# Apple Pro Training Series: Final Cut Pro X 10.1 (updates for software version 10.1.2)

# Lesson 1

#### Page 6 change in paragraph 1

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.

# Lesson 2

#### Page 15 replace paragraph after sidebar

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.

#### Page 15 replace last paragraph after image

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, let's start importing clips, and see how Final Cut Pro handles your media when using the default media management settings.

#### Page 16 replace 1st paragraph and Add new Step1

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. A library can be saved on any accessible and supported local or network volume.

1 From the Dock or the Applications folder, open Final Cut Pro.



Renumber existing steps in 2.1.1

#### Page 17 renumbered Step 5 replace image



#### Page 18 replace step 3 2nd image



#### Page 18 insert after step 4

NOTE: If iPhoto or Aperture are set to open when a camera is connected, press Command-Q to quit either application if one has opened automatically.

#### Page 19 replace step 5 image



## Page 20 replace 1st image



## Page 21 replace 1st image

• Add to existing event:	CoPro \$		
Oreate new event in:	("Lifted" library		
	Event name:		
Filmer @ Com	to library		
Leave	e files in place		
Transcoding: Creat	e optimized media e proxy media		
Keywords: 🗹 From	Finder tags		
From folders			
	Consolidate find people results		
Creat	e Smart Collections after analysis		
Video: Remo	we pulldown		
Analy	ze for balance color		
Audio: 🗌 Analy	ze and fix audio problems		
Separ	rate mono and group stereo audio		
C Remo	ove silent channels		
	Cancel Import		

#### Page 22 replace 1st image



#### Page 23 replace starting at Step5

5 Navigate to the location of your FCPX 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 Media Import dialog, also click Create.

New Folder
Name of new folder:
Lifted Archives
Cancel

A timer appears next to the GoPro1 card in the sidebar. You may proceed with the importing process before the archive has completed.



## Page 26 replace Step 1 image



Page 27 replace Step 8 subtext

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

#### Page 27 replace Step 1

## 1 In the Media Import window, locate the Zoom slider.

#### Page 27 replace Step 2 image



#### Page 28 ADD after subtext at top of page



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

#### Page 29-30 replace starting at step 1 until 2.4

1 In GOPR0003, skim to the start of the thumbnail, and press I to mark the start of the range.

2 To set the end of the range, skim to a few moments before the helicopter lifts off the pad, and press 0.



This range covers the helicopter on the pad with rotors turning. Now you will set a second range within the file.

3 Cue the skimmer or playhead to just before the helicopter lifts off, and then press Command-Shift-I.

4 While still in GOPR0003, skim to just after the helicopter has exited the frame and press Command-Shift-O to mark the end point.



Now that you have marked two ranges in GOPR0003, notice the two ranges are separated only by a couple of seconds. Rather than create two physical clips, you'll save this clip to be treated as two virtual clips in Lesson 3.

5 With the two ranges still selected in yellow, press Option-X to clear the two range selections.

With the ranges cleared, the Import All button returns allowing you to import all six clips without manually selecting them.

6 Click the Import All button.



The Media Import Options dialog appears. Next you will define the media management for these incoming files.

Page 31 replace last two paragraphs after the 2nd image

This section of the Media Import Options dialog 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.

## Page 32-33 replace section

## **Choosing Physical Storage**

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

- Libraries are virtual containers for events and the event clips.
- Libraries are physical containers for events and the event clips' source media files.

While that second fact is entirely true, a deeper question remains about the source media files' storage location. Are the source media files for those clips physically stored inside the library, or are those event references only pointers to source media files stored in a different physical location? This is a decision you make when you choose to use either managed media or external media.

Managed media is the simplest approach to using Final Cut Pro for a single user, a mobile editor, or for 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 media will be stored and managed by Final Cut Pro.

# Files: • Copy to library Leave files in place

Despite the simplicity of managed media, external media is a best practice for media management, especially in environments where the source media files are shared among multiple users. With externally referenced media, source files are stored outside the Final Cut Pro libraries. Doing so allows other editors to access the source media files without interrupting your workflows. This option also keeps the libraries small, which translates to faster load times, less memory consumption, and easier sharing when passing a library to another user media storage access.

# Files: Copy to library • Leave files in place

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 says. No source media files are copied or moved during import, which leaves the files as external media outside the library.

## Page 33-34 replace 2nd image and respective bullets

Keywords:	🗹 From Finder tags		
	Second From folders		
	Find people		
	Consolidate find people results		
	Create Smart Collections after analysis		

- **From Finder tags:** Creates and assigns clips to Keyword Collections respective to the OS X tags assigned to the clips
- **From folders:** Replicates an existing folder structure at the Finder level within the event using keywords
- **Find people:** Analyzes the clip for shot composition and facial detection
- **Consolidate find people results:** Averages the Find People results based on twominute sections of a clip
- **Create Smart Collections after analysis:** Aggregates the results of the Find People analysis into a dynamic collection

## Page 34 insert new image and bullets before first existing image

Video: Remove pulldown

Analyze for balance color

- **Remove pulldown:** Applies to source media files recorded in a special frame-cadence format
- Analyze for balance color: Creates a one-click neutralizing correction averaged across the clip's duration

#### Page 34 replace step 1 image

• Add to existing event:	GoPro	\$
○ Create new event in:	"Lifted" library Event name:	*
Files: Ocop	<b>y to library</b> ve files in place	
Transcoding: Crea	ite optimized media Ite proxy media	
Keywords: From From Find Co Co Crea	n Finder tags n folders <b>people</b> onsolidate find people results tte Smart Collections after analysis	
Video: Rem	ove pulldown yze for balance color	
Audio: 🗌 Anal 🗌 Sepa 🗌 Rem	yze and fix audio problems arate mono and group stereo audio ove silent channels	
	Cancel	

#### Page 35 replace starting with subtext of step through step 4

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

3For Files, notice that Copy to library is chosen.



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

4Deselect any other transcode, keyword or video and audio analysis options. Click Import.

## Page 35 delete fourth bullet after step 4

## Page 36 replace paragraph after bullets

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.

## Page 37 add caption to image



## An offline media file appears as above in Final Cut Pro

## Page 37 replace first paragraph after image

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.

