

# First Cuts for FCP

Log your clips into bins in Final Cut Pro; pass the bins to *First Cuts for FCP* and get back a fast first cut immediately, with story arc, B-roll and lower thirds. Never face the frustration of an empty sequence again — explore story content as a series of fast first cuts.

Please use **Provide Feedback...** under the application menu for bug reports, feature requests or support.

## Quickstart Guide

1. Log in **Final Cut Pro** following the guidelines in Logging in Final Cut Pro, with ranking, story keywords, speaker on camera, location, Event or Theme and (if the clip is A-roll) some B-roll search terms.
2. Export the logged bins from Final Cut Pro as an XML file.
3. Run **First Cuts for FCP** and import the XML file.
4. Choose a duration, primary and secondary story keywords and the format of the Sequence you want created.
5. Click the **Make the Edit** button and save the result as Final Cut Pro XML.
6. Import the XML of the Sequence back to **Final Cut Pro** and review the Sequence.

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# Logging in Final Cut Pro – setting up

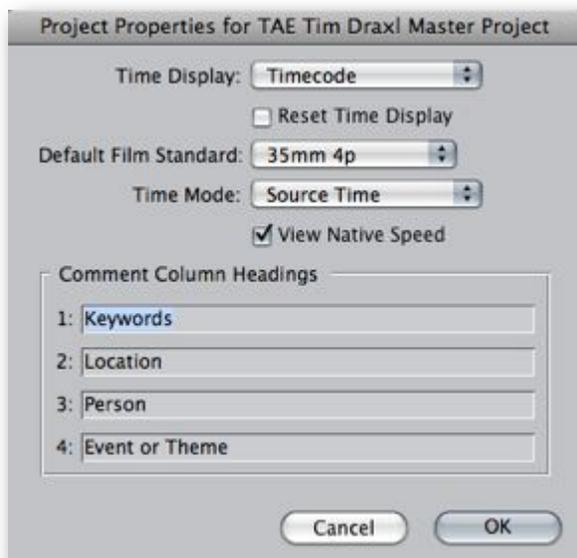
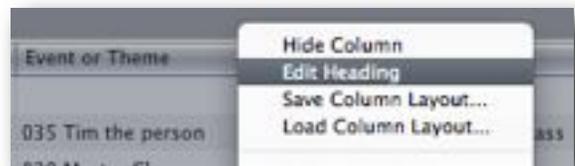
## The column names and preset

*First Cuts for FCP* uses the following Logging Columns in Final Cut Pro:

- **Label:** Change the default labels (see next page), then set the Label from 1 to 5. This is used for ranking the quality of Clip content/visual quality: 1 is the highest quality and most valuable material; 5 is the least valuable material.
- **Good:** When the Good checkbox is on *First Cuts for FCP* knows that this clip can be used to start a story or sequence. In our language we call this a “strong start” Clip.
- **Master Comment 1:** “Story Keywords” – This is where you enter keywords, or tags, for this clip.
- **Master Comment 2:** “Location” – Where was this shot taken.
- **Master Comment 3:** “Speaker” – Who’s on camera.
- **Master Comment 4:** “Event or Theme” – in the whole arc of the documentary what main story or theme does this fit into.
- **Comment A:** “B-roll Search Keywords” – What keywords to search for to match B-roll to this A-roll clip.

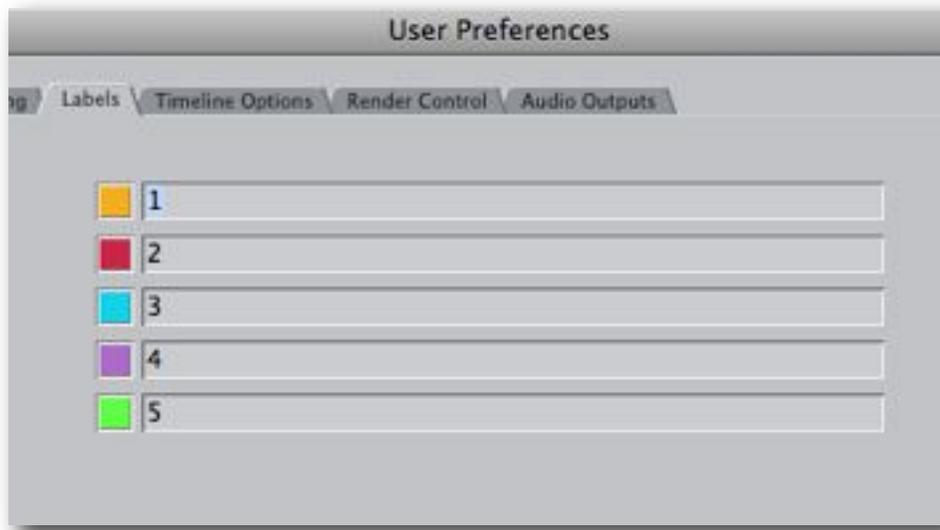
## Setting Column names and Labels

You can set these labels, after displaying the column, by Control-clicking (or Right mouse clicking) on the column heading in List View and selecting Edit Heading. Then type in the new name.



