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version 2

This document can be found online at: <http://www.mediastorm.com/train/resources.html>

Setting up Final Cut Pro for 5D Mark II Video

Canon 5D Mark II footage is recorded at 29.97 or 23.98 frames-per-second using the h.264 codec. This document will focus on 29.97fps.

The h.264 codec is highly-compressed and does not work well with Final Cut Pro 7. You'll need to transcode the footage, i.e., change it's codec using Compressor before importing your footage into Final Cut.

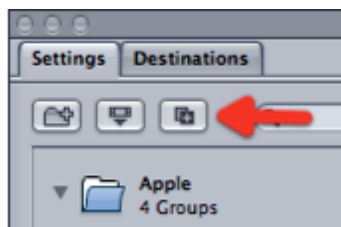
Before you begin, copy all of your video into the **Video** folder in your Final Cut project.

Using Compressor to Transcode 5D Mark II Video Footage

Launch **Compressor 3 or 4**.

In the Settings window, open the **Apple>Formats>QuickTime** folder and select **Apple ProRes 422** setting.

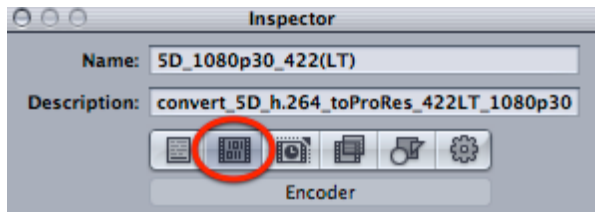
Duplicate the setting by selecting the the third-to-left duplication button at the top of the **Settings** window.



The new file **Apple ProRes 422 copy** will appear in your Custom Settings folder below.

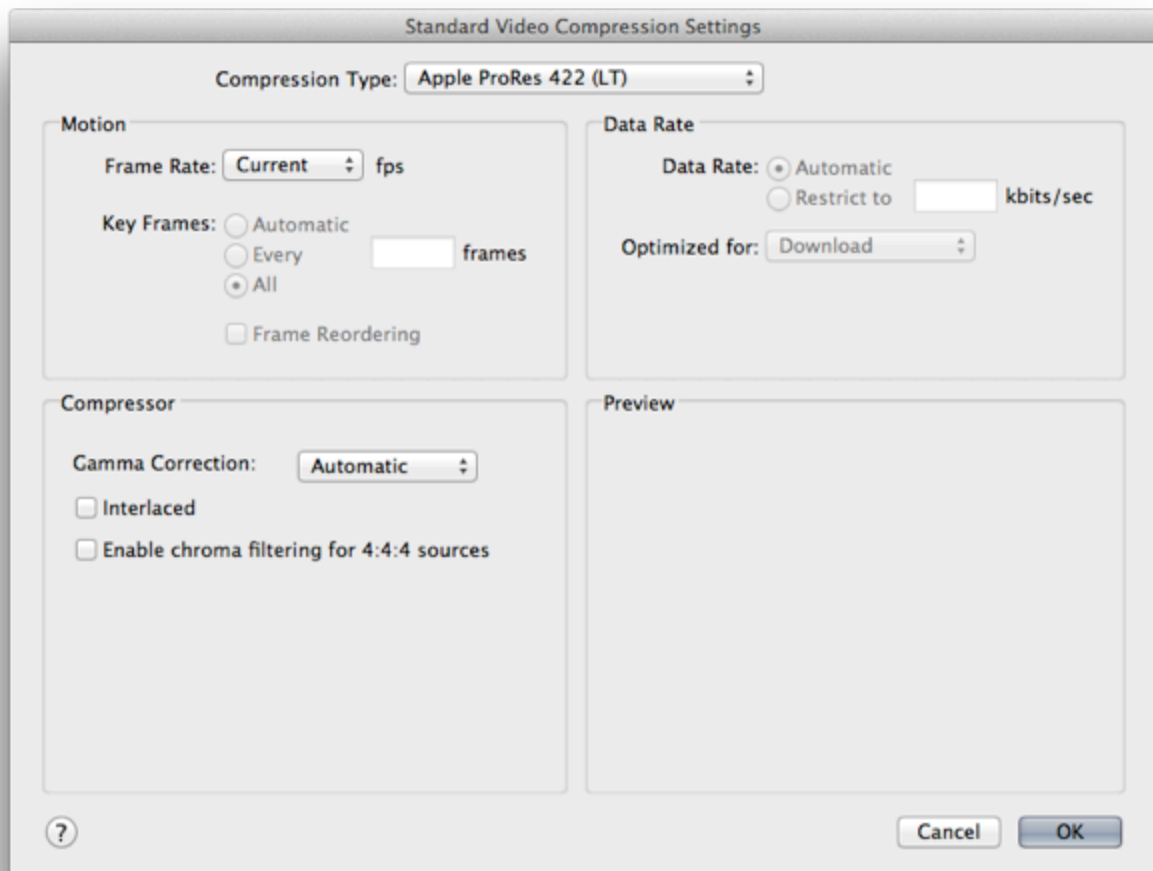
Double-click the file to open the **Inspector** window.

