

POLK COUNTY SCHOOLS

INSTRUCTIONAL TELEVISION

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ITV Beginning Final Cut Pro 7 Workshop

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Week 2: August 8 & 9, 2010

I. Before you even launch FCP...

Always set up a folder for each project on the Media Drive (if there is one). **Assign your scratch disk to this folder** and put all the parts of your project there, including music, photos, animations, LiveType movies, Photoshop graphics, etc. **Import elements into your project only from this folder**, not from CDs, other folders, or other hard drives. Staying organized in this manner is absolutely essential to the sane use of FCP. See V on page 7 for the steps involved in setting up a new project.

II. User Preferences, System Settings, and Audio/Video Settings (all located under the Final Cut Pro menu)

Note: The settings described below are not necessarily the settings of professional video editors

A. User Preferences (located under Final Cut Pro menu)

1. General Tab

- a. Do **not** select *Open Last Project on Application Launch*
- b. Check *Prompt for settings on new Project & New Sequence*
- c. Set *Autosave Vault* to copy every 5 minutes, 1 copy per project, maximum of 25 projects.
- d. Do **not** select *Report Dropped Frames During Playback*
- e. Do **not** select *Abort ETT/PTVon dropped frames*
- f. Do **not** select *Abort Capture on Dropped Frames*
- n. Select *Make New Clip* on timecode break
- o. Do not select *Auto Render*

2. Editing Tab

- a. Change still/freeze frame Duration to a different time than the default 10 seconds if you about to import a group of still pictures and you are reasonably certain you want them to play longer or shorter.
 - b. Select *Warn if visibility change deletes render file*.
 - c. Set *Auto conform sequence* to **Never**.
3. Timeline Options Tab (changes made under this tab will not take effect unless a new project is opened; to make these kinds of changes to an open project, go to the *Sequence Menu* and then choose *settings*.)
- a. Select Drop Frame
 - b. Set Default Video Tracks to 3 and Audio Tracks to 4 but increase the Video Tracks if you plan to bring in Photoshop graphics and manipulate the parts of the graphic separately

B. System Settings

1. Scratch Disks Tab

- a. Always set Scratch Disk to project folder, preferably on media drive (change this for each new project and verify every time you open FCP that the Scratch Disk is set where you want it to be)
- b. Set the Autosave Vault to a different location (preferably a different drive) than the Scratch Disk location.

2. External Editors

- a. Set Still Image Files to *Adobe Photoshop*

C. Audio/Video Settings

1. Summary Tab

- a. Set Sequence Preset to *DV NTSC 48kHz*
- b. Set Capture Preset to *DV NTSC 48 kHz*
- c. Set Device Control Preset to *Firewire NTSC* when controlling tape in digital camcorder or digital VCR **or...**
- d. Set Device Control Preset to *Non-Controllable Device* when feeding live studio set-up through digital VCR to computer
- e. **Video Playback** will automatically show *Apple Firewire NTSC (720X480)* if , when starting up Final Cut Pro, a digital VCR or digital camcorder was connected via firewire , turned on, and set to DV input (for VCR) or tape playback mode (for camcorder)
- f. Set Audio Playback to *Firewire DV*. If you want to hear sound out of your computer's speakers while editing, you will need to power off your video input. (PV deck or camera)

III. Setting Up a New Project

- A. Always create a folder for your new project on your media drive even before opening Final Cut Pro
- B. Open Final Cut Pro by clicking on its icon in the Dock
- C. Close any old projects which appear in the Browser by control clicking on their tabs and choosing *Close Tab*. It is a good practice to close all projects before quitting FCP. Existing projects can always be recalled by going to *File>Open* or *File>Open Recent*. Having multiple projects open at the same time can cause considerable confusion in the classroom setting.
- D. If necessary, start a new project by going to *File>New Project*
- E. Name your sequence by clicking on the place for its name in the Browser. Type in your desired sequence name and hit the *Return* key
- F. Go to *File>Save Project*

1. Name your project in the subsequent dialogue box
2. Save your project to the project folder created earlier

G. Go to the *Final Cut Pro* menu and choose *System Settings*

1. Set your scratch disk to the project folder. Every time you open a project, make sure that the scratch disk is set to the correct project folder.