Alternatively, you can choose the Edit menu and select Project Properties to enter the Master Comments in one place.

The Labels can be set by choosing the Final Cut Pro menu and selecting User Preferences. Choose the Labels tab and enter 1 through 5 as the labels.



## Column Layout

We have provided a template for Column Layout that displays the Columns required by *First Cuts for FCP*. It is called "TAE Layout" and is available [for download](#).

Unfortunately we cannot provide a preset that names the Master Clip 1 to 4 and Comment A columns. This only needs to be done once per project. All new Bins created after that will have the correct column names, which are stored with the project.

We have also provided a Project Template with the columns named and displayed and Labels set as 1 to 5 ([download](#)).

# Logging in Final Cut Pro – logging basics

## Types of Clips

Within the logging of documentary footage, *First Cuts for FCP* works with these types of Clips:

- A-roll
- A+
- B-roll.
- Lower Third Titles
- Opening Titles.

## A-roll

A-roll footage is where the dialog or sound track is important and should be made part of the edit, but the visual can be replaced with B-roll where its appropriate.

An A-roll clip has a speaker or speakers, and B-roll search keywords. If no B-roll search keywords are entered, B-roll will be selected for the clip based on location (if provided) or randomly.

A-roll clips should be trimmed or subclipped to "thought-sized" sections of an interview.

## A+

An A+ clip is one where both the picture onscreen and audio/dialog are both equally important. B-roll will not be overlaid over an A+ clip.

An A+ clip has a speaker and the + character in the B-roll search term field.

**Note:** Any A-roll or A+ clip can be identified as a “strong start” – good to start a sequence – by checking the “Good” checkbox ‘on’.

## B-roll

B-roll clips are related to the action or dialog but not part of it. They are used by *First Cuts for FCP* to remove jump-cuts and to add visual interest.

## Lower Third Titles

Any Motion Master Template (whether supplied by Apple or created by yourself) can be used as a Template for the Lower Thirds Titles added by *First Cuts for FCP* where appropriate.

A Lower Third Title has the words “Lower Third” in the name of the Template. (Motion Master Templates supplied by Apple have this naming convention.)

See: [Creating Motion Master Templates](#) at the end of this section.

## Opening Title

Any Motion Master Template (whether supplied by Apple or created by yourself) can be used as a Template for the Opening Title in Sequences generated by *First Cuts for FCP*. We attempt to place the story keywords into the Title as a placeholder, but the variety of options for Openers within Motion Templates makes this more of a placeholder, ready for the editor to add the appropriate title information. If no Opening Title Template is supplied, *First Cuts for FCP* will not add one.

An Opening Title Template will have “Opening” or “Opener” in the name of the Template.

**Note:** Multiple Templates for Lower Third or Opening Titles can be sent to *First Cuts for FCP* by including them in the Bins before sending to *First Cuts for FCP*. You can choose which one to use for any individual edit from within *First Cuts for FCP* interface.

See: [Creating Motion Master Templates](#) at the end of this section.

## Log Notes: Field by Field Description

In this section I describe in a little more detail the types of metadata/log notes that go in each field for *First Cuts for FCP*. We have provided a PDF "cheat sheet" under the Help menu that summarizes the log notes that are needed, optional or left blank for each type of clip — a handy guide while you are logging clips. There's further thoughts about logging in the [FAQ](#).

### **Quality/Priority (Label)**

Once set with labels identified as 1-5, the appropriate label is applied to each A-roll or A+ clip; 1 being the highest ranking and 5 being the lowest ranking. When editing to duration, the lowest ranked clips will be dropped before the higher ranked clips. The ranking is purely subjective and should incorporate technical quality and story-relevance issues.

### **Strong Start (Good checkbox)**

If an A-roll or A+ clip or subclip would be useful as a lead-in to a sequence or to establish the introduction to the story, it should be marked with the “good” checkbox on. *First Cuts for FCP* will take this setting into account when deciding which clip should start an edit.

Keep the use of the “Strong Start” for clips that will, indeed, make sense starting a sequence. It is not necessary to assign this to any clip as it is optional.

### **Story Keywords (Master Comment 1)**

This is where you enter keywords, or tags, that describe the content of the clip. You can enter multiple keywords separated with a comma. When multiple words are entered, each item between commas is identified as a keyword. So a keyword sequence could look like: Austria, Austrian, going for breakfast, bread. In this example “going for breakfast” is one story keyword.

*First Cuts for FCP* builds an edit from clips tagged with the Story Keywords you choose. Include as many story keywords as there are stories that this clip will be relevant for. Avoid entering too many story keywords as that will make the clip come up in more edits.

There is no limit to the number of Story Keywords you can assign to a clip, and no limit on the combination. Unfortunately, while you can Control-click (or right mouse click) on the field, the each combination of story keywords is presented as a different item, so the contextual menu becomes too long and unwieldy to be useful. This means that we have to be careful to be consistent with story keywords, although the design of *First Cuts for FCP* makes it easy to select multiple versions of the same story keyword where typographical or other variations have crept in.

