

FROM STILL TO MOTION

Editing DSLR Video with **Final Cut Pro X**



RICHARD HARRINGTON > ABBA SHAPIRO > ROBBIE CARMAN

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Richard Harrington, Abba Shapiro, and Robbie Carman

Peachpit Press
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Berkeley, CA 94710
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Fax: (510) 524-2221

Find us on the Web at www.peachpit.com
To report errors, please send a note to errata@peachpit.com
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ISBN-13: 978-0-321-81125-7

ISBN-10: 0-321-81125-9

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

*To my wife Meghan, your patience and humor make each day a joy to live.
To my children Michael and Colleen, you make me want to be a better man.*

*To my family who has always supported me and blessed me
with many talents—thanks for all that you do.*

—Richard Harrington

*To my sons Daniel and Ian, through your eyes
I see all the excitement and beauty in the world.*

*To my friends who have been there when needed and never asked why.
To my colleagues and students who have made the last 25 years an amazing ride.*

—Abba Shapiro

*To my wife Catherine for your undying understanding, support, and love.
To my daughter Lily, your smiles and your laughs inspire me every day.
And finally, to all those who I have learned from, your voices echo
in the pages of this book.*

—Robbie Carman

Acknowledgments

Adorama

Apple

Scott Bourne

Kevin Bradley

Canon

John and Marcia Carman

Scott Cowlin

Sam Crawford

Creative COW

Mark Fuccio

Mimi Heft

Bess Johnson

Karyn Johnson

Dave Joyce

Ben Kozuch

Vincent Laforet

Lynda.com

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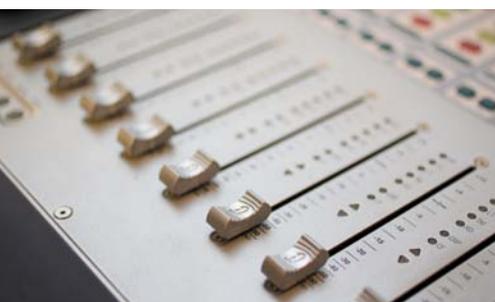
John Woody

Zacuto

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Introduction

When we wrote the first book in this series—*From Still to Motion: A photographer's guide to creating video with your DSLR*—our intent was to explore the entire creative process from preproduction through postproduction. The feedback on that book has been overwhelmingly positive, as have your requests for more details and workflows.

We're glad to bring you the next book in this series—*From Still to Motion: Editing DSLR Video with Final Cut Pro X*—to make the editing and delivery processes easier. Final Cut Pro X offers a whole new way to edit, with an ease of use that opens the door for millions of new users. Up until now, editing DSLR video has been anything but easy—syncing sound, transcoding footage, fixing rolling shutter—but the “look” made it all worthwhile.

We wrote this targeted guide on editing DSLR video with Final Cut Pro X to help you generate results immediately. We wanted to strip away the many options and overly complex choices, and just focus on what a DSLR video shooter needs to become an editor. This book is for users of all levels who want to learn how to:

- › Import, analyze, and organize your footage and media
- › Set up your projects correctly for any DSLR camera
- › Fix common problems like exposure, rolling shutter, and shaky video
- › Implement essential and advanced editing techniques
- › Work with synchronized sound and create compelling audio mixes

- › Correct color and exposure problems with your clips
- › Publish and share your productions to the Web and mobile devices

Meet the Cast

This book is truly a team effort, much like the video production process. Because video is a multifaceted undertaking, we've come together to guide you through the process of creating a professional video using Final Cut Pro X.

The Authors

Meet the three authors behind this book. We've collaborated on each chapter to bring you the best of our collective knowledge.



RICHARD HARRINGTON



Richard Harrington is a director/producer with national PSAs and Ciné award-winning productions. He is also a certified instructor for Apple and Adobe, and an expert in motion graphic design and digital video. He is a regular contributor to Creative COW, *Photoshop User* magazine, and numerous industry blogs. He also owns the visual communications company RHED Pixel (www.rhedpixel.com) in Washington, D.C. Rich is a member of the National Association of Photoshop Professionals Instructor Dream Team, manages conferences for the National Association of Broadcasters, and has written and co-written a number of books, including *Understanding Adobe Photoshop* (Peachpit, 2010), *Photoshop for Video* (Peachpit, 2010), and *Video Made on a Mac* (Peachpit, 2009). You can contact Rich at:

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ABBA SHAPIRO



Abba Shapiro is a lead instructor for Apple's Pro Video Apps certified training program, certifying other instructors since the program's inception. He is also co-author of the advanced editing tips and tricks book, *Final Cut Studio on the Spot* (Focal Press, 2007), with Richard Harrington and Robbie Carman.

Abba is an award-winning writer/producer/director with over 25 years experience in video and film production. He has done work for a wide range of commercial, corporate, and federal clients, including USA Today, The Associated Press, NASA, Univision, and the Department of Defense.

In addition to production, Abba has been teaching in the Washington, D.C. area and around the planet since the mid 1980s. He teaches a variety of broadcast editing tools, scriptwriting, Photoshop for video, and producing and production workshops at venues such as NAB, IBC, Macworld, Government Video Expo, and New York Post Production World. You can contact Abba at:

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ROBBIE CARMAN



Robbie Carman is a professional colorist who works on broadcast television series and independent films. He's part of the first generation of certified Apple Final Cut Pro instructors and Color. Rob-

bie co-wrote *Final Cut Pro Workflows* (Focal Press, 2007) with Jason Osder as well as *Final Cut Studio on the Spot* (Focal Press, 2007) and *Video Made on a Mac* (Peachpit, 2009) with Richard Harrington and Abba Shapiro. Robbie speaks internationally at conferences, such as the National Association of Broadcasters (NAB) and the International Broadcasting Convention (IBC). Robbie is the co-owner of Amigo Media (www.amigomedia.com), a boutique postproduction company located in Washington, D.C. You can contact Robbie at:

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Documentary Photographer

Although there are many photos in the book, we had one principal photographer who helped us document the experience.

LISA ROBINSON



Lisa Robinson began her studies of photography in 1999 and immediately knew it would be a lifelong career. She began work as a print technician for Kodak and took any assistant jobs available while completing college.

In 2005 she graduated Magna Cum Laude in Applied Media Arts & Photography from Edinboro University and started work with Apple, Inc. Her work with Apple put her in touch with the vast array of technology associated with digital photography and further cultivated her passion for beautiful images. Together with Ian Robinson, she founded SoftBox



Media in 2006 and began photographing weddings in the Washington, D.C. area and beyond. In 2008 she became a member of The Professional Photographers of America. Recently, Lisa's work has earned SoftBox Media the Bride's Choice Award 2010 from WeddingWire.com and TheKnot.com's Best of Weddings 2010 pick for photography in the D.C. metro area.

