Interplay® | Production Services
Setup and User's Guide

Version 3.4

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Using This Guide

Congratulations on your purchase of the Interplay® | Production Services system, consisting of the Production Services Engine, the Production Services, and the Production Services and Transfer Status tool.

In Interplay Production v3.1, the product name Interplay Media Services was changed to Interplay |Production Services. The product name in the user interface and documentation was changed in Interplay Production v3.3.

The Production Services Engine lets you take advantage of a network environment and pass compute-intensive tasks to other workstations on your network. This allows video editors to stay focused on their editing tasks.

For example, today's production houses face a rising demand for translating media into formats suitable for distribution through many channels — often at the same time. By moving or distributing this operation to lower cost, dedicated workstations, editing workstations are free to perform other tasks, allowing you to generate two streams of revenue-producing work in parallel.

The Production Services Engine and its Production Services and Transfer Status tool are the keys to managing these resource-intensive processes. This software infrastructure manages all of the Production Services. As Avid develops new Production Services, the Production Services Engine manages those services as well.

This guide is intended for all Production Services users, from beginning to advanced.

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

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

If You Need Help

If you are having trouble using your Avid product:

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

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

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

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

Viewing Help and Documentation on the Interplay Production Portal

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

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

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

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

1. Type the following line in a Web browser:

   ```
   http://Interplay_Production_Engine_name
   ```

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

```
http://docwg
```

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

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

▶   Select Help > Documentation Website on Server.

Avid Training Services

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1 Working with the Interplay | Production Services System

The following topics provide an overview of the Interplay Production Services system:

Understanding the Production Services System

The Production Services system is a software infrastructure on which various services are layered. Production Services uses the concept of service providers. A *service provider* (or *provider*) is a software service that can perform a particular job, such as transcoding media or archiving assets. The Production Services Engine serves as a broker for services in an Interplay workgroup.

> *Avid editing applications allow you to work with clips of any frame rate or field motion type (interlaced or progressive) in a project. Clips that do not match the frame rate or field motion type of the project are known as mixed-rate clips. Interplay supports working with mixed-rate clips and sequences with mixed-rate clips.*

Production Services Engine Components

The software used to manage service providers is composed of two major components: the Production Services Engine and the Production Services and Transfer Status tool.

The following topics describe these components:

• Understanding the Production Services Engine

• Understanding the Interplay Production Services and Transfer Status Tool

Understanding the Production Services Engine

The Production Services Engine acts as a broker to match jobs and their corresponding settings with suitable providers. The Production Services Engine is a repository of job and provider information. Individual providers select jobs that they are able to process according to the service they provide.

For example, a Media Composer system (a client) needs a clip transcoded. It sends a request to the Production Services Engine (the server) with information about the job. The Production Services Engine places the information in a queue. When a Transcode provider is available to do the transcoding, it selects the job, gets the information from the Production Services Engine, and transcodes the media. The Production Services Engine provides status on the job through the Production Services and Transfer Status tool.

The Production Services Engine should not reside on the same computer as an Avid editing application. A provider can be installed on the same computer as the Production Services Engine, depending on the individual provider and the workload and memory usage of the particular computer.For specific information on configuration requirements, see the *Interplay | Production Software Installation and Configuration Guide*.

The Avid Interplay Production Services window opens when you start the Production Services Engine. The window displays current information about the status of the Production Services Engine, including the host name for the system on which the Production Services Engine resides. The Production Services Engine uses the host name to identify itself on the network.

The following illustration of the Avid Interplay Production Services window shows the host name A51-WG1-MSE, which is the host name of the computer on which the Production Services Engine is installed.
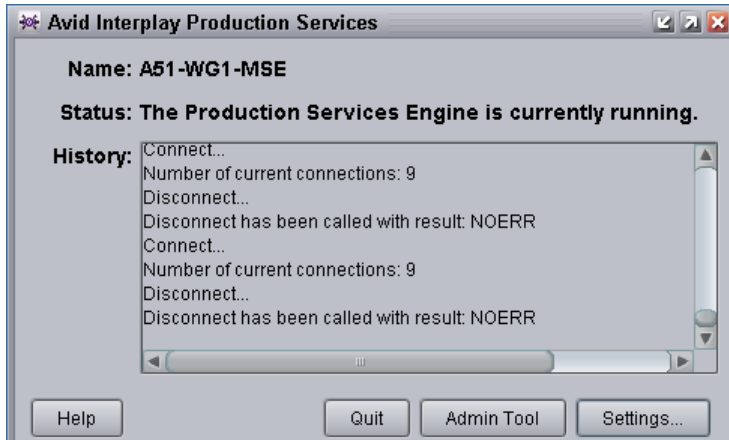
The Avid Interplay Production Services window provides access to the Production Services and Transfer Status tool through the Admin Tool button. See "Understanding the Interplay Production Services and Transfer Status Tool" on page 19.

The Avid Interplay Production Services window also provides access to Production Services settings through the Settings button. See "Configuring the Production Services Engine" on page 31.

For information on starting the Production Services Engine, see "Starting the Production Services Engine" on page 35.

Understanding the Interplay Production Services and Transfer Status Tool

The Interplay Production Services and Transfer Status tool communicates with the Production Services Engine to let you manage Production Services. The Production Services and Transfer Status tool is installed with the Production Services Engine software.

The Production Services and Transfer Status tool also includes a tab for monitoring transfers that use Interplay Transfer. For more information, see the *Interplay | Transfer Setup and User's Guide*.

The following illustration shows the Production Services and Transfer Status tool opened to the login/logout tab.
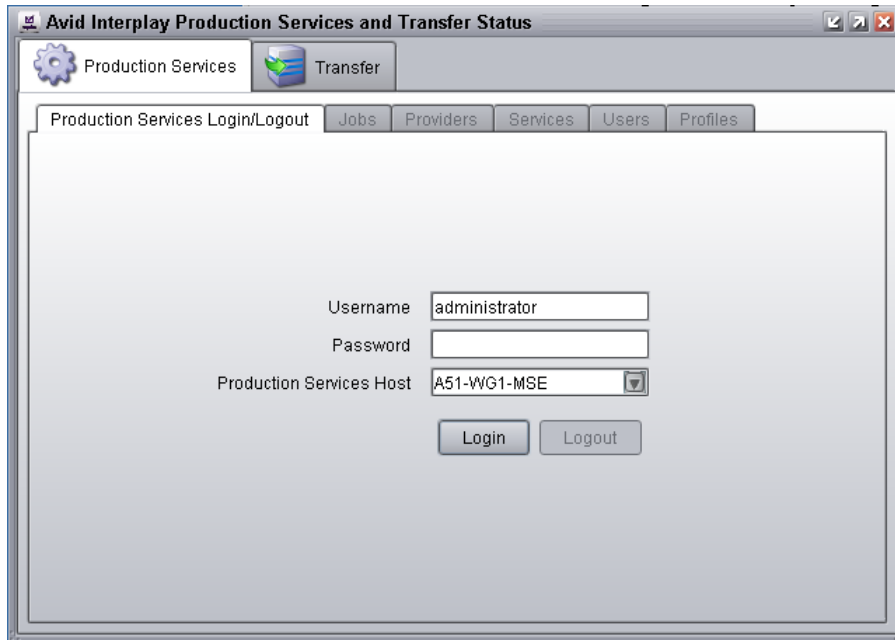
The Production Services and Transfer Status tool is installed with the Production Services Engine. You can install it on another computer from the Individual Optional Installers page of the Interplay Server Installer or the Interplay Client Installer, so that you can manage Production Services from that computer. The tool is also installed with Interplay Access, but you need to open the Production Services Status tab and the Transfer Status tab as separate windows.

The Production Services and Transfer Status tool performs three types of functions:

• Provides detailed information about Production Services, based on lists of jobs, encoders, profiles, and users.

• Provides controls for managing services and registering providers.

• Provides controls for managing Production Services such as canceling jobs, deleting provider software, creating or deleting profiles, and creating or deleting users.

The functions you can perform depends on your user rights (see "Using the Users Page" on page 77). Administrators can perform the following tasks:

• Register and delete providers

• View details on any job

• Delete jobs submitted by any user

• Purge the jobs list

Regular users can perform administrative tasks only on their own jobs.

For more information, see "Using the Production Services and Transfer Status Tool" on page 56.

Understanding the Various Production Services

Production Services can be distributed to dedicated workstations in a networked environment, thereby freeing computer resources to perform other tasks.

When you install a Production Service on a computer, the installation program installs provider software for that service. You can install the same service on more than one computer in an Interplay workgroup, and as a result have multiple providers for the same service.

After you install a service, you use the Production Services and Transfer Status tool to register the provider of the service. In a workgroup with multiple providers, you need to register each provider.

The following table lists the services managed by the Production Services Engine.

Production Service Providers

Service	Description
Interplay Transcode service	Lets you transcode Avid assets from one Avid-supported resolution to another. For example, you can use the Interplay Transcode service to create a low-resolution version of a sequence or master clip. For more information, see "Working with the Transcode Service" on page 102.
Interplay Archive service Avid Interplay Restore service	Provides access to archive and restore features. The Interplay Archive and Restore services manage the process of moving data, instead of using the Interplay Transfer Engine. For more information, see "Working with the Archive and Restore Services" on page 145.
Interplay Copy service	Lets you copy assets (metadata) and their media files from one workgroup to another. For more information, see "Working with the Copy Service" on page 204.
Interplay Move service	Lets you move media files from one Avid ISIS workspace to another. For more information, see "Working with the Move Service" on page 244.

Production Service Providers (Continued)

Service	Description
Interplay Delivery service	Lets you transfer a clip and its media files or only the portion that is used in a subclip or a sequence. For more information, see "Working with the Delivery Service" on page 261 and "Production Services Used By MediaCentral	UX" on page 23.
Interplay Auto Production Services • Auto Archive • Auto Transcode • Auto Transfer • Auto Copy	Lets you configure folders and subfolders to perform tasks automatically. You can use the Avid Service Configuration settings to configure the various Auto Production Services. *An auto archive and auto transcode operation includes subfolders. An auto transfer operation does not include subfolders. An auto copy operation maintains the same folder structure as the source workgroup.* For installation instructions, see the *Interplay	Production Software Installation and Configuration Guide*. For more information, see the following: • "Working with an Auto Archive Folder" on page 174 • "Working with an Auto Transcode Folder" on page 137 • "Automatically Transferring Assets to Another Workgroup" in the *Interplay	Transfer Setup and User's Guide*. • "Automatically Copying Assets to Another Workgroup" on page 228
Interplay STP Encode service	Lets you offload time-consuming processing involved in exporting and transferring of Long GOP OP1a media, during a send-to-playback request from the Avid editing application, Interplay Assist, or MediaCentral UX. For more information, see "Working with the STP Encode Service" on page 284 and "Production Services Used By MediaCentral	UX" on page 23.
Interplay Production Services Automation	(MediaCentral only) Handles the logic of chaining a Consolidate job and a Delivery job. It triggers a Consolidate job and monitors its status. If the Consolidate job is successful, it triggers a Delivery job. For more information, see "Production Services Used By MediaCentral	UX" on page 23 and "Installing and Configuring Production Services for MediaCentral Delivery" on page 301.

Production Service Providers (Continued)

Service	Description
Interplay Consolidate	(MediaCentral only) Uses the In and Out marks specified for a loaded clip or subclip to create a new media and asset.For more information, see "Production Services Used By MediaCentral	UX" on page 23 and "Installing and Configuring Production Services for MediaCentral Delivery" on page 301.

The MediaCentral Distribution Service, which is used for MediaCentral send-to-playback operations, is not managed by the Production Services Engine.

Production Services Used By MediaCentral | UX

Avid MediaCentral UX delivers workflow tools for media professionals through both Web and mobile applications. It uses Interplay Production Services in the following workflows:

- Send to Playback (STP): STP from MediaCentral UX requires a Production Services Engine and the following services:

  - Interplay Transcode

  - Interplay STP Encode

- Delivery: Delivery from MediaCentral UX requires a Production Services Engine and the following services:

  - Interplay Delivery

  - Production Services Automation (for delivering Mark In to Mark Out)

  - Interplay Consolidate (for delivering Mark In to Mark Out)

For more information, see the MediaCentral UX documentation and this guide.

The MediaCentral Distribution Service, which is used for MediaCentral send-to-playback operations, is not managed by the Production Services Engine.

Check Lists for Setting Up and Using Service Providers

The following table provides a list of the various Production Services providers with a reference to the specific check list for each service. These check lists provide a list of the steps to set up and use the various services.

For a check list for setting up the Production Services Engine, see "Check List for Setting Up the Production Services Engine" on page 28.

Production Service Provider	Documentation
Interplay Transcode service	"Check List for Transcoding Assets" on page 103
Interplay Archive service Interplay Restore service	"Check List for Archiving and Restoring Assets" on page 147
Interplay Copy service	"Check List for Copying Assets to Another Workgroup" on page 209
Interplay Move service	"Check List for Moving Assets to Another Workspace" on page 248
Interplay Delivery service	"Check List for the Delivery Service" on page 263
Interplay STP Encode service	"Check List for Transferring Long GOP OP1a Media in the Background" on page 289
Interplay Consolidate	"Check List for Installing and Configuring Automation and Consolidate Services" on page 302
Interplay Production Services Automation	"Check List for Installing and Configuring Automation and Consolidate Services" on page 302

Licenses and Production Services

A license is required for the Production Services Engine and most Production Services providers. The license is activated in one of two ways:

•   Through a hardware application key (dongle)

•   Through software licensing (beginning with Interplay Production v3.3.

For more information, see the *Interplay | Production Software Installation and Configuration Guide*.

Support for Restrictions

A restriction is a type of locator that Interplay Assist and Interplay Central users can add to a clip to indicate that use of the clip is restricted in some way, such as a requirement to pay for its use. Previous versions of Interplay preserved restrictions when you used an Avid editing application to check out and check in a clip before sending it to a Production Service. For Interplay v3.0 and later, checkout and checkin is no longer required, and you can send clips to Production Services from Interplay Access, Interplay Assist, or an Avid editing application.

Interplay v3.0 and later supports preservation of restrictions for clips processed through all Production Services, including:

- Interplay Access
- Interplay Archive
- Interplay Restore
- Interplay Transcode
- Interplay Copy
- Interplay Move
- Interplay Delivery
- Interplay Transfer

    Workgroup-to-workgroup transfers processed through Interplay Access v3.0 require Interplay Access v3.0 on the receiving Transfer Engine.

Note the following limitations:

- A restriction includes a color value (used for its markers) and the username of the creator. These values are supported in the local workgroup. However, after a clip is transferred to another workgroup or restored from archive, the values default to color = white and username = the login name of the user requesting the job.
- A sequence that includes a master clip with restrictions uses a copy of the master clip. If a user later changes the restriction on the master clip, the copy used in the sequence is not updated.

Support for Group Clips

Group clips are created in Media Composer and other Avid editing applications by using MultiCam features to sync a group of clips based on common source timecode, auxiliary timecode, or marks placed in the footage. A user working in an Avid editing application can check group clips in to and out from an Interplay Production database. Interplay Access users can view information about group clips, including master clip relatives.

Starting with Interplay v3.0, group clips and sequences that contain group clips are supported by Interplay Transfer and by the following Production 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 v3.0, 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 Production Services.

Mounting Workspaces for Interplay Transcode and Other Production Services

To use Interplay Transcode and other Production Services, you must mount at least one workspace for each shared-storage system that you use for reading and writing on the provider system. You can mount the workspace as a UNC drive or a lettered drive.In most cases, you do not need to mount each workspace that you use, but there is no harm in doing so. For Interplay Transcode, if you use lettered drives, you must mount the target workspace.

Note the following:

- Starting with version 2.6, the Interplay Transcode service and the STP Encode service require you to choose during installation how ISIS workspaces are mounted: by drive letter or by UNC path. For multiple ISIS workgroups, select UNC paths if the number of workspaces required for the client exceeds the available drive letters. Mount the workspaces before you start the service.

You use the ISIS Client Manager Connection Manager to mount drives. For more information on mounting workspaces, see the Avid ISIS Client Manager Help.

Changing the Hostname for the Interplay Auto Production Service

The following procedure describes how to change the hostname of the Interplay Auto Production Service (for example, if you entered the name incorrectly the first time). You use the Avid Service Configuration Tool. The Interplay Auto Production Service is named Avid Automatic Archive, Copy, Transcode, and Transfer Service in the Avid Service Configuration tool.

To change the hostname for the Automatic Archive, Copy, Transcode, and Transfer service:

1. Open the Avid Service Configuration tool.

2. Open the display for the system running the Automatic Archive, Copy, Transcode, and Transfer service.

3. Click the Avid Automatic Archive, Copy, Transcode, and Transfer service.

4. Change the name and click Apply.

5. Use the Computer Management tool to restart the service as follows:

    a. Right-click the My Computer icon on your desktop.

    b. Select Manage and select Services and Applications.

    c. Restart the Avid Automatic Archive, Copy, Transcode, and Transfer service.

2 Production Services Engine Installation and Configuration

The following topics describe installation and configuration of the Production Services Engine:

- Check List for Setting Up the Production Services Engine
- Registering the Production Services Engine in an Interplay Workgroup'
- Configuring the Production Services Engine
- Starting the Production Services Engine
- Setting Up a Workgroup for Production Services Backup

Check List for Setting Up the Production Services Engine

The following table provides a list of steps to perform when setting up the Production Services Engine in an Interplay workgroup.

Setting up the Production Services Engine Check List

Task	Section Reference
☐ Make sure the workstation is configured as a server for an Interplay workgroup.	See your hardware configuration documentation.
☐ Make sure the Production Services application key is connected to the server.	
☐ Install the Production Services Engine software and the supporting software.	See the *Interplay | Production Software Installation and Configuration Guide*.
• Avid Service Framework for Client	
• Interplay Access	
• Production Services Engine	

Setting up the Production Services Engine Check List (Continued)

Task	Section Reference
❑ Activate the Production Services Engine license by connecting the application key (dongle) to a USB port or by installing a software license.	See *Interplay	Production Software Installation and Configuration Guide.*
❑ Register the Production Services Engine in the Interplay workgroup.	See "Registering the Production Services Engine in an Interplay Workgroup" on page 29.
❑ Configure the Production Services Engine. • Identify the workgroup's Interplay Engine system • Setup auto-purging of jobs • (Optional) Setup e-mail notifications	See "Configuring the Production Services Engine" on page 31.
❑ Start the Production Services Engine software.	See "Starting the Production Services Engine" on page 35.
❑ (Optional) Set up a workgroup for Production Services backup	"Setting Up a Workgroup for Production Services Backup" on page 36

After you set up the Production Services Engine, install and configure the Production Services providers. See "Check Lists for Setting Up and Using Service Providers" on page 23.

Registering the Production Services Engine in an Interplay Workgroup

Before you can use any Production Services Engine services, you must register the Production Services Engine in an Interplay workgroup by opening the Interplay Administrator and identifying the system that runs the Production Services Engine. After you register the Production Services Engine, the Production Services and Transfer Status tool automatically connects to the Production Services Engine.

📄 *If you are performing an upgrade, you do not have to register existing Production Services Engines.*

To register the Production Services Engine in an Interplay workgroup:

1. Click Start and select Programs > Avid > Avid Interplay Access Utilities > Avid Interplay Administrator.

   The Avid Interplay Administrator opens.

2. Log in to the server for the workgroup in which you want to register the Production Services Engine.

3. Click Server Hostname Settings in the Site Settings area.

   The following illustration shows the Site Settings area of the Interplay Administrator.
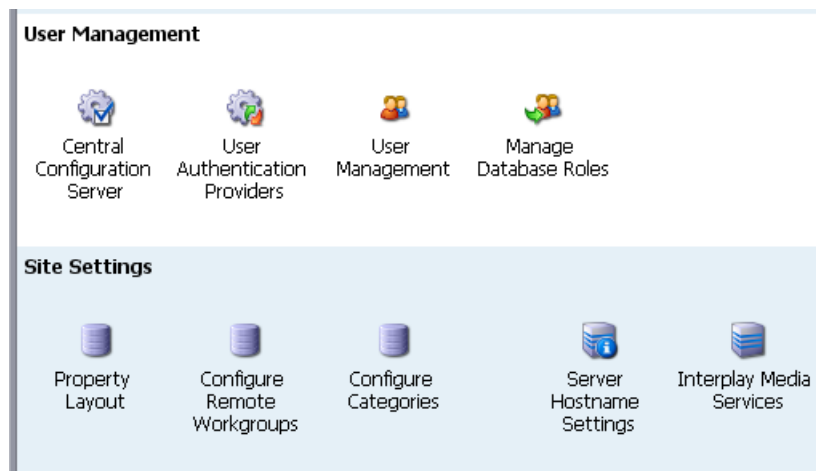
   The Server Hostname Settings window opens.

4. In the Interplay Production Services Settings area, type the name of the system that runs the Production Services Engine and click Apply Changes.

📖 *If your Interplay environment includes the Interplay Delivery workflow, to receive transfers you must add the hostname and the port number of the system where the Delivery Receiving service is installed. For more information, see "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264.*
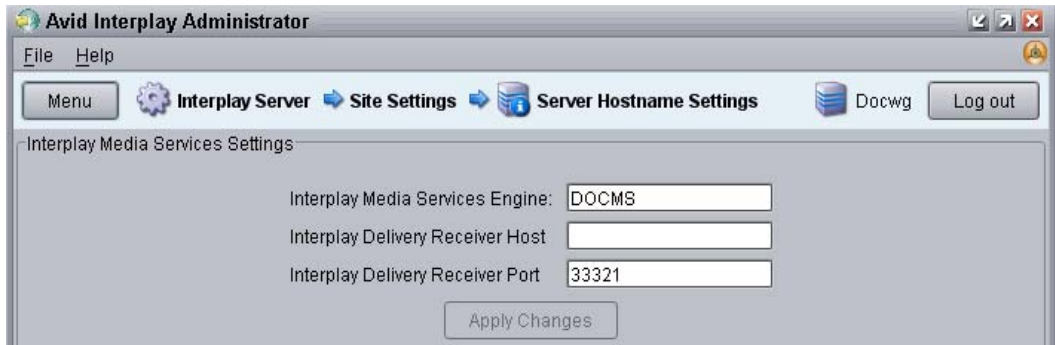
5. (Option) While you have the Server Hostname Settings window open, it is a good time to check whether you have entered the name of the workgroup in the Workgroup and MediaIndexer Settings area of the window. The Avid Instinct and Interplay Assist applications use this setting to locate the Media Indexer that is used to monitor shared storage.

    a.   Near the center of the Server Hostname Settings window, make sure your Workgroup name is in the Workgroup Name field. Type the workgroup name if necessary. This field is case sensitive.

    b.   Click Check MediaIndexer to check whether the Media Indexer that monitors shared storage is running.

        If the Media Indexer is running, the system displays the message "Connected to Media Indexer successfully."

6. Click Log out and close the Interplay Administrator.

Configuring the Production Services Engine

After installing the Production Services Engine software, you can configure the Production Services Engine for the following optional settings:

• Send e-mail notifications about the status of jobs. With this configuration, the Production Services Engine sends a notice for successful job completion when a Media Composer user selects "Notify me of job completion by email" in the Production Services Settings dialog box and supplies an e-mail address. See "Archiving Assets from an Avid Editing Application" on page 166 and "Transcoding an Asset from an Avid Editing Application" on page 133.

📖 *The Users Tab of the Production Services and Transfer Status Tool includes a field for an e-mail address. This field is for information only and is not used for Production Services e-mail notification.*

- Identify the workgroup's Interplay Engine system.

  By identifying the Interplay Engine system, when you log in to the Production Services Engine, the Production Services user information is updated with the user information in the Interplay Administrator. As a result, you do not need to manage a separate user database for Production Services. See "Using the Users Page" on page 77.

- Automatically purge Production Services jobs to improve the performance of the Production Services and Transfer Status tool. There are two different types of auto-purge processes you can set:

  - An auto-purge process that runs once a day based on the start time and types of jobs that you select. You can set a start time for the auto-purge to begin within 15 minute intervals.

  - An auto-purge process that starts at an interval that you select, checks the number of jobs, and purges the jobs based on the job count and types of jobs that you select.

  You can select either process or both processes. The auto-purge settings take effect immediately; you do not have to restart the Production Services Engine. If you want to cancel a scheduled auto-purge process, you must cancel the process before it starts. After an auto-purge process begins you cannot cancel the process.

⚠ **When scheduling the auto-purge process, you should choose a low activity time. The auto-purge process might impact the server's performance and the ability to connect.**

📖 *The History area on the Interplay Production Services Engine window provides information about the auto-purge settings, such as any changes made to the settings.*

To configure the Production Services Engine settings:

1. Click Start and select Programs > Avid > Interplay Production Services Engine.

   The Avid Interplay Production Services window opens.

2. Click the Settings button.

   The Interplay Production Services Engine Settings dialog box opens.

Avid Interplay Media Services Engine Settings

Database Computer Name:	wg5c-dms
SMTP Server:	
From Address:	
SMTP Username (Optional):	
SMTP Password (Optional):	
Clean Start?	No
Interplay Engine Hostname:	wg5c-wgsvr
Auto Purge Enabled:	Off
Purge Start Time:	3:00 AM
Purge PENDING Jobs?	No
Purge CANCELLED Jobs?	Yes
Purge COMPLETED Jobs?	Yes
Purge ERROR Jobs?	Yes
Purge Interval Time:	50
Purge Job Count:	500
Interval Auto Purge Enabled:	On

Help   Cancel   OK

3. Type the computer name of the local host in the Database Computer Name text box.

4. In the SMTP (Simple Mail Transfer Protocol) Server text box, type the name of your local mail server (for example, *mail.mycompany.com*). If you don't know the name of your local mail server, ask your network administrator.

5. In the From Address text box, type an e-mail address for the Production Services Engine. For example, *broker@mycompany.com*.

6. (Option) You can configure an SMTP Username and SMTP Password if your network supports secure e-mail. These settings give the Production Services Engine a name and password so that is can successfully send e-mail notification. If a network does not use secure e-mail, the settings do not apply and are disregarded.

📖 *The Clean Start option is reserved for future use. Make sure it is set to No.*

7. In the Interplay Engine Hostname text box, type the host name of the Interplay Engine system.

   If this text box is left blank, the Production Services user information in the Interplay Administrator is not used for authentication during login.

8. (Option) If you want to use the once-a-day auto-purge, select On from the auto-purge Enabled list, then select the following settings:

   - Purge Start Time—Select a time to start the auto-purge (15 minute intervals).

   - Purge PENDING Jobs?—Yes, purges all pending jobs for all service providers.

   - Purge CANCELLED Jobs?—Yes, purges all cancelled jobs for all service providers.

   - Purge COMPLETED Jobs?—Yes, purges all completed jobs including jobs with the Warning status (question mark icon) for all service providers.

   - Purge ERROR Jobs?—Yes, purges all error jobs for all service providers.

For the chosen job type, all jobs for all service providers, and for all users are purged. Therefore, you cannot purge jobs for a specific service provider, such as Interplay Transcode.

9. (Option) If you want to schedule an interval auto-purge, select On from the Interval Auto Purge list, then select the following settings.

   - Purge PENDING Jobs?—Does not apply to interval auto-purge.

   - Purge CANCELLED Jobs?—Yes, purges all cancelled jobs for all service providers.

   - Purge COMPLETED Jobs?—Yes, purges all completed jobs including jobs with the Warning status (question mark icon) for all service providers.

   - Purge ERROR Jobs?—Yes, purges all error jobs for all service providers.

   - Purge Interval Time: Enter the number of minutes between runs of the auto-purge interval timer. The auto-purge interval timer checks if there are a sufficient number of jobs to purge (see the next option). For example, if you enter 50, the auto-purge interval timer starts every fifty minutes. The default value is 60. The minimum value is 15 and the maximum value is 1,440 minutes (24 hours).

   - Purge Job Count: Enter the number of jobs that cause an auto-purge process to run. If the number of jobs in the Production Services queue is greater than or equal to this number when the interval timer runs, Production Services will purge the jobs you have selected for purging (cancelled jobs, completed jobs, or error jobs - pending jobs are not included). The default value is 5000. The minimum value is 100 and the maximum value is 15,000.

     For both these options, if you enter a number below the minimum value, the Production Services Engine will use the minimum value. If you enter a number above the maximum value, the engine will use the maximum value. If you enter nothing or enter an invalid value in the field, the engine will use the default value.

📰 *For the chosen job type, all jobs for all service providers, and for all users are purged. Therefore, you cannot purge jobs for a specific service provider, such as Interplay Transcode.*

10. Click OK.

The Interplay Production Services Engine Settings dialog box closes.

Starting the Production Services Engine

Starting with Interplay Production v3.4, the Production Services Engine automatically starts when you start the server that hosts the engine. Use this procedure if you need to start the Production Services Engine manually.

To start the Production Services Engine:

▶ Click Start and select Programs > Avid > Avid Interplay Production Services Engine.

The Avid Interplay Production Services window opens.
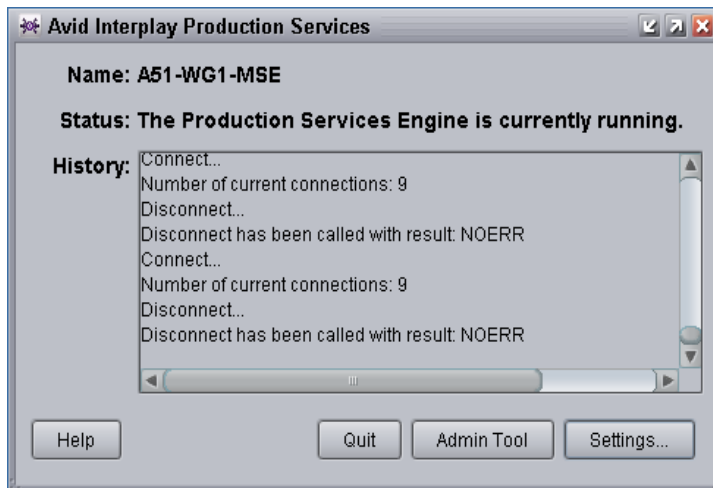
Setting Up a Workgroup for Production Services Backup

A facility can set up a backup configuration for the Production Services Engine in case there is system crash or the engine goes offline for some other reason. There are two approaches a facility can use:

• Prepare one or two backup Production Services Engines and configure providers to automatically connect to the backup engines. See "Automatically Connecting to a Backup Production Services Engine" on page 36.

• Prepare spare engines (warm spare, cold spare, or both). See "Configuring and Connecting a Spare Production Services Engine" on page 42.

A facility can use one or both approaches. In the second case, it is critical to regularly back up the Production Services database. See "Backing Up the Production Services Database" on page 43. Profiles are backed up as part of the database, but you can also export and import Production Services profiles. See "Exporting and Importing Profiles" on page 98.

Automatically Connecting to a Backup Production Services Engine

Starting with Interplay Production 3.4, a Production Services provider can automatically connect to a backup Production Services Engine in case the connection between the provider and the primary engine is lost.

The Production Services Engine is sometimes referred to as the Media Services Broker or the DMS Broker.

The following topics describe automatically connecting to a backup Production Services Engine:

• "How Auto-Connection to a Production Services Engine Works" on page 37

• "Preparing a Workgroup for Auto-Connection to a Backup Production Services Engine" on page 38

• "Configuring Providers for Auto-Connection to a Backup Production Services Engine" on page 39

• "Manual Requirements to Connect to a Backup Production Services Engine" on page 40

How Auto-Connection to a Production Services Engine Works

Interplay Production providers can automatically connect (auto-connect) to the Production Services Engine when the provider starts.

- Production Services that run as Windows applications (Interplay Transcode, STP Encode, and Interplay Consolidate) have an option to automatically connect in the Settings dialog box.

- Other Production Services, which run as Windows services, always automatically connect.

If a provider fails to connect to a Production Services Engine (during operations such as status reporting or job listing), the auto-connect is repeated every 30 seconds so long as the provider remains unconnected to the engine.

Starting with Interplay Production 3.4, a provider's initialization file can contain hostnames for one backup engine (referred to as the secondary engine) or two backup engines (the secondary engine and the tertiary engine). As a result, if the provider cannot connect to the primary engine, the provider tries to connect to the secondary engine and then to the tertiary engine. If the provider cannot connect to any of the engines, the provider waits for 30 seconds and tries to connect to the engines again, beginning with the primary engine.
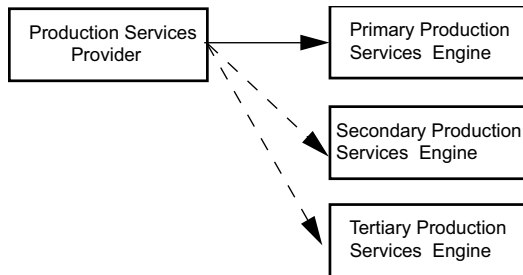
See "Configuring Providers for Auto-Connection to a Backup Production Services Engine" on page 39

If the primary engine goes down, all currently running state information is lost. All other job information remains with the primary engine and can resume when the engine comes back up. Switching from one engine to another does not carry existing jobs to the other engine or re-submit currently running or pending jobs. All current running and pending jobs must be re-submitted manually to the new engine.

Manual Requirements After a Failover

If a failover to a backup Production Services Engine occurs, manual tasks are required for the following components:

• Interplay Access and Interplay Administrator

• Interplay Auto Production services (Auto Archive, Auto Transcode, Auto Transfer, and Auto Copy)

• Media Composer clients

See "Manual Requirements to Connect to a Backup Production Services Engine" on page 40.

Preparing a Workgroup for Auto-Connection to a Backup Production Services Engine

Use the following check list to help you prepare the workgroup for auto-connection.

Preparing a Workgroup for Auto-Connection to a Backup Production Services Engine

Task	Section Reference
❑ Install and configure one backup engine (referred to as the secondary engine) or two backup engines (the secondary engine and the tertiary engine). • Make sure all engines and providers are running Interplay Production v3.4 or later. • Make sure the engines are configured in the same Interplay workgroup as the primary engine, with the same users and profiles. You can use a database backup to configure the backup engines. • The hostnames must be network addressable through DNS or IP address.	"Check List for Setting Up the Production Services Engine" on page 28 "Backing Up the Production Services Database" on page 43
❑ Configure providers to connect to the backup engines.	"Configuring Providers for Auto-Connection to a Backup Production Services Engine" on page 39
❑ After the initial installation and configuration, make sure all Production Services Engines have the same profiles. If additional profiles are added to the primary engine, you can export them to the backup engines.	"Exporting and Importing Profiles" on page 98

Configuring Providers for Auto-Connection to a Backup Production Services Engine

Before configuring providers for auto-connection, see "Setting Up a Workgroup for Production Services Backup" on page 36.

To configure a provider to automatically connect to one or two backup engines:

1. Locate the .ini file, using the following table.

Service	Path for .ini File and Log Files
Interplay | Archive	C:\ProgramData\Avid\Archive Service\DMSArchive.ini
Interplay | Consolidate	C:\ProgramData\Avid\Consolidate Service\DMSConsolidate.ini
Interplay | Copy	C:\ProgramData\Avid\Copy Service\DMSCopyMedia.ini
Interplay | Delivery	C:\ProgramData\Avid\Delivery Service\DMSIDService.ini
Interplay | Production Services Automation	C:\ProgramData\Avid\Media Services Automation\DMSCMService.ini
Interplay | Move	C:\ProgramData\Avid\Move Service\DMSMoveMedia.ini
Interplay | Restore	C:\ProgramData\Avid\Restore Service\DMSRestore.ini
Interplay | STP Encode	C:\ProgramData\Avid\Avid Interplay STP Encode\STPEncode.ini
Interplay | Transcode	C:\ProgramData\Avid\Transcode Service\DMSTranscode.ini

2. Open the .ini file in a text editor and add the backup engines. Use the following syntax. Substitute the appropriate backup engine hostnames for `secondary engine name` and `tertiary engine name`.

   `@6%tSecondary_Media_Services_Engine_Hostname=<secondary engine name>`

   `@7%tTertiary_Media_Services_Engine_Hostname=<tertiary engine name>`

3. Save the file.

4. Restart the provider.

Manual Requirements to Connect to a Backup Production Services Engine

If a failover to a backup Production Services Engine occurs, an administrator must perform the following tasks:

• Interplay Access and Interplay Administrator: You must change the Production Services Engine name in the Interplay Administrator to the name of the currently connected engine. Changing this value allows Interplay Access clients and Interplay Auto Production Services to switch to the currently connected engine.

• Interplay Auto Production Services (Auto Archive, Auto Transcode, Auto Transfer, and Auto Copy): You must manually restart the Interplay Auto Production Services service in the Services tab of the Computer Management window to connect to the Production Services Engine specified in the Interplay Administrator.

• Media Composer: A user or administrator must change the Hostname in the Production Services Settings dialog box to the name of the currently connected engine. This must be done for each Media Composer client.

This manual reconfiguring must also be done for Media Composer Cloud clients.

To change the Production Services Engine name:

1. Open the Interplay Administrator and log in to the Interplay Production workgroup for which you want to change the Production Services Engine name.

2. In the Site Settings section of the Interplay Administrator window, click the Server Hostname Settings icon.

3. In the Interplay Production Services Engine text box, type the name of the currently connected engine.

4. Click Apply Changes.

To restart Interplay Auto Production Services:

1. On the system running Auto Production Services, right-click the My Computer icon and select Manage.

2. Double-click the Services and Applications icon, then double-click Services.
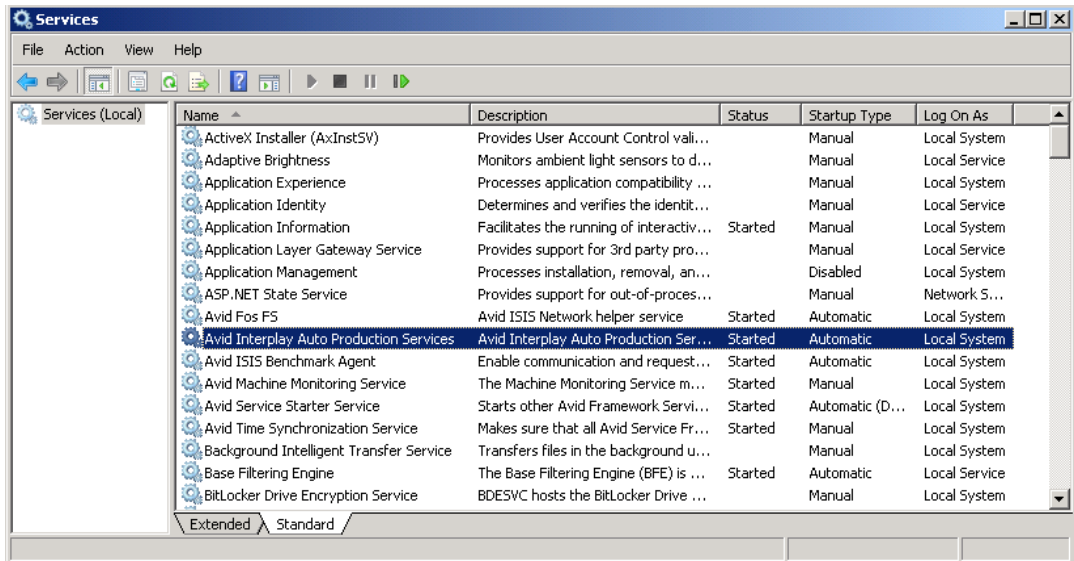
3. Right-click Avid Interplay Auto Production Services and select Start.

To change the Production Services Engine name for a Media Composer client:

1. In the Settings window, double-click Production Services Settings.
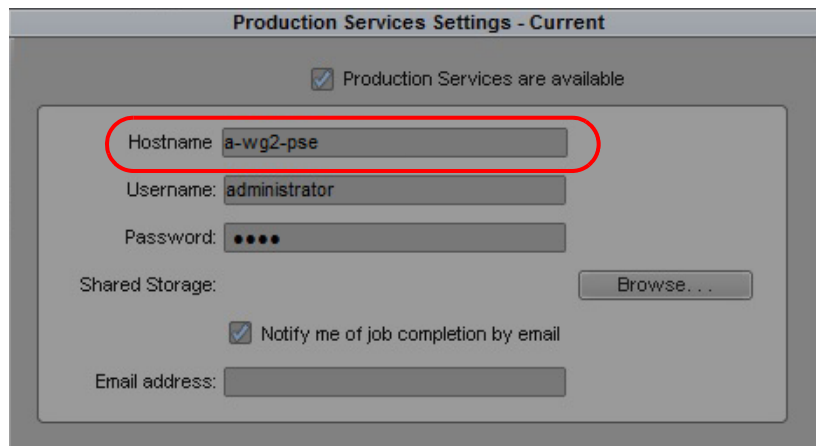
2. In the Hostname text box, type the name of the currently connected engine.

3. Click OK.

Configuring and Connecting a Spare Production Services Engine

To prepare for the online Production Services Engine going off line, an administrator can prepare a spare Production Services Engine. This spare can be a cold spare or a warm spare.

• A *cold spare* has the same machine name and IP address as the primary Production Services Engine. It is turned off until needed. It requires approximately 90 minutes to bring the system up.

• A *warm spare* also has the same machine name and IP address as the primary Production Services Engine. It is turned on but not connected to the network until needed. It requires approximately 30 minutes to bring the system up.

📖 *A spare engine is different from a backup engine because it uses the same machine name and IP address as the primary engine. See "Automatically Connecting to a Backup Production Services Engine" on page 36.*

Use the following check list to prepare a cold or warm spare.

Preparing a Spare Production Services Engine

Task	Section Reference
❑ Configure the server to use the same machine name and IP address as the primary Production Services Engine.	Windows system documentation.
❑ Install and set up the spare Production Services Engine.	"Check List for Setting Up the Production Services Engine" on page 28
❑ Configure Interplay Transcode, STP Encode, and Interplay Consolidate to automatically connect to the Production Services Engine. 📖 *Other Production Services run as Windows services and are set to automatically connect.*	• "Connecting the Transcode Provider to the Production Services Engine" on page 106 • "Connecting the STP Encode Provider to the Production Services Engine" on page 291 • "Registering and Connecting a Consolidate Provider" on page 310
❑ Back up the Production Services database on the primary Production Services Engine.	"Backing Up the Production Services Database" on page 43
❑ For a cold spare, turn off the server.	

Preparing a Spare Production Services Engine (Continued)

Task	Section Reference
☐ For a warm spare, keep the server on. Do not connect it to the network.	

If the primary Production Services Engine goes offline, use one of the following procedures.

To bring a cold spare on line:

1. Remove the offline engine from the network.
2. Start the cold spare and connect it to the network.
3. Restore the most recent Production Services database backup.
4. Restart the Production Services Engine.

To bring a warm spare on line:

1. Remove the offline engine from the network.
2. Connect the warm spare to the network.
3. Restore the most recent Production Services database backup.
4. Restart the Production Services Engine.

Backing Up the Production Services Database

The Interplay Production Services system uses a Microsoft SQL Server®2012 database (named "dmsdb") to hold user names, profiles, and job information. If a facility is using warm spare/cold spare Production Services Engine backup configuration, it is critical to create a database backup. An administrator can then restore the database if necessary.

The following steps describe how to do a manual backup of the database. For information on how to schedule an automated backup, see the Microsoft SQL 2012 Server Management Studio documentation.

Prerequisite: Obtain SQL Server Management Studio 2012 (SSMS) and install it on all Production Services Engines (primary and backup). You can download the application from https://msdn.microsoft.com/en-us/library/mt238488.aspx. Select "SQL Server Management Studio 2012 SP2."

To manually back up the Production Services database:

1. On the server running the Production Services database you want to back up, start SQL Server Management Studio and connect to the local host. In most cases, use Windows Authentication (the user logged into Windows). The user needs Windows Administrator permissions to connect to the SQL database.

   In the following example, the server name of the local host is BURL-LT-JALI.
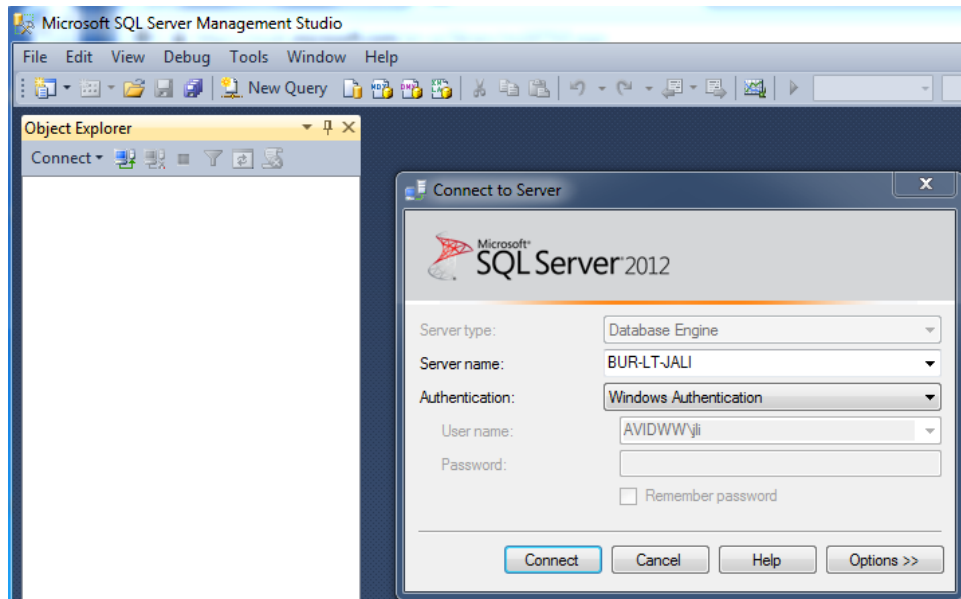
2. In the Object Explorer, expand Databases, and select dmsdb.
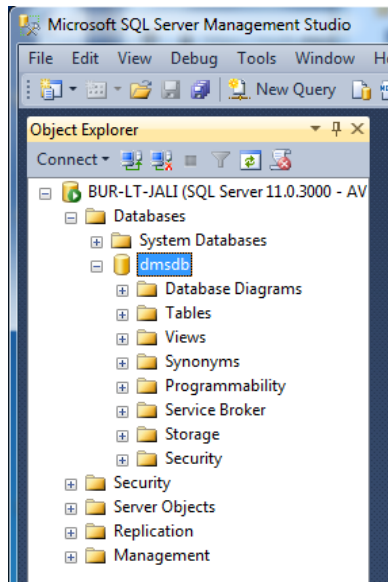
3. Right-click dmsdb and select Tasks > Back Up.

   The Backup Database dialog box opens to the General page.
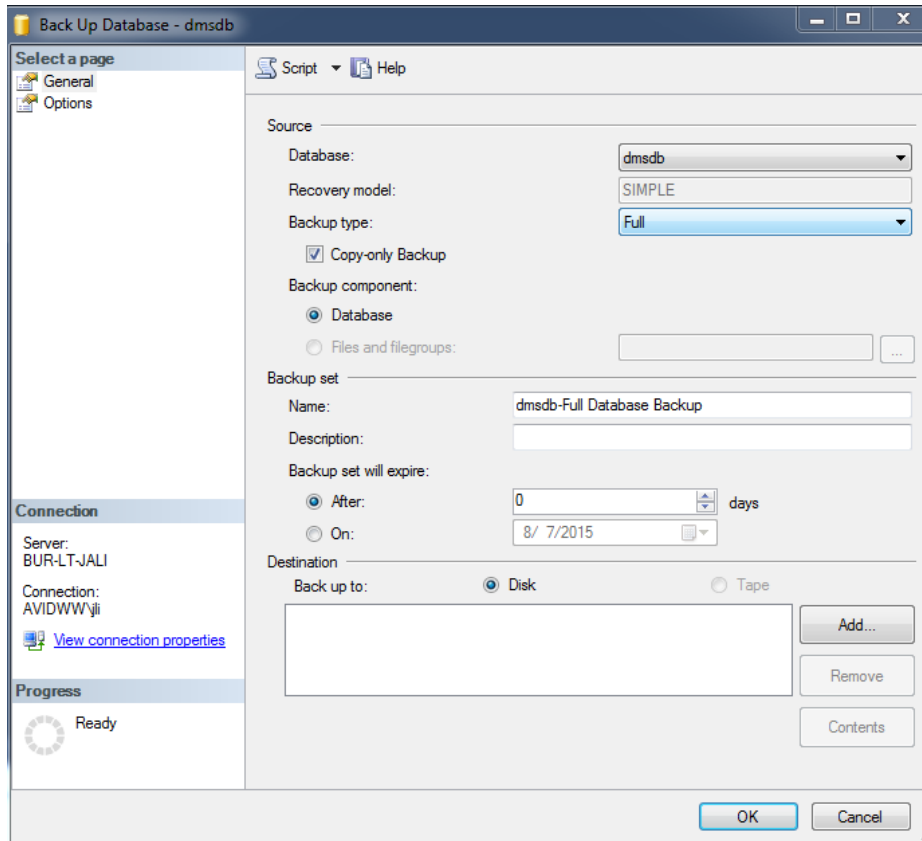
4. Select the Source and Backup Set options as shown in the following table.

Section	Option	Selection
Source	Database	dmsdb
	Recovery model	SIMPLE
	Backup type	Full
		Copy only Backup
	Backup component	Database
Backup Set	Name	dmsdb-Full Database Backup
	Description	Optional
	Backup set will expire	After 0 days

5. Set the destination folder (the location for the backup file) and backup file name.

⚠ **If a destination already exists in the Destination list, it will be overwritten. Select the existing destination or destinations and click Remove.**

a. In the Destination section, click Add.

The Select Backup Destination dialog box opens.
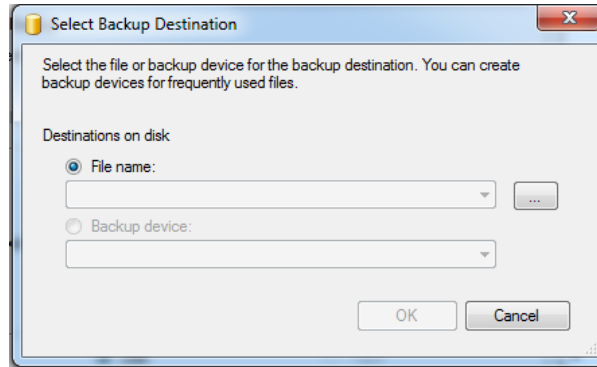
b. Click the … (Browse) button.

The Locate Database Files dialog box opens.

c. Select the folder path and enter a name for the backup file.

Consider using a folder named Backup in the Microsoft SQL Server folder, and the date of the manual backup in the file name, as shown in the following illustration.
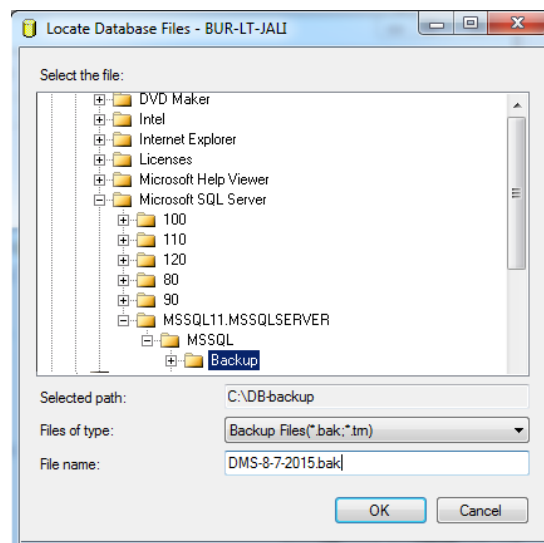
d. Click OK.

The path and file name are displayed in the Destination list.
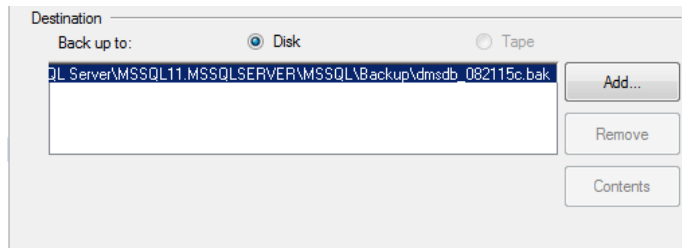
6. On the left side of the Back Up Database dialog box, select Options.

The Options page is displayed.
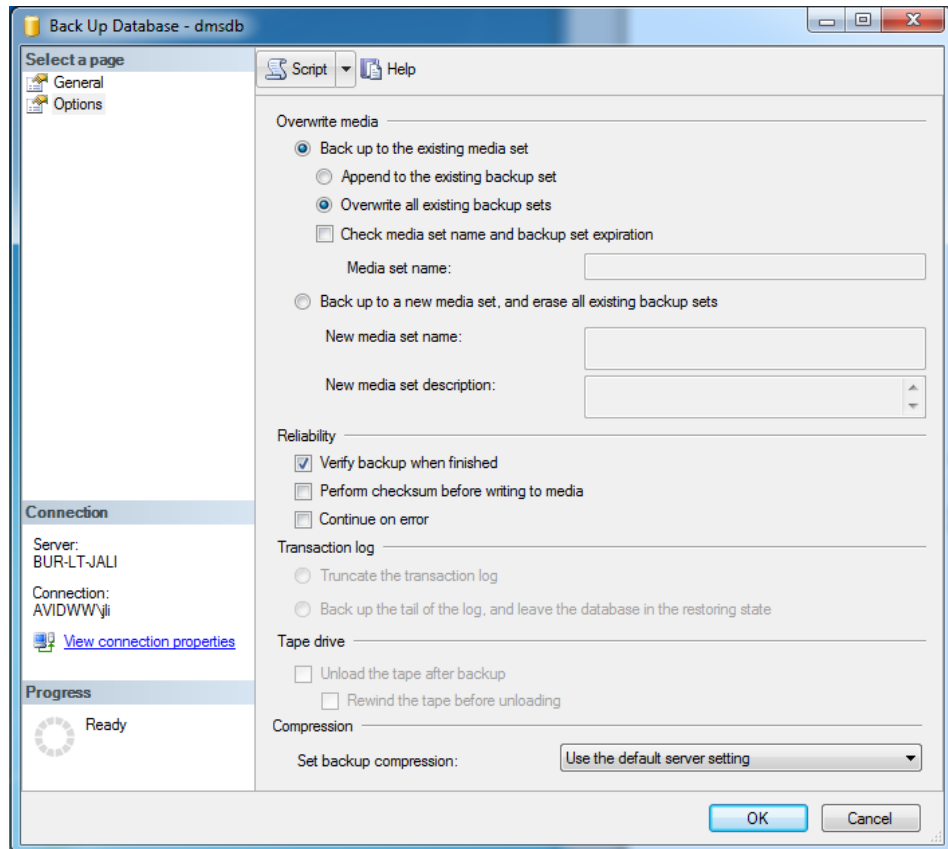
7. Select the following options:

   - Back up to the existing media set

   - Overwrite all existing backup sets

   - Verify backup when finished

   - Set backup compression: Use the default server setting

   Other settings are not needed.

8. Click OK to start the backup operation.

9. After the backup operation is complete, copy the database backup file to another machine in case the primary Production Services Engine goes off line.

Restoring the Production Services Database

The following steps describe how to restore a Production Services database. Restoring the database is necessary in case the primary Production Services Engine goes off line and an administrator needs to bring a backup engine on line.

Prerequisite: Make at least one Production Services database backup. See "Backing Up the Production Services Database" on page 43.

To restore the Production Services database:

1. On the server running the Production Services database you need to update, start SQL Server Management Studio and connect to the local host. In most cases, use Windows Authentication (the user logged into Windows). The user needs Windows Administrator permissions to connect to the SQL database.

In the following example, the hostname of the Production Services Engine is
BURL-LT-JALI.
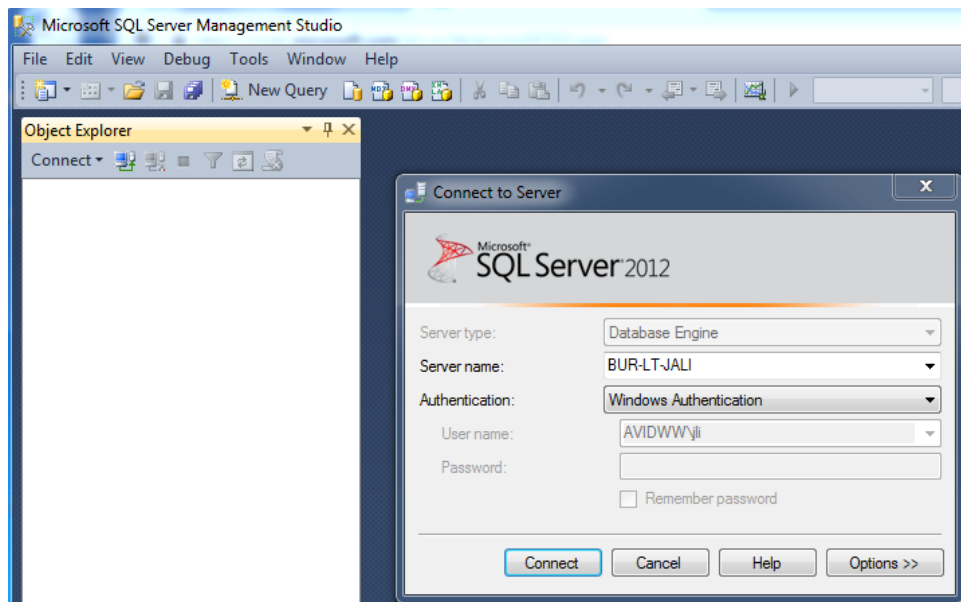
2. In the Object Explorer, expand the Databases folder and select dmsdb.
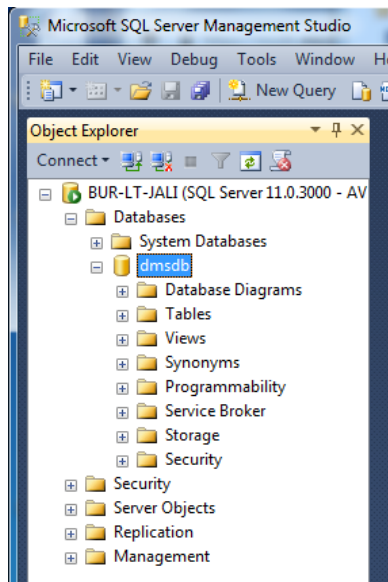
3. Right-click dmsdb and select Tasks > Restore > Database.

The Restore Database dialog box opens.
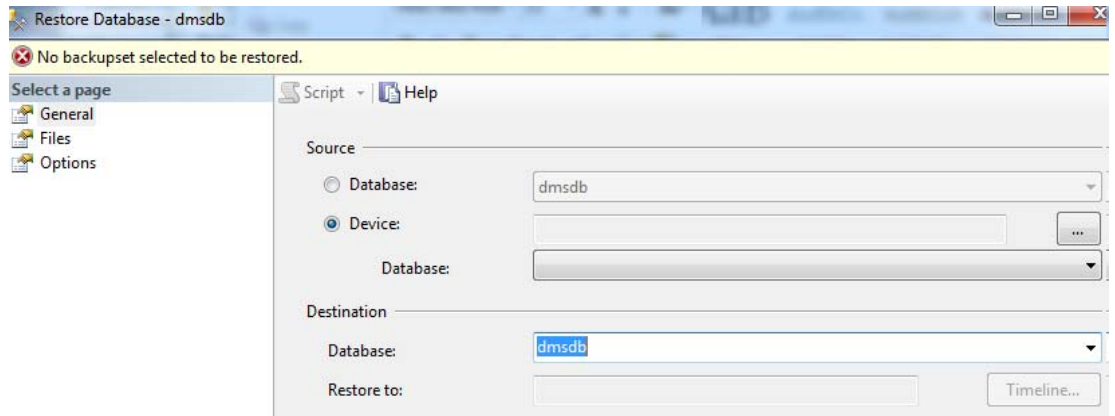
4. Select Device and click the ... (Browse) button.

The Select Backup Devices dialog box opens.
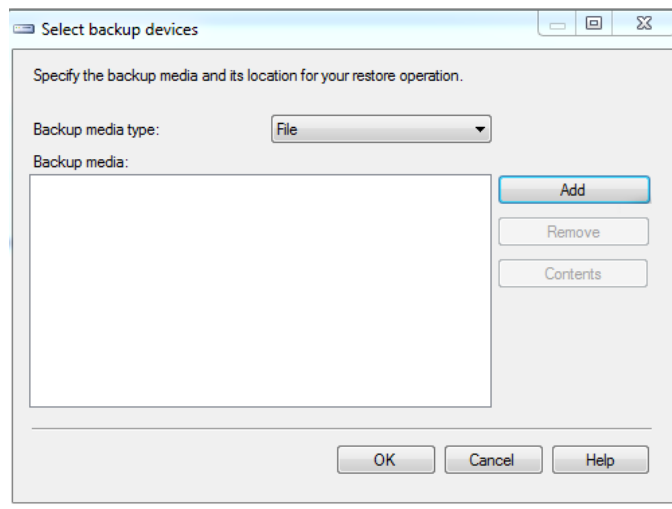
5. Click the Add button.

The Locate Backup File dialog box opens.
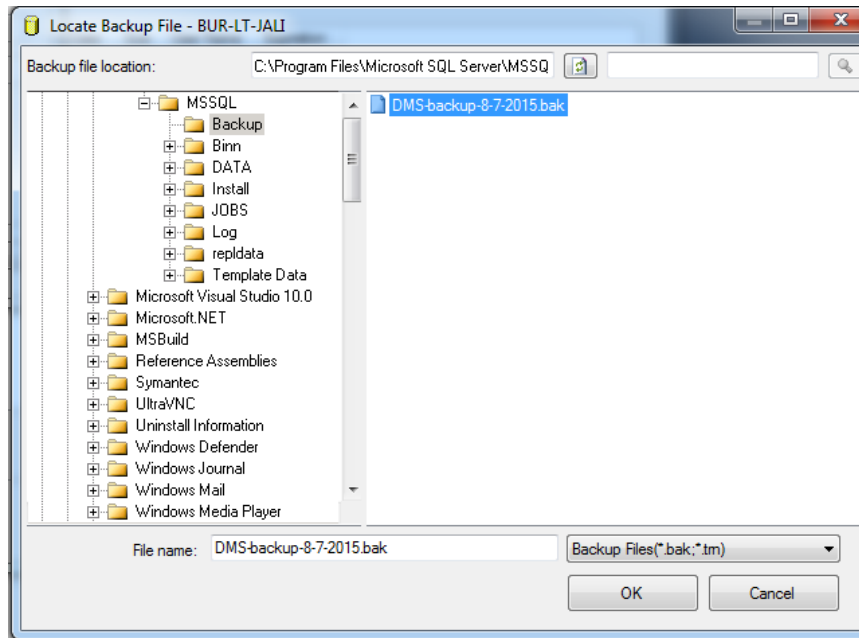
6. Navigate to the database backup file, select it, and click OK.

In the Restore Database dialog box, the "Backup sets to restore" field is populated with information about the selected backup.
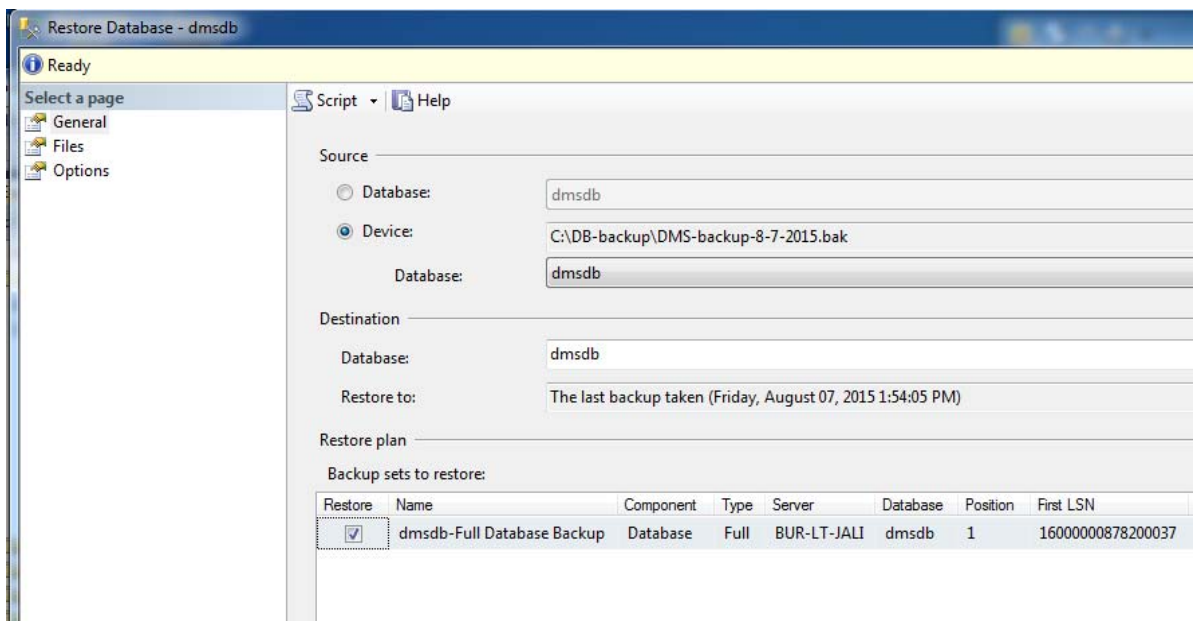
7. On the left side of the dialog box, click Options.

   The Options page is displayed.
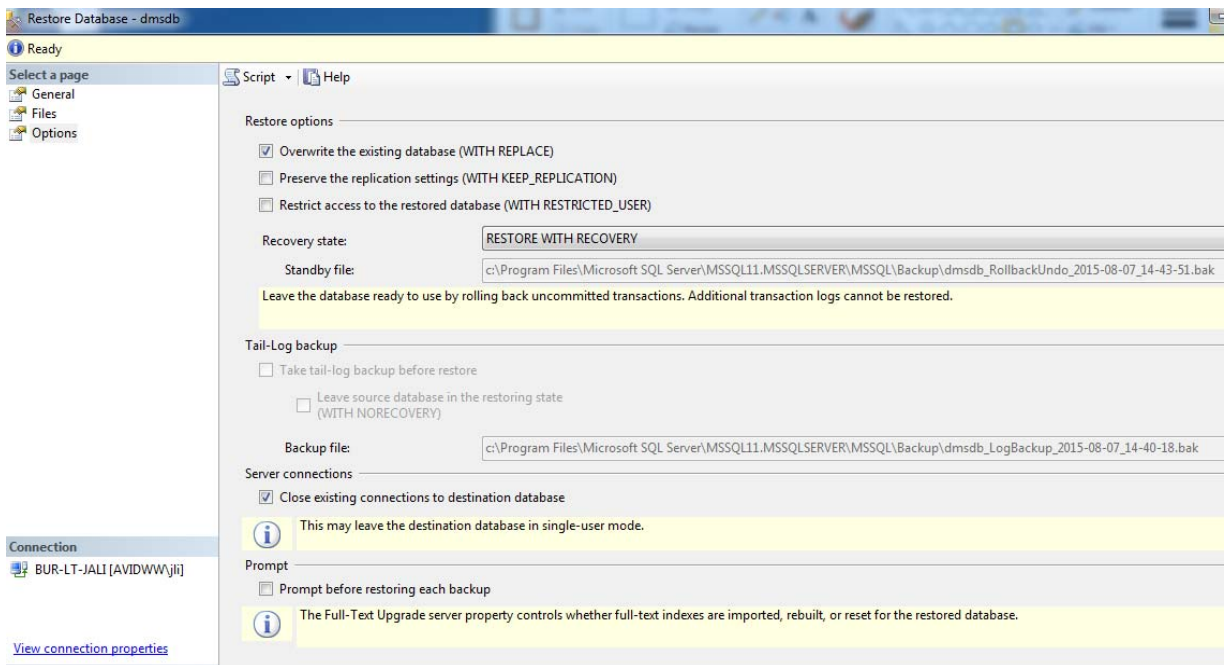
8. Select the following options:

   - Overwrite the existing database

   - Recovery state: RESTORE WITH RECOVERY

   - Close existing connections to destination database

   Other settings are not needed.