Rename the file to **5D_1080p30_422(LT)** using Compressor's Inspector window.



Select the **Encoder** button, second from left at the top of the window.

Next, click the **Video: Settings...** button in the Inspector.

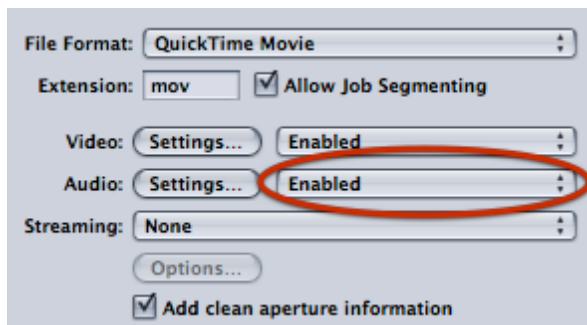


Choose **Apple ProRes 422 (LT)** from the **Compression Type** pull-down menu.

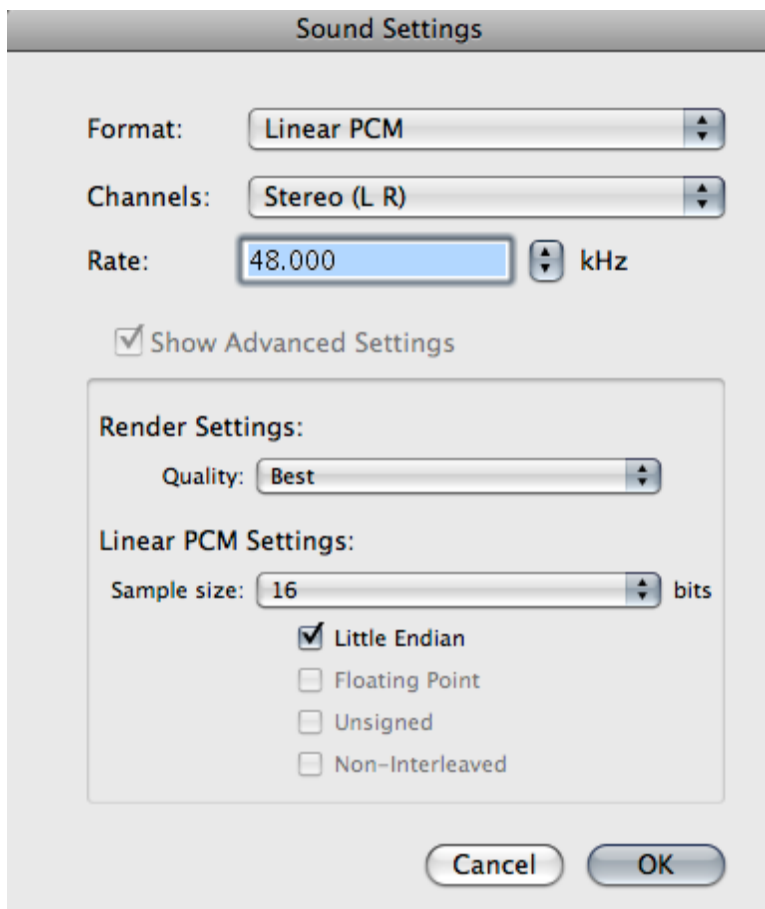
Make sure your **frame rate** is set to **Current**.

Click **OK**.

Enable the Audio settings.



