



# Interplay® Central

User's Guide

Version 1.5

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# Using This Guide

This guide is intended for all users of an Avid Interplay Central system. This guide describes product features and basic user procedures, such as Interplay Central user settings and story or asset creation.

For initial installation and configuration, see the *Avid Interplay Common Services Installation and Configuration Guide*. For administrative information, see the *Avid Interplay Central Administration Guide*.

## 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.
(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.
<b>Bold font</b>	Bold font is primarily used in task instructions to identify user interface items and keyboard sequences.

Symbol or Convention	Meaning or Action
<i>Italic font</i>	Italic font is used to emphasize certain words and to indicate variables.
<b>Courier Bold font</b>	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.

## 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:
  - If the latest information for your Avid product is provided as printed release notes, they are shipped with your application and are also available online.
  - If the latest information for your Avid product is provided as a ReadMe file, it is supplied on your Avid installation media as a PDF document (README\_*product*.pdf) and is also available online.

**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/readme](http://www.avid.com/readme).

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/onlinesupport](http://www.avid.com/onlinesupport). 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.

## 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](http://www.avid.com/support) and follow the Training links, or call Avid Sales at 800-949-AVID (800-949-2843).

# 1 Getting Started

The following main topics describe basic user tasks as well as various concepts and features you might encounter when working with Interplay Central.

- [About Interplay Central](#)
- [Signing In to Interplay Central](#)
- [Understanding the Application Layouts](#)
- [Using Plug-ins and MOS Integration](#)
- [Support for iNEWS Communities](#)
- [Viewing Interplay Central Help](#)

## About Interplay Central

Interplay Central delivers workflow tools for media professionals through both Web and mobile applications. With a customizable user interface, Interplay Central allows individuals in different media production functions to access the tools they need to complete tasks with greater visibility to assets, team collaboration, and workflow agility. Through Interplay Central, users can access Avid iNEWS, Interplay Production, or both.

### Avid iNEWS

The Avid iNEWS newsroom computer system provides journalists, producers, directors, and various technical personnel in the newsroom with an array of tools to make their job easier. It is primarily made up of iNEWS Workstations, linked together via a local or wide area network, and the iNEWS Server, which manages all the day-to-day activities of the newsroom.



*Although referred to as a singular unit, the iNEWS Server typically consists of two or more computers running the iNEWS Server software. Each one acts as a backup for the other to protect the overall stability of the network. For redundancy, the iNEWS system mirrors its database across these servers for redundancy.*

## Interplay Production

The Avid Interplay Production system combines an asset database with workflow management software, both of which are integrated with Avid shared storage and Avid archive solutions. Interplay Production provides tools that let journalists and producers add rich media to stories and send the assembled video sequence to a playout server.

# Signing In to Interplay Central

Use a supported browser to connect to and sign in to your Interplay Central server. See the *Avid Interplay Central ReadMe* for a list of supported browsers.

Interplay Central lets you use a single user name and password to access all Avid systems for which your account is configured. A journalist might have access to both an Avid iNEWS database and an Interplay Production database, while a logger might have access only to an Interplay Production database.

The first time you sign in to Interplay Central, you are given the option of using your Interplay credentials to sign in to iNEWS and Interplay Production or to use different credentials. The credentials you use depend on the user name and password that you can use to sign in to iNEWS or Interplay Production. Supplying these credentials enable you to use only the Interplay Central user name and password at future sign-ins.

Your iNEWS and Interplay Production credentials are set in the iNEWS or Interplay Production sections of the User Settings dialog box, which you access from the Home menu. You can change these credentials at any time.

After you supply your credentials for the first time, a dialog box asks you if you want to use MOS plug-ins. See [“Using Plug-ins and MOS Integration” on page 30](#).

### To sign in to Interplay Central:

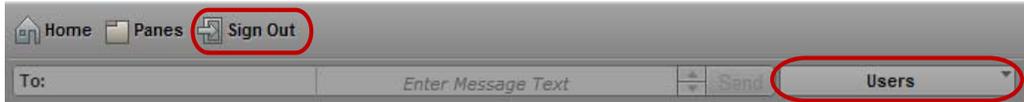
1. Open a supported browser and type the URL of your Interplay Common Services server.  
The URL is the computer name of the server.
2. At the sign-in screen, type your user name and password.
3. Click Sign In, or press Enter or Return (Macintosh).

After a few moments, the Interplay Central application opens and displays the last layout that you used.



When you sign in to Interplay Central, you are automatically signed in to your iNEWS newsroom computer system, your Interplay Production system, or both. If, however, the security settings for one of these integrated systems is inaccurate, you might see a warning message that states that the application is unable to authorize the sign-in name or password. If you receive this message, click the link provided and verify your security settings.

- (Optional) If the layout you want is not displayed, select the one you want from the Layout selector.



Left: Sign Out button. Right: Layout selector.



Each Interplay Central user is assigned one or more roles by the Interplay Central Administrator. Each role is associated with one or more layouts. For more information about available layouts, see *“Working with Layouts”* on page 22. For more information about roles, see the Interplay Central Administrator’s Guide.

**To sign out:**

- Click Sign Out in the menu bar.

## Understanding the Application Layouts

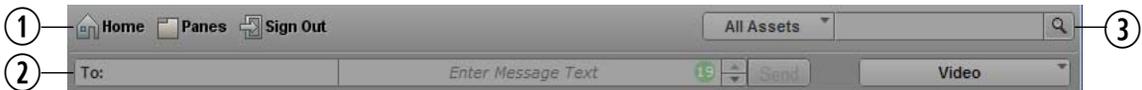
A *layout* is a set of panes and other controls that is installed as part of the Interplay Central Web application. The size and location of the panes are set by default in each layout. Not all available panes are displayed in each layout, but users can customize which panes are displayed, their sizes, and where they are located in the window.

The following table describes the main panes.

Icon	Pane	Description	Refer to...
	Assets	A pane that displays assets. These assets can result from a search or from browsing. Assets are displayed in a folder hierarchy, if applicable to the assets displayed.	<a href="#">“The Assets Pane” on page 35</a>
	Queue/Story	A pane that displays the contents of a queue with the contents of a selected story in the queue, including the story form and any production cues. It can only be opened from the Assets pane, and is therefore not listed as part of the Panes menu.	<a href="#">“The Queue/Story Pane” on page 50</a>
	Project/Story	A pane that displays the contents of a project, its facets, and any associated stories. It can only be opened from the Assets pane, and is therefore not listed as part of the Panes menu.	<a href="#">“The Project/Story Pane” on page 46</a>
	Audio	A pane that displays the controls for adjusting the audio settings for media assets.	<a href="#">“Working with Audio Tracks in Advanced Sequences” on page 129</a>
	Combined Messages	A pane for Interplay Pulse users that you can use to review and approve packages submitted for publication. The pane also displays a history of packages ready for publication and already published, which allows you to search all submitted and published packages.	<i>Avid Interplay Pulse User’s Guide.</i>
	Help	A pane that displays the help system.	<a href="#">“Viewing Interplay Central Help” on page 33</a>
	Launch	A pane from which you navigate to various locations. This pane displays remote file systems, local file systems, and other locations for assets.	<a href="#">“The Launch Pane” on page 29</a>
	Markers	A pane in which you can view and create markers. This pane is available in the Video layout and the Logging layout.	<a href="#">“The Markers Pane” on page 168</a>
	Media	A pane in which you can view and edit media assets. The controls that are displayed depend on the selected asset.	<a href="#">“The Media Pane” on page 97</a>

Icon	Pane	Description	Refer to...
	Messages	A pane that allows you to send messages and media links to other Interplay Central users.	<i>Avid Interplay Pulse User's Guide.</i>
	Progress	A pane in which you can monitor the progress of background processes, such as send to playback and sequence mixdowns.	<a href="#">“The Progress Pane” on page 199</a>
	Search	A pane from which you can conduct a search. This pane functions similarly to the Search bar but includes criteria for advanced searches.	<a href="#">“The Search Pane” on page 155</a>
	Sequence	A pane that includes the Sequence Timeline and other controls that let you create and edit a sequence.	<a href="#">“The Sequence Pane” on page 70</a>
	Social Message	A pane for Interplay Pulse users that lets you create packages for publication to social media sites.	<i>Avid Interplay Pulse User's Guide.</i>
	Web Story	A pane for Interplay Pulse that lets you create packages for publication to Web Content Management Systems (CMS).	<i>Avid Interplay Pulse User's Guide.</i>

In addition to the panes, the application layouts also feature bars that offer additional information, options, and functionality.



The following table describes these bars.

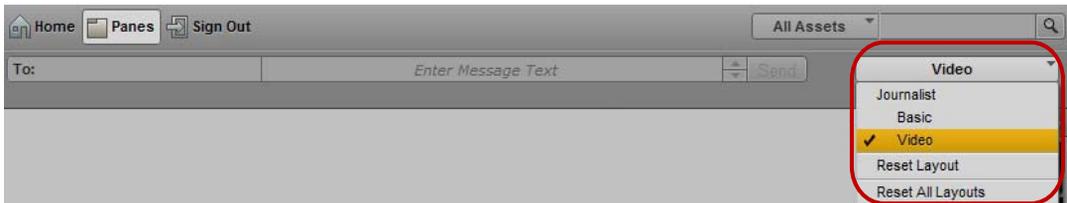
Bar	Description	Refer to...
1 Menu	A section of the application that provides numerous menu options.	<a href="#">“The Menu Bar” on page 29</a>
2 Message	A section of the application in which you can send and receive messages (Basic, Logging, and Video layouts only).	<a href="#">“iNEWS Messaging” on page 191</a>
3 Search	A section of the application from which you can conduct a search. The results of a search can be dragged from the bar and placed in an area as a pane for better viewing.	<a href="#">“The Search Bar” on page 153</a>

## Working with Layouts

The Interplay Central Web application is installed with five layouts. Not all available panes are included in each layout, but you can open additional panes when you need them.

You select a layout from the Layout selector, located near the upper right corner of the window. The menu shows the name of the layout that is currently displayed. If you click the menu, it shows the name of the role or roles for the signed-in user, along with the layouts that are available for that role. You can select any layout that is displayed.

The following illustration shows the default layouts available to the Journalist role.



The following table lists the five predefined layouts and which users have access to them.

Layout	Description	Available To
Basic	Journalists use this layout to edit and create stories. You cannot view video or audio or add it to the story.	All users
Interplay Pulse	Advance Journalists and Interplay Pulse Producers use this layout to publish media packages to multiple delivery platforms and services. For more information, see the <i>Avid Interplay Pulse User's Guide</i> .	All users, based on role, if Interplay Pulse is installed.
Logging	Media loggers use this layout to add markers to clips and to create subclips. For more information, see <a href="#">“Logging and Creating Subclips” on page 161</a> . You can view an iNEWS database when you are in Logging view, but you cannot open a queue.	All users, based on role
System Settings	Administrators use this layout to specify various configuration settings. For more information, see “Configuring System Settings” in the <i>Avid Interplay Central Administration Guide</i> .	Administrators only

Layout	Description	Available To
Users	Administrators use this layout to import, create, and manage Interplay Central users.  For more information, see “Interplay Central User Management” in the <i>Avid Interplay Central Administration Guide</i> .	Administrators only
Video	Journalists use this layout to edit and create stories that include video and audio.  This layout is displayed the first time a user signs in. You can switch to another layout at any time by selecting it from the Layout selector.	All users, based on role

**To change to a different predefined layout:**

- ▶ Choose the layout from the Layout selector.



*Changes that you make to a predefined layout are saved when you change to a different layout or when you sign out.*

**To close a pane:**

- ▶ Click the X on the pane’s tab.

**To open additional panes:**

1. Select the Panes menu.
2. Select the menu option corresponding to the pane you want to open.

The pane you select opens in the active area. For more information, see [“Working with Areas and Panes” on page 24](#).

**To reset a layout to its original configuration:**

- ▶ Select Reset Layout from the Layout selector.

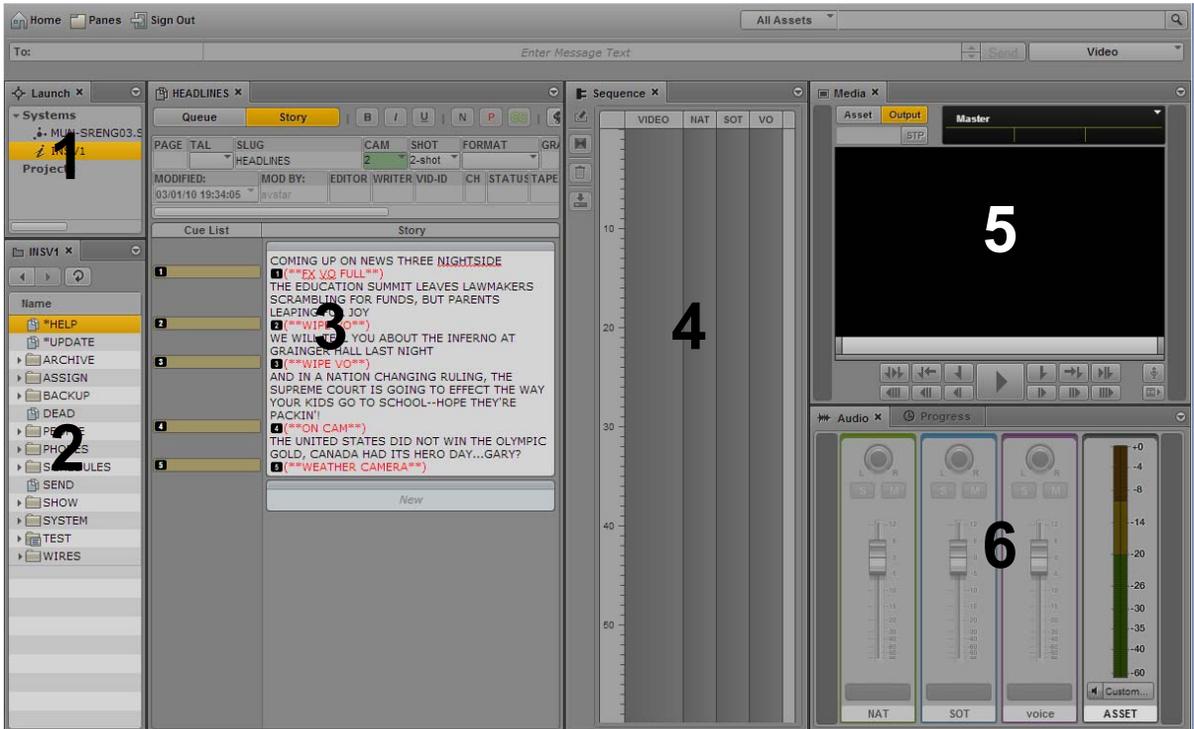
**To reset all layouts to their original default configurations:**

- ▶ Select Reset All Layouts from the Layout selector.

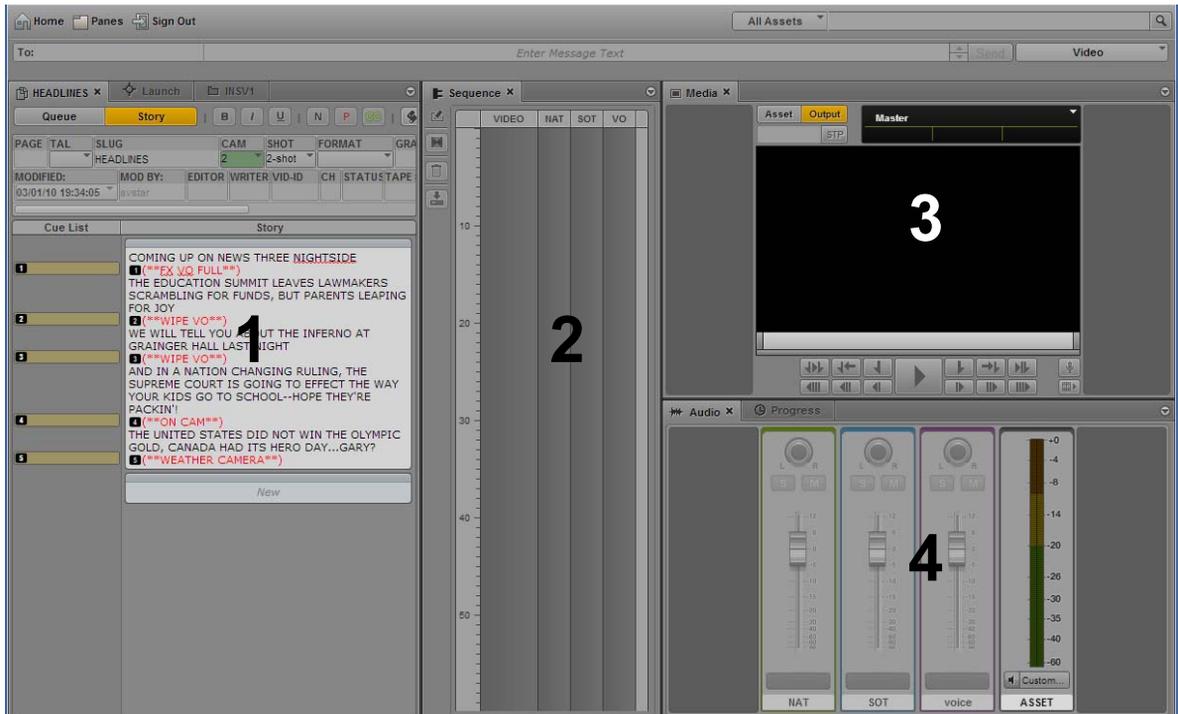
## Working with Areas and Panes

You can customize Interplay Central by adjusting a layout's areas and panes. A single area can contain one or more panes. When an area contains more than one pane, the panes are displayed in a tabular format, with one pane on top of the others.

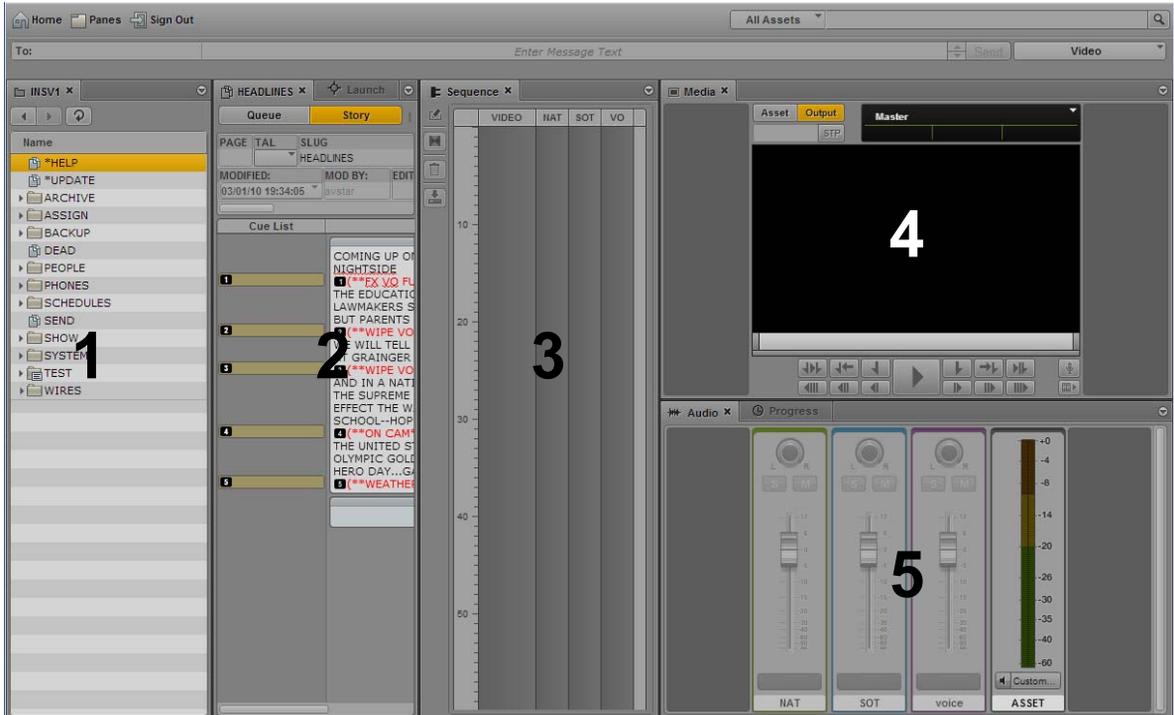
The following illustration shows a typical Video layout. This layout is composed of six different areas and seven different panes. The area in the lower right contains two panes.



One way to customize this layout is to combine two or more panes into one area, thus reducing the number of areas and allowing more space for the remaining areas. In the following illustration, the layout is composed of four areas and seven panes. The area on the left contains the Queue/Story pane, the Launch pane, and an Assets pane.



You can also move a pane to create a new area. In the following illustration, the Assets pane was moved to the left to create a new area.



If the number of tabbed panes within an area exceeds the area's space within the browser window, Right and Left Arrow buttons appear next to the Pane Menu button, enabling you to navigate through all of the panes.



You can move panes to save screen space and reconfigure panes in a way that best suits your needs. The application saves the last arrangement and displays it the next time you sign in to the application.

You move panes into what are called *drop zones* within an area. Each area has five drop zones: center, top, bottom, left, and right.

**To move a pane:**

- ▶ Click the pane's tab and drag it to a drop zone.



*Do not click the X in the pane's tab unless you want to close the pane.*

The drop zone is highlighted in orange to help you identify where the pane will be positioned within the window when you release the mouse button.

The following illustrations demonstrate the process of dragging the Media pane to each drop zone. In the illustrations, the Audio pane is already located in the area to which the Media pane is being moved. If you drag the Media pane into the center drop zone, the two panes are displayed as tabbed panes, with only one visible at a time. Dragging to the top or bottom drop zones splits the area vertically. Dragging to the left or right drop zones splits the area horizontally.

Drop Zone	Position	Result
Center		
Top		

---

Drop Zone	Position	Result
-----------	----------	--------

---

Bottom



Left



Right



## The Menu Bar

The application's menu bar includes the following menus:

- Home

Option	Description
User Settings	Opens the Settings dialog box with configuration options available for modification to non-administrative users. For more information, see <a href="#">“User Settings” on page 280</a> .
About	Opens a screen with information about the product

- Panes

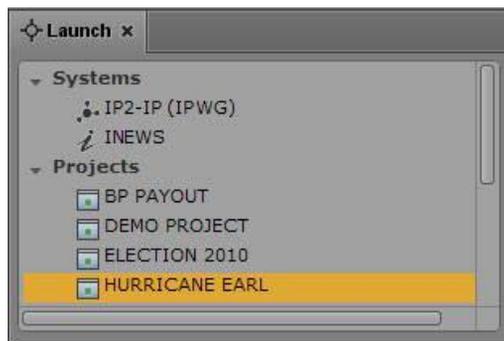
This menu lists the panes that you can open in the selected layout. For a list of these main panes, see [“Understanding the Application Layouts” on page 19](#). You are only permitted one instance of some panes within the user interface; however, you can open multiple instances of an Assets pane or Search pane. If a single-instance pane is already opened, the option representing that pane will appear grayed out in the Panes menu.

- Sign Out

Select Sign Out to leave the application and return to the sign-in screen.

## The Launch Pane

The Launch pane lists the iNEWS system and Interplay Production system that are available on the Interplay Central system. The Launch pane also includes any iNEWS projects and iNEWS servers that are part of an iNEWS community.



Systems and projects are identified by the following icons.

Icon	Description
	Connected Interplay Production system
	Disconnected Interplay Production system
	Connected iNEWS system
	Disconnected iNEWS system
	Project in the iNEWS database
	iNEWS Project (not started)
	iNEWS Project (expired)

Opening a system, such as an iNEWS newsroom computer system or Interplay Production system, lets you view the contents of that system’s database in the Assets pane. Opening an iNEWS project from the Launch pane lets you view each project’s contents in the Assets pane.

**To open a system or project from the Launch pane, do one of the following:**

- ▶ Double-click the item you want to open.
- ▶ Right-click the item and select “Open in New Assets Tab.”

For more information about assets and projects, see [“Working with Assets” on page 35](#) and [“Working with Projects” on page 45](#). For more information about iNEWS communities, see [“Support for iNEWS Communities” on page 32](#).

## Using Plug-ins and MOS Integration

Interplay Central provides support for MOS Active-X plug-ins. For example, Deko Select is a plug-in for a newsroom computer system’s interface that allows a user, such as a reporter, to drag and drop graphic templates directly into the story, as well as alter replaceable text or graphics in the selected template. You can also use the Avid Deko Select plug-in to add graphics to the video for a story sequence. Other plug-ins are available through third-party manufacturers.

These plug-ins are specific to iNEWS workflows, and they are available only in Basic and Video layouts.



*The Interplay Common Services installation program installs only the container needed for Active X controls. You need to install additional software as described in the following sections.*

## Setting Up Your Browser

The Chrome browser requires an extension that lets you use MOS plug-ins. The first time you sign in to Interplay Central, a dialog box asks if you want to use MOS plug-ins.

- If you click yes, an installer is downloaded from the Interplay Common Services server. Allow pop-ups from the Interplay Common Services server if you are informed that a pop-up was blocked, and then refresh the page. Double-click the .exe file to install the program.

After installation is complete, you must close Chrome and then reopen it for the extension to be accessible by Interplay Central. Recent Chrome versions disable third-party plug-ins. Make sure that Chrome Tools > Extensions displays Enabled next to the Avid ActiveX extension.

- If you click no, and later want to use plug-ins, enable MOS as described below. The next time you sign in or refresh the application, a blank window opens and the installer is downloaded. Click the .exe file to install the extension.

Active X plug-ins are not supported in the Safari browser.

## Enabling MOS

To use plug-ins, you need to enable MOS in Interplay Central. Select Home > User Settings > MOS and then select “MOS enabled.”

## Installing Plug-Ins

For procedures on how to install plug-ins, see the documentation for the plug-in.

After installation and configuration, plug-ins are listed at the bottom of the Panes menu.

## Uninstalling the Chrome Extension

If you need to uninstall the Chrome Extension, use the Windows Control Panel. **Do not use the Chrome Extensions page.**

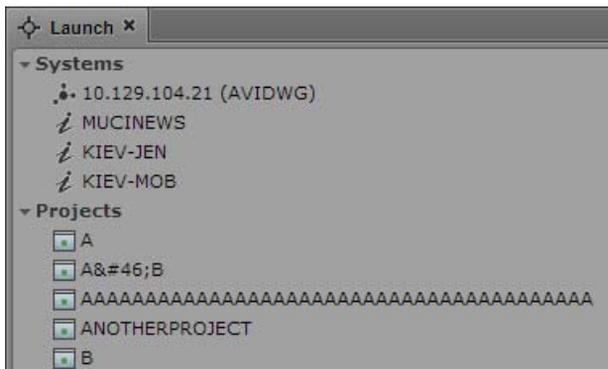
1. Click Start and select Control Panel.
2. Click Programs and Features.
3. Right-click Avid Interplay Central MOS Plugin and select Uninstall. Click Yes and follow the prompts.

## Support for iNEWS Communities

Interplay Central v1.5 supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories. An iNEWS user can work with content stored on any of the iNEWS systems in a community from a single iNEWS Workstation. Interplay Central v1.5 provides similar functionality.

Interplay Central requires you to supply credentials to sign in to one iNEWS system. This system is considered your *local system*. If your local system is configured in an iNEWS community, you are able to automatically sign in to other systems in the community. These systems are considered your *remote systems*. In the Interplay Central Launch pane, your local iNEWS system is listed first, followed by the remote systems. To connect to a remote system, double-click the system name.

In the following illustration, MUCINEWS is the local system and KIEV-JEN and KIEV-MOB are the remote systems.



Any projects listed are associated with your local system. You cannot show projects that are associated with remote systems.

In Interplay Central, you can perform the following tasks on iNEWS remote systems:

- Browse stories in the Assets pane.
- Load queues in the Queue/Story pane.
- Display stories in the Queue/Story pane.
- Create and edit stories.
- Copy production cues from a story on one iNEWS system to a story on another.
- Search a selected remote system.



*When searching an iNEWS database, you can simultaneously search multiple indexed queues. However, you can only choose one non-indexed queue path at a time. Attempts to choose more than one result in an invalid selection error message.*

- Display and play sequences associated with a story if the sequence is stored in the Interplay Production database configured with the Interplay Central system you are signed in to.

In other words, if you load a story from a remote system that is associated with a sequence, then click the Open Sequence button, the associated sequence will open if it is stored in the Interplay Production database listed in the Launch pane. You can then edit and save the sequence.

If you load a story from a remote system, but the associated sequence is stored in a different Interplay Production database, you cannot view, play, or edit the sequence. If you click the Open Sequence button, a message tells you that the “mob\_id cannot be resolved.” (A mob ID is a software object that identifies the sequence).



**Do not edit a story after you receive the message that the mob ID cannot be resolved. There is a risk of data loss if you remove or modify the existing attached mob ID information**

### **Limitation for MOS Placeholder and Project Bucket Features**

Interplay Central checks if the iNEWS server supports the MOS placeholder and project bucket features. These features were added in iNEWS 4.0.0, but the check only succeeds with iNEWS server versions 4.0.3 and later. For this reason, Interplay Central only enables workflows using MOS placeholders and project bucket features in iNEWS 4.0.3 and later.

## **Viewing Interplay Central Help**

The Help system for Interplay Central combines the contents of the following documents:

- *Avid Interplay Central User's Guide*
- *Avid Interplay Central Administration Guide*

You can view help related to a specific pane. For example, if you want to know more about the Media pane and the controls available within the pane, you can view that information by opening that portion of the Help system through the Pane Menu button. You can also open the Help system to the Contents page and use the Contents, Index, or Search to find specific information.

**To access a Help topic related to a specific pane:**

1. Click the Pane Menu button.
2. Select Help.

You can click the Contents, Index, or Search in New Browser Tab button to find other information.

**To open the Help system to the Contents page:**

- ▶ Select Panes > Help.

## 2 Working with Assets

The following main topics describe the Assets pane and how you can work with various assets in Interplay Central.

- [The Assets Pane](#)
- [Working with News Assets](#)
- [Working with Media Assets](#)

### The Assets Pane

*Assets* are items that are stored in a database, such as stories, scripts, video clips, and audio clips. From the Assets pane, you can view assets for items that are contained in the Launch pane. For example, if you double-click the name of an iNEWS system in the Launch pane, the Assets pane displays the contents of the iNEWS database.

After you sign in to Interplay Central, an empty pane labeled Assets is displayed in one of the application areas. After you open a system or project, the label of the Assets pane changes to reflect your selection, and you can browse the database or work with the assets that are displayed. You can also open multiple Assets panes, which appear as multiple tabbed panes within an application area.

The options you have for working with assets depends on the type of asset you select.

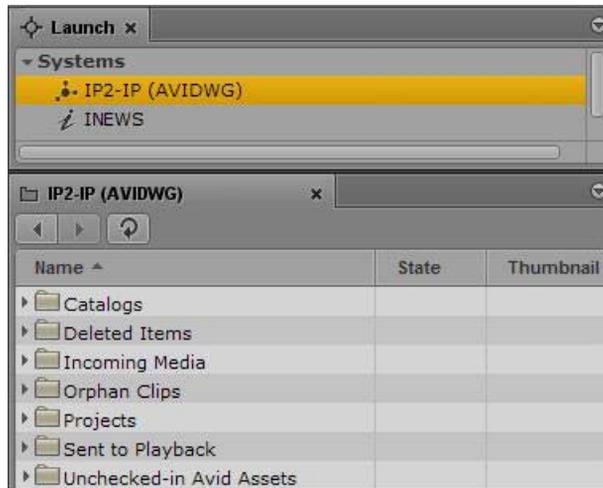
The following topics describe working with different types of assets:

- [“Working with News Assets” on page 38](#)
- [“Working with Media Assets” on page 40](#)

**To display assets in an Assets pane:**

- ▶ Double-click an item in the Launch pane.

The following illustration shows the Interplay Production database selected in the Launch pane and its contents opened in the Assets pane below. The name of the highlighted system appears in the Asset pane's tab.

**To open an additional Assets pane, do one of the following:**

- ▶ Select Panes > Assets.
- ▶ Right-click an item in the Launch pane and select Open in New Assets Tab.

The new pane is displayed next to a previously opened Assets pane.

If you closed the last open Assets pane, the new pane is displayed in an existing area.

**To close an Assets pane:**

- ▶ Click the Close button on the Asset pane's tab.



*To ensure the Assets pane has focus, click an item in the pane, not an empty area of the pane.*

## Navigating in the Assets Pane

As you browse through a database, the history of your navigation is retained in views, and you can go backward and forward to display those views. The name that appears in the Assets pane's tab also changes to reflect your location within the database you are viewing.

The following table lists the navigation buttons in the Assets pane.

Button	Description
	Back button toggles the current view to the previous view in the pane.
	Forward button toggles the current view to the next view in the pane.
	Refresh button refreshes the current view in the pane.
	Close button closes the pane.
	Pane Menu button opens a menu providing various options, including opening the help content related to the pane.

### To expand a folder within the current view, do one of the following:

- ▶ Click the turn-down arrow to the left of a folder.
- ▶ Press the right arrow key.

### To collapse a folder within the current view, do one of the following:

- ▶ Click the turn-down arrow to the left of a folder.
- ▶ Press the left arrow key.

### To open a folder in a new view in the existing Assets pane:

- ▶ Double-click a folder.

### To display a view you already displayed:

- ▶ Click the Forward button or the Back button.

For a list of all keyboard shortcuts you can use in the Assets pane, see [“Assets Pane Shortcuts” on page 285](#).

# Working with News Assets

The following topics describe the iNEWS database as it is displayed in the Assets pane:

- [Identifying iNEWS Directories, Queues, Projects, and Facets](#)
- [Navigating the iNEWS Database](#)

## Identifying iNEWS Directories, Queues, Projects, and Facets

The iNEWS database is a file structure that is organized by directories that contain subfolders or queues, which in turn contain stories. Directories contained within other directories are known as subfolders or subdirectories.

*Projects* are a way of categorizing stories by topic so that news teams working on a particular topic can find everything related to it in a single place, without moving or copying original source information within the database. *Facets* are sub-topics of projects that provide additional granularity. Any stories associated to a facet are automatically associated to that facet's parent project.

You can view the contents of an iNEWS database by choosing the iNEWS system in the Launch pane. Likewise, Projects can also be opened from the Launch pane. Projects and iNEWS systems are identified by the following icons.

Icon	Description
	Connected iNEWS system
	Disconnected iNEWS system
	Project in the iNEWS database
	iNEWS Project (not started)
	iNEWS Project (expired)

After you double-click a system in the Launch pane, the database file structure with its directories and queues is displayed in the Assets pane. If you double-click a project, any facets of the chosen project are displayed in the Assets pane.

Different icons are used to identify queues, directories and facets in the Assets pane, as listed in the following table.

Icon	Description
	Directory or subfolder in the iNEWS database
	Indexed directory or subfolder
	Queue
	Indexed Queue
	Locked Queue
	Indexed and Locked Queue
	Facet
	Facet (not started)
	Facet (expired)

In addition to facets, each project also contains the following queues in the Assets pane:

Icon	Description
	ALL queue - shows all stories associated with the project and its facets.
	QUERY Search Queue - shows results of a search conducted with criteria pre-defined for the project in iNEWS. Each project can have only one search queue.

## Navigating the iNEWS Database

This topic provides procedures for viewing the database file structure by opening directories and queues. For information about projects and facets, see [“Working with Projects” on page 45](#).

The contents of directories are displayed in the Assets pane. The contents of queues are viewed in the Queue/Story pane. For more information, see [“The Queue/Story Pane” on page 50](#).

### To open a directory:

- ▶ Double-click the directory in the Assets pane.  
This action opens the directory’s contents in the same pane. To return to the previous view of the database file structure, click the Back button.
- ▶ Click the turn-down arrow to the left of the directory in the Assets pane.  
This action expands the directory to show its contents while still retaining a view of the rest of the database file structure. To close the directory, click the turn-down arrow again.

### To open a queue:

- ▶ Double-click the queue in the Assets pane.  
The queue’s contents open in the Queue/Story pane.

## Working with Media Assets

An Interplay Production database holds media assets such as clips, subclips, sequences, and graphics. You can browse the database in the Assets pane and display a media asset in the Media pane. You can rename assets but you cannot delete them.

The following topics describe working with media assets:

- [“Identifying Interplay Production Systems and Media Assets” on page 41](#)
- [“Navigating the Interplay Production Database” on page 41](#)
- [“Adding or Removing Property Columns” on page 42](#)
- [“Resizing Columns” on page 43](#)
- [“Moving Columns” on page 43](#)
- [“Moving or Copying Assets” on page 43](#)
- [“Renaming Assets” on page 44](#)

## Identifying Interplay Production Systems and Media Assets

Different icons are used to identify Interplay Production assets and indicate status in the Assets pane.

Icon	Description	Column
	Audio asset	Name
	Video asset: master clip.	Name
	Video asset: subclip	Name
	Video asset: sequence	Name
	Video asset: in-progress clip (Edit While Capture)	Name
	Video asset: group clip	Name
	Video asset: effect	Name
	Supported	State
	Reservation	State
	Restriction	State

## Navigating the Interplay Production Database

The contents of folders in an Interplay Production system are displayed in the Assets pane. You can double-click an asset to open it in the Media pane.

### To open an Interplay Production folder:

- ▶ Double-click the folder in the Assets pane.  
This action opens the folders's contents in the same pane. To return to the previous view of the database file structure, click the Back button.
- ▶ Click the turn-down arrow to the left of the folder in the Assets pane.  
This action expands the directory to show its contents while still retaining a view of the rest of the database file structure. To close the folder, click the turn-down arrow again.

**To open an asset:**

- ▶ Double-click the asset.

The asset opens in the Media pane. If the asset is a sequence and the Sequence pane is open, the asset is loaded in the Sequence Timeline. For more information, see [“Working with Video Media” on page 96](#) and [“Using the Sequence Pane” on page 69](#).

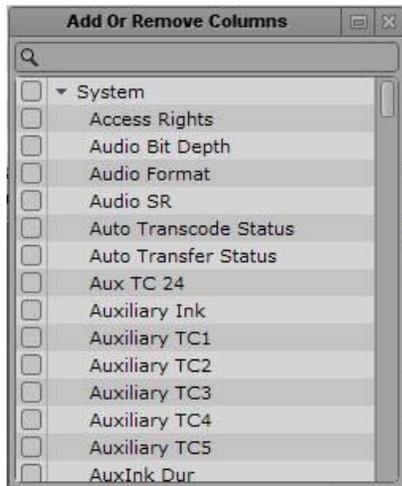
## Adding or Removing Property Columns

A set of property columns are shown when viewing media assets in the Assets pane. These columns display metadata that is associated with assets in the Interplay Production database. You can select other property columns to display. The columns that are available depend on the columns that are available in a particular Interplay Production database.

**To add or remove property columns:**

1. Click the Pane Menu button in the top right corner of the Assets pane and select Add or Remove Columns.

The Add Or Remove Columns window opens. The list is divided in System properties, User (custom) properties, and Resolutions.



2. Select the columns you want to add or deselect the columns you want to remove. You can use the search box to find a particular column.
3. Click the Close box or click anywhere outside the window to save your settings.

## Resizing Columns

You can adjust the column width of any column displayed in the Assets pane.

### To resize a column:

1. Position your mouse pointer over the dividing line between two columns.  
The pointer changes to a bi-directional arrow when it hovers over the correct location.
2. Click and drag it right or left to adjust column width.

## Moving Columns

You can rearrange the order of columns displayed in the Assets pane.

### To move a column:

1. Click the header of the column you want to move.
2. Drag it right or left and release the mouse button when it is repositioned where you want it.  
An orange line appears as a guide during the drag-and-drop process.

## Moving or Copying Assets

You can move or copy assets in the Interplay Production database by using the Cut, Copy, and Paste commands.

### To move an asset to another folder:

1. Select one or more assets.
2. Right-click and select Cut.
3. Select the folder into which you want to move the asset, right-click, and select Paste.

### To copy an asset to another folder:

1. Select one or more assets.
2. Right-click and select Copy.
3. Select the folder into which you want to move the asset, right-click, and select Paste.

## Renaming Assets

You can rename clips and other assets in the Interplay Production database.

**To rename an asset, do one of the following:**

- ▶ Select the asset, click the name of the asset, and type the new name.
- ▶ Select the asset, press F2 (Windows) or Enter (Macintosh), and type the new name.

## Creating a New Folder

You can create a new folder in the Interplay Production database. Your ability to create a new folder depends on Interplay Production rules. For example, the credentials you use to sign in to the Interplay Production database must allow creation of folders.

For more information, see the *Interplay Access User's Guide* or your Interplay Production administrator.

**To create a new folder in the Interplay Production database:**

1. In the Assets tab, navigate into the folder in which you want to create the subfolder.



*Selecting a folder does not create a subfolder in the folder.*

2. Do one of the following to create the folder:

- ▶ Click the Pane Menu button and select Create Folder.
- ▶ Right-click an item and select Create Folder.

A new folder is created with the name New.Folder. If there is already a folder named New.Folder, .01 is appended to the folder name, and incremented for each unnamed new folder (New.Folder.02, and so on).

3. Do one of the following to rename the folder:

- ▶ Select the folder, click the name of the folder, and type the new name.
- ▶ Select the folder, press F2 (Windows) or Enter (Macintosh), and type the new name.

## 3 Working with Projects

The following main topics describe the Project/Story pane and how to use projects and facets in news production:

- [Opening Projects or Facets](#)
- [The Project/Story Pane](#)
- [Associating Stories with Projects or Facets](#)
- [Opening a Project or Facet Associated with a Story](#)

### Opening Projects or Facets

Using *projects* is a feature of the iNEWS newsroom computer system that provides a way of categorizing stories by topic so that news teams working on a particular topic can find everything related to it in a single place, without moving or copying the original source information from its current location in the iNEWS database. *Facets* are sub-topics, providing additional granularity to projects.

In Interplay Central, iNEWS projects are listed in the Launch pane. Open a project from the Launch pane to view each project's contents in the Assets pane. You open facets and the project's queues from the Assets pane.

#### **To open a project:**

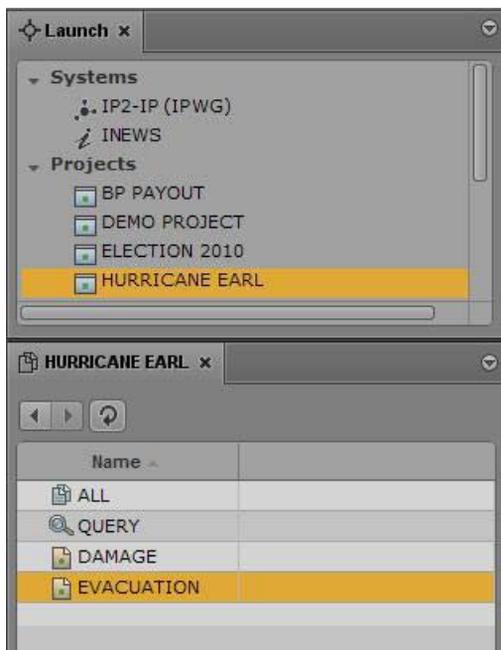
- ▶ Double-click the project in the Launch pane.  
The project's contents open in the Assets pane.

#### **To open a facet:**

- ▶ Double-click the facet in the Assets pane.  
The facet's contents open in the Project/Story pane.

## The Project/Story Pane

The contents of a project include an ALL queue, a QUERY queue, and any sub-topics, known as facets. For example, the following illustration shows the Hurricane Earl project has facets for topics like Damage and Evacuation.



Every project has an ALL queue that displays in the Queue panel all stories associated with the project and its facets. Any indexed story can be associated with a project or facet.

Stories associated with a project retain their original source permissions. For example, a user without read access to a story's source queue will not be able to see that story in a project to which its associated, even if the user has read access to the project.

Every project has a QUERY queue, identified by the magnifying glass icon, which is the search queue that runs the project's query. For more information on the icons used to identify projects and facets, see [“Identifying iNEWS Directories, Queues, Projects, and Facets” on page 38.](#)

The Project/Story pane functions similarly to the Queue/Story pane. It can display either a project's facet or a news story associated with that project's facet. It can also display both at the same time, as shown in the following illustration:

SLUG	WRITER	create-date	STATUS	TIME
Damage Estimates		09/16/10 10:40:52		00:02
Eye Witness Accounts		11/05/09 16:19:37		00:05
P-HurricaneEvacuation		02/02/11 06:54:23		00:00
FEMA Contacts				00:04
BC-Earl, 25th Ld-Writethru,1160	APa-----ar	09/02/10 17:44:33	READY	06:43
BC-World Briefly,1787	APa-----ar	09/02/10 17:23:03	READY	09:39

SLUG	ID	FROM	MOVED	STATUS	TIME
BC-Earl, 25th Ld-Writethru,1160	1028	APa-----ar	09/02/10 17:44:33	READY	06:43

Cue List

Story

**BC-Earl, 25th Ld-Writethru,1160**  
**Earl threatens East Coast with a pounding**  
**Eds: Corrects that heavy surf is washing over road on Ocracoke**  
 Island, not Hatteras Island. Adds pier collapsing on Hatteras Island. Next update scheduled for 8 p.m. EDT. Multimedia: An interactive explainer on hurricanes is in the --national/hurricane--season folder. This story is part of AP's general news and financial services. AP Video.  
**AP Photo NCBS102, NCGB102, VANOV103, NCGB106, NY119, GFX686**  
**AP Graphic HURRICANE EARL**  
 By MIKE BAKER  
 Associated Press Writer  
 BUXTON, N.C. (AP) -- The last ferry left for the mainland and coastal residents hunkered down at home as Hurricane Earl closed in with 115 mph winds Thursday on North Carolina's dangerously exposed Outer Banks, the first and potentially most destructive stop on the storm's projected journey up the Eastern Seaboard.  
 The hurricane's leading edge brought on-and-off light rain in



*The title that appears on the pane's tab changes based on what is selected in the Project/Story pane.*

Two buttons, Project and Story, are located at the top of the pane. Use these buttons to toggle on or off the display of the project or a story. When toggled on the buttons appear orange.

For example, while viewing a project's contents, clicking the Story button splits the pane's display space to show the project's contents on the top half and the selected story associated with that project or facet on the bottom half of the pane. Clicking the Story button again hides the story and displays only the project's facet or queue once more.



*You cannot have both the Project and Story buttons toggled off simultaneously. When only one is on and the you click that button, the system automatically toggles it off and toggles the other button on.*

The name on the tab of a Project/Story pane changes based on the story you have selected in the pane. You can move the mouse pointer over the tab to view the entire path name.

When only the facet or one of the project's queues (ALL or QUERY) is shown, the display is called a *grid view*. When only the story is shown in the pane, the display is called a *story view*. And when both are visible, the display is called a *split view*.

You can use the horizontal dividing line between the grid and story sections of the pane to adjust the ratio of the split view display within the pane. When you position your mouse pointer over the dividing line, the pointer changes to a double arrow, letting you click and drag it up or down to adjust the space allocated to each section of the pane. However, it is not recommended to use this technique to hide one section of the pane or the other.

The ratio you set is retained when you sign out.

## Associating Stories with Projects or Facets

Any indexed story can be associated with a project or facet.

### **To associate an indexed story with a project or facet.**

1. Navigate to and open the indexed queue in which the story resides.
2. Right-click the story in the Queue/Story pane and select Associate Story to Project.
3. In the dialog box, select the projects or facets to which you want the story associated.
4. Click Apply.

## Opening a Project or Facet Associated with a Story

In the Project/Story pane, you can open a project that is associated with a story or facet.

### **To open a project associated with a story:**

1. Select a story in the queue section of the Project/Story pane.
2. Click the Pane Menu button and select Projects and the project or facet you want to open.

The project opens in a new Project/Story pane.

## 4 Building a Script

The following main topics describe the Queue/Story pane and basic techniques of script building.

- [The Queue/Story Pane](#)
- [Creating a Story](#)
- [Segmenting Stories](#)
- [Writing Stories in Right-to-Left Languages](#)
- [Using Annotation to Dictate a Story](#)
- [Editing a Story](#)
- [Deleting or Recovering a Deleted Story](#)
- [Locking and Unlocking a Story](#)
- [Inserting Script Templates](#)
- [Inserting MOS Placeholders](#)
- [Adding Media to a Script](#)
- [Copying and Sending iNEWS Links](#)

## The Queue/Story Pane

In Interplay Central, you can create iNEWS stories, edit them in the Queue/Story pane, and save them on an iNEWS server.

The Queue/Story pane can display either an iNEWS queue, such as a show's rundown, or a story in that queue. The Queue/Story pane can also display both a queue and a story in that queue, as shown in the following illustration:

The screenshot shows the Queue/Story Pane interface. The top section, labeled 'HEADLINES', contains a table with the following data:

PAGE	TAL	SLUG	CAM	SHOT	FORMAT	GRAPHICS	CH	VID-ID	STATUS	READ:
		TRAINING SHOW								00..
		PRODUCER:								00..
		DATE: 00/00/00								00..
A00		START OF SHOW								00..
		OPEN					A	Z_OP...		00..
		HEADLINES	2	2-s...						00..
		H1-						ASSI...		00..
		H2-						ASSI...		00..
		H3-						ASSI...		00..

The bottom section, labeled 'Story', shows a 'Cue List' with five numbered cues and their corresponding text:

Cue List	Story
1	COMING UP ON NEWS THREE NIGHTSIDE 1 (**EX VO FULL**)
2	THE EDUCATION SUMMIT LEAVES LAWMAKERS SCRAMBLING FOR FUNDS, BUT PARENTS LEAPING FOR JOY 2 (**WIPE VO**)
3	WE WILL TELL YOU ABOUT THE INFERNO AT GRAINGER HALL LAST NIGHT 3 (**WIPE VO**)
4	AND IN A NATION CHANGING RULING, THE SUPREME COURT IS GOING TO EFFECT THE WAY YOUR KIDS GO TO SCHOOL--HOPE THEY'RE PACKIN' 4 (**ON CAM**)
5	THE UNITED STATES DID NOT WIN THE OLYMPIC GOLD, CANADA HAD ITS HERO DAY...GARY? 5 (**WEATHER CAMERA**)

- 
- 1 The Queue section
  - 2 The Story section, also called the Script Editor
- 

The name on the tab of a Queue/Story pane changes based on the story you select in the pane. You can move the mouse pointer over the tab to view the entire path name.

When only the queue is displayed in the pane, the display is called a *grid view*. When only the story is shown in the pane, the display is called a *story view*. When both are visible, the display is called a *split view*.

You can use the horizontal dividing line between the queue and story sections of the pane to adjust the ratio of the split view within the pane. When you position your mouse pointer over the dividing line, the mouse pointer changes to a double arrow. You can then click and drag the dividing line up or down to adjust the space allocated to each section of the pane. However, it is not recommended to use this technique to hide one section of the pane or the other.

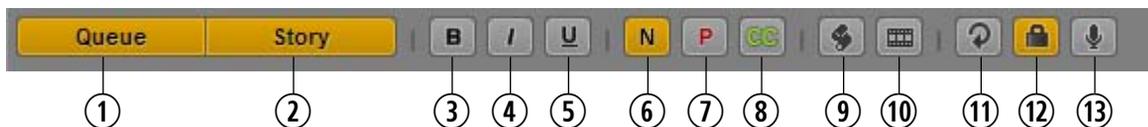
The ratio you set is retained when you sign out.

