



Avid MediaCentral | UX

User's Guide

Version 2.0

Legal Notices

Product specifications are subject to change without notice and do not represent a commitment on the part of Avid Technology, Inc.

This product is subject to the terms and conditions of a software license agreement provided with the software. The product may only be used in accordance with the license agreement.

This product may be protected by one or more U.S. and non-U.S patents. Details are available at www.avid.com/patents.

This document is protected under copyright law. An authorized licensee of MediaCentral may reproduce this publication for the licensee's own use in learning how to use the software. This document may not be reproduced or distributed, in whole or in part, for commercial purposes, such as selling copies of this document or providing support or educational services to others. This document is supplied as a guide for MediaCentral. Reasonable care has been taken in preparing the information it contains. However, this document may contain omissions, technical inaccuracies, or typographical errors. Avid Technology, Inc. does not accept responsibility of any kind for customers' losses due to the use of this document. Product specifications are subject to change without notice.

Copyright © 2014 Avid Technology, Inc. and its licensors. All rights reserved.

The following disclaimer is required by Apple Computer, Inc.:

APPLE COMPUTER, INC. MAKES NO WARRANTIES WHATSOEVER, EITHER EXPRESS OR IMPLIED, REGARDING THIS PRODUCT, INCLUDING WARRANTIES WITH RESPECT TO ITS MERCHANTABILITY OR ITS FITNESS FOR ANY PARTICULAR PURPOSE. THE EXCLUSION OF IMPLIED WARRANTIES IS NOT PERMITTED BY SOME STATES. THE ABOVE EXCLUSION MAY NOT APPLY TO YOU. THIS WARRANTY PROVIDES YOU WITH SPECIFIC LEGAL RIGHTS. THERE MAY BE OTHER RIGHTS THAT YOU MAY HAVE WHICH VARY FROM STATE TO STATE.

The following disclaimer is required by Sam Leffler and Silicon Graphics, Inc. for the use of their TIFF library:

Copyright © 1988–1997 Sam Leffler

Copyright © 1991–1997 Silicon Graphics, Inc.

Permission to use, copy, modify, distribute, and sell this software [i.e., the TIFF library] and its documentation for any purpose is hereby granted without fee, provided that (i) the above copyright notices and this permission notice appear in all copies of the software and related documentation, and (ii) the names of Sam Leffler and Silicon Graphics may not be used in any advertising or publicity relating to the software without the specific, prior written permission of Sam Leffler and Silicon Graphics.

THE SOFTWARE IS PROVIDED "AS-IS" AND WITHOUT WARRANTY OF ANY KIND, EXPRESS, IMPLIED OR OTHERWISE, INCLUDING WITHOUT LIMITATION, ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

IN NO EVENT SHALL SAM LEFFLER OR SILICON GRAPHICS BE LIABLE FOR ANY SPECIAL, INCIDENTAL, INDIRECT OR CONSEQUENTIAL DAMAGES OF ANY KIND, OR ANY DAMAGES WHATSOEVER RESULTING FROM LOSS OF USE, DATA OR PROFITS, WHETHER OR NOT ADVISED OF THE POSSIBILITY OF DAMAGE, AND ON ANY THEORY OF LIABILITY, ARISING OUT OF OR IN CONNECTION WITH THE USE OR PERFORMANCE OF THIS SOFTWARE.

The following disclaimer is required by the Independent JPEG Group:

This software is based in part on the work of the Independent JPEG Group.

This Software may contain components licensed under the following conditions:

Copyright (c) 1989 The Regents of the University of California. All rights reserved.

Redistribution and use in source and binary forms are permitted provided that the above copyright notice and this paragraph are duplicated in all such forms and that any documentation, advertising materials, and other materials related to such distribution and use acknowledge that the software was developed by the University of California, Berkeley. The name of the University may not be used to endorse or promote products derived from this software without specific prior written permission. THIS SOFTWARE IS PROVIDED "AS IS" AND WITHOUT ANY EXPRESS OR IMPLIED WARRANTIES, INCLUDING, WITHOUT LIMITATION, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE.

Copyright (C) 1989, 1991 by Jef Poskanzer.

Permission to use, copy, modify, and distribute this software and its documentation for any purpose and without fee is hereby granted, provided that the above copyright notice appear in all copies and that both that copyright notice and this permission notice appear in supporting documentation. This software is provided "as is" without express or implied warranty.

Copyright 1995, Trinity College Computing Center. Written by David Chappell.

Permission to use, copy, modify, and distribute this software and its documentation for any purpose and without fee is hereby granted, provided that the above copyright notice appear in all copies and that both that copyright notice and this permission notice appear in supporting documentation. This software is provided "as is" without express or implied warranty.

Copyright 1996 Daniel Dardailier.

Permission to use, copy, modify, distribute, and sell this software for any purpose is hereby granted without fee, provided that the above copyright notice appear in all copies and that both that copyright notice and this permission notice appear in supporting documentation, and that the name of Daniel Dardailier not be used in advertising or publicity pertaining to distribution of the software without specific, written prior permission. Daniel Dardailier makes no representations about the suitability of this software for any purpose. It is provided "as is" without express or implied warranty.

Modifications Copyright 1999 Matt Koss, under the same license as above.

Copyright (c) 1991 by AT&T.

Permission to use, copy, modify, and distribute this software for any purpose without fee is hereby granted, provided that this entire notice is included in all copies of any software which is or includes a copy or modification of this software and in all copies of the supporting documentation for such software.

THIS SOFTWARE IS BEING PROVIDED "AS IS", WITHOUT ANY EXPRESS OR IMPLIED WARRANTY. IN PARTICULAR, NEITHER THE AUTHOR NOR AT&T MAKES ANY REPRESENTATION OR WARRANTY OF ANY KIND CONCERNING THE MERCHANTABILITY OF THIS SOFTWARE OR ITS FITNESS FOR ANY PARTICULAR PURPOSE.

This product includes software developed by the University of California, Berkeley and its contributors.

The following disclaimer is required by Paradigm Matrix:

Portions of this software licensed from Paradigm Matrix.

The following disclaimer is required by Ray Sauers Associates, Inc.:

"Install-It" is licensed from Ray Sauers Associates, Inc. End-User is prohibited from taking any action to derive a source code equivalent of "Install-It," including by reverse assembly or reverse compilation, Ray Sauers Associates, Inc. shall in no event be liable for any damages resulting from reseller's failure to perform reseller's obligation; or any damages arising from use or operation of reseller's products or the software; or any other damages, including but not limited to, incidental, direct, indirect, special or consequential Damages including lost profits, or damages resulting from loss of use or inability to use reseller's products or the software for any reason including copyright or patent infringement, or lost data, even if Ray Sauers Associates has been advised, knew or should have known of the possibility of such damages.

The following disclaimer is required by Videomedia, Inc.:

"Videomedia, Inc. makes no warranties whatsoever, either express or implied, regarding this product, including warranties with respect to its merchantability or its fitness for any particular purpose."

"This software contains V-LAN ver. 3.0 Command Protocols which communicate with V-LAN ver. 3.0 products developed by Videomedia, Inc. and V-LAN ver. 3.0 compatible products developed by third parties under license from Videomedia, Inc. Use of this software will allow "frame accurate" editing control of applicable videotape recorder decks, videodisc recorders/players and the like."

The following disclaimer is required by Altura Software, Inc. for the use of its Mac2Win software and Sample Source Code:

©1993–1998 Altura Software, Inc.

The following disclaimer is required by 3Prong.com Inc.:

Certain waveform and vector monitoring capabilities are provided under a license from 3Prong.com Inc.

The following disclaimer is required by Interplay Entertainment Corp.:

The "Interplay" name is used with the permission of Interplay Entertainment Corp., which bears no responsibility for Avid products.

This product includes portions of the Alloy Look & Feel software from Incors GmbH.

This product includes software developed by the Apache Software Foundation (<http://www.apache.org/>).

© DevelopMentor

This product may include the JCifs library, for which the following notice applies:

JCifs © Copyright 2004, The JCIFS Project, is licensed under LGPL (<http://jcifs.samba.org/>). See the LGPL.txt file in the Third Party Software directory on the installation CD.

Avid Interplay contains components licensed from LavanTech. These components may only be used as part of and in connection with Avid Interplay.

This product includes FFmpeg, which is covered by the GNU Lesser General Public License.

This product includes software that is based in part of the work of the FreeType Team.

This software is based in part on the work of the Independent JPEG Group.

This product includes libjpeg-turbo, which is covered by the wxWindows Library License, Version 3.1.

Portions copyright 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002 by Cold Spring Harbor Laboratory. Funded under Grant P41-RR02188 by the National Institutes of Health.

Portions copyright 1996, 1997, 1998, 1999, 2000, 2001, 2002 by Boutell.Com, Inc.

Portions relating to GD2 format copyright 1999, 2000, 2001, 2002 Philip Warner.

Portions relating to PNG copyright 1999, 2000, 2001, 2002 Greg Roelofs.

Portions relating to gdttf.c copyright 1999, 2000, 2001, 2002 John Ellson (ellson@lucent.com).

Portions relating to gdf.c copyright 2001, 2002 John Ellson (ellson@lucent.com).

Portions relating to JPEG and to color quantization copyright 2000, 2001, 2002, Doug Becker and copyright (C) 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, Thomas G. Lane. This software is based in part on the work of the Independent JPEG Group. See the file README-JPEG.TXT for more information. Portions relating to WBMP copyright 2000, 2001, 2002 Maurice Szmurlo and Johan Van den Brande.

Permission has been granted to copy, distribute and modify gd in any context without fee, including a commercial application, provided that this notice is present in user-accessible supporting documentation.

This does not affect your ownership of the derived work itself, and the intent is to assure proper credit for the authors of gd, not to interfere with your productive use of gd. If you have questions, ask. "Derived works" includes all programs that utilize the library. Credit must be given in user-accessible documentation.

This software is provided "AS IS." The copyright holders disclaim all warranties, either express or implied, including but not limited to implied warranties of merchantability and fitness for a particular purpose, with respect to this code and accompanying documentation.

Although their code does not appear in gd, the authors wish to thank David Koblas, David Rowley, and Hutchison Avenue Software Corporation for their prior contributions.

This product includes software developed by the OpenSSL Project for use in the OpenSSL Toolkit (<http://www.openssl.org/>)

MediaCentral may use OpenLDAP. Copyright 1999-2003 The OpenLDAP Foundation, Redwood City, California, USA. All Rights Reserved. OpenLDAP is a registered trademark of the OpenLDAP Foundation.

Media | Distribute enables its users to access certain YouTube functionality, as a result of Avid's licensed use of YouTube's API. The charges levied by Avid for use of Media | Distribute are imposed by Avid, not YouTube. YouTube does not charge users for accessing YouTube site functionality through the YouTube APIs.

Media | Distribute uses the bitly API, but is neither developed nor endorsed by bitly.

Android is a trademark of Google Inc.

Attn. Government User(s). Restricted Rights Legend

U.S. GOVERNMENT RESTRICTED RIGHTS. This Software and its documentation are "commercial computer software" or "commercial computer software documentation." In the event that such Software or documentation is acquired by or on behalf of a unit or agency of the U.S. Government, all rights with respect to this Software and documentation are subject to the terms of the License Agreement, pursuant to FAR §12.212(a) and/or DFARS §227.7202-1(a), as applicable.

Trademarks

003, 192 Digital I/O, 192 I/O, 96 I/O, 96i I/O, Adrenaline, AirSpeed, ALEX, Alienbrain, AME, AniMatte, Archive, Archive II, Assistant Station, AudioPages, AudioStation, AutoLoop, AutoSync, Avid, Avid Active, Avid Advanced Response, Avid DNA, Avid DNxcel, Avid DNxHD, Avid DS Assist Station, Avid Ignite, Avid Liquid, Avid Media Engine, Avid Media Processor, Avid MEDIArray, Avid Mojo, Avid Remote Response, Avid Unity, Avid Unity ISIS, Avid VideoRAID, AvidRAID, AvidShare, AVIDstripe, AVX, Beat Detective, Beauty Without The Bandwidth, Beyond Reality, BF Essentials, Bomb Factory, Bruno, C|24, CaptureManager, ChromaCurve, ChromaWheel, Cineractive Engine, Cineractive Player, Cineractive Viewer, Color Conductor, Command|24, Command|8, Control|24, Cosmonaut Voice, Countdown, d2, d3, DAE, D-Command, D-Control, Deko, DekoCast, D-Fi, D-fx, Digi 002, Digi 003, DigiBase, Digidesign, Digidesign Audio Engine, Digidesign Development Partners, Digidesign Intelligent Noise Reduction, Digidesign TDM Bus, DigiLink, DigiMeter, DigiPanner, DigiProNet, DigiRack, DigiSerial, DigiSnake, DigiSystem, Digital Choreography, Digital Nonlinear Accelerator, DigiTest, DigiTranslator, DigiWear, DINR, DNxchange, Do More, DPP-1, D-Show, DSP

Manager, DS-StorageCalc, DV Toolkit, DVD Complete, D-Verb, Eleven, EM, Euphonix, EUCON, EveryPhase, Expander, ExpertRender, Fader Pack, Fairchild, FastBreak, Fast Track, Film Cutter, FilmScribe, Flexevent, FluidMotion, Frame Chase, FXDeko, HD Core, HD Process, HDpack, Home-to-Hollywood, HYBRID, HyperSPACE, HyperSPACE HDCAM, iKnowledge, Image Independence, Impact, Improv, iNEWS, iNEWS Assign, iNEWS ControlAir, InGame, Instantwrite, Instinct, Intelligent Content Management, Intelligent Digital Actor Technology, IntelliRender, Intelli-Sat, Intelli-sat Broadcasting Recording Manager, InterFX, Interplay, inTONE, Intraframe, iS Expander, iS9, iS18, iS23, iS36, iSIS, IsoSync, LaunchPad, LeaderPlus, LFX, Lightning, Link & Sync, ListSync, LKT-200, Lo-Fi, MachineControl, Magic Mask, Make Anything Hollywood, make manage move | media, Marquee, MassivePack, Massive Pack Pro, Maxim, Mbox, Media Composer, MediaFlow, MediaLog, MediaMix, Media Reader, Media Recorder, MEDIArray, MediaServer, MediaShare, MetaFuze, MetaSync, MIDI I/O, Mix Rack, Moviestar, MultiShell, NaturalMatch, NewsCutter, NewsView, NewsVision, Nitris, NL3D, NLP, NSDOS, NSWIN, OMF, OMF Interchange, OMM, OnDVD, Open Media Framework, Open Media Management, Painterly Effects, Palladium, Personal Q, PET, Podcast Factory, PowerSwap, PRE, ProControl, ProEncode, Profiler, Pro Tools, Pro Tools|HD, Pro Tools LE, Pro Tools M-Powered, Pro Transfer, QuickPunch, QuietDrive, Realtime Motion Synthesis, Recti-Fi, Reel Tape Delay, Reel Tape Flanger, Reel Tape Saturation, Reprise, Res Rocket Surfer, Reso, RetroLoop, Reverb One, ReVibe, Revolution, rS9, rS18, RTAS, Salesview, Sci-Fi, Scorch, ScriptSync, SecureProductionEnvironment, Serv|GT, Serv|LT, Shape-to-Shape, ShuttleCase, Sibelius, SimulPlay, SimulRecord, Slightly Rude Compressor, Smack!, Soft SampleCell, Soft-Clip Limiter, SoundReplacer, SPACE, SPACESHift, SpectraGraph, SpectraMatte, SteadyGlide, Streamfactory, Streamgenie, StreamRAID, SubCap, Sundance, Sundance Digital, SurroundScope, Symphony, SYNC HD, SYNC I/O, Synchronic, SynchroScope, Syntax, TDM FlexCable, TechFlix, Tel-Ray, Thunder, TimeLiner, Titansync, Titan, TL Aggro, TL AutoPan, TL Drum Rehab, TL Everyphase, TL Fauxlder, TL In Tune, TL MasterMeter, TL Metro, TL Space, TL Utilities, tools for storytellers, Transit, TransJammer, Trillium Lane Labs, TruTouch, UnityRAID, Vari-Fi, Video the Web Way, VideoRAID, VideoSPACE, VTEM, Work-N-Play, Xdeck, X-Form, Xmon and XPAND! are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries.

Adobe and Photoshop are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Apple and Macintosh are trademarks of Apple Computer, Inc., registered in the U.S. and other countries. Windows is either a registered trademark or trademark of Microsoft Corporation in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.

Footage

Hell's Kitchen - Courtesy of Upper Ground Enterprises/Hell's Kitchen post team.

Avid MediaCentral | UX User's Guide • 9329-65179-00 Rev A • June 2014 • Created 6/6/14 • This document is distributed by Avid in online (electronic) form only, and is not available for purchase in printed form.

Using This Guide

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

For initial installation and configuration, see the *Avid MediaCentral Platform Services Installation and Configuration Guide*. For administrative information, see the *Avid MediaCentral | UX Administration Guide*.

Symbols and Conventions

Avid documentation uses the following symbols and conventions:

Symbol or Convention	Meaning or Action
	A note provides important related information, reminders, recommendations, and strong suggestions.
	A caution means that a specific action you take could cause harm to your computer or cause you to lose data.
	A warning describes an action that could cause you physical harm. Follow the guidelines in this document or on the unit itself when handling electrical equipment.
>	This symbol indicates menu commands (and subcommands) in the order you select them. For example, File > Import means to open the File menu and then select the Import command.
►	This symbol indicates a single-step procedure. Multiple arrows in a list indicate that you perform one of the actions listed.
(Windows), (Windows only), (Macintosh), or (Macintosh only)	This text indicates that the information applies only to the specified operating system, either Windows or Macintosh OS X.
Bold font	Bold font is primarily used in task instructions to identify user interface items and keyboard sequences.

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

Avid Training Services

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

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

Contents

	Using This Guide	6
	Symbols and Conventions	6
	If You Need Help	7
	Avid Training Services	7
Chapter 1	Getting Started	17
	About MediaCentral UX	17
	Signing In to MediaCentral UX	18
	Understanding the Application Layouts	19
	Working with Layouts	22
	Working with Areas and Panes	24
	The Menu Bar	29
	The Launch Pane	29
	Using Plug-ins and MOS Integration	30
	Support for iNEWS Communities	31
	Viewing MediaCentral UX Help	33
Chapter 2	Working with Assets	34
	The Assets Pane	34
	Navigating in the Assets Pane	36
	Working with News Assets	37
	Identifying iNEWS Directories, Queues, Projects, and Facets	37
	Navigating the iNEWS Database	39
	Working with Media Assets	39
	Identifying Interplay Production Systems and Media Assets	40
	Navigating the Interplay Production Database	41
	Adding or Removing Property Columns	41
	Resizing Columns	42
	Moving Columns	42

	Moving or Copying Assets	43
	Renaming Assets	43
	Creating a New Folder	43
	Displaying or Hiding Referenced Assets	44
	Viewing and Editing Metadata	45
	Viewing Thumbnails	47
Chapter 3	Working with Projects	49
	Opening Projects or Facets	49
	The Project/Story Pane	50
	Associating Stories with Projects or Facets	52
	Opening a Project or Facet Associated with a Story	52
Chapter 4	Building a Script	53
	The Queue/Story Pane	53
	The Queue/Story Toolbar	55
	The Script Editor	56
	Creating a Story	58
	Segmenting Stories	59
	Writing Stories in Right-to-Left Languages	60
	Using Annotation to Dictate a Story	61
	Editing a Story	62
	Formatting a Script	63
	Adding Production Cues	64
	Adding Machine Control Instructions	66
	Adding a Primary Machine Control Instruction	67
	Deleting or Recovering a Deleted Story	67
	Locking and Unlocking a Story	67
	Inserting Script Templates	69
	Inserting MOS Placeholders	70
	Adding Media to a Story	70
	Copying and Sending iNEWS Links	71
	Recovering Automatically Saved Stories	72

Chapter 5	Using the Sequence Pane	74
	Displaying the Sequence Pane	74
	The Sequence Pane	75
	Understanding Basic and Advanced Sequences	78
	Selecting a Horizontal or Vertical Timeline	80
	Using the Sequence Zoom Bar	80
	Viewing Sequence Information	83
	Creating a Sequence	84
	Rules for Creating a Script Sequence	87
	Sequences Associated with Stories in Instinct and NewsCutter	87
	Audio-Only and Video-Only Sequences	88
	Saving a Sequence	88
	Saving a Version of a Sequence	89
	Recovering Automatically Saved Sequences	89
	Opening and Editing an Existing Sequence in the Sequence Pane	91
	Opening a Sequence Associated with a Story	92
	Editing a Sequence Associated with a Story	93
	Working with Story Segments and Timing Blocks	94
	Working with Timing Displays	95
	Editing Media into Timing Blocks	98
	Extending a Segment into Another Timing Block	99
	Showing and Hiding Empty Timing Blocks	101
	Manually Adjusting Timing Blocks	102
	Editing a Sequence	104
	Performing an Insert Edit in a Basic Sequence	105
	Performing an Insert Edit in an Advanced Sequence	106
	Performing an Overwrite Edit in an Advanced Sequence	107
	Performing a Replace Edit	111
	Enabling an Audio Track	115
	Adding Media from a Saved Sequence to a Sequence	116
	Undoing and Redoing an Action in the Sequence Pane	116
	Moving or Deleting Segments in the Timeline	117
	Adding and Removing Audio Segments	118

	Creating an Audio-Only NAT or SOT Segment	119
	Snapping in the Timeline	120
	Trimming Segments in the Timeline.	121
	Using L-Cuts in the Timeline	125
	Splitting a Segment	126
	Adding Markers to a Sequence	128
	Inserting Video Dissolves (Advanced Sequences Only)	128
	Enabling Audio Scrubbing	130
Chapter 6	Working with Video Media	131
	The Media Pane	132
	Media Pane: Asset Mode	133
	Media Pane: Group Clip	136
	Media Pane: Output Mode	137
	Playing Assets.	140
	Using the J-K-L Keys for Playback.	141
	Stepping Through Assets	142
	Playing Recently Viewed Assets	143
	Selecting the Aspect Ratio	143
	Changing the Maximum Size of the Proxy Video	144
	Updating the Media Status	144
	Playback of Simple and Complex Sequences	144
	Selecting the Playback Quality	146
	Adjusting for Playback Latency	146
	Using the Speedtest Pane	147
	Working with Remote Assets	148
	Marking In and Out Points.	149
	Working with Markers and Restrictions.	151
	Using the Timecode Displays	152
	Entering Timecode to Cue a Frame	153
	Working in the Media Timeline	155
	Using the Media Zoom Bar	156
	Reviewing in the STP Target Resolution	157
	Playing Back at the Highest Resolution	159

	Using Match Frame	160
	Opening an Enclosing Folder	160
	Transcoding Assets.	161
	Viewing and Editing a Clip During Ingest	164
	Saving a Frame as an Image	165
Chapter 7	Using Audio	166
	The Audio Pane	166
	The Audio Pane in Asset Mode	166
	The Audio Pane in Output Mode	167
	Working with Audio Tracks in Basic Sequences	170
	Working with Audio Tracks in Advanced Sequences	171
	Adjusting Audio Levels for an Advanced Sequence.	173
	Overriding the Default Audio Track Mapping	173
	Setting the Audio Mix	175
	Audio Monitoring for Assets and Basic Sequences	175
	Recording a Voice-over.	177
Chapter 8	Working with Group Clips	180
	Group Clips and Multicamera Workflows	180
	Working with Group Clips	182
	Loading a Group Clip and Changing the Angle View	186
	Working with Banks	187
	Selecting the Active Angle in Asset Mode	187
	Playing a Group Clip	189
	Timecode and Group Clips.	189
	Selecting Audio Monitoring Preferences in Asset Mode	190
	Markers and Restrictions for Group Clips	193
	Using Match Frame for Group Clips.	194
	Creating a Basic Sequence with Group Clips	195
	Adding an Active Angle of a Group Clip to an Advanced Sequence.	197
	Sending a Sequence with Group Clips to a Playback Device.	197

Chapter 9	Searching for Assets	198
	Search and the Central Index	198
	Federated Search.	199
	Media Index and Indexed Search.	199
	The Search Bar.	200
	The Search Pane	201
	Conducting a Search.	203
	Advanced Search Criteria	207
	Advanced Search Example	212
Chapter 10	Logging and Creating Subclips	213
	Workflows for Logging.	213
	Understanding Markers and Restrictions	215
	The Log Layout	219
	The Markers Pane.	220
	Adding, Saving, and Deleting Markers	223
	Working with Restrictions	225
	Understanding Restrictions in MediaCentral UX	225
	Adding, Saving, and Deleting Restrictions	229
	Cutting, Copying, and Pasting Text.	230
	Navigating by Markers in the Log Layout	231
	Exporting Markers	231
	Entering Marker Text in Right-to-Left Languages	233
	Unicode Support for Marker Text	233
	Creating Subclips	234
Chapter 11	Sharing MediaCentral UX Messages	236
	MediaCentral UX Messages	236
	Using the Messages Pane	237
	Viewing Messages and Linked Media Assets	238
	Sending Messages.	239
	Configuring E-Mail Forwarding	242
	Using E-Mail Forwarding.	243

Chapter 12	iNEWS Messaging	244
	Sending Messages	244
	Viewing and Replying to Received Messages	245
Chapter 13	Sending to Playback	246
	Specifying Send to Playback Settings.	246
	Sending a Sequence to a Playback Device	249
	Sending a Mixed-Resolution Long GOP Sequence to a Playback Device	250
	The Progress Pane	252
Chapter 14	Delivering Assets and Media	254
	Understanding MediaCentral Delivery	254
	Delivering Assets and Media to a Remote Workgroup	259
	Delivering Assets and Media to a Local Workgroup	261
Chapter 15	MediaCentral UX Mobile Application for the iPhone	264
	Connection Basics	265
	The iPhone	265
	Gestures for the Mobile Application	266
	Installing MediaCentral UX on the iPhone	267
	Starting MediaCentral UX on the iPhone	267
	The Sidebar.	269
	Buttons of the User Interface	270
	Customizing MediaCentral UX Settings	271
	Changing Roles.	272
	Accessing the iNEWS Database.	273
	Viewing Video Associated with a Script	278
	Editing Stories	279
	Ways of Saving Stories	282
	Formatting a Script.	282
	Adding Production Cues.	283
	Adding Machine Control Instructions	285
	Working with Links in Stories	285
	Approving Stories	286
	Working with Favorites	287
	Working Offline with Cached Queues and Stories	289

	Caching Queues and Stories	290
	Viewing Queues and Stories in Offline Mode.	291
	MediaCentral UX and Interplay Production.	291
	Viewing Media Assets with MediaCentral UX	292
Chapter 16	MediaCentral UX Tablet Application for the iPad.	296
	Connection Basics	297
	The iPad.	297
	Gestures for the Tablet App.	298
	Installing MediaCentral UX on the iPad	299
	Starting MediaCentral UX on the Tablet	299
	The Sidebar.	301
	Buttons of the User Interface	303
	Customizing MediaCentral UX Settings	303
	Changing Roles.	305
	Accessing the iNEWS Database.	306
	Viewing Video Associated with a Script.	311
	Editing Stories.	313
	Ways of Saving Stories	315
	Formatting a Script.	316
	Adding Production Cues.	317
	Adding Machine Control Instructions	318
	Working with Links in Stories	319
	Approving Stories	320
	Entering Presenter Mode	320
	Working with Favorites	322
	Working Offline with Cached Queues and Stories	324
	Caching Queues and Stories	324
	Viewing Queues and Stories in Offline Mode.	326
	MediaCentral UX and Interplay Production.	326
	Viewing Media Assets with MediaCentral UX	328

Chapter 17	MediaCentral UX for Android Devices	331
	Connection Basics	331
	Android Devices	331
	Gestures for the Mobile Application	332
	Installing MediaCentral UX on Your Android Device	333
	Starting MediaCentral UX on the Android Device	333
	The Navigation Drawer and Directory Panel	335
	Buttons of the User Interface	336
	Customizing MediaCentral UX Settings	336
	Accessing the iNEWS Database	337
Appendix A	User Settings	344
Appendix B	Keyboard Shortcuts	347
	Queue/Story Pane Shortcuts	348
	Assets Pane Shortcuts	349
	Media Pane Shortcuts	350
	Markers Pane Shortcuts	352
	Sequence Pane Shortcuts	356
Appendix C	Icons	358
	Pane Type Icons	358
	Launch Pane Icons	360
	Assets Pane Icons	360
	Media Pane Icons	362
	Markers Pane Icons	363
	Progress Pane Icons	364
	Sequence Pane Icons	364
	Media Distribute Icons	365
	MediaCentral Glossary	366
	Index	380

1 Getting Started

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

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

About MediaCentral | UX

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

Avid iNEWS

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



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

Interplay | Production

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

Signing In to MediaCentral | UX

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

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

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

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

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

To sign in to MediaCentral UX:

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

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



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

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



Left: Sign Out button. Right: Layout selector.



Each MediaCentral UX user is assigned one or more roles by the MediaCentral UX administrator. Each role is associated with one or more layouts. For more information about available layouts, see [“Working with Layouts” on page 22](#). For more information about roles, see the [Avid MediaCentral | UX Administration Guide](#).

To sign out:

- Click Sign Out in the menu bar.

Understanding the Application Layouts

A *layout* is a set of panes and other controls that is installed as part of the MediaCentral UX Web application. The size and location of the panes are set by default in each layout. Not all available panes are displayed in each layout, but users can customize which panes are displayed, their sizes, and where they are located in the window. For a list of installed layouts, see [“Working with Layouts” on page 22](#).

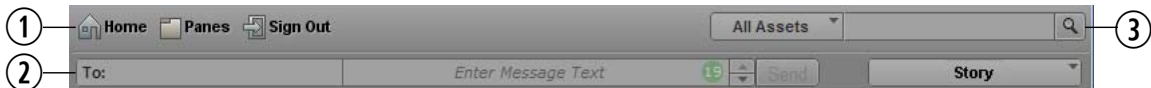
The following table describes the main panes.

Icon	Pane	Description	Refer to...
	Assets	A pane that displays assets. These assets can result from a search or from browsing. Assets are displayed in a folder hierarchy, if applicable to the assets displayed.	“The Assets Pane” on page 34
	Audio	A pane that displays the controls for adjusting the audio settings for media assets.	“Working with Audio Tracks in Advanced Sequences” on page 171

Icon	Pane	Description	Refer to...
	Help	A pane that displays the help system.	“Viewing MediaCentral UX Help” on page 33
	Launch	A pane from which you navigate to various locations. This pane displays remote file systems, local file systems, and other locations for assets.	“The Launch Pane” on page 29
	Markers	A pane in which you can view and create markers.	“The Markers Pane” on page 220
	Media	A pane in which you can view and edit media assets. The controls that are displayed depend on the selected asset.	“The Media Pane” on page 132
	Messages	A pane that allows you to send messages and media links to other MediaCentral UX users.	<i>Avid Media / Distribute User’s Guide.</i>
	Metadata	A pane that displays properties that are associated with a selected asset in the Interplay Production database.	“Viewing and Editing Metadata” on page 45
	Packages	A pane for Media Distribute users that you can use to review and approve packages submitted for publication. The pane also displays a history of packages ready for publication and already published, which allows you to search all submitted and published packages.	<i>Avid Media / Distribute User’s Guide.</i>
	Progress	A pane in which you can monitor the progress of background processes, such as send to playback and sequence mixdowns.	“The Progress Pane” on page 252
	Project/Story	A pane that displays the contents of a project, its facets, and any associated stories. It can only be opened from the Assets pane, and is therefore not listed as part of the Panes menu.	“The Project/Story Pane” on page 50
	Queue/Story	A pane that displays the contents of a queue with the contents of a selected story in the queue, including the story form and any production cues. It can only be opened from the Assets pane, and is therefore not listed as part of the Panes menu.	“The Queue/Story Pane” on page 53

Icon	Pane	Description	Refer to...
	Search	A pane from which you can conduct a search. This pane functions similarly to the Search bar but includes criteria for advanced searches.	“The Search Pane” on page 201
	Sequence	A pane that includes the Sequence Timeline and other controls that let you create and edit a sequence.	“The Sequence Pane” on page 75
	Social Messages	A pane for Media Distribute users that lets you create packages for publication to social media sites.	<i>Avid Media / Distribute User’s Guide.</i>
	Speedtest	A pane that provides you with a quick way to check your network connection to the MediaCentral server.	“Using the Speedtest Pane” on page 147
	Thumbnails	A pane that displays small images of an asset that is loaded in the Asset mode of the Media pane.	“Viewing Thumbnails” on page 47
	Web Story	A pane for Media Distribute that lets you create packages for publication to Web Content Management Systems (CMS).	<i>Avid Media / Distribute User’s Guide.</i>

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



The following table describes these bars.

	Bar	Description	Refer to...
1	Menu	A section of the application that provides numerous menu options.	“The Menu Bar” on page 29
2	Message	A section of the application in which you can send and receive messages.	“iNEWS Messaging” on page 244

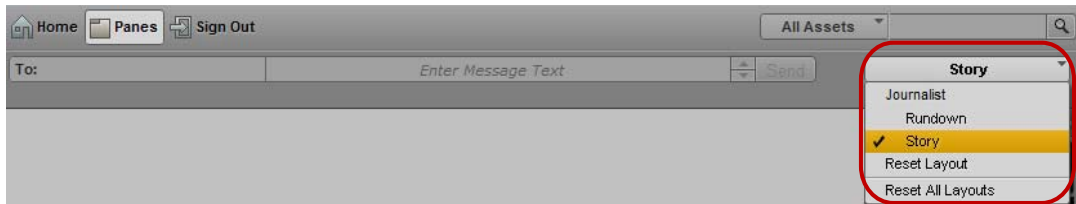
Bar	Description	Refer to...
3 Search	A section of the application from which you can conduct a search. The results of a search can be dragged from the bar and placed in an area as a pane for better viewing.	“The Search Bar” on page 200

Working with Layouts

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

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

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



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

Layout	Description	Available To
Cut	Journalists, media loggers, and editors use this layout to create sequences. By default the Sequence pane is displayed horizontally.	All users, based on role.
Media Distribute	Advance Journalists and Media Distribute Producers use this layout to publish media packages to multiple delivery platforms and services. For more information, see the <i>Avid Media Distribute User's Guide</i> .	All users, based on role, if Media Distribute is installed.
Log	Media loggers use this layout to add markers to clips and to create subclips. For more information, see “Logging and Creating Subclips” on page 213 . You can view an iNEWS database when you are in Logging view, but you cannot open a queue.	All users, based on role

Layout	Description	Available To
Rundown	Journalists use this layout to edit and create stories.	All users, based on role
Story	Journalists use this layout to edit and create stories that include video and audio. By default the Sequence pane is displayed vertically. This layout is displayed the first time a user signs in. You can switch to another layout at any time by selecting it from the Layout selector.	All users, based on role
System Settings	Administrators use this layout to specify various configuration settings. For more information, see “Configuring System Settings” in the <i>Avid MediaCentral / UX Administration Guide</i> .	Administrators only
Users	Administrators use this layout to import, create, and manage MediaCentral UX users. For more information, see “Avid MediaCentral UX User Management” in the <i>Avid MediaCentral / UX Administration Guide</i> .	Administrators only

To change to a different predefined layout:

- Choose the layout from the Layout selector.



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

To close a pane:

- Click the X on the pane’s tab.

To open additional panes:

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

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

To reset a layout to its original configuration:

- Select Reset Layout from the Layout selector.

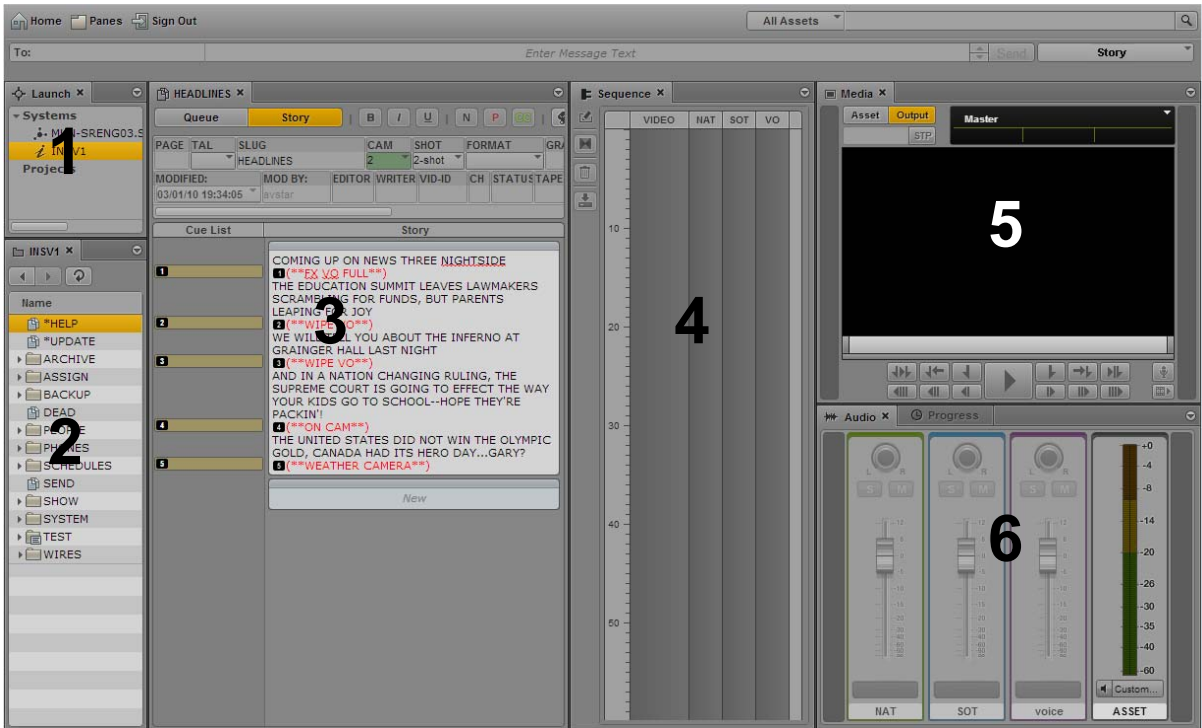
To reset all layouts to their original default configurations:

- Select Reset All Layouts from the Layout selector.

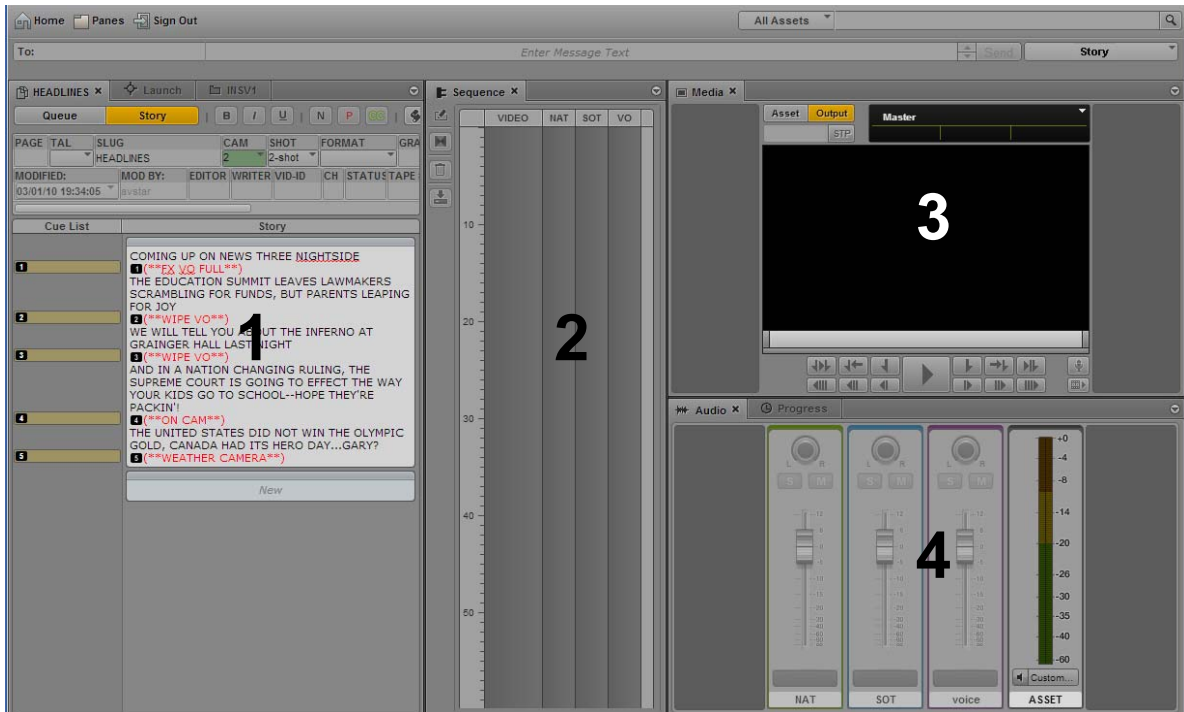
Working with Areas and Panes

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

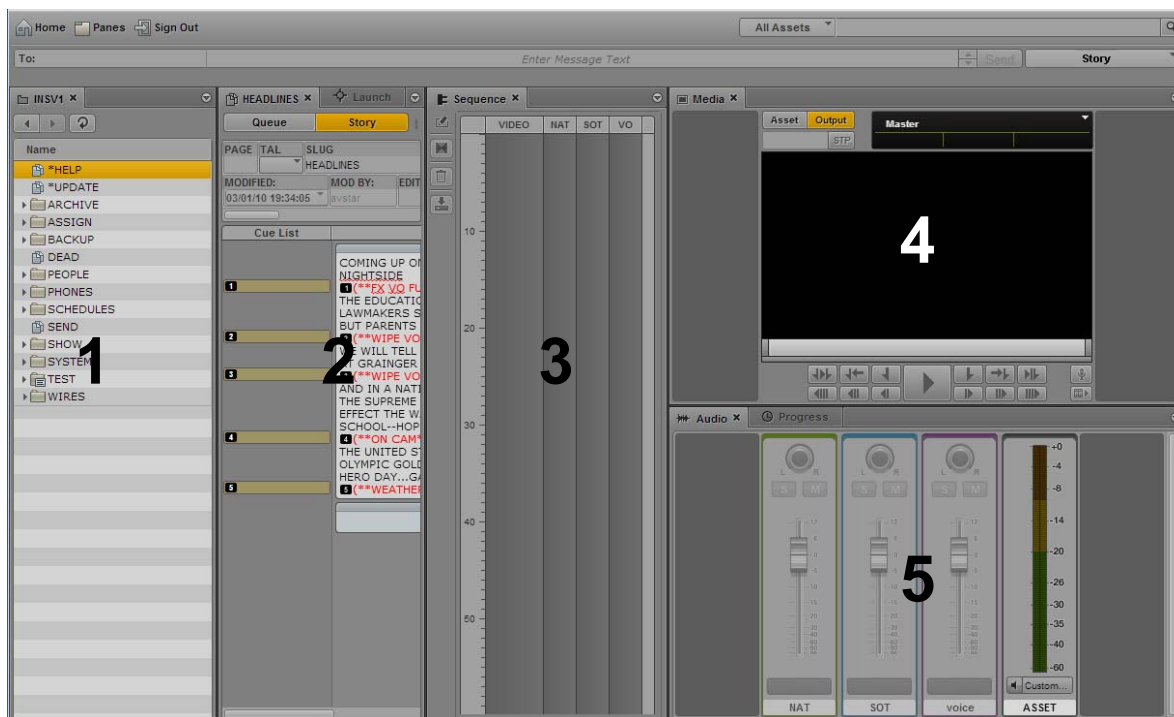
The following illustration shows a typical Story layout. This layout is composed of six different areas and seven different panes. The area in the lower right contains two panes.



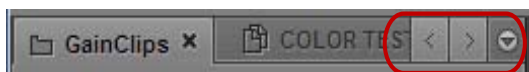
One way to customize this layout is to combine two or more panes into one area, thus reducing the number of areas and allowing more space for the remaining areas. In the following illustration, the layout is composed of four areas and seven panes. The area on the left contains the Queue/Story pane, the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



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



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



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

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

To move a pane:

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



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

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

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

**Drop
Zone**

Position

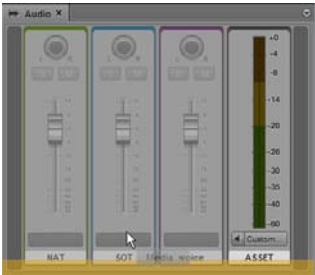
Result

Center



Top



Drop Zone	Position	Result
Bottom		
Left		
Right		

The Menu Bar

The application’s menu bar includes the following menus:

- Home

Option	Description
User Settings	Opens the Settings dialog box with configuration options available for modification to non-administrative users. For more information, see “User Settings” on page 344 .
About	Opens a screen with information about the product

- Panes

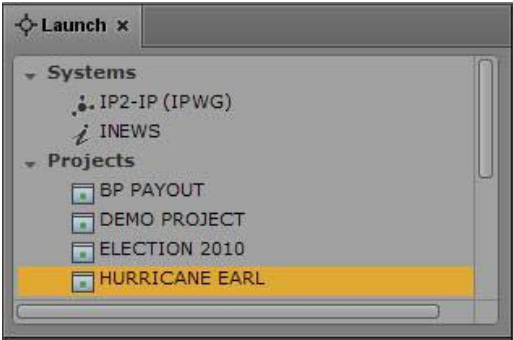
This menu lists the panes that you can open in the selected layout. For a list of these main panes, see [“Understanding the Application Layouts” on page 19](#). You are only permitted one instance of some panes within the user interface; however, you can open multiple instances of an Assets pane or Search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

- Sign Out

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

The Launch Pane

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



Systems and projects are identified by the following icons.

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

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

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

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

For more information about assets and projects, see [“Working with Assets” on page 34](#) and [“Working with Projects” on page 49](#). For more information about iNEWS communities, see [“Support for iNEWS Communities” on page 31](#).

Using Plug-ins and MOS Integration

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

These plug-ins are specific to iNEWS workflows.

The MediaCentral installation program installs only the container needed for Active X controls. You need to install additional software for your browser as described in the *Avid MediaCentral Platform Installation and Configuration Guide*.

Enabling MOS

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

Installing Plug-Ins

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

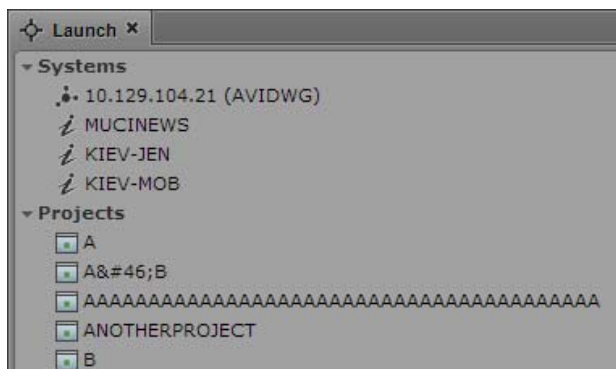
After installation and configuration, plug-ins are listed at the bottom of the Panes menu.

Support for iNEWS Communities

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

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

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



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

In MediaCentral UX, you can perform the following tasks on iNEWS remote systems:

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



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

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

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

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



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

Limitation for MOS Placeholder and Project Bucket Features

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

Viewing MediaCentral | UX Help

The Help system for MediaCentral UX combines the contents of the following documents:

- *Avid MediaCentral | UX User's Guide*
- *Avid MediaCentral | UX Administration Guide*
- *Media | Distribute User's Guide*.

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

To access a Help topic related to a specific pane:

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

You can click the Contents, Index, or Search button to find other information.

To open the Help system to the Contents page:

- Select Panes > Help.

2 Working with Assets

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

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

See also [“Working with Remote Assets” on page 148](#).

The Assets Pane

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

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

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

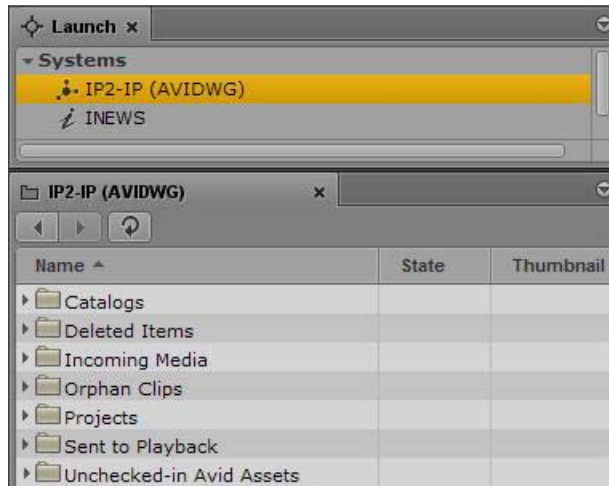
The following topics describe working with different types of assets:

- [“Working with News Assets” on page 37](#)
- [“Working with Media Assets” on page 39](#)

To display assets in an Assets pane:

- Double-click an item in the Launch pane.

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



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

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

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

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

To close an Assets pane:

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



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

Navigating in the Assets Pane

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

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

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

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

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

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

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

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

- ▶ Double-click a folder.

To display a view you already displayed:

- ▶ Click the Forward button or the Back button.

For a list of all keyboard shortcuts you can use in the Assets pane, see [“Assets Pane Shortcuts” on page 349](#).

Working with News Assets

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

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

Identifying iNEWS Directories, Queues, Projects, and Facets

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

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

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

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

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

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

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

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

Icon	Description
	ALL queue - shows all stories associated with the project and its facets. These stories do not actually reside in the ALL queue. Instead, they retain their original source queue location and permissions.
	QUERY Search Queue - shows results of a search conducted with criteria pre-defined for the project in iNEWS. Each project can have only one search queue.
	BUCKET queue - an indexed queue that acts as a repository for stories that do not exist elsewhere in the iNEWS database. All stories that reside in a project's BUCKET queue will also appear in its ALL queue.

Navigating the iNEWS Database

This topic provides procedures for viewing the database file structure by opening directories and queues. For information about projects and facets, see [“Working with Projects” on page 49](#).

The contents of directories are displayed in the Assets pane. The contents of queues are viewed in the Queue/Story pane. For more information, see [“The Queue/Story Pane” on page 53](#).

To open a directory:

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

To open a queue:

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

Working with Media Assets

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

The following topics describe working with media assets:

- [“Identifying Interplay | Production Systems and Media Assets” on page 40](#)
- [“Navigating the Interplay | Production Database” on page 41](#)
- [“Adding or Removing Property Columns” on page 41](#)
- [“Resizing Columns” on page 42](#)
- [“Moving Columns” on page 42](#)
- [“Moving or Copying Assets” on page 43](#)
- [“Renaming Assets” on page 43](#)
- [“Displaying or Hiding Referenced Assets” on page 44](#)
- [“Viewing and Editing Metadata” on page 45](#)

- [“Viewing Thumbnails” on page 47](#)
- [“Working with Remote Assets” on page 148](#)

Identifying Interplay | Production Systems and Media Assets

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

Icon	Description	Column
	Audio asset	Name
	Video asset: master clip.	Name
	Video asset: subclip	Name
	Video asset: sequence	Name
	Video asset: in-progress clip (Edit While Capture)	Name
	Video asset: group clip	Name
	Video asset: effect	Name
	Remote asset: downward-pointing arrow for each asset type	Name
	Supported	State
	Reservation	State
	Restriction	State

For information about remote assets, see [“Working with Remote Assets” on page 148](#).

Navigating the Interplay | Production Database

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

To open an Interplay Production folder:

- ▶ Double-click the folder in the Assets pane.

This action opens the folder's contents in the same pane. To return to the previous view of the database file structure, click the Back button.

- ▶ Click the turn-down arrow to the left of the folder in the Assets pane.

This action expands the directory to show its contents while still retaining a view of the rest of the database file structure. To close the folder, click the turn-down arrow again.

To open an asset:

- ▶ Double-click the asset.

The asset opens in the Media pane. If the asset is a sequence and the Sequence pane is open, the asset is loaded in the Sequence Timeline. For more information, see [“Working with Video Media” on page 131](#) and [“Using the Sequence Pane” on page 74](#).

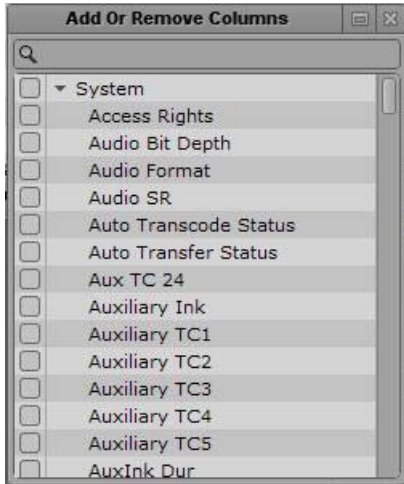
Adding or Removing Property Columns

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

To add or remove property columns:

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

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



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

Resizing Columns

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

To resize a column:

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

Moving Columns

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

To move a column:

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

Moving or Copying Assets

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

To move an asset to another folder:

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

To copy an asset to another folder:

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

Renaming Assets

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

To rename an asset, do one of the following:

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

Creating a New Folder

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

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

To create a new folder in the Interplay Production database:

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



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

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

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

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

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

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

Displaying or Hiding Referenced Assets

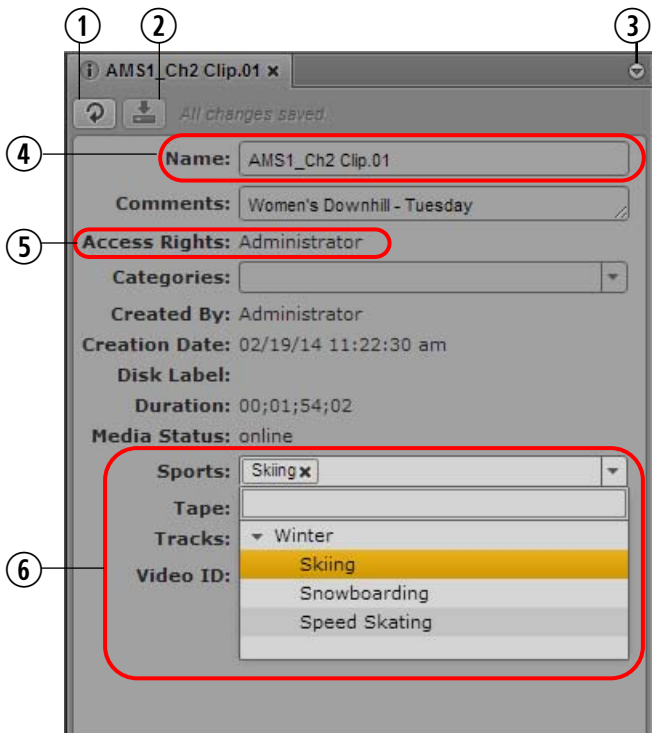
Referenced assets are assets that are referenced by another asset in the same Interplay Production folder, such as clips that are included in a sequence. You have the option of displaying or hiding referenced assets through a user setting. The default is to hide referenced assets.

To display or hide referenced assets:

1. Select Home > User Settings.
2. Click Interplay Production.
3. In the Referenced Assets section, select “Show referenced assets” to display referenced assets. Clear the check box to hide referenced assets.

Viewing and Editing Metadata

The Metadata pane displays properties that are associated with a selected asset in the Interplay Production database, such as Comments or Creation date. Some properties are created automatically and others you can create or edit manually. In the Metadata pane, if a property is editable, a text box or drop-down menu is displayed.



1	Refresh button	4	Editable text box
2	Save button	5	Non-editable field
3	Pane menu button	6	Custom property drop-down menu

The properties that are displayed in the Metadata pane are determined by settings in the Property Layout view in the Interplay Administrator application. An administrator can select both system properties and custom properties as follows:

- On the System Properties tab, select items in the Inspector Default column.
- On the Custom Metadata tab, select items in the Inspector Default column.

A user must have write permission on an asset to add an identifier to an asset.

For information on system and custom properties, and assigning permissions, see the *Interplay / Engine and Interplay / Archive Engine Administration Guide*.

Note the following:

- You can cut, copy, and paste text between the Metadata pane and other applications.
- You can use the Tab key to move to the next editable text box or use Shift+Tab to move to the previous text box.
- Text is limited to 32,000 characters.
- The following characters are not valid for text in the Metadata pane:
 - Interplay Production asset names: / \ | Enter
 - Interplay Production folder names: * ? : / \ " < > | Enter

If you try to save information that includes an invalid character, an error message is displayed.



You can also display database properties in an Assets tab (see “Adding or Removing Property Columns” on page 41). In an Assets tab, you can display any property from the database, but you cannot edit a property.

To open the Metadata pane:

- ▶ Select Metadata from the Panes menu.

To view properties of an asset:

- ▶ Double-click an asset in the Assets pane.

To edit properties of an asset:

1. Click in a text box and enter text, or select an entry from a drop-down list.

If you select from a drop-down list and type a letter, MediaCentral UX filters the list to all properties starting with that letter. As you continue to type, MediaCentral UX continues to filter the list according to the letters you type.

You can insert line breaks in a text box, such as the Comments box. However, line breaks are not supported when viewing metadata in Interplay Access or Media Composer. If the property is saved in Interplay Access, it is saved as a single line and is shown as a single line in MediaCentral UX.

2. Click the Save button, or click the Pane menu and select Save.

To discard your changes, click the Refresh button, load a different asset, or close the Metadata pane.

To update the information displayed:

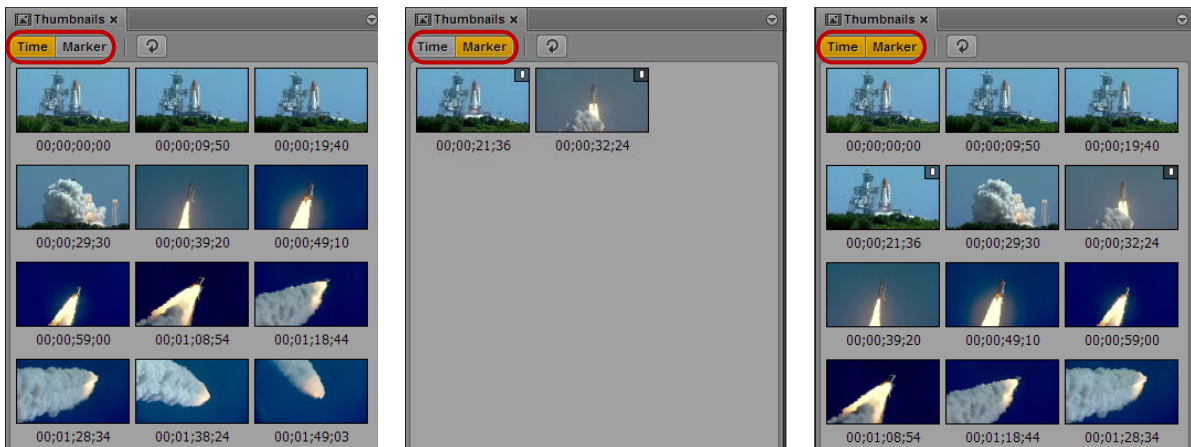
- ▶ Click the Refresh button.

Viewing Thumbnails

The Thumbnails pane lets you display a series of small images of an asset (thumbnails). Viewing and double-clicking thumbnails can help you navigate through source clips and markers more quickly. You can view thumbnails in the following arrangements:

- **Time-based:** Shows the first frame, a frame every ten seconds, and the last frame. The exact frame displayed depends on the type of timecode (drop-frame, non-drop frame, 24 fps, and so on). Timecodes are displayed beneath each thumbnail, reflecting the timecode display that is set in the Media pane: Master, Absolute, or Remain.
- **Marker-based:** Shows any frame with one or more markers. A frame with a marker is indicated by a marker in the upper right corner of the thumbnail.
- **Both time-based and marker-based thumbnails.**

The following illustrations show each of these arrangements: time-based, marker-based, and both.



Note the following:

- You can show thumbnails for master clips and subclips, and sequences when loaded in Asset mode.
- You can view thumbnails for video clips, clips with video and audio, and audio-only clips.
- The size of the thumbnails depends on the aspect ratio selected in the Media pane. Changing the aspect ratio changes the size of the thumbnails.
- You can show thumbnails for group clips. The thumbnails reflect the grid selected in the Media pane: 1x1, 2x2, or 3x3.
- Currently, you cannot adjust the frequency of the thumbnails or their size.

- You can view thumbnails for a clip that is ingesting (edit-while-capture) after it is checked into the Interplay Production database (approximately every two minutes). Click the Refresh button to update the display.



Support for edit-while-capture (EWC) is qualified only for Avid AirSpeed Multi Stream and AS5000 systems.

- Click the Refresh button to update the display for changes to the asset, for example, if you add or delete a marker.

To view thumbnails:

1. Select Panes > Thumbnails.

If an asset is already loaded in Asset mode in the Media pane, thumbnails are displayed in the Thumbnails pane.

2. In the Assets pane, do one of the following:

- ▶ Double-click a master clip or subclip.
- ▶ Right-click a sequence and select Load in Asset Mode.

The asset is loaded in the Media viewer and thumbnails are displayed in the Thumbnail pane, with timecode for each thumbnail below it. If the asset contains markers, a thumbnail is displayed for each marker.

3. To show only time-based thumbnails, click the Marker button so that it is inactive. To show only marker-based thumbnails, click the Time button so that it is inactive.
4. To navigate to a particular frame in the Media pane, double-click a thumbnail.

The position indicator in the Media Timeline jumps to the frame.

If the double-clicked thumbnail has a marker associated with it, the associated marker information is highlighted in the Markers pane. If there is no marker associated with the thumbnail, the nearest marker information is highlighted.

3 Working with Projects

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

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

Opening Projects or Facets

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

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

To open a project:

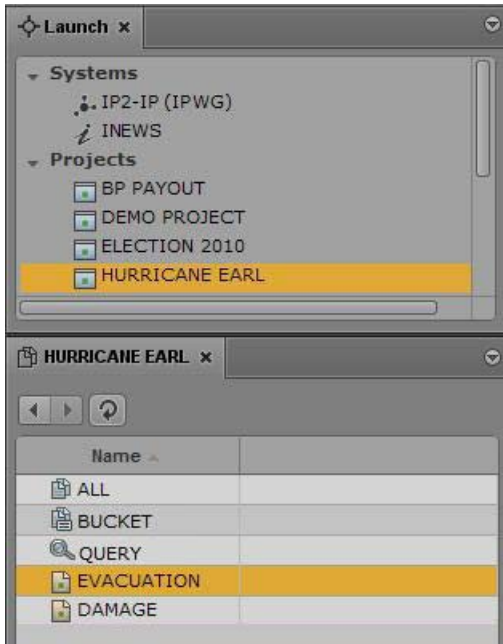
- ▶ Double-click the project in the Launch pane.
The project's contents open in the Assets pane.

