

## Color Prep Instructions – Source Media Workflow

- Duplicate your locked sequence and give it a descriptive suffix such as “\_forColor”.
- Remove graphics and any other elements not requiring colour.
- Collapse clips and edit down into as few video tracks as possible – you should generally only need 1-2. After you’ve completed this process, there should be no clips or clip handles left in the sequence that are not seen on-screen when viewing the locked cut.
- Join any through edits, unless being used to divide speed changes or reframes.
- Ensure all multi-cam clips are flattened, and any compound clips or nested sequences are replaced with their source clips.
- Replace any proxies or transcoded clips with original source clips.
- Delete all empty video tracks.
- Delete all audio clips and tracks.
- Copy or manage all source media to a work drive. Place into a root-level folder labelled “FOOTAGE”.
- Export an XML or AAF of the sequence. Place into a root-level folder on the work drive labelled “XML”.
- Export a native resolution ProRes LT or DNxHD QuickTime of the sequence and place it in a root-level folder on the work drive labelled “REF.” Please include burn-in for source timecode, record timecode, and clip name in this QuickTime.
- Please do not share media using Dropbox, as it doesn’t allow for one-click downloads of large folders. A Google Drive folder can be provided upon request.

### IMPORTANT NOTES

Following your session, you will receive a new XML and graded renders of each source clip. You will need to import the XML into your NLE to rebuild your edit. 24-frame handles will be provided for each clip -- please advise before delivery if you require larger handles.