 *You cannot enter data in the Queue section.*

 *If you change queue attributes in iNEWS while you are working in Interplay Central, you need to sign out of Interplay Central and sign in again to view your changes.”*

## The Queue/Story Toolbar

The Queue/Story pane includes a toolbar that has buttons that toggle the display within the pane and provide functions for editing your story.



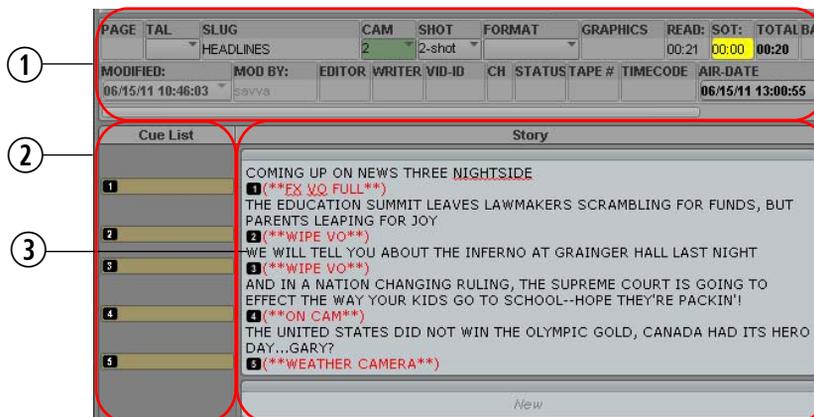
Display or Control	Description
1 Queue	Toggles display of the queue on or off. When toggled on the button is colored orange.
2 Story	Toggles display of the Story editor on or off. When toggled on the button is colored orange.   <i>You cannot have both the Queue and Story buttons simultaneously toggled off. When only one is on and you click that button, the system automatically toggles that display off and the other display on.</i>
3 Bold	Marks text as bold. See <a href="#">“Editing a Story” on page 59</a> .
4 Italic	Marks text as italic.
5 Underline	Marks text as underline.
6 Normal	Sets text as normal. See <a href="#">“Formatting a Script” on page 60</a>

Display or Control	Description
7 Presenter	Sets text as presenter instructions.
8 Closed Caption	Sets text as closed-captioning.
9 Template	Inserts an iNEWS script template. See <a href="#">“Inserting Script Templates” on page 66</a>
10 Open Sequence	Opens the associated sequence. Use this button to create a new script sequence or to open one previously created. See <a href="#">“Adding Media to a Script” on page 67</a> .
11 Refresh	Refreshes the queue.
12 Lock	Locks the story. See <a href="#">“Locking and Unlocking a Story” on page 64</a>
13 Annotation	Dictate text. See <a href="#">“Using Annotation to Dictate a Story” on page 58</a> .

Although the toolbar always appears at the top of the pane, even when only the queue is shown in the grid view, most of the buttons are used for editing stories, not for modifying the queue.

## The Script Editor

The section of the pane in which the story appears is called the *Script Editor*. There are three sections of the Script Editor: Story Form, Cue List, and Story. The following illustration identifies these areas.



1	Story Form	3	Story (text area)
2	Cue List		

At the top of every story is the Story Form, which provides story information in fields that are predetermined by the iNEWS system administrator for each queue in the database. For example, a form can contain the story's title (slug), page number, and status. Wire queues usually show different fields than rundown queues. You can edit fields in the Story Form, depending how they are configured by the iNEWS system administrator.

You can use the horizontal dividing line between the Story Form and the rest of the sections to adjust the ratio of the Script Editor display within the pane. You can also choose to hide the Story Form while still viewing the other sections of the Script Editor.

**To hide the Story Form, do one of the following:**

- ▶ Click the Pane Menu button located at the top right corner of the Queue/Story pane and select Hide Story Form.
- ▶ Right-click in the Story Form and select Hide Story Form.

**To show the Story Form:**

- ▶ Click the Pane Menu button located at the top right corner of the Queue/Story pane and select Show Story Form.

The Story is the section of the Script Editor in which you write your story or view the text of an existing story. As you type, your text automatically wraps to the next line when you reach the end of the current line. A scroll bar at the right side of this area appears when text extends beyond the bounds of the text area.

The Cue List is the section of the Script Editor in which you edit production cues and machine control events, such as those for a character generator (CG). Each cue is numbered within a story, beginning with one (1). If cues are rearranged in the story, the system renumbers the cues automatically. The following illustration shows an example of a cue containing a CG event.



## Creating a Story

You can create a story in Interplay Central or edit a story previously created in Interplay Central or iNEWS. For more information on how to edit existing stories, see [“Editing a Story” on page 59](#).

When connected to an iNEWS server version 4.0 or higher, you can create a new story in a queue or a facet. When you create a story in a facet, the story will be associated with that facet and will live in a special “project bucket.”

You can add an external link to a story, such as a Web URL.

### To create a new story:

1. Navigate to the row in which you want the new story to be inserted in the queue.
2. Click the Pane Menu button located at the top right corner of the Queue/Story pane.
3. Select Create Story.

The existing row is pushed down, and a new row is inserted in the queue at that location.

If you are in split view, you can begin writing your story; if not, open the new story by double-clicking on the new row.

4. Enter the name of your story in the Title field of the Story Form.
5. Enter the text of your story in the first available segment.
6. Click the Pane Menu button located at the top right corner of the Queue/Story pane.
7. Select Save Story to save your changes.



*Navigating away from a story in the queue automatically saves any changes made to the story, as does closing the tab or pane.*



*Saving a story does not save a sequence associated with a story. You must save the sequence in the Sequence pane. See [“Saving a Sequence” on page 78](#)*

### To view an existing story:

- ▶ Select the story in the queue you want to view and click the Story button to display the story in the bottom half of the Queue/Story pane.

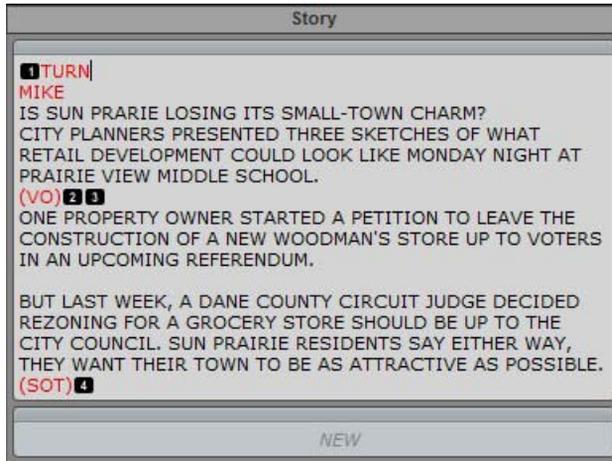
### To open an existing story to story view:

- ▶ Double-click a story in the queue.
- ▶ Select the story in the queue and click the Queue button.

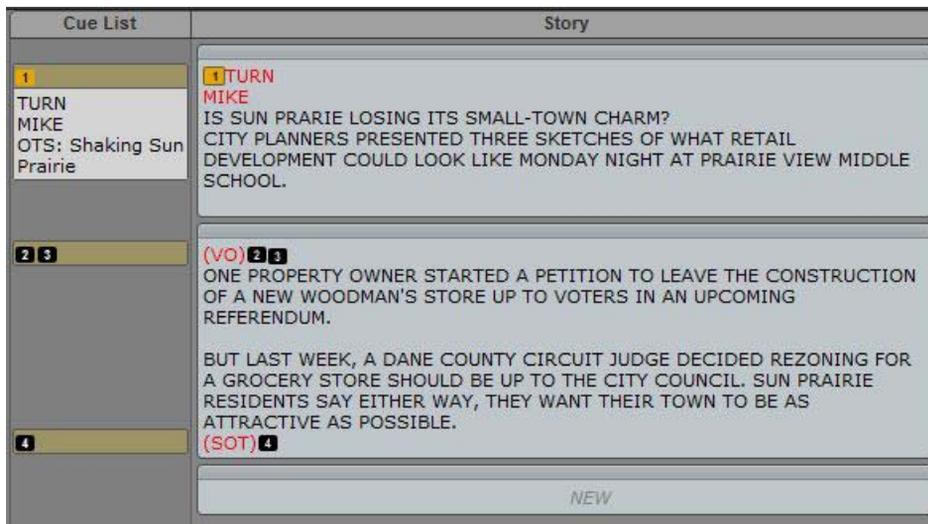
This toggles off the display of the queue in the Queue/Story pane and displays the story within the entire pane’s space.

# Segmenting Stories

You can write a story in a single segment or divide it into multiple segments. The following illustration shows a story in a single segment.



You can use segments to time the text and integrate it with video, audio, and production cues. See [“Adding Media to a Script” on page 67](#). Multiple timed segments are combined to form the overall story. The following illustration shows the same story as the one in the previous example, but written as a segmented story.



You can add or delete segments, split a segment in two, and rearrange segments within a story.

**To add a segment to a story:**

- ▶ Click in the segment marked NEW located at the bottom of the story and begin typing. See the previous illustration for an example.

**To split a segment in two:**

1. Position the cursor in the story where you want to split the text into two segments.
2. Click the Pane Menu button located at the top right corner of the Queue/Story pane and select Split Segment.

**To rearrange segments in a story:**

- ▶ Click the header bar of the segment you want to move and drag it up or down into its new location.



*When you rearrange segments, any production cues or machine control events in those segments are also moved and renumbered as needed.*

**To delete a segment and the text in the segment:**

1. Select the segment.
2. Click the Pane Menu button located at the top right corner of the Queue/Story pane.
3. Select Delete Segment.



**Deleting the segment also deletes the text in the segment.**

# Writing Stories in Right-to-Left Languages

The script editor lets you write stories in right-to-left languages (for example, Arabic and Hebrew). Alignment of the text changes based on the following rules:

- Automatic switching to right-to-left alignment:
  - Story segments switch to right-to-left if more than 50 percent of the text consists of right-to-left characters. To apply the new alignment to a segment, reload the story.
  - Production cues switch to right-to-left if more than 50 percent of the text in the production cue body consists of right-to-left characters.
  - Queue grid cells switch to right-to-left and right-aligned if the first character in the cell is a right-to-left character. If the cell is center-aligned by default, it will remain center-aligned regardless of cell content.
- Manual switching
  - If focus is in any segment, alignment of all segments will be switched. Reloading the story will return the segment alignment to the default.
  - If focus is in the production cue body, only the current cue body alignment will be switched. Reopening the production cue returns cue body alignment to the default.
  - If focus is in a story form field, only the current story form field alignment will be switched. Reloading the same story form keeps the current field alignment. Reloading a different story form returns the field to the default.

**To manually switch alignment of the segment that has focus, do one of the following:**

- ▶ Press Ctrl+Shift.
- ▶ Select “Switch to RTL” from the Queue/Story Pane menu. If the story is RTL, select “Switch to LTR.”
- ▶ Right-click and select “Switch to RTL.” If the story is RTL, select “Switch to LTR.”

## Using Annotation to Dictate a Story

The Interplay Central Annotation feature allows users to dictate their stories, using the Chrome browser's Speech-to-Text technology.



*This feature requires a connection to the Internet, and it is only available on Windows-based computers with Google Chrome, not Apple computers with the Safari browser.*

### To use the Annotation feature to write stories:

1. Open a blank story and place your cursor in a segment.
2. Click the Annotate button.



A speech bubble appears below the button, instructing you to begin speaking. The speech bubble also displays an audio level bar and a Cancel button.

3. Speak clearly.

If you want sentence punctuation in your text, you can type it in later, or you can say what punctuation is needed as you speak. For example, if you want the text to be `Hello, I'm Jane Doe.`, then you would need to say, "Hello comma I'm Jane Doe period." The system punctuates contractions for you.

For best results, conduct your dictation in a location without much background noise. When you finish talking, the system transfers your speech into text starting at your cursor position.



*A pause in your speech can stop the annotation. To continue, click to position your cursor and click the Annotate button.*

4. After your text is displayed in the Script Editor, you can edit the text as needed.

## Editing a Story

When you modify a story, changes you make in Interplay Central are automatically updated in the iNEWS newsroom computer system. The reverse is also true: changes made to a story at an iNEWS workstation are automatically updated if you open the story in Interplay Central.

The standard editing features found in Interplay Central are the same as those for most word processing software applications. You can cut, copy, or paste text as you work on a story. When cutting or copying text, the system stores the text in a temporary storage spot known as a clipboard; only one block of text can be stored at a time, so whenever you cut or copy something new, it replaces whatever was previously stored on the clipboard.

You can use cut, copy, and paste to move text within a single story or from one story to another.



*Production cues cannot be copied and pasted from one story to another.*

You can also change text to a bold or italicized font, and underline selected text within a story, using keystroke combinations or the toolbar buttons circled in red in the following illustration.



### To cut text:

- ▶ Select the text and press Ctrl+X (Windows) or Command+X (Macintosh).

### To copy text:

- ▶ Select the text and press Ctrl+C (Windows) or Command+C (Macintosh).

### To paste text:

- ▶ Select the text and press Ctrl+V (Windows) or Command+V (Macintosh).



*To immediately undo the previous editing change, press Ctrl+Z. On a Macintosh, press Command+Z.*

### To undo the previous edit, do one of the following:

- ▶ Press Ctrl+Z (Windows) or Command+Z (Macintosh).
- ▶ Right-click and select Undo.
- ▶ Click the Pane Menu button and select Undo.

**To redo the previous edit, do one of the following:**

- ▶ Press Ctrl+Y (Windows) or Command+Y (Macintosh).
- ▶ Right-click and select Redo.
- ▶ Click the Pane Menu button and select Undo.

**To set text to bold, do one of the following:**

- ▶ Select the text and click the B button.
- ▶ Select the text and press Ctrl+B (Windows) or Command+B (Macintosh).

**To italicize text, do one of the following:**

- ▶ Select the text and click the I button.
- ▶ Select the text and press Ctrl+I (Windows) or Command+I (Macintosh).

**To underline text, do one of the following:**

- ▶ Select the text and click the U button.
- ▶ Select the text and press Ctrl+U (Windows) or Command+U (Macintosh).

## Formatting a Script

When you write a story, the text appears in the normal, the default text style. When you format a story as a script for a news broadcast, you might need to mark certain text, such as instructions for presenters or closed captioning.

Presenter instructions are most often used as brief instructions to news presenters (also called news anchors). The text for presenter instructions appears red in the script, in reverse video on the teleprompter, and is not included in the text used by the system to calculate the read time.

Closed captioning is most often used for “sound-bite verbatims.” The text for closed captioning appears green in the script and is sent to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, and it is not included in the calculations of a script’s read time.



*The default normal text style is sent to both the teleprompter and to any closed caption encoder used at the station.*

The following procedures use the toolbar buttons circled in red in the following illustration.



**To mark text as a normal text:**

- ▶ Select the text and click the N button or press Ctrl+Alt+N (Windows).

**To mark text as a presenter instruction:**

- ▶ Select the text and click the P button or press Ctrl+Alt+P (Windows).

**To mark text as a closed captioning text:**

- ▶ Select the text and click the CC button or press Ctrl+Alt+C (Windows).



*You can click the N, P, or CC buttons before typing your text as well. Any new text you type will appear in the format you selected. To change the format of the text you type at any time, select another format.*

## Adding Production Cues

When you format a story as a script for a news broadcast, you might need to add production cues. Production cues provide important information to technical staff as well as machine control commands for devices, such as character generators.

Production cues are added to scripts from the Story area and edited in the Cue List area of the Script Editor. Each production cue you add is given a numerical value. This number appears in a black box as a production cue marker in the script, which corresponds to the insertion location of that production cue's text box in the Cue List.

Cue List	Story
<p><b>1</b></p> <p>TURN MIKE OTS: Shaking Sun Prairie</p>	<p><b>1</b>TURN MIKE IS SUN PRARIE LOSING ITS SMALL-TOWN CHARM? CITY PLANNERS PRESENTED THREE SKETCHES OF WHAT RETAIL DEVELOPMENT COULD LOOK LIKE MONDAY NIGHT AT PRAIRIE VIEW MIDDLE SCHOOL.</p>
<p><b>2 3</b></p>	<p>(VO) <b>2 3</b> ONE PROPERTY OWNER STARTED A PETITION TO LEAVE THE CONSTRUCTION OF A NEW WOODMAN'S STORE UP TO VOTERS IN AN UPCOMING REFERENDUM.  BUT LAST WEEK, A DANE COUNTY CIRCUIT JUDGE DECIDED REZONING FOR A GROCERY STORE SHOULD BE UP TO THE CITY COUNCIL. SUN PRAIRIE RESIDENTS SAY EITHER WAY, THEY WANT THEIR TOWN TO BE AS ATTRACTIVE AS POSSIBLE.</p>
<p><b>4</b></p>	<p>(SOT) <b>4</b></p> <p>NEW</p>

When selected, the production cue marker is colored orange, and the information in the production cue is visible in the Cue List.

You can copy one or more production cues from one story to another.

**To insert a production cue in a script:**

1. Position your cursor in the story where you want to insert the production cue marker.
2. Do one of the following:
  - ▶ Right-click and select Insert Production Cue.
  - ▶ Click the Pane Menu button and select Insert Production Cue.
  - ▶ Press Alt+Insert (Windows).
3. Enter the production cue information, such as Take VO, On Camera, Take SOT, or Take Live. The information is automatically saved when you click someplace else in the story.

**To move a production cue in a script:**

- ▶ Click the production cue's marker and drag it to another location within the script.



*When production cues are rearranged in a script, the system automatically renumbers them, beginning with one (1). The same renumbering occurs if new production cues are added or existing ones are deleted.*

**To delete a production cue from a script:**

- ▶ Select the production cue and press the Delete key.

**To copy one or more production cues to another story:**

1. Open two stories.
2. Click and hold the mouse and select the production cue or cues, or text that includes the production cues.
3. Press Ctrl+C.
4. Position the insert cursor where you want to insert the production cue or cues.
5. Press Ctrl+V.

If necessary, the production cues are renumbered to fit sequentially into the target story.

You can also drag and drop the production cues from one story to another.

## Adding Machine Control Instructions

If your station integrates with a broadcast control system, such as iNEWS Command, the production cues might include machine control instructions.

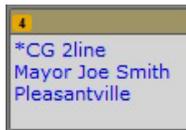
These instructions must be preceded by an asterisk (\*) and written in a special format, beginning with a command for the type of device the instruction is for, such as CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. If additional comments or information is required it would follow on succeeding lines in the same production cue text box.

In the following procedure, a machine control instruction for a 2-line character generator graphic is used as an example.

### To add machine control instructions for a CG event:

1. Insert a production cue in the script.
2. In the production cue text box (in the Cue List), type \*CG 2line and press Enter.
3. Type the first line of text that should appear on the 2-line CG graphic, such as Mayor Joe Smith. Press Enter.
4. Type the second line of text that should appear on the 2-line CG graphic, such as Pleasantville.

Your CG machine control instruction will appear in blue font.



## Adding a Primary Machine Control Instruction

The machine control event associated with the Story Form, by default, takes precedence over other machine control commands put into a script, when the event list is generated by the iNEWS monitor server. If you want the machine control event associated with the Story Form to appear in a position other than first in the event list, you can insert a placeholder in the Story. The system then inserts the Story Form machine control event at that location in the event list. You can insert one primary machine control instruction cue. Only one is allowed in any given story.

Like other machine control instructions, the instructions you type must be preceded by an asterisk (\*) and written in a special format, beginning with a command for the type of device the instruction is for, such as CG for a character generator.

**To insert a primary production cue:**

1. Position your cursor in the story where you want to insert the production cue marker.
  2. Do one of the following:
    - ▶ Right-click and select Insert Primary Cue.
    - ▶ Click the Pane Menu button and select Insert Primary Cue.
- A production cue labeled \*Primary is created.

## Deleting or Recovering a Deleted Story

When an iNEWS story is deleted, it is sent to a folder labeled Dead (the Dead queue), from which an administrator can retrieve it for a limited amount of time. This time frame is pre-determined based on a purge interval set for that queue by each site's system administrator.

**To delete a story:**

1. Select the story.
2. Click the Pane Menu button located at the top right corner of the Queue/Story pane.
3. Select Delete Story.

## Locking and Unlocking a Story

The iNEWS newsroom computer system has multiple types of locks, such as edit locks, segmented edit locks, easy locks and key locks. Locking a story makes it impossible for another unauthorized person to change a story while you are working in it. If a story is edit locked by another user, you can still navigate to that story and view it, but a warning message appears if you attempt to edit the story. The warning message states: Unable to obtain edit lock. Story is currently locked by another user.

Segmented edit locking allows for one user to change Story Form data while another user has a lock on the story's text and cue list. This is beneficial for producers who might need to make modifications in the Story Form section of the Script Editor while a reporter is still working on the body of the story itself.

Easy locks and key locks can only be applied to a story from an iNEWS workstation, but the security measures are honored within Interplay Central. With easy lock, an iNEWS user locks the story to his or her user name, so that only that user or an iNEWS system administrator can access it. If any other user attempts to open an easy-locked story from Interplay Central, they will be denied viewing or editing access to the story. Likewise, an iNEWS user key locks a story

by applying a password so that only those who know the password can view or edit the story. If an Interplay Central user attempts to open a key-locked story, the system will prompt that user for the password.



**System administrators cannot supersede the edit lock of another user from Interplay Central. However, neither the easy locking feature nor the key locking feature apply to iNEWS system administrators. They can access any easy- or key-locked story in the iNEWS database at any time.**

**To lock a story, do one of the following:**

- ▶ Begin typing in the body of the story. An edit lock is automatically applied to the story body.
- ▶ Click the Lock/Unlock button in the toolbar. An edit lock is manually applied to the story body.



When you have a story locked, the Lock/Unlock button is colored orange.

**To lock the Story Form, do the following:**

- ▶ Begin typing in any field in the Story Form of a story. The segmented edit lock is automatically applied.

**To unlock a story, do one of the following:**

- ▶ Navigate to another story in the queue. The story you edited is automatically saved and unlocked.
- ▶ Click the Lock/Unlock button.



*If you click the Unlock button, a confirmation dialog box appears stating the following:*

*Story has been modified. Do you want to save it before unlocking?*

*Choose Yes to save it and then unlock the story, No to unlock the story without saving modifications, or Cancel to return to the story with the edit lock still in place.*

Navigating between the Story Form section of the Script Editor to the Story or Cue List sections releases any segmented edit lock you have on the Story Form. The reverse does the same for any edit lock you might have on the story body. All changes you made while having either lock are saved by the system before the locks are released.

## Inserting Script Templates

Script templates are templates created by an administrator for you to use to quickly insert predefined text and segments into stories. For example, if a daily weather story in a show has a standard set of production cues and presenter instructions that are always the same, an administrator can create a script template that contains this information. The template can then be made available to Interplay Central users to insert within new stories they write for subsequent shows.

Script templates are inserted at the current cursor position of an opened story.

### To insert a script template:

1. Position your cursor in the story body where you want to insert the template information.
2. Do one of the following:



- ▶ Click the Template button in the toolbar.
- ▶ Right-click and select Insert Script Template.
- ▶ Press Ctrl+Shift+I.

3. Select the template you want to use from the list by double-clicking on it.



*If you already know the name of the template you want, you can also type it in the Search field and press Enter.*

## Inserting MOS Placeholders

You can create a placeholder item for a third-party MOS device in an iNEWS story, in either the story form or as a story's production cue. To add it to the story form, the story form must be capable of including MOS information.



*The iNEWS server must be running iNEWS v4.0.3 or later.*

### To insert a MOS object placeholder:

1. Position your cursor in one of the following places:
  - In a segment in the Story editor.
  - In any field in the Story form.
2. Click the Pane Menu button and select Insert Placeholder.  
The Create MOS Object Placeholder dialog box opens.
3. Select a device name and enter a title. Optionally, enter a description.
4. Press OK.

The new MOS object placeholder appears as a production cue in the Story editor and the Cue List, or in the MOS-Title field.

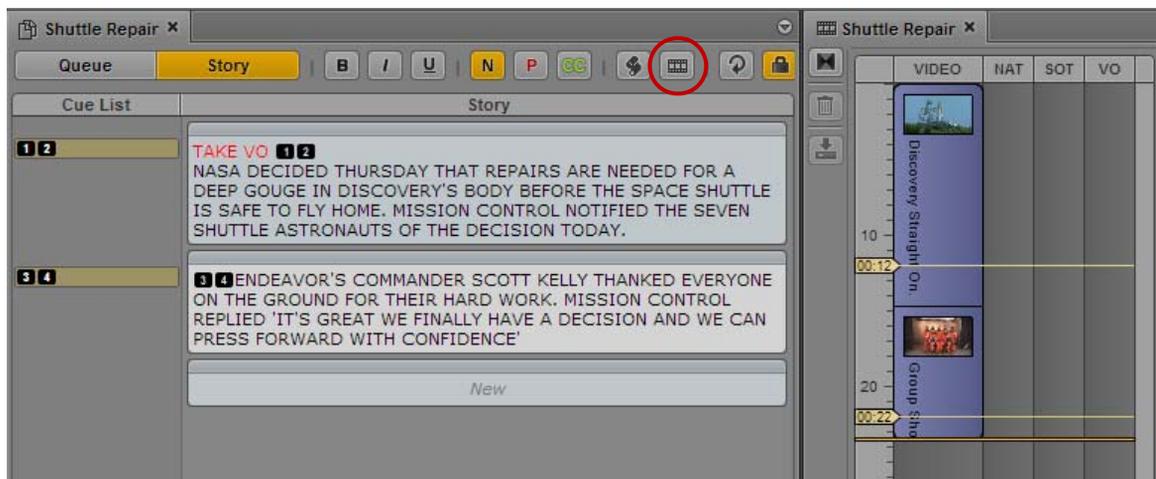
The MOS device user can later update the placeholder with a real ID and object by turning on or loading the monitor server. The MOS Gateway will then return data back to iNEWS and Interplay Central in the production cue.

## Adding Media to a Script

If you want to add media to your story, you need to create a video sequence that is associated with the story. To create a sequence, click the Open Sequence button in the Queue/Story pane toolbar. You also use this button to open a sequence that you already associated with a story. You edit the sequence in the Sequence pane.

You can set an option to automatically load a sequence associated with a story. Select Home > User Settings > iNEWS > Autoload Sequence.

The following illustration shows the Open Sequence button and a sequence that is associated with a story.



For more information about creating a sequence, see [“Using the Sequence Pane”](#) on page 69.

Story segments are used to help estimate the timing of the text in scripts. In Interplay Central, yellow horizontal lines with small flags, called *timing taglines*, are displayed in the Sequence Timeline to show the estimated time for each segment in the script. For example, the story in the previous illustration has two segments; the first is 12 seconds long, and the second is 10 seconds long. The second timing tagline shows the total time of 22 seconds.

This timing is based on the *read rate* that is set in Avid iNEWS.



*When Run times are added into production cues, these times are added to the overall time of the script as well as the time shown for the segment in which the production cue resides.*



*Saving a story does not save a sequence associated with a story. You must save the sequence in the Sequence pane. See “Saving a Sequence” on page 78*

## Copying and Sending iNEWS Links

You can copy and send links to stories, queues, iNEWS folders, iNEWS facets, and iNEWS projects. These links are in URL format and can be shared through e-mail, wikis, documents, or chat messages. The links are valid as long as the item exists in the iNEWS database.

When you click an iNEWS link or paste it into the address bar of a supported browser, Interplay Central opens with the correct layout and asset selection. If you are not signed in, the sign-in screen is displayed. After signing in, the link target is displayed.

You can select Copy Link or Copy Container Link. Copy Link creates a link to the selected item, and Copy Container Link creates a link to the item that holds the selected item.

**To create a URL for an iNEWS link from the Asset pane, do one of the following:**

- ▶ In an iNEWS list, right-click an item and select Copy Link.
- ▶ In an iNEWS list, select an item, click the Pane Menu button, and select Copy Link or Copy Container Link.

**To create a URL for an iNEWS link from the Queue/Story pane or the Project/Story pane, do one of the following:**

- ▶ Right-click an item and select Copy Link.
- ▶ Select an item, click the Pane Menu button, and select Copy Link or Copy Container Link.

**To create a URL for an iNEWS project link from the Launch pane, do one of the following.**

- ▶ Right-click an item and select Copy Link.
- ▶ Select an item, click the Pane Menu button, and select Copy Link.

In all cases, a popup dialog box opens with a URL that is already selected for copying. Press Ctrl+C (Windows) or Command+C (Macintosh) to copy the link, then use Ctrl+V (Windows) or Command+V (Macintosh) to paste the link.

## 5 Using the Sequence Pane

The following main topics describe the Sequence pane and how to use it:

- [Displaying the Sequence Pane](#)
- [The Sequence Pane](#)
- [Understanding Basic and Advanced Sequences](#)
- [Selecting a Horizontal or Vertical Timeline](#)
- [Viewing Sequence Information](#)
- [Creating a Sequence](#)
- [Saving a Sequence](#)
- [Opening and Editing an Existing Sequence in the Sequence Pane](#)
- [Opening a Sequence Associated with a Story](#)
- [Editing a Sequence](#)

### Displaying the Sequence Pane

The Sequence pane is displayed in the default Video layout. It is available in the Logging layout but is not included in the default layout.



*In Interplay Central v1.2 and earlier, the Sequence Timeline was a section of the Queue/Story pane.*

#### **To display the Sequence pane:**

- ▶ Select Panes > Sequence.

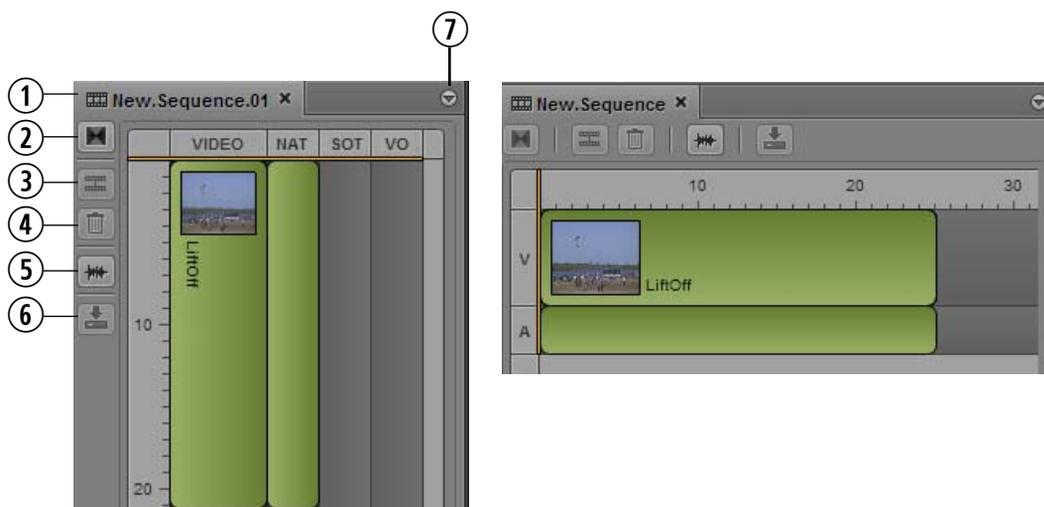
The Sequence pane opens in the mode and orientation in which it was set when you signed out of the application.

## The Sequence Pane

The Sequence pane includes the Sequence Timeline and controls that let you edit a sequence. You can work with one of two Sequence Timelines: basic or advanced. See [“Understanding Basic and Advanced Sequences”](#) on page 72.

You can display the Sequence pane with a vertical timeline or a horizontal timeline.

The following illustration shows the two timelines and two orientations and identifies the controls.



Left: Vertical timeline for an advanced sequence. Right: Horizontal timeline for a basic sequence.

	Control	Description
1	Sequence Pane tab	Move the mouse pointer over the tab to display information about the sequence. See <a href="#">“Viewing Sequence Information”</a> on page 74.
2	Add Video Dissolve button	Adds a video dissolve (advanced sequence only). See <a href="#">“Inserting Video Dissolves (Advanced Sequences Only)”</a> on page 93
3	Split Segment button	Divides a segment into two segments at the position indicator. See <a href="#">“Splitting a Segment”</a> on page 91.
4	Delete Segment button	Deletes the selected segment from the sequence.
5	Audio pane button	Opens the Audio pane or brings it to the front.

	<b>Control</b>	<b>Description</b>
6	Save button	Saves the sequence in the Interplay Production database. See <a href="#">“Saving a Sequence” on page 78.</a>
7	Pane Menu button	Provides options for working with sequences.

The following table describes the items in the Pane menu.

<b>Menu Item</b>	<b>Description</b>
Save Sequence	Saves the sequence in its current location in the Interplay Production database. See <a href="#">“Saving a Sequence” on page 78.</a>
Insert Dissolve	Inserts a video dissolve (advanced sequence only). See <a href="#">“Inserting Video Dissolves (Advanced Sequences Only)” on page 93.</a>
Delete	Deletes the selected item (segment or effect).
Sequence Mixdown	Sends to mixdown. See <a href="#">“Mixing Down Sequences” on page 120.</a>
Orientation	Lets you select the orientation of the timeline and toolbar: horizontal or vertical. See <a href="#">“Selecting a Horizontal or Vertical Timeline” on page 73.</a>
Help	Opens a Help topic that describes the Sequence pane and its functions.



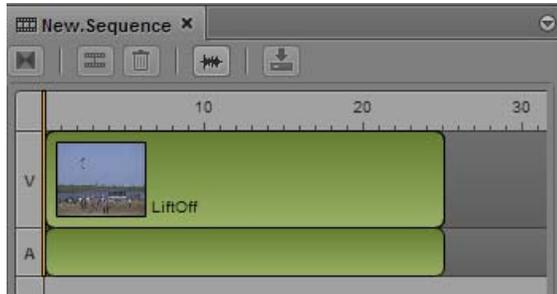
*The Sequence pane does not include commands to create a new sequence.*

You cannot add clips to the timeline until you have created or loaded a sequence. See [“Creating a Sequence” on page 74.](#)

# Understanding Basic and Advanced Sequences

When you create a sequence from the Assets pane, you can choose whether to create a basic sequence or an advanced sequence.

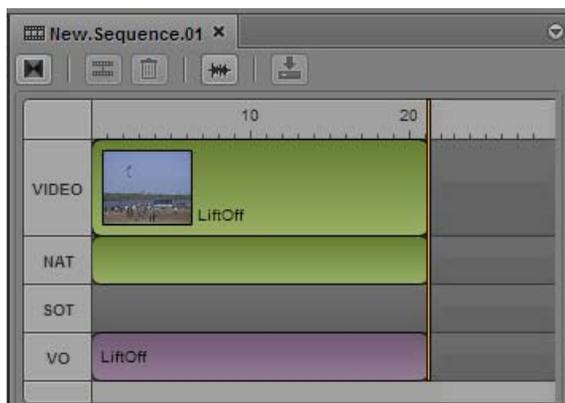
- A *basic sequence* includes a timeline with one video track and one audio track. The single audio track represents all source audio tracks.



A basic sequence consists of cuts only. It is sometimes referred to as a shotlist or a cut list. You cannot add video dissolves or audio dissolves.

All source audio tracks in the clips that compose a sequence are monitored in a single audio meter. You can select which channels are monitored. See [“Audio Monitoring for Assets and Basic Sequences”](#) on page 133.

- An *advanced sequence* includes a timeline with one video track. By default it includes three audio tracks, named NAT (natural sound), SOT (sound on tape), and VO (voice-over) for use with iNEWS stories. However, you can rename these and use the sequence independently from an iNEWS story.



You can map one source audio track to the VO track and one or two source audio tracks to the NAT and SOT tracks, for a maximum of five tracks. For information on renaming, mapping, and configuring audio tracks, and adding audio dissolves, see [“Working with Audio Tracks in Advanced Sequences”](#) on page 129.

You can add video dissolves to an advanced sequence. See [“Inserting Video Dissolves \(Advanced Sequences Only\)”](#) on page 93. Audio dissolves are added automatically. See [“Working with Audio Tracks in Advanced Sequences”](#) on page 129.

When you create a sequence from the Queue/Story pane, the sequence is automatically created as an advanced sequence.



*You cannot convert a basic sequence to an advanced sequence, or an advanced sequence to a basic sequence.*



*The ability to create advanced sequences depends on the role you are assigned, and the license assigned to that role. Contact your Interplay Central administrator for more information.*

## Selecting a Horizontal or Vertical Timeline

You can display the Sequence pane with a vertical timeline or a horizontal timeline. You can change the orientation to your preference and the selection will be saved until you change it or reset your layout.

You can select Auto to have the orientation determined by the dimensions of the Timeline area of the Sequence pane:

- If the horizontal size is larger than the vertical size, the Sequence pane is displayed with a horizontal timeline.
- If the vertical size is larger than the horizontal size, the Sequence pane is displayed with a vertical timeline.

### **To select the orientation of the timeline:**

- ▶ Click the Sequence Pane Menu button, select Orientation, and select Auto, Horizontal, or Vertical.

## Viewing Sequence Information

You can view the sequence name, format, and other details about the sequence loaded in the Sequence pane.

### To view sequence information:

- ▶ Move the mouse pointer over the Sequence pane's tab.

The following table describes the information you can view.

Item	Description
Name	The asset name as listed in the Interplay Production database.
Format	30i NTSC 25i PAL, 25p PAL 720p/25, 720p/29.97, 720p/50, 720p/59.94 1080i/59.94, 1080i/50 1080p/25, 1080p/29.97
Aspect ratio	4:3 16:9
Raster Dimensions:	720x486 720x592 1280x720 1920x1080

## Creating a Sequence

You can create a sequence in Interplay Central and save it as an asset in the Interplay database. You can also create a sequence and associate it with an iNews story. In this case the sequence is referred to as a *script sequence*.

Note the following:

- You must create a sequence and load it into the Sequence pane before you can add clips to the Sequence Timeline.
- You can open and edit some types of sequences created in another Avid application. See [“Opening and Editing an Existing Sequence in the Sequence Pane” on page 79](#).

- Sequences you create in Interplay Central can be opened and edited in Avid Symphony, Media Composer, and NewsCutter. Basic sequences (shotlists) can be opened and edited in Interplay Assist.
- The ability to create advanced sequences depends on the role you are assigned, and the license assigned to that role. Contact your Interplay Central administrator for more information.

There are several ways to create a sequence:

- Create a sequence in the Interplay Production database without loading it in the Sequence pane, or with the Sequence pane closed. Use this procedure to create a “placeholder” sequence for later editing.
- Create a sequence, edit it in the Sequence pane, and save it. Use this procedure to create a sequence independently from an iNEWS story.
- Create a sequence that is associated with an iNEWS story, edit it in the Sequence pane, and save it.

**To create a sequence in the Interplay Production database:**

1. In the Assets tab, navigate into the folder in which you want to create the sequence.



*Selecting a folder does not create a sequence in the folder.*

2. From the Assets pane tab, select Create Basic Sequence or Create Advanced Sequence.

When the process is finished, a sequence named New.Sequence is displayed in the Assets pane and highlighted in orange. (You might need to scroll down to see it.) If there is already a sequence named New.Sequence, .01 is appended to the sequence name, and incremented for each unnamed new sequence (New.Sequence.02, and so on).

The sequence name is grayed out and in italics until online media is added to the sequence and you save the sequence.

You can use this procedure to create a “placeholder” sequence for later editing.

3. Rename the sequence in the Assets pane by doing one of the following:

- ▶ Select the sequence, click the name of the sequence, and type the new name,
- ▶ Select the sequence and press F2 (Windows) or Enter (Macintosh).

You can later edit the sequence by opening the Sequence pane and double-clicking the sequence.

**To create a sequence, edit it, and save it:**

1. Select Panes > Sequence to open the Sequence pane.
2. In the Assets tab, navigate to the folder in which you want to create the sequence.



*Selecting a folder does not create a sequence in the folder.*

3. Click the Assets Pane Menu button and select Create Basic Sequence or Create Advanced Sequence.

When the process is finished, a sequence named New.Sequence is displayed in the Assets pane and highlighted in orange. (You might need to scroll down to see it.) If there is already a sequence named New.Sequence, .01 is appended to the sequence name, and incremented for each unnamed new sequence (New.Sequence.02, and so on).

The sequence name is grayed out and in italics until online media is added to the sequence and you save the sequence.

4. Rename the sequence in the Assets pane by doing one of the following:
  - ▶ Select the sequence, click the name of the sequence, and type the new name,
  - ▶ Select the sequence, press F2 (Windows) or Enter (Macintosh), and type the new name.
5. Edit the sequence.

See [“Editing a Sequence” on page 81](#).

6. Save the sequence by doing one of the following:
  - ▶ Click the Save button in the Sequence pane toolbar.
  - ▶ Click the Pane Menu button and select Save Sequence.
  - ▶ With focus in the Sequence pane, press Ctrl+S (Windows) or Command+S (Macintosh)

You need to click the Refresh button in the Assets pane to see the grayed out, italicized sequence name change to the standard font.

**To create a sequence associated with a story, edit it, and save it:**

1. Open a story in the Queue/Story pane.
2. Open the Sequence pane.
3. Click the Open Sequence button.



The name of the sequence in the Sequence pane tab and in the Media pane displays the name of the opened story.

Clicking the Open Sequence button automatically opens the Media pane if it is closed.

If you later change the name of the story and you want to change the name of the sequence, you must rename the sequence in the Assets pane. To quickly access the sequence in the Assets pane, make sure the sequence is loaded in the Media pane, click the Pane Menu button, and select Open Enclosing Folder.

4. Edit the sequence.

See “Editing a Sequence” on page 81.

After you add the first clip to the sequence, a message box informs you that a new sequence is being created. The Interplay Central application obtains an iNEWS edit lock, creates and saves the sequence in the script sequence location, and saves the sequence identifier with the story.



*An Interplay Central administrator sets the location for storing a script sequence in the Interplay Production section of the Interplay Central System Settings.*

5. Save the sequence by doing one of the following:

- ▶ Click the Save button in the Sequence pane toolbar.
- ▶ Click the Pane Menu button and select Save Sequence.
- ▶ With focus in the Sequence pane, press Ctrl+S (Windows) or Command+S (Macintosh)

The sequence is saved in the script sequence location.

You might need to click the Refresh button to see the sequence in the Assets pane.

## Rules for Creating a Script Sequence

Keep in mind the following rules when creating a sequence that you want to associate with a story (referred to as a *script sequence*):

- When creating a new sequence that you want to associate with a story, first open the Sequence pane, then click the Open Sequence button to associate the sequence with the story.



If a story does not have a sequence associated with it, and the Sequence pane is not displayed, clicking the Open Sequence button opens the Sequence pane. The pane is labeled “Sequence.” To create a sequence associated with a story, click the Open Sequence button again. The Sequence pane is labeled with the title of the story.

- You cannot create a sequence for a story unless the story has a title (labeled Slug).

- If the Autoload Sequence option is enabled, you can create a sequence by opening the Sequence pane and either clicking the Open Sequence button or navigating to a story that already has a title.
- If the Autoload Sequence option is disabled, you must create a sequence by opening the Sequence pane and clicking the Open Sequence button.
- The sequence is not created in the Interplay Production database until you drag the first clip into the Sequence pane.
- You cannot send a sequence to playback until a video ID is present.

## Sequences Associated with Stories in Instinct and NewsCutter

Interplay Central supports viewing and editing sequences that were associated with a story in Avid Instinct. Sequences edited in Interplay Central cannot be displayed in Avid Instinct after they are edited.

Interplay Central does not support viewing and editing sequences associated with a story in the News Cutter NRCS tool. The sequence is displayed as a production cue, but does not open in the Sequence pane. You can open the sequence from the Interplay Production database in the Assets pane and edit it like other sequences created in Avid editing applications, according to the same rules (see [“Opening and Editing an Existing Sequence in the Sequence Pane” on page 79](#)).

## Audio-Only and Video-Only Sequences

You can create and save a video-only advanced sequence (video track and no audio) or an audio-only advanced sequence (VO track and no video). However, send-to-playback and other workflows are not supported for video-only or audio-only sequences. The process fails with the following error message: “Remote STP process failed: Audio resolution selected but not found (in "wait mixdown" phase)”

To send the sequence to playback, add a blank audio track or blank video track to the sequence.

## Saving a Sequence

If you save a sequence that is not associated with a story, the sequence is saved in its current location. There is no Save As option. To move a sequence to a different location, cut and copy the sequence to a different location in the Assets pane.

If you are working with a sequence associated with a story, you must save the story and save the sequence separately. An Interplay Central administrator sets the location for storing a script sequence in the Interplay Production section of the Interplay Central System Settings. The default path is `Projects/iNEWSsequences/date`.

Saving a sequence automatically saves the markers contained in the sequence.

**To save a sequence, do one of the following:**

- ▶ Click the Save button in the Sequence pane toolbar.
- ▶ Click the Pane Menu button and select Save Sequence.
- ▶ With focus in the Sequence pane, press Ctrl+S (Windows) or Command+S (Macintosh)

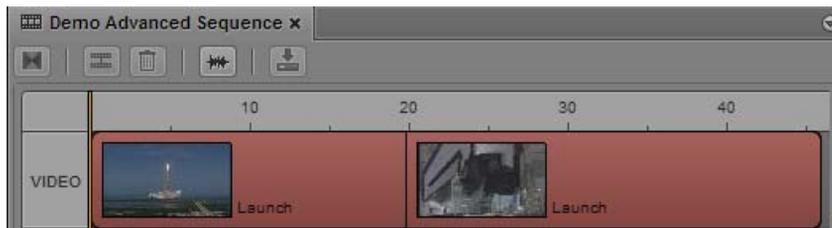
If you try to close a modified sequence without saving it, the Save Changes dialog box opens and asks if you want to save your changes.

## Opening and Editing an Existing Sequence in the Sequence Pane

Interplay Central lets you open and edit sequences that you created in Interplay Central, Avid editing applications, Interplay Assist, and Avid Instinct.

You are limited in the types of sequences you can play and edit. Following are some rules for editing and playback:

- If the sequence contains only cuts (for example, a shotlist), it opens in the Media pane for playback and you can edit it in the Sequence pane. You can select the camera angle and audio mapping for group clips in a cuts-only sequence. For more information, see [“Working with Group Clips” on page 137](#).
- If the sequence contains effects that the playback service supports (such as video and audio dissolves) but was created in an application other than Interplay Central, it opens in the Media pane for playback. The sequence also opens in the Sequence pane, but you cannot edit it. The video track is colored dark red to indicate that it is uneditable.



- If the sequence contains unrendered effects the player does not support, the player displays an error message. The sequence opens in the Sequence pane as uneditable.
- If all effects are rendered, the sequence opens in the Media pane for playback. The sequence opens in the Sequence pane as uneditable.

- You cannot create subclips from an uneditable sequence.
- You can add markers to an uneditable sequence, edit marker text, and save the markers with the sequence, with the proper permissions. See [“Understanding Markers and Restrictions” on page 164](#).
- If you open a sequence from an Interplay Production database but you do not have a read/write role for the folder that holds the sequence, the sequence opens as read-only. You can play the sequence but you cannot edit or save it.
- For more information about playback of sequences, see [“Playback of Simple and Complex Sequences” on page 108](#).

**To open an existing sequence in the Sequence pane:**

- ▶ Double-click a sequence in the Assets pane, the Search pane, or the Quick Search pane.  
The sequence is loaded into the Media pane and into the timeline in the Sequence pane. The Sequence pane automatically loads the sequence as basic or advanced.

## Opening a Sequence Associated with a Story

If you create a sequence through the Open Sequence button in the Queue/Story pane, the sequence is associated with the opened story as a script sequence (see [“Creating a Sequence” on page 74](#)).

You can select a user setting to automatically open a script sequence when you open the associated story.

**To automatically open a script sequence with a story:**

1. Select Home > Settings.
2. Select iNEWS.
3. Select “Autoload Sequence.”
4. Click Apply.

**To manually open a script sequence:**

1. Open a story in the Queue/Story pane.
2. Open the Sequence pane.
3. Click the Open Sequence button.



The associated sequence opens in the Sequence pane and Media pane.



*After you associate a script sequence with a story, you cannot disassociate it. However, you can completely revise the sequence and rename it if necessary.*

## Editing a Sequence

You can work with one of two sequences: a basic sequence or an advanced sequence (see [“Understanding Basic and Advanced Sequences”](#) on page 72). The following topics describe how to work with basic sequences and advanced sequences:

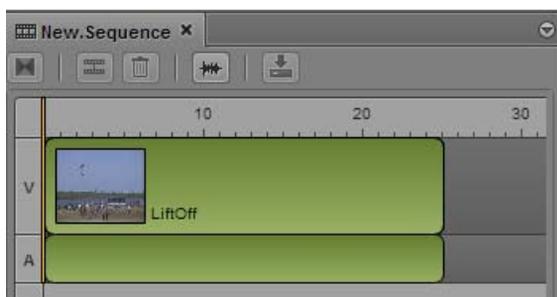
- [“Adding Media to a Basic Sequence”](#) on page 81
- [“Adding Media to an Advanced Sequence”](#) on page 82
- [“Adding Media from a Saved Sequence to a Sequence”](#) on page 85
- [“Moving or Deleting Segments in the Timeline”](#) on page 85
- [“Trimming Segments in the Timeline”](#) on page 86
- [“Using L-Cuts in the Timeline”](#) on page 90
- [“Splitting a Segment”](#) on page 91
- [“Adding Markers to a Sequence”](#) on page 93
- [“Inserting Video Dissolves \(Advanced Sequences Only\)”](#) on page 93



*Ancillary data that is contained in a clip is preserved when you edit the clip into a sequence.*

## Adding Media to a Basic Sequence

The timeline for a simple sequence has two tracks: video (V) and audio (A). A basic sequence uses green for video and audio, as shown in the following illustration.



*An advanced sequence uses additional colors (see [“Adding Media to an Advanced Sequence”](#) on page 82).*

The orange bar is called the *position indicator* and acts as a playhead when you play a sequence in the Media pane. When you trim a segment, the position indicator automatically moves to that position in the sequence, and the frame to which the segment was trimmed is displayed in the viewer of the Media pane.

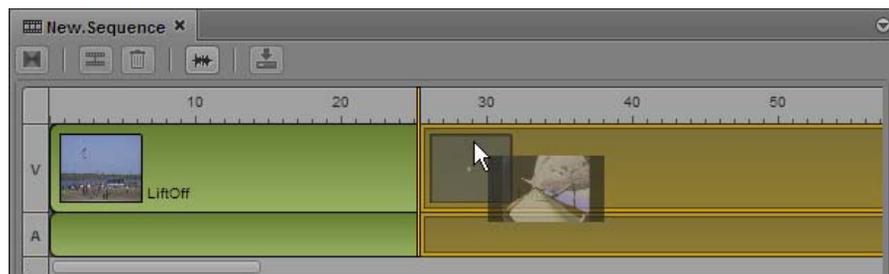


*You can set the Sequence pane for horizontal or vertical orientation. See “Selecting a Horizontal or Vertical Timeline” on page 73.*

The video format is determined by the first clip that you add to the sequence. Any additional clips must match the initial video format.

#### To insert an asset into the timeline for a basic sequence:

1. Click a video or audio asset in the Media viewer in the Media pane.
2. Drag the asset from the Media viewer to the timeline until your pointer is over the V or A track, as shown in the following illustration.

