ELEVEN VIEWS

FREE RESOURCE

From Remotion to Resolve: The Handoff Checklist Nobody Writes Down

Your render looks perfect, then DaVinci drifts the audio, breaks the alpha, and fights the frame rate. This kills all three.

Here is the thing nobody tells you about AI-built video. The scenes Claude generates in Remotion can look genuinely good. Clean type, real timing, motion that breathes. Then you drop them into DaVinci Resolve to cut with your talking-head footage, and something goes sideways. The audio slips a few frames out of sync by the end. The transparent overlay you exported shows up as a black box. The 60fps render plays back at 30 and every animation judders. You re-export, you fiddle, you tell yourself it is close enough. It reads as cheap and you cannot say why. It is almost never the design. It is the handoff. Three render flags and one import setting separate "this looks like a real production" from "this looks like an AI made it." This guide is the four settings, plus the exact numbers we use on the Desk so you do not burn a dozen exports learning them.

atlas.elevenviews.io

01

The four things that are actually wrong

When an AI-built scene looks slightly off after it hits Resolve, it is one of these four. Memorize them. Everything else in this guide is just the detail.

1. Frame rate mismatch. Your Remotion composition is 30fps, your Resolve timeline is 60fps, or the reverse. Resolve silently conforms the clip and your smooth animation now stutters or speeds up. Pick one frame rate and force it everywhere.

2. Wrong codec or too much compression. You render straight to a small H.264 file, then Resolve re-encodes it on export. That is two lossy passes stacked on top of each other. Gradients band, edges smear, text gets a faint halo. The fix is rendering to a codec built to survive a second export.

3. Broken alpha. You want a lower-third or a logo sting to float over your footage, so you export with a transparent background. But you used a format that does not carry alpha, or Remotion was never told to render transparent. You get a black rectangle instead of a floating graphic.

4. Audio that drifts. The single most common AI tell in a finished video. The voiceover lines up at the start and is 4 to 8 frames late by the two-minute mark. This is almost always a sample-rate or variable-frame-rate problem, and it is completely avoidable.

Fix these four and your output stops looking like a template and starts looking like something a person finished on purpose.

02

Render settings that survive a second export

The core mistake is treating your Remotion render as the final file. It is not. It is an intermediate that Resolve will open, cut, color, and export again. So you render to a high-quality intermediate, not a delivery file. You make the delivery file out of Resolve at the very end.

For 1080p work, render Remotion to ProRes 422 HQ if you are on Mac, or DNxHR HQ if you are cross-platform. These are intermediate codecs. They are large on disk and that is the point: they barely compress, so the second export out of Resolve does not pile loss on loss.

If you must use H.264 from Remotion (smaller files, faster handoff, fine for simple overlays), then control the quality with CRF. CRF is the quality dial. Lower number, higher quality, bigger file. The default in many tools is around 23, which is fine for streaming and visibly soft once Resolve re-encodes it. For anything that gets a second export, use CRF 16 to 18. Below 16 you are wasting disk for no visible gain. Above 20 you will see it.

The Remotion CLI flags that matter:

--codec controls the container and encoder (h264, prores, etc).
--prores-profile sets the ProRes tier. Use 4444 only when you need alpha, otherwise hq.
--crf sets H.264 quality. 16 to 18 for handoff work.

--pixel-format yuv420p for normal delivery, yuva444p10le when you need alpha in ProRes 4444. --jpeg-quality 100 so the internal frame capture does not soften before encoding.

One more: keep your Remotion composition color in sRGB / Rec.709 unless you are deliberately doing HDR. Resolve defaults to Rec.709 for standard timelines. A mismatch here is why your bright AI gradient looks slightly washed or slightly crushed after the cut. Match the color space at the source and you skip an entire category of 'why does it look off' problems.

03

Transparent export: real alpha, not a black box

This is where most people give up and just put their graphics on a solid background. You do not have to. Real alpha is two settings.

In Remotion, the composition has to actually be transparent. If your root component renders a full-screen background color or a solid fill behind everything, your alpha channel is already destroyed before you export. Strip the background. The composition should render its elements over nothing.

Then render to a codec that carries an alpha channel. H.264 and standard ProRes 422 do not. Your options that do:

ProRes 4444 with --prores-profile 4444 and --pixel-format yuva444p10le. This is the clean choice for finishing in Resolve. Big files, perfect edges, true alpha.

A PNG sequence if you want maximum compatibility and do not mind a folder of thousands of frames. Render with --codec png and --image-format png. Resolve imports the sequence as a single clip.

