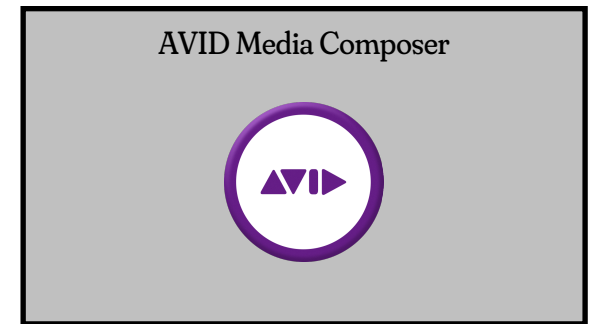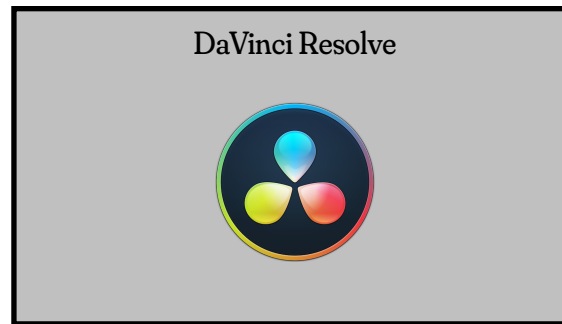# HOW TO PREPARE YOUR MEDIA FOR A PEACHY GRADE

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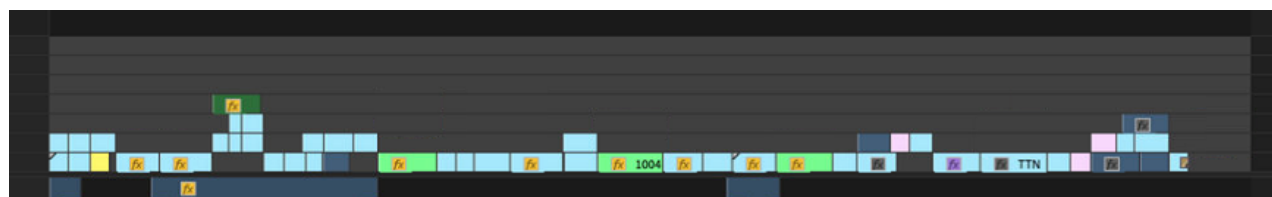
Instructions are provided for:

Premiere Pro	DaVinci Resolve	AVID Media Composer

There are two stages to the procedure:

1 PREPARATION OF THE TIMELINE
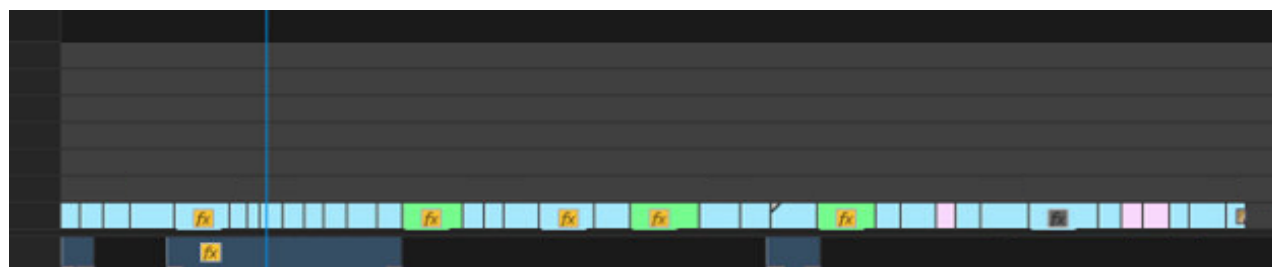
2 EXPORT OF REQUIRED MATERIALS

1   PREPARATION OF THE TIMELINE

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:

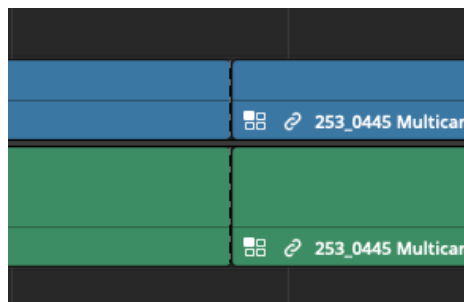**b)** **Remove any unnecessary cuts of through-edits**

