

Apple Pro Training Series

Final Cut Pro X 10.4

Professional Post-Production

Brendan Boykin

Lesson and media files available for download



Certification exam preparation for:
Apple Certified Professional — Final Cut Pro X 10.4

Apple Pro Training Series

Final Cut Pro X 10.4

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Lesson 1

Getting Started

Editing is storytelling. It's choosing from a sometimes vast array of video and audio clips and assembling them into a coherent experience that can educate, excite, motivate, or move viewers. Built on that fundamental truth of video editing, Final Cut Pro X enables a rich workflow that permits you to approach editing as a storyteller, rather than an equipment technician. The goal of this book is to guide you through that creative workflow, structuring and refining a complete storytelling project from start to finish. Along the way, you'll learn features and acquire skills to realize high-quality editorial results using Final Cut Pro.

For the new editor, Final Cut Pro will help you tell your story without the technical frustrations you may have experienced with other video editing systems. For the seasoned editor, Final Cut Pro can reinvigorate your editing creativity with unique features such as the innovative Magnetic Timeline 2, which encourages you to experiment with your story and make complex editorial changes while eliminating the necessity to micromanage individual clips and their relationships.

GOALS

- ▶ Download and prepare lesson media files
- ▶ Understand basic Final Cut Pro workflow



Welcome to Final Cut Pro X.

Learned from a Legacy

Just as offline digital editing once revolutionized traditional splice-and-tape techniques, Final Cut Pro aims to take digital editing to the next level. As cutting-edge programming, Final Cut Pro uses the power of 64-bit architecture and every cycle of the CPUs and GPUs to realize breathtaking performance. When combined with an iMac Pro, Final Cut Pro dramatically accelerates a professional editing workflow.

As an editing suite, Final Cut Pro is the foundation of an experience that naturally carries you from one creative choice to the next, rather than becoming mired in technical tasks. In addition to its powerful editing capabilities, Final Cut Pro incorporates flexible meta-data tools that help you organize the increasing quantity of media an editor must organize in today's digital world. And when editing is completed, you're able to distribute your final projects to whichever format or platform your client or audience requires. The result is a forward-looking application that removes conventional stumbling blocks so that all editors can create and share their stories using the highest-quality software and hardware available.



All clips synchronized with a primary storyline clip follow along without clip collisions in the Magnetic Timeline 2.

Reference 1.1

Using This Book

This book is available in multiple formats. The electronic versions may include enhanced content such as:

- ▶ Glossary: Click/tap words that appear **glossary styled** to review the term's definition.
- ▶ Keyboard shortcuts: Click/tap keyboard shortcuts (such as **Command-Z**) to jump to Appendix A, which includes an abridged list of over 300 commands that you may assign to keyboard shortcuts.
- ▶ Links: Click/tap links to view internal and external cross-referenced information sources.

NOTE ▶ Due to technical differences between various ebook formats and platforms, some of the digital features described are not available in all formats.

1.1-A Performing the Exercises

The exercises in this book build on each other from Lesson 1 to Lesson 8. You are advised to complete each exercise (starting with Exercise 1.1.1 in this lesson) before attempting the next exercise, and to move through each lesson before proceeding to the next.

1.1-B Verifying Your Progress with Checkpoints

At the conclusion of major exercises and lessons, you'll find a checkpoint reference. These checkpoints are the author's version of the completed exercise, which you can compare with your version. Refer to Appendix C for more details on downloading and using this learning tool.

Exercise 1.1.1

Downloading the Source Media Files

The source media files you'll use throughout the book are available for download from Peachpit Press. They are organized into zip-compressed files that automatically unzip after download unless you have changed your browser's preferences.

To download these files, you must register your purchase on peachpit.com in order to access the online content:

- 1 Go to www.peachpit.com/register.
- 2 Sign in or create a new account.
- 3 Enter the ISBN: 9780135171738.
- 4 Answer the questions as proof of purchase.
- 5 The Lesson Files can be accessed through the Registered Products tab on your Account page. Click the Access Bonus Content link below the title of your product to proceed to the download page.
- 6 Click the lesson file links to download them to your computer.

After downloading the zip files from the website, you are ready to proceed with the following exercise.

NOTE ► After redeeming your access code, that code is saved in your Peachpit.com account. You may log in to your Peachpit.com account to re-download the zip files later, if necessary.

Exercise 1.1.2

Preparing the Source Media Files

After downloading the zip files, you will place the files into a folder that you may create in any location you have permission to access. Examples of an accessible location to which you may read/write files are: the desktop, home folder, or Movies folder. If you have an external volume you'd like to use, ensure that the volume is set up in a supported format such as HFS+, that you have read and write permissions for the volume, and that the volume is on a fast storage device such as a 7200 RPM hard disk or solid-state disk with a minimum 10 GB of available storage space.

- 1 In the Dock, click the Finder icon to open a Finder window.



The Finder is an application used to navigate your Mac computer's filesystem.

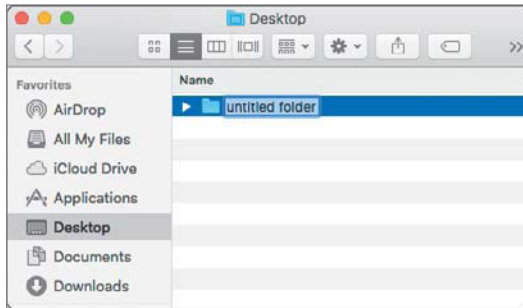
- 2 Choose where you'd like to store the downloaded media.

Every video production begins with the acquisition of media files. You start this process for the exercises in this book when you download the book's media files. Because you will need to access those files to complete the exercises, you should gather and organize them in a media folder.

If you aren't sure where to create the media folder, a great folder location to use for training purposes is your desktop. If you currently store your Desktop and Documents folders on your iCloud Drive, you must select a local folder—such as your Movies folder—to store this book's lesson files and any Final Cut Pro libraries you may create.

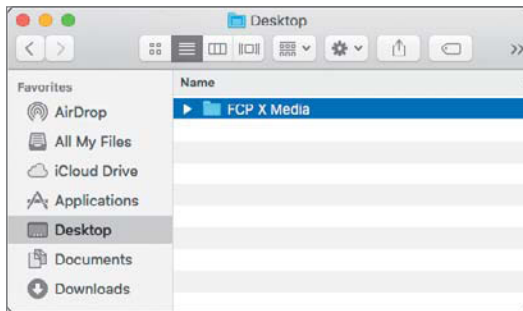
- 3 In the Finder window, navigate to your chosen storage location, such as the desktop.

- 4 Choose File > New Folder.



A new, untitled folder is created with its name highlighted, ready to be renamed.

- 5 Type *FCP X Media*, and press Return.

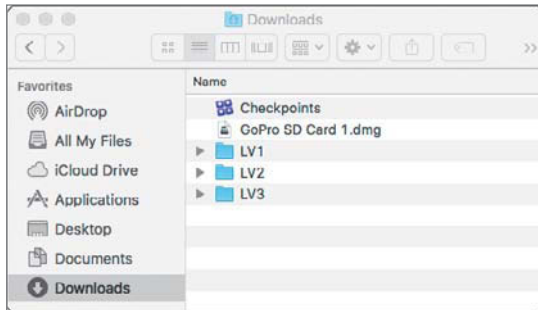


The FCP X Media folder appears, ready to store the downloaded files. To do so, you'll open a second Finder window so you can drag the media files to the newly created FCP X Media folder.

- 6 Choose File > New Finder Window.

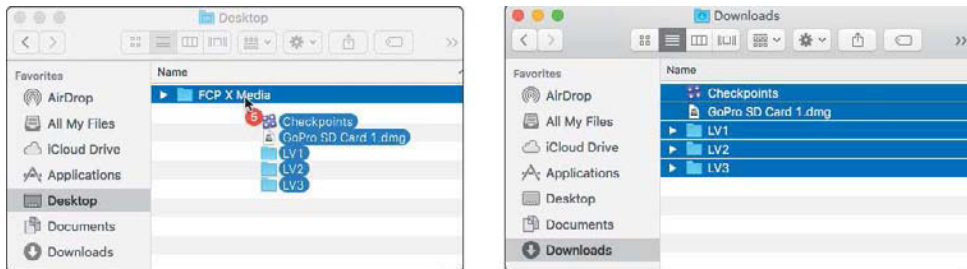
A second Finder window appears.