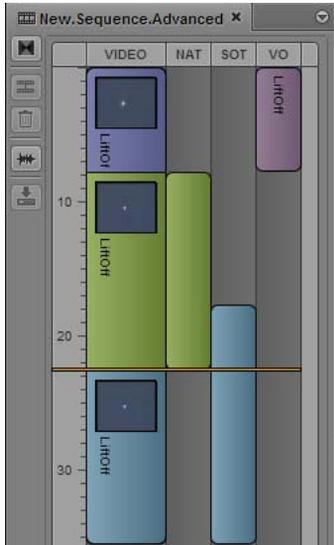


As you drag the segment to where you want it, the V and A tracks appear highlighted in orange to show you where the asset will be inserted when you release the mouse button.

## Adding Media to an Advanced Sequence

The default timeline for an advanced sequence has four tracks: video (Video), natural sound (NAT), sound on tape (SOT), and voice-over audio (V). You can rename audio tracks and add two more. For more information, see [“Understanding Basic and Advanced Sequences” on page 72](#).

Different colors indicate different types of media assets in the timeline: dark blue for video only, green for video with NAT sound, light blue for video with SOT sound, and purple for VO sound.



The orange bar is called the *position indicator* and acts as a playhead when you play a sequence in the Media pane. When you trim a segment, the position indicator automatically moves to that position in the sequence, and the frame to which the segment was trimmed is displayed in the viewer of the Media pane.



*You can set the Sequence pane for horizontal or vertical orientation. See “Selecting a Horizontal or Vertical Timeline” on page 73.*

You edit a sequence by dragging and dropping a media asset from the Media pane into the Sequence Timeline. Where you drop the asset determines its function in the timeline:

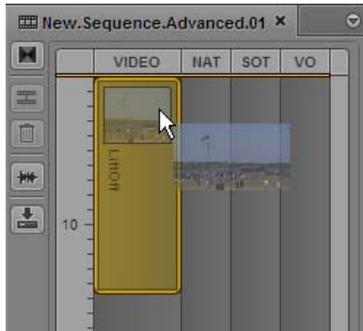
- To insert video only, position your mouse pointer over the Video track before releasing the mouse button.
- To insert video with natural sound (NAT), position your mouse pointer over the NAT track before releasing the mouse button.
- To insert video with sound on tape (SOT), position your mouse pointer over the SOT track before releasing the mouse button.
- To insert audio only for a voice-over (VO), position your mouse pointer over the VO track before releasing the mouse button.

The system displays highlights in each track during a drag and drop process to help guide you.

The video format is determined by the first clip that you add to the sequence. Any additional clips must match the initial video format.

**To insert a video asset into an advanced sequence**

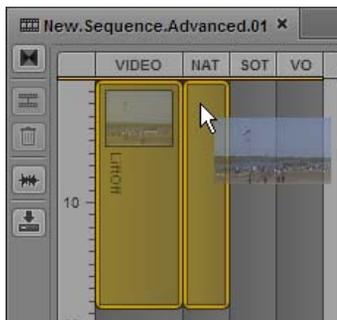
1. Click a video clip in the Media viewer in the Media pane.
2. Drag the clip from the Media viewer to the timeline until the mouse pointer is over the Video track.



As you drag the clip to where you want it, the Video track appears highlighted to show you where the asset will be inserted when you release the mouse button.

**To insert a video asset with a NAT audio track into an advanced sequence:**

1. Click a video clip with natural sound in the Media viewer in the Media pane.
2. Drag the clip from the Media viewer to the timeline until the mouse pointer is over the NAT track.



As you drag the clip to where you want it, the Video and NAT tracks appear highlighted to show you where the asset will be inserted when you release the mouse button.

**To insert a video asset with a SOT audio track into an advanced sequence:**

1. Click a video clip with sound on tape in the Media viewer in the Media pane.
2. Drag the clip from the Media viewer to the timeline until the mouse pointer is over the SOT track.

As you drag the clip to where you want it, the Video and SOT tracks appear highlighted to show you where the asset will be inserted when you release the mouse button.

**To insert an audio asset such as a VO track into an advanced sequence:**

1. Click a clip with audio in the Media viewer in the Media pane.
2. Drag the clip from the Media viewer to the timeline until the VO track is highlighted.

As you drag the asset to where you want it, the VO track appears highlighted to show you where the asset will be inserted when you release the mouse button.



*You can also record a voice-over directly to the timeline. See “Recording a Voice-over” on page 135*

## Adding Media from a Saved Sequence to a Sequence

You can load a sequence from the Interplay Production database into Asset mode in the Media pane, but you cannot mark In and Out points and edit the selected media into a sequence. However, you can use the Match Frame feature to open the source clip for a particular frame and then select media from the source clip.

**To add media from a saved sequence to a sequence:**

1. In an Assets pane, do one of the following:
  - ▶ Right-click a sequence and select Open in Asset Mode.
  - ▶ Select a sequence, click the Pane Menu button, and select Open in Asset Mode.

The sequence opens in Asset mode in the Media pane.

2. Navigate to a frame in the material that you want to add to a sequence.
3. Click the Pane Menu button and select Match Frame.

The master clip that contains the frame is loaded in the Media pane, with the matching frame displayed. In and Out marks are set to match the segment used in the sequence.

4. Edit the material you want into your sequence.

## Moving or Deleting Segments in the Timeline

After you add assets to a sequence, you can rearrange them in the timeline. A portion of media that is contained on a track in a sequence is called a *segment*.

For an advanced sequence, after you have added a segment to the timeline, you cannot switch it to a different track. For example, if you drag and drop a clip into the timeline as a SOT, you cannot then select that segment in the timeline and drag it to another audio track. If the clip has audio on a channel that is not mapped to the audio track in which you insert it, you will not hear the audio when the sequence is played.



*If you want to change the track into which audio was inserted, you can use the Match Frame option (in the Media Pane menu) to reload the clip into the player. Then delete the segment from the timeline, and redo the insertion by dragging it from the player to the timeline again.*

**To move a segment in a sequence:**

1. Click the segment you want to move.
2. Drag the segment and drop it in a new location in the timeline.

In a long sequence, moving a segment to the viewable edge of the sequence (top or bottom for a vertical timeline, left or right for a horizontal timeline) scrolls the sequence in that direction.

**To delete a segment from a sequence, do one of the following:**

- ▶ Right-click the segment you want to delete and select Delete.
- ▶ Click the segment you want to delete and click the Delete button in the Sequence pane toolbar.
- ▶ Click the segment you want to delete and press Backspace (Windows) or Delete (Macintosh).

Deleting a segment from the sequence does not remove the original source media from the server.

## Trimming Segments in the Timeline

You can trim a segment from either end, lengthening or shortening the segment frame-by-frame or by larger increments.

After you trim a segment, the position indicator automatically moves to the new position in the sequence and the frame at that position is displayed in the viewer of the Media pane so you can see the exact frame to which the segment was trimmed.



*You can only lengthen a segment to the maximum length of its original source media.*

The following topics describe trimming segments:

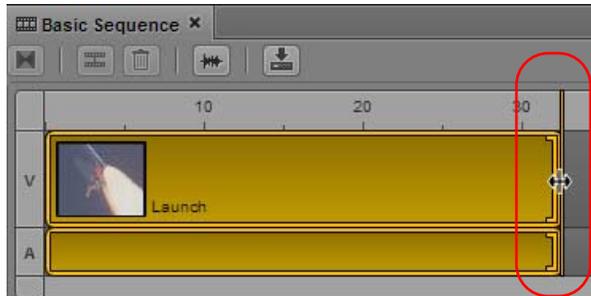
- [“Trimming a Basic Sequence” on page 87](#)
- [“Trimming an Advanced Sequence” on page 87](#)
- [“Trimming from the Top or the Tail of a Segment” on page 89](#)

## Trimming a Basic Sequence

When trimming a basic sequence, video and audio are trimmed together. You cannot trim only video or only audio.

**To trim a segment using the mouse, do the following:**

- ▶ Click one end of the segment and drag the audio or video trim indicator.



**To trim a segment using keyboard shortcuts:**

1. Click the end of the segment you want to trim.
2. Do one of the following:
  - ▶ Press the M key to trim the segment's selected end 10 frames earlier.
  - ▶ Press the comma (,) key to trim the segment's selected end one frame earlier.
  - ▶ Press the period (.) key to trim the segment's selected end one frame later.
  - ▶ Press the slash (/) key to trim the segment's selected end 10 frames later.

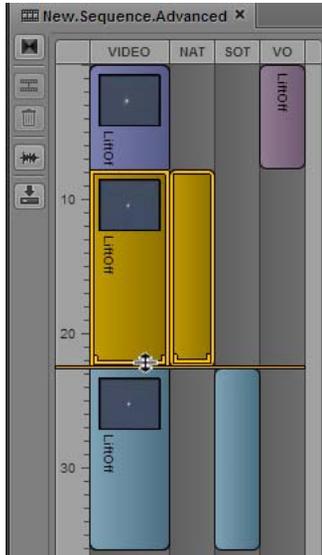
The position indicator automatically moves to the trim location.

## Trimming an Advanced Sequence

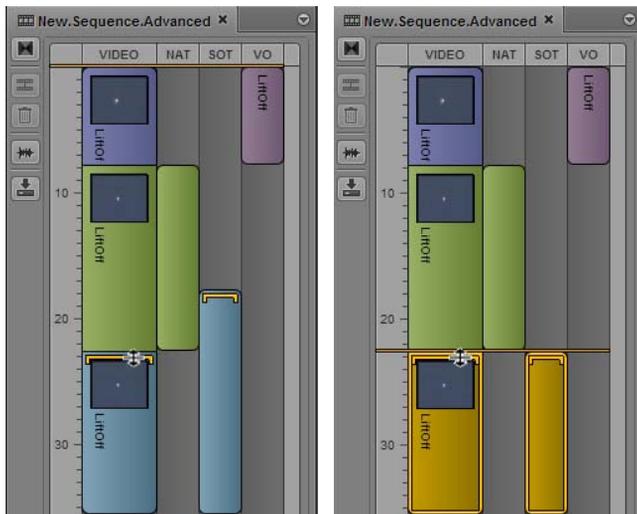
For an advanced sequence, you can trim the video track, and audio track, or both video and audio.

**To trim a segment using the mouse, do one of the following:**

- ▶ To trim both video and audio, click one end of the video segment and drag the trim indicator. The following illustration shows both video and audio segments that can be trimmed from the end of the segment.



If the video and audio have different edit points, trimming the video segment automatically aligns the end points. The following illustration shows a sequence before you begin trimming on the left, and the same sequence after you begin trimming on the right.



- ▶ To trim only audio, click one end of the audio segment and drag the trim indicator.

- ▶ To trim only video if the sequence includes audio from the same source, hold down the Ctrl key (Windows) or Command key (Macintosh), click one end of the video segment, and drag the trim indicator. Use this technique to create an L-cut. See [“Using L-Cuts in the Timeline” on page 90](#).

**To trim a segment using keyboard shortcuts:**

1. Click the end of the segment you want to trim.
2. Do one of the following:
  - ▶ Press the M key to trim the segment’s selected end 10 frames earlier.
  - ▶ Press the comma (,) key to trim the segment’s selected end one frame earlier.
  - ▶ Press the period (.) key to trim the segment’s selected end one frame later.
  - ▶ Press the slash (/) key to trim the segment’s selected end 10 frames later.

The position indicator automatically moves to the trim location.

## Trimming from the Top or the Tail of a Segment

You can use a command or keyboard shortcut to trim a segment from the beginning (top) or end (tail) to the current position of the position indicator.

**To trim from the beginning of a segment:**

1. Position the position indicator on the frame to which you want to trim.

You can trim a selected segment or segments that overlap at the position indicator.

To trim overlapping segments, do not select any segments. The trim affects one video segment, its associated audio segment, and any voice-over segment.



*To deselect a segment, click in an unused part of the timeline.*

2. Do one of the following:
  - ▶ Right-click and select Trim Top.
  - ▶ Press Shift+[.

**To trim from the end of a segment:**

1. Position the position indicator on the frame to which you want to trim.

You can trim a selected segment or all segments that overlap at the position indicator.

To trim overlapping segments, do not select any segments. The trim affects one video segment, its associated audio segment, and any voice-over segment.



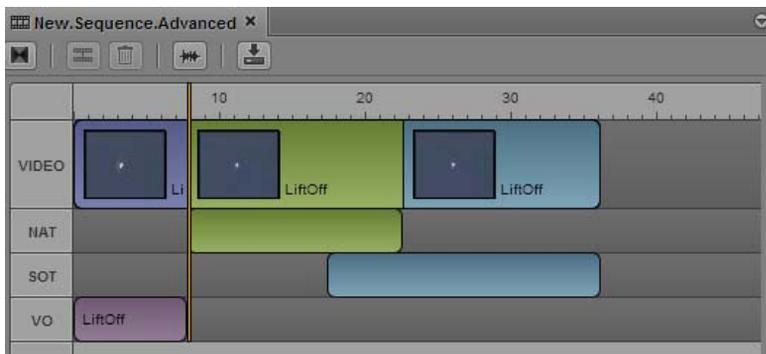
*To deselect a segment, click in an unused part of the timeline.*

2. Do one of the following:
  - ▶ Right-click and select Trim Tail.
  - ▶ Press Shift+].

## Using L-Cuts in the Timeline

An L-cut is a split edit between two segments in which the video transition does not occur simultaneously with the audio transition. In some cases, the audio transition happens before the video, while in other cases the reverse is true.

The following illustration shows an L-cut near the 20-second mark in the timeline. The SOT segment in the sequence (light blue) begins before the corresponding video.



### To create an L-cut:

1. Select the video segment you want to edit, positioning the mouse pointer near the end you want to adjust.
 

A trim indicator is displayed in the segment's video track, audio track, or both.
2. Do one of the following:
  - ▶ Hold down the Ctrl key (Windows) or Command key (Macintosh), click the video trim indicator, and drag it to a different position.
  - ▶ Click the audio trim indicator and drag it to a different position.

This separates the video transition from the audio transition and lets you edit one without editing the other. You can click either indicator to modify each segment independently.

If you do not hold down the Ctrl key or Command key, trimming the video segment automatically syncs the audio edit to the video edit.

**To remove an L-cut:**

- ▶ Click and drag the trim indicator for audio back into alignment with the video, or vice versa. You do not have to be exact; the application will automatically realign the video and audio transitions.



*Moving a segment with an L-cut to a new location in the sequence will also remove the L-cut and realign the video and audio transitions.*



*When audio segments overlap, Interplay Central automatically adjusts the audio levels. See “Working with Audio Tracks in Advanced Sequences” on page 129.*

## Splitting a Segment

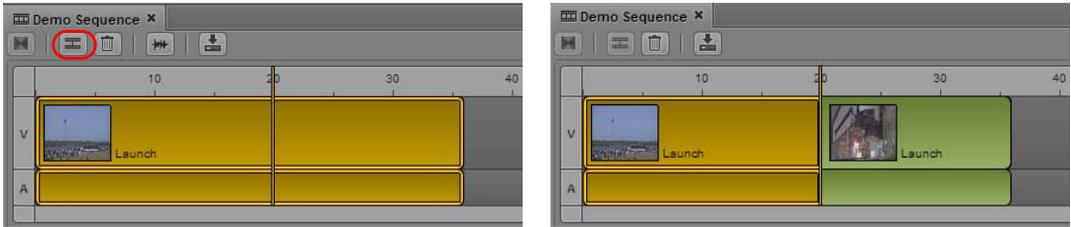
You can use a button, a menu item, or a shortcut key to split a segment at a selected timecode location, and then use the resulting split to edit the sequence. This feature is similar to the Avid editing system “Add Edit” feature.

Note the following:

- You can split a selected segment, or you can split all segments at the selected timecode.
- After you split a segment, the first frame of the second segment becomes the current frame.
- For MultiCamera group clips, the same camera angle is maintained for both segments. Each segment’s angle can then be changed independently.
- If a segment includes both video and audio, selecting the command splits both video and audio. You cannot split only video or only audio.
- The location where you want to split the segment must be one second or more from either end of the segment. If the location is less than one second from either end, the split segment function is unavailable.
- Splitting a segment in a sequence does not create new master clips or subclips.

**To split a selected segment:**

1. Move the position indicator to the location where you want to split the segment.
2. In the Sequence Timeline, select the segment.
3. Do one of the following:
  - ▶ Click the Split Segment button.
  - ▶ Right-click and select Split Segment.
  - ▶ Press Ctrl+E.



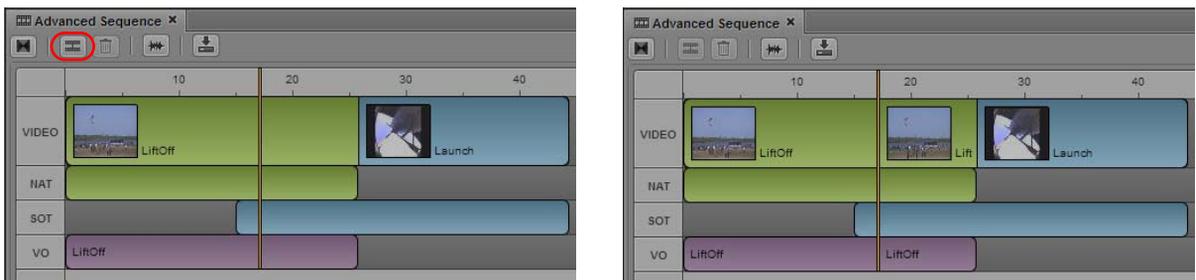
Left: Before splitting the segment; Right: After splitting the segment

You can now edit the split segments, for example, by inserting a new clip at the split.

**To split all segments at a selected timecode:**

1. Move the position indicator to the location where you want to split the segments.  
Be careful not to select a clip. To deselect a clip, click an unused part of the timeline.
2. Do one of the following:
  - ▶ Click the Split Segment button.
  - ▶ Right-click and select Split Segment.
  - ▶ Press Ctrl+E.

The split affects one video segment, its associated audio segment, and any voice-over segment. It does not affect audio extended from another video clip as an L-cut.



Left: Before splitting the segments; Right: After splitting the segments

You can now edit the split segments, for example, by inserting a new clip.

## Adding Markers to a Sequence

There are two ways to add markers to a sequence:

- Add a clip or a portion of a clip that contains markers.
- Add markers directly to the sequence.



*For complete information about working with markers, see “Logging and Creating Subclips” on page 161.*

**Adding a clip that contains markers:** Any markers that are contained within the In and Out marks are copied to the sequence when you edit the clip into the sequence. Copying markers with a clip is a “one-time copy.” If you lengthen a clip by trimming, markers that are included in the added part of the clip are not copied. If you shorten a clip by trimming, you remove any markers that are included in the trimmed portion. They are not restored if you lengthen the clip. To restore the markers, redo the edit. You can use Match Frame from the sequence to locate the original clip. See “Using Match Frame” on page 118.

**Markers in audio-only clips:** Markers are not added for audio-only clips, such as voice-overs. You can copy markers only from a clip that includes a video track.

**Moving segments with markers:** When you move a segment of a sequence that contains markers, the markers are also moved.

**Adding markers in Output mode:** If you are adding markers to a sequence in Output mode, saving in the Markers pane or saving in the Sequence pane saves both the sequence and the markers.

**Switching modes in the Media pane:** If you switch from Output mode to Asset mode, or from Asset mode to Output mode, the Markers pane switches to match the media that is loaded in the Media pane.

## Inserting Video Dissolves (Advanced Sequences Only)

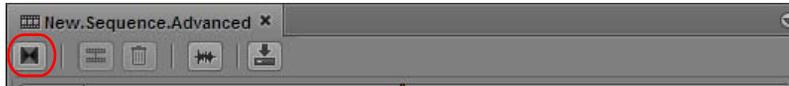
You can insert a video dissolve to transition on center between segments in an advanced sequence. Dissolves can be set to transition from 2 to 300 frames, using even numbers only, with half of the frames used in the leading segment and the other half in the trailing segment.



*Dissolves cannot be placed at the start of the first segment or the end of the last segment in a sequence. For any dissolve, you must ensure the source material has sufficient media to allow for the dissolve before Mark In or after Mark Out points. Also, the trailing half of one dissolve cannot overlap the leading portion of the next dissolve. In all of these cases, the system will issue messages indicating that a dissolve is not possible.*

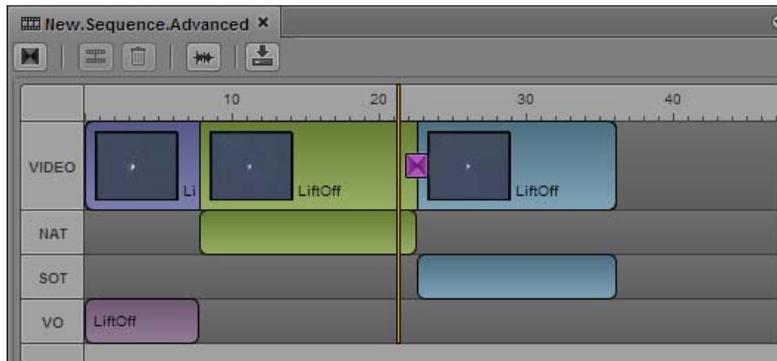
**To insert a video dissolve between two segments:**

1. Place the position indicator within two seconds of the cut between two segments in the timeline.
2. Do one of the following:
  - ▶ Click the Add Video Dissolve button in the Sequence pane toolbar.



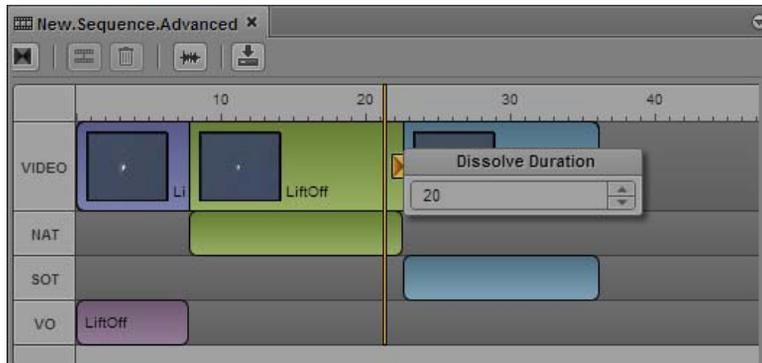
- ▶ Click the Pane Menu button and select Insert Dissolve.

The following illustration shows a dissolve between the two segments of a sequence, which is indicated by the square Dissolve icon located just to the right of the position indicator.



*The icon is a static size and does not change with dissolves of varying durations.*

3. By default the duration of dissolves is set to 20 frames, divided evenly at 10 frames in the leading segment and 10 frames in the trailing segment. This can be changed, however, by double-clicking on the Dissolve icon or by right-clicking on the icon and selecting Modify Duration.



If altered, any new dissolve added to the sequence afterwards will have the altered setting for its duration.



*You can change the default duration by changing the Dissolve Duration in the Sequence User Settings.*

4. You can view the dissolve by positioning the position indicator in the Sequence Timeline at any point in the leading segment and then playing the output in the viewer of the Media pane.

Dissolves are associated with the leading segment, so if the leading segment is moved to the end of the sequence, the associated dissolve is automatically deleted.

**To delete a dissolve:**

- ▶ Right-click the Dissolve icon and select Delete Dissolve.

# 6

## Working with Video Media

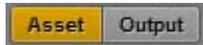
The following main topics describe how to work with the Media pane to view and edit your video assets:

- [The Media Pane](#)
- [Playing Assets](#)
- [Marking In and Out Points](#)
- [Working with Markers and Restrictions](#)
- [Using the Timecode Displays](#)
- [Entering Timecode to Cue a Frame](#)
- [Working in the Media Timeline](#)
- [Using the Zoom Bar](#)
- [Reviewing for Playback](#)
- [Opening an Enclosing Folder](#)
- [Using Match Frame](#)
- [Mixing Down Sequences](#)
- [Viewing and Editing a Clip During Ingest](#)
- [Saving a Frame as an Image](#)

## The Media Pane

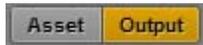
The Media pane provides you with the controls you need to play, cue, and mark video clips as you build your story. You can set the Media pane to one of two modes:

- Click the Asset button to work in *Asset mode*.



Use Asset mode to view master clips, subclips, and sequences, and to edit media into your sequence. You can also send a sequence to a playback device. For a description of the controls in Asset mode, see [“Media Pane: Asset Mode” on page 98](#) and [“Media Pane: Group Clip” on page 101](#).

- Click the Output button to work in *Output mode*.



Use Output mode to view a sequence, add a voice-over, and send the sequence to a playback device. For a description of the controls in Output mode, see [“Media Pane: Output Mode” on page 102](#).

The view in the Media pane automatically switches to Asset mode or Output mode, depending on the asset you load.

- In the Assets pane, double-click a clip or subclip, or drag it to the Media pane. The clip or subclip opens in Asset mode.
- In the Assets pane, double-click a sequence, or drag it to the Media pane. The sequence opens in Output mode.
- In the Assets pane, right-click a sequence and select Open in Asset Mode. The sequence opens in Asset mode.
- In the Queue/Story pane, click the Open Sequence button. The associated sequence opens in Output mode.

## Media Pane: Asset Mode

The following illustration shows the Media pane in Asset mode. Displays and controls are described in the accompanying table.



Display or Control	Description
1 Title	Displays the name of an asset loaded from the Interplay Production database.
2 Asset and Output buttons	Lets you switch views between an asset loaded in Asset mode and a sequence loaded in Output mode.

Display or Control	Description
3 Video format display	<p>Displays the tracks associated with the asset. If the display is red, the asset does not have online media that matches the target resolution of the selected Send to Playback profile. If you move the mouse pointer over the display, you see what video and audio formats are associated with the asset, in addition to the tracks.</p>
	<p>Click this button to send a playable sequence loaded from an Interplay database to a playback device. In Asset mode, this button is active only if you load a sequence. For more information, see <a href="#">“Sending a Sequence to a Playback Device” on page 196</a>.</p>
4 Media viewer	<p>Displays video for a loaded asset, including master clips, sequences, and subclips.</p> <p>Text for a marker that you select in the Media Timeline is displayed as an overlay at the bottom of the Media viewer. Error messages concerning media appear at the top of the Media viewer. The speed display for J-K-L play is shown in the upper right. For more information, see <a href="#">“Using the J-K-L Keys for Playback” on page 105</a>.</p>
5 Media Timeline and zoom bar	<ul style="list-style-type: none"> <li>The Media Timeline is a graphical representation of the length and time span of an asset or sequence. The Media Timeline includes timing marks, a position indicator, and other controls. For more information, see <a href="#">“Working in the Media Timeline” on page 115</a>.</li> <li>The zoom bar lets you enlarge a section of the Media Timeline. For more information, see <a href="#">“Using the Zoom Bar” on page 116</a>.</li> </ul>
6 Media controls	<p>Lets you play, pause, step through, and mark in and out points. For more information, see <a href="#">“Playing Assets” on page 104</a>, <a href="#">“Stepping Through Assets” on page 106</a>, and <a href="#">“Marking In and Out Points” on page 110</a>.</p>
7 Audio Pane button	<p>Click this button to open or bring forward the Audio pane.</p>

Display or Control	Description
8 Pane Menu button	<p>Provides options for controlling the display and sending to playback. For more information, see the appropriate topic:</p> <ul style="list-style-type: none"> <li>• Match Frame. See <a href="#">“Using Match Frame”</a> on page 118.</li> <li>• Recently Viewed Assets. See <a href="#">“Playing Recently Viewed Assets”</a> on page 107.</li> <li>• Open Enclosing Folder. See <a href="#">“Opening an Enclosing Folder”</a> on page 118.</li> <li>• Update Media Status. See <a href="#">“Updating the Media Status”</a> on page 108.</li> <li>• Aspect Ratio. See <a href="#">“Selecting the Aspect Ratio”</a> on page 107.</li> <li>• Playback Quality. See <a href="#">“Selecting the Playback Quality”</a> on page 110.</li> <li>• Playback Statistics. Provides performance information about the media playback.</li> <li>• Send to Playback (profile name). See <a href="#">“Sending to Playback”</a> on page 193.</li> <li>• Send to Playback Settings. See <a href="#">“Specifying Send to Playback Settings”</a> on page 193.</li> <li>• Deliver To. See <a href="#">“Transferring Assets and Media to Another Workgroup”</a> on page 201.</li> <li>• Sequence Mixdown. See <a href="#">“Mixing Down Sequences”</a> on page 120.</li> <li>• Save as Image. See <a href="#">“Saving a Frame as an Image”</a> on page 123</li> <li>• Help. Displays information about the audio pane. Use the Help control buttons to access other Help topics.</li> </ul>
9 Timecode displays	<p>Provides timecode information for the loaded asset or sequence. For more information, see <a href="#">“Using the Timecode Displays”</a> on page 113.</p>
10 Marker overlay	<p>Displays the contents of a marker, if the position indicator is parked on the marker. For more information, see <a href="#">“Working with Markers and Restrictions”</a> on page 112.</p>

## Media Pane: Group Clip

When a group clip is loaded in the Media pane, two additional buttons are displayed.

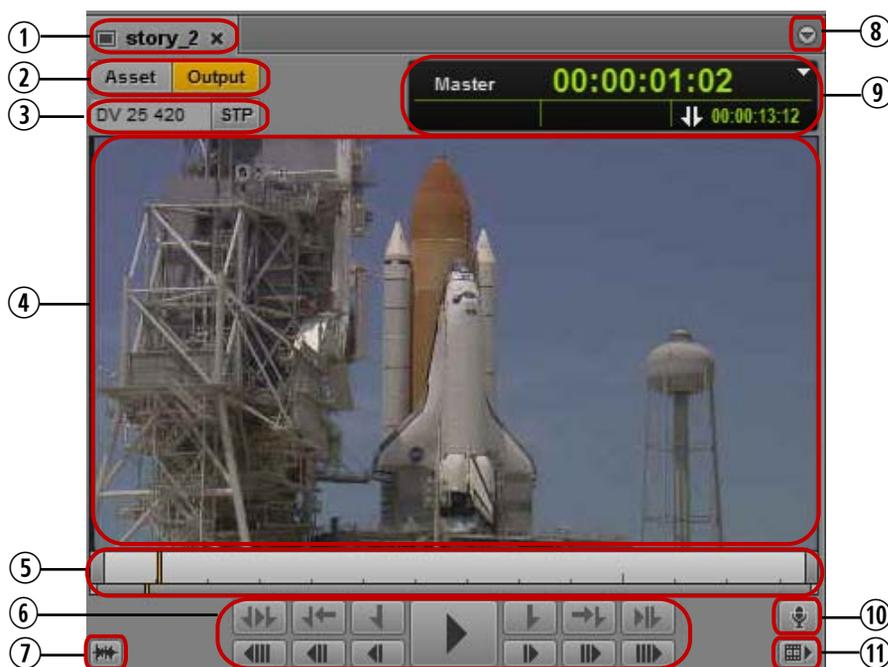


	Control	Description
1	Multi-Angle View button	Determines whether the clip is displayed in multi-angle view: Gray: single-angle Orange: multi-angle
2	Active Angle button	Displays the active angle. The number indicates the number of the angle in the display, from left to right and top to bottom and across banks. Click to change the video angle from context menu.

For more information, see [“Working with Group Clips” on page 137](#).

## Media Pane: Output Mode

The following illustration shows the Media pane in Output mode. Displays and controls are described in the accompanying table.



Display or Control	Description
1 Title	Displays the name of the story loaded in the script editor.
2 Asset and Output buttons	Lets you switch views between an asset loaded in Asset mode and a sequence loaded in Output mode.
3 Video format display	Displays the target resolution of the selected Send to Playback profile. Move your mouse pointer over the display to see the complete label for the target resolution.
STP button	Click this button to send the loaded sequence to a playback device. For more information, see <a href="#">“Sending a Sequence to a Playback Device” on page 196.</a>
4 Media viewer	Displays and plays media for the sequence loaded in the script editor. Error messages concerning media appear at the top of the Media viewer. The speed display for J-K-L play is shown in the upper right. For more information, see <a href="#">“Using the J-K-L Keys for Playback” on page 105.</a>

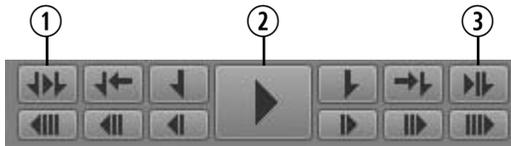
Display or Control	Description
5 Media Timeline and zoom bar	<ul style="list-style-type: none"> <li>The Media Timeline is a graphical representation of the length and time span of an asset or sequence. The Media Timeline includes timing marks, a position indicator, and other controls. For more information, see <a href="#">“Working in the Media Timeline”</a> on page 115.</li> <li>The zoom bar lets you enlarge a section of the Media Timeline. For more information, see <a href="#">“Using the Zoom Bar”</a> on page 116.</li> </ul>
6 Media controls	<p>Let you play, pause, and step through the sequence. For more information, see <a href="#">“Playing Assets”</a> on page 104 and <a href="#">“Stepping Through Assets”</a> on page 106. Controls for working with In points and Out points are disabled in Output mode.</p>
7 Audio Pane button	<p>Click this button to open or bring forward the Audio pane.</p>
8 Pane Menu button	<p>Provides options for controlling the display and sending to playback. For more information, see the appropriate topic:</p> <ul style="list-style-type: none"> <li>Match Frame. See <a href="#">“Using Match Frame”</a> on page 118.</li> <li>Recently Viewed Assets. See <a href="#">“Playing Recently Viewed Assets”</a> on page 107.</li> <li>Open Enclosing Folder. See <a href="#">“Opening an Enclosing Folder”</a> on page 118.</li> <li>Update Media Status. See <a href="#">“Updating the Media Status”</a> on page 108.</li> <li>Aspect Ratio. See <a href="#">“Selecting the Aspect Ratio”</a> on page 107.</li> <li>Playback Quality. See <a href="#">“Selecting the Playback Quality”</a> on page 110.</li> <li>Playback Statistics. Provides performance information about the media playback.</li> <li>Send to Playback (profile name). See <a href="#">“Specifying Send to Playback Settings”</a> on page 193.</li> <li>Send to Playback Settings. See <a href="#">“Specifying Send to Playback Settings”</a> on page 193.</li> <li>Deliver To. See <a href="#">“Transferring Assets and Media to Another Workgroup”</a> on page 201.</li> <li>Sequence Mixdown. See <a href="#">“Mixing Down Sequences”</a> on page 120</li> <li>Save As Image. See <a href="#">“Saving a Frame as an Image”</a> on page 123</li> <li>Input Source. With the voice-over controls active, specifies the audio device for recording. See <a href="#">“Recording a Voice-over”</a> on page 135.</li> <li>Help. Displays information about the Media pane. Use the Help control buttons to access other Help topics.</li> </ul>

Display or Control	Description
9 Timecode displays	Provides timecode information for the loaded sequence. For more information, see <a href="#">“Using the Timecode Displays” on page 113</a> .
10 Voice-over button	Displays the controls for creating a voice-over. For more information, see <a href="#">“Recording a Voice-over” on page 135</a> .
11 Review for Playback button	Enables play of media in the send-to-playback target resolution. For more information, see <a href="#">“Reviewing for Playback” on page 117</a> .

## Playing Assets

You can play a video asset or audio asset in the Media pane.

The following illustration shows the play buttons in the Media pane.



1 Play In to Out	3 Review Out
2 Play/Pause	

You can also use keyboard controls, including the J, K, and L keys. For more information, see [“Using the J-K-L Keys for Playback” on page 105](#). For information about stepping through media, see [“Stepping Through Assets” on page 106](#).

For information about playing sequences in Interplay Central, see [“Playback of Simple and Complex Sequences” on page 108](#).

### To view or play a video asset:

- Do one of the following:
  - ▶ In the Assets pane, double-click the asset you want to view or play.
  - ▶ In the Assets pane, right-click a sequence and select Open in Asset Mode.
  - ▶ Drag an asset from the Assets pane and drop it on the Media viewer.
  - ▶ In the Queue/Story pane, click the Open Sequence button.

2. To play video or audio, do one of the following:

- ▶ In the Media pane, click the Play/Pause button. While video or audio is playing, the Pause icon is displayed. To pause play, click the Play/Pause button again.
- ▶ On your keyboard, press the L key or the space bar. To pause play, press the K key or press the space bar again.

**To play from an In point to an Out point, do one of the following:**

- ▶ In the Media pane, click the Play In to Out button.

**To play to an Out point:**

- ▶ In the Media pane, click the Review Out button.

The position indicator moves to three seconds before the Out point and plays to the Out point.

## Using the J-K-L Keys for Playback

The J-K-L keys on the keyboard allow you to play and shuttle through media at varying speeds. This feature, also referred to as *three-button play* or *variable-speed play*, allows you to use three fingers to manipulate the speed of playback for greater control.

The playback speed is displayed in the upper right corner of the Media viewer. For backward play, the display includes a left-pointing arrow. For forward play, the display includes a right-pointing arrow.



**To play or shuttle through the media using the J-K-L keys on the keyboard:**

- ▶ Press the L key to move forward through the footage at normal speed.
- ▶ Press the L key multiple times to move forward through the footage at faster speeds, as described in the following table:

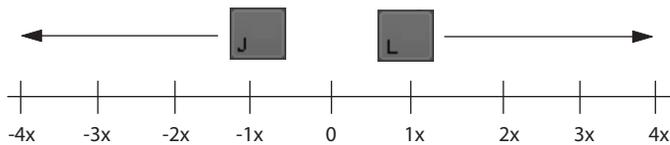
Press the L Key	To Play Media At
2 times	2x normal speed
3 times	3x normal speed
4 times	4x normal speed

- ▶ Press the J key to move backward at the same shuttle speed increments.
- ▶ Press the K key to stop playback.

- ▶ Press the K and L keys together for slow forward at ¼ times normal speed.
- ▶ Press the K and J keys together for slow backward at ¼ times normal speed.
- ▶ Press and hold the K key and tap the L key or the J key to step through footage one frame at a time.

**To slow or change play direction one speed at a time:**

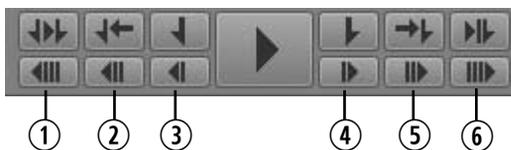
- ▶ Press Alt (Windows) or Option (Macintosh) while you tap the J or L key.  
Play slows or changes direction one speed at a time from the speed at which you are currently playing.



For example, you are shuttling backward with the J key at 2x normal speed. Press and hold Alt and tap the L key once. Play slows to backward at normal speed (1x speed). Hold Alt and tap L once again. Play stops. Continue to hold Alt and tap L once again. Play goes forward at normal speed.

## Stepping Through Assets

You can use various controls to step through a clip, subclip, or sequence. The following illustration shows the buttons in the Media pane that you use to step forward or back.



1	10 Seconds Back	4	1 Frame Forward
2	1 Second Back	5	1 Second Forward
3	1 Frame Back	6	10 Seconds Forward

You can also step through by In and Out points, markers, or timecode. See [“Marking In and Out Points” on page 110](#), [“Working with Markers and Restrictions” on page 112](#), and [“Entering Timecode to Cue a Frame” on page 113](#).

**To step through an asset or sequence, do one of the following:**

- ▶ Click the 10 Seconds Back button.
- ▶ Click the 1 Second Back button.
- ▶ Click the 1 Frame Back button or press the left arrow key.
- ▶ Click the 1 Frame Forward button or press the right arrow key.
- ▶ Click the 1 Second Forward button.
- ▶ Click the 10 Seconds Forward button.
- ▶ Press the Home key to move to the beginning of a clip.
- ▶ Press the End key to move to the end of a clip.

## Playing Recently Viewed Assets

Interplay Central keeps a history of the last 10 assets that you loaded in the Asset mode of the Media pane. You select any of these assets to play, rather than selecting them from the Interplay Production database tree.

**To play one of the last 10 assets loaded in Asset mode:**

1. Click the Pane Menu button.
2. Click Recently Viewed Assets > *asset\_name*.

## Selecting the Aspect Ratio

Interplay Central automatically sizes the Media viewer for the asset you select to play. If necessary, you can change the aspect ratio.

**To select the aspect ratio of the Media viewer:**

1. Click the Pane Menu button.
2. Click Aspect Ratio > 4x3 or Aspect Ratio > 16x9.

## Updating the Media Status

At times you might load an asset or sequence and see a message “Media Offline.” This situation could occur for several reasons, for example, if a shared-storage workspace is not currently available. If the workspace becomes available, and the media comes back online, the media might not be automatically loaded. You can use a menu option to force the media player to search for the media again and load it if it is available.

### To update the media status:

1. Click the Pane Menu button.
2. Click Update Media Status.

## Playback of Simple and Complex Sequences

You can play sequences that are stored in an Interplay Production database, but some sequences require additional preparation to be completely playable.

Sequences created in Avid editing systems that include effects other than dissolves must be rendered in the editing system. You then need to check them into Interplay before you can play them correctly in Interplay Central.

Sequences that are fully supported for playback in Interplay Central are marked by a green triangle in the State column in the Assets pane. These sequences play as the editor intended, with all effects rendered.

Name	State ▾	Type
▼ Demo Bin		folder
FT STP S...	▶	sequence



*The State column is not displayed by default. For information about how to display it, see “Adding or Removing Property Columns” on page 42.*

## Simple Sequences and Complex Sequences

Interplay Central can play *simple sequences* that are checked into the Interplay Production database. Simple sequences are defined as:

- Shotlists created in Avid editing applications (NewsCutter, Media Composer, and Symphony) and Interplay Assist that consist of cuts only, with no effects.
- Sequences created in Avid Instinct and Interplay Central that consist of cuts, L-cuts, audio pan/volume effects, audio dissolve effects, video dissolve effects, and no more than one video track.

Sequences that you create in Interplay Central are considered simple sequences. See [“Using the Sequence Pane” on page 69](#).

Interplay Central can also play *complex sequences*. Complex sequences are sequences created in Avid editing applications that have multiple video tracks and various kinds of effects. If you load a complex sequence in Interplay Central, the Interplay Central playback server attempts to play the sequence. If the sequence has unrendered effects it will not play. To assure correct playback, a sequence must have all effects rendered and must be checked in again when the rendering is done.



*If you render only high-resolution effects, the Interplay Common Playback Services server plays back effects as high-resolution and plays back other segments as the proxy resolution.*

An editor working in a multi-resolution workgroup can take the following approach to prepare a complex sequence for review in Interplay Central:

1. Make a copy of the sequence.
2. Change the Dynamic Relink settings as desired.
3. Render the copy of the sequence.
4. Check the copy in to an Interplay folder.
5. Restore the Dynamic Relink working resolution settings.
6. Continue working on the original sequence.

## Mixing Down Complex Sequences

If a sequence is not playable in the Media viewer, and you do not want to render it, you can use the Interplay Central Mixdown feature to create a playable master clip. See [“Mixing Down Sequences” on page 120](#).

## Selecting the Playback Quality

When you play media in Interplay Central, you are viewing media that is compressed for optimum viewing over a network. Instead of viewing source media in its native format, the media server compresses it on demand for network-based playback.

You have the option of playing media using one of three quality options: good, better, best. Your choice is usually based on the network connection between you and the server. If your computer is connected to the Interplay Central playback server on a local network, you can choose best quality. If your computer is connected to the Interplay Central playback server over a WAN connection, you might need to choose good quality. Good quality consumes less bandwidth at the expense of image quality.

### To select the playback quality of the compressed media:

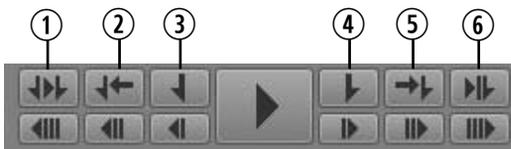
- ▶ Click the Pane Menu button, select Playback Quality, and select the level you want.

The numbers associated with each level indicate the amount of JPEG compression. An administrator can adjust these levels. See the *Avid Interplay Common Services Installation and Configuration Guide*.

## Marking In and Out Points

If you want to use only a portion of a clip, you can set an In and Out point in the clip, and then add the edited clip to the sequence that accompanies your story. By default, In and Out points are set at the first frame and last frame of a clip. You can mark In and Out points only in Asset mode.

The following illustration shows the buttons in the Media pane that you use with In and Out points



1	Play In to Out	4	Mark Out
2	Go to In	5	Go to Out
3	Mark In	6	Review Out

### To mark an In point:

1. Load a clip in the Media pane and navigate to the frame where you want to set the In point.
2. Do one of the following:

- ▶ Click the Mark In button.
- ▶ Press I on the keyboard.

The In point is moved to the frame you marked. If the clip is playing, marking an In point does not stop playback.

You can change an In point's location by dragging it along the Media Timeline.

**To mark an Out point:**

1. Load a clip in the Media pane and navigate to the location where you want to set the Out point.
2. Do one of the following:
  - ▶ Click the Mark Out button.
  - ▶ Press O on the keyboard.

The Out point is moved to the location you marked. If the clip is playing, marking an Out point does not stop playback.

You can change the Out point's location by dragging it along the Media Timeline.

**To navigate to an In point, do one of the following:**

- ▶ Click the Go to In button.
- ▶ With focus in the Media pane, press Alt+E or Alt+I.
- ▶ With focus outside of the Media pane, press Ctrl+Alt+E or Ctrl+Alt+I.

**To navigate to an Out point, do one of the following:**

- ▶ Click the Go to Out button.
- ▶ With focus in the Media pane, press Alt+R or Alt+O.
- ▶ With focus outside of the Media pane, press Ctrl+Alt+R or Ctrl+Alt+O.

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

- ▶ Click the Play In to Out button.

**To play to an Out point from any previous frame:**

- ▶ Click the Review Out button.

The position indicator moves to three seconds before the Out point and plays to the Out point.

# Working with Markers and Restrictions

Markers are frame-specific indicators that a user can add when logging media with Interplay Central, Interplay Assist, or Interplay Access. An Interplay Central user can add markers when working in the Logging layout or in the Video layout. For more information about adding markers, see [“Logging and Creating Subclips” on page 161](#).



*In Media Composer v6.0, Avid Symphony v6.0, and NewsCutter v10.0, the term “locators” was changed to “markers” in both the user interface and the documentation.*

Marker icons are displayed in the Media timeline. If you park the position indicator on a marker that includes text, the text is displayed as an overlay in the Media viewer. You can click a marker to jump to it and display its text.



- 
- 1 Marker indicators in the Media Timeline
  - 2 Marker indicator and marker text
- 

You can use keyboard shortcuts to step to the next marker or to the previous marker.

**To step to the next marker:**

- ▶ Press Shift+right-arrow key.

**To step to the previous marker:**

- ▶ Press Shift+left-arrow key.

A restriction is a set of two markers that indicate clips whose use is limited in some way, such as through intellectual property rights management. Restrictions are marked in light red in the timeline in the Media pane, as shown in the following illustration.



For more information, see [“Understanding Markers and Restrictions” on page 164](#).

## Using the Timecode Displays

There are four timecode displays in the top-right corner of the Media pane. The information displayed depends on whether you are in Asset mode or Output mode, and the options you select.



Display	Description
1 Master, Absolute, or Remain	<p>Master: In Asset mode, displays timecode for the selected frame that corresponds to the original timecode for the asset. In Output mode, displays timecode for the selected frame that corresponds to the timecode of the sequence.</p> <p>Absolute: Displays timecode for the selected frame that is offset from the first frame of the asset or sequence (time elapsed).</p> <p>Remain: Displays timecode for the selected frame that is offset from the last frame of the asset or sequence (time remaining).</p>
2 Timecode display menu button	Displays the options for displaying master, absolute, or remain timecode.
3 In point	(Asset mode only) Displays timecode for the In point. The timecode displayed depends on your selection: Master, Absolute, or Remain.
4 Out point	(Asset mode only) Displays timecode for the Out point. The timecode displayed depends on your selection: master, absolute, or remain.
5 Duration	<p>In Asset mode, shows timecode for the duration from In point to Out point.</p> <p>In Output mode, shows timecode for the duration of the sequence.</p>

## Entering Timecode to Cue a Frame

You can cue a loaded, playable clip or sequence to a specific frame by typing a timecode value, referred to as *direct-entry mode*. You can also cue backward or forward from the current location by a specified number of hours, minutes, seconds, or frames by using positive or negative frame-offset values. This is referred to as *offset mode*.

**To cue to a frame based on a known timecode:**

1. Do one of the following:
  - ▶ Click the main timecode display.
  - ▶ With focus in the Media pane, press Enter (Windows) or Return (Macintosh).

The timecode is displayed with a green background.

2. Using the standard number keys or the numeric keypad, type the timecode for the frame you want to display, then press Enter (Windows) or Return (Macintosh). If you are using a numeric keypad, make sure the Num Lock key is on. You can use the period key (.) as a shortcut for entering 00.

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 11:56:24:00 and you type 3000, the system finds the frame at 11:56:30:00.



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

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.

While you are entering timecode, you can type a plus sign (+) or a minus sign (-) to switch to offset mode. Any numbers you type are preserved.

**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. You can use the period key (.) as a shortcut for entering 00.

A plus sign or minus sign is displayed with an empty green field.

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. Then press Enter (Windows) or Return (Macintosh). For example, type -47 to move backward 47 frames.



- Type 100 or greater to move forward or backward a specified number of hours, minutes, seconds, and frames. Then press Enter (Windows) or Return (Macintosh). For example, type +500 to move forward five seconds.



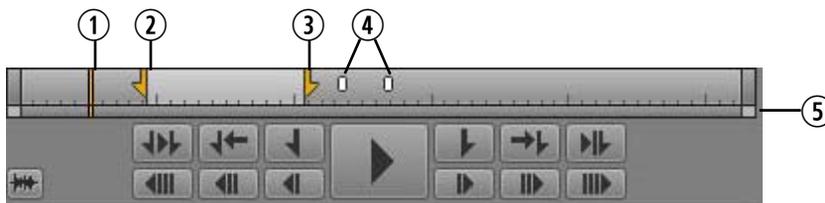
To clear the overlay without cueing, press the Esc key.

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.

While you are entering a forward value, you can type a plus sign (+) again to switch to direct-entry mode. While you are entering a backward value, you can type a minus sign (-) to switch to direct-entry mode. Any numbers you type are preserved.

## Working in the Media Timeline

The Media Timeline is a graphical representation of the length and time spans of an asset or sequence. The Media Timeline includes timing marks, a position indicator, and other controls. The following illustration shows the Media Timeline and controls in Asset mode.



1	Position indicator	4	Marker indicators
2	In mark	5	Zoom bar
3	Out mark		

In Output mode, the Media Timeline does not include In and Out markers or markers.

The *position indicator* functions as a playhead: media for the frame marked by the position indicator is displayed in the Media viewer. You can drag the position indicator to scrub through a clip or sequence. You can click a location in the Media Timeline to move the position indicator and display a specific frame. In Output mode, movement of the position indicator matches movement of the position indicator in the Sequence Timeline.

Marks in the Media Timeline indicate various time spans. The time spans indicated depend on the length of the asset or sequence and the settings in the zoom bar. Timing marks indicate the following:

- 1 second
- 10 seconds
- 1 minute (60 seconds)
- 5 minutes (300 seconds)
- 1 hour (3600 seconds)

These timing marks are intended for general navigation, not navigation to a specific timecode. For information about working with timecode, see [“Using the Timecode Displays” on page 113](#).

