This ReadMe / User’s Guide describes how to use the components of the MediaCentral Editorial Management module. It also includes information on supported playback formats, known limitations, and more.

**Revision History**

<table>
<thead>
<tr>
<th>Date Revised</th>
<th>Changes Made</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 17, 2019</td>
<td>Made minor technical updates to the documentation.</td>
</tr>
<tr>
<td>June 25, 2019</td>
<td>Made technical updates to the documentation.</td>
</tr>
<tr>
<td>June 6, 2019</td>
<td>2019.5 Release</td>
</tr>
</tbody>
</table>

**Before configuring the virtual machine settings, disable any NIC(s) that are not on the NEXIS network. You will re-enable them after you update the software, and press the Configure button a second time.**

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Welcome to MediaCentral | Editorial Management

Avid MediaCentral Editorial Management (MC|EM) is an easy to use asset management system designed for small to mid-size creative teams using Avid NEXIS shared storage with non-linear editors such as Avid Media Composer.

Users can access projects, work with media, and share the contents of Avid bins using an intuitive user interface embedded directly in the editor. Alternatively, producers, story editors and assistants can access the user interface through a web browser to manage projects and associated media—thus freeing a valuable editing bay for increased productivity.

Working with Shared Projects and Bins

Media Composer lets users create and work with projects and bins that are shared through Avid shared-storage systems. For example, an editor can create sequences in one bin while an assistant creates subclips in another bin. At the same time, other users add audio effects or titles to other bins in the project.

Media Composer includes bin locking and other features to make it easy for creative teams to efficiently collaborate on shared projects. Bin locking allows one user to write to a bin; multiple users can read the files in that bin. For more information, see “Working with Bins and Projects in an Avid Shared Storage Environment” in the Avid Media Composer / Software Editing Guide or the Media Composer Help.

Bins use icons to identify clips, sequences, and other media objects that they display. For information on all of the possible object icons that you might see in a bin, see “Object Icons in Bins” in the Avid Media Composer / Software Editing Guide or the Media Composer Help.

User Management

When you sign in to an Editorial Management server (either through Media Composer or the MediaCentral web portal), you enter user credentials that are managed in the associated Avid NEXIS shared-storage system. Your Avid NEXIS credentials determine what shared-storage workspaces you can access and use.

Editorial Management can be used with Avid NEXIS | Cloudspaces, both for saving and accessing Bins and also saving media.

Playback performance of media stored on Cloudspaces may vary depending on network bandwidth and conditions.

For more information, see the Avid NEXIS documentation.

Join Us on Facebook

Looking for the latest information on MediaCentral, what’s the latest update, have a tip to share or need assistance? We have created a place just for you. The Avid MediaCentral for Post Facebook group is for all users of Avid MediaCentral Editorial Management. This group is for peer-to-peer discussions of Avid products from: How To’s to installing and upgrades, getting started, and troubleshooting to what gear to buy. See the following link to get started and get connected with Avid and fellow users in post production organizations as they share their insight to what works best for them. https://www.facebook.com/groups/avidmediacentralforpost/
New Features for Version 2019.5

The following new features have been added for Editorial Management v2019.5.

**Sequence Timeline Editing in Editorial Management**

In this release, we have added the ability to edit clips, subclips, and sequences in the Sequence timeline. Once saved, they can be made available in Media Composer bins.

Building on the simple sequence creation, this feature adds functionality that allows MC|EM users to do the following:

- Create sequences on the Sequence timeline by selecting multiple clips or sub-clips and select “Create sequence”. The sequence will be created.
- Double-click the sequence to load it into a Sequence timeline.
- Make simple changes to those sequences in the Sequence timeline (e.g., add and remove clips, re-order clips, and trim clips).
- Save the edited sequences to a bin that can be made available to Media Composer users.

*Once complex edits have been made in Media Composer, the sequence can no longer be edited in MC|EM.*

*The MC|EM Sequence timeline does not support News sequences, or Audio only sequences.*

*For the sequence to be played in the Editorial Management Sequence timeline, all effects must be rendered.*

For more information, see “Working with the Sequence Timeline” on page 31.

**Group Clip Creation**

In this release, we have added the ability to create group clips / multi-cam groups to allow Editors and others in the creative process to select the best angle for a given take.

*You currently cannot play group clips from MediaCentral Editorial Management.*

For more information, see “Creating Group Clips” on page 37.

**MediaCentral Phonetic Index**

We have added the ability to use Phonetic Index to search for clips that contain certain spoken words or phrases. MediaCentral | Phonetic Index is an option that can be licensed for MC|EM.

*If you would like to activate the Phonetic Index feature, you must import a license. For more information, see the topic “Importing a License” in the Avid MediaCentral Editorial Management Installation Guide.*

*Currenty, Phonetic Index only indexes audio found on Track A1. When indexing an asset that includes multiple audio tracks, only the first track of audio (A1) is indexed by default. Depending on the format of your assets, this might result in a partial indexing of your audio media. For example, if you have an asset where music is on track 1 (A1) and spoken language is on track 2 (A2), the phonetic data on track 2 (A2) is not indexed for this asset.*
Phonetic Indexing automatically indexes the audio content of all media across NEXIS by searching an index of phonetic metadata to return assets where spoken words match your search values. Here’s some of the features and functions of Phonetic Index:

- Typing a word or phrase will locate every clip that contains the matching word or phrase.
- Dialog matches are displayed as color-coded indicators in clips.
- All other functionality of MediaCentral | Phonetic Index.

For more information on using Phonetic Licensing, see the topic “Searching for Assets” in the MediaCentral | Cloud UX User’s Guide v2019.2 or the MediaCentral Cloud Help.

**MC|EM Services Now Deployed in Docker Containers**

In order to leverage certain MediaCentral services into MediaCentral Editorial Management, where previously the MediaCentral Editorial Management components were built into RPMs, we updated and extended the services to be built into Docker containers.

For more information, see the topic “Understanding Docker Containers and Kubernetes” in the MediaCentral | Cloud UX Installation Guide v2019.2 or the MediaCentral Cloud Help.

For more information on the commands that you can use with Kubernetes, see the topic “Working with Kubernetes” in the MediaCentral | Cloud UX Installation Guide v2019.2 or the MediaCentral Cloud Help.

**Workspace Results are Now Filtered in Search Results**

NEXIS has a number of workspaces, and users only have access to a small number. When a search is performed, only results from workspaces they are entitled to access are shown. No results from other workspaces will appear.
Downloading and Installing MC|EM Software

Avid MediaCentral Editorial Management is delivered as a Hyper-V virtual disk image that includes the CentOS operating system and the MediaCentral Editorial Management software.

The software can be downloaded from the Avid Download Center. If you have not already created an Avid.com user account, you must do so now. This Master Account enables you to sync your Avid Video Download and Avid Video Community accounts as well as gain access to the Avid Support Center.

For all installations of MC|EM 2019.5, (even if you have installed and licensed a previous version of MC|EM software), you need to perform a clean installation. Installation and configuration instructions, as well as hardware and software requirements, can be found in the Avid MediaCentral / Editorial Management Installation Guide.

Before configuring the virtual machine settings, disable any NIC(s) that are not on the NEXIS network. You will re-enable them after you update the software, and press the Configure button a second time.

Media Formats Supported for Playback

Avid supports a variety of media and container formats for playback. As long as your media is in a supported media format and is wrapped in a supported container format, you should be able to play that media through MediaCentral Editorial Management.

For example, if you have DNxHD 1080 145 media that is wrapped in a MOV container, that media can be played back through Editorial Management because both the media format and the container format are supported.

Container Formats

The following tables list the container types that Avid has verified for playback through the MediaCentral Editorial Management player in a web browser. For more information on playback formats supported in Media Composer, see the Avid Media Composer documentation.

- **Audio and video container formats:**

<table>
<thead>
<tr>
<th>AVI</th>
<th>MP4</th>
<th>MTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOV</td>
<td>MPEG</td>
<td>MXF</td>
</tr>
<tr>
<td>MP3</td>
<td>MPG</td>
<td>WAV</td>
</tr>
</tbody>
</table>

- **Image container formats:**

| BMP | JPEG | PNG | TGA |

It is possible that additional container formats might also play back, but these formats have not been specifically tested by Avid.
Media Formats

The following tables list which media formats are supported for playback through MediaCentral Editorial Management. Also note the following:

- For 23.98 SD (NTSC), the timecode reference will be shown on 24 frame instead of 30.