### ***Location (Master Comment 2)***

An identifier for where this clip was shot. Use the contextual menu to ensure consistency between data entry sessions. When right-clicking, or Control-clicking, on a field in Final Cut Pro, a list of existing entries for that field will be displayed making consistent entry easy. Only one location per clip is supported.

### ***Speaker – who’s on camera (Master Comment 3)***

Enter the name of the A-roll Clip's speaker on camera. Again, use the contextual menu to ensure consistency between data entry sessions.

If the shot starts on one speaker and ends on another, enter both names with a comma in between. If there is more than speaker in the shot, enter as if one name. For example:

“Dell Draxl” when just Dell is in the shot;

“Dell Draxl, Ziggy Draxl” for when the shot starts on Dell and pans to Ziggy;

“Dell and Ziggy Draxl” for when both are in the shot together;

“Dell and Ziggy Draxl, Ziggy Draxl” would indicate a shot that started on both and ended only on Ziggy Draxl.

**IMPORTANT:** Leave the Speaker field empty if the Clip is to be used for B-roll. Clips without Speakers are B-roll by definition.

### ***Event or Theme (Master Comment 4)***

While Story Keywords reflects the *content* of the clip, Event or Theme reflects its overall *context*. Where does it fit within the overall story arc of the documentary, or what is being referred to in this clip? The Event or Theme tag is used to provide context for the clip when being edited.

The Event or Theme starts with a three digit number used for ordering them, typically 001 to 100. When first adding themes or events, space them so that there is room to add new events or themes between the existing keywords. The number indicates the time sequence across the entire time of the documentary. Use the contextual menu to ensure consistency between data entry sessions.

There’s further thoughts about Event or Theme in the [FAQ](#).

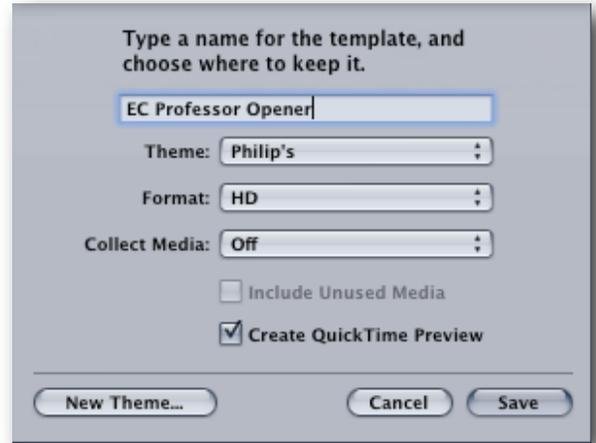
### ***B-roll Search Terms (Comment A)***

If this is an A-roll clip, enter keywords that would help find relevant B-roll for this clip. For A+ clips that don’t need B-roll, enter a plus sign (+). Naturally, leave this field empty for B-roll clips.

# Creating Motion Master Templates

*First Cuts for FCP* works with Motion Master Templates for Lower Thirds or for Opening titles. It will not work with any Motion Project, only those saved as a Template. (In Motion these are Motion Templates; in Final Cut Pro they show as Master Templates.) It's trivial to convert from a Motion project — derived from an existing template or completely original work — to a Motion Master Template that *First Cuts for FCP* will use.

Create the Motion project as you want it to look. Before you save out the template, you need to make a change to any video layers that you want to be able to change in Final Cut Pro. Select the layer you want to convert to a drop zone, navigate to the Inspector and the Image Tab and click the Drop Zone checkbox 'on'. Text fields are always editable in Final Cut Pro — at least size and content is: position, font and color are set in the template.



To save as a Template, choose the File menu and select Save as Template. The Save Template dialog opens. Format should be obvious: for an HD project, choose HD; for NTSC or PAL, choose them from the pop-up menu.

At first it will seem like you can't save the Template anywhere — all the Themes are locked. Click the New Theme button and create your own theme. A good approach would be to create a Theme for a project.