## Page 37 replace sidebar

## Using Symlinks

When you're using external media, the source media files are not copied into the library. Instead, symlinks (simulated clips) 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 the best practice for any editor, especially in a multiuser environment.

## Page 38-39 replace starting at step 2 through the image at step 8

2 Starting in the sidebar, navigate to the location of the FCPX 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 FCPX Media Import folder. Selecting your home folder in the sidebar is one possible starting point.

3 Take a look inside the FCPX Media folder for the LV1/LV Import folder. Specifically, look inside the LV Import folder to display its contents.



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

4 With the LV Import folder selected, click Import Selected.

The Import Options dialog opens. You will select a few options this time.

5 At the top, select "Create new event in," and from the pop-up menu, choose the Lifted library. Type *Primary Media* as the event name.

• Create new event in:	"Lifted" library		
	Event name:	Primary Media	]

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."

Files:	Copy to library			
	• 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 OS X tags is covered in Lesson 5.

7 From the Keywords category, select "From folders."

Keywords: From Finder tags From folders Find people

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 video/audio analysis options, then click Import.



#### Page 40 replace step 9 subtext after image and note

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.

Page 40-41 replace steps 1 and 2 and the first image on page 41

- 1 Choose Final Cut Pro > Preferences.
- 2 In the Preferences window, click the Import button.

	Import
General Editing Playback	Import Destinations
Files:	Copy to library storage location Leave in place
Transcoding:	Create optimized media
	Create proxy media
Keywords:	From Finder tags
	Second From folders
	Find people
	Consolidate find people results
	Create Smart Collections after analysis
Video:	Analyze for balance color
Audio:	Analyze and fix audio problems
	Separate mono and group stereo audio
	Remove silent channels

## Page 41 replace the two bullets

• 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.

## Page 42 ADD after 2nd bullet

NOTE: Alternatively, media files may be dragged to the Browser for importing into the selected event or keyword collection.

## Page 42-43 replace question 8's images

⊖ Add to existing event:	Primary Media	÷
• Create new event in:	"Lifted" library Event name:	÷
A		

Files: Copy to library • Leave files in place

В

Page 43 replace question 10

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?

Page 43 replace answer 8

8. B. "Copy to library" creates managed media while "Leave files in place" creates externally referenced media.

Page 43 replace answer 10

10. Final Cut Pro > Preferences and select the Import icon.

Page 43 replace answer 11

11. From folders

# Lesson 3

## Page 50 replace step 3 image and ADD a second image

	Group Clips By		✓ None
	Sort By	~►	る Content Created
•	•	_	Date Imported

Displays an event's clips with no sub-groupings.



Organizes an event's clips by name.

#### Page 54 replace step 1 image



#### Page 57 replace step 1 image

S Keywords fo	or selection
5D-7D B-roll	
▼ Keyword Shortcuts	
1 Interview	<b>^</b> 6
^2	^7
^3	^8
<b>^</b> 4	<b>^</b> 9
^5	Remove All Keywords

Page 60 replace subtext after iPhone table

That takes care of most of the clips in the Lifted library in the Primary Media event. But remember, you imported GoPro clips into the GoPro event. For these clips, you'll use two more keywords, which you can either add manually in the Keyword Editor and/or create keyword shortcuts.

Page 60 DELETE section Batch Renaming of Camera Clips on page 60

## Event: GoPro

Clip	Runup	Hover	Takeoff	In Flight	Landing
GOPR0005		х	x		
GOPR0006	x	х	х		
GOPR0009					x
GOPR1857				х	
GOPR3310			х	х	

## Page 63 Replace step 1 image

Hide Rejected ≑			٩		
DN_9287					
Name	Start	End	Duration		
▼ 🗏 DN_9287	00:00:00:00	00:00:31:01	00:00:31:01		
° <del>⊸</del> Ramp	00:00:00:00	00:00:17:10	00:00:17:10		
🖙 5D-7D, B-roll, Pre-Flight	00:00:00:00	00:00:31:01	00:00:31:01		
⁰ <del>⊸</del> Takeoff	00:00:17:20	00:00:31:01	00:00:13:05		
▶	01:50:41:04	01:50:54:16	00:00:13:12		

## Page 64 Replace 1st paragraph

Carefully review the values for the start and end points for the applied keywords. Although you may see multiple applied keywords at once in the list, you are not necessarily viewing all the clip's source media.

#### Page 64 Replace step 3 image

Interview	Name 🔺	Start	End	Duration
iPhone	▼ 🗏 DN_9287	00:00:00:00	00:00:17:10	00:00:17:10
Pre-Flight	• <del>⊷</del> Ramp	00:00:00:00	00:00:17:10	00:00:17:10
Bamp	🖙 5D-7D, B-roll, Pre-Flight	00:00:00:00	00:00:31:01	00:00:31:01
Takeoff				

## Page 64 Replace subtext step 3 after image

The ranges are different. Right now, you are restricted to seeing the range defined by the Ramp Keyword Collection, which is why the clip's start and end points and the Ramp keyword's points are the same.

#### Page 64 Replace step 4 image

Libraries	Hide Rejected ≑			٩
<ul> <li>▼ ■ Lifted</li> <li>► ☑ GoPro</li> <li>▼ ☑ Primary Media</li> <li>№ 5D-7D</li> <li>№ Audio</li> </ul>				
📔 B-roll	DN_9287			
📔 Flight Controls	Name 🔺	Start	End	Duration
📔 Hangar	▼ 🗏 DN_9287	00:00:00:00	00:00:31:01	00:00:31:01
📔 In Flight	o <del>⊸</del> Ramp	00:00:00:00	00:00:17:10	00:00:17:10
👔 Interview	⊶ 5D-7D, B-roll, Pre-Flight	00:00:00:00	00:00:31:01	00:00:31:01
👔 iPhone	⊶ Takeoff	00:00:17:20	00:00:31:01	00:00:13:05

#### Page 65 Replace step 5

5Create two ranges within DN\_9463, applying the same two keywords, Ramp and Takeoff, to the appropriate ranges.

