

Introduction: Your name, where you work, how did you hear about DOM, any relevant experience, why do you want to learn FCP?

Purpose of this class: To learn good file management skills and the basics of editing with Final Cut Pro. You will also have the opportunity to edit a 30–60 second video that will be shown on Denver Open Media, and possibly used in our production classes. This video will be comprised of a succinct message using a-roll, b-roll, music and static images.

First things first:

1. Again, the primary focus of this curriculum is to ensure that you assemble your projects correctly and that you understand where all your files are saved so that you never lose your work. The more advanced and aesthetic aspects of editing are best to learn on your own or in our advanced editing class.
2. If you follow these instructions while working in class or on your own, you will never lose your work, and your project and files will be organized in a way that makes sense. Please follow them closely, even if you think you already know how to capture and organize your projects.
3. We want the students to have as much hands-on experience as possible. That means the students should be the ones “driving” at all times. In some cases the teacher may show the students how to do something in particular, and then undo the process for the students to repeat.
4. **Teachers: Please have your students position themselves correctly at the keyboard as they “drive.” Learning to edit is a process of habit. Practicing while reaching across the desk over your partner will not be as effective.**
5. If you decide to purchase an Editing Membership at DOM (and you are certified in Final Cut Pro), you will receive your own personal partition (100 GB) on our server to store your projects. An Editor Membership costs \$175 for an entire year, and will grant you access to the editing lab, post-production software, storage space and the ability to upload your finalized projects to both the television and web.

Lead Teacher: Show example of class video/Final Cut Pro project.

Getting Started:

Teachers: Please first review the basic components of the editing suite (i.e. deck, monitor, fire wire cable, computer.) Show the students how to turn each component on/off.

Logging in: Log in as “Other.” This will prompt you for a Name and Password.

Name: **editclass#** (with # being the number of your edit station)

Password: **password**

BEFORE opening Final Cut Pro, please create a folder on the desktop that reads FCP Workshop and the date. Inside of this folder, please create 2 additional folders: one that is titled “**Media Files**” and one that is titled “**Project Files**.”



Teachers: Please explain the difference between these folders. Also, please stress the importance of setting up ALL OF YOUR PROJECTS in this fashion.

- Media Files – The clips you capture from your DV tapes, and any other existing mixed-media (i.e. photos, logos and/or music files)
- Project Files – The “recipe” which contains the information about how your media files are arranged or how the “ingredients” are used.

Teachers: Are the students familiar with Finder? If not please explain its function and where it is located.

Open Final Cut Pro by clicking on this icon, located in your computer’s dock:

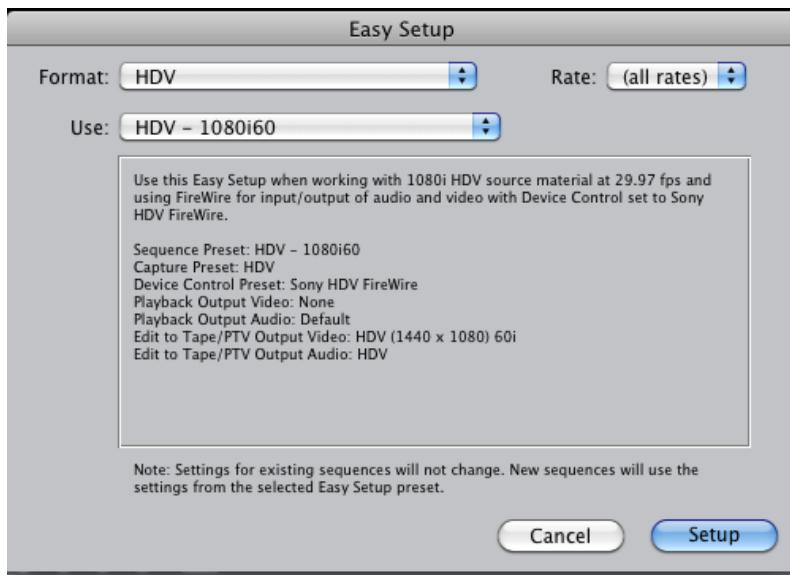


(When you first open FCP, you may be prompted to re-set your scratch disks. If so, teachers please refer “**Setting your Scratch Disks**” below.)

First Steps:

- *Closing open projects:* Upon opening, FCP will automatically open the last project that was used. If this is NOT your project, immediately select **File > Close Project**. (There is no need to save changes.)

- **Easy Set-Up:** To ensure that your new project is set-up for the type of footage you'll be using, go to the top menu and select **Final Cut Pro > Easy Set-Up**...If you are working in Standard Definition, click on the **Format**: drop-down menu and choose: **NTSC** (this will default to the correct setting in the **Use**: drop-down menu.) If you're working in High Definition select **HDV** in the **Format** drop-down menu and select **HDV - 1080i60** in the **Use**: drop-down menu (assuming that you're using DOM's HD cameras).
- **Create new project:** If you made a change in the set-up, after you close out of this window select **File > New Project**, in order for the changes to take place.