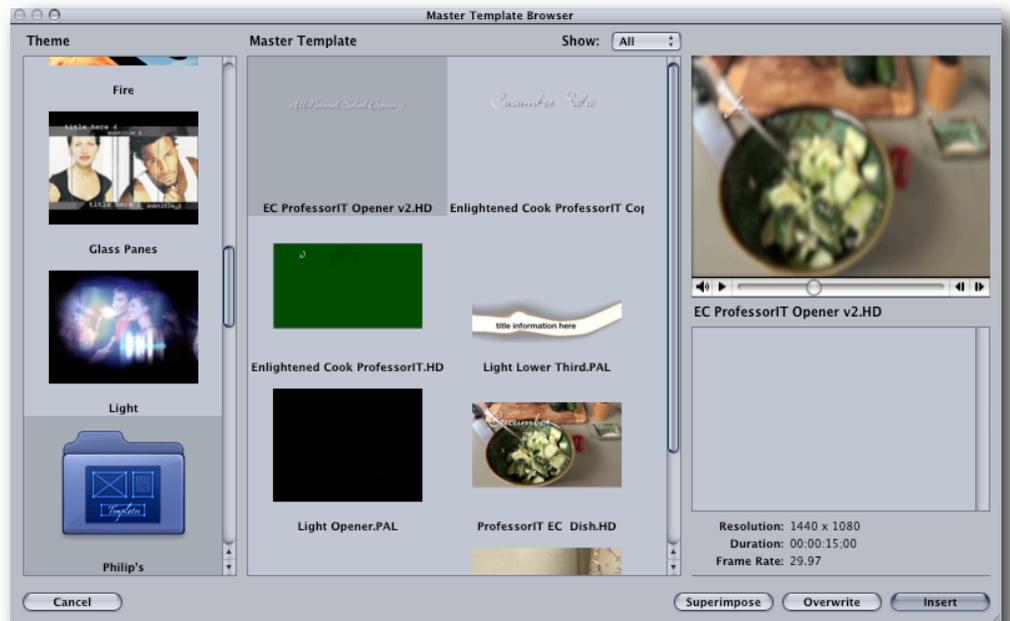
For a Master Template you have the choice of including a QuickTime Preview, so you can see what the effect is visually in the Final Cut Pro Master Template browser.

Whether you choose to Collect Media or not depends on whether or not you need to keep media with the template.

Once saved as a Motion Template, it's available in Final Cut Pro as a Master Template, ready to be used in every project you make.

Open a Master Template in the Viewer by using the Viewer window's Generator menu, or by using the Motion Template palette from the Sequence menu.

Drag the Master Template from the Viewer to the Bin/Browser to add it to your project.



# Trimming and Subclipping

*First Cuts for FCP*, like most editors, works with selects (trimmed clips). It will work with any combination of trimmed clip, Subclip, or trimmed subclip. Personally I prefer to subclip the A-roll selects quite “loosely” (without cutting too tight) with the expectation that final trimming will happen later.

With B-roll I trim to much longer than I ever expect to use and generate a subclip from that and then trim to a visually interesting duration. Most B-roll has only a certain duration that it will be interesting and that should guide how it’s trimmed, within the subclip.

**Tip:** If you're cutting a master clip down to thought-sized subclips, enter as much metadata as you can — name, location, maybe event or theme — to the master clip first. Then the subclips will all inherit the common log notes and only need their individual variations entered.

**NOTE:** Any filters, including Color Correction, Motion Settings or Speed Adjustments added to Clips in the Bins at the logging stage will be retained and used by *First Cuts for FCP*.

## ***Bin Structures***

*First Cuts for FCP* will ignore the bin structures you use for your organizational purposes, as will as any log notes entered into any field other than those specifically mentioned above. You are free to use whatever bin structure you like, including bins within bins within bins.

*First Cuts for FCP* will find relevant clips in the exported XML based on story keywords, regardless of which bin they are in.

# Exporting XML

Select the Bin(s) containing logged clips and from the File menu choose the Export submenu and select XML. If you are exporting Motion Templates you must use XML version 4 or higher.

**Note:** If you export to XML version 3, the Lower Third titles that *First Cuts for FCP* returns will be based on the Outline Text Title Generator.

There's more information about exporting XML at [Apple's website](#).

**Note:** You can export part of the project to First Cuts by selecting Bins before exporting. Select one or more Bins before choosing to export XML. First Cuts will only work with what you send it, so this is a good way to isolate material you don't want to send (narrative parts of the project, perhaps) or to send only the trimmed or subclipped Clips, without the original captured Clips.

## Using First Cuts for FCP – importing bins

Click the Browse button (or choose the File menu and select Open) to show an Open dialog. Select the XML file exported from Final Cut Pro containing the logged Bins. There is the option to cancel at this point, but *First Cuts for FCP* can't get started until it opens and parses a XML file with Clip information in it. Clips in Sequences, should they be exported with Bins of Clips, will be ignored.

### Importing Bin Data

Once a suitable XML file is selected, *First Cuts for FCP* will take a short time to open the file, and then will progress through all the clips in the XML file, preparing to make Fast First Cuts for you.

The process of opening and parsing the XML file will vary according to the number of Clips and the speed of your computer.

When the clips are prepared, there will be an indication in the interface about the total duration of A-roll available, and primary story keywords will populate the pop-up menu and other story keywords fill the left hand scroll box.

