio and Size of the Monitor" on page 44.
Add to Shotlist button	Adds to a shotlist the region of the clip marked by In and Out points.
Create Subclip button	Creates a subclip from the region of the clip marked by In and Out points. This button is grayed out until you specify an In or Out point other than the default first and last frames.

Navigating by Timecode

In Interplay Access v2.4, you can cue a loaded clip or sequence to a specific frame by typing a timecode value. (The clip or sequence needs to be playable in the Monitor). You can also cue backward or forward from the current location in the clip or sequence by a specified number of hours, minutes, seconds, or frames by using positive or negative frame-offset values.

To cue to a frame based on a known timecode:

1. Using the standard number keys or the numeric keypad, type the timecode for the frame you want to display. If you are using a numeric keypad, make sure the Num Lock key is on.

   When you begin typing, the timecode overlay is displayed in the middle of the Monitor and shows the current timecode. To find a timecode that starts at the same hour, minute, or second as the current timecode, type only the last digits. For example, if the current timecode is 22;31;25;27 and you type 3000, the system finds the frame at 22;31;30:00.

   To clear the overlay without cueing, press the Esc key.

2. Press Enter (Windows) or Return (Macintosh).

   The frame that corresponds to the timecode you typed is displayed in the Monitor.

   If you type a timecode that is earlier than the beginning of a clip or sequence, the first frame of the clip or sequence is displayed. If you type a timecode that is later than the end of the clip or sequence, the last frame of the clip or sequence is displayed.

To cue to a frame based on a frame-offset value:

1. Using the standard number keys or the numeric keypad, type a plus sign (+) to move forward or a minus sign (-) to move backward. If you are using a numeric keypad, make sure the Num Lock key is on.

   The timecode overlay is displayed in the middle of the Monitor.

   To clear the overlay without cueing, press the Esc key.

2. Type the number of hours, minutes, seconds, or frames you want the position indicator to move.

   Use the following formats:

   - Type 1 through 99 to specify a number of frames forward or backward. For example, type –42 to move backward 42 frames.

   - Type 100 or greater to move forward or backward a specified number of hours, minutes, seconds, and frames. For example, type +500 to move forward five seconds.

3. Press Enter (Windows) or Return (Macintosh).

   The frame that corresponds to the offset you typed is displayed in the Monitor.

   If you type a number that is beyond the limit of the clip or sequence, the first or last frame of the clip or sequence is displayed.

You can click the timecode display above the monitor to display the timecode overlay. The display uses the format of your last action. If you typed a timecode, the current timecode is displayed. If you typed a plus frame-offset value, a plus frame-offset value of 00:00:00:00 is displayed.

📑 *Interplay Access automatically uses drop or non-drop frame timecode, depending on the timecode format of the clip or sequence.*

Monitoring Audio

The Monitor controls include two controls for audio:

- Audio Level control. Use this control to adjust the volume of all audio in a clip, or to mute all audio in a clip.
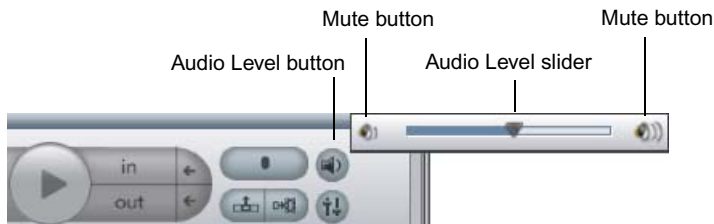
- Audio Mixer controls. Use these controls to enable or disable audio tracks, and to adjust the pan and volume for each track of a clip.
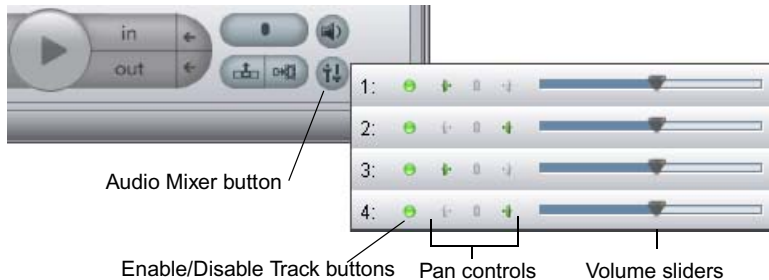
These audio controls apply only when you are playing a clip in the Monitor. They are not saved with a clip in the Interplay database.

An administrator can specify default settings for the Audio Mixer feature for a database in the Application Database Settings in the Interplay Administrator. Individual users can use these defaults or set their own defaults as a preference in Interplay Access. You can override these defaults for a loaded clip, but the defaults will apply to the next clip you load.

Interplay Access can play up to 16 tracks of audio (16 mono tracks, 8 stereo tracks, or a combination that totals 16 tracks).

To set audio mixer defaults in Interplay Access:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences and click the Audio Settings tab.

2. Select whether you want to use global audio mixing defaults (as set in the Interplay Administrator) or local audio mixing defaults.

   If you select "Use local audio mixing defaults" the controls become active. The default setting is all tracks enabled and left-right alternating pan.
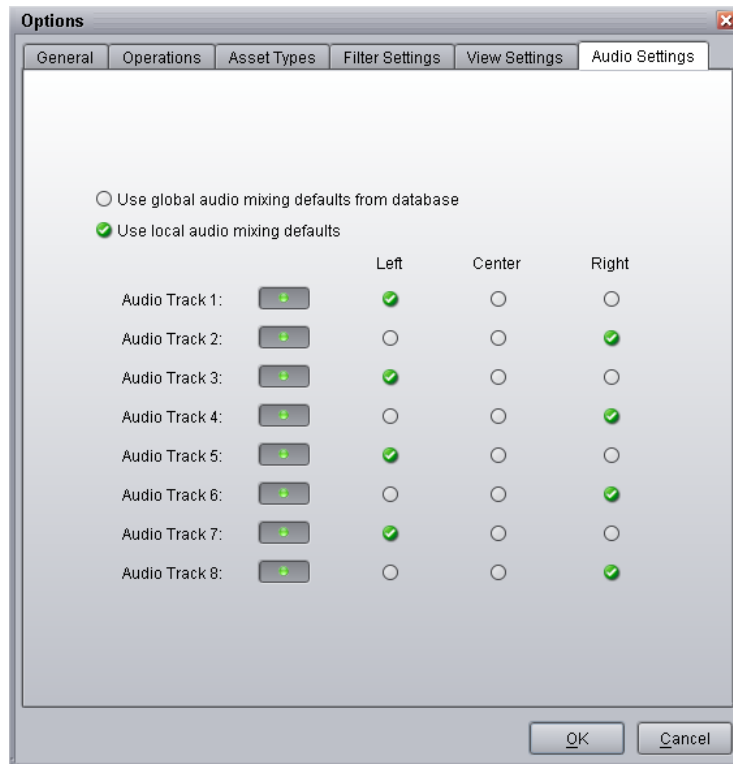
3. Click a track button to disable (mute) or enable a track. Enabled tracks have a green icon.

4. For each track, select Left, Center, or Right to assign the track to an output channel (pan setting).

5. Click OK to save your settings as the default.

To adjust volume for all audio or to mute all audio:

1. Click the Audio Level button.

2. To increase the volume, drag the slider up. To decrease the volume, drag the slider down.

3. To mute the audio, click one of the Mute buttons, so that a red x is displayed.

Mute buttons
showing audio muted

A red x is also displayed on the Audio Level button. To enable audio, click one of the Mute buttons again.

To adjust the audio mix:

1. Click the Audio Mixer button.

2. To enable or disable a track, click the Enable/Disable Track button. A green button indicates an enabled track, and a gray button indicates a disabled track.

3. To adjust the pan for a track, click the left speaker, the center mark, or the right speaker. A green icon indicates the selected pan.

4. To increase the volume, drag a slider to the right. To decrease the volume, drag the slider to the left.

Marking and Cueing Footage

You can mark clips with In and Out points and cue the footage. See the following topics:

-
-

Marking In and Out Points

You can mark In and Out points for your source clips, and then use the edited clips to build a shotlist or to create subclips. You cannot mark In and Out points on clips in a shotlist; you must mark them on source clips.

By default, an In point is set at the first frame of a clip and an Out point is set at the last frame of a clip.

The In point frame and the Out point frame are included when you drag the clip into a shotlist or create a subclip from the clip.

⊜ *If you do not have write permissions for an asset, you can set In and Out marks to create a subclip or shotlist, but they are temporarily set and are not saved in the database. You need to save the subclip or shotlist in a folder for which you have write permissions.*

To mark In points and Out points:

1. Load a source clip into the Monitor.

2. Play or scrub through the material.

3. When you find the appropriate frame, mark an In point by doing one of the following:

`in`

   ▶ Click the Mark In button under the Monitor.

   ▶ Press Ctrl+Shift+I (Windows) or Option+Command+I (Macintosh).

   Both the In point and the Out point are placed on the frame. If the clip is playing, marking an In point does not stop playback.

4. Continue playing or scrubbing through the video clip.

5. Mark an Out point by doing one of the following:

`out`

   ▶ Click the Mark Out button under the Monitor.

   ▶ Press Ctrl+Shift+O (Windows) or Option+Command+O (Macintosh)

   If the clip is playing, marking an Out point does not stop playback.

6. (Option) Reposition the In point or Out point by dragging it to the desired frame. The position indicator moves with the In point or Out point, and displays the appropriate frame in the monitor.

To clear an In point or an Out point, do the following:

▶ Use the preceding procedure to set the In point to the beginning of the clip or the Out point to the end of the clip.

Cueing the Footage

You can cue the footage in the Monitor to the marked edit points by using the Go to In and Go to Out buttons. This allows you to move quickly to the In point and the Out point. You can use the Play In to Out button to play the clip from the marked In point to the Out point.

To cue footage to an In point or an Out point:

1. Load a clip into the Monitor.

2. Set an In point or an Out point. For information on marking video clips, see "Marking In and Out Points" on page 54.

3. Do one of the following:

▶ Click the Go to In button or press Ctrl+Shift+Q (Windows) or Option+Command+Q (Macintosh).

▶ Click the Go to Out button or press Ctrl+Shift+W (Windows) or Option+Command+W (Macintosh).

Go to In button
Go to Out button

To play footage from an In point to an Out point:

1. Load a clip into the Monitor and set the In and Out points.

2. Click the Play from In to Out button or press Ctrl+Shift+P (Windows) or Option+Command+P (Macintosh).

To stop playing footage:

▶ Click the Play In to Out button or the Play button.

Creating Subclips

You can create subclips from a master clip that is associated with proxy media supported for streaming (MPEG-4/H.263 or H.264 proxy video media and MPEG1 Layer 2 audio media). You can create subclips to break a long master clip into more manageable pieces. A subclip creates a new asset, but it also contains metadata that associates it with the original master clip.

⚠ **Interplay Access allows you to save different subclips with the same name. It does not warn you that a previous subclip exists with that name, and it does not overwrite the previous subclip. Make sure the name you type is unique unless you want two different subclips that have the same name.**

To create a subclip:

1. Load a master clip associated with media supported for streaming in a monitor and mark In and Out points.

2. Do one of the following:

   ▶ Click the Create Subclip button.

Create subclip button

▸ Press Ctrl+Shift+S (Windows) or Option+Command+S (Macintosh)

The Select Location dialog box opens.
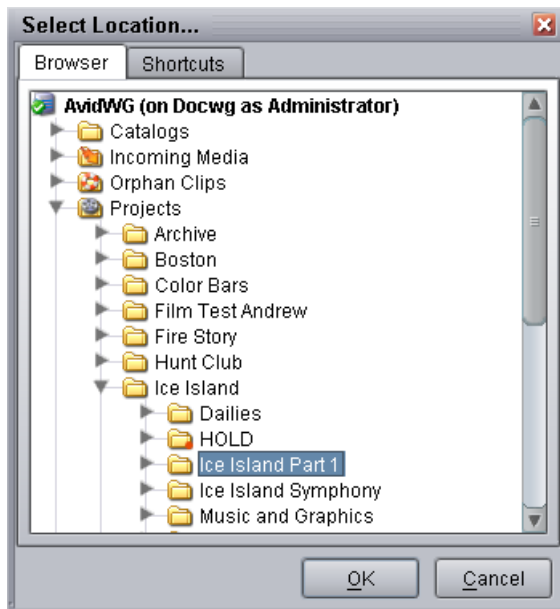
3. Select a folder and click OK.

The Subclip name dialog box opens.

4. Type a name for the subclip and click OK.

The subclip is saved and checked into the Interplay database.

Displaying Additional Panes

There are four additional panes you can display in a view:

- Shortcuts pane, which displays files and folders that you selected for quick access.

- Categories pane, which displays groups of assets assigned to categories that were created in the Interplay Administrator.

- Saved Searches pane (available in Browsing view only), which displays the name of a set of search criteria that you saved.

- Object Inspector pane (available in Browsing view only), which displays information about any asset that you select.

Interplay Access maintains a separate layout for each view, so any panes that you display in a view remain in a view when you switch from one view to another, or when you log out and log back in.

To add or remove an additional pane:

▸ Click the View menu and select the name of the pane you want to add or remove.

A check mark means the pane is displayed. If a check mark is displayed, click the check box to remove the pane from the display. The following illustration shows the Shortcuts pane selected for display.

View	Tools	Preferences	Help	
◉ 🔁 Browsing				Ctrl-1
○ 〇 Logging				Ctrl-2
○ ▦ Shotlist				Ctrl-3
☐ Fullscreen Monitor				F4
☑ Show Shortcuts Pane				Ctrl+Shift-1
☐ Show Categories Pane				Ctrl+Shift-2
☐ Show Saved Searches Pane				Ctrl+Shift-3
☐ Show Object Inspector Pane				Ctrl+Shift-4
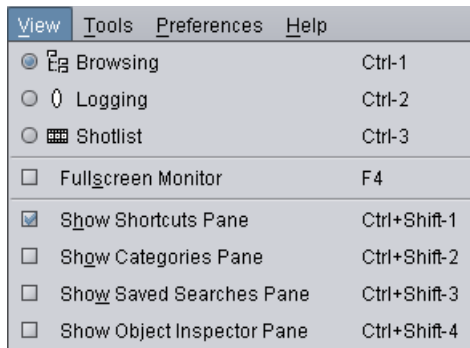
Resizing Panes

You can resize panes in a view by dragging the vertical border between the panes. In addition, you can change the size of the Monitor by using a sizing control (see "Adjusting the Aspect Ratio and Size of the Monitor" on page 44).

To resize panes in a view:

▸ Move the mouse to the border of a pane until you see a double-headed arrow. Then click the border and drag it to the size you want.

Double-headed arrow for resizing panes
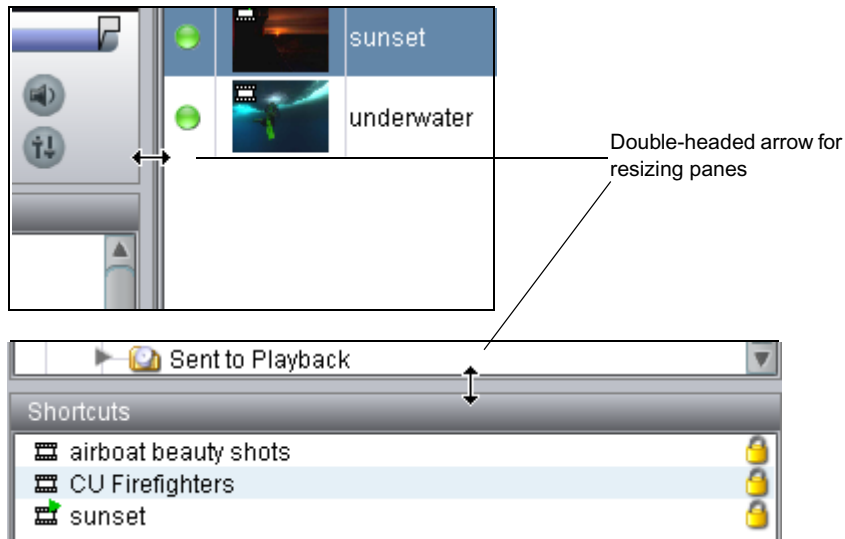
Opening an Avid Asset in Interplay | Assist

If Interplay Assist and Interplay Access are installed on the same computer, you can open and play an Avid asset (such as a clip, subclip, or sequence) in Interplay Assist. This could be useful if you want to view a clip that is not associated with proxy media supported for streaming, or the high-resolution version of a clip associated with proxy media.

To open an Avid asset in Interplay Assist, do one of the following:

▸ In the Content tab, select an Avid asset and then select Tools > Open in Interplay Assist.

▸ In the Content tab, right-click an Avid asset and Open in Interplay Assist.

▸ In Extended View mode, select an Avid asset and then select Open in Interplay Assist from the Actions menu.

Interplay Assist opens (if it is not already open) with the selected Avid asset loaded in the Video monitor.

Adding and Organizing Assets

The following topics explain how to add assets to the Interplay database and how to organize assets so that users can easily locate and access them:

- Interplay Database Default Folders
- Creating New Folders
- Using the Unchecked-In Avid Assets Folder
- Adding Assets to the Interplay Database
- Importing Files or Folders
- Resyncing Media Files with Avid Shared-Storage Workspaces (Administrators Only)
- Moving Assets into Folders
- Cutting, Copying, and Pasting Assets
- Duplicating Avid Assets
- Organizing Assets Using Categories
- Using Shortcuts for Browsing
- Renaming an Asset
- Changing Text Color (Administrators Only)
- Using Interplay | Access with an Avid Editing Application
- Transferring Avid Assets to Another Workgroup
- Copying Assets and Media to Another Workgroup
- Moving Media to Another Workspace

Interplay Database Default Folders

The Interplay database structure usually has a default set of folders, depending on how the administrator set up the database and what operations and transfers are typically necessary. These folders have names appropriate for the type of work you are doing. They can be configured to send the folder content to playback devices, to another workgroup, to archive, or to another folder. A database that is set up well can make your workflow more efficient.

The Interplay Engine and the Interplay Archive Engine have different default folders, as shown in the following illustrations. The folder icons are also different.

If the database has been set up using the default Interplay structure, you cannot delete or move the top-level folders, and you cannot add other top level folders or assets unless an administrator changes this setting. For more information, see "Freezing Folders and Content" on page 244.

The following table describes the folders created in the default database structure:

Folders in the Default Database Structure

Folder	Possible Uses
Catalogs (Interplay Engine only)	You can use catalogs for any purpose. For example, you can create folders for media belonging to specified groups, such as "Presidential visit" or "Hurricane damage."
Incoming Media	Incoming Media folders hold transferred and ingested materials, organized by Avid shared-storage workspace names. The system automatically creates folders in the Incoming Media folder that match the names of the workspaces that you use for workgroup transfers and ingests from AirSpeed®. The system does not create the workspace folder until you perform the first transfer or ingest to that workspace. You can then move assets from the Incoming Media folder to another folder.
Orphan clips	If an Avid asset is deleted from a folder (metadata only), and there are no more references to that asset from any other folder, the last reference is moved to this holding area until the asset and media are deleted. By default, only administrators can view this folder. For more information, see "Using the Orphan Clips Folder" on page 258.

Folders in the Default Database Structure (Continued)

Folder	Possible Uses
Projects (Interplay Engine only)	Project folders are used to structure and collect media that composes a unit of work, for example, an episode in a series or an hourly news show. The system does not automatically create folders within the Projects folder. You can create the folders within Interplay Access and then use them to organize your projects in the Avid editing applications.
Sent to Playback (Interplay Engine only)	You can create a folder and associate it with a playback device. When you are performing a send to playback, the folder fills with clips of the media that was successfully transferred to the playback device. For configuration information on associating a playback device with a folder, see "Configuring an Ingest Device Catalog" in the *Interplay	Transfer Setup and User's Guide*.
Unchecked-in Avid Assets (Interplay Engine only)	This folder holds assets that were created on shared storage but are not yet checked in to the Interplay database. For example, if you capture to a bin in an Avid editing application and your target drive is a shared storage workspace, the system automatically creates a folder with your username in the Unchecked-in Avid Assets folder. Interplay creates assets for the clips you capture and places the assets in this folder. If you then drag the clip from the bin to a different folder in the Interplay Window (check in the clip), the system moves the asset to the specified folder. You can view your own assets in the Unchecked-in Avid Assets folder but only an administrator can see all of the assets in the folder. For more information, see "Using the Unchecked-In Avid Assets Folder" on page 69.
Deleted Items	This folder holds items that are pending deletion. Logged-on users see only items they deleted. Administrators see all deleted items. The folder is created the first time you delete an asset. For more information, see "Using the Deleted Items Folder" on page 276.

Creating New Folders

If you have the appropriate rights, you can add folders to the database to help organize your assets. You might set up a folder for a particular project or a folder that holds one type of graphics. For more information about planning and managing a folder structure, see *Interplay | Production Best Practices*.

By default, a new folder has the following properties:

• Users (with appropriate rights) can move, rename, and delete this folder. The administrator can deselect an option so that the folder cannot be moved, renamed, or deleted. See "Renaming a Folder or Editing the Description" on page 65, and "Viewing and Changing Folder Options (Administrators Only)" on page 66.

• The owner is the user who created it. An administrator or the owner can change the ownership later. See "Changing Ownership of Folders and Assets (Administrators Only)" on page 66. Administrators can also change the default behavior so that the owner of the new folder is the owner of the parent folder. Administrators can change this behavior in the Ownership Behavior view in the Interplay Administrator. For more information, see "Setting the Ownership for New Database Folders" in the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

• The folder is public (all others can see the folder).

• Users (with appropriate rights) can create subfolders.

• Users (with appropriate rights) can place reservations on the folder. See "Setting Reservations" on page 247 for details on reservations.

• Users (with appropriate rights) can add and remove items from this folder. The administrator can deselect an option so that no items can be added to the folder and the folder contents cannot be deleted.

• There are special restrictions for deleting folders. See "Deleting Assets" on page 240.

📄 *Folders that you create under the Catalogs heading in the tree are typically called catalogs.*

To create a new folder in the database:

1. Select a parent folder in the tree structure in the Folders pane. This can be in the root directory if you have the appropriate rights.

2. Do one of the following:

   ‣ Select File > New Folder.

   ‣ Select New Folder from the context menu.

   ‣ Press (Windows) Ctrl+N or (Macintosh) Shift+Command+N.

   The New Folder dialog box opens.
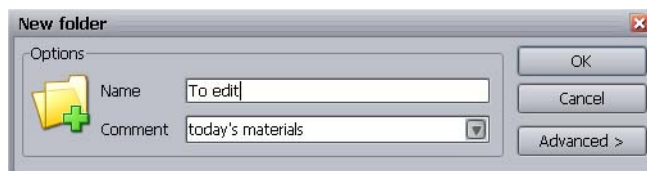
3. Type a name for your folder and add a comment. Make sure that this comment is meaningful for later use.

   Folder names and file names have a 255 character limit.

📑 *Avid recommends adhering to a best practice of a 255 character limit for clip names. While it is technically possible for clip names to be longer, folders and files are hard set at this 255 maximum and using it as guideline may be easier to enforce over time across staff or teams.*

4. (All users) Do the following:

   - The owner of the folder is by default the user logged on. To change the owner assignment, click Advanced. Select an individual user from the Owner list. Only an administrator can change the owner after the folder is created.
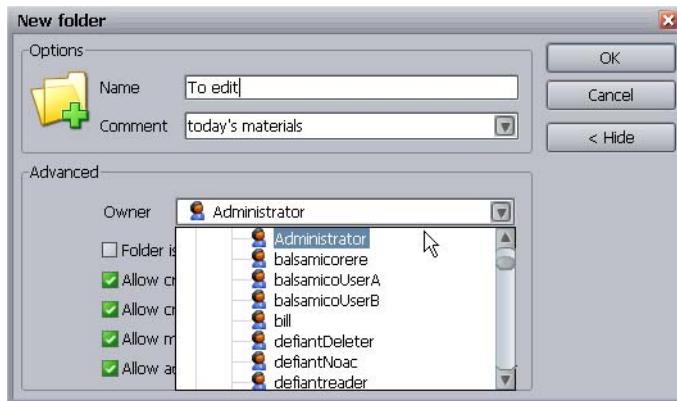
   - To make the folder visible only to you, click Advanced and then select "Folder is private" (default is public).

5. (Administrators only) Click Advanced and select or deselect the following options:

   - Allow users to create reservations (default is allowed).

   - Allow moving and renaming of this folder (default is allowed).

   - Allow adding and removing of items directly in this folder (default is allowed).

   - Allow users to create subfolders (default is allowed).

After a folder is created, only an administrator can change these options. See "Viewing and Changing Folder Options (Administrators Only)" on page 66 and "Freezing Folders and Content" on page 244

6. Click OK to create the folder.

Renaming a Folder or Editing the Description

Renaming a folder is allowed only if the setting "Allow moving and renaming of this folder" is selected for the folder. Administrators can select or deselect this option when first creating a folder (see "Creating New Folders" on page 62). After a folder is created, administrators can change this setting through the Security dialog box.

To rename a folder:

1. Select the folder.

2. Do one of the following:

   ▶ Select Rename from the context menu.

   ▶ Select Edit > Rename.

   ▶ Press F2.

   The Rename dialog box opens.

3. Change the name or description of the folder.

4. Click OK.

   The folder is saved with the new name.

Changing Ownership of Folders and Assets (Administrators Only)

By default, the owner of a folder is the user who created it. The owner of an Avid asset is the user who created it; the owner of a file asset is the user who imported it.

After an item is created, only the owner or an administrator can change the owner.

Administrators can change the default behavior so that the new folder is owned by the owner of the parent folder. Administrators can change this behavior in the Ownership Behavior view in the Interplay Administrator. For more information, see "Setting the Ownership for New Database Folders" in the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

To change the owner of a folder or asset:

1. Do one of the following:

   ▶ Select the folder in the tree structure, then select Operations > Security.

   ▶ Select Security from the context menu.

   The Security dialog box opens.

2. Click the down arrow button and select a different user from the Owner list.

3. Click Apply, and then click Exit.

Viewing and Changing Folder Options (Administrators Only)

By default, a new folder has the following properties:

• The owner is the user who created it.

• The folder is public (all others can see the folder).

• Users (with appropriate rights) can create subfolders.

• Users (with appropriate rights) can place reservations on the folder. See "Setting Reservations" on page 247 for details on reservations.

• Users (with appropriate rights) can move, rename, and delete this folder. The administrator can deselect an option so that the folder cannot be moved, renamed, or deleted.

• Users (with appropriate rights) can add and remove items from this folder. The administrator can deselect an option so that no items can be added to the folder and the folder contents cannot be deleted.

After a folder is created, only an administrator can change these folder options, as described in the following procedure. See also "Freezing Folders and Content" on page 244.

For a summary of user rights and access control, see "Access Control and Delete Matrices" on page 278.

To change folder options:

1. Select the folder in the tree structure.

2. Do one of the following:

   ▶ Click Operations > Security.

   ▶ Select Security from the context menu.

   The Security dialog box opens.
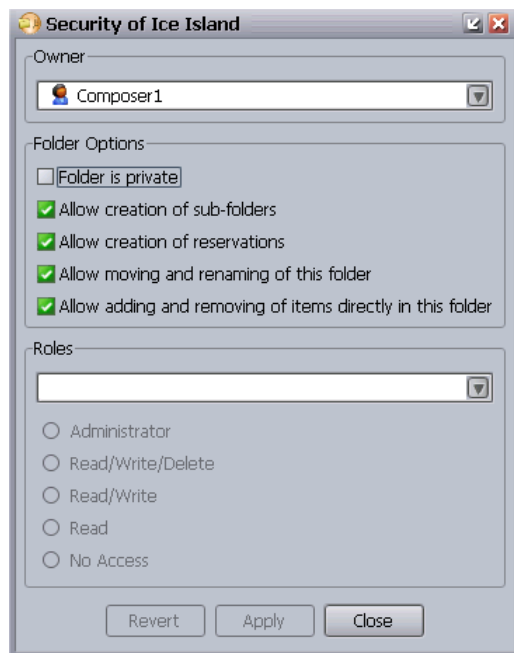
3. Select or deselect the desired options.

4. Click Apply.

5. When you are finished, click Close.

Changing User Roles on Folders (Administrators Only)

The global user roles for each database are set in Interplay Administrator's User Management view, and can be fine-tuned to restrict (or allow) rights on specific folders in the Manage Database Roles view. See the *Interplay Engine and Avid Interplay Archive Engine Administration Guide* for details. Administrators can, however, also change user rights for an item in Interplay Access.

After a folder is created, only an administrator can change the user roles.

For a summary of user rights and access control, see "Access Control and Delete Matrices" on page 278.

To change the rights for a folder:

1. Select the folder in the tree structure.

2. Do one of the following:

   ▶ Select Operations > Security.

   ▶ Select Security from the context menu.

   The Security dialog box opens.
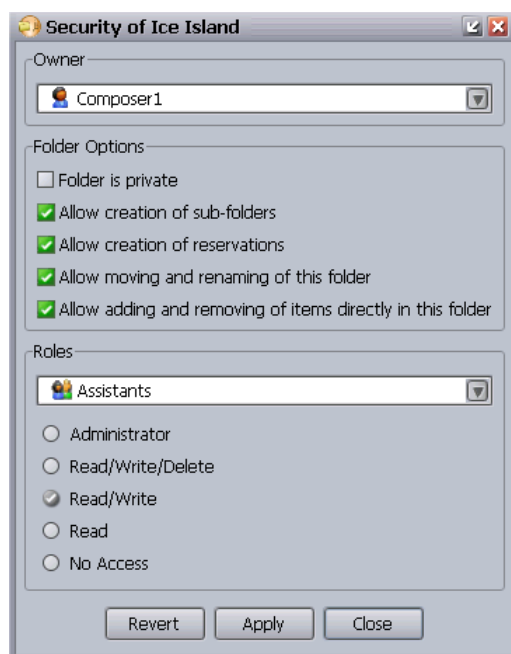
3. In the Roles section, click the down arrow and select the user for which you want to change the user role for the selected item.

4. Select the role you want to grant the selected user for the selected item.

5. Click Apply.

⚠ **It is important that you understand the way that user roles work, especially if security is crucial. See the User Management section of the *Interplay | Engine and Interplay | Archive Engine Administration Guide* for details.**

Using the Unchecked-In Avid Assets Folder

By default the Interplay database includes an Unchecked-in Avid Assets folder. This folder serves as a temporary folder for Avid assets that are automatically checked in by an Avid editing application or by another application such as CaptureManager. For example, if you set your Media Creation tool in an Avid editing application to shared storage and then capture media to a bin or render effects, the Avid editing application automatically checks the newly created assets into the Interplay database and places them in the Unchecked-in Avid Assets folder.

After you drag the asset from the bin to a folder in the Interplay window, Interplay automatically moves the asset link from the Unchecked-in Avid Assets folder to your designated folder.

Administrators can view all of the assets in the Unchecked in Avid Assets folder. Users that create media from local bins can only view their own assets in the Unchecked-in Avid Assets folder.

To view the contents of the Unchecked-in Avid Assets folder:

▸ Double-click the Unchecked-in Avid Assets folder in the tree structure in the Folders pane.

Adding Assets to the Interplay Database

There are different ways of adding assets to the Interplay database:

• To add Avid assets, you need to check them in through an Avid editing application or through an Interplay application. Avid assets can be created by Avid applications through capture, ingest, import, or transfer. Any media created on Avid shared-storage, such as capturing or rendering, is automatically checked in (autocataloged) to the Interplay database.

  For information about checking in Avid assets from an editing application, see the documentation for the editing application. For information about automatic check-in through an Interplay application, see *Interplay | Production Best Practices Guide*.

• To add file assets, you need to import them though Interplay Access. For more information, see .

Importing Files or Folders

File assets can include any file type, including graphics files, Microsoft Office documents, and desktop movies such as QuickTime files. Importing files adds them as file assets to the Interplay database and makes them accessible to other users of Interplay.

It's most efficient to work with file assets that are created on your working path (see "Setting the Default Working Folder" on page 22). You can import files from any location, but when you check out a file, the latest version is copied to the corresponding folder in your working path. Thus, to avoid having duplicate files on your local system, it's a good idea to create new files in a folder in your working path and then import the files or folder. You can use the following methods to import one file, multiple files, one folder, or multiple folders:

- Select an item and drag it to a folder in Interplay Access

- Use the Import dialog box, which offers three different tabs for accessing files:

    - Unimported Files: This tab displays any unimported files in your working path. For information about the working path, see "Setting the Working Path for a Folder" on page 36.

    - My Computer: This tab displays a tree that corresponds to the folder structure on your computer.

    - Home Directory: This tab displays the home folder for the user that is currently logged in.

To import files or folders by dragging and dropping:

1. On your system desktop, select a file, multiple files, a folder, or multiple folders.

2. Drag the selection to a folder in Interplay Access.

    The Import dialog box opens.
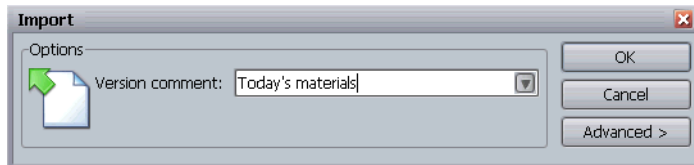
3. Type a comment.

4. (Option) If you don't want a copy of the files in your local working directory, select Advanced and select "Don't get local copy."
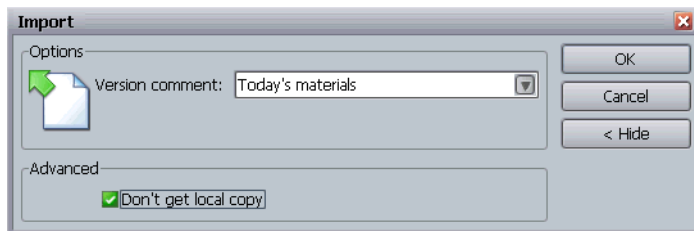
5. Click OK.

The selected files and folders are imported.

To import files or folders from the working path:

1. Select a folder in the tree structure in the Folders pane.

2. Open the Import dialog box by doing one of the following:

   ‣ Select Import from the context menu

   ‣ Select Operations > Import.

   ‣ Press (Windows) Ctrl+M or (Macintosh) Shift+Command+M.

3. Click the Unimported Files Tab to browse through your data in the working path of the folder selected.
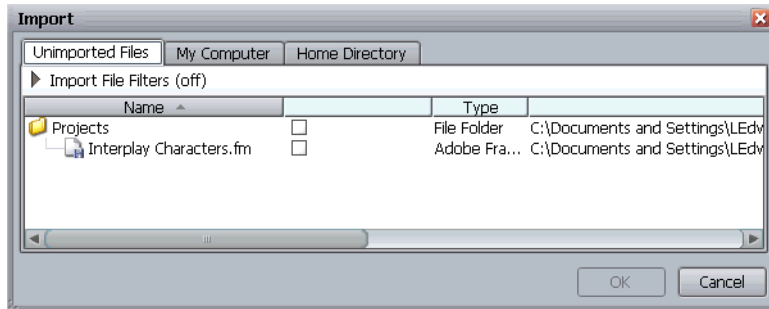
4. (Option) Click the arrow to display the file filter options.
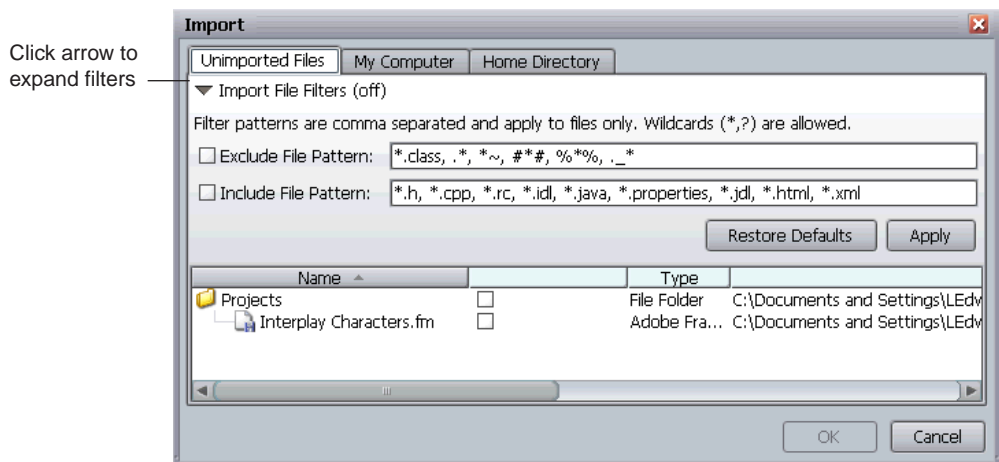
5. Make your filter selections.

6. (Option) Restore Defaults clears the filters you have selected and makes all files and folders you originally chose available for import.

7. To mark files or folders for import, select them and do one of the following:

   ▶ Press the space bar.

   ▶ Click the check box.

   If you click a folder, all files and subfolders are automatically marked for import.
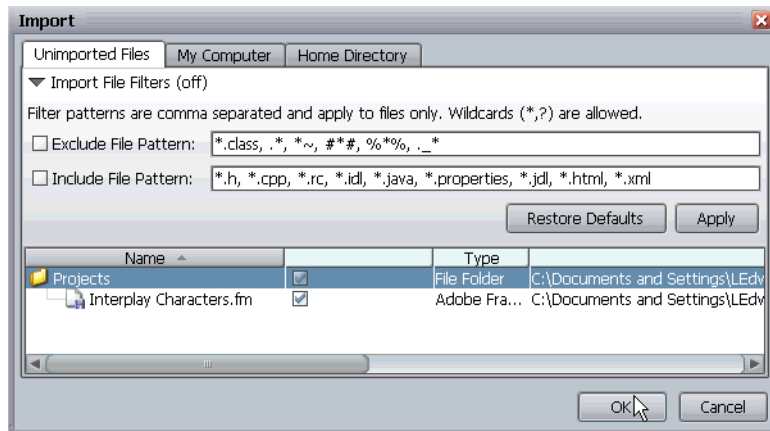
8. Click OK.

   The Import dialog box opens.

9. Type a comment.

10. (Option) If you don't want a copy of the files in your local working directory, select Advanced and select "Don't get local copy."

11. Click OK.

    The selected files and folders are imported. If you selected files and folders in other tabs in the Import dialog box, those files and folders are also imported.

To import files or folders from other locations on your disk:

1. In the tree structure in the Folders pane, select a folder into which you want to import the files or folders.

2. Open the Import dialog box by doing one of the following:

   ▶ Select Import from the context menu.

   ▶ Select Operations > Import.

   ▶ Press (Windows) Ctrl+M or (Macintosh) Shift+Command+M.

3. Click the My Computer tab.
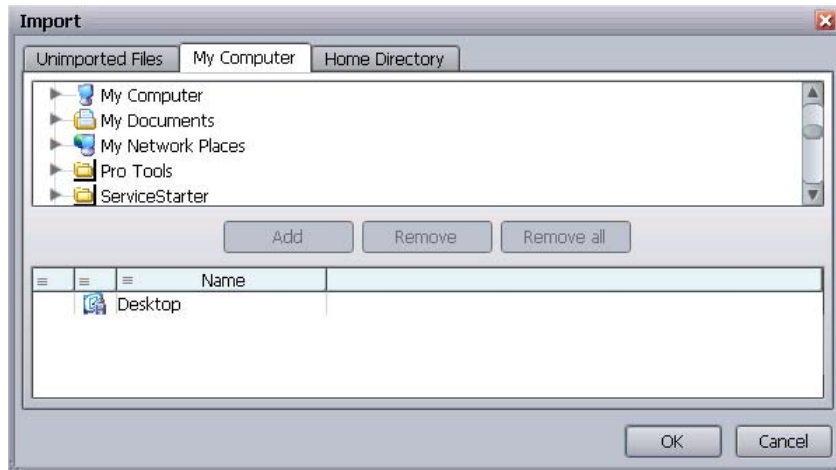
4. Add files or folders to the import list by selecting them in the top view and clicking Add.

5. (Option) Remove added files or folders from the import list by selecting them in the bottom view and selecting Remove or Remove All.

6. Click OK.

   The Import dialog box opens.

7. Type a comment.

8. (Option) If you don't want a copy of the files in your local working directory, click Advanced and select "Don't get local copy."

9. Click OK.

   The selected files and folders are imported. If you selected files and folders in other tabs in the Import dialog box, those files and folders are also imported.

To import files or folders from your Home Directory:

1. In the tree structure in the Folders pane, select a folder into which you want to import the files or folders.

2. Open the Import dialog box doing one of the following:

   ▶ Select Import from the context menu.

   ▶ Click Operations > Import.

   ▶ Press (Windows) Ctrl+M or (Macintosh) Shift+Command +M.

3. Click the Home Directory tab.
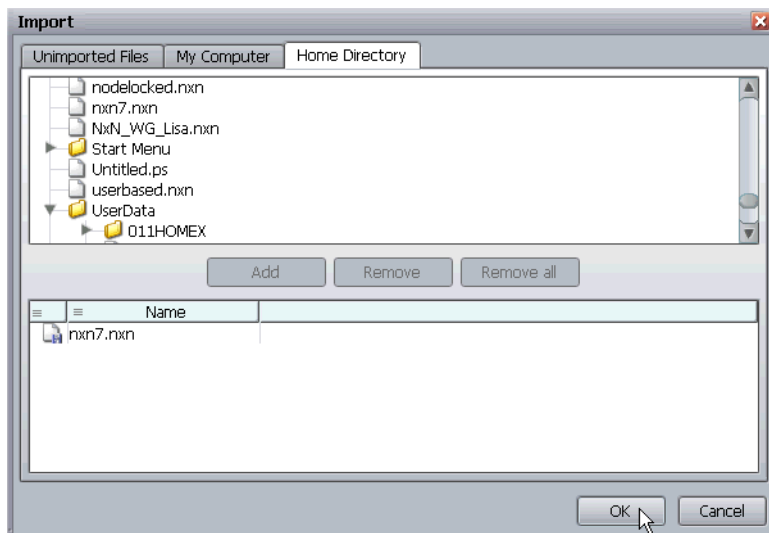
4. Add files or folders to the import list by selecting them in the top view and clicking Add.

5. (Option). Remove added files or folders from the import list by selecting them in the bottom view and selecting Remove or Remove All.

6. Click OK.

   The Import dialog box opens.

7. Type a comment.

8. (Option) If you don't want a copy of the files in your local working directory, click Advanced and select "Don't get local copy."

9. Click OK.

   The selected files and folders are imported. If you selected files and folders in other tabs in the Import dialog box, those files and folders are also imported.

Resyncing Media Files with Avid Shared-Storage Workspaces (Administrators Only)

Resyncing is a feature that administrators use to resynchronize the Interplay database with media stored on Avid shared-storage workspaces. Resyncing ensures that all the media on Avid shared storage is checked into the Interplay database. The resync process works with the Media Indexer service to review all Avid media files on Avid shared-storage workspaces and check if a corresponding Avid asset exists in the Interplay database. If not, the resync process creates metadata for the media, checks the asset into the database, and displays the asset in the Resync catalog.

Only media clips such as master clips and rendered effects are checked in by the resync process. Sequences and subclips must be checked in again from the editing application.

If the resync process cannot locate the complete set of media files for a clip (video files, audio files, or both), the media cannot be resynced.

You should resync the Interplay database with Avid shared storage:

- When media files are copied into a shared storage environment manually and resyncing is necessary to make the compositional metadata (the clips associated with those media files) appear in Interplay.

- When the Interplay Engine is offline, such as for maintenance or a system crash, and media files are added to or created on Avid shared storage.

⚠ **Resyncing should not be used more than necessary as it effects the performance of the entire database.**

📖 *This functionality is not available on Mac OS X.*

Beginning with Interplay v3.2, the Resync process includes resync of AMA (Avid Media Access) media files. Resync works with Media Indexer and checks if the AMA media files indexed in the MI (through their associated .spaaf files) are managed in the Interplay database.For more information, see the AMA chapter in the Interplay Production Best Practices Guide.

To resync the Interplay database with Avid shared-storage workspaces (native media):

1. Select the Resync option from the database's context menu.

   The Resynchronize Media dialog box opens and lists two folders: one for native media, and one for AMA media.
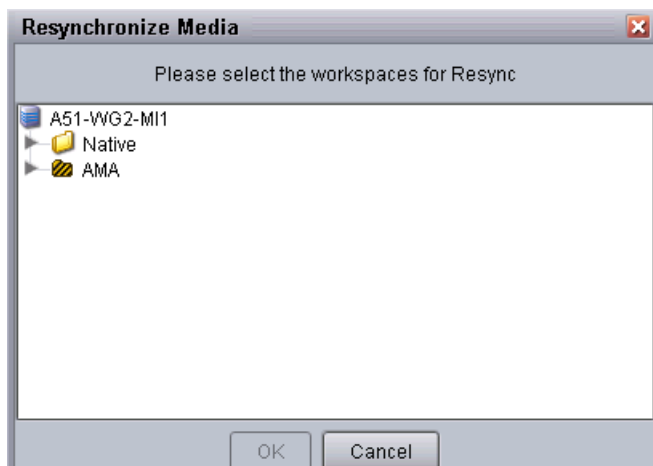
2. Click the triangle next to the Native folder.

3. Select the workspaces with which you want to resync.
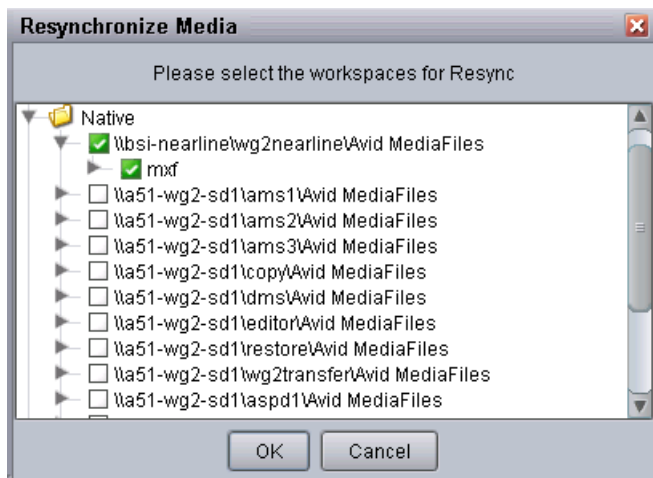
Selecting a workspace resyncs all folders in that workspace. You can open a workspace and select a particular folder.

4. Click OK.

A dialog box displays the progress.

5. When the resync is complete, click OK.

New Avid assets created during resync are checked in and added to the Resync catalog.

6. (Option) Move the assets to a different folder.

📄 *Not all attributes are created. The Name, Tape name, Creation date, Audio, Audio format, Tracks, Drive, End, and Start attributes are created. All other attributes are left blank.*

To purge unwanted Avid assets from the Resync catalog:

1. Select the items in the catalog that you want to delete.

2. Press the Delete key.

The Delete dialog box opens.

3. Select the asset and the associated media files.

4. Click OK.

The selected Avid assets are permanently deleted from the Interplay database, and the media files are deleted from Avid ISIS shared storage. For more information about deleting, see "Deleting Assets" on page 240.

Moving Assets into Folders

Folders are useful for organizing your assets (both file assets and Avid assets). Folders can also make searches faster by limiting the number of records through which the database has to search. You can organize your assets by moving them from one folder into another. You can also cut, copy, or paste assets (see "Cutting, Copying, and Pasting Assets" on page 78). File assets and sequences keep their version histories when you move them.

Moving assets into folders is allowed only if the Security setting "Adding and removing of items directly in this folder" is checked for the folder. Only Administrators can change this setting through the Security dialog, available through the context menu of the folder. If the database has been set up using the default Interplay structure, you cannot delete or move the top-level folders, and you cannot add other top-level folders or assets unless an administrator changes this setting.

When you move a sequence, any referenced assets are also moved.

> *If you move a sequence or subclip to another folder, right-click the original folder and select Refresh Referenced Clips. This ensures that any referenced clips associated with the moved link are removed. See "Refreshing Referenced Clips" on page 132. Some clips might remain because a clip can be both referenced and non-referenced. See "Setting the Filters for the Display" on page 96.*

To move assets into a folder:

1. Perform a search or browse operation that returns the assets that you want to add to a folder. See "Browsing Databases and Folders" on page 90 and "Finding Assets" on page 155.

2. Select the desired items.

3. Do one of the following:

   ▶ Drag the items into the target folder in the tree view. The items are moved.

   ▶ From the context menu of the items, select Move to.

   The Move to dialog box opens.
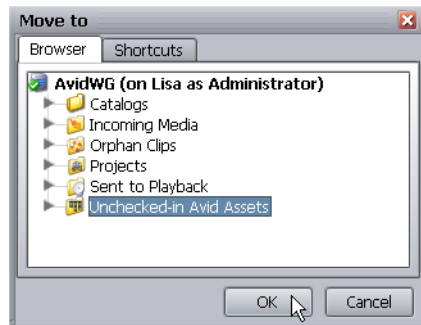
▶ Select Edit menu > Move to.

The Move to dialog box opens.

4. Select the folder to which you want to move the items. Click the Browser tab to select a folder. Click the Shortcuts tab to move the item into the folder the shortcut points to.

5. Click OK.

The items are moved to the selected folder.

Cutting, Copying, and Pasting Assets

Cutting removes the link to an asset in a folder. No assets are actually deleted.

Cutting and pasting moves the link to an asset from one folder to another. No assets are actually deleted. All of the metadata for the asset is preserved.

Copying and pasting adds another link to the asset without consuming extra space. All of the metadata for the asset is preserved.

To cut and paste an asset from one folder to another:

1. Select the item you want to copy.

2. Do one of the following:

▶ Select Edit > Cut.

▶ Select Cut from the context menu.

▶ Press (Windows) Ctrl+X or (Macintosh) Shift+Command+X.

3. Click the location where you want to copy the asset to

4. Do one of the following:

▶ Select Edit > Paste.

▶ Select Paste from the context menu.

▶ Press (Windows) Ctrl+V or (Macintosh) Shift+Command+V.

To copy and paste an asset from one folder to another:

1. Select the item you want to copy.

2. Do one of the following:

▶ Select Edit > Copy.

▶ Select Copy from the context menu.

▶ Press (Windows) Ctrl+C or (Macintosh) Shift+Command+C.

3. Click the location where you want to copy the asset to.

4. Do one of the following:

   ▸ Select Edit > Paste.

   ▸ Select Paste from the context menu.

   ▸ Press (Windows) Ctrl+V or (Macintosh) Shift+Command+V.

Duplicating Avid Assets

Duplicating a clip, subclip, or sequence makes a copy of the Avid asset with all of the same metadata (relatives, properties, and so on). The duplicated asset is a new asset. _Dup_ and an ID are added as a suffix to the original name.

To duplicate a clip, subclip, or sequence, do one of the following:

▸ Select the item and select Duplicate from the context menu.

▸ Select the item and select Tools > Duplicate.

   The media status of the duplicated asset is the same as that of the original asset, but you might need to select Tools > Update Status from Media Indexer to refresh the icon.

Organizing Assets Using Categories

Categories are a way to organize or sort your assets. Categories provide a grouping mechanism or description for the data that is stored in a database. You can assign these categories to database items and use them in an Extended Search.

The categories available are configured by an administrator through the Interplay Administrator. They are visible in the Categories pane and the Categories tab in the Object Inspector. Use the Categories pane to perform a simple search. Use the Categories tab to assign an asset to a category.

The Categories pane and the Object Inspector are not displayed in the default views. You can display them by choosing Views > Categories Pane or Views > Object Inspector.

To assign an asset to one or more categories:

1. If the Categories pane is not displayed, select View > Show Categories Pane.

2. Select the asset.

3. Select the Categories tab in the Object Inspector.
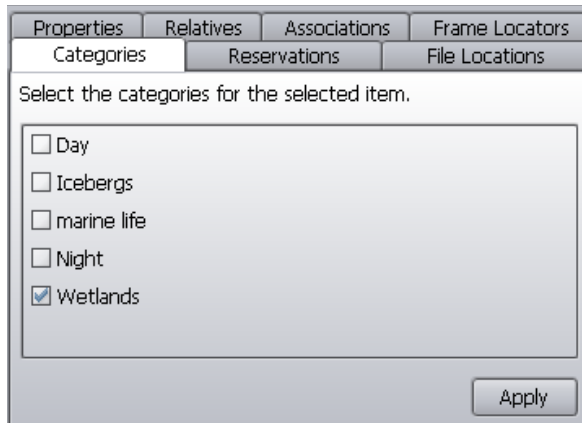
4. Select the appropriate category or categories.

5. Click Apply.

To search for items belonging to a specified category:

1. If the Object Inspector is not displayed, select View > Show Object Inspector Pane.

2. In the Categories pane, double-click the desired category.
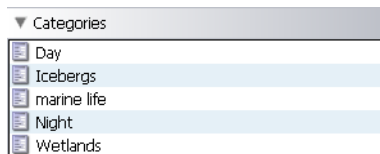
The items assigned to the category are displayed in the Search Results pane.

Using Shortcuts for Browsing

To avoid having to click through the tree structure of the Folders pane for an item that you work with frequently, you can create a shortcut and then just click the shortcut to open the item in the Content tab. Shortcuts are stored per database, meaning you do not see the same shortcuts if you switch to another database, and they are private by default, meaning other users do not see your shortcuts. Administrators can create shortcuts as public, meaning other users can see them. For more information, see "Making Private Shortcuts Public (Administrators Only)" on page 82.

The Shortcuts pane is not displayed in the default views.

To create a shortcut:

1. If the Shortcuts pane is not displayed, select View > Show Shortcuts Pane.

2. Do one of the following:

   ▶ Click the item and drag it to the Shortcuts pane. The shortcut is created as private, or local-only.

   ▶ Select Edit > Create Shortcut.

   ▶ Select Create Shortcut from the context menu of the item.

   The Create Shortcut dialog box opens.

3. (Option) Change the name of the shortcut by typing new text in the text box.

4. (Administrators only) To create the shortcut for public use, double-click the lock icon (see "Making Private Shortcuts Public (Administrators Only)" on page 82.

5. Click OK.

   The shortcut appears in the Shortcuts pane.
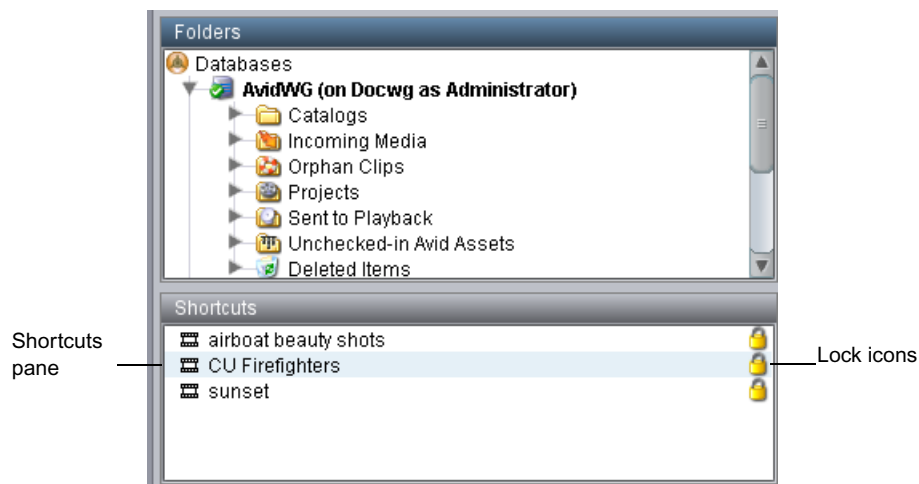
A closed lock icon indicates that the shortcut is private, meaning not visible on other users' workstations. An open lock indicates a public shortcut. Private is the default, and is the only option available to non-Administrators.

To change the name of a shortcut:

1. Select Edit from the context menu of the shortcut.

2. Type new text in the text box.

3. Click OK.

To delete a shortcut you have created:

1. Select the shortcut.

2. Do one of the following:

   ▶ Select Delete from the context menu.

   ▶ Press the Delete key.

Making Private Shortcuts Public (Administrators Only)

To make a shortcut visible to other database users:

1. In the Shortcuts pane, do one of the following:

   ▶ Double-click the closed lock icon of the shortcut.

   ▶ Select Edit from the context menu of the shortcut.

   The Create Shortcut dialog box opens.

2. Click the lock icon or the label "Private Resource."

   The icon changes to an open lock and the label changes to "Public Resource."
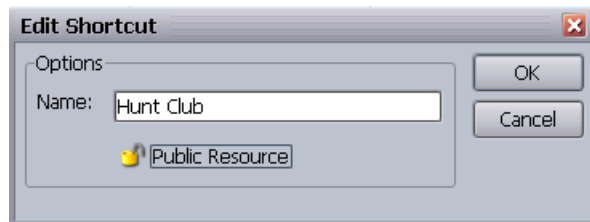
3. Click OK.

   The lock icon changes to an open lock in the Shortcuts pane.

To make a public shortcut private:

1. In the Shortcuts pane, do one of the following:

   ▶ Double-click the open lock icon of the shortcut.

   ▶ Select Edit from the context menu of the shortcut.

   The Create Shortcut dialog box opens.

2. Click the label "Public Resource."

   The icon change to a lock icon and the label changes to "Private Resource."

3. Click OK.

Renaming an Asset

Users with write access on an asset can rename the asset. Each asset needs to have a name. No empty names are allowed. If an empty name is entered for a file asset, the Rename dialog does not allow you to continue. For an Avid asset, if an empty name is entered, the internally used file name appears as the name instead (a long string of numbers and letters).

To rename an asset:

1. Select the asset.

2. Do one of the following:

   ▶ Press F2.

   ▶ Select Rename from the context menu.

   ▶ Select Edit > Rename.

3. Type the new name.

4. (Option) Press ESC to cancel the rename.

5. Press Enter to apply the changes.

Changing Text Color (Administrators Only)

Changing the text color of the metadata display of a file or folder color is a global change, meaning all other users can see the change right after it is performed. Only Administrators can change the text color. The Change Color command affects only the folder name and the asset name.

All users can change the font size. See "Changing Font Settings" on page 31.

To change the text color:

1. Select the item for which you want to change the color.

2. Do one of the following:

   ▶ Select Operations > Advanced > Change Asset Color.

   ▶ Select Advanced > Change Asset Color from the context menu.

3. Select the color you want to display.

Using Interplay | Access with an Avid Editing Application

In the Interplay environment, Avid assets include Avid files such as master clips, subclips, effects, and sequences. If you are working with an Avid editing application, you might want to use the advanced search in Interplay Access to look for particular Avid assets. After finding the assets, you can drag them from Interplay Access into a bin, which creates local copies of the assets (but not the media). This process of copying assets is called *checking out*.

If you then modify the asset and want to save the changes in the database, you must use the Avid editing application to check the asset back in to the database. The process of adding Avid files to an Interplay database is known as *checking in*. Users can check files in manually through an Avid editing application or automatically through one of several Interplay configurations. For information about checking in through an Avid editing application, see your editing application documentation.

Avid assets on the database are sometimes referred to as *remote assets*.

> *You use the Interplay Access Import feature for file assets only.*

> *Interplay Access maintains version control for sequences (see "Version History and Archiving" on page 288).*

To check Avid assets out of the Interplay database:

1. Start the Avid editing application, and either create a new project or open a bin in an existing project.

2. Log on to the Interplay database, as described in the editing application documentation.

3. Open Interplay Access and browse or search for the assets you want.

4. Select the assets you want to use and drag them to a bin.

   The Avid assets are checked out from the Interplay database. A link is created to the asset, and the bin displays the assets you checked out.

Transferring Avid Assets to Another Workgroup

If you are working in a facility that includes more than one Avid workgroup, you can transfer Avid assets (both metadata and media) from one workgroup to another. Workgroup transfers require the Interplay Transfer application. In a workgroup transfer, the metadata and media is copied to the remote workgroup while the original metadata and media remains in the local workgroup.

For information about workgroup transfers and creating destination presets, see the *Interplay | Transfer Setup and User's Guide.*

📄 *You can also use the Copy service to copy assets and media to another workgroup. See "Copying Assets and Media to Another Workgroup" on page 86.*

To send the media and metadata to another workgroup:

1. In the Content view, right-click an Avid asset.

2. Select Send to Workgroup.

   The Send to Workgroup dialog box opens.
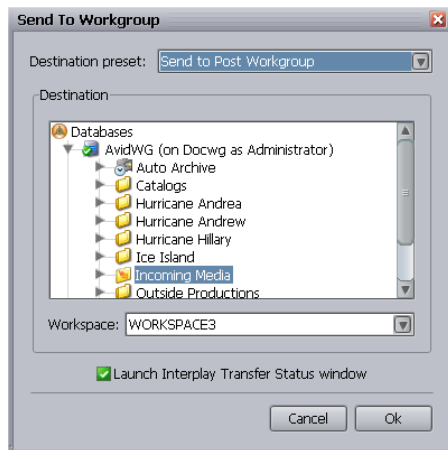
3. Select a location that is preconfigured by the database administrator.

   Users with administrative rights can change the location.

4. (Option) If you want to monitor the transfer, select "Launch Interplay Transfer Status window".

5. Click OK.

Copying Assets and Media to Another Workgroup

You can use the Interplay Copy service to copy assets (metadata) and their media files from one workgroup to another. For example, if your facility uses a specified workgroup for low-resolution media, you might need to copy clips and their low-resolution media files to the low-resolution workgroup and copy them back again.

Before you copy assets and media files to another workgroup, make sure that your installation meets the requirements described in the *Interplay | Media Services Setup and User's Guide*.

Moving Media to Another Workspace

You can use the Interplay Move service to move media files from one Avid ISIS workspace to another. For example, if one of your workspaces is getting close to capacity, you can use the Move service to move selected media files to a workspace that has more free space.

Before you move media files, make sure your workgroup meets the requirements described in the *Interplay | Media Services Setup and User's Guide*.

To move media files to another workspace using Interplay Access:

1. In Interplay Access, select the assets whose media files you want to move.

   You can select one asset, multiple assets, a subfolder, or multiple subfolders. The following illustration shows the clip "divers" selected. The File Locations tab in the Object Inspector shows that the clip is associated with two video media files and four audio media files (two different sets of resolutions), all on workspace1.