#### Page 66 Replace step 6 image



#### Page 67 Replace step 7 image

Name	Notes	Start	End	
▶ ■ DN_9390	Hangar doo	01:50:41:04	01:50:54:16	
▶ 🗏 DN_9415		01:58:27:19	01:58:36:14	

#### Page 67 Replace step 8 image

Name 🔺	Notes	Start	End	
▶	Hangar door ope	ens; Mitch enters l	crossing R to pref	light camera
▶ III DN_9415	4	01:58:27:19	01:58:36:14	

#### Page 72 Replace subtext of step 9 after image

One frame of pause is there. You want to cue the playhead at least one frame before that "silent" frame to avoid any extraneous audio samples at the end of the silent video frame. The frames after the playhead are trimmed away.

#### Page 75 Replace subtext of step 20 after image

Before you apply a note to this favorite and mark the rest of the sound bites, you should understand some additional facts about ratings.

#### Page 78 Replace step 3 image



#### Page 79 Replace step 5 image

GOPR1857	00:00:00;00	00:01:55;20
★ Favorite	00:00:00;00	00:00:37;21
⊶ In Flight	00:00:00;00	00:01:55;20
🗙 Rejected	00:00:37;21	00:01:55;20

## Page 81 Replace 5D-7D table

## Keyword Collection: 5D-7D Keyword Collection: 5D-7D

Clip	Start	End	Notes	Result
MVI_1044	Start of clip	opener for me	new discovery	MVI_1044
MVI_1045	Every time we maybe	see or capture	crest reveal don't know capture	MVI_1045
MVI_1046	At the end of the day	adventure I went on	wow look what I saw	MVI_1046
MVI_1055	The love of flight	uh, so (end of clip)	really the passion is	MVI_1055
🗸 All C	Clips	^c		

∢	All Clips	<b>^</b> C
	Hide Rejected	~н
	No Ratings or Keywords	<b>^</b> X
	Favorites	^F
	Rejected	<u>^ (X</u>
	Unused	<b>^</b> U

## Page 82 ADD sixth bullet

• Unused: Displays clips that are not used in the open project

Page 84 Replace 1st image and replace respective bullets adding third bullet



- Used Media: Displays both used and unused clips in the open project
- Stabilization: Displays clips that have excessive camera shake
- Keywords: Displays clips that contain all, any, or none of the selected keywords

## Page 84 Replace 1st image and replace respective bullets adding third bullet

1In the Libraries pane, select the Primary Media event.

You are going to use the Filter HUD tools to zero in on those clips you'll need while editing—specifically, iPhone clips of the flight controls.

Page 86-90 Replace 3.4.1 up to sidebar

## Exercise 3.4.1

## **Filtering an Event**

Now that you have a few ratings, keywords, and notes applied to some clips, you are almost ready to edit. But you're only almost ready because you still need to search, sort, and filter your clip metadata to find the favored sound bites and B-roll gems among hundreds or thousands of clips.

1 In the Libraries pane, select the Primary Media event.

You are going to use the Filter HUD tools to zero in on those clips you'll need while editing—specifically, iPhone clips of the flight controls.

2 In the Browser, from the Filter pop-up menu, choose All Clips.



3 In the search field, click the magnifying glass to open the Filter HUD.



4 In the Filter HUD, click the Add Rule (+) button, and choose Keywords while watching the Browser's contents.



The clips displayed in the Browser do not change, but look at the added rule. The rule may be interpreted as, "Display all clips containing any of the keywords selected below." Let's see what happens when you change just one small parameter.

5 In the Filter HUD, change the Keywords pop-up menu to Include All.



All the Browser clips disappear because no clip meets the criteria of having all the selected keywords.



6 In the Keywords rule, deselect all checkboxes except the Flight Controls and iPhone keywords.



Your search returns two clips: The only two clips from an iPhone and showing the flight controls. You have created a search that filters the contents of two Keyword Collections. Look back at the lists of metadata types, filters, and rules presented in Reference 3.4. By using a combination of these items, you can create very complex searches to quickly sift your event or library, and find the clip you need based on the metadata associated with those clips. Remembering a clip's name is unnecessary when the metadata identifies a clip by its content.

## **Finding Orphaned Clips**

With all these great Keyword Collections created, finding the clip you need is simple. However, a simple problem was created as well: the orphaned clip, which is a clip lost between Keyword Collections. The clip is still in the event, but does not appear in the more finely grouped collections because the clip was not assigned a keyword. The Filter pop-up menu allows you to identify any orphaned clips so you may assign it appropriate keywords or ratings for later retrieval.

1 If necessary, clear the search field by clicking the X.



- 2 In the Libraries pane, select the Lifted library.
- 3 From the Filter pop-up menu, choose "No Ratings or Keywords."



One clip appears in the Browser, GOPR0003. This is one of the GoPro clips you previously imported. Rather than following the original plan of making two clips from this one, you'll mark the takeoff portion with a keyword so it is no longer an orphaned clip.

4 Mark a range that includes the takeoff and exiting the frame.



5 Assign the range to the Takeoff Keyword Collection in the GoPro event by dragging the selected range into the respective event's collection.



NOTE: Drag the range to the GoPro event's Takeoff Keyword Collection.

Now you have two clips in the Browser! Because you marked a range within a larger clip, these two clips represent the leftover media before and after the range you just keyworded. They are displayed because the filter pop-up menu is still set to "No Ratings or Keywords." Because you have keyworded the best content from this clip, you may ignore these remnants by changing the Filter pop-up menu.

6 From the Filter pop-up menu, choose Hide Rejected.

## Page 90 Replace sidebar image



#### Page 91 Replace step 1 image

🔻 🛣 Primary Media		
	New Event	TCN .
🎦 5D-7D	New Project	<b>₩</b> N
👔 Audio	New Folder	<b>☆</b> ≋N
B-roll	New Keyword Collection	<mark>∕д</mark> ЖК
	New Smart Collection	<b>∖</b> C₩N
📔 Flight Control	- W	

#### Page 93 Replace step 11 and image

11 Set the Import Options dialog as shown, with all other transcoding, keyword, and video and audio analysis deselected. Click Import.

