

Prepare an Avid Project to be graded on DaVinci

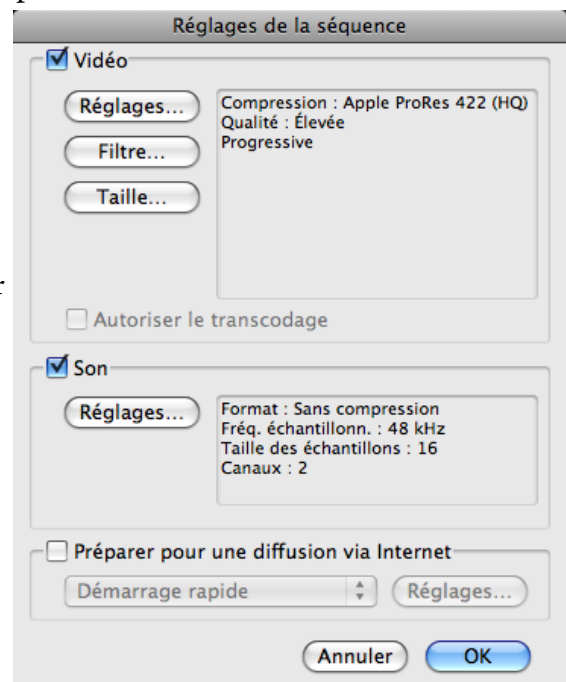
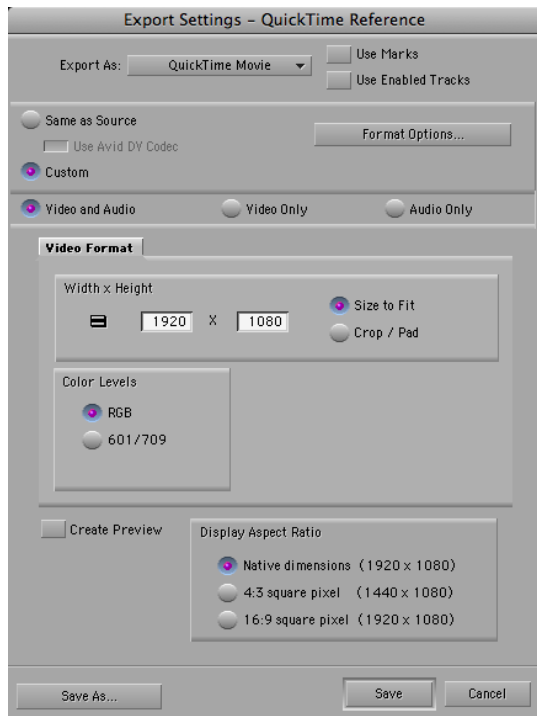
1. conventions

- 1st image of the movie 01:00:00:00
- 1st image of the timeline 00:59:45:00 -> 15-seconds leader
- plan enough time for beginning titles
- plan at least 2mn for the end rolling titles, more if needed
- use a leader (ex. : www.charbon-studio.be/resources)
- start bip, on the 2 of the leader
 - at -50 images if the film is @25 and no film-out is planned
 - à -48 images si le film is @24 or if film-out is planned without harmonisation
- end bip : for film-outs only
 - 50 images after the last image of the end titles

2. "OK to print" : export of a quicktime of the editing that has been fully checked

- starts at 00:59:45:00, like the consolidated timeline
- this quicktime file will serve as a reference for the rest of the work : watch it carefully
- if "same as source export" is possible (one type of media in the timeline, without gap), do it : export as a "quicktime movie", "same as source", "video and audio"
- if export "same as source" is not possible, setup the export like so :

- choose Custom format, then click on "Format options"
- make sure "video" is checked. Click on settings, and use : Apple Prores 444 if available, or Apple Prores HQ if available, or Avid DNXHD otherwise
- make sure "sound" is checked. Click on "settings" : choose 48khz, stereo, and 16 or 24 bits



- make sure "video and audio" is checked
- for "video format" : use the same width and height as your timeline (eg. 1920x1080 if you're working with full-hd material).
- Color Levels : use 601/709 if you've used material that has "super-whites" (that comes straight from a camera such a xdcam, dv, hdv)