To open a facet:

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

The Project/Story Pane

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



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

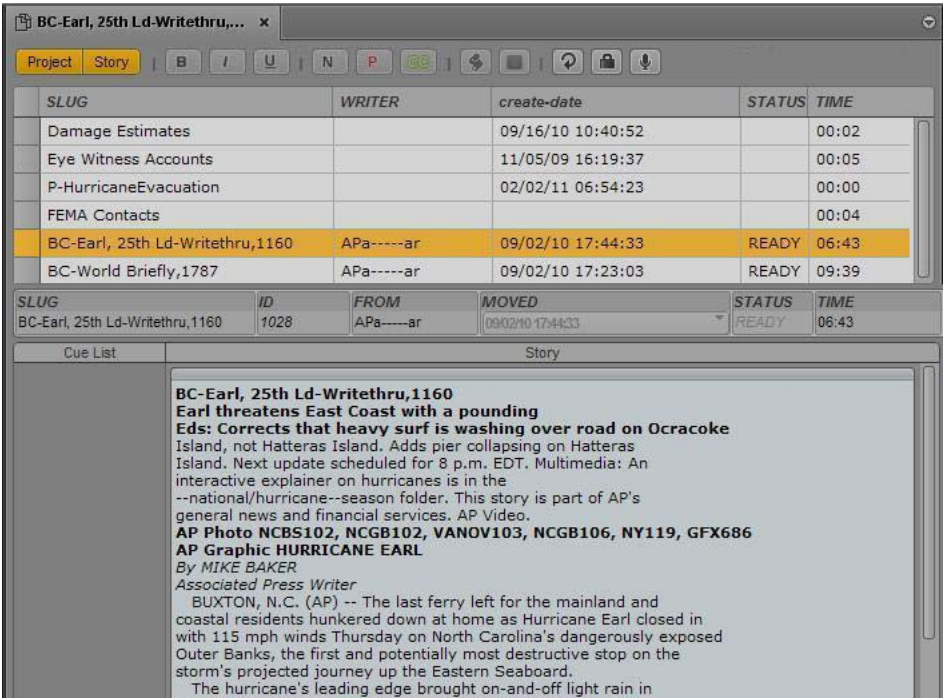
Stories associated with a project retain their original source queue location in the iNEWS database; they do not actually reside in the ALL queue. Stories associated with a project also retain their original source permissions. For example, a user without read access to a story's source queue will not be able to see that story in a project to which its associated, even if the user has read access to the project.

Every project has a QUERY queue, identified by the magnifying glass icon, which is the search queue that runs the project's query. For more information on the icons used to identify projects and facets, see [“Identifying iNEWS Directories, Queues, Projects, and Facets” on page 37.](#)

Every project has a BUCKET queue, which is an indexed queue that acts as the repository for stories that don't exist anywhere else in the iNEWS database. A user can copy, create, and delete stories in the BUCKET queue. All stories in the BUCKET will show up in the ALL queue.

 The BUCKET queue was first introduced in version 4.0 of iNEWS. When an iNEWS database is upgraded to v4.0 from an earlier version, current projects get BUCKET queues; however, these queues are not yet indexed, which is required for all stories associated with projects and/or facets. For more information, see the “iNEWS Projects” chapter of the Avid iNEWS Setup and Configuration Guide.

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



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

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

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



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

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

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

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

The ratio you set is retained when you sign out.

Associating Stories with Projects or Facets

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

To associate an indexed story with a project or facet.

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

Opening a Project or Facet Associated with a Story

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

To open a project associated with a story:

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

The project opens in a new Project/Story pane.

4 Building a Script

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

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

The Queue/Story Pane

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

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

1

2

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

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

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

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

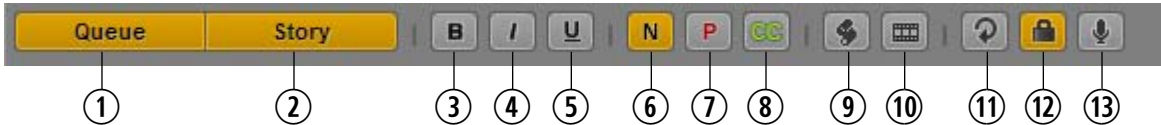
The ratio you set is retained when you sign out.

 *You cannot enter data in the Queue section.*

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

The Queue/Story Toolbar

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



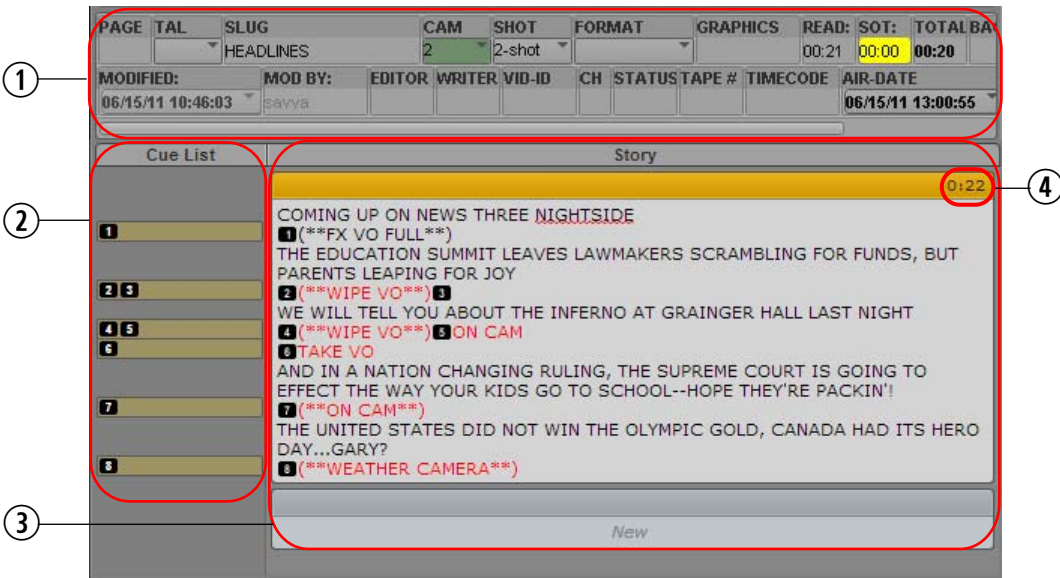
Display or Control		Description
1	Queue	Toggles display of the queue on or off. When toggled on the button is colored orange.
2	Story	Toggles display of the Story editor on or off. When toggled on the button is colored orange.  <i>You cannot have both the Queue and Story buttons simultaneously toggled off. When only one is on and you click that button, the system automatically toggles that display off and the other display on.</i>
3	Bold	Marks text as bold. See “Editing a Story” on page 62.
4	Italic	Marks text as italic.
5	Underline	Marks text as underline.
6	Normal	Sets text as normal. See “Formatting a Script” on page 63
7	Presenter	Sets text as presenter instructions.
8	Closed Caption	Sets text as closed-captioning.
9	Template	Inserts an iNEWS script template. See “Inserting Script Templates” on page 69
10	Open Sequence	Opens the associated sequence. Use this button to create a new script sequence or to open one previously created. See “Adding Media to a Story” on page 70.

Display or Control		Description
11	Refresh	Refreshes the queue.
12	Lock	Locks the story. See “Locking and Unlocking a Story” on page 67
13	Annotation	Dictate text. See “Using Annotation to Dictate a Story” on page 61.

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

The Script Editor

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



1	Story Form	3	Story (text area)
2	Cue List	4	Timing display

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

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

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

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

To show the Story Form:

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

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

The timing display on the right side of the story segment header shows the duration of the text in the story segment. The duration of the text is based on the read rate that is set in Avid iNEWS. This number is useful if you create a sequence to accompany your story. See [“Editing a Sequence Associated with a Story”](#) on page 93.

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



Creating a Story

You can create a story in MediaCentral UX or edit a story previously created in MediaCentral UX or iNEWS. For more information on how to edit existing stories, see [“Editing a Story” on page 62](#).

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

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

To create a new story:

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

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

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

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



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



Saving a story does not save a sequence associated with a story. You must save the sequence in the Sequence pane. See [“Saving a Sequence” on page 88](#)

To view an existing story:

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

To open an existing story to story view:

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

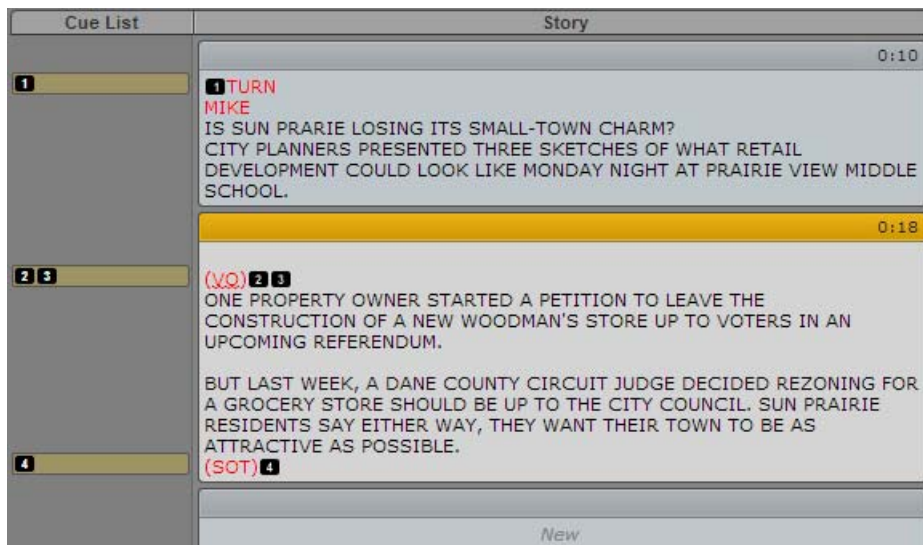
This toggles off the display of the queue in the Queue/Story pane and displays the story within the entire pane’s space.

Segmenting Stories

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



You can use segments to time the text and integrate it with video, audio, and production cues. See [“Adding Media to a Story” on page 70](#). Multiple timed segments are combined to form the overall story. The following illustration shows the same story as the one in the previous example, but written as a segmented story.



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

To add a segment to a story:

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

To split a segment in two:

1. Position the cursor in the story where you want to split the text into two segments.
2. Do one of the following:
 - ▶ Right-click and select Split Segment.
 - ▶ Click the Pane Menu button and select Split Segment.
 - ▶ Press Ctrl+] (Windows) or Command+] (Macintosh).

To rearrange segments in a story:

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



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

To delete a segment and the text in the segment:

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



Deleting the segment also deletes the text in the segment.

Writing Stories in Right-to-Left Languages

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

- Automatic switching to right-to-left alignment:
 - Story segments switch to right-to-left if more than 50 percent of the text consists of right-to-left characters. To apply the new alignment to a segment, reload the story.
 - Production cues switch to right-to-left if more than 50 percent of the text in the production cue body consists of right-to-left characters.

- Queue grid cells switch to right-to-left and right-aligned if the first character in the cell is a right-to-left character. If the cell is center-aligned by default, it will remain center-aligned regardless of cell content.
- Manual switching
 - If focus is in any segment, alignment of all segments will be switched. Reloading the story will return the segment alignment to the default.
 - If focus is in the production cue body, only the current cue body alignment will be switched. Reopening the production cue returns cue body alignment to the default.
 - If focus is in a story form field, only the current story form field alignment will be switched. Reloading the same story form keeps the current field alignment. Reloading a different story form returns the field to the default.

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

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

Using Annotation to Dictate a Story

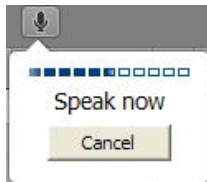
The Annotation feature allows users to dictate their stories, using the Chrome browser's Speech-to-Text technology.



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

To use the Annotation feature to write stories:

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



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

3. Speak clearly.

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

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



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

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

Editing a Story

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

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

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



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

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



To cut text:

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

To copy text:

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

To paste text:

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



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

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

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

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

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

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

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

To italicize text, do one of the following:

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

To underline text, do one of the following:

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

Formatting a Script

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

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

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



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

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



To mark text as a normal text:

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

To mark text as a presenter instruction:

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

To mark text as a closed captioning text:

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

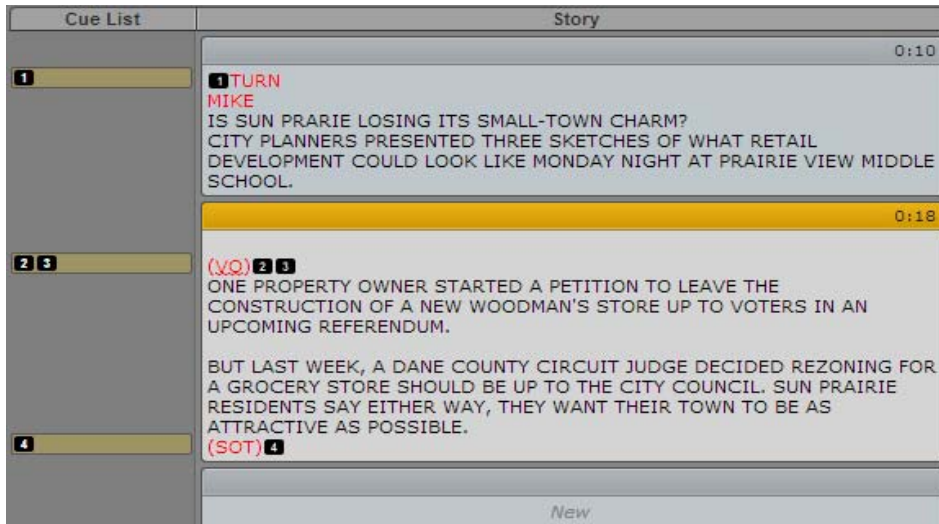


You can click the N, P, or CC buttons before typing your text as well. Any new text you type will appear in the format you selected. To change the format of the text you type at any time, select another format.

Adding Production Cues

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

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



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

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

To insert a production cue in a script:

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

To move a production cue in a script:

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



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

To delete a production cue from a script:

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

To copy one or more production cues to another story:

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

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

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

Adding Machine Control Instructions

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

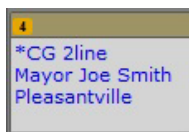
These instructions must be preceded by an asterisk (*) and written in a special format, beginning with a command for the type of device the instruction is for, such as CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that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

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

To add machine control instructions for a CG event:

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

Your CG machine control instruction will appear in blue font.



Adding a Primary Machine Control Instruction

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

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

To insert a primary production cue:

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

A production cue labeled *Primary is created.

Deleting or Recovering a Deleted Story

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

To delete a story:

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

Locking and Unlocking a Story

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

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

Easy locks and key locks can only be applied to a story from an iNEWS workstation, but the security measures are honored within MediaCentral UX. With easy lock, an iNEWS user locks the story to his or her user name, so that only that user or an iNEWS system administrator can access it. If any other user attempts to open an easy-locked story from MediaCentral UX, they will be denied viewing or editing access to the story. Likewise, an iNEWS user key locks a story by applying a password so that only those who know the password can view or edit the story. If a MediaCentral UX user attempts to open a key-locked story, the system will prompt that user for the password.



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

To lock a story, do one of the following:

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

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

To lock the Story Form, do the following:

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

To unlock a story, do one of the following:

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



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

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

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

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

Inserting Script Templates

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

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

To insert a script template:

1. Position your cursor in the story body where you want to insert the template information.
2. Do one of the following:
 - ▶ Click the Template button in the toolbar.
 - ▶ Right-click and select Insert Script Template.
 - ▶ Press Ctrl+Shift+I.
3. Select the template you want to use from the list by double-clicking on it.



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

Inserting MOS Placeholders

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



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

To insert a MOS object placeholder:

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

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

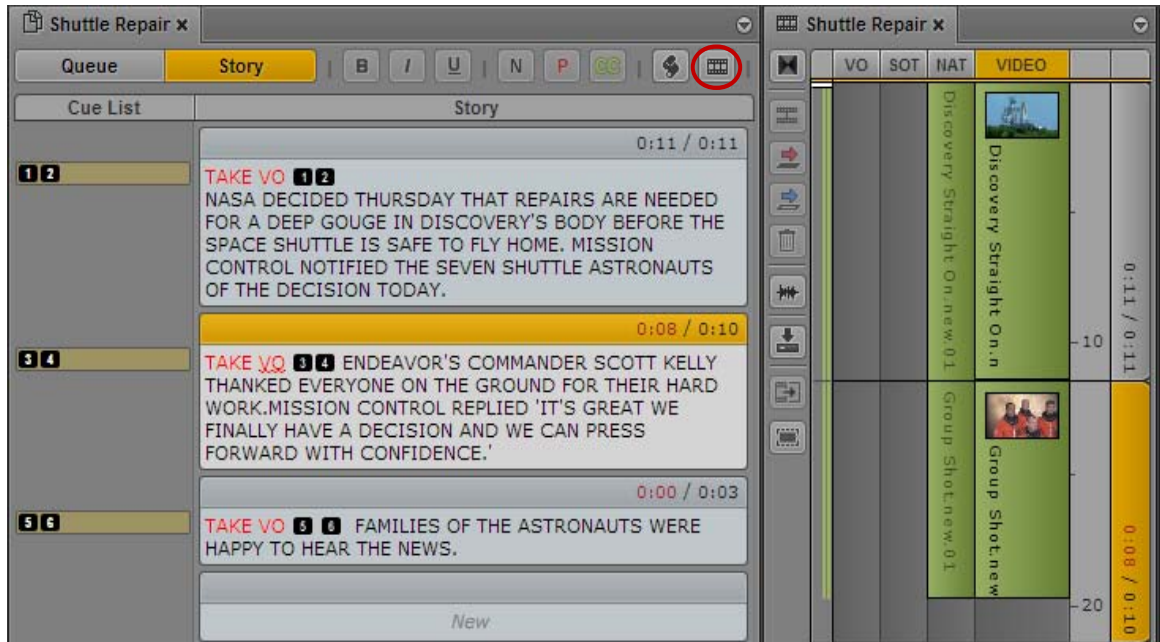
The MOS device user can later update the placeholder with a real ID and object by turning on or loading the monitor server. The MOS Gateway will then return data back to iNEWS and MediaCentral UX in the production cue.

Adding Media to a Story

If you want to add media to your story, you need to create a video sequence that is associated with the story. To create a sequence, click the Open Sequence button in the Queue/Story pane toolbar. You also use this button to open a sequence that you already associated with a story. You then edit the sequence in the Sequence pane. For more information, see [“Using the Sequence Pane” on page 74](#) and [“Editing a Sequence Associated with a Story” on page 93](#).

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

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



Saving a story does not save a sequence associated with a story. You must save the sequence in the Sequence pane. See “Saving a Sequence” on page 88

Copying and Sending iNEWS Links

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

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

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

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

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

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

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

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

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

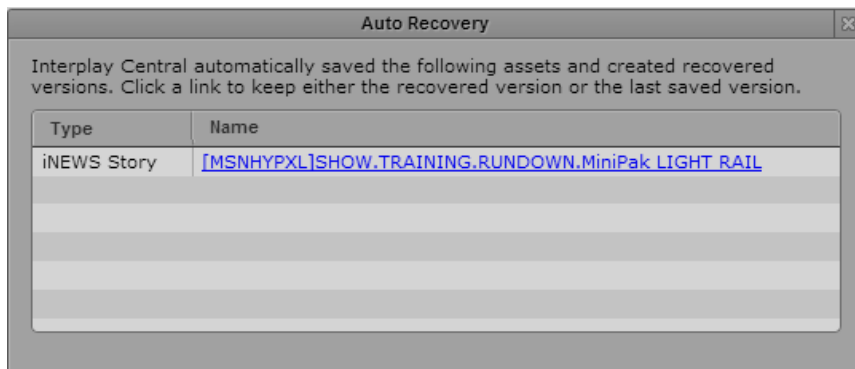
In all cases, a popup dialog box opens with a URL that is already selected for copying. Press Ctrl+C (Windows) or Command+C (Macintosh) to copy the link, then use Ctrl+V (Windows) or Command+V (Macintosh) to paste the link.

Recovering Automatically Saved Stories

When you work in MediaCentral UX, sequences and stories are automatically saved on your local Windows or Macintosh system every 60 seconds. This auto-save feature is helpful in case of a disconnection or service failure, or if you close a browser session without saving your work. This feature is also helpful if your administrator sets an automatic session timeout.

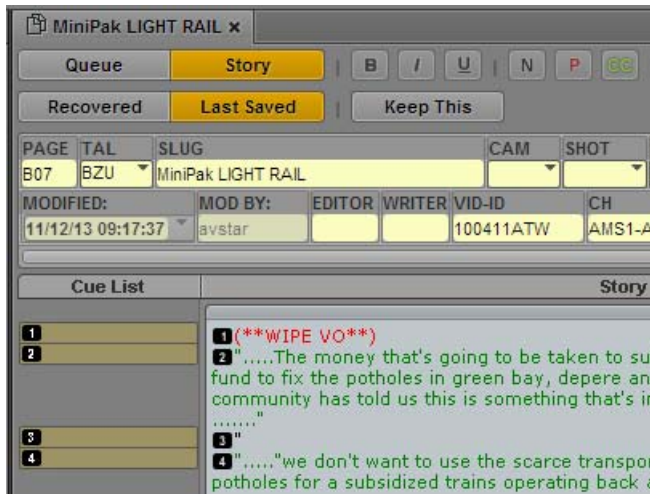
You can recover your unsaved changes in several different ways:

- If a disconnection or failure occurs and you remain signed in, the editing functions of the Queue/Story pane are deactivated, and the Auto Recovery dialog box is displayed, as described below.
- If the disconnection or failure results in the need to sign in again, a dialog box is displayed that lists assets with unsaved changes.



Click the name of the asset to open the last saved version. If the asset is a story, the Queue/Story pane displays three additional buttons:

- Recovered: Click this button to open the recovery file (from the local system).
- Last Saved: Click this button to open the last saved file (from the Interplay Production database).
- Keep This: Click this button to save the version that you display and delete the other version.



If the story includes a script sequence, and the Sequence pane is open, these buttons are displayed on the Sequence pane.

You can switch back and forth between versions to compare them, and click the Keep This button when you decide which version to keep.

- If you close the Auto Recovery dialog box without selecting an asset, you can select Auto-Recovered Assets from the Queue/Story pane menu to display the Auto Recovery dialog. This option appears only if auto-recovered assets are available.



This feature works similarly for stories and sequences. For specific information about auto-save for sequences, see “Recovering Automatically Saved Sequences” on page 89.



If your browser crashes, but the MediaCentral UX session and iNEWS session are still active, iNEWS stories are locked for five minutes. You will not be able to edit or restore the story unless the lock is released or the MediaCentral UX and iNEWS sessions end. You can ask your MediaCentral UX administrator to end the MediaCentral UX session, which will release the lock.

5 Using the Sequence Pane

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

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

Displaying the Sequence Pane

The Sequence pane is displayed in the default Cut, Log, and Story layouts. It is displayed with a horizontal timeline in the Cut and Log layouts, and with a vertical timeline in the Story layout. You can change the orientation if you prefer (see [“Selecting a Horizontal or Vertical Timeline” on page 80](#)).

To display the Sequence pane:

- ▶ Select Panes > Sequence.

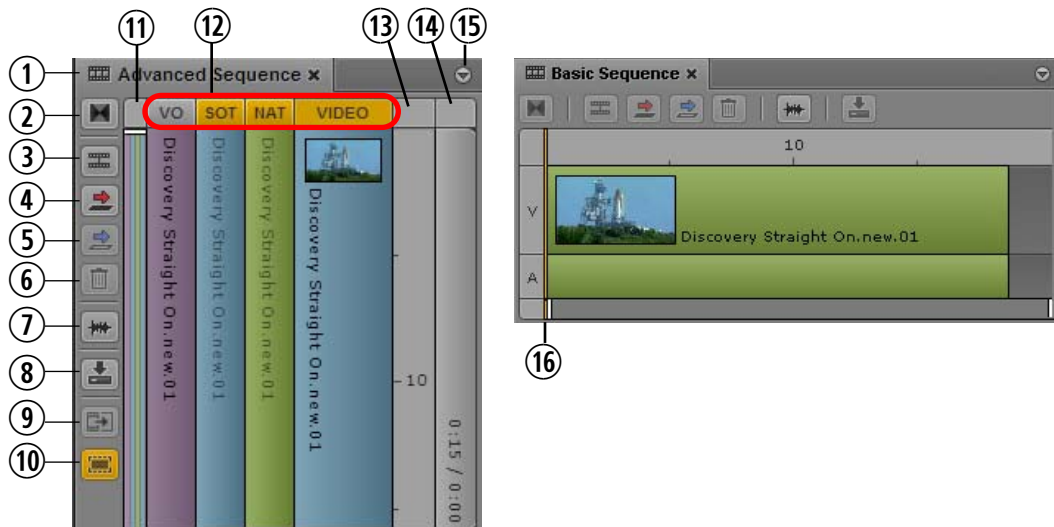
The Sequence pane opens in the mode and orientation in which it was set when you signed out of the application.

The Sequence Pane

The Sequence pane includes the Sequence Timeline and controls that let you edit a sequence. You can work with one of two Sequence Timelines: basic or advanced. See [“Understanding Basic and Advanced Sequences”](#) on page 78.

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

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



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

Control	Description
1 Sequence Pane tab	Move the mouse pointer over the tab to display information about the sequence. See “Viewing Sequence Information” on page 83.
2 Add Video Dissolve button	Adds a video dissolve (advanced sequence only). See “Inserting Video Dissolves (Advanced Sequences Only)” on page 128
3 Split button	Divides one or more segments into two at the position indicator. See “Splitting a Segment” on page 126.

	Control	Description
4	Overwrite button	Performs an overwrite edit. See “Performing an Overwrite Edit in an Advanced Sequence” on page 107
5	Replace button	Performs a replace edit. See “Performing a Replace Edit” on page 111 .
6	Delete Segment button	Deletes the selected segment from the sequence.
7	Audio pane button	Opens the Audio pane or brings it to the front.
8	Save button	Saves the sequence in the Interplay Production database. See “Saving a Sequence” on page 88 .
9	Extend/Retract button	(Script sequence only) Extends a segment beyond the boundary of a timing block or retracts it. See “Extending a Segment into Another Timing Block” on page 99 .
10	Show/Hide Empty Timing Blocks	(Script sequence only) Shows or hides empty timing blocks. See “Showing and Hiding Empty Timing Blocks” on page 101 .
11	Sequence zoom bar	Lets you enlarge a section of the timeline. See “Using the Sequence Zoom Bar” on page 80 .
12	Track selectors	Lets you select the track for an insert edit, an overwrite edit, or a split segment operation. See • “Performing an Insert Edit in an Advanced Sequence” on page 106 • “Performing an Overwrite Edit in an Advanced Sequence” on page 107 • “Splitting a Segment” on page 126
13	Timecode bar	Displays timing for the sequence in hours, minutes, and seconds, depending on the length of the loaded asset. Click in the timecode bar to drag the position indicator, Right-click in the timecode bar to access certain commands.
14	Timing block header	(Script sequence only) Displays the duration of the media currently contained in the timing block and the duration of the text in the associated story segment. See “Working with Timing Displays” on page 95 .

	Control	Description
15	Pane Menu button	Provides options for working with sequences.
16	Position indicator	Lets you scrub through a clip or sequence

The following table describes the items in the Pane menu.

Menu Item	Description
Undo	Undoes the previous edit. See “Undoing and Redoing an Action in the Sequence Pane” on page 116.
Redo	Redoes the next previously undone edit.
Save As	Lets you rename and save a sequence in a different location. See “Saving a Version of a Sequence” on page 89.
Save Sequence	Saves the sequence in its current location in the Interplay Production database. See “Saving a Sequence” on page 88.
Insert Dissolve	Inserts a video dissolve (advanced sequence only). See “Inserting Video Dissolves (Advanced Sequences Only)” on page 128.
Split	Divides one or more segments into two at the position indicator. See “Splitting a Segment” on page 126.
Delete	Deletes the selected item (segment or effect).
Hide/Show Empty Timing Blocks	(Script segment only) Shows or hides empty timing blocks. See “Showing and Hiding Empty Timing Blocks” on page 101.
Sequence Mixdown	Sends a sequence to mixdown. See “Transcoding Assets” on page 161.
Turn Audio Scrubbing On/Off	Enables or disables audio scrubbing. See “Enabling Audio Scrubbing” on page 130.
Orientation	Lets you select the orientation of the timeline and toolbar: horizontal or vertical. See “Selecting a Horizontal or Vertical Timeline” on page 80.

Menu Item	Description
Help	Opens a Help topic that describes the Sequence pane and its functions.



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

You cannot add clips to the timeline until you have created or loaded a sequence. See [“Creating a Sequence” on page 84](#).

Understanding Basic and Advanced Sequences

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

- A *basic sequence* includes a timeline with one video track and one audio track. The single audio track represents all source audio tracks. A portion of media that is contained on a track in a sequence is called a *segment*.



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

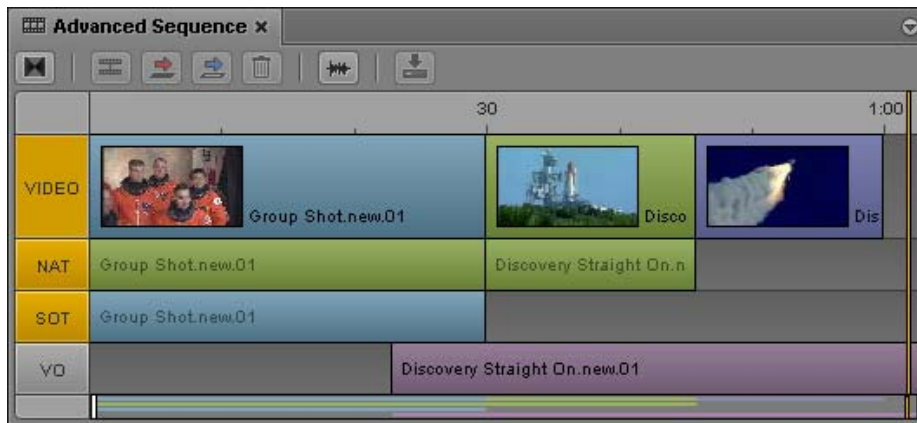
All source audio tracks in the clips that compose a sequence are monitored in a single audio meter. You can select which channels are monitored. See [“Audio Monitoring for Assets and Basic Sequences” on page 175](#).

- An *advanced sequence* includes a timeline with one video track. By default it includes three audio tracks, named NAT (natural sound), SOT (sound on tape), and VO (voice-over) for use with iNEWS stories. You can create a sequence that is associated with an iNEWS story, or you can create and edit an independent sequence.

Different colors for segments in the timeline indicate relationships between the segments:

- Video without associated audio: dark blue
- Video with associated NAT, or NAT only: green
- Video with associated SOT, Video with associated NAT and SOT, or SOT only: light blue
- VO: purple

The following illustration shows, from left to right, Video with NAT and SOT, VO, Video with NAT, and Video only.



An administrator can rename the audio track labels. An administrator also determines the audio track mapping, which you can change. For information on renaming, mapping, and configuring audio tracks, and adding audio dissolves, see [“Working with Audio Tracks in Advanced Sequences” on page 171](#).

You can add video dissolves to an advanced sequence. See [“Inserting Video Dissolves \(Advanced Sequences Only\)” on page 128](#). Audio dissolves are added automatically. See [“Working with Audio Tracks in Advanced Sequences” on page 171](#).

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



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



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

Selecting a Horizontal or Vertical Timeline

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

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

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

To select the orientation of the timeline:

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

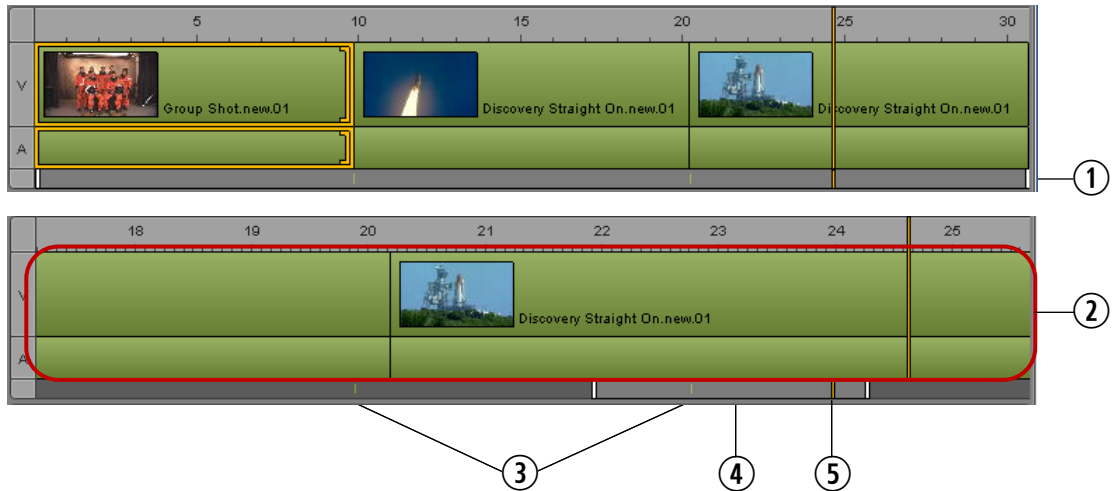
Using the Sequence Zoom Bar

The Sequence zoom bar is located below the Sequence Timeline for horizontal orientation or to the right of the timeline for vertical orientation. You can use the zoom bar to enlarge a section of the Sequence Timeline so that you can work more easily with long sequences or make precise edit decisions.



The Sequence zoom bar is similar to the Media zoom bar, but the two zoom bars operate independently. The Media zoom bar is available to loggers who do not have access to the Sequence pane.

In the following illustration, the top timeline shows a basic sequence with the zoom bar set to show the entire sequence. The bottom timeline shows the sequence zoomed in to the middle portion of the sequence.

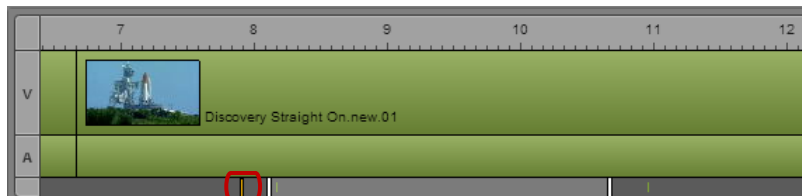


1	Zoom bar	4	Zoom slider
2	Zoom region	5	Position indicator
3	Edit points		

The visible area of the timeline is referred to as the *zoom region* and is represented by the *zoom slider*. You can drag the zoom slider along the zoom bar to display a different zoom region anywhere in the sequence. The zoom region remains the same size as you drag the slider.

If a basic sequence is loaded in the Sequence pane, the zoom bar displays tick marks for edit points between segments.

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



Position indicator in zoom bar but not in zoom region.

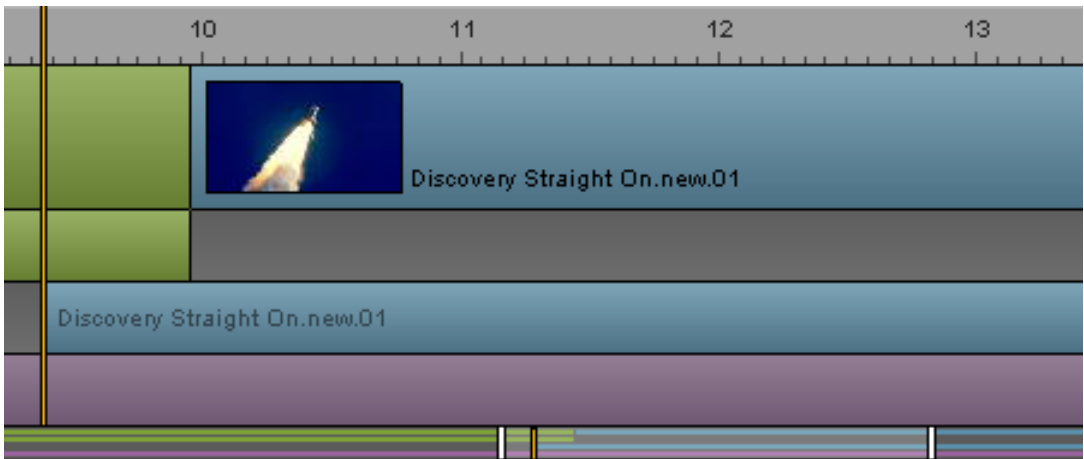
You can click the position indicator in the zoom bar and jump to its counterpart in the timeline. The zoom region moves to and enlarges the section of the timeline that includes the position indicator.



Position indicator in the zoom bar and in the zoom region.

You can click anywhere in the zoom bar to move the zoom region left or right. In this way you can page through the sequence.

With an advanced sequence loaded, the zoom bar displays a representation of the sequence as a set of colored bars. This representation is a “mini-map” that matches the content of the video and audio tracks of the sequence. These colored bars can help you navigate through the sequence.



The zoom bar displays colored bars that match the content of the tracks in the sequence.

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

- Drag a zoom slider handle in or out. The mouse pointer changes to a double-headed arrow when you hover over a zoom slider handle and select it.



Zoom slider handles, right handle selected.

The zoom region moves in or out symmetrically unless one end reaches the end of the sequence. If you want to drag only one end, Alt+click the handle and drag it.

- ▶ With the Sequence pane active, press the down arrow key to zoom in by 50 percent or press the up arrow key to zoom out by 50 percent.

Viewing Sequence Information

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

To view sequence information:

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

The following table describes the information you can view.

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

Creating a Sequence

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

Note the following:

- You must create a sequence and load it into the Sequence pane before you can add clips to the Sequence Timeline.
- You can open and edit some types of sequences created in another Avid application. See [“Opening and Editing an Existing Sequence in the Sequence Pane” on page 91](#).
- Sequences you create in MediaCentral UX can be opened and edited in Avid Symphony, Media Composer, and NewsCutter. Basic sequences (shotlists) can be opened and edited in Interplay Assist.
- The ability to create advanced sequences depends on the role you are assigned, and the license assigned to that role. Contact your MediaCentral UX administrator for more information.

There are several ways to create a sequence:

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

To create a sequence in the Interplay Production database:

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



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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

See [“Editing a Sequence” on page 104](#).

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

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

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

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

3. Click the Open Sequence button.



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

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

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

4. Edit the sequence.

See [“Editing a Sequence” on page 104](#).

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



A MediaCentral UX administrator sets the location for storing a script sequence in the Interplay Production section of the MediaCentral UX System Settings.

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

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

The sequence is saved in the script sequence location.

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

Rules for Creating a Script Sequence

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

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



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

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

Sequences Associated with Stories in Instinct and NewsCutter

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

MediaCentral UX does not support viewing and editing sequences associated with a story in the News Cutter NRCS tool. The sequence is displayed as a production cue, but does not open in the Sequence pane. You can open the sequence from the Interplay Production database in the Assets pane and edit it like other sequences created in Avid editing applications, according to the same rules (see [“Opening and Editing an Existing Sequence in the Sequence Pane” on page 91](#)).

Audio-Only and Video-Only Sequences

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

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

Saving a Sequence

If you save a sequence that is not associated with a story, the sequence is saved in the location you selected when you created the sequence in the Assets pane. To save another version of the sequence with a different name or in a different location, use the Save As feature. See [“Saving a Version of a Sequence” on page 89](#).

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

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



You can move or copy a sequence in the Assets pane by using the Cut, Copy, and Paste commands.

To save a sequence, do one of the following:

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

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

Saving a Version of a Sequence

You can use the Save As feature to create and save a version of a sequence with a different name. You can also save the sequence in a different location. The new sequence is treated as a duplicate in the Interplay Production database, and can be edited independently from the original.



You can move or copy a sequence in the Assets pane by using the Cut, Copy, and Paste commands.

To save a version of a sequence:

1. In the Sequence pane, click the Pane Menu button and select Save As.

The Select Interplay Folder dialog box opens.

2. Select the folder in which you want to save the sequence.
3. Rename the sequence.

If the sequence has the same name as a sequence in the selected folder, the Save button is grayed out. You need to rename the sequence or save it to a different folder.

4. Click Save.

The sequence is saved with the new name. This name is associated with the open sequence, and the next time you save the sequence, it will be saved with the new name.

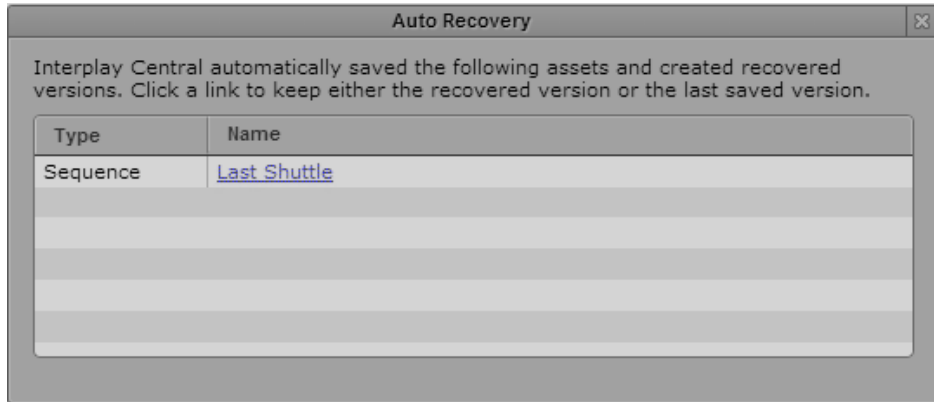
To edit and save the sequence with its original name, you need to open the original sequence and save it with its original name. You cannot use the Save As feature to overwrite an already saved sequence.

Recovering Automatically Saved Sequences

When you work in MediaCentral UX, sequences and stories are automatically saved on your local Windows or Macintosh system every 60 seconds. This auto-save feature is helpful in case of a disconnection or service failure, or if you close a browser session without saving your work. This feature is also helpful if your administrator sets an automatic session timeout.

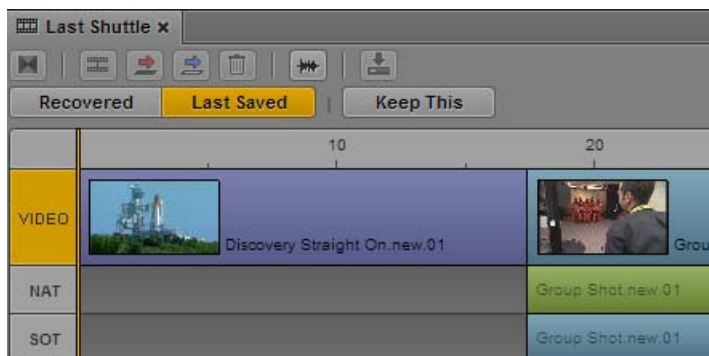
You can recover your unsaved changes in several different ways:

- If a disconnection or failure occurs and you remain signed in, the editing functions of the Sequence pane are deactivated, and the Auto Recovery dialog box is displayed, as described below.
- If the disconnection or failure results in the need to sign in again, the Auto Recovery dialog box is displayed and lists assets with unsaved changes.



Click the name of the asset to open the last saved version. If the asset is a sequence, the Sequence pane displays three additional buttons:

- Recovered: Click this button to open the recovery file (from the local system).
- Last Saved: Click this button to open the last saved file (from the Interplay Production database).
- Keep This: Click this button to save the version that you display and delete the other version.



You can switch back and forth between versions to compare them, and click the Keep This button when you decide which version to keep.

- If you close the Auto Recovery dialog box without selecting an asset, you can select Auto-Recovered Assets from the Sequence pane menu to display the Auto Recovery dialog. This option appears only if auto-recovered assets are available.



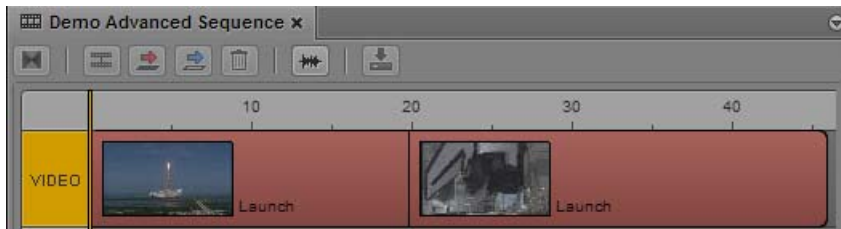
This feature works similarly for stories and sequences. For specific information about auto-save for stories, see “Recovering Automatically Saved Stories” on page 72.

Opening and Editing an Existing Sequence in the Sequence Pane

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

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

- If the sequence contains only cuts (for example, a shotlist), it opens in the Media pane for playback and you can edit it in the Sequence pane. You can select the camera angle and audio mapping for group clips in a cuts-only sequence. For more information, see [“Working with Group Clips” on page 180](#).
- If the sequence contains effects that the playback service supports (such as video and audio dissolves) but was created in an application other than MediaCentral UX, it opens in the Media pane for playback. The sequence also opens in the Sequence pane, but you cannot edit it. The video track is colored dark red to indicate that it is uneditable.



- If the sequence contains unrendered effects the player does not support, the player displays an error message. The sequence opens in the Sequence pane as uneditable.
- If all effects are rendered, the sequence opens in the Media pane for playback. The sequence opens in the Sequence pane as uneditable.
- You cannot create subclips from an uneditable sequence.
- You can add markers to an uneditable sequence, edit marker text, and save the markers with the sequence, with the proper permissions. See [“Understanding Markers and Restrictions” on page 215](#).
- If you open a sequence from an Interplay Production database but you do not have a read/write role for the folder that holds the sequence, the sequence opens as read-only. You can play the sequence but you cannot edit or save it.
- For more information about playback of sequences, see [“Playback of Simple and Complex Sequences” on page 144](#).

To open an existing sequence in the Sequence pane:

- Double-click a sequence in the Assets pane, the Search pane, or the Quick Search pane.

The sequence is loaded into the Media pane and into the timeline in the Sequence pane. The Sequence pane automatically loads the sequence as basic or advanced.

Opening a Sequence Associated with a Story

If you create a sequence through the Open Sequence button in the Queue/Story pane, the sequence is associated with the opened story as a script sequence (see [“Creating a Sequence” on page 84](#)).

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

To automatically open a script sequence with a story:

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

To manually open a script sequence:

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



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



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

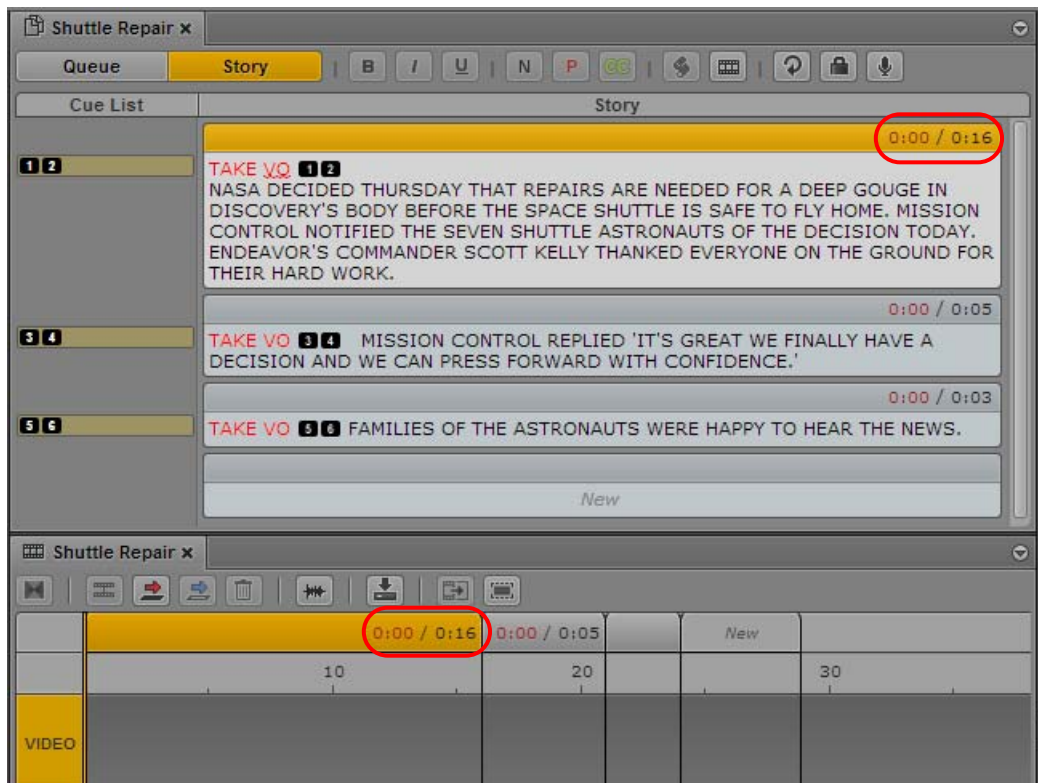
Editing a Sequence Associated with a Story

If you are a journalist working on a sequence associated with a story (a script sequence), you need to edit the clips in your sequence to match the script in your story. In MediaCentral UX, both the story segments and the Sequence pane include timing information to help you edit your script and your sequence.

In the Story pane, a script is divided into story segments. Each story segment has a timed length based on the read rate that is set in Avid iNEWS. In the Sequence pane, a sequence associated with a story is divided into *timing blocks*.

Each story segment is associated with a timing block. Both the story segment and the timing block show the same timing information: the duration of the media in the timing block and the duration of the text in the story segment. For example, 0:00/0:16 indicates that there is no media for a story segment that is 16 seconds long.

The following illustration shows a story with four story segments (including the default New segment) and a sequence with four corresponding timing blocks. The sequence does not yet contain any media, which is shown as 0:00 in the timing displays.





The previous illustration shows the Sequence pane in the horizontal orientation. You can change the orientation by clicking the Pane Menu button and selecting from the Orientation submenu.

As you edit the text in your script and the media in your sequence, the story segments in the Story pane and the timing blocks in the Sequence pane remain synchronized to help you edit media to match your script. See the following topics for more information:

- [“Working with Story Segments and Timing Blocks” on page 94](#)
- [“Working with Timing Displays” on page 95](#)
- [“Editing Media into Timing Blocks” on page 98](#)
- [“Extending a Segment into Another Timing Block” on page 99](#)
- [“Showing and Hiding Empty Timing Blocks” on page 101](#)
- [“Manually Adjusting Timing Blocks” on page 102](#)



Timing blocks are shown only for sequences associated with a story.

Working with Story Segments and Timing Blocks

As you work, MediaCentral UX maintains synchronization between the story segments in your script and the timing blocks in your script sequence. As you create new story segments, new timing blocks are created. As you expand your script, or add media, the timing displays are updated. If you change the order of the story segments, the order of the timing blocks is also changed.

This synchronization gives you the flexibility to focus on the script, the sequence, or both together. Following are two approaches you can take:

- For a current news story, you might start by drafting a script. As you write, you can break the script into segments, which creates associated timing blocks in the sequence. Later, you can fill in the timing blocks with media that comes in from the field, and use the timing displays to fine-tune the script and the sequence before recording a voice-over.
- For a feature story, you might start by opening a new story, and creating a rough cut using clips from a media library. By dragging clips to the end of the default “New” timing block, you create both a new timing block and a new story segment (see [“Editing Media into Timing Blocks” on page 98](#)). You can then work on the script, using the timing displays and timing blocks to help you match the script to the media.

The following list describes the basic functions when working with story segments and timing blocks:

- When you highlight a story segment, the corresponding timing block is highlighted. When you highlight a timing block, the corresponding story segment is highlighted.
- If you add a story segment to a script, a corresponding timing block is added to the sequence.

- If you reorder story segments, the corresponding timing blocks are automatically reordered and media segments are moved with their timing blocks.
- If you split a story segment, a new timing block is inserted after the selected timing block. Any media remains in the selected timing block.
- Presenter instructions (red) and closed-captioning text (green) do not affect how iNEWS calculates the text duration. If a story segment contains only presenter text or only closed-caption text, the text duration is shown as 0:00. A corresponding timing block is created, but you have the option of hiding it. See [“Showing and Hiding Empty Timing Blocks” on page 101](#).
- If you are working on a script and a sequence together, the same set of Undo/Redo actions applies to both the Story pane and the Sequence pane. If you load a new sequence or close the Sequence pane, the Undo actions are lost in the Story pane.



Saving a sequence does not save a story associated with the sequence, and saving a story does not save the associated sequence. You must save a story and a sequence separately. If you close the story but do not save the sequence, a message asks you if you want to save the sequence.

Working with Timing Displays

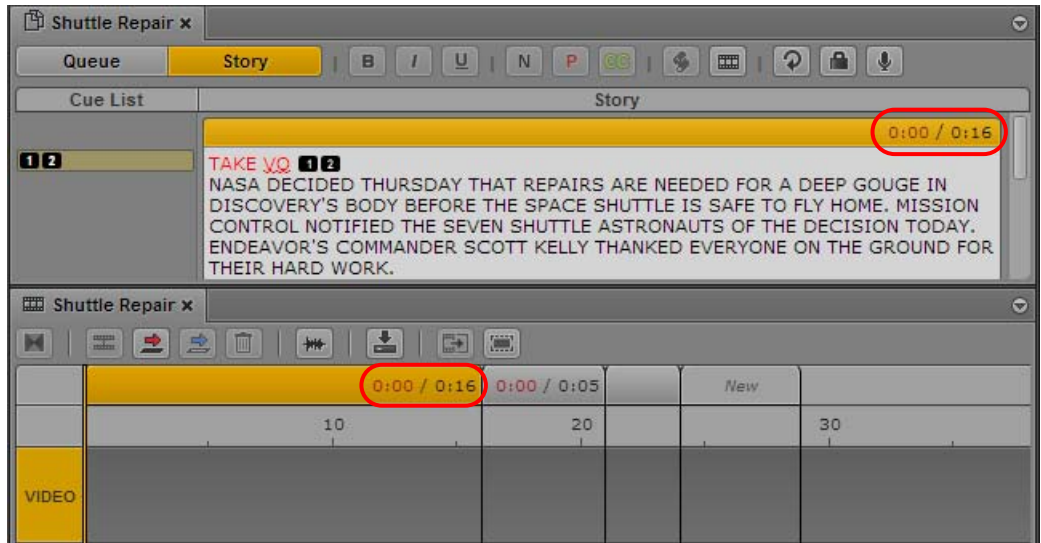
The header of a story segment and the header of the corresponding timing block show the same set of two numbers:

- The first number shows the duration of the media currently contained in the timing block.
- The second number shows the duration of the text in the story segment. The duration of the text is based on the read rate that is set in Avid iNEWS.

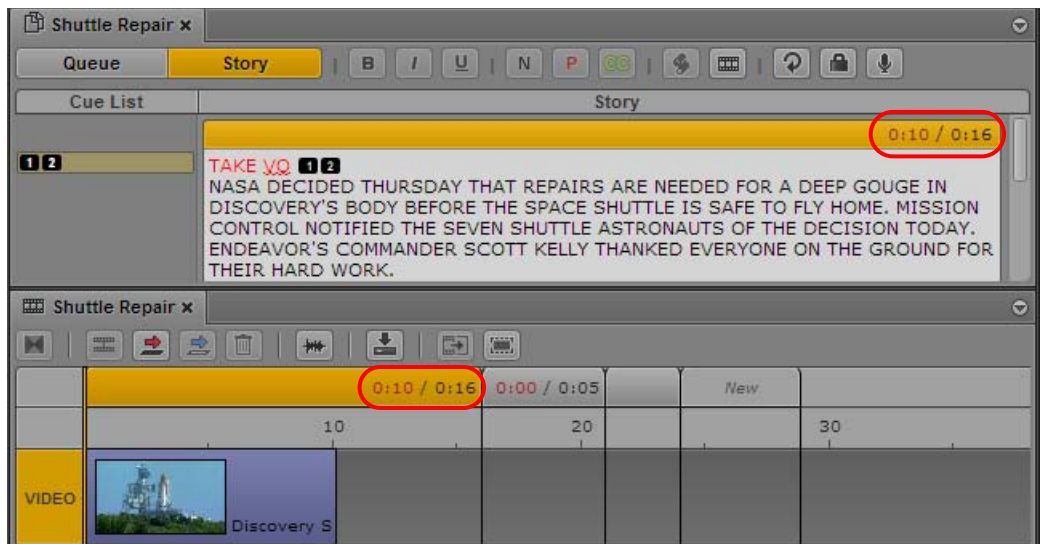


Frames are not shown for the media duration. The duration is rounded up or down to the nearest second, with the midpoint rounded up. For example, a 24 fps clip with a duration of 00;00;30;12 is rounded up to 0:31.

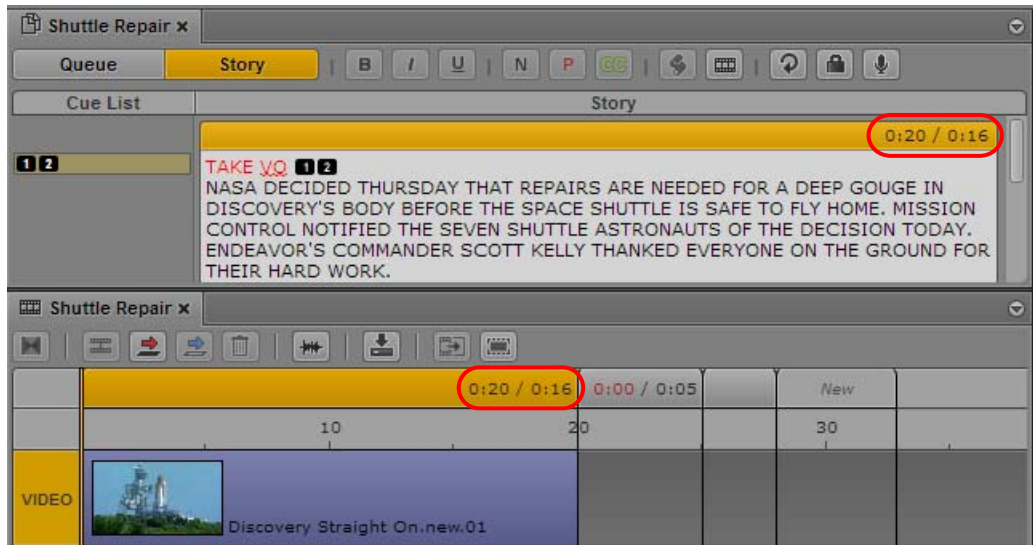
The following examples show the results of adding media to a story segment that is 16 seconds long. In the following illustration, there is no media associated with the story segment, so the timing display is 0:00/0:16. The media duration is red, indicating that more media is needed to match the text duration in the story segment and eliminate any video gaps.



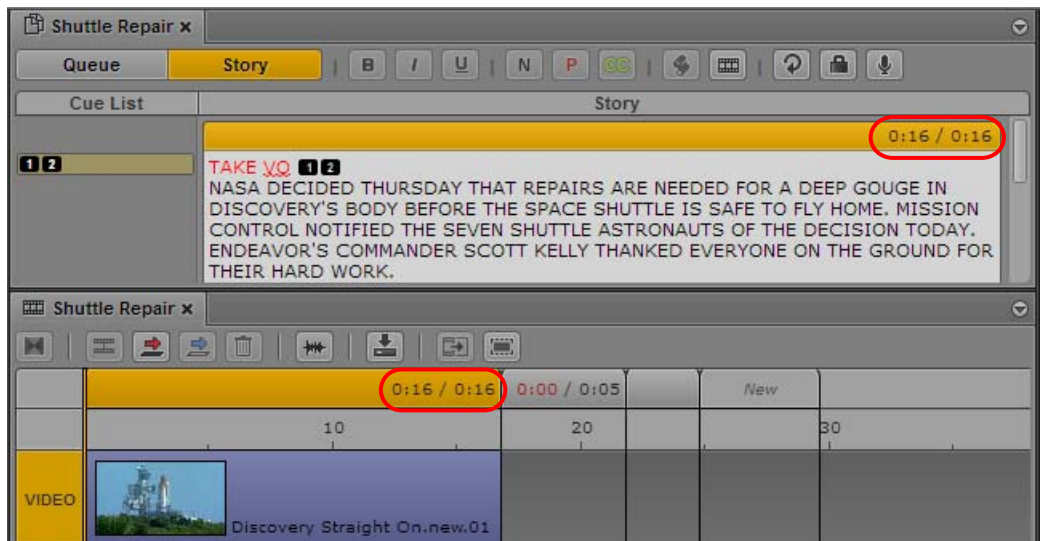
- If you insert a clip that is 10 seconds long, it fills 10 seconds of the timing block and the timing display changes to 0:10/0:16. Again, the media duration is red, because more media is needed. To fill this 6 second gap, you can lengthen the clip or add another clip.



- If you insert a clip that is 20 seconds long, it extends the timing block 4 seconds. The timing display changes to 0:20/0:16. The media duration is black, indicating that there is enough media to match the length of the text. However, there is now a 4 second gap at the end of the text. You can either trim the video to 16 seconds, or add some text.



- If you insert a clip that is 16 seconds long, or you trim a clip to 16 seconds, the text duration and the media duration match. The timing display changes to 0:16/0:16.



Adding text or removing text changes the text duration of a story segment, which automatically changes the duration of the timing block to match. You can manually adjust the duration of the timing block. See [“Manually Adjusting Timing Blocks” on page 102](#).

Editing Media into Timing Blocks

Editing media into a timing block is similar to editing media into the sequence (see [“Editing a Sequence” on page 104](#)). You can perform insert edits or overwrite edits, trim segments, split segments, and so on. For example, you can insert a video clip into a timing block simply by dragging the clip from the Media viewer to a timing block.

The following actions are specific to editing media into timing blocks:

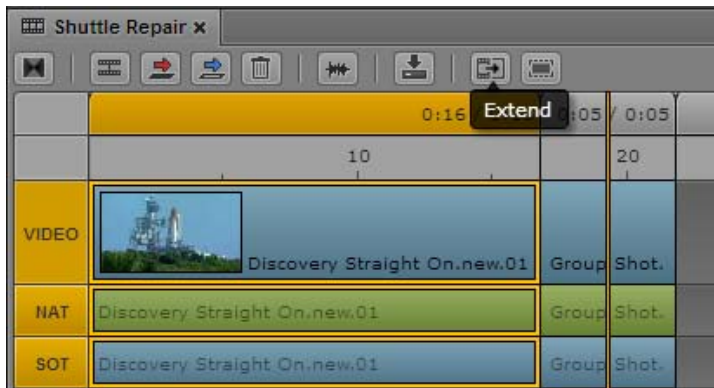
- Edits respect the boundaries of the timing block. In other words, a media segment shorter than the duration of the timing block results in a gap in the timing block, and a media segment longer than the duration of the timing block extends the timing block. To extend a segment beyond a timing block boundary, use the extend segment feature. See [“Extending a Segment into Another Timing Block” on page 99](#). You can also manually change the duration of the timing block. See [“Manually Adjusting Timing Blocks” on page 102](#).
- You can edit media into timing blocks independently. That is, you can edit media into timing block A, then edit media into timing block C, leaving timing block B empty. This leaves a gap (or “black hole”) in a sequence. You can use these gaps as placeholders as you work on the sequence, but in most cases you need to fill them before sending a sequence to playback. Similarly, a timing block can include gaps in which video media does not completely fill the timing block.
- An empty timing block displays a length of three seconds by default. You can hide empty timing blocks. See [“Showing and Hiding Empty Timing Blocks” on page 101](#).
- You can drag segments from one timing block to another.
- You can create an L-cut within a timing block using the standard procedure for creating an L cut (see [“Using L-Cuts in the Timeline” on page 125](#)). To create an L-cut beyond a timing block boundary, you need to use the extend segment feature. See [“Extending a Segment into Another Timing Block” on page 99](#).
- You can create a new timing block and corresponding story segment by dragging a clip to the “New” timing block or past it. A timing block is added to the end of the existing blocks, just before the “New” block. A corresponding story segment is added to the script.
- Recording a voice-over increases the length of a timing block, because audio segments cannot cross timing block boundaries. After you finish the recording, you can split the audio segment to edit the audio appropriately.
- You can manually expand or contract the length of a timing block. See [“Manually Adjusting Timing Blocks” on page 102](#).