Saving Project Files:

You should then immediately save your new project in the Project Folder that you just created on your desktop (**File > Save Project As...**). Save your project as the last names of the individuals working on the project.

Setting your Scratch Disks (Capturing Footage from Tapes):

Final Cut Pro refers to the location where you save your captured footage as your "scratch disks." In order to know where your captured footage is going, *you need to re-set your scratch disks every time you open Final Cut Pro.* (Even if you are not capturing footage, you may be prompted to do this.)

1. In the very top menu, go to **Final Cut Pro > System Settings**. A window will appear, showing you your "scratch disk" settings.
2. Click the top bubble that reads, "**Set**" to change this location. (You should set this to the **Media Files** folder that you created earlier.)

Teachers: You may explain the function of the other "bubbles" down below.

3. Set your **Autosave Vault** to your **Project Files** folder (since it saves versions of your project), and it will periodically save your work and is helpful in case your computer ever crashed or something of that nature.

Setting your User Preferences:

In the very top menu, go to **Final Cut Pro > User Preferences...**

Levels of Undo (Apple Z): Set to 99 actions

Autosave Vault: Set to Save a copy every: 5 minutes.

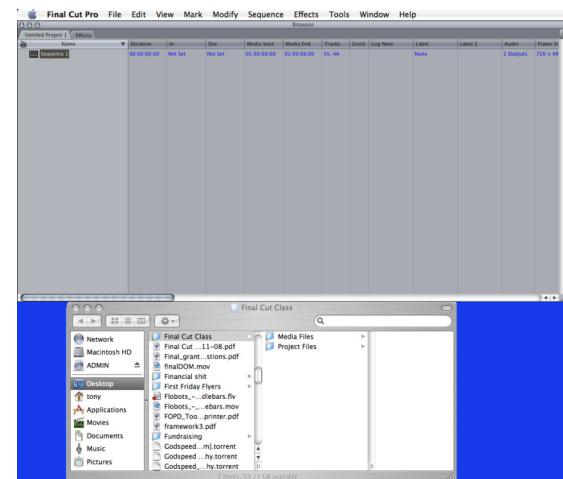
There are many other settings that you can revisit once you are more familiar with FCP.

Arranging screen set-up:

1. To select your preferred window arrangement, go to **Window > Arrange**.
(When using one monitor select “**Standard**.” For two monitors, select “**Dualscreen Editing**”).
 - a. If things get moved around, select “**Standard**” to get all of your windows back. Then, you can select “**Dualscreen Editing**” if you are using two monitors. If selecting “**Standard**” does not restore your Timeline, double-click your sequence in the Browser.

Teachers: Please close and/or move some windows and have students re-set their arrangement back to Standard or Dualscreen Editing.

2. Also, re-size the Browser in the 2nd monitor so you can see the Finder window at all times, like the image on the right. It's important to understand where the files actually reside. We'll be frequently looking at your Finder window throughout the class.



Capturing Footage from Tapes – Getting Started:

For this project: You should capture numerous AROLL clips from the tape using the 3 different methods taught in this class, but please keep in mind

that your final video should only contain only a handful of short messages in order to be a well-produced and succinct piece.

1. When ready to capture footage from your tape, go to the very top menu and select **File > Log and Capture** from the drop-down menu.

2. In order to hear audio while working in this mode, you'll need to go to the **Clip Settings** tab and check the **Audio Preview** box.
(This is somewhat hard to see.)



3. Next, check the **Capture Settings** tab to ensure that the data will be captured to the correct folder on your hard drive. Which is the “Media Files” folder you created earlier. Click the **Scratch Disks...** button and confirm where the media files are going.
4. Switch back to the **Logging** tab. If your tape is labeled with a unique name, type that name into the **Reel:** field exactly as it appears on your tape. If there is no name, create a unique name, and label the tape.
(This is to ensure that you will be able to re-build your project should the media files ever be lost or destroyed.)
5. Insert your tape into the **DV deck**.

Capturing your footage:

There are 3 ways to capture your footage:

* Capture Now

* Capture Clip

* Batch Capture

Capture Now

The simplest (and often the worst) way to capture is **Capture Now**. Capture Now is best suited for capturing an entire tape where you need every second of the footage you shot, as opposed to capturing a few select takes.

1. First, watch/preview your tape and find a clip that you want to capture.

Editor's Tip: It is often easier to use your **J**, **K** and **L** keys while in capture mode (as opposed to messing with the capture window or the deck). **J** plays backwards, **K** stops and **L** plays forward. Hold down **J** to rewind, hold down **L** to fast forward faster. These keys will soon become your friends.

2. Next, rewind the tape back to the beginning of the portion you want to capture. BEFORE you capture, enter a clip Description, which will become the name of the media file. Failure to do so will result in hundreds of clips on your drive titled “Untitled 1, Untitled 2, etc...” This is not good for anyone.
3. **Play** the tape and click the “**Capture Now**” button when you want to start capturing from the tape. Hit **esc** when you want it to stop.

Remember: It is best to be a bit generous when recording in Capture

Now. You can always further trim your clip later.



Teachers: After the students capture their first clip, go back to Finder and have the students locate the clip. Do they know where to find it? Is it properly named?