📖 *When selecting a folder, do not select a top-level folder, such as AvidWG/Catalogs or AvidWG/Projects. You can only select subfolders, such as AvidWG/Catalogs/subfolder. All media files contained in the selected subfolder and its subfolders are moved to the destination workspace.*

The selected clip has two video files
and four audio files on workspace1.
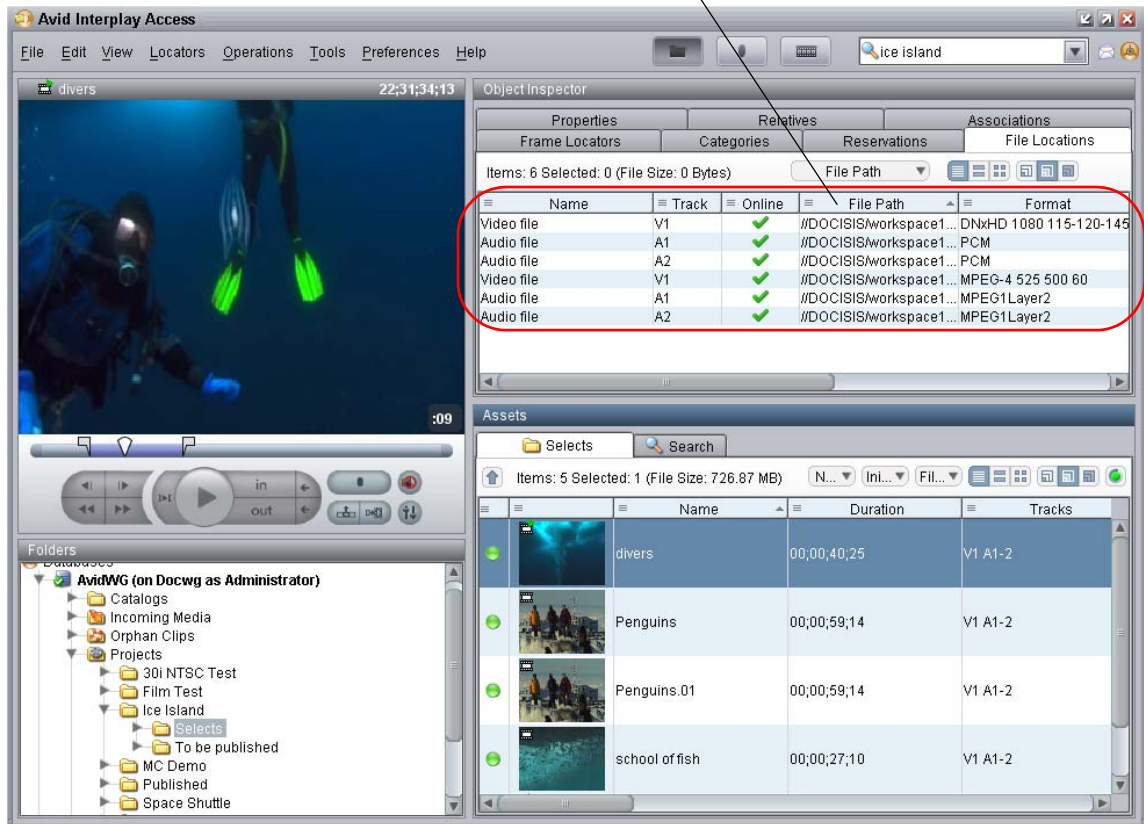
2. Do one of the following:

   ▸ Select Tools > Move...

   ▸ Right-click and select Move...(Do not select Move to, which moves metadata from one folder to another.)

   The Move dialog box opens.
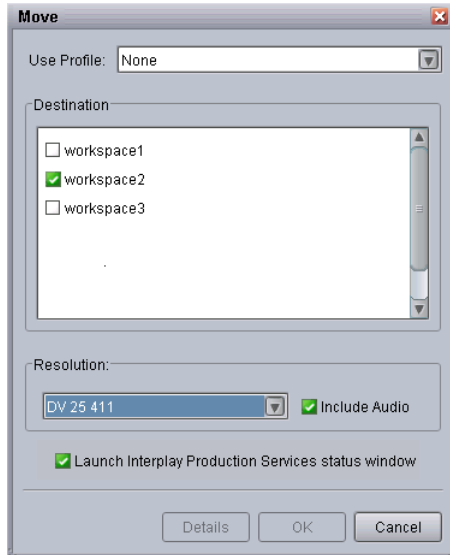
3. Select a profile from the Use Profile menu. If there are no profiles available, or you do not want to use a profile, select the following options:

   a. Use Profile: None.

   b. Destination: Select the workspace to which you want to move the media.

   c. Resolution: Select which video resolution you want to move. You can select All, Highest, Lowest, or a specific resolution. If you select All, the media for all associated resolutions must be online. If any media is offline, the job will fail. You can override the default failure reporting setting using the Avid Service Configuration tool.

   d. Include Audio: Select this option if you want to move audio that is associated with the clips whose video media you are moving. Selecting this option also moves any audio-only clips.

4. (Option) Select "Launch Interplay Media Services status window" to view the status of the operation after it begins.

5. (Option) Click the Details button to view the number of files and their size. Their size indicates how much disk space will be freed up after the move.
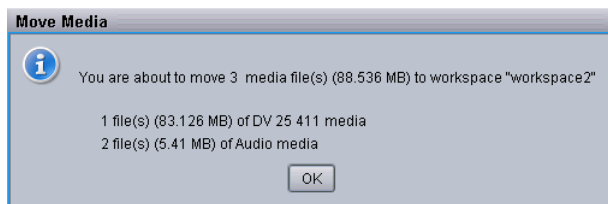
6. Click OK.

   The system starts the Move operation. If you selected the option "Launch Interplay Media Services status window," the window opens and shows you the progress of the job, as well as other information about it. For information about the status window, click the Help button.

7. (Option) When the operation is complete, select the clip and click the File Locations tab in the Object Inspector to view the new workspace location.

   The following illustration shows one video file and two audio files are now stored on workspace2, while one video file and two audio files remain on workspace1.

One video file and two audio files remain on
workspace1. One video file and two audio files
were moved to workspace2.
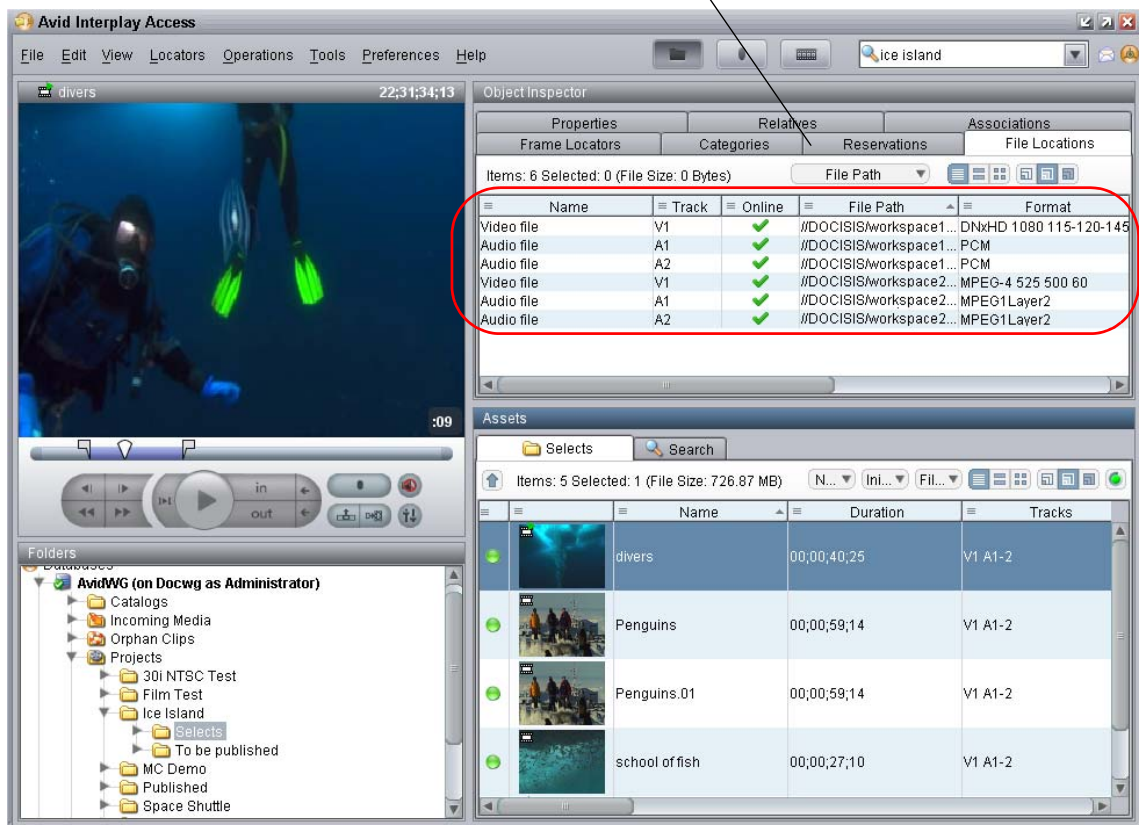
4 Browsing the Database

You can use Interplay Access to find assets by browsing the database. The following topics describe how to use Interplay Access to find and display assets:

- Browsing Databases and Folders
- Icons for Avid Assets and Folders
- Updating the Media Status
- Browsing AMA Clips
- Setting the Filters for the Display
- Using the Assets Pane
- Using the Object Inspector
- Showing a Preview of an Item
- Viewing the Status of Assets Across Workgroups (Asset Tracking)
- Preserving Ancillary Data in an Interplay Environment
- Working with Multichannel Audio Tracks in Interplay
- Emulated Rendered Effects
- Stereoscopic 3D Support in Interplay | Access
- Support for Group Clips in Interplay | Access

Browsing Databases and Folders

When you are connected to a database, the folders in the database are displayed in a tree view in the Folders pane. The item you select in the tree view is displayed in the Content tab in the Assets pane. The tab is labeled with the name of the folder.
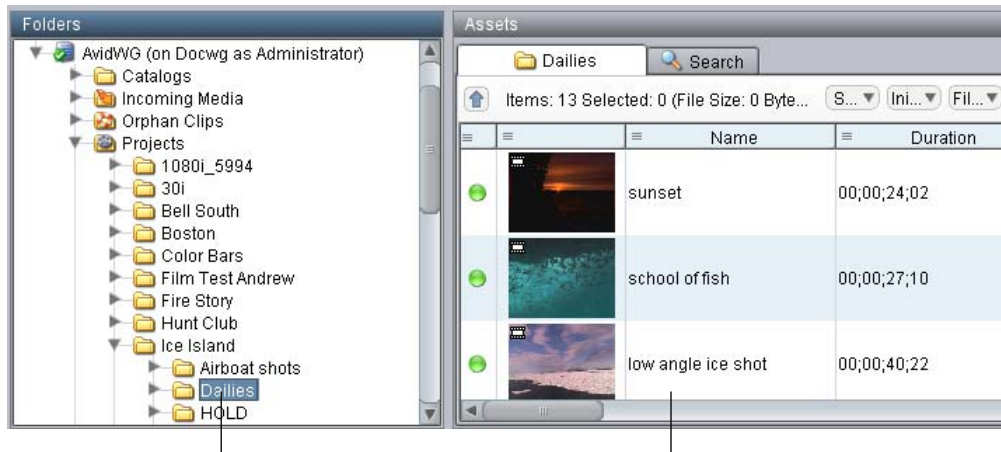
Selected item displayed in Content tab.

A downward arrow-shaped pointer indicates that the sub-tree is open and a pointer towards the folder shows that the sub-tree is closed. Clicking a pointer opens or closes the respective level of the structure.

To browse databases and folders:

1. In the Folders pane, click the arrow-shaped pointer next to a database name.

   The top-level folders for the database are displayed.

2. Do one of the following:

   ▶ Click a folder to select it.

   ▶ Type the first letter of the folder name. The navigation starts from where the focus is in the tree.

   ▶ Click a pointer to open a folder until you can select the folder you want to view.

   The Content tab displays the assets for the folder you selected.

Icons for Avid Assets and Folders

Avid assets have their own set of icons, as shown in the following table. These icons are displayed in the second column of the Content tab and in the title bar of the Monitor.

Avid Asset Icons

	Master clip
	Stereoscopic clip
	Stereoscopic subclip
	Sequence
	Subclip
	Group
	Motion effect
	Effect
	Rendered effect
	Reserved asset (normal asset icon with red dot)
	Sequence with closed caption created in MediaCentral UX.

> *For information about icons for file assets, see "Icons and Indicators for File Assets" on page 206.*

Gray Icons for Referenced-Only Assets

Assets are considered *referenced assets* when they are displayed in the same Interplay folder as the asset that references them. For example, master clips and rendered effects that are contained in a sequence are referenced assets when they are displayed in the same folder as the sequence.

In Interplay Access, icons for referenced assets are displayed in two different ways:

• Icons for assets that are explicitly checked in or copied to an Interplay folder are indicated by standard black icons.

• Starting with Interplay v2.3, icons for assets that are not explicitly checked in or copied to an Interplay folder are indicated by gray icons. These assets are referred to as "referenced-only assets."

For more information, see "Referenced Assets and Referenced-Only Assets" on page 98

Links to rendered effects are not included in the Interplay database but are still visible in client applications as simulated or emulated links with gray versions of the corresponding icons. See "Emulated Rendered Effects" on page 148.

Folders for Interplay Synced Projects

Folders for Interplay Synced Projects are indicated by a synced project icon. Media assets in these folders update as users modify the projects in Media Composer and NewsCutter. For more information, see "Interplay Synced Projects" in the Help for your Avid editing application.
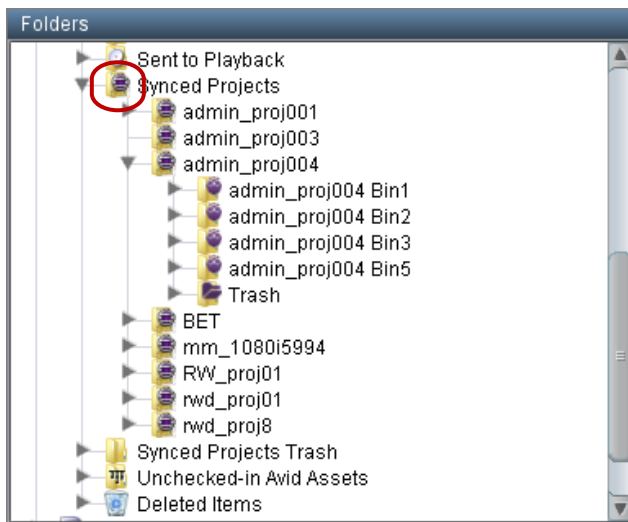
Synced project asset folders in Avid Access, with the synced project icon

Exclamation Point on Folders

An exclamation point on an Interplay Access folder indicates that the connection has been lost and is reconnecting. If this situation occurs, it usually affects complete DBs. It might affect a folder and a set of subfolders, which could be caused by timing of the reconnection, cache status, or access rights of the logged-in user.

Browsing AMA Clips

Interplay v3.0 and later supports checkin and dynamic relink of AMA (Avid Media Access) material. The following information describes how AMA material is displayed in Interplay Access.

• There is a metadata property named AMA Media Status that is displayed as a column in the Assets view and in other locations. The column displays one of the values described in the following table.

Value	Description
has AMA media linked	The clip is linked to both AMA media and native Avid media
has only AMA media linked	The clip is linked to AMA media, but is not linked to native Avid media.
no AMA media linked	The clip is not linked to AMA media.

The following illustration shows an example of each value.

• In the Media Status column, an asset that has only AMA material is shown with a purple circle, as shown in the following illustration.
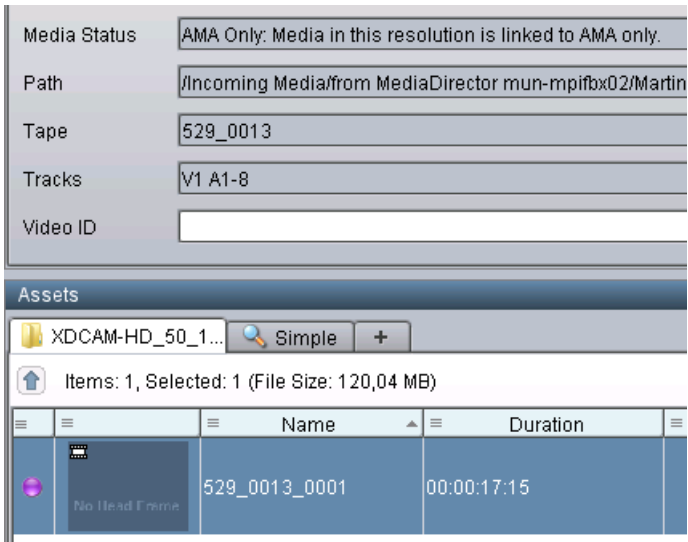
- There are several search criteria you can use for an extended search, as described in the following table.

Criterion	Description
has AMA media linked	Search for clips linked to AMA media. These clips can include only AMA media or both AMA media and native Avid media.
has native media linked	Search for clips linked to native Avid media or both native Avid media and AMA media.
has only AMA media linked	Search for clips that are linked to AMA media but not to native Avid media.
has native and AMA media linked	Search for clips that are linked to both AMA media and native Avid media.
does not have AMA media linked	Search for clips that are not linked to AMA media.

- For clips that have only AMA media, there are no entries in the File Locations for the Object Inspector.

For information about deleting AMA material, and additional AMA information, see "Using AMA Material in Interplay" in the *Interplay | Production Best Practices Guide*.

Updating the Media Status

To make sure that your view reflects the most recent changes to the database, you can update (or refresh) the media status of Avid assets. Updating the media status uses information from the Media Indexer, an Interplay service. For more information about the Media Indexer, see *Avid Interplay | Production Best Practices Guide* and the *Avid Service Framework User's Guide*.

⚠ **Do not update the media status too often as it can take a long time, especially for a large database with many users.**

▤ *You can update the media status on an Avid editing system by right-clicking a clip in a bin and selecting Reset Offline Info.*

To update the media status for an Avid asset or for every Avid asset in a folder:

1. Select the item (an asset or a folder).

2. Do one of the following:

   ▶ Select Update Status from Media Indexer from the context menu.

   ▶ Select Tools > Update Status from Media Indexer.

   ▶ Click the Media Status Update button on the Content tab.

Media Status Update button

While the view is fetching content, the Media Status Update button is disabled. The processing is indicated by the animated spinning icon in the button. If you repeat this step again while processing, the operation ends. Selecting another tab, such as Search, also ends the processing.

Setting the Filters for the Display

Interplay allows you to set filtering options for what types of Avid assets should be displayed in your folders. All asset types are displayed by default.If you are only concerned with certain asset types, you can use the filters to make the display results less cluttered.

Referenced assets are displayed by default. Referenced assets are assets that are referenced by another asset in the same Interplay folder. If a referenced asset is not explicitly checked in or copied to the folder that holds the sequence, the asset is considered a referenced-only asset. Referenced-only assets are displayed with gray versions of the corresponding icons for non-referenced assets. For more information, see "Referenced Assets and Referenced-Only Assets" on page 98.

The Filter Settings tab also includes the Search Results Filter. This option filters the results of a search to show only one representation for each asset found. For more information, see "Showing One Representation for Each Asset Found" on page 176.

To change the filter settings:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

   The Options dialog box opens.
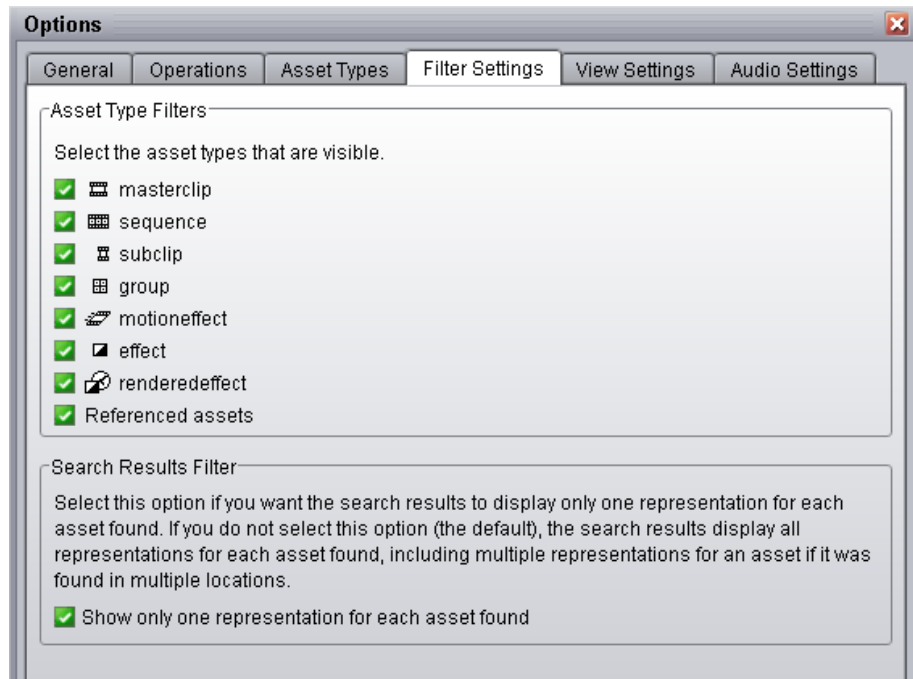
2. Click the Filter Settings tab.

3. Select the additional options you want to be displayed in the folder, or deselect the boxes for asset types you want filtered out.

4. Click OK.

   The next time you access a folder, the display reflects your changes.

Referenced Assets and Referenced-Only Assets

This topic presents definitions for the following terms:

This information is important when planning a deletion workflow.

- Referenced Assets
- Referenced-Only Assets
- Explicit Checkin
- Emulated Rendered Effects

Referenced Assets

In simplest terms, *referenced assets* are assets that are used by another asset. For example, master clips and rendered effects that are contained in a sequence are referenced assets. However, for database management purposes, links are considered referenced assets *when they are displayed in the same Interplay folder as the asset that references them*.

📖 *To display referenced assets in Interplay Access, select Preferences > Options > Filter Settings and select the Referenced Assets check box.*

Referenced-Only Assets

The Interplay Engine makes a distinction between referenced assets and referenced-only assets. *Referenced-only assets* are assets that are displayed in the same folder as the asset that references them, but were not explicitly checked in to or copied to that folder. For example, referenced-only assets can be created when a sequence is checked in but its clips are not in the same editing application bin, and are not explicitly checked in to the same folder as the sequence. In this case, the clips are displayed in the sequence's folder as referenced-only assets. If you deselect the filter setting for referenced assets, the referenced-only assets are not displayed in the folder.

Starting with Interplay v2.3, referenced-only assets are displayed with gray icons.

In the following illustration, the master clip "divers" and the rendered effects are objects in the sequence, but because they are not objects in the editing application bin they were not explicitly checked in to the Interplay folder. They are displayed with gray icons.

Master clip (Referenced-only asset)

Sequence in bin

Rendered effects (Referenced-only assets)

Master clip (Referenced asset)
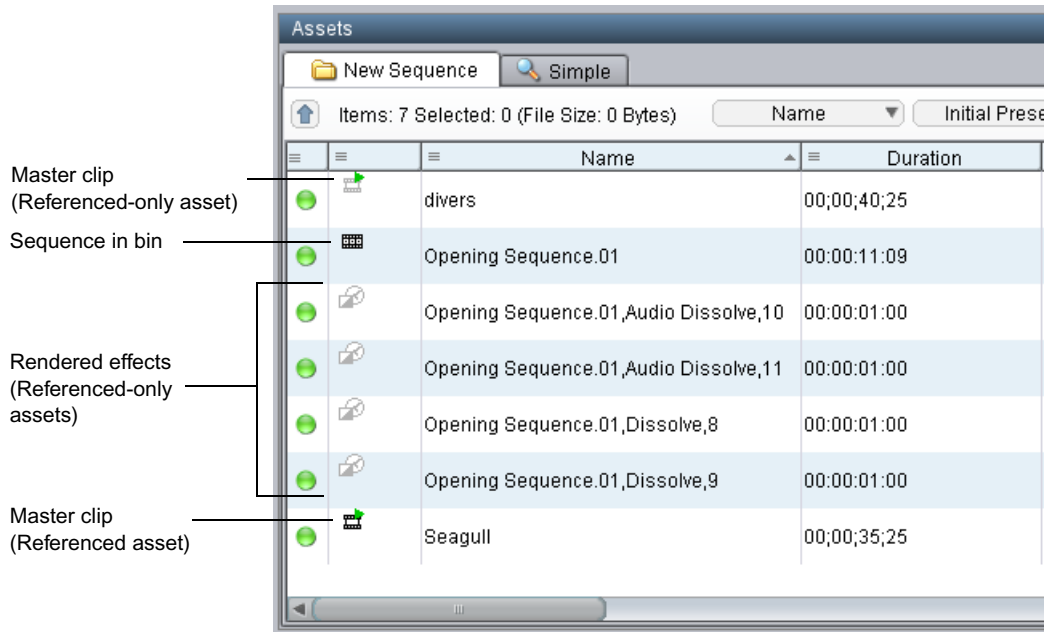
Explicit Checkin

An *explicit checkin* occurs when an object in a bin or the bin that holds the object is checked in to the Interplay database.

📖 *There are several methods for checking in Avid assets, with some differences in the ways they operate. For more information, see "Checking Avid Assets In to the Interplay Database" in the Interplay Help or the Media Composer documentation.*

In the following illustration, the sequence "Opening Sequence" and the master clip "Seagull" are objects in the bin and were checked in as assets when the bin was checked in (an explicit checkin). They are displayed with black icons.
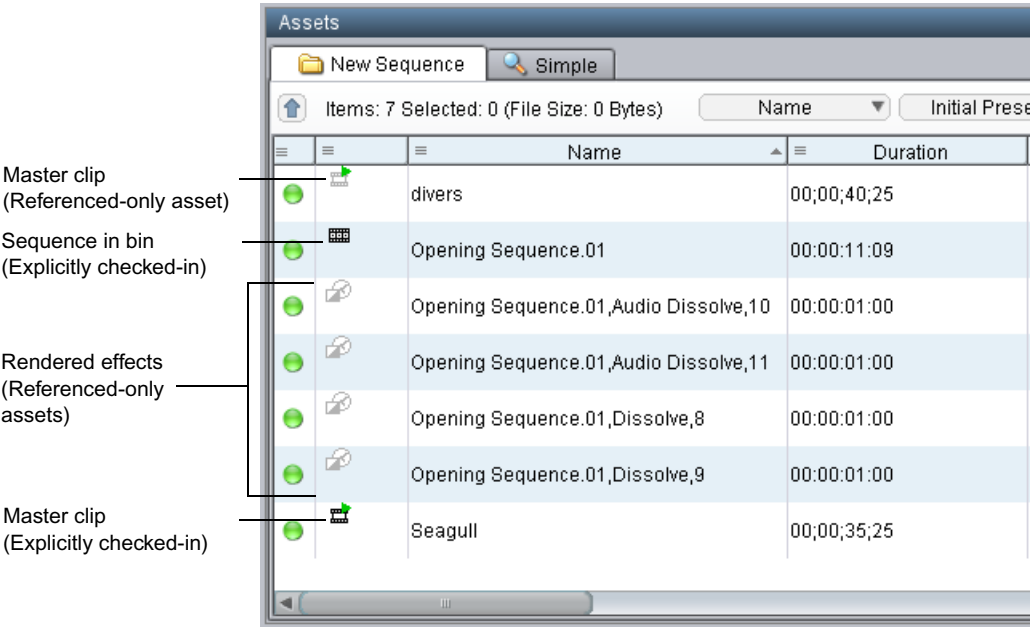
Master clip
(Referenced-only asset)

Sequence in bin
(Explicitly checked-in)

Rendered effects
(Referenced-only
assets)

Master clip
(Explicitly checked-in)

Emulated Rendered Effects

Starting with Interplay version 2.3, links for rendered effects are no longer included in the Interplay database. These links are simulated or "emulated" in Interplay Access and other client applications. To the end user, these *emulated rendered effects* are displayed like referenced-only assets, marked by gray icons. In some cases rendered effects are stored in the database and are displayed as actual links, with black icons, in the Unchecked-In Avid Assets folder or the Orphan Clips folder. See "Emulated Rendered Effects" on page 148.

In the previous illustration, the rendered effects in the folder are emulated rendered effects.

Using the Assets Pane

The Assets pane displays the assets returned by your search and browse operations in various manners. It is a composite view that displays information about an item you have selected. The following illustration shows the default Assets pane, with the Content tab for the Morocco folder in front and the Search tab behind it.
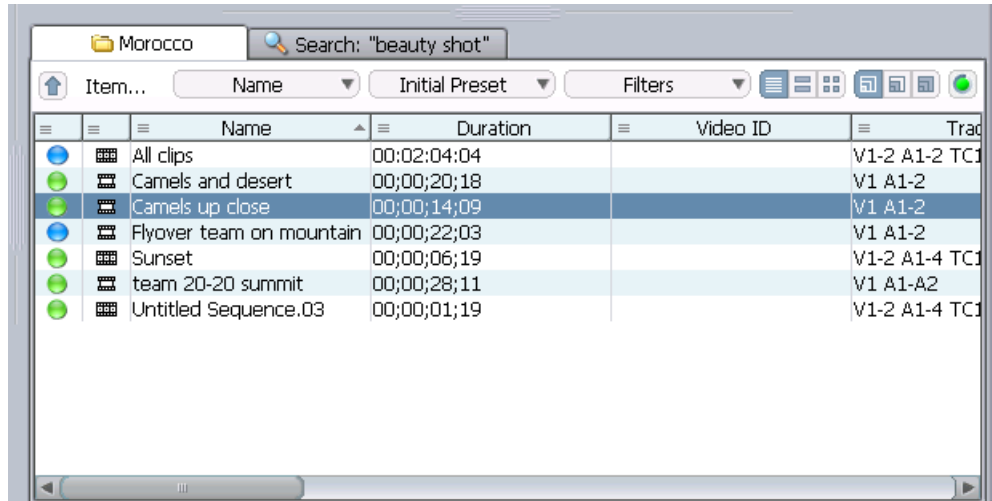
The following topics describe the Assets pane and how you can customize it:

Assets Pane Toolbar

The Assets pane toolbar displays information about the selected assets and provides controls for how the contents are displayed.
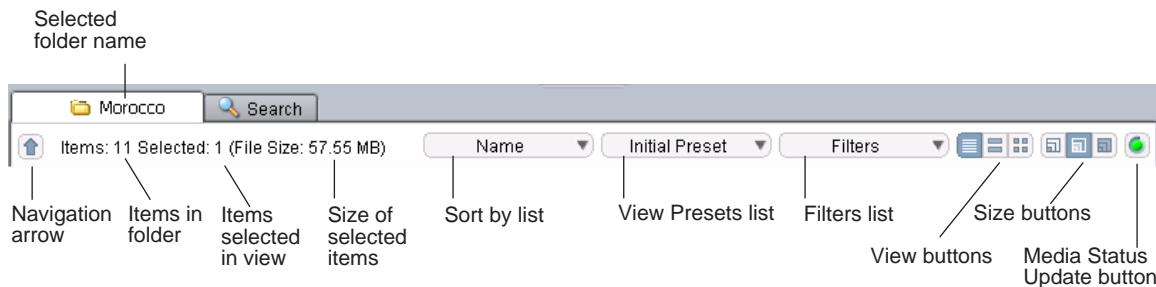
The following table describes the controls in the Assets pane toolbar.

Assets Pane Toolbar Controls

Field	Description
Navigation arrow	Lets you navigate up to the parent of the current display in the Content tab (see "Navigating Through Assets" on page 108).
Sort by List	Controls how the contents are sorted (see "Sorting Items in the Assets Pane" on page 113).
View Presets list	Controls how the contents are displayed and lets you managed custom views. The default view is named Initial Preset (see "Creating View Presets for the Content and Search Tabs" on page 117).
Filters list	Controls which assets are displayed: Avid assets, file assets, or both (see "Changing the Type of Assets Displayed" on page 109).
Size buttons	Controls the size of the thumbnails (see "Changing Thumbnail Size in the Storyboard and Frame Views" on page 122).
View buttons	Controls the view: Text, Storyboard, or Frame (see "Changing to Storyboard or Frame View" on page 120).
Media Status Update button	Starts or ends a Media Status update (see "Updating the Media Status" on page 96).

Default Assets Pane

By default, the Assets pane is set to the Content tab and is displayed in Text view. The Content tab displays the contents of the selected folder in sortable columns with information for each file in the folder. The Text view columns shown by default vary according to how they are set in the Interplay Administrator, and whether you work in a broadcast, post or film environment. See "System Metadata Properties" on page 327 for the full list of properties that are available in Interplay. You can also show and hide columns (see "Changing the Column Display" on page 109) and save your customized view as a preset (see "Creating View Presets for the Content and Search Tabs" on page 117).

These columns are also displayed in the Search Results pane of the Search tab (see "Searching for Assets" on page 155).

The Content tab name reflects the name of the selected folder. The following illustration shows the Content tab for a project folder named "Morocco."

The following table describes the default columns in Text view mode.

Default Text View Columns

Field	Description
Untitled. Displays a media status circle icon if the item is an Avid asset.	Represents the media status. Though assets are tracked by a single clip object, they often exist in multiple resolutions. A colored icon shows the availability of ANY resolutions within the workgroup. See "Media Status Indicators" on page 105 for information.

Default Text View Columns (Continued)

Field	Description
Untitled. Contains an asset icon or headframe.	Represents the asset type. Might be paired with the red icon indicating a reservation. See "Icons for Avid Assets and Folders" on page 92 and "Icons and Indicators for File Assets" on page 206 for explanations of all variations. *To view the corresponding headframe or a larger version of the file icon, drag and expand the right border of this column.*
Name	Name of the asset.
Comments	For Avid assets, a comment entered in a bin. For file assets, the version comment for the last version checked in, or a check out comment if the asset is checked out.
Created By	For Avid assets, the user who created the clip. For file assets, the last user of the asset if it is checked in, or the last user of the asset if it is checked out.
Creation Date	Creation date for Avid assets, set by the editing applications.
Duration	The length of the Avid asset in hours, minutes, seconds, and frames.
Tracks	All tracks that are used by the Avid asset
Resolutions such as 1:1, DV 25 411, DV 25 420, MPEG 40	Though Avid assets are tracked by a single clip object, they often exist in multiple resolutions. A black and white icon shows the availability of these resolutions individually within the Workgroup. See "Media Status Indicators" on page 105 for information.

Obtaining File Size Information

The File Size field displays the total file size of the file or files selected in the Content tab. For Avid assets, the size of the actual media is shown (the media size). For file assets, the file size is shown.

To obtain the file size information:

▶ In the Content tab, click the asset for which you want to obtain size information.

The File Size field displays the size of the selected file.

File size for selected asset
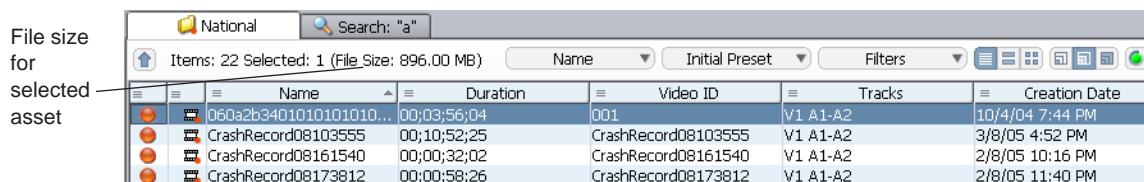
If you cannot see the File Size field, drag the right edge of your Interplay Access client out so that it is bigger or drag the left edge of the Assets pane.

To obtain the total file size information for multiple files:

▸ In the Assets pane, Ctrl+click (Windows) or Shift+click (Macintosh) the files for which you want to obtain size information.

The File Size field displays the total size of the selected files.

The total file size is a rounded-off estimate.

Media Status Indicators

Although Avid assets are tracked by a single asset, assets might exist in multiple resolutions, or on a remote workgroup or archive. Each Avid asset has associated Media Status indicators. The indicators represent the status of the resolution of the media.

• In the Media Status column, the indicator represents the "highest" (most highly available) status of any of the possible resolutions. These indicators use different colors to represent the status. The ToolTip for the indicator describes the status of the resolution.

• In the individually-labeled resolution columns, the indicator represents the status of the named resolution. These indicators use black and white patterns to represent the status.

The overall media status is also listed in the Properties tab of the Object Inspector.

The following tables describe both types of indicators.

Media Status Indicators (Media Status Column)

Indicator	Description	Video Status	Audio Status	Overall Status
No icon	No status, or status has never been present. Also, no icon is shown for file assets.			
Green circle	Online: Media is available in at least one required resolution on each track of the clip. If a clip includes both video and audio, both are online.	Online	Online	Online
Blue circle	Partially online: Part of the media is available in at least one required resolution. A clip is shown as partially online as soon as one track of the clip is not completely available in at least one resolution. If a clip includes video and audio, the status is mixed, as listed in the columns to the right.	Online Online Online Partial Partial Partial Partial Nearline Nearline Offline Offline	Partial Nearline Offline Online Partial Nearline Offline Online Partial Online Partial	Partial
Yellow circle	Near online (Nearline): Media is offline (not available) in all required resolutions but is possibly fully or partially available on a remote workgroup or archive. If a clip includes audio and video, at least one is nearline. Media located on an ISIS 2000 or third-party storage might be shown as online in the Interplay Access Object Insepctor and as nearline in the Assets field.	Nearline Nearline Offline Online	Nearline Offline Nearline Online	Nearline Nearline Nearline Online
Red circle	Offline: Media is not available in any required resolutions.	Offline	Offline	Offline
Purple circle	AMA only: The clip is linked to AMA media, but is not linked to native Avid media.	Online	Online	Online

Media Status Indicators (Individually Labeled Resolution Columns)

Indicator	Description
No icon	Not set, never been present.
● Black circle	Online: Media in this resolution is online, fully available. If a clip includes both video and audio, both are online.
◑ Half-black, half-white circle	Partially online: Part of the media in this resolution is available. If a clip includes video and audio, the status is mixed, as listed in the previous table.
◐ Half black, half cross-hatched circle	Near online (Nearline): Media in this resolution is offline (not available) but is possibly partially available on a remote workgroup or archive. If a clip includes audio and video, at least one is nearline.
○ White circle	Offline: Media is not available in this resolution.

Identifying Assets Playable in the Monitor

You can play Avid video or audio clips in the Monitor only if they are associated with proxy media supported for streaming (MPEG-4/H.263 and H.264 video media and MPEG-2 Layer 1 audio media). You can also play subclips, and shotlists created from this media. You can identify these Avid assets in two ways:

- A small green triangle that appears on a headframe in the Assets pane and in the Monitor title bar.

Green triangle indicating a playable Avid asset.
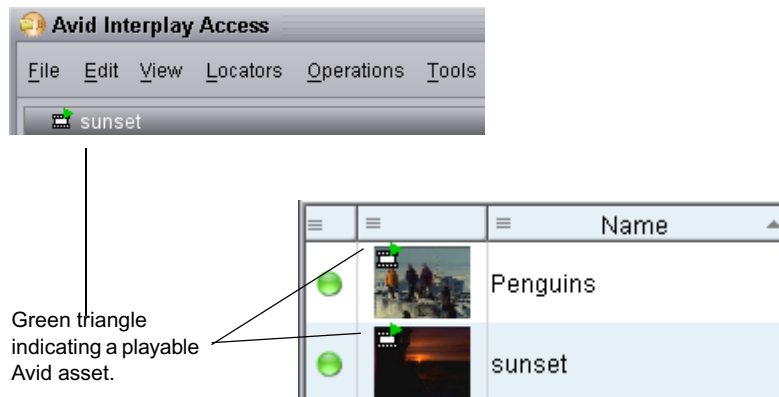
- A column heading titled "Directly Playable in Access." Playable assets are marked by a green triangle in the column. An administrator can enable this column for display or add it as a default column. See the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

The column heading "Playable in Access" applies only to Interplay Streaming Server v2.3 and earlier.

Navigating Through Assets

When you click on a folder in the tree view of the Folders pane, the contents are displayed in the Content tab. The Content tab displays both subfolders and assets and the parent folder is highlighted in the tree.

To navigate down through the Content tab:

▶ Double-click a folder name to see the contents.

To navigate up to the parent of the current display in the Content tab, do one of the following:

▶ Click the navigation arrow.

Navigation arrow ——— Projects | Search | Items: 21 Selected: 0 (File Size: 0 Bytes)
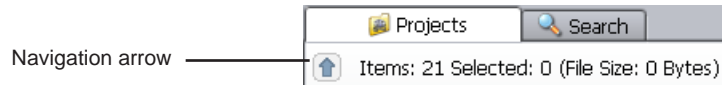
▶ Press the Backspace key.

▶ Type the first letter of a folder to navigate to it. The navigation starts from where the focus is in the tree or table.

The tree does not change its highlight if you select items from a different folder, for example, if you select an item in the Search Results pane.

To change the selected folder in the tree view to the folder that contains a selected asset or folder, do one of the following:

▶ Select Go to from the item's context menu.

▶ Select View > Go to.

▶ Press (Windows) Ctrl+T.

▶ Double-click a folder in the Search Results pane.

Changing the Type of Assets Displayed

By default, the Assets pane displays both Avid assets and file assets. You can change the view to display only Avid assets or only file assets. You can save the new view as a preset (see "Creating View Presets for the Content and Search Tabs" on page 117).

To change the type of assets displayed:

▶ In the Content tab or the Search tab, click Filters and select All Assets, Avid Assets, or File Assets from the Filters list.

Filters | all Assets | Avid Assets | File Assets | Search

The filter you selected is displayed instead of the default heading Filters.

Changing the Column Display

You can change the way columns are displayed in Assets pane (Content tab and Search tab). You can save the new view as a preset (see "Creating View Presets for the Content and Search Tabs" on page 117).

To control which resolution columns are displayed, use the Resolutions dialog box. See "Changing the Resolution Display" on page 111.

📖 *Settings made using View Presets apply to all views, for example, the same fields show up in the search results pane as well as Text, Storyboard, Frame, and Object Inspector views.*

To change the order of the columns displayed:

1. Select the column you want to move.

2. Keep the mouse button down and drag the column into the desired position.

To change the size of a column:

1. Move the pointer over the left side divider of the column you want to resize until the cursor turns into a double-headed arrow.

2. Hold the mouse button down and drag the divider until the size is as desired.

To adjust all columns to the maximum length of the text of each column:

▶ Select Adjust All Columns to Fit from a column header's context menu.
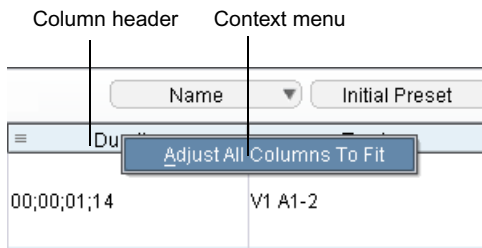
To show or hide columns:

1. Click the View Presets list and select Properties.
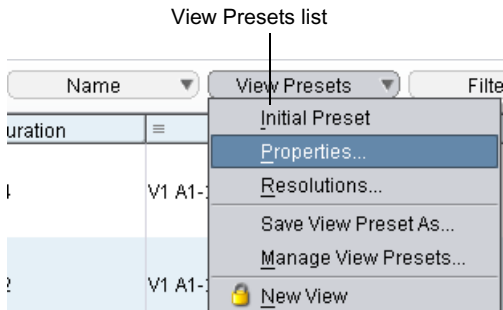
The Configure visible user properties dialog box opens.
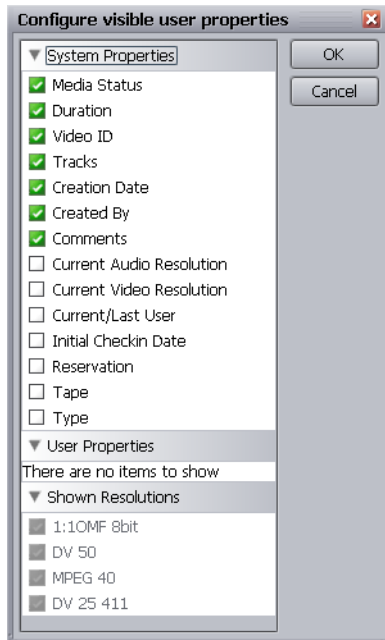
2. Select the columns you want to display and deselect the columns you want to hide.

   User Properties (custom columns) can be added in applications such as Interplay editing applications or the Interplay Administrator and can be displayed in Interplay Access, but they are not displayed by default.

   To select which resolutions are shown, see "Changing the Resolution Display" on page 111.

3. Click OK.

Changing the Resolution Display

Although assets are tracked by a single clip object, they often exist in multiple resolutions. Only some of these resolutions might be relevant to your work. You can select which resolutions should be displayed as columns. You can save the new view as a preset (see "Creating View Presets for the Content and Search Tabs" on page 117).

📃 *Settings made using View Presets apply to all views, for example, the same fields show up in the search results pane as well as the Text, Storyboard, Frame, and Object Inspector views.*

The column head is by default named for the resolution. You can rename the column head, for example, according to the source or destination of the media.

📖 *By default, only resolutions for media included in the local Interplay database are listed in the Resolutions dialog box. An administrator can add other resolutions. For more information, see the* Interplay | Engine and Interplay | Archive Engine Administration Guide *or the Interplay Help.*

To display resolution columns in the Content tab:

1. Click the View Presets list and select Resolutions.

   The Resolutions dialog box opens.
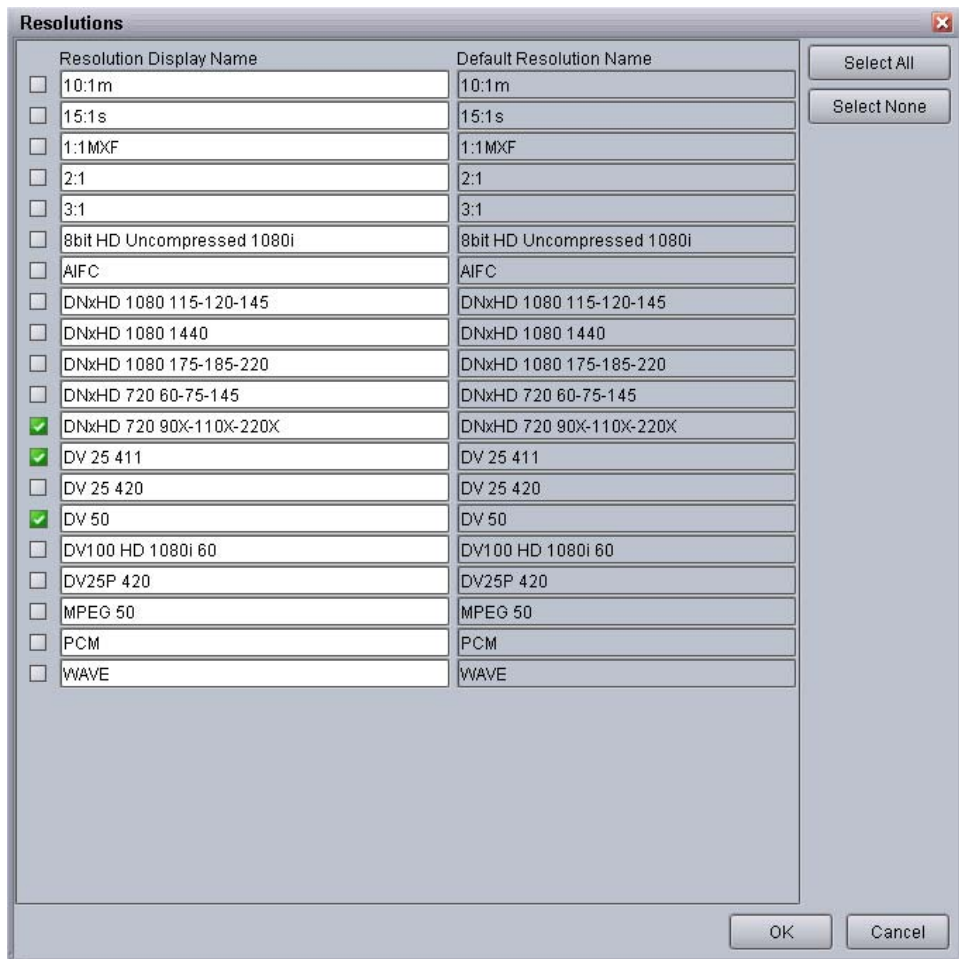
2. Select the check box in the first column for each resolution that you want to show as a column.

3. (Option) To select all resolutions, click Select All.

4. (Option) To deselect all resolutions, click Select None.

5. Click OK.

   The new resolution columns appear in your Content tab.

To hide resolution columns:

1. Click the View Presets list and select Resolutions.

   The Resolutions dialog box appears.

2. Deselect the resolutions that you want to hide.

3. (Option) To deselect all resolutions, click Select None.

4. Click OK.

To rename the resolution column headers:

1. Select View Presets > Resolutions.

   The Resolutions dialog box opens.

2. Type the new name for the field to display for the selected resolution.

3. Click OK.

Grouping and Sorting

You can sort and group items displayed in the Assets pane (both the Content tab and the Search tab) in various ways. You can save the new view as a preset (see "Creating View Presets for the Content and Search Tabs" on page 117).

Sorting Items in the Assets Pane

By default, the Assets pane is sorted alphabetically by name, with folders listed first, and additional files listed last. As a result, the Name column initially shows an upward pointing arrow. This arrow indicates both the column used for sorting and the sort order.

To sort the Assets pane by a property, do one of the following:

▶ Click the column header displaying the property you want to sort by (you can click anywhere other than on the grouping icon). This arranges the view contents alphabetically or into ascending order. An upward pointing arrow appears.

   If a column header already shows a sort arrow, and you click it, the sort order reverses.

Upward pointing sort arrow
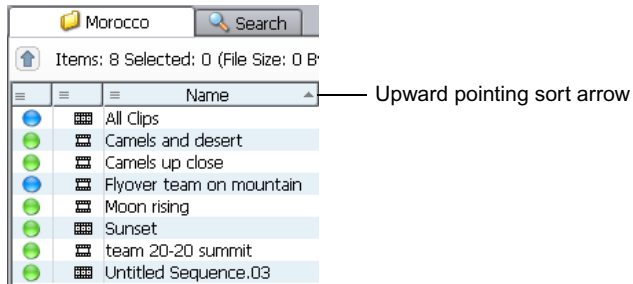
▶ Click the Sort By list and select the column header title to sort by. The Sort By list is shown as "Name" initially since items are sorted by Name by default. When you click on "Name", "Sort By" appears in the list.

Sort By llist ("Name" by default)

Click and Sort By appears
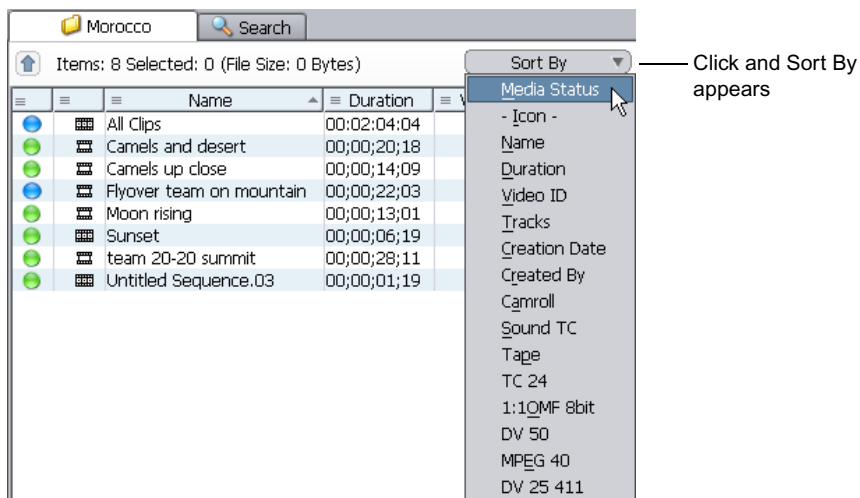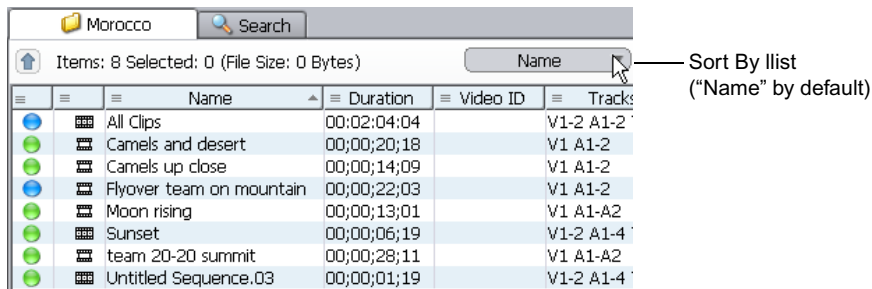
After the sort, the Sort By list shows the name of the column selected as the primary sort column.

To reverse the sort order of a column:

▶ Click anywhere in the column header other than on the grouping icon.

Grouping Items in the Assets Pane

You can divide items in the Assets pane (Content tab or Search tab) into groups that are defined by the value of a metadata property. You can also group by additional metadata properties, such as tape name and then creation date.

To divide items in the Assets pane into groups:

1. Click the grouping icon in the column header of the property you want to group by.

   The items are grouped by the value of the property. A group title with the number of items in the group is displayed, along with a downward pointing arrow. The grouping icon is slanted. In the following example, the contents are grouped by user in the Created By column.

Grouped by user in the Created By column.
Grouping icon is slanted.
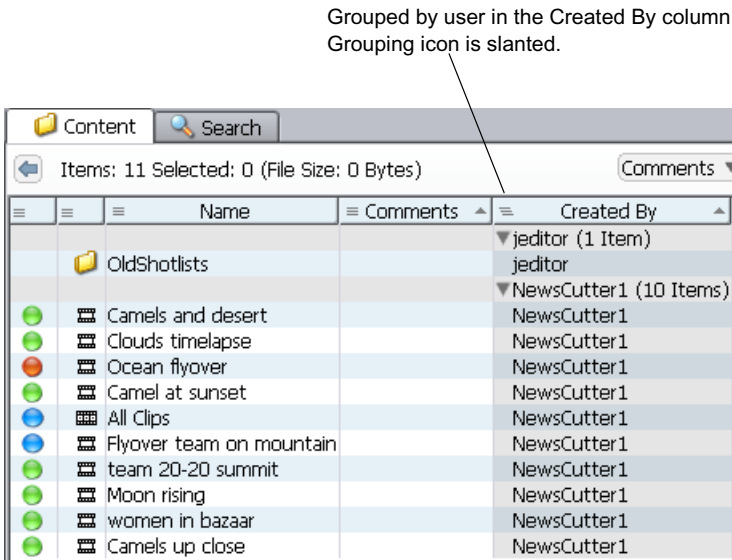
2. (Option) To group by an additional property, click the grouping icon in the column header of the additional property.

   In the following example, the contents are grouped by values in the Created By and Creation Date columns.

Grouped by Created By and Creation Date
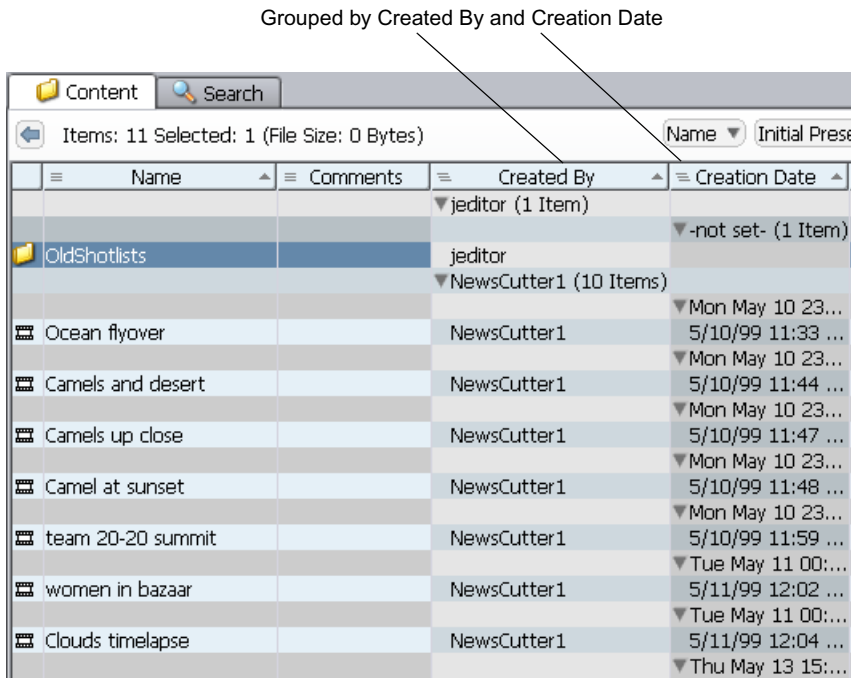
3. (Option) Save the grouped view as a view preset. See "Creating View Presets for the Content and Search Tabs" on page 117.

To collapse a single group:

▶ Click the downward pointing arrow.

To collapse all groups:

▶ From the context menu of any column header, select Collapse All Groups.

Select from the context menu to collapse all groups.

Click the down arrow to collapse one group.
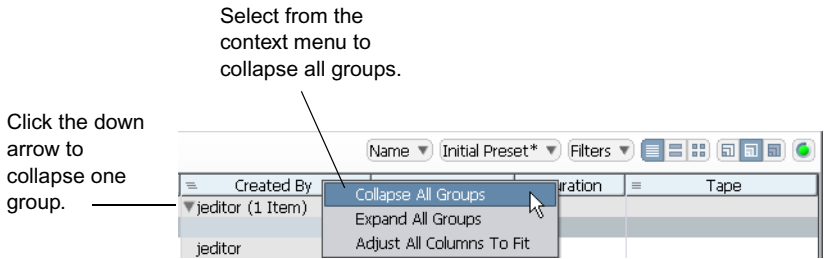
To expand a single group:

▶ Click the sideways pointing arrow.

To expand all groups:

▶ From the context menu of any column header, select Expand All Groups.

To remove grouping:

▶ Click the slanted grouping icon in the property's column header.

Undoing Assets Pane Changes

To revert the Assets pane to the original display:

1. Click the View Presets list.

2. Select Initial Preset.
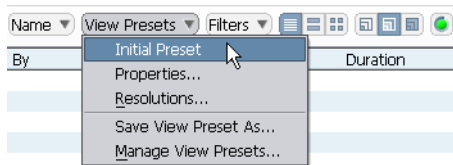
📖 *The Initial preset does not show columns that have been hidden. See "Changing the Column Display" on page 109.*

Creating View Presets for the Content and Search Tabs

If you have set up your Content tab or Search tab in a useful way, with your columns in a particular order and your sorting and grouping preferences as you want them, you can save the changes so that you can use the same settings again.

Settings saved as View Presets apply to all views that include those settings. For example, the same fields, in the same order, are displayed in the Text, Storyboard, and Frame views. The same sorting rules apply to the Text, Storyboard and Frame views.

View Presets are always saved to the database you are working in. View Presets generated in the Search are saved to the database selected as the search root.

By default, all View Presets are created as private, meaning local-only. Administrators can make View Presets public to all database users.

To save a view as a preset:

1. Click the View Presets list.

2. Select Save View Preset As.

Lock icon, meaning private or local-only
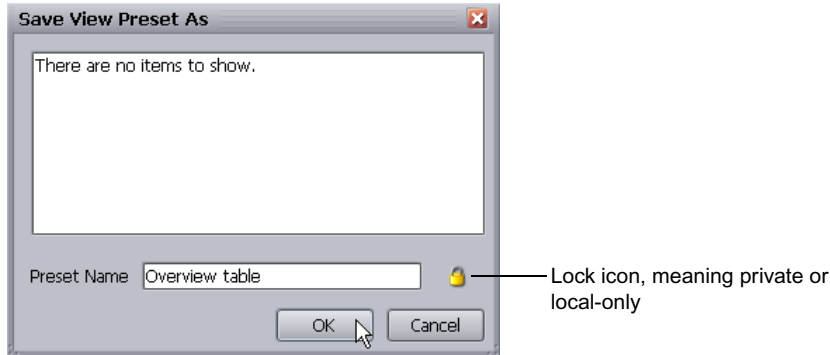
By default, the view is private or local-only, meaning this preset view is only available to you.

3. Type a name for your preset.

4. (Option for Administrators only) To make a preset available to other database users, click the lock so that it is open. Users who are logged in to Interplay will see the new preset the next time they log in.

5. Click OK.

Applying and Managing View Presets

To apply a View Preset, do one of the following:

▶ Select the view name from the View Presets list.
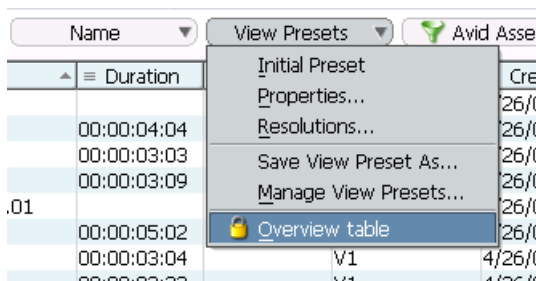
The view automatically updates.

▶ Select View Presets > Manage View Presets.

The Manage View Presets dialog box opens.

Apply button
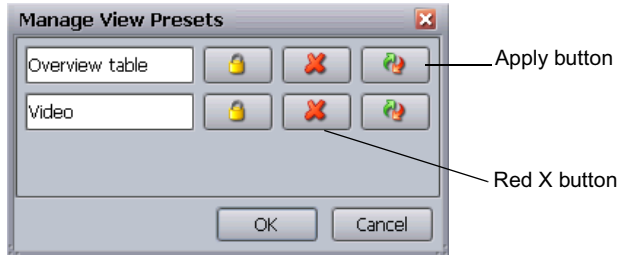
Red X button

a. Click the Apply button for the preset you want to use.

b. Click OK.

To delete a View Preset:

1. Select View Presets > Manage View Presets.

2. Click the red X button.

3. Click OK.

 If you delete a View Preset and the view preset is currently active, the View Presets list displays View Changed instead.

To rename a preset:

1. Select View Presets > Manage View Presets.

2. Type the new text in the text box.

3. Click the Apply button.

4. Click OK.

Only Administrators can rename public presets.

To make a preset public (Administrators only):

1. Select View Presets > Manage View Presets.

2. Click the lock icon button so that it appears unlocked.

3. Click the Apply button.

4. Click OK.

Changing to Storyboard or Frame View

You can display enlarged thumbnails and additional information for selected files using the Storyboard and Frame views.

To toggle the display of Text, Storyboard, and Frame views, do one of the following:

▶   Select View > Toggle View Mode.

▶   Press F7.

Additional Metadata in the Storyboard and Frame Views

In the Storyboard and Frame views, the border around the thumbnail is colored to show the asset type as follows:

•   Black: database, folder, or file asset

•   Red: sequence

•   Green: master clip or subclip

•   Blue: effect or rendered effect

The User role is indicated by an icon. For an explanation of these icons, see "Assigning User Roles" on page 240.

You can view additional information in Extended view mode. See "Using Extended View Mode" on page 123.

Switching to Storyboard View

The Storyboard view displays a thumbnail along with the same information available in the Text view.

Storyboard view button
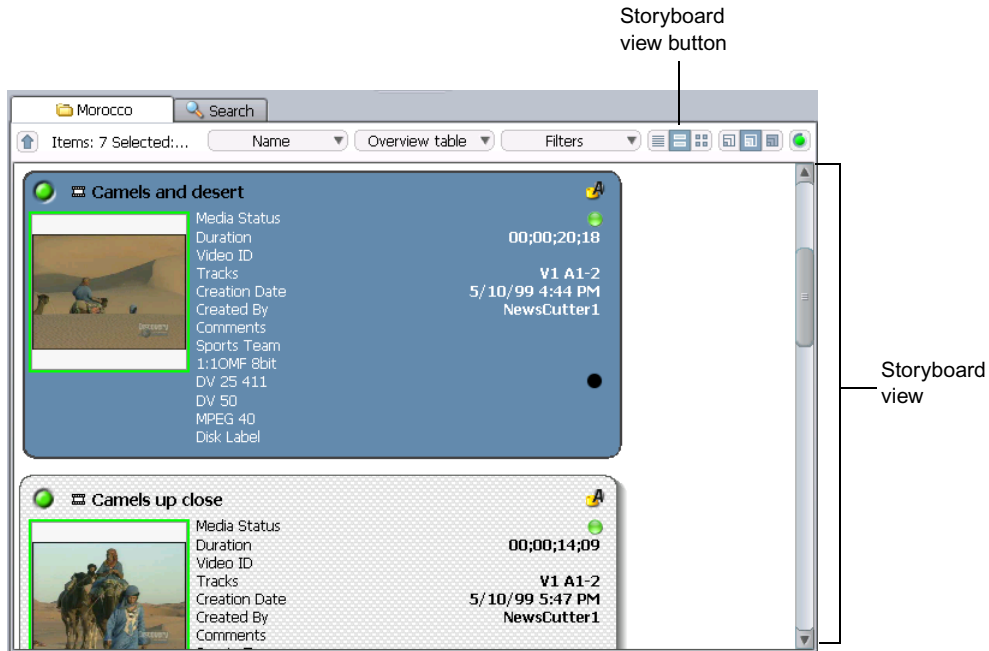
Storyboard view

By default, the Storyboard view always shows the latest server version, unless the file is checked out and the local version is available (file assets only). Therefore if you "get" an older version of an image, the thumbnail still shows the latest one, unless you check out that version.