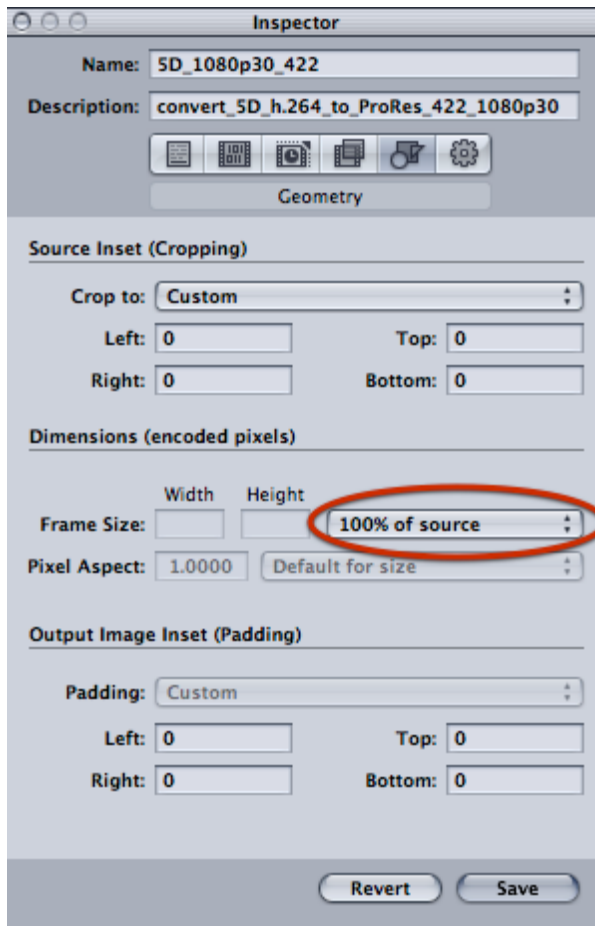
Click the **Audio: Settings...** button in the Inspector.



