Boris AAF Transfer 2.0.4

Last updated – February 18, 2011

Release Notes

System Requirements

Supported Operating Systems:
Apple Macintosh OS 10.5 or greater

Supported hosts:
Apple Final Cut Pro 6 or greater (FCP 7 recommended)

New With Version 2.0.4

Fix for disappearing clips in FCP

Clips in an Avid timeline that had been retimed or to which a transition effect had been applied were not appearing in the FCP timeline after import. This issue has been fixed with this release.

Fix for local media relinking

Files that were stored on a local HD were not relinking in FCP. This issue has been fixed with this release.

Fix for cases where % was used in a media file name

Media files or sequences whose names included the % character were not relinking in FCP. This issue has been fixed with this version of the software and all media elements now appear as expected.
New With Version 2.0.3

Fix for MXF media relinking

Avid MXF files that included spaces in the file name were not automatically relinking upon import into Final Cut Pro, with the result being that files that fit this description were showing up as off-line and had to be manually relinked. This version of the software resolves that issue and media files will now relink as expected. The exception to this being file names that include special characters.

This version also includes a fix for cases where AAF Transfer was unexpectedly adding %20 to file names where it found a space in the name. File names are now preserved as expected regardless of the presence of spaces in the name.

New With Version 2.0.2

Fix for MXF issue for FCP import

Avid MXF files were not being correctly handled by AAF Transfer, resulting in the original MXF files either not relinking in FCP or appearing as Quicktime files instead of the original MXF files. This issue has been fixed and users can now elect, on import into FCP, to either relink to the original Avid MXF media or to the Quicktime media.

New With Version 2.0.1

Fix for codec issue

Media clips that were imported into Avid using the 1:1 10b RGB MXF codec were being replaced during the transfer to Final Cut Pro with slug tracks. This issue has been fixed and media clips that use this codec now transfer as expected into FCP.

New With Version 2.0

Import AAF plug-in

With AAF Transfer 2.0, users can now import AAF sequences from Avid editing and finishing systems into Apple Final Cut Pro, thereby completing the round-trip transfer of live sequences between these two hosts.

Workflow Description – Quickstart Guide

To Export an AAF file from Final Cut Pro:
To Import an AAF File Into Avid:
1) In Avid, right-click in your preferred bin and select “Import”.
2) Upon seeing the import dialog, select the AAF file you wish to import. No import options are necessary - the AAF file will override any options chosen by the user in this dialog.
3) The sequence should show up in your bin, along with any clips that were used. Media will be offline.

To Get Your Clips Online in Avid:
1) Select everything you wish to be online (It's OK to select the sequence too...Avid will only connect media that is offline, no matter what is selected).
2) Go to Clip -> Batch Import and when the prompt shows up, select “Offline Only”.  
3) The file paths of your clips should already be correct (the path is correct is it shows up in black). If so, just click the button titled “Import” at the bottom of the dialog. If for some reason your clip's file path is in red (meaning Avid doesn't know the original path of the file), click the button titled “Set File Location” to select the path of the File. Then press “Import”.
4) After a few seconds, Avid will connect your media and bring it online.

To Export an AAF file from Avid:
1) In Avid, right-click on the sequence you want to export and choose “Export...”  
2) Make sure the file extension says “.aaf” and the Export Setting drop down says “Untitled” 
3) Click on the “Options...” button to change any options 
4) Save the file

To Import an AAF file into Final Cut:
1) In Final Cut, right-click and select Import -> Boris AAF Transfer 
2) When you see the dialog, select the file you want imported and change any import options 
3) Click the “Import/Open” button 
4) When the next dialog comes up, choose the Final Cut project you want the file imported into or choose “Create New Project”

Re-linking to FCP Media via Avid’s AMA Workflow
AMA Workflow:

• Launch FCP Import a clip (apple ProRes 422 [HQ] is the only codec confirmed work so far)
• Add clip to sequence (make sure sequence has same settings Export AAF (Compressor shouldn't matter)
• Launch Avid Create Project that has same settings (frame size, rate, etc.)
• Open Bin Import exported AAF file Go to File→Link to AMA File(s)... Find file on drive
• Delete AMA file (MASTER CLIPS ONLY, this is not be necessary, but will clean up bin)
• Select clip (or clips) you want to relink and select “Relink” and use relink settings below

Relink settings:

• Media on drive - Select drive your media is on (All Available Drives works)
• Master clips - Checked
• Relink only to media from the current project - Unchecked
• Relink by - Start Timecode and Tape Allow relinking of Imported/AMA clips by Source file name - Checked
• Version Separator - Empty
• Match case when comparing tape and source file names - Unchecked
• Relink to - Any video format
• Relink method - Highest Quality

Click OK

All of your clips should now be online

3rd Party / Non-standard Filter Effects Support

Currently, Boris AAF Transfer can accurately transfer keyframed 3rd party effects from the Boris Continuum Complete (BCC) FxPlug product in Final Cut Pro over to the Boris Continuum Complete (BCC) AVX product in Avid Media Composer. The reverse is also true - BCC AVX effects can be transferred from Avid Media Composer into Final Cut Pro BCC FxPlug filter effects and transitions, preserving any keyframed changes that have been applied to the effect or transition in the sequence.

