
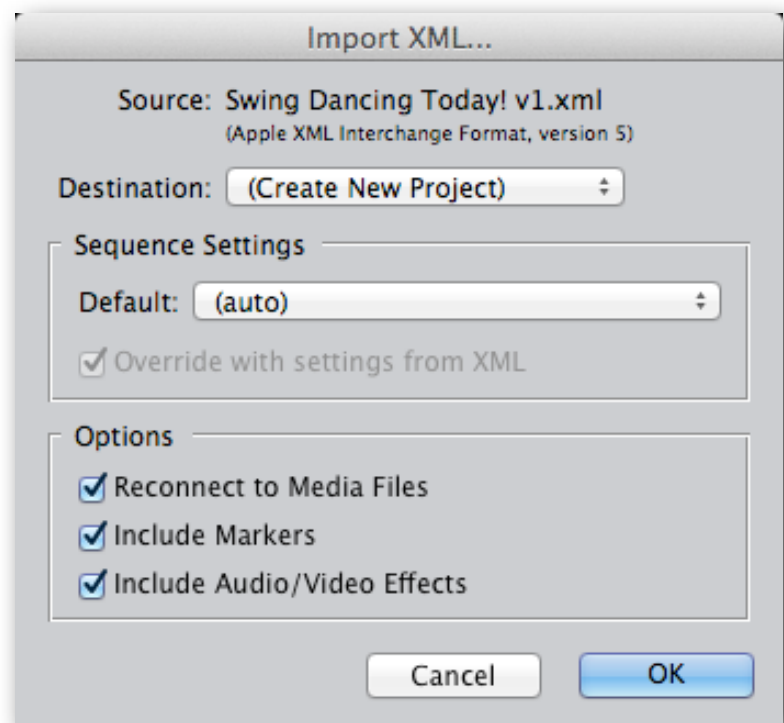


# Xto7 for Final Cut Pro

Xto7 for Final Cut Pro (previously named Project X<sub>2</sub>7) allows you to take your Final Cut Pro X timeline to Final Cut Pro 7 or directly to Color, Adobe Premiere Pro (and via dynamic link to After Effects) or other Final Cut Pro 7 XML workflow tools.

## Quick-Start Guide

1. In **Final Cut Pro X** select the Project you want to translate in the Project Library. Do not open the Project timeline, just select it in the Project Library. If you have Final Cut Pro X and Final Cut Pro 7 installed on different Macs or partitions, make sure the Project and its referenced Events are on an external storage device.
2. Check the Project properties by clicking the Settings (spanner icon)  button in the bottom right of the Inspector's **Properties** panel.
3. Choose the **File** menu and select **Export XML...**, and name and save the FCPXML file. If Final Cut Pro X and Final Cut Pro 7 are installed on different Macs or partitions, save the FCPXML file to the Project's external storage device.
4. To translate the Project to a Final Cut Pro 7 sequence, either:
  - run Xto7 for Final Cut Pro and use the open dialog to locate your exported FCPXML file (the open dialog allows you to select more than one FCPXML file);
  - drag-and-drop the FCPXML file onto the Xto7 for Final Cut Pro application icon;
  - right-click on the FCPXML file in Finder and choose **Open With > Xto7 for Final Cut Pro** from the contextual menu.
5. Xto7 for Final Cut Pro will display a progress bar during translation and when finished asks if you want to Send to Final Cut Pro 7 or Save Sequence XML. Choose **Send to Final Cut Pro 7** and click **OK**.
6. Final Cut Pro 7 will launch and display an **Import XML...** dialog:
  - use the **Destination** popup menu to choose whether to create a new project or add the sequence to an open project;
  - if the **Sequence Settings** popup menu is set to **(auto)** the sequence will use the Audio Channels, Audio Sample Rate and Render Format of the Final Cut Pro X project; or you can choose your own setting for the new sequence (this can be changed later);
  - turn on the **Reconnect to Media Files**, **Include Markers** and **Include Audio/Video Effects** checkboxes;
  - click **OK** to import the new sequence.



## What translates?

Here's a list of what happens during translation.