7 Choose Go > Downloads.

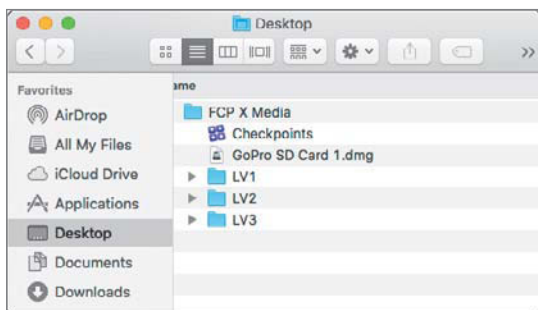


The second Finder window displays the Downloads folder contents.

- 8 For convenience, arrange the two windows side by side on the desktop.
- 9 From the Downloads folder, drag the following files/folders to the FCP X Media folder: Checkpoints, GoPro SD Card 1.dmg, LV1, LV2, and LV3.



After moving the files to the FCP X Media folder, you may verify the move by clicking the disclosure triangle to the left of the FCP X Media folder and viewing the folder's contents.



NOTE ► If any of the files/folders end with the extension `.zip`, double-click the file to unpack its contents.

10 Close both Finder windows.

Throughout this book, the exercises will reference the FCP X Media folder and its contents. You'll need to remember where you saved the folder when accessing its contents within Final Cut Pro.

Reference 1.2

Introducing the Job and the Workflow

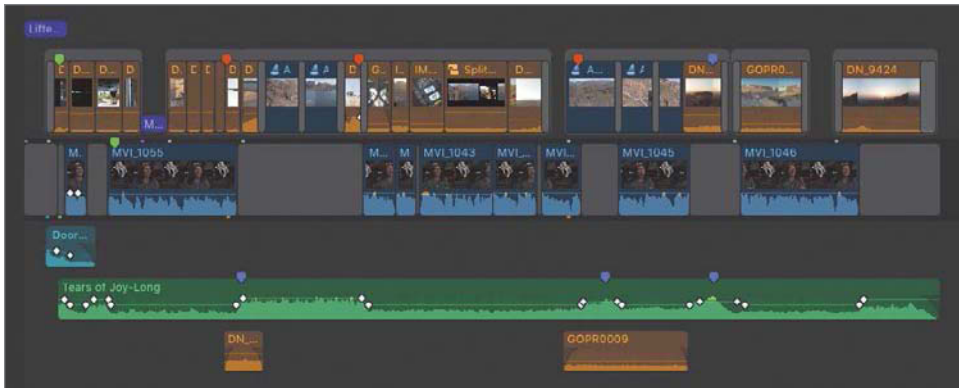
All books need a story, and in this book two production companies, H5 Productions and Ripple Training, recorded **sound bites** and **B-roll** for a video about aerial cinematography. As an editor, you've agreed to cut a 1:30- to 2-minute vignette for them about H5's owner and helicopter pilot, Mitch Kelldorf, and his passion for flight and film.

In the first four lessons of this book, you will edit a first version “rough cut” using the same real-world workflow that thousands of Final Cut Pro editors follow. At the end of Lesson 4, you will export your rough cut to “show to the client.”



The rough cut at the conclusion of Lesson 4

Starting in Lesson 5, you'll implement the client's suggested changes and insert additional material. You'll finesse the rough cut with additional edits, and then move into the sweetening tasks of adding titles, effects, and speed changes. Finally, you'll turn your attention to refining the audio mix before you examine the share options for exporting the project.



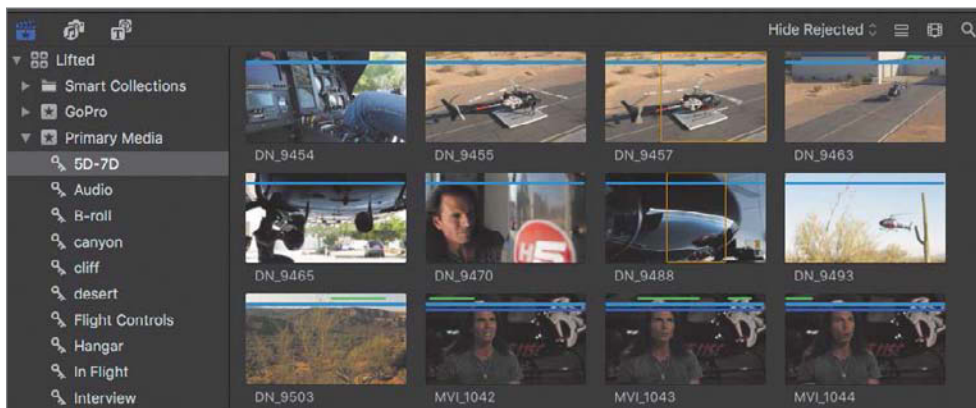
The finished edit at the conclusion of Lesson 8

Lesson 10 describes “sub-workflows” you can use to replace or supplement your editing workflow. Among these are techniques for synchronizing clips recorded in a dual-system setup, used often in HD-DSLR setups, and editing clips recorded in a multicamera scenario.

1.2-A Learning the Workflow

When you look at the Final Cut Pro editing workflow from the 30,000-foot level, you see three phases: import, edit, and share.

During the import phase—sometimes referred to as ingest or transfer—you process source media files into clips. Then, those clips are stored and organized in preparation for the edit phase.



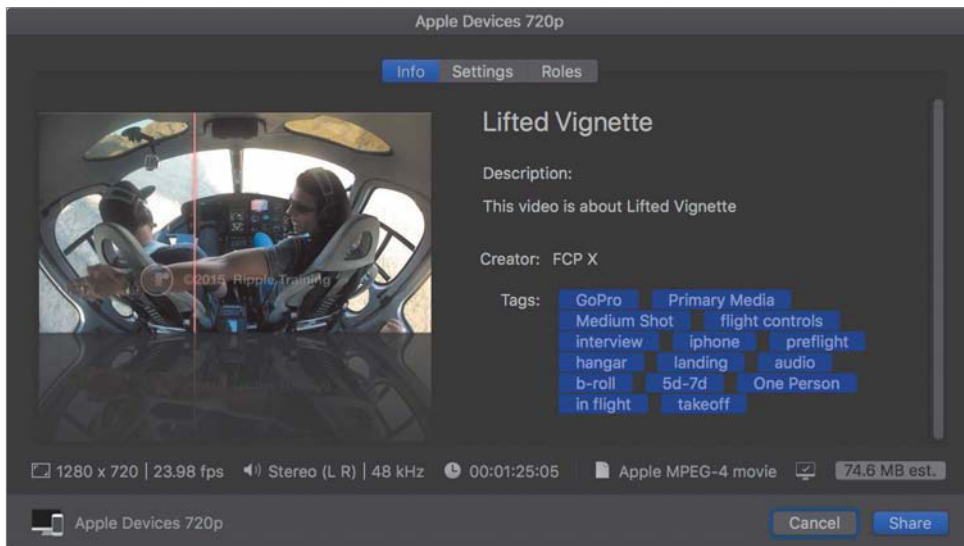
Organizing clips within an event

The edit phase—where you’ll spend most of your time with Final Cut Pro—is when the magic begins. This phase comprises several sub-workflows, including trimming clips down to the best material, adding graphics, and mixing the audio.



Adjusting audio keyframes

The share phase is when you prepare your finished editing project for distribution to various online hosts or clients, for playback on a variety of devices, and for final archiving.



Entering metadata for export

That’s the high-level Final Cut Pro workflow within which you will build your stories. As you continue through this book, you’ll learn the many tools and techniques, the buttons and keyboard shortcuts, you’ll use again and again during your editing workflow. So as

you begin this editing odyssey, start by committing one keyboard shortcut to memory:

Command-Z. If you click a button or press a key and don't get the expected result, just press **Command-Z**. Then, try the edit again. Don't be afraid to experiment. Final Cut Pro is built to encourage exploration of all your editing options and all your creativity.

Lesson Review

1. Define the three post-production workflow phases in Final Cut Pro.
2. Describe the device recommendations for storing source media files.
3. Describe the volume formatting and access recommendations for a media storage device.