## Using the Zoom Bar

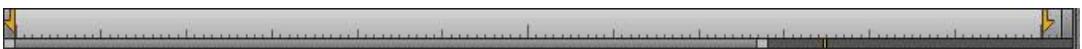
The zoom bar is located below the Media Timeline. You can use the zoom bar to enlarge a section of the Media Timeline so that you can work more easily with long clips. By default, the zoom bar is set to display the entire clip in the Media Timeline.

The zoom bar includes a position indicator that matches the position indicator in the Media Timeline and is always visible, which is useful when you are zoomed in to a section of the timeline that does not include the timeline position indicator.

The following illustration shows the zoom bar set for an entire 10-minute clip.



The following illustration shows the zoom bar set so that the timeline shows two minutes. This is referred to as the *zoom region*. Notice that the position indicator is displayed in the zoom bar, but is not visible in the timeline.



You can drag the zoom bar through the clip to select any two-minute region.

You can click the position indicator in the zoom bar and jump to the position indicator in the timeline. The zoom region moves to include both position indicators and to enlarge the section of the timeline that includes the position indicator.



If you drag the position indicator in the timeline, or if you play the loaded clip or sequence, the zoom bar and its position indicator match the movement in the timeline.

**To zoom in to or out from a section of the Media Timeline, do one of the following:**

- ▶ Drag a zoom bar handle in to zoom in or out to zoom out.
- ▶ Press the down arrow key to zoom in by 50 percent or press the up arrow key to zoom out by 50 percent.

The following illustration shows the timeline for a twenty minute clip, with the zoom bar set to display the entire clip. In and Out points mark a one-minute segment.



The next illustration shows the timeline zoomed in to show the one-minute segment. Timing marks are displayed at one-second intervals.



## Reviewing for Playback

When you play media in Interplay Central in a multi-resolution environment, the media server plays the most compressed available media. For a send-to-playback operation, the send-to-playback profile specifies a high-resolution target resolution. You can select an option to play the media in the target resolution.

Reviewing media for playback is a way of testing if all media is available for the sequence, checking for black frames, and checking if edits are frame-accurate. It is not a way to check the quality of the resolution. This relink is made only to the specific target resolution and if the resolution is not available the Media Offline display will be shown.

Reviewing media for playback is a temporary setting and applies only to the currently loaded sequence.

**To review a sequence in the send-to-playback target resolution:**

1. In Output mode, click the Review for Playback button.



The button turns orange. A tool tip shows the target resolution.

2. Play the sequence.

To return to normal playback, click the Review for Playback button again.

## Using Match Frame

The Match Frame feature lets you load a master clip that contains a specific frame of a sequence. This clip is called the *source clip*. You can use Match Frame to quickly load a clip from a sequence or subclip for additional editing.

Match Frame is available in both Asset and Output mode.

**To load a source clip for a specific frame of a subclip or sequence:**

1. Navigate to the frame for which you want to load the master clip.
2. Click the Pane Menu button and select Match Frame.

The master clip that contains the frame is loaded in the Media pane, with the matching frame displayed. In and Out marks are set to match the segment in the sequence.

## Opening an Enclosing Folder

You can use the “Open Enclosing Folder” command to open an Assets pane for a folder that contains a selected asset. For example, you might want to locate a folder that holds master clips captured at the same time as the clip currently loaded in the Media pane. You can use this command for an asset loaded in the Media pane, for an asset you select in an Assets pane, or for an asset selected in a Search pane.

**To open the enclosing folder for an asset loaded in the Media pane:**

- ▶ Click the Pane Menu button and select Open Enclosing Folder.

If the asset is stored in only one folder, the folder opens in a new Assets pane, with the selected asset highlighted.

If the asset is stored in more than one folder, the Open Enclosing Folder window opens and displays a list of folders that contain the asset. Double-click one of the listed folders and the folder opens in a new Assets pane, with the selected asset highlighted. You can use the Up Arrow and Down Arrow keys to navigate through the list, and the Enter key to open the enclosing folder for a selected clip. Use the Esc key to cancel and close the window.

**To open the enclosing folder for an asset selected in an Assets pane:**

- ▶ Click the Pane Menu button and select Open Enclosing Folder, or right-click and select Open Enclosing Folder.

The results are the same as when you select the command for an asset loaded in the Media pane.

**To open the enclosing folder for an asset selected in a Search pane:**

- ▶ Click the Pane Menu button and select Open Enclosing Folder, or right-click and select Open Enclosing Folder.

The folder for the selected asset, as shown in the Path column, directly opens in a new Assets pane, with the selected asset highlighted.

If the setting “Show only one representation for each asset found” is enabled in the Interplay Production User Settings, the results are the same as when you select the command for an asset loaded in the Media pane.



*If the asset is contained in a folder that contains more objects than can be displayed in an Assets tab, and the asset is not displayed in the first group, it is not highlighted.*

# Mixing Down Sequences

You can use the Interplay Central Mixdown feature for two purposes:

- Creating a master clip that is playable in the Media viewer. If a sequence created in an Avid editing system is too complex to play correctly in the Media pane, you can use the Mixdown feature to create a new master clip. All master clips are playable. After mixing down the sequence, you can load the new master clip, mark In and Out points, and add the segment to your sequence.



*For information about playing sequences, see “Playback of Simple and Complex Sequences” on page 108.*

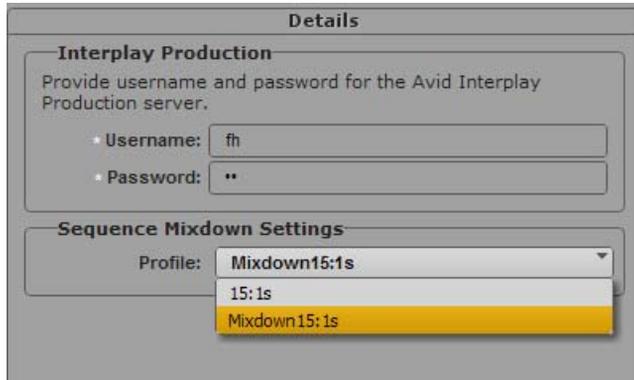
- Creating a sequence that matches the send-to-playback resolution. If you want to send a sequence to a playback device, the resolution of the sequence must match the resolution specified for the playback device. Interplay Central warns you if the sequence does not match the send-to-playback resolution, and you can use the Mixdown feature to create a sequence with the required resolution.

Interplay Central Mixdown uses the Interplay Production system’s Media Services Transcode service to perform the mixdown. An Interplay Production administrator needs to create a Transcode profile that uses Mixdown mode. An Interplay Central user selects the profile in the Settings dialog box.

Because Interplay Central displays all available Transcode profiles, the Interplay Production administrator should name the profile in a meaningful way. For example, include the word “mixdown” and the resolution in the name of the profile. For more information, see the Interplay Media Services documentation.

### **To select a Transcode profile for mixing down a sequence:**

1. Select Home > Settings.
2. In the Name section, select Interplay Production.
3. In the Sequence Mixdown Settings section, select a profile from the Profile list.

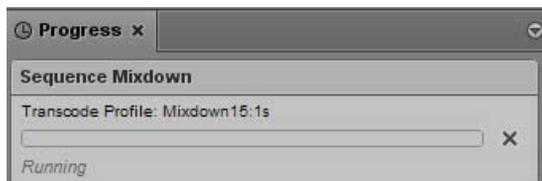


4. Click Apply and close the Settings dialog box.

**To mix down a sequence, do one of the following:**

- ▶ In the Assets pane or a Search pane, select an Interplay Production sequence, right-click, and select Sequence Mixdown.
- ▶ In the Assets pane, select an Interplay Production sequence and select Sequence Mixdown from the Assets Pane menu.
- ▶ With a sequence loaded in the Media pane, click the Pane Menu button and select Sequence Mixdown.
- ▶ With a sequence loaded in the Sequence pane, select Sequence Mixdown from the Queue/Story Pane menu.

The Sequence Mixdown process uses the selected Transcode profile and begins the mixdown. You can view the progress in the Progress pane.



To cancel the process, click the x icon. If the process was successful, the Progress pane displays the name of the new master clip. Click the Monitor icon to play the clip in the Media pane.



The new master clip is created in the same Interplay Production folder as the original sequence. Click the blue link to open the folder in the Asset pane.

Media for the new master clip is stored in the workspace specified in the Transcode profile.

## Viewing and Editing a Clip During Ingest

Interplay Central lets you view and edit a master clip while it is still being captured through an ingest device. These clips are called *in-progress clips*, and the process of working with them is called *Frame Chase editing* or *edit while capture* (EWC). You can add an in-progress clip to a sequence and send the sequence to playback before the capture is complete. For more information about Frame Chase editing, see the Avid Interplay Transfer documentation.

In-progress clips are indicated by the following icons in the Interplay Production database tree:



If you view an in-progress clip in the Media pane, the ends of the Media Timeline pulse with a purple glow while the capture is in progress.



During the capture, the visible region of the Media Timeline (the zoom region) remains constant to make the viewing and editing easier. The zoom bar shrinks as the duration of the clip grows. You can use the zoom bar to change the zoom region during the capture.

You can reduce the zoom region and view new material as it becomes available. For example, if you zoom in to view the last 5 minutes of a clip and play near the end, the visible region of the timeline displays the last 5 minutes of the available media during the entire capture operation.

# Saving a Frame as an Image

From the Media pane, you can select a frame of video and save it as an image in either the PNG or JPG format. If a clip is associated with multiple resolutions, the image is saved in the highest available resolution.

**To save a frame as an image:**

1. Open a video asset in the Media pane.
2. Navigate to the frame of video you want to save.
3. Click the Pane Menu button and select Save As Image.
4. When the dialog box appears, select the image format: PNG or JPG.
5. (Optional) Click in the Filename text field to change default name of the image.
6. Click Download.

The image is saved to the default download folder on your computer, as specified by your browser.

## 7 Using Audio

The following main topics describe how to add audio to the Sequence Timeline and adjust audio levels to produce your final story:

- [The Audio Pane](#)
- [Working with Audio Tracks in Advanced Sequences](#)
- [Setting the Audio Mix](#)
- [Audio Monitoring for Assets and Basic Sequences](#)
- [Overriding the Default Audio Tracks](#)
- [Recording a Voice-over](#)

### The Audio Pane

The Audio pane provides you with the controls you need to monitor audio levels and adjust audio levels for an advanced sequence.

In the default Video layout, the Audio pane is positioned directly below the Media pane. You can drag the Audio pane to a different area if you prefer. If the Audio pane is not displayed, select Panes > Audio to open it.

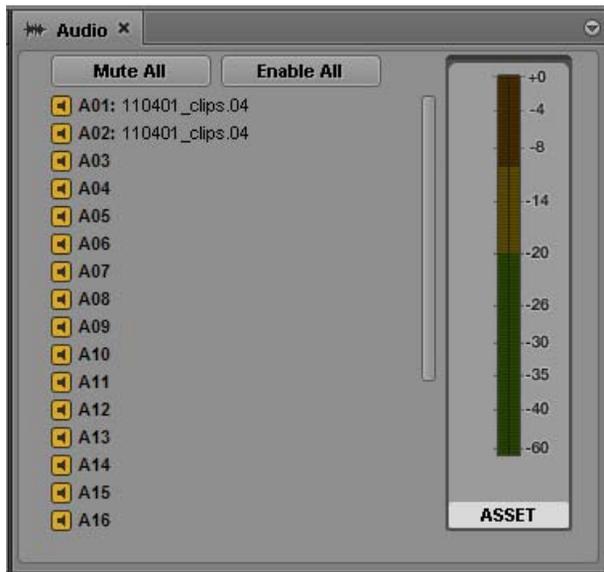
Which controls are available depends on which mode is active in the Media pane. See the following topics:

- [“The Audio Pane in Asset Mode” on page 125](#)
- [“The Audio Pane in Output Mode” on page 126](#)

## The Audio Pane in Asset Mode

When an asset is open in Asset mode in the Media pane, the Audio pane shows the audio tracks that are available for monitoring and lets you select which tracks to monitor. You can monitor the audio level of an asset in the audio meters, but you cannot change it.

The following illustration shows the Audio pane for a master clip named 110401\_clips.04 that is loaded in the Media pane, with Asset mode selected. This clip contains two audio tracks. All tracks are enabled for monitoring, which is indicated by speaker icons that are colored orange.



Source clips and basic sequences can include up to 24 tracks of audio. Use the scroll bar to display additional tracks.



*See the Interplay Central ReadMe for possible limitations on the number of tracks you can monitor.*

For information about custom monitoring, see [“Audio Monitoring for Assets and Basic Sequences” on page 133](#).

## The Audio Pane in Output Mode

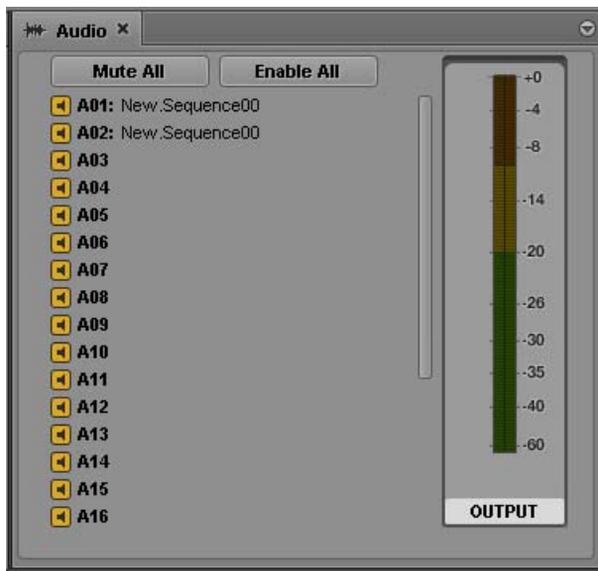
When an asset is loaded in the Media pane in Output mode, the Audio pane display depends on whether the asset is a basic sequence, an uneditable sequence, or an advanced sequence.

### Basic Sequences and Uneditable Sequences

When a basic sequence is loaded in Output mode, the Audio pane shows the audio tracks that are available for monitoring and lets you select which tracks to monitor. You can monitor the audio level of an asset in the audio meters, but you cannot change it. For more information, see [“Working with Audio Tracks in Basic Sequences” on page 128](#).

The display is similar if an uneditable sequence is loaded in Output mode. Audio tracks are displayed and you can monitor the audio. Uneditable sequences are colored dark red in the Sequence pane.

The following illustration shows the Audio pane for a basic sequence named New.Sequence.00 that is loaded in the Media pane, with Output mode selected. The sequence contains two audio tracks, and all tracks are enabled for monitoring.



## Advanced Sequences

When an advanced sequence is open in Output mode, track controls and audio meters are active. The border color of each set of controls matches the color of the track in the sequence: green for NAT, blue for SOT, and purple for Voice. The NAT, SOT, and Voice controls are enabled or disabled depending on the position of the position indicator. For more information, see [“Working with Audio Tracks in Advanced Sequences”](#) on page 129.

The following illustration identifies controls in the Audio pane when an advanced sequence is open in Output mode, and the position indicator spans all three tracks.



Control	Description
1 Balance knob	Controls the balance for stereo tracks. Click the green tip of the indicator and drag it left or right so that the indicator points to the desired level of mixing. Dragging the indicator all the way to the L or the R selects only the content of the left or right channels. Double-click a balance knob to center it.  The balance knobs are active only if there are two tracks for NAT or SOT audio.
2 Solo and Mute buttons	Click the S (Solo) button to monitor only the selected mono or stereo track. All other tracks are muted. Click the M (mute) button to mute only the selected mono or stereo track.
3 Volume slider	Click and drag the slider to adjust the volume level for an audio clip. The level applies only to the segment of a clip, not to the entire clip or the entire track.
4 Volume level display	Displays the level selected by the volume slider.

Control	Description
5 Track identifier	<p>Identifies the track associated with the audio controls. Tracks are identified as mono or stereo. For example, NAT 1, 2 indicates a stereo NAT track, using tracks 1 and 2.</p> <p>An Interplay Central administrator can change the labels that identify each track by changing the settings in the Interplay Production Application Database Settings. For more information, see the <i>Avid Interplay Central Administration Guide</i>.</p>
6 Pane Menu button	<p>Provides options for controlling audio editing:</p> <ul style="list-style-type: none"> <li>• Mix Mode: Select Stereo or Mono to specify the audio output. See “<a href="#">Setting the Audio Mix</a>” on page 132.</li> <li>• Help: Displays information about the audio pane. Use the Help control buttons to access other Help topics.</li> </ul>
7 Audio meters	<p>Displays the audio level for the asset, the selected tracks of the sequence, or the overall mix of the sequence. There are two meters. For stereo output, each meter displays a separate level. For mono output, both meters display the same level. All tracks are mapped to stereo or mono. See “<a href="#">Setting the Audio Mix</a>” on page 132.</p>

## Working with Audio Tracks in Basic Sequences

A basic sequence contains one audio track. This single audio track represents all source audio tracks. You can add clips with up to 24 audio tracks to a sequence. All tracks are included in the saved sequence. Note the following:

- You can set the mix as mono or stereo. See “[Setting the Audio Mix](#)” on page 132.
- You can select which tracks to monitor. See “[Audio Monitoring for Assets and Basic Sequences](#)” on page 133.

For basic sequences, you can monitor the audio level in the audio meters, but you cannot change it.

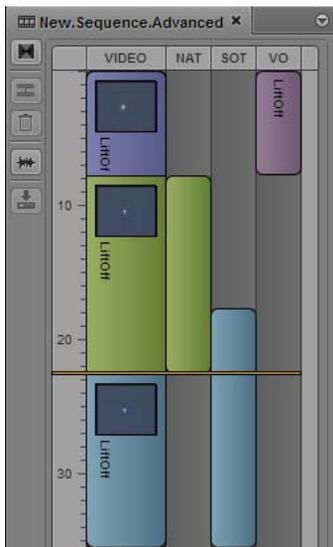


*See the Interplay Central ReadMe for possible limitations on the number of tracks you can monitor.*

## Working with Audio Tracks in Advanced Sequences

For an advanced sequence, the timeline in the Sequence pane includes three different types of audio tracks:

- NAT (natural sound): Audio recorded at the same time as the video clip by the microphone built-in to the video camera. Interplay Central supports single-channel or dual-channel NAT tracks. Media in the NAT track and its associated video track is colored green.
- SOT (sound-on-tape): Audio recorded at the same time as the video clip, usually with a microphone separate from the one built in to the video camera, which records the natural sound. Interplay Central supports single-channel or dual-channel SOT tracks. Media in the SOT track and its associated video track is colored blue.
- VO (Voice): Audio recorded through an audio device connected to your system or an audio-only media file opened from the Interplay Production database. Interplay Central supports single-channel Voice tracks. Media in the Voice track is colored purple.



An Interplay Production administrator can change the labels that identify each track by changing the settings in the Interplay Production Application Database Settings.

The Interplay Production Application Database view also includes settings for specifying the number of channels to use for NAT and SOT and how to patch source and output tracks. You can select a maximum of five audio tracks for source and output:

- One or two NAT tracks
- One or two SOT tracks
- One Voice track

For more information, see the *Avid Interplay Central Administration Guide*.

### **Automatic Adjustment of Audio Gain Levels**

The application automatically sets audio gain levels to ensure the clearest sound for the master audio track of your story. This provides default volume levels for separate tracks so that you do not need to manually adjust audio gain levels. Audio gain levels are set according to the following parameters:

- If a Voice track is present, the application lowers (or “ducks”) the audio level on any other tracks (NAT track, SOT track, or both) running at the same point in the Sequence Timeline.
- If no Voice track is present, and a SOT track is present, the application ducks the audio level on the NAT track running at the same point in the Sequence Timeline.
- If no Voice or SOT tracks are present, NAT sound remains at full volume.

An Interplay Production administrator can change the amount of ducking by changing the setting in the Interplay Administrator Application Database Settings. For more information, see the *Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide*. The default level is 12 dB.

### **Automatic Creation of Audio Dissolves**

By default, Interplay Central creates an audio dissolve between each clip in your sequence. Because the dissolve requires at least one frame to fade out or fade in, you should not mark your In point at the first frame of your clip or your Out point at the last frame of your clip. Instead, use the Video monitor controls to step in a few frames from the beginning or end of your clip before marking your In and Out points.

An Interplay Production administrator can change the number of frames used for the dissolve by changing the setting in the Interplay Administrator Application Database Settings. For more information, see the *Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide*. The default number of frames is 2.

## Adjusting Audio Levels for an Advanced Sequence

You can adjust audio levels for segments in each track in an advanced sequence. These adjustments are saved with the sequence and preserved when sending to playback.

### To adjust audio levels for a sequence:

1. If the Audio pane is not open, select Panes > Audio.

The Audio pane opens and displays the audio controls.

2. Drag the audio slider for the track you want to adjust.

The change in audio level is shown in the audio meter. The following illustration shows adjustment of the level for a NAT track.



For more information about audio controls, see [“The Audio Pane”](#) on page 124.

## Overriding the Default Audio Tracks

An Interplay administrator sets the default tracks for NAT, SOT, and Voice audio. By default, track A1 is mapped to NAT audio, A2 is mapped to SOT audio, and A3 is mapped to Voice. (If dual-channel support is enabled, A1 and A4 are mapped to NAT audio, and A2 and A5 are mapped to SOT audio).



*For information about setting the default tracks, see the Avid Interplay Central Administration Guide.*

You might need to change these mappings. For example, the NAT audio and the SOT audio might become reversed if a reporter’s microphone is recorded on the wrong track. When this happens, the NAT sound takes the place of the SOT track, and if you disable the NAT track the SOT is disabled instead. You can change (or swap) the NAT and SOT tracks to compensate for this problem.

When you override the default NAT or SOT tracks in a clip, only the active clip in the Sequence Timeline is modified. Other clips that you added to the Sequence Timeline from the same source clip remain unchanged.

**To override the default audio tracks:**

1. Right-click the audio portion of a clip in the Sequence Timeline and select Audio Mapping.
2. Select the track you want to use for the selected audio.

## Setting the Audio Mix

You can set the audio mix for an asset or for a sequence. For an asset, up to 24 tracks are monitored. You can select which tracks to monitor. For more information, see [“Audio Monitoring for Assets and Basic Sequences” on page 133](#). The audio mix is used for monitoring only.



*See the Interplay Central ReadMe for possible limitations on the number of tracks you can monitor.*

**To set the audio mix, do one of the following:**

- ▶ Select Mix Mode > Mono from the Audio Pane menu.  
Interplay Central maps all audio tracks to a center pan, which creates a mono mixdown of all tracks. It outputs the resulting track to two identical channels.
- ▶ Select Mix Mode > Stereo  
In Asset mode, Interplay Central maps all audio tracks to a left/right alternating pan, with odd tracks on one channel and even tracks on the other channel, which creates a stereo mixdown of all tracks. It outputs the resulting two tracks to two channels.  
In Output mode, this setting applies only to dual-channel tracks. You can use the balance knob to adjust the mix for NAT1 and NAT2, and SOT1 and SOT2. An administrator specifies how tracks are mapped in the Editor Database Settings view in the Interplay Administrator. For more information, see the *Avid Interplay Central Administration Guide*.

# Audio Monitoring for Assets and Basic Sequences

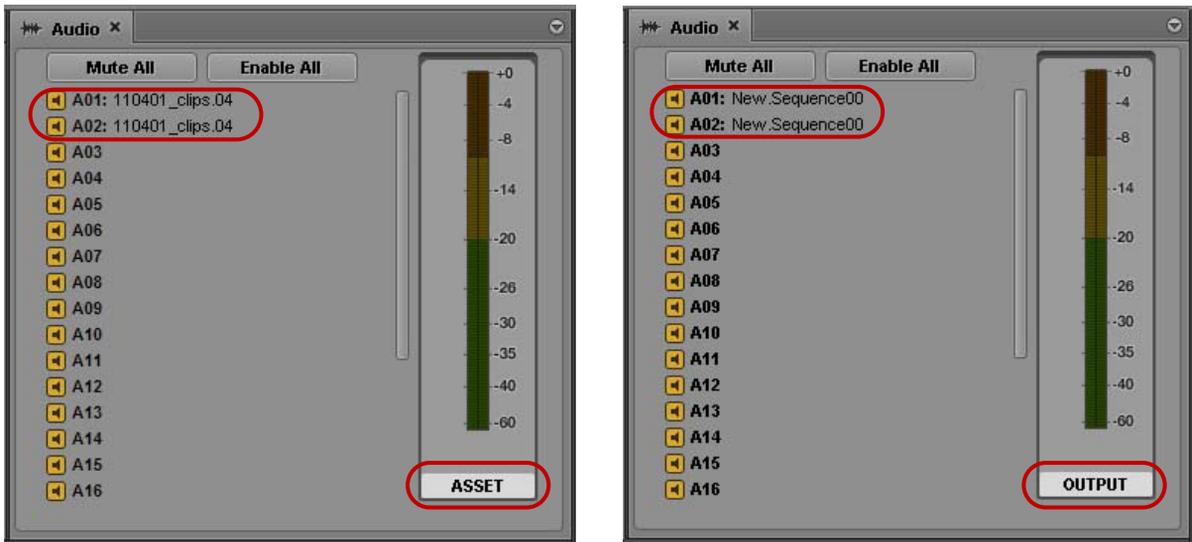
You can use controls in the Audio pane to select which tracks to monitor for assets and basic sequences. Assets and basic sequences can include up to 24 tracks of audio, and you can select any combination of tracks for monitoring. You cannot adjust the audio level of an asset or a basic sequence.



*The display is similar if an uneditable sequence is loaded in Output mode. Audio tracks are displayed and you can monitor the audio. Uneditable sequences are colored dark red in the Sequence pane. For more information, see “Opening an Existing Sequence in the Sequence Pane” in the Avid Interplay Central User’s Guide.*

The first time you open the Audio pane all tracks are enabled for monitoring. Any custom monitoring that you set is retained from session to session.

The following illustration shows the Audio pane for a master clip (left) and a basic sequence (right).



These displays are very similar. For the master clip, the two audio tracks are labeled with the name of the master clip, 10401\_clips.04. For the sequence, the two audio tracks are labeled with the name of the sequence, New.Sequence00. The label beneath the audio meters shows which mode is selected in the Media pane. All tracks are enabled for monitoring, which is indicated by speaker icons that are colored orange.

If a group clip is loaded in the Media pane, additional controls are displayed in the Audio pane. See [“Working with Group Clips” on page 137](#).

**To disable monitoring (mute a single track):**

- ▶ Click the speaker icon so it is gray.

**To enable monitoring of a single track:**

- ▶ Click the speaker icon so it is colored orange.

**To disable monitoring for all tracks:**

- ▶ Click the Mute All button.

**To enable monitoring for all tracks:**

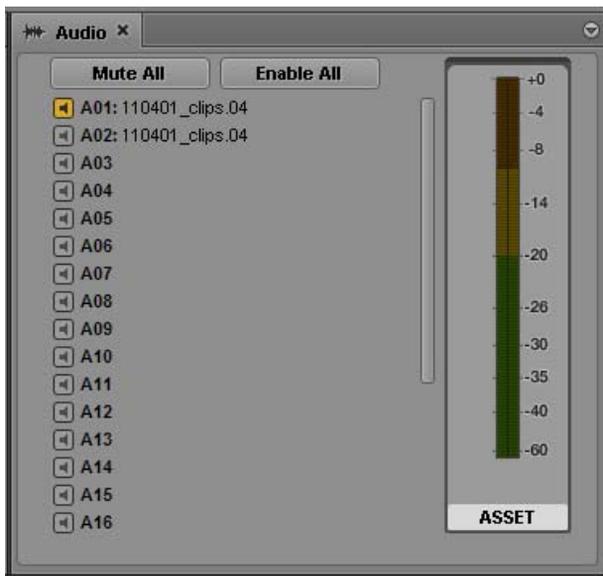
- ▶ Click the Enable All button.

**To toggle between Enable All and Mute All:**

- ▶ Alt+click a speaker icon.

If the clicked speaker icon is currently disabled (gray), all tracks will be enabled. If the clicked speaker icon is currently enabled (orange), all tracks will be muted.

The following illustration shows only track A01 enabled for monitoring. To quickly configure this, press Alt and click an enabled icon to mute all, then click the icon for A01 to monitor only that track.



## Recording a Voice-over

You can use special audio controls in the Media pane to record a voice-over for your story. You can record the voice-over while the video is playing.

Interplay Central uses the recording function of the Adobe® Flash® Player to determine the input device used for the voice-over. The Flash Player automatically detects any default microphone or other audio recorder on your computer and uses that device unless you change it through the Flash Player settings. To access these settings, right-click anywhere in the Media viewer and select Settings.



*If you select a device different from the default system input device, then remove the device, you might need to manually change the Flash Player settings.*

The first time you click the voice-over controls during a session, you see a message from the Flash Player asking for permission to let the Interplay Central server access your camera and microphone. Click Allow.

### To record a voice-over:

1. Click the Output button to load the sequence into the Media pane.

With the Output button selected, the Voice-over button is displayed in the lower right of the Media pane.



2. Click the Voice-over button.

The voice-over controls are displayed.



3. Click the Media Pane Menu button, select Input Source, and select the device you want to use for recording.
4. Turn the power on the recording device, if necessary, and use the volume slider to set the desired volume level.

5. Set the start point for the recording by doing one of the following:
  - ▶ Drag the position indicator to a location in the Media Timeline or the Sequence Timeline.
  - ▶ Click the Play/Pause, 1 Frame Back, or 1 Frame Forward buttons in the voice-over controls.

6. When you are ready to record, press the Record button.

A three-second countdown is displayed in the viewer, audio pops mark each second, and the Record button flashes red. At the end of the countdown, the Record button remains red and you can begin recording.

You can monitor the recording level in the audio meter and adjust it as needed while recording.

Click Cancel to stop recording without saving the file.

7. When you are finished the recording, press the Record button again.

The voice-over is added to the sequence, in the V column. You can review the recording by playing the sequence.

8. To exit the voice-over controls, click the Voice-over button.

## 8 Working with Group Clips

The following topics describe working with group clips and multicamera workflows in Interplay Central:

- [Group Clips and Multicamera Workflows in Interplay Central](#)
- [Working with Group Clips](#)
- [Creating a Sequence with Group Clips](#)
- [Sending a Sequence with Group Clips to a Playback Device](#)



*Subclips created from group clips, group clips composed of subclips, and multigroup clips are not currently supported by Interplay Central.*

## Group Clips and Multicamera Workflows in Interplay Central

Multiple cameras are often used for productions such as concerts, award shows, situation comedies, and reality TV. The resulting footage can then be used to create *group clips*, an asset type composed of footage recorded by more than one camera simultaneously. Interplay Central includes features for working with group clips in multiple-camera (multicamera) workflows.

### Group Clips

Group clips are created in any of the applications in the Media Composer product family by syncing 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 of Interplay Production. A user working in Interplay Central can view the group clips and use them to create a sequence. A sequence can contain a mix of master clips and group clips.



*For more information about group clips and multicamera editing, see the documentation for Media Composer or another editing application in the Media Composer product family.*

## Avid Editing Applications

Interplay Central is qualified with group clips created by the following Avid editing applications:

- Media Composer v5.0 and later
- Avid Symphony v5.0 and later
- NewsCutter v9.0 and later

Interplay Central supports editing of sequences created in these applications that contain group clips, if the sequence consists of cuts only (for example, a shotlist). The sequence opens in the Media pane and the Sequence pane, and you can edit the sequence in the same way you edit a sequence you created in Interplay Central.

## Supported Project Types and Resolutions

For a listing of supported project types and resolutions, see the *Avid Interplay Common Services ReadMe*.

## Interplay Production

Interplay Production v3.0 and later is required for complete support of group clips and multicamera workflows.

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 and sequences that contain group clips are supported by Interplay Transfer v3.0 and by the following Media Services:

- Interplay Archive v3.0
- Interplay Restore v3.0, including Partial Restore
- Interplay Copy v3.0
- Interplay Move v3.0
- Interplay Delivery v3.0, including Partial Delivery
- STP Encode v3.0
- Interplay Transcode, with the following limitations:
  - You cannot use CROSSRATE mode to transcode group clips.
  - You can use MIXDOWN mode to transcode a sequence with group clips, but only the camera angle selected in the Avid editing application timeline is included in the mixed-down master clip.



*Subclips created from group clips, group clips composed of subclips, and multigroup clips are not currently supported by Interplay Transfer or Interplay Media Services.*

## Working with Group Clips

You open a group clip in the same way you open other assets: select the group clip in the Assets pane, load it in the Media Pane, and the clip opens in Asset mode.

Because a group clip consists of multiple individual clips, each with a different camera angle, you can view it in different ways:

- Multi-angle view
- Single-angle view

The following illustration shows a group clip displayed in multi-angle view and single-angle view. In multi-angle view, camera angles appear from left to right and top to bottom, based on the order the group clip was created in the Avid editing application. An orange bounding box marks the *active angle*. The active angle determines which camera angle is displayed in single-angle view and also which angle is displayed when you add the clip to a sequence.



 *The numbers shown in the multi-angle view illustration are for reference only and do not appear in the user interface.*

	Control	Description
1	Active angle indicator	An orange bounding box that indicates which master clip in a group clip is active.
2	Swap banks overlay arrows	Switches the display from one group of nine angles to the other. If a group clip has more than nine camera angles, the angles are displayed in two <i>banks</i> . You can have a maximum of two banks, or 18 angles.
3	 Multi-Angle View button	Determines whether the clip is displayed in multi-angle view: Gray: single-angle Orange: multi-angle
	 Active Angle button	Displays the active angle. The number indicates the number of the angle in the display, from left to right and top to bottom and across banks. Click to change the video angle from context menu.
4	Audio Pane button	Opens the Audio pane. If the pane is already open, it is brought to the front.

In multi-angle view, if the last bank of a group clip contains fewer than nine angles, the remaining angles are displayed as empty slots.

Black filler is used as *padding* in master clips that have different start or end points from other master clips in the group clip. This filler is slightly lighter in appearance than the empty slot used for non-existent angles so that you can discern the difference.

The following illustration shows an empty slot in the lower right and above it padding for a clip that ends before the end of the master clip. The filler is slightly lighter than the empty slot.



You can create an image from a group clip displayed in single-angle view or multi-angle view. In multi-angle view, all angles are combined as a single image. For more information, see [“Saving a Frame as an Image”](#) on page 123.



*You cannot currently create a subclip from a group clip.*

For more information, see the following topics:

- [“Loading a Group Clip and Changing the Angle View”](#) on page 142
- [“Working with Banks”](#) on page 143
- [“Selecting the Active Angle in Asset Mode”](#) on page 143
- [“Playing a Group Clip”](#) on page 145
- [“Timecode and Group Clips”](#) on page 145
- [“Selecting Audio Monitoring Preferences in Asset Mode”](#) on page 146

- “Markers and Restrictions for Group Clips” on page 149
- “Using Match Frame for Group Clips” on page 150

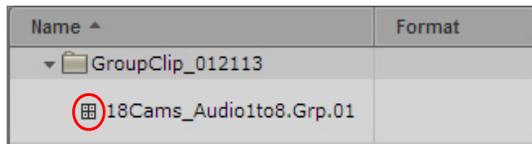
## Loading a Group Clip and Changing the Angle View

When you load a group clip, the Media viewer displays it in single-angle view.

### To load a group clip:

1. In the Assets pane, navigate to the group clip you want to open.

Group clips are marked by the group clip icon.



2. Double-click the clip or drag it from the Assets pane to the Media viewer.

### To change the angle view, do one of the following:

- ▶ Click the Multi-angle View button.



Clicking the button toggles the selection. The button background is gray for single-angle view and orange for multi-angle view.

- ▶ In multi-angle view, double-click an angle.  
The display changes to single-angle view.
- ▶ In single angle view, double-click the image in the Media viewer.  
The display changes to multi-angle view.

## Working with Banks

If a group clip contains more than nine camera angles, Interplay Central divide the angles into two *banks*, each containing nine angles. Interplay Central supports two banks of nine angles, for a total of 18. If the last bank of a group clip has fewer than nine angles, the remaining angles are displayed as empty slots.

**To change the bank displayed, do one of the following:**

- ▶ For the next bank, press the right Swap Banks overlay arrow.
- ▶ For the previous bank, press the left Swap Banks overlay arrow.



- ▶ For the next bank, press Alt+. (period).
- ▶ For the previous bank, press Alt+, (comma).
- ▶ Select an active angle that is in a bank not currently displayed, for example, by typing Alt+*number*. The Media viewer changes to the bank that contains the new active angle.

## Selecting the Active Angle in Asset Mode

The *active angle* determines which camera angle is displayed in single-angle view and which angle is used when you add the group clip to a sequence. In multi-angle view, an orange bounding box marks the active angle.

The default angle displayed is the last active angle saved in the AAF file and the Interplay Production database, regardless of the user. If an active angle is not yet set (for example, the clip is being loaded for the first time), angle 1 (V1) in the group clip is displayed.

If you change the active angle during your Interplay Central session, the active angle persists until you sign out or close the session. If you open the group clip in a different session, the active angle will be the last active angle saved in the Interplay Production database, which might not match the last active angle you selected in your previous session.

**To change the active angle displayed in Asset mode, do one of the following:**

- ▶ Click the Active Angle button and select an angle from the menu.

The following illustration shows angle 1 selected from the 10 angles that make up the group clip. A line divides the list into two banks.



*The order of the clips that compose a group clip is determined by how the clip was created in the Avid editing application.*

- ▶ Press a key combination:
  - To select a specific camera angle, press *Alt+angle number* (Alt+1, Alt+2, Alt+3 up to Alt+9).  
If a group clip is divided into two banks, these keystrokes apply only to the nine angles displayed in bank 1. If bank 2 is displayed in multi-angle view, using *Alt+angle number* switches the display to bank 1.
  - To select the next consecutive camera angle, press *Alt+down arrow*.
  - To select the preceding camera angle, press *Alt+up arrow*.

You can change the active angle while the clip is playing and the clip continues to play.

The active angle persists throughout your session, but it is not saved in the Interplay Production database.

For information about changing the camera angle in the Sequence Timeline, see [“Creating a Sequence with Group Clips” on page 150](#).

## Playing a Group Clip

You can play a single angle of a group clip in single-angle view, or multiple angles in multi-angle view. In multi-angle view, all angles play simultaneously. You can change the active angle while the clip is playing and the clip continues to play.

**To play a single-angle of a group clip, do one of the following:**

- ▶ In single-angle view, click the Play button. You can change the angle you want to play (see [“Selecting the Active Angle in Asset Mode” on page 143](#)).
- ▶ In multi-angle view, double-click the angle you want to play and click the Play button.

**To play all angles of a group clip:**

- ▶ In multi-angle view, click the Play button.  
All displayed angles play simultaneously.

## Timecode and Group Clips

A group clip has its own timecode, which depends on the sync point and how the group clip was synced when created. The group clip takes its timecode from the first master clip in the bin when the group clip was created. If the master clips that compose the group clip share the same timecode and were synced by timecode, timecode for the group clip will match timecode for any of the active angles.

- In multi-angle view, the group clip timecode is displayed.
- In single-angle view, the timecode for the active angle is displayed.

Black filler is used as padding in angles that have different start or end points from other angles in the group clip. In single-angle view, master timecode for this filler is displayed as 01:00:00:00; absolute and remain timecode are displayed as blank.

For more information, see [“Using the Timecode Displays” on page 113](#).

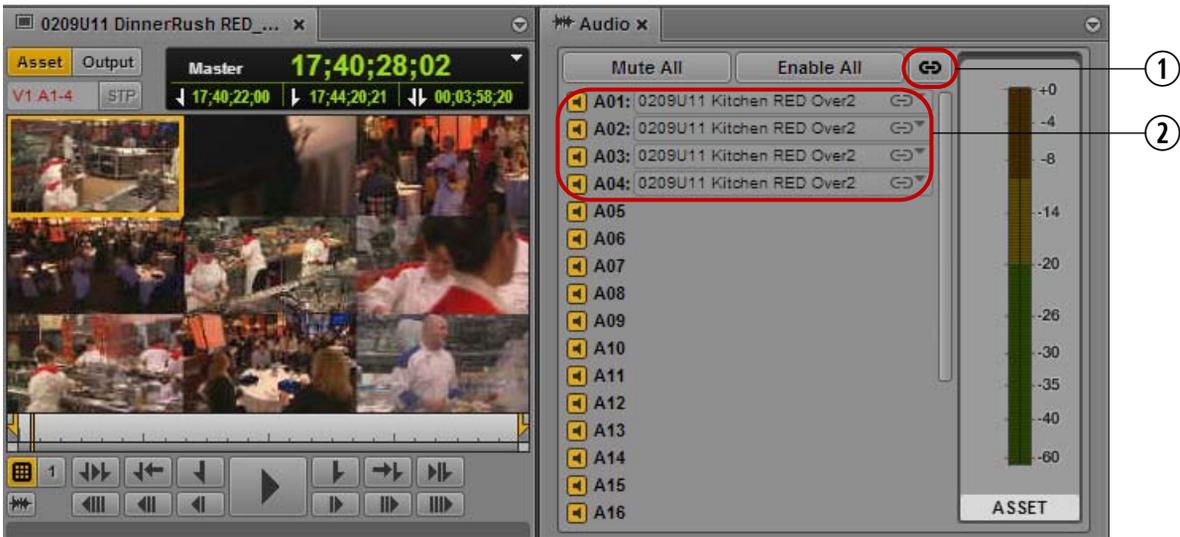
## Selecting Audio Monitoring Preferences in Asset Mode

The Audio pane includes special controls for audio monitoring of group clips.

When you load a group clip in the Media pane and select Asset mode, the Audio pane displays audio tracks for the group clip and controls to set your monitoring preferences. The following controls are displayed only for group clips:

- A *track selector* for each track in the group clip. The track selector uses a drop-down menu that lets you map the audio track to the corresponding audio track in any angle in the group clip.
- The Audio Follows Video button, which lets you map all audio tracks to tracks from the clip selected as the active angle. “Audio follows video” is a shortcut that allows the audio mapping for a track to automatically “follow” any active angle change and use the audio from the new active angle.

The following illustration shows controls in the Audio pane when a group clip is loaded. There are four track selectors, representing four audio tracks in the group clip.



1 Audio Follows Video button      2 Audio Track Selectors



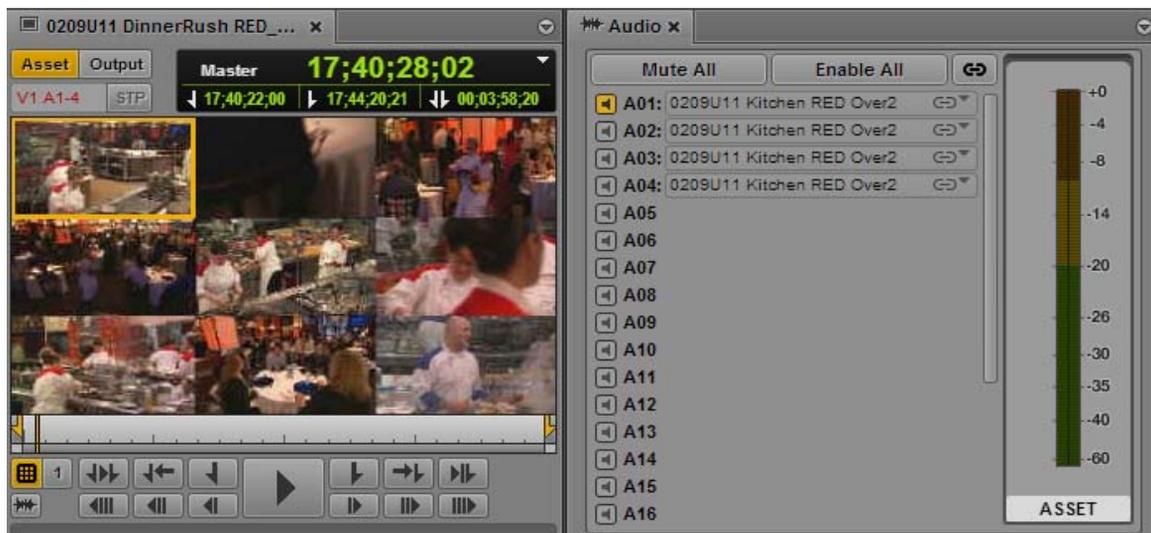
*The number of track selectors shown represents the maximum number of tracks in any of the clips that compose the group clip. For example, if some clips contain two audio tracks, and some clips contain four tracks, there will be track selectors for four audio tracks.*

## Audio Follows Video

In the previous illustration, angle 1 is the active angle for the group clip. The master clip for this angle is named “0209U11 Kitchen RED Over2,” which matches the names of the audio tracks that are selected. This is an example of “audio follows video,” which is indicated by the link icon on the track selector drop-down menu.

## Enabling and Disabling Tracks

By default, all tracks are enabled for monitoring, as shown by the orange speaker icons. You can select which tracks you want to monitor through the various controls. For example, to monitor a single track, click the Mute All button to disable all tracks, then click the speaker icon for the track you want to monitor. The following illustration shows only track A01 monitored.



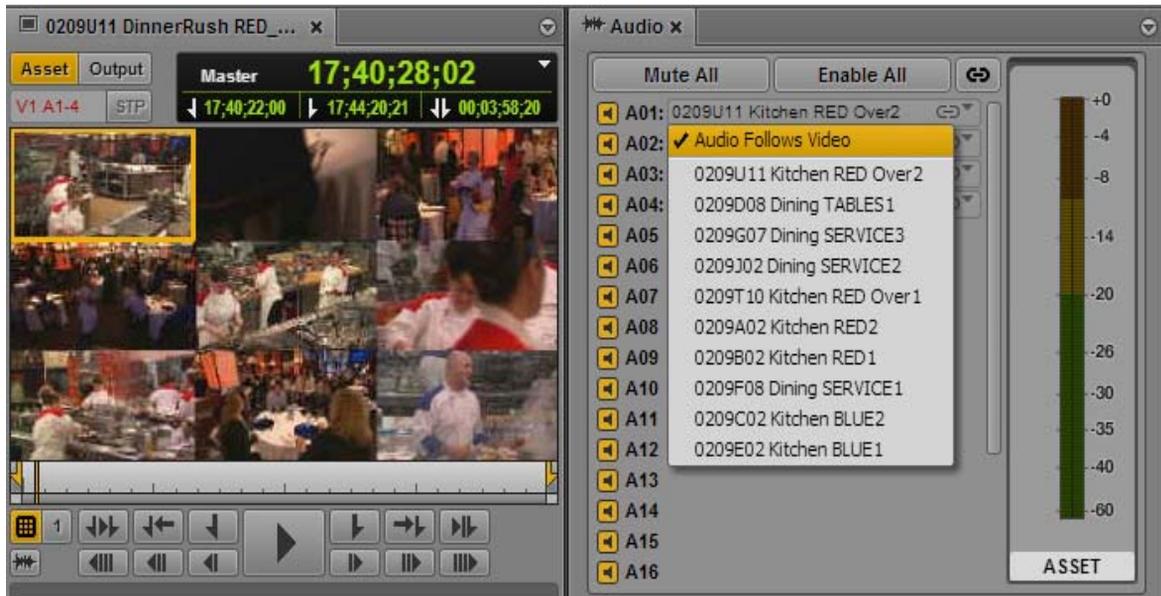
Controls for monitoring include the following:

- Click the Mute All button to disable all tracks for monitoring.
- Click the Enable All button to enable all tracks for monitoring.
- Alt+click a speaker icon to toggle between Enable All and Mute All. If the clicked speaker icon is currently off, then all tracks will be turned on (enabled). If the clicked speaker icon is currently on, then all tracks will be turned off (muted).

For more information on monitoring in the Audio pane, see [“Using Audio” on page 124](#).

## Mapping From Other Clips

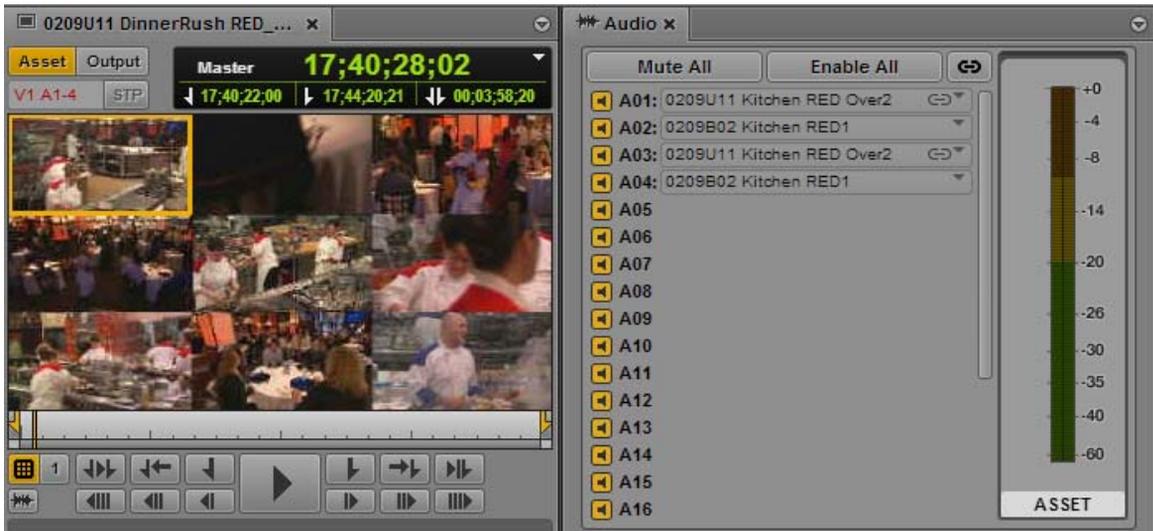
You can use the drop-down menu for each audio track to select audio from the corresponding audio track in any other clip in the group clip. The following illustration shows that Audio Follows Video is set for track A01, with a choice of audio from all angles in the group clip.



*The order of the angles in the drop-down menu matches the order of the group clip as it was created in the Avid editing application. This list can include audio-only clips. Audio-only clips are not displayed in the Media viewer.*

You can map audio for a specific track by selecting an angle from the drop-down menu. To map all tracks to the same angle, Alt+click the desired angle.

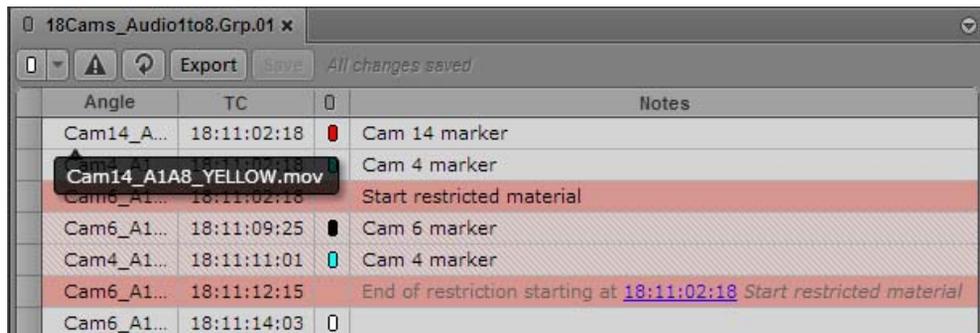
The following illustration shows a customized mix in which angle 1 is associated with audio follows video and audio from a different angle on alternating tracks.