Show the students how to change the name of their clip in the FCP Browser. Note that it does not change the name in Finder. Try changing the file name in Finder and re-connecting the media in FCP to show how important it is to type a proper name in the first place.

Teachers: Students should capture 1–3 clips using the “Capture Now” feature correctly and on their own before moving on.

Capture Clip

Capture Clip offers more control over your footage because you set specific “in” and “out” points to mark the beginning and end of the clips you want to capture.

1. Navigate through your tape using the **J**, **K**, and **L** keys. When you reach the point where you want your clip to begin, hit “**i**” to set an “**in point**”.
2. When you reach the spot where you want to stop the clip, hit the “**o**” button to set the “**out point**” of your clip.

Teachers: Please show the students how the time code appears in the bottom left and right-hand corners of the preview window when you hit “**i**” and “**o**”.

3. Once you have set an “in” and “out” point, make sure you write a description in the **Description** field.
4. Click the “**Capture Clip**” button at the bottom right-hand corner of the Log and Capture window, and the computer will rewind the tape to the in point that you set and capture from “in” to “out”.

Teachers: Please switch back to the Finder to show the students again how they can locate their clip. Students should capture 1–3 clip using this method correctly and on their own.

Batch Capture

The most advanced (and usually the best) way to capture is **Batch Capture**. This approach allows the editor to clearly identify & label a large number of clips from a single tape to be captured but not have to sit and watch the actual capturing process.

1. Set your **in & out points** just as you did with Capture Clip, but instead of hitting the “**Capture Clip**” button to capture, hit the “**Log Clip**”



button at the bottom of the screen. This will prompt you for a description or clip name, but will not capture the clip. Enter a **Description/Name** and a **Log Note** if desired.

Teachers: Please indicate how the clip (with the red slash through it) appears in the FCP Browser but does not appear in Finder. Please have each student log 3 clips correctly and on their own.

2. Once all desired clips are logged for a tape, click the “**Batch Capture**” button. A new window will open with some options to control how the computer collects the footage that you’ve selected.
3. You’ll most likely want to batch capture “**Offline items in logging bin**.” “**All items**” will capture/re-capture ALL clips in the Browser, even if they’ve already been captured. “**Selected items**” will capture only those clips you select or highlight in the Browser.
4. You can also add **handles**, which are small amounts of time added before and after your in & out points. This gives you a safety buffer in case you have hit “i” a little too late or “o” too early. It’s not a bad idea to set handles of 1 or 2 seconds (00:00:01;00 or 00:00:02;00).

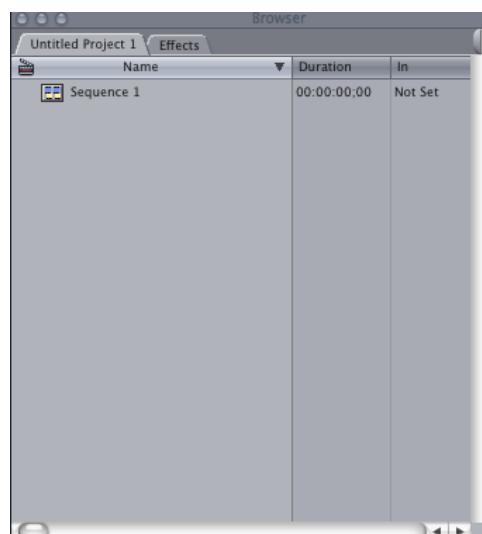
Muy Importante: Timecode is a number sequence generated by a camera’s timing system. This is revealed as: hours:minutes:seconds;frames. Timecode breaks on your tape can complicate batch capturing. For example, timecode breaks can result in two sections of your tape having the same code—two different portions of the tape signified by 03:33:13, which can confuse FCP.

Teachers: Please BRIEFLY explain how you can avoid time code breaks while filming.

Understanding the Interface...the Introduction

There are 4 main windows in Final Cut Pro.

Browser: This window holds a list of your master media clips, sequences and bins. When you open a new project, there will already be a file there named **Sequence 1**. This is not a media file. It is the sequence or Timeline where you can begin laying your media clips. You can name your sequence anything that you want by double-clicking on the name in your Browser.



Creating Bins:

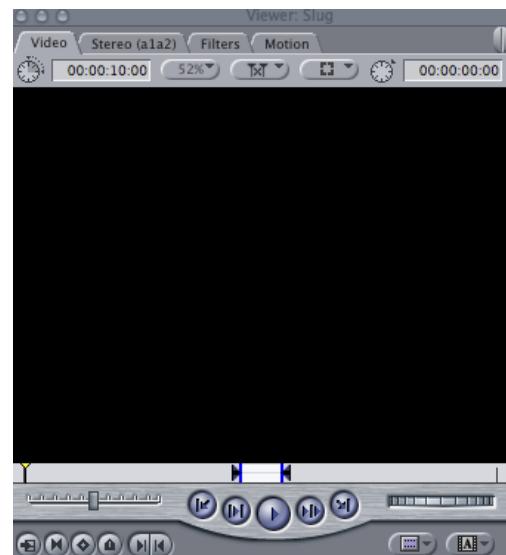
- It is wise to keep your **Browser** well organized in a way that lets you find specific clips quickly and easily. All items will be listed alphabetically but you can also create folders or **bins** that let you categorize clips and group them together.
- Create a **bin** by holding down the “control” key and clicking the mouse in the Browser and selecting **New Bin**, or by clicking **Command + B**. Make as many bins as you need to organize your project and name them appropriately.