Answers

1. Import: The process of ingesting and storing your story's source media files, and organizing the clips that represent those source files. Edit: The creative process of assembling, trimming, and effecting clips to tell a story. Share: The export process of outputting your completed story for various distribution platforms and formats.
2. Media files should be stored on a fast storage device such as a 7200 RPM or greater hard disk or a solid-state disk.
3. A media storage volume should be formatted in a supported format like HFS+ and be read and write accessible.

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Lesson 2

Importing Media

You perform the Final Cut Pro post-production preflight, or pre-edit, during the import phase of your workflow. Devoting some time to **media management** and clip organization at the beginning of your editorial process pays off heavily during the later phases of an edit. As part of the import process described in this lesson, you will bring media files into the application as clips that you'll use for your project. Before you start the import process, however, you must be familiar with the clip organization structure of Final Cut Pro.

Reference 2.1

Understanding Clips, Events, and Libraries

The Mac operating system, macOS, uses nested folders on a storage volume—such as a hard disk—as containers in which you store, manipulate, organize, and share content.



Files are enclosed in a folder stored on a volume.

GOALS

- ▶ Define the clip, event, and library containers
- ▶ Understand the differences between managed and external media files
- ▶ Create a camera archive
- ▶ Import files using Media Import and the Finder

Similarly, Final Cut Pro uses specialized clip, event, and library containers to store and organize your media.



Clips are enclosed in an event stored in a library.

2.1-A The Clip Container

After acquiring source media files, such as those you downloaded in the previous lesson, you will import them into Final Cut Pro for editing. The import process creates a clip inside Final Cut Pro that represents each source media file. Each clip varies in its contents: Some combine audio and video content, others contain only video or audio. Think of each clip simply as a container. To edit a video file, you must import the file into Final Cut Pro. Final Cut Pro places the file's contents into a clip container.



The clip container references a source media file.

2.1-B The Event Container

Clips within Final Cut Pro are virtually organized into larger containers called events. Events may contain a wide variety of clips, but are best utilized to organize clips that have one or more common elements. A common element could be interviews, shots for

a movie scene, or stock footage. The event container can include a varied cornucopia of clips or a narrowly defined selection of clips. It's up to you to define the specifics of event containers.



The event container holds multiple clip containers.

► What Should Go into an Event?

Events may store whichever clips you choose. Some editors like to create one event, throw all available clips into that event, and later go “gold digging” to find the nuggets. Other editors prefer to create multiple events, each one storing clips grouped by acquisition date, camera card, scene of the movie, or a subtopic within a documentary edit. Your events could represent a combination of those options because only you define the contents of your events.

Before you decide what to place into your events, remember that an event in Final Cut Pro is a virtual storage container. You may move and reorganize the clips within events to help you quickly locate your editing content. What is hidden from view is the powerful media management that Final Cut Pro performs under the hood as you import and organize files into those events. Events work in conjunction with the larger library container to define the virtual and physical locations where your source media files are stored.

2.1-C The Library Container

A library is the largest content container in Final Cut Pro. Libraries allow you to bundle your events and thousands of clips for powerful yet simple management of your projects. Libraries facilitate the easy handoff of a project or multiple projects to another editor or production colleague. You need at least one library open to edit your project, and you may simultaneously open as many as you want.



The library container bundles events together.

In Lesson 9, you'll further explore the media management settings and tools that apply to clips, events, and libraries. Those tools allow you to move, copy, and organize the source files within Final Cut Pro. For now, you'll start importing clips, and see how Final Cut Pro handles your media when using the default media management settings.

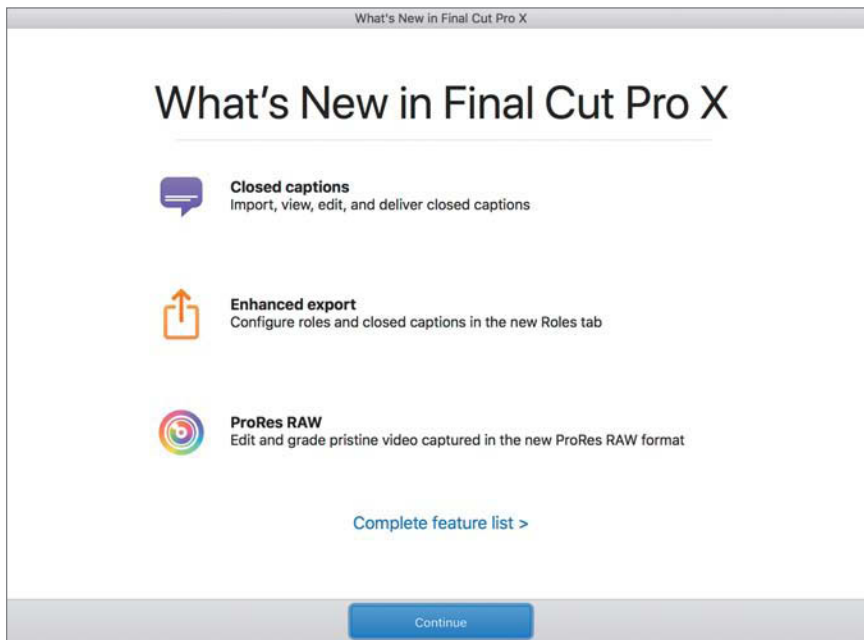
Exercise 2.1.1 Creating a Library

Because all the clips you'll edit are contained inside an event, and an event is contained inside a library, you'll need to create a library before you can import media. You can save a library on any accessible and supported local or network volume.

- 1 From the Dock or the Applications folder, open Final Cut Pro by clicking the application's icon.



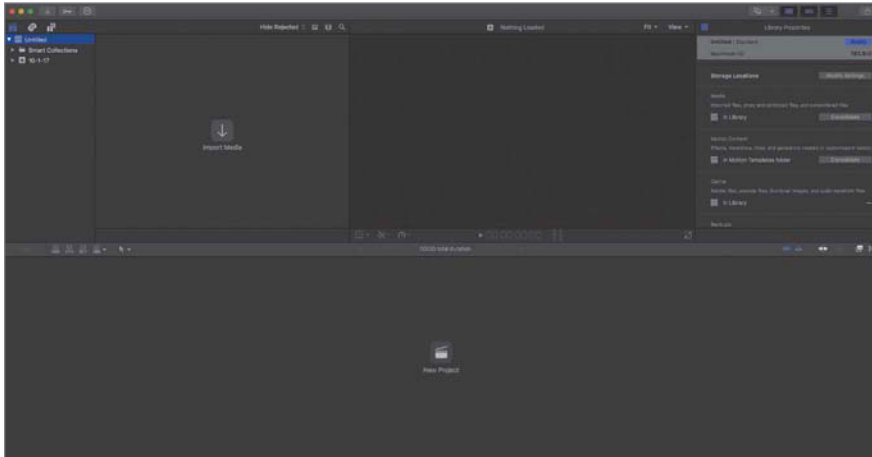
If this is your first time opening Final Cut Pro, a “What’s New in Final Cut Pro X” window appears.



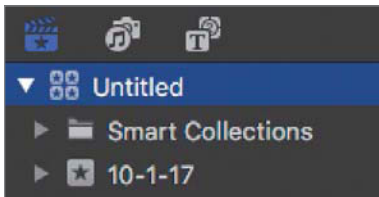
This window lists features that are new to the most recent update of Final Cut Pro. You'll explore several new features and many others in this book. You can learn additional information about all Final Cut Pro features at the Final Cut Pro X Help webpage.

- 2 If necessary, click Continue.

The Final Cut Pro main window fills your screen, ready to edit.



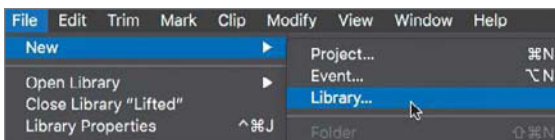
The Libraries sidebar lists the open libraries in Final Cut Pro. If this is the first time you've opened Final Cut Pro, an "Untitled" library appears.



