



Final Cut Pro – Digital Intermediate File Prep

Cinefilm is proud to offer the first Digital Intermediate Projection Suite in Atlanta. This document will assist in making sure your session begins quickly and avoids any unnecessary down time or extra costs.

We work with Final Cut Pro media and color correct with the Apple Color package using Tangent control surfaces similar to those of our DaVinci room. Please prepare your media using the following guidelines:

1. You should transport your media to us using FW 800 drives for faster lay off to our SAN Network.
2. Be sure you use Media Manager to bring not only the Project Folder, but all the media associated with the project. Put the final project in a folder marked 'Cinefilm' so we can find the correct timeline quickly.
3. You will want to keep all titles on separate video layers to be added after correction of the media prior to film or tape output.
4. Color can only work in one video layer. All your media elements (aside from titles) should be **mixed down to one video track**. *Dissolves and transitions should not* be rendered before correction, but shown as effects in one layer. Color will open the transition overlap of each scene to correct all the footage, then replace it when exporting to FCP and retain the transition timings.
5. Any slow motion, fit-to-fill, speed changes, or other special effects (aside from transitions) should be rendered and 'baked in' to the final video layer.
6. All media and the timeline must be in the same frame rate and image size (i.e. 23.98, 1080p; 59.95, 1080i; 59.94, 720p; etc.). Red camera .mov proxy files must be rendered into a standard FCP .mov format file before correction.
7. After color correction, you can leave with the FCP project for additional changes and output at your facility or we can add the titles and transitions for 35mm film output or copy to SD/HD tape formats. All Film Out projects should be in a 23.98 frame rate. (Note: some material shot in 1080i, such as the P2 camera, must use the Teranex frame conversion to 23.98 instead of the FCP cross-conversion renders for a clean output to 35mm film.)

All changes are seen in real time as you decide the look you want from a sample frame of each scene. We can shuttle through the scene to confirm the look. After color correction, the files have to be rendered for final color changes to be 'baked in' and to play at full frame rates.

Please call if we can answer any questions on the workflow process.

Joe Huggins, Account Manager

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