

RUTGER FILMMAKING CENTER WORKFLOW

MIGRATING PROJECTS FROM PREMIERE TO PRO TOOL & DA VINCE RESOLVE

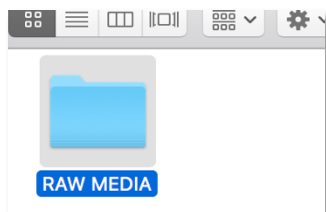
WORKING WITH RAW FILES? Before you start editing in Premiere, you'll want to make dailies (proxies) with Resolve. Here's how:

MAKING DAILIES

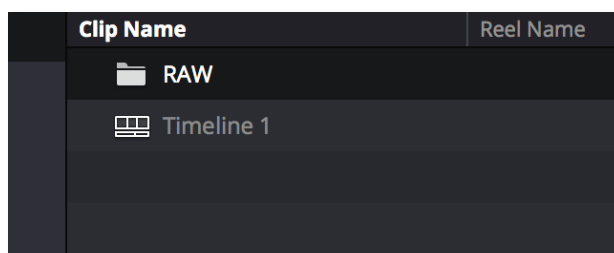
While generally you get amazing quality from just shooting straight to ProRes, sometimes you decide to shoot RAW. RAW will offer you more room in color grading in post, but requires more hard drive space for storage. It's up to you to decide if the extra expense in storage is worth the extra freedom in your final grade.

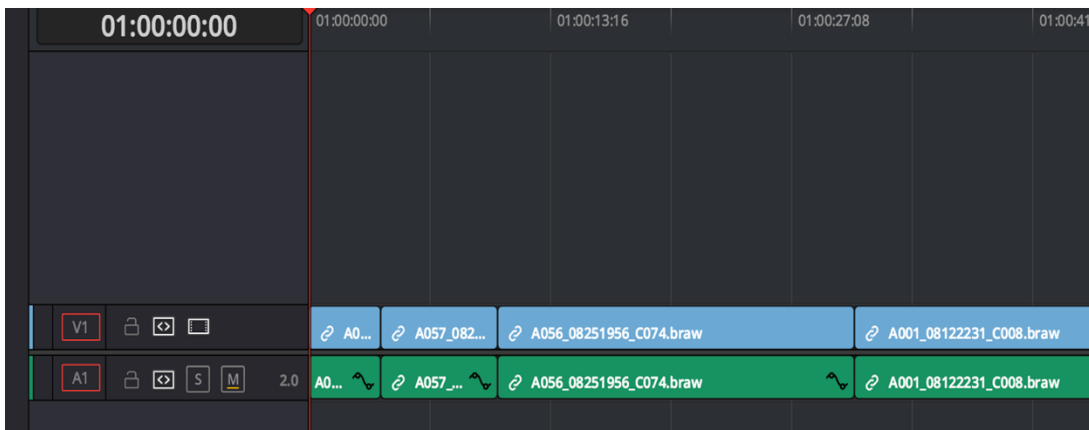
If you shoot RAW, you want to make "dailies," sometimes called Proxy Files or Transcodes. These are lightweight files that allow you to edit the raw files more easily in applications like Premiere, especially on less powerful machines.