Extending a Segment into Another Timing Block

By default, video and audio edits do not cross timing block boundaries. If you try to extend a media segment beyond the boundary of a timing block, the timing block enlarges to match the duration of the segment. If you want to extend a segment beyond the timing block, for example, to create an L-cut, you need to use the extend segment feature.

A common L-cut involves replacing some of the video in a segment while keeping its audio. The extend segment feature allows you to extend video (and NAT if available) beyond the boundary of a timing block without affecting the SOT track and the VO track. Use the position indicator to specify the end point of the extended segment.

The following illustration shows a selected segment (Video plus NAT plus SOT) in the first timing block. The position indicator is in the middle of the second timing block, which is the location into which you want to extend the segment. The tool tip for the Extend/Retract button displays “Extend.”



After you click the Extend/Retract button, the video and NAT for the selected segment extend into the second timing block. The selected video and NAT overwrite the video and NAT in the second timing block, without affecting the SOT. The Extend/Retract button turns orange and its tool tip changes to “Retract.” This indicates that the selected segment is extended and you can click the button to retract it to its original position, as shown in the following illustration.



You can return the extended segments to their original duration by clicking the Extract/Retract button to retract the segment.

To extend a segment:

1. Move the position indicator to the location to which you want to extend the video segment.
2. Select the segment.

You can select only a video segment and its associated audio segments (if available). Video, NAT, and SOT are selected, but only video and NAT will be extended. You cannot select or extend an audio-only track.

3. Do one of the following:

- ▶ Click the Extend/Retract button.
- ▶ Right-click and select Extend.
- ▶ Press Ctrl+Shift+X (Windows) or Command+Shift+X (Macintosh).

The Extend/Retract button turns orange to indicate that the segment is extended into the next timing block. The tool tip for the button changes to Retract.



If you extend a segment over a hidden timing block, the timing block is displayed. See “Showing and Hiding Empty Timing Blocks” on page 101.

To retract a segment:

1. Select the segment.
2. Do one of the following:
 - ▶ Click the Extend/Retract button.
 - ▶ Right-click and select Retract.

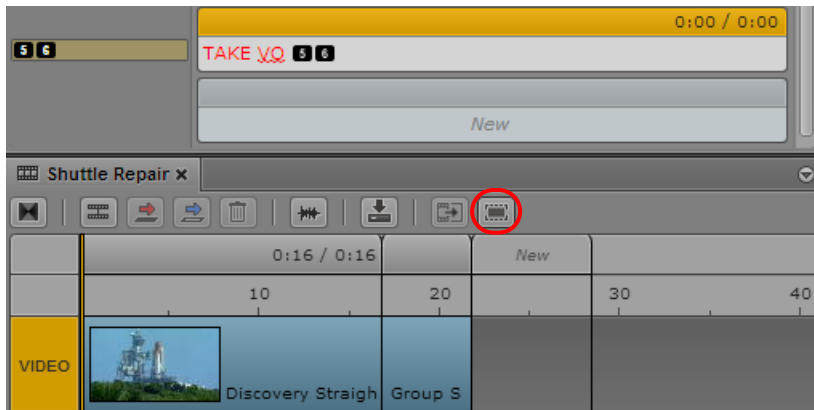
The Extend/Retract button turns gray to indicate that the segment is retracted to the original timing block. The tool tip for the button changes to Extend.

Showing and Hiding Empty Timing Blocks

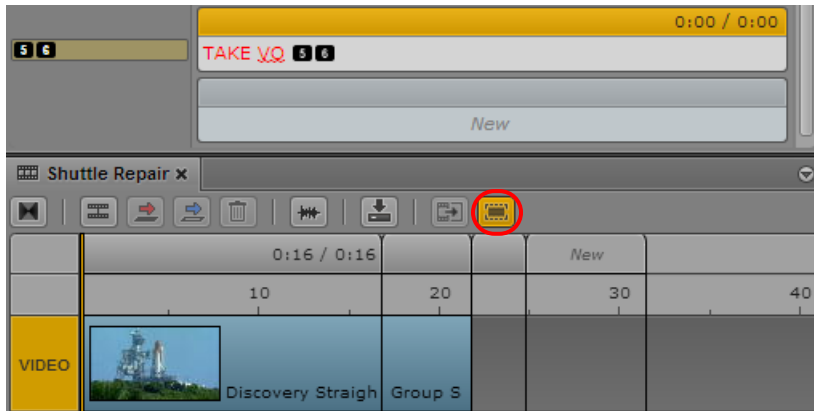
If a story segment does not contain any text, and its corresponding timing block does not contain media, the timing is displayed as 0:00/0:00. Because the timing block does not contain media, it is considered empty, and by default it is not shown in the sequence. Empty timing blocks are also hidden by default in the following situations:

- All text in a story segment is marked as presenter instructions (red) or closed-captioning text (green).
- Text in a story segment is timed at one second or less.

The following illustration shows a story segment without timed text (followed by a New segment). The corresponding timing block is hidden. The Show/Hide Empty Timing Blocks button is circled.



The following illustration shows the formerly hidden timing block. The Show/Hide Empty Timing Blocks button turns orange.



Note the following:

- If you extend a segment over a hidden timing block and into the next timing block, the hidden timing block is displayed and the segment is extended into it.
- If you take any actions to change a timing block, such as manually adjusting its duration, the block will always be shown.

To show timing blocks, do one of the following:

- ▶ Click the Show/Hide Empty Timing Blocks button so that it is orange.
The tool tip for the button changes to Hide Empty Timing Blocks.
- ▶ Select Show Empty Timing Blocks from the Pane menu.

To hide timing blocks, do one of the following:

- ▶ Click the Show/Hide Empty Timing Blocks button so that it is gray.
The tool tip for the button changes to Show Empty Timing Blocks.
- ▶ Select Hide Empty Timing Blocks from the Pane menu.

Manually Adjusting Timing Blocks

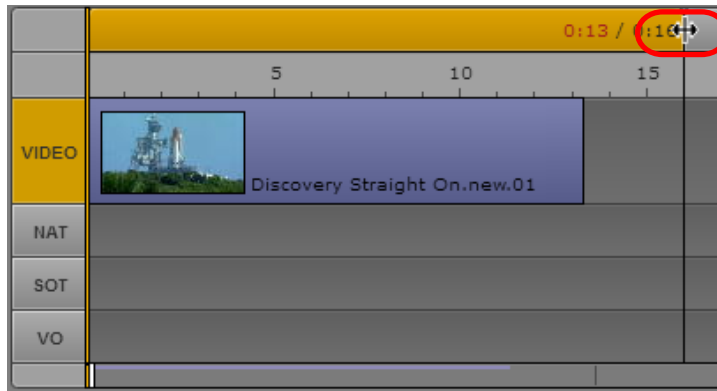
By default the length of a timing block is synchronized with the duration of the text in the corresponding story segment. As you work on your story, you might want to manually adjust the duration of a timing block. For example, if you want to use a video segment that is not long enough to fill a timing block, and you do not need to exactly match the timing of the story segment, you can shorten the duration of the timing block.

After you manually adjust a timing block, the timing display (media duration and text duration) will continue to automatically update. However, the size of the timing block will no longer be affected by the text duration. Also, a manually adjusted timing block cannot be hidden.

To manually adjust a timing block:

1. Move the mouse pointer to the outside border of a timing block header so that a two-headed arrow appears.
2. Click the border of the header.

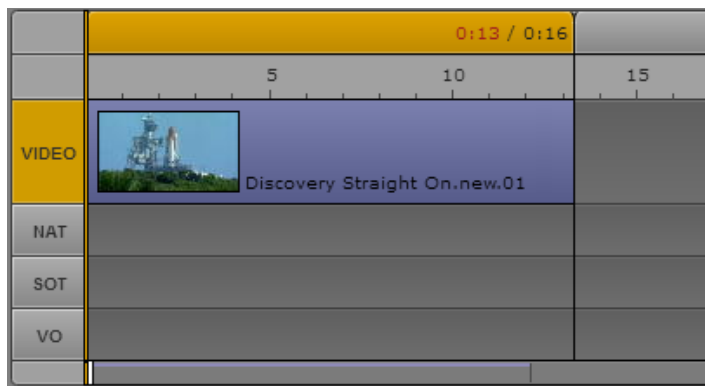
The timing block header turns orange.



The timing block does not need to include media. Media does not need to be selected.

3. Drag the border to shorten or lengthen the duration of the timing block.

The following illustration shows a timing block duration shortened to match the duration of the video. Note that the media duration (0:13) does not match the text timing (0:16).



If you would like to adjust the timing block to a duration that is shorter than a media segment, you must first trim the media to the desired duration. Then drag the border of the timing block to the end of the media segment.

Editing a Sequence

You can work with one of two sequences: a basic sequence or an advanced sequence (see [“Understanding Basic and Advanced Sequences” on page 78](#)). The following topics describe how to work with basic sequences and advanced sequences:

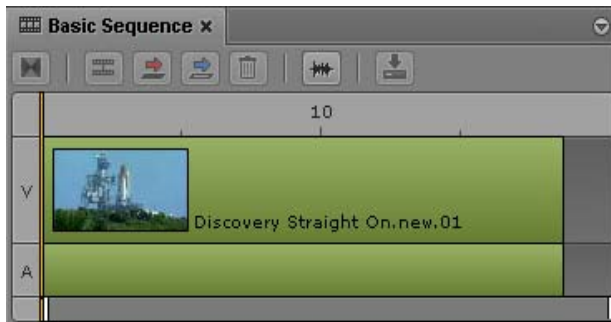
- [“Performing an Insert Edit in a Basic Sequence” on page 105](#)
- [“Performing an Insert Edit in an Advanced Sequence” on page 106](#)
- [“Performing an Overwrite Edit in an Advanced Sequence” on page 107](#)
- [“Performing a Replace Edit” on page 111](#)
- [“Enabling an Audio Track” on page 115](#)
- [“Adding Media from a Saved Sequence to a Sequence” on page 116](#)
- [“Undoing and Redoing an Action in the Sequence Pane” on page 116](#)
- [“Moving or Deleting Segments in the Timeline” on page 117](#)
- [“Adding and Removing Audio Segments” on page 118](#)
- [“Creating an Audio-Only NAT or SOT Segment” on page 119](#)
- [“Snapping in the Timeline” on page 120](#)
- [“Trimming Segments in the Timeline” on page 121](#)
- [“Using L-Cuts in the Timeline” on page 125](#)
- [“Splitting a Segment” on page 126](#)
- [“Adding Markers to a Sequence” on page 128](#)
- [“Inserting Video Dissolves \(Advanced Sequences Only\)” on page 128](#)
- [“Enabling Audio Scrubbing” on page 130](#)



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

Performing an Insert Edit in a Basic Sequence

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

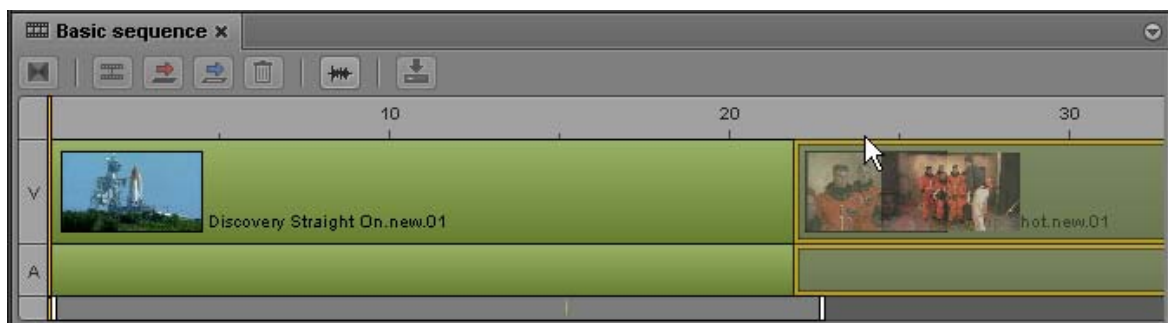


For more information on basic sequences and advanced sequences, see [“Understanding Basic and Advanced Sequences”](#) on page 78 and [“Selecting a Horizontal or Vertical Timeline”](#) on page 80.

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

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

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



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

Performing an Insert Edit in an Advanced Sequence

The default timeline for an advanced sequence has four tracks: Video, NAT (natural sound), SOT (sound on tape), and VO (voice-over).



For information about colors in the timeline and other sequence information, see [“Understanding Basic and Advanced Sequences”](#) on page 78 and [“Selecting a Horizontal or Vertical Timeline”](#) on page 80.

If you are editing an advanced sequence, you can drag a clip from the Media viewer to the Sequence Timeline as either an insert or an overwrite edit (see [“Performing an Overwrite Edit in an Advanced Sequence”](#) on page 107).

When you drag a clip to the timeline, a thin guideline is displayed through the video track. If you release the mouse button above the guideline, you perform an overwrite edit. If you release the mouse button below the guideline, you perform an insert edit, as shown in the following illustration.





The examples in this topic use a horizontal timeline. If you are editing a sequence in a vertical timeline, the guideline is also vertical, and the edits are determined by dragging to the left or to the right of the guideline.

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

To perform an insert edit using drag and drop:

1. Load a clip in the Media pane and mark In and Out points.

The amount of material that you insert is determined by the In-to-Out duration of the asset.

2. (Optional) Click the audio track indicator or indicators for the tracks on which you want to insert the audio. You can enable NAT or SOT or both, or VO. A VO edit does not include video.

If you do not enable an audio track, you can insert NAT or SOT audio by dragging the clip to either audio track.



You can also record a voice-over directly to the timeline. See “Recording a Voice-over” on page 177

3. Drag the clip from the Media viewer to a location in the video track or an audio track. Make sure the mouse pointer is below the guideline.

The timeline shows where the insert will take place and how it will affect the other clips in the timeline.

4. Release the mouse button.

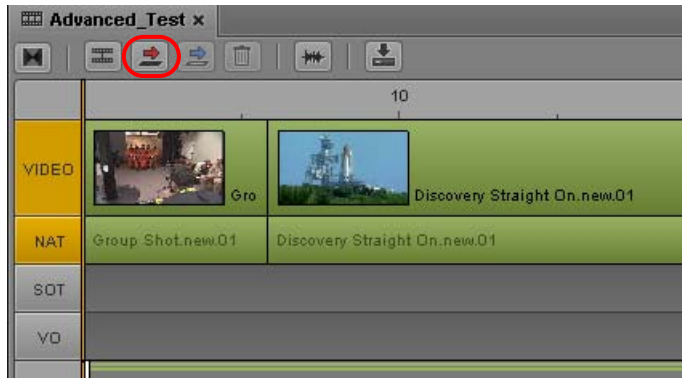
The selected material is inserted into the timeline.

Performing an Overwrite Edit in an Advanced Sequence

If you are editing an advanced sequence, you can use the Overwrite feature to replace a portion of the sequence with a clip that is loaded in Asset mode. There are two ways to perform an overwrite edit:

- Click the Overwrite button or press the B key. This method provides you with more options:
 - You can use the position indicator as an In point for the overwrite.
 - You can perform the overwrite edit from either Asset mode or Output mode.

The following illustration shows the Overwrite button circled. The NAT track is enabled, so that audio in the source clip will overwrite audio in the NAT track.

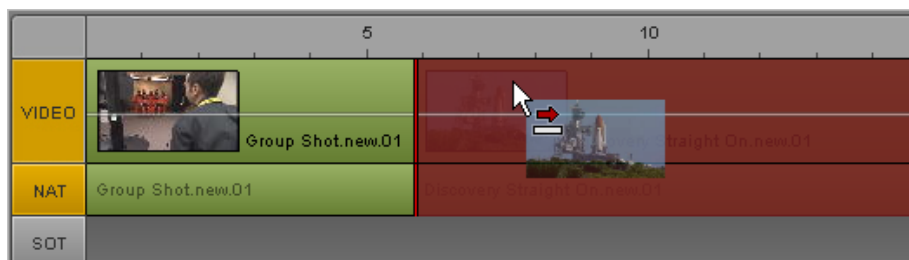


- Drag a clip from the Media viewer and drop it on the Sequence Timeline. This method is a quick way to build a sequence but has fewer options.
 - You can overwrite only from the beginning of a video segment.
 - You can drag only when the Media pane is in Asset mode.

The following illustration shows how a video-only overwrite edit is displayed when you drag a clip to the timeline. A thin guideline is displayed through the video track. If you release the mouse button above the guideline, you perform an overwrite edit, as indicated by the red arrow and red overlay.



The following illustration shows how a video and NAT overwrite edit is displayed when you drag a clip to the timeline. The NAT track indicator is enabled.





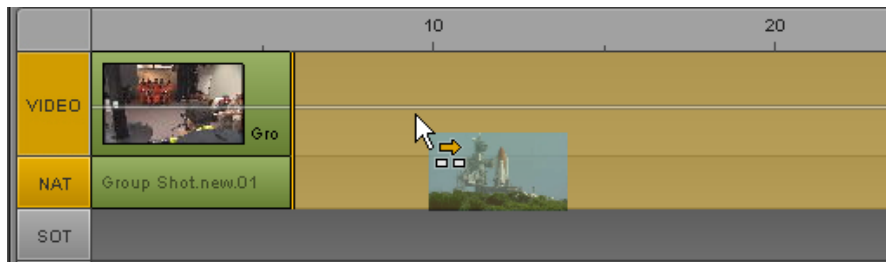
The examples in this topic use a horizontal timeline. If you are editing a sequence in a vertical timeline, the guideline is also vertical, and the edits are determined by dragging to the left or to the right of the guideline.

If you have both NAT and SOT segments associated with the video, you can enable both tracks to overwrite the video segment and both audio segments. You can enable the VO track, but only VO audio will be overwritten.



You cannot overwrite NAT-only or SOT-only segments.

If you release the mouse button below the guideline, you perform an insert edit, as indicated by the yellow arrow and yellow overlay.



For more information, see [“Performing an Insert Edit in an Advanced Sequence” on page 106.](#)

Note the following:

- You can perform an overwrite edit only in an advanced sequence.
- If you use the drag and drop method, and you drop your clip in the Sequence Timeline before the guideline appears (approximately 0.5 second), you perform an insert edit instead of an overwrite edit.

The Overwrite button is inactive (grayed out) when a basic sequence is loaded in the Sequence pane.

To perform an overwrite edit using the Overwrite button or B key:

1. Load a clip in the Media pane and mark In and Out points.

The amount of material that you overwrite is determined by the In-to-Out duration marked on the clip.

When you use this method, the Media pane can be in either Asset mode or Output mode

2. In the Sequence Timeline, move the position indicator to the location where you want to start the overwrite.

3. (Optional) Click a track selector to enable the audio track or tracks on which you want to overwrite the audio. If you do not enable an audio track, only video is overwritten.



The Video track is always enabled. You can overwrite video only, but you cannot overwrite audio only.

4. Click the Overwrite button or press the B key.

The selected material overwrites the material in the timeline.

To perform an overwrite edit using drag and drop:

1. Load a clip in the Media pane and mark In and Out points.

The amount of material that you overwrite is determined by the In-to-Out duration of the asset.

When you use this method, the Media pane must be in Asset mode.

2. (Optional) Click a track selector to enable the audio track or tracks on which you want to overwrite the audio. If you do not enable an audio track, only video is overwritten.



The Video track is always enabled. You can overwrite video only, but you cannot overwrite audio only.

3. Drag the clip from the Media viewer to a location in the video track of the Sequence Timeline. Make sure the mouse pointer is above the guideline in the middle of the track.

The timeline shows where the overwrite will take place.



Do not release the mouse button before the guideline appears (approximately 0.5 second) or you perform an insert edit instead of an overwrite edit.

4. Release the mouse button.

The selected material overwrites the material in the timeline.

- If the selected material is shorter than the segment that you are overwriting, and you are overwriting only video, the audio of the overwritten segment is preserved and creates an L-cut. The following illustrations show an example of the edit in progress and the result.

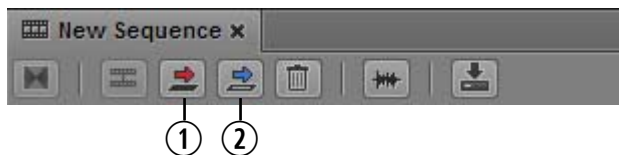




- If the selected material is the same length or longer than the segment that you are overwriting, and you are overwriting only video, the audio of the overwritten segment remains in the sequence. The audio is not associated with any video in the timeline. For more information, see [“Creating an Audio-Only NAT or SOT Segment” on page 119.](#)

Performing a Replace Edit

A replace edit is a quick way to completely overwrite a selected segment in a sequence without changing the duration of the segment. It is similar to an overwrite edit, but a replace edit is limited to an entire segment.



1 Overwrite button; 2 Replace button

To perform a replace edit, use the In point to indicate the start of the video you want to use in the sequence (the source material). MediaCentral UX calculates the amount of material needed to replace the selected segment. The Out point is not used in the calculation.

If there is not enough material from the In point to the end of the asset to replace the selected segment, the Replace button is disabled. The following message is displayed as a tooltip: “Insufficient source material to make this edit.”

Note the following:

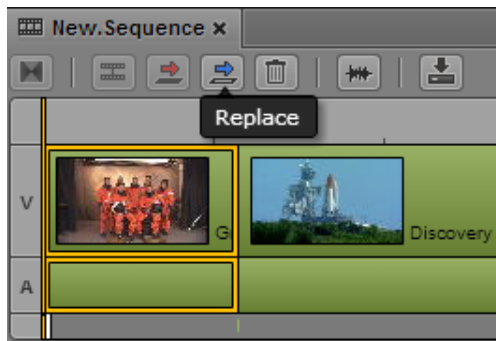
- If the sequence contains L-cuts (where an audio segment starts before the video segment or extends beyond it), there must be enough audio before and after the In point to replace the audio segment. For example, if video and NAT are selected for a segment, and the NAT starts 10 frames before the video, there must be 10 frames of source audio available before the In point. If the NAT extends 10 frames beyond the video, there must be sufficient source audio after the In point.
- If a group clip is loaded (advanced sequences only), the active angle of the group clip is used as the source material.

- A replace edit preserves any dissolves in the sequence. MediaCentral UX includes the necessary media handles when determining if the edit is possible. If not enough material is available, a replace edit shortens a dissolve at the beginning or end of a segment, while keeping the dissolve symmetrical.
- A replace edit does not preserve any audio volume or panning that were applied to the selected segment before the replace edit. You need to make these adjustments again.
- In both basic and advanced sequences, markers and restrictions from the source material replace markers and restrictions in the selected segment.

The replace edit feature works differently for basic sequences and advanced sequences, as described in the following procedures.

To replace video and audio in a basic sequence:

1. Load a clip in Asset mode and mark an IN point.
2. In the sequence, select the segment that you want to replace.
You cannot select only video or only audio.
3. Click the Replace button.

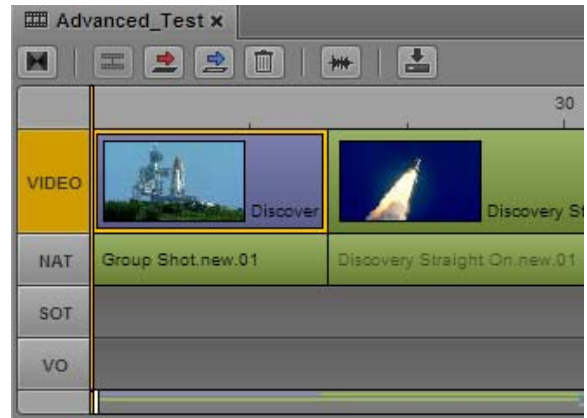
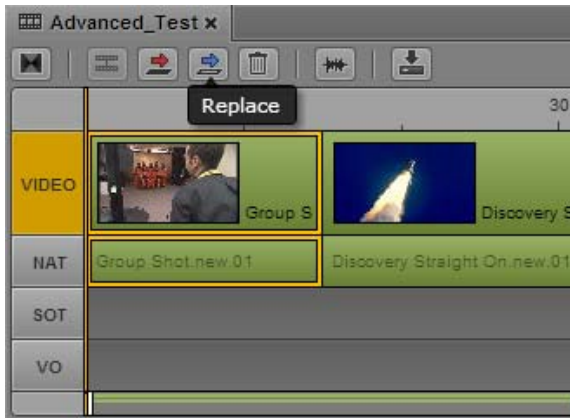


Video and audio in the selected segment is replaced.

To replace only video in an advanced sequence:

1. Load a clip in Asset mode and mark an IN point.
2. In the sequence, select the segment that you want to replace.
To replace video only, make sure the NAT and SOT track buttons are not selected.
3. Click the Replace button.

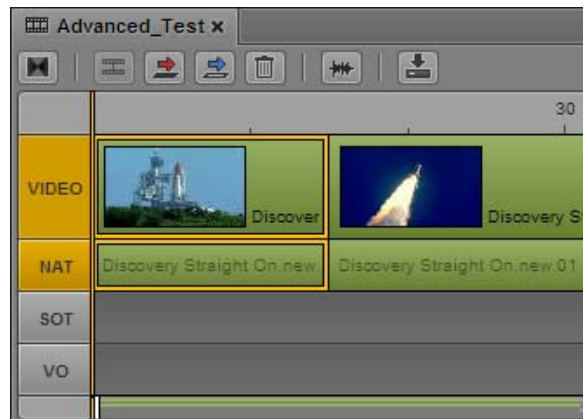
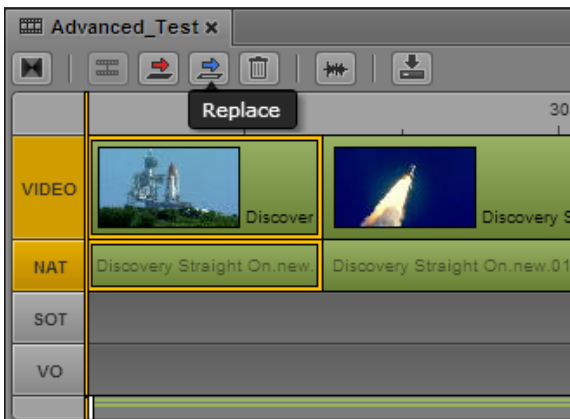
The selected video is replaced. In the following illustration, the replaced video segment is colored dark blue to indicate there is no corresponding audio in the sequence. The NAT video remains green.



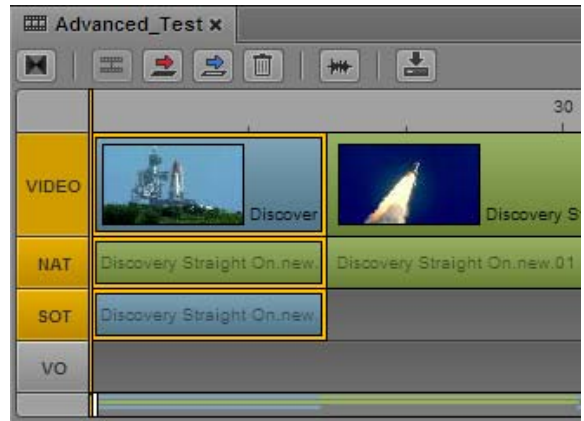
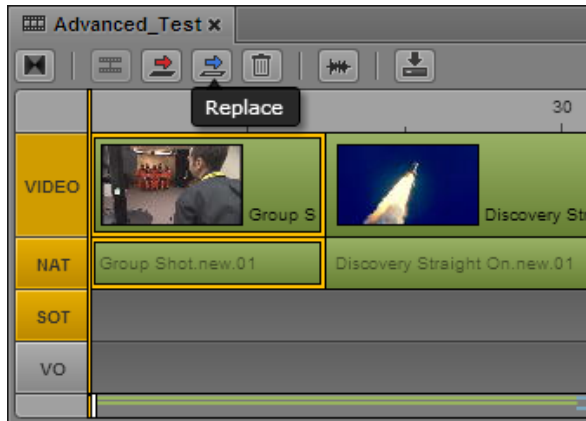
To replace video and audio in an advanced sequence:

1. Load a clip in Asset mode and mark an IN point.
2. In the sequence, select the segment that you want to replace.
3. Select the NAT or SOT button, or both.
4. Click the Replace button.

The selected video and audio is replaced. In the following illustration, the NAT track is selected, and after the edit the Video and NAT tracks are green, to indicate video plus NAT.

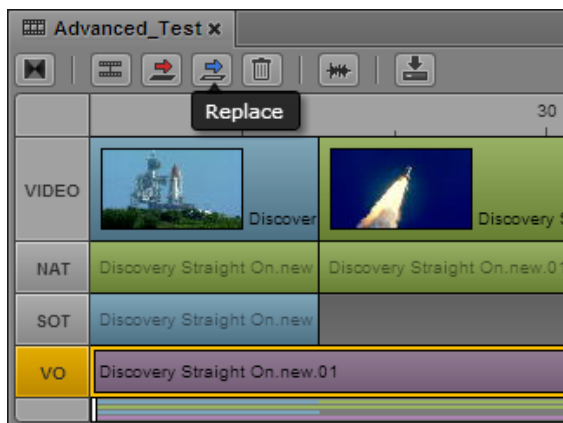


In the following illustration, both the NAT track and the SOT track are selected. After the edit the video segment and SOT audio segment are colored light blue, to indicate video plus SOT. Light blue is also used for video plus NAT and SOT.



To replace voice-over audio in an advanced sequence:

1. Load a clip in Asset mode and mark an IN point.
2. In the sequence, select the voice-over audio segment you want to replace.
3. Click the VO button.
4. Click the Replace button.



The selected audio is replaced.

Enabling an Audio Track

When editing an advanced sequence, you can enable audio tracks in the following combinations:

- Video and NAT track
- Video and SOT track
- Video and NAT and SOT tracks
- VO track

Enabling an audio track provides options for the following operations:

- Splitting a segment. See [“Splitting a Segment” on page 126](#).
- Performing an insert edit. See [“Performing an Insert Edit in an Advanced Sequence” on page 106](#).
- Performing an overwrite edit. See [“Performing an Overwrite Edit in an Advanced Sequence” on page 107](#).
- Performing a replace edit. See [“Performing a Replace Edit” on page 111](#).

See the appropriate procedure for more information.

To enable or disable an audio track:

- In an advanced sequence, click the track indicator button.

The track indicator is colored orange if enabled. The following illustration shows the NAT and SOT tracks enabled.



Adding Media from a Saved Sequence to a Sequence

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

To add media from a saved sequence to a sequence:

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

The sequence opens in Asset mode in the Media pane.

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

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

4. Edit the material you want into your sequence.

Undoing and Redoing an Action in the Sequence Pane

You can undo or redo an action in the Sequence pane, such as restoring a clip that you deleted. You can undo or redo up to 100 actions. The undo/redo list is not saved after you sign out of a session.

If an action affects a marker, the change is also shown in the Markers pane. For example, if you add a marker to a sequence, then trim the sequence to remove the marker, the marker is removed from the list in the Markers pane. If you undo your action, the marker is restored to both the sequence and the Markers pane.



There is currently no Undo/Redo feature specifically for the Markers pane.

If you are working on a script and a sequence together, the same set of Undo actions applies to both the Story pane and the Sequence pane. If you load a new sequence or close the Sequence pane, the Undo actions are lost in the Story pane.

To undo an action, do one of the following:

- ▶ Press Ctrl+Z (Windows) or Command+Z (Macintosh).
- ▶ Select Undo from the Sequence pane menu.
- ▶ Right-click in the Sequence pane and select Undo from the context menu

To redo an action, do one of the following:

- ▶ Press Ctrl+Y (Windows) or Command+Y (Macintosh).
- ▶ Select Redo from the Sequence pane menu.
- ▶ Right-click in the Sequence pane and select Redo from the context menu

Moving or Deleting Segments in the Timeline

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

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



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

To move a segment in a sequence:

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

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

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

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

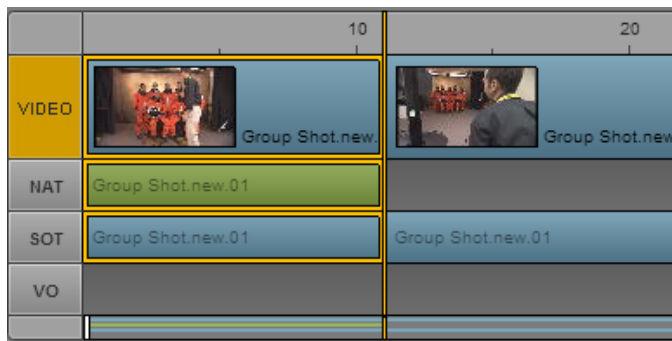
Deleting a segment from the sequence does not remove the original source media from the server.

Adding and Removing Audio Segments

If a video clip is associated with one or more audio tracks, and you add the video clip in the Sequence Timeline, you can add or remove its associated audio segments. For example, if a sequence contains a video segment and its associated NAT segment, you can add a SOT segment. If a sequence contains a video segment without audio, you can add a NAT segment, a SOT segment, or both.

Similarly, you can remove a NAT segment, a SOT segment, or both.

The following illustration shows a video segment with associated NAT and SOT segments. If a video segment and associated NAT and SOT tracks are included in the timeline, the video segment is colored blue and matches the SOT segment.



This feature applies only to the segment you select. It does not affect the audio in other segments of the sequence.



Enabling the track selector for NAT or SOT does not affect this feature.

To add a NAT or SOT segment:

- ▶ Right-click a segment in the Sequence pane and select one of the following:
 - Add audio segment > NAT
 - Add audio segment > SOT

A check mark indicates if an audio segment is included in the sequence.

To remove a NAT or SOT segment:

- ▶ Right-click a segment in the Sequence pane and deselect one of the following:
 - Add audio segment > NAT
 - Add audio segment > SOT

The check mark is removed.

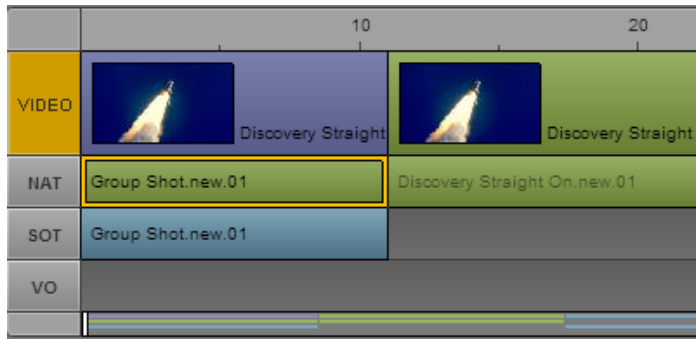
Creating an Audio-Only NAT or SOT Segment

When editing a sequence, you might need to replace an unneeded video segment, such as an on-camera stand up, while keeping the audio. If you want to replace the video but keep the audio, you can perform a video-only overwrite edit. The audio segment remains in the timeline, without associated video, and you can edit the audio segment independently.

The following illustration shows a selected video segment and its associated SOT audio on the left (as shown by the orange outlines), and the same sequence after a video-only overwrite edit. The video segment on the right is colored purple to indicate there is no associated audio. The SOT segment remains blue, and the clip name is darker than clip names for audio segments associated with a video segment.



If you enable both NAT and SOT for a segment (as described in [“Adding and Removing Audio Segments” on page 118](#)), you can overwrite the original video and keep both NAT and SOT segments. The following illustration shows NAT and SOT tracks that are not associated with a video segment. The video segment above the selected NAT track is colored purple to indicate there is no associated audio. The NAT segment remains green, the SOT segment remains blue, and the clip names are darker than clip names for audio segments associated with a video segment.



To create an audio-only NAT or SOT segment:

1. Edit a clip with NAT or SOT audio into the sequence.
2. (Optional) Enable a second audio segment (NAT or SOT).
3. Load a clip into the Media pane and set In and Out points for video to replace the video segment in the timeline. The marked video must be the same length or longer than the video segment you want to replace.
4. Perform an overwrite edit.
For more information, see [“Performing an Overwrite Edit in an Advanced Sequence” on page 107](#).
5. If necessary, trim the transitions to align audio and video.

Snapping in the Timeline

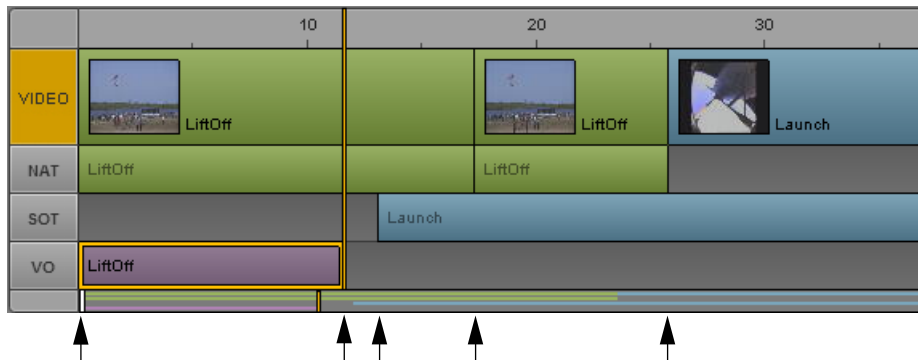
In some cases, edits that you make in the Sequence Timeline are limited to particular timecode locations. In other cases, you can make an edit to any timecode location. For example, dragging a video segment is limited to the start or end of another video segment. However, trimming the end of a video segment can extend to any available timecode location.

If an edit can be made to any timecode location, snap points can help you accurately align your edit. This can be particularly useful when aligning audio and video. Snap points include:

- The position indicator
- The start point or end point of another segment in the timeline
- The original start point or end point of the segment you are dragging
- The beginning of a sequence
- The boundaries of a timing block

As you drag a segment or endpoint, the dragging action pauses briefly or snaps to these points. If you then release the mouse button, the edit is made at the snap point.

The following illustration shows snap points for a VO segment.



Snap points are limited to advanced sequences.

To override pausing and snapping:

- ▶ Hold down the Shift key while you drag a segment or end point.

Trimming Segments in the Timeline

You can trim a segment from either end, lengthening or shortening the segment frame-by-frame or by larger increments. You can also perform a double-sided trim, in which the combined duration of both segments remains the same.

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



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

The following topics describe trimming segments:

- [“Trimming a Basic Sequence” on page 122](#)
- [“Trimming an Advanced Sequence” on page 122](#)
- [“Trimming from the Top or the Tail of a Segment” on page 123](#)
- [“Using Double-Sided Trim” on page 124](#)

Trimming a Basic Sequence

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

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

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



To trim a segment using keyboard shortcuts:

1. Click the end of the segment you want to trim.
2. Press one of the following keys:

M	Trim the segment's selected end by 10 frames earlier.
comma (,)	Trim the segment's selected end one frame earlier.
period (.)	Trim the segment's selected end one frame later.
slash (/)	Trim the segment's selected end 10 frames later.

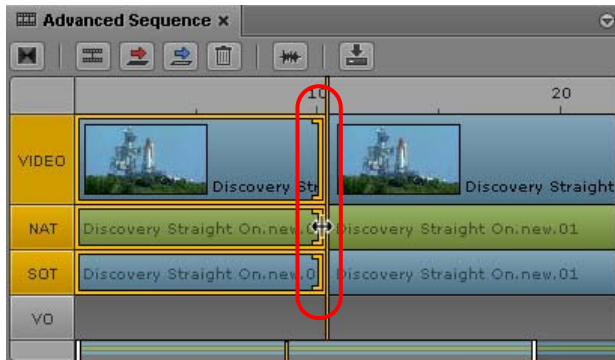
The position indicator automatically moves to the trim location.

Trimming an Advanced Sequence

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

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

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



- ▶ To trim only audio, click one end of the audio segment and drag the trim indicator.
- ▶ To trim only video if the sequence includes audio from the same source, hold down the Ctrl key (Windows) or Command key (Macintosh), click one end of the video segment, and drag the trim indicator. Use this technique to create an L-cut. See [“Using L-Cuts in the Timeline” on page 125](#).

To trim a segment using keyboard shortcuts:

1. Click the end of the segment you want to trim.
2. Press one of the following keys:

M	Trim the segment's selected end by 10 frames earlier.
comma (,)	Trim the segment's selected end one frame earlier.
period (.)	Trim the segment's selected end one frame later.
slash (/)	Trim the segment's selected end 10 frames later.

The position indicator automatically moves to the trim location.

Trimming from the Top or the Tail of a Segment

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

To trim from the beginning of a segment:

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

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

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



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

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

To trim from the end of a segment:

1. Position the position indicator on the frame to which you want to trim.
 You can trim a selected segment or all segments that overlap at the position indicator.
 To trim overlapping segments, do not select any segments. The trim affects one video segment, its associated audio segment, and any voice-over segment.



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

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

Using Double-Sided Trim

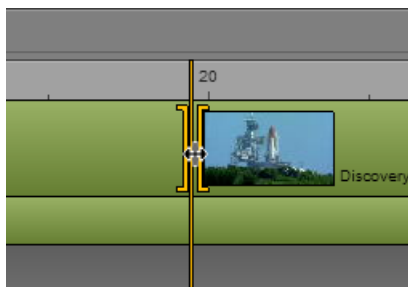
Double-sided trim refers to a trimming operation in which one video segment is extended into another video segment and overwrites the material in the trimmed segment. (This feature is referred to as dual-roller trim in Media Composer and NewsCutter.) The combined duration of both clips remains the same.

- In a basic sequence, double-sided trim applies to video and to the synced audio track.
- In an advanced sequence, double-sided trim applies to video only.

To use double-sided trim:

- ▶ Hold down the Control key (Windows) or the Command key (Macintosh) and drag the transition.

Trim indicators appear on both sides of the transition while you hold down the Control key.



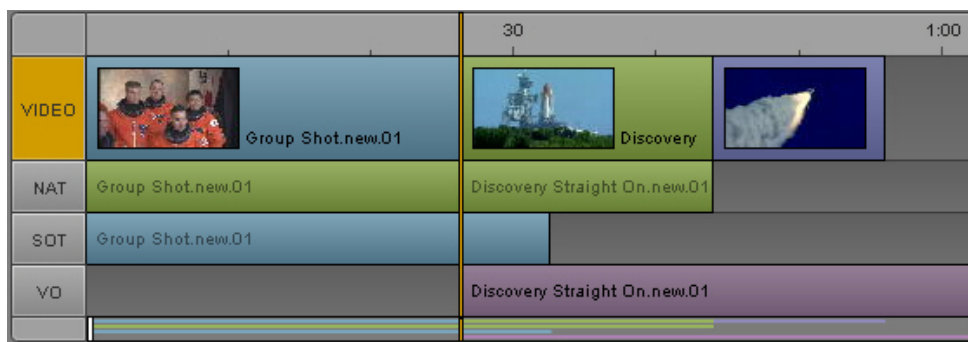
You can use the following keystrokes to control the trim:

Shift+M	Trim the segment's selected end by 10 frames earlier.
Shift+ comma (,)	Trim the segment's selected end one frame earlier.
Shift+period (.)	Trim the segment's selected end one frame later.
Shift+slash (/)	Trim the segment's selected end 10 frames later.

Using L-Cuts in the Timeline

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

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



To create an L-cut:

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

A trim indicator is displayed in the segment's video track, audio track, or both.

2. Do one of the following:

- ▶ Hold down the Ctrl key (Windows) or Command key (Macintosh), click the video trim indicator, and drag it to a different position.
- ▶ Click the audio trim indicator and drag it to a different position.

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

To remove an L-cut:

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



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



When audio segments overlap, MediaCentral UX automatically adjusts the audio levels. See “Working with Audio Tracks in Advanced Sequences” on page 171.

Splitting a Segment

You can use a button, a menu item, or a shortcut key to split segments at a selected timecode location, and then use the resulting split to edit the sequence. For example, you can split a video segment and its related audio, then delete one of the new segments. This feature is similar to the Avid editing system “Add Edit” feature.

Splitting a segment works differently, depending on the type of sequence you are editing:

- For a basic sequence, you can split only video, or video and its associated audio.
- For an advanced sequence, you can select audio tracks to split by enabling the track. To enable a track, click the track indicator button so that it displays orange. You can split the following combinations:
 - Video only
 - Video and NAT
 - Video and SOT
 - Video, NAT, SOT
 - VO only

Combinations that cannot be split:

- VO and Video
- VO and NAT (cannot be enabled at the same time)
- VO and SOT (cannot be enabled at the same time)
- VO, NAT, and SOT (cannot be enabled at the same time)
- L-cuts

When you select Split from the context menu or the pane menu, the menu item text shows which tracks are enabled for splitting. If you move the mouse pointer over the Split button, the tooltip shows which tracks are enabled for splitting.

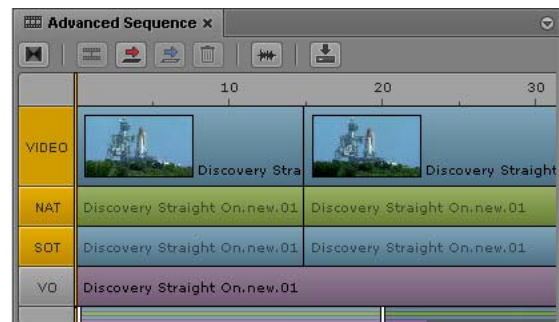
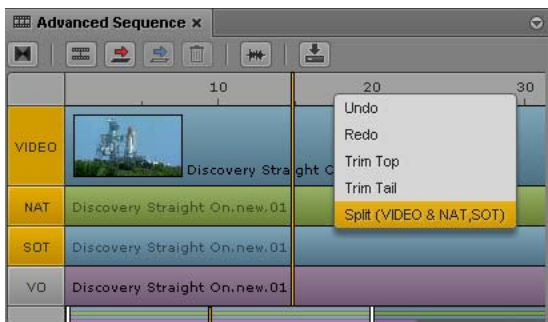
Also note the following:

- Selecting a segment does not affect the split. The split occurs at the position indicator.
- After you split a segment, the first frame of the second segment becomes the current frame.
- For Multicamera group clips, the same camera angle is maintained for both segments. Each segment's angle can then be changed independently.
- The location where you want to split the segment can be up to one frame from either end of the segment.
- Splitting a segment in a sequence does not create new master clips or subclips.

To split one or more segments:

1. Move the position indicator to the location where you want to split the segment.
2. For an advanced sequence, enable the audio tracks that include segments that you want to split.
3. Do one of the following:
 - ▶ Click the Split button.
 - ▶ Press Ctrl+E (Windows) or Command+E (Macintosh).
 - ▶ Position the mouse pointer on the timecode bar, right-click, and select Split.
 - ▶ Select Split from the Sequence pane menu.

The following illustration shows a video segment with associated NAT and SOT tracks enabled for splitting, and the results of the split operation.



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

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

Adding Markers to a Sequence

There are two ways to add markers to a sequence:

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



For complete information about working with markers, see “Logging and Creating Subclips” on page 213.

Adding a clip that contains markers: Any markers that are contained within the In and Out marks are copied to the sequence when you edit the clip into the sequence. Copying markers with a clip is a “one-time copy.” If you lengthen a clip by trimming, markers that are included in the added part of the clip are not copied. If you shorten a clip by trimming, you remove any markers that are included in the trimmed portion. They are not restored if you lengthen the clip. To restore the markers, redo the edit. You can use Match Frame from the sequence to locate the original clip. See “Using Match Frame” on page 160.

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

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

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

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



If you set the Logging pane to display only those markers created by you, only your markers are visible in the Sequence pane. For more information, see “The Markers Pane” on page 220.

Inserting Video Dissolves (Advanced Sequences Only)

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



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

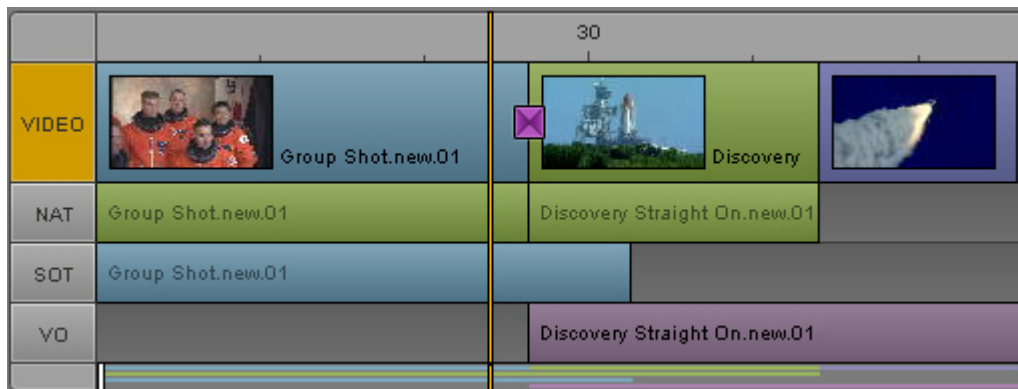
To insert a video dissolve between two segments:

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



- Click the Pane Menu button and select Insert Dissolve.

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



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

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



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



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

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

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

To delete a dissolve:

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

Enabling Audio Scrubbing

By default, scrubbing in the timeline is set to video-only to provide faster operation. You can optionally turn on audio scrubbing through a context menu command in either the Sequence pane menu or the Media pane menu.

To enable audio scrubbing:

- ▶ Select Turn Audio Scrubbing On > On from the Sequence pane menu or the Media pane menu.

The context menu command changes to Turn Audio Scrubbing Off.

6 Working with Video Media

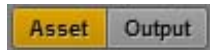
The following main topics describe how to work with the Media pane to view and edit your video assets:

- [The Media Pane](#)
- [Playing Assets](#)
- [Working with Remote Assets](#)
- [Marking In and Out Points](#)
- [Working with Markers and Restrictions](#)
- [Using the Timecode Displays](#)
- [Entering Timecode to Cue a Frame](#)
- [Working in the Media Timeline](#)
- [Using the Media Zoom Bar](#)
- [Reviewing in the STP Target Resolution](#)
- [Playing Back at the Highest Resolution](#)
- [Opening an Enclosing Folder](#)
- [Transcoding Assets](#)
- [Using Match Frame](#)
- [Transcoding Assets](#)
- [Viewing and Editing a Clip During Ingest](#)
- [Saving a Frame as an Image](#)

The Media Pane

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

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



Use Asset mode to view master clips, subclips, and sequences, and to edit media into your sequence. You can also send a sequence to a playback device. For a description of the controls in Asset mode, see [“Media Pane: Asset Mode” on page 133](#) and [“Media Pane: Group Clip” on page 136](#).

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



Use Output mode to view a sequence, add a voice-over, and send the sequence to a playback device. For a description of the controls in Output mode, see [“Media Pane: Output Mode” on page 137](#).

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

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

Media Pane: Asset Mode

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



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

Display or Control	Description
3 Video format display	Displays the tracks associated with the asset. If the display is red, the asset does not have online media that matches the target resolution of the selected Send to Playback profile. If you move the mouse pointer over the display, you see what video and audio formats are associated with the asset, in addition to the tracks.
 STP button	 Click this button to send a playable sequence loaded from an Interplay Production database to a playback device. In Asset mode, this button is active only if you load a sequence. For more information, see “Sending a Sequence to a Playback Device” on page 249.
4 Media viewer	Displays video for a loaded asset, including master clips, sequences, and subclips. Text for a marker that you select in the Media Timeline is displayed as an overlay at the bottom of the Media viewer. Error messages concerning media appear at the top of the Media viewer. The speed display for J-K-L play is shown in the upper right. For more information, see “Using the J-K-L Keys for Playback” on page 141.
5 Media Timeline and Media zoom bar	• The Media Timeline is a graphical representation of the length and time span of an asset or sequence. The Media Timeline includes timing marks, a position indicator, and other controls. For more information, see “Working in the Media Timeline” on page 155. • The Media zoom bar lets you enlarge a section of the Media Timeline. For more information, see “Using the Media Zoom Bar” on page 156.
6 Media controls	Lets you play, pause, step through, and mark in and out points. For more information, see “Playing Assets” on page 140, “Stepping Through Assets” on page 142, and “Marking In and Out Points” on page 149.
7 Audio Pane button Match Frame button	Click this button to open or bring forward the Audio pane. Click this button to load a master clip that contains a selected frame of a sequence or subclip. See “Using Match Frame” on page 160.

Display or Control	Description
8 Pane Menu button	Provides options for controlling the display and sending to playback. For more information, see the appropriate topic: • Match Frame. See “Using Match Frame” on page 160. • Recently Viewed Assets. See “Playing Recently Viewed Assets” on page 143. • Open Enclosing Folder. See “Opening an Enclosing Folder” on page 160. • Update Media Status. See “Updating the Media Status” on page 144. • Turn Audio Scrubbing On/Off. See “Enabling Audio Scrubbing” on page 130. • Aspect Ratio. See “Selecting the Aspect Ratio” on page 143. • MultiAngle View. See “Loading a Group Clip and Changing the Angle View” on page 186 • Playback Latency. See “Adjusting for Playback Latency” on page 146. • Playback Quality. See “Selecting the Playback Quality” on page 146. • Playback Statistics. Provides performance information about the media playback. • Send to Playback (profile name). See “Sending to Playback” on page 246. • Send to Playback Settings. See “Specifying Send to Playback Settings” on page 246. • Deliver to Me. See “Delivering Assets and Media to a Local Workgroup” on page 261. • Deliver To. See “Delivering Assets and Media to a Remote Workgroup” on page 259. • Transcode. See “Transcoding Assets” on page 161. • Create Subclip. See “Creating Subclips” on page 234 • Save as Image. See “Saving a Frame as an Image” on page 165 • Help. Displays information about the audio pane. Use the Help control buttons to access other Help topics.
9 Timecode displays	Provides timecode information for the loaded asset or sequence. For more information, see “Using the Timecode Displays” on page 152.

Display or Control	Description
10 Marker overlay	Displays the contents of a marker, if the position indicator is parked on the marker. For more information, see “Working with Markers and Restrictions” on page 151.

Media Pane: Group Clip

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

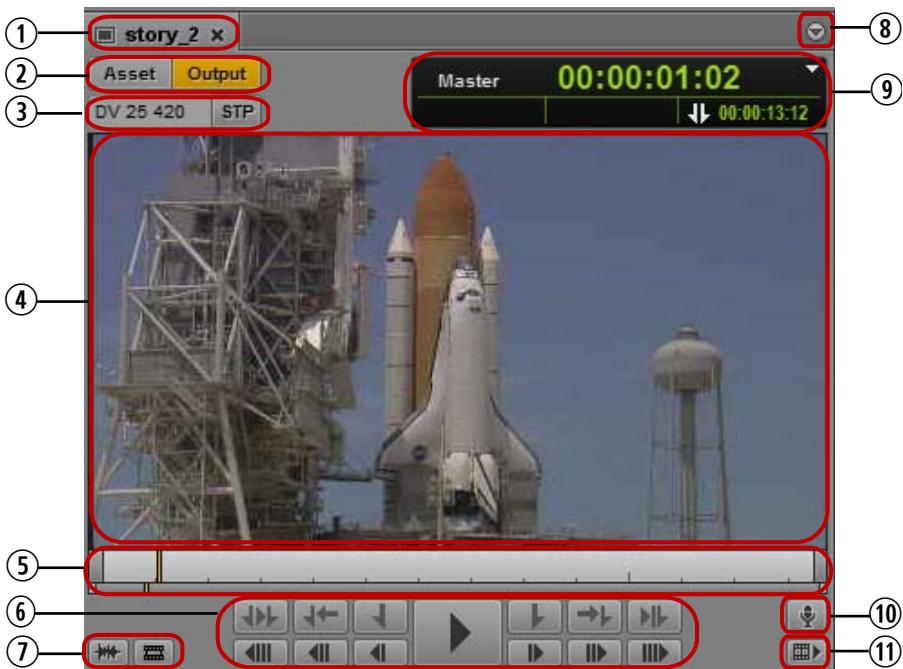


Control	Description
1 Multi-Angle View button	Determines whether the clip is displayed in multi-angle view: - Single-angle 2x2 3x3
2 Active Angle button	Displays the active angle. The number indicates the number of the angle in the display, from left to right and top to bottom and across banks. Click to change the video angle from context menu.

For more information, see [“Working with Group Clips”](#) on page 180.

Media Pane: Output Mode

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



Display or Control	Description
1 Title	Displays the name of the story loaded in the script editor.
2 Asset and Output buttons	Lets you switch views between an asset loaded in Asset mode and a sequence loaded in Output mode.
3 Video format display	Displays the target resolution of the selected Send to Playback profile. Move your mouse pointer over the display to see the complete label for the target resolution.
STP button	Click this button to send the loaded sequence to a playback device. For more information, see “Sending a Sequence to a Playback Device” on page 249 .

Display or Control	Description
4 Media viewer	Displays and plays media for the sequence loaded in the script editor. Error messages concerning media appear at the top of the Media viewer. The speed display for J-K-L play is shown in the upper right. For more information, see “Using the J-K-L Keys for Playback” on page 141.
5 Media Timeline and Media zoom bar	• The Media Timeline is a graphical representation of the length and time span of an asset or sequence. The Media Timeline includes timing marks, a position indicator, and other controls. For more information, see “Working in the Media Timeline” on page 155. • The Media zoom bar lets you enlarge a section of the Media Timeline. For more information, see “Using the Media Zoom Bar” on page 156.
6 Media controls	Let you play, pause, and step through the sequence. For more information, see “Playing Assets” on page 140 and “Stepping Through Assets” on page 142. Controls for working with In points and Out points are disabled in Output mode.
7 Audio Pane button	Click this button to open or bring forward the Audio pane.
Match Frame button	Click this button to load a master clip that contains a selected frame of a sequence or subclip. See “Using Match Frame” on page 160.

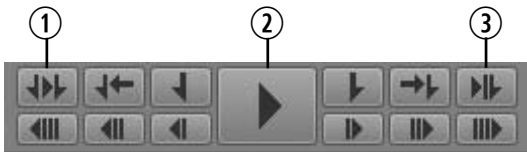
Display or Control	Description
8 Pane Menu button	Provides options for controlling the display and sending to playback. For more information, see the appropriate topic: • Match Frame. See “Using Match Frame” on page 160. • Recently Viewed Assets. See “Playing Recently Viewed Assets” on page 143. • Open Enclosing Folder. See “Opening an Enclosing Folder” on page 160. • Update Media Status. See “Updating the Media Status” on page 144. • Turn Audio Scrubbing On/Off. See “Enabling Audio Scrubbing” on page 130. • Aspect Ratio. See “Selecting the Aspect Ratio” on page 143. • Playback Latency. See “Adjusting for Playback Latency” on page 146. • Playback Quality. See “Selecting the Playback Quality” on page 146. • Playback Statistics. Provides performance information about the media playback. • Send to Playback (profile name). See “Specifying Send to Playback Settings” on page 246. • Send to Playback Settings. See “Specifying Send to Playback Settings” on page 246. • Deliver to Me. See “Delivering Assets and Media to a Local Workgroup” on page 261. • Deliver To. See “Delivering Assets and Media to a Remote Workgroup” on page 259. • Transcode. See “Transcoding Assets” on page 161. • Create Subclip. See “Creating Subclips” on page 234. • Save As Image. See “Saving a Frame as an Image” on page 165. • Input Source. With the voice-over controls active, specifies the audio device for recording. See “Recording a Voice-over” on page 177. • Help. Displays information about the Media pane. Use the Help control buttons to access other Help topics.
9 Timecode displays	Provides timecode information for the loaded sequence. For more information, see “Using the Timecode Displays” on page 152.

Display or Control	Description
1 Voice-over button 0	Displays the controls for creating a voice-over. For more information, see “Recording a Voice-over” on page 177 .
1 Review for Playback button 1	Enables play of media in the send-to-playback target resolution. For more information, see “Reviewing in the STP Target Resolution” on page 157 .

Playing Assets

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

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



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

You can also use keyboard controls, including the J, K, and L keys. For more information, see [“Using the J-K-L Keys for Playback” on page 141](#). For information about stepping through media, see [“Stepping Through Assets” on page 142](#).

For information about playing sequences, see [“Playback of Simple and Complex Sequences” on page 144](#).

To view or play a video asset:

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

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

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

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

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

To play to an Out point:

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

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

Using the J-K-L Keys for Playback

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

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



You can use the J-K-L keys with focus in the Media pane or in the Sequence pane.

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

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

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



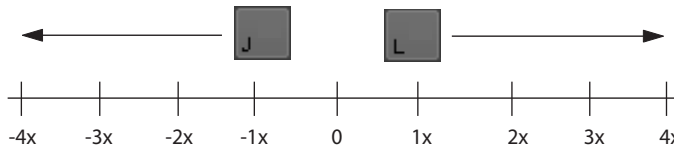
An administrator can change the speed associated with the number of key presses. For more information, see the Media | Central Administration Guide.

- ▶ Press the J key to move backward at the same shuttle speed increments.
- ▶ Press the K key to stop playback.
- ▶ Press the K and L keys together for slow forward at $\frac{1}{4}$ times normal speed.
- ▶ Press the K and J keys together for slow backward at $\frac{1}{4}$ times normal speed.
- ▶ Press and hold the K key and tap the L key or the J key to step through footage one frame at a time.

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

- ▶ Press Alt (Windows) or Option (Macintosh) while you tap the J or L key.

Play slows or changes direction one speed at a time from the speed at which you are currently playing.



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

Stepping Through Assets

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



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

You can also step through by In and Out points, markers, or timecode. See [“Marking In and Out Points” on page 149](#), [“Working with Markers and Restrictions” on page 151](#), and [“Entering Timecode to Cue a Frame” on page 153](#).

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

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

Playing Recently Viewed Assets

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

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

1. Click the Pane Menu button.
2. Click Recently Viewed Assets > *asset_name*.

Selecting the Aspect Ratio

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

To select the aspect ratio of the Media viewer:

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

Changing the Maximum Size of the Proxy Video

An administrator can change the default pixel dimensions of the image displayed in the Media viewer. This is especially useful if you want to work with a large Media viewer. The default pixel width is 480. As you enlarge the Media viewer, the pixel size of the image enlarges up to the maximum size specified in the MediaCentral System Settings. For more information, see the *Media / Central Administration Guide*.



This setting does not apply to remote assets.

Updating the Media Status

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

To update the media status:

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

Playback of Simple and Complex Sequences

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

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

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

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



The State column is not displayed by default. For information about how to display it, see “Adding or Removing Property Columns” on page 41.

Simple Sequences and Complex Sequences

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

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

Sequences that you create in MediaCentral UX are considered simple sequences. See “Using the Sequence Pane” on page 74.

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



If you render only high-resolution effects, the MediaCentral Playback Service server plays back effects as high-resolution and plays back other segments as the proxy resolution.

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

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

Mixing Down Complex Sequences

If a sequence is not playable in the Media viewer, and you do not want to render it, you can use the MediaCentral UX Mixdown feature to create a playable master clip. See “Transcoding Assets” on page 161.

Selecting the Playback Quality

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

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

To select the playback quality of the compressed media:

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

The numbers associated with each level indicate the amount of JPEG compression.

Adjusting for Playback Latency

MediaCentral automatically adjusts to avoid pauses in playback (latency). By default, the MediaCentral player uses a small buffer and increases the size if the connection is interrupted or slow. The initial size is 200 milliseconds (ms), which provides very fast response when using J-K-L keys with a GigE connection.

If you find an unusual amount of latency, such as when using a remote wireless connection, you can adjust the size of the buffer to improve the playback. Select the level of latency to improve it. For example, if the latency is high (a lot of pausing or slow response from control keys), select High.