To switch to Storyboard view:

▶ Click the Storyboard view button.

Switching to Frame View

Frame view displays a thumbnail for each item along with variations of the same information available in the Text view.

Frame view button
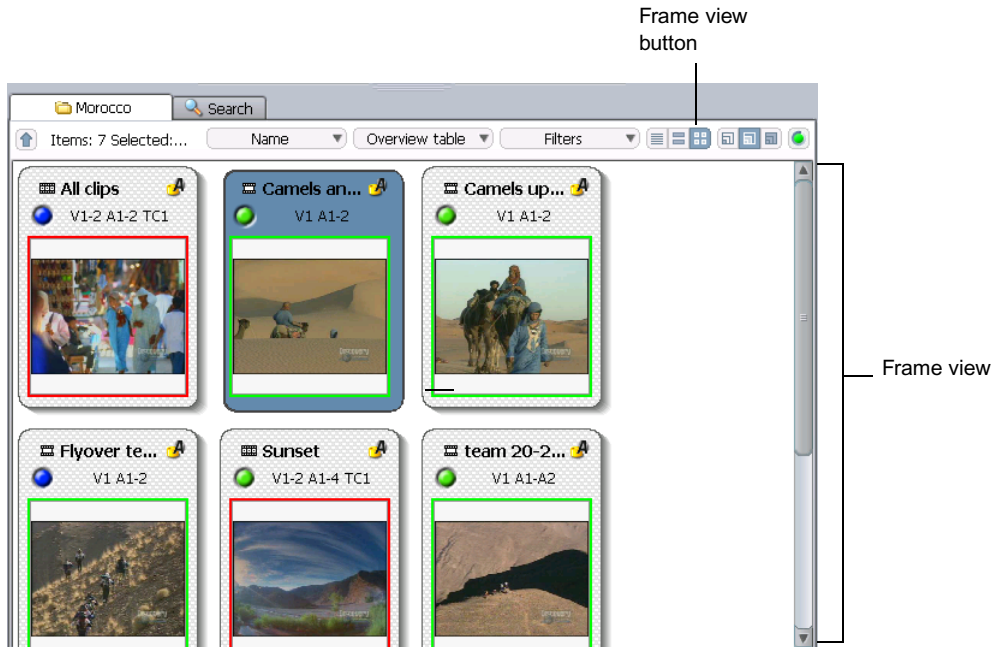
Frame view

To switch to Frame view:

▸ Click the Frame view button.

Changing Thumbnail Size in the Storyboard and Frame Views

Thumbnails can be displayed as:

• 64 bit (small)

• 128 bit (medium)

• 256 bit (large)

To change the size of all the thumbnails displayed, do one of the following:

▸ Click one of the size buttons in the Content tab or Search tab.
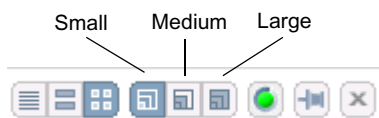
Small   Medium   Large

▶ Press F8 to toggle between small, medium, and large.

Using Extended View Mode

The Extended View Mode offers the following additional functionality to the Storyboard and Frame views:

• A Play button for Avid assets or a View button for file assets. Click the Play button to play an Avid asset in Interplay Assist. Click the View button to view the file asset in its associated application (see "Configuring Asset Types, Commands, and Applications" on page 32).

• An list of selected operations for Avid assets. For information on Transcode, Archive, and Restore, see the *Interplay | Media Services Setup and User's Guide*. For information on Send to Workgroup, see "Transferring Avid Assets to Another Workgroup" on page 85.

To access the Extended View, do one of the following:

▶ Select View > Toggle Extended Mode.

▶ Press (Windows) Ctrl+F7 or (Macintosh) Shift+Command+F7.

▶ Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences, click the View Settings tab, and select "Enabled by default" in the Extended Mode section. This sets the Extended View Mode as the default.

The Storyboard or Frame view changes to Extended View Mode.
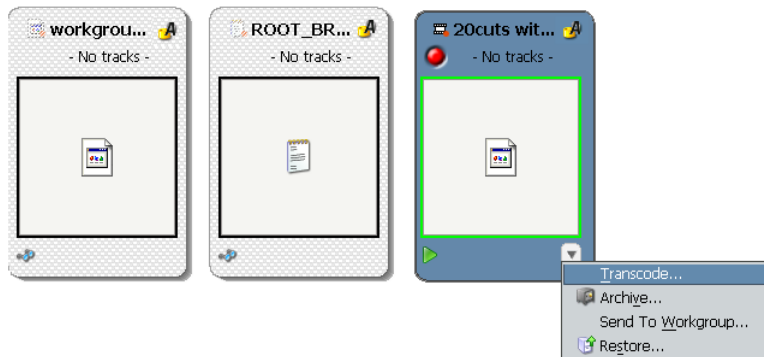
Using the Object Inspector

The Object Inspector is an optional pane that you can display in Browsing view. It provides information about any item you select in the Folders pane or in the Assets pane through a series of tabs. The tabs that are displayed and the information in the tabs depends on the item selected. You can add it to the Browsing view by selecting View > Show Object Inspector Pane.
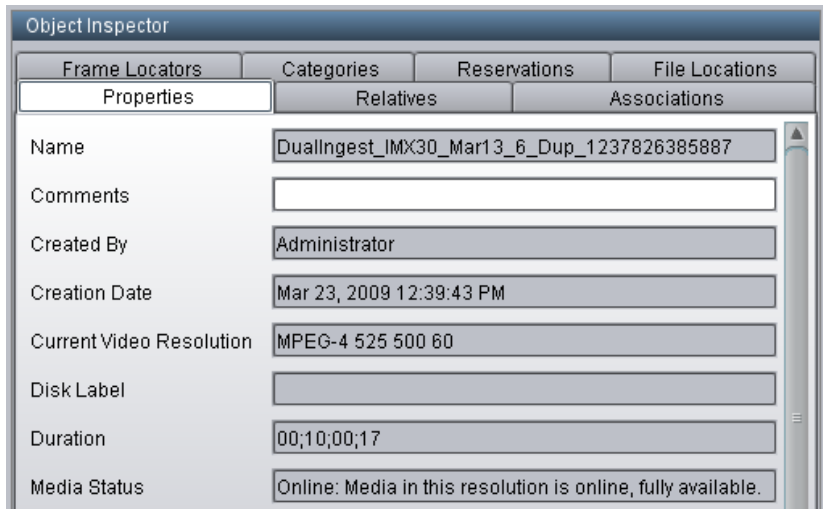
The following topics provide more information about using the Object Inspector:

Default Tabs in the Object Inspector

For file assets, only Properties, Categories, and Reservations tabs are shown. For Avid assets, additional attribute information is available based on the type of Avid asset and the source of the asset The default tabs are described in the following table.

Default Tabs in the Object Inspector

Tab	Contents
Properties	The available properties vary depending on the layout settings determined by the administrator. See "Adding Properties to the Object Inspector Display" on page 126.
Categories	Displays optional labels for describing the media content or topic. The available choices of categories are configured by the administrator. See "Organizing Assets Using Categories" on page 79.
Reservations	Displays reservations (deletion protection) set on the item: who reserved the item and until when. This tab is only displayed for a single selection. When a file is selected, the parent folder's reservation status is shown. An additional icon (small red dot in the bottom right corner) on the normal file or folder icon indicates the reservation. See "Setting Reservations" on page 247.
Relatives (or a variation of relatives) (Avid assets only)	Assets can be associated with each other, that is, they can be codependent or reference each other. The Object Inspector quickly shows the relatives: which assets compose other assets and which other assets reference the specified asset. See "Viewing Media Relatives" on page 127.
Associations (Avid assets only)	The Associations tab shows where a file is in the database, meaning it provides a list of locations where it is stored.
Frame Locators (Avid assets only)	The Frame Locators tab displays information about the locators associated with the Avid asset. The following attributes are always displayed: • Timecode • Comment Other attributes can be configured to be hidden or shown (see "Configuring the Frame Locators Display" on page 130). All attributes are read-only.
File Locations (Avid assets only)	Shows file path and other information for each media file stored on Avid shared-storage workspaces. See "Viewing the Location of Media in Avid Shared-Storage Workspaces" on page 132.

Adding Properties to the Object Inspector Display

The Object Inspector's Properties tab shows a predefined set of properties for each asset. Depending on where the asset came from (for example, an Avid editing application), there might be some additional custom or system properties that were imported but that are not automatically displayed. The Interplay Administrator selects which properties are available for display in the Property Layout view. An Access user can select which of the available properties to display.

Most of the listed properties are specific to Avid assets, but if you select a property, a column for the property is displayed for any asset.

See "System Metadata Properties" on page 327 for a complete list of properties in Interplay and the default properties displayed.

To display additional or imported properties in the Object Inspector:

1. In the Object Inspector, click the Properties tab and scroll down until the Configure button is visible.

2. Click Configure.

   The Configure Visible User Properties dialog box opens. This dialog box contains System Properties and User Properties.
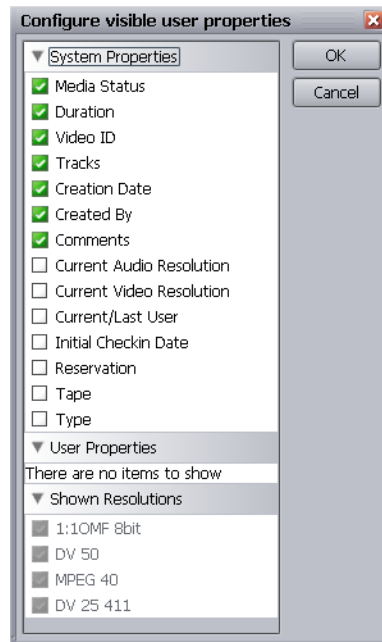
3. Click the arrows to expand or collapse the property lists. Then select the properties you want displayed in the Object Inspector. Deselect properties you do not want displayed.

4. Click OK.

    System properties are displayed in the top part of the Properties tab and User properties are shown on the bottom part of the Properties tab.

Viewing Media Relatives

You can find an asset's *media relatives* (clips that are referenced by a sequence or sequences that reference a clip) through the Object Inspector's Relatives tabs.

Interplay recognizes that elements such as subclips, master clips, and sequences can be associated with each other. That is, they can be codependent or reference each other. Using the Object Inspector, you can quickly see which elements or assets compose another element and which elements reference the specified element. In this way the relationship between elements is bidirectional: click on a sequence and you see its clips; click on a clip and you see the sequences in which it is used.

For example, the following illustration shows how you can use the Relatives tab in Interplay Access to see which master clips make up a sequence.

Selected sequence

Relatives tab with clips that compose the sequence.
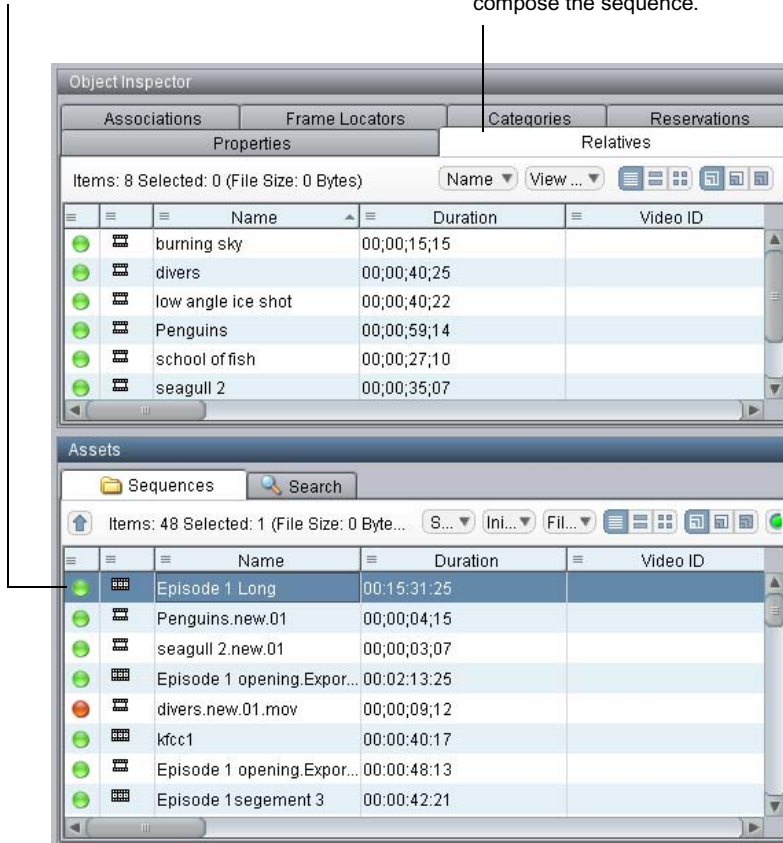
This listing of relatives makes it easy for someone who is not involved with the project on a file level to find shots, sequences, and so on. In addition, if dependencies are changed, they are updated in all relevant places automatically.

To view the media relatives of an asset:

1. Click the sequence or clip.

2. Click the Relatives tab in the Object Inspector.

   The media relatives are displayed in a list, in a format similar to text view in the Content tab.

Viewing Restrictions

A restriction is a type of locator that Interplay Assist and MediaCentral UX users can add to a clip to indicate that use of the clip is restricted in some way, such as a requirement to pay for its use. Restrictions often refer to digital rights management (DRM). In Interplay Access, there are two ways to identify an asset that includes a restriction:

- Display the DRM property in a column.
- Display the Restrictions tab in the Object Inspector (Interplay Access v3.0 and later).

A user can view restrictions in Interplay Access, Media Composer, Interplay Assist, and MediaCentral UX, but can create, delete, or modify restrictions only in Interplay Assist and MediaCentral UX. An administrator sets permission to create and modify restrictions in the Instinct/Assist User Settings in the Interplay Administrator. Permission to modify restrictions includes permission to delete restrictions.

The following illustration shows the Restrictions tab for a selected clip that is highlighted in the Assets pane. Columns in the Restrictions tab always display Start Time, End Time, and Comment. An administrator or user can configure other columns. In the Assets pane, the DRM column shows a copyright symbol that indicates the clip includes a restriction.
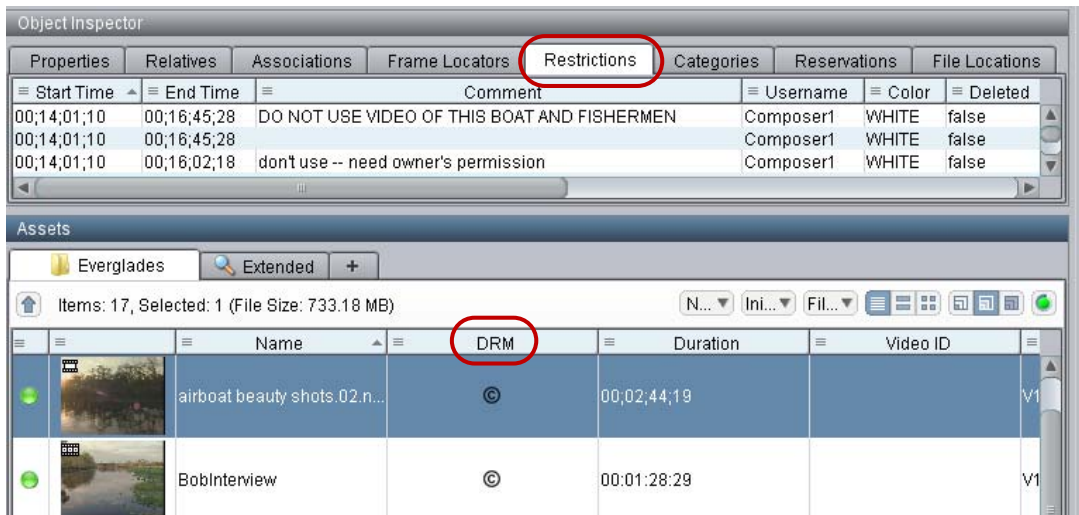
The Restrictions tab is shown for master clips and stereoscopic clips. Sequences and subclips do not contain restrictions but they can reference master clips that include restrictions. These sequences and subclips are indicated in the DRM column, but the Restrictions tab is not displayed.

📄 *An Interplay administrator might need to enable display of the DRM column in the Property Layout view. For more information, see the* Interplay | Engine and Interplay | Archive Engine Administration Guide*.*

To view restrictions for an asset:

1. Click a master clip or a stereoscopic clip.

2. Click the Restrictions tab in the Object Inspector.

   If the assets has restrictions, information about the restrictions is displayed.

   An Interplay administrator can set a global column configuration for the Restrictions tab in the Application Database Settings view in the Interplay Administrator. For more information, see the Interplay | Engine and Interplay | Archive Engine Administration Guide. You can override these global settings.

To override the default column display:

1. Open Interplay Access and log in to a database.

2. Preferences > Options (Windows) or Interplay Access > Preferences (Macintosh).

3. Click the View Settings tab.

4. In the Restrictions View section, select "Use local column configuration."

5. Select the columns you want to display, or deselect the columns you do not want to display, then click OK.

6. Refresh Interplay Access (select View > Refresh or perform an action).

Configuring the Frame Locators Display

The Frame Locators tab in the Object Inspector displays information about locators associated with an Avid asset. Administrators and users can configure which attributes (as columns) are displayed in the Frame Locators tab. Administrators can select a default set of columns in the Interplay Administrator, and users can change the default settings in Interplay Access.

You can display the following columns:

Frame Locators Column	Default Setting in Interplay Administrator
Timecode	Always selected
Comment	Always selected
Track	Selected by default
User	Selected by default
Color	Selected by default
UID (Unique Identifier)	Selected by default

The ability to configure which columns you display can be useful if you use locator information in another application. You can export locator information in various formats or you can copy rows of information and paste them into another application by using your desktop copy and paste commands.

To configure the default display in the Interplay Administrator:

1. Open the Interplay Administrator and log in to the database for which you want to set the default display.

2. In the Application Settings section, click Application Database Settings.

3. Click the Application Defaults tab.

4. In the Access Frame Locators View section, select the columns that you want to display in the Frame Locators tab.

   The Timecode and Comment columns are always displayed.

5. Click Apply.

To override the default display in Interplay Access:

1. Open Interplay Access and log in to a database.

2. Select Preferences > Options

3. Click the View Settings tab.

4. In the Frame Locators View section, select "Use local column configuration."

5. Select the columns you want to display, or deselect the columns you do not want to display, then click OK.

6. Refresh Interplay Access (select View > Refresh or perform an action).

Viewing the Location of Media in Avid Shared-Storage Workspaces

You can view the file names and location of an Avid asset's media on an Avid shared-storage workspace. Other related information is also displayed.

To view the location of media in Avid shared-storage workspaces:

▶ Click the File Locations tab in the Object Inspector window.

Refreshing Referenced Clips

Referenced assets are Avid assets that are referenced by another asset in the same Interplay folder. For example, master clips and rendered effects that are contained in a sequence are referenced assets when they are displayed in the same folder as the sequence. After working with Avid assets, you might need to update a folder to remove referenced clips for a sequence that has been updated through checkin of a new version of the sequence or rollback to an earlier version.

For information on displaying referenced assets, see "Setting the Filters for the Display" on page 96.

To update referenced assets after working with Avid assets:

▶ Select a folder and then select Operations > Refresh Referenced Clips.

Showing a Preview of an Item

A preview provides a larger, more detailed representation of an asset than a thumbnail, so previews can be helpful to use when browsing. Some file types use the Monitor as their preview.

To show a preview:

1. Select an asset in the Content tab or Search tab.

2. Do one of the following:

   ▶ Select View > Preview

   ▶ Press (Windows) Ctrl+R or (Macintosh) Shift+Command+R

   By default, the local copy of a file is shown in the floating preview window, if the file is checked out and a local version is available. Otherwise the server version is shown.

   For items that reference media, the headframe is shown, if it exists. Other file types are shown in the Monitor.

Viewing the Status of Assets Across Workgroups (Asset Tracking)

If your facility includes more than one workgroup, you can use Interplay Access to display information for assets that are shared by different workgroups. For example, you can determine if assets stored in one workgroup are correctly archived in an archive workgroup.

The status is displayed in the Tracking column of the Interplay Access Assets pane through colored icons. Each column represents a workgroup to which Interplay Access is connected. The following illustration shows a group of assets and their status in three different workgroups: Workgroup A, Workgroup B, and Archive.

Workgroup A:
Some assets are online (green)
and some are offline (red)

Archive:
All assets are offline.

Workgroup B:
Some assets are online (green)
and some are partially online (blue)

The status icons and their colors match the icons and colors used in other parts of Interplay Access, as described in the following table. For a more complete description of each status, see "Media Status Indicators" on page 105.

Engine Type	Icon	Color	Status
Interplay Engine		Green	Online
		Blue	Partially online
		Yellow	Near online
		Red	Offline
		Blurred gray	Not connected
Archive Engine		Green	Online
		Blue	Partially online
		Yellow	Near online

Engine Type	Icon	Color	Status
		Red	Offline
		Blurred gray	Not connected
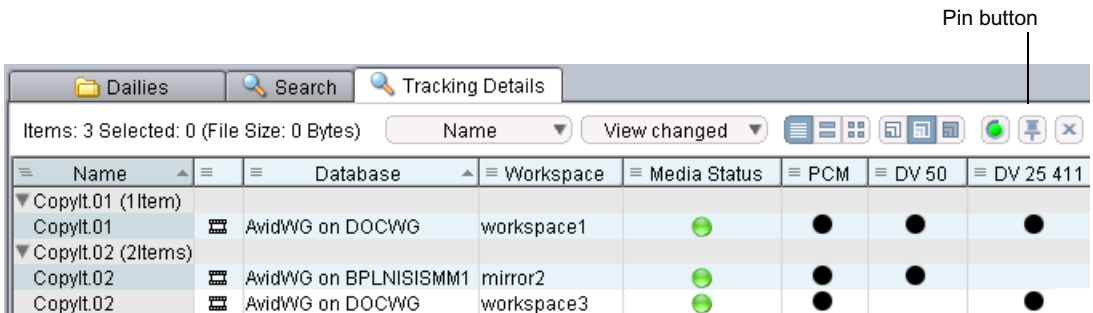
To view status information for each icon, move the mouse pointer to the icon and read the ToolTip. For example, a ToolTip might read "Status for Online Server DOCWG is: ONLINE." This means that the server DOCWG is online and the associated asset is also online.

To get more information about the assets, such as which resolutions are available on which server, select one or more assets, right-click, and select Tracking Details. If you want to open a new Tracking Details tab without losing the current tab, click the Pin button in the upper right of the current tab.

The following illustration shows tracking details for two clips.

• CopyIt.01 is available only on DOCWG, in both DV 50 and DV 25 411.

• CopyIt.02 is available on both BPLNISISMM1 and DOCWG. The version on BPLNISIS is DV 50, and the version on DOCWG is DV 25 411.

• PCM audio is available in both workgroups.

Pin button

Keep in mind the following:

• Asset tracking is available only for servers that share a local area network (LAN).

• You can only delete assets from the database that you are logged into. You cannot delete assets that are stored on other databases. If you want to conveniently delete assets from the database that you are logged into, you can sort by the Database column.

• Consider configuring each server that you are tracking so that it displays the same set of servers. Then you can view the same asset information from any of the servers.

To set up and view asset tracking, you need to do the following:

1. In the Avid Interplay Workgroup Properties, add a remote workgroup and a Lookup Locator for the remote workgroup.

2. In the Interplay Administrator:

    - Specify the Interplay Engine server for the remote workgroup.

    - Add the Tracking column to the Interplay Access Content tab.

3. In Interplay Access:

    - Connect to the servers you want to view.

    - Select assets and update their status ("Update asset tracking" command).

4. Display Tracking Details.

These tasks are described in the following procedures.

To add a remote workgroup and Lookup Locator to the Avid Interplay Workgroup Properties:

1. On the server that is running the Lookup Service, select Programs > Avid > Interplay Framework > Avid Interplay Workgroup Properties.

    The Avid Interplay Workgroup Properties dialog box opens.

2. Click the Lookup tab.
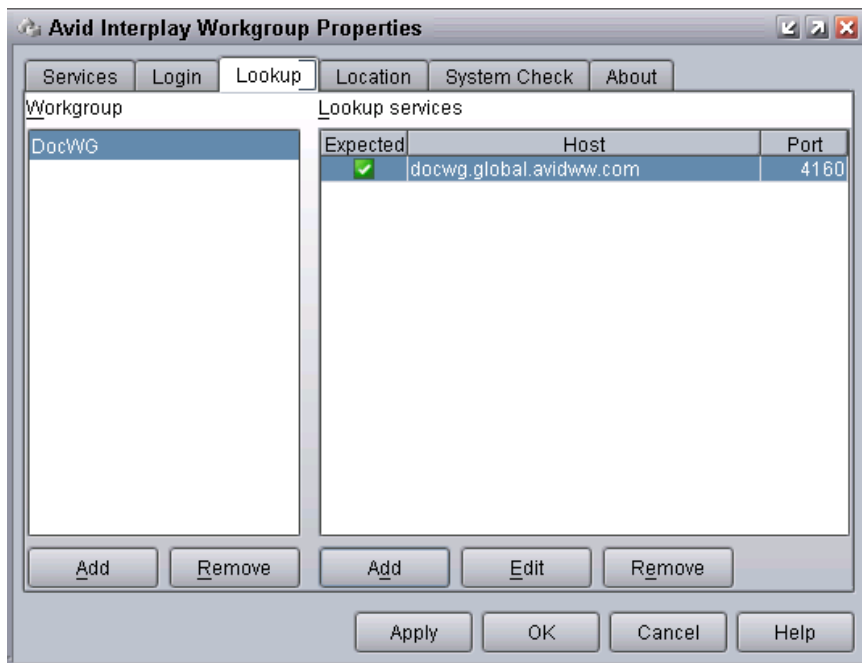
3. Click the Add button located below the Workgroup section.

The Add Workgroup dialog box opens.

4. Type the name of the workgroup that you want to add.

5. Click OK.

The new workgroup name appears in the Workgroup section.
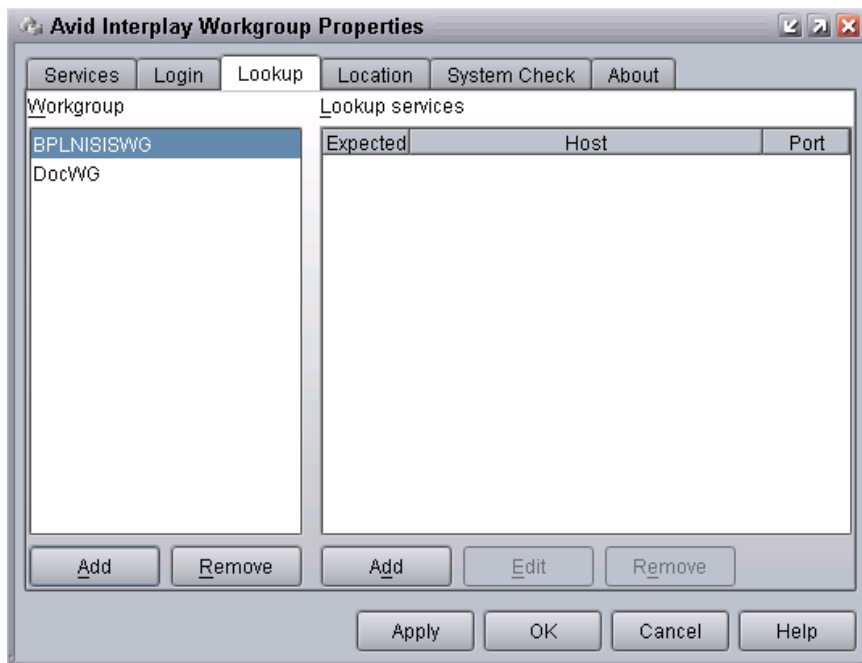
6. Select the workgroup you added.

7. Click the Add button located below the Lookup services section.

   The Add Lookup Service dialog box opens.
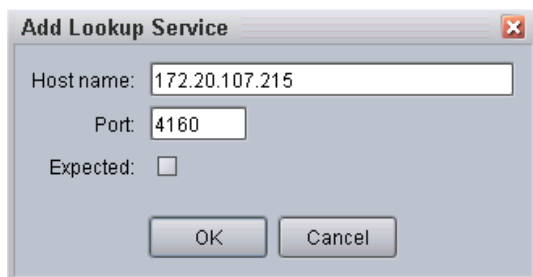
8. Type the fully qualified hostname or the IP address of the computer running a lookup service for the remote workgroup.

📄 *A fully qualified hostname is a globally unique name that includes the domain name for the computer, for example: MyComputer.global.mycompany.com.*

9. Ensure the port number is 4160.

10. (Option) Select Expected if you want to be notified (in the Interplay Health Monitor) when this host is not running.

11. Click OK.

    The hostname or IP number is displayed in the Lookup services section as a Lookup Locator.
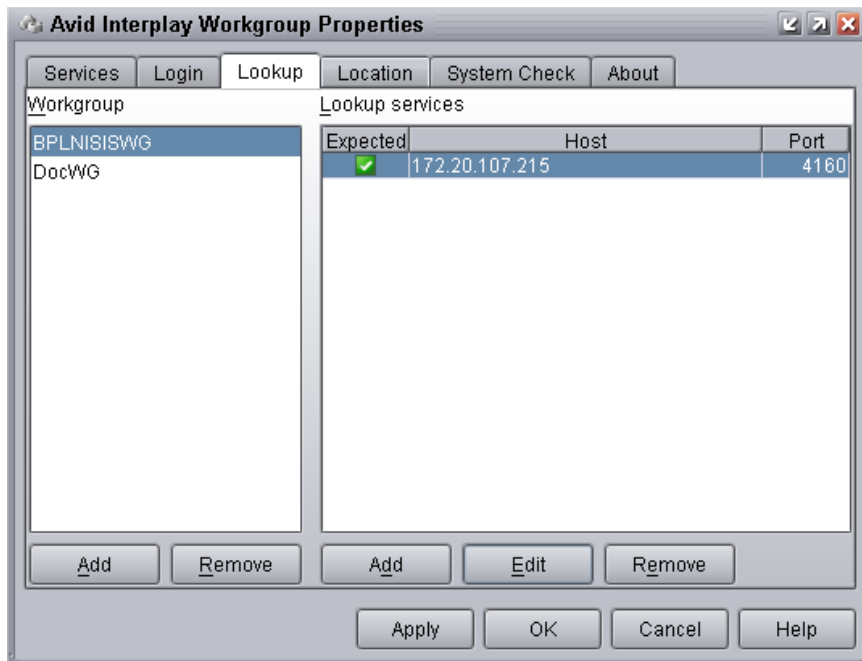
12. Click Apply.

    A message tells you that changes are effective only after restarting Interplay services.

13. Click Yes.

    Interplay Framework stops the services and then starts them again.

14. Click OK to close the Avid Interplay Workgroup Properties dialog box.

To specify servers for the remote workgroup in the Interplay Administrator:

1. In the Site Settings section of the Interplay Administrator window, click the Asset Tracking/Archive Settings icon.
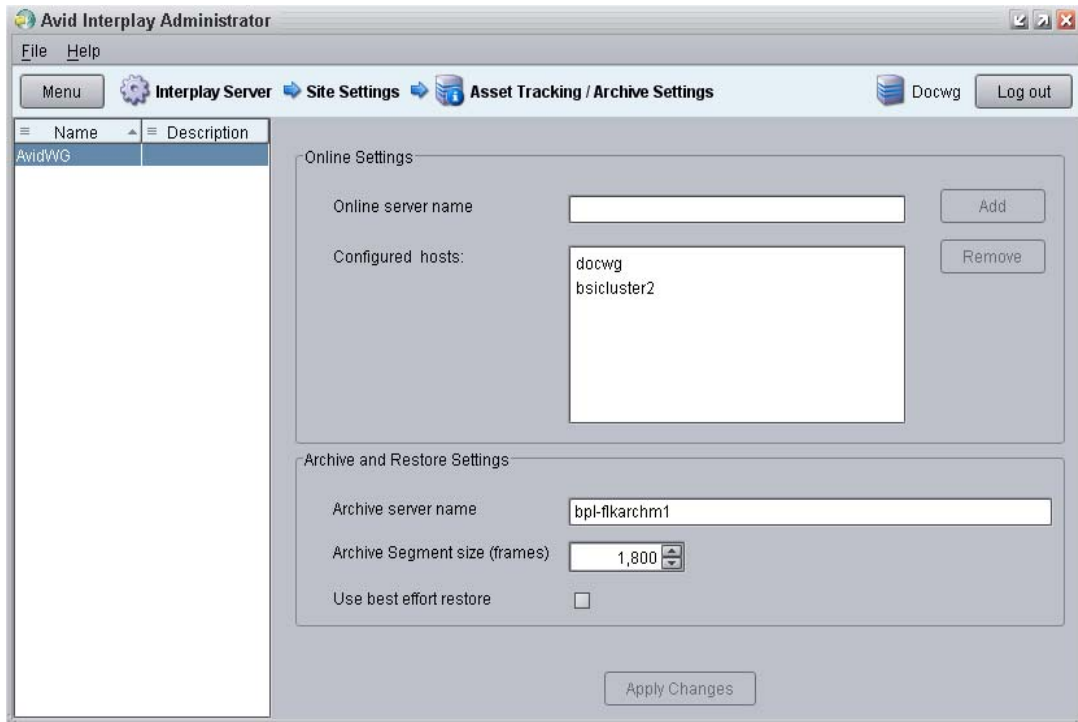
2. In the Online server name text box, type the computer name of the Interplay Engines for which you want to track assets and click Add.

   The server name is added to the list of configured hosts.

3. In the Archive Server name text box, type the computer name of the Interplay Archive Engine.

4. Click Apply Changes.

To add the Tracking column to the Assets pane:

1. In the Site Sections section of the Interplay Administrator window, click the Property Layout icon.

2. From the Active Layout options, select one of the following layouts:

   - Broadcast

   - Post

- Film

This option determines which set of properties is displayed in the client applications.

3. Locate the Tracking Property and select the following:

- Available: Select this option to make the property available for users to add into Interplay Access displays on their own, and to use these fields in an Extended Search.

- Content Default: Select this option to display the property by default in the Content tab.

Do not select Inspector Default, because the Tracking display is not designed to display this information.

4. Click Apply to save the settings.

The next time you log in to Interplay Access, the Tracking column is displayed. Each server is represented by a column. Icons for remote servers might be grayed out, indicating that the server might not be currently available or that the status needs to be updated. You should always update the status of the assets you want to view.

To update the status of selected assets:

1. In Interplay Access, connect to the servers for which you want to view assets.

2. Select an asset, a folder, or multiple assets and folders

3. Select Tools > Update Asset Tracking.

   The status of the selected assets is updated.

To display tracking details:

1. In Interplay Access, select an asset, a folder, or multiple assets and folders.

2. Do one of the following:

   ▶ Right-click and select "Tracking Details."

   ▶ Select View > Tracking Details.

   The Tracking Details tab is displayed. As shown in the following illustration:

   - CopyIt.01 is available only on DOCWG, in both DV 50 and DV 25 411.

   - CopyIt.02 is available on both BPLNISISMM1 and DOCWG. The version on BPLNISIS is DV 50, and the version on DOCWG is DV 25 411.

You can then modify the display in the same way you do for the Content tab or the Search tab.

Preserving Ancillary Data in an Interplay Environment

High-definition clips with ancillary data can be added to an Interplay database from different sources:

• From an Avid editing system. Ancillary data can be embedded in a DNxHD video file, or it can be included in a clip as a separate data track (D track) and stored as a separate MXF file.

• From an Airspeed Multi Stream server. AirSpeed Multi Stream supports ancillary data as a data track in all HD formats for both ingest and playout.

In an Interplay environment, ancillary data is preserved for check in, storage, and check out.

Refer to "Ingest and Playout of Ancillary Data" in the Interplay Best Practices Guide *and the* Interplay | Production ReadMe *for additional information about support for ancillary data and limitations.*

Ancillary data is supported as embedded data or as separate data tracks for ingest and Send to Playback in the following resolutions:

• DNxHD

• XDCAM HD (Long GOP). For supported operating points, see the *Avid Interplay ReadMe*.

• AVC-Intra. For supported resolutions, see the *Interplay | Media Services Setup and User's Guide* or the Interplay Help.

Ancillary data is also supported for Interplay Media Services.

You cannot partially restore media that includes ancillary data. Media for the data track is fully restored.

⚠ **Do not send jobs that include ancillary data tracks to versions of Interplay Transcode earlier than 2.2. If the job ends with an error, the ancillary .mxf file will be deleted during cleanup.**

Ancillary data tracks are listed with video and audio tracks in Interplay Access: in the Tracks column, in the Tracks property of the Object Inspector, and in the File Locations tab of the Object Inspector. Ancillary data tracks are labeled D, as shown in the following illustration.

Ancillary data track D1 listed
in the File Locations tab.

Ancillary data track D1
listed in the Tracks column.
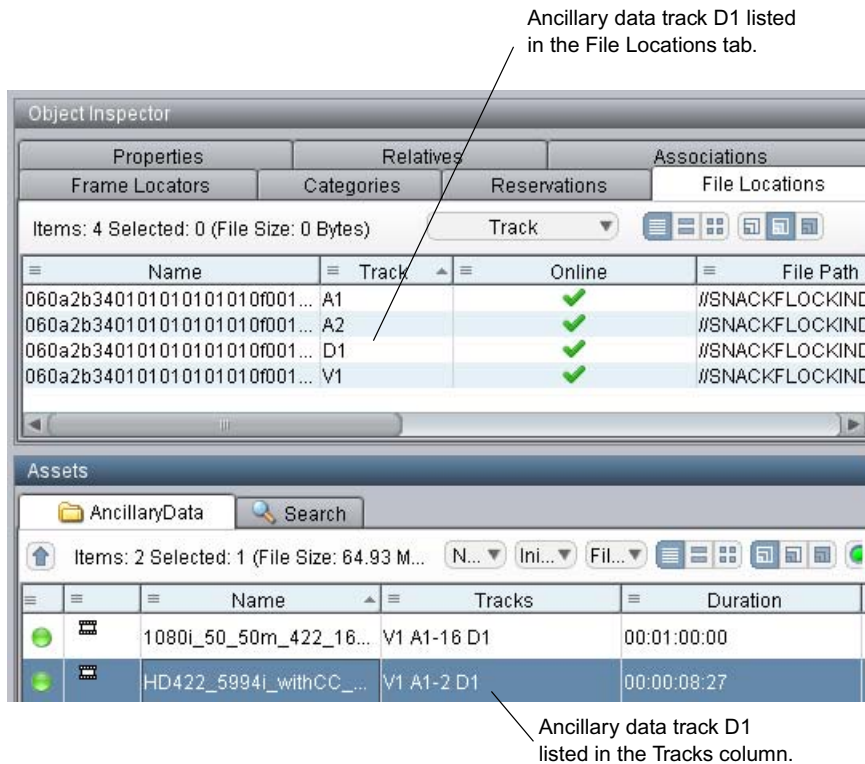
In Interplay Access, you can search for clips that include ancillary data tracks by running an extended search that uses the Tracks attribute with Data as the value, as shown in the following illustration.
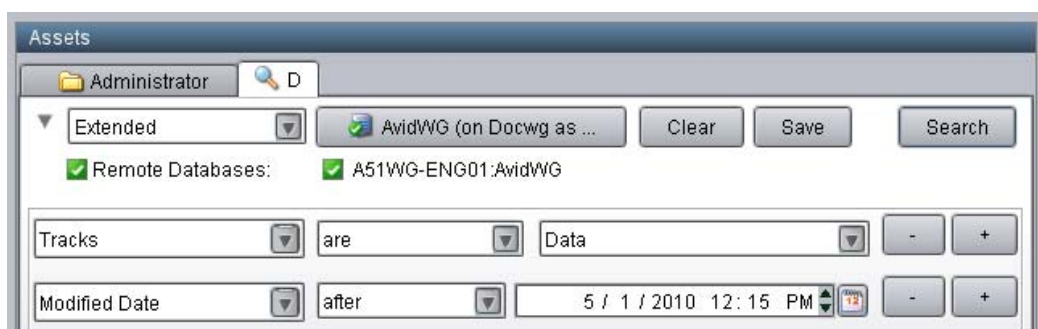
The media status of Data tracks is shown in the Data column, which is available as a resolution in the Interplay Administrator and can be configured for display in Access, the Interplay window, Interplay Assist, and Avid Instinct.

Ancillary data track online
in the Data column.

Working with Multichannel Audio Tracks in Interplay

Avid editing applications let users create and work with multichannel audio tracks. For example, for a clip, you can combine audio tracks A1 and A2 into a single stereo track. You can then edit the clip into a sequence as a single stereo track. The following illustration shows a sequence with two stereo tracks.
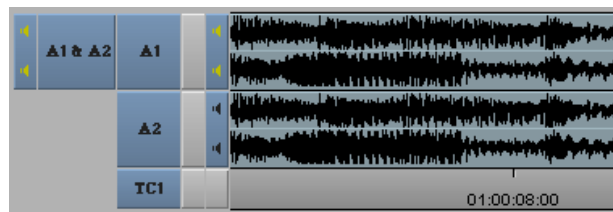
If you check in a clip with a stereo track, or a sequence that contains clips with stereo tracks, Interplay preserves the stereo track. It also preserves the individual tracks that are combined in the stereo track (as displayed in the Object Inspector: Relatives for a sequence, and File Locations for a clip).

The following illustration shows an audio clip with two stereo tracks (A1 and A2) in Interplay Access. Stereo tracks are listed in a new database property, labeled Track Formats.
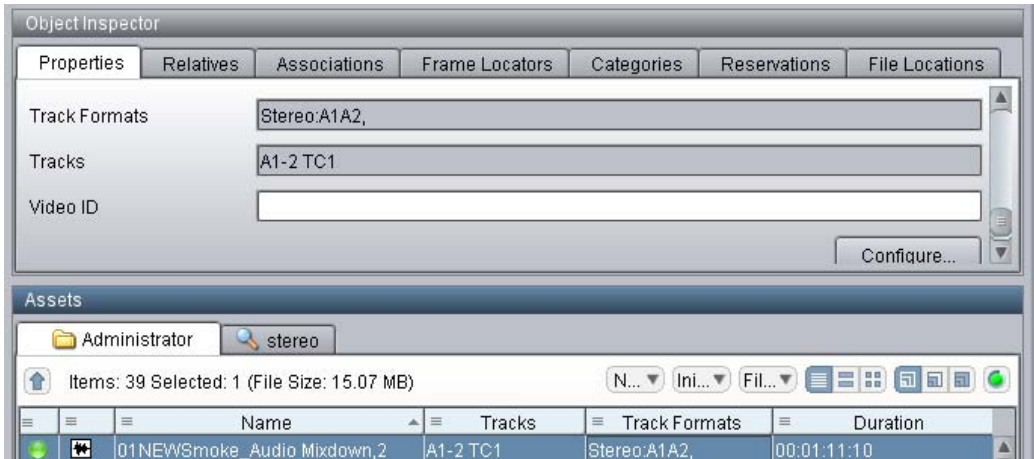
Interplay Media Services also preserve the stereo track and the individual tracks.

Mapping Multichannel Audio Tracks in Transcode Mixdown

The Interplay Transcode Mixdown option lets you specify how source audio tracks map to target audio tracks.

For example, you might want to transcode and mixdown a sequence that includes two tracks (A1 and A2), each of which is a stereo pair.

If you are using the Transcode Mixdown option, and you want to preserve the two tracks as stereo pairs, use the following mapping:

S1 = 1;S3 = 2;

This mapping specifies that:

For stereo mode, the target track must be an odd number, because it represents two stereo tracks.

- For stereo output track 1 (S1), use source track 1
- For stereo output track 3 (S3), use source track 2

The transcoded, mixed-down sequence preserves the two tracks as stereo pairs, as shown in the following illustration:

V1	Clip 1	Clip 2		Transcode	V1	Clip 1.new
A1	- - - - - - - -		→	Mixdown	A1 & A2	- - - - - - - - - - - - - - -
A2		- - - - - - - -			A3 & A4	- - - - - - - - - - - - - - -
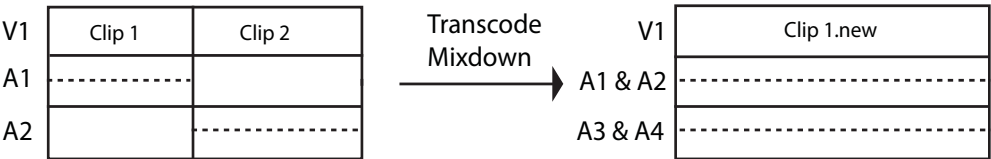
Other mappings will combine the stereo pair to a single track. For example, A0 = 0 will create two mono tracks, as shown in the following illustration.

V1	Clip 1	Clip 2		Transcode	V1	Clip 1.new
A1	- - - - - - - -		→	Mixdown	A1	
A2		- - - - - - - -			A2	
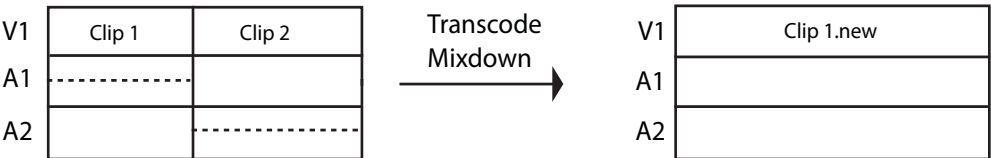
⚠ **If you are using the Transcode Mixdown option with stereo tracks, make sure that your audio track mapping is correct for the output that you want. The Transcode Mixdown service uses the track information as labeled in the sequence, not as labeled in the original master clips.**

For complete information, see "Mapping of Audio Tracks in MIXDOWN and DUALMIXDOWN Modes" in the Interplay Help or in the *Interplay | Media Services Setup and User's Guide*.

Send to Playback with Multichannel Audio Tracks

This section describes a best practice for sending a sequence containing multichannel audio tracks to playback when using Direct Out mode.

When using Direct Out mode, keep the multichannel audio tracks at the bottom of your audio tracks. When you send to playback in Direct Out mode the system expands the stereo tracks to separate mono tracks. If there are single tracks at the bottom of the track list you may get unexpected results after the top tracks expand. For example, a single track that was on track 5 may now be on a different track. If you keep the single tracks at the top you can avoid this kind of problem. See the editing application Help for additional information on multichannel audio.

Emulated Rendered Effects

Starting with Interplay version 2.3, links for rendered effects are no longer included in the Interplay database. These links are still displayed in Interplay Access and other client applications. However, because the links are not included in the database, they are displayed by client applications as *emulated rendered effects* and always have gray icons, except as described in "Exception: Unchecked-in Avid Assets Folder and the Orphan Clips Folder" on page 149.

> *Only client applications that are based on Interplay v2.3 or later display these emulated rendered effects. If you use an earlier client application with an Interplay v2.3 database, and you select to display referenced assets, rendered effects are not displayed.*

Not including these links as objects in the Interplay database results in a significant reduction in the number of objects in the database (up to 20 percent for a large database).

Behavior of Emulated Rendered Effects

Emulated rendered effects behave differently from database objects in the following ways:

- You cannot search for emulated rendered effects.

- You cannot create shortcuts to emulated rendered effects in Access.

- You cannot remove emulated rendered effects from a folder without removing the referencing asset. For example, you cannot drag and drop them to another folder.

- You cannot change the owner of emulated rendered effects in Access.

- You cannot set a direct property for emulated rendered effects in Access (administrators only).

You can delete emulated rendered effects and their media. However, beginning with Interplay version 2.3, you cannot delete a referenced asset unless you delete the asset that references it (see "Restricted Deletion of Referenced Assets" on page 259).

Any rendered effect that becomes unused and has unique media associated with it (media not referenced by other objects) is automatically moved to the Orphan Clips folder (see the next section). For example, if you update a sequence, the previously rendered effects become unused (or unreferenced) and are moved to the Orphan Clips folder.

Exception: Unchecked-in Avid Assets Folder and the Orphan Clips Folder

Links for rendered effects in the Unchecked-in Avid Assets folder or the Orphan Clips folder remain as database objects (with a black icon).

• Unchecked-in Avid Assets folder: This folder holds assets that were created on shared storage but are not yet checked in to the Interplay database. Any rendered effects created by an Avid editing system and not checked in are stored here as links. After checkin, rendered effects are removed from the Unchecked-in Avid Assets folder and displayed as emulated rendered effects in the appropriate database folder.

• Orphan Clips folder: This folder holds assets for which the last link has been deleted but the media remains. Links to rendered effects are stored here as database objects that are eligible for deletion.

In Interplay version 2.3, rendered effects are automatically moved to the Orphan Clips folder more often. For example, the following illustration shows a sequence S with a rendered effect R1 (a referenced asset) checked into folder F.
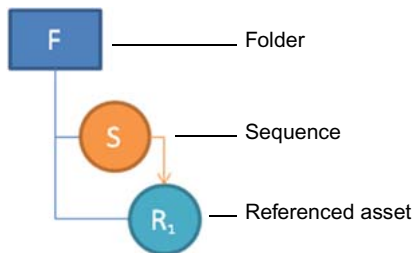
If you check in sequence S again, it creates a new version of the sequence (S') that references rendered effect R2 instead of R1.
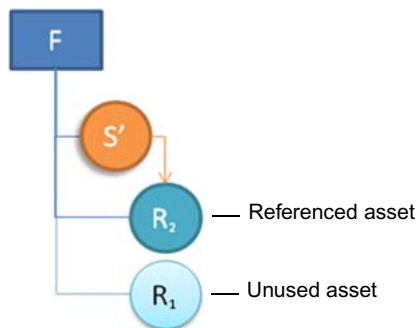
In versions prior to Interplay v2.3, R1 was an unused ("stale") asset that a media manager needed to manually identify and delete. In version 2.3 and later, R1 is moved to the Orphan Clips folder as soon as S' is checked in and can then be deleted as part of a regular deletion workflow.

Upgrading to Interplay Engine Version 2.3

The change to emulated rendered effects affects the upgrade to Interplay Engine version 2.3 in the following ways:

- The first time you open the database after the upgrade, the Interplay Engine automatically removes links for rendered effects (they are replaced as emulated rendered effects by the client application). No media is deleted.

  This process significantly reduces the size of the database. For a very large database, this process can take up to three hours.

  Because the process of removing the links can take a long time, it is important to follow the upgrade procedure in the *Interplay | Production ReadMe*. If you follow the procedure, the database upgrade occurs while you are logged into the Interplay Administrator. During the process, the Interplay Administrator displays a progress bar. Messages are also displayed in the Interplay Engine log file.

  If you do not follow the procedure, the upgrade might take place at an inopportune time, such as when a user logs on to Interplay Access or Interplay Assist for the first time after the upgrade. In this case the system could appear to hang at the "Connecting" message while the Interplay Engine removes the links from the database.

- During this process, the Interplay Engine also determines if there are rendered effects that are not currently in use and moves these rendered effects to the Orphan Clips folder. You can delete these rendered effects and their associated media.

  If the number of unused rendered effects in the Orphan Clips folder exceeds 5,000, the excess items are moved to subfolders of 2,000 rendered effects each.

Stereoscopic 3D Support in Interplay | Access

Interplay Access v2.6 and later includes the following features that support workflows for stereoscopic media and clips:

- Stereoscopic icons
- Stereoscopic properties
- Stereoscopic search criteria

Stereoscopic Icons and Properties

Interplay Access uses the same icons for stereoscopic clips as Avid editing systems, as described in the following table.

Icon	Description
	Stereoscopic clip
	Stereoscopic subclip

The following illustration shows a stereoscopic clip in the Assets window and the related master clips (full left and full right) in the Master Clip Relative tab of the Object Inspector. The Assets window shows some of the stereoscopic property columns.
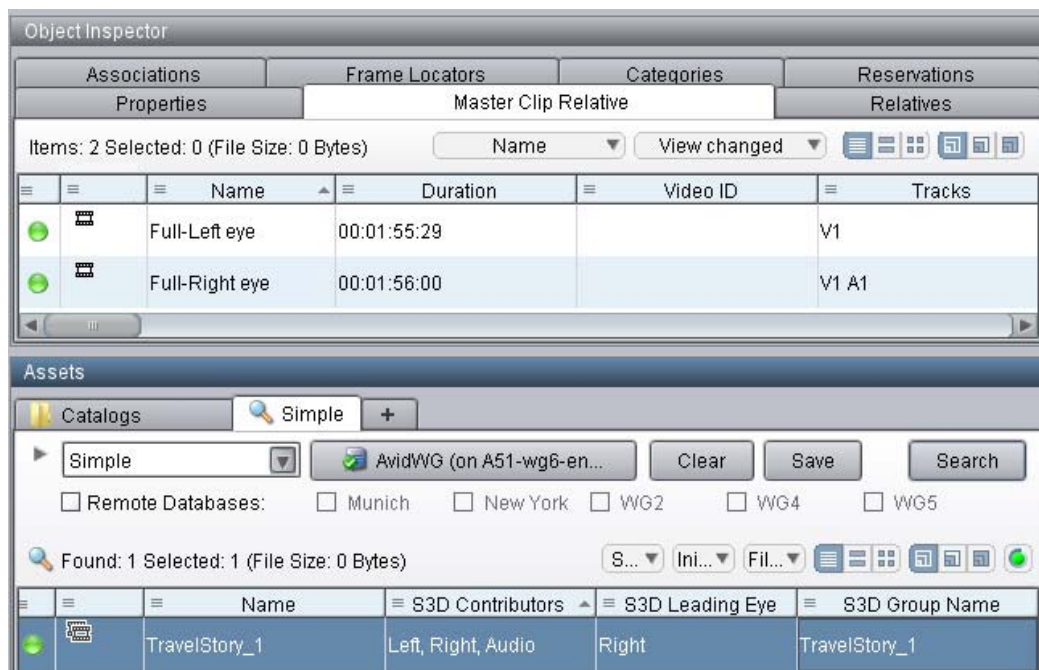
The following illustration shows a sequence in the Assets window and its referenced stereoscopic clip in the Relatives tab of the Object Inspector.
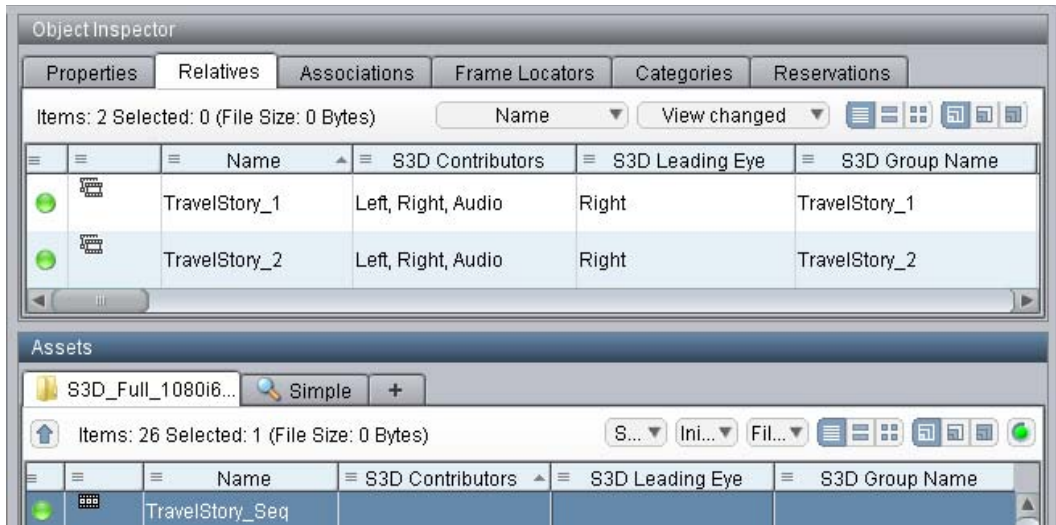
For a list of all stereoscopic properties available for display, see S3D properties in "System Metadata Properties" on page 327.

Stereoscopic Search Criteria

Interplay Access Search now includes the following criteria. To display the extended criteria, you need to enable them for display in the Property Layout view in the Interplay Administrator.

Type of Search	Criteria
Simple (Type field)	All stereoscopic clips
	Stereoscopic master clips
	Stereoscopic subclips
Extended	S3D Alignment
	S3D Channel
	S3D Clip Name
	S3D Contributors
	S3D Eye Ordering
	S3D Group Name

Type of Search	Criteria
	S3D Inversion
	S3D InversionR
	S3D Leading Eye

Support for Group Clips in Interplay | Access

Group clips are created in Media Composer and other Avid editing applications by using MultiCam features to sync a group of clips based on common source timecode, auxiliary timecode, or marks placed in the footage. A user working in an Avid editing application can check group clips in to and out from an Interplay Production database. Interplay Access users can view information about group clips, including master clip relatives. Group clips are also supported by Interplay Media Services and Interplay Transfer.

Prior to Interplay Access v3.0, if you selected a sequence that contained a group clip, the Relatives tab in the Object Inspector displayed the master clips that composed the group clip, but did not display the group clip itself. Beginning with Interplay Access v3.0, the Relatives tab shows the group clip. The following illustration shows a selected sequence that contains one group clip. The group clip icon is grayed out because it is a referenced-only asset (see "Referenced Assets and Referenced-Only Assets" on page 98).
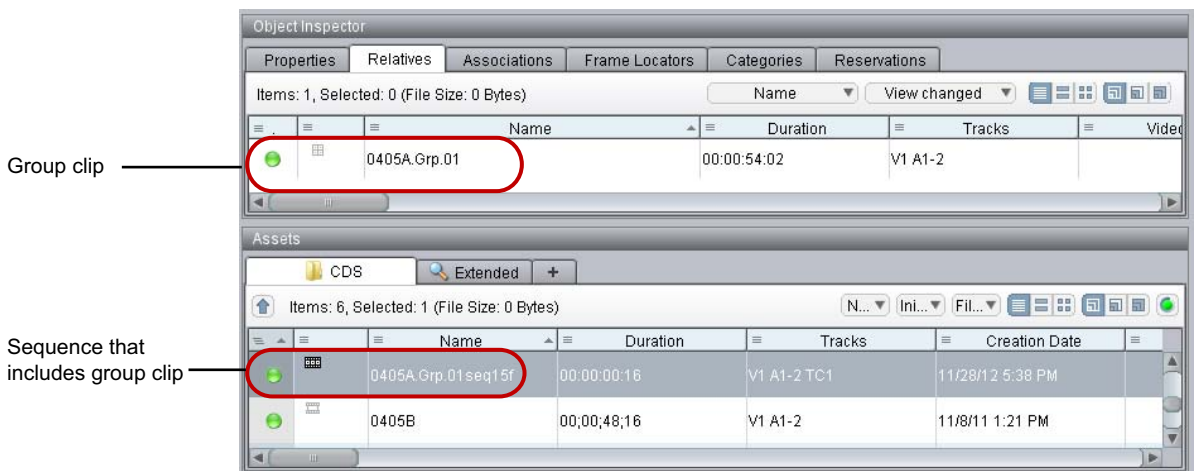
You can double-click a group clip in the Relatives tab to display the master clips that compose the group clip in the Master Clip Relative tab.

Object Inspector

Associations	Frame Locators	Categories	Reservations	File Locations
Properties		Master Clip Relative		Sequence Relatives

Items: 4, Selected: 0 (File Size: 0 Bytes)   Name ▼   View changed ▼

			Name ▲		Duration		Tracks		Vide
🟢			0405A		00;00;53;00		V1 A1-2		
🟢			0405B		00;00;48;16		V1 A1-2		
🟢			0405C		00;00;48;17		V1 A1-2		
🟢			0405D		00;00;49;02		V1 A1-2		

Master clips that compose group clip

Assets

📁 CDS	🔍 Extended	+

Items: 6, Selected: 1 (File Size: 0 Bytes)   N... ▼ Ini... ▼ Fil... ▼

= ▲	=		Name ▲	=	Duration	=	Tracks	=	Creation Date	=
🟢			0405A.Grp.01		00:00:54:02		V1 A1-2		10/18/12 9:13 AM	

Group clip

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5 Finding Assets

The following topics describe how to use Interplay Access to search for assets in the Interplay database:

- Searching for Assets
- Saving Your Search
- Searching Across Remote Workgroups
- Finding Other Clips from the Same Source Tape
- Finding Shared Clips and Unshared Clips
- Using Third-Party Search Plug-Ins

Searching for Assets

There are two ways to search for assets in Interplay Access:

- Running a text-based search on the database
- Running an attributes-based search on the database or a selected folder

An attributes-based search provides you with more options and the ability to refine your search criteria.

Interplay stores information about the asset in a set of *attributes*, which are similar to column entries associated with assets in Avid folders. Attributes can define fundamental statistical information (clip duration, creation date, and so on) or descriptive information (comments, asset name, and so on). Attributes are displayed as properties in the Content view and the Object Inspector.

You can perform the following types of attributes-based searches:

- *Simple* searches let you specify a limited number of attributes. For example, you can search for assets with a particular name that were recorded within the last 24 hours.

- *Extended* searches let you specify any combination of attributes and values. For example, you can search for assets that were recorded within a range of dates, with a particular name, and at a particular resolution.

- *File* searches let you specify attributes related to the file-based workflow.

The database returns the results of any search in the Search tab, which offers customizable views and access to more detailed information about displayed assets.

The following topics provide more specific information about searching for assets:

- "Performing a Text-Only Search" on page 156
- "Using the Search Root and Attributes to Speed Up a Search" on page 157
- "Simple Searching" on page 158
- "Simple Search Attribute Names and Values" on page 160
- "Extended Searching" on page 161
- "Extended Search Attribute Names, Operators, and Values" on page 163
- "Searching for Published Clips" on page 167
- "Example: Finding Assets By Using a Unique Identifier" on page 170
- "Performing a File-Based Workflow Search" on page 174
- "Searching for Migrated Workgroup 4 Archived Items" on page 176
- "Closing Extra Search Tabs" on page 176
- "Showing One Representation for Each Asset Found" on page 176

Performing a Text-Only Search

You can run a text-only search that runs on the entire selected database and searches for the specified text criteria. Text is the only criteria for the search. If you enter more than one word, the search will search for the words as a single entity. For more information, see the description of the values for Text in "Simple Search Attribute Names and Values" on page 160.

Because this text-only search runs on an entire database, it could take too much time to search a large database. To speed your search, specify a search root and use attributes, as described in "Using the Search Root and Attributes to Speed Up a Search" on page 157, "Simple Searching" on page 158, and "Extended Searching" on page 161.

To run a text-only search:

1. Type the text you want to search for in the Search text box, which is located in the upper right of the Interplay Access window.

Search text box
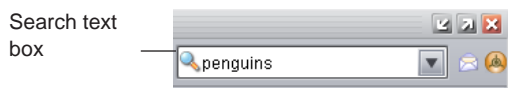
2. (Option) If you are reusing a previously run search, use the down arrow and click the text instead.