Use the settings in the **Sound Settings** window above.

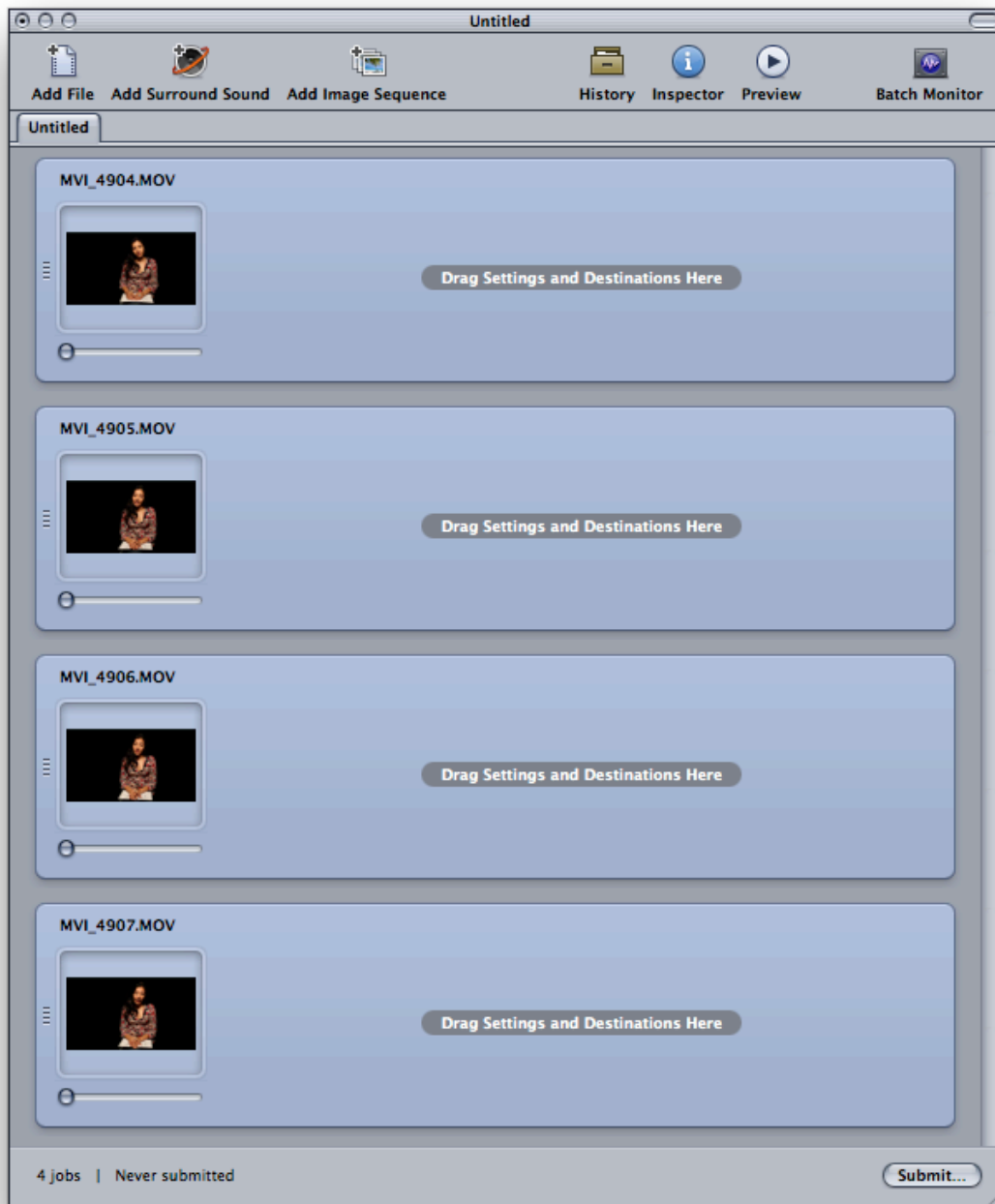
Click **OK**.

