Avid®
Editors on Interplay
Workflow Guide

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Contents

1 Avid Interplay Production

Avid Interplay is a production asset management system that allows editors, producers, reporters, and audio/video technicians access to all the current working media and project information through a central database. This allows for simultaneous use of media, and eases the multi-editor collaboration.

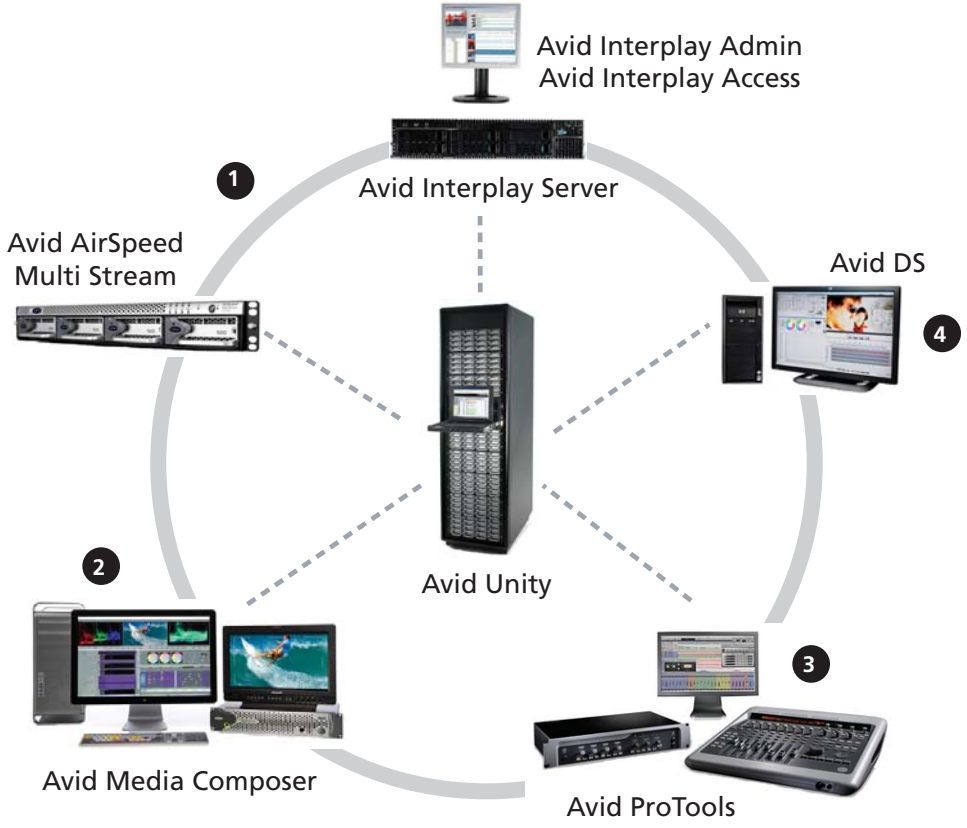
Avid Interplay provides a central database of assets (such as master clips, subclips, sequences, graphics, bins and sequences) that you use during your production process. Interplay keeps account of all versions of the assets from creation to archive. For example, you can capture your media at multiple resolutions onto the shared storage, link to the lower resolution when editing, and then automatically relink to the higher resolution media for finishing and output.

Interplay facilitates the collaborative editing process by allowing the various stations in the workgroup to:

- access multiple resolutions and versions of media and other assets from the shared storage without contention
- transfer sequences from one Avid editing application to another for audio mixing or special effects and finishing.

This book shows you how to set up and use an Avid editing system in an Avid Interplay workgroup with Unity shared storage. Avid editing systems include Avid Media Composer, Avid Symphony, Avid DS, and Avid Pro Tools.

The illustration below shows how projects and media can be managed and shared in an Interplay environment.



1. Capture/Transcode/Archive Media on Shared Storage

Use Avid AirSpeed Multi Stream to ingest media files at both high- and low-resolution to an Avid Unity storage for access by the editing systems. If additional lower resolutions are needed, then Interplay can transcode these on an as-needed basis.

Any media that is currently not in use can be archived and stored offline until required. The Interplay Engine easily manages sequences and other media objects whose media is no longer online. You can search for these objects, view information about them such as the source tape name, obtain the source footage, and rerecord or recapture it.

2. Edit the Sequence

Using Interplay, many editors can work on projects using the same assets at the same time. With Interplay Access, you can search or browse folders that organize assets from across all workspaces. Interplay tracks the locations of assets, including all resolutions of a master clip, and allows you to easily pull them into your project.

When the sequence is ready for the effects and finishing process, a Media Composer editor can check it in to the Interplay database as an AFE file.

Similarly, for audio mixing and sound effects process, the Avid Media Composer or Avid DS editor can export the sequence and check in the AAF.

3. Mixing the Audio and adding Sound Effects

The sound editor using Avid Pro Tools can then import the AAF and relink to the audio files to finalize the sound editing.

4. Conforming and Finishing the Sequence

The Avid DS editor checks-out the AFE, conforms and relinks to the high-resolution media. After adding the necessary visual effects and finishing touches, the sequence is rendered to the required delivery format and all the necessary project files and new media are checked back in to Interplay.

If the sequence needs to be sent back to Media Composer, it can be exported as an AAF file by using the “Timeline to MC” option, and then checking the AAF file into the Interplay database.

From this point, there are different options for final delivery:

- Send the final sequence to Avid Airspeed for broadcast or playback (available only from the Media Composer product family).
- Output the necessary format and record to tape, film, or DVD.

Interplay Components

An Interplay workgroup consist of clients and servers. Clients are editing wokstations such as Media Composer, Avid DS, and Avid Protools. Servers are responsible for managing the clients, running the Interplay Engine, and providing a number of services to aid the clients in an editing workflow.

In a small workgroup, such as one with ten or fewer clients, all of the server components can be run on a single machine. In this case, it is possible that a client can also act as the Interplay server. In larger workgroups, the Interplay server components are spread among many dedicated server machines.

Listed below are the Interplay components configurable on the server and/or the clients. Some of the components listed are optional since they are not critical for Interplay to function, but may be required in some workflows.

Interplay Engine: Server Component

The Avid Interplay Engine forms the backbone of the Interplay environment. The Interplay Engine is a server that combines an asset database with workflow management software, both of which are integrated with Avid shared storage and Avid archive solutions.

Interplay Administrator: Server and Client Component

The Interplay Administrator is a cross-platform application used for basic administration of the Avid Interplay Engine and the Avid Interplay Archive Engine. Interplay Administrator is automatically installed with Interplay Access. You can perform administrative tasks from any machine connected to Interplay. Supported capabilities include the following:

- Database activation, creation, and security
- Scheduling backups
- Setup of users

Interplay Access: Server and Client Component

The Avid Interplay Access software is a dedicated application that can be used by system administrators and other designated users such as editors, assistants, and producers to interact with the Avid Interplay Engine. A lightweight version of Interplay Access, referred to as the Interplay window, is built into Interplay-enabled editing applications.

The Avid Interplay Access user interface allows you to quickly search or browse the Interplay database for assets of interest. Drag-and-drop support allows you to obtain Avid assets by dragging them to the Avid editing application's Interplay Window.

Interplay Media Indexer: Server and Client Component

The Avid Interplay Media Indexer is a background service that keeps track of the media files in storage locations that you identify. In an Avid Interplay environment, each Avid editing application has its own local Media Indexer that manages the local storage areas on that system. Each Avid Interplay environment also has at least one Media Indexer that manages

media on shared storage. When the Avid editing application needs to access media on shared storage, it communicates with its local Media Indexer, which then communicates with the shared storage Media Indexer.

Interplay Transfer: Server Component (Optional)

Avid Interplay Transfer lets you transfer Avid assets to and from another workgroup, send finished sequences to a configured playback device, and capture media from a configured ingest device.

Interplay Low Res Encode: Server Component (Optional)

CaptureManager™ and Interplay Capture allow you to capture high-resolution and low-resolution material at the same time. CaptureManager and Interplay Capture use Avid AirSpeed® or AirSpeed Multi Stream to capture high-resolution material and uses Avid Interplay Low Res Encode software to capture low-resolution material.

Interplay Media Services: Server Component (Optional)

Avid Interplay Media Services are specific tasks that can be distributed among dedicated workstations in a network environment. Offloading work to dedicated machines frees up computer resources to perform other tasks.

Media Services are registered with the Media Services Engine, which is responsible for matching tasks with the appropriate service provider. The following table lists the services managed by the Media Services Engine.

The services managed by the Media Services Engine are not limited to the services listed in this table. For more information about installing and configuring these servces, see the Avid Interplay Media Services Setup and User's Guide.

Interplay Media Services Service Providers

Service	Description
Avid Interplay Transcode service	Lets you transcode Avid assets from one Avid-supported resolution to another. For example, you can use the Avid Interplay Transcode service to create a low-resolution version of a sequence or master clip.
Avid Interplay Archive service Avid Interplay Restore service	Provides access to archive and restore features. The Avid Interplay Archive and Restore services manage the process of moving data, instead of using the Avid Interplay Transfer Engine.

Interplay Media Services Service Providers (Continued)

Service	Description
Avid Interplay Stream Publish service	Lets you create QuickTime reference movies that refer to MPEG-4 video files and MPEG1 Level 2 audio files. The files are checked into the Interplay database so you can play the assets via Interplay Access.
Avid Interplay Copy service	Lets you copy assets (metadata) and their media files from one workgroup to another.
Avid Interplay Move service	Lets you move media files from one Avid Unity ISIS workspace to another.
Avid Interplay Delivery service	Lets you transfer a clip and its media files or only the portion that is used in a subclip or a sequence.
Avid Interplay Auto Media Service • Auto Archive • Auto Transcode • Auto Transfer • Auto Copy	Lets you configure folders and subfolders to perform tasks automatically. You can use the Avid Service Configuration settings to configure the various auto media services.  *An auto archive and auto transcode operation includes subfolders. An auto transfer operation does not include subfolders. An auto copy operation maintains the same folder structure as the source workgroup.*
Avid Interplay STP Encode service	During a send-to-playback request from the Avid editing application or Avid Interplay Assist, lets you offload time-consuming processing involved in exporting and transferring of Long GOP OP1a media.
Avid Interplay ProEncode™ service	Provides integration to AnyStream™ and Telestream for non-Avid format transcode services (for example, transcoding from an Avid resolution to Windows Media File format).

2 Working on Projects in an Avid Interplay Environment

Since there's a large need to share projects and media for offline-to-online production between Avid systems, all the media, in both high-res and low-res, can be placed on the same Unity storage for access by different editing workstations at the different stages of the post-production process. Interplay extends the functionality of Avid Unity, providing an easier way for editors to track and share media.

A typical example would be a production using film footage that was scanned to DPX digital files. The DPX media would be placed on the shared storage where it could be transcoded by Avid MetaFuze to MXF media that a Media Composer system could link to for offlining. The offline sequence can then be exported as an AFE to an Avid DS for conform which easily links back to the original DPX files for the finishing process.

Checklist: Preparing Interplay to Share and Edit Projects

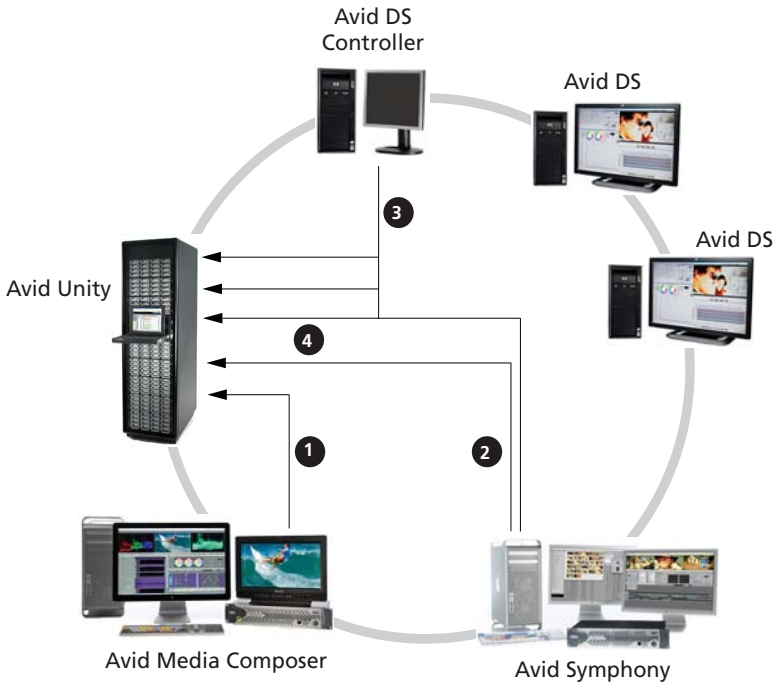
The administrator configuring the hardware and software components in the Interplay environment must follow these steps in the order listed to ensure that all components function successfully.

Preparing the Interplay environment:		Refer to:
❑	Set up the environment so that Avid editing systems can access the shared storage.	"Setting up a Workgroup with Shared Projects and Storage" on page 16.
❑	Install and configure the necessary components on the Interplay server.	"Installing Software on the Interplay Servers" in the Interplay Help.
❑	Install necessary Interplay Media Services and register them with the Media Services Engine.	"Avid Interplay Media Services Setup and User's Guide" in the Interplay Help.

❑	Use Interplay Administrator to configure the Interplay environment and set-up user accounts.	"Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide" in the Interplay Help.
❑	Configure the Avid Interplay Media Indexer to monitor shared storage.	"Configuring Media Indexer to Monitor Shared Storage" on page 18.
Preparing the Media Composer/Symphony clients:		
❑	Install and configure the required software components on Media Composer and Symphony.	"Installing Software on Avid Editing Systems" in the Interplay Help.
❑	Configure the local Media Indexer on each editing workstation.	"Configuring the Local Media Indexer to Recognize Shared Storage" on page 22. "Configuring the Local Media Indexer to Index Local Drives" on page 27.
❑	If you have not already done so, connect each workstation to the shared Avid Unity storage.	"Mounting and Unmounting Workspaces" in the Avid Unity documentation.
❑	Configure your editing application to connect to an Interplay server and specify a location for your project's Interplay folder.	"Configuring Interplay Settings on the Editing Workstation" on page 34.
❑	Configure your editing application and Interplay Access to connect to a Media Services Broker, enabling you to initiate media services inside.	"Connecting to the Media Services Engine from an Avid Editing Application" on page 45.

Setting up a Workgroup with Shared Projects and Storage

In cases where there is a large need to share projects and media between workstations, the media storage can be centralized on an Avid Unity storage. Set up your environment as illustrated in the following figure, so that Avid editing systems workstations can access media stored on an Avid Unity.



	Element
1	Avid Media Composer has its own workspace on the Unity.
2	Avid Symphony has its own workspace on the Unity.
3	Each Avid DS client has a workspace on the Unity. The Avid DS Controller indexes all DS project and media in an Avid DS workgroup.
4	If Media Composer/Symphony needs to share files with Avid DS, then additional workspaces are required for the shared media. The Avid DS Controller indexes these workspaces as well.

The Avid Unity storage needs to have a workspace for each editing client. Within the workspace, set up separate folders for video and audio, and set the necessary permissions. Refer to the documentation that came with the Unity storage.

Configuring Media Indexer to Monitor Shared Storage

The following procedure describes how to set up a Media Indexer to monitor shared storage. Typically, this type of Media Indexer is configured to run on an Interplay server.

To configure Media Indexer to monitor shared storage:

1. Identify the Media Indexer as the leader of a High Availability Group (HAG).

   See "Grouping Media Indexer Services" in the Interplay Help.

2. Identify the shared storage locations for that Media Indexer to monitor.
3. Click the Start button, and then select All Programs > Avid > Avid Service Framework > Avid Service Configuration.
4. On the Hosts tab in the Directory pane, select the system that contains the Media Indexer you want to use to monitor shared storage.
5. Select Avid Media Indexer.

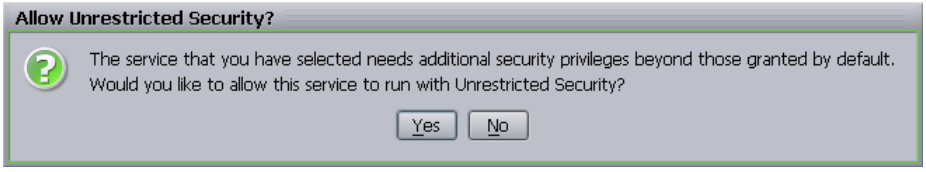
   The system might prompt you for the Interplay Framework administrator password (by default, there is no password).

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

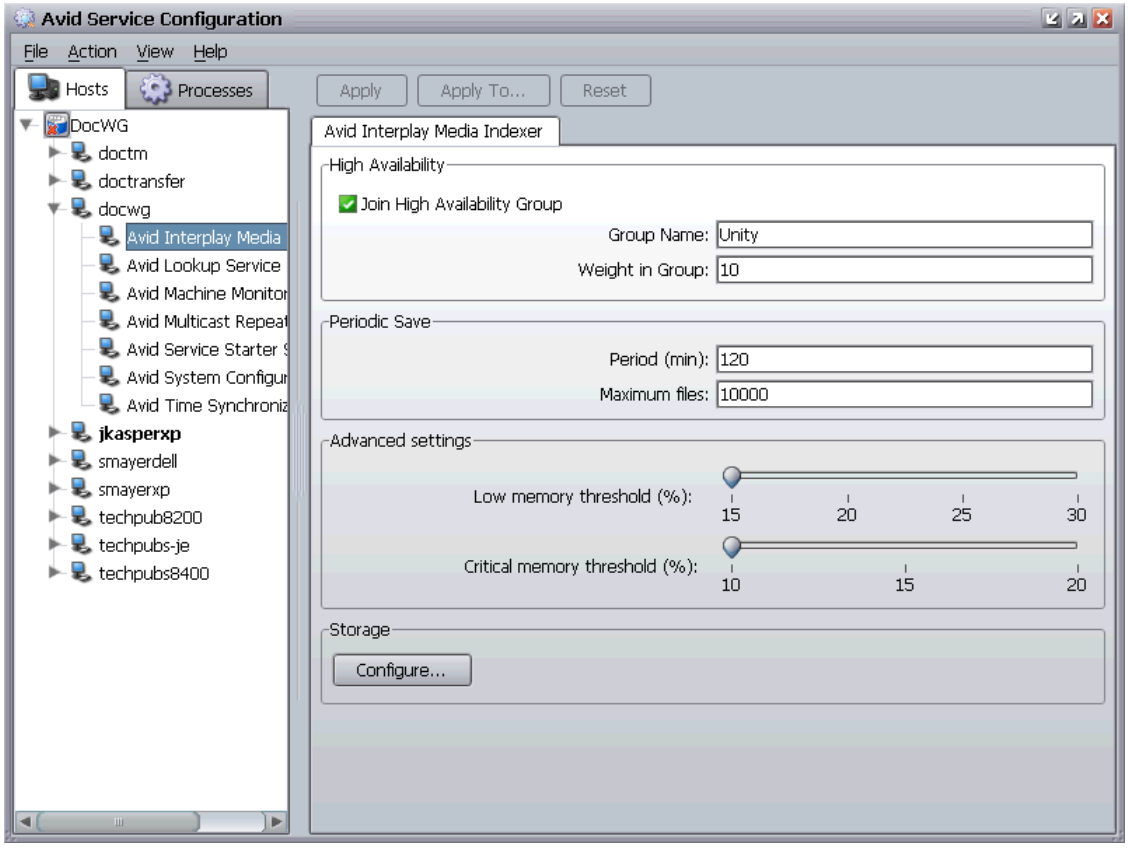
6. Click OK.

   A message box opens asking if you want to allow the service to run with unrestricted security

7. Click Yes.



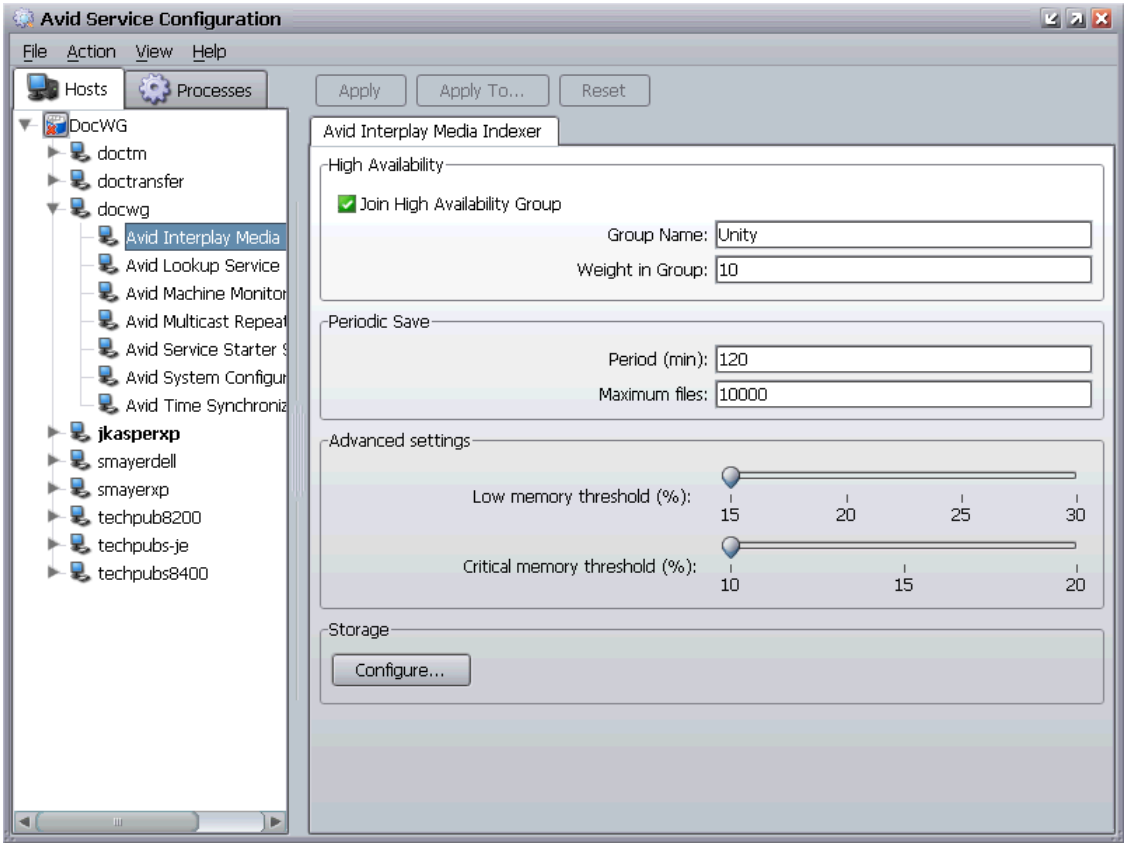
The system displays the Media Indexer information in the Avid Service Configuration dialog box.



8. Click Join High Availability Group and type a unique name for the group.

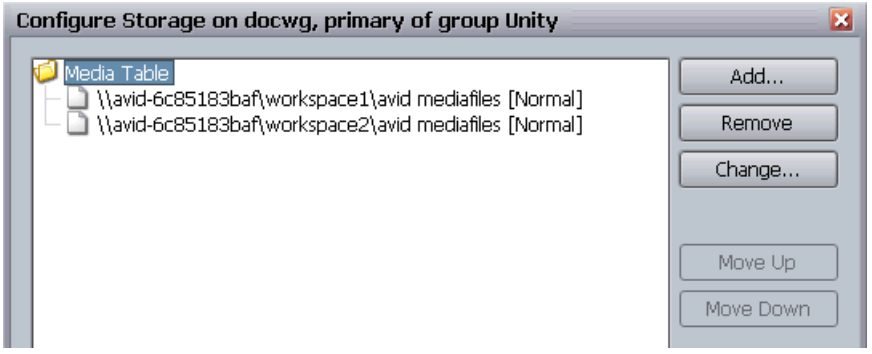
Perform this step even if there is only one Media Indexer for shared storage. The Media Indexer that monitors shared storage must be part of a High Availability Group (HAG) even if there is only one Media Indexer in the group.

9. Click Apply.



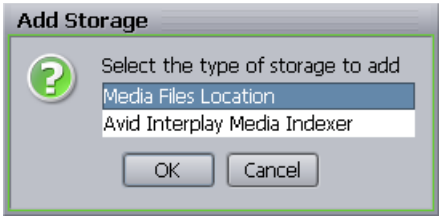
10. Click Configure in the Storage section of the Configuration pane.

    The Configure Storage dialog box opens. The following illustration shows a Media Indexer that is already configured to monitor folders on two workspaces on an Avid Unity.



11. Click Add to add a storage location (workspace).

    The Add Storage dialog box opens.

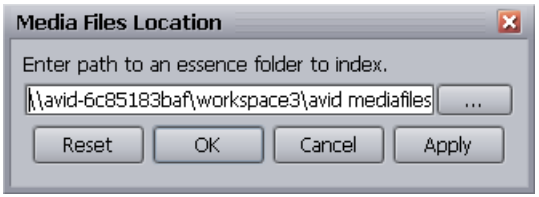


12. Select the Media Files Location option and click OK.

    The Media Files Location dialog box opens.

13. Type the Universal Naming Convention (UNC) path to a folder within the workspace. For example, `\\workstation_name\workspace_name\folder_name`.