<table>
<thead>
<tr>
<th>Audio Media Formats (codec)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAC</td>
</tr>
</tbody>
</table>

### DNxHD Format Support

<table>
<thead>
<tr>
<th>Media Format</th>
<th>Support for Playback</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNxHD 1080 36-45</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DNxHD 1080 80-85-100</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DNxHD 1080 115-120-145</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DNxHD 1080 175-185-220</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DNxHD 1080 175X-185X-220X</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DNxHD 720p 40</td>
<td>Not Supported</td>
</tr>
<tr>
<td>DNxHD 720p 45-50</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DNxHD 720p 60-75</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DNxHD 720p 90-110</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DNxHD 720p 90X-110X</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DNXHD 720p 85-100</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DNXHD 720p 120-145</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DNXHD 720p 185-220</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DNXHD 720p 185X-220X</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DnxHD 1080p 75-90</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DnxHD 1080p 165-200</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DnxHD 1080p 240-290</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DnxHD 1080p 365-440</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>DnxHD 1080p 365X-440X</td>
<td>50, 59.94</td>
</tr>
</tbody>
</table>
## Other Format Support

<table>
<thead>
<tr>
<th>Media Format</th>
<th>Support for Playback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple ProRes</td>
<td>Unsupported</td>
</tr>
<tr>
<td>AVC-Intra 50, 1080i</td>
<td>All frame rates</td>
</tr>
<tr>
<td>AVC-Intra 50, 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC-Intra 100, 1080i</td>
<td>All frame rates</td>
</tr>
<tr>
<td>AVC-Intra 100, 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 12, 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 12, 1080i</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 25, 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 25, 1080i</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 50, 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>AVC Long GOP 50, 1080i</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>XAVC Intra 50, 1080i</td>
<td>50, 60, 23.98</td>
</tr>
<tr>
<td>XAVC-Intra 100, 1080i</td>
<td>50, 60, 23.98</td>
</tr>
<tr>
<td>XAVC Long GOP 25, 1080i*</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>XAVC Long GOP 35, 1080i*</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>XAVC Long GOP 50, 1080i*</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>XAVC Long GOP 50, 720p*</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>Avid JFIF 2:1, 3:1, 10:1, 20:1</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DV 25 411</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DV 25 420</td>
<td>25</td>
</tr>
<tr>
<td>DV 50</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>DV100 HD 1080i (DVCPro HD)</td>
<td>All frame rates</td>
</tr>
<tr>
<td>DV100 HD 720p (DVCPro HD)</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>H.263 (MPEG-1 Layer 2 proxy)</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>H.264 (MPEG-1 Layer 2 proxy) 800 Kbps, 2 Mbps, 3 Mbps</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>HDV 1080i</td>
<td>All frame rates</td>
</tr>
<tr>
<td>HDV 720p</td>
<td>50, 59.94</td>
</tr>
</tbody>
</table>
**Other Format Support (Continued)**

<table>
<thead>
<tr>
<th>Media Format</th>
<th>Support for Playback</th>
</tr>
</thead>
<tbody>
<tr>
<td>JPEG 2000</td>
<td>No support</td>
</tr>
<tr>
<td>MPEG (IMX) 30</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>MPEG (IMX) 40</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>MPEG (IMX) 50</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>MPEG-2 Long GOP</td>
<td>25, 29.97</td>
</tr>
<tr>
<td>RGB</td>
<td>No support</td>
</tr>
<tr>
<td>XDCAM-HD 17.5/35/50 Mbps 1080i</td>
<td>All frame rates</td>
</tr>
<tr>
<td>XDCAM-HD 50 Mbps 1080p</td>
<td>All frame rates</td>
</tr>
<tr>
<td>XDCAM-HD 17.5/35/50 Mbps 720p</td>
<td>50, 59.94</td>
</tr>
<tr>
<td>XDCAM-EX 35 Mbps 1080i</td>
<td>All frame rates</td>
</tr>
<tr>
<td>XDCAM-EX 35 Mbps 720p</td>
<td>50, 59.94</td>
</tr>
</tbody>
</table>

* Frame rate not guaranteed. Frame rate might temporarily be reduced during playback.

**Resolutions and Stream Counts for Supported Systems**

During the MediaCentral Editorial Management development process, Avid worked with multiple media formats to determine the maximum number of concurrent playback streams for each format. Testing was completed using a Dell PowerEdge R640 connected via a 10 Gb network to a single Avid NEXIS E4 with one media pack. For more information on the Dell server configuration, see “Hardware and Software Requirements — Recommended Hardware” in the *Avid MediaCentral / Editorial Management Installation Guide*.

Avid is currently qualifying these systems with the latest software package. Therefore, the number of streams listed in the following table might vary compared to your actual environment. The configuration of your server, the size of your Avid NEXIS system, the quality of your network, and other factors can all affect system performance. In some cases, your environment might be capable of more streams than the number listed in the table below.

Use the following table as a guideline for the number of concurrent media streams for each format.

All systems are equipped with the following:

- **CloudUX**
  - Good and Better systems have 12 Cores dedicated
  - Better system has 12 Cores dedicated and Hyper-threaded for a total of 24 Cores.
  - Best system has 21 Cores dedicated and Hyper-threaded for a total of 42 Cores
- **Intel X710 10GB NIC**
**Media Formats Supported for Playback**

<table>
<thead>
<tr>
<th>Media Format</th>
<th>Number of Playback Streams for each Format (Stream Count)</th>
</tr>
</thead>
<tbody>
<tr>
<td>XDCAM HD 50</td>
<td>5 11 24</td>
</tr>
<tr>
<td>XDCAM HD 35</td>
<td>- 15 35</td>
</tr>
<tr>
<td>DNxHD 45</td>
<td>6 14 26</td>
</tr>
<tr>
<td>DNxHD 145</td>
<td>- 7 7</td>
</tr>
<tr>
<td>JFIF 15:1s</td>
<td>- 87 103</td>
</tr>
<tr>
<td>AVC-I50</td>
<td>- 7 12</td>
</tr>
<tr>
<td>AVCI-100</td>
<td>- 4 8</td>
</tr>
<tr>
<td>ProRes HQ 1080i</td>
<td>- 4 6</td>
</tr>
<tr>
<td>ProRes Proxy 1080</td>
<td>- 11 21</td>
</tr>
<tr>
<td>XAVC LongG 25</td>
<td>0* 2* 3*</td>
</tr>
<tr>
<td>XAVC LongG 50</td>
<td>0* 0* 1*</td>
</tr>
<tr>
<td>Proxy H264 2Mbits</td>
<td>40 70 87</td>
</tr>
<tr>
<td>DNxHR LB</td>
<td>5 6 7</td>
</tr>
</tbody>
</table>

* Stream counts not guaranteed.
MediaCentral Cloud UX is a browser-based application that gives you access to projects, tasks, media, and more across the MediaCentral Platform. When you work with MediaCentral Editorial Management, you are working with an implementation of MediaCentral Cloud UX that is especially designed for shared projects and bins. You can work with MediaCentral Cloud UX in two ways:

- Through the MediaCentral Panel for Media Composer, a companion window that you open when working in Media Composer.
- Through the MediaCentral Cloud UX web client, which you open through a browser window.

The MediaCentral Cloud UX user interface appears similar in both the MediaCentral Panel and the MediaCentral Cloud UX web client, with some differences. This topic describes how to work with features that are common to both. For more information on features that are specific to the Panel for Media Composer or the Web Client, see the following topics:

- “MediaCentral | Panel for Media Composer” on page 20
- “MediaCentral | Cloud UX Web Client” on page 24

For complete information about using MediaCentral Cloud UX, see the MediaCentral | Cloud UX User’s Guide, which is available on the Avid Knowledge Base:


The MediaCentral | Cloud UX User’s Guide is also available as a Help system, which you can access through the User Profile button.

The Fast Bar

The Fast Bar is located at the top of the MediaCentral Cloud UX window and provides easy access to all available apps. If the Browse app is open, the Browse icon is highlighted and colored dark blue (each app has its own color). Hover your mouse pointer over an icon and a tooltip with the name of the app is displayed. Click the icon to open the app. The following illustration and table describe the available apps and the User Profile.

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dashboard</td>
<td>The Dashboard is displayed when you dock an app. The Dashboard currently functions as a background panel only.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Browse app</td>
<td>The Browse app lets you browse through projects, bins, and folders in whatever workspaces you have access to. The Browse app is opened by default when you sign into a MediaCentral Cloud UX server. See “Browsing the Shared-Storage System” on page 11.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Search app</td>
<td>The Search app lets you locate assets in the shared-storage system. See “Searching for Assets” on page 16.</td>
<td></td>
</tr>
</tbody>
</table>
Browsing the Shared-Storage System

You can use the Browse app to view assets on your shared-storage system.

The Browse App

You use the Browse app to navigate through the contents of your shared-storage system. The Browse app is divided into three sections: the app header at the top, the directory sidebar on the left, and the tool bar and results area on the right. The following illustration shows these three areas and the contents of a folder.

- The app header displays the Browse icon, the path to the open folder (breadcrumbs), the docking button, the menu button, and the close button.
- The directory sidebar displays the shared-storage workspaces to which you have access. The directory uses a familiar tree structure. Use the turn-down arrows to navigate through the tree structure and display the contents of a folder.
The toolbar above the results area gives you a range of options for changing how assets are displayed. The assets in the previous illustration are shown in list view (the default). In addition to card view, you can click a button and display assets as cards, as shown in the following illustration.

You also have various ways you can sort the results, and can select which attributes to display in the list. For more information about these options, see the MediaCentral Cloud UX User’s Guide.

MediaCentral Cloud UX displays icons for shared projects and bins. The following illustration shows a Media Composer project on the left (note the superimposed Media Composer icon), and a standard folder on the right.

The following illustration shows an opened bin on the left, and a locked bin on the right.
When you open a bin in card view, thumbnails and icons are shown for items in the bin. If there is no thumbnail, the icon is shown. Also, you can disable Thumbnails, by deselecting it from the Display Options menu.

The following illustration shows master clips and a sequence, with creation dates displayed. Hover over an item to show additional information, as shown for the sequence.