Importing Stills, Music, and other Digital Media:

1. You should store all of your music, still images and/or additional video in your **Media Files** folder.
 - a. You can get additional digital media and music from the Internet, digital cameras, scanners, CDs, etc. (One of the best sites for open-source audio and video is www.archive.org)
 - b. You should also copy any desired **BROLL footage** from the **Reusable Media** folder on your desktop into your **Media Files** folder as well (there is also Music you can use in this folder too.)
 - c. Once you move all of your additional media into your **Media Files** folder, you can import them into your FCP **Browser**.
2. To import these files into FCP, go to the top menu screen in Final Cut Pro and select **File > Import > Files**.
3. Use the pop-up window to find the file you wish to import and then click **“Choose.”**
4. The selected media will appear as a clip in your FCP **Browser**.

Viewer: Window used for viewing clips from your Browser (and also for adjusting filters and other aspects of these clips.)

This is the window that displays information specific to the clip that you have selected. You can manipulate both audio and video clips in this window.



Viewing a clip:

Double click the clip in the **Browser**, and it will appear in the **Viewer**. Here you can trim it even further with the “**i**” and “**o**” keys before bringing it into your **Timeline**.

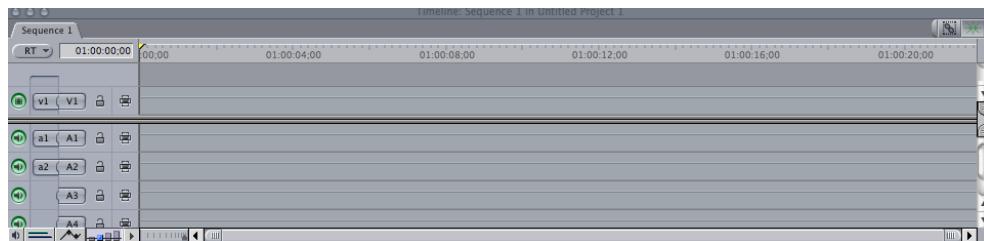
While working in the **Viewer** you will notice that there are a few different tabs, which allow you to manipulate both video and audio.

Viewer Tabs:

- Video: Reveals what the clip looks like.
- Audio: Shows the Audio waveforms.
- Filters: Shows the controls and setting of any effects that you have added to the clip.
- Motion: Where you manipulate some basic built-in aspects of a video clip, i.e. scale, aspect ratio, opacity, etc.

Timeline:

The **Timeline** shows your audio and video clips in a linear sequence and lets you edit and arrange them.



This is where the majority of your editing should take place. While some trimming can be done in the **Viewer**, we encourage you to get used to trimming and editing within the **Timeline**.

Video and Audio Tracks:

Once you start laying clips in your **Timeline**, you will notice a couple of different tracks. Your **video tracks** are displayed on top and are light blue in color. Underneath these are **audio tracks**, light green in color (there are two tracks of audio associated with every one track of video.) When dragging clips into the **Timeline**, pay attention to how you are laying the clips in the track. Each track of your **Timeline** is split into a top and bottom portion with a small grey line. Dropping a clip in the upper portion of the layer will result in an “**insert**” (sideways arrow) whereas dropping the clip into the lower portion results in an “**overwrite**” (downward facing arrow). Typically you will want to

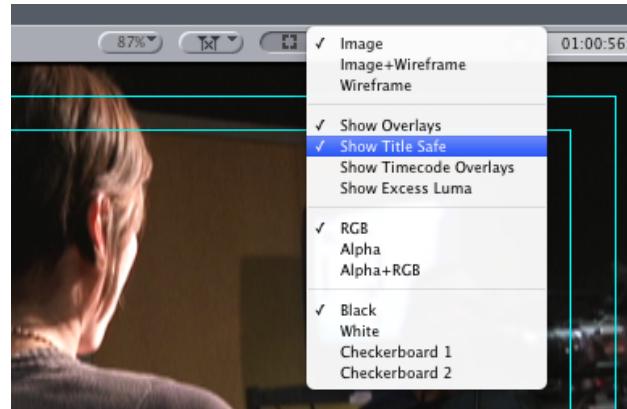
drop your clip into the Timeline with the arrow facing down (see more below in **Managing your clips in the Timeline**).

Playhead:

This is the vertical line that is topped with a yellow triangle on the Timeline and cuts down through all of the tracks. This shows you which frame you are looking at on the Canvas, and is key to navigating through the Timeline. (Please note: When navigating through the Timeline, click your mouse in the Timeline in the space that contains the timecode. This will allow you to easily place the playhead where you want to.)