Music

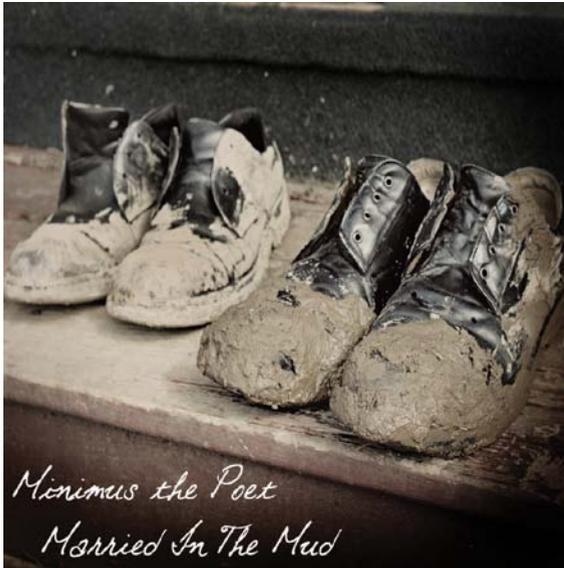
We are grateful to Aaron Wold and the band Minimus the Poet for sharing their music and story with us. Please explore the band's website to hear more of their music.

MINIMUS THE POET



Minimus the Poet began as a solo project. The brainchild of Aaron Wold, a Baltimore transplant, has blossomed into an indie/folk quintet, and the band is making its mark on the Charm City scene.

Wold composed, performed, recorded, and produced the album *E S O*, which was released independently in 2009. The album received high praise from local media, and a small cult following began to develop. Due to increasing demand for live performances from



the fan base, Wold recruited some of the area's most talented musicians to lend their skills, and they took to the stage. Since their first live, full-band appearance, Minimus the Poet has performed at nearly every major venue in the Baltimore area, branching out into Western Maryland, Pennsylvania, and surrounding cities. In 2010, a sophomore release followed, titled *Married in the Mud*. The EP features five original tracks co-written and performed by the band.

Minimus the Poet has been described as “folk rock,” and “experimental folk,” mostly in response to the wide range of instrumentation evident on its recordings and performances. David Engwall rotates from banjo to mandolin to electric guitar. Melissa Thompson plays piano, accordion, and percussion. Matt Flanders plays bass and percussion. Wold plays both acoustic and electric guitar, and—most notably—the theremin. A wide range of percussive instruments and vocals garnish nearly every song in the band's repertoire.

Wold cites a wide range of musical artists as being influential—everything from 90s rock, including Gin Blossoms, Silverchair, and Radiohead, to contemporary bluegrass artists like Chris Thile. He is also inspired by classical thereminists, such as Clara Rockmore and iconic country artists Patsy Cline and Elvis Presley, and can be quoted saying, “It took a heavy dose of punk rock to get over my stage fright. I suppose I have Bad Religion to thank for that.”

Minimus the Poet is currently working on a third studio release. Visit www.minimusthepoet.com for more music, videos, and information.



About the Lesson Files

In your hands is a book, but there are files that accompany these lessons. Here's how to download them.

1. Visit www.peachpit.com/register to register your book.
2. Log in or create a new account at Peachpit.com.
3. Enter this book's ISBN number: 0321811259.
4. You will be given access to this book's download files.

You'll find different items included in the download:

- › The actual footage shot in this project
- › A video overview of Final Cut Pro X
- › Additional resources on color correction and grading

What You Need

Welcome to a high-tech world. You won't need the latest and greatest, but we do have some strong recommendations. To complete the exercises in this book, you'll need:

- › Mac computer with an Intel Core 2 Duo processor or better.
- › Final Cut Pro X (Compressor also recommend).
- › 2 GB of RAM (4 GB of RAM recommended).
- › OpenCL-capable graphics card.
- › 256 MB of VRAM.
- › Display with 1280x768 resolution or higher.
- › OS X v10.6.8 or later.
- › A high-speed hard drive with a FireWire or SATA connection for editing video files. Internal laptop or computer drives can work, but a performance drive (RAID) is highly recommended.



Organizing Your Media

The act of video editing is not really about learning which buttons to push. The hardest part of editing is learning how to cull through large amounts of footage to find the “good parts”—the best sound bites, the most expressive b-roll, and the shots that just work. Of course, you then have to figure out how to put all of those pieces together.

In a sense, the act of editing video is much like having ten different jigsaw pieces mixed together. You have to find the right pieces and figure out how they go together while ignoring the pieces you don't need.

Let's just say that getting organized will be a critical step in your journey to a compelling story. Fortunately, Final Cut Pro X has several tools that let you sort, sift, filter, and find the perfect shot. You can use embedded metadata as well as attach powerful keywords to improve your ability to locate the perfect shot.

In this chapter we'll explore the many ways to organize your media. Although you may want to skip ahead, we encourage you to tough it out. Learning how to organize an edit will make the whole process run faster and ensures that you'll have the best shots at your fingertips.



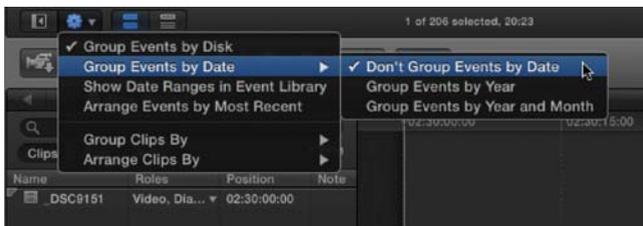
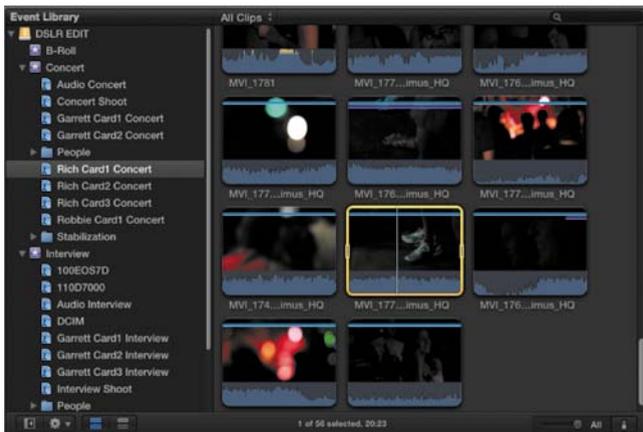
Examining Events

After you've imported media into events, you'll want to explore the content at your fingertips. Any video, audio, or still images that you've imported will appear as clips in one or more events.