1. Put all your RAW files in an individual folder.

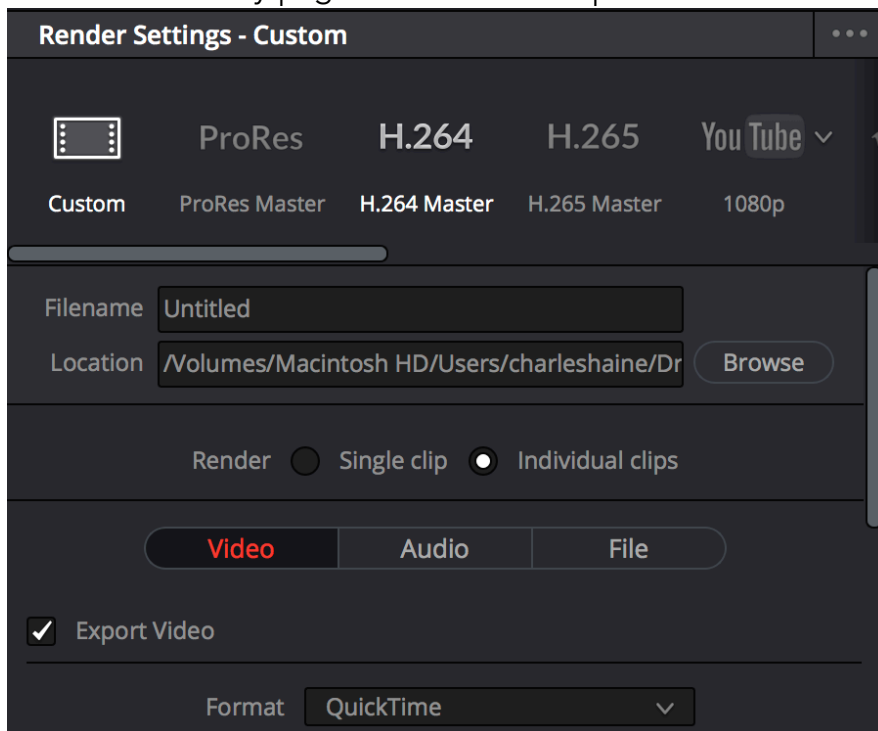


2. Bring that RAW folder into the media page of Resolve.





3. Put those RAW shots in a timeline on the edit page.
4. OPTIONAL you can tweak some things in the color room to ensure your dailies look close to what you want them to look like later.
5. Go to the Delivery page and leave the top tab on "custom."

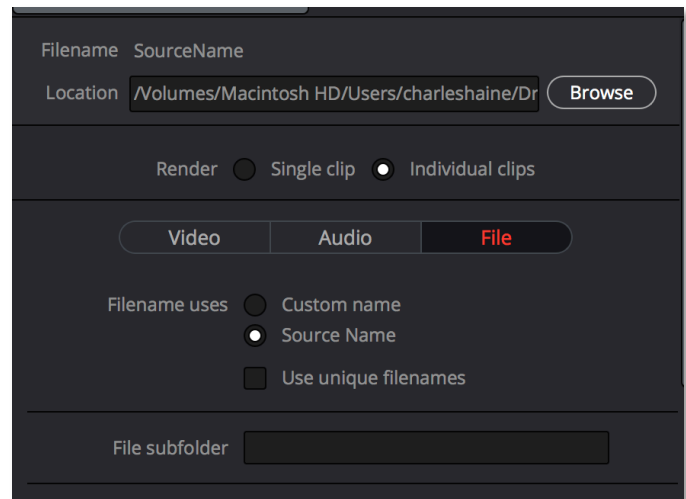


6. Select "individual clips." Resolve will now create a new individual file for each clip.

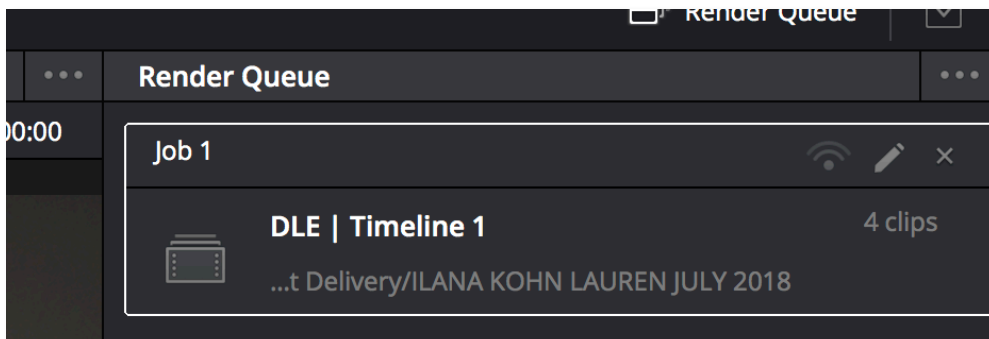
7. Select ProRes 422 LT, 1080p. This is a flexible resolution that could even be edited on a MacBook air.