9. Click OK to start the restore operation.

10. After the restore is completed, you need to rename the user "dms" in the dmsdb database. This user is carried over from the database of the original server, but should not be used on the backup server. You need to create a new dms user in the dmsdb.

    a. In Object Explorer, expand dmsdb > Security > Users.

    b. Right-click the user "dms" and select Rename.
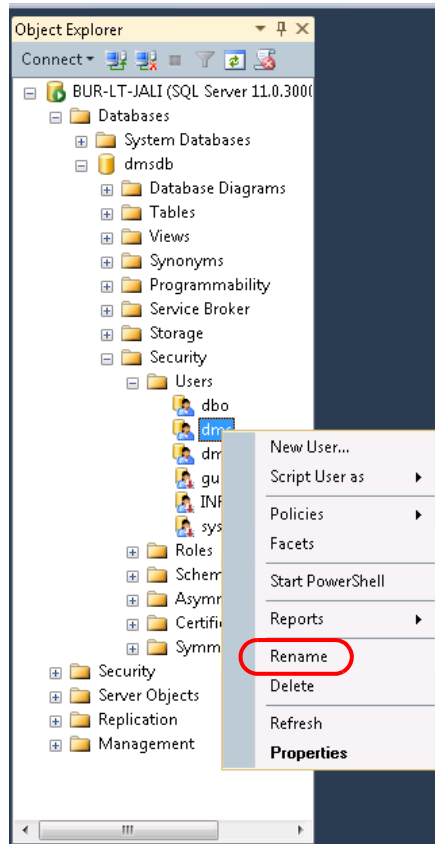
c.   Rename "dms" to a meaningful name, such as "dms-orig."

d.   Right-click Users and select New User.

e.   Create a user named "dms" with the login name "dms," as shown in the following illustration.
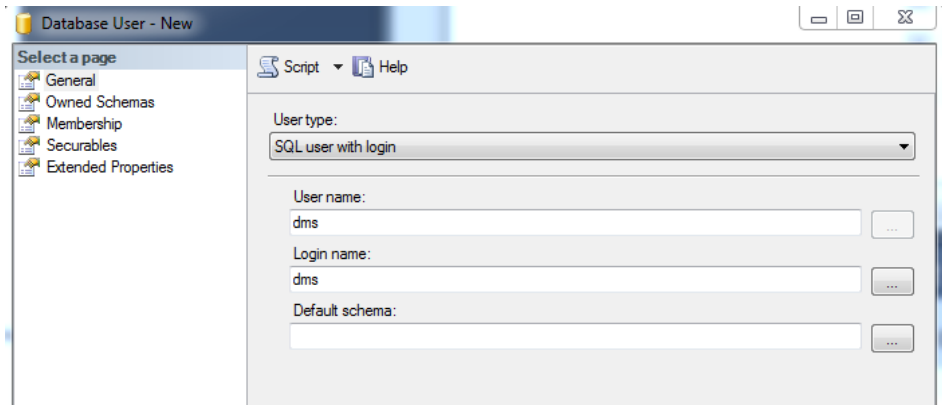
f. In the "Select a page" section, select Membership and select "db_owner."

g. Click OK.

3 Using the Production Services and Transfer Status Tool

The following topics explain how to use the Production Services and Transfer Status tool:

- Opening the Production Services and Transfer Status Tool
- Production Services and Transfer Status Tool User Interface
- Using the Jobs Page
- Using the Providers Page
- Using the Services Page
- Using the Users Page

For an overview of the Production Services and Transfer Status tool, see "Understanding the Interplay Production Services and Transfer Status Tool" on page 19.

Opening the Production Services and Transfer Status Tool

The Production Services and Transfer Status tool (also referred to as the Admin Tool) can be used on any computer that has a network connection to a computer running the Production Services Engine.

To open the Production Services and Transfer Status tool:

1. Do one of the following:

   ▸ From the Avid Interplay Production Services window, click Admin Tool.

   ▸ For a standalone application, click Start and select Programs > Avid > Avid Production Services and Transfer Status.

   ▸ From Interplay Access, select View > Interplay Production Services Status.

   ▸ From the Interplay Administrator, in the Site Settings area, click the Interplay Production Services icon.

2. Type your username and password. See "Using the Users Page" on page 77.

If you opened Production Services Status from Interplay Access or the Interplay Administrator, access is controlled by the information you used when you logged into Interplay Access or the Interplay Administrator.

3. Type the host name of the system on which the Production Services Engine resides in the Production Services Host text box.

The Production Services host name is the name of the computer that the Production Services Engine runs on. You can find the host name in the Name field of the Production Services window. Previously typed host names are available from the Production Services Host menu.
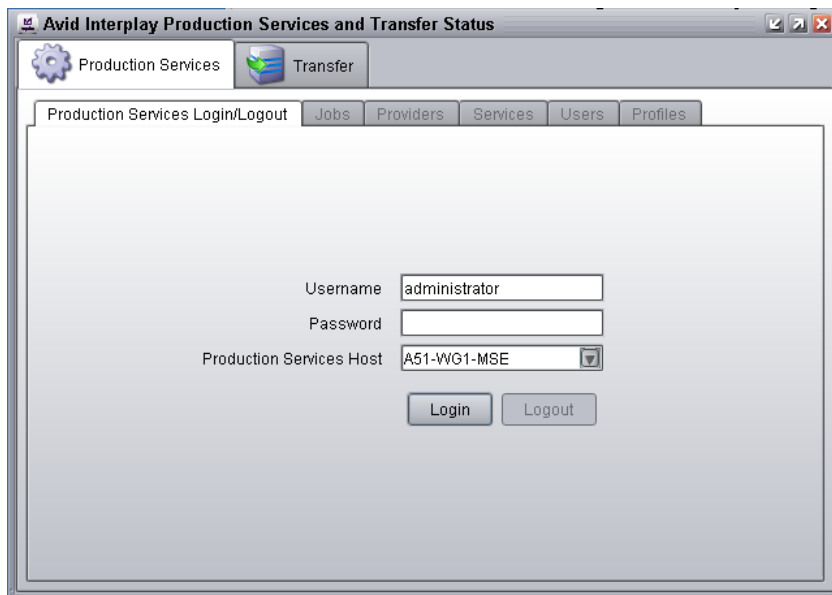
4. Click the Login button.

If the username and password are accepted, the Jobs page opens. For information about the Jobs page, see "Using the Jobs Page" on page 58.

Production Services and Transfer Status Tool User Interface

The Production Services and Transfer Status tool user interface is made up of five pages (in addition to the Login/Logout page). These pages are described in the following table:

Production Services Status Administration Tool Pages

Page	Description	Section Reference
Jobs	Displays the status and other information about jobs submitted to the Production Services Engine. Lets you cancel or retry jobs, depending on your level of privilege.	See "Using the Jobs Page" on page 58.
Providers	Displays information about systems that are running Production Services provider software. Lets you register and delete providers, depending on your level of privilege.	See "Using the Providers Page" on page 71.
Services	Displays a list of services and service information. Lets you install and delete services.	See "Using the Services Page" on page 74.
Users	Displays a list of user accounts. Lets you create and delete accounts, depending on your level of privilege.	See "Using the Users Page" on page 77.
Profiles	Lets you create templates to use when performing an operation.	See "Working with Production Services Profiles" on page 92.

Using the Jobs Page

The Jobs page displays information about Production Services jobs and lets you cancel, delete, and retry jobs. The Jobs page opens by default after you log in to the Production Services and Transfer Status tool.

The following illustration shows a list of jobs filtered to show only jobs for the Interplay Copy service.
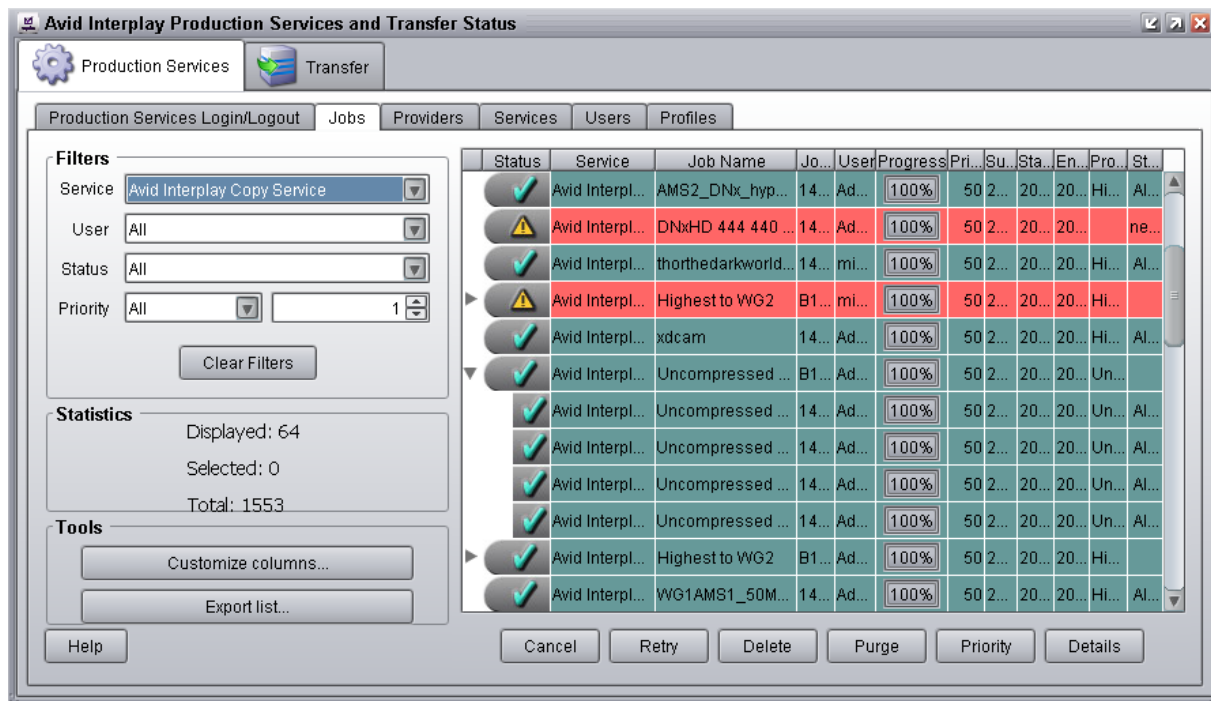
The following topics describe the options available from the Jobs page and how you can customize the display:

• Job Information and Status

• Customizing the Reporting of Service Job Status

• Customizing the Jobs Page Columns

• Filtering the Jobs List

• Viewing Details About a Job

• Purging the Jobs List

• Prioritizing a Job

• Canceling a Job

• Deleting a Job

• Retrying a Job

• Exporting the Jobs List

For information about the Auto-Purge feature, see "Configuring the Production Services Engine" on page 31.

Job Information and Status

The Jobs page displays information about jobs submitted to the Production Services Engine. You can specify how the status of the various service jobs are reported. See "Customizing the Reporting of Service Job Status" on page 62.

When a job is submitted, the transaction is displayed at the top of the Jobs list by default. You can reorder the list by any column by clicking in the column heading.

The following illustration shows jobs that have successfully processed (check mark and green bar) and one that failed with an error (caution icon and red bar). A turn down arrow displays a job that includes multiple assets.

The following table describes the information displayed for processed jobs.

Jobs Page Column	Description
Status	The colors and icons in the display indicate the status of the job: • Yellow bar with no icon = Job is processing. • Green bar with check mark icon = Job is completed. • Light green bar with question mark = Job is completed with a warning. • Gray bar with stop icon = Job has been canceled. • Red bar with caution icon = Job has failed with an error. • Gray bar with no icon = Job is pending or is in a queue.
Service	The name of the service to which the job was sent.
Job Name	The file name submitted by the client to the Production Services Engine. This might have a suffix — determined by the particular service — appended to it. *Administrators can view information about all jobs. Users without administrator privileges can view all jobs, but can see only the user name and job name of their own jobs.*
Job ID	A number automatically generated by the Production Services Engine.
User	The name of the user who submitted the job. *Administrators can view information about all jobs. Users without administrator privileges can view all jobs, but can see only the user name and job name of their own jobs.*
Progress (%)	The percentage of the job completed.
Priority	The priority of the job, as submitted by the client.
Submit Time	The date and time the job was submitted by the client to the Production Services Engine.
Start Time	The date and time that the provider started the job.
End Time	The date and time that the provider reports the job is complete.
Profile Name	Indicates if a profile was used and displays the profile's name.

Customizing the Reporting of Service Job Status

You can customize the status reporting for the following Production Services:

- Archive service
- Restore service
- Copy service
- Move service
- Delivery service

For example, during an archive operation, if one of the media files cannot be found, you can set the reporting to the Jobs tab of the Production Services and Transfer Status tool to display one of the following status indicators:

Job Status Display	Description
Green with check mark icon	Job completed
Green with question mark icon	Job completed with a warning
Caution icon	Job failed with an error

This section describes how to use the Avid Service Configuration tool to set which reporting status displays with the various conditions of service jobs.

Avid Service Configuration is an application that is included with the Avid Service Framework services. It lets you set and change parameters for each of the different Avid services and applications in your workgroup environment. For more information about Avid Service Framework, see the *Avid Service Framework User's Guide*.

To customize the job status displays for various Production Services:

1. On any system running the Avid Service Framework services, click Start and select Programs > Avid > Avid Service Framework > Avid Service Configuration.

   The Select Workgroup dialog box opens.

The Select Workgroup dialog box does not open if the check box specifying to always select and use this workgroup option was previously selected. When you select this option, the Select Workgroup dialog box no longer opens when you start the application. The default workgroup is selected, and the Avid Service Configuration window opens. To change this option and display the Select Workgroup dialog box, click the Login tab of the Avid Framework Workgroup Properties application and clear the check box for the option.

2. (Option) If the Select Workgroup dialog box opens, select the workgroup you want to connect to and click Select.

The Avid Service Configuration window opens.

3. In the Directory pane, click the Processes tab and verify that the service is running.

If the service does not appear in the Avid Service Configuration window, the service is not running or the system it runs on is not properly connected to the workgroup. Click the Hosts tab and make sure that the Avid Service Framework services displays the name of the system that the service is running on.

4. On the Processes tab, expand the service entry, such as Archive Service.

The system displays the name of the computer running the service.

5. Click the computer name.

The Administrator Password Needed dialog box opens.

6. Type the Avid Service Framework Administrator password and click OK.

By default, Avid Service Framework does not require a password. When a password is used, it is set through the System Configuration Service. Check with your system administrator for the correct password.

The system displays the setting tab for the service.

Depending on the service you selected, different conditions are available for you to customize.

The following example shows the Archive Service settings.
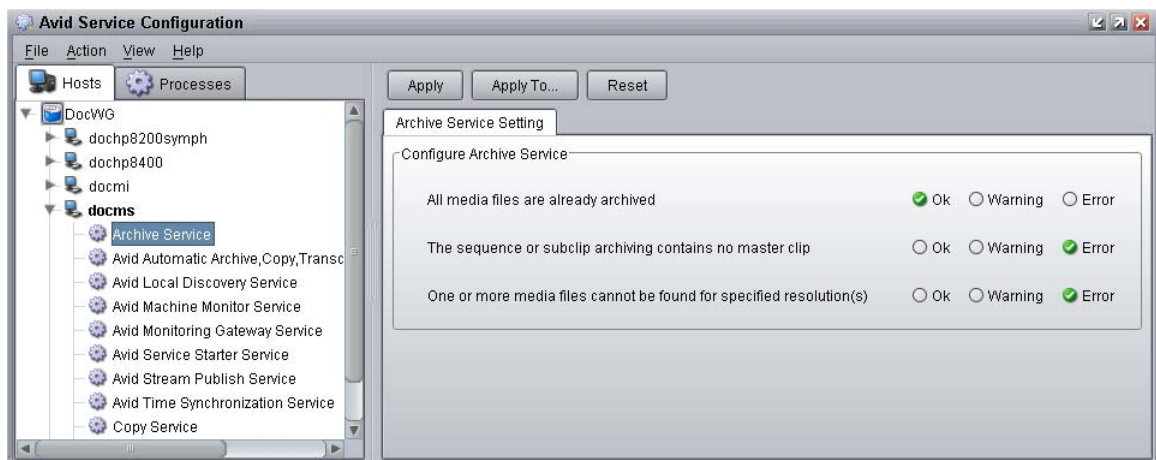
7. Select the type of status you want to display for each job condition.

Option	Job Status Display / Description
OK	Green with check mark icon / Job completed
Warning	Green with question mark icon / Job completed with a warning
Error	Caution icon / Job failed with an error

8. Click Apply.

Customizing the Jobs Page Columns

The Production Services and Transfer Status tool provides options to customize the columns displayed on the Jobs page.

To customize which columns display on the Jobs page:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

   The Jobs page opens by default after you log in to the Production Services and Transfer Status tool.

2. In the Tools area, click Customize columns.

   The Choose Columns dialog box opens.

3. Select the name of the columns you want to display.

4. Click OK.

   The columns change to show the selections.

5. (Option) Click a column heading and drag it to a new location.

6. (Option) Click a column heading to reorder the jobs list by the selected column. The ordering of the column depends on the contents of the column. For example, job IDs are ordered numerically, either in ascending order or descending order.

Filtering the Jobs List

By default, the Jobs list displays all jobs that the Production Services Engine is currently monitoring. You can customize your view to show only your jobs, to show jobs for a specific service, or to show only jobs in a selected state.

Users with Administrator privileges are allowed to cancel or delete any job. Users without administrator privileges can only cancel or delete jobs submitted by that user.

To customize the Jobs list:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

    The Jobs page opens by default after you log in to the Production Services and Transfer Status tool.

2. In the Filters area, click the Service menu, and select a service.

3. In the Filters area, click the User menu, and select All Users or a specific user name.

4. In the Filters area, click the Status menu, and select one of the following:

    -   All — Displays all jobs with their current status.

    -   Processing — Displays only jobs that are currently being processed.

    -   Completed — Displays only jobs that have been successfully processed.

    -   Canceled — Displays only jobs that have been canceled by a user with administrator privileges.

    -   Error — Displays only jobs that have stopped with an error.

    -   Pending — Displays only jobs that are waiting to be processed.

5. In the Filters area, click the Priority and select one of the following:

    -   ALL — Displays all priority jobs.

    -   > — Displays all priority jobs greater than the number indicated.

    -   < — Displays all priority jobs fewer than the number indicated.

    -   = — Displays all priority jobs equal to the number indicated.

    The Jobs page displays jobs that meet the criteria you selected.

Viewing Details About a Job

You must be logged in as the job owner or as an administrator to view a job's details.

To view details about a job:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, select the job that you want details about.

3. Click the Details button or right-click the job and select Details.

    The Job Details window opens.
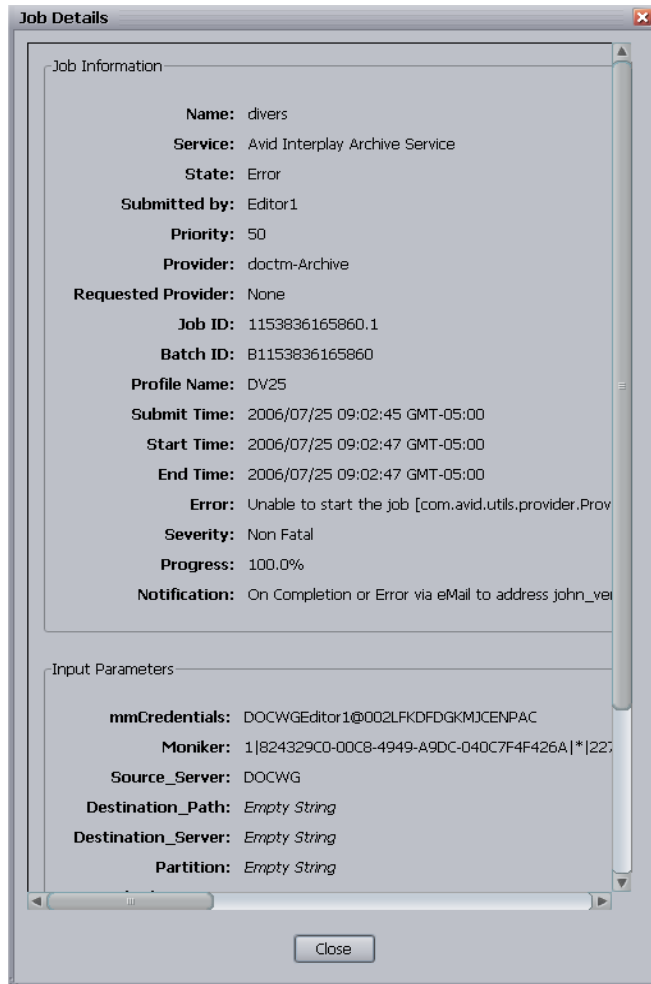
Job Details Window

The following table provides descriptions of the type of job information displayed in the Job Details window.

Entry	Description
Job Information	
Name	The name of the file submitted by a client to Production Services Engine. It might include information appended to the file name, depending on the service requirements.

Entry	Description
Job Information	
Service	The Production Services service for which the job was submitted; for example, Interplay Archive Service.
State	The current state of the job.
Submitted By:	The user name associated with the job, as submitted by the client.
Priority	The priority of the job, as submitted by the client.
Provider	The name of the provider, as registered with the Production Services Engine.
Requested Provider	The name of the provider requested
Job ID	A number automatically generated by the Production Services Engine.
Batch ID	The number of the batch containing the job.
Profile Name	The name of the profile used for the job, if a profile is used.
Submit Time	The date and time the job was submitted by the client to the Production Services Engine.
Start Time	The date and time the provider picked up the job.
End Time	The date and time the job was reported as complete by the provider.
Error (if applicable)	A message describing the error. Some errors and possible solutions are listed in "Troubleshooting Interplay | Production Services" on page 317.
Severity (if applicable)	The severity of the error (for example, fatal, non-fatal).
Progress	The percentage of the job that has been processed.
Notification	Displays whether notification of job completed or job error is enabled or disabled.
Input Parameters	The list of Input parameters varies for each service.
Output Parameters	Shows the result of the operation.

Purging the Jobs List

The purge function is available only to users with administrator privileges.

You can set the Production Services settings to allow for auto-purging of jobs. See "Configuring the Production Services Engine" on page 31.

To purge the Jobs list:

1. Open the Production Services and Transfer Status tool and log in as a user with administrator privileges. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, click the Purge button or right-click the job and select Purge.

   The Purge Jobs dialog box opens.
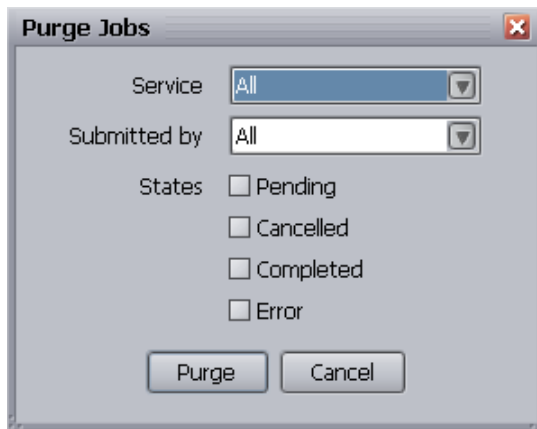
3. Click the Service menu, and select the applicable service.

4. Click the Submitted By menu, and select a particular user or All, depending on the jobs you want to purge.

5. Select which states of jobs you want to purge.

6. Click the Purge button.

   The Jobs list no longer contains the jobs you selected. If a purge fails, a dialog box opens with a list of the jobs that failed to delete and a reason for the failure.

Prioritizing a Job

You can prioritize the order of the pending jobs. The priority number assigned to a job indicates the job's position in the queue for a specific provider. This setting lets you order jobs in a desired sequence and also move a job to the top of the queue. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.

When you assign a priority number to a job, the actual order in the queue depends on the following:

•   Priority numbers are relative only to jobs within a given service. For example, a transcode job set with priority 1 might not execute before an archive job with priority 100.

•   If the same priority number is assigned to several jobs of a specific provider, then all these jobs have an equal chance of executing.

To prioritize a job:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, select the job you want to prioritize.

3. Click the Priority button or right-click the job and select Priority.

    The Set Job Priority dialog box opens.

4. Click the arrow button to select a priority number.

    The default is 50. The priority range is 1 (highest priority) through 100 (lowest priority).

5. Click OK.

    The Priority column displays the new priority for the job.

Canceling a Job

Jobs can be canceled during the Pending or the Processing state. A user can cancel only jobs that have been submitted under his or her Production Services user name. An administrator can cancel any job.

Providers periodically check the Production Services Engine for jobs that might need to be canceled. When a job is canceled, it might take a short time for the job to actually stop and the status change to be reflected. It is also possible that a job might finish before it can be canceled. In this case, a dialog box might open stating that the Production Services Engine was unable to cancel the job.

To cancel a job:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, select the job that you want to cancel.

3. Click the Cancel button or right-click the job and select Cancel.

   A dialog box opens and asks if you are sure you want to cancel the job.

4. Click OK to cancel the job.

   The job remains in the Jobs list, but the state changes to canceled.

Deleting a Job

To delete a specific job or all jobs on the Jobs page:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, select the specific job you want to delete.

3. Click the Delete button or right-click the job and select Delete.

   A dialog box opens and asks if you are sure you want to delete the job.

4. Click OK to delete the job.

Retrying a Job

You can retry a job that is in the canceled state or error state.

To retry a job:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Jobs page, select the job you want to retry.

3. Click the Retry button or right-click the job and select Delete.

   The Production Services Engine changes the state to Pending and places the job in the queue for the next available provider.

Exporting the Jobs List

You can export the current Jobs list from the Production Services and Transfer Status tool.

To export the Jobs list:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

   The Jobs page opens by default after you log in to the Production Services and Transfer Status tool.

2. In the Tools area, click Export list.

   A Save dialog box opens.

3. Select a location for the Jobs list file.

4. Type a name for the Jobs list file.

5. Click Save.

Using the Providers Page

The Providers page displays information about computers that are running provider software and are registered with the Production Services Engine. You can also view specific provider details and capabilities.

The following topics provide information about using the Providers page:

• Opening the Providers Page

• Customizing the Providers Display

• Viewing Details About a Provider

• Deleting Providers

A provider is automatically registered the first time it connects to the Production Services Engine.

Opening the Providers Page

To open the Providers page:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Providers tab.

   The Providers page opens.
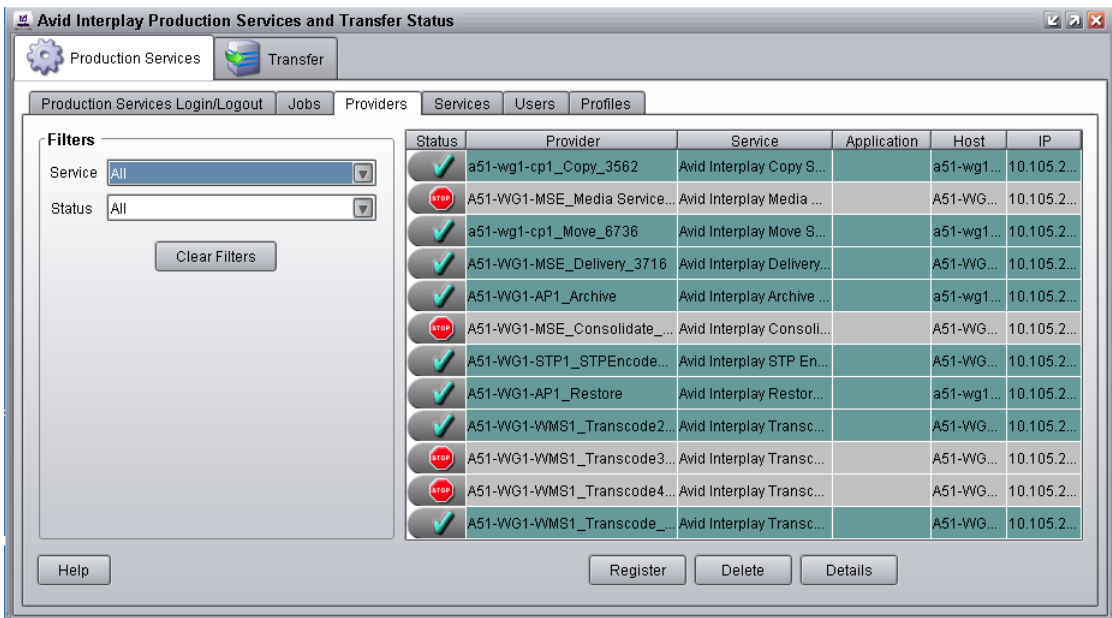
The following table describes the information displayed in the Providers display.

Providers Page	Description
Status	Indicates whether or not the provider is connected to the Production Services Engine.
Provider	The name of the service provider, as registered with the Production Services Engine.
Service	The Production Services service for which the provider has been registered.
Application	The name of the service provider application.
Host	The computer name of the provider.
IP	The IP address of the computer of the provider.

Customizing the Providers Display

By default, the Providers page displays all providers that are registered with the Production Services Engine. You can customize your view to show only the connected providers or providers of a particular service.

To customize the Providers display:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Providers tab. The Providers page opens.

3. In the Filters area, click the Service menu, and select the applicable service.

4. In the Filters area, click the Status menu, and select the applicable condition.

   The Providers page displays providers that match your selections.

Viewing Details About a Provider

To view details about a provider:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Providers page, select the provider that you want details about.

3. Click the Details button or right-click the provider and select Details.

   The Provider Details window opens.

   The following table provides descriptions of the type of provider information displayed in the Provider Details window.

Providers Page	Description
Name	The name of the service provider, as registered with the Production Services Engine.
Service	The Production Services service for which the provider has been registered.
Host Name	The computer name of the provider.
Application	The name of the service provider application.
IP Address	The IP address of the computer of the provider.
Connected	Indicates whether or not the provider is connected to the Production Services Engine.

Deleting Providers

If a provider is connected to the Production Services Engine, the provider cannot be deleted until it has been disconnected and all processing jobs are stopped. You must be logged in as an administrator to delete any providers.

To delete the provider software, use the Add/Remove Programs in the Windows Control Panel on the provider system.

To delete a service, see "Deleting a Production Services Service" on page 76.

To delete a provider from the Production Services Engine:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Providers page, select the provider that you want to delete.

3. Click the Delete button or right-click the provider and select Delete.

   A dialog box opens and asks if you are sure you want to delete the provider.

4. Click OK.

   The provider is no longer registered with the Production Services Engine. To register it again, see "Configuring a Provider for the Production Services Engine" on page 87.

Using the Services Page

The Services page displays information about the services that are installed and lets the user install new services, upgrade existing services, or delete services that were previously installed.

For information about installing a service, see "Registering Services" on page 82.

The following topics provide information about the Servers page:

- Opening the Services Page
- Displaying Details About a Service
- Deleting a Production Services Service

Opening the Services Page

To open the Services page:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Services tab.

The Services page opens.
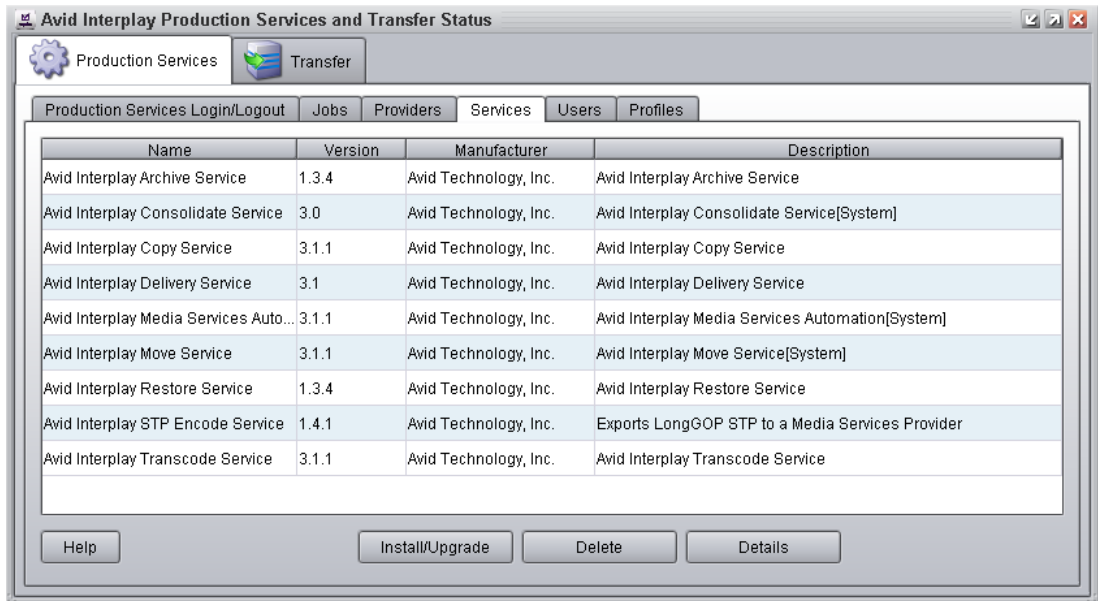
Displaying Details About a Service

To display information about a specific service:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Services page, select the service about which you want information.

3. Click the Details button or right-click the service and select Details.

   The Service Details page opens.

The specific information displayed on the Service Details page differs for each installed service.

Deleting a Production Services Service

Deleting a Production Services service from the Services page deletes the information required for the service to operate. If one or more providers have been registered for the service on the Providers page, you must first delete the providers for the service. For more information, see "Deleting Providers" on page 74.

To delete a service:

1. Open the Production Services and Transfer Status tool and log in as a user with administrator privileges. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. Make sure all providers for the services that you are deleting have been deleted prior to deleting the services themselves. See "Deleting Providers" on page 74.

3. Click the Services tab.

   The Services page opens.

4. Select the service you want to delete.

5. Click the Delete button or right-click the service and select Delete.

   The service is removed. To add the service again, see "Registering a Service Manually" on page 83.

Using the Users Page

The Users page lets you create and manage user accounts. The default login for the Production Services and Transfer Status tool is the user name Administrator, without a password. Avid recommends assigning a password to this account after installing the Production Services Engine. For more information, see "Reassigning Passwords" on page 79.

The Users page displays information based on the user's login profile. A user logged in as an Administrator can view information about all jobs, whereas users without administrator privileges can view all jobs, but can only see the username and clip names of their own jobs.

There are two methods for managing Production Services users:

• Using Interplay authentication

   If you set a host name in the Interplay Production Services Engine Settings dialog box, the Production Services Engine authenticates user names and passwords with the Interplay Engine (see "Configuring the Production Services Engine" on page 31). As a result, you do not need to manage a separate user database for Production Services. If a host name is set, when you attempt to log in to the Production Services Engine, and the login is successful, the user name and password are added to or updated in the Production Services database user's table. The user name and password appear on the Users page.

   Adding or changing users on the Users page has no effect if a host name is set in the Interplay Engine Hostname setting in the Interplay Production Services Engine Settings dialog box.

• Managing a separate user database

Managing Production Services users through a separate database can be useful if you want to give administrator privileges to users who do not have administrator privileges in the Interplay database. However, if you do not use Interplay authentication, make sure any user name and password exactly matches a user name and password in the Interplay database, because Production Services operations usually require login by a valid Interplay user.

The following topics describe the Users page:

• Opening the Users Page

• Setting Up User Accounts

• Reassigning Passwords

• Deleting User Accounts

Opening the Users Page

To open the Production Services Users page:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Users tab.

The Users page opens with user accounts listed in the User name column.
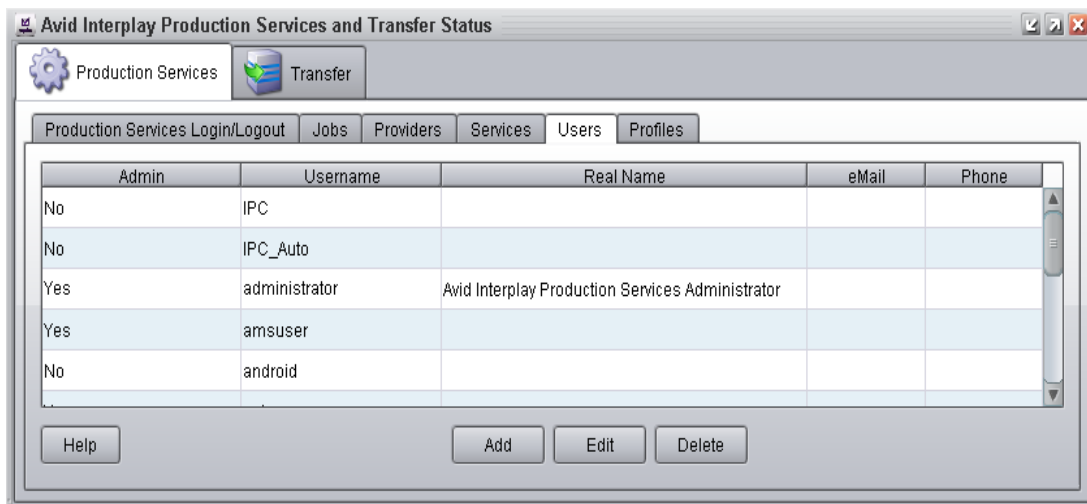
Setting Up User Accounts

To set up a user account:

1. Open the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Users page, click the Add button.

   A dialog box opens.

3. Type a user name in the Username text box.

   User names and passwords are case sensitive and can contain only letters, numbers, and underscores. They can be up to 255 characters.

4. (Option) You can assign a password by typing a password in the Password text box, then typing it again in the Retype Password text box. Passwords are not required.

5. Type the applicable information about the user in the other text boxes.

📄 *The eMail address field is for information only and is not used for Production Services e-mail notification. For more information, see "Configuring the Production Services Engine" on page 31.*

6. (Option) If this user is an administrator, select the "is Administrator" option.

7. Click Save.

Reassigning Passwords

If a user forgets his or her password, a new one must be assigned. If you forget the Administration password, it must be reset. Contact Avid Customer Support.

To reassign a user password:

1. Open the Production Services and Transfer Status tool and log in as a user with administrator privileges. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Users page, select the user whose password you want to change.

3. Click the Edit button or right-click the user and select Edit.

   A dialog box opens.

4. Type a new password in the Password text box, then type it again in the Retype Password text box.

5. Click Save.

Deleting User Accounts

You must be logged in as an administrator to delete user accounts.

📖 *The user "Administrator" cannot be deleted. If you try to delete Administrator, you receive an error message.*

To delete a user account:

1. Open the Production Services and Transfer Status tool and log in as a user with administrator privileges. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. On the Users page, select the user for each account you want to delete.

3. Click the Delete button or right-click the user and select Delete.

   A dialog box opens and asks if you are sure you want to delete the user account.

4. Click OK.

   The user account is deleted.

   To re-create user accounts, see "Setting Up User Accounts" on page 79.

4 Installing Services and Registering Providers

This chapter provides general procedures for installing services, registering a provider, and connecting it to the Production Services Engine. For specific information about each service, see "Understanding the Various Production Services" on page 21 and the chapter that provides information about the service.

The following topics provide information about the required tasks:

- Managing Services
- Registering Services
- Registering a Service Manually
- Configuring a Provider for the Production Services Engine
- Verifying That a Service Provider Is Connected
- Rules for Upgrading a Service and Preserving Profiles

Managing Services

Starting with Production Services v3.1, most Production Services operate as Windows services, and can be managed like other Windows services.

⚠ **Interplay Transcode, STP Encode, and Interplay Consolidate operate as Windows applications, not as Windows services.**

Production Services as Windows services are started automatically and restart automatically after a system reboot or crash. They are listed with other Windows services in the Services tab of the Computer Management window. The following illustration shows the Interplay Delivery service installed and running.

> 📝 *The Archive and Restore services require a third-party vendor dll. By default the services run under the Local System account. If the third-party vendor dll needs more privileges than Local System, the vendor must change the services to use the appropriate credentials.*

Prior to Production Services v3.1, services operated as Windows applications, and needed to be started manually. An advantage to this new feature is that all services are started automatically and restart automatically after a system reboot or crash.

Because service providers are no longer applications, they are no longer listed in the Start menu and no longer have a user interface window. Information that was displayed in the dialog box is included in the service .ini file or in log files. You also edit the .ini file to register the provider with the Production Services Engine. For more information, see "Configuring a Provider for the Production Services Engine" on page 87.

Registering Services

The Production Services Engine requires configuration files for each service. These files are called *service description files* and are contained in a .zip file (called a *service package*). For example, Interplay Copy requires the service package CopyMedia.zip.

In earlier versions of Production Services, you needed to open the Production Services and Transfer Status tool, click the Install/Upgrade button, then locate and open the correct .zip file on the provider system. In Production Services v3.0 and later, the .zip files are installed on the Production Services Engine system when you install the Production Services software. The first time the Production Services Engine runs after a new installation, it checks which services and versions were installed. It then automatically upgrades registered services or registers new services.

> 📝 *The Interplay Consolidate service and the Production Services Automation service must be registered manually. See "Registering the Automation and Consolidate Services" on page 305.*

You only need to install service descriptions once, even if you configure multiple providers.

If necessary, you can use the manual procedure as documented in "Registering a Service Manually" on page 83.

📖 *If you try to connect from a provider to the Production Services Engine before the latest service is registered, the Status line in the Transcode Service dialog box reads:*
Error From Broker! UNKNOWN_SERVICE.

To register services:

1. Install the Production Services Engine software from the Interplay Production Servers installer.

2. Restart the Production Services Engine.

   The services are listed in the Services tab of the Production Services and Transfer Status tool.

Name	Version		Manufacturer	Description
Avid Interplay Archive Service	1.3.3	...	Avid Technology, Inc.	Avid Interplay Archive Service
Avid Interplay Copy Service	1.3.3	...	Avid Technology, Inc.	Avid Interplay Copy Service
Avid Interplay Delivery Service	1.3.2	...	Avid Technology, Inc.	Avid Interplay Delivery Service
Avid Interplay Restore Service	1.3.3	...	Avid Technology, Inc.	Avid Interplay Restore Service
Avid Interplay STP Encode Service	1.4	...	Avid Technology, Inc.	Exports LongGOP STP to a Media Services Provider
Avid Interplay Transcode Service	2.5.0	...	Avid Technology, Inc.	Avid Interplay Transcode Service

Tabs: Jobs | Providers | Services | Users | Profiles

Buttons: Help | Install/Upgrade | Delete | Details

Registering a Service Manually

Prior to Interplay v3.0, you needed to open the Production Services and Transfer Status tool and install the service description. This procedure is now automatic (see "Registering Services" on page 82). If necessary you can use the following procedure.

📖 *The Interplay Consolidate service and the Production Services Automation service must be registered manually.*

You only need to install a service description once, even if you configure multiple providers.

The following table provides a list of Production Services and the name of each service package.

Service	File Name of Service Package C:\Program Files\Avid\
Interplay Archive	Interplay Archive Provider\ArchiveService\Archive.zip
Interplay Copy	Interplay Copy\CopyService\CopyMedia.zip
Interplay Consolidate	Interplay Consolidate\TranscodeService\ConsolidateService.zip
Interplay Delivery	Interplay Delivery\PTFService.zip
Interplay Production Services Automation	Interplay Production Services Automation\MediaServicesAutomation.zip
Interplay Move	Interplay Move\MoveService\MoveMedia.zip
Interplay Restore	Interplay Archive Provider\RestoreService\Restore.zip
Interplay STP Encode	Interplay STP Encode\LongGOPExport.zip
Interplay Transcode	Interplay Transcode\TranscodeService\TranscodeService.zip

> *You do not use the Production Services Engine to configure the Auto Archive, Auto Transcode, and Auto Copy services. Instead, use the Interplay Administrator and the Avid Service Framework services. For more information, see "Configuring Auto Archive Using Avid Service Configuration" on page 175.*

To install a Production Services service description:

1. Open the Production Services and Transfer Status tool and log in as administrator, as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Services tab.

   The Services page displays the currently configured services.

3. Click Install/Upgrade.

    The Install/Upgrade Service dialog box opens.
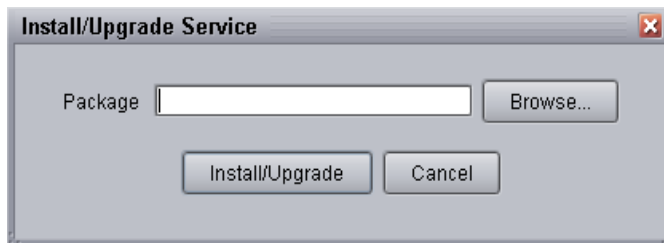
4. Click the Browse button and navigate to the folder containing the service package (.zip file). Make sure you have access to the folder.

    The following is an example of the location of a service package. In this case, the service package is for the Transcode service.

    -   C:\Program Files\Avid\Interplay Transcode\TranscodeService

    You can use the Microsoft Windows Search tool to help you locate the folder that contains the service package. For a list of package file names, see "Registering a Service Manually" on page 83.

5. In the folder, select the *service*.zip file.

   The following illustration shows the TranscodeService.zip file selected.
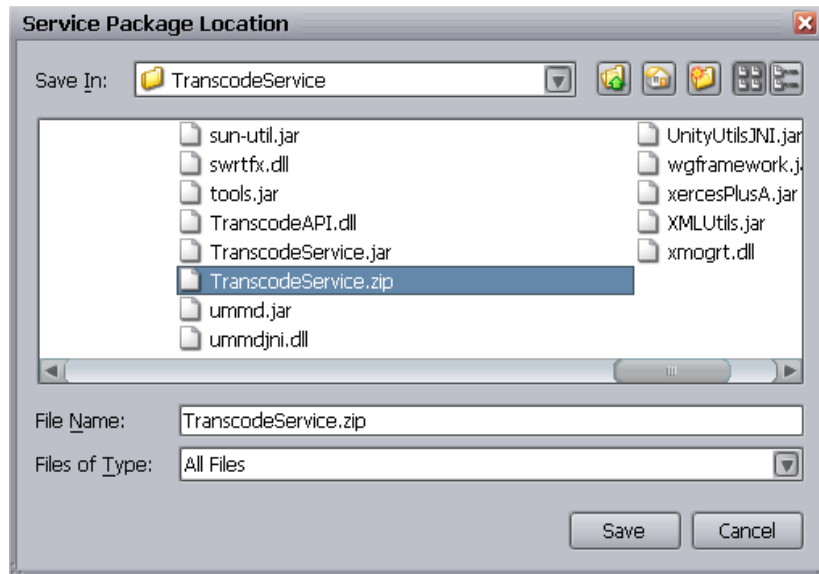
6. Click Save.

   The path to the file appears in the Install/Upgrade Service dialog box.

7. Click Install/Upgrade.

   The service and its description appear on the Services page.

Configuring a Provider for the Production Services Engine

After the service descriptions are registered (see "Registering Services" on page 82), you need to configure a provider for the Production Services Engine.

Prior to Production Services v3.1, you used a dialog box to connect a provider to the Production Services Engine. Starting with Production Services v3.1, you edit an .ini file.

⚠ **Interplay Transcode, STP Encode, and Interplay Consolidate require you to use a dialog box to connect a provider. See "Connecting the Transcode Provider to the Production Services Engine" on page 106, "Connecting the STP Encode Provider to the Production Services Engine" on page 291, and "Registering and Connecting a Consolidate Provider" on page 310.**

Note the following:

- If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

- If you are performing a new installation, the installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

- The .ini file includes an automatically generated provider name. You can change the provider name if you want.

The following procedure can be used for any service. For specific information for a service, see the chapter for that service.

> *The Production Services and Transfer Status tool includes a Register button, which opens the Register Provider dialog box. This dialog box is no longer needed because a provider is automatically registered the first time it connects to the Production Services Engine.*

To configure a provider for the Production Services Engine:

1. Locate the .ini file for the service and open it in a text editor, such as Windows Notepad.

   The following table lists the Production Services with the path for the .ini file and the log files.

Service	Path for .ini File and Log Files
Interplay | Archive	C:\ProgramData\Avid\Archive Service\DMSArchive.ini C:\ProgramData\Avid\Archive Service\log
Interplay | Copy	C:\ProgramData\Avid\Copy Service\DMSCopyMedia.ini C:\ProgramData\Avid\Copy Service\log
Interplay | Delivery	C:\ProgramData\Avid\Delivery Service\DMSIDService.ini C:\ProgramData\Avid\Delivery Service\log
Interplay | Production Services Automation	C:\ProgramData\Avid\Media Services Automation\DMSCMService.ini C:\ProgramData\Avid\Media Services Automation\log
Interplay | Move	C:\ProgramData\Avid\Move Service\DMSMoveMedia.ini C:\ProgramData\Avid\Move Service\log
Interplay | Restore	C:\ProgramData\Avid\Restore Service\DMSRestore.ini C:\ProgramData\Avid\Restore Service\log

2. Substitute the hostname of the Production Services Engine.

Following is an example of a Copy service .ini file with the default hostname "localhost":

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=localhost
@1%tProvider_Name=a51-dev_Copy_4080
```

Following is the same .ini file, edited to use the hostname "a51-ms_engine."

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=a51-ms_engine
@1%tProvider_Name=a51-dev_Copy_4080
```

Existing .ini files include the line @3%yAutomatically_Connect=TRUE. This line is no longer applicable, because all services are now automatically connected.

3. A default name for the provider is automatically created by the provider software using the following syntax:

<hostname>_<servicename>_<unique#>

The provider name in the previous example is a51-dev_Copy_4080.

Accept the default name or type a new name. This name appears in the Production Services and Transfer Status tool. The provider name in the previous example

4. Save and close the .ini file.

The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect. The re-connect interval grows from 5 seconds to 10 minutes, depending on the amount of time that the service tries to connect.

Verifying That a Service Provider Is Connected

To verify that a service provider is running and connected:

1. Open the Production Services and Transfer Status tool. See "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Providers tab.

The system displays the status of the Production Services providers. In the following illustration, connected providers are indicated by a check mark in the Status column. Providers not connected are indicated by a Stop sign.
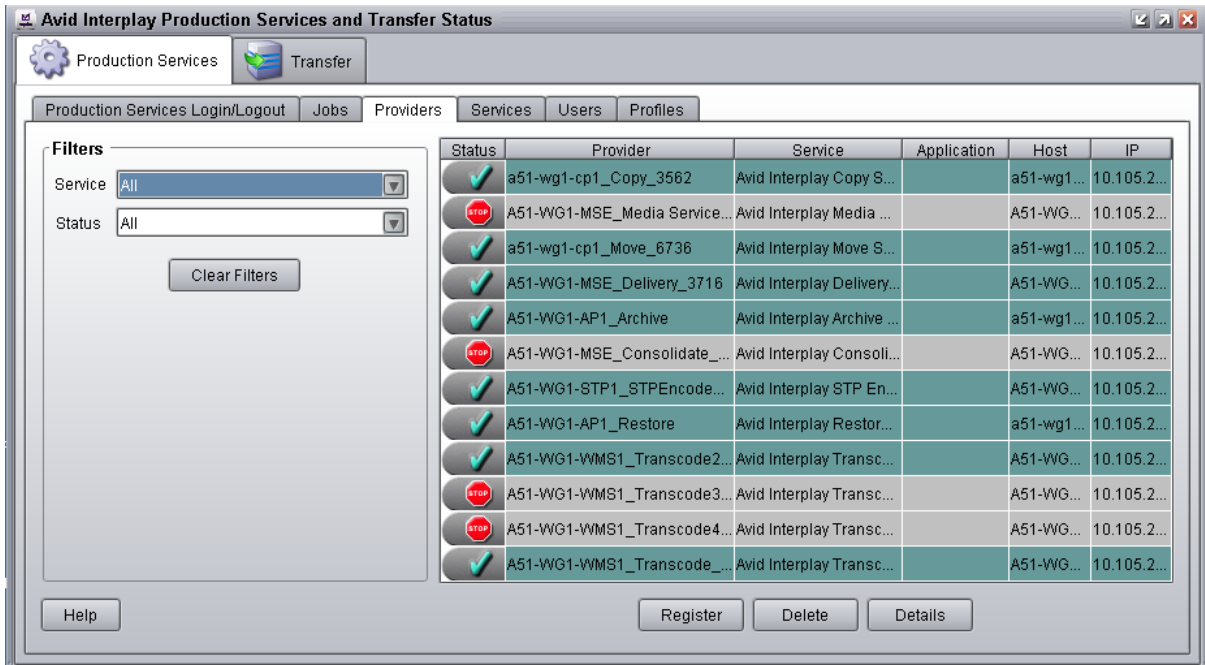
📖 *Auto services, such as Auto Archive, do not appear in this list. Use the Avid Service Framework Configuration window to verify that an Auto service is running. See "Verifying That the Auto Archive Service is Running" on page 178.*

Rules for Upgrading a Service and Preserving Profiles

When you are upgrading a Production Service you need to perform the same procedures as a new installation, such as installing the service description, registering the service provider and connecting the provider to the Production Services Engine. However, before and after you upgrade a service you need to follow a few rules:

• You need to log in with a user account that has administrator privileges.

• You should perform the upgrade of the service during a low usage time or when the Production Services Engine is offline.

• You can only install a newer version of an existing service.

• The Production Services Engine only supports one version of a service at a time.

• Make sure the service providers are disconnected, by verifying that the Production Services and Transfer Status tool's Providers page shows Stop in the Status column.

📖 *You do not need to delete the service profiles or unregister the service before performing the upgrade, as was required in versions prior to v2.0. However, if you want to delete a service completely, you need to first delete all the profiles and providers, and then delete the service.*

•   During the service upgrade, you cannot cancel the upgrade, however you can continue to work.

•   When upgrading any of the Production Services, all existing profiles are saved. However, because the new version of the service might contain new or modified profile settings, you must review your profiles after the upgrade. New and modified settings are marked with a caution icon (yellow triangle) in the Parameters area of the profile. These marked settings require you to either set a valid value or leave the text box blank, depending on the requirements for the new or modified profile setting.

For information about the various profile settings, see "Working with Production Services Profiles" on page 92.

📖 *You can modify multiple profile setting values using the Profiles page. For information, see "Modifying Multiple Profiles" on page 96.*

•   On the Profiles page, after the service is upgraded, a caution icon displays next to any profile settings that were removed in the new version of the service. You need to check each existing profile to make sure it meets your needs. The existing profile retains the older profile settings to provide backward compatibility, however these older settings are not used with the new version of the service.

•   On the Profiles page, after the service is upgraded, a caution icon displays next to any profile settings that the values were modified by the new version of the service. You need to check each existing profile to make sure it meets your needs. The existing profile retains the older profile setting values to provide backward compatibility, however these older setting values are not used with the new version of the service.

5 Working with Production Services Profiles

The following topics provide information about working with Production Services profiles:

- Understanding Production Services Profiles
- Creating a Service Provider Profile
- Modifying Multiple Profiles
- Modifying Changed or New Options in a Profile
- Exporting and Importing Profiles

Understanding Production Services Profiles

Profiles let you set up templates to use when performing an operation. For example, you can create a profile to use with the Interplay Transcode service. When you select the profile, the Transcode service automatically performs the transcode operation using the specified target resolution, stores the new media on the specified workspace, and stores the new asset in the designated target folder, as defined in the profile.

Profiles are required if you request a service from an Avid editing application. If you request a service from Interplay Access, some services require a profile, and others provide the option of using a profile or setting the parameters for the current operation.

You can update the values set in multiple profiles at the same time by using the Multiple Profile Select mode. To use this mode, the profiles must be of the same type. For example, you can select multiple Transcode service profiles and then change the Workspace value to update the values in all the selected Transcode service profiles. For more information, see "Modifying Multiple Profiles" on page 96.

Before you upgrade a service you can preserve existing profiles by following the rules listed in "Rules for Upgrading a Service and Preserving Profiles" on page 90.

This chapter provides an example of how to create a profile. For specific procedures to create profiles for the various services, see the references in the following table.

Service name	Documentation
Interplay Transcode Service	"Creating an Interplay Transcode Service Profile" on page 110
Interplay Archive Service	"Creating an Interplay Archive or Interplay Restore Profile" on page 161
Interplay Restore Service	
Interplay Copy Service	"Using an Interplay Copy Service Profile" on page 213
Interplay Move Service	"Creating a Interplay Move Service Profile" on page 252
Interplay Delivery Provider	"Creating an Interplay	Delivery Profile" on page 268
Interplay Consolidate	"Creating a Consolidate Profile" on page 313

> *You do not need to create a Production Services profile for the STP Encode service. The service requests profile information directly from the Transfer Engine during the STP Encode workflow.*

> *A profile is not needed for the Interplay Production Services Automation service.*

If a profile includes a target workspace on an ISIS system that is configured in a multiple ISIS workgroup, and the workspace is on a remote ISIS system, the workspace path must include the hostname of the ISIS System Director and the name of the workspace, in the standard UNC format:

*hostname**workspace_name*

For more information, see "Workgroups with Multiple ISIS Systems" in the *Interplay | Production Software Installation and Configuration Guide*.

Creating a Service Provider Profile

This section gives an example of how to create a service provider profile. It uses the Transcode service as an example.

To create a profile:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select a service, for example, Avid Interplay Transcode Service.
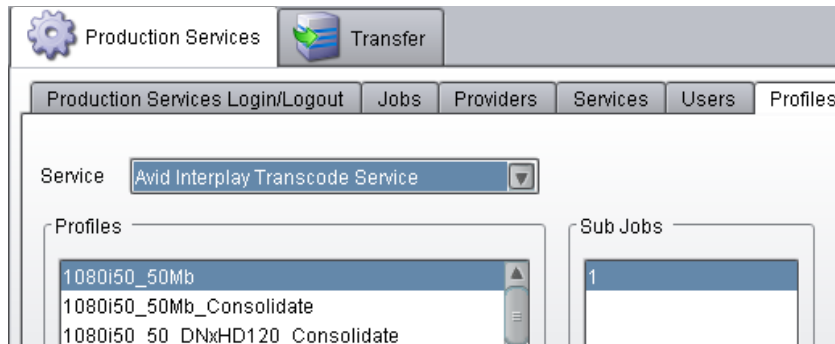
4. Click Add in the Profiles area.

   The Add Profile dialog box opens.
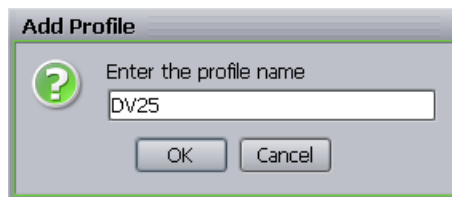
5. Type a descriptive name for the new profile in the Add Profile dialog box. This is the name that users see when they right-click an asset and select a service, for example Transcode.

6. Click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area.

7. In the Parameters area, set a value for each option as needed.

8. Click Save in the Parameters area.

   The Save Profile dialog box opens.
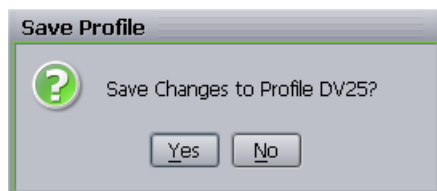
9. Click Yes to save your changes.

   You can define several operations under one main profile name. For example, you can add subjobs to transcode several resolutions using one profile. The system processes each subjob in turn.

To add subjobs:

▶   Click Add in the Sub Jobs area.

Selecting Audio Formats for Copy, Move, and Deliver

In earlier versions of Interplay Copy, Interplay Move, and Interplay Delivery, transfer of audio files depended on whether the Include Audio option was selected in the profile. With the option selected, all audio associated a video clip was transferred with the clip. If the option was not selected, no audio was transferred with the clip.

Starting with version 3.1, you have the option of selecting which audio formats you want to include in the operation.

If you are performing a Copy or Move operation from Interplay Access, and you do not use a profile, the behavior is not changed. Transfer of audio files depends on whether you select the Include Audio option. A Delivery operation requires a profile.

The following illustration shows the Move profile settings, with a new setting named AudioQuality. The default option is All.

Option	Audio Formats Included
All	All audio formats associated with the selected asset or assets.
None	No audio included with the selected asset or assets.
Uncompressed	Only high-quality audio formats associated with the selected asset or assets, for example, PCM or WAVE.
Proxy	Only proxy-quality audio formats associated with the selected asset or assets, for example, MPEG1 Layer 2.

Note the following:

- For audio-only clips, the TargetVideoQuality setting is not applicable. The selection is ignored.

- For sequences that contain an audio-only segment, you must select All or None as the TargetVideoQuality.

- The AudioQuality setting is supported when the Production Services provider is connected to a Production Services Engine v3.1 or later. The setting is also supported in the Production Services Status tool in Interplay Access v3.1 when Access is connected to a Production Services Engine v3.1 or later.

- If a pre-v3.1 version of Interplay Access is connected to a Production Services Engine v3.1, Service Description files are already installed on the Production Services Engine, but the AudioQuality setting is only displayed if you upgrade to v3.1 of Interplay Access.

- After the components are upgraded to v3.1, the AudioQuality setting will be displayed in any existing Copy, Move, or Delivery profiles. It will be marked by a caution icon (yellow triangle with exclamation point) until you make a selection from the menu and save the profile.

- Data tracks (D tracks) are always included in a Copy, Move, or Delivery job.

Modifying Multiple Profiles

From the Profiles page of the Production Services and Transfer Status tool, you can select multiple profiles to batch modify option values at the same time. When you select more than one profile in the Profiles list, the Parameters area changes to multi-select mode with the title "Parameters for All Selected Profiles."

For example, you can select several Transcode profiles, and then change the Workspace value once in the parameters area for all the selected profiles.

This feature is useful after you upgrade a service provider and you need to modify your existing profiles to correct any values that are not supported with the new version of the service provider. In the Parameters area of the profile, a caution icon (yellow triangle) indicates which profile settings require attention. This feature is also useful for setting the parameters of multiple profiles after installing a new Production Services service.

To modify multiple profiles at the same time:

1. Open the Production Services and Transfer Status tool. For more information, see "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select a service. For example, Avid Interplay Transcode Service.

4. In the Profiles list, select all the profiles you want to batch modify the setting values.

   The Parameters for All Selected Profiles displays in the parameters area.
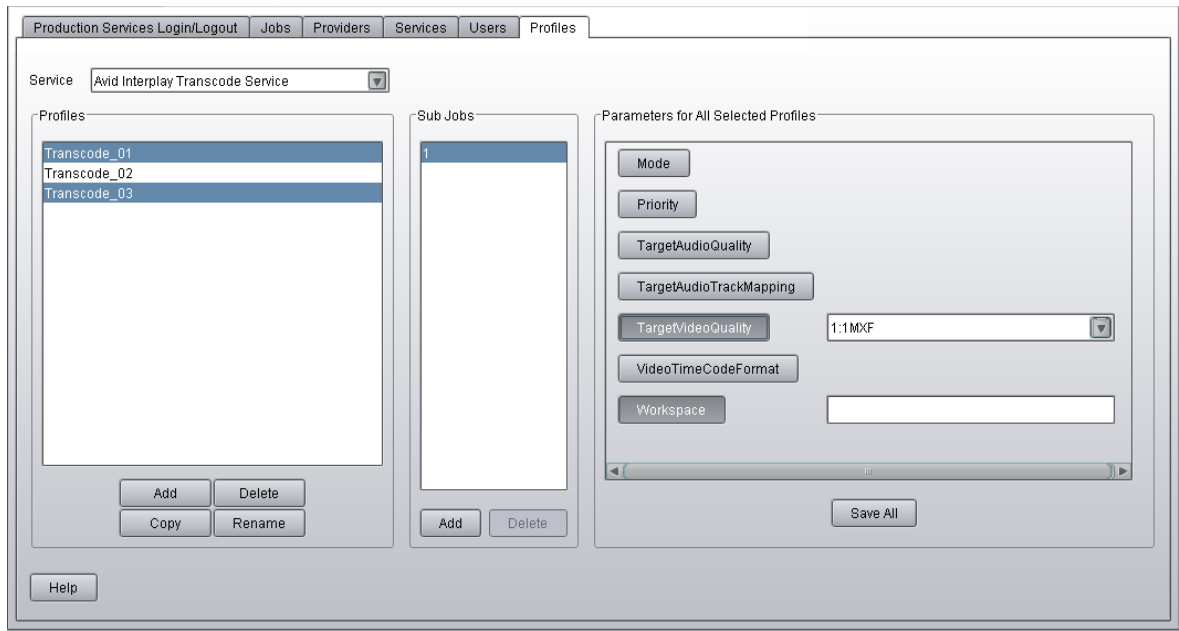
5. In the Parameters for All Selected Profiles area, click the option with the value you want to change.

   The option's value field displays.

6. Type or select a new value for the option.

7. Click Save All.

   Only the options displaying their value field are updated for all of the selected profiles.

Modifying Changed or New Options in a Profile

If you upgrade a service provider, you might need to modify your existing profiles to correct any values that are not supported with the new version of the service provider, or to add a value for a new option. In the Parameters area of the profile, a caution icon (yellow triangle) indicates which profile settings require attention.

To remove the Caution icon for a new profile value:

▶ Make any change to the option value.

   In some cases, you might need to enable and then disable an option to remove the icon.

Exporting and Importing Profiles

You can export all Production Services profiles from one Production Services database to another. This feature can be useful if your facility has more than one workgroup and you want to share the same set of profiles. It can also be useful if you are setting up a backup Production Services Engine. For more information, see "Setting Up a Workgroup for Production Services Backup" on page 36.

📄 *You cannot export or import selected profiles. All profiles in a Production Services database are exported or imported.*

If you export profiles to a Production Services Engine that does not have the appropriate service installed and registered, the profiles are not imported. For example, if a Production Services Engine server does not have the Interplay Delivery service installed and registered, Interplay Delivery profiles are not imported. After you install and register the service, import the profiles again.

To export all profiles from a Production Services Engine:

1. On the Production Services Engine system, start the Production Services Engine.

2. In the Production Services window, click the Profiles button.
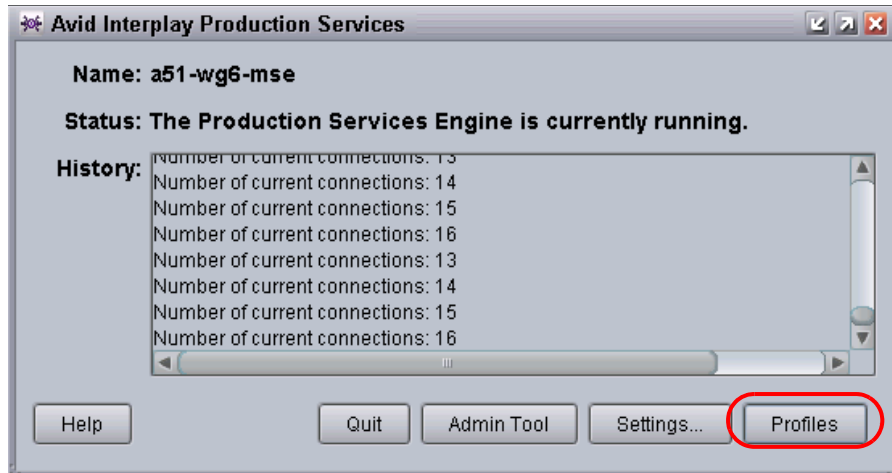
The Import/Export Profiles dialog box opens.
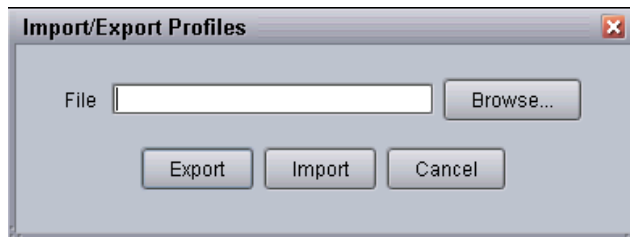
3. To specify a location and file name, click the Browse button.

