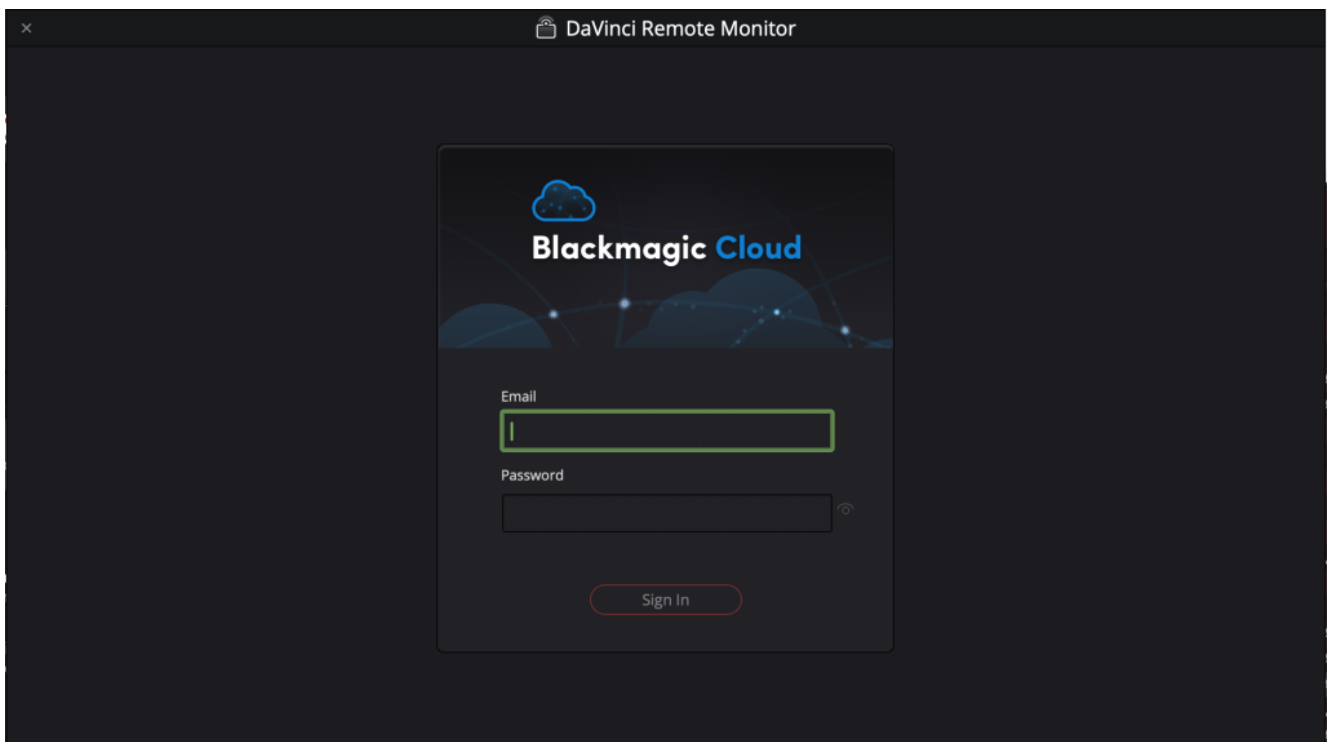
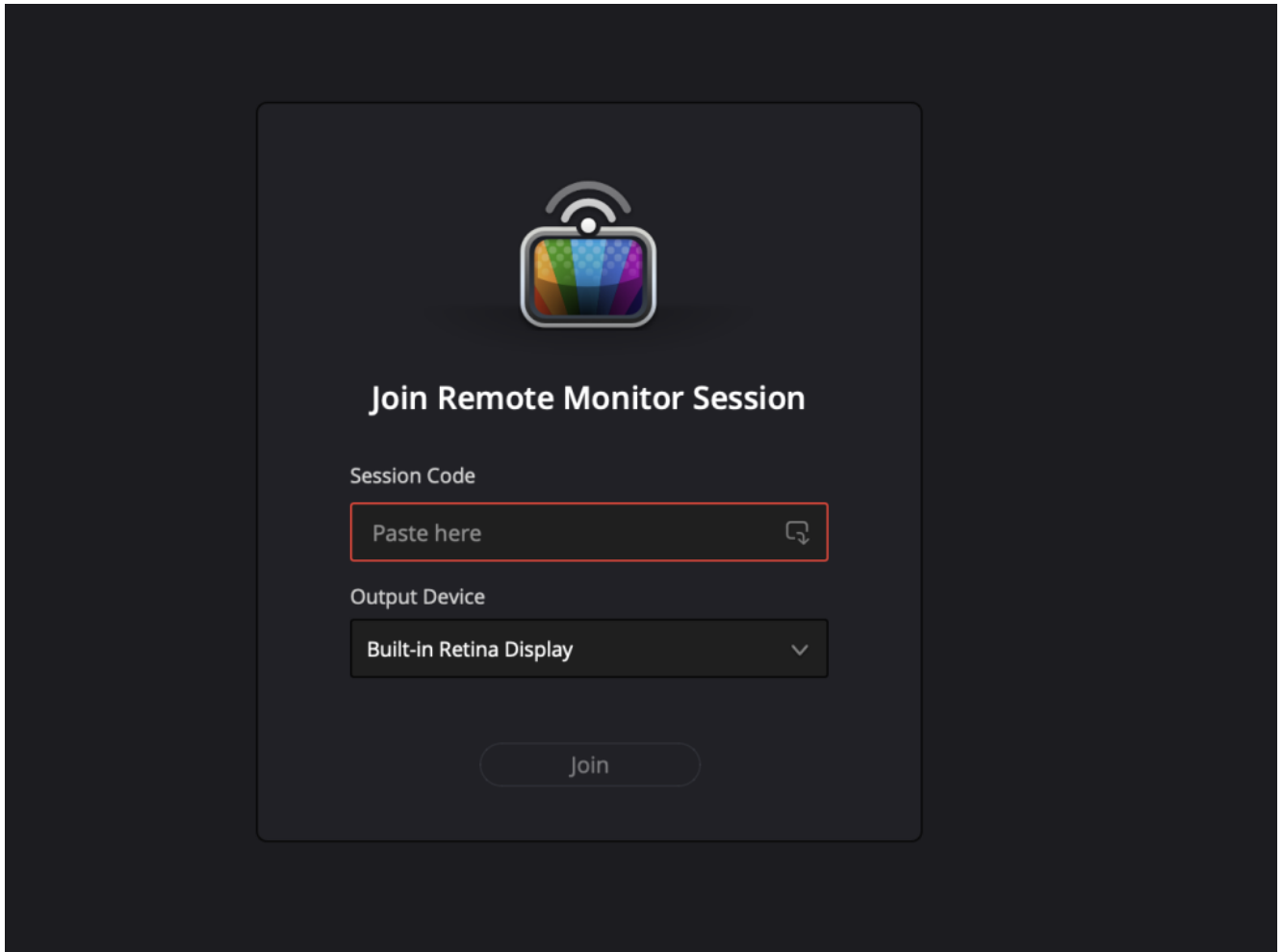