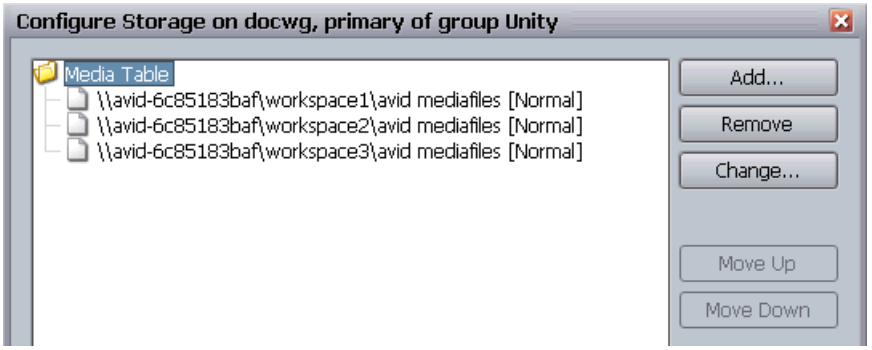
    The following illustration shows the UNC path for the Avid MediaFiles folder on workspace3. The storage system name in this example is avid-6c85183baf.



In general, avoid connecting directly to the high level workspace name. Connect to the Avid MediaFiles folder or another folder in the workspace that you know contains valid Avid media files. This way you won't waste time and system resources indexing non-Avid files.

14. Click Apply and click OK.

    The system displays the Universal Naming Convention (UNC) path to the folder in the Configure Storages dialog box.



The message “Normal” indicates that the drive has been scanned and will be indexed. The message “Normal - Scanning” indicates the Media Indexer is now scanning the storage area.

On shared storage, you must use Universal Naming Convention (UNC) path as the Media Indexer does not recognize mapped drive letters.

15. (Option) Click Add and repeat the process to add any additional folders.
16. Click Apply, and then click OK to close the Configure Storages dialog box.

The first time that you configure a storage folder, the Media Indexer automatically indexes the media in the folder. This might take a while depending on the amount of media in the folder.

Configuring the Local Media Indexer to Recognize Shared Storage

Each Avid editing application in an Avid Interplay environment has a local Media Indexer that indexes local storage. You typically chain this Media Indexer to the Media Indexer that indexes your shared storage.

Your editing system uses the Media Indexer chain as follows:

1. Your Avid editing application sends a request to the local Media Indexer for media.
2. The local Media Indexer checks its index to determine whether the media is available on the local drives.
3. If the media is not available on the local drives, the local Media Indexer forwards the request to the first Media Indexer in the chain.

The local Media Indexer uses the Avid Service Framework Lookup service to locate Media Indexer services in the chain.

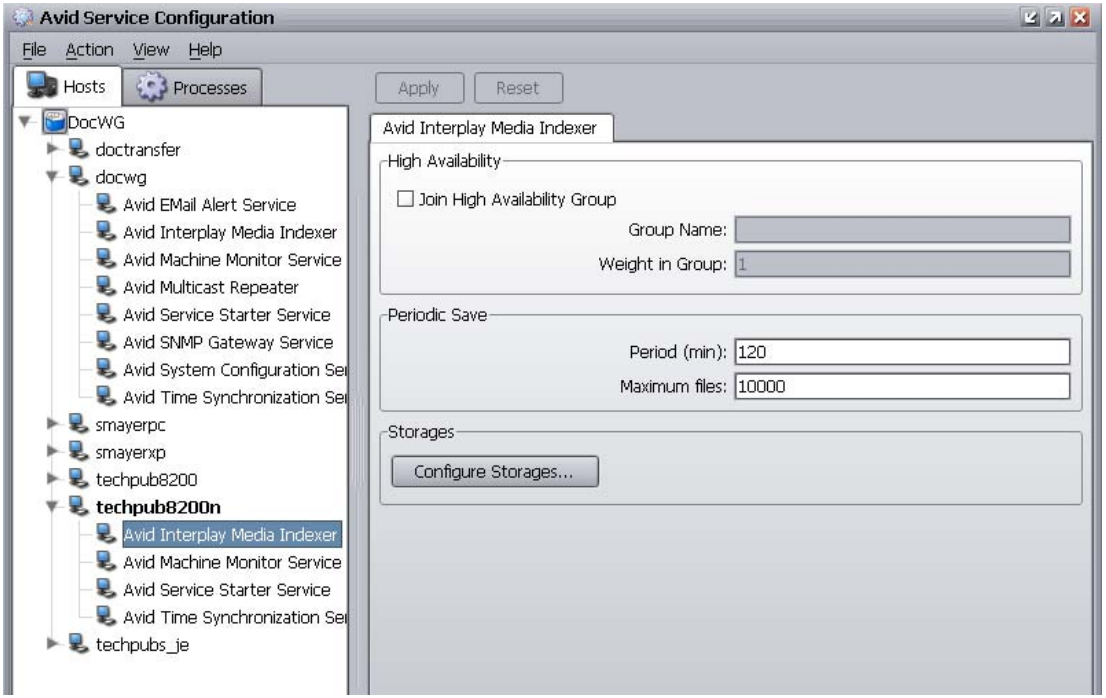
4. If that Media Indexer doesn't have a record of the media, the local Media Indexer forwards the request to the next Media Indexer in the chain.

An administrator can configure the Media Indexer services for the Avid editing applications on the individual system or from any system running the Avid Service Configuration application.

To configure the Media Indexer for an Avid editing application:

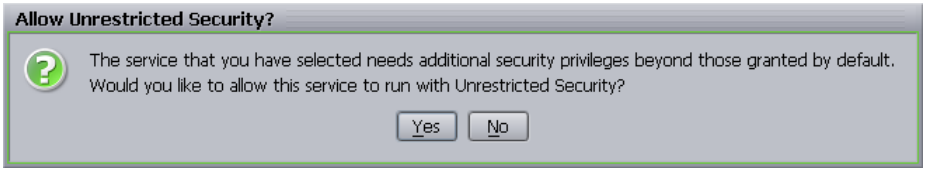
1. Click the Start button, and then select Programs > Avid > Avid Service Framework > Avid Service Configuration.
2. If more than one workgroup appears in the list, click the Expand List icon next to your Workgroup name to expand the Workgroup list.
3. Locate the Avid editing system in the list and select the Media Indexer service.

   The following illustration shows an Avid editing system named techpub8200n.



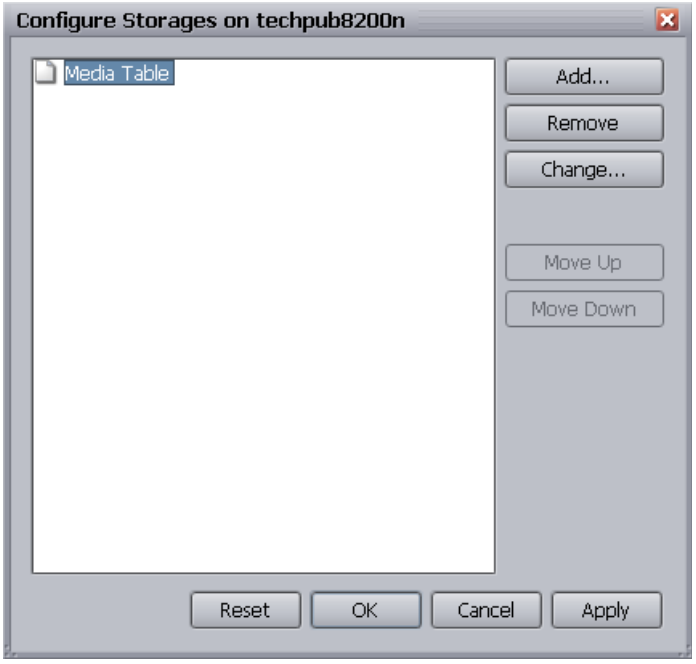
The system might prompt you for the Avid Service Framework administrator password (by default, there is no password).

The system displays a message asking if you want to allow the service to run with unrestricted security.



4. Click Yes.
5. Click the Configure Storages button.

   The Configure Storages dialog box opens.

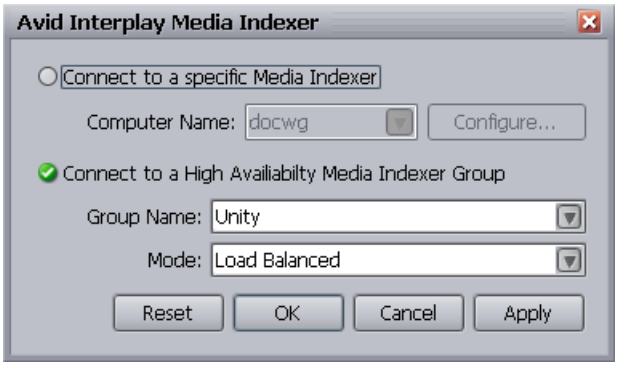


6. Click Add.

   The Add Storage dialog box opens.

7. Select Avid Media Indexer and click OK.

   The Avid Media Indexer dialog box opens



8. Select the Connect to a High Availability Media Indexer Group option.
9. Select an indexer group from the Group Name list.

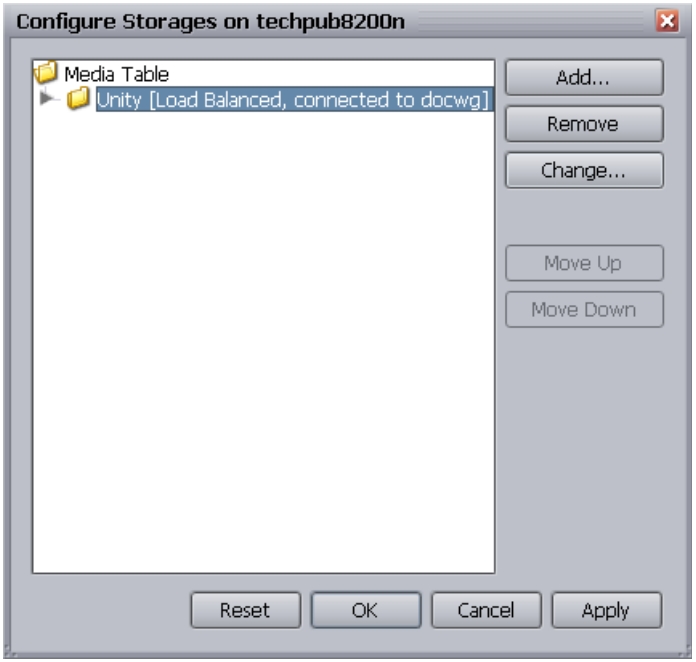
Ask the Avid Interplay system administrator for the name of the High Availability Group (HAG).

10. Select a mode for the connection as follows:

Mode Type	When to Use this Mode
All Avid editing systems that are part of a load-balanced group should have their chain configured as load balanced. Otherwise load balancing won't occur and all Media Indexer services only communicate with the master.	
Load Balancing	Choose this option if you want the Media Indexer to select any Media Indexer in the group. If this Media Indexer goes offline, the system connects to another indexer in the group.
Master Only	Choose this option if you want to connect to the group leader. If the group leader goes offline, the Avid Service Framework selects a new leader and connects to it.

11. Click Apply, and then click OK.

    The system displays the high availability group in the Configure Storage dialog box.



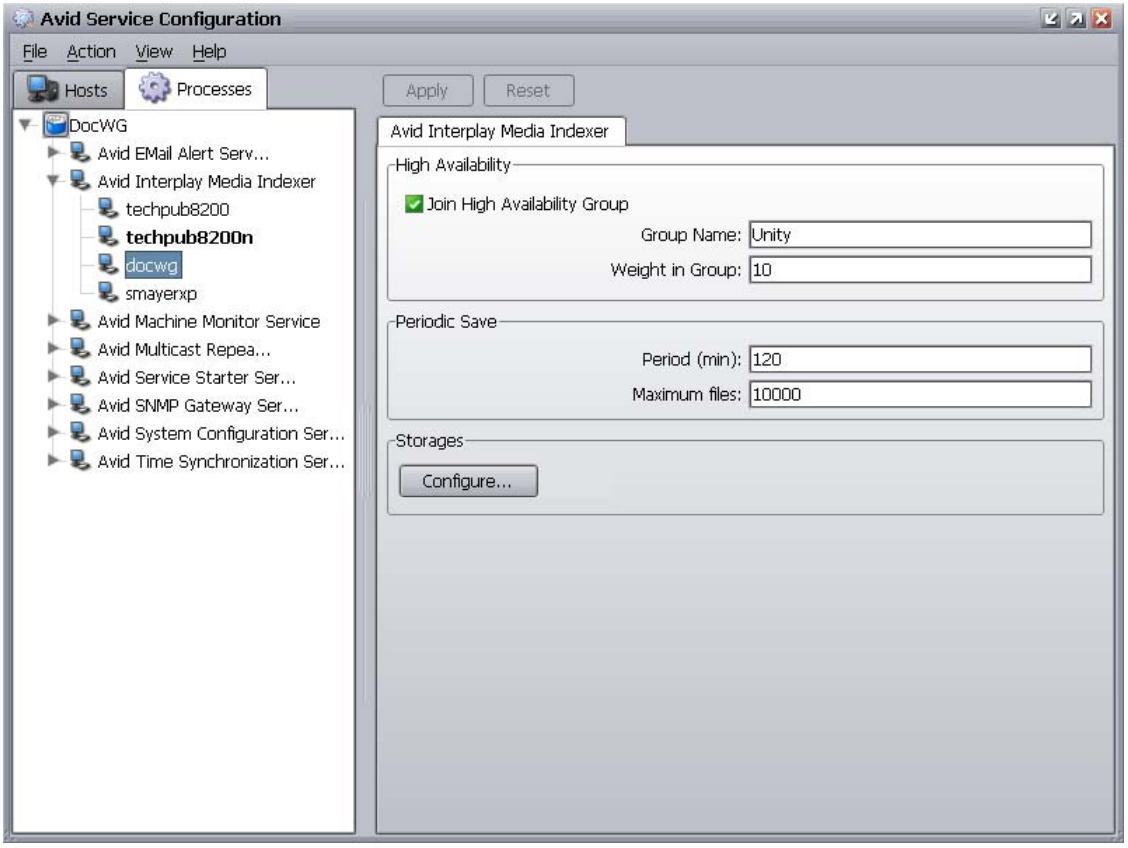
    You can have as many Media Indexer services as you want in the Configure Storage dialog box.

Avid recommends that you do not nest Media Indexer services within the Configure Storage dialog box because it could overly complicate the management of your Media Indexer services.

12. Click Apply and then click OK to close the Configure Storage dialog box.

    An administrator can select the Processes tab on the Interplay Service Configuration window and configure the Media Indexer services for all the systems on the Interplay environment from that tab.

    The following illustration shows the Processes tab with the Media Indexer for shared storage selected.



Configuring the Local Media Indexer to Index Local Drives

Each Avid editing application in an Avid Interplay environment has a local Media Indexer that indexes local drives.

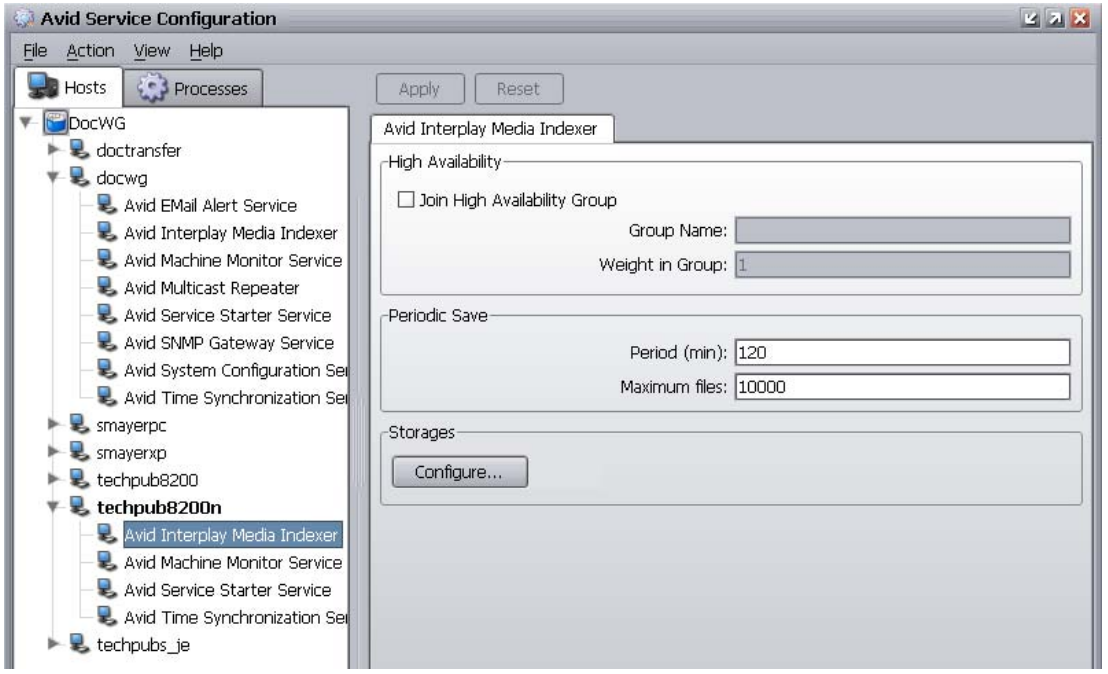
For information on configuring Media Indexer to index a P2 card, see the Avid Interplay Software Installation and Configuration *Guide.*

To configure the local Media Indexer to index your local drives:

1. Click the Start button, and then select Programs > Avid > Avid Service Framework > Avid Service Configuration.
2. If more than one workgroup appears in the list, click the Expand List icon next to your Workgroup name to expand the Workgroup list.

3. Locate the Avid editing system in the list and select the Avid Media Indexer service.

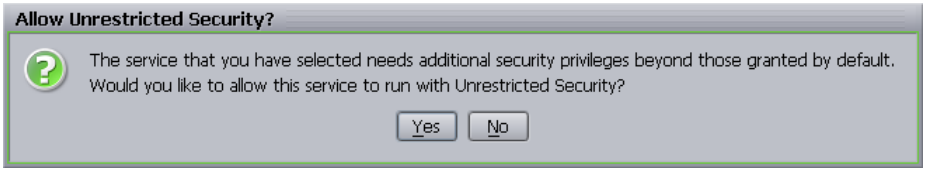
   The following illustration shows an Avid editing system named techpub8200n.



   The system prompts you for the Avid Service Framework administrator password.

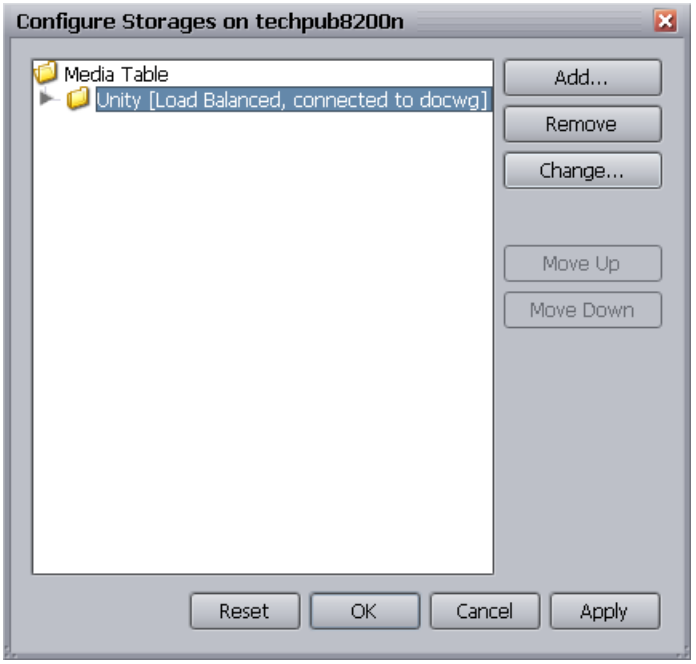
By default, Avid Service Framework does not require a password. When a password is used, it is set through the Avid Service Configuration application. Check with your system administrator for the correct password.

   The system displays a message asking if you want to allow the service to run with unrestricted security.



4. Click Yes.
5. Click Configure Storages.

The Configure Storage dialog box opens. In the following illustration you can see that this local Media Indexer is already connected to the shared storage Media Indexer.



6. Select the Media Table icon and click Add.

   The Add Storage dialog box opens.

7. Select Media Files Location and click OK.

   The Media Files Location dialog box opens

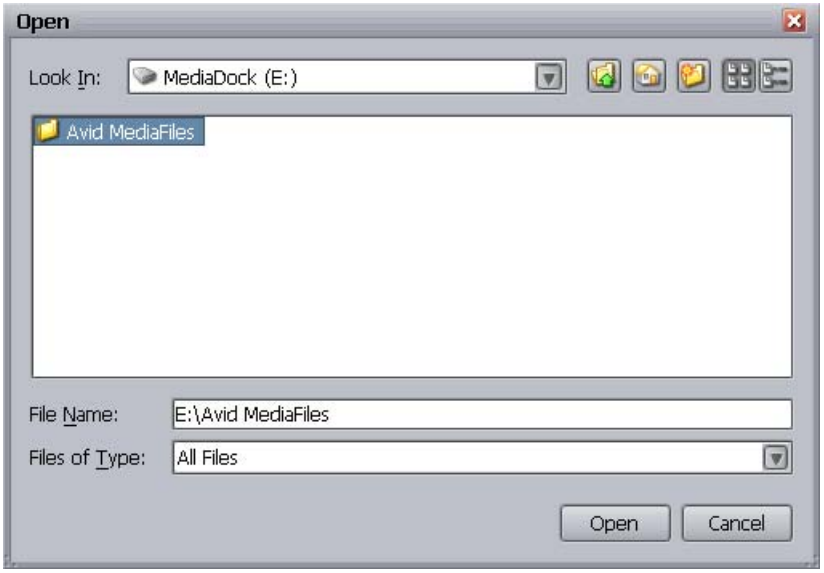
8. Click the Browse button.

   The Open dialog box displays.

Unlike the UNC pathname rule for shared storages you are allowed to use the drive letters for local storage.

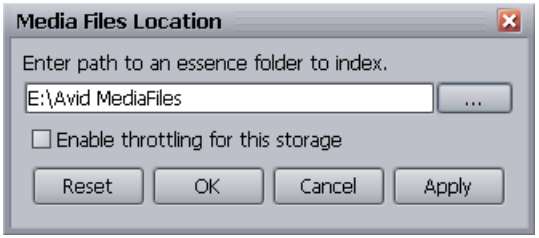
9. Navigate to the location of your Avid MediaFiles folder.

   The following illustration shows the Avid MediaFiles folder on a MediaDock storage device.



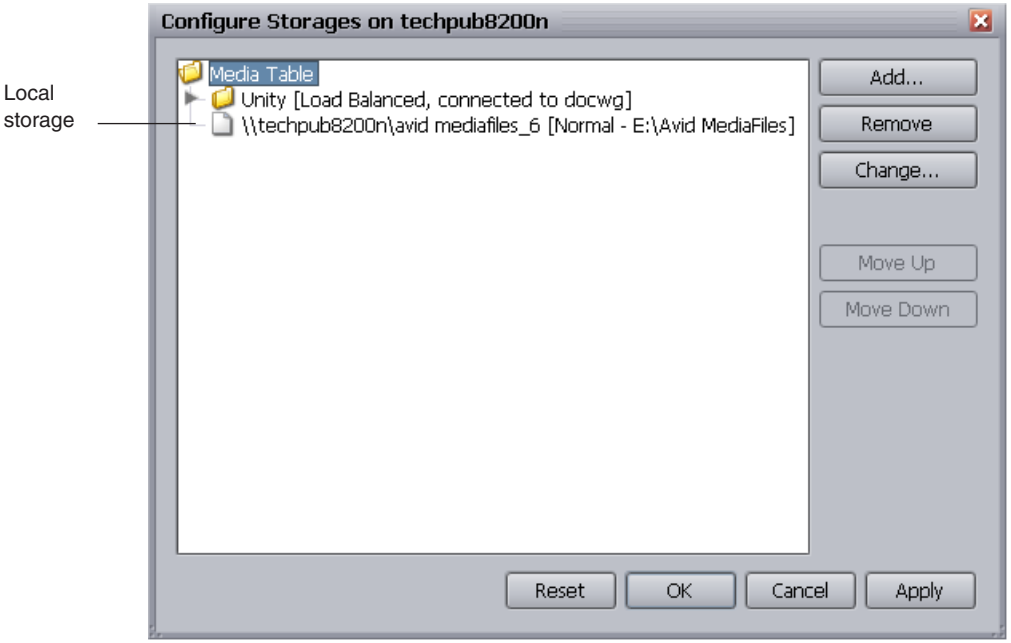
10. Click Open.

    The Media Files Location dialog box opens and displays the new location.



11. Click Apply and then OK.

    The Configure Storages dialog box opens and displays the new location.