   The Select File Location dialog box opens.
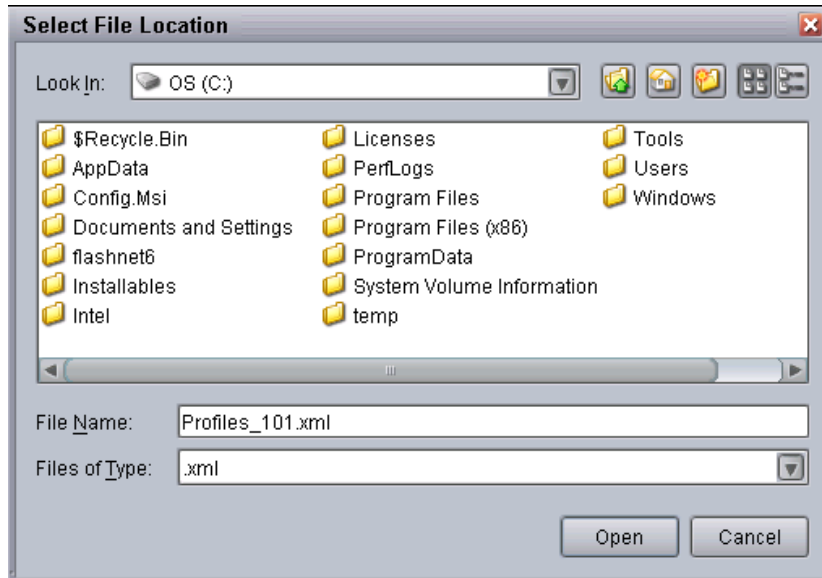
4. Navigate to the folder in which you want to store the file that contains the profiles, type a file name with the extension .xml, and click Open.

   The path and file name are displayed in the Import/Export Profiles dialog box.
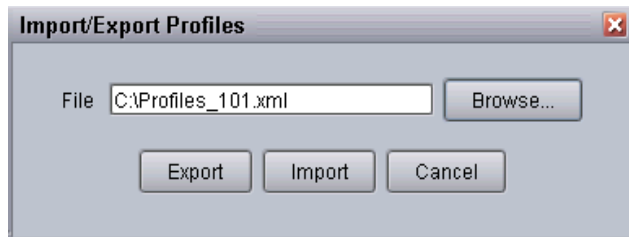
5. Check the path and file name, then click Export.

Alternatively, you can type the full path and file name in the File field of the Import/Export Profiles dialog box and click Export, If you type a file name only, the file is exported to the folder that holds the Production Services Engine executable (for example, C:\Program Files\Avid\Interplay Production Services\Broker).

If you do not use the extension .xml in the file name, a message is displayed, telling you that you need to add the .xml extension.

A status window shows the progress of the Export process. If the operation succeeds, a confirmation message is displayed.

To import profiles:

1. On the Production Services Engine system, start the Production Services Engine.

2. In the Production Services window, click the Profiles button.

   The Import/Export Profiles dialog box opens.

3. To locate the profiles file, click the Browse button.

   The Select File Location dialog box opens.

4. Navigate to the folder that holds the profiles file, select the file, and click Open.

   The path and file name are displayed in the Import/Export Profiles dialog box.
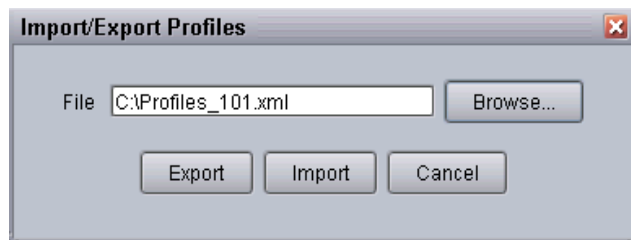
   The file must use the .xml extension.

5. Click Import.

Alternatively, you can type the full path and file name in the File field of the Import/Export Profiles dialog box and click Import.

A dialog box asks if you want to overwrite existing profiles. Click Yes.

A status window shows the progress of the Import process. If the operation succeeds, a confirmation message is displayed.

6 Working with the Transcode Service

The following topics provide information about working with the Transcode service:

Understanding the Transcode Service

Transcoding Avid assets from one resolution to another resolution is available with the Interplay Transcode service and Interplay Auto Transcode service. For example, you can use the Interplay Transcode service to create a low-resolution version of a sequence or master clip. You can also use the Interplay Transcode process to mix down the video and audio tracks during the transcode.

If you are using the Transcode service to transcode a clip with multiple resolutions, the Transcode service relinks to the Highest Quality resolution and then performs the transcode. The Highest Quality resolution is determined by the Dynamic Relink feature of the Avid editing system. For more information, see "Using MultiRez and Dynamic Relink" in the Interplay Help or in the documentation for your Avid editing application.

Before you can use the Transcode service, you need to check that the Transcode service is installed and connected. For a list of the steps to prepare for transcoding, see "Check List for Transcoding Assets" on page 103.

Interplay Transcode v3.0 and later is qualified to run as multiple instances on the same server. Up to four providers are supported, depending on the total amount of CPU used. For more information, see "Installing Multiple Transcode Providers on the Same Server" in the *Interplay | Production Software Installation and Configuration Guide*.

When accessing an Interplay Transcode system remotely, you should use the Microsoft Windows Remote Desktop Connect command instead of VNC. The Remote Desktop Connect feature requires setup on the Interplay Transcode system. For information, see the Microsoft Windows documentation.

Interplay Transcode is used during a send-to-playback operation from MediaCentral UX. For more information, see "Production Services Used By MediaCentral | UX" on page 23.

Check List for Transcoding Assets

For the transcode process, the following table provides a check list of steps for installing and configuring the Production Services system in an Avid shared-storage environment, and configuring an Avid editing system. The check list also provides references where to find more information about each step.

Transcoding Assets Check List

Task	Section Reference
☐ Make sure the Production Services Engine software and the supporting software are installed and configured in the workgroup.	See *Interplay	Production Software Installation and Configuration Guide* and "Production Services Engine Installation and Configuration" on page 28.

- • Avid Service Framework for Client

- • Interplay Access

- • Production Services Engine

- • Interplay Transcode service (install this on each server used as a provider)

📖 *Starting with version 2.6, the Interplay Transcode service and the STP Encode service require you to choose during installation how ISIS workspaces are mounted: by drive letter or by UNC path. For multiple ISIS workgroups, select UNC paths if the number of workspaces required for the client exceeds the available drive letters. Mount the workspaces before you start the service.*

Task	Section Reference
☐ (Option) Install the Interplay Auto Production Services service, which includes the Interplay Auto Transcode software.	See "Preparing the Workgroup for Auto Transcode" on page 137.
☐ Activate the Interplay Transcode license by connecting the application key (dongle) to a USB port or by installing a software license. A license can be configured for up to four Transcode providers.	See *Interplay	Production Software Installation and Configuration Guide.*
☐ Make sure the Interplay Transcode service is registered.	See "Registering the Transcode Service with the Production Services Engine" on page 105.
☐ Connect the Interplay Transcode service provider to the Production Services Engine.	See "Connecting the Transcode Provider to the Production Services Engine" on page 106.
☐ Mount workspaces by drive letter or UNC path, depending on how you installed Interplay Transcode.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

Transcoding Assets Check List (Continued)

Task	Section Reference
❑ Start the Interplay Transcode service provider.	See "Starting the Transcode Provider" on page 109.
❑ Verify the Interplay Transcode service is connected.	See "Verifying That a Service Provider Is Connected" on page 89.
❑ (Option) Create a Interplay Transcode profile.	See "Creating an Interplay Transcode Service Profile" on page 110.
❑ Perform a transcode using Interplay Access.	See "Transcoding an Asset from Interplay	Access" on page 132.
❑ Perform a transcode using an Avid editing system.	See "Transcoding an Asset from an Avid Editing Application" on page 133.

📄 *You do not use the Production Services Engine to configure the Auto Archive, Auto Transcode, and Auto Copy services. Instead, use the Interplay Administrator and the Avid Service Framework services. For more information, see "Configuring the Auto Transcode Service" on page 138.*

Registering the Transcode Service with the Production Services Engine

After installing the Transcode provider software, you need to make sure that the current Transcode service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See "Registering Services" on page 82.

Connecting the Transcode Provider to the Production Services Engine

After making sure the service is registered, register the provider by connecting to the Production Services Engine.

📖 *If you try to connect to the Production Services Engine before the latest service is registered, the Status line in the Transcode Service dialog box reads:*
Error From Broker! UNKNOWN_SERVICE.

If necessary, you can manually register the provider. See "Registering a Service Manually" on page 83.

To connect the Transcode provider to the Production Services Engine:

1. Click Start and select Programs > Avid > Avid Interplay Transcode.

   The Transcode Service dialog box opens.
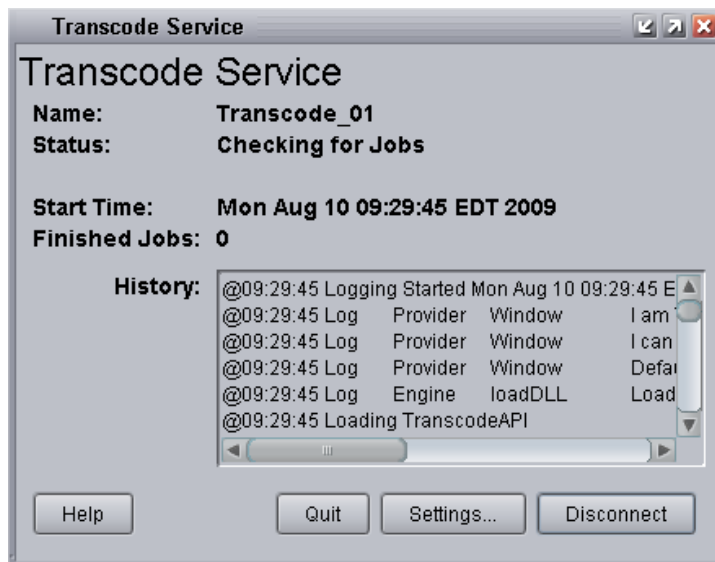
2. Click Settings.

   The Provider Settings dialog box opens.

3. Do the following:

   a. Provider Name — A default name for the provider is automatically supplied. Accept the default name or type a new name. In this example, the name is Transcode_01.

   b. Production Services Engine Host Name — Type the name of the system running the Production Services Engine application.

   c. Automatically Connect — Select Yes to automatically connect the provider to the Production Services Engine when the application starts. To prevent automatic connection, select No.

The following illustration shows the Provider Settings dialog box with the values filled in for the Transcode provider.
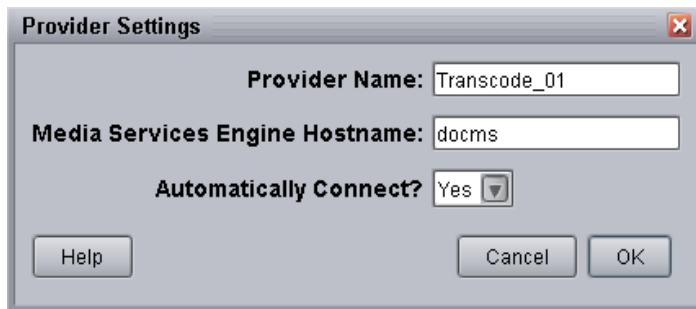
4. Click OK.

5. Click Connect in the Service window.

   The Transcode Service dialog box now shows that the service is connected and shows the name of the provider you connected.

The Provider page in the Production Services and Transfer Status tool now shows that the service is connected, indicated by a check mark in the Status column.
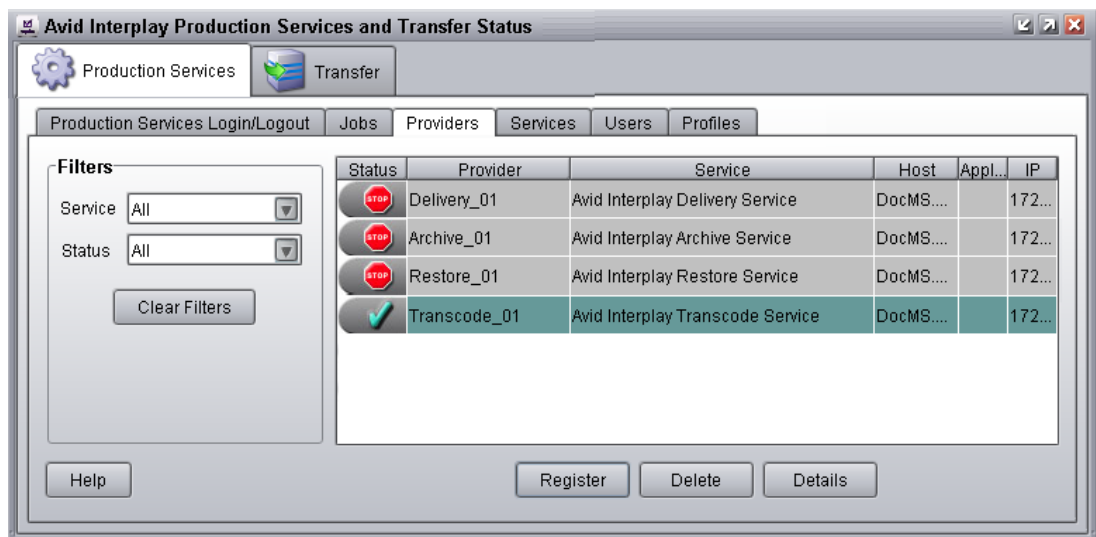
Starting the Transcode Provider

Make sure you have mounted at least one drive before you start the provider. See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

To start the Transcode provider:

1. Click Start and select Programs > Avid > Avid Interplay Transcode.

   Depending on the service settings, one of the following happens:

   - Automatically Connect—Yes, the service dialog box opens for the service you selected and is connected to the service.

   - Automatically Connect—No, the service dialog box opens for the service you selected and displays Idle. Click the Connect button to connect to the service.

The service provider dialog box displays the start date and start time of the providers based on the Microsoft Windows time.

After the connection is made, the Status line in the service dialog box reads "Checking for Jobs," and the History window displays the message "Connection Established." The Connect button changes to a Disconnect button.

The following example shows the Transcode Service dialog box as connected.
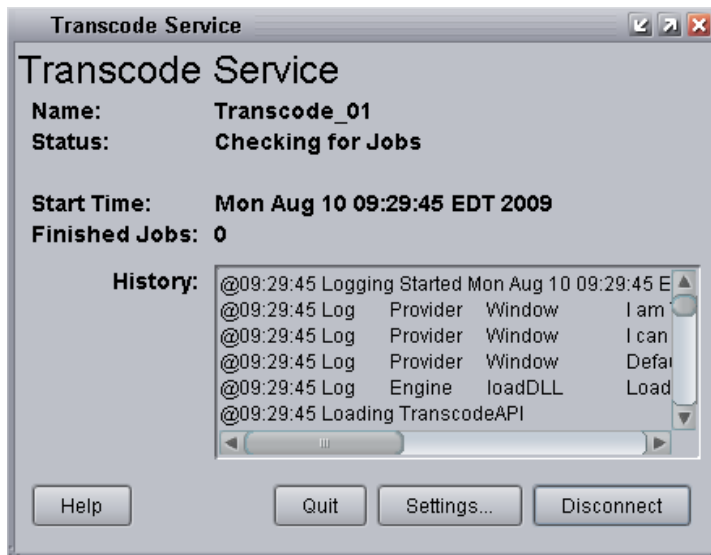
📖 *If the provider cannot connect to the Production Services Engine, the Status line reads "Connection Error." Ensure the Production Services Engine is running, the service is registered, the provider is registered, and then click Connect again.*

📖 *Starting with Interplay 3.0.5, all Production Services (Transcode, Copy, and so on) are displayed as two processes in the Processes tab of the Windows Task Manager of the provider system. This is as designed. The tool that creates the services automatically creates a second process for each service to ensure that the service shuts down smoothly. This change is visible only in Task Manager.*

Each service is listed only once in the Services tab.

Creating an Interplay Transcode Service Profile

You must create a profile to use when performing a Transcode or an Auto Transcode operation. You select a Transcode profile after selecting an asset in Interplay Access or in an Avid editing application.

Transcode profiles let you define the following:

• The portion of the Avid asset that is transcoded

• Job priority

• Resolution and format

• Workspace for the media files

To create a transcode profile:

1. Open and log in to the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select Avid Interplay Transcode Service.
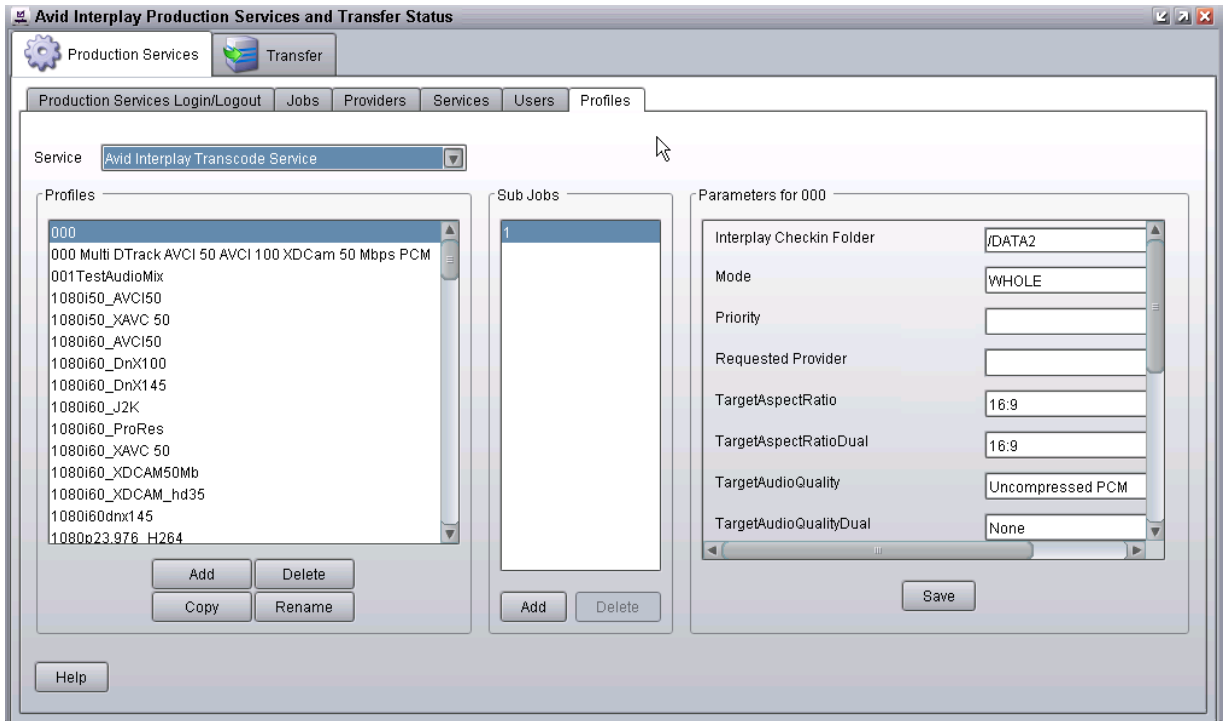
4. Click Add in the Profiles area.

   The Add Profile dialog box opens.
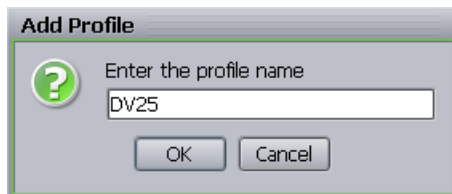
5. Type a descriptive name for the new profile in the Add Profile dialog box. This is the name that users see when they right-click an asset and select Transcode.

6. Click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area.

7. In the Parameters area, select a Mode as follows:

   - WHOLE: Transcodes the entire clip.

   - CONSOLIDATE: Transcodes only the portion of a clip used to create a subclip or portions of clips used to create a sequence.

- MIXDOWN: Transcodes and mixes down the video and audio to create one master clip.

- DUALMIXDOWN — Transcodes the selected asset twice to create a single master clip with two resolutions associated with it.

- CROSSRATE — Creates a master clip in a project format different from the project format of the original clip.

- DATAEXTRACT — Extracts the D1 track as a separate MXF file when you transcode DNxHD media that contains embedded ancillary data.

For more information, see "Understanding the Transcode Services Modes" on page 122.

8. In the Parameters area, define the other values you want in the profile for the selected mode.

See "Transcode Profile Parameters" on page 112.

9. Click Save in the Parameters area.

The Save Profile dialog box opens.
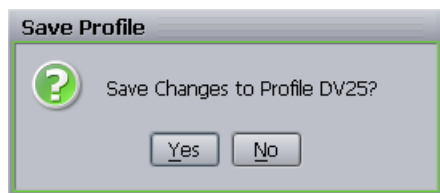
10. Click Yes to save your changes.

You can define several transcode operations under one main profile name. For example, you can add subjobs to transcode several resolutions using one profile. The system processes each subjob in turn.

To add subjobs:

▶ Click Add in the Sub Jobs area.

Transcode Profile Parameters

All transcode profile parameters are displayed for any mode that you select, but some parameters are applicable only to particular modes. The following table describes all parameters with notes about specific modes.

Transcode Profile Settings

Parameter	Description
Interplay Checkin Folder	(MIXDOWN, DUALMIXDOWN, CROSSRATE, DATAEXTRACT only) Specify the folder where the transcoded assets are stored in the Interplay database. Use a forward slash. For example,
	/Catalogs/CheckinFolder/Test
	📖 *Do not set the Interplay Checkin Folder as a top-level folder under AvidWG. Instead, create the check-in folder at least one level down from the top-level folder.*
	This checkin folder is limited to the Interplay database in the local workgroup
Mode	• WHOLE: Transcodes the entire clip. See "Understanding the Transcode Services Modes" on page 122.
	• CONSOLIDATE: Transcodes only the portion of a clip used to create a subclip or portions of clips used to create a sequence. See "Understanding the Transcode Services Modes" on page 122.
	• MIXDOWN: Transcodes and mixes down the video and audio of a sequence to create one master clip. See "Understanding MIXDOWN Mode" on page 123.
	• DUALMIXDOWN: Transcodes and mixes down the video and audio of a sequence to create a one master clip with two resolutions associated with it. See "Understanding DUALMIXDOWN Mode" on page 125.
	• CROSSRATE: Creates a master clip in a project format different from the project format of the original clip. See "Understanding CROSSRATE Mode" on page 127.
	• DATAEXTRACT: Extracts the D1 track as a separate MXF file when you transcode DNxHD media that contains embedded ancillary data. See "Understanding DATAEXTRACT Mode" on page 129.
Priority	Select a priority. This value allows you to assign job priorities to different profiles. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.

Transcode Profile Settings (Continued)

Parameter	Description
Requested Provider	The name of the Transcode provider that you want to use to send an Transcode job. This must be the name of the Transcode provider as it is registered with the Production Services Engine, not the host name. Supply this name only if you have more then one Transcode provider and want to use this profile for a particular Transcode provider.
TargetAspectRatio	Select the desired aspect ratio.
TargetAspectRatio Dual	(DUALMIXDOWN mode only) Select the aspect ratio for the second transcode
TargetAudioQuality	Select an audio resolution for the transcode or select None. • None (MIXDOWN or DUALMIXDOWN mode only) The mixed-down clip does not include the audio tracks.For example, if you select None from the TargetAudioQuality menu, then the audio tracks are not mixed down during the Interplay Transcode operation. • MPEG1 Layer 2: Digital audio compressed to the MPEG1 Layer 2 specification at 96 Kb/s. • Uncompressed PCM: 16-bit 48-kHz digital audio • Uncompressed PCM 24-bit: 24-bit 48-kHz digital audio
TargetAudioQualityDual	(DUALMIXDOWN mode only) Select an audio resolution for the second transcode. • None The mixed-down clip does not include the audio tracks. For example, if you select None from the TargetAudioQualityDual menu, then the audio tracks are not mixed down during the Interplay Transcode operation. • MPEG1 Layer 2 - digital audio compressed to the MPEG1 Layer 2 specification at 96 Kb/s. • Uncompressed PCM: 16-bit 48-kHz digital audio • Uncompressed PCM 24-bit: 24-bit 48-kHz digital audio *If you select a dual target, you should also select a primary target.* This parameter is ignored for other Transcode modes.

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Transcode Profile Settings (Continued)

Parameter	Description
TargetAudioTrackMapping	(MIXDOWN or DUALMIXDOWN mode only) Lets you identify the mapping of source audio tracks to the output (target) audio tracks. See "Mapping Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes" on page 116. This parameter is ignored for other Transcode modes.
TargetProjectType	(CROSSRATE mode only) Select the project type to which you want to transcode. See "Understanding CROSSRATE Mode" on page 127. Select None if you do not want to transcode to a different project type. This parameter is ignored for other Transcode modes.
TargetVideoQuality	Select a video resolution for the transcode. Select None if you do not want the transcoded clip to include a video track.
TargetVideoQualityDual	(DUALMIXDOWN mode only) Select a video resolution for the second transcode. Select None if you do not want the transcoded clip to include a video track. This parameter is ignored for other Transcode modes. *If you select a dual target, you should also select a primary target.*
VideoTimeCodeFormat	Not used - for future use.
Workspace	Type the name of the Avid shared-storage workspace that will hold the new media files. If the workspace is part of a multiple-ISIS workgroup: Existing profiles will work correctly with the workspaces as currently defined, but new or edited profiles that specify a workspace on a remote ISIS system must include the hostname of the ISIS System Director. *hostname**workspace_name*
WorkspaceDual	(DUALMIXDOWN mode only) Type the name of a second Avid shared-storage workspace that will hold the new media files. See "Understanding DUALMIXDOWN Mode with Two Workspaces" on page 126. This parameter is ignored for other Transcode modes.

Mapping Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes

When you create a Interplay Transcode profile for mixing down the source audio (in MIXDOWN, DUALMIXDOWN, and CROSSRATE modes), you can also specify how the source audio tracks map to the target audio tracks. The TargetAudioTrackMapping text box lets you identify the source audio tracks and how you want them mapped to the target audio tracks.

Use the following rules in the TargetAudioTrackMapping text box:

*AudioMode[S or A]TargetAudioTrack=SourceAudioTrack+SourceAudioTrack***;**

For example, **S1=1+2;** performs a stereo mapping of the source audio track 1 to the target audio track 1 and the source audio track 2 to the target audio track 2.

If you leave the TargetAudioTrackMapping text box blank, then the default audio track mapping is used: **S1=0;** which is stereo mode with all source audio tracks mapping to target audio tracks 1 and 2.

You can enter a series of output (target) track mapping specifications. The following table explains the specifications:

TargetAudioTrackMapping Text Box	Rule
AudioMode	Type S for stereo mode that uses two target audio tracks and applies balancing.
	Type A for mono mode that uses one target audio track and does not include balancing.
	Type O to specify surround sound 5.1
	Type Q to specify surround sound 7.1. For more information, see "Support for Surround Sound Audio Tracks" on page 120.
	📰 *The letters S, A, O, and Q are not case sensitive.*
TargetAudioTrack	Type the target audio track number.
	• For stereo mode the target audio track must be an odd number. The second stereo target audio track is automatically set using the number you type **+1**. For example, if you type S1 then the target audio tracks are audio track 1 and audio track 2.
=	You must type an equal sign after the Target Audio Track before specifying the source audio tracks.

TargetAudioTrackMapping Text Box	Rule
SourceAudioTrack	Type a source audio track number. • Type a specific source audio track number or a series of track numbers separated by a + (plus sign). • Type **0** to include all available source audio tracks. • Type **-1** to include all odd numbered source audio tracks. • Type **-2** to include all even numbered source audio tracks.
;	You must type a ; (semicolon) as a terminator after the source audio track numbers.

The following table provides some common uses of the audio track mapping process.

TargetAudioTrackMapping Text Box	Explanation
A0=0;	Mono mode, all available source audio tracks are mapped to equal number of target audio tracks, such as source audio track 1 maps to target audio track 1, source audio track 2 maps to target audio track 2, and so on.
A1=0;	Mono mode, all available source audio tracks are mapped to target audio track 1.
A1=-1;	Mono mode, all available odd numbered source audio tracks are mapped to target audio track 1.
A2=-2;	Mono mode, all available even numbered source audio tracks are mapped to target audio track 2.
S1=0;	Stereo mode, all available source audio tracks are mapped to target audio track 1 and target audio track 2. This is the default result if the text box is left blank.

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The following table provides an example of using audio track mapping with multi-language source clips.

Source Audio Tracks	TargetAudioTrackMapping text box	Results
Track 1 and 2 - music Track 3 and 4 - English voice over Track 5 and 6 - French voice over	S1=1+2+3+4;	Stereo mode • source audio track 1 is mapped to target audio tracks 1 (music odd track) • source audio track 2 is mapped to target audio tracks 2 (music even track) • source audio track 3 is mapped to target audio target track 1 (English odd track) • source audio track 4 is mapped to target audio track 2 (English even track)
	S3=1+2+5+6;	Stereo mode • source audio track 1 is mapped to target audio track 3 (music odd track) • source audio track 2 is mapped to target audio track 4 (music even track) • source audio track 5 is mapped to target audio track 3 (French odd track) • source audio track 6 is mapped to target audio track 4 (French even track)

Override for default panning in Transcode mixdowns: The default audio panning behavior for stereo mixdowns is center pan. This has been the behavior since Interplay v2.5 and matches the behavior of Avid editing applications. (Previously the default panning was odd tracks left and even tracks right.)

You can override this default to pan all odd tracks left and all even tracks right. To use this override, enter P0=0; in a profile's TargetAudioTrackMapping text box, followed by the desired track mapping. For example, to pan all odd tracks stereo left and all even tracks stereo right, enter P0=0;S1=0;

If you enter only P0=0; the following error message is displayed: "No output track descriptors found."

Mapping Multichannel Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes

Avid editing applications let users create and work with multichannel audio tracks. For example, for a clip, you can combine audio tracks A1 and A2 into a single stereo track.The Interplay Transcode Mixdown option (in MIXDOWN, DUALMIXDOWN, and CROSSRATE modes) lets you specify how stereo tracks map to target audio tracks.

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

V1	Clip 1	Clip 2
A1	--------------	
A2		--------------

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

S1 = 1;S3 = 2;

This mapping specifies that:

• For stereo output track 1 (S1), use source track 1

• For stereo output track 3 (S3), use source track 2

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

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

V1	Clip 1	Clip 2			V1	Clip 1.new
A1	--------------		Transcode Mixdown →		A1 & A2	--------------------------
A2		--------------			A3 & A4	--------------------------
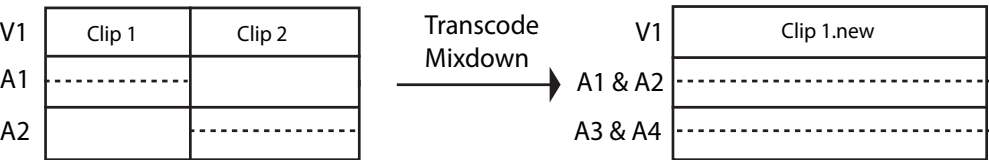
Other mappings will combine the stereo pair to a single track. For example, $A0 = 0$ will create two mono tracks, as shown in the following illustration.
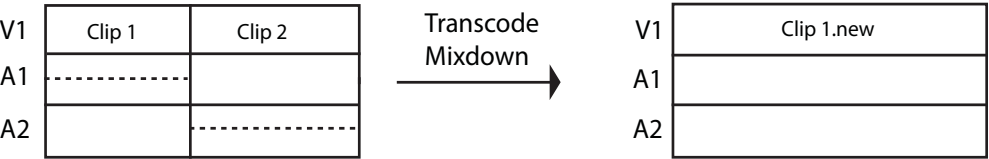
⚠️ **If you are using the Transcode Mixdown option with stereo tracks, make sure that your audio track mapping is correct for the output that you want. The Transcode Mixdown service uses the track information as labeled in the sequence, not as labeled in the original master clips.**

Support for Surround Sound Audio Tracks

Interplay v2.5 and later supports an end-to-end workflow for clips and sequences that include surround sound audio tracks. Track groups are preserved when you check objects in and out of the Interplay database and process them through Production Services and Interplay Transfer.

If you want to use the Transcode MIXDOWN, DUAL-MIXDOWN, or CROSSRATE mode with surround sound audio, you need to create a profile that includes mapping information in the TargetAudioTrackMapping text box. For information about creating a Transcode profile, see .

Production Services v2.5 and later includes two letters to use for mapping surround-sound audio:

• Use the letter O to specify surround sound 5.1

• Use the letter Q to specify surround sound 7.1

You use an Avid editing system to configure audio tracks for the surround sound mix. By default, the Avid editing system arranges the surround sound mix as follows. Tracks are relative to the output starting track number.

Track	5:1	7:1
First	Left Front	Left Front
Second	Center	Center
Third	Right Front	Right Front
Fourth	Left Rear	Left Center
Fifth	Right Rear	Right Center

Track	5:1	7:1
Sixth	Low Frequency	Left Rear
Seventh		Right Rear
Eighth		Low Frequency

For additional information on surround sound, see the What's New guide for your Avid editing application.

You can create a Transcode profile that specifies which tracks to use in the mixdown. The surround sound mix is preserved in the mixdown. The following table shows several examples of what to type in the TargetAudioTrackMapping text box.

Format	Result
O1=0;	All source tracks are included in a 5.1 mix and are mixed down to tracks 1through 6.
Q1=0;	All source tracks are included in a 7.1 mix and are mixed down to tracks 1 through 8.
O1=3+4+5+6+7+8;	Tracks 3 through 8 are included in a 5.1 mix and are mixed down to tracks 3 through 8. Use this if there are tracks that are not included in the surround sound mix. In this example tracks 1 and 2 are not included.
Q1=2+3+4+5+6+7+8+9;	Tracks 2 through 9 are included in a 7.1 mix and are mixed down to tracks 2 through 9. Use this if there are tracks that are not included in the surround sound mix. In this example, track 1 is not included.

Limitation

Interplay Assist cannot play sequences created in an Avid editing system that contain surround sound clips if the Audio Monitoring Mix Mode is set to Direct Out. **Workaround:** Set the Audio Monitoring Mix Mode to Mono or Stereo.

Interplay Assist can play surround sound clips as Direct Out, and can create and play shotlists that contain surround sound clips.

Understanding the Transcode Services Modes

The Transcode profile lets you select various modes to perform different types of transcodes.

*   WHOLE — The transcode process creates new media for an entire clip. For sequences or subclips, the complete source clips that make up the sequence or subclip are transcoded. All audio tracks and video track V1 are transcoded. Effects are not transcoded. No new clip is created.

*   CONSOLIDATE — For subclips, the transcode process creates new media only for the portion of the clip that makes up the subclip. For sequences, the transcode process creates new media only for the portion of the clips that are contained in the sequence. This process creates partially online media for the related clips. Relevant portions of all audio tracks and video track V1 are transcoded. Effects are not transcoded. No new clip is created.

*   MIXDOWN — The transcode process mixes down the audio and video of a sequence to create new media and a new master clip. Profile settings let you control if the audio and video are included in the mixed-down master clip. See "Understanding MIXDOWN Mode" on page 123.

    The new master clip is named *clipname*,xcode mix,*n,* where *n* is the number of Transcode jobs run since the last start of the service (for example, MyClip,xcode mix,2). It is created in the same folder as the source sequence.

*   DUALMIXDOWN — The transcode process mixes down the audio and video of a sequence to create two sets of new media and a new master clip associated with both sets of media. Profile settings let you control if audio and video are included in the mixed-down master clip and if resolutions are stored in separate workspaces. See "Understanding DUALMIXDOWN Mode" on page 125 and "Understanding DUALMIXDOWN Mode with Two Workspaces" on page 126.

    The new master clip is named *clipname*,xcode mix,*n*, where *n* is the number of Transcode jobs run since the last start of the service (for example, MyClip,xcode mix,2). It is created in the same folder as the source sequence.

*   CROSSRATE — The transcode process creates new media and a new master clip in a project format different from the project format of the original clip. See "Understanding CROSSRATE Mode" on page 127.

    The new master clip is named *clipname*,crossrate,*n*, where *n* is the number of Transcode jobs run since the last start of the service (for example, MyClip,transcode,3). It is created in the same folder as the source master clip.

*   DATAEXTRACT — The transcode process extracts the D1 track as a separate MXF file when you transcode DNxHD media that contains embedded ancillary data. See "Understanding DATAEXTRACT Mode" on page 101.

Understanding MIXDOWN Mode

The Interplay Transcode service can mix down the audio and video during the transcode process of sequences. You can set up an Interplay Transcode profile in the Production Services and Transfer Status window for the type of mixdown you want to perform. Then you can use Interplay Access or an Avid editing system to select the items to transcode and select the profile to use for the transcode and mixdown.

When performing a mixdown the following items are preserved in the mixed-down master clips, if they are available in the original sequence:

- Locators and column property values

- Restrictions on any portion of the sequence

- Headframes are generated if the source sequence contained them

The metadata of the newly created mixed-down master clip contains a reference to the original sequence.

Video mixdown supports all target resolutions available in the TargetVideoQuality list in the Transcode profile tab. Audio mixdown supports all target formats in the TargetAudioQuality list. See "Creating an Interplay Transcode Service Profile" on page 110.

You can set up the Interplay Transcode profile to map the source audio tracks to various target audio tracks. For information about mapping the audio tracks, see "Mapping Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes" on page 116.

An Interplay Transcode profile that is set up for audio mixdown can be used with sequences or clips that do not contain audio. Therefore, you do not need a specific profile for video-only mixdowns. This is also true for video mixdowns: a profile set for video mixdown can be used with sequences that do not contain video. In both cases, the mixdown finishes as expected.

Effects Support

If the sequence you send to the Transcode Mixdown service contains Avid real-time effects (including RTAS audio effects), the effects are rendered as part of the Transcode Mixdown process.

If the sequence you send to the Transcode Mixdown service includes any of the following effects, you need to render them in your Avid editing application before starting the Transcode Mixdown process:

- Non-real-time effects (blue-dot effects)

- Third-party 3D effects

- AudioSuite plug-in effects
- Third-party audio plug-in effects

If you revise the sequence after transcoding, you might need to render the effects again.

To make sure all effects are transcoded and mixed down correctly, consider rendering all effects before starting the Transcode Mixdown process.

Interplay Transcode Mixdown and Avid Editing Mixdown

The Mixdown mode in the Interplay Transcode service functions differently from the Avid editing application's mixdown features. The following table lists the differences between the Interplay Transcode Mixdown mode and an Avid editing application's mixdown feature.

> *When selecting the target audio quality in the profile, Uncompressed PCM is for 16 bits/sample rate.*

	Interplay Transcode Mixdown Mode	Avid Editing Application Mixdown Feature
Mixdown type	Mixes down a sequence to audio only, video only, or can include both audio and video in the mixdown.	Mixes down a sequence to audio only or video only. Cannot mix down both audio and video in the sequence.
Effects	Limited effect support:	Mixdown supports full effects.
	Avid real-time effects (including RTAS effects) are supported for rendering. Other audio plug-in effects are not supported for rendering.	
	Non-real-time effects (blue-dot effects), third-party 3D effects, AudioSuite and third-party audio plug-in effects must be rendered before the mixdown.	
Video support	Additional target resolutions are available, including proxy resolutions.	Limited target resolutions, cannot create proxy resolutions.
Audio support	MP2 audio support. You can select 48 kHz sample rate and 16 bits.	MP2 audio not supported.
	PCM audio support. You can select 48 kHz sample rate and 16 or 24 bits.	PCM audio support. You can select sample rates (32, 44.1 or 48 kHz) and 16 or 24 bits.

Understanding DUALMIXDOWN Mode

The Interplay Transcode service uses the DUALMIXDOWN mode to create one master clip with two resolutions. For example, you can use DUALMIXDOWN mode to create a master clip that contains both low-resolution and high-resolution media files of a selected asset. The low-resolution proxy files are available for use while the high-resolution is being generated. You can use profile settings to determine if the video and audio are included in the mixed-down master clip.

For information about the Interplay Transcode profile settings used for mixing down the audio and video in DUALMIXDOWN mode, see "Transcode Profile Parameters" on page 112.

Transcoding with DUALMIXDOWN mode is useful in workflows that include streaming playback of assets in Interplay Access.

When performing a dual mixdown the following items are preserved in the mixed-down master clip, if they are available in the original sequence:

- Locators and column property values

- Restrictions on any portion of the sequence

- Headframes are generated if the source sequence contained them

The metadata of the newly created mixed-down master clip contains a reference to the original sequence.

Video mixdown supports all target resolutions available in the TargetVideoQuality lists in the Transcode profile tab. Audio mixdown supports all target formats in the TargetAudioQuality lists. See "Creating an Interplay Transcode Service Profile" on page 110.

You can set up the Interplay Transcode profile to map the source audio tracks to various target audio tracks. For information about mapping the audio tracks, see "Mapping Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes" on page 116.

An Interplay Transcode profile that is set up for audio mixdown can be used with sequences or clips that do not contain audio. Therefore, you do not need a specific profile for video only mixdowns. This is also true for video mixdowns: a profile set for video mixdown can be used with sequences that do not contain video. In both cases, the mixdown finishes as expected.

Understanding DUALMIXDOWN Mode with Two Workspaces

If you use the DUALMIXDOWN mode in the Interplay Transcode service to create two resolutions for a single sequence or clip, you can save the media files in two different workspaces. For example, if you mix down a sequence to a low-resolution version and a high-resolution version, you can save the low-resolution media files in one workspace and store the high-resolution media files in another. Using two workspaces can help you manage shared-storage disk space and deletion workflows.

For Interplay v2.4, a Transcode profile now includes an option labeled WorkspaceDual. In the following illustration, the result of the Transcode operation will be low-resolution media (MPEG1Layer2 audio and H.264 video) created in workspace d_ws1 and high-resolution media (Uncompressed PCM and DNxHD 1080) created in workspace d_ws2.

Note the following:

- The WorkspaceDual field is ignored unless the profile mode is set for DUALMIXDOWN.

- If the profile mode is set for DUALMIXDOWN:

  - If either of the workspace fields is empty, the workspace in the other field will be used to store media for both mixdowns.

  - If the workspace fields are the same, the workspace listed will be used to store media for both mixdowns.

- If the workspace fields are different and a secondary video or audio target is specified without a corresponding primary target, the following error is displayed in the Details window:

  "Dual video selected without a primary selected" or "Dual audio selected without a primary selected."

- If the workspace fields are different and a primary video or audio target is specified without a corresponding secondary target, the mixdown is performed as usual and the media is stored in the primary workspace.

- If there is a problem storing the media in one of the workspaces (for example, the workspace is full), the mixdown job fails.

Understanding CROSSRATE Mode

You can use the Interplay Transcode service to transcode master clips and subclips from one project type to another, even if the frame rate does not match. Previously, you could use Transcode only for rate-compatible project types, such as NTSC 30i to 1080i/60. Now you can use Transcode for project types that have different frame sizes or rates, such as transcoding a 720p/60 clip to a 1080i/60 clip, or a 25i PAL clip to a 30i NTSC clip.

Transcoding a clip from one project type to another creates a new clip and media. Transcoding a subclip creates a new master clip associated only with the media used in the subclip.

Starting with Interplay v2.4, a Transcode profile includes the following options:

•   From the Mode list, select CROSSRATE.

•   From the TargetProjectType list, select the project type to which you want to transcode. This parameter is ignored for other Transcode modes.

     This parameter is ignored for CROSSRATE mode when you select a DNxHR resolution as the TargetVideoQuality. The frame rate and frame dimensions in the TargetVideoQuality are used instead.

CROSSRATE mode uses the same audio processing as MIXDOWN mode. By default, a new clip is created with a stereo pair of audio tracks. If you want a different result, specify the audio track mapping in the TargetAudioTrackMapping field of the CROSSRATE profile. For example, A0=0; specifies mono mode in which all available source audio tracks are mapped to an equal number of target audio tracks. For more information, see "Mapping Audio Tracks in MIXDOWN, DUALMIXDOWN, and CROSSRATE Modes" on page 116.

The following illustration shows specific CROSSRATE options. The result of a Transcode operation using this profile is a 1080i/60 clip with XDCAM-EX media and uncompressed PCM audio.

The following project types are qualified as targets:

Frame Rate	Project Type
25	PAL 25i, 1080i/50
29.97	NTSC 30i, 1080i/60
23.976	720p/23.976
50	720p/50
59.94	720p/60
23.976	1080p/23.976
24	1080p/24

Note the following:

- You need to install a v2.4 or later service description file (TranscodeService.zip) and Interplay Access v2.4 or later to use the new profile options. See "Registering a Service Manually" on page 83.

- Sequences are not supported for transcoding across project types.

- Ancillary data tracks (D tracks) in source clips are not preserved in transcoded clips.

- Transcoding a clip from one project type to another creates a new clip with the additional text "crossrate." For example, transcoding a clip named "Clip1" produces a new clip named "Clip1,crossrate,*n*" where *n* is the number of Transcode jobs run since the last start of the service.

- Because transcoding a clip from one project type to another creates a new clip, you cannot dynamically relink the original clip to the media created with the new clip. If you select "Allow Mixed Frame Rate Media" in the Dynamic Relink settings, you can replace the original clip with the new clip.

- Transcoding to two target resolutions is not supported. Any entry in TargetAudioQualityDual or TargetVideoQualityDual is ignored.

- Audio-only clips are not supported for CROSSRATE mode.

- CROSSRATE mode uses the default Motion Adapter settings that are used by Avid editing applications during editing transcode operations.

Understanding DATAEXTRACT Mode

DATAEXTRACT mode allows you to extract the D1 track as a separate MXF file when you transcode DNxHD media that contains embedded ancillary data.

This mode is specific to the Legacy method of handling ancillary data that uses DNxHD media with the ancillary data embedded in it. It does not apply to the Data Track method where a master clip contains an accompanying data (D1) track. If you attempt to process a master clip with an accompanying D1 track, the Transcode operation fails.

This mode is used in a workflow that exports a simplified AAF file using XDCAM HD media.

When you activate DATAEXTRACT mode in a profile, the resulting transcode operation performs the following tasks:

- Creates new transcoded video and audio .mxf files in the specified resolutions.

- Isolates the embedded ancillary data in a separate .mxf file data track.

- Creates a new clip that references the audio and video tracks plus the new data (D1) track. The system appends the `,extract` extension to the clip or sequence name to designate that the media file set now contains an extracted D1 track.

The following illustration shows the Transcode profile Parameters area with DATAEXTRACT mode selected. The illustration also shows an Interplay Checkin Folder field.

Parameters for DataExtract to XDCam 50Mbps

Interplay Checkin Folder	/Catalogs/test/CheckinFolder/test
Mode	DATAEXTRACT
Priority	50
TargetAspectRatio	16:9
TargetAspectRatioDual	16:9
TargetAudioQuality	Uncompressed PCM

The following illustration shows the clip created in this example in Interplay Access.

• The clip appears in the specified check-in folder. The system creates the folder if it does not exist.

• The clip name contains the added text `,extract,2`.

• A new .mxf file is created for the data track.
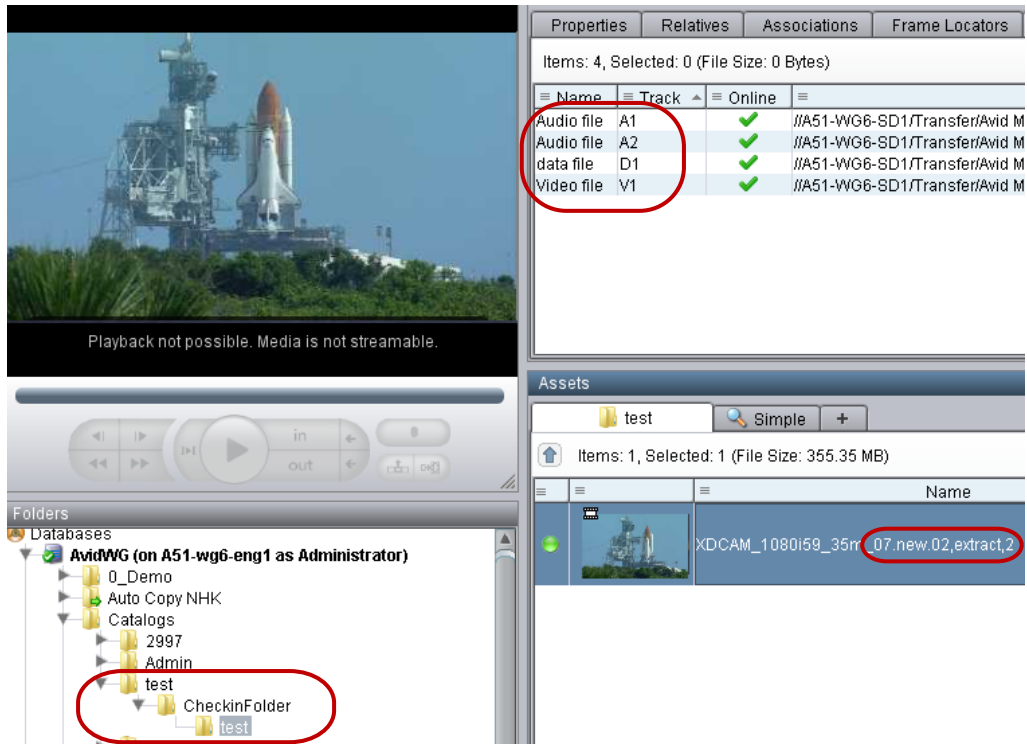
Limitations for DATAEXTRACT Mode

DATAEXTRACT mode is new for releases later than Interplay Transcode v3.0.5. If you send a profile specifying DATAEXTRACT mode to an Interplay Transcode v3.0.5 or earlier system, Interplay Transcode defaults to WHOLE mode, which performs an ordinary transcode based on the video and audio targets in the profile. The system does not create a D track and does not report any D track-related errors.

Transcoding an Asset from Interplay | Access

This section describes how to manually transcode an asset. For information on automatically transcoding an asset, see "Working with an Auto Transcode Folder" on page 137.

To transcode an asset from Interplay Access:

1. Make sure the Production Services Engine and Interplay Transcode service are running.

2. Click Start and select All Programs > Avid > Avid Interplay Access.

3. Locate the asset that you want to transcode.

4. Right-click the asset and select Transcode.
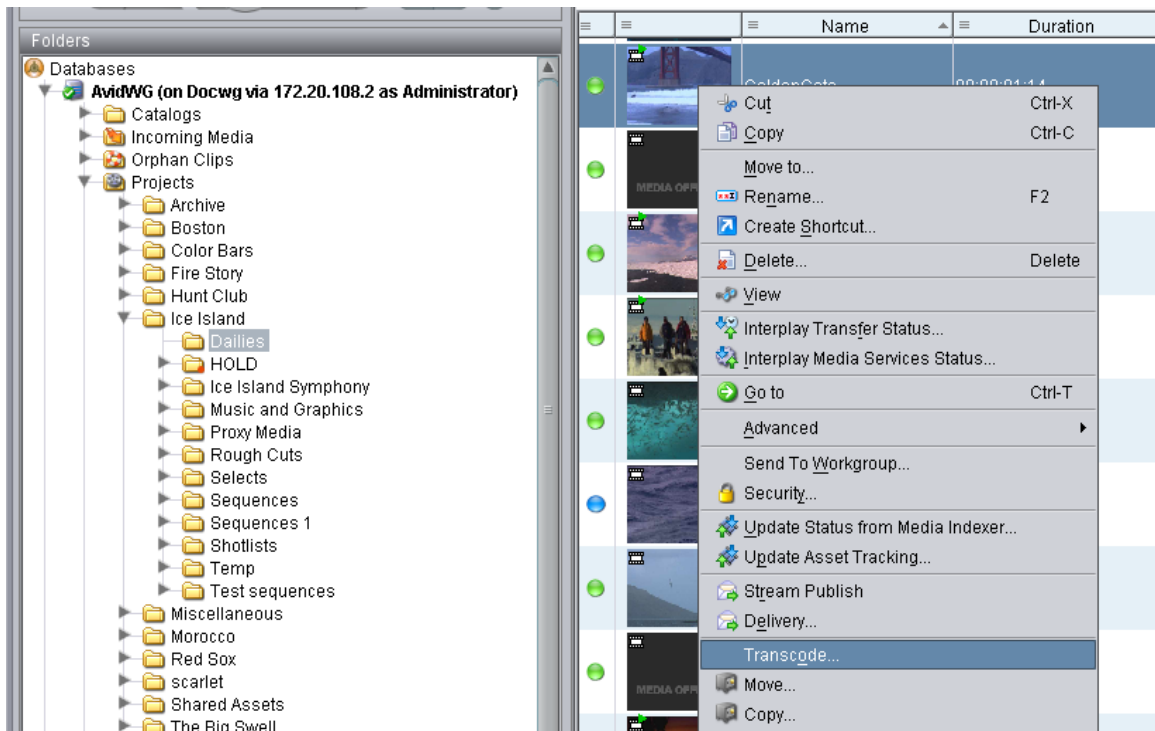
The Transcode dialog box opens.
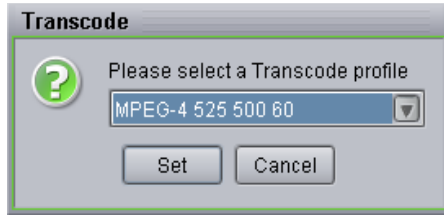
5. Select a profile from the menu and click Set.

   The system performs the transcode operation.

6. (Option) To view the progress of the Transcode job, select View > Interplay Production Services Status.

After the transcode is complete, the new resolution comes online on the asset selected for transcoding.

If media is already available in the target resolution, the Interplay Transcode job displays a warning (green with a question mark icon) in the Production Services and Transfer Status tool.

Transcoding an Asset from an Avid Editing Application

To transcode an asset from an Avid editing application, first connect to the Production Services Engine, then perform the transcode.

To connect to the Production Services Engine:

1. In the Avid editing application, select Production Services from the Settings list.

   The Production Services Settings dialog box opens.
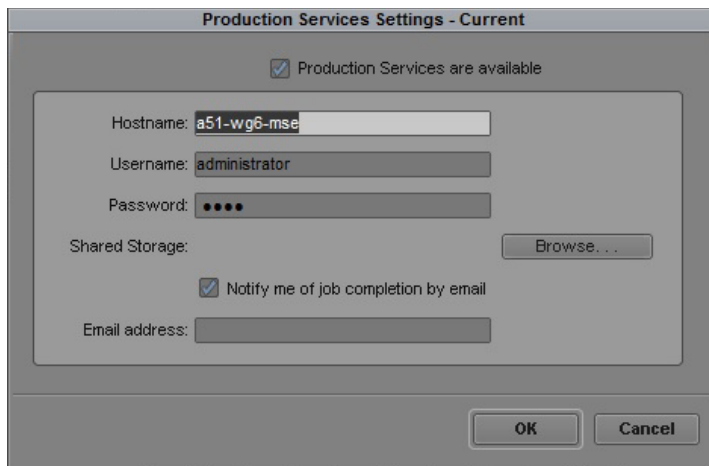
2. Fill in the following sections:

    - Select the "Production Services are Available" option.

    - Hostname — Type the computer name of the system running the Production Services Engine.

    - Type your user name and password. This user name can be one set up explicitly in Production Services Engine by the Production Services administrator. It can also be any valid Avid Interplay user name. For example, you can use the same user name and password that you use to connect to the Interplay Window.

    - Shared Storage — Leave this field blank. This setting is no longer used

    - Notification and Email address — You can use this option if your Production Services Engine is set up for e-mail notification. See "Configuring the Production Services Engine" on page 31.

3. Click OK.

To transcode a clip or sequence:

1. Make sure the Production Services Engine and Interplay Transcode service are running.

2. Select the clip or sequence in the bin or select the asset in the Interplay Window.

3. Select File > Production Services > Avid Interplay Transcode Service > *profile name,* where *profile name* is a profile set up for the Transcode service.

    The system performs the transcode operation according to the rules in the profile that you select. See "Creating an Interplay Transcode Service Profile" on page 110.

4. (Option) If you have the Interplay Access application installed on your system, start the application and select View > Interplay Production Services Status to view the job progress. If you have the standalone Production Services and Transfer Status tool installed, click Start and select Programs > Avid > Avid Production Services and Transfer Status.

📰 *If media is already available in the target resolution, the Interplay Transcode job displays a warning (green with a question mark icon) in the Production Services and Transfer Status tool.*

Transcoding OMF Clips

You can use the Interplay Transcode service to transcode OMF clips to AAF/MXF clips while maintaining the same resolution or by transcoding them to a different resolution.

Maintaining the same resolution is especially useful for facilities that have a large number of OMF clips (a format used by earlier versions of Avid products) and want to transcode them to the current AAF/MXF format.

The following illustration shows how the transcoding takes place:

• Clip 1 includes OMF metadata that is associated with DV 25 OMF media.

• Interplay Transcode uses a profile that specifies DV 25 as the target resolution to transcode Clip 1 and its associated media.

• Clip 1 retains its Source ID but now includes AAF metadata. The clip retains its association with the DV 25 OMF media, but it is also associated with the new DV 25 MXF media.
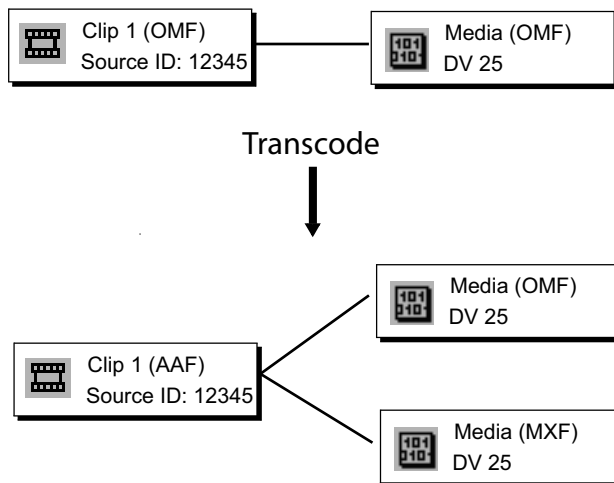
After you transcode the clip, you have the option of deleting the OMF media. Use the Delete function in Interplay Access, and select "only OMF media," as shown in the following illustration:
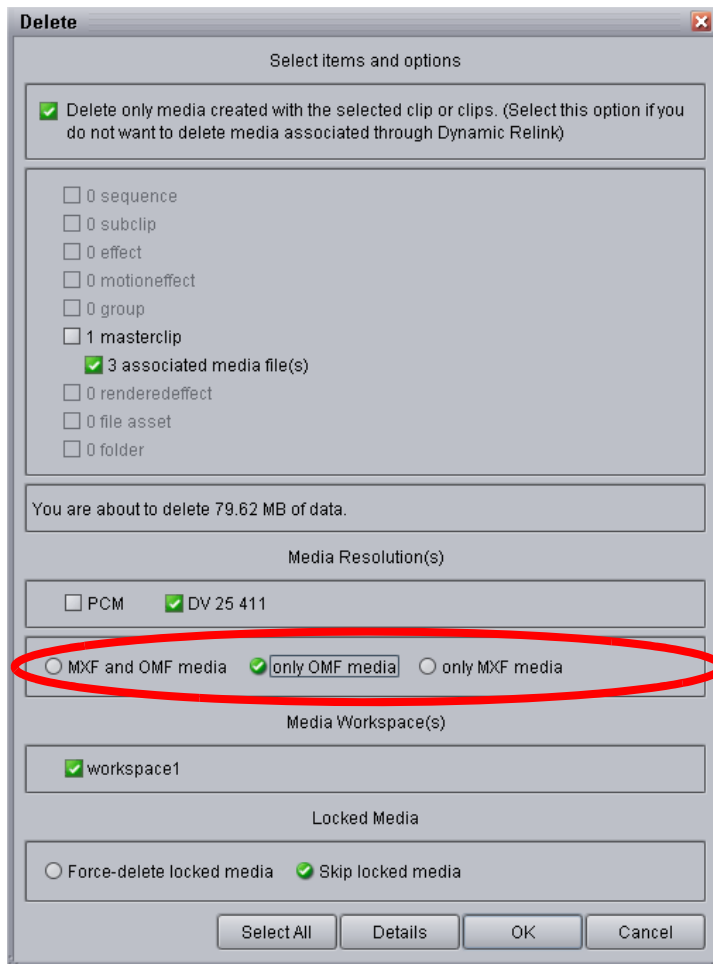
If the "only OMF media" option is not displayed, use the Delete Behavior view in the Site Settings of the Interplay Administrator and select the option "Allow user choice for deleting OMF/MXF media."

If you transcode an OMF clip to an AAF/MXF clip with a different resolution (introduced in Interplay v2.2.1), the transcoded clip will be associated with both the original OMF media and the new MXF media.

📝 *After you transcode an OMF clip once to any AAF/MXF resolution, you cannot transcode it to the same resolution. The job will fail with a warning.*

Working with an Auto Transcode Folder

You can identify a folder or subfolder as an Auto Transcode folder. When you move a clip or sequence asset to the Auto Transcode folder, the Interplay Auto Transcode Service automatically submits the clip to the Interplay Transcode service for transcoding.

📝 *The system does not create a new asset when you perform the transcode. You have one asset with two resolutions associated with the asset. You can view the resolutions in Interplay Access or the Interplay window.*

The Auto Transcode service processes files according to the date and time, using a first-in, first-out (FIFO) rule. The date and time used depends on when an asset was copied to the auto folder.

You should create only the minimum number of Auto Transcode folders that you need. The Auto Transcode service regularly scans all auto folders, so if there are a lot of folders to scan, there can be an impact on the performance of the Interplay Engine.

The following topics describe working with an Auto Transcode folder:

* Preparing the Workgroup for Auto Transcode
* Identifying an Auto Transcode Folder
* Transcoding Avid Assets Using an Auto Transcode Folder
* Location of Automatically Transcoded Files

Preparing the Workgroup for Auto Transcode

For information on setting up your workgroup for transcoding, see "Check List for Transcoding Assets" on page 103.

In addition to the Transcode Service application, you must also install the Interplay Auto Production Services, which includes the Auto Transcode service. These services are installed with the Auto Archive installation. For details on installing the software, see the *Interplay | Production Software Installation and Configuration Guide*.

For details on configuring the Interplay Auto Transcode service, see "Configuring the Auto Transcode Service" on page 138.

To verify that the Auto Transcode service is running, see "Verifying that the Auto Transcode Service is Running" on page 140.

Configuring the Auto Transcode Service

You use the Avid Service Configuration tool (a component of Avid Service Framework) to configure the Auto Transcode service. The Avid Service Configuration tool is an application that lets you set and change parameters for each of the different Avid services and applications in your workgroup environment. For more information about using Avid Service Framework, see the *Avid Service Framework User's Guide*.

To configure the Avid Auto Transcode service using Avid Service Configuration tool:

1. Click the Start button, and select All Programs > Avid > Avid Service Framework > Avid Service Configuration.

   The system displays the Workgroup Server Setting tab for the Avid Automatic Archive, Transcode, Transfer, and Copy services.
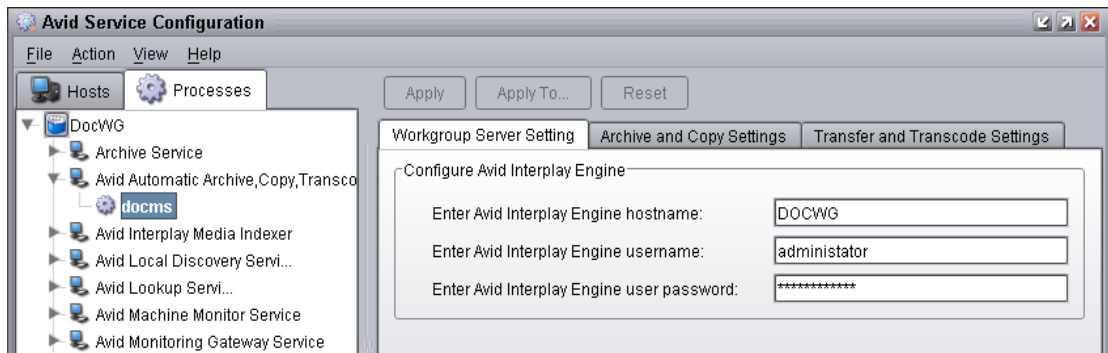
2. Type the Interplay Engine hostname, user name, and password.

3. Click the Transfer and Transcode Settings tab.

   The system displays the settings for the AutoTransfer and AutoTranscode.
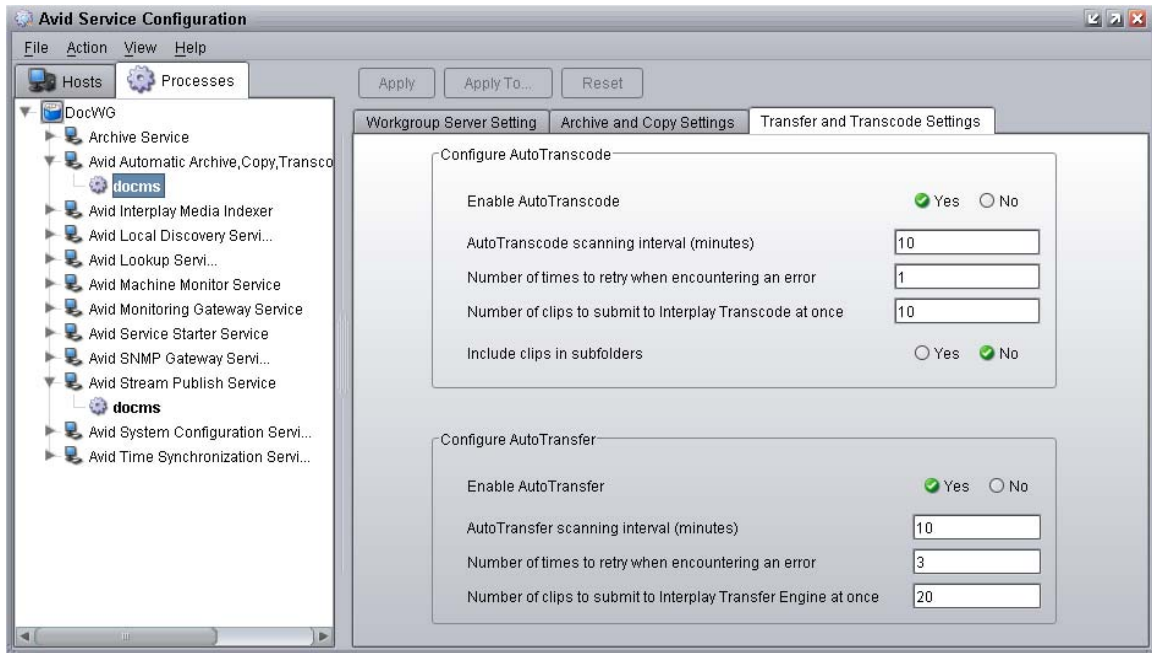
4. In the Configure AutoTranscode area, do the following:

   a. Enable AutoTranscode—Select Yes.

   b. AutoTranscode scanning interval—Type the number of minutes between scans, minimum allowed is 3 minutes.

   c. Number of times to retry when encountering an error—Type the number of times you want the system to retry after an error occurs.

   d. Number of clips to submit to Interplay Transcode at once—Type the number of clips you want sent for transcode at one time.

      The system can better manage the job-processing task when the jobs are processed in small batches. The default number is 10 clips submitted for processing at one time. For example, when the system is transcoding 1,000 clips to the Auto Transcode folder, the first 10 clips are transcoded, then the next 10 clips are transcoded, and so on until all 1,000 clips are transcoded.

      You can verify that the Auto Transcode service is running. See "Verifying that the Auto Transcode Service is Running" on page 140.

   e. Include clips in subfolders—Select Yes if you want to transcode the clips in subfolders.

5. Click Apply.

6. Close the Avid Service Configuration window.

📖 *For information about configuring the Auto Transfer service, see the* Interplay | Transfer Setup and User's Guide.

Verifying that the Auto Transcode Service is Running

You use the Interplay Workgroup Properties (a component of Avid Service Framework) to verify that an Auto service is running. For more information about using Avid Service Framework, see the *Avid Service Framework User's Guide*.

To verify that the Auto Transcode service is running:

1. On any server in the workgroup, click the Start button, and then select All Programs > Avid > Avid Service Framework > Avid Workgroup Properties.

   The Avid Workgroup Properties window opens.
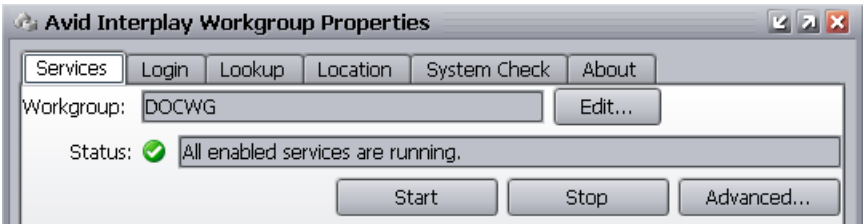
   If there is a green check mark next to the "Status" field, all services are running.