8. Under "file" check "use source name." Put them in a FRESH folder (usually called "dailies" or "transcodes"). By using the same filenames, you can re-connect more easily later.



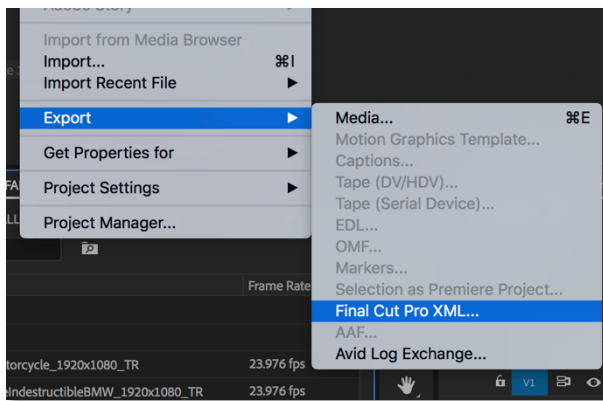
9. Click "add to render queue." Then render away!



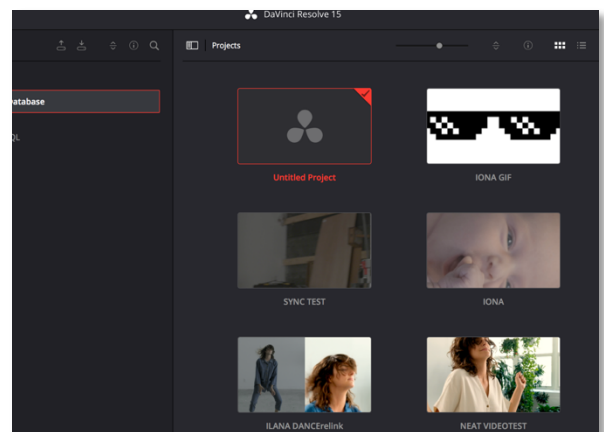
MIGRATING PROJECTS FROM PREMIERE TO RESOLVE

While Premiere is a wonderful editing platform, its color tools still remain limited and most users feel the need to hand over their projects from Premiere to Da Vinci Resolve, which is a dedicated, built in color grading platform. This involves a step, sometimes called a “roundtrip,” a “conform,” or an “online.”

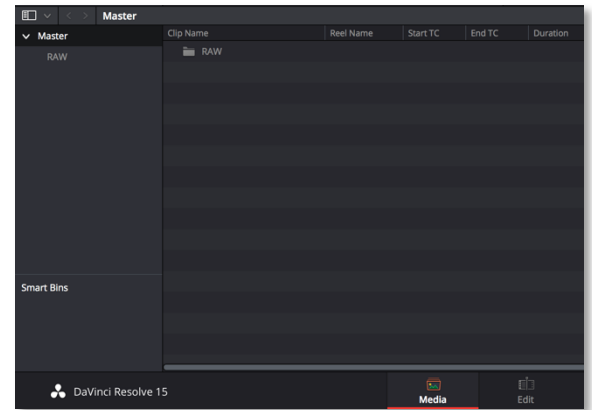
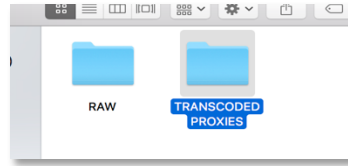
1. Starting with your Premiere project, work to get it down to as few video tracks as possible, ideally 3-4. Remove any plugin filters you have applied, or any 3rd party transitions. Titles don't translate in Resolve, so you'll need to either rebuild them in Resolve, or render the colored project back to Premiere if you have extensive titling.
2. From your final mastered sequence, create 2 items.
 - a. An “offline reference movie,” a ProRes QuickTime file you export from your timeline
 - b. An XML, that you export from Premiere.
 - c. You will always get an error exporting this XML, since some things from premiere don't translate. This is A-OK.
3. Watch your offline reference movie, multiple times, to be 100% sure it is correct.