• Add to existing event:	Primary Media	\$
OCreate new event in:	"Lifted" library	Å T
	Event name:	
Files: Ocpy to library		

#### Page 94 Replace step 3 image



## Page 95 Replace step 4 image

Analyze and Fix:	
Video:	Analyze for balance color
	Sind people
	Consolidate find people results
	Create Smart Collections after analysis
Audio:	<ul> <li>Analyze and fix audio problems</li> <li>Separate mono and group stereo audio</li> <li>Remove silent channels</li> </ul>
	Cancel OK

#### Page 96 Replace text after table

These analysis keywords are huge timesavers when a deadline is approaching. When you need one more B-roll clip that is a single wide shot of the interview subject standing next to the helicopter in the hangar recorded on the 5D, you can find it thanks to the user, camera, and Final Cut Pro-applied metadata. That's the sweet spot when editing with Final Cut Pro. You can think about the story, not the clip.

#### Page 98 Replace step 2 image



# Lesson 4

#### Page 109 Replace step 6 2nd image

🕨 🞬 Lifted Vignette	9
00:00:00:00	00:00:15:00
tt -	

The project open in the Timeline.

#### Page 112 Replace step 4 2nd image



## Page 112 Replace step 5 image



#### Page 113 Replace step 7 image

Name 🔺	Notes
▼ 🗏 MVI_1042	
🏶 Medium Shot, One Person	
🖙 5D-7D, Interview	
★ Favorite	passion when kid ┣

## Page 114 Replace step 10 image

MVI_1042		01:31:15:14	01:31:25:21
🏶 Medium Shot, One Person		01:31:15:14	01:31:25:21
🖙 5D-7D, Interview		01:31:15:14	01:31:25:21
📩 Favorite	passion when kid	01:31:15:20	01:31:18:20
✓ Used		01:31:15:20	01:31:18:20

## Page 116 Replace step 2 image after subtext

## Page 117 Replace step 5 image



#### Page 118 Replace step 1 image



## Page 119 Replace step 1 image



## Page 123 Replace step 1 and image

1In the Browser, switch to filmstrip view, then perform a search for *awe*.



Page 123 Replace step 2 image



## Page 123 Replace step 4 image



## Page 161 Replace step 2 image



# Lesson 5

Page 246-247 Replace 5.6.2

# Exercise 5.6.2

## **Importing the Aerial Clips Using Finder Tags**

For the Lifted Vignette project, you will create an audition clip to edit all the new aerial clips into the project as a single clip. You will then cycle through those aerial clips within the audition clip to find the desired shot.

To prepare for this exercise, you must import the aerial media source files, and organize them as library clips. These new clips were cataloged and organized using OS X Finder tags that you will import as keywords for each clip. Let's begin by viewing the tags in the Finder.

- 1 Hide Final Cut Pro by pressing Control-H
- 2 In the Dock, click the Finder icon to open a Finder window.



3 Navigate to your downloaded FCPX MEDIA > LV2 > LV Aerials folder.

The tags assigned to the aerial clips are hidden by default in list view.

4 If necessary, switch the window to list view, then Control-click the Name column header and select Tags from the list.



The tags are revealed for each of the aerial clips. While importing these clips, you'll take advantage of these tags to create keyword collections.

🚞 L	.V2		R <sub>M</sub>
		Q	
Name	▲ Size	Kind	Tags
🔻 🚞 LV Aerials		Folder	
Aerials_11_01a.mov	228.4 MB	QT movie	canyon
Aerials_11_02a.mov	209.1 MB	QT movie	canyon
Aerials_11_03a.mov	246.5 MB	QT movie	canyon, lake
Aerials_11_04a.mov	213.5 MB	QT movie	lake, cliff
Aerials_13_01b.mov	271.3 MB	QT movie	desert, lake, cliff
Aerials_13_02a.mov	42.3 MB	QT movie	lake

- 5 Return to Final Cut Pro by clicking the application's icon in the Dock.
- 6 Back in Final Cut Pro, click the Media Import button in the toolbar.



The Media Import window opens. You will use the sidebar to locate the aerial clips for import.

- 7 Navigate to your downloaded FCPX MEDIA > LV2 > LV Aerials folder.
- 8 Select the LV Aerials folder, and click Import Selected.
- 9 In the Import Options dialog that opens, set the following:
- Add to the existing Primary Media
- Select to leave files in place
- Select "From Finder tags" and "From folders"
- Deselect all other analysis options

• Add to existing event:	Primary Media	\$
O Create new event in:	"Lifted" library	A T
	Event name:	
Files: ○ Copy ● Leav Transcoding: ○ Creat ○ Creat Keywords: ☑ From ☑ From	y to library e files in place te optimized media te proxy media Finder tags i folders	

10 Click Import.



All six aerial clips are placed in an LV Aerials Keyword Collection within the Primary Media event. The six clips are also spread amongst four additional Keyword Collections according to the tags assigned in the Finder: canyon, cliff, desert, and lake.

# Lesson 6

#### Page 286 replace 1st image



Page 314-318 replace 6.4.1 up to Positioning Images in the Viewer

## Exercise 6.4.1

## **Creating a Two-Up Split Screen**

In Lifted Vignette, you made an edit, GOPR3310, that shows Mitch flying the helicopter. He leans forward to get a better view. Let's composite two images on the screen at once so the viewer can see what Mitch was looking at.

## Performing a Three-Point Edit for the Split Screen

Although the following technique seems complex for a single edit, after you've learned the edit you'll be able to perform it without hesitation.

1 In the project, locate GOPR3310.

You're about to connect a B-roll clip, Aerials\_11\_04a, at the same Timeline point as GOPR3310, and match its duration. To do so, you will perform a Timeline-based, three-point edit.

In a Browser-based, three-point edit, you specify a duration in the source clip marked by a start and end point. In the Timeline, you may simply cue the playhead as the third point. These are editing steps you've already performed. However, for a Timeline-based, three-point edit, the edit's duration is marked in the Timeline rather than in the Browser. When you mark a start or end point in the Browser, a duration is set. When a duration is marked in the Timeline, its duration overrides the duration set in the Browser (if adequate media is available).

In this exercise, you will set a duration for the edit based on the duration of GOPR3310, and then tell Final Cut Pro to use the end point in the source clip for backtime alignment so that the clip backfills the Timeline duration as a connected clip.

2 Select the GOPR3310 clip, and then press X to mark a range around it.



Selecting the Timeline clip alone does not set the duration for the edit. Pressing X sets start and end points to the duration of the Timeline clip. The visible difference between a selected and marked clip is the appearance of handles at the end of the marked clip.