3. Press Enter.

The results are shown in the Search Results pane in the Search tab.
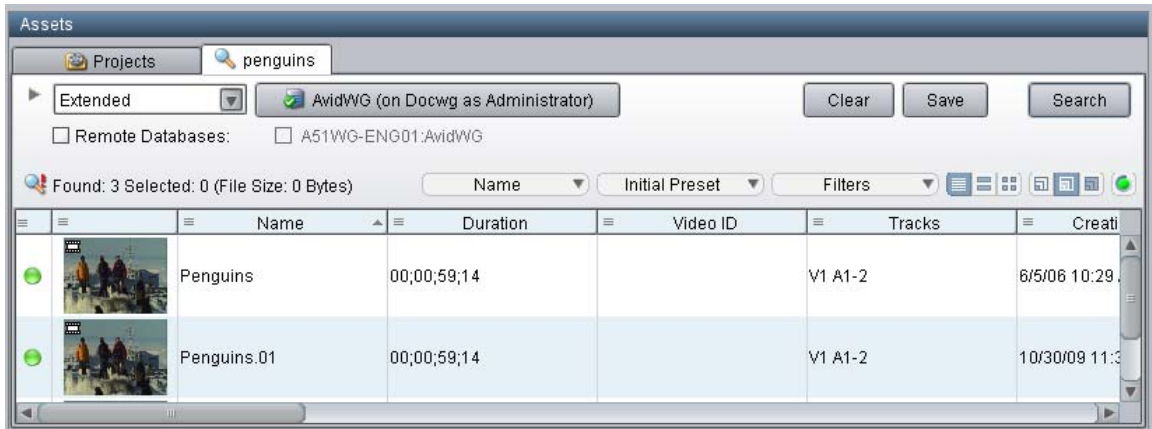
For information about customizing the Search Results pane, see "Using the Assets Pane" on page 100.

Using the Search Root and Attributes to Speed Up a Search

To speed up your search, make your search as specific as possible. The more specific you can make your search, the faster you can get the results you want. Two ways to make your search more specific are:

- Specifying a search root
- Using attributes

Keep in mind that even if you only change the search root, or search by a single attribute, you can dramatically improve the response time.

Specifying a Search Root

By specifying a particular folder as the search root, you are instructing the search engine to limit the set of assets that it searches to that particular folder and any folders included in that folder's subtree. By default, the search root is the entire database. If you know the folder subtree in which the asset you are searching for is stored, you can select that folder to speed your search. For example, in Interplay Access, you can select the Project folder, or a particular project within that folder.

Using Attributes

By specifying one or more attributes, you are also instructing the search engine to limit the set of assets that it searches. Simply searching for text, without restricting the search root, is the most time-consuming search, because the search engine searches the entire database. However, if you specify a particular attribute (such as the Time attribute), the search engine can quickly limit the database to a small subset and search for text within that subset.

For example, if you wanted to find a clip about the Nobel Peace Prize acceptance speech, you could search for the text "Nobel Peace Prize." In this case, the search engine will search through the entire database of clips, which could take twenty-five seconds for a large database. However, if you know that the speech took place within the past week, you can select the Time attribute and then the option "Last week." The search engine creates a subset of clips that were modified in the past seven days, and searches for the text within that set. Setting this attribute can reduce the time for a search from twenty-five seconds to one second.

Simple Searching

Simple searches allow you to quickly specify one or several of the most frequently used attributes. You can combine two or more attributes to produce more targeted results.

When you open Interplay Access, or open a new Search tab after performing a search, the Search tab defaults to search the entire database. Selecting a folder will improve the response time for the search (see).

📖 *If a search is returning too many results, you can stop it by clicking the Stop button in the Search tab. (The Search button changes to the Stop button when a search is in progress.)*

To perform a simple search:

1. Do one of the following:

   ▶ Click the Search tab. One Search tab is displayed by default, with Simple as the search type and the entire database as the search root.

   ▶ Select Edit > Search to open a new search tab. You can also press F3 or Ctrl+F (Windows) or Command+F (Macintosh). If you select a folder before you open a new search tab, the folder you selected is selected as the search root. Then select Simple from the Search Type list.
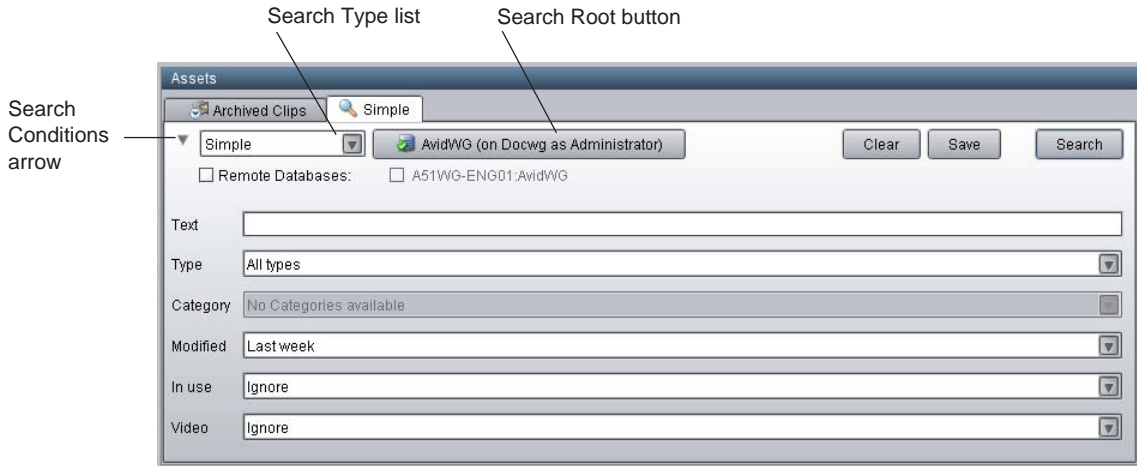
Search Type list   Search Root button

Search
Conditions
arrow

2. To change the search root, click the Search Root button, navigate to the folder you want to search, and click OK.

3. (Option) Select a Remote database to search. See "Searching Across Remote Workgroups" on page 181.

4. If necessary, click the Search Conditions arrow to show the search criteria.

5. Type the text or select the attributes and values you want to use for the search. For a list of attributes and values, see "Simple Search Attribute Names and Values" on page 160.

If you don't select any criteria, the search returns all the records in the database.

6. Do one of the following:

   ▶ Press Enter.

   ▶ Click the Search button.

   The Search button changes to a Stop button, which you can click if you want to stop the search. The results are displayed in the Search Results pane. They are visible until you close Interplay Access or until you perform a new search.

To erase all values you entered in the search fields:

▶ Click Clear.

   For information about saving your search, see "Saving Your Search" on page 179.

Simple Search Attribute Names and Values

The following table lists the attribute names and search values you can use in a Simple search.

Simple Search Attribute Names and Values

Attribute Name	Description	Search Values
Text	Searches for text in multiple attributes, such as Name, Tape, User Attributes, Comments, and Annotations. 📄 *Use the File search to search for a version comment or label.*	A text string of one or more words. If you enter more than one word, the search will search for the words as a single entity. Text is not case sensitive and spaces are permitted. Wild cards are not supported. 📄 *If you search for text that contains certain special characters, the results will include assets for which the characters are not visible in the text fields. This is because assets contain XML-type properties that always contain special characters and keywords, and the search includes these properties. These special characters include the following:* *" < > $ & ^* *For example, if you search for " (double quotes), any assets that include frame locators or restrictions will be displayed in the search results. This behavior also applies to the following words: UID, FrameNumber, Timecode, Track, TrackType, Color, and Comment.*
Type	Media type	• All types • Effect • Folder • Group • Masterclip • Motioneffect • Renderedeffect • Sequence • Subclip
Category	The search looks through the database for the specified category type and the criteria specified.	The categories available are defined by the Administrator. 📄 *You might need to click Clear in the Simple Search pane to see categories that were added very recently by the administrator.*

Simple Search Attribute Names and Values (Continued)

Attribute Name	Description	Search Values
Modified	Search for items checked in, checked out, imported, or modified in the specified time frame.	• Last 10 minutes (default) • Last hour • Last 24 hours • Last 48 hours • Last 72 hours • Last week • Last month • Last year • All dates and times
In use	If an item is in use, it is referenced by a sequence also in the database (Avid assets only)	• Ignore: Reports results regardless of whether the item is in use or not (default). • Is in use: Reports only items in use. • Is not in use: Reports only items not in use.
Video	Searches for items with the given resolution.	• Ignore: Reports results regardless of resolution • Choose a resolution.

Extended Searching

Extended searches allow you to specify complex search criteria to find exactly the assets you need.

The elements of an extended Interplay search are:

• The *attribute names* in which you are interested.

• The *operator* that specifies how the values you specify match the values of the assets for which you are looking.

• The attribute *values* you want to match.

When you open Interplay Access, or open a new Search tab after performing a search, the Search tab defaults to search the entire database. Selecting a folder will improve the response time for the search (see "Using the Search Root and Attributes to Speed Up a Search" on page 157).

📖 *If a search is returning too many results, you can stop it by clicking the Stop button in the Search tab. (The Search button changes to the Stop button when a search is in progress.)*

To perform an extended search:

1. Do one of the following:

   ▶ Click the Search tab and select Extended from the Search Type list. One Search tab is displayed by default, with Simple as the search type and the entire database as the search root.

   ▶ Select Edit > Search to open a new search tab. You can also press F3 or Ctrl+F (Windows) or Command+F (Macintosh). If you select a folder before you open a new search tab, the folder you selected is selected as the search root. Then select Extended from the Search Type list.
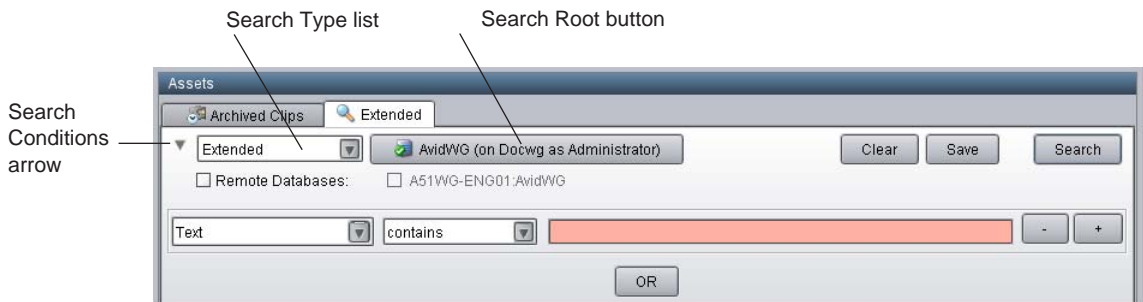
2. To change the search root, click the Search Root button, navigate to the folder you want to search, and click OK.

3. (Option) Select a Remote database to search. See "Searching Across Remote Workgroups" on page 181.

4. If necessary, click the Search Conditions arrow to show the search criteria.

5. Specify an initial set of criteria (see "Extended Search Attribute Names, Operators, and Values" on page 163).

6. Select additional criteria by doing one of the following:

   ▶ For an AND search, click the + button as many times as the number of criteria you want to add.

   ▶ For an OR search, click the OR button.

   ▶ To delete unwanted criteria, click the - button.

Select the combination of criteria that makes a "sentence" that is true for the assets you want to find. For example, the following illustration shows criteria that will be used to search for any assets whose the text contains the word "penguins" or the word "fish."
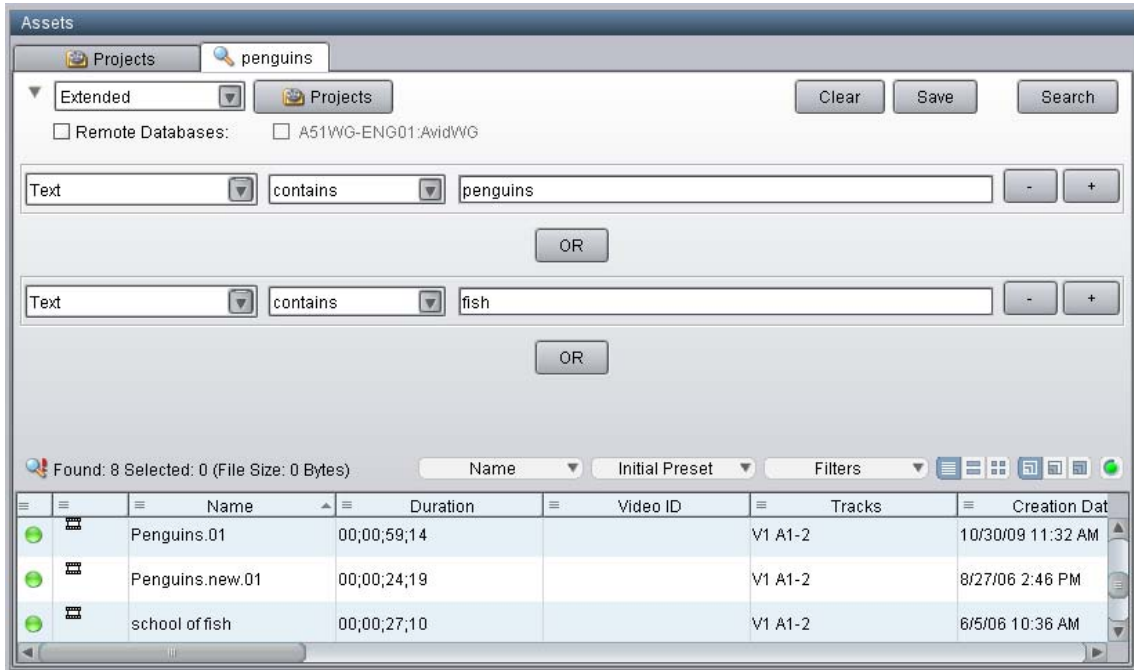
7. Do one of the following:

   ▶ Press Enter.

   ▶ Click the Search button.

   The Search button changes to a Stop button, which you can click if you want to stop the search. The results are displayed in the Search Results pane. They are visible until you close Interplay Access or until you perform a new search.

To erase all values you entered in the search fields:

▶ Click Clear.

   For information about saving your search, see "Saving Your Search" on page 179.

Extended Search Attribute Names, Operators, and Values

The following table shows the range of valid operators and values for the Interplay extended search attributes.

Many of the properties available for use in the Extended Search are predefined by the administrator, so your choices vary. For the list of standard Interplay attribute names, their meanings, and the values you can enter for them when specifying a search, see "System Metadata Properties" on page 327. You can also search for custom properties.

Additional properties can also be pulled in from the Avid editing applications.

The following table describes the basic categories of search attributes.

Search Attributes

Field	Possible Value
Attribute Name	Any attribute (standard or custom) defined in the Property Layout view of the Interplay Administrator. For example, Name, Project, or Tape. See also
Operator	Varies depending on the attribute selected. Operators include: • Contains • Does not contain • Is • Is not • Starts with • Does not start with • Ends with • Does not end with • Before • After • Within • Not within • Less than • Greater than
Value	Varies depending on the attribute selected. Values include: • Text • Numeric value • Time • Duration • Date • Yes or No

The following table describes several special extended search attributes.

Special Extended Search Attribute Names and Values

Attribute Name	Description	Search Values
Text	Searches for text in multiple attributes, such as Name, Tape, User Attributes, Comments, and Annotations.	A text string of one or more words. If you enter more than one word, the search will search for the words as a single entity. You can open additional Text criteria fields to search for AND or OR combinations of words. Text is not case sensitive and spaces are permitted. Wild cards are not supported. *If you search for text that contains certain special characters, the results will include assets for which the characters are not visible in the text fields. This is because assets contain XML-type properties that always contain special characters and keywords, and the search includes these properties. These special characters include the following: " < > $ & ^* *For example, if you search for " (double quotes), any assets that include frame locators or restrictions will be displayed in the search results. This behavior also applies to the following words: UID, FrameNumber, Timecode, Track, TrackType, Color, and Comment.*
Find Clips	Filters search results to show shared or unshared clips only, similar to the View option Find Shared/Unshared Clips. See "Finding Shared Clips and Unshared Clips" on page 183.	Shared or Unshared.

Special Extended Search Attribute Names and Values (Continued)

Attribute Name	Description	Search Values
Reserved	Searches for assets that are currently reserved or have been reserved in the past, depending on search criteria.	• Is expired: item was reserved before and the reservation has now expired. • Is reserved: item is currently reserved. • Ends after: reservation ends after the date you specify. • Ends before: reservation ends before the date you specify.
Streamable Masterclips	Searches for master clips that include media that is capable of being streamed and played in the Monitor. See "Searching for Published Clips" on page 167. *In Interplay v2.4, the Interplay Streaming Server was re-engineered to directly play MPEG-4/H.263 and H.264 video media and MPEG1 Layer 2 audio media. There is no longer any need to use the Publishing service or Workflow Engine to create QuickTime reference movies for streaming play.*	• are published: clips with streamable media that are published for streaming • are not published: clips with streamable media that are not published for streaming.
Workspace	Determines which workspaces are searched.	When you select "Workspace is," all unique workspaces found in the database are listed, regardless of whether a workspace is present on the shared-storage system or not. This allows users to search for assets whose workspace is outdated and delete the assets or fix them by applying the Update Media Status button. *In previous versions of Interplay, only currently active workspaces were listed.*

See "Setting Reservations" on page 247 for information on using the Extended Search to find reserved items.

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Searching for Published Clips

In Interplay v2.3 and earlier, video and audio clips could be played in the Monitor only if they were published by the Interplay Stream Publish service. This service created QuickTime reference movies that refer to MPEG-4/H.263 or H.264 video files and MPEG1 Level 2 audio files. Published QuickTime reference movies were considered *streamable media* because they are capable of being streamed for playing in the Monitor.

In Interplay v2.4, the Interplay Streaming Server was re-engineered to directly play MPEG-4/H.263 and H.264 video media and MPEG1 Layer 2 audio media. There is no longer any need to use the Publishing service or Workflow Engine to create QuickTime reference movies for streaming play.

However, you can still use the Extended Search to find master clips that were published for streaming (*published clips*). You can also use the Extended Search to find master clips that have media files that can be published (MPEG-4/H.263 or H.264 video files and MPEG1 Level 2 audio files), but are not yet published (*unpublished clips*).

To search for published clips or unpublished master clips:

1. In the Assets pane (available in any view), click a Search tab or open a new Search tab.
2. Select Extended from the Search Type list.

   For more information, see "Extended Searching" on page 161.
3. Click the down arrow in the first text box and select Streamable Masterclips.
4. Click the down arrow in the second text box and select one of the following:

   ▶ are published (searches for published clips)

   ▶ are not published (searches for unpublished clips)
5. Add other criteria to the search.
6. Click the Search button.

   The Search button changes to a Stop button, which you can click if you want to stop the search. Clips that match your criteria are displayed in the Search Results pane.

Search Option for Rendered Effects

Interplay Access v2.6 and later includes a search type that lets you search for and view rendered effects. The purpose of this feature is deletion of media files for rendered effects.

To use this search type, select Rendered Effects from the Search Type list, as shown in the following illustration:
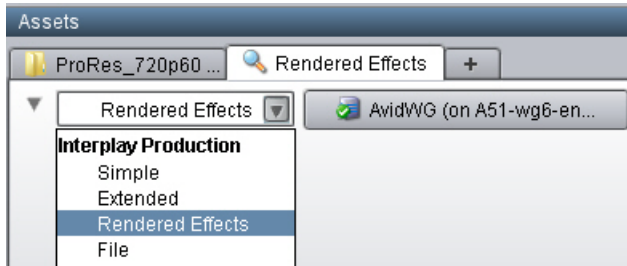
Perform this search in the same way you perform an extended search. See "Extended Searching" on page 161.

The Rendered Effects search can be used with one or more of the following five criteria:

- Initial Checkin Date

- Workspace

- In use

- Media Status

- Text

You can select one or more criteria in the same way you select criteria for other search types. The following illustration shows a search that uses four criteria, the list of files found, and the folder that is associated with the selected rendered effect. Note that the rendered effects in the search results list are grayed out because their links are emulated.

The grayed-out appearance of the rendered effects has a different meaning from the grayed-out appearance of referenced assets.

Rendered effects with links (for example, in the Kept Media or Unchecked-In Avid Assets folders) are displayed as solid black. Rendered effects without links (like all emulated rendered effects) are displayed grayed out.
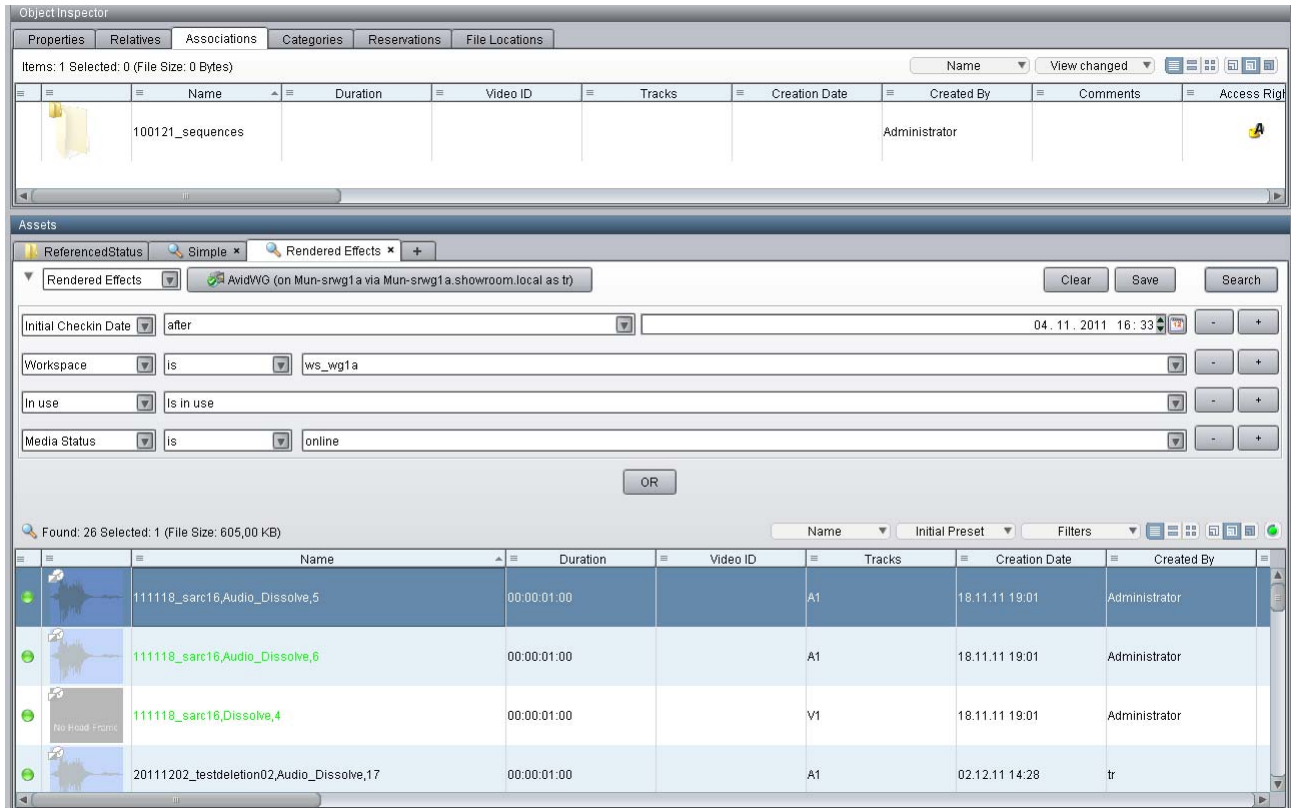
The Associations tab for used rendered effects shows the folders in which they are used (and where they would be emulated if you browse to the folder).

Limitations

Note the following limitations:

- The Rendered Effect search is a media management tool for deleting media only. You can delete media for the rendered effects listed in the search results, but you cannot delete the metadata. In the Delete dialog box the option for "renderedeffect" is inactive (grayed out), while the option for "associated media file(s)" is active.

You can delete this metadata through other deletion workflows.

• Because of the specific purpose of this search type, the actions you can perform on the search results are limited: for example, you cannot copy and move object in the search results list or use the Go To option.

Example: Finding Assets By Using a Unique Identifier

This topic illustrates a workflow in which you assign a unique identifier (numbers, letters, or a combination) to an asset and use that identifier to find and display the asset. For example, you could choose to associate a unique number with each sequence in an Interplay database so that you can quickly find a particular sequence later using that number, even if someone has changed the name of the sequence. This workflow uses a custom property and a custom search for the most efficient and reliable way of finding the asset.

There are alternative methods for associating a unique identifier to the one described in this topic. However, they do not make optimal use of the Interplay search engine. For example, one workflow might be to append an identifier to the end of an asset name so that it can be tracked with the asset. A disadvantage to this approach is that you need to use the full-text search mechanism to find the asset. Another disadvantage is that renaming the asset will remove the identifier unless you add it to the new name.

A more efficient approach is to create a custom property (or *metadata field*) that is used exclusively to hold the identifier. You can then search for the asset by using an exact match rather than a full-text search, and you can rename the asset without needing to add the identifier. You use the Interplay Administrator to create a custom property, and then use Interplay Access to set and search for the identifier.

Adding an identifier to the name of an asset and using full-text search to locate the asset by name causes unnecessary extra load on the Interplay Server, because it searches through much more data than it would if searching on a single custom property. You should always define a custom property if your workflow uses a unique identifier.

The following procedures describe

• How to add and display a custom property

• How to add the identifier

• How to search for the identifier

Prerequisite: A user must have write permission on an asset to add an identifier to an asset.

To add a custom property:

1. In the Site Settings section of the Interplay Administrator window, click the Property Layout icon.

2. In the Property Layout view, select the database for which you want to set properties.

3. Click the Custom Meta Data tab.

4. In the Add Custom Meta Data Field text box, type a name for the custom property. In this case, type the name "Identifier."

System Properties	Custom Meta Data	Resolutions

Add Custom Meta Data Field: Identifier ➕

5. Click the green plus sign (+).

   The custom property appears in the list.

System Properties	Custom Meta Data	Resolutions

Add Custom Meta Data Field: Identifier ➕

Available	Content Default	Inspector Default	Property	Values	Default Value	
✔	✔	✔	Identifier	- no values set -		Import Export

6. Select the Available option, which makes the custom property available for users to add into Interplay Access displays and to use in an Extended search.

7. Select the options to include the property in the Content tab and the Object Inspector's Properties tab. Users can then add or edit a value for Identifier in Interplay Access.

8. Click Apply to save the added custom property and new layout.

   The next time a user logs in to Interplay Access, the Identifier property will be displayed.

📄 *Deselect the property in the Available column to turn off custom properties that you do not want displayed in the Interplay Access properties lists. You cannot delete custom properties for this release but you can turn off their display. For more information about working with custom properties, see "Creating Custom Properties" in the* Interplay | Engine and Interplay | Archive Engine Administration Guide.

To set an identifier for an asset:

1. In Interplay Access, select the asset for which you want to set the identifier. In this case, select a sequence.

2. The first time you want to set an identifier, do the following:

   a. Click the Properties tab, scroll down and click the Configure button.

      The "Configure visible user properties" dialog box opens.
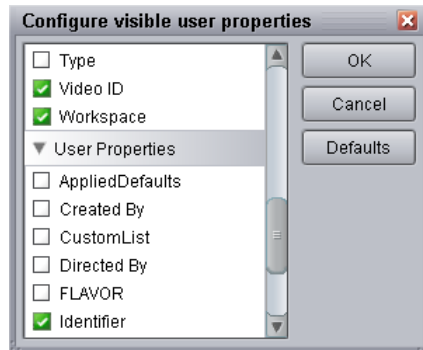
    b. In the User Properties section, select "Identifier" to display the property in the Object Inspector, and click OK.

3. In the Object Inspector, scroll down until you see the new custom property Identifier.

4. Click the text box and type the identifier.

You need write permissions on the asset to add the identifier. An orange box highlights the controls for adding a property value.
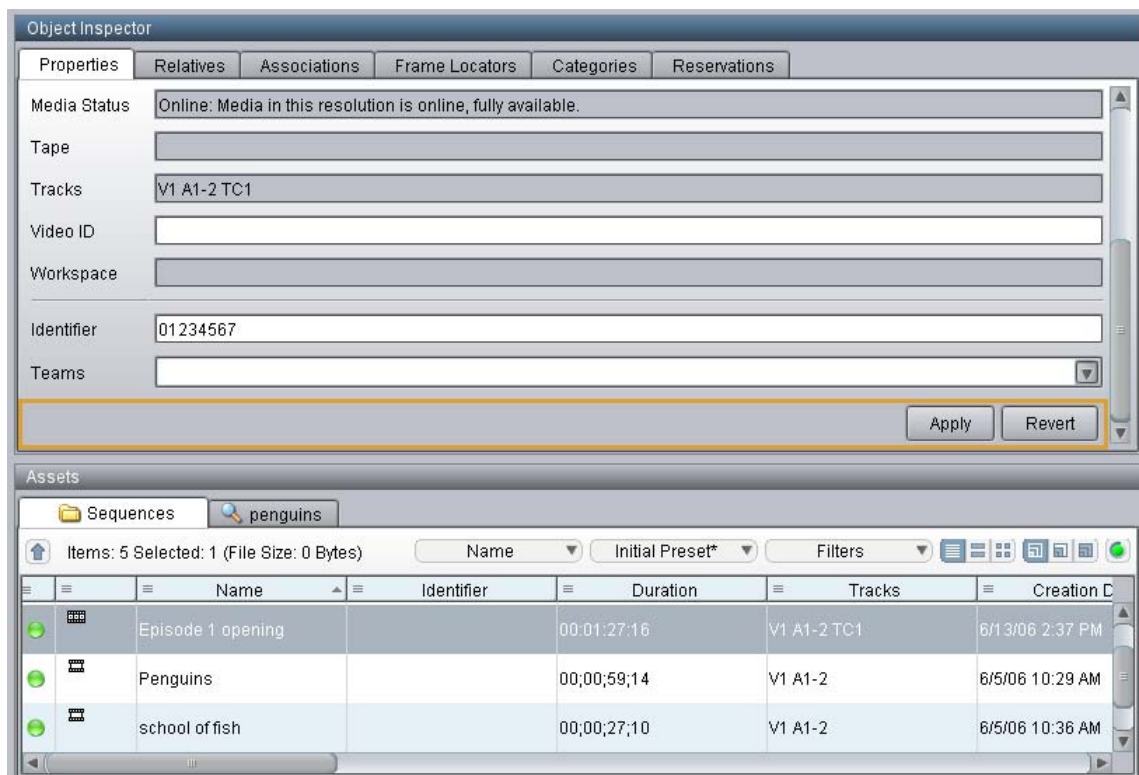
5. Click Apply.

The identifier is displayed in the Identifier column in the Contents tab.
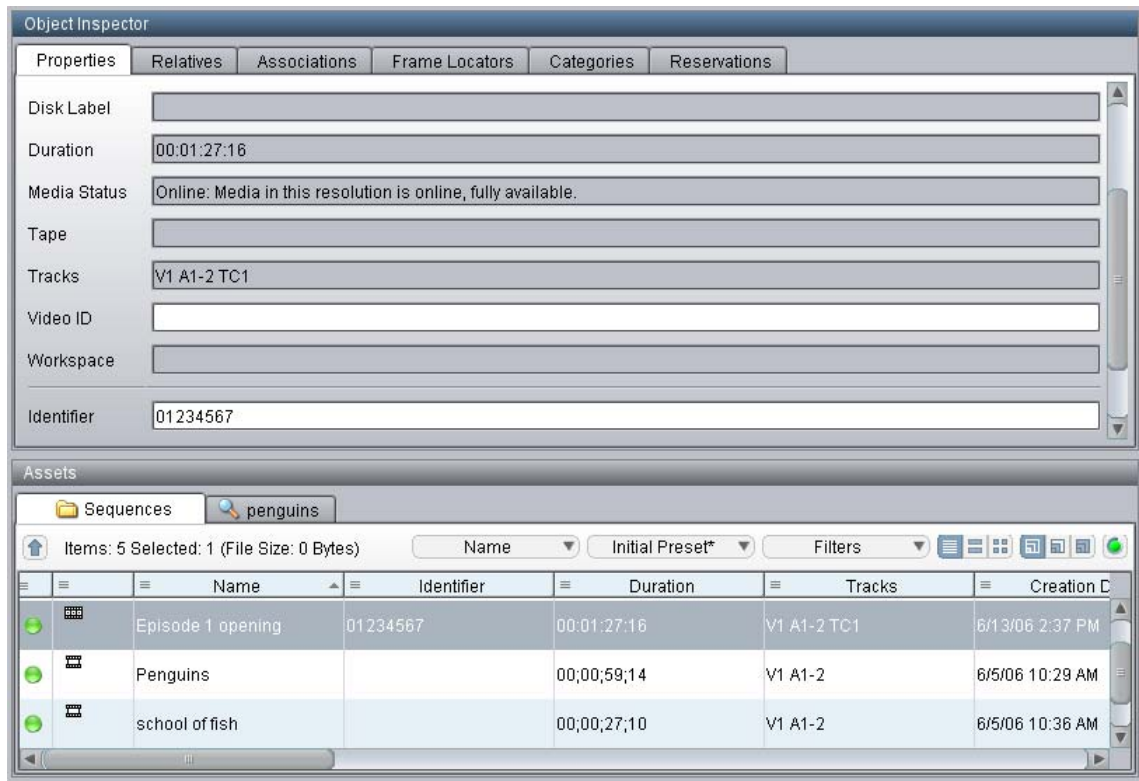
To search for an asset using the unique identifier:

1. In Interplay Access, click the Search tab, then select Extended from the Search type list.

2. Click the Attribute Name field, scroll down the list, and select Identifier.

3. In the Operator field, select "is."

4. In the Value field, type the identifier, and click Search.

The asset is displayed in the Search results list.

If you know only part of an identifier, select "contains" from Operator field and type part of the identifier. This is less efficient than an exact match, but is much more efficient than a full-text search on the name.

Performing a File-Based Workflow Search

In the File Search dialog box you can select from various search options concerning the file-based workflow. *File-based workflow* refers to the process of importing file assets, checking them out, modifying them, and checking them in.

Click a parameter to include it in your search definition. Selecting each one expands it and allows you to set your variables. For some variables, the wildcard options and regular expressions are allowed.

File searches are AND searches, meaning that all of the selected conditions must be met in order for the item to be returned by the search.
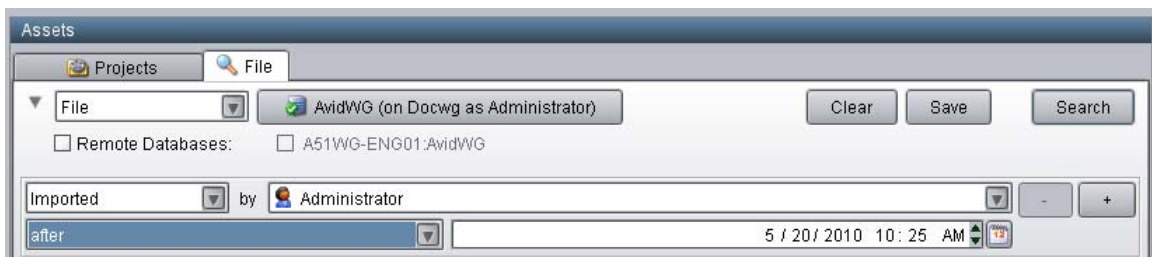
To perform a file-based search:

1. Do one of the following:

   ▶ Click the Search tab and select File from the Search Type list. One Search tab is displayed by default, with Simple as the search type and the entire database as the search root.

   ▶ Select Edit > Search to open a new search tab. You can also press F3 or Ctrl+F (Windows) or Command+F (Macintosh). If you select a folder before you open a new search tab, the folder you selected is selected as the search root. Then select File from the Search Type list.

2. To change the search root, click the Search Root button, navigate to the folder you want to search, and click OK.

3. (Option) Select a Remote database to search. See "Searching Across Remote Workgroups" on page 181.

4. If necessary, click the Search Conditions arrow to show the search criteria.

5. Select a search root folder by doing one of the following:

   ▶ Use the Search Root button to select another database or subfolder.

   ▶ Select a folder in the Tree view and open a new Search tab.

   The Search root button displays the database or folder you selected to search. This search root is used when you open a new Search tab.

6. Select one or more of the following criteria to include it in the search:

   - Name: Type text that is part of the name, or is the entire name, of folders and files.

   - Checked in/Checked out/Imported/Modified, as described in the following table:

Action	By User	Time	Time Value
Checked in	Click the drop-down arrow and select a database user. Default is Anyone.	Before	Click the up or down arrows or the calendar icon to adjust the time value for the time evaluation.
Checked out		Anytime (default)	
Imported		Today	
Modified		Between	
		After	

   - Checkout Comment/Comment/Keywords/Version Comment: Type text that is part of the check out comment, description, keyword, or version comment (including labels) that anyone has entered for a file.

   - My checked out items: Finds assets currently checked out by you.

7. Do one of the following:

▸ Press Enter.

▸ Click the Search button.

The Search button changes to a Stop button, which you can click if you want to stop the search. The results are displayed in the Search Results pane. They are visible until you close Interplay Access or until you perform a new search.

To erase all values you entered in the search fields:

▸ Click Clear.

For information about saving your search, see "Saving Your Search" on page 179.

Searching for Migrated Workgroup 4 Archived Items

You can search for Workgroup 4 archived clips that were migrated to an Interplay Archive system. There are two special attributes: "WG4 Archived Date" and "WG4 Tape Group" that apply only to Workgroup 4 clips. These two items are available as Archive Manager search values. For more information, see the *Interplay | Production Best Practices Guide*.

📖 *For information about the Workgroup 4 archive migration process, see your Avid Sales Representative, Sales Engineering, or Professional Services for assistance.*

Closing Extra Search Tabs

If you opened additional Search tabs, you can close them after you have finished the search.

To close a Search tab:

1. Click the Search tab.

2. Click the X at the top of the Search tab.

The additional Search tab closes.

Showing One Representation for Each Asset Found

If your Interplay database includes multiple links for the same asset (for example, a clip that is located in a catalog and one or more project folders), and you search for the asset, all links for that asset are shown in the search results.

In some circumstances, you might want to limit the search results to display one representation of the asset. This can make it easier to manage large databases, especially for media librarians. You can select an option in the Filter Settings tab that filters out multiple links and shows only one link for each asset found. The link displayed is the first link that is found, and serves as a representation for any other links.

You should enable this filter only if you fully understand the consequences of displaying one representation of an asset. This option might not be suitable for all users. Keep the following in mind when using this option:

- Deleting metadata for a single representation deletes only that link, which is the first link that is found by the engine. Deleting media for a single representation deletes media for all links. This option might not be suitable as part of a delete workflow.

- Reservations and permissions are displayed only for the representation. This could be misleading, because other links might have different reservations or permissions.

- Copying or moving the representation copies or moves only the link for the representation. This could also be misleading, because other links are not copied or moved.

- Editing custom metadata is not possible if the representation is read-only. This could be confusing if custom metadata is editable for other links.

To show only one representation for each asset found in a search:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

2. Click the Filter Settings tab.
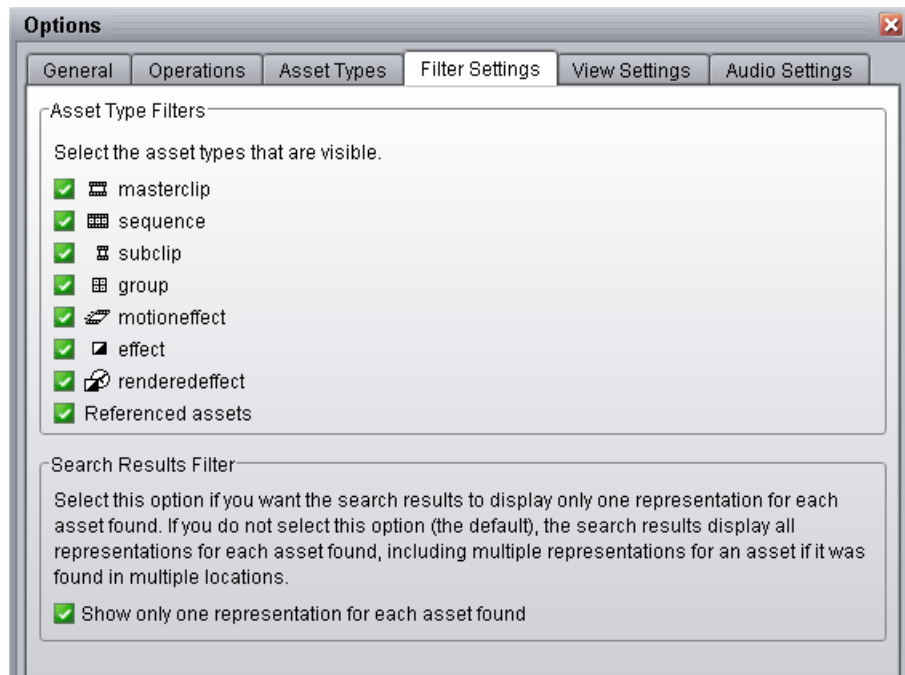
3. In the Search Results Filter section, select the option "Show only one representation for each asset found."

4. Click OK.

The next time you run a search, only one representation for each asset is displayed in the search results. The following illustration shows a single asset, with four associations (four folders displayed in the Associations tab). The illustration also shows an exclamation point icon, which indicates that the filter to shows only one representation is active, and a ToolTip that describes the filter.
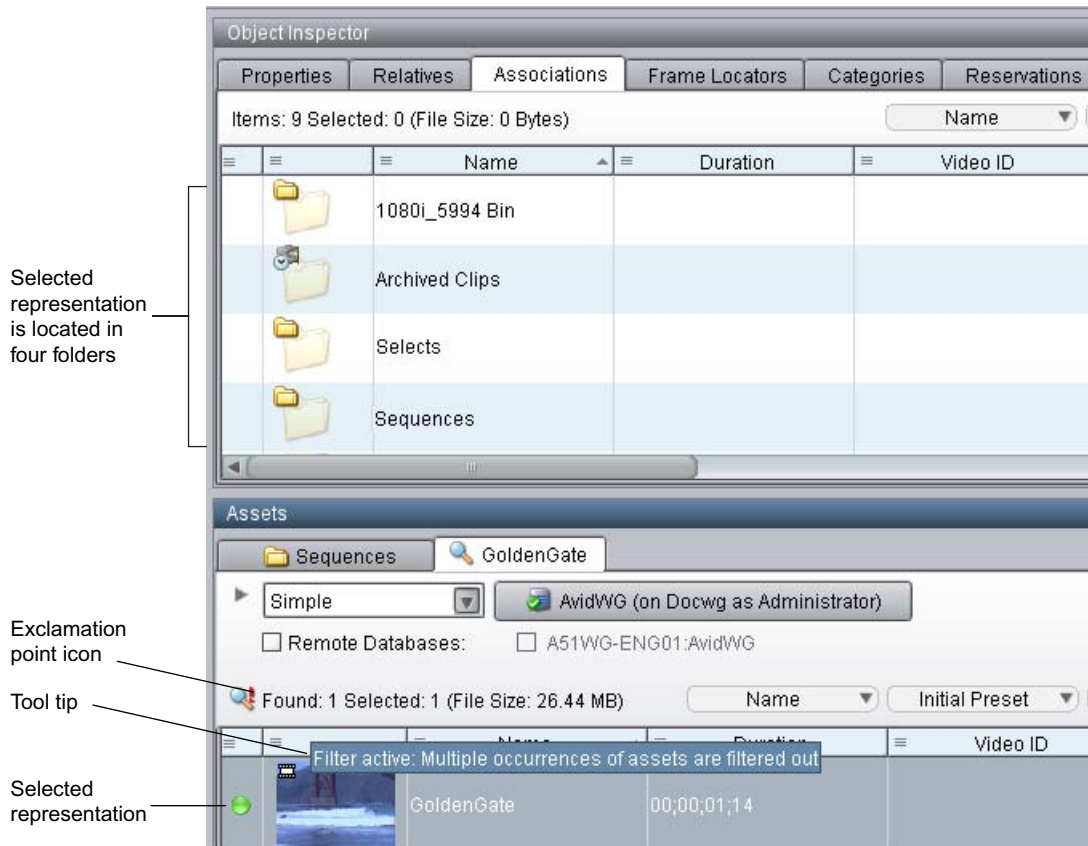
Saving Your Search

You might need to routinely use the same search criteria to find particular assets. To save time and effort, you can save criteria from both simple and extended searches so that you or others can use them.

Saved searches are stored by database, meaning they are only available for the database in which you set them up, and are by default private, or local-only. Administrators can make saved searches public, or available to all database users.

To save your search for re-use:

1. Specify all the search criteria for the search in the Search window. Make sure you have the correct search root selected, as the search is saved in the following manner:

   - It is saved for the database specified in the Search Root, which might not be the database you last clicked in (the global selection).

   - It saves the exact folder specified in the Search Root, so that every time you run the search, it searches this folder.

2. Click Save.

   The Save Search window opens.
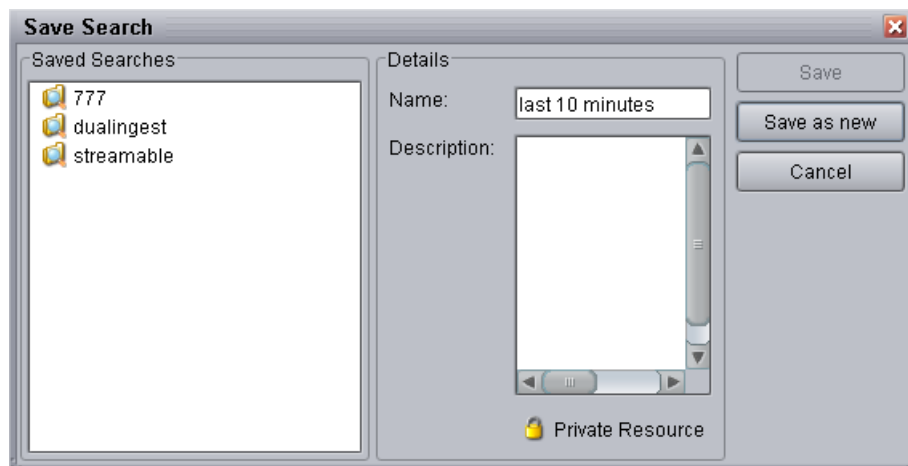
3. Type a name for the search you want to save and, optionally, a description of the search.

4. (Administrators only) To make this saved search available to all Interplay users, select Public Resource. To keep the saved search private, make sure the lock icon is closed (click Public Resource again if it is not).

5. Click Save as new.

The search is saved and added to the list of saved searches displayed in the Saved Searches pane, from where you can run it (see).

Viewing and Running a Saved Search

After you have specified and saved the search criteria, you can run the search again by opening the Saved Searches pane.

You can display the Saved Searches pane in Browsing view, but not in Logging view or Shotlist view.

To view and run a saved search, do one of the following:

1. Select View > Show Saved Searches pane to display the Saved Searches pane.
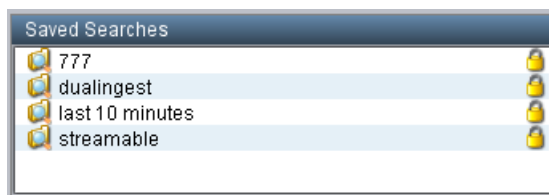
2. To run a saved search, do one of the following:

   ▶ Double-click the saved search name in the Saved Search window.

   ▶ Select Start Search from the context menu of the saved search name in the Saved Search window.

   Any assets that match the criteria are displayed in the Search tab.

To make a private Saved Search visible to other database users (Administrators only):

▶ In the Saved Searches pane, double-click the closed lock symbol of the saved search.

   The lock icon changes to open.

To make a public Saved Search private:

▶ In the Saved Searches pane, double-click the open lock symbol of the saved search.

   The lock icon changes to closed.

To delete a private saved search, or a public saved search you created:

1. In the Saved Searches pane, select the saved search.

2. Do one of the following:

   ▶ Press the Delete key.

   ▶ Select Delete from the context menu.

To rename, edit, or duplicate a private saved search, or a public saved search you created:

1. Run the saved search.

2. (Option) In the Search tab, change the Saved Search criteria.

3. Click Save.

4. In the Save Search dialog box, edit the name, the comment, or both.

5. Do one of the following:

   ▸ To replace the saved search, click Save.

   ▸ To save the modified search as a separate search, click Save as new.

Searching Across Remote Workgroups

You can perform a simple search or an extended search across remote workgroups, including an Interplay archive. Before you can search a remote workgroup (sometimes referred to as *federated search*), an administrator must configure the workgroup in the Interplay Administrator. For information on setting up access to remote workgroups, see the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

If you want to distinguish search results by workgroup, an administrator can add the Database property to the default property layout (through the Property Layout view in the Interplay Administrator) and you can then sort the results of a search by the Database property.

You can use this feature to include an Interplay Archive Engine in your search.

📄 *When you search a remote workgroup, a license is used on the remote Interplay Engine.*

📄 *When saving a search criteria for remote workgroups, you must select the workgroups you want to search before you enter the search criteria and save the search.*

📄 *You can view information about assets shared across workgroups by using the Asset Tracking feature. See "Viewing the Status of Assets Across Workgroups (Asset Tracking)" on page 133.*

To search across remote workgroups:

1. Click a Search tab.

2. Select the Remote database check box.

3. Select the check boxes for the remote workgroups you want to search for assets.

   The workgroups you select remain selected until you modify the selection or you log out of Interplay.

📰 *You can select a total of 10 remote workgroups to search at one time.*

4. Perform the search. See "Simple Searching" on page 158 or "Extended Searching" on page 161.

5. If you have different logon credentials for one or more of the remote workgroups (a workgroup that uses a different Central Configuration Server), a dialog box opens.

   a. Type your username and password for each specified server.

      If you do not want to log on to a specified server, but you want to perform the search, deselect the check box for the server.

   b. Click OK to start the search, or click Cancel to close the window without starting the search.

   The following illustration shows the results of a search that includes two workgroups, as listed under the Database property.
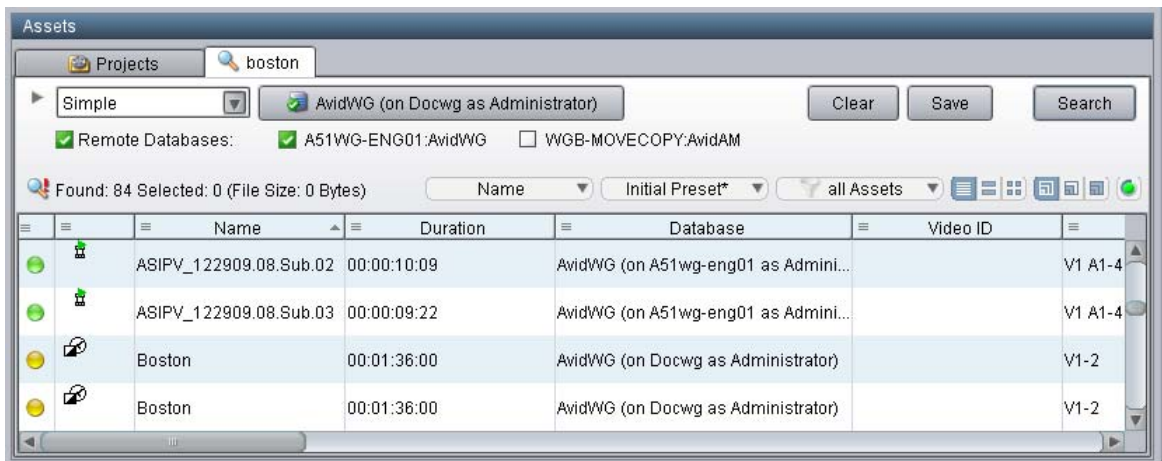
6. (Option) You can use the Search Results to perform workgroup-to-workgroup transfers by dragging and dropping assets to the folders. See "Transferring Avid Assets to Another Workgroup" on page 85.

Finding Other Clips from the Same Source Tape

To view all other clips from the same source tape as a particular Avid asset:

1. Determine the source tape name from the information displayed in the Object Inspector or Content view for the item. Look at the field named Tape.

2. Click a Search tab and select Extended from the Search Type list.

3. Make sure the database name or folder you want to search is selected.

4. Select the criteria "Tape" and the operator "is." Then type the tape name you are searching for.

5. Click Search.

   Interplay searches the entire database (or another folder you selected) and finds and displays all checked-in clips recorded or captured from the specified source tape.

Finding Shared Clips and Unshared Clips

You can list the clips in a folder that are shared in other locations in the database. The list of shared clips includes clips that originate in the selected folder and clips that originate from other locations in the database. Identifying the clips that are shared with other folders assists you when deleting items from a database. For more information about delete settings and delete rules, see "Deleting Assets" on page 240.

You can also list the clips that are not shared in any other locations in the database.

To identify clips in a folder that are shared in other locations in the database:

1. Select a folder in the tree view.

2. Select View > Show Shared/Unshared Clips.

   The Shared/unshared clips in folder dialog box opens.

Show clips filter list
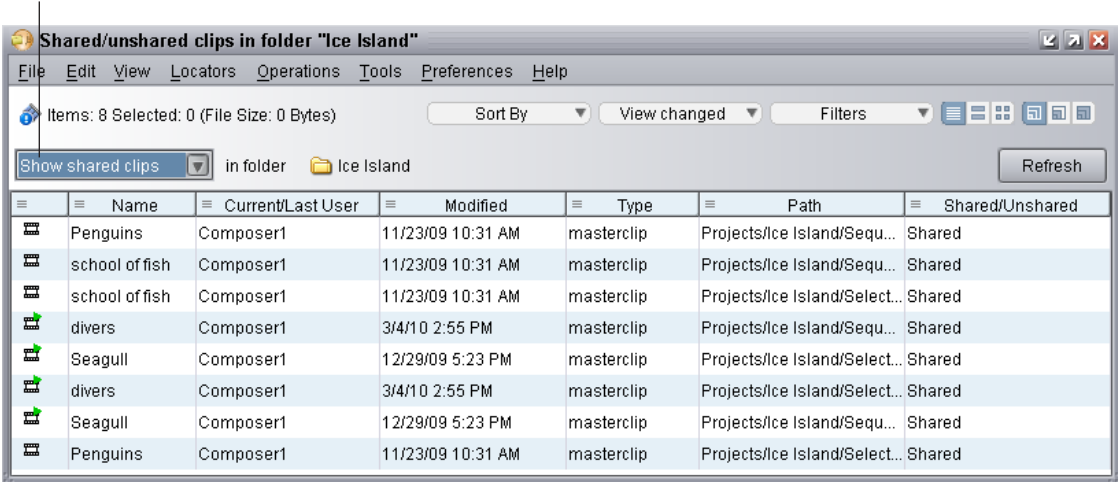
3. Select "Show shared clips" from the filter list in the Shared/unshared dialog box.

   The Content view lists any clips in the selected folder that are used in other parts of the database. It also lists any clips in the folder that are shared from other parts of the database. You can apply view presets, filters, and other functionality available in Content view.

4. To identify where the shared clips are used:

   a. Select a clip and select Go To from the context menu.

      The contents of the folder are displayed in the Content tab with the clip selected.

   b. Click the Associations tab or the Relatives tab to view where the clip is shared.

To identify clips in a folder that are not shared in other parts of the database:

▸ Select Show unshared clips from the filter list in the Shared/unshared dialog box.

Using Third-Party Search Plug-Ins

Interplay Access supports third-party plug-ins that allow you to extend the Remote Search features of Interplay Access (sometimes referred to as *federated search*). For example, a third-party plug-in can allow you to expand a search to include an SQL database.

Installing Third-Party Search Plug-ins

See your third-party documentation for details on installation. The installation adds the third-party plug-in to the Interplay Access client plug-ins folder.

Configuring a Third-Party Plug-In for Remote Search

Use the Interplay Administration tool to configure the third-party search for each database.

To configure a third-party search for a database:

1. Start the Interplay Administration tool.

2. In the Site Settings view, select Configure Remote Workgroups.

3. Select your Interplay database.

4. In the New Server Area, do the following:

   a. Choose "3rd party search" from the Host type list.

   b. Select the third-party plug-in from the Plugin list.

   c. Type the name of the server (to run the third-party search against). Make sure the name is correct, otherwise the third-party search will inform you that the server cannot be found or contacted.

   d. Type a nickname for the server. This name will appear in the Interplay Access Search tab.

   e. Click Add.

   The system registers the third-party search in the database.

5. Repeat Step 4 for each third-party database that you want to search.

Using a Third-Party Search Plug-in

To use a search plug-in:

1. Click a Search tab.

2. Select the Remote database check box.

3. Select the check boxes for the remote workgroup you want to search for assets.

4. Perform the search. See "Simple Searching" on page 158 or "Extended Searching" on page 161.

The search runs simultaneously on the Interplay database and the remote database.

By default, the third-party search displays the results in a separate user interface window, one per database searched. The third-party developer may also choose to display search results from multiple third-party databases in one window. For more information, see your third-party documentation.

6 Logging Events With Locators

You can log events by adding markers called *locators* to master clips, subclips, or shotlists. The following topics describe how to work with locators:

- Understanding Locators
- Adding Locators
- Deleting Locators
- Setting Locator Color
- Hiding Locator Indicators
- Moving to Locators
- Exporting Locators
- Working with Long Locator Text

Understanding Locators

A locator functions as an electronic bookmark that you use to identify specific frames. It is an important tool for logging your clips. After you add a locator you can add notes that describe the video or add other information important to your workflow.

Locator indicators are displayed in the Monitor timeline. When you are in Logging view, the locator indicators and locator information boxes are displayed in the Logging pane, as shown in the following illustration.

Logging pane
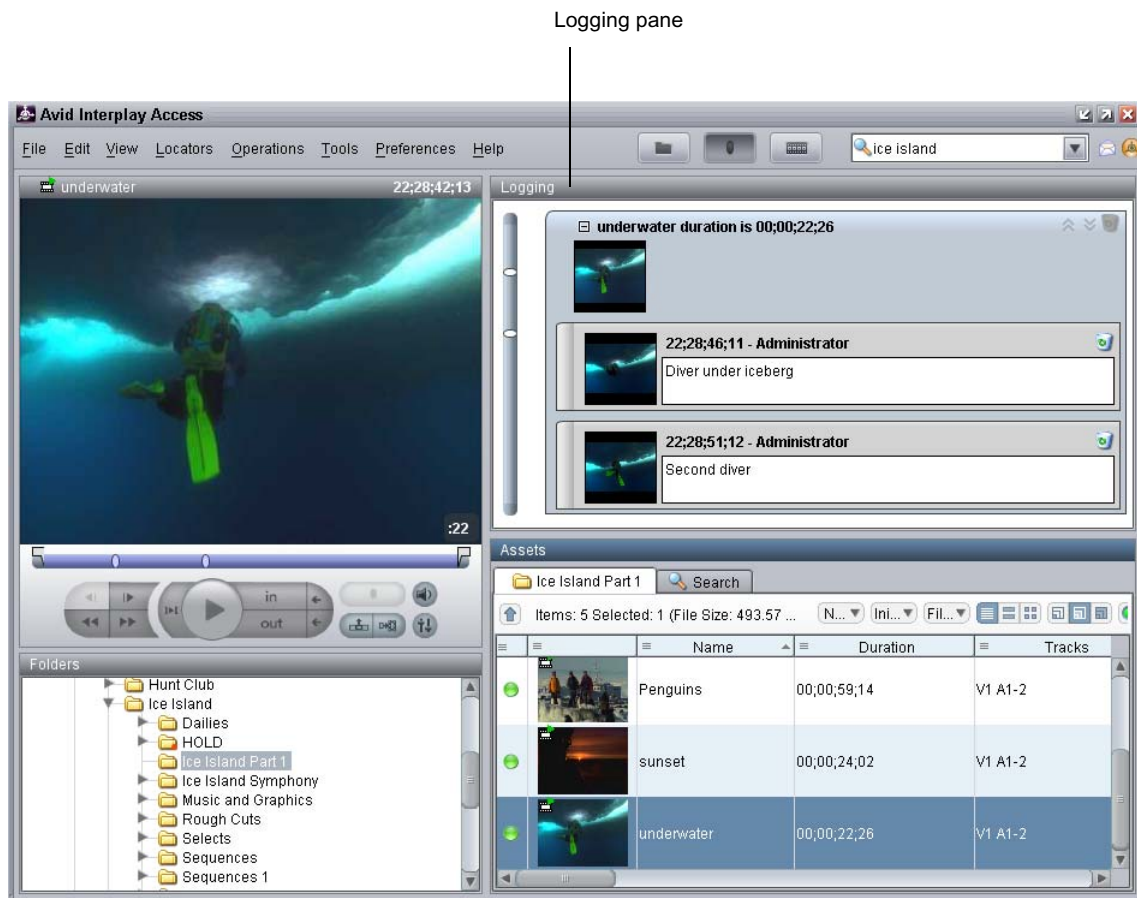
Locators that you add to clips, sequences, and shotlists in Access are displayed when these assets are played in Interplay Assist or an Avid editing applications. Locators that you add in Interplay Assist or an Avid editing application and check in to Interplay are displayed in Access. Similarly, you can edit locator text in one application, and the edited text will be displayed in Interplay Assist or Avid editing applications.

An administrator needs to set your user privileges in the Interplay Administrator so you can add and modify locators. If you are having problems adding or modifying locators, see your Interplay administrator.

Adding Locators

You can add locators to source clips, subclips, and shotlists. You can add locators while video is playing or paused.

Locators that you add to shotlists are added only to the shotlist. They are not added to the source clips.

To add a locator to a source clip or subclip:

1. Click the Logging View button or press Ctrl+2.

Logging View button
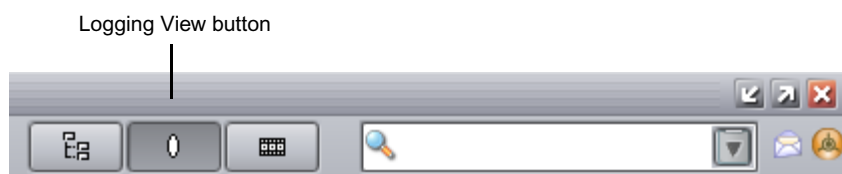
If you are in Browsing view and add a locator, the view automatically changes to Logging view.

2. Load a source clip or a subclip into the Monitor.

3. Move through the material by dragging the position indicator or using the Transport controls.

4. When you want to add a locator, do one of the following:
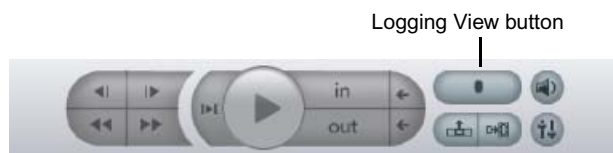
   ▸ Click the Add Locator button, located below the Monitor.

Logging View button

   ▸ Select Locators > Add Locator.

   ▸ Press Ctrl+Shift+Enter (Windows) or Shift+Command+Enter (Macintosh).

   ▸ Click in the Logging pane (outside of a locator text box) or the Monitor and press the Enter key.

A locator is added to the clip, and a locator information box is added in the Logging pane. The locator information box includes the timecode location, the name of the logged-in Interplay user, a headframe, and a Comment text box. A locator indicator is displayed in the monitor timeline and the Logging pane timeline.