Resolve Remote Monitor

1. Download Free [remote monitor for IOS](#)
 - Compatibility:
 - iPhone Requires iOS 16.0 or later and a device with the A12 Bionic chip or later.
 - iPad Requires iPadOS 16.0 or later and a device with the A12 Bionic chip or later.
2. Download for [Windows, Linux or Mac computer](#). Right now you'll need a \$300 Studio license to get the app.
3. Sign in with a [free Blackmagic account](#)



1. Paste the session code received in email or text. You can choose an external monitor if connected.



remote monitoring
watch this tutorial

Stop using Sandisk external portable SSDs

See warnings [here](#) and [here](#)

[On reddit](#) people don't trust Western digital/Sandisk.



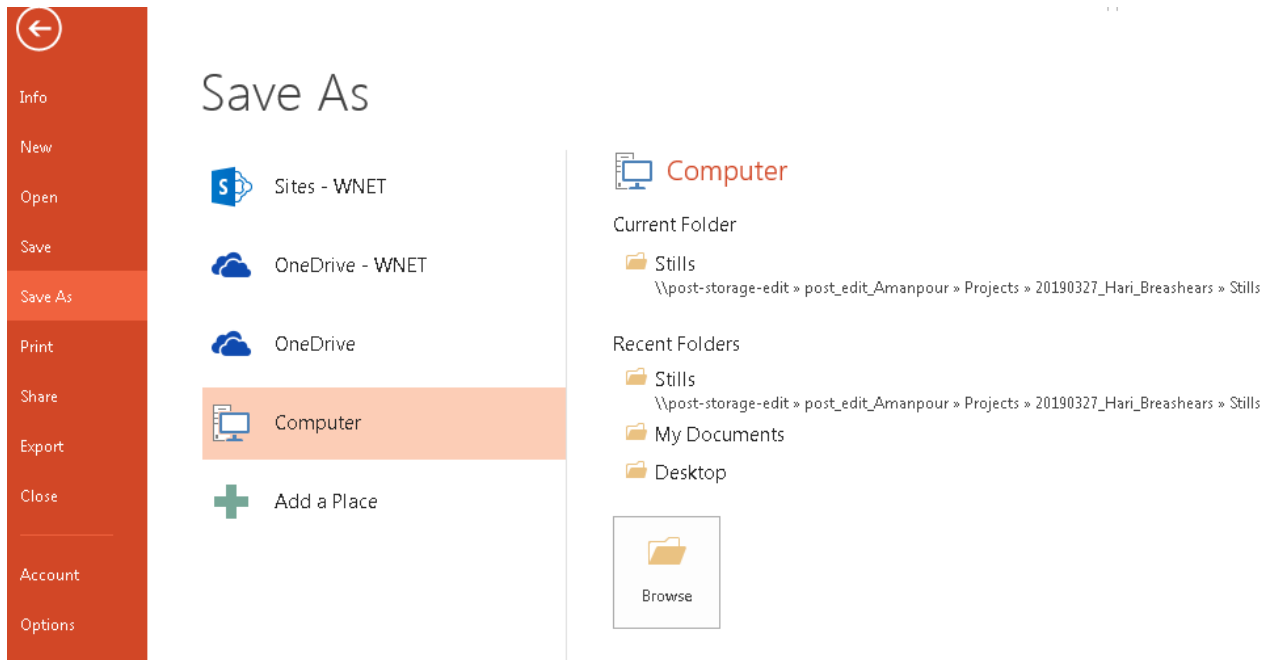
Happy new ProRes 10 bit 2023!