Selected



Marked

3 In the Browser, find Aerials\_11\_04a.

4 In Aerials\_11\_04a, cue the playhead or skimmer to around a clip time of 2:30 as the helicopter is rounding the cliff. Set an end point.



You've now set up the edit. The key command to perform this backtimed edit is Shift-Q—that is, the connect edit key command, Q, in combination with Shift.

5 Press Shift-Q to perform the backtimed connect edit.



You can't see the result just yet. The aerial clip, layered above the GoPro clip in the project, is blocking the view. The images from the clips may be repositioned to create a composite.

NOTE: If you received a warning as shown in the following figure, your selection in Aerials\_11\_04a was too short. Click Cancel and then adjust the end point of Aerials\_11\_04a to the right a few frames.

 There is not enough media in the source clip to fill the range in the Timeline.			
The resulting edit will be shorter.			
Do not warn when shortening edits			
Cancel Continue			

## Page 321 delete subtext step 12; ADD following

In the clip, Mitch leans forward looking for traffic or hazards several times. As the helicopter starts to come around the cliff would be a critical moment for Mitch to be leaning forward. You will slip an instance of that action towards the middle of the clip to coincide with the movement around the cliff.

## 13 In the Timeline, activate the Trim tool by pressing T.

# 14 With the Trim tool placed in the middle of GOPR3310, begin dragging left and then right.



As you drag, the two-up appears in the Viewer showing the clip's start and end points.



15 Continue dragging until you see Mitch sitting back in the chair at the start (left) and slightly leaning forward before he reaches for the sunshade at the end (right). Release the mouse button.

NOTE: Look at the mountains in the background of the previous image for additional help in locating the edit points.

When you release the mouse button, the Timeline clip is already updated with the new points.

16 Review the edit and repeat step 14 as necessary to align the helicopter's and Mitch's movements.

## Page 331 replace answer 6, deleting images

6. Reset the parameters by clicking the effect's Reset button (the hooked arrow); Disable/enable an effect by clicking the effect's checkbox; With the effect's title bar selected, press the Delete key.

# Lesson 7

## Page 351 replace step 8

8 In the Timeline, select the audio clip DN\_9457, and from the Retime pop-up menu, choose Custom.

## Page 371 ADD after step 9 before last paragraph on page

## Adjusting the Volume Level and Keyframes of One or More Clips

As you start to finalize your audio mix, you may find that a role is too loud or that the overall mix is too soft. You need to change levels, but the techniques you've learned so far would be tedious to implement if you'd already set keyframes on your clips. A more efficient method is to use the Adjust Volume Relative command.

1 With the Timeline active, press Command-A to select all the clips.

Currently, your audio mix is centering around -12 dB with peaks to -6 dB. You will use the Adjust Volume Relative command to raise the whole audio mix by 6 dB.

2 Choose Modify > Adjust Volume > Relative.



The Dashboard changes to the relative adjustment display. Enter the number of decibels to boost the volume level of the selected clips relative to their current levels. If a clip's level is keyframed, the keyframes value will increase by that number. To lower the volume level, enter a negative number (that is, a minus sign followed by the value).

3 Type *6*, which then appears in the Dashboard, and press Return.



The clips' volume levels increase by 6 dB. Most likely, a few spots within the project are now too loud. You can use the Adjust Volume Relative command to attenuate your entire mix by 2 dB.

4 If necessary, press Command-A in the active Timeline to select all clips.

5 This time, press Control-L to activate the Dashboard controls for the relative audio adjustment.

6 Type –2, and press Return.



The volume levels and keyframes of the selected clips decrease by 2 dB. The overall volume is now at a higher level than when you started this exercise, but you still have a little headroom to avoid peaking at or above 0 dB.

## : Adjust Volume Absolute

The alternative to the relative command is Adjust Volume Absolute, which sets the volume levels of selected clips to a specified value. Regardless of the volume level value (keyframed or not), the Volume Absolute command resets the current values, including any volume level keyframes, to the dB setting you enter in the Dashboard. The Dashboard indicates when you are making a relative or absolute level adjustment. Control-Option-L is the Adjust Volume Absolute keyboard shortcut.



# Page 373 Insert as new 7.4 and 7.4.1. Renumber existing 7.4, 7.4.1 and 7.4.2 as 7.5, 7.5.1 and 7.5.2

# Reference 7.4

## **Recording a Voiceover**

The Voiceover tool allows you to record audio directly into your project using an external microphone or a built-in FaceTime mic. One use for this tool is to quickly record a portion of the voiceover script. When editing the rough drafts, the script may not be locked in. Rather than paying for the ongoing services of voiceover talent, you may wish to record yourself for free. This is not intended to secure your 15 seconds of fame. Rather, even a roughly recorded test soundtrack can help you acquire a better sense of timing and pacing for your edit. This type of voiceover recording is often referred to as a *temp* or scratch track. Although this is a common application for the Voiceover tool, don't be fooled by the term "scratch." This tool records high-fidelity audio, and may even be used to record the actual voiceover for your finished edit. (The audio quality will depend entirely on your source microphone and recording environment.)

# Exercise 7.4.1

## **Using the Voiceover Tool**

For this exercise, you will record a scratch track of yourself adding a tag line to the Lifted Vignette project. To complete this exercise, your computer must have a built-in microphone, or you must supply and connect a microphone recognized by OS X.

1 In your Lifted Vignette project, cue the playhead to after the helicopter has passed overhead in the last shot, the helicopter flying off into the sunset.



2 Choose Window > Record Voiceover.

8	Record Voiceover			
Input Gain: Name:	Untitled			
► Advanced				

The Record Voiceover HUD appears. Looking at its basic settings, you may choose only to name the next recording using the Name field, test your mic level using the Input Gain slider, and then click the Record button to record directly into the Timeline. However, let's explore the advanced settings.

3 In the Record Voiceover HUD, click the Advanced disclosure triangle.



The Advanced settings present additional controls for recording your voiceover, including:

- **Input:**Choose the source device, and the desired mono or stereo channels. Examples include the Built-in Input (which is a line-in jack on the computer), FaceTime camera, or a USB audio input converter.
- **Output:**Choose the output device such as line-out/headphones or USB audio output for audio monitoring.

