HOW TO PREPARE YOUR MEDIA For a peachy grade

This guide illustrates the different methods of preparing an editing project to send to DaVinci Resolve for colour grading.

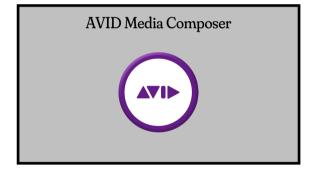
Instructions are provided for:



There are two stages to the procedure:



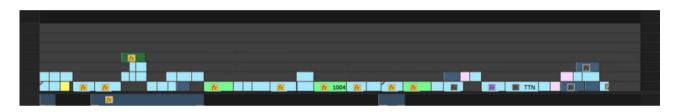








a) Flatten and tidy up the edit to remove any unnecessary clips. Ideally all video clips should be on one layer.



Turn this:

Into this:

	<u>10</u>	
<u>x</u>		e e da esta da esta

b) Remove any unnecessary cuts of through-edits

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Through-edits are shown as a cut with a "bowtie". They can be removed by simply selecting them and hitting delete. *Note: In the "Sequence" menu, "Show Through Edits" must be selected.*

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Through-edits are displayed as a dashed line. They can removed by simply selecting the cut and hitting delete.



Through-edits (match-frame edits) are shown as small pale double dots.

:	LAMB0003
:01:d2:00	01:01:d3
:	LAMB0003

To delete all Match Frame Edits right-click on the black timecode bar above the timeline and select **Remove Match Frame Edits**

	Add/Edit Title	
11	Promote Titles	•
01:0	Render	•
	Mixdown	•
	Audio Ducking	
0003	Show Sequence Map	
0003	Strip Silence from Sequence	
0003	Remove Match Frame Edits	
,003	Select	•

c) Flatten or commit any multi-cam clips



Select all clips on the timeline, right click on them and select **Multi-Camera > Flatten**

00-00-30-00 00-00-4	Ungroup Synchronize Merge Clips Nest Make Subsequence Multi-Camera Label Speed/Duration Scene Edit Detection Audio Gain Audio Gain	•	 Ar Volume Ar Volume Audio 2 Ar Volume Ar Volume Bable Flatten Camera 1 Camera 2 Camera 3 Camera 4
V]	Frame Hold Options Add Frame Hold Insert Frame Hold Segment Field Options Time Interpolation Scale to Frame Size Set to Frame Size Adjustment Layer Link Media	•	



Select all clips on the timeline, right click on them and select **Flatten Multicam Clip**

	New VFX Connect Clip			
	Flatten Multicam Clip			
	Copy Remove Attributes			
	Cut Ripple Cut	жx 企жx		
	Delete Selected Ripple Delete			
	Enable Clip Change Clip Duration	D XD		
	Change Clip Speed Retime Controls Retime Curve	ЖR		M
	Normalize Audio Levels			
	Clip Color			
	Render Cache Fusion Output Render Cache Color Output			
	Conform Lock Enabled Conform Lock with Media Pool Clip			
	Find In Media Pool Duplicated Frames	ΓF		
	Take Selector		COLOR GROUP	



Simply right click on the sequence in the bin and select **Commit Multicam Edits**

Get Info Sequence Report Reveal File Group MultiGroup AutoSync AutoSeguence Edit Group	•
Loop S <u>e</u> lected Clips	
Set Clip Color 🕨	
Consolidate/Transcode <u>D</u> ecompose Relin <u>k</u>	
Modify Bulk Edit Find And Replace	
Commit Multicam Edits Set column for selected clips	

- d) Remove any graphics, supers, titles, credits etc that are not required to be graded. These will be added back over the graded material in the online editing/mastering session.
- e) Finally, remove all audio material as it is not required for grading.

Your timeline is now prepared and you can continue on to exporting the required materials.



There are two different methods of exporting the required materials:

METHOD 1Media management/consolidation of media + XML/AAFMETHOD 2Exporting as a single "baked" video file + EDL

The reason you would choose one over the other is related to time, budget, source material and the intended final viewing platform. Speak to one of our team if you are unsure what is best for your project.