Ever since I started editing in Premiere in 2017 I've been exporting ProRes wrong thinking that [it's always 10 bit.](#)

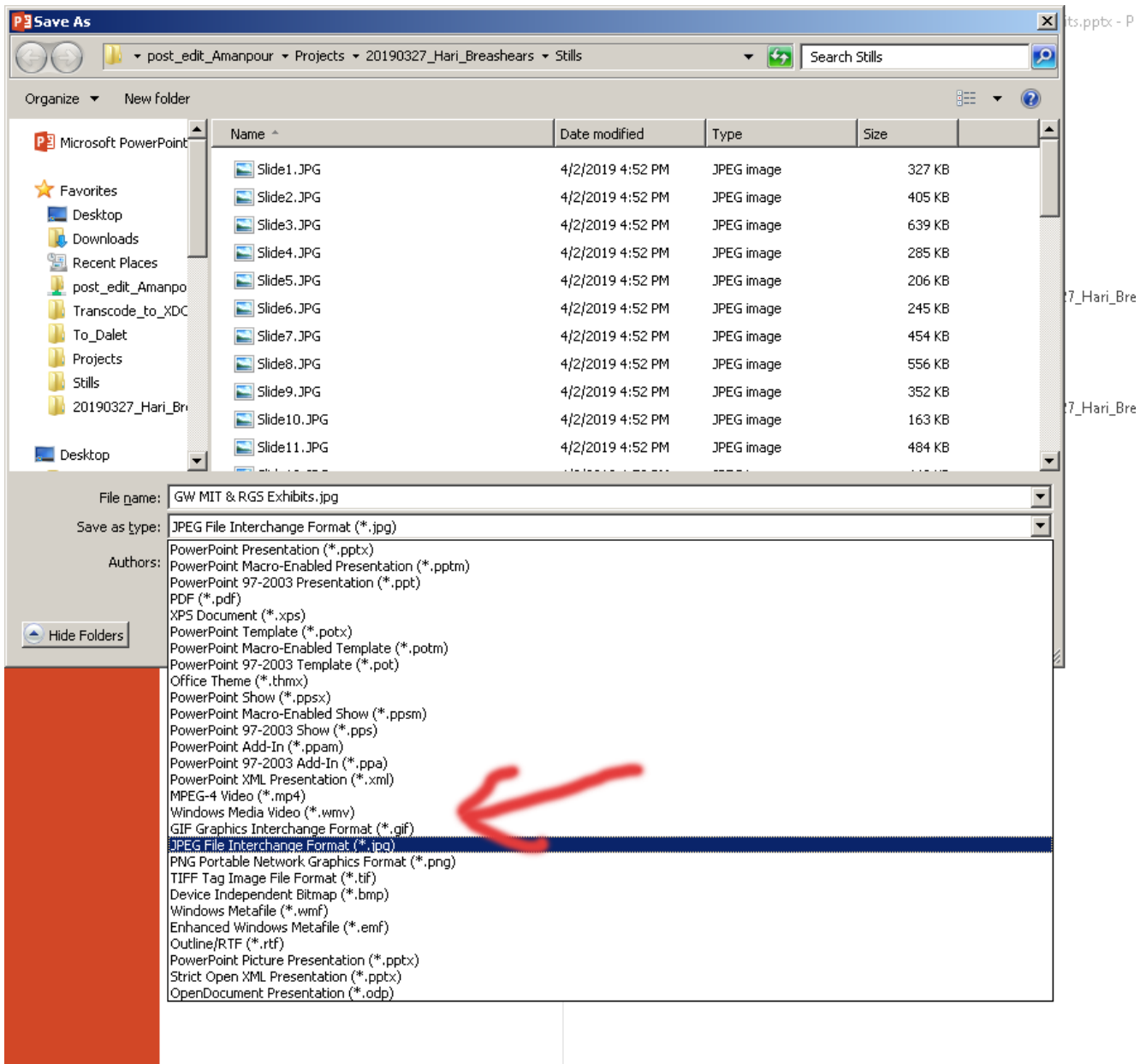
By the way [this is the must read Adobe Premiere Pro guide](#) and it's in there on page 121.

Save all separate images from PowerPoint.