![Illustration of bin view in MediaCentral Cloud UX](image)

You can browse for both Avid assets (master clips, subclips, and sequences) and non-Avid assets (QuickTime files, still images, documents).

For more information about browsing in MediaCentral Cloud UX, see the MediaCentral / Cloud UX User’s Guide v2019.2 or the MediaCentral Cloud UX Help.

**Working with Locked Bins**

Users of shared projects in Media Composer are most likely familiar with the concept of locked bins. If you open a bin that is located on shared storage in Media Composer, you get exclusive write access to that bin. Any other user that attempts to access that same bin sees a lock icon to alert them to the fact that the bin is currently owned by another user. When the original user closes the bin, the lock is released and another user can obtain write access.

For more information on working with shared projects in Media Composer, see “Working with Bins and Projects in an Avid Shared Storage Environment” in the Avid Media Composer Editing Guide.

MediaCentral Editorial Management extends the bin lock concept to users of the Browse app. However, the methods used to obtain a bin lock in MC|EM are slightly different. Since Editorial Management users might open a variety of bins across multiple projects, the bins can be opened automatically in Blue mode. This is an intentional design decision to avoid excessive bin locking which could impact the productivity of other users. Instead, users of Editorial Management must specifically obtain the lock status when they know they want exclusive write access to a bin.
The purpose of locking a bin is to obtain exclusive access to the bin for an extended period of time. For instance if you have a bin that includes a large number of assets and your task is to review and add markers to each asset, you might want to lock the bin so that another user does not impact your work.

When locking and unlocking bins, use the following table to determine the lock status of the bin:

<table>
<thead>
<tr>
<th>Lock Color</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green</td>
<td>When you lock a bin, the icon appears green for you, but will appear red for other users to indicate that it is locked.</td>
</tr>
<tr>
<td>Red</td>
<td>Indicates the bin is locked by another user.</td>
</tr>
<tr>
<td>Blue</td>
<td>Indicates that the owner of the shared bin lock has released the lock and the bin is now available for read/write. Note the following: - If you double-click the blue icon or bin name, the bin opens, and you can make changes. - If you want exclusive access of the bin, or will be using it for an extensive amount of time, you can right-click and select Lock Bin. You now control the bin and the icon turns green for you (red for other users). You can make changes in the bin until you release the lock or close the bin.</td>
</tr>
</tbody>
</table>

Note the following when locking or unlocking bins:

- When working in the web client, you can only lock or unlock bins through the Browse app.
- If you add a lock to a bin through MediaCentral Cloud UX (web client or Panel for Media Composer), you must unlock the bin through that interface.
- If two users are accessing the same project and User1 locks a bin, User2 is not alerted to the change in the bin’s status automatically. In this case, User 2 must refresh the user interface to see the updated bin icon.
If User1 locks a bin in Media Composer and then User2 attempts to lock the same bin in the web client (or two users in the inverse workflow), User2 is presented with an error message to indicate that the current action is not allowed.

Special case: If User1 locks a bin through the web client and then User2 attempts to unlock the same bin through the web client, the action is allowed. Although you sign in to MediaCentral Cloud UX with your Avid NEXIS credentials, the Editorial Management server identifies each user of the web client as the “Cloud UX” user.

The following procedures contain information on locking and unlocking bins:

**To lock a bin:**
1. Use the directory sidebar to find a shared project on the Avid NEXIS system. The list of bins contained in the project appears in the results area on the right.
2. Select one or more bins using any of the following methods:
   - Single-click to select a single bin.
   - Click on a bin and then Shift+click on another bin to select all bins between the two selections.
   - Click on a bin and then Ctrl+click one or more bins to select a group of non-sequential bins.
3. Lock the bin using one of the following methods:
   - Right-click on your selection and select the Lock Bin option from the context menu.
   - Select the Lock Bin option from the context menu in the app header.
   The bin icon appears green to show the locked status.
   If the lock can not be obtained, the system displays a warning similar to the following:

   ![Error](error.png)

   In this example another user already has already obtained the lock. The “Cloud UX” user referenced in this error refers to any user that is signed into Editorial Management through the Web Client. You can click anywhere outside of the error window to dismiss the message.

   If you attempt to lock a group of bins and one or more of the bins are already locked, the lock is only applied to any bins that are unlocked.
4. After you have finished working with your bin or bins, you should release the bin lock so that other users can obtain write access if desired.

**To unlock a bin:**
1. Select one or more bins using any of the following methods:
   - Single-click to select a single bin.
   - Click on a bin and then Shift+click on another bin to select all bins between the two selections.
   - Click on a bin and then Ctrl+click one or more bins to select a group of non-sequential bins.
2. Unlock the bin using one of the following methods:
   - Right-click on your selection and select the Unlock Bin option from the context menu.
   - Select the Unlock Bin option from the context menu in the app header.

   The bin icon changes back to show the standard blue (available) bin icon.

**Searching for Assets**

The Search app lets you use a set of criteria to search for assets in your shared-storage workspaces. When you search for an asset, the system accesses an index of standard text-based metadata fields to return the desired assets. You can then filter and sort the assets to further refine the results.

MediaCentral | Phonetic Index is an option that can be licensed for use with MC|EM. Once licensed, Phonetic Index automatically indexes all video and audio content across NEXIS by searching an index of phonetic metadata to return assets where spoken words match your search values. If you have the Phonetic Index license, the Combined option (search via a combination of standard text-based metadata and phonetic audio metadata) will become the default selection.

Currently, Phonetic Index only indexes audio found on Track A1. When indexing an asset that includes multiple audio tracks, only the first track of audio (A1) is indexed by default. Depending on the format of your assets, this might result in a partial indexing of your audio media. For example, if you have an asset where music is on track 1 (A1) and spoken language is on track 2 (A2), the phonetic data on track 2 (A2) is not indexed for this asset.

For more information, see the “Searching for Assets” in the MediaCentral | Cloud UX User’s Guide v2019.2 or the MediaCentral Cloud UX Help.

The app is divided between six primary sections, as shown in the following illustration for the MediaCentral Cloud UX web client:
The following table describes each section:

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Search Header</td>
<td>Defines custom search parameters.</td>
</tr>
<tr>
<td>2 Search Sidebar</td>
<td>Provides tools and quick links related to the Search app.</td>
</tr>
<tr>
<td>3 Search Toolbar and Results area</td>
<td>Lists all assets returned by a given search.</td>
</tr>
<tr>
<td>4 Asset Editor (Media Viewer)</td>
<td>Displays selected assets in the monitor for review. (MediaCentral Cloud UX web client only)</td>
</tr>
<tr>
<td>5 Asset Editor (Tabs)</td>
<td>When you load an asset from the results area into the Media Viewer, the Search app adds a custom “Hits” tab with information about the loaded asset. (MediaCentral Cloud UX web client only)</td>
</tr>
<tr>
<td>5 Sequence Timeline (Tabs)</td>
<td>Displays tracks of the sequence and controls that let you edit the sequence.</td>
</tr>
</tbody>
</table>

When you open the Search app, all assets are displayed. You can either use the “add phrase” field to search for text, or use the filters to display a subset.

**Partial Phrase Searches**

If you create a Phrase search with the intention of searching for metadata, the search might not always return your desired results. As an example, consider how a new Phrase search returns results for an asset that includes “London” in the name (title) metadata field:

- **Example 1:** You search for “London” and set the search type to metadata.
  
  **Result:** The search returns the desired asset. This works because you searched for the fully tokenized form of the word (the whole word).

- **Example 2:** You search for “Lon” and set the search type to metadata.
  
  **Result:** The search returns the desired asset. The search engine is capable of returning assets that start with the partial form of a phrase. Since “l-o-n” are the first three letters of the title of the asset, the search returns the desired asset.

- **Example 3:** You search for “ndo” and set the search type to metadata.
  
  **Result:** The search does not return the asset. The search engine is not capable of returning a match for this partial form of the word London because it is neither a fully tokenized form of the word nor does the asset contain a metadata field that starts with the search text.

  In this case, you might want to use a Filter to search for the partial metadata — such as a filter for a Common Title that contains the partial text.

There are many options to use for a search. See “Searching for Assets” in the MediaCentral / Cloud User’s Guide.
Properties Used for Search Queries

When you enter a value in the Search app, the engine searches the following metadata fields:

<table>
<thead>
<tr>
<th>Audio Bit Depth</th>
<th>Data Format</th>
<th>KN In to Out</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Format</td>
<td>Disk Label</td>
<td>MarkIn</td>
</tr>
<tr>
<td>Audio Sample Rate</td>
<td>DRM</td>
<td>MarkOut</td>
</tr>
<tr>
<td>Aux TC 1</td>
<td>Duration</td>
<td>Name (or Title)</td>
</tr>
<tr>
<td>Cadence</td>
<td>End</td>
<td>Start</td>
</tr>
<tr>
<td>CFPS</td>
<td>Format</td>
<td>Tape</td>
</tr>
<tr>
<td>Comments</td>
<td>In to Out</td>
<td>Tracks</td>
</tr>
<tr>
<td>Custom bin columns</td>
<td>KN Dur</td>
<td>VideoID</td>
</tr>
</tbody>
</table>

Docking an App

If you want to keep an app open while you open a second app, you can *dock* the app on the left side of the MediaCentral Cloud UX window. For example, you can dock the Browse app while you work with the Search app. To dock an app, click the Dock button (circled in the following illustration).