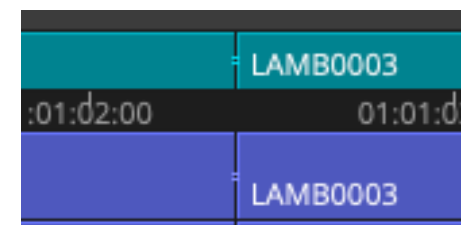Through-edits are shown as a cut with a "bowtie". They can be removed by simply selecting them and hitting delete.
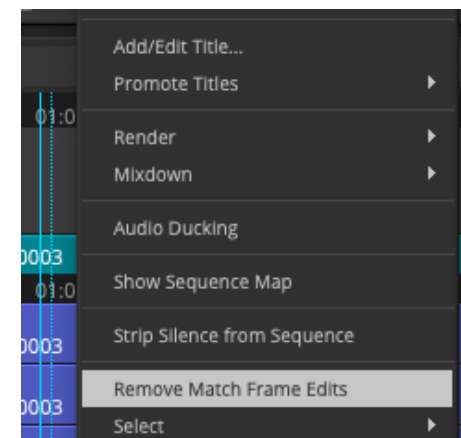*Note: In the "Sequence" menu, "Show Through Edits" must be selected.*

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.

To delete all Match Frame Edits right-click on the black timecode bar above the timeline and select **Remove Match Frame Edits**
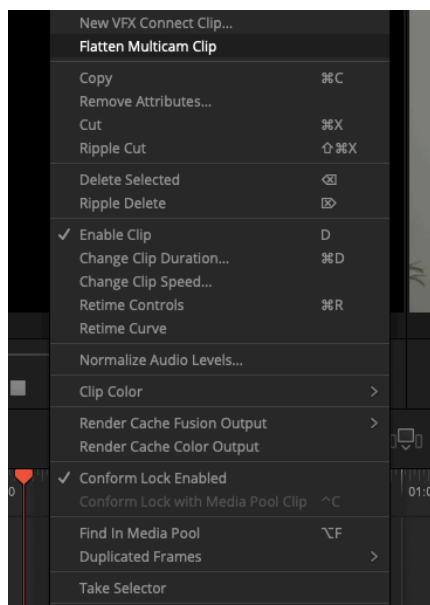
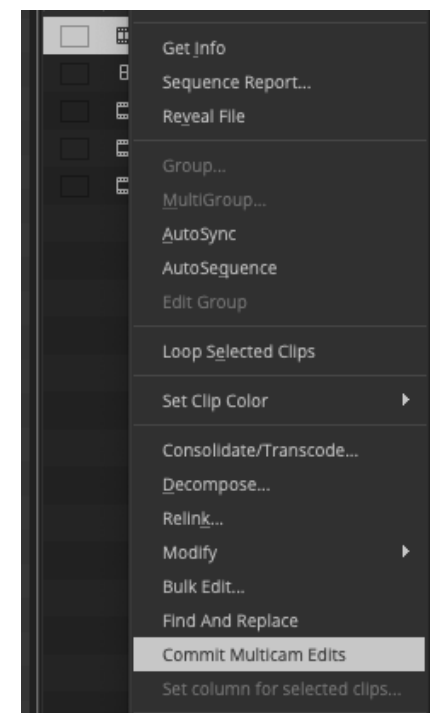### c)   Flatten or commit any multi-cam clips

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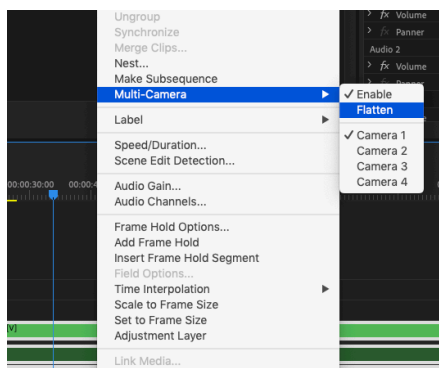
Select all clips on the timeline, right click on them and select **Flatten Multicam Clip**

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

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.

