

Boris Transfer FCP

BORIS FX

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Product Documentation and Release Notes – Aug 4, 2011

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Product Description

Boris AAF Transfer is a pair of import / export plug-ins for Apple Final Cut Pro. The import plug-in facilitates the transfer of live Avid sequences into Final Cut Pro. The export plug-in facilitates the transfer of live Final Cut Pro sequences into Avid.

Installing the AAF Transfer plug-ins into Apple Final Cut Pro enables the user to export AAF media files and program sequences from FCP, which can subsequently be imported into Avid Media Composer for further editing and / or finishing. It also enables users to import into Apple Final Cut Pro Avid AAF files and live program sequences that have been exported from Avid Media Composer.

Because the entire live program sequence is transferred, preserving media trims, markers, cuts, dissolves, filters, audio etc, the transferred sequence can be subject to further editorial changes and can be finished in either the Avid Media Composer or the Apple Final Cut Pro timelines without the need to go back to the original editing application.

Including Boris AAF Transfer in the modern editors workflow makes working across multiple platforms in multi-user environments less of a challenge. Instead of having to keep a project that originated on a Mac in Final Cut Pro in that specific host and on that specific platform, the project can be edited live in an Avid Media Composer either on the same system or any other system where Media Composer is installed, regardless of whether the host platform is running the Macintosh or Windows operating system.

What's New with this Version

New With Version 2.1.2 – Aug 4, 2011

Fixed Bugs

- Keyframes placed on the last frame of the clip to which an Avid native effect has been applied, such as the Resize effect, were arriving into Final Cut with the keyframe applied one frame after the end of the clip. This has been fixed and keyframes appear at the correct frame every time.
- Rotation values in Avid were being rounded and in some instances this lead to incorrect values in the transferred sequence. This problem has been resolved and rotation values in Avid should remain the same when the sequence is transferred into Final Cut.

New With Version 2.1.1 – July 22, 2011

New Features

- Titles created on Windows based Avid systems are now supported. In previous releases, the transfer of titles from Avid timelines was limited to Macintosh based systems.
- Time remapping is now supported for audio clips
- Additional information is now displayed in the main import/export open/save window that indicates if the product is licensed, in trial mode or if the trial has expired.

Fixed Bugs

- Fixed issue in which an error message appears in Avid regarding a 'missing track reference' when the sequence is double-clicked. Related to audio tracks, this issue has been resolved and the error will no longer occur.
- BCC Well Layers in FCP now work as expected.
- Nested sequence with transition applied now carried over to Avid with correct duration.
- Clips with unsupported transitions should have correct duration when come into Avid with "Replace missing transitions with cross dissolve" unchecked.

New With Version 2.1b – June 13, 2011

Product name change

- Product name changed from Boris AAF Transfer to Boris Transfer FCP

New With Version 2.1 – May 26, 2011

Fix for Transitions Issue

- Transitions starting or ending in cuts in Avid are now working correctly. In previous versions of the software, they were transferring to Final Cut as centered.

Fix for Title Issue

- Title Tool clips with unsupported features no longer cause unexpected results in the timeline.

UI Improvement

- The name of the import / export menu item has been changed from “Boris AAF Transfer...” to “Avid AAF via Boris Transfer...”.

New With Version 2.0.9 – May 16, 2011

User Interface Improvements

- New Registration control panel UI (User Interface) added to both the original export / import dialogs and their respective settings dialogs.
- New Licensing procedure. Please visit the borisfx.com/purchase page for details.
- Modification to the Export control panel UI, with option to Replace Tape for AMA Relink” moved from Sequence tab to Video tab.

Fixed bugs

- Fixed issue where exporting to AAF with sequence markers caused an AAF_NULL_PARAM error message to appear. This no longer occurs.
- Fixed issue where exporting to AAF with special characters in the file names caused hang during the export process. This no longer happens.

New With Version 2.0.8

Improvements for Final Cut Pro to Avid workflow

- Fixed issue with 25 FPS projects in FCP being exported to AAF coming into Avid as 24 FPS
- Added option “Replace Tape for AMA relink” in the AAF Transfer dialogue box, which appears when you are exporting a sequence. This feature will override reel settings on all clips, which will make them eligible for AMA relinking in Avid.