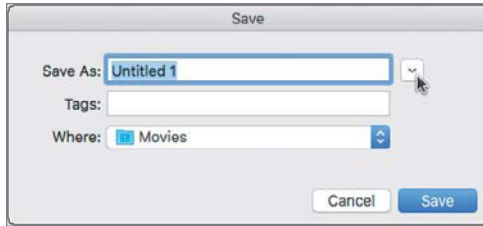
If you've previously opened Final Cut Pro, you may have other libraries listed. Because you'll be starting a new edit using this book's media, you should create a new library.

NOTE ▶ If you've used earlier versions of Final Cut Pro X, a dialog may appear asking if you want to update your existing libraries. You may choose not to update at this time; however, choosing to update or not won't affect your ability to complete this book's exercises.

- 3 Choose File > New > Library.



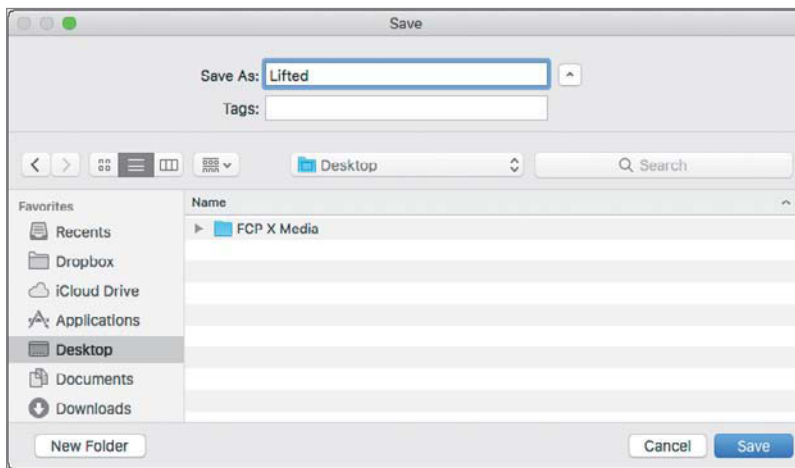
A Save dialog appears asking where to store your library. You can save a library container to any available, supported storage device (ideally a high-speed local or network volume).



- 4 To display Finder options, click the disclosure triangle next to the Save As field. Navigate to the same location in which you saved the FCP X Media folder.

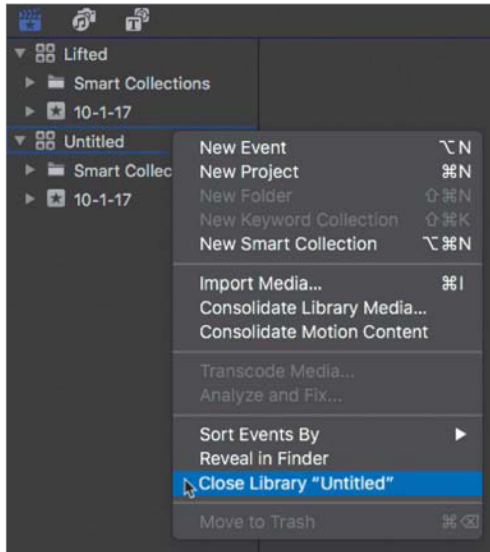
NOTE ► In Lesson 1, you downloaded and moved the media to a new folder named FCP X Media, which you created at one of the suggested locations: an external volume, the Movies folder, or the desktop.

- 5 In the Save As field, enter *Lifted*, and click Save.



In the Libraries sidebar to the left, you will see a new library, *Lifted*, that automatically contains an event named for today's date. You also have one library that was created when you first opened Final Cut Pro. Let's close that library, and any others you may have, to protect their contents.

- 6 Control-click (or right-click) the unwanted library, and from the shortcut menu, choose Close Library.

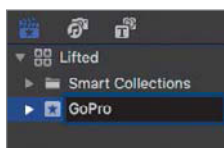


- 7 Using the same method, close any additional libraries you may have listed beyond the Lifted library.

Closing existing libraries protects their contents while you are working with the materials used in this book. And don't worry, you'll later learn how to open existing libraries.

In the Libraries sidebar, look at the default contents in the Lifted library. They include a folder and a single event with the current date as its name. You'll learn more about the organizational power of Smart Collections in Lesson 3, but for now, you'll focus on getting media files loaded into the Lifted library's event. Because you will import media from one of this project's GoPro cameras into that event, rename the event to something more descriptive.

- 8 In the Lifted library, click the text label of the event. When the text label switches to a text entry field, enter *GoPro*, and press Return.



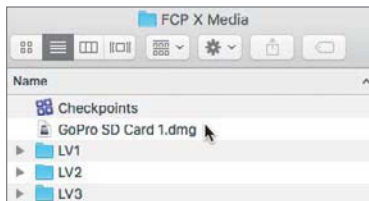
The event is renamed. You've created a new library and prepared an event to receive the source media files as clips.

Exercise 2.1.2

Preparing to Import Camera Source Files

For this exercise, you will mount a cloned SD card that you downloaded in Lesson 1. This clone will simulate a physical camera SD card.

- 1 Press **Command-H** to hide Final Cut Pro and return to your desktop.
- 2 Locate the FCP X Media folder you created in Lesson 1.
- 3 Inside the FCP X Media folder, double-click the **GoPro SD Card 1.dmg** file.



In a moment, a removable volume icon will appear on your desktop. This software card simulates a physical camera card connected to your computer.



NOTE ► If another application opens when a card is inserted, press **Command-Q** to quit the application.

- 4 To return to Final Cut Pro, click its Dock icon.



Final Cut Pro remained in the background, awaiting your return. Depending on your system configuration, the Media Import window may already be open for you.

- 5 If Media Import did not open automatically, click the Media Import button.



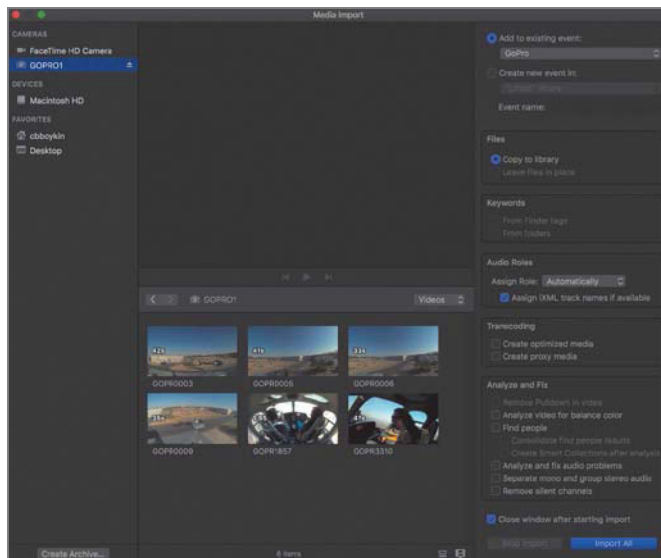
Before you import any media, you'll examine the Media Import interface.

Reference 2.2

Using the Media Import Window

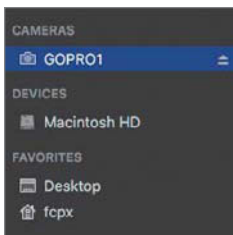
The Media Import window presents a unified interface for ingesting source media files into Final Cut Pro. The Media Import window specifies where source media files reside and how their clip representations are cataloged within a library's event(s). You can edit these clips into a project to begin your post-production workflow.

Final Cut Pro is designed to get you editing quickly by minimizing technical barricades. The Media Import window has four panes: sidebar, Viewer, Browser, and import options.



- **Sidebar:** To the left, the sidebar lists available devices (cameras, volumes, and favorites) as import sources.
- **Viewer:** Previews the source media file selected in the lower Browser.
- **Browser:** Displays the source media files available for import from the device selected in the sidebar.
- **Import options:** Specifies the virtual and physical locations of clips and source media files during import, along with transcoding and analysis options.

The sidebar is the first pane you see when you open the Media Import window. It includes a list of Final Cut Pro–compatible devices.



When you select a device in the sidebar, the device's media files appear in the lower Browser pane, which has two available views: filmstrip and list.