Known Issues and Caveats
There are several caveats that should be noted regarding the transfer of effects from Apple Final Cut Pro to Avid Media Composer.

**Time warp and 3rd party filter effects:**

Applying 3rd party filter effects to clips that have been subject to time warp effects will generate unexpected results. For instance, if you apply a variable timewarp to a clip in Avid, then apply a BCC filter to the timewarped clip, the transferred sequence in FCP will not match the original sequence in Avid. We hope to offer a solution for this issue with a future update to the software.

**Mixing keyframe interpolation types:**

In Final Cut Pro, users can mix different keyframe interpolation types within a single instance of an effect. What this means is that a single effect parameter can be subject to several different types of keyframe interpolation, such as Linear or Bezier. Currently in Avid Media Composer, only one type of keyframe interpolation is supported for any parameter. This may be Linear or Bezier but not both. If an effect in Final Cut Pro has been set to use mixed interpolation, in Media Composer all keyframe interpolation for that parameter will be set to use the interpolation that was used in the first keyframe.

**BCC 3D Objects:**

Currently the 3D Objects category of filters will indeed come across from Final Cut Pro into Media Composer however for any of the 3D Objects filters that use text, you will need to re-enter the text data in the filter within the Media Composer timeline.

For 3D Objects filters that access a file from the desktop or another folder, such as the Extrude EPS filter, the EPS file must be reselected manually after the sequence transfer.

Textures and material options for 3D Objects filters are not currently being transferred with the 3D Objects filter between Final Cut Pro and Media Composer however the textures and other material options can be manually loaded by accessing the filter user interface controls in the Media Composer Effects Control Window. To get an exact match between the FCP instance of a BCC 3D Object and the transferred version of the filter in Media Composer, the suggested workflow is that you save the 3D Object material / texture setting using the built-in preset save mechanism in the filter and then manually load the saved setting into the effect in the Media Composer effects control window.

**Multi-cam clips:**
Multi-cam clips are transferred into Media Composer and will appear exactly as they look in Final Cut Pro however, if you need to edit them you must first convert them into an Avid Grouped Clip in the Media Composer. To do this, you need to select all clips in the bin of which you want to become the multi-cam angles and select Clip --> Group Clips. Then, double-click on the newly created Grouped Clip in the bin; this shows the media of the first angle in the source monitor. Finally, to see all the angles at once, either hit Shift --> Command --> M, or go to Special --> MultiCamera Mode. Thus, Camera angles from the transferred Final Cut Pro sequence can then be modified in the Media Composer timeline just as one would expect.

Multicam clips that originate in Avid Media Composer are currently not being transferred as expected into Final Cut Pro, however, we hope to include this functionality with a future update to the software.

Grouped clips:

Grouped clips that originate in Avid Media Composer are not supported in AAF Transfer. Any media that is part of a grouped clip will be replaced with slugs, thereby preserving the timing of other media elements in the sequence.

Geometrics in BCC AVX filters:

Although BCC AVX filters are transferred with media in the sequence between Avid Media Composer and Final Cut Pro, there are some differences in the Avid and Apple versions of these filters. For instance, BCC AVX filters include a group function titled Geometrics, which includes several parameters that can be used to perform some basic geometric changes to a clip, such as modifying the scale of a clip or it's position in XYZ space. This function is not present in the BCC FxPlug counterpart to which the filter is mapped in Final Cut Pro, and therefore if geometrics have been used in the BCC AVX filter, the function is ignored in the BCC FxPlug filter.

BCC Motion Tracking data:

Motion tracking data is not preserved during the transfer between Media Composer and Final Cut Pro. Tracking must be redone in the transferred sequence.

BCC 3D Objects material settings:

Neither the material settings nor the reflection map data is preserved during the transfer between Media Composer and Final Cut Pro – both must be manually reset in the transferred sequence.

BCC Optical Stabilizer:

The BCC Optical Stabilizer filter will transfer over along with the media element to which it was applied, however, the image clip must be reanalyzed in the transferred
sequence as the data that the filter uses to actually stabilize the clip is not preserved during the transfer.

**Titles:**

Although FCP generated text is supported during the FCP program transfer to Media Composer, the following text styles are not supported and will not be transferred: Crawl, Lower 3rd, Outline Text, Scrolling Text, or Typewriter. If you have any of these types of text in the transferred sequence, they will be replaced with blank instances of the Avid text tool, however the text itself will need to be regenerated with Media Composer.