The monitoring selections that you set are retained when you switch angles in the master clip. Custom monitoring is a user setting that is retained from session to session.

## Markers and Restrictions for Group Clips

Markers and restrictions are supported for each master clip in a group clip. When you load a group clip in Asset mode, the Markers pane displays any markers or restrictions for master clips in the group clip. A resizable column labeled Angle displays the name of the master clip for each marker or restriction, as shown in the following illustration.



You can edit existing markers and restrictions or you can add new ones. You can add a new marker or restriction to a master clip by selecting it as the active angle, either in single-angle view or multi-angle view. Master clips and group clips are linked, so that restrictions added or changed in a master clip are added or changed in the group clip. You cannot add a restriction to a group clip itself.

Markers and restrictions are shown in the Media viewer for the master clip that is selected as the active angle, in both Asset mode and Output mode.

You can export markers and restrictions for a group clip and for a sequence that includes one or more group clips.

For more information, see [“Logging and Creating Subclips” on page 161](#).

## Using Match Frame for Group Clips

You can use the Match Frame feature with group clips and sequences that include group clips.

### To load the source master clip for the active angle of a group clip:

1. In Asset mode, select the active angle for which you want to load the master clip.
2. Navigate to the frame that you want to match.
3. Click the Pane Menu button and select Match Frame.

The master clip for the active angle of the group clip is loaded in the Media pane, with the matching frame displayed.

### To load the source group clip for a segment in a sequence:

1. In Output mode, navigate to the frame for which you want to load the group clip.
2. Click the Pane Menu button and select Match Frame.

The group clip for the selected segment is loaded in the Media pane, in single-angle view. If you want, you can then use Match Frame to load the source master clip for the matching frame of the group clip.

## Creating a Sequence with Group Clips

You can add group clips only to a basic sequence. You can create a basic sequence exclusively of group clips, or combine group clips with master clips. You can select the camera angle and audio mapping for group clips in the sequence.

Interplay Central also supports editing of sequences created in Media Composer, Avid Symphony, or NewsCutter that contain group clips, if the sequence consists of cuts only (for example, a shotlist).

**To add a group clip to a sequence:**

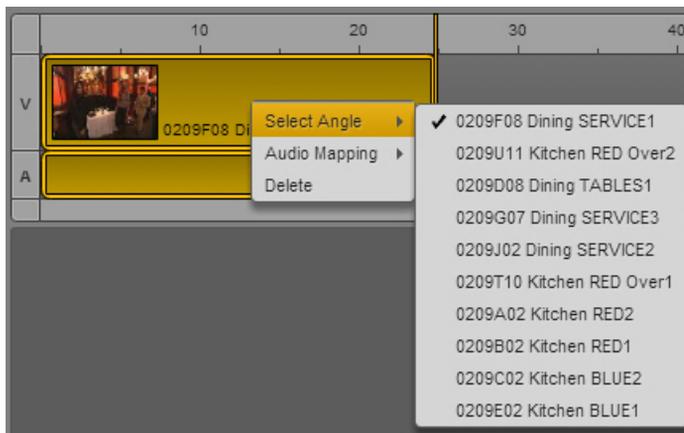
1. Open the Sequence pane.
2. Load an existing basic sequence or create a new one.
3. Do one of the following:
  - ▶ In single-angle view, display the active angle you want to use in the sequence and drag it to the sequence timeline.
  - ▶ In multi-angle view, click and hold the angle you want to use and drag the clip to the sequence timeline.

**To change the angle of a group clip in a sequence:**

- ▶ Right-click the group clip or segment of a group clip, select Select Angle and the angle that you want to display in the sequence.

You can also use the same keyboard shortcuts you use when selecting an angle in the Media pane: Alt+up arrow, Alt+down arrow, and Alt+1 through Alt+9.

The following illustration shows a group clip with 10 available angles.



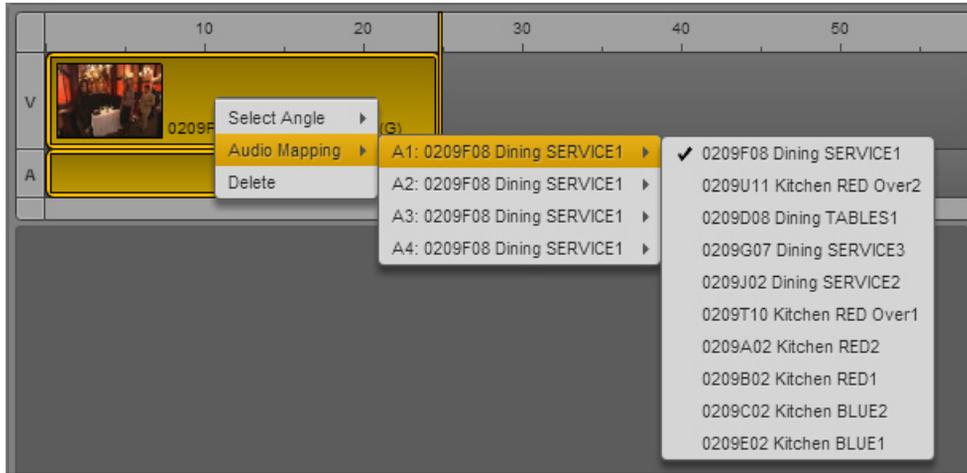
You can change the active angle while the sequence is playing.

- If you use the mouse to select the angle, playback stops.
- If you use keyboard shortcuts to select the angle, playback continues.

**To change the audio selected for a group clip in a sequence:**

- ▶ Right-click the group clip or segment of a group clip, select Audio Mapping, select the audio track you want to map, and select the angle for the audio.

The following illustration shows a group clip with four audio tracks.



You can change the audio track while the sequence is playing, but playback will stop.

## Sending a Sequence with Group Clips to a Playback Device

You can send a sequence with group clips to a playback device (STP). However, you need to do a mixdown before you can send the sequence.

For information about mixdown, see [“Mixing Down Sequences” on page 120](#). For information about sending to playback, see [“Sending to Playback” on page 193](#).

# 9

## Searching for Assets

The following main topics describe how to use the Search feature with Interplay Production and iNEWS databases:

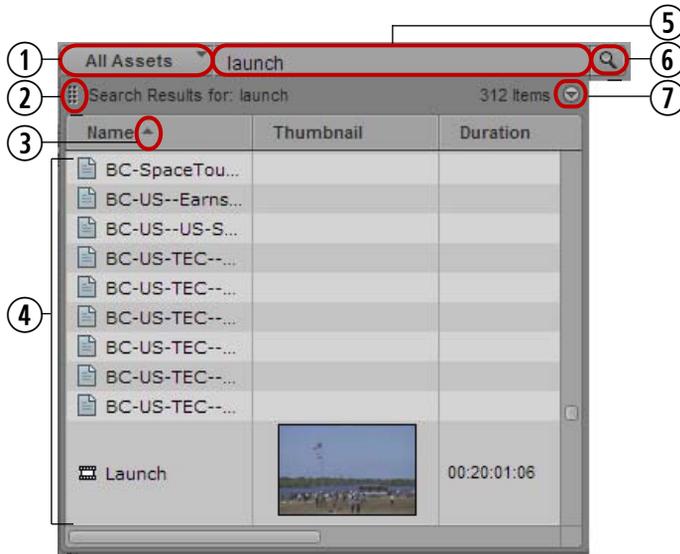
- [The Search Bar](#)
- [The Search Pane](#)
- [Conducting a Search](#)

### The Search Bar

The Search bar in the top right corner of the application window has a menu that you use to select the type of asset, a text field in which you can enter search criteria, and a Search button you click to conduct the search.



When you use the Search bar, the results appear as a list under the Search bar. You can adjust the size of the Search bar and the results by clicking and dragging the edges or corners.




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1 Assets menu	5 Search Text field
2 Detach Search icon	6 Search button
3 Sort arrow	7 Pane Menu button
4 Search results	

---

After you perform a search, you can display the results in a Search pane, and then use the advanced search criteria to refine and speed up your search.

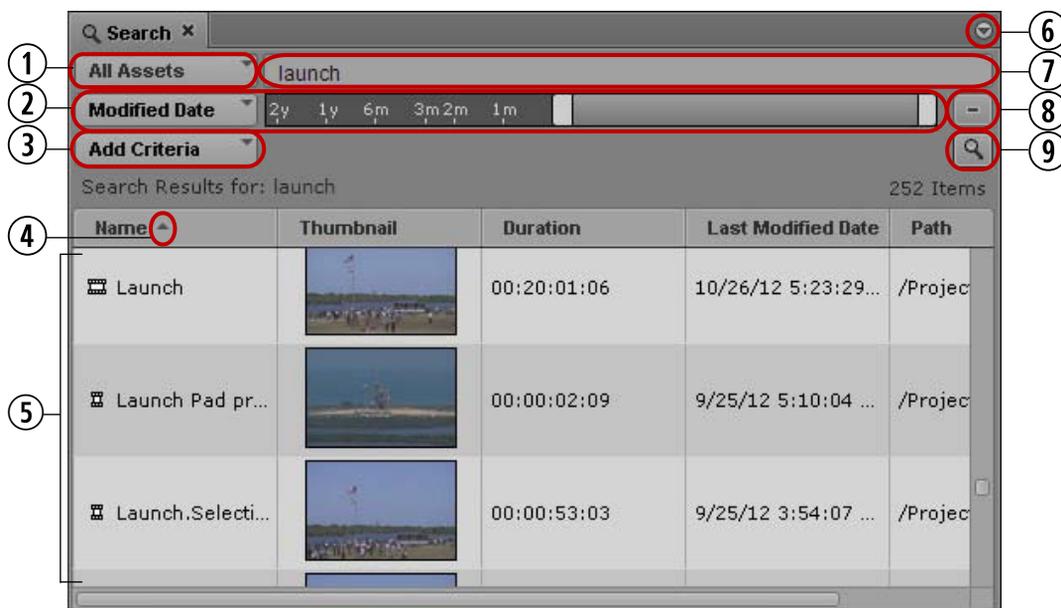
 *The date range used for media searches when you use the Search bar is determined by the user setting “Search Criteria: Time Range.” You access this setting through Home > User Settings > Interplay Production. For more information, see “User Settings” on page 280.*

**To display search results in a pane, do one of the following:**

- ▶ Click the Detach Search icon and drag the bar into any area in the Interplay Central window.
- ▶ Click the Pane Menu button and select Detach Search.

## The Search Pane

The Search pane provides advanced search criteria that let you conduct a more precise and faster search. You can open a Search pane directly, or you can open a Search pane by dragging the Search bar into the Interplay Central window. You can open more than one Search pane.



1	Assets menu	6	Pane Menu button
2	Advanced Criteria (Modified Date selected)	7	Search text field
3	Add Criteria button	8	Minus button to remove search criteria
4	Sort arrow	9	Search button
5	Search results		

### To open a Search pane:

- ▶ Select Panes > Search.

This opens a blank Search pane in which you can conduct your search.

- ▶ If you already conducted a search in the Search bar and want to display the results in a pane, do one of the following:
  - Click the Detach Search icon and drag the bar into any area in the Interplay Central window
  - Click the Pane Menu button and select Detach Search.

For more information, see [“The Search Bar” on page 153](#).

## Conducting a Search

You can search for assets by using the Search bar or the Search pane. The Search pane provides advanced search criteria that let you conduct a more precise and faster search.

### To conduct a search:

1. Click the Assets menu and select the type of asset:
  - All Assets: Select All Assets to search both iNEWS and Interplay Production databases for stories and media that match the search criteria.
  - Stories: Select Stories to search the iNEWS database for stories that match the search criteria.
  - Media: Select Media to search the Interplay Production database for media assets that match the search criteria.

If you select All Assets and then add criteria specific to Interplay Production (like Video Resolution, Category or Type), the search ignores iNEWS databases and returns results only for the Interplay Production database.

2. Type a key word or words in the Search text field.

You can search for text of one character and above. The more characters you provide, the faster the search will provide results.

When you enter two or more words, separated by spaces, the system conducts a search for anything that matches all words entered. For example, if you type **White House**, the system searches for items containing both “White” and “House,” but the results do not feature items with only “White” or “House.”

Additionally, the search for a word, for example, “plane”, results in items that contain “plane” as well as items that contain “airplane.”



*Search terms are not case-sensitive. However, Avid recommends you use only alpha-numeric characters.*

Use of punctuation or symbols might return inconsistent results. For example, an iNEWS system treats an asterisk or question mark as a wild card character. When you search stories in the iNEWS database by typing the letters **sm\*th**, the search locates stories with words such as “Smith,” “Smyth,” and “smooth.” However, Interplay Production does not support wild card characters, so the same search for **sm\*th** only returns media assets containing those exact characters (“Sm\*th”).



*In the Search pane, you do not need to include text in your search criteria for Modified Date, Video Resolution, Category, or Type.*

3. (Search pane only) Click the Add Criteria button to add one or more additional search criteria. For information about the criteria, see [“Advanced Search Criteria” on page 157](#) and [“Advanced Search Example” on page 160](#).

To remove the added criteria, click the Minus button at the right of the pane above the Search button.

4. Click the Search button.

The system returns assets that match the criteria in the search results list. If the asset exists in multiple locations of Interplay Production, the search might list all instances as determined by an Interplay Production setting.



*The Interplay Production settings include two settings that can help improve search performance: “Show only one representation for each asset found” and “Select a time range for your search.” The Advanced Search criterion Modified Date overrides the Interplay Production time range setting. For more information, see [“User Settings” on page 280](#).*

**To sort search results:**

- ▶ Click the heading of the column you want to sort by.

An arrow appears in the column. How the column sorts the results depends on the content of the column. For example, the Name column sorts results alphabetically, starting from the lowest number and the first letter or the reverse.

**To reverse the sorting order:**

- ▶ Click the heading of the column again.

## Advanced Search Criteria

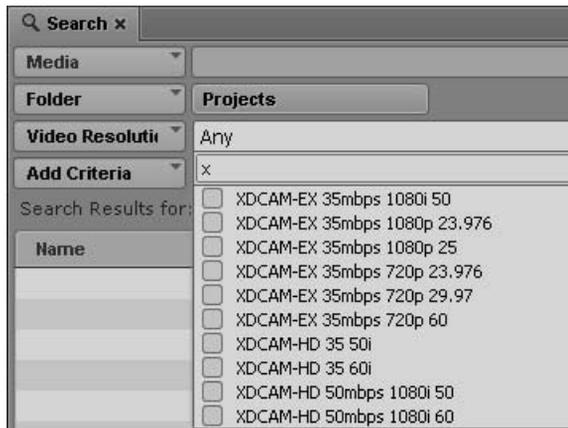
In addition to the basic criteria described in [“Conducting a Search” on page 156](#), you can select from the criteria listed in the following table. Folder and Modified date are available for iNEWS databases, Interplay Production databases, or both. Video Resolution, Category, and Type are available for Interplay Production databases only. You do not need to include text in your search criteria for Modified Date, Video Resolution, Category, or Type.

Using advanced search criteria in the Search pane results in a faster and more precise search.

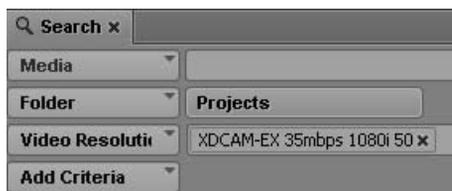
Search Criterion	Description
Folder	<p>Searches only the selected folders and their subfolders. Click Browse to navigate to and select a folder. To select multiple locations for your search, hold the Control key (Windows) or Command key (Macintosh) down while clicking the locations in which you want to conduct your search.</p> <p>If your local iNEWS system is part of an iNEWS community, you can select a folder in any available iNEWS server.</p> <p>When searching an iNEWS database, you can simultaneously search multiple indexed queues. However, you can only choose one non-indexed queue path at a time and you cannot combine indexed and non-indexed queues. If you make an invalid selection, an error message is displayed.</p>
Modified Date	<p>Searches for assets that have been modified in the time range you specify. The Modified Date slider uses 14 days as a default date range, which you can modify to any range for your search. Move the slider all the way to the left if you want to specify an unlimited time period.</p>  <p><i>You can also specify a date range for search in the Interplay Production user settings. This setting determines the date range used by searches when you use the Search bar or when you do not select Modified Date from the Add Criteria menu. When you use the slider, this date range overrides the user setting. For more information, see “User Settings” on page 280.</i></p>
Video Resolution	<p>Searches the Interplay Production database for assets associated with media in a selected video resolution. Click the field and a list appears. Select one or more resolutions from the list.</p>
Category	<p>Searches the Interplay Production database for assets in a selected category. A category is an Interplay Production custom grouping to which users can assign database assets. Click the field and a list appears. Select one or more categories from the list.</p>
Type	<p>Searches the Interplay Production database for assets of a particular object type. Click the field and a list appears. Select one or more objects from the list.</p>

You can use the following features with the advanced search criteria:

- Auto-completion: You can begin to type a value in a field, and as you type, the list of values is filtered to match the characters that you type. For example, type X to display resolutions that begin with X, such as XDCAM-EX and XDCAM-HD.



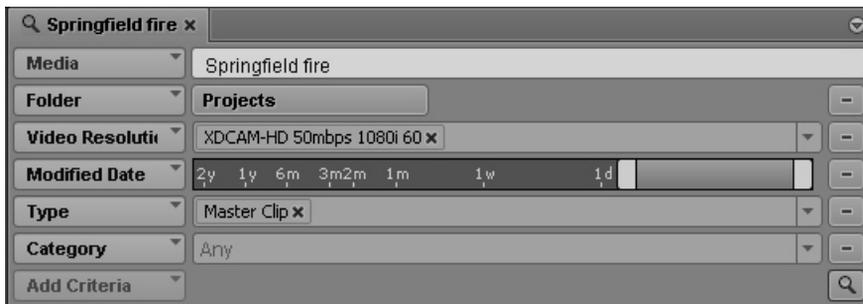
- Keyboard shortcuts: Press Up Arrow or Down Arrow to step through the list of values, press the space bar to select a value to add to the search field, and press Esc to close the list.
- Multiple values: You can select multiple values from the list of options.
- Removing a value: Click the x on the value.



## Advanced Search Example

The following illustration shows an example of a search with the following criteria:

- Media assets that include the text “Springfield fire”
- Stored in the Projects folder
- Media in XDCAM-HD 1080i 60
- Modified in approximately the last 24 hours
- Master clips
- Any category



# 10 Logging and Creating Subclips

The following main topics describe features you use when logging your material.

- [Workflows for Logging](#)
- [Understanding Markers and Restrictions](#)
- [The Logging Layout](#)
- [The Markers Pane](#)
- [Adding, Saving, and Deleting Markers](#)
- [Adding, Saving, and Deleting Restrictions](#)
- [Exporting Markers](#)
- [Entering Marker Text in Right-to-Left Languages](#)
- [Unicode Support for Marker Text](#)
- [Creating Subclips](#)

The following topic lists the keyboard shortcuts used for logging:

- [“Markers Pane Shortcuts” on page 288](#)



*In Media Composer v6.0, Avid Symphony v6.0, and NewsCutter v10.0, the term “locators” was changed to “markers” in both the user interface and the documentation.*

## Workflows for Logging

In Interplay Central, *logging* refers to the process of adding information to clips, subclips, and sequences. This information includes markers, restrictions, and text, which you can use for reference during story creation and media editing.

Interplay Central enables fast, flexible logging. A special layout for logging, called the Logging layout, provides a Markers pane for viewing and editing markers and available in both the Logging layout and the Video layout. Keyboard shortcuts give you a quick way to work with markers while controlling media playback.

## Example Workflows

Following are three typical logging workflows.

- Logging a video feed: A media logger logs content at the same time that the media is being ingested. The media logger can add markers to specify particular video or audio frames and add comments to the markers as required. A journalist can then open a specific clip or clips in the Interplay Central Video layout, view the markers and comments, and copy text if necessary, even while the recording is in progress.

Working with content while it is being ingested is sometimes referred to as “edit while capture.” For more information, see [“Viewing and Editing a Clip During Ingest” on page 122.](#)

- Logging recorded video: A media logger browses for recorded clips and logs the content by adding markers and comments. For example, marker comments can include a transcription of an interview. A journalist can then use the transcription as a starting point for a story.
- Creating a shot list: A media logger can place markers on clips to identify specific shots, mark in and out points to create a series of subclips, and combine these subclips into a shot list. For example, a journalist or a logger might create a shot list with markers and subclips for a sequence, and another media editor can then match the shot list to a story text or use it to create a voice-over track. For more information, see [“Using the Sequence Pane” on page 69.](#)
- Adding markers to a sequence: You can add markers to a sequence you are creating, either by adding clips with markers to a sequence or by adding markers directly to a sequence. See [“Adding Markers to a Sequence” on page 93.](#)

### Multiple Loggers Working on the Same Clip

Two or more media loggers can add markers to the same clip, while it is still being recorded or after it has already been recorded. Each media logger can refresh the Markers pane to display all saved markers, including those created by other loggers.



**There is no locking mechanism if two loggers are editing the same marker text. If two loggers are editing the same marker text, either one can save the marker, and the clip in the Interplay database updates with the last saved version. To display the latest saved version, click the Refresh button or press F5.**

### Multiple Loggers Working on the Same Sequence

Two or more media loggers can add markers to the same sequence. However, the loggers must limit their edits to the Markers pane and make sure no one else is editing the sequence. Any edits to the sequence (such as L cuts or trims) that are saved and checked in will overwrite the previously checked-in sequence, including markers not included in the edited sequence. Closing the Sequence pane can help avoid this problem.

Each media logger can refresh the Markers pane to display all saved markers, including those created by other loggers.



**As with master clips, there is no locking mechanism if two loggers are editing the same marker text. If two loggers are editing the same marker text, either one can save the marker, and the clip in the Interplay database updates with the last saved version. To display the latest saved version, click the Refresh button or press F5.**

### Keyboard Shortcuts

You can accomplish most functions for logging and controlling playback using keyboard shortcuts. For example, a logger working on a live video feed can do the following:

1. Press Ctrl+M to add a marker at an approximate point.
2. Type text for the marker.
3. Press Ctrl+Enter to exit and save the marker.
4. Press Ctrl+M to add another marker.

If you want to create a marker with a icon with a specific color, press Ctrl plus the appropriate key on the numeric keypad instead of Ctrl+M. For example, press Ctrl+3 to create a marker with a red icon.

A logger transcribing an interview can use Ctrl+J (back), Ctrl+K (stop), and Ctrl+L (forward) to precisely control playback of a clip while typing the transcription in a marker or in a series of markers.

Ctrl+left arrow (Move 1 Frame Back) and Ctrl+ right arrow (Move 1 Frame Forward) do not work when you are typing text into a marker (edit mode).

For more information, see [“Markers Pane Shortcuts” on page 288](#).

# Understanding Markers and Restrictions

In Interplay Central, adding markers is the primary way to log material. A *marker* is an indicator that you add to a selected frame to mark a particular location in a clip, subclip, or sequence. Markers can have icons of different colors and can be associated with user-defined comments.

## Markers and Avid Applications

Users can add, view, and edit markers in several different Avid applications:

- Avid NewsCutter, Avid Media Composer, Avid Symphony
- Interplay Assist
- Interplay Access
- Interplay Central

Markers added in any of these products can be viewed and edited by any of the other products in an Interplay environment. The following illustration shows the same clip and markers in Interplay Central and in Avid NewsCutter.

The image shows two side-by-side screenshots of video editing software. The left screenshot is from Avid NewsCutter, showing a video clip of three people in winter gear on a snowy field. Below the video is a 'Markers - xd1080i50hd50Z' table with two entries:

#	Name	TC	Track	Comment
0001	mikeb	00:00:02:24	V1	OpeningShot01
0002	mikeb	00:00:07:12	V1	Scene03_Open01

The right screenshot is from Interplay Central, showing the same video clip. The timeline at the bottom of the window shows two markers: a pink marker at 00:00:02:24 labeled 'OpeningShot01' and a yellow marker at 00:00:07:12 labeled 'Scene03\_Open01'. The interface also shows a 'Master' timecode of 00:00:07:12 and various playback controls.



*In Media Composer v6.0, Avid Symphony v6.0, and NewsCutter v10.0, the term “locators” was changed to “markers” in both the user interface and the documentation.*

## Markers and Uneditable Sequences

You can add markers to uneditable sequences (sequences that are colored dark red), edit marker text, and save the markers with the sequence, if you have the proper permissions in Interplay Production. You need to have a read/write role for the folder that contains the sequence and permissions for markers as described below.



*For a description of uneditable sequences, see “Opening and Editing an Existing Sequence in the Sequence Pane” on page 79.*

## Restrictions

A *restriction* is a set of two markers that indicate clips whose use is limited in some way, such as through intellectual property rights management or content compliance. Users can add and edit restrictions only in Interplay Assist and Interplay Central, but can view them in the following Avid products:

- Avid NewsCutter, Avid Media Composer, Avid Symphony
- Interplay Instinct

For information about creating restrictions in Interplay Central, see [“Adding, Saving, and Deleting Restrictions” on page 177](#).

## Permissions

To create and modify markers, an Interplay Central user’s Interplay Production account must be configured with the following permissions:

Setting	Description
Can create locators	Create markers (formerly called “locators” in Avid editing products)
Can modify locators	Modify and delete markers
Can create restrictions	Create restrictions
Can modify restrictions	Modify and delete restrictions

If a user does not have these permissions, the Add Marker button or the Add Restriction button is grayed out and a tool tip states that the user does not have permission to create a marker or restriction.

An Interplay Production administrator sets these permissions in the Instinct/Assist User Settings view of the Interplay Administrator. For more information, see the *Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide* or the Interplay Help.

## Markers and Sequences

In Interplay Central, you can add markers to clips, subclips, and sequences stored in the Interplay Production database. Markers that you add to a sequence are associated only with the sequence. They are not automatically associated with the corresponding master clips used in the sequence. Similarly, a marker added to a subclip is not added to the associated master clip.



*When you add a marker to a sequence, you might notice a delay of a few seconds before you can create a new marker. In this case, the Insert Marker button is disabled (grayed out). When the button is enabled again, you can create a new marker.*

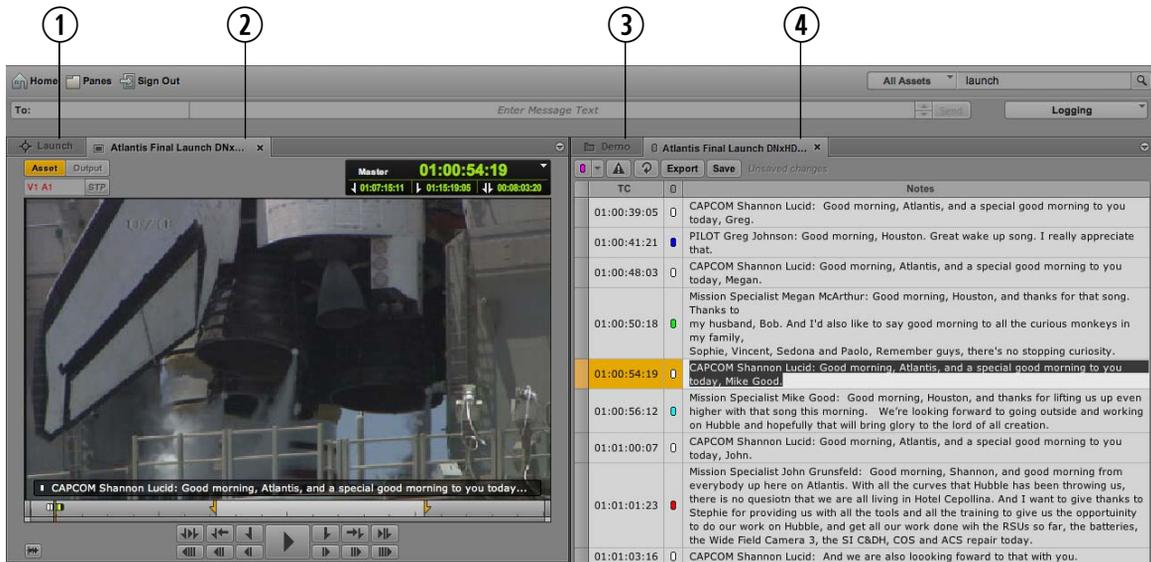
If you are creating a sequence in the Sequence pane, you can add markers either by adding clips with markers to the sequence or by adding markers directly to the sequence. See [“Adding Markers to a Sequence”](#) on page 93.

## Number of Characters in Marker Text

In Interplay Central, marker text has a limit of 32,000 characters for each marker. If marker text exceeds 32,000 characters, a warning message tells you that the text exceeds the maximum number of characters and that you cannot save the text until you reduce the number of characters. The Save status message shows you the character count until it is reduced to 32,000, at which point the message changes to “Unsaved changes” and you can save the text.

# The Logging Layout

The Logging layout provides you with an arrangement of panes defined for use in logging. By default the layout includes four panes: Launch, Media, Assets, and Markers. The following illustration shows the Media pane and the Markers pane. The Markers pane tab displays the name of the loaded clip or sequence.



1	Launch pane	3	Assets pane
2	Media pane	4	Markers pane

You can adjust the location and size of the panes as you can do in other layouts. For example, you can drag the Assets pane beneath the Media pane. For more information, see [“Working with Areas and Panes”](#) on page 24.



*The Output button and the STP button in the Media pane are disabled in the Logging layout.*

### To open the Logging layout:

- ▶ Select Logging from the Layout selector.

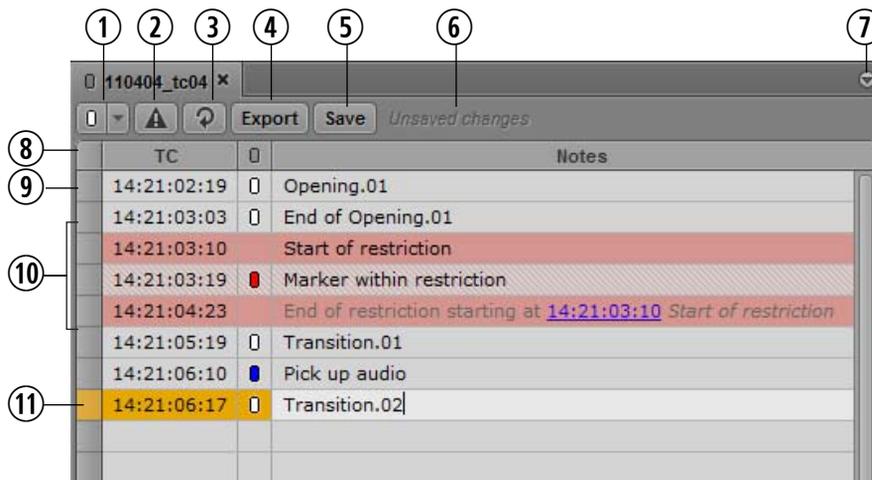
### To reset the Logging layout:

- ▶ Select Reset Layout from the Layout selector.

## The Markers Pane

You create and view markers and marker text in the *Markers pane*. You can also view restrictions, if the clip or sequence contains them. The Markers pane is available in both the Logging layout and the Video layout. In the Logging layout, the Markers pane is open by default. In the Video layout, you can open it from the Panes menu.

The following illustration shows a series of markers in the Markers pane. Displays and controls are described in the accompanying table.



	Display or Control	Description
1	Insert Marker button and Marker Color menu	Creates a new marker at the timecode selected in the Media pane. You can select the color for the marker, as described in <a href="#">“Adding, Saving, and Deleting Markers”</a> on page 171. You can also create a new marker by pressing Ctrl+M (Windows and Macintosh) or Command + M (Macintosh), or using Ctrl plus a key on the numeric keypad. See <a href="#">“Markers Pane Shortcuts”</a> on page 288.
2	Add Restriction button	Creates a new marker and restriction for the segment marked by In and Out points in the Media pane. See <a href="#">“Working with Restrictions”</a> on page 173.

Display or Control	Description
3 Refresh button	<p>Updates the display of markers saved for the selected clip or sequence. This control is especially useful when multiple loggers are adding markers to the same clip or sequence, or when a journalist wants to see the latest information added by the loggers.</p> <p>If the focus is in the Markers pane, you can also press F5 to update the display.</p>
4 Export button	<p>Displays options for exporting marker text to other applications. See <a href="#">“Exporting Markers” on page 179</a>.</p>
5 Save button	<p>Saves all markers without exiting edit mode.</p> <p> <i>Edit mode refers to the state in which the cursor is displayed in the Notes field and you can enter text.</i></p>
6 Save status message	<p>Displays whether or not markers for the clip or sequence are saved. The messages are “Unsaved changes,” “Saving,” or “All changes saved.”</p>
7 Pane Menu button	<p>The Pane menu for the Markers pane contains the following options:</p> <ul style="list-style-type: none"> <li>• Save. Functions the same as Ctrl+S.</li> <li>• Delete. Functions the same as the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook).</li> <li>• Export. Functions the same as the Export button.</li> <li>• Keyboard Shortcuts. Displays a Help topic that lists keyboard shortcuts used for logging tasks.</li> <li>• Help. Displays a Help topic describing controls in the Markers panel. From this topic you can access the entire Interplay Central Help system.</li> </ul>

	Display or Control	Description
8	Columns	<p>The Markers pane has four columns:</p> <ul style="list-style-type: none"> <li>• (no label): Displays orange for the selected marker or markers.</li> <li>• TC: Displays the timecode in the clip or sequence that corresponds to the location of the marker.</li> <li>• Marker icon: Displays the icon associated with the marker.</li> <li>• Notes: Displays the text associated with the marker.</li> </ul> <p>You can cut, copy, and paste this text. See <a href="#">“Cutting, Copying, and Pasting Text” on page 178</a>.</p>
9	Unselected marker	Gray indicates a marker that is not selected,
10	Restriction	<p>A restriction is displayed in several parts:</p> <ul style="list-style-type: none"> <li>• The entire marker entry at the start of a restriction is colored red.</li> <li>• The marker entry at the end of the restriction is also colored red. This marker’s text includes a link (marked in blue) to the marker at the start of the restriction.</li> <li>• Any markers within the restricted span are colored with red cross-hatching.</li> </ul> <p>See <a href="#">“Working with Restrictions” on page 173</a>.</p>
11	Selected marker in edit mode	When you are actively editing text for a marker, the marker is selected in orange, and the Notes field is white.

**To close the Markers pane:**

- ▶ Click the X in the pane’s tab.

**To open the Markers pane:**

- ▶ Select Panes > Markers.

You can adjust the location and size of the panes as you can do in other layouts. For more information, see [“Working with Areas and Panes” on page 24](#).

# Adding, Saving, and Deleting Markers

How you add markers depends on your workflow. You can add a marker to a clip, subclip, or sequence. You can add markers while video plays or you can scrub through the video and add markers at appropriate locations. You can control the video, add markers, and delete markers by using the mouse or the keyboard. For example, while in the Logging layout, you can use Ctrl+J, Ctrl+K, or Ctrl+L keys to control video while you type marker text. For a list of keyboard shortcuts, see [“Markers Pane Shortcuts” on page 288](#).

Adding text in the Notes column is optional. You can add marker text immediately, or you can add a marker without text and then add text later.

When you add a marker without text, the marker is saved automatically. When you add a marker with text, the marker is saved automatically and the text is saved if you save the marker manually or if you step out of a marker (exit edit mode) by using Ctrl+Enter.



*Edit mode refers to the state in which the cursor appears in the Notes field and you can enter text.*

You can select which color you want to use for the marker icon. This can be useful if you want to establish particular meanings for particular colors — for example, red for restrictions or blue for audio.

The Add Marker button indicates the currently selected color for the marker icon. To change the color, click the down arrow on the marker button and select a different color.



## To add a marker, do one of the following:

- ▶ Click the Add Marker button.
- ▶ Press Ctrl+M.
- ▶ Press Ctrl plus a key on the numeric keypad that is associated with the color you want to use for the marker icon. For example, press Ctrl+3 to create a marker with a red icon. See [“Markers Pane Shortcuts” on page 288](#).

The cursor appears in the Notes field and you can begin typing.

You can add another marker while in edit mode. After you create a new marker, the old marker is automatically saved and the cursor appears in the Notes field of the new marker.

**To enter edit mode and edit marker text, do one of the following:**

- ▶ Double-click a marker.
- ▶ Select a marker and press Enter.

**To save marker text, do one of the following:**

- ▶ Click the Save button.
- ▶ Press Ctrl+S.
- ▶ Press Ctrl+Enter to exit edit mode.
- ▶ Use the mouse to select a different marker.
- ▶ Add a new marker.

If you are adding markers to a sequence in Output mode, saving markers in the Markers pane also saves the sequence, including markers. Similarly, saving a sequence in Output mode also saves the markers in the sequence.

**To delete a marker, select one or more markers and do one of the following:**

- ▶ Press the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook).
- ▶ Right-click and select Delete.
- ▶ Click the Pane Menu button and select Delete.

**To change the color of one or more marker icons, select the marker or markers and do one of the following:**

- ▶ Position the mouse pointer on the icon and click the left or right mouse button, then select a color.



- ▶ Select a color from the Marker Color drop-down menu. This action also changes the color for the next marker you add.

# Working with Restrictions

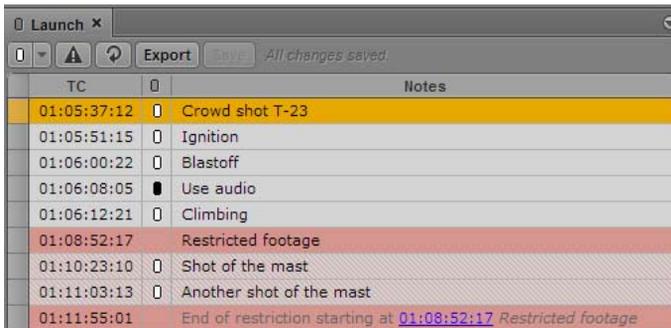
A *restriction* is a set of two markers that indicates a clip, or a section of a clip, whose use is limited in some way, such as through intellectual property rights management or content compliance.

The following topics describe working with restrictions:

- “Understanding Restrictions in Interplay Central” on page 173
- “Adding, Saving, and Deleting Restrictions” on page 177

## Understanding Restrictions in Interplay Central

In Interplay Central, you can add, modify, save, and delete restrictions in the Markers pane, similarly to the way you work with markers. The following illustration shows a restriction labeled “Restricted footage” that includes two markers.



Note the following:

- The entire marker entry at the start of a restriction is colored red.
- The marker entry at the end of the restriction is also colored red. This marker’s text includes a link (marked in blue) to the marker at the start of the restriction.
- The markers within the restricted span are colored with red cross-hatching.
- Marker indicators are not used for restrictions.

Restrictions are also marked in red in the timeline in the Media pane, as shown in the following illustration.

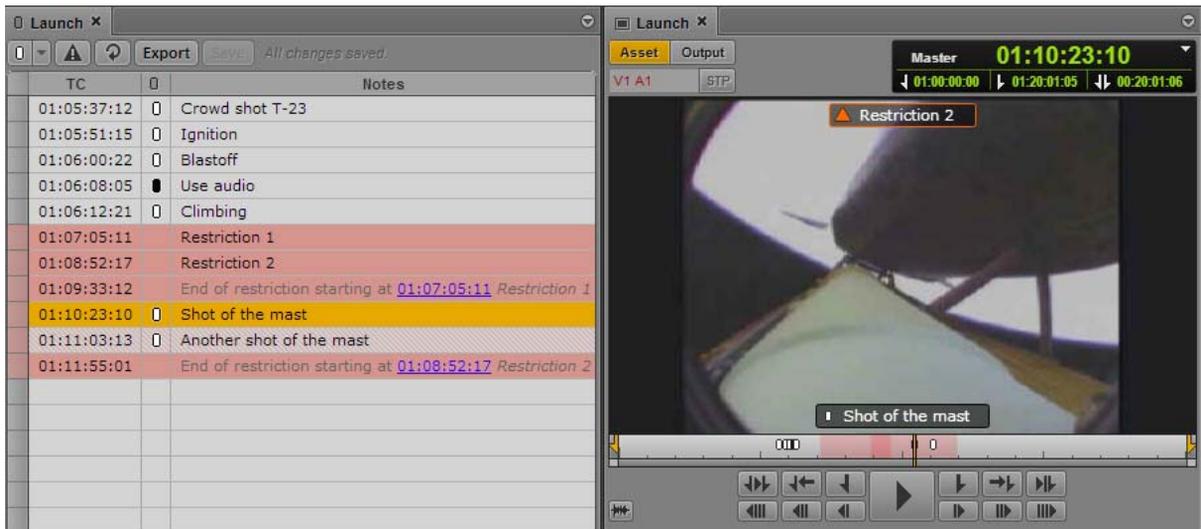


You can create a restriction within another restriction, or add a restriction that overlaps another restriction. In this case, the enclosed restriction or the overlapping area is indicated by a darker shade of red in the Media Timeline.

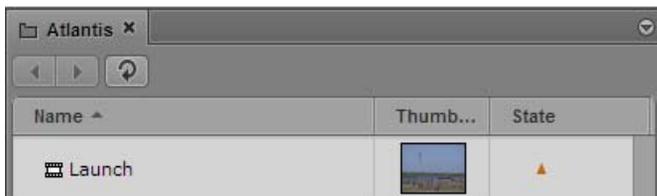
Text for the restriction is shown on top of the Media viewer, preceded by a red triangle that indicates a restriction.

- If there are overlapping restrictions, text for the first restriction is displayed until the start of the second restriction
- If one restriction encloses another, text for the enclosing restriction is displayed.

The following illustration shows the Markers pane and the Media pane for a clip named “Launch.” This clip includes markers and two restrictions, labeled “Restriction 1” and “Restriction 2.” These restrictions overlap briefly; the overlap area is indicated in the Media Timeline by a darker shade of red. The position indicator is parked on a marker that is enclosed by the second restriction. The restriction text is shown at the top of the viewer, and the marker text is shown at the bottom.



The following illustration shows the same master clip listed in the Assets pane. An orange triangle in the State column indicates that the clip contains a restriction.





*The restriction icon in the State column is displayed only for master clips that include a restriction, not subclips or sequences.*

This icon is also displayed in the DRM column, if the column is selected for display.

## Requirements

To create and modify restrictions, an Interplay Central user's Interplay Production account must be configured with the following permissions:

- Can create restrictions.
- Can modify restrictions.

If a user does not have these permissions, the Add Restriction button is grayed out and a tool tip state that the user does not have permission to create a restriction.

To delete restrictions, the user's Interplay Production account must be configured with the following permission:

- Can modify restrictions

An Interplay Production administrator sets these permissions in the Instinct/Assist User Settings view of the Interplay Administrator. For more information, see the *Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide* or the Interplay Help.

## Adding and Editing Text

Adding text in the Notes column is optional. You can add restriction text immediately, or you can add a restriction without text and then add text later.

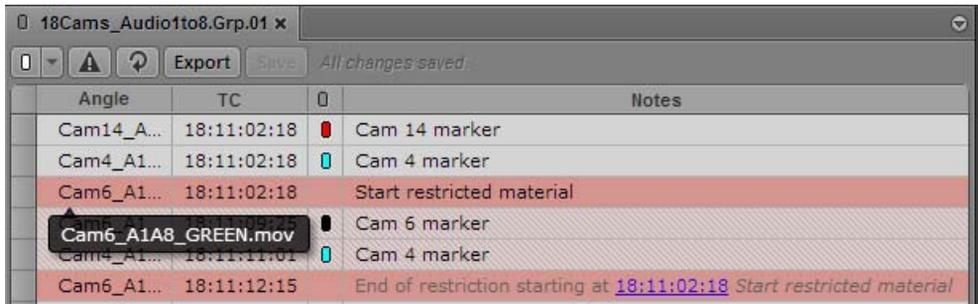
When you add a restriction without text, the restriction is saved automatically. When you add a restriction with text, the restriction is saved automatically and the text is saved if you save the restriction manually or if you step out of a restriction (exit edit mode) by using Ctrl+Enter.

## Master Clips and Subclips

You can add restrictions to master clips or subclips. Master clips and subclips are linked, so that restrictions added or changed in a master clip are added or changed in the corresponding subclip. Similarly, any restrictions added or changed in a subclip are added or changed in the master clip.

## Group Clips

You can view and edit restrictions for a master clip that is included in a group clip. A column labeled Angle displays the name of the master clip for each marker or restriction, as shown in the following illustration.



You can add a new restriction to a master clip by selecting it as the active angle, either in single-angle view or multi-angle view. Master clips and group clips are linked, so that restrictions added or changed in a master clip are added or changed in the group clip.

You cannot add a restriction to a group clip itself.

Restrictions are shown in the Media viewer for the master clip that is selected as the active angle, in both Asset mode and Output mode.

## Sequences

If you edit a master clip or subclip with a restriction into a sequence, the restriction is carried over to the sequence. Information in the source clip remains linked to the clip in the sequence, so that if there is any change to a restriction in the source clip, the information is changed in the sequence.

If the Media pane is in Output mode, any restrictions in the sequence are shown in the Markers pane, along with any markers included in the sequence. The restriction remains displayed if you trim away part of the restricted area and remains until there is no part of the restriction remaining in the sequence.

You cannot edit restrictions on sequence level. You cannot add a restriction directly to a sequence. The Add Restriction button is inactive.

If you open an unsupported sequence, such as one edited in Media Composer, a message is displayed at the top of the viewer that states “This sequence contains restricted clips.” Markers are shown in the Markers pane, but restrictions are not.

## Adding, Saving, and Deleting Restrictions

If your Interplay Production account includes the proper permissions (see “[Understanding Restrictions in Interplay Central](#)” on page 173), you can add, modify, save, and delete restrictions in Interplay Central.

### To add a restriction to a master clip or subclip:

1. Load a master clip or subclip in the Media pane.
  - If you add a restriction to a subclip, the restriction is also added to the source master clip.
2. Set In and Out points to mark the region to which you want to add a restriction.
3. Click the Add Restriction button.
  - A beginning and end point are set for the restriction in the Markers pane and the restriction is automatically saved. The cursor is positioned in the Notes area so you can immediately add text for the restriction.
4. (Optional) Type text for the restriction in the Notes column, then press Ctrl+Enter.

### To enter edit mode and edit restriction text, do one of the following:

- ▶ In the Markers pane, double-click the start of the restriction.
- ▶ Select the start of the restriction and press Enter.



*Edit mode refers to the state in which the cursor appears in the Notes field and you can enter text.*



*You cannot edit the start and end of a restriction. To change the start or end point, delete the restriction and create it again.*

### To save restriction text, do one of the following:

- ▶ Click the Save button.
- ▶ Press Ctrl+S.
- ▶ Press Ctrl+Enter to exit edit mode.
- ▶ Use the mouse to select a different restriction or a marker.
- ▶ Add a new restriction or marker.

### To delete a restriction, select the start or end of the restriction and do one of the following:

- ▶ Press the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook).
- ▶ Right-click and select Delete.
- ▶ Click the Pane Menu button and select Delete.

## Cutting, Copying, and Pasting Text

You can use standard keyboard shortcuts to cut text or copy text to the system clipboard, or paste text from the system clipboard. This includes the ability to copy text from external sources such as documents or Web pages and to paste the text as marker notes. The text is pasted without formatting.

You can also do the reverse: copy marker text and paste it into an external source, such as Notepad. If you work on a story in the Interplay Central Video layout, you can copy and paste text into the Script Editor. You can also copy and paste entire markers (timecode and text). When you paste an entire marker into a document, the pasted text includes the clip name and framerate.

### To cut text:

- ▶ Select the text and press Ctrl+X.

### To copy text:

- ▶ Select the text and press Ctrl+C.

### To copy markers:

- ▶ Select one or more markers and press Ctrl+C. Use Shift+click to select contiguous markers, and Ctrl+click to select non-contiguous markers.

### To paste text:

- ▶ Press Ctrl+V.

For a complete list of keyboard shortcuts, see [“Markers Pane Shortcuts” on page 288](#).

## Navigating by Markers in the Logging Layout

You can use the mouse or keyboard to navigate by marker through a clip or sequence. A marker selected in the timeline is also selected in the Markers pane. When you select a marker in the Markers pane, the same marker is selected in the timeline and the Media viewer displays the corresponding frame.

### To navigate to the previous marker, do one of the following:

- ▶ With the focus in the Markers pane, press the Up Arrow key.
- ▶ With the focus outside of the Markers pane, press Ctrl+Shift+Left Arrow.

### To navigate to the next marker, do one of the following:

- ▶ With the focus in the Markers pane, press the Down Arrow key.
- ▶ With the focus outside of the markers pane, press Ctrl+Shift+Right Arrow.



*In the Video layout, use Shift+Left Arrow and Shift+Right Arrow to navigate by markers.*

## Exporting Markers

You can export a list of markers in one of the following formats:

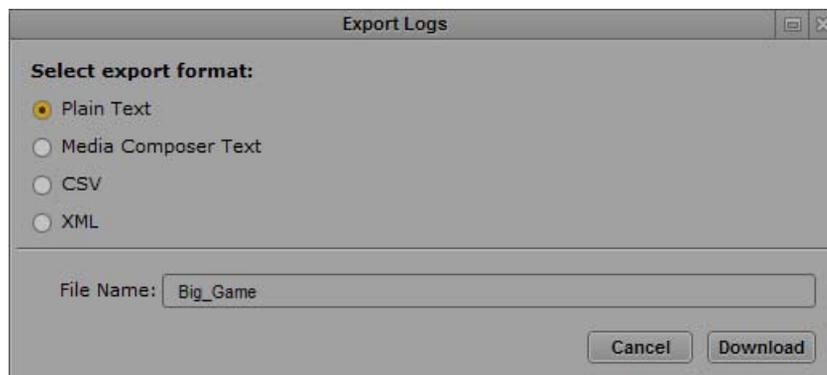
- Plain text file (.txt) that lists the timecode and text for each marker.
- A tab-delimited text file (.txt) that you can import into Media Composer or another Avid editing application. For more information, see the documentation for the Avid editing application.
- CSV (comma-separated value) file that you can open as a Microsoft Excel spreadsheet.
- XML file for use in other applications.

You can copy complete markers (timecode and text) to the system clipboard and paste them into another application. You can also copy and paste marker text.

### To export markers as a file:

1. Load a clip or sequence that includes markers in the Media viewer.
2. Do one of the following:
  - ▶ Click the Export button.
  - ▶ Click the Pane Menu button and select Export.

The Export Logs dialog box opens.



3. Select the type of file you want to export: Plain Text, Media Composer Text, CSV, or XML.
4. Type a file name. You do not need to add an extension.
5. Click Download.

The file is saved to your default download folder.

The dialog box remembers the format you selected. This format is automatically selected the next time you open the dialog box.

**To copy one or more markers as text to the clipboard:**

- ▶ Select one or more markers and press Ctrl+C.

You can use the mouse or keyboard to select multiple markers:

- Select a marker, then press Shift+Up Arrow or Shift+Down Arrow to select a range.
- Select a marker, then press Shift+click to select a range or Ctrl+click to select individual markers.

You can then use Ctrl+V to paste the timecode and text to another document or application.

**To copy marker text to the clipboard:**

1. Double-click the Notes field for the marker whose text you want to copy.
2. Select the text you want to copy.

You can then use Ctrl+V to paste the text to another document or application.