1. Open the Power Point presentation.pptx
2. goto>file>Save AS
3. Choose as destination Computer> then select a folder

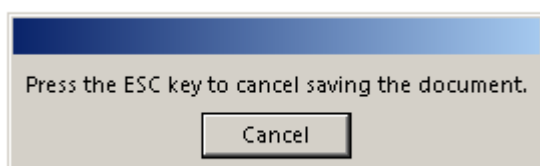


4. Double click the folder.> a window opens.

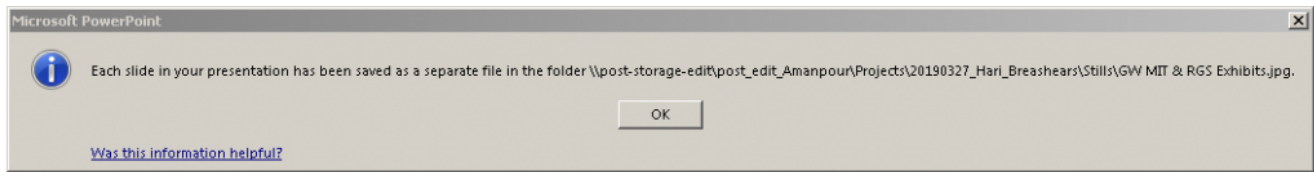


5. In the window change “Save as type” to jpg

6. When you hit return this window comes up>choose All Slides.

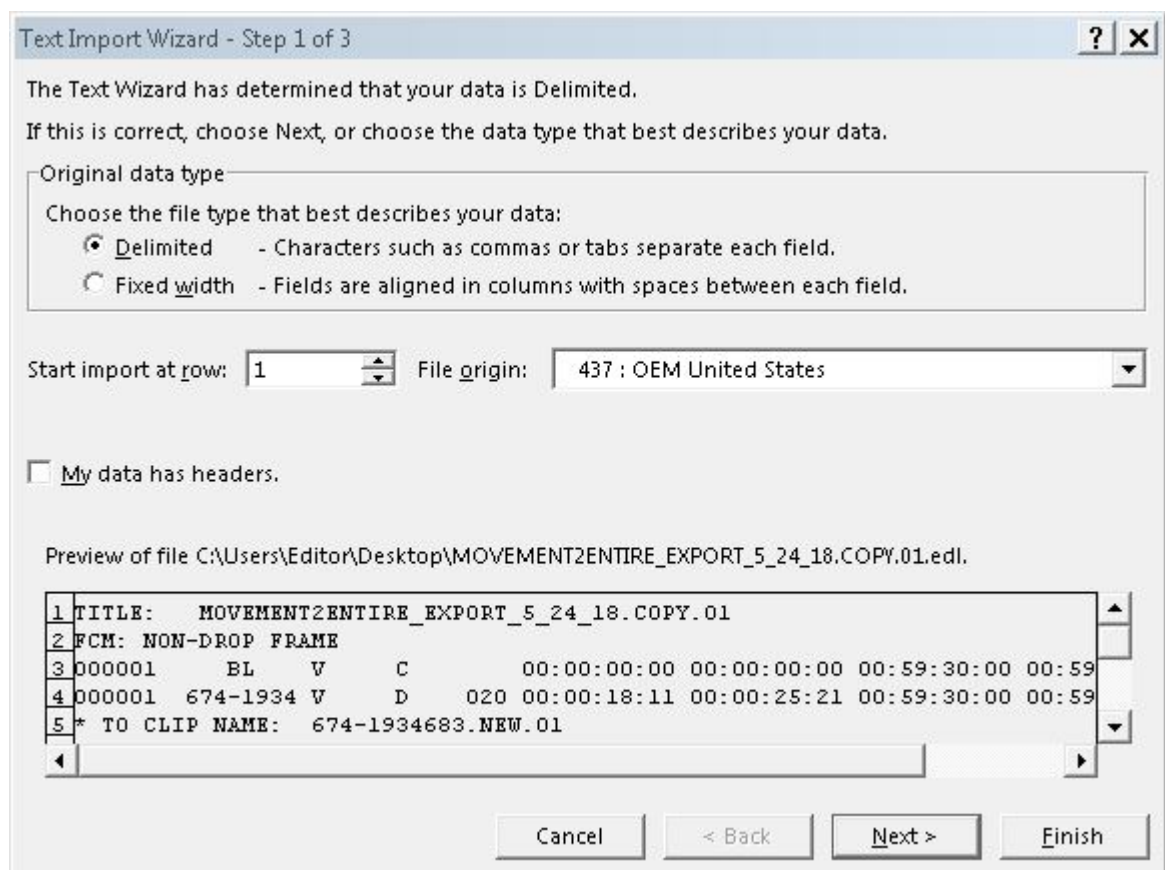


7. Wait while the slides are exported.



Create Used Footage List From EDL Using Excel

1. File> Open > Browse to .EDL file> import wizard opens>Choose Delimited > Click Next.



2. Choose Space, Uncheck the Tab button. > click Next.

Text Import Wizard - Step 2 of 3

This screen lets you set the delimiters your data contains. You can see how your text is affected in the preview below.