- **Gain:**Adjust the level of the audio input presented to your audio output during audio monitoring. In other words, set how loudly you hear yourself while recording. The default –∞ mutes your voice during recording while allowing you to monitor the project audio.
- **Countdown to record:**Display a pre-record timer.
- **Mute project while recording:**Disable project audio output during voiceover recording.
- **Create Audition from takes:**Compile the project's voiceover recordings into an audition clip
- **Event:**Select the destination event for the voiceover's audio files
- 4 From the Input pop-up menu, choose your available audio source.

8	Record Voiceover	
Input Gain:		
Name:	test 1	
▼ Advance	d	
Input:	Shure Digital (1) 🔹	
Output:	None Headphones (182)	
Gain:	✓ Shure Digital	✓ Mono - Channel 1
	_	Mono - Channel 2
	<ul> <li>Countdown to record</li> <li>Mute project while recording</li> <li>Create Audition from takes</li> </ul>	Stereo - Channels 1 & 2
Event:	Primary Media 🔹	

In the example, a Shure X2u XLR to USB converter was used. With any source, verify that you are choosing the desired input format because many sources give you the option of selecting mono or stereo. The setting also determines the recorded channel configuration: Mono In=Mono Clip; Stereo In=Stereo Clip.

5 If you have headphones, choose the Headphones > Stereo - Channels 1 & 2 option. Leave the Gain at  $-\infty$ .



6 Deselect "Mute project while recording," while leaving the other two options selected.

7 Choose Primary Media for Event.



8 In the Name field, type *Vignette Tag*, and press Return.

You are now ready to record a tag line for the vignette.

9 In the upper-left of the HUD, click the red Start Recording button.

8	Record Voiceover
Input Gain:	
Name:	
Advance	d
Input:	Shure Digital (1) v
Output:	Headphones (1&2) 🔹
Gain:	↓ · · · · · · · · · · · · · · · · · · ·
	Countdown to record
	Mute project while recording
	✓ Create Audition from takes
Event:	Primary Media 🔹

## The Start Recording button



The countdown appears in the Viewer and beeps in the headphones.

10 When the countdown ends, say into your microphone, *Go to H 5 productions dot com to view more aerial cinematography samples.* 

11 Click the square Stop Recording button to end this voiceover take.

8	Record Voiceover
Input Gain:	A
Name:	test 1
V Advance	d
Input:	Shure Digital (1) v
Output:	Headphones (1&2) v
Gain:	↓ · · · · ·
	Countdown to record
	Mute project while recording
	✓ Create Audition from takes
Event:	Primary Media 🔹

The take appears as an audition clip with the playhead cued to the start of the clip. You could click Play and review the take, but you want to record a second take.

12 Click Record again, repeat the tag line, and then click Stop.

Now that you have two takes to compare, you may use the features of the audition clip to select the best one. You can access your takes by clicking the spotlight icon on the clip.



## Page 378 replace image



Page 379 replace image step 8



## Page 379 replace image step 9

Global	0 %
Shadows	-2 %
Midtones	0 %
Highlights	0 %

#### Page 381 replace image



# Lesson 8

#### Page 390 replace 2nd image



#### Page 404 ADD fourth bullet point

• To export a library XML file: With the library selected, choose File > Export XML.

# Lesson 9

#### Page 409 replace Objectives

- Differentiate external and internal media
- Import media as referenced and managed
- Move and copy clips within and between libraries

## Page 409 replace intro paragraph

Libraries provide a convenient way to manage, store, share, and archive one or more events and projects. In Lessons 1 through 8, you created a new library and imported files as referenced external media or as copied internal media into the library's events. This process of working within libraries occurs every time you start an editing job in Final Cut Pro. In this lesson, you'll experiment further with media managing a library.

## Page 410 replace starting at last sentence of 2nd paragraph

The internal media solution within Final Cut Pro can change these editors' habits in a positive yet not painful way. Let's look at how Final Cut Pro addresses each approach.



A Library with both a media empty (external, left) and a media full (internal, right) event.

The key to library management in Final Cut Pro is the media management of its contained events. Because the events inside a library may include both external and internal media, the choices you make for managing source media files will result in media empty or media full events/libraries, or something in between.

## Page 411 replace starting at first sentence

When a library is media empty, the media files for the contained events are symlinks to the external media files. The empty library has a small file size compared to its counterpart, the media full library.



An internal "media full" event.

## Page 411 replace 4th sentence of second paragraph after image

Sharing a media empty library file that references only external media enables efficient and cost-effective collaboration using just one set of source media files on a server.

## Page 411 replace 1st sentence of third paragraph after image

The media full internal solution works well for an editor who is working solo and/or prefers to have Final Cut Pro manage the media.

#### Page 411 replace note

NOTE: Technically, the library file is a collection of files known as a bundle. Therefore, you should modify the contents of the library only within Final Cut Pro, and not change them directly in the Finder.

#### Page 411 ADD after note

So far, our discussion here has been about internal vs external media—where in relation to a library are the source media files stored. There is another aspect to the storage location which is, how did the files get to that location? You've already heard these terms in earlier lessons: managed and referenced. As you've experienced media management in Final Cut Pro X, you could restate the storage methods as managed internal or referenced external. Managed internal was the media management method used with the GoPro clips. You instructed Final Cut Pro to copy the source media files into the Lifted library. For the other imported media files, you told Final Cut Pro to leave the files in place which is known as referencing the existing media files external to the library.

The Library Properties Inspector, in conjunction with your file handling settings in Media Import Options, sets the physical destinations for the imported media.

		Library Properties	D
<b>X</b> X	External vs Macintosh HD	Managed	
Stora	age Location	s	Modify Settings
Media Import	a ed files, proxy and I <b>Library</b>		consolidated files Consolidate
Cach Rende			
SS In	Library		Size 248.8MB
Backu Backu	ups ps of library datab		
Fi	inal Cut Backup	)S	
Media M O	a Locations acintosh HD riginal 80.6мв	Optimized —	

The Modify Settings button in the Library Properties Inspector controls the Storage Location Settings. These settings allow you to specify the library for an internally managed or an externally managed location for media files.