In the **Geometry** tab of the Inspector, make sure your **Frame Size** is **100% of source**.



Create a new **Batch Window (command-N)**.

Click **Add File** from the top of the window. Navigate to your 5D video files. For the best response, shift-select no more than 10-15 files at a time. It might take a moment for Compressor to complete this action. You may see the notorious spinning beach ball. Be patient.



Logging Files in Compressor

Because transcoding is processor intensive, if you're on a deadline you'll need to first review your clips so that you can determine which sections are best. This way, you can convert only your selects.

(If you are not working on a deadline you can skip this step and transcode the entirety of each video clip.)

Click on one of the files in your batch. Make sure *only* one clip is highlighted.

Open the **Preview** window (**Command-2**) and press the space bar to view your clip.

Press **I** to create an IN mark and **O** to create an OUT marker, exactly the way these keys work in Final Cut Pro.

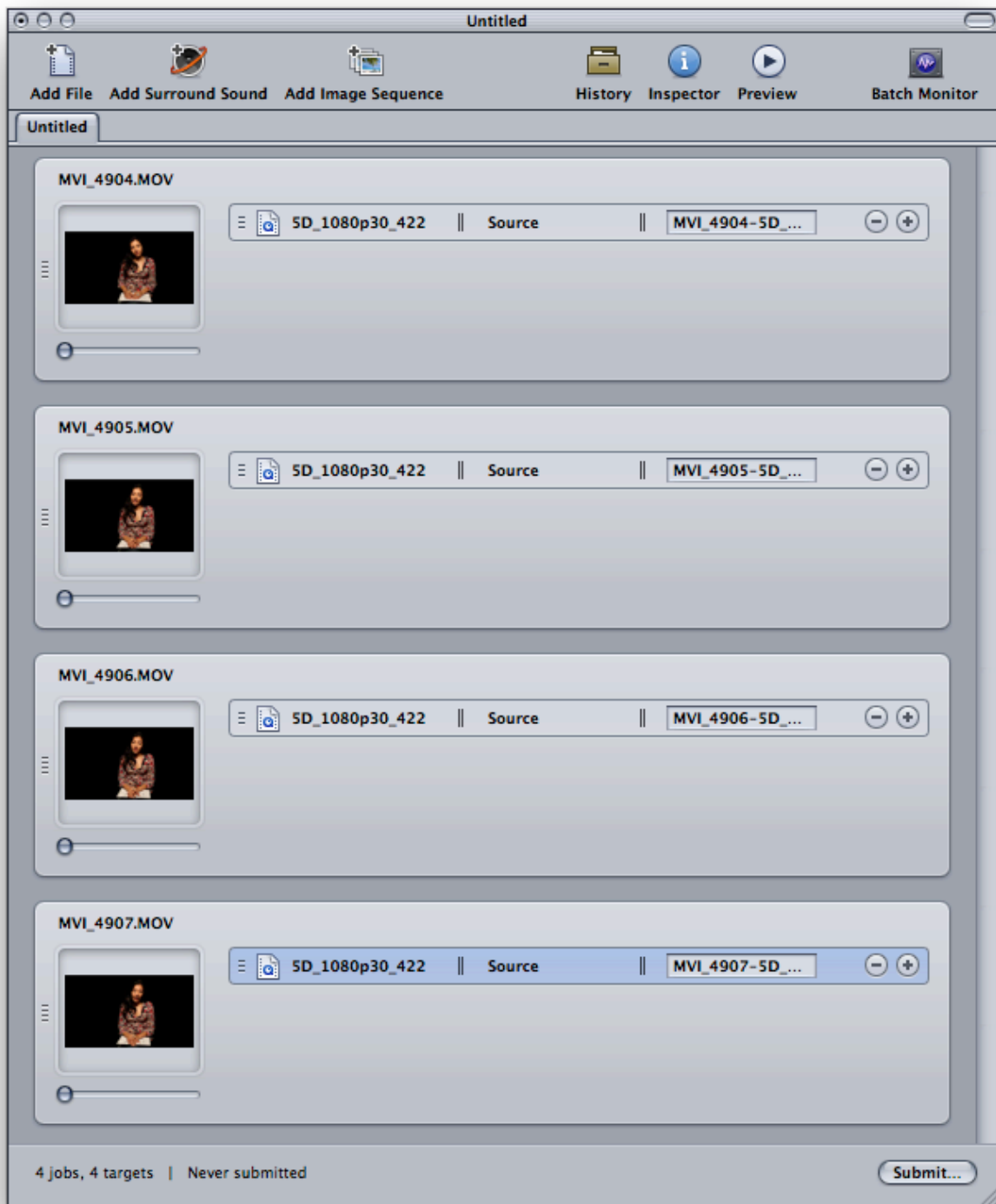


You can also use the mouse to drag the placement of IN and OUT marks, as well. Mark an IN and OUT around the portion of your clip that you want to use.

Repeat within each clip in the **Batch window**.

Once you've selected the IN and OUT marks for each clip, select all of your files in the **Batch Window** using **Command-A**.

Drag the **5D_1080p30_422** setting from the **Settings** window on to your selected files in the **Batch** window.