METHOD 1

Media management/consolidation of media + XML/AAF

a) Export a high quality MP4 "offline reference" video.



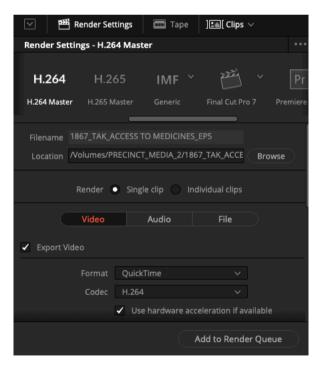
Select the sequence and select **File>Export>Media** Select **Format: H264** and **Preset: Match Source** - **High Bitrate.** Leave all the other settings as they are.

 Export Settings 			
Match Sequer	ce Settings		
Format:	H.264		
Preset:	Match Source - High bitrate	🕹 🌬 (



Navigate to the Delivery page then select the timeline to export in the menu above the viewer.

Select the **H.264 Master** Render Setting, browse to the file location, hit the **Add to Render Queue** button, then the **Start Render** button.



Select all tracks and place in and out points at the beginning and end of the sequence. Select the sequence then select **File>Output>Export to File**

Hit the Options button at the bottom of the window then select **Export As: QuickTime Movie** Complete the Export Settings window as displayed here. Note, the Width and Height settings should match the source sequence.



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Then hit the **Format Options** button to display the **Movie Settings** window. This is where the video and audio settings are configured.

	Movie Settings
Video	
Settings	Compression: H.264 Quality: High
Filter	Frame reordering: yes Encoding mode: multi-pass
Size	
Allow Transc	oding
Sound	
Settings	Format: AAC Sample rate: 44,100 kHz Channels: Stereo (L R) Bit rate: 192 kbps
✓ Prepare for Interest	ernet Streaming
Fast Start	Settings
	Cancel OK

Hit the **Settings** button in the upper Video section to display the **Standard Video Compression Settings** window. From here set the **Compression Type** to **H.264**, set the **Key Frames** to **Automatic** and **Restrict the Data Rate** to **16000kbits/sec.**

Standard Video C	Compression Settings
Compression Type: H.264	٥
Motion Frame Rate: Current S fps Key Frames: Automatic Every All I Frame Reordering	Data Rate Data Rate: Automatic Restrict to 15000 kbits/sec Optimized for: Download
Compressor Quality Least Low Medium High Best	Preview
Encoding: • Best quality (Multi-pass) Faster encode (Single-pass)	
3)	Cancel

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Hit OK to return to the Movie Settings window then hit the Settings button in the Sound section. Change the **Format** to **AAC** then change the **Target Bit Rate** to **192 kbps.**

Format: AAC Channels: Stereo (L R) Rate: 44.100 \diamondsuit kHz Show Advanced Settings Render Settings: Quality: Normal \circlearrowright MPEG-4 AAC Encoder Settings: Encoding Strategy: Average Bit Rate \circlearrowright											
Rate: 44,100 © kHz Show Advanced Settings Render Settings: Quality: Normal © MPEG-4 AAC Encoder Settings:											
Show Advanced Settings Render Settings: Quality: Normal MPEG-4 AAC Encoder Settings:	(L										
Render Settings: Quality: Normal						3	0	kН	lz		
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Encoding Strategy: Average Bit Rate ᅌ	er	i	ting	js:							
	Ave	e	a Bit	Ra	te				٥		
Target Bit Rate: 192 ᅌ	19:								٢	k	cbp

b) Media manage/consolidate media

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Select Project Manager from the File menu. At the top of the window select the sequence to Media Manage. Set **Resulting Project** to **Collect Files and Copy to New Location**. In **Options** check **Exclude Unused clips**. Select a destination, then hit **OK** to commence Media Management.

		Project Ma	anager	
🗹 Davinci Gra	de Test			
	and Copy to New Location and Transcode Individual Clips DNaHR/DNMID MXF OP1a Match Source - DNMID			Options Control Unused Clips Control Indiana 25 Frames Control Indiana 25 Frames Control Indiana Prover Rife Control Indiana Prover Rife Control Arte Billes to Match Clip Nunes Control Arte Billes to Match
				Cancel OK



From the **File** menu select **Media Management**. Select **Timelines** at the top then **Copy** just below. **Browse** to a Media Destination, then Select the timeline to Media Manage.