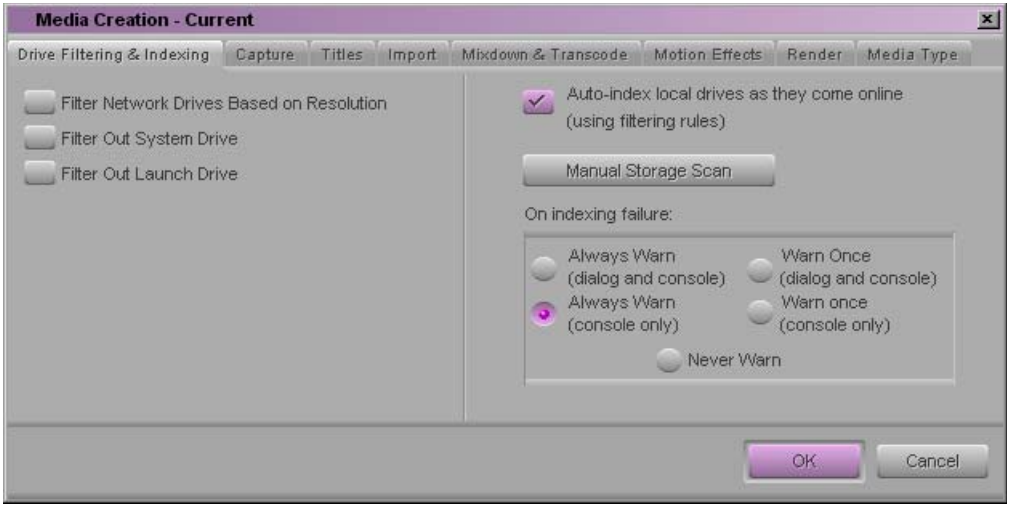


12. (Option) Click Add to add any additional storages.
13. Click Apply and then OK to close the Configure Storage dialog box.
14. Close the Interplay Service Configuration window.

To instruct Media Indexer to automatically recognize local drives:

1. Start the Avid editing application.
2. Click Tools > Media Creation.

   The Media Creation window opens.



3. On the Drive Filtering and Indexing tab, click the "Auto-index local drives as they come online" button.

   The local Media Indexer automatically configures Avid media files on your local drives.

4. (Option) Click Manual Storage Scan to start a scan.
5. (Option) Select one of the warning options. The warning occurs if the Media Indexer has problems scanning files on the local drive.

If you don't want the Media Indexer to automatically scan your local drives, deselect the Auto-index option.

Checklist: Editing Projects in an Interplay Environment

The checklist below provides a basic list of steps for sharing and editing projects and media between Avid editing systems in an Avid Interplay workgroup environment. For more details on working with Interplay, refer to the documentation that came with your Interplay or Avid editing system.

You should also consider using a multirez workflow to save storage space and time while editing—see "MultiRez Workflow in an Interplay Environment" on page 53.

Editing in the Interplay environment:	Refer to:

❑	Learn about working with your bins in Interplay.	“Working with Interplay and Remote Assets” on page 36
❑	Create a project in the appropriate location, using the proper naming convention.	“Creating Avid Editing Projects in an Interplay Environment” on page 38.
❑	Log in to Interplay when prompted by the editing application.	“Logging in to Interplay and Opening the Interplay Window” on page 44.
❑	Create a new bin, or use one that you are confident is not being used by any other users at the same time.	
❑	Use the Interplay Window in your editing application or Interplay Access to check out and work with shared media. NEVER open bin files (*.avb) from other people’s project folders.	“Checking Avid Assets Out Using the Interplay Window” on page 46. “Checking Avid Assets Out Using Interplay Access” on page 48.
❑	Refer to the documentation that came with your editing application for details on working with projects in Interplay.	
❑	Use Interplay Media Services to offload heavy computational work and free up resources on your machine.	
❑	Check in your sequence and bins to Interplay at regular intervals, and particularly before you finish your editing session, either by using the correct Interplay Folder setting or by dragging-and-dropping to the correct folder.	“Checking Avid Assets In to the Interplay Database” on page 48.
❑	Use reservations to protect material against accidental deletion.	“Understanding Reservations” on page 51.
❑	Learn some basic rules about what you should and should not do in an Interplay environment.	“Dos and Don’ts for Editors Working with Avid Interplay” in the Interplay Help.
❑	Check the Unchecked-in Avid Assets/*your username* folder for any unchecked-in assets. Delete any assets (media, effects, and so on) that you no longer require.	

Configuring Interplay Settings on the Editing Workstation

You need to specify three Interplay settings before you can view or use remote assets:

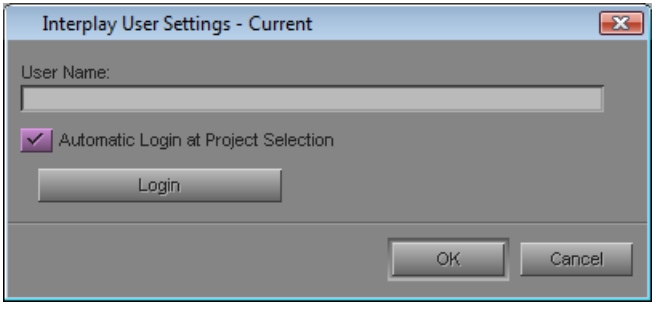
- Interplay Server: Use this setting to specify the computer name of the Interplay Server. This is a Site setting, so it applies to all users and projects on a particular system. You can override this setting in the Interplay Login dialog box.
- Interplay User: Use this setting to specify the Interplay user account to use when logging into Interplay. This is a User setting, so it is specific to the Avid user. You can override this setting in the Interplay Login dialog box.
- Interplay Folder: Use this setting to specify where assets are checked into the Interplay database when you use menu commands, automatic checkin, or Frame Chase capture. This is a Project setting, so it applies to all users working on a particular project.

You need to log in to the Interplay database through the Interplay User setting before you can specify the Interplay Folder setting.For information on managing users, see the *Avid Interplay Engine and Avid Interplay Archive Engine Administration Guide*.

To configure Interplay settings:

1. Start your Avid editing application.
2. Click the Settings tab in the Project window.
3. Double-click Interplay Server.
4. In the Interplay Server Name text box, type the computer name or IP address of your Interplay server, and then click OK.

   It is important to type the correct computer name or IP address. This is the location where the editing system looks to access the database and to check in and check out Avid assets.
5. In the Settings list, double-click Interplay User.



6. In the User Name text box, type a user name.

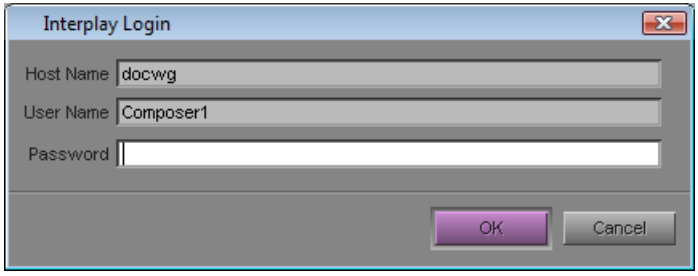
   This name must be a known user on your workgroup system.

7. Select “Automatic Login at Project Selection” if you want to log in to the Interplay database automatically every time you open a project.

   If you do not select this option, you must open this dialog box when you want to access the database.

8. Click Login to establish the connection to the Interplay database.

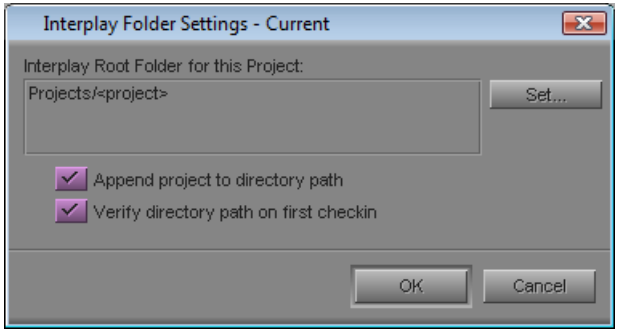
   The Interplay Login dialog box opens, with the server name you specified in the Interplay Server Settings as the Host Name.



9. In the Interplay Login dialog box, type your password, and click OK.

   When the blinking yellow light in the upper left of the dialog box turns green, you are connected to the Interplay database and the dialog box closes. If you cannot log in, see your system administrator.

10. Double-click Interplay Folder.



11. Click the Set button, and a directory tree is displayed for the Interplay database that you logged in to.

12. Select a folder to use as the default Interplay Root Folder for your project and click OK.

The Interplay Folder setting defines where assets are checked into the Interplay database when you use menu commands, automatic checkin, or Frame Chase capture. (This setting does not apply when you manually drag media from a bin and drop it in a folder in the Interplay Window.) Interplay checks media in to a subfolder of the folder you specify in this dialog box. The subfolder is named after the bin whose assets you are checking in.

13. (Option) Select "Append project to directory path" if you want Interplay to create a folder with your project name in the Projects folder.

    This is the default setting. If this setting is selected, an Interplay folder named after the project contains subfolders named after the bins in the project.

14. (Option) Select "Verify directory path on first checkin."

    This is the default setting. If this setting is selected, a message box confirming the path is displayed the first time you check in from a bin.

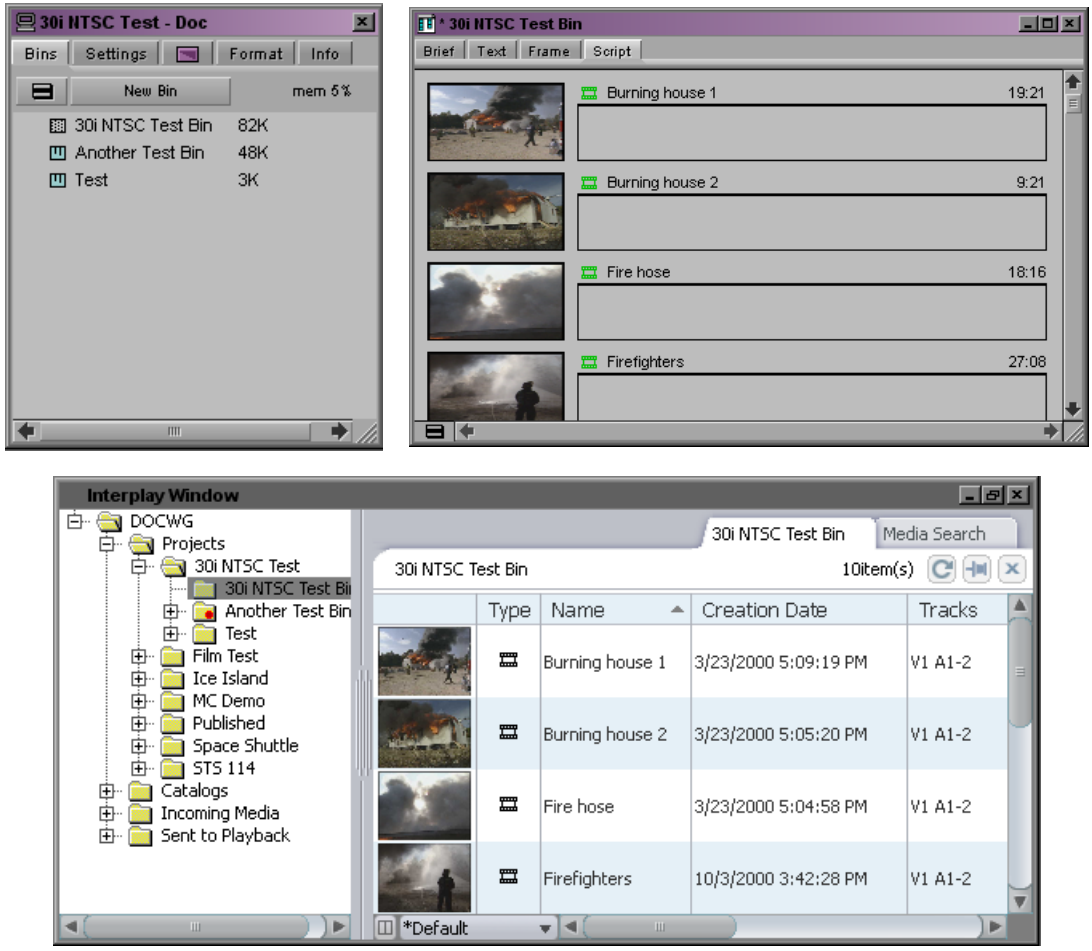
15. Click OK.

Working with Interplay and Remote Assets

With Avid Interplay, users can share assets through folders that are managed by the Interplay database and accessible to all workstations in the Interplay environment.

If your workflow includes checking in bins from an Avid editing application, you can set up your editing project so that checkins you perform automatically create corresponding folders on Interplay. Subfolders for each bin are created inside a folder for the project. Depending on the organization of your Interplay database, the project folder is usually located in the Projects directory on Interplay.

The following illustration shows the Project window alongside an opened bin from an Avid editing project, and the corresponding folder in the Interplay Window.



Top: the Project window and opened bin from an Avid editing application. Bottom: the corresponding folder in the Interplay Window.

The project folder and its subfolders also contain project settings that primarily govern media acquisition — for example, frame rates, formats, and target workspaces. For more information about creating and managing projects in an Interplay environment, see *Avid Interplay Best Practices*.

From an Avid editing application you can use the Interplay Window to browse and open folders in the Interplay database. You can also use Interplay Access to browse and open project folders. Interplay Access includes advanced search features and other database features.

You can work directly with assets in the Interplay Window, or you can copy (check out) assets to a bin in an Avid editing project. The bin then contains local copies of the remote assets. You can modify the local copy of an asset, but the changes remain local until you save the changes (check in) to the database.

You can check assets in and out in several different ways:

- Check assets out by dragging them from the Interplay Window or from Interplay Access .
- Check assets in by dragging them to the Interplay Window or by using one of several menu commands .

Avid Interplay manages two kinds of assets: Avid assets, *which are assets that are created by Avid applications (master clips, subclips, and so on) and* file assets*, which are assets that are created by other applications. When you work with Interplay from an Avid editing system, you can work only with Avid assets. You can use Interplay Access to work with both Avid assets and file assets. For more information, see the* Avid Interplay Access User's Guide*.*

Creating Avid Editing Projects in an Interplay Environment

One of the biggest decisions you will make regarding your workflow is the location of the projects and bins created by the editing applications. A predictable folder structure allows for the following:

- Creates an easily maintained folder structure in the Interplay database
- Makes it easy for editors and other users in the organization to locate assets that are used by different projects
- Makes it easier for the Administrator to delete older projects on the Avid editing systems

This section covers the basics of creating a project structure that is easy to maintain in an Interplay environment.

Creating Projects

In a large Interplay environment it is important to locate Avid editing projects in areas that are easily accessible by the Administrator that has to delete the projects. This section describes the options for choosing a location for newly created projects folders.

When you start the editing application, the system displays the project log in window. From this window, you can create a project that is either Private, Shared, or External. See in the Interplay Help for more information on project types.

The best choices for a shared structure are either Shared or External. These types of projects are created in a common location, making it easier for the Administrator to locate and delete old projects.

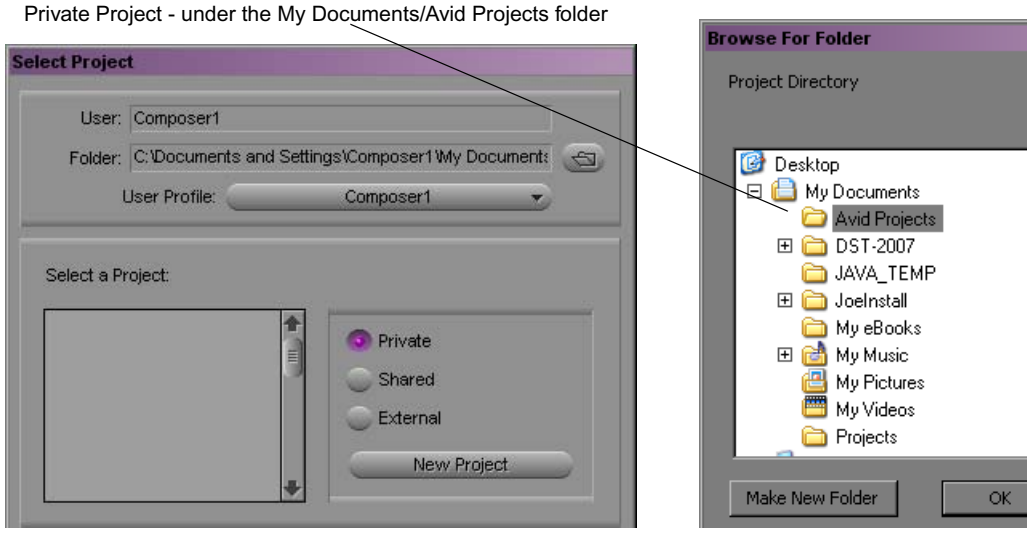
Any user can create or delete a project via the editor. Keep your project structure consistent to make the Interplay database easy to maintain.

If you are working with projects created on local drives, then note the following:

- A local project resides on the C: drive of the Avid editing system.
- If the connection between the Avid editing system and shared storage is lost, the project and its contents are unlikely to become corrupt as a by-product.
- You cannot login to the project from another workstation. You (or other users) must go to the Interplay Projects folder to locate the contents created in this project.
- From an administration standpoint, you must clean these projects up or archive them from each editing system. At a large site this can become time consuming and needs to become part of the Administrator's workflow.

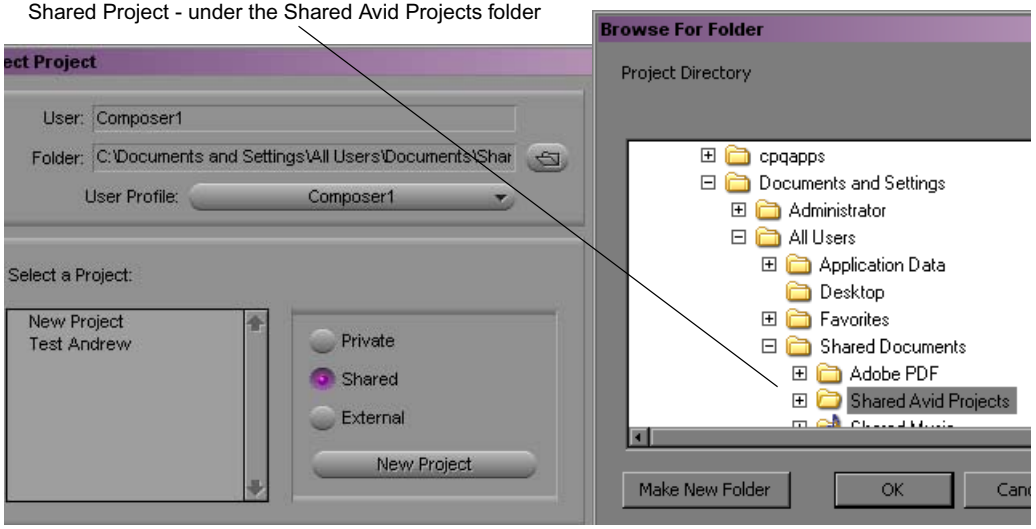
Private

A Private Project is stored locally. It can be accessed only by the user currently logged on to the editing machine. On a Windows system, a Private Project is always stored under the user's Documents directory. An administrator may be able to access this project if they have read/write permission to the user's directory.



Shared

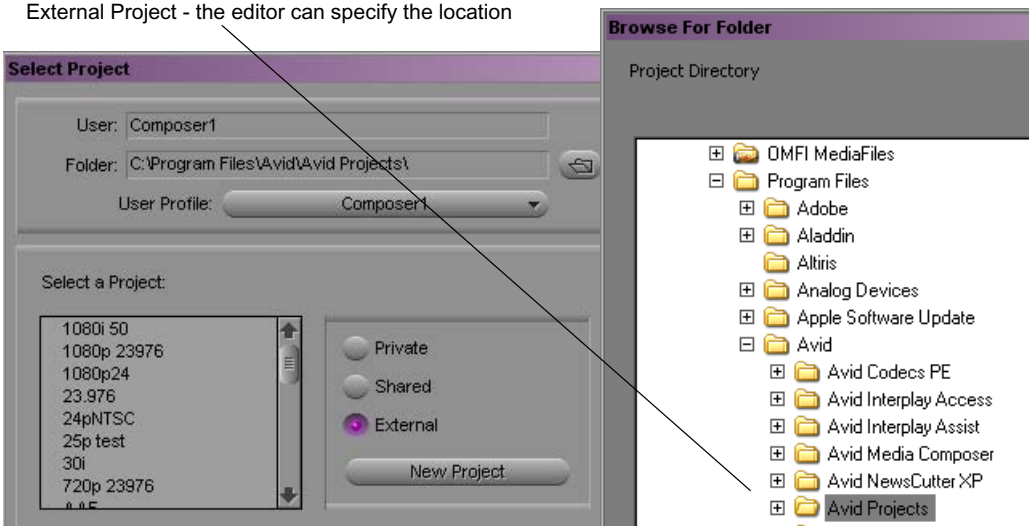
A Shared Project is stored locally. It can be accessed by any user that can log on the editing machine. On a Windows system, a Shared Project is always stored in the machine's Shared Documents directory.



External

An External Project can be saved to any directory, either local or remote. Depending on the file-system permissions set on the selected folder, other users or an administrator may or may not be able to access the project. The external option is particularly useful when you want to save the project on shared network drive to make project maintenance easier.

Avid does not support sharing bins in an Interplay environment. If you create projects on shared storage, do not allow editors to work in the same bin at the same time. This can result in data loss or media corruption. Instead of sharing bins, editors should use the Interplay Window to collaborate and share material.



Interplay Settings in the Editing Application

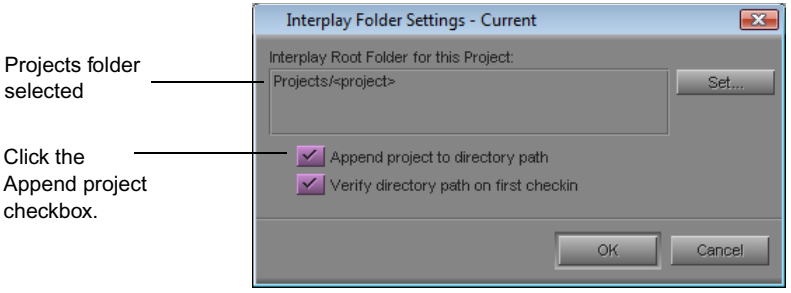
The Interplay Folder setting defines where the Avid editing application checks files into the Interplay database. After you open a project you can specify several Interplay settings, including the Interplay Folder. To access the settings, open the Settings scroll list in the in the Project window. The following table lists the Interplay-related settings.

Option	Description
Interplay Server (Site Setting)	Specify the name of the Interplay Engine for the environment. If the site has an Interplay Engine Cluster, this is a virtual name that will log in to the active node.

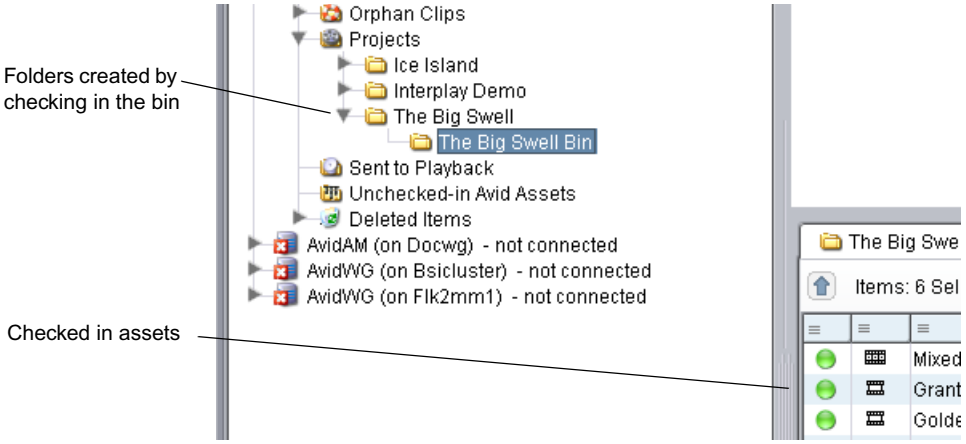
Option	Description
Interplay User (User Setting)	Specify the name of the default Interplay user (if applicable) and check the Automatic Login at Project Selection checkbox. This does not auto-login to Interplay, but prompts the user to do so after logging in to their project.
Interplay Folder (Project Setting)	Interplay organizes assets and media by folders. The default checkin folder must be set on each Avid editing application. By default, the folder path is empty. The Interplay database Projects folder is a good location to use. This will check the assets into a folder with the name of the bin inside the folder for the project. Click the Set button to navigate to the directory you want to use. After you select the Projects folder, the Interplay Folder Settings dialog box will display the following: Projects/<project>
Dynamic Relink	This setting is utilized in MultiRez environments, to specify the working and target resolutions for the Avid editing applications. The term MultiRez refers to having a single master clip associated with multiple resolutions. For additional information, see the Help for your Avid editing application.
Media Services	This setting specifies the Media Services Engine information. This allows the editor to submit Transcode, Pro Encode, or Archive jobs to the Media Service broker to hand off to the provider. When logged in to Media Services the client can submit the jobs using the File menu options or by right-clicking assets in a bin. You need to specify that Media Services are available, the Host name of your Media Services Engine, and a valid Interplay login account.

Defining the Interplay Folder Setting

The Interplay Folder setting defines where assets will be checked into the Interplay database. You need to define the location for each project. The examples in this chapter assume that you are using the Projects folder in the Interplay database. The following illustration shows the setting defined for the Projects folder. Use the Set button to define the location.



The following illustration shows a folder for a project named “The Big Swell” created in the Projects folder. The folder was created automatically when the editor checked the first bin into Interplay using the Check in Bin to Interplay command. The system automatically created both folders and checked in the assets into the folder.



For a Day-of-the-Week workflow, use the Projects\<project> setting in the Interplay Folder Setting window. Then, when multiple editors work in the 01Moday project, there will be one 01Monday folder populated by the bins from each system. This keeps the organization easier to maintain.