2. To view the services, click the Advanced button.

   The Avid Services dialog box opens.
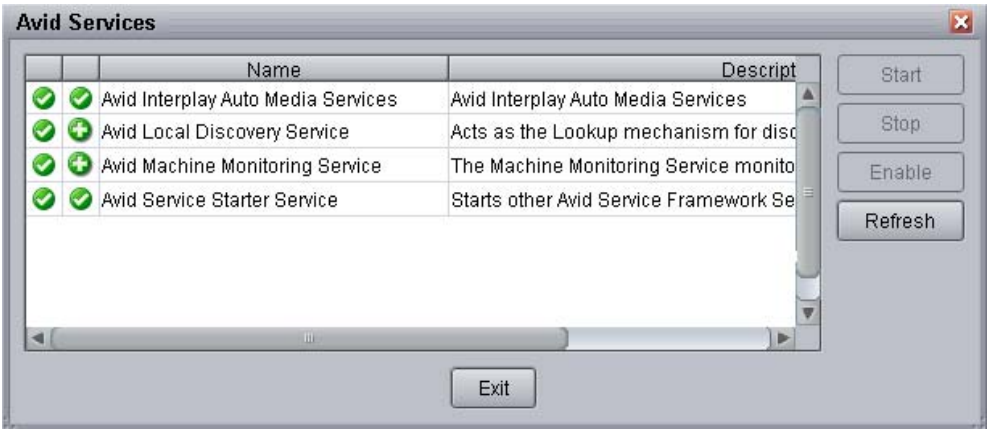
   This dialog box lets you view all services that are monitored by the Service Framework. The Auto Transcode service is managed by the Interplay Auto Production Services service (formerly called Interplay Auto Production Services service).

3. If necessary, select a service and click Start.

Identifying an Auto Transcode Folder

You must be logged in as an Administrator on Interplay Access to create an Auto Transcode folder in the Interplay database.

To set up an Auto Transcode folder:

1. Create a folder (or select an existing folder) in the Interplay database, using Interplay Access.

   The following illustration shows a folder named Auto Transcode. You can use any name that fits your workflow.
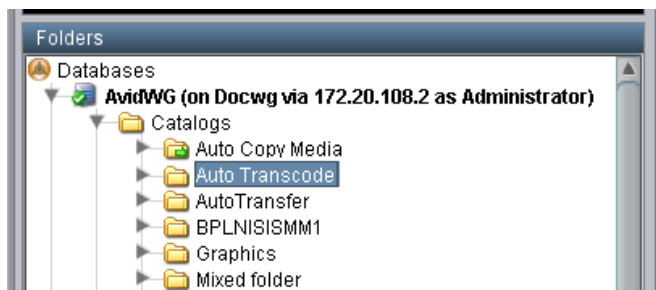
2. Right-click the folder and select Set AutoTranscode.

   The Set AutoTranscode dialog box opens.
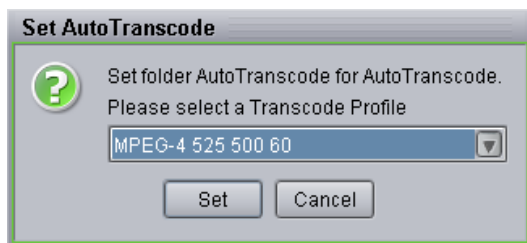
3. Select a Transcode profile for the folder and click Set. For information about profiles, see .

   The system adds an Auto Transcode icon to the folder.
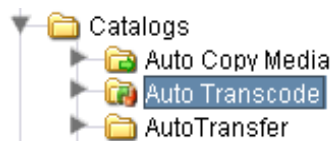
Transcoding Avid Assets Using an Auto Transcode Folder

To transcode Avid assets using an Auto Transcode folder:

1. Make sure a folder is configured for Auto Transcoding. See "Identifying an Auto Transcode Folder" on page 141.

2. (Option) Ensure that the Production Services Engine and the Interplay Transcode Service are connected. See "Verifying That a Service Provider Is Connected" on page 89.

3. Open Interplay Access and log in.

4. Locate a clip that you want to transcode, right-click the file, and select Move To.

   The Move To dialog box opens.
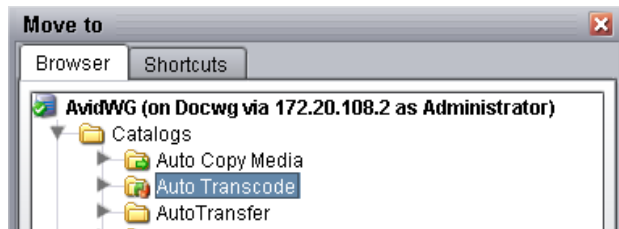
5. Navigate to your Auto Transcode folder and click OK.

   The system starts the Transcode job as a background task.

6. (Option) To view the progress of the Transcode job, select View > Interplay Production Services Status.

Location of Automatically Transcoded Files

The workspace for the new media files associated with the asset is specified by the profile associated with the Auto Transcode folder. See "Identifying an Auto Transcode Folder" on page 141.

The system does not create a new asset in the Interplay database when you perform an Auto Transcode operation. The asset that you selected for transcode now has an additional resolution associated with it. You can view the associated resolutions in Interplay Access or in the Interplay Window.

To view the new resolution in Interplay Access:

1. Open Interplay Access and log in.

2. From the View Presets menu, select Resolutions.

   The Resolutions window opens.
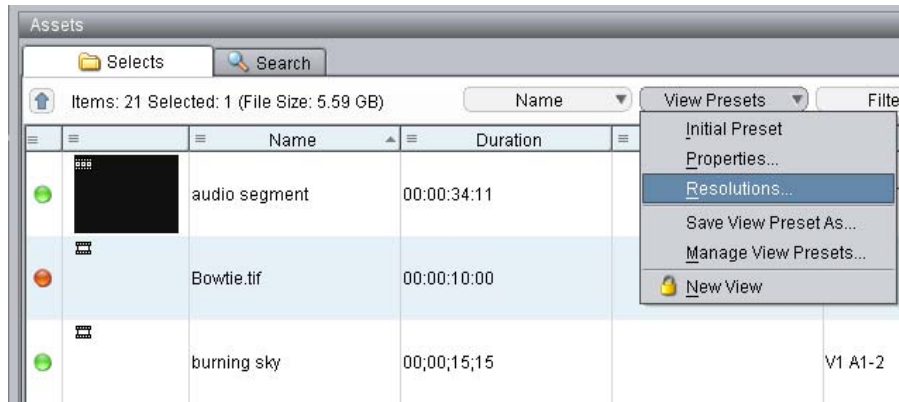
3. Select a new resolution for displaying in the Content area.

4. Click OK.

   Columns appear for each resolution you selected.

Stereoscopic 3D Support in Interplay Transcode

Interplay Transcode v2.6 and later includes the following stereoscopic 3D support:

• Transcoding of stereoscopic clips, stereoscopic subclips, and sequences containing stereoscopic clips and subclips, in WHOLE and CONSOLIDATE modes.

• Mixdown of sequences containing only stereoscopic clips, stereoscopic subclips, or both. Metadata properties (column data) and DRM (restrictions) are preserved.

You can use MIXDOWN mode to change the stereoscopic project type of the sequence when creating a mixed-down clip. Options for creating a MIXDOWN profile now include an option labeled TargetStereoScopicProjectType.

The following table lists the stereoscopic project types you can select and the resulting mixed-down clips.

Stereoscopic Project Type	Master Clips Created	Stereoscopic Clip Created?
Monoscopic	One master clip	No
Leading Eye	One master clip for the Leading Eye footage only	No
Left eye only	One master clip for the Left Eye footage only	No
Right Eye only	One master clip for the Right Eye footage only	No

Stereoscopic Project Type	Master Clips Created	Stereoscopic Clip Created?
Side by side	One master clip with Left and Right images side by side	Yes
Over / Under	One master clip with the Left image above the Right image	Yes
Full	One master clip for the Left eye, one master clip for the Right eye	Yes

The following project types and resolutions are supported as sources and targets:

- 1080p 23.976
  - DNxHD 36, 115, 175, 175x, 444
  - AVC-Intra 50 and 100
  - 8-bit HD Uncompressed (1:1 MXF in Avid editing systems)

- 1080i 60
  - DNxHD 145. 220, 220x
  - AVC-Intra 50 and 100
  - 8-bit HD Uncompressed (1:1 MXF in Avid editing systems)

- 1080i 50
  - DNxHD 120, 185, 185x
  - AVC-Intra 50 and 100
  - 8-bit HD Uncompressed (1:1 MXF in Avid editing systems)

Note the following limitations:

- DUALMIXDOWN mode is not supported for sequences containing stereoscopic clips, stereoscopic subclips, or both.
- CROSSRATE mode is not supported for stereoscopic clips or subclips.
- Frame locators (markers) are not preserved during mixdowns.
- H.263 and H.264 resolutions are not supported as target resolutions for transcoding.

For information about working with stereoscopic project types on an Avid editing system, see the Avid Stereoscopic 3D Editing Workflow Guide*, which is available on the Customer Support Knowledge Base.*

For information about creating a Transcode profile, see *.*

7 Working with the Archive and Restore Services

The following topics explain how to set up and use the Interplay Archive service and Interplay Restore service to archive and restore assets:

Understanding Archive and Restore Services

Interplay supports two types of databases:

- An online database maintained by the Interplay Engine. The name of the database must be AvidWG.

- An offline database maintained the Interplay Archive Engine. The name of the database must be AvidAM. The Interplay Archive Engine requires its own server.

The following illustration shows an Interplay (online) database and an Interplay Archive (offline) database in Interplay Access. When the Interplay Archive is selected in the database tree view, the Monitor displays a the icon of a safe.
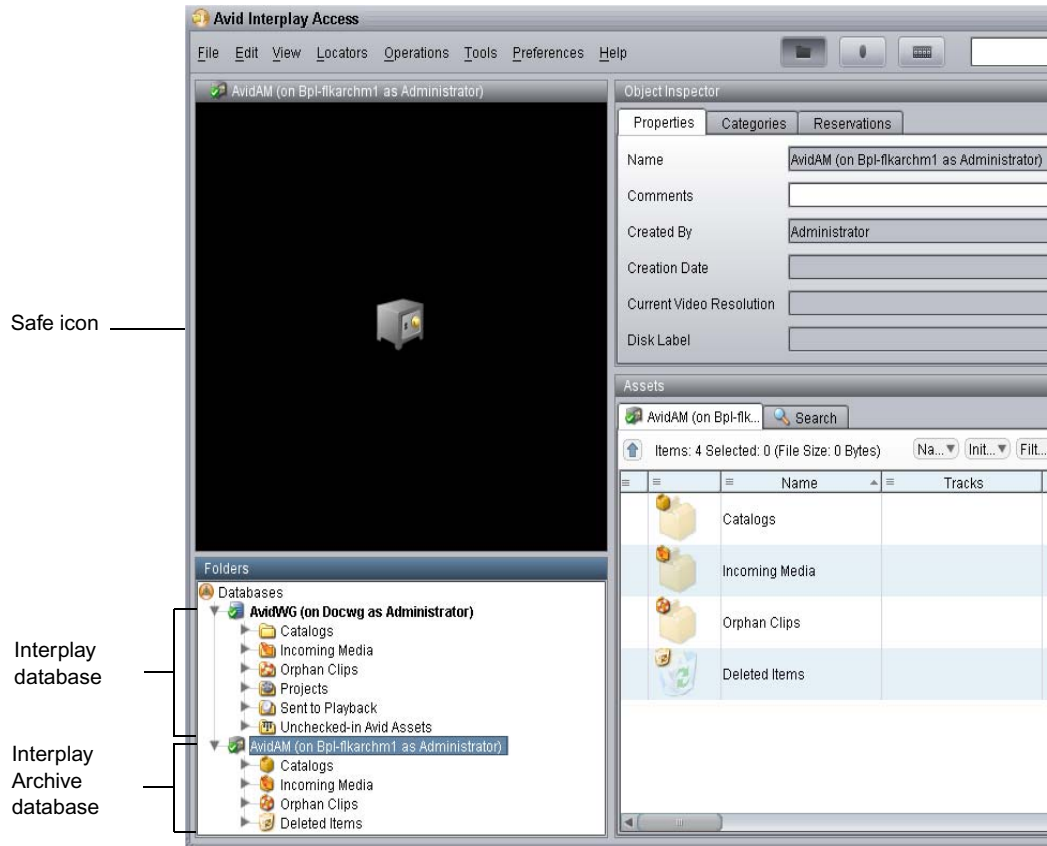
Archiving allows permanent archiving of important material and also allows you to locate and restore archived material.

The Interplay Archive solution integrates the Interplay Archive Engine with FlashNet™ from Software Generation Limited (SGL) to perform archival and retrieval operations. Archiving is performed from a central Windows server to mass storage devices for subsequent retrieval back to disk. FlashNet provides the interface between the Archive Engine and the storage devices. For more information on SGL software and to download copies of the latest FlashNet documentation, see the SGL Web page at www.sgluk.com.

The Archive database keeps track of the files that you store on the external storage device and lets you restore the files to your online system when they are needed. For example, you might have high resolution and low resolution versions of a clip. To save disk space, you can archive

the high resolution version and edit with the low resolution version. When your sequence is finished, you can restore the high resolution version from the archive and relink your sequence to the high resolution version.

The Archive process archives rendered effects as part of a sequence, not as separate assets. If you restore a sequence in the online database, and the sequence is different from the archived sequence, you need to render the effects again.

The Interplay Auto Archive service lets you create Auto Archive folders. Any assets placed in an Auto Archive folder are archived according to the Archive settings. For example, you can create an Auto Archive folder for a media server (such as an AirSpeed®). Any assets ingested by the media server are placed in the associated Auto Archive folder and are automatically archived after the capture is complete.

Reference clips and rendered effects in the AutoArchive folder are not archived.

Check List for Archiving and Restoring Assets

For the archiving process, the following table provides a check list of steps for installing and configuring the Production Services system in an Avid shared-storage environment and on an Avid editing system. The check list also provides references for where to find more information about each step.

For information on configuring for multiple Archive Engines, see "Configuring a Workgroup to Use Multiple Archive Engines" on page 193.

Archiving and Restoring Assets Check List

Task	Section Reference
❏ Set up and configure an Interplay Archive Engine and associated external storage library for archiving.	See "Archive Configuration and Setup" on page 149.
❏ Make sure the Production Services Engine software and the supporting software are installed and configured in the workgroup.	See the *Interplay	Production Software Installation and Configuration Guide* and "Production Services Engine Installation and Configuration" on page 28.
❏ Install the Interplay Archive provider software, which includes the Archive service and Restore service. If needed, install the Auto Archive service.	See the *Interplay	Production Software Installation and Configuration Guide*.

Archiving and Restoring Assets Check List (Continued)

Task	Section Reference
❑ Activate the Interplay Archive license by connecting the application key (dongle) to a USB port or by installing a software license.	See *Interplay	Production Software Installation and Configuration Guide.*
❑ Install Avid shared-storage client software.	See the Avid shared-storage client documentation.
❑ Make sure the Interplay Archive service and Interplay Restore service are registered.	See "Registering the Archive or Restore Service with the Production Services Engine" on page 150.
❑ Start the Archive provider and the Restore provider and connect them to the Production Services Engine.	See "Configuring an Archive Provider or Restore Provider for the Production Services Engine" on page 151.
❑ Verify that the services are connected.	See "Verifying That a Service Provider Is Connected" on page 89.
❑ Connect the Avid shared-storage client to the Avid shared-storage system and mount the required workspaces.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26
❑ Configure the Interplay Archive services	See "Configuring the Archive Service" on page 153.
❑ Create Archive and Restore profiles.	See "Working with Interplay Archive and Interplay Restore Profiles" on page 160.
❑ Connect to the Interplay Archive database and create folders.	See "Connecting to the Archive Database and Creating Folders in Interplay Access" on page 157.
❑ Configure the Avid editing system.	See "Archiving Assets from an Avid Editing Application" on page 166.
❑ Perform an archive operation.	See "Archiving Assets from an Avid Editing Application" on page 166, "Archiving Assets Using Interplay Access" on page 170 and "Working with an Auto Archive Folder" on page 174.
❑ Perform a restore operation.	See "Restoring Assets from the Archive Database" on page 185.

For troubleshooting information, see ""Archive and Restore Troubleshooting" on page 323" on page 313.

Archive Configuration and Setup

You typically set up four servers for archiving:

- The Archive Engine server (includes the FlashNet client software)
- The SGL FlashNet server
- The Production Services Engine server
- The Archive Provider server (includes the FlashNet client software)

You can also set up a Cluster configuration for your Archive Engine.

Interplay Archive Engine

The Archive Engine installation is very similar to the Interplay Engine installation. The following are the main differences:

- It is not necessary to split the database because it is not possible to archive file assets.
- The database is called AvidAM.
- There is no temporary license key. On the Interplay Engine it is possible to connect one Access client to the engine when no permanent license is loaded. This is not possible on the Archive Engine. It is necessary to load a license before you are able to connect with Access. It is also necessary to load the license before you create the database.
- The AvidAM database has fewer pre-defined folders than the AvidWG database.

For information on installing the Interplay Archive Engine and Interplay Access, see the *Interplay | Production Software Installation and Configuration Guide* and the *Interplay | Production ReadMe* for the current release.

You use the Interplay Administrator and Interplay Access to configure, manage, and communicate with the Archive Engine. See the following documents:

- *Interplay | Production Engine and Avid Archive Engine Administration Guide* describes how to configure and administer the database. You use the same techniques to administer the Interplay Archive Engine database and the Interplay Engine database.
- *Interplay Access User's Guide* describes how to use Interplay Access to work with assets in the database.

SGL FlashNet

Your SGL representative installs and configures the FlashNet client software on the Archive Engine server and the Archive Provider. The FlashNet software provides the interface between the Archive Provider and the archival hardware. Your SGL representative also sets up and configures the FlashNet server.

Typically, your SGL representative installs and configures the FlashNet client software when he or she configures the archiving system. For information on using the FlashNet client, see the documentation provided by your SGL representative.

For more information, see "Installing the FlashNet Client Software" in the *Interplay | Production Software Installation and Configuration Guide*.

Production Services Engine

For installation and configuration information, see "Production Services Engine Installation and Configuration" on page 28.

Archive and Restore Providers

For installation and configuration information, see "Check List for Archiving and Restoring Assets" on page 147.

Registering the Archive or Restore Service with the Production Services Engine

After installing the Archive or Restore software, you need to make sure that the current Archive or Restore service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See "Registering Services" on page 82.

The Archive and Restore services require a third-party vendor dll. By default the services run under the Local System account. If the third-party vendor dll needs more privileges than Local System, the vendor must change the services to use the appropriate credentials.

Configuring an Archive Provider or Restore Provider for the Production Services Engine

Prior to Production Services v3.1, you used a dialog box to connect an Archive or a Restore provider to the Production Services Engine. Starting with Production Services v3.1, you edit an .ini file.

Following is an example of an Archive provider .ini file (DMSArchive.ini) file. The file includes the default hostname "localhost" and a default provider name:

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=3
@2%tMedia_Services_Engine_Hostname=localhost
@1%tProvider_Name=a51-dev_Archive_4080
```

Note the following:

- If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

- If you are performing a new installation, you need to edit the .ini file. The installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

- The .ini file includes an automatically generated provider name that uses the following syntax:

  <hostname>_<servicename>_<unique#>

  You can change the provider name by editing the .ini file. This name is displayed in the Production Services and Transfer Status tool.

For information about the line @5%?MaxJobs=3, see "Defining the Maximum Number of Simultaneous Jobs for Archive and Restore" on page 156.

.ini files from earlier versions include the line @3%yAutomatically_Connect=TRUE. This line is no longer applicable, because all services are now automatically connected.

To configure an Archive provider or Restore provider for the Production Services Engine:

1. Locate the .ini file and open it in a text editor, such as Windows Notepad.

   The default installation paths are:

   C:\ProgramData\Avid\Archive Service\DMSArchive.ini

C:\ProgramData\Avid\Restore Service\DMSRestore.ini

2. (Optional) Edit the .ini file to use the Production Services Engine hostname.

   Following is the example DMSArchive.ini file, edited to use the hostname "a51-ms_engine."

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=a51-ms_engine
   @1%tProvider_Name=a51-dev_Archive_4080
   ```

3. (Optional) Edit the .ini file to use a different provider name.

   Following is the example DMSArchive.ini file, edited to use the provider name "Archive_01."

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=a51-ms_engine
   @1%tProvider_Name=Archive_01
   ```

4. Save and close the .ini file.

   The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect every thirty seconds.

   The Provider page in the Production Services and Transfer Status tool shows that the service is connected, indicated by a check mark in the Status column.
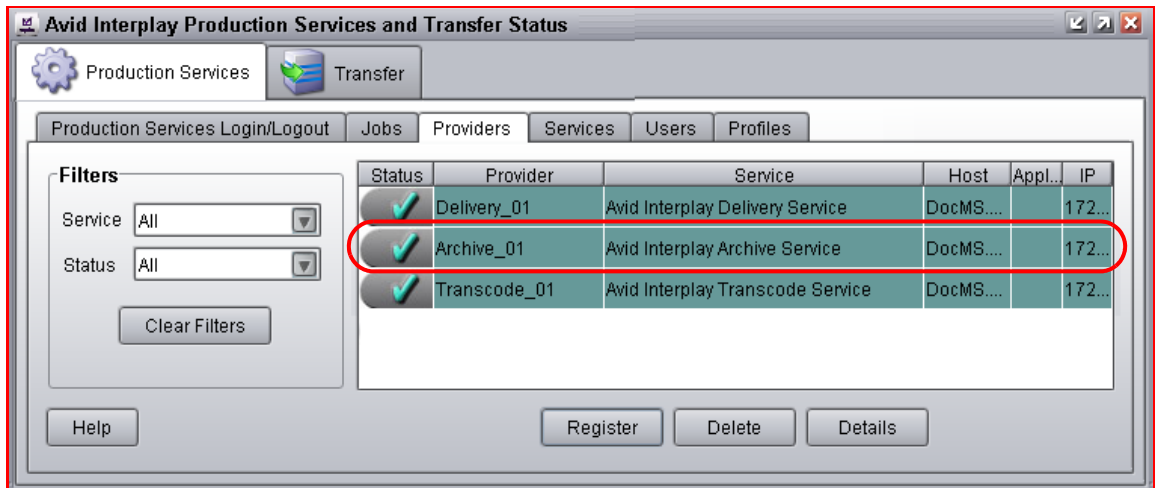
Configuring the Archive Service

Before you can create and manage an offline copies of assets, you must configure the Archive service in the Interplay Administrator.

When you log in to an Interplay Engine database (AvidWG) and open the Asset Tracking/Archive Settings view, the system displays a different set of options than when you are logged into an Archive Engine database (AvidAM). The following topic refers to options that you set on the Interplay Engine:

• Specifying the Archive Server, Segment Size, and Restore Process

The following topics refer to options that you set on the Archive Engine:

• Specifying the Archive Server, Segment Size, and Restore Process

• Archiving Duplicate Versions of Media

• Adding AAF Metadata to an Archive

The following topic refers to an option you set on the Archive or Restore provider:

• Defining the Maximum Number of Simultaneous Jobs for Archive and Restore

The following topic refers to an option you set on Interplay Access:

• Overriding Metadata When You Archive an Asset

Specifying the Archive Server, Segment Size, and Restore Process

These settings appear when you log in to an Interplay Engine online database (AvidWG). You must set the name of the Archive Engine server. You might need to set the other options, depending on your workflow.

To specify Archive settings for an online database:

1. Open the Interplay Administrator and log into the system running the Interplay Engine.

2. In the Site Settings section of the Interplay Administrator window, click the Asset Tracking/Archive Settings icon.

   The Asset Tracking/Archive Settings view opens.

3. Select the AvidWG database from the database list.

   The Archive Settings area displays these options.

