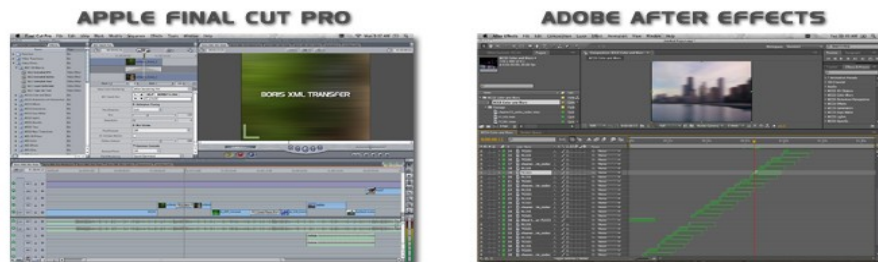
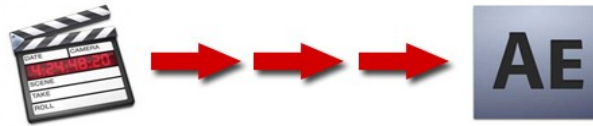
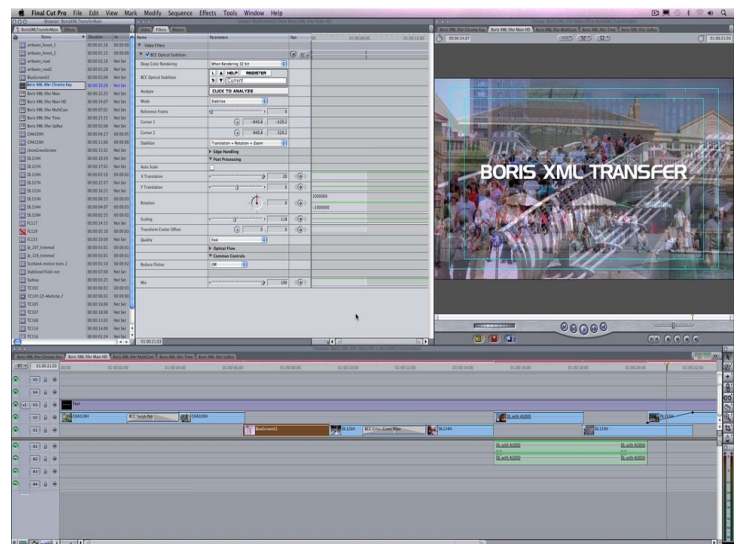


## Using Boris XML Transfer to move a timeline from FCP to AE

# BORIS FX BORIS XML TRANSFER



While Final Cut Pro (FCP) may be a very good editing system, and a fine host for some of the effects that you need to do upfront, like uprezzing, image stabilization or generating a chromakey, to make your project look realistic in that environment but there are some things that must be completed in a separate compositing or finishing system such as After Effects (AE.) So how do we move the timeline with live filter effects from FCP into AE? In this tutorial, we'll use the Boris XML Transfer filter to import an FCP timeline into AE, maintaining all of the cuts and transitions, multicam edits, audio, nested sequences, FCP effects and 3rd party filter effects such as BCC and FEC.



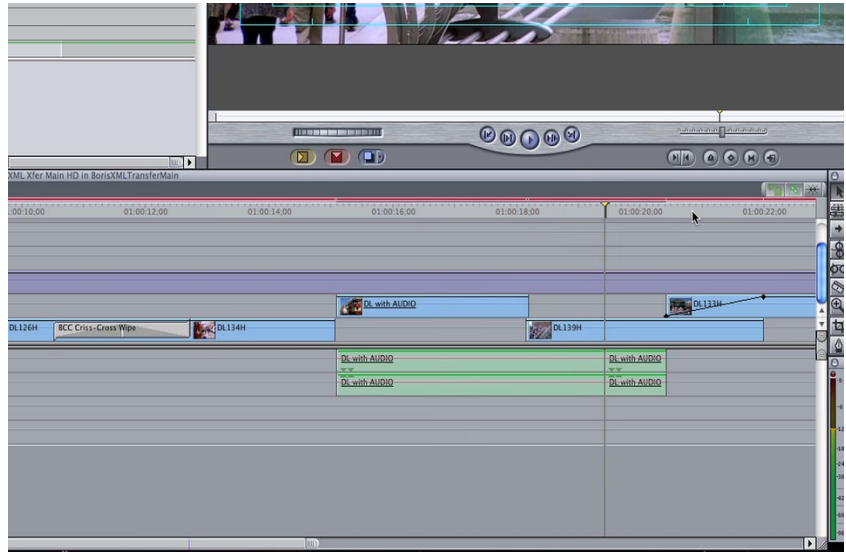
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One of the challenges of moving any 3rd party effect filters from FCP over to AE is that the filter effects in FCP and AE are not identical - FCP uses their own proprietary FxPlug architecture to host 3rd party filters while AE uses the Adobe AE architecture. It may be a challenge to accurately match all parameters from one filter to the other because of the differences between the same filter in FCP and AE. This is where Boris XML Transfer fits in. Because we own both sides of the effects code we hand-carve the AE version of each translated effect to make