VI. Downloading Video from digital VCR or digital camcorder

- A. Setting up your camera or deck (do this before starting FCP)
 1. Camcorder must be set to Play, VCR or VTR mode (lens not open)
 2. Sony and Panasonic digital VCRs set to DV input
 3. JVC digital VCRs set to F1
 4. Sony DV Walkman (no setting required; automatic if firewire attached)
 - B. Go to *File>Log and Capture*
 - C. Option One: Logging Clips (marking in and out points on the tape without capturing (importing) any video or audio. Use this if your tape is continuous and you need to do something else while your clips are importing.
 - D. Option Two: Capturing Clips
 1. Use *Capture Clip* to import one clip at a time, after marking in and out points for each clip.
 2. Use *Capture Now* to import footage on the fly without marking in and out points. This is the fastest way but may result in importing unwanted footage if camera operators were not careful.

Clips *Now* is also the only way to import live audio and video (in a studio setting, for instance). Remember to go to *Audio/Video Settings* under the *Final Cut Pro Menu* and choose *Non Controllable Device* in the *Device Control Preset* dropdown menu.
 3. Use *Capture Batch* to import a series of logged clips. This option offers the opportunity to automatically place handles (extra footage) at the beginning. Handles can facilitate the use of transitions and allow more flexibility in editing and end of clips
- *Name each clip in description, before you log and capture.
- Save, Save, Save! Or you'll be Sorry, Sorry, Sorry!**

IV. FCP Layout

A. Menu Bar

1. *Final Cut Pro* menu (most preferences & settings are here)
2. *File* menu (hint: *Open Recent* is good way to find lost projects)
3. *Edit* menu (typical undo/copy/paste/duplicate commands)
4. *View* menu (note especially the options starting with *External Video* and make sure *All Frames* is checked when playing out through firewire. If the *All Frames* option is grayed out, FCP is not seeing your firewire device. If necessary, choose *Refresh A/V Devices*, or reconnect that device, make sure it is on the right input/output setting, or restart FCP. *Video Playback* and *Audio Playback* will reveal where FCP is sending its video and audio signals. Choosing *Digital Cinema Desktop Preview* under the *Video Playback* option will play your timeline full screen with no menus or toolbars visible.
5. *Mark* menu (mark editing in and out points or clear them here)

6. *Modify* menu (make subclips, multiclips, and freeze frames here; also change clip speed/duration and link or unlink clips or tracks)
7. *Sequence* menu (render here; can also insert new tracks, complete ripple deletes, close timeline gaps, and add transitions between clips)
8. *Effects* menu (transitions, effects, filters located here)
9. *Tools* menu (audio mixer, video scopes here, as well as options to customize your keyboard and button bars) voice over option is here
10. *Window* menu (select/restore overall FCP layout here by going to *Arrange...standard*.)
11. *Help* menu (just what its title suggests)

B. Browser Window (store all the parts of your project here, including sequences, clips, and imported items. You can move items in the Browser around, store them inside *Bins* the way items are stored inside folders, and rename them.)

1. Control clicking inside the Browser window opens up several options for viewing items in the **Browser** (by list, icons, etc.). Control clicking also enables you to import items into the **Browser** or create new bins or sequences. In similar fashion, you can import items directly into an existing bin by control clicking on the bin.
2. The *Effects Tab* at the top of the **Browser** contains transitions and filters which can be selected and dragged to clips in the *Timeline*.
3. The **Browser** contains many columns of valuable information about each clip inside it, including duration, in and out points, frame size, etc. Those columns can be relocated by clicking and dragging. You can save preferred column layouts by control clicking at the top of a column and choosing Save Column Layout.

C. Viewer Window (preview and trim clips here by double clicking them either in the *Browser* or the *Timeline*)

1. Select the *Video* tab in the **Viewer** to see and edit your clip.
2. The timecode window in the upper left corner reveals clip duration as that duration is determined by the clip's *In* and *Out* marks.
3. The timecode window in the upper right corner reveals **Viewer** playhead position vis-à-vis the original camera timecode for any captured video clip. Although still pictures come into FCP at the default time established in the *Editing Tab* of *User Preferences*, that default time can be stretched to one minute by adjusting the Mark In and Mark Out triangles. The upper right corner timecode window reveals this one-minute range for still clips, not camera timecode. The window operates similarly for imported Quicktime movies like those made in LiveType.
4. The buttons between the two timecode windows at the top of the Viewer allow you to change how the Viewer displays information
 - a. The left-most button changes the size of the display window
 - b. The center button deals with playhead sync.
 1. In the *sync off mode*, the Timeline playhead and the Canvas playhead will move in sync as you adjust the Viewer playhead.
 2. In the *Gang Mode*, moving any of the three playheads will automatically move the other two in sync.