```
┌─Archive and Restore Settings──────────────────────────────┐
│                                                           │
│   Archive server name            [wgb-flkarchm1        ]  │
│                                                           │
│   Archive Segment size (frames)  [    1,800 ▲▼]           │
│                                                           │
│   Use best effort restore        ☐                        │
│                                                           │
└───────────────────────────────────────────────────────────┘
```

4. In the Archive Settings area, do the following:

   ▶ In the Archive server name text box, type the name of the computer running the
     Interplay Archive Engine.

   ▶ In the Archive Segment size (frames) text box, type the segment size used for partial
     restore operations, in frames. The default value is 1800 frames. .

*If you later change the Archive Segment size, the new size applies only to new archives. Partial
restores of media that is already archived use the original segment size.*

   ▶ Use best effort restore - if you select this option, a restore process restores as many files
     as it can without returning errors. This option requires special implementation by
     supported third-party vendors to ignore any missing files that are no longer in the
     archive storage. If you do not select this option, then the restore process fails when there
     are any missing files (the default).

⚠ **The "Use best effort restore" option is not supported by all third-party archive vendors. If
you select this option and your archive vendor supports it, then a restore process restores as
many files as it can without returning errors.**

5. Click Apply Changes at the bottom of the window.

Archiving Duplicate Versions of Media

By default, the Archive Provider does not archive duplicate versions of media, however, you can
choose to have it do so.

When you archive a master clip, subclip, or sequence for the first time, the Archive Provider
automatically archives all the associated media. If you are archiving another subclip or sequence
that refers to the original master clip, the Archive Provider does not automatically archive a
duplicate version of the associated media. The Archive Provider archives all of the metadata
associated with the new subclip or sequence but it does not archive duplicate versions of the
media. Selecting "Allow duplicate media file(s)" tells the Archive Provider to create multiple
versions of the media files.

The Interplay Archive Engine avoids duplication by default. If you prefer to have the Archive Engine archive duplicate media files, you can use the Interplay Administrator to change the setting.

This setting appears only when you log in to an Archive Engine database.

To change whether archive operations create duplicate media:

1. Open the Interplay Administrator and log into the system running the Archive Engine.

2. In the Site Settings section of the Interplay Administrator window, click the Asset Tracking/Archive Settings icon.

   The Asset Tracking/Archive Settings view opens.

3. Select the Archive database AvidAM from the database list.

   The system displays the Asset Tracking/Archive Settings window for the Interplay Archive Engine.
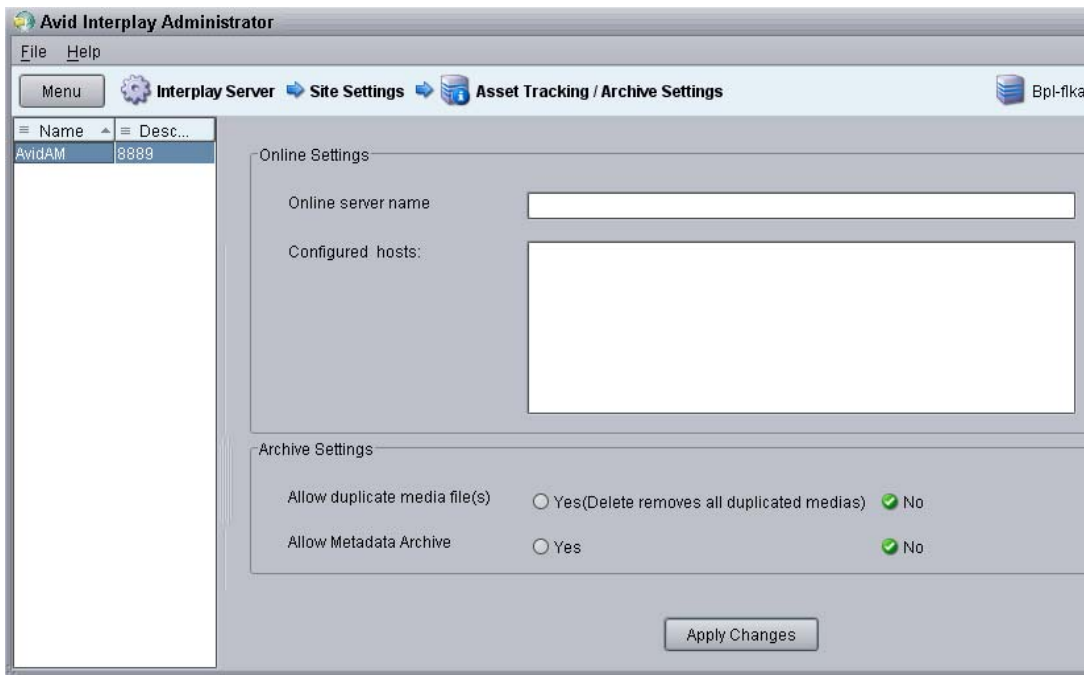
4. Select one of the following settings for "Allow duplicated media files" option:

   - No — When you archive an Avid asset the first time, the Archive Provider archives all associated media. If you archive other assets that reference the same media, the Archive Provider archives the metadata but does not archive duplicate versions of the associated media (default setting).

- Yes — The Archive Provider archives the associated media each time you archive an asset. If you delete an asset that references the duplicated media, the system asks if you want to delete the associated media files. If you choose the delete the media, the system deletes all copies of the media.

5. Click Apply Changes.

Adding AAF Metadata to an Archive

The Asset Tracking/Archive Settings view on the Interplay Archive Engine includes an option labeled "Allow Metadata Archive." If you select Yes, AAF metadata for Avid assets is sent to the tape archive along with the media. This option requires special implementation by the tape archive vendor. If you select No, only media is sent to tape (the default). This option is supported for the SGL FlashNet™ solution. Consult with your archive solution provider to determine if your installation supports this feature.

This setting appears only when you log in to an Archive Engine database.

Defining the Maximum Number of Simultaneous Jobs for Archive and Restore

By default, Archive and Restore providers are configured to run a maximum of three simultaneous jobs. You can change this maximum value by editing an .ini file.

⚠ **Each type of provider can handle a different maximum number of simultaneous jobs. Do not change this value unless specifically instructed by Avid Professional Services or Customer Success. For more information, see "Maximum Number of Simultaneous Jobs" on page 343.**

To change the maximum value for the Archive provider:

1. Open the following file in an application such as Notepad:

   C:\ProgramData\Avid\Archive Service\DMSArchive.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

   `@5%?MaxJobs=n`

3. Save and close the file.

To change the maximum value for the Restore provider:

1. Open the following file in an application such as Notepad:

   C:\ProgramData\Avid\Restore Service\DMSRestore.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

   `@5%?MaxJobs=n`

3. Save and close the file.

To apply the changes:

▸ Quit and restart the Archive and Restore services.

Overriding Metadata When You Archive an Asset

By default, the Archive provider overrides the metadata for an Avid asset each time you archive the asset. You can use the Metadata Override feature to change the behavior for the assets in a particular folder.Whatever you set for a folder is inherited by any subfolders.

📖 *There is currently no way in Interplay Access to display the metadata override status for a folder. You can view the status in the Metadata Override Settings view in the Interplay Administrator. For more information, see the* Interplay Engine and Interplay Archive Engine Administration Guide. *If you change the status on a folder in the archive database, you might want to change the name of the folder to reflect the status.*

To change whether the Archive Provider automatically overrides metadata during an archive operation:

1. Open Interplay Access and log on to the Archive database.

2. Right click a folder and choose Metadata Override.

   Interplay Access displays a dialog box that allows you to select the Metadata Override option for the folder. The options presented depend on the current status of the folder.

   - If the folder is enabled for metadata override (the default), the dialog box asks if you want to disable metadata override.

   - If metadata override is disabled for the folder, the dialog box asks if you want to enable metadata override.

3. Select Yes or No in the dialog box.

Connecting to the Archive Database and Creating Folders in Interplay Access

After you connect to the Archive database, you can create folders in an Interplay Archive database to match your workflow. For example, you can create folders that match those in your Interplay online database.

You do not have to create folders before you archive assets, because the profile that you use will create a folder if it does not exist in the Archive database.

To connect to an existing Archive database and create folders:

1. Open Interplay Access and log in as an administrator to the Archive database.

2. If you are already logged into Interplay Access, and the Archive database is already listed in the database tree view, double-click it and log in as an administrator.

3. If you are already logged into Interplay Access, and the Archive database is not listed in the database tree view:

    a. In the database tree, right-click the Databases icon and select Connect to Database.
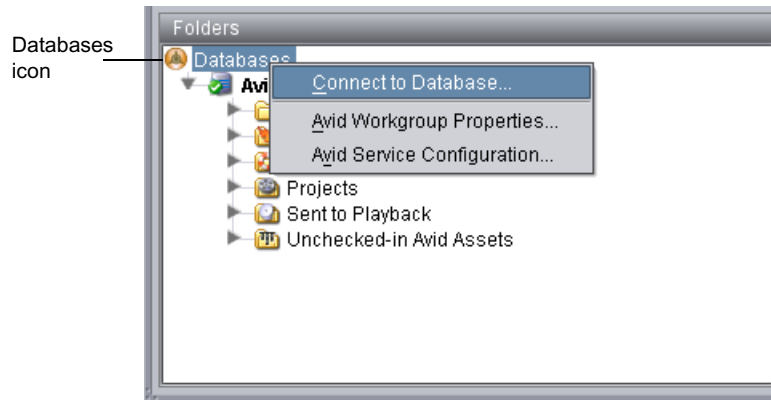
    The Connect to Database dialog box opens.

    b. Select the Interplay Archive server from the Server menu and then select the Archive database.

    The name of the Archive database is always AvidAM.
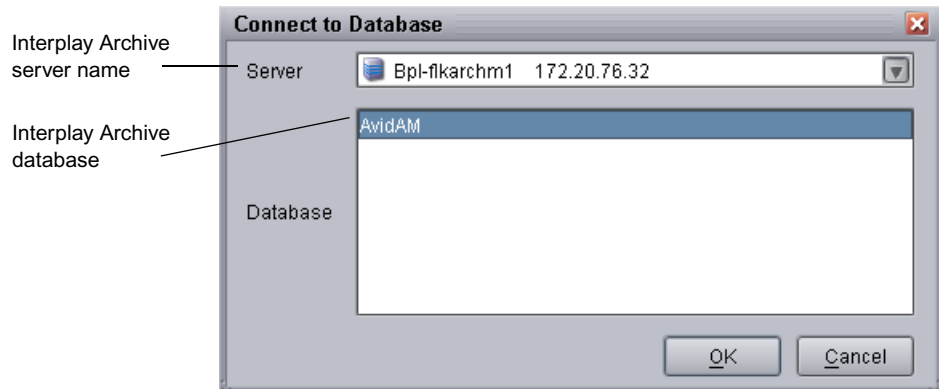
    c. Click OK.

    d. Log in to the Archive database as an administrator.

The Archive database appears in the Tree view. The following illustration shows both databases connected.

Safe icon

Interplay database

Interplay Archive database
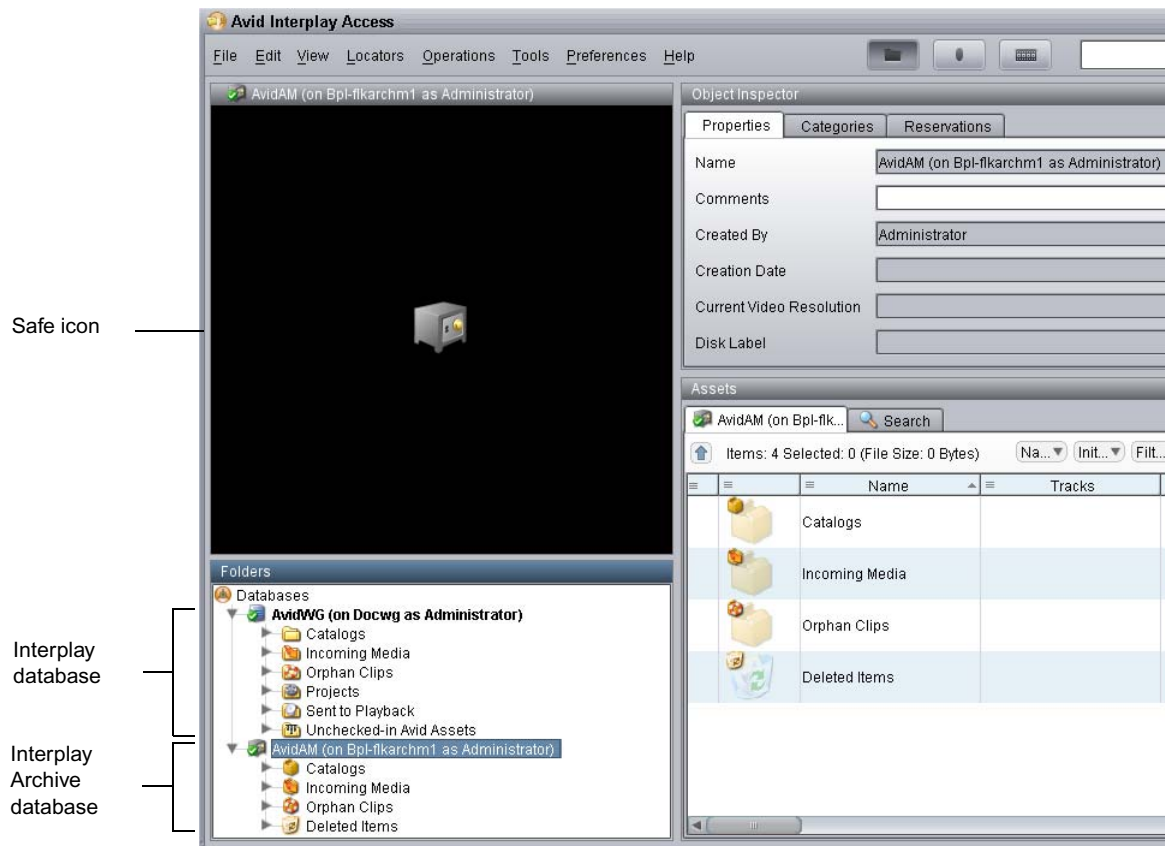
If you click the database name, an icon of a safe is displayed in the Monitor. Folder icons are displayed as brown boxes to indicate that they are part of the Archive database, and icons for assets are colored brown.

4. Create folders in the Archive database to match the needs of your archive workflow. To create a folder, in the database tree, right-click the Archive database icon or a folder and select New Folder.
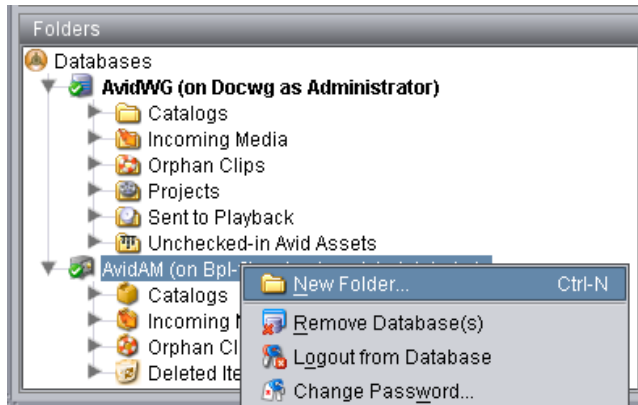
You can also create a folder by using a profile. See "Working with Interplay Archive and Interplay Restore Profiles" on page 160.

Working with Interplay Archive and Interplay Restore Profiles

Profiles let you define settings for archive and restore operations. The following topics provide information creating profiles:

- "Creating an Interplay Archive or Interplay Restore Profile" on page 161
- "Interplay Archive Profile and Interplay Restore Profile Options" on page 162
- "Locating the Partition Value for an Archive Profile" on page 164

You use the Production Services Engine interface to create profiles. If an Avid editing application is open when you create a profile, you must restart the editing application before the profiles are available in the editor. A restart is not needed for Interplay Access and Interplay Assist.

Profiles are required when archiving or restoring from an Avid editing application.

⚠ **Avid recommends that you use profiles for archiving, because profiles define many key settings such as target folders and archive partitions. For example, if you do not use a profile with a SGL archive implementation, the system uses the default SGL archive volume name. If this volume is not defined on the SGL system, the archive operation will fail.**

Creating an Interplay Archive or Interplay Restore Profile

To create an Interplay Archive or Interplay Restore profile:

1. Open and log in to the Production Services and Transfer Status tool, as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select one of the following:

   - Interplay Archive Service to create an archive profile

   - Interplay Restore Service to create a restore profile

4. Click Add in the Profiles area.

   The Add Profiles dialog box opens.

5. Type a name for the profile and click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area. The following illustration shows an Archive profile.
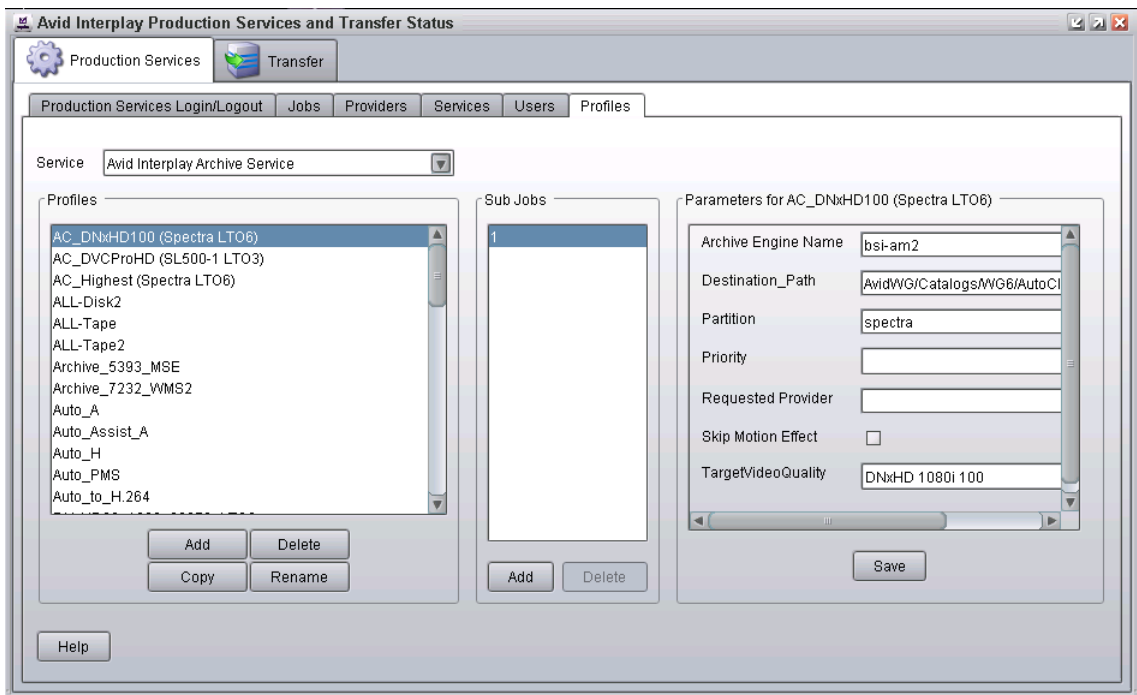
6. In the Parameters area, define the values you want for the profile.

   See "Interplay Archive Profile and Interplay Restore Profile Options" on page 162.

7. Click Save in the Parameters area.

The next time you archive or restore an asset, you can select the profile.

⊟ *Interplay Archive and Interplay Restore support only one subjob.*

Interplay Archive Profile and Interplay Restore Profile Options

Option	Description
Archive Engine Name	Archive profile only — The Archive Engine to use for this profile.
	• If your workgroup is configured for multiple Archive Engines, specify the Archive Engine to use for this profile. See "Creating Profiles for Multiple Archive Engines" on page 195.
	• If your workgroup is configured for one Archive Engine, this field is optional. If this field is blank, the profile uses the Archive Engine defined in the Interplay Administrator (the primary Archive Engine).
Archive Engine-Primary Archive Engine-Secondary Archive Engine-Tertiary	Restore profile only — In a multiple Archive Engine configuration, the Archive Engine or Engines to use for this profile.
	• If you specify more than one Archive Engine, during a restore process, the system checks each Archive Engine in turn.
	• If the fields are blank, the profile uses the primary Archive Engine.
	See "Creating Profiles for Multiple Archive Engines" on page 195.
Destination_Path	Archive profile — Indicates the folder in the Archive database that will contain the archived media. This folder is created automatically when archive operation is executed. The path must include the Archive database: AvidAM/
	Restore profile — Indicates the folder in the asset database that will contain the restored asset. The path must include the Interplay database and a subfolder, for example: AvidWG/Catalogs/Project1.
	⊟ *When you set the destination path, select a subfolder, not a top-level folder, and use forward slashes (/), for example, AvidWG/Catalogs/Project1 or AvidWG/Projects/Project1.*
Destination_Server	Restore profile only — Specifies the name of the Interplay Engine server to restore to.

Option	Description
Destination_Workspace	Restore profile only — Specifies the Avid shared-storage workspace where you want to place the restored asset.
	If the workspace is part of a multiple-ISIS workgroup: Existing profiles will work correctly with the workspaces as currently defined, but new or edited profiles that specify a workspace on a remote ISIS system must include the hostname of the ISIS System Director.
	\\hostname\workspace_name
Partial	Restore profile only — Indicates a partial restore is performed. See "Working with Partial Restore" on page 188.
Partition	Archive profile only — Specifies the group for the archive. The group is set by the SGL FlashNet software. See "Locating the Partition Value for an Archive Profile" on page 164.
Priority	Sets the priority for the job submitted by this profile. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.
Requested Provider	The name of the Archive or Restore provider that you want to use to send a job. This must be the name of the provider as it is registered with the Production Services Engine, not the host name. Supply this name only if you have more then one Archive or Restore provider and want to use this profile for a particular provider.
Skip Motion Effect	Archive Profile only — When using Media Composer v3.5.4.7 or later, Symphony v3.5.4.7 or later, or NewsCutter v7.5.4.7 or later, if a motion effect refers to a consolidated master clip, the Interplay Archive Provider archives both the original master clip and the consolidated master clip. This behavior can take extra time and extra storage space. Select this option if you want the Archive Provider to skip the original master clip and archive only the consolidated master clip.

Option	Description
TargetVideoQuality	Indicates the video resolution for the archive or restore. You can select All, Highest, Lowest, or a specific resolution. If you select All, media for all associated resolutions must be online. By default, if any media is offline the job will fail.
	• "Highest" archives or restores the highest video resolution and PCM audio.
	• "Lowest" archives or restores the lowest video resolution and low-resolution audio.
	• "Specific Resolution" archives or restores the specified resolution and all audio.
	You can override the default failure reporting setting using the Avid Service Configuration tool. See "Customizing the Reporting of Service Job Status" on page 62.

Locating the Partition Value for an Archive Profile

The Partition value in the Archive profile corresponds to a group name in the SGL FlashNet software. The Interplay Archive Engine uses FlashNet as the interface between the Archive provider and the archive hardware.

In SGL terminology for tapes and groups, a *group* refers to a set of volumes. Each group has a number of associated tapes and each tape is referred to as a Volume.

The Archive administrator typically sets up and maintains the SGL server and the associated hardware. For information on setting up the system, see the SGL documentation.

When you create an archive profile in the Production Services Engine interface, you specify a group name in the Partition field. For example, the following illustration shows a group named "spectra."
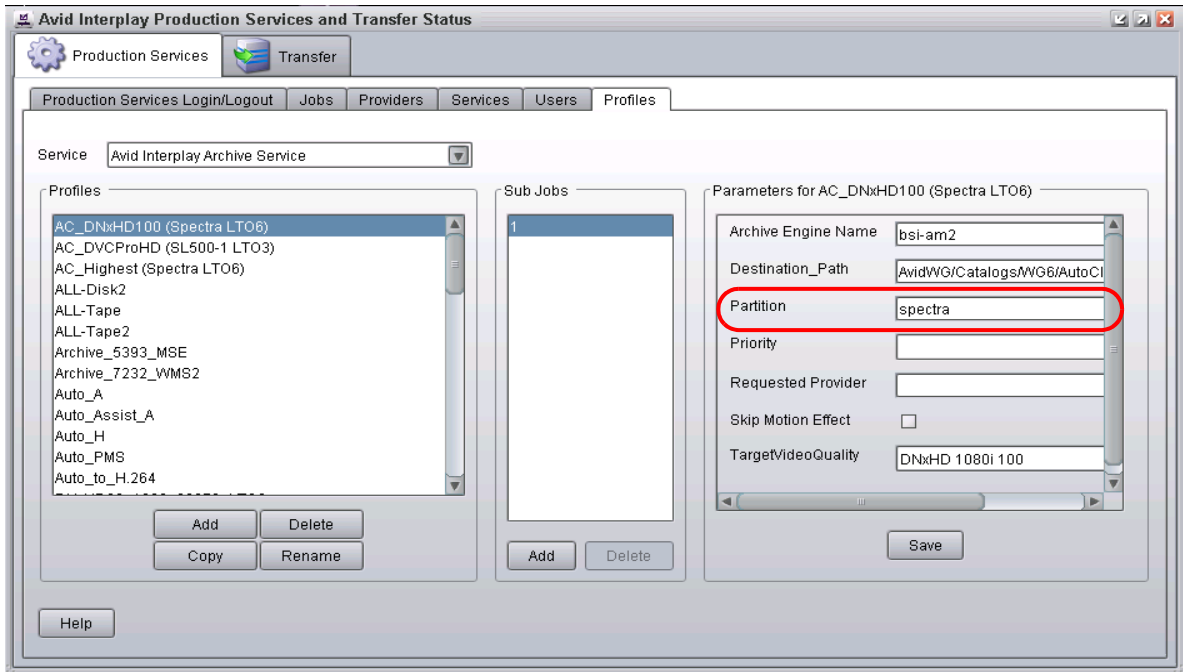
You can log on to the FlashNet server to determine the group names that you should use in the partition field in your Production Services archive profile.

To determine the available FlashNet group names:

1. Log on to the FlashNet server and double-click the FlashNet Administration icon on the desktop.

   The FlashNet Administration tool opens.
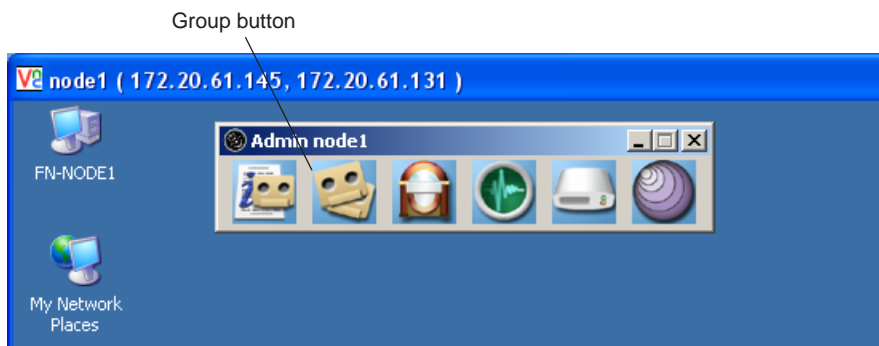
   Group button

2. Click the Group button.

The FlashNet Group Management window opens.
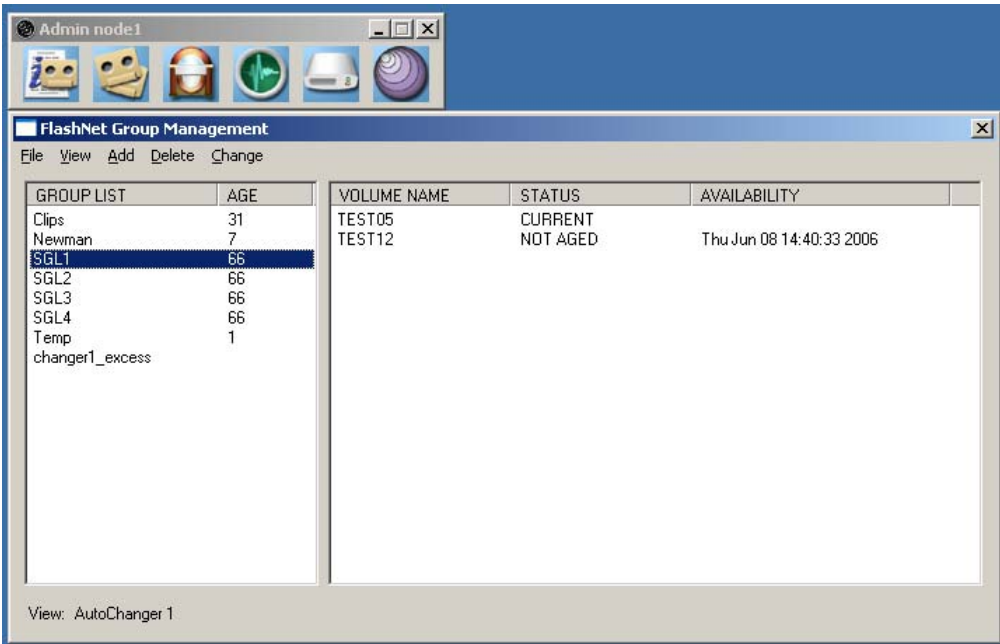
The names in the GroupList column are the names you use when you define an Archive profile in the Production Services Engine. For information on creating groups, see the SGL FlashNet documentation.

Archiving Assets from an Avid Editing Application

To archive assets from an Avid editing application, first make sure the Production Services Engine is configured in the Production Services setting. Then perform the archive operation. The clips or sequences you select for archiving are automatically checked into the Interplay database during the archive operation.

You can archive assets in a similar way from Interplay Assist. For more details, see the *Interplay Assist User's Guide*.
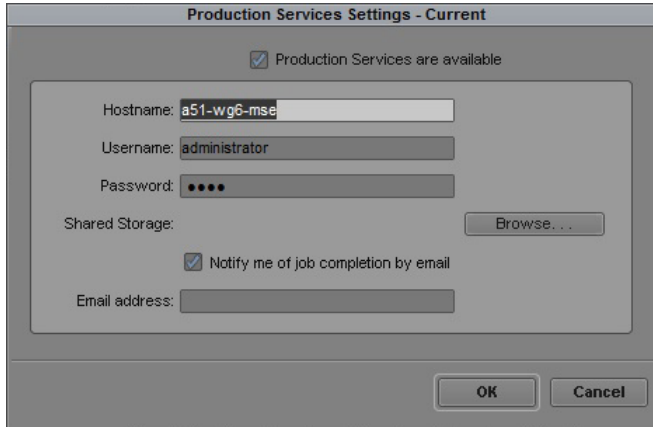
Consolidating clips before archiving can conserve space in the archive database. See "Consolidating Clips and Sequences Before an Archive Operation" on page 168.

After you archive media files, you can delete the online media from the Interplay Engine. See "Deleting Online Media After an Archive Operation" on page 170.

To configure the Avid editing application for Production Services:

1. In the Avid editing application, log in to Interplay.

2. Select Production Services from the Settings list.

   The Production Services Settings dialog box opens.

3. Select the options as follows:

   a. Select the "Production Services are available" option.

   b. Type the name of the system running the Production Services Engine in the Hostname text box.

   c. Type your user name and password. If Interplay validation has been configured for the Production Services Engine, the user name must be a valid Interplay user name. For example, you can use the same user name and password that you use to log in to Interplay. If Interplay validation has not been configured, the user name must match a valid Interplay user name. See "Using the Users Page" on page 77. Make sure the user has access to the Archive engine.

   d. Shared Storage — Leave this field blank. This setting is no longer used.

   e. Notification and Email address — You can use this option if your Production Services Engine is set up for e-mail notification. See "Configuring the Production Services Engine" on page 31.

4. Click OK.

   After you configure this setting, connection to the Production Services Engine is automatic.

To archive a clip or sequence:

1. Make sure that the Interplay Archive provider is connected to the Production Services Engine. See "Verifying That a Service Provider Is Connected" on page 89.

2. Select the clip or sequence in the bin or select the asset in the Interplay Window.

3. Select File > Production Services > Avid Interplay Archive Service > *profile name,* where *profile name* is a profile set up for the Archive service.

   The system performs the archive operation according to the rules in the profile that you select. See "Working with Production Services Profiles" on page 92.

4. (Option) If you have the Interplay Access application installed on your system you can run the application and select View > Interplay Production Services Status to view the job progress. If you have the standalone Production Services and Transfer Status tool installed, click Start and select Programs > Avid > Avid Production Services and Transfer Status. For more information, see "Using the Jobs Page" on page 58 and "How the Production Services Status Tool Reports Archive and Restore Operations" on page 325.

   For troubleshooting information, see "Archive and Restore Troubleshooting" on page 323.

5. (Option) Delete the archived media from the Interplay online database. You can restore it when needed. See "Deleting Online Media After an Archive Operation" on page 170 and "Restoring Assets from the Archive Database" on page 185.

Consolidating Clips and Sequences Before an Archive Operation

Consolidating can conserve space in the archive database. Consolidating creates new media from an existing master clip. The new media is a new master clip that does not have a link to the original master clip.

📖 *If you do not consolidate before archiving, you can perform partial restores and only restore the portions of the material that you need. See "Working with Partial Restore" on page 188.*

You have two basic choices for consolidating before you archive:

- If you have a sequence that references long master clips, you can consolidate the sequence before you archive it. This creates new media files for each clip in the sequence. Then, when you archive the new consolidated sequence, the system only archives the new, shorter master clips. Archiving is relatively fast using this method because you only archive the media that is used in the sequence.

  The main drawback to this method is that you cannot specify handles on an individual clip basis. You only have the option of setting one handle length for all the clips in the sequence. So you might not archive enough of the original clips to perform edits at a later time.

- You can consolidate before you edit. This is a more efficient method because you can determine the length of each clip as you work with it. In this workflow, you would use the following general procedure:

1. Create subclips from the original long master clip.

2. Consolidate the subclips. This operation creates new subclips and new master clips.

3. Store the consolidated subclips or master clips on a predetermined folder in the Interplay database.

4. Work with the consolidated subclips or master clips.

   If you use this method, any archiving operations that the editors perform is relatively fast because they are archiving only the material that is directly associated with the sequence or master clip.

Deleting Online Media After an Archive Operation

After you archive media files, you can delete the online media. Use the following guidelines to ensure that you do not delete the online material before the archive operation is complete.

• Place a reservation on material that you are going to archive to make sure you don't delete your online media before it is archived:

• Do not delete the material until the archival process has finished completely. You can use the Production Services and Transfer Status tool to check the progress of an archive operation (see "Using the Jobs Page" on page 58).

• If you are deleting media from online storage and want to follow up immediately with a restore operation, wait until the Media Indexer finishes indexing the storage before you perform the restore. This ensures that Media Indexer knows that the files are offline. If Media Indexer assumes the files are already online, it will not restore them.

You can also use Interplay Access to check the archive database to make sure the archive operation has completed

• Consider creating a folder in the Interplay database with a name such as "7 Day Hold and then Delete," "Delete in 48 hours," "Delete after Archive," or "Aired Stories." The media in that folder can be deleted either on a regular basis or after a particular archive operation is completed.

Archiving Assets Using Interplay Access

You can manually archive assets from Interplay Access. For information on automatically archiving assets, see "Working with an Auto Archive Folder" on page 174.

To archive an asset:

1. Make sure that the Interplay Archive provider is connected to the Production Services Engine. See "Verifying That a Service Provider Is Connected" on page 89.

2. Start Interplay Access and log in to the database that includes the assets you want to archive.

   Make sure that the account that you use is a valid Production Services account and has access to the Archive Engine database. See "Using the Users Page" on page 77.

   You do not need to connect to and log in to the Archive database.

3. Select the asset in the Interplay database that you want to archive.

   The following illustration shows the clip named "divers" selected. The File Locations tab shows that there are two resolutions for this clip: a high resolution (DNxHD 1080 and PCM audio) and a low resolution (MPEG-4 and MPEG1 audio).

   You can also archive a clip that uses a single resolution.

File Locations tab

Selected asset
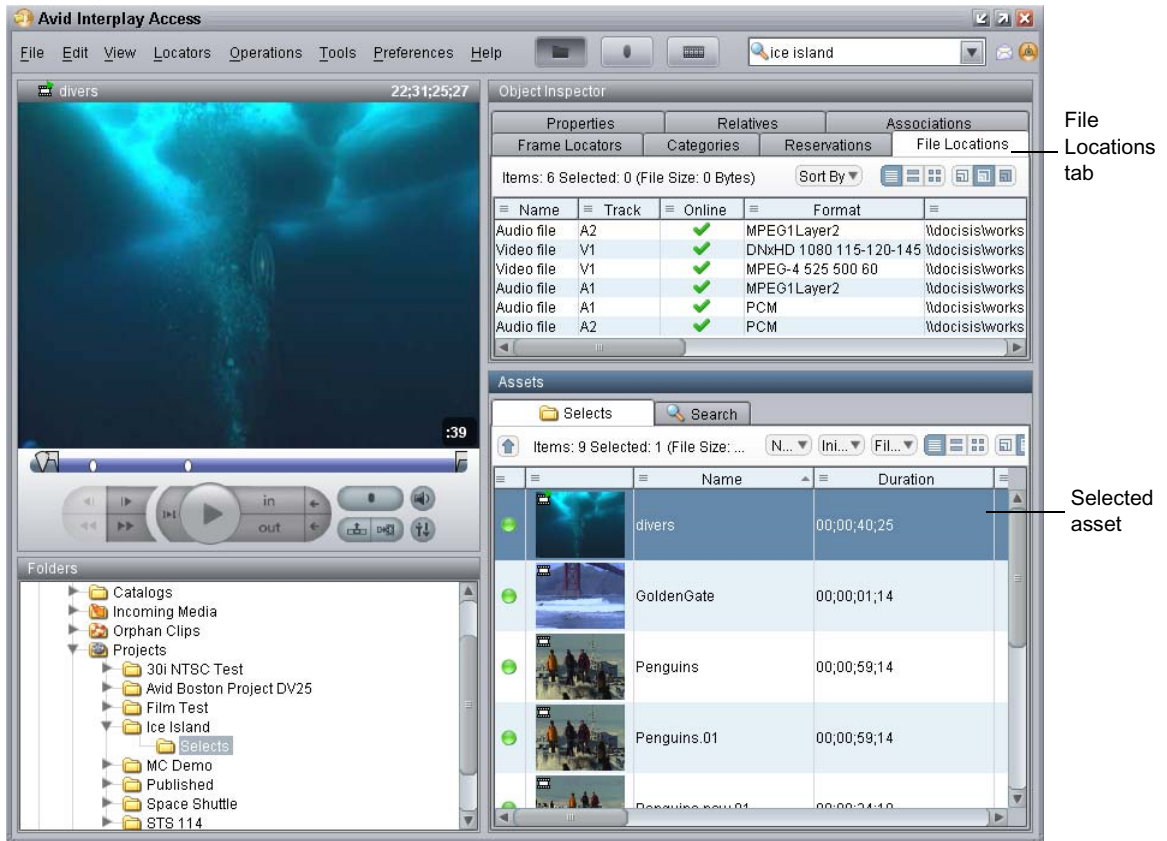
4. Select Tools > Archive or right-click and select Archive.

The Archive dialog box opens.
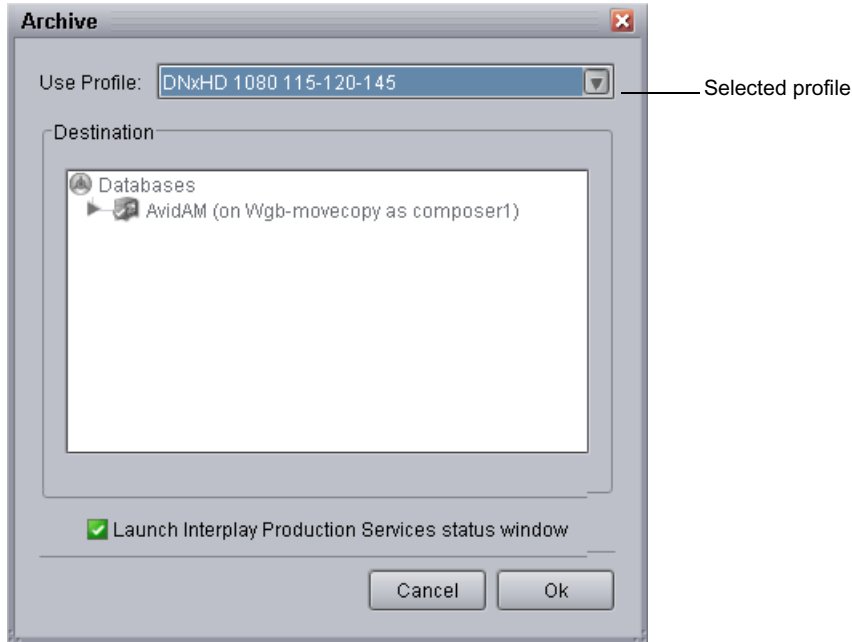
Selected profile

5. Do one of the following:

   ▶   Select a profile from the Use Profile menu.

       In this example, a profile for archiving high-resolution media is selected. For information about profiles, see "Working with Production Services Profiles" on page 92.

       The Destination area is not available when you are using a profile.

   ▶   Select None from the Use Profile menu, then use the Destination area to select a destination folder in the Archive database.

       If you do not use a profile, and a clip includes more than one resolution, the version with the highest resolution is archived.

⚠ **Avid recommends that you use profiles for archiving, because profiles define many key settings such as target folders and archive partitions. For example, if you do not use a profile with a SGL archive implementation, the system uses the default SGL archive volume name. If this volume is not defined on the SGL system, the archive operation will fail.**

6. (Option) Select "Launch Interplay Production Services Status window."

7. Click OK.

The system starts the Archive operation. The following illustration shows the Production Services and Transfer Status tool with the archive operation in progress.

Archive job in process   Archive job completed

A check mark indicates a successfully completed job. The metadata is copied to the Archive database and the media is copied to the archive storage.

8. (Option) For details about the job, select the job and click the Details button, or right-click and select Details.

9. (Option) Navigate to the destination folder in the Archive database and verify that your file has been archived.

The following illustration shows the "divers clip" in the Archive database, with the high-resolution media files listed in the File Locations tab.
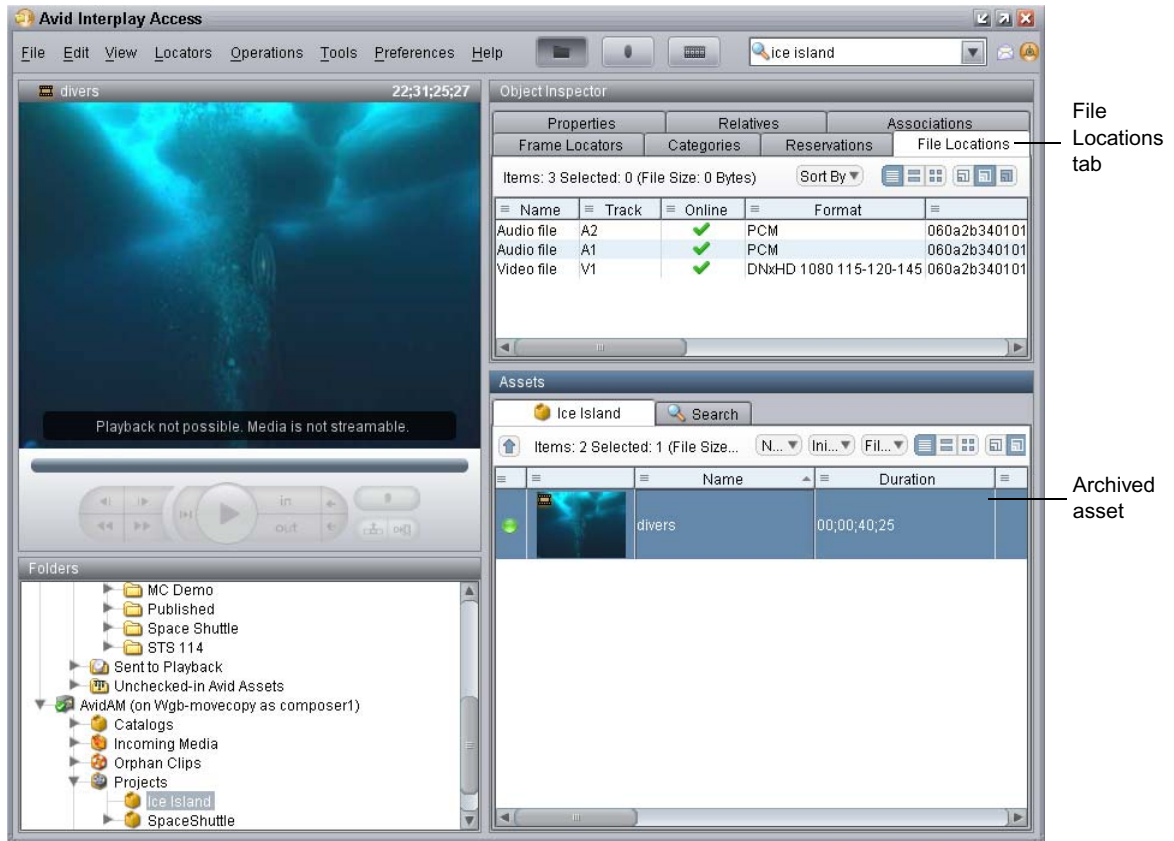
10. (Option) Delete the archived media from the Interplay online database. You can restore it when needed. See "Restoring Assets from the Archive Database" on page 185.

Working with an Auto Archive Folder

You can identify a folder as an Auto Archive folder and create a profile for the type of archive you want to perform through the Auto Archive folder. When you move a clip or sequence to an Auto Archive folder, the system automatically uses the Interplay Archive service to archive the asset. For example, you can create an Auto Archive folder for a media server (such as an AirSpeed). Any assets ingested by the media server are placed in the associated Auto Archive folder and are automatically archived after the ingest is complete.

📖 *You do not have to connect to the Archive database before you perform an Auto Archive operation. The Production Services Engine uses its own connection to the database.*

The Auto Archive service processes files according to the date and time, using a first-in, first-out (FIFO) rule. The date and time used depends on when an asset was copied to the auto folder.

You should create only the minimum number of Auto Archive folders that you need. The Auto Archive service regularly scans all auto folders, so if there are a lot of folders to scan, there can be an impact on the performance of the Interplay Engine.

For details on Auto Archiving, see the following topics:

• Preparing the Workgroup for Auto Archive

• Configuring Auto Archive Using Avid Service Configuration

• Verifying That the Auto Archive Service is Running

• Setting Up an Auto Archive Folder

• Archiving Assets Using an Auto Archive Folder

• Location of Automatically Archived Files

Reference clips and rendered effects in the AutoArchive folder are not archived.

Preparing the Workgroup for Auto Archive

For information on setting up your workgroup for auto archiving, see "Production Services Engine Installation and Configuration" on page 28, and "Configuring the Archive Service" on page 153.

Configuring Auto Archive Using Avid Service Configuration

You use the Avid Service Configuration tool (a component of Avid Service Framework) to configure Auto Archive. Avid Service Configuration is an application that lets you set and change parameters for each of the different Avid services and applications in your workgroup environment.

For more information about Avid Service Framework, see the *Avid Service Framework User's Guide*.

To configure the Interplay Auto Archive service using the Avid Service Framework:

1. Click the Start button, and select Programs > Avid > Avid Service Framework > Avid Service Configuration.

   The Select Workgroup dialog box opens.

The Select Workgroup dialog box does not open if the check box specifying to always select and use this workgroup option was previously selected. When you select this option, the Select Workgroup dialog box no longer opens when you start the application. The default workgroup is

selected, and the Avid Service Configuration window opens. To change this option and display the Select Workgroup dialog box, click the Login tab of the Avid Framework Workgroup Properties application and clear the checkbox for the option.

2. (Option) If the Select Workgroup dialog box opens, select the workgroup you want to connect to and click Select.

   The Avid Service Configuration window opens.

3. In the Directory pane, click the Processes tab and verify that the Avid Automatic Archive, Transcode, Transfer, and Copy service is running.

If the Avid Automatic Archive, Transcode, Transfer, and Copy service does not appear in the Avid Service Configuration window, the service is not running or the system it runs on is not properly connected to the workgroup. Click the Hosts tab and make sure that the Avid Service Configuration displays the name of the system that the Avid Automatic Archive, Copy, Transcode, and Transfer service is running on.

4. Expand the Avid Automatic Archive, Transcode, Transfer, and Copy service entry on the Processes tab of the Directory pane.

   The system displays the name of the computer running the Avid Automatic Archive, Copy, Transcode, and Transfer service.

5. Click the computer name.

   The Administrator Password Needed dialog box opens.

6. Type the Avid Service Framework Administrator password and click OK.

By default, Avid Service Framework does not require a password. When a password is used, it is set through the System Configuration Service. Check with your system administrator for the correct password.

   The system displays the Workgroup Server Setting tab for the Avid Automatic Archive, Transcode, and Transfer service.
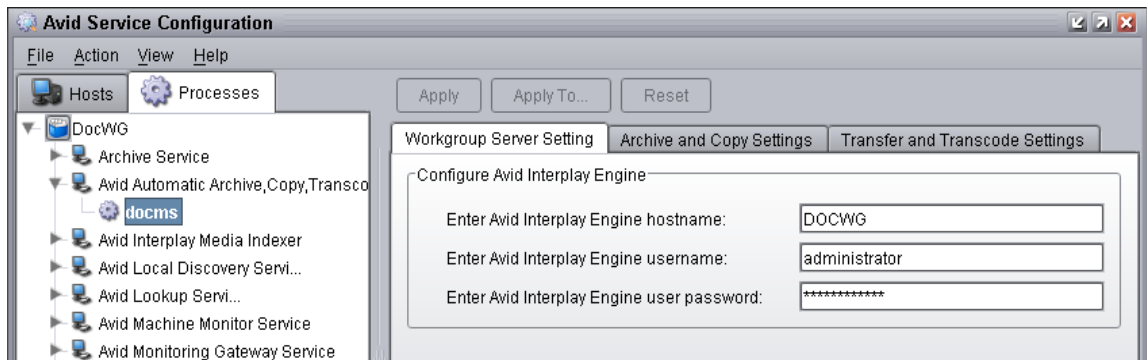
7. Type the Interplay Engine hostname, user name, and password.

    Use an Interplay account with administration privileges.

8. Click the Archive and Copy Settings tab.

    The system displays the configuration settings for the AutoArchive and AutoCopy.

9. In the Configure AutoArchive area, do the following:

    -   Enable AutoArchive — Select Yes.

    -   AutoArchive scanning interval — Type the number of minutes between scans, minimum allowed is 3 minutes.

    -   Number of times to retry when encountering an error — type the number of times you want the system to retry after an error occurs.

    -   Number of clips to submit to Interplay Archive at once — type the number of clips you want sent for archive at one time. The system can better manage the job processing task when the jobs are processed in small batches. The default number is 10 clips submitted for processing at one time. For example, when you are moving 1,000 clips to the AutoArchive folder, the first 10 clips are archived, then the next 10 clips are archived, and so on until all 1,000 clips are archived.

    -   Keep original asset in the Auto Archive folder — select Yes if you want to keep assets in this folder after an Auto Archive operation. Both successfully archived and unsuccessfully archived assets are kept in the folder. If you select No (the default), assets are moved from the Auto Archive folder to one of the following Interplay folders:

        -   Catalogs\Auto\Archived Clips

        -   Catalogs\Auto\Failed to Archive Clips

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10. Click Apply.

11. Close the Avid Service Configuration window.

When you make configuration changes and you do not click the Apply button or the Reset button prior to changing a selection or closing the window, a dialog box opens reminding you to Apply or Reset the configuration.

For information about Auto-Copy configuration, see "Configuring the Auto-Copy Service" on page 231.

Verifying That the Auto Archive Service is Running

The Services page in the Interplay Production Services and Transfer Status tool shows whether the Archive and Restore services are running. The Interplay Auto Archive service is not monitored on the Services page. You can use the Avid Service Framework services or the Microsoft Windows Computer Management tool to check whether the Interplay Auto Archive service is running.

Software for the Auto Transcode, Auto Transfer, and Auto Copy services is also installed during the installation of the Interplay Auto Archive service. These services are all included in the service named Interplay Auto Production Services.

For more information about Avid Service Framework, see the *Avid Service Framework User's Guide*.

To verify that the Interplay Auto Archive service is running using Avid Service Framework:

1. On any server in the workgroup, click Start and select Programs > Avid > Avid Service Framework > Avid Workgroup Properties.

   The Avid Workgroup Properties dialog box opens. The Status area indicates whether all the Avid Service Framework services are running.
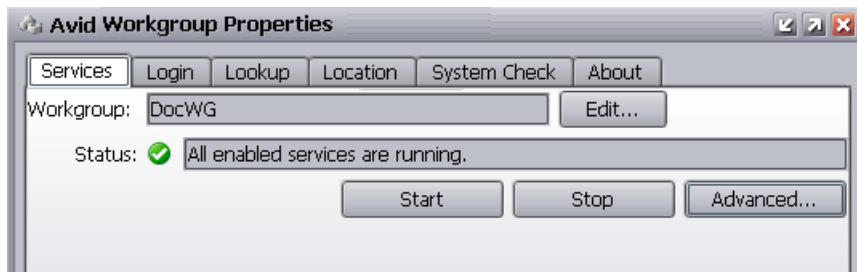
2. Click Advanced.

   The Avid Services dialog box opens.
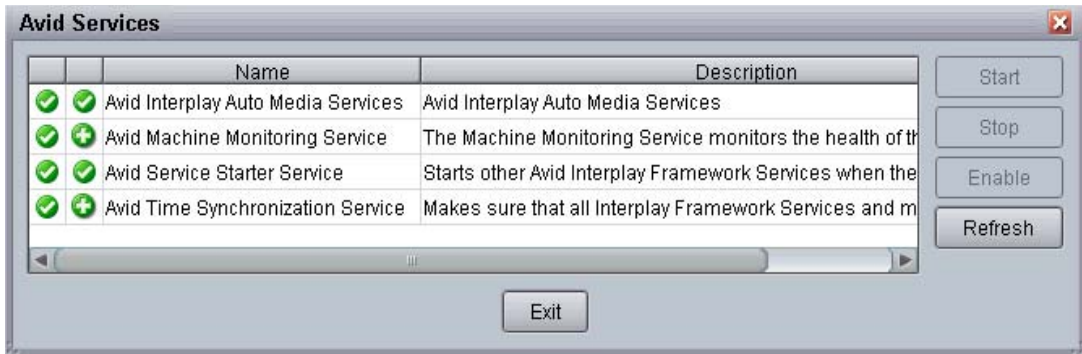
3. If necessary, select the Avid Interplay Auto Production Services (formerly named Avid Interplay Auto Production Services) service and click Start.

📄 *If the Interplay Auto Production Services does not appear, check the Production Services Engine to make sure that the Archive service is running. Auto Archive requires the Archive service.*

To verify that the Interplay Auto Archive service is running using the Computer Management window:

1. On the system running the Production Services Engine software, right-click the My Computer icon and select Manage.

2. Double-click the Services and Applications icon, then double-click Services.
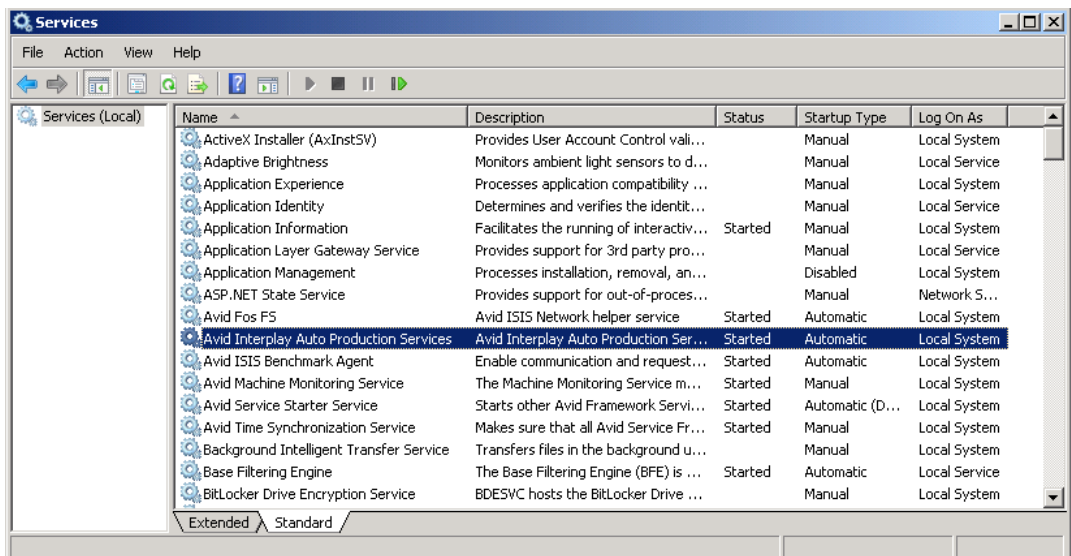
3. In the Status column, verify the Interplay Auto Production Services are running.

Setting Up an Auto Archive Folder

To set up an Auto Archive folder:

1. Log into Interplay Access as an administrator and create a folder.

   The following illustration shows a folder named Auto Archive in the database tree. You can use any name that fits your workflow.
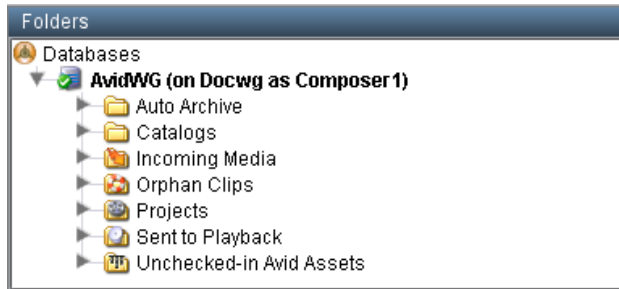
2. Right-click the folder and select Set AutoArchive.
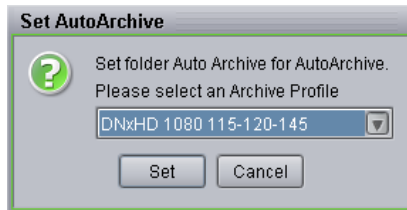
3. Select an Archive Profile from the Set Auto Archive dialog box.

   For information about profiles, see "Working with Production Services Profiles" on page 92.

4. Click Set.

   The system adds an Auto Archive icon to the folder.
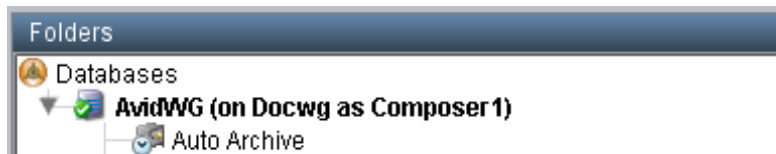
Archiving Assets Using an Auto Archive Folder

To archive assets using an Auto Archive folder:

1. Make sure a folder is configured for Auto Archiving. See "Setting Up an Auto Archive Folder" on page 180.

2. Make sure that the Production Services Engine and the Interplay Archive service are connected. See "Verifying That a Service Provider Is Connected" on page 89. Make sure the Auto Archive service is running. See "Verifying That the Auto Archive Service is Running" on page 178.

3. Start Interplay Access and log in to the database that includes the assets you want to archive.

   When the Auto Archive service performs an archive operation, it uses the account that you set in the Avid Service Configuration tool, not the account you used to log in to Interplay Access. See "Configuring Auto Archive Using Avid Service Configuration" on page 175.

4. Locate an asset that you want to archive and do one of the following:

   ▶ Drag the asset to the Auto Archive folder.

   ▶ Right-click the file, and select Move To.

      The Move To dialog box opens.

      Navigate to your Auto Archive folder and click OK.

      A copy of the clip is moved to the Auto Archive folder. The Auto Archive job might not start for several minutes, depending on your Auto Archive settings. See "Configuring the Archive Service" on page 153

5. (Option) To view the Interplay Production Services Status window while the Auto Archive operation is in process, select View > Interplay Production Services Status.

The system displays the job status during the archive operation. After the operation is complete, the status entry is deleted. The system deletes the line to avoid collecting too many entries in the status window.

For more information on job status, see "How the Production Services Status Tool Reports Archive and Restore Operations" on page 325. For troubleshooting information, see "Archive and Restore Troubleshooting" on page 323.

Location of Automatically Archived Files

When working with Auto Archive, the system creates a folder named Auto in the Catalogs folder, that contains two folders:

• Archived Clips

• Failed to Archive Clips

The system moves a copy of your original clip to one of these folders, depending on the result of the job.

A separate copy of the archived file exists in the Archive database in a destination folder specified in the profile. The following illustration shows the folders and the archived file.
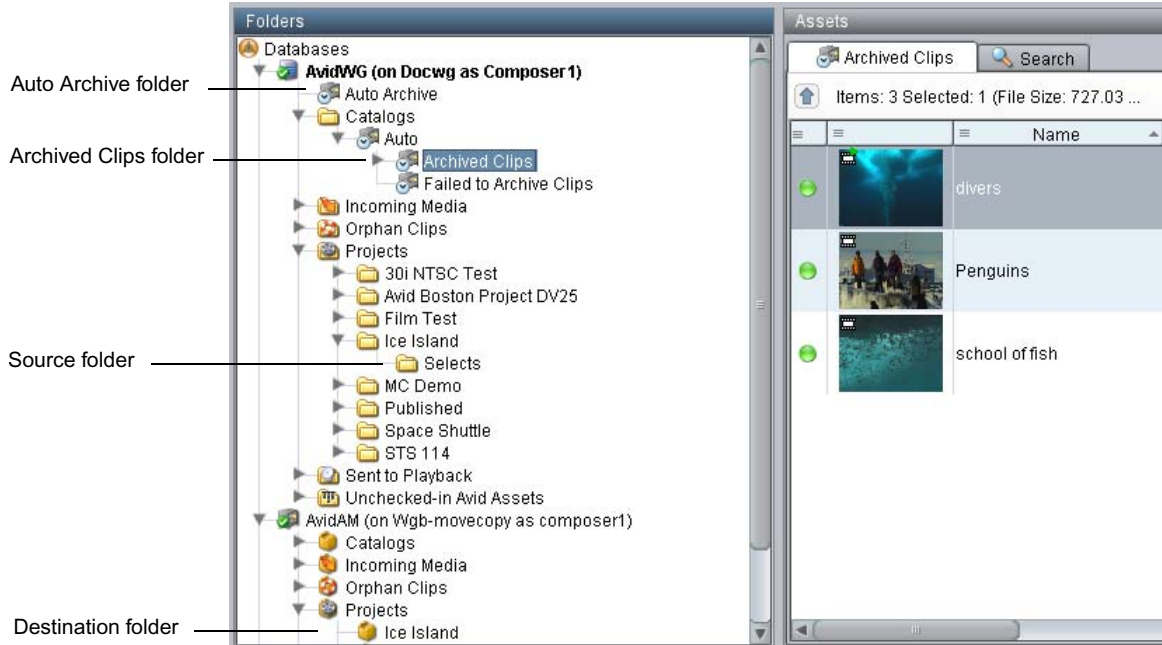
Searching the Archive Database

You use the Search tab in Interplay Access to locate assets in a database. You can select only the Archive database, or you can search across multiple databases. This topic describes how to locate a clip in the Archive database. For complete information on searching, see the *Interplay Access User's Guide*.

To search for a clip in the Archive database:

1. Open Interplay Access and connect to the Archive database. See "Connecting to the Archive Database and Creating Folders in Interplay Access" on page 157.

2. Click the Search tab in Assets pane.

Search tab   Search Root button
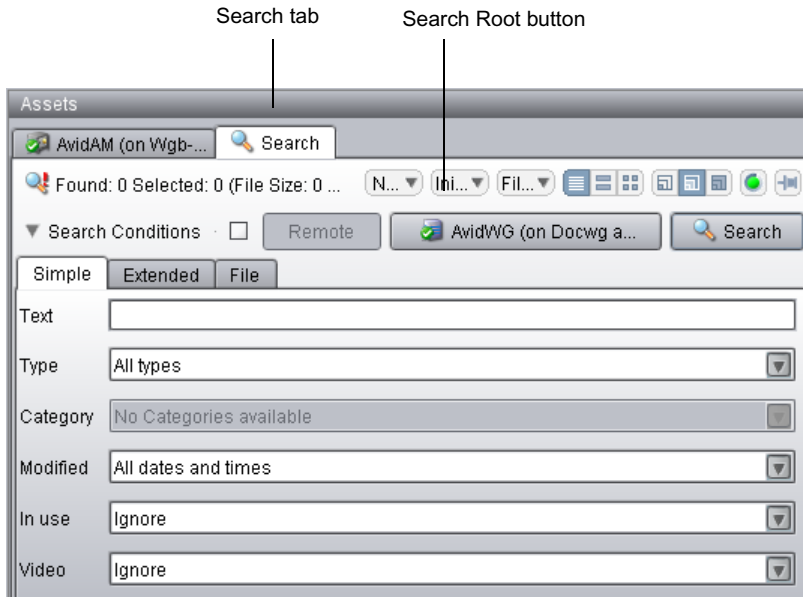
3. Click the Search Root button

   The Choose Search Root dialog box opens.
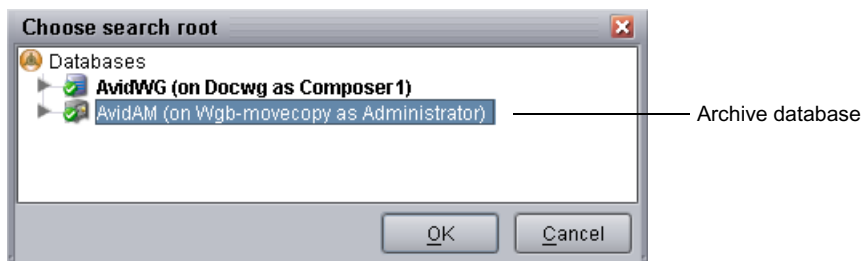
Archive database

4. Select the Archive database and click OK.

   In a large database, you can speed up your search by selecting a folder within the database as the root.

5. Type the name (or a portion of the name) of the clip you want to search for and select the appropriate search criteria.

   The following example uses the text "divers" and the All Dates and Times option in order to locate all versions of the file.
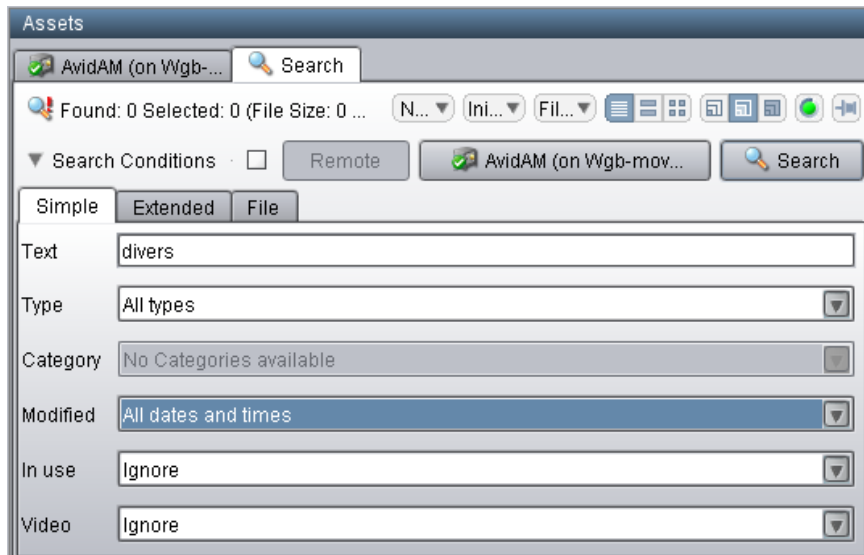
6. Click the Search button.

   The system displays the search results in the Search Results area. (If necessary, expand the bottom of the window to display the Search Results area.) In this example, one clip in the Archive database has the text "divers" in its name.
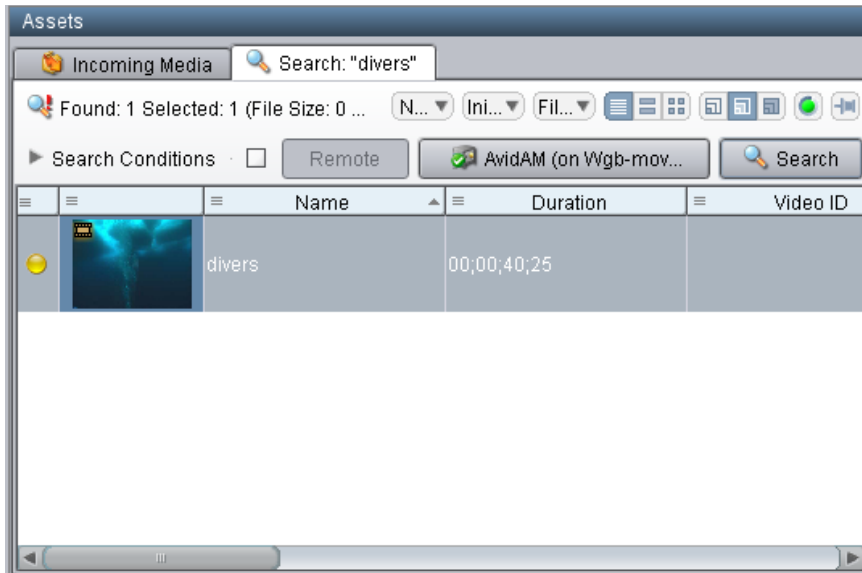
Restoring Assets from the Archive Database

When you restore an asset, you use the Restore service to copy archived metadata to an Interplay online database and copy media to workgroup shared storage. You can start a Restore job in two different ways:

- If metadata for an asset is not stored in the online database, you must start a Restore job when connected to the Archive database.

- If metadata for an asset is stored in the online database, but the media is archived (offline or partially online in the database), you can start a Restore job when connected to either the Interplay online database or the Archive database.

You can restore assets through Interplay Access or Media Composer.

📖 *The Archive process archives rendered effects as part of a sequence, not as separate assets. If you restore a sequence in the online database, and the sequence is different from the archived sequence, you need to render the effects again.*

To restore an asset through Interplay Access:

1. Make sure the Production Services Engine application and the Restore service are connected. See "Verifying That a Service Provider Is Connected" on page 89.

2. Open Interplay Access and log in to the Archive database or the online database.

Make sure that the account that you use is a valid Production Services account and has access to the Interplay Engine database. See "Using the Users Page" on page 77.

3. Locate the clip you want to restore by browsing or performing a search.

4. Select the clip or clips you want to restore.

5. Do one of the following:

    - Select Tools > Restore.

    - Right-click and select Restore.

    The Restore dialog box opens.

Selected profile
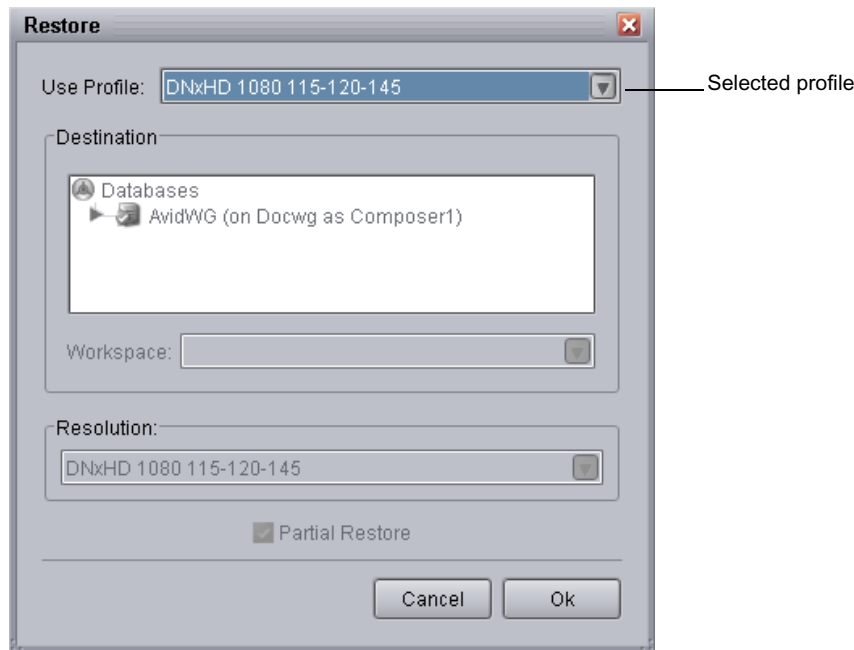
6. Do one of the following:

    - Select a profile from the Use Profile menu. For information about profiles, see "Working with Production Services Profiles" on page 92.

📖 *The Destination area, Resolutions, and Partial Restore are not available when using a profile, because the profile provides these settings. When you perform a restore from an Avid editing application you must select a profile.*

    - Select None from the Use Profile menu, and do the following:

- In the Destination area, select a destination folder where you want to place the restored asset. See "Interplay Archive Profile and Interplay Restore Profile Options" on page 162.

- In the Workspace area, select the Avid shared-storage workspace where you want to place the restored media.

- Select a resolution from the Resolution menu.

- (Option) Select Partial Restore. For more information, see "Working with Partial Restore" on page 188.

- (Option) Select "Launch Interplay Production Services Status window."

7. Click OK.

The system performs the restore operation.

8. Select View > Interplay Production Services Status to open the Production Services and Transfer Status tool.

The following illustration shows the Production Services Status window after the job is complete.

For more information on job status, see "Using the Jobs Page" on page 58 and "How the Production Services Status Tool Reports Archive and Restore Operations" on page 325. For troubleshooting information, see "Archive and Restore Troubleshooting" on page 323.

9. (Option) Navigate to the destination folder in the Interplay Access window and verify that the clip was restored.

To restore an asset through Media Composer:

1. Make sure the Production Services Engine application and the Restore service are connected. See "Verifying That a Service Provider Is Connected" on page 89.

2. Open Media Composer and log in to the Archive database or the online database.

   See "Archiving Assets from an Avid Editing Application" on page 166.

3. Select the clip or sequence in the bin or select the asset in the Interplay Window.

4. Select File > Production Services > Avid Interplay Restore Service > *profile name,* where *profile name* is a profile created for the Restore service.

   The system performs the restore operation according to the rules in the profile that you select. See "Working with Production Services Profiles" on page 92.

5. (Option) If you have the Interplay Access application installed on your system, you can run the application and select View > Interplay Production Services Status to view the job progress. If you have the standalone Production Services and Transfer Status tool installed, click Start and select Programs > Avid > Avid Production Services and Transfer Status. For more information, see "Using the Jobs Page" on page 58 and "How the Production Services Status Tool Reports Archive and Restore Operations" on page 325.

   For troubleshooting information, see "Archive and Restore Troubleshooting" on page 323.

6. (Option) Navigate to the destination folder in the Interplay Window and verify that the clip was restored.

Working with Partial Restore

Using partial restore can save time and disk space when restoring files from the archive. The concept of partial restore refers to the ability to restore just the necessary portion of a large master clip. The following are two examples:

• Restoring a subclip — If you perform a partial restore, you restore only the media that makes up the subclip. Otherwise you restore the entire masterclip associated with the subclip.

• Restoring a sequence — You can restore only the portions of the clips that are used by the sequence.

When creating a Restore profile, select the Partial Restore option. When you perform a restore operation using that Restore profile, a partial restore is performed.

For details on performing a partial restore, see the following topics:

*   Performing a Partial Restore

*   Relinking Partially Restored Assets

*   Viewing Partially Restored Reference Tracks in Interplay Access

*   How the System Defines the Size of a Partially Restored File

For information about Archive settings that set the segment size used for partial restore operations, see "Configuring the Archive Service" on page 153.

Performing a Partial Restore

This topic describes the basic workflow when you perform a partial restore operation from an Avid editing application when using multiple resolutions. For a more detailed workflow, see *Interplay | Production Best Practices Guide*.
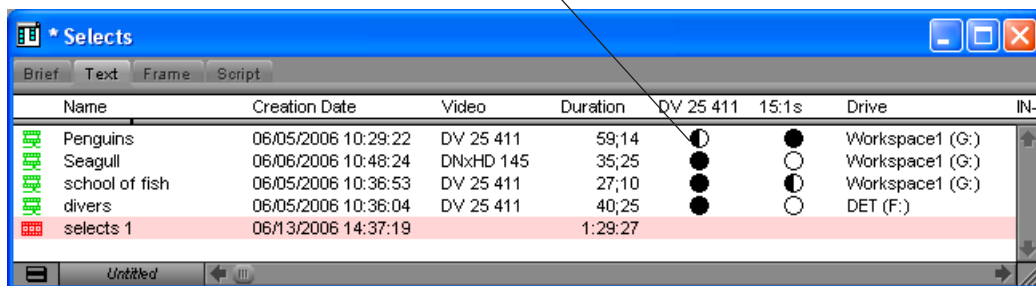
You can also perform a partial restore as described in "Restoring Assets from the Archive Database" on page 185. Use a profile with the Partial Restore option selected, or select Partial Restore in the Restore dialog box.

To perform a partial restore from the Archive:

1. On an Avid editing system, assume you have a 10-minute master clip and you have both 15:1s and DV 25 versions of the media.

2. Archive the DV 25 version of the media, as described in "Archiving Assets from an Avid Editing Application" on page 166.

3. Delete the online DV 25 media and keep the low-resolution, 15:1s media online.

4. Edit one minute of the low-resolution version of the clip into a sequence.

5. Select the sequence in the bin and use Interplay Restore to restore the DV 25 version of the clip from the archive. Use a profile that is set up to perform partial restores. The application restores only the portion of the clip that is in the sequence, along with extra media that you can use for handles (see "How the System Defines the Size of a Partially Restored File" on page 192).

6. Make sure that options for Dynamic Relink are selected so that you can view the clip with the restored media.

    The following illustration shows an example of a bin containing a clip with high-resolution media that has been partially restored. The Penguins clip is partially online for DV 25 (half-circle) and completely online for 15:1s (full circle).

Partially online for DV 25

Relinking Partially Restored Assets

Interplay Restore in partial mode lets you restore from archive only portions of the media that is used in a subclip, sequence, or shotlist. When you partially restore media to your Interplay workgroup, you need to use dynamic relink to link the restored assets to the restored media.

The restored assets preserve the links to the original location of the media and do not automatically link them to the location of the restored media. As a result, they might display as offline when you open them in an Avid editing application or when you view them in Interplay Access.

In the Avid editing application, you need to enable and use dynamic relink to resolve the links between the assets and the restored media, and then check the assets into the Interplay database.

This requirement also applies to partially delivered assets.

To dynamically relink partially restored assets:

1. On an Avid editing system, enable dynamic relink in the Dynamic Relink Settings dialog box. Set the appropriate target and working settings for your project so that assets you want to use correctly link to the restored or delivered media.

2. Open a clip, subclip, or sequence in the Avid editing application.

   The asset is linked to the restored media.

3. Check the clip, subclip, or sequence in to Interplay.

4. Update the file paths in Avid Access by doing one of the following:

   ▸ In the Avid editing application, right-click the clips in your bins and select Update from Interplay.

   ▸ In Interplay Access, right-click your master clips and select Update Status from Media Indexer.

Viewing Partially Restored Reference Tracks in Interplay Access

When you perform a partial restore, the restore process creates new media files for the restored clip or subclip. These media files are displayed as reference tracks in a separate subfolder within the target folder.

⚠ **Do not use the partially restored reference tracks for editing. Use the restored clip or subclip instead.**

The following illustration shows a subclip named NY_NewsReport_0505.Sub.01, which was restored to the folder named New_York. (The master clip from which the subclip was created was also partially restored.) Both the subclip and master clip are shown as partially online (blue icon). (The icons could also be yellow, indicating that the media is also available on a remote workgroup or archive.)

The New_York folder includes a subfolder that contains the reference tracks for the new media. (The name of this subfolder includes the Production Services job number.) If you open this folder, you can view the reference tracks. In this example, there are four audio files and one video file. All the media files are fully online (green icon).

The restore process adds the following information to the end of the reference file name:

clipname_segment-start-frame_segment- duration_media-type

where *segment-duration* is a multiple of the segment size. The system restores the media in segments so you always restore slightly more than you requested. For a description of the segment size and how to define it, see "Specifying the Archive Server, Segment Size, and Restore Process" on page 153.

Reference tracks are also included when you perform a partial delivery. See "Understanding the Delivery Service and Delivery Receiver Service" on page 261.

Partially Restored Clips Not Archived

Archiving the new media files created with partial restore is not necessary because the original media is already archived. To save time and storage space, Interplay Archive v2.7 and later does not archive these reference tracks. If a sequence that uses the restored media is selected for archiving, the Interplay Archive service skips any reference tracks that are used in the sequence.

How the System Defines the Size of a Partially Restored File

When the Production Services system restores a clip, it restores it in segments (also known as chunks) and then combines the segments into a single media file. As a result, slightly more media is restored than is used in the clip. You can configure the size of this segment in the Interplay Administrator (see "Specifying the Archive Server, Segment Size, and Restore Process" on page 153).

If the portion you want to restore is within a segment boundary, the system restores the entire segment rather than breaking up the segment. If the portion you want to restore spans two or more segments, all segments are restored.

The following illustration shows a subclip used for a partial restore. The boundaries of the subclip lie within two segments, so both segments are restored. This means that slightly more media is restored than was requested.

System restores media in segments.

Media file

Requested media

Subclip used for restore operation

Restored media is longer than requested
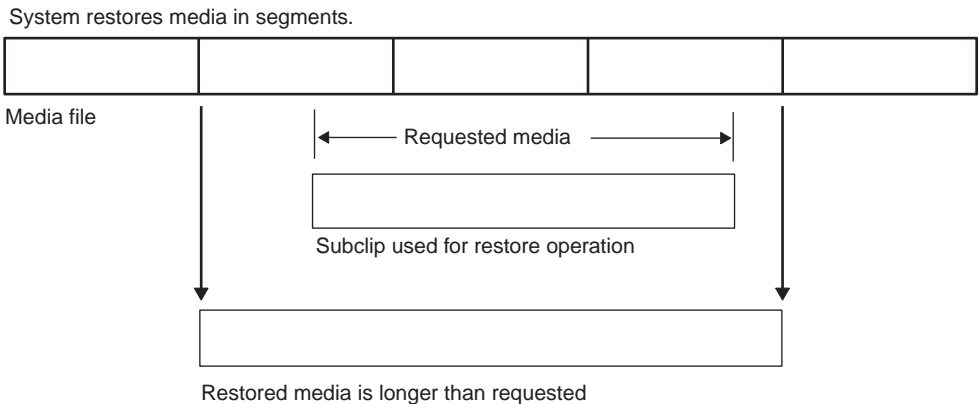
Configuring a Workgroup to Use Multiple Archive Engines

Interplay v3.0 and later lets you configure a workgroup to use more than one Interplay Archive Engine. A workgroup can be configured to archive to and restore from a maximum of three Archive Engines.

The following topics provide more information:

- "Check List for Archiving and Restoring Assets" on page 147
- "Required Software for Multiple Archive Engines" on page 194
- "Terminology for Multiple Archive Engines" on page 194
- "Creating Profiles for Multiple Archive Engines" on page 195
- "Configuring Asset Tracking for Multiple Archive Engines" on page 198

Check List for Configuring and Using Multiple Archive Engines

The following table provides a check list of steps for configuring a workgroup to use multiple Interplay Archive Engines, along with cross-references for where to find more information about each step.

Configuring a Workgroup for Multiple Archives Check List

Task	Section Reference
❑ Review the required software and new terminology.	See "Required Software for Multiple Archive Engines" on page 194 and "Terminology for Multiple Archive Engines" on page 194
❑ Install the Interplay Archive and Auto Archive software (includes Interplay Restore)	See the *Interplay	Production Software Installation and Configuration Guide* and "Check List for Archiving and Restoring Assets" on page 147.
❑ Use the new profile options to create archive and restore profiles.	See "Creating Profiles for Multiple Archive Engines" on page 195
❑ Set up asset tracking.	See "Configuring Asset Tracking for Multiple Archive Engines" on page 198

Required Software for Multiple Archive Engines

The following Interplay Production software is required for using multiple Archive Engines:

• Access v3.0 or later

    This release is required on any workstation that initiates archive or restore operations in a multiple-archive workgroup.

• Interplay Archive 3.0, Interplay Restore 3.0, or later.

    Install these services from the Interplay Servers installer.

📖 *For Interplay V3.0 and later, service description files and providers are automatically registered.*

Terminology for Multiple Archive Engines

The following terms are used in the Restore profile:

• Primary Archive Engine: The Archive Engine that you specify in the "Archive and Restore Settings" section of the Interplay Administrator Asset Tracking/Archive Settings view. This is the standard way to set an Archive Engine for a workgroup and it might already be set for your workgroup.

• Secondary Archive Engine: An additional Archive Engine that you specify in an Archive profile and a Restore profile. You also specify it in the in the "Archive Settings for Asset Tracking" section of the Interplay Administrator Asset Tracking/Archive Settings view (see "Configuring Asset Tracking for Multiple Archive Engines" on page 198.

• Tertiary Archive Engine: An additional Archive Engine that you configure in the same way as a secondary Archive Engine.

Creating Profiles for Multiple Archive Engines

After you install the software, you can create profiles as described in "Creating an Interplay Archive or Interplay Restore Profile" on page 161. The Interplay Archive and Interplay Restore services include the following profile settings:

- Interplay Archive Service profile: An Archive profile includes one new setting: Archive Engine Name, which lets you specify which Archive Engine you want to use for the profile. If this field is blank, the profile uses the primary Archive Engine.
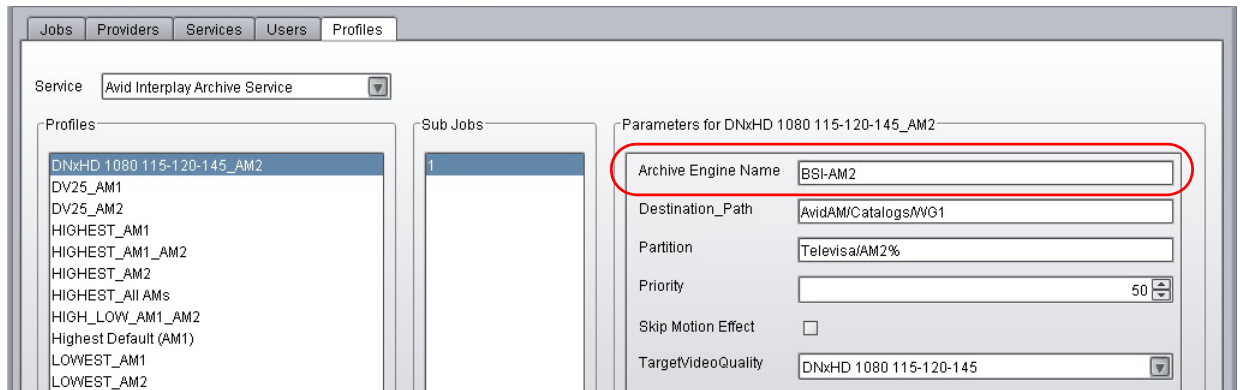
- Interplay Restore Service profile: A Restore profile includes three new settings: Archive Engine-Primary, Archive Engine-Secondary, and Archive Engine-Tertiary. You can specify one or more Archive Engines. If you specify more than one Archive Engine, during a restore process, the system checks each Archive Engine in turn. If the fields are blank, the system uses the primary Archive Engine.

⚠ **Restore profiles are required in a workgroup that is configured for multiple Archive Engines.**

📖 *When upgrading the services, all existing profiles are saved. The new settings are added to all existing profiles and are marked with a caution (exclamation point) icon, as shown in the following illustration. This icon indicates that the profile might require information for the new settings.*

Examples

The profiles in the following examples use BSI-AM1 as the Archive Engine for low-res media, and BSI-AM2 as the Archive Engine for high-res media.

Two Profiles: One for Low Res, One for High Res

In the first profile, low-res H.264 1080i proxy media is archived to BSI-AM1. In the second profile, high-res HD 1080i media is archived to BSI-AM2.
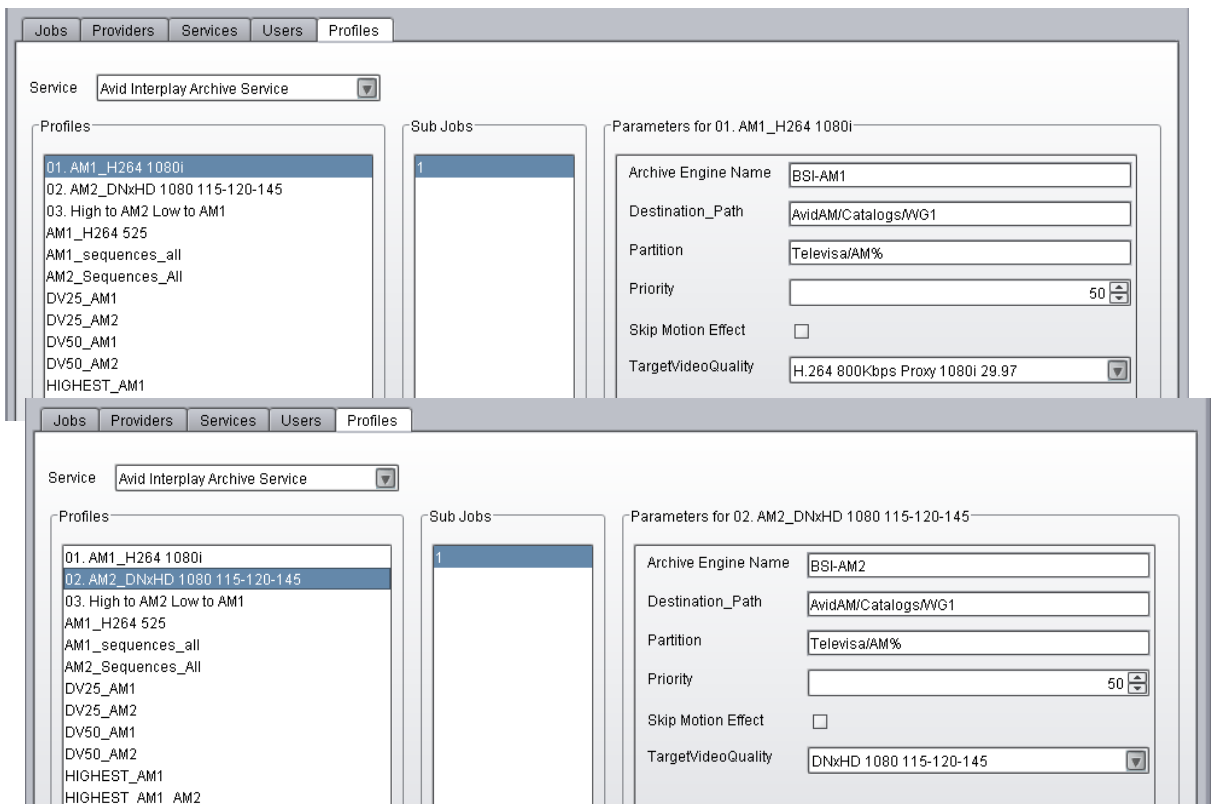
One Profile: Subjob for Low Res, Subjob for High-Res

The following profile is an example of using subjobs to archive low-res and high-res versions of the same clip. The first illustration shows subjob 1, in which the lowest available resolution is archived to BSI-AM1. The second illustration shows subjob 2, in which the highest available resolution is archived to BSI-AM2.
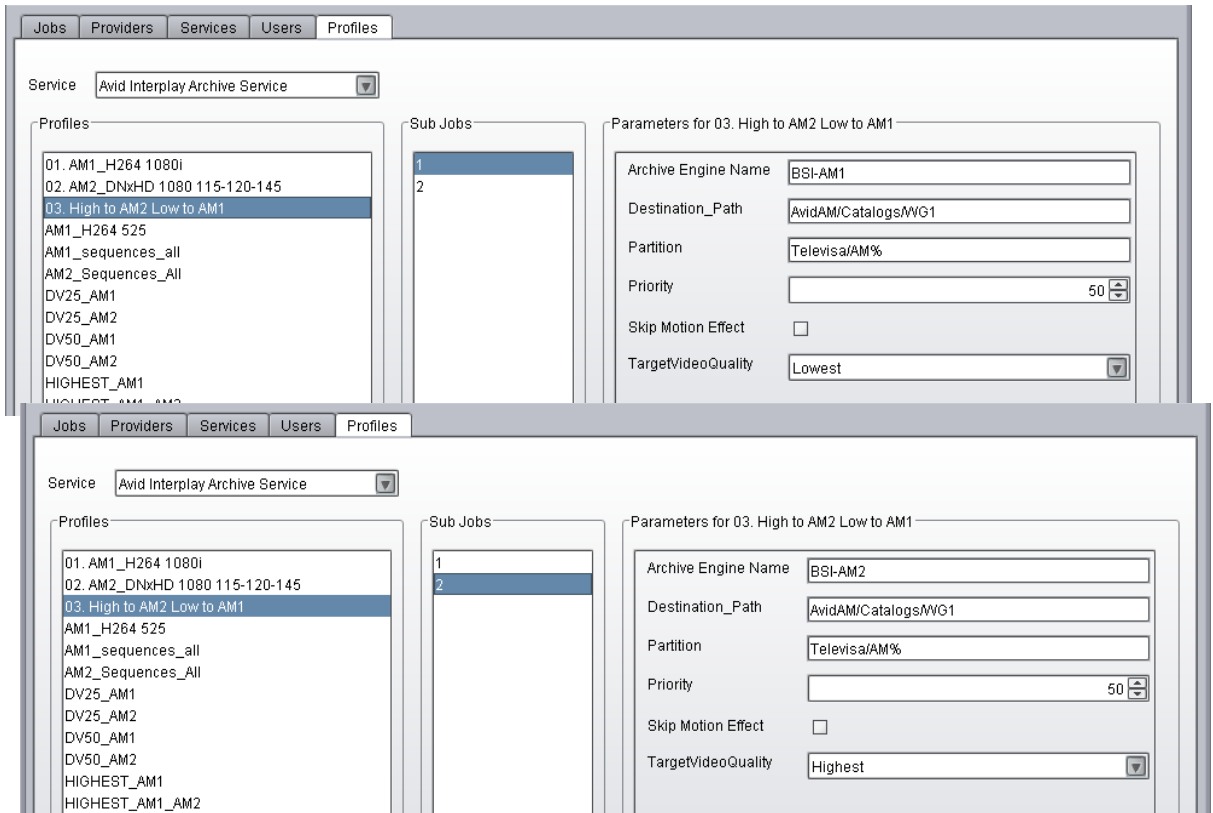
Configuring Asset Tracking for Multiple Archive Engines

Asset tracking is a feature in Interplay Access that lets you display information for assets that are shared by different workgroups. You can use asset tracking to determine if assets that are stored in one workgroup are correctly archived in an archive workgroup. Information is displayed in the Tracking column and the Tracking Details tab.

The following illustration shows three workgroups in the Tracking column: one Interplay Engine workgroup, and two Archive Engine workgroups. Red icons indicate that media is offline on the Interplay Engine, and green icons indicate media is online on both Archive Engines. If you hover the mouse pointer over an icon, a tool tip displays the name of the server and the status of the object on that server.

Interplay Engine
workgroup

Archive Engine 1
workgroup

Archive Engine 2
workgroup
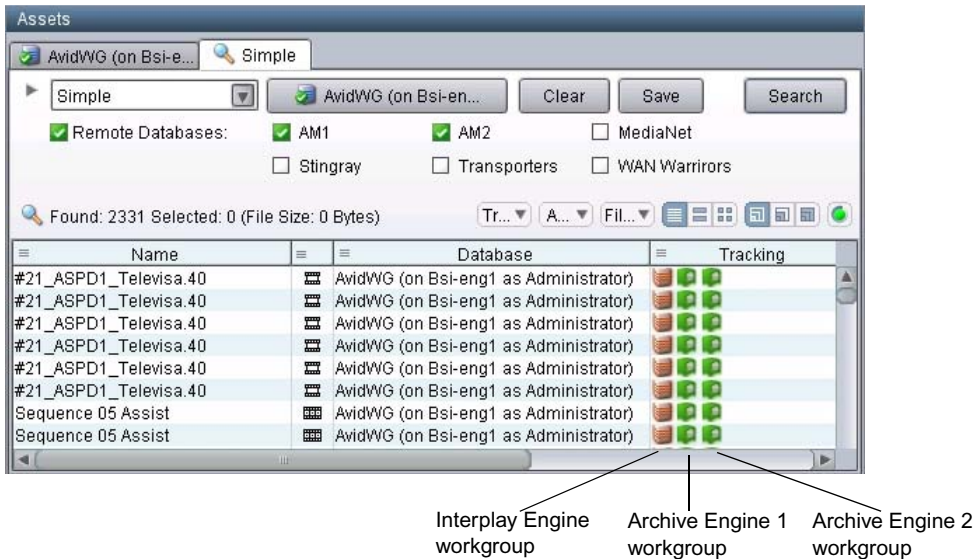
The following illustration shows the Tracking Details tab. It shows the low-res media archived and online on BSI-AM1 and the high-res media archived and online on BSI-AM2. Media is offline on BSI-ENG1, the Interplay Engine.
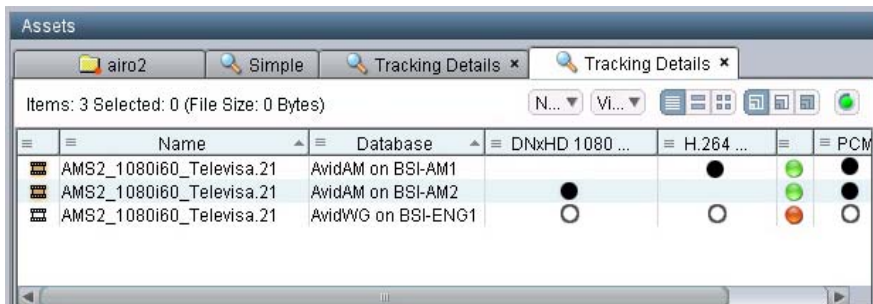
The following topics describe the procedures required to set up asset tracking:

-
-

For complete information on asset tracking, see "Viewing the Status of Assets Across Workgroups (Asset Tracking)" in the Interplay Access User's Guide or the Interplay Help..

Adding Multiple Archive Engines for Asset Tracking

To add multiple Archive Engines for asset tracking:

1. Start or restart the Interplay Administrator and log in to the workgroup that includes multiple archives.

2. In the Site Settings area, click the Asset Tracking/Archive Settings icon.

   The view includes a new section called Archive Settings for Asset Tracking.

3. Type the hostname for the secondary Archive Engine in the Configured hosts field, then click Add.

   The hostname is displayed in the Configure Hosts text box.
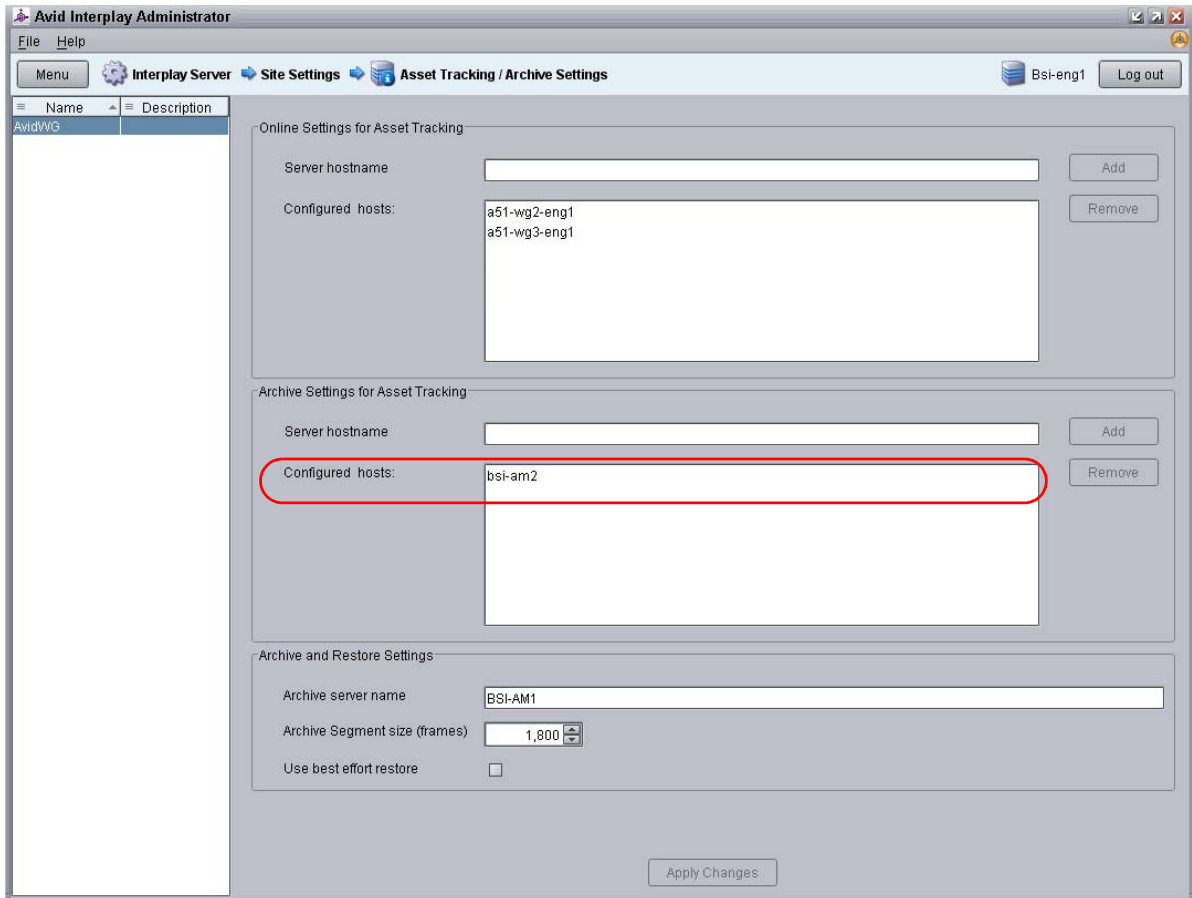
You do not need to add the hostname for the primary Archive Engine. It is already specified in the Archive and Restore Settings section.

4. (Optional) Repeat this action for the tertiary Archive Engine, if you are using one.

5. Click Apply Changes.

To track a remote workgroup, you need to specify the remote workgroup and its Lookup Locator in the Avid Interplay Workgroup Properties. However, because Archive Engines are associated with an Interplay Engine workgroup, you do not need to specify the workgroups for your Archive Engines. For more information, see "Viewing the Status of Assets Across Workgroups (Asset Tracking)" in the Interplay Access User's Guide *or the Interplay Help..*

Adding and Displaying the Tracking Column

If you want to display the Tracking column, you need to make it available in the Interplay Administrator.

To add the Tracking column to the Assets pane:

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

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

   - Broadcast

   - Post

   - Film

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

3. Locate the Tracking Property and select the following:

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

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

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

4. Click Apply to save the settings.

   The next time you log in to Interplay Access, the Tracking column is displayed.

   Before you display tracking details, make sure you update the status of the assets you want to track.

To update the status of selected assets:

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

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

3. Select Tools > Update Asset Tracking.

   The status of the selected assets is updated.

To display tracking details:

1. In Interplay Access, select an asset or multiple assets.

2. Do one of the following:

   ▶ Right-click and select "Tracking Details."

   ▶ Select View > Tracking Details.

   The Tracking Details tab is displayed.

8 Working with the Copy Service

The following topics explain how to the set up and use the Copy feature:

Understanding the Copy Service

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

The Copy service system requires an application key for any Copy services that are not run on the Production Services Engine server.

The Copy feature is available from Interplay Access and from an Avid editing application.

Copying Media and Copying Metadata

Copying media: Interplay Copy copies media if the media does not already exist in any workspace in the target workgroup. Interplay Copy does not create duplicate media or overwrite media that already exists in the target workgroup. If the media already exists, the job displays the message "All files are already at the specified destination."

Copying metadata: Interplay Copy copies metadata from the source folder to the destination folder. If a clip already exists in the target folder, Interplay Copy overwrites the clip's metadata, and any new properties are merged. For example, you are copying clips from WG1 to WG2 and the same master exists in both workgroups. There is a custom property called Director for this master clip in WG1 but not in WG2. After copying from WG1 to WG2, the master clip in WG2 will have the property Director. If the Director property exists on the same clip in both workgroups, the value for the clip in the source folder overwrites the value of the clip in the target folder.

Differences Between the Copy Service and the Move Service

The Copy service and the Move service are two different Production Services. They are installed and configured separately.

•   The Copy service copies assets (metadata) and their media files from one workgroup to another. You can think of this as the "Copy to Workgroup" service. It requires two Copy providers (one in each workgroup). Each copy provider must be directly connected to both ISIS systems using either a 10 Gb Ethernet connection (recommended) or the onboard network interface cards.

•   The Move service moves media files from one Avid ISIS workspace to another. You can think of this as the "Move Media" service. Because it moves media within the same workgroup, it only requires one provider. It does not copy media or assets.

⚠   **Do not use the Copy service to copy assets and media within the same workgroup. Not all Interplay operations work consistently when there are multiple copies of the same media files.**

Workflow for Copying Metadata and Media Files

Copying to a workgroup uses the Production Services Copy service and its related provider. As with other services, you can create a profile for automating workflows. You can also use the Auto-Copy feature and profiles to set a folder for automatically copying the assets placed in it or to replicate an entire database for backup. For more information about the Auto-Copy feature, see "Automatically Copying Assets to Another Workgroup" on page 228.

The following illustration shows the basic workflow for copying metadata and media files from one workgroup to another workgroup. The Copy Provider copies metadata from one Interplay Engine to another, and copies media files from one ISIS shared storage system to another. This example shows a configuration that is used for copying media in either direction (from Workgroup 1 to Workgroup 2, or from Workgroup 2 to Workgroup 1). An Interplay Production Services Engine and Copy Provider are required in each workgroup.

The Interplay Engine and Interplay Production Services Engine support multiple Interplay Copy providers in a workgroup. When you copy two different assets that point to the same media, the media is copied twice, once for each asset. However, the media is copied to the same location, so the end result is that only one copy of the media file exists in the destination workgroup database. This process eliminates an issue with the simultaneous manipulation of media files.

When you use Interplay Copy to copy a sequence with rendered effects, the rendered effect's metadata is copied but not the media files.
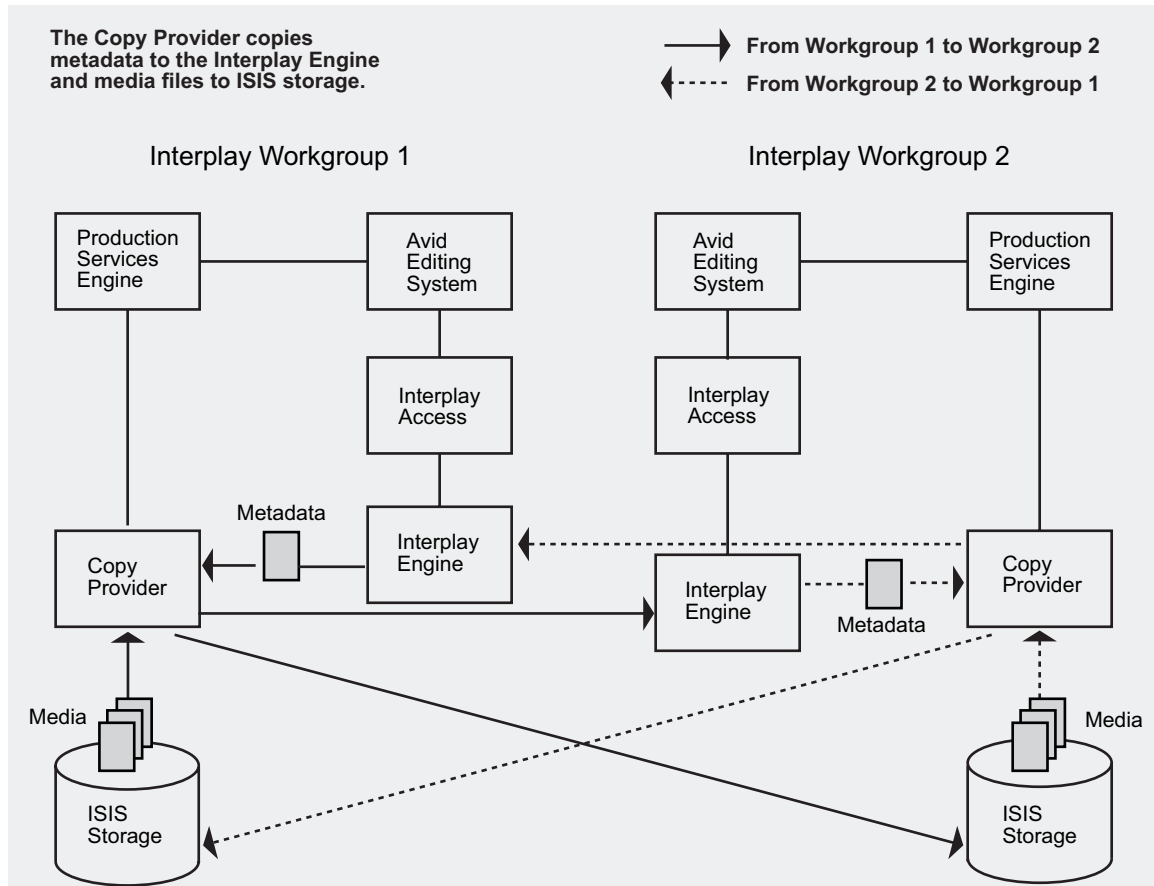
You can also copy metadata and media files during the ingest process, so that assets are accessible in the destination workgroup as they become available during the ingest process. See "Copying Assets During Ingest" on page 222.

Copy Requirements

The workgroups must share the following configuration:

- One Production Services Engine and one Copy Provider: required to copy media in only one direction (for example, copying media from Workgroup 1 to Workgroup 2). In this case, Workgroup 1 requires a Production Services Engine and a Copy Provider.

- Two Production Services Engines and two Copy Providers: required to copy media in two directions (for example, from Workgroup 1 to Workgroup 2 or from Workgroup 2 to Workgroup 1). In this case, both workgroups require a Production Services Engine and a Copy Provider.

The following table provides more information about these configurations:

Configuration	Workgroup	Required Components
One direction	Workgroup 1	Interplay Engine, Media Indexer, Production Services Engine, Copy Provider, ISIS
	Workgroup 2	Interplay Engine, Media Indexer, ISIS
Two directions	Workgroup 1 requirements	Interplay Engine, Media Indexer, Production Services Engine, Copy Provider, ISIS
	Workgroup 2 requirements	Interplay Engine, Media Indexer, Production Services Engine, Copy Provider, ISIS

- Avid recommends that you install the Copy Provider on a separate server. For more information, see the *Interplay | Production Software Installation and Configuration Guide*.

- Each Copy Provider must be directly connected to both ISIS systems, using a 10 Gb Ethernet connection or the onboard network interface cards (NIC). For more information, see the *Interplay | Production Software Installation and Configuration Guide*.

- Both ISIS systems and both Interplay workgroups must include matching user accounts. The username and password for these accounts must match exactly. You must connect the Copy Provider to both ISIS systems through the same account.

  For more information, see the *Interplay | Production Software Installation and Configuration Guide*.

  The workspaces on the Copy Provider can be mounted as UNC (letterless) drive mappings or as lettered drives. See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

• To use the Copy service to copy clips while they are being ingested, both workgroups need to be running the same version of Interplay applications. For example, if your workgroup is running Interplay version v2.3, you can copy assets and media only to another workgroup running Interplay v2.3.

• The ISIS systems must be running compatible versions of ISIS software. For compatibility information, see the *Interplay ReadMe*.

Copy Options

• You can specify which resolutions you want to copy: all, lowest, highest, or a specific resolution. If you select All, media for all associated resolutions must be online. If any media is offline, the job will fail. Multiple resolutions are supported as subjobs within a Production Services profile.

• You can copy assets and media for one asset, multiple assets, a folder, or multiple folders. If you are copying one or more folders, the Copy process preserves the complete folder structure on the destination workgroup.

• You can copy metadata and media for file assets, either alone or with metadata and media for Avid assets.

• You can specify whether to include audio media. Audio files are copied only with their accompanying video, except in the case of audio-only clips. The following table explains how the Copy feature works with the selected video resolution and the selected Include Audio option.

Clip Type	Resolution Selected	Include Audio Option	Result
DV 25 with two audio files	DV 50	Selected	No media is copied to the destination. Audio remains with the video media.
DV 25 with two audio files	DV 25	Selected	DV 25 media and accompanying audio is copied to the destination.
DV 25 with two audio files	DV 25	Not selected	DV 25 media is copied to the destination. The audio files are not copied.
Audio-only clip	DV 25	Selected	Audio-only media is copied to the destination.

• If you want to copy a sequence that contains a video-only or audio-only segment, you must select All or None for the appropriate target quality in the Copy profile. If you select a specific format, the job fails. For example, if a sequence includes a video-only segment, select All as the AudioQuality. If a sequence includes an audio-only segment, select All as the TargetVideoQuality.

Check List for Copying Assets to Another Workgroup

For the copy process, the following table provides a check list of steps for installing and configuring the Interplay Copy service provider in an Avid shared-storage environment. The check list assumes the Interplay Production Services Engine and the supporting software are set up and configured in the workgroup. The check list provides references where to find more information about each step.

You can also setup an Auto-Copy folder to automatically transfer assets to a pre-defined location. For more information, see "Automatically Copying Assets to Another Workgroup" on page 228.

📖 *If the Copy provider is not running on the Interplay Production Services system, you must attach an application key to a USB port on the Copy provider system.*

Copying Assets to Another Workgroup Check List

Task	Section Reference
❑ Add two 10 Gb adapter boards to the Copy provider and configure it to communicate with both Interplay workgroups.	See *Interplay	Production Software Installation and Configuration Guide*.
❑ Make sure a Production Services administrator account is set up on Avid shared-storage.	See *Interplay	Production Software Installation and Configuration Guide*.
❑ Make sure the Production Services application key is connected. If the Copy provider is not running on the Interplay Production Services system, you must also connect an application key to the Copy provider system.	

Copying Assets to Another Workgroup Check List (Continued)

Task	Section Reference
❑ Make sure the Production Services Engine software and the supporting software are installed and configured in the workgroup. • Avid Service Framework for Client • Interplay Access • Interplay Production Services Engine • Interplay Copy service (install this on each server used as a provider)	See *Interplay	Production Software Installation and Configuration Guide* and "Production Services Engine Installation and Configuration" on page 28.
❑ (Option) Install the Interplay Auto Production Services service, which includes the Interplay Auto Copy service software.	See "Automatically Copying Assets to Another Workgroup" on page 228 and "Installing the Interplay Auto-Copy Service" on page 231.
❑ Activate the Interplay Copy license by connecting the application key (dongle) to a USB port or by installing a software license.	See *Interplay	Production Software Installation and Configuration Guide.*
❑ Make sure the Copy service is registered.	See "Registering the Copy Service with the Production Services Engine" on page 211.
❑ Connect the Copy service provider to the Production Services Engine.	See "Configuring a Copy Provider for the Production Services Engine" on page 211.
❑ Mount workspaces.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.
❑ Create a Copy profile. Required for performing a copy process from an editing system, Auto-Copy, and Auto-Copy replication. Optional for performing a copy process from Interplay Access.	See "Creating an Interplay Copy Service Profile" on page 214.
❑ (Option) Configure how errors are handled and reported in the Production Services Status tool using the Avid Services Configuration tool.	See "Customizing the Reporting of Service Job Status" on page 62.
❑ Configure the Avid editing system.	See "Starting the Production Services Engine" on page 35.

Copying Assets to Another Workgroup Check List (Continued)

Task	Section Reference
❑ Perform a Copy process.	• See "Copying Assets and Media to Another Workgroup Using Interplay Access" on page 218. • See "Copying Assets and Media to Another Workgroup Using an Avid Editing Application" on page 221.

Registering the Copy Service with the Production Services Engine

After installing the Copy provider software, you need to make sure that the current Copy service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See "Registering Services" on page 82.

Configuring a Copy Provider for the Production Services Engine

Prior to Production Services v3.1, you used a dialog box to connect a provider to the Production Services Engine. Starting with Production Services v3.1, you edit an .ini file.

Note the following:

- If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

- If you are performing a new installation, the installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

- The .ini file includes an automatically generated provider name. You can change the provider name if you want.

📖 *The Production Services and Transfer Status tool includes a Register button, which opens the Register Provider dialog box. This dialog box is no longer needed.*

To configure a Copy provider for the Production Services Engine:

1. Locate the DMSCopyMedia.ini file and open it in a text editor, such as Windows Notepad.

   The default installation path is C:\ProgramData\Avid\Copy Service\DMSCopyMedia.ini

2. Substitute the hostname of the Production Services Engine.

   Following is an example of a DMSCopyMedia.ini file with the default hostname "localhost":

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=localhost
   @1%tProvider_Name=a51-dev_Copy_4080
   ```

   Following is the same .ini file, edited to use the hostname "a51-ms_engine."