Toggle to display list view

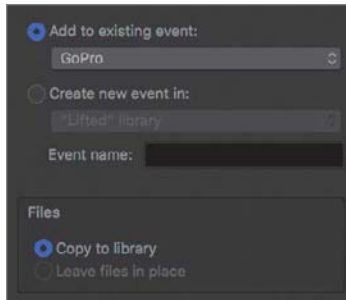


Toggle to display filmstrip view

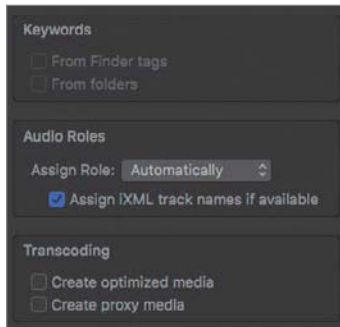
NOTE ► The available view options depend upon the selected device type.

Source media files that appear in the Browser are ready for previewing in the Viewer and for importing. You needn't worry about configuring additional settings. If Final Cut Pro can access the file to preview it, you can import it.

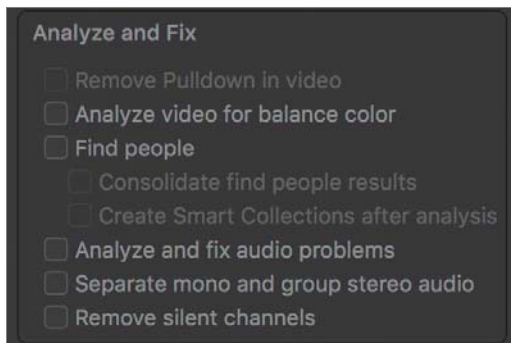
Once you've selected which media files to import, you can turn your attention to the import options. The media management features of Final Cut Pro ensure that you know where the clips you're about to import will be stored. You have access to incredibly powerful, user-configurable options with just a few clicks.



Select the library event to virtually organize clips and media management options to physically store files.



Select the desired metadata and transcoding options to apply during import.



Select clip analysis and repair options.

After setting the import options, Final Cut Pro ingests the source media files as clips that appear in the main window's Browser, ready for editing. When you combine the 64-bit architecture of Final Cut Pro and macOS with Mac hardware, you have virtually instantaneous editing access to the clips, even at 4K resolution, while the import is still underway. Forget same-day editing. This is same-hour editing.

► **Codecs? Frame Rate? Aspect? What?**

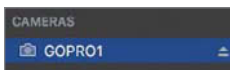
These are some of the specifications that describe media files, much as “US Letter” is a specification that describes paper trimmed to 8.5 x 11 inches. These three terms define the mathematical compression applied to each frame, the frames per second recorded, and the pixel size, square or rectangular.

Exercise 2.2.1

Creating a Camera Archive

Before you start importing, you should perform one very important process: Back up your source media. The Create Archive command allows you to clone your source media device within the application that Final Cut Pro will manage and catalog. Although some editing workflows allow you to back up your source media files outside the application, the purpose of Create Archive is to ensure that you have a backup of your original source media files, just in case. We've all deleted a file at some point that we wished we could get back.

- 1 From the Cameras section of the list, select the GOPRO1 camera card.



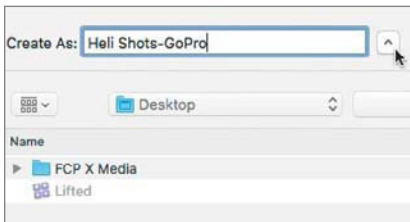
The contents of the card appear in the Browser area. Before you start previewing the media files, you should begin the backup process.

- 2 Below the sidebar, click the Create Archive button.



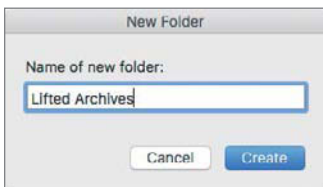
A dialog asks you to name the new archive and choose a save location. Be sure to choose a meaningful name for the archive. It could be the name of the client, scene, project name, project number, or any combination of metadata that will later help you distinguish this archive from every other archive.

- 3 For this exercise, type *Heli Shots-GoPro* to describe the files as the helicopter shots from the GoPro SD Card 1.
- 4 If necessary, click the disclosure triangle button to display the rest of the Finder options.



You have the option to add the camera archive to the Favorites section of the left sidebar for convenient access. For now, leave this option deselected.

- 5 Navigate to the location of your FCP X Media folder, and click the New Folder button.
- 6 Enter *Lifted Archives* as the new folder name. In the New Folder dialog, click Create; and in the previous dialog, also click Create.



A timer appears next to the GOPRO1 card in the sidebar. You may proceed with the importing process before the archive has completed.



► **Why Should I Create Camera Archives?**

Final Cut Pro imports source files from a variety of camera formats. For the most efficient import process, the Media Import window uses the source camera metadata. The metadata is stored among several files of the camera card/magazine, or is embedded in the media files. Some of the external files are hidden when viewing the source files in the Finder, so if you drag the source files from the card to your computer, you will not be copying all the associated metadata. As a result, in some cases, the source files will not be recognized by the Media Import window at all. Best practice is to clone your camera card/magazine using the Create Archive function. Creating an archive, rather than dragging files from the camera, preserves the camera metadata and volume structure, and allows Final Cut Pro to recognize the source format.

► **Where Should I Store Camera Archives?**

The libraries that contain your clips should be stored on a media volume that is physically separate from your Macintosh HD volume. Ideally, the media volume is a RAID (redundant array of independent disks) volume, often referred to as a protected volume. A RAID is a group of disks bound together by hardware or software that presents those disks as a single volume. A RAID may be configured to provide data redundancy or bandwidth performance or a combination of both. If the media volume is your only secondary volume, storing the camera archives on the media volume maintains everything on one volume, which helps you to keep your editing project consolidated. However, keeping all the parts of your editing project on one unprotected (non-RAID) volume also creates a single point of failure. A best practice is to store your camera archives on a protected volume separate from your libraries.

Reference 2.3

Importing Source Media from a Camera

The Media Import window accesses a camera's source media files, as you learned when creating an archive or clone of the camera card/magazine as a backup. However, creating an archive is not the same as importing files to your library. The archive is merely a backup of the original content. Now it's time to import the media files as clips into a library event for use in Final Cut Pro.

You'll begin by learning how to navigate the filmstrip representations of each media file. The mouse or trackpad is not the only way, or even the fastest way, to navigate Final Cut Pro. The techniques you learn here will apply throughout the rest of the application and your entire editing workflow. They will also help you use Final Cut Pro more efficiently.

Command Editor

Final Cut Pro has over 300 customizable keyboard commands that you can assign using the Command Editor window (Final Cut Pro > Commands > Customize).



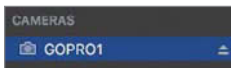
For more information on using the Command Editor, see the “Assigning Keyboard Shortcuts” section of [Appendix A](#).

Exercise 2.3.1

Navigating Within a Filmstrip Preview

As an independent editor, you may spend hours poring over source media files. Using keyboard commands to move through those materials may save only seconds at a time, but those seconds can compound into hours over the life of a complex editing project.

- 1 With the simulated SD card still mounted, select it from the Cameras section at the top of the sidebar.



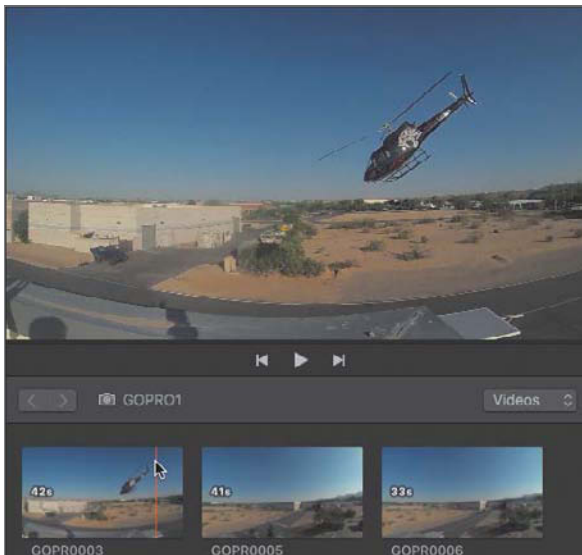
At the lower-right of the Browser pane, you can toggle the source file's display view: filmstrip or list. Let's start with the filmstrip view to get your first taste of skimming.

- 2 Click the Filmstrip View button, if necessary.