WebM with VP8/VP9 and alpha if you are staying in a web context, but skip this for Resolve finishing.

In Resolve, drop the ProRes 4444 or PNG sequence on a track above your footage. The alpha is read automatically. If you somehow see a black box, the clip's Alpha mode is set to None or Premultiplied wrong. Right-click the clip, Clip Attributes, and set Alpha to Straight (or Premultiplied if your edges look haloed). That one toggle fixes 90 percent of black-box complaints.

The tell to avoid: premultiplied alpha over a dark background gives your white text a faint dark fringe. Straight alpha over a light background can fringe the other way. If your edges look dirty, flip the Alpha mode before you assume the export is broken.

04

Green screen: render on a key color, pull a clean key

Sometimes you do not want true alpha. Maybe you are rendering 35 scenes fast and ProRes 4444 files are eating your drive, or you want to composite in a tool that keys better than it alphas. Render the scenes on a flat key color and pull the key in Resolve.

Do not use pure 0,255,0 green. It is too saturated and it spills hard onto your edges. Use a slightly tamed green around RGB 0, 177, 64 (the classic 'chroma green'), or go blue at roughly 0, 71, 187 if your graphics contain a lot of green. Set this as your composition background in Remotion and render to a normal high-quality codec: ProRes 422 HQ or H.264 at CRF 16. You do not need alpha here, so files stay reasonable.

In Resolve, on the Color page, add a node and use the 3D Keyer (or the Qualifier). Click your background color, then refine:

Pull the key with the picker, then use the matte finesse controls. Clean Black and Clean White close up holes in the matte. Black Clip and White Clip tighten the edges.

For spill suppression, the numbers we actually use: Despill amount around 0.6 to 0.8, and a spill hue pulled toward the complement of your key color. Do not crank despill to 1.0 by default. It desaturates your real graphics and gives skin tones in any embedded images a grey cast.

Shrink the matte by 0.5 to 1 pixel to kill the thin green rim that survives the key. In the keyer's matte controls this is the 'matte shrink/grow' or you do it with a slight blur plus clip.

Last check: turn on the matte view (highlight) so you see the key in pure black and white. Your graphic should be solid white, the background solid black, edges crisp. Grey in the middle of your graphic means a hole that will flicker. Fix it in Clean White before you move on.

05

Naming and folders so 35 scenes import in order

You generated 35 scenes in a Claude session. You export them. They land in Resolve as random chaos and you spend twenty minutes dragging clips around. This is a five-minute fix you do once.

Name scenes with a zero-padded number prefix. Not scene1, scene2, scene10. That sorts as 1, 10, 11, 2 and ruins your order. Use scene_001, scene_002, scene_010. Two or three digits depending on how many scenes you run. Zero-padding is the whole trick.

A naming pattern that survives revisions:

PROJECT_sceneNNN_vN.mov

Example: launch_scene_007_v2.mov. The version suffix means when you re-render scene 7 after a note, the new file sorts right next to the old one and you can tell them apart at a glance.

Folder structure that keeps a build sane:

/project-name
/01_remotion_renders (the raw scene exports out of Remotion)
/02_footage (your talking-head and b-roll)
/03_audio (voiceover, music, sfx)
/04_resolve (the .drp project and Resolve render cache)
/05_exports (final delivery files)

In Resolve, import the whole 01_remotion_renders folder at once. Because the names are zero-padded, they land in numeric order in the Media Pool. Select them all, right-click, and 'Create New Timeline Using Selected Clips' drops every scene onto the timeline back to back in the correct order. Thirty-five scenes, one operation, zero dragging.

06

The 1080p vs 4K decision table

4K is not automatically better. It is four times the pixels, which means roughly three to four times the render time per scene and four times the disk. For a lot of AI-built content the extra resolution buys you nothing a viewer will notice, and it costs you a render session you did not need to spend.

Render 4K when:
The final delivery is YouTube and you want the bitrate bump. YouTube gives 4K uploads a higher bitrate even when watched at 1080p, so the 1080p playback actually looks cleaner. This is the one real reason most creators should consider it.
You are putting real high-res images or screen recordings into scenes and you will punch in or pan. Cropping into 4K keeps you sharp; cropping into 1080p goes soft.
The client explicitly asked for 4K masters.

Stay at 1080p when:
The content is mostly motion graphics, text, and simple shapes. These are resolution-independent at the design level and look identical to a normal viewer at 1080p.
You are iterating. Render drafts at 1080p, only go 4K for the final once the edit is locked.
Turnaround matters more than the YouTube bitrate edge. A 35-scene 1080p batch might render in the time a 4K batch renders 9 scenes.

