
TBD POST

EDIT | SOUND | COLOR | FINISHING

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Adobe Premiere Pro Prep Workflow

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Prep the Timeline:

1. **DUPLICATE YOUR SEQUENCE** and add PREP FOR COLOR to the sequence name.
2. Change timeline start time to ensure first frame of picture starts on the hour (01:00:00:00), with enough head room to have slated information and 2 pop before start of picture.
3. **EXPORT A QUICKTIME REFERENCE** of PREP FOR COLOR sequence at Sequence settings with Audio (AIFF or WAV 48/16). Export as an Apple ProRes 422 (Proxy), 1920x1080 at native frame rate.
4. Collapse the sequence to as few video tracks as possible grouping all similar types of media together on the same track.
 - a. Isolate media that requires standards conversion (SD and/or 29.97, etc.) onto their own track.
 - i. i.e. SD 29.97 on track 2, GoPro footage on track 3, HD 29.97 on track 4, etc.
 - b. 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.
 - i. Please confirm with the post supervisor.
 - c. 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.
 - d. Please leave sizing, transitions, and speed effects intact.
 - i. If your project has a lot of speed effects/speed ramps, please contact TBD to discuss these in detail. We may require you to bake them.
 - e. 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.

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
 V8 = Subtitling
 V9=Your Quicktime Reference Export

5. Please flatten all multiclips and replace nested clips with individual clips.
6. Be sure any consolidated media is correctly placed 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)
 - a. See: *"Format Considerations / Consolidating Media"* on the next page.
7. Export Final Cut Pro XML of your sequence.

ITEMS TO BE PROVIDED TO TBD POST:

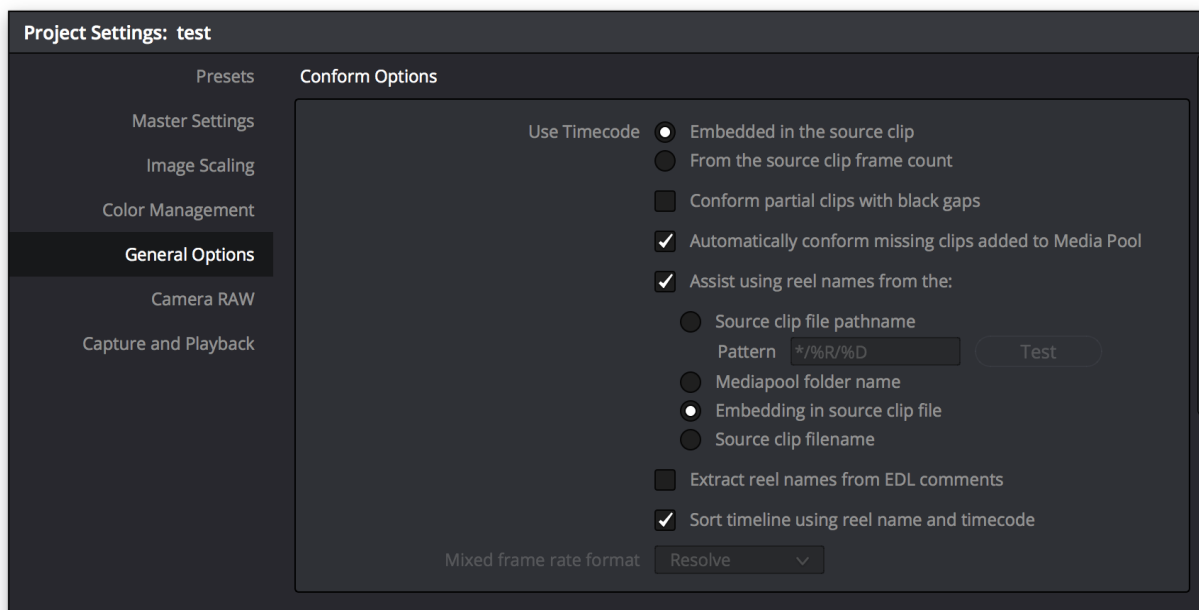
- Your project file.
- The xml of your PREP FOR COLOR Sequence.
- The Quicktime REF of your original sequence.
 - This should match the TC of your PREP FOR COLOR sequence
- A Text document or PDF explaining what is on each track.
- All Consolidated media, ProRes, R3D, etc.
- All lower thirds, titles, graphics, and/or fonts used.
- Collected AE Project file/s (if applicable)

FORMAT CONSIDERATIONS / CONSOLIDATING MEDIA:

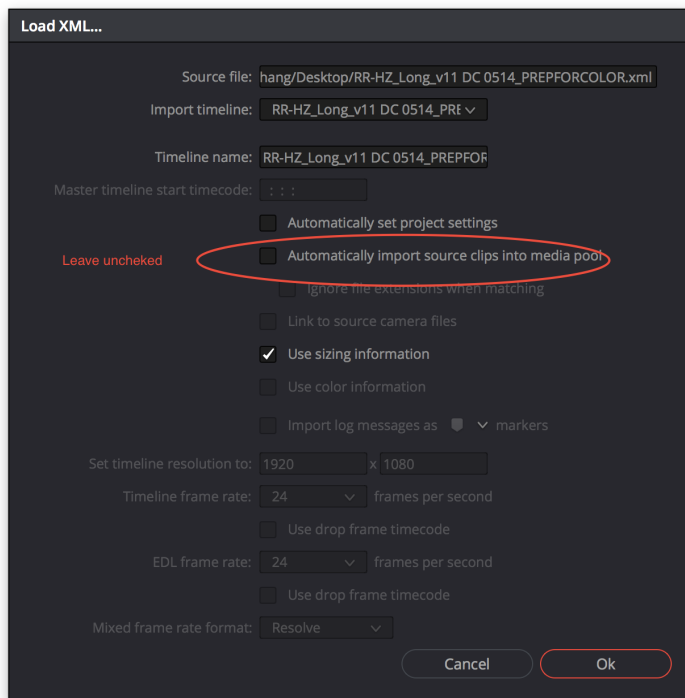
For long form, we'd prefer to be delivered trimmed media, this applies to R3D files as well. Please confirm with your post supervisor.

R3D FILES WITH ONLINE/OFFLINE WORKFLOW

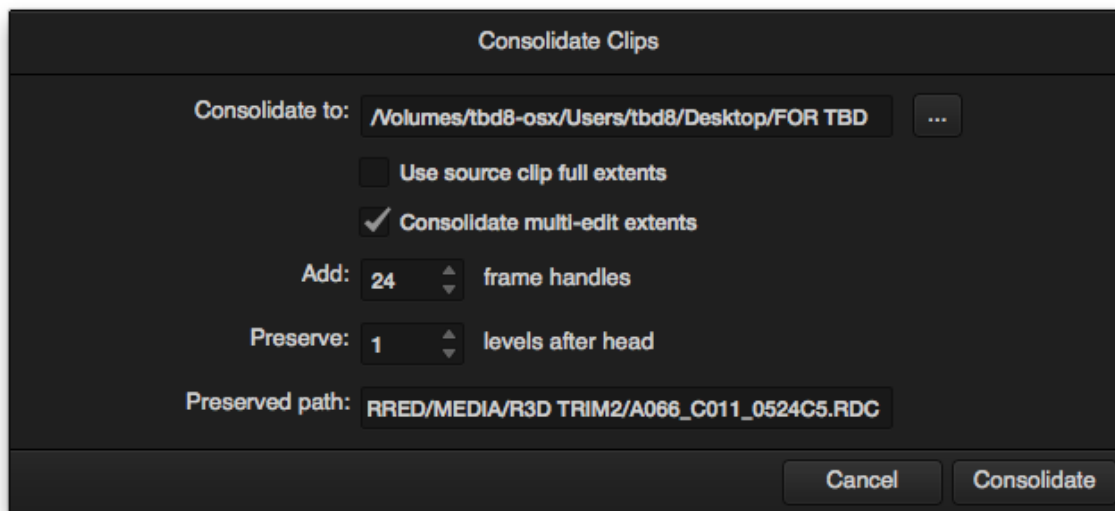
1. Duplicate your sequence your original sequence.
2. Remove all media that did not come from a RED camera, [Timeline 1].
3. Isolate all Speed Ramps and Reverse Speeds into their own timeline [Timeline 2]. Remove those clips from [Timeline 1].
4. Remove the time remapping ,from [Timeline 2], and be sure that the clips are the full length extents of what's used in the original time re-map.
5. Export a Final Cut Pro XML.
6. Open Resolve 15 (Lite version in free).
 - a. Prior to ingesting your clips into the media pool in Resolve, be sure to set assist using reel names, embedded in source clip file.
7. Resolve -> Project Settings (Gear wheel on the bottom left) -> General Settings -> Conform Options



8. Navigate Import original R3D media into Resolve.
9. Goto File -> Import AAF,EDL, XML, and import without importing media. This will reconnect to the original R3Ds instead.