- c. The right-most button allows you to view the image in the Viewer window in several different ways:
 1. The image by itself.
 2. The image plus a wireframe around it which allows easy changing of its size (scale) or position.
 3. With overlays like timecode and the title save area.
 4. If *Show Excess Luma* is selected, stripes will indicate areas which are too bright for broadcast TV.
 5. The bottom four choices allow for different backgrounds behind your image. Checkerboards, for instance, usually indicate transparent areas in graphics programs.
 6. The scrubber bar at the bottom of the **Viewer** allows you to edit captured clips and imported Quicktime movies, or change the duration of still pictures and graphics, by adjusting the position of the *Mark In* and *Mark Out* triangles with their accompanying blue lines.
 7. Select the **Viewer's Audio** tab to display and edit waveforms of any selected audio clips. There will be no audio tab for graphics.
 8. Select the **Viewer's Filters** tab to see any filters applied to your clip.
 9. Select the **Viewer's Motion** tab to see any movement, scaling (resizing), and rotation you have applied to your clip.

D. Canvas Window (use this window to view all parts of a selected timeline sequence, wherever the playhead is positioned).

1. The upper left timecode window shows the length of the entire sequence
2. The upper right timecode window shows the current position of the Timeline playhead.
3. The three popup buttons at the top of the **Canvas** function in the same way they do in the Viewer.
4. See pages 7-8 and 18-19 in the ITV Quick Reference Guide for an explanation of the buttons and slider bars at the bottom of the **Canvas**.
5. If you have multiple sequences open in the Timeline, you will have corresponding tabs for each one at the top of the **Canvas**.

E. The Timeline Window (assemble the parts of your project here)

1. You will have a tab at the top of the **Timeline** for each *Browser* sequence that you have open. The absence of the **Timeline** window indicates that no sequence is currently opened. (You open a sequence by double clicking on it in the *Browser*.)
2. The arrow key in the lower left corner of the **Timeline** (next to the Track Height bars) will open a pop-up menu with several **Timeline** viewing operations. You can customize your Timeline and go to Save Track Layout in that pop-up menu to retain your settings.
3. Note the following **Timeline** navigational shortcuts:
 - a. Move the playhead one frame forward or one frame backward by hitting the *arrow right* or *arrow left* keys, respectively.
 - b. Move one second forward or one second backward by holding down the *shift* key and hitting *arrow right* or *arrow left*.
 - c. Jump to the next edit point by hitting *arrow down*.
 - d. Return to the previous edit point by hitting *arrow up*.
 - e. Jump to the end of a sequence by hitting the *end* key
 - f. Jump to the beginning of a sequence by hitting the *home* key.

- g. Shift a clip one frame at a time by holding down the *option* key and hitting the *arrow left* or *arrow right* keys
- h. Shift a clip five frames at a time by holding down the shift and option keys and hitting arrow left or the arrow right

F. The Toolbar

*(Note that the *a* key always gets you back to the selection [arrow] tool and that most tools have several related tools hidden beneath them.

1. The Selection Tool (use this to select items in any window)
2. The Edit Selection Tool
3. The Select Track Tool
4. The Roll Tool/Ripple Tool
5. The Slip Tool/Slide Tool
6. The Razor Blade Tool
7. The Zoom Tool/Hand Tool/Scrub Tool
8. The Crop Tool/Distort Tool
9. The Pen Tool/Remove Point Tool

G. Audio Meters (keep levels no higher than around -12)

Note that Preset window layouts can be found by going to Window>Arrange. Several standard window arrangements (like *Multiple Edits*, *Standard*, and *Two Up* can be quickly called up by selecting them, or you can arrange windows in any configuration and save your layout by going to *Window>Arrange>Save Window Layout*.

III. Final Cut Pro Keyboard Shortcuts. They can be found next to menu items, as well as by holding your mouse over buttons. You can also customize your own shortcuts by going to *Tools>Keyboard Layout/Customize*. You can drag any FCP actions from the far right column to any gray key. Pay particular attention to all the tabs at the top, because they represent modifying keys (like shift, control, command/apple, option, etc) which are often held down when executing a shortcut.