Delimiters

☐ Tab
☐ Semicolon
☐ Comma
☒ Space
☐ Other:

☒ Treat consecutive delimiters as one

Text qualifier:

Data preview

TITLE:	MOVEMENT2ENTIRE_EXPORT_5_24_18.COPY.01	FRAME		
FCM:	NON-DROP	V	C	00:00:00:00
000001	BL	V	D	020
000001	674-1934	CLIP	NAME:	674-1934683.NEW.0
*	TO			

Cancel < Back Next > Finish

3. Choose Text > hit Finish

Text Import Wizard - Step 3 of 3

This screen lets you select each column and set the Data Format.

Column data format

☐ General
☒ Text
☐ Date:
☐ Do not import column (skip)

'General' converts numeric values to numbers, date values to dates, and all remaining values to text.

Advanced...

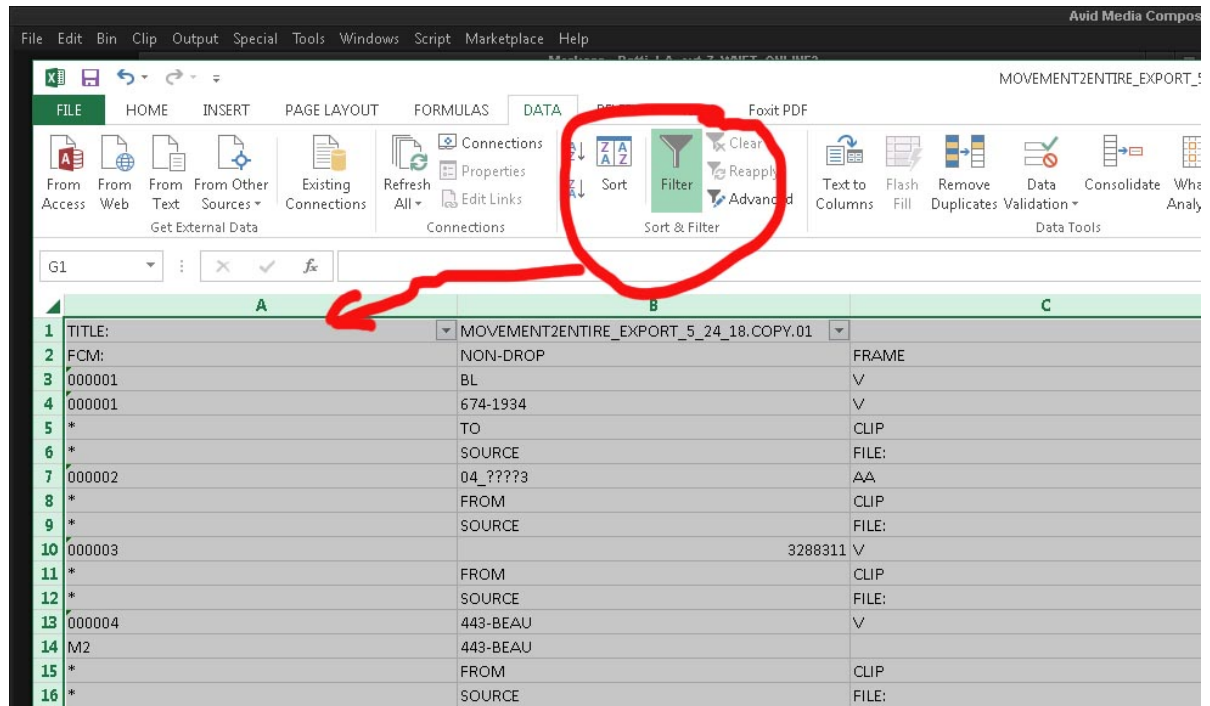
Data preview

Text	General	General	General	General
TITLE:	MOVEMENT2ENTIRE_EXPORT_5_24_18.COPY.01	FRAME		
FCM:	NON-DROP	V	C	00:00:00:00
000001	BL	V	D	020
000001	674-1934	CLIP	NAME:	674-1934683.NEW.0
*	TO			