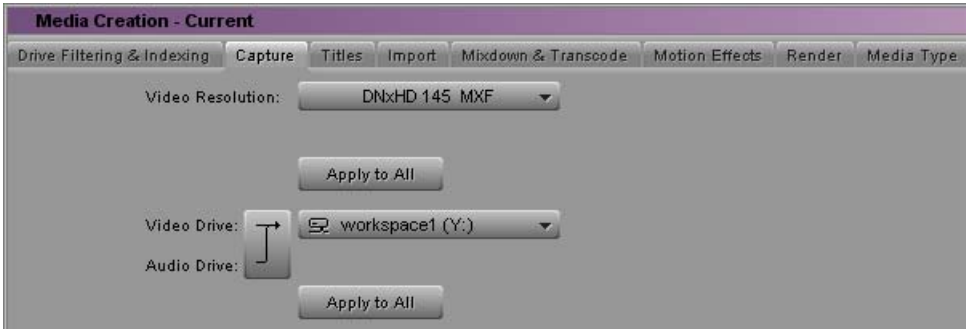
To instruct the system to automatically check in bins when the editor closes the application, select the Bins option in the Editor Database Settings window in the Avid Interplay Administration tool. The default is to ask the editor before checking in the bin.

Defining the Media Creation Settings

Use the Media Creation dialog box to define where you want the Avid editing application to store newly created media.This is usually a workspace on shared storage that is monitored by the Interplay Media Indexer High Availability Group.

To define the Media Creation settings:

1. Click the Settings tab in the Project window of the Avid editing application.
2. Double-click Media Creation.
3. (Option) On the Drive Filtering and Indexing tab, click Auto-index local drives as they come online.
4. Click the Capture tab.
5. Select the video resolution and shared storage workspace for capturing new material.



6. Select the options for the other tabs (Import, Render, etc.).

Logging in to Interplay and Opening the Interplay Window

If you configured the Interplay User settings to log in to the database when you select your project, the Interplay Login dialog box opens when you start your Avid editing application. If you did not select this option, then you must open the Interplay User settings before logging in to the database.

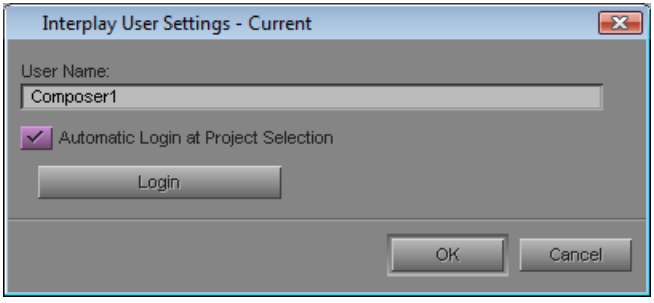
After you log in, you have the option of opening the Interplay Window.

You must be logged in to the Interplay database to work with remote assets. .

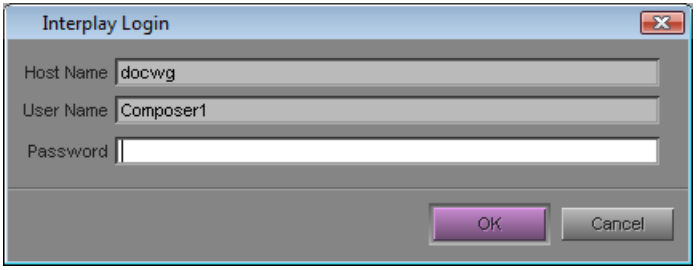
To log in and open the Interplay Window:

1. If your Interplay User settings are not configured to log in when you start a project, do the following:

   a. In the Settings list, double-click Interplay User.



   b. Click Login to establish the connection to the Interplay database.



2. In the Interplay Login dialog box, type your password, and click OK.

   When the blinking yellow light in the upper left of the dialog box turns green, you are connected to the Interplay database and the dialog box closes.

You can override the Host Name and User Name settings in the Interplay Login dialog box.

3. If an Interplay Folder path is not set, the Interplay Folder setting dialog box is displayed. Set the path and other options and click OK. .
4. (Option) Select Tools > Interplay Window.

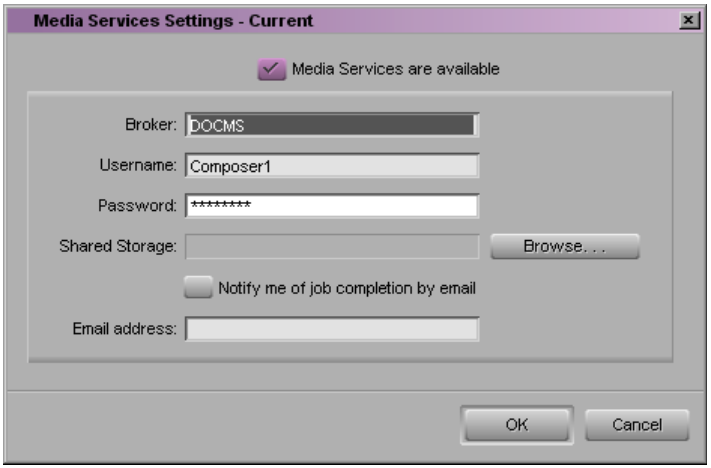
   The Interplay Window opens.

Connecting to the Media Services Engine from an Avid Editing Application

To connect to the Media Services Engine:

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

   The Media Services Settings dialog box opens.



2. Fill in the following sections:
   - Select the “Media Services are Available” option.
   - Broker — Type the name of the system running the Media Services Engine.
   - Type your user name and password. This user name can be one set up explicitly in Media Services Engine by the Media Services administrator. It can also be any valid Avid Interplay user name. For example, you can use the same user name and password that you use to connect to the Interplay Window.
   - Shared Storage — Leave this field blank. This setting is only used for setting up Avid Interplay ProEncode.
   - Email address — You can use this option if your Media Services Engine is set up for e-mail notification.
3. Click OK.

Checking Avid Assets Out Using the Interplay Window

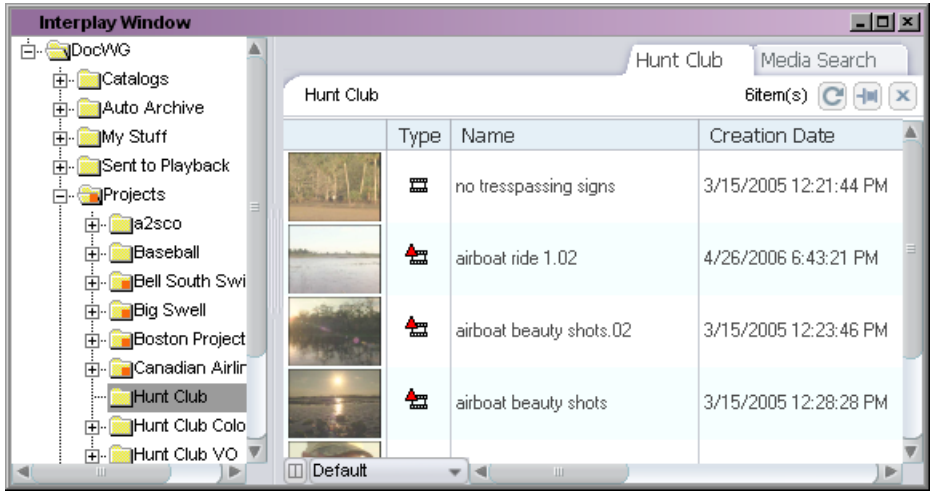
You can copy assets from the Interplay database to a bin. This process is called *checking out*. Checking out assets from the Interplay database creates a local copy of the assets but does not create a local copy of the associated media. When you check the assets back in to the Interplay database, Interplay looks for any changes to the assets and copies the changes back to the database.

You can load clips directly from the Interplay Window. See “Editing with Avid Assets in the Interplay Window” in the Interplay Help.

To check Avid assets out of the Interplay database using the Interplay Window:

1. Start your Avid editing application, and either create a new project or open a bin in an existing project.
2. Log in to the Interplay database.
3. Select Tools > Interplay Window.
4. Navigate to the project containing the master clips and sequences (assets) you want to use, and click the folder that contains the assets.

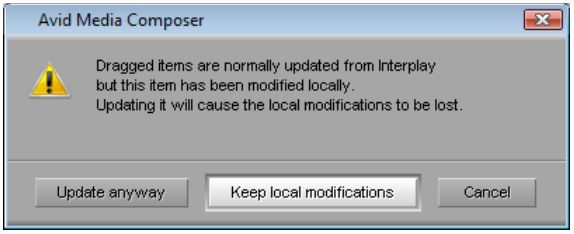
   The Interplay Window displays the Avid assets in the selected folder.



5. Click the assets you want to check out, and drag them to your bin.

   The bin displays the clips and sequences.

   If you check out an asset and modify it (for example, you edit a sequence), and check out the asset again without checking in the modified version, the following warning is displayed:



This message could also appear if another user has checked in a modified version of the asset after you checked it out. Click “Update anyway” to overwrite the local version with the version on the database, or click “Keep local modifications” to preserve the local version.

Checking Avid Assets Out Using Interplay Access

When you are working with an Avid editing application, you might want to use the advanced search in Interplay Access to look for particular Avid assets. After finding the assets, you can drag them from Interplay Access into a bin (checking out the assets), which creates local copies of the assets (but not the media).

If you then modify the asset and want to save the changes in the database, you must use the menu commands in your Avid editing application to check the asset back in to the database. You cannot drag assets from a bin to Interplay Access.

To check Avid assets out of the Interplay database using Interplay Access:

1. Start your Avid editing application, and either create a new project or open a bin in an existing project.
2. Log on to the Interplay database.
3. Open Interplay Access and browse or search for the assets you want.
4. Select the assets you want to use and drag them to a bin.

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

Checking Avid Assets In to the Interplay Database

The process of adding Avid assets to the Interplay database or updating Avid assets already in the database is called *checking in*. There are two basic ways to check in Avid assets:

- By using menu commands or automatic checkin
- By dragging assets to the Interplay Window

When you use a menu command or automatic checkin to check in assets, the Interplay Engine checks them into a subfolder named after the bin, in a folder that you selected in the Interplay Folder settings. When you use the drag-and-drop method for checking in assets, you can select any appropriate Interplay folder to store your assets.

The following table describes the methods available for checking in Avid assets.

Method	Description
Check in assets by checking in a bin	You can check in assets to a bin using the Bin > Check In Bin to Interplay command or the Bin > Check in All Open Bins to Interplay command. These commands check in the following items: • Items that have been modified since they were last checked in or out • Items that have been added to a bin. • Items that do not exist in the database because they were deleted from the target folder (the folder into which you are checking in) If an item exists in the database but does not exist in the target folder (the folder into which you are checking in), a link for the item is created in the target folder. Adding a link takes much less time than performing a full checkin. *The command File > Check In Open Bins in Project performs the same actions as Bin > Check In All Open Bins to Interplay.*
Automatically check in assets by closing a bin	Automatic checkin is a setting enabled in the Application Database Settings in the Interplay Administrator that lets you check in assets when closing a bin, a project, or your Avid editing application. Automatic checkin is optimized to work more quickly than the menu commands. If a bin contains any new or modified items, it is processed exactly as when you use menu commands described above. If there are no new or modified items in a bin, no items in the bin are checked in. In this case, automatic checkin will not detect if any items have been deleted from the bin's database folder.
Force a check-in of selected items	If you want to make sure items are checked into the database (including items that have not been modified and items that do not exist in the database), select the items, right-click, and select Check In To Interplay.
Select assets and drag them to the Interplay Window	This command also forces a checkin of all selected items.

By default, a 24-hour reservation is automatically placed on a folder whenever a new or modified Avid asset is checked in to the Interplay database from a bin. An Interplay administrator sets the default duration of the reservation in the Application Database Settings in the Avid Interplay Administrator.

To add Avid assets from your bin to the Interplay database by using menu commands:

1. Open the bin that contains your clips or sequences.
2. Log in to the Interplay database if you have not already done so.
3. Do one of the following:
   - To check in all Avid assets in a bin, select the bin and then select Bin > Check In Bin To Interplay or File > Check In All Open Bins to Interplay, or right-click the Bin Fast menu and select Check In Bin To Interplay.
   - To check in Avid assets in all open bins, select Bin > Check In All Open Bins to Interplay or right-click the Bin Fast menu and select Check In Bin To Interplay.
   - To check in one or more Avid assets, select the assets and select File > Check In To Interplay or right-click and select Check In To Interplay.
   - To check in a sequence for use in a Pro Tools project, select File > Check In to Interplay for Pro Tools or right-click and select Check In to Interplay for Pro Tools.

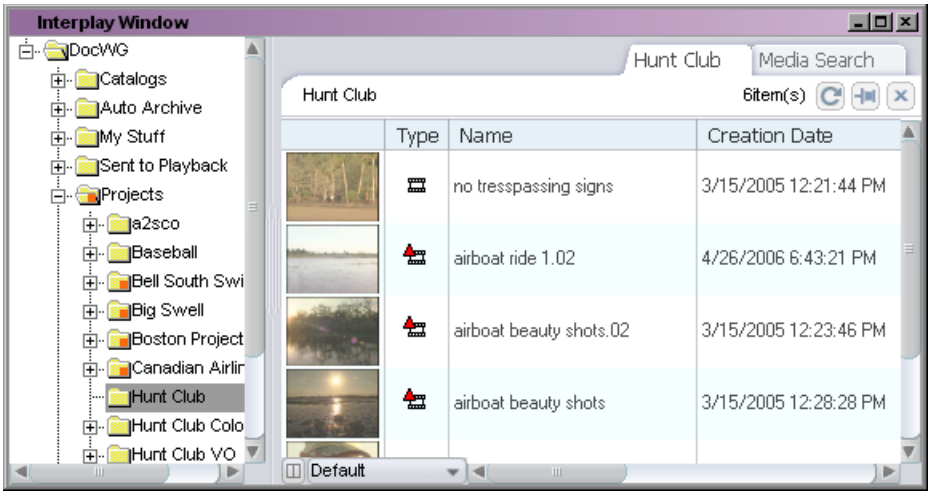
   The Interplay Engine checks in the assets to a subfolder of the folder you specified in the Interplay Folder Settings.
4. (Option) You can set an option to display a message box that asks you to verify the folder into which the assets will be checked in.
   - Click OK to accept the directory path and complete the checkin.
   - Change Setting to cancel the checkin and open the Interplay Folder Settings dialog box.
   - Click Cancel to cancel the checkin.

   The message box is shown the first time you check in from a project.

To add Avid assets from your bin to the Interplay database using drag and drop:

1. Open the bin that contains your clips or sequences.

2. Log in to the Interplay database if you have not already done so.
3. Select Tools > Interplay Window.



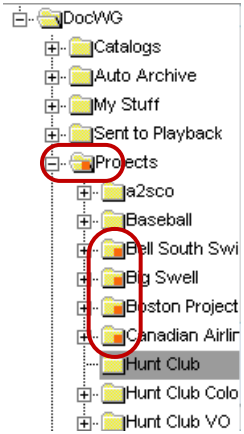
4. (Option) Right-click the Projects folder in the Interplay Window, select Create a New Folder, and then type a name for the folder.
5. Select one or more items in the bin and drop them in a folder in the Interplay Window.

Understanding Reservations

Reservations are time-based protections that authorized users can set on Interplay database folders. Usually reservations are assigned by a user with appropriate privileges using Interplay Access. By default, a 24-hour reservation is automatically placed on a folder whenever a new or modified Avid asset is checked in to the Interplay database from a bin.

The default duration of automatic reservations is set in the Application Database Settings in the Avid Interplay Administrator.

When you reserve a folder, the system adds a Reservation icon to the folder and sets the reservation on all of the Avid assets in the folder. The reservation protects the assets — which include sequences, master clips, and all the media files and metadata files that are associated with them — from deletion and moving.



Reservation icons on folders in the Media Directory panel

Only the owner of a reservation or the Administrator can remove the reservation or delete or move the contents of a reserved folder. Since folders can have reservations set by multiple users with multiple end dates, you might not be able to move or delete the asset even if you placed a reservation on it. Unless one of the reservations expires or is revoked by the user that created it, only your Interplay administrator can move or delete the asset.

For more detailed information on reservations, see “Setting Reservations” in the Interplay Help.

3 MultiRez Workflow in an Interplay Environment

MultiRez (a term derived from "multiple resolutions") lets you capture media from a single master clip that can be associated with multiple files of that same media at different resolutions. Using Avid AirSpeed Multi Stream, you can simultaneously capture low-resolution and high-resolution material to an Avid Unity. These low-res files are known as proxies. Interplay automatically matches and tracks the low-res proxies to their high-res versions.

To save storage space, a media manager or Interplay administrator usually archives most of the high-res media to a robotic tape library. After archiving, the media manager deletes the online high-res media and maintains the low-res media online to allow editors to work with it. To preserve the network bandwidth, the administrator at your facility can also restrict user access to the high-res media.

It's more efficient to use the low-res proxies when editing the media. During the finishing stages, you can then restore portions of high-res media used in the sequence, and conform the proxy edits into a composition that refers to the high-res media.

The following table describes the main stages of the workflow.

Step	Description
1. Capture media	Capture media at high-res and low-res.
2. Archive high-res media	Copy high-res media to tape and delete it from online shared storage.
3. Edit sequence	Work with low-res proxies in the editing application
4. Restore high-res media	Use Interplay Access to search for clips and restore only portions used in the sequence. You can also restore clips directly from the editing application.

Preparing Interplay for MultiRez

Several Interplay Media Services must be installed in order for you to perform critical tasks in a MultiRez workflow. For more information about setting up Media Services, see the Interplay Help.

To utilize these services, you then need to set up a number of Media Service Profiles. These profiles define the tasks that the Media Services perform. The following section explains how to create profiles, and gives example profiles for 720p and 1080p projects.

Creating Profiles for MultiRez Services

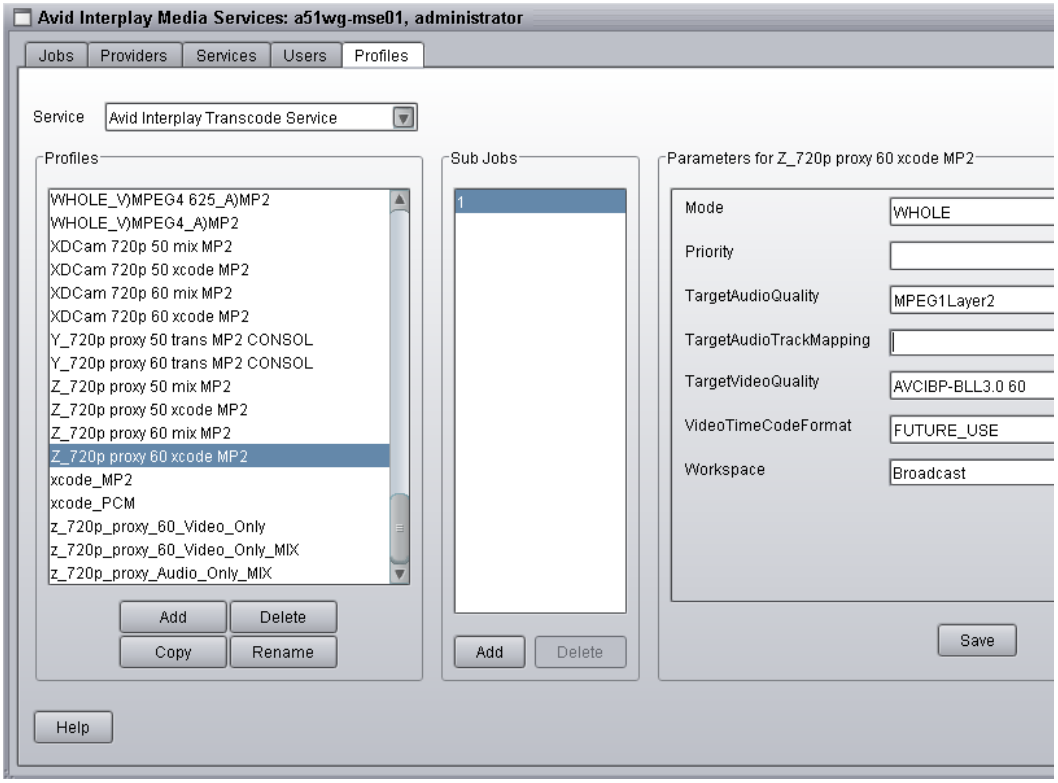
A MultiRez workflow requires the following profiles:

- Transcode high-res media to a proxy
- Archive the high-res media
- Restore high-res clips from the archive
- Restore portions of high-res media that are used by clips in a sequence.

To use the Media Services application to create a profile:

1. In Interplay Access, select View > Media Services Status.
2. Click the Profiles tab and select the Provider from the Service menu in the top left-hand window.

   The following illustration shows the Avid Interplay Transcode Service provider selected.



3. Click Add and type in a name for the new profile.
4. Add the appropriate values and click Save.

   For more information on creating profiles, see the Interplay Help or the *Avid Interplay Media Services User and Setup Guide*.

Example profiles for 720p and 1080p projects are listed below.

In the following examples, AVCIBP-BLL3.0 60 is an NTSC proxy for 720p media. The equivalent PAL proxy is AVCIBP-BLL3.0 50. AVCI stands for AVC intra-frame.

Transcode Profile Example

The following transcode profiles create low-res proxy video and compressed audio.

Parameter	720p	1080p
Mode	Whole	Whole
Priority	50	50

Parameter	720p	1080p
TargetAudioQuality	MPEG1LAYER2	MPEG1LAYER2
TargetAudioTrackMapping	blank	blank
TargetVideoQuality	AVCIBP-BLL3.0 60	DNxHD 1080 36
VideoTimeCodeFormat	FUTURE_USE	FUTURE_USE
Workspace	Broadcast	Broadcast

Archive Profile Example

The following profiles archive high-res video to the specified destination. Only the specified video resolutions are archived.

Parameter	720p	1080p
Destination_Path	AvidAM/Catalogs/WW/720p	AvidAM/Catalogs/WW/1080p
Partition	DETArchive%	DETArchive%
Priority	50	50
TargetVideoQuality	DNxHD 720 60-75-145	1:1MXF 10bit 1080p

Full Restore Profile Example

The following profiles restore high-res media in their entirety. Only the specified video resolutions are restored. Note that in this profile, the Partial checkbox is not checked,

Parameter	720p	1080p
Destination_Path	AvidWG/Catalogs/HighestFull	AvidWG/Catalogs/HighestFull
Destination_Server	a51wg-eng01	a51wg-eng01
Destination_Workspace	Transfer	Transfer
Partial	Not checked	Not checked
Priority	50	50
TargetVideoQuality	DNxHD 720 60-75-145	1:1MXF 10bit 1080p

Partial Restore Profile Example

The following profiles restore portions of high-res media used in the sequence. Only the specified resolutions are restored. You could also select “Highest” and restore the highest available resolution.

Parameter	720p	1080p
Destination_Path	AvidWG/Catalogs/HighestPartial	AvidWG/Catalogs/HighestPartial
Destination_Server	a51wg-eng01	a51wg-eng01
Destination_Workspace	Transfer	Transfer
Partial	Checked	Checked
Priority	50	50
TargetVideoQuality	DNxHD 720 60-75-145	1:1MXF 10bit 1080p

Acquiring Media at Multiple Resolutions

In an Avid Interplay environment, you can have multiple resolutions of the same media. These can be acquired in several ways. If you have AirSpeed Multi Stream, you can ingest both high and low-res media simultaneously. You can also first create master clips with high-res media, and if your hardware permits it, you can re-capture these clips as low-res proxies. If multi-rez batch capturing is not supported, you must use your Avid software to transcode to a low-res proxy.

Batch Capture Multiple Resolutions

- In a newsroom environment, you can use CaptureManager™, one or more AirSpeed® systems, and the Avid Interplay Low-Res Encoder to simultaneously capture high-res and low-res versions of the same master clip.
- You can capture more than once from the same tape at different resolutions and associate the new resolutions with the same master clip. You can batch capture from any system that has access to the master clip and original tape. For example, you can batch capture from the same system that acquired the media originally, or you can use Avid Interplay to check out a clip on another system and perform the batch capture there.

Batch Import Multiple Resolutions

- When working with file-based media, you can batch import in multiple resolutions, while associating all resolutions with the same master clip.

Capture High-Res and Transcode to Low-Res

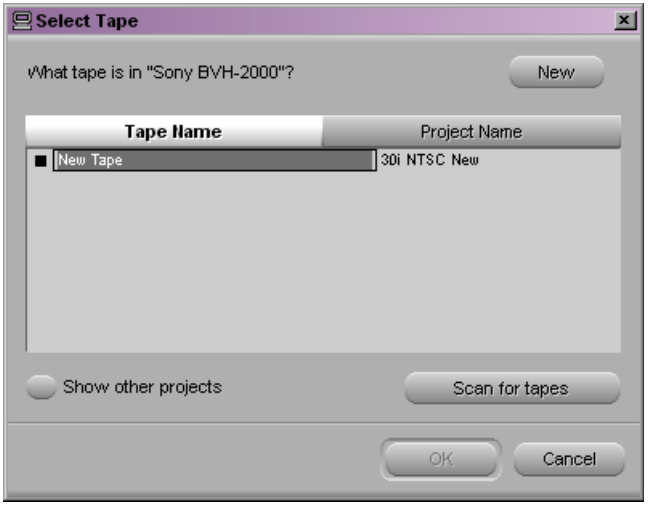
- You can use the Avid Interplay Media Services from within the Avid editing application to capture at a high resolution and then use Avid Interplay Transcode to create different resolutions of the same clip.
- You can use the Consolidate/Transcode command within the Avid editing application to create different resolutions of the same master clip. If you consolidate, the application creates a new clip for each resolution. If you transcode, you have the choice of associating the new resolution with the original master clip, or creating a new clip.
- In all cases, even if a new master clip is created, the dynamic relink feature always relinks the clip to the source media.

