CONVERTING RAW FILES USING FINAL CUT PRO

Introduction

This document covers the process for batch processing CineForm RAW data from the SI-2K into dailies and/or offline editing files for use in an offline/online workflow using Final Cut Pro as the offline editor. The minimum tools required are a version of Final Cut Pro 6.0.x, and Neo Player, which is the freely downloadable decoder for CineForm files. Final Cut Pro has been chosen as the application for this workflow document since it is the only OSX application that currently supports both the ingest and editing of CineForm RAW files with Neo Player, and is capable of muxing the original timecode in the CineForm QuickTime files into the rendered DV files.

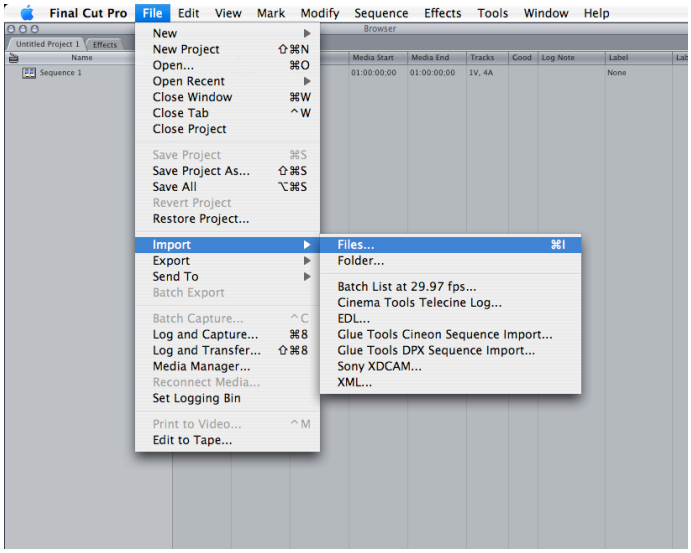
Please note:

- Compressor does not support the muxing of the original timecode in the CineForm RAW file into rendered DV-codec files.
- Files must originate from the SI-2K in QuickTime format. If the user shoots to an AVI file format, and timecode is required for their workflow, Final Cut Pro will not read the timecode from an AVI file. Also timecode is not currently not propagated during the re-wrapping process, and therefore any files that are originated in the AVI format will not be capable of taking advantage of this workflow document.
- Final Cut Pro currently does not support timecode on CineForm RAW QuickTime files originated in a 25fps time-base.

Process

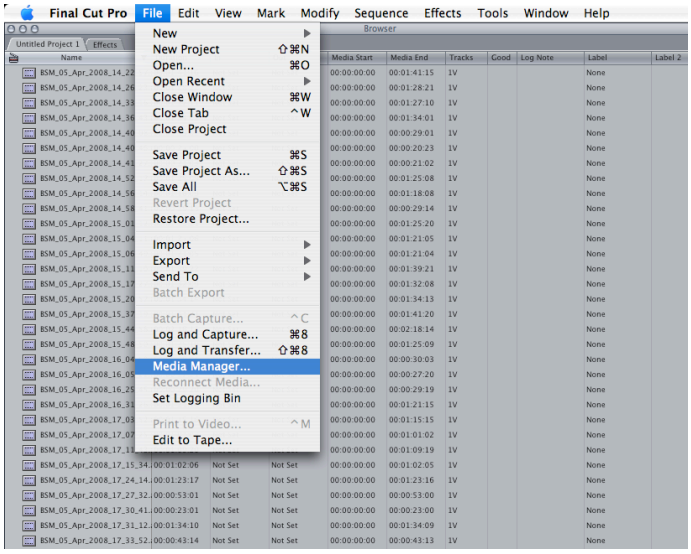
Step 1) Import the source CineForm RAW QuickTime files into the host machine where the batch processing or editing will be conducted

Step 2) Ingest the source RAW QT's into Final Cut Pro using either the File->Import->Folder or File->Import->Files command. The user can also right-click in the bin to access these commands.