---

2 EXPORT OF REQUIRED MATERIALS

There are two different methods of exporting the required materials:

METHOD 1   Media management/consolidation of media + XML/AAF
METHOD 2   Exporting 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

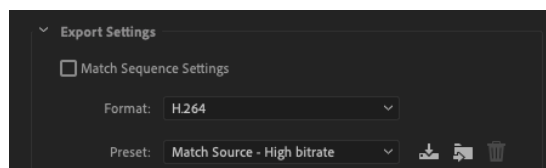**a)**   **Export a high quality MP4 "offline reference" video.**

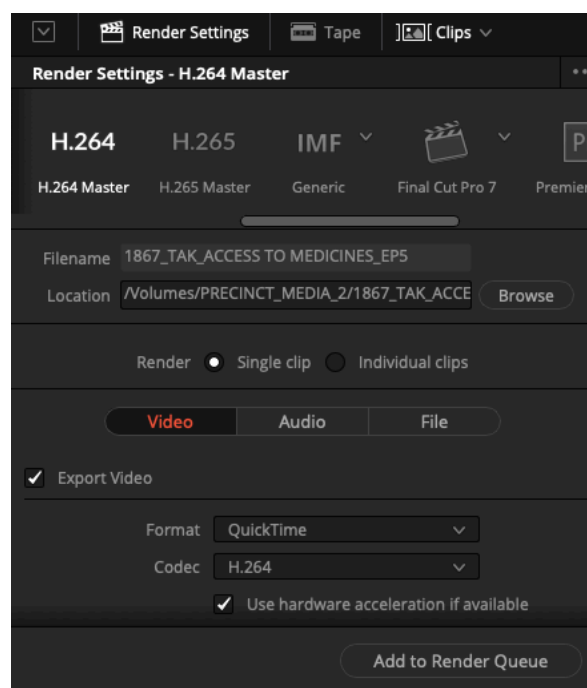Select the sequence and select
File>Export>Media
Select **Format: H264** and **Preset: Match Source - High Bitrate.**
Leave all the other settings as they are.