New With Version 2.0.7

Improvements for Avid to Final Cut Pro workflow

- Fixed media start timecodes of both AMA and non-AMA linked clips, including AMA transcoded clips
- Fixed Timewarp support to correct for file duration, clip offsets and reverse motion

- Added support for Avid's Resize effect

Improvements for Final Cut Pro to Avid workflow

- Fixed media start timecodes of clips to support AMA relinking of clips with on-zero starting timecodes

New With Version 2.0.6

Improved support for AMA linked media in FCP

- Improved support for importing AMA linked media into Final Cut Pro by fixing media timecodes of AMA clips after the sequence has been transcoded. Media timecodes are now imported into FCP correctly for all situations – both AMA and non-AMA.

New With Version 2.0.5

Improved support for audio and video time warp

- In previous versions of the software, audio and video clips that had been subjected to time warp speed changes in Avid were not relinking correctly in FCP. This issue has been fixed with this release.

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.

System Requirements

Supported Operating Systems:

Apple Macintosh OS 10.5 or greater

Supported hosts:

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

To view an up to date and comprehensive listing of supported features, please visit the [Boris Transfer FCP product page on our web site at www.borisfx.com](http://www.borisfx.com)

Installation Procedure

The product installation procedure is quite simple and takes less than a minute to complete. You must restart Final Cut Pro after the product installation to use the Boris Transfer FCP software.

Double click the installer to start the installation process ... there are a total of 7 screens to click through:

Screen 1. Introduction: simply click the Continue button

Screen 2. License: Read the Software License Agreement and if you agree to the terms, click the Continue button, then click the Agree button

Screen 3. Registration: enter your name and the trial license that was sent to you via email after you downloaded the software installer and click Continue

Screen 4. Destination Select: select the target drive and click Continue

Screen 5. Installation Type: select the host system(s) into which you want to install the import filter and click Continue. You are then given the option to change the Install Location. You can elect to do that or ignore this and click Install to start the product installation.

Screen 6. Installation: The installer program will automatically click through this once it has completed installing the software

Screen 7. Summary: Tells you if the installation was successful. If so, click on the Close button to finish

Restart Final Cut Pro and you are ready to begin using Boris Transfer FCP to import live program sequences from Avid directly into Final Cut and export sequences from Final Cut Pro for use in Avid.

Registration, Evaluation Period, Purchasing and Licensing Instructions

Product Registration

We strongly encourage all users to register their software. Doing so entitles you to 1 year of free technical support. To register your product, visit us at borisfx.com/support/register

Evaluation Period

The Boris Transfer FCP software will automatically run in trial mode for 15 days post the initial product installation. Trial periods are non-renewable, once they expire you must purchase and enter a license to continue working with the product.

Purchasing Instructions

Step 1. In Final Cut Pro, select File>Import>Avid AAF via Boris Transfer. This action causes a system file browser window to appear.

Step 2. Click on the Registration button at the lower portion of the file browser window - this opens the Unlock window.

Step 3. Click on the Use UPID button to the right of the Serial Number box – this brings you to the next window where you can get the Unique ID for this computer. Select and copy the Unique Product ID number.

Step 4. Click on the Store button in the Unlock window - this launches a web browser and brings you to the purchase page.

Step 5. Select the product that you want and click on the Buy Now button - this brings you to the next window.

Step 6. Paste the Unique ID that you copied in Step 3 into the Product ID box.

Step 7. Click on the Add to Cart button to go to the Checkout page.

Step 8. On the Checkout page, enter your purchasing information, credit card details etc. The license for the product that you are purchasing is sent automatically to the email address that you provide on this page.

Licensing Instructions

Step 1. In Final Cut Pro, select File>Import>Avid AAF via Boris Transfer. This action causes a system file browser window to appear.

Step 2. Click on the Registration button at the lower portion of the file browser window - this opens the Unlock window.

Step 3. If you are using a Serial number you can enter it in the field provided on this window. If you are using the UPID / Unique ID and self-licensing via the web, click on the UPID button to go to the next screen. Once at the next screen, enter the license that you received via email into the Enter Unlock Code field, which is below the Unique Product ID field. Click the Close button to complete the licensing process.

Removing the Software

Thank you for trying this product. If however, after trying the software you decide for whatever reason that the product is not going to be used on the target system, it can easily and safely be removed by using the Boris Transfer Uninstaller. Follow these instructions to uninstall:

Step 1. Go to Applications/Boris Transfer FCP. You should see a tool labeled "Uninstall Boris Transfer FCP"

Step 2. Double-click on the Uninstall Boris Transfer FCP tool.

