



## Data Preparation for Color Correction

Please consider the following key points to prepare for conforming in DaVinci Resolve:

### Source Clips

- Retain the original reel names.
- Retain the original timecode.
- Avoid renaming original camera data.
- Provide raw camera data on an external hard drive.

If consolidating R3D files, note that R3Ds may be stored in parts (e.g., \*\_001, \*\_002). We always need the complete folder, such as "A014\_C004\_070189.RDC".

### Project Preparation

- Organize the editing project as clearly as possible.
- Reduce the timeline to a single video track.
- Mark the timeline to be color corrected.
- Sort out irrelevant content, such as rough cut sequences.
- Export one EDL per video track (if available).
- For AVID, export an EDL 32 or AAF (non-embedded).
- For FCP/Premiere, export a CMX 3600 EDL without audio and an XML.
- Ensure the original filename is included as a comment in the EDL.
- De-compose all nestings.
- Remove proprietary effects (e.g., BCC, Sapphire).
- Resolve complex timewarps and copy the clip with sufficient handles to the end of the timeline.
- Transitions and scaling can be included.
- Place VFX shots (work-in-progress) on a separate video track.

## Quality Control (QC)

To check the conform in DaVinci Resolve, we need an offline reference as a Quicktime video. Please provide an HD H264 Quicktime reference with offline audio, matching the length of the EDL or XML/AAF. Ensure the offline reference has no frame offsets at the beginning or end of the film. The offline reference should display transitions, effects, titles, and a sequence timecode.

## Delivery via External Hard Drive

Create an organized folder structure on the external hard drive. Clearly mark folders relevant to us. To avoid unnecessary time during copying, use only external SSD or Thunderbold drives.

For questions, contact us at [studio@difference.berlin](mailto:studio@difference.berlin) or call +49 30 89757444.

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