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.
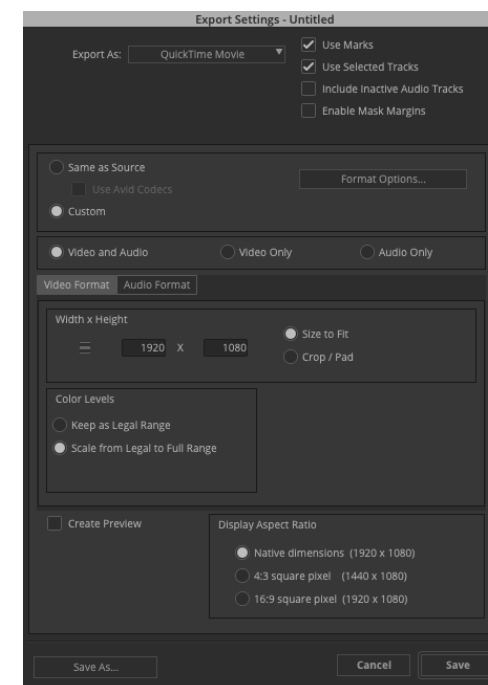
Then hit the **Format Options** button to display the **Movie Settings** window. This is where the video and audio settings are configured.
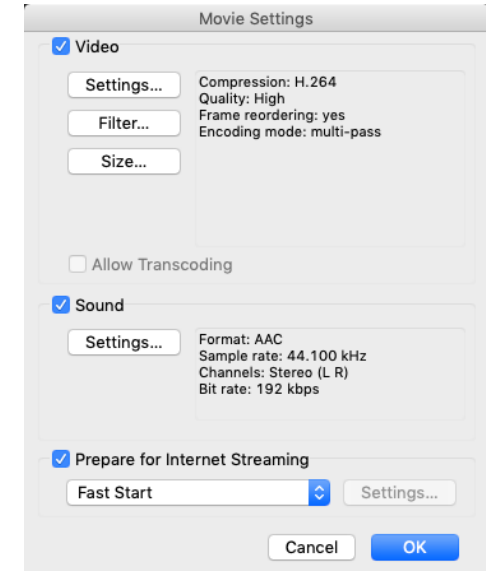
Hit the **Settings** button in the upper Video section to display the **Standard Video Compression Settings** window. From here set the **Compression Type** to **H.264**, set the **Key Frames** to **Automatic** and **Restrict the Data Rate** to **16000kbits/sec.**
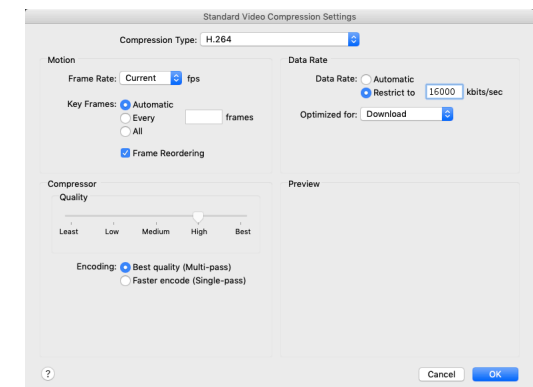
Hit OK to return to the Movie Settings window then hit the Settings button in the Sound section. Change the **Format** to **AAC** then change the **Target Bit Rate** to **192 kbps.**
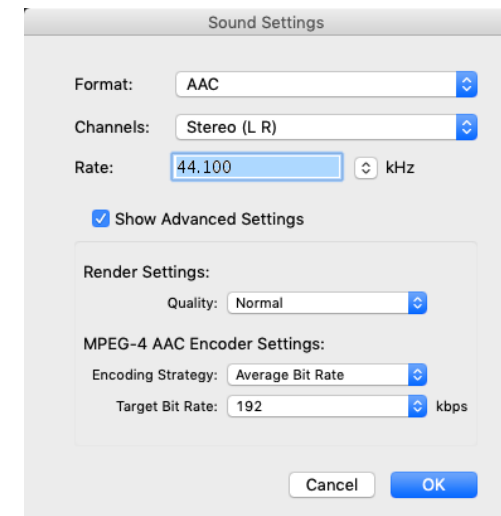
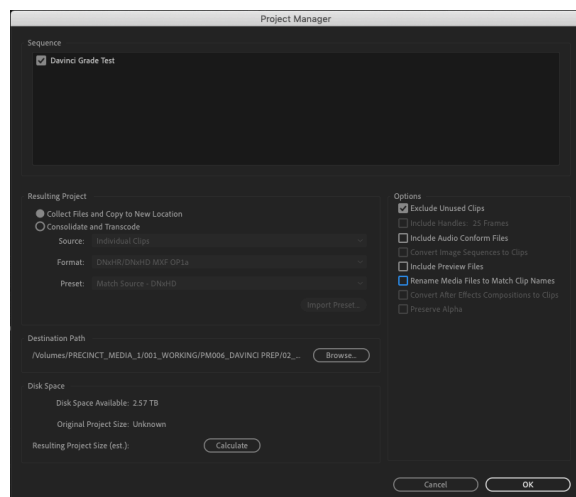## b) Media manage/consolidate media

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.

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.**

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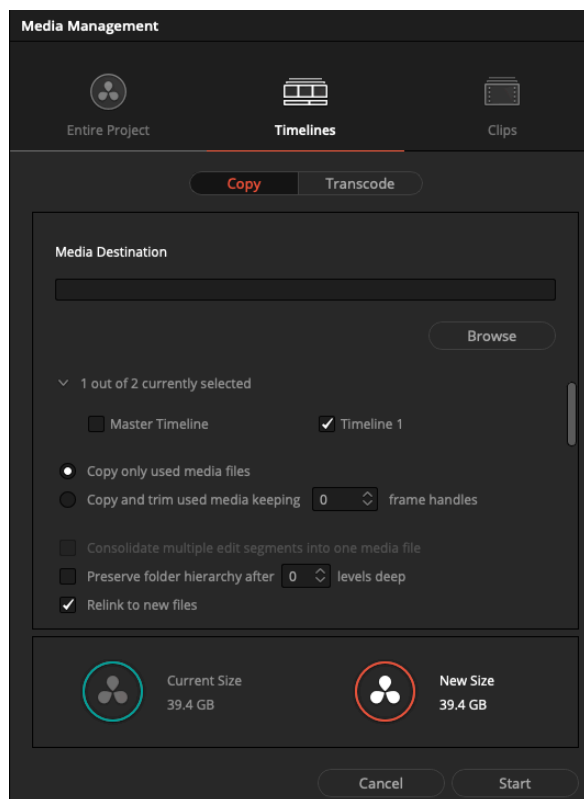
If Media has been transcoded it will be necessary to relink all media to the source media. Close all bins, except for the one containing the sequence you want to relink.

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**.

