1. D**uplicate your timeline.** Since you'll be simplifying the sequence, which means destructing it, you'll need a way to get back to the original edit in case there are revisions or you need to create other outputs and preps. The original timeline can also be used to create a reference movie for the colorist.

2. Remove any unused clips that won't be graded. Often, editors work loosely and have lots of extraneous clips scattered across the timeline. Many editors also toss extra clips at the end of the timeline. Delete all of them. **FLATTEN ALL MULTI-CAM CLIPS**

3. Simplify the timeline by moving all of the video clips down to the base video layer as much as possible. Be careful and methodical. Sometimes you'll need multiple video layers, but the XML format can support this.

4. **Create a BITC reference picture.** Download the **"Premiere Resources"** zip file on this page to add TC (Source and Program) for up to 6 tracks of video (*instructions included*) Output a low-res Quicktime that shows the cut as it stands. This is critical for the colorist so he can make sure the prep comes across correctly and can diagnose if it doesn't. 720p H264 or Prores/Dnx Proxy is fine.

5. Remove the audio tracks. Most of the time, audio will not be an aspect of a color session, unless I play a rough cut for a client and the reference file created above will provide a soundtrack if needed.

Once your edit is prepped, you have two options:

If you're editing with Premiere created proxies or other files (offline), *you'll need to relink to the original media.*

If you're editing the camera original media (online) then you're good to go - export an XML of the timeline.

Linking to original camera media. Select the clips in the bin, **right-click** and choose '**Proxy > Reconnect Full Resolution Media...**' In the context menu that shows up. If Premiere created the proxies originally, then it should reconnect, if not, then you will have to point it to the media location on your drive.

Once "Online" Select the sequence to export an XML.
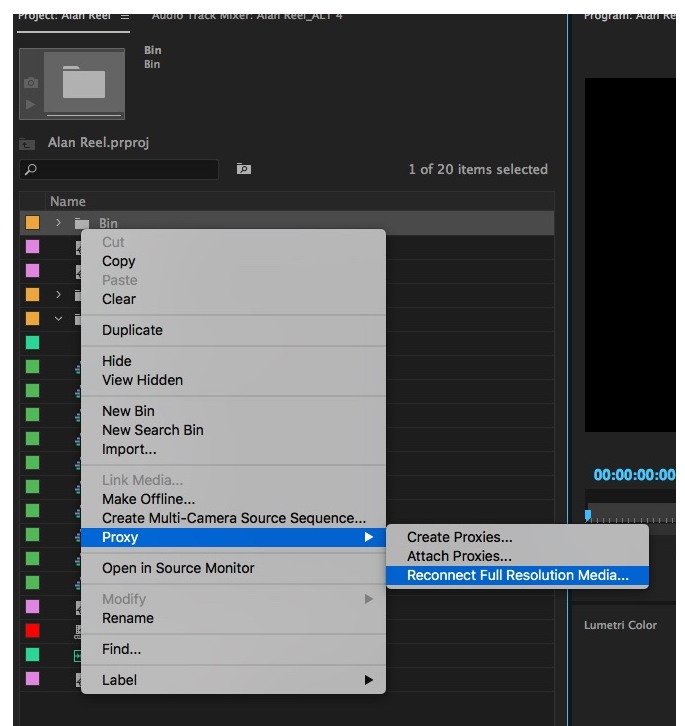
The simplest way for me to use the Camera Raw files is to have you "Media Manage" the timeline to a Folder/Drive.

6. File > Project Manager…

...select that locked timeline, then match the settings in this screen shot. It will copy all of the source files to that folder and make a copy of the premiere project, trimmed down to just that timeline. This is what I will use to grade from.
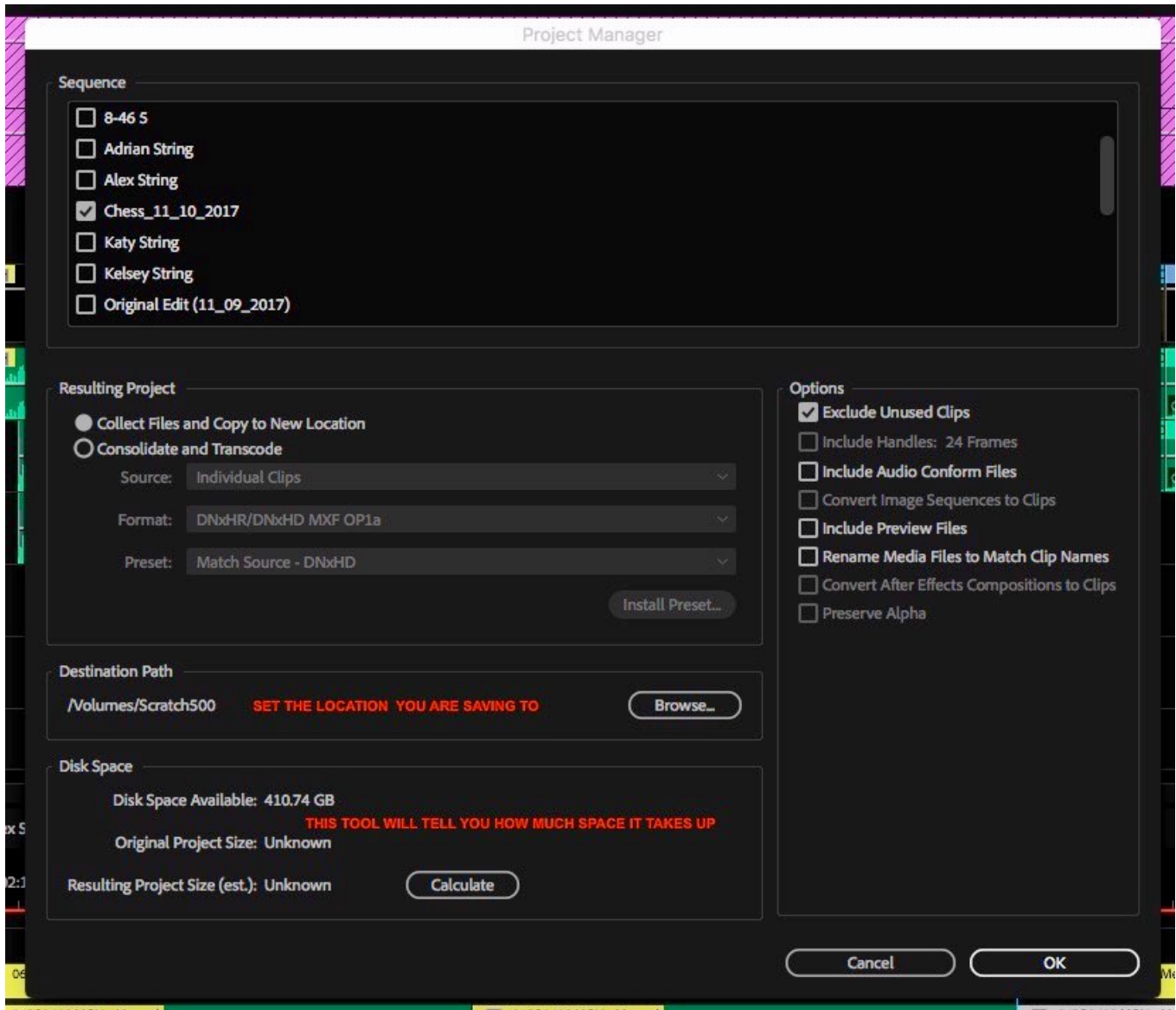
7. Don't forget to copy the reference file you made in step 4 and the XML to the same location you managed the timeline to, as well as the Premiere Project.