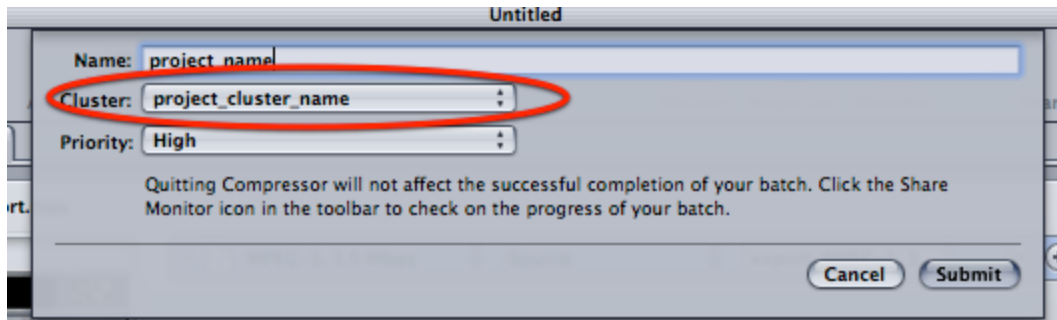


Click **Submit...**

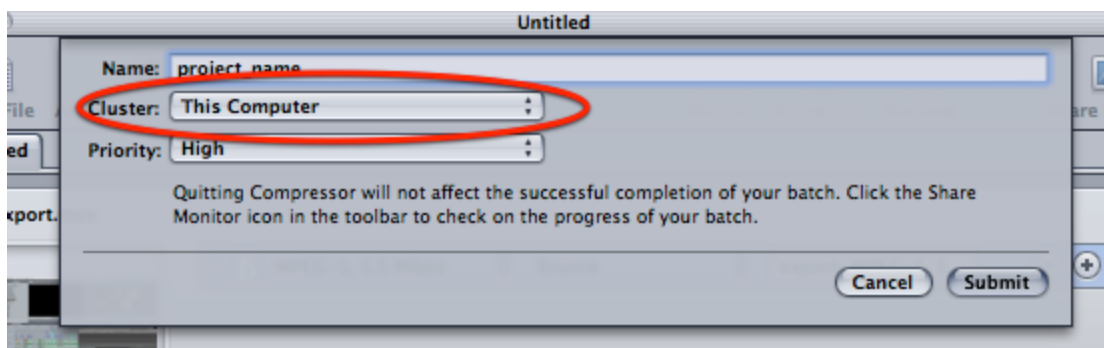
If you have setup **Qmaster** as described in the MediaStorm document, [Setting up QMaster for Faster Transcoding and Compression](#), choose your Qmaster cluster name from the **Cluster** popup menu.

<http://mediastorm.com>

Then, press **Submit**.

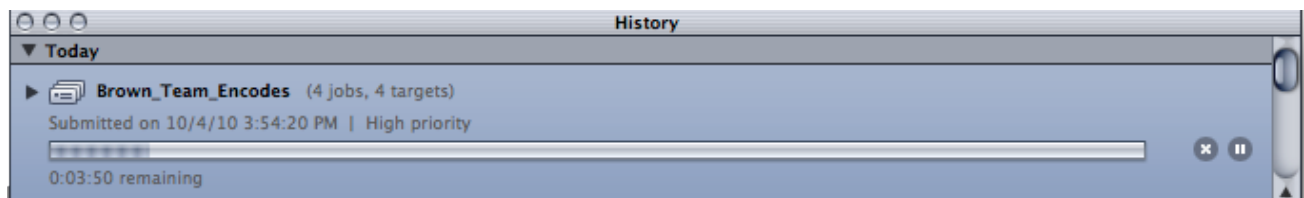


If you are not using Qmaster, select **This Computer** from the **Cluster** popup menu.



Press **Submit**.

You can monitor your progress in the **History** window. It may take a moment to begin. Be patient.

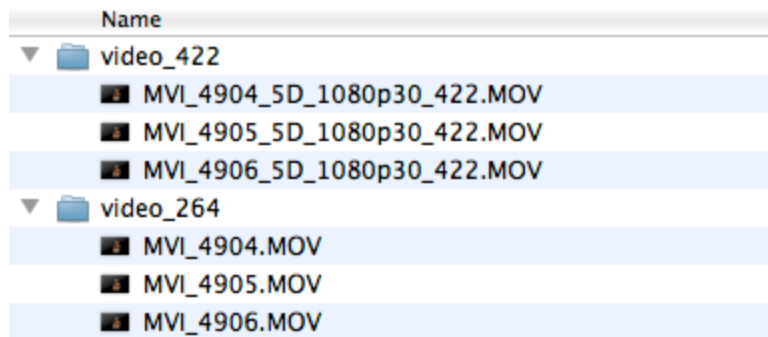


Depending on the speed of your processor, be prepared to wait an hour or more for each batch.

Name
MVI_4904_5D_1080p30_422.MOV
MVI_4904.MOV
MVI_4905_5D_1080p30_422.MOV
MVI_4905.MOV
MVI_4906_5D_1080p30_422.MOV
MVI_4906.MOV

Upon completion, the transcoded files will begin to appear in the same folder as your 5D footage.

Create two new folders, one labeled **video_264** the other **video_422**. Separate the video according to codec.

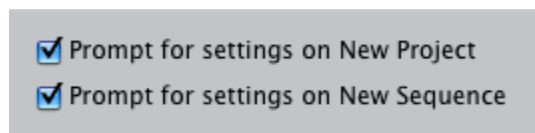


Using Final Cut with a 1080p Sequence Default

Open Final Cut Pro and create a new project by selecting **File > New Project**.

You'll be presented with the **Project Properties** window. Select **Cancel**.

Open the **User Preferences** menu by selecting **Final Cut Pro > User Preferences**. In the **General** tab, select **Prompt for settings on New Project** and **Prompt for settings on New Sequence**.