## Entering Marker Text in Right-to-Left Languages

You can enter, display, and edit marker text in right-to-left languages (for example, Arabic or Hebrew). The Interplay Central application recognizes right-to-left characters. If more than 50 percent of all marker text for an asset consists of right-to-left characters, the text direction in the Notes column changes to right-to-left after you do one of the following:

- Click the Refresh button in the Markers pane toolbar
- Reload the asset from the Assets pane

All markers in a single asset change to use the same text direction.

You can also use the keyboard shortcut Ctrl+Shift to change the text direction.

Text direction persists for all markers in a single asset unless the proportion of marker text changes or you manually change the direction. If the first marker you enter uses right-to-left, the next marker will begin with right-to-left, unless more than 50 percent of the text consists of left-to-right characters or you manually change the direction.

You can copy and paste right-to-left text. If you paste text into the first marker of an asset, you need to use the keyboard shortcut Ctrl+Shift to change the direction of the text. After that, the next marker will use right-to-left direction.

You can export the marker text, and the right-to-left direction is retained.



*Overlay text in the Media viewer is displayed only as left-to-right.*

**To manually change text direction for all marker text:**

- ▶ Press Ctrl+Shift.

If the direction is left-to-right, pressing Ctrl+Shift changes direction to right-to-left. If the direction is right-to-left, pressing Ctrl+Shift changes direction to left-to-right.

## Unicode Support for Marker Text

Interplay Central v1.2 and later supports input and display of Unicode characters when you create marker text. As a result, any characters that you use for marker text in Interplay Central are displayed correctly in the following products:

- Interplay Central
- Interplay Assist
- Avid Instinct
- Interplay Access

Media Composer, Symphony, and NewsCutter display Unicode characters only if you set the operating system to the same locale in which the text was created.

Interplay Central correctly displays any characters used for marker text created in other products.



*In an Interplay workgroup, all clients and applications except Interplay Central must use the same locale, either English or one other locale.*

## Creating Subclips

You can create a subclip from a clip that you load in the Media pane and store it in an existing folder in the Interplay Production database.

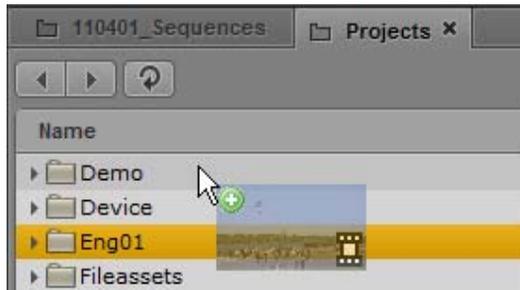


*Creation of subclips from sequences or group clips is not currently supported.*

**To create a subclip:**

1. Set an In point and an Out point for a clip that is loaded in the Media pane.
2. In the Assets pane, display the folder in which you want to store the subclip.

3. Click anywhere in the Media viewer and drag the thumbnail from the Media pane to the folder, or to the line in the Assets pane that holds the folder.



Use the mouse pointer to precisely indicate the target location. If you hover over a folder, the folder opens. If a folder is already open in the Assets pane, drag the thumbnail anywhere in the Assets pane (except to a subfolder) to add it to the folder. A green plus sign indicates a valid location for the subclip.



*You can also click the Media Pane Menu button while you are in Asset mode and select Create Subclip. The Select Folder for Subclip dialog box allows you to specify a folder for the subclip.*

The subclip is added to the database, with the extension .Sub.01 added to the clip name. Any other subclips you create from the same master clip include an incremented extension, for example, .Sub.02.

4. (Option) Rename the clip by doing one of the following:
  - ▶ Select the subclip in the Assets folder, click the name of the clip, and type the new name,
  - ▶ Select the subclip in the Assets folder, press F2 (Windows) or Enter (Macintosh), and type the new name.

The original clip remains in the Media viewer. This is useful if you are creating a series of subclips from the same master clip. A newly created subclip is automatically selected in the Assets pane. Double-click the subclip to load it in the Media viewer.

# 11 Sharing Interplay Central Messages

The following topics describe how to use the Messages pane to send messages to Interplay Central users and how to send messages to users logged in to Interplay Central and using an Avid editing application.

- [Interplay Central Messages](#)
- [Using the Messages Pane](#)
- [Configuring E-Mail Forwarding](#)
- [Using E-Mail Forwarding](#)

## Interplay Central Messages

Interplay Central provides users with a messaging service that delivers messages to other users, including those connected to Interplay Central and using iNEWS or an Avid editing application such as Avid Media Composer. This allows you to share Interplay Production media assets with a wide range of Interplay Central users. You can send text messages to another Interplay user or to multiple users, and your messages can carry links to Internet sites using Universal Resource Locators (URLs) as well as links to Interplay Production assets. These links can open specific media assets in the Interplay Central media viewer, in an Avid editing application monitor, or in a browser (for URLs).



*The Interplay Central message feature does not send messages directly between iNEWS clients unless they are logged in to Interplay Central. You can use the Message bar at the top of the application to send text messages between iNEWS accounts. If you want to send messages to other Interplay Central users, or if you want to share media assets, you can use the Messages pane in Interplay Central.*

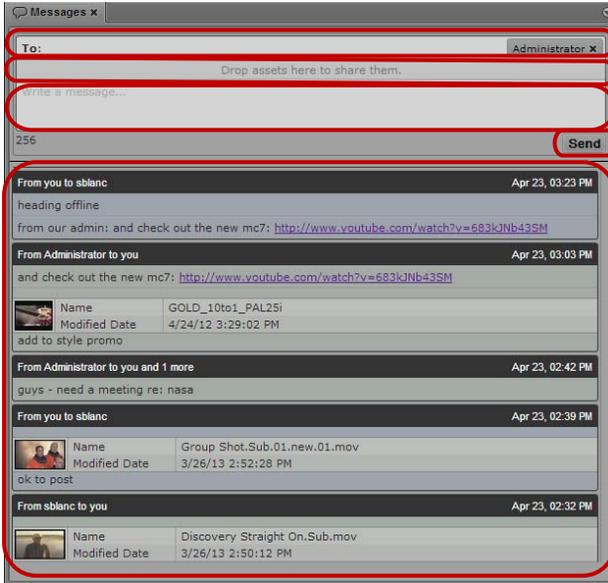
You can also configure e-mail forwarding so that you can receive Interplay Central messages when you are not logged in to the system.

You can drag assets from the Asset pane to the Messages pane, or you can search Interplay Central and then drag an asset from the Search pane to the Messages pane. The message displays a head frame of the asset, the asset name and metadata, as well as a text message added by the sender.

## Using the Messages Pane

The Messages pane displays a message box for sending both text messages and media asset links. It also lists all received messages, with the most recent messages at the top of the list.

Messages sent by you display in the message list with a blue background, while messages received by you display with a green background.

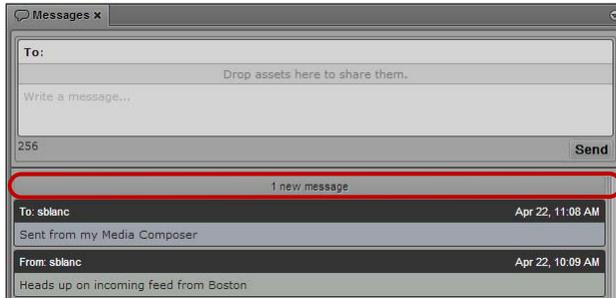


Messages pane (top to bottom): address text box, asset area, message text box, Send button, message list

**To display the Messages pane and read messages, do the following:**

- ▶ Select Panes > Messages.

The Messages pane opens in the mode and orientation in which it was set when you signed out of the application. A notification bar above the list appears if you have any new messages.



Messages pane, with the notification bar indicating one new message

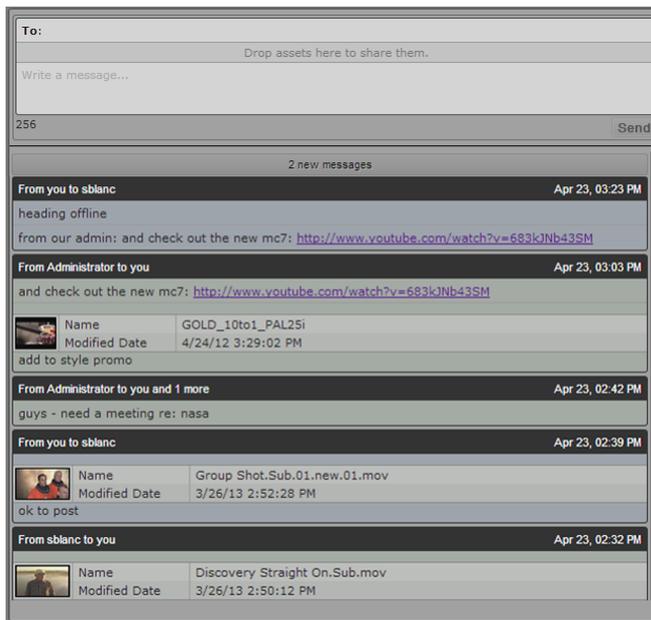
## Viewing Messages and Linked Media Assets

When you receive messages sent by other Interplay Central users, the Messages pane displays a notification at the top of the message list indicating unread messages. Clicking the notification or scrolling up loads the messages, with the most recent ones at the top of the message list.

### To view messages:

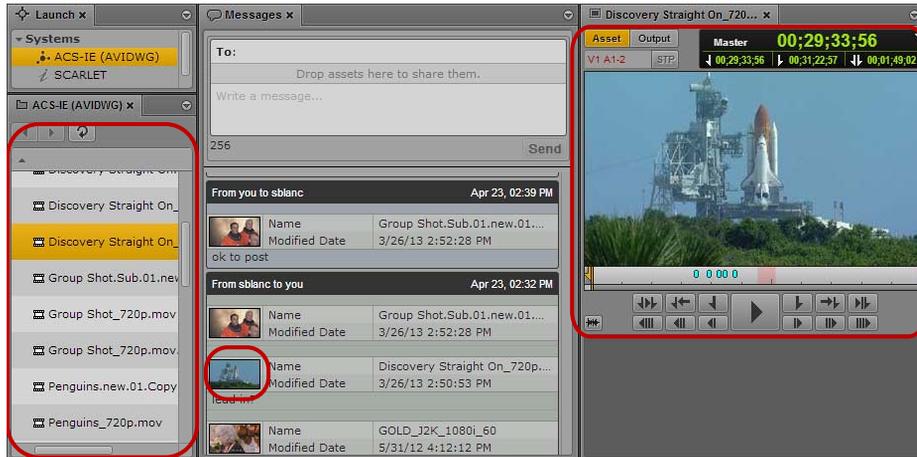
1. Open the Messages pane.
2. If you received messages since the last time you logged in to Interplay Central, click the notification bar or scroll up.

New messages display in the message list, with the most recent message at the top.



- If the message includes a media asset, double-click the head frame in the asset area to view the media.

The clip opens in the Media pane, and the Asset pane updates to the location of the clip in the Interplay Production database and selects the linked clip.



Left to right: Asset pane with the linked clip highlighted, head frame of the linked clip in the asset area of the message, and the linked clip viewed in the Media pane.



*You must have the appropriate privileges to view media checked in to Interplay.*

- If the message includes a link to an external Web site (using a URL), you can click the link to open the Web page in a separate browser tab.

## Sending Messages

The Messages pane allows you to share text messages, Interplay Production assets, and links to Web pages with other Interplay Central users. You can also share messages with Avid Media Composer and Avid NewsCutter users who log on to Interplay Central.

You can also send messages without opening the Messages pane if you want to send a media asset to another user.

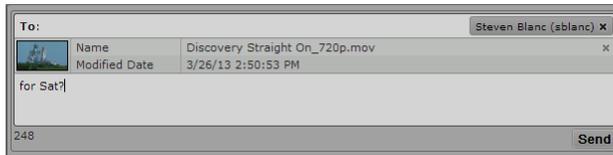
When you share an Interplay Production asset, the recipient can double-click to open it in the Media pane. An asset shared with a Media Composer or NewsCutter user opens in the Source/Record monitor in the Avid editing application.

**To write a new message:**

1. Do one of the following:

- ▶ Open the Messages pane.
- ▶ Right-click an asset in the Asset pane and select Share.

If you open the Messages pane, an address text box appears at the top of the pane. If you just want to share an asset, an address text box opens.



2. In the address text box, start typing the name of the recipient for your message.

A list of Interplay Central users displays as you type.



*If you type an invalid name, the name changes to red and you receive an error message. You can only send messages to recipients on the Interplay Central user list.*

3. Select a name from the list or complete the name by typing it in the address box.



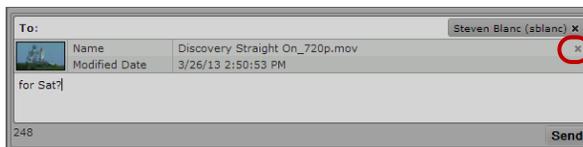
*You can add multiple names to the address box.*

4. If you want to share a media asset, do one of the following:

- ▶ Click the asset in the Assets pane and drag it to the asset area of the message.
- ▶ Click the asset in the Search pane and drag it to the asset area of the message.

A head frame of the video asset or a clip icon of an audio asset displays in the message, along with metadata describing the asset.

You can remove the asset by clicking the Remove button in the asset area.



Asset area of the message, with the Remove button

5. In the message text box, type your message.

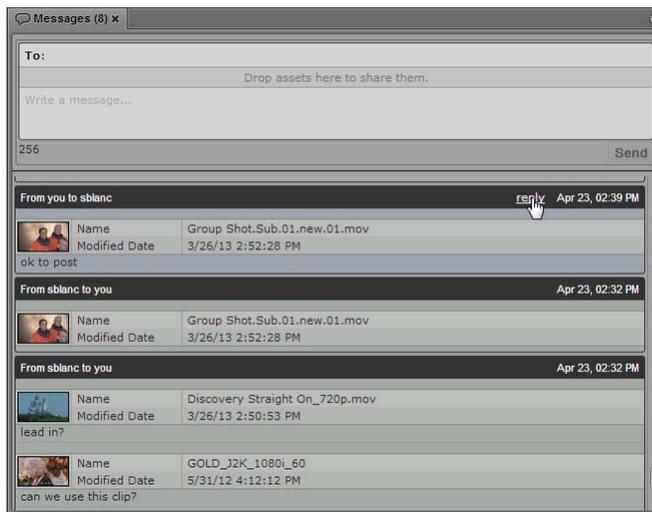
A character count below the message displays the number of characters allowed in your message. You can type a total of 256 characters.

## 6. Click Send.

The message is sent to the Interplay Central users listed in the address text box and displays as a sent message at the top of your message list. Messages sent by you display with a blue background.

### To reply to a message:

1. Position the mouse pointer over the address line of the message to which you want to reply.  
The Reply button displays on the right side of the address line.



## 2. Click Reply.

The address text box in the top of the Messages pane automatically adds the names of the recipients from the selected message.

3. In the message text box, type your message. You can also share a media asset by dragging it to the asset area of the message.

A character count below the message displays the number of characters allowed in your message. You can type a total of 256 characters. If you share an asset, a head frame of video clip or a clip icon for an audio clip displays in the message.

## 4. Click Send.

The message is sent to the Interplay Central users listed in the address text box and displays as a sent message at the top of your message list.

# Configuring E-Mail Forwarding

E-mail forwarding requires an administrator to enable e-mail forwarding and to assign a valid SMTP server. When your Interplay Central administrator enables e-mail forwarding in the System Settings, you can then use the User settings to enable e-mail forwarding for your account and specify an e-mail address to which you want your messages sent when you are not logged in to Interplay Central. When you send an e-mail to an offline user, the message is forwarded with your configured e-mail address listed as the account from which the message is sent.

If you do not configure e-mail forwarding, any messages you send use the e-mail address used for your Interplay Central account. You can override the default Interplay Central account by specifying a new one.

For information on configuring the System Settings for e-mail forwarding, see “Configuring E-Mail Forwarding” in the *Interplay Central Administration Guide* or the Help.

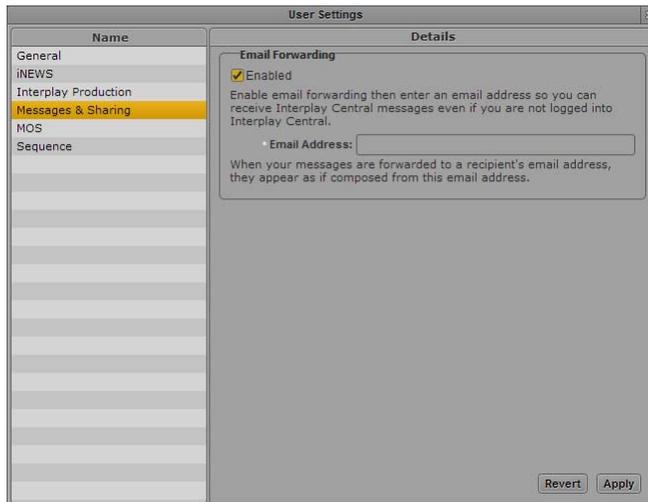
## To configure e-mail forwarding for user accounts:

1. Select Home > User Settings.

The User Settings dialog box opens.

2. In the Name column, select Messages & Sharing.

The User Settings dialog box displays the Messages & Sharing settings.



*The Messages & Sharing settings display a message if your Interplay Administrator has not enabled e-mail forwarding.*

3. Select Enabled.
4. In the Email Address text box, type the e-mail address from which you want your e-mails forwarded.
5. Click Apply.

## Using E-Mail Forwarding

If e-mail forwarding has been enabled for your workgroup and you have enabled e-mail forwarding to your personal e-mail account, you can receive messages sent from Interplay Central users when you are not logged in to Interplay Central. E-mail forwarding sends messages to your e-mail account with the subject line, “Interplay Central Message: [*sender name*].” If the message includes a media asset, the forwarded e-mail provides you with a link to the asset in Interplay Central.

### **To view an asset included in a forwarded e-mail:**

1. Open the forwarded e-mail in the account specified in your Interplay Central User settings (see [“Configuring E-Mail Forwarding” on page 189](#)).
2. Click the URL link included in the message.  
Your browser opens and displays the Interplay Central sign-in screen.
3. Type your user name and password.
4. Click Sign In, or press Enter or Return (Macintosh).

After a few moments, the Interplay Central application opens and displays the asset in the Media pane. The asset is also highlighted in the Asset pane.

## 12 iNEWS Messaging

The following main topics describe how to use the iNEWS messaging feature.

- [Sending Messages](#)
- [Viewing and Replying to Received Messages](#)

### Sending Messages

Interplay Central provides you with two messaging features for communicating with other users working on iNEWS and Interplay Central. You can use the Messages pane to send messages and media assets to other Interplay Central users and to Avid editing applications connected to Interplay Central. For information on using the Messages pane, see “[Sharing Interplay Central Messages](#)” on page 183.

You can also use the Message bar at the top of the application to send messages, reply to messages, or view messages received during your current session.



The message bar is available in the Basic, Logging, and Video layouts.

A message can be composed of a maximum of 70 characters on a single line, and can be sent to only one other person.



*Access to an iNEWS system is required for the messaging feature to work. Messages can be sent only to a user with an iNEWS account.*

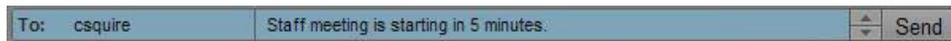
**To send a message:**

1. Click the To: field of the Message bar, and select the user to whom you want to send a message.

All iNEWS user accounts are shown in the list. Colored dots appear next to names in the list to indicate which users are available to receive messages through Interplay Central. A green dot indicates a signed-in user, and a red dot indicates users who are not signed in.

2. Click the Enter Message Text field and type your message.
3. Click Send.

After the message is sent, the bar turns pale blue.



## Viewing and Replying to Received Messages

When messages are received, the Message bar turns a pale green, and a numerical value appears near the right end of the bar to show you how many unread messages you have. The following illustration shows 10 unread messages.

**To view received messages:**

- ▶ Use the Arrow buttons located near the right end of the Message bar to scroll through any received messages.

**To reply to a received message:**

- ▶ Click in the bar where the received message is located, type your message, and click Send.

# 13 Sending to Playback

The following main topics provide information about sending a sequence to a playback device:

- [Specifying Send to Playback Settings](#)
- [Sending a Sequence to a Playback Device](#)
- [The Progress Pane](#)

## Specifying Send to Playback Settings

When you are finished editing a sequence, you can transfer it to a playback device or playout server for broadcast. This process is called *send to playback*, or STP. You can also send sequences created in other Avid applications to a playback device if they are playable in Interplay Central. For more information, see [“Playback of Simple and Complex Sequences” on page 108](#).

When you send to playback, you use a profile that is created by an Interplay Central administrator. For more information, see “Configuring for Send to Playback” in the *Avid Interplay Central Administration Guide*.

You select a profile and other options in the Send to Playback Settings dialog box.

**To specify send-to-playback settings:**

1. Click the Pane Menu button and select Send to Playback Settings.

2. Supply the following information:

Setting	Description
Name	Automatically supplied when you select a sequence for send to playback.
Video ID	<p>Required to send a sequence to playback.</p> <ul style="list-style-type: none"> <li>• Script sequences: Automatically supplied when you select a script sequence if the video ID is already assigned to the story. The video ID is equivalent to the tape ID in Avid editing systems.</li> </ul> <p>If the Settings dialog box opens after you begin a send-to-playback operation, and there is no video ID assigned for a script sequence, a blue link is displayed in the Video ID field. Click this link to display and enable the Video ID field within the story form of the corresponding story. Then enter the correct video ID.</p> <ul style="list-style-type: none"> <li>• Other sequences: If there is no video ID assigned for a sequence not associated with a story, type the video ID in the Video ID field.</li> </ul>
Profile	Select the profile that you want to use for the send-to-playback operation. Profiles are created by an Interplay Central administrator. Settings for the selected profile are displayed in the section below the profile name. These settings are described in “Configuring for Send to Playback” in the <i>Avid Interplay Central Administration Guide</i> .

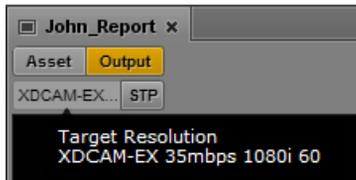
Setting	Description
Overwrite	<p>(Optional) Select Overwrite if you want to automatically overwrite any sequence with the same Tape ID already sent to the playback device.</p> <p> <i>If you try to send a sequence with the same Tape ID as one already sent to the playback device, you receive an error message. Select the Overwrite option only if you are sure you want to overwrite any sequences with the same Tape ID.</i></p>
High Priority	<p>(Optional) Select High Priority if you want the sequence to be transferred as quickly as possible and to play on the playback device before the transfer is finished (also known as “play while transfer”).</p>



*If the Send to Playback Settings dialog opens after you send a sequence to playback, either the resolution of the sequence does not match the selected profile or the video ID is missing, or both. If you supply the correct settings, you can click the Send button to start the send to playback process.*

- Click the Close button at the top right of the dialog box or click in another area of the application.

If a sequence is loaded in Output mode, the resolution for the selected profile is displayed in the Video Format display. Move the mouse pointer over the display, and the complete resolution is shown in an overlay.



Move the mouse pointer over the STP button, and a summary of the selected profile is shown in an overlay.



The selected profile is also displayed in the Send to Playback option in the Media Pane menu.



## Sending a Sequence to a Playback Device

You can send a sequence to a playback device if the sequence fulfills the following requirements:

- The media format of the sequence must match the media format specified in the selected send-to-playback profile. The format for the currently selected STP profile is displayed in the Video Format display. If the format of the sequence matches the format of the STP profile, the display is black.



For a mixed-resolution Long GOP sequence, this display is red. However, you can send the sequence to playback so long as all clips in the sequence use the same frame rate. See [“Sending a Mixed-Resolution Long GOP Sequence to a Playback Device” on page 197](#).

- The sequence must have a video ID. If the sequence does not already have a video ID, you can add one during the STP process.

The sequence does not need to be associated with an iNEWS story. You can send any sequence to playback that fulfills these requirements.

If the media format of the sequence does not match the media format specified in the profile, the Video Format display is red. To send the sequence to playback, select a different profile or replace the media in the sequence. For more information, see [“Specifying Send to Playback Settings” on page 193](#).



You can preview a sequence before sending it to playback. For more information, see [“Reviewing for Playback” on page 117](#).

**To send a sequence to a playback device:**

1. Load a sequence into the Media pane.

You can load a sequence into Output mode or Asset mode. To load a sequence into Asset mode from the Assets pane, right-click the sequence and select Open in Asset Mode.

2. Do one of the following:

- ▶ Click the STP button.
- ▶ Click the Pane Menu button and select Send to Playback (*profile-name*).

If the sequence includes a video ID, and the media formats match the requirements of the profile, the sequence is sent to the Interplay Transfer service, from which it is sent to the selected playback device. You can continue working while the transfer is taking place.

If the sequence does not have a video ID, the Send to Playback Settings dialog box opens. Supply the correct settings and click Send.

If there is no video ID assigned for a script sequence, a blue link is displayed in the Video ID field. Click this link to display and enable the Video ID field within the story form of the corresponding story. Then enter the correct video ID and start the send-to-playback operation again.

For information on monitoring the send-to-playback operation, see [“The Progress Pane” on page 199](#).

## Sending a Mixed-Resolution Long GOP Sequence to a Playback Device

There are limitations on the types of media you can add to a sequence for a successful send-to-playback operation. In most cases, all media used in the sequence must be available in the target resolution to start an STP operation.

However, when you select a Long GOP resolution as a target resolution, you can mix media of different resolutions if the frame rates match. For example, if the target resolution is XDCAM-HD 1080i, you can include both XDCAM 1080i clips and DV25 411 NTSC clips in the same sequence. Both use an actual frame rate of 29.97 fps.

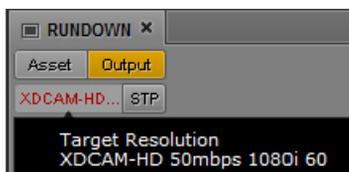
The DV25 clips do not need to be transcoded to XDCAM 1080i before the STP operation begins. For Long GOP sequences, any necessary transcoding takes place during the STP operation.



*You can determine the frame rate of a clip in the Interplay Central Assets pane. Open the Interplay Production database and check the FPS column. If the column is not displayed, click the Assets Pane menu and select Add or Remove Columns. For more information, see “Adding or Removing Property Columns” in the Avid Interplay Central Administration Guide.*

Note the following:

- Video Format display: In the Media panel, the Video Format display shows the STP target resolution. If the media format of any clip in the sequence does not match the media format specified in the profile, the Video Format display is red.



For a mixed-resolution Long GOP sequence, this display is red. However, you can send the sequence to playback so long as all clips in the sequence use the same frame rate.

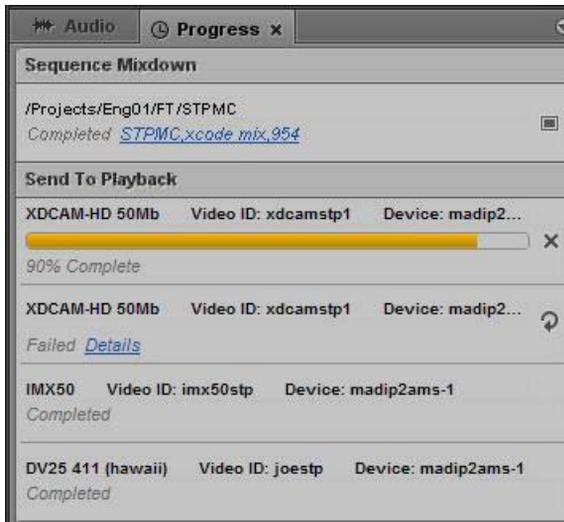
- Aspect ratio: There is no aspect ratio conversion. 4:3 clips are stretched to 16:9.
- Review for Playback: In the Media panel Output mode, when you click the Review for Playback button, all objects of the sequence that are available in the target resolution are played in the target resolution. Objects that are not available in the target resolution are replaced by the message “Media Offline.” To see all parts of the sequence in review mode, clips not in the target resolution need to be transcoded to the target resolution, for example, by using the Interplay Transcode feature in an Avid editing system.



**For target resolutions other than Long GOP, all objects in the sequence must be available in the target resolution before an STP operation can begin.**

## The Progress Pane

The Progress pane is used to monitor sequence mixdowns and send to playback processes as they happen. If necessary, you can also cancel a process that is underway or restart a job directly from the pane. The following illustration shows several examples of what you might encounter when monitoring processes with the Progress pane.



*Clicking the link for successfully finished Sequence Mixdown jobs opens the folder containing the newly created clip in the Assets pane.*

Processes are grouped according to the type of job, such as Sequence Mixdown or Send to Playback. Single job groups can be collapsed to get a better overview by selectively displaying only one section. You can display all job groups again manually or from the Pane menu. For example, select Show Job Groups to open all sections.

In the case a problem occurs, the Details link displays the error message that is reported from the Interplay Central system. In case of Sequence Mixdown, this is the same error message displayed for the failed transcode job in the Interplay Media Services and Transfer Status tool. For send to playback (STP) this is the error message that is passed by the Interplay Central Distribution service. For more information, see “Monitoring and Troubleshooting” in the *Avid Interplay Central Administration Guide*.

### To open the Progress pane:

- ▶ Select Panes > Progress.

**To cancel a process underway:**

-  ▶ Click the Cancel button located to the right of the active process.

**To retry a failed process:**

-  ▶ Click the Resend button located to the right of the process.

**To open the new master clip after a mixdown process:**

-  ▶ Click the Monitor button located to the right of the process. For more information, see [“Mixing Down Sequences” on page 120](#).

**To remove a job from the list in the Progress pane:**

- ▶ Right-click the finished process and select Clear Job.

**To remove all non-running processes from the list in the Progress pane:**

1. Click the Pane Menu button.
2. Select Clear Inactive Jobs.

## 14 Transferring Assets and Media to Another Workgroup

If your organization is configured to include multiple workgroups, you can use Interplay Central to transfer assets and media from your current workgroup to another workgroup.

Interplay Central uses the Interplay Delivery service to perform workgroup-to-workgroup transfers of master clips, subclips, cuts-only sequences, and their media files. The Interplay Delivery Receiver service must be running on a server in the workgroup to which you are delivering the assets and media. These services are installed and configured as Interplay Media Services in an Interplay Production workgroup.

When you use Interplay Central to transfer media, you select a profile that includes the target workgroup, target video quality, and other information. An Interplay Administrator creates these Delivery profiles in the Media Services and Transfer Status Tool.



*For complete information on Interplay Delivery, see “Working with the Delivery Service” in the Avid Interplay Media Services Setup and User’s Guide or the Interplay Help.*

Note the following:

- If you attempt to transfer a sequence before you save it, Interplay Central saves the file and then begins the transfer.
- If the Delivery Service is not available, a message “No profiles available” is displayed instead of the list of profiles. If the Delivery Service cannot be found, the menu option “Deliver To” is grayed out.
- You cannot play a clip or sequence in the Receiver workgroup until the delivery process is complete.

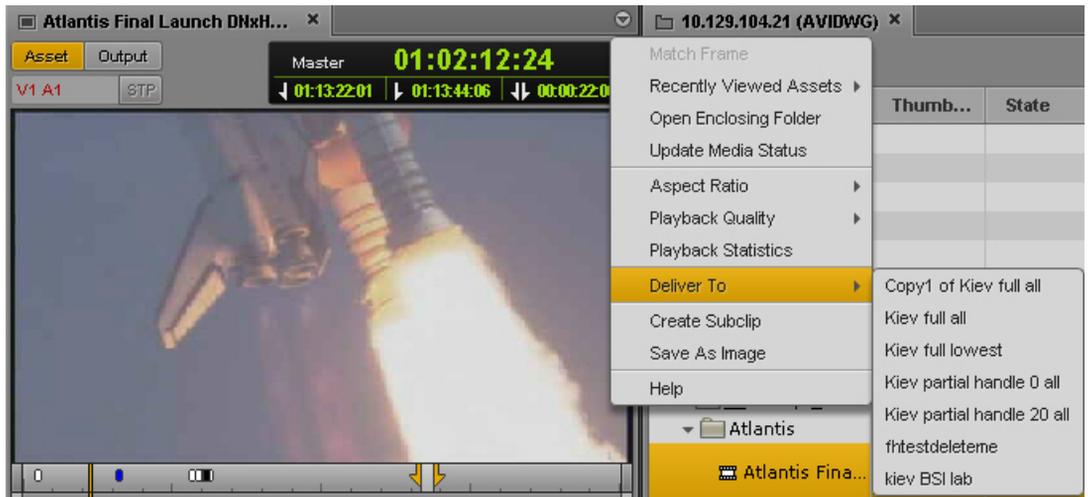
You can transfer assets and media from the Media pane or the Assets pane.

- In the Media pane, you can transfer from Asset mode or from Output mode. You can transfer only the currently loaded asset.
- In the Assets pane, you can select one asset or multiple assets. By default, a Delivery provider is configured to run one job at a time. You can change this value by editing an .ini file. For more information, see the Interplay Delivery documentation.

You can track the status of the transfer in the Progress pane.

**To transfer to another workgroup from the Media pane:**

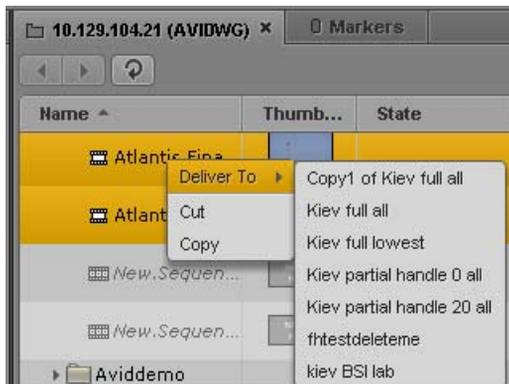
1. Click the Pane Menu button and select Deliver To.



2. Select the profile that you want to use for the transfer.

**To transfer to another workgroup from the Assets pane:**

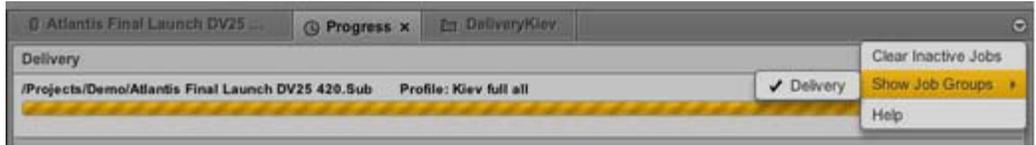
1. Select one or more assets.
2. Right-click and select Deliver To.



3. Select the profile that you want to use for the transfer.

**To view the status of the transfer:**

- ▶ In the Progress pane, click the Pane Menu button and select Show Job Groups > Delivery.



# 15 Avid Central Mobile Application for the BlackBerry

Avid Central — the Interplay Central mobile application — runs on your BlackBerry® smart phone and enables direct, secure access to your station's iNEWS newsroom computer system.

The following main topics describe basic user information about the mobile device and application.

- [Connection Basics](#)
- [Starting the Avid Central Mobile Application](#)
- [Accessing the iNEWS Database](#)
- [Creating a Story](#)
- [Editing a Story](#)
- [Working Offline on Local Stories](#)
- [Working with Links in Stories](#)

## Connection Basics

You can use the Avid Central mobile application to create, edit and approve news stories while signed in to your station's iNEWS newsroom computer system, or you can work on stories offline.

The Avid Central mobile application uses one of several connection options, including the following:

- Wi-Fi
- Direct TCP (Carrier specific APN)
- MDS or BlackBerry Enterprise Server (BES)
- BlackBerry Internet Services (BIS)
- WAP 2.0



*The application automatically selects the first available connection from the list of options according to the priority shown in the list.*

## The BlackBerry Smart Phone

You use three primary buttons on the BlackBerry smart phone to navigate through the Avid Central mobile application.

Button	Description
	The Menu button provides access to all of your BlackBerry applications beyond those shown on your main screen. In applications, you use the button to access menu options.
	The trackpad allows you to move the cursor as you would on a laptop touchpad.
	The Escape button returns you to previous screens.



*Remember, the more applications that you have running, the more memory and battery power your phone uses. To optimize the performance of your phone, try to close applications when you are finished with them.*

## Installing Avid Central on the BlackBerry

The following procedure assumes licensing, setup, and configuration of the Avid Central and iNEWS servers have already been completed.

### To install Avid Central on the BlackBerry device:

1. Open the phone's browser.
2. Navigate to the BlackBerry folder on your site's Interplay Central middleware (Web application) server by typing the URL in the following format:

```
<hostname>/bb/
```

For instance, if your server's hostname is InterplayCentral-A, then you would type:

```
InterplayCentral-A/bb/
```

3. If prompted with a message about "different domain name", click Continue.



*Some messages mentioned in this procedure might not appear during every installation.*

4. The following message might appear:

```
You are attempting to open a secure connection, but the server's
certificate is not trusted.
```

If you receive this message, click Continue.

5. A Web page appears similar to the one shown in the following illustration:



Click the link provided on the Web page to download the native BlackBerry mobile application for Avid Central.



*If the page does not appear, or you receive an “Access Denied: Insecure SSL Request” error, you need to modify the security settings (Proxy or Handheld TLS) on your BlackBerry to allow for the Interplay Central middleware server to be a trusted host. For more information, see “Modifying Your Phone’s Security Settings” in the Interplay Central Installation and Configuration Guide.*

6. When the Download Avid Central screen appears, click Download.

A progress bar appears during the download. After the download completes, a second dialog appears once the application is installed successfully.



7. Click OK.

The Avid Central mobile application installation installs an icon representing the application. Depending on the version your BlackBerry operating system, you can find the icon on the main menu of applications or in the Download folder. You can move it to another location as you can move icons for any other BlackBerry applications.



*The first time you start the application, you are prompted with the following message: “Would you like to grant Interplay Central trusted application status?” Select Yes.*

# Starting the Avid Central Mobile Application

When you install the Avid Central mobile application, an icon representing the application appears in the Download folder. You can move the icon to another location, like icons for other BlackBerry applications.



*The first time you start the application, the following message appears: “Would you like to grant Interplay Central trusted application status?” Select Yes.*

## To sign in:



1. Select the Avid Central mobile application icon.

The Sign-In screen appears.

2. Type the hostname for the Interplay Central middleware (Web application) server using the following format:

<hostname>

You only have to do this the first time you sign in. If you do not know this information, contact your system administrator.

3. Type your Interplay Central user name and password.
4. Use the phone’s trackpad to select and press the Sign In button.

After you sign in, the Avid Central mobile application connects to the iNEWS newsroom computer system.



*If your iNEWS credentials are incorrect or missing in your Interplay Central account, you receive a message: “Your iNEWS user name and/or password are incorrect. Click OK to update your iNEWS credentials.” When you click OK, a dialog appears that allows you to enter valid credentials.*



Interplay® Central

Interplay Central Server:

User Name:

Password:

iNEWS User Name:

iNEWS Password:

Keep me signed in

Sign In

**To sign out:**

1. Press the Menu button.
2. Select Sign Out.

**To exit the application:**

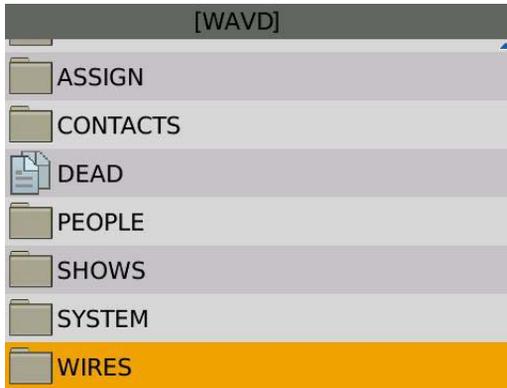
1. Press the Menu button.
2. Select Close.



*If you selected the Keep me signed in check box when you signed in, exiting the application closes the program but does not log you out. Clicking the application's icon reopens the Avid Central mobile application to the last saved state.*

# Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS Server. Queues contain stories, and directories (also known as folders) store the queues.



The application uses different icons to distinguish between queues and directories.

Icon	Description
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.

You can open directories, queues, and stories from Avid Central mobile application.

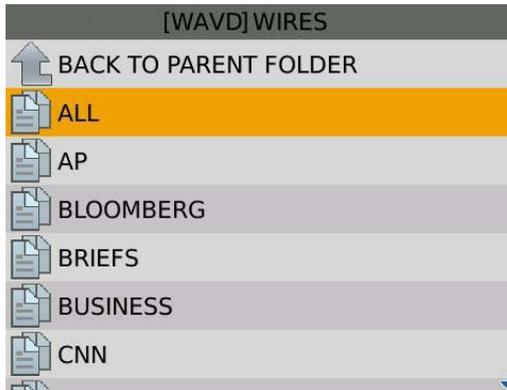
**To open a directory:**

1. Use the trackpad to navigate to the directory.
2. Press the trackpad to open a folder.



*As you navigate the directory structure, the top of the screen displays your path or location within the database.*

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.



**To back out of a directory, do one of the following:**

- ▶ Press the Escape button.
- ▶ Select Back to Parent Folder.

**To open a queue:**

1. Use the trackpad to navigate to the queue inside a directory.
2. Press the trackpad to open a queue.

The following illustration shows an example of a rundown queue.

[WAVD]SHOWS.10PM.RUNDOWN	
START OF SHOW	A00
H1-POLICE BRUTALITY	A01
H2-OSWALD	A02
H3-FALLEN SOLDIER	A03
OPEN	A04
HELLO	A05

**To open a story:**

1. Use the trackpad to navigate to the story in a queue.
2. Press the trackpad to open a story.

**To navigate to next or previous story:**

1. Press the Menu button.
2. Do one of the following:
  - ▶ Select Next Story.
  - ▶ Select Previous Story.



*If you navigate away from an open story, the system prompts you to save or disregard your changes before leaving the story. You can also cancel your navigation request.*

**To return to the queue from a story, do one of the following:**

- ▶ Press the Escape button.
- ▶ Press the Menu button and select Return to Parent.

## Creating a Story

The Avid Central mobile application allows you to create a story by writing it from scratch or by utilizing information from other resources, such as wire stories.

**To open an existing news or wire story:**

1. Open the rundown or wires queue in which the story resides.

The following illustration shows an example of the Weather queue, located in the Wires directory.

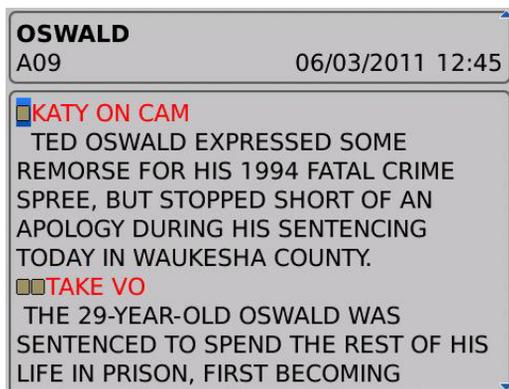
[WAVD] WIRES.WEATHER			
BC-US-WEA--GblTempsDLN.u	11-...	0695	
AP-IL--KLOT-ILGaleWatch	11-17 0...	3196	
AP-IL--KLOT-ILSmallCraft	11-17 0...	3195	
AP-IL--IND-ILAreaForecas	11-17 0...	3063	
AP-MN--ABR-MNWCntrlDaily	11-1...	3006	
AP-LM--CHI-ILLakeMichiga	11-17 ...	3949	
BC-US-WEA--GblTempsDLN.u	11-...	0633	

2. Slide your finger over the trackpad to navigate to the story in the queue.

## 3. Do one of the following:

- ▶ With the story selected, press the Enter key.
- ▶ Press the Menu button and select Open Story.

The story opens in read-only mode, so the background appears gray.

**To create a new story:**

1. Slide your finger over the trackpad to navigate to the row in the queue where you want to create a new story.
2. Press the Menu button.
3. Select Create New Story.

The application adds a row to the queue and opens a blank story.



*New stories become available to other iNEWS users only after you save the story to the server.*

4. Type the text of your story.
5. Press the Menu button.
6. Do one of the following:
  - ▶ Select Save to save the changes while keeping the story opened for more edits.
  - ▶ Select Save and Close Story.



*If you attempt to navigate away from the story — for example, by pressing the Escape button — the system prompts you to either save or discard your changes.*

## Editing a Story

The system obtains an edit lock when you edit a story, which prevents other users from altering a story while you work on it. Saving and closing the story, or discarding your changes, releases the edit lock.

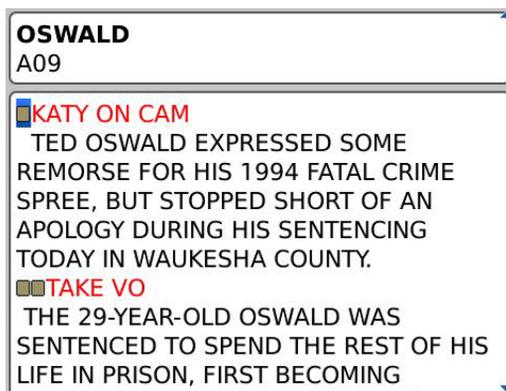
The Avid Central mobile application supports the standard editing features found in most text editing applications, including cut, copy, and paste.

You can use cut, copy, and paste to move text around within a single story or from one story to another. When cutting or copying text, the system stores the text in the clipboard. The clipboard stores only one block of text at a time, so whenever you cut or copy something new, the clipboard overwrites the previously stored text.

### To edit an existing story:

1. Navigate to the existing story in the queue.
2. Press the Menu button.
3. Select Edit Story.

When the story obtains the edit block, the gray background appears white and you can begin editing the story.



### To edit text:

1. Position cursor at beginning or end of text you want to select, and then do one of the following:
  - ▶ Press and hold the Alt key down while you swipe your fingertip across the trackpad to highlight your selection.
  - ▶ Press the Menu button and click the Select option. Then use the trackpad to highlight your selection.

2. To cut, copy, or paste text, press the Menu button and then do the following:
  - ▶ Select Cut.
  - ▶ Select Copy.
  - ▶ Select Paste.

## Formatting a Script

When you write a story, text appears in the default text style. However, you can alter the look of the text, such as changing the default font to bold. When formatting a story as a script for a news broadcast, you often distinguish certain text by using various specialized styles of text, such as instructions for presenters or closed captioning.

You use presenter instructions commonly as brief, special instructions to news presenters (also known as news anchors). The text for presenter instructions appear red, in reverse video on the teleprompter. This text does not affect how the system calculates the read time.

You use closed captioning commonly for sound-bite transcription. The text for closed captioning appears green, and the system sends it to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, nor does it affect how the system calculates the read time.



*The system sends the default text style to both the teleprompter and to any closed caption encoder used at the station.*

### **To format text, select the appropriate text and do one of the following**

- ▶ Press the Menu button, and then select Presenter.
- ▶ Press the Menu button, and then select Closed Captioned.
- ▶ Press the Menu button, and then select Normal.



*You can choose the format before typing your text as well. Any new text you type appears in the format you selected. To change the format of the text you type at any time, select another format.*

## Adding Production Cues

When you format a story as a script for a news broadcast, you can add production cues to provide valuable information to technical staff as well as machine control commands for devices, such as character generators.

You add production cues to scripts from the Story area and edit them in the Cue List area of the Script Editor. When added to a script, each production cue has an associated number. The number appears as a production cue marker in the script, which corresponds to the insertion

location of the production cue's text box in the Cue List. You can select each marker and move it within or remove it from the story if necessary. If moved or deleted, the text associated with the marker moves or is deleted.

**To open an existing production cue:**

1. Position cursor on a production cue marker in the script.
2. Do one of the following:
  - ▶ Press the Enter key.
  - ▶ Press the Menu button and select Open Production Cue.

**To insert a production cue into a script:**

1. Position your cursor in the story where you want to insert the production cue marker.
2. Press the Menu button.
3. Select Add Production Cue.
4. Enter the production cue information — for example, Take VO, On Camera, Take SOT, or Take Live.
5. Press the Menu button and select Back to Story to navigate back to the story.



*You can use other navigational options — for example, Next Production Cue or Previous Production Cue. The application automatically saves information in the newly inserted production cue when you navigate elsewhere within the application. If you attempt to sign out or close the application, a message appears prompting you to either save or discard your changes*

**To move a production cue in a script:**

- ▶ Select the production cue's marker and use the cut and paste features to move it to another location within the script.

**To delete a production cue from a script:**

- ▶ Position cursor to the right of the production cue marker and press the Delete key.
- ▶ Select the production cue marker and press the Delete key.

**To move to the next or previous production cue:**

1. While viewing or editing a production cue, press the Menu button.
2. Do one of the following:
  - ▶ Select Next Production Cue to see the next production cue in the script.
  - ▶ Select Previous Production Cue if you want to see the previous production cue in the script.



*The menu options only appear if there are other production cues in the script, before or after the one viewed at present.*

## Adding Machine Control Instructions

If your station integrates with a broadcast control system, such as iNEWS Command, the production cues might include machine control instructions.

These instructions should be preceded by an asterisk (\*) and written in a special format, beginning with a command for the type of device the instruction is for, such as CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. If additional comments or information is required it would follow on succeeding lines in the same production cue text box.

In the following procedure, a machine control instruction for a 2-line character generator graphic is used as an example. The first line calls up the correct template and the subsequent lines of text provide the fulfillment data that should appear in the graphic.

### To add machine control instructions for a CG event:

1. Add or open a production cue in the script.
2. (Optional) Press the Menu button and select Machine Control.



*Typing an asterisk (\*), as shown in the next step, automatically switches the text you type to Machine Control format, which appears as blue font.*

3. Type your machine control command — for example, **\*CG 2line** — and then press Enter.
4. Type the first line of text that should appear on the 2-line CG graphic — for example, **John Smith** — and then press Enter.
5. Type the second line of text for the 2-line CG graphic — for example, **Pleasantville, USA.**

Your CG machine control instruction appears in blue font.

## Working Offline on Local Stories

You can use the Avid Central mobile application without being connected to your station's iNEWS newsroom computer system and work offline on stories saved locally to your phone. Also, Avid Central mobile application enables you to continue working on an iNEWS story even if you lose your connection to the iNEWS system. This allows you to save the work as a local story on your phone. You can then save local stories to the iNEWS database when you restore your connection.

**To view any existing local stories:**

1. Start the Avid Central mobile application.
2. At the Sign In screen, press the Menu button.
3. Select Local Stories.

A list of locally saved stories appears.



*You do not have to sign in to your iNEWS system to view stories stored locally on your phone. However, if you do sign in, you can view your local stories anytime by selecting the View Local Stories menu option.*

**To create a local story:**

1. From the Local Stories view, press the Menu button.
2. Select Create New Story.
3. Enter your story's information.
4. Press the Menu button.
5. Do one of the following:
  - ▶ Select Save to save your changes and keep the story open.
  - ▶ Select Save and Close to save your changes and return to the Local Stories view.



*You can also select Save to Server. This enables you to save a story that you created offline to the iNEWS database once you sign in to your iNEWS newsroom computer system. After you save a local story to the database, the system views it as no longer locally stored and it removes it from the Local Stories view.*

## Working with Links in Stories

A story can contain much more than simple text. It can contain a URL to a Web page or a phone number for a contact you might need. When Web links or phone numbers are included in stories, they become dynamic links. You can use them to open your device's browser or make a phone call.