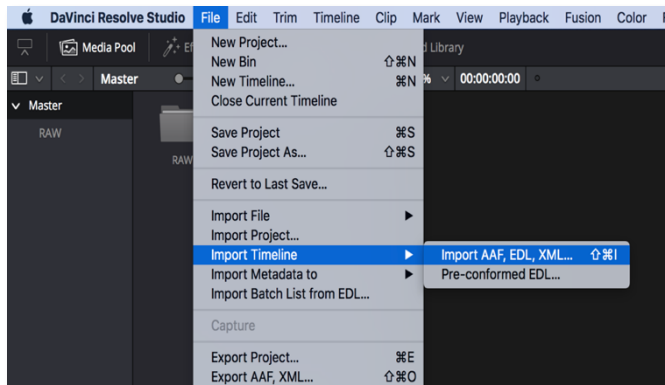
4. Open up Resolve and create a new project. Resolve stores projects internally, in a database: at the end of sessions you'll need to export a .DRP as a backup, but the “live” project remains inside resolve.



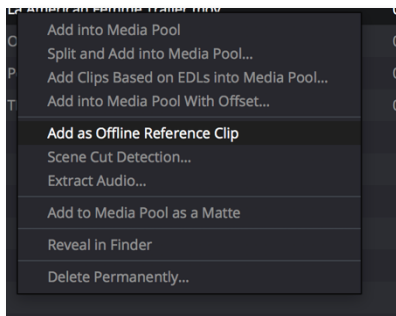
- Navigate to "media" and bring in your grading media. If you are using a raw/proxy workflow, only bring in your RAW media. It often helps to sort raw/proxy with the Finder.



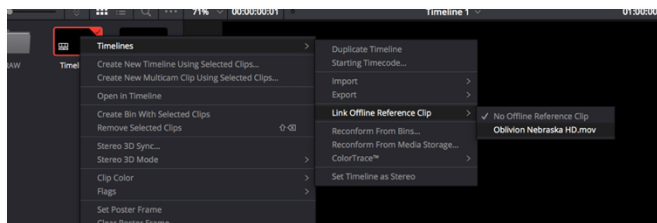
- Bring in the XML to Resolve.



- Add your Offline Reference as "Offline Reference Clip."



- "Pair" the online reference clip with the timeline.