Final Cut Pro X is very literal when it comes to your media inside an event. Each event in the Event Library has a matching folder on your hard drive. Inside each folder is the actual imported media (or an alias that points to the original file).

Sorting Events

As you import your media, you'll likely end up with multiple events. As you learned in Chapter 3, "Importing and Transcoding Your Media," it is common practice to organize events by factors like shoot date, client, or topic.



▲ Clicking the Action menu (which is shaped like a gear) gives you access to several different sorting methods for events.

You need to find a level of comfort with events, deciding how big you want each event to be and how broad a range each event should cover. For example, for the project we're using in this book, we're using a single, dedicated drive for the project, and footage will be grouped into three events: Concert, Interview, and B-roll.

As you work with events, it's important to use the many organizational tools offered by Final Cut Pro X. You can access all of the sort methods by clicking the Action menu (just look for the gear icon below the Event Library):

- ▶ **Sort events by date.** If you're working on a project that has many shooting days, sorting by date can be useful. Just click the Action menu and choose Group Events by Date. You can sort by Year, Year and Month, or choose not to group.



HIDING EVENTS

There are also many ways that you can choose to hide old or nongermane events in the Event Library. For example, you can unmount the drive that holds the media or move the event out of the Movies folder on your drive. We'll fully explore these workflows in Chapter 11, "Outputting and Managing Your Project."



WHY ARE MY EVENTS IN 1969?

It's very easy to have an incorrect creation date. Perhaps you didn't set the time on your camera or audio recorder when you changed batteries. Perhaps the clock was wrong on your computer. If you have one clip in your event with a different creation date, the event will automatically sort itself based on the oldest asset. For this reason we recommend not sorting events by date because it isn't always accurate. We choose either the Don't Group Events by Date option or Show Event Date Ranges for greater accuracy.



CHANGE THE CREATION DATE

A useful application for adjusting creation dates is A Better Finder Attributes from www.publicspace.net. Because this kind of tool alters the media files, it is best to use it before importing into Final Cut Pro.



◀ There are several ways to sort events. From left to right, Group Events by Disk, Group Events by Year, and Group Events by Month and Year.

- › **Sort events by storage location.** Many choose to isolate clients or projects by hard drive. If you're using multiple disks or partitions, sorting by location is a good idea. Just click the Action menu and choose Group Events by Disk. This option can be combined with any of the date sorting options.
- › **Show event date ranges.** If you want to see the full range of dates an event contains, you can choose Show Date Ranges in Event Library from the Action menu. This can help you easily find footage within events by date.
- › **Sort events by most recent.** If you want to see the newest footage first, choose Arrange Events by Most Recent from the Action menu.

2. Drag the duration slider to adjust the number of frames shown for each clip's thumbnail in the Event Browser. You can also press Shift+Z to zoom to fit each clip to a single thumbnail. Usually, setting the duration to 5–10 seconds works well. But your mileage may vary depending on the type of footage and length of shots you are working with.



3. If you want to adjust what's shown in each thumbnail, click the Clip Appearance button at the bottom-right corner of the Event Browser. You can adjust the height of the clip as well as disable the audio waveform.



Viewing Events as a Filmstrip

If you are visually oriented, you'll find the Filmstrip view very useful. By displaying the event as a filmstrip, you can see several frames that represent the contents of your footage. For many, this is the easiest way to visually browse media (especially because clips from DSLR cameras lack descriptive names).

1. If a List view is shown, click the "Show clips in filmstrip view" button near the bottom of the Event Browser.



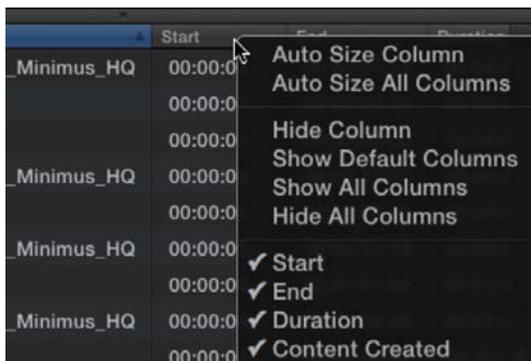
Viewing Events as a List

If you prefer to organize your footage by file details like creation date, duration, or keyword, you'll find the List view useful. Although the List view is mostly filled with sortable columns, there is a large filmstrip preview at the top of the window. This filmstrip allows full access to all of the media as well as the ability to use markers and keyword ranges.

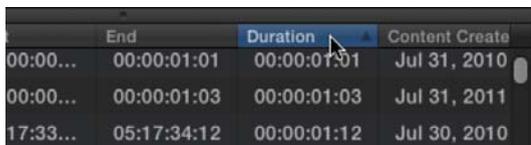
1. If a Filmstrip view is shown, click the “Show clips in list view” button near the bottom of the Event Browser.



2. To customize which columns are viewable, Control-click on any column heading and choose a category option from the menu.

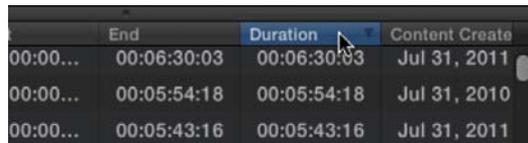


3. To rearrange columns, click a column heading and hold. You can then drag a column left or right if you prefer a different order.

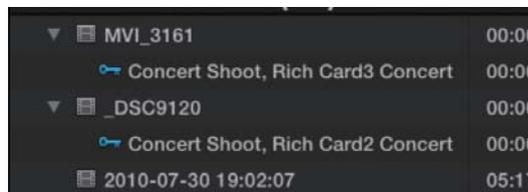


4. To sort a column, click its heading.

You can click a second time to toggle between ascending and descending sort order.



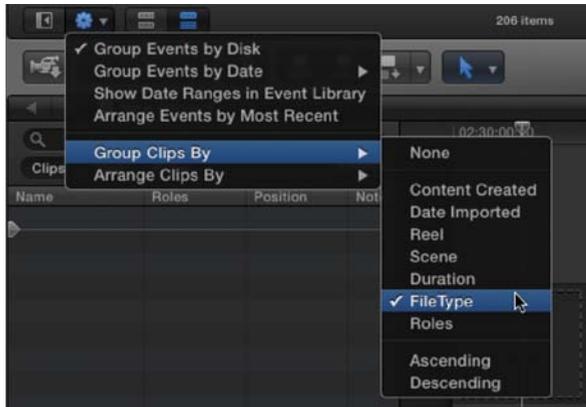
5. To view a clip's rating or keywords, just click the disclosure triangle to the left of the clip's name.