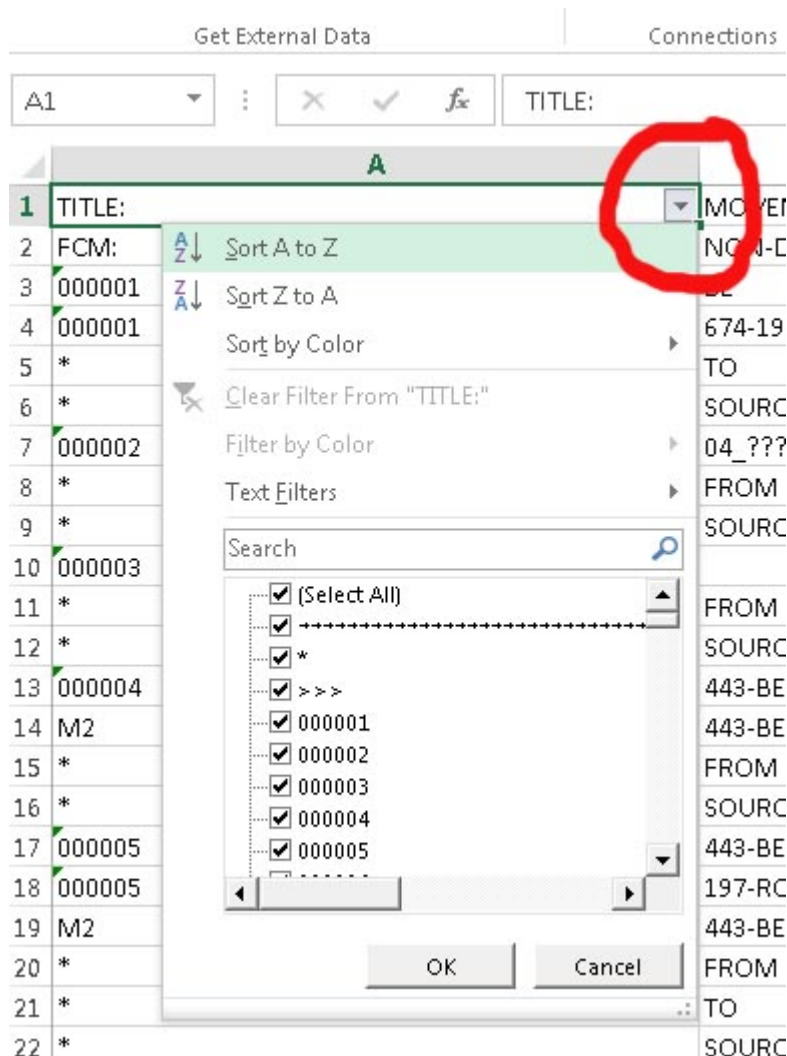
Cancel < Back Next > Finish

4. Save the spreadsheet as Excel workbook.
5. Switch to the Data Tab > Top menus.
6. Select all then click the Filter button. This makes each

column a sortable category.



7. Click the little arrow next to the column you want to sort and choose Sort A to Z in the menu that pops up.



8. Bam your EDL is now sorted It doesn't really matter which column you sort, the point is to get lines that are named to same together for the next step.
 9. Select all rows that are NOT the rows you are interested in, for example: you need the SOURCE names of clips in the edl
 10. Delete all rows that are not SOURCE by selecting them and choosing delete rows (CTRL – (minus sign))
 11. Congratulations, you now have a list of clips used in the sequence without any other clutter. To neaten it up remove all duplicate rows.
-

AVID do's and don'ts 2017



AVID do's and don'ts 2017

In no particular order, listing recent workflow problems I found switching back to AVID this year.

DO

No. Avid's work best with Avid media. If you want a smooth experience, you need to transcode.		
I blame Avid Marketting for not making this more clear. Too many people try to AMA footage and work native and working native is NOT how Avid works.		
XDCAM only imports at native resolution!!!!!!		
Probably, just like with the original XDCAM, during an "import", you cannot change the resolution. You either need to record baseband, or Transcode after-the-fact. Welcome to the fun world of "Tapeless Workflow".		

XDCAM and [XDCAM HD](#) follow the MXF OP1a standard, and need to be converted to MXF OP Atom. Similarly, XDCAM EX is MP4, and needs to be converted to the same.