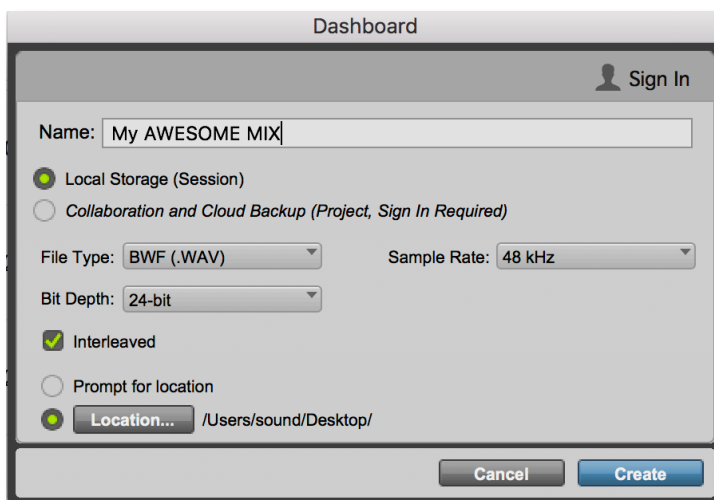
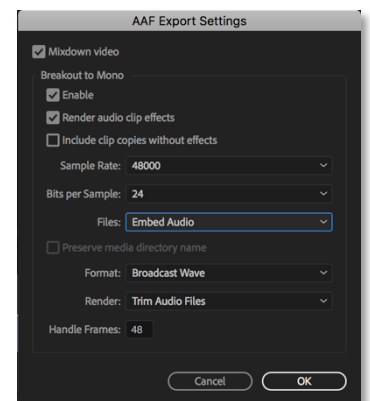
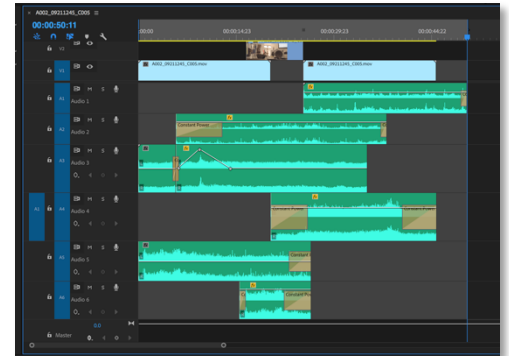


- Check your "conform" against the "offline reference clip" one shot at a time. When they match, HOORAY! You are successfully "conformed" in Resolve.

MIGRATING PROJECTS FROM PREMIERE TO PROTOOLS

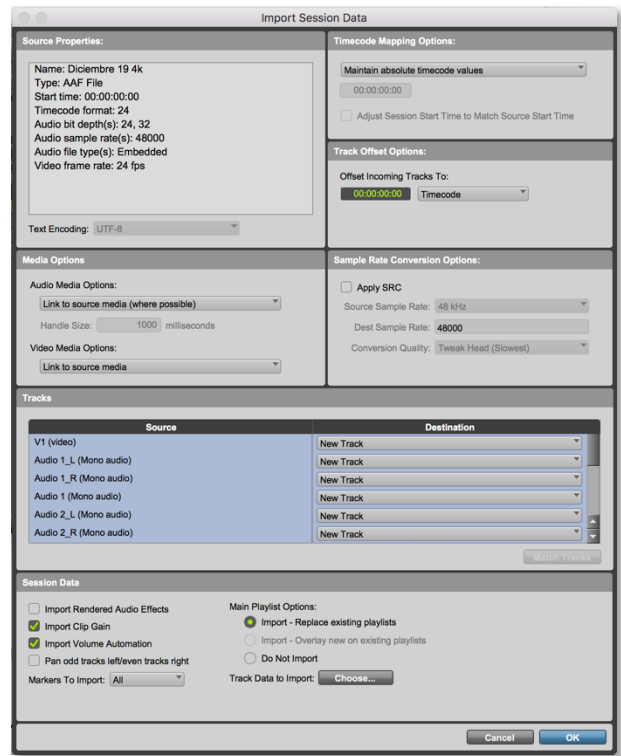
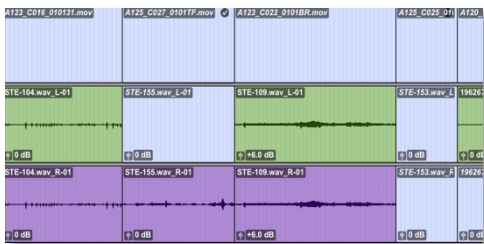
Although Premiere is very good at editing video, it is not built from the ground up as audio software. Adobe Audition does its best to remedy this limitation, but you'll find migrating your Premiere timeline to Pro Tools will offer you the best possible tools for editing and mixing your film. It worth the extra step!