A reasonable default for the Desk: design and iterate at 1080p, and if the destination is YouTube and the edit is locked, do the final render at 4K (3840x2160) purely for the bitrate advantage. Everything else ships 1080p and nobody can tell.

07

The 12-point pre-import check and the 30-second QC pass

Run the 12 before you import into Resolve. Run the 30-second QC after you export. Together they catch the five errors that read as AI.

The 12-point pre-import check:
1. Frame rate of every render matches your Resolve timeline frame rate. One number, everywhere.
2. Resolution matches the timeline (1080p to 1080p, 4K to 4K). No mixed clips unless intentional.
3. Codec is an intermediate (ProRes/DNxHR) or H.264 at CRF 16 to 18, not a default streaming export.
4. Color space is Rec.709 / sRGB unless you are deliberately in HDR.
5. Alpha scenes are ProRes 4444 or PNG sequence, never plain ProRes 422 or H.264.
6. Background is genuinely transparent (or genuinely keyed) in the renders that need it.
7. Audio sample rate is 48kHz across voiceover, music, and any scene audio. Mixed 44.1k and 48k is the classic drift cause.
8. Audio is constant frame rate, not variable. Variable frame rate is the other drift cause. Re-wrap if needed.
9. File names are zero-padded so they import in order.
10. Versions are suffixed so re-renders sort next to originals.
11. Total scene count matches your script. Missing scene 23 is easier to catch now than in the edit.
12. One test scene imported and played at full res confirms the frame rate and alpha before you import all 35.

The 30-second QC pass (after export, the five AI tells):
Watch the first 5 seconds and the last 5 seconds with audio on. If the voiceover is tight at the start and loose at the end, you have drift. Fix the sample rate, do not nudge clips by hand.
Scrub the full timeline fast. Watch for one judder spike: that is your frame rate mismatch clip.
Look at any transparent overlay against the busiest part of your footage. Fringing or a faint box means an alpha mode problem.
Freeze on a frame with a big gradient or solid color field. Visible banding means too much compression somewhere in the chain.
Check one frame of text at 100 percent zoom. A soft halo around the letters means a double lossy pass. Re-render the source cleaner.

Five things, thirty seconds. These are the exact issues that make people say AI video looks 'off' without being able to name it. Now you can name all five, and kill them before anyone sees the file.

08

Build Kit: turn this guide into video

Everything in the pages above is the build spec. This section tells you how the Desk (or you) turns that spec into a finished companion video without inventing a single new decision.

The pipeline runs in five moves:

1. Render the teaching footage in Remotion. The companion video is itself a Remotion comp. You build it the same way this guide describes building any scene: a root composition at 1920x1080, 30fps, with the 35-scene naming convention applied so every clip lands as `scene-01-hook.mov`, `scene-02-render-panel.mov`, and so on. The face-cam segments export with the alpha-over-face-cam setup from the transparent-export page (ProRes 4444, alpha channel on).

2. Capture the screen-recording inserts. Three of the scenes need a real screen capture of the Remotion render dialog and the Resolve import. Record those at 1080p, 30fps, drop them into the same scene folder, and name them by scene number so they slot into the timeline in order.

3. Assemble in DaVinci Resolve. This is the handoff the whole PDF is about. You run the 12-point pre-import checklist before the first clip touches the timeline, then the 30-second QC pass after the cut is locked. Frame rate, color space, and codec all match because you set them once at the Remotion side and once at the Resolve project side, exactly as the decision table specifies.

4. Voice and captions. Drop the Part 1 narration script (in the swipeables) onto the timeline as the voiceover track. Burn captions only after the QC pass, never before, so a re-cut does not orphan a caption.

5. Export twice. Run the render-and-export recipe in the swipeables: one 1080p H.264 master for the landing page and social, one 4K ProRes master for archive and any future re-cut. The CRF and codec numbers are the same ones on the render-settings page. Nothing new gets decided at export time.

The rule that keeps this honest: the video never teaches a setting the PDF does not already specify. If a scene needs a CRF value, a spill number, or a folder name, it pulls it from a page you already wrote. The PDF is the single source of truth. The video is that source of truth, performed.

09

Your companion video guides

The free PDF gives you the checklist. The paid companion track shows you the checklist running on a real timeline, in real software, with the cursor moving and the numbers being typed. It is built by the Desk from this exact PDF, so every value you see on screen traces back to a page you already have.