Understanding How Clips are Associated with Multiple Resolutions

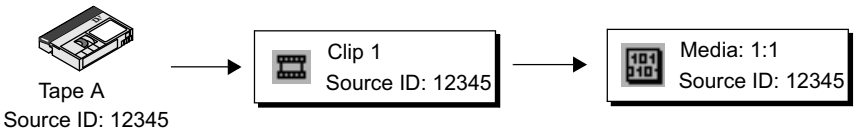
In a MultiRez environment, relinking is *source based*. That is, your Avid editing application relinks a clip to its media according to the source of the clip rather than the name of the clip.

Whenever you create a new tape or import a file, your Avid editing application creates a unique *source ID* that is used by your Avid editing application and is not visible to users.

You create a new tape by clicking the New button in the Select Tape dialog box, entering a name for the tape, and clicking OK.



Your Avid editing application then associates the new source ID with each clip that you capture from that tape.



Example of source ID association: the source ID your Avid editing application assigns to a tape (for example, 12345) is also associated with each clip and media file you capture from that tape

Later, if you recapture a clip at a different resolution, make sure to select the tape name originally associated with that clip. If you select the original name and use the original tape, your Avid editing application associates the new media with the original master clip. In an Avid Interplay environment, this source-based association is the basis for dynamic relink.

Avid CaptureManager also uses a source ID to associate a master clip with any media created at the same time, such as a clip captured with two resolutions in a dual-ingest configuration. However, instead of associating all clips from the same tape with the same source ID, CaptureManager creates a new source ID every time it captures a new clip.

For details of the possible ways that master clips and media files might be associated with one another in a MultiRez environment, see “Options for Clip and Media Association” in the Help for the Media Composer family”.

Guidelines for MultiRez Tape Management

When working in a MultiRez workflow, it is important to name tapes properly. In particular, you should keep the following in mind:

- Whenever you create a new tape, your Avid editing application generates a new source ID, even if the name you type for the new tape exactly matches that of an existing tape. You cannot dynamically relink media that does not share a source ID.
- Do not use the same name for two different tapes or different names for the same tape. This might cause incorrect media association.
- Do not use the default tape name “New Tape.”

Capturing Media to Interplay Folders

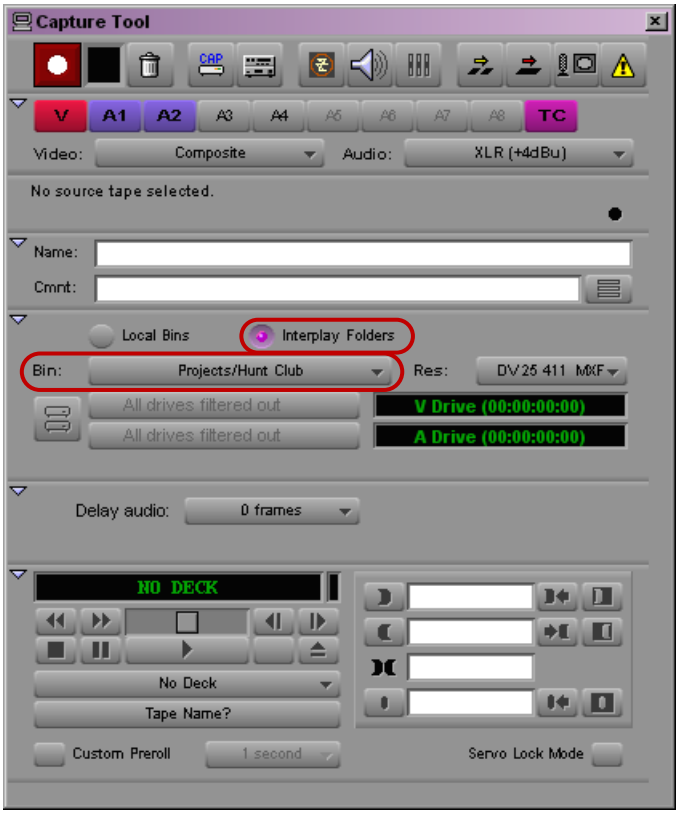
By using the Interplay Window to connect to the Interplay database, you can capture media directly to an Interplay folder. You can capture to any folder currently open in the Interplay Window.

You can open multiple Interplay folders by using multiple tabs in the Research panel of the Interplay Window. For more information, see "Opening Multiple Tabs in the Interplay Window" in the Help for the Media Composer family.

To capture media to an Interplay folder:

1. Select Tools > Interplay Window.
2. Navigate to the Interplay folder to which you want to capture media, and click the folder.

   The Interplay Window displays the Avid assets in the Interplay folder.
3. Select Tools > Capture.



The Interplay Folders selection button (top) and the Bin menu (bottom) in the Capture tool

4. Set up the Capture tool.
5. Click the Interplay Folders selection button.
6. Click the Bin menu, and select an open Interplay folder.
7. Start capturing as usual.

For information on different methods and procedures for capturing media, see "Capturing Media" in the Help for your Avid editing application.

Batch Capturing Media at a Different Resolution

Batch capturing lets you create different resolutions of media through the same process that the original media was captured from hardware. To perform a batch capture, you must have a master clip containing either a clip log or previously captured media.

You can only create one new resolution at a time using batch capture. To capture multiple resolutions at the same time (ie: high-res and a proxy simultaneously), use the Interplay Low-Res Encoder. See the Interplay documentation for more information.

To batch capture a different resolution:

1. Prepare your system for batch capturing, as described in the Help for your Avid editing application. Be sure to select the new resolution you would like to capture in the Media Creation settings Capture tab or in the Capture tool.
2. Select the clips or sequences you want to batch capture.
3. Select Clip > Batch Capture.

   The Batch Capture dialog box opens.

4. Deselect "Offline media only" to specify that you want to re-capture media that is already online, in addition to offline media.

   The "Discard original local media" option appears.
5. Deselect "Discard original local media" to keep the original resolution of your clips or sequences.
6. (Option) Select "Extend handles beyond master clip edges" to allow the handles to extend before the beginning and after the end of the original master clip.

When you batch capture, deselecting this option prevents capturing across a discontinuous timecode error.

7. Click OK.

   If you have not loaded a tape, your Avid editing application prompts you to load the original tape.

8. Load the tape into the tape deck, and click Mounted.

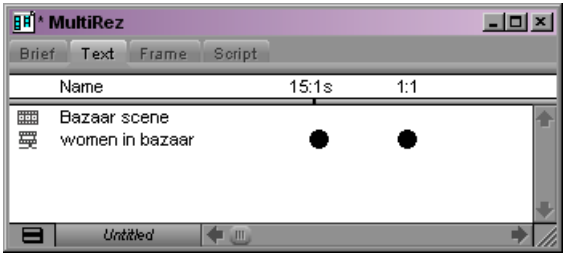
   A dialog box opens.

9. Click OK to confirm the tape and deck entries and to begin the capture process.

   Your Avid editing application captures each clip from the tape, in start timecode order.

When you batch capture, make sure to accept the original tape name so that the new media files are associated with the same source as the original media files.

Batch capture does not create any new master clips. As new media files are created, the Media Indexer adds them to its database, and the original master clip is associated with additional media files. Media files in multiple resolutions are indicated by black dots in the appropriate bin columns. The following illustration shows a clip originally captured at 15:1s and batch captured at 1:1 (uncompressed).



For information about displaying bin columns for MultiRez, see "MultiRez Bin Headings" in the Help for the Media Composer family.

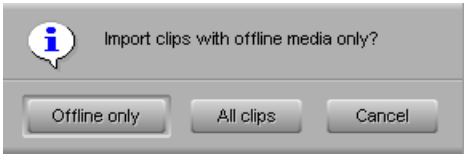
Batch Importing File-Based Media at Different Resolutions

Using Batch Import, you can import file-based media at different resolutions. To perform a batch import, you must have a master clip that has the media imported in another resolution.

To batch import a different resolution:

1. Mount and connect to any removable drives that hold the original file-based media.
2. Open the bin, and select the imported master clips and sequences you want to reimport.
3. Select Clip > Batch Import.

A message box opens.



4. Click All Clips to import new resolutions for media that is already online, in addition to offline media.
5. In the Import Target area, select the desired resolution and storage location.
6. In the Import Options area, select “Keep existing local media” and any other options.
7. Click Import.

   Your Avid editing application imports the files and creates media in the resolution you specified. The original media file is preserved, and the master clip is now associated with an additional resolution.

Transcoding Media to Low-Res Proxies

Transcoding allows you to convert media to any Avid supported format. Use the transcode operation only if your hardware does not support batch capturing in a desired proxy format. Transcoding is only useful for creating lower resolution versions of high-res media; it is not recommended that you transcode from low-res to high-res.

To transcode a clip using your Avid editing application:

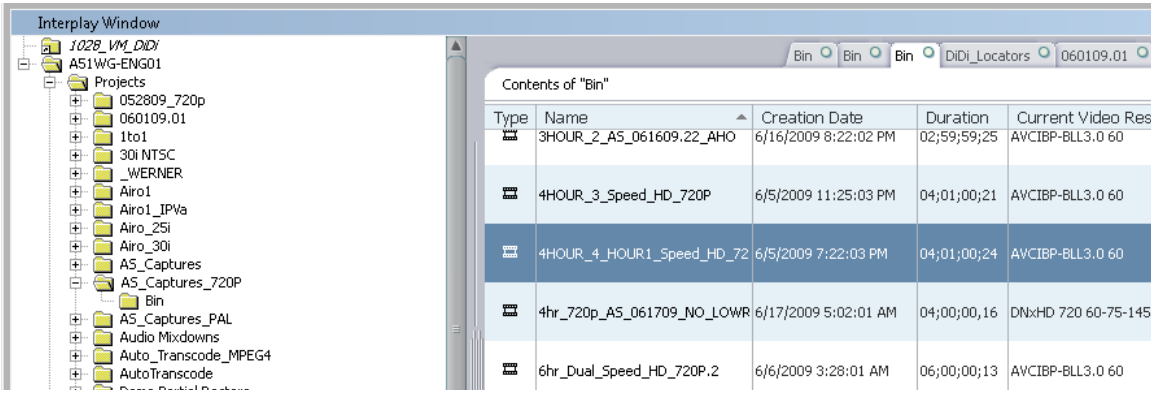
- Right click the clip in the bin and select Consolidate/Transcode.

The Consolidate/Transcode operation is the only way to create proxies from RGB media.

To transcode a clip using the Interplay Transcode service, do one of the following:

- In Avid Interplay Access, right-click the clip and select Transcode. Select the profile that has been created for this transcode and click Set.
- In your Avid editing application, right-click the clip in the bin and select Media Services > Avid Interplay Transcode Service. Select the profile that has been created for this transcode.
- Set up an Auto Transcode folder in Interplay Access and drag and drop clips to the folder.

The Transcode service transcodes the clip and stores the media according to the instructions in the profile. The new media is associated with the original clip metadata. The following illustration shows an example of a low-res proxy in the Interplay Window. You can see that the current resolution for the clip is AVCIBP-BLL3.0.60. This is the Avid editing application representation for 720p/59.94 proxy media.



For information about configuring Transcode Profiles, see "Creating Profiles for MultiRez Services" on page 54. For additional information, see the Interplay Help or the *Interplay Media Services Setup and User's Guide*.

720p proxy media can only be created using the Interplay Transcode service. The Consolidate/Transcode operation in your editing application does not support 720p proxy media in this release.

Archiving the High-Res Media

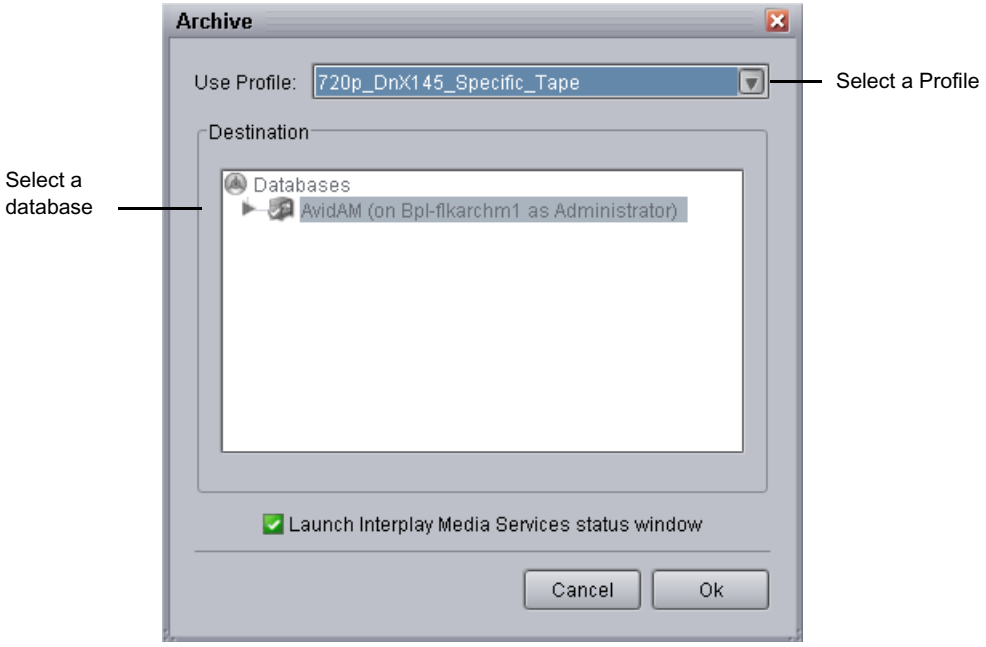
You can use Interplay Access or the Avid editing application to archive the high-res material. Both techniques use a Media Services profile as described in "Preparing Interplay for MultiRez" on page 54.

You can also set up an Auto Archive folder and use Interplay Access to drag and drop files to archive into the folder. For additional information, see the Interplay Media Services Setup and User's Guide.

To archive the high-res material:

1. Start Avid Interplay Access.
2. Select the asset that you want to archive from the online database.
3. Select Tools > Archive or right-click the asset and select Archive.

The Archive dialog box opens.

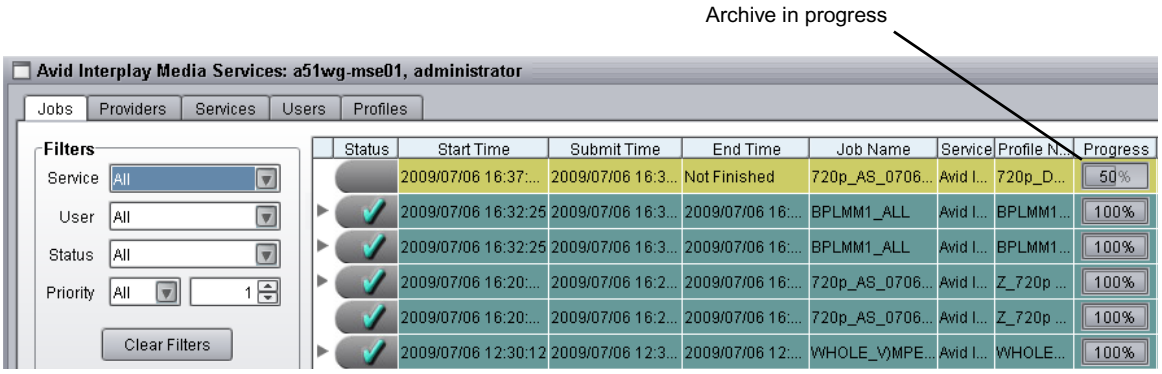


4. Select a profile from the Use Profile menu.

Avid recommends that you use profiles for archiving, because profiles define many key settings such as target folders and archive partitions. For example, if you do not use a profile with an SGL archive implementation, the system uses the default SGL archive volume name. If this volume is not defined on the SGL system, the archive operation will fail.

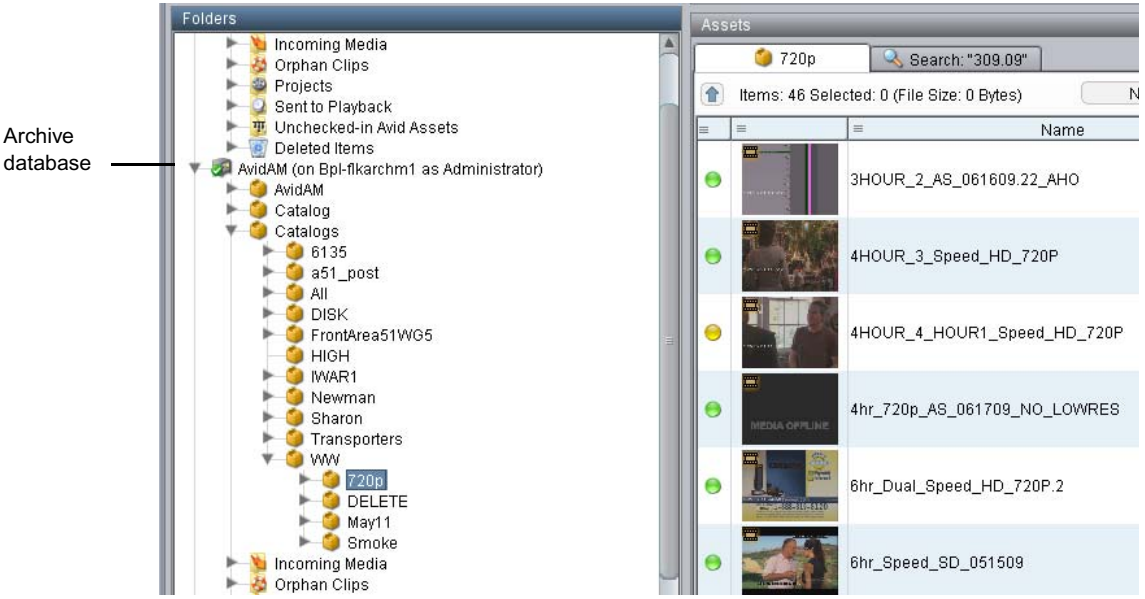
5. (Option) Select "Launch Interplay Media Services Status window."
6. Click OK.

   The system starts the Archive operation. The following illustration shows the Media Services and Transfer Status tool with the archive operation in progress.



7. (Option) For details about the job, select the job and click the Details button.
8. (Option) Navigate to the destination folder in the archive database and verify that your file has been archived.

   The following illustration shows the clip in the Archive database.



Deleting the High-Res Media

After the high-res material is archived, you can delete the online version. Use the Delete dialog box in Interplay Access to select Avid assets for deletion. You have the option of deleting the assets only, the media only, or both assets and media. Delete only the high-res

media associated with the master clips; do not delete the master clips or the low-res proxies. For additional information on deleting assets and media, see the *Interplay Access User's Guide* and the *Interplay Best Practices* Guide.

To delete the high-res media:

1. In the Interplay Access Content tab, select the assets you want to delete.

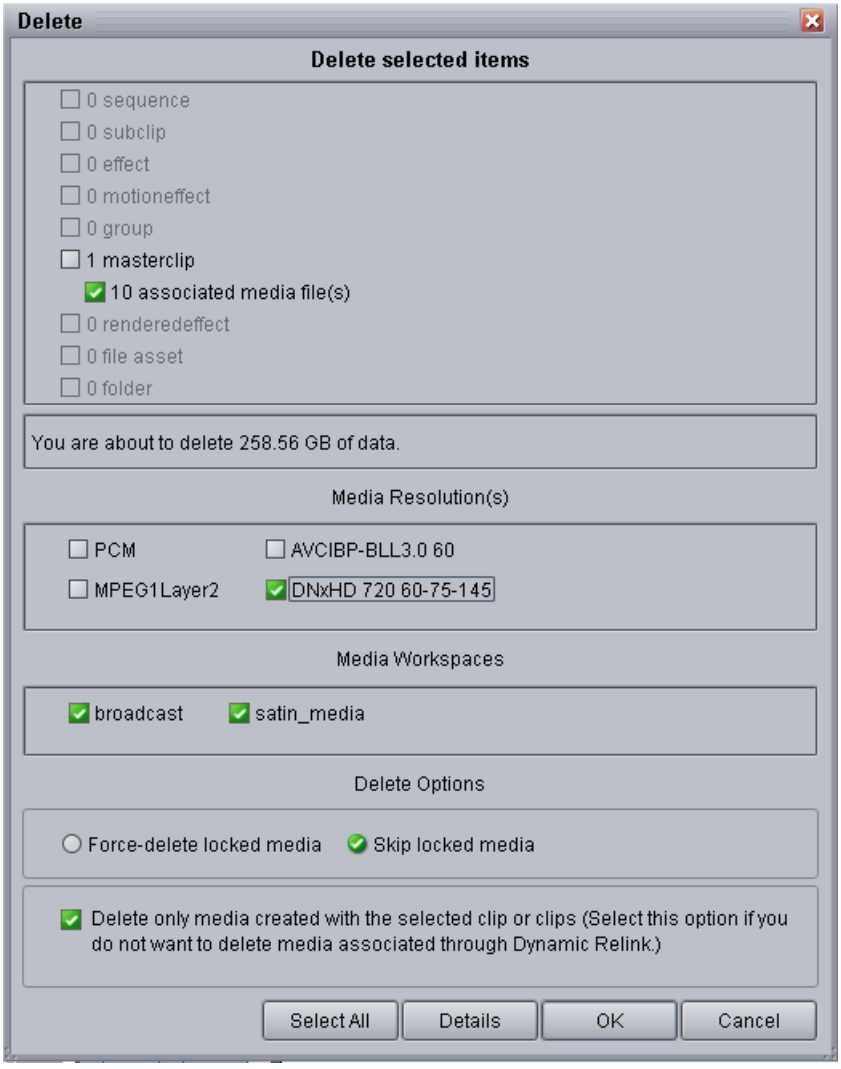
   You can select multiple folders or clips for deletion. You can also delete folders by selecting them in the tree structure in the Folders pane.

2. Do one of the following:

   - Right-click and select Delete.
   - Press the Delete key.

   The Delete dialog box opens, displaying information about the items you selected. It also displays the amount of disk space that would be freed if you delete the media files. No items are selected for deletion until you select them in the Delete dialog box.

   The following illustration shows the results of selecting a master clip for deletion. The master clip is associated with both high-res and low-res media files but you are only deleting the high-res material. Leave the master clip and low-res material online.



3. In the “Delete selected items” area, deselect the master clip as shown in the above illustration. Keep the associated media files box checked.
4. Specify the media that you want to delete by first selecting the resolutions you want to delete.

   The Media Resolutions section of the dialog box lists all video resolutions and audio formats for the clips you selected, including media associated through the Dynamic Relink feature. All resolutions are selected by default. Deselect the low-res media so that they are not deleted. Keep the high-res media selected for deletion. In this example, DNxHD is the high-res media and is selected for deletion.

5. Select the mdia workspaces from which you want to delete media.

   All workspaces that contain the selected media are listed and are selected by default.

6. Select whether to force the deletion of media files locked by an editor or to skip deletion of locked files.

   These options are available only if the user has administrative rights or if they are enabled by an administrator. “Skip locked media” is the default.

7. Select “Delete only media created with the selected clip or clips.” This ensures that you only delete the media that was originally created with the clip.

Beginning with Interplay v2.0, the “Delete only media...” option is selected by default.

8. (Option) Click Details to determine if any clips are reserved and possibly currently in use by an editor.

   The Clips Reserved dialog box opens. Any clips with reservations are listed, along with information about the clips. If you have the proper privileges, you can override the reservations. Otherwise, click Cancel.

9. When you are ready to delete the files, click OK in the Delete dialog box.

   The Delete in Progress dialog box displays the status of the deletion.

10. When the delete operation is completed, click Done.

Editing with MultiRez Media

The editor can begin working with the media as soon as a low-res proxy is available. In fact, the archiving and deleting of the high-res material can take place in the background while the editor is working.

Understanding Dynamic Relink

Dynamic relink is a feature that lets you select which media you want to use when you are working in a MultiRez environment. Typically, you use low-res media for offline editing and high-res media for a final master. For instance, you can edit in SD and output in HD. Dynamic relink lets you control how your Avid editing application links your clips to the appropriate media.