1. To prepare your Premier project for Pro Tools, start by organizing whatever sound work you've already done into tracks with similar material (dialog, music, sound fx). Make sure there is nothing downstream that you don't want included. The AAF ignores IN and OUT points and exports your entire timeline.
2. From your final mastered sequence, export an .AAF file. ENABLE Breakout to Mono and select EMBED for the audio files. Note that there is a 2GB limitation to the embed function, otherwise you'll need to export "separate files" for the audio and make sure they travel with your AAF file. Select MIXDOWN VIDEO to make a reference MFX video file for ProTools.
3. Open up the .AAF file in ProTools to create a session.

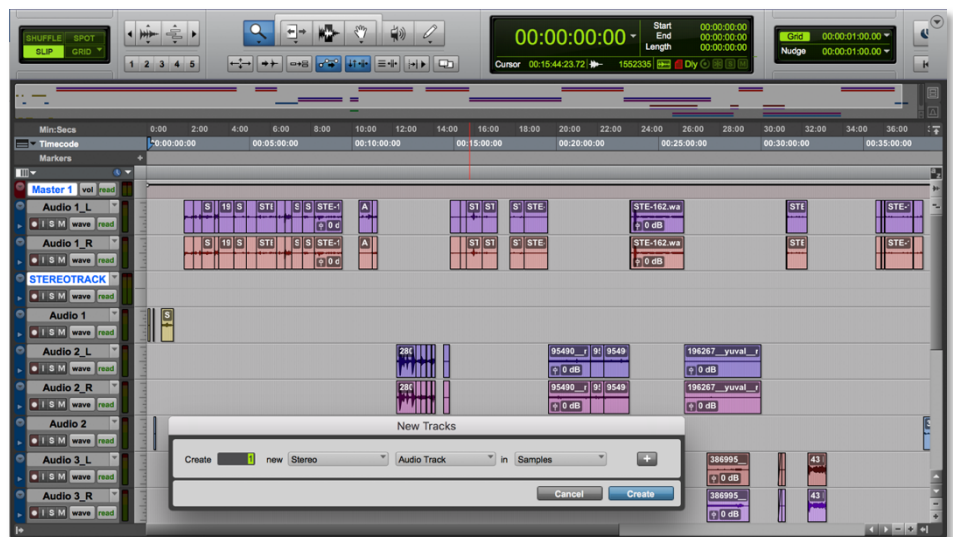


*Make sure to set LOCATION to your project drive. ProTools will create a session folder wherever you point it.

- Set your session import data. OPTION-CLICK "New Track" to import all tracks. Click on IMPORT CLIP GAIN and IMPORT VOLUME AUTOMATION to bring is previous mix work done in Premiere, etc.
- ProTools will begin locating and importing audio into your session.



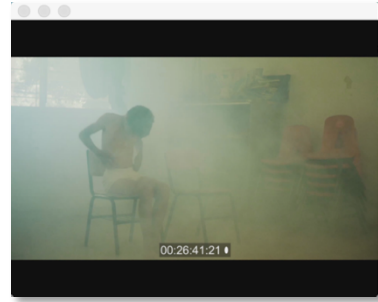
- After opening your session, you may notice that all your stereo files have been split into two mono tracks. This is an artifact of AAF and normal. For ease of workflow, you may want to create new stereo tracks and drop those clips into the new tracks.



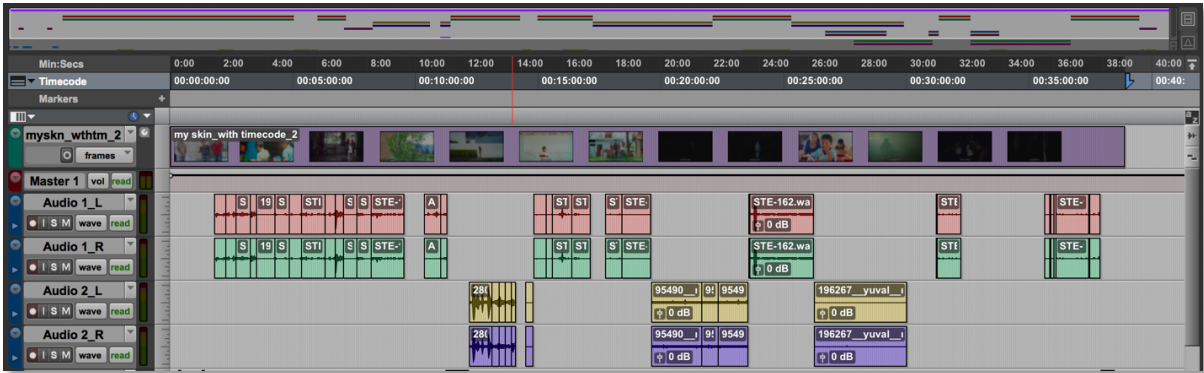
- It is also best practice to create a master fader (mix bus).