The track is three parts. Each one is short, each one ends with something built, not just watched.

Part 1: Render clean out of Remotion. Roughly 4 minutes. You watch the Remotion render dialog get filled in for both the 1080p H.264 pass and the 4K ProRes pass, with the CRF and codec values from the render-settings page entered live. The alpha-over-face-cam export gets set up on screen: ProRes 4444, alpha on, and the one checkbox people miss. You walk away with two render presets saved and a face-cam clip that has a real transparent background, not a checkerboard that turns black on import.

Part 2: The green-screen and folder discipline. Roughly 4 minutes. The spill-removal numbers from the green-screen page get dialed in on a real shot, so you see what a clean key looks like versus an over-keyed edge. Then the 35-scene naming and folder convention gets built on screen, empty, ready to receive renders. You walk away with a keyed face-cam clip and a named folder structure that will not collapse when you hit 35 files.

Part 3: The Resolve handoff, the QC pass, and the dual export. Roughly 4 minutes. This is the part the PDF title promises. You watch the 12-point pre-import checklist run against a fresh Resolve project, the scene files import in order because they were named right, the 1080p-versus-4K decision get made out loud using the decision table, and the 30-second QC pass catch a frame-rate mismatch before it ships. The export runs twice, 1080p master and 4K master. You walk away with two finished files that match across frame rate, color space, and codec.

What the buyer has at the end: not notes. A saved Remotion render preset, a keyed transparent face-cam clip, a 35-slot scene folder, a Resolve project configured to match, and two exported masters. The PDF told them every setting. The videos showed them the hand doing it.

Swipe file

Copy, paste, adjust. These are the exact prompts and templates.

REMOTION CLI: 1080P HANDOFF RENDER (H.264)

```
npx remotion render src/index.ts MyComp out/scene_001_v1.mp4 \
  --codec h264 \
  --crf 17 \
  --pixel-format yuv420p \
  --jpeg-quality 100 \
  --frames 0-300

# CRF 17 survives a second export from Resolve.
# Match --frames and your composition fps to your Resolve timeline.
```

REMOTION CLI: PRORES INTERMEDIATE (1080P/4K FINISHING)

```
npx remotion render src/index.ts MyComp out/scene_001_v1.mov \
  --codec prores \
  --prores-profile hq \
  --pixel-format yuv420p \
  --jpeg-quality 100

# ProRes 422 HQ. Large files, near-zero loss on the second export.
# Use this when the scene gets color graded or heavily re-cut in Resolve.
```

REMOTION CLI: TRANSPARENT EXPORT WITH REAL ALPHA

```
npx remotion render src/index.ts MyComp out/lowerthird_001_v1.mov \
  --codec prores \
  --prores-profile 4444 \
  --pixel-format yuva444p10le

# ProRes 4444 carries true alpha. Make sure your composition
# renders NO background fill, or the alpha is gone before export.
# In Resolve: Clip Attributes > Alpha > Straight if edges look dirty.
```

REMOTION CLI: PNG SEQUENCE (MAX-COMPATIBILITY ALPHA)

```
npx remotion render src/index.ts MyComp out/sceneseq/frame \
  --codec png \
  --image-format png

# Produces frame0000.png ... in a folder.
# Resolve imports the whole folder as one clip with alpha intact.
```

CLAUDE CREATIVE-DIRECTION LOCK PROMPT (KEEPS SCENES CONSISTENT ACROSS A BATCH)

```
You are building a batch of motion-graphic scenes in Remotion. Before writing any
scene, LOCK these and reuse them in every scene without restating my brand each
time:

- Composition: 1920x1080, 30fps. Never change fps between scenes.
- Background: fully transparent (no background fill element) unless I say otherwise.
- Palette: [primary hex], [accent hex], [text hex]. No other colors.
- Type: [font], headline weight 700, body weight 400.
- Motion: ease-in-out, 0.4s enter, 0.3s exit. No bounce.
- Safe margins: 7% padding on all sides.

Confirm the lock in one line, then number each scene scene_001, scene_002 (zero-
padded). Build 8 scenes per reply so we stay token-efficient. Ask nothing else until
the lock is confirmed.
```