Timecode location   Logged in Interplay user   Comment text box
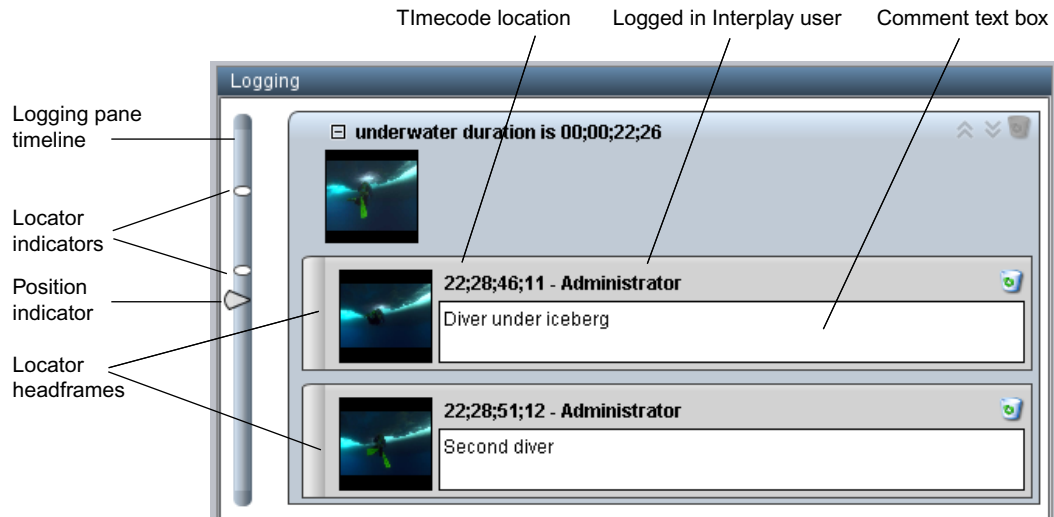
5. Type information about the clip in the Comment text box.

   You can enter text up to 32,000 characters. However, Avid editing systems limit the length of locator text. See "Working with Long Locator Text" on page 194.

   Pressing the Enter key creates a new line.

6. To move the focus from the Comment text box, press Ctrl+Enter (Windows) or Command+Enter (Macintosh). You can then add a new locator. To return focus to the Comment text box, press Ctrl+Enter or Command+Enter again.

7. To save the locators and their text to the database, load another clip or close Interplay Access.

📖 *After you add locators to a clip in Interplay Access, the locators are not displayed in an Avid editing application, Interplay Assist, or Avid Instinct until they are saved to the database. After saving the locators to the database, load the original clip again in the Avid editing application, Assist, or Instinct. (Refreshing the clip, pressing F5, or restarting the application does not display the locators).*

To add a locators to a shotlist:

1. In Shotlist view, add one or more clips to a shotlist.

2. Add a locator by doing one of the following:

   ▶ Click the Add Locator button, located below the Monitor.

   ▶ Select Locators > Add Locator.

▶ Press Ctrl+Shift+Enter (Windows) or Shift+Command+Enter (Macintosh).

▶ Click in the Logging pane (outside of a locator text box) or the Monitor and press the Enter key.

3. Type information about the clip in the Comment text box.

   You can enter text up to 32,000 characters. However, Avid editing systems limit the length of locator text. See "Working with Long Locator Text" on page 194.

   Pressing the Enter key creates a new line.

4. To save the locators and their text to the database, save the shotlist.

   Locators that you added to the shotlist are saved with the shotlist, but are not saved with the clip that contains the locator.

Deleting Locators

An administrator needs to set your user privileges in the Interplay Administrator so you can delete locators. If you are having problems deleting locators, see your Interplay administrator.

To delete a locator, do one of the following:

▶ In the Logging pane, select one or more locators and press the Delete key.

▶ In the Logging pane, select one or more locators and select Locators > Remove Locator.

▶ In the Locator, click the wastebasket icon.

Setting Locator Color

You can set the default color for all locators you create, and you can set the color for a specific locator.

To set a default color for locators:

▶ Select Locators > Set Default Color > *color*.

   All new locators are created with the color you select.

To change the color for a specific locator:

1. Select a locator and do one of the following:

   ▶ Click the left side of the locator information box.

   ▶ Select Locators > Edit Color

   ▶ Press Ctrl+Shift+C (Windows) or Shift+Command+C (Macintosh)

   A list of colors is displayed.
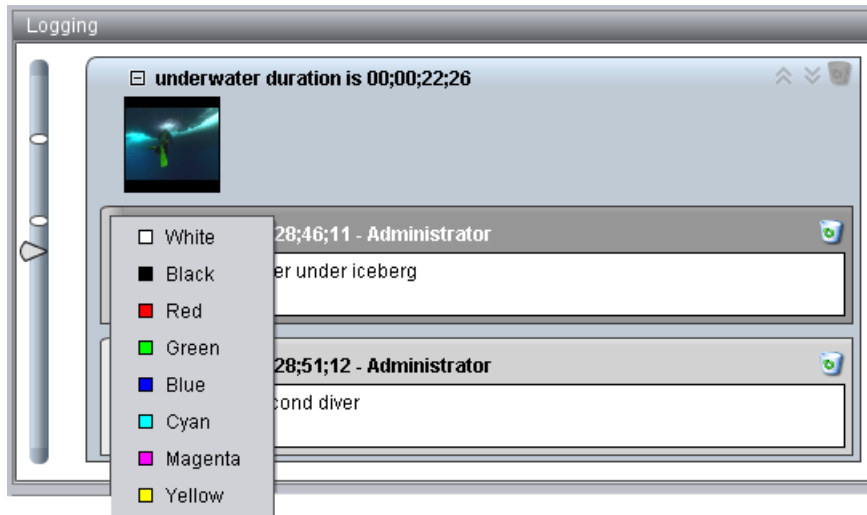
2. Select the color you want for the locator.

The color is set for the locator indicator and the left side of the locator information box.

Hiding Locator Indicators

You have the option of hiding locator indicators in the Monitor timeline.

To hide locator indicators:

▶ Select Preferences > Hide Locators in Monitor.

A check mark means the locator indicators are not shown in the Monitor timeline.

To show locator indicators:

▶ Select Preferences > Hide Locators in Monitor again, so that the check mark is not displayed.

Moving to Locators

You can move the position indicator to a locator and display the corresponding frame in the Monitor.

To move to a locator, do one of the following:

▶ In the Logging pane, double-click anywhere in the locator except the text box and the color tab.

▶ Click a locator indicator in the Monitor timeline or in the Logging pane timeline.

▶ To go to the next locator, press Ctrl+Shift+N (Windows) or Shift+Command+N (Macintosh). The insertion bar is enabled in the locator text box.

▶ To go back to the previous locator, press Ctrl+Shift+B (Windows) or Shift+Command+B (Macintosh). The insertion bar is enabled in the locator text box.

▶ With the focus in the monitor:

- To go to the next locator, press the N key or the up arrow key.

- To go to the previous locator, press the B key or the down arrow key.

The insertion bar is not enabled in the locator text box.

Exporting Locators

You can export a list of locators in one of the following formats:

- XML file for use in other applications.
- Plain text file (.txt) that lists the timecode and text for each locator.
- CSV (comma-separated value) file that you can open as a Microsoft Excel spreadsheet.
- A tab-delimited text file (.txt) that you can import into Media Composer or another Avid editing application. For more information, see the documentation for the Avid editing application.
- Plain text that is copied to the operating system clipboard (Macintosh or Windows). You can then paste the text in another application, such as Avid iNEWS. The exported text has the same format as that used for Export Locators > as Plain Text.

To export locators as a file:

1. Load a clip that includes locators in the Monitor.
2. Select Locators > Export and select the type of file you want to export: XML, Plain Text, CSV, or Media Composer Text.

   The Save dialog box opens.

3. Navigate to the location where you want to save the file.
4. Type a name for the file. You do not need to add the extension.
5. Click Save.

To export locator text to the clipboard:

1. Load a clip that includes locators in the Monitor.
2. Select Locators > Export Locators > to Clipboard.

Working with Long Locator Text

Interplay Access v2.1 and Interplay Assist v2.1 let you enter locator text that contains up to 32,000 characters. However, locator text in Avid editing applications is limited to 1,024 characters (in versions earlier than Media Composer v4.0.5) or approximately 10,000 characters (Media Composer v4.0.5 or later). If a user on an Avid editing system checks out a clip with locator text longer than can be displayed on the Avid editing system, the text beyond the limit is cut off (truncated).

- If the user does not modify the locator or the text, and checks in the clip, the complete locator text remains in the database. If the user modifies the locator or the text, and checks in the clip, the truncated locator text is checked into the database.

- If a user checks out a sequence that includes a locator with text longer than can be displayed, or creates a sequence from clips with long locator text, and checks in the sequence, the truncated locator text is checked into the database (even if the user did not modify the locator). However, the locator text for the clips is not affected.

To avoid problems when sharing locators with an Avid editing application, if an Interplay Access user types locator text that exceeds 1,024 characters, a blue information icon is displayed next to the Delete Locator button. This icon indicates that the text will be truncated in the Avid editing application.

Information button displayed when the
locator text exceeds 1,024 characters
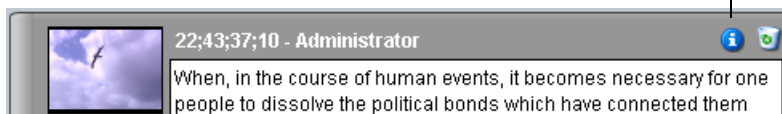
7 Working with Shotlists

Shotlists are collections of clips or subclips that you assemble into a single piece. Shotlists are essentially the same entities as sequences in Avid editing applications. Shotlists can be used as rough cuts for producers, production assistants, and editors. They can also be used as unordered collections of clips from which, for example, the best clip could be selected.

See the following topics:

- Creating a Shotlist
- Playing a Shotlist
- Setting the Shotlist Start Timecode for Interplay | Access and Interplay | Assist

Creating a Shotlist

You create a shotlist by switching to Shotlist view and then adding clips to the shotlist. You can add clips to a shotlist from any view, but you can add clips, remove clips, and reorder clips only in Shotlist view.

You can create a shotlist only from clips associated with proxy media supported for streaming (MPEG-4/H.263 or H.264 video files and MPEG1 Level 2 audio files), or subclips created from these clips.

> *After you save a shotlist, the shotlist pane is cleared, and you cannot continue to add clips to the shotlist. You can load a saved shotlist in the Monitor, add it to a new shotlist, add new clips, and save it as a new shotlist.*

To create a shotlist:

1. Click the Shotlist view button.

   If a shotlist is currently loaded, select File > New Shotlist. A message asks if you want to save your changes.

   An empty shotlist is displayed in the Shotlist pane.

Shotlist View button   Shotlist pane
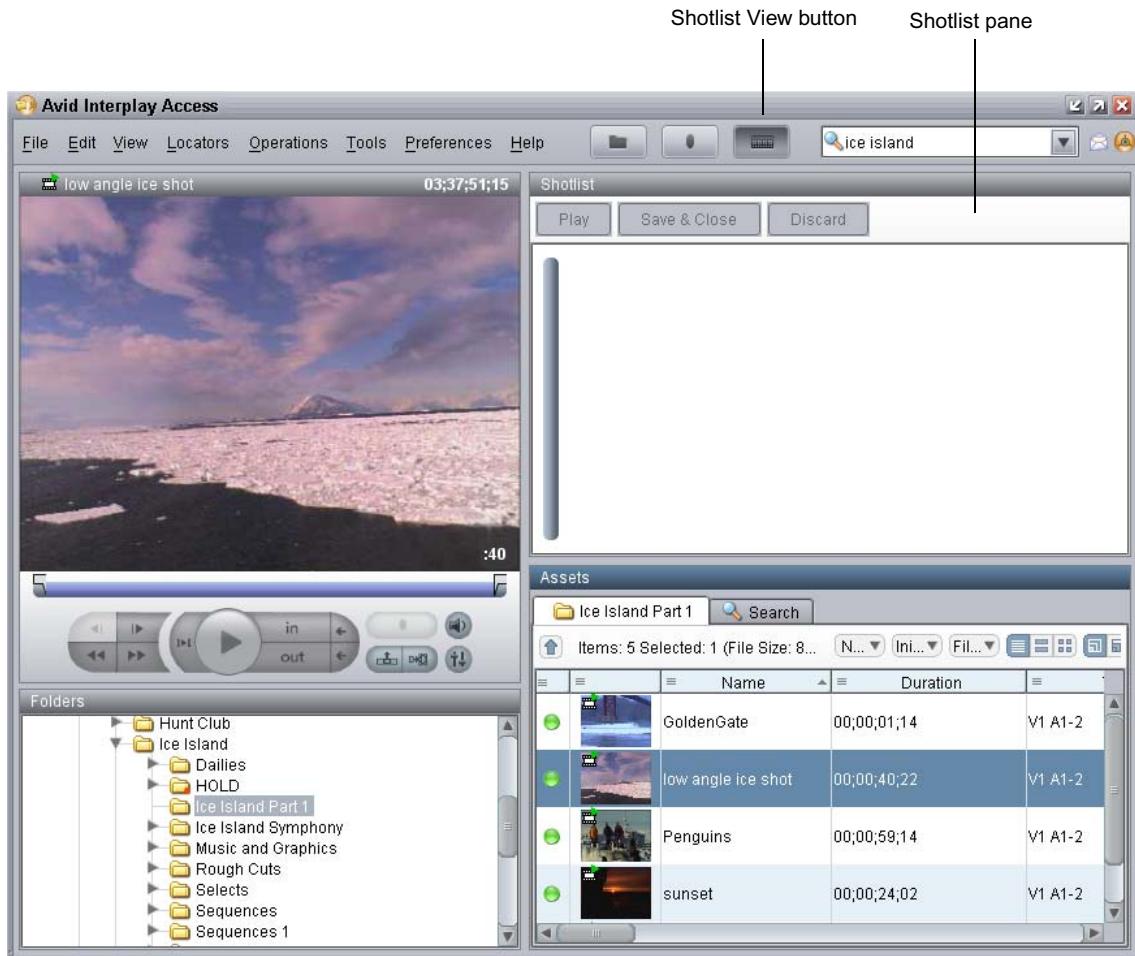
2. Load a clip into the monitor.

3. (Option) Set In and Out points.

   By default, the In point is the first frame of the clip and the Out point is the last frame of the clip. For information about setting In and Out points, see "Marking In and Out Points" on page 54.

4. Do one of the following:

   ▶ Move the mouse over the upper right corner of the Monitor until the arrow overlay appears, then click the arrow and drag it to the Shotlist pane.

Arrow overlay

Add to Shotlist button
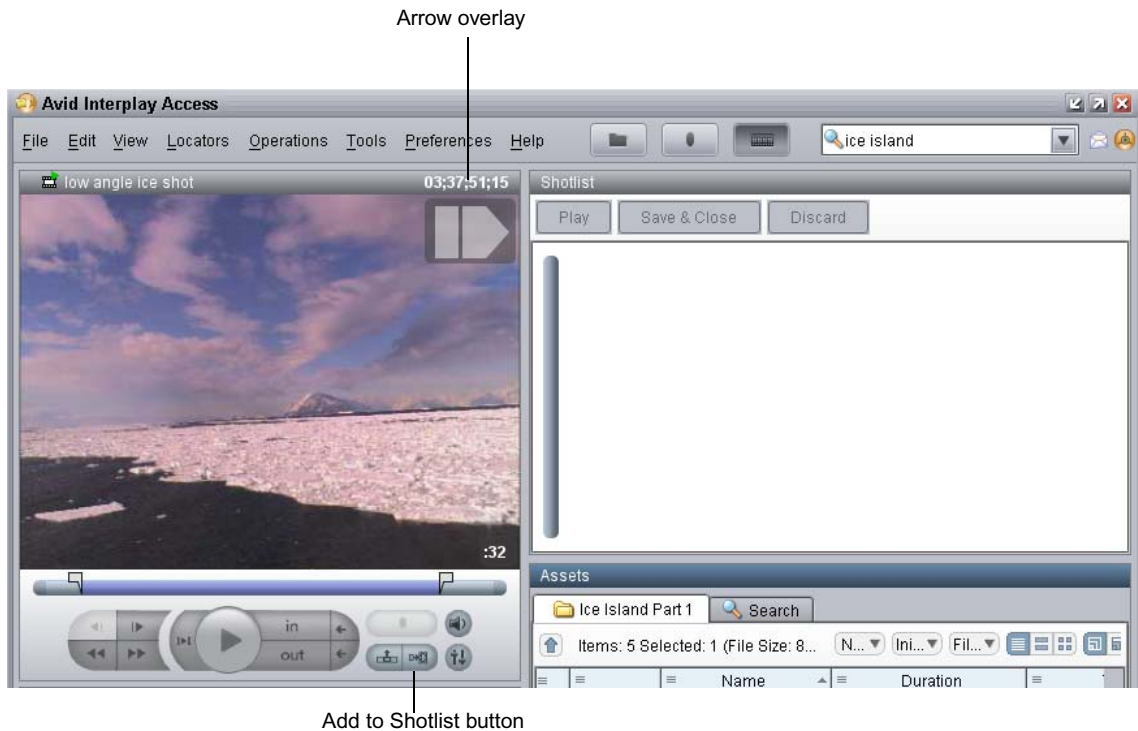
   ▶ Click the Add to Shotlist button.
   ▶ Press Ctrl+Shift+A.

A headframe for the clip is displayed as the first shot in the shotlist.

First clip in the shotlist
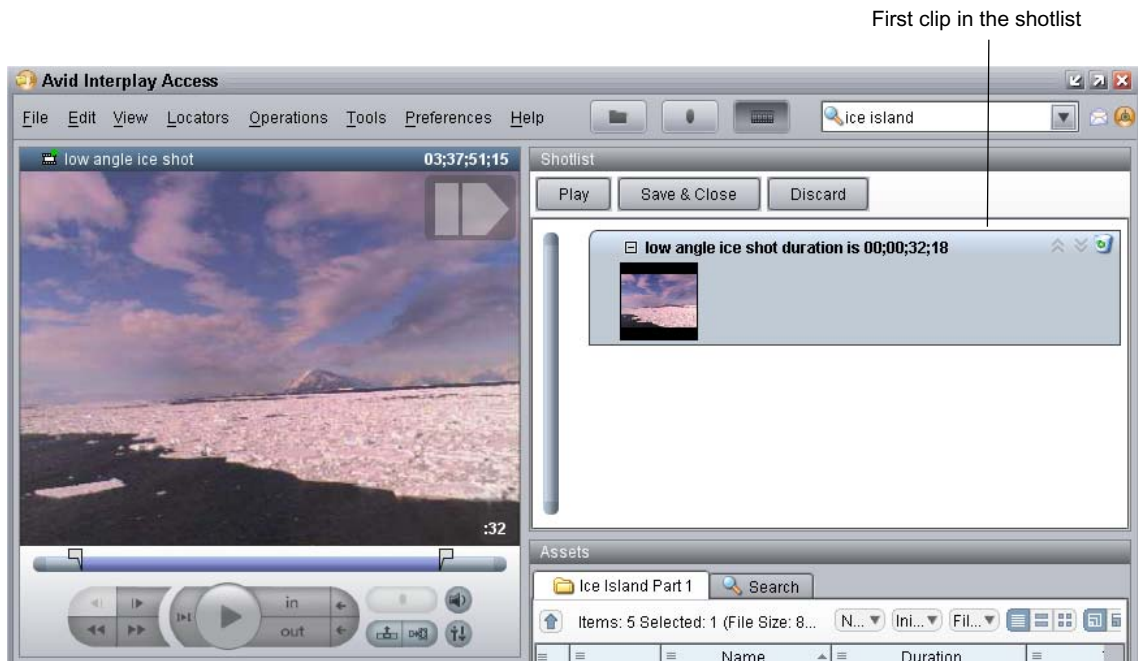
📄 *You can also drag a clip from a tab in the Assets pane to the Shotlist pane.*

5. Repeat these steps to add additional clips to the shotlist.

   If you use the Add Shotlist button or keyboard shortcut, the clip is added to the end of the shotlist. If you drag a clip to the shotlist, you can select where to insert it. A dashed line indicates where a clip will be inserted.

Dashed lines indicate
where the clip is inserted
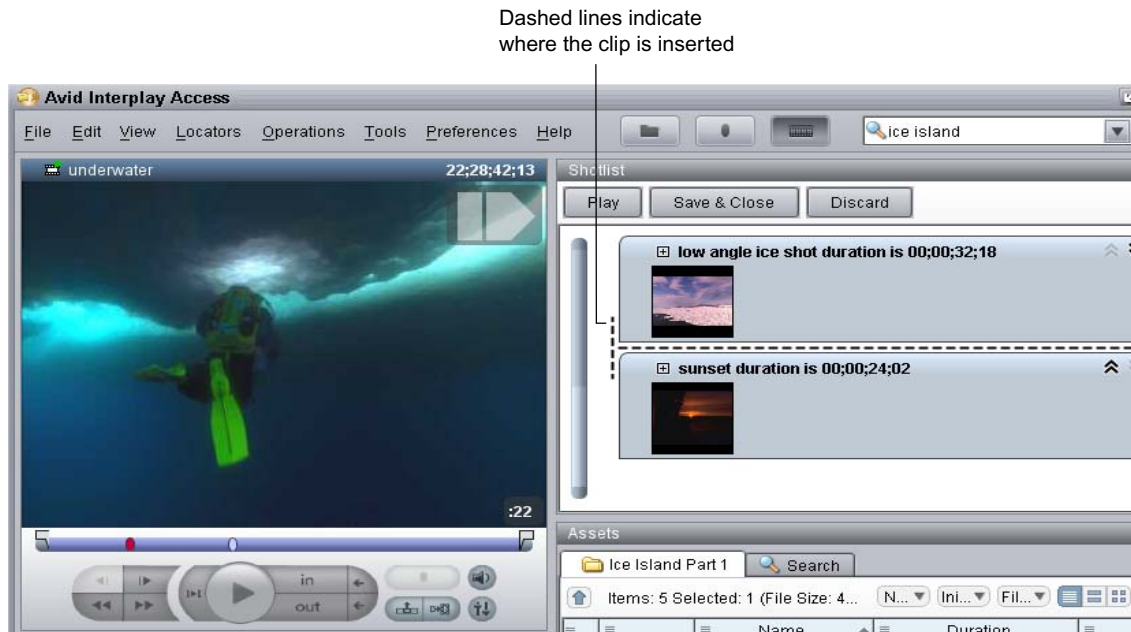
6. To play a shotlist, click anywhere in the shotlist to load the shotlist into the Monitor. Use the transport controls to play the shotlist, or press the Play button in the Shotlist pane.

   After a shotlist is loaded in the monitor, the title bar includes a sequence/shotlist icon. If you have not yet saved the shotlist, the title bar displays the word Monitor.

   The timeline includes different shadings to represent the clips that compose the shotlist. If a clip contains locators, the locators are included in the shotlist and shown in the timeline.

Sequence/Shotlist icon and
Shotlist name (not saved)

Timeline with different
shadings to represent
different clips and locator
indicators

7. To delete clips, click the wastebasket icon or press Delete.
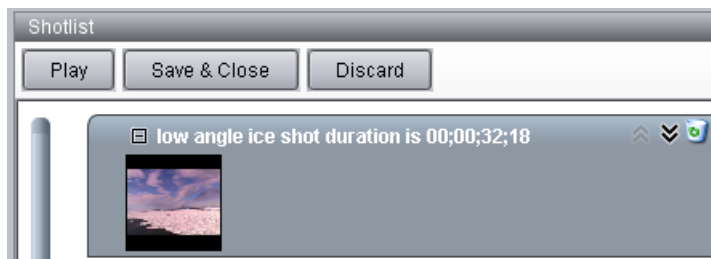
Wastebasket
icon

8. To reorder clips, select a clip and drag it to a different position, or use the arrow icons to move a clip up or down.

Arrow icons
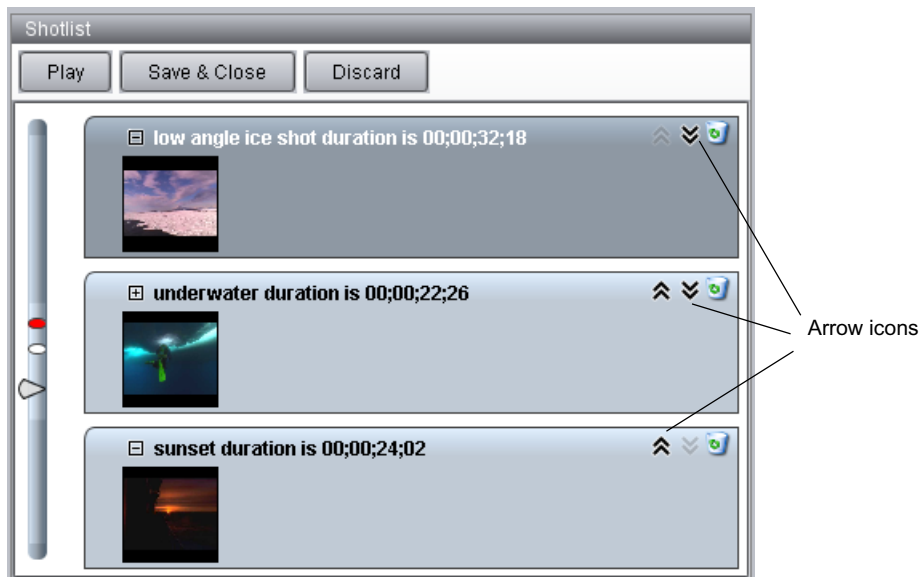
9. If a clip contains locators, they are displayed in the shotlist. To show or hide locators, click the expand/collapse icon.

Expand/Collapse button
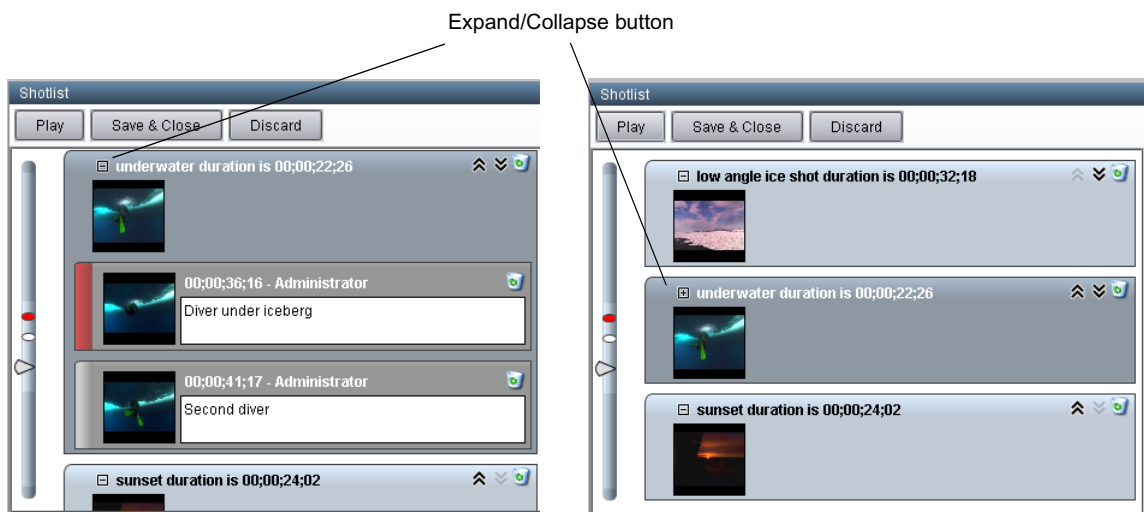
You can add a locator to the shotlist that is saved with the shotlist, but is not saved with the clip. For more information, see "Adding Locators" on page 188.

10. To save a shotlist, click the Save & Close button or select File > Save & Close Shotlist.

    The Select Location dialog box opens.
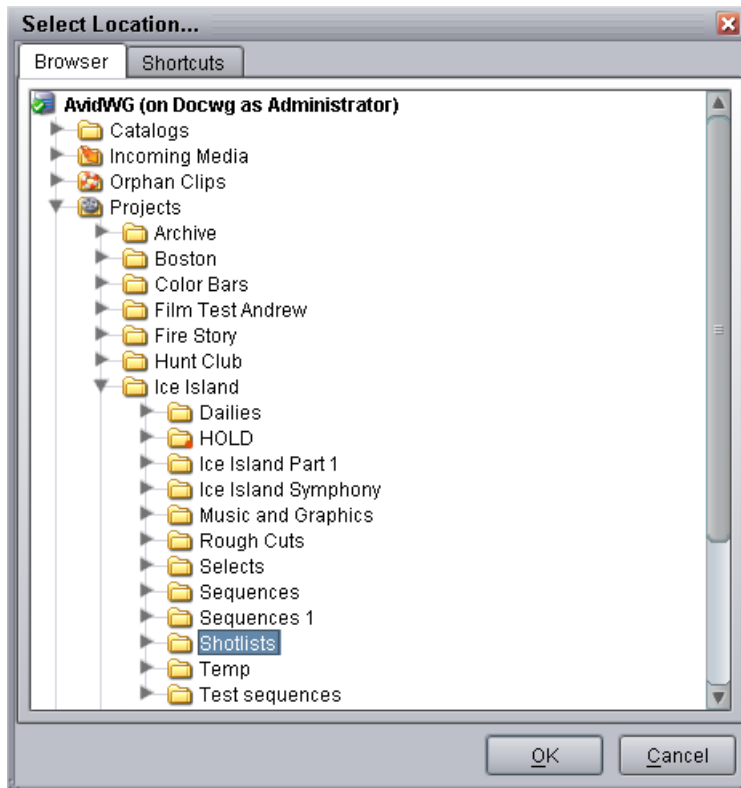
11. Select a folder and click OK.

    The Shotlist Name dialog box opens.

12. Type a name for the shotlist and click OK.

    The shotlist is saved and checked into the Interplay database.

After you save a shotlist, the shotlist pane is cleared, and you cannot continue to add clips to the shotlist. You can load a saved shotlist in the Monitor, add it to a new shotlist, add new clips, and save the new shotlist.

To discard a shotlist without saving it, do one of the following:

▸ Click the Discard button in the Shotlist pane.

▸ Select File > Discard Shotlist.

Playing a Shotlist

While you are creating a shotlist in the Shotlist view, you can play the shotlist in the Monitor by clicking in the shotlist (to give the Shotlist pane keyboard focus) and using the transport controls or the Play button in the Shotlist pane.

After you save a shotlist, you can load and play it in the Monitor like any other clip, if it consists of playable clips. The monitor title bar shows a sequence/shotlist icon and the name of the Shotlist. You can add a saved shotlist to a new shotlist.

Sequence/Shotlist icon
and Shotlist name

Setting the Shotlist Start Timecode for Interplay | Access and Interplay | Assist

An administrator can set the default starting timecode for shotlists that are created in Interplay Access. The default starting timecode for shotlists is 01;00;00;00 (drop frame) or 01:00:00:00 (non-drop frame). For example, you can use this setting to change the starting timecode hour from 01 to 00. For more information, see the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

For Interplay Access, the timecode format is determined by the first clip in the shotlist. You cannot mix drop-frame and non-drop-frame clips in the same shotlist.

8 **Working with File Assets**

The Interplay Engine lets you add any type of file to the database, including graphic files, movie files, and text files. These files are called file assets, and the Interplay Engine manages them differently than it manages Avid assets. The following topics describe how to work with file assets:

- Workflow for File Assets
- Icons and Indicators for File Assets
- Getting the Latest Version of a File Asset
- Viewing File Assets
- Checking Out File Assets
- Checking In File Assets
- Working with Bundled File Assets
- Updating the Database with Assets That Are Not Checked Out
- Using Final Cut Pro with Interplay
- Working with QuickTime Reference Movies in an Interplay Environment

For information about setting the location for local copies of file assets, see "Setting the Default Working Folder" on page 22. For information about importing file assets into the Interplay database, see "Importing Files or Folders" on page 69.

Workflow for File Assets

The following is a basic workflow for a graphic artist or other contributor who is working with file assets:

1. Create a file on your local system.
2. Import the file into the database using Interplay Access.
3. When you want to edit the file, check the file out from the database using Interplay Access.
4. When you are finished editing the file, check the file back in to the database using Interplay Access.

There are some differences between the way you work with file assets and the way you work with Avid assets:

- To add file assets to the database, you use the Import feature. To add Avid assets, you check them in from an Avid editing application or through an Interplay application.

- When you check out a file asset, the latest version (both metadata and source file) is copied to the corresponding folder in the working path of your local system. When you check out an Avid asset by dragging it to a bin, the latest version of the metadata is copied to the bin while the media remains on shared storage.

- It's most efficient to work with file assets that are stored on your working path (see "Setting the Default Working Folder" on page 22). You can import files from any location, but when you check out a file, the Interplay Engine by default copies the latest file to a folder in your working path. Thus, to avoid having duplicate files on your local system, it's a good idea to create new files in a folder in your working path and then import the files or folder.

- For file assets, the Interplay Engine provides exclusive editing rights by default (only one user can check out and edit a file) and version control. For Avid assets, multiple users can check out and edit files, and only sequences have version control.

Icons and Indicators for File Assets

Special icons and indicators represent the status of file assets that you see throughout Interplay Access. These apply only to file assets. For an explanation of Avid asset icons, see "Icons for Avid Assets and Folders" on page 92.

If the operating system uses an icon for a file type, that icon is shown in Interplay Access. There is a small icon that is always displayed, and a larger icon that is displayed if you enlarge the Type column. For example, the following illustrations show a text file (top) and an MP3 audio file (bottom).

The following table shows the icons and indicators used for file assets. A generic icon represents application-specific icons.

File Asset Icons and Indicators

Icon	Description
	Interplay Engine-only files: An icon with a broken border means that the item exists only on the Interplay Engine. As yet there is no copy of that folder or file on your local workstation. You get a copy of the file by performing a Get Latest Version. The latest version of the file is retrieved from the Interplay Engine and copied to the working path on your local workstation.
	Database files and folders: These files and folders are stored inside your database and exist on the Interplay Engine as well as on your local disk. The local copy of the file is read-only. To change the read-only flag, check the file out.
	A blue overlay icon tells you that the version on the Interplay Engine is newer than the version you have locally. Do a Get Latest Version to copy the latest version from the Interplay Engine to the working path on your local workstation.
	Earlier versions used a file icon with lines displayed only in the upper diagonal.
	A red overlay icon tells you that your local version is newer than the one on the Interplay Engine.
	Earlier versions used a file icon with red lines inside of it
	A red check mark indicates that you have a file checked out. This usually also means that you have exclusive editing rights. Other users are not able to make changes to the file until it is checked in again.
	A blue check mark has the same meaning as the red check mark, but the working path has been changed since you checked out the file.
	A black check means the file is locked (checked out) by another user. Although you can get the latest version from the Interplay Engine to view, you cannot check the file out to edit it until the current user has checked it back in.

Getting the Latest Version of a File Asset

Get Latest is a feature that lets you copy the latest version of a file asset to the working path on your local workstation. After the file asset is copied to your working path, the icons in Interplay Access change to the normal file and folder icons to show that the Interplay Engine and local versions are identical. See "Icons and Indicators for File Assets" on page 206. The copied files have read-only access on the local drive.

The Get Latest behavior depends on your settings in the Options dialog box. For information about changing options, see "Changing the Get Latest Behavior" on page 209.

To get a copy of a file or all the files in a folder:

1. Select the file or folder name.

2. Do one of the following:

   ▸ Press (Windows) Ctrl+G or (Macintosh) Shift+Command+G.

   ▸ Select Get Latest from the context menu.

   ▸ Select Operations > Get Latest.

   The Get Latest dialog box opens and displays the local (working) path:
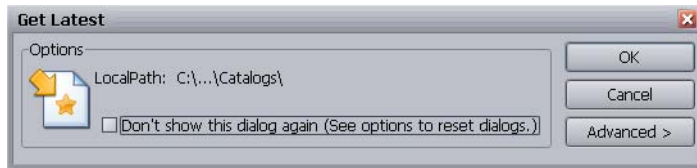
3. (Option) Click the Advanced button.

   The dialog box expands.
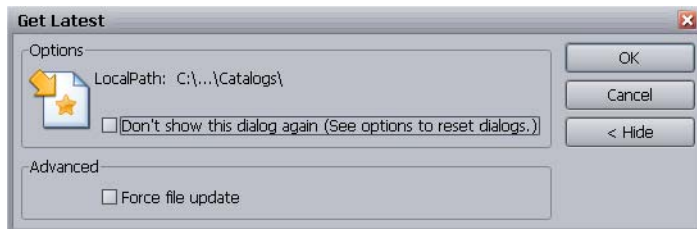
4. (Option) Select Force file update. This option overrides any default settings for the Get Latest Version operation (see "Changing the Get Latest Behavior" on page 209).

5. Click OK.

The Interplay Engine copies the latest version from the Interplay database to your working path.

Changing the Get Latest Behavior

To change the way the Get Latest Version is performed on file assets:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

2. Click the Operations tab.
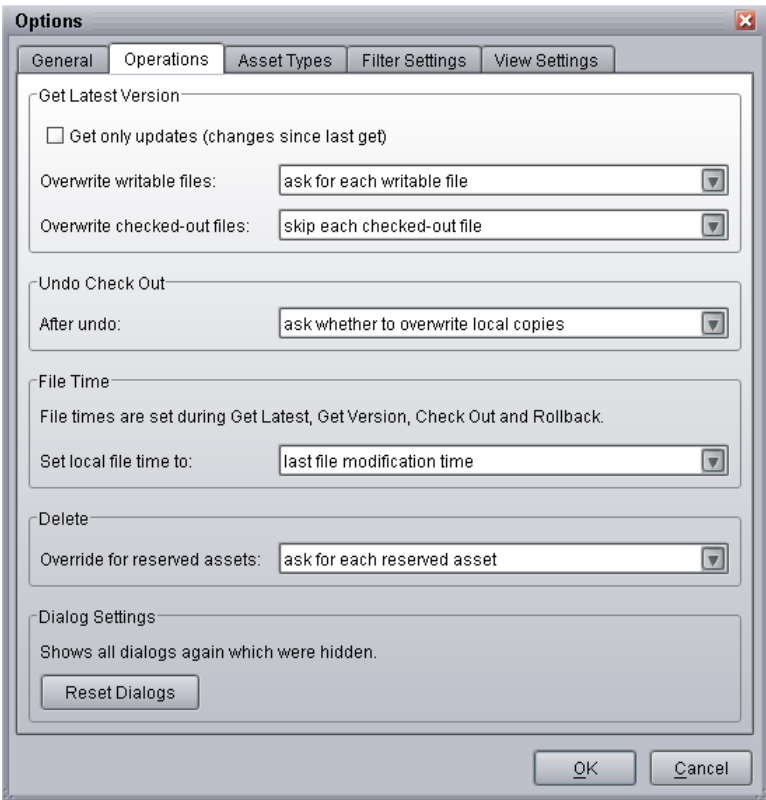
3. Select the options you want and click OK.

   The following table describes options that govern how file and folder content is chosen for a Get Latest action.

Get Latest Options in the Options Dialog Box

Action	Description	Option
Get only updates (changes since last get)	Specifies if the action should only get updates (items changed on the Interplay Engine) since the last Get.	If selected, Get Latest operations are significantly faster because process time is saved.
Overwrite writeable files (files not checked out)	You could have a writable but not checked out file on your local system if, for example, you have changed the read-only flag manually. *Avid does not recommend changing items locally without checking them out from the database. A file changed locally is not automatically updated in the database and could be overwritten if an older version is checked out. See "Updating the Database with Assets That Are Not Checked Out" on page 224.*	• Ask for each writeable file (default): A message is displayed, asking if you want to to overwrite the writable file on your local drive with the current Interplay Engine copy. • Skip each writable file: Do not overwrite the local file and leave it writable. The current Interplay Engine copy is not retrieved. • Replace: Overwrite the local file and make it read-only. The local file is replaced by the current Interplay Engine copy.
Overwrite checked-out files	When performing a Get Latest on a checked out file, you can define what action the system should do.	• Ask for each checked-out file: Ask for each modified checked-out file. Ask whether to retrieve the current version and replace the old one. • Skip each checked-out file: Keep local changes (default); skip each modified checked-out file. Does not retrieve the file. • Replace each checked-out file: Lose local changes; replace each modified checked-out file. The checked out Interplay Engine copy replaces the local copy.

Viewing File Assets

When you view a file asset, it is copied to your local drive and opened for viewing in a preconfigured application. If you do not set a specific application for an asset, Interplay Access uses the same application that is used by the operating system. See "Configuring Asset Types, Commands, and Applications" on page 32 for details.

You can play video file assets (for example, QuickTime movies) or audio file assets (for example WAV or AIFF files) in a preconfigured application or in the Interplay Access Monitor. To play these assets in the Monitor, you must install QuickTime version 7 or later. Interplay Access supports any video or audio formats supported by QuickTime.

To open a file asset for viewing, do one of the following:

▸ Select a file asset and select View from the context menu.

▸ Double-click the file asset.

   The file is copied to your local drive. The file is also opened for viewing in the preconfigured application. For video or audio file assets, if QuickTime is installed, the file is loaded in both the preconfigured application and the Interplay Access Monitor.

Files of the following formats do not play correctly in the Interplay Access Monitor: m3u, asf, avi, and wmv.

Checking Out File Assets

Before you can edit an asset, it has to be checked out from the Interplay Engine. After checking out an item, you can edit its contents.

If someone else checks out a file, you might not be able to check it out if it is locked on the Interplay Engine for exclusive editing. Items that are checked out by other users appear with a black check on the local machine.

You can check out individual file assets, multiple file assets, or folders. Checking out a folder is recursive: that is, all of its contents and the contents of its subfolders are checked out. You can check out folders from the folder tree or from the Content view.

The check out process is different for Avid assets (see "Adding Assets to the Interplay Database" on page 69). However, like file assets, Avid sequences are tracked by version control. For more information, see "Version History and Archiving" on page 288.

To check out file assets:

1. Select a file asset, multiple file assets, a folder, or multiple folders.

2. Do one of the following:

   ▸ Select Operations > Check Out.

   ▸ Select Check Out from the context menu.

   ▸ Press (Windows) Ctrl+O or (Macintosh) Shift+Command+O.

   The Check Out dialog box is displayed.

3. Type a checkout comment in the box. Be specific to help you track your changes later.

4. (Option) Click Advanced and change the settings for the check out protocol by selecting one of the following:

   - Don't get local copy: The database file or folder is locked for other users, but you do not retrieve the latest version if, for example, you want to continue working with your local copy. This is generally not recommended unless you have a specific purpose for doing this.

   - Exclusive checkout: Only one user can work on a file concurrently if this option is checked. If this option is left deselected, and multiple users edit it, upon later check in, the last version to be checked in will be the last Interplay Engine version in the history. Multiple checkout is valid only in special cases, such as for text files. Only one version of the file can be selected for check in. Interplay does not offer a merge tool, but does provide a Merge Dialog to assist in making your choice of which version Interplay should keep. See "Checking In Files With Multiple Checkouts" on page 218 for details.

5. Click OK.

   The files are copied to your local disk. A red check, your username, and the comment beside the item show you have that file checked out.

Opening a File for Editing in One Step

After checking out a file asset, you can edit it using an external application, but you have to open the file in the application first. The Edit operation lets you save a step by combining the check out and opening of the file into one step.

To open a file for editing:

1. Select a file asset.

2. Do one of the following:

   ▸ Select Edit from the context menu.

   ▸ Select Edit > Edit

   ▸ Hold down the Shift key and double-click the selected file asset.

The Edit dialog box is displayed.

3. Type a checkout comment in the box. Be specific to help you track your changes later.

4. (Option) Click Advanced and change the settings for the checkout protocol:

    - Don't get local copy: The database file or folder is locked for other users, but you do not retrieve the latest version if, for example, you want to continue working with your local copy. This is generally not recommended unless you have a specific purpose for doing this.

    - Exclusive checkout: Only one user can work on a file concurrently if this option is checked. If this option is left deselected, and multiple users edit it, upon later check in, the last version to be checked in will be the last Interplay Engine version in the history. Multiple checkout is valid only in special cases, such as for text files. Only one version of the file can be selected for check in. Interplay does not offer a merge tool, but does provide a Merge Dialog to assist in making your choice of which version Interplay should keep. See "Checking In Files With Multiple Checkouts" on page 218 for details.

Undoing a Checkout

The command Undo Check Out cancels any changes made to the file while it was checked out. This means the checkout flag is removed from the database file in the Interplay Engine database and the version in the database remains at the point just before you checked out the file. This could be necessary if you destroy or corrupt a file, or simply want to discard any changes you have made after a checkout.

📖 *You cannot use the Undo Check Out action after the file has been checked in. You must use the rollback feature instead (see "Undoing Checked In Changes Through Rollback" on page 296).*

To undo a checkout:

1. Select one or more file assets that are checked out.

2. Do one of the following:

    ▶ Select Undo Check Out from the context menu.

    ▶ Select Operations > Undo Check Out.

    ▶ Press (Windows) Ctrl+U or (Macintosh) Shift+Command+U.

The Undo Check Out dialog box opens.
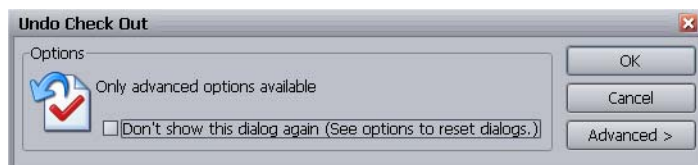
3. (Option for users with Administrator rights on at least one item in the selection) Click Advanced. The "Undo changes from all users" option appears. Select this option to discard changes from any and all users that have the item checked out.

📑 *Use this option with care.*

4. Click OK.

Depending on your settings, if the file has been changed since you checked it out, an additional Undo Check Out dialog appears, asking you if you want to overwrite your local version with the latest Interplay Engine version.
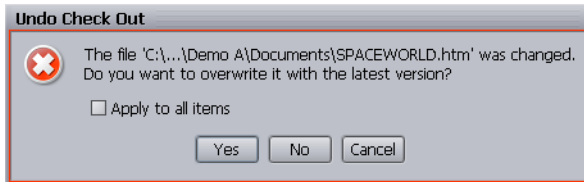
5. Click one of the following:

   ▸ Yes: The checkout is undone and your local changes are lost. The local file returns to the status of the Interplay Engine copy.

   ▸ No: The local copy remains as it is but the file is not checked out to you anymore.

   ▸ Cancel: Cancels the Undo Check Out action.

   ▸ (Option) Apply to all items: Applies the Yes or No choice to each item the Undo Check Out action was selected for. If you do not select Apply to all items, in a multiselection case, the dialog appears for each item.

6. Click OK.

The checkout check mark is now removed, along with your checkout comment. If you saved your changes to your local machine, the icon still appears red, depending on the the Undo Check Out setting (see "Changing the Undo Check Out Options" on page 215). If you try to check out the file later, you see a warning that you have a copy on your local machine that is different than the one on the Interplay Engine.

Changing the Undo Check Out Options

Undo Check Out options are used to set the default handling of the local file after undoing the checkout on the Interplay Engine.

⚠ **The Undo Check Out dialog box has an advanced option for administrators for overwriting the changes of any user. Use caution when selecting this option.**

To change the global Undo Check Out options for file assets:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences and select the Operations tab.
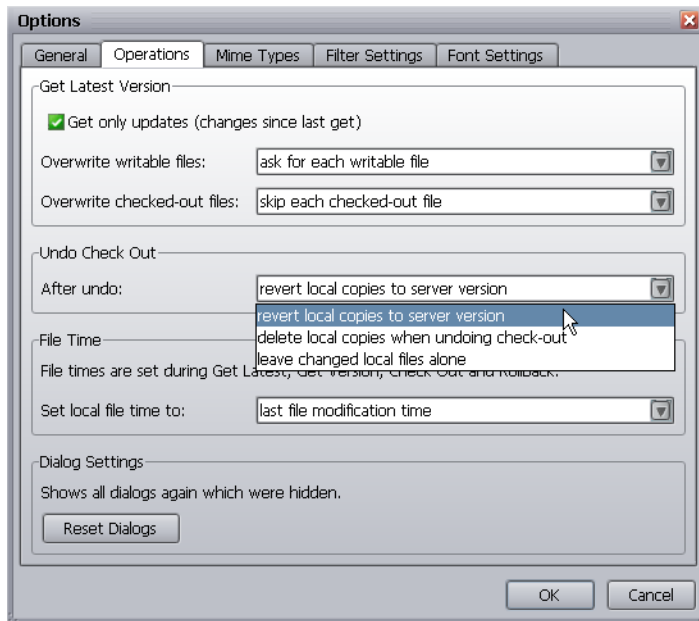
2. Select one of the following Undo Check Out "After undo" options:

   ▸ Revert local copies to latest version on server (default): This copies the latest version from the Interplay Engine on the local system and makes it read-only again

   ▸ Delete local copies when undoing check-out: This deletes the local copy.

   ▸ Leave changed local files alone: The local file is not changed. This is useful if you do not want to lose your changes even though they should not be copied to the Interplay Engine.

3. Click OK.

Checking Out a Newer Local File After Undo Check Out

If you selected the option "Leave changed local files alone" for Undo Check Out (see "Changing the Undo Check Out Options" on page 215), the changes in the local file are preserved when you undo a checkout. If you check out the file later, the Interplay Engine version overwrites the local version by default. You can change this behavior when you check out the file asset.

To keep the local version of a file asset and use it as your working version for a checkout:

1. Select the file asset you want to check out.

2. Do one of the following:

   ▶ Select Operations > Check Out.

   ▶ Select Check Out from the context menu.

   ▶ Press (Windows) Ctrl+O or (Macintosh) Shift+Command+O

   The Check Out dialog box is displayed.

3. Type a check out comment in the box. Be specific to help you track your changes later.

4. Click Advanced and select "Don't get local copy."
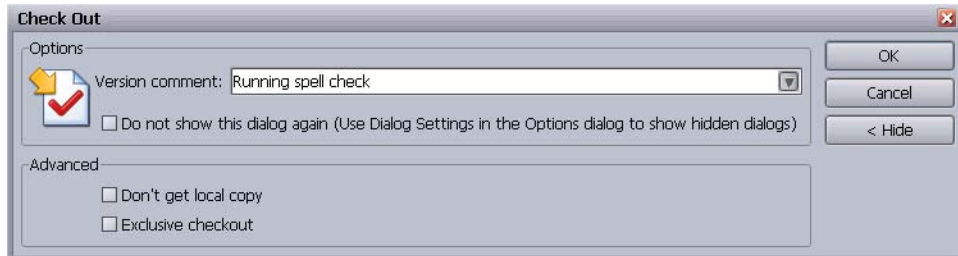
5. Click OK.

   Your local copy is not overwritten and you can check in your changes to the Interplay Engine when you are done editing.

Checking In File Assets

After you are finished editing an file asset, you need to check it in again in order to make the latest version available to other team members. Checking a file asset in creates a new version in the version control history. Your check-in comment should give other users useful information about recent changes, and help you track your changes.

📄 *The check in process is different for Avid assets (see "Adding Assets to the Interplay Database" on page 69), but Avid sequences are tracked by version control. For more information, see "Version History and Archiving" on page 288.*

Performing a Checkin

In most cases, only one user has checked out a file and the check in procedure is straightforward.

You can check in individual files assets, multiple file assets, or folders. Checking in a folder is recursive: that is, all of its contents and the contents of its subfolders are checked out. You can check out folders from the folder tree or from the Content view.

To check in file assets:

1. Select a file asset, multiple file assets, a folder, or multiple folders.

2. Do one of the following:

   ▶ Select Check In from the context menu.

   ▶ Press (Windows) Ctrl+I or (Macintosh) Shift+Command+I.

   ▶ Click Operations > Check In.

   The Check In dialog box appears.
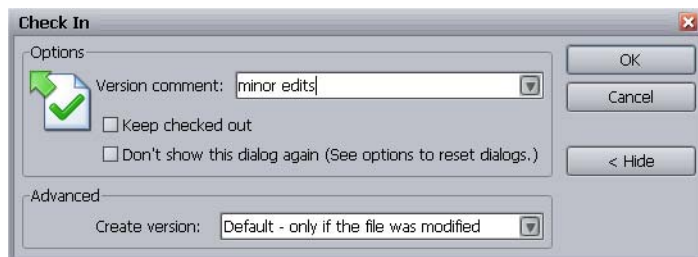
3. Add a comment that explains what edits were done for later reference.

4. (Option) To keep working on the asset but save the version to the Interplay Engine, select Keep Checked Out. Using this option, the new version of this file is saved on the Interplay Engine and recorded in the asset's history so you can later go back to this version.

5. (Option) To change the version policy settings, select Advanced. In the Create Version field, select one of the following:

   ‣ Default - only if the file was modified: Generates an entry in the Version History only if the file has changed since the last version on the Interplay Engine.

   ‣ Yes - even if the file was not modified: Always generates an entry in the Version History even if the file has not changed.

   ‣ No - even if the file was modified: Does not generate an entry in the Version History of the file. Other users can still get this version from the Interplay Engine, but you cannot roll back to this version later. This option is useful for large temporary files because it saves disk space on the Interplay Engine.

6. Click OK.

   The files are copied to the Interplay database. The red check mark is then removed and the comment is displayed in the comment column.

   If you selected Keep checked out, the red check mark indicating you have the file locked remains next to the file icon after check in.

   If instead the Merge Dialog opens, a multiple checkout was performed; refer to "Checking In Files With Multiple Checkouts" on page 218 for details on how to proceed.

Checking In Files With Multiple Checkouts

If a file was checked out by more that one person at the same time, and changes were checked into Interplay by one user before the next user tries to perform a checkin, Interplay recognizes the conflict and offers a Merge Dialog so that the work of one user is not simply overwritten without review. Interplay does not have a line-by-line comparison merge tool included. Multiple checkouts are allowed for text files only.

The Merge dialog can also appear in a situation where a folder or file with the same name has been created at the exact same time by different users.

To check in file assets with multiple checkouts:

1. Perform a standard checkin (see "Performing a Checkin" on page 217).

   The Merge Dialog opens.
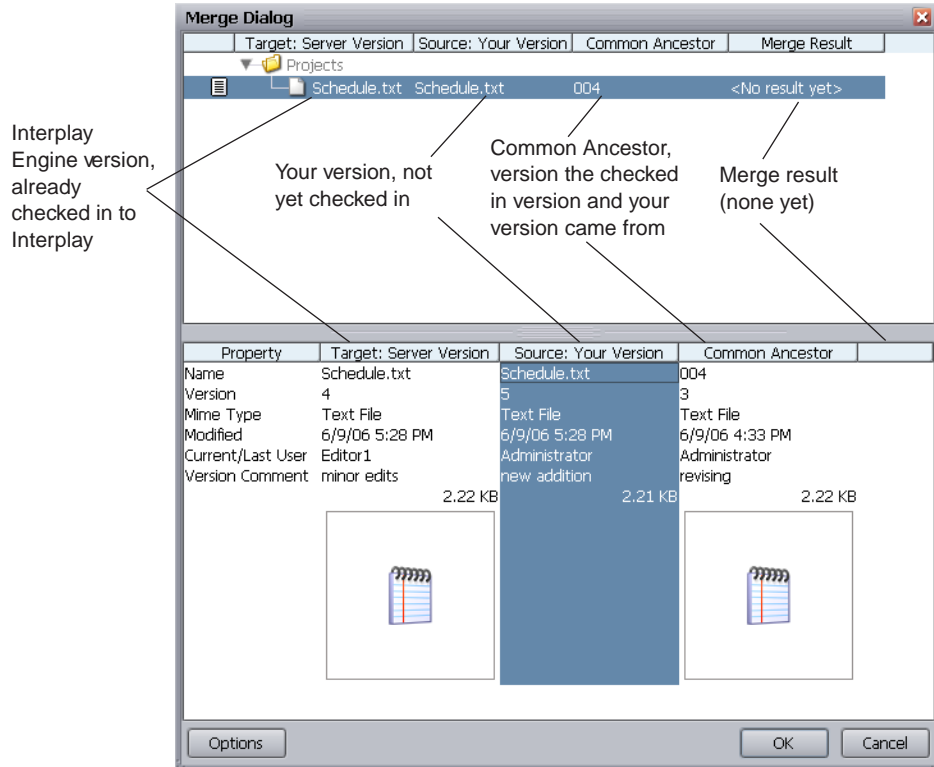
The top part of the window shows the version that was checked in during the time you had the file checked out, your version in the middle, and the common ancestor (earlier version) of the file on the right. The bottom part of the window shows details about the versions. If the bottom window is empty, click the file icon or file name in the top part of the window.

2. To view the content of any version, select View from the context menu of the version name or thumbnail.

Context menu from version name

Context menu from thumbnail
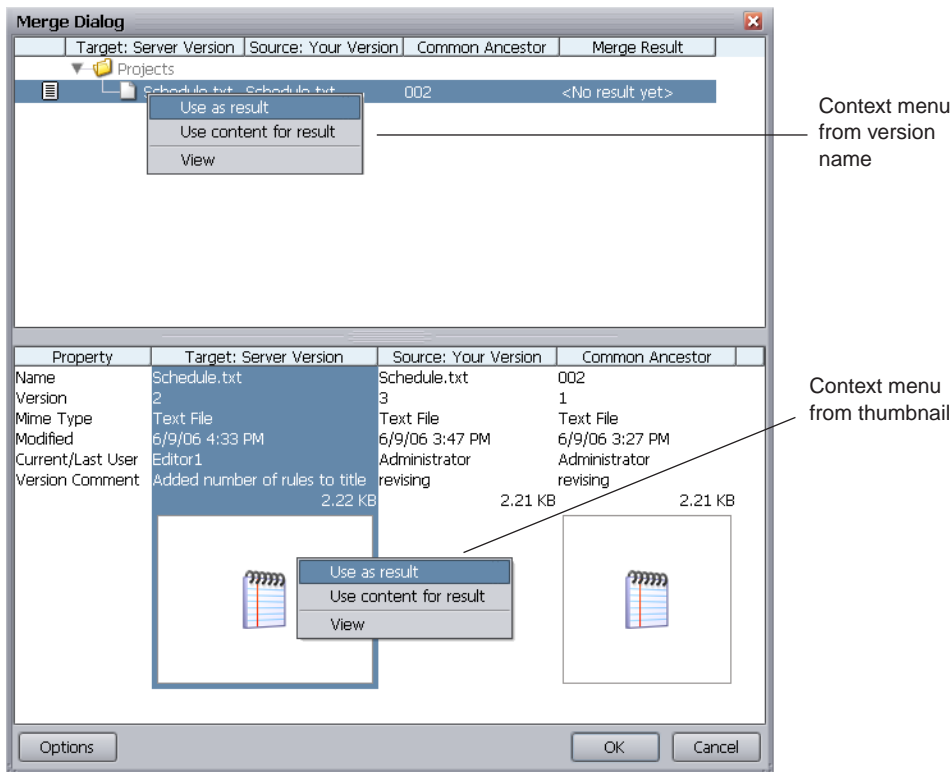
3. Select which version you would like to keep and select one of the following from the context menu:

Command	Context Menu Location	Description
Use as result	Version name or thumbnail	Uses the exact version as the merge result
Use content as result	Version name or thumbnail	Uses the contents of the folder as the merge result.
Perform auto-content merge	Version name in Merge Result column	Uses the exact version or contents of the folder as the merge result.
Perform visual content merge	Version name in Merge Result column	Opens an external application for comparing and merging versions. Set this application by clicking the Options button. See "Configuring Interplay | Access Options" on page 30.

The result of your choice is updated in the display.

Updated merge result

4. (Option) To cancel your choice but remain in the Merge Dialog, select the Merge Result file name and select Clear from the context menu.

5. (Option) To cancel your choice and close the Merge Dialog, click the Cancel button.

The item still has to be merged. You can perform an Undo Check Out on the item to resolve the conflict. See for details.

6. To perform the merge, click OK.

The version you selected is saved in the Interplay database.

Working with Bundled File Assets

Interplay Access let you add a folder to the Interplay database and manage it as a single file asset called a *bundle*. This feature is useful if your workflow involves working with a set of graphics that you store in a single folder. It is also useful for managing a folder that contains different types of files in a complex structure, for example, project directories of third-party vendors.

When you drag a folder from your desktop to a folder in Interplay Access, the Interplay Engine creates a compressed folder that is saved to storage and added to the database as a single asset. This compressed folder is displayed in Interplay Access as a bundle, and is represented by a special icon.
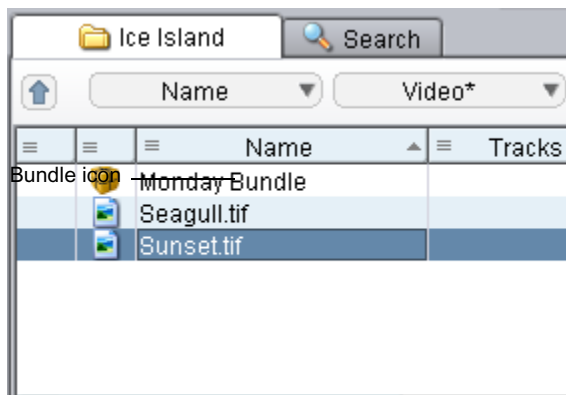
Bundles are a convenient way to work with a set of files, because you can manage multiple files in any kind of folder structure as a single file asset (check in, check out, version history, and so on).

Note the following:

- A bundle preserves the original file structure. You can import a folder and its subfolders as a single bundle.

- Interplay Access does not display the contents of the bundle as individual file assets. You can view the contents of the bundle on your desktop by selecting Tools > Explore.

- If the folder contains image files that are in a format recognized by Interplay Access, the first image in alphabetical order is displayed as preview image.

- When you check out a bundle onto a local machine, the bundle is uncompressed and individual file assets are copied to a folder in your local path.

- If you check out a bundle, any changes in the desktop folder structure are included in the updated bundle when you check it in.

- Currently there is no special search capability for bundle files or within bundles.

- On a Macintosh system, you can import an .app bundle in the same way that you import any other folder as a bundle. You can then share applications between Macintosh systems. The application icon is automatically loaded as the preview image.

To import a folder of file assets as a bundle:

1. Open Interplay Access and log on to a database.

2. On your desktop, select the folder of file assets that you want to import.

3. Drag the folder to a folder in Interplay Access. You can drag to a folder in the folder tree or in the Content view.

Currently you can create a bundle only by dragging a folder onto a folder in Interplay Access. You cannot use the Import command from the menu bar or context menu to create a bundle.

Interplay Access displays the Import Options dialog box.
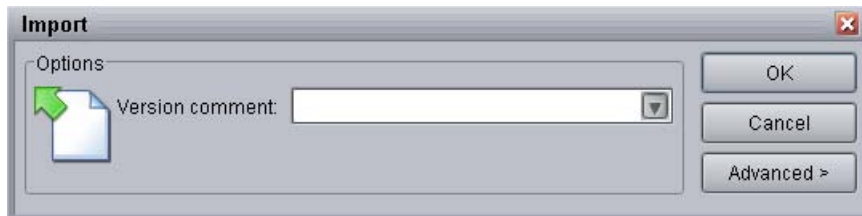
4. Click the Advanced button.

Additional options are displayed.
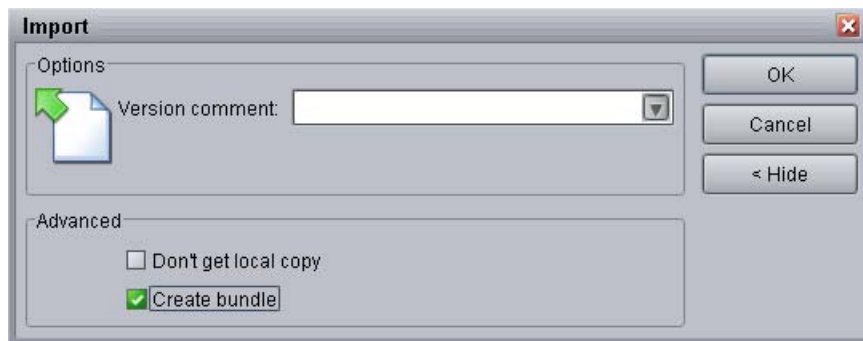
5. Select "Create bundle."