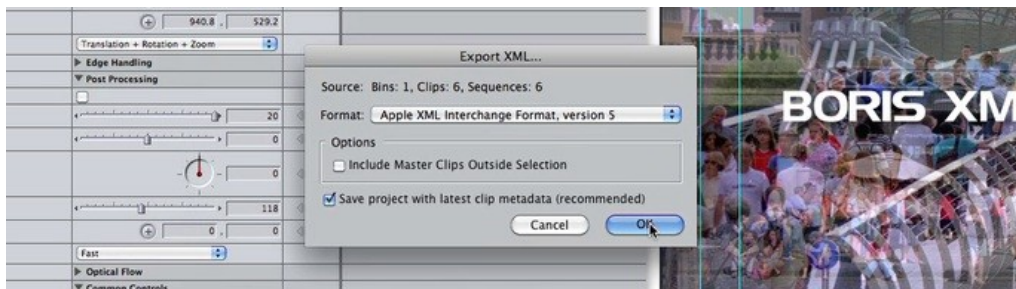
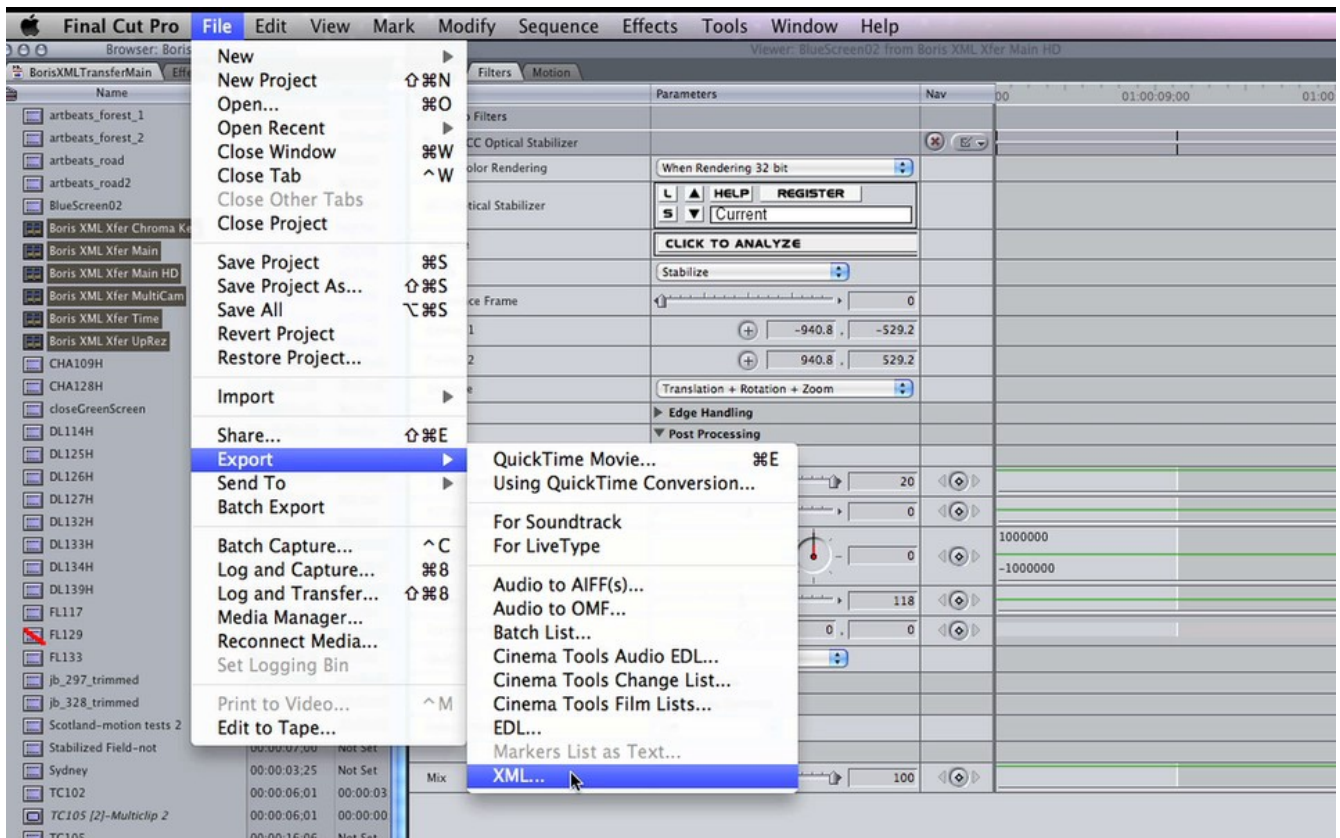
sure it perfectly matches the FCP counterpart.