Set storage Managed".	locations for the library "Extern	al vs
Newly importe backups will b Existing medi	ed or generated media, cache files, and li se stored in the locations you choose. a and backup files remain in their origina	brary Il locations.
Media:	In Library	\$
Cache:	Media Server 01	<b>*</b>
Backups:	Final Cut Backups	<b>*</b>
	Cancel	ОК

You can specify internally managed or externally referenced locations for imported media, generated media (renders, thumbnails, and waveforms) and backup library files.

That's right, the Storage Location Settings allow you to set up an external location for copied files. Changing the Media pop-up menu to a location other than In Library directs Final Cut Pro to copy future, imported media files to the specified location. This change to create externally referenced media is evidenced in the copy selection in the Media Import Options.



The following table summarizes the media storage location settings, the Media Import Options available based on that media storage location setting, and the resulting event and media status for the imported clips.

#### Library Management

Library Properties Inspector	+	Media Import Options	=	Event/Media Status
Storage Locations         Modify Settings           Media Imported files, proxy and optimized files, and consolidated files         Imported files           Imported files         Imported files		Files:  Copy to library Leave files in place		A "media full" event with internally managed media
Storage Locations         Modify Settings           Media Imported files, procy and optimized files, and consolidated files         Image: Consolidate           Image:		Files: Ocopy to library <ul> <li>Leave files in place</li> </ul>		A "media empty" event with externally referenced media
Storage Locations         Modify Settings           Media Imported files, pracy and optimized files, and consolidated files         Consolidate           Media Storage         Consolidate		Files: • Copy to library storage location: Media Storage		A "media empty" event with externally referenced media

#### **Library Management**

Left at its default, the Library Properties Inspector lets the Media Import Options determine the internally managed or externally referenced state of the media files. Changing the Media storage location in this inspector allows copied media to become externally referenced option. Let's see the three management methods in action.

Page 412 rename 9.1.1

## Exercise 9.1.1

## **Importing Existing Files as Externally Referenced**

#### Page 412 replace all body text up to step 1 deleting first note

The ultimate external media import option for the obsessive-compulsive editor is "Leave files in place" (the opposite import option of "Copy to"). "Leave files in place" references these existing, external files with no moving or copying of the imported source media files. Symlinks are created within the receiving event that point to the external files, wherever those files may be.

"Leave files in place" is the ideal choice when you need to share existing, source media files in a collaborative environment, such as a high-bandwidth, low-latency network. Even if such a network is unavailable to you at the moment, you may still practice importing a clip with this option.

NOTE: Choosing to "Leave files in place" virtually mandates that you organize your source media files before importing their symlinks into a library because moving, renaming, or

deleting a source media file may cause the referenced clip to go offline in Final Cut Pro. When you decide that you will reference external media, then you are directly responsible for keeping Final Cut Pro abreast of any media management you perform outside of the application. See "Relinking Offline Clips to Source Media" in this lesson.

#### Page 412 replace step 2 image

000	Save	
Save As:	External vs Managed	<b></b>
Tags:		
Where:	📄 Desktop	\$
		Cancel Save

#### Page 413 replace step 6's image and subtext

<ul> <li>Add to existing event:</li> </ul>	External	\$
OCreate new event in:	"External vs Managed" library	A T
	Event name:	

Choosing the External event here does not determine the external or managed state of a source media file. To be available for editing, every clip must be in an event. However, the actual media file does not have to be stored within that event's library. A symlink can stand in for the clip's source media file within the library. The choice of event within the pop-up menu defines only where the clip will appear in the Libraries pane. The physical location is controlled by a combination of settings here in the Files section of the Media Import window and the Library Properties Inspector. The "Leave files in place" option is literally an "edit in place" command. It produces no copies, and it does not move media. It just creates a reference to the existing, source media file and adds it to the chosen event.

#### Page 414 replace step 7's subtext

The two aerial clips appear in the External event's Browser and appear to be normal clips. When you look at the clips in filmstrip view, you'll see no indication that these clips are externally referenced. Let's continue importing internally managed clips, and then compare their storage locations. Page 415+ replace Ex 9.1.2

# Exercise 9.1.2

## **Importing as Internally Managed Clips**

For the editor who struggles with media management, handing the media management duties over to Final Cut Pro may save hours (or days) of frustration. A simple selection in the Media Import Options window creates managed media within an event. By allowing Final Cut Pro to take command, your struggles with media management are instantly diminished.

1 Reopen the Media Import window by pressing Command-I.

2 From the LV Aerials folder, select Aerials\_13\_01b and Aerials\_13\_02a, and then click Import Selected.



You want to clearly identify these two clips as internally managed, so you will create a new event for them in the Import Options window.

3 Select "Create new event in," and from the pop-up menu of all open libraries, choose the "External vs Managed" library.

Add to existing event:	External		Å.
• Create new event in:	"External vs Managed" library		<b>*</b>
	Event name: Mar	naged	

4 For the event name, enter *Managed*.

5 In the Files section, select "Copy to library."

Files: • Copy to library Leave files in place

Choosing this option identifies the incoming clips as internally managed media. This setting is dependent on the Media Storage setting in the Library Properties inspector.

Now that you have a library of events that contain both managed and external media, let's see how you can determine the difference between them in the Info inspector.

6 Select the "External vs Managed" library to display all clips in the Browser.

7 In the Browser, select Aerials\_11\_03a.

8 With the clip selected, look at the lower portion of the Info inspector to find the File Information section.



This section lists the containing event for the selected clip. In this instance, Aerials\_11\_03a is stored in the External event. Looking at the next info item, you'll find that the location is the volume where you placed the FCPX Media folder in Lesson 1. If your FCPX Media folder is stored on your desktop, for example, Location will display the volume's name because you imported this clip to "Leave files in place."

9 In the Browser, select Aerials\_13\_01b.



The Info inspector displays the location of this file as the "External vs Managed" library. This is an internally managed media file because it is stored in the library.

## Page 418 replace the first para of the first sidebar

Importing by Dragging from the Finder

You may import source media files directly into an event in the Libraries pane or Browser by dragging them from the Finder or a supported application. While dragging, the pointer will indicate whether you are importing the files as external or managed media.