Interplay Access creates the bundle and displays it in the Content View. Information about the bundle is displayed in the Property Inspector.
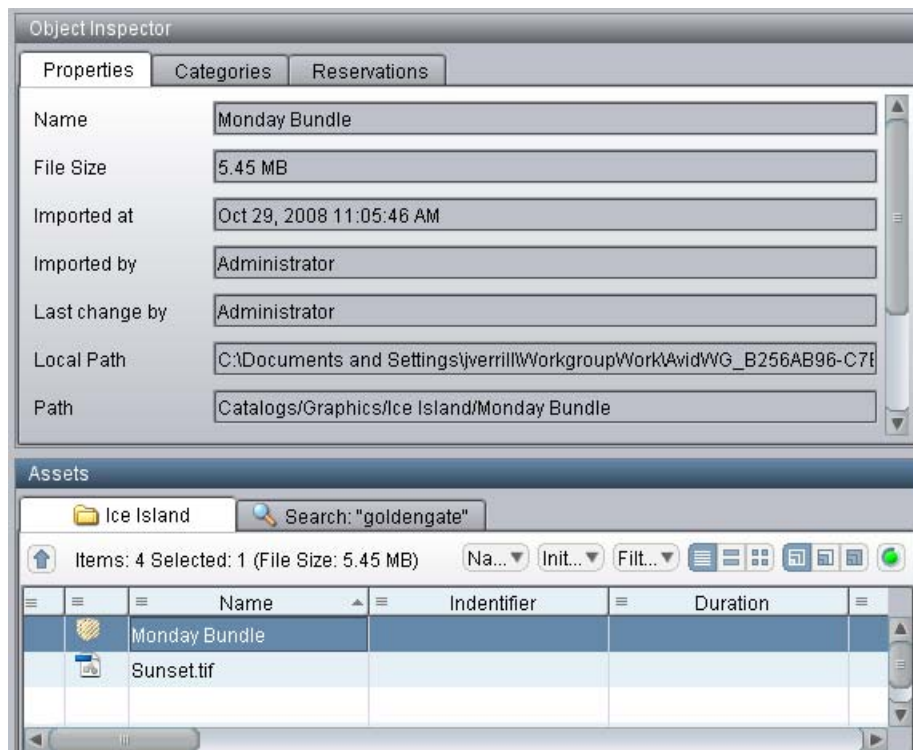
Updating the Database with Assets That Are Not Checked Out

You might start to check in your asset and realize that you forgot to check your file asset out before you started working.

📖 *Avid recommends that you check out assets prior to changing them. Only use the method described here in exceptional cases. Avoid removing the write protection of items manually.*

To update the file asset in the database with your local version:

1. Select a file asset, multiple file assets, a folder, or multiple folders.

2. Open the Check Out dialog box by doing one of the following:

   ▶ Select Check Out from the context menu.

   ▶ Press (Windows) Ctrl+O or (Macintosh) Shift+Command+O.

   ▶ Click Operations > Check Out.

3. Click the Advanced button in the dialog box.

4. Select Don't get local copy.

5. Type a comment.

6. Click OK to check the file out.

   Check the file back in using the check in procedure.

Using Final Cut Pro with Interplay

You can use Interplay to share sequences between Apple® Final Cut Pro® and Avid editing applications, such as Media Composer. There are three supported workflows:

• Sharing a sequence created in Final Cut Pro with an Avid editing application

• Sharing a sequence created in an Avid editing application with Final Cut Pro

• Sharing a Final Cut Pro project between Final Cut Pro systems

The following table summarizes these workflows:

Workflow	From…	To…
Final Cut Pro > Avid	**Automatic Duck™ Pro Export™ FCP** • Converts XML to AAF • Converts QuickTime to MXF	**Interplay Access (plug-in)** • Checks in metadata and media
Avid > Final Cut Pro	**Interplay Access** • Exports as AAF	**Automatic Duck Pro Import™ FCP** • Converts AAF to XML • Converts MXF to QuickTime or creates a QuickTime reference movie
Final Cut Pro > Final Cut Pro	**Interplay Access** • Checks in a project as a file asset • Media is accessible on Avid shared storage	**Interplay Access** • Checks out a project to Final Cut Pro • The Project links to media on Avid shared storage.

These workflows are described in the following topics:

- "Checking in a Final Cut Pro Sequence to Interplay" on page 225
- "Exporting an Avid Sequence to Final Cut Pro" on page 229
- "Sharing a Final Cut Pro Project Between Final Cut Pro Systems" on page 231 and "Working with QuickTime Reference Movies in an Interplay Environment" on page 233.

📖 *The procedures described in these topics refer to sequences created in Final Cut Pro, but the procedures can be adapted for use with any sequences that are saved as AAF files.*

Checking in a Final Cut Pro Sequence to Interplay

In this workflow, a Final Cut Pro user can add a Final Cut Pro sequence to the Interplay database so that it can be checked out and edited by an Avid editing application user.

Requirements:

- Final Cut Pro v6.x and Automatic Duck Pro Export FCP v4.03 or later.

⚠ **Earlier versions of Automatic Duck Pro Export FCP are not supported.**

- Interplay Access v2.0.1 or later. The system running Interplay Access requires Avid shared-storage client software, with write access to at least one mounted workspace. You can use Access from a Macintosh system or a Windows system.

- The Avid editing system must be an Interplay client and an Avid shared-storage client.

To check in a Final Cut Pro sequence to Interplay:

 1. On a Final Cut Pro system, use Automatic Duck Pro Export FCP to export a sequence to a local or shared location.
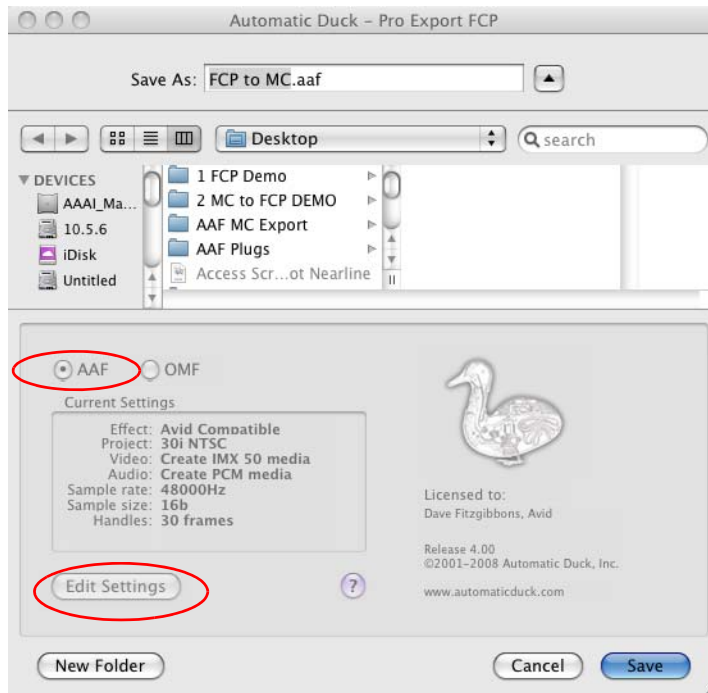
 a. In the Automatic Duck - Pro Export FCP dialog box, select AAF.

 b. Click Edit Settings
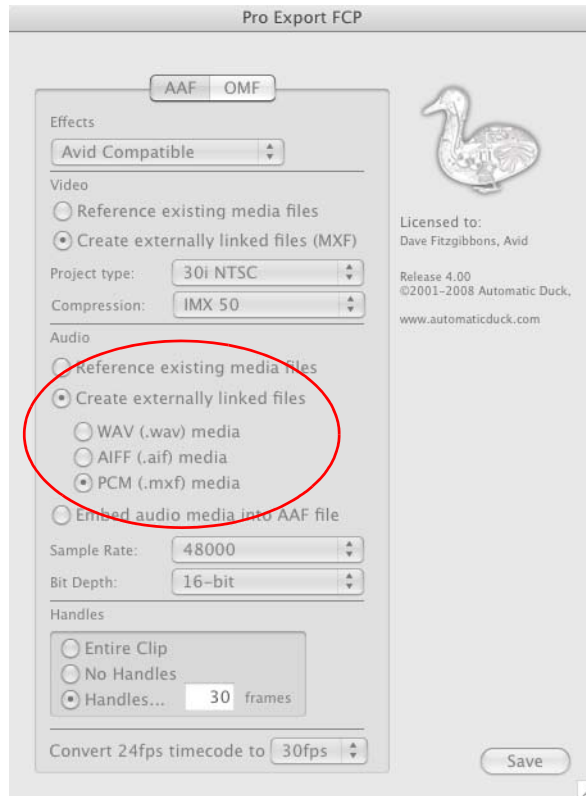
c. In the Audio area, select "Create externally linked files" and select PCM (.mxf) media.

d. Specify any other settings that you require.

e. Click Save.

The export process converts the FCP XML file to an AAF file, and converts QuickTime media to MXF media. It creates a folder that holds the .aaf file, a folder with media, and an .html file with information about the export.
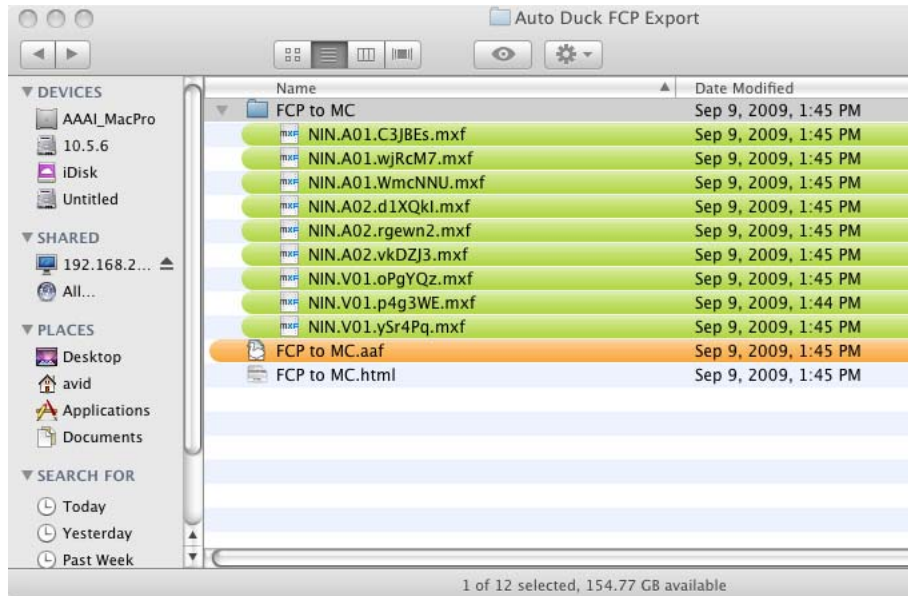
2. On the system running Interplay Access (Macintosh or Windows), make sure the shared-storage workspace on which you want to store the media is mounted.

3. In the Interplay Access folder tree, right-click the folder into which you want to store the Final Cut Pro sequence and select Check In AAF Sequence.
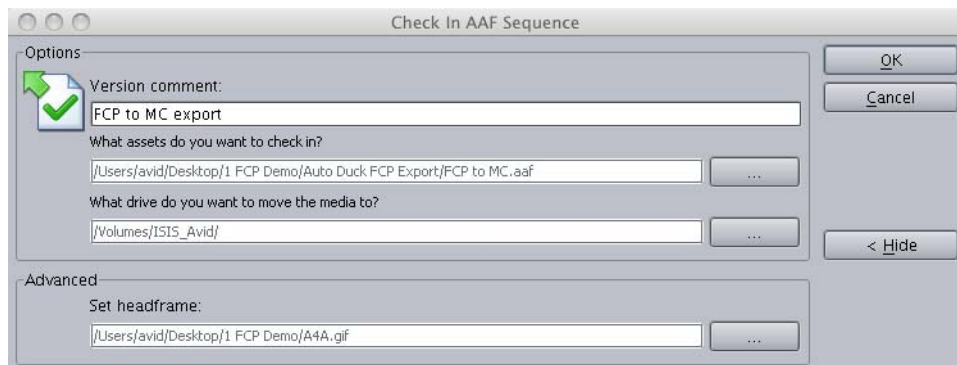
4. In the Check In AAF Sequence dialog box, do the following:

   a. (Option) Add a comment that will appear in Interplay Access for this version of the sequence. Interplay maintains a version history of sequences.

   b. Navigate to the exported folder and select the .aaf file you want to check in.

    c.   Select the drive (workspace) on which you want to store the media. You do not have to specify a particular folder.

    d.   (Option) To set a headframe, click Advanced, then select a graphic file that you created.

5. Click OK.

The sequence and its related clips are checked into the Interplay database, and the media is copied to the appropriate Avid MediaFiles folder on the selected shared-storage workspace. An Avid editing application user can now check out and edit the sequence.

How effects in a sequence appear in an Avid editing application depends on how they are processed during the export by Automatic Duck Pro Export FCP.

Exporting an Avid Sequence to Final Cut Pro

In this workflow, an Interplay Access user can export a sequence created by an Avid editing application so that it can be imported into a Final Cut Pro system.

Requirements:

- Interplay Access (v1.5 or later)
- Final Cut Pro v6.x and Automatic Duck Pro Import FCP v2.07 or later.

Automatic Duck Pro Import FCP v2.06 cannot find media on Avid shared storage.

- The Final Cut Pro system must be a client in an ISIS environment, with access to the shared-storage workspace where the media is stored.

To export an Avid sequence to Final Cut Pro:

1. In Interplay Access, right-click the sequence that you want to export and select Export as AAF.
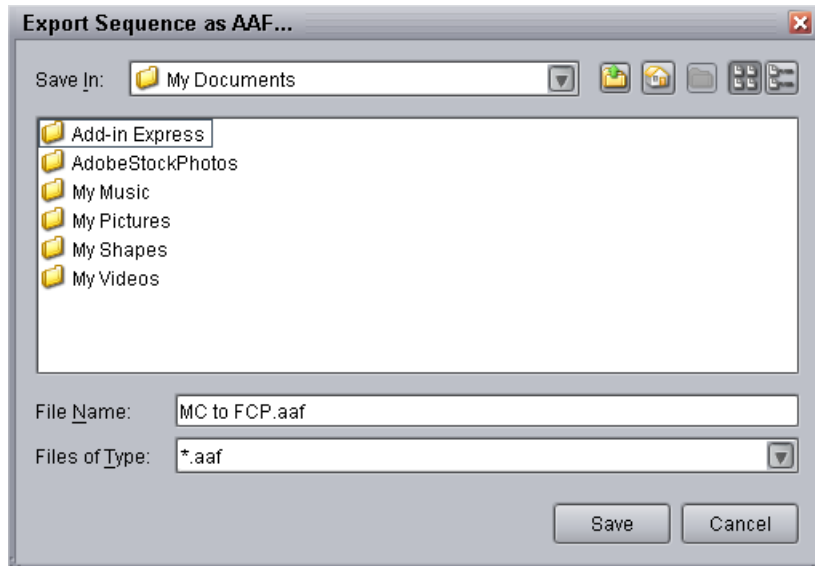
2. In the Export as AAF dialog box, select the location where you want to store the sequence and click Save.

3. On a Final Cut Pro system, use Automatic Duck Pro Import FCP to import the AAF file.
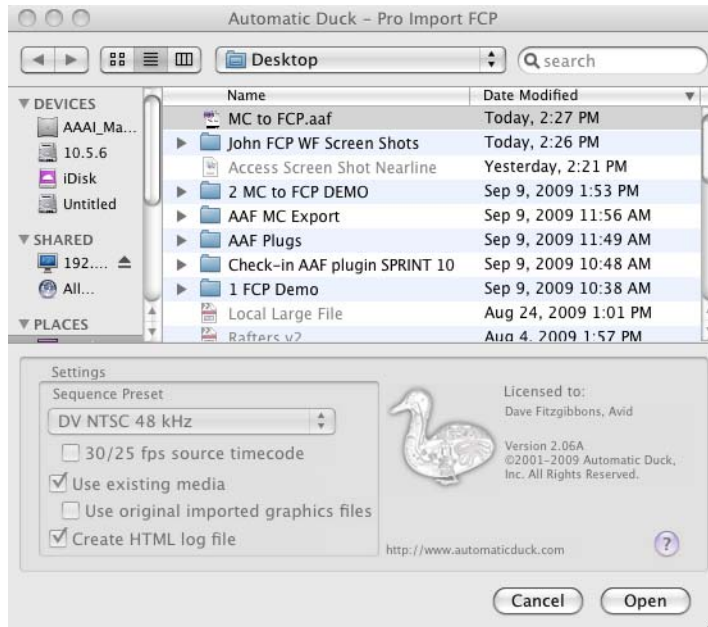
a. Navigate and select the .aaf file you exported.

b. (Option) In the Settings area, select "Use existing media."

   If you select "Use existing media," the import process creates small QuickTime reference movies that point to the media on the Avid shared storage system. This is a quick way to import the project if you are connected to shared storage.

   If you want to create QuickTime media on your Final Cut Pro system, do not select "Use existing media."

c. Click Open.

The sequence is imported into Final Cut Pro and a user can now edit the sequence.

How effects in a sequence appear in Final Cut Pro depends on how they are processed during the import by Automatic Duck Pro Import FCP.

Sharing a Final Cut Pro Project Between Final Cut Pro Systems

In this workflow, Final Cut Pro users can import, check in, and check out projects as file assets (non-Avid assets). Projects are treated like any other file assets.

Requirements:

- Each Final Cut Pro system must be a client in an Avid ISIS environment.
- Each Final Cut Pro system must be running Interplay Access

These procedures are based on importing and checking out complete QuickTime movies. You can save time and disk space by working with QuickTime reference movies. Avid recommends using QuickTime reference movies. For more information, see "Working with QuickTime Reference Movies in an Interplay Environment" on page 233.

To import a Final Cut Pro project by dragging and dropping:

1. Open Interplay Access.
2. On your system desktop, select the Final Cut Pro project folder.
3. Drag the selection to a folder in Interplay Access.

   The Import dialog box opens.
4. Type a comment.
5. Click OK.

   The selected files and folders are imported.

To check out a project:

1. Open Interplay Access.
2. Right-click the Final Cut Pro project folder and select Check Out.

   The Check Out dialog box is displayed.
3. Type a checkout comment in the box.
4. Click OK.

   The files are copied to your local disk. A red check, your username, and the comment beside the item show you have that file checked out.

To check in a project:

1. Open Interplay Access.
2. Right-click the Final Cut Pro project folder and select Check In.

   The Check In dialog box appears.
3. Add a comment that explains what edits were done for later reference.
4. Click OK.

   The files are copied to the Interplay database. The red check mark is then removed and the comment is displayed in the comment column.

Working with QuickTime Reference Movies in an Interplay Environment

If you work with QuickTime movies in an Interplay environment, you can save time and disk space by working with QuickTime reference movies. QuickTime reference movies are small files that point to the original QuickTime movies. Working with QuickTime reference movies saves time and disk space because you do not need to import large QuickTime movies into the Interplay database and check them out to a local drive. This feature is especially useful for Final Cut Pro users and Avid Pro Tools users who use QuickTime as video.

For example, you can use Final Cut Pro to capture footage as a QuickTime movie and store it on playable shared storage (such as an Avid ISIS workspace). You can then use Interplay Access to create a QuickTime reference movie and import it into the Interplay Engine database. The import is fast, because the reference movie is pointing to the original movie. The following illustration shows these steps in the workflow.
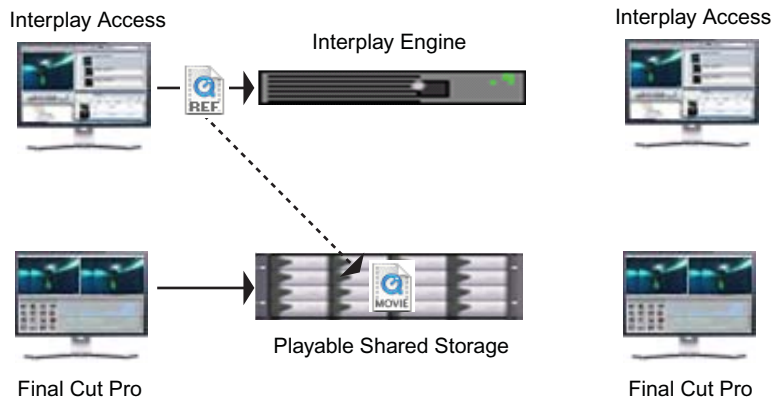
When you or another Final Cut Pro user wants to work with the QuickTime file, use Interplay Access to export the QuickTime reference movie to a location accessible to Final Cut Pro. The export is fast, because Interplay Access is exporting a reference movie. The following illustration shows this step in the workflow.
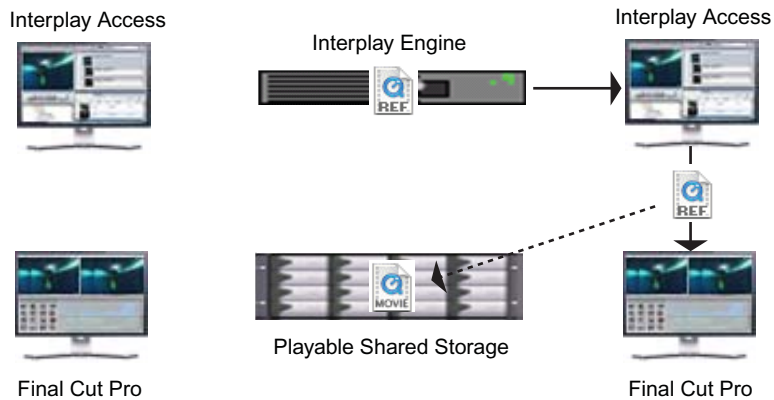
From Interplay Access, you can export a folder (and any subfolders) that contain QuickTime reference movies, which lets you maintain the same project organization in the Interplay database and on your local system. Only QuickTime reference movies are copied when you use this command. If a subfolder does not include any QuickTime reference movies, the folder is not copied.

Prerequisites

• The original QuickTime movies must be stored on playable shared storage, for example, a workspace on an Avid shared-storage system.

• The workspace that contains the original QuickTime movies must be available to the user who is importing or exporting the QuickTime reference movies.

To create a QuickTime reference movie and import it into the Interplay database:

1. Log in to Interplay Access and connect to the database in which you want to create the QuickTime reference movie.

2. Select the folder in which you want to create the QuickTime reference movie.
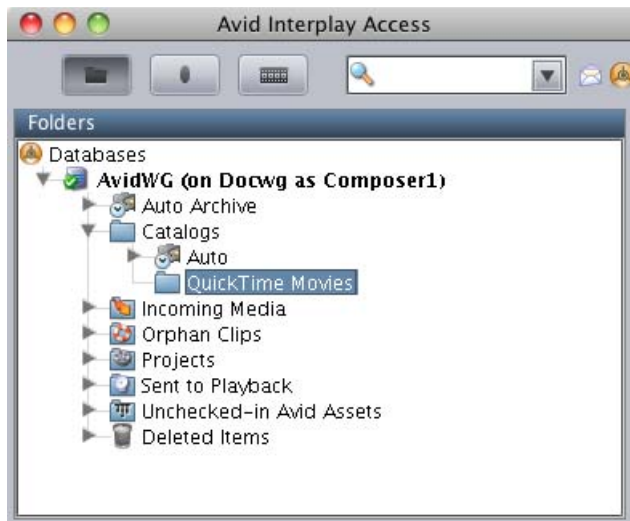
3. Do one of the following:

   ▶ Right-click and select Import QuickTime as Reference.

   ▶ Select Tools > Import QuickTime as Reference

   The Import QuickTime as Reference dialog box opens.

4. Navigate to the location where the QuickTime files are stored and select one or more files.

   The QuickTime files must be located on playable shared storage, such as an Avid ISIS workspace.
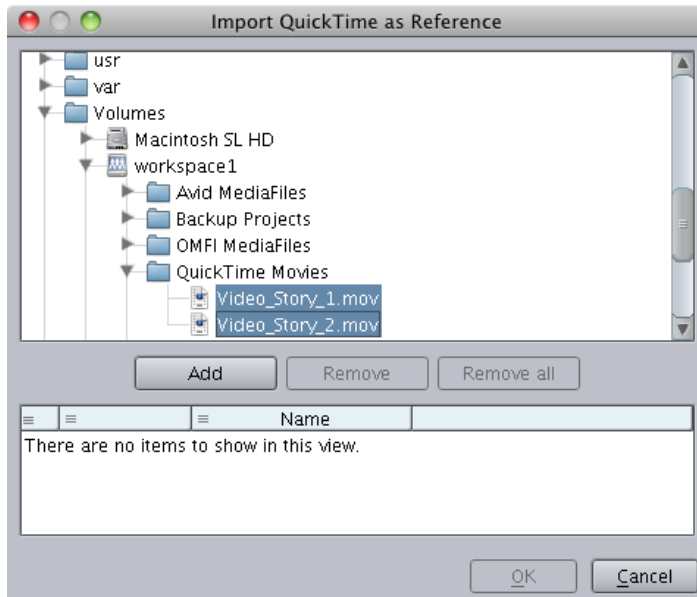
5. Click Add, then click OK.

   The Import QuickTime as Reference options dialog box opens.
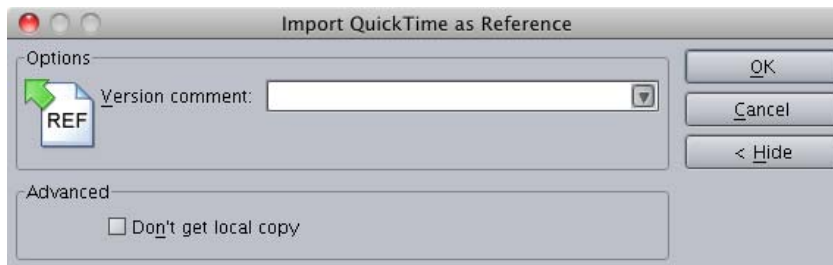
6. (Option) Add a version comment.

7. (Option) By default a copy of the Quick Time Reference file is copied to your working path, which is set in Interplay Access. If you do not want a local copy, click the Advanced button, select the check box "Don't get local copy."

8. Click OK.

   One or more QuickTime reference movies are created and imported as file assets. Each reference movie points to the original QuickTime movie that is stored on playable shared storage.
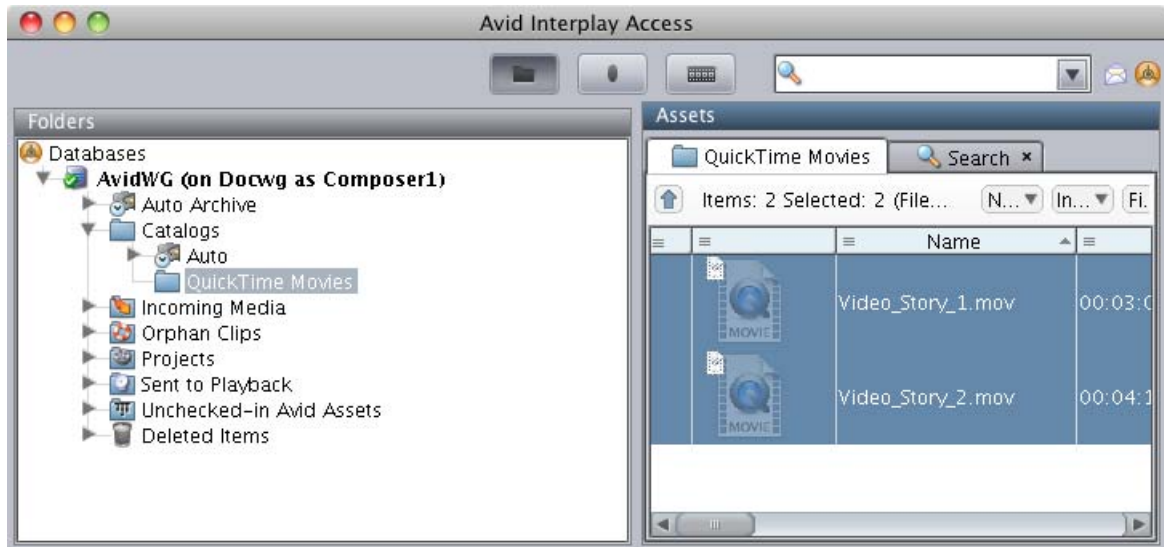
To export a QuickTime reference movie and copy it to a folder:

1. Log in to Interplay Access and connect to the database that contains the QuickTime reference movies.

2. Do one of the following:

   ▶ In the folder tree, select a folder that contains QuickTime movies.

   ▶ Open a folder, and in the Content tab, select one or more QuickTime movies.

   You can export a folder of movies or individual movies. If you select a folder, all subfolders are also copied. Only QuickTime reference movies are copied. Other files are ignored.

3. Right-click and select Export QuickTime Reference or select Tools > Export QuickTime Reference.

   The Export QuickTime Reference options dialog box opens.
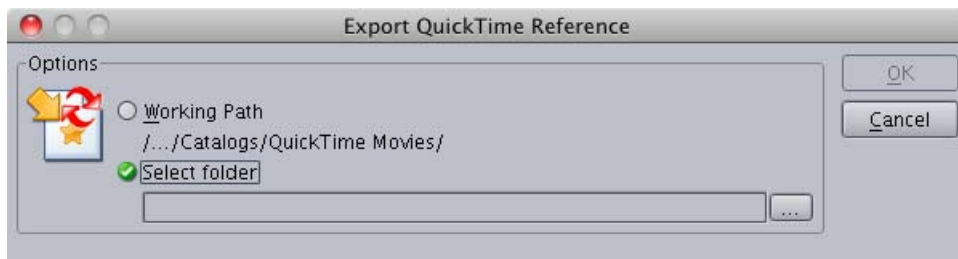
4. Select whether to copy the files to your default working path, as set in Interplay Access, or to another location. If you want to copy the files to another location, click Browse and navigate to the location to which you want to copy the files. Select the folder and click Choose (Macintosh) or OK (Windows)..
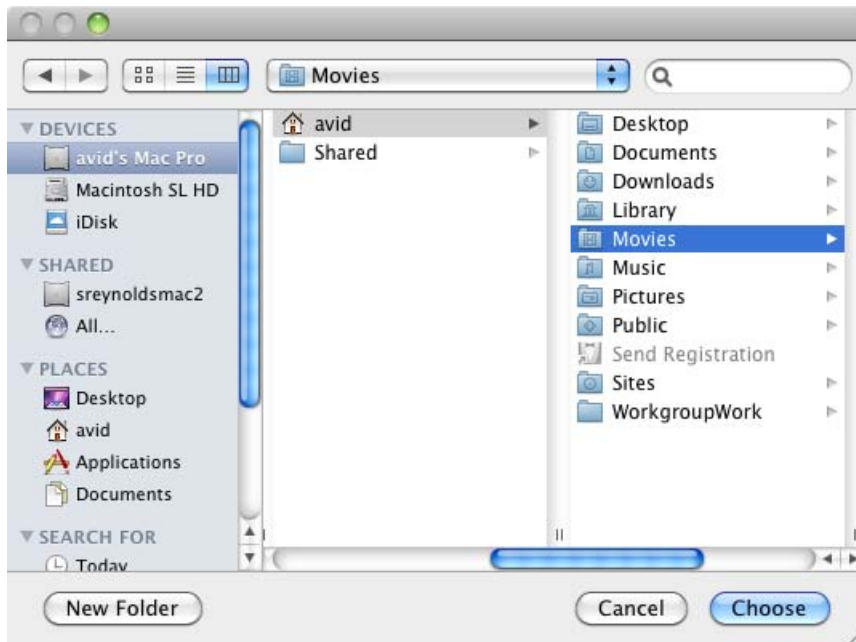
The selected path is displayed in the Export QuickTime Reference dialog box.
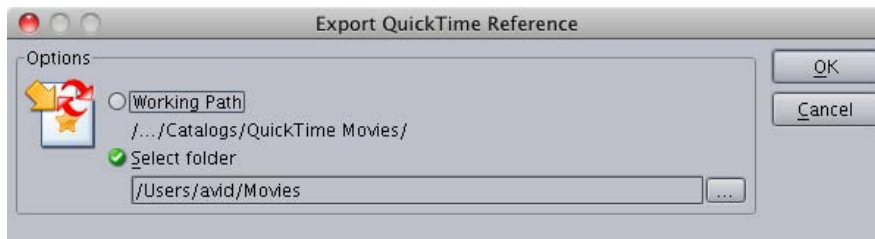
5. Click OK.

The QuickTime reference movies are copied to the location you selected.
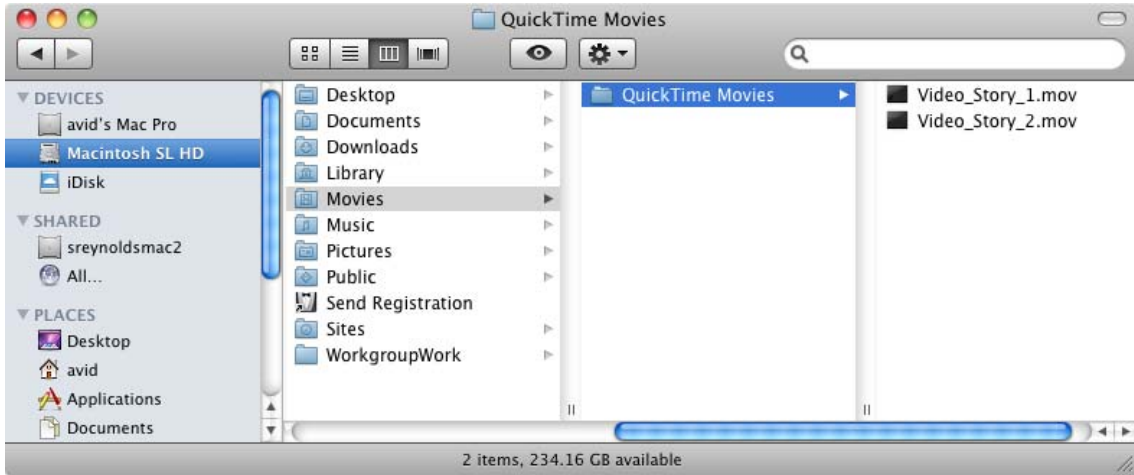
You can then import the QuickTime reference movie into your application (Final Cut Pro or another application) and work with them the same way as you work with QuickTime movies.

You can check out QuickTime reference movies in the same way as you check out and manage other file assets, but for most workflows it is more efficient to use the Export QuickTime Reference command.

9 Deleting Assets

The following topics describe the mechanisms and rules that you use to delete assets (both metadata and media) from the Interplay Engine:

- Protecting Assets from Deletion
- Deleting Avid Assets
- Deleting File Assets
- Access Control and Delete Matrices

For information on developing a workflow for deleting material from your Interplay system, see "Developing an Interplay Delete Strategy" in *Interplay | Production Best Practices Guide*.

⚠ **Avid strongly recommends that you do not delete files directly from the file system because the relationships between the clip metadata and the specific files that make up the clip are not obvious from the file system. These relationships are managed by the Avid editing application and Interplay.**

📄 *Delete operations are available only if you have selected Preferences > Full Menus.*

Protecting Assets from Deletion

There are three methods you can use to protect assets in the Interplay environment. These methods are described in the following topics:

- "Assigning User Roles" on page 240
- "Freezing Folders and Content" on page 244
- "Setting Reservations" on page 247

Assigning User Roles

The system administrator uses the Interplay Administrator to assign user roles to groups and to particular folders. The administrator can also use the Security dialog box in Interplay Access.

User Roles

The following table shows the access levels or user roles that are available. The icon displayed (Interplay Access only) indicates the user rights the logged-in user has on each item.

Icon	User Role
No icon	No access
	Read rights
	Read/Write rights
	Read/Write/Delete rights
	Administrator rights

Users without delete rights cannot delete assets (Avid assets or file assets) or perform any tasks that require delete rights. The following tasks require delete rights:

• Deleting Avid assets and media

• Deleting file assets and files

• Deleting folders

• Deleting metadata

• Moving assets from one folder to another

For a summary of user rights and access control, see "Access Control and Delete Matrices" on page 278

Setting User Roles in the Interplay Administrator

User roles are global settings that apply to the entire database. An administrator assigns user roles in the User Management window of the Interplay Administrator, and has the option of assigning roles on a folder-by-folder basis in the Manage Database Roles window.

For example, a user or a group of users might initially have No Access to the database. The administrator can then add the Read/Write/Delete role for users on a particular folder, so that these users can delete assets only in that folder.

Permissions are inherited within a folder hierarchy unless set explicitly. For example, users that are granted Delete access on a folder have Delete access on all of that folder's subfolders unless different permissions are explicitly set on one of the subfolders.

Users with Write access in Interplay and on Avid shared-storage workspaces can create assets. When you create an asset you are the owner of the asset. An administrator can decide whether users who create media have permission to delete the media they own. In other words, just because you create an asset does not mean that you can delete it.

The following illustration shows the Manage Database Roles dialog box of the Interplay Administrator. In this example, the Composer1 user has the Read/Write/Delete role for the Projects folder.
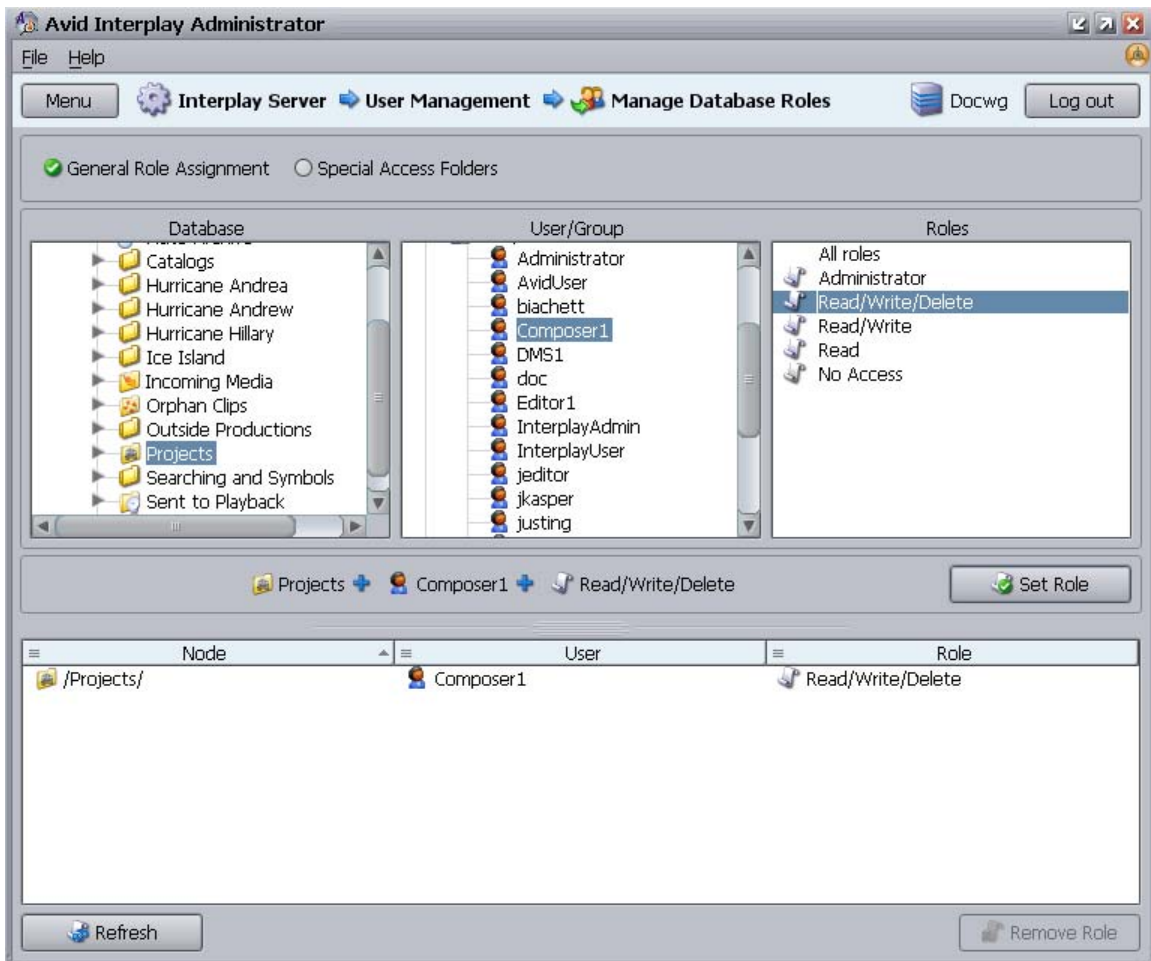
For more information, see "User Management" in the *Interplay | Engine and Interplay | Archive Engine Administration Guide* and "Setting Up a User Database" in the *Interplay | Production Best Practices Guide*.

Setting User Roles in the Security Dialog Box.

The following illustration shows the Security dialog box of Interplay Access. It shows the same information as the preceding illustration: Composer1 has the Read/Write/Delete role for the Projects folder.
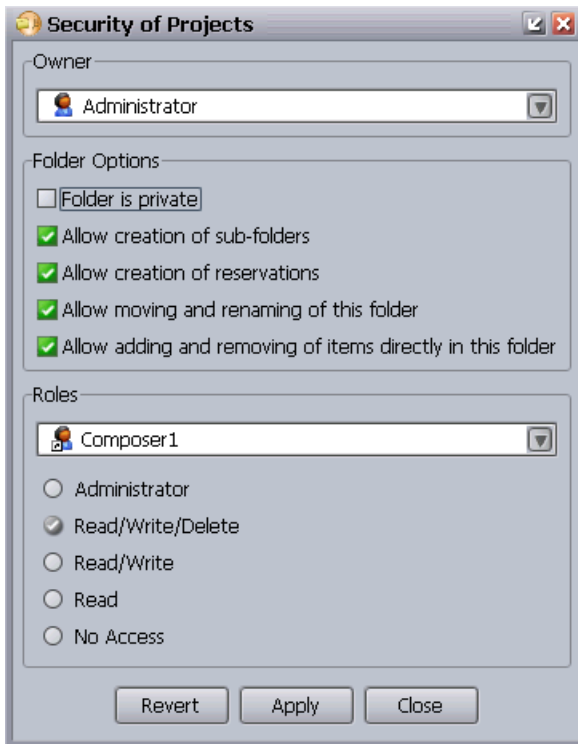
For more information about using the Security dialog box, see "Viewing and Changing Folder Options (Administrators Only)" on page 66 and "Changing User Roles on Folders (Administrators Only)" on page 67.

By default the creator of the folder is the owner of the folder. Administrators can change the default behavior so that the owner of the new folder is the owner of the parent folder. This can help prevent unintentional deletion. You can change this behavior in the Ownership Behavior view in the Interplay Administrator. For more information, see "Setting the Ownership for New Database Folders" in the Interplay | Engine and Interplay | Archive Engine Administration Guide.

Freezing Folders and Content

You can protect assets from deletion by setting options for the folder that holds the assets. You can prevent users from moving and renaming a folder. You can also prevent users from adding items to a folder and removing items from a folder. Protecting a folder in this way is called "freezing" a folder.

If you have administrative rights, you can set these options when you create a new folder. To change these options for an existing folder, you need to use the Security dialog box.

When a folder is created, by default users are allowed the following actions:

• Creation of subfolders

• Creation of reservations

• Moving and renaming a folder

• Adding items to a folder and removing items from a folder.

An administrator can view these options by clicking the Advanced button in the New Folder dialog box. The following illustration shows the New folder dialog box as it appears to an administrator.

The following settings are checked by default in the New Folder dialog:

The following options can protect assets from deletion:

- "Allow creation of reservations." This option allows a user to place a reservation on a folder. For more information, see "Setting Reservations" on page 247.

- "Allow moving and renaming of this folder." If deselected, the folder cannot be moved or renamed, and it also implies that the folder cannot be deleted. If this option is deselected, the folder is said to be frozen (the location is frozen).

- "Allow adding and removing of items directly in this folder." If deselected, no items can be added to the folder and the folder contents cannot be deleted. The folder contents are said to be frozen (the content of the folder is frozen).

If an administrator deselected the second or third option when creating the folder, deletion of the folder or contents is not possible. The administrator must change the setting in the Security dialog before a deletion is possible for any user, including the administrator.

📖 *By default the creator of the folder is the owner of the folder. Administrators can change the default behavior so that the owner of the new folder is the same as the owner of the parent folder. This can help prevent unintentional deletion. You can change this behavior in the Ownership Behavior view in the Interplay Administrator. For more information, see "Setting the Ownership for New Database Folders" in the Interplay | Engine and Interplay | Archive Engine Administration Guide.*

To freeze an existing folder or its contents (administrators only):

1. Do one of the following:

   ▶ Select Operations > Security.

   ▶ Select Security from the context menu of the folder.

   The Security dialog box opens.
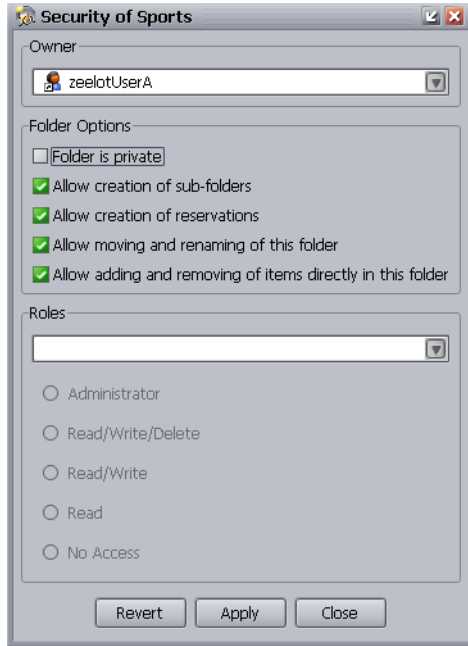
2. Deselect "Allow moving and renaming of this folder" to freeze the folder location and prevent deletion.

3. Deselect "Allow adding and removing of items directly in this folder" to freeze the folder contents and prevent items from being added or deleted.

4. Click Apply.

5. Click Close.

To change the frozen folder settings to allow deletion (administrators only):

1. Do one of the following:

   ▶ Select Operations > Security.

   ▶ Select Security from the context menu of the folder.

   The Security dialog box opens.

2. Select "Allow moving and renaming of this folder" to unfreeze the folder location and allow deletion.

3. Select "Allow adding and removing of items directly in this folder" to unfreeze the folder contents and allow items to be added and deleted.

4. Click Apply.

5. Click Close.

Setting Reservations

A reservation is a time-based protection that a user or an Avid editing application can apply to a folder. A reservation prevents non-administrators from deleting or moving assets from the folder. It provides an additional layer of protection to help ensure that all of the files and metadata associated with an asset can be protected against accidental deletion. Reservations can only be applied to folders.

Understanding Reservations

There are two kinds of reservations:

- Manual reservations set by a user on a folder using Interplay Access. See "Creating and Removing Reservations" on page 249.

- Auto Reservations automatically set by the Avid editing application. See "Working with Automatic Reservations" on page 251.

In Interplay Access, reservations are indicated by red dots. Information about a reservation is displayed in the Reservations tab in the Object Inspector.
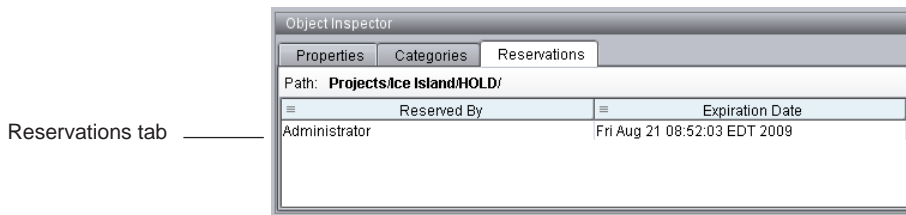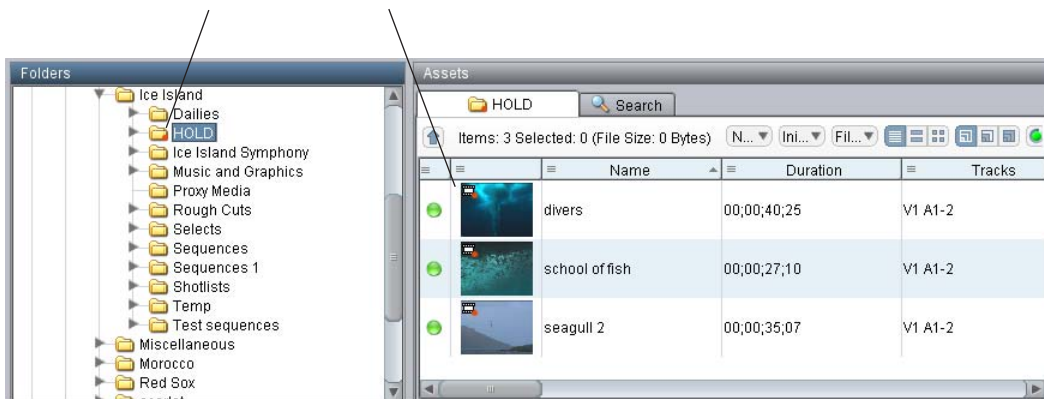
When a reservation is applied to a folder, the assets in that folder are protected from deletion and moving. These assets include sequences, master clips, and all the media files and metadata files that are associated with any Avid assets in the folder. The folder itself is prevented from deletion, moving, and copying.

📖 *An administrator can move or delete assets even when they are reserved. See "Deleting Avid Assets and Media" on page 252 and "Deleting File Assets" on page 274.*

The following rules apply to reservations:

- By default, there are no reservations on any folders.

- Read/Write permission on a folder protects the Avid asset links (metadata) in the folder but does not protect the associated media files. You must apply a reservation to a folder to protect the associated media files.

- Only the owner of a reservation or the administrator can remove the reservation or delete or move the contents of a reserved folder.

- If you move an asset from a reserved folder (administrators only), it is no longer reserved and loses its protection. To protect it in its new location, place a reservation on the new folder. An exception is that sequences and subclips in reserved folders protect the media files of referenced master clips, even if the master clips are in a non-reserved folder. For example, Sequence A uses Clip 1, and both are in a reserved folder. If you move Clip 1 to a non-reserved folder, and try to delete both the master clip (metadata) and media for Clip 1, you can delete the master clip, but the media remains protected. If the master clip is the last link to the media, the link is moved to the Orphan Clips folder and the master clip and media remain protected (see "Deletion, Multiple Links, and Reservations" on page 257).

- Reservations are inherited from the folder to the asset. So an asset might be protected by a reservation added to a folder several levels above it in the folder hierarchy as well as by the folder where the asset resides.

- Folders can have reservations set by multiple users with multiple end dates.

- If two users share an asset in a folder and both have a reservation on this folder, neither user can delete or move the asset. Unless one of the reservations expires or is revoked by the user who created it, only the administrator can move or delete the asset. However, either user can copy the asset to another folder if the user has Read/Write rights.

📖 *If you move a sequence or subclip to another folder, right-click the original folder and select Refresh Referenced Clips. This ensures that any referenced clips associated with the moved link are removed. See "Refreshing Referenced Clips" on page 132.*

Creating and Removing Reservations

To create a reservation:

1. Select a folder in Interplay Access.

2. Do one of the following:

   ▶ Select Reservation from the context menu.

   ▶ Select Tools > Reservation.

   The "Reserve all media in/used by this folder" dialog box opens.

Click to create a reservation.

Set the duration of the reservation
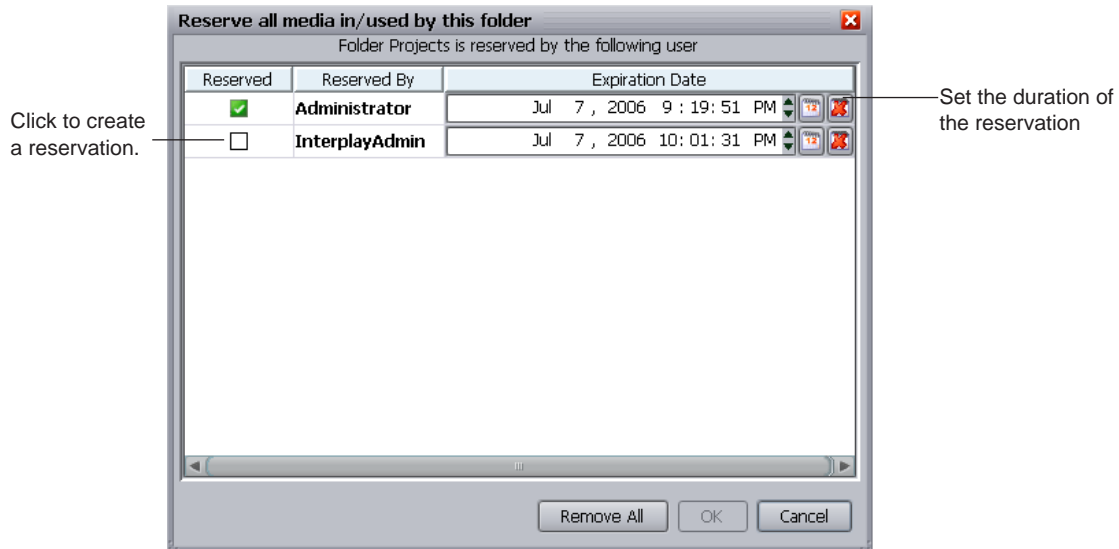
3. In the Reserved column, click the check box to create a reservation.

   The box turns green and shows a check mark.

4. Use the arrows or click the calendar to set the date for the reservation to end.

5. Click OK.

   Interplay adds a red dot to the folder icon and to all of the assets in the folder, indicating that they are reserved.

To remove a reservation:

1. Select a folder in Interplay Access.

2. Do one of the following:

   ▶ Select Reservation from the context menu.

   ▶ Select Tools > Reservation.

The "Reserve all media in/used by this folder" dialog box opens.

3. In the Reserved column, click the check box to remove the check mark.

4. Click OK.

   An Interplay Administrator can click the Remove All button to remove all reservations on the folder.

To show reservation information:

1. Select a folder or asset.

2. Select the Reservation tab in the Object Inspector.

3. Right-click a reserved folder and select Reservations.

To search for reserved items:

1. Click the Search tab and then click the Extended tab.

2. Select Reserved from the Attribute Name list.

3. (Option) Select a user other than anyone as the user who made the reservation from the User list.

4. Do one of the following:

   ▶ Select "is reserved" from the value menu.

   ▶ Select "ends after" or "ends before." In the time box to the right, click the up and down arrows or calendar to adjust the reservation time frame.

   To search for items which were previously reserved, select "is expired" instead.

5. Click Search.

To enable reservations on a folder (Administrators only):

1. Do one of the following:

   ▶ Select Security from the context menu of the folder.

   ▶ Select Operations > Security.

   The Security dialog box opens.

2. Select "Allow creation of reservations."

3. Click Apply.

4. Click Close.

To remove all reservations on a folder (Administrators only):

1. Select the folder that includes the reservation.

2. Do one of the following:

> ▶ Select Remove Reservations from the context menu.

> ▶ Select Tools > Remove Reservations.

> A confirmation box asks if you want to remove all reservations on the selected folder.

3. Click Yes.

Working with Automatic Reservations

An Avid editing application can automatically reserve a folder for a specific amount of time. There are two situations that trigger an automatic reservation:

- Capturing a master clip to the Interplay Window

- Checking in a new or modified asset from a bin

The administrator can specify the Auto Reservation time in the Application Database Settings window in the Interplay Administrator application. The default duration is 24 hours.This setting applies to all Avid editing applications. For more information, see the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

📄 *After the automatic reservation expires, the assets in the folder are no longer protected.*

Deleting Avid Assets

The most efficient and safest way of deleting Avid assets is through Interplay Access. One advantage of using Interplay Access is that you can use the Search feature to find and display the assets you want to delete.

The following topics provide more information about deleting Avid assets:

Tables summarizing options for deleting are listed in "Access Control and Delete Matrices" on page 278.

For information on developing a workflow for deleting material from your Interplay system, see "Developing an Interplay Delete Strategy" in the *Interplay | Production Best Practices Guid*e.

⚠️ **Avid strongly recommends that you do not delete files directly from the file system because the relationships between the clip metadata and the specific files that make up the clip are not obvious from the file system. Those relationships are managed by the Avid editing application and Interplay.**

Deleting Avid Assets and Media

You use the Delete dialog box to select Avid assets for deletion. You have the option of deleting the assets only, the media only, or both assets and media. For example, if you want to delete a set of clips, but you know that the media files are referenced by other clips, you have the option of deleting only the clips (one set of metadata for the media). If you want to delete media but keep the associated clips (for example to recapture the media), you can delete only the media.

📖 *If you delete all master clips (metadata) that reference a set of media files, the media files become unreferenced, and the Interplay Engine moves the last link to the Orphan Clips folder. See "Using the Orphan Clips Folder" on page 258.*

If you select a sequence for deletion, the Delete dialog box displays referenced-only assets, that is, assets referenced by the sequence that are not explicitly checked-in or copied to the same Interplay folder as the sequence (see "Referenced Assets and Referenced-Only Assets" on page 98). You can delete the sequence and all its referenced assets, but you cannot delete referenced assets unless you also delete the sequence that references them (see "Restricted Deletion of Referenced Assets" on page 259).

📖 *Referenced assets that are explicitly checked in or copied to a folder are not included when you select a sequence for deletion. You need to individually select these assets for deletion.*

If your facility works with the Dynamic Relink feature, a clip can be associated with multiple media files. This situation occurs when you are working in a MultiRez environment or working with consolidated subclips (see "Safely Deleting Media When Working with Consolidated Subclips" on page 265). The Delete dialog box includes an option that lets you delete only the media created with a clip while preserving the media associated through Dynamic Relink (this is the default setting). For more information, see "Deleting Only Media Created with a Clip" on page 267.

To delete Avid assets:

1. In the Content view, select the assets you want to delete.

   You can select multiple folders or clips for deletion. You can also delete folders by selecting them in the tree structure in the Folders pane.

2. Do one of the following:

   ‣   Right-click and select Delete.

   ‣   Press the Delete key.

   The Delete dialog box opens, displaying the items that you selected, including referenced assets. It also displays the amount of disk space that would be freed if you delete the media files. No items are selected for deletion until you select them in the Delete dialog box.

Delete operations are available only if you have selected Preferences > Full Menus.

The following illustration shows the results of selecting a folder for deletion. The folder contains nine sequences, six master clips, and their media files. The master clips and are referenced-only assets.

Delete ⊠

Select items and options

☑ Delete only media created with the selected clip or clips. (Select this option if you do not want to delete media associated through Dynamic Relink)

☐ Delete all selected assets, even if they are referenced from another asset. (Select this option if you want to enforce deletion of referenced assets.)

☑ 9 sequence
☐ 0 subclip
☐ 0 stereoscopic subclip
☐ 0 effect
☐ 0 motioneffect
☐ 0 group
☑ 6 masterclip
☑ 20 associated media file(s)
☐ 0 stereoscopic masterclip
☐ 0 renderedeffect
☐ 0 file asset
☑ 1 folder

You are about to delete 3.83 GB of data.

Media and AMA Resolution(s)

☑ MPEG1Layer2 ☑ PCM ☑ Data ☑ DNxHD 1080 115-120-145 ☑ H.264 800Kbps Proxy 1080i 29.97

Media Workspace(s)

☑ workspace1   ☐ workspace2   ☑ workspace3

Locked Media

○ Force-delete locked media   ⊙ Skip locked media

| Select All | Select Metadata Only | Details | OK | Cancel |

3. Select the items you want to delete.

▶ You can select clips or other Avid assets, associated media files or both clips and media.

   If you select media files for deletion, the amount of data that will be deleted is listed.

▤ *The number of media files and the amount of data that will be deleted are affected only by the option "Delete only media created with the selected clip or clips." This information is not affected by your selections in the Media Resolutions or Media Workspace sections of the dialog box.*

▶ If you select a folder that contains one or more file assets, you can select file assets for deletion. For more information about deleting file assets, see "Deleting File Assets" on page 274.

▶ You can select a folder for deletion or keep it for further use.

▶ To select all items, including metadata and media, click Select All.

▶ To select only metadata, click Select Metadata Only.

4. If you want to delete referenced assets without deleting the asset that references them, select "Delete all selected assets, even if they are referenced from another asset." For more information, see "Restricted Deletion of Referenced Assets" on page 259.

5. If you selected media for deletion, specify the media that you want to delete.

   a. (Option) If you are working with clips that have two or more sets of media files associated through Dynamic Relink, and you want to delete all associated files, deselect "Delete only media created with the selected clip or clips."

      See "Safely Deleting Media When Working with Consolidated Subclips" on page 265.

   b. Select the resolutions you want to delete.

      The Media and AMA Resolutions section of the dialog box lists all video resolutions and audio formats for the clips you selected, including media associated through the Dynamic Relink feature. All resolutions are selected by default. Deselect the resolutions you want to keep. If a clip has separate media files for audio and video, you can select only audio media or only video media for deletion.

   c. Select the media format for the media files you want to delete: both MXF and OMF, only MXF, or only OMF.

      These options are displayed only if they are enabled by an administrator, and both MXF and OMF are selected by default. See "Setting Options for Deletion" in the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

   d. Select which workspaces you want to delete media from.

      All workspaces that contain the selected media are listed and are selected by default.

   e. Select whether to force the deletion of media files locked by an editor or to skip deletion of locked files.

      These options are available only if the user has administrative rights or if they are enabled by an administrator. "Skip locked media" is the default. See "Setting Options for Deletion" in the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

6. (Option) Click Details to determine if any clips are reserved.

The Assets Reserved dialog box opens. Any assets with reservations are listed, along with information about the assets. If you have the proper privileges, you can override the reservations. Otherwise, click Cancel.
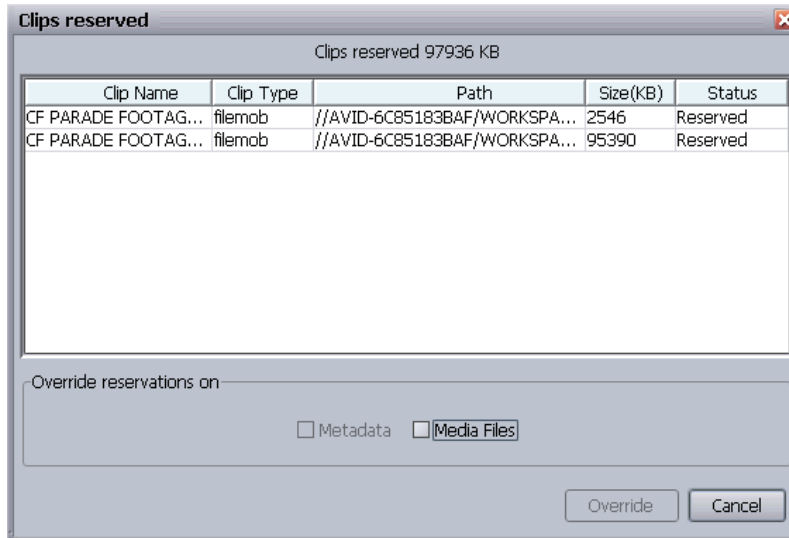
7. When you are ready to delete the files, click OK in the Delete dialog box.

The Delete in Progress dialog box displays the status of the deletion.
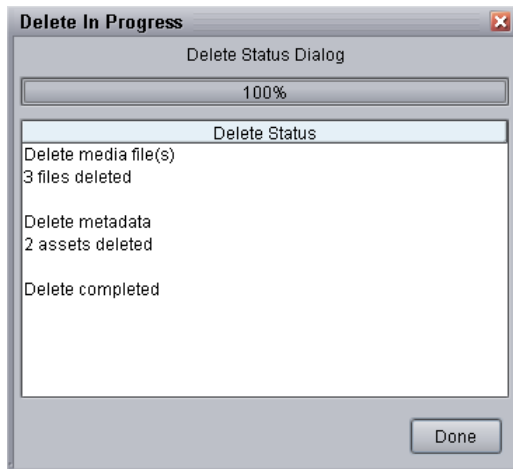
8. When the delete operation is completed, click Done.