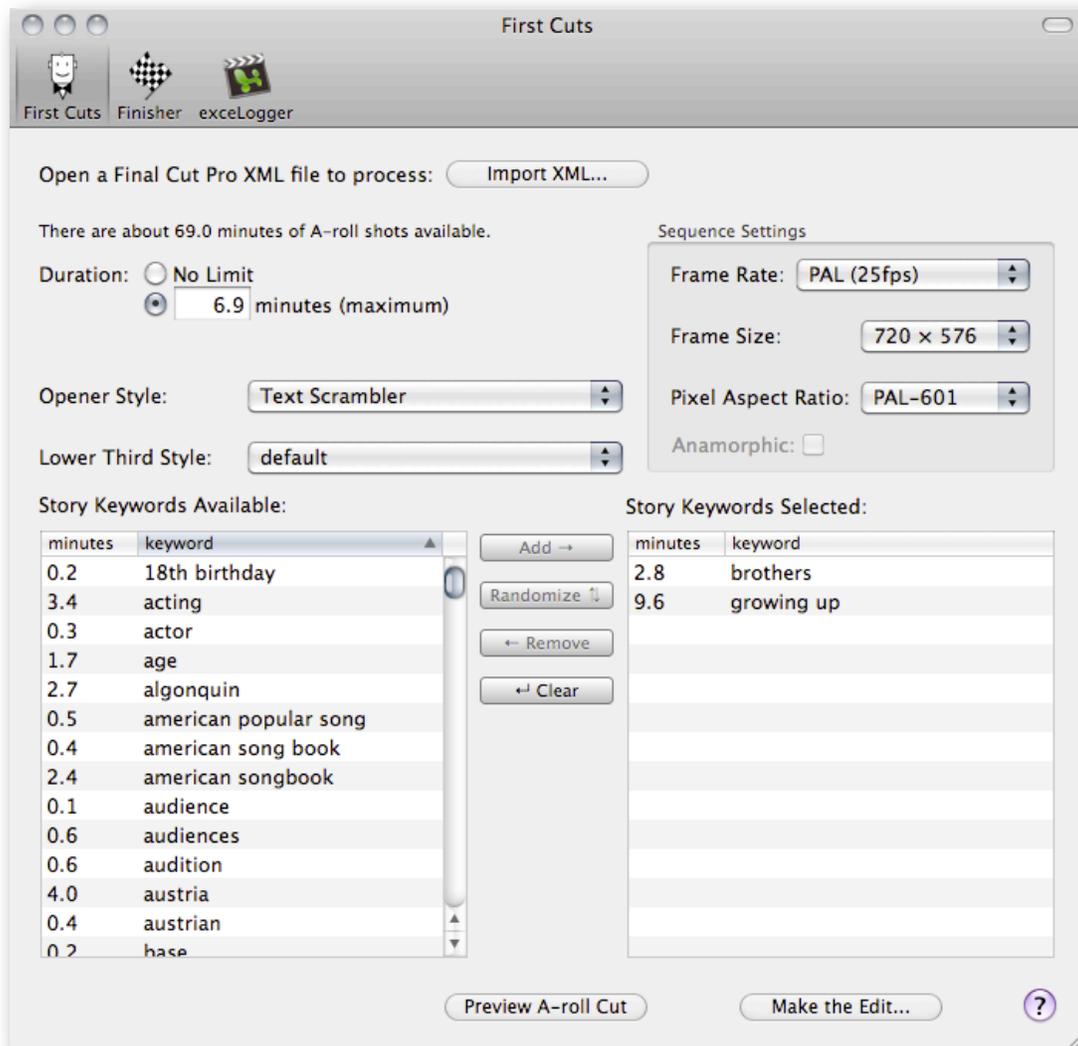


# Using First Cuts for Final Cut Pro — making edits overview

The basic workflow for making edits within *First Cuts for FCP* is:

- Import the XML file with the Bin information;
- Set the maximum duration, or click the No Limit radio button;
- *(Optional)* Choose your Opener Style;
- *(Optional)* Choose your Lower Third Style (the default is Outline Text Lower Thirds);
- From the Available Story Keywords list, choose one or more keywords and add them to the Selected Story Keywords list. Story Keywords often bring additional material to the story. The addition of a Story Keyword that brings additional material to the edit will change the edit.  
**Note:** Because clips can have multiple story keywords for each clip, adding additional story keywords will not always change the edit. This happens when the same Clips are tagged with multiple story keywords that have been selected for the edit.
- *(Optional)* Set the order of the Story Keywords in the right hand box by dragging the Story Keywords up or down the list.
- *(Optional)* Randomize the order of the Additional Story Keywords by clicking the Randomize button. Each time the Randomize button is clicked a new random sort is created.
- Set the Sequence Settings for the output Sequence. Be especially careful of choosing the frame rate of the Sequence as that cannot be changed back in Final Cut Pro.
- *(Optional)* Save a snapshot of your settings by choosing the File menu and selecting Save Snapshot. Enter a file name and save the snapshot document.
- Click the Make the Edit button to generate a Fast First Cut.
- Enter a file name and save the XML file.
- Import the Sequence XML back to Final Cut Pro and review. (There's more information about importing XML at [Apple's website](#).)

# Using First Cuts for FCP – making edits



## Import XML

Click to open a Final Cut Pro XML file that you've exported from your project.

