TBD POST

EDIT | SOUND | COLOR | FINISHING

Final Cut Pro X Prep Workflow

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

Prep the "Project Timeline"

1. Duplicate your final offline "project 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 ProRes (ProRes Proxy/ProRes LT/ProRes HQ) is fine. **We do not recommend encoding your REF as H.264 using the MP4 container.** Please be sure to do this from the locked "project" before doing any cleanup of the clips. 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. Flatten the clips in the "project timeline" to as few video tracks as possible (i.e. all clips should be collapsed down to V1 where feasible). Leave sizing, transitions, and speed effects intact, but please remove flips, flops, and any other filters or effects. **While doing so, please move those clips onto a higher track, so we know to give them the appropriate attention during the conform.**

4. Ensure that the "project timeline" is set to 'Optimized/Original' media mode. This is in the 'View' drop down menu in the upper right corner of the viewer window.

5. Remove all unnecessary through edits.

6. Remove all audio files in the sequence and insert audio from the Reference in its place.

7. It is preferred that the timeline is organized in such a way that similar clips are organized to a single track (i.e. all titles, images isolated to their own track). Since FCP X is a trackless based workflow, you will need to create Storylines to be able to lift clips to discrete tracks within the timeline. When lifting clips to new storylines, you'll want to ensure that your lifts do not affect the total duration of the sequence. **If you feel uncomfortable organizing the timeline in this fashion, please leave the stacks as they are.**

8. Isolate media that requires standards conversion (SD and/or 29.97, etc.) onto their own storyline/track.

9. Break apart any compound clips within the timeline.

10. 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).

11. 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 "project timeline" (please confirm with the post supervisor).

12. 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 "project timeline".

Example:

V1 = Edit Proxies or Camera Sources (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
V8 = Subtitling

13. Prior to making your XML, be sure any consolidated media is correctly in the timeline. (ie: GoPro, AVCHD (MTS), GH4 MOVs. These are formats that Resolve does not work well with. You do not need to cut back in the trimmed R3D files, just leave the proxies in place)
    See: "Format Considerations / Consolidating Media" on the next page.
14. Export an FCPXML of your timeline.

Please Deliver to TBD

1. Your project file.
2. The FCPXML 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 outlining track assignments.
5. All Consolidated media, ProRes, R3D, etc.
6. All Lower third titles and fonts.
7. Collected AE Project file(s) (if applicable).

Format Considerations / Consolidating Media *(*confirm with your post supervisor)*

Cutting with Native Camera Files in your NLE *(** Mostly Applicable for Short Form **)*

If you have cut with native sources in your timeline, you can prep the sequences as indicated in the above sections and if not in need of a trim, you can consolidate via FCPX.

1. In order to consolidate the media used in your "project timeline", you will need to copy the timeline to a new empty library.
2. Select the new Library containing your project.
3. Select File > Library Properties.
4. Click the 'Modify Settings' button for Storage Locations.
5. Select 'Choose…' in the Media drop down menu.
6. Create a new folder CONSOLIDATE folder on the destination drive and select 'Choose'.
7. Select 'OK' to close the dialog window.
8. Select Consolidate button. The newly created CONSOLIDATE folder should be displayed next to this button.
9. Click 'OK' to proceed. FCP X will copy the media into the specified folder.
10. Copy to external Drive along with QT REF, FCPXML, and any necessary Fonts, PSD files, etc…

R3D Files with Online / Offline workflow

For long form, we'd prefer to be delivered trimmed media, this applies to R3D files as well. We recommend using Resolve 15 (free version available) for R3D consolidation.

1. Create a sequence in FCP X that is just your R3D proxies files (Timeline1).
2. Isolate all Speed Ramps and Reverse Speeds into their own timeline (Timeline2). Remove them from Timeline1. Remove the time remapping and be sure that the clips are the full TC extents of what's used in the original time remap.
3. Export an FCPXML for both timelines.
4. Prior to ingesting your clips into the media pool in Resolve, be sure to set assist using reel names, embedded in source clip file.
5. Go to File > Project Settings > General Options > Conform Options.
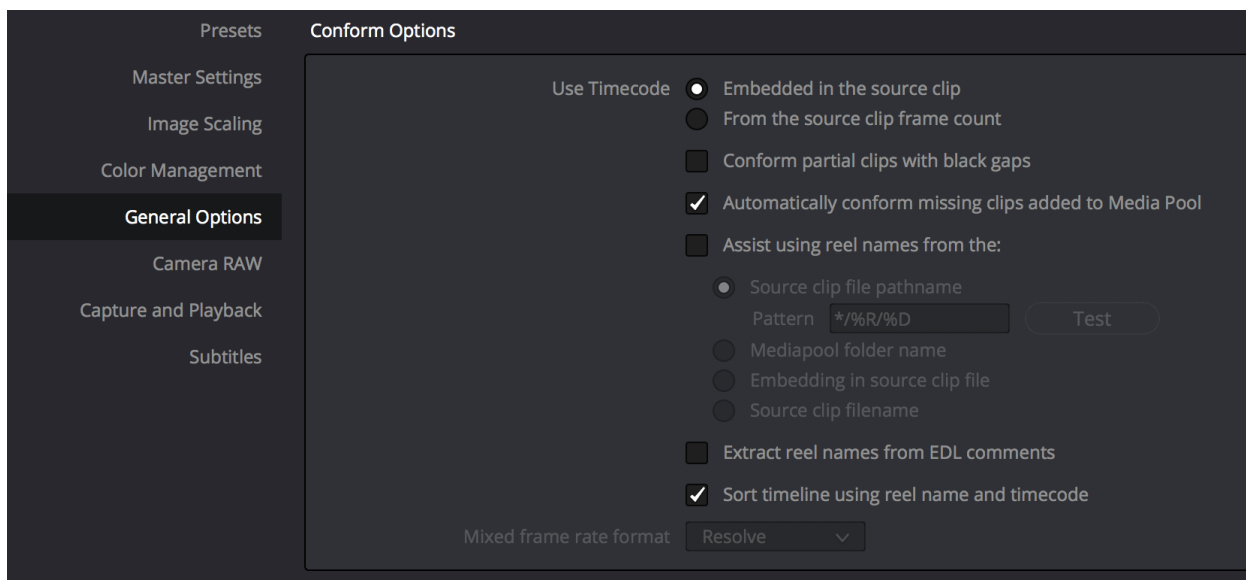
6. Import media into Resolve:

   a. Import R3D media.
   b. Import XML without importing media. Go to File > Import Timeline > Import AAF, EDL, XML…
   c. Navigate to the location of your FCPXMLs.
   d. In the Load XML dialogue, make sure 'Automatically import source clips into media pool' is unchecked.
   e. Click 'OK'.
   f. This should reconnect to imported R3Ds instead of proxies.
   g. With your sequence in Resolve, connected to R3Ds, select your timeline(s) and choose File > Media Management…
   h. Select 'Timelines' and 'Copy' at the top of the window.
   i. Click 'Browse' to set your output location.
   j. Select 'Copy and trim used media keeping *24* frame handles'.
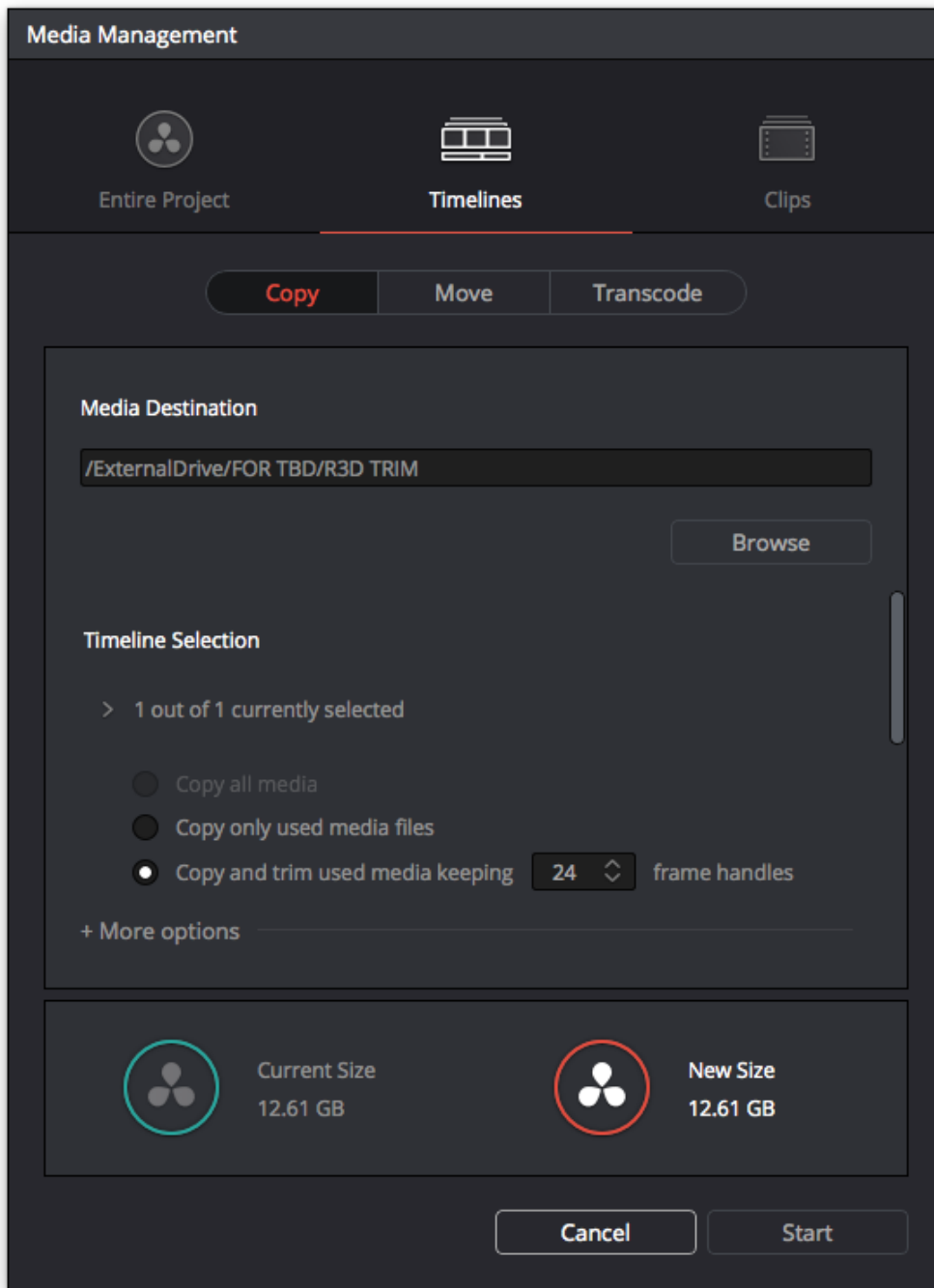
7. Place this new sequence of media into the PREP FOR COLOR sequence. Ensure that all media aligns to the original media and the cut is accurate. Now you can export your PREP FOR COLOR xml.

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

Thanks!