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=a51-ms_engine
   @1%tProvider_Name=a51-dev_Copy_4080
   ```

Existing .ini files include the line @3%yAutomatically_Connect=TRUE. This line is no longer applicable, because all services are now automatically connected.

3. A default name for the provider is automatically created by the provider software using the following syntax:

   <hostname>_<servicename>_<unique#>

   The provider name in the previous example is a51-dev_Copy_4080.

   Accept the default name or type a new name. This name appears in the Production Services and Transfer Status tool.

4. Save and close the .ini file.

   The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect. The re-connect interval grows from 5 seconds to 10 minutes, depending on the amount of time that the service tries to connect.

   The Provider page in the Production Services and Transfer Status tool shows that the service is connected, indicated by a check mark in the Status column.

Using an Interplay Copy Service Profile

You can create a profile to use when performing an Interplay Copy or an Auto-Copy operation. However, the function of the profile's Destination_Path setting varies depending on the operation.

- For an Interplay Copy operation or an Auto-Copy operation, the Destination_Path value defines the folder location in the destination database for the copied metadata.

- For an Auto-Copy replication, the Destination_Path value only defines the destination database. The source folder path is automatically duplicated in the destination database.

Interplay Copy Service profiles let you define the following:

- Destination folder (Interplay Copy only), database, server, and workspace for the copied media

- Whether to include subclips, rendered effects (precomputes), file assets, or audio when copying the media files

- A priority for the job

- Video resolution and format of the copied media

- Whether to use a source workspace name in the destination workgroup (Auto-Copy only)

For details on creating an Interplay Copy profile, see the following topics:

- Creating an Interplay Copy Service Profile

- Interplay Copy Service Profile Definitions

Creating an Interplay Copy Service Profile

To create an Interplay Copy Service profile:

1. Open and log in to the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select Avid Interplay Copy Service.
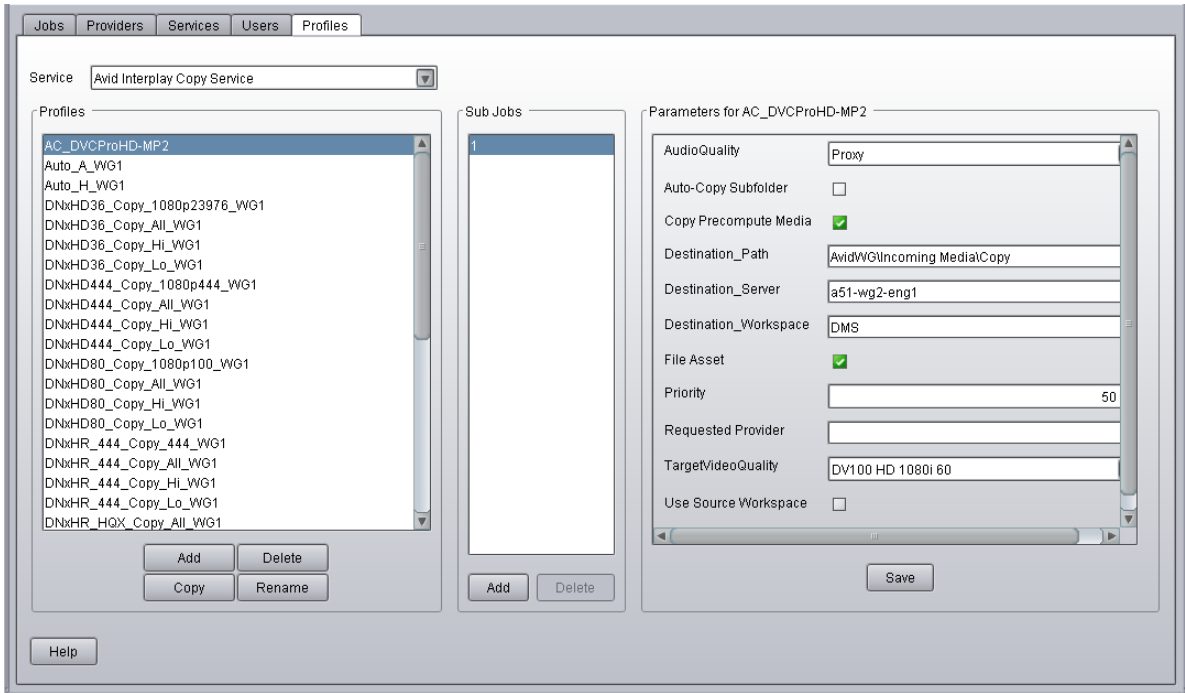
4. Click Add in the Profiles area.
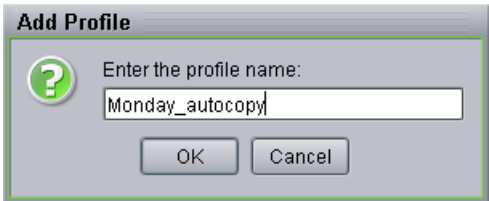
The Add Profiles dialog box opens.

5. Type a descriptive name for the new profile in the Add Profile dialog box. This is the name that you will see when you right-click an asset and select Copy or when you setup an Auto-Copy operation.

⚠ **Depending on whether the profile is used with Interplay Copy, Auto-Copy, or Auto-Copy replication, the function of the profile's Destination Path setting varies. If you plan to use this profile with the Auto-Copy operation, you should name the profile to identify its use with Auto-Copy. For information about the Interplay Copy and Auto-Copy functions, see "Automatically Copying Assets to Another Workgroup" on page 228.**

6. Click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area.

7. In the Parameters area, define the values you want for the Interplay Copy profile.

   See "Interplay Copy Service Profile Definitions" on page 215.

8. Click Save in the Parameters area.

   The next time you use the Interplay Copy service or setup an Auto-Copy folder, you can select the profile.

9. (Option) Click Add in the Sub Jobs area, to define several copy media operations under one main profile name. For example, you can add subjobs to copy several resolutions using one profile. The system processes each subjob in turn.

Interplay Copy Service Profile Definitions

Copy Service Profile Definitions

Option	Description
Auto-Copy Subfolder	Specifies that subfolders should be copied to the target folder and the folder organization preserved. For more information, see "Auto-Copying of Subfolders" on page 237.

📑 *The Copy process automatically includes subfolders and preserves the folder organization.*

Copy Service Profile Definitions (Continued)

Option	Description
AudioQuality	Select this option to determine which audio formats to include with the clips whose video media you are copying. Selecting this option also copies any audio-only clips.
	• All: All audio formats associated with the selected asset or assets.
	• None: No audio included with the selected asset or assets.
	• Uncompressed: Only high-quality audio formats associated with the selected asset or assets, for example, PCM or WAV.
	• Proxy: Only proxy-quality audio formats associated with the selected asset or assets, for example, MPEG1 Layer 2.
	This option replaces the Include Audio check box. For more information, see "Selecting Audio Formats for Copy, Move, and Deliver" on page 95.
	To copy a sequence that contains a video-only segment, you must select All or None as the AudioQuality.
Copy Precompute Media	Select this option if you want to copy rendered effects (precomputes) to the target folder. This option applies to Auto-Copy and Auto-Copy replication.
Destination_Path	The function of the Destination_Path setting varies, depending on whether the profile is used with Interplay Copy, Auto-Copy, or Auto-Copy replication.
	For Interplay Copy and Auto-Copy: This setting identifies the folder in the destination database that will contain the copied metadata. This folder is created automatically when Interplay Copy is executed.
	When you set the destination path, select a subfolder, not a top-level folder, and use forward slashes (/). For example, AvidWG/Catalogs or AvidWG/Projects.
	For Auto-Copy replication: This setting identifies the destination database, AvidWG, that will contain the copied metadata. Do not add a folder path when using Auto-Copy replication, because the Auto-Copy replication operation uses the same folder path as the source database. A duplicate folder structure is automatically created in the destination database.
	For Auto-Copy replication only, make sure the target (destination) database allows for the adding and removing of items. See "Automatically Backing Up the Complete Database and Media" on page 240.
Destination_Server	Specifies the name of the Interplay Engine computer of the workgroup to which you will copy the metadata to.

Copy Service Profile Definitions (Continued)

Option	Description
Destination_Workspace	Type the name of the Avid shared-storage workspace where you want to place the copied media files. For an Auto-Copy replication operation, select the Use Source Workspace setting, which overrides the Destination_Workspace setting.
	If the workspace is part of a multiple-ISIS works group: Existing profiles will work correctly with the workspaces as currently defined, but new or edited profiles that specify a workspace on a remote ISIS system must include the hostname of the ISIS System Director.
	*hostname**workspace_name*
File Asset	Select this option if you want to copy file assets (non-Avid assets such as graphics files) to the target folder.
Priority	Sets the priority for the job submitted by this profile. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.
Requested Provider	The name of the Copy provider that you want to use to send an Copy job. This must be the name of the Copy provider as it is registered with the Interplay Production Services Engine, not the host name. Supply this name only if you have more then one Copy provider and want to use this profile for a particular Copy provider.
TargetVideoQuality	Indicates the video resolution for the copied media. You can select All, Highest, Lowest, or a specific resolution. If you select All, media for all associated resolutions must be online. By default, if any media is offline the job will fail. You can override the default failure reporting setting using the Avid Service Configuration tool. See "Customizing the Reporting of Service Job Status" on page 62.
	To copy a sequence that contains an audio-only segment, you must select All or None as the TargetVideoQuality.
Use Source Workspace	(Auto-Copy replication only) Select this option so that the Auto-Copy replication operation copies media from a source workspace to a target workspace that has the same name in the destination workgroup. This setting overrides the Destination_Workspace setting.

Copying Assets and Media to Another Workgroup Using Interplay Access

Before you copy assets and media files to another workgroup, make sure that your installation meets the requirements described in "Working with the Copy Service" on page 204.

To copy assets and media files to another workgroup using Interplay Access:

1. Start Interplay Access and log in to a workgroup and database (for example, AvidWG on Docwg as Composer1).

2. Connect to another workgroup and database, using the same user name and password (for example, AvidWG on Bplnisis as Composer1).

   The following illustration shows these two databases in the directory tree.
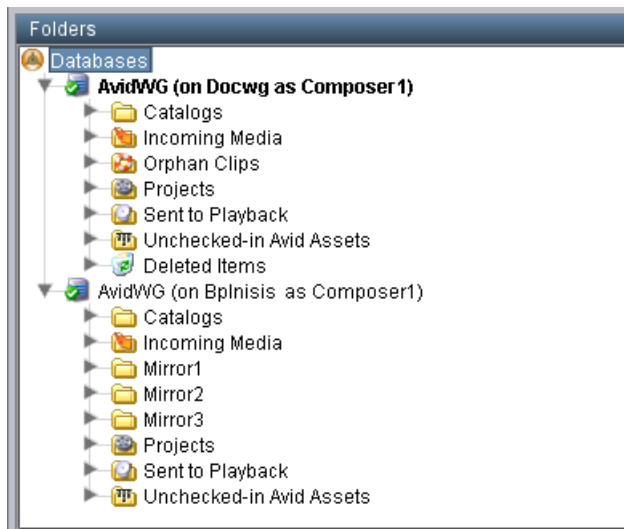
3. Select the assets whose files you want to copy.

   You can copy assets from any workgroup to which you are connected (for example, from either Docwg or Bplnisis). Any workgroup that you copy from must include a Production Services Engine and Copy Provider in its Interplay environment).

   You can select one asset, multiple assets, a folder, or multiple folders.

4. Do one of the following:

   ▶ Select Tools > Copy...

   ▶ Right-click and select Copy... from the sixth group of commands. (Do not select Copy from the second group of commands, which copies metadata to the clipboard.)

The Copy dialog box opens and displays the workgroups to which you can copy assets and media.

5. Select a profile from the Use Profile menu. If there are no profiles available, or you do not want to use a profile, select the following options:

Option	Description
Use Profile	None
Destination	Select the folder into which you want to copy the metadata. 📄 *Make sure you select a folder and not just the database. If a folder is not selected, the job is submitted but fails.*
Workspace	Select the workspace into which you want to copy the media.
Resolution	Select which video resolution you want to copy. You can select All, Highest, Lowest, or a specific resolution. If you select All, media for all associated resolutions must be online. If any media is offline, the job will fail.

Option	Description
Include Audio	Select this option if you want to copy audio that is associated with the clips whose video media you are copying. Selecting this option also copies any audio-only clips.
Include File Assets	Select this option if you want to copy file assets (non-Avid assets such as graphics files) to the target folder.

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

7. (Option) Click the Details button to view the number of files and their size. Their size indicates the size of the media that will be copied.
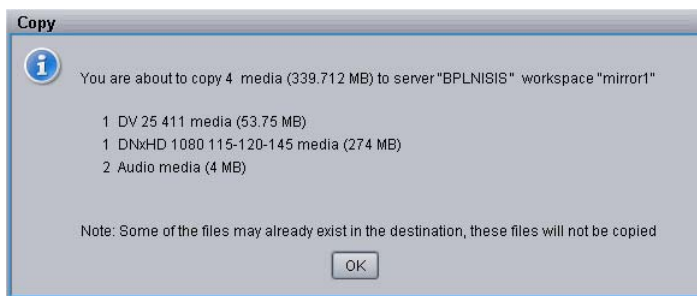
8. Click OK.

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

9. (Option) When the operation is complete, check if the asset was correctly copied by opening the destination in the remote workgroup.

After a Copy operation is complete, the copied media files are stored in the following folder:

workspace_name:\Avid MediaFiles\mxf\CopyServer.1

In Interplay 2.0 and earlier, the media files were stored in a folder that used the computer name of the server running the Copy provider. If you upgraded to Interplay 2.1 or later, copied media files are stored in CopyServer.1. Previously copied files remain in the existing folder or folders.

Copying Assets and Media to Another Workgroup Using an Avid Editing Application

Copying media using an Avid editing application requires a Copy Provider profile. If a profile is renamed, deleted, or added while the editor is open, you might not see the profile. In this case, you need to disconnect and then reconnect to the Interplay Production Services Engine, using the Production Services project setting in the Avid editing application. For information on creating a profile, see "Using an Interplay Copy Service Profile" on page 213.

Before you copy assets and media files to another workgroup, make sure that your installation meets the requirements described in "Working with the Copy Service" on page 204.

To copy assets and media files to another workgroup using an Avid editing application:

1. Ensure that you are connected to the workgroup's Production Services Engine through the Production Services setting in the editor's Settings list. See "Archiving Assets from an Avid Editing Application" on page 166.

2. In the Avid editing application bin, select the asset or assets whose media files you want to copy.

3. Do one of the following:

   ▶ Select File > Production Services > Avid Interplay Copy Service > *profile name*.

   ▶ Right-click and select Production Services > Avid Interplay Copy Service > *profile name*.

   The system immediately starts the Copy operation. If Interplay Access is installed on the editing system, you can track the status of the job by opening Interplay Access, selecting View > Interplay Production Services Status, and clicking the Jobs tab.

4. (Option) When the operation is complete, check if the asset was correctly copied in Interplay Access by connecting to the remote workgroup.

After a Copy operation is complete, the copied media files are stored in the following folder:

workspace_name:\Avid MediaFiles\mxf\CopyServer.1

📄 *In Interplay 2.0 and earlier, the media files were stored in a folder that used the computer name of the server running the Copy provider. If you upgraded to Interplay 2.1 or later, copied media files are stored in CopyServer.1. Previously copied files remain in the existing folder or folders.*

Copying Assets During Ingest

You can use the Interplay Copy feature to copy metadata and media files during the ingest process, so that assets are accessible in the destination workgroup as they become available during the ingest process. You can also set up an Auto-Copy process for the ingesting clips.

An editor can open and edit a clip in an Avid editing application while it is being copied. For more information, see "Using Frame Chase Editing" in the *Interplay Transfer Setup and User's Guide*. Copying clips during ingest so that they are available for editing is sometimes referred to as "chained ingest" or "edit while copy."

To use the Copy service to copy clips while they are being ingested, both workgroups need to be running the same version of Interplay applications. For example, if your workgroup is running Interplay version v2.3, you can copy assets and media only to another workgroup running Interplay v2.3.

When copying between workgroups, the Interplay Production Services Status window (Jobs tab), displays the status of the copy process, not the status of the ingest process. As the amount of ingested media grows, the status percentage will fluctuate up and down. When the ingest is complete the clip's thumbnail in the Interplay Access Assets pane (both workgroups) changes from a blue dot (partially online) to a green dot (online).

To copy assets and media files to another workgroup during ingest:

1. Start Interplay Access and log in to a workgroup and database (for example, AvidWG on Docwg as Composer1).

2. Connect to another workgroup and database, using the same user name and password (for example, AvidWG on Bplnisis as Composer1).

   The following illustration shows these two databases in the directory tree.
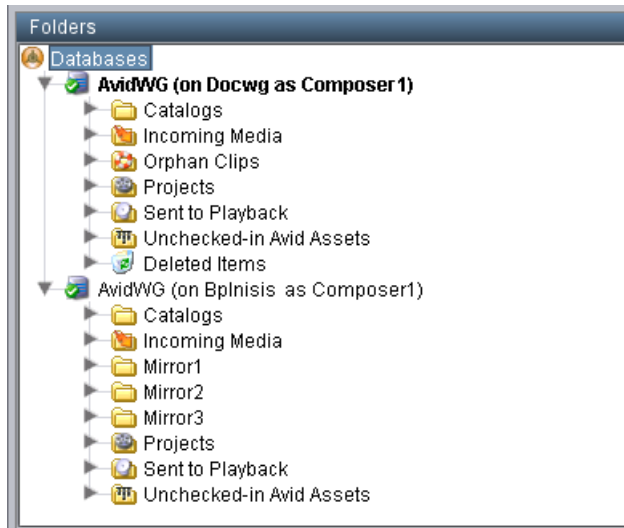
3. Select the ingesting assets whose files you want to copy.

You can copy assets from any workgroup to which you are connected (for example, from either Docwg or Bplnisis). Any workgroup that you copy from must include a Production Services Engine and Copy Provider in its Interplay environment.

4. Do one of the following:

‣ Select Tools > Copy...

‣ Right-click and select Copy... from the sixth group of commands. (Do not select Copy from the second group of commands, which copies metadata to the clipboard.)

The Copy dialog box opens and displays the workgroups to which you can copy assets and media.

5. Select a profile from the Use Profile menu. If there are no profiles available, or you do not want to use a profile, select the following options:

Option	Description
Use Profile	None
Destination	Select the folder into which you want to copy the metadata. 📄 *Make sure you select a folder and not just the database. If a folder is not selected, the job is submitted but fails.*
Workspace	Select the workspace into which you want to copy the media.
Resolution	Select which video resolution you want to copy. You can select All, Highest, Lowest, or a specific resolution. If you select All, media for all associated resolutions must be online. If any media is offline, the job will fail.
Include Audio	Select this option if you want to copy audio that is associated with the clips whose video media you are copying. Selecting this option also copies any audio-only clips.

Option	Description
Include File Assets	Select this option if you want to copy file assets (non-Avid assets such as graphics files) to the target folder.

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

7. (Option) Click the Details button to view the number of files and their size. The size value is an estimate based on the source's default clip length and the specified audio and video resolutions. The size value is usually not accurate unless the clip length matches the source's default clip length.
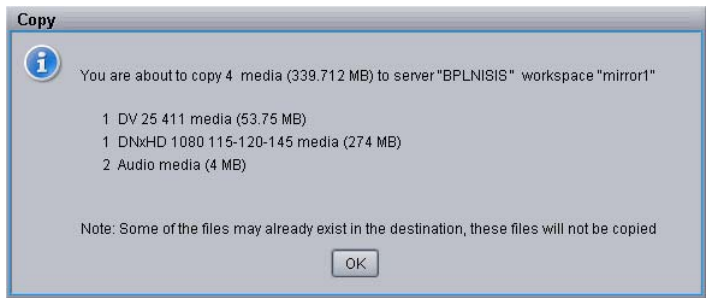
8. Click OK.

   The system starts the Copy operation. If you selected the option "Launch Interplay Production Services status window" the window opens and shows you the progress of the copy job. For information about the status window, click the Help button.

9. (Option) You can open the master clip on the remote workgroup and begin working with it as portions of the file become available during the copy operation.

10. (Option) When the operation is complete, check if the asset was correctly copied by right-clicking the asset in Interplay Access in the remote workgroup and selecting Update Status from Media Indexer.

Setting Registry Keys for Copying During Ingest

Copy Timeout Period and Checking Interval

If necessary, you can add a registry key to configure the Copy service for the following parameters:

• Copy Timeout Period: The Copy Timeout Period is the amount of time, in seconds, the service should wait when watching the ingesting material to determine if the ingest is done. The default value used if this registry value is not configured is 300 seconds.

• Checking interval: The Checking Interval is the time in seconds between checking the ingesting material for additional material to copy. The default value for this is 2 seconds.

To make these parameters configurable, you need to add a registry key with two new string values.If the key or either value is not present, the DLL uses default values of 300 seconds for timeout and 2 seconds for interval.

Name of new key:

• EwcCopyTimeout

Location of new key:

• (32-bit OS) HKEY_LOCAL_MACHINE\SOFTWARE\Avid Technology\EwcCopyTimeout

• (64-bit OS) HKEY_LOCAL_MACHINE\SOFTWARE\Wow6432Node\Avid Technology\EwcCopyTimeout

Value names:

• Timeout (string)

• Interval (string)

To use this functionality, create the new key using regedit, then add the two name/value pairs with the desired values. Both values are in seconds.

There is a new log in the CopyService folder (DETRefImplV2.log) that will indicate the values to be used after looking in the registry:

• DETControlEWC::GetRegistryTimeout Timeout: <registry timeout value / default> Interval: < registry interval value / default>

This log file is not visible to the customer through the LogViewer application.

Additional Audio Formats

By default, the copy-while-ingesting process recognizes the PCM and Mpeg1Layer2 formats. If your workflow uses additional audio formats, you need to add a registry key that adds the formats as a semicolon-separated list. (By default, this registry key does not exist).

Name of new key:

- AudioFormats

Location of new key:

- (32-bit OS) HKEY_LOCAL_MACHINE\SOFTWARE\Avid Technology\EwcCopyTimeout

- (64-bit OS) HKEY_LOCAL_MACHINE\SOFTWARE\Wow6432Node\Avid Technology\EwcCopyTimeout

Possible values: Wave;AIFC;

Defining the Maximum Number of Simultaneous Jobs for Copy

By default, a Copy provider is configured to run one job at a time. You can change this value by editing an .ini file.

⚠ **Each type of provider can handle a different maximum number of simultaneous jobs. Do not change this value unless specifically instructed by Avid Professional Services or Customer Success. For more information, see "Maximum Number of Simultaneous Jobs" on page 343.**

To change the maximum value for the Copy provider:

1. Open the following file in an application such as Notepad:

   C:\Documents and Settings*username*\Copy Service\DMSCopyMedia.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

   `@5%?MaxJobs=n`

3. Save and close the file.

To apply the changes:

▶ Quit and restart the Copy service.

9 Automatically Copying Assets to Another Workgroup

The following topics describe how to set up and use the Auto-Copy service:

• Understanding the Auto-Copy Service
• Check List for the Auto-Copy Process
• Installing the Interplay Auto-Copy Service
• Understanding the Auto-Copy Folder Process
• Automatically Copying Assets To Another Workgroup Using an Auto-Copy Folder
• Automatically Backing Up the Complete Database and Media

Understanding the Auto-Copy Service

The Production Services Auto-Copy service provides two workflows for automatically copying assets to another workgroup:

• You can place assets in an Auto-Copy folder to automatically copy the assets (metadata) and their media files to another workgroup. See "Understanding the Auto-Copy Folder Process" on page 235.

• You can automatically replicate a complete database and its media files to another workgroup to create a backup using the Auto-Copy replication process. See "Automatically Backing Up the Complete Database and Media" on page 240.

The Auto-Copy process keeps the source folder path when copying the assets to the destination workgroup. Therefore, when a clip is copied to the destination workgroup it has the same folder path as the source workgroup. After the Auto-Copy process is complete, the assets remain in their source folders. The assets are not move to a success or fail folder like the auto archive service.

The ISIS connection requirements for the Auto-Copy feature are the same as for the Interplay Copy service. For more information on requirements, see the *Interplay | Production Software Installation and Configuration Guide* and "Workflow for Copying Metadata and Media Files" on page 205.

> *If you want to copy media to another workgroup that is located beyond the maximum cable length, you must use Interplay Transfer Engine.*

The Auto-Copy service processes files according to the date and time, using a first-in, first-out (FIFO) rule. The date and time used depends on when an asset was copied to the Auto-Copy folder.

You should create only the minimum number of Auto-Copy folders that you need. The Auto-Copy service regularly scans all auto folders, so if there are a lot of folders to scan, there can be an impact on the performance of the Interplay Engine.

The Avid Service Framework provides the following tools for the Auto-Copy service:

• Avid Workgroup Properties tool starts and stops the service. The Auto-Copy service is included in the installation of the Interplay Auto Archive service. The Avid Service Framework displays these services as Auto Production Services, includes the Auto-Archive, Auto-Transcode, Auto-Transfer, and Auto-Copy services.

• Avid Service Configuration tool:

  - Requires initial setup for setting the source Interplay Engine server and setting a user name for the service and a password for the login user name.

  - Lets you set and change parameters for each of the different Avid services and applications in your workgroup environment.

  - Lets you set a profile for the Auto-Copy replication operation.

• Avid Health Viewer tool monitors the status of the service.

• Avid Diagnostic Log Viewer checks details about errors of the service.

For more information about Avid Service Framework, see the *Avid Service Framework User's Guide*.

Check List for the Auto-Copy Process

The following table provides a check list for the Auto-Copy process, when used either with an Auto-Copy folder or to automatically replicate the complete database to another workgroup.

Auto Copying Assets to Another Workgroup Check List

	Task	Section Reference
❑	Make sure the Interplay Copy service provider is installed and configured.	See "Check List for Copying Assets to Another Workgroup" on page 209.
❑	Install the Auto-Copy service, which is included in the installation of the Auto Production Services.	See *Interplay | Production Software Installation and Configuration Guide*.
❑	Configure the Auto-Copy service settings.	See "Configuring the Auto-Copy Service" on page 231.
❑	Verify the service is running.	See "Verifying the Auto-Copy Service is Running" on page 234.
❑	Create an Interplay Copy Service profile.	See "Using an Interplay Copy Service Profile" on page 213.
❑	(Auto-Copy folder only) Identify a folder as an Auto-Copy folder.	See "Identifying an Auto-Copy Folder" on page 236.
❑	(Auto-Copy folder only) Copy assets using an Auto-Copy folder.	See "Automatically Copying Assets To Another Workgroup Using an Auto-Copy Folder" on page 239.
❑	(Auto-Copy replication only) Make sure you add a profile to the Avid Service Configuration tool.	See "Configuring the Auto-Copy Service" on page 231.
❑	(Auto-Copy replication only) Make sure the security setting for the target (destination) database allows the adding and moving of items.	See "Automatically Backing Up the Complete Database and Media" on page 240.
❑	(Auto-Copy replication only) Continuously copy all assets (metadata and media) from one workgroup to another for backing up the files.	See "Automatically Backing Up the Complete Database and Media" on page 240.

Installing the Interplay Auto-Copy Service

If your workflow requires the auto copying of assets, you need to install the Auto Production Services that includes the Auto-Copy service. You can install the Interplay Auto Archive service on any system in the workgroup. However, it is usually installed on the system with the Production Services Engine. The Interplay Auto Copy service automatically runs in the background.

For details on installing the software, see the *Interplay | Production Software Installation and Configuration Guide*.

After you install the Auto-Copy service, see the following:

• For information about configuration settings for the Auto-Copy service, see "Configuring the Auto-Copy Service" on page 231.

• For a procedure to verify the service is running, see "Verifying the Auto-Copy Service is Running" on page 234.

Configuring the Auto-Copy Service

You need to use the Avid Service Configuration tool to configure the Auto-Copy service. For more information about Avid Service Framework, see the *Avid Service Framework User's Guide*.

To configure the Auto-Copy service:

1. On any system running the Avid Service Framework services, click Start and select Programs > Avid > Avid Service Framework > Avid Service Configuration.

   The Select Workgroup dialog box opens.

📖 *The Select Workgroup dialog box does not open if the check box specifying to always select and use this workgroup option was previously selected. When you select this option, the Select Workgroup dialog box no longer opens when you start the application. The default workgroup is selected, and the Avid Service Configuration window opens. To change this option and display the Select Workgroup dialog box, click the Login tab of the Avid Framework Workgroup Properties application and clear the check box for the option.*

2. (Option) If the Select Workgroup dialog box opens, select the workgroup you want to connect to and click Select.

   The Avid Service Configuration window opens.

3. In the Directory pane, click the Processes tab and verify that the Avid Automatic Archive, Copy, Transcode, and Transfer service is running.

> 📄 *If the Avid Automatic Archive, Copy, Transcode, and Transfer service does not appear in the Avid Service Configuration window, the service is not running or the system it runs on is not properly connected to the workgroup. Click the Hosts tab and make sure that the Avid Service Framework services displays the name of the system that the Avid Automatic Archive, Copy, Transcode, and Transfer service is running on.*

4. Expand the Avid Automatic Archive, Copy, Transcode, and Transfer service entry on the Processes tab of the Directory pane.

   The system displays the name of the computer running the Avid Automatic Archive, Copy, Transcode, and Transfer service.

5. Click the computer name.

   The Administrator Password Needed dialog box opens.

6. Type the Avid Service Framework Administrator password and click OK.

> 📄 *By default, Avid Service Framework does not require a password. When a password is used, it is set through the System Configuration Service. Check with your system administrator for the correct password.*

   The system displays the Workgroup Server Setting tab for the Avid Automatic Archive, Copy, Transcode, and Transfer service.
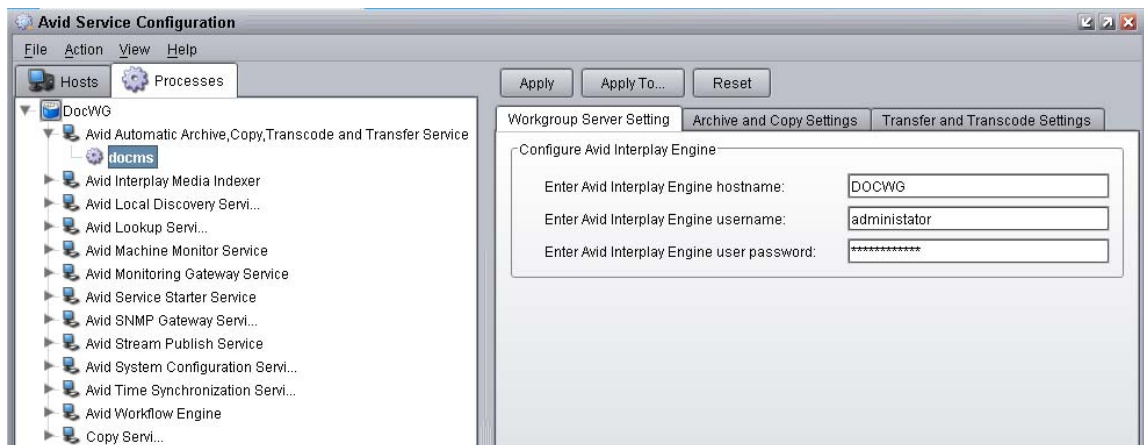

7. Type the Interplay Engine hostname, user name, and password.

   If the Administrator user is not used, then the user name must exist as an Interplay user. The Administrator account is not a requirement You can use any user name with Admin privileges.

8. Click the Archive and Copy Settings tab.

The system displays the configuration settings for AutoArchive and AutoCopy.
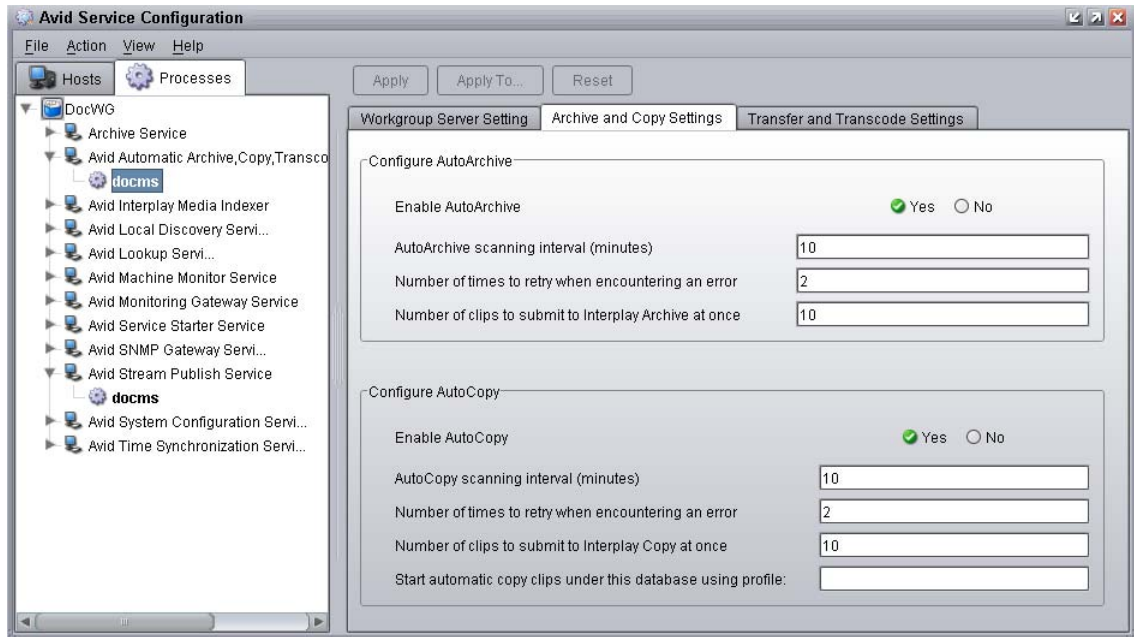
9. In the Configure AutoCopy area, do the following:

    - Enable AutoCopy — Select Yes.

    - AutoCopy scanning interval — Type the number of minutes between scans, minimum allowed is 3 minutes.

    - Number of times to retry when encountering an error — type the number of times you want the system to retry after an error occurs.

    - Number of clips to submit to Interplay Copy at once — type the number of clips you want sent for copying at one time. The system can better manage the job processing task when the jobs are processed in small batches. The default number is 10 clips submitted for processing at one time. For example, when you are copying 1,000 clips to an Auto-Copy folder, the first 10 clips are copied, then the next 10 clips are copied, and so on until all 1,000 clips are copied.

    - (Auto-Copy replication only) Start automatic copy clips under this database using profile — Type the name of the Interplay Copy Service profile that you want to use during the automatic database and media replication process. See "Automatically Backing Up the Complete Database and Media" on page 240.

10. Click Apply.

11. Close the Avid Service Configuration window.

Verifying the Auto-Copy Service is Running

The Interplay Auto Production Services are not monitored in the Services page in the Production Services and Transfer Status tool. You can use the Avid Service Framework services or the Microsoft Windows Computer Management tool to check whether the Interplay Auto Production Services are running.

The Auto Copy, Auto Archive, Auto Transcode, and Auto Transfer services are all installed during the installation of Interplay Auto Archive. These services are all included in the service named Interplay Auto Production Services.

📄 *Interplay Auto Production Services is named Avid Automatic Archive, Copy, Transcode, and Transfer Service in the Avid Service Configuration tool.*

To verify that the Interplay Auto Production Services are running:

1. On any server in the workgroup, click Start and select Programs > Avid > Avid Service Framework > Avid Workgroup Properties.

   The Avid Workgroup Properties dialog box opens. The Status area indicates whether all the Avid Service Framework services are running.
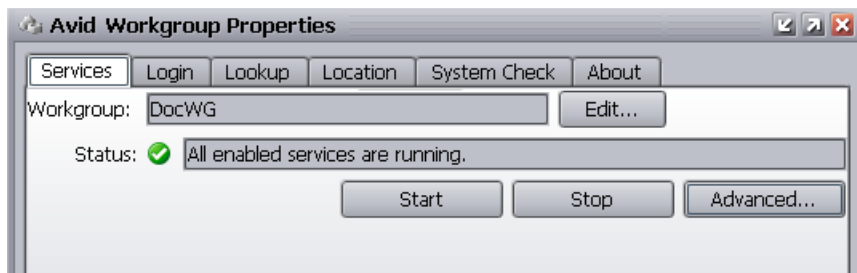
2. Click Advanced.

   The Avid Services dialog box opens.

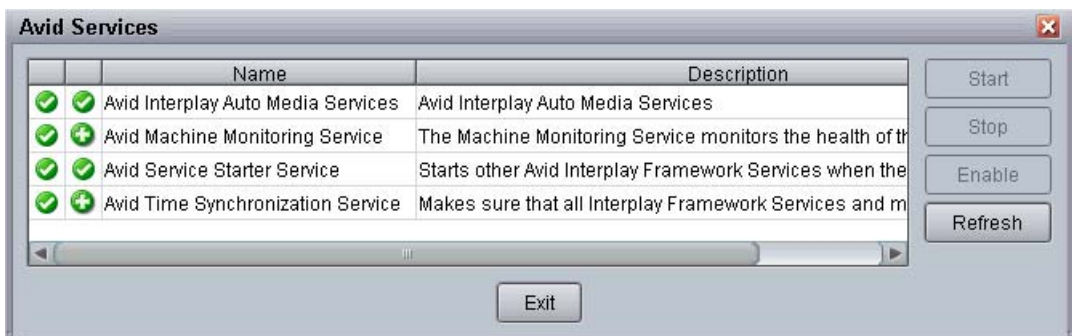3. If necessary, select the Avid Interplay Auto Production Services service (formerly named Avid Interplay Auto Production Services) and click Start.

📖 *If Avid Interplay Auto Production Services does not appear, check the Production Services Engine to make sure that the Engine is running.*

Understanding the Auto-Copy Folder Process

The Auto-Copy service lets an administrator or user with administrator privileges identify a folder as an Auto-Copy folder, in Interplay Access. The Auto-Copy service automatically submits assets placed in an Auto-Copy folder to another workgroup. When setting up an Auto-Copy folder, you select an Interplay Copy Service profile that defines the destination workgroup, a destination Interplay database for the metadata, and a workspace for the media files.

For a list of steps you need to perform to use the Auto-Copy service, see .

For details on the Auto-Copy folder feature, see the following topics:

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Rules of Auto-Copy Service

To determine if the clips are ready for copy, a set of rules is applied to each clip found in an Auto-Copy folder.

The following rules apply after the Auto-Copy service starts:

• Verifies that clips are inside an Auto-Copy folder.

• Verifies that clips are not already pending for a copy in Production Services Engine.

• Verifies that clips have not already been successfully copied.

• Verifies that clips have been modified since the last successful Auto-Copy operation—if the clips were modified after a successful Auto-Copy operation, the clips will be automatically copied again.

Identifying an Auto-Copy Folder

Before you can set up an Auto-Copy folder, an Interplay Copy Service profile must already exist. For information on creating an Interplay Copy Service profile, see "Using an Interplay Copy Service Profile" on page 213.

To set up an Auto-Copy folder:

1. Log on to Interplay Access as an administrator or as a user with administrator privileges.

2. Create a folder (or select an existing folder) in the Interplay database using Interplay Access.

   The following illustration shows a folder named Auto Copy Media. You can use any name that fits your workflow.
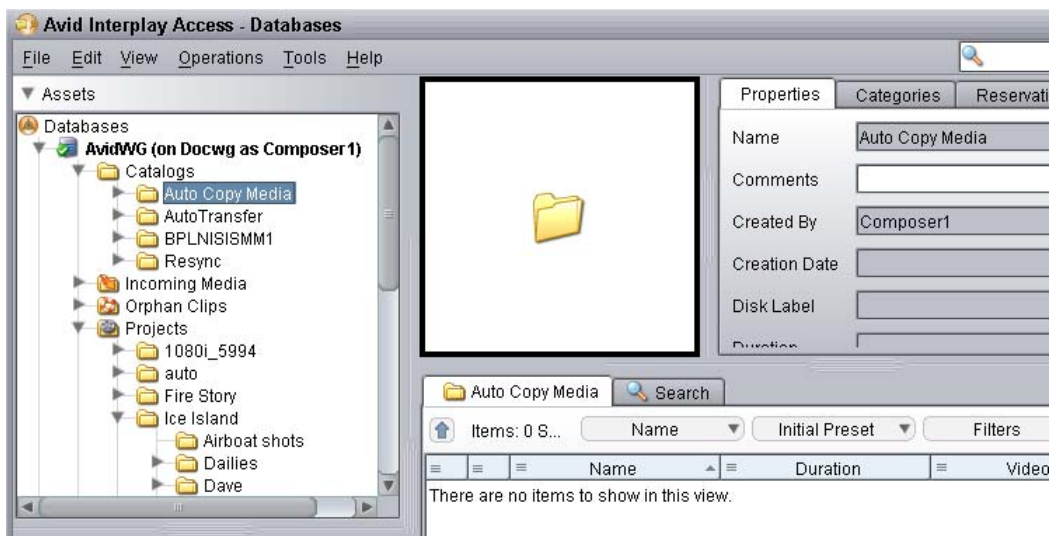
3. Right-click the folder and select Set AutoCopy.

4. Select an Interplay Copy Service profile from the Set AutoCopy dialog box.

For information about profiles, see "Using an Interplay Copy Service Profile" on page 213.

5. Click Set.

The system adds an Auto-Copy icon to the folder.
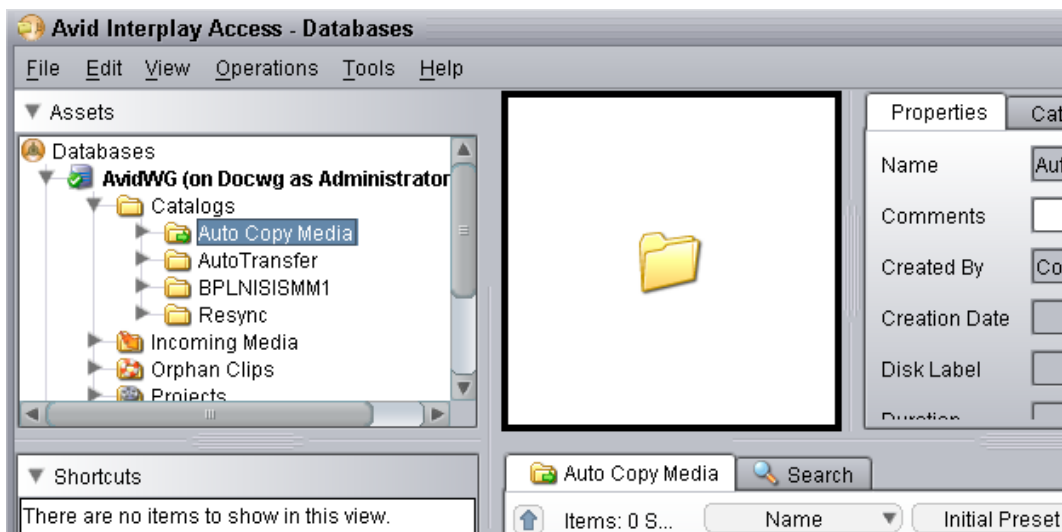
Auto-Copying of Subfolders

Production Services version 2.5 and later includes the option "Auto-Copy Subfolder" in the profile settings for an Interplay Copy Service profile. If you select this option for a Copy Service profile, and then use that profile for an Auto-Copy operation, any subfolders in the source folder are copied to the target folder and the folder organization is preserved. In earlier versions, the Auto-Copy process copied the contents of subfolders as individual items in the main folder.
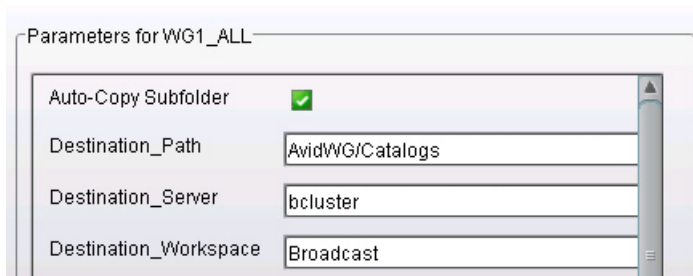
Note the following:

• By default the Auto-Copy Subfolder option is not selected.

• If you installed a patch release that supported Auto-Copy of subfolders, profiles that include the Auto-Copy option are not automatically configured when you upgrade. You must select the Auto_Copy Subfolder option for these profiles.

• You can copy and paste items from one subfolder to another within the Auto-Copy folder, which initiates a new Auto-Copy process. Moving items does not initiate a new Auto-Copy process.

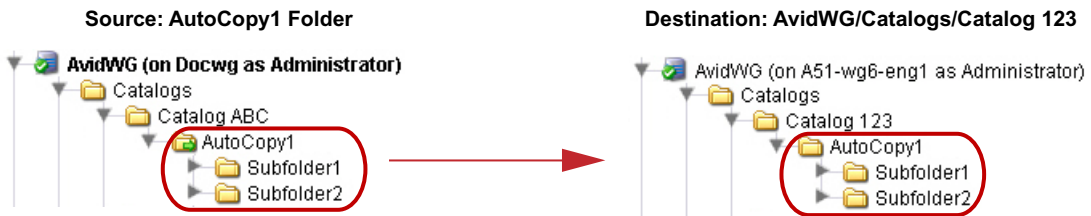The following illustration shows the Auto-Copy process for an Auto-Copy folder named AutoCopy1. The process uses a Copy profile with the Auto-Copy Subfolder option selected and AvidWG/Catalogs as the Destination_Path. This process creates a mirror image of the source Auto-Copy folder in the database tree.

Source: AutoCopy1 Folder   **Destination: AvidWG/Catalogs**
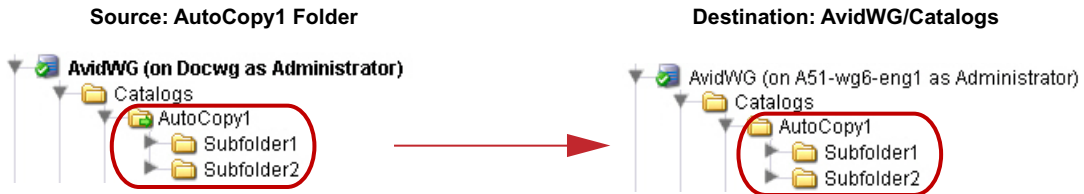
The following illustration shows how you can specify a destination in a structure that does not mirror the structure of the source data tree. In this case, the Destination_Path is AvidWG/Catalogs/Catalog 123.

Source: AutoCopy1 Folder   **Destination: AvidWG/Catalogs/Catalog 123**

The copy and Auto-Copy processes copy only the selected folder and subfolders. The processes does not include parent folders. For example, the following illustration shows the Auto-Copy process using AvidWG as the Destination_Path. AutoCopy1 and its subfolders are copied to the root of the destination database, which is different from the organization of the source database tree.

Source: AutoCopy1 Folder   **Destination: AvidWG**
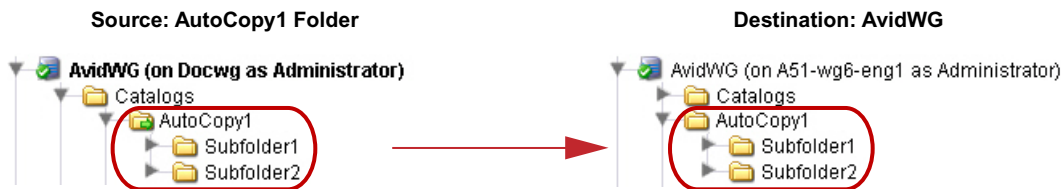
📖 *For Auto-Copy replication, use AvidWG as the Destination_Path. For more information, see "Interplay Copy Service Profile Definitions" on page 215.*

Automatically Copying Assets To Another Workgroup Using an Auto-Copy Folder

To copy assets using an Auto-Copy folder:

1. Make sure a folder is configured for automatically copying media. See "Identifying an Auto-Copy Folder" on page 236.

2. Ensure that the Production Services Engine and the Copy Service are connected and running.

3. In Interplay Access, locate one or more assets that you want to copy, and drag them to an Auto-Copy folder.

   The system starts copying the assets to the destinations set in the Interplay Copy Service profile, as a background task.

📖 *The Auto-Copy job might not start for several minutes, depending on your Auto-Copy settings. See "Configuring the Auto-Copy Service" on page 231.*

4. (Option) You can set the Access user property "AutoCopyStatus" to view the results of the auto copy process in the Content view (Text view).

5. (Option) You can view the Production Services Status window while the Auto-Copy operation is in process. The system displays the job status during the copy. After the copy completes the status entry is deleted. The system deletes the line to avoid collecting too many entries in the status window.

   ▸ Select View > Interplay Production Services Status.

📖 *You can also use Avid Diagnostics to troubleshoot jobs. For information, see "Checking Production Services Log Files" on page 319.*

Automatically Backing Up the Complete Database and Media

You can use the Auto-Copy replication operation to automatically and continuously copy all clips (both metadata and media) from one workgroup to another. This is useful if you have two workgroups, one of which serves as a backup for the other.

You use the Avid Service Configuration tool to specify a profile to use for the Auto-Copy replication operation. When the Auto-Copy starts, the provider begins to copy all clips in a specified database, starting with the file with the earliest check-in date. As clips are added to the specified database, they are copied to the backup workgroup.

The Auto-Copy replication feature has the following limitation:

• Files deleted in the source database are not automatically deleted in the target database.

For a list of steps you need to perform to use the Auto-Copy replication operation, see "Check List for the Auto-Copy Process" on page 230.

> *You can reset when you want the Auto-Copy replication process to begin scanning for assets. See "Resetting the Auto-Copy Replication Scan" on page 242.*

To configure the Auto-Copy service for copying all clips from one workgroup to another (replication operation):

1. Make sure the workspace or workspaces in the target (destination) workgroup have enough space for the assets.

   To better replicate the source workgroup, create workspaces in the target (destination) workgroup that match the names of the workspaces in the source workgroup.

2. Make sure the security for the target (destination) database is set to allow for adding and removing of items.

   a. Right-click the target (destination) database and select Security.

   b. In the Security of AvidWG dialog box, select "Allow adding and removing of items directly in this folder."

   c. Click Apply.

3. Create a profile, as described in "Using an Interplay Copy Service Profile" on page 213.

   The Auto-Copy replication process duplicates the source folder structure on the target workgroup database when it copies metadata. You only include the database name in the Destination_Path setting, for example, AvidWG.

To better replicate the source workgroup, select the Use Source Workspace option. This option causes the Auto-Copy replication process to copy media from a source workspace to a target workspace that has the same name. It overrides the Destination_Workspace setting.

If you want to include rendered effects media, select the option "Copy Precompute Media."

4. Open the Avid Service Configuration window, as described in "Configuring the Auto-Copy Service" on page 231.

5. In the Archive and Copy Settings tab, type the name of the profile you created in the "Start automatic copy clips under this database using profile:" option. Click Apply, then close the window.

To stop the Auto-Copy replication process from copying all clips from one workgroup to another:

1. Open the Avid Service Configuration window.

2. In the Archive and Copy Settings tab, delete the profile name from the "Start automatic copy clips under this database using profile:" text box.

3. Click Apply, then close the window.

Changing the Number of Auto-Copy Replication Jobs Submitted

You can change the default setting for the number of Auto-Copy replication jobs submitted within a specified period of time. The default is 30 jobs in 3 minutes.

To change the default setting, do the following:

▶ On the machine with the Interplay Auto Production Services service (includes the Auto-Copy service), edit the registry keys to change the setting.

For example, to set the number of jobs to 60, use the following text:

[HKEY_LOCAL_MACHINE\SOFTWARE\JavaSoft\Prefs\avid\workgroups\ avid technology incorporated\autoarchive\default\autoarchivesettings\ replicationmumberofjobs]

"name"="replication/Number/Of/Jobs"

"type"="string"

"value"="60"

Resetting the Auto-Copy Replication Scan

By default, the Auto-Copy replication process begins to scan for assets from the creation of the database. The process continues to periodically scan for changes to the database. Your workflow might require you to rescan from a prior time other than the creation date of the database. For example, you might want to start a rescan a set number of hours or days prior to the current time. You can set a scan time that will start to scan when you restart the Interplay Auto Production Services service.

To reset the start time of the Auto-Copy replication scan:

1. In Interplay Access, right-click the database name and select Advanced > Get/Set Property.

   The Get/Set Property for "AvidWG" dialog box opens.
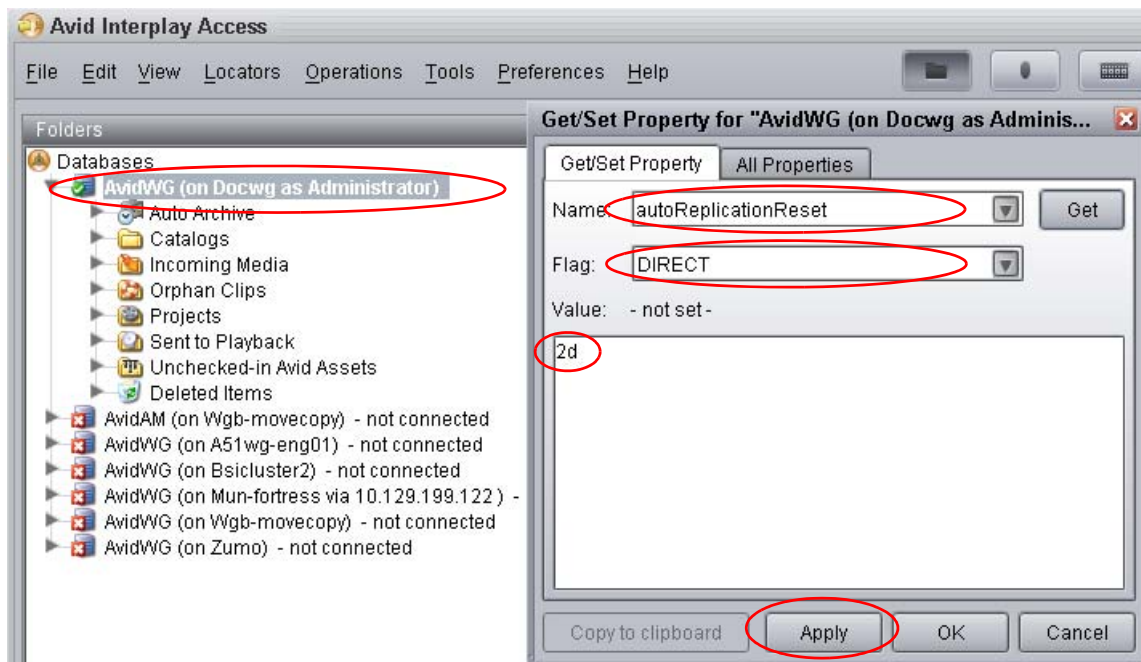
2. In the Name text box, type autoReplicationReset.
3. From the Flag menu, select DIRECT.

4. In the Value text box, type a prior time period for the rescan to begin. You can specify the number of hours, number of days, or when the database was created.

Value	Description
xh	Scan begins the x number of hours prior to the current time. For example, if you type 2h, then the scan begins 2 hours prior to the current time.
xd	Scan begins the x number of days prior to the current time. For example, if you type 5d, then the scan begins 5 days prior to the current time.
all	Scan begins at the creation time of the database.

5. Click Apply.

6. Restart the Interplay Auto Production Services service.

The scan begins at the period in time defined in the Value text box.

10 Working with the Move Service

The following topics explain the setup and how to use the Move feature.

- Understanding the Move Service
- Workflow for Moving Media to Another Workspace
- Check List for Moving Assets to Another Workspace
- Registering the Move Service with the Production Services Engine
- Configuring a Move Provider for the Production Services Engine
- Creating a Interplay Move Service Profile
- Moving Media to Another Workspace Using Interplay Access

Understanding the Move Service

You can use the Move feature to move media files from one Avid ISIS® workspace to another. For example, if one of your workspaces is getting close to capacity, you can use the Move feature to move selected media files to a workspace that has more free space. You can also move low res media from a mirrored workspace to a RAID workspace that requires less bandwidth.

The Move feature can move media for Avid assets (both .mxf and .omf files).

To use the Move feature to move media to another workspace requires a Production Service (the Move service) and the Production Services Engine. As with other Production Services, you can create a profile for streamlining workflows. For example, if you want to regularly move low-resolution media files to a specific workspace, you can use Production Services to create a profile especially for that workflow.

The Move service requires an application key.

The Move feature is available from Interplay Access. It is not available on Avid editing systems, Interplay Assist, or Interplay Instinct.

The Move service does not move media for rendered effects (precomputes). If you attempt to move a folder with only rendered effects, you might receive an error message "Could not find any Avid clip for Move."

Differences Between the Copy Service and the Move Service

The Copy service and the Move service are two different Production Services. They are installed and configured separately.

• The Copy service copies assets (metadata) and their media files from one workgroup to another. You can think of this as the "Copy to Workgroup" service. It requires two Copy providers (one in each workgroup). Each copy provider must be directly connected to both ISIS systems using either a 10 Gb Ethernet connection (recommended) or the onboard network interface cards.

• The Move service moves media files from one Avid ISIS workspace to another. You can think of this as the "Move Media" service. Because it moves media within the same workgroup, it only requires one provider. It does not copy media or assets.

⚠ **Do not use the Copy service to copy assets and media within the same workgroup. Not all Interplay operations work consistently when there are multiple copies of the same media files.**

Using Move in a Multiple ISIS Workgroup

Interplay Move v2.6 and later supports high-speed transfer of media between multiple ISIS systems configured in the same workgroup. A 10-GB network is recommended. For more information, see "Workgroups with Multiple ISIS Systems" in the *Interplay | Production Software Installation and Configuration Guide*.

Profiles created in earlier versions of Interplay will work correctly with the workspaces as currently defined. For a new or edited profile that specifies a workspace on a remote ISIS system, the workspace path must include the hostname of the ISIS System Director and the name of the workspace, in the standard UNC format:

*hostname**workspace_name*

The following illustration shows an example, in which a51-wg1-sd1 is the System Director for the target ISIS system, and Highest_Copy is the target workspace.

If you are working in a multiple ISIS environment, you must mount at least one workspace for each ISIS system to which you are connected. You can mount the workspace as a UNC drive or a lettered drive.

Workflow for Moving Media to Another Workspace

The following illustration shows the basic workflow for moving media files, in this case from "workspace 1" to "workspace 3."
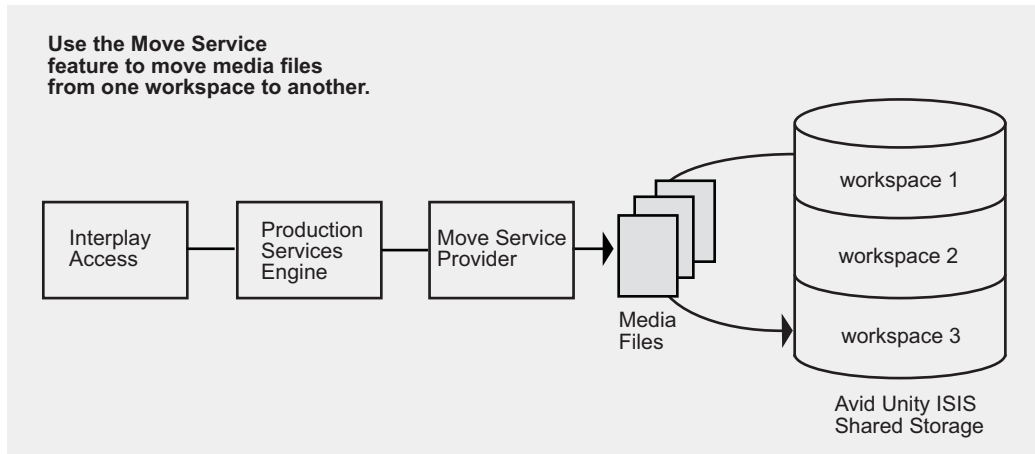
Interplay Move v2.6 and later supports high-speed transfer of media between multiple ISIS systems configured in the same workgroup. A 10-GB network is recommended. For more information, see .

The Move feature works only within a single workgroup. To copy assets and media to a different workgroup, use the Copy service (see).

Move Requirements

For hardware configuration procedures, see the *Interplay | Production Software Configuration and Installation Guide*.

•   The ISIS system must be running Avid ISIS v2.0.1 or greater.

    Starting at ISIS v2.1.1, workspaces can use either mirrored or RAID protection, and you can move files from one type of workspace to any other (mirrored-to-mirrored, mirrored-to-RAID, RAID-to-RAID, RAID-to-mirrored).

⊞ *You must name the workspaces appropriately to guarantee that you select the correct protection type for the Move operation. The Move provider does not have an automatic method for differentiating between RAID or mirrored drives.*

- The Production Services Engine and the Move service provider must both be running.

- The provider must be connected to the ISIS system through an account with read/write privileges on the workspaces you want to move from and move to. The workspaces can be mounted as UNC (letterless) drive mappings or as lettered drives. See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

- A 10-GB network is recommended when using Move v2.6 or later for high-speed transfer of media between multiple ISIS systems configured in the same workgroup.

- You cannot use Interplay Move to move a clip that is in use (opened for playback in an Avid editing application). If you try to move a clip that is in use, the job fails with an error message: "The file is in use, please checkin to Interplay from editor or try again later."

Move Options

- You can specify which resolutions you want to move: all, highest, lowest, or a specific resolution. If you select All, only the associated resolutions that have online media are moved as requested. In a Interplay Move Service profile, you can specify multiple resolutions as subjobs.

- You can specify whether to include audio media. Audio files are moved only with their accompanying video files, except in the case of audio-only clips. The following table explains how the Move feature works with the selected video resolution and the selected Include Audio option.

Clip Type	Resolution Selected	Include Audio Option	Result
DV 25 with two audio files	DV 50	Selected	No media is moved to the destination. Audio remains with the video media.
DV 25 with two audio files	DV 25	Selected	DV 25 media and accompanying audio is moved to the destination.
DV 25 with two audio files	DV 25	Not selected	DV 25 media is moved to the destination. The audio files are not moved.
Audio-only clip	DV 25	Selected	Audio-only files are moved to the destination.
Audio-only clip	DV 25	Not selected	The audio files are not moved.

• If you want to move a sequence that contains a video-only or audio-only segment, you must select All or None for the appropriate target quality in the Move profile. If you select a specific format, the job fails. For example, if a sequence includes a video-only segment, select All as the AudioQuality. If a sequence includes an audio-only segment, select All as the TargetVideoQuality.

Moving Between Workspaces with RAID or Mirrored Protection

Staring with ISIS v2.1.1, workspaces can use either mirrored or RAID protection, and you can move files from one type of workspace to any other (mirrored-to-mirrored, mirrored-to-RAID, RAID-to-RAID, RAID-to-mirrored.

The Move service does not have an automatic way to differentiate between RAID or mirrored storage. In order to guarantee that you move to the correct protection type you should name workspaces appropriately in the ISIS Administrator.

Check List for Moving Assets to Another Workspace

For the move process, the following table provides a check list of steps for installing and configuring the Interplay Move service provider in an Avid shared-storage environment. The check list assumes the Production Services Engine and the supporting software are setup and configured in the workgroup. The check list provides references where to find more information about each step.

If the Move service provider is not running on the Production Services Engine system, you must connect an application key to a USB port on the Move provider system.

Moving Assets to Another Workspace Check List

Task	Section Reference
❑ Check the Move feature requirements to make sure your workgroup supports the Move feature.	See "Move Requirements" on page 246.
❑ Configure the Move provider server.	See the *Interplay	Production Software Installation and Configuration Guide*.
❑ Make sure a Production Services administrator account is set up on Avid shared-storage.	See the *Interplay	Production Software Installation and Configuration Guide*.
❑ Make sure the Production Services Engine software and all the supporting software are setup and configured. • Avid Service Framework for Client • Interplay Access • Production Services Engine • Interplay Move Service (install this on each server used as a provider)	See *Interplay	Production Software Installation and Configuration Guide* and "Production Services Engine Installation and Configuration" on page 28.
❑ Activate the Interplay Move license by connecting the application key (dongle) to a USB port or by installing a software license.	See *Interplay	Production Software Installation and Configuration Guide.*
❑ Make sure the Interplay Move service is registered.	See "Registering the Move Service with the Production Services Engine" on page 250.
❑ Connect the Move service provider to the Production Services Engine.	See "Configuring a Move Provider for the Production Services Engine" on page 250.
❑ Mount workspaces.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.
❑ (Option) Create a profile.	See "Creating a Interplay Move Service Profile" on page 252.
❑ Perform a move operation using Interplay Access.	See "Moving Media to Another Workspace Using Interplay Access" on page 255.

Registering the Move Service with the Production Services Engine

After installing the Move provider software, you need to make sure that the current Move service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See "Registering Services" on page 82.

Configuring a Move Provider for the Production Services Engine

Prior to Production Services v3.1, you used a dialog box to connect a provider to the Production Services Engine. Starting with Production Services v3.1, you edit an .ini file.

Note the following:

- If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

- If you are performing a new installation, the installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

- The .ini file includes an automatically generated provider name. You can change the provider name if you want.

📧 *The Production Services and Transfer Status tool includes a Register button, which opens the Register Provider dialog box. This dialog box is no longer needed.*

To configure a Move provider for the Production Services Engine:

1. Locate the DMSMoveMedia.ini file and open it in a text editor, such as Windows Notepad.

   The default installation path is C:\ProgramData\Avid\Move Service\DMSMoveMedia.ini

2. Substitute the hostname of the Production Services Engine.

Following is an example of a DMSMoveMedia.ini file with the default hostname "localhost":

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=localhost
@1%tProvider_Name=a51-dev_Move_4080
```

Following is the same .ini file, edited to use the hostname "a51-ms_engine."