![Docking an App](image)

The app collapses to a narrow view to the left side, available for use but not occupying primary screen real estate.
After you dock the app, you can open the Search app. The following illustration shows the Browse app docked and the Search app opened, and the Dock buttons circled.

To restore the app to take up the full screen, click the Dock button again.

After you dock an app, you see a panel that shows the Avid logo. This is the Dashboard, which is displayed when there is unused space in the MediaCentral Panel. Currently, the Dashboard app functions as a background panel, but future versions will add more features.
MediaCentral | Panel for Media Composer

If you are working in Media Composer, you can open a panel that lets you view the contents of your Avid shared-storage system. You can use the MediaCentral Panel to browse and search folders on your shared-storage system. When you find new assets that you want to use, you can copy them from a shared-storage folder into a bin and use them to edit a sequence.

The following illustration shows the MediaCentral Panel, with the Browse app opened to display the SharedProjects folder on an Avid NEXIS system.

Although visible in the user interface, the Asset Editor is not supported for use with the Panel for Media Composer.

In an Editorial Management configuration, the MediaCentral Panel is specially designed to allow users to work with shared projects and bins. The following topics provide information about working with the MediaCentral Panel:

- “Signing In and Opening the MediaCentral | Panel” on page 21
- “Browsing and Searching” on page 23
- “Playing Assets” on page 23
- “Copying Assets to a Local Bin” on page 24
- “Copying Assets to Shared Storage” on page 24
- “Working with File Based Assets” on page 24
Signing In and Opening the MediaCentral | Panel

Before you can open and work with the MediaCentral Panel, you need to sign in to a MediaCentral Cloud UX server that is configured for your shared-storage system. Your user name and password are managed by the shared-storage system, and your access to particular workspaces is controlled by these credentials.

You can also use the MediaCentral Panel with a Production Management module. For information about working with Production Management, see the Avid MediaCentral | Cloud UX User’s Guide.

To sign in to a MediaCentral Cloud UX server and open the MediaCentral Panel:

1. Start Media Composer.
2. In the MediaCentral Login section of the Select Project window, enter the following information:
   - Hostname: The name of your MediaCentral Editorial Management server
   - User Name and Password: The credentials for your Avid shared-storage account

Then click Login.

When a green light is displayed, you are connected to the shared-storage server. Click OK to open the selected project.
The Select Project dialog displays the Hostname that is specified in the MediaCentral Server Settings and the User Name that is specified in the MediaCentral User Settings. If you enter a Hostname or a User Name, these entries are written in the settings files.

3. Select MediaCentral | Editorial Management from the Tools menu.

   The MediaCentral Panel opens, and the top level of your shared-storage server is displayed in the Browse app.

How Opened Bins Work in the MediaCentral Panel

When you double-click a bin asset in the MediaCentral Panel, or drag a bin asset to a monitor from the MediaCentral Panel, the asset's bin is automatically opened and displayed in Media Composer. In MediaCentral Editorial Management, you can put the first bin in a convenient location, and subsequent bins that open will be added as tabs to the first bin.

Note the following:

- The first bin that opens acts like a magnet for the subsequent bins, unless you close the bin. You can tab the bin or position it somewhere and the other bins will tab with it.

- If you close the first bin, or the tabbed window containing it, the next bin that opens will become the magnet for other bins, starting the process again.

- If you leave the tabbed bin open when you change projects or quit Media Composer, the next time you open the project, any bins that open will continue to join the tabbed window. In other words, the magnet bin is remembered across sessions.

- If you minimize the tabbed window, any bins that open will be tabbed with the minimized window. This is helpful if you don’t want to see these bins.

- After you double-click or drag a clip from the MediaCentral Panel, the relevant bin is opened and added to the tabbed window, or comes forward in the tabbed window, and the clip is highlighted there. After you drag multiple clips to a monitor or bin, only the last clip dragged will be highlighted in the tabbed bin. This works whether the bin is already open or is being opened at this time.

- As before, any external bins that are opened are added to the Avid NEXIS Bins list in the Project Window.
Browsing and Searching

See “Browsing the Shared-Storage System” on page 11 and “Searching for Assets” on page 16.

When you double-click a bin asset in the MediaCentral Panel, or drag a bin asset from the MediaCentral Panel, if the asset's bin is not already open, it is opened in the project and listed in the NEXIS bins folder in the Project Window.

Playing Assets

You can play assets that you locate in a shared-storage folder in the same way that you play assets from a bin in Media Composer:

- Double-click an asset. A clip opens in the Source monitor, and a sequence opens in the Record monitor.
- Drag an asset to a monitor. You can drag a clip to the Source monitor, and a sequence to the Record monitor. If you drag several assets to a monitor, they appear in the Monitor Clip List or Monitor Sequence List.

To edit clips into a sequence, drag the clips to the Timeline or Alt-drag them to the Record monitor.
Copying Assets to a Local Bin

You can work with assets in a remote bin, but you might want to copy some assets to a local bin. To copy assets to a local bin, select one or more clips and drag them to the bin.

Copying Assets to Shared Storage

Local assets created in Media Composer cannot be dragged to a shared-storage folder. They need to be added to a bin in Media Composer, which is then synced with the shared-storage folder.

Working with File Based Assets

You can browse, search for, and preview file-based assets. If you double-click a file-based asset, the asset is loaded into the Media Composer Source monitor, but it is not automatically added to a bin. However if you add a marker to a file-based asset, add the asset to a sequence, or otherwise interact with the asset, it is added to a bin as linked media.

If you drag an asset into a bin, the file is imported and converted into an Avid MXF media file. Alternatively, you can Alt+drag (Option+drag on a Mac keyboard) the asset to create a link.

MediaCentral | Cloud UX Web Client

You can use the MediaCentral Cloud UX web client to connect to shared project and bins on a shared-storage server. You can use the web client independently of Media Composer, which makes it ideal for producers and other staff who support the editorial team to review footage and organize projects and bins.

The following topics provide information about working with the Web Client:

- “Signing In and Opening the MediaCentral | Cloud UX Web Client” on page 25
- “Browsing and Searching” on page 26
- “Using the Asset Editor” on page 27
- “The Sequence Timeline Area” on page 30
- “Organizing Folders and Bins” on page 35
- “Adding Clips To Cache” on page 35
- “Removing Clips From Cache” on page 35
- “Creating Subclips” on page 36
- “Playing Subclips” on page 36
- “Creating Group Clips” on page 37
- “Creating Sequences” on page 38
- “Playing Sequences” on page 39
- “Editing a Sequence” on page 40
Signing In and Opening the MediaCentral | Cloud UX Web Client

To sign into Avid MediaCentral Cloud UX:

1. Launch a supported web browser on your Mac or Windows client.
   For a list of supported browsers, see the Avid MediaCentral | Editorial Management Installation Guide.

2. Enter the URL of the MediaCentral Editorial Management server in the address bar:
   https://<hostname>
   Where <hostname> is the Fully Qualified Domain Name (FQDN) of the server.
   The MediaCentral Cloud UX sign-in page appears.
In place of the sign-in screen, you might see a warning indicating that the connection is not private:

Example image from Google Chrome.

If you are presented with this or a similar page, it indicates that a security certificate has not been created for the MediaCentral server. If desired, system administrators can create a trusted certificate to eliminate this page from appearing.

- To create a trusted certificate, see “Configuring a Self-Signed Certificate” and “Importing Self-Signed Certificates” in the Avid MediaCentral Cloud UX Installation Guide.
- To continue to the MediaCentral sign-in page without a trusted certificate, simply click on the ADVANCED link and select the option to Proceed.

3. Enter your user name and password (The credentials for your Avid shared-storage account). Then click Sign In.

The Avid MediaCentral Cloud UX application opens, and the top level of your shared-storage server is displayed. This display of folders and contents is called the Browse app.

**Browsing and Searching**

See “Browsing the Shared-Storage System” on page 11 and “Searching for Assets” on page 16.
Using the Asset Editor

The expand/collapse icon on the right side of the window opens and closes the Asset Editor.

The MediaCentral Cloud UX web client displays a monitor and three tabs: Metadata, Markers, and Audio.

After browsing or searching, you can load an asset into the Asset Editor by double-clicking on the asset in the Browse or Search app’s Results pane. After the asset is loaded, you can use the controls in the Media Viewer and the Audio tab to view and play assets.

Currently, master clips, subclips, sequences, and unmanaged media are supported for playback.
The Metadata Tab

The Metadata tab lets you view and edit properties that are associated with a selected asset. The properties displayed depends on which type of asset is loaded. Some properties are editable. If a property is editable, a text box or drop-down menu is displayed.

![MediaCentral | Cloud UX Web Client](image)

The Markers Tab

A marker is an indicator that is added to a selected frame to mark a particular location in a clip. Markers can have icons of different colors and can be associated with user-defined comments. Markers display in the timeline and in the Markers tab below the Media viewer.

The Markers tab found in Editorial Management allows you to read and write markers. By default, the markers are listed in chronological order according to the asset’s time code. However, you can reorder the markers by clicking on any of the column headers in the tab.

![MediaCentral | Cloud UX Web Client](image)
In a collaborative workflow where another user is adding new markers to the asset, you can click the reload button to refresh the marker list and access the newly created markers.