The source media files from the cloned SD card are displayed as thumbnails, which you can use to quickly skim a file's contents.

- 3 Move your pointer across a file's thumbnail to skim the media.



A preview of the file's contents appears in the thumbnail and in the Viewer pane above the thumbnails. The preview also plays the audio track if one is included in the file. You may also play the file in real time.

- 4 With the pointer placed over a thumbnail, click the thumbnail, and then press the Spacebar.

The Spacebar initiates real-time file preview. Pressing the Spacebar again pauses the preview.

- 5 Press the Spacebar again to pause playback, and then move your pointer across the thumbnail.



Two indicators appear on the thumbnail: the skimmer at the pointer and the playhead where playback stopped. You'll learn how these indicators affect previewing and editing clips in later lessons.

You've already seen how you can skim a source media file to quickly preview its contents. For a longer duration file, real-time playback may be too slow and skimming may be too fast. Using the keyboard shortcuts enables you to have precise playback control. The keyboard shortcuts for playback are referred to as the J K L keys.

- 6 Skim to the start of **GOPR0003**, and then press **L** to start playback.

The clip plays forward at normal speed.

- 7 Press **K** to pause, and then press **J** to play the file in reverse.

- 8 Press **J** again.

The playhead moves in reverse at two times the normal speed. You can press **J** up to six times, increasing the search rate with each keypress. You can increase forward playback speed by pressing **L**.

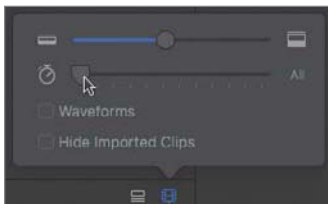
- 9 Press **L** a couple of times. The file plays forward, moving faster with each keypress. Press **K** to pause.

You will later learn additional navigation controls. Now that you can navigate the thumbnail previews, however, you'll learn more about the filmstrip view options.

2.3.1-A Expanding the Filmstrip View

Although filmstrip view defaults to displaying thumbnails, you may open up those thumbnails into an expanded filmstrip preview that allows you finer control over the skimmer when reviewing longer files.

- 1 In the Media Import window, click the Clip Appearance button.



The stopwatch icon and the associated slider control allow you to change the display time scale. The time notation to the right indicates the length of playback time each filmstrip frame represents. The leftmost value, All, represents each source media file as one frame. That is, all frames of the source file are represented by a single frame per file.

- 2 Drag the slider until the time is set to 1s.



Each frame in the filmstrip now represents one second of source media.



NOTE ► When the frames representing a file extend beyond a line of frames, the edges of the line appear torn. The file's filmstrip continues on the next line.

- 3 Drag the slider to the left until All appears, returning the Browser to displaying one frame per file.

Exercise 2.3.2

Importing Files from a Camera Card

In the following exercises, you'll explore some import methods in Final Cut Pro. You'll import media files from a GoPro camera used to shoot extra helicopter B-roll, and then import a batch of files, including an interview with the pilot and the bulk of the B-roll files.

- 1 With the GOPRO1 SD card still selected in the sidebar, in the Browser, click in an empty gray area outside any file thumbnails. With no files selected, an Import All button is visible.



If you wanted to import all the source media files into an event as clips, you would click the Import All button. Alternatively, you could import only specific media files, ignoring any not-so-great shots.

- 2 Select the **GOPR0003** thumbnail.

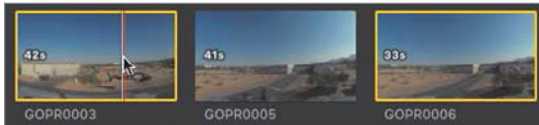


The thumbnail is highlighted by a yellow border to indicate that the file is selected. You could import this file immediately by clicking the Import Selected button. But first, you have more files to select.

- 3 Click the **GOPR0006** thumbnail.

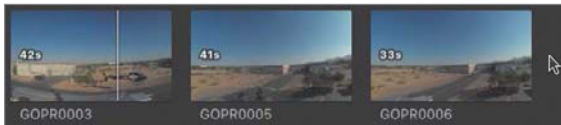
GOPR0006 is selected, and **GOPR0003** is deselected. As in macOS, you can hold down the Shift or Command modifier keys when clicking to select multiple items.

- 4 While holding down the Command key, click **GOPR0003** again to select both files.



Command-clicking allows you to select individual non-contiguous files, whereas Shift-clicking **GOPR0003** would also include **GOPR0005** in your selection. For the Lifted project you'll be editing, you want to import all six GoPro files.

- 5 In the Browser section of the Media Import window, click in the empty gray area to deselect all files.

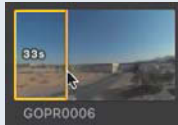


You have indicated to Final Cut Pro that you want to import all the files on the GOPRO1 SD card. Now, you'll turn your attention to the last pane of the window, Import Options.

▶ Importing Ranges Within a Camera File

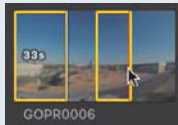
At times, you may want to import only sections of a media file. These sections are known as **range selections**, or ranges. They allow you to import only the desired portions of a source media file. You have multiple ways to set a single range within a filmstrip preview:

- ▶ Cue the skimmer or playhead to the desired frame, and then press **I** to mark a start point. Then cue after the final desired frame and press **O** to mark an end point.
- ▶ Position the mouse pointer over the desired start point, and then drag to the desired end point. The duration information displays as you drag.



A source media file may contain useable media in multiple sections. Additional range selection methods allow you to mark and import more than one range within a file:

- ▶ Cue the skimmer or playhead to the start of the next desired range within the file, and then press **Command-Shift-I** to mark the additional start point. Then, cue after the final desired frame and press **Command-Shift-O** to mark the end point of the additional range.
- ▶ Position the mouse pointer over the desired start point, and then Command-drag to the desired end point. The duration information displays as you drag.



NOTE ▶ Depending on the camera/video file format, range selection within a file may not be available.

Importing Ranges Within a Camera File *continued*

When marking ranges, you may need to view the source timecode from the media file. The Skimmer Info window, which appears above the skimmer, displays the file name and the source timecode. You may toggle the Skimmer Info window's show/hide status in the View > Browser menu, or by pressing **Control-Y**.



If you mark a range or ranges within a file and then decide to import only one range or the entire file, you may clear one range or all ranges:

- ▶ To clear a selected range, press **Option-X**.
- ▶ To clear all ranges, select a range of the file and press **X**.

Reference 2.4

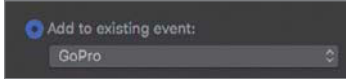
Choosing Media Import Options

The Media Import Options pane guides you through three important areas of Final Cut Pro clip and media management:

- ▶ The virtual storage location of clips within the interface
- ▶ The physical storage location of those clips' source media files on accessible volumes
- ▶ The available transcoding and analysis automations

2.4-A Choosing Virtual Storage

The top section of Import Options defines the clip organization within Final Cut Pro. Because a source media file must be accessible as an event clip to be available for editing, the options here enable you to add clips to an existing event or create a new event for the clips. Let's first look at the "Add to existing event" option.



When you select "Add to existing event," the pop-up menu lists the events available in the open libraries. You may place a clip in any event inside any library.

When you select "Create new event in," a name field enables, as does a pop-up menu for choosing a library in which to store the event. The naming convention you use for events is completely up to you. The event's name may be as simple as the client's name, the current editing project, or a barcode number assigned to the raw media.



This section of the pane defines which event in the library will contain the imported clips. This is a virtual storage assignment that allows you to start organizing your clips for editing within Final Cut Pro. Let's turn our attention to where the source media files for those clips will be physically stored.

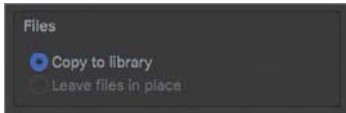
2.4-B Choosing Physical Storage

To simplify this discussion, just remember two fundamental facts about Final Cut Pro libraries:

- ▶ Libraries can be physical containers storing source media files.
- ▶ Libraries also can be virtual containers referencing source media files stored outside the library.

Clips in Final Cut Pro may represent source media files physically stored inside the library, or may represent links that point to source media files stored in physical locations separate from the library. The location of media files is determined when you choose to use either **managed media** or **external media**.