Step 3. Click on the button labeled "Begin Uninstall of Boris Transfer FCP." The process only takes a few seconds - once it has finished you may click on the Quit button to exit the uninstaller application.

Support Contact Information

If you encounter problems with use of this software, please contact one of our technical support representatives via email at support@borisfx.com or via the web at www.borisfx.com/support

Registered users of the product are entitled to 1 year of free technical support.

You can also access the Boris FX forum at the Creative Cow www.creativecow.net/borisfx where you can search the on-line knowledge base or pose a question.

Using the Product - Basic Steps - Export and Import

To Export an AAF file from Final Cut Pro:

- 1) In Final Cut, select the sequence you want to import, making sure it is highlighted by the cursor.
- 2) Right-click and select to Export -> Boris AAF Transfer or (instead of right-clicking) go to File -> Export -> Boris AAF Transfer
- 3) When you see the dialog, select the Avid project setting in which you plan on later importing this AAF file. Also select the destination of the file and type the name you wish the file to have. Please do not type the “.aaf” extension - file name only.
- 4) Click the button titled “Export”.

To Import an AAF File Into Avid:

- 1) In Avid, right-click in your preferred bin and selected “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.

Supported Avid projects and their compressors

23.976 NTSC:

DV25P 411, VD50P, 2:1, 1:1, 1:1 10b

24p NTSC:

DV25P 411, VD50P, 2:1, 1:1, 1:1 10b

30i NTSC:

DV25 411, DV50, MPEG 30, MPEG 40, MPEG 50, 2:1, 1:1, 1:1 10b

25p PAL:

DV25P 411, DV25P 420, DV50P, 2:1, 1:1, 1:1 10b

25i PAL:

DV25 411, DV25 420, DV50, MPEG 30, MPEG 40, MPEG 50, 2:1, 1:1, 1:1 10b

720p/23.976 1080 x 720:

AVC-Intra 100, DNxHD 60, DNxHD 90, DNxHD 90 X, DVCPPro HD, HDV 720p, XDCAM EX 35Mbits, 1:1, 1:1p 10b

720p/23.976 960 x 720:

AVC-Intra 50, DVCPPro HD

720p/29.97 1280 x 720:

AVC-Intra 100DNxHD 75, DNxHD 110, DNxHD 110 X, DVCPPro HD, HDV 720p, HDCAM EX 35Mbits, 1:1, 1:1 10b

720p/59.94 1280 x 720:

AVC-Intra 100, DNxHD 145, DNxHD 220, DNxHD 220 X, DVCPPro HD, HDV 720p, XDCAM EX 35Mbits, 1:1, 1:1 10b

720p/59.94 960 x 720:

AVC-Intra 50, DVCPPro HD

1080p/23.976 1280 x 720:

AVC-Intra 100, DNxHD 36, DNxHD 115, DNxHD 175, DNxHD 175 X, XDCAM EX 35Mbits, 1:1, 1:1p 10b

1080p/23.976 960 x 720:

AVC-Intra 50

1080p/24 1920 x 1080:

DNxHD 36, DNxHD 115, DNxHD 175, DNxHD 175 X, 1:1, 1:1 10b

1080p/25 1920 x 1080:

AVC-Intra 100, DNxHD 36, DNxHD 120, DNxHD 185, DNxHD 185 X, XDCAM EX 36Mbits, 1:1, 1:1 10b

1080p/29.97 1920 x 1080:

AVC-Intra 100, DNxHD 45, DNxHD 145, DNxHD 220, DNxHD 220 X, DVCPPro HD, XDCAM EX 35Mbits, 1:1, 1:1 10b

1080i/50 1280 x 720:

AVC-Intra 100, DNxHD 120, DNxHD 185, DNxHD 185 X, DVCPPro HD, XDCAM EX 35Mbits, 1:1, 1:1 10b

1080i/50 960 x 720:

AVC-Intra 50, HDV 1080i

1080i/59.94 1280 x 720:

AVD-Intra 100, DNxHD 145, DNxHD 220, DNxHD 220 X, DVCPro HD, XDCAM EX
35Mbps, 1:1, 1:1 10b
1080i/59.94 960 x 720:
AVC-Intra 50, DNxHD-TR 145, HDV 1080i

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 load 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 its 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 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:

Feature in FCP	Feature Transferred to Media Composer					
	Text	Position	Font	Size	Color	Motion Tab
Crawl						
Lower 3rd						
Outline Text	•					
Scrolling Text						
Text	•		•	•	•	
Typewriter						

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 its 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.