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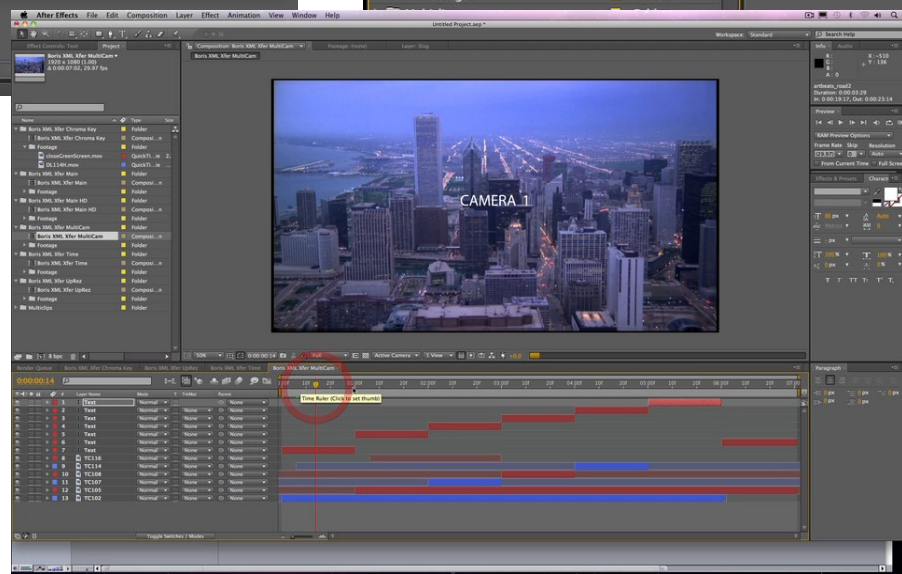
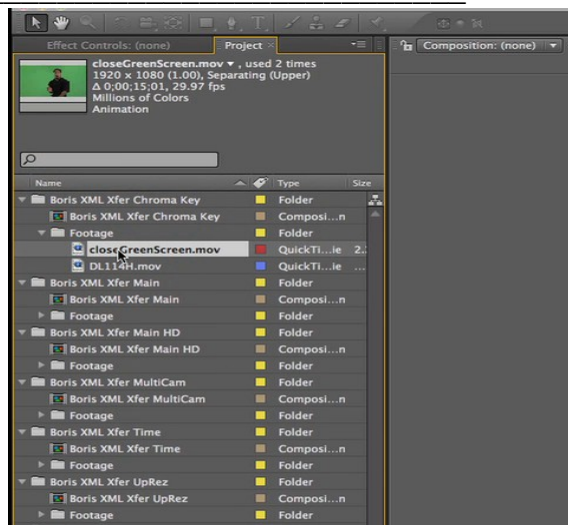
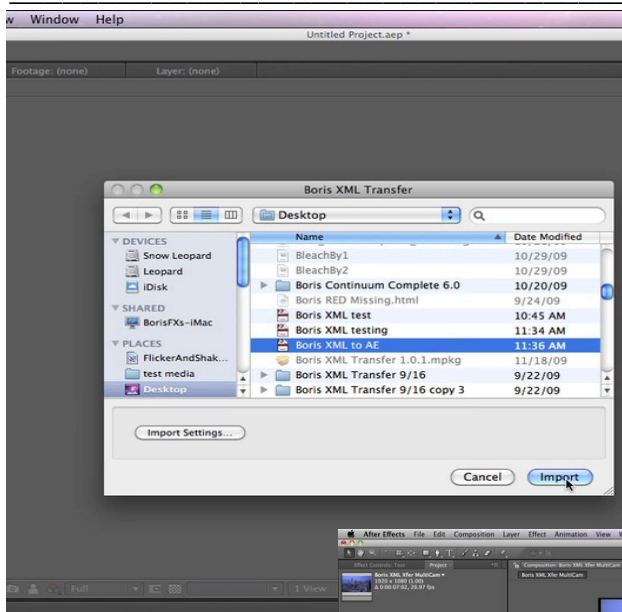
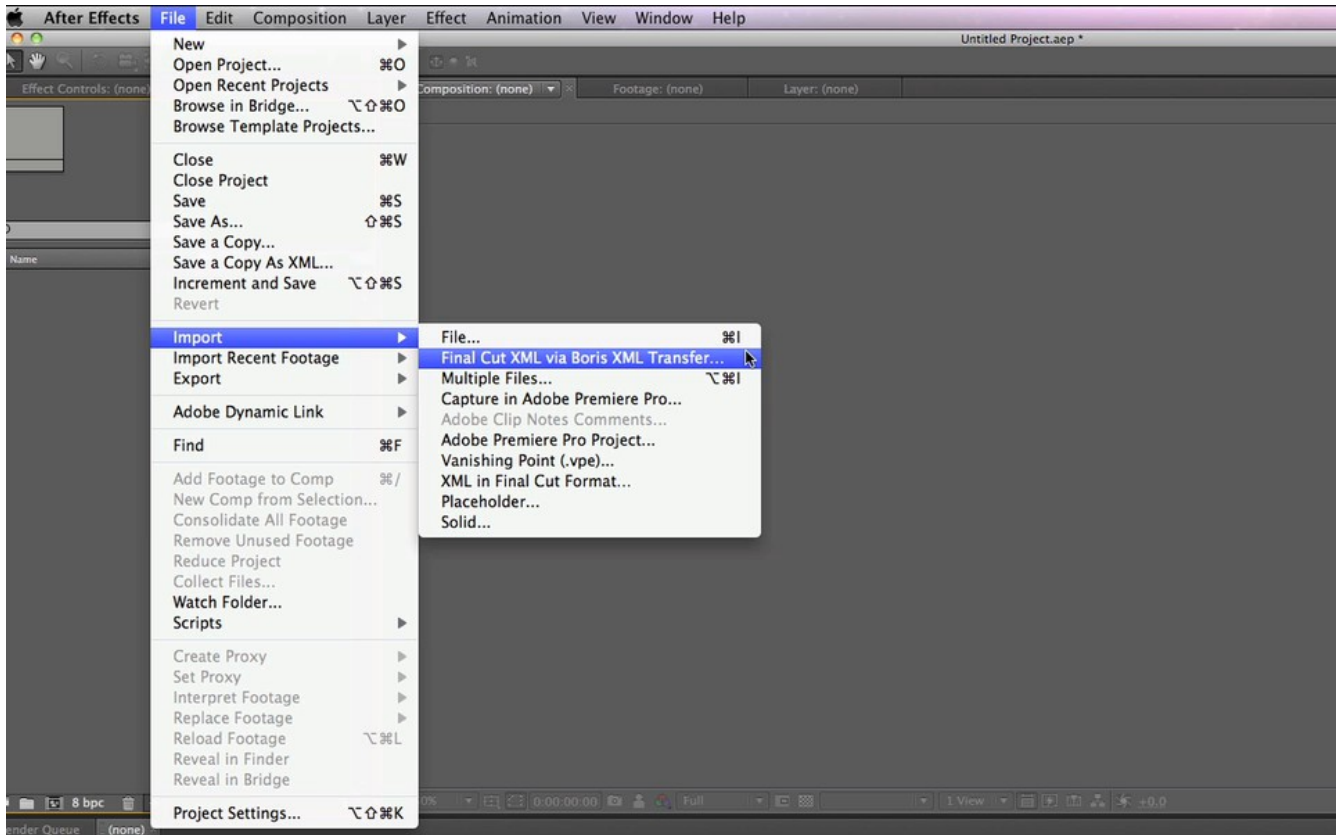
So, let's take a look at the Boris XML Transfer in action. Here we have several sequences in Final Cut Pro that we would like to transfer over to After Effects for finishing. Examining the sequences we can observe that there are audio and video clips that are spread over several tracks with keyframed transitions and opacity changes, L cuts and Multi-cam edits as well as several other BCC filter effects, all of which we want to move to AE.