Sorting Clips within Events

As you continue to review your events, it's easy to become overwhelmed by all your footage (especially with a big project). Fortunately, Final Cut Pro X offers several additional ways to refine how your events display clips. Much like sorting events, you can sort clips within an event. It all begins by clicking the Action menu:

- ▶ **Group Clips By Category.** You can choose Group Clips By and select from several methods, including Reel, Date, Scene, Duration, File Type, and more. You can set the order to Ascending or Descending from the same submenu to create a hierarchy. We find that grouping by File Type is extremely useful because it groups audio, video, and graphics separately.
- ▶ **Arrange Clips By Category.** You can also arrange clips by Name, Take, Duration, and Content Created. We find the last method (Content Created) useful because it sorts clips in order of creation. If you've manually renamed media, the Name option is also useful. Arrangements can also be sorted in Ascending or Descending order.



▲ Grouping by category is a useful way to organize your media.



THE BEST OF BOTH

You can use both a Group and an Arrange method to sort clips independent of each other. Using these arrangement features makes it much easier to find clips.

Examining Clips

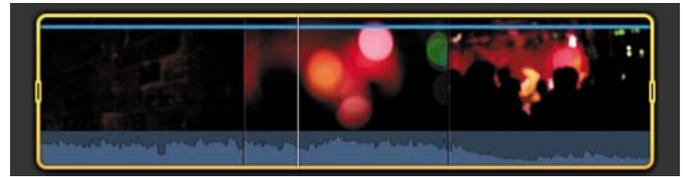
Now that you have control over sorting your clips, it's time to actually watch your media. The process of reviewing or skimming your footage will make it easier to tag footage with keywords and roles, as well as help you find the best shots.

Taking the time to review your footage and annotate it greatly improves your end results. When an event is selected in the Event Library, you can view its clips in the Event Browser. This is the first step toward viewing and organizing your footage.

Viewing Individual Clips

When you've located a clip in an event, you have several ways to view its contents. It's important that you learn how to use the dynamic preview capabilities of Final Cut Pro X to speed up your edit workflow.

There are two primary tools that you'll use for playback and previewing: the playhead and the skimmer.



◀ The J-K-L keys will quickly become an integral part of your keyboard controls.

PLAYHEAD

The playhead indicates your current position within a project. The playhead appears as a thin, gray vertical line. Generally, the playhead is static, but you can reposition it by clicking in a clip or your Timeline. The playhead does move when you click Play to indicate progress as a clip or Timeline plays back.

Here are a few tips to control playback:

- › Press the spacebar to start or stop playback.
- › To play a clip from its beginning, press Shift+Control+I.
- › To play just a part of a clip, click and drag the yellow handles to define a frame range. Press the Forward Slash (/) key to play just the selected part of the clip.
- › If you do not select a range, you can still press Shift+Forward Slash (/) to play two seconds before and after where the playhead is parked.
- › You can use the J-K-L keys to control playback:
 - › Press L to play forward.
 - › Press J to play backward.
 - › Press K to pause the video clip.
 - › To double the playback speed, tap L or J twice. Tap again for further incremental speed changes.

- › To move the playhead one frame at a time, hold down the K key and tap J or L.
- › To move the playhead in slow motion, hold down the K key while pressing down J or L.



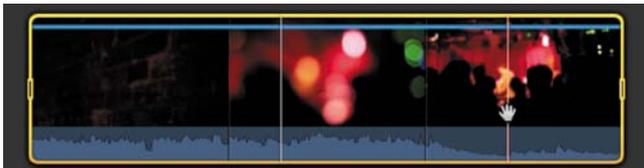
WANT TO THINK ABOUT IT?

If you want to keep playing a clip over and over again to closely study it, that's easy. Just press Command+L to toggle looping on or off.

SKIMMER

Another method for previewing clips is the skimmer. Using the skimmer lets you move the mouse to freely preview a clip without affecting the playhead position. The benefit of the skimmer is that it lets you quickly review several frames in a clip by simply moving the mouse (all without losing your current position).

The skimmer appears as a thin, pink vertical line as you move the pointer across the clip. The skimmer temporarily turns orange if snapping is enabled and the skimmer snaps to a position. Snapping makes it easier to drag between markers and In points, for example.



THE TROUBLE WITH SKIMMING

When it comes to skimming, you'll either love it or hate it, or sometimes both. The good news is that you can enable or disable skimming easily. You can turn off all skimming by pressing S or audio skimming only by pressing Shift+S.



SWITCH FROM SKIM

If you want to play a clip while skimming, just press the spacebar. The playhead will jump to the skimmer position and start to play.

Renaming Clips

By default, DSLR media has pretty useless filenames (they're not unique, and it's very easy to have duplicate filenames). Even if all your files have different names, how useful is a name like MVI_04567.mov? Fortunately, you can easily rename clips within your event. You can rename clips in the Event Browser or in the Info inspector anytime you want. Note that when you rename a clip in Final Cut Pro X, it *does not* rename the source media file on your disk. Here are a few ways you can rename clips:

- › **Rename a clip in the Event Browser in Filmstrip view.** If you're in Filmstrip view, simply select a clip's name and type a new name.
- › **Rename a clip in the Event Browser in List view.** If you're in List view, simply select a clip's name, press Return, and then type a new name.
- › **Rename a clip in the Info inspector.** Select a clip in the Info inspector by clicking the Inspector button in the toolbar. Click the Info button at the top of the pane that appears. You can then click in the Name field and type a new name.

Organizing Clips with Roles

When you import clips into Final Cut Pro X, the application automatically assigns metadata text labels. These labels are based on one of five default roles: Video, Titles, Dialogue, Music, or Effects. You can also create custom roles and further refine with subroles that you can manually assign to clips. For example, you can assign the role of Interview to all of your sound bites to easily separate them from the rest of your footage.



WHAT A NAME DOES

When you rename a clip, it only affects the one instance of the clip. For example, if you copy a clip from one event to another and then rename one of the clips, only the modified clip will change. Every instance of a clip can have its own name.

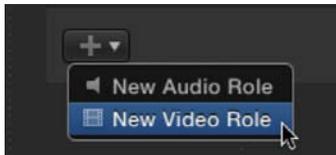
Apple has positioned roles as the primary way to identify related elements when working in the Timeline and when exchanging data with an XML file. Roles should continue to play a more important part as Final Cut Pro X continues to evolve and share media with other applications.

SETTING UP ROLES

A good place to start to set up roles is to open the Roles Editor. Choose **Modify > Edit Roles** to see the current roles and subroles you've set up. Roles are globally defined for the application, so you cannot have different roles for different projects.

To create a new role, follow these steps.