For all text objects, changes that have been applied to the Motion Tab are not preserved. The position of text in the frame is also not preserved from FCP into Media Composer. The table below shows exactly what text features are preserved during the transfer:

<table>
<thead>
<tr>
<th>Feature in FCP</th>
<th>Feature Transferred to Media Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crawl</td>
<td>Text</td>
</tr>
<tr>
<td></td>
<td>Position</td>
</tr>
<tr>
<td>Lower 3rd</td>
<td>Font</td>
</tr>
<tr>
<td>Outline Text</td>
<td>Size</td>
</tr>
<tr>
<td>Scrolling Text</td>
<td>Color</td>
</tr>
<tr>
<td>Text</td>
<td>Motion Tab</td>
</tr>
</tbody>
</table>

Note that after transferring a title from FCP into Media Composer, to get title to appear in Avid Media Composer, you must follow these steps:

- Select the imported title, open the Effect Editor and click on the Edit Title button
- Select the arrow tool and click on the text box
- With the text box selected, go to the Alignment menu in the toolbar and select Center Frame Vert. Then select Center Frame Horiz.

This forces the text to appear in the center of the screen. From here the text can be repositioned to match the alignment in the Final Cut Pro sequence.

**Roundtrip Differences with Sequence Transfers**
- Importer supports Timewarp with keyframes (variable speed changes) while Exporter does not (constant speed changes only).

- Apple Final Cut Pro allows speed changes on audio clips, while Avid does not. Therefore, speed changes applied to audio clips will not be transferred to the Avid.

- Importer Title Tool supported features are Text, Size, Font, Color, Alignment, Font Style, Leading, and Position; Exporter supports only Text, Size, Font, Color, and Alignment.

- Importer supports both Linear and Bezier interpolation, while Exporter supports only Linear.

- Final Cut Pro allows the creation of Freeze Frames from clips with alpha, while Avid does not. Therefore, if a Freeze Frame from an alpha clip is created in Final Cut Pro, exported to AAF and brought into Avid, the alpha clip remains but there will be no Freeze Frame effect. Therefore, if brought back into Final Cut Pro, the Freeze Frame effect will not be applied, even though it was applied in the original Final Cut Pro sequence.

- Final Cut Pro allows timeline clips to be named individually from their master clips, while Avid does not. Therefore, if a Final Cut Pro timeline clip is named something other than it’s master clip name, the clip name in Avid will be that of the master clip.

- Final Cut Pro has separate effects for Audio Levels and Audio Gain, while Avid uses Gain to represent both. Therefore, if in Final Cut Pro both Gain and Levels are used, they will be combined into one when brought into Avid. If then re-exported from Avid and re-imported into Final Cut Pro, the combined effect will be brought in as Audio Levels only. The result is the same.

- Final Cut Pro allows Audio Levels and Audio Pan to both be applied at the same time to a clip, and the same is true when applied in Avid, but the way Avid imports an AAF, having an Audio Pan cancels out any Level information. Therefore, if in Avid both Audio Pan and Audio Levels are used and imported into Final Cut Pro, the re-export from Final Cut Pro cannot contain both effects; the user must choose one from the option in the export dialog audio tab.

- Final Cut Pro AAF Importer supports Dip to Color, Fade from Color, Fade to Color (all black only), but the Exporter does not. Thus importing from Avid will have these transitions, but in the re-export from Final Cut Pro, they will not be applied.

- Final Cut Pro AAF Exporter supports the following Final Cut Pro native transitions: Cross Iris, Diamond Iris, Oval Iris, Rectangle Iris, Band Wipe, Center Wipe, Clock Wipe, Edge Wipe, Inset Wipe, and Jaws Wipe. The Avid transitions used in place of these (4 Corners, Diamond, Circle, Center Box, Horizontal Bands, Vert Open, Clock,
Horizontal, Top Left to Bottom Right, Vert or Horiz OpenSawtooth, respectively) are not supported for the Importer. Therefore, if any of these are applied in Final Cut Pro, exported to Avid, re-exported from Avid and imported back to Final Cut Pro, they will not be applied.

Photoshop files in Final Cut Pro are represented by either a single still or a nested sequence. If a nested sequence, each clip represents a layer in the PSD file, but they all reference the same master clip. In Avid, normal behavior imports each PSD layer separately, so that the bin contains a master clip for each layer. Therefore, going from Final Cut Pro to Avid with a 3 layer PSD file, the one representative master clip in Final Cut Pro becomes 3 master clips in Avid, and if re-exported from Avid and imported back into Final Cut Pro, the 3 master clips remain. Additionally, starting in Final Cut Pro, each PSD layer is editable individually - on the other hand, when brought from Final Cut Pro to Avid, each layer, though having it’s own master clip, references the same underlying source file as the other layers, and is not editable individually. For example, in Final Cut Pro with a 3 layer PSD file, looking at layer 1 only, you will see only layer 1. When brought into Avid, looking at layer 1 only, you will see all 3 layers. In summary, each layer is essentially flattened into one image when brought into Avid.