We'll start the process by exporting the project from FCP as an XML file, which is as simple as selecting the sequences that we want to export and then choosing File>Export>XML. You can leave the XML format option at it's default setting and press okay. Then select a name and a destination for the export and press save.

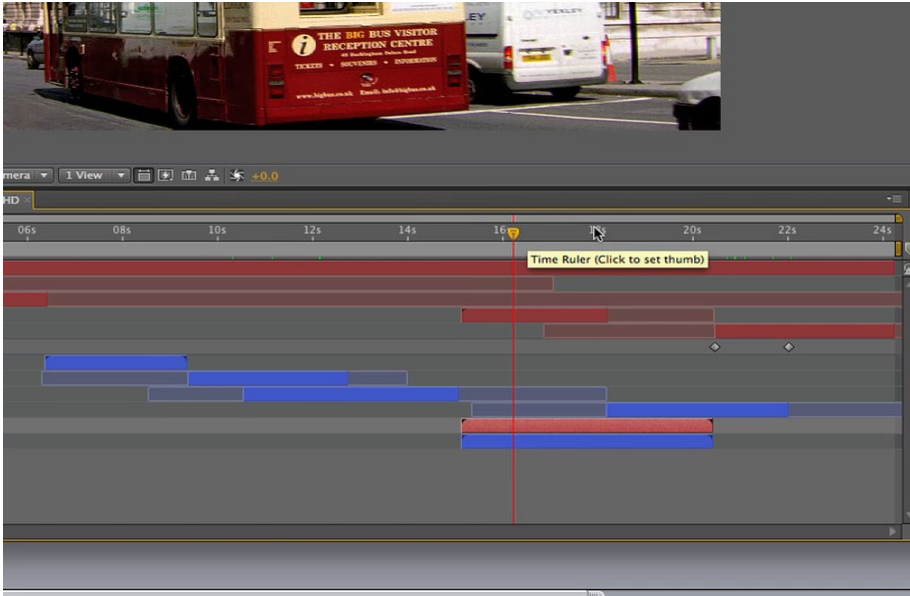


The next step is to import the FCP XML data into AE. To do this we switch over to the AE interface and we select File>Import>Final Cut XML via Boris XML Transfer, choose our XML files and click the Import button. It takes only seconds for the Boris XML Transfer software to interpret the XML file into data that is understood by AE and to create a folder with the same name as the imported XML file name in the AE Project Window for each of the sequences that we transferred. Opening the folders you can see that each one contains two items - a footage folder with all of the original media files, and a new AE composition that mimics exactly the exported FCP sequence.