Canvas: The Canvas window is used for viewing the results of the work you've done on the Timeline. This will be the final output of your video, including all effects, transitions text, and so on.

To view the Title Safe & Action Safe sections of your video, click on the far-right bubble in the top of the Viewer (looks like the outline of a box) and select "**Show Title Safe**". The green boxes represent Title Safe and Action Safe. Some TVs will crop out the portion of your image that falls outside these boxes, so make sure all of the images that you care about reside within these guidelines.



You can also resize and move your image around, within the Canvas. In order to be able to do this click on the same button as you did to reveal Title Safe. Select "**Image + Wireframe**". This will allow you drag your image around the canvas, as well as re-size it.

Teachers: Show how you can move the image using the **Wireframe** view.

Tool Palette: This is the narrow window that holds the tools that you can use to accomplish various tasks. In this class, we will only be covering the **arrow tool** (a – used for moving clips on the Timeline), the **blade tool** (b – used for cutting clips), and the **zoom tool** (z – used for zooming in and out of the Timeline).

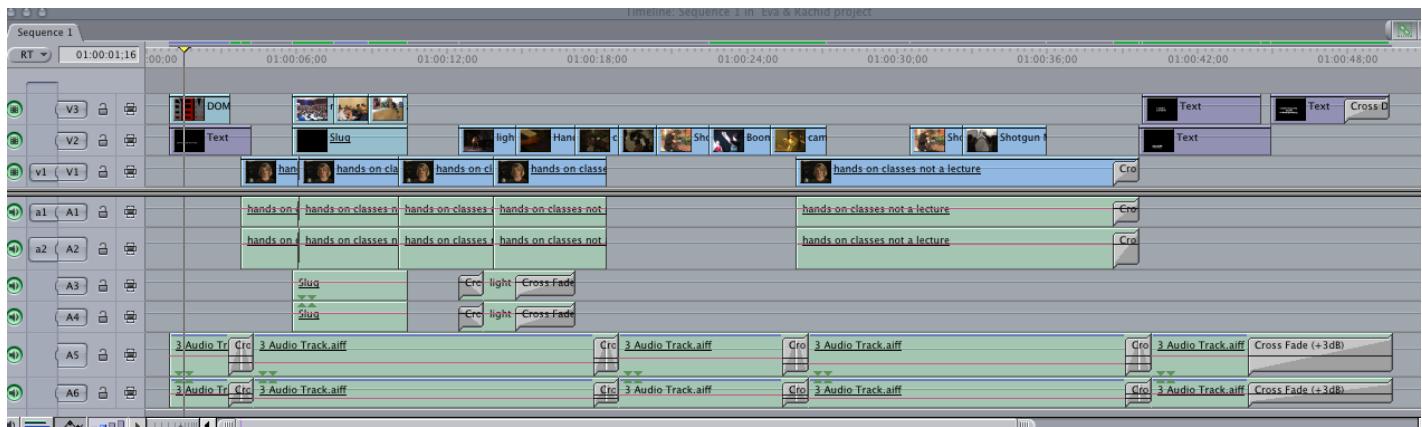


These tools are the most useful when beginning to edit, with the others becoming more useful as you get more comfortable with the program. Your teacher may explain their function as well, time permitting.

At last...we edit!

Well-edited projects are trimmed to get their message across as clearly and concisely as possible. They also contain a good amount of b-roll (when appropriate) and **only** use solid speaking points. So, our goal in this class will be to take a few interview clips, trim them down to the most essential, concise portions possible, and then cover the visuals with some interesting b-roll to illustrate the topic being discussed.

Teachers: Please use the diagram below to explain how a-roll, b-roll, text and audio clips (incl. music) should be organized.



Managing your clips on the Timeline:

- To bring a clip onto the Timeline, drag it from the Browser (or Viewer) into the Timeline and drop it into the spot where you want it.
 - If you drop the clip into the top half of any video layer, your cursor becomes an **arrow pointing right**. Let go, and you will **"insert"** the clip, creating a cut where the new clip begins and pushing any pre-existing clips down the Timeline.
 - If you drop your clip into the bottom half of any video layer, you will notice that the cursor becomes an **arrow pointing down**. Let go, and you will either **"overwrite"** all other clips, or just drop the clip into place (depending on whether or not there are any other pre-existing clips in that section of the Timeline).

- **Stacking clips:**
 - On the video track: if you stack video clips on top of one another, only the top clip will be visible.
 - On the audio track: stacked audio tracks will all play simultaneously when the playhead runs over them.

Navigating clips in the Timeline using the Playhead:

- To watch the clip in the Canvas from the Timeline, place the **playhead** at the beginning of the section you want to watch and press the **space bar**. Press the space bar again to stop.
- To control the motion of the playhead, you can use the keyboard keys **J** (play forward), **K** (stop), and **L** (play backwards).
- Press **J** or **L** more than once to increase the speed of forward/reverse playback.
- To advance the playhead one frame, press the **forward arrow** once.
- To move the playhead back one frame, press the **back arrow** once.
- To take your playhead back to the previous seam or cut on your sequence, press the **up arrow** key.
- To move your playhead to the next seam or cut on your sequence, press the **down arrow** key.
- To see all the clips in your Timeline at once, press **shift-Z**.
- To go to the beginning of the Timeline, press the **home** key.
- To go to the end of the Timeline, press the **end** key.

