TBD POST

EDIT | SOUND | COLOR | FINISHING

FCP 7 Prep Workflows

*Please contact the post supervisor for any questions, clarifications, or special circumstances regarding your project.*

Prep the Timeline:

1. Duplicate your final offline timeline and rename it "TitleofMovie_SequenceName_YYYYMMDD_PREP FOR COLOR".
2. Export a QuickTime reference at 1920x1080p23.976 with Audio (48khz/16-bit). Any appropriate flavor of DNxHD (DNxHD 36/DNxHD 115) or ProRes (ProRes Proxy/ProRes LT/ProRes HQ) is fine. We do not recommend encoding your REF as H.264 using the MP4 container. Name this file "Title of Movie_Sequence Name_YYYYMMDD_REF". Please ensure the timecode in the REF matches your sequence TC. If your offline sequence settings deviate from this resolution format, please contact TBD to confirm the appropriate settings for your REF output.
3. Then consolidate the sequence to as few video tracks as possible. Leave sizing, transitions, and speed effects intact, but please remove flips, flops, and any other filters/effects/color corrections. While doing so, please move those clips onto a higher track, so we know to give them the appropriate attention during the conform.
4. Remove all unnecessary through edits.
5. Remove all audio files in the sequence and insert audio from the Reference in its place.
6. Isolate media that requires standards conversion (SD and/or 29.97, etc.) onto their own track.
7. Please isolate any frame rate interpreted clips onto their own track. In some instances you may want to bake these clips at their interpreted frame rate (*please confirm with the post supervisor).
8. Please isolate stills onto their own track. In some instances you may want to bake these moves on stills and cut them back into your timeline (*please confirm with the post supervisor).
9. Isolate Visual Effects, or any media to be used within an After Effects comp, on its own track where it exists in the timeline. If there are multiple elements at the same point in time, stack them in the timeline.

   Example:
   > V1 = Edit Proxies (ie: QT ProRes Transcodes, R3D Proxies, Offline DNX, etc)
   > V2 = All Media Requiring Standards Conversion (SD 29.97, HD 29.97, GoPro, iPhone, etc)
   > V3 = Frame Rate Interpreted Clips
   > V4 = Still Image files.
   > V5 = Media Assets to be re-inserted into AE VFX comps after Color Grade.
   > V6 = Any Clips with effects removed.
   > V7 = Titling

10. Remove Subclip Limits.
    a. Create keyboard command for "remove sub-clip limits" (otherwise it doesn't work on a selection of multiple clips.)
    b. Select all clips in the sequence, and use the keyboard command you created.
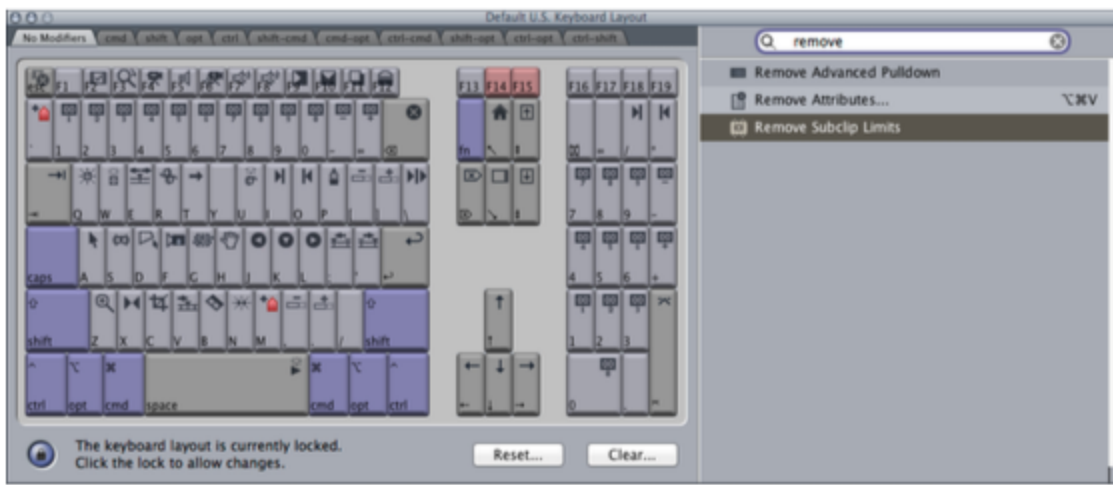
11.   In FCP7 Media Manager:

    a.   Select Copy.
    b.   Include master clips outside selection.
    c.   Delete unused media from duplicated sequence - Use Handles: 00:00:02:00.
    (In the case of spots with smaller amounts of media, trimming is not always necessary)
    d.   Include affiliate clips outside selection.
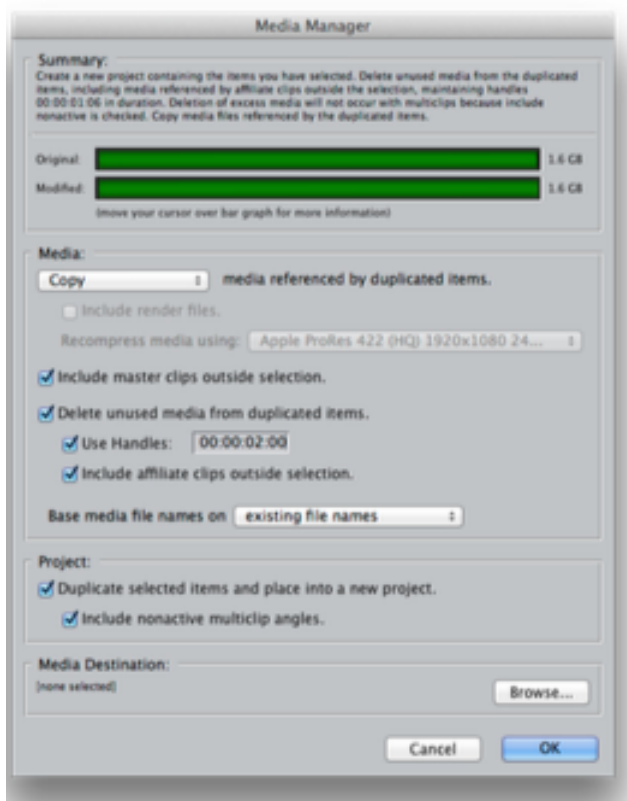
12.   Open the media managed project and export XML of sequence.

Please Deliver to TBD:

1. Your media managed project file.
2. The xml of your PREP FOR COLOR Sequence.
3. The Quicktime REF of your original sequence. (this should match the TC of your PREP FOR COLOR sequence)
4. A Text document or PDF explaining what is on each track or series of tracks.
5. All Consolidated media, ProRes, R3D, etc.
6. All Lower third titles and fonts.
7. Collected AE Project file/s and/or PSDs used for creation of lower thirds, subtitles, etc. (if applicable)

Please contact the post supervisor for any questions, clarifications, or special circumstances regarding your project.

Thanks!