Open a Final Cut Pro XML file to process:

## Duration

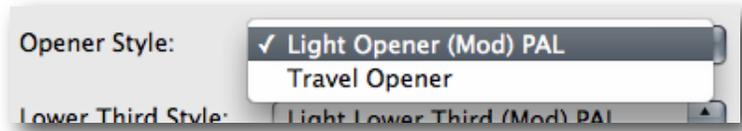
Either click the **No Limit** radio button to use all available clips that match your story keywords, or click the other radio button and enter a maximum duration. Minutes and 1/10ths minutes or .1 minute accuracy.

**Note:** The edit will be shorter than the nominated maximum. It will sometimes be noticeably shorter.

Duration:  No Limit  
  minutes (maximum)

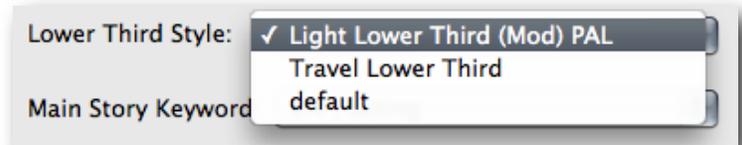
## Opener Style

The Opener Motion Templates you included in your Bin Export will show in the Opener Style pop-up menu. Choose the one you want to incorporate at the start of this edit. This will be a placeholder ready for you to enter title details into.



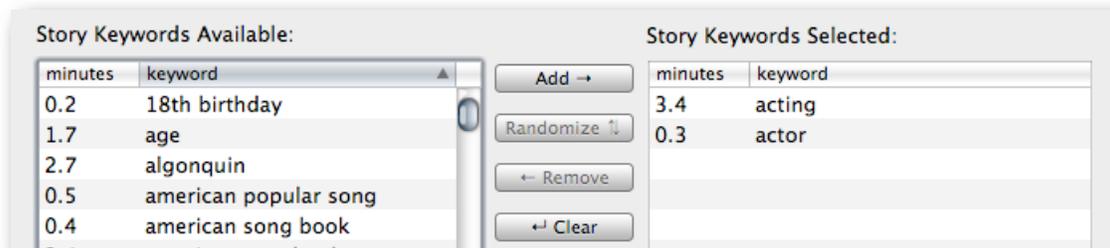
## Lower Third Style

The Lower Third Motion Templates you included in your Bin Export will show in the Lower Third Style popup menu. Select the one you want to use for all Lower Third titles in this edit. Lower Third Titles are populated with the name of the person on camera.



## Story Keywords

*First Cuts for FCP* sums up all the story keywords and presents them as a list. Select story keywords from this list that will most characterize the story you want to explore. You can add as many Story Keywords as you want by adding them to right hand Story Keywords box. Story Keywords have show the duration of footage available – as displayed in both the list of Available Story Keywords and the list of Selected Story Keywords.



You can select a Story Keyword in the left box and either:

Click the **Add** button to add it to the right hand box; or

Drag the Story Keyword from the left box to the right box.

Available Story Keywords can be sorted by keyword name or duration by clicking on the column headings.

You can change the order of Selected Story Keywords by dragging a Story Keyword up or down the list. Changing the order of selected Story Keywords will change the edit.

*Optionally:* Click the **Randomize** button to randomly change the order of the Story Keywords. Each time the Randomize button is clicked a different random sort will be generated (and therefore a slightly-to-significantly different edit).

**Remove:** Removes a selected Story Keyword from the right hand box.

**Clear:** Clears the right hand Selected Story Keywords box of all Story Keywords.

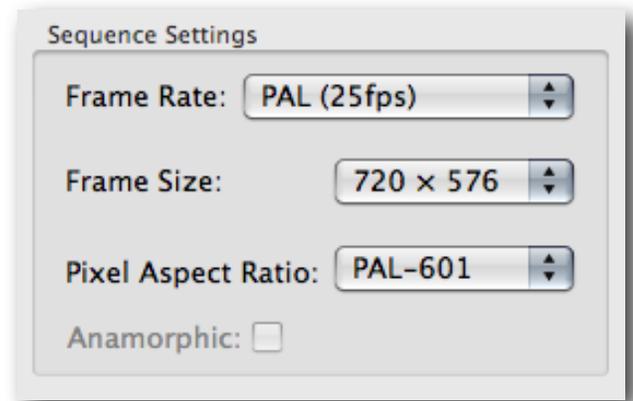
## Sequence Settings

In this area you set the Sequence settings that *First Cuts for FCP* will use to build your Sequence. These can be mostly over-ridden back in Final Cut Pro, except frame rate.

You will be presented with the Frame Rate(s); Frame Size(s); and Pixel Aspect Ratio(s) that are found among the Clips in your Bins. If there is only one type of media, there will only be one setting available. Use that default.

If there are multiple types of clips among your source then choose the settings that you want to use for the sequence that *First Cuts for FCP* will build.

**IMPORTANT:** Once created the frame rate of a Sequence cannot be changed in Final Cut Pro. That is the only setting that cannot be changed, or over-ridden on import. Please choose the frame rate setting wisely.



## Using First Cuts for FCP — saving a Snapshot

A Snapshot is like a “freeze frame” of your current settings in *First Cuts for FCP* so you can return to this state some time in the future.