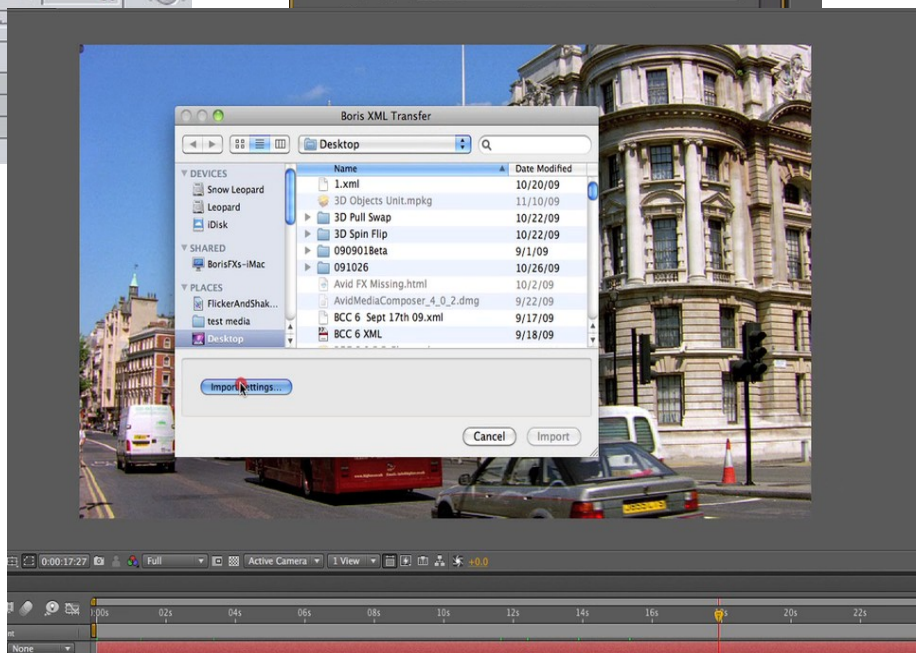
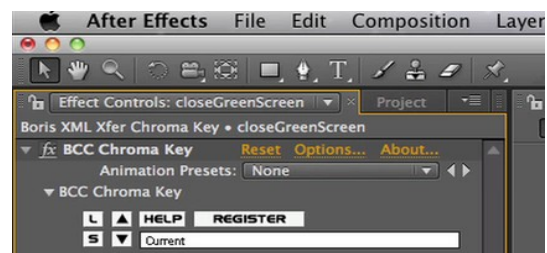
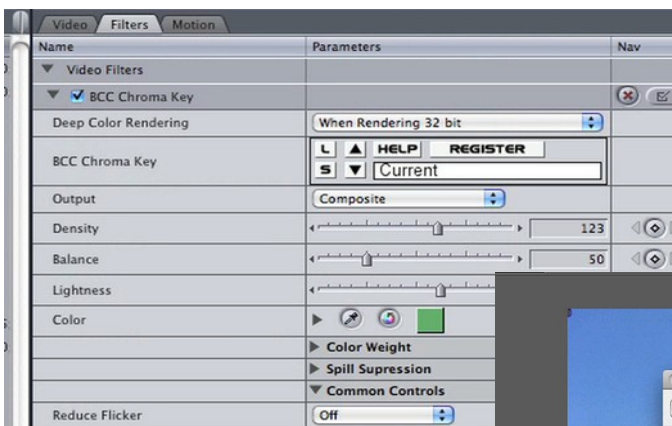
Double-click the compositions to open

them in the AE timeline and as we drag through the imported timelines notice how they look exactly the same as they did when we were in FCP - the only difference being that the track compositing is displayed in a vertical stack in AE instead of the horizontal sequence that we have in FCP.



All of the BCC filter effects that we had live in FCP are now live in AE with an exact parameter-to-parameter match. The clips with handles that were trimmed and positioned in FCP appear in AE with handles so that if we need to make any adjustments to the position of a clip we can easily perform a slip or slide move right in the AE timeline without having to go back to FCP

to achieve this. The multi-cam edit is in place, with all of the camera angles set up exactly as they were in FCP and the audio for the L cut overlaps the video for the incoming clip just as expected. Keyframes that were set in FCP have matching keyframes set in AE. To paraphrase, the timelines are a match.