To move multiple clips as a bundle, draw a box with the **arrow tool (a)** around the clips that you want to move. The arrow will then become a crosshair (or sorts) allowing you to move them as a group.

Trimming Clips:

There are a few ways to trim your clips. We'll focus on how to do it on the Timeline using the blade tool, the keyboard command Control + V and the mouse.

Using the blade tool:

1. Using either the space bar and listening, or using the side arrow keys, find the exact place on the clip where you want to make the cut.

Teachers:
Be diligent about making students navigate the Timeline efficiently.

Use the up & down arrows and click on the light grey timecode bar to control where the playhead goes.

2. Bring your mouse to the **Tool Palette** and click on the **blade tool** (icon looks like a razor blade) or press **b**.
3. Bring your mouse (which should now be shaped like the razor blade) back to the point on the clip where your playhead is and click.
4. A **seam** (or edit) will appear where the cursor is, but only on the track where you clicked. Click all other tracks to make any other additional cuts. (Alternatively you can click and hold on the blade tool and select the double blade or type **bb** into the keyboard. This will allow you to cut through all tracks on your Timeline.)

After making all additional cuts, you must switch back to the **arrow tool** (either by clicking in the tool palette or by typing “a”) to select the portions or the clip that you wish to delete.

Using Control + V:

If you want to cut through all of the clips (audio and video) using the keyboard, place the **playhead** on the point where you want to make the cut and press **Control + V** on the keyboard. This will cut through every clip on every track that the playhead falls on.

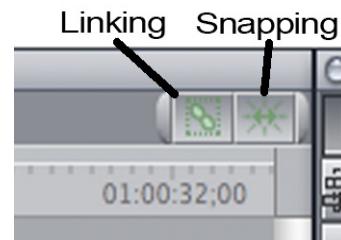
Using the mouse:

Place the mouse on the furthest edge of the clip until the mouse arrow becomes two vertical lines with small arrows pointing left and right. When this happens, click on your mouse and drag the edge of the clip to the desired point (if you have “snapping on, it is usually easiest to place the playhead where you want to trim to and then “snap” the edge to this location.) You can do this in either direction.

Linking and Snapping controls:

These buttons are in the top right corner of the Timeline.

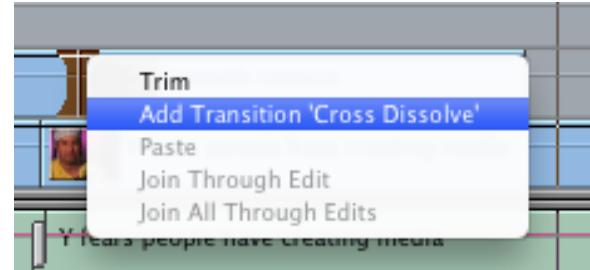
- **Link:** Links your video tracks to your audio tracks. (It is recommended that you keep “linking” on while you are getting used to FCP.)
- **Snap:** Snaps the playhead to seams/edits on the Timeline and snaps the mouse to the playhead/seams when clicking and dragging clips. (Again it is recommended to keep “snapping” on while you are just starting out.)



When necessary: Transitions:

Creating Video Transitions:

1. Place the mouse on the **seam** between the two video tracks that you wish to have a transition between and it will become two vertical lines with small arrows going in two directions.
2. Click on the seam and it will become highlighted.
3. Go to the top menu bar of the screen and select **Effects > Video Transitions**.
4. Another menu will appear which shows a list of the various transition types that you can choose from. Each of these options also has a submenu of more options you can choose from. Select a transition. The transition will appear on the Timeline in the spot where the seam is a grey bar.
5. Alternatively, once the seam is highlighted, either right-click or control + click and select **Add Transition 'Cross Dissolve'** to insert a default cross dissolve transition.
6. To adjust the length of your transition, put the **mouse** on the edge of the grey bar until it becomes the two vertical lines with arrows pointing outward. Click your mouse and drag the clip inward or outward to the desired length (if you are unable to do this you may need to zoom in some).



Creating Audio Transitions:

Audio transitions can be done in the same way. After you have selected the seam/edit, select **Sequence > Add Audio Transition**.