After you’ve opened your Bins of Clips, set duration, chosen an opener and a lower third, set sequence settings and chosen story keywords, you can save a snapshot document by choosing the File menu and selecting Save Snapshot. Navigate to where you want the snapshot document to be saved and enter a useful name.

To restore your selections from a snapshot document, either:

- Choose the File menu and select Open Snapshot; or
- Double-click a snapshot document to open it in *First Cuts for FCP*.

## Using First Cuts for FCP — previewing the A-roll cut

Click the **Preview A-roll Cut** button to open a floating panel that plays the video of the A-roll clips in the cut.

- Previews and thumbnails are only available if the original media files are online.
- Use the **Space** bar to play and pause video in the Preview panel.
- The Preview panel can be resized.

# Going back to Final Cut Pro

## Saving XML

Once all your settings are complete, click the **Make the Edit** button. The edit will be completed in seconds and a Save dialog will open.

Navigate to where you want the file to be saved and enter a useful name. By default the Sequence will be named according to the primary keyword selected. If additional Story Keywords are selected the default name will be the primary keyword, a comma, followed by "etc."

## In Final Cut Pro

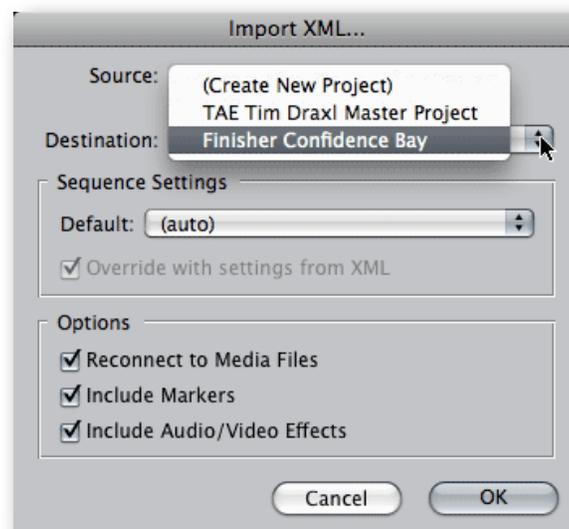
Import the XML file by choosing the File menu and from the Import submenu select XML. The XML import dialog will open.

In the Import XML Dialog:

- Target the appropriate Destination — i.e. the project that you want to insert this Sequence into;
  - If you choose to create a new project, Final Cut Pro will require you to name and save it before beginning the import.
- Confirm that the Reconnect to Media Files checkbox is 'on' otherwise the media will not be reconnected automatically.
- When ready, click OK to import.

**NOTE:** We do not expect any errors on import. Please report import errors to [techsupport@intelligentassistance.com](mailto:techsupport@intelligentassistance.com).

The Sequence will be ready for you to view and/or polish.



# Frequently Asked Questions

## Logging

More logging is good up to a point. I learned that you don't overload story keywords as the same clips keep coming up in many edits, often not so successfully. So my advice now would be to keep the story keywords for each clip to the minimum that really describe the clip's value to the story. Initially I tended to load on any possible story keyword I could think of but as we got *First Cuts for FCP* closer to finished, and with the ability to selectively add as many story keywords as you want, I can really make the decisions of what I want to include on a much more fine-grained basis that way.

That multiple select also means I don't have to be careful about always using the same keyword. It's obvious when I'm building an edit that "Austria" and "Austrian" will probably both be included together or excluded together. Similarly "McDonald School" and "McDonald College" both refer to the same place — where my subject was "discovered." In my examples there are many inconsistencies among story keywords.

Names and locations have to match. Variations will be considered to be different people. *First Cuts for FCP* uses the name to fill in lower third titles and to avoid jump cuts. Likewise location needs to match and it's used to avoid jump cuts. Fortunately, FCP makes it easy to be consistent with these fields. After entering a name, for example, you can right-click (or Control-click) into any other name field and pick the existing entries from the list. For Name and Location this makes entering the metadata very fast, and very accurate. It's not like you have to type them twice.

## How many clips are necessary?

The challenge is that *First Cuts for FCP* doesn't do so well with small numbers of clips. You'd probably want to give it at least 20 A-roll or A+ and a similar number of B-roll options to start seeing how it can generate multiple different editions quickly and interactively. With small numbers of clips the results tend to all end up very similar — pushing duration can force variation though.

With small numbers of clips, you might get the optimal results by doing a quick A-roll (a.k.a. 'radio') cut and using Finisher to complete the job.

## What should I do with the clips from which I made thought-sized subclips for A-roll? Should they be deleted or can they be left without description?

My recommendation would be to move source or master clips to their own Bin or Bins within a single "masters" bin. Then when you export the XML file select all Bins **except** that master bin of masters. That will leave them out of consideration because *First Cuts for FCP* doesn't ever get them.

**Tip:** If you're cutting a master clip down to thought-sized subclips, enter as much metadata as you can — name, location, maybe event or theme — to the master clip first. Then the subclips will all inherit the common log notes and only need their individual variations entered.