efdfsdf

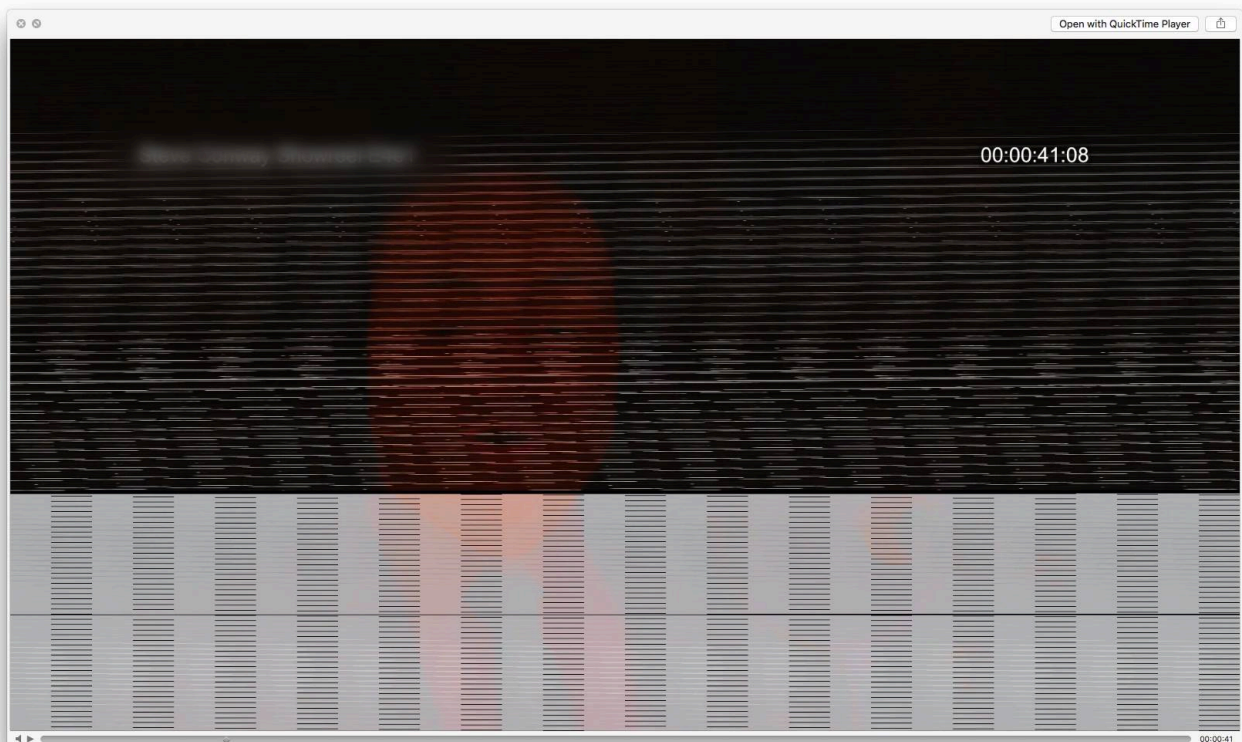
def

Resources:

[Excellent How to import different formats](#) into AVID.

Glitchy, Unstable and Unreliable, can't render or export with Premiere 2015.3

December 2016: It's happening again with the 2017 version. Get your shit together Adobe, or you're fired!



Hi all, I'm having some trouble with exports via Adobe Media

Encoder in Premiere Pro CC 2017, I'm not exactly sure how to describe the problem but have attached a screenshot from a Media Encoder export. This error appears to occur on dissolves and footage dynamically linked to After Effects projects. This error does not occur if I export directly from Premiere Pro. I have encountered this error on both my rig (specs below) and a client's top-spec iMac (2015 27" 5K). It has occurred on separate projects created on the respective machines.

OS X 10.11.6

Premiere Pro CC 2017 [11.0.1]

Mac Pro (Mid 2010)

2x 3.06 GHz 6-Core Intel Xeon

48GB 1333 MHz DDR3 ECC

512GB SSD

NVIDIA GeForce GTX 980 Ti

Anyone else encountered similar problems or can recommend anything to try?

Update Aug 3 2016, [the fix is in](#), be careful folks, test your workflows before you commit!

They did it again, that company that I pay \$53.49 every month. A few weeks ago, before starting a big project (the online of a 3 hour PBS documentary), I upgraded to 2015.3 on my 2 [Macbook Pro laptops](#) that I use to edit. I took the option to remove the old version, more about that later.

My project specs are:

3x 53 minute reels with mixed formats ranging from 29.97 XD-CAM to DVCPR0 to DV to PAL 25 fps footage on a ProRes-422 Timeline with Previews set to ProRes-422. 1920x1080 interlaced.

All was good the 2 weeks before the job came in on short tests. I liked the proxy workflow, liked the connection to my [Tangent panels](#). etc. etc.

Then the job came in and it all quickly fell apart...

-It didn't work or was super glitchy and unstable with my [Red Giant shooter suite](#) and Universe plug ins, even though Red Giant [announced they were 2015.3 ready](#).

the Lumetri effect was unstable, randomly changed sliders I didn't touch and, most important, I couldn't save my presets reliably.

-After each crash there were different inconsistencies with all the edit decisions I made. I kept second guessing myself about stuff I fixed or fx that I did.

-The biggest issue was that after working for 5 days getting this project into premiere from FCP7, I couldn't render or export!



The stupid new error message that tells me where the render stopped is very unhelpful. Because there is NOTHING I can do to ever render successfully!

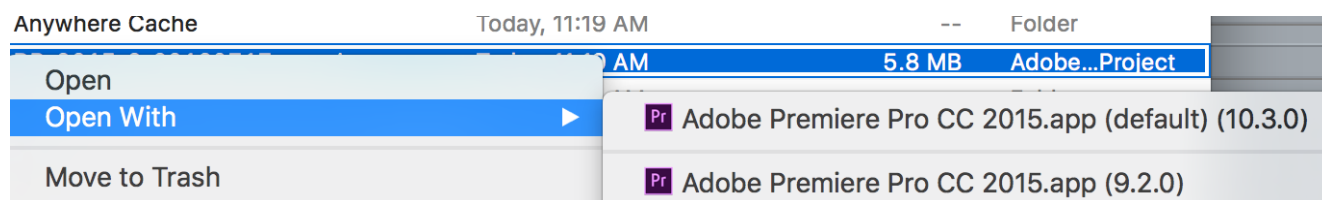
I re-installed the old version 2015.2 and re-did the work I did unpaid:

-Of course you [can't open a newer project in the old version.](#)

-I used the video XML's from FCP 7 to rebuild the timelines.

-[Using XML out of 2015.3](#) for video with FX was glitchy and unreliable, created more crashes.

-Luckily I hadn't worked on audio much so I made audio-only sequences and the "cut's only" XML out of 2015.3 to 2015.2 worked fine.



-The good news was that having both 2015.2 & 2015.3 open at the same time using the same video output device (in my case a [Ultra studio mini monitor](#)) didn't create any conflicts or crashes!