1. To add a new role, click the **Assign New Role** button at the bottom-left corner of the Role Editor window.



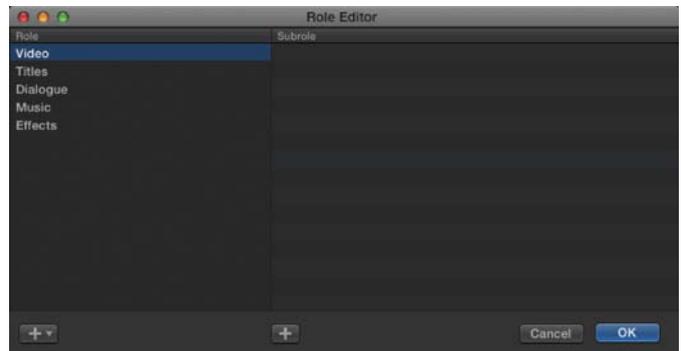
2. Choose to add a **New Video Role** or **New Audio Role**.
3. Click on the new role and enter a new name.

You can also add subroles to further refine a role category. For example, you can split the **Video** role into smaller categories like **b-roll**, **behind the scenes**, **reenactment**, and so on to make it easier to categorize your footage. Creating subroles is easy.

1. Click a role to select it.



2. Click the **Subrole** button at the bottom center of the panel.
3. Click on the new subrole and enter a new name.



THE RULES

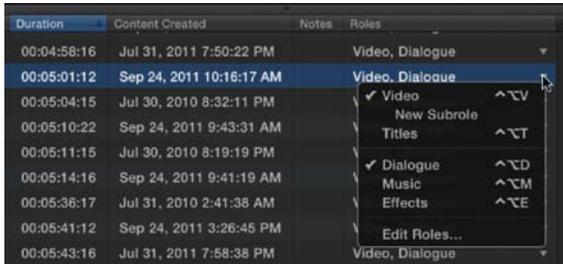
Keep in mind that there are a few rules when it comes to using roles:

- Every clip must have at least one assigned role.
- If a clip has audio and video, it will always have one audio and one video role.
- You cannot assign a video role to audio-only clips or an audio role to video-only clips.
- Roles cannot be assigned to a clip range or a portion of a clip.
- You can assign different roles to each instance of a clip. For example, a clip in the Timeline can have a different role assigned in an event.
- To delete a subrole or a custom role, just click to select it and press the **Delete** key. You cannot delete the original five roles, however. You'll also need to make sure that no clips are assigned to a subrole in your events. Once cleared, the role or subrole will no longer appear as an option when you relaunch the application.

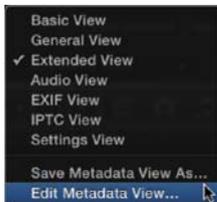
ASSIGNING ROLES

You can assign roles to clips at any point in your editing. In fact, you can assign a role in the **Event Browser**, the **Info inspector**, the **Modify menu**, or the **Timeline Index**. Here's how:

- › **View and reassign roles in the Event Browser.** With one or more clips selected in the Event Browser, you can use the Roles column. Make sure you are in List view and that you can see the Roles column (if it's not visible, Control-click a column head and choose Roles). You can then click the assigned role for a clip to see a shortcut menu listing the available roles. Simply choose additional roles that you want to assign.



- › **View and reassign roles in the Info inspector.** With one or more clips selected in the Event Browser or Timeline, you can use the Info inspector. If it's not visible, click the Inspector button in the toolbar and click the Info button at the top of the pane that appears. You can click in the Roles field to choose from available roles.



- › If the Roles metadata is not visible, click the View button at the bottom of the pane and choose Edit Metadata View. You can then use the search field and enter roles. Select the Roles field to add it to your view.
- › **View and reassign roles in the Modify menu.** An easy way to assign roles is to use the Modify menu. With a clip selected, simply choose Modify > Assign Roles, and choose a role from the submenu. Once selected, a check mark appears next to the roles in use.

- › **Use keyboard shortcuts.** If you want to assign roles using the keyboard, that's possible too:
 - › Video (Control+Option+V)
 - › Titles (Control+Option+T)
 - › Dialogue (Control+Option+D)
 - › Music (Control+Option+M)
 - › Effects (Control+Option+E)
- › **View and reassign roles in the Timeline Index.** After you've added clips to a Timeline, you can assign roles. This function is often used to help assign track-based output for files (such as when going to tape). You can also use roles to help you isolate clip types in your Timeline (even making entire roles invisible by deselecting them).
 - › Open the Timeline Index by pressing Command+Shift+2. View your clips in use by clicking the Clips pane at the top of the Timeline index. Use the Roles column to add roles to your clips (if it's not visible, just Control-click on the heading and choose Roles from the menu). You can then click on a role and add or edit assigned roles.

Managing Your Event Library

Now that you understand the value of events as an organizational tool, it's important to know how to manage your Event Library. There are several ways to merge, split, and rename events.

Merging Events

If you end up with too many events, you can quickly merge two or more events into a single event. This makes sense if you have two events with media that is closely related (such as by client or topic).

There are two ways to merge events:

- › You can select multiple events that you want to combine, and choose File > Merge Events. In the Merge Events window, give the event a new name, choose a disk where you want to store the event's source media files from the Location menu, and click OK.
- › You can create and name a new event, and then drag one or more existing events into the new (empty) event.

Splitting Events

If you find that an event is getting too big to manage, you can split it into two events. There are two strategies you can employ to make this task simple:

- › You can create a new event and drag the media from its current event into a new event. The original media files (or aliases) on your disk will be moved into the new Events folder.
- › You can choose to create a duplicate event and modify it by highlighting the desired event and choosing File > Duplicate Event. You can then go through the event and delete any unwanted clips. Simply select an unwanted clip (or clips) and press Command+Delete to remove it from the event and your disk. Be careful not to just press Delete (which seems natural): Instead of removing a clip, you will just mark the clip as "Rejected."

Copying Media Between Events

When you want to have a clip appear in two events, you can copy it. This will place a version of the clip in both events, which means that files are duplicated on disk. To copy the clip:

- › If the event is on the same disk, hold down the Option key when dragging.
- › If the events are on different disks, simply drag.

You'll know that a copy is occurring if a green circle with a plus symbol appears next to the clip's name when dragging.

Moving Media Between Events

When you want to take a clip from one event and put it in another, you can choose to move it. This means that the file will actually be removed from one folder on your disk and relocated to another. To move a clip:

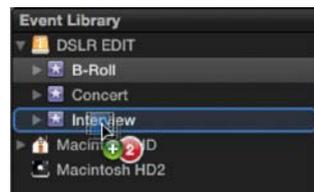
- › If the event is on the same disk, simply drag from one event to another.
- › If the events are on different disks, hold down the Command key when you drag.

You'll know that a move is occurring if no symbol appears next to the clip's name when dragging. It's important to note that this actually moves the clip from one drive to another at the Finder level. This could be dangerous if you are sharing media.