FFPROBE ONE-LINER: CATCH THE AUDIO DRIFT CAUSES BEFORE IMPORT

```
ffprobe -v error -select_streams a:0 \
  -show_entries stream=sample_rate,codec_name \
  -show_entries format=duration \
  -of default=noprint_wrappers=1 your_audio.wav

# Want sample_rate=48000. If it says 44100, resample to 48k.
# For video VFR check:
ffprobe -v error -select_streams v:0 \
  -show_entries stream=r_frame_rate,avg_frame_rate \
  -of default=noprint_wrappers=1 your_clip.mp4
# r_frame_rate and avg_frame_rate should match. If they differ, it's variable
# frame rate. Re-wrap to constant before importing or audio will drift.
```

FOLDER + NAMING CONVENTION (PASTE INTO YOUR PROJECT ROOT SETUP)

```
/project-name
  /01_remotion_renders   PROJECT_scene_001_v1.mov
  /02_footage
  /03_audio              all at 48kHz
  /04_resolve
  /05_exports

# Rule: zero-pad scene numbers (001 not 1) so they import in order.
# Rule: version suffix (_v2) so re-renders sort next to the original.
# In Resolve: import 01_remotion_renders, select all,
# right-click > Create New Timeline Using Selected Clips.
```

COMPANION VIDEO NARRATION SCRIPT (PART 1)

COMPANION VIDEO NARRATION SCRIPT — PART 1: RENDER CLEAN OUT OF REMOTION
Target length: 3 to 4 minutes. Read at a steady pace, no rush. Pause marks are where the screen recording catches up to the voice.

[SCENE 1 — HOOK]
Most Remotion-to-Resolve handoffs break in the first ten seconds of import. The footage looks fine in the browser preview, then it lands in Resolve at the wrong frame rate, or the face-cam background imports black instead of transparent. None of that is a Resolve problem. It is a render-settings problem, and you fix it before you ever hit render.

[SCENE 2 — THE TWO PASSES]
You are going to export twice from the same composition. One pass is a 1080p H.264 file for the landing page and social. One pass is a 4K ProRes file for archive and any future re-cut. Same comp, two presets. Let me set up both.

[SCENE 3 — 1080P SETTINGS]
Here is the render dialog. For the 1080p master, codec is H.264, resolution 1920 by 1080, frame rate 30. The CRF sits at 18. That is the number from the render-settings page in the guide. 18 is visually lossless for delivery and keeps the file small enough to upload without a fight. Higher CRF means a smaller file and worse picture.

Do not drift above 23 for anything a viewer sees.

[SCENE 4 — 4K SETTINGS]
Now the 4K pass. Resolution 3840 by 2160, frame rate still 30, and the codec switches to ProRes 422 HQ. No CRF here. ProRes is an intermediate codec, so you trade file size for an edit-friendly master that survives re-grading and re-cutting. This is the file you keep.

[SCENE 5 — WHY FRAME RATE IS THE SILENT KILLER]
Notice both passes are locked to 30. Resolve will happily import a 25fps clip into a 30fps timeline and quietly conform it, and you will not see the stutter until the export. Set 30 at the Remotion side, set 30 at the Resolve project side, and the problem never exists.

[SCENE 6 — THE FACE-CAM ALPHA SETUP]
The face-cam segment is different. You want it transparent so it floats over the background. In the render dialog, codec changes to ProRes 4444. Then the part everyone misses: turn the alpha channel ON. ProRes 4444 without alpha enabled is just a heavy opaque file. With alpha on, you get a real transparent background that drops into Resolve clean.

[SCENE 7 — THE CHECKERBOARD TRAP]
Watch this. In the Remotion preview the background shows a checkerboard, which means transparent. Good. But if you exported H.264 here instead of ProRes 4444, that checkerboard would import as solid black, because H.264 cannot carry alpha. Right codec, alpha on. Those two together, every time.

[SCENE 8 — SAVE THE PRESETS]
Save both as named presets right now. Call them clearly: 1080p-delivery and 4k-master. Next time you do not rebuild any of this. You pick the preset and render.

[SCENE 9 — RENDER AND CHECK]
Run the 1080p pass first because it is fast. When it finishes, open the file and look at one thing: does it play at the right speed and is the picture clean. Thirty seconds, no more. Then kick off the 4K pass and let it run.

[SCENE 10 — CLOSE]
That is the render side done right. Two presets saved, a face-cam clip with a real transparent background, and frame rate locked so Resolve has nothing to fight you about. In Part 2 we key the green screen with the exact spill numbers and build the 35-scene folder so nothing falls out of order. Render clean first. Everything downstream gets easier.