You can add markers to any master clip found through Editorial Management — as long as that clip is not contained in a locked bin. You do not need to lock a bin to add markers. However if you want to work in a bin for an extended period of time, you might want to lock the bin to grant yourself exclusive access to it. For more information on locking and unlocking bins, see “Working with Locked Bins” on page 13.

The Audio Tab

The Audio tab provides tools for monitoring audio. Use the sliders to adjust the volume, or type a number in text box below the slider. The voice-over function is not currently supported.

Using Match Frame

The Match Frame feature lets you locate the source clip for the frame currently displayed in the Media Viewer. If a sequence is loaded in the Editorial Management Timeline, Match Frame loads the source master clip or source subclip for that point of the timeline, representing wherever the blue line position indicator is parked. If a subclip is loaded into the Media Viewer, Match Frame loads the master clip used to create the subclip into the Media Viewer. This feature is useful when you want to locate and re-edit source material.

Match Frame is also available from a right-click contextual menu, though the function is currently noted as “Load Clip”. In this version of Editorial Management, “Load Clip” performs the same function as “Match Frame”.

To use a Match Frame with a subclip or sequence:
1. Load a sequence or subclip and navigate to the frame that you want to match.
2. Click the Match Frame button. Or, if working with a sequence, right click and select Load Clip from the menu.

Upon doing so, the source master clip or source subclip is loaded in the Media Viewer, displaying the same frame. In and Out marks are displayed to define the span that had been used in the sequence, or had been used when creating the subclip.
The Sequence Timeline Area

The Sequence Timeline area displays tracks of the shotlist controls that let you edit the sequence.

The following illustration shows the Sequence timeline and identifies the controls.

<table>
<thead>
<tr>
<th>Control</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Show Media Status button Displays colored segments that represent the media status (Not Supported).</td>
</tr>
<tr>
<td>2</td>
<td>Add Video Dissolve button Adds a video dissolve (Not supported).</td>
</tr>
<tr>
<td>3</td>
<td>Split button Divides one or more segments into two at the position indicator. For more information, see “Splitting a Segment” on page 49.</td>
</tr>
<tr>
<td>4</td>
<td>Overwrite button Performs an overwrite edit. For more information, see “Performing an Overwrite Edit” on page 41.</td>
</tr>
<tr>
<td>5</td>
<td>Replace button Performs a replace edit. For more information, see “Performing a Replace Edit” on page 43.</td>
</tr>
<tr>
<td>6</td>
<td>Delete Segment button Deletes the selected segment from the sequence. For more information, see “Moving or Deleting Segments in the Sequence Timeline” on page 46.</td>
</tr>
<tr>
<td>7</td>
<td>Save button Saves the sequence in a configured database.</td>
</tr>
<tr>
<td>8</td>
<td>Position indicator Lets you scrub through a clip or sequence.</td>
</tr>
<tr>
<td>9</td>
<td>Timecode bar Displays timing for the sequence in hours, minutes, and seconds, depending on the length of the loaded asset. Click in the timecode bar to drag the position indicator. Right-click in the timecode bar to access commands.</td>
</tr>
<tr>
<td>10</td>
<td>Sequence zoom bar Lets you enlarge a section of the timeline. Displays segments, tracks, and other sequence information. For more information, see “Using the Sequence Zoom Bar” on page 32.</td>
</tr>
<tr>
<td>11</td>
<td>Track selectors Lets you select the track for an insert edit, an overwrite edit, or splitting a segment. See the following topics:</td>
</tr>
</tbody>
</table>

- “Performing an Overwrite Edit” on page 41
- “Splitting a Segment” on page 49

You cannot add clips to the timeline until you have created or loaded a sequence. See “Creating Sequences” on page 38.
Working with the Sequence Timeline

In the Sequence timeline, you can edit clips, subclips, and sequences. When you are done, save them, and they can be made available in Media Composer bins.

Building on the simple sequence creation, you can do the following:

- Create sequences on the Sequence timeline by selecting multiple clips or sub-clips and select “Create sequence”. The sequence will be created.
- Double-click the sequence to load it into a Sequence timeline.
- Make simple changes to those sequences in the Sequence timeline (e.g., add and remove clips, re-order clips, and trim clips).
- Save the edited sequences to a bin that can be made available to Media Composer users.

Working with Sequences

A sequence in Editorial Management includes a timeline with one video track and one audio track. The single audio track represents all source audio tracks (up to 24). A portion of media that is contained on a track in a sequence is called a segment. The following illustration shows a sequence with one video segment and one audio segment. The video track (V) is colored blue, and the audio track (A) is colored green.

While you can create a sequence that contains video or only audio only, the unused tracks are still present in the user interface. These tracks appear red (offline) in the Sequence Timeline.

MediaCentral Editorial Management does not support audio-only or video-only sequences.

Once complex edits have been made in Media Composer, the sequence can no longer be edited in MC/EM.

For the sequence to be played in the Editorial Management timeline, all effects must be rendered.
Navigating in the Sequence Timeline

You can navigate through the Sequence timeline simply by dragging the position indicator through the timecode bar, by clicking in the timecode bar, or by using the keyboard (for example, use the arrow keys to move one frame).

You can use Ctrl+click (Windows) or Command+click (macOS) to snap the position indicator to the Mark In, Mark Out, or closest edit point of the enabled tracks. Do one of the following:

- Press and hold the Ctrl key, click in the timecode bar, and drag the position indicator to within a few pixels of the mark or edit point. The position indicator snaps to the mark or edit.
- Move the mouse pointer within a few pixels of the mark or edit point, then press Ctrl+click. The position indicator snaps to the mark or edit.

When snapping to a mark point, the position indicator is placed on the same frame as the Mark IN or Out point. When snapping to an edit point, the position indicator is located on the first frame after the cut.

Movement in the Sequence timeline is synchronized with movement in the Viewer timeline, so using controls in the Viewer timeline moves the position indicator to the corresponding location in the Sequence timeline.

Using the Sequence Zoom Bar

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

*The Sequence zoom bar is similar to the Viewer zoom bar, but the two zoom bars operate independently.*

In the following illustration, the top timeline shows a shotlist with the zoom bar set to show the entire sequence. The bottom timeline shows the sequence zoomed in to the middle portion of the sequence.
The visible area of the timeline is referred to as the *zoom region* and is represented by the *zoom slider*. You can drag the zoom slider along the zoom bar to display a different zoom region anywhere in the sequence. The zoom region remains the same size as you drag the slider.

If a shotlist is loaded in the Sequence timeline, the zoom bar displays tick marks for edit points between segments.

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

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

You can click anywhere in the zoom bar (outside of the zoom region) to move the zoom region left or right.

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

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

- With the Sequence Timeline area active, press the Down Arrow key to zoom in by 50 percent or press the Up Arrow key to zoom out by 50 percent. Press Shift+Up Arrow to reset the zoom level to show the entire sequence.

If you have zoomed in to a section of the Sequence timeline, and you perform an edit that includes material beyond the zoom region, the zoom region moves to display the position indicator. The size of the zoom region does not change.
Recovering Sequences

When you work in MediaCentral Cloud UX, your edits and the current state of your sequence is periodically stored (every 10 seconds) on your local Windows or macOS system. Since the information is saved locally, your work is not lost in any of the following events:

- A disconnection or service failure
- You close a browser session without saving your work
- Your session expires due to an automatic session timeout configured by your system administrator

Any edits made since the last ten second save interval cannot be recovered.

If a disconnection or failure occurs and you are required to sign back in to MediaCentral Cloud UX, you are met with an Auto Recovery window at the start of your new session.

This window displays any unsaved sequences or stories that were open when you were disconnected from the system. You can click on any of the items in the Auto Recovery window to load the asset.

When you click the link for a sequence, the asset is loaded in the Sequence Timeline area of the Asset Editor (must be opened manually) and three additional buttons are displayed above the sequence: Recovered, Saved, and Keep This.

- Recovered: Click this button to open the recovered version of the sequence (from the local system).
- Saved: Click this button to open the last saved file.
- Keep This: Click this button to save the version that you display and delete the other version.

You can click the Recovered and Saved buttons multiple times to switch back and forth between the two versions of the sequence to compare them. After you have decided which version of the sequence you want to save, click the Keep This button to save the sequence.
Organizing Folders and Bins

In addition to browsing, searching, and viewing assets in MediaCentral Cloud UX, a user with the proper privileges can create folders and bins, and copy assets from one bin to another.

Creating Media Composer projects is not supported.

To create a new folder:
1. In the directory sidebar, right-click a folder and select Create Folder.
   The Folder details dialog box opens.
2. Type the name of the folder, and click Create.
   The folder is created in the folder you selected.

To create a new bin in a Media Composer project:
1. Right-click a Media Composer project folder and select Create Bin.
   The Bin Details dialog box opens.
2. Type the name of the bin, and click Create.
   The bin is created in the project folder you selected.

To copy assets from one bin into another:
- Drag a clip (single-select) or clips (multi-select) to a bin in the directory sidebar.
- Drag a folder from the results area of the Browse app to a different folder in the Results area or in the directory sidebar on the left.

Adding Clips To Cache

You can create add clips to a project using the EM Cache Bulk Load option.