You specify two different groups of settings:

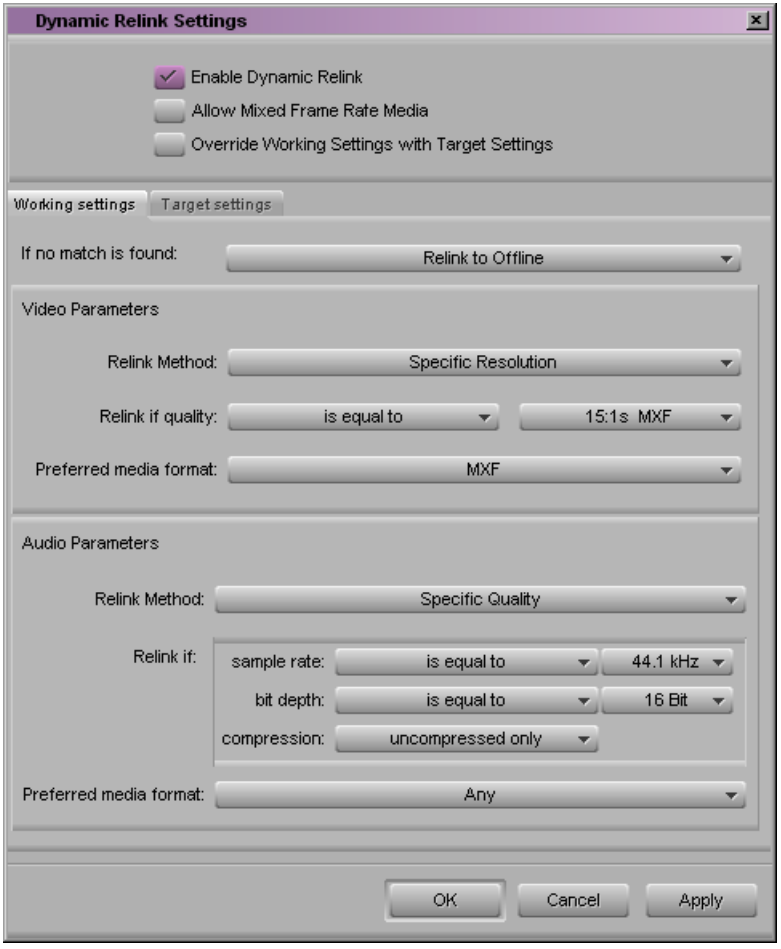
- Working settings are the settings you want to use while you edit the sequence:

  For offline editing of a sequence, your editing application uses the resolution specified in the working settings. This is where you can specify a low-res proxy instead of high-res media so that you can work more efficiently, and save space on your online storage.

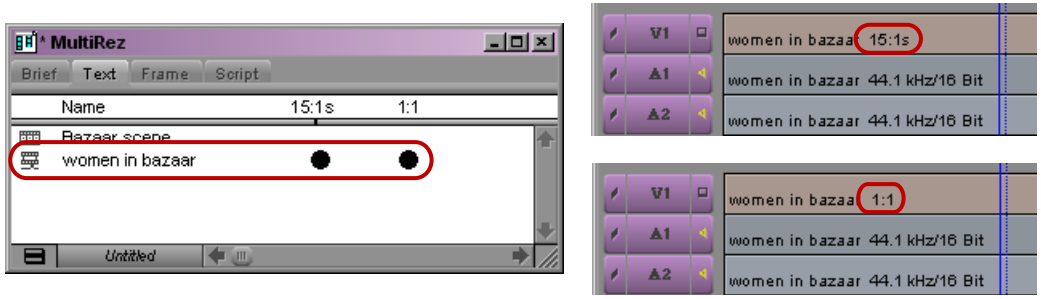
- Target settings are the settings you want to use for your final master:

  When you finish the offline editing, the Send to Playback command automatically outputs the sequence in your target resolution and format. The clips in the sequence do not change — your Avid editing application dynamically relinks them to the media files in the target resolution.

You specify these settings in the Dynamic Relink Settings dialog box, which is available in the Settings list of the Project window. For more information, see “Using the Dynamic Relink Settings Dialog Box” in the Help for the Media Composer family.



The following illustration shows a bin and a sequence. The first version of the sequence shows the clip in the working resolution (15:1s) and the second version shows the same clip in the target resolution (1:1). The clip name is the same in both cases, but the resolution of the clip (as shown in the text on the clip) is different.



Left: clip associated with working and target resolutions. Top right: sequence with clip in working resolution (15:1s). Bottom right: sequence with clip in target resolution (1:1).

To display the clip resolution for each clip in the Timeline, click the Timeline Fast Menu button and select Clip Text > Clip Resolutions.

Workflow: Editing a Film or HD Project using MultiRez

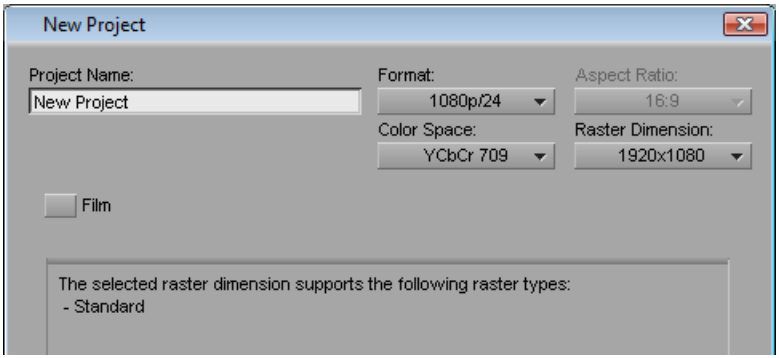
This workflow describes how to link to media of different resolutions in the context of Film or HD project. The steps involved are:

- Opening an HD project and checking out the clip
- Setting Dynamic Relink to work with the low-res proxy
- Performing a partial restore to restore the portions of the clip used in the sequence.
- Using Dynamic Relink to start working with the high-res media.

Most of the same steps apply when working with RGB and 720p media.

To create a Film or HD Project:

1. When you create the project, make sure it supports the resolution you want to use. For 24p Film and HD projects, select 1080p/24 or 1080p/23.976 depending on the rate at which your footage was shot. If your source media is film-based, check the Film box and select the Film Type. The following illustration shows the Project selection for a 24p Film project used in this example.

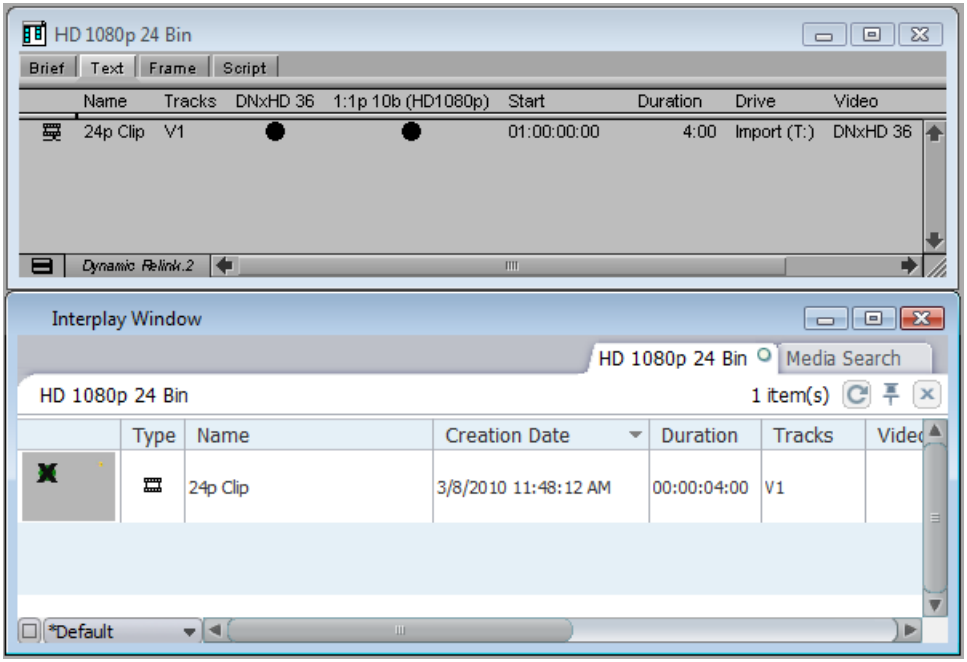


2. (Film only) Immediately after creating your project, set up the Film and 24P settings under the settings tab.

To check out the clip and set Dynamic Relink:

1. In your Avid editing application, select Tools > Interplay Window.
2. Locate the clip in the Interplay Window and drag it to the bin.

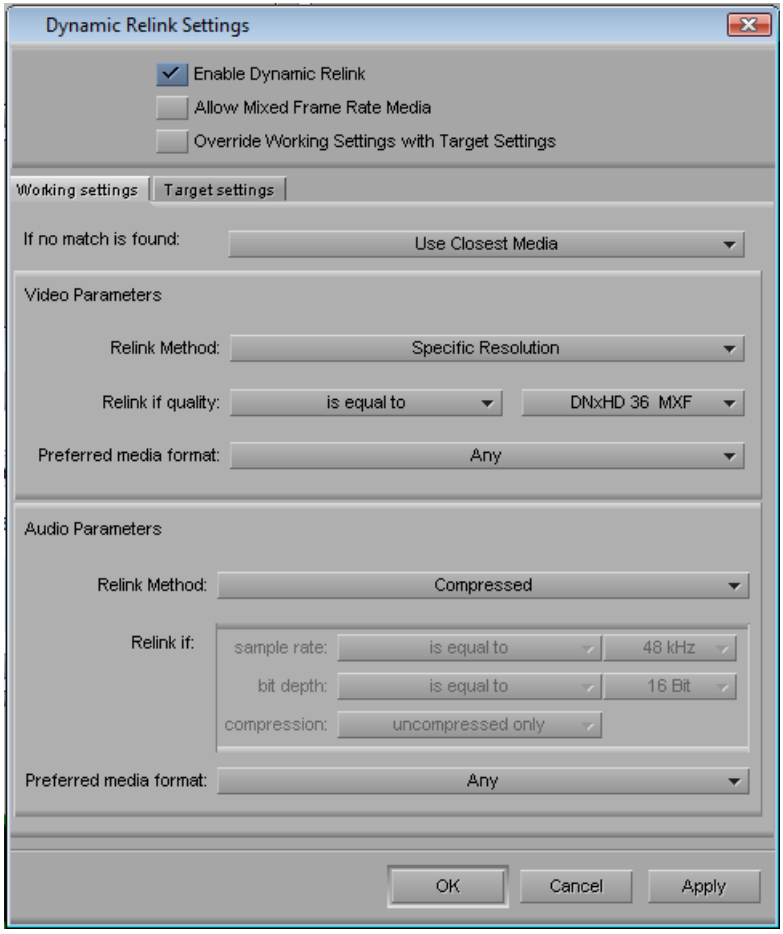
   The following illustration shows the clip in the Interplay window and the bin. Notice that both the high-res and low-res are online.



High-res and low-res media both online (filled circles) for the clip in the bin

3. Open the Dynamic Relink dialog box and set the working resolution to the low-res proxy.

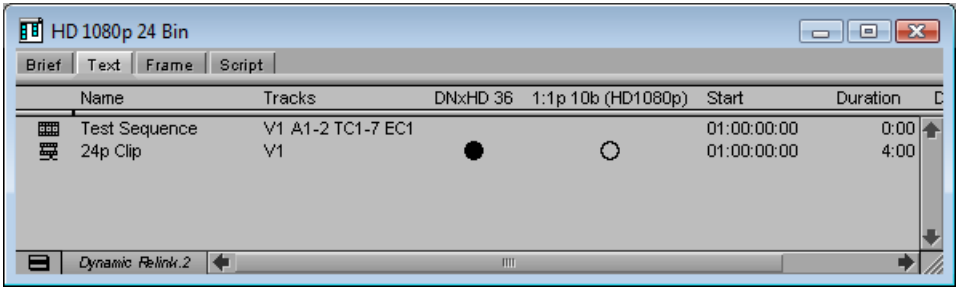
   The following illustration shows the Dynamic Relink values used in this example to link to the low-res media.



4. Edit the media into a sequence.

   By default, whenever you load clips into a monitor or the Timeline, they are linked to media that matches the working settings.

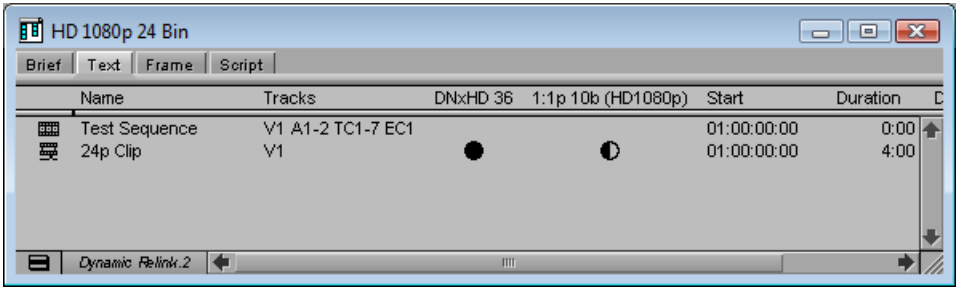
   The following illustration shows the bin after the sequence is created. In this example, the administrator has already archived and deleted the high-res material. The MultiRez bin columns show that the high-res media is completely offline.



The high-res media is now offline (empty circle in the bin)

5. (Skip this step if the administrator did not archive the high-res media)
   When you are finished editing the sequence, restore the portions of high-res material used in the sequence from the archive.

   The following illustration shows the bin after the partial restore operation is completed. The MultiRez bin columns show that the high-res media is now partly online because only the required portions of the high-res media are restored.



After the partial restore, the high-res media is partly online (half-filled circle)

6. In the Target settings, set the project format for output. (This also determines the resolutions that are available in the Dynamic Relink target settings.) You can set this format independently of the format set in the Format tab of the Project window.

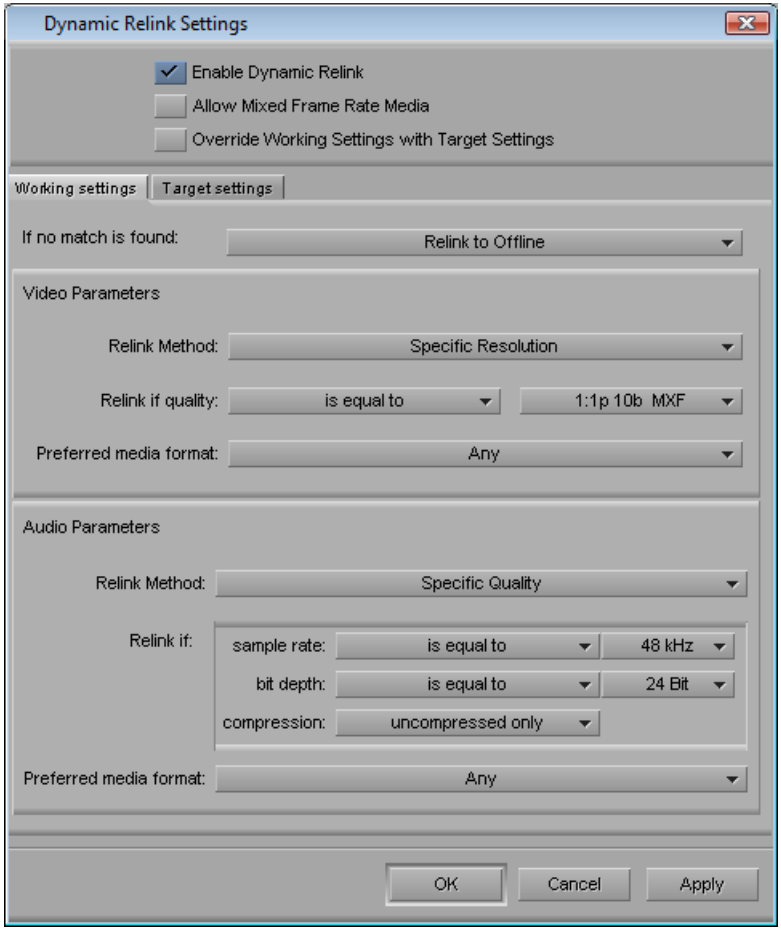
   Media captured in this format will be used during output.

7. If you need to create effects that require you to view the high-resolution media, check the Override Working Settings with Target Settings box in the dynamic relink window to dynamically relink clips to media that matches the target settings.

Render effects only when you have linked to the target settings. This should be done as the last step before output. If you return to the working settings, any media files created by rendering effects (precomputes) will not dynamically relink in the target resolution.

8. Open the Dynamic Relink dialog box and set the working resolution to the high-res version.

   The following illustration shows the Dynamic Relink values used to link to the high-res video and audio. In this example, a specific resolution was chosen.



9. Render effects in the target resolution if necessary.

You can use the MultiRez button and MultiRez clip coloring to give you the necessary indications that you may not have media that matches the target settings.

10. Output your final master by doing one of the following:

    - Create a digital cut.
    - Use the Send to Playback command.

When you perform a Send to Playback operation, your Avid editing application automatically renders effects and relinks your sequence to the target resolution.

When you use the Send to Playback command, make sure you are using the target settings required by the playback device or Send to Playback fails.

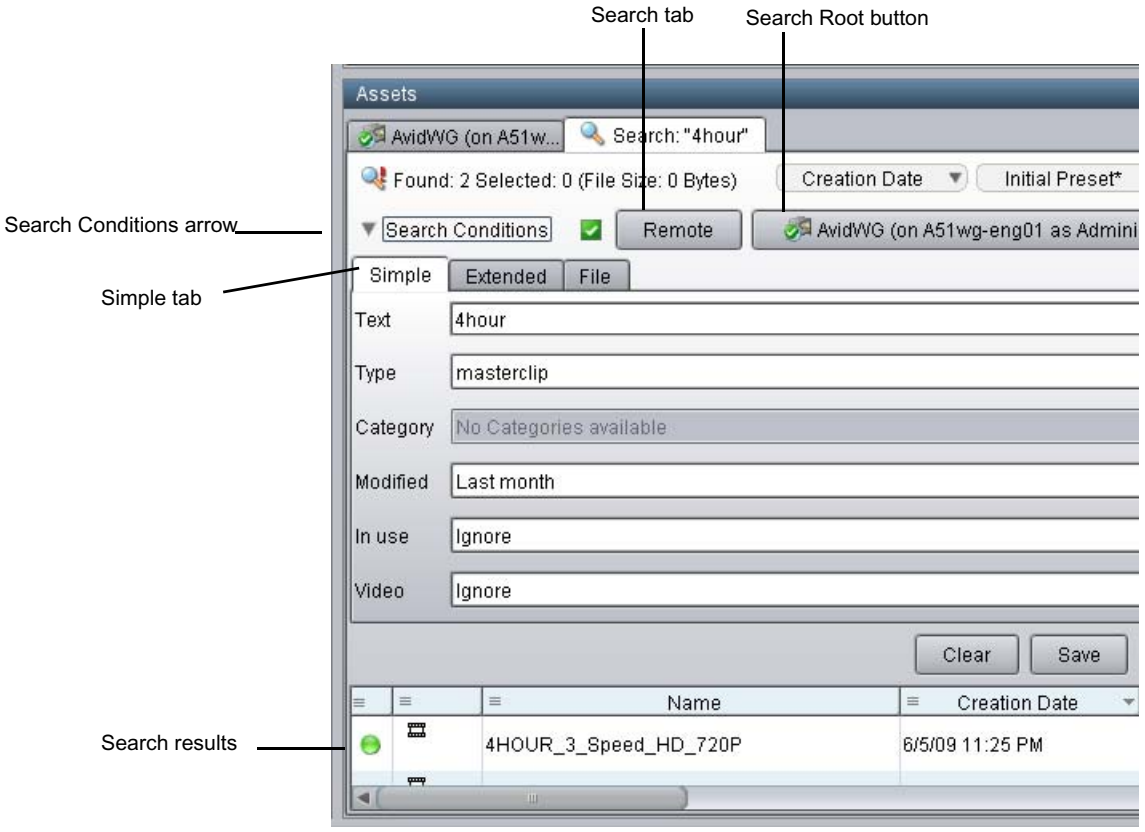
Searching for High-Res Master Clips

Using Interplay Access, you can search for a sequence or master clip and choose to restore it from the archive. This example assumes that the high-res media is in the archive and the corresponding low-res proxy media is online.

- You can search the online database for clips meeting specific criteria, view the low-res proxy, and then decide which clips to restore them from the archive.
- You can also search the archive database directly for clips to restore.

To search the online database for clips:

1. In the Assets view, click the Search tab.
2. Click the Simple tab. If necessary, click the Search Conditions arrow to show the search criteria.



3. Select a search root folder by doing one of the following:
   - Use the Search Root button to select the archive database.
   - Click a folder in the Tree view and drag it onto the Search Root button.

   The Search root button displays the database or folder you selected to search.
4. Type the text or select the attributes and values you want to use for the search. In this example, the desired clip name contains the text “4hour”. It is a master clip, and it was created within the last month.

If you do not select any criteria, the search returns all the records in the database.

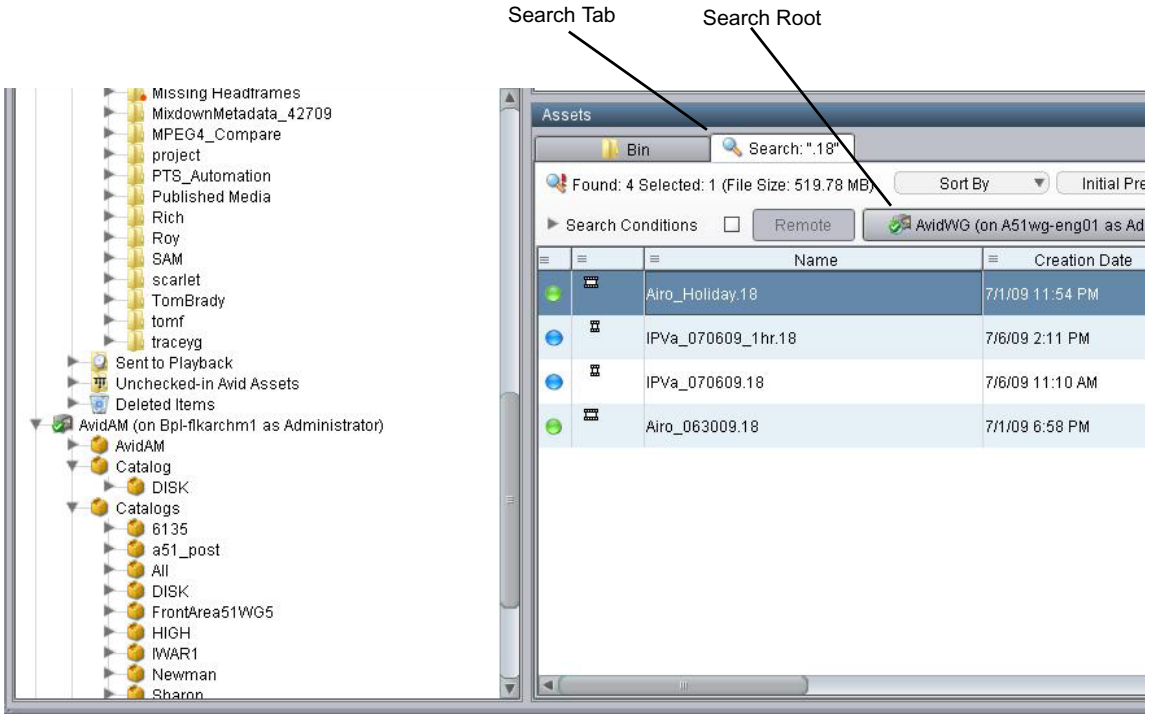
5. Click the Search button.

   The Search button changes to a Stop button which you can click if you want to stop the search. The results are displayed in the Search Results pane. They are visible until you close Avid Interplay Access or until you perform a new search.

   For additional information on searching and search criteria, see the *Help for Interplay*.

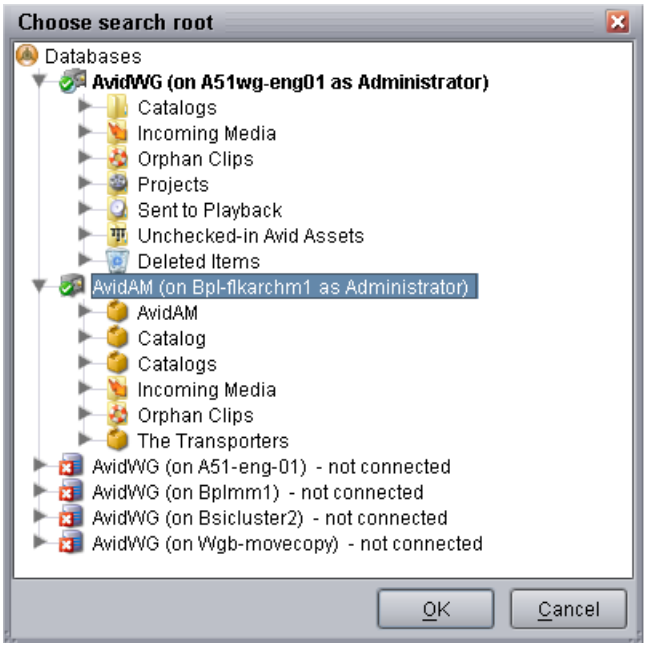
To search for a clip in the archive database:

1. Connect to the archive database. For additional information, see “Connecting to the Archive Database” in the Interplay Help or the *Interplay Media Services Setup and User’s Guide*.
2. Click the Search tab in the Avid Interplay Access window.