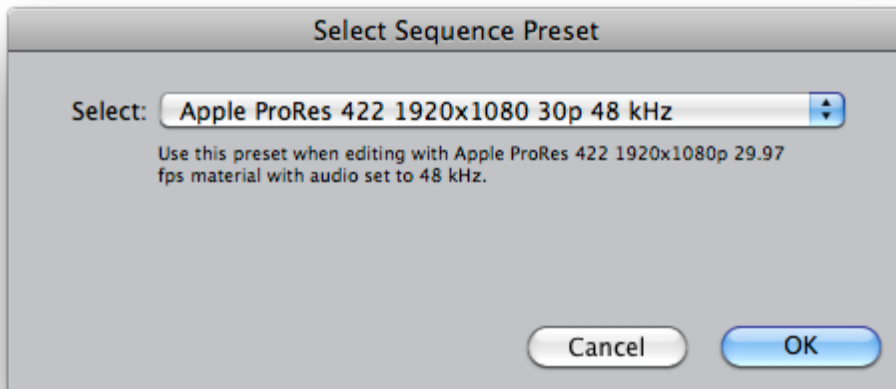


Note: If these options were previously selected you will be presented with the **Select Sequence Preset** window. If this is the case, select **Cancel**.

If these options were not previously selected, you will find a sequence labeled "Sequence 1" in your Final Cut Browser window. Delete it now to avoid confusion.

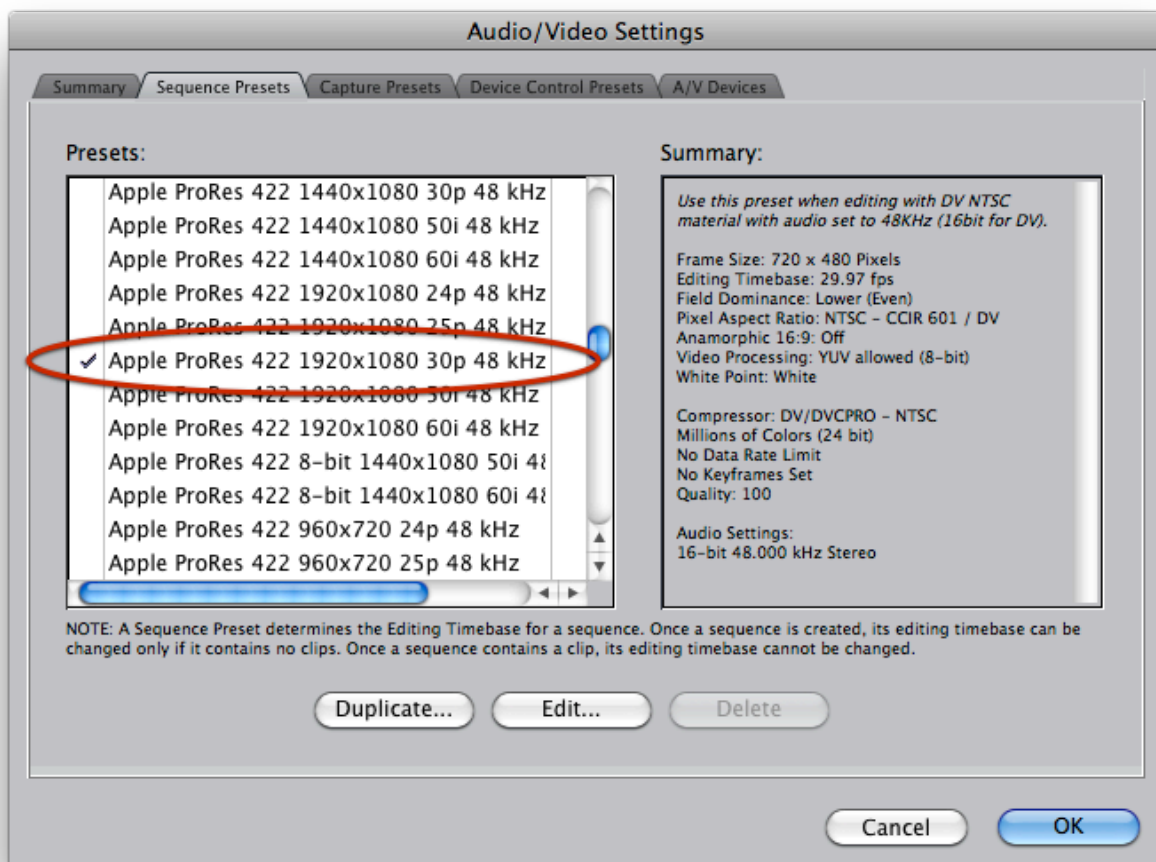
Create a **New Sequence**.