Set to **Copy only used media files** and **Relink to new files.**



Media Management				
	Timelines			
	Copy Trai	nscode		
Media Destination				
			Browse	
✓ 1 out of 2 currentl	y selected			
Master Timel	ine 🗸 Ti	meline 1		
Copy only used n	nedia files			
Copy and trim us	ed media keeping 0		andles	
Relink to new file	ierarchy after 0 🗘 let	/eis aeep		
 Relific to flew file 				
	rent Size		New Size	
39.4		\bigcirc	39.4 GB	
		Cancel	Start	

If Media has been transcoded it will be necessary to relink all media to the source media. Close all bins, except for the one containing the sequence you want to relink.

Multi-select all the bins containing the original linked material in your project panel, then right-click to open in one bin window. In each of your bins, select all of the clips and change the clip colour.

Duplicate the sequence you are trying to relink, so that you have the original sequence still existing that is linked to the transcoded material. Open this new sequence in your record timeline, go to the hamburger menu and in the Clip Colour menu make sure "Source" is checked.

Go into the multi-bin window and select all of the linked clips bin by bin. Also verify that there are no other bins that contain unwanted clips selected. Right-click your duplicated sequence again, and select **Relink...** From the top of this window down, select **Selected items in ALL open bins**, set **Relink by** to **Timecode Start, Source Name** to **Name**, check **Ignore extension**, leave only **Video** checked in **Tracks to relink**, deselect **Create new sequence**, make sure **Allow relink across rates** is checked. Hit **OK**.

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	R	elink		
Relink selected items to:				
Selected items in ALL of the selected items in ALL of the selected items in ALL of the selected items in th				
Allow relinkin	g to offline items			
Relink by:				
Original		The second of differences where the second second		
Timecode Start				
Name				
 Ignore extension 				
 Match case when comp 				
Video Parameters				
✓ Video				
Create new sequence	(1 sequence selected)			

You should see all the clips in your timeline changing to the new clip source color as they relink to the originals as a verification of success.

Sometimes depending on circumstances and the transcoding workflow used, the **Source Name** may need to be adjusted.

Once all the footage has been successfully relinked to the source material, place the sequence in a bin by itself and Select **Set Bin Display** from the hamburger menu. Ensure **Show Reference Clips** is checked. This will now display all of the clips used in the sequence in the bin. Select all the clips except the sequence, right click on them and select Consolidate/Transcode.

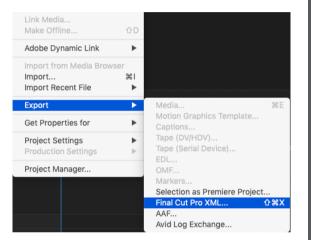
	Consolidate/Transcode	
Consolidate Transcode		
Target Drive(s) Video and audio on same drive(s)		
Video / Data		
PRECINCT MEDIA 1		
PRECINCT_MEDIA_2 MEDIA	Relink selected n	
Macintosh SSD	Consolidate all clips in a group ed	
	Re-encode AVC long GOP media to	
Application		

In the Consolidate/Transcode window, ensure Consolidate is checked, Select a Target drive to consolidate the media to, then hit Consolidate. This will copy all the used media to the AvidMediaFiles folder on the target drive.

c) Export an .aaf or xml file



Select the sequence then select **Export > Final Cut Pro XML...** from the **File** menu.





Right click on the sequence and select **Timelines > Export > AAF / XML / EDL.**

				01:00:00:00
Timelines > Create New Timeline Using Selected Clips		Timeline Settings Starting Timecode		
		Export		AAF / XML / EDL
Create Bin With Selected Clips Remove Timeline 쇼	Reconform From Bins 순 🐼 Reconform From Media Storage			
				ALE and CDL Timeline Markers to EDL
				Generate New AAF
Clear Poster Frame				

Select **FCPXML 1.9 Files (*.fcpxml)** at the bottom of the save window and save the file.