- 10. With your sequence in resolve, connected to R3Ds, select your timeline and choose “Consolidate Clips”
- 11. Set a “Consolidate to” destination, un-check use source clip full extents, check consolidate multi edit extents.
- 12. Preserve “1” levels after head.



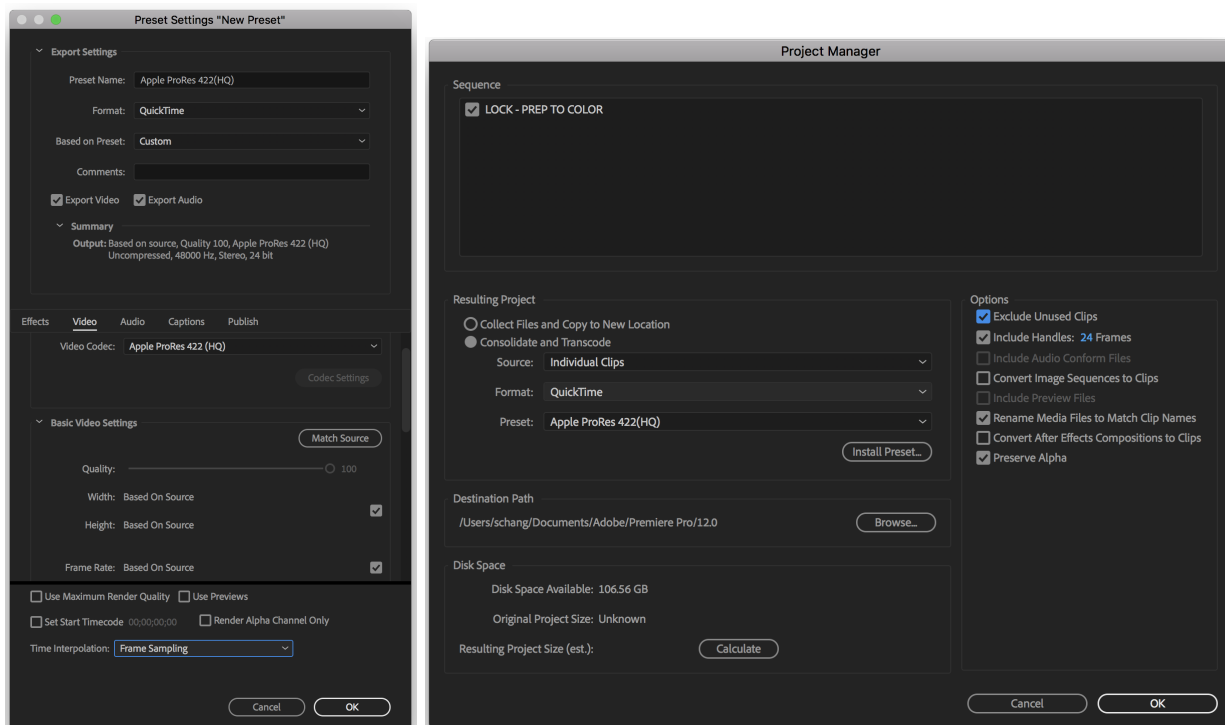
CUTTING WITH NATIVE R3D FILES IN YOUR NLE

If you have cut with Native R3D files in your Premiere timeline, you can prepare the sequences as indicated in the first section above. If you do not need to trim the R3D files, you can consolidate via Premiere.

1. Go to “Project Manager” and select “Collect Files and copy to new location”
2. Check the box “Exclude unused media”
3. Leave everything else unchecked
4. Click Okay, Premiere will create a new folder with media and a new project file referencing that media.
5. Copy to external Drive along with QT REF and any necessary Fonts, PSD files, etc.,

AVCHD (MTS), GH4 MOVs, GoPro AND OTHER H264 MEDIA

1. In Premiere, duplicate your sequence and remove all other media other than these formats.
2. Go to File -> Project Manager
3. Select which sequence you'd like to consolidate.
4. Check "Consolidate and Transcode"
 - a. Source: Individual Clips
 - b. Format: Quicktime
 - c. Preset: ProResHQ (Note, there is no ProResHQ setting as default, you need to make and load a preset from Adobe Media Encoder, make the preset ProResHQ with source frame size, frame rate, etc)
 - d. Check Exclude Unused Clips
 - e. Check Include Handles: 24 Frames, everything else should remain unchecked.
5. Set your Destination Path to a folder named 'Consolidated ProRes'
6. Select OK



- a. This will transcode all media used in edit with handles and create a project file and sequence for that new media.

7. Place this new sequence of media into the PREP FOR COLOR sequence. Insure 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!