IV. FCP Action Buttons can be found above each window. Go to *Tools>Button List* for a list of buttons. Drag any item from the list to the top of any window. Control/click on a button and you can assign it a color, remove it, etc. You can then save a particular set of buttons by control clicking on one and choosing *Save Main Button Bars*, and call them up at any time by control clicking on any existing button and choosing *Load Main Button Bars*.

V. Organize clips in the Browser

- A. Rename clips by clicking once and dragging over them
- B. Group clips into specific bins (folders) to operate in the Browser efficiently

VI. Cropping/trimming/marking video

- A. Trimming the clip itself in the Viewer using in and out points
 - 1. by using the *Mark In* and *Mark Out* buttons in the Viewer
 - 2. by using the *i* and *o* keys
 - 3. by using the *Mark* menu
- B. Trimming the clip in the Timeline using in and out points
- C. Cutting clips apart in the Timeline using the razor blade tool and then deleting unwanted parts of clip

Save, Save, Save! Or you'll be Sorry, Sorry, Sorry!

VII. Putting clips in the timeline

- A. By dragging clips from the Browser or Viewer directly to the Timeline (position of playhead irrelevant; position of arrows is critical, however)
- B. By choosing specific target/destination tracks, moving the playhead to an exact place in the Timeline and dragging clips from the Browser or the Viewer to the Canvas window
- C. By choosing specific target/destination tracks, moving the playhead to an exact place in the Timeline, and clicking on one of the yellow, red, or blue edit buttons at the bottom of the Canvas

Save, Save, Save! Or you'll be Sorry, Sorry, Sorry!

VIII. Working within the Timeline

- A. Creating new tracks
- B. Moving clips in the timeline
- C. Locking tracks in the timeline to prevent editing snafus
- D. Hiding audio and video tracks by clicking on the track visibility buttons
- E. Adjusting the size of the Timeline, both horizontally and vertically
- F. Using Up and Down arrows to jump to edit points
- G. Using right & left arrows (plus shift key) to move one frame/one second **Save!**

IX. Adjusting Audio

- A. **Method One:** Click on the *Clip Overlays* button to reveal audio rubber bands
 1. Use the selection (arrow) tool to move these rubber bands up or down and thereby adjust the overall volume of a clip
 2. Or, click on the Pen tool, set keyframes by clicking at points along the rubber bands, and change volume up and down by moving those keyframes
- B. **Method Two:** Select an audio clip and go to *Modify>Levels* or *Modify>Audio*
- C. **Method Three:** Double click on an audio clip and change its level in the *Viewer* window, where you will also see a waveform of that clip. You can delete pauses and other audio mistakes by marking an In Point and an Out Point on either side of the bad section.
- D. **Method Four:** Move the playhead to specific clips in the *Timeline* and go to *Tools>Audio Mixer*
- E. To see an audio waveform superimposed over a clip in the *Timeline*, go to the *Sequence* menu >*Sequence Settings>Timeline Options* and click on *Show Audio Waveforms* (Note: taller track sizes are needed to view these waveforms effectively)
- F. Apply audio filters & equalization by going to *Effects>Audio Filters*. There are two different sets of audio filters: Apple filters and Final Cut Pro filters. These filters can be used to correct audio problems like popping Ps, slurred Ss, electrical hum, static, etc.
- G. Unlink audio clips from the video clips they were captured or imported with by clicking on the linked clips, going to the *Modify Menu*, and deselecting the check mark next to *Link*. Once unlinked, these audio clips can be deleted or moved to other points along the *Timeline*. If you wish to reunite them with their video brother and they have not been moved, go back to *Modify* and reselect the *Link* option. If you want to resynchronize them after they have been moved, control click on the red box which will appear on all moved audio and video clips and choose one of three resynchronization options.
- H. Stereo pairs of audio tracks can be separated or reunited in similar fashion by going to the *Modify Menu* and deselecting or selecting *Stereo Pair*.

IX. Adjusting Audio (continued)

I. FCP does have a built-in Voice Over tool, which can be accessed under the Tools Menu.

1. Mark *In* and an *Out* point on the *Timeline*, or FCP will start laying down your voice over from the beginning of the sequence.
2. Choose your sound source from the drop down menu.
 - a. If DV Audio is your source, you can play a DV tape or use your studio set-up as it feeds a deck connected to your computer.
3. Choose 48000 Hz for the sampling rate
4. Click on the red *Record* button at the top of the Voice Over window.

