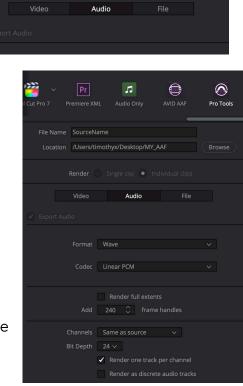
MIGRATING PROJECTS FROM RESOLVE TO PROTOOLS

Although Resolve is very good at editing video, it is not built from the ground up as audio software. Fairlight does its best to remedy this limitation, but you'll find migrating your Resolve timeline to Pro Tools will offer you the best possible tools for

editing and mixing your film. It worth the extra step!

- To prepare your Resolve project for Pro Tools, start by organizing whatever sound work you've already done into tracks with similar materiel (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.
- From your final master sequence, visit the delivery tab and select Pro Tools in the section for render settings. In the Video tab de-select "Export Video." Export an .AAF file. From the Audio tab follow the settings to pictured to the right. Create a new folder on your drive and set that as the location target before rendering. The folder will include the .aaf file and all the associated audio files.



- 3. Export a ProRes LT 1080p QuickTime file from this same sequence. Include audio with this export (it will be useful later an extra sync check)
- Open up the .AAF file in Pro Tools and name your session.

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

Dashboard	
	1 Sign In
Name: My AWESOME MIX	
Local Storage (Session)	
Collaboration and Cloud Backup (Project, Sign In Required)	
File Type: BWF (.WAV) Sample Rate: 48 kHz	
Bit Depth: 24-bit	
Interleaved	
Prompt for location	
Location /Users/sound/Desktop/	
Cancel	Create

- 5. 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.
- 6. ProTools will begin locating and importing audio into your session.

A123_C016_010131.mov	A125_C027_01017F.mov 🥑	A123_C022_0101BR.mov	A125_C025_01	<u>A120</u>
STE-104.wav_L-01	S7E-155.wav_L-01	STE-109.wav_L-01	[§7E-153.wav_L]	(196267
STE-104.way_R-01	STE-155.wav_R-01	STE-109.wav_R-01	STE-153.wav_F	_

Import Session Data				
Source Properties:	Timecode Mapping Options:			
Name: Diciembre 19 4k Type: XAF File Start time: 000.00:00:00 Timecode format: 24 Audio samje rafe(s): 48:000 Audio file type(s): Embedded Video frame rate: 24 fps	Meintain absolute timecode values			
Media Options	Sample Rate Conversion Options:			
Audio Media Optiona: [Link to source media (where possible) ** Handle Size: [units of the source media ** Veleo Media Optiona: Link to source media **	Apply SRC Source Sample Rate: 48 jetz * Dest Sample Rate: 48000 Conversion Quality: Tweak Head (Slowest) *			
Tracks				
Source V1 (video) Auido 1_L (Mono audo) Auido 1_R (Mono audo) Auido 1 (Mono audo) Auido 2_R (Mono audo) Auido 2_R (Mono audo)	Destination New Track V			
	Match Tracks			
Session Data				
a import city dain	ice existing playlists ay new on existing playlists			
	Cancel			

7. 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 transfer between certain platforms. For ease of workflow, you should create new stereo tracks and drop

those clips into the new tracks.

SLIP GRID 🔻	2345		\$\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$		00:00:00 - Ee	Start 00:00:00:00 End 00:00:00:00 ngth 00:00:00:00 Image:		1:00.00 ¥
Min:Secs	0:00 2:00	4:00 6:00 8:00	10:00 12:00 1	4:00 16:00 18:00	20:00 22:00 24:0	0 26:00 28:00	30:00 32:00 3-	1:00 36:00 T
Timecode Markers	¢0:00:00:00	00:05:00:00	00:10:00:00	00:15:00:00	00:20:00:00	00:25:00:00	00:30:00:00	00:35:00:00
Audio 1_L ISM wave read	S 19	S STE S STE-1		SI SI SI SI SI SI	STE-1		STE	STE
Audio 1_R Audio 1_R SISM wave read STEREOTRACK	S 19	S STE S S STE-1		SI SI SI SI	STE-1		STE	STE-
Audio 1 Olisim wave read								
Audio 2_L V LISM wave read			28(95490_r 9: 9549 0 dB	196267_yuval_r @ 0 dB		
Audio 2_R Audio 2 Y Audio 2 Y			280 New Tra	đ	95490_r 9! 9549 + 0 dB	196267_yuval_r		E
Audio 3_L O Audio 3_L	Create	1 new Stereo	* Audio Trac	k ^v in Sample	15 * +	386995_ • 0 dB	43	E
Audio 3_R Audio 3_R		_	_		Cancel Create			< b = 0 4

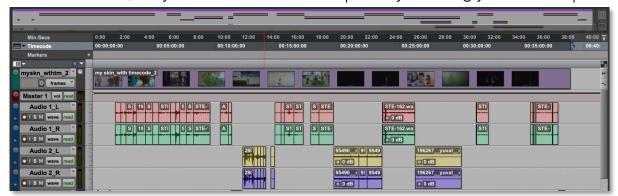
8. It is also best practice to create a master fader (mix bus).

	New Tracks	
Create new Stereo	Master Fader	Samples *
		Cancel Create

 Go to FILE>IMPORT>VIDEO and locate your ProRes LT reference video. If you don't see your video, make sure you have the window open. WINDOW>VIDEO. If prompted, ENABLE VIDEO ENGINE.



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



- 11. Select BOUNCE MIX via the file menu.
- 12. Use the following Bounce settings for a stereo mix.
- 13. You are now ready to deliver your mix back to Premiere or to Resolve.

Bounce
Bounce Source: Output 1-2 (Stereo)
File Type: WAV Add MP3 Format: Interfeaved T Bit Depth: 24 Bit T Sample Rate: 48 kHz T Enforce Media Composer Compatibility Import After Bounce Add To iTunes Library
File Name: MY AWESOME FILM - SOUND MIX Directory: Choose //olumes/BISCUIT/NICO/MY SKIN - SOUND MIX ST/Bounce d Files/
Offline Cancel Bounce