Audio Levels:

The easiest way to adjust audio levels is to click on the button in the far lower left-hand corner (looks like a line graph with pink squares on it). This will reveal audio levels and video opacity levels. Place your mouse over one of the “level lines” in the timeline. Your cursor will become a double arrow, pointed up and down. You will now be able to adjust the volume of your audio clips (and the opacity of your video clips.) **Aim to have your audio PEAK at -12 dbs.**



Getting jiggy with it: Effects

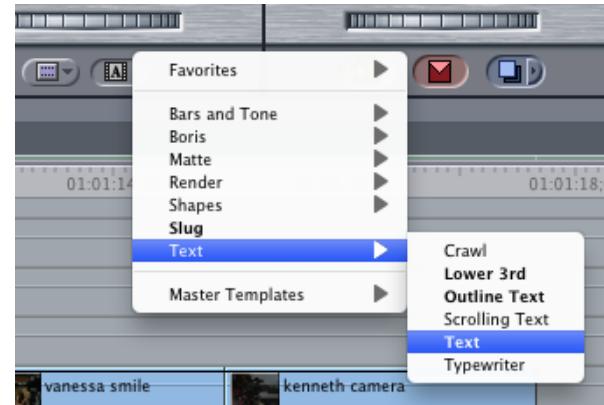
1. To add an effect to a particular clip, double-click on the clip in the Timeline.
2. Go to the top menu bar of Final Cut Pro and select **Effects > Video Filters**.
3. Another menu will appear that shows a list of the various Filter options. Each of these options will also have a submenu of more options you can try.
4. You can make further adjustments to your effect by clicking on the “Filters” tab in your Viewer.

Try it! Apply a **Broadcast Safe Filter** to one of your video clips. (You'll find this under the **Color Correction** tab.) Once you have the effect applied to the right clip, right-click or control + click on the clip and select “**Copy**”. You can now paste this filter to other clips, by selecting the other clips, right clicking or control + clicking on the group of clips and selecting “**Paste Attributes**”. Select “Filters” from the submenu to apply the filter to all selected clips.



What do you want to say: Titles and Text

1. Go to the bottom right corner of the Viewer window. Click on the button that looks like a small piece of filmstrip with an “A” in the middle of it.
2. A menu will appear with several options. Select “**Text**” and a list of text options will appear.
3. When you have chosen a text type, a tab labeled “**Controls**” will appear in the Viewer window.
4. In the **Controls** tab, you can change the text and adjust size, font, style & color.



5. Once you have entered the text, click on the “**Video**” tab on the Viewer and drag the clip to the Timeline.
 - a. Place the text clip on a track directly above another clip and it will be transposed on the clip.
 - b. If you wish to have a black background, place the text over an empty portion of the Timeline, or insert a **slug**. Slugs can be found in the same place as the text generator.
6. Adjust the length of the text by dragging the ends in the Timeline.

Rendering:

If you are watching your footage in the Canvas and there is a section where the video is replaced by a blue picture that says “UNRENDERED”, it means that the computer needs to further “process” that section of video in order to display it. Usually this is necessary when the clip has an effect added to it or you are layering multiple tracks of video.

1. In the **Timeline**, look at the thin line above the **timecode bar**. It will have sections with various colors (grey, green, red, etc). The parts that are **red** indicate that the clips beneath them **need to be rendered** in order to be viewed.
2. Select the portion of video that needs to be rendered and click **Sequence > Render Selection** on the top Final Cut Pro menu. A small window will appear in the middle of the screen that shows the progress of the rendering. When this is finished you can continue watching your video in the Canvas.

Audio Rendering is sometimes necessary, too. Audio needs to be rendered if you hear beeping over your sound while you play the sequence.

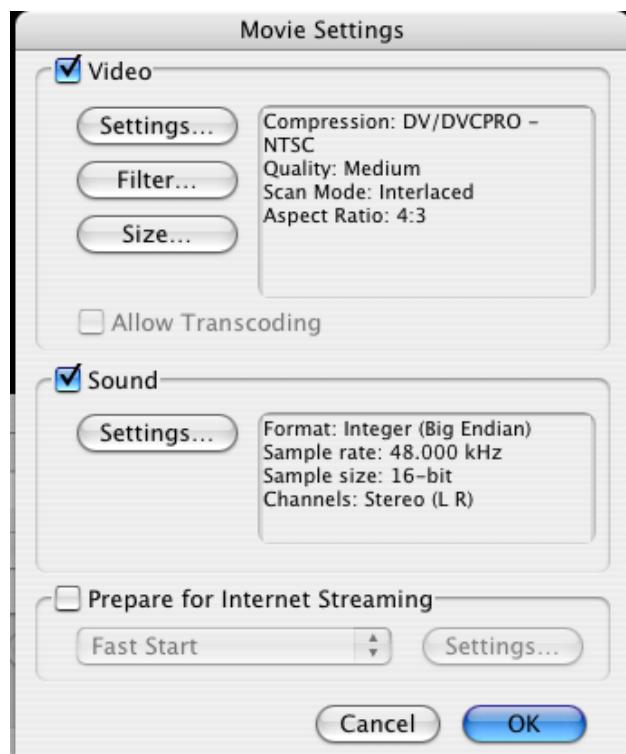
1. Select the audio that needs rendering and then click **Sequence > Render Selection** on the top screen menu. (This usually happens when you bring an .mp3 into your Timeline. You can avoid this by converting the .mp3 into an .aif file in iTunes first.)

Exporting your video as a QuickTime movie (and for broadcast on DOM)

Programs edited with Final Cut Pro, either onsite at DOM or on producer-owned equipment, will need to be exported to a format that can be easily transcoded into MPEG2 for broadcast at DOM.