To adjust for playback latency:

- ▶ Click the Pane Menu button, select Playback Latency, and select the level you want.
 - Auto: The player automatically adjusts the buffer size (the default).
 - Low: The player uses a small buffer (200 ms).
 - Medium: The player uses a medium-sized buffer (800 ms).
 - High: The player uses a large buffer (2 seconds).

Using the Speedtest Pane

MediaCentral UX provides you with a quick way to check your network connection to the MediaCentral server. If you access MediaCentral UX from a remote location where bandwidth availability varies — for example, by using a virtual private network (VPN) connection — you can test your network connection to make sure performance meets your needs. If you notice slow playback or experience sluggish response, you can use the Speedtest pane to check your connection to MediaCentral UX.

Media Central UX generally requires a download speed of 4 Mbps to play back video. At that speed, you might need to lower the quality setting in Media Central UX and decrease the size of the Media viewer for smooth playback. For more information on bandwidth and playback quality, see “Bandwidth Requirements” in the *Avid MediaCentral Platform Services ReadMe*.

To check your network connection to the MediaCentral UX server:

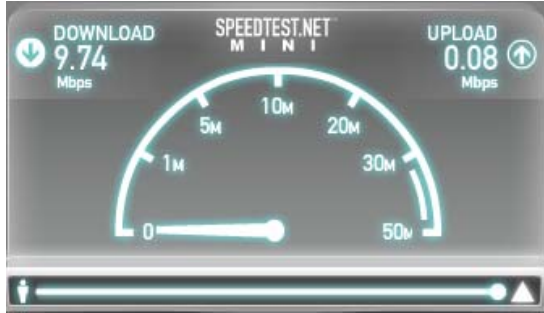
1. Select Panes > Speedtest.

The Speedtest pane opens.



2. Click Begin Test.

The Speedtest.net application tests your Download and Upload speeds and displays the results in the Speedtest pane.



A result for your network download speed that returns less than 4.00 Mbps might affect playback. For assistance on managing your network connection, see your MediaCentral UX administrator. For information about modifying playback, see the following topics:

- [“Changing the Maximum Size of the Proxy Video” on page 144](#)
- [“Selecting the Playback Quality” on page 146](#)
- [“Adjusting for Playback Latency” on page 146](#)

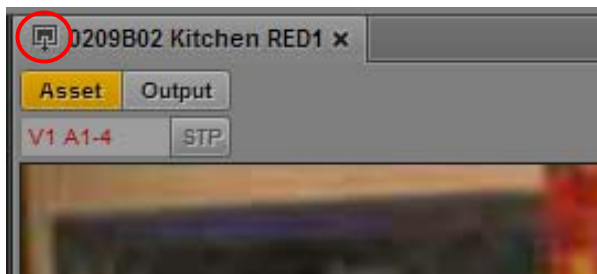
Working with Remote Assets

If you are working in a multi-zone MediaCentral environment, you can search for assets in any of the systems that are configured to work with the system you signed into. You can use either a federated search or a central index search. For more information on these searches, see [“Searching for Assets” on page 123](#).



You cannot use the Assets panel to browse for assets on a remote system.

When you load a remote asset in the Media viewer, a remote-asset icon is displayed in the title bar, as shown in the following illustration.



Note the following:

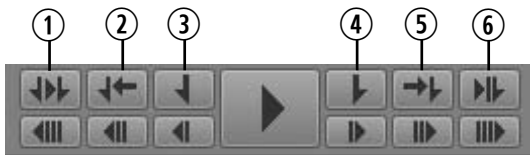
- If you do not have the appropriate access permissions on the asset in the Interplay Production database, you cannot play the asset.

Access permissions are checked based on the shared user identity in the MediaCentral User Management system. A users needs to have credentials linked to an Interplay Production user for any Media Central UX systems the user accesses.
- You can play a remote asset, but you cannot add it to a sequence or create subclips. Controls such as creating subclips or adding markers are disabled for remote assets.
- If you want to do more than play an asset, you need to have it delivered to your local Interplay Production server. For more information, see [“Delivering Assets and Media to a Local Workgroup” on page 261](#).
- You can share remote assets through links in the Messages pane. For more information, see [“Sending Messages” on page 239](#).

Marking In and Out Points

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

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



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

To mark an In point:

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

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

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

To mark an Out point:

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

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

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

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

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

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

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

To play from an In point to an Out point:

- ▶ Click the Play In to Out button.

To play to an Out point from any previous frame:

- ▶ Click the Review Out button.

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

Working with Markers and Restrictions

Markers are frame-specific indicators that a user can add when logging media with MediaCentral UX, Interplay Assist, or Interplay Access. A MediaCentral UX user can add markers in the Markers pane. For more information about adding markers, see [“Logging and Creating Subclips” on page 213](#).



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

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



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

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



If you set the Logging pane to display only those markers created by you, only your markers are visible in the Sequence pane. For more information, see [“The Markers Pane” on page 220](#).

To step to the next marker:

- ▶ Press Shift+right-arrow key.

To step to the previous marker:

- ▶ Press Shift+left-arrow key.

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



For more information, see [“Understanding Markers and Restrictions”](#) on page 215.

Using the Timecode Displays

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



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

Display	Description
5 Duration	In Asset mode, shows timecode for the duration from In point to Out point. In Output mode, shows timecode for the duration of the sequence.

Entering Timecode to Cue a Frame

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

To cue to a frame based on a known timecode:

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

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

To find a timecode that starts at the same hour, minute, or second as the current timecode, type only the last digits. For example, if the current timecode is 11:56:24:00 and you type 3000, the system finds the frame at 11:56:30:00.



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

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

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

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

1. Using the standard number keys or the numeric keypad, type a plus sign (+) to move forward or a minus sign (-) to move backward. If you are using a numeric keypad, make sure the Num Lock key is on. You can use the period key (.) as a shortcut for entering 00.

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

2. Type the number of hours, minutes, seconds, or frames you want the position indicator to move. Use the following formats:
 - Type 1 through 99 to specify a number of frames forward or backward. Then press Enter (Windows) or Return (Macintosh). For example, type -47 to move backward 47 frames.



- Type 100 or greater to move forward or backward a specified number of hours, minutes, seconds, and frames. Then press Enter (Windows) or Return (Macintosh). For example, type +5:00 to move forward five seconds.



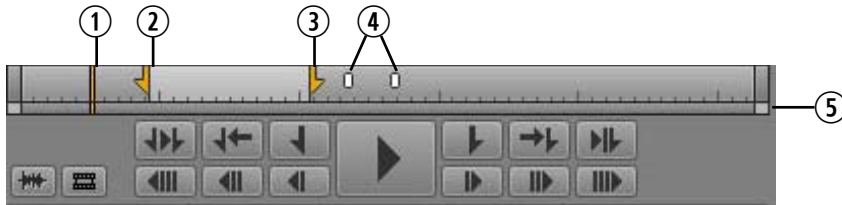
To clear the overlay without cueing, press the Esc key.

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

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

Working in the Media Timeline

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



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

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

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

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

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

These timing marks are intended for general navigation, not navigation to a specific timecode. For information about working with timecode, see [“Using the Timecode Displays” on page 152](#).

Using the Media Zoom Bar

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



The Media zoom bar is similar to the Sequence zoom bar (in the Sequence pane), but the two zoom bars operate independently. The Media zoom bar is available to loggers who do not have access to the Sequence pane.

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

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

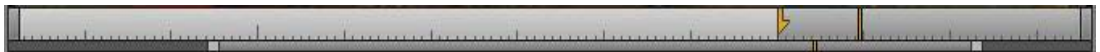


The following illustration shows the zoom bar set so that the timeline shows two minutes. This is referred to as the *zoom region*. Notice that the position indicator is displayed in the zoom bar, but is not visible in the timeline.



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

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



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

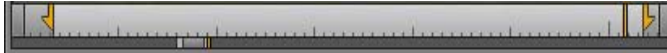
To zoom in to or out from a section of the Media Timeline, do one of the following:

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

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



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



Reviewing in the STP Target Resolution

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

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

Use the MultiRez button, in the lower right of the Media pane, to review media in the STP target resolution. There are two different ways the button can be displayed:

- A button with a single function. This is the default button. It is available in Output mode only.



- A multi-function button. This button is enabled by the MediaCentral administrator as a system setting. It is available in both Asset and Output mode.



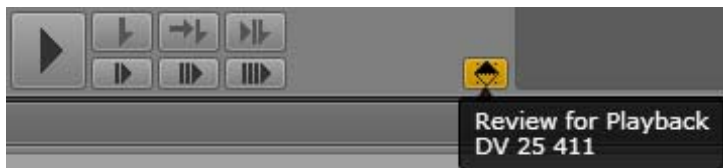
For more information about the multi-function button, see [“Playing Back at the Highest Resolution” on page 159](#).

Reviewing in the STP target resolution is a temporary setting and applies only to the currently loaded sequence.

To review a sequence in the STP target resolution (single-function button):

1. In Output mode, click the MultiRez button.

The button turns orange. The top half of the icon is black. A tool tip shows the target resolution.



2. Play the sequence.

To review an asset in the STP target resolution (multi-function button):

1. In Asset mode or Output mode, click the arrow next to the MultiRez button, select STP Target Resolution, then click the MultiRez button.



The button turns orange. The top half of the icon is black. A tool tip shows the target resolution.



2. Play the sequence.

To return to normal playback, click the MultiRez button again.

Playing Back at the Highest Resolution

When you play media in MediaCentral UX in a multi-resolution environment, the media server plays the most compressed available media. You can choose to play back video at the highest available resolution. If video is available only in one resolution, the video is displayed in that resolution.

This option must be enabled by the MediaCentral administrator in the Player settings of the Systems Settings layout. For more information, see the *Avid MediaCentral / UX Administration Guide*.

If this option is enabled, you can choose to play back at the highest resolution in Asset mode or in Output mode. Use the MultiRez button, in the lower right of the Media Pane.

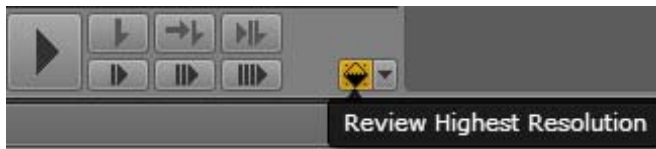


To play back at the highest available resolution:

1. Click the arrow next to the MultiRez button, select Highest Resolution, then click the MultiRez button.



The button turns orange. The top bottom half of the icon is black. A tool tip shows you which option you selected.



2. Play the asset.

To return to normal playback, click the MultiRez button again.



You can select STP Target Resolution from the same button. See “Reviewing in the STP Target Resolution” on page 157.

Using Match Frame

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

Match Frame is available in both Asset and Output mode.

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

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

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

Opening an Enclosing Folder

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

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

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

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

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

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

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

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

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

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

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

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



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

Transcoding Assets

The Transcode feature lets you perform various media operations that are available through the Interplay Production Transcode service.



Inteplay Central v1.8 and earlier provided a Sequence Mixdown feature, which also used the Transcode service. This feature is now available along with other Transcode features.

The Transcode service provides media operations through the following modes. Some modes are available only for particular media types.

Mode	Description	Available for...
WHOLE	Transcodes an entire clip.	Master clips
CONSOLIDATE	Transcodes only the portion of a clip used to create a subclip or portions of clips used to create a sequence	Master clips, Sequences
MIXDOWN	Transcodes and mixes down the video and audio of a sequence to create one master clip	Sequences
DATAEXTRACT	Extracts the D1 track as a separate MXF file when you transcode DNxHD media that contains embedded ancillary data.	Master Clips, Sequences
DUALMIXDOWN	Transcodes and mixes down the video and audio of a sequence to create a one master clip with two resolutions associated with it.	Sequences
CROSSRATE	Creates a master clip in a project format different from the project format of the original clip.	Master clips

An Interplay Production administrator needs to create profiles for each of these modes. This topic describes using the Mixdown feature in MediaCentral. For information about other modes, see the *Interplay / Production Services Setup and User's Guide*.

A common use of the Transcode option is to mix down a sequence. For example:

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



For information about playing sequences, see “Playback of Simple and Complex Sequences” on page 144.

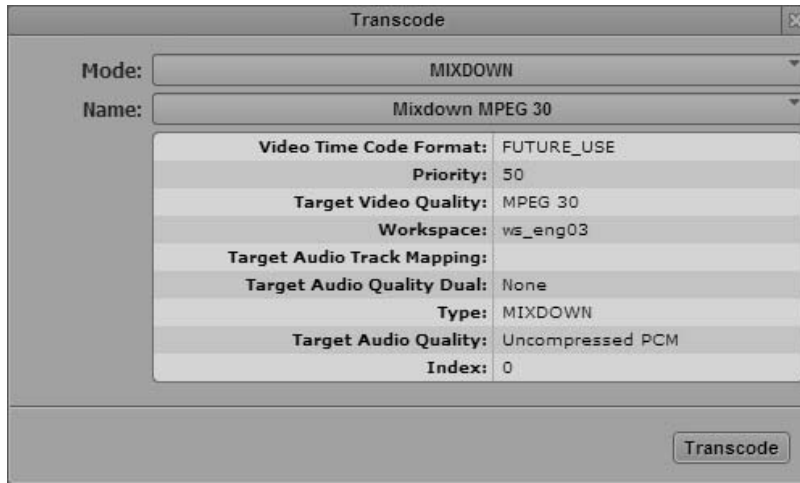
- Creating a sequence that matches the send-to-playback resolution. If you want to send a sequence to a playback device, the resolution of the sequence must match the resolution specified for the playback device. MediaCentral UX warns you if the sequence does not match the send-to-playback resolution,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

To transcode a sequence:

1. Do one of the following:

- ▶ In the Assets pane or a Search pane, select an Interplay Production asset, right-click, and select Transcode.
- ▶ In the Assets pane, select an Interplay Production asset and select Transcode from the Assets Pane menu.
- ▶ With an asset loaded in the Media pane, click the Pane Menu button and select Transcode.

The Transcode dialog box opens.

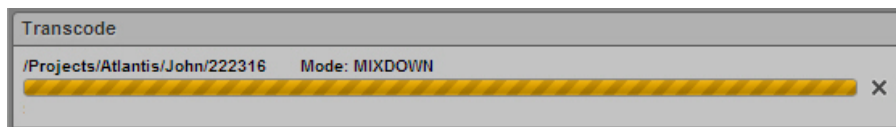


2. Select a mode from the Mode menu.
3. Select a Transcode profile from the Name menu.

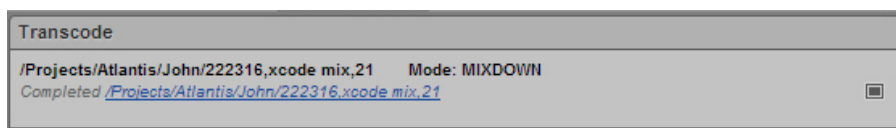
Transcode profiles are created by an Interplay Production administrator in the Production Services and Transfer Status tool. The Transcode dialog box displays the parameters of the profiles, but you cannot edit them in MediaCentral.

4. Click Transcode.

The Transcode process uses the selected Transcode profile and begins the operation. You can view the progress in the Progress pane, along with the target folder and the mode.



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



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

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

Viewing and Editing a Clip During Ingest

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

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

In-progress master clip	In-progress audio clip
	

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



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

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

Saving a Frame as an Image

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

To save a frame as an image:

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

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

7

Using Audio

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

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

The Audio Pane

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

The Audio pane is displayed in the Cut, Log, and Story layouts. You can drag the Audio pane to a different area if you prefer. If the Audio pane is not displayed, select **Panes > Audio** to open it.

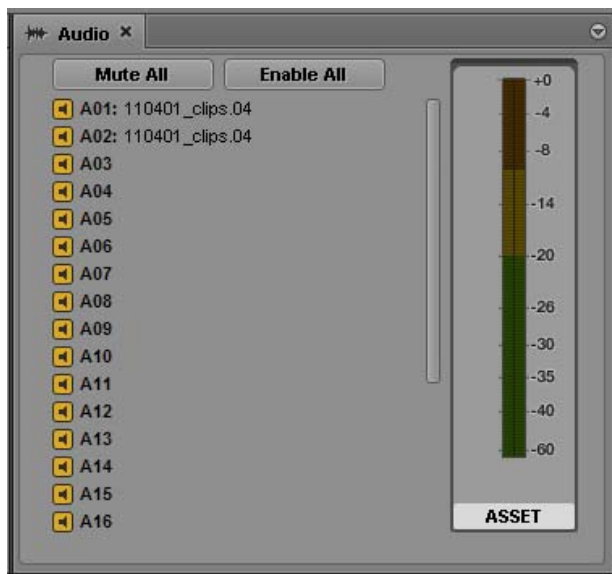
Which controls are available depends on which mode is active in the Media pane. See the following topics:

- [“The Audio Pane in Asset Mode” on page 166](#)
- [“The Audio Pane in Output Mode” on page 167](#)

The Audio Pane in Asset Mode

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

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



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



See the MediaCentral ReadMe for possible limitations on the number of tracks you can monitor.

For information about custom monitoring, see [“Audio Monitoring for Assets and Basic Sequences” on page 175](#).

The Audio Pane in Output Mode

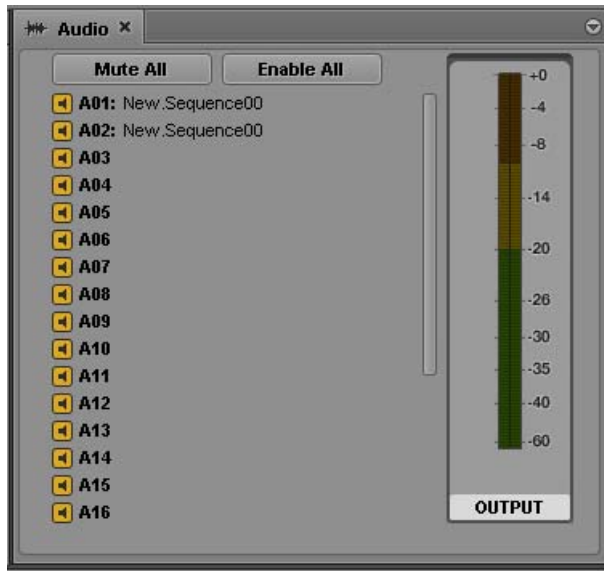
When an asset is loaded in the Media pane in Output mode, the Audio pane display depends on whether the asset is a basic sequence, an uneditable sequence, or an advanced sequence.

Basic Sequences and Uneditable Sequences

When a basic sequence is loaded in Output mode, the Audio pane shows the audio tracks that are available for monitoring and lets you select which tracks to monitor. You can monitor the audio level of an asset in the audio meters, but you cannot change it. For more information, see [“Working with Audio Tracks in Basic Sequences” on page 170](#).

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

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



Advanced Sequences

When an advanced sequence is open in Output mode, track controls and audio meters are active. The border color of each set of controls matches the color of the track in the sequence: green for NAT, blue for SOT, and purple for Voice. The NAT, SOT, and Voice controls are enabled or disabled depending on the position of the position indicator. For more information, see [“Working with Audio Tracks in Advanced Sequences”](#) on page 171.

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



Control	Description
1 Balance knob	Controls the balance for stereo tracks. Click the green tip of the indicator and drag it left or right so that the indicator points to the desired level of mixing. Dragging the indicator all the way to the L or the R selects only the content of the left or right channels. Double-click a balance knob to center it. The balance knobs are active only if there are two tracks for NAT or SOT audio.
2 Solo and Mute buttons	Click the S (Solo) button to monitor only the selected mono or stereo track. All other tracks are muted. Click the M (mute) button to mute only the selected mono or stereo track.
3 Volume slider	Click and drag the slider to adjust the volume level for an audio clip. The level applies only to the segment of a clip, not to the entire clip or the entire track.
4 Volume level display	Displays the level selected by the volume slider.
5 Track identifier	Identifies the track associated with the audio controls. Tracks are identified as mono or stereo. For example, NAT 1, 2 indicates a stereo NAT track, using tracks 1 and 2. A MediaCentral UX administrator can change the labels that identify each track by changing the settings in the Interplay Administrator Application Database Settings. For more information, see the <i>Avid MediaCentral / UX Administration Guide</i>.

Control	Description
6 Pane Menu button	Provides options for controlling audio editing: - Mix Mode: Select Stereo or Mono to specify the audio output. See “Setting the Audio Mix” on page 175. - Help: Displays information about the audio pane. Use the Help control buttons to access other Help topics.
7 Audio meters	Displays the audio level for the asset, the selected tracks of the sequence, or the overall mix of the sequence. There are two meters. For stereo output, each meter displays a separate level. For mono output, both meters display the same level. All tracks are mapped to stereo or mono. See “Setting the Audio Mix” on page 175 .

Working with Audio Tracks in Basic Sequences

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

- You can set the mix as mono or stereo. See [“Setting the Audio Mix” on page 175](#).
- You can select which tracks to monitor. See [“Audio Monitoring for Assets and Basic Sequences” on page 175](#).

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



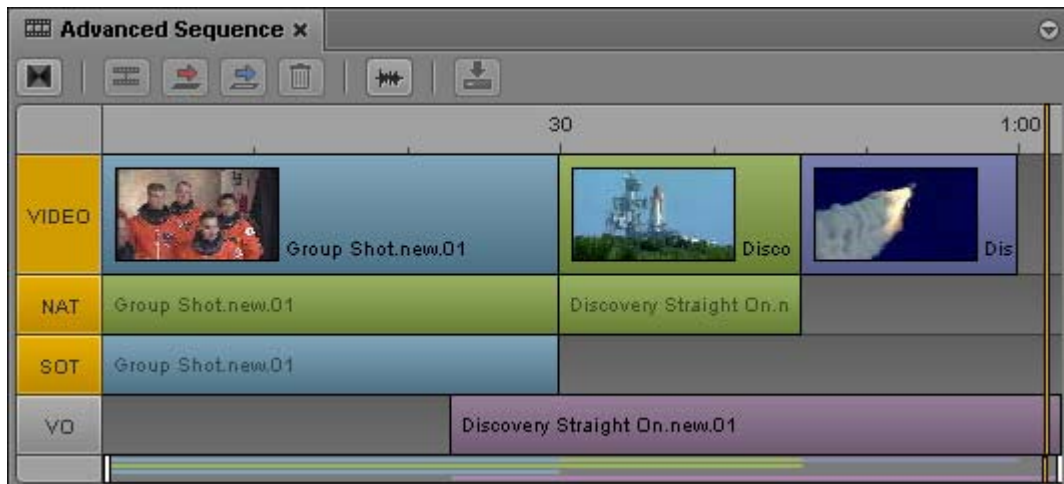
See the MediaCentral ReadMe for possible limitations on the number of tracks you can monitor.

Working with Audio Tracks in Advanced Sequences

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

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

The following illustration shows, from left to right, Video with NAT and SOT, VO, Video with NAT, and Video only. A video segment without associated audio is colored dark blue.



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

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

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

For more information, see the *Avid MediaCentral / UX Administration Guide*.

Automatic Adjustment of Audio Gain Levels

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

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

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

Automatic Creation of Audio Dissolves

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

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

Adjusting Audio Levels for an Advanced Sequence

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

To adjust audio levels for a sequence:

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

The Audio pane opens and displays the audio controls.

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

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



For more information about audio controls, see [“The Audio Pane” on page 166](#).

Overriding the Default Audio Track Mapping

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



For information about setting the default audio mapping, see the MediaCentral | UX Administration Guide.

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

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

To override the default audio mapping:

1. Right-click an audio clip in the Sequence pane.

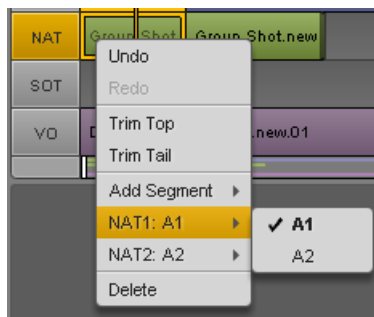
The menu shows the currently selected audio mapping.

2. Select the option for the track or tracks you want to change.

For example, if you want to swap the default NAT and SOT tracks:

A check mark shows the selected track. Bold text indicates the default audio track mapping.

- Select NAT1 A1 > A2.
- Select SOT1 A2 > A1.



Setting the Audio Mix

You can set the audio mix for an asset or for a sequence. For an asset, up to 24 tracks are monitored. You can select which tracks to monitor. For more information, see [“Audio Monitoring for Assets and Basic Sequences” on page 175](#). The audio mix is used for monitoring only.



See the MediaCentral ReadMe for possible limitations on the number of tracks you can monitor.

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

- ▶ Select Mix Mode > Mono from the Audio Pane menu.

MediaCentral UX maps all audio tracks to a center pan, which creates a mono mixdown of all tracks. It outputs the resulting track to two identical channels.

- ▶ Select Mix Mode > Stereo

In Asset mode, MediaCentral UX maps all audio tracks to a left/right alternating pan, with odd tracks on one channel and even tracks on the other channel, which creates a stereo mixdown of all tracks. It outputs the resulting two tracks to two channels.

In Output mode, this setting applies only to dual-channel tracks. You can use the balance knob to adjust the mix for NAT1 and NAT2, and SOT1 and SOT2. An administrator specifies how tracks are mapped in the Editor Database Settings view in the Interplay Administrator. For more information, see the *Avid MediaCentral / UX Administration Guide*.

Audio Monitoring for Assets and Basic Sequences

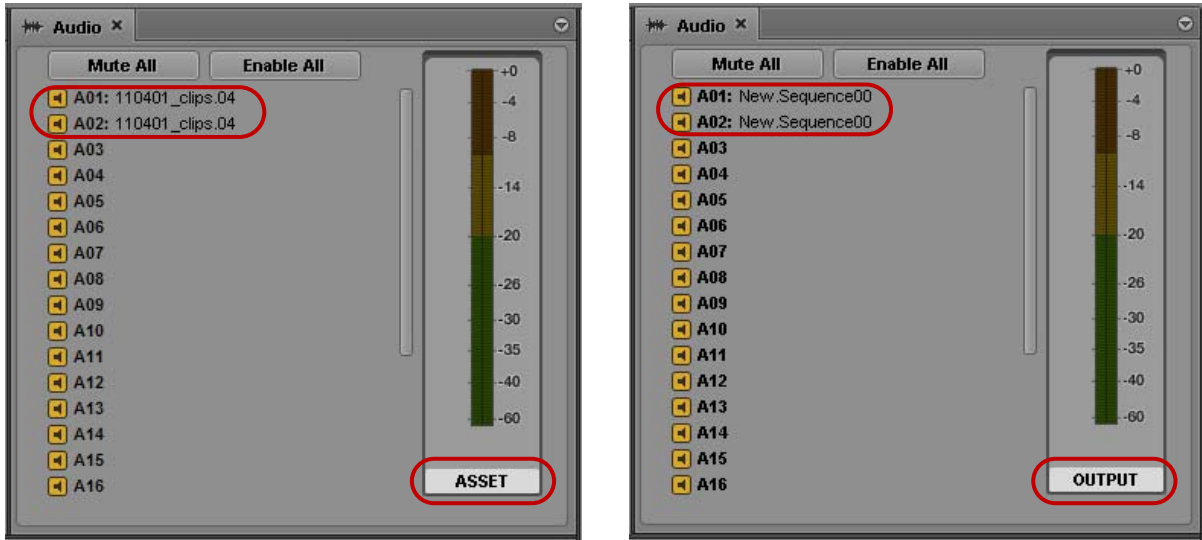
You can use controls in the Audio pane to select which tracks to monitor for assets and basic sequences. Assets and basic sequences can include up to 24 tracks of audio, and you can select any combination of tracks for monitoring. You cannot adjust the audio level of an asset or a basic sequence.



The display is similar if an uneditable sequence is loaded in Output mode. Audio tracks are displayed and you can monitor the audio. Uneditable sequences are colored dark red in the Sequence pane. For more information, see [“Opening and Editing an Existing Sequence in the Sequence Pane” on page 91](#).

The first time you open the Audio pane all tracks are enabled for monitoring. Any custom monitoring that you set is retained from session to session.

The following illustration shows the Audio pane for a master clip (left) and a basic sequence (right).



These displays are very similar. For the master clip, the two audio tracks are labeled with the name of the master clip, 10401_clips.04. For the sequence, the two audio tracks are labeled with the name of the sequence, New.Sequence00. The label beneath the audio meters shows which mode is selected in the Media pane. All tracks are enabled for monitoring, which is indicated by speaker icons that are colored orange.

If a group clip is loaded in the Media pane, additional controls are displayed in the Audio pane. See [“Working with Group Clips” on page 180](#).

To disable monitoring (mute a single track):

- ▶ Click the speaker icon so it is gray.

To enable monitoring of a single track:

- ▶ Click the speaker icon so it is colored orange.

To disable monitoring for all tracks:

- ▶ Click the Mute All button.

To enable monitoring for all tracks:

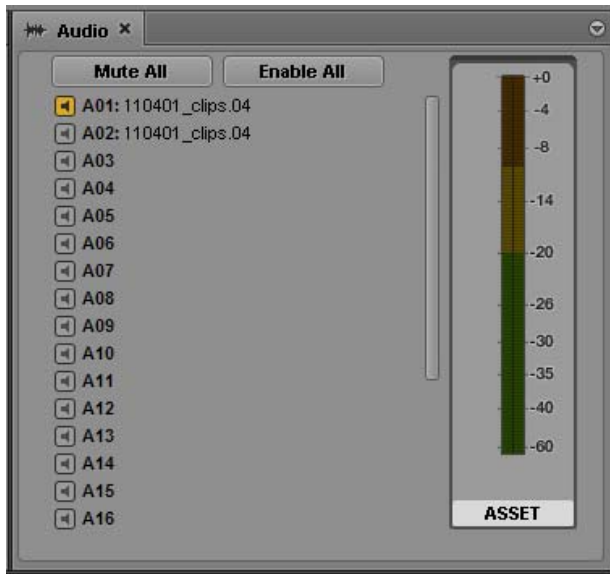
- ▶ Click the Enable All button.

To toggle between Enable All and Mute All:

- ▶ Alt+click a speaker icon.

If the clicked speaker icon is currently disabled (gray), all tracks will be enabled. If the clicked speaker icon is currently enabled (orange), all tracks will be muted.

The following illustration shows only track A01 enabled for monitoring. To quickly configure this, press Alt and click an enabled icon to mute all, then click the icon for A01 to monitor only that track.



Recording a Voice-over

You can use special audio controls in the Media pane to record a voice-over for your story. You can record the voice-over while the video is playing.

MediaCentral UX uses the recording function of the Adobe® Flash® Player to determine the input device used for the voice-over. The Flash Player automatically detects any default microphone or other audio recorder on your computer and uses that device unless you change it through the Flash Player settings. To access these settings, right-click anywhere in the Media viewer and select Settings.



If you select a device different from the default system input device, then remove the device, you might need to manually change the Flash Player settings.

The first time you click the voice-over controls during a session, you see a message from the Flash Player asking for permission to let the MediaCentral UX server access your camera and microphone. Click Allow.



If you open a sequence created in Avid Instinct, you cannot add a voice-over or markers until you save the sequence in Interplay Central. The Save button is enabled for this purpose, even if you did not make any changes to the file.

To record a voice-over:

1. Click the Output button to load the sequence into the Media pane.

With the Output button selected, the Voice-over button is displayed in the lower right of the Media pane.



2. Click the Voice-over button.

The voice-over controls are displayed.



3. Click the Media Pane Menu button, select Input Source, and select the device you want to use for recording.
4. Turn the power on the recording device, if necessary, and use the volume slider to set the desired volume level.
5. Set the start point for the recording by doing one of the following:

- ▶ Drag the position indicator to a location in the Media Timeline or the Sequence Timeline.
- ▶ Click the Play/Pause, 1 Frame Back, or 1 Frame Forward buttons in the voice-over controls.

6. When you are ready to record, press the Record button.

A three-second countdown is displayed in the viewer, audio pops mark each second, and the Record button flashes red. At the end of the countdown, the Record button remains red and you can begin recording.

You can monitor the recording level in the audio meter and adjust it as needed while recording.

Click Cancel to stop recording without saving the file.

7. When you are finished the recording, press the Record button again.

The voice-over is added to the sequence, in the V column. You can review the recording by playing the sequence.

When you record a voice-over, the new audio clip is named *sequence_name.VO.nn*.

Voice-overs are checked into Interplay Production in the same folder as the sequence they are recorded into.

8. To exit the voice-over controls, click the Voice-over button.

8 Working with Group Clips

The following topics describe working with group clips and multicamera workflows in MediaCentral UX:

- [Group Clips and Multicamera Workflows](#)
- [Working with Group Clips](#)
- [Creating a Basic Sequence with Group Clips](#)
- [Sending a Sequence with Group Clips to a Playback Device](#)



Subclips created from group clips, group clips composed of subclips, and multigroup clips are not currently supported by MediaCentral UX.

Group Clips and Multicamera Workflows

Multiple cameras are often used for productions such as concerts, award shows, situation comedies, and reality TV. The resulting footage can then be used to create *group clips*, an asset type composed of footage recorded by more than one camera simultaneously. MediaCentral UX includes features for working with group clips in multiple-camera (multicamera) workflows.

Group Clips

Group clips are created in any of the applications in the Media Composer product family by syncing a group of clips based on common source timecode, auxiliary timecode, or marks placed in the footage. A user working in an Avid editing application can check group clips in to and out of Interplay Production. A user working in MediaCentral UX can view the group clips and use them to create a sequence. A sequence can contain a mix of master clips and group clips.



For more information about group clips and multicamera editing, see the documentation for Media Composer or another editing application in the Media Composer product family.

Avid Editing Applications

MediaCentral UX is qualified with group clips created by the following Avid editing applications:

- Media Composer v5.0 and later
- Avid Symphony v5.0 and later
- NewsCutter v9.0 and later

MediaCentral UX supports editing of sequences created in these applications that contain group clips, if the sequence consists of cuts only (for example, a shotlist). The sequence opens in the Media pane and the Sequence pane, and you can edit the sequence in the same way you edit a sequence you created in MediaCentral UX.

Supported Project Types and Resolutions

For a listing of supported project types and resolutions, see the *MediaCentral ReadMe*.

Interplay | Production

Interplay Production v3.0 and later is required for complete support of group clips and multicamera workflows.

A user working in an Avid editing application can check group clips in to and out from an Interplay Production database. Interplay Access users can view information about group clips, including master clip relatives.

Group clips and sequences that contain group clips are supported by Interplay Transfer v3.0 and by the following Interplay 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
- Interplay STP Encode v3.0
- Interplay Transcode, with the following limitations:
 - You cannot use CROSSRATE mode to transcode group clips.
 - You can use MIXDOWN mode to transcode a sequence with group clips, but only the camera angle selected in the Avid editing application timeline is included in the mixed-down master clip.



Subclips created from group clips, group clips composed of subclips, and multigroup clips are not currently supported by Interplay Transfer or Interplay Production Services.

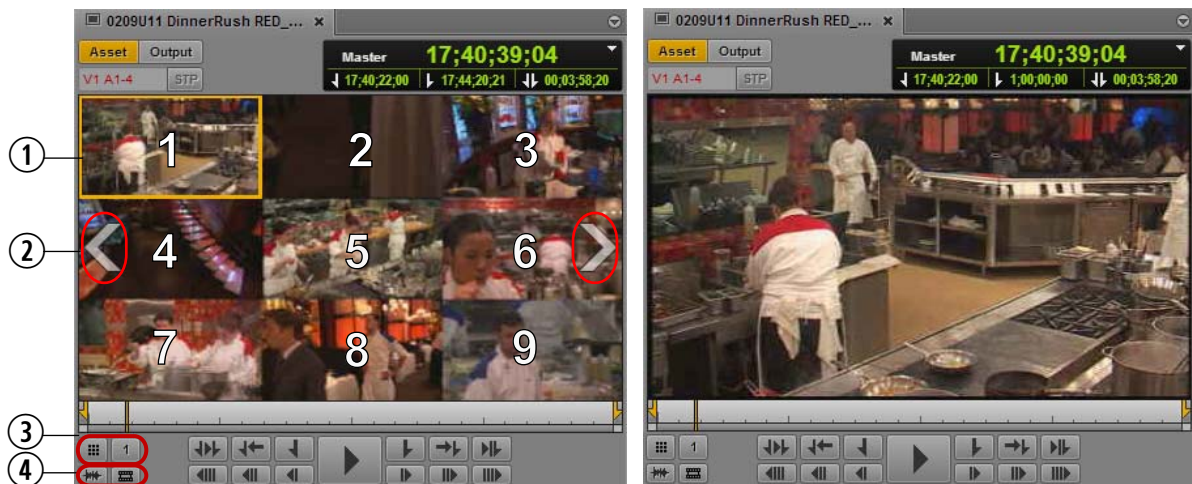
Working with Group Clips

You open a group clip in the same way you open other assets: select the group clip in the Assets pane, load it in the Media Pane, and the clip opens in Asset mode.

Because a group clip consists of multiple individual clips, each with a different camera angle, you can view it in different ways:

- Multi-angle view, either 2x2 or 3x3
- Single-angle view

The following illustration shows a group clip displayed in 3x3 multi-angle view and single-angle view. In multi-angle view, camera angles appear from left to right and top to bottom, based on the order the group clip was created in the Avid editing application. An orange bounding box marks the *active angle*. The active angle determines which camera angle is displayed in single-angle view and also which angle is displayed when you add the clip to a sequence.



The numbers shown in the multi-angle view illustration are for reference only and do not appear in the user interface.

Control		Description
1	Active angle indicator	An orange bounding box that indicates which master clip in a group clip is active.
2	Swap banks overlay arrows	Switches the display from one group of multiple angles to another. If a group clip has more angles than fill a single grid (either 2x2 or 3x3), the angles are displayed in <i>banks</i> .
3	Multi-Angle View buttons	Determines whether the clip is displayed in multi-angle view:
		Single-angle view (1x1)
		2x2
		3x3
	Active Angle button	Displays the active angle. The number indicates the number of the angle in the display, from left to right and top to bottom and across banks. Click to change the video angle from context menu.
		
4	Audio Pane button	Opens the Audio pane. If the pane is already open, it is brought to the front.
	Match Frame button	Click this button to load a master clip that contains a selected frame of a sequence or subclip. See “Using Match Frame for Group Clips” on page 194 .

The following illustration shows the same group clip in a 2x2 grid and in a 3x3 grid. In both cases, angle 2 is selected as the active angle.



In multi-angle view, if the last bank of a group clip contains fewer than the number of angles in the grid, the remaining angles are displayed as empty slots.

Black filler is used as *padding* in master clips that have different start or end points from other master clips in the group clip. This filler is slightly lighter in appearance than the empty slot used for non-existent angles so that you can discern the difference.

The following illustration shows an empty slot in the lower right and above it padding for a clip that ends before the end of the master clip. The filler is slightly lighter than the empty slot.



You can create an image from a group clip displayed in single-angle view or multi-angle view. In multi-angle view, all angles are combined as a single image. For more information, see [“Saving a Frame as an Image”](#) on page 165.



You cannot currently create a subclip from a group clip.

For more information, see the following topics:

- [“Loading a Group Clip and Changing the Angle View”](#) on page 186
- [“Working with Banks”](#) on page 187
- [“Selecting the Active Angle in Asset Mode”](#) on page 187
- [“Playing a Group Clip”](#) on page 189
- [“Timecode and Group Clips”](#) on page 189
- [“Selecting Audio Monitoring Preferences in Asset Mode”](#) on page 190
- [“Markers and Restrictions for Group Clips”](#) on page 193
- [“Using Match Frame for Group Clips”](#) on page 194

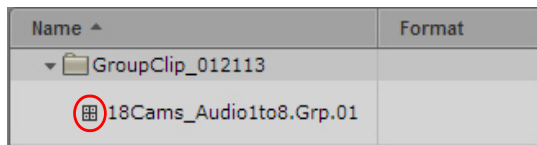
Loading a Group Clip and Changing the Angle View

When you load a group clip, the Media viewer displays it in single-angle view. You can also display angles of the group clip in either a 2x2 grid or a 3x3 grid. You can use the 2x2 grid for a group clip with more than four angles; the additional angles are displayed in additional banks. You can use the same controls in either grid layout.

To load a group clip:

1. In the Assets pane, navigate to the group clip you want to open.

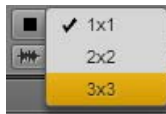
Group clips are marked by the group clip icon.



2. Double-click the clip or drag it from the Assets pane to the Media viewer.

To change the grid layout for a group clip, do one of the following:

- Click the Multi-angle View button and select 1x1, 2x2, or 3x3.



The icon on the button changes to show the currently selected grid. The selected grid layout persists for any new group clips that you open.

- Double-click in the Media viewer.
 - If the display is in single-angle view, the display switches to 3x3 (the default) or the last known multi-angle grid. For example, if you switch to 2x2, back to 1x1, then double-click the video, a 2x2 grid is displayed.
 - If the display is a multi-angle grid, the display switches to single-angle view.

Working with Banks

If a group clip contains more than nine camera angles, MediaCentral UX divides the angles into two *banks*, each containing either four or nine angles. If the last bank of a group clip has fewer than nine angles, the remaining angles are displayed as empty slots.

To change the bank displayed, do one of the following:

- ▶ For the next bank, press the right Swap Banks overlay arrow.
- ▶ For the previous bank, press the left Swap Banks overlay arrow.



- ▶ For the next bank, press Alt+. (period).
- ▶ For the previous bank, press Alt+, (comma).
- ▶ Select an active angle that is in a bank not currently displayed, for example, by typing Alt+*number*. The Media viewer changes to the bank that contains the new active angle.

Selecting the Active Angle in Asset Mode

The *active angle* determines which camera angle is displayed in single-angle view and which angle is used when you add the group clip to a sequence. In multi-angle view, an orange bounding box marks the active angle.

The default angle displayed is the last active angle saved in the AAF file and the Interplay Production database, regardless of the user. If an active angle is not yet set (for example, the clip is being loaded for the first time), angle 1 (V1) in the group clip is displayed.

If you change the active angle during your MediaCentral UX session, the active angle persists until you sign out or close the session. If you open the group clip in a different session, the active angle will be the last active angle saved in the Interplay Production database, which might not match the last active angle you selected in your previous session.

To change the active angle displayed in Asset mode, do one of the following:

- Click the Active Angle button and select an angle from the menu.

The following illustration shows angle 1 selected from the 10 angles that make up the group clip. In this example, the group clip is displayed in a 2x2 grid, so lines divide the list into two banks of four angles and one bank of two angles. For a 3x3 grid, the list is divided into banks of nine angles.



The order of the clips that compose a group clip is determined by how the clip was created in the Avid editing application.

- Press a key combination:
 - To select a specific camera angle, press **Alt+angle number** (Alt+1, Alt+2, Alt+3 up to Alt+9).
 - If a group clip is divided into banks, and an angle is not displayed in the bank, the display automatically changes to the correct bank.
 - To select the next consecutive camera angle, press **Alt+down arrow**.
 - To select the preceding camera angle, press **Alt+up arrow**.

You can change the active angle while the clip is playing and the clip continues to play.

The active angle persists throughout your session, but it is not saved in the Interplay Production database.

For information about changing the camera angle in the Sequence Timeline, see [“Creating a Basic Sequence with Group Clips” on page 195](#).

Playing a Group Clip

You can play a single angle of a group clip in single-angle view, or multiple angles in multi-angle view. In multi-angle view, all angles play simultaneously. You can change the active angle while the clip is playing and the clip continues to play.

To play a single-angle of a group clip, do one of the following:

- ▶ In single-angle view, click the Play button. You can change the angle you want to play (see [“Selecting the Active Angle in Asset Mode” on page 187](#)).
- ▶ In multi-angle view, double-click the angle you want to play and click the Play button.

To play all angles of a group clip:

- ▶ In multi-angle view, click the Play button.
All displayed angles play simultaneously.

Timecode and Group Clips

A group clip has its own timecode, which depends on the sync point and how the group clip was synced when created. The group clip takes its timecode from the first master clip in the bin when the group clip was created. If the master clips that compose the group clip share the same timecode and were synced by timecode, timecode for the group clip will match timecode for any of the active angles.

- In multi-angle view, the group clip timecode is displayed.
- In single-angle view, the timecode for the active angle is displayed.

Black filler is used as padding in angles that have different start or end points from other angles in the group clip. In single-angle view, master timecode for this filler is displayed as 01:00:00:00; absolute and remain timecode are displayed as blank.

For more information, see [“Using the Timecode Displays” on page 152](#).

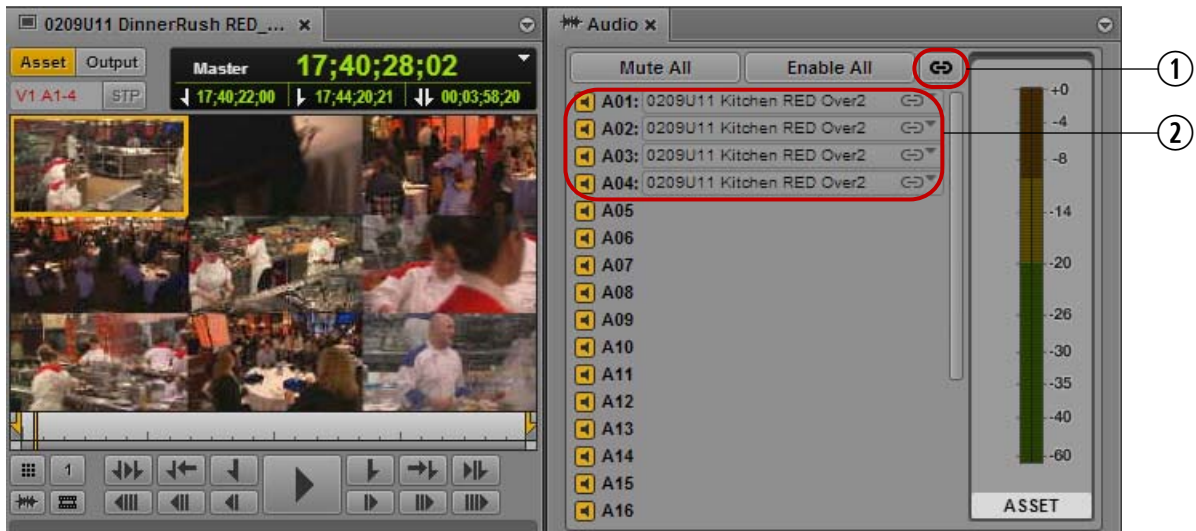
Selecting Audio Monitoring Preferences in Asset Mode

The Audio pane includes special controls for audio monitoring of group clips.

When you load a group clip in the Media pane and select Asset mode, the Audio pane displays audio tracks for the group clip and controls to set your monitoring preferences. The following controls are displayed only for group clips:

- A *track selector* for each track in the group clip. The track selector uses a drop-down menu that lets you map the audio track to the corresponding audio track in any angle in the group clip.
- The Audio Follows Video button, which lets you map all audio tracks to tracks from the clip selected as the active angle. “Audio follows video” is a shortcut that allows the audio mapping for a track to automatically “follow” any active angle change and use the audio from the new active angle.

The following illustration shows controls in the Audio pane when a group clip is loaded. There are four track selectors, representing four audio tracks in the group clip.



1 Audio Follows Video button 2 Audio Track Selectors



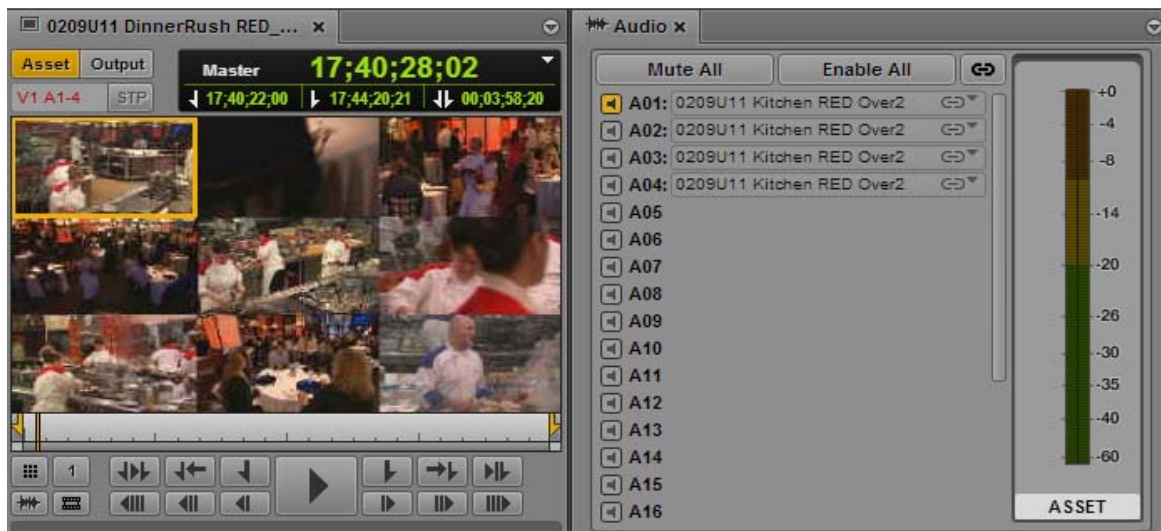
The number of track selectors shown represents the maximum number of tracks in any of the clips that compose the group clip. For example, if some clips contain two audio tracks, and some clips contain four tracks, there will be track selectors for four audio tracks.

Audio Follows Video

In the previous illustration, angle 1 is the active angle for the group clip. The master clip for this angle is named “0209U11 Kitchen RED Over2,” which matches the names of the audio tracks that are selected. This is an example of “audio follows video,” which is indicated by the link icon on the track selector drop-down menu.

Enabling and Disabling Tracks

By default, all tracks are enabled for monitoring, as shown by the orange speaker icons. You can select which tracks you want to monitor through the various controls. For example, to monitor a single track, click the Mute All button to disable all tracks, then click the speaker icon for the track you want to monitor. The following illustration shows only track A01 monitored.



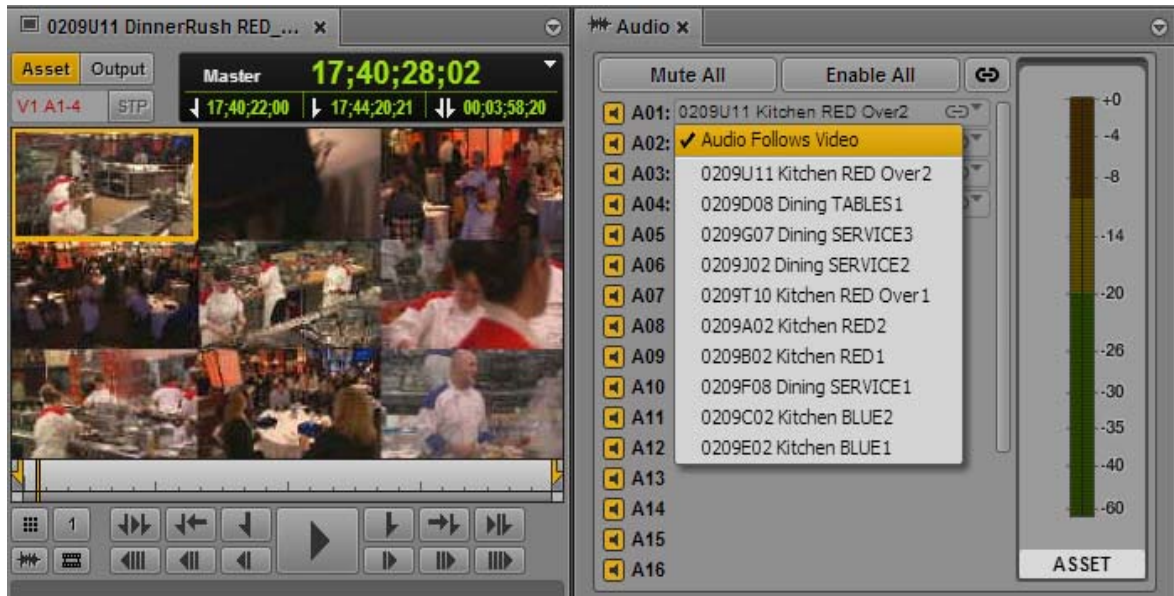
Controls for monitoring include the following:

- Click the Mute All button to disable all tracks for monitoring.
- Click the Enable All button to enable all tracks for monitoring.
- Alt+click a speaker icon to toggle between Enable All and Mute All. If the clicked speaker icon is currently off, then all tracks will be turned on (enabled). If the clicked speaker icon is currently on, then all tracks will be turned off (muted).

For more information on monitoring in the Audio pane, see [“Using Audio” on page 166](#).

Mapping From Other Clips

You can use the drop-down menu for each audio track to select audio from the corresponding audio track in any other clip in the group clip. The following illustration shows that Audio Follows Video is set for track A01, with a choice of audio from all angles in the group clip.



The order of the angles in the drop-down menu matches the order of the group clip as it was created in the Avid editing application. This list can include audio-only clips. Audio-only clips are not displayed in the Media viewer.

You can map audio for a specific track by selecting an angle from the drop-down menu. To map all tracks to the same angle, Alt+click the desired angle.

The following illustration shows a customized mix in which angle 1 is associated with audio follows video and audio from a different angle on alternating tracks.



The monitoring selections that you set are retained when you switch angles in the master clip. Custom monitoring is a user setting that is retained from session to session.

Markers and Restrictions for Group Clips

Markers and restrictions are supported for each master clip in a group clip. When you load a group clip in Asset mode, the Markers pane displays any markers or restrictions for master clips in the group clip. A resizable column labeled Angle displays the name of the master clip for each marker or restriction, as shown in the following illustration.

18Cams_Audio1to8.Grp.01.... x

My Markers Export Save All changes saved.

Angle	TC		Notes	User
Cam2_A1A8_RED.m...	18;11;19;06	0		Administra.
Cam6_A1A8_GREEN...	18;11;22;08		Language and violence	Administra.
Cam6_A1A8_GREEN...	18;11;22;16		End of restriction starting at 18;11;22;08 Language and violence	Administra.
Cam2_A1A8_RED.m...	18;11;26;00		Alcohol and smoking	administrat
Cam2_A1A8_RED.mov	18;11;26;01	0	2	Administra.
Cam10_A1A8_BLUE...	18;11;26;01	0	3	Administra.
Cam2_A1A8_RED.m...	18;11;29;22		End of restriction starting at 18;11;26;00 Alcohol and smoking	administrat
Cam10_A1A8_BLUE...	18;11;36;13	0	Hell's Kitchen	Administra.

You can edit existing markers and restrictions or you can add new ones. You can add a new marker or restriction to a master clip by selecting it as the active angle, either in single-angle view or multi-angle view. Master clips and group clips are linked, so that restrictions added or changed in a master clip are added or changed in the group clip. You cannot add a restriction to a group clip itself.

Markers and restrictions are shown in the Media viewer for the master clip that is selected as the active angle, in both Asset mode and Output mode.



If you set the Logging pane to display only those markers created by you, only your markers are visible in the Sequence pane. For more information, see “The Markers Pane” on page 220.

You can export markers and restrictions for a group clip and for a sequence that includes one or more group clips.

For more information, see [“Logging and Creating Subclips” on page 213](#).

Using Match Frame for Group Clips

You can use the Match Frame feature with group clips and sequences that include group clips.

To load the source master clip for the active angle of a group clip:

1. In Asset mode, select the active angle for which you want to load the master clip.
2. Navigate to the frame that you want to match.
3. Click the Pane Menu button and select Match Frame.

The master clip for the active angle of the group clip is loaded in the Media pane, with the matching frame displayed.

To load the source group clip for a segment in a sequence:

1. In Output mode, navigate to the frame for which you want to load the group clip.
2. Click the Pane Menu button and select Match Frame.

The group clip for the selected segment is loaded in the Media pane, in single-angle view. If you want, you can then use Match Frame to load the source master clip for the matching frame of the group clip.

Creating a Basic Sequence with Group Clips

Complete editing support for group clips is available only in basic sequences. You can create a basic sequence exclusively of group clips, or combine group clips with master clips. You can select the camera angle and audio mapping for group clips in the sequence.

MediaCentral UX also supports editing of sequences created in Media Composer, Avid Symphony, or NewsCutter that contain group clips, if the sequence consists of cuts only (for example, a shotlist).



You can add an active angle to an advanced sequence. See “Adding an Active Angle of a Group Clip to an Advanced Sequence” on page 197.

To add a group clip to a sequence:

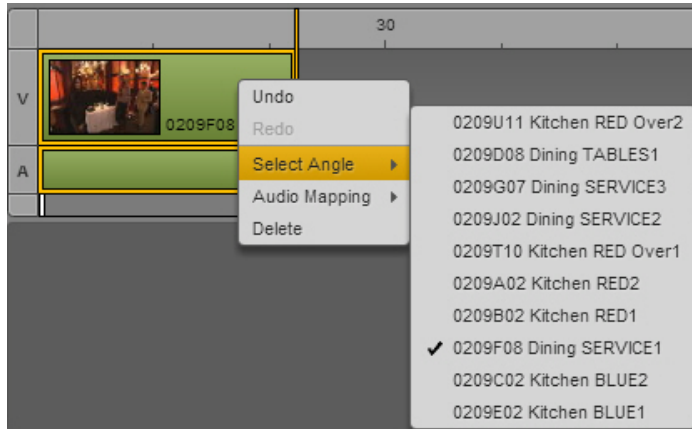
1. Open the Sequence pane.
2. Load an existing basic sequence or create a new one.
3. Do one of the following:
 - ▶ In single-angle view, display the active angle you want to use in the sequence and drag it to the sequence timeline.
 - ▶ In multi-angle view, click and hold the angle you want to use and drag the clip to the sequence timeline.

To change the angle of a group clip in a sequence:

- ▶ Right-click the group clip or segment of a group clip, select Select Angle and the angle that you want to display in the sequence.

You can also use the same keyboard shortcuts you use when selecting an angle in the Media pane: Alt+up arrow, Alt+down arrow, and Alt+1 through Alt+9.

The following illustration shows a group clip with 10 available angles.



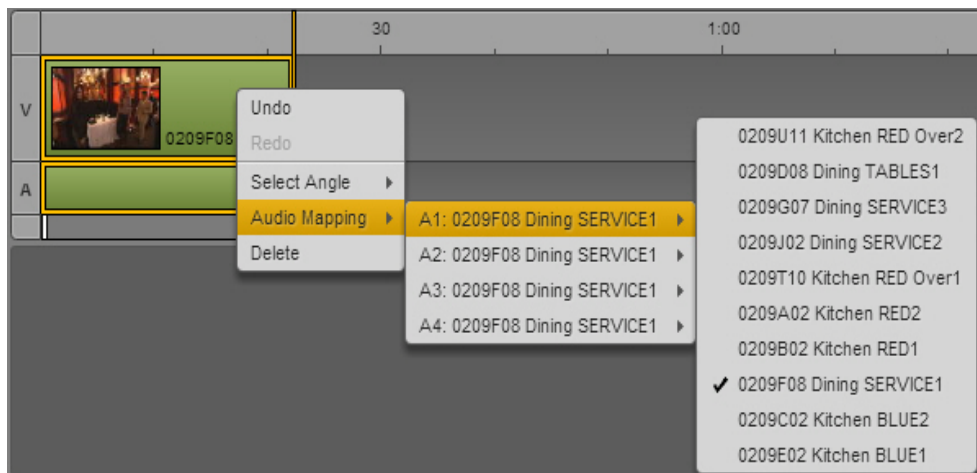
You can change the active angle while the sequence is playing.

- If you use the mouse to select the angle, playback stops.
- If you use keyboard shortcuts to select the angle, playback continues.

To change the audio selected for a group clip in a sequence:

- Right-click the group clip or segment of a group clip, select Audio Mapping, select the audio track you want to map, and select the angle for the audio.

The following illustration shows a group clip with four audio tracks.



You can change the audio track while the sequence is playing, but playback will stop.

Adding an Active Angle of a Group Clip to an Advanced Sequence

Complete editing support for group clips is available only in basic sequences. However, you can now add the active angle of a group clip to an advanced sequence. The result is that the original master clip is used in the sequence, along with its original audio tracks.

The result is similar to using the Match Frame feature with a group clip, and then editing the resulting master clip into the sequence.



All association with the group clip is lost when you add an angle to an advanced sequence. If you need this metadata, you must use a basic sequence.

To add an active angle of a group clip to an advanced sequence:

1. Load a group clip into the Media pane.
2. Select the active angle.
3. (Optional) Mark In and Out points.
4. Drag the clip to the Sequence Timeline of an advanced sequence.
5. (Optional) Change the audio mapping by right-clicking the clip in the timeline, selecting Audio mapping 1 or Audio mapping 2, then selecting the desired audio track.

The default track is based on the Interplay Production settings. For more information, see the *Avid MediaCentral / UX User's Guide*.

Sending a Sequence with Group Clips to a Playback Device

You can send a sequence with group clips to a playback device (STP). However, you need to do a mixdown before you can send the sequence.

For information about mixdown, see [“Transcoding Assets” on page 161](#). For information about sending to playback, see [“Sending to Playback” on page 246](#).

9

Searching for Assets

The following main topics describe how to use the Search feature with Interplay Production and iNEWS databases:

- [Search and the Central Index](#)
- [The Search Bar](#)
- [The Search Pane](#)
- [Conducting a Search](#)

Search and the Central Index

MediaCentral UX provides two methods of searching your asset database. Federated search uses the search capabilities of MediaCentral databases to provide the full search functionality that individual databases provide, with the limitations that are imposed by those databases.

Media Index search does not directly search iNEWS and Interplay Production databases but instead queries a central index synced with multiple databases and finds anything stored in the index.

Using Media Index with the central index provides a unified view of multiple asset management systems and focuses on simplicity and speed in finding assets. This does not replace existing asset management solutions, and you can continue to use the federated search for detailed asset information.

Multi-zone search gives you access to media stored in zones other than the one you log in to when you sign on with MediaCentral UX. Your MediaCentral administrator must configure your user roles and permissions to view multi-zone databases, and you must have the proper permission settings to edit or play media assets found in a search. For playback and remote asset delivery, you must log in at least once to the remote system with MediaCentral UX in order to configure your Interplay Production credentials.

Federated Search

You use federated search to query single or multiple databases in your local zone to find any media available to your local MediaCentral UX configuration. Federated search respects all user and role permissions, and search results only appear for media assets the user is qualified to view. This provides security for projects that include some confidential assets.

If you search across a large number of databases, however, federated search can slow down the speed with which the search query returns results, and a large search can affect performance within MediaCentral UX and potentially in your Interplay Production system. In addition, a federated search returns segregated results because as it tries to search across all systems it cannot treat all results as a large group — for example, a search by date returns results in blocks and not necessarily a merged result set.

Media | Index and Indexed Search

Media Index allows you to search using the central index, which comprises both data storage and a query engine. The index receives its data from the original data sources — generally, the databases of multiple asset management systems — and then pushes the data to the service that does the indexing. This allows the index to continuously sync to the database.



The central index currently works with Interplay Production databases only.

The value of searching the central index lies in how it indexes databases in multiple zones and gives you quick access to all of the media stored in distributed systems for your organization, including both local and remote assets. You can focus your search by adding filters for any metadata included in the index. And since a search using Media Index queries the central index and not the database itself, searches do not affect the performance of the MediaCentral system or the underlying Interplay Production engines.