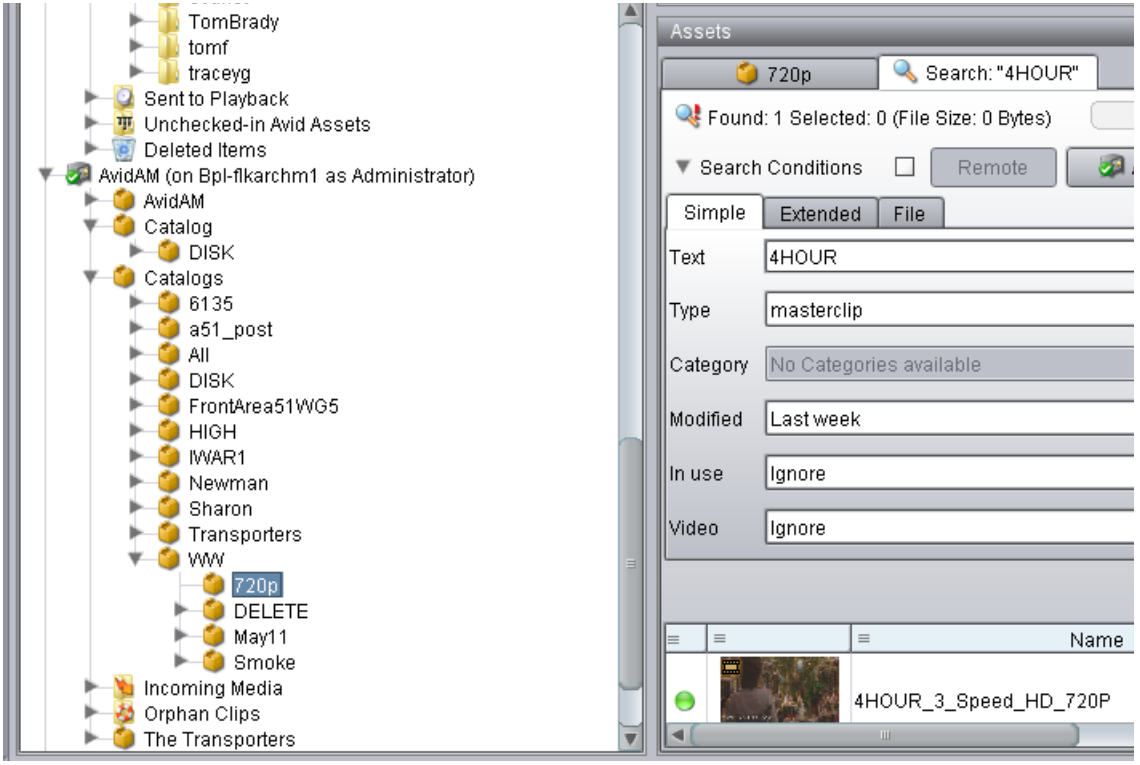
3. Click the Search Root button.

   The Choose Search Root dialog box opens.



4. Select the Archive database (e.g. AvidAM) and click OK.
5. Type the name (or a portion of the name) of the clip you want to search for and select the appropriate search criteria.
6. Click the Search button.

   The system displays the search results. In this example, one master clip in the archive database has the text “4HOUR” in its name.

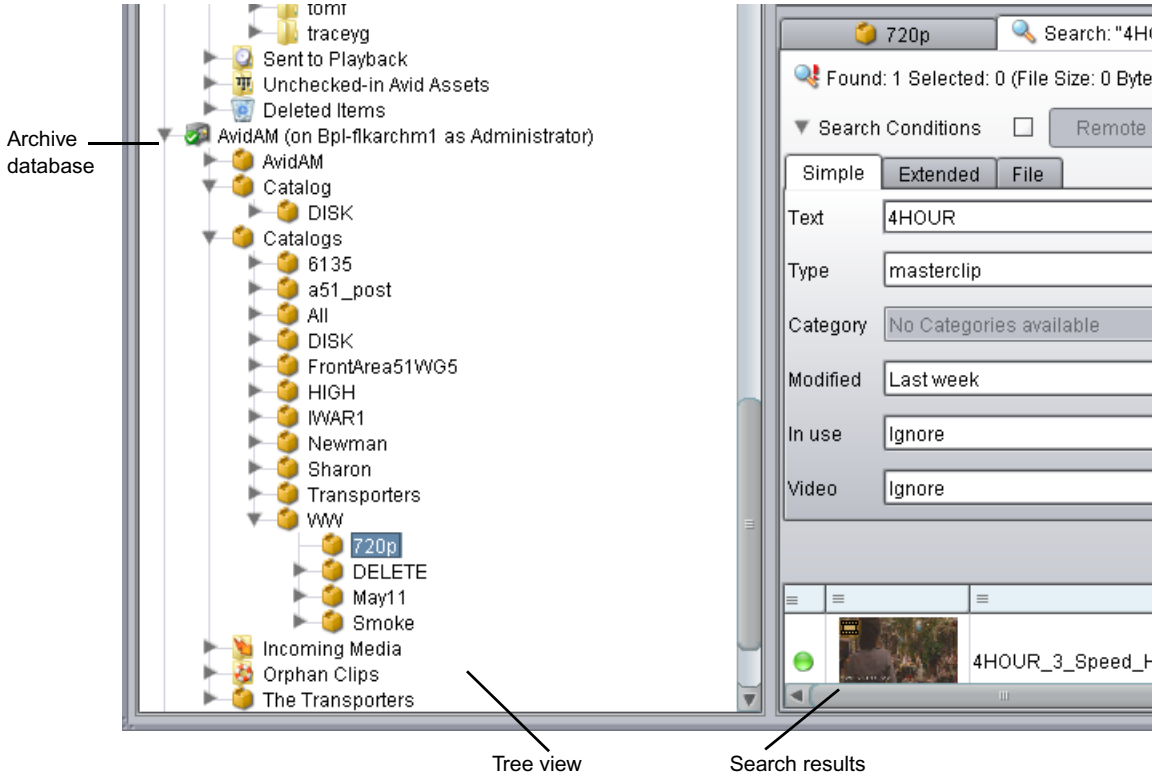


Restoring the High-Res Media

You can restore the high-res media using Interplay Access or using your editing application. Make sure the Media Services Engine application and Avid Interplay Archive service are connected. See “Verifying a Service Provider Is Connected” in the Interplay Help or the *Interplay Media Services Setup and User’s Guid*e.

To restore an entire clip using Avid Interplay Access:

1. Right-click the clip in the Search Results area and choose Restore. You can also use the Tree view to locate the clip you want to restore.



The Restore dialog box opens.

2. Select a profile from the Use Profile menu. For information about profiles, see "Creating Profiles for MultiRez Services" on page 54.
3. Click OK.

   The system performs the restore operation. You can use the Media Services Status window to view the progress and results of the restore operation.
4. (Option) Navigate to the destination folder in the Avid Interplay Access window and verify that the clip was restored.
5. Make sure Enable Dynamic Relink is selected to view the restored media.

To restore a sequence using your Avid editing application:

1. Verify that your Media Services Settings are properly configured, and that you are connected to a Media Services Broker.
2. Right-click the sequence in the bin and select Media Services > Avid Interplay Restore Service.
3. Select a profile that is set up to perform either a partial or a full restore and click OK.

   If the profile that you chose is set up to perform partial restores, the application restores only the portions of clips that are in the sequence. Otherwise, the application restores all clips in the sequence in their entirety.

To restore a clip using your Avid editing application:

1. Verify that your Media Services Settings are properly configured, and that you are connected to a Media Services Broker.
2. Right-click the sequence in the bin and select Media Services > Avid Interplay Restore Service.
3. Select a profile that is set up to perform a restore and click OK.

   The entire clip is restored from the archive.

4 Conforming Projects on Avid DS in an Interplay Environment

The Avid Interplay environment helps to manage and store media when you bring in sequences from Avid Media Composer to Avid DS for conforming. With Avid storage solutions, you can import the sequence with its media already in final resolution for finishing, such as adding special effects or color correction.

The following illustration shows a typical example of a basic workflow for storing, transferring, and conforming media in an Avid Interplay environment.

Checklist: Conforming Projects on Avid DS in an Interplay Environment

The checklist below provides a basic workflow for transferring and conforming media when Avid DS participates in an Avid Interplay workgroup environment. The administrator configuring the hardware and software components in the Interplay environment must follow the steps in the order listed to ensure that these components function successfully.

	Step	Refer to
❑	Before you begin, refer to specific information about workgroups in the Interplay environment.	"Workgroup with Shared Storage in an Avid Interplay Environment" on page 88.
❑	Install and configure the required hardware and software components for your workgroup: • Avid Unity ISIS Client Manager • Avid Interplay Access Configuring Avid DS on Unity:	Avid Unity and Avid Interplay documentation.
❑	Install all Avid DS client workstations. ⚠ **Do not install any Avid DS software components (such as the indexing services) directly on Avid Unity.**	"Installing your Avid DS Environment" in the Help for Avid DS.

	Step	Refer to
❑	Install Avid Unity client software on each Avid DS workstation that is connected to Avid Unity.	Avid Unity documentation.
❑	Install the latest updates for the Avid Unity software (if any). Follow the online instructions to install this software update, then reboot your workstation.	Avid Download Center www.avid.com/support/downloadcenter/index.asp
❑	Create necessary folders on your storage.	"Sharing Media" on page 91.
❑	On the Avid Unity, create a video workspace and an audio workspace for each Avid DS workstation (the RP workstation does not need a workspace). Create a workspace for the video storage - *server_name**workspace_name*\video Create a workspace for the audio storage - *server_name**workspace_name*\audio	Avid Unity documentation.
❑	If you need to share media with other Avid editing systems (Media Composer, Symphony), create additional workspaces where they can place media that will be shared with Avid DS (audio and video can be stored in the same folder). *These folders should only contain media that needs to be conformed and used by Avid DS, as there is no need to index all the offline media on an Avid editing system.*	
❑	To share MXF media, create the appropriate workspace.	"Sharing MXF Media" on page 94.
❑	To share OMFI media, create the appropriateworkspace.	"Sharing OMFI Media" on page 95.
❑	Use the Administration Tool to assign the permissions on each workspace. If some workstations need to share media, you can assign permissions for these workstations on the appropriate workspaces. (You should also give the RP workstations permission to each workspace).	Avid Unity documentation.

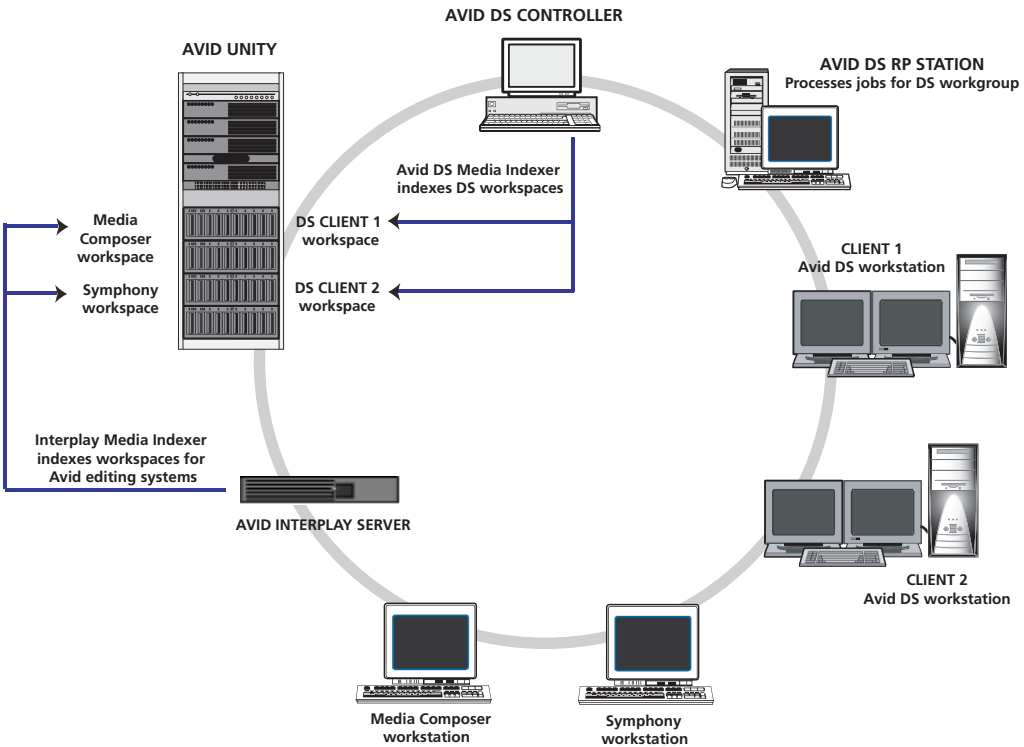
	Step	Refer to
❑	Set up the Avid Unity Connection Manager on each Avid DS workstation to auto-launch. The Connection Manager should always be left active on the Avid DS workstations. This utility will automatically map letters (or UNC paths in recent releases) and authenticate the specific user accounts listed in the Avid Unity Engine.	
❑	Place your media in the designated workspaces.	"Placing High-Resolution Media on the Storage Device" on page 95.
	On the Avid DS system in the Interplay environment:	
❑	Install Avid Interplay Access on each Avid DS workstation participating in the Interplay environment.	
❑	Each client workstation needs to mount the required workspaces.	
❑	In Avid DS, use the Storage Configuration tool to add a Unity storage connection to your local indexing service. **Important**: Do NOT use a drive letter or mapped drive letter, instead browse the network to the Avid Unity server, using only a UNC path to access your media folder on Avid Unity.	"Defining your Storage Areas within the Media Indexing Service" on page 96.
❑	Configure access to the media storage indexed by the Avid Interplay Media Indexer.	"Accessing Storage on Workstations in an Avid Interplay Environment" on page 102.
❑	Configure the Interplay Adapter.	"Configuring the Interplay Adapter" on page 90.
	Conforming projects and sequences:	
❑	On your Media Composer/Symphony system, build the sequence and prepare it for export.	"Packing Up Projects on your Offline System" in the Help for Avid DS.
❑	Export the sequence to Avid DS by checking it into Interplay Access.	"Exporting the Finished Sequence to Avid DS via Interplay" on page 104.
❑	Check out the sequence file from Interplay Access and drag and drop it to Avid DS.	"Importing and Opening the Sequence in Avid DS" on page 104.
❑	On your Avid DS system, finish the production.	Refer to the appropriate sections in the Avid DS Help.

	Step	Refer to
❑	Export or output the sequence to an Avid editing application by using the Timeline to MC feature.	"Using Timeline to MC to Output a Sequence to Avid Media Composer" in the Help for Avid DS.

Workgroup with Shared Storage in an Avid Interplay Environment

If you will be collaborating with other editing workstations in an Interplay environment and sharing media storage on an Avid Unity storage, then the illustration below shows how the individual workspaces need to be indexed so that media can be accessed quickly.

You should also read the section on "Sharing Media" on page 91 as it provides important recommendations on accessing and indexing your media in a workgroup.



Avid Unity

- The Avid Unity storage needs to have a workspace for each Avid DS client. Within the workspace, set up separate folders for video and audio, and set the necessary permissions.
  - Unity video storage - *UnityServer_name**workspace_name*\video
  - Unity audio storage - *UnityServer_name**workspace_name*\audio

  An RP workstation does not need a workspace since it processes directly to the Avid DS client workspace. However, the RP workstation does need permission to access the Unity workspaces for each Avid DS workstation (for remote processing requests).

  The controller will also need permission to access the Unity workspaces for each client.
- Create workspaces where other Avid editing systems (Media Composer, Symphony) can place media that will be shared with Avid DS (audio and video can be stored in the same folder).
  - Unity storage - *UnityServer_name**workspace_name*\MXF

Avid Interplay Media Indexer

The Interplay Media Indexer is installed on a dedicated server within the Interplay environment. It only needs to index media for non-DS workstations. (The Avid DS controller will index media for the Avid DS workgroup).

- Configure a media indexing service that contains the workspaces belonging to other Avid editing systems (Media Composer, Symphony).

Avid DS Controller

- Set up a dedicated workstation to index the media for the Avid DS workgroup.
- The project indexer should also be installed here. Set the project root folder on this workstation and set the permissions on this folder for access by all DS client workstations.
- Configure the media indexing service on the Controller to include the Avid DS workspaces on the Unity storage—see “Configuring your Storage Locations” in the Help for Avid DS.

Avid DS Client Workstations

For each Avid DS workstation in the workgroup:

- When adding a project, make sure you create it on the controller (in the project root folder).
- Configure a media indexing service for the workstation:

Do the following	Refer to
Add the client's audio/video workspaces on Avid Unity. If the workstation also has media on locally-connected storage, then add this storage to the media indexing service.	"Configuring your Storage Locations" in the Help for Avid DS.
Add the controller's media indexing service to the Avid DS client's media indexing service. This will automatically give the Avid DS workstation access to all the other DS client workspaces on Unity (if the necessary permissions have been granted).	"Accessing Storage on another Workstation" in the Help for Avid DS.
Add the Interplay media indexing service to the Avid DS client's media indexing service. This will automatically give the Avid DS workstation access to all other Avid workspaces on Unity (if the necessary permissions have been granted).	"Stopping and Starting your Avid Indexing Services" in the Help for Avid DS.

Configuring the Interplay Adapter

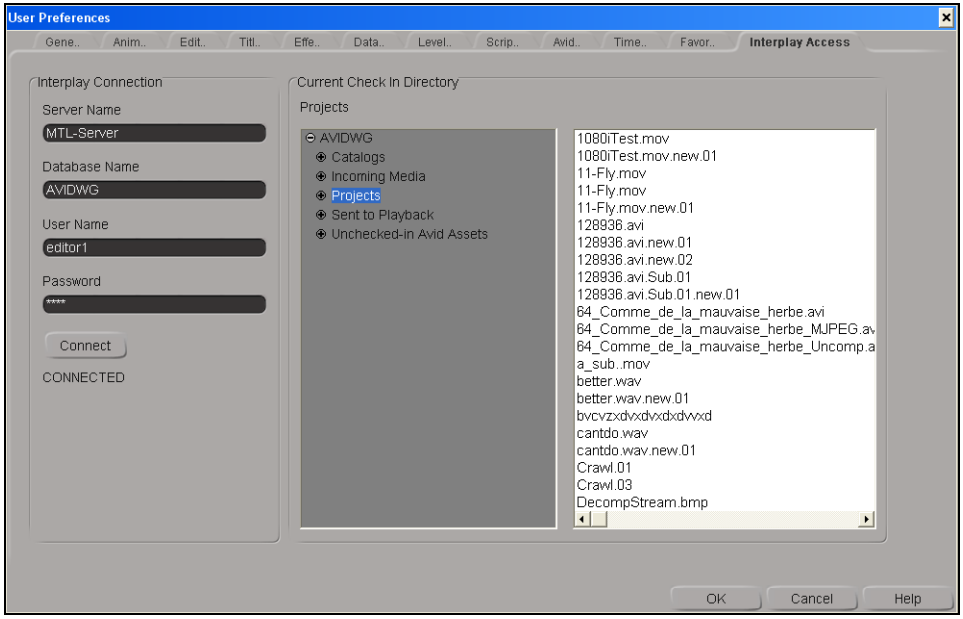
You must configure the Interplay Adapter to establish a connection between each Avid DS workstation and the Interplay database. You will only need to do this once.

To configure the Interplay Adapter:

1. In Avid DS, select File > User Preferences.
2. In the User Preferences dialog box, click the Interplay Access property page.
3. In the Interplay Connection box, enter the following:
   - The name of the server where the Interplay database is located.
   - The name of the Interplay database you are connecting to.
   - The username and password.

   You must have permission to log onto the Interplay database. Usernames, passwords, and permissions are issued by the system administrator.
4. Click Connect.

   In the Current Check In Directory box, all projects on the database that you have permissions to access are listed.



5. Click OK.

Sharing Media

Sharing media saves you time and disk space as you only have to capture the media once. If other users in your workgroup want to use the media, they can simply import the sequence or master clip into their project. The clips will then link directly to the associated media.

In a workgroup environment, the location of your media and projects can make a big difference to your performance and processing times. For instance, if you are working in isolation on a project, then having the related media on your local storage gives you real-time playback of the sequences.

On the other hand, if you are working on the same project with other Avid DS workstations that need access to the same media, then it would be more efficient to store the media in one location. You save on storage space as there is no redundancy of media on each workstation.

When sharing media on storage areas connected on a network, there may not be sufficient bandwidth to provide realtime playback of the media. If you are using an Avid Unity storage, it does have enough bandwidth to handle realtime playback.

If you are not getting realtime playback with the shared storage you are using, you can copy the media to a local storage connected to your workstation.

Points to consider when sharing media:

- One workstation, preferably the controller, should hold all projects and take care of the indexing and processing services. The indexing service on the controller will be configured to index media on all connected storages in the workgroup (including workspaces on Unity).
- If your workstations are sharing Avid Unity storage, then each workstation using this storage must have a fibre-optic cable connection to the Avid Unity system for optimal performance.
- If many workstations are working on the same project and will be sharing the same media, then place all media on one storage device.
- If you are sharing media on an Avid Unity workspace, make sure that both the offline and the online systems have access to the workspace.

Points to consider when sharing projects:

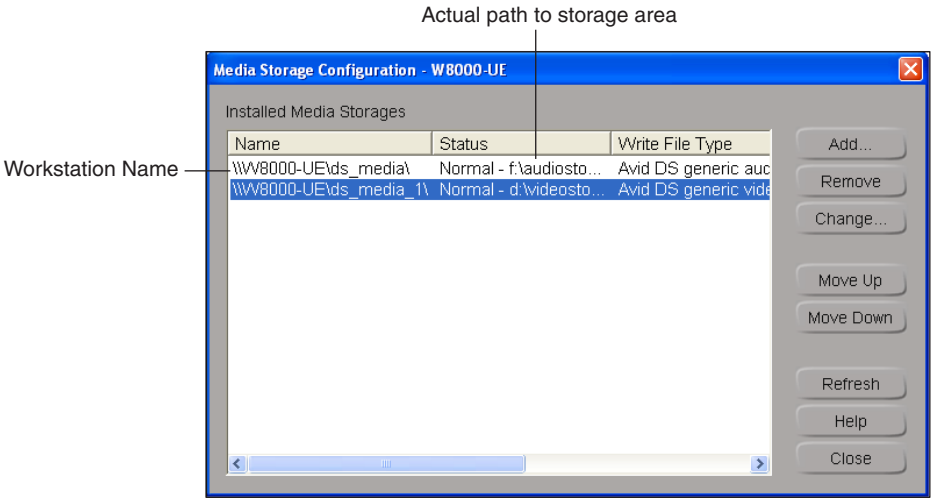
- In a workgroup, a user can open a project from any Avid DS workstation in the workgroup.
- A project can only be opened by one user at a time.
- If you need to work on a sequence within a project that is already open by another user, you can import the sequence and link to media (so that you are still sharing the media). This sequence can later be imported back into the original project.

The Avid DS Indexing Services

The Avid Media Indexer and the Avid Project Indexer manage your projects and media more efficiently. These services actively monitor and index the storage areas that you've defined to allow for improved performance, better sharing of media across a network, and better interaction between Avid DS and an Avid DS RP (remote processing) workstation.

The *Media Indexer* can manage media of different formats, such as video, audio, source, cache, .gen files (the native Avid DS format), .omf files (the native Symphony and Media Composer format), and .mxf files (industry-standard format that encapsulates media and production metadata into a single file).

Each workstation has its own media indexer which indexes the audio and video storage areas on that workstation. The media indexing service on a workstation contains a list of storage areas that the workstation requires. These storages are accessed and indexed in the order in which they are listed.



In a workgroup, the *Project Indexer* works with the media indexing service on each workstation and keeps an up-to-date index of the location of all media. So, for example, when the Purge command is executed from any workstation within the Avid DS workgroup, the correct media for the selected project is purged.

Indexing Shared Storage on Avid Unity

On Avid Unity MediaNetwork and ISIS, the Avid Media Indexing Service does not retain its index table of the media if the workstation hosting this service is rebooted. This is a known limitation.

When the workstation is restarted, the Avid DS Media Indexing Service automatically scans and indexes all of the Avid DS-defined Unity storages. The indexing will take the time it needs to validate the many files and workspaces used for the Avid DS audio and video media files.

The media remains online but the actual media verification occurs in the background to validate the media table. This allows the editor to work but it still prevents basic media management that depends on the Media Indexing Service, such as purging and archiving.

To avoid losing time while the media indexer rebuilds the index table, Avid strongly recommends that the Media Indexer be installed on a standalone workstation such as the Controller.

Furthermore, if you have to shut down this workstation, make sure you first stop the indexing services manually to avoid corruption of the index table—see “Stopping and Starting your Avid Indexing Services” in the Help for Avid DS.

Sharing MXF Media

MXF (Material Exchange Format) is an industry-standard container format that encapsulates media and production metadata into a single file. MXF is also a common file format for direct media interchange among Avid applications, as well as with third-party MXF-compliant products. MXF supports both standard-definition and high-definition formats.

Avid DS can share HD projects and Avid DNxHD media with Media Composer HD-capable systems. When the MXF files are placed in a common location, Avid DS users can link to them in a conform workflow.

Avid Xpress Pro HD systems can also share this media, but cannot capture it. DNxHD media is compression format also used for MXF media so that you can deliver mastering-quality HD media at standard-definition data rates and file sizes. To share this media, you must be running Avid DS v7.5 QFE 3 or later, which is available from the Avid DS Support Center.

For a list of shared DNxHD resolutions—see "Avid DNxHD Compressions" in the Help for Avid DS.

If you are reading or writing MXF media for use only by Avid DS:

- Create the following audio and video MXF folders on your storage device using the Windows Explorer:

  workstation_name\Avid MediaFiles\MXF\Video
  workstation_name\Avid MediaFiles\MXF\Audio

If you are sharing media with other Avid editing systems on an Avid Unity:

- Create the following Unity workspace for MXF files that you are reading from other systems:

  *UnityServer_name**workspace_name*\Avid MediaFiles\MXF

These folders should only contain media that needs to be conformed and used by Avid DS, as there is no need to index all the offline media on an Avid editing system.

- Create the following Unity workspaces for MXF files that Avid DS is creating for use by other systems:

  *UnityServer_name**DS_workspace_name*\Avid MediaFiles\MXF\Video
  UnityServer_name\DS_*workspace_name*\Avid MediaFiles\MXF\Audio

  Make sure to use the correct syntax:

  - Include a space between Avid and MediaFiles

- Don’t include a space for MediaFiles, Video, and Audio
- Use the correct uppercase and lowercase letters.