Deletion, Multiple Links, and Reservations

If you have more than one link to an Avid asset, you need to delete each link, along with the media, to completely delete the asset.

When you check a master clip (or other Avid asset) in to Interplay, Interplay stores the original asset in the database and creates a visible link to the original asset. This link is displayed in the Interplay Access window.
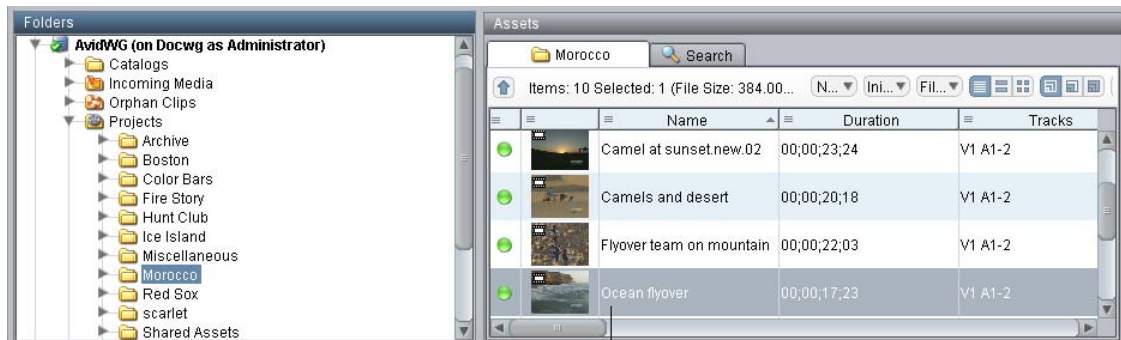
Link to the masterclip

This same link is displayed in the Interplay window.
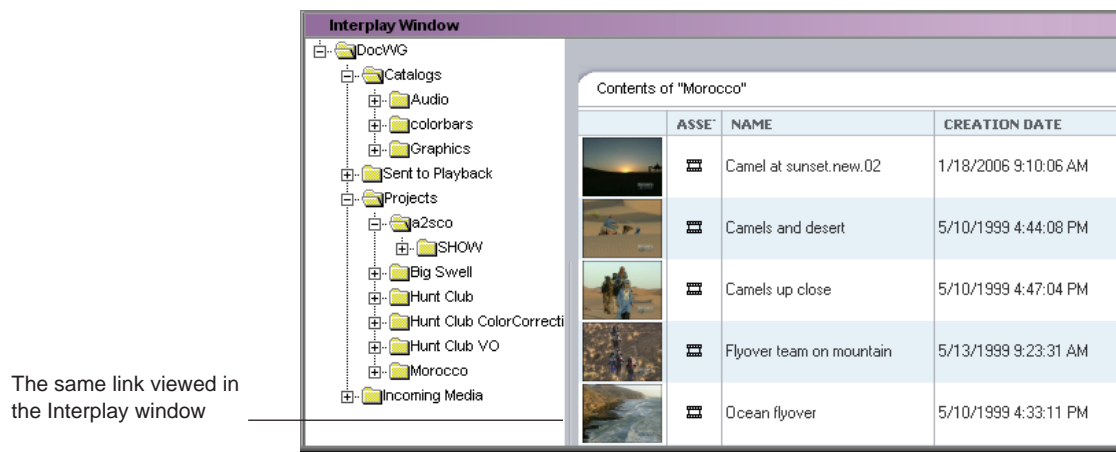
The same link viewed in the Interplay window

When you create a copy of a master clip (for example, by copying the clip to another folder), the system creates a copy of the link. If you want to delete this master clip, you need to delete each link.

Each individual link to an asset has its own access control or permissions. This means that it is possible to have Read/Write/Delete rights for an asset in folder A, but only Read rights for another instance of the same asset in folder B. It is also possible to have one instance of an asset in a reserved folder and one in a non-reserved folder. For example, assume that a master clip is visible in two folders, one with a reservation and one without. If you delete the master clip in the non-reserved folder, the master clip in the reserved folder (and the related media) is not deleted.

> *If a master clip is used in a reserved sequence, the master clip's media is protected from deletion, even if the master clip is in a non-reserved folder. This protection also applies to subclips that are used in a sequence.*

When the last visible link to an asset is deleted, the asset itself is deleted. The only exception to this is if the media for the asset still exists. In that case the link to the asset is moved to the Orphan Clips folder.

Using the Orphan Clips Folder

Interplay Access maintains a special folder called Orphan Clips. This folder contains Avid assets that have online media, but do not have any visible links in other folders. If you delete all master clips that reference a set of media files, but do not delete the media files, the media files become unreferenced (or "orphaned"). Interplay then moves the last link to the media files to the Orphan Clips folder, to a subfolder named Kept Media.

When a clip is deleted from the Orphan Clips folder, the media is deleted automatically. If the media cannot be deleted, the metadata remains in the Orphan Clip folder, in a subfolder named Failed to Delete.

By default, only an administrator can view the contents of the Orphan Clips folder. The administrator can change the permissions for this folder.

Beginning with Interplay Access v2.4, the Orphan Clips folder contains links for assets deleted from Interplay folders whose media files were also deleted. This change enables an Interplay administrator to schedule the most load-demanding part of deletion operations during times of low activity. For more information, see the *Interplay | Engine and Interplay | Archive Engine Administration Guide*.

The Kept Media folder and Failed to Delete folder were also introduced in Interplay Access v2.4. These folders make it easier to browse and search ia large Orphan Clips folder.

The Orphan Clips folder might also include a subfolder named Resync*workspace_name*. For more information, see .

For information on including the orphan clips folder in a workflow for deleting material from your Interplay system, see "Developing an Interplay Delete Strategy" in the *Interplay | Production Best Practices Guide*.

To view the contents of the Orphan Clips folder:

▶ Double-click the Orphan Clips folder in the tree structure in the Folders pane.

Restricted Deletion of Referenced Assets

By default, you cannot delete referenced assets unless you first delete the asset that references it. This feature was introduced to prevent deletion of referenced assets that were still in use, and because most customers prefer keeping consistency between a sequence and its referenced assets.

📖 *This restriction also applies to referenced assets that have been explicitly checked in or copied to the same folder as the asset that references them. When you try to delete the metadata for these assets, their explicitly checked in or copied status is removed, but the assets remain in the folder as referenced-only assets. See ""Is Referenced" and "Is Explicitly Checked In" Flags" on page 260.*

The Delete dialog box includes an option to override this restriction: "Delete selected clip or clips, even if they are referenced from a composition mob." Select this option to allow the deletion of referenced assets. See .

⚠ **By enabling this option, it is possible to delete assets that are still in use by a sequence. If the deleted assets are moved to the Orphan Clips folder, media might be unintentionally deleted, resulting in offline media.**

If you attempt to delete a referenced asset in Interplay Access without deleting the asset that references it, a message is displayed in the summary dialog: "*n* assets are referenced" and the referenced clips are not marked for deletion. This behavior also applies to emulated rendered effects (see).
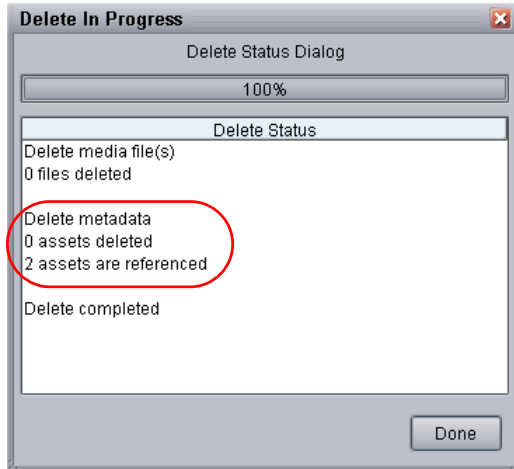
⚠️ **An administrator or a user with the proper rights can always delete media, even for referenced clips that are still in use. You should use reservations and access rights to protect media. See "Protecting Assets from Deletion" on page 240.**

"Is Referenced" and "Is Explicitly Checked In" Flags

In the Interplay database, an asset can have one or both of the following flags:

• Is referenced

• Is explicitly checked in

Note the following

• When determining if an icon is displayed as gray, Interplay Access gives the "is explicitly checked in" flag higher priority than the "is referenced" flag. If the asset has both flags, it uses a standard black icon.

• The "is referenced" flag always protects the asset from metadata deletion.

• The "is explicitly checked in" flag can be deleted (by deleting the asset), but if the "is referenced flag" is still applied, the metadata itself is protected. In this case, the assets remain in the folder as grayed out referenced assets.

The following table summarizes these options.

Is Referenced	Is Explicitly Checked In	Grayed Out	What Gets Deleted
No	Yes	No	Asset
Yes	No	Yes	Nothing
Yes	Yes	No	"Is Explicitly Checked In" flag

Deleting Orphan Clips Created by Resync

Under some circumstances, clips might be missing their video or audio tracks. When the Resync process identifies a clip with a missing audio or video track, it creates a special master clip and stores it in the Orphan Clips folder. This master clip has the following characteristics:

- The clip is stored in the Orphan Clips folder, in a subfolder named "resync/*workspace_name*." Only administrators logged into Interplay Access can view this folder and its contents.

- The clip name begins with the prefix "_Orphan_Media_Do_Not_Use_" This indicates that the clips are not useful master clips.

- The clip has limited information, such as the clip name, media size, and workspace properties. It does not contain AAF information and cannot be checked out or used for editing or playout.

⚠ **These clips do not contain valid metadata. Their sole purpose is to represent media files that should be deleted. If a user attempts to use them in a Media Services or Transfer operation, the operation will fail.**

Examples: Using Search with Delete

You can use an Extended search to create a list of assets that match your criteria for deleting. This topic provides several examples.

Example 1

This first example uses the following criteria:

- Find clips without an active reservation. The Search syntax is:

  Reserved : by anyone : is expired

- Find clips that are not shared (only one instance, no links in other folders). The Search syntax is:

  Find clips : unshared

- Find clips that have no relatives. The Search syntax is:

  In use : Is not in use

The following illustration shows these criteria in the Extended search tab.

After you run this search, you can delete the results from the Search Results list.

Example 2

You can associate the criteria used in Example 1 with specific folders to include or exclude specific locations in the search. This example adds the following criteria:

•   Find clips that are located in a folder whose name contains the word "archived." The Search syntax is:

    Path : contains : archived

•   Or find clips that are located in the folder named "To be deleted." The Search syntax is:

    Path : is : To be deleted

You need to create two different groups in the Extended tab: one that combines the criteria in Example 1 with the first path and one that combines the criteria in Example 1 with the second path. These groups are separated by OR, as in the following illustration.

The results of this search are clips that are stored *either* in one of the Archived folders *or* in the "To be deleted" folder. You see the contents of both folders in the Search Results list.

Example 3

This example is similar to Example 2. However, instead of searching for clips stored *either* in one of the Archived folder *or* in the "To be deleted" folder, these criteria search for clips stored *both* in an Archived folder *and* in the "To be deleted" folder. The following illustration shows these criteria in the Extended tab.

Example 4

Another search might include the following criteria:

*   Creation date : Not within : Last week

*   Path : contains : archived

*   Path : is : To be deleted

*   In use: Is not in use

*   OR

*   Creation Date: Not within : last 72 hours

*   Path : is : Aired stories

*   Path : is : Incoming feed from Washington

The first group of criteria searches for all clips older than a week located in the Archived and "To be deleted" folders that have no relatives. The second group searches for clips older than 72 hours located in the "Aired stories" folder and in the "Incoming feed from Washington" folder. The results are a combination of these searches.

Safely Deleting Media When Working with Consolidated Subclips

You can use the Avid editing Consolidate feature to create a short clip from a longer one. For example, if there is a one-hour clip and you only want to use 30 seconds of that clip, you can create a subclip for the material you want and consolidate that subclip to create a new clip and new media. Then, when you no longer need the original one-hour clip, you can delete the original clip and media and free up storage space. However, in an Interplay environment, you need to select an option to delete only the media that was created when the original clip was created. Otherwise you might also delete the media created with the consolidated subclip.

The following topics describe how to manage deletion of original clips and media and consolidated clips and media:

Original Clips, Consolidated Subclips, and Dynamic Relink

The Interplay Engine recognizes a special association between a clip and the media created with the clip. This original association is sometimes referred to as an *affinity association*, and the media created with the clip is referred to as *affinity media*. This association is important to be aware of when you are working with multiple resolutions (MultiRez). It can also apply to consolidated clips.

The following illustration shows two clips that share a source ID, a timecode span, and the same resolution. Clip 1.new was created as a subclip of Clip 1, and was then consolidated to create a new master clip with new media. The solid lines indicate the original (affinity) associations and the dashed lines indicate the additional associations, which were created through the Dynamic Relink feature.
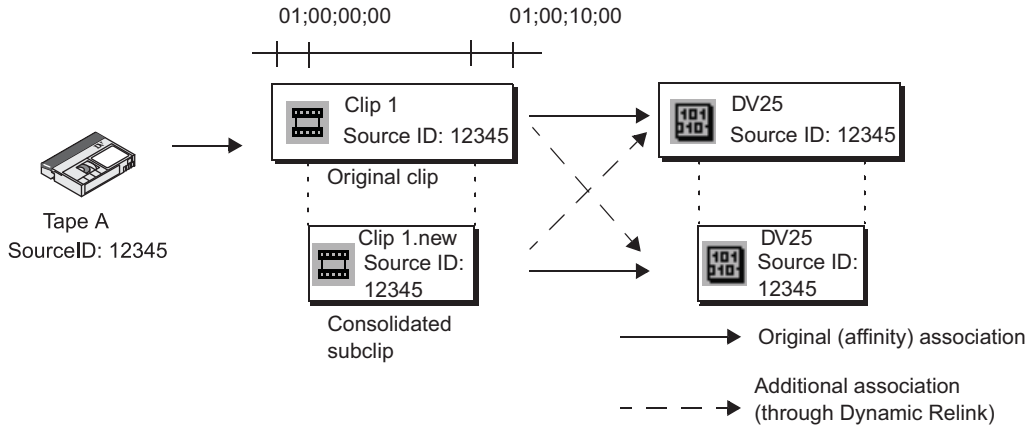
Dynamic Relink can create associations from a clip to any media created from the same source and sharing the clip's timecode. These associations are created according to the Dynamic Relink method that is selected and which media is available at the time of the relink.

A problem can arise if you select either the original clip or the consolidated subclip for deletion in Access. In the Delete dialog box, two sets of media might be selected and displayed: the media created with the original clip and the media created when the subclip was consolidated. An option in the Delete dialog box lets you delete only the media created with the selected clip.

One way to check if a clip has multiple associations is through the File Locations tab of Interplay Access. The following illustration shows that the Interplay database includes two video files associated with Clip 1.

You can also see if there are associations in the Avid Timeline. If a sequence includes the original clip, and Clip Names are enabled, you can see where Dynamic Relink substitutes the consolidated subclip.
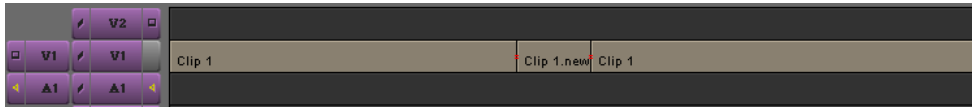
If you are not sure which media files are displayed in the Delete check box, the safer approach is to keep the default setting "Delete only the media that was created with the selected clip or clips."

Deleting Only Media Created with a Clip

If you created a consolidated subclip from an original clip, the Interplay Engine recognizes associations between

- The original clip and both sets of media
- The consolidated subclip and both sets of media

See "Original Clips, Consolidated Subclips, and Dynamic Relink" on page 265 for more information. If you select either the original clip or the consolidated subclip for deletion in Access, both sets of media might be listed in the Delete dialog box.

If you want to delete the original clip and its directly associated media, select the option labeled "Delete only the media that was created with the selected clip or clips" (the default setting). If you select this option, dynamically associated media (in this case, the media from the consolidated subclip) is preserved.

The option also applies if you select the consolidated subclip. In this case, media for the consolidated subclip is deleted and media for the original clip is preserved.

The following procedure includes an example in which you want to delete a master clip and its directly associated media files. The original clip (Clip 1) had one video and two audio tracks, as does a shorter clip (Clip 1.new) consolidated from the original clip, for a total of six media files. The following illustration shows the associations for the original clip.
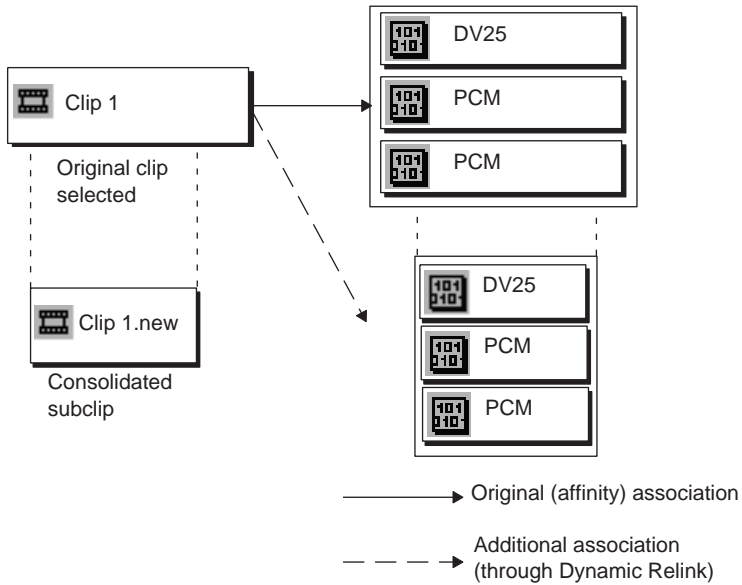
Keep in mind that if you select the consolidated subclip, it will also display six media files in the Delete dialog box. But in this case, the directly associated media is the media created when you created the consolidated subclip.
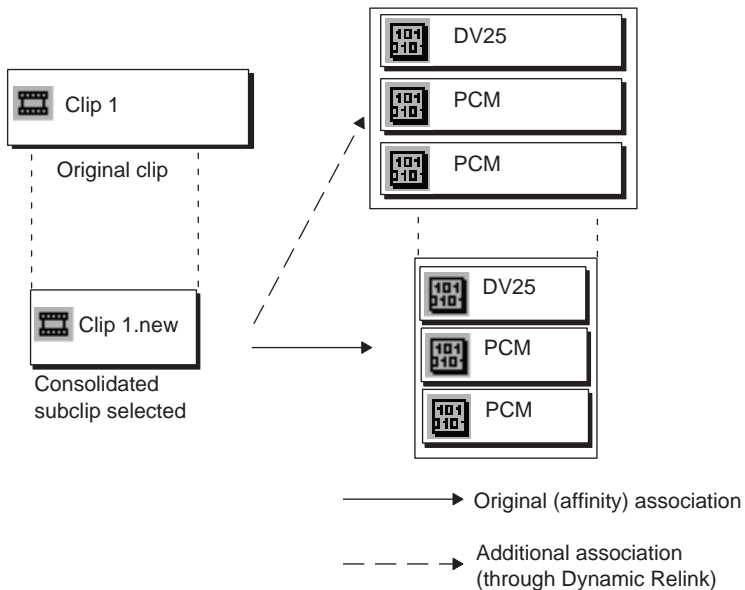
The option to delete directly associated media exists only in Interplay Access.

If you are not sure which media files are displayed in the Delete check box, the safer approach is to keep the default setting "Delete only the media that was created with the selected clip or clips."

To delete only media directly associated with a clip:

1. Select the clip that you want to delete.

2. Right-click and select Delete.

   The Delete dialog box opens.
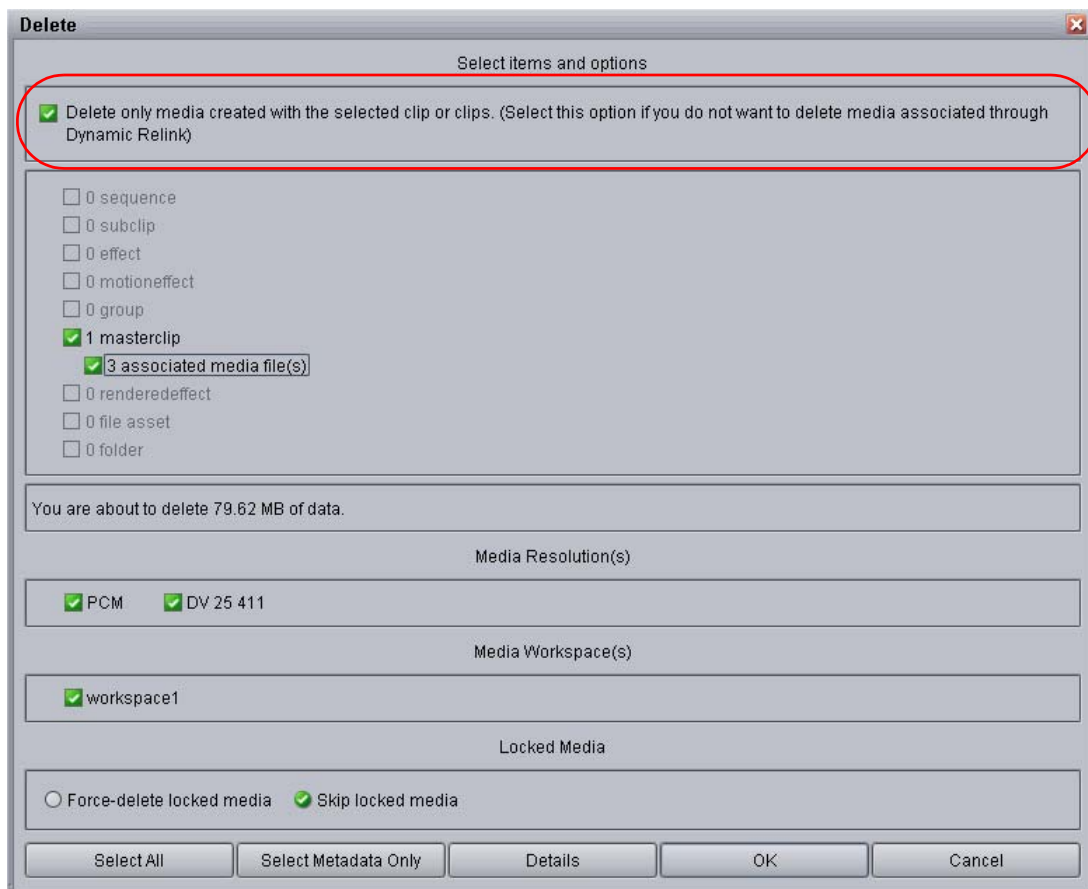
In this example, the option "Delete only media created with the selected clip or clips" is selected, and the dialog box shows that the clip you selected has three media files that resulted from the original media creation.

The following illustration shows the result if you deselect the option "Delete only media created with the selected clip or clips." The dialog box shows that six associated media files will be deleted:

- Three that are directly associated with the clip and result from the original media creation

- Three that are dynamically linked to the clip and result from consolidation of the subclip
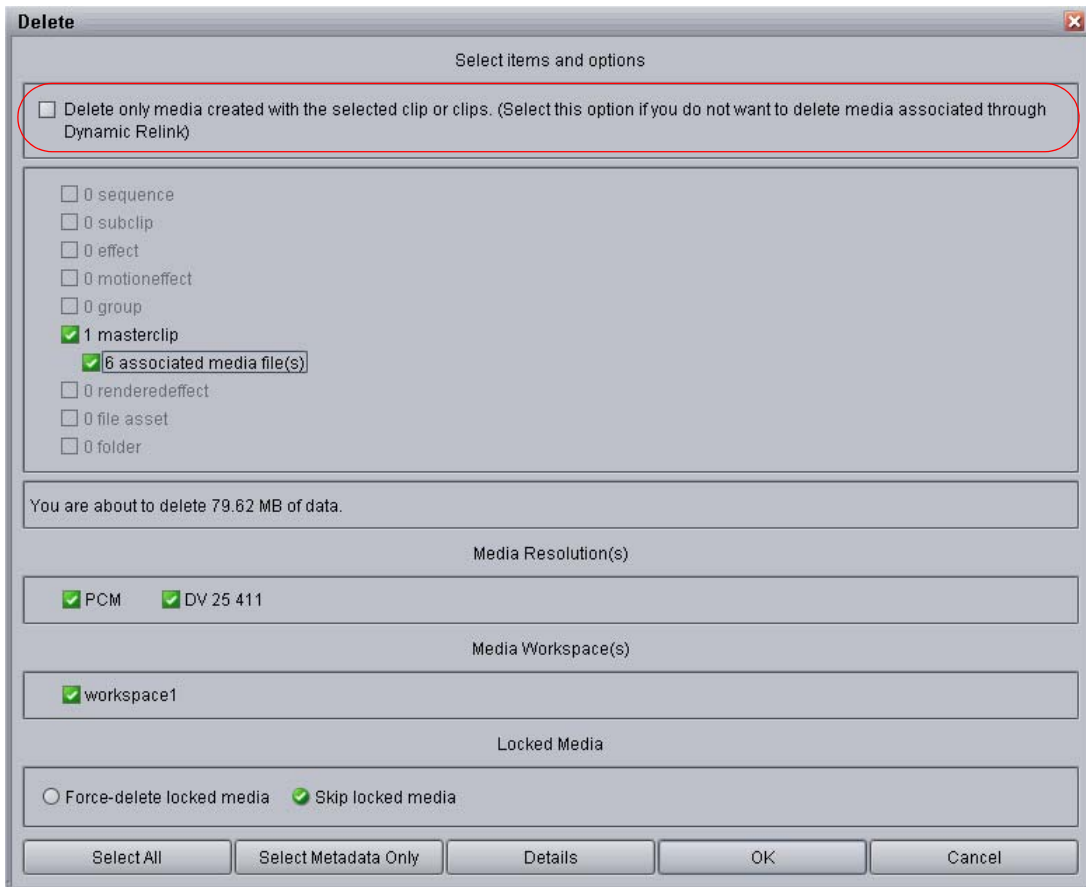
Only one video and one audio resolution is displayed, because both sets of media use the same resolutions.

3. In the Delete dialog box, select the master clip, its associated media files, the media resolutions, and the option "Delete only media created with the clip or clips."

4. Click OK.

The selected clip and its directly associated media are deleted. The dynamically linked media is preserved.

⊟ *The number of media files and the amount of data that will be deleted are affected only by the option "Delete only media created with the selected clip or clips." This information is not affected by your selections in the Media Resolutions or Media Workspace sections of the dialog box.*

Limitation: Media Files Displayed as Online but Not Available for Deletion

If you are working with consolidated subclips or consolidated sequences, you might have a situation in which Access shows that the media files are online, but you cannot delete the media because it is not displayed in the Delete dialog box.

⊟ *Some workflows might regularly show media as online, while media files are shown as offline in Interplay Access. This situation is a problem only if you want to delete the media files or view them in Interplay Access for some reason.*

This situation can occur in the following way:

1. Ingest Clip1, composed of media files V1, A1, A2.

2. Create a subclip from Clip 1, and then consolidate the subclip. This results in a new subclip and new master clip (Clip1.new) with media files V2, A3, and A4. (See "Original Clips, Consolidated Subclips, and Dynamic Relink" on page 265.)

   Consolidating a sequence also results in new master clips.

3. Delete the media files for the consolidated clip (V2, A3, and A4) but do not delete the clip itself. Media files V2, A3, and A4 are offline.

   The original clip and media files (Clip1, V1, A1, A2) are still online. Because of Dynamic Relink, Clip1.new is associated with these original media files. The following illustration shows media files V2, A3, and A4 as offline.

Original (affinity) association

Additional association
(through Dynamic Relink)
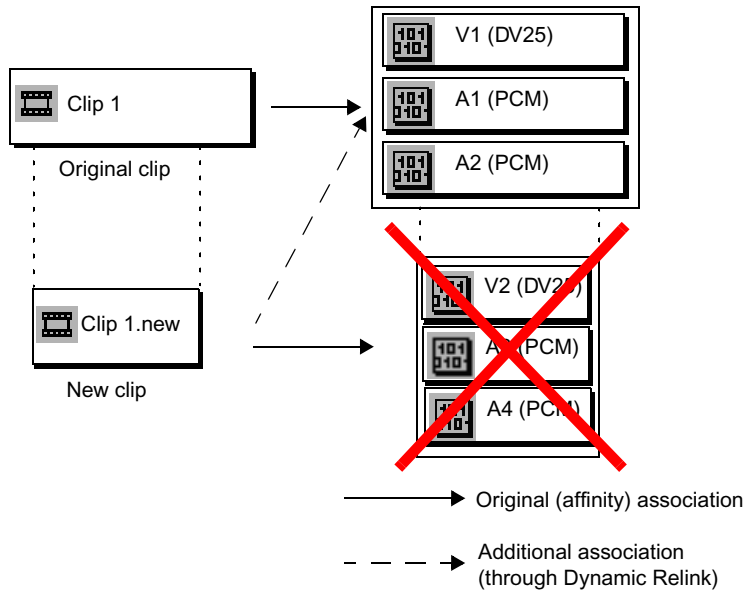
4. Update the status from Media Indexer. The status of Clip1.new is displayed as online (green dot), even though the original media files were deleted, because Media Indexer recognizes the association of the consolidated subclip with the original media files.

5. Select Clip1.new, right-click, and select Delete.

   The Delete dialog box does not display any media files that can be deleted. No media files are displayed as online in the File Location tab of the Object Inspector.

To display and delete the media files:

1. In the Avid editing system, use Dynamic Relink to link the consolidated subclip (Clip1.new) with the original media files. For example, for the option "If no match is found" select "Use closest media."

2. Check in Clip1.new to the Interplay database.

3. In Access, select Clip1.new, right-click, and select Delete.

   The Delete dialog box shows the media files as available for deletion.

4. Deselect the option "Delete only media created with the selected clip or clips," select the media files for deletion, and click OK.

Additional Information

The Delete functionality in Interplay Access can delete only media files that are listed in the File Locations tab of the Object Inspector. The File Locations tab shows only files that were checked in through a checkin operation. This checkin can be performed from any Interplay component (such as an Avid editing system, DMS service, or Interplay Transfer).

In a workflow that includes Dynamic Relink and consolidated subclips, Media Indexer keeps track of a clip and its associated media files. Interplay Access, however, does not automatically associate a consolidated subclip with the original media files. To create the association, you need to check in the consolidated subclip when it is linked to the original media files.

Deleting Offline File Locations for Avid Assets

You might want to delete unneeded offline file locations for Avid assets. These offline file locations could be created if you use archiving and partial restore in a multi-res workflow.

You can delete the unneeded offline file locations in the File Locations tab of the Object Inspector.This action deletes only metadata for a selected Avid asset. It does not delete media.

This action deletes only metadata for a selected Avid asset. It does not delete media.

⚠️ **Deleting an offline file location through this method is immediate and irreversible. If you deleted file locations by mistake (for example, media files for the asset were only temporarily offline), you can restore the asset by checking it in again.**

To delete offline file locations for Avid assets:

1. In the Assets pane, select an Avid asset.
2. If the Object Inspector is not displayed, select View > Show Object Inspector Pane.
3. Click the File Locations tab.
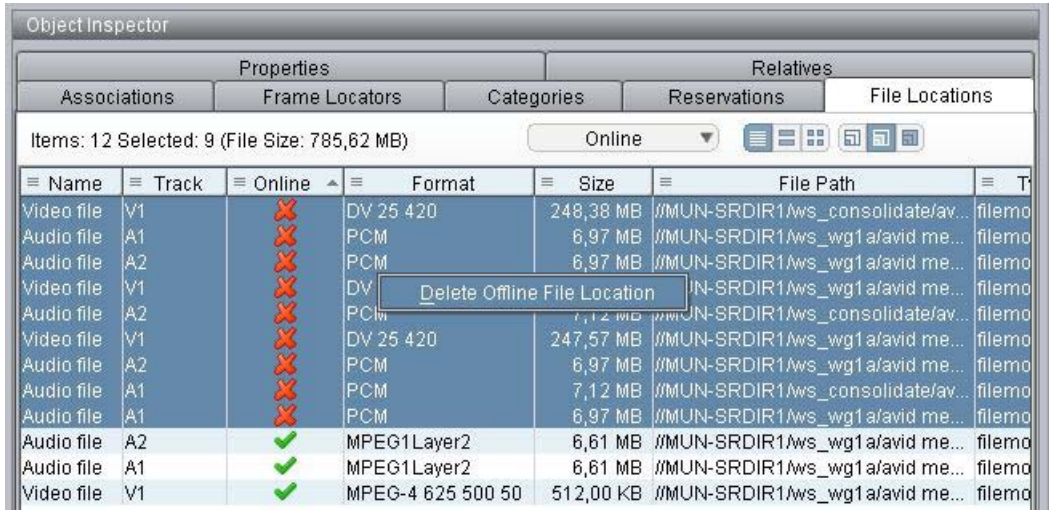
4. Select one or more file locations that are displayed as offline (a red X in the Online column), right-click, and select Delete Offline File Location.

   This option is available only from the context menu.

Deleting File Assets

When you delete a file asset, you have the choice of deleting the local copy, the server copy, or both.

See the tables in "Access Control and Delete Matrices" on page 278 for a summary of deletion rights on file assets. Your local version of a file asset can always be deleted regardless of assigned user rights.

📄 *Delete operations are available only if you have selected Preferences > Full Menus.*

To delete the local copy of a file asset:

1. Select one or more file assets.

2. Do one of the following:

   ▸ Press (Windows) Ctrl+L or (Macintosh) Shift+Command+L.

   ▸ Select Delete Local Copy from the context menu (if this is not shown, you do not have a local copy).

   ▸ Select Operations > Delete Local Copy (if this grayed out, you do not have a local copy).

The local copy is deleted.

To delete the Interplay Engine copy (server copy) of a file asset:

1. Select one or more file assets.

   You can select a folder of file assets. If the folder contains an Avid asset, additional options are displayed in the Delete dialog box. See "Deleting Avid Assets and Media" on page 252.

2. Do one of the following:

   ‣ Press the Delete key.

   ‣ Select Delete from the context menu.

   ‣ Select Operations > Delete.

   The Delete dialog box opens. The following illustration shows the result of selecting a folder that contains three file assets. (The size of the data to be deleted is listed only for Avid assets).

3. Select the items that you want to delete.

   You can select a folder for deletion or keep it for further use.

4. (Option) Click Details to determine if any assets are reserved.

   The Clips Reserved dialog box opens. Any assets with reservations are listed, along with information about the assets. If you have the proper privileges, you can override the reservations. Otherwise, click Cancel.

5. When you are ready to delete the files, click OK in the Delete dialog box.

   The Delete in Progress dialog box displays the status of the deletion.
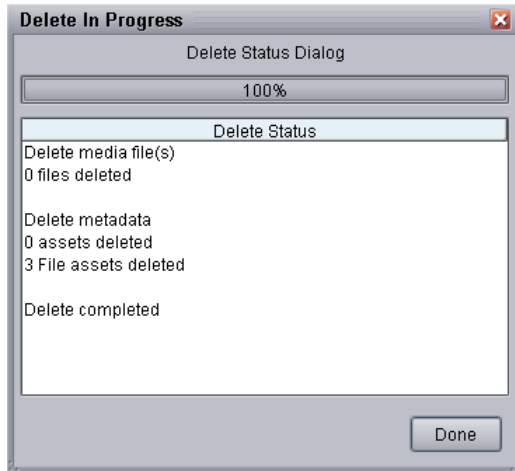
6. When the delete operation is completed, click Done.

   The asset is moved to the Deleted Items folder. From here, you can restore it or it can be permanently deleted by an administrator. See .

Using the Deleted Items Folder

The Deleted Items folder serves as a recycle bin for file assets, so a user can restore deleted items from this folder. Only an administrator can permanently delete (destroy) files from the Deleted Items folder. The folder is created the first time you delete non-Avid assets from the Interplay database.

Users without administrator rights see only the items that they deleted. An administrator sees all items deleted by all users.

Special icons are used in the Deleted Items folder and the My Deleted Items in Database dialog box.

Icon	Meaning
	Deleted file (pending destruction
	Deleted folder (pending destruction)

To view your deleted items, do one of the following:

▶   (All users) Select View > Show My Deleted Items.

The My Deleted Items in Database dialog box opens, showing all the items deleted by the user who is logged in.
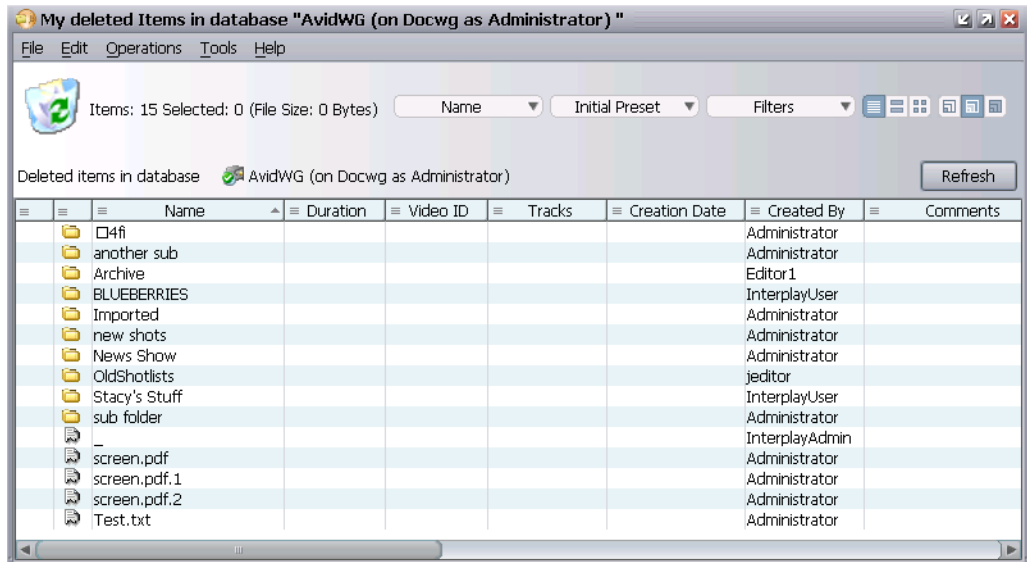
▶   (Non-administrators) Click the Deleted Items folder in the tree view.

The Deleted Items folder shows items deleted by the user who is logged in. The results are organized by the date they were deleted.
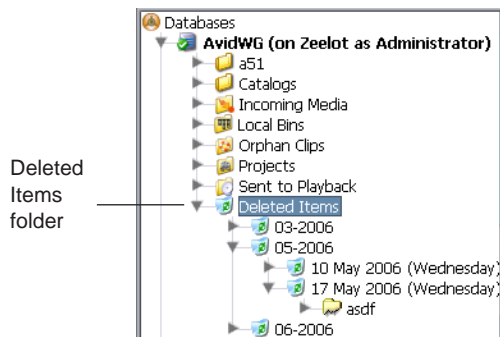
To view all deleted items (administrators only):

▶ Click the Deleted Items folder in the tree view.

Administrators see the deleted items for all users. The results are organized by the date they were deleted.

To restore a deleted item, do one of the following:

▶ Expand the tree structure of Deleted Items until the item is displayed. Then select the item and select Undelete from the context menu.

▶ If the item was deleted by you, Select View > Show My Deleted Items. Then select the item and select Undelete from the context menu.

The deleted file is restored to its previous location.

To empty the Deleted Items folder and destroy all items (administrators only):

1. Click the Deleted Items folder in the tree.

2. Select Empty Deleted Items Folder from the context menu.

The Empty Deleted Items dialog box is displayed to confirm the deletion.

3. Select Yes to confirm the permanent removal of the items.

4. (Option) Select Apply to all items.

5. Click OK.

The next time you log in to Interplay Access, the Deleted Items folder will be gone.

To destroy an individual item (administrators only):

▶ In the Deleted Items folder or in the My Deleted Items dialog box, select the item and choose Destroy from the context menu.

Access Control and Delete Matrices

Whether or not you can delete a file in Interplay depends on the following:

• What type of assets you have access to (Avid assets versus File assets)

• What user rights or access control you have

• Whether you are the owner of the file

• Whether there is a reservation on the file and whether you are the owner of the reservation

• Whether the folder and its contents are frozen

📰 *A frozen folder or frozen folder contents are always protected from deletion, even by the administrator, until the security setting is changed. After the item is unfrozen, the following tables apply.*

The following tables show the actions that users with different roles can perform on assets.

Access Control for Assets without Reservations

User Roles	Read	Copy/link	Move	Modify Metadata	Delete asset and media
Read only	Yes	Yes	No	No	No
RW	Yes	Yes	No	Yes	No
RWD	Yes	Yes	Yes[ab]	Yes	Yes[a]
Owner	Yes	Yes	Yes[ab]	Yes	Yes[a]
Administrator	Yes	Yes	Yes[ab]	Yes	Yes[a]

a. If role on parent is RWD, Owner or Administrator.
b. If role on target is RW, RWD, Owner or Administrator.

Access Control for Assets with Reservations Set by User

User Roles	Read	Copy/link	Move	Modify Metadata	Delete asset and media
Read only	Yes	Yes	No	No	No
RW	Yes	Yes	No	Yes	No
RWD	Yes	Yes	Yes[ab]	Yes	Yes[ac]
Owner	Yes	Yes	Yes[ab]	Yes	Yes[ac]
Administrator	Yes	Yes	Yes[ab]	Yes	Yes[ac]

a. If role on parent is RWD, Owner or Administrator.
b. If role on target is RW, RWD, Owner or Administrator.
c. As the owner of the media, you can delete the asset and media if you click Yes on the Override Reservation button.

Access Control for Assets with Reservations Set by Different User

User Roles	Read	Copy/link	Move	Modify Metadata	Delete asset and media
Read only	Yes	Yes	No	No	No
RW	Yes	Yes	No	Yes	No
RWD	Yes	Yes	No	Yes	No
Owner	Yes	Yes	No	Yes	No
Administrator	Yes	Yes	Yes[a][b]	Yes	Yes[a][c]

a. If role on parent is RWD, Owner or Administrator.
b. If role on target is RW, RWD, Owner or Administrator.
c. As the owner of the media, you can delete the asset and media if you click Yes on the Override Reservation button.

10 Communicating Using the Messenger

With the Messenger mail browser in Interplay Access, you can send messages to other users listed on your MediaCentral Configuration Server, and receive messages from those users as well.

The following topics describe how to use the Messenger:

- Opening the Message Browser and Reading Messages
- Writing New Messages
- Deleting Messages
- Replying to a Message
- Forwarding a Message

Opening the Message Browser and Reading Messages

To open the Message Browser and read messages:

1. Select a database in the tree view.

2. Do one of the following:

   ▶ Double-click the Show Messages icon in the upper right corner of Interplay Access.

Show Messages icon

   ▶ Select View > Show Messages.

   ▶ Press (Windows) Ctrl+B or (Macintosh) Shift+Command+B.

   The Message Browser opens.
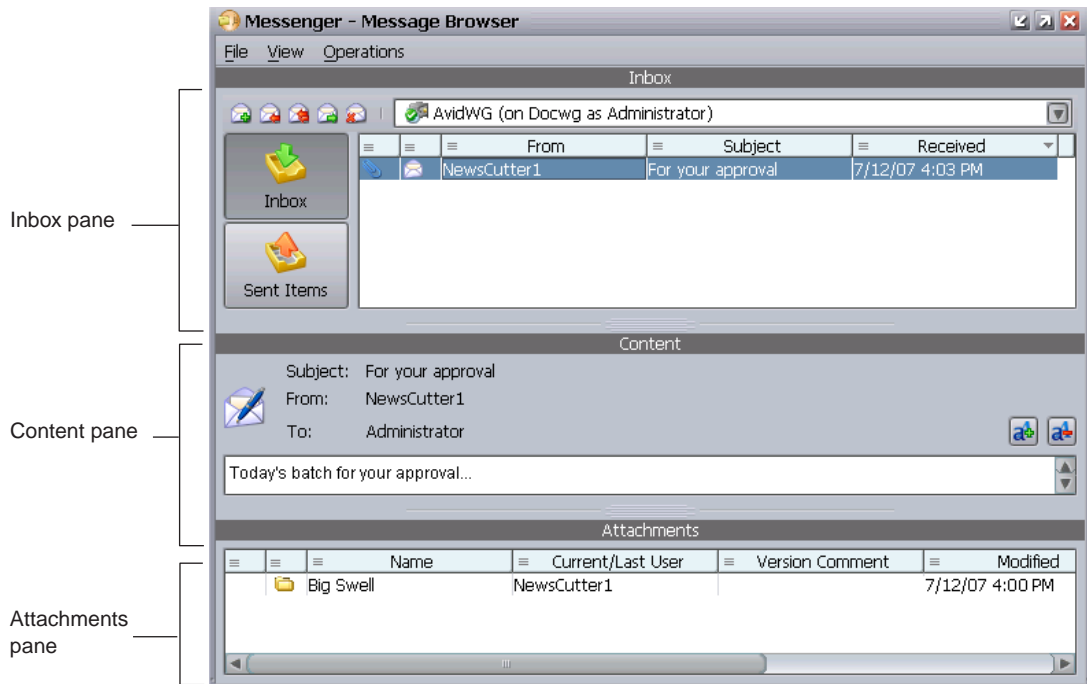
By default, the Inbox is selected and displays messages you have received for the selected database.

3. Select a message.

The contents are displayed in Content pane and any attached links are displayed in the Attachments pane.

You can toggle between Text view, Storyboard view, and Frame view in the Attachments pane by pressing F7. You can also sort and customize your view in the same way that you customize the Content tab display. For more information, see "Using the Assets Pane" on page 100.

4. If the message includes an attachment, double-click the attachment to view it or select another action from the context menu.

Writing New Messages

You can open the Message Browser and write a new message, or you can start by attaching a link and then writing the message.

To write a new message:

1. Open the Message Browser.

2. Do one of the following:

   ▸ Select Operations > New Message.

   ▸ Press (Windows) Ctrl+N or (Macintosh) Shift+Command+N.

   ▸ Click the New Message button.

New Message button
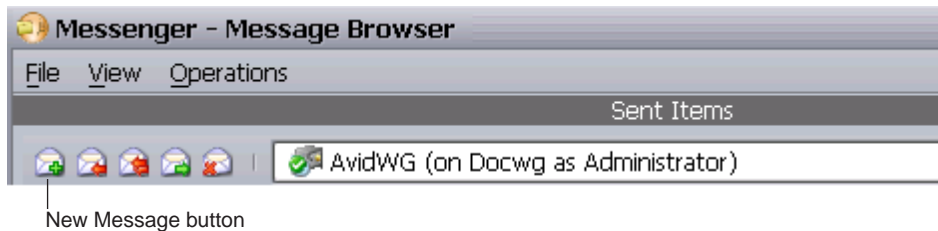
3. Click the To button to open a dialog box showing all the users and user groups listed in your Central Configuration Server. Select a user or user group and click OK.

4. Type a subject in the Subject text box and then type the text below.
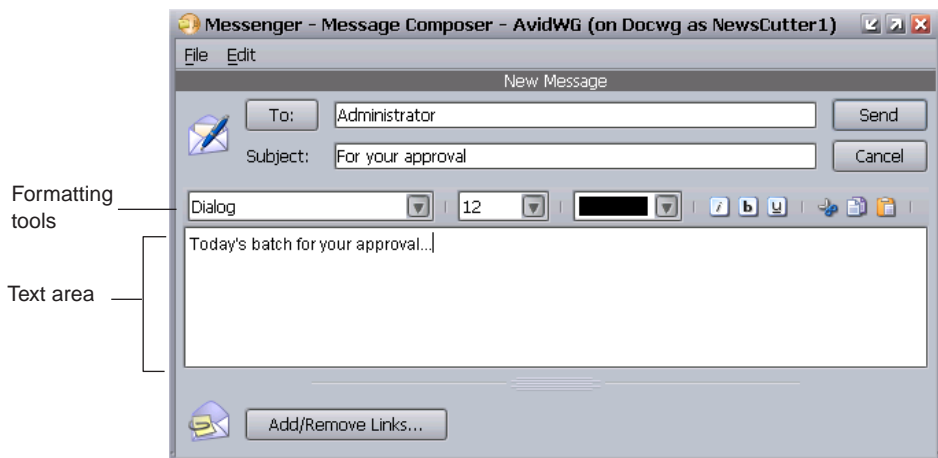
5. (Option) Format the text of the message using the formatting tools. You can also cut, copy, and paste text.

6. (Option) Include a link to a database item, shortcut, or saved search by doing one of the following

   ▸ Click the item and drag it to the text area.

   ▸ Click Add/Remove Links, which opens the Attach Links to Message dialog box.
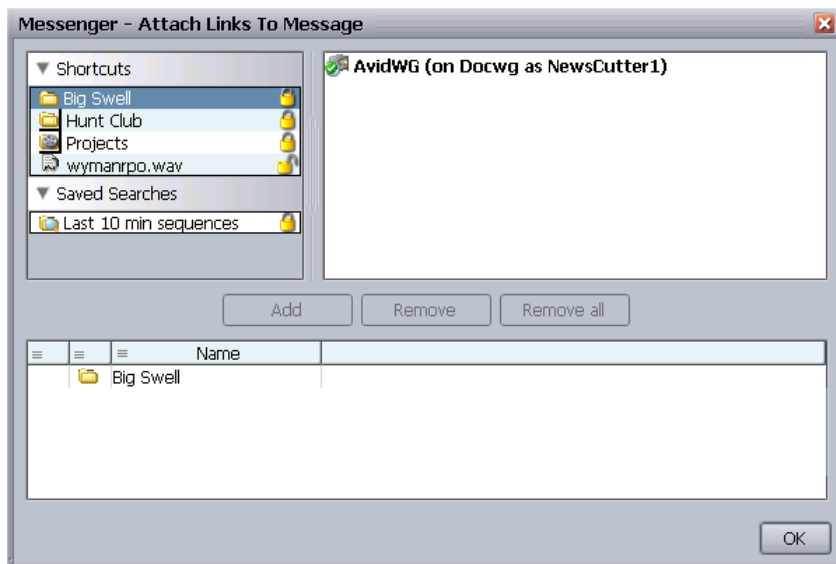
   Select the link to the database item (file or folder), shortcut, or saved search that you want to attach, click Add, and click OK.

7. (Option) To remove attached items, selecting one or more items in the Attachments pane in the Message Composer and click Remove or Remove all.

8. When you have finished editing your message, click Send.

   If the recipient's Interplay Access is open, the Show Messages icon in the upper right corner of Interplay Access blinks red and a new mail notification message slides in and out in the lower-right of the screen.

9. (Option) To view messages you sent, click Sent Items.
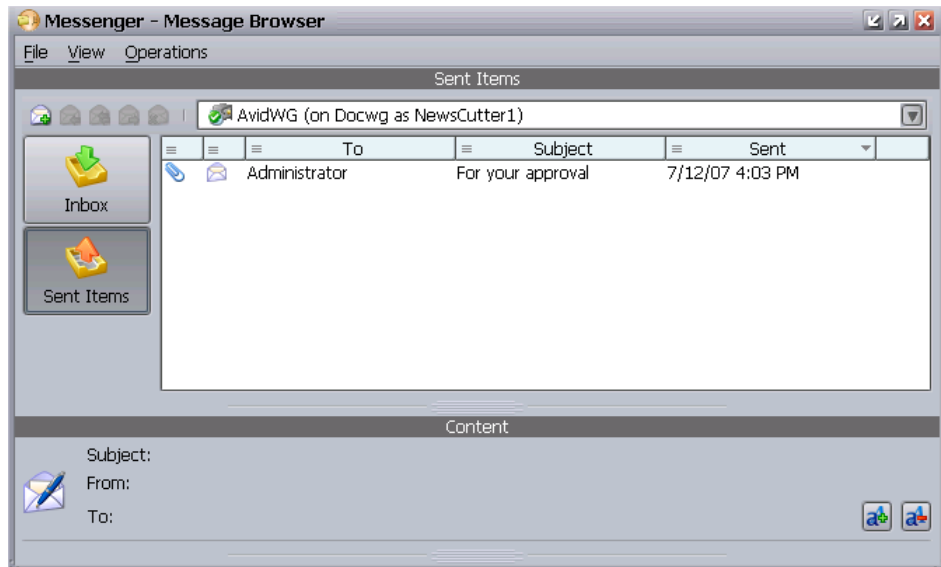
To attach a link and create a new message:

1. Click the item you want to attach.

2. Do one of the following:

   ▶ Right-click and select Messenger > Send Link to.

   ▶ Press (Windows) Ctrl+S or (Macintosh) Shift+Command+S.

   A New message window opens.

3. Complete the message and click Send.

Deleting Messages

To delete a message:

1. Open the Message Browser.

2. Click the Inbox icon or the Sent items icon.

3. Select one or more messages that you want to delete in the Inbox or Sent Items pane.

4. Do one of the following:

   ▶ Select Delete Selected Messages from the context menu.

   ▶ Select Operations > Delete Selected Messages.

   ▶ Click the Delete Selected Messages button.

Delete Selected Messages button

Replying to a Message

To write a reply to one or more users:

1. Open the Message Browser.

2. Click the Inbox icon or the Sent items icon.

3. Select the message you want to reply to in the Inbox or Sent Items pane.

4. Do one of the following:

   ▶ Select Reply or Reply All from the context menu.

   ▶ Click the Reply or Reply All button.

Reply and Reply All buttons
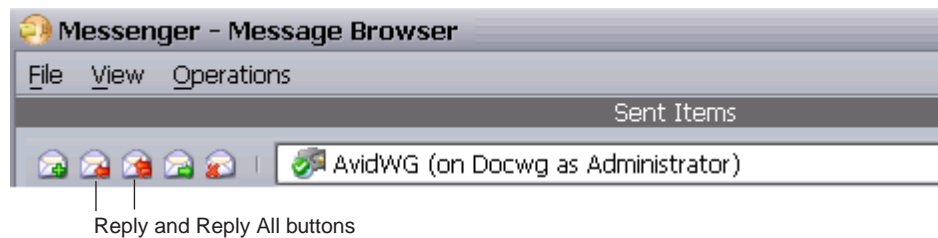
The Message Composer opens.

5. Type your reply directly under the incoming text.

6. (Option) You can also remove or attach links as described in "Writing New Messages" on page 283.

7. Click Send.

If the recipient's Interplay Access is open, the Show Messages icon in the upper right corner of Interplay Access changes and blinks red and a new mail notification appears. The message also appears in the Sent Items pane.

Forwarding a Message

To forward a message:

1. Open the Message Browser.

2. Click the Inbox icon or the Sent items icon.

3. Select the message you want to forward in the Inbox or Sent Items pane.

4. Do one of the following:

   ▶   Select Operations > Forward.

   ▶   Select Forward from the context menu.

   ▶   Click the Forward button in the Mailbox window.

Forward button
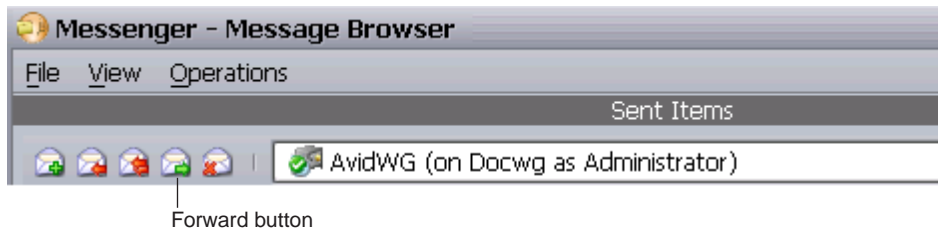
5. (Option) You can remove or attach links as described in "Writing New Messages" on page 283.

6. When you have finished editing your message, click Send.

   If the recipient's Interplay Access is open, the Show Messages icon in the upper right corner of Interplay Access changes and blinks red and a new mail notification appears. The message also appears in the Sent Items pane.

11 Version History and Archiving

The Interplay Engine keeps a history of versions of file assets and sequences in the database. These versions can be accessed easily while they are part of an online database. Versions of assets that do not need to be at-hand can be archived on an Interplay Archive Engine.

The following topics describe how to use Interplay version control and archiving:

- Using Version History Features with Sequences
- Viewing the Version History
- Retrieving Older Versions Using Get Version
- Undoing Checked In Changes Through Rollback
- Identifying Milestones and Significant Versions by Setting Labels
- Archiving from Interplay | Access

Beginning with Interplay Access v3.0, folders are no longer version controlled.

Using Version History Features with Sequences

All file assets are versioned and have a logged history. Sequences created by Avid editing applications are also versioned with a logged history. Other Avid assets are not versioned.

Most of the history options apply to sequences, with the following exceptions:

- There is no differencing (comparison) tool for sequences.
- To add a label to a sequence, use the Version History dialog box. This is the only way to add a label to a sequence for this release.
- When you add a label to a sequence, the system also sets the label on copies of the sequence. This does not happen when you apply a label to a file asset.

Viewing the Version History

The Version History dialog box lists all versions of a file asset or sequence with additional information like user name, action, date of the action, and type of action, such as import or check out.

To view the history of an item:

1. Select the item.

2. Do one of the following:

   ▶ Select Operations > History.

   ▶ Press (Windows) Ctrl+H or (Macintosh) Shift+Command+H.

   ▶ Select Version Control > History from the context menu.

   The Version History dialog box opens.
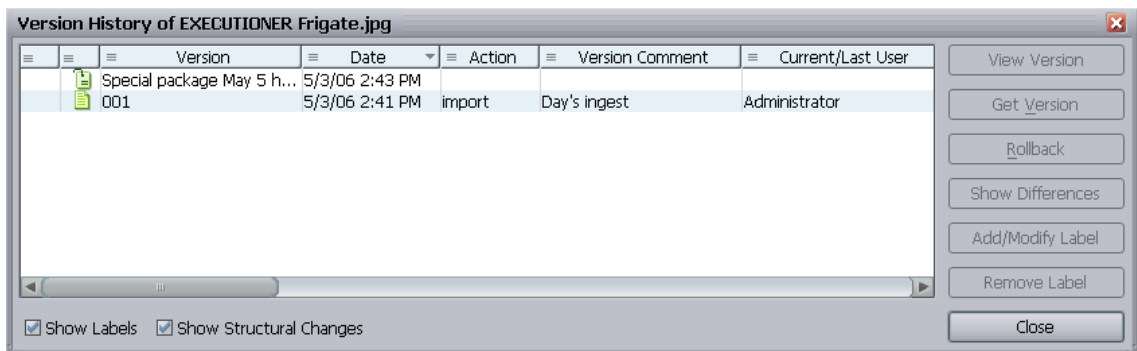
3. (Option) To view labels, select Show Labels.

4. (Option) To view structural changes, select Show Structural Changes.

History and Label Icons

The Version History dialog box contains icons that indicate file versions, structural changes, and labels.

History and Label Icons

For File Assets and Sequences

File Version: Appears when you import a file, create a new file, and each time you check in a file after a change. The versions are sequentially numbered, starting with 001.

Labels: Shown only if the Show Labels option is checked. A green tag icon indicates that a label was set on a parent item and the label is inherited. A pink tag icon indicates that the label was set directly on the item.

For Files Assets Only

Move: This icon indicates that a file or folder was moved. Shown only if the Show Structural Changes option is checked.

Rename: This icon indicates that the file or folder was renamed. The comment shows both the old and the new name. Shown only if the Show Structural Changes option is checked.

Delete: This icon shows the time when a file or folder was deleted. Note: the Delete icon appears only if the item was later undeleted.

Undelete: This icons shows the time when a file or folder was undeleted. Shown only if the Show Structural Changes option is checked.

Viewing a File Version

📄 *For this release, View Version works only for file assets.*

To view a file version:

1. Select an item.

2. Do one of the following:

    ▶ Select Operations > History.

    ▶ Press (Windows) Ctrl+H or (Macintosh) Shift+Command+H.

    ▶ Select Version Control > History from the context menu.

    The Version History dialog box opens.

3. Select the file version in the Version History dialog box.

4. Do one of the following:

    ▶ Select Version Control > View Version from the context menu.

    ▶ Click the View Version button.

    The associated application opens and displays the file.

Comparing Two Versions in the Version History

The Show Differences feature lets you view two versions of an asset.

📄 *Show Differences works only for graphics files unless you set an external differencing tool. For more information, see "Configuring Differencing" on page 292.*

To show the differences between two versions of a file:

1. Select the asset.

2. Do one of the following:

    ▶ Select Operations > History.

    ▶ Press (Windows) Ctrl+H or (Macintosh) Shift+Command+H.

    ▶ Select Version Control > History from the context menu.

    The Version History dialog box opens.

3. Do one of the following:

    ▶ Select a version you want to compare with the current version.

    ▶ Select two versions in the version list that you want to compare.

4. Click the Show Differences button.

The Image Differencing window opens so you can compare the two versions in detail.

Comparing the Current Database File and the Local File

You can view the differences between the version of a file on your local system and the version stored in the Interplay database. This allows you to see the changes you made to a file since you checked it out, or differences between your local version and the database version in the case of multiple check outs on the same file.

📄 *Show Differences works only for graphics files unless you set an external differencing tool. For more information, see "Configuring Differencing" on page 292.*

To show the differences between the database file and the local file:

1. Select the asset.

2. Do one of the following:

   ▶ Open the context menu and select Version Control > Show Differences.

   ▶ Press Ctrl+D.

   ▶ Select Operations > Show Differences.

   The Image Differencing window is displayed so you can compare the two versions in detail.

Configuring Differencing

For the Differencing feature, you have the choice between using the built-in Image Differencing and using External Differencing. With the built-in Image Differencing, the two versions of an image are shown next to each other in a window. With External Differencing, the two versions of an image are shown in an external application.

To use External Differencing:

1. Select (Windows) Preferences > Options or (Macintosh) Interplay Access > Preferences.

   The Options dialog opens.

2. Click the Asset Types tab and select the Asset Type for which you want to configure an external application (for example, image/jpeg).
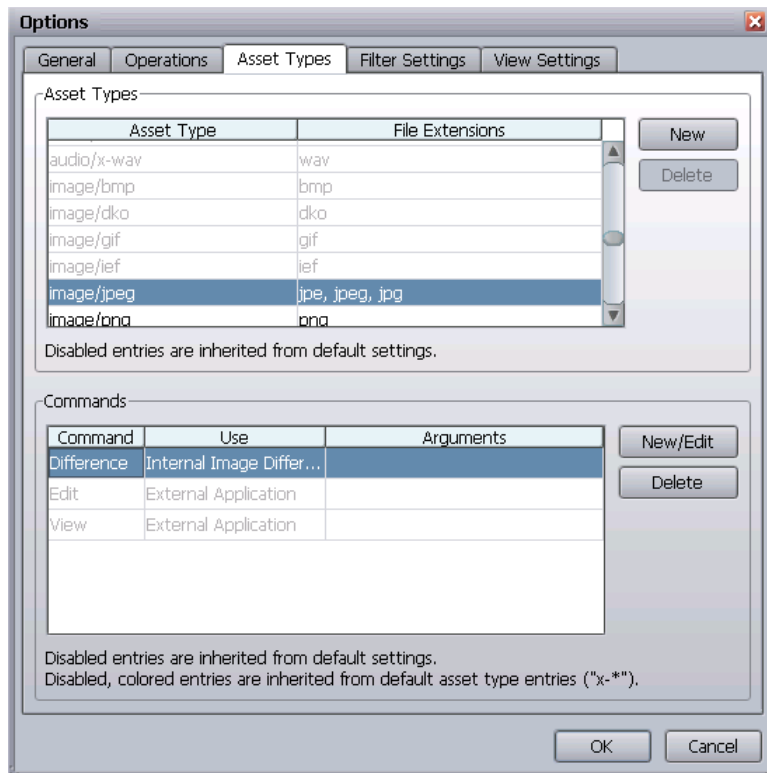
3. In the Commands section, select Difference and click New/Edit.