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Select all tracks and place in and out points at the beginning and end of the sequence. Select the sequence then select **Output>Export to File...** from the **File menu.**

Export Settings - Untitled				
Export As: AAF V Use Marks AAF V Use Selecte AAF Edit Protocol Pro Tools 10/12 compatibility Enable Marks	ed Tracks ctive Audio Tracks			
Include All Video / Data Tracks in Sequence Include Audio Tracks in Sequence All Track Video / Data Details				
Export Method: Link to (Don't Export) Media				
Render Video Effects Mixdown Video / Effects to V1 Transcode Video To: AVC-Intra				
Media Destinations: Video: Media Drive V Data:				
Save As	Cancel Save			

Hit the options button at the bottom of the window and fill out the details as they are displayed here. Set **Export As:** to **AAF**, ensure **AAF Edit Protocol** and **Include all Video / Data Tracks in Sequence** are checked. Then **Save** the settings and **Save** the .aaf file.

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METHOD 2 Exporting as a single "baked" video file + EDL

Ensure all colour corrections/LUTS or effects are removed from all clips. Also, multi-layer composites and effects must be decomposed and each clip placed after the end of the program, displayed at full resolution. These composites can then be recomposed with the graded material post grade.

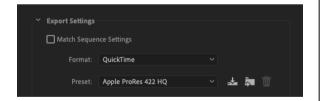
a) Export an online quality video of the timeline



Right click on the sequence and select **Export Media**

Set the **Format** to **QuickTime** and the **Preset** to **Apple ProRes 422 HQ**.

If high quality cameras such as Alexa, RED or BlackMagic are used then set the **Preset** to **Apple ProRes 4444**.





Navigate to the Delivery page then select the timeline to export in the menu above the viewer. Select the **ProRes Master** Render Setting, browse to the file location, hit the **Add to Render Queue** button, then the **Start Render** button. If high quality cameras such as Alexa, RED or BlackMagic are used then set the **Type** to **Apple ProRes 4444**.

Render Set	tings - ProR	es Master				
ProRes	H.20	54 H	1.265	IMF	چ خ	12
ProRes Maste	er H.264 M	aster H.26	55 Master	Generic	Final	Cut Pro
	Untitled Seq					
Location	/Volumes/PF	ECINCT_ME	DIA_2/170	2_SBS DEST	Browse	>
	Render	Single clip) 🔿 Ind	lividual clips		
	Video	Aud	lio	File		_
 Export Vi 	deo					-
	Format	QuickTime				
	Codec	Apple ProR	les			
	Туре	Apple ProR	es 422 HC	2 V		
			A	dd to Rend	er Queue	\supset

Select all tracks and place in and out points at the beginning and end of the sequence. Select the sequence then select **Output>Export to File...** from the **File menu.**

	AMA File Export
	🖌 Use Marks
	✓ Use Selected Tracks
Export As: MXF OP1a 🔻	Include Inactive Audio Tracks
	Enable Mask Margins
	Render Unrendered Effects
⊽ Video	
Video compression	DNxHD HQX 🔻
▼ Audio	
	РСМ
Sampling rate	48000 Hz 🔻
Bits per sample	
Mix	
	Stereo
	Direct Out
Interleaved	
Save As Save Profile	Cancel Save



Hit the options button at the bottom of the window and fill out the details as they are displayed here.

Set **Export As:** to **MXF OP1a** and set **Video Compression** to either **DNxHD HQX** for HD projects or **DNxHR HQX** for 2K, 4K and 8K projects. Set the audio settings to **Mix Stereo** and check **Interleaved**.

Then **Save** the settings and **Save** the .mxf file.

2 EXPORT OF REQUIRED MATERIALS DELIVERY CHECKLIST

METHOD1

Media management/consolidation of media + XML



.aaf or .xml file



MP4 or Quicktime reference movie

Folder of all the media managed/consolidated material

METHOD 2

Exporting as a single "baked" video file + EDL



EDL file



High quality movie export