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=a51-ms_engine
@1%tProvider_Name=a51-dev_Move_4080
```

Existing .ini files include the line @3%yAutomatically_Connect=TRUE. This line is no longer applicable, because all services are now automatically connected.

3. A default name for the provider is automatically created by the provider software using the following syntax:

   <hostname>_<servicename>_<unique#>

   The provider name in the previous example is a51-dev_Move_4080.

   Accept the default name or type a new name. This name appears in the Production Services and Transfer Status tool.

4. Save and close the .ini file.

   The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect. The re-connect interval grows from 5 seconds to 10 minutes, depending on the amount of time that the service tries to connect.

   The Provider page in the Production Services and Transfer Status tool shows that the service is connected, indicated by a check mark in the Status column.

Creating a Interplay Move Service Profile

You can create a profile to use when performing a Move operation.

Interplay Move service profiles let you define the following:

- Destination workspace for the moved media files
- Whether to include audio when moving the media file
- A priority for the job
- Resolution of the moved media

To create an Interplay Move profile:

1. Open and log in to the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. In the Service menu, select Avid Interplay Move Service.
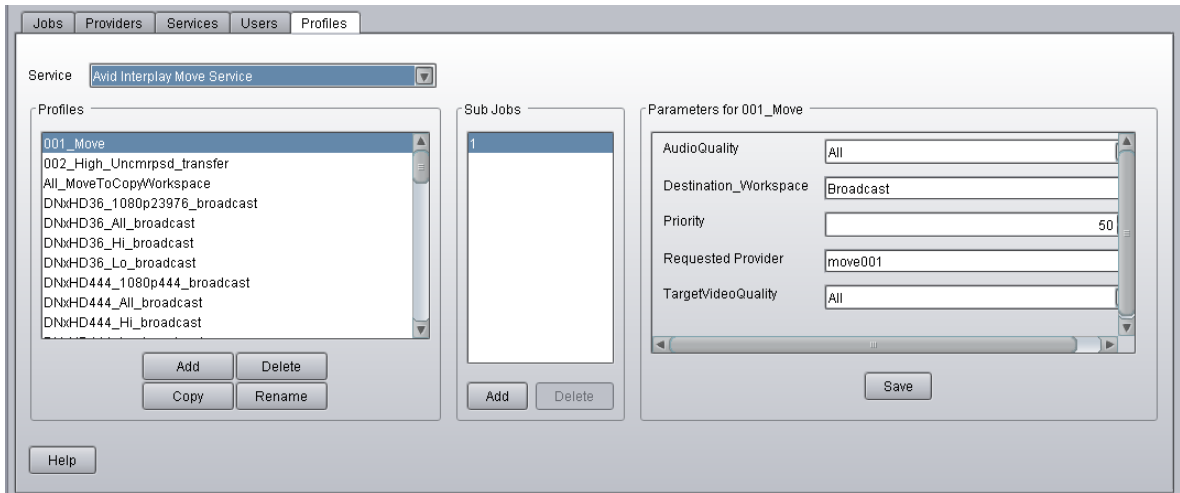
4. Click Add in the Profiles area.

   The Add Profiles dialog box opens.

5. Type a descriptive name for the new profile in the Add Profile dialog box. This is the name that you see when you right-click an asset and select Move.

6. Click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area.

7. In the Parameters area, set the values you want for the profile:

Option	Description
AudioQuality	Select this option to determine which audio formats to include with the clips whose video media you are copying. Selecting this option also copies any audio-only clips.
	• All: All audio formats associated with the selected asset or assets.
	• None: No audio included with the selected asset or assets.
	• Uncompressed: Only high-quality audio formats associated with the selected asset or assets, for example, PCM or WAV.
	• Proxy: Only proxy-quality audio formats associated with the selected asset or assets, for example, MPEG1 Layer 2.
	This option replaces the Include Audio check box. For more information, see "Selecting Audio Formats for Copy, Move, and Deliver" on page 95.
	To move a sequence that contains a video-only segment, you must select All or None as the AudioQuality.
Destination_Workspace	Type the name of the Avid shared-storage workspace where you want to move the media files. In a multiple-ISIS workgroup, if you are specifying a workspace on a remote ISIS system, the workspace path must include the hostname of the ISIS System Director and the name of the workspace, in the standard UNC format:
	*hostname**workspace_name*
Priority	This value lets you assign job priorities to different profiles. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.
Requested Provider	The name of the Move provider that you want to use to send an Move job. This must be the name of the Move provider as it is registered with the Production Services Engine, not the host name. Supply this name only if you have more then one Move provider and want to use this profile for a particular Move provider.
TargetVideoQuality	Select the video resolution you want to move.
	You can select All, Highest, Lowest, or a specific resolution. If you select All, only the associated resolutions that have online media are moved as requested. By default, if any media is offline the job will fail. You can override the default failure reporting setting using the Avid Service Configuration tool. See "Customizing the Reporting of Service Job Status" on page 62.
	To deliver a sequence that contains a video-only segment, you must select All or None as the TargetVideoQuality.

8. Click Save in the Parameters area.

   The Save Profiles dialog box opens.

9. Click Yes to save your changes.

   The next time you use Move, you can select the profile.

10. (Option) Click Add in the Sub Jobs area, to define several move media operations under one main profile name. For example, you can add subjobs to move several resolutions using one profile. The system processes each subjob in turn.

Moving Media to Another Workspace Using Interplay Access

To move media files to another workspace using Interplay Access:

1. Make sure your workgroup meets the requirements described in "Workflow for Moving Media to Another Workspace" on page 246.

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

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

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

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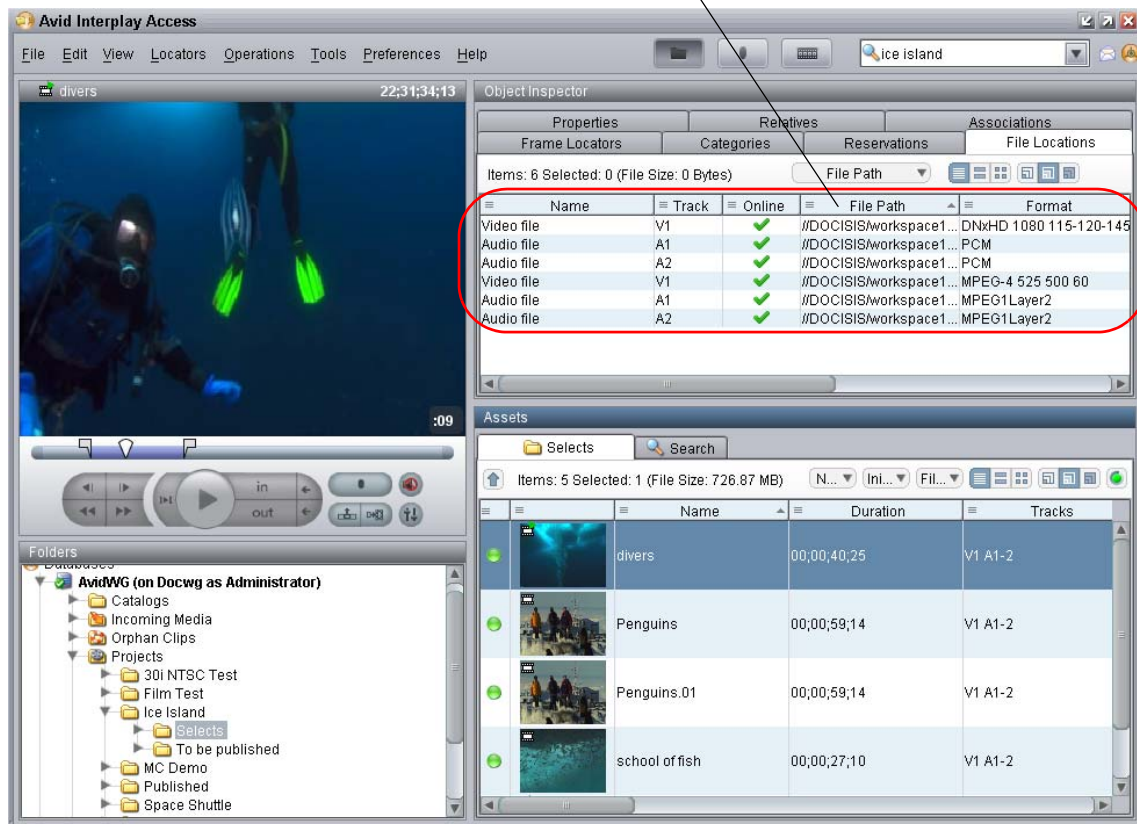
3. Do one of the following:

   ▶ Select Tools > Move...

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

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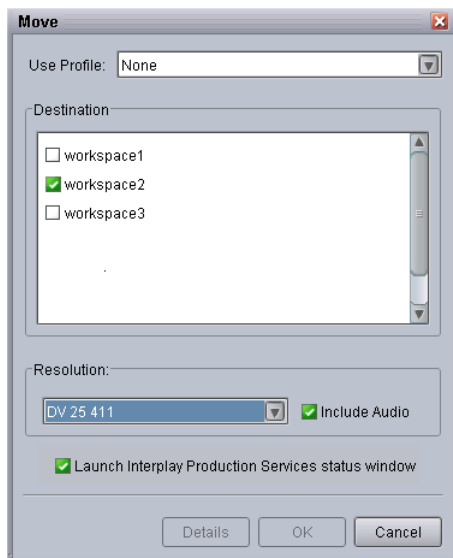
4. Select a profile from the Use Profile menu. If there are no profiles available, or you do not want to use a profile, select the following options:

   a. Use Profile: None.

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

   c. Resolution: Select which video resolution you want to move. You can select All, Highest, Lowest, or a specific resolution. If you select All, only the associated resolutions that have online media are moved as requested. You can override the default failure reporting setting using the Avid Service Configuration tool. See "Customizing the Reporting of Service Job Status" on page 62

   d. Include Audio: Select this option if you want to move audio that is associated with the clips whose video media you are moving. Selecting this option also moves any audio-only clips. For more information, see the table in "Workflow for Moving Media to Another Workspace" on page 246.

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

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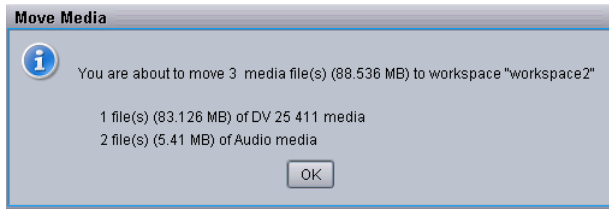
7. Click OK.

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

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

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

One video file and two audio files remain on
workspace1. One video file and two audio files
were moved to workspace2.

Defining the Maximum Number of Simultaneous Jobs for Move

By default, a Move provider is configured to run one job at a time. You can change this value by editing an .ini file.

⚠ **Each type of provider can handle a different maximum number of simultaneous jobs. Do not change this value unless specifically instructed by Avid Professional Services or Customer Success. For more information, see "Maximum Number of Simultaneous Jobs" on page 343.**

To change the maximum value for the Copy provider:

1. Open the following file in an application such as Notepad:

   C:\Documents and Settings*username*\Move Service\DMSMoveMedia.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

   `@5%?MaxJobs=n`

3. Save and close the file.

To apply the changes:

▶ Quit and restart the Move service.

11 Working with the Delivery Service

The following topics provide information about working with the Interplay Delivery Service:

- Understanding the Delivery Service and Delivery Receiver Service
- Check List for the Delivery Service
- Registering the Delivery Receiver in an Interplay Production Workgroup
- Registering the Delivery Service with the Production Services Engine
- Configuring a Delivery Provider for the Production Services Engine
- Creating an Interplay | Delivery Profile
- Transferring Assets Through Interplay Access
- Transferring Assets through an Avid Editing System
- Viewing the Transfer Status
- Relinking Partially Delivered Assets
- Verifying the Delivery Receiver Service is Running Using Avid Service Framework
- Monitoring the Health of the Interplay Delivery Receiver Service
- Overriding Delivery of Already Existing Media Files
- Allowing Third-Party Providers to Directly Connect to the Interplay Delivery Service
- Defining the Maximum Number of Simultaneous Jobs for Delivery

Understanding the Delivery Service and Delivery Receiver Service

Interplay Delivery is a service that is part of Interplay Production Services. You install the service description file and register the provider like other Production Services. The Delivery service lets you perform workgroup-to-workgroup transfers of sequences, master clips, subclips, and their media files. You can use a Delivery profile to transfer only the portion of the media that is used in a sequence or subclip.

📄 *Partially delivered assets need to be dynamically relinked on the editing system. See "Relinking Partially Delivered Assets" on page 279.*

Interplay Delivery Receiver is also a service that is part of Production Services. However, it runs as a Windows service and you do not install a service description or register it as a provider. You install the Delivery Receiver service on a server in the workgroup to which you are delivering the assets and media.

You can configure more than one Delivery provider and more than one Delivery Receiver in a workgroup if needed. You can then create profiles that use specific providers. For more information, see "Creating Profiles for Specific Delivery Providers and Specific Delivery Receivers" on page 272.

Note the following:

• Interplay Delivery supports one job for every Delivery provider on the sending system. The receiving system has a limit of 1000 jobs running simultaneously. However, the actual number of jobs allowed depends on the system's hardware.

• Interplay Delivery uses FTP, which has a separation of the command port and data port. There is one command port that defaults to 33321, and up to 1000 data ports (you can configure the number of data ports). There are no in/out ports. The sending side uses only the "out" ports and the receiving side uses only the "in" ports.

• Interplay Delivery only supports Avid assets. File assets (non-Avid assets) are not supported.

• Interplay Delivery has two modes: partial and full.

  - Partial Delivery: Delivers only the portion of the media that is used in a subclip, sequence, or shotlist. Partial delivery requires a temporary workspace for the partial media files. These partial media files are removed when the job ends or when the service is stopped and restarted. However, certain conditions, such as a power outage, cause the temporary folder to remain. You can manually delete this folder if it is over a day old.

    Temporary folder location:

    ```
    \\<SharedStorageServer>\<TempWorkspace>\Avid MediaFiles\MXF\
    <DeliveryServiceHostname>.1\Creating\<jobid>
    ```

  - Full Delivery: Delivers all media that is used in a clip and the full source media for subclips, sequences, or shotlists. Full delivery does not create temporary files.

• Interplay Delivery is used for delivery operations initiated from MediaCentral UX. For more information, see "Production Services Used By MediaCentral | UX" on page 23.

• Interplay Delivery and Interplay Delivery Receiver are supported only when the same version of both services is used (for example, Delivery v3.3 and Delivery Receiver v3.3).

• If you want to deliver a sequence that contains a video-only or audio-only segment, you must select All or None for the appropriate target quality in the Delivery profile. If you select a specific format, the job fails. For example, if a sequence includes a video-only segment, select All as the AudioQuality. If a sequence includes an audio-only segment, select All as the TargetVideoQuality.

Check List for the Delivery Service

The following table provides a check list of steps for installing, configuring, and using the Interplay Delivery service and the Interplay Delivery Receiver service in an Avid shared-storage environment. The check list also provides references where to find more information about each step.

Delivery Service Check List

Task	Section Reference
❑ Make sure the Production Services Engine software and the supporting software are installed and configured in the workgroup.	See the *Interplay	Production Software Installation and Configuration Guide* and "Production Services Engine Installation and Configuration" on page 28.
• Avid Service Framework for Client	
• Interplay Access	
• Production Services	
• Interplay Delivery service	
❑ Install the Interplay Delivery Receiver service on one or more computers in the receiving workgroup.	See the *Interplay	Production Software Installation and Configuration Guide*.
❑ Register the default Interplay Delivery Receiver computer in the Interplay Administrator.	See "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264.
❑ Install the Interplay Delivery service on one or more computers in the sending workgroup.	See the *Interplay	Production Software Installation and Configuration Guide*.
❑ Activate the Interplay Delivery license by connecting the application key (dongle) to a USB port or by installing a software license.	See *Interplay	Production Software Installation and Configuration Guide.*
❑ Make sure the Interplay Delivery service is registered.	See "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264.
❑ Connect the Interplay Delivery service provider to the Production Services Engine.	See "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264.
❑ Mount workspaces.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

Delivery Service Check List (Continued)

Task	Section Reference
❑ Verify the Interplay Delivery service is connected.	See "Verifying That a Service Provider Is Connected" on page 89.
❑ Create one or more Interplay Delivery profiles.	See "Creating an Interplay | Delivery Profile" on page 268.
❑ Transfer assets through Interplay Access.	See "Transferring Assets Through Interplay Access" on page 275.
❑ Transfer assets through an Avid editing system.	See "Transferring Assets through an Avid Editing System" on page 276.
❑ View the status of the transfers.	See "Viewing the Transfer Status" on page 276.
❑ Verify the Delivery Receiver service is running.	See "Verifying the Delivery Receiver Service is Running Using Avid Service Framework" on page 279.
❑ Monitor the health of the Avid system.	See "Monitoring the Health of the Interplay Delivery Receiver Service" on page 281.

Registering the Delivery Receiver in an Interplay Production Workgroup

The Delivery workflow requires you to register one Delivery Receiver service system with the receiving Interplay workgroup. This system will be used as the default Delivery Receiver. The Interplay Administrator site setting, Server Hostname Settings, contains the settings for registering the default provider. You can use a profile to specify additional Delivery Receivers.

The Delivery workflow uses FTP (File Transfer Protocol), specifically, passive FTP mode.

You need to enter the hostname and port number of the system where the Delivery Receiver service is installed. The port number in this view is the *command port number*.

To register the default Delivery Receiver:

1. Click Start and select Programs > Avid > Avid Interplay Access Utilities > Avid Interplay Administrator.

2. Log in to the server for the workgroup in which you want to register the default Delivery Receiver.

3. In the Site Settings area, click Server Hostname Settings.

4. In the Interplay Production Services Settings area, type the computer name of the system that you want to register as the default Delivery Receiver.

   By default, the command port number is 33321. To change the default port number, you need to update the configuration file `ftpd.xml` on the Delivery Receiver service system (see the following procedure).

5. Click Apply Changes

To change the Delivery Receiver port numbers in the receiving Interplay workgroup:

1. Open the following folder on the system where you installed the Interplay Delivery Receiver service software.

   `C:\Program Files\Avid\Interplay Delivery Receiver\res\conf`

2. Open the `ftpd.xml` file in Notepad.

3. To replace the command port number, search for `nio-listener name` and replace the corresponding port number. The default command port number is 33321.

4. To replace the data port number, search for `passive ports` and replace the corresponding port numbers. The default data port numbers are 20020-21020.

5. Save the file and close Notepad.

6. Restart the services using the Avid Services dialog box in the Avid Workgroup Properties, see "Verifying the Delivery Receiver Service is Running Using Avid Service Framework" on page 279.

The `ftpd.xml` file also includes one or more *data port numbers*, which are defined by default as follows:

```
<passive ports="20020-21020"/>
```

If you want to lock down the ports for the firewall of the system on which the Delivery Receiver service is installed, you need to leave at least one passive port listed as open. The number of ports listed must correspond to the maximum number of concurrent delivery jobs that will be sent to this receiver. The system starts at the lowest available port number (20020 by default) when acquiring ports.

Registering the Delivery Service with the Production Services Engine

After installing the Delivery provider software, you need to make sure that the current Delivery service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See .

Configuring a Delivery Provider for the Production Services Engine

Prior to Production Services v3.1, you used a dialog box to connect a provider to the Production Services Engine. Starting with Production Services v3.1, you edit an .ini file.

Note the following:

* If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

* If you are performing a new installation, the installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

* The .ini file includes an automatically generated provider name. You can change the provider name if you want.

The Production Services and Transfer Status tool includes a Register button, which opens the Register Provider dialog box. This dialog box is no longer needed.

To configure a Delivery provider for the Production Services Engine:

1. Locate the DMSIDService.ini file and open it in a text editor, such as Windows Notepad.

   The default installation path is C:\ProgramData\Avid\Delivery Service\DMSIDServiceini

2. Substitute the hostname of the Production Services Engine.

   Following is an example of a DMSIDService.ini file with the default hostname "localhost":

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=localhost
   @1%tProvider_Name=a51-dev_Delivery_4080
   ```

   Following is the same .ini file, edited to use the hostname "a51-ms_engine."

   ```
   #Mon May 05 11:34:54 EDT 2014
   @5%?MaxJobs=1
   @2%tMedia_Services_Engine_Hostname=a51-ms_engine
   @1%tProvider_Name=a51-dev_Delivery_4080
   ```

   Existing .ini files include the line @3%yAutomatically_Connect=TRUE. This line is no longer applicable, because all services are now automatically connected.

3. A default name for the provider is automatically created by the provider software using the following syntax:

   <hostname>_<servicename>_<unique#>

   The provider name in the previous example is a51-dev_Delivery_4080.

   Accept the default name or type a new name. This name appears in the Production Services and Transfer Status tool.

4. Save and close the .ini file.

   The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect every thirty seconds.

   The Provider page in the Production Services and Transfer Status tool shows that the service is connected, indicated by a check mark in the Status column.
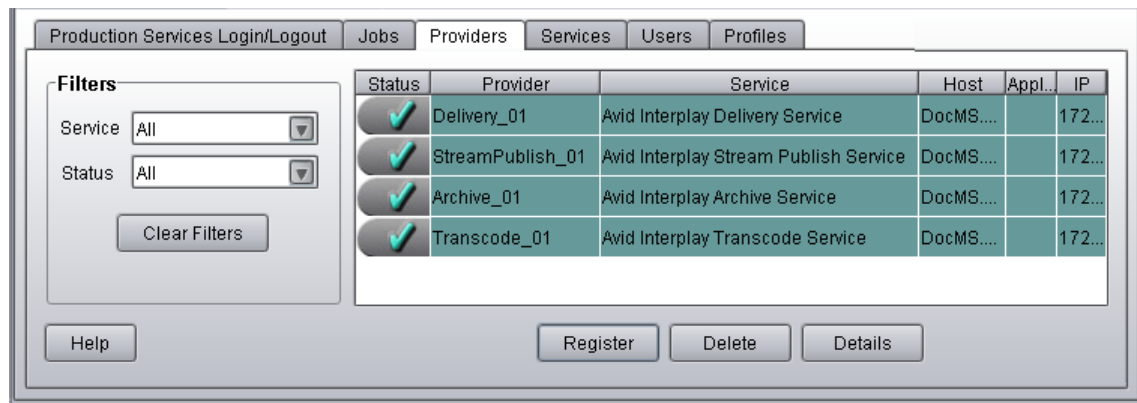
Creating an Interplay | Delivery Profile

You must create a profile to perform a transfer operation that uses the Delivery service. You select a profile after you select a master clip, subclip, or sequence in Interplay Access or in an Avid editing application.

You can create a profile that designates a specific Delivery provider, a specific Delivery Receiver system, or both. For more information, see "Creating Profiles for Specific Delivery Providers and Specific Delivery Receivers" on page 272. You can also specify a user name in the target workgroup. See "Specifying User Credentials in a Delivery Profile" on page 274

To create a Delivery profile:

1. Open and log in to the Production Services and Transfer Status tool as described in "Opening the Production Services and Transfer Status Tool" on page 56.

2. Click the Profiles tab.

3. Select Service > Avid Interplay Delivery Service.

4. Click Add in the Profiles area.

   The Add Profile dialog box opens.

5. Type a descriptive name for the new profile in the Add Profile dialog box. This is the name that users see when they right-click an asset and select Delivery Service.

   For example,

   - If you want to create a profile to transfer all media for IMX 30 clips, name the profile "Full IMX 30."

   - If you want to create a profile to transfer partial media for IMX 30 clips, name the profile "Partial IMX 30."

6. Click OK.

The name appears in the Profiles list and an empty template appears in the Parameters area.
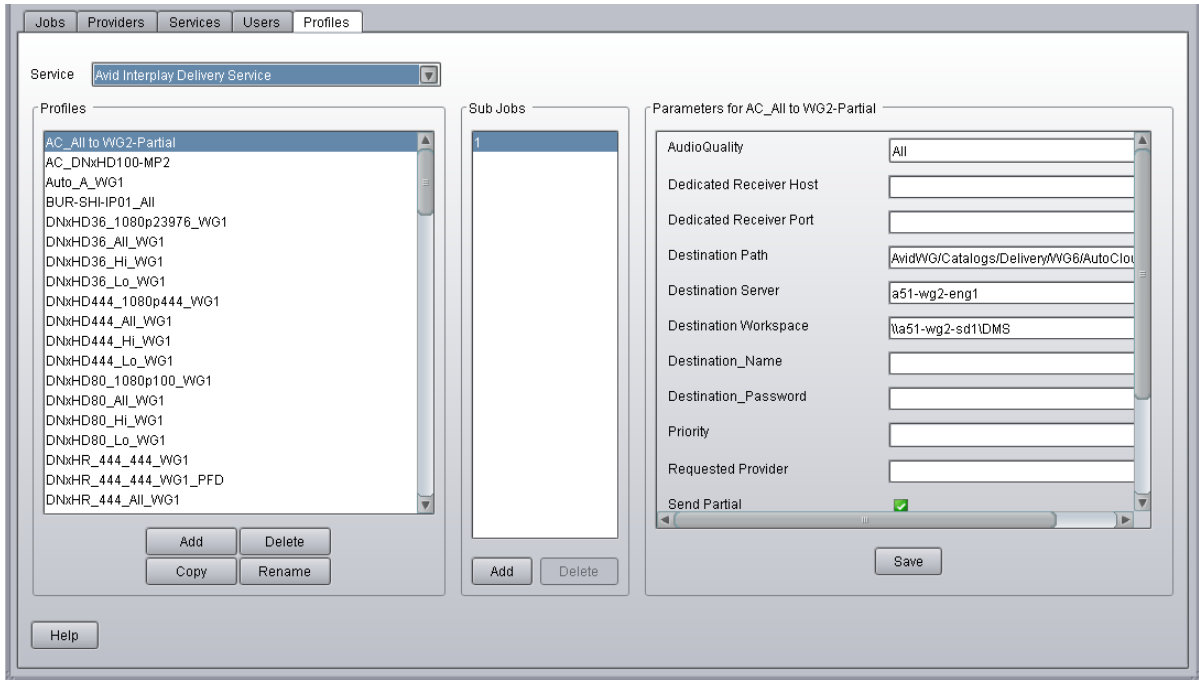
7. In the Parameters area, specify the following:

- (Option) AudioQuality: Select this option to determine which audio formats to include with the clips whose video media you are copying. Selecting this option also copies any audio-only clips.

  - All: All audio formats associated with the selected asset or assets.

  - None: No audio included with the selected asset or assets.

  - Uncompressed: Only high-quality audio formats associated with the selected asset or assets, for example, PCM or WAV.

  - Proxy: Only proxy-quality audio formats associated with the selected asset or assets, for example, MPEG1 Layer 2.

  This option replaces the Include Audio check box. For more information, see "Selecting Audio Formats for Copy, Move, and Deliver" on page 95.

  To deliver a sequence that contains a video-only segment, you must select All or None as the AudioQuality.

- (Option) Dedicated Receiver Host: The host name of the Delivery Receiver computer to which you want to deliver. Use this setting if you want to specify a particular Delivery Receiver in a workgroup. This setting overrides the setting in the Server Hostnames view in the Interplay Administrator. If you do not specify a host name, the Delivery service uses the setting in the Server Hostnames view.

  For more information, see "Creating Profiles for Specific Delivery Providers and Specific Delivery Receivers" on page 272.

- (Option) Dedicated Receiver Port: The port number for the Delivery Receiver system. By default, the command port number is 33321. For instructions for changing the default port number, see "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264."

- Destination Path: Type the name of the Interplay database folder in the target workgroup that will hold the transferred files, for example, AvidWG/Catalogs/A51/Partial2.

- Destination Server: Type the server name of the Interplay Engine in the target workgroup.

- Destination Workspace: Type the name of the Avid shared-storage workspace on the target workgroup that will hold the transferred files.

  If the workspace is part of a multiple-ISIS workgroup: Existing profiles will work correctly with the workspaces as currently defined, but new or edited profiles that specify a workspace on a remote ISIS system must include the hostname of the ISIS System Director.

  *hostname**workspace_name*

- (Option) Destination_Name: Type the user name of a user in the target workgroup. If you do not use this field, the credentials of the user sending the delivery must match the credentials of a user in the target workgroup. See "Specifying User Credentials in a Delivery Profile" on page 274.

- (Option) Destination_Password: Type the password of a user in the target workgroup. If you do not use this field, the credentials of the user sending the delivery must match the credentials of a user in the target workgroup.

- (Option) Priority: Select a value to assign job priorities to different profiles. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.

- (Option) Requested Provider: The name of the Delivery Service provider that you want to use to send a Delivery job. This must be the name of the Delivery Service provider as it is registered with the Production Services Engine, not the host name. Supply this name only if you have more then one Delivery Service provider and want to use this profile for a particular Delivery Service provider.

- (Option) Send Partial: Select this check box to send a partial transfer. For subclips, the provider transfers only the portion of the clip that makes up the subclip. For sequences, the provider transfers just the portion of the clips that are contained in the sequence. The setting applies only to subclips and sequences. It does not affect clips.

- (Option) Send Partial - Handle Size: Type the number of additional frames you want to include on both ends of a subclip or a cut within a sequence. If the handle length exceeds either end of the master clip, then the handle is truncated to the end of the master clip.

- TargetVideoQuality: Select a resolution for the transfer. You can select All, Highest, Lowest, or a specific resolution. If you select All, media for all associated resolutions must be online. By default, if any media is offline the job will fail. You can override the default failure reporting setting using the Avid Service Configuration tool. See "Customizing the Reporting of Service Job Status" on page 62.

  To deliver a sequence that contains a video-only segment, you must select All or None as the TargetVideoQuality.

- Temporary Workspace On Sender: Type the name of the Avid shared-storage workspace on the source workgroup that will hold the temporary media files that are created during the transfer process. The Delivery provider deletes the temporary files after the transfer is complete.

8. Click Save in the Profiles area.

   The Save Profile dialog box opens.

9. Click Yes to save your changes.

   You can define several transfer operations under one main profile name. For example, you can add subjobs to transfer several resolutions using one profile. The system processes each subjob in turn.

To add subjobs:

▶ Click Add in the Sub Jobs area.

Creating Profiles for Specific Delivery Providers and Specific Delivery Receivers

You can create a profile that designates a specific Delivery provider, a specific Delivery Receiver system, or both.

In previous releases, the only available configuration was one in which the Production Services Engine used the first available provider to send the job to the Delivery Receiver system specified in the Interplay Administrator. This configuration is still the default, but now you have additional options:

• Create a profile that uses a specific Delivery provider. Using a specific Delivery provider can make your workflow more efficient. For example, you can dedicate one Delivery provider to sending jobs to one workgroup and one Delivery provider to send jobs to another workgroup.

• Create additional Delivery Receivers in a workgroup, and then create a profile that sends jobs to a specific Delivery Receiver in the workgroup. Using additional Delivery Receivers in a workgroup increases the number of jobs you can send and provides backup systems in case of a failure.

• Create a profile that uses both a specific Delivery provider and a specific Delivery Receiver.

The following diagram illustrates two profiles:

• One profile that sends a job from a specific Delivery provider in Workgroup A (Delivery_Provider_1) to Workgroup B. No specific Delivery Receiver is set, so the job will go to the default system, as specified in the Interplay Administrator.

• One profile that sends a job from a specific Delivery provider in Workgroup A (Delivery_Provider_2) to a specific Delivery Receiver in Workgroup B (Delivery_Receiver_2).
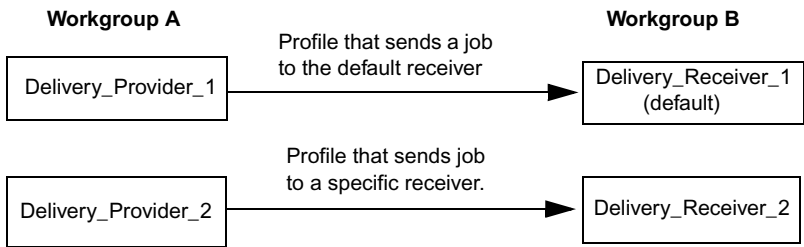
An Interplay Delivery Service profile includes the following new parameters:

- Dedicated Receiver Host: The host name of the Delivery Receiver computer to which you want to deliver. This setting overrides the default setting in the Server Hostnames view in the Interplay Administrator when you use a profile that specifies a different host name in this setting.

- Dedicated Receiver Port: The port number for the receiver. By default, the command port number is 33321. For instructions for changing the default port number, see "Registering the Delivery Receiver in an Interplay Production Workgroup" on page 264.

- Requested Provider: The name of the Delivery Service provider that you want to use to send a Delivery job. This must be the name of the Delivery Service provider as it is registered with the Production Services Engine, not the host name

The following illustration shows a profile that uses a specific Delivery Provider (Delivery1) to send jobs to a specific Delivery Receiver host (Receiver2) in a workgroup whose Interplay Engine hostname is a51-wg2-eng1.

Specifying User Credentials in a Delivery Profile

The profile settings for Interplay Delivery v3.0 and later include optional settings in which you can specify the credentials (user name and password) of a user in the target workgroup. If you do not use these fields, the credentials of the user sending the delivery must match the credentials of a user in the target workgroup.

The following illustration shows a profile that uses a specific user name (RemoteDestinationUser) and password (displayed in asterisks) in a workgroup whose Interplay Engine hostname is bsicluster.

When you type the password, asterisks are displayed in place of the password.

If you use an Interplay Production Services and Transfer Status (PSTS) tool earlier than v3.0 to open a profile that was created with a PSTS v3.0 tool, the password is displayed in encoded letters, as shown in the following illustration:

⚠️ **Do not create or modify a Delivery profile that uses the new fields with a Production Services and Transfer Status tool earlier than v3.0. The profile could become corrupted.**

Transferring Assets Through Interplay Access

You can transfer assets from one workgroup to another by using the Delivery service through Interplay Access. The supported assets that you can transfer are shotlist, subclips, and master clips.

To transfer one or more assets through Interplay Access:

1. Click Start and select All Programs > Avid > Avid Interplay Access.

2. Select the asset or assets that you want to transfer.

3. Right-click the selected assets and select Delivery.

   The Delivery dialog box opens.

Delivery

Please select a Delivery profile

Delivery_01

OK   Cancel

4. Select a profile from the menu and click OK.

   The system performs the transfer operation.

5. (Option) To view the progress of the transfer job, select View > Interplay Production Services Status.

Transferring Assets through an Avid Editing System

You can transfer assets from one workgroup to another by using the Delivery service through an Avid editing system. The supported assets that you can transfer are cut only sequences, subclips, and master clips.

To transfer one or more assets through an Avid editing system:

1. In a bin, select a clip, subclip, or sequence.

2. Right-click the selected items and select Production Services > Avid Interplay Delivery Service > *profile_name*.

   The system performs the transfer operation.

3. (Option) If Interplay Access is installed on the editing system, you can track the status of the job by opening Interplay Access and selecting Interplay Production Services Status. After the Avid Interplay Production Services window opens, click the Jobs tab. See "Using the Production Services and Transfer Status Tool" on page 56.

Viewing the Transfer Status

You can view the status of a transfer job in the Production Services and Transfer Status tool. You can access it through the Production Services Engine, Interplay Access, or the Interplay Administrator. For complete information, see "Using the Production Services and Transfer Status Tool" on page 56.

You can also monitor job status from any system on the network, by using the standalone Production Services and Transfer Status tool. For information, see the Avid Interplay Transfer Setup and User's Guide.

To view the transfer status in the Production Services and Transfer Status tool:

1. Do one of the following:

   ▶ From the Production Services window, click Admin Tool. The Production Services and Transfer Status tool login window opens.

   ▶ From the Interplay Access application, select Interplay Production Services Status.

   ▶ From the Interplay Administrator, in the Site Settings area, click the Interplay Production Services icon. When you open the Production Services and Transfer Status tool from the Interplay Administrator, the name is "Interplay Production Services."

   The Production Services and Transfer Status tool opens with Jobs page displayed.

2. Type your username and password.

3. In the Production Services Host text box, type the host name of the system on which the Production Services Engine resides.

   You can find the host name in the Name field of the Avid Interplay Production Services window. Previously typed host names are available from the Production Services Host menu.

4. Click the Login button.

   If the username and password are accepted, the Jobs page opens.

The illustration shows a transfer job in progress. The Jobs page displays the status and other information about jobs submitted to the Production Services Engine. The dialog box also lets you cancel or retry jobs, depending on your level of privilege.

5. (Option) Click the Providers tab.

The Providers tab displays information about systems that are running Production Services provider software. It also lets you register and delete providers, depending on your level of privilege. The following illustration shows an Interplay Delivery provider that is registered on the system.

6. (Option) Click the Services tab.

The Services tab displays a list of services and service information. It also lets you install and delete services. The following illustration shows an Interplay Delivery service that is registered on the system.

Relinking Partially Delivered Assets

Interplay Delivery in partial mode lets you deliver only portions of the media used in a subclip, sequence, or shotlist. When you partially deliver media to a remote workgroup, you need to use dynamic relink to link the delivered assets to the delivered media.

The delivered assets preserve the links to the original location of the media and do not automatically link them to the location of the delivered media. As a result, they might display as offline when you open them in an Avid editing application or when you view them in Interplay Access.

In the Avid editing application, you need to enable and use dynamic relink to resolve the links between the assets and the delivered media, and then check the assets into the Interplay database.

📖 *This requirement also applies to partially restored assets.*

To dynamically relink partially delivered assets:

1. On an Avid editing system, enable dynamic relink in the Dynamic Relink Settings dialog box. Set the appropriate target and working settings for your project so that assets you want to use correctly link to the restored or delivered media.

2. Open a clip, subclip, or sequence in the Avid editing application.

   The asset is linked to the delivered media.

3. Check the clip, subclip, or sequence in to Interplay.

4. Update the file paths in Avid Access by doing one of the following:

   ▶ In the Avid editing application, right-click the clips in your bins and select Update from Interplay.

   ▶ In Interplay Access, right-click your master clips and select Update Status from Media Indexer.

Verifying the Delivery Receiver Service is Running Using Avid Service Framework

You can use the Avid Service Framework services to check whether the Delivery Receiver service is running and the health of the service.

To verify that the Delivery Receiver service is running:

1. On any server in the workgroup, click Start and select Programs > Avid > Avid Service Framework > Avid Workgroup Properties.

   The Avid Workgroup Properties dialog box opens. The Status area indicates whether all the Avid Service Framework services are running.
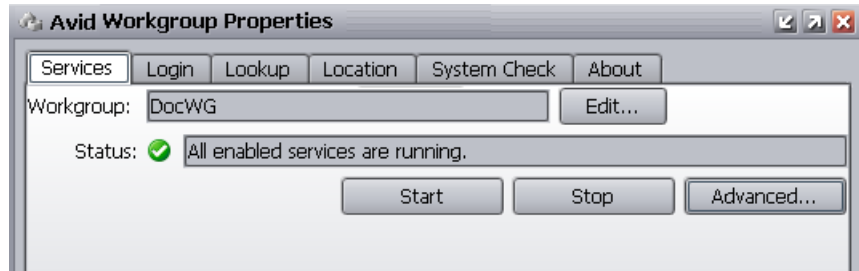
2. Click Advanced.

   The Avid Services dialog box opens.
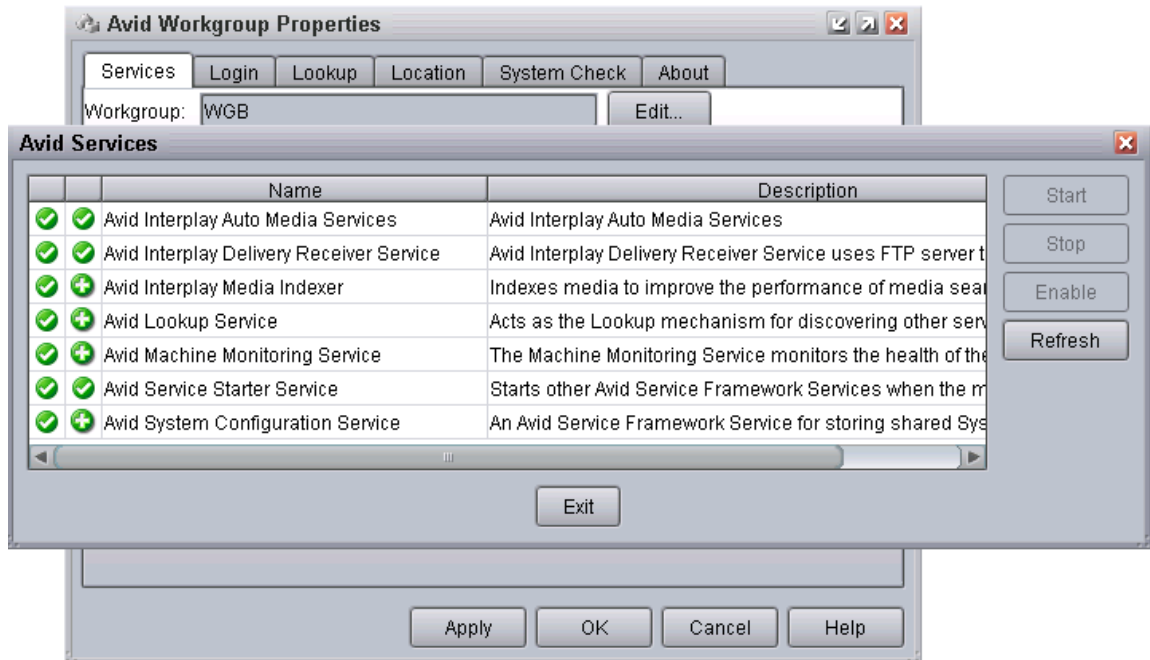
3. If necessary, select Interplay Delivery Receiver Service and click Start.

Monitoring the Health of the Interplay Delivery Receiver Service

The Avid Health Monitor is an application that lets you view the health of your Avid system at a glance. Health Monitor displays a variety of information provided by each of the registered Avid components on your network and notifies you with a warning or critical indication if a component goes beyond its normal operating range. Different Avid services can supply custom health information tailored to their specific functions. For information about the Avid Health Monitor, see the *Avid Services Framework User's Guide*.

To monitor the Delivery Receiver service:

1. Click the Start button and select All Programs > Avid > Avid Service Framework > Avid Health Monitor.

   The Select Workgroup dialog box opens.
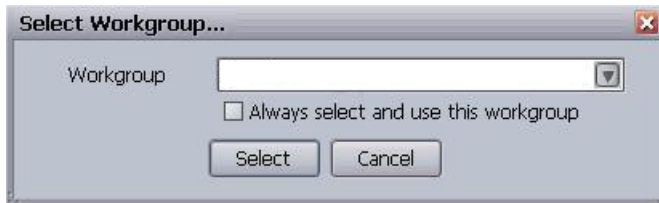
2. Select a workgroup.

3. (Option) Select "Always select and use this workgroup."

   From now on, the Select Workgroup dialog box no longer opens when the application starts.

4. Click Select.

   The Avid Health Monitor window opens.

5. In the Directory pane, click Avid IDReceiver Service.

   The Health View pane displays the system and health information for the selected Avid IDReceiver Service.
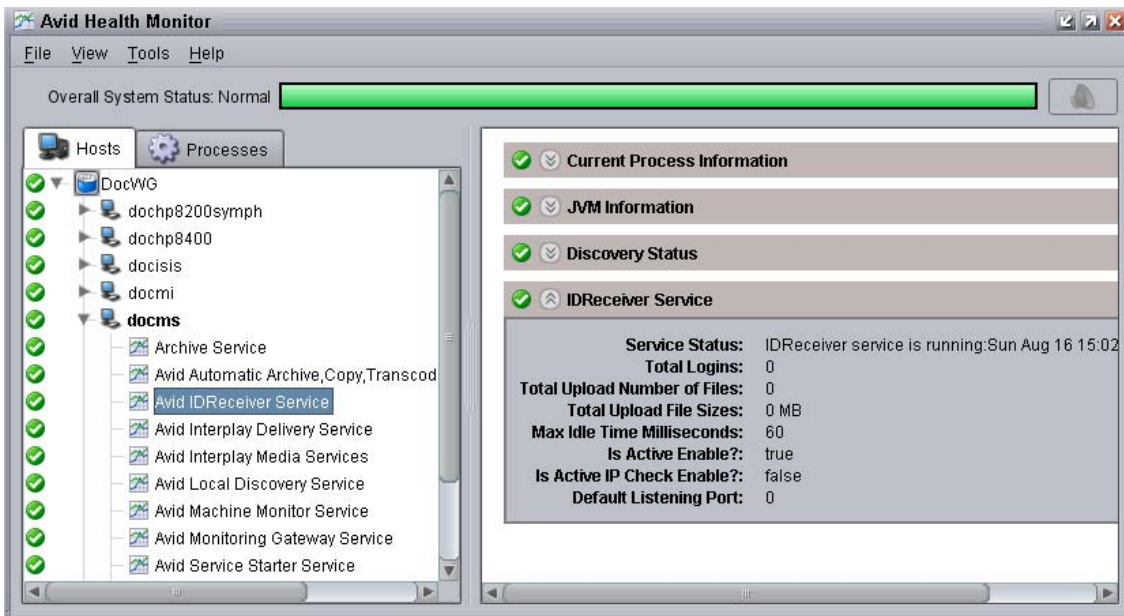
Overriding Delivery of Already Existing Media Files

The default behavior of the Interplay Delivery service is not to deliver media files if they already exist in the destination database. This applies to all resolution choices: highest, lowest, all, and specific resolution. In the Production Services and Transfer Status tool, the job is marked as completed, and the Job Details window displays a message that the media files exist in the database.

An administrator can override this behavior by creating a database property.

To override the default behavior for delivery of existing media files:

1. Log in to Interplay Access as an administrator.

2. In the Assets browser, right-click the root database node (AvidWG or AvidAM) and select Advanced > Get/Set Property.

3. On the Get/Set Property tab, in the Name text box, type:

   alwaysDeliver

4. In the Flag text box, select DIRECT.

5. In the Value text box, type:

   1

6. Click Apply.

Allowing Third-Party Providers to Directly Connect to the Interplay Delivery Service

Starting with Interplay v2.4, Avid exposed the file transfer protocol interfaces for the Interplay Delivery Service. This allows third-party developers to implement their own transfer protocol stacks instead of using the default FTP transfer protocol provided with Interplay Delivery. For more information, see your Avid representative.

Defining the Maximum Number of Simultaneous Jobs for Delivery

By default, a Delivery provider is configured to run one job at a time. You can change this value by editing an .ini file.

⚠ **Each type of provider can handle a different maximum number of simultaneous jobs. Do not change this value unless specifically instructed by Avid Professional Services or Customer Success. For more information, see "Maximum Number of Simultaneous Jobs" on page 343.**

To change the maximum value for the Delivery provider:

1. Open the following file in an application such as Notepad:

    C:\Documents and Settings*username*\Interplay Delivery Service\DMSIDService.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

    `@5%?MaxJobs=n`

3. Save and close the file.

To apply the changes:

▶   Quit and restart the Delivery service.

12 **Working with the STP Encode Service**

The following topics describe how to set up and use the Interplay STP Encode service to export and transfer Long GOP OP1a media:

- Understanding Long GOP OP1a and STP Encode
- Workflow for Background Processing of Long GOP Splicing and Transferring of Long GOP OP1a Media
- Check List for Transferring Long GOP OP1a Media in the Background
- Registering the STP Encode Service with the Production Services Engine
- Connecting the STP Encode Provider to the Production Services Engine
- Starting the STP Encode Provider
- Connecting to the Production Services Engine From Interplay Assist or an Avid Editing Application
- Performing Send-to-Playback as a Background Process from Interplay Assist
- Performing Send-to-Playback as a Background Process from an Avid Editing Application

Understanding Long GOP OP1a and STP Encode

To perform background Long GOP splicing and transfers of Long GOP OP1a media, you need the Interplay Transfer Engine and the Interplay Production Services applications. This document provides a workflow and check list to help you set up your workgroup for transferring Long GOP OP1a media as a background process.

The Interplay STP Encode service lets you offload time-consuming processing involved in exporting and transferring of Long GOP OP1a media during a send-to-playback request from the Avid editing application or Interplay Assist.

The Interplay STP Encode service is only available in a workgroup environment.

You install and access the Interplay STP Encode service the same way as you do with other services available with the Interplay Production Services Engine.

XDCAM HD Send to Playback Acceleration

You can initiate the play while transfer (PWT) of an XDCAM HD clip or sequence to AirSpeed Multi Stream shortly after you begin the Send to Playback (STP) operation. Previously, you had to wait until the system exported the clip before you could begin playback.

This feature requires the following:

- Specific versions of the following applications:
    - Media Composer v5.5.1, Symphony v5.5.1, or NewsCutter v9.5.1, or later.
    - Interplay Assist v2.3 or later
    - Avid Instinct v3.5 or later
- Airspeed Multi Stream v1.7 or later
- XDCAM HD material

You can use the play while transfer feature with the STP Encode background processing service.

If the correct versions of the editors or AirSpeed Multi Stream are not available, the system uses the older STP method where the clip is exported before playback begins.

- To perform a Play While Transfer operation from an Avid editing application, you must select the PWT option when you perform the Send to Playback operation. See "Performing Send-to-Playback as a Background Process from an Avid Editing Application" on page 299.
- To perform a Play While Transfer operation from Interplay Assist, you must select the High Priority option when you perform the Send to Playback operation. You can select the Use STP Encode option, if available. See "Performing Send-to-Playback as a Background Process from Interplay Assist" on page 297.

MediaCentral | UX Send to Playback

STP Encode is used during a send-to-playback operation from MediaCentral UX. For more information, see "Production Services Used By MediaCentral | UX" on page 23.

Workflow for Background Processing of Long GOP Splicing and Transferring of Long GOP OP1a Media

The *Interplay | Production Best Practices* guide describes the Sony XDCAM HD and XDCAM EX end-to-end workflow. This topic describes the portion of that workflow that can be handled by the Interplay STP Encode service instead of the Avid editing application.

The Interplay STP Encode service lets you offload time-consuming processing involved in exporting and transferring of Long GOP OP1a media during a send-to-playback request from the Avid editing application or Interplay Assist.

Before you can use the STP Encode service, the workgroup needs an FTP Server profile and the STP Encode provider must be registered with the Interplay Production Services Engine. For a list of setup requirements, see .

> *If an STP Encode service is not available, a send to playback request is handled in the foreground by the Avid editing application or Interplay Assist.*

The following are best practices for when to use the STP Encode service:

- Use foreground send-to-playback processing (no STP Encode service) when sending short or urgent sequences to a playback device.
- Use STP Encode service for background processing when sending long or non-urgent sequences to a playback device.

> *Processing the Long GOP splicing in the background might not improve on the time it takes to run the process in the foreground. However, by using the background process, you can continue to work with the Avid editing application for other tasks.*
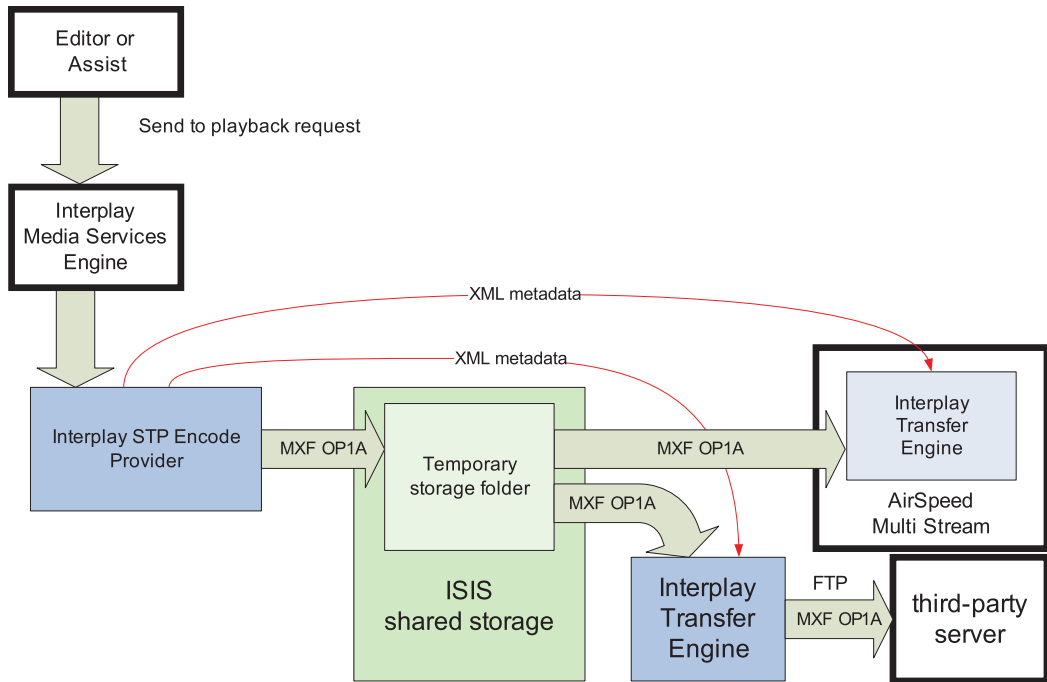
The following steps describe the workflow for playout through AirSpeed Multi Stream or a supported third-party server:

•   The editor selects a sequence in a bin and chooses the Send To Playback command.

•   The editing application performs the following operations:

-   If necessary, performs an audio mixdown.

-   If the sequence contains any mixed resolutions, performs a transcode operation.

-   Exports the metadata for the sequence composition as AAF file to shared storage in a Temp folder.

-   Submits an STP Encode service job for the sequence composition. The STP Encode service exports the MXF OP1a media and sends the appropriate system request to transfer it to the target playback device.

-   All audio effects are pre-rendered by the Avid editing application before the sequence is exported and transferred using the STP Encode service. The Interplay STP Encode service can render real-time video effects. However, you have to pre-render any static video effects before exporting the sequence as an STP Encode job.

- The Interplay STP Encode provider performs the following operations:

  - Generates a temporary MXF OP1A clip and writes it to a Temp folder on shared storage. The application automatically selects a Temp folder on the top level of the workspace with the most free space.

  - Sends an XML file describing the clip to an Interplay Transfer Engine. The XML file contains the shared storage location and the target location.

- The Interplay Transfer Engine performs the following operations:

  - Initiates an FTP transfer of the clip to the target location.

  - Deletes the temporary clip from the shared storage system after the transfer is complete.

For AirSpeed Multi Stream transfers, the Transfer Engine runs as a separate process on the AirSpeed Multi Stream server. For third-party servers, a separate Transfer Engine server is required.

The STP Encode provider writes the temporary file to a Temp folder at the top level of the workspace with the most free storage space. Since the Interplay Administrator typically configures Media Indexers to monitor only the Avid MediaFiles folder on a workspace, the Media Indexer is not aware of the files in the Temp folder.

In general, you should make sure that your Media Indexers do not monitor entire workspaces. They should point to the specific Avid MediaFiles folders that you want to monitor.

After the Transfer Engine has finished the transfer, it deletes the clip from the Temp folder on shared storage. In an AirSpeed Multi Stream Studio configuration, several servers might need to transfer the same clip. In this case, the deletion of clips from the temporary folder is coordinated between the servers in the configuration.

If the export operation fails, the applications delete the file from the Temp folder as follows:

- If the operation fails during the export from the STP Encode provider, the STP Encode provider deletes the file from the Temp folder.

- If the operation fails during the FTP transfer, the Interplay Transfer application deletes the file from the Temp folder and displays the status in the Interplay Transfer Status window.

For additional information, see the *Interplay | Production Transfer Setup and User's Guide*.

Long GOP OP1a sequences that are sent to playback are not copied to the Interplay Access Sent to Playback folder. Interplay Transfer, which performs the send to playback, requires AAF metadata to perform checkins to Interplay Access. In an OP1a transfer, Interplay Transfer does not receive AAF metadata. Instead, it receives the path to an OP1a media file.

Check List for Transferring Long GOP OP1a Media in the Background

The following table provides a check list of steps for setting up a workgroup to perform background processing of Long GOP OP1a media during a send to playback operation. The check list provides references where to find more information about each step.

📖 *You must connect an application key to a USB port on the system where you install the Interplay STP Encode service.*

Transferring Long GOP OP1a Media in the Background Check List

Task	Section Reference
❑ Check your workgroup configuration.	See *Interplay	Production Best Practices*.
❑ Make sure the workgroup is configured with an Avid shared-storage account with write access to at least one shared-storage workspace.	See the *Interplay	Production Software Installation and Configuration Guide*.
❑ Make sure the Interplay Transfer Engine software is installed and configured to support the transfer of Long GOP OP1a media.	See the *Interplay	Production Transfer Setup and User's Guide*.
❑ Create an Interplay Transfer Engine Long GOP OP1a media profile using Server Type OP1A_EXPORT or OP1A_EXPORT_K2.	See the *Interplay	Production Transfer Setup and User's Guide*.
❑ Make sure the Production Services Engine software and the supporting software are installed and configured in the workgroup. • Avid Service Framework for Client • Interplay Access • Interplay Production Services	See the *Interplay	Production Software Installation and Configuration Guide* a.
❑ Make sure the supported client software is installed on the Interplay STP Encode provider server. • Interplay STP Encode service (this installation includes the Interplay Transfer Client) • Avid Service Framework for Client • Interplay Access	See the *Interplay	Production Software Installation and Configuration Guide* a.

Transferring Long GOP OP1a Media in the Background Check List (Continued)

Task	Section Reference
❑ Make sure the Interplay STP Encode service is registered. 📖 *You do not need to create a Production Services profile for the STP Encode service. The service requests profile information directly from the Transfer Engine during the STP Encode workflow.*	See "Registering the STP Encode Service with the Production Services Engine" on page 290.
❑ Connect the Interplay STP Encode provider to the Production Services Engine.	See "Connecting the STP Encode Provider to the Production Services Engine" on page 291.
❑ Mount workspaces.	See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.
❑ Start the Interplay STP Encode service software and verify it is connected.	See "Starting the STP Encode Provider" on page 294.
❑ Enable the Production Services Engine in Interplay Assist and in the Avid editing application.	See "Connecting to the Production Services Engine From Interplay Assist or an Avid Editing Application" on page 295.
❑ Perform a send to playback from Interplay Assist.	See "Performing Send-to-Playback as a Background Process from Interplay Assist" on page 297.
❑ Perform a send to playback from an Avid editing application.	See "Performing Send-to-Playback as a Background Process from an Avid Editing Application" on page 299.

Registering the STP Encode Service with the Production Services Engine

After installing the STP Encode provider software, you need to make sure that the current STP Encode service is registered with the Production Services Engine. The service should be listed on the Services tab of the Production Services and Transfer Status tool. Registration is automatic but takes place only after you restart the Production Services Engine. See "Registering Services" on page 82.

Connecting the STP Encode Provider to the Production Services Engine

After making sure the service is registered, register the provider by connecting to the Production Services Engine.

📖 *If you try to connect to the Production Services Engine before the latest service is registered, the Status line in the Transcode Service dialog box reads:*
Error From Broker! UNKNOWN_SERVICE.

If necessary, you can manually register the provider. See "Registering a Service Manually" on page 83.

To connect the STP Encode Provider to the Production Services Engine:

1. Click Start and select Programs > Avid > Avid Interplay STP Encode.

   The Avid Interplay STP Encode service provider dialog box opens.
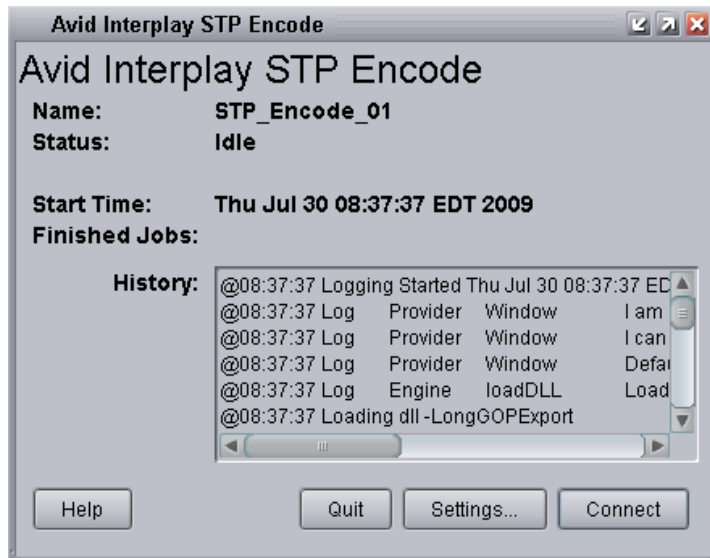
2. Click Settings.

   The Provider Settings dialog box opens.

3. Do the following:

    a. Provider Name — A default name for the provider is automatically supplied. Accept the default name or type a new name.In this example, the name is STP_Encode_01.

    b. Production Services Engine Host Name — Type the name of the system running the Production Services Engine application.

    c. Automatically Connect — Select Yes to automatically connect the provider to the Production Services Engine when the application starts. To prevent automatic connection, select No.

The following illustration shows an example of the Provider Settings dialog box with the values filled in for the STP Encode provider service.
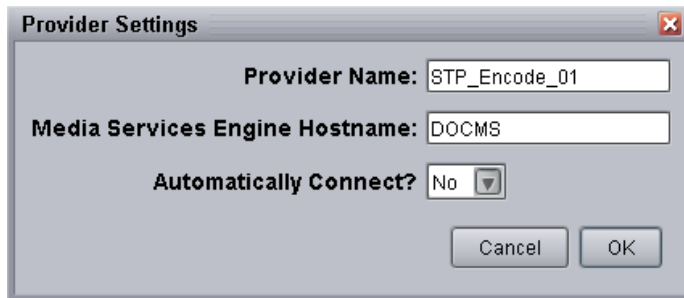
4. Click OK.

5. Click Connect in the Avid Interplay STP Encode dialog box.

The Avid Interplay STP Encode dialog box now shows that the service is connected and shows the provider you selected to connect to. This example shows STP_ Encode_01 as the provider.

Avid Interplay STP Encode

Avid Interplay STP Encode

Name: STP_Encode_01

Status: **Checking for Jobs**

Start Time: **Thu Jul 30 08:37:37 EDT 2009**

Finished Jobs: **0**

History:
```
@08:37:37 Logging Started Thu Jul 30 08:37:37 ED
@08:37:37 Log      Provider    Window        I am
@08:37:37 Log      Provider    Window        I can
@08:37:37 Log      Provider    Window        Defa
@08:37:37 Log      Engine      loadDLL       Load
@08:37:37 Loading dll -LongGOPExport
```

[Help]   [Quit]   [Settings...]   [Disconnect]

The Provider page in the Production Services and Transfer Status tool now shows that the service is connected, indicated by a check mark in the Status column.

	Status	Provider	Service	Host	Appli...	IP
	STOP	Copy_01	Avid Interplay Copy Service	DocMS.gl...		172....
	STOP	Delivery_01	Avid Interplay Delivery Service	DocMS.gl...		172....
	STOP	StreamPublish_01	Avid Interplay Stream Publish Service	DocMS.gl...		172....
	STOP	Archive_01	Avid Interplay Archive Service	DocMS.gl...		172....
	✔	STP_Encode_01	Avid Interplay LongGOP Export Service	DocMS.gl...		172....
	STOP	Restore_01	Avid Interplay Restore Service	DocMS.gl...		172....
	STOP	Transcode_01	Avid Interplay Transcode Service	DocMS.gl...		172....

Production Services Login/Logout | Jobs | Providers | Services | Users | Profiles

Filters

Service [All ▼]

Status [All ▼]

[Clear Filters]

[Help]   [Register]   [Delete]   [Details]

Starting the STP Encode Provider

Make sure you have mounted at least one drive before you start the provider. See "Mounting Workspaces for Interplay Transcode and Other Production Services" on page 26.

To start the STP Encode service provider:

1. Click Start and select Programs > Avid > Avid Interplay STP Encode.

   Depending on the service settings, one of the following happens:

   - Automatically Connect—Yes, the service dialog box opens for the service you selected and is connected to the service.

   - Automatically Connect—No, the service dialog box opens for the service you selected and displays Idle. Click the Connect button to connect to the service.

📃 *The service provider dialog box displays the start date and start time of the providers based on the Microsoft Windows time.*

After the connection is made, the Status line in the service dialog box reads "Checking for Jobs," and the History window displays the message "Connection Established." The Connect button changes to a Disconnect button.

The following example shows the Interplay STP Encode provider dialog box as connected.

> *If the provider cannot connect to the Production Services Engine, the Status line reads "Connection Error." Ensure the Production Services Engine is running, the service description is installed, the provider is properly registered, and then click Connect again.*

> *Starting with Interplay 3.0.5, all Production Services (STP Encode, Transcode, and so on) are displayed as two processes in the Processes tab of the Windows Task Manager of the provider system. This is as designed. The tool that creates the services automatically creates a second process for each service to ensure that the service shuts down smoothly. This change is visible only in Task Manager.*

> *Each service is listed only once in the Services tab.*

Connecting to the Production Services Engine From Interplay Assist or an Avid Editing Application

You can enable and specify your Interplay Production Services settings and whether you want to send a confirmation e-mail message after the clip is successfully sent to the playback device.

- Connecting to the Production Services Engine from Interplay Assist
- Connecting to the Production Services Engine from an Avid Editing Application

Connecting to the Production Services Engine from Interplay Assist

To enable Production Services in Interplay Assist:
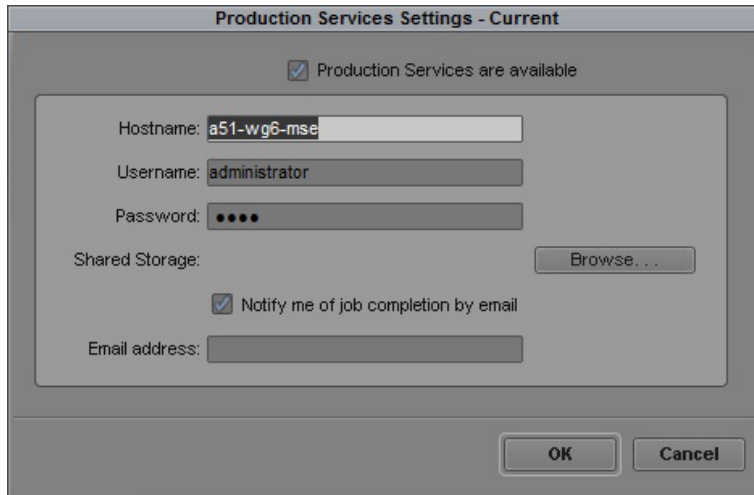
1. In the Interplay Assist, click File > Production Services Settings.

   The Production Services Settings dialog box opens.

