

**TBD POST**

EDIT | SOUND | COLOR | FINISHING

TBDPOST.COM
512.772.1552
INFO@TBDPOST.COM

DaVinci Resolve Color Prep Guidelines

Long Form / Feature

It is imperative that turnover be prepped with the following guidelines in mind. Failure to do so could further delay the schedule and cause overages due to issues with conform. We recommend scheduling a call with TBD and the individuals involved with turnover to discuss the details of your project to ensure that the appropriate accommodations are made.

Items to Be Provided to TBD Post

- An XML of your PREP FOR COLOR Sequence.
- A copy of the prepared timeline in a Resolve Project file (.drp) or DaVinci Resolve Timeline file (.drt).
- A Quicktime REF of your original sequence.
 - This should match the TC of your PREP FOR COLOR sequence.
- A text document or PDF explaining the layout of each track.
- All consolidated media, ProRes, R3D, etc.
- All lower thirds, titles, graphics, and/or fonts used.
- A collected AE Project file/s (if applicable).

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Generate Reference of the Locked Edit

1. Start from a duplicated timeline of your locked edit.
2. Set the starting timecode of your timeline.
 - a. **If the edit is set up in reels**, change the start time of each duplicated timeline so that the first frame of action (FFOA) starting at 8 seconds, with enough head room to have slate information and 2 pop before start of picture. The hour in the TC should correspond to the reel number. For example, for Reel 1, slate would start at 01:00:00:00, 2-pop should be at 01:00:06:00, and FFOA would be at 01:00:08:00. Reel 2 FFOA would start at 02:00:08:00, etc...
 - b. **If the edit is set up as long play**, change the start time of each duplicated timeline so that the first frame of action (FFOA) starts at 1 hour (01:00:00:00), with enough head room to have slate information and 2-pop before start of picture. For example, slate would start at 00:59:52:00, 2-pop should be at 00:59:58:00, and FFOA would be at 01:00:00:00.
 - c. This will be used as the reference(s) to your offline edit, so this should be an accurate representation of your locked cut. All intended effects, repos, filters, stabilizations, etc... should remain intact for this output as we use this to maintain picture accuracy during finish.
3. Depending on your timeline setup, rename these timelines with the following naming convention:
 - a. 'TitleOfMovie_REEL1_REF_YYYYMMDD'
 - b. 'TitleOfMovie_LONGPLAY_REF_YYYYMMDD'
4. Duplicate the timeline(s) one more time. Replace 'REF' with 'PREP FOR COLOR'. The 'PREP FOR COLOR' timeline(s) will be the organized/prepped timeline(s) for turnover. You will use these timelines in the next section.
5. In the reference timeline(s), please add the timecode window in the upper left corner with a 50% opaque black box. Add a timecode window burn as an adjustment layer to the full duration of your timeline. The TC window should match the timecode of the timeline.
6. Export a Quicktime Reference of the REF sequence(s) at sequence resolution with Stereo Audio. Export as Apple ProRes LT at the timeline resolution/frame rate. **We do not accept H.264 MP4 files as reference.**

Preparing the Timeline for Turnover

1. In the 'PREP FOR COLOR' timeline(s), collapse the sequence to as few video tracks as possible grouping all similar types of media together on the same track. If you need more than 1 track for a particular grouping, please add tracks directly above so that they remain grouped together.
 - a. Remove all audio from the timeline.
 - b. Live action footage/interviews should live on the base track V1.
 - c. Please flatten all multiclips and replace nested clips with individual source clips.
 - b. Remove all unnecessary through edits or overlapping media.
 - d. 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)
 - e. Isolate media that requires standards conversion (SD and/or 29.97, etc.) onto their own track.
 - i. i.e. SD 29.97, GoPro, HD 29.97, etc...
 - f. Isolate any clips that were reinterpreted during offline (25/29.97 clips interpreted to 23.976).
 - g. 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 discuss this with TBD if you're unsure on the best workflow.
 - h. 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.
 - i. If there are any VFX shots being handled by another vendor, please notify TBD so that we can discuss the appropriate color pipeline for final renders being delivered to TBD.
 - i. 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.
 - j. Please remove flips, flops, and any other filters or effects. While doing so, please move those clips onto a separate track, so we know to give them the appropriate attention during the conform.