SCENE MAP FOR THE COMPANION VIDEO

SCENE MAP — PART 1 COMPANION VIDEO
Format: scene | on-screen text | motion note | asset needed

01 | "Most handoffs break in 10 seconds" | text fades up over dim Resolve import screenshot, slow push-in | screenshot: Resolve import with black face-cam
02 | "Export twice. One comp." | two preset cards slide in from left and right, settle side by side | card graphic: 1080p-delivery + 4k-master
03 | "H.264 / 1920x1080 / 30fps / CRF 18" | each setting highlights with a gold underline as narrator says it | screen recording: Remotion render dialog, 1080p

04 | "ProRes 422 HQ / 3840x2160 / 30fps" | settings panel cross-dissolves from 1080p to 4K values | screen recording: Remotion render dialog, 4K
05 | "30fps both sides" | a frame-rate mismatch warning shakes then is crossed out | motion graphic: 25fps clip conforming to 30fps timeline
06 | "ProRes 4444 + alpha ON" | the alpha checkbox toggles on with a click sound, glows | screen recording: face-cam render dialog, alpha toggle
07 | "Checkerboard = good. Black = wrong codec." | split screen, transparent preview vs black import | screenshot pair: checkerboard preview / black import
08 | "Save as: 1080p-delivery / 4k-master" | preset names type out live in a save field | screen recording: preset save dialog
09 | "Open it. 30 seconds. Speed + picture." | 30-second timer ticks in corner over file playback | screen recording: 1080p file QC playback
10 | "Part 2: key + folders" | gold outro card slides up, Eleven Views mark settles | brand outro card, logo file

EXPANDED 16-SCENE CUT (use for a longer Part 1)
11 | "Why CRF 18" | a CRF slider drags from 28 to 18, picture sharpens beside it | motion graphic: CRF comparison strip
12 | "Above 23, viewers notice" | the slider hits 24 and a banding artifact appears | motion graphic: banding on a gradient
13 | "ProRes = re-cut insurance" | a timeline gets re-graded, file stays clean | screen recording: Resolve grade on ProRes clip
14 | "Alpha carries the float" | face-cam clip lifts off background, drops onto scene | screen recording: Resolve, alpha clip over background
15 | "Name by scene number" | files reorder themselves into scene-01 through scene-04 | motion graphic: file list sorting
16 | "Render clean first" | all assets converge into one timeline strip | motion graphic: assembled timeline strip

ASSET AND RESOURCE CHECKLIST

ASSET AND RESOURCE CHECKLIST — PART 1 COMPANION VIDEO

SCREEN RECORDINGS (capture at 1920x1080, 30fps, H.264, no compression artifacts)
[ ] Remotion render dialog filling in 1080p settings (codec, resolution, fps, CRF 18)
[ ] Remotion render dialog filling in 4K settings (ProRes 422 HQ, 3840x2160, 30fps)
[ ] Face-cam render dialog with ProRes 4444 selected and alpha toggle switched ON
[ ] Preset save dialog typing the names 1080p-delivery and 4k-master
[ ] 1080p output file playing back for the 30-second QC check

STILL SCREENSHOTS
[ ] Resolve import showing a black face-cam background (the wrong-codec failure)
[ ] Remotion preview showing the transparent checkerboard (the correct state)
[ ] Side-by-side pair: checkerboard preview vs black import

MOTION GRAPHICS (built in Remotion, 1920x1080, 30fps)
[ ] Two preset cards (1080p-delivery, 4k-master)
[ ] Frame-rate mismatch warning that gets crossed out
[ ] CRF slider 28 down to 18 with picture sharpening
[ ] Banding artifact appearing on a gradient at CRF 24
[ ] Brand outro card with Eleven Views mark

FONTS

[ ] Primary display font used across the Eleven Views atlas pages (load the same .woff2 the learn-site uses so on-screen text matches the PDF)
[ ] Monospace font for the setting values (CRF 18, 3840x2160) so numbers read as technical

PROMPT AND SPEC DOCS
[ ] This PDF: From Remotion to Resolve (the single source of truth for every value shown)
[ ] Render-settings page (CRF 18, codec choices)
[ ] Transparent-export page (ProRes 4444, alpha on)
[ ] 35-scene naming convention page (used to name the recording clips)
[ ] Part 1 narration script (this swipeable set)
[ ] Scene map (this swipeable set)

AUDIO
[ ] Voiceover recording of the Part 1 narration script, dry, mono, -16 LUFS target
[ ] Soft UI click sound for the alpha-toggle moment in Scene 6
[ ] Low bed track under the whole cut, ducked under the voice

BRAND
[ ] Eleven Views logo (transparent PNG or the ProