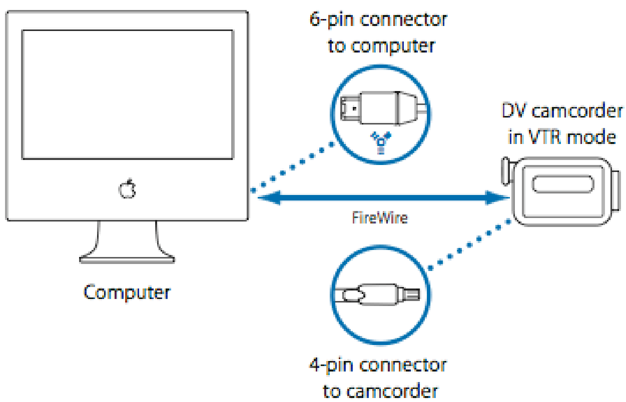
How to Capture Footage

In-brief for SD Video

Connecting Your Camcorder

The following illustration demonstrates how to connect your DV camcorder to the FireWire port on your computer, so that you can *capture* video (transfer the video from your camcorder to your computer) and output your program back to DV tape. For more information on FireWire, see "About FireWire" on page 169.



To connect your DV camcorder or VTR to your computer:

1. Connect the 4-pin connector on one end of your FireWire cable to the 4-pin FireWire port on your camcorder.

   Important: Some DV decks may use a 6-pin FireWire connector instead of a 4-pin connector. Make sure you use a FireWire cable that matches the connector on your video device.

2. Connect the 6-pin connector on the other end of your FireWire cable to a FireWire 400 port on your computer.
3. Turn on your VTR or camcorder, and switch it to VCR (or VTR) mode.
4. Open Final Cut Pro
   - Either from the dock or from Finder > Applications > Final Cut Pro
5. Next you want to set your scratch disk. (You will want to do this EVERY TIME you open FCP).
6. In the File pull down menu "Final Cut Pro" go to System Settings
7. A window will pop-up. Make sure your Scratch Disks tab is selected.
8. Click the first Set button.
   - This will include you're A/V scratch and A/V render.
9. A window pops up. Select your desktop and the folder you created with your name. If you have not yet created a folder with your name, select Create Folder button on the bottom left of the window to create.
10. In your folder select Create Folder and name it PSA. Then select Choose.
11. Set Waveform, Thumbnail, and Auto save to this PSA folder as well.

12 Once you have completed that click OK in the System Settings window.
13 In the File pull down menu “Final Cut Pro” go to Audio/ Video Settings. The window pops up.
14 Set your Sequence Preset and Capture Preset to DV NTSC 48kHtz
15 Set Device Control Preset to FireWire NTSC and click OK in the Audio/ Video Settings Window.
16 Now go to File > Log and Capture (or Option 8). The log and capture window pops up.
    - If you get a pop-up message stating FCP in unable to initial deck make sure your camera is plugged in and the power is on and is set to play.
17 To the far right of log bin there is a new folder icon. Click this and name your new log bin “PSA”.
18 Next to description type in “PSA capture”
19 Make sure the tape is at the beginning of your footage. Leave room at the head of your footage. This is necessary for when you add transitions.
20 Click Capture NOW.
21 You will see your footage in the preview window. When it reached the end of the footage click Escape on your computer. This should end your capture. Stop your tape on the camera.
22 Go to File > Save Project As and a window opens.
23 Go to your folder on the desktop click on it once to highlight. Create a new folder and name it “Project Files” and name your project and save.

Specifying Scratch Disks

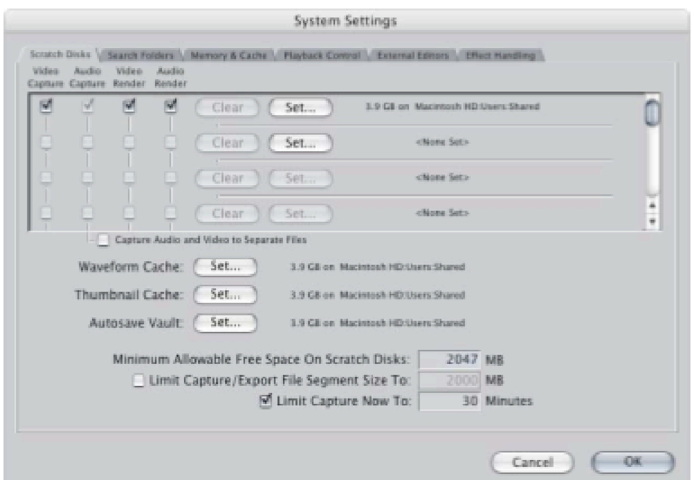
A scratch disk is a hard disk, internal or external to your computer, where Final Cut Pro stores captured digital video and audio, as well as rendered media files created during editing. (Rendering is the process of creating temporary video and audio render files for portions of your sequence that Final Cut Pro cannot play in real time.) By default, Final Cut Pro uses the hard disk on which the application is installed.

You use the Scratch Disks tab in the System Settings window to choose where you want to save the video and audio files that you capture and the render and cache files that Final Cut Pro creates. You can also specify other settings related to the size of captured and exported files and the minimum available space allowed on scratch disks.

To specify one or more scratch disks and associated settings:

1 Choose Final Cut Pro > System Settings, then click the Scratch Disks tab.

If this is the first time you've opened Final Cut Pro, this window appears automatically after you've chosen an Easy Setup.



2 To specify a disk or a folder on a hard disk as a scratch disk:

a Click Set.

b In the dialog that appears, locate and select the disk you want to use.

Only connected external disks or installed internal disks are listed. If your hard disk doesn't appear, make sure that it's connected properly and correctly initialized and mounted. For more information, see the documentation that came with your computer, your hard disk, or your disk-formatting software.

c Click Select (the button includes the name of the disk you selected).

The specified disk is listed next to the Set button, along with the amount of available disk space.

3 To capture video and audio to separate files, select the Capture Audio and Video to Separate Files checkbox.

Note: For capturing DV media, it's usually best to leave this checkbox unselected. For more information, see "Capturing Video and Audio Separately" on page 287.

4 Select the checkboxes corresponding to the type of files you want to store on each scratch disk: Video Capture, Audio Capture, Video Render, and Audio Render.

5 To choose a folder where Final Cut Pro will automatically save copies of your project for backup purposes:

a Click Set next to Autosave Vault.

b In the dialog that appears, locate and find the disk you want to use, then click Choose.

6 Specify additional settings for capturing and exporting files:

- *Minimum Allowable Free Space On Scratch Disks:* Enter a value to set the minimum space you want to keep available on a scratch disk. The default value here is usually sufficient. If you have limited scratch disk space, you may want to set this to the amount of disk space you want available for render files. If you use most of your disk space for captured clips, you may run out of space when rendering.
- *Limit Capture/Export File Segment Size To:* Select this option only if you're capturing or exporting clips that may be used on other systems with a file size limitation. Any files that are larger than the limit entered here (which defaults to 2 GB) are written as separate files, in which the end of one file contains a reference to the next (so the first file appears to be a continuous file).
- *Limit Capture Now To:* This option limits the duration of media files captured using the Capture Now command. For more information, see "Limiting the Duration of the Capture Now Process" on page 281.

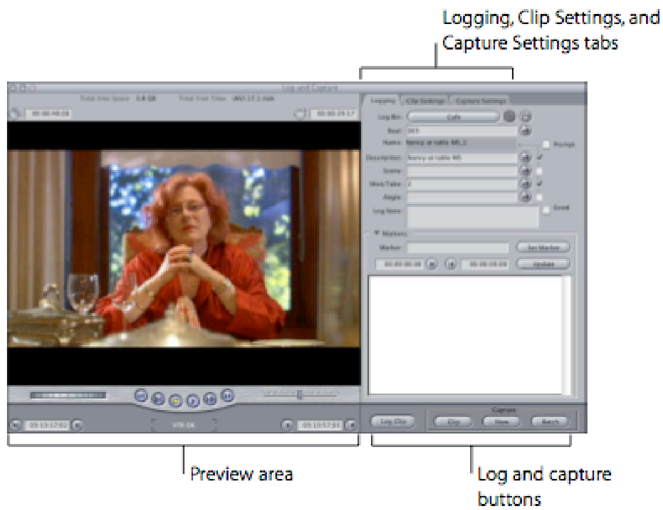
Now you can log and capture your footage

Learning About the Log and Capture Window

The Log and Capture window provides controls for controlling a VTR or camcorder, previewing video from tape, setting In and Out points, logging, and capturing clips.

To open the Log and Capture window:

- Choose File > Log and Capture (or press Command-8).

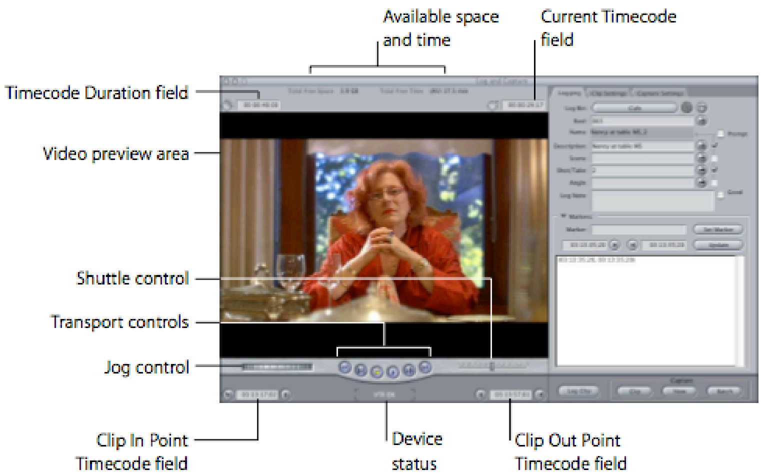


There are several areas in the Log and Capture window.

- *Preview area:* On the left is the area where you view video while logging clips. This area contains transport controls, marking controls, and timecode fields. If device control is not enabled, the transport controls do not appear.
- *Tabs:* On the right are the Logging, Clip Settings, and Capture Settings tabs.
- *Log and capture buttons:* You use one of these buttons when you are ready to log a clip or capture media.

Preview Area

This section of the Log and Capture window lets you view video from tape while you log and capture it. If your camcorder or deck is not on or there is no tape inserted, you'll see color bars or black. The following controls appear if your camcorder or deck is on and properly connected, and device control is enabled.



Video Preview Area

- *Available space and time:* Final Cut Pro displays the amount of available space on the current scratch disk and the amount of capture time available, which depends on the capture preset chosen in the Capture/Input pop-up menu in the Capture Settings tab.
- *Device status:* Shows the readiness of camcorders and decks connected to your computer and being controlled by Final Cut Pro. If you see "VTR OK," your equipment is connected and working properly. If you see another message or for more information, see "Understanding Device Control Status Messages" on page 204.
- *Timecode Duration field:* Displays the duration, in timecode, between the current tape In and Out points. If you enter a duration in this field, the Out point is adjusted.
- *Current Timecode field:* Displays the timecode number of the current frame of your source tape. You can enter a timecode number in this field to navigate to that timecode point on your tape.

Tip: You can drag timecode values to the Log and Capture timecode fields from other timecode fields in Final Cut Pro, such as Browser columns. Hold down the Option key while you drag a timecode value from a column in the Browser to either the Timecode Duration or the Current Timecode field.

Transport Controls

If you have device control, use these to control your camcorder or deck. These controls are similar to controls in the Viewer and Canvas, except that they control playback of a videotape instead of a media file. For more information, see "Navigating in the Viewer and Canvas" on page 99.

Jog and Shuttle Controls

Jog and shuttle controls, similar to those in the Viewer and Canvas, are also available for navigating through the tape. For more information, see "Navigating in the Viewer and Canvas" on page 99.

In the Log and Capture window, you can use the J, K, and L keys for jogging and shuttling, just as you can in the Viewer and Canvas. For more information about using the J, K, and L keys to navigate through your clip, see "Shuttling Through a Clip or Sequence" on page 103 and "Jogging Through a Clip or Sequence" on page 104.

Note: Tape playback is not as efficient as playback from media files on your hard disk. It takes a few seconds for a tape to cue to the proper frames or change playback direction.

Marking Controls

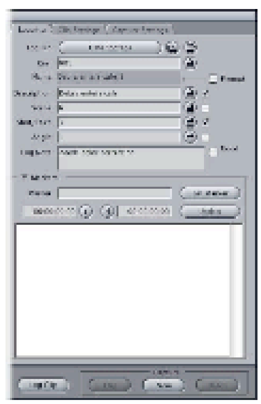
Use these to set In and Out points for a clip on tape.

- *Mark In (I):* This sets the In point for a clip on tape.
- *Clip In Point Timecode field:* Shows the timecode value of the currently set In point.
- *Go to In Point:* This causes the connected VTR to cue to the currently set In point.
- *Mark Out (O):* This sets the Out point for a clip on tape.
- *Clip Out Point Timecode field:* Shows the timecode of the currently set Out point.
- *Go to Out Point* This causes the connected camcorder or VTR to cue to the currently set Out point.

Tabs in the Log and Capture Window

The Log and Capture window has several tabs:

- *Logging:* Use this tab to add descriptive information to each clip that you log, such as reel name, In and Out points, scene/take number, markers, and so on. Much of this information can also be added later in the Browser. For more information, see "Logging a Clip" on page 266.



- *Clip Settings:* Use this tab to choose which video and audio tracks you capture from tape. You can choose to capture video only, audio only, or both video and audio, and you can specify which audio channels you capture. You can also adjust video levels for each clip using the waveform monitor and vectorscope; audio levels can be monitored using the audio meters. You can also monitor the incoming audio signal by selecting the Preview option. For more information, see "Selecting Which Tracks to Capture" on page 263.

  Note: Video levels can only be adjusted for analog video interfaces.

How to Avoid Capturing Clips with Timecode Breaks

The "On timecode break" pop-up menu in the General tab of the User Preferences window gives you several ways to avoid capturing clips with timecode breaks. It's important to set this option to suit the way you intend to capture your clips. You have several options:

- *Make New Clip:* This is the default option. Video that's already been captured before the break in timecode is saved as a single media file, with its Out point set to the frame occurring immediately before the timecode break. Final Cut Pro then automatically continues capturing video after the dropped timecode frame as a second media file. When this option is selected, clips captured after timecode breaks are named with the original name and the number of the clip. For example, if the first captured clip's name is "Cats Playing," the second clip's name is set to "Cats Playing-1."

  This is a good option to choose if you are capturing an entire tape. For example, suppose you are capturing the entire contents of a 60-minute tape that has four timecode breaks. Instead of restarting the capture every time a timecode break is detected, Final Cut Pro captures all media from the tape as five clips, skipping over each timecode break and ensuring that the timecode of all captured media is frame-accurate.

- *Abort Capture:* If you choose this option, Final Cut Pro stops capture immediately after a break is detected. All media captured before the timecode break has frame-accurate timecode and is preserved. The resulting media file is saved and its representative clip is placed in the Browser.
- *Warn After Capture:* If this option is selected, timecode breaks are reported after capture and the media file with the timecode break is preserved. It is unwise to use such a clip unless you have no choice, because timecode breaks result in incorrect timecode from the timecode break forward, and will make it difficult to accurately recapture your media.