



COLOUR PREP GUIDE

Please advise as early as possible what camera formats and deliverables are required for your project. Different camera formats require different conform methods, this could have a knock on effect on the time required to prep your project. Please note we require footage to be delivered at least 24 hrs prior to grade, if footage arrives late this may affect your grade session.

As part of X-LDN's goals to reduce our carbon footprint we are asking all files to be delivered electronically. If this is not possible for extenuating circumstances then please ensure to adhere to the below:-

Source Drive

- Please consolidate media into a single drive where possible.
- Do not include Proxy files on this drive.
- Folder including grade material should be clearly labelled with the project name on the root of the drive
- Please include any power cables.
- Please provide drives with a minimum USB 3.0 / C and/or Thunderbolt connection.

File Delivery

For all forms of material delivery, please provide footage as outlined below clearly labelled in a folder prepared for grade using the below folder structure:-

- **FOLDER TITLE** - "PROJECT NAME - FOR GRADE"

- **OFFLINE** - Final cut reference QT with BITC and Edit timeline QT

- QT reference files must be an exact visual match to the supplied XML and be exported from the same timeline. This is the file that will be used to check the timeline has been imported correctly.
- This reference file can contain audio but please ensure the XML/EDL does not have any layered audio tracks.
- Edit timeline reference QT of the final approved edit which includes any effects or elements removed from the colour prep timeline.
- Please keep any dailies colour baked into both the QT references.
- Preferred codecs are ProRes 422 LT or ProRes 422 Proxy. H.265 in .mov or .mp4 is also accepted.

Colour Reference QT must clearly contain burnt-in source timecode and filename to conform the timeline. If this is not supplied this will be requested and will delay the session if not received in time.

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- **ASSETS** - EDL / XML / AAF of the final timelines as per below

- Remove all media that is not to be graded. This includes hidden or disabled clips, audio and titles.
- Collapse all tracks into one layer of video where possible.
- Linear speed effects will translate but dynamic speed changes will need to be removed. Please extend the shot duration to cover the length of the speed change.
- Nested sequences and compound clips must be un-nested.
- Please supply one XML or AAF per timeline, do not consolidate multiple timelines into one file.
- Please supply one EDL per track per timeline.

- **AUDIO** - A stereo 48KHz 16bit WAV audio file to the exact length of the edits - we will use offline audio if sound is not available.

- **RUSHES** - Include here all footage used in the timeline, Camera source files / Pre-conformed ProRes. We will accept media managed material if kept at source colour encoding and source resolution. DO NOT INCLUDE PROXY FILES.

- **VFX** - Any alpha layers / mattes / CG or Comp files

- **AI FOOTAGE** - Any AI-generated or AI-enhanced clips to be used in the timeline

- **LUTs/CDL** - Any LUTs or CDLs - please label in folders per timeline referenced

- **PROJECT** - Backup project files (Premiere / DaVinci Resolve)

Longform Projects: - Please provide as above with a QT and Timeline per Episode or per 20 min reel.

AI-Generated & AI-Enhanced Footage

- Where possible, please apply any AI tools (upscaling, enhancement, generation) after the grade rather than before. AI tools give better results when working from a finished, graded image rather than raw camera files.
- If AI has already been applied before delivery, please flag this so we can adjust our workflow accordingly.
- Pre-rendered AI footage should be delivered as ProRes 4444 or equivalent.

Conformed Sequences

- While working from Source files is our preference, sometimes the budget/time does not allow us this method. Conformed sequences are acceptable as ProRes 4444, Uncompressed QuickTime.
- This file should be at the same resolution and frame rate as the final deliverable, e.g. 3840x2160 @ 25 fps.

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- Please render R3D media at full-res decoded in IPP2, RedWideGamutRGB and Log3G10.
- Please remove any transitions such as dissolves or dips to/from Colour - these can be recreated in the grade from the matching supplied offline.

If a Pre-conformed ProRes has been agreed please pay close attention to the guide below on how best to prep your timeline for grade leaving any Nested/Multi-cam / Grouped sequences in place and ignore "set to frame size". Also provide any cross dissolve clips on the end of the timeline.

- * Duplicate your timeline and save to a new project containing only your timelines for grade
- * Link all footage to the original camera rushes
- * Flatten your timeline and remove any unused media
- * Remove all fades / transitions / colour effects whilst maintaining any sizings or speed changes
- * Export ProRes 4444 in LOG as per the above settings. If unsure what log settings to use please ask.
- * Export EDL / XML / AAF for the ProRes timeline. In the EDL export dialog, ensure "Source Clip Name" is selected rather than "Clip Name" - this retains the original camera clip names and allows correct grouping on import into Resolve.

Known conform issues - Premiere - Resolve

- Speed ramps / dynamic speed changes - only linear speed effects will translate via XML. Any eased or ramped speed changes must be removed and the clip extended to cover the full duration of the effect.
- Adjustment layers - these will not transfer. Please remove them or render them down before export.
- Opacity keyframes & blend modes - clip-level opacity and blending will not carry over.
- Warp Stabiliser - must be removed prior to export. Leave handles on the clip where possible.
- Multicam & nested sequences - must be fully un-nested and flattened before XML export.
- Titles & graphics - will not transfer. These should be removed from the grade timeline.
- Mixed frame rates - clips interpreted at a different frame rate in Premiere may revert to their native frame rate in Resolve. Please flag any intentionally changed footage.



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- Variable frame rate footage (phone/mirrorless cameras shooting h.264/265 VFR) - timecode and conform can be unreliable. Pre-conform to a stable ProRes where possible.

Premiere Users - Colour Management & Log Export

Please remove all automatically applied LUTs and Colour Management before export.

* 1 - Disable Master Clip Effects

Select all clips in the Project Window, right click → "Disable Master Clip Effects". Right click again and select "Source Settings". Set Source Settings to match the native colour encoding of your camera. If unsure please ask.

* 2 - Check Sequence Colour Management

Go to Sequence Settings → Colour Spaces. If Premiere is managing colour at the sequence level (e.g. set to Rec.709), log footage will be tone-mapped and this will bake into the export. Set this to No Colour Management, or your camera's native colour space.

* 3 - Check Export Settings

In the Export dialog, open the Colour tab and ensure no Output LUT or colour space conversion is applied. Ensure "Use Previews" is also unchecked — previews may have been rendered with a display transform applied.

*4 - Export

Export as ProRes 4444 at maximum bit depth with no colour space conversion. If unsure what log settings to use for your camera please ask before exporting.

Premiere CC updates have been known to reset colour management settings, so it's worth double checking these each time before export even if you've done it before.