Dear Adobe, my clients don't care what software I use to get

the job done. If you rush out versions and then force me to stay up all night, unpaid to fix the project, you're not keeping me as a friend! I've been using Photoshop for 20 plus years and Premiere as my main editing software for almost 3. This is the second time you rolled out a glitchy, buggy version for us  beta testers. Please give us a break. I don't care about any new bells and whistles if you keep breaking your basic functions.

This story has a happy ending, because I've been working on a stable system for the past 4 days and just did an export of my fully rendered 53 min timeline, using previews, in 2 minutes! That's 1/25th realtime!

To me that proves that when software is matched with correct hardware, operating system and project specs, Adobe software can do miracles. Adobe should write [more honest workflows like this](#) and focus on keeping out bugs when it rolls out a new release.

Of course my experience is based on a specific machine, but I also work on many PC systems and usually experience the same glitches.

Please fill out the survey below.

[FAQ: How to go back from Premiere Pro 2015.3 to Premiere Pro 2015.2](#)

[The fix is in,](#) be careful folks, test your workflows before you commit!

Loading...

Resolve 12.5 not ready yet

for video editing.

- No timecode overlays
 - No list of previous clips in source monitor.
 - No out of sync indicator on timeline. and because of the missing source timecode display, there is no way to put something back in sync!
 - Can't rename clips
 - Resolve Cache fills up for no reason, absorbing whatever hard drive space you have assigned to it.
 - Absolutely can't work with compressed files like the ones from DSLR camera's in H264 codec, in MP4 or MOV. Sometimes video works , but audio for sure won't. Resolve only accepts "professional" codecs I-frame codecs like Prores, AVID or Red.
 - Only PCM audio, no MP3s.
 - Audio dissolves sound horrible, unusable.
 - Waveform displays on timeline are unreliable, intermittent or don't work.
 - Message pops up all the time saying you should upgrade to studio version.
Annoying, drives users away!
 - Can't use in & out keyboard shortcuts during fullscreen playback.
 - No progress indicators on rendering or cache progress.
 - The software is a resource hog, probably works great with 10core, 128GB RAM and dual video cards. It runs like garbage on a computer that can perfectly handle FCPX, Premiere or AVID.
-

Zero your flash media before important shoots!



With today's recordings being written to SD, CF, SxS and SSD's you have to know one important maintenance trick. Just formatting is not enough because it only wipes the directory, not the entire card!

Flash media can re-assign bad blocks (just like a regular hard drive), but

only after you've tried to write to them.

Errors in movie files or pictures happen when the camera is writing to media with bad blocks but it hasn't written there before.

- Always write zero's (using Disk Utility) to new SD cards immediately after buying it, to re-assign bad blocks.

- Repeat writing zero's every 6 months or before critical recordings.

Writing zeroes takes about 45 min for a 128GB (Class 10 60MB/s) card with internal Apple reader.

ALWAYS:

SHOOT>OFFLOAD>RE-FORMAT

Reformat with the camera or recorder that will be used with the card.

If something goes wrong: turn off the camera immediately, remove the SD card, and "lock" the card (making it read-only) using the physical switch on the SD card.

Immediately copy the card out.



When corruption sneaks in:

1. is it the card? >are card or contacts dirty?
2. is it the reader? >swap it out.
3. is it the destination drive's file system?

Run a disk utility on the destination drive and fix errors.

4. is it the software or operating system?

Try something else.



Keep track of SD-cards, their age, brand and when they were zeroed last.

If zero-ing the card yields errors, it certainly is corrupt. Throw it out! Or try warranty:

[Sandisk](#), [Transcend](#), [Crucial](#),
[Panasonic](#), [Sony](#)
[Click here to recover damaged files or cards.](#)

For P2 card recovery call:

Unit of Panasonic Corporation of North America Western Region, Address 3330 Cahuenga Boulevard, Suite 101, Los Angeles, California 90068, Phone (323) 436-3507, Fax (323) 436-3517 Contact Mr. Fast

Unit of Panasonic Corporation of North America Northeast Region Address 50 Meadowlands Parkway, Secaucus, New Jersey 07094 Phone (201) 348-7975, (201) 392-4081 Fax (201) 348-5200 Contact Mr. Feldman

Storage solution for Photographer and small indie producers.

on a MAC use Rsync

```
rsync -avx --progress /Volumes/Macintosh  
HD/Users/Joe/Documents/Data/ /Volumes/Macintosh  
HD/Users/Joe/Documents/DataBackup/
```

Another important advantage of using rsync is that it reads all files on both drives effectively refreshing the data on a drive that is sitting on a shelf.

Resources:

[Verify the integrity of a flash/SD card on Mac & Windows](#)

What format should I use to shoot & edit?





DNxHR

VS



ProRes

DNxHR 444
DNxHR HQX
DNxHR HQ
DNxHR TR
DNxHR SQ
DNxHR LB

ProRes 4444 XQ
ProRes 4444
ProRes 422 HQ
ProRes 422
ProRes LT
ProRes Proxy

@jesus_edits

DNxHD®