Using Media Index allows you to find assets quickly. However, you need to use an Advance license to use the indexed search and to access the central index. Search results represent all assets in the indexed databases regardless of permissions set for those assets, but MediaCentral UX permissions apply when you try to play or edit assets.

If your MediaCentral Platform configuration includes Media Index, indexed search is the default search method. You can change this by selecting federated search from the Pane Menu.



If you select indexed search as your search method, you cannot search iNEWS databases.

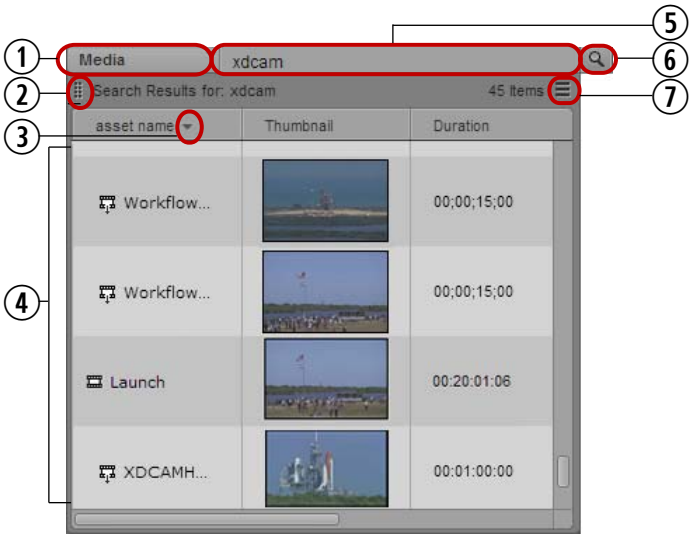
The Search Bar

The Search bar in the top right corner of the application window has a menu that you use to select the type of asset, a text field in which you can enter search criteria, and a Search button you click to conduct the search.



When you use the Search bar, the results appear as a list under the Search bar. By default, the search uses the indexed search as long as you have an Advance license and your databases are configured for indexed search. You can use the Pane Menu button in the Search pane to switch the search method.

You can adjust the size of the Search bar and the results by clicking and dragging the edges or corners.



1	Assets menu	5	Search Text field
2	Detach Search icon	6	Search button
3	Sort arrow	7	Pane Menu button
4	Search results		

After you perform a search, you can display the results in a Search pane, and then use the advanced search criteria to refine and speed up your search.

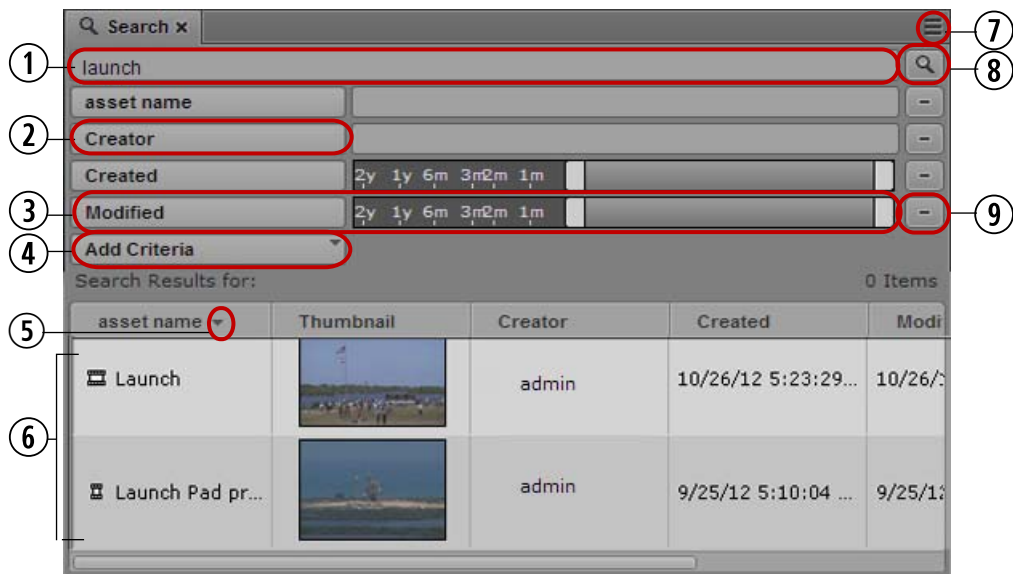
To display search results in a pane, do one of the following:

- ▶ Click the Detach Search icon and drag the bar into any area in the MediaCentral UX window.
- ▶ Click the Pane Menu button and select Detach Search.

The Search Pane

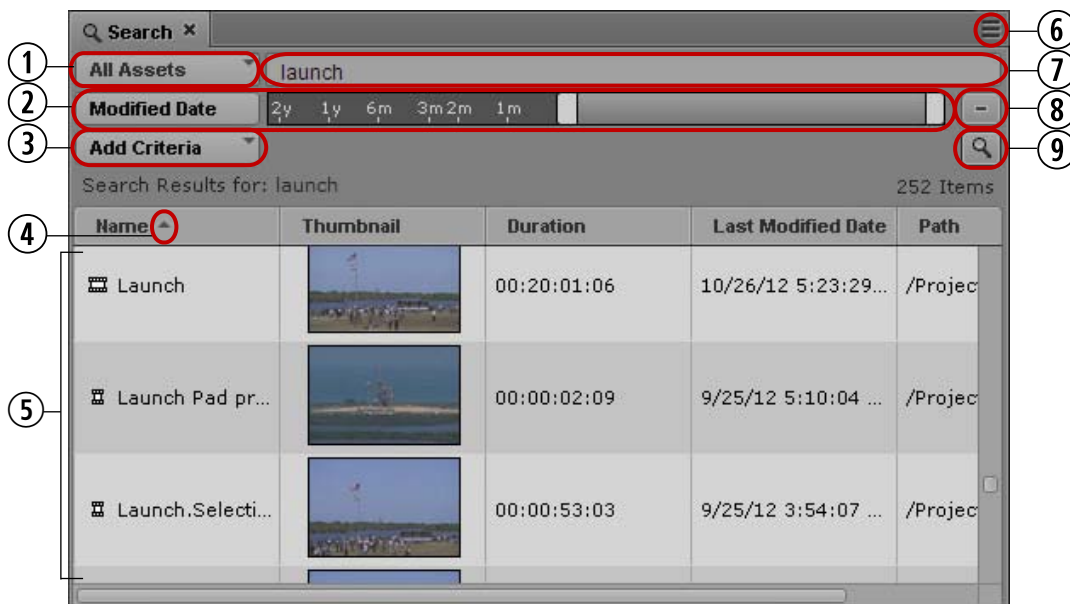
The Search pane provides advanced search criteria for federated and indexed search that let you conduct a more precise and faster search. You can open a Search pane directly, or you can open a Search pane by dragging the Search bar into the MediaCentral UX window. You can open more than one Search pane.

The following illustration identifies the elements in the Search pane used for an indexed search.



1	Search text field	6	Search results
2	Advanced Criteria (Creator selected)	7	Pane Menu button
3	Advanced Criteria (Modified Date selected)	8	Search button
4	Add Criteria button	9	Minus button to remove search criteria
5	Sort arrow		

The following illustration identifies the elements in the Search pane used for a federated search.



1	Assets menu	6	Pane Menu button
2	Advanced Criteria (Modified Date selected)	7	Search text field
3	Add Criteria button	8	Minus button to remove search criteria
4	Sort arrow	9	Search button
5	Search results		

To open a Search pane:

- Select Panes > Search.

This opens a blank Search pane in which you can conduct your search.

- If you already conducted a search in the Search bar and want to display the results in a pane, do one of the following:
 - Click the Detach Search icon and drag the bar into any area in the MediaCentral UX window
 - Click the Pane Menu button and select Detach Search.

For more information, see [“The Search Bar” on page 200](#).

Conducting a Search

You can search for assets by using the Search bar or the Search pane, using either the indexed search or the federated search. The Search pane provides advanced search criteria that let you conduct a more precise and faster search. You can also add filter criteria to your search to narrow your search results.

If you use the indexed search, you can use a simple search syntax that returns search results closely matching your search query. Simple search syntax can be useful if you do not know the exact name of the assets you want to search for, if the asset or its metadata contain misspelled words, or if you type incomplete terms. This kind of search is sometimes called a “fuzzy search.”

You can also select the advanced search syntax for an indexed search, which uses the search query text you type in the search field as an exact string. Results using the advanced search syntax are more precise if you know the name of the asset you want to locate. You can also use some operators with advanced search syntax:

- Wildcard characters — You can use the standard asterisk or question mark anywhere in the words used in the search. Use an asterisk (*) to represent one or more characters in a word, and use a question mark (?) to represent a single character in a word.
- Fuzziness operator — Use a tilde (~) to include close matches in the search results. For example, typing **quikc~ brwn~ foks~** returns items containing “quick brown fox.”
- Proximity operator — Add a tilde (~) and a numeral to your search terms to locate items where the terms are close to each other. For example, typing **“fox quick”~5** returns items containing “fox” and “quick” where the words are separated by the specified edit distance. (“Edit distance” refers to the number of operations necessary to transform one string into another.) Results are ranked by relevance, with those closest to the query string ranked highest. In this example, “quick fox” is more relevant than “quick brown fox.”
- Boolean prefixes — You can use a plus (+) or a minus (-) sign as a prefix to force the search to either include or exclude a term. For example, typing **quick brown +fox -news** causes the search to return results that must contain “fox” and must exclude “news.” In this example, “quick” and “brown” are optional, but their presence improves the relevance of the result.
- Boolean operators — You can include the standard Boolean operators AND, OR, and NOT (also written as &&, ||, and !) in your search terms. For example, typing **quick OR brown AND fox** returns results that must include “brown” and “fox” (because AND takes precedence over OR and applies to terms on either side of the operator) with “quick” as optional.



*You must precede reserved characters with a backslash (\) to escape them. The following characters are reserved: + - && || ! () { } [] ^ " ~ * ? : \ /*

Media Index supports searches based on text analysis and normalization. Your search can return results for terms in a different forms such as conjugated verbs or plural words. Media Index also runs a language-dependent analysis of text to provide indexes. Media Index uses the language and region settings of your system as the default language for searches. You can run a search in a different language. For example, if you need to search for content that contains German text, you can specify German as the language for your search. In this example, using English for the search might not find all assets with German-language text or metadata. Media Index supports the following language options:

- English
- Arabic
- Chinese
- French
- German
- Japanese
- Korean
- Russian
- Spanish

To conduct an indexed search:

1. Click the Pane Menu button and select Indexed Search.
2. Click the Pane Menu button and select Simple Syntax or Advanced Syntax.
3. (Option) Click the Pane Menu button and select a language for your search.
4. Type a key word or words in the Search text field.

You can search for text of one or more characters. Providing more characters results in greater precision in the search results.

5. (Search pane only) Click the Add Criteria button to add one or more additional search criteria. For information about the criteria, see [“Advanced Search Criteria” on page 207](#) and [“Advanced Search Example” on page 212](#).

To remove the added criteria, click the Minus button at the right of the pane above the Search button.

6. Click the Search button.

The system returns assets that match the criteria in the search results list. If the asset exists in multiple locations in the MediaCentral databases, the search might list all instances.

To conduct a federated search:

1. Click the Pane Menu button and select Federated Search.
2. Click the Assets menu and select the type of asset:
 - All Assets: Select All Assets to search both iNEWS and Interplay Production databases for stories and media that match the search criteria.
 - Stories: Select Stories to search iNEWS databases for stories that match the search criteria.
 - Media: Select Media to search the Interplay Production databases for media assets that match the search criteria.

If you select All Assets and then add criteria specific to Interplay Production (like Video Resolution, Category or Type), the search ignores iNEWS databases and returns results only for the Interplay Production database.

3. Type a key word or words in the Search text field.

You can search for text of one or more characters. The more characters you provide, the faster the search will provide results.

When you enter two or more words, separated by spaces, the system conducts a search for anything that matches all words entered.

- For an Interplay Production search, typing **White House** returns items containing that exact phrase.
- For an iNEWS search, typing **White House** returns any story with both “White” and “House” in them, but the results do not feature items with only “White” or “House.” Typing **“White House”** returns stories with that exact phrase.

Additionally, the search for a word, for example, “plane”, results in items that contain “plane” as well as items that contain “airplane.”



Search terms are not case-sensitive. However, Avid recommends you use only alpha-numeric characters.

Use of punctuation or symbols might return inconsistent results. For example, an iNEWS system treats an asterisk or question mark as a wild card character. When you search stories in the iNEWS database by typing the letters **Sm*th**, the search locates stories with words such as “Smith,” “Smyth,” and “smooth.” However, Interplay Production does not support wild card characters, so the same search for **Sm*th** only returns media assets containing those exact characters (“Sm*th”).



In the Search pane, you do not need to include text in your search criteria for Modified Date, Video Resolution, Category, or Type.

4. (Search pane only) Click the Add Criteria button to add one or more additional search criteria. For information about the criteria, see [“Advanced Search Criteria” on page 207](#) and [“Advanced Search Example” on page 212](#).

To remove the added criteria, click the Minus button at the right of the pane above the Search button.

5. Click the Search button.

The system returns assets that match the criteria in the search results list. If the asset exists in multiple locations of Interplay Production, the search might list all instances as determined by an Interplay Production setting.



The Interplay Production settings include two settings that can help improve search performance: “Show only one representation for each asset found” and “Select a time range for your search.” The Advanced Search criterion Modified Date overrides the Interplay Production time range setting. For more information, see [“User Settings” on page 344](#).

To sort search results:

- Click the heading of the column you want to sort by.

An arrow appears in the column. How the column sorts the results depends on the content of the column. For example, the Name column sorts results alphabetically, starting from the lowest number and the first letter or the reverse.

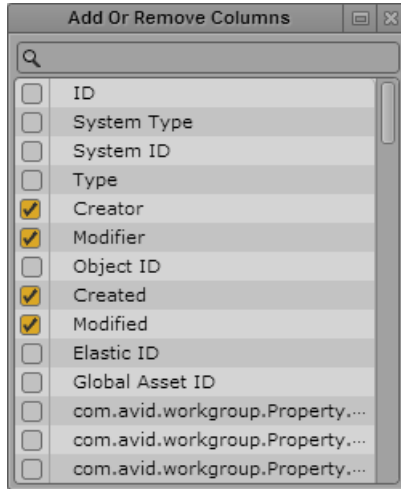
To reverse the sorting order:

- Click the heading of the column again.

To add or remove columns from the Search pane:

1. Click the pane menu and select Add Or Remove Columns.

The Add Or Remove Columns dialog box opens.



2. Select the columns you want to display and deselect the columns you want to hide, and then click the Close button.



You can use the search field at the top of the Add Or Remove Columns dialog box to locate the name of the column you want to display.

The Search pane displays the selected columns.

Advanced Search Criteria

In addition to the basic criteria described in [“Conducting a Search” on page 203](#), you can select from the criteria listed in the following tables. The criteria available depends on whether you select the indexed search or the federated search.

Advanced Search with Media Index

Indexed search uses metadata categories set up by your MediaCentral administrator when Media Index is configured. Some search criteria apply to all assets in the MediaCentral platform, and some criteria apply only to certain databases. Your MediaCentral administrator can configure custom criteria for Media Index, which then display in the list of search criteria for indexed searches.

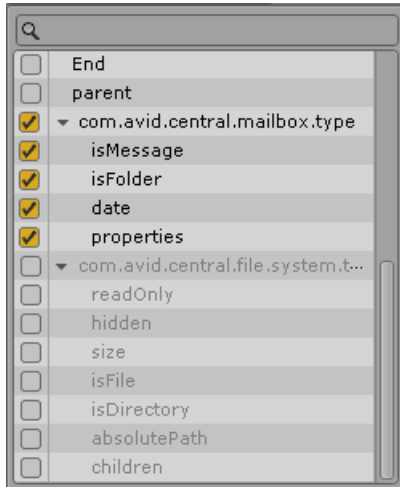
Although the criteria used by Media Index varies depending on your configuration, the following table lists some typical criteria used for an indexed search.

Search Criterion	Description
id	Searches for the unique ID of the media asset.

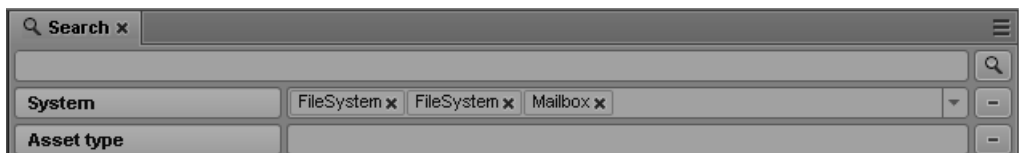
Search Criterion	Description
System	Searches a specific Interplay Production database.
Asset type	Searches for a specified asset type — for example, “video” or “master clip.”
Creator	Searches for the login name of the user who created this item.
Modifier	Searches for the login name of the user who last modified this item.
Name	Searches for a specified value in the name of the asset.
Created	Searches for assets that have been created in the time range you specify. The Created slider uses 14 days as a default date range, which you can modify to any range for your search. Move the slider all the way to the left if you want to specify an unlimited time period.
Modified	Searches for assets that have been modified in the time range you specify. The Modified slider uses 14 days as a default date range, which you can modify to any range for your search. Move the slider all the way to the left if you want to specify an unlimited time period.
Description	Searches the text entered in the description field of media assets.
Tags	Searches any tags added as metadata for media assets.
Start	Searches for the starting timecode.
Duration	Searches for the duration of media assets, measured as a timecode value.
End	Searches for the ending timecode.
<i>[system]</i>	Searches a specified MediaCentral server. If you select a server, all other server names are inactive in the search criteria list.

You can use the following features with the advanced search criteria in an indexed search:

- **Selecting servers:** You can choose which MediaCentral servers you want to search, and you can search for criteria specific to any system. If you select a system in the Add Criteria dialog box, all criteria for that system are selected and other systems become grayed out. If you select a criteria specific to one of the systems listed in the dialog box, that system is then selected and all other systems are inactive for your search.



- **Multiple values:** You can select multiple values for some options.
- **Removing a value:** Click the x on the value.



Advanced Search with the Federated Search Option

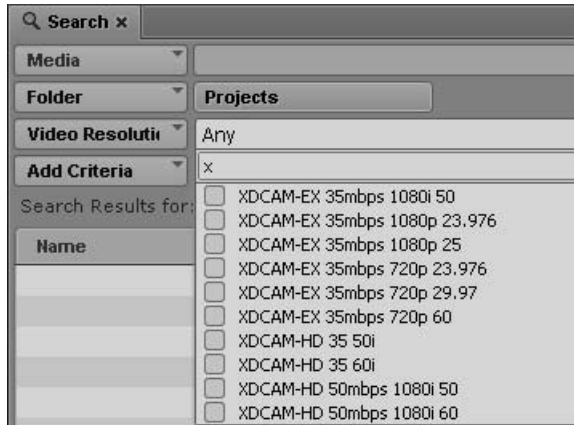
When you use the federated search, Folder and Modified date are available for iNEWS databases, Interplay Production databases, or both. Video Resolution, Category, and Type are available for Interplay Production databases only. You do not need to include text in your search criteria for Modified Date, Video Resolution, Category, or Type.

Using advanced search criteria in the Search pane results in a faster and more precise search.

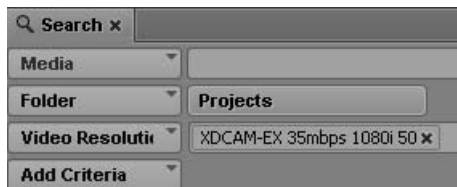
Search Criterion	Description
Folder	Searches only the selected folders and their subfolders. Click Browse to navigate to and select a folder. To select multiple locations for your search, hold the Control key (Windows) or Command key (Macintosh) down while clicking the locations in which you want to conduct your search. If your local iNEWS system is part of an iNEWS community, you can select a folder in any available iNEWS server. When searching an iNEWS database, you can simultaneously search multiple indexed queues. However, you can only choose one non-indexed queue path at a time and you cannot combine indexed and non-indexed queues. If you make an invalid selection, an error message is displayed.
Modified Date	Searches for assets that have been modified in the time range you specify. The Modified Date slider uses 14 days as a default date range, which you can modify to any range for your search. Move the slider all the way to the left if you want to specify an unlimited time period.   <i>You can also specify a date range for search in the Interplay Production user settings. This setting determines the date range used by searches when you use the Search bar or when you do not select Modified Date from the Add Criteria menu. When you use the slider, this date range overrides the user setting. For more information, see “User Settings” on page 344.</i>
Video Resolution	Searches the Interplay Production database for assets associated with media in a selected video resolution. Click the field and a list appears. Select one or more resolutions from the list.
Category	Searches the Interplay Production database for assets in a selected category. A category is an Interplay Production custom grouping to which users can assign database assets. Click the field and a list appears. Select one or more categories from the list.
Type	Searches the Interplay Production database for assets of a particular object type. Click the field and a list appears. Select one or more objects from the list.

You can use the following features with the advanced search criteria:

- Auto-completion: You can begin to type a value in a field, and as you type, the list of values is filtered to match the characters that you type. For example, type X to display resolutions that begin with X, such as XDCAM-EX and XDCAM-HD.



- Keyboard shortcuts: Press Up Arrow or Down Arrow to step through the list of values, press the space bar to select a value to add to the search field, and press Esc to close the list.
- Multiple values: You can select multiple values from the list of options.
- Removing a value: Click the x on the value.



Advanced Search Example

The following illustration shows an example of an indexed search with the following criteria:

- Media assets that include the text “Springfield fire”
- Modified in approximately the last 24 hours
- Description text that includes “fire”
- Tag labeled “local”
- Any MediaCentral system

The screenshot shows a search interface with the following elements:

- Search Bar:** Contains the text "springfield fire" and a magnifying glass icon.
- Modified:** A dropdown menu with options: 2y, 1y, 6m, 3m, 2m, 1m, 1w, 1d. The "1d" option is selected.
- Description:** A text input field containing the word "fire".
- Tags:** A text input field containing the word "local".
- System:** A dropdown menu with the option "Any" selected.
- Add Criteria:** A button with a downward arrow.

10 Logging and Creating Subclips

The following main topics describe features you use when logging your material.

- [Workflows for Logging](#)
- [Understanding Markers and Restrictions](#)
- [The Log Layout](#)
- [The Markers Pane](#)
- [Adding, Saving, and Deleting Markers](#)
- [Adding, Saving, and Deleting Restrictions](#)
- [Exporting Markers](#)
- [Entering Marker Text in Right-to-Left Languages](#)
- [Unicode Support for Marker Text](#)
- [Creating Subclips](#)

The following topic lists the keyboard shortcuts used for logging:

- [“Markers Pane Shortcuts” on page 352](#)



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

Workflows for Logging

In MediaCentral UX, *logging* refers to the process of adding information to clips, subclips, and sequences. This information includes markers, restrictions, and text, which you can use for reference during story creation and media editing.

MediaCentral UX enables fast, flexible logging. A special layout for logging, called the Log layout, provides a Markers pane for viewing and editing markers. Keyboard shortcuts give you a quick way to work with markers while controlling media playback.

Example Workflows

Following are three typical logging workflows.

- Logging a video feed: A media logger logs content at the same time that the media is being ingested. The media logger can add markers to specify particular video or audio frames and add comments to the markers as required. A journalist can then open a specific clip or clips in MediaCentral UX, view the markers and comments, and copy text if necessary, even while the recording is in progress.

Working with content while it is being ingested is sometimes referred to as “edit while capture.” For more information, see [“Viewing and Editing a Clip During Ingest” on page 164.](#)

- Logging recorded video: A media logger browses for recorded clips and logs the content by adding markers and comments. For example, marker comments can include a transcription of an interview. A journalist can then use the transcription as a starting point for a story.
- Creating a shot list: A media logger can place markers on clips to identify specific shots, mark in and out points to create a series of subclips, and combine these subclips into a shot list. For example, a journalist or a logger might create a shot list with markers and subclips for a sequence, and another media editor can then match the shot list to a story text or use it to create a voice-over track. For more information, see [“Using the Sequence Pane” on page 74.](#)
- Adding markers to a sequence: You can add markers to a sequence you are creating, either by adding clips with markers to a sequence or by adding markers directly to a sequence. See [“Adding Markers to a Sequence” on page 128.](#)

Multiple Loggers Working on the Same Clip

Two or more media loggers can add markers to the same clip, while it is still being recorded or after it has already been recorded. Each media logger can refresh the Markers pane to display all saved markers, including those created by other loggers.



There is no locking mechanism if two loggers are editing the same marker text. If two loggers are editing the same marker text, either one can save the marker, and the clip in the Interplay Production database updates with the last saved version. To display the latest saved version, click the Refresh button or press F5.

Multiple Loggers Working on the Same Sequence

Two or more media loggers can add markers to the same sequence. However, the loggers must limit their edits to the Markers pane and make sure no one else is editing the sequence. Any edits to the sequence (such as L cuts or trims) that are saved and checked in will overwrite the previously checked-in sequence, including markers not included in the edited sequence. Closing the Sequence pane can help avoid this problem.

Each media logger can refresh the Markers pane to display all saved markers, including those created by other loggers. You can also use the My Markers button in the Markers pane to display only the markers you created or to display the markers created by all users.



As with master clips, there is no locking mechanism if two loggers are editing the same marker text. If two loggers are editing the same marker text, either one can save the marker, and the clip in the Interplay Production database updates with the last saved version. To display the latest saved version, click the Refresh button or press F5.

Keyboard Shortcuts

You can accomplish most functions for logging and controlling playback using keyboard shortcuts. For example, a logger working on a live video feed can do the following:

1. Press Ctrl+M to add a marker at an approximate point.
2. Type text for the marker.
3. Press Ctrl+Enter to exit and save the marker.
4. Press Ctrl+M to add another marker.

If you want to create a marker with an icon with a specific color, press Ctrl plus the appropriate key on the numeric keypad instead of Ctrl+M. For example, press Ctrl+3 to create a marker with a red icon.

A logger transcribing an interview can use Ctrl+J (back), Ctrl+K (stop), and Ctrl+L (forward) to precisely control playback of a clip while typing the transcription in a marker or in a series of markers.

Ctrl+left arrow (Move 1 Frame Back) and Ctrl+ right arrow (Move 1 Frame Forward) do not work when you are typing text into a marker (edit mode).

For more information, see [“Markers Pane Shortcuts” on page 352](#).

Understanding Markers and Restrictions

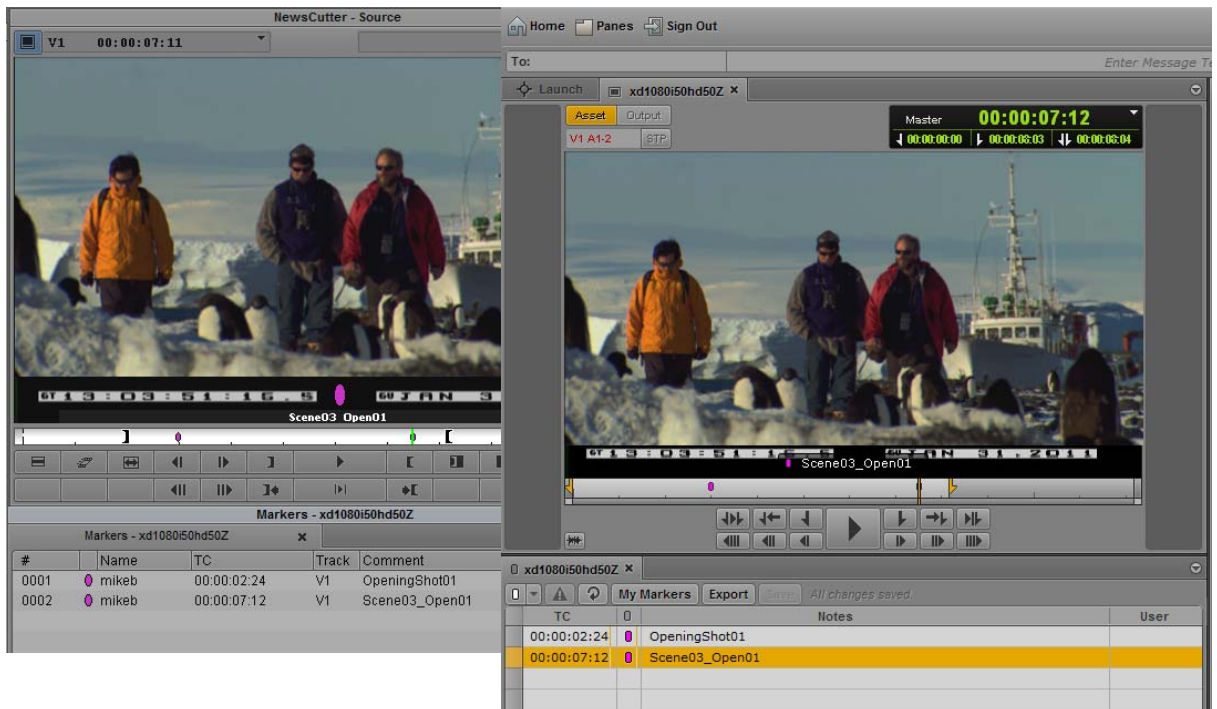
In MediaCentral UX, adding markers is the primary way to log material. A *marker* is an indicator that you add to a selected frame to mark a particular location in a clip, subclip, or sequence. Markers can have icons of different colors and can be associated with user-defined comments.

Markers and Avid Applications

Users can add, view, and edit markers in several different Avid applications:

- Avid Media Composer, including NewsCutter and Symphony options
- Interplay Assist
- Interplay Access
- MediaCentral UX

Markers added in any of these products can be viewed and edited by any of the other products in an Interplay Production environment. The following illustration shows the same clip and markers in NewsCutter (left) and in MediaCentral UX (right).



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

Markers and Uneditable Sequences

You can add markers to uneditable sequences (sequences that are colored dark red), edit marker text, and save the markers with the sequence, if you have the proper permissions in Interplay Production. You need to have a read/write role for the folder that contains the sequence and permissions for markers as described below.



For a description of uneditable sequences, see “Opening and Editing an Existing Sequence in the Sequence Pane” on page 91.

Restrictions

A *restriction* is a set of two markers that indicate clips whose use is limited in some way, such as through intellectual property rights management or content compliance. Users can add and edit restrictions only in Interplay Assist and MediaCentral UX, but can view them in the following Avid products:

- Avid Media Composer, including NewsCutter and Symphony options
- Avid Instinct

For information about creating restrictions in MediaCentral UX, see “Adding, Saving, and Deleting Restrictions” on page 229.

Permissions

To create and modify markers, a MediaCentral UX user’s Interplay Production account must be configured with the following permissions:

Setting	Description
Can create locators	Create markers (formerly called “locators” in Avid editing products)
Can modify locators	Modify and delete markers
Can create restrictions	Create restrictions
Can modify restrictions	Modify and delete restrictions

If a user does not have these permissions, the Add Marker button or the Add Restriction button is grayed out and a tool tip states that the user does not have permission to create a marker or restriction.

An Interplay Production administrator sets these permissions in the Instinct/Assist User Settings view of the Interplay Administrator. For more information, see the *Interplay / Engine and Interplay / Archive Engine Administration Guide* or the Interplay Production Help.

Markers and Sequences

In MediaCentral UX, you can add markers to clips, subclips, and sequences stored in the Interplay Production database. Markers that you add to a sequence are associated only with the sequence. They are not automatically associated with the corresponding master clips used in the sequence. Similarly, a marker added to a subclip is not added to the associated master clip.



When you add a marker to a sequence, you might notice a delay of a few seconds before you can create a new marker. In this case, the Insert Marker button is disabled (grayed out). When the button is enabled again, you can create a new marker.

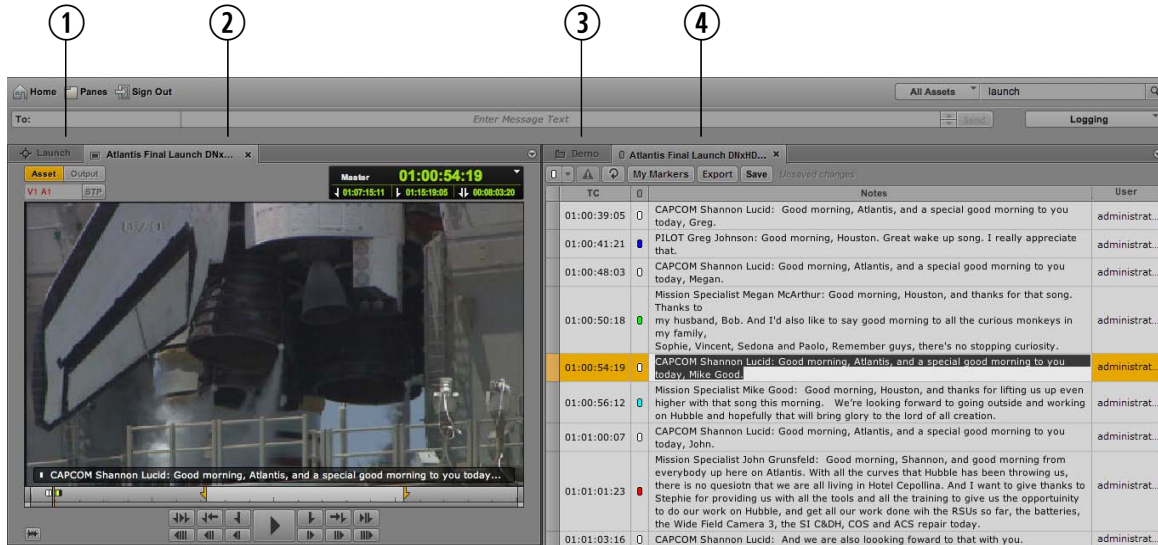
If you are creating a sequence in the Sequence pane, you can add markers either by adding clips with markers to the sequence or by adding markers directly to the sequence. See [“Adding Markers to a Sequence”](#) on page 128.

Number of Characters in Marker Text

In MediaCentral UX, marker text has a limit of 32,000 characters for each marker. If marker text exceeds 32,000 characters, a warning message tells you that the text exceeds the maximum number of characters and that you cannot save the text until you reduce the number of characters. The Save status message shows you the character count until it is reduced to 32,000, at which point the message changes to “Unsaved changes” and you can save the text.

The Log Layout

The Log layout provides you with an arrangement of panes defined for use in logging, which you can customize. The following illustration shows the Media pane and the Markers pane. The Markers pane tab displays the name of the loaded clip or sequence.



1	Launch pane	3	Assets pane
2	Media pane	4	Markers pane

You can adjust the location and size of the panes as you can do in other layouts. For example, you can drag the Assets pane beneath the Media pane. For more information, see [“Working with Areas and Panes”](#) on page 24.



The Output button and the STP button in the Media pane are disabled in the Log layout.

To open the Log layout:

- ▶ Select Log from the Layout selector.

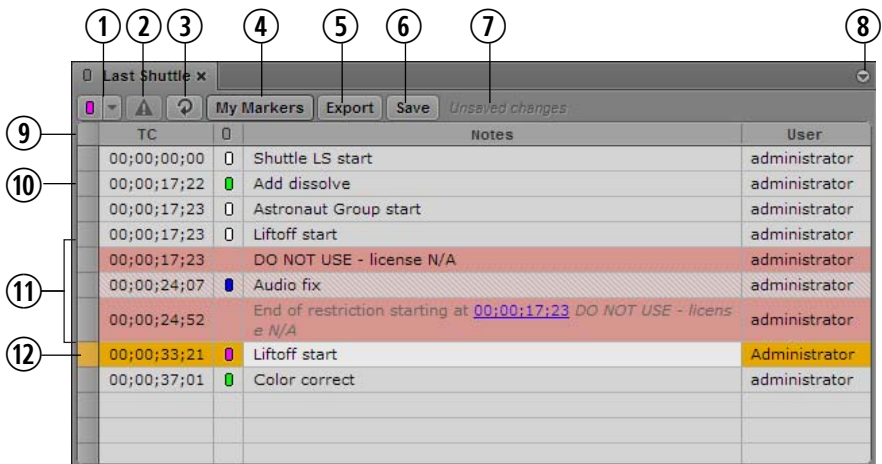
To reset the Log layout:

- ▶ Select Reset Layout from the Layout selector.

The Markers Pane

You create and view markers and marker text in the *Markers pane*. You can also view restrictions, if the clip or sequence contains them.

The following illustration shows a series of markers in the Markers pane. Displays and controls are described in the accompanying table.



Display or Control		Description
1	Insert Marker button and Marker Color menu	Creates a new marker at the timecode selected in the Media pane. You can select the color for the marker, as described in “Adding, Saving, and Deleting Markers” on page 223 . You can also create a new marker by pressing Ctrl+M (Windows and Macintosh) or Command + M (Macintosh), or using Ctrl plus a key on the numeric keypad. See “Markers Pane Shortcuts” on page 352 .
2	Add Restriction button	Creates a new marker and restriction for the segment marked by In and Out points in the Media pane. See “Working with Restrictions” on page 225 .

	Display or Control	Description
3	Refresh button	Updates the display of markers saved for the selected clip or sequence. This control is especially useful when multiple loggers are adding markers to the same clip or sequence, or when a journalist wants to see the latest information added by the loggers. If the focus is in the Markers pane, you can also press F5 to update the display.
4	My Markers button	Allows you to toggle a filter in the markers list to display only the markers and restrictions you created or to display markers and restrictions created by all users. The My Markers button also filters the display of markers and restrictions in the Sequence and Media panes.
5	Export button	Displays options for exporting marker text to other applications. See “Exporting Markers” on page 231.
6	Save button	Saves all markers without exiting edit mode.  <i>Edit mode refers to the state in which the cursor is displayed in the Notes field and you can enter text.</i>
7	Save status message	Displays whether or not markers for the clip or sequence are saved. The messages are “Unsaved changes,” “Saving,” or “All changes saved.”
8	Pane Menu button	The Pane menu for the Markers pane contains the following options: • Save. Functions the same as Ctrl+S. • Delete. Functions the same as the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook). • Export. Functions the same as the Export button. • Keyboard Shortcuts. Displays a Help topic that lists keyboard shortcuts used for logging tasks. • Help. Displays a Help topic describing controls in the Markers panel. From this topic you can access the entire MediaCentral UX Help system.

	Display or Control	Description
9	Columns	The Markers pane has five columns: • (no label): Displays orange for the selected marker or markers. • TC: Displays the timecode in the clip or sequence that corresponds to the location of the marker. • Marker icon: Displays the icon associated with the marker. • Notes: Displays the text associated with the marker. You can cut, copy, and paste this text. See “Cutting, Copying, and Pasting Text” on page 230. • User: Displays the name of the Interplay Production user who created the marker.
10	Unselected marker	Gray indicates a marker that is not selected,
11	Restriction	A restriction is displayed in several parts: • The entire marker entry at the start of a restriction is colored red. • The marker entry at the end of the restriction is also colored red. This marker’s text includes a link (marked in blue) to the marker at the start of the restriction. • Any markers within the restricted span are colored with red cross-hatching. See “Working with Restrictions” on page 225.
12	Selected marker in edit mode	When you are actively editing text for a marker, the marker is selected in orange, and the Notes field is white.

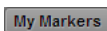
To close the Markers pane:

- ▶ Click the X in the pane’s tab.

To open the Markers pane:

- ▶ Select Panes > Markers.

To display only the markers and restrictions that you created:



- ▶ Click the My Markers button.

The Markers pane displays the markers and restrictions that you created and hides all markers created by other Interplay Production users. To view markers and restrictions created by all users, click the My Markers button again.



The My Markers button also filters the display of markers and restrictions in the Sequence and Media panes.

You can adjust the location and size of the panes as you can do in other layouts. For more information, see [“Working with Areas and Panes” on page 24](#).

Adding, Saving, and Deleting Markers

How you add markers depends on your workflow. You can add a marker to a clip, subclip, or sequence. You can add markers while video plays or you can scrub through the video and add markers at appropriate locations. You can control the video, add markers, and delete markers by using the mouse or the keyboard. For example, while in the Log layout, you can use Ctrl+J, Ctrl+K, or Ctrl+L keys to control video while you type marker text. For a list of keyboard shortcuts, see [“Markers Pane Shortcuts” on page 352](#).

Adding text in the Notes column is optional. You can add marker text immediately, or you can add a marker without text and then add text later.

When you add a marker without text, the marker is saved automatically. When you add a marker with text, the marker is saved automatically and the text is saved if you save the marker manually or if you step out of a marker (exit edit mode) by using Ctrl+Enter.



Edit mode refers to the state in which the cursor appears in the Notes field and you can enter text.

You can select which color you want to use for the marker icon. This can be useful if you want to establish particular meanings for particular colors — for example, red for restrictions or blue for audio.

The Add Marker button indicates the currently selected color for the marker icon. To change the color, click the down arrow on the marker button and select a different color.



To add a marker, do one of the following:

- ▶ Click the Add Marker button.
- ▶ Press Ctrl+M.

- ▶ Press Ctrl plus a key on the numeric keypad that is associated with the color you want to use for the marker icon. For example, press Ctrl+3 to create a marker with a red icon. See [“Markers Pane Shortcuts” on page 352](#).

The cursor appears in the Notes field and you can begin typing.

You can add another marker while in edit mode. After you create a new marker, the old marker is automatically saved and the cursor appears in the Notes field of the new marker.

To enter edit mode and edit marker text, do one of the following:

- ▶ Double-click a marker.
- ▶ Select a marker and press Enter.

To save marker text, do one of the following:

- ▶ Click the Save button.
- ▶ Press Ctrl+S.
- ▶ Press Ctrl+Enter to exit edit mode.
- ▶ Use the mouse to select a different marker.
- ▶ Add a new marker.

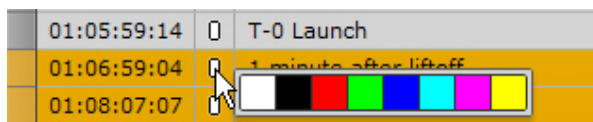
If you are adding markers to a sequence in Output mode, saving markers in the Markers pane also saves the sequence, including markers. Similarly, saving a sequence in Output mode also saves the markers in the sequence.

To delete a marker, select one or more markers and do one of the following:

- ▶ Press the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook).
- ▶ Right-click and select Delete.
- ▶ Click the Pane Menu button and select Delete.

To change the color of one or more marker icons, select the marker or markers and do one of the following:

- ▶ Position the mouse pointer on the icon and click the left or right mouse button, then select a color.



- ▶ Select a color from the Marker Color drop-down menu. This action also changes the color for the next marker you add.

Working with Restrictions

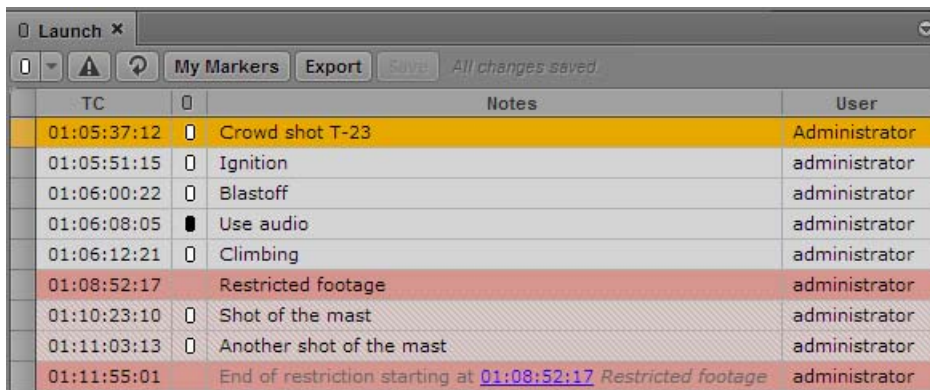
A *restriction* is a set of two markers that indicates a clip, or a section of a clip, whose use is limited in some way, such as through intellectual property rights management or content compliance.

The following topics describe working with restrictions:

- “Understanding Restrictions in MediaCentral | UX” on page 225
- “Adding, Saving, and Deleting Restrictions” on page 229

Understanding Restrictions in MediaCentral | UX

In MediaCentral UX, you can add, modify, save, and delete restrictions in the Markers pane, similarly to the way you work with markers. The following illustration shows a restriction labeled “Restricted footage” that includes two markers.



The screenshot shows the 'My Markers' pane in MediaCentral UX. It displays a list of markers with columns for TC, a marker icon, Notes, and User. A restriction is highlighted in red, spanning from 01:08:52:17 to 01:11:55:01. The markers within this range are also highlighted with red cross-hatching.

TC		Notes	User
01:05:37:12	□	Crowd shot T-23	Administrator
01:05:51:15	□	Ignition	administrator
01:06:00:22	□	Blastoff	administrator
01:06:08:05	■	Use audio	administrator
01:06:12:21	□	Climbing	administrator
01:08:52:17		Restricted footage	administrator
01:10:23:10	□	Shot of the mast	administrator
01:11:03:13	□	Another shot of the mast	administrator
01:11:55:01		End of restriction starting at 01:08:52:17 Restricted footage	administrator

Note the following:

- The entire marker entry at the start of a restriction is colored red.
- The marker entry at the end of the restriction is also colored red. This marker’s text includes a link (marked in blue) to the marker at the start of the restriction.
- The markers within the restricted span are colored with red cross-hatching.
- Marker indicators are not used for restrictions.
- You can use the My Markers button to filter the marker list to display either restrictions created by you or restrictions created by all users.

Restrictions are also marked in red in the timeline in the Media pane, as shown in the following illustration.

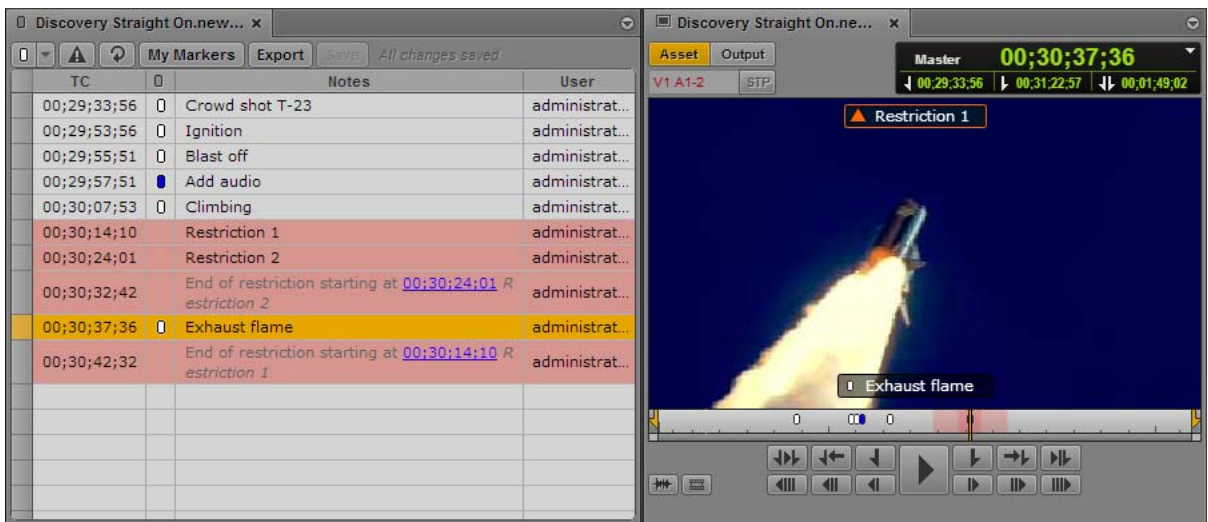


You can create a restriction within another restriction, or add a restriction that overlaps another restriction. In this case, the enclosed restriction or the overlapping area is indicated by a darker shade of red in the Media Timeline.

Text for the restriction is shown on top of the Media viewer, preceded by a red triangle that indicates a restriction.

- If there are overlapping restrictions, text for the first restriction is displayed until the start of the second restriction
- If one restriction encloses another, text for the enclosing restriction is displayed.

The following illustration shows the Markers pane and the Media pane for a clip named “Discovery Straight On.new.01.” This clip includes markers and two restrictions, labeled “Restriction 1” and “Restriction 2.” These restrictions overlap briefly; the overlap area is indicated in the Media Timeline by a darker shade of red. The position indicator is parked on a marker that is enclosed by the first restriction. The restriction text is shown at the top of the viewer, and the marker text is shown at the bottom.



You can use the My Markers button in the Markers pane to display only your restrictions in the Media pane or to show restrictions created by all users.

The following illustration shows the same master clip listed in the Assets pane. An orange triangle in the State column indicates that the clip contains a restriction.



The restriction icon in the State column is displayed only for master clips that include a restriction, not subclips or sequences.

This icon is also displayed in the DRM column, if the column is selected for display.

Requirements

To create and modify restrictions, a MediaCentral UX user's Interplay Production account must be configured with the following permissions:

- Can create restrictions.
- Can modify restrictions.

If a user does not have these permissions, the Add Restriction button is grayed out and a tool tip state that the user does not have permission to create a restriction.

To delete restrictions, the user's Interplay Production account must be configured with the following permission:

- Can modify restrictions

An Interplay Production administrator sets these permissions in the Instinct/Assist User Settings view of the Interplay Administrator. For more information, see the *Interplay / Engine and Interplay / Archive Engine Administration Guide* or the Interplay | Production Help.

Adding and Editing Text

Adding text in the Notes column is optional. You can add restriction text immediately, or you can add a restriction without text and then add text later.

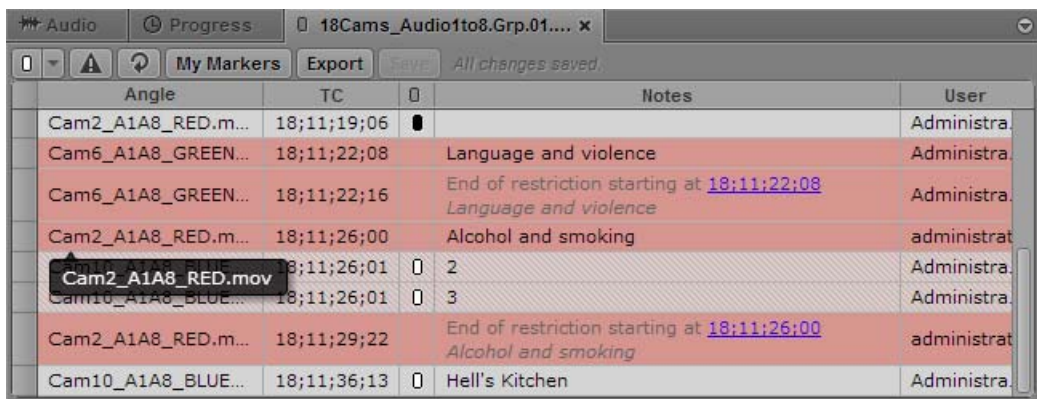
When you add a restriction without text, the restriction is saved automatically. When you add a restriction with text, the restriction is saved automatically and the text is saved if you save the restriction manually or if you step out of a restriction (exit edit mode) by using Ctrl+Enter.

Master Clips and Subclips

You can add restrictions to master clips or subclips. Master clips and subclips are linked, so that restrictions added or changed in a master clip are added or changed in the corresponding subclip. Similarly, any restrictions added or changed in a subclip are added or changed in the master clip.

Group Clips

You can view and edit restrictions for a master clip that is included in a group clip. A column labeled Angle displays the name of the master clip for each marker or restriction, as shown in the following illustration.



Angle	TC	In	Out	Notes	User
Cam2_A1A8_RED.m...	18;11;19;06				Administra.
Cam6_A1A8_GREEN...	18;11;22;08			Language and violence	Administra.
Cam6_A1A8_GREEN...	18;11;22;16			End of restriction starting at 18;11;22;08 Language and violence	Administra.
Cam2_A1A8_RED.m...	18;11;26;00			Alcohol and smoking	administrat
Cam2_A1A8_RED.mov	18;11;26;01		2		Administra.
Cam10_A1A8_BLUE...	18;11;26;01		3		Administra.
Cam2_A1A8_RED.m...	18;11;29;22			End of restriction starting at 18;11;26;00 Alcohol and smoking	administrat
Cam10_A1A8_BLUE...	18;11;36;13			Hell's Kitchen	Administra.

You can add a new restriction to a master clip by selecting it as the active angle, either in single-angle view or multi-angle view. Master clips and group clips are linked, so that restrictions added or changed in a master clip are added or changed in the group clip.

You cannot add a restriction to a group clip itself.

Restrictions are shown in the Media viewer for the master clip that is selected as the active angle, in both Asset mode and Output mode.

Sequences

If you edit a master clip or subclip with a restriction into a sequence, the restriction is carried over to the sequence. Information in the source clip remains linked to the clip in the sequence, so that if there is any change to a restriction in the source clip, the information is changed in the sequence.

If the Media pane is in Output mode, any restrictions in the sequence are shown in the Markers pane, along with any markers included in the sequence. The restriction remains displayed if you trim away part of the restricted area and remains until there is no part of the restriction remaining in the sequence.

You cannot edit restrictions on sequence level. You cannot add a restriction directly to a sequence. The Add Restriction button is inactive.

If you open an unsupported sequence, such as one edited in Media Composer, a message is displayed at the top of the viewer that states “This sequence contains restricted clips.” Markers are shown in the Markers pane, but restrictions are not.

Adding, Saving, and Deleting Restrictions

If your Interplay Production account includes the proper permissions (see [“Understanding Restrictions in MediaCentral | UX” on page 225](#)), you can add, modify, save, and delete restrictions in MediaCentral UX.

To add a restriction to a master clip or subclip:

1. Load a master clip or subclip in the Media pane.

If you add a restriction to a subclip, the restriction is also added to the source master clip.

2. Set In and Out points to mark the region to which you want to add a restriction.
3. Click the Add Restriction button.

A beginning and end point are set for the restriction in the Markers pane and the restriction is automatically saved. The cursor is positioned in the Notes area so you can immediately add text for the restriction.

4. (Optional) Type text for the restriction in the Notes column, then press Ctrl+Enter.

To enter edit mode and edit restriction text, do one of the following:

- ▶ In the Markers pane, double-click the start of the restriction.
- ▶ Select the start of the restriction and press Enter.



Edit mode refers to the state in which the cursor appears in the Notes field and you can enter text.



You cannot edit the start and end of a restriction. To change the start or end point, delete the restriction and create it again.

To save restriction text, do one of the following:

- ▶ Click the Save button.
- ▶ Press Ctrl+S.

- ▶ Press Ctrl+Enter to exit edit mode.
- ▶ Use the mouse to select a different restriction or a marker.
- ▶ Add a new restriction or marker.

To delete a restriction, select the start or end of the restriction and do one of the following:

- ▶ Press the Delete key (Windows), Backspace (Macintosh), or fn+Backspace (MacBook).
- ▶ Right-click and select Delete.
- ▶ Click the Pane Menu button and select Delete.

Cutting, Copying, and Pasting Text

You can use standard keyboard shortcuts to cut text or copy text to the system clipboard, or paste text from the system clipboard. This includes the ability to copy text from external sources such as documents or Web pages and to paste the text as marker notes. The text is pasted without formatting.

You can also do the reverse: copy marker text and paste it into an external source, such as Notepad. If you work on a story in the Story layout, you can copy and paste text into the Script Editor. You can also copy and paste entire markers (timecode and text). When you paste an entire marker into a document, the pasted text includes the clip name and frame rate.

To cut text:

- ▶ Select the text and press Ctrl+X.

To copy text:

- ▶ Select the text and press Ctrl+C.

To copy markers:

- ▶ Select one or more markers and press Ctrl+C. Use Shift+click to select contiguous markers, and Ctrl+click to select non-contiguous markers.

To paste text:

- ▶ Press Ctrl+V.

For a complete list of keyboard shortcuts, see [“Markers Pane Shortcuts” on page 352](#).

Navigating by Markers in the Log Layout

You can use the mouse or keyboard to navigate by marker through a clip or sequence. A marker selected in the timeline is also selected in the Markers pane. When you select a marker in the Markers pane, the same marker is selected in the timeline and the Media viewer displays the corresponding frame.

To navigate to the previous marker, do one of the following:

- ▶ With the focus in the Markers pane, press the Up Arrow key.
- ▶ With the focus outside of the Markers pane, press Ctrl+Shift+Left Arrow.

To navigate to the next marker, do one of the following:

- ▶ With the focus in the Markers pane, press the Down Arrow key.
- ▶ With the focus outside of the markers pane, press Ctrl+Shift+Right Arrow.



In the Story layout, use Shift+Left Arrow and Shift+Right Arrow to navigate by markers.

Exporting Markers

You can export a list of markers in one of the following formats:

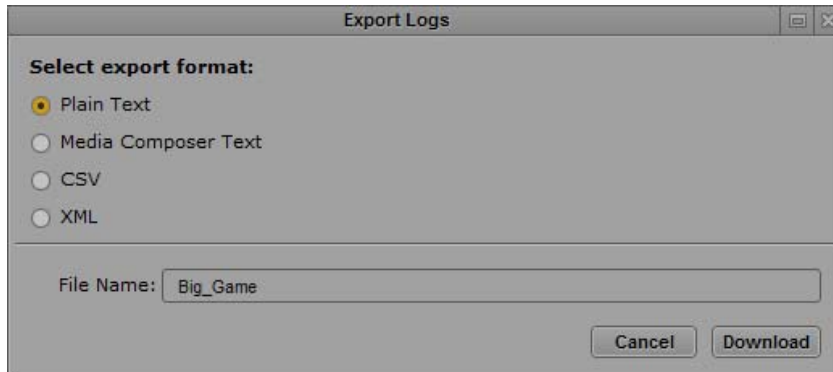
- Plain text file (.txt) that lists the timecode and text for each marker.
- A tab-delimited text file (.txt) that you can import into Media Composer or another Avid editing application. For more information, see the documentation for the Avid editing application.
- CSV (comma-separated value) file that you can open as a Microsoft Excel spreadsheet.
- XML file for use in other applications.

You can copy complete markers (timecode and text) to the system clipboard and paste them into another application. You can also copy and paste marker text.

To export markers as a file:

1. Load a clip or sequence that includes markers in the Media viewer.
2. Do one of the following:
 - ▶ Click the Export button.
 - ▶ Click the Pane Menu button and select Export.

The Export Logs dialog box opens.



3. Select the type of file you want to export: Plain Text, Media Composer Text, CSV, or XML.
4. Type a file name. You do not need to add an extension.
5. Click Download.

The file is saved to your default download folder.

The dialog box remembers the format you selected. This format is automatically selected the next time you open the dialog box.

To copy one or more markers as text to the clipboard:

- Select one or more markers and press Ctrl+C.

You can use the mouse or keyboard to select multiple markers:

- Select a marker, then press Shift+Up Arrow or Shift+Down Arrow to select a range.
- Select a marker, then press Shift+click to select a range or Ctrl+click to select individual markers.

You can then use Ctrl+V to paste the timecode and text to another document or application.

To copy marker text to the clipboard:

1. Double-click the Notes field for the marker whose text you want to copy.
2. Select the text you want to copy.

You can then use Ctrl+V to paste the text to another document or application.

Entering Marker Text in Right-to-Left Languages

You can enter, display, and edit marker text in right-to-left languages (for example, Arabic or Hebrew). MediaCentral UX recognizes right-to-left characters. If more than 50 percent of all marker text for an asset consists of right-to-left characters, the text direction in the Notes column changes to right-to-left after you do one of the following:

- Click the Refresh button in the Markers pane toolbar
- Reload the asset from the Assets pane

All markers in a single asset change to use the same text direction.

You can also use the keyboard shortcut Ctrl+Shift to change the text direction.

Text direction persists for all markers in a single asset unless the proportion of marker text changes or you manually change the direction. If the first marker you enter uses right-to-left, the next marker will begin with right-to-left, unless more than 50 percent of the text consists of left-to-right characters or you manually change the direction.

You can copy and paste right-to-left text. If you paste text into the first marker of an asset, you need to use the keyboard shortcut Ctrl+Shift to change the direction of the text. After that, the next marker will use right-to-left direction.

You can export the marker text, and the right-to-left direction is retained.



Overlay text in the Media viewer is displayed only as left-to-right.

To manually change text direction for all marker text:

- ▶ Press Ctrl+Shift.

If the direction is left-to-right, pressing Ctrl+Shift changes direction to right-to-left. If the direction is right-to-left, pressing Ctrl+Shift changes direction to left-to-right.

Unicode Support for Marker Text

MediaCentral UX v1.2 and later supports input and display of Unicode characters when you create marker text. As a result, any characters that you use for marker text in MediaCentral UX are displayed correctly in the following products:

- MediaCentral UX
- InterplayAssist
- Avid Instinct
- Interplay Access

Media Composer, Symphony, and NewsCutter display Unicode characters only if you set the operating system to the same locale in which the text was created.

MediaCentral UX correctly displays any characters used for marker text created in other products.



In an Interplay Production workgroup, all clients and applications except MediaCentral UX must use the same locale, either English or one other locale.

Creating Subclips

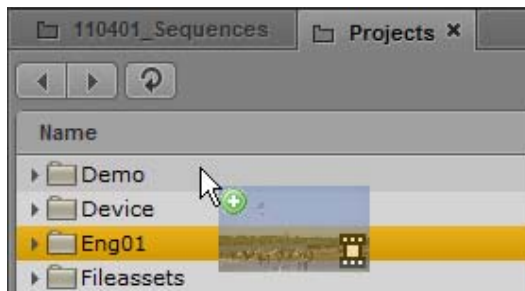
You can create a subclip from a clip that you load in the Media pane and store it in an existing folder in the Interplay Production database.



Creation of subclips from sequences or group clips is not currently supported.

To create a subclip:

1. Set an In point and an Out point for a clip that is loaded in the Media pane.
2. In the Assets pane, display the folder in which you want to store the subclip.
3. Click anywhere in the Media viewer and drag the thumbnail from the Media pane to the folder, or to the line in the Assets pane that holds the folder.



Use the mouse pointer to precisely indicate the target location. If you hover over a folder, the folder opens. If a folder is already open in the Assets pane, drag the thumbnail anywhere in the Assets pane (except to a subfolder) to add it to the folder. A green plus sign indicates a valid location for the subclip.



You can also click the Media Pane Menu button while you are in Asset mode and select Create Subclip. The Select Folder for Subclip dialog box allows you to specify a folder for the subclip.

The subclip is added to the database, with the extension .Sub.01 added to the clip name. Any other subclips you create from the same master clip include an incremented extension, for example, .Sub.02.

4. (Option) Rename the clip by doing one of the following:

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

The original clip remains in the Media viewer. This is useful if you are creating a series of subclips from the same master clip. A newly created subclip is automatically selected in the Assets pane. Double-click the subclip to load it in the Media viewer.

11 Sharing MediaCentral | UX Messages

The following topics describe how to use the Messages pane to send messages to MediaCentral UX users and how to send messages to users logged in to MediaCentral UX and using an Avid editing application.

- [MediaCentral | UX Messages](#)
- [Using the Messages Pane](#)
- [Configuring E-Mail Forwarding](#)
- [Using E-Mail Forwarding](#)

MediaCentral | UX Messages

MediaCentral UX provides users with a messaging service that delivers messages to other users, including those connected to MediaCentral UX and using iNEWS or an Avid editing application such as Avid Media Composer. This allows you to share Interplay Production media assets with a wide range of MediaCentral UX users. You can send text messages to another Interplay Production user or to multiple users, and your messages can carry links to Internet sites using Universal Resource Locators (URLs) as well as links to Interplay Production assets. These links, which function as deep links when clicked, can open specific media assets in the MediaCentral UX media viewer, in an Avid editing application monitor, or in a browser (for URLs).