WHAT'S THE WAIT?

Keep in mind that when you copy or move media, files are actually transferring in the background. If you are managing a lot of media, it can take a few minutes to complete the task of copying or moving the source files from disk to disk.



◀ The plus symbol indicates a copy command is in progress.



▲ The lack of a plus symbol (number of files is in a red circle) indicates that a Move command has been invoked.

Rating Clips

Now that you've figured out how to browse your events and organize your content, it's time to start making decisions. You need to rate your clips so you know which ones you want to use and which ones you should ignore. Final Cut Pro X has a three-choice system of ratings.

- › All clips come in at a neutral state.
- › You can then mark your favorite clips (or star them) to be sure to use them.
- › You can also reject a clip and hide it to avoid using footage that is subpar.

Marking Favorite Clips

As you review your footage, you'll want to take the time to mark the best shots you want to use, making it easier to find those shots while you're in the middle

of an editing session (especially if the client is in the room). Marking favorites gives you a quick way to isolate your best footage.

1. In the Event Browser, select a clip, or multiple clips, you want to rate.

You can also use the Select tool to choose a range (part) of a clip. This is similar to the process of creating a subclip.

2. Press F or click the Favorite button in the toolbar.

A green line appears at the top of the frames you've marked as Favorite in the Event Browser.



YOU'RE NOT MY FRIEND ANYMORE

If you change your mind about a Favorite ranking, that's easy to amend. Just press the U key (for un-favorite) or click the Remove Ratings from the Selection button in the toolbar. To quickly reselect just the range, click the green bar or red bar.

- ▶ By making a selection and pressing the F key, you can mark that selection as a favorite for quick reference later.



- ▶ The green bars indicate regions that have been marked as favorites. The red bar shows a clip that has been rejected.





WHAT ABOUT SUBCLIPPING?

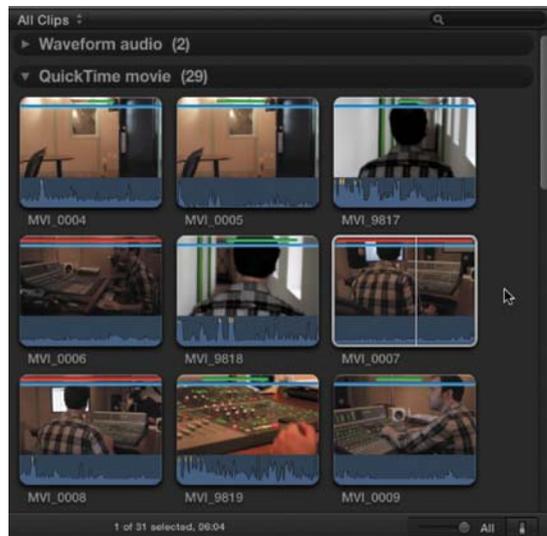
In many editing programs you can mark an area of a longer clip and save it as a sub-clip. This is often used in a long interview to split the response to each question into separate clips that are easier to organize. In Final Cut Pro X you can use the Select tool to choose a range inside a clip (by dragging). A range can then be marked as a favorite. Select the favorite in your event and press Return to edit its name. You can also use the Notes column to tag the favorite with additional details to help you when editing.

Rejecting Clips

Just as you mark your best clips, you should also take the time to reject those shots you want to avoid. The Rejected rating should be used for shots that contain soft focus, bad performance, or garbled audio.



▲ Remember that Delete rejects a clip, whereas Command+Delete throws it in the trash (these are the same shortcuts used in the Finder).



▲ The view on the left is the standard icon view of the event in All Clips mode (Control+C). On the right, only Favorites are shown (Control+F).

1. In the Event Browser, select a clip, or multiple clips, you want to rate.

You can also use the Select tool to choose a range (part) of a clip.

2. Press Delete or click the Rejected button in the toolbar.

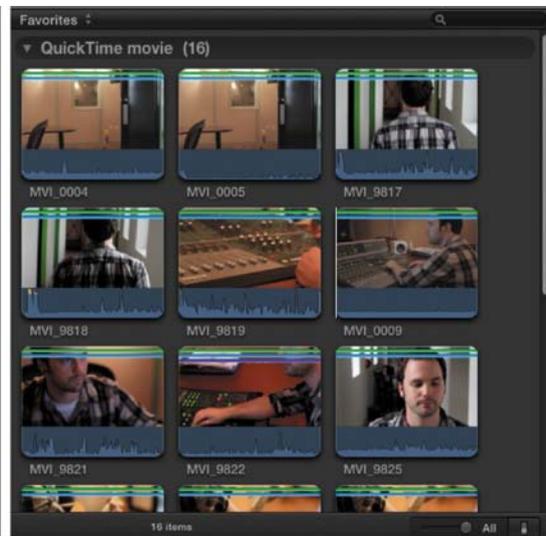
A red line appears at the top of the frames you've marked as Rejected in the Event Browser.

Removing Ratings

If you want to remove the rating from a clip, it's pretty simple. At the top-left corner of the Event Browser, click the Filter menu and choose the All Clips option to ensure that you are seeing all of your footage. You can then press U or click the Clear Rating button in the toolbar. This removes the green or red line at the top of the clips in the Event Browser.

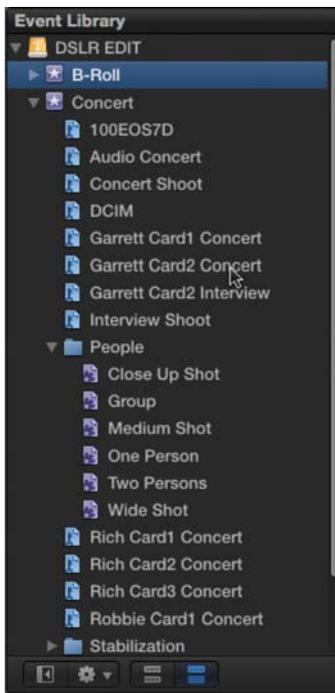
Filtering Clips

Ratings are very useful for several tasks. You can use the Filter menu in the Event Library or corresponding keyboard shortcuts to adjust your view. This makes it easier to edit by removing substandard shots. It's also a great way to clean up an event.



Here are a few ways to get organized using the Filter menu:

- › You can choose to display just the clips that are marked as Favorites by pressing Control+F.
- › If you want to hide the Rejected clips, press Control+H.
- › If you need to free up disk space, press Control+Delete to see only your Rejected clips. You can then select this media and press Command+Delete to remove it from the event and your hard drive. For more information, see “Deleting Footage” at the end of this chapter. Just be careful; if a media file contains both Favorite and Rejected ranges, all the media is discarded with this method.