### To call a phone number from a story:

1. Position your cursor on the phone number.
2. Press the Menu button.
3. Select Call *<phone number>*.

The phone automatically dials the number.

**To open a Web link from a story:**

1. Position your cursor on the link.
2. Press the Menu button.
3. Select Open Link.



The browser opens and loads the Web page.

# 16 Avid Central Mobile Application for the iPhone

Avid Central — the Interplay Central mobile application — provides a native user interface designed to run on your iPhone® and enable direct, secure access to your station's iNEWS newsroom computer system and the Interplay Production database.

The following main topics describe basic user information about the device and mobile application.

- [Connection Basics](#)
- [Starting Avid Central on the iPhone](#)
- [The Sidebar](#)
- [Buttons of the User Interface](#)
- [Customizing Avid Central Settings](#)
- [Accessing the iNEWS Database](#)
- [Editing Stories](#)
- [Approving Stories](#)
- [Working with Favorites](#)

## Connection Basics

You can use the Avid Central mobile application to perform many actions supported by Interplay Central:

- Create, edit and approve news stories.
- Navigate the news directory.
- Play video sequences associated with scripts.
- Navigate the Interplay Production directory.
- View and play media assets from the Interplay Production database.



*If your Interplay Central system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.*

The Avid Central iPhone application uses one of several connection options, including Wi-Fi or carrier-specific cellular service (such as 4G).



*The application automatically selects the first available connection from the list of options according to the priority shown in the list.*

## The iPhone

The iPhone has very few exterior buttons. You navigate content with touch gestures — for example, tapping an icon to start an application. Some gestures perform standard functions, such as displaying different menu icons, and some perform functions specific to an application.

Button	Description
	The Home button wakes the iPhone when it is sleeping and exits applications, returning you to the home screen.



*Remember, the more applications that you have running, the more memory and battery power your device uses. To optimize the performance of your device, try to close applications when you finish with them.*

## Gestures for the Mobile Application

Applications for touchscreen mobile devices let users accomplish certain tasks utilizing various gestures like fingertip swipes or taps. What these gestures do can differ from one application to another. The following table describes what certain gestures do depending on where you use the gesture within the Avid Central mobile application.

Location	Gesture	Description
Sidebar	Swipe Right	Displays the sidebar.
Sidebar	Tap the Back button	Navigates to the location named on the Back button.
Sidebar	Touch and hold the Back button	Navigates back to the Launch pane, regardless of your position in the file structure.
Sidebar	Tap stars (while in edit mode)	Selects or deselects items as Favorites.
Launch pane	Tap name of a Favorite item (while in edit mode)	Lets you modify the item's name as it appears in the Favorites list.
Sidebar	Tap and hold the story title (while in edit mode)	Lets you modify the story's title (slug) as it appears in the queue.

Location	Gesture	Description
Script Editor	Swipe Left	Displays the Cue List.
Script Editor	Tap and hold	Opens a menu allowing you to cut, copy, and paste text, as well as modify text formats.
Script Editor (Cue List sub-section)	Tap a production cue or machine control instruction	Auto-scrolls the story text so that the associated production cue marker comes into view.
Script Editor (Story sub-section)	Tap a production cue marker	Auto-scrolls the cue list so that the production cue or machine control instruction associated with that marker comes into view.
Media Viewer	Touch and drag in the timeline	Moves to new position in viewer's video playback timeline.
Media Viewer	Tap in the timeline	Moves the Playhead to that position on the timeline.
Media Viewer	Pinch in on full screen viewer	Minimizes viewer back to original size and position within the Script Editor.

## Installing Avid Central on the iPhone

The following procedure assumes licensing, setup, and configuration of the Interplay Central and iNEWS servers have already been completed.

### To install Avid Central on the iPhone:

1. Open iTunes (the Apple market).
2. Locate the Avid Central application.
3. Tap Download.

When the Avid Central application is installed on your touch-screen device, an icon representing the application is also installed on the home screen. You can move it to another position or a new screen like icons for other applications.



## Starting Avid Central on the iPhone

When you install Avid Central, an icon representing the application displays on your iPhone's home screen. If you previously set your Interplay account, you can connect to Interplay Central by selecting the Avid Central icon on your device. To browse iNEWS or Interplay Production assets, you can sign in with your Interplay Central credentials.

Interplay Central v1.5 supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories.

Avid Central requires you to supply credentials to sign in to one iNEWS system. This system is considered your *local system*. If your local system is configured in an iNEWS community, you are able to automatically sign in to other systems in the community. These systems are considered your *remote systems*. In the Avid Central Launch pane, your local iNEWS system is listed first, followed by the remote systems. To connect to a remote system, tap the system name.

For more information on iNEWS Community, see [“Support for iNEWS Communities” on page 32](#).

### To start Avid Central:



1. Select the Avid Central icon to start the mobile application.

The sign-in screen appears.

2. Type the Interplay Central Server name.
3. Type your Interplay Central user name and password.
4. Tap the Sign In button.

After you sign in, Avid Central connects to the selected Interplay Production server or iNEWS system. All servers display in the Sidebar.



*If your Interplay Central credentials are incorrect or missing in your Interplay Central account, you receive a message: “Authentication Failed: The username or password you entered is incorrect.” When you click OK, the sign-in screen appears and allows you to enter valid credentials.*

**To view the help system:**

1. Tap the Actions button.
2. Select Help.

**To sign out:**

1. Tap the Actions button.
2. Select Sign Out.

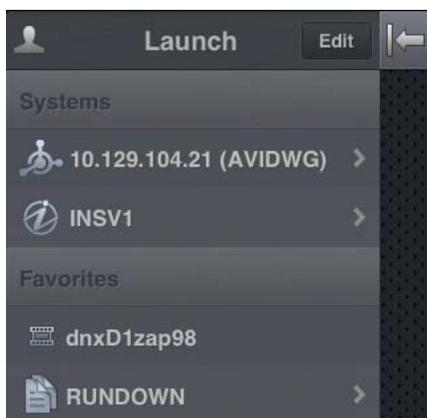
**To exit the application:**

1. Press the Home button.
2. Select Close.

## The Sidebar

After you sign in to the Avid Central mobile application on an iPhone, you can view the sidebar, located along the left side of the screen when displayed. This allows you to navigate various systems integrated with Interplay Central, such as an iNEWS newsroom computer system or an Interplay database. The Launch pane also includes any iNEWS projects and iNEWS servers that are part of an iNEWS community.

The top level of the sidebar contains the Launch pane. The following illustration shows the Launch pane with an available Interplay database and an iNEWS newsroom computer system, as well as a couple of user-defined Favorites.



From the Launch pane, you can navigate through the file structure and open assets. After opening assets, you can view the sidebar at any time by swiping your finger across the screen to the right. You can also use the Show/Hide button to toggle the display of the sidebar.



*The look of this button changes depending on the display status of the sidebar.*

Button	Description
	Tap this button to display a list of available roles and to select a different role from the menu.
	Tap this button to display the sidebar.
	Tap this button to hide the sidebar.
	Tap the Refresh button to refresh the list of queues, stories, and media assets.

You can use the Refresh button to update the queues and stories displayed in the iNEWS database or the media assets displayed in the Interplay Production database by clicking the Refresh button. This allows you to view any changes made to stories or any new iNEWS or Interplay assets.

In edit mode, the plus symbol located at the bottom of the sidebar operates as the Add Story button. Users can tap it to create a new blank story.

## Buttons of the User Interface

The Avid Central mobile application provides a small toolbar of buttons in the top right corner area of the user interface. The following table describes the buttons and their uses.

Button	Description
	The Approve Story button lets a user approve stories within that queue. The user must have write access to the queue.  <i>The Approve Story button's icon appears orange for an approved story and white for an unapproved story.</i>
	The Edit Story button enables editing of an opened story by displaying the Edit toolbar and a virtual keyboard.  <i>The Edit Story button's icon appears orange when you activate edit mode and white if you do not activate Edit mode.</i>

Button	Description
--------	-------------



The Open Sequence button opens the sequence for viewing in full-screen size. The button becomes enabled when a video sequence has been associated with a script.



The Actions button opens a menu of options that include: Reload, Send Log, Help, and Sign Out. The Send Log option displays only if you enable logging in the Avid Central settings. For more information, see [“Customizing Avid Central Settings” on page 226](#).

## Customizing Avid Central Settings

You can modify some settings in Avid Central.

### To modify Avid Central mobile application settings on the iPhone:



1. Start Avid Central.
2. Tap the Settings icon.
3. Select Avid Central in the list of applications.

The following table provides information about general settings.

General Settings	Description
Version	For display purposes only, this value shows the currently installed version of the mobile application.
Logging	<p>If set to On, Avid Central keeps logs on session activities, which you can use to troubleshoot issues.</p> <p>If you tap the Actions button, a Send Log option appears that lets you e-mail the logs directly to Avid. If the log file is more than 15 MB, you cannot send it directly. Use the iTunes File Sharing feature as described later in this topic.</p> <p>If set to Off (default), logging and the Send Log option are disabled.</p>
Logging Level	This setting determines how much information is logged if you enable logging. Options include: Verbose, Info, Warn, and Error.
Request Timeout	Options are intervals of 10, 20, or 30 seconds, 1 minute, or 2 minutes.
Keep me signed in	Set to On if you want Avid Central to keep you signed in.

The following table provides information about the settings for editing.

Editing Settings	Description
Autosave Stories	If set to On, Avid Central automatically saves a story if you navigate away from the modified story to other assets in the system. If set to Off, Avid Central prompts you to save your modifications. The default setting is On.

**To send log files to Avid:**

1. Connect your device to a Macintosh computer.
2. Open iTunes and navigate to Device > Apps.
3. In the Apps list, select Avid Central.
4. In the Avid Central Documents list, select the Logs folder.
5. Click “Save to” or drag the folder to a location on your computer.
6. Zip the folder and send it to Avid as an e-mail attachment.

## Changing Roles

Depending on your Interplay Central configuration and license, you might have more than one role with which you can work on your project. Each role has a set of layouts and permissions associated with it. If you have multiple roles available, you can change your current role from the Roles button in the Launch pane.

For more information about roles, see the *Interplay Central Administrator’s Guide*.

**To change your role, do the following:**

- ▶ Tap the Roles button, and then select a new role from the menu.



## Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS Server. Queues contain stories, and directories (also known as folders) store the queues.

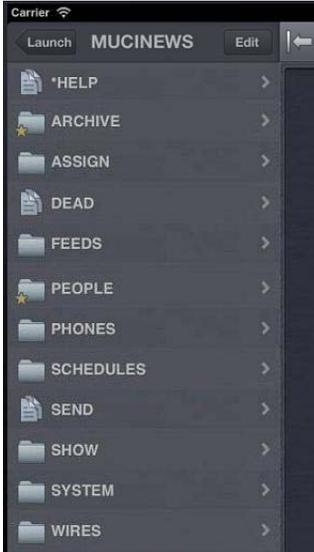
When viewed with the mobile application, available iNEWS systems appear in the sidebar, along with any of their directories and queues.

The application uses different icons to distinguish between directories, queues, and stories.

Icon	Description
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Stories — for example, wire stories — contain text, such as contact information or a description of a news event. Any story can become a script for a show. Scripts contain additional data beyond text, including production cues, machine control instructions, presenter instructions, and associated video sequences.

Destinations in the iNEWS system directory selected for the Favorites list have a gold star on their icons.

The following illustration shows an example of an iNEWS system directory with two directories marked as favorite destinations.



*While viewing the top level of an iNEWS system directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.*

You can open directories, queues, and stories from the Avid Central mobile application. Directories and queues open within the sidebar. Stories open to the right of the sidebar in the Script Editor.

**To open a directory:**

1. Navigate to the directory.
2. Tap a folder on screen to open it.



*As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.*

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.



Wires directory on the MUCINEWS iNEWS server, with the back button at the top of the list

**To back out of a directory or queue:**

- ▶ Tap the Back button.



*The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory. In the previous illustration, the Back button displays the system name NRCS.*

**To open a queue:**

1. Navigate to the queue inside a directory.
2. Tap the queue to open it.

The following illustration shows an example of a rundown queue.



**To open an existing story:**

1. Navigate to the story in a queue.



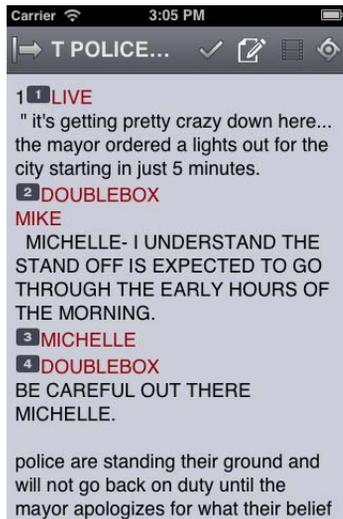
*A story icon with a check mark indicates that the story has been “approved.” You can approve stories from an iNEWS workstation or from Avid Central.*

2. Tap the story to open it.

The story opens in the Script Editor, which has two sections:

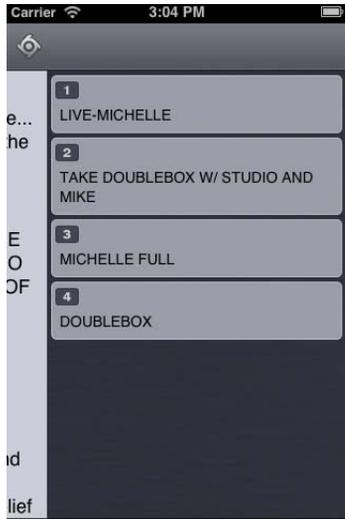
- The Story, which contains the text of the story, any presenter instructions, and production cue markers.
- The Cue List, which contains any production cues or machine control instructions.

The following illustration shows the Script Editor open with the Story section displayed containing a story with production cue markers identified numerically.



Presenter instructions appear as red text in the body of the story.

3. While viewing the story, swipe left to view the Cue List.



The numerical production cue markers within the story align with production cues and machine control instructions displayed in the Cue List to the right of the story. Black text indicates production cues. Blue text indicates machine control instructions (if any).



*Because of limited screen size on the iPhone, the mobile application does not display the sidebar with the Script Editor. To view the sidebar at any time, swipe right from the Story section or use the Show/Hide button (see “The Sidebar” on page 224).*

**To reload a story:**



1. Tap the Actions button.
2. Tap Reload.

**To add a new story:**



1. Tap the Edit button in the sidebar.
2. Tap the story in the queue below which you want to insert the new story.
3. Tap the Add Story button, located at the bottom of the sidebar.
4. Modify the story title in the sidebar. For more information, see the procedure for editing the story title in “Editing Stories” on page 235.
5. Tap Done.

## Viewing Video Associated with a Script

When sequences have been associated with stories in the Interplay Central Web application, you can preview the stories in the media viewer in Avid Central.



*If your Interplay Central system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.*

When you associate video with a script, you use the Open Sequence button to open the viewer full screen and preview sequences. The following table describes buttons available to open and use the media viewer.

Button	Description
	The Play button plays the sequence so you can preview the video associated with the story. This button changes to a Pause button while the sequence plays.
	The Playhead allows you to navigate to a new position in the viewer's video playback timeline.
	The Maximize button expands the viewer to full screen. This button changes to the Minimize button when the viewer expands to full screen.
	The Open Sequence button opens the viewer to full screen.

You can view video sequences created in the following way:

- You created and modified the sequence in Interplay Central.
- You created the sequence in Interplay Central and modified it in NewsCutter or Media Composer. In this case, you might not see some effects in the media viewer.
- You created the sequence in Instinct and modified it in Interplay Central.



*You cannot view video sequences created directly in NewsCutter or Media Composer, and you cannot play back shotlists created in Interplay Assist or Interplay Access.*

### To view video sequences associated with a script:

1. Tap the Open Sequence button — or the Maximize button in the viewer — to open the viewer full screen. Then tap the Play button.
2. (Optional) If you expand the viewer, you can tap the Minimize button to restore the viewer to its original size and location within the Script Editor.

**To regenerate the sequence video proxy for playback:**

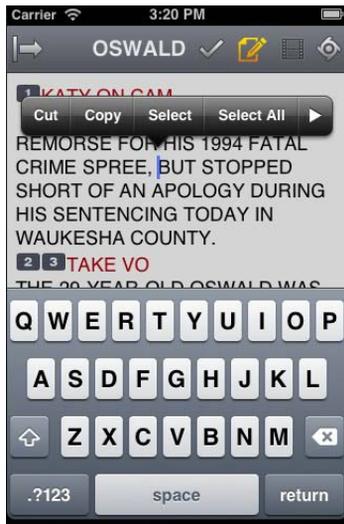
1. Tap the Actions button.
2. Tap Reload.

## Editing Stories

Using the mobile application, you can create a new story or edit an existing one. You can also change the title of story.

The system obtains an edit lock when you edit a story, which prevents other users from altering a story while you work on it. Saving and closing the story, or discarding your changes, releases the edit lock.

Avid Central supports the standard editing features found in most text editing applications, including cut, copy, and paste.



You can use cut, copy, and paste to move text around within a single story or from one story to another. When cutting or copying text, the system stores the text in the clipboard. The clipboard stores only one block of text at a time, so whenever you cut or copy something new, the clipboard overwrites the previously stored text.

**To edit an existing story:**

1. Navigate to the existing story in the queue and open it.
2. Tap the Edit Story button.

When the color of the icon on the Edit Story button changes from white to orange, edit mode becomes active and you can edit the story.

3. Tap in the story to begin editing the text.
4. After you complete your modifications, save the story. For more information, see [“Ways of Saving Stories” on page 237](#).

**To edit text:**

1. Tap and hold in the story, and then tap either Select or Select All.
2. Select one of the following:
  - ▶ Select Cut.
  - ▶ Select Copy.
  - ▶ Select Paste.

**To add a new story:**

1. Tap the Edit button in the sidebar.
2. Tap the Add Story button, located at the bottom of the sidebar.



*The Add Story button only appears in the sidebar after you tap the Edit button in the sidebar.*

A blank story is added to the current queue with edit mode already activated for the story. The cursor moves to the blank title field.

When in edit mode (in the Script Editor), the application displays a virtual keyboard.



*The Avid Central application can also be used with a Bluetooth® keyboard.*

3. Type the title of your story.
4. (Optional) Enter any production cues or machine control instructions.
5. Save the story. For more information, see [“Ways of Saving Stories” on page 237](#).

**To edit the title (slug) of a story:**

1. Tap the Edit button in the sidebar.
2. From the queue in the sidebar, tap and hold the story title you want to edit.
3. When cursor appears, you can change the name of the story.



4. Tap Done.

## Ways of Saving Stories

You can save newly created stories or change existing stories by tapping the Edit Story button after modifying a story while in edit mode. A message appears asking you to confirm whether to save the changes. You can choose to save the story or exit edit mode without saving your changes.

Your story also is saved when the following occurs:

- You change to another app or send Avid Central to the background by pressing the Home button.
- Your device goes to sleep due to Auto-Lock timeout.

If you enable Autosave Stories in the Avid Central Settings, you can save newly created stories or change existing stories in multiple ways:

- The application automatically saves a modified story when you tap on a different story in the queue.
- The application automatically saves a modified story when you select an asset from the Interplay Production server to view.
- The application automatically saves a modified story when you change your role from Launch pane.
- The application automatically saves a modified story when you sign out of the application.

## Formatting a Script

When you write a story, text appears in the default text style. However, you can alter the look of the text, such as changing the default font to bold. When formatting a story as a script for a news broadcast, you often distinguish certain text by using various specialized styles of text, such as instructions for presenters or closed captioning.

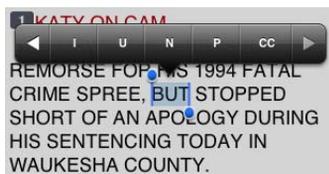
You use presenter instructions commonly as brief, special instructions to news presenters (also known as news anchors). The text for presenter instructions appear red, in reverse video on the teleprompter. This text does not affect how the system calculates the read time.

You use closed captioning commonly for sound-bite transcription. The text for closed captioning appears green, and the system sends it to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, nor does it affect how the system calculates the read time.



*The system sends the default text style to both the teleprompter and to any closed caption encoder used at the station.*

In the mobile application, a menu provides buttons that let you modify the format of the text into bold text, italicized text, and underlined text, and lets you format text specialized for broadcast scripts.



**To format text, select the appropriate text and do one of the following:**

- ▶ To bold text, tap and hold, and then select the B button.
- ▶ To italicize text, tap and hold, and then select the I button.
- ▶ To underline text, tap and hold, and then select the U button.
- ▶ To mark text as a presenter instruction, tap and hold, and then select P for presenter.
- ▶ To mark text as a closed captioning text, tap and hold, and then select CC for closed captioned.
- ▶ To mark text as a normal text, tap and hold, and then select N for normal.



*You can choose the format before typing your text as well. Any new text you type appears in the format you selected. To change the format of the text you type at any time, select another format.*

## Adding Production Cues

When you format a story as a script for a news broadcast, you can add production cues to provide valuable information to technical staff as well as machine control commands for devices, such as character generators.



In the mobile application on an iPhone, the menu provides a the Plus (+) button that lets you add this information to scripts.

You add production cues to scripts from the Story area and edit them in the Cue List area of the Script Editor. When added to a script, each production cue has an associated number. The number appears as a production cue marker in the script, which corresponds to the insertion location of the production cue's text box in the Cue List. You can select each marker and move it within or remove it from the story if necessary. If moved or deleted, the text associated with the marker moves or is deleted.

### To insert a production cue into a script:

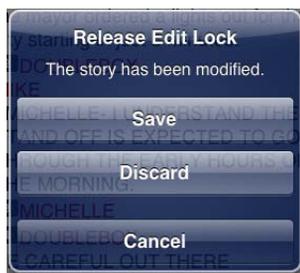
1. Position your cursor in the story where you want to insert the production cue marker.
2. Tap and hold, and then select the Plus button.

Avid Central adds a production cue marker with a number into the story at the cursor position. The marker corresponds to the production cue with the same number located in the Cue List

3. Swipe left to view the Cue List and edit the production cue.
4. Enter the production cue information — for example, Take VO, On Camera, Take SOT, or Take Live.



*The application automatically saves information in the newly inserted production cue when you navigate elsewhere within the application. If you attempt to sign out or close the application, a message appears prompting you to either save or discard your changes.*



**To move a production cue in a script:**

- ▶ Select the production cue marker, and then cut it and paste it in another location within the script.

**To delete a production cue from a script, do one of the following:**

- ▶ Position cursor to the right of the production cue marker and press the Delete key.
- ▶ Select the production cue marker and tap the Delete key.

## Adding Machine Control Instructions

If your station integrates with a broadcast control system, such as iNEWS Command, the production cues might include machine control instructions.

You should precede these instructions with an asterisk (\*) and write them in a format that begins with a command for a device — for example, CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. Additional information or comments follow on succeeding lines in the same production cue text box.

The following procedure uses the example of a machine control instruction for a 2-line character generator graphic. The first line calls up the correct template and the subsequent lines of text provide the fulfillment data that appears in the graphic.

**To add machine control instructions for a CG event:**

1. Add or open a production cue in the script.
2. Swipe left to view the Cue List with your production cue.
3. Type your machine control command — for example, **\*CG 2line** — and then press Return.



*Typing an asterisk (\*) automatically switches the text you type from Normal to Machine Control format, which appears as blue font. The menu also has an MC option that you can select to format text as a machine control instruction within a production cue.*

4. Type the first line of text that should appear on the 2-line CG graphic — for example, **John Smith** — and then press Return.
5. Type the second line of text for the 2-line CG graphic — for example, **Pleasantville, USA.**

Your CG machine control instruction appears in blue font.

## Working with Links in Stories

A story can contain more than simple text. It can contain a URL to a Web page or an e-mail address to a contact you might need. When Web links or e-mail addresses are included in stories, they become dynamic links. You can use them to open your device's browser or to open an e-mail window.

### To open a Web link from a story:

- ▶ Tap the link in the story.

The device's Web browser opens and loads the Web page.

### To call a phone number from a story:

1. Tap and hold on a phone number in the story.

A dialog box appears.



2. Tap the number to dial the number. You can also select Add to Contacts to add the number to your phone's directory, and you can copy and paste the number into another document.

### To e-mail a contact from a story:

1. Tap the e-mail address in the story.

The application opens an e-mail window, using your device's default e-mail application.

2. Write your e-mail.
3. Tap Send.

# Approving Stories

Endorsing or approving stories allows news producers to identify which scripts in a show have been reviewed prior to broadcast. You can approve stories from an iNEWS workstation or from the Avid Central application on an iPad or an iPhone.



*The ability to approve stories requires write access to the queue for the selected story.*

## To approve a story from the mobile application:

1. Open the story you want to approve.
2. Tap the Approve Story button, and then tap Approve.



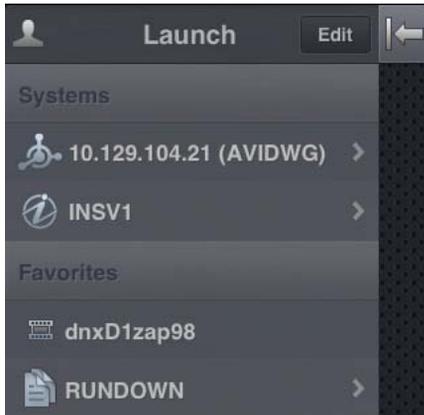
## To remove approval for a story from the mobile application:

1. Open the story for which you want to remove approval.
2. Tap the Approve Story button and then tap Unapprove.



## Working with Favorites

To make navigation easier, you can designate certain locations in the newsroom system as Favorites, which appear in a list on the Launch pane.



From the mobile application, you can use your Favorites list to navigate quickly to your most often used assets, directories, queues, or stories. You can edit your Favorites list by creating new ones, editing their names, or deleting existing ones from the list.

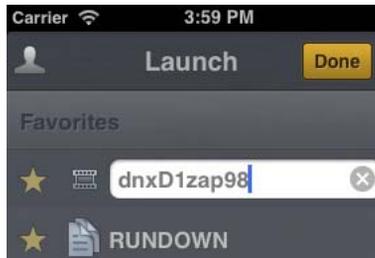
### To create a Favorite:

1. Tap the Edit button.
2. Tap the gray star next to the directory, asset, queue, or story you want to designate as a favorite destination. Gold stars indicate chosen destinations; gray stars indicate destinations not chosen. You can select more than one at a time.
3. Tap the Done button.

All selections appear in your Favorites list in the Launch pane. A gold star appears over each icon of favorite destinations in the system directory.

**To edit the name of a Favorite:**

1. Tap the Edit button.
2. Tap the name in the list you want to edit.
3. When the cursor appears, you can change the name.



For example, if you plan to have multiple rundown queues in your Favorites list, some might share the same queue name. You can edit each one in the list to distinguish which rundown applies to the morning show, midday show, and evening newscast.

4. Tap the Done button.

The name of the Favorite changes. This does not affect the name of the asset, story, queue, or rundown in iNEWS or Interplay Production.

**To delete a Favorite:**

1. Tap the Edit button.
2. Tap the gold star next to the directory, queue, or story you want to remove as a favorite destination. You can deselect more than one at a time.

Gold stars indicate chosen destinations; gray stars indicate those not chosen.

The application deletes deselected items from your Favorites list.

3. Tap the Done button.

# Avid Central and Interplay Production

You can access media assets stored in an Interplay Production database, such as video clips, audio clips, and graphics. When viewed with the mobile application, available Interplay systems appear in the sidebar, along with any of their directories and media assets.

Different icons are used to identify Interplay Production assets:

Icon	Description
	Directories hold media assets or other subdirectories.
	An audio clip references audio media files formed from captured audio or imported files. Audio clips display in the Media viewer as an audio clip icon.
	A master clip references audio and video media files formed from captured footage or imported files.
	A subclip references a selected portion of a master clip.
	A sequence represents an edited program, partial or complete, that you create from other clips.
	An effect clip references an unrendered effect that you create. You cannot preview an effect clip in the Media viewer.
	A group clip contains two or more grouped clips, strung together sequentially according to common timecodes.

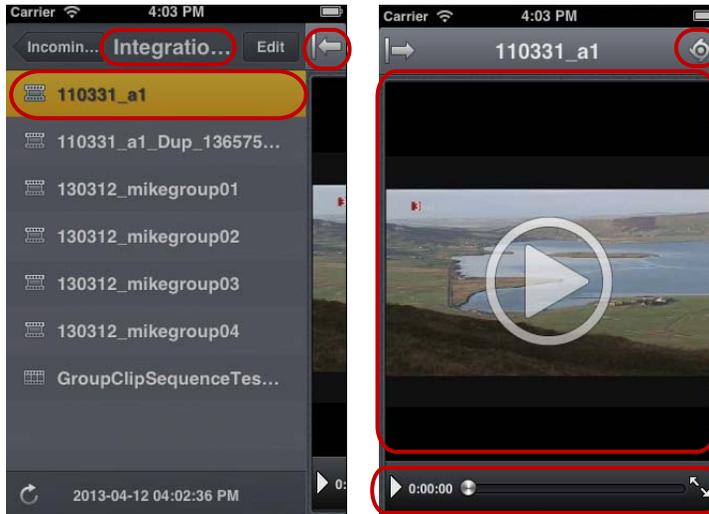
Destinations in the Interplay Production system directory selected for the Favorites list have a gold star on their icons.



*While viewing the top level of an asset directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.*

## Viewing Media Assets with Avid Central

You can open directories and media assets stored in the Interplay database using Avid Central. Directories and a list of assets open within the sidebar. You can view and play assets in the Media viewer.



Asset list and Media viewer — left screen: selected directory, Show/Hide button, selected asset; right screen: Action button, Media player, media controls

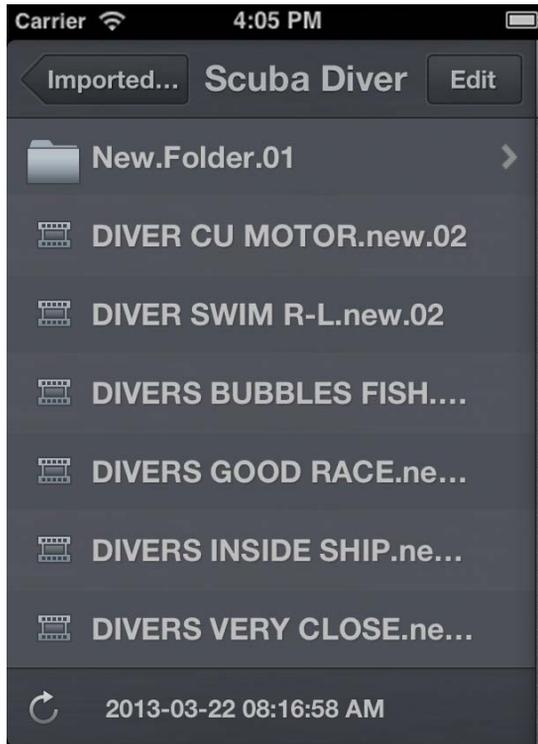
### To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.



*As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.*

The following illustration shows the Scuba Diver directory opened to view one subdirectory and multiple media assets.



Scuba Diver directory on the Interplay Production server, with the back button at the top of the list indicating the parent directory

**To back out of a directory:**

- ▶ Tap the Back button.



*The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.*

### To open and play a media asset:

1. Navigate to the asset in a directory.
2. Tap the video or audio asset.

The asset opens in the Media viewer, which replaces the asset list in the sidebar.



Media controls: Play button, position indicator, Full Screen button

3. Tap the Play button to play the asset.
4. If you want to scrub through the media asset, or if you want to jump to a specific position in the clip, tap and hold the position indicator and drag it to a new location.
5. If you want to view a video clip in full screen mode, tap the Full Screen button.

The Media viewer expands to fill the device screen and the video clip starts playing.

### To reload an asset:



1. Tap the Actions button.
2. Tap Reload.

# 17 Avid Central Tablet Application for the iPad

Avid Central — the Interplay Central tablet application — provides a native user interface designed to run on your iPad® tablet and enable direct, secure access to your station's iNEWS newsroom computer system and the Interplay Production database.

The following main topics describe basic user information about the device and tablet application.

- [Connection Basics](#)
- [Installing Avid Central on the iPad](#)
- [Starting Avid Central on the Tablet](#)
- [The Sidebar](#)
- [Buttons of the User Interface](#)
- [Customizing Avid Central Settings](#)
- [Changing Roles](#)
- [Accessing the iNEWS Database](#)
- [Editing Stories](#)
- [Approving Stories](#)
- [Entering Presenter Mode](#)
- [Working with Favorites](#)
- [Avid Central and Interplay Production](#)

## Connection Basics

You can use the Avid Central tablet application to perform many actions supported by Interplay Central:

- Create, edit and approve news stories.
- Navigate the news directory.
- Play video sequences associated with scripts.
- View a show's scripts in presenter mode while signed in to your station's iNEWS newsroom computer system.
- Navigate the Interplay Production directory.
- View and play media assets from the Interplay Production database.



*If your Interplay Central system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.*

Avid Central uses one of several connection options, including Wi-Fi or carrier-specific cellular service (such as 4G).



*The application automatically selects the first available connection from the list of options according to the priority shown in the list.*

## The iPad

The iPad has very few exterior buttons. You navigate content with touch gestures — for example, tapping an icon to start an application. Some gestures perform standard functions, such as displaying different menu icons, and some perform functions specific to an application.

Button	Description
	The Home button wakes the tablet when it is sleeping and exits applications, returning you to the home screen.



*Remember, the more applications that you have running, the more memory and battery power your tablet uses. To optimize the performance of your tablet, try to close applications when you finish with them.*

## Gestures for the Tablet Application

Applications for touchscreen tablets let users accomplish certain tasks utilizing various gestures like fingertip swipes or taps. What these gestures do can differ from one application to another. The following table describes what certain gestures do depending on where you use the gesture within the Avid Central application.

<b>Location</b>	<b>Gesture</b>	<b>Description</b>
Sidebar	Two Finger Swipe to the Right or Left	Displays or hides the sidebar.
Sidebar	Tap the Back button	Navigates to the location named on the Back button itself.
Sidebar	Touch and hold the Back button	Navigates back to the Launch pane regardless of how far down the file structure you've gone.
Sidebar	Tap stars (while in edit mode)	Selects or deselects items as Favorites.
Launch pane	Tap name of a Favorite item (while in edit mode)	Lets you modify the item's name as it appears in the Favorites list.
Sidebar	Tap and hold the story title (while in edit mode)	Lets you modify the story's title (slug) as it appears in the queue.
Script Editor	One Finger Swipe to the Right or Left	Navigates backward or forward to previous or next story in a rundown.
Script Editor	Tap and hold	Opens a menu allowing you to cut, copy, and paste text, as well as modify text formats.
Script Editor (Cue List sub-section)	Tap a production cue or machine control instruction	Auto-scrolls the story text so that the associated production cue marker comes into view.
Script Editor (Story sub-section)	Tap a production cue marker	Auto-scrolls the cue list so that the production cue or machine control instruction associated with that marker comes into view.
Media Viewer	Touch and drag in the timeline	Moves to new position in viewer's video playback timeline.
Media Viewer	Tap in the timeline	Moves the Playhead to that position on the timeline.
Media Viewer	Pinch out on viewer embedded in the Script Editor above the Cue List sub-section	Expands the viewer to full screen.

Location	Gesture	Description
Media Viewer	Pinch in on full screen viewer	Minimizes viewer back to original size and position within the Script Editor.
Presenter Mode	Swipe left or tap on right edge of screen	Navigates to next page.
Presenter Mode	Swipe right or tap on left edge of screen	Navigates to previous page.
Presenter Mode	Pinch in on full screen	Exits full screen presenter mode.

## Installing Avid Central on the iPad

The following procedure assumes licensing, setup, and configuration of the Interplay Central and iNEWS servers have already been completed.

### To install Avid Central on the iPad:

1. Open iTunes (the Apple market).
2. Locate the Avid Central application.
3. Tap Download.

When the Avid Central application is installed on your touch-screen tablet, an icon representing the application is also installed on the home screen. You can move it to another position or a new screen like icons for other applications.



## Starting Avid Central on the Tablet

When you install Avid Central, an icon representing the application displays on your iPad's home screen. If you previously set your Interplay account, you can connect to Interplay Central by selecting the Avid Central icon on your device. To browse iNEWS or Interplay Production assets, you can sign in with your Interplay Central credentials.

Interplay Central v1.5 supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories.

Avid Central requires you to supply credentials to sign in to one iNEWS system. This system is considered your *local system*. If your local system is configured in an iNEWS community, you are able to automatically sign in to other systems in the community. These systems are considered your *remote systems*. In the Avid Central Launch pane, your local iNEWS system is listed first, followed by the remote systems. To connect to a remote system, tap the system name.

For more information on iNEWS Community, see [“Support for iNEWS Communities” on page 32.](#)

If you lose your connection to Interplay Central after you have signed in, Avid Central automatically tries to reconnect you.

**To start Avid Central:**



1. Select the Avid Central icon to start the tablet application.

The sign-in screen appears.

2. Type the Interplay Central Server name.
3. Type your Interplay Central user name and password.
4. Tap the Sign In button.

After you sign in, Avid Central connects to the selected Interplay Production server or iNEWS system. All servers display in the Sidebar.



*If your Interplay Central credentials are incorrect or missing in your Interplay Central account, you receive a message: “Authentication Failed: The username or password you entered is incorrect.” When you click OK, the sign-in screen appears and allows you to enter valid credentials.*

**To view the help system:**



1. Tap the Actions button.
2. Select Help.

**To sign out:**

1. Tap the Actions button.
2. Select Sign Out.

## The Sidebar

After you sign in to Avid Central on an iPad, you can view the sidebar, located along the left side of the screen when displayed. This allows you to navigate various systems integrated with Interplay Central, such as an iNEWS newsroom computer system or an Interplay database. The Launch pane also includes any iNEWS projects and iNEWS servers that are part of an iNEWS community.

The top level of the sidebar contains the Launch pane. The following illustration shows the Launch pane with an available Interplay database and an iNEWS newsroom computer system, as well as two user-defined Favorites.



From the Launch pane, you can navigate through the file structure and open assets. You can hide the sidebar at any time to increase the screen real estate for viewing assets on the tablet. You can also use the Show/Hide button to toggle the display of the sidebar.



*The look of this button changes depending on the display status of the sidebar.*

Button	Description
	Tap this button to display a list of available roles and to select a different role from the menu.
	Tap this button to display the sidebar.
	Tap this button to hide the sidebar.
	Tap the Refresh button to refresh the list of queues, stories, and media assets.

You can use the Refresh button to update the queues and stories displayed in the iNEWS database or the media assets displayed in the Interplay Production database by clicking the Refresh button. This allows you to view any changes made to stories or any new iNEWS or Interplay assets.

In edit mode, the plus symbol located at the bottom of the sidebar operates as the Add Story button. Users can tap it to create a new blank story.

## Buttons of the User Interface

When you browse or edit stories in Avid Central, a small toolbar of buttons displays in the top right corner area of the user interface. The following table describes these buttons and describes their uses.

Button	Description
	<p>The Approve Story button lets a user approve stories within that queue. The user must have write access to the queue.</p> <p> <i>The Approve Story button's icon appears orange for an approved story and white for an unapproved story.</i></p>
	<p>The Edit Story button enables editing of an opened story by displaying the Edit toolbar and a virtual keyboard.</p> <p> <i>The Edit Story button's icon appears orange when you activate edit mode and white if you do not activate Edit mode.</i></p>
	<p>The Open Sequence button opens the sequence for viewing in full-screen size. The button becomes enabled when a video sequence has been associated with a script.</p>

Button	Description
	The Presenter Mode button opens a show's rundown of stories in presenter mode to the current selected story in the sidebar. This button is enabled only for queues set to automatically refresh.
	The Actions button opens a menu of options that include: Reload, Send Log, Help, and Sign Out. The Send Log option displays only if you enable logging in the Avid Central settings. For more information, see <a href="#">“Customizing Avid Central Settings” on page 256</a> .

## Customizing Avid Central Settings

You can modify some settings in Avid Central.

### To modify Avid Central settings on the iPad:



1. Start Avid Central.
2. Tap the Settings icon.
3. Select Avid Central in the list of applications.

The following table provides information about general settings.

General Settings	Description
Version	For display purposes only, this value shows the currently installed version of the tablet application.
Logging	<p>If set to On, Avid Central keeps logs on session activities, which you can use to troubleshoot issues.</p> <p>If you tap the Actions button, a Send Log option appears that lets you e-mail the logs directly to Avid. If the log file is more than 15 MB, you cannot send it directly. Use the iTunes File Sharing feature as described later in this topic.</p> <p>If set to Off (default), logging and the Send Log option are disabled.</p>
Logging Level	This setting determines how much information is logged if you enable logging. Options include: Verbose, Info, Warn, and Error.
Request Timeout	Options are intervals of 10, 20, or 30 seconds, 1 minute, or 2 minutes.
Keep me signed in	Set to On if you want Avid Central to keep you signed in.

The following table provides information about the settings for editing.

<b>Editing Settings</b>	<b>Description</b>
Autosave Stories	If set to On, Avid Central automatically saves a story if you navigate away from the modified story to other assets in the system. If set to Off, Avid Central prompts you to save your modifications. The default setting is On.

The following table provides information about the settings for presenter mode.

<b>Presenter Mode Settings</b>	<b>Description</b>
Font Size	Options for presenter mode are 18, 22, 26, 32, and 38.
Normal Text	Normal text is the default text format of the story. Options are Black on White or White on Black.
Presenter Text	Presenter text is most often used for special instructions to presenters in scripts. Options are White on Black, Black on White, or Red on White.
Closed Captioning Text	Closed captioning is text sent to a closed caption encoder if your station uses such a device to broadcast text for the hearing-impaired. Options are White on Black, Black on White, or Green on White.
Skip Blank Stories	If set to On, presenter mode skips any stories that have no text or production cues.

**To send log files to Avid:**

1. Connect your device to a Macintosh computer.
2. Open iTunes and navigate to Device > Apps.
3. Open iTunes and navigate to Device > Apps.
4. In the Avid Central Documents list, select the Logs folder.
5. Click “Save to” or drag the folder to a location on your computer.
6. Zip the folder and send it to Avid as an e-mail attachment.

## Changing Roles

Depending on your Interplay Central configuration and license, you might have more than one role with which you can work on your project. Each role has a set of layouts and permissions associated with it. If you have multiple roles available, you can change your current role from the Roles button in the Launch pane.

For more information about roles, see the *Interplay Central Administrator's Guide*.

### To change your role, do the following:

- ▶ Tap the Roles button, and then select a new role from the menu.



## Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS server. Queues contain stories, and directories (also known as folders) store the queues.

When viewed with the tablet application, available iNEWS systems appear in the sidebar, along with any of their directories and queues.

The application uses different icons to distinguish between directories, queues, and stories.

Icon	Description
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Stories — for example, wire stories — contain text, such as contact information or a description of a news event. Any story can become a script for a show. Scripts contain additional data beyond text, including production cues, machine control instructions, presenter instructions, and associated video sequences.

Destinations in the iNEWS system directory selected for the Favorites list have a gold star on their icons.

The following illustration shows an example of an iNEWS system directory with two directories marked as favorite destinations.



*While viewing the top level of an iNEWS system directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.*

You can open directories, queues, and stories from Avid Central. Directories and queues open within the sidebar. Stories open to the right of the sidebar in the Script Editor.

**To open a directory:**

1. Navigate to the directory.
2. Tap a folder on screen to open it.



*As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.*

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.



Wires directory on the MUCINEWS iNEWS server, with the back button at the top of the list

**To back out of a directory or queue:**

- ▶ Tap the Back button.



*The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.*

**To open a queue:**

1. Navigate to the queue inside a directory.
2. Tap the queue to open it.

The following illustration shows an example of a rundown queue.



**To open an existing story:**

1. Navigate to the story in a queue.



*A story icon with a check mark indicates that the story has been “approved.” You can approve stories from an iNEWS workstation or from Avid Central.*

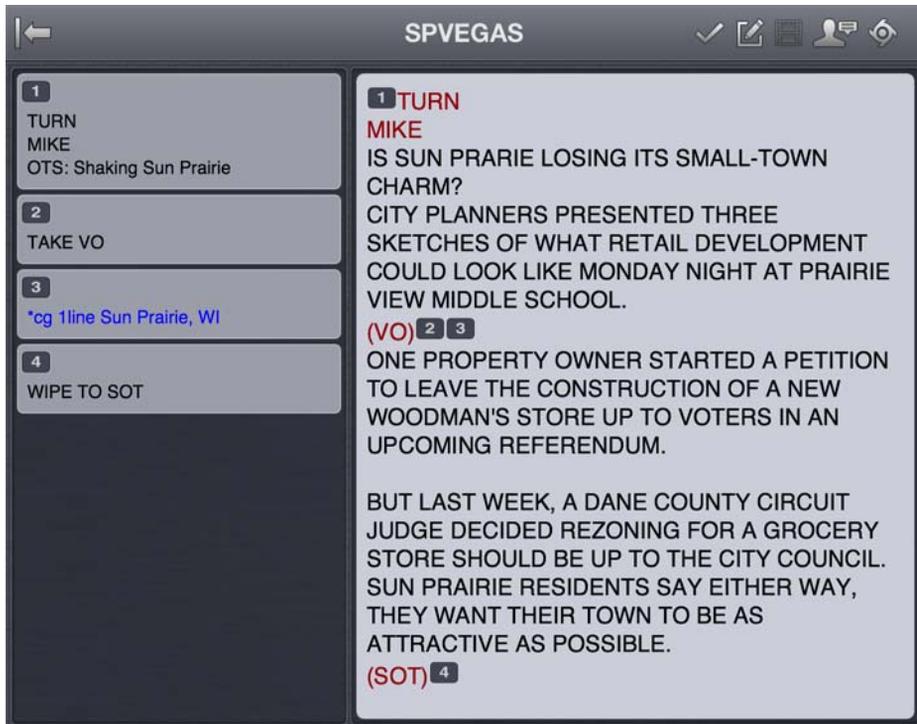
2. Tap the story to open it.

The story opens in the Script Editor, which has two sections:

- The Cue List, located on the left side, which contains any production cues or machine control instructions.
- The Story, located on the right side, which contains the text of the story, any presenter instructions, and production cue markers.

You can hide the sidebar to expand the view and show only the Script Editor.

The following illustration shows the Script Editor with a story containing production cue markers identified numerically. These markers align with production cues and machine control instructions displayed in the Cue List to the left of the story. Blue text indicates machine control instructions. Black text indicates production cues. Red text in the body of the story indicates presenter instructions.



**To navigate to the next or previous story in the queue:**

- ▶ Swipe your fingertip across the screen from left to right or right to left.



*You cannot use this method to navigate to another story when you are working on a story in edit mode.*

**To reload a story:**



1. Tap the Actions button.
2. Tap Reload.

**To add a new story:**



1. Tap the Edit button in the sidebar.
2. Tap the story in the queue below which you want to insert the new story.
3. Tap the Add Story button, located at the bottom of the sidebar.
4. Modify the story title in the sidebar. For more information, see the procedure for editing the story title in [“Editing Stories” on page 265](#).
5. Tap Done.

## Viewing Video Associated with a Script

When sequences have been associated with stories in the Interplay Central Web application, you can preview the stories in the media viewer in Avid Central.



*If your Interplay Central system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.*

In landscape mode, a small media viewer appears above the Cue List sub-section of the Script Editor, but you can expand the viewer to full screen. In portrait mode, you must the Open Sequence button to open the viewer full screen and preview sequences.



*The viewer appears in landscape mode. and the Open Sequence button is enabled in either mode, only when a video script sequence is associated with the open story.*

The following table describes buttons available to open and use the media viewer.

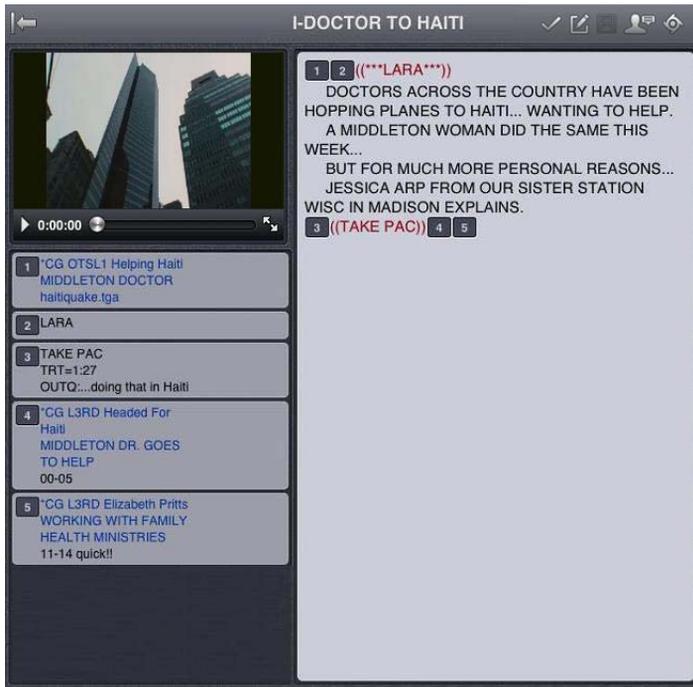
Button	Description
	The Play button plays the sequence so you can preview the video associated with the story. This button changes to a Pause button while the sequence plays.
	The Playhead allows you to navigate to a new position in the viewer’s video playback timeline.
	The Maximize button expands the viewer to full screen. This button changes to the Minimize button when the viewer expands to full screen.
	The Open Sequence button opens the viewer to full screen.

You can view video sequences created in the following way:

- You created and modified the sequence in Interplay Central.
- You created the sequence in Interplay Central and modified it in Avid NewsCutter or Avid Media Composer. In this case, you might not see some effects in the media viewer.
- You created the sequence in Instinct and modified it in Interplay Central.



*You cannot view video sequences created directly in NewsCutter or Media Composer, and you cannot play back shotlists created in Interplay Assist or Interplay Access.*



**To view video sequences associated with a script:**

1. Do one of the following:
  - ▶ Tap the Play button in the viewer located above the Cue List sub-section of the Script Editor. (This option applies to landscape mode only, not portrait mode.)
  - ▶ Tap the Open Sequence button — or the Maximize button in the viewer — to open the viewer full screen. Then tap the Play button.
2. (Optional) If you expand the viewer, you can tap the Minimize button to restore the viewer to its original size and location within the Script Editor.

**To regenerate the sequence video proxy for playback:**

1. Tap the Actions button.
2. Tap Reload.

## Editing Stories

Using the tablet application, you can create a new story or edit an existing one. You can also change the title of story.

The system obtains an edit lock when you edit a story, which prevents other users from altering a story while you work on it. Saving and closing the story, or discarding your changes, releases the edit lock.

Avid Central supports the standard editing features found in most text editing applications, including cut, copy, and paste.

You can use cut, copy, and paste to move text around within a single story or from one story to another. When cutting or copying text, the system stores the text in the clipboard. The clipboard stores only one block of text at a time, so whenever you cut or copy something new, the clipboard overwrites the previously stored text.

**To edit an existing story:**

1. Navigate to the existing story in the queue and open it.
2. Tap the Edit Story button.

When the color of the icon on the Edit Story button changes from white to orange, edit mode becomes active and you can edit the story.