   The Edit Command dialog box opens.
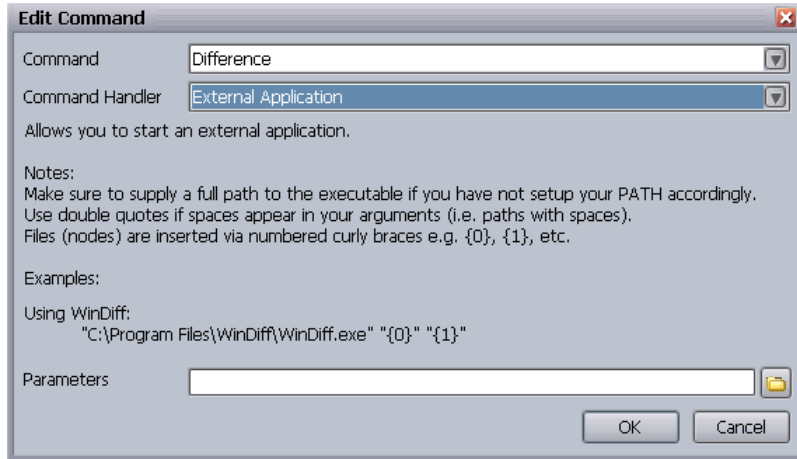
4. From the Command Handler list, select External Application.

5. Specify a path to the external application by typing it in the Parameters text box or clicking the File button and navigating to the application executable file.

6. Click OK.

7. In the Options dialog box, click OK.

   For more information about configuring asset types, see "Configuring Interplay | Access Options" on page 30.

Retrieving Older Versions Using Get Version

You can retrieve older versions of files and folders from the Interplay database and add them to your database using the Get Version function.

📄 *For this release, Get Version only works for file assets.*

Getting a Version of a File

To get an older version of a file:

1. Select the item.

2. Do one of the following:

   ▸ Select Operations > History.

   ▸ Press (Windows) Ctrl+H or (Macintosh) Shift+Command+H

   ▸ Select Version Control > History from the context menu.

The Version History dialog box opens.

3. Select the older file version you want to retrieve and do one of the following:

▶ Click the Get Version button in the Version History dialog box.

▶ Select Version Control > Get Version from the context menu.

The Get Version dialog box opens.
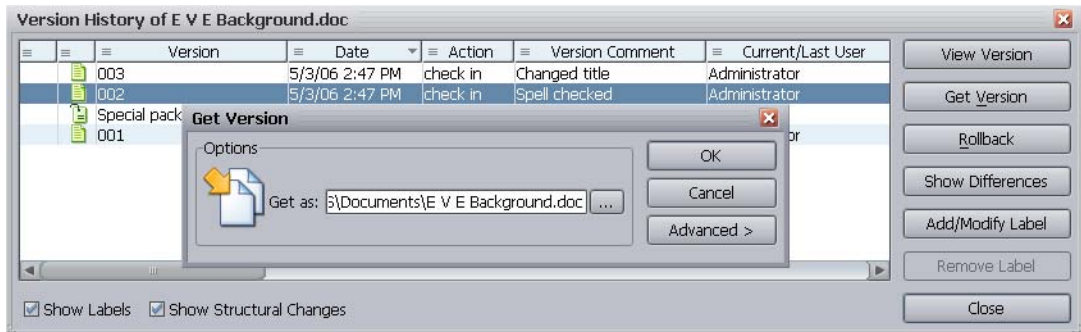
4. Do one of the following:

▶ Keep the original file name by leaving the name as is in the Get as box. This option replaces the current version of the file with the older one. The item then appears with the "server copy newer" icon because the local copy (a copy of an older version) is older than the newest version on the Interplay Engine. To work with the file again and make it the latest version, do a check out with the Advanced option "don't update local copy" checked, and then perform a check in.

▶ Type a new file name in the Get as box, or use the Browse (...) button, to copy the older version into another location in the workspace as a private or local-only item. You can then import it back into your database.

5. (Option) Click Advanced and select one of the following:

- Ask before overwriting: You should be asked before overwriting writable files.

- Overwrite writable files: Writable files should be replaced automatically.

- Never overwrite: Writable files should never be overwritten.
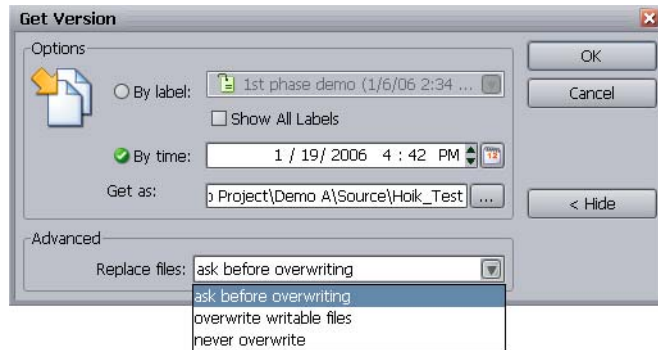
6. Click OK.

   The file or folder is copied to the location you chose and you can now work on it and import it back into your database, if necessary.

Undoing Checked In Changes Through Rollback

You can also retrieve an older version of a file and make it the current version through an action called *rollback*. This undoes the changes made since the point you roll back to and restores the original version. Rollback is an easy way to retrieve the old version from the database and make it the current file version you are working with.

📖 *Rollback is a not a "structural" rollback. That means, for example, if a file was renamed or deleted between the selected time or label and the current time, the old content is not retrieved. The same holds true for rollback on sequences, but additionally, the clips and other referenced assets are in their current state, and not the state at the time specified for the rollback.*

To roll back a file:

1. Select the item.

2. Do one of the following:

   ▸ Select Operations > History.

   ▸ Press (Windows) Ctrl+H or (Macintosh) Shift+Command+H.

   ▸ Select Version Control > History from the context menu.

   The Version History dialog box opens.

3. Select the file version to be rolled back to and do one of the following:

   ▸ Select Version Control > Rollback from the context menu.

   ▸ Click the Rollback button.

   The Rollback dialog box opens.

4. Type a comment.

   It is important to do this as it helps you track the changes.

5. (Option) To change the default settings, click the Advanced button.

   An extended dialog box appears with the option "Get local version after rollback." By default this option is selected. Deselect this option if you do not want to copy a version to your local workstation.

6. Click OK.

   The desired version becomes the current file. By default, this version is copied from the Interplay Engine to your local workstation.

Identifying Milestones and Significant Versions by Setting Labels

When you check items in, a regular comment usually is sufficient to note the work done on the files for later reference. However, when you reach important milestones in a project or want to denote file versions for a specific use, you might want to set a label on an entire database, folder, or file for easier tracking. Labels are displayed in the Version History dialog box if you select the Show Labels option.

📄 *Labels placed on individual files or folders rather than an entire database are sometimes referred to as pins in other software packages.*

Assigning a Label to an Item

A label defines the database state at a specific time, such as Beta, or Master. Labels can be set for assets, files, or folders, or globally for a complete database. You can use the Get or Rollback commands at a later date to return an item to that state.
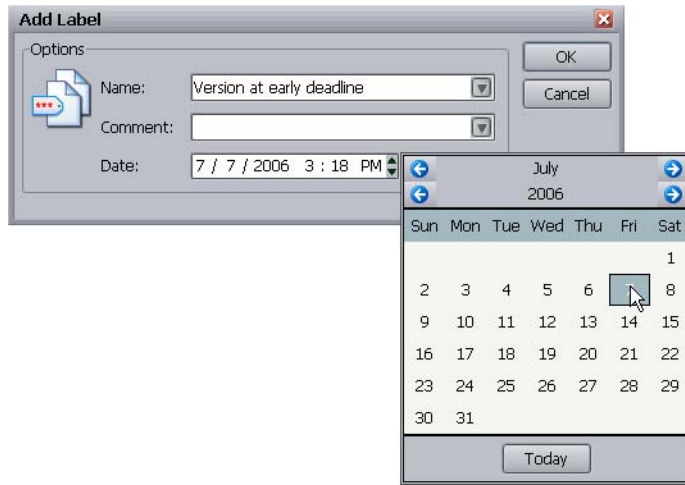
📄 *You must have write permissions to assign labels.*

To add a label:

1. Select the folder or file.

2. Do one of the following:

   ▸ Select Operations > Add Label.

   ▸ From the context menu select Version Control > Add Label.

   ▸ From the context menu select Version Control > History. Select a version and click Add/Modify Label.

   The Add Label dialog box opens.

3. Type a name for the label and a comment.

4. (Option) To set the date of the label other than the current date, click the calendar icon next to the date field. This opens a calendar dialog box, from which you can select another date for the label.

📄 *If you are just marking the files or folder for later reference or possible retrieval, you normally use the current date and time for the label. In special cases, however, you might want to alter the label time to affect how Interplay Get functions work on the labeled items. See "Getting the Latest Version of a File Asset" on page 208 and "Retrieving Older Versions Using Get Version" on page 294 for details.*

5. Click OK.

The label is assigned as shown in the Version History dialog box, and a label icon (pink tag) appears next to the item. If you set a label on a folder or the database root, all items below inherit the label from their parent asset (green tag).
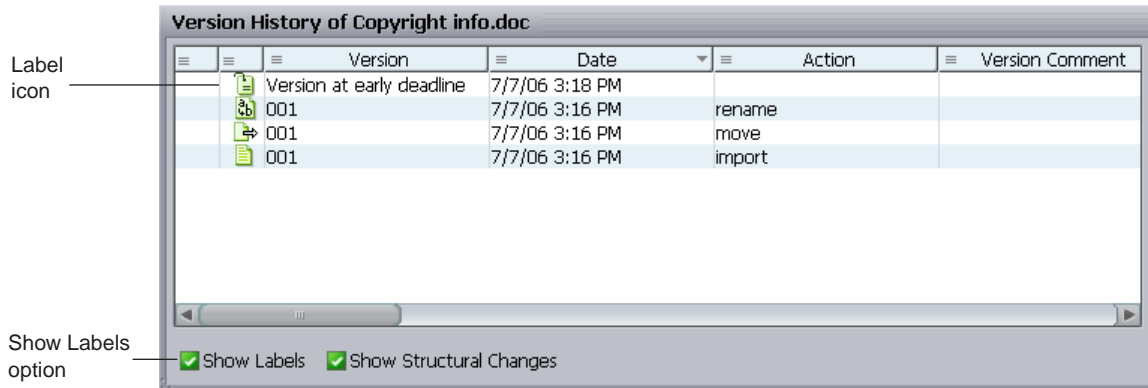
> *If the label icon and label are not showing, make sure that Show Labels is selected.*

Modifying or Removing a Label

You can change or delete a label by using the Add/Modify Label button, the Remove Label button, or context menu entries in the Version History dialog box. Before modifying the label time, see references to labels in "Getting the Latest Version of a File Asset" on page 208 and "Retrieving Older Versions Using Get Version" on page 294.

To modify a label:

1. Select a folder or file.

2. From the context menu, select Version Control > History.

   The Version History dialog box opens.

3. Select the label and click Add/Modify Label.

4. Change the label information and click OK.

To delete a label:

1. In the Version History dialog box, select the label.

2. Click Remove Label.

3. (Option) Select Remove Globally to remove the label from all assets.

4. Click OK.

Archiving from Interplay | Access

You can archive assets from Interplay Access by using the Interplay Archive service. For information about creating profiles and archiving from Interplay Access, see the *Interplay | Media Services Setup and User's Guide*. For information about the Interplay Archive Engine setup, configuration, and workflow, see *Interplay Best Practices*.

12 Screenshots and Printing

You can print a snapshot of your entire screen or just one area of Interplay Access. You can also export a screenshot or print area. The following topics describe printing and exporting from Interplay Access:

- Creating and Printing a Screenshot
- Creating and Printing a Print Area
- Exporting a Screenshot or Print Area

Creating and Printing a Screenshot

You can print a picture of the entire screen currently displayed on your desktop monitor, for example, a maximized Interplay Access window. You can also export the picture as a PDF file (see "Exporting a Screenshot or Print Area" on page 303).

To create and print a screenshot:

1. Select File > Screenshot.

   The Print Preview window opens and displays the entire screen of the monitor.
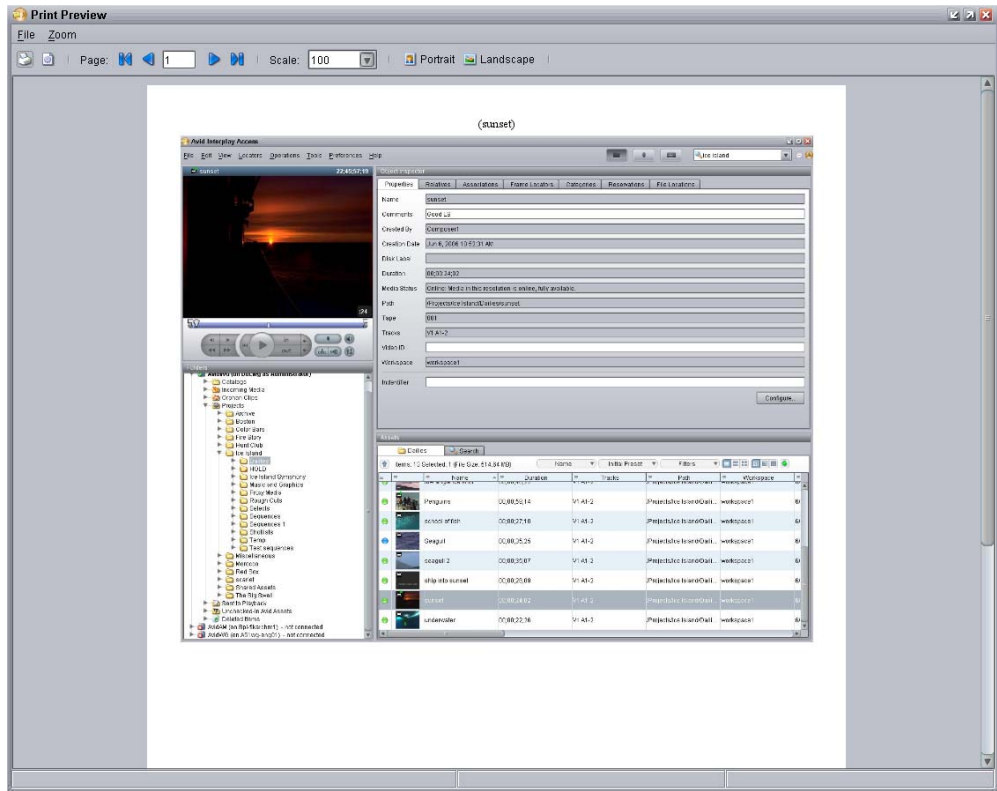
Before the window opens, you might see two messages, informing you that the screenshot cannot be saved as HTML or TXT.

2. (Option) Select File > Page Setup and select any desired options.

3. Select File > Print.

The Print dialog box is displayed.

4. Select any desired options and click OK.

For information about saving the screenshot, see "Exporting a Screenshot or Print Area" on page 303.

Creating and Printing a Print Area

You can use the Print command or the Print Preview command to print an area of the Interplay Access window.

To select and print an area:

1. Set up the page for printing:

   a. Select File > Page Setup.

   b. Click the Export tab and select Printer as the default export type.

   c. Select any other desired options.

   d. Click OK.

2. Select File > Print or File > Print Preview.

   A dialog box opens with instructions on how to select an area for printing.

3. (Option) To avoid seeing the instructions dialog in the future, select the "Don't show this dialog again" option.

4. Click OK.

5. Hold the mouse over the area you want to print.

   If the area is supported for printing, it is highlighted in orange.

6. Click the selected area.

   If you selected Print, the Print dialog box opens.

   If you selected Print Preview, the Print Preview window opens. Select any desired options and click the Print button. The Print dialog box opens.

7. Select any desired options and click OK.

   Press ESC to cancel printing.

Exporting a Screenshot or Print Area

You can export a screenshot or print area as a file. Interplay Access lets you select the PDF, HTML, or TXT format. Only tables selected as print areas (for example, assets listed in the Content tab or Search tab) can be exported in HTML or TXT format.

To export data for frame locators, select Locators > Explort Locators. For more information, see "Exporting Locators" on page 193.

There are two ways to export a screenshot or print area:

- For screenshots, export from the Print Preview window

- For print areas, export from the Print Preview window or by setting an export format for the Print command
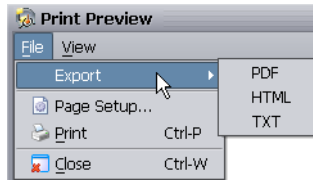
To export a screenshot or print area from the Print Preview window:

1. Do one of the following:

   ▶ Select File > Screenshot.

   ▶ Select File > Print Preview and select the area for printing.

   The Print Preview window opens.

2. Select File > Export.

3. Click one of following file types:

   - PDF

   - HTML

   - TXT

   If a format is grayed out, it is not supported for the selected area. The Save As dialog box opens.

4. Navigate to the destination location and type the file name.

5. Click Save.

To export a print area by using the Print command:

1. Select File > Page Setup.

2. Click the Export tab, select a default export type, and click OK.

3. Select File > Print and select the area for printing.

   The Save As dialog box opens.

4. Navigate to the destination folder and type the file name.

5. Click Save.

A Keyboard Shortcuts

The following tables list keyboard shortcuts that you can use to play media, edit media, and navigate through the panes of the main window.

- The first table lists keyboard shortcuts that you can use when the keyboard focus is anywhere in the Interplay Access application (or for two commands, when a locator is selected in the Locators pane).

- The second table lists keyboard shortcuts that you can use if the focus is on the Monitor. For example, if you click in the Monitor you can set an In point by pressing the I key and an Out point by pressing the O key.

Shortcuts for Monitor controls are shown as tooltips. Shortcuts for menu commands are shown next to the menu command in the application.

Keyboard Shortcuts: Focus in Application

Action	Focus	Keyboard Shortcut (Windows)	Keyboard Shortcut (Macintosh)
Play/Pause	Any	Ctrl+Shift+5 Space bar	Option+Command+5 Space bar
Play from Mark In to Mark Out	Any	Ctrl+Shift+P	Option+Command+P
Stop play	Any	Ctrl+Shift+5 Space bar	Option+Command+5 Space bar
Step backward one frame	Any	Ctrl+Shift+Comma	Option+Command+Comma
Step forward one frame	Any	Ctrl+Shift+Period	Option+Command+Period
Fast backward 300 frames	Any	Ctrl+Shift+J	Option+Command+J
Fast forward 300 frames	Any	Ctrl+Shift+L	Option+Command+L
Set Mark In	Any	Ctrl+Shift+I Ctrl+Shift+E	Option+Command+I Option+Command+E
Set Mark Out	Any	Ctrl+Shift+O Ctrl+Shift+R	Option+Command+O Option+Command+R

Keyboard Shortcuts: Focus in Application (Continued)

Action	Focus	Keyboard Shortcut (Windows)	Keyboard Shortcut (Macintosh)
Go to Mark In	Any	Ctrl+Shift+Q	None
Go to Mark Out	Any	Ctrl+Shift+W	Option+Command+W
Add locator (Locators > Add Locator command)	Any	Ctrl+Shift+Enter	Shift+Command+Enter
Switches to or from the Comments text box for the selected locator	Locator selected in Locators pane	Ctrl+Enter	Command+Enter
Go to next locator and display the insertion bar for editing locator text (Locators > Next Locator command)	Any	Ctrl+Shift+N	None
Go to previous locator and display the insertion bar for editing locator text (Locators > Previous Locator command)	Any	Ctrl+Shift+B	None
Set locator color (Locators > Edit Color command)	Locator selected in Logging pane	Ctrl+Shift+C	Shift+Command+C
Create subclip	Any	Ctrl+Shift+S	Option+Command+S
Add to shotlist	Any	Ctrl+Shift+A	Option+Command+A
Select next pane (from the top to the bottom of a column)	Any	Ctrl+Tab	Ctrl+Tab
Select previous pane (from the bottom to the top of a column)	Any	Ctrl+Shift+Tab	Ctrl+Shift+Tab

Keyboard Shortcuts: Focus in Monitor

Action	Focus	Keyboard Shortcut (Windows)	Keyboard Shortcut (Macintosh)
Play/Pause	Monitor	Space bar	Space bar
Play from beginning	Monitor	Enter	Enter
Play from Mark In to Mark Out	Monitor	P	P
Step backward 1 frame	Monitor	Comma Left arrow key	Comma Left arrow key
Step forward 1 frame	Monitor	Period Right arrow key	Period Right arrow key
Fast backward 300 frames	Monitor	J	J
Fast forward 300 frames	Monitor	L	L
Set Mark In	Monitor	E I	E I
Set Mark Out	Monitor	R O	R O
Set All (Mark In at first frame and Mark Out at last frame)	Monitor	Ctrl+A	Command+A
Go to Mark In	Monitor	Q	Q
Go to Mark Out	Monitor	W	W
Go to next locator (Do not display the insertion bar for editing locator text)	Monitor	N Down arrow	N Down arrow
Go to previous locator (Do not display the insertion bar for editing locator text)	Monitor	B Up arrow	B Up arrow
Add to shotlist	Monitor	A	A

B Interplay | Access Menus

The following topics provide information about the commands on the Interplay Access menus:

- File Menu
- Edit Menu
- View Menu
- Locators Menu
- Operations Menu
- Tools Menu
- Preferences Menu
- Debug Menu
- Help Menu

> *Some menu items are not available or are grayed out when you are logged on as a user who does not have administrative rights. Which menu items are available also depends on the object that you selected.*

Interplay Access Menu (Macintosh Only)

The Interplay Access menu contains standard Macintosh commands. The following commands specifically relate to the Interplay Access application. Commands in this menu are always displayed.

Interplay Access Menu

Command	Description	Shortcut
About Interplay Access	Opens a dialog box showing the Interplay version number and the copyright information.	Mnemonic: A

Interplay Access Menu (Continued)

Command	Description	Shortcut
Options	Opens the Options dialog box.	Mnemonic: O
	Options for each operation are explained in the section about the operation.	

File Menu

The File menu contains the commands listed in the following table. Bold face commands are available in the simple menu. To show all commands, select Preferences > Full Menus.

File Menu Commands

Command	Description	More Information	Shortcut
New Folder	Adds a new empty folder in the database structure.	See "Creating New Folders" on page 62.	Mnemonic: N (Windows) Ctrl+N (Macintosh) Shift+Command+N
New Shotlist	From Browsing view or Logging view, opens a new shotlist in Shotlist view. From Shotlist view, opens a new shotlist, after you save or discard the current shotlist.	See "Creating a Shotlist" on page 195.	Mnemonic: W (Windows) Ctrl+W (Macintosh) Shift+Command+W
Save & Close Shotlist	In Shotlist view, first asks for a folder, then opens the Input dialog box for you to enter a shotlist name.	See "Creating a Shotlist" on page 195.	Mnemonic: S
Discard Shotlist	Closes the current shotlist without saving it.	"Creating a Shotlist" on page 195.	Mnemonic: D
Connect to Database	Connects you to the Interplay database.	See "Connecting to a Database" on page 23.	Mnemonic: C

File Menu Commands (Continued)

Command	Description	More Information	Shortcut
Remove Database(s)	Removes the database from the list shown in the tree structure.	See "Removing a Database from the Tree Structure" on page 27.	Mnemonic: R
Logon	Logs you on to the Interplay database.	See "Starting Interplay | Access" on page 20 and "Changing Your Password" on page 26.	Mnemonic: L
Logout from Database	Logs you out of the database.	See "Logging Out and Exiting" on page 30.	Mnemonic: O
Change Password	Opens a dialog box for changing your password.	See "Changing Your Password" on page 26.	Mnemonic: H
Page Setup	Allows you to configure the page setup for printing.	See "Screenshots and Printing" on page 301.	Mnemonic: U
Print Preview	Shows a preview of the input to be printed.	See "Screenshots and Printing" on page 301.	Mnemonic: V
Print	Prints a UI component that you select after selecting Print.	See "Screenshots and Printing" on page 301.	Mnemonic: P
Screenshot	Creates a screenshot of the whole screen.	See "Screenshots and Printing" on page 301.	Mnemonic: E
Exit	Closes Interplay Access.		Mnemonic: X (Windows only) Ctrl+Q

Edit Menu

The Edit menu contains the commands listed in the following table. Commands in this menu are always displayed.

Edit Menu

Command	Description	More Information	Shortcut
Cut	Removes the reference to the asset in the folder.	See "Cutting, Copying, and Pasting Assets" on page 78.	Mnemonic: T (Windows) Ctrl+X (Macintosh) Command+X
Copy	Copies the reference to the asset to another folder.	See "Cutting, Copying, and Pasting Assets" on page 78.	Mnemonic: C (Windows) Ctrl+C (Macintosh) Command+C
Paste	Moves or duplicates the reference to the asset in another folder.	See "Cutting, Copying, and Pasting Assets" on page 78.	Mnemonic: P (Windows) Ctrl +V (Macintosh) Command+V
Move to	Opens a dialog in which you can select where to move the item to.	See "Moving Assets into Folders" on page 77.	Mnemonic: M
Rename	Changes the name of the asset.	See "Renaming an Asset" on page 83.	Mnemonic: N (Windows and Macintosh) F2
Create Shortcut	Creates a shortcut for the current database. You do not see the shortcut if you switch to another database.	See "Using Shortcuts for Browsing" on page 80.	Mnemonic: S
Edit	For file assets, opens the dialog box to check files or folders out from the Interplay database and opens the associated application.	See "Opening a File for Editing in One Step" on page 212.	Mnemonic: E

Edit Menu (Continued)

Command	Description	More Information	Shortcut
View	For file assets, opens the asset in an associated application.	See "Viewing File Assets" on page 211.	Mnemonic: V
Search	Activates the Search panel to search the entire database.	See "Simple Searching" on page 158.	Mnemonic: A (Windows) Ctrl+F (Macintosh) Command+F

View Menu

The View menu contains the commands listed in the following table. Bold face commands appear in the simple menu. To show all commands, select Preferences > Full Menus.

View Menu

Command	Function	More Information	Shortcut
Reload Monitor	Reloads the asset displayed in the Monitor.		Mnemonic: R (Windows) Ctrl+R (Macintosh) Command+R
Refresh	Refreshes current view to reflect recent actions and changes.		Mnemonic: E (Windows) F5
Browsing	Displays Browsing view.	See "Browsing View" on page 37.	(Windows) Ctrl+1 (Macintosh) Command+1
Logging	Displays Logging view.	See "Logging View" on page 39.	(Windows) Ctrl+2 (Macintosh) Command+2
Shotlist	Displays Shotlist view.	See "Shotlist View" on page 41.	(Windows) Ctrl+3 (Macintosh) Command+3
Full-Screen Monitor	Enlarges the Monitor so that it fills the window.	See "Displaying the Full-Screen Monitor" on page 45.	(Windows) Ctrl+4 (Macintosh) Command+4

View Menu (Continued)

Command	Function	More Information	Shortcut
Show Shortcuts Pane	Displays the Shortcuts pane in the current view.	See "Using Shortcuts for Browsing" on page 80	Mnemonic: P (Windows) Ctrl+Shift+F1 (Macintosh) Shift+Command+F1
Show Categories Pane	Displays the Categories pane in the current view.	See "Organizing Assets Using Categories" on page 79.	(Windows) Ctrl+Shift+F2 (Macintosh) Shift+Command+F2
Show Saved Searches Pane	Displays the Saved Searches pane in Browsing view only.	See "Saving Your Search" on page 179.	Mnemonic: R (Windows) Ctrl+Shift+F3 (Macintosh) Shift+Command+F3
Show Object Inspector Pane	Displays the Object Inspector pane in Browsing view only.	See "Using the Object Inspector" on page 124.	Mnemonic: S (Windows) Ctrl+Shift+F4 (Macintosh) Shift+Command+F4
Show Monitor Pane	Shows or hides the Monitor in any view.	See "Showing and Hiding the Monitor" on page 45.	Mnemonic: T (Windows) Ctrl+Shift+F5 (Macintosh) Shift+Command+F5
Toggle Extended Mode	Switches between regular mode and extended mode.	See "Using Extended View Mode" on page 123.	Mnemonic: E (Windows) Ctrl+F7 (Macintosh) Shift+Command+F7
Toggle View Mode	Switches the views between Text, Storyboard, and Frame.	See "Changing to Storyboard or Frame View" on page 120.	Mnemonic: V (Windows) F7
Toggle Thumbnail Size	Switches the thumbnail size between small, medium, and large (64x64, 128x128, 256x256).	See "Changing Thumbnail Size in the Storyboard and Frame Views" on page 122.	Mnemonic: T (Windows) F8

View Menu (Continued)

Command	Function	More Information	Shortcut
Close View	Closes the selected view.		(Windows) Ctrl+F4
			(Macintosh) Shift+Command+F4
Show Messages	Displays the Messenger Mail Browser.	See "Opening the Message Browser and Reading Messages" on page 281.	(Windows) Ctrl+B
			(Macintosh) Shift+Command+B
Send Link to	Opens the Messenger Mail Composer with an automatically created link to the file that was selected when Send Link to User was selected.	See "Writing New Messages" on page 283.	Mnemonic: N
			(Windows) Ctrl+Y
			(Macintosh) Shift+Command+Y
Avid Workgroup Properties	Displays the Avid Service Framework application Workgroup Properties. This is especially useful on an Avid editing application running on a Macintosh system, because you cannot install the Avid Service Framework on a Macintosh system.	See the Avid Service Framework User's Guide.	Mnemonic: A
Avid Service Configuration	Displays the Avid Service Framework application Service Configuration. This is especially useful on an Avid editing application running on a Macintosh system, because you cannot install the Avid Service Framework on a Macintosh system.	See the Avid Service Framework User's Guide.	Mnemonic: V

View Menu (Continued)

Command	Function	More Information	Shortcut
Interplay Transfer Status	Displays the Interplay Transfer window showing progress and providing management tools.	See the *Interplay	Transfer Setup and User's Guide* for details.	Mnemonic: F
Interplay Media Services Status	Opens a tool for monitoring the Media Services status.	See the *Interplay	Media Services Setup and User's Guide* for details.	Mnemonic: M
Go to	Changes the global selection and forces the tree to navigate to the asset (or parent folder if a file is selected and the view filter for files is on).	See "Navigating Through Assets" on page 108.	Mnemonic: G (Windows) Ctrl+T (Macintosh) Shift+Command+T
Show Shared/Unshared Clips	Lists any clips in the selected folder that are used at least twice in the database, or conversely, can show clips that are not referenced.	See "Finding Shared Clips and Unshared Clips" on page 183.	Mnemonic: C
Tracking Details	Displays a tab that shows the status of assets across workgroups.		Mnemonic: A
Preview	Opens a floating Preview window displaying your local version of the selected file if checked out and a local version is available. If not, the Interplay Engine version is used.	See "Showing a Preview of an Item" on page 132.	Mnemonic: I (Windows) Ctrl+R (Macintosh) Shift+Command+R
Show My Deleted Items	Shows the Deleted Items folder for the currently-logged on user.	See "Using the Deleted Items Folder" on page 276.	Mnemonic: D

Locators Menu

The Locators menu contains the commands listed in the following table. Commands in this menu are always displayed.

Locators Menu

Command	Description	More Information	Shortcut
Add Locator	Adds a locator to a clip at the frame selected by the position indicator.	See "Adding Locators" on page 188.	(Windows) Ctrl+Shift+Enter (Macintosh) Shift+Command+Enter
Next Locator	Moves the position indicator to the next locator, displays the corresponding frame in the Monitor, and displays the insertion bar for editing locator text.	See "Moving to Locators" on page 192.	Mnemonic: N (Windows) Ctrl+Shift+N (Macintosh) Shift+Command+N
Previous Locator	Moves the position indicator to the previous locator, displays the corresponding frame in the Monitor, and displays the insertion bar for editing locator text.	See "Moving to Locators" on page 192.	(Windows) Ctrl+Shift+B (Macintosh) Shift+Command+B
Edit Color	Opens a menu that lets you change the color of a selected locator	"Setting Locator Color" on page 190	Mnemonic: C (Windows) Ctrl+Shift+C (Macintosh) Shift+Command+C
Remove Locator	Deletes the selected locator.	"Deleting Locators" on page 190	(Windows) Ctrl+Shift+Delete (Macintosh) Shift+Command+Delete
Export Locators	Exports the locators in a format for use in another application.	"Exporting Locators" on page 193	

Locators Menu (Continued)

Command	Description	More Information	Shortcut
Set Default Color	Sets which color is used for the locator when you add a locator. You can change the color after you add the locator.	See "Setting Locator Color" on page 190	Mnemonic: S

Operations Menu

The Operations menu contains the commands listed in the following table. The Operations menu and commands appear only if you select Preferences > Full Menus.

📄 *Most of the operational commands are available only for file assets.*

Operations Menu

Command	Description	More Information	Shortcut
Check Out	Loads the asset from the Interplay Engine to your local workstation and allows editing. The asset is locked for other users while it is checked out.	See "Checking Out File Assets" on page 211.	Mnemonic: O (Windows) Ctrl+O (Macintosh) Shift+Command+O
Check In	When you have finished editing a file, uploads the new version onto the Interplay Engine and release the edit lock.	See "Checking In File Assets" on page 217.	Mnemonic: I (Windows) Ctrl +I (Macintosh) Shift+Command+I
Undo Check Out	Allows you to check a file back in to the database and release the lock without transferring any changes to the Interplay Engine.	See "Undoing a Checkout" on page 213.	Mnemonic: U (Windows) Ctrl+U (Macintosh) Shift+Command+U

Operations Menu (Continued)

Command	Description	More Information	Shortcut
Get Latest	Updates your local file with the master version stored in the database. It copies the latest checked in version to your local workstation. It also can be used to update a folder if someone has imported a new file into the database system. It does not place a lock on the Interplay Engine-side files.	See "Getting the Latest Version of a File Asset" on page 208.	Mnemonic: G (Windows) Ctrl+G (Macintosh) Shift+Command+G
Import	Adds new files to the database if you have the rights assigned to your user identity.	See "Importing Files or Folders" on page 69.	Mnemonic: M (Windows) Ctrl+M (Macintosh) Shift+Command+M
History	Opens the History dialog box, which displays information regarding the various versions of the selected item (file assets and sequences only).	See "Viewing the Version History" on page 289.	Mnemonic: H (Windows) Ctrl+H (Macintosh) Shift+Command+H
Get Version	Opens the Get Version dialog box, which displays information regarding the available various versions of the selected item (file assets and sequences only) you can copy to your local workstation.	See "Retrieving Older Versions Using Get Version" on page 294.	Mnemonic: V

Operations Menu (Continued)

Command	Description	More Information	Shortcut
Rollback	Opens the Rollback dialog box, which displays information regarding the available various versions of the selected item (file assets and sequences only) you can replace the current version with.	See "Undoing Checked In Changes Through Rollback" on page 296.	Mnemonic: R
Add Label	Opens the Add Label dialog box (file assets and sequences only) in which you can tag a significant milestone.	See "Assigning a Label to an Item" on page 297.	Mnemonic: B
Show Differences	When executed on a file, creates side-by-side thumbnails of the local and Interplay Engine versions of selected graphics file.	See "Comparing Two Versions in the Version History" on page 291.	Mnemonic: D (Windows) Ctrl+D (Macintosh) Shift+Command+D
Refresh Referenced Clips	Update the display after you work with Avid assets.	See "Refreshing Referenced Clips" on page 132 and "Understanding Reservations" on page 247.	Mnemonic: E
Delete	Deletes the selected asset unless there are reservations or dependencies, or the user does not have appropriate rights.	See "Deleting File Assets" on page 274.	Mnemonic: D (Windows) Delete key (Macintosh) Command+Delete key
Delete Local Copy	Deletes the local copy of a file asset.	See "Deleting File Assets" on page 274.	Mnemonic: L (Windows) Ctrl+L (Macintosh) Shift+Command+L

Operations Menu (Continued)

Command	Description	More Information	Shortcut
Advanced > Set Working Path	Changes the location where the local copies of database files are stored for the selected folder and the logged-in user.	See "Setting the Working Path for a Folder" on page 36.	Mnemonic: A > W
Advanced > Get/Set Property	Administrators only. Gets or sets a property for the selected item.	Use only as instructed by Avid support.	Mnemonic: A > G
Advanced > Change Asset Color	Administrators only. Changes the text display color for metadata of the selected item in all Interplay Access displays.	See "Changing Text Color (Administrators Only)" on page 83.	Mnemonic: A > C
Set AutoArchive	Administrators only.	See *Interplay	Media Services Setup and User's Guide* for details.	Mnemonic: S
Set AutoCopyMedia	Administrators only.	See *Interplay	Media Services Setup and User's Guide* for details.	
Set AutoTranscode	Administrators only.	See *Interplay	Media Services Setup and User's Guides* for details.	Mnemonic: C
Set AutoTransfer	Administrators only.	See *Interplay	Transfer Setup and User's Guide* for details.	Mnemonic: T
Metadata Override	Administrators only.	See *Interplay Best Practices* and *Interplay	Engine and Interplay	Archive Engine Administration Guide* for details.	

Operations Menu (Continued)

Command	Description	More Information	Shortcut
Send to Workgroup	Sends the media metadata to another (local or remote) workgroup location specified by the Administrator in the Interplay Transfer Settings (Site Settings) section of the Interplay Administrator.	See the *Interplay Transfer Setup and User's Guide* for details.	Mnemonic: W
Resync	Administrators only. Resyncs the workgroup with the Avid shared storage. This should not be used too often as it effects the performance of the entire database.	See "Resyncing Media Files with Avid Shared-Storage Workspaces (Administrators Only)" on page 74. Functionality not available in the Mac OS X client.	Mnemonic: Y
Security	Administrators only. Displays a dialog box which displays the owner of the item, the private and public availability, subfolder and reservation allowances, renaming and moving allowances for the folder, adding and removing allowances for items in the folder, and the roles. Administrators can alter these options.	See "Changing Ownership of Folders and Assets (Administrators Only)" on page 66, "Viewing and Changing Folder Options (Administrators Only)" on page 66, and "Changing User Roles on Folders (Administrators Only)" on page 67.	

Tools Menu

The Tools menu contains the commands listed in the following table. Bold face commands appear in the simple menu. To show all commands, select Preferences > Full Menus.

Tools Menu

Command	Description	More Information	Shortcut
Explore (Windows) Show in Finder (Macintosh)	Administrators only. Opens Windows Explorer or the Finder at the selected location for viewing your private file structure.		Mnemonic: E (Windows) Ctrl+E or Shift+double-click (Macintosh) Shift+Command+E
Update Status from Media Indexer	Starts the status update from the Media Indexer.	See "Updating the Media Status" on page 96.	Mnemonic: U
Update Status from Archive	Updates the status of assets in an archive.	See the *Avid Interplay Media Services Setup and User's Guide* for details.	Mnemonic: P
Update Asset Tracking	Updates the status of assets across workgroups.	See "Viewing the Status of Assets Across Workgroups (Asset Tracking)" on page 133.	Mnemonic: D

Tools Menu (Continued)

Command	Description	More Information	Shortcut
Stream Publish	Creates QuickTime Reference movies for the selected assets so that you can play them in the Monitor. 📄 *In Interplay v2.4, the Interplay Stream Server was re-engineered to directly play MPEG-4/H.263 and H.264 video media and MPEG1 Layer 2 audio media. There is no longer any need to use the Publishing service or Workflow Engine to create QuickTime reference movies for streaming play.*		
Delivery	Opens a dialog box that lets you transfer a clip and its media files or only the portion that is used in a subclip or a sequence.	See the *Interplay	Media Services Setup and User's Guide* for details.	Mnemonic: L
Check In AAF Sequence	Checks in an AAF sequence, such as one created in Final Cut Pro.	See "Checking in a Final Cut Pro Sequence to Interplay" on page 225.	Mnemonic: I (Windows): Ctrl+Shift+I (Macintosh) Command+Shift+I
Export QuickTime Reference	Copies a QuickTime reference movie to your working path or a folder you select.	See "Working with QuickTime Reference Movies in an Interplay Environment" on page 233.	(Windows): Ctrl+Shift+G (Macintosh) Command+Shift+G

Tools Menu (Continued)

Command	Description	More Information	Shortcut
Import QuickTime as Reference	Creates a QuickTime reference movie and imports it into the Interplay database.	See "Working with QuickTime Reference Movies in an Interplay Environment" on page 233.	Mnemonic: M (Windows): Ctrl+Shift+M (Macintosh) Command+Shift+M
Transcode	Performs a transcode operation.	See the *Interplay	Media Services Setup and User's Guide* for details. .	Mnemonic: T
Move	Opens a dialog box to move media to another workspace.	See "Moving Media to Another Workspace" on page 86 for more details.	Mnemonic: O
Copy	Opens a dialog box to copy assets and media to another workgroup.	See "Copying Assets and Media to Another Workgroup" on page 86 for details.	Mnemonic: C
Archive	Sends the selected item to the pre-configured archive location.	See the *Interplay	Media Services Setup and User's Guide* for details.	Mnemonic: V
Restore	Restores the selected item from an archive.	See the *Interplay	Media Services Setup and User's Guide* for details.	Mnemonic: S
Reservation	Sets a reservation on the selected folder.	See "Setting Reservations" on page 247 for details.	Mnemonic: R
Remove Reservations	(Administrator only) Removes all reservations from the selected folder.	See "Creating and Removing Reservations" on page 249.	Mnemonic: M
Duplicate	Makes a copy of the asset with all of the same metadata (relatives, properties, and so on), but which is independent from the original asset.	"Duplicating Avid Assets" on page 79.	Mnemonic: I

Tools Menu (Continued)

Command	Description	More Information	Shortcut
Open Interplay Administrator	Opens Interplay Administrator.	See the *Interplay	Engine and Interplay	Archive Engine Administration Guide* for details.	Mnemonic: A
Open in Interplay Assist	Opens the selected clip in Interplay Assist	See "Opening an Avid Asset in Interplay	Assist" on page 59.	Mnemonic: N
Import to Pro Tools®	Lets you import a sequence into a Digidesign Pro Tools session.	See the *Interplay	Production Best Practices Guide* for details.	Mnemonic: G (Windows) Ctrl+Shift+P (Macintosh) Command+Shift+P
Export Sequence as AAF...	Opens a dialog box that lets you export the selected sequence as an AAF file.	See "Using Final Cut Pro with Interplay" on page 224 for details.	Mnemonic: X
Send to Interplay Production	For future use.		
Add to Order Basket	For future use.		

Preferences Menu

The Preferences menu contains the commands listed in the following table. Commands in this menu are always displayed.

Preferences Menu

Command	Description	Shortcut
Full Menus	Displays all menu commands, including the Operations commands	Mnemonic: M
Hide Locators in Monitor	Hides the locator icons in the timeline of the Monitor.	Mnemonic: H

Preferences Menu (Continued)

Command	Description	Shortcut
Options (Windows only)	Opens the Options dialog box.	Mnemonic: O
	Options for each operation are explained in the section about the operation.	
	On Macintosh systems, select Interplay Access > Preferences.	

Debug Menu

The Debug menu contains the commands that are used by Avid development and support. To display this menu, select Preferences > Options (Windows) or Interplay Access > Preferences (Macintosh), click the View Settings tab, and in the Debug Menu section select Enabled.

Help Menu

The Help menu contains the commands listed in the following table. All commands appear in the simple menu and the full menu.

Help Menu

Command	Description	Shortcut
Documentation Website on Server	Opens the User Information Center, a collection of PDF manuals and web links.	Mnemonic: D
Interplay Access Help **Interplay Administration Help** **Interplay Media Services Help** **Interplay Transfer Help**	Opens the help module for the selected Interplay component.	Mnemonic: I Mnemonic: N Mnemonic: T Mnemonic: E
About (Windows only)	Opens a dialog box showing the Interplay version number and the copyright information.	Mnemonic: A
	On Macintosh systems, select Interplay Access > About Interplay Access.	

C System Metadata Properties

Metadata is textual data you can use to identify and describe the creation, contents, and disposition of the clip or shotlist you are logging. Interplay comes with an extensive list of system metadata.

The administrator determines some of the metadata properties that can be viewed in Interplay Access as headings in the Content View and Object Inspector, and also used in Interplay searches. Some metadata properties are always available and cannot be disabled.

By default, the Interplay Engine includes default sets of properties for Broadcast, Post and Film layouts, as described in the following table.

Broadcast		Post		Film	
Content Default	Inspector Default	Content Default	Inspector Default	Content Default	Inspector Default
Comments	Comments	Comments	Comments	Camroll	Camroll
Created By	Duration	Created By	Created By	Comments	Comments
Creation Date	Media File Format	Creation Date	Creation Date	Duration	Duration
DRM		DRM	Duration	End	End
Duration	Name	Duration	Media File Format	KN Dur	KN Dur
Format	Tape ID	Format		KN End	KN End
Media Status	Tracks	Media Status	Name	KN Start	KN Start
Modified Date		Modified Date	Tape	Name	Name
Name		Name	Tracks	Pullin	Pullin
Tape ID		Tape		Pullout	Pullout
Tracks		Tracks		Start	Start

The following table lists all system metadata properties.

📑 *Properties can be added to the Interplay Production database if they were created in Media Composer and assets with those properties were checked in to Interplay Production.*

Heading	Description	Search Values and Hints on Searching in Interplay
All Custom	All custom properties defined in the Property Layout of the Interplay Administrator.	Searches for all the custom properties that are set.
Access Rights	The access level or user role assigned to a particular folder or asset. The column displays an icon that represents the type of access.	
AFD	Value for Active Format Description (AFD) in an ancillary data track. Media Composer v6.1 and later allows the creation of AFD values, which are supported in Interplay v2.7 and later.	
AMA Media Status	Indicates if an asset is linked to AMA media. Values are: • has AMA media linked • has only AMA media linked • no AMA media linked	Values are: • has AMA media linked • has only AMA media linked • has native media linked
AudioBitDepth	Audio bit depth used when you work with audio files: 16 bit or 24 bit.	Type a value or use the arrows to select a value.
AudioFormat	Audio format of master clips (AIFF-C, SDII, or WAVE).	
AudioSR	Audio resolution (sample rate).	
Auto Transcode Status	Shows if an auto-transcode job is complete or not.	
Auto Transfer Status	Shows if an auto-transfer job is complete or not.	
AuxTC24	Original HDTV sources (1080p/24) or audio DATs created for PAL feature film productions that use in-camera timecode.	Type numbers only in the four colon-separated entry fields displayed.

Heading	Description	Search Values and Hints on Searching in Interplay
Auxiliary Ink	Auxiliary ink format settings allow you to display an additional type of ink number. This lets you track additional types of film information for different film gauges. Used for 24p projects, 25p projects, and matchback projects only. Auxiliary Ink is the starting frame for the clip.	
AuxiliaryTC1 through TC5	You can type an auxiliary timecode or another timecode for editing film or audio timecode for film.	Type numbers only in the four colon-separated entry fields displayed.
AuxInkDur	Length of the clip, expressed in the auxiliary ink number.	Type numbers only in the four colon-separated entry fields displayed.
AuxInkEdge	Type of edgecode used in the auxiliary ink number.	
AuxInkEnd	Ending auxiliary ink number for the clip.	Type numbers only in the four colon-separated entry fields displayed.
AuxInkFilm	Film gauge for the auxiliary ink number.	
Cadence	Type of pulldown present on the source NTSC tapes when in a 23.976 or 24p project.	
Camera	Camera used to film this clip. This feature is used in multicamera shoots.	
Camroll	Camera roll containing this clip. Used for 24p projects, 25p projects, and matchback projects only.	
Category	Assigned category. Categories are defined by the administrator in the Configure Categories view of the Interplay Administrator.	Set to Ignore by default, change to a category name to search only for items assigned to that category.
CFPS	Captured frames per second.	Type a value or use the arrows to select a value.
Closed Captions Modification Time	The time an asset that has closed captions created or edited in MediaCentral UX was modified.	

Heading	Description	Search Values and Hints on Searching in Interplay
Color	The text display color for metadata of the selected item in all Interplay Access displays.	Returns items of selected color found. The search does not find items colored only by inheritance (only the parent is returned).
Comments	Displays any comments added as metadata to the media file when it was originally ingested or captured. You can edit this field in Interplay Access.	Type text.
Created by	Displays the name of the user who created the shotlist.	
Creation Date	When the asset was created. The format of the date and time depends on the local language and regional options of the operating system and the Java software.	Select a time range and a particular date (for example, 12/4/04 or 12/4/2004) or a time period from the pop-up menu. Click the calendar to get clickable calendar.
Current Video Resolution	Last resolution checked in with the asset.	
Current/Last User	Last user that checked the asset in or out.	
Data Format	Data format AAF or OMF.	Select Is and then either AAF or OMF.
Database	The Interplay database that contains the asset.	
Database Modification Time	The last time the asset was modified in the Interplay database	The Modified Date property refers to the last time the asset was modified in the Media Composer bin.
Date Deleted	(Orphan Clips folder only) Displays the date and time the last links was deleted.	
Deleted By	(Orphan Clips folder only) displays the user name of the person who deleted the last link.	
Directly Playable in Access	(Interplay Streaming Server v2.4 and later) A green triangle in this column indicates that a clip can be played in the Interplay Access Monitor. Also applies to subclips or shotlists created from playable clips.	

Heading	Description	Search Values and Hints on Searching in Interplay
Disk Label	Displays the XDCAM disk label created when you import XDCAM media. (This value is not currently displayed in Interplay Access.)	
DPX	Frame-counting field for Digital Picture Exchange, a SMPTE standard describing frames scanned from film. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, DPXChildDocu-023657.	
DRM	Digital Rights Management property. Has the special operators Has DRM and Does not have DRM.	Depending on the search flags, this search can retrieve links to the assets, assets or links and assets which have at least one DRM protected media somewhere in the structure. Searches for DRM should return all of the sequences, subclips, rendered effects, and so on that use a restricted master clip. DRM is referred to as "restrictions" in Interplay Assist, Avid Instinct, and Avid editing systems.
Duration	The length of the asset in hours, minutes, seconds, and frames.	Type numbers only in the four colon-separated entry fields displayed.
End	Timecode of the clip's tail frame.	Type numbers only in the four colon-separated entry fields displayed.
FilmTC	Timecode used on film. Used for 24p and 25p projects only.	Type numbers only in the four colon-separated entry fields displayed.
Format	The format of a clip or sequence as determined by the project type, such as 30i NTSC or 1080i/59.94. This is especially useful if you have both SD and HD clips in the same bin.	
FPS	Play rate: the number of frames to be displayed each second. The default is 29.97 for NTSC and 25 for PAL for video. The play rate can also be 24 or 23.98.	Type a value or use the arrows to select a value.

Heading	Description	Search Values and Hints on Searching in Interplay
Frame Chase Expected Duration	Expected length of a clip captured by the Frame Chase Editing method.	Type numbers only in the four colon-separated entry fields displayed.
Frame Chase Known Duration	Current length of a clip being captured by the Frame Chase Editing method.	Type numbers only in the four colon-separated entry fields displayed.
Has Closed Captions	An asset that has closed captions created or edited in MediaCentral UX.	Criterion is Closed Captions, values are "has Closed Captions" or "does not have Closed Captions."
In Use	(Search only) If Is in use, asset is referenced by a sequence also in the database.	Select Is in use or Is not in use.
IN-OUT	The length of the marked segment of a clip, if any.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Initial Checkin Date	Date that the asset was first checked in.	Select a time range and a particular date (for example, 12/4/04 or 12/4/2004) or a time period from the pop-up menu. Click the calendar to get clickable calendar.
InkDur	Length of the clip, expressed in ink number. Used for 24p projects, 25p projects, and matchback projects only. You cannot modify this number.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
InkEdge	Type of edgecode used in the ink number.	
InkEnd	Ending ink number for the clip. You cannot modify this number.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
InkFilm	Film gauge for the ink number.	
InkNumber	Ink number for the clip. Used for 24p projects, 25p projects, and matchback projects only.	
KN Dur	Length of the clip, expressed in feet and frames. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
KNE nd	Ending key number for the clip. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.

Heading	Description	Search Values and Hints on Searching in Interplay
KN Film	Key number film gauge.	
KN IN-OUT	Mark IN and Mark OUT key number for the clip. Used for 24p projects, 25p projects, and matchback projects only.	
KN Mark IN	Key number for the IN point, if you set one for the clip. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
KN Mark OUT	Key number for the OUT point, if you set one for the clip. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
KN Start	Starting key number for the clip. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Labroll	Labroll containing the clip.	
Last Checkin Date	Date when the asset was last checked in.	Select a time range and a particular date (for example, 12/4/04 or 12/4/2004) or a time period from the pop-up menu. Click the calendar to get clickable calendar.
LUT	File name of the color look-up table used for the series of clips or frames.	
Mark IN	Timecode for the IN point, if you set one for the clip.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Mark OUT	Timecode for the OUT point, if you set one for the clip.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Master Dur	Length of the final master sequence, expressed in feet and frames. You cannot modify this number.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Master Edge	Type of edgecode used in the final master sequence.	

Heading	Description	Search Values and Hints on Searching in Interplay
Master End	Ending key number for the final master sequence. You cannot modify this number.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Master Film	Gauge of the final master sequence.	
Master Start	Starting key number of the final master sequence. Used for 24p projects, 25p projects, and matchback projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Media File Format	Clip media format.	MXF or OMF.
Media Size	Media file size.	Specify KB, MB, GB and type a number. Note that this specification cannot be saved in a Saved Search.
Media Status	Online, offline, or partially offline status, or exists on another workgroup.	Select is/is not, and then online, offline, partial, or nearonline.
Mob ID	Media Object ID	
Modified Date	When the asset was last modified (from the bin).	Select a time range and a particular date (for example, 12/4/04 or 12/4/2004) or a time period from the pop-up menu. Click the calendar to get clickable calendar.
Name	The name of the asset.	Type text (not case sensitive; spaces permitted).
Original Bin	Name of the bin where the media for this asset was originally captured.	
Original Machine Name	Name of the computer where the media for this asset was originally captured.	
Original Path	(Orphan Clips folder only) Displays the folder path for an asset whose last link was deleted.	
Original Project	Name of the project under which the media for this asset was originally captured.	Project name (dropdown list).

Heading	Description	Search Values and Hints on Searching in Interplay
Path	Path to assets in the Interplay database.	Meant to be used in conjuction with other search conditions to narrow the area where the results are coming from: for example, combine a search for all masterclips that have been updated in the last 10 minutes and that are in path "/Projects/MyName/MyBin2."
		Select is or is not, then click the Select button and choose a path from the tree. Alternately, select contains or does not contain and type text.
Perf	Film edge perforations format used for 3-perf projects. Used for projects brought forward from earlier releases only; now superseded by the film size and perf options available in Ink Film, AuxInk Film, KN Film, and Master Film.	
Playable in Access	(Interplay Stream Server v2.3 and earlier) A green triangle in this column indicates that a clip is can be played in the Interplay Access Monitor. Also applies to subclips or shotlists created from playable clips.	
Pullin	Telecine pulldown of the first frame of the clip (pulldown phase). Pullin can have the values A, B, X (matchback only), C, or D. Used for NTSC 24p projects and matchback projects only.	
Pullout	Telecine pulldown of the last frame of the clip. Pullout can have the values A, B, X (matchback only), C, or D. Used for 24p projects and matchback projects only. (NTSC only)	
Record Complete	Indicates whether the capture operation is finished for this asset.	
Reel #	Source reel number. Used for 24p and 25p projects only.	
Reservation	Indicates whether there is a reservation applied to this asset.	

Heading	Description	Search Values and Hints on Searching in Interplay
Reserved	(Search only) Indicated item is reserved for specified timeframe by specified user.	Select a user and then select a time frame.
S3D Alignment	Displays whether or not the media has already been aligned by a third-party application. Presently, this is just an indicator for the editor. There are no software functions associated with this field. • None (Default) • Full: Indicates that media has been pre-aligned by an external application.	Criterion for Extended Search in Access
S3D Channel	Displays which channel this master clip will deliver into the stereoscopic clip. (Left eye, right eye and monoscopic are full frame channels, while Side by Side and Over/Under are frame compatible channels.) Left Eye: Indicates that the contents of this clip are to be used as the Left eye. Right Eye: Indicates that the contents of this clip are to be used as the Right eye. Over/Under: Indicates that this is frame compatible media in an over/under format. Side by side: Indicates that this is frame compatible media in a side by side format. Monoscopic: Indicates that this is a standard 2D clip (not stereoscopic).	Criterion for Extended Search in Access
S3D Clip Name	Displays the name that was used to name the stereoscopic clip when it is created. The name only needs to be set for one of the contributing master clips. If no name is entered for any of the contributing clips, then the S3D Group name will be used instead.	Criterion for Extended Search in Access

Heading	Description	Search Values and Hints on Searching in Interplay
S3D Contributors (master clip only)	Lists the S3D Channels (master clips) that feed into the stereoscopic clip.	Criterion for Extended Search in Access
S3D Eye Ordering	*Only available if the media is in a frame compatible format with the S3D Channel set to either Over/Under or Side by Side.* Specifies which half of the image the eye is displayed. Left-Right: • For Side by Side format, the Left eye is on the left, the Right eye is on the right. • For Over/Under format, the Left eye is in the top half of the image, Right eye is in the bottom. Right-Left: • For Side by Side format, the Right eye is on the left, Left eye is on the right. • For Over/Under format, the Right eye is in the top half of the image, Left eye is in the bottom.	Criterion for Extended Search in Access

Heading	Description	Search Values and Hints on Searching in Interplay
S3D Group name	A common name used to identify all master clips originating from the same stereoscopic footage. The group name is used by the application to create a single stereoscopic clip that references these master clips. Therefore, this name must be exactly the same for all clips that need to be grouped into a stereoscopic clip. When material is captured from tape, this field is automatically populated for all the left and right eye master clips. When material is imported/linked from file, this data may not be present. If so, you can select the clips in the bin and request for auto-population of the group name. If an S3D Clip name is not specified, then the group name is used to name the stereoscopic clip when it is created.	Criterion for Extended Search in Access
S3D Inversion	Displays if and how the contents of this clip should be inverted before being used. This is useful when beam-splitter rigs are used during filming, and a mirror is used to create the image for one of the eyes. In this case, one of the eyes will be inverted so it needs to be corrected None: Leaves the image as is. Horizontal: Inverts the image horizontally. Vertical: Inverts the image vertically. Horizontal/Vertical: Inverts the image horizontally and vertically.	Criterion for Extended Search in Access

Heading	Description	Search Values and Hints on Searching in Interplay
S3D InversionR	*Only available if the media is in a frame compatible format with the S3D Channel set to either Over/Under or Side by Side.* Displays how the part of the image that provides the right eye should be inverted before being used. None: Leaves the image as is. Horizontal: Inverts the right eye image horizontally. Vertical: Inverts the right eye image vertically. Horizontal/Vertical: Inverts the right eye image horizontally and vertically.	Criterion for Extended Search in Access
S3D Leading Eye (master clip only)	Displays which eye image should be used when editing with the leading eye. This is useful in scenarios where a beam-splitter rig was used during filming. In such a case, the leading eye is typically the non-reflected image. Left: (Default) Indicates that the left eye image is the leading eye. Right: Indicates that the right eye image is the leading eye.	Criterion for Extended Search in Access
Scene	Scene number of the clip.	Type text.
ShootDate	Date the footage was shot.	
Slip	Number and direction of perfs for subclips (audio clips only).	
SoundTC	Timecode for audio.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Soundroll	Sound roll this clip came from. Used for 24p projects, 25p projects, and matchback projects only.	
Source File	The source file name (from Media Composer)	

Heading	Description	Search Values and Hints on Searching in Interplay
Start	Timecode of the clip's head frame.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
Streamable Masterclips	(Search only) Finds master clips that were published for streaming (Interplay V2.3 and earlier). Can also be used to search for clips with directly playable proxy media.	are published, are not published. For Interplay v2.4 and later, add criteria "Media Status is online"
Synced Project GUID	A unique identifier for a synced project	
Synced Project Type	One of the following: • Project: contains folders and bins • Folder: contains folders and bins • Bin: contains assets	
Take	Take number of the scene.	Type a number.
Tape	Source tape name (from the bin).	Type text (not case sensitive; spaces permitted).
TC24	24-fps timecode.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
TC25	25-fps timecode, no pulldown. Used for 24p and 25p projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
TC25P	25-fps timecode with PAL pulldown. Used for 24p and 25p projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
TC30	30-fps timecode with 2:3 pulldown. Used for 24p and 25p projects only.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
TC30NP	30-fps timecode with no pulldown (frames 00 through 29).	Select an operator and then type numbers only in the four colon-separated entry fields displayed.
TC60	60-fps timecode. Used for HD projects.	Select an operator and then type numbers only in the four colon-separated entry fields displayed.

Heading	Description	Search Values and Hints on Searching in Interplay
Text	Search only	Combination of Name, Tape, User Attributes, Comments, and Annotations attributes. Allows you to search for text in all attributes at once. Type text (not case sensitive; spaces permitted).
Track Formats	Multichannel audio tracks for master clips and audio clips.	
Tracking	Displays colored icons that indicate the status of shared assets across workgroups. For more information, see "Viewing the Status Assets Across Workgroups (Asset Tracking)."	
Tracks	All tracks used by the asset (from the bin)	Select Video, Audio, or Both.
Transfer	Frame-counting field for sources that have been prepped for transfer. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, TransferChildDocu-023657.	
Type	Type of asset.	Select an operator and then an asset type from the dropdown list.
UNC Path	Universal Naming Convention that specifies the location of resources on a server. The location you type becomes a hyperlink to that location. Ctrl+click the cell, and then type the location.	
Version Comment	For file assets, the version comment for the last version checked in, or a check out comment if the asset is checked out.	
VFX	Frame-counting field for visual effects. The format is the following: a descriptor of up to 32 alphanumeric characters, followed by a hyphen (-), followed by a six-digit frame count, for example, FXChildDocu-023657.	
VFX Reel	Source reel identification for the FX shot.	

Heading	Description	Search Values and Hints on Searching in Interplay
Video ID	Lists the identification number created to track a clip in a broadcast environment. This ID is equivalent to the Tape ID in Avid editors. You can edit this field in Interplay Access.	
VITC	Vertical interval timecode.	
Workspace	Name of an Avid shared-storage workspace	Type the name of the workspace.

D Valid and Invalid Characters in Interplay

The following table lists the valid and invalid characters (also known as special characters) for Interplay.

	Allowed	Not Allowed
Avid asset names		Characters: / \ |
File asset names and Interplay database folder names	All characters allowed for files in Windows	Characters: * ? : / \ " < > | Names ending with a dot Names used as DOS devices (LPT1, com1, .., .,, for example)
Property names (metadata field names)		Characters: / \ |
Video ID metadata field		Spaces, or characters / \ : * ? " < > |
Users and user groups		Characters: / \ |" '

Although the following characters are valid for users and user groups in Interplay, they are not supported when naming projects, bins, and users on Avid editing systems:

: * ? < >

Do not use these characters in Interplay user names or group names.

For information on International Character Support (ICS), see the Interplay Help.

When you name a Mac OS X computer, use single-byte ASCII characters without spaces.

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