EM Cache Bulk Load Option

Since Search only lists clips that were previously opened in the Browse app, you can use this feature to index a project that is already on your NEXIS workspace so you can add current projects to MC|EM. Once added, you be able to use Search to locate the clips.

To add clips to a project:
- Select a project, right-click, and select the Add to cache option. You can now use the Search feature to locate the clips.

Removing Clips From Cache

You can delete the cache from a project by using the EM Cache Bulk Unload option.

EM Cache Bulk Unload Option

This feature is helpful when the cache being used in a project becomes corrupt. The EM Cache Bulk Unload option enables you delete the cache from a project.

To delete the cache from a project:
- Select a Project or bin, right-click, and select the Remove from cache option.
Creating Subclips

You can create a subclip from a master clip that you load in the Media Viewer and store it in an existing folder in the database.

After you create a subclip, the original clip remains in the Media Viewer. This is useful if you are creating a series of subclips from the same master clip.

Creation of subclips from sequences or group clips is not currently supported. You can create a subclip from a subclip.

To create a subclip by using a dialog box:

1. Set an In point and an Out point for a clip that is loaded in the Media Viewer.
2. With focus in the Media Viewer, press the S key.
   The Create Subclip dialog box opens.

   ![Create Subclip Dialog Box]

   The path and folder displayed defaults to where the master clip resides.
   A default name is supplied, with the extension .Sub added to the clip name. Any other subclips you create from the same master clip include an incremented extension — for example, .Sub.01, .Sub.02, and so on.
3. (Optional) Rename the clip if you want by typing over the default name.
4. Click OK.
   The subclip is added to the database.

Playing Subclips

The MediaCentral Editorial Management Browse app provides the ability to play subclips created by Media Composer users in bins.

To playback subclips in the Browse app, simply double-click a subclip.

The subclip to be played opens in the Browse app. As the subclip plays in the Browse app, you have all the functionality that you have with clips, including the ability to:

- Add Markers
- Change the name of the subclip
- Add Comments regarding the subclip
Creating Group Clips

The MediaCentral Editorial Management Browse app provides the ability to create group clips / multi-cam groups. Among other things, this feature allows Editors and others in the creative process to select the best angle for a given take.

To create group clips, do the following:

1. Open a bin in the Browse app.
2. Select the clips or subclips (up to 64) that you want in the group by using Ctrl+click or Shift +click.
3. Once your clips are selected, right-click and select Create Group Clip (or for different camera angles, select Create Multicam Group).
   The Create group clip dialog box opens.

4. Provide a name for the group clips in the Group Clip Name field.
5. Select the method of how you want the clips to align. Options include:
   - Mark In - If selected, clips will be aligned via their Mark In point.
   - Mark Out - If selected, clips will be aligned via their Mark Out point.
6. (Option) If you want to reorder the clips, click and drag clips up or down in the list.
7. Click Submit.

You currently cannot play group clips from MediaCentral Editorial Management.

8. To view the Group clips in a bin, click the Reload button to view the newly created group clip.

Creating Sequences

You can create a sequence from multiple master clips or subclips in a bin. The resulting sequence is saved in the bin where the selected masterclips and/or subclips reside.

The edit rate of the sequence is based on the first master clip or subclip in the sequence.

To create a sequence:

1. Open a bin that has the master clips and/or subclips you want to use to create a sequence.
2. Select the master clips and/or subclips that you want to use to create the sequence, right-click and select Create Sequence.

The Create Sequence dialog box opens. The clips you selected will appear in the Clip order field (in the order you selected them).
3. (Option) Rename the sequence by clicking on the “New sequence” name, and typing a new name for the sequence in the *Sequence name field.

4. (Option) The order of the master clips/subclips can be changed by selecting one and moving it up or down in the list. You can repeat this step until the clips are in the order you want.

5. Click the Submit button. A new sequence will be created using the selected master clips and/or subclips. The path and folder displayed defaults to where the selected master clips and/or subclips reside. A default name is supplied.

6. Playback and edit the sequence in the Timeline. For more information, see “Playing Sequences” on page 39

**Playing Sequences**

The MediaCentral Editorial Management Browse app provides the ability to play sequences created by Media Composer users in bins.

Sequences must have the following criteria to be played:
- In order for the sequence to play, all effects must be rendered, including dissolve.
- The sequence can support up to sixteen audio tracks.
- AMA media is supported.
- Cross-rate sequences are not supported (i.e., the sequence is in a different edit rate than the master clips). However, cross-rate sequences can be played if they are rendered.
- Audio pan/vol is not supported.

**To playback sequences in the Browse App:**

1. Double-click a sequence to load it into the Media Viewer and Sequence timeline. If necessary, click the Timeline button in the Asset Editor to display the Sequence timeline. The sequence to be played opens in the Media Viewer and Sequence Timeline.

2. Click the Play button to play the sequence. As the sequence plays, you have all the functionality that you have with clips.

3. Edit the Sequence. For more information on the edit functionality available in the Sequence timeline, see “Editing a Sequence” on page 40.

**Saving a Sequence**

If you save a sequence, the sequence is saved in the location you selected when you created the sequence or the location from which you opened it.

To save a sequence, do one of the following:
- Click the Save button in the Sequence Timeline toolbar.
- Click the turn-down arrow to the right of the Save button and select Save.
- With focus in the Sequence Timeline area, press Ctrl+S (Windows) or Command+S (macOS) If you try to close a modified sequence without saving it, the Save Changes dialog box opens and asks if you want to save your changes.

In cases where the sequence does not playback, the following error conditions might display:
Performing an Insert Edit

After you have created or opened a sequence, you can insert clips into the sequence by dragging a clip from the Media Viewer (Source mode) to the sequence in the Sequence timeline.

You can also drag a clip from the results list in the Browse app or Search app. With this method, the entire clip is inserted (In and Out marks are set for the entire clip).

When you drag a clip to the Sequence timeline, a thin guideline is displayed through the video track. If you drag the clip above the guideline, the tracks are highlighted dark red, indicating an overwrite edit. If you drag the clip below the guideline, the tracks are highlighted dark yellow, indicating an insert edit. If you keep the mouse button pressed, the Sequence timeline displays where you can insert the clips. Release the mouse button to perform the insert edit, as shown in the following illustrations.
To perform an insert edit:

1. Do one of the following:
   - Load a clip in the Asset Editor and mark In and Out points. The amount of material that you insert is determined by the In-to-Out duration of the asset. When you use this method, the Asset Editor must be in Source mode.
   - In the Browse or Search app, select a clip. With this method, the entire clip is used (In and Out marks are set for the entire clip).

2. Drag the clip to a location in the video track or an audio track. Make sure the mouse pointer is below the guideline. The Sequence timeline shows where the insert will take place and how it will affect the other clips in the Sequence timeline.

3. Release the mouse button. The selected material is inserted into the Sequence timeline and the position indicator moves to the first frame of the next segment.

Performing an Overwrite Edit

An overwrite edit replaces a portion of a sequence with a selected clip. There are two ways to perform an overwrite edit:

- With a clip loaded in Source mode, click the Overwrite button or press the B key. This method provides you with more options:
  - You can use the position indicator as an In point for the overwrite.
  - You can perform the overwrite edit from either Source mode or Record mode.

The following illustration shows the Overwrite button circled.

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

You can also drag a clip from the results list in the Browse app or Search app. With this method, the entire clip is used (In and Out marks are set for the entire clip).
The following illustration shows how an overwrite edit is displayed when you drag a clip to the Sequence timeline of a shotlist. A thin guideline is displayed through the video track. If you release the mouse button above the guideline, you perform an overwrite edit, as indicated by the red overlay. A video-only or audio-only edit is not possible in a shotlist.

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

1. Load a clip in the Media Viewer and mark In and Out points.
   The amount of material that you overwrite is determined by the In-to-Out duration marked on the clip.
   When you use this method, the Asset Editor can be in either Source mode or Record mode.
2. In the Sequence timeline, move the position indicator to the location where you want to start the overwrite.
3. Click the Overwrite button or press the B key.
   The selected material overwrites the material in the Sequence timeline and the position indicator moves to the first frame of the next segment.

To perform an overwrite edit using drag and drop:

1. Do one of the following:
   - Load a clip in the Asset Editor and mark In and Out points.
     The amount of material that you overwrite is determined by the In-to-Out duration of the asset.
     When you use this method, the Asset Editor must be in Source mode.
   - In the Browse or Search app, select a clip.
     With this method, the entire clip is used (In and Out marks are set for the entire clip).
2. Drag the clip to a location in the video track of the Sequence timeline so that the sequence is colored red (the mouse pointer is above the guideline in the middle of the track).
   The Sequence timeline shows where the overwrite will take place.

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

3. Release the mouse button.
   The selected material overwrites the material in the Sequence timeline and the position indicator moves to the first frame of the next segment.

Position Indicator Placement After an Insert or Overwrite Edit

If you perform an insert or overwrite edit, the position indicator (playhead) moves to the first frame of the next segment. This feature lets you make a series of quick edits without losing the final frame of the edited segment and without the need to switch from Source mode to Record mode.
If the edited segment is the last segment in the sequence, the position indicator is set on an empty frame called the sequence tail frame. Only displayed in the Media Viewer when in Record mode, the sequence tail frame is a representative copy of the last actual frame in the sequence. This frame is added so that you do not accidentally overwrite the final frame of the previous asset in the sequence. You can insert or overwrite assets from this location.