3. Tap in the story to begin editing the text.
4. After you complete your modifications, save the story. For more information, see [“Ways of Saving Stories”](#) on page 267.

**To edit text:**

1. Tap and hold in the story, and then tap either Select or Select All.
2. Select one of the following:
  - ▶ Select Cut.
  - ▶ Select Copy.
  - ▶ Select Paste.

**To add a new story:**

1. Tap the Edit button in the sidebar.
2. Tap the Add Story button, located at the bottom of the sidebar.



*The Add Story button only appears in the sidebar after you tap the Edit button in the sidebar.*

A blank story is added to the current queue with edit mode already activated for the story. The cursor moves to the blank title field.

When in edit mode (in the Script Editor), the application displays a virtual keyboard.



*The Avid Central application can also be used with a Bluetooth® keyboard.*

3. Type the title of your story.
4. (Optional) Enter any production cues or machine control instructions.
5. Save the story. For more information, see [“Ways of Saving Stories” on page 267](#).

**To edit the title (slug) of a story:**

1. Tap the Edit button in the sidebar.
2. From the queue in the sidebar, tap and hold the story title you want to edit.

3. When cursor appears, you can change the name of the story.



4. Tap Done.

## Ways of Saving Stories

You can save newly created stories or change existing stories by tapping the Edit Story button after modifying a story while in edit mode. A message appears asking you to confirm whether to save the changes. You can choose to save the story or exit edit mode without saving your changes.

Your story also is saved when the following occurs:

- You change to another app or send Avid Central to the background by pressing the Home button.
- Your device goes to sleep due to Auto-Lock timeout.
- If you use a Smart Cover and close the cover, sending the device to sleep.

If you enable Autosave Stories in the Avid Central Settings, you can save newly created stories or change existing stories in multiple ways:

- The application automatically saves a modified story when you tap on a different story in the queue.
- The application automatically saves a modified story when you tap the Presenter Mode button.
- The application automatically saves a modified story when you select an asset from the Interplay Production server to view.
- The application automatically saves a modified story when you change your role from Launch pane.
- The application automatically saves a modified story when you sign out of the application.

## Formatting a Script

When you write a story, text appears in the default text style. However, you can alter the look of the text, such as changing the default font to bold. When formatting a story as a script for a news broadcast, you often distinguish certain text by using various specialized styles of text, such as instructions for presenters or closed captioning.

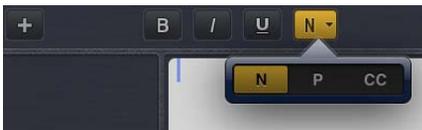
You use presenter instructions commonly as brief, special instructions to news presenters (also known as news anchors). The text for presenter instructions appear red, in reverse video on the teleprompter. This text does not affect how the system calculates the read time.

You use closed captioning commonly for sound-bite transcription. The text for closed captioning appears green, and the system sends it to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, nor does it affect how the system calculates the read time.



*The system sends the default text style to both the teleprompter and to any closed caption encoder used at the station.*

In the tablet application, the Edit toolbar provides buttons that let you modify the format of the text into bold text, italicized text, and underlined text, and lets you format specialized for broadcast scripts.



When selected, the fourth formatting button in the toolbar offers specialized format options. The letter icons on the button change based on the selected format or to reflect the format of the text at the current cursor location. Whenever you select a format, the buttons on the toolbar appear orange.

**To format text, select the appropriate text and do one of the following:**

- ▶ To bold text, tap and hold, and then select the B button.
- ▶ To italicize text, tap and hold, and then select the I button.
- ▶ To underline text, tap and hold, and then select the U button.
- ▶ To mark text as a presenter instruction, tap and hold, and then select P for presenter.
- ▶ To mark text as a closed captioning text, tap and hold, and then select CC for closed captioned.
- ▶ To mark text as a normal text, tap and hold, and then select N for normal.

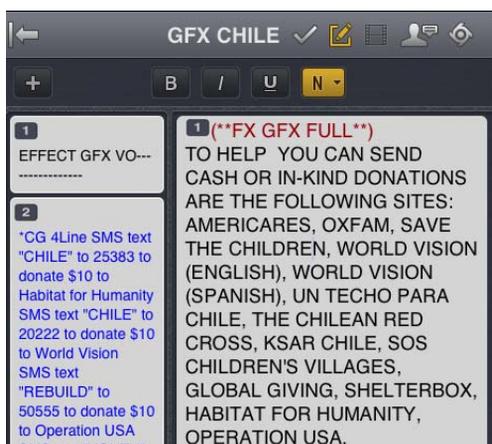


*You can choose the format before typing your text as well. Any new text you type appears in the format you selected. To change the format of the text you type at any time, select another format.*

## Adding Production Cues

When you format a story as a script for a news broadcast, you can add production cues to provide valuable information to technical staff as well as machine control commands for devices, such as character generators.

In the tablet application, the menu provides a the Plus (+) button that lets you add this information to scripts.



You add production cues to scripts from the Story area and edit them in the Cue List area of the Script Editor. When added to a script, each production cue has an associated number. The number appears as a production cue marker in the script, which corresponds to the insertion location of the production cue's text box in the Cue List. You can select each marker and move it within or remove it from the story if necessary. If moved or deleted, the text associated with the marker moves or is deleted.

### To insert a production cue into a script:

1. Position your cursor in the story where you want to insert the production cue marker.
2. Tap the Plus button.
3. Enter the production cue information — for example, Take VO, On Camera, Take SOT, or Take Live.



*The application automatically saves information in the newly inserted production cue when you navigate elsewhere within the application. If you attempt to sign out or close the application, a message appears prompting you to either save or discard your changes.*

**To move a production cue in a script:**

- ▶ Select the production cue marker, and then cut it and paste it in another location within the script.

**To delete a production cue from a script, do one of the following:**

- ▶ Position cursor to the right of the production cue marker and press the Delete key.
- ▶ Select the production cue marker and tap the Delete key.

## Adding Machine Control Instructions

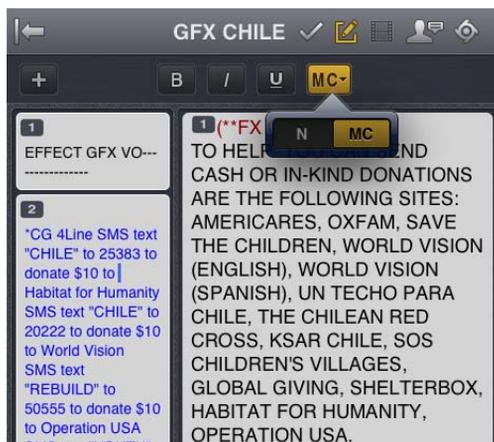
If your station integrates with a broadcast control system, such as iNEWS Command, the production cues might include machine control instructions.

You should precede these instructions with an asterisk (\*) and write them in a format that begins with a command for a device — for example, CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. Additional information or comments follow on succeeding lines in the same production cue text box.

The following procedure uses the example of a machine control instruction for a 2-line character generator graphic. The first line calls up the correct template and the subsequent lines of text provide the fulfillment data that appears in the graphic.

**To add machine control instructions for a CG event:**

1. Add or open a production cue in the script.
2. (Optional) With your cursor in the production cue area, tap the fourth formatting button in the Edit toolbar and select MC (machine control).





*Typing an asterisk (\*) automatically switches the text you type from Normal to Machine Control format, which appears as blue font.*

3. Type your machine control command — for example, **\*CG 2line** — and then press Return.
4. Type the first line of text that should appear on the 2-line CG graphic — for example, **John Smith** — and then press Return.
5. Type the second line of text for the 2-line CG graphic — for example, **Pleasantville, USA.**

Your CG machine control instruction appears in blue font.

## Working with Links in Stories

A story can contain more than simple text. It can contain a URL to a Web page or an e-mail address to a contact you might need. When Web links or e-mail addresses are included in stories, they become dynamic links. You can use them to open your tablet's browser or to open an e-mail window.

### To open a Web link from a story:

- ▶ Tap the link in the story.

The tablet's Web browser opens and loads the Web page.

### To e-mail a contact from a story:

1. Tap the e-mail address in the story.

The tablet opens an e-mail window, using your tablet's default e-mail application.

2. Write your e-mail.
3. Tap Send.

## Approving Stories

Endorsing or approving stories allows news producers to identify which scripts in a show have been reviewed prior to broadcast. You can approve stories from an iNEWS workstation or from the Avid Central application on an iPad or an iPhone.



*The ability to approve stories requires write access to the queue for the selected story.*

### To approve a story from the tablet application:

1. Open the story you want to approve.
2. Tap the Approve Story button, and then turn on the Approve option.



### To remove approval for a story from the tablet application:

1. Open the story for which you want to remove approval.
2. Tap the Approve Story button and turn off the Approve option.

## Entering Presenter Mode

The Avid Central application lets users view a show's scripts in a page-by-page layout, similar to printed scripts used by news presenters. This method of viewing stories from a rundown is known as presenter mode. When in presenter mode, Interplay Central automatically updates stories and story positions in a rundown, although it ignores updates for the currently viewed story. If a different user makes changes to the stories in the rundown, Interplay Central automatically updates them in the background.

Also, Interplay Central caches stories locally on the tablet for offline use while you work in presenter mode. This allows you to continue working if you lose your connection to the server as long as you remain in presenter mode. However, if you lose the connection to your server, updates do not occur.



*Interplay Central does not cache or automatically update stories when using regular mode.*

**To enter presenter mode:**

1. Open a show's rundown.
2. Tap the Presenter Mode button.



Presenter mode opens on the story selected by the user in the sidebar. The application displays a progress dialog as it loads the rest of the stories in the rundown in order to cache them locally on your device. When the cache operation completes, the progress dialog closes.

Stories load in the following order:

- Load the previous story — the one before the selected story in the rundown.
- Load the next story — the one after the selected story in the rundown.
- Load the second story after the selected story in the rundown.
- Continue incrementally after throughout the rest of the rundown.
- Load the second story before the selected story in the rundown.
- Continue incrementally before throughout the rest of the rundown.

**To navigate through scripts in presenter mode:**

- ▶ Swipe left or tap right edge of the touch screen to go to the next page.
- ▶ Swipe right or tap the left edge of the touch screen to go to the previous page.

**To exit presenter mode:**

- ▶ Pinch in on the screen.

You can customize the appearance of text in presenter mode by modifying some Avid Central settings. Additionally, you can opt to skip blank stories while in presenter mode. For more information, see [“Customizing Avid Central Settings” on page 256](#).

## Working with Favorites

To make navigation easier, you can designate certain locations in the newsroom system or Interplay Production as Favorites, which appear in a list on the Launch pane.



From the tablet application, you can use your Favorites list to navigate quickly to your most often used assets, directories, queues, or stories. You can edit your Favorites list by creating new ones, editing their names, or deleting existing ones from the list.

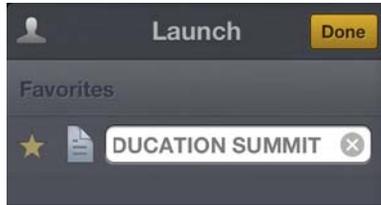
### To create a Favorite:

1. Tap the Edit button.
2. Tap the gray star next to the directory, asset, queue, or story you want to designate as a favorite destination. Gold stars indicate chosen destinations; gray stars are not chosen. You can select more than one at a time.
3. Tap the Done button.

All selections appear in your Favorites list in the Launch pane. A gold star appears over each icon of favorite destinations in the system directory.

### To edit the name of a Favorite:

1. Tap the Edit button.
2. Tap the name in the list you want to edit.
3. When the cursor appears, you can change the name.



For example, if you plan to have multiple rundown queues in your Favorites list, some might share the same queue name. You can edit each one in the list to distinguish which rundown applies to the morning show, midday show, and evening newscast.

4. Tap the Done button.

The name of the Favorite changes. This does not affect the name of the asset, story, queue, or rundown in iNEWS or Interplay Production.

**To delete a Favorite:**

1. Tap the Edit button.
2. Tap the gold star next to the directory, queue, or story you want to remove as a favorite destination. You can deselect more than one at a time.

Gold stars indicate chosen destinations; gray stars indicate those not chosen.

The application deletes deselected items from your Favorites list.

3. Tap the Done button.

# Avid Central and Interplay Production

You can access media assets stored in an Interplay Production database, such as video clips, audio clips, and graphics. When viewed with the tablet application, available Interplay systems appear in the sidebar, along with any of their directories and media assets.

Different icons are used to identify Interplay Production assets:

Icon	Description
	Directories hold media assets or other subdirectories.
	An audio clip references audio media files formed from captured audio or imported files. Audio clips display in the Media viewer as an audio clip icon.
	A master clip references audio and video media files formed from captured footage or imported files.
	A subclip references a selected portion of a master clip.
	A sequence represents an edited program, partial or complete, that you create from other clips.
	An effect clip references an unrendered effect that you create. You cannot preview an effect clip in the Media viewer.
	A group clip contains two or more grouped clips, strung together sequentially according to common timecodes.

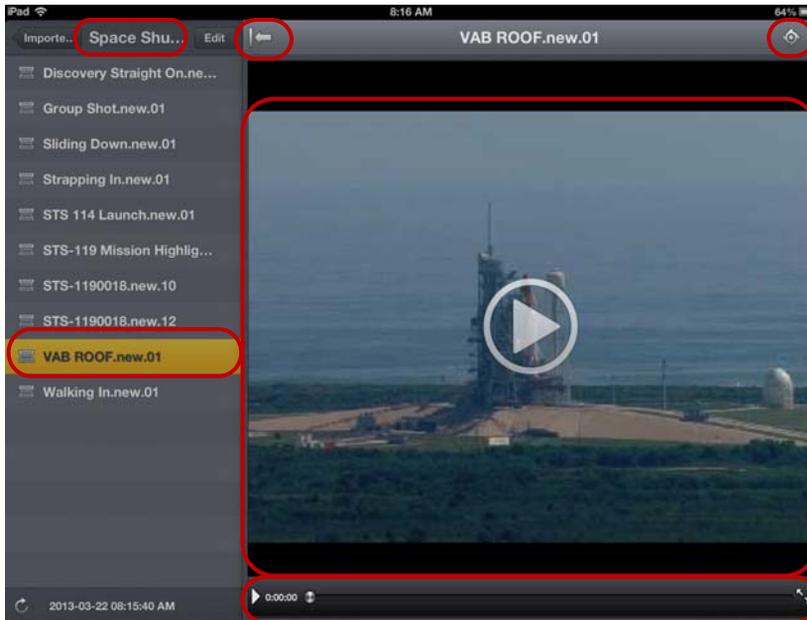
Destinations in the Interplay Production system directory selected for the Favorites list have a gold star on their icons.



*While viewing the top level of an asset directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.*

## Viewing Media Assets with Avid Central

You can open directories and media assets stored in the Interplay database using Avid Central. Directories and a list of assets open within the sidebar. You can view and play assets in the Media viewer.



Media viewer — top: selected directory, Show/Hide button, Action button; middle: selected asset, Media player; bottom: Media controls

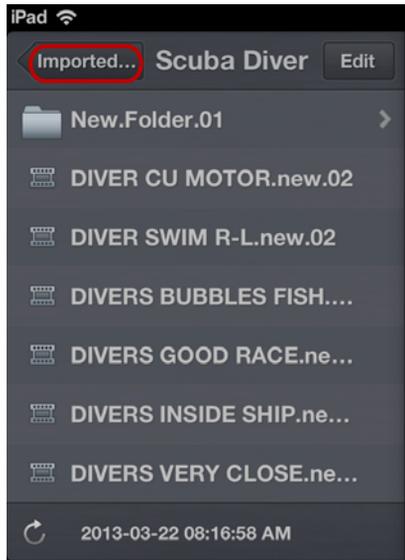
### To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.



*As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.*

The following illustration shows the Scuba Diver directory opened to view one subdirectory and multiple media assets.



Scuba Diver directory on the Interplay Production server, with the back button at the top of the list indicating the parent directory

#### To back out of a directory:

- ▶ Tap the Back button.

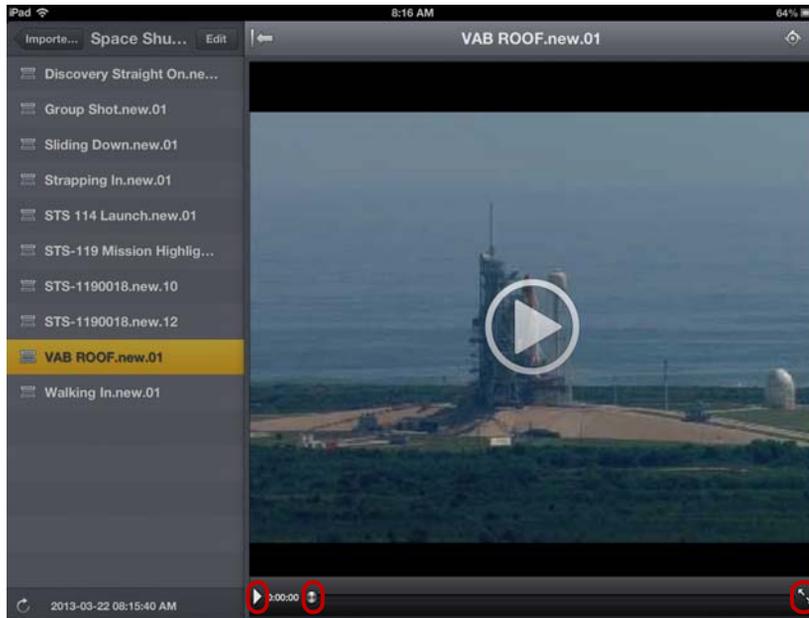


*The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.*

**To open and play a media asset:**

1. Navigate to the asset in a directory.
2. Tap the video or audio asset.

The asset opens in the Media viewer.



Media controls: Play button, position indicator, Full Screen button

3. Tap the Play button to play the asset.
4. If you want to scrub through the media asset, or if you want to jump to a specific position in the clip, tap and hold the position indicator and drag it to a new location.
5. If you want to view a video clip in full screen mode, tap the Full Screen button.

The Media viewer expands to fill the tablet screen and the video clip starts playing.

**To reload an asset:**

1. Tap the Actions button.
2. Tap Reload.

# A User Settings

You can access and modify user settings in the User Settings dialog box. To open the User Settings dialog box, select Home > User Settings. After you change a user setting, click Apply to save your changes.

The following table describes these user settings.

Settings Group	Setting	Description
General	Language	Controls the language used for the Web application user interface. Select the language you want from the drop-down menu.
	Password	Changes the password for your Interplay Central account. The new credentials are not in effect until you sign out and sign in again.
iNEWS	iNEWS Credentials	Sets the user name and password for access to the Avid iNEWS server. The user name and password must match the user name and password of an iNEWS account.  An option lets you set your Interplay Central user name and password to access the iNEWS server.
	Sequence: Autoload Sequence	Determines if a script sequence is automatically opened in the Sequence pane and Media pane if its associated iNEWS story is opened.
Interplay Production	Interplay Production Credentials	Sets the user name and password for access to the Interplay Production server. The user name and password must match the user name and password of an Interplay Production account.  An option lets you set your Interplay Central user name and password to access the Interplay Production server.

Settings Group	Setting	Description
	Sequence Mixdown Settings: Profile	<p>Sets the profile to be used for Sequence Mixdown. These profiles are created for Transcode in the Interplay Production Media Services and Transfer Status tool.</p> <p> <i>The Profile setting is only available if you are signed in with valid Interplay Production credentials. If this option appears grayed out, click Apply to save your Interplay Production credentials, sign out and sign back in, and then reopen the Settings dialog box.</i></p>
	Search Result Filter: Show only one representation for each asset found	<p>Sets that only one representation (link) for an asset should be shown in the Interplay Production search results. Selecting this option can improve the search response time.</p>
	Search Criteria: Time Range	<p>Sets the time range for an asset’s created or modified date when you perform a search of the Interplay Production database. The default setting is “Last 14 days.” A small time range can improve the search response time.</p> <p>This setting is used for a search unless you specify a range using the search criteria Modified Date. For more information, see <a href="#">“Conducting a Search” on page 156</a>.</p>
Interplay Pulse	User Profile Name	<p>Lists the Interplay Pulse profiles for publication types — for example, Twitter or Facebook. You can use this settings group to create personal accounts for Interplay Pulse publication.</p>
Messages and Sharing	Email Forwarding	<p>Enables or disables e-mail forwarding. When you use the Messages pane to send messages, e-mail forwarding allows you to receive messages at the specified e-mail address when you are not logged in to Interplay Central.</p>
MOS	MOS: MOS enabled	<p>Enables use of MOS plug-ins, such as the Avid Deko Select plug-in.</p> <p>For more information on plug-ins, see <a href="#">“Using Plug-ins and MOS Integration” on page 30</a> and the documentation for your plug-in.</p>

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<b>Settings Group</b>	<b>Setting</b>	<b>Description</b>
Sequence	Effects: Dissolve Duration	Sets the default duration for video dissolves that can be used to transition between segments in a sequence. By default, the duration is set to 20 frames. You can override the default when you apply a dissolve to a sequence.

---

# B Keyboard Shortcuts

The following main topics provide information about keyboard shortcuts:

- [Queue/Story Pane Shortcuts](#)
- [Assets Pane Shortcuts](#)
- [Media Pane Shortcuts](#)
- [Markers Pane Shortcuts](#)
- [Sequence Pane Shortcuts](#)



*These keyboard shortcuts can be used on Windows systems or Macintosh systems, unless otherwise noted. The Macintosh generally uses the Command key in place of the CTRL key, however, you can still use the CTRL key shortcut. For example, on a Macintosh, you can save a story by pressing either CTRL+S or Command+S.*



*Safari on the Macintosh currently has a known issue with Command (CMD) keyboard shortcuts. In some cases complex key combinations with more than one additional key (CMD+J+K) fail to register correctly when one of the additional keys is held for a longer time. This should not occur if all keys are pressed approximately at the same time and released immediately.*

## Using the Tab Key in a Browser Window

By default, the Tab key works differently in Chrome and Safari:

- In both browsers, you can use the Tab key to move from one text field to the next text field.
- In Chrome, you can also use the Tab key to move from one screen object to the next, such as tabbing from a text field to a button. To match this behavior in Safari, do one of the following:
  - Use Option+Tab
  - In the Preferences > Advanced settings panel, select the following setting: “Press Tab to highlight each item on a Webpage.”

The behavior described for Chrome also applies to Chrome Frame in Internet Explorer.

## Queue/Story Pane Shortcuts

Keyboard shortcuts available when working in the Queue/Story pane are listed in the following table. Some keystroke combinations only work when the cursor is located in a certain section of the pane; the Focus column in the table specifies the section of the pane when that is the case. For more information on the pane and its sections, see [“The Queue/Story Pane” on page 50](#).

Shortcut	Description	Focus
Ctrl+S	Save story	Queue/Story pane
Ctrl+E	Toggle the story’s edit lock on and off	Queue/Story pane
Shift+Left Arrow	Select text one character at a time moving backward	Story
Shift+Right Arrow	Select text one character at a time moving forward	Story
Ctrl+Shift+Left Arrow	Select text one word at a time moving backward	Story
Ctrl+Shift+Right Arrow	Select text one word at a time moving forward	Story
Shift+Up Arrow	Select text one line at a time moving upward	Story
Shift+Down Arrow	Select text one line at a time moving downward	Story
Ctrl+X	Cut selection	Story
Ctrl+C	Copy selection	Queue/Story pane
Ctrl+V	Paste selection	Story
Ctrl+Z	Undo previous change	Queue/Story pane
Ctrl+Y	Redo previous change	Queue/Story pane
Ctrl+B	Set selected text to bold	Story
Ctrl+I	Italicize selected text	Story
Ctrl+U	Underline selected text	Story
Ctrl+Alt+P	Turn on Presenter Instruction mode or mark selected text as presenter instructions	Story
Alt+Insert	Insert production cue	Story
Ctrl+Alt+M	Mark selected text as machine control instructions	Cue List
Ctrl+Alt+C	Turn on Closed Captioning mode or mark selected text as closed captioning text	Story

Shortcut	Description	Focus
Ctrl+Alt+N	Turn on Normal text mode or change selected text to normal font	Story
Tab	Move to next form field	Story Form
Shift+Tab	Move to previous form field	Story Form

## Assets Pane Shortcuts

Keyboard shortcuts available when working with the Assets pane are listed in the following table. For more information on the pane and its sections, see [“Working with Assets” on page 35](#).

Shortcut	Description	Focus
Up Arrow	Move the selection highlight up and select an item.	Assets pane
Down Arrow	Move the selection highlight down and select an item.	Assets pane
Right Arrow	Expand a folder	Assets pane
Left Arrow	Collapse a folder	Assets pane
F2 (Windows) Return (Macintosh)	Rename an asset or folder.	Assets pane



*In Interplay V1.2 and earlier, pressing the Return key on a Macintosh loaded a selected asset into the Media Pane. In Interplay V1.3 and later, pressing the Return key lets you rename an item.*



*In Interplay V1.3 and later, there is currently no keyboard shortcut for loading a selected asset into the Media pane (Windows or Macintosh). Double-click the asset to load it into the Media pane.*

## Media Pane Shortcuts

Keyboard shortcuts available when working with the Media pane are listed in the following tables:

- [Shortcuts with Focus in the Media Pane](#)
- [Shortcuts with Focus Outside the Media Pane](#)

For more information on the pane and its sections, see [“The Media Pane” on page 97](#).

## Shortcuts with Focus in the Media Pane

The following table lists shortcuts you can use when the focus is in the Media pane.

Shortcut	Description	Focus
Space bar	Play or pause play.	Media pane
Home fn+Left Arrow (MacBook)	Move to the beginning of a clip or sequence.	Media pane
End fn+ Right Arrow (MacBook)	Move to the end of a clip or sequence.	Media pane
I	Insert an In point.	Media pane
O	Insert an Out point.	Media pane
Left Arrow	Move 1 frame back	Media pane
Right Arrow	Move 1 frame forward	Media pane
Down Arrow	Zoom in to a section of the timeline.	Media pane
Up Arrow	Zoom out from a section of the timeline.	Media pane
J, K, L	See <a href="#">“Using the J-K-L Keys for Playback” on page 105.</a>	Media pane
Shift+Left Arrow	Go to the previous marker.	Media pane
Shift+Right Arrow	Go to the next marker.	Media pane
Alt+Left Arrow	Move 10 seconds back	Media pane
Alt+Right Arrow	Move 10 seconds forward	Media pane
Alt+E, Alt+I	Go to In point	Media pane
Alt+R, Alt+O	Go to Out point	Media pane
Enter (Windows) Return (Macintosh)	Select the timecode display to enable keyboard entries.	Media pane
<b>Group clip shortcuts</b>		
Alt+1 through Alt+9	Select the active angle of a group clip. These keystrokes apply only to camera angles 1 through 9.	Media pane



*In a multi-angle view, camera angles are numbered from upper left and left to right.*

Shortcut	Description	Focus
Alt+Up Arrow	Select the previous angle of a group clip in the current bank.	Media pane
Alt+Down Arrow	Select the next angle of a group clip in the current bank.	Media pane
Alt+, (comma)	Display the previous bank of camera angles	Media pane
Alt+. (period)	Display the next bank of camera angles	Media pane

### Shortcuts with Focus Outside the Media Pane

The following table shows keyboard shortcuts you can use to control playback when focus is not in the Media pane, for example, when you are logging in the Markers pane.



*Some keyboard shortcuts work differently when you are working in the Markers pane in edit mode. See “Markers Pane Shortcuts” on page 288.*

Shortcut	Description	Focus
Ctrl +space bar	Play or pause play.	Global
Ctrl+Home fn+Left Arrow (MacBook)	Move to the beginning of a clip or sequence.	Global
Ctrl+End fn+Right Arrow (MacBook)	Move to the end of a clip or sequence.	Global
Ctrl+I	Insert an In point.	Global
Ctrl+O	Insert an Out point.	Global
Ctrl+Left Arrow	Move 1 frame back	Global



*On Macintosh systems, to use Ctrl+Left Arrow or Ctrl+Right Arrow to move 1 frame, you need to deselect the Mission Control option in System Settings > Keyboard. By default, Ctrl+arrow key will switch you one space in the direction of the arrow key selected.*



*This shortcut does not work when you are typing text into a marker (edit mode).*

Shortcut	Description	Focus
Ctrl+Right Arrow	Move 1 frame forward  <i>This shortcut does not work when you are typing text into a marker (edit mode).</i>	Global
Ctrl+Down Arrow	Zoom in to a section of the timeline by 50 percent.	Global
Ctrl+Up Arrow	Zoom out from a section of the timeline by 50 percent.	Global
Ctrl+J, Ctrl+K, Ctrl+L	See <a href="#">“Using the J-K-L Keys for Playback” on page 105.</a>	Global
Ctrl+Shift+Left Arrow	Go to the previous marker.	Global
Ctrl+Shift+Right Arrow	Go to the next marker.	Global
Ctrl+Alt+Left Arrow	Move 10 seconds back	Global
Ctrl+Alt+Right Arrow	Move 10 seconds forward	Global
Ctrl+Alt+E, Ctrl+Alt+I	Go to In point	Global
Ctrl+Alt+R, Ctrl+Alt+O	Go to Out point	Global

## Markers Pane Shortcuts

Keyboard shortcuts available when working in the Markers pane are listed in the following tables:

- [Shortcuts for Working with Markers](#)
- [Shortcuts for Working with Marker Text](#)

For shortcuts that you can use to control playback while logging, see [“Media Pane Shortcuts” on page 285.](#)

## Shortcuts for Working with Markers

Some of the following keystroke combinations work when the cursor is anywhere in the application and others work only when the cursor is located in the Markers pane. The Focus column in the table describes the focus required for each keystroke combination.

Shortcut	Description	Focus
Ctrl+M (Windows and Macintosh) Command+M (Macintosh)	Create a new marker	Global
Numeric keypad	Create marker and set icon color as follows: <ul style="list-style-type: none"> <li>• Ctrl+0: Last color picked. If no previous color was selected in a session, the color is white.</li> <li>• Ctrl+1: White</li> <li>• Ctrl+2: Black</li> <li>• Ctrl+3: Red</li> <li>• Ctrl+4: Green</li> <li>• Ctrl+5: Blue</li> <li>• Ctrl+6: Cyan</li> <li>• Ctrl+7: Magenta</li> <li>• Ctrl+8: Yellow</li> </ul> <p>The NumLock state must be enabled to use these commands.</p>	Global
		
Ctrl+Shift+Left Arrow	Move to and select previous marker	Global
Ctrl+Shift+Right Arrow	Move to and select next marker	Global
Delete key (Windows) Backspace key (Macintosh) fn+Backspace key (MacBook)	Delete the selected marker or markers	Markers pane
Up Arrow	Move to and select previous marker	Markers pane
Down Arrow	Move to and select next marker	Markers pane
Enter	Enter edit mode	Markers pane
Ctrl+Enter (Windows and Macintosh) Command+Enter (Macintosh)	Exit edit mode and save	Markers pane
Esc	Exit edit mode without saving	Markers pane

Shortcut	Description	Focus
Ctrl+S (Windows and Macintosh) Command+S (Macintosh)	Save markers and text without exiting edit mode	Markers pane
F5	Reload the content of the Markers pane	Markers pane

### Shortcuts for Working with Marker Text

The following table lists keyboard shortcuts that you use while working with marker text in edit mode.



*“Edit mode” refers to the mode in which the Notes column is selected and the insert bar is displayed.*

Shortcut	Description	Focus
Enter, Alt+Enter	Create a line break	Markers pane
Ctrl+Left Arrow (Windows) Alt+Left Arrow (Macintosh)	Go to previous word	Markers pane
Ctrl+Right Arrow (Windows) Alt+Right Arrow (Macintosh)	Go to next word	Markers pane
Up Arrow	Go to previous line	Markers pane
Down Arrow	Go to next line	Markers pane
Ctrl+Shift+Up Arrow (Windows) Alt+Shift+Up Arrow (Macintosh)	Select previous paragraph	Markers pane
Ctrl+Shift+Down Arrow (Windows) Alt+Shift+Down Arrow (Macintosh)	Select next paragraph	Markers pane
Ctrl+Shift+Home (Windows) Ctrl+Shift+Pos1 (Windows) Command+Shift+Up Arrow (Macintosh)	Select text from the beginning to the current position	Markers pane
Ctrl+Shift+End (Windows) Command+Shift+Down Arrow (Macintosh)	Select text from the current position to the end	Markers pane
Shift+Left Arrow	Select text one character at a time moving backward	Markers pane
Shift+Right Arrow	Select text one character at a time moving forward	Markers pane

<b>Shortcut</b>	<b>Description</b>	<b>Focus</b>
Ctrl+Shift+Left Arrow (Windows) Alt+Shift+Left Arrow (Macintosh)	Select text one word at a time moving backward	Markers pane
Ctrl+Shift+Right Arrow (Windows) Alt+Shift+Right Arrow (Macintosh)	Select text one word at a time moving forward	Markers pane
Shift+Up Arrow	Select text one line at a time moving upward	Markers pane
Shift+Down Arrow	Select text one line at a time moving downward	Markers pane
Ctrl+A (Windows) Command+A (Macintosh)	Select all text	Markers pane
Delete key	Delete one letter or space forward	Markers pane
Backspace key	Delete one letter or space backward	Markers pane
Ctrl+X	Cut selection	Markers pane
Ctrl+C	Copy selection	Markers pane
Ctrl+V	Paste selection	Markers pane
Ctrl+Shift	Change the direction of the text (right-to-left or left-to-right)	Markers pane

For more information on the Markers pane and its sections, see [“The Markers Pane” on page 168](#).

## Sequence Pane Shortcuts

Keyboard shortcuts available when working with the Sequence pane are listed in the following table. For more information on the pane and its sections, see [“Using the Sequence Pane” on page 69](#).

Shortcut	Description	Focus
Ctrl+S (Windows) Command+S (Macintosh)	Save the sequence.	Sequence pane
Backspace (Windows) Delete (Macintosh)	Delete the selected segment.	Sequence pane
M	Trim the segment’s selected end by 10 frames earlier.	Sequence pane
comma (,)	Trim the segment’s selected end one frame earlier.	Sequence pane
period (.)	Trim the segment’s selected end one frame later.	Sequence pane
slash (/)	Trim the segment’s selected end 10 frames later.	Sequence pane
Shift+[	Trim from start of segment to the position indicator.	Sequence pane
Shift+]	Trim from the position indicator to the end of a segment.	Sequence pane
Ctrl+E	Split a segment into two segments	Sequence pane

# C Icons

This topic provides a quick reference guide to icons or buttons you might encounter when using Interplay Central. They are grouped in the following topics:

- [Pane Type Icons](#)
- [Launch Pane Icons](#)
- [Assets Pane Icons](#)
- [Media Pane Icons](#)
- [Markers Pane Icons](#)
- [Progress Pane Icons](#)
- [Sequence Pane Icons](#)
- [Interplay Pulse Icons](#)

## Pane Type Icons

The follow icons are used to identify the various types of panes you might have open in the Interplay Central user interface. For more information about these panes, see [“Understanding the Application Layouts” on page 19](#).

Icon	Description
	Assets pane
	Queue/Story pane
	Project/Story pane
	Audio pane
	Help pane
	Launch pane

Icon	Description
	Markers pane
	Media pane
	Progress pane
	Search pane
	Sequence
	Social Messages pane (Interplay Pulse)
	Web Story pane (Interplay Pulse)
	Combined Messages pane (Interplay Pulse)

## Launch Pane Icons

The following icons are used in the Launch pane.

Icon	Description
	Connected Interplay Production system
	Disconnected Interplay Production system
	Connected iNEWS system
	Disconnected iNEWS system
	Project in the iNEWS database
	iNEWS Project (not started)
	iNEWS Project (expired)

# Assets Pane Icons

Various icons are used distinguish between the different types of assets accessible via Interplay Central. Other icons are used to show the state of an asset. These type and status icons show up in the Assets pane in either the Name or State columns.

Icon	Description	Column
	Audio asset	Name
	Video asset: master clip.	Name
	Video asset: subclip	Name
	Video asset: sequence	Name
	Video asset: in-progress clip (Edit While Capture)	Name
	Video asset: group clip	Name
	Video asset: effect	Name
	Supported	State
	Reservation	State
	Restriction	State

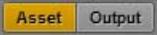
## Assets Pane Icons related to an iNEWS newsroom computer system

All iNEWS related icons in the Assets pane appear in the Name column.

Icon	Description
	Directory or subfolder in the iNEWS database
	Indexed Directory
	Queue in the iNEWS database
	Indexed Queue
	Locked Queue
	Indexed and Locked Queue
	Facet in the iNEWS database
	Facet (not started)
	Facet (expired)
	QUERY Search Queue

# Media Pane Icons

The following icons are used in the Media pane.

Buttons	Description
	The Asset and Output buttons let you switch between a loaded asset and a loaded sequence.
	Plays the asset or the story sequence. The Play button changes to a Pause button while the asset or story sequence is being played.
	Plays from an In point to an Out point.
	Moves the position indicator to the In point.
	Marks an In point.
	Marks an Out point
	Moves the position indicator to the Out point.
	Plays the last three seconds before the Out point.
	Steps back 10 seconds.
	Steps back 1 second
	Steps back 1 frame
	Steps forward 1 frame
	Steps forward 1 second
	Steps forward 10 seconds
	Shows Audio pane
	Displays the voice-over controls
	Displays the selected sequence to review for playback in the target resolution

## Markers Pane Icons

The following icons are used in the Markers pane.

Icon	Description
	Insert Marker and Select Marker Color
	Add Restriction
	Refresh
	Cancel

## Progress Pane Icons

The following icons are used in the Progress pane.

Icon	Description
	Open in Media pane
	Cancel
	Resend/Retry

## Sequence Pane Icons

The following icons are used in the Sequence pane.

Icon	Description
	Adds a dissolve
	Divides a segment into two segments at the position indicator.
	Saves the sequence
	Shows Audio pane
	Deletes the segment

## Interplay Pulse Icons

The following icons are used in Interplay Pulse:

Icon	Description
	Shows the Social Messages pane.
	Shows the Web Story pane.
	Shows the Combined Messages pane.
	Indicates a system profile, which contains credentials for a target — for example, a corporate Twitter account — associated with a corporate or group house account and accessible by multiple users.
	Indicates a user profile, which contains credentials for a specific target — for example, a personal Facebook account — and associated with a specific user.

# Interplay Central Glossary

## A

### **Administrators group**

A default group used for Interplay Central user management that contains users with administrative privileges.

### **active angle**

In a group clip, the camera angle selected for single-angle view and the angle displayed when you add the clip to a sequence.

### **advanced sequence**

A sequence you create in Interplay Central that includes a timeline with one video track and user-specified audio tracks. By default, these tracks are named NAT, SOT, and VO for use with iNEWS stories. However, you can rename these and use the sequence independently from an iNEWS story

### **angle**

In a group clip, one of the individual clips, each of which has a different camera angle.

### **area**

A section of the Interplay Central Web application. You can customize the application to reduce or expand the number of areas. Also referred to as a *pane area*.

### **asset**

An object that you can use to create stories and sequences. There are different types of assets, such as video media, audio media, graphics, images, and text. Asset usually refers to objects or also lists of objects, such as rundowns, that are stored in an asset management database.

## **Asset mode**

If you click the Asset button in the Media pane, you can view media for the currently loaded asset and use controls that apply specifically to assets, such as controls for setting In and Out points. Compare with the definition of [Output mode](#).

## **Assets pane**

A pane in the client application that displays assets. These assets can result from a search or from browsing. Assets are displayed in a folder hierarchy, if applicable to the assets displayed.

## **audio follows video**

An audio setting that allows the audio mapping for a track in a group clip to automatically “follow” any active angle change and use the audio from the new active angle.

## **authentication provider**

A server that checks the credentials (user name and password) of a user and allows access. An Interplay Central administrator designates an authentication provider for imported users, such as a Windows Domain server.

# **B**

## **Basic layout**

A layout that a journalist uses to edit and create stories. You can view media in this layout but you cannot add video or audio to the story.

## **basic sequence**

A sequence you create in Interplay Central that includes a timeline with one video track and one audio track. This single audio track represents all source audio tracks. Typically you use it to create a simple sequence (sometimes referred to as a cut list or a shotlist).

# **C**

## **Contacts list**

In the Message bar, a list of iNEWS users from which you can select a recipient of a message.

## Cue List

The area in the Script Editor in which the journalist adds or edits production cues and machine control events, such as those for a character generator (CG).

## D

### Details pane

A pane in the Users layout and the System Settings layout that displays information and settings for a selected item.

### drop zone

The part of an area into which you can move a pane. Each area has five drop zones: center, top, bottom, left, and right.

## E

### edit while capture (EWC)

See [Frame Chase editing](#).

## F

### facet

A subtopic of an iNEWS project that provides additional granularity. Any stories associated to a facet are automatically associated to that facet's parent project. See also [project](#).

### Frame Chase editing

A feature that lets you view and edit media while it is being captured from a line feed or ingest device. Also known as edit while capture (EWC).

## G

### group clip

A master clip created in Media Composer or another Avid editing application by syncing a group of clips based on common source timecode, auxiliary timecode, or marks placed in the footage.

## **Imported group**

A default group used for Interplay Central user management that contains users imported from a Windows domain.

## **in-progress clip**

A clip that is in the process of being captured. You can use in-progress clips in Frame Chase editing.

## **Interplay Central Middleware Service**

One of the Interplay Common Services. It manages communications between Interplay Central workstations and back-end systems.

## **Interplay Central Distribution Service (ICDS)**

An Interplay service that coordinates jobs with Avid Media Services for send to playback.

## **Interplay Central User Management Service**

One of the Interplay Common Services. It provides the ability to create and manage users and groups and authenticate users across multiple systems.

## **Interplay Common Playback Service (ICPS)**

One of the Interplay Common Services. It concurrently reads multiple media assets and sequences residing on an ISIS, and compresses that media for playback on Internet-connected clients.

## **Interplay Common Services (ICS)**

A group of services that power Interplay Central. Interplay Common Services version 1.3 includes the following services:

- Interplay Central Middleware Service
- Interplay Central User Management Service
- Interplay Common Playback Service
- Interplay Message Bus

## Interplay Message Bus

One of the Interplay Common Services. It provides a unified coupling layer for Interplay Common Services, as well as any other service or a client that wishes to integrate with the ICS framework.

## J

### J-K-L play

The J-K-L keys on the keyboard allow you to play and shuttle through media at varying speeds. This feature is also referred to as *three-button play* or *variable-speed play*.

## L

### Launch pane

A pane in the client application from which you navigate to various locations. This pane displays remote file systems, local files systems, and other locations for assets.

### Layout

A collection of panes designed for a specific purpose, such as a layout for journalists or a layout for administrators.

### Layout selector

A list from which you select the layout that you want to work in.

### L-cut

A split edit between two clips in which the video transition and the audio transition do not occur simultaneously. The audio transition can occur before the video transition or the video transition can occur before the audio transition.

### locator

See [marker](#).

### logging

Adding information to clips, subclips, and sequences. This information includes markers, restrictions, and text, which can be used for reference during story creation and media editing.

# M

## marker

An indicator added to a selected frame to mark a particular location in a clip, subclip, or sequence. Markers can be different colors and can be associated with user-defined text. Markers are displayed in the Media Timeline and marker text is displayed as an overlay in the Media viewer. Formerly called *locator*.

## Markers layout

A layout that a media logger or journalist uses to view and create markers.

## master clip

A media object that contains pointers to media files in which the actual digital video and audio data is stored.

## Match Frame

A feature that lets you load a source clip, a portion of which is contained in a sequence.

## Media controls

In the Media pane, controls that let you play and move through an asset and edit an asset for use in creating a sequence. Which controls are displayed depends on the selected asset.

## Media pane

A pane in the client application in which you can view and edit media assets, using the Media controls.

## Media viewer

The section of the Media pane used to view an asset.

## Media Timeline

In the Media pane, a graphical representation of the length and time spans of an asset or sequence.

## Message bar

A section of the client application in which you can send and receive messages. The Message bar consists of the To field, the Message field, and the Send button.

## Menu bar

A section of the client application from which you can select various menu options.

## Message History

In the Message bar, arrow buttons are provided to let you read recent messages. A numerical indicator appears when multiple unread messages exist.

## metadata

Data that describes an asset. Metadata includes properties, reservations, restrictions, and other information.

## mixdown

A process in which multiple video tracks, multiple audio tracks, and effects are combined into a new master clip with one video track and a reduced number of audio tracks.

# N

## NAT (natural sound)

Audio recorded at the same time as the video, often by a microphone built in to a camera. Compare with the definition of [SOT \(sound on tape\)](#).

# O

## Output mode

If you click the Output button in the Media pane, you can view media for the currently loaded sequence and use controls that apply specifically to sequences, such as voice-over controls. Compare with the definition of [Asset mode](#).

# P

## package

In Avid Interplay Pulse, a collection of text (messages or stories), images, video, and audio, all associated with a common iNEWS story and Interplay Production master clip or sequence.

## **pagination**

A system setting that specifies the maximum number of items listed in the Queue/Story pane or the Project/Story pane.

## **pane**

A section of the Interplay Central Web application. An area contains one or more panes. Multiple panes can be layered within an area, with the names of each pane appearing on tabs that the user can select to view.

## **Pane menu**

A menu of commands that are available for each pane. To access the menu, click the Pane Menu button.

## **position indicator**

A vertical bar in the Media Timeline that indicates the location of the frame displayed in the Media viewer. The Sequence Timeline also includes a position indicator, which can be vertical or horizontal, depending on the orientation of the Sequence pane. You can drag the position indicator to scrub through a clip or sequence.

## **presenter mode**

A feature of the Interplay Central tablet application lets users view a show's scripts in a page-by-page layout, similar to printed scripts used by news presenters.

## **production cue**

An object in an iNEWS story that provides important information to technical staff as well as machine control commands for devices, such as character generators.

## **Progress pane**

A pane in the client application that displays the progress and status of Interplay Central processes such as sequence mixdown and send to playback.

## **Project/Story pane**

A pane in the client application that displays the contents of a project, its facets, and any associated stories.

## **project**

An iNEWS term for a group of stories categorized by topic so that news teams working on a particular topic can find everything related to it in a single place. See also [facet](#).

## Q

### Queue/Story pane

A pane in the client application that displays the contents of a queue with the contents of the story, including the story form.

### queue

A subfolder in an iNEWS database that contains stories.

## R

### read-only sequence

A sequence that you open from an Interplay Production folder but cannot edit or save because you do not have a read/write role for the folder. You can play the sequence but you cannot edit or save it. See also [uneditable sequence](#).

### restriction

A set of two markers that indicate clips whose use is limited in some way, such as through intellectual property rights management or content compliance.

### role

A set of features, privileges, and layouts that are assigned to a user by an Interplay Central administrator. An administrator can create Interplay Central roles based on roles within an organization.

### rundown

A lineup or timed list of scripts indicating the order in which they will be aired during a news program.

## S

### Script Editor

A section of the Queue/Story pane in which a journalist creates and organizes the elements of a script. There are four sub-sections of the Script Editor: Story Form, Cue List, Story, and Sequence Timeline.

## script

A compilation of elements that include the story that is sent to the teleprompter and read on the air, any video and audio that is broadcast with the story, as well as production cues and machine control instructions associated with the story.

## script sequence

A series of video, audio, and images that you compose in the Script Editor and play in the Media pane. Script sequences are saved in the Interplay Production database and can be sent to a playback device.

## Search bar

A section of the client application in which you can conduct a search for assets that match specific criteria.

## Search pane

1. A pane in the Basic or Video layout that lets a user search for information and assets.
2. A pane in the Users layout that lets an administrator search for Interplay Central groups and users.

## Send button

In the Message bar, the button you click to send a message.

## segment

1. In a rundown, a portion of the show aired between commercial breaks.
2. A portion of the story body/text. A journalist uses segments to time the text and integrate it with video, audio, and production cues. Multiple timed segments are combined to form the overall story.
3. In a sequence, a portion of media contained on a track.

## send to playback (STP)

The process of transferring a sequence to a playback device or playout server for broadcast.

## sequence

Video, images and audio clips, or any combination, arranged in a series. See also [basic sequence](#) and [advanced sequence](#).

## Sequence pane

A pane in the Logging and Video layouts in which you can work with video and audio clips to create or edit a sequence. You can associate the sequence with a new story as a *script sequence* or store it as an independent asset in an Interplay Production database.

## Sequence Timeline

The area of the Sequence pane that hold the video and audio clips. The Sequence Timeline includes a video track, one or three audio tracks, and a timing track.

## Settings pane

A pane in the System Settings layout from which you can select a group of settings to view or edit.

## shuttle

To view media at speeds slower or faster than real time. In Interplay Central you can use the J, K, and L keys to shuttle through a clip or sequence.

## sidebar

A feature of the Interplay Central mobile application from which you can navigate various systems integrated with Interplay Central, such as an iNEWS newsroom computer system

## simple sequence

See [basic sequence](#).

## SOT (sound on tape)

Audio recorded at the same time as the video, often by a microphone separate from the one built in to a camera. Compare with the definition of [NAT \(natural sound\)](#).

## source clip

A video clip or audio clip that is used as part of a sequence.

## story

The text that is read on air. Also, the Story section is part of the Script Editor in which a journalist writes a story or views the text of an existing story.

## **Story Form**

A section of the Script Editor that provides story information in fields that are predetermined by the iNEWS system administrator for each queue in the database.

## **STP (send to playback)**

The process of transferring a sequence to a playback device or playout server for broadcast.

## **subclip**

A clip created by marking IN and OUT points in a master clip and saving the frames between the points. The subclip does not contain pointers to media files. The subclip references the master clip, which contains pointers to the media files.

## **System Settings layout**

A layout that an Interplay Central administrator uses to specify various configuration settings.

# **T**

## **Timecode displays**

In the Media pane, displays that provide timecode information for the loaded asset or sequence.

## **Timing taglines**

Horizontal lines with pale yellow tags that appear in the Sequence Timeline to display estimated read times for story segments.

## **track selector**

In the Audio pane, a drop-down menu that lets you map an audio track of a group clip to the corresponding audio track of any other angle in the group clip.

## **trim indicator**

In the Sequence Timeline, a mark that appears at the beginning or end of a clip in the video column or audio column when hovering over that area with the mouse pointer. You can trim video and audio together, or you can trim them separately to create an L-cut.

# U

## Unassigned group

A default group used for Interplay Central user management that includes users that were removed from a group but are not members of any other groups.

## uneditable sequence

A sequence created on Media Composer or another Avid editing application that cannot be edited in Interplay Central, such as a sequence that includes rendered effects. Uneditable sequences are colored dark red in the Sequence Timeline. See also [read-only sequence](#).

## User Management Service

See [Interplay Central User Management Service](#).

## User Tree pane

A pane in the Users layout that displays groups and users in a hierarchical layout.

## Users layout

A layout for Interplay Central user management that an Interplay Central administrator uses to import, create, and manage users and group.

# V

## Video layout

A layout that a journalist uses to edit and create stories that include video and audio.

## Voice-over controls

Controls that let you record a voice-over and adjust its volume.

# W

## window

The primary user interface element of the application.

# Z

## **zoom bar**

In the Media pane, a control located below the Media Timeline that lets you enlarge a section of the Media Timeline so you can work more easily with long clips.

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