FCP will play your timeline and allow you to see timeline video while you record your voice over. The recording will stop at the *Mark Out* point or when you hit the black square *Stop* button that replaced the red record button. Note: If your voice over audio is coming off tape, you will need to manually start the DV deck or DV camcorder.

5. You then may alter your recorded Voice Over track like you would any other audio clip.

J. In a two-track audio clip, the default *Pan* position is -1, in which case both tracks are exactly as their sound was recorded in the camera or imported from CD or other sources. By adjusting the Pan slider, you can mix the two formerly discrete channels or, in the far right position (+1), send what came in on left channel to the right side and send what came in on the left channel to the right side

K. To detect peaking audio so that you can bring those peaks down, open up an audio clip in the Viewer and go to the Mark Menu and select Audio Peaks. Those peaks will be represented as red marks in the Viewer scrubber bar.

L. Key frames can be set along an audio clip to enable variations in volume and left/right channel separation to change over the duration of the clip. Move the playhead to points where you want such variations to occur, and click the diamond Keyframe button located immediately to the right of the Level slider or the Pan slider. Panning adjustments will show up in dark purple dots and lines, while volume adjustments will be visible as pink dots and lines. (Note: this procedure can be practiced on the *Timeline* by using the *Pen* tool while the clip overlay lines are visible. When using this method, always increase track height and expand the timeline.)

M. FCP's *Audio Mixer* will track these panning and volume adjustments on the fly.

1. Under the *Editing Tab* of *User Preferences*, make sure that *Record Audio Keyframes* is selected.
2. Open the Audio Mixer by going to the Tools Menu and selecting it.
3. All active tracks will be visible and you can limit the effects of what you are doing by deselecting tracks you want to ignore in the far left column.
4. Click on the *Record Audio Keyframes* button in the upper right corner of the Audio Mixer (speaker icon next to Keyframe diamond icon)
5. Move your Timeline playhead to the beginning of the section you want to affect and hit the spacebar to start it moving forward.

6. Move any of the mixer audio track sliders up or down and, on the fly, FCP will place keyframes along the clip overlay line, both in the Viewer and the Timeline. You can make individual adjustments to any of these audio keyframes by clicking on them and dragging them up or down, left or right.

X. Adding transitions in the Timeline

- A. Set the default transition by selecting it under the Effects tab in the Browser and going to *Effects>Set Default*.
- B. Insert Transitions using two main methods
 - 1. Select a transition point in the Timeline and drag a transition to it from the Effects tab in the Browser.
 - 2. When you drag a clip from the Browser or the Viewer to the Canvas window, choose one of the two transition options available there

*Important note about transitions: Handle size is critical when choosing transition length. If, for instance, you choose a one-second transition between Clip A and Clip B, you must have one second of extra footage after the Out Point of Clip A and one second of extra footage before the In Point of Clip B. (The term **Handle** refers to any extra footage before an In Point or after an Out Point). Thus, if you intend to use transitions, you must capture this extra footage when logging and capturing from the camera or VCR. In the *Batch Capturing mode*, you may set handle size automatically.*

XI. Using FCP's Generators

- A. Go to the *Effects* tab in the **Browser** and spill out the *Video Generators* folder by clicking on the triangle in front of it. These generators include color bars and tone, mattes, gradients, shapes, slugs, and text. They can be dragged from the *Browser* to the timeline and modified in the *Control* tab which will appear in the **Viewer**. Generators can also be resized or moved around with motion keyframes. They can be used by themselves, or placed above or below video and graphics clips to generate cool special effects.
- B. There is also a Generators pop-up button below the **Viewer** scrubber bar in the lower right corner. It is the one with the A inside a piece of film.

XII. Text represents one of FCP's Generators

- A. Choose the *Text* option under the Generators pop-up button at the bottom of the **Viewer**. It will open another list, from which you can choose a specific type of text, including, crawl, lower third (namebars), outline text, scrolling text (credits), basic text, and typewriter.
- B. Choose the basic text option from this last dropdown list, and observe that the words *Sample Text* appear in the **Viewer**. By default, this text has a 10-second duration, but you can stretch it to as long as two minutes by simply repositioning the *Mark In* and *Mark Out* triangles in the *Viewer* scrubber bar or by entering in a desired duration in the timecode window in the upper left corner.
- C. Click on the *Control Tab* in the **Viewer** and drag that window away from the *Viewer* so that you can see the immediate effects of decisions you make regarding text size, color, font style, etc.