- Video clips and stills in the Primary Storyline become clips in track V1; audio clips in the Primary Storyline become clips in tracks A1 etc.
- Connected clips are added to higher numbered video and audio tracks.
- If optimized media (ProRes 422) has been created in Final Cut Pro X, Final Cut Pro 7 will reconnect to that instead the original media.
- Split edits (J/L cuts) are preserved.
- Synchronized clips are supported.
- Constant speed changes are preserved.
- The active/inactive state of each clip is maintained.
- Audio volume and pan including keyframes are preserved; fade in and fade out handles are recreated using audio level keyframes (Final Cut Pro 10.0.3 XML).
- Blue markers become blue markers in Final Cut Pro 7; unfinished to-do markers become red markers; and completed to-do markers become green markers.
- Roles are added to the clip's Description field and Notes to the Log Note field.
- The starting timecode is maintained.

## What loses something in Translation?

- Auditions are automatically "finalized" (there's no equivalent to auditions in Final Cut Pro 7).
- Multicam clips become "flattened" clips containing the active angle (requires Final Cut Pro 10.0.4 XML).
- Cross Dissolve, Zoom, Flash, Lens Flare, Black Hole, Flip, Page Curl, Ripple, Swing, Cube, Doorway, Squares, Star, Band, Center, Checker, Clock, Gradient, Inset, Letter X and Wipe transitions are substituted with equivalents; other transitions become Cross Dissolve; audio transitions become Cross Fades. (Custom settings are not translated – transitions apply with default settings.)
- Titles become Outline Text titles containing the original text. For titles, font, size and color information does not transfer. Some titles with complex builds may have the text out of order in the Final Cut Pro 7 title.
- Generators become Slugs named after the Final Cut Pro X generator.

## What doesn't work?

The translation from Final Cut Pro X project to Final Cut Pro 7 sequence isn't perfect. Here's a list of what gets "lost in translation."

- Compound clips (see [Known Issues](#) for a work-around).
- Multiple speed changes in a clip and keyframed speed changes.
- Effects.
- Transition settings.
- Color, Transform, Crop and Distort adjustments.
- 4K media files (Final Cut Pro 7 supports formats up to 4000 pixels wide).

Please use Provide Feedback... under the application menu for bug reports, feature requests or support. If you need to email an XML file, please zip the file and send it to [techsupport@AssistedEditing.com](mailto:techsupport@AssistedEditing.com) with a brief description of what happened.

## Known Issues

Compound Clips need to be broken apart into their original items. The easiest way to locate your Compound Clips is using the Timeline Index. Select each Compound Clip and choose **Clip > Break Apart Clip Items** before exporting the project XML from Final Cut Pro X. (Speaking of Break Apart Clip Items, don't do this for split edits or J/L cuts. Here's the better way to do split edits: <http://help.apple.com/finalcutpro/mac/10.0/#ver1632d82c>)

Multicam clips are ignored when translating Final Cut Pro 10.0.3 XML. Upgrade to Final Cut Pro 10.0.4 which includes full multicam clip information in the XML.

The XML created by Xto7 for Final Cut Pro is not imported by Final Cut Pro 6 without a small change. Open the XML file in a text editor and change the third line's version number from 5 to `<xmeml version="4">`. The XML can now be imported into Final Cut Pro 6.

In some cases clips may import offline. In Final Cut Pro 7 select the offline clips and choose **File > Reconnect Media...** This can sometimes happen because Final Cut Pro X is more liberal with acceptable file types than Final Cut Pro 7. During reconnect Final Cut Pro 7 may warn you that the clip you want to connect to has a different reel name (since this didn't carry over from Final Cut Pro X). There have test cases where a file will simply not reconnect in Final Cut Pro 7 (or even import into a project) because of incompatible media. Find or create a new version of the media file(s) that Final Cut Pro 7 can open and reconnect to those.

Mono channels disabled using checkboxes in the **Channel Configuration** area of the Audio panel are ignored. Channel Configuration settings aren't passed into the Project XML.

In cases where there is not enough media to cover a centered transition, the transition will be shorter than it was in Final Cut Pro X.

Importing Final Cut Pro 7 XML to other applications (such as Premiere Pro or Smoke) might fail in some cases, even though the XML can be imported into Final Cut Pro 7. The work-around is to re-export XML from Final Cut Pro 7 and import it into the other application.