## **Same for B-roll. If I leave the master clips in the bins will *First Cuts for FCP* use them?**

If clips are included in the XML export then *First Cuts for FCP* will attempt to use them. Excluding Bin or Bins from the export to XML would be my current recommended practice. It's a fairly simple matter to select all in the Browser, then Command-click (that's the Apple key) on the Bins you want to exclude. Then Export the XML. Final Cut Pro will only export what was selected.

## **Is there a minimum length of A-roll needed?**

As a consequence of this question being asked, *First Cuts for FCP* was changed. There is no minimum duration required for any story keyword. However, if there is insufficient A-roll *First Cuts for FCP* will do what it can with it, but it won't necessarily be useful. Experiment.

## **Is there a minimum proportion required of B-roll to A-roll?**

No there is no minimal proportion of B-roll to A-roll. You can send no B-roll and it will still do the best possible job on an A-roll edit.

In fact one of the benefits I've noticed with *First Cuts for FCP* is that it makes it really clear where there's no B-roll coverage on a subject, because *First Cuts for FCP* will place as much B-roll as possible (within certain guidelines so people get face time). That's another benefit that's hard to put into a user guide or marketing pitch, but it's really useful.

## **Events or Themes confuse me. In the manual you refer to story arc which implies that they are in part about position in time within the development of plot. But I am unclear if changing the numbering of the events has an impact on the sequences generated by *First Cuts for FCP*. It seems that order is affected by the choices made in the Story Keywords Selected panel.**

There are many things that affect the way the story evolves in *First Cuts for FCP*. Story keywords are important in determining what will be included in the edit, but the actual sequencing within the story arc is affected by Events or Themes and some other minor factors.

The way I conceived Event or Theme to work is around the idea that in any documentary there are relatively few real-time/real world events along the story path, or overarching themes.

But I do understand your confusion on Events or Themes. It was another of those concepts that evolved over development. Originally Events was supposed to be a way to bring together clips around a particular events within the documentary. The project I used during development is the story of a young singer/dancer/actor from Sydney called Tim Draxl. The documentary covers his early career and into his first CD and performance deals, before he got movie roles.

So, my Events and Themes look like this (there are 20 in total, I haven't included all):

*010 Growing Up and Family*

*020 Master Class*  
*035 Tim the person*  
*040 Beginning Career*  
*055 Tim's Talent at Cabaret*  
*100 Tim's Future*  
*060 Recording in LA*  
*075 Performing and Audiences*  
*065 Developing Career*

and so on. The numbers give chronology to the overall story arc and are a way to group or associate ideas as material is logged.

The Events and Themes can really be whatever you want. Events was originally intended to group content around the events that occurred during the documentary production. In Tim's case "Recording in LA" was a discrete event, as was "Cabaret Convention" and "Sound of Music." But as we went on in development I found I wanted to use the same mechanism to group things other than events — what eventually became themes.

Often the numbering is fairly arbitrary. Probably 00 to 99 is enough. I start with themes or events on the 10's so that I have slots between if I decide (as I did) that I wanted to put the theme "Tim the person" between the "Master Class" and "Beginning Career." It seemed to fit there. But I could just as easily renumber it to fit between "Recording in LA" and "Developing Career" by changing the number to 063, for example.

## Activating First Cuts for FCP

After you install *First Cuts for FCP* onto a computer, it will need to be activated with a Serial Number before it can be used. Each serial number can be used to activate only one user at a time. If you want to activate the software on another computer, you'll need to deactivate it first. See [Moving First Cuts for FCP to another computer](#) for details.

You'll temporarily need internet access for the activation so that the software can connect to our server and confirm the serial number.

- When the software is first run it will display a Software License Agreement. Read the license agreement and click the **I Agree** button at the bottom of the page.
- Enter the Serial Number that was given to you and click the **Activate** button. The software will send the serial number to our server for confirmation.
- You'll get a message in green saying that you've successfully activated your license. Click the **Continue** button.

If the software could not be activated with the Serial Number, you'll get a message in red explaining the reason, such as:

- This is not a valid Serial Number — check to make sure you have entered the serial number correctly;
- This is not a Serial Number for *First Cuts for FCP* — make sure you're entering a serial number that can be used to activate *First Cuts for FCP*;
- The Serial Number has already been activated — if you want to activate *First Cuts for FCP* on this computer you'll need to deactivate the other installation before activating this one, or purchase another serial number.

## Moving First Cuts for FCP to another computer

To move *First Cuts for FCP* from one computer to another, you'll deactivate it on the first computer, then activate the installation on the second computer.

To deactivate the software on one computer and activate it on a different computer, both computers will temporarily need internet access.

- On the first computer, choose **Deactivate** from the application menu.
- Confirm that you want to deactivate the software by clicking the **Deactivate** button.
- You'll receive a message in green saying that you've successfully deactivated your license.
- On the second computer, run *First Cuts for FCP*, and follow the instructions for [Activating First Cuts for FCP](#).