- D. Go to the third pop-up button from the left at the top of the **Viewer** and make sure *Show Overlays* and *Title Safe* are selected. Your text needs to stay within the inner aqua line.
- E. You might find it easier to read your text by going to the background section of the same pop-up menu where you turned on Title Save and select Black as the viewing background. (The checkerboard pattern comes up by default.) This will not, however, put a black background beneath your text when you drag it to the timeline.
- F. Highlight over the word *Sample* and replace it with your desired word(s).
- G. Use thicker, simpler fonts for TV. Good choices include Cooper, Impact, Headline, Abadi MT Condensed Extra Bold, Apple LiGothic, Arial, Arial Black, Arial Rounded MT Bold, etc.
- H. Also make wise choices for text color, keeping in mind what will be behind your text when you bring it to the timeline.
- I. Tracking refers to the space between letters, while leading (pronounced leding) refers to the space between lines of text placed one over the other.
- J. Adjusting the *Aspect* of text will increase its height without affecting width.
- K. Always make text as large as the space permits. In the education environment, students watch from a considerable distance away from the TV.

XII. Text represents one of FCP's Generators (continued)

- L. *Outline Text* (another option under the Generators pop-up button) stands out from the background even more than basic text.
 1. *Line Width*, *Line Softness*, and *Line Color* options in the *Control Tab* of *Outline Text* allow you to vary the thickness and color of the outline.
 2. You can fill outline text with a picture or other graphic by dragging that picture from the **Browser** to the *Image Well* located next to the words *Text Graphic*.
 3. You can also fill the outline area with a graphic in similar fashion by dragging a picture from the **Browser** to *Line Graphic* well.
 4. You can place a picture behind all of your outlined text by dragging a picture to the well next to *Back Image. Controls in the Background*
- Settings allow you to alter many aspects of your background image, including its opacity and size
- M. *Lower 3rd* (another option under the Generators pop-up button) offers the opportunity to quickly create namebars, although the options for what goes behind the lower 3rd are severely limited. Users of this option would be better served by creating a matte (especially one with a gradient) and placing that matte on the next track down from the lower 3rd.
- N. The *Crawl* text generator will place words at a predetermined location on the screen (usually the bottom) and move them from left to right or right to left. When you first open this option, you will not see your text on the screen because crawls start off camera. Move the **Viewer** playhead and your text will move onto the screen in the direction you chose.
- O. The *Scroll* text generator operates similarly to the *Crawl*, except that the text moves from top to bottom or bottom to top, much in the way that closing credits usually do..

1. Put an asterisk between words on the same line that you want to be separated by a space, as in the type of credits where title and name are on the same line. You can then alter the size of the gap by adjusting its slider bar.

P. The *Typewriter* text generator puts words on the screen one letter at a time.

Q. Apply shadow to all FCP self-generated text in the *Motion tab* of the **Viewer**.

XIII. Moving Text is Happy Text

A. Applying transitions to the start and end of text will bring that text onto the screen and take it off the screen in creative ways.

B. Text blocks can be moved around using keyframes in the same way that imported pictures and Photoshop graphics are manipulated.

XIV. Importing Files

Note: Import only files which have been already moved, duplicated, or saved into to your project folder

A. From Photoshop

1. As Photoshop files w/ layers, with or without transparency

2. As intact flattened images (no layers)

B. Animations with and without masks or alpha channels

C. Video Files from other FCP or Premiere projects in the Quicktime or AVI format

D. LiveType graphics (can be imported as .ipr files or Quicktime movies)

E. Pictures from any source

Note: The File Browser from Photoshop CS is an excellent way to view the images in a folder or on a CD and then save those images right into your FCP project folder by going the Save As menu.