Example Track Layout:

V1 = Edit Proxies/Original Camera Files (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 (Stabilization, Flip/Flops, 3rd Part Filters/Plugins
 V7 = Titling/Graphics
 V8 = Subtitling
 V9 = Your Quicktime Reference Export

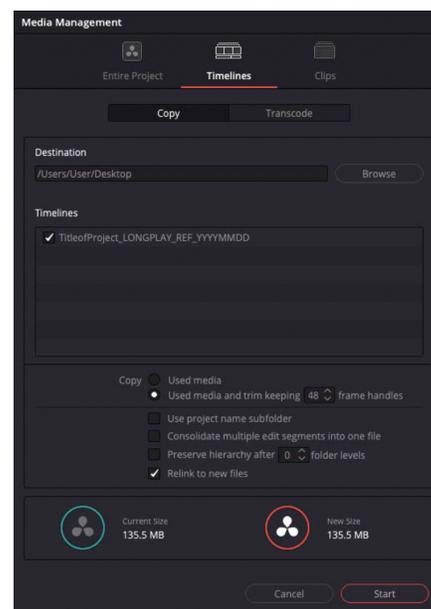
Preparing Media & Assets

For long form, please discuss with TBD the best method in handling delivery of the original source media. There are a couple options that will depend on your comfort level and editorial workflow already in place.

- **Option 1** - Trimming media through Resolve. (Lowest data size, consolidation, and trim)
- **Option 2** - Relink to a cloned drive with all media & assets (Largest data size. no consolidation)

Option 1 - Trimming Media Through Resolve

1. Relink all proxy media to the original camera source in Resolve.
2. Once you have successfully relinked the timeline and verified that all clips match the reference, go to File > Media Management...
3. Select the Timelines tab.
 - a. Check the box for the timeline you want to trim.
 - b. Under Copy, select 'Used media and trim keeping 48 frame handles'. Make sure 48 is entered in the input field.
 - c. Select 'Relink to new files'.
 - d. Click Start.
4. When complete, select the timeline in the media pool and go to File > Export > Timeline...
5. Export an .XML of the timeline(s).
6. Repeat Step 4 and export a .DRT of the timeline(s).
7. If you wish to provide the Resolve project, you can do so by going to File > Export Project...



Option 2 - Relink to a Cloned Drive with No Consolidation in Resolve

1. Relink all proxy media to the original camera source in Resolve. Make sure that the media is being relinked to the cloned drive being delivered to TBD.
2. Verify that all relinked clips match the reference made for turnover..
3. When complete, select the timeline in the media pool and go to File > Export > Timeline...
4. Export an .XML of the timeline(s).
5. Repeat Step 3 and export a .DRT of the timeline(s).
6. If you wish to provide the Resolve project, you can do so by going to File > Export Project...
7. Make sure to place the XML, DRT, or DRP on the drive being delivered to TBD

File Delivery Structure

Files for turnover should be delivered with the following folder structure:

- > PROJECTTITLE_TBDPOST_PREP_YYYYMMDD
 - > SEQUENCE - XML, DRT, DRP and text document or PDF explaining the layout of each track.
 - > REFERENCE - Quicktime reference of project.
 - > MEDIA - If providing trimmed/consolidated media, please place files here. If relinking to a cloned drive of all media, that media can stay in place.
 - > GFX - All graphics used in the timeline, including any applicable AE projects.

Checklist for Items Delivered to TBD Post:

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- All lower thirds, titles, graphics, and/or fonts used.
- A collected AE Project file/s (if applicable).

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

Thanks!