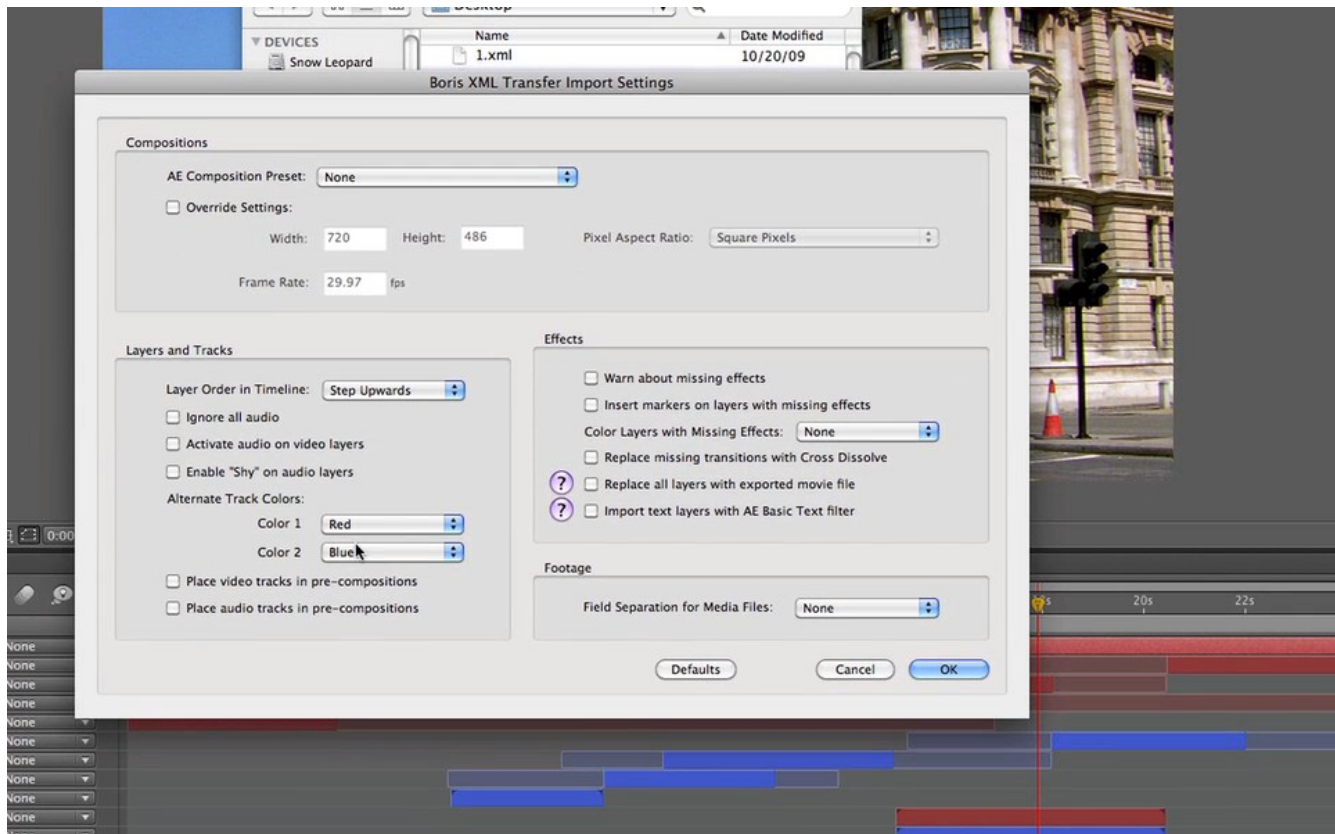


For a deeper level of control over the media and compositions and how they appear in the AE

comp, there is a user controlled preference panel from which we can adjust many options. We can control, for instance, whether the layers are displayed in a stacking order from the bottom to the top or from the top to the bottom.

The preference panel is a stage of the import process, so to access this feature we select File>Import>Final Cut XML via Boris XML Transfer, select an XML file and click on the Import Settings button, which is located at the lower left of the file browser.

This action opens the preferences panel - please note that once we have modified the XML preferences these modified settings will be applied to all future XML transfers until the preferences panel is reopened and modified or returned to the default values. To return all of the preferences to the factory default, simply click on the Defaults button at the bottom of the preferences panel. Before we exit the preferences panel, I'll change the layer stacking from Step Up to Step Down, I'll make some selections for Alternate



Track colors and I'll enable the Place Video Tracks into Precompositions. Now I'll press okay to save the changes, and then click the import button. Now I'll double click the imported Composition to open it and observe that the changes that I made in the preferences panel have been applied to the imported sequence.



So while there are many ways to import a timeline from FCP into AE, there is only one that was designed from the ground up to preserve all of the BCC and FEC filter effects and transitions with full precision - Boris XML Transfer.