The MediaCentral UX message feature does not send messages directly between iNEWS clients unless they are logged in to MediaCentral UX. You can use the Message bar at the top of the application to send text messages between iNEWS accounts. If you want to send messages to other MediaCentral UX users, or if you want to share media assets, you can use the Messages pane in MediaCentral UX.

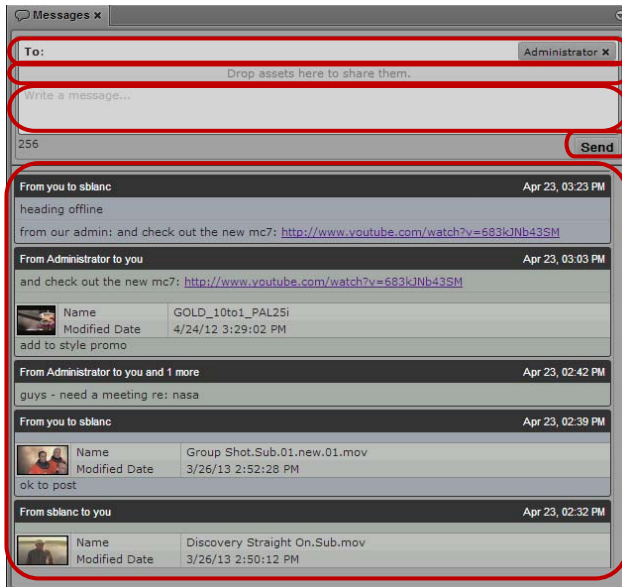
You can also configure e-mail forwarding so that you can receive MediaCentral UX messages when you are not logged in to the system.

You can drag assets from the Asset pane or the Media viewer to the Messages pane, or you can search MediaCentral UX and then drag an asset from the Search pane to the Messages pane. The message displays a head frame of the asset, the asset name and metadata, as well as a text message added by the sender.

Using the Messages Pane

The Messages pane displays a message box for sending both text messages and media asset links. It also lists all received messages, with the most recent messages at the top of the list.

Messages sent by you display in the message list with a blue background, while messages received by you display with a green background.

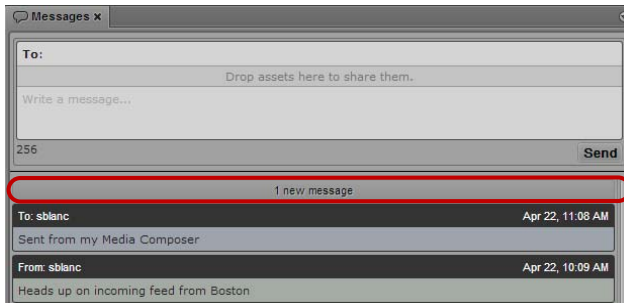


Messages pane (top to bottom): address text box, asset area, message text box, Send button, message list

To display the Messages pane and read messages, do the following:

- Select Panes > Messages.

The Messages pane opens in the mode and orientation in which it was set when you signed out of the application. A notification bar above the list appears if you have any new messages.



Messages pane, with the notification bar indicating one new message

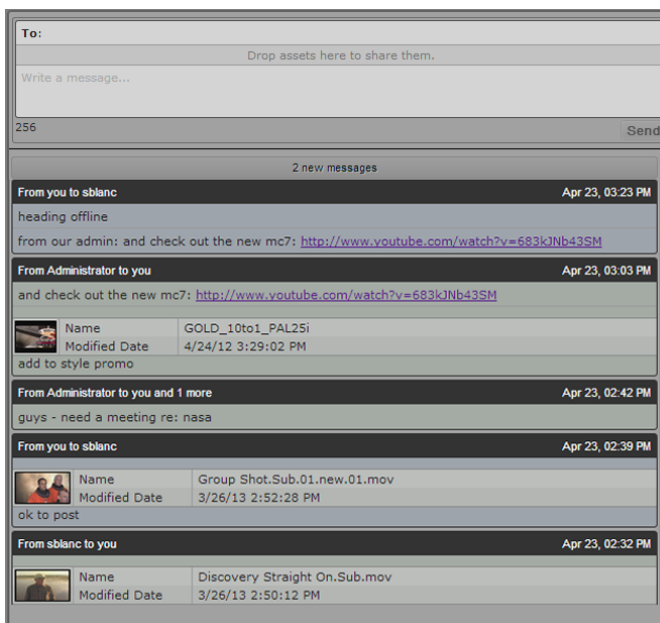
Viewing Messages and Linked Media Assets

When you receive messages sent by other MediaCentral UX users, the Messages pane displays a notification at the top of the message list indicating unread messages. Clicking the notification or scrolling up loads the messages, with the most recent ones at the top of the message list.

To view messages:

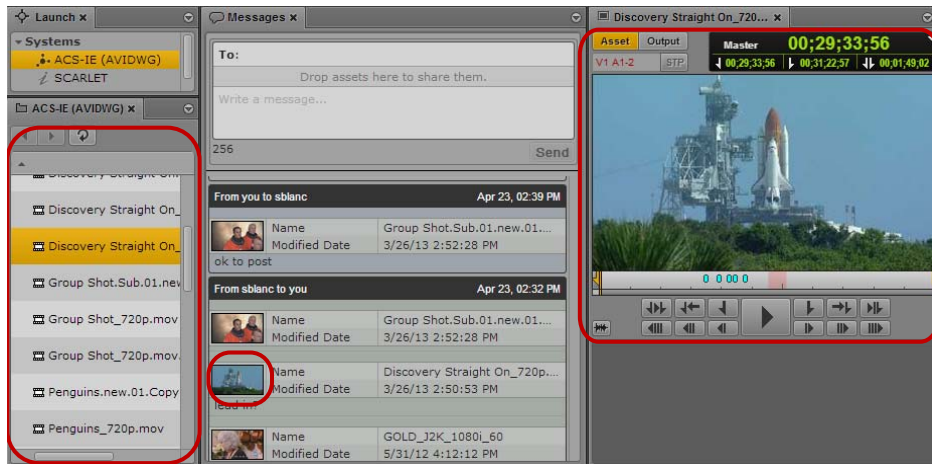
1. Open the Messages pane.
2. If you received messages since the last time you logged in to MediaCentral UX, click the notification bar or scroll up.

New messages display in the message list, with the most recent message at the top.



3. If the message includes a media asset, double-click the head frame in the asset area to view the media.

The clip opens in the Media pane, and the Asset pane updates to the location of the clip in the Interplay Production database and selects the linked clip.



Left to right: Asset pane with the linked clip highlighted, head frame of the linked clip in the asset area of the message, and the linked clip viewed in the Media pane.



You must have the appropriate privileges to view media checked in to Interplay.

4. If the message includes a link to an external Web site (using a URL), you can click the link to open the Web page in a separate browser tab.

Sending Messages

The Messages pane allows you to share text messages, Interplay Production assets, and links to Web pages with other MediaCentral UX users. You can also share messages with Avid Media Composer and Avid NewsCutter users who log on to MediaCentral UX.

You can also send messages without opening the Messages pane if you want to send a media asset to another user.

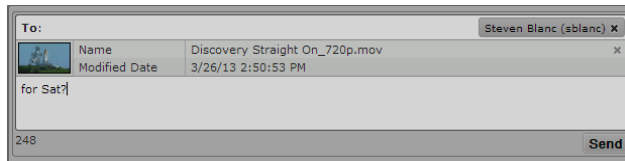
When you share an Interplay Production asset, the recipient can double-click to open it in the Media pane. An asset shared with a Media Composer or NewsCutter user opens in the Source/Record monitor in the Avid editing application.

To write a new message:

1. Do one of the following:

- ▶ Open the Messages pane.
- ▶ Right-click an asset in the Asset pane and select Share.

If you open the Messages pane, an address text box appears at the top of the pane. If you just want to share an asset, an address text box opens.



2. In the address text box, start typing the name of the recipient for your message.

A list of MediaCentral UX users displays as you type.



If you type an invalid name, the name changes to red and you receive an error message. You can only send messages to recipients on the MediaCentral UX user list.

3. Select a name from the list or complete the name by typing it in the address box.



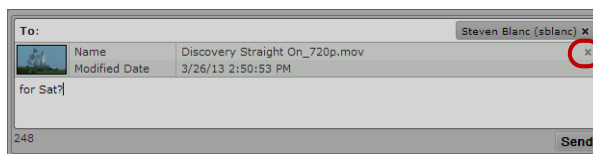
You can add multiple names to the address box.

4. If you want to share a media asset, do one of the following:

- ▶ Click the asset in the Assets pane and drag it to the asset area of the message.
- ▶ Click the asset in the Search pane and drag it to the asset area of the message.
- ▶ Click the asset displayed in the Media viewer in Asset mode and drag it to the asset area of the message.

A head frame of the video asset or a clip icon of an audio asset displays in the message, along with metadata describing the asset.

You can remove the asset by clicking the Remove button in the asset area.



Asset area of the message, with the Remove button

5. In the message text box, type your message.

A character count below the message displays the number of characters allowed in your message. You can type a total of 256 characters.

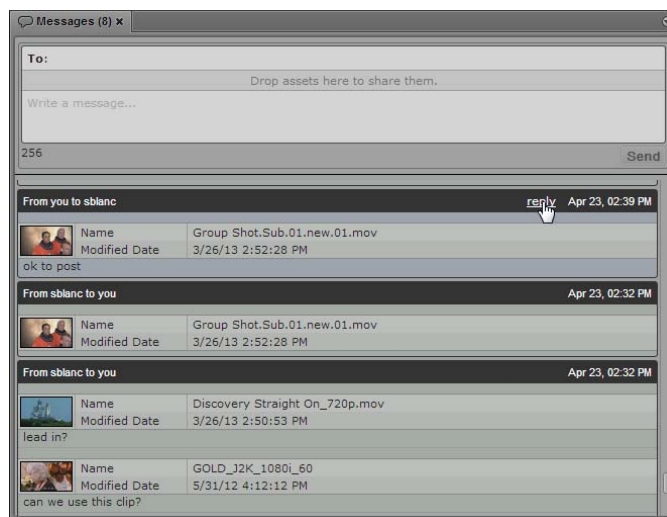
6. Click Send.

The message is sent to the MediaCentral UX users listed in the address test box and displays as a sent message at the top of your message list. Messages sent by you display with a blue background.

To reply to a message:

1. Position the mouse pointer over the address line of the message to which you want to reply.

The Reply button displays on the right side of the address line.



2. Click Reply.

The address text box in the top of the Messages pane automatically adds the names of the recipients from the selected message.

3. In the message text box, type your message. You can also share a media asset by dragging it to the asset area of the message.

A character count below the message displays the number of characters allowed in your message. You can type a total of 256 characters. If you share an asset, a head frame of video clip or a clip icon for an audio clip displays in the message

4. Click Send.

The message is sent to the MediaCentral UX users listed in the address text box and displays as a sent message at the top of your message list.

Configuring E-Mail Forwarding

E-mail forwarding requires an administrator to enable e-mail forwarding and to assign a valid SMTP server. When your MediaCentral UX administrator enables e-mail forwarding in the System Settings, you can then use the User settings to enable e-mail forwarding for your account and specify an e-mail address to which you want your messages sent when you are not logged in to MediaCentral UX. When you send an e-mail to an offline user, the message is forwarded with your configured e-mail address listed as the account from which the message is sent.

If you do not configure e-mail forwarding, any messages you send use the e-mail address used for your MediaCentral UX account. You can override the default MediaCentral UX account by specifying a new one.

For information on configuring the System Settings for e-mail forwarding, see “Configuring E-Mail Forwarding” in the *Avid MediaCentral / UX Administration Guide* or the Help.

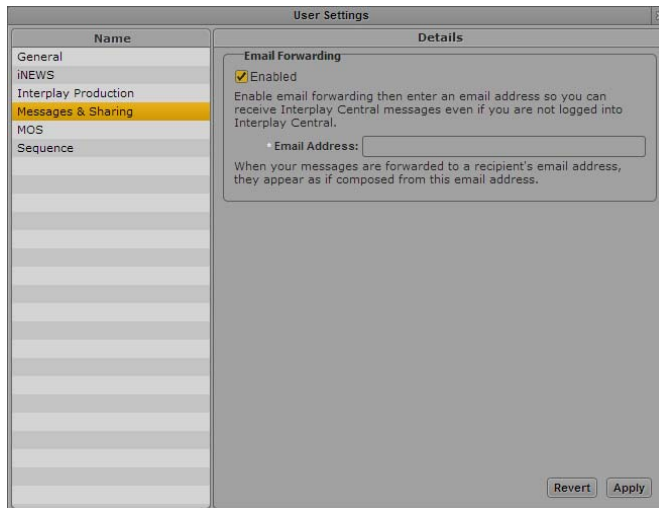
To configure e-mail forwarding for user accounts:

1. Select Home > User Settings.

The User Settings dialog box opens.

2. In the Name column, select Messages & Sharing.

The User Settings dialog box displays the Messages & Sharing settings.



The Messages & Sharing settings display a message if your Interplay Production administrator has not enabled e-mail forwarding,

3. Select Enabled.
4. In the Email Address text box, type the e-mail address from which you want your e-mails forwarded.
5. Click Apply.

Using E-Mail Forwarding

If e-mail forwarding has been enabled for your workgroup and you have enabled e-mail forwarding to your personal e-mail account, you can receive messages sent from MediaCentral UX users when you are not logged in to MediaCentral UX. E-mail forwarding sends messages to your e-mail account with the subject line, “MediaCentral UX Message: [sender name].” If the message includes a media asset, the forwarded e-mail provides you with a link to the asset in MediaCentral UX.

To view an asset included in a forwarded e-mail:

1. Open the forwarded e-mail in the account specified in your MediaCentral UX User settings (see [“Configuring E-Mail Forwarding” on page 242](#)).
2. Click the URL link included in the message.
Your browser opens and displays the MediaCentral UX sign-in screen.
3. Type your user name and password.
4. Click Sign In, or press Enter or Return (Macintosh).

After a few moments, the MediaCentral UX application opens and displays the asset in the Media pane. The asset is also highlighted in the Asset pane.

12 iNEWS Messaging

The following main topics describe how to use the iNEWS messaging feature.

- [Sending Messages](#)
- [Viewing and Replying to Received Messages](#)

Sending Messages

MediaCentral UX provides you with two messaging features for communicating with other users working on iNEWS and MediaCentral UX. You can use the Messages pane to send messages and media assets to other MediaCentral UX users and to Avid editing applications connected to MediaCentral UX. For information on using the Messages pane, see [“Sharing MediaCentral | UX Messages” on page 236](#).

You can also use the Message bar at the top of the application to send messages, reply to messages, or view messages received during your current session.



A message can be composed of a maximum of 70 characters on a single line, and can be sent to only one other person.



Access to an iNEWS system is required for the messaging feature to work. Messages can be sent only to a user with an iNEWS account.

To send a message:

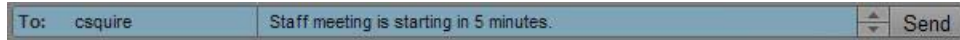
1. Click the To: field of the Message bar, and select the user to whom you want to send a message.

All iNEWS user accounts are shown in the list. Colored dots appear next to names in the list to indicate which users are available to receive messages through MediaCentral UX. A green dot indicates a signed-in user, and a red dot indicates users who are not signed in.

2. Click the Enter Message Text field and type your message.

3. Click Send.

After the message is sent, the bar turns pale blue.



Viewing and Replying to Received Messages

When messages are received, the Message bar turns a pale green, and a numerical value appears near the right end of the bar to show you how many unread messages you have. The following illustration shows 10 unread messages.



To view received messages:

- ▶ Use the Arrow buttons located near the right end of the Message bar to scroll through any received messages.

To reply to a received message:

- ▶ Click in the bar where the received message is located, type your message, and click Send.

13 Sending to Playback

The following main topics provide information about sending a sequence to a playback device:

- [Specifying Send to Playback Settings](#)
- [Sending a Sequence to a Playback Device](#)
- [The Progress Pane](#)

Specifying Send to Playback Settings

When you are finished editing a sequence, you can transfer it to a playback device or playout server for broadcast. This process is called *send to playback*, or STP. You can also send sequences created in other Avid applications to a playback device if they are playable in MediaCentral UX. For more information, see [“Playback of Simple and Complex Sequences” on page 144](#).

When you send to playback, you use a profile that is created by a MediaCentral UX administrator. For more information, see “Configuring for Send to Playback” in the *Avid MediaCentral / UX Administration Guide*.

You select a profile and other options in the Send to Playback Settings dialog box.

To specify send-to-playback settings:

1. Click the Pane Menu button and select Send to Playback Settings.

Send to Playback Settings

Name:

Video ID:

Profile: AMS1-XDCAM EX35

Device:	A51-WG1-AMS-1-HD
Resolution:	XDCAM-EX 35mbps 1080i 60
Video Frame Rate:	59.94
Audio:	48 kHz, 24 bit
Audio Mix:	Stereo
Workspace:	airo1

☒ Overwrite

☒ High Priority

Send

2. Supply the following information:

Setting	Description
Name	Automatically supplied when you select a sequence for send to playback.
Video ID	Required to send a sequence to playback. • Script sequences: Automatically supplied when you select a script sequence if the video ID is already assigned to the story. The video ID is equivalent to the tape ID in Avid editing systems. If the Settings dialog box opens after you begin a send-to-playback operation, and there is no video ID assigned for a script sequence, a blue link is displayed in the Video ID field. Click this link to display and enable the Video ID field within the story form of the corresponding story. Then enter the correct video ID. • Other sequences: If there is no video ID assigned for a sequence not associated with a story, type the video ID in the Video ID field.
Profile	Select the profile that you want to use for the send-to-playback operation. Profiles are created by a MediaCentral UX administrator. Settings for the selected profile are displayed in the section below the profile name. These settings are described in “Configuring for Send to Playback” in the <i>Avid MediaCentral / UX Administration Guide</i> .

Setting	Description
Overwrite	(Optional) Select Overwrite if you want to automatically overwrite any sequence with the same Tape ID already sent to the playback device. <i>If you try to send a sequence with the same Tape ID as one already sent to the playback device, you receive an error message. Select the Overwrite option only if you are sure you want to overwrite any sequences with the same Tape ID.</i>
High Priority	(Optional) Select High Priority if you want the sequence to be transferred as quickly as possible and to play on the playback device before the transfer is finished (also known as “play while transfer”).



If the Send to Playback Settings dialog opens after you send a sequence to playback, either the resolution of the sequence does not match the selected profile or the video ID is missing, or both. If you supply the correct settings, you can click the Send button to start the send to playback process.

- Click the Close button at the top right of the dialog box or click in another area of the application.

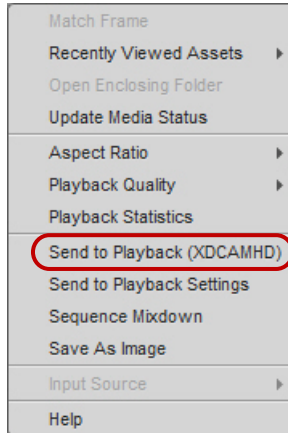
If a sequence is loaded in Output mode, the resolution for the selected profile is displayed in the Video Format display. Move the mouse pointer over the display, and the complete resolution is shown in an overlay.



Move the mouse pointer over the STP button, and a summary of the selected profile is shown in an overlay.



The selected profile is also displayed in the Send to Playback option in the Media Pane menu.



Sending a Sequence to a Playback Device

You can send a sequence to a playback device if the sequence fulfills the following requirements:

- The media format of the sequence must match the media format specified in the selected send-to-playback profile. The format for the currently selected STP profile is displayed in the Video Format display. If the format of the sequence matches the format of the STP profile, the display is black.



For a mixed-resolution Long GOP sequence, this display is red. However, you can send the sequence to playback so long as all clips in the sequence use the same frame rate. See [“Sending a Mixed-Resolution Long GOP Sequence to a Playback Device” on page 250](#).

- The sequence must have a video ID. If the sequence does not already have a video ID, you can add one during the STP process.

The sequence does not need to be associated with an iNEWS story. You can send any sequence to playback that fulfills these requirements.

If the media format of the sequence does not match the media format specified in the profile, the Video Format display is red. To send the sequence to playback, select a different profile or replace the media in the sequence. For more information, see [“Specifying Send to Playback Settings” on page 246](#).



You can preview a sequence before sending it to playback. For more information, see [“Reviewing in the STP Target Resolution” on page 157](#).

To send a sequence to a playback device:

1. Load a sequence into the Media pane.

You can load a sequence into Output mode or Asset mode. To load a sequence into Asset mode from the Assets pane, right-click the sequence and select Open in Asset Mode.

2. Do one of the following:

- ▶ Click the STP button.
- ▶ Click the Pane Menu button and select Send to Playback (*profile-name*).

If the sequence includes a video ID, and the media formats match the requirements of the profile, the sequence is sent to the Interplay Transfer service, from which it is sent to the selected playback device. You can continue working while the transfer is taking place.

If the sequence does not have a video ID, the Send to Playback Settings dialog box opens. Supply the correct settings and click Send.

If there is no video ID assigned for a script sequence, a blue link is displayed in the Video ID field. Click this link to display and enable the Video ID field within the story form of the corresponding story. Then enter the correct video ID and start the send-to-playback operation again.

For information on monitoring the send-to-playback operation, see [“The Progress Pane” on page 252](#).

Sending a Mixed-Resolution Long GOP Sequence to a Playback Device

There are limitations on the types of media you can add to a sequence for a successful send-to-playback operation. In most cases, all media used in the sequence must be available in the target resolution to start an STP operation.

However, when you select a Long GOP resolution as a target resolution, you can mix media of different resolutions if the frame rates match. For example, if the target resolution is XDCAM-HD 1080i, you can include both XDCAM 1080i clips and DV25 411 NTSC clips in the same sequence. Both use an actual frame rate of 29.97 fps.

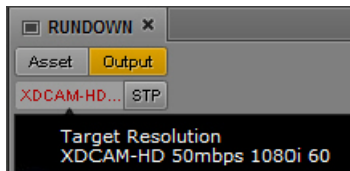
The DV25 clips do not need to be transcoded to XDCAM 1080i before the STP operation begins. For Long GOP sequences, any necessary transcoding takes place during the STP operation.



You can determine the frame rate of a clip in the MediaCentral UX Assets pane. Open the Interplay Production database and check the FPS column. If the column is not displayed, click the Assets Pane menu and select Add or Remove Columns. For more information, see “Adding or Removing Property Columns” in the Avid MediaCentral | UX Administration Guide.

Note the following:

- Video Format display: In the Media panel, the Video Format display shows the STP target resolution. If the media format of any clip in the sequence does not match the media format specified in the profile, the Video Format display is red.



For a mixed-resolution Long GOP sequence, this display is red. However, you can send the sequence to playback so long as all clips in the sequence use the same frame rate.

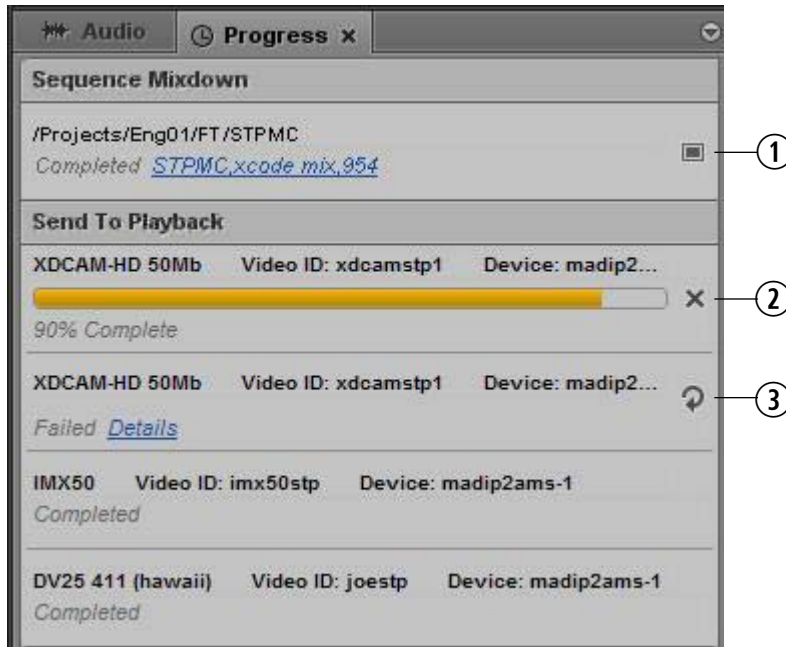
- Aspect ratio: There is no aspect ratio conversion. 4:3 clips are stretched to 16:9.
- Review for Playback: In the Media panel Output mode, when you click the Review for Playback button, all objects of the sequence that are available in the target resolution are played in the target resolution. Objects that are not available in the target resolution are replaced by the message “Media Offline.” To see all parts of the sequence in review mode, clips not in the target resolution need to be transcoded to the target resolution, for example, by using the Interplay Transcode feature in an Avid editing system.



For target resolutions other than Long GOP, all objects in the sequence must be available in the target resolution before an STP operation can begin.

The Progress Pane

The Progress pane is used to monitor sequence mixdowns and send to playback processes as they happen. If necessary, you can also cancel a process that is underway or restart a job directly from the pane. The following illustration shows several examples of what you might encounter when monitoring processes with the Progress pane.



1	Monitor button	3	Resend button
2	Cancel button		



Clicking the link for successfully finished Sequence Mixdown jobs opens the folder containing the newly created clip in the Assets pane.

Processes are grouped according to the type of job, such as Sequence Mixdown or Send to Playback. Single job groups can be collapsed to get a better overview by selectively displaying only one section. You can display all job groups again manually or from the Pane menu. For example, select Show Job Groups to open all sections.

In the case a problem occurs, the Details link displays the error message that is reported from the MediaCentral UX system. In case of Sequence Mixdown, this is the same error message displayed for the failed transcode job in the Interplay Production Services and Transfer Status

tool. For send to playback (STP) this is the error message that is passed by the MediaCentral Distribution Service. For more information, see “Monitoring and Troubleshooting” in the *Avid MediaCentral / UX Administration Guide*.

To open the Progress pane:

- ▶ Select Panes > Progress.

To cancel a process underway:

- ▶ Click the Cancel button located to the right of the active process.

To retry a failed process:

- ▶ Click the Resend button located to the right of the process.

To open the new master clip after a mixdown process:

- ▶ Click the Monitor button located to the right of the process. For more information, see [“Transcoding Assets” on page 161](#).

To remove a job from the list in the Progress pane:

- ▶ Right-click the finished process and select Clear Job.

To remove all non-running processes from the list in the Progress pane:

1. Click the Pane Menu button.
2. Select Clear Inactive Jobs.

14 Delivering Assets and Media

The following main topics describe how to deliver assets and media from one Interplay Production workgroup to another:

- [Understanding MediaCentral Delivery](#)
- [Delivering Assets and Media to a Remote Workgroup](#)
- [Delivering Assets and Media to a Local Workgroup](#)

Understanding MediaCentral Delivery

MediaCentral UX has two options for delivering assets and media:

- Deliver to a remote workgroup. If your organization is configured to include multiple Interplay Production workgroups, you can use MediaCentral UX to transfer assets and media from your current workgroup to another workgroup. For information about configuring multiple workgroups, see the Interplay Production documentation.
- Deliver from a remote workgroup to a local workgroup. If your MediaCentral server is part of a multi-zone environment, you can search Interplay Production databases across all zones, view remote assets, and deliver them to your local Interplay Production workgroup. For information about multi-zone configuration, see the *Avid MediaCentral Platform Services Installation and Configuration Guide*.

Note the following:

- If you attempt to transfer a sequence before you save it, MediaCentral UX asks if you want to save the file. If you click yes, MediaCentral UX saves the file and then begins the transfer.
- If the Delivery Service is not available, a message “No profiles available” is displayed instead of the list of profiles. If the Delivery Service cannot be found, the menu options “Deliver To” and “Deliver to Me” are grayed out.
- You cannot play a clip or sequence in the Receiver workgroup until the delivery process is complete.

Interplay Delivery Service and Delivery Receiver Service

MediaCentral UX uses the Interplay Delivery service to perform workgroup-to-workgroup transfers of master clips, subclips, cuts-only sequences, and their media files. The Interplay Delivery Receiver service must be running on a server in the workgroup to which you are delivering the assets and media. These services are installed and configured as Interplay Production Services in an Interplay Production workgroup.



For complete information on Interplay Delivery, see “Working with the Delivery Service” in the Interplay | Production Services Setup and User’s Guide or the Interplay | Production Help.

Deliver From Mark In to Mark Out

You can deliver a part of a clip or subclip by marking In and Out points and selecting the Deliver from Mark In to Mark Out option. If you use this feature, MediaCentral UX uses two additional services: Interplay Production Services Automation and Interplay Consolidate. For more information about these services, see the *Avid MediaCentral Platform Services Installation and Configuration Guide*.



Sequences are not supported for delivery from Mark In to Mark Out.

Delivery Profiles and Consolidate Profiles

When you use MediaCentral UX to transfer media, you select a Delivery profile that includes the target workgroup, target video quality, and other information. An Interplay Production administrator creates these Delivery profiles in the Production Services and Transfer Status Tool. These profiles are created and stored in the local Interplay Production workgroup.

In some situations, a Consolidate profile is used to determine the target resolution. An Interplay Production administrator must create at least one Consolidate profile in the Production Services and Transfer Status Tool. This profile must be named “default_for_delivery.” The resolution specified in this profile is displayed in the Deliver To and Deliver To Me dialog boxes.



If this default profile is not created, the parameter “Consolidate Target Video Quality” is blank. If you attempt a delivery using Deliver from Mark In to Mark Out, the job fails with an error message.

The following illustration shows the Deliver To dialog box, with parameters taken from the Delivery profile and the Consolidate profile.

Deliver To	
Name:	wg1 full highest
Destination Server:	ip-vm-wg1
Priority:	50
Dedicated Receiver Host:	
Dedicated Receiver Port:	
Destination Path:	AvidWG/Incoming Media/mucwg
Destination Workspace:	ws_mucwg1
Include Audio:	
Audio Quality:	All
Requested Provider:	
Send Partial:	
Send Partial - Handle Size:	
Target Video Quality:	Highest
Temporary Workspace On Sender:	ws_eng03
Consolidate Target Video Quality:	DV 25 420
☐ Deliver from Mark In to Mark Out	
Target Video Quality: Highest	
<button>Deliver To</button>	

1	Delivery profile list	3	Parameter from default Consolidate profile
2	Parameters from selected Delivery profile	4	Resolution for media that will be delivered

The following illustration shows two Deliver To dialog boxes:

- The dialog box on the left is using the Delivery profile “wg1 full highest” for its information. The highest resolution associated with the selected clip will be delivered.
- The dialog box on the right is using the same Delivery profile but has the option “Deliver from Mark In to Mark Out” selected. The target resolution (DV25 420) is taken from the default Consolidate profile. Consolidate creates new media. A DV25 420 clip will be delivered.

Deliver To

Name: wg1 full highest

Destination Server:	ip-vm-wg1
Priority:	50
Dedicated Receiver Host:	
Dedicated Receiver Port:	
Destination Path:	AvidWG/Incoming Media/mucwg
Destination Workspace:	ws_mucwg1
Include Audio:	
Audio Quality:	All
Requested Provider:	
Send Partial:	
Send Partial - Handle Size:	
Target Video Quality:	Highest
Temporary Workspace On Sender:	ws_eng03
Consolidate Target Video Quality:	DV 25 420

☐ Deliver from Mark In to Mark Out

Target Video Quality: Highest

Deliver To

Deliver To

Name: wg1 full highest

Destination Server:	ip-vm-wg1
Priority:	50
Dedicated Receiver Host:	
Dedicated Receiver Port:	
Destination Path:	AvidWG/Incoming Media/mucwg
Destination Workspace:	ws_mucwg1
Include Audio:	
Audio Quality:	All
Requested Provider:	
Send Partial:	
Send Partial - Handle Size:	
Target Video Quality:	Highest
Temporary Workspace On Sender:	ws_eng03
Consolidate Target Video Quality:	DV 25 420

☒ Deliver from Mark In to Mark Out

Target Video Quality: DV 25 420

Deliver To



For more information on creating profiles for Interplay Consolidate, see the Avid MediaCentral Platform Services Installation and Configuration Guide.

Deliver from Mark In to Mark Out Workflows

If you select “Deliver from Mark In to Mark Out,” the Consolidate service creates new clips and new assets, using information in the Consolidate profile. The following table describes several different workflows.

Delivery Profile	Media Status	Consolidate Output
The Delivery profile includes a specific Target Video Quality.	Media exists in the specified resolution.	Consolidate creates a new asset and new media of the specified length.
	Media does not exist in the specified resolution.	Consolidate creates a new asset and new media of the specified length, in the specified resolution. If a Consolidate profile with the specified resolution does not exist, it is automatically created, using the parameters of the default profile.
The Delivery profile does not include a specific Target Video Quality (for example, it uses “all” or “highest”).	Media exists in the resolution specified in the Consolidate profile.	Consolidate creates a new asset and new media of the specified length.
	Media does not exist in the resolution specified in the Consolidate profile.	Consolidate creates a new asset and new media of the specified length, in the specified resolution.

Note the following:

- The new asset created by the Consolidate service is appended with “new,*n*.” For example, for a clip named “myclip” the resulting target clip will be named “myclip,new,1”. Subsequent assets created from other parts of the clip will be named “myclip,new,2”, “myclip,new,3”, and so on.
- Clips that are created by Mark In to Mark Out do not display headframes after they are delivered.

Delivering Assets and Media to a Remote Workgroup

If your organization is configured to include multiple Interplay Production workgroups, you can use MediaCentral UX to transfer assets and media from your current workgroup to another workgroup.

You can transfer assets and media from the Media pane, the Assets pane, or the Search pane.

- In the Media pane, you can transfer from Asset mode or from Output mode. You can transfer only the currently loaded asset. For clips and subclips, you can use the Deliver from Mark In to Mark Out feature.
- In the Assets pane or Search pane, you can select one asset or multiple assets.

You can track the status of the transfer in the Progress pane.



By default, a Delivery provider is configured to run one job at a time. You can change this value by editing an .ini file. For more information, see the Interplay Delivery documentation.

To deliver to a remote workgroup from the Media pane:

1. Load an asset in either Asset mode or Output mode.
2. (Optional) If you want to deliver only part of a clip or subclip loaded in Asset mode, set In and Out marks. You cannot set In and Out marks on sequences.

3. Click the Pane Menu button and select Deliver To.

The Deliver To dialog box opens and displays the parameters of the selected profile.

Deliver To	
Name:	wg1 full highest
Destination Server:	ip-vm-wg1
Priority:	50
Dedicated Receiver Host:	
Dedicated Receiver Port:	
Destination Path:	AvidWG/Incoming Media/mucwg
Destination Workspace:	ws_mucwg1
Include Audio:	
Audio Quality:	All
Requested Provider:	
Send Partial:	
Send Partial - Handle Size:	
Target Video Quality:	Highest
Temporary Workspace On Sender:	ws_eng03
Consolidate Target Video Quality:	DV 25 420
☐ Deliver from Mark In to Mark Out Target Video Quality: Highest	
Deliver To	

4. From the Name list, select the Delivery profile that you want to use for the transfer.

Profiles are created by an Interplay Production administrator. The video format that will be delivered is displayed as Target Video Quality at the bottom of the dialog box.

5. (Optional) To deliver part of a clip or subclip, select Deliver from Mark In to Mark Out.

If you use this option, the Target Video Quality is taken from the Consolidate profile. See [“Understanding MediaCentral Delivery” on page 254](#)

6. Click Deliver To.

The job is submitted. You can view the status of the delivery in the Progress pane.

To deliver to a remote workgroup from the Assets pane or the Search pane:

1. Select one or more assets.
2. Do one of the following:
 - ▶ Right-click a selected asset and select Deliver To.
 - ▶ Click the Pane Menu button and select Deliver To.

The Deliver To dialog box opens and displays the parameters of the selected profile.

3. From the Name list, select the Delivery profile that you want to use for the transfer.

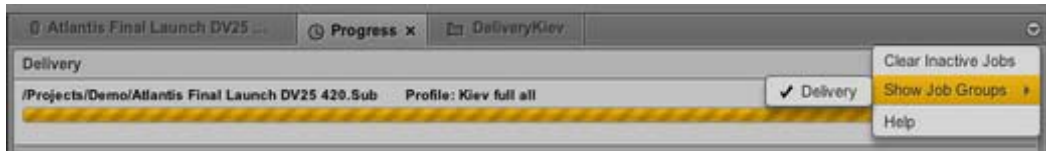
Profiles are created by an Interplay Production administrator. The video format that will be delivered is displayed as Target Video Quality at the bottom of the dialog box.

4. Click Deliver To.

The job is submitted.

To view the status of the delivery:

- ▶ In the Progress pane, click the Pane Menu button and select Show Job Groups > Delivery.



Delivering Assets and Media to a Local Workgroup

If your MediaCentral server is part of a multi-zone environment, you can search Interplay Production databases across all zones, view remote assets, and deliver them to your local Interplay Production workgroup.

When you select a profile, the list of profiles is determined by the profiles that exist on the remote Production Services Engine and that have the local Production Services Engine set as the target.

To deliver to a local workgroup from the Media pane:

1. Perform a search that includes another MediaCentral zone.
For more information, see [“Searching for Assets” on page 198](#).
2. Load an asset in either Asset mode or Output mode.
3. (Optional) If you want to deliver only part of a clip or subclip loaded in Asset mode, set In and Out marks. You cannot set In and Out marks on sequences.

- Click the Pane Menu button and select Deliver To Me.

The Deliver To Me dialog box opens and displays the parameters of the selected profile.

Name: wg1 full highest	
Destination Server:	ip-vm-wg1
Priority:	50
Dedicated Receiver Host:	
Dedicated Receiver Port:	
Destination Path:	AvidWG/Incoming Media/mucwg
Destination Workspace:	ws_mucwg1
Include Audio:	
Audio Quality:	All
Requested Provider:	
Send Partial:	
Send Partial - Handle Size:	
Target Video Quality:	Highest
Temporary Workspace On Sender:	ws_eng03
Consolidate Target Video Quality:	DV 25 420

☐ Deliver from Mark In to Mark Out

Target Video Quality: Highest

Deliver To

- From the Name list, select the Delivery profile that you want to use for the transfer.

Profiles are created by an Interplay Production administrator. The video format that will be delivered is displayed as Target Video Quality at the bottom of the dialog box.

- (Optional) To deliver part of a clip or subclip, select Deliver from Mark In to Mark Out.

If you use this option, the Target Video Quality is taken from the Consolidate profile. See [“Understanding MediaCentral Delivery” on page 254](#)

- Click Deliver To Me.

The job is submitted.

To deliver to a local workgroup from the Search pane:

- Perform a search that includes another MediaCentral zone.

For more information, see [“Searching for Assets” on page 198](#).

- Select one or more assets.

3. Do one of the following:

- ▶ Right-click a selected asset and select Deliver To Me.
- ▶ Click the Pane Menu button and select Deliver To Me.

The Deliver To Me dialog box opens and displays the parameters of the selected profile.

4. From the Name list, select the Delivery profile that you want to use for the transfer.

Profiles are created by an Interplay Production administrator. The video format that will be delivered is displayed as Target Video Quality at the bottom of the dialog box.

5. Click Deliver To Me.

The job is submitted.

To view the status of the delivery

- ▶ In the Progress pane, click the Pane Menu button and select Show Job Groups > Deliver To Me.

15 MediaCentral | UX Mobile Application for the iPhone

The MediaCentral UX mobile app provides a native user interface designed to run on your iPhone® and enable direct, secure access to your station's iNEWS newsroom computer system and the Interplay Production database.

The following main topics describe basic user information about the device and mobile app.

- [Connection Basics](#)
- [Starting MediaCentral | UX on the iPhone](#)
- [The Sidebar](#)
- [Buttons of the User Interface](#)
- [Customizing MediaCentral | UX Settings](#)
- [Changing Roles](#)
- [Accessing the iNEWS Database](#)
- [Editing Stories](#)
- [Approving Stories](#)
- [Working with Favorites](#)
- [Working Offline with Cached Queues and Stories](#)
- [MediaCentral | UX and Interplay | Production](#)

Connection Basics

You can use the MediaCentral UX mobile application to perform many actions supported by MediaCentral UX:

- Create, edit and approve news stories.
- Navigate the news directory.
- Play video sequences associated with scripts.
- Navigate the Interplay Production directory.
- View and play media assets from the Interplay Production database.

 *If your MediaCentral UX system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.*

The MediaCentral UX iPhone application uses one of several connection options, including Wi-Fi or carrier-specific cellular service (such as 4G).

 *The application automatically selects the first available connection from the list of options according to the priority shown in the list.*

The iPhone

The iPhone has very few exterior buttons. You navigate content with touch gestures — for example, tapping an icon to start an application. Some gestures perform standard functions, such as displaying different menu icons, and some perform functions specific to an application.

Button	Description
	The Home button wakes the iPhone when it is sleeping and exits applications, returning you to the home screen.

 *Remember, the more applications that you have running, the more memory and battery power your device uses. To optimize the performance of your device, try to close applications when you finish with them.*

Gestures for the Mobile Application

Applications for touchscreen mobile devices let users accomplish certain tasks utilizing various gestures like fingertip swipes or taps. What these gestures do can differ from one application to another. The following table describes what certain gestures do depending on where you use the gesture within the MediaCentral UX mobile application.

Location	Gesture	Description
Sidebar	Swipe Right	Displays the sidebar.
Sidebar	Tap the Back button	Navigates to the location named on the Back button.
Sidebar	Touch and hold the Back button	Navigates back to the Launch pane, regardless of your position in the file structure.
Sidebar	Tap stars (while in edit mode)	Selects or deselects items as Favorites.
Launch pane	Tap name of a Favorite item (while in edit mode)	Lets you modify the item's name as it appears in the Favorites list.
Sidebar	Tap and hold the story title (while in edit mode)	Lets you modify the story's title (slug) as it appears in the queue.
Script Editor	Swipe Left	Displays the Cue List.
Script Editor	Tap and hold	Opens a menu allowing you to cut, copy, and paste text, as well as modify text formats.
Script Editor (Cue List sub-section)	Tap a production cue or machine control instruction	Auto-scrolls the story text so that the associated production cue marker comes into view.
Script Editor (Story sub-section)	Tap a production cue marker	Auto-scrolls the cue list so that the production cue or machine control instruction associated with that marker comes into view.
Media Viewer	Touch and drag in the timeline	Moves to new position in viewer's video playback timeline.
Media Viewer	Tap in the timeline	Moves the Playhead to that position on the timeline.
Media Viewer	Pinch in on full screen viewer	Minimizes viewer back to original size and position within the Script Editor.

Installing MediaCentral | UX on the iPhone

The following procedure assumes licensing, setup, and configuration of the MediaCentral and iNEWS servers have already been completed.

To install MediaCentral UX on the iPhone:

1. Open iTunes (the Apple market).
2. Locate the MediaCentral UX application.
3. Tap Download.

When the MediaCentral UX application is installed on your touch-screen device, an icon representing the application is also installed on the home screen. You can move it to another position or a new screen like icons for other applications.



Starting MediaCentral | UX on the iPhone

When you install MediaCentral UX, an icon representing the application displays on your iPhone's home screen. If you previously set your Interplay Production account, you can connect to MediaCentral UX by selecting the MediaCentral icon on your device. To browse iNEWS or Interplay Production assets, you can sign in with your MediaCentral UX credentials.

MediaCentral UX supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories.

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

For more information on iNEWS Community, see [“Support for iNEWS Communities” on page 31](#).

If you lose your connection to MediaCentral UX after you have signed in, a dialog box asks you if you want to reconnect to the server, to sign out of MediaCentral UX, or to work offline. If you want to work offline, you can view cached queues or stories listed in the Favorites list. For more detail, see [“Working Offline with Cached Queues and Stories” on page 289](#).

You can also choose to work offline. This allows you to view queues and stories listed in the Favorites list that you have cached locally on your device. If you select ‘Work Offline’ in the sign in screen, MediaCentral UX uses the credentials last used to sign in to MediaCentral UX. For more information, see [“Working Offline with Cached Queues and Stories” on page 289](#).

If your connection to MediaCentral UX is restored, you can sign in by tapping the Actions button and selecting Sign In.

To start MediaCentral UX:



1. Select the MediaCentral icon to start the mobile application.

The sign-in screen appears.



2. Type the MediaCentral UX Server name.
3. Type your MediaCentral UX user name and password.
4. Do one of the following:

- ▶ Tap the Sign In button.

After you sign in, MediaCentral UX connects to the selected Interplay Production server or iNEWS system. All servers display in the Sidebar.



If your MediaCentral UX credentials are incorrect or missing in your MediaCentral UX account, you receive a message: “Authentication Failed: The user name or password you entered is incorrect.” When you click OK, the sign-in screen appears and allows you to enter valid credentials.

- ▶ Tap the Work Offline button.

MediaCentral UX uses the credentials you used the last time you signed in, and it displays any cached queues and stories in the Favorites list.

To view the help system:

1. Tap the Actions button.
2. Select Help.

To sign out:

1. Tap the Actions button.
2. Select Sign Out.

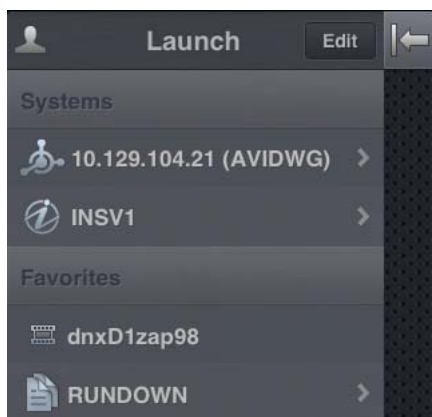
To exit the application:

1. Press the Home button.
2. Select Close.

The Sidebar

After you sign in to the MediaCentral UX mobile application on an iPhone, you can view the sidebar, located along the left side of the screen when displayed. This allows you to navigate various systems integrated with MediaCentral UX, such as an iNEWS newsroom computer system or an Interplay Production database. The Launch pane also includes any iNEWS projects and iNEWS servers that are part of an iNEWS community.

The top level of the sidebar contains the Launch pane. The following illustration shows the Launch pane with an available Interplay Production database and an iNEWS newsroom computer system, as well as a couple of user-defined Favorites.



From the Launch pane, you can navigate through the file structure and open assets. After opening assets, you can view the sidebar at any time by swiping your finger across the screen to the right. You can also use the Show/Hide button to toggle the display of the sidebar.



The look of this button changes depending on the display status of the sidebar.

Button	Description
	Tap this button to display a list of available roles and to select a different role from the menu.
	Tap this button to display the sidebar.
	Tap this button to hide the sidebar.
	Tap the Refresh button to refresh the list of queues, stories, and media assets.

You can use the Refresh button to update the queues and stories displayed in the iNEWS database or the media assets displayed in the Interplay Production database by clicking the Refresh button. This allows you to view any changes made to stories or any new iNEWS or Interplay Production assets.

In edit mode, the plus symbol located at the bottom of the sidebar operates as the Add Story button. Users can tap it to create a new blank story.

Buttons of the User Interface

The MediaCentral UX mobile application provides a small toolbar of buttons in the top right corner area of the user interface. The following table describes the buttons and their uses.

Button	Description
	The Approve Story button lets a user approve stories within that queue. The user must have write access to the queue.  <i>The Approve Story button's icon appears orange for an approved story and white for an unapproved story.</i>
	The Edit Story button enables editing of an opened story by displaying the Edit toolbar and a virtual keyboard.  <i>The Edit Story button's icon appears orange when you activate edit mode and white if you do not activate Edit mode.</i>

Button	Description
	The Open Sequence button opens the sequence for viewing in full-screen size. The button becomes enabled when a video sequence has been associated with a script.
	The Actions button opens a menu of options that include: Reload, Send Log, Help, and Sign Out. The Send Log option displays only if you enable logging in the MediaCentral UX settings. For more information, see “Customizing MediaCentral UX Settings” on page 271 .

Customizing MediaCentral | UX Settings

You can modify some settings in MediaCentral UX.

To modify MediaCentral UX mobile application settings on the iPhone:



1. Start MediaCentral UX.
2. Tap the Settings icon.
3. Select MediaCentral UX in the list of applications.

The following table provides information about general settings.

General Settings	Description
Version	For display purposes only, this value shows the currently installed version of the mobile application.
Logging	If set to On, MediaCentral UX keeps logs on session activities, which you can use to troubleshoot issues. If you tap the Actions button, a Send Log option appears that lets you e-mail the logs directly to Avid. If the log file is more than 15 MB, you cannot send it directly. Use the iTunes File Sharing feature as described later in this topic. If set to Off (default), logging and the Send Log option are disabled.
Logging Level	This setting determines how much information is logged if you enable logging. Options include: Verbose, Info, Warn, and Error.
Request Timeout	Options are intervals of 10, 20, or 30 seconds, 1 minute, or 2 minutes.
Keep me signed in	Set to On if you want MediaCentral UX to keep you signed in after you first sign in.

The following table provides information about the settings for editing.

Editing Settings	Description
Autosave Stories	If set to On, MediaCentral UX automatically saves a story if you navigate away from the modified story to other assets in the system. If set to Off, MediaCentral UX prompts you to save your modifications. The default setting is On.

To send log files to Avid:

1. Connect your device to a Macintosh computer.
2. Open iTunes and navigate to Device > Apps.
3. In the Apps list, select MediaCentral UX.
4. In the MediaCentral UX Documents list, select the Logs folder.
5. Click “Save to” or drag the folder to a location on your computer.
6. Zip the folder and send it to Avid as an e-mail attachment.

Changing Roles

Depending on your MediaCentral UX configuration and license, you might have more than one role with which you can work on your project. Each role has a set of layouts and permissions associated with it. If you have multiple roles available, you can change your current role from the Roles button in the Launch pane.

For more information about roles, see the *MediaCentral UX Administrator’s Guide*.

To change your role, do the following:

- Tap the Roles button, and then select a new role from the menu.



Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS Server. Queues contain stories, and directories (also known as folders) store the queues.

When viewed with the mobile application, available iNEWS systems appear in the sidebar, along with any of their directories and queues. For MediaCentral UX v1.7 and later, queues marked to automatically refresh when changes are made display without pagination in the sidebar. You can scroll continuously to view all stories in these queues.



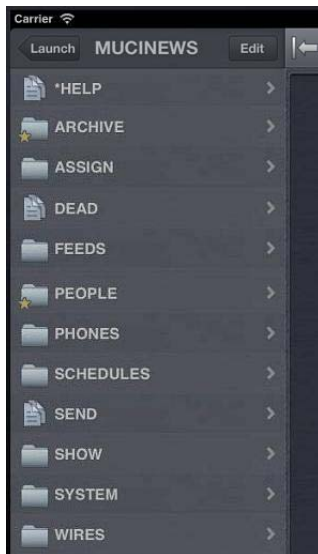
If the queue contains more than 1000 stories, it might take some time for MediaCentral UX to receive and display them. You might need to increase the Request Timeout value in the MediaCentral UX settings. For more information, see “Customizing MediaCentral / UX Settings” on page 271.

The application uses different icons to distinguish between directories, queues, and stories.

Icon	Description
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Stories — for example, wire stories — contain text, such as contact information or a description of a news event. Any story can become a script for a show. Scripts contain additional data beyond text, including production cues, machine control instructions, presenter instructions, and associated video sequences.

Destinations in the iNEWS system directory selected for the Favorites list have a gold star on their icons.

The following illustration shows an example of an iNEWS system directory with two directories marked as favorite destinations.



While viewing the top level of an iNEWS system directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.

You can open directories, queues, and stories from the MediaCentral UX mobile application. Directories and queues open within the sidebar. Stories open to the right of the sidebar in the Script Editor.



If you want to open an iNEWS story that has a key lock applied to it, you must type in the appropriate password for the story.

To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.



As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.



Wires directory on the MUCINEWS iNEWS server, with the back button at the top of the list

To back out of a directory or queue:

- ▶ Tap the Back button.



The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.

To open a queue:

1. Navigate to the queue inside a directory.
2. Tap the queue to open it.

The following illustration shows an example of a rundown queue.

TRAINING		HOLD	Edit
	H1-POLICE BRUTALI...	A01	MZW
	H2-OSWALD	A02	KSA
	H3-FALLEN SOLDIER	A03	MZW
	HELLO	A05	2SHT
	ETHANOL	A06	MZW
	POLICE BRUTALITY	A07	K/M/M
	P POLICE BRUTALITY	A08	MICH
	T POLICE BRUTALITY	A09	M/M
	OSWALD	A10	KSA
	ROTC	A11	MZW
	SPVEGAS	A12	MZW
	TAX HIKE	A13	M/K/
	P TAX HIKE	A14	
	T TAX HIKE	A15	K
2013-04-05 11:24:26 AM			

To open an existing story:

1. Navigate to the story in a queue.



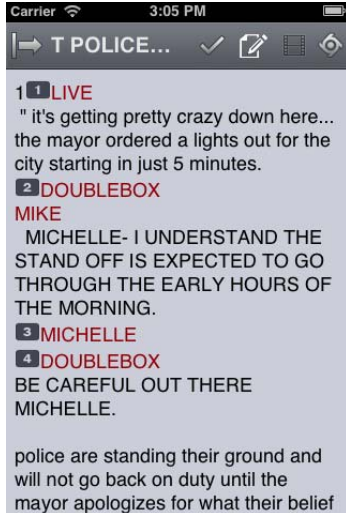
A story icon with a check mark indicates that the story has been “approved.” You can approve stories from an iNEWS workstation or from MediaCentral UX.

2. Tap the story to open it.

The story opens in the Script Editor, which has two sections:

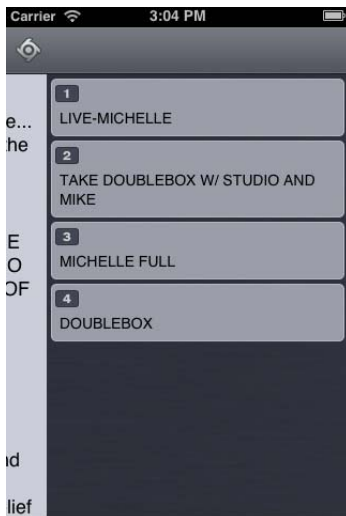
- The Story, which contains the text of the story, any presenter instructions, and production cue markers.
- The Cue List, which contains any production cues or machine control instructions.

The following illustration shows the Script Editor open with the Story section displayed containing a story with production cue markers identified numerically.



Presenter instructions appear as red text in the body of the story.

3. While viewing the story, swipe left to view the Cue List.



The numerical production cue markers within the story align with production cues and machine control instructions displayed in the Cue List to the right of the story. Black text indicates production cues. Blue text indicates machine control instructions (if any).



Because of limited screen size on the iPhone, the mobile application does not display the sidebar with the Script Editor. To view the sidebar at any time, swipe right from the Story section or use the Show/Hide button (see “The Sidebar” on page 269).

To reload a story:



1. Tap the Actions button.
2. Tap Reload.

To add a new story:



1. Tap the Edit button in the sidebar.
2. Tap the story in the queue below which you want to insert the new story.
3. Tap the Add Story button, located at the bottom of the sidebar.
4. Modify the story title in the sidebar. For more information, see the procedure for editing the story title in [“Editing Stories” on page 279](#).
5. Tap Done.

Viewing Video Associated with a Script

When sequences have been associated with stories in the MediaCentral UX Web application, you can preview the stories in the media viewer in MediaCentral UX.



If your MediaCentral UX system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.

When you associate video with a script, you use the Open Sequence button to open the viewer full screen and preview sequences. The following table describes buttons available to open and use the media viewer.

Button	Description
	The Play button plays the sequence so you can preview the video associated with the story. This button changes to a Pause button while the sequence plays.
	The Playhead allows you to navigate to a new position in the viewer’s video playback timeline.
	The Maximize button expands the viewer to full screen. This button changes to the Minimize button when the viewer expands to full screen.

Button	Description
	The Open Sequence button opens the viewer to full screen.

You can view video sequences created in the following way:

- You created and modified the sequence in MediaCentral UX.
- You created the sequence in MediaCentral UX and modified it in NewsCutter or Media Composer. In this case, you might not see some effects in the media viewer.
- You created the sequence in Instinct and modified it in MediaCentral UX.



You cannot view video sequences created directly in NewsCutter or Media Composer, and you cannot play back shotlists created in Interplay Assist or Interplay Access.

To view video sequences associated with a script:

1. Tap the Open Sequence button — or the Maximize button in the viewer — to open the viewer full screen. Then tap the Play button.
2. (Optional) If you expand the viewer, you can tap the Minimize button to restore the viewer to its original size and location within the Script Editor.

To regenerate the sequence video proxy for playback:



1. Tap the Actions button.
2. Tap Reload.

Editing Stories

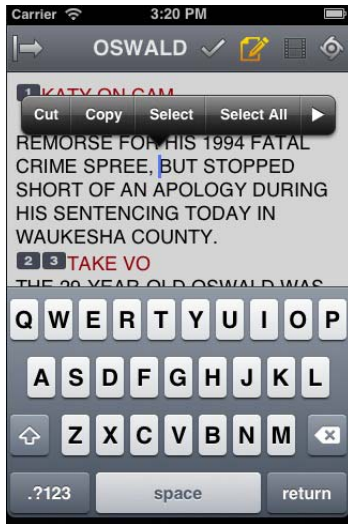
Using the mobile application, you can create a new story or edit an existing one. You can also change the title of story.

The system obtains an edit lock when you edit a story, which prevents other users from altering a story while you work on it. The edit lock applies only to the story body when you edit the body, and it applies only to the story title (the slug) when you edit the title in the sidebar or when you approve a story. When you start a new story, the edit lock applies both to the story body and the story title. Saving and closing the story, or discarding your changes, releases the edit lock.



If you want to open an iNEWS story that has a key lock applied to it, you must type in the appropriate password for the story.

MediaCentral UX supports the standard editing features found in most text editing applications, including cut, copy, and paste.



You can use cut, copy, and paste to move text around within a single story or from one story to another. When cutting or copying text, the system stores the text in the clipboard. The clipboard stores only one block of text at a time, so whenever you cut or copy something new, the clipboard overwrites the previously stored text.

To edit an existing story:



1. Navigate to the existing story in the queue and open it.
2. Tap the Edit Story button.

When the color of the icon on the Edit Story button changes from white to orange, edit mode becomes active and you can edit the story. An edit lock prevents others from changing the story while you edit.

3. Tap in the story to begin editing the text.
4. After you complete your modifications, save the story. For more information, see [“Ways of Saving Stories” on page 282](#).

To edit text:

1. Tap and hold in the story, and then tap either Select or Select All.
2. Select one of the following:
 - ▶ Select Cut.
 - ▶ Select Copy.
 - ▶ Select Paste.

To add a new story:

1. Tap the Edit button in the sidebar.
2. Tap the Add Story button, located at the bottom of the sidebar.



The Add Story button only appears in the sidebar after you tap the Edit button in the sidebar.

A blank story is added to the current queue with edit mode already activated for the story. An edit lock prevents others from changing the story while you edit. The cursor moves to the blank title field.

When in edit mode (in the Script Editor), the application displays a virtual keyboard.



The MediaCentral UX application can also be used with a Bluetooth® keyboard.

3. Type the title of your story.
4. (Optional) Enter any production cues or machine control instructions.
5. Save the story. For more information, see [“Ways of Saving Stories” on page 282](#).

To edit the title (slug) of a story:

1. Tap the Edit button in the sidebar.
2. From the queue in the sidebar, tap and hold the story title you want to edit.
3. When cursor appears, you can change the name of the story.



4. Tap Done.

Ways of Saving Stories

You can save newly created stories or change existing stories by tapping the Edit Story button after modifying a story while in edit mode. A message appears asking you to confirm whether to save the changes. You can choose to save the story or exit edit mode without saving your changes.

Your story also is saved when the following occurs:

- You change to another app or send MediaCentral UX to the background by pressing the Home button.
- Your device goes to sleep due to Auto-Lock timeout.

If you enable Autosave Stories in the MediaCentral UX Settings, you can save newly created stories or change existing stories in multiple ways:

- The application automatically saves a modified story when you tap on a different story in the queue.
- The application automatically saves a modified story when you select an asset from the Interplay Production server to view.
- The application automatically saves a modified story when you change your role from Launch pane.
- The application automatically saves a modified story when you sign out of the application.

Formatting a Script

When you write a story, text appears in the default text style. However, you can alter the look of the text, such as changing the default font to bold. When formatting a story as a script for a news broadcast, you often distinguish certain text by using various specialized styles of text, such as instructions for presenters or closed captioning.

You use presenter instructions commonly as brief, special instructions to news presenters (also known as news anchors). The text for presenter instructions appear red, in reverse video on the teleprompter. This text does not affect how the system calculates the read time.

You use closed captioning commonly for sound-bite transcription. The text for closed captioning appears green, and the system sends it to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, nor does it affect how the system calculates the read time.



The system sends the default text style to both the teleprompter and to any closed caption encoder used at the station.

In the mobile application, a menu provides buttons that let you modify the format of the text into bold text, italicized text, and underlined text, and lets you format text specialized for broadcast scripts.



To format text, select the appropriate text and do one of the following:

- ▶ To bold text, tap and hold, and then select the B button.
- ▶ To italicize text, tap and hold, and then select the I button.
- ▶ To underline text, tap and hold, and then select the U button.
- ▶ To mark text as a presenter instruction, tap and hold, and then select P for presenter.
- ▶ To mark text as a closed captioning text, tap and hold, and then select CC for closed captioned.
- ▶ To mark text as a normal text, tap and hold, and then select N for normal.



You can choose the format before typing your text as well. Any new text you type appears in the format you selected. To change the format of the text you type at any time, select another format.

Adding Production Cues

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



In the mobile application on an iPhone, the menu provides a the Plus (+) button that lets you add this information to scripts.

You add production cues to scripts from the Story area and edit them in the Cue List area of the Script Editor. When added to a script, each production cue has an associated number. The number appears as a production cue marker in the script, which corresponds to the insertion location of the production cue's text box in the Cue List. You can select each marker and move it within or remove it from the story if necessary. If moved or deleted, the text associated with the marker moves or is deleted.

To insert a production cue into a script:

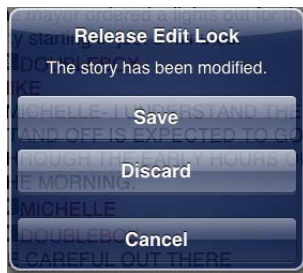
1. Position your cursor in the story where you want to insert the production cue marker.
2. Tap and hold, and then select the Plus button.

MediaCentral UX adds a production cue marker with a number into the story at the cursor position. The marker corresponds to the production cue with the same number located in the Cue List

3. Swipe left to view the Cue List and edit the production cue.
4. Enter the production cue information — for example, Take VO, On Camera, Take SOT, or Take Live.



The application automatically saves information in the newly inserted production cue when you navigate elsewhere within the application. If you attempt to sign out or close the application, a message appears prompting you to either save or discard your changes.

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

- ▶ Select the production cue marker, and then cut it and paste it in another location within the script.