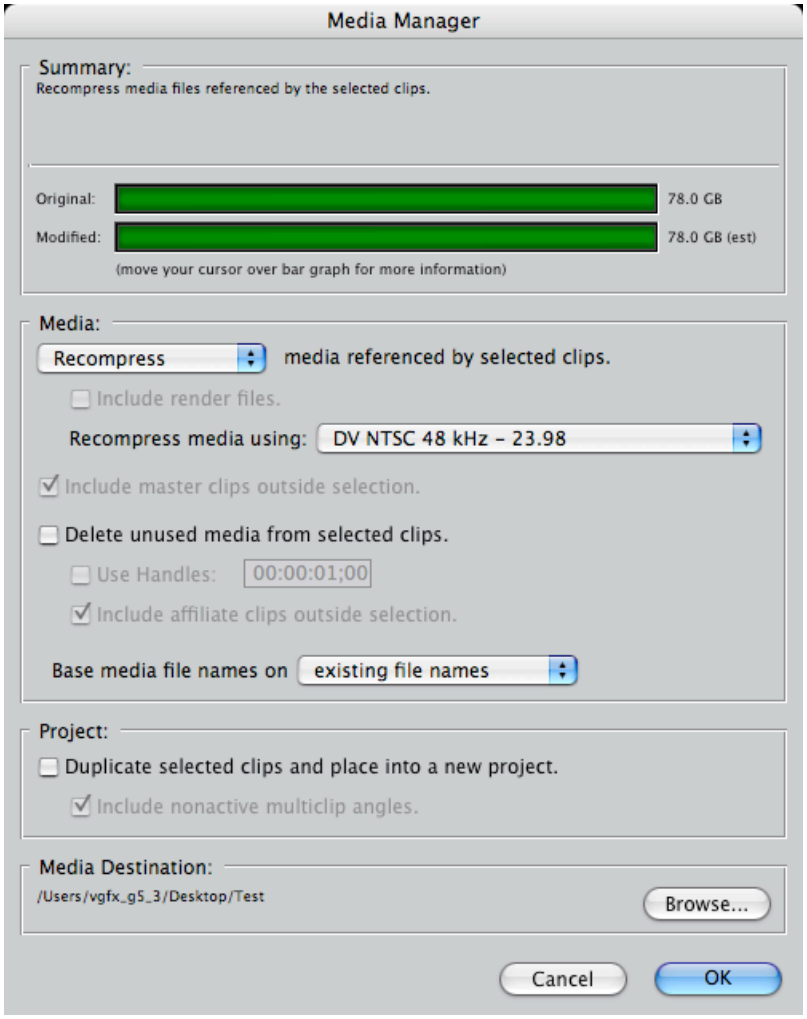


Step 3) After the footage is ingest into the Final Cut Pro project, save the project with a working title.

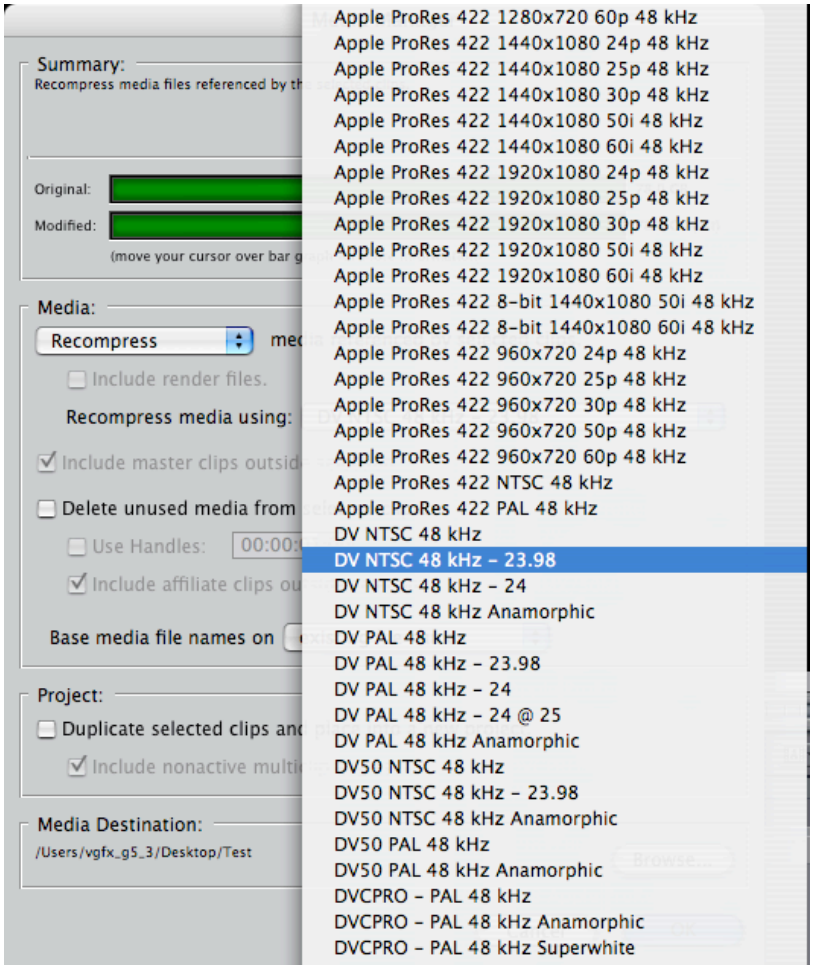
Step 4) Deselect the default sequence and then select just the RAW source media in the bin. Then choose File->Media Manager. If you get an error that there is not enough media in the default sequence to media manage, then the wrong file selection was made, and you should re-do the selection of clips for media-management.



Step 5) Inside the Media Manager, select the "Recompress" option in the drop-down menu for "media selected by reference clips". Also choose to base the new media file names on "existing file names" for the "output file naming convention".



Step 6) For the destination codec, if the user has shot at 23.976 choose "DV NTSC 48Khz-23.976". For 24P projects there is an associated 24P setting. PAL-destination projects shot at 25P should choose the "DV PAL 48Khz" option. Alternatively, if the user will be staying solely inside of FCP for both offline and online, and their hardware is able to support the processing power required, another codec can be chosen such as DVCProHD or ProRes. Make sure the codec preset matches the frame-rate of the RAW source footage.



Note: Final Cut Pro will only pass the eight most significant bits into the converted ProRES files when using this method of batch conversion, so ProRES created during this process should not be used as new master files for online work.

Step 7) At the bottom of the Media Manager dialog box in the "Media Destination" section, select a dedicated output folder for the converted media.

Step 8) After pressing "Okay" at the bottom of the dialog box, Final Cut Pro will prompt for the name of the newly created project file that

is created by FCP during the media management operation. Save this Final Cut Pro project file inside the directory chosen in step #7.

Step 9) Final Cut Pro will begin the processing the CineForm RAW source files into the selected destination codec. Depending on the amount of media and the machine used for encoding, this step could take anywhere from a couple minutes to an entire 24-hour period or longer.

Step 10) Once the processing stage is complete, Final Cut Pro will re-open the media managed project with new offline source files that are named the same as the original RAW footage, but compressed into the destination codec format. These rendered files will also have matching "media start" and "media end" timecode from the original RAW media.