Page 419 replace existing step 2 image



#### Page 420 replace existing step 4 image



Page 419 renumber existing 9.1.3 as 9.1.4 and ADD following as new 9.1.3

## Exercise 9.1.3

## **Copying as Externally Referenced**

This hybrid approach to media management is a combination of the two previously discussed media storage methods. The source media files you are going to import will be copied to outside the library (externally referenced). This management method allows you to easily share the source media files in a collaborative networked environment by copying the media files from camera cards, or another volume, to the shared location using just one import step. To begin, you change the Media setting in the Library Properties inspector.

- 1 In the Libraries pane, select the "External vs Managed" library.
- 2 In the Library Properties inspector, click the Modify Settings button.



The storage location options window opens.

1	Set storage Managed".	Set storage locations for the library "External vs Managed".		
	Newly import backups will Existing medi	ted or generated media, cache files, an be stored in the locations you choose. ia and backup files remain in their orig	d library inal locations.	
	Media:	In Library	\$	
	Cache:	In Library	Å.	

Here you may specify the locations for storing imported and transcoded media files either inside or outside the library. Additionally, you may redirect cache files such as renders, analysis, thumbnails, and waveforms to a location outside the library bundle. The last option allows you to set a different location for the library backup files. Keep in mind that these are backups of the Libraries and Browser panes' contents, and not the source media files.

3 In the Media pop-up menu, click Choose.

Media:	✓ In Library	
Cache:	Choose	
Backups:	Final Cut Backups	<b>+</b>

4 In the Finder window, navigate to the Desktop, create a new folder named *Externally Copied*, and select the new folder before double-clicking OK.

Media:	Externally Copied	\$
Cache:	In Library	\$
Backups:	Final Cut Backups	<b>*</b>

![](_page_58_Picture_1.jpeg)

The Library Properties inspector lists the Externally Copied location as the media storage destination. Now, you will import two additional clips to this external location.

5 Reopen the Media Import window by pressing Command-I.

6 From the LV Aerials folder, select Aerials\_11\_01a and Aerials\_11\_02a, and click Import Selected.

![](_page_58_Picture_5.jpeg)

For this exercise, you want to clearly identify these two clips as externally copied, so you will create a new event for them in the Import Options window.

7 Select "Create new event in," and from the pop-up menu of all open libraries, choose the "External vs Managed" library.

• Create new event in:	"External vs Managed" library	
	Event name:	Hybrid

8 For the event name, enter *Hybrid*.

9 In the Files section, select "Copy to library storage location: Externally Copied."

# Files: • Copy to library storage location: Externally Copied Leave files in place

A little more definitive than just "Copy to library," this setting reflects the change you made earlier in the Library Properties inspector.

10 Click Import.

After the import is completed, take a look at these externally copied media files.

- 11 In the Dock, click the Finder icon.
- 12 In the Finder window that opens, in the sidebar, select Desktop.
- 13 Navigate the folder structure to reveal the two aerials clips inside the Externally

![](_page_59_Picture_9.jpeg)

Copied folder.

This hybrid file management method created external media files by copying them to the specified media storage location. If that location were a fast, shared network location, multiple users could access the media file simultaneously without interfering with one another's workflow.

14 In the Dock, click the Final Cut Pro icon to return to the application.

## Page 422 replace step 3 text and image

3 In the Libraries pane, select the External, Hybrid, and Managed events, and then choose File > Copy Events to Library > On the Go.

![](_page_60_Picture_1.jpeg)

Page 424+ replace starting at step 8 up to note on 424e

8 With the "On the Go" library selected, choose File > Consolidate Library Files.

File	
New	►
Open Library Close Library "On the Go"	►
Library Properties	^ <b>ዤ</b> Ϳ
Import	►
Transcode Media	
Relink Files	
Export XML	
Share	•
Send to Compressor	
Copy to Library	►
Move to Library	►
Consolidate Library Files	
Delete Generated Event File	s

A dialog asks if you wish to include optimized and/or proxy media. But, there is something different about this dialog compared to the similar one earlier.

<b>Consolidate Library Files</b> Original Media will be consolidated into the library "On the Go."
You can include available optimized or proxy media. Media stored in external folders will be copied.
Include: Optimized Media Proxy Media
Cancel OK

9 Notice the last sentence that states external media will be copied. Click OK.

10 When the background tasks indicator returns to 100%, select at least one clip in each event of the On the Go library and refer to the clip's Info Inspector's File Information.

File Information	Hide
Event 🔀 Managed	
Location	Reveal in Finder

All the clips are now located in the "On the Go" library ready to edit separate from the office Mac Pro. You are ready to close the library to remove it from the Libraries pane.

11 Control-click the "On the Go" library and from the shortcut menu, choose Close Library "On the Go."

By choosing to consolidate the media, your source files are packaged as managed media within the library. This one Final Cut Pro feature avoids many frustrating hours of hunting down stray media files to package up a complete project.

Page 425 Archiving sidebar, replace 1st bullet with following

1 With the library's events for archiving selected, choose File > Delete Generated Event Files.

2 Select all three Delete options and All for Render Files.

3 Do not archive optimized or proxy media if you retained all the original source media files or their camera archive sources.

Delete Generated Event Files Delete generated files to free up hard disk space. You cannot undo this command.
<ul> <li>Delete Render Files</li> <li>Unused Only</li> <li>All</li> <li>Delete Optimized Media</li> <li>Delete Proxy Media</li> </ul>
Cancel

Page 426 Other Lib Features sidebar, replace 1st sentence of 1st bullet with following

• Automatic backups of the library's metadata are made every 15 minutes (if file is updated).

# Lesson 10

## Page 433 replace step 9 1st image

Audio Channels	Apple ProRes 4444 XQ	
Audio Sample Rate	Apple ProRes 4444	
Render Format	Apple ProRes 422 HQ Apple ProRes 422	
	Apple ProRes 422 LT	
Use Automatic Settings	Uncompressed 10-bit 4.2.2	Cancel

## Page 435 replace step 1 2nd image

• Create new event in:	"Lifted" library     \$       Event name:     Lesson 10	
Files:  Copy to library Leave files in place		
Transcoding: Create optimized media		
Keywords: 🗌 From Finder tags 🗹 From folders		

## Choose to create collections from folders.

## Page 450 replace step 4 image

• Create new event in:	"Lifted" library	
	Event name:	Interview Multicam
Files:  Copy Leav	y to library re files in place	