3. son : export in .wave format of the sound that will be listened during screenings

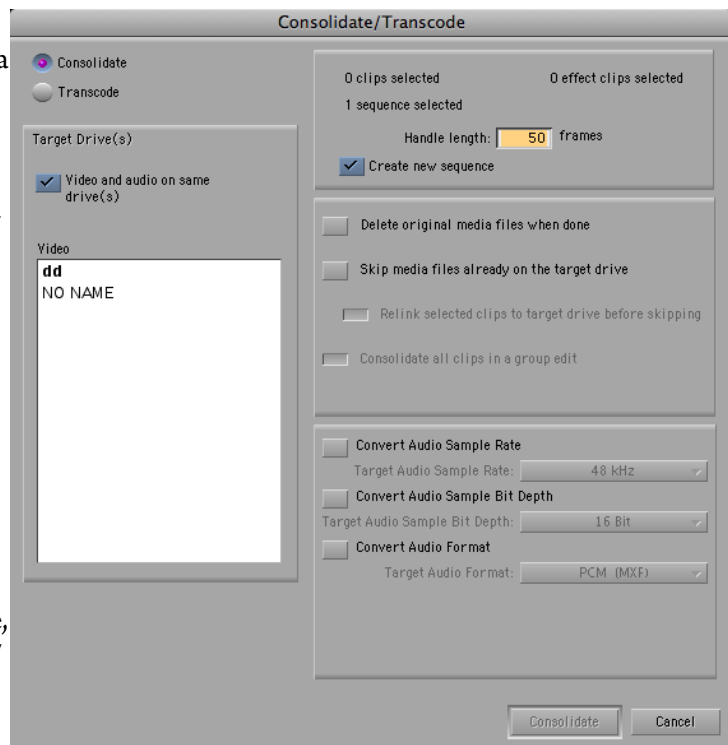
- like the image, starts at 00:59:45:00
- Format : wave, 16 or 24 bits

4. timeline cleanup and organisation

- no invisible clips (or inactive or with opacity zero, or hidden by others)
- no overlapping clips unless necessary
- fades should be done using transitions rather than opacity keyframe. Otherwise, they might have to be treated like special effects
- no through edits
- no shot change without a cut (2 images belonging to different shots not separated by a cut)
- reel name cleanup :
 - 8 letters or less
 - no special characters
 - allowed characters : the alphabet (a-z), numbers (0-9)
 - disallowed characters : : the rest, including slashes (/), punctuation, accents, spaces (), dashes (-), underscores (_)
- tracks organisation :
 - track 1 : video clips without effect at the same format of the timeline
 - track 2 : video clips with effects (zoom, speed, rotation, cropping, filters etc...)
 - track 3 : other media (titling, photos, freeze frames, etc...)
 - track 4 : (sub-)titling from Avid
- EXAMPLE FOR A DV TIMELINE
 - dv-pal clip : track 1
 - dv-pal subclip : track 1
 - HDV clip : track 3
 - clip in slow-motion : track 2
 - image : track 3
 - After Effects titles : track 3
 - subtitles : track 4

5. consolidate the project

- consolidation is to copy the project with its media, keeping only the media used in the editing.
- if you've used 10 seconds of a 10 minutes clips in your timeline, only the relevant 10 seconds will be copied
- it makes the project very light, and very easy to transfer ; typically, an hour long HDV project takes less than 15 GB
- to consolidate :
 - have a transfer disk which has empty folders «Avid Media Files» and «OMFI Media Files»
 - in your bin, select your timeline, then go to Clip -> Consolidate/Transcode
 - choose your transfer disk as your «Target Drive» le disque dur «vide», and setup the options as above
 - unless trimming is planned after consolidating, setup "handle length" to 0 frames



6. test

- unplug every disk but the transfer disk, and open the consolidated timeline. Everything should be online

A project that has been through all these steps is very unlikely to be problematic. It's easier to transfer, conform, grade and archive.