To delete a production cue from a script, do one of the following:

- ▶ Position cursor to the right of the production cue marker and press the Delete key.
- ▶ Select the production cue marker and tap the Delete key.

Adding Machine Control Instructions

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

You should precede these instructions with an asterisk (*) and write them in a format that begins with a command for a device — for example, CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. Additional information or comments follow on succeeding lines in the same production cue text box.

The following procedure uses the example of a machine control instruction for a 2-line character generator graphic. The first line calls up the correct template and the subsequent lines of text provide the fulfillment data that appears in the graphic.

To add machine control instructions for a CG event:

1. Add or open a production cue in the script.
2. Swipe left to view the Cue List with your production cue.
3. Type your machine control command — for example, ***CG 2line** — and then press Return.



Typing an asterisk () automatically switches the text you type from Normal to Machine Control format, which appears as blue font. The menu also has an MC option that you can select to format text as a machine control instruction within a production cue.*

4. Type the first line of text that should appear on the 2-line CG graphic — for example, **John Smith** — and then press Return.
5. Type the second line of text for the 2-line CG graphic — for example, **Pleasantville, USA.**

Your CG machine control instruction appears in blue font.

Working with Links in Stories

A story can contain more than simple text. It can contain a URL to a Web page or an e-mail address to a contact you might need. When Web links or e-mail addresses are included in stories, they become dynamic links. You can use them to open your device's browser or to open an e-mail window.

To open a Web link from a story:

- ▶ Tap the link in the story.

The device's Web browser opens and loads the Web page.

To call a phone number from a story:

1. Tap and hold on a phone number in the story.
A dialog box appears.



2. Tap the number to dial the number. You can also select Add to Contacts to add the number to your phone's directory, and you can copy and paste the number into another document.

To e-mail a contact from a story:

1. Tap the e-mail address in the story.
The application opens an e-mail window, using your device's default e-mail application.
2. Write your e-mail.
3. Tap Send.

Approving Stories

Endorsing or approving stories allows news producers to identify which scripts in a show have been reviewed prior to broadcast. You can approve stories from an iNEWS workstation or from the MediaCentral UX application on an iPad or an iPhone.



The ability to approve stories requires write access to the queue for the selected story.

To approve a story from the mobile application:

1. Open the story you want to approve.
2. Tap the Approve Story button, and then tap Approve.



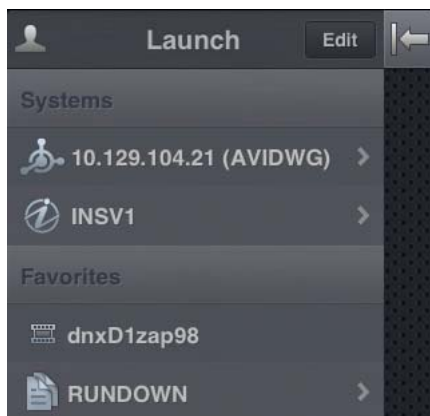
To remove approval for a story from the mobile application:

1. Open the story for which you want to remove approval.
2. Tap the Approve Story button and then tap Unapprove.



Working with Favorites

To make navigation easier, you can designate certain locations in the newsroom system or Interplay Production as Favorites, which appear in a list on the Launch pane.



From the mobile application, you can use your Favorites list to navigate quickly to your most often used assets, directories, queues, or stories. You can edit your Favorites list by creating new ones, editing their names, or deleting existing ones from the list.

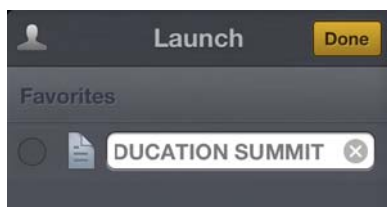
To create a Favorite:

1. Tap the Edit button.
2. Tap the gray star next to the directory, asset, queue, or story you want to designate as a favorite destination. Gold stars indicate chosen destinations; gray stars indicate destinations not chosen. You can select more than one at a time.
3. Tap the Done button.

All selections appear in your Favorites list in the Launch pane. A gold star appears over each icon of favorite destinations in the system directory.

To edit the name of a Favorite:

1. Tap the Edit button.
2. Tap the name in the list you want to edit.
3. When the cursor appears, you can change the name.



For example, if you plan to have multiple rundown queues in your Favorites list, some might share the same queue name. You can edit each one in the list to distinguish which rundown applies to the morning show, midday show, and evening newscast.

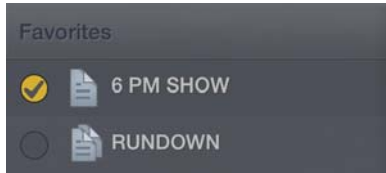
4. Tap the Done button.

The name of the Favorite changes. This does not affect the name of the asset, story, queue, or rundown in iNEWS or Interplay Production.

To delete a Favorite:

1. Tap the Edit button.
2. Tap to the left of the directory, queue, or story you want to remove as a favorite destination. You can select more than one at a time.

The selected item displays a check mark next to the title; gray circles indicate those not chosen.



3. Tap the Done button.

Working Offline with Cached Queues and Stories

You can use the MediaCentral UX mobile application to view queues and stories cached locally to your mobile device without being connected to your station's iNEWS newsroom computer system.

The Launch panel displays cached queues and stories in the Favorites list when you work in offline mode.

The following notes apply to caching queues and stories:

- You can work in presenter mode from a cached queue in offline mode.
- Caching a queue might take some time, depending on the length of the queue. You can manually cancel a cache operation. For more information, see [“Caching Queues and Stories” on page 290](#).
- If you manually cancel a cache operation, no part of the queue or story is saved.
- You can cache a queue of up to 1000 stories. If a queue contains more than this limit, MediaCentral UX caches only the first 1000 stories.
- If an error occurs while caching stories — for example, if you lose your connection to the server or if you lock your device — the cache operation is interrupted.
- MediaCentral UX updates the cache contents only in the case of a successful operation. If you have cached the same queue or story before, you can still access the old cache.
- If a story or part of a story has been deleted from a queue marked for caching, it is skipped by the cache operation.
- If you designate both a queue and a story from the queue as favorites, the cache operation creates two separate cached versions of the story, one within the cached queue and another for the individually-cached story.

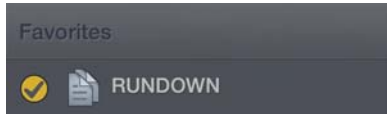
Caching Queues and Stories

To view queues and stories in offline mode, you must set them as Favorites before they can be cached locally and viewed when you do not have a connection to server (see [“Working with Favorites” on page 287](#)).

You can delete a cache for a queue or story by deleting the item from the Favorites list.

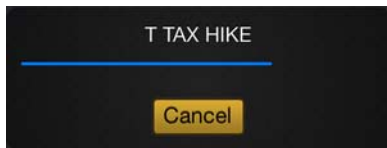
To cache a queue or story in the Favorites list:

1. In the Launch pane, tap the Edit button, and tap to the left of the queue or story in the Favorites list you want to cache. You can select more than one queue or story at a time.
The queue or story displays a check mark next to the title.



2. Tap the Cache button.

A progress bar indicates the status of the cache operation. To stop the cache operation, tap the Cancel button.



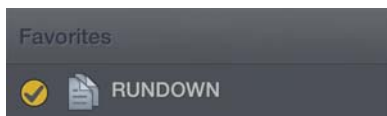
When the caching completes, a dialog box appears with the results of the operation.

3. Click OK.

To remove a cache from your device:

1. In the Launch pane, tap the Edit button, and then select the queue or story in the Favorites list you want to delete.

The queue or story displays a check mark next to the title.



2. Tap the Trash button.

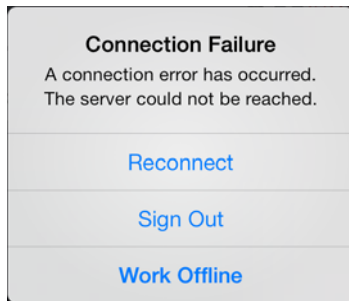
The queue or story is removed from the Favorites list and the cache is deleted.

Viewing Queues and Stories in Offline Mode

When you lose your connection to MediaCentral UX, you can choose to work offline. This allows you to view queues and stories that have been cached on your mobile device.

To view cached queues and stories after you lose your connection to MediaCentral UX:

1. In the Connection Failure dialog box, tap Work Offline.



MediaCentral UX displays the Launch pane, with all cached queues and stories in the Favorites list.

2. Tap a queue or story to open it.

MediaCentral | UX and Interplay | Production

You can access media assets stored in an Interplay Production database, such as video clips, audio clips, and graphics. When viewed with the mobile application, available Interplay Production systems appear in the sidebar, along with any of their directories and media assets.

Different icons are used to identify Interplay Production assets:

Icon	Description
	Directories hold media assets or other subdirectories.
	An audio clip references audio media files formed from captured audio or imported files. Audio clips display in the Media viewer as an audio clip icon.
	A master clip references audio and video media files formed from captured footage or imported files.
	A subclip references a selected portion of a master clip.
	A sequence represents an edited program, partial or complete, that you create from other clips.
	An effect clip references an unrendered effect that you create. You cannot preview an effect clip in the Media viewer.
	A group clip contains two or more grouped clips, strung together sequentially according to common timecodes.

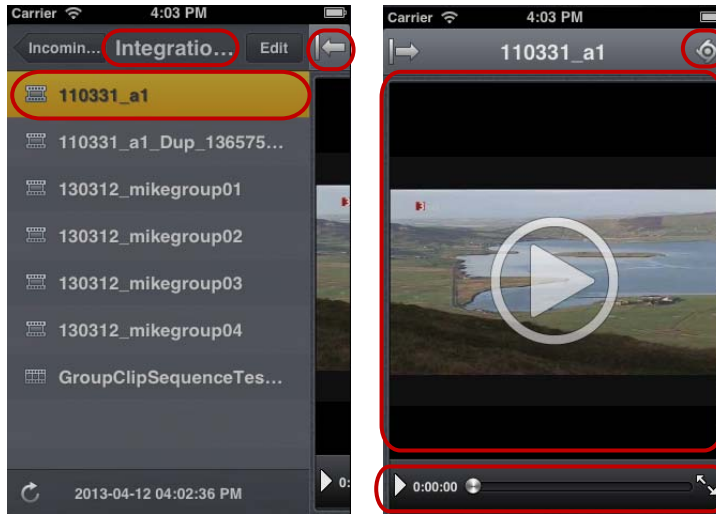
Destinations in the Interplay Production system directory selected for the Favorites list have a gold star on their icons.



While viewing the top level of an asset directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.

Viewing Media Assets with MediaCentral | UX

You can open directories and media assets stored in the Interplay Production database using MediaCentral UX. Directories and a list of assets open within the sidebar. You can view and play assets in the Media viewer.



Asset list and Media viewer — left screen: selected directory, Show/Hide button, selected asset; right screen: Action button, Media player, media controls

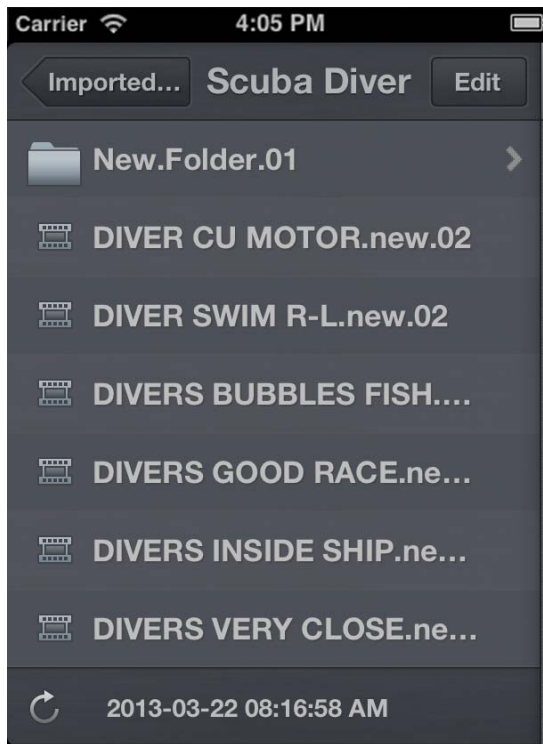
To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.



As you navigate the system's directory structure, the application displays your path or location within the database at the top of the screen.

The following illustration shows the Scuba Diver directory opened to view one subdirectory and multiple media assets.



Scuba Diver directory on the Interplay Production server, with the back button at the top of the list indicating the parent directory

To back out of a directory:

- Tap the Back button.



The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.

To open and play a media asset:

1. Navigate to the asset in a directory.
2. Tap the video or audio asset.

The asset opens in the Media viewer, which replaces the asset list in the sidebar.



Media controls: Play button, position indicator, Full Screen button

3. Tap the Play button to play the asset.
4. If you want to scrub through the media asset, or if you want to jump to a specific position in the clip, tap and hold the position indicator and drag it to a new location.
5. If you want to view a video clip in full screen mode, tap the Full Screen button.

The Media viewer expands to fill the device screen and the video clip starts playing.

To reload an asset:



1. Tap the Actions button.
2. Tap Reload.

16 MediaCentral | UX Tablet Application for the iPad

The MediaCentral UX tablet app provides a native user interface designed to run on your iPad® tablet and enable direct, secure access to your station's iNEWS newsroom computer system and the Interplay Production database.

The following main topics describe basic user information about the device and tablet app.

- [Connection Basics](#)
- [Installing MediaCentral | UX on the iPad](#)
- [Starting MediaCentral | UX on the Tablet](#)
- [The Sidebar](#)
- [Buttons of the User Interface](#)
- [Customizing MediaCentral | UX Settings](#)
- [Changing Roles](#)
- [Accessing the iNEWS Database](#)
- [Editing Stories](#)
- [Approving Stories](#)
- [Entering Presenter Mode](#)
- [Working with Favorites](#)
- [Working Offline with Cached Queues and Stories](#)
- [MediaCentral | UX and Interplay | Production](#)

Connection Basics

You can use the MediaCentral UX tablet app to perform many actions supported by the MediaCentral UX Web application:

- Create, edit and approve news stories.
- Navigate the news directory.
- Play video sequences associated with scripts.
- View a show's scripts in presenter mode while signed in to your station's iNEWS newsroom computer system.
- Navigate the Interplay Production directory.
- View and play media assets from the Interplay Production database.



If your MediaCentral UX system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.

MediaCentral UX uses one of several connection options, including Wi-Fi or carrier-specific cellular service (such as 4G).



The app automatically selects the first available connection from the list of options according to the priority shown in the list.

The iPad

The iPad has very few exterior buttons. You navigate content with touch gestures — for example, tapping an icon to start an app. Some gestures perform standard functions, such as displaying different menu icons, and some perform functions specific to an app.

Button	Description
	The Home button wakes the tablet when it is sleeping and exits apps, returning you to the home screen.



Remember, the more apps that you have running, the more memory and battery power your tablet uses. To optimize the performance of your tablet, try to close apps when you finish with them.

Gestures for the Tablet App

Apps for touchscreen tablets let users accomplish certain tasks utilizing various gestures like fingertip swipes or taps. What these gestures do can differ from one app to another. The following table describes what certain gestures do depending on where you use the gesture within the MediaCentral UX mobile app.

Location	Gesture	Description
Sidebar	Two Finger Swipe to the Right or Left	Displays or hides the sidebar.
Sidebar	Tap the Back button	Navigates to the location named on the Back button itself.
Sidebar	Touch and hold the Back button	Navigates back to the Launch pane regardless of how far down the file structure you've gone.
Sidebar	Tap stars (while in edit mode)	Selects or deselects items as Favorites.
Launch pane	Tap name of a Favorite item (while in edit mode)	Lets you modify the item's name as it appears in the Favorites list.
Sidebar	Tap and hold the story title (while in edit mode)	Lets you modify the story's title (slug) as it appears in the queue.
Script Editor	One Finger Swipe to the Right or Left	Navigates backward or forward to previous or next story in a rundown.
Script Editor	Tap and hold	Opens a menu allowing you to cut, copy, and paste text, as well as modify text formats.
Script Editor (Cue List sub-section)	Tap a production cue or machine control instruction	Auto-scrolls the story text so that the associated production cue marker comes into view.
Script Editor (Story sub-section)	Tap a production cue marker	Auto-scrolls the cue list so that the production cue or machine control instruction associated with that marker comes into view.
Media Viewer	Touch and drag in the timeline	Moves to new position in viewer's video playback timeline.
Media Viewer	Tap in the timeline	Moves the Playhead to that position on the timeline.
Media Viewer	Pinch out on viewer embedded in the Script Editor above the Cue List sub-section	Expands the viewer to full screen.

Location	Gesture	Description
Media Viewer	Pinch in on full screen viewer	Minimizes viewer back to original size and position within the Script Editor.
Presenter Mode	Swipe left or tap on right edge of screen	Navigates to next page.
Presenter Mode	Swipe right or tap on left edge of screen	Navigates to previous page.
Presenter Mode	Pinch in on full screen	Exits full screen presenter mode.

Installing MediaCentral | UX on the iPad

The following procedure assumes licensing, setup, and configuration of the MediaCentral UX and iNEWS servers have already been completed.

To install MediaCentral UX on the iPad:

1. Open iTunes (the Apple market).
2. Locate the MediaCentral UX mobile app.
3. Tap Download.



When the MediaCentral UX app is installed on your touch-screen tablet, an icon representing the app is also installed on the home screen. You can move it to another position or a new screen like icons for other apps.

Starting MediaCentral | UX on the Tablet

When you install MediaCentral UX, an icon representing the app displays on your iPad’s home screen. If you previously set your Interplay Production account, you can connect to the MediaCentral UX server by selecting the MediaCentral icon on your device. To browse iNEWS or Interplay Production assets, you can sign in with your MediaCentral UX credentials.

MediaCentral UX supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories.

MediaCentral UX requires you to supply credentials to sign in to one iNEWS system. This system is considered your *local system*. If your local system is configured in an iNEWS community, you are able to automatically sign in to other systems in the community. These

systems are considered your *remote systems*. In the MediaCentral UX Launch pane, your local iNEWS system is listed first, followed by the remote systems. To connect to a remote system, tap the system name.

For more information on iNEWS Community, see [“Support for iNEWS Communities” on page 31](#).

If you lose your connection to MediaCentral UX after you have signed in, a dialog box asks you if you want to reconnect to the server, to sign out of MediaCentral UX, or to work offline. If you want to work offline, you can view cached queues or stories listed in the Favorites list. For more detail, see [“Working Offline with Cached Queues and Stories” on page 324](#).

You can also choose to work offline. This allows you to view queues and stories listed in the Favorites list that you have cached locally on your device. If you select ‘Work Offline’ in the sign in screen, the MediaCentral UX mobile app uses the credentials last used to sign in to the MediaCentral UX Web application. For more information, see [“Working Offline with Cached Queues and Stories” on page 324](#).

If your connection to MediaCentral UX is restored, you can sign in by tapping the Actions button and selecting Sign In.

To start MediaCentral UX:



1. Select the MediaCentral icon to start the tablet app.

The sign-in screen appears.

The image shows the MediaCentral | UX sign-in screen. It has a dark background with the title 'MediaCentral | UX' at the top. Below the title is a white rectangular area containing three input fields: 'MediaCentral Server', 'User Name', and 'Password'. Below these fields are two dark buttons: 'Sign In' and 'Work Offline'.

2. Type the MediaCentral UX Server name.
3. Type your MediaCentral UX user name and password.
4. Do one of the following:

- ▶ Tap the Sign In button.

After you sign in, MediaCentral UX connects to the selected Interplay Production server or iNEWS system. All servers display in the Sidebar.



If your MediaCentral UX credentials are incorrect or missing in your MediaCentral UX account, you receive a message: “Authentication Failed: The user name or password you entered is incorrect.” When you click OK, the sign-in screen appears and allows you to enter valid credentials.

- ▶ Tap the Work Offline button.

MediaCentral UX uses the credentials you used the last time you signed in, and it displays any cached queues and stories in the Favorites list.

To view the help system:



1. Tap the Actions button.
2. Select Help.

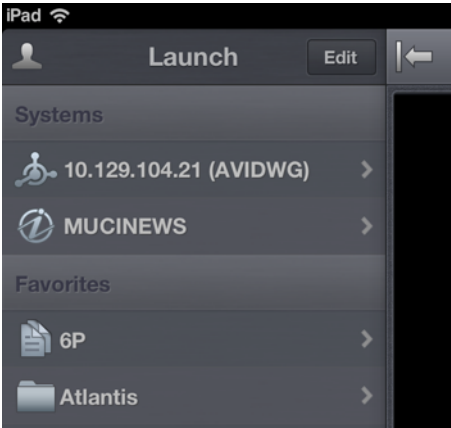
To sign out:

1. Tap the Actions button.
2. Select Sign Out.

The Sidebar

After you sign in to MediaCentral UX on an iPad, you can view the sidebar, located along the left side of the screen when displayed. This allows you to navigate various systems integrated with MediaCentral UX, such as an iNEWS newsroom computer system or an Interplay Production database. The Launch pane also includes any iNEWS projects and iNEWS servers that are part of an iNEWS community.

The top level of the sidebar contains the Launch pane. The following illustration shows the Launch pane with an available Interplay Production database and an iNEWS newsroom computer system, as well as two user-defined Favorites.



From the Launch pane, you can navigate through the file structure and open assets. You can hide the sidebar at any time to increase the screen real estate for viewing assets on the tablet. You can also use the Show/Hide button to toggle the display of the sidebar.



The look of this button changes depending on the display status of the sidebar.

Button	Description
	Tap this button to display a list of available roles and to select a different role from the menu.
	Tap this button to display the sidebar.
	Tap this button to hide the sidebar.
	Tap the Refresh button to refresh the list of queues, stories, and media assets.

You can use the Refresh button to update the queues and stories displayed in the iNEWS database or the media assets displayed in the Interplay Production database by clicking the Refresh button. This allows you to view any changes made to stories or any new iNEWS or Interplay Production assets.

In edit mode, the plus symbol located at the bottom of the sidebar operates as the Add Story button. Users can tap it to create a new blank story.

Buttons of the User Interface

When you browse or edit stories in MediaCentral UX, a small toolbar of buttons displays in the top right corner area of the user interface. The following table describes these buttons and describes their uses.

Button	Description
	The Approve Story button lets a user approve stories within that queue. The user must have write access to the queue.  <i>The Approve Story button's icon appears orange for an approved story and white for an unapproved story.</i>
	The Edit Story button enables editing of an opened story by displaying the Edit toolbar and a virtual keyboard.  <i>The Edit Story button's icon appears orange when you activate edit mode and white if you do not activate Edit mode.</i>
	The Open Sequence button opens the sequence for viewing in full-screen size. The button becomes enabled when a video sequence has been associated with a script.
	The Presenter Mode button opens a show's rundown of stories in presenter mode to the current selected story in the sidebar. This button is enabled only for queues set to automatically refresh.
	The Actions button opens a menu of options that include: Reload, Send Log, Help, and Sign Out. The Send Log option displays only if you enable logging in the MediaCentral UX settings. For more information, see “Customizing MediaCentral UX Settings” on page 303.

Customizing MediaCentral | UX Settings

You can modify some settings in MediaCentral UX.

To modify MediaCentral UX settings on the iPad:



1. Start MediaCentral UX.
2. Tap the Settings icon.
3. Select MediaCentral UX in the list of apps.

The following table provides information about general settings.

General Settings	Description
Version	For display purposes only, this value shows the currently installed version of the tablet app.
Logging	If set to On, MediaCentral UX keeps logs on session activities, which you can use to troubleshoot issues. If you tap the Actions button, a Send Log option appears that lets you e-mail the logs directly to Avid. If the log file is more than 15 MB, you cannot send it directly. Use the iTunes File Sharing feature as described later in this topic. If set to Off (default), logging and the Send Log option are disabled.
Logging Level	This setting determines how much information is logged if you enable logging. Options include: Verbose, Info, Warn, and Error.
Request Timeout	Options are intervals of 10, 20, or 30 seconds, 1 minute, or 2 minutes.
Keep me signed in	Set to On if you want MediaCentral UX to keep you signed in after you first sign in.

The following table provides information about the settings for editing.

Editing Settings	Description
Autosave Stories	If set to On, MediaCentral UX automatically saves a story if you navigate away from the modified story to other assets in the system. If set to Off, MediaCentral UX prompts you to save your modifications. The default setting is On.

The following table provides information about the settings for presenter mode.

Presenter Mode Settings	Description
Font Size	Options for presenter mode are 18, 22, 26, 32, and 38.
Normal Text	Normal text is the default text format of the story. Options are Black on White or White on Black.
Presenter Text	Presenter text is most often used for special instructions to presenters in scripts. Options are White on Black, Black on White, or Red on White.
Closed Captioning Text	Closed captioning is text sent to a closed caption encoder if your station uses such a device to broadcast text for the hearing-impaired. Options are White on Black, Black on White, or Green on White.
Skip Blank Stories	If set to On, presenter mode skips any stories that have no text or production cues.

To send log files to Avid:

1. Connect your device to a Macintosh computer.
2. Open iTunes and navigate to Device > Apps.
3. In the Apps list, select MediaCentral UX.
4. In the MediaCentral UX Documents list, select the Logs folder.
5. Click “Save to” or drag the folder to a location on your computer.
6. Zip the folder and send it to Avid as an e-mail attachment.

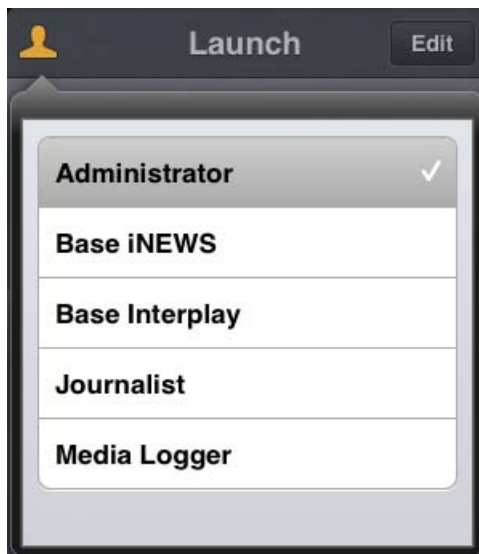
Changing Roles

Depending on your MediaCentral UX configuration and license, you might have more than one role with which you can work on your project. Each role has a set of layouts and permissions associated with it. If you have multiple roles available, you can change your current role from the Roles button in the Launch pane.

For more information about roles, see the *Avid MediaCentral / UX Administrator's Guide*.

To change your role, do the following:

- ▶ Tap the Roles button, and then select a new role from the menu.



Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS server. Queues contain stories, and directories (also known as folders) store the queues.

When viewed with the tablet app, available iNEWS systems appear in the sidebar, along with any of their directories and queues. For MediaCentral UX v1.7 and later, queues marked to automatically refresh when changes are made display without pagination in the sidebar. You can scroll continuously to view all stories in these queues.



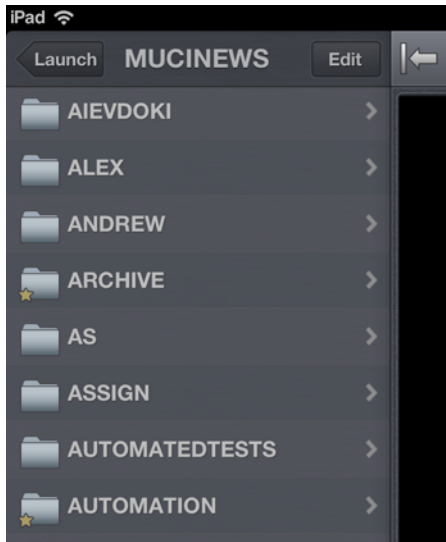
If the queue contains more than 1000 stories, it might take some time for MediaCentral UX to receive and display them. You might need to increase the Request Timeout value in the MediaCentral UX settings. For more information, see “Customizing MediaCentral | UX Settings” on page 303.

The app uses different icons to distinguish between directories, queues, and stories.

Icon	Description
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Stories — for example, wire stories — contain text, such as contact information or a description of a news event. Any story can become a script for a show. Scripts contain additional data beyond text, including production cues, machine control instructions, presenter instructions, and associated video sequences.

Destinations in the iNEWS system directory selected for the Favorites list have a gold star on their icons.

The following illustration shows an example of an iNEWS system directory with two directories marked as favorite destinations.



 While viewing the top level of an iNEWS system directory in the sidebar, the Back button displays the word *Launch*, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.

You can open directories, queues, and stories from MediaCentral UX. Directories and queues open within the sidebar. Stories open to the right of the sidebar in the Script Editor.

 If you want to open an iNEWS story that has a key lock applied to it, you must type in the appropriate password for the story.

To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.

 As you navigate the system's directory structure, the app displays your path or location within the database at the top of the screen.

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.



Wires directory on the MUCINEWS iNEWS server, with the back button at the top of the list

To back out of a directory or queue:

- Tap the Back button.

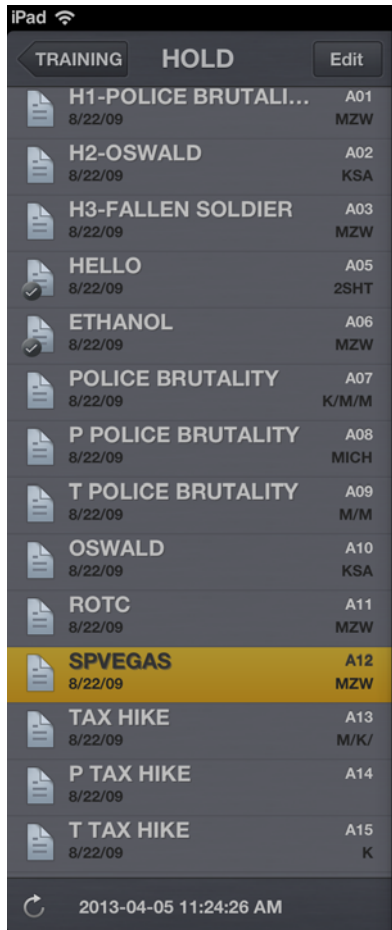


The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.

To open a queue:

1. Navigate to the queue inside a directory.
2. Tap the queue to open it.

The following illustration shows an example of a rundown queue.



To open an existing story:

1. Navigate to the story in a queue.



A story icon with a check mark indicates that the story has been “approved.” You can approve stories from an iNEWS workstation or from MediaCentral UX.

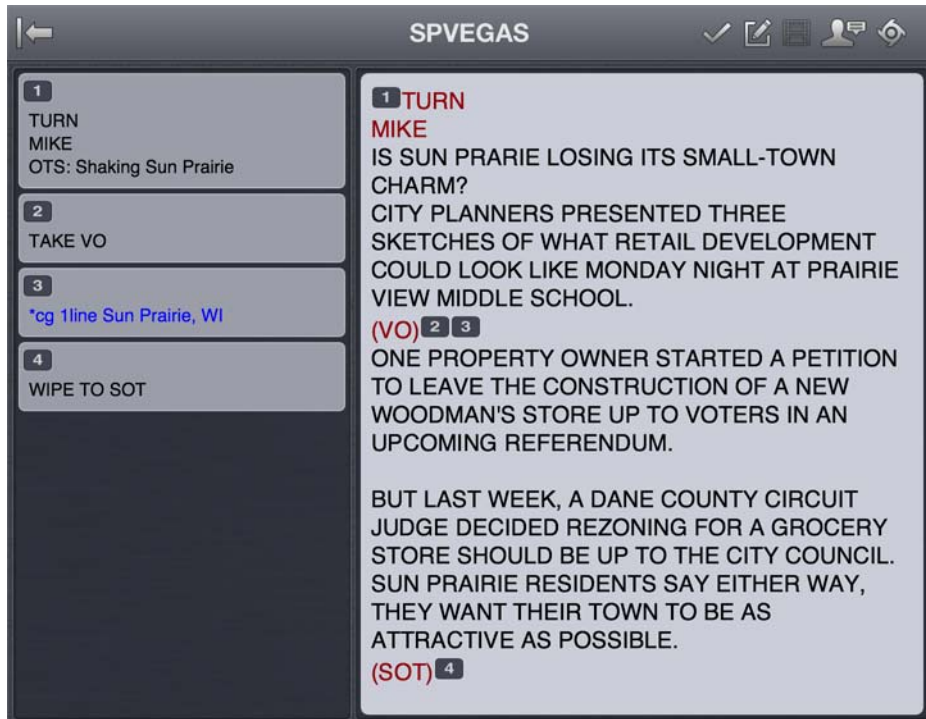
2. Tap the story to open it.

The story opens in the Script Editor, which has two sections:

- The Cue List, located on the left side, which contains any production cues or machine control instructions.
- The Story, located on the right side, which contains the text of the story, any presenter instructions, and production cue markers.

You can hide the sidebar to expand the view and show only the Script Editor.

The following illustration shows the Script Editor with a story containing production cue markers identified numerically. These markers align with production cues and machine control instructions displayed in the Cue List to the left of the story. Blue text indicates machine control instructions. Black text indicates production cues. Red text in the body of the story indicates presenter instructions.



To navigate to the next or previous story in the queue:

- Swipe your fingertip across the screen from left to right or right to left.



You cannot use this method to navigate to another story when you are working on a story in edit mode.

To reload a story:



1. Tap the Actions button.
2. Tap Reload.

To add a new story:

1. Tap the Edit button in the sidebar.
2. Tap the story in the queue below which you want to insert the new story.
3. Tap the Add Story button, located at the bottom of the sidebar.
4. Modify the story title in the sidebar. For more information, see the procedure for editing the story title in [“Editing Stories” on page 313](#).
5. Tap Done.



Viewing Video Associated with a Script

When sequences have been associated with stories in the MediaCentral UX Web application, you can preview the stories in the media viewer in the MediaCentral UX mobile app.



If your MediaCentral UX system is licensed for an iNEWS- only configuration, you cannot preview or play sequences or other media assets.

In landscape mode, a small media viewer appears above the Cue List sub-section of the Script Editor, but you can expand the viewer to full screen. In portrait mode, you must the Open Sequence button to open the viewer full screen and preview sequences.



The viewer appears in landscape mode. and the Open Sequence button is enabled in either mode, only when a video script sequence is associated with the open story.

The following table describes buttons available to open and use the media viewer.

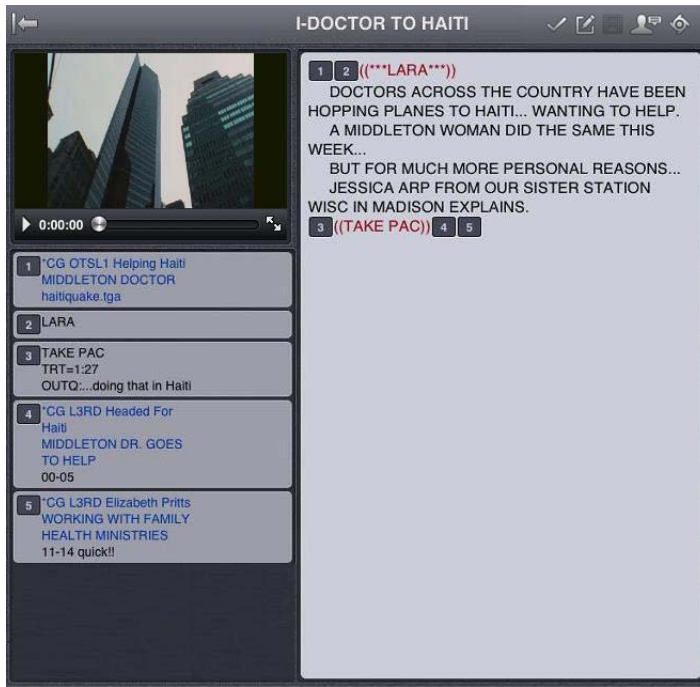
Button	Description
	The Play button plays the sequence so you can preview the video associated with the story. This button changes to a Pause button while the sequence plays.
	The Playhead allows you to navigate to a new position in the viewer's video playback timeline.
	The Maximize button expands the viewer to full screen. This button changes to the Minimize button when the viewer expands to full screen.
	The Open Sequence button opens the viewer to full screen.

You can view video sequences created in the following way:

- You created and modified the sequence in MediaCentral UX.
- You created the sequence in MediaCentral UX and modified it in Avid NewsCutter or Avid Media Composer. In this case, you might not see some effects in the media viewer.
- You created the sequence in Instinct and modified it in MediaCentral UX.



You cannot view video sequences created directly in NewsCutter or Media Composer, and you cannot play back shotlists created in Interplay Assist or Interplay Access.



To view video sequences associated with a script:

1. Do one of the following:
 - ▶ Tap the Play button in the viewer located above the Cue List sub-section of the Script Editor. (This option applies to landscape mode only, not portrait mode.)
 - ▶ Tap the Open Sequence button — or the Maximize button in the viewer — to open the viewer full screen. Then tap the Play button.
2. (Optional) If you expand the viewer, you can tap the Minimize button to restore the viewer to its original size and location within the Script Editor.

To regenerate the sequence video proxy for playback:

1. Tap the Actions button.
2. Tap Reload.

Editing Stories

Using the tablet app, you can create a new story or edit an existing one. You can also change the title of story.

The system obtains an edit lock when you edit a story, which prevents other users from altering a story while you work on it. The edit lock applies only to the story body when you edit the body, and it applies only to the story title (the slug) when you edit the title in the sidebar or when you approve a story. When you start a new story, the edit lock applies both to the story body and the story title. Saving and closing the story, or discarding your changes, releases the edit lock.



If you want to open an iNEWS story that has a key lock applied to it, you must type in the appropriate password for the story.

MediaCentral UX supports the standard editing features found in most text editing applications, including cut, copy, and paste.

You can use cut, copy, and paste to move text around within a single story or from one story to another. When cutting or copying text, the system stores the text in the clipboard. The clipboard stores only one block of text at a time, so whenever you cut or copy something new, the clipboard overwrites the previously stored text.

To edit an existing story:

1. Navigate to the existing story in the queue and open it.
2. Tap the Edit Story button.

When the color of the icon on the Edit Story button changes from white to orange, edit mode becomes active and you can edit the story. An edit lock prevents others from changing the story while you edit.

3. Tap in the story to begin editing the text.
4. After you complete your modifications, save the story. For more information, see [“Ways of Saving Stories” on page 315](#).

To edit text:

1. Tap and hold in the story, and then tap either Select or Select All.
2. Select one of the following:
 - ▶ Select Cut.
 - ▶ Select Copy.
 - ▶ Select Paste.

To add a new story:

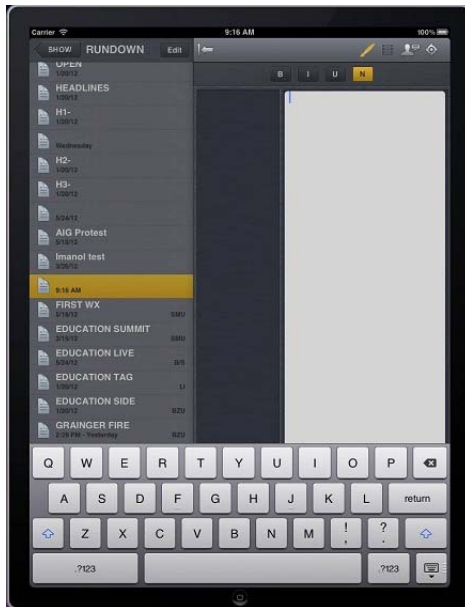
1. Tap the Edit button in the sidebar.
2. Tap the Add Story button, located at the bottom of the sidebar.



The Add Story button only appears in the sidebar after you tap the Edit button in the sidebar.

A blank story is added to the current queue with edit mode already activated for the story. An edit lock prevents others from changing the story while you edit. The cursor moves to the blank title field.

When in edit mode (in the Script Editor), the app displays a virtual keyboard.



The MediaCentral UX mobile app can also be used with a Bluetooth® keyboard.

3. Type the title of your story.

4. (Optional) Enter any production cues or machine control instructions.
5. Save the story. For more information, see [“Ways of Saving Stories” on page 315](#).

To edit the title (slug) of a story:

1. Tap the Edit button in the sidebar.
2. From the queue in the sidebar, tap and hold the story title you want to edit.
3. When cursor appears, you can change the name of the story.



And edit lock on the story form in iNEWS prevents others from changing the story title while you edit.

4. Tap Done.

Ways of Saving Stories

You can save newly created stories or change existing stories by tapping the Edit Story button after modifying a story while in edit mode. A message appears asking you to confirm whether to save the changes. You can choose to save the story or exit edit mode without saving your changes.

Your story also is saved when the following occurs:

- You change to another app or send MediaCentral UX to the background by pressing the Home button.
- Your device goes to sleep due to Auto-Lock timeout.
- If you use a Smart Cover and close the cover, sending the device to sleep.

If you enable Autosave Stories in the MediaCentral UX Settings, you can save newly created stories or change existing stories in multiple ways:

- The app automatically saves a modified story when you tap on a different story in the queue.
- The app automatically saves a modified story when you tap the Presenter Mode button.
- The app automatically saves a modified story when you select an asset from the Interplay Production server to view.

- The app automatically saves a modified story when you change your role from Launch pane.
- The app automatically saves a modified story when you sign out of the app.

Formatting a Script

When you write a story, text appears in the default text style. However, you can alter the look of the text, such as changing the default font to bold. When formatting a story as a script for a news broadcast, you often distinguish certain text by using various specialized styles of text, such as instructions for presenters or closed captioning.

You use presenter instructions commonly as brief, special instructions to news presenters (also known as news anchors). The text for presenter instructions appear red, in reverse video on the teleprompter. This text does not affect how the system calculates the read time.

You use closed captioning commonly for sound-bite transcription. The text for closed captioning appears green, and the system sends it to a closed caption encoder if your station uses such a device to broadcast scripts for the hearing-impaired. Closed captioning text does not appear in the teleprompter, nor does it affect how the system calculates the read time.



The system sends the default text style to both the teleprompter and to any closed caption encoder used at the station.

In the tablet app, the Edit toolbar provides buttons that let you modify the format of the text into bold text, italicized text, and underlined text, and lets you format specialized for broadcast scripts.



When selected, the fourth formatting button in the toolbar offers specialized format options. The letter icons on the button change based on the selected format or to reflect the format of the text at the current cursor location. Whenever you select a format, the buttons on the toolbar appear orange.

To format text, select the appropriate text and do one of the following:

- ▶ To bold text, tap and hold, and then select the B button.
- ▶ To italicize text, tap and hold, and then select the I button.
- ▶ To underline text, tap and hold, and then select the U button.
- ▶ To mark text as a presenter instruction, tap and hold, and then select P for presenter.

- ▶ To mark text as a closed captioning text, tap and hold, and then select CC for closed captioned.
- ▶ To mark text as a normal text, tap and hold, and then select N for normal.

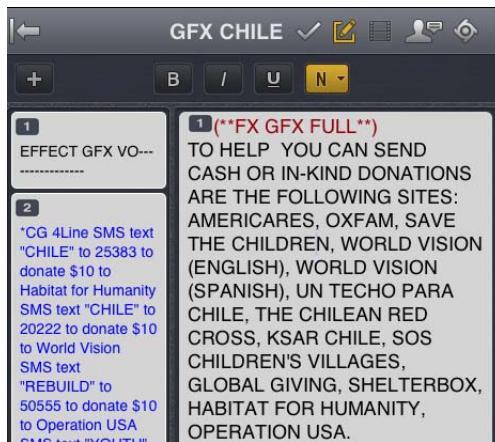


You can choose the format before typing your text as well. Any new text you type appears in the format you selected. To change the format of the text you type at any time, select another format.

Adding Production Cues

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

In the tablet app, the menu provides a the Plus (+) button that lets you add this information to scripts.



You add production cues to scripts from the Story area and edit them in the Cue List area of the Script Editor. When added to a script, each production cue has an associated number. The number appears as a production cue marker in the script, which corresponds to the insertion location of the production cue's text box in the Cue List. You can select each marker and move it within or remove it from the story if necessary. If moved or deleted, the text associated with the marker moves or is deleted.

To insert a production cue into a script:

1. Position your cursor in the story where you want to insert the production cue marker.
2. Tap the Plus button.

3. Enter the production cue information — for example, Take VO, On Camera, Take SOT, or Take Live.



The app automatically saves information in the newly inserted production cue when you navigate elsewhere within the app. If you attempt to sign out or close the app, a message appears prompting you to either save or discard your changes.

To move a production cue in a script:

- ▶ Select the production cue marker, and then cut it and paste it in another location within the script.

To delete a production cue from a script, do one of the following:

- ▶ Position cursor to the right of the production cue marker and press the Delete key.
- ▶ Select the production cue marker and tap the Delete key.

Adding Machine Control Instructions

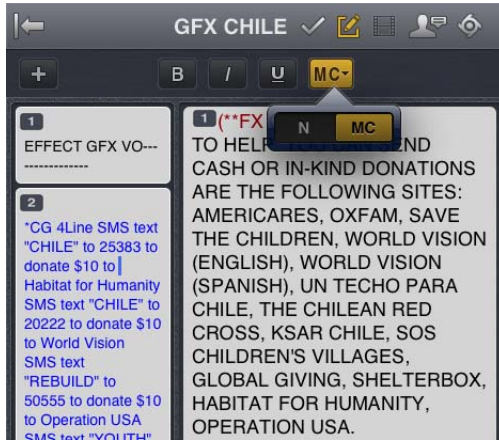
If your station integrates with a broadcast control system, such as iNEWS Command, the production cues might include machine control instructions.

You should precede these instructions with an asterisk (*) and write them in a format that begins with a command for a device — for example, CG for a character generator. After the command the format specifies a particular item or template, such as 2line for a template that contains two lines for fulfillment data. Additional information or comments follow on succeeding lines in the same production cue text box.

The following procedure uses the example of a machine control instruction for a 2-line character generator graphic. The first line calls up the correct template and the subsequent lines of text provide the fulfillment data that appears in the graphic.

To add machine control instructions for a CG event:

1. Add or open a production cue in the script.
2. (Optional) With your cursor in the production cue area, tap the fourth formatting button in the Edit toolbar and select MC (machine control).



Typing an asterisk () automatically switches the text you type from Normal to Machine Control format, which appears as blue font.*

3. Type your machine control command — for example, ***CG 2line** — and then press Return.
4. Type the first line of text that should appear on the 2-line CG graphic — for example, **John Smith** — and then press Return.
5. Type the second line of text for the 2-line CG graphic — for example, **Pleasantville, USA**.

Your CG machine control instruction appears in blue font.

Working with Links in Stories

A story can contain more than simple text. It can contain a URL to a Web page or an e-mail address to a contact you might need. When Web links or e-mail addresses are included in stories, they become dynamic links. You can use them to open your tablet's browser or to open an e-mail window.

To open a Web link from a story:

- ▶ Tap the link in the story.

The tablet's Web browser opens and loads the Web page.

To e-mail a contact from a story:

1. Tap the e-mail address in the story.

The tablet opens an e-mail window, using your tablet's default e-mail application.

2. Write your e-mail.

3. Tap Send.

Approving Stories

Endorsing or approving stories allows news producers to identify which scripts in a show have been reviewed prior to broadcast. You can approve stories from an iNEWS workstation or from the MediaCentral UX app on an iPad or an iPhone.



The ability to approve stories requires write access to the queue for the selected story.

To approve a story from the tablet app:

1. Open the story you want to approve.
2. Tap the Approve Story button, and then turn on the Approve option.



To remove approval for a story from the tablet app:

1. Open the story for which you want to remove approval.
2. Tap the Approve Story button and turn off the Approve option.

Entering Presenter Mode

The MediaCentral UX mobile app lets users view a show's scripts in a page-by-page layout, similar to printed scripts used by news presenters. This method of viewing stories from a rundown is known as presenter mode. When in presenter mode, MediaCentral UX automatically updates stories and story positions in a rundown, although it ignores updates for the currently viewed story. If a different user makes changes to the stories in the rundown, MediaCentral UX automatically updates them in the background.

Also, MediaCentral UX caches stories locally on the tablet for offline use while you work in presenter mode. This allows you to continue working if you lose your connection to the server as long as you remain in presenter mode. However, if you lose the connection to your server, updates do not occur.

To enter presenter mode:

1. Open a show's rundown.
2. Tap the Presenter Mode button.



Presenter mode opens on the story selected by the user in the sidebar. The app displays a progress dialog as it loads the rest of the stories in the rundown in order to cache them locally on your device. When the cache operation completes, the progress dialog closes.

Stories load in the following order:

- Load the previous story — the one before the selected story in the rundown.
- Load the next story — the one after the selected story in the rundown.
- Load the second story after the selected story in the rundown.
- Continue incrementally after throughout the rest of the rundown.
- Load the second story before the selected story in the rundown.
- Continue incrementally before throughout the rest of the rundown.

To navigate through scripts in presenter mode:

- ▶ Swipe left or tap right edge of the touch screen to go to the next page.
- ▶ Swipe right or tap the left edge of the touch screen to go to the previous page.

To exit presenter mode:

- ▶ Pinch in on the screen.

You can customize the appearance of text in presenter mode by modifying some MediaCentral UX settings. Additionally, you can opt to skip blank stories while in presenter mode. For more information, see [“Customizing MediaCentral | UX Settings” on page 303](#).

Working with Favorites

To make navigation easier, you can designate certain locations in the newsroom system or Interplay Production as Favorites, which appear in a list on the Launch pane.



From the tablet app, you can use your Favorites list to navigate quickly to your most often used assets, directories, queues, or stories. You can edit your Favorites list by creating new ones, editing their names, or deleting existing ones from the list.

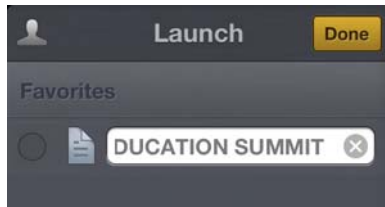
To create a Favorite:

1. Tap the Edit button.
2. Tap the gray star next to the directory, asset, queue, or story you want to designate as a favorite destination. Gold stars indicate chosen destinations; gray stars are not chosen. You can select more than one at a time.
3. Tap the Done button.

All selections appear in your Favorites list in the Launch pane. A gold star appears over each icon of favorite destinations in the system directory.

To edit the name of a Favorite:

1. Tap the Edit button.
2. Tap the name in the list you want to edit.
3. When the cursor appears, you can change the name.



For example, if you plan to have multiple rundown queues in your Favorites list, some might share the same queue name. You can edit each one in the list to distinguish which rundown applies to the morning show, midday show, and evening newscast.

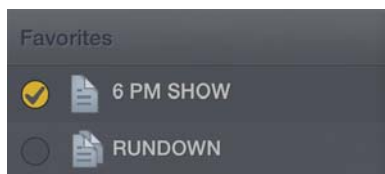
4. Tap the Done button.

The name of the Favorite changes. This does not affect the name of the asset, story, queue, or rundown in iNEWS or Interplay Production.

To delete a Favorite:

1. Tap the Edit button.
2. Tap to the left of the directory, queue, or story you want to remove as a favorite destination. You can select more than one at a time.

The selected item displays a check mark next to the title; gray circles indicate those not chosen.



3. Tap the Done button.

The app deletes the selected items from your Favorites list.

Working Offline with Cached Queues and Stories

You can use the MediaCentral UX mobile app to view queues and stories cached locally to your mobile device without being connected to your station's iNEWS newsroom computer system.

The Launch panel displays cached queues and stories in the Favorites list when you work in offline mode.

The following notes apply to caching queues and stories:

- You can work in presenter mode from a cached queue in offline mode.
- Caching a queue might take some time, depending on the length of the queue. You can manually cancel a cache operation. For more information, see [“Caching Queues and Stories” on page 324](#).
- If you manually cancel a cache operation, no part of the queue or story is saved.
- You can cache a queue of up to 1000 stories. If a queue contains more than this limit, MediaCentral UX caches only the first 1000 stories.
- If an error occurs while caching stories — for example, if you lose your connection to the server or if you lock your device — the cache operation is interrupted.
- MediaCentral UX updates the cache contents only in the case of a successful operation. If you have cached the same queue or story before, you can still access the old cache.
- If a story or part of a story has been deleted from a queue marked for caching, it is skipped by the cache operation.
- If you designate both a queue and a story from the queue as favorites, the cache operation creates two separate cached versions of the story, one within the cached queue and another for the individually-cached story.

Caching Queues and Stories

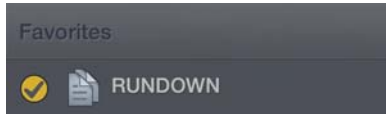
To view queues and stories in offline mode, you must set them as Favorites before they can be cached locally and viewed when you do not have a connection to server (see [“Working with Favorites” on page 322](#)).

You can delete a cache for a queue or story by deleting the item from the Favorites list.

To cache a queue or story in the Favorites list:

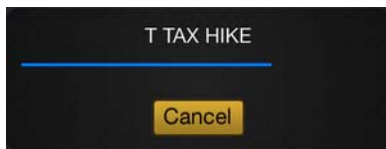
1. In the Launch pane, tap the Edit button, and tap to the left of the queue or story in the Favorites list you want to cache. You can select more than one queue or story at a time.

The queue or story displays a check mark next to the title.



2. Tap the Cache button.

A progress bar indicates the status of the cache operation. To stop the cache operation, tap the Cancel button.



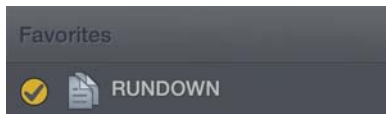
When the caching completes, a dialog box appears with the results of the operation.

3. Click OK.

To remove a cache from your device:

1. In the Launch pane, tap the Edit button, and then select the queue or story in the Favorites list you want to delete.

The queue or story displays a check mark next to the title.



2. Tap the Trash button.

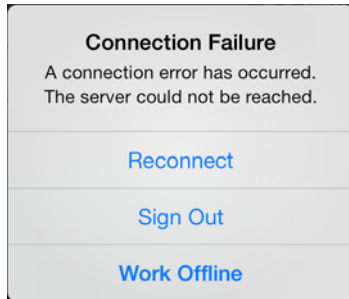
The queue or story is removed from the Favorites list and the cache is deleted.

Viewing Queues and Stories in Offline Mode

When you lose your connection to MediaCentral UX, you can choose to work offline. This allows you to view queues and stories that have been cached on your mobile device.

To view cached queues and stories after you lose your connection to MediaCentral UX:

1. In the Connection Failure dialog box, tap Work Offline.



MediaCentral UX displays the Launch pane, with all cached queues and stories in the Favorites list.

2. Tap a queue or story to open it.

MediaCentral | UX and Interplay | Production

You can access media assets stored in an Interplay Production database, such as video clips, audio clips, and graphics. When viewed with the tablet app, available Interplay Production systems appear in the sidebar, along with any of their directories and media assets.

Different icons are used to identify Interplay Production assets:

Icon	Description
	Directories hold media assets or other subdirectories.
	An audio clip references audio media files formed from captured audio or imported files. Audio clips display in the Media viewer as an audio clip icon.
	A master clip references audio and video media files formed from captured footage or imported files.

Icon	Description
	A subclip references a selected portion of a master clip.
	A sequence represents an edited program, partial or complete, that you create from other clips.
	An effect clip references an unrendered effect that you create. You cannot preview an effect clip in the Media viewer.
	A group clip contains two or more grouped clips, strung together sequentially according to common timecodes.

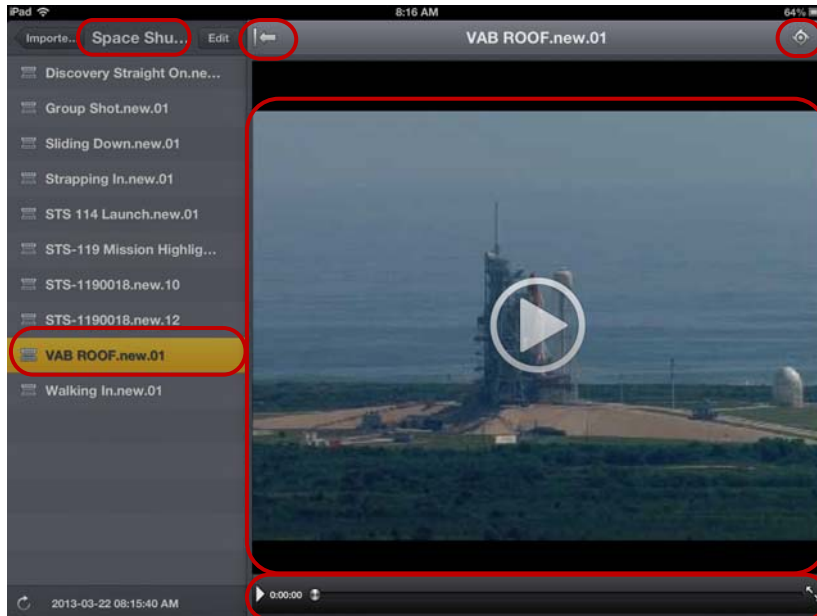
Destinations in the Interplay Production system directory selected for the Favorites list have a gold star on their icons.



While viewing the top level of an asset directory in the sidebar, the Back button displays the word Launch, which means you can tap it to return to the previous view of the Launch pane. However, the button's name changes the further you navigate down the system directory.

Viewing Media Assets with MediaCentral | UX

You can open directories and media assets stored in the Interplay Production database using MediaCentral UX. Directories and a list of assets open within the sidebar. You can view and play assets in the Media viewer.



Media viewer — top: selected directory, Show/Hide button, Action button; middle: selected asset, Media player; bottom: Media controls

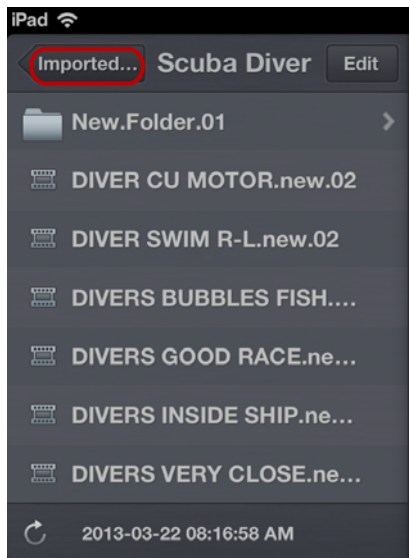
To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.



As you navigate the system's directory structure, the app displays your path or location within the database at the top of the screen.

The following illustration shows the Scuba Diver directory opened to view one subdirectory and multiple media assets.



Scuba Diver directory on the Interplay Production server, with the back button at the top of the list indicating the parent directory

To back out of a directory:

- Tap the Back button.

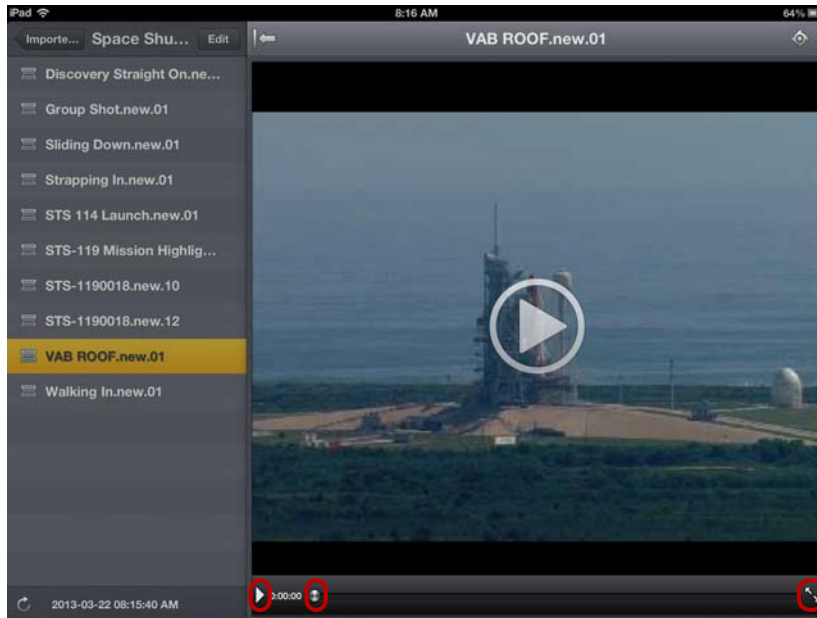


The Back button does not display the word “Back” on it, but rather the name on the button changes as a user navigates further into the directory.

To open and play a media asset:

1. Navigate to the asset in a directory.
2. Tap the video or audio asset.

The asset opens in the Media viewer.



Media controls: Play button, position indicator, Full Screen button

3. Tap the Play button to play the asset.
4. If you want to scrub through the media asset, or if you want to jump to a specific position in the clip, tap and hold the position indicator and drag it to a new location.
5. If you want to view a video clip in full screen mode, tap the Full Screen button.

The Media viewer expands to fill the tablet screen and the video clip starts playing.

To reload an asset:



1. Tap the Actions button.
2. Tap Reload.

17 MediaCentral | UX for Android Devices

MediaCentral UX provides a native user interface designed to run on your Android™ device and enable direct, secure access to your station's iNEWS newsroom computer system.

The following main topics describe basic user information about the device and mobile application.

- [Connection Basics](#)
- [Starting MediaCentral | UX on the Android Device](#)
- [Installing MediaCentral | UX on Your Android Device](#)
- [The Navigation Drawer and Directory Panel](#)
- [Buttons of the User Interface](#)
- [Customizing MediaCentral | UX Settings](#)
- [Accessing the iNEWS Database](#)

Connection Basics

You can use the MediaCentral mobile application to browse your iNEWS database and to view rundowns and stories.

The MediaCentral Android application uses one of several connection options, including Wi-Fi or carrier-specific cellular service (such as 4G).



The application automatically selects the first available connection from the list of options according to the priority shown in the list.

Android Devices

Android devices usually include very few exterior buttons. You navigate content with touch gestures — for example, tapping an icon to start an application. Some gestures perform standard functions, such as displaying different menu icons, and some perform functions specific to an application.



Remember, the more applications that you have running, the more memory and battery power your device uses. To optimize the performance of your device, try to close applications when you finish with them.

Gestures for the Mobile Application

Applications for touchscreen mobile devices let users accomplish certain tasks utilizing various gestures like fingertip swipes or taps. What these gestures do can differ from one application to another.

For the MediaCentral mobile application, the main areas where you work include the navigation drawer, which lists the available iNEWS servers; the Directory panel, which allows you to navigate the queues and stories on your iNEWS server; and the Body and Production Cues tabs, which display the content of selected stories in Story view.

The following table describes what certain gestures do depending on where you use the gesture within the MediaCentral mobile application.

Location	Gesture	Description
Navigation drawer	Tap the name of an iNEWS server.	Opens the Directory panel, which allows you to navigation queues and open rundowns and stories.
Directory panel	Tap the Back button on your Android device.	Navigates to the last location selected in the Directory panel.
Body tab	Swipe left.	Displays the Production Cues tab.
Body tab	Swipe right.	Displays the navigation drawer. You can swipe left to hide the navigation drawer.
Production Cues tab	Swipe right.	Displays the Body tab.
Directory panel	Tap the Up button or swipe right.	Displays the navigation drawer, regardless of your position in the directory structure.
Body or Production Cues tab	Tap the Up button.	Displays the navigation drawer. You can swipe left to hide the navigation drawer.
Navigation drawer	Tap the Back button on your Android device.	Closes the MediaCentral mobile app.

Installing MediaCentral | UX on Your Android Device

The following procedure assumes licensing, setup, and configuration of MediaCentral have already been completed.