▲ The purple keywords are generated by Final Cut Pro X when you analyze imported media. The blue keywords were added on import or using the Keyword Editor.

Adding Keywords to Clips

Another tool at your disposal for organizing media is the use of keywords. You can use two types of keywords when working in Final Cut Pro X:

- › **Analysis keywords.** Final Cut Pro X can automatically generate keywords when you analyze clips for common problems. This can be done on import or after the fact when you select clips in an event and choose Modify > Analyze and Fix.
- › **Manually added keywords.** You can also review clips and choose to add keywords of your own design. This is a great way to get organized based on repeating themes or logical groupings.



NEED MORE DETAILS?

Keywords are very useful, but sometimes you'll want more details. When working in List view for an event, you'll find a Notes column. Here you can add detailed information about a clip. Notes can also be assigned to any Keyword or Favorite ranges by clicking the disclosure triangle and then clicking in the Notes column for each item.

Assigning Keywords

Adding keywords is a very straightforward process (and one that will seem familiar if you use iPhoto or Aperture). Make sure you either watch your footage playback in real time or use the skimmer to quickly browse.

1. In the Event Browser, make a selection. You can choose a range, an entire clip, or multiple clips that you want to add keywords to.
2. Click the Keywords button in the toolbar to open the Keyword Editor.



3. Enter a word or phrase that you want to use as a keyword for the selected clip(s) and press Return.
4. Continue adding keywords or keyword phrases as needed.



A blue line appears at the top of the selection in the Event Browser, which indicates that keywords are in use for the clip or range.

5. When you're finished adding keywords, simply close the Keyword Editor.

As you continue to add keywords to your clips, you'll see more Keyword Collections appear in the Event Library. A Keyword Collection is essentially a group of pointers (aliases) to clips that you have tagged with a specific keyword.

Using Keyword Shortcuts

Another quick way to add keywords or keyword phrases is to use keyboard shortcuts. You can have up to nine shortcuts loaded globally (not per event). However, removing a shortcut does not affect clips you've already tagged. You can freely adjust your shortcut keys without affecting your previously processed footage.



MULTIPLE KEYWORDS

You can add multiple keywords to a shortcut register. Just press Tab and enter the new keyword. The shortcut will then apply multiple keywords with a single click.

Here's how to use keyword shortcuts.

1. If it's not already open, click the Keywords button in the toolbar to open the Keyword Editor.
2. If the shortcuts aren't visible, click the disclosure triangle to the left of Keyword Shortcuts in the Keyword Editor.
3. Click in a field next to a shortcut (1–9) and enter a phrase or keyword in a shortcut field. Press Return to capture the change.
4. To use a keyword shortcut, select a range or one or more clips that you want to modify.
5. Press Control and the corresponding number key (1 through 9) to assign a keyword or keyword phrase.

Removing Keywords

If you need to remove a keyword, you can do so in two ways. You can remove individual keywords or all keywords:

- **Remove individual keywords.** If you need to delete a keyword from a clip, just select it and open the Keyword Editor. You can then select and delete any keywords in the top field to adjust the clip or selection.



▲ Keywords were automatically added because the Import Folders as Keyword Collections option was selected. In this case a few clips were tagged incorrectly because the Director of Photography had footage from two days of shooting on one card.

- › **Remove all keywords from a clip.** In the Event Browser, select one or more clips. Then choose Mark > Remove All Keywords (Control+0).

Filtering Clips

Now that you've taken the time to organize your footage into events, apply keywords and ratings, and analyze your footage, you have a lot of information to work with. Learning how to use the Filter commands will give you greater control while editing.

Search for Clips By Clip Names and Notes

Located at the top of the Events Library is the search field. This is a useful way to search for clips by name or by any notes you've added. Simply select one or

more events you want to search in the Event Library (Command-click for multiple events). Then in the search field enter a text string you want to search for. To remove a search, just click the small x at the right of the field.

Search for Clips By a Combination of Criteria

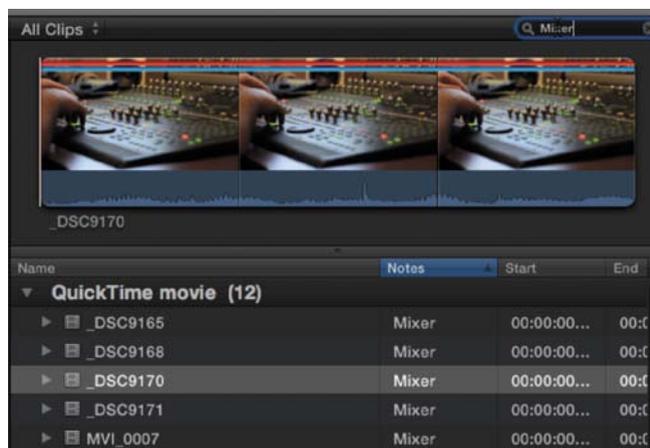
Although the search field is convenient, using a combination of criteria lets you quickly find the clips you're looking for. You can use multiple criteria to search with the Filter window. Categories include clip name, rating, media type, excessive shake, keywords, the presence of people, format information, date, and role.

1. In the Event Library, select the event or folder you want to search.
2. Click the Filter button at the top-right corner of the Event Browser.

- You can select unwanted keywords in the Keyword Editor and press Delete to remove them.



- Use the Search field (in the upper-right corner of the browser) to search the Name and Notes columns.

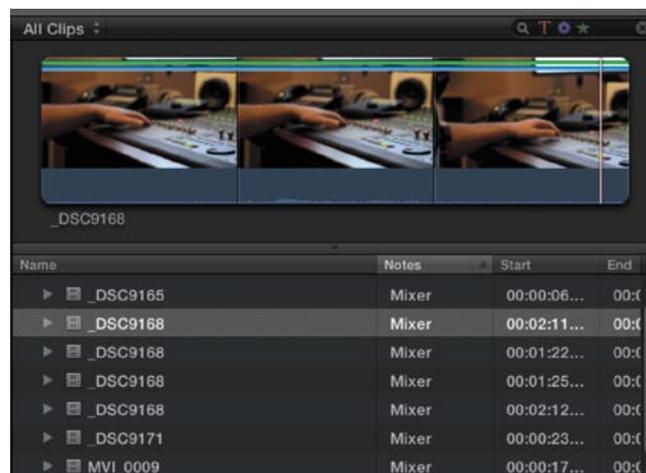
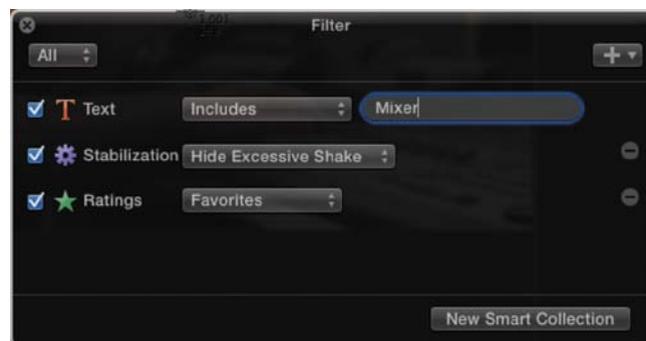