Select **File > New > Sequence**. In the pop-up menu, choose **Apple ProRes 422 1920x1080 30p 48kHz**

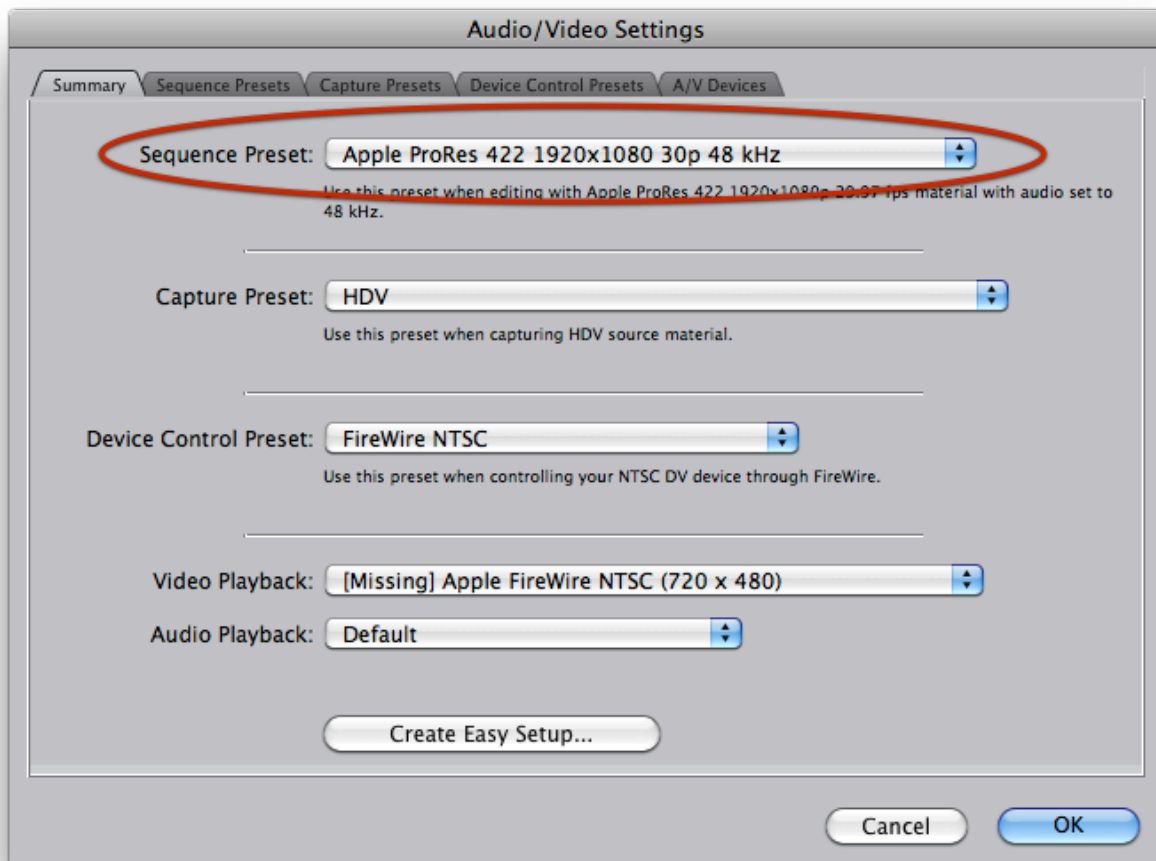


To make **Apple ProRes 422 1920x1080 30p 48kHz** the default option for new sequences, select from the menu **Final Cut Pro > Audio/Video Settings**.

In the **Sequence Presets** tab select **Apple ProRes 422 1920x1080 30p 48kHz** and click **OK**.



To verify your settings, open **Final Cut Pro > Audio/Video Settings...** again. Your settings should look like the image below.



Note: You do not need to set **Device Control Preset**, **Video Playback**, and **Audio Playback** if your DSLR is the sole source of video.

Save your work (command-S).