2. Select Enable Production Services.

3. In the Broker text box, type the host name of the Production Services engine server.

4. To receive a confirmation e-mail, select Email Notification, and then type your complete e-mail address.

   You can specify only one e-mail address.

5. Click OK.

Connecting to the Production Services Engine from an Avid Editing Application

To connect to the Production Services Engine:

1. In the Avid editing application, select Production Services from the Settings list.

   The Production Services Settings dialog box opens.

2. Fill in the following sections:

   - Select the "Production Services are Available" option.

   - Hostname — Type the name of the system running the Production Services Engine.

   - Type your user name and password. This user name can be one set up explicitly in Production Services Engine by the Production Services administrator. It can also be any valid Avid Interplay user name. For example, you can use the same user name and password that you use to connect to the Interplay Window.

   - Shared Storage — Leave this field blank. This setting is no longer used.

   - Notification and Email address — You can use this option if your Production Services Engine is set up for e-mail notification. See "Configuring the Production Services Engine" on page 31.

3. Click OK.

Performing Send-to-Playback as a Background Process from Interplay Assist

Workgroups configured with the Interplay STP Encode provider can use the provider to perform send to playback operations of Long GOP OP1a media in the background. The procedure in this section covers performing a send to playback from Interplay Assist. Before you start the send to playback operation, make sure that your installation meets the requirements described in "Check List for Transferring Long GOP OP1a Media in the Background" on page 289.

To send assets and media files for playback using Interplay Assist:

1. Make sure the Production Services engine is running.

2. Make sure Interplay Assist is configured with the Production Services engine. See "Connecting to the Production Services Engine from Interplay Assist" on page 295.

3. Select the asset or assets whose media files you want to send to the playback server.

4. Do one of the following:

   ▶ Select File > Interplay Transfer > Send Shotlist to Playback > *playback_server*

   ▶ Select File > Interplay Transfer > Send Source to Playback > *playback_server*

   The Send to Playback dialog box opens.
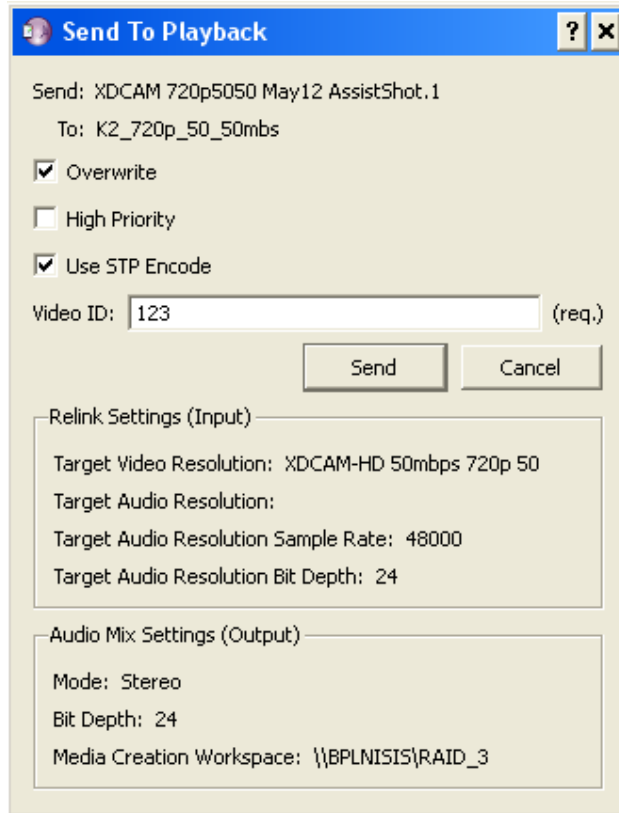
5. Do the following:

    ▶   (Option) Select Overwrite if you want to overwrite any sequence with the same Video ID already sent to the playback device.

    ▶   (Option) Select High Priority if you want to send the sequence as high priority and if you want the asset to play before the transfer to the playback device is finished. (This option is referred to as PWT in Avid editing applications.)

    ▶   Select Use STP Encode to use the STP Encode provider for processing the send to playback operation.

> *For the Use STP Encode option to display in the Send to Playback dialog box, you must select a LongGOP OP1A profile, the Production Services engine must be running, and the Production Services configuration set in Assist.*

    ▶   Type a Video ID name.

6. Click Send.

The system immediately starts the send to playback operation. If Interplay Access is installed on the editing system, you can track the status of the job by opening Interplay Access, selecting View > Interplay Production Services Status, and clicking the Jobs tab.

Performing Send-to-Playback as a Background Process from an Avid Editing Application

Depending on your workgroup configuration, the send-to-playback operation of Long GOP OP1a media can run in the background, allowing the Avid editing system to perform other tasks. The workgroup must have an Interplay STP Encode service installed. For information about setting up a workgroup for background processing of send-to-playback requests, see "Check List for Transferring Long GOP OP1a Media in the Background" on page 289.

To send assets and media files for playback using an Avid editing application:

1. Make sure the Production Services Engine and Interplay STP Encode service are running. See "Connecting to the Production Services Engine from an Avid Editing Application" on page 296.

2. In the Avid editing application bin, select the asset or assets whose media files you want to send to the playback server.

3. Select Transfer > Send To Playback, and select the profile for the server to which you want to send the sequence.

   The Send to Playback dialog box opens.
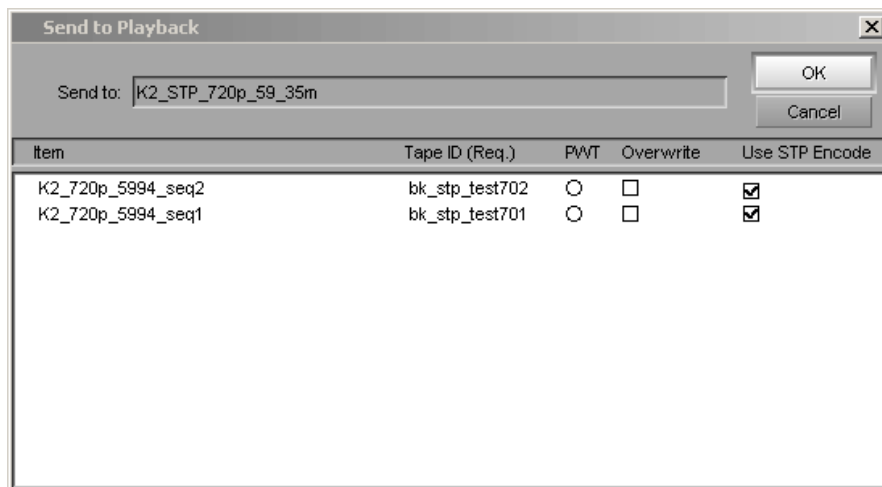
4. Do the following:

   ▶ Type a tape ID name.

   ▶ (Option) Select PWT if you want to send the sequence as high priority and if you want the asset to play before the transfer to the playback device is finished. (This option is referred to as High Priority in Interplay Assist.)

   ▶ (Option) Select Overwrite if you want to overwrite any sequence with the same Tape ID already sent to the playback device.

   ▶ Select Use STP Encode to use the STP Encode provider for processing the send to playback operation.

   The system immediately starts the send to playback operation. If Interplay Access is installed on the Avid editing system, you can track the status of the job by opening Interplay Access, selecting View > Interplay Production Services Status, and clicking the Jobs tab.

5. Click OK.

13 Installing and Configuring Production Services for MediaCentral Delivery

The Production Automation service and the Interplay Consolidate service are used for the MediaCentral Delivery feature. The following topics describe installation and configuration of these services:

- Understanding Production Services for MediaCentral Delivery
- Check List for Installing and Configuring Automation and Consolidate Services
- Prerequisites for Installing and Configuring Automation and Consolidate Services
- Installing the Automation and Consolidate Services
- Registering the Automation and Consolidate Services
- Registering a Provider with the Production Services Engine
- Creating a Consolidate Profile

MediaCentral Delivery requires an Interplay Delivery provider. For information about MediaCentral Delivery, see the *Avid MediaCentral | UX User's Guide*. For information about Interplay Delivery, see the *Interplay | Production Services Setup and User's Guide*.

Understanding Production Services for MediaCentral Delivery

A Production Services Engine and three Interplay Production Services are needed for delivering media and assets between Interplay Production workgroups or MediaCentral zones:

- Interplay Production Services Automation: This service handles the logic of chaining a consolidate job and a delivery job. It triggers a consolidate job and monitors its status. If the consolidate job is successful, it triggers a delivery job.
- Interplay Consolidate: This service uses the In and Out marks specified for a loaded clip or subclip to create a new media and asset. This service is used if a user selects "Deliver from Mark In to Mark Out" in either the Deliver To dialog box or the Deliver To Me dialog box.
- Interplay Delivery: This service executes the delivery job.

The following illustration shows the Production Services components and a Delivery workflow.
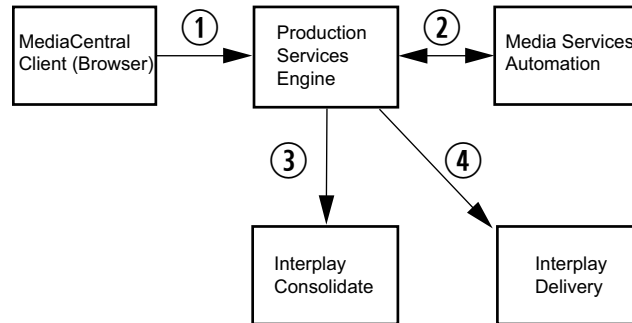
1. The user initiates a Delivery request.

2. The Production Services Engine forwards the request to the Production Services Automation service, which determines the next step.

3. If the request includes In to Out marks, the Automation service tells the Production Services Engine to send the request to the Consolidate service. The Consolidate service creates a new asset and new media.

4. The Automation Service tells the Production Services Engine to initiate a Delivery job.

Check List for Installing and Configuring Automation and Consolidate Services

The following table provides a check list of steps for installing and configuring the Interplay Production Services that support MediaCentral UX Delivery. The check list also provides references where to find more information about each step.

Production Services Check List

Task	Section Reference
❑ Check the prerequisites	"Prerequisites for Installing and Configuring Automation and Consolidate Services" on page 303.
❑ Install the Production Services Automation service, the Interplay Consolidate service, and Interplay Access.	"Installing the Automation and Consolidate Services" on page 304.

Production Services Check List (Continued)

Task	Section Reference
☐ Verify that each service is running.	"Installing the Automation and Consolidate Services" on page 304.
☐ Register each service.	"Registering the Automation and Consolidate Services" on page 305.
☐ Configure each service to communicate with the Production Services Engine.	"Registering a Provider with the Production Services Engine" on page 307
☐ Verify that each service is connected.	"Registering a Provider with the Production Services Engine" on page 307
☐ Connect the Avid ISIS client to the ISIS System Director and mount the required workspaces.	Avid ISIS client documentation.
☐ Create at least one Interplay Consolidate profile. No profile is needed for Production Services Automation.	"Creating a Consolidate Profile" on page 313

Prerequisites for Installing and Configuring Automation and Consolidate Services

Where to install: Production Services Automation and Interplay Consolidate can be installed on any server currently configured in an Interplay Production workgroup except for the servers hosting the following components:

• Interplay Engine

• Interplay Archive Engine

Avid recommends installing Production Services Automation on the same server as the Production Services Engine. In a high-workload facility, Avid recommends installing Interplay Consolidate on a separate server. Do not install Interplay Consolidate on the same server as Interplay Transcode.

Hardware requirements: Production Services Automation and Interplay Consolidate share the same hardware requirements:

• Minimum 512 MB RAM

• Approximately 380 MB of hard drive space.

• Port 1099 for communication with the Production Services Engine.

> ◈ *A license is not required for these services.*

Software requirements: Production Services Automation and Interplay Consolidate share the same hardware requirements:

• Windows 7 or Windows Server 2012 Standard R2

• Avid Service Framework (ASF)

• ISIS client software

Production Services Engine: Production Services Automation and Interplay Consolidate require network access to an installed and configured Production Services Engine. For more information about installing and configuring a Production Services Engine, see the *Interplay | Production Services Setup and Installation Guide*.

Interplay Delivery Service: The Delivery service is configured to work with the Production Services Engine and provides the profile for transferring the assets. For more information about Interplay Delivery, see the *Interplay | Production Services Setup and Installation Guide*.

> ⚠ **When you create a Delivery profile for MediaCentral, use a network path to an ISIS share for the Temporary Workspace on Sender parameter. For example, use \\isis_server\Delivery_temp. This storage space is used for temporary media files created by the Interplay Consolidate service. If you use a local folder, the large amount of media created can cause system problems for the Delivery server. The files will automatically be deleted when the Delivery job is completed.**

Installing the Automation and Consolidate Services

You install both services from the Interplay Production Servers installer. You need to install Interplay Access on the same system on which you install Interplay Consolidate.

To install the Production Services Automation service:

1. Select the following from the Interplay Server Installer Main Menu:

    Servers > Production Services > Install Media | Index Support

    The Install Media | Index support window opens.

2. Click Production Services Automation.

    The Production Services Automation installer window opens.

3. Click Next.

4. Accept the license agreement and click Next.

5. Follow the prompts to install the service.

    The service is started automatically by the installer after the installation is complete.

To install the Interplay Consolidate service:

1. Select the following from the Interplay Server Installer Main Menu:

   Servers > Production Services > Install Media | Index Support

   The Install Media | Index support window opens.

2. Click Consolidate.

   The Interplay Consolidate installer window opens.

3. Install the Sentinel USB Driver (if prompted).

4. Install the PACE Interlok Driver (if prompted)

5. Accept the license agreement and click Next.

6. Follow the prompts to install the service.

   The service is started automatically by the installer after the installation is complete.

To install Interplay Access:

1. Select the following from the Interplay Server Installer Main Menu:

   Servers > Production Services > Production Services

   The Install Production Services window opens.

2. Click Access.

   The Interplay Access installer window opens.

3. Click Next. Install the Sentinel USB Driver (if prompted).

4. Accept the license agreement and click Next.

5. Follow the prompts to install Access.

Registering the Automation and Consolidate Services

To register the Automation and Consolidate services, you need to open the Production Services and Transfer Status tool and install the service description. You only need to install a service description once, even if you configure multiple providers.

Registration of other Production Services is automatic.

To install service descriptions:

1. Start the Production Services Engine and log in as administrator.

2. Click the Admin Tool button.

   The Interplay Production Services and Transfer Status tool opens.

3. Click the Services tab.

   The Services page displays the currently configured services.

Production Services Login/Logout	Jobs	Providers	**Services**	Users	Profiles

Name	Version	Manufacturer	Description
Avid Interplay Archive Service	1.3.3	Avid Technology, Inc.	Avid Interplay Archive Service
Avid Interplay Copy Service	3.1	Avid Technology, Inc.	Avid Interplay Copy Service
Avid Interplay Delivery Service	3.1	Avid Technology, Inc.	Avid Interplay Delivery Service

Help   Install/Upgrade   Delete   Details

4. Click Install/Upgrade.

   The Install/Upgrade Service dialog box opens.
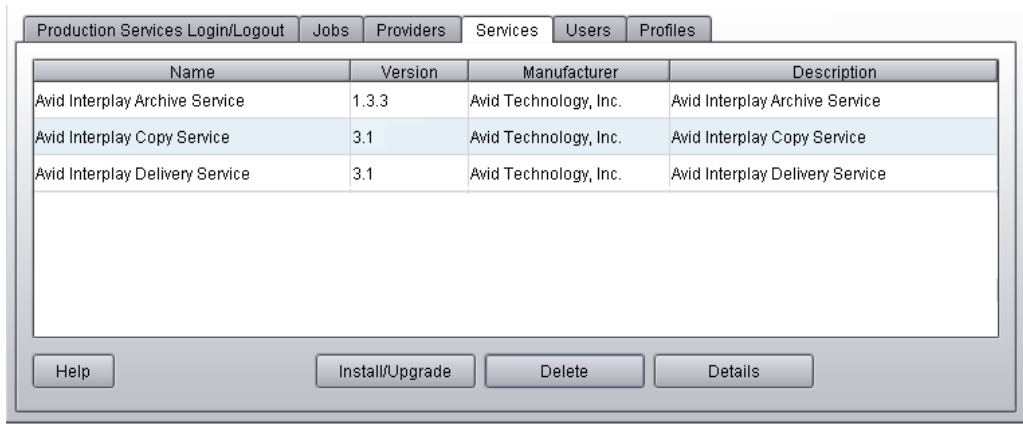
Install/Upgrade Service

Package [   ] Browse...

Install/Upgrade   Cancel
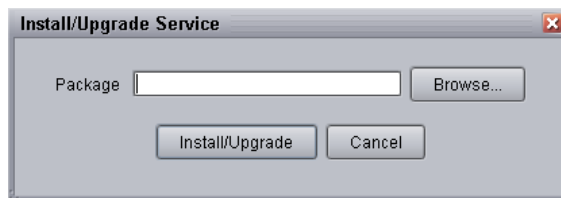
5. Click the Browse button and navigate to the folder containing the service package (.zip file). Make sure you have access to the folder.

   The following are the default locations of the service packages:

   - C:\Program Files\Avid\Interplay Consolidate\TranscodeService\ConsolidateService.zip

   - C:\Program Files\Avid\Interplay Production Services Automation\MediaServicesAutomation.zip

6. In the folder, select the *service*.zip file.

7. Click Save.

The path to the file appears in the Install/Upgrade Service dialog box.
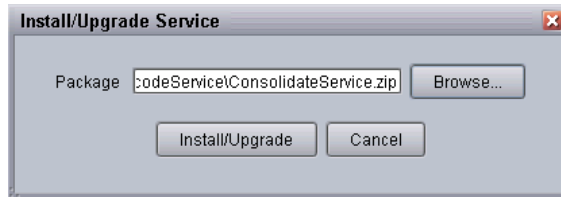
8. Click Install/Upgrade.

The service and its description appear on the Services page. The following illustration shows both services after they are registered.

Registering a Provider with the Production Services Engine

A service that is installed and registered is referred to as a *provider*. Starting with Interplay Production Services v3.1, some service providers operate as Windows services, and others operate as Windows applications.

• Interplay Production Services Automation operates as a Windows service. See "Registering a Production Services Automation Provider" on page 308

• Interplay Consolidate operates as a Windows application. See "Registering and Connecting a Consolidate Provider" on page 310

Registering a Production Services Automation Provider

Production Services Automation runs as a Windows service. Information about the service is included in an .ini file.

- If you are performing a new installation, the installed .ini file uses "localhost" as the name of the associated Production Services Engine. This is appropriate if you are installing the service on the same system as the Production Services Engine. If you are installing the service on a different system, you need to change the default hostname by editing the .ini file.

- If you are upgrading from a previous version, the existing .ini file is copied to the appropriate new folder. If the associated Production Services Engine remains the same, no further configuration is needed.

To register a Production Services Automation provider with the Production Services Engine:

1. Locate the .ini file and open it in a text editor, such as Windows Notepad.

   The following table lists the services with the folder that holds the .ini file and the log files.

Service Name	Folder for .ini File and Log Files
Interplay | Production Services Automation	C:\ProgramData\Avid\Media Services Automation\DMSCMService.ini

2. Substitute the hostname of the Production Services Engine.

   Following is an example of an Automation service .ini file with the default hostname "localhost":

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=localhost
@1%tProvider_Name=a51-WG6_Consolidate_0123
```

   Following is the same .ini file, edited to use the hostname "a51-MSE."

```
#Mon May 05 11:34:54 EDT 2014
@5%?MaxJobs=1
@2%tMedia_Services_Engine_Hostname=a51-MSE
@1%tProvider_Name=a51-WG6_Consolidate_0123
```

   The provider name is automatically created by adding a number string to the local hostname. You can change this name if you want.

3. A default name for the provider is automatically created by the provider software using the following syntax:

<hostname>_<servicename>_<unique#>

The provider name in the previous example is a51-WG6_Consolidate_0123

Accept the default name or type a new name. This name appears in the Production Services and Transfer Status tool.

4. Save and close the .ini file.

The service automatically reads the .ini file and tries to connect to the Production Services Engine. If the service fails to connect, it continues to try to connect every thirty seconds.

To verify that the Production Services Automation service provider is running and connected:

1. Start the Production Services Engine.

2. Click the Admin Tool button.

The Interplay Production Services and Transfer Status tool opens.

3. Click the Providers tab.

The system displays the status of the Production Services providers. In the following illustration, all services are connected, indicated by a check mark in the Status column. Production Services Automation is circled.

You can also view the services in the Services tab of the Computer Management window.

Registering and Connecting a Consolidate Provider

Interplay Consolidate runs as a Windows application. You need to register the provider by connecting to the Production Services Engine.

If you try to connect to the Production Services Engine before the latest service is registered, the Status line in the Transcode Service dialog box reads:
Error From Broker! UNKNOWN_SERVICE.

To connect the Consolidate provider to the Production Services Engine:

1. Click Start and select Programs > Avid > Avid Interplay Consolidate.

   The Consolidate Service dialog box opens.
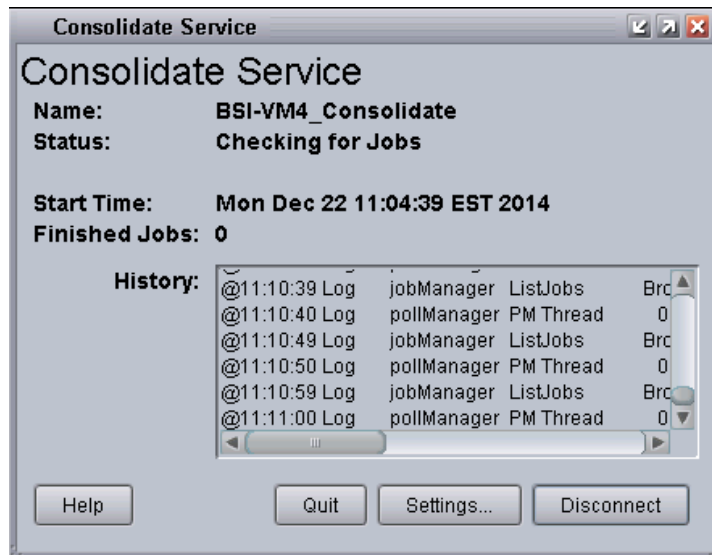
2. Click Settings.

The Provider Settings dialog box opens.
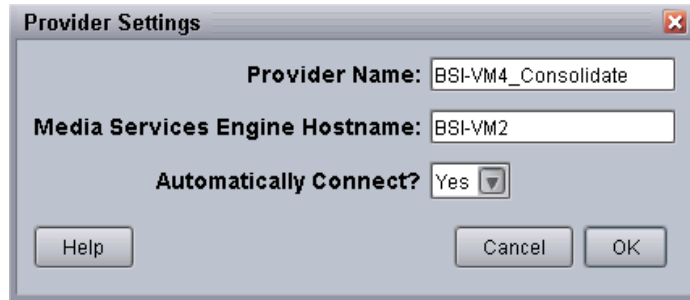
3. Do the following:

   a. Provider Name — A default name for the provider is automatically supplied. Accept the default name or type a new name. In this example, the name is Consolidate_01.

   b. Production Services Engine Host Name — Type the name of the system running the Production Services Engine application.

   c. Automatically Connect — Select Yes to automatically connect the provider to the Production Services Engine when the application starts. To prevent automatic connection, select No.

4. Click OK.

5. Click Connect in the Service window.

   The Consolidate Service dialog box now shows that the service is connected and shows the name of the provider you connected.
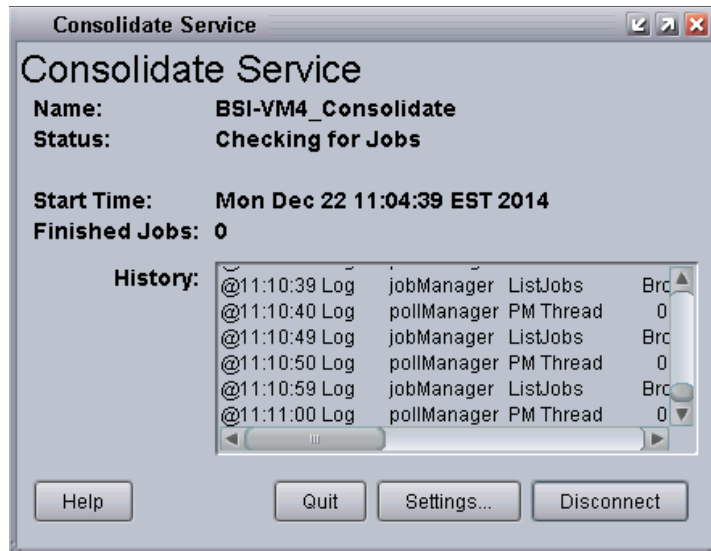
The Provider page in the Media Services and Transfer Status tool now shows that the
Consolidate service is connected, indicated by a check mark in the Status column.
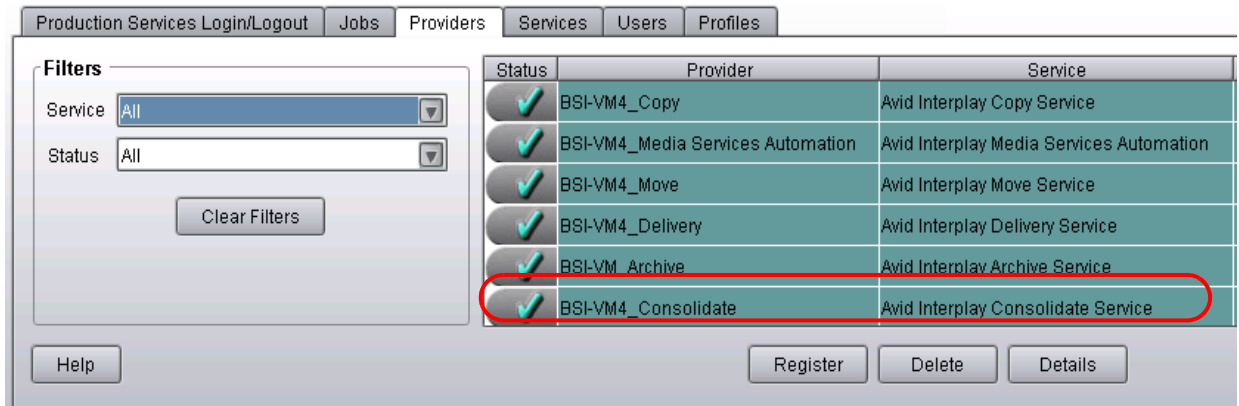
Creating a Consolidate Profile

If users in your MediaCentral zone are going to perform MediaCentral Delivery operations that use "Deliver from Mark In to Mark Out," an administrator must create at least one Consolidate profile. This default profile must be named "default_for_delivery." The target video quality for this profile is displayed in the Deliver or Deliver To dialog box, and is used if the user selects "Deliver from Mark In to Mark Out." and the Delivery profile does not include a specific Target Video Quality.

The following illustration shows a profile with DV 25 420 as the TargetVideoQuality.

The following illustration shows the Deliver To dialog box, with Deliver from Mark In to Mark Out selected, and the Target Video Quality as DV 25 420. The Target Video Quality is taken from the Consolidate profile. This resolution will be used for the new media, because the Target Video Quality specified in the Delivery profile is "highest" rather than a specific resolution.

Other options in the Consolidate profile, such as Handle and Interplay Checkin Folder, are also used for Deliver from Mark In to Mark Out operations. However, they are not shown in the Deliver To or Deliver to Me dialog box.

To create a Consolidate profile:

1. Start the Production Services Engine.

2. Click the Admin Tool button.

   The Interplay Production Services and Transfer Status tool opens.

3. Click the Profiles tab.

4. In the Service menu, select Avid Interplay Consolidate Service.

5. Click Add in the Profiles area.

   The Add Profile dialog box opens.

6. Type "default_for_delivery" in the Add Profile dialog box.

7. Click OK.

   The name appears in the Profiles list and an empty template appears in the Parameters area.

8. In the Parameters area, define the values you want in the profile.

   The following table describes the parameters for a Consolidate profile.

Consolidate Profile Settings

Parameter	Description
Handle	The number of additional frames you want to include on both ends of a subclip or a cut within a sequence. If the handle length exceeds either end of the master clip, then the handle is truncated to the amount of source media available.
Interplay Checkin Folder	The folder in the database that will contain the consolidated asset (metadata). For example, Catalogs/Consolidated.
Priority	A value allows you to assign job priorities to different profiles. Priority numbers range from 1 (highest priority) through 100 (lowest priority). The default priority number assigned to each job is 50.
TargetAudioQuality	Select an audio resolution for the consolidate operation: • None • MPEG1 Layer 2: Digital audio compressed to the MPEG1 Layer 2 specification at 96 Kb/s. • Uncompressed PCM: 16-bit 48-kHz digital audio • Uncompressed PCM 24-bit: 24-bit 48-kHz digital audio
TargetVideoQuality	Select a video resolution for the consolidate operation. Select None if you do not want the transcoded clip to include a video track.
WorkspaceAudio	The name of the Avid shared-storage workspace that will hold the new audio media files. Use the following syntax: *hostname**workspace_name*
WorkspaceVideo	The name of the Avid shared-storage workspace that will hold the new video media files.

9. Click Save in the Parameters area.

   The Save Profile dialog box opens.

10. Click Yes to save your changes.

For information about using MediaCentral Delivery, see the *Avid MediaCentral | UX User's Guide*.

14 Troubleshooting Interplay | Production Services

This appendix covers some common problems and solutions for the Production Services Engine and for some of the Production Services.

The following topics provide troubleshooting information:

• General Troubleshooting for Production Services

• Checking Production Services Log Files

• Troubleshooting Using Avid Diagnostics

• Archive and Restore Troubleshooting

• Using a HOSTS File for Production Services

General Troubleshooting for Production Services

This topic includes information about problems that can affect the Production Services Engine or any provider. For problems with specific services, see

• "Archive and Restore Troubleshooting" on page 323

As regular maintenance of Production Services Engine, do not let the number of jobs exceed the 3000 jobs. If the jobs exceed the limit, you should purge the jobs list of completed, failed, or canceled jobs, and restart the Interplay Transcode provider.

You can automatically purge Production Services jobs to improve the performance of Production Services and the Production Services and Transfer Status tool.

The following table lists problems, probable causes, and solutions.

Troubleshooting General Production Services Problems

Problem	Probable Cause	Solution
Production Services Engine Problems		
When installing the Production Services Engine, the following error might be displayed: "dmsdb.sql can't be exec'ed further than line 25 create database. "Some file names listed could not be created. Check related errors. (1802)"	Problem with path name.	Rename any files using the following path: C:\Program Files\Microsoft SQL Server\MSSQL11.MSSQLSER VER\MSSQL\data\dmsdb.* to something else. Then re-run the installer.
You have forgotten the Administrator account password.		Uninstall Production Services software and delete the SQL database, then reinstall Production Services software.
		If Production Services is configured with the Interplay Engine, then Production Services is authenticating with the Interplay Engine. See "Using the Users Page" on page 77.
Provider Problems		
The provider cannot contact the Production Services Engine. The error message "Connection Error - Unknown Provider" appears.	The provider has not been registered.	Register the provider (see "Configuring a Provider for the Production Services Engine" on page 87).
	The Production Services Engine is not running.	Start the Production Services Engine. See "Starting the Production Services Engine" on page 35.
	The provider settings have an incorrect name for provider, Production Services Engine, or both.	Register the provider (see "Configuring a Provider for the Production Services Engine" on page 87).

Troubleshooting General Production Services Problems (Continued)

Problem	Probable Cause	Solution
In the Add Jobs dialog box, a provider does not appear.	The provider is not running or not available.	Start the provider.
	The provider is not registered.	Register the provider (see "Registering Services" on page 82).
Production Services and Transfer Status tool		
You can't see newly submitted jobs on the Production Services and Transfer Status tool Jobs page.	You need to refresh the view.	In the Production Services and Transfer Status tool, click the Refresh button.

Checking Production Services Log Files

Log files might help when troubleshooting problems. There are two different log files for Production Services.

Avid Service Framework Diagnostics Log File

Each Production Service writes a diagnostics log file. The location of the log file depends on the location chosen during the software installation. The default location is:

%LOCALAPPDATA%\Avid*service_name*\log

For example, on a Windows XP system, files are written in the following paths:

Production Service	Windows XP Path
Archive	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\ArchiveService\log
Restore	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\RestoreService\log
Copy	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\CopyService\log
Move	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\MoveService\log
Delivery	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\DeliveryService\log

On a Windows 7 system, files are written in the following paths:

Production Service	Windows 7 Path
Interplay | Archive	C:\ProgramData\Avid\Archive Service\log
Interplay | Consolidate	C:\ProgramData\Avid\Consolidate Service \log
Interplay | Copy	C:\ProgramData\Avid\Copy Service\log
Interplay | Delivery	C:\ProgramData\Avid\Delivery Service\log
Interplay | Production Services Automation	C:\ProgramData\Avid\Media Services Automation\log
Interplay | Move	C:\ProgramData\Avid\Move Service\log
Interplay | Restore	C:\ProgramData\Avid\Restore Service\log
Interplay | STP Encode	C:\ProgramData\Avid\Avid Interplay STP Encode\log C:\ProgramData\Avid\Temp
Interplay | Transcode	C:\ProgramData\Avid\Transcode Service\log C:\ProgramData\Avid\Avid Interplay Transcode

This log file uses the extension .alf. Double-click a log file to open it in Avid Diagnostics. See "Troubleshooting Using Avid Diagnostics" on page 321.

C++ Log File

The following Production Services write a log file that records activities for the C++ component: Archive, Restore, Copy, Move, and Delivery. The log file is written in the following path:

%APPDATA%\Avid*application name**application name*.log

For example, on a Windows XP system, files are written in the following paths:

Production Service	Windows XP Path
Archive	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\DMSArchive\DMSArchive.log
Restore	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\DMSRestore\DMSRestore.log
Copy	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\DMSCopyMedia\ DMSCopyMedia.log

Production Service	Windows XP Path
Move	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\DMSMoveMedia\ DMSMoveMedia.log
Delivery	C:\Documents and Settings\Administrator\Local Settings\Application Data\Avid\PartialTransfer\ PartialTransfer.log

On a Windows 7 system, files are written in the following paths:

Production Service	Windows 7 Path
Archive	C:\Users\Administrator\AppData\Local\Avid\DMSArchive\DMSArchive.log
Restore	C:\Users\Administrator\AppData\Local\Avid\DMSRestore\DMSRestore.log
Copy	C:\Users\Administrator\AppData\Local\Avid\DMSCopyMedia\ DMSCopyMedia.log
Move	C:\Users\Administrator\AppData\Local\Avid\DMSMoveMedia\ DMSMoveMedia.log
Delivery	C:\Users\Administrator\AppData\Local\Avid\PartialTransfer\ PartialTransfer.log

A maximum of 10 files are written in a folder. If there are 10 files, the oldest file is replaced by the newest, so there is no need to manually clean up old files.

Troubleshooting Using Avid Diagnostics

Avid Diagnostics is an Avid Service Framework application that lets you view log information stored on either a local or remote computer. You can view log information streaming in real time, open logs stored on a remote computer, package remote logs and specify a storage location for them, filter logs by severity, and override the logging levels of remote services. For more information, see the *Avid Service Framework User's Guide*.

You can use the Avid Diagnostics application to troubleshoot the progress of jobs.

To troubleshoot the progress of jobs using Avid Diagnostics:

1. Click Start and select Programs > Avid > Avid Service Framework > Avid Diagnostics.

   The Select Workgroup dialog box opens.

The Select Workgroup dialog box does not open if you previously selected the option to "Always select and use this workgroup." When you select this option, the Select Workgroup dialog box no longer opens when you start the application. The default workgroup is selected, and the Avid

Diagnostics window opens. To change this option and display the Select Workgroup dialog box, click the Login tab of the Avid Framework Workgroup Properties application and clear the check box for the option.

2. (Option) If the Select Workgroup dialog box opens, select the workgroup you want to connect to and click Select.

   The Avid Diagnostics window opens.

3. Click the Processes tab.

4. From the Tree view pane, open the process you want to view, and select the computer running the service. A logging listener is added to the process and the details about the process are logged in the Log View pane in real-time.

   The following illustration shows the Avid Diagnostics with a completed archive job.
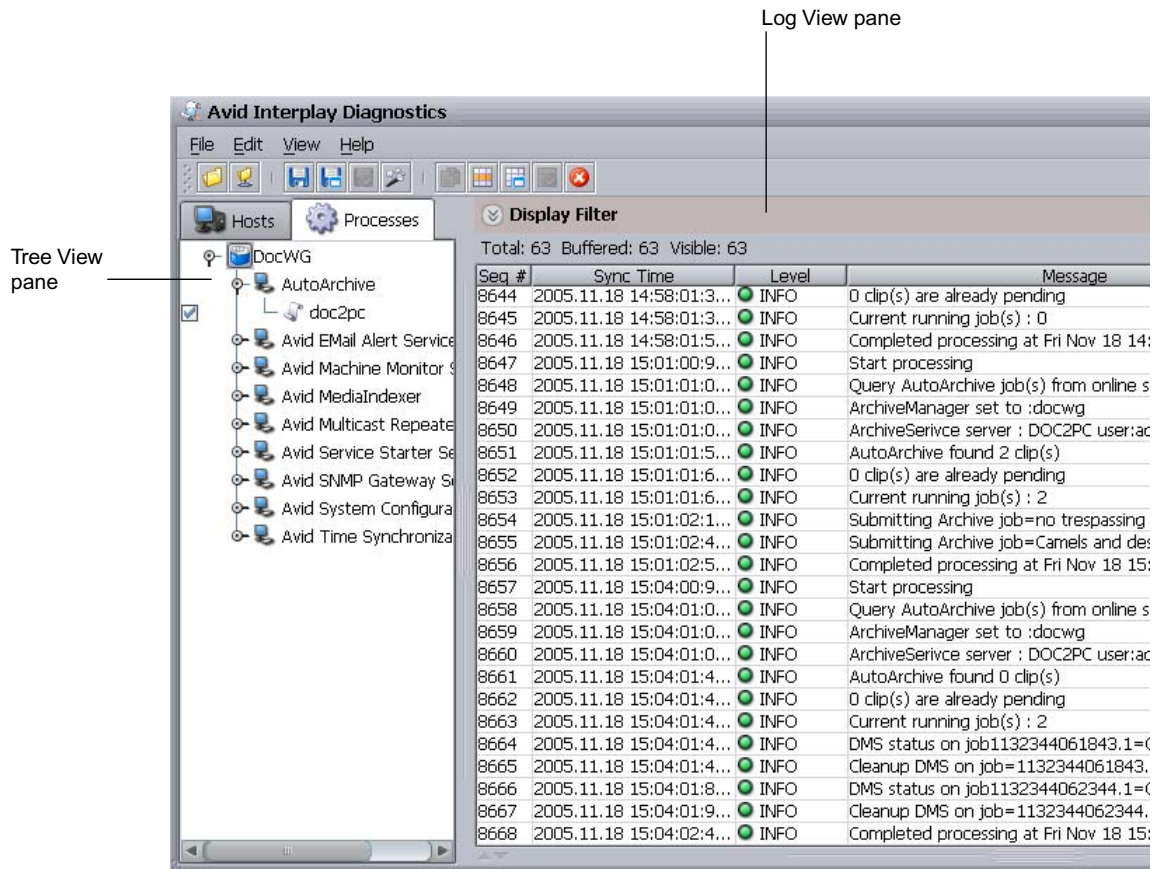
Archive and Restore Troubleshooting

When you need to analyze and fix problems with archiving and restoring, begin by referring to the table in "Finding Solutions to Specific Archive and Restore Problems" on page 323.

The following are basic steps for troubleshooting archive and restore problems:

1. Setup: Make sure the version of Interplay Archive is compatible with the third-party software. See "Compatibility of Archive and Restore Services and Third-Party Software" on page 324.

2. Job information: Check the Production Services and Transfer Status tool and log file. See "Getting Information About an Archive or Restore Job from the Jobs Page" on page 325 and "Getting Information About an Archive or Restore Job from a Log File" on page 325.

3. Error messages: Refer to the table in "Archive and Restore Error Messages" on page 326.

4. Stage: Check at what stage of the process the error occurred. See "How the Production Services Status Tool Reports Archive and Restore Operations" on page 325.

Finding Solutions to Specific Archive and Restore Problems

The following table lists problems, probable causes, and solutions for archive and restore operations.

Troubleshooting Archive and Restore Services

Problem	Probable Cause	Solution
An archive or restore job failed.	Various	Check the Jobs page of the Production Services and Transfer Status tool. See "Getting Information About an Archive or Restore Job from the Jobs Page" on page 325. Check the error message in the table in "Archive and Restore Error Messages" on page 326.
The restore succeeded but the media won't play	Media Indexer did not index the media.	See "Manually Updating the Status of Media Files" on page 329.
The restore succeeded. V1 is present but A1 and A2 are missing.	Limitation that was fixed in Interplay Archive patch version 2.1.0.4.	In the client editing application, set the Dynamic Relink setting to "Relink to Offline" with specific resolutions selected. Then resend the job from the editing application.

Troubleshooting Archive and Restore Services (Continued)

Problem	Probable Cause	Solution
An archive or restore job hangs	Avid Service Framework configuration issue	Check the status of the job on the Jobs page of the Production Services and Transfer Status tool.
		• If the job is hung at 0% or 99%, make sure that Avid Service Framework is running correctly. Open a component such as the Avid Service Configuration, and make sure all hosts show up within 10 seconds. If not, check the Framework installation.
		• If the job is hung at greater than 0% but less than 99%, check the third-party software.
Crash or vaporization	Incorrect installation or extra DLLs	• Make sure the provider software is compatible with the third-arty software (see "Compatibility of Archive and Restore Services and Third-Party Software" on page 324)
		• Make sure the correct version of the software is installed and there are no old components left over.
		• Check the windows/system32 directory for the following files:
		- GenericHelperVC7.dll
		- GenericHelper.dll
		If either file is present, delete it.

Compatibility of Archive and Restore Services and Third-Party Software

It is critical that the version of the Archive and Restore Provider software is compatible with the third-party archive software. Check with your Avid representative for the correct versions.

Getting Information About an Archive or Restore Job from the Jobs Page

The Jobs page of the Production Services and Transfer Status tool provides detailed information about the jobs being processed by the Production Services Engine. The following information is useful for troubleshooting:

• Job Name

• Job ID

• Which provider the job went through

• Error message

For complete information about the tool, see "Using the Production Services and Transfer Status Tool" on page 56. For information about error messages, see "Archive and Restore Error Messages" on page 326.

Getting Information About an Archive or Restore Job from a Log File

The Archive service and the Restore service generate log files that can help in troubleshooting. For more information, see "Checking Production Services Log Files" on page 319.

How the Production Services Status Tool Reports Archive and Restore Operations

During an archive or restore operation, the progress display in the Production Services Transfer and Status tool changes from 0% to 100%, in the following stages:

• Initialization (from 0% to 1%): Status is reported from the provider.

• Processing (from 1% to 98%): Status is reported from the third-party vendor

• Finalization (from 99% to 100%): Status is reported by the provider.

The following list describes the major stages of the status, with notes for troubleshooting:

0% gray	The job is pending and not processed yet.
0% yellow	The job is being processed by the Archive or Restore provider (media files are analyzed, assets are checked in and out, and so on).
	If the job is hung at this point, make sure that Avid Service Framework is running correctly on the Archive Provider. Open a component such as the Avid Service Configuration, and make sure all hosts show up within 10 seconds. If not, check the Framework installation. Also, make sure that the third-party vendor API is installed properly.
1%	The job has been submitted to the third-party vendor.

98%	The job is being processed by the third-party vendor. (This could be reported as 100% in the third-party vendor.)
99%	The job is finished by the third-party vendor. The provider performs the final checkin and media file re-wrapping for partial restore. Partial restore shows 99% when it is re-creating MXF media files from the raw video frames retrieved from third-party software.
	If this process is taking longer than usual, make sure to restore only the parts of media files that are required. The longer the requested portions of the media files are the longer it takes to perform a partial restore.
100%	The job is complete.

Archive and Restore Error Messages

The following table provides descriptions and solutions for archive and restore error messages.

Archive and Restore Error Messages

Error Name	Explanation	Recommended Solution
Failed to find master clip ProviderException: Failed to find master clip inside aaf file in c:/temp/xxxx	1. When multiple jobs are running for restore, some jobs might fail with this error. 2. An archive appears to complete successfully, however the restore fails.	Retry one of the failed jobs. If the error continues, upgrade the software to a version higher than v1.5.
Failed to Create Folder	The destination folder for this particular profile is specified incorrectly.	Check the destination folder for this profile and make sure it is set to the correct value. To view an example of the destination folder values, move the mouse pointer to the entry and read the Tool Tip.
Media files cannot be found. ClipName: *clip*.psd: clean	Not all media files exist on shared-storage for the specified resolution.	Re-digitize the clip to make all media files available at the time you perform an archive operation. Or make sure you perform an archive operation before any deletions.
net.nxn.JXDK.CommandFailedEx ception: Destination Folder is not selected and is empty	The destination folder is not selected and typically it is left at the root level, for example, AvidWG.	When not using a profile, make sure you select a destination folder that is writable by the currently logged in user, such as AvidWG/Catalogs/xxx.

Archive and Restore Error Messages (Continued)

Error Name	Explanation	Recommended Solution
net.nxn.JKDX.ServerCommandFailedException: Error message from server: 'Failed to open the database (The database is not active). Contact your administrator.' (0x89990028).	Restore provider failed to find the Interplay Engine database.	The name of the database is retrieved from the profile, in particular, this property: "DestinationPath" AvidWG/Catalogs/Restore Make sure the "AvidWG" exists.
net.nxn.JXDK.ServerCommandFailedException: Error message from the server: 'user rights do not allow this operation'	The user who is doing the archive (or restore) does not have permission to write to the specified folder on the destination server.	Log in as a user who has permission to write to the specified folder on the destination server. Then search for the same asset and re-submit the archive (or restore) job.
No resolution was archived or "No resolutions were found for selected asset from server{0}"	This particular resolution was not archived. When restoring from Interplay Engine, the clip is matched in the Archive Engine using the mob id. Therefore, even though the name of the clip is the same in both Interplay Engine and Archive Engine, you might get this error if the clip was duplicated.	1. This error might occur when the version of the Archive Engine is not compatible with the version of Interplay Access. You must immediately apply the current Interplay Engine and Archive Engine patch for the release, to avoid wrong information being written back to Archive Engine. 2. Check if this particular resolution for the desired clip is online in Archive Engine. If so, restore it from the AvidAM database.
Third party software returns *[error message]*	An error is returned from the third-party software	Refer to the third-party documentation or contact the third-party vendor.

Archive and Restore Error Messages (Continued)

Error Name	Explanation	Recommended Solution
Unable to start the job [com.avid.utils.provider.ProviderException:-1:Provider Error:net.nxn.JXDK.CommandFailedException: **The selected node is null** at com.avid.dms.archivemgr.A (Known Source) at com.avid.dms.archivelmpl.Start(Unknown source) at com.avid.dms.providerlib.GenericEngine.Startjob(Unknown Source) at com.avid.dms.providerlib.job.Processor.Runjob(Unknown source) at com.avid.dms.providerlib.pollManager.run(UN...]	When the archive provider picks up the job, the selected asset (clip or sequence) is no longer in the folder where the archive was requested. The asset might have been moved or deleted. *This limitation was fixed in Interplay version 2.2 and in the following products: Media Composer v5.0 Symphony v5.0 NewsCutter v9.0 Interplay Assist v2.2*	Do not delete or move the asset after sending the asset to archive. Wait until the archive is finished. Depending on the volume of the archiving process, it might take awhile before the archive provider starts processing the job.
Unable to start job [com.avid.utils.ProviderException: -1:Provider Error: net.nxn.JXDK.CommandFailedException: Archiving an empty subclip, sequence or shotlist is not allowed at com.avid.dms.archivemgr.archive.ArchiveAvidAssetlmpl.B (Unknown Source) at com.avid.dms.arcive.ArchiveAvidAssetlmpl.execute(Unknown source) at com.avid.dms.archivemgr.archive.Archivelmpl.]	The asset that is being archived is a subclip, sequence, or a shotlist and it does not contain any clips.	Ensure there is at least one clip inside the subclip, sequence, or shotlist.

Archive and Restore Error Messages (Continued)

Error Name	Explanation	Recommended Solution
Unable to start the job [com.avid.utils.ProviderException: -3: net.nxn.JXDK.CommandFailedException: No Items on archive manager at com.avid.dms.archivemgr.restore.RestoreAvidassetlmpl.B(unknown Source) at comm.avid.dms.archivemgr.restore.RestoreAvidAssetlmpl.A(Unknown source) at com.avid.dms.archivemgr.restore.RestoreAvidAssetlmpl.execute(Unknown Source) at com.avid.dms.archivemgr.restore.Restorelmpl.E (Unknown Source) at com.avid.dms.archivemgr...]	You are trying to restore an asset that is not in the Archive Engine.	Only restore the assets that were archived.

Manually Updating the Status of Media Files

If a restore operation is reported as successful on the Jobs page of the Production Services and Transfer Status tool, but media does not play, the files might not be indexed by Media Indexer. Ordinarily this indexing takes place automatically, but under some circumstances you need to force Media Indexer to index the files. The problem could be with the Media Indexer monitoring shared storage (in the High-Availability Group) or with a local Media Indexer.

First determine if the media files exist on shared storage. Then determine if they are online. If they are offline, the problem could be with the Media Indexer that is monitoring shared storage. If they are online, the problem might be with the local Media Indexer.

To determine if the a media file is on shared storage:

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

2. Select View > Object Inspector.

3. Select the clip or clips that you want to check.

4. Right-click a file path and select Copy File Locations.
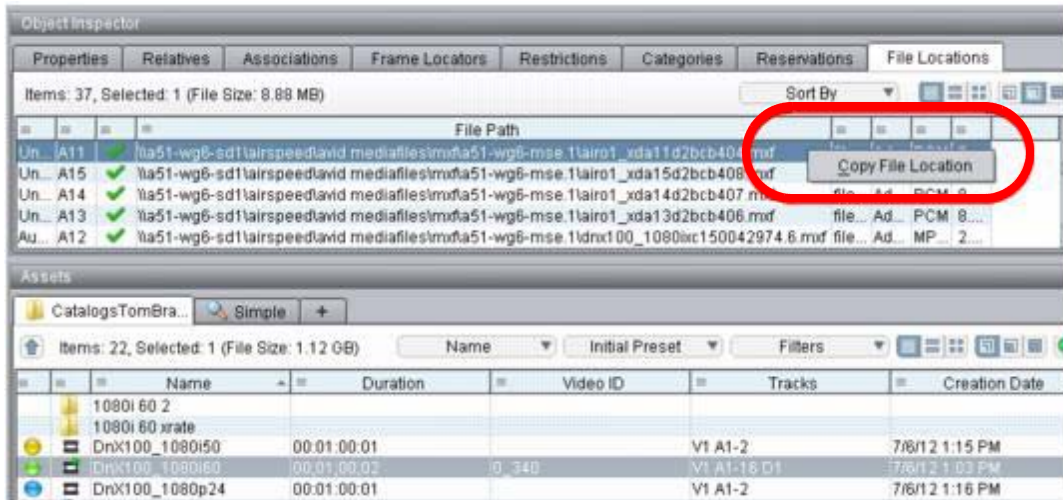
5. Open a command prompt and type:

   > dir

   then paste the file path and press Enter.

   You might need to right-click and select Paste.

📖 *Make sure the logged-in user has access to the shared-storage workspace.*

6. If the file is not in this directory, you might need to copy it to the directory or re-capture the media. If the file is in this directory, determine if it is online, as described in the following procedure.

To determine if the media files are online:

1. In Interplay Access, select View > Object Inspector.

2. Select the clip or clips that you want to check. and click the File Locations tab.

   Media files should be listed and marked with a green check mark (media is online). If the files are marked with a red x (offline), follow the procedure for updating the Media Indexer that is monitoring shared storage. If the files are online, follow the procedure for updating the local Media Indexer.

To manually update the Media Indexer that is monitoring shared storage:

▶ In Interplay Access, select the clip or clips, right-click, and select Update Status from Media Indexer. Then check if the media files are online. If they are, try to play the media again.

   If the files are still offline, check to make sure the files are correctly indexed by Media Indexer. For more information, see "Working with Interplay | Production Media Indexers" in the *Interplay | Production Best Practices Guide*.

To manually update the local Media Indexer:

1. Delete the local Media Indexer cache file. By default, this file is located in one of the following folders:

   Media Indexer V2.6 and later: \ProgramData\Avid\AvidMI\adapters.cache

   Media Indexer V2.5 and earlier: \Program Files\Avid\AvidMI\state\ummds.cache

2. Restart Media Indexer:

   a. Open Workgroup Properties (All Programs > Avid > Service Framework > Workgroup Properties).

   b. Click the Services tab and click Advanced.

   c. Select Avid Interplay Media Indexer and click Restart.

3. Restart the editing application.

   Try to play the media again.

Using a HOSTS File for Production Services

The following topics describe how to use a HOSTS files, particularly if there is no Domain Name System (DNS) on your network.

Understanding the HOSTS File (Windows)

A Domain Name System (DNS) maps machine names to Internet addresses. Use the HOSTS file or create a HOSTS file if there is no DNS on your network. It is also convenient to place frequently used name-to-address mappings in this file.

Each host on your network that uses HOSTS file services must have the file resident on the disk. Each client and server should be added to the HOSTS file so that every computer can see every other computer by name.

The syntax of the HOSTS file is: `<name> <type> <data> [<comment>]`

- *name* is the name assigned to a host or domain on the Internet.

📑 *If you do not have a valid domain name, type a fake domain name.*

- *type* is A (address) or CNAME (canonical name).
- *data* is determined by the type specified:
    - If *type* = A, the data field contains an Internet address.
    - If *type* = CNAME, the data field contains the alias name for an Internet address.
- *comment* lets you add a comment to the entry.

📑 *Any combination of tabs and spaces can be used as a delimiter between each item in a line. Lines end with the return and linefeed characters.*

CNAME entries are not required. They might make it easier to access an Internet address by using more common names.

Example Entries in a HOSTS File (Windows)

<IP Address> <name1> <name2> <nameN> [# <comment>]

The IP Address is in the period-delimited format, and spaces separate the name fields as in the following example:

```
192.102.73.6 mycomputer1.xco.com mycomputer1 fred #system in the front
office
```

Updating the HOSTS File (Windows)

Microsoft TCP/IP can be configured to search the local host table file, HOSTS, for mappings of remote host names to IP addresses. For example, the entry for a computer with an address of 192.102.73.6 and a host name of mycomputer1.xco.com looks similar to this:

```
192.102.73.6 mycomputer1.xco.com
```

You can edit the sample HOSTS file that is created when you install TCP/IP to include remote host names and their IP addresses for each computer with which you will communicate. This sample file also explains the syntax of the HOSTS file.

A host name always corresponds to an IP address that is stored in a HOSTS file or a name service such as Production Services. A host name can be used in place of an IP address when using **ping** or other TCP/IP utilities.

A single entry consists of an IP address corresponding to one or more host names.

📋 *You should perform this procedure only if you do not have a DNS on your network.*

To access the HOSTS file:

1. Double-click the WINNT folder.

2. Double-click the SYSTEM32 folder.

3. Double-click the DRIVERS folder.

4. Double-click the ETC folder.

5. Double-click the HOSTS file.

6. Make the necessary changes to the HOSTS file.

   For example, to connect to the mycomputer1.xco.com at the IP address 192.102.73.6, make the entry in the HOSTS file: `192.102.73.6 mycomputer1.xco.com`

📋 *You can edit the HOSTS file with any word processor as long as you save it as Text Only without formatting commands. Make sure the HOSTS file does not have a file name extension (such as .txt). The HOSTS file will not work if there is a file name extension.*

A Media Supported by Partial Restore and Partial Delivery, Version 3.4

This appendix lists media supported by Interplay Restore and Interplay Delivery version 3.4. Earlier versions do not support all resolutions.

Partial Restore and Partial Delivery supports the following Avid-created media:

- All Avid DNxHD®
- DNxHD 100
- DNxHR (see the *Interplay Production Best Practices Guide* for supported resolutions)
- Avid JFIF
- AVC-Intra
- XAVC-Intra HD
- IMX (MPEG) 30, 40, 50
- Uncompressed SD and HD
- DV 25, DV 50, DV 100
- XDCAM, XDCAM HD
- JPEG 2000 resolutions
- All imported files. Partial restore of imported clips applies only to clips that were archived using Interplay Archive 2.4 or later. Clips archived with earlier version are fully restored.

Partial Restore and Partial Delivery does not support the following Avid-created media:

- MPEG-2 (IPV)
- MPEG-4
- H.264
- MPEG-1 Layer 2 audio
- HDV
- All Long GOP resolutions (except the resolutions listed in the above supported list)
- AVCIBP-BLL (720p proxy)

- Apple ProRes
- All media that includes ancillary data
- All rendered effects
- Stereoscopic 3D media
- All master clips with chunked media files
- All OMF media

Partial restoring or partial delivery of unsupported media should produce a full restore or delivery.

B AVC-Intra Resolutions Supported by Interplay | Production Services

AVC-Intra is an intra-frame, H.264 (MPEG-4)-compliant compression codec expressly designed for professional HD production. Interplay version 2.2 and later supports an end-to-end workflow for AVC-Intra resolutions. This means that you can ingest AVC-Intra material, work with it in an Avid editing application, check it in and out of the Interplay database, and use the Production Services and Interplay Transfer services.

The Interplay Transfer DHM SDK is supported for AVC-Intra, so third party vendors can write plug-ins that perform ingest and playout of the supported resolutions.

The following table lists the resolutions supported by Production Services and Avid editing systems.

Project	Edit Rate	Resolution Name	MBit/Sec	Raster Size
720p	25	AVC-Intra 50 720p 25	50 MBit	960x720
	25	AVC-Intra 100 720p 25	100 MBit	1280x720
	29.97	AVC-Intra 100 720p 29.97	100 MBit	1280x720
	50	AVC-Intra 50 720p 50	50 MBit	960x720
	50	AVC-Intra 100 720p 50	100MBit	1280x720
	59.94	AVC-Intra 50 720p 60	50 MBit	960x720
	59.94	AVC-Intra 100 720p 60	100 MBit	1280x720
1080i	50	AVC-Intra 50 1080i 50	50 MBit	1440x1080
	50	AVC-Intra 100 1080i 50	100 MBit	1920x1080
	59.94	AVC-Intra 50 1080i 60	50 MBit	1440x1080
	59.94	AVC-Intra 100 1080i 60	100 MBit	1920x1080
1080p	25	AVC-Intra 100 1080p 25	100 MBit	1920x1080
	29.97	AVC-Intra 100 1080p 29.97	100 MBit	1920x1080

The following resolutions are also supported by Production Services, however, the media needs to be acquired in its native format:

- AVC-Intra 50 720p 23.976
- AVC-Intra 100 720p 23.976
- AVC-Intra 50 1080p 23.976
- AVC-Intra 100 1080p 23.976

Performance is limited when you transcode or mix down a sequence to an AVC-Intra resolution. These operations can take up to four times real time to complete (up to four minutes for a one-minute sequence).

C Target Resolutions for Interplay | Transcode, Version 3.4

The following table lists the resolutions supported as targets when you create an Interplay Transcode profile. Groups of resolutions are listed in the same order as the TargetVideoQuality list.

This list includes target resolutions that are supported in Production Services Transcode version 3.4. Earlier versions do not support all resolutions.

📖 *Resolutions supported by Avid editing applications can be used as sources for a transcode operation, with the exception of resolutions to which pulldown has been added.This statement is subject to ongoing quality assurance testing.*

JFIF		
1:1MXF	10:1	8bit HD Uncompressed 1080i
1:1MXF 10bit 1080i	10:1m	8bit HD Uncompressed 1080p
1:1MXF 10bit 1080p	14:1	8bit HD Uncompressed 720p
1:1MXF 10bit 720p	15:1s	(1:1 MXF in Avid editing systems)
1:1MXF 10bit NTSC i	2:1	
1:1MXF 10bit NTSC p *	2:1s	
1:1MXF 10bit PAL i	20:1	
1:1MXF 10bit PAL p *	28:1	
1:1MXF Progressive	3:1	
	3:1 Progressive *	
	3:1m	
	35:1	
	4:1m	
	4:1s	
	8:1	
	8:1m	

* Frame rates of 23.976 fps and 24 fps are not supported.

📖 *1:1 10-bit HD RGB is supported for check in, check out, and deletion. It is not supported for Production Services operations*

Apple ProRes

Apple ProRes HQ NTSC	Apple ProRes NTSC	Apple ProRes Proxy NTSC
Apple ProRes HQ PAL	Apple ProRes PAL	Apple ProRes Proxy PAL
Apple ProRes HQ 720p	Apple ProRes 720p	Apple ProRes Proxy 720p
Apple ProRes HQ 1080i	Apple ProRes 1080i	Apple ProRes Proxy 1080i
Apple ProRes HQ 1080p	Apple ProRes 1080p	Apple ProRes Proxy 1080p
Apple ProRes LT NTSC	Apple ProRes 4444 1080i	
Apple ProRes LT PAL	Apple ProRes 4444 1080p	
Apple ProRes LT 720p		
Apple ProRes LT 1080i		
Apple ProRes LT 1080p		

AVC-Intra

AVC-Intra 50 720p 23.976	AVC-Intra 100 720p 23.976	AVC-Intra 100 1080i 50
AVC-Intra 50 720p 25	AVC-Intra 100 720p 25	AVC-Intra 100 1080i 60
AVC-Intra 50 720p 50	AVC-Intra 100 720p 29.97	AVC-Intra 100 1080p 23.976
AVC-Intra 50 720p 60	AVC-Intra 100 720p 50	AVC-Intra 100 1080p 25
	AVC-Intra 100 720p 60	AVC-Intra 100 1080p 29.97
AVC-Intra 50 1080i 50		
AVC-Intra 50 1080i 60		
AVC-Intra 50 1080p 23.976		

AVCIBP (720p Proxy)

AVCIBP-BLL3.0 50	AVCIBP-BLL3.0 60

DNxHD

DNxHD 1080 115-120-145	DNxHD 1080p 444	DNxHD 720p 100
DNxHD 1080 115-120-145 1 Field	DNxHD 1080i 100	DNxHD 720 60-75-145
DNxHD 1080 1440	DNxHD 1080p 100	DNxHD 720 90-110-220
DNxHD 1080 175-185-220		DNxHD 720 90X-110X-220X
DNxHD 1080 175-185-220 1 Field		
DNxHD 1080 175X-185X-220X		
DNxHD 1080 175X-185X-220X 1 Field		
DNxHD 1080 36		

DNxHR*

DNxHR LB 23.976	DNxHR LB 25	DNxHR LB 50
DNxHR SQ 23.976	DNxHR SQ 25	DNxHR SQ 50
DNxHR HQ 23.976	DNxHR HQ 25	DNxHR HQ 50
DNxHR HQX 23.976	DNxHR HQX 25	DNxHR HQX 50
DNxHR 444 23.976	DNxHR 444 25	DNxHR 444 50
DNxHR LB 24	DNxHR LB 29.97	DNxHR LB 59.94
DNxHR SQ 24	DNxHR SQ 29.97	DNxHR SQ 59.94
DNxHR HQ 24	DNxHR HQ 29.97	DNxHR HQ 59.94
DNxHR HQX 24	DNxHR HQX 29.97	DNxHR HQX 59.94
DNxHR 444 24	DNxHR 444 29.97	DNxHR 444 59.94

* In a profile for CROSSRATE mode, the TargetProjectType selection is not needed for DNxHR resolutions. The frame rate and frame dimensions in the TargetVideoQuality list are used instead.

DV and HDV

DV 25 411	DV25P 411 *	HDV 1080i 50
DV 25 420	DV25P 420 *	HDV 1080i 60
DV 50	DV50P *	HDV 720p 50
		HDV 720p 60
DV100 HD 1080i 50 (DVCPro HD)		
DV100 HD 1080i 60 (DVCPro HD)		
DV100 HD 720p 50 (DVCPro HD)		
DV100 HD 720p 60 (DVCPro HD)		

* Frame rates of 23.976 fps and 24 fps are not supported.

H.264

H.264 800Kbps Proxy 525	H.264 800Kbps Proxy 1080p 23.976	H.264 2.0Mbps Proxy 1080i 25
H.264 800Kbps Proxy 625	H.264 800Kbps Proxy 1080p 24	H.264 2.0Mbps Proxy 1080i 29.97
	H.264 800Kbps Proxy 1080p 25	
	H.264 800Kbps Proxy 1080p 29.97	
H.264 800Kbps Proxy 720p 23.976	H.264 1500Kbps Proxy 525	H.264 2.0Mbps Proxy 720p 50
H.264 800Kbps Proxy 720p 25	H.264 1500Kbps Proxy 625	H.264 2.0Mbps Proxy 720p 59.94
H.264 800Kbps Proxy 720p 29.97		
H.264 800Kbps Proxy 720p 50		
H.264 800Kbps Proxy 720p 59.94		

H.264

H.264 800Kbps Proxy 1080i 25
H.264 800Kbps Proxy 1080i 29.97

JPEG 2000

J2K 1080i 50	J2K 720p 23.976	J2K NTSCi 29.97
J2K 1080i 59.94	J2K 720p 50	J2K PALi 25
	J2K 720p 59.94	

J2K 1080p 23.976
J2K 1080p 24

MPEG

MPEG-4 525 500 60	MPEG 30	MPEG2 MPL 352 25i
MPEG-4 625 500 50	MPEG 40	MPEG2 MPL 352 30i
	MPEG 50	

XAVC-Intra

XAVC Intra 50 1080i 50	XAVC Intra 100 1080i 50	XAVC Intra 100 1080p 23.976
XAVC Intra 50 1080i 60	XAVC Intra 100 1080i 60	

XAVC Intra 50 1080p 23.976

XDCAM-EX

XDCAM-EX 35mbps 1080i 50	XDCAM-EX 35mbps 1080p 23.976	XDCAM-EX 35mbps 720p 23.976
XDCAM-EX 35mbps 1080i 60	XDCAM-EX 35mbps 1080p 25	XDCAM-EX 35mbps 720p 25
	XDCAM-EX 35mbps 1080p 29.97	XDCAM-EX 35mbps 720p 29.97
		XDCAM-EX 35mbps 720p 50
		XDCAM-EX 35mbps 720p 60

XDCAM-HD		
XDCAM-HD 17.5 50i XDCAM-HD 17.5 60i	XDCAM-HD 50mbps 1080i 50 XDCAM-HD 50mbps 1080i 60	XDCAM-HD 50mbps 720p 50 XDCAM-HD 50mbps 720p 60
XDCAM-HD 35 50i XDCAM-HD 35 60i	XDCAM-HD 50mbps 1080p 25 XDCAM-HD 50mbps 1080p 23.976 XDCAM-HD 50mbps 1080p 29.97	

D Maximum Number of Simultaneous Jobs

The following table lists the default number of simultaneous jobs that can be performed by each Production Services provider. It also lists which services you can modify to change the default setting and the files in which to modify it.

⚠ **Each type of provider can handle a different maximum number of simultaneous jobs. Do not change this value unless specifically instructed by Avid Professional Services or Customer Success. For more information, see "Maximum Number of Simultaneous Jobs" on page 343.**

Production Services Provider	Default Number of Simultaneous Jobs	Supported for Change?	File to Change Documents and Settings*username*
Archive	3	Yes	\Avid Archive Service\DMSArchive.ini
Copy	1	Yes	\Copy Service\DMSCopyMedia.ini
Delivery	1	Yes	\Interplay Delivery Service\DMSIDService.ini
Move	1	Yes	\Move Service\DMSMoveMedia.ini
Restore	3	Yes	\Avid Restore Service\DMSRestore.ini
STP Encode	1	No	Not applicable
Transcode	1	No	Not applicable

To modify the maximum number of simultaneous jobs:

1. Locate the appropriate .ini file in Notepad of another text editor.

    For example, open the following file to modify the number of archive jobs:

    Documents and Settings*username*\Avid Archive Service\DMSArchive.ini

2. Edit the following line to specify the maximum number of simultaneous jobs:

    `@5%?MaxJobs=`*n*

3. Save and close the file.

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