- If you don't see your video playing, make sure you have the window open. WINDOW>VIDEO.
If prompted, ENABLE VIDEO ENGINE.



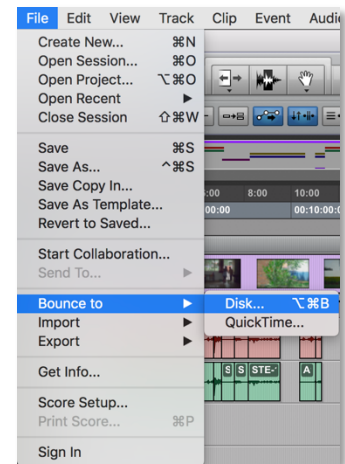
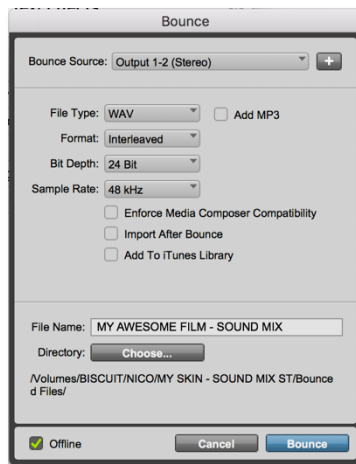
- After you are happy with your mix, it's time to export (bounce) your session to a .WAV file. First, set your session IN and OUT point by selecting your video clip.



- Select BOUNCE TO DISK via the file menu. (BOUNCE TO QUICKTIME may also be used if you wish to mix back to your reference video)

- Use the following Bounce settings for a stereo mix.

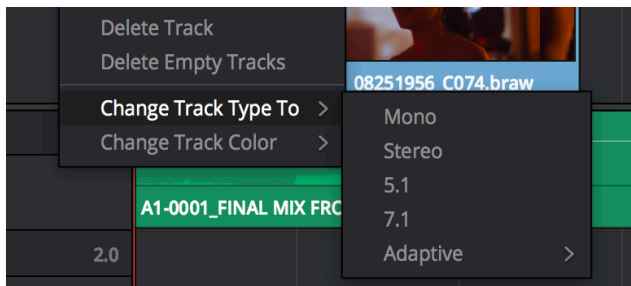
- You are now ready to deliver your mix back to Premiere or to Resolve.



DELIVERY – CONFORMING A MASTER FILE

After going through the process of color grading in RESOLVE and your sound mix in PROTOOLS, you'll want to export a conformed master file. Resolve is the best tool to do this with.

1. After color correction is complete, import your .WAV file from ProTools and add it to your edit timeline in Resolve.



2. Double check your track layout to ensure your stereo mix lives inside a stereo track.

3. Go to deliver and click "ProRes Master"
4. This will default to a ProRes 4444 file, which is considered "master quality" and will serve as your master.
5. Add to Render Queue.
6. Now change settings ProRes 422 LT file and add to render queue. This is your deliverable for screenings, Vimeo, etc.
7. Click RENDER, take a coffee break, and wait for your files to render.
8. WATCH YOUR PRORES MASTER 4-5 times. NOW is the time to catch errors.