Once you have a completed Timeline and are ready to export your program, do the following:

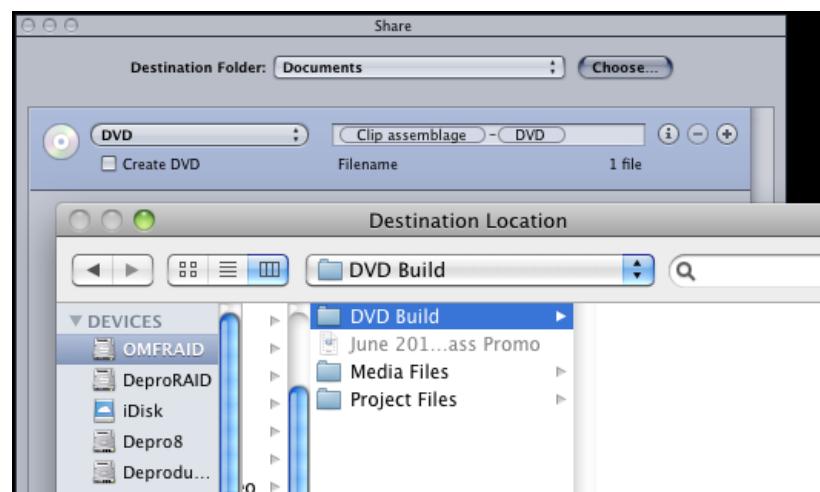
1. Go to **File > Export > Using QuickTime Conversion...**
2. Verify the QuickTime Movie encoding options by clicking the **"Options"** button.
The settings should read the same as the diagram →
3. If the Compression DOES NOT show DV/DVCPro-NTSC, click the **"Settings"** button to change.
 - Click the **"Compression Type"** button and select **DV/DVCPro – NTSC**
 - Click **"OK"** to accept the settings.



4. **Save As:** Use a short name without spaces or symbols that you will recognize as your final program. Save the resulting file to your main folder (outside of both your **Project Files** and **Media Files** folders.)
5. After verifying the settings, click the **"Save"** button. A status indicator will pop up that will try to estimate the length of time involved.

Exporting: Outputting your video to a simple DVD

Make sure that the sequence you want to export is selected. Select **File > Share**, and then select **"Choose"** to pick a **Destination Folder** for your DVD files. Create a new folder (in addition to your Project Files folder and your Media Files folder) called



“DVD Build” for your Destination Folder.

Make sure that the drop-down menu on the far left is set to **DVD** (the default is Apple TV), and give your file a descriptive **Filename**. (By default this will be the name of your FCP Sequence. This almost looks like something you would not be able to edit, but just click in the bubble to change the name.) If “**Create DVD**” is unchecked, FCP will export two DVD files, a video (.m2v) and an audio (.ac3) file. These files can then be used in a DVD authoring program, like iDVD or DVD Studio Pro.

If you wish to create a very simple DVD straight from Final Cut Pro, check the box next to “**Create DVD**.” Select the **DVD RW** option from the “**Output Device**” scroll down bar. Give your DVD a descriptive name in the “**Title**” box (if you haven’t already). In the scroll down menu next to “**When Disc Loads**,” select “**Play Movie**.” With this setting, your DVD will play without a menu. Click “**Export**” to create your DVD.

Create and burn a DVD with a menu: Select “**Show Menu**” in the scroll down bar next to “**When Disc Loads**.” Give your DVD a descriptive title (this will appear as your menu title.) Choose a white or black background using the “**Disc Template**” drop-down menu. You can create an image background to your menu by selecting the “**Add...**” bubble and choosing an image file. Click “**Export**” to create your DVD.

Creating Chapters:

If you want your DVD to have chapters, create chapter markers in the Final Cut Pro sequence **before exporting** to DVD. In the sequence, make sure none of the clips are selected (if they are, click in a grey part of the Timeline to unselect). Move the playhead to the location where you want a chapter to begin. Press the “**mm**.”

In the “**Edit Marker**” window, enter a descriptive name for the marker (i.e. Chapter 1). Select “**Add Chapter Marker**” and press OK. Now if you select “**Use Chapter Marker Text as Subtitles**” in the Create DVD sidebar (**File > Share**, check “**Create DVD**”), Final Cut will create chapters in your DVD menu using the names of your Chapter Markers.

Exporting: Outputting your video for YouTube

There are many options for exporting your movie for the web. We'll tell you the simplest option, and you can research the other options on your own.

1. After your sequence is complete, go to **File > Share...**
2. In the far left drop-down menu, select "**YouTube**."
3. Select a "**Destination Folder**" by clicking the "**Choose**" button and selecting your main project folder (outside of both your **Project Files** and **Media Files** folders.)
4. Enter a descriptive name in the "**Filename**" box. (By default this will be the name of your FCP Sequence. This almost looks like something you would not be able to edit, but just click in the bubble to change the name.)
5. Click "**Export**." This creates a QuickTime movie file that you can upload to YouTube.

Uploading A Video Directly to YouTube

In the **File > Share** window, check "**Publish to YouTube**." In the side bar that appears, enter information in the username, password, category, and keywords fields. Click the "**Export**" button to upload your video directly to YouTube.