The illustration below shows the final frame of the sequence on the left and the sequence tail frame on the right — a partial frame that includes a vertical bar with black space to the right of the bar.

If necessary, you can access this frame by moving the position indicator to the end of the last segment in a sequence, then clicking the Next Frame button or pressing the right arrow key.

Performing a Replace Edit

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

The following illustration shows the Replace button circled.

To perform a replace edit, use the In point to indicate the start of the video you want to use in the sequence (the source material). MediaCentral Cloud UX calculates the amount of material needed to replace the selected segment. The Out point is not used in the calculation.
If there is not enough material from the In point to the end of the asset to replace the selected segment, the Replace button is disabled. The following message is displayed as a tooltip: “Insufficient source material to make this edit.”

Note the following:

• A replace edit does not preserve any audio volume or panning that were applied to the selected segment before the replace edit. You need to make these adjustments again.

• Markers and restrictions from the source material replace markers and restrictions in the selected segment.

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

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

Video and audio in the selected segment is replaced.

### Three Point Editing

Three point editing is a common non-linear editing workflow that requires you to mark a total of three points between your source (asset) and your destination (sequence). The ability to add mark points to the sequence optimizes the editing process and allows for greater flexibility when adding assets to your sequence.

The following table describes the different variations in which the three points can be used.

<table>
<thead>
<tr>
<th>Source Monitor</th>
<th>Record Monitor</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark In / Mark Out</td>
<td>Mark In</td>
<td>The marked section of the source asset is added to the sequence starting at the Mark In point added to the Record Monitor (sequence).</td>
</tr>
</tbody>
</table>
When you add In or Out points to your sequence, the marks appear in both the Asset Editor’s Viewer Timeline and the Sequence Timeline. You can enter a Mark In or Mark Out point anywhere on your sequence and use the mark point as if it were the blue position indicator bar or a natural edit point.

You cannot add a Mark Out point to the sequence’s tail frame.

The following illustration shows the Mark In and Out points as they appear in the Sequence Timeline.

If you complete an Overwrite edit, the mark point on the sequence is used instead of the position indicator. If you remove the mark, the edit is completed using the position indicator as the mark in.

When you load an existing sequence that includes custom Mark In or Out points (as saved in your asset management system), the custom mark points are not displayed in the Asset Editor. If you add mark points to the sequence in the course of editing, these marks are not saved with the sequence.

If you remove a Mark In point from either the Source or Record Monitors, the mark is removed from the Sequence timeline. However, future edits treat the asset as if the Mark In point is included on the first frame of the asset. Similarly if you remove a Mark Out point, the final frame of the asset is used as the new Mark Out point.

To edit using three points:
1. Load an asset into the Asset Editor and either load an existing sequence or create a new sequence.
2. Use the table above to mark three points in the Source Monitor and the Record Monitor.
   When you add marks to the Record Monitor, matching mark points are added to the Sequence timeline.
3. Click the Overwrite button to make the edit.
   The edit is completed and the mark points are cleared from the Viewer and Sequence timelines.
   If there is not enough material to complete the edit, the Overwrite button is disabled. If you hover your cursor over the button, the following message is displayed as a tooltip: “Insufficient source material to make this edit.”
Loading a Clip from the Sequence Timeline

You can load a media segment (video or audio) from a sequence into the Media Viewer.

This feature is similar to the Match Frame feature. However, Match Frame uses the location of the position indicator to determine which clip to load. The Load Clip feature loads the source clip for the segment you select, regardless of the location of the position indicator.

To load a clip from the Sequence timeline, do one of the following:

- Double-click the segment.
- Right-click the segment and select Load Clip.

The source clip for the segment is loaded into Source mode in the Media Viewer. In and Out marks are set to match the segment used in the sequence.

Undoing and Redoing an Action in the Sequence Timeline

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

To undo an action, do one of the following:

- Press Ctrl+Z (Windows) or Command+Z (macOS).
- Right-click in the Sequence timeline and select Undo from the context menu.

To redo an action, do one of the following:

- Press Ctrl+Y (Windows) or Command+Y (macOS).
- Right-click in the Sequence timeline and select Redo from the context menu.

Moving or Deleting Segments in the Sequence Timeline

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

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

To move a segment in a sequence:

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

   In a long sequence, moving a segment to the viewable edge of the sequence scrolls the sequence in that direction.
To delete a segment from a sequence, do one of the following:

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

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

**Trimming Segments in the Sequence Timeline**

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

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

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

The following topics describe trimming segments:

- “Trimming a Shotlist” on page 47
- “Trimming from the Top or the Tail of a Segment” on page 48
- “Using Double-Sided Trim” on page 49

**Trimming a Shotlist**

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

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

- Click one end of the segment and drag the audio or video trim indicator.
To trim a segment using keyboard shortcuts:

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

<table>
<thead>
<tr>
<th>Key</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Trim the segment’s selected end by 10 frames earlier.</td>
</tr>
<tr>
<td>,</td>
<td>Trim the segment’s selected end one frame earlier.</td>
</tr>
<tr>
<td>.</td>
<td>Trim the segment’s selected end one frame later.</td>
</tr>
<tr>
<td>/</td>
<td>Trim the segment’s selected end 10 frames later.</td>
</tr>
</tbody>
</table>

The position indicator automatically moves to the trim location.

Trimming from the Top or the Tail of a Segment

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

To trim from the beginning of a segment:

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

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

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

This keyboard shortcut is designed for an American keyboard; it might not work with another keyboard layout.

To trim from the end of a segment:

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

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

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

This keyboard shortcut is designed for an American keyboard; it might not work with another keyboard layout.
Using Double-Sided Trim

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

- In a shotlist, double-sided trim applies to video and to the synced audio track.
- In a news sequence, double-sided trim applies to video only.

**To use double-sided trim:**

- Hold down the Control key (Windows) or the Command key (macOS) and drag the transition. Trim indicators appear on both sides of the transition while you hold down the Control key.

You can use the following keystrokes to control the trim:

<table>
<thead>
<tr>
<th>Keystroke</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift+M</td>
<td>Trim the segment’s selected end by 10 frames earlier.</td>
</tr>
<tr>
<td>Shift+comma (,)</td>
<td>Trim the segment’s selected end one frame earlier.</td>
</tr>
<tr>
<td>Shift+period (.)</td>
<td>Trim the segment’s selected end one frame later.</td>
</tr>
<tr>
<td>Shift+slash (/)</td>
<td>Trim the segment’s selected end 10 frames later.</td>
</tr>
</tbody>
</table>

This keyboard shortcut is designed for an American keyboard; it may not work with another keyboard layout.

Splitting a Segment

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

Splitting a segment applies to all visible tracks. For a sequence with a video track and audio track, you cannot split only video or only audio.

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

Also note the following:

- Selecting a segment does not affect the split. The split occurs at the position indicator.
- After you split a segment, the first frame of the second segment becomes the current frame.
The location where you want to split the segment can be up to one frame from either end of the segment.

Splitting a segment in a sequence does not create new master clips or subclips.

**To split one or more segments:**

1. Move the position indicator to the location where you want to split the segment.
2. Do one of the following:
   - Click the Split button.
   - Press Ctrl+E (Windows) or Command+E (macOS).
   - Position the mouse pointer on the timecode bar, right-click the timecode bar, and select Split.

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

### Displaying Markers in a Sequence

Markers and information about them are displayed as an overlay in the Media Viewer.

#### Adding a Clip that Contains Markers

Any markers that are contained within the In and Out marks are copied to the sequence when you edit the clip into the sequence. Copying markers with a clip is a “one-time copy.” If you lengthen a clip by trimming, markers that are included in the added part of the clip are not copied. If you shorten a clip by trimming, you remove any markers that are included in the trimmed portion. They are not restored if you lengthen the clip.

To restore the markers, redo the edit. You can use Match Frame from the sequence to locate the original clip.

#### Moving Segments with Markers

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

### Fixed in Version 2019.5

The following items were fixed in the 2019.5 release of Editorial Management:

- **Bug Number:** MCEM-1030. You cannot create subclips or sequences from 3rd party files in the Browse app. However, you can play 3rd party files directly from the Nexis workspace (QTs, mp4’s, mxf, etc) without being linked inside Media Composer, but you cannot create subclips or sequences out of them.

- **Bug Number:** MCEM-682. When working with the MediaCentral Panel for Media Composer, Search results do not load in the monitor when double-clicked.
Workaround: To workaround this issue, try the following:

- Drag the clip into the source monitor.
- Double-click from card view (not table view).

► Bug Number: MCEM-493. The Results area of the Browse app does not allow you to move columns while in List view.

► Bug Number: MCEM-688. When loading a clip, and pressing the Refresh button (or F5), occasionally results in the following error message: “Module loading failed because of a backend issue.”

Workaround: To work around this issue, refresh the page again.

► Bug Number: MCEM-715. After completing new installations, you cannot browse Avid NEXIS.

Workaround: Refresh your web browser to update the Browse app.

► Bug Number: MCEM-773. Dragging a clip from the Search pane to a bin should result in the new clip showing in the bin, but instead the destination bin is empty/does not update.

Workaround: Refresh the bin to see the new clip.

► Bug Number: MCEM-1054. Editing a comment (e.g., Description) the second time for the same asset results in an error message.