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.
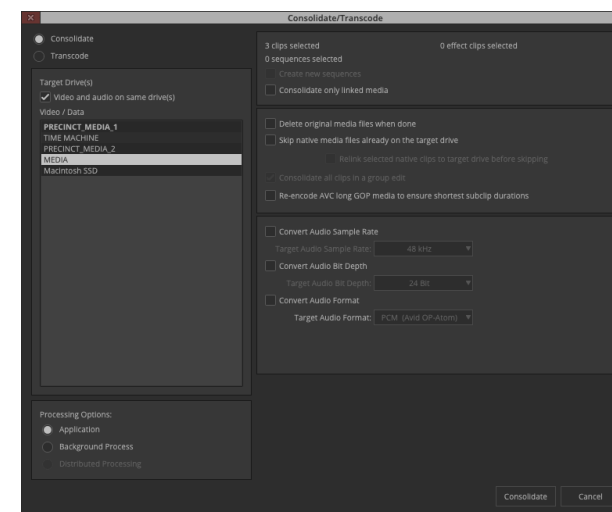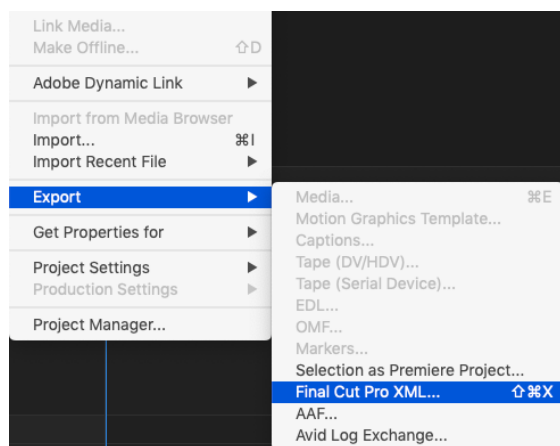

In the Consolidate/Transcode window, ensure Consolidate is checked, Select a Target drive to consolidate the media to, then hit Consolidate.
This will copy all the used media to the AvidMediaFiles folder on the target drive.
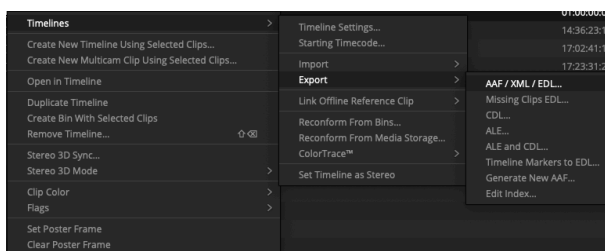
c)   Export an .aaf or xml file

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.**

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

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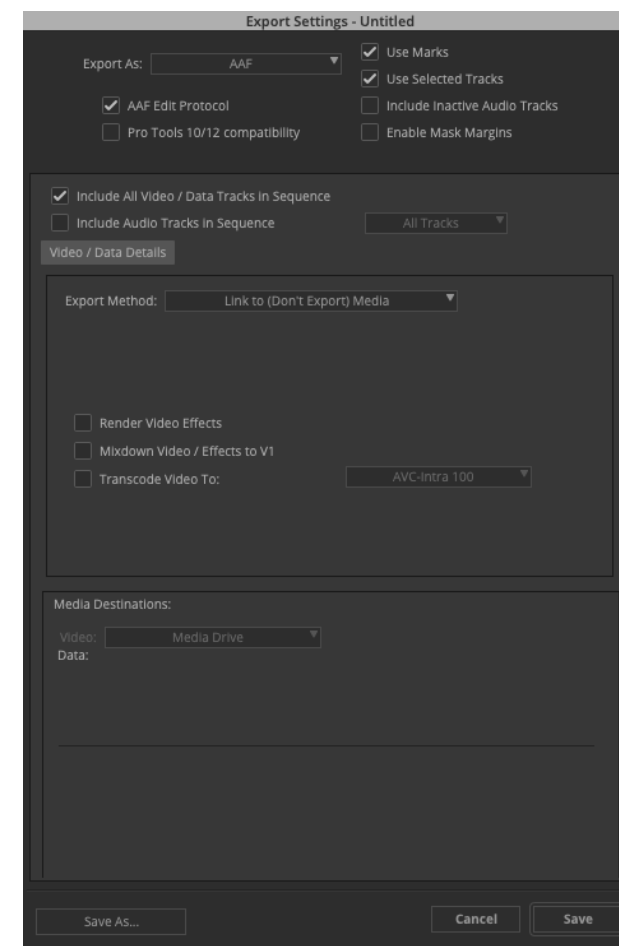
Hit the options button at the bottom of the window and fill out the details as they are displayed here.
Set **Export As:** to **AAF**, ensure **AAF Edit Protocol** and **Include all Video / Data Tracks in Sequence** are checked. Then **Save** the settings and **Save** the .aaf file.