3. In the Filter window, select search criteria, or rules. You can add additional rules using the Add Rule menu:

- › **Text.** Find clips by their name or search any notes applied to them in List view.
- › **Ratings.** Find clips based on the rating assigned.
- › **Media Type.** Search for clips whose source media files are of a specific type (video, audio, or stills).
- › **Stabilization.** Hide or show video clips that Final Cut Pro has identified as having excessive shake.
- › **Keywords.** Search for one or more keywords.
- › **People.** Find clips that Final Cut Pro X has identified as having people in them if you analyzed your clips.
- › **Format Info.** Search by frame rate, reel, take, scene number, and other criteria.
- › **Date.** Search by creation or import date, as well as apply logical rules to help specify an exact match or a range of dates.
- › **Roles.** Find clips by their assigned roles. Earlier in the section “Organizing Clips with Roles,” you learned to assign custom roles and subroles, as well as how certain roles are automatically added.

4. You can refine a search by applying additional rules. You can specify that a search must match at least one criterion or that all criteria must be met. Just use the menu in the upper-left corner and choose All or Any.

5. When you’re done with a search, click the Reset button to the right of the search status icons in the upper-right corner of the Event Browser.



▲ By refining the Filter controls, the clips were narrowed down to only those that contained the keyword mixer, were marked as favorites, and did not have excessive shake.

Using Smart Collections

The powerful search criteria in Final Cut Pro X really let you drill down through many clips to find the results you need. To make it easier to search, Final Cut Pro X lets you save your search results as a new Smart Collection. Clips that appear in Smart Collections are not duplicate media. Rather, Smart Collections filters clips in an event, which helps you focus on the clips needed for a specific task.

CREATE A SMART COLLECTION BASED ON SEARCH CRITERIA

To create a Smart Collection, select an event in the Event Library to begin.

1. Use the Filter window to perform a criteria-based search.
2. Click the New Smart Collection button in the Filter window to add an untitled Smart Collection in the Event Library.
3. Type to enter a new name for the Smart Collection, and press Return.

Whenever you add clips to an event that match the Smart Collection's search criteria, they will be automatically added to the Smart Collection.

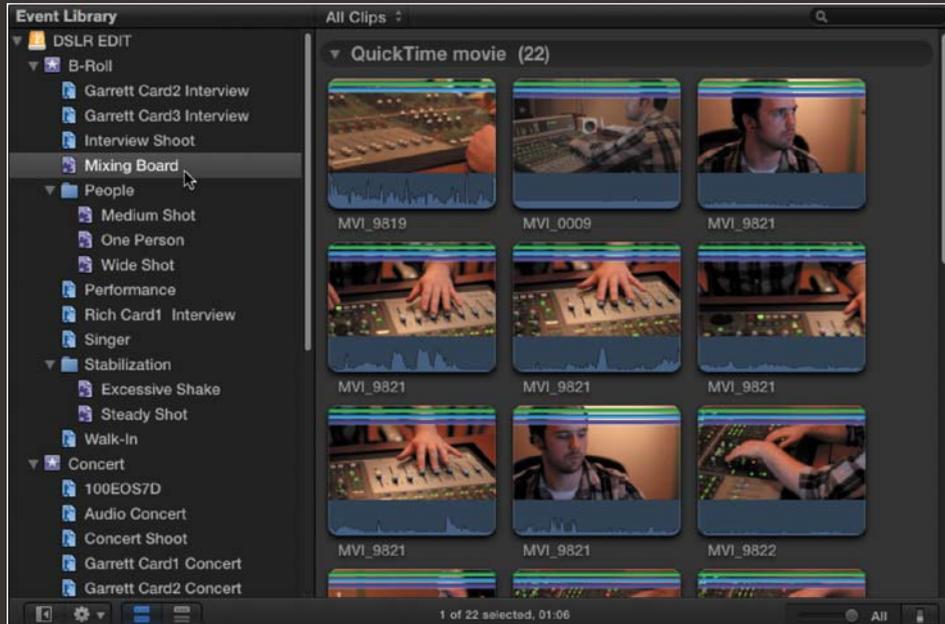
CHANGE THE CONTENTS OF A SMART COLLECTION

After you've created a Smart Collection, you can still modify it.

1. Double-click a Smart Collection whose contents you want to change.
2. In the Filter window, modify the search criteria.
3. Close the Filter window to update the Smart Collection.

DELETE A SMART COLLECTION

If you decide that you no longer want a Smart Collection, select it and choose File > Delete Smart Collection (or press Command+Delete). This removes the Smart Collection from the Event Library but does not delete the associated clips.



▲ By storing a set of filter results as a Smart Collection, you make it easy to find your footage while in the midst of future editing sessions.

Deleting Footage

As you continue to edit your footage, you may decide to delete footage from an event. Unlike previous versions of Final Cut Pro (and most other nonlinear editing tools), deleting a clip from an event *actual* does move the source media to your computer's trash.

Deleting Media

If you want to remove individual clips, just select them in an event. Then choose File > Move to Trash (or press Command+Delete). If you're sure you want to permanently get rid of them, switch to the Finder and choose Finder > Empty Trash.



It's important to note that only media inside events will be trashed. If you did not copy the data into the event on import, the original media remains on your disk. For this reason, we do not select the Copy files to Final Cut Event folder option on import. In this workflow you'll delete the aliases that point to the media, but your original camera files will remain on disk. This workflow works well because the media might be in use in another project or another editor may need it (also, there's no danger of trashing your original media files).

If you're not sure you want to commit to deleting media, just reject it, and then choose Hide Rejected. You can easily recover rejected clips by removing the rating from the clip.

Deleting Events

Another option when cleaning up is to delete an entire event. This technique should not be used often because it is a quick way to clear off several clips that you no longer need. Typically, you'll want to back up or archive your media first, however. Be sure to read Chapter 11 to learn about managing projects and media before you start throwing away events or clips.

1. Select an event or multiple events in the Event Browser for deletion.
2. Choose File > Move Event to Trash (Command+Delete).



DANGER! DANGER!

If you move items to the trash and then empty the trash, those clips (and all their metadata) are gone for good. After you empty the trash, the deleted clips or event and all their source media files that previously resided in the Final Cut event cannot be recovered.

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