To install MediaCentral UX on the Android device:

1. Open the Android Play Store.
2. Locate the MediaCentral UX application in the Apps section.
3. Tap Install.



When MediaCentral UX is installed on your Android device, an icon representing the application is also installed on the home screen. You can move it to another position or a new screen like icons for other applications.

Starting MediaCentral | UX on the Android Device

When you install MediaCentral UX, an icon representing the application displays on your Android device's home screen. If you previously set your MediaCentral account, you can connect to your MediaCentral server by selecting the MediaCentral UX icon on your device. To browse iNEWS, you can sign in with your MediaCentral credentials.



The current version of the MediaCentral UX app for Android was designed for mobile phones. The app displays and functions the same on both Android phones and tablets.

MediaCentral UX supports iNEWS communities. The iNEWS Community feature allows customers with multiple iNEWS systems to share content and collaborate on stories.

The MediaCentral mobile application requires you to supply credentials to sign in to one iNEWS system. This system is considered your local system. If your local system is configured in an iNEWS community, you are able to automatically sign in to other systems in the community. These systems are considered your remote systems. In the MediaCentral UX navigation drawer, your local iNEWS system is listed first, followed by the remote systems. To connect to a remote system, tap the system name.

For more information on iNEWS Community, see [“Support for iNEWS Communities” on page 31](#).

If you lose your connection to MediaCentral after you have signed in, a dialog box asks you if you want to reconnect to the server or to sign out of MediaCentral.

If your connection to MediaCentral is restored, you can sign in by tapping the Action overflow button and selecting Sign In.

To start MediaCentral UX:

1. Select the MediaCentral UX icon to start the mobile application.

The sign-in screen appears.



2. Type the MediaCentral server name.
3. Type your MediaCentral user name and password.
4. Tap the Sign In button.



If your MediaCentral credentials are incorrect or missing in your MediaCentral account, you receive a message: “Authentication Failed: The user name or password you entered is incorrect.” When you click OK, the sign-in screen appears and allows you to enter valid credentials.

If you are signing in with the MediaCentral mobile application for the first time and use incorrect credentials, you might not see an error message and the navigation drawer does not display any iNEWS servers. You must log out of the app and then log in again with the correct credentials.

After you sign in, the MediaCentral mobile application connects to the selected iNEWS system. All servers display in the navigation drawer.

To view the help system:

1. Tap the Action overflow button.
2. Select Help.

To sign out:

1. Tap the Action overflow button.
2. Select Sign Out.

To exit the application, do the following:

- ▶ Tap the Home button on your Android device.

The Navigation Drawer and Directory Panel

After you sign in to MediaCentral on your Android device, you can view the navigation drawer, located along the left side of the screen when displayed. From the navigation drawer, you can connect to various systems integrated with MediaCentral, such as iNEWS newsroom computer systems. The navigation drawer also includes any iNEWS servers that are part of an iNEWS community.

The following illustration shows the navigation drawer.



The navigation drawer with the Up button, the Action overflow button, and the Android Back button

From the navigation drawer, you can open the Directory panel to navigate through the directory structure and open assets. After opening assets, you can view the navigation drawer at any time by swiping your finger across the screen to the right or by tapping the Up button.

You can tap the Action overflow button and select Reload to update the queues and stories displayed in the iNEWS database. This allows you to view any changes made to stories or any new iNEWS assets.

Buttons of the User Interface

The MediaCentral mobile application provides buttons in the user interface that allow you to access the features of the app. The following table describes the buttons and their uses.

Button	Description
	The Up button lets users return to the navigation drawer when browsing the iNEWS database. It also lets users show the navigation drawer when a queue or story is open.
	The Action overflow button opens a menu of options: • Reload — refreshes the display to reflect any changes in the stories or queues (see “Starting MediaCentral UX on the Android Device” on page 333). • Send Log — allows the user to send a log file to Avid Customer Support to help troubleshoot any issues (see “Customizing MediaCentral UX Settings” on page 336). • Sign Out — allows the user to end the current session (see “Starting MediaCentral UX on the Android Device” on page 333). • Settings — opens the Preferences dialog box (see “Customizing MediaCentral UX Settings” on page 336). • Help — opens the online help system (see “Starting MediaCentral UX on the Android Device” on page 333).

Customizing MediaCentral | UX Settings

You can modify some settings in the MediaCentral mobile application.

To modify MediaCentral UX settings on an Android device:

1. Start MediaCentral UX.
-  2. Tap the Action overflow button, and then select Settings.
3. Select the appropriate settings option.

The following table provides information about general settings.

General Settings	Description
Keep me signed in	Set to On if you want MediaCentral UX to keep you signed in once you first sign in to MediaCentral.
Logging	If selected, MediaCentral UX keeps logs on session activities, which you can use to troubleshoot issues. If you tap the Action overflow button, a Send Log option appears that lets you e-mail the logs directly to Avid. If the option is deselected (default), logging is disabled.
Logging Level	This setting determines how much information is logged if you enable logging. Options include: Verbose, Info, Warn, and Error.
Request Timeout	Options are intervals of 10, 20, or 30 seconds, 1 minute, or 2 minutes.

To send log files to Avid:



1. Click the Action overflow button and select Send Log.
The MediaCentral Log dialog box opens, displaying your e-mail and text options.
2. Tap the icon for the app you want to use to send the log.
The app opens on your Android device.
3. Depending on the app, you can add a note or comment, and then send the log to Avid.

Accessing the iNEWS Database

The iNEWS database is the backbone of your iNEWS system. You save the data created in your newsroom — stories, scripts, and rundowns — in the database on the iNEWS server. Queues contain stories, and directories (also known as folders) store the queues.

When viewed with the mobile application, available iNEWS systems appear in the navigation drawer. Tapping the name of a server opens the Directory panel, which displays directories and queues. Queues marked to automatically refresh when changes are made display without pagination in the Directory panel. (Automatic updating of iNEWS stories is not supported with this version of the MediaCentral mobile application.) You can scroll continuously to view all stories in these queues.



If the queue contains more than 1000 stories, it might take some time for the MediaCentral mobile application to receive and display them. You might need to increase the Request Timeout value in the MediaCentral mobile application settings. For more information, see “Customizing MediaCentral / UX Settings” on page 336.

The application uses different icons to distinguish between directories, queues, and stories.

Icon	Description
	Directories hold queues or other subdirectories. Unlike queues, directories do not directly contain stories. For example, the Wires folder contains queues with incoming wire stories.
	Queues let you organize stories in detailed categories. A show's rundown is one example of a queue.
	Stories — for example, wire stories — contain text, such as contact information or a description of a news event. Any story can become a script for a show. Scripts contain additional data beyond text, including production cues, machine control instructions, presenter instructions, and associated video sequences.
	Floated stories are stories kept in the queue but which have removed the stories' time from the show timing, causing them to be ignored by machine control and the network prompters.
	Break stories have designated rows in their queues that form a “break” in the show — for example, a commercial break.
	Approved stories have been endorsed for broadcast. Only individuals authorized by the iNEWS system administrator can approve a story.

The following illustration shows an example of the iNEWS Directory panel with queues and folders displayed.



While viewing an iNEWS system directory in the Directory panel, you can tap the Up button to return to the top level of the server directory that displays in the navigation drawer.

You can open directories, queues, and stories from the MediaCentral mobile application. Directories and queues open within the Directory panel. When you tap a story, it displays in Story view in the Body tab.



In this version of the MediaCentral mobile application, you cannot open an iNEWS story that has a key lock applied to it.

To open a directory:

1. Navigate to the directory.
2. Tap a folder on screen to open it.

The following illustration shows the Wires directory opened to view numerous queues containing incoming wire stories.

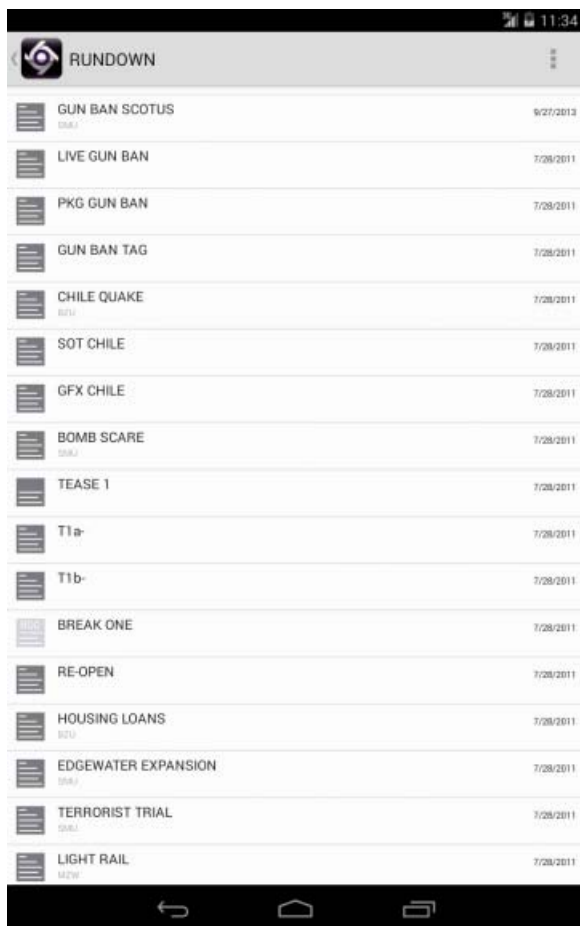
**To back out of a directory or queue:**

- Tap the Back button on your Android device.

To open a queue:

1. Navigate to the queue inside a directory.
2. Tap the queue to open it.

The following illustration shows an example of a rundown queue.



To open an existing story:

1. Navigate to the story in a queue.

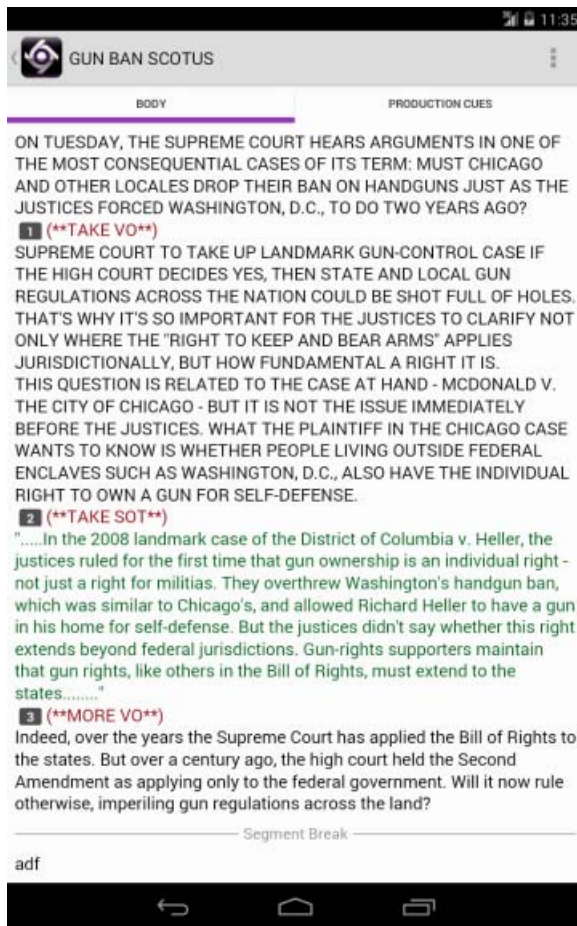


A story icon with a check mark indicates that the story has been “approved.” You can approve stories from an iNEWS workstation.

2. Tap the story to open it.

The story opens in Story view in the Body tab.

The following illustration shows the Body tab containing a story with production cue markers identified numerically.



Presenter instructions appear as red text in the body of the story.

3. While viewing the story, do one of the following to view the Production Cues tab.

- ▶ Tap the Production Cues tab.
- ▶ Swipe Left.



The numerical production cue markers within the story align with production cues and machine control instructions displayed in the Production Cues tab. Black text indicates production cues. Blue text indicates machine control instructions (if any).



Because of limited screen size on Android devices, the mobile application does not display the Directory panel with the story. To view the Directory panel at any time, swipe right from the Body or the Production Cues tab or use the Up button (see “The Navigation Drawer and Directory Panel” on page 335).

To reload a story:



1. Tap the Action overflow button.
2. Tap Reload.

A User Settings

You can access and modify user settings in the User Settings dialog box. To open the User Settings dialog box, select Home > User Settings. After you change a user setting, click Apply to save your changes.

The following table describes these user settings.

Settings Group	Setting	Description
General	Language	Controls the language used for the Web application user interface. Select the language you want from the drop-down menu. This setting also affects the date and time format that is displayed in MediaCentral UX: - English: month/date/year hours:minutes:seconds AM/PM - French and Spanish: date/month/year hours:minutes:seconds - German: date.month.year hours:minutes:seconds - Chinese: year-month-date hours:minutes:seconds - Japanese: year/month/date hours:minutes:seconds - Korean: year. month. date AM/PM hours:minutes:seconds
	Password	Changes the password for your MediaCentral UX account. The new credentials are not in effect until you sign out and sign in again.
iNEWS	iNEWS Credentials	Sets the user name and password for access to the Avid iNEWS server. The user name and password must match the user name and password of an iNEWS account. An option lets you set your MediaCentral UX user name and password to access the iNEWS server.

Settings Group	Setting	Description
Interplay Production	Sequence: Autoload Sequence	Determines if a script sequence is automatically opened in the Sequence pane and Media pane if its associated iNEWS story is opened.
	Interplay Production credentials	Sets the user name and password for access to the Interplay Production server. The user name and password must match the user name and password of an Interplay Production account. An option lets you set your MediaCentral UX user name and password to access the Interplay Production server.
	Search Result Filter: Show only one representation for each asset found	Sets that only one representation (link) for an asset should be shown in the Interplay Production search results. Selecting this option can improve the search response time.
	Search Criteria: Time Range	Sets the time range for an asset's created or modified date when you perform a search of the Interplay Production database. The default setting is "Last 14 days." A small time range can improve the search response time. This setting is used for a search unless you specify a range using the search criteria Modified Date. For more information, see "Conducting a Search" on page 203.
Media Distribute	Referenced Assets	Determines if referenced assets are displayed in the Assets tab. Referenced assets are assets that are referenced by another asset in the same Interplay Production folder, such as clips that are included in a sequence. The default is to hide referenced assets.
	User Profile Name	Lists the Media Distribute profiles for publication types — for example, Twitter or Facebook. You can use this settings group to create personal accounts for Media Distribute publication.
Messages and Sharing	Email Forwarding	Enables or disables e-mail forwarding. When you use the Messages pane to send messages, e-mail forwarding allows you to receive messages at the specified e-mail address when you are not logged in to MediaCentral UX.

Settings Group	Setting	Description
MOS	MOS: MOS enabled	Enables use of MOS plug-ins, such as the Avid Deko Select plug-in. For more information on plug-ins, see “Using Plug-ins and MOS Integration” on page 30 and the documentation for your plug-in.
Sequence	Effects: Dissolve Duration	Sets the default duration for video dissolves that can be used to transition between segments in a sequence. By default, the duration is set to 20 frames. You can override the default when you apply a dissolve to a sequence.

B Keyboard Shortcuts

The following main topics provide information about keyboard shortcuts:

- [Queue/Story Pane Shortcuts](#)
- [Assets Pane Shortcuts](#)
- [Media Pane Shortcuts](#)
- [Markers Pane Shortcuts](#)
- [Sequence Pane Shortcuts](#)



These keyboard shortcuts can be used on Windows systems or Macintosh systems, unless otherwise noted. The Macintosh generally uses the Command key in place of the CTRL key, however, you can still use the CTRL key shortcut. For example, on a Macintosh, you can save a story by pressing either CTRL+S or Command+S.



Safari on the Macintosh currently has a known issue with Command (CMD) keyboard shortcuts. In some cases complex key combinations with more than one additional key (CMD+J+K) fail to register correctly when one of the additional keys is held for a longer time. This should not occur if all keys are pressed approximately at the same time and released immediately.

Using the Tab Key in a Browser Window

By default, the Tab key works differently in Chrome and Safari:

- In both browsers, you can use the Tab key to move from one text field to the next text field.
- In Chrome, you can also use the Tab key to move from one screen object to the next, such as tabbing from a text field to a button. To match this behavior in Safari, do one of the following:
 - Use Option+Tab
 - In the Preferences > Advanced settings panel, select the following setting: “Press Tab to highlight each item on a Webpage.”

The behavior described for Chrome also applies to Chrome Frame in Internet Explorer.

Queue/Story Pane Shortcuts

Keyboard shortcuts available when working in the Queue/Story pane are listed in the following table. Some keystroke combinations only work when the cursor is located in a certain section of the pane; the Focus column in the table specifies the section of the pane when that is the case. For more information on the pane and its sections, see [“The Queue/Story Pane” on page 53](#).

Shortcut	Description	Focus
Ctrl+S	Save story	Queue/Story pane
Ctrl+E	Toggle the story’s edit lock on and off	Queue/Story pane
Shift+Left Arrow	Select text one character at a time moving backward	Story
Shift+Right Arrow	Select text one character at a time moving forward	Story
Ctrl+Shift+Left Arrow	Select text one word at a time moving backward	Story
Ctrl+Shift+Right Arrow	Select text one word at a time moving forward	Story
Shift+Up Arrow	Select text one line at a time moving upward	Story
Shift+Down Arrow	Select text one line at a time moving downward	Story
Ctrl+]	Split the segment	Story
Ctrl+X	Cut selection	Story
Ctrl+C	Copy selection	Queue/Story pane
Ctrl+V	Paste selection	Story
Ctrl+Z	Undo previous change	Queue/Story pane
Ctrl+Y	Redo previous change	Queue/Story pane
Ctrl+B	Set selected text to bold	Story
Ctrl+I	Italicize selected text	Story
Ctrl+U	Underline selected text	Story
Ctrl+Alt+P	Turn on Presenter Instruction mode or mark selected text as presenter instructions	Story
Alt+Insert	Insert production cue	Story
Ctrl+Alt+M	Mark selected text as machine control instructions	Cue List

Shortcut	Description	Focus
Ctrl+Alt+C	Turn on Closed Captioning mode or mark selected text as closed captioning text	Story
Ctrl+Alt+N	Turn on Normal text mode or change selected text to normal font	Story
Tab	Move to next form field	Story Form
Shift+Tab	Move to previous form field	Story Form

Assets Pane Shortcuts

Keyboard shortcuts available when working with the Assets pane are listed in the following table. For more information on the pane and its sections, see [“Working with Assets” on page 34](#).

Shortcut	Description	Focus
Up Arrow	Move the selection highlight up and select an item.	Assets pane
Down Arrow	Move the selection highlight down and select an item.	Assets pane
Right Arrow	Expand a folder	Assets pane
Left Arrow	Collapse a folder	Assets pane
F2 (Windows) Return (Macintosh)	Rename an asset or folder.	Assets pane



In MediaCentral UX V1.2 and earlier, pressing the Return key on a Macintosh loaded a selected asset into the Media Pane. In MediaCentral UX V1.3 and later, pressing the Return key lets you rename an item.



In MediaCentral UX V1.3 and later, there is currently no keyboard shortcut for loading a selected asset into the Media pane (Windows or Macintosh). Double-click the asset to load it into the Media pane.

Media Pane Shortcuts

Keyboard shortcuts available when working with the Media pane are listed in the following tables.

- [Shortcuts with Focus in the Media Pane](#)
- [Shortcuts with Focus Outside the Media Pane](#)

For more information on the pane and its sections, see [“The Media Pane” on page 132](#).

Shortcuts with Focus in the Media Pane

The following table lists shortcuts you can use when the focus is in the Media pane.

Shortcut	Description	Focus
Space bar	Play or pause play.	Media pane
Home fn+Left Arrow (MacBook)	Move to the beginning of a clip or sequence.	Media pane
End fn+ Right Arrow (MacBook)	Move to the end of a clip or sequence.	Media pane
I	Insert an In point.	Media pane
O	Insert an Out point.	Media pane
Left Arrow	Move 1 frame back	Media pane
Right Arrow	Move 1 frame forward	Media pane
Down Arrow	Zoom in to a section of the timeline.	Media pane
Up Arrow	Zoom out from a section of the timeline.	Media pane
J, K, L	See “Using the J-K-L Keys for Playback” on page 141 .	Media pane
Shift+Left Arrow	Go to the previous marker.	Media pane
Shift+Right Arrow	Go to the next marker.	Media pane
Alt+Left Arrow	Move 10 seconds back	Media pane
Alt+Right Arrow	Move 10 seconds forward	Media pane
Alt+E, Alt+I	Go to In point	Media pane
Alt+R, Alt+O	Go to Out point	Media pane

Shortcut	Description	Focus
Enter (Windows) Return (Macintosh)	Select the timecode display to enable keyboard entries.	Media pane
Group clip shortcuts		
Alt+1 through Alt+9	Select the active angle of a group clip. These keystrokes apply only to camera angles 1 through 9.  <i>In a multi-angle view, camera angles are numbered from upper left and left to right.</i>	Media pane
Alt+Up Arrow	Select the previous angle of a group clip in the current bank.	Media pane
Alt+Down Arrow	Select the next angle of a group clip in the current bank.	Media pane
Alt+, (comma)	Display the previous bank of camera angles	Media pane
Alt+. (period)	Display the next bank of camera angles	Media pane

Shortcuts with Focus Outside the Media Pane

The following table shows keyboard shortcuts you can use to control playback when focus is not in the Media pane, for example, when you are logging in the Markers pane.



Some keyboard shortcuts work differently when you are working in the Markers pane in edit mode. See “Markers Pane Shortcuts” on page 352.



Some keyboard shortcuts work differently when you are working in the Sequences pane. See “Sequence Pane Shortcuts” on page 356.

Shortcut	Description	Focus
Ctrl +space bar	Play or pause play.	Global
Ctrl+Home fn+Left Arrow (MacBook)	Move to the beginning of a clip or sequence.	Global
Ctrl+End fn+Right Arrow (MacBook)	Move to the end of a clip or sequence.	Global
Ctrl+I	Insert an In point.	Global
Ctrl+O	Insert an Out point.	Global

Shortcut	Description	Focus
Ctrl+Left Arrow	Move 1 frame back  <i>On Macintosh systems, to use Ctrl+Left Arrow or Ctrl+Right Arrow to move 1 frame, you need to deselect the Mission Control option in System Settings > Keyboard. By default, Ctrl+arrow key will switch you one space in the direction of the arrow key selected.</i>  <i>This shortcut does not work when you are typing text into a marker (edit mode).</i>	Global
Ctrl+Right Arrow	Move 1 frame forward  <i>This shortcut does not work when you are typing text into a marker (edit mode).</i>	Global
Ctrl+Down Arrow	Zoom in to a section of the timeline by 50 percent.	Global
Ctrl+Up Arrow	Zoom out from a section of the timeline by 50 percent.	Global
Ctrl+J, Ctrl+K, Ctrl+L	See “Using the J-K-L Keys for Playback” on page 141.	Global
Ctrl+Shift+Left Arrow	Go to the previous marker.	Global
Ctrl+Shift+Right Arrow	Go to the next marker.	Global
Ctrl+Alt+Left Arrow	Move 10 seconds back	Global
Ctrl+Alt+Right Arrow	Move 10 seconds forward	Global
Ctrl+Alt+E, Ctrl+Alt+I	Go to In point	Global
Ctrl+Alt+R, Ctrl+Alt+O	Go to Out point	Global

Markers Pane Shortcuts

Keyboard shortcuts available when working in the Markers pane are listed in the following tables:

- [Shortcuts for Working with Markers](#)
- [Shortcuts for Working with Marker Text](#)

For shortcuts that you can use to control playback while logging, see [“Media Pane Shortcuts” on page 350.](#)

Shortcuts for Working with Markers

Some of the following keystroke combinations work when the cursor is anywhere in the application and others work only when the cursor is located in the Markers pane. The Focus column in the table describes the focus required for each keystroke combination.

Shortcut	Description	Focus
Ctrl+M (Windows and Macintosh) Command+M (Macintosh)	Create a new marker	Global
Numeric keypad	Create marker and set icon color as follows: • Ctrl+0: Last color picked. If no previous color was selected in a session, the color is white. • Ctrl+1: White • Ctrl+2: Black • Ctrl+3: Red • Ctrl+4: Green • Ctrl+5: Blue • Ctrl+6: Cyan • Ctrl+7: Magenta • Ctrl+8: Yellow The NumLock state must be enabled to use these commands.	Global
Ctrl+Shift+Left Arrow	Move to and select previous marker	Global
Ctrl+Shift+Right Arrow	Move to and select next marker	Global
Delete key (Windows) Backspace key (Macintosh) fn+Backspace key (MacBook)	Delete the selected marker or markers	Markers pane
Up Arrow	Move to and select previous marker	Markers pane
Down Arrow	Move to and select next marker	Markers pane
Enter	Enter edit mode	Markers pane
Ctrl+Enter (Windows and Macintosh) Command+Enter (Macintosh)	Exit edit mode and save	Markers pane
Esc	Exit edit mode without saving	Markers pane



Shortcut	Description	Focus
Ctrl+S (Windows and Macintosh) Command+S (Macintosh)	Save markers and text without exiting edit mode	Markers pane
F5	Reload the content of the Markers pane	Markers pane

Shortcuts for Working with Marker Text

The following table lists keyboard shortcuts that you use while working with marker text in edit mode.



“Edit mode” refers to the mode in which the Notes column is selected and the insert bar is displayed.

Shortcut	Description	Focus
Enter, Alt+Enter	Create a line break	Markers pane
Ctrl+Left Arrow (Windows) Alt+Left Arrow (Macintosh)	Go to previous word	Markers pane
Ctrl+Right Arrow (Windows) Alt+Right Arrow (Macintosh)	Go to next word	Markers pane
Up Arrow	Go to previous line	Markers pane
Down Arrow	Go to next line	Markers pane
Ctrl+Shift+Up Arrow (Windows) Alt+Shift+Up Arrow (Macintosh)	Select previous paragraph	Markers pane
Ctrl+Shift+Down Arrow (Windows) Alt+Shift+Down Arrow (Macintosh)	Select next paragraph	Markers pane
Ctrl+Shift+Home (Windows) Ctrl+Shift+Pos1 (Windows) Command+Shift+Up Arrow (Macintosh)	Select text from the beginning to the current position	Markers pane
Ctrl+Shift+End (Windows) Command+Shift+Down Arrow (Macintosh)	Select text from the current position to the end	Markers pane
Shift+Left Arrow	Select text one character at a time moving backward	Markers pane
Shift+Right Arrow	Select text one character at a time moving forward	Markers pane

Shortcut	Description	Focus
Ctrl+Shift+Left Arrow (Windows) Alt+Shift+Left Arrow (Macintosh)	Select text one word at a time moving backward	Markers pane
Ctrl+Shift+Right Arrow (Windows) Alt+Shift+Right Arrow (Macintosh)	Select text one word at a time moving forward	Markers pane
Shift+Up Arrow	Select text one line at a time moving upward	Markers pane
Shift+Down Arrow	Select text one line at a time moving downward	Markers pane
Ctrl+A (Windows) Command+A (Macintosh)	Select all text	Markers pane
Delete key	Delete one letter or space forward	Markers pane
Backspace key	Delete one letter or space backward	Markers pane
Ctrl+X	Cut selection	Markers pane
Ctrl+C	Copy selection	Markers pane
Ctrl+V	Paste selection	Markers pane
Ctrl+Shift	Change the direction of the text (right-to-left or left-to-right)	Markers pane

For more information on the Markers pane and its sections, see [“The Markers Pane” on page 220](#).

Sequence Pane Shortcuts

Keyboard shortcuts available when working with the Sequence pane are listed in the following table. For more information on the pane and its sections, see [“Using the Sequence Pane” on page 74](#).

Shortcut	Description	Focus
Ctrl+S (Windows) Command+S (Macintosh)	Save the sequence.	Sequence pane
Backspace (Windows) Delete (Macintosh)	Delete the selected segment.	Sequence pane
Ctrl+E (Windows) Command+E (Macintosh)	Split a segment into two segments	Sequence pane
Ctrl+Shift+X (Windows) Command+Shift+X (Macintosh)	Extends a segment into another timing block.	Sequence pane
B	Perform an overwrite edit	Sequence pane
N	Perform a replace edit.	Sequence pane
Shift+drag	In an insert edit, override snap (sticky) points.	Sequence pane
Up arrow	Zoom out of a sequence	Sequence pane
Down arrow	Zoom in to a sequence	Sequence pane
Alt+drag zoom handle	Enlarge or reduce one end of the zoom region (asymmetrical zoom)	Sequence pane
Right arrow	Move 1 frame forward	Sequence pane
Left arrow	Move 1 frame back	Sequence pane
Space bar	Play or pause play	Sequence pane
Ctrl+Z (Windows) Command+Z (Macintosh)	Undo an action	Sequence pane
Ctrl+Y (Windows) Command+Y (Macintosh)	Redo an action	Sequence pane
With trim indicators active		
M	Trim the segment’s selected end by 10 frames earlier.	Sequence pane
comma (,)	Trim the segment’s selected end one frame earlier.	Sequence pane

Shortcut	Description	Focus
period (.)	Trim the segment's selected end one frame later.	Sequence pane
slash (/)	Trim the segment's selected end 10 frames later.	Sequence pane
Shift+[	Trim from start of segment to the position indicator (trim top).	Sequence pane
Shift+]	Trim from the position indicator to the end of a segment (trim tail).	Sequence pane
With double-sided trim indicators active		
Shift+M	Trim the segment's selected end by 10 frames earlier.	Sequence pane
Shift+ comma (,)	Trim the segment's selected end one frame earlier.	Sequence pane
Shift+period (.)	Trim the segment's selected end one frame later.	Sequence pane
Shift+slash (/)	Trim the segment's selected end 10 frames later.	Sequence pane

C Icons

This topic provides a quick reference guide to icons or buttons you might encounter when using MediaCentral UX. They are grouped in the following topics:

- [Pane Type Icons](#)
- [Launch Pane Icons](#)
- [Assets Pane Icons](#)
- [Media Pane Icons](#)
- [Markers Pane Icons](#)
- [Progress Pane Icons](#)
- [Sequence Pane Icons](#)
- [Media | Distribute Icons](#)

Pane Type Icons

The follow icons are used to identify the various types of panes you might have open in the MediaCentral UX user interface. For more information about these panes, see [“Understanding the Application Layouts” on page 19](#).

Icon	Description
	Assets pane
	Audio pane
	Combined Messages pane (Media Distribute)
	Help pane
	Launch pane

Icon	Description
	Markers pane
	Media pane
	Messages pane
	Metadata pane
	Progress pane
	Project/Story pane
	Queue/Story pane
	Search pane
	Sequence pane
	Social Messages pane (Media Distribute)
	Speedtest pane
	Thumbnails pane
	Web Story pane (Media Distribute)

Launch Pane Icons

The following icons are used in the Launch pane.

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

Assets Pane Icons

Various icons are used distinguish between the different types of assets accessible via MediaCentral UX. Other icons are used to show the state of an asset. These type and status icons show up in the Assets pane in either the Name or State columns.

Icon	Description	Column
	Audio asset	Name
	Video asset: master clip.	Name
	Video asset: subclip	Name
	Video asset: sequence	Name
	Video asset: in-progress clip (Edit While Capture)	Name

Icon	Description	Column
	Video asset: group clip	Name
	Video asset: effect	Name
	Remote asset: downward-pointing arrow for each asset type	Name
	Supported	State
	Reservation	State
	Restriction	State

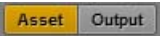
Assets Pane Icons related to an iNEWS newsroom computer system

All iNEWS related icons in the Assets pane appear in the Name column.

Icon	Description
	Directory or subfolder in the iNEWS database
	Indexed Directory
	Queue in the iNEWS database
	Indexed Queue (also BUCKET queue)
	Locked Queue
	Indexed and Locked Queue
	Facet in the iNEWS database
	Facet (not started)
	Facet (expired)
	QUERY Search Queue

Media Pane Icons

The following icons are used in the Media pane.

Buttons	Description
	The Asset and Output buttons let you switch between a loaded asset and a loaded sequence.
	Plays the asset or the story sequence. The Play button changes to a Pause button while the asset or story sequence is being played.
	Plays from an In point to an Out point.
	Moves the position indicator to the In point.
	Marks an In point.
	Marks an Out point
	Moves the position indicator to the Out point.
	Plays the last three seconds before the Out point.
	Steps back 10 seconds.
	Steps back 1 second
	Steps back 1 frame
	Steps forward 1 frame
	Steps forward 1 second
	Steps forward 10 seconds
	Displays the Audio pane
	Displays the voice-over controls

Buttons	Description
	Displays the selected sequence to review for playback in the target resolution
	Loads a master clip that contains a selected frame of a sequence or subclip (Match Frame).
	Displays a group clip in single-angle view (1x1)
	Displays a group clip in a 2x2 grid.
	Displays a group clip in a 3x3 grid.

Markers Pane Icons

The following icons are used in the Markers pane.

Icon	Description
	Insert Marker and Select Marker Color
	Add Restriction
	Refresh
	Cancel

Progress Pane Icons

The following icons are used in the Progress pane.

Icon	Description
	Open in Media pane
	Cancel
	Resend/Retry

Sequence Pane Icons

The following icons are used in the Sequence pane.

Icon	Description
	Adds a dissolve
	Divides a segment into two segments at the position indicator.
	Performs an Overwrite edit.
	Performs a Replace edit.
	Deletes the segment
	Shows Audio pane
	Saves the sequence
	Extends or retracts a segment.
	Shows or hides empty timing blocks

Media | Distribute Icons

The following icons are used in Media Distribute:

Icon	Description
	Shows the Social Messages pane.
	Shows the Web Story pane.
	Shows the Combined Messages pane.
	Indicates a system profile, which contains credentials for a target — for example, a corporate Twitter account — associated with a corporate or group house account and accessible by multiple users.
	Indicates a user profile, which contains credentials for a specific target — for example, a personal Facebook account — and associated with a specific user.

MediaCentral Glossary

A

Administrators group

A default group used for MediaCentral UX user management that contains users with administrative privileges.

active angle

In a group clip, the camera angle selected for single-angle view and the angle displayed when you add the clip to a sequence.

advanced sequence

A sequence you create in MediaCentral UX that includes a timeline with one video track and user-specified audio tracks. By default, these tracks are named NAT, SOT, and VO for use with iNEWS stories. However, you can rename these and use the sequence independently from an iNEWS story

angle

In a group clip, one of the individual clips, each of which has a different camera angle.

area

A section of the MediaCentral UX Web application. You can customize the application to reduce or expand the number of areas. Also referred to as a *pane area*.

asset

An object that you can use to create stories and sequences. There are different types of assets, such as video media, audio media, graphics, images, and text. Asset usually refers to objects or also lists of objects, such as rundowns, that are stored in an asset management database.

Asset mode

If you click the Asset button in the Media pane, you can view media for the currently loaded asset and use controls that apply specifically to assets, such as controls for setting In and Out points. Compare with the definition of [Output mode](#).

Assets pane

A pane in the client application that displays assets. These assets can result from a search or from browsing. Assets are displayed in a folder hierarchy, if applicable to the assets displayed.

audio follows video

An audio setting that allows the audio mapping for a track in a group clip to automatically “follow” any active angle change and use the audio from the new active angle.

authentication provider

A server that checks the credentials (user name and password) of a user and allows access. A MediaCentral UX administrator designates an authentication provider for imported users, such as a Windows Domain server.

B

basic sequence

A sequence you create in MediaCentral UX that includes a timeline with one video track and one audio track. This single audio track represents all source audio tracks. Typically you use it to create a simple sequence (sometimes referred to as a cut list or a shotlist).

C

Contacts list

In the Message bar, a list of iNEWS users from which you can select a recipient of a message.

Cue List

The area in the Script Editor in which the journalist adds or edits production cues and machine control events, such as those for a character generator (CG).

D

Details pane

A pane in the Users layout and the System Settings layout that displays information and settings for a selected item.

drop zone

The part of an area into which you can move a pane. Each area has five drop zones: center, top, bottom, left, and right.

E

edit while capture (EWC)

See [Frame Chase editing](#).

F

facet

A subtopic of an iNEWS project that provides additional granularity. Any stories associated to a facet are automatically associated to that facet's parent project. See also [project](#).

federated search

A search that uses the search capabilities of the MediaCentral Platform to provide the full search functionality that individual databases provide.

Frame Chase editing

A feature that lets you view and edit media while it is being captured from a line feed or ingest device. Also known as edit while capture (EWC).

G

group clip

A master clip created in Media Composer or another Avid editing application by syncing a group of clips based on common source timecode, auxiliary timecode, or marks placed in the footage.

I

indexed search

A search that queries a central index synced with multiple databases and finds anything stored in the index. It does not directly search Interplay Production databases. See also [Media | Index](#)

J

J-K-L play

The J-K-L keys on the keyboard allow you to play and shuttle through media at varying speeds. This feature is also referred to as *three-button play* or *variable-speed play*.

L

Launch pane

A pane in the client application from which you navigate to various locations. This pane displays remote file systems, local files systems, and other locations for assets.

Layout

A collection of panes designed for a specific purpose, such as a layout for journalists or a layout for administrators.

Layout selector

A list from which you select the layout that you want to work in.

L-cut

A split edit between two clips in which the video transition and the audio transition do not occur simultaneously. The audio transition can occur before the video transition or the video transition can occur before the audio transition.

locator

See [marker](#).

Log layout

A layout that a media logger or journalist uses to view and create markers.

logging

Adding information to clips, subclips, and sequences. This information includes markers, restrictions, and text, which can be used for reference during story creation and media editing.

M

marker

An indicator added to a selected frame to mark a particular location in a clip, subclip, or sequence. Markers can be different colors and can be associated with user-defined text. Markers are displayed in the Media Timeline and marker text is displayed as an overlay in the Media viewer. Formerly called *locator*.

master clip

A media object that contains pointers to media files in which the actual digital video and audio data is stored.

Match Frame

A feature that lets you load a source clip, a portion of which is contained in a sequence.

MediaCentral Distribution Service (MCDS)

An Interplay Production service that coordinates jobs with Interplay Production Services for send to playback.

MediaCentral Platform

The software infrastructure that supports MediaCentral products and services

MediaCentral User Management Service (UMS)

One of the MediaCentral Platform services. It provides the ability to create and manage users and groups and authenticate users across multiple systems.

MediaCentral Zone

A MediaCentral zone consists of the following configuration:

- One MediaCentral server or MediaCentral cluster server
- One Interplay | Production engine, one iNEWS database, or both
- One or more ISIS storage systems

By default, a MediaCentral system is configured as a single zone. Large organizations can combine two or more single-zone systems into a multi-zone environment.

Media Distribute layout

A layout that displays different options for publishing to multiple platforms. The layout includes the Social Message, Web Story, and Packages panes used for publishing media packages.

Media controls

In the Media pane, controls that let you play and move through an asset and edit an asset for use in creating a sequence. Which controls are displayed depends on the selected asset.

Media | Index

A search engine that allows users to search a central index for multiple Interplay Production databases over multiple zones. See also [indexed search](#).

Media pane

A pane in the client application in which you can view and edit media assets, using the Media controls.

Media viewer

The section of the Media pane used to view an asset.

Media Timeline

In the Media pane, a graphical representation of the length and time spans of an asset or sequence.

Media zoom bar

In the Media pane, a control located below the Media Timeline that lets you enlarge a section of the Media Timeline so you can work more easily with long clips. See also [Sequence zoom bar](#).

Message bar

A section of the client application in which you can send and receive messages. The Message bar consists of the To field, the Message field, and the Send button.

Menu bar

A section of the client application from which you can select various menu options.

Message History

In the Message bar, arrow buttons are provided to let you read recent messages. A numerical indicator appears when multiple unread messages exist.

Messages pane

A pane in the client application that displays a message box for sending both text messages and media asset links to other MediaCentral UX users. It also lists all received messages.

metadata

Data that describes an asset. Metadata includes properties, reservations, restrictions, and other information.

Metadata pane

A pane that displays properties that are associated with a selected asset in the Interplay Production database, such as Start Timecode or Comments.

mixdown

A process in which multiple video tracks, multiple audio tracks, and effects are combined into a new master clip with one video track and a reduced number of audio tracks.

N

NAT (natural sound)

Audio recorded at the same time as the video, often by a microphone built in to a camera. Compare with the definition of [SOT \(sound on tape\)](#).

O

Output mode

If you click the Output button in the Media pane, you can view media for the currently loaded sequence and use controls that apply specifically to sequences, such as voice-over controls. Compare with the definition of [Asset mode](#).

P

package

In Media Distribute, a collection of text (messages or stories), images, video, and audio, all associated with a common iNEWS story and Interplay Production master clip or sequence.

Packages pane

A pane in the client application that displays a history of packages ready for publication and already published. The pane also allows you to review and approve packages submitted for publication.

pagination

A system setting that specifies the maximum number of items listed in the Queue/Story pane or the Project/Story pane.

pane

A section of the MediaCentral UX Web application. An area contains one or more panes. Multiple panes can be layered within an area, with the names of each pane appearing on tabs that the user can select to view.

Pane menu

A menu of commands that are available for each pane. To access the menu, click the Pane Menu button.

position indicator

A vertical bar in the Media Timeline that indicates the location of the frame displayed in the Media viewer. The Sequence Timeline also includes a position indicator, which can be vertical or horizontal, depending on the orientation of the Sequence pane. You can drag the position indicator to scrub through a clip or sequence.

presenter mode

A feature of the MediaCentral UX tablet application lets users view a show's scripts in a page-by-page layout, similar to printed scripts used by news presenters.

production cue

An object in an iNEWS story that provides important information to technical staff as well as machine control commands for devices, such as character generators.

Progress pane

A pane in the client application that displays the progress and status of MediaCentral UX processes such as sequence mixdown and send to playback.

Project/Story pane

A pane in the client application that displays the contents of a project, its facets, and any associated stories.

project

An iNEWS term for a group of stories categorized by topic so that news teams working on a particular topic can find everything related to it in a single place. See also [facet](#).

Q

Queue/Story pane

A pane in the client application that displays the contents of a queue with the contents of the story, including the story form.

queue

A subfolder in an iNEWS database that contains stories.

R

read-only sequence

A sequence that you open from an Interplay Production folder but cannot edit or save because you do not have a read/write role for the folder. You can play the sequence but you cannot edit or save it. See also [uneditable sequence](#).

restriction

A set of two markers that indicate clips whose use is limited in some way, such as through intellectual property rights management or content compliance.

role

A set of features, privileges, and layouts that are assigned to a user by a MediaCentral UX administrator. An administrator can create MediaCentral UX roles based on roles within an organization.

rundown

A lineup or timed list of scripts indicating the order in which they will be aired during a news program.

Rundown layout

A layout that a journalist uses to edit and create stories.

S

script

The text that is read on air. Also the content for organizing a feature.

Script Editor

A section of the Queue/Story pane in which a journalist creates and organizes the elements of a story. There are four sub-sections of the Script Editor: Story Form, Cue List, Story, and Sequence Timeline.

script sequence

A series of video, audio, and images that you compose in the Sequence pane and play in the Media pane. Script sequences are saved in the Interplay Production database and can be sent to a playback device.

Search bar

A section of the client application in which you can conduct a search for assets that match specific criteria.

Search pane

1. A pane that lets a user search for information and assets.
2. A pane in the Users layout that lets an administrator search for MediaCentral UX groups and users.

Send button

In the Message bar, the button you click to send a message.

segment

1. In a rundown, a portion of the show aired between commercial breaks.
2. A portion of the story body/text. A journalist uses segments to time the text and integrate it with video, audio, and production cues. Multiple timed segments are combined to form the overall story.
3. In a sequence, a portion of media contained on a track.

send to playback (STP)

The process of transferring a sequence to a playback device or playout server for broadcast.

sequence

Video, images and audio clips, or any combination, arranged in a series. See also [basic sequence](#) and [advanced sequence](#).

Sequence pane

A pane in which you can work with video and audio clips to create or edit a sequence. You can associate the sequence with a new story as a *script sequence* or store it as an independent asset in an Interplay Production database.

Sequence Timeline

The area of the Sequence pane that hold the video and audio clips. The Sequence Timeline includes a video track, one or three audio tracks, and a timing track.

Sequence zoom bar

The Sequence zoom bar is located below the Sequence Timeline for horizontal orientation or to the right of the timeline for vertical orientation. You can use the zoom bar to enlarge a section of the Sequence Timeline so that you can work more easily with long sequences or make precise edit decisions. See also [Media zoom bar](#).

Settings pane

A pane in the System Settings layout from which you can select a group of settings to view or edit.

shuttle

To view media at speeds slower or faster than real time. In MediaCentral UX you can use the J, K, and L keys to shuttle through a clip or sequence.

sidebar

A feature of the MediaCentral UX mobile application from which you can navigate various systems integrated with MediaCentral UX, such as an iNEWS newsroom computer system

simple sequence

See [basic sequence](#).

Social Message pane

A pane in the client application that allows you to create packages for publication to social media sites, such as Facebook or Twitter.

SOT (sound on tape)

Audio recorded at the same time as the video, often by a microphone separate from the one built in to a camera. Compare with the definition of [NAT \(natural sound\)](#).

source clip

A video clip or audio clip that is used as part of a sequence.

story

A compilation of elements that includes the script that is sent to the teleprompter and read on air, any video and audio that is broadcast with the script, as well as production cues and machine control instructions associated with the queue. A story can also be created as a feature that uses the script to organize the feature.

Story Form

A section of the Script Editor that provides story information in fields that are predetermined by the iNEWS system administrator for each queue in the database.

Story layout

A layout that a journalist uses to edit and create stories that include video and audio.

STP (send to playback)

The process of transferring a sequence to a playback device or playout server for broadcast.

subclip

A clip created by marking IN and OUT points in a master clip and saving the frames between the points. The subclip does not contain pointers to media files. The subclip references the master clip, which contains pointers to the media files.

System Settings layout

A layout that a MediaCentral UX administrator uses to specify various configuration settings.

T

Thumbnails pane

A pane that displays small images of an asset that is loaded in the Asset mode of the Media pane. Images are displayed by timecode, marker, or both.

Timecode displays

In the Media pane, displays that provide timecode information for the loaded asset or sequence.

timing block

A section of a script sequence that corresponds in duration to the read rate of a story segment. A timing block serves as a container for editing actions.

track selector

In the Audio pane, a drop-down menu that lets you map an audio track of a group clip to the corresponding audio track of any other angle in the group clip.

trim indicator

In the Sequence Timeline, a mark that appears at the beginning or end of a clip in the video column or audio column when hovering over that area with the mouse pointer. You can trim video and audio together, or you can trim them separately to create an L-cut.

U

Unassigned group

A default group used for MediaCentral UX user management that includes users that were removed from a group but are not members of any other groups.

uneditable sequence

A sequence created on Media Composer or another Avid editing application that cannot be edited in MediaCentral UX, such as a sequence that includes rendered effects. Uneditable sequences are colored dark red in the Sequence Timeline. See also [read-only sequence](#).

User Management Service (UMS)

See [MediaCentral User Management Service \(UMS\)](#).

User Tree pane

A pane in the Users layout that displays groups and users in a hierarchical layout.

Users layout

A layout for MediaCentral UX user management that a MediaCentral UX administrator uses to import, create, and manage users and group.

V

Voice-over controls

Controls that let you record a voice-over and adjust its volume.

W

Web Story pane

A pane in the client application that allows you to create packages for publication to Web Content Management Systems.

window

The primary user interface element of the application.

Z

zoom bar

See [Media zoom bar](#) and [Sequence zoom bar](#).

Index

A

- About menu option [29](#)
- Active-X plug-ins [30](#)
- Advanced sequence
 - described [78](#)
 - group clips [197](#)
- Annotation
 - speech-to-text [61](#)
- Approve stories
 - MediaCentral mobile app [320](#)
 - MediaCentral UX mobile app [286](#)
- Areas [24](#)
- Aspect ratio [143](#)
- Asset mode
 - described [132](#)
 - displays and controls [133](#)
- Assets
 - aspect ratio [143](#)
 - described [34](#)
 - moving and copying [43](#)
 - playing [140](#)
 - recently viewed [143](#)
 - renaming [43](#)
 - stepping through [142](#)
 - working with media [39](#)
 - working with news [37](#)
- Assets pane
 - described [34](#)
 - list of icons [360](#)
 - navigating [36](#)
- Audio
 - advanced sequence [171](#)
 - basic sequence [170](#)
 - disabling NAT tracks [118](#)
 - ducking audio [171](#)
 - enabling a track [115](#)
 - enabling NAT tracks [118](#)
 - enabling scrubbing [130](#)
 - overriding default NAT and SOT tracks [173](#)
 - swapping NAT and SOT tracks [173](#)
 - types of audio tracks [171](#)
- Audio dissolves
 - automatic creation [171](#)
- Audio gain
 - adjusting [171](#)
 - adjusting for advanced sequence [173](#)
 - automatic adjustment [171](#)
- Audio levels
 - setting [171](#)
- Audio mix [175](#)
- Audio monitoring
 - setting preferences [175](#)
- Audio pane
 - described [166](#)
- Audio track
 - enabling [115](#)
- Audio-only segment [119](#)
- Audio-only sequences [88](#)
- Auto-Save
 - sequences [89](#)
 - stories [72](#)
- Avid
 - online support [7](#)
 - training services [7](#)
- Avid iNEWS
 - described [17](#)
- Avid Instinct
 - associated sequences [87](#)

B

- Bandwidth
 - checking with Speedtest [147](#)
- Banks
 - for group clips [187](#)
- Basic sequence
 - described [78](#)
 - group clips [195](#)

C

- Clips
 - moving and deleting [117](#)
 - transcoding and mixing down [161](#)
- Colors
 - for segments [78](#)
- Communities
 - iNEWS [31](#)
- Complex sequence
 - defined [144](#)
- Cue List
 - described [56](#)

D

- Dead queue [67](#)
- Delivery service
 - described [254](#)
 - to local workgroup [261](#)
 - to remote workgroup [259](#)
- Dictation
 - speech-to-text [61](#)
- Dissolves
 - audio [171](#)
 - video [128](#)
- Double-sided trim [124](#)
- Drop zones
 - described [24](#)
- Dual-roller trim [124](#)
- Ducking
 - for audio tracks [171](#)

E

- Easy locks [67](#)
- Edit locks [67](#)

- Edit while capture (EWC)
 - in-progress clips [164](#)
- E-mail forwarding
 - configuring for messages [242](#)
 - using with messages [243](#)
- Exporting
 - markers [231](#)

F

- Facet
 - associating story with [52](#)
 - described [37](#)
 - opening [49](#)
 - opening a facet associated with a story [52](#)
- Favorites [287](#), [322](#)
- Folder
 - creating Interplay | Production [43](#)
 - opening for an asset [160](#)

G

- General
 - user settings [344](#)
- Group clips
 - audio monitoring [190](#)
 - banks [187](#)
 - changing angle [186](#)
 - creating basic sequence [195](#)
 - described [180](#)
 - for advanced sequence [197](#)
 - markers and restrictions [193](#)
 - match frame [194](#)
 - playing [189](#)
 - selecting active angle [187](#)
 - sending to playback [197](#)
 - timecode [189](#)
 - working with [182](#)

H

- Help
 - viewing [33](#)
- Highest resolution
 - playback [159](#)
- Horizontal sequence
 - selecting [80](#)

- I**
- Icons
 - Assets pane [360](#)
 - Launch pane [360](#)
 - Markers pane [363](#)
 - Media | Distribute [365](#)
 - Media pane [362](#)
 - pane types [358](#)
 - Progress pane [364](#)
 - Sequence pane [364](#)
 - Image
 - creating from a video frame [165](#)
 - In point
 - marking [149](#)
 - iNEWS
 - database [37](#)
 - described [17](#)
 - MediaCentral mobile app on a tablet [306](#)
 - MediaCentral UX mobile application for Android devices [337](#)
 - MediaCentral UX on an iPhone [273](#)
 - navigating database [39](#)
 - project [49](#)
 - script templates [69](#)
 - support for communities [31](#)
 - user settings [344](#)
 - iNEWS links
 - creating and sending [71](#)
 - In-progress clips [164](#)
 - Instinct
 - associated sequences [87](#)
 - Interplay | Production
 - asset types [40](#)
 - described [17](#)
 - moving and copying assets [43](#)
 - navigating database [41](#)
 - property columns [41](#)
 - renaming assets [43](#)
 - user settings [344](#)
 - Interplay Production
 - MediaCentral mobile app [328](#)
 - MediaCentral UX mobile app [292](#)
 - iPad
 - custom settings [303](#)
 - gestures [298](#)
 - Home button [297](#)
 - MediaCentral mobile app [296](#)
- J**
- J-K-L playback [141](#)
 - JPG file
 - creating from a video frame [165](#)
- K**
- Key locks [67](#)
 - Keyboard shortcuts
 - Logging [352](#)
 - Media pane Pane [350](#)
 - Queue/Story pane [348](#)
 - Sequence pane [356](#)
- L**
- Latency
 - adjusting for [146](#)
 - Launch pane [29](#)
 - list of icons [360](#)
 - Layouts
 - Logging [219](#)
 - working with [22](#)
 - L-cut [125](#)
 - Links
 - in the MediaCentral mobile app [319](#)
 - in the MediaCentral UX mobile app [285](#)
 - Locators [151](#)
 - Locking
 - story [67](#)
 - Locks, types of [67](#)
 - Log layout
 - described [219](#)
 - Logging
 - keyboard shortcuts [352](#)
 - right-to-left languages [233](#)
 - workflows [213](#)
 - LTR (left to right) [60](#)

M

- Machine control instructions
 - adding 66
 - adding in the MediaCentral mobile app 318
 - adding in the MediaCentral UX mobile app 285
- Markers
 - adding 223
 - adding to sequence 128
 - cutting, copying, pasting text 230
 - deleting 223
 - described 215
 - exporting 231
 - group clips 193
 - navigating by 231
 - saving 223
 - text in right-to-left languages 233
 - Unicode support 233
- Markers pane
 - described 220
 - keyboard shortcuts 352
 - list of icons 363
 - My Markers button 220
- Match Frame 160
- Match frame
 - group clips 194
- Media
 - adding to a basic sequence 105
 - adding to an advanced sequence 106
 - playback quality 146
 - updating status 144
 - viewing in mobile app 278
 - viewing in tablet app 311
- Media | Distribute
 - list of icons 365
- Media pane
 - keyboard shortcuts 350
 - list of icons 362
- Media timeline
 - described 155
- Media viewer
 - size of video 144
- MediaCentral | UX
 - described 17
- MediaCentral mobile app
 - accessing iNEWS 306
 - accessing Interplay Production 328
 - accessing media assets 326
 - adding machine control instructions 318
 - adding production cues 317
 - approving stories from iPad 320
 - buttons 303
 - caching queues and stories 324
 - connection basics 297
 - custom settings 303
 - favorites 322
 - formatting a script 316
 - installing on a iPad 299
 - presenter mode 320
 - saving stories 315
 - sidebar 301
 - starting 299
 - view video sequences 311
 - viewing queues and stories offline 324, 326
 - working offline 324
 - working with links 319
- MediaCentral UX
 - deep links 236
 - MediaCentral UX mobile application 331
 - mobile app. See MediaCentral mobile app
 - sending links 236
- MediaCentral UX mobile app
 - accessing iNEWS 273
 - accessing Interplay Production 292
 - accessing media assets 291
 - adding machine control instructions 285
 - adding production cues 283
 - approving stories from iPhone 286
 - buttons 270
 - caching queues and stories 290
 - connection basics 265
 - custom settings 271
 - favorites 287
 - formatting a script 282
 - gestures 266
 - installing on a iPad 267
 - saving stories 282
 - starting 267
 - the sidebar 269
 - view video sequences 278
 - viewing queues and stories offline 291
 - working offline 289
 - working with links 285

- MediaCentral UX mobile application
 - accessing iNEWS [337](#)
 - buttons for Android devices [336](#)
 - connection basics for Android devices [331](#)
 - custom settings for Android devices [336](#)
 - gestures for Android devices [332](#)
 - installing on an Android device [333](#)
 - starting on an Android device [333](#)
 - the navigation drawer [335](#)
- MediaCentral UX mobile appn
 - viewing queues and stories offline [289](#)
- Menu bar
 - described [29](#)
- Messages
 - e-mail forwarding [242](#)
 - forwarding messages [243](#)
 - Media Central | UX messages [236](#)
 - Messages pane [236](#), [239](#)
 - sending [244](#)
 - sending messages with the Message pane [239](#)
 - sending messages with the Messages pane [239](#)
 - using the Message pane [237](#)
 - viewing and replying to [245](#)
 - viewing messages in the Messages pane [238](#)
- Metadatas pane [45](#)
- Mix Mode [175](#)
- Mixdown [161](#)
- MOS
 - inserting placeholders [70](#)
 - user settings [344](#)
- MOS integration [30](#)
- Multi-angle views
 - group clips [182](#)
- Multicamera workflows
 - described [180](#)
- MultiRez button
 - highest resolution [159](#)
 - STP target resolution [157](#)

N

- NAT column [106](#)
- NAT tracks
 - changing the default [173](#)
 - described [171](#)
 - disabling [118](#)
 - enabling [118](#)
 - swapping with SOT tracks [173](#)
- Navigation drawer, described [335](#)
- NewsCutter
 - associated sequences [87](#)
- NRCS tool
 - associated sequences [87](#)

O

- Online support [7](#)
- Out point
 - marking [149](#)
- Output mode
 - described [132](#)
 - displays and controls [137](#)
- Overwrite edit [107](#)

P

- Panes
 - Asset [34](#)
 - Audio [166](#)
 - Launch [29](#)
 - list of [19](#)
 - list of icons [358](#)
 - Media [132](#)
 - Metadata [45](#)
 - Project/Story [50](#)
 - Queue/Story [53](#)
 - Search [201](#)
 - Thumbnail [47](#)
 - working with [24](#)
- Playback
 - simple and complex sequences [144](#)
- Playback latency
 - adjusting for [146](#)
- Playback quality [146](#)
- Plug-ins
 - working with [30](#)
- PNG file
 - creating from a video frame [165](#)
- Position indicator
 - described [56](#)
- Presenter mode [320](#)
 - custom settings [271](#), [303](#)

- Production cue
 - adding [64](#)
 - adding in the MediaCentral mobile app [317](#)
 - adding in the MediaCentral UX mobile app [283](#)
- Progress pane
 - described [252](#)
 - list of icons [364](#)
- Project
 - associating story with [52](#)
 - described [37](#), [49](#)
 - opening [49](#)
 - opening a project associated with a story [52](#)
- Property columns
 - adding and removing [41](#)
 - moving [42](#)
 - resizing [42](#)
- Proxy video
 - maximum size [144](#)

Q

- Queue/Story pane
 - described [53](#)
 - keyboard shortcuts [348](#)
 - toolbar [55](#)
- Queues
 - caching [290](#), [324](#)
 - in Assets pane [37](#)
 - viewing offline [291](#), [326](#)

R

- Recovered files
 - sequences [89](#)
 - stories [72](#)
- Redoing
 - in the Sequence pane [116](#)
- Referenced assets
 - displaying or hiding [44](#)
- Remote assets
 - working with [148](#)
- Replace edit [111](#)
- Resolution
 - highest for playback [159](#)
- Restrictions
 - adding [229](#)
 - defined [225](#)

- deleting [229](#)
 - described [215](#)
 - group clips [193](#)
 - overview [225](#)
 - saving [229](#)
- Reviewing
 - for playback [157](#)
- Right-to-Left languages
 - entering marker text [233](#)
- RTL (right-to-left) [60](#)

S

- Script
 - formatting [63](#)
- Script Editor
 - described [56](#)
- Script sequence
 - rules for creating [87](#)
- Script sequences
 - creating [84](#)
- Script templates [69](#)
- Scrubbing
 - enabling audio [130](#)
- Search bar [200](#)
- Search pane [201](#)
- Searching
 - advanced criteria [207](#)
 - example [212](#)
 - for assets [203](#)
- Segment
 - described [78](#)
- Segmented edit locks [67](#)
- Segments
 - described [59](#)
 - moving and deleting in timeline [117](#)
 - splitting [126](#)
- Send to playback
 - selecting a profile [246](#)
 - sending a script sequence [249](#)
- Send to playback (STP)
 - group clips [197](#)
- Sequence
 - stepping through [142](#)
- Sequence pane
 - described [75](#)
 - displaying [74](#)

- list of icons 364
- Sequence Timeline
 - described 56
- Sequences
 - adding markers 128
 - adding media from saved sequence 116
 - adding media to advanced 106
 - adding media to basic 105
 - associated in Instinct and NewsCutter NRCS 87
 - audio-only 88
 - basic and advanced 78
 - creating 84
 - editing 104
 - enabling audio tracks 115
 - horizontal and vertical 80
 - inserting dissolves 128
 - opening existing sequence 91
 - opening sequence associated with story 92
 - playing 140
 - recovering 89
 - saving 88
 - saving a copy 89
 - script sequences 87
 - simple and complex 144
 - splitting segments 126
 - transcoding and mixing down 161
 - trimming clips 121
 - trimming segments 121
 - user settings 344
 - video-only 88
 - viewing in mobile app 278
 - viewing in tablet app 311
 - viewing information 83
- Settings menu option 29
- Sidebar, described 269, 301
- Signing in 18
- Signing out 18
- Simple sequence
 - defined 144
- Snapping
 - in the timeline 120
- SOT column 106
- SOT tracks
 - changing the default 173
 - described 171
 - swapping with NAT tracks 173
- Speech-to-Text 61

- Speedtest pane 147
- Split edit 125
- Story
 - approving from iPad 320
 - approving from iPhone 286
 - caching 290, 324
 - creating 58
 - deleting 67
 - described 56
 - editing 62
 - inserting script templates 69
 - locking and unlocking 67
 - opening sequence 92
 - recovering 67, 72
 - right-to-left languages 60
 - saving from tablet app 282, 315
 - segments 59
 - timing 70
 - viewing offline 291, 326
- Story Form
 - described 56

T

- Tab key
 - in browser window 347
- Templates, for scripts 69
- Thumbnails pane 47
- Timecode
 - groups clips 189
 - using to cue a frame 153
- Timecode displays 152
- Timing taglines 70
- Training services 7
- Transcode
 - clips and sequences 161
- Transitions, dissolves 128
- Trimming
 - advanced sequence 122
 - basic sequence 122
 - double-sided trim 124
 - segments in timeline 121
 - top or tail of a segment 123
- Troubleshooting 7

U

- Undoing
 - in the Sequence pane [116](#)
- Unicode
 - support for marker text [233](#)
- Unlocking
 - story [67](#)
- Update Media Status command [144](#)
- User Settings [344](#)

V

- V column [106](#)
- Vertical sequence
 - selecting [80](#)
- Video dissolves [128](#)
- Video sequences
 - view from mobile app [278](#)
 - view from tablet app [311](#)
- Video-only sequences [88](#)
- Voice tracks
 - described [171](#)
- Voice-over
 - recording [177](#)
- Volume
 - setting [171](#)

Z

- Zoom bar, Media
 - described [156](#)
 - with in-process clips [164](#)
- Zoom bar, Sequence
 - described [80](#)



Avid
75 Network Drive
Burlington, MA 01803-2756 USA

Technical Support (USA)
Visit the Online Support Center at
www.avid.com/support

Product Information
For company and product information,
visit us on the web at www.avid.com