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.
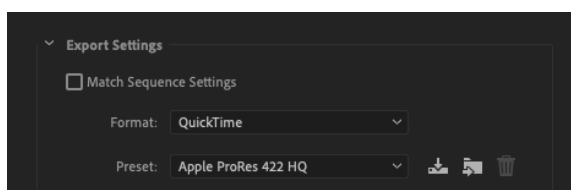
**a)   Export an online quality video of the timeline**

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**.
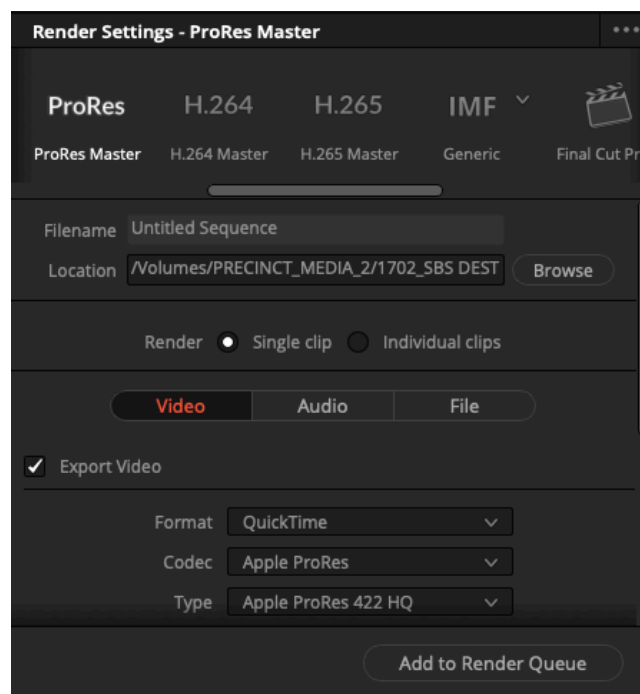
Select all tracks and place in and out points at the beginning and end of the sequence.
Select the sequence then select **Output>Export to File...** from the **File menu.**
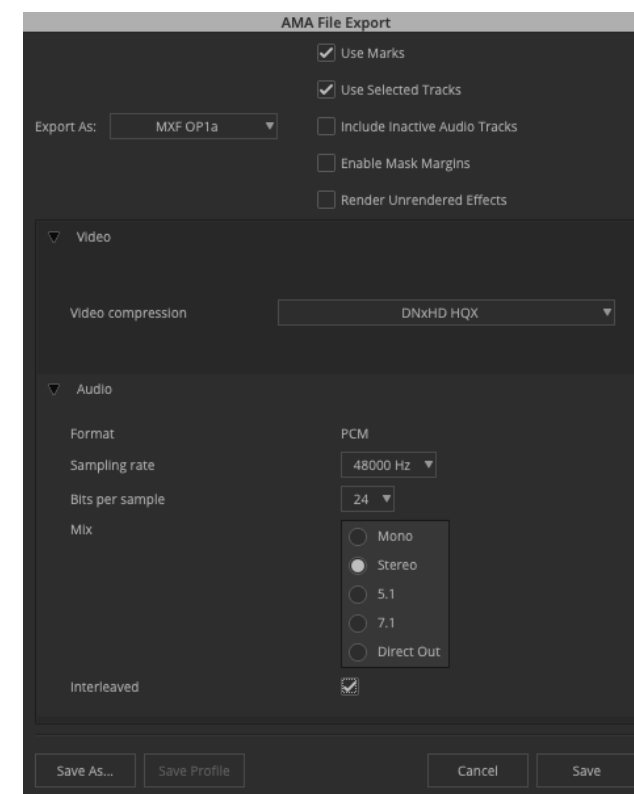
Hit the options button at the bottom of the window and fill out the details as they are displayed here.

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

METHOD 1
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