Managed media is the simplest solution for a single user, a mobile editor, or when archiving. You instruct Final Cut Pro to physically copy imported media files inside a selected library. And because you created the library earlier, you’ve already defined where on a volume the library and its media are stored and managed by Final Cut Pro.



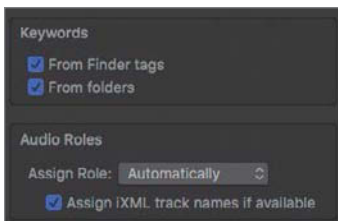
Although managed media is simple to use, using external media might be the best practice for managing media within your workflow. When you’re using externally referenced media, source files are stored outside the Final Cut Pro libraries. External media management is recommended for workflows where the source media files are shared among multiple users or applications because multiple editors can access the source media files without interrupting other workflows. Using external media also keeps libraries small, which translates to faster and easier sharing when passing a library to another user with the same media storage access.

When importing source media files from a volume rather than a camera card, the second media storage option, “Leave files in place,” is available. Also known as “Edit in place,” this option does exactly what it suggests. No source media files are copied or moved during import, which leaves the files as external media outside the library.

NOTE ► You’ll learn more about internally managed and externally referenced media in Lesson 9, “Managing Libraries.”

2.4-C Generating Keywords and Assigning Audio Roles

Depending on your pre-edit organizational methods, you may spend a significant amount of time organizing your media files in the Finder. The Media Import options include two ways to tighten up your organizational efforts. Additionally, using production audio that supplies iXML is another organizational time-saver.



- From Finder tags: Create and assign clips to Keyword Collections respective to the macOS tags assigned to those clips.
- From folders: Replicate an existing folder structure at the Finder level within the event using keywords.
- Assign iXML: Assign roles to audio tracks based on track metadata.

2.4-D Using Transcode and Analysis Options

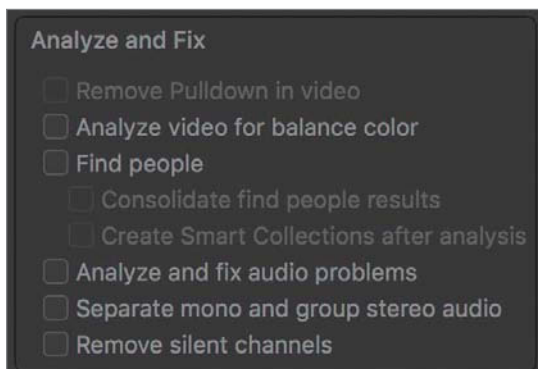
More Media Import options are available in the Transcoding area. Selecting one or both of the transcode options creates an additional source media file for the clip.



- Create optimized media: Generate an Apple ProRes 422 version of the source file—a benefit for compositing, multiple effects, and reducing processing loads.
- Create proxy media: Generate an Apple ProRes 422 (Proxy) version of the source file with embedded audio—a compressed yet easy-to-process codec that allows you to store more source files on a volume.

Selecting analysis options can further automate clip sorting within the event, analyze clips to identify a specific technical aspect of a clip, and perform a nondestructive repair of a detected audio error.

NOTE ► You may apply transcoding and analysis options to one or more clips during the edit phase of your workflow.



- ▶ Remove Pulldown in video: Applies to source media files recorded in a special frame-cadence format.
- ▶ Analyze video for balance color: Create a one-click neutralizing correction averaged across the clip's duration.
- ▶ Find people: Analyze the clip for shot composition and facial detection.
- ▶ Consolidate find people results: Average the “Find people” results based on two-minute sections of a clip.
- ▶ Create Smart Collections after analysis: Aggregate the results of the “Find people” analysis into a dynamic collection.
- ▶ Analyze and fix audio problems: Nondestructively repair serious audio issues such as ground-loop hum or background rumble.
- ▶ Separate mono and group stereo audio: Define how source audio channels are combined or separated.

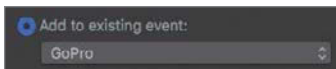
Clip-sorting options, such as those in the Keywords category, rely on existing or newly created metadata. You will learn more about metadata in Lesson 3, “Organizing Clips.”

Exercise 2.4.1

Applying Media Import Options

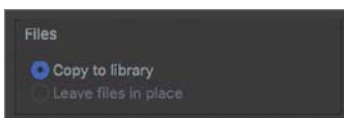
Now that you're familiar with the Media Import options, you'll continue to import the camera clips. You created the library and an event for this editing project in Exercise 2.1.1. Now, you'll add source media files as clips.

- 1 If necessary, from the “Add to existing event” pop-up menu, choose the GoPro event in the Lifted library.



You've instructed the import process to create clips in the GoPro event to represent those source media files. Now you will see where Final Cut Pro will store the source media.

- 2 For Files, notice that “Copy to library” is chosen.



These source media files will become managed media files within the Lifted library, and the source media files will be copied from the SD card to the GoPro event stored in the Lifted library. Because they will be managed media files, your only concern is whether you placed the library on a volume with enough free space to store all the managed media.

- 3 Deselect any other transcode, keyword, or analysis options. Click Import All.

NOTE ► Your Media Import Options pane should match the settings chosen in the Reference 2.2 section for this import exercise.

The media files for this part of the course do not need to be analyzed by any of these automation tools. As with the transcode options previously discussed, you may analyze any clip at any time. Doing the analysis during import is optional.

As you start the import, notice that:

- The Media Import window closes automatically when the import process is underway.
- The clips appear in the Browser with a small stopwatch that disappears after a clip is imported.
- You can start skimming and editing the newly imported clips.

When the import process completes, a notification appears on your display.

- 4 Click the Eject button to dismiss the notification and eject the simulated SD card used in the exercise.



Reference 2.5

Import Files from a Volume

If you are collaborating with someone else on a project, at some point you will need to import files handed to you on a volume or emailed/FTP'd to you (rather than accessing an original camera card containing media). Or you may receive a breaking news clip shared through the cloud. Like any other file for import, the received file must be in a format that Final Cut Pro can read and play.

NOTE ► See Appendix B of this book and the Supported Formats section of the Apple Final Cut Pro Support webpage for complete and current information on supported file formats.

The import from a volume process starts much like importing content from the SD card:

- ▶ Mount the volume.
- ▶ In Final Cut Pro, click the Media Import button.
- ▶ Select your source device in Media Import's left sidebar.
- ▶ Navigate to the desired file(s) in the Browser.
- ▶ Select the files for import.
- ▶ In the Media Import Options pane, the process is the same with an additional media storage option available.

A difference between volume and camera import will be visible in the Browser pane: Importing from a volume displays files in list view by default.

2.5-A Leaving Files in Place

When you imported content from the SD card, the “Copy files” option was your only choice. Final Cut Pro required that you copy the media files from the SD card into an attached volume. This requirement is a good thing. If the files were not copied, the resulting clips would go **offline** when you ejected the camera card. The offline state would have occurred because the clip within Final Cut Pro would still be referencing the source media files on the now-removed SD card.



How an offline media file appears in Final Cut Pro

When you import source media files from a volume, Final Cut Pro gives you the option to copy or not to copy those source files. You would copy the source media files if they were stored, for example, on a borrowed volume you had to return before you were finished editing. Copying is also a preferred choice when you import media from a shared storage volume to a portable volume to make your project portable.

The second option, “Leave files in place,” does not copy the source files, but simply references them at their current locations. This external media option is very useful in a shared storage environment of multiple users. It allows an editor to use the same source media files as other editors within the same workgroup without creating redundant copies on the server.

Beyond the slight difference in media management options, importing from a volume is as easy as importing from a camera.

► Using Symlinks

When you’re using external media, the source media files are not copied into the library. Instead, **symlinks** (simulated files) are created inside the library that refer to the externally stored source media files. That external location may be anywhere on any accessible volume. Using external media files is a best practice for an editor in a multiuser environment.

Exercise 2.5.1

Importing Existing Files from a Volume

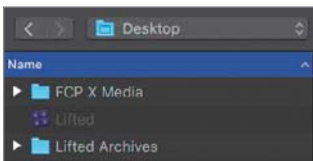
In this exercise, you will import files processed and organized outside of Final Cut Pro: the source **B-roll** and **sound bite** files you will need for the vignette. They were copied from their source camera memory card and manually organized. This scenario reflects a very common import scenario in many genres and workflows—the importing of file/archive footage or of shared media.

- 1 Click the Media Import button, or press **Command-I**.



The Media Import window opens. You will be importing from the downloaded files.

- 2 Starting in the sidebar, navigate to the location of the FCP X Media folder created in Lesson 1.



This location is either an external volume, your Documents folder, or your desktop. The necessary media is in the FCP X Media folder. Selecting your home folder in the sidebar is one possible starting point.

- 3 Double-click the FCP X Media folder to open it and locate the LV1/LV Import folder. Then, open the LV Import folder to display its contents and the contents of its subfolders.

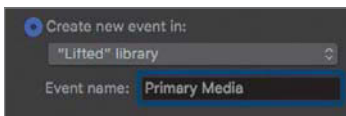


The media files have been sorted by folder. You can take advantage of this organizational structure in Final Cut Pro.

- 4 Select the LV Import folder.

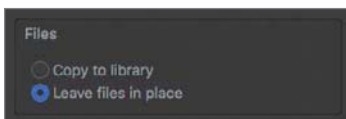
Now you need to set some import options.

- 5 At the top of the Import Options pane, select “Create new event in,” and from the pop-up menu, choose the Lifted library. Type *Primary Media* as the event name.



Remember, you can set up the event and library to organize your media however you wish. Unlike the previous import, this time during import you will reference external media that is left in place. Because you have constant access to the volume where the media files reside, you do not need to copy the source media.

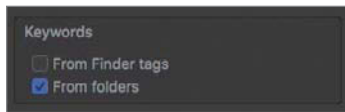
- 6 In the Files category, select “Leave files in place.”



Another difference from the previous import method is that you will import a folder of media files. Final Cut Pro can import the metadata of the Finder folder structure using keywords. Keywords are metadata tokens applied to a clip. Keywords later may be used to quickly sort and find distinct or related (or unrelated) clips. This feature is very handy when your library contains a few hundred or a few thousand clips.

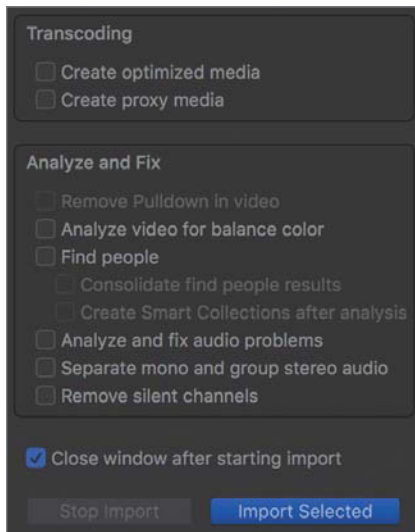
NOTE ► Creating keywords from macOS tags is covered in Lesson 5.

- 7 From the Keywords category, select “From folders” and deselect “From Finder tags.”



NOTE ► The command applies keywords only when a folder is selected for import. Importing selected files within the folder will not apply keywords.

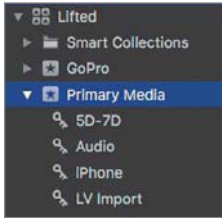
- 8 Deselect all other transcode and analysis options, and then click Import Selected.



The Media Import window closes, and the new event appears in your Lifted library.

NOTE ► If necessary, dismiss a notification that the clips were successfully imported.

- 9 Click the disclosure triangle next to the Primary Media event to display its contents.

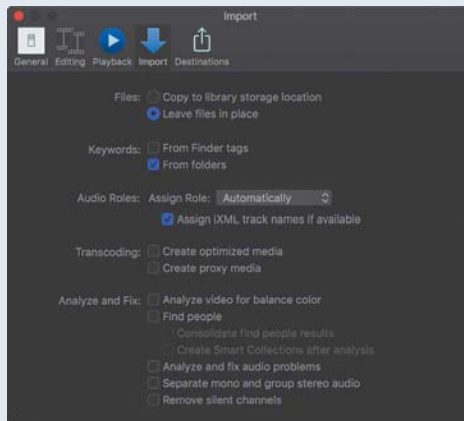


The folder you selected, and its enclosed folders, were converted into keywords. Choosing the “From folders” import option copies the Finder folder structure into the event.

NOTE ► You will learn more about using keywords, along with other metadata techniques, in Lesson 3.

▶ Dragging from the Finder or Other Apps

Final Cut Pro events accept files that you drag directly from the Finder or other applications. But you do need to know how media import options are handled in these cases. When you’re dragging files directly into Final Cut Pro, the import preferences control such issues as managed and external media status, transcoding, and analysis options.



The import preferences are found in the Final Cut Pro > Preferences menu.

Dragging from the Finder or Other Apps *continued*

This list of import preferences should look familiar. Because dragging an item to an event in a library is understood as an import operation, these import options manage the details. Notice that the top section of the Media Import Options pane is missing. The library and event are defined by which item you drag to in the Libraries sidebar.

The pointer identifies which of the media storage options is active and allows you to override those options.

- ▶ When an item is dragged to an event, a Keyword Collection in an event, or the Browser, and the “Copy to library storage location” option is selected, the pointer displays a plus sign inside a circle.



- ▶ When an item is dragged to an event, Keyword Collection, or the Browser, and the “Leave in place” option is selected, the pointer displays a hooked arrow.

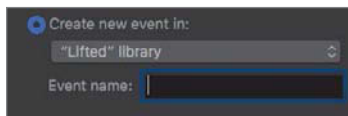


- ▶ If the pointer indicates a copy, you can override it and perform a “Leave in place” import by holding down Command-Option before releasing the mouse button.
- ▶ If the pointer indicates a “Leave in place” import, you may override it and perform a copy import by holding down Option before releasing the mouse button.

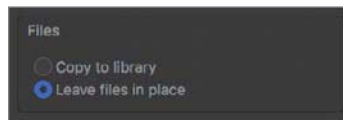
You’ve now imported the source media files into Final Cut Pro. You should feel good knowing that you can create a library and some events for getting media into Final Cut Pro. Although you could start editing right away with these imported files, the resulting clips could be numerous and unorganized. In Lesson 3, you will organize these imported clips for faster recall of particular clips.

Lesson Review

1. Which of these three is the largest container: clip, event, or library?
2. Describe possible organizational criteria for sorting clips and projects into events.
3. Name and describe the built-in command for backing up camera media files.
4. Where should you store camera archives?
5. What two views are available in the Media Import window, and when are the two views available?
6. What setting on the Zoom slider in filmstrip view allows you to see each file as a single thumbnail?
7. What keyboard shortcuts or modified-skimming keys let you mark multiple range selections within a clip?
8. In the Media Import Options pane, which of these two sections sets media files as managed or external?



A



B

9. Fill in the blank: With the “Create optimized media” option selected, Final Cut Pro X transcodes imported media to the _____ codec.
10. When dragging files from the Finder to an event, where do you set the option to copy (or not copy) the files into the library?
11. You are about to import source media files grouped into various folders. Which Media Import option must be selected to replicate the folder structure within an event?

Answers

1. The library is the largest of the media containers.
2. The criteria are whatever you choose: a scene of a film, a segment of a news-magazine show, a webisode, stock footage, raw media from an SD card, all versions of the projects, and so on. An event is a flexible storage container that can be as all-encompassing or as granularly compartmentalized as your raw media and projects.
3. The Create Archive command creates a clone of your source media device, preserving the folder structure and metadata along with the source media files.
4. You may store camera archives anywhere; however, to reduce the chance of a single-point failure taking down an entire editing job, store your camera archives on a volume physically separate from the media storage volume you use for editing.
5. Filmstrip and list view. The two views are available when importing from a recognized camera card file structure; otherwise, only the list view is available in the Browser of the Media Import window.
6. All. The setting defines the time length represented by each thumbnail of the clip.
7. The keyboard shortcuts are Command-Shift-I and Command-Shift-O. Holding down Command while skimming a clip also marks additional ranges.
8. B. “Copy to library” creates managed media; “Leave files in place” creates externally referenced media.
9. Apple ProRes 422
10. Final Cut Pro > Preferences and select the Import pane.
11. From folders