F. Audio Files

1. From CD via iTunes (for directions on how to convert CD music tracks to the 48 kHz AIFF file format that FCP needs, follow these steps:

a. Open iTunes

b. Go to the *iTunes Menu > Preferences > Importing* and make sure it says **Import Using: AIFF Encoder**. Then make sure the

same window says **Setting: Custom**, and change the

Sample Rate to 48 kHz.

c. In iTunes, select the CD track you wish to convert to AIFF.

d. Go to the *Advanced Menu* and select **Convert Selection to AIFF**.

e. Navigate to your iTunes Music Library folder and locate the specific song you converted from MP3 to AIFF.

f. Duplicate that AIFF file twice. Move one copy to an AIFF music file folder which can be drawn from in the future and move the second copy to your FCP project folder.

g. Open your FCP project and import the recently moved AIFF file from your project folder.

2. From CD via Quicktime Pro (easier)

a. Put music CD into the CD-ROM or DVD drive

- b. Quit iTunes if it automatically launches
- c. Launch Quicktime Pro
- d. Go to File>Import
- e. Select the CD in the dialogue box that opens up
- f. Select the desired track (they will not be named; you will have to know what song is what track)
- g. If desired, adjust the editing triangles which appear at the bottom of the QT Player song window. QT Pro will convert
- h. Go to File>Export
- i. Name the track and put a 48 after the name,
- j. In the *Where box*, locate your project folder (or a generic music folder) BUT DO NOT CLICK SAVE YET!
- k. Click on *Options*
- l. Click on *Sound Settings*

XV. Importing Files--From CD via Quicktime Pro (continued)

- m. In the *Rate* box, up the Rate to 48 kHz, & choose 16 bit Stereo
 - n. Click OK on the smaller Movie Settings dialogue box
 - o. Click OK on the larger Movie Settings dialogue box
 - p. Verify the name and saving location and then click *Save*
 - q. Go back to your FCP project and import your converted song. Remember to import items only from the project folder so hopefully that is where you saved your converted CD file.
3. From videotape
 4. With FCP's voice over tool
 5. From Soundtrack
 6. From audio files on computer hard drive or the internet (Note that compressed audio files like MP3s and MP4s will have to be converted to aiff files in iTunes (or another conversion program like Macast MP3)
 - a. Open iTunes
 - b. Go to the *iTunes Menu>Preferences>Importing* and make sure it says **Import Using: AIFF Encoder**. Then make sure the same window says **Setting: Custom**, and change the Sample Rate to 48 kHz.
 - c. In iTunes, select the MP3 you wish to convert to AIFF.
 - d. Go to the *Advanced Menu* and select **Convert Selection to AIFF**.
 - e. Navigate to your iTunes Music Library folder and locate the specific song you converted from MP3 to AIFF.
 - f. Duplicate that AIFF file twice. Move one copy to an AIFF music file folder which can be drawn from in the future and move the second copy to your FCP project folder.
 - g. Open your FCP project and import the recently moved AIFF file from your project folder.

XVI. Outputting FCP projects

- A. To tape or straight out over CCTV system via playing the timeline
- B. To tape via Print to Video (under File Menu)
- C. To tape via Edit to Tape (under File Menu)
- D. To iDVD or to DVD Studio Pro via Exporting as a Quicktime Movie (under File Menu>Export)

- E. Using Quicktime Conversion (File Menu>Export)
- F. Using Compressor (File Menu>Export)

XVII. Edit to Tape versus Print to Video

1. Edit to Tape is the professional way to take your project out to video but is timecode dependent.
2. To generate timecode, open up Color Bars in the Generators pop-up window
3. The tape should start at 57:30, with bars and tone starting at 58:00
4. Your program should always start at 1:00:00:00 (precisely one hour)
5. Ideally, you should have timecode already on the tape. Worse case, record 15 seconds of color bars or black and then back the tape up to 10 seconds
6. Go to File>Edit to Tape
7. After consulting with the station/production company you want to send your project to, go to the Mastering Settings Tab of Edit to Tape
 - A. Set color bars for 60 seconds
 - B. 30 seconds of slate (change to text for the mode and type in info)
The text should include your name, the title, length, and a contact person/phone number. (Change for each project!)
 - C. 10 seconds of black
 - D. Countdown
 - E. 10 seconds of trailer
 - F. For Media, usually choose In to Out (make sure, of course) that you marked in and out points on your sequence)
 - G. Drag your sequence to the Edit to Tape window and select Assemble.
 - H. Hit OK after FCP renders your slate information.