Avid DS requires separate storage areas (one for audio and one for video) to write MXF media. Other Avid editing systems create a single folder for MXF media, named Avid MediaFiles\MXF, and can write both audio and video files to the same folder.

Sharing OMFI Media

Avid editing applications can export an OMFI file that contains all the editing information for the selected master clip or sequence along with the video and audio media files for that master clip or sequence.

To create the OMFI folders:

- If you are linking to OMFI media within Avid DS, create the following video and audio folders on your storage device using the Windows Explorer:
  - *workstation_name*\OMFI MediaFiles\VideoStorage
  - *workstation_name*\OMFI MediaFiles\AudioStorage
- If you are linking to OMFI media on an Avid Unity, create the following folders:

  *UnityServer_name**workspace_name*\OMFI MediaFiles\VideoStorage
  \\UnityServer_name*workspace_name*\OMFI MediaFiles\AudioStorage

  Make sure to use the correct syntax:
  - Include a space between OMFI and MediaFiles
  - Don’t include a space for MediaFiles, VideoStorage, and AudioStorage
  - Use the correct uppercase and lowercase letters.

Placing High-Resolution Media on the Storage Device

High-resolution digital footage that comes either from digital video cameras, film scanning processes or CGI applications (e.g. R3D, ARI, DPX, TIF), should be placed onto a fast, high-capacity storage device connected to your workstation. This allows you to link to these source files and still get real-time playback in Avid DS.

If this media is being shared with other Avid systems, you can place these master files on a shared storage, such as Avid Unity and link to it.

For a list of storages that support real-time playback, refer to the Avid DS Support Center. You can also place your media on a shared storage and link to it, but you may not get real-time playback unless you process the media.

If you are working with different types of high-resolution media (e.g. R3D, ARI, DPX, TIF), make sure that they are each placed in different folders.

- *For local storage.* Place your high-resolution files in an appropriate folder under the \VideoStorage folder on the storage device. For example,

  workstation_name\VideoStorage\DPX\Casino\...

- *For shared storage.* Place the high-resolution files on a workspace on Avid Unity. For example,

  \\UnityServer_name*workspace_name*\Avid MediaFiles\DPX\Casino\...

Defining your Storage Areas within the Media Indexing Service

You must define all storage areas that you need to access inside a configuration called a media indexing service. The Avid DS media indexer scans all storages defined for each workstation and indexes the media for quick and efficient access.

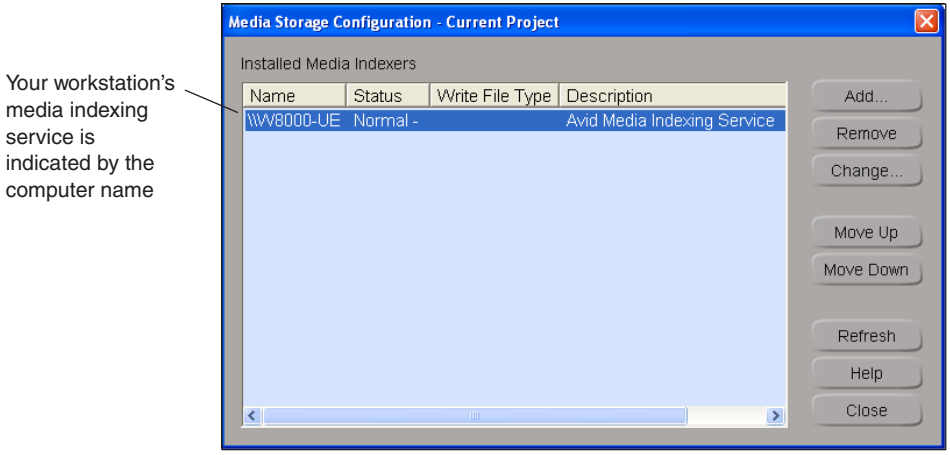
You cannot leave the Avid DS local media indexing service list empty, otherwise Avid DS will report missing audio and video storages every time you start the application. Configure both audio and video storages and name them clearly.

If you are configuring the media indexing service on the controller, The procedure describes how to include storage areas on other Avid DS workstations in the workgroup, so that workstations can access each other's media.

To define your storage areas in the media indexing service:

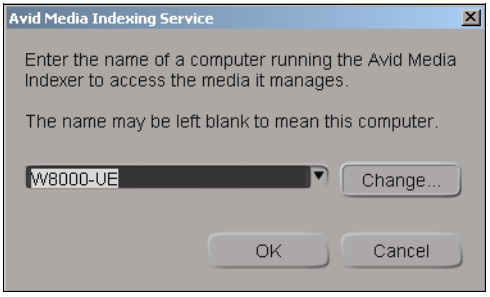
1. In Avid DS, select Data Management > Configure Storages.

   The Media Storage Configuration - Current Project dialog box displays the media indexing services that were automatically configured for your workstation when Avid DS was installed.



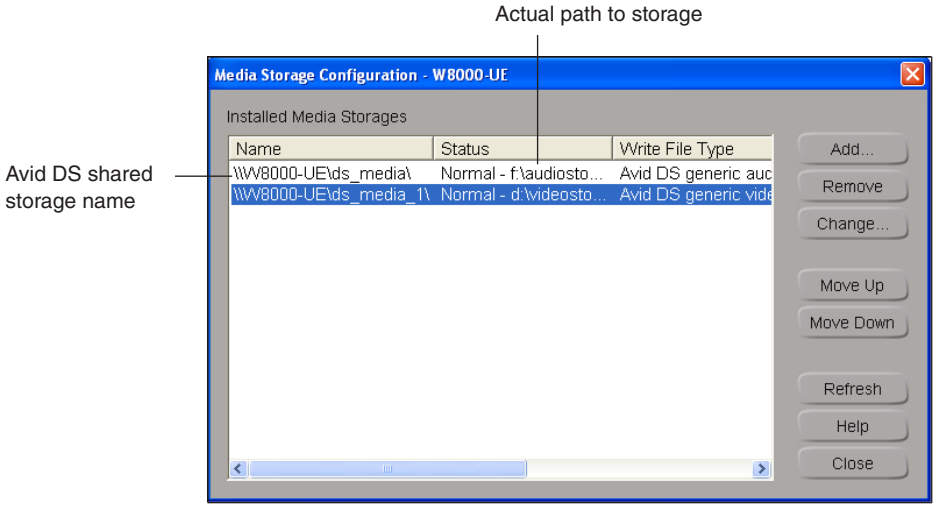
2. Select your workstation's media indexing service, and click the Change button.

   The Media Indexing Service dialog box displays.

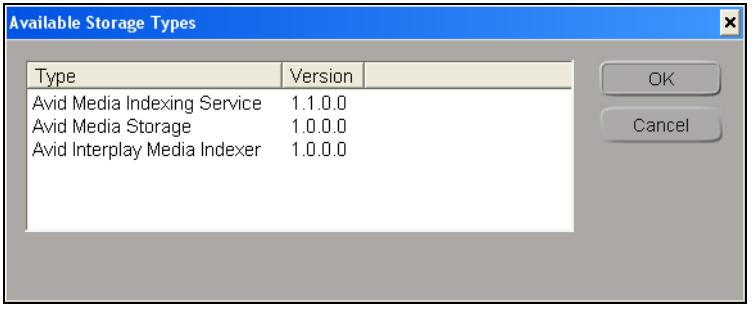


3. Leave the workstation name as it is and click the Change button.

   The list of storage areas that have already been defined in this indexing service displays. Each storage area is uniquely identified by the workstation name and folder where the media resides.

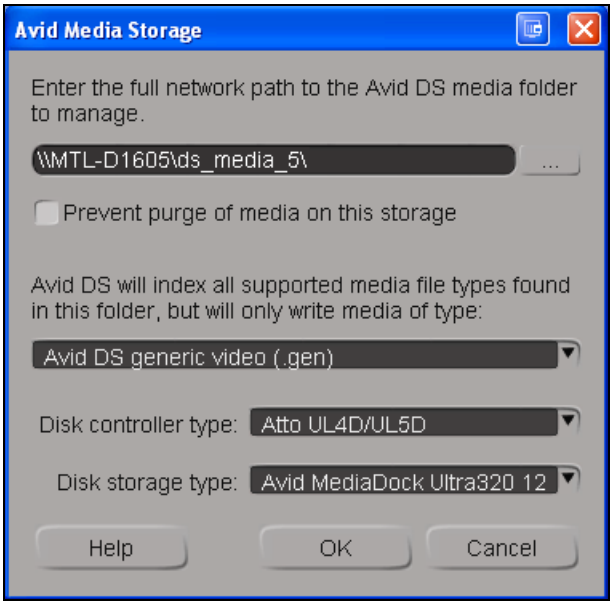


4. To add a new *storage*, click the Add button.
5. In the Available Storage Types dialog box, select Avid Media Storage and click OK.



6. Enter the full Windows path name (*workstation_name**folder_name*) where the storage area is located, or use the browse (...) button to find it. For example, \\DSStorage4\Video.

   If you are connecting to a folder on an Avid Unity, then click the browse (...) button and locate the Avid Unity workspace folder. For example, *UnityServer_name**workspace**folder_name*.
   Do NOT use a drive letter.



7. If this storage is for sharing MXF media with another Avid editing system such as Media Composer, then select **Prevent purge of media on this storage**. This makes the storage "read-only".
8. Select the media type that you will store in this folder:

If there are different media types in your storage, you must add a storage configuration for each different type (e.g. generic audio, generic video, MXF audio, MXF video, etc.)

For this storage folder	Select this option(s)
Video media imported or generated media by Avid DS (read/write).	generic video (.gen)
Audio media imported or generated media by Avid DS (read/write).	generic audio (.wav)
Media that is going to be read-only, but not overwritten. e.g. OMFI media that will be used by other Avid editing systems.	None

For MXF media: Folders that contain MXF media must be defined separately within your media indexing service.

You need to set up separate MXF folders for Avid DS and any other Avid editing systems— see "Sharing MXF Media" in the Avid DS Help.

For this storage folder	Select this option(s)
MXF audio (purgeable) — Read Only	MXF audio files (.mxf)
MXF video (purgeable) — Read Only	MXF video files (.mxf)
MXF audio (non-purgeable)	• MXF audio files (.mxf) • Prevent purge of media on this storage
MXF video (non-purgeable)	• MXF video files (.mxf) • Prevent purge of media on this storage

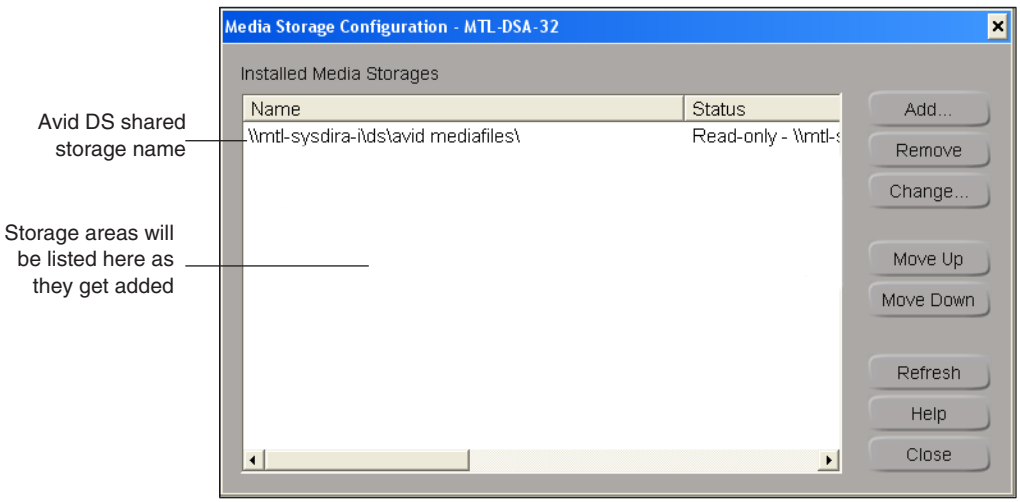
9. From the Disk Controller Type list, select the card that is installed in your workstation.
10. From the Disk Storage Type list, select the storage type that you are using.

    The disk options set the appropriate bandwidth for Avid DS to use when transferring data to the storage. Choose the appropriate options for your storage device to obtain the best performance for real-time effects.

If your storage device does not appear in the list, it may be because it was installed after Avid DS was installed. To make sure that it appears in the list, restart Avid DS so that the software detects the device.

11. Click OK.

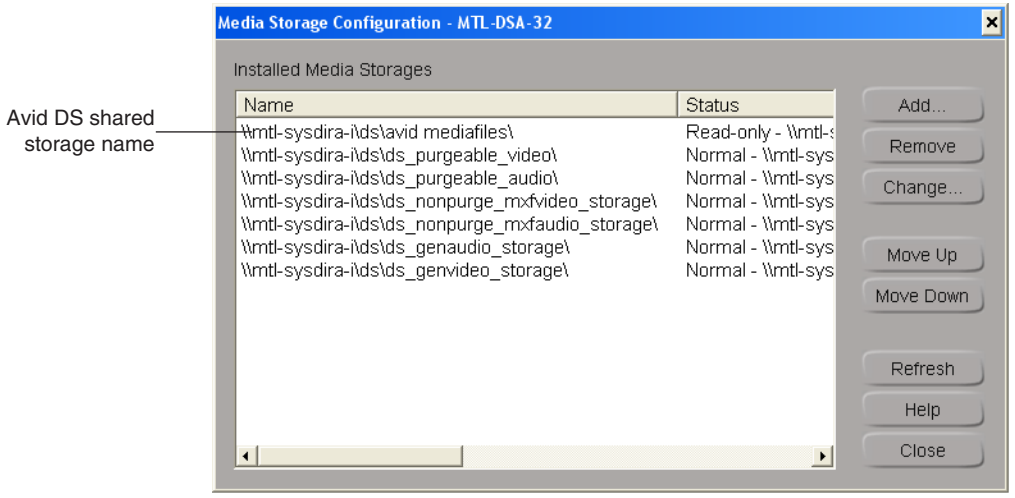
    The storage area is added to the Media Storage Configuration list.



12. Continue to add storage areas for all folders to which you need access.

If there are different media types in your storage, you must add a storage configuration for each different type (e.g. generic audio, generic video, MXF audio, MXF video, etc.)

13. Storages are accessed and indexed in the order in which they are listed. Use the Move Up or Move Down buttons to change the order of priority.



14. Click Close and then OK to return to the Media Storage Configuration - Workstation dialog box.
15. Click Close and then OK to return to the Media Storage Configuration - Workstation dialog box.
16. Click the Close button to save the configuration for the media indexing service.

By default, the media indexer sets any new storage areas to automatically have full read/write access by any user on the network. To restrict access to your media, you can change the share permissions through Windows—see "Sharing Folders and Setting Permissions" in the Avid DS Help.

The first time that you configure your storage, the media indexer will need to index the media on your storage device. This may take a while depending on the amount of media on your storage.

17. Once your storages have been indexed, you should stop and restart the media indexer—see "Stopping and Starting your Avid Indexing Services" in the Avid DS Help.

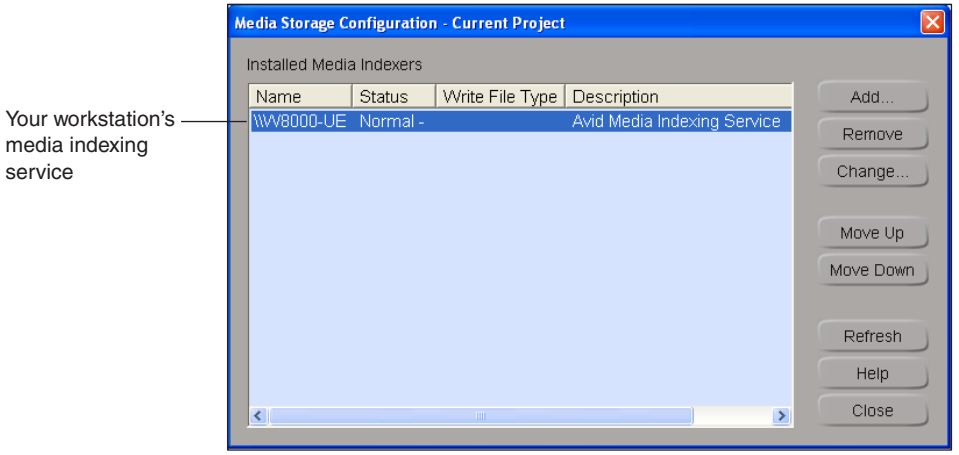
Accessing Storage on Workstations in an Avid Interplay Environment

A media indexing service is defined for every workstation in an Interplay workgroup. The media indexing service includes all storage folders that the workstation needs to access. To access media created by other Avid editing systems within an Interplay environment, you need to connect to that system's local Interplay media indexing service, or to the media indexing service for a group of Avid editing systems known as a High Availability Group (HAG).

To access an Interplay media indexing service:

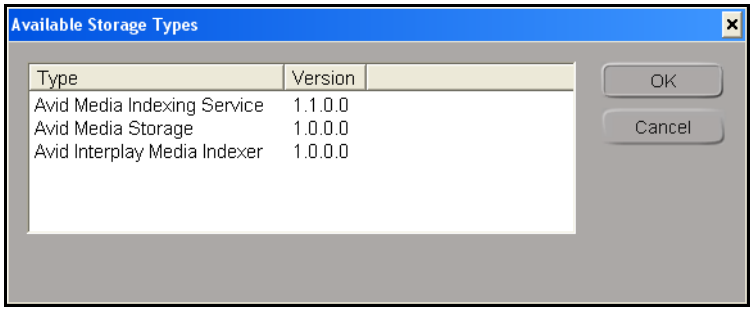
1. Select Data Management > Configure Storages.

   The Media Storage Configuration - Current Project dialog box is displayed with a list of existing services.



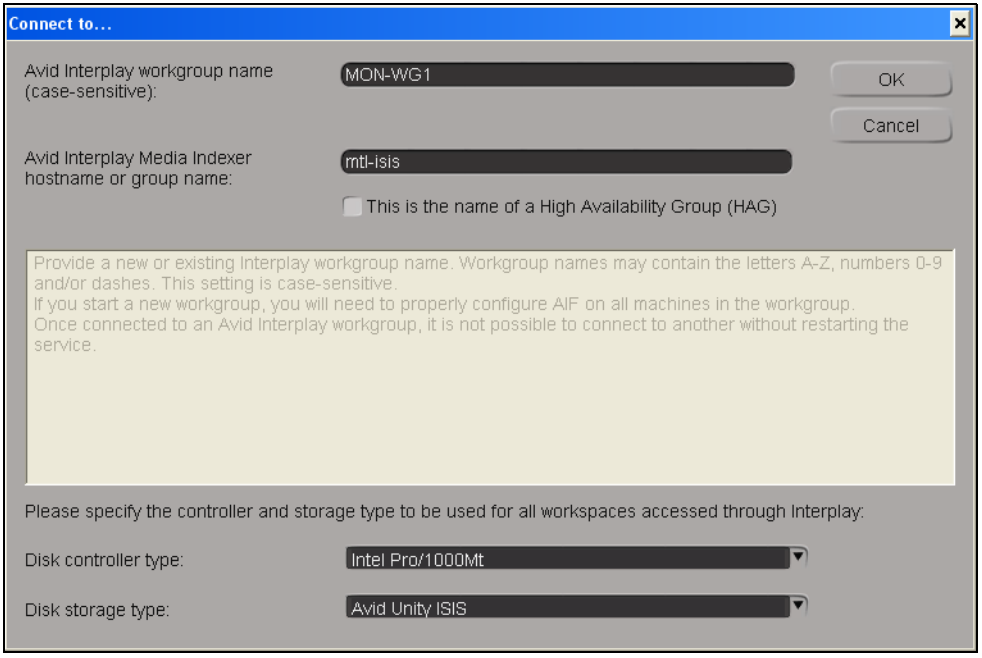
2. To add a new *service*, click the Add button.

   The Available Storage Types dialog box is displayed.



3. Select Avid Interplay Media Indexer and click OK.

   A dialog opens for you to enter information about the Interplay media indexer to which you need to connect.



4. Enter the name of the Avid Interplay workgroup where the media is located.
5. Enter the name of the Avid editing system whose local indexing service you need to access,

   or

   the name of the HAG where the shared indexing service is located, and select the This is the name of a High Availability Group (HAG) option.

6. Set the Disk Controller Type and Disk Storage Type.
7. Click Close to accept this configuration.

   The Interplay media indexing service is now added to your storage configuration.
8. Click the Close button to exit the Media Storage Configuration - Current Project dialog box.

To remove a media indexing service:

1. In the Media Storage Configuration - Current Project dialog box, select the service that you want to delete.
2. Click the Remove button.

   The indexing service is no longer defined for the current project.
3. Click the Close button.

Exporting the Finished Sequence to Avid DS via Interplay

Avid DS cannot directly open projects from the Avid editing system. Therefore, you must export the finished sequence in an intermediate file format using the Avid Interplay Window in the Avid editing system.

The Interplay Window is a built-in lighter version of Avid Interplay Access that allows you to work with clips and sequences in a shared storage environment.

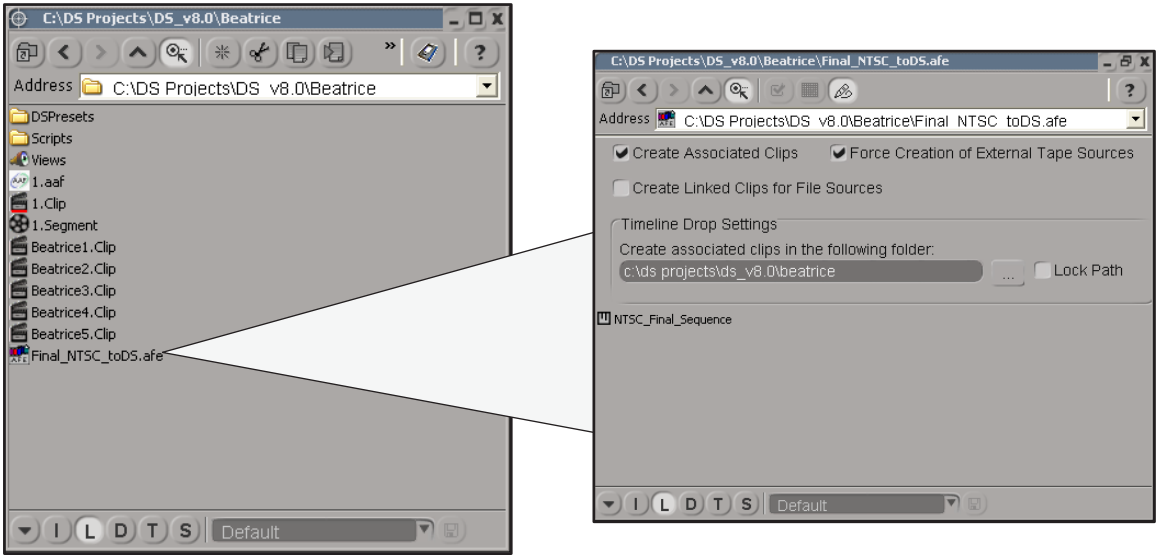
For information on how to check file assets in and out of the Interplay database using the Interplay window, see the Avid Media Composer documentation.

Importing and Opening the Sequence in Avid DS

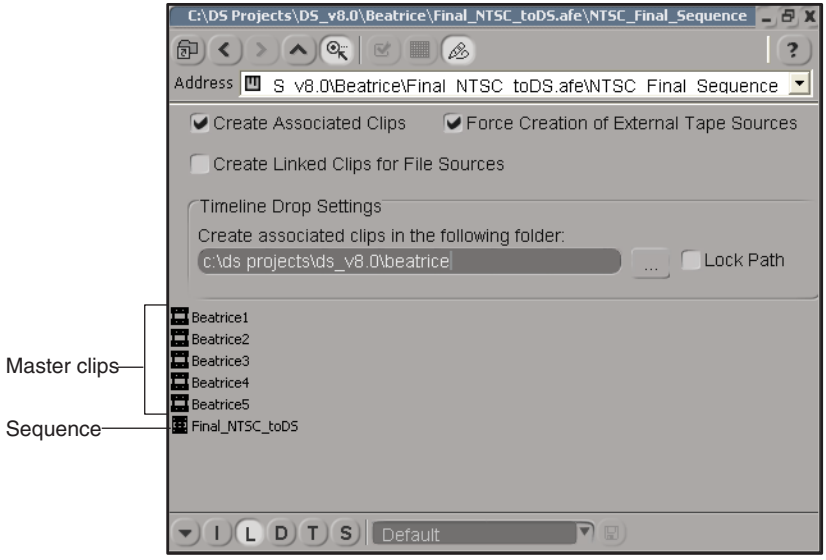
The offline sequence from the Avid editing system must be checked in, using Avid Interplay Access or the integrated Interplay window, to a location that can be accessed by Avid DS.

To import the offline sequence:

1. On the Avid DS workstation, launch Avid Interplay Access.
2. Navigate to the location of the sequence.
3. Drag and drop the sequence to the Avid DS Explorer.
4. In the DS Explorer, double-click the AAF to open the bin.



5. Double-click the bin to display its contents.



The contents will include master clips, subclips, and sequences.

For a description of Avid editing system icons—see “AAF/AFE List” in the Help for Avid DS.

6. Drag the sequence to the first track of the timeline.

Avid DS creates master clips in your project folder, and the sequence automatically links to the media on your storage device. All cuts, edits, and effects applied in the Avid editing system are visible on the timeline.

7. You can now finish the sequence in Avid DS.