► Bug Number: MCEM-1057. Adding comment to a newly added marker results in an error message if the comment is added while add marker request is still pending.

Workaround: Wait until the add marker request has finished before adding your comment. However, if you do get an error, you can try again after refreshing the page (F5), or opening the asset again (double clicking on it).

► Bug Number: MCEM-1068. If multiple MCEM installations use the same NEXIS, all diagnostics services are using same workspace (emdiagnostics). This might cause a problem where the system will be accessing the same files for different installations at the same time.
Limitations and Defects in Version 2019.5

The following sections list known limitations and defects for MediaCentral Editorial Management.

Asset Editor

The following limitations apply in Editorial Management when working with the Asset Editor:

➤ **Bug Number:** JP-5209. When you select an asset and press the Enter key (or the Return key on a Mac keyboard) the asset is not loaded into the Asset Editor. This issue affects the Search app’s Card view and both views in the MC|EM Browse app.

**Workaround:** Use your mouse to double-click on an asset to load it into the Asset Editor.

➤ **Bug Number:** ASSETS-1272, MCEM-41. Copying a folder from one location to another in the Browse app does not copy the contents of the folder.

Browse App

The following limitations apply in Editorial Management when working with the Browse app:

➤ **Bug Number:** MCEM-356. The system becomes unresponsive after moving a large amount of clips to a bin in the MC|EM Browse app.

**Workaround:** To work around this issue, copy no more than 10 clips at a time when moving clips to another bin.

If the system becomes unresponsive, and you need to reinstall the software, you must manually uninstall all MC|EM components prior to running the installer application. For more information on uninstalling MediaCentral Editorial Management, see “Uninstalling MediaCentral Editorial Management” in the Avid MediaCentral | Editorial Management Installation Guide.

➤ **Bug Number:** MCEM-1409. Currently, the Match Frame function does not work properly for sequences that include subclips. If parked on a subclip in an editing timeline, the Match Frame function will load the correct subclip in question into the viewer, but the frame displayed is not the correct frame. This process works correctly for master clips edited into timelines, but does not work correctly for subclips. This applies to both the Match Frame button in the Viewer, and to the “Load Clip” function found within the right-click menu (when right-clicking on the sequence in the Sequence Timeline).

➤ **Bug Number:** MCEM-1410. Trim functions on subclips do not work properly in the MC|EM Browse app.

➤ **Bug Number:** MCEM-1393. Changing workspace permissions for Avid NEXIS users do not reflect the change in the MC|EM Browse app.

➤ **Bug Number:** MCEM-1390. When renaming a clip or subclip by selecting the clip name, typing the new name, and pressing Enter, the clip name will revert back to the original name.

**Workaround:** To work around this issue, you have to redo the same steps, and press Enter. This time, the new name will save.
► **Bug Number:** MCEM-1382. Moving clips from a large bin to another bin in the MC\EM Browse app displays the error “This item cannot be copied to the destination folder” even though all the clips do get moved to the destination bin. It just incorrectly displays the error message.

► **Bug Number:** MCEM-1387. When moving a large amount of clips from large bins (300 clips), clicking the first clip, and then shift+clicking the last clip to select all clips too quickly, results in not all clips being moved to the new bin.

**Workaround:** To work around this issue, when selecting the clips, scroll through the original bin slowly, waiting for the thumbnails to draw out, then all the selected items will be moved over to the new bin successfully.

► **Bug Number:** MCEM-1333. Loading a Quicktime movie with 64 tracks of audio on NEXIS causes the browser to become unresponsive and no other clips can be loaded. Also any new media in bins and previously unopened bins are empty.

**Workaround:** To work around this issue, open the MC\EM Configuration Tool and stop and restart the bin services.

► **Bug Number:** MCEM-1334. Mark Ins and Outs added to a clip in Media Composer do not display in the MC\EM Browse app.

► **Bug Number:** MCEM-1051. Although simple sequences (string outs) play really well, sequences that are more complex might suffer dropouts, black frames, or might not play at all.

► **Bug Number:** MCEM-1055. Renaming an asset on a locked bin returns the wrong error message saying “The selected asset cannot be renamed”. The error message instead should say “The bin is locked / asset is being used, by another user.”

► **Bug Number:** MCEM-1018. Subclips made from Linked clips can have problems in the player (e.g., slow loading, stuttering playback).

► **Bug Number:** MCEM-825. You can create a bin in Media Composer or in the MC\EM Browse app with ‘+’ characters (e.g., “apples+oranges”). However, when you try to open that bin in the Browse app, you get a spinning donut that does not time out.

► **Bug Number:** MCEM-548. It appears that you can add markers to a clip in a locked bin. However, the markers will not be saved. Instead, an error message appears telling you that the bin is locked. Refreshing the bin makes the markers disappear.

► **Bug Number:** MCEM-689. When trying to add markers to a clip in which the bin is locked, you will get the Bin Locked error message. However, instead of being removed, the markers are still displayed in the Marker app until you reload the clip.

**Workaround:** To work around this issue, reload the clip, or refresh the app (press F5).

► **Bug Number:** MCEM-1330. Media Composer ignores the Mark In and Mark Out alignment method for Group clips created in the MCEM browser, resulting in the entire master clip being put in the group, ignoring the Mark In/Mark Out points.

**Workaround:** To work around this issue, create Group clips using subclips.
Limitations and Defects in Version 2019.5

**Configuration Tool**

The following limitations apply in Editorial Management with regards to the Configuration tool:

- **Bug Number:** MCEM-741. If you access the Kibana application (click Go to Kibana button) before you have setup licensing on your Editorial Management system, you will get an error message upon opening Kibana.

  **Workaround:** To work around this, do not start Kibana until you have licensed your Editorial Management system.

- **Bug Number:** MCEM-308. You cannot pin the MediaCentral Editorial Management Configuration Tool to the Windows Task Bar. If you attempt to launch the Configuration Tool from the task bar, Windows responds with an error indicating that the executable no longer exists.

- **Bug Number:** MCEM-508. When updating the NEXIS client on the Virtual Machine, after finishing the configuration and updating the NEXIS client, all the content of the NEXIS appears offline until you restart the pmr-service.

  **Workaround:** Use the Configuration tool to trigger configuration. A reconfigure will trigger the pmr-service.

- **Bug Number:** MCEM-510. After using the Configuration Tool to configure the MC|EM settings, the Logs panel might indicate that some services are not running. For example:

  * Check services
  * Bin cache not working
  * CTC not running
  * Nexis not connected
  * Avid login service running

  **Workaround:** If this occurs, you must restart the services on the Cloud UX virtual machine manually. For more information, see “Restarting the Services on the Cloud UX VM” in the *Avid MediaCentral | Editorial Management Installation Guide*.

**Installer**

The following limitations apply in Editorial Management when working with the Installer:

- **Bug Number:** MCEM-1354. When installing Editorial Management software on the low-end Dell R340 server, after the system is configured, and the Bin Index Service is started, the indicators on the Config Tool are green, but the bins do not populate with clips.

  **Workaround:** Stop the Bin Index Service and then restart it using the MediaCentral Editorial Management Configuration tool. The bins should repopulate with clips.
Bug Number: MCDEV-8716. If you launch the MediaCentral Editorial Management installer application on a system that already has the software installed, the installer quits silently.

**Workaround:** If you need to reinstall the software, you must manually uninstall all MC|EM components prior to running the installer application. For more information on uninstalling MediaCentral Editorial Management, see “Uninstalling MediaCentral Editorial Management” in the *Avid MediaCentral | Editorial Management Installation Guide*.

**Kubernetes Support**

The following limitations apply in Editorial Management with regards to Kubernetes support:

Bug Number: MCEM-1372. The pmr-parser config map in the kubernetes web page needs to be modified for FastServe pmr creation.

**Language Support**

The following limitations apply in Editorial Management with regards to language support:

Bug Number: MCEM-21. Media Composer can support English plus one other language, but not a mix of languages other than English. For example, Chinese and English or Arabic and English are supported, but not Chinese and Arabic. If a mix of languages is entered in a text field in MediaCentral Cloud UX, some non-Latin characters are mapped to random characters.

**Media Composer Projects**

The following limitations apply in Editorial Management when working with Media Composer projects:

- Support is limited to external or shared Media Composer projects. Local Media Composer projects are not supported.
- There is no support for scripts.

**Playback**

The following limitations apply in Editorial Management with regards to Playback:

- Editorial Management does not currently support spanned clips.

Bug Number: MPLAY-3563. After a few minutes of playback in the browser, if you switch focus to a different application, the audio might drift and become out of sync with the video.

**Workaround:** If this occurs, Scrub, and then Play.

**Search App**

The following limitations apply in Editorial Management with regards to the Search app:

Bug Number: MCEM-419. Search is only listing Clips that were previously opened in the Browse app.
Shared Storage Workspaces

The following limitations apply in Editorial Management when working with shared storage workspaces:

• You cannot drag a bin to a folder.
• You cannot drag a local clip to the MediaCentral Panel to move it to a shared location. You need to drag it to an already open shared bin.
• You cannot create Media Composer Projects.
• You cannot rename folders or bins.
• You cannot delete files or other bin items.
• You cannot move bin items (only copy items).
• You cannot move files between workspaces.
• Avid ISIS is not currently supported for MediaCentral Editorial Management.