XIX. Compositing and FCP Motion Effects (picture in a picture & moving those pictures)

- A. The key steps are:
 1. Move the playhead to the Timeline position where you want the compositing and or motion to begin.
 2. Double click on the uppermost clip the playhead is positioned over so that it opens up in the Canvas the Canvas
 3. Make sure *Image plus Wireframe* is selected in the Canvas View button. This will place a greenish/blue frame around your image. Clicking on key points around this frame will enable you to resize an image or rotate it.
 4. Reduce the Canvas View window to less than 100% so you can see gray around your image.
 5. Resize or move the image in the Canvas Window and set a keyframe.
 6. Move the playhead again and repeat steps 1-5. Do this for each image being composited.

XX. FCP Special Effects Filters, including Key and Matte effects

- A. Isolating one color and converting the rest of a video to B/W
1. Place a clip on the Timeline and move the playhead to the part of the picture which contains the element you want to colorize
 2. Select the clip and go to *Effects>Video Filters>Color Correction>Color Corrector*
 3. Click on the *Color Corrector* tab in the Viewer
 4. Click on the triangle to the far left of *Limit Effect*
 5. Click on the *Limit Effect Eyedropper* (far right)
 6. Move the *Eyedropper* over the target part of the image in the Canvas and click.
 7. Click on the *Key* icon at the far right of the Limit Effect section and when you adjust any of the parameters at the top of the Color Corrector window (Balance, Hue, Whites, Mids, Blacks, and Sat(uration)), you should see the effects of your adjustments in both the Canvas and the Viewer windows. Note, if you don't, click the *Key* icon again. It is a three-position toggle with one position being normal, one position showing the area affected in white, and one position showing the color changes.
 8. With the Key toggle in the Area Affected position (a black and white image), you can broaden the area you want to highlight or limit it by adjusting the various position points to the left of the key on the color bar, the Sat bar, and the Luma bar. The more white, the wider the area affected.
 9. To isolate that part of the image and turn everything else to black and white, click on the Inverse button, which is located just below the Key. Then slide the Saturation slider all the way to the left.
 10. Render your clip and repeat this process for other clips with similar effects.

- B. For many other effects, click on the clip you wish to apply an effect to, go to the Effects Menu, drop down to Video Filters. Once your effect has been applied, go to the Viewer and select the Filters Tab. It will list your effect(s) [more than one can be applied to the same clip], along with the parameters for each effect. Those parameters can be altered to radically change the results of any effect. To get rid of the effects applied to any clip, click on it in the Viewer and hit the delete key, or right (control) click on the clip in the timeline and select the Remove Attributes option.

XXI. FCP's Considerable Resources

- A. Web sites
1. www.kenstone.net/fcp
 2. www.apple.com (go to software>Final Cut Pro and look for Users Groups like the Los Angeles FCP Users Group)
<http://www.lafcpug.org>
 3. www.lynda.com is an excellent online training site, although you must pay a subscription
- B. Tutorial CDs and DVDs (especially the Digital Media Training Series DVD from magneticmediafilms.com and a series of six interactive CD-ROMS from macacademy.com)

C. Books

1. Final Cut Pro 6 by Lisa Brenneis
2. Apple Pro Training Series Books (included interactive DVDs)

XXII. Optimizing the Mac operating system For FCP via System Preferences

1. Reset **Expose** so that keyboard shortcuts in it do not conflict with FCP keyboard shortcuts
2. Turn off **FileVault** in **Security**
3. Displays: CRTs need 75 Hz or faster; turn off screensavers
4. Energy Saver: Never allow the system to put itself or its hard drive to sleep
5. On laptops, set **Processor Performance** to *Highest* (under Energy Saver)
6. Turn off **Automatic Software Update** and be especially careful about updating your system or FCP mid-project. Projects do not handle updates well in midstream.
7. Wipe drives regularly. What is regular? Anyone's guess; some FCP users wipe the drive after every major project, some twice a year.

XXIII. Trashing FCP Preferences:

1. Trash them when FCP performs erratically.
2. See page 41 in the ITV Quick Reference Guide

XXIV. Mac OS X (Unix) Basics

1. Use underscores instead of blank spaces and use no slashes in file names.
2. After a system crash, lock-up, or abrupt power loss, restart the computer with the shift key down, which will boot it up in **Safe Mode**. A minimum number of extensions will be included in this Safe start-up and your computer will run a system check and do a directory repair. You will then need to restart the computer without holding down the shift key.