In preparation for our color session, please complete the following steps:

1. Once the film is picture locked, please run off a low-resolution video file of it. This can be low-quality 1080 resolution. Generally Prores Proxy or DN-HR LB are great codecs. This clip will be used when conforming the file later on in the process to make sure my software imports the exact version you edited. Sometimes there are glitches when importing sequences from Premiere or Final Cut into DaVinci, and having a low-res copy to compare each cut to ensures we're coloring right version down to the frame.

2. Next, have your editor **make sure the clips in the editing sequence match the file names on the hard drive**. This means that the editor must not have created new clip names within the editing software (often happens when syncing the audio to the video clips in Premiere or when making compound/nested clips for organizational simplicity). If the editor *did* use compound or nested clips in your original edit, you can copy the individual clips out of the nested sequence, and replace the nested one with the individual clips, to keep file names consistent. I recommend doing this in the duplicated sequence during the flattening process (see next step).

3. Next, duplicate your primary timeline/project and have your editor **flatten the duplicated timeline/project**, so that all of the video clips are on one video track. It is important to have all the video clips on one track, because it reduces the risk of errors when importing the files into DaVinci Resolve. Double check that the new, flattened, version matches the exact timing of the original and that no clips were altered during the process.

4. Remove any effects, titles, or transitions that remain, making sure this does not change the timing of your overall edit.

5. After the timeline is flattened and effects removed, please **export an XML *and* EDL** of the current sequence/timeline and save it in a folder on your hard drive, labeled "For Color". To keep it simple, you can export the XML without audio, if given the option.

6. Lastly, please render a high quality version of this timeline without any effects, color, titles, etc. Prores HQ or DN HR HQX are great. If you shot RAW, you could up this to ProRes 444 or DN HR 444--if you have hard drive space. It is very helpful to have this file, in case we run into technical issues and need to pull a clip or two to color from a different file.

7. Arrange a time to hand off the hard drive to me (or you can mail it, if in a very padded container). Either way, please make sure you have a backup of all the files on a separate hard drive, as I don't want to be responsible if the hard drive has an error or any other unforeseeable possibility. I back up my project files on my computer and the cloud, so we won't lose the work I do, but having redundancy with the important files would be very wise. Changing workstations or transporting drives always poses a risk.

8. Please get these materials to me at least 5 days in advance of our color session, so I can load everything into DaVinci and troubleshoot any problems in advance with the editor. This way, we can have the smoothest session possible and focus on making the color of the film come to life!

Thanks, and don't hesitate to reach out with any questions at (203) 610-4791 or
kevin@kevinbarberfilms.com.

 My office is located on the second floor of the Green Desk at

34-18 Northern Blvd.
Long Island City 11101.

I'm right next to the 36th St. Stop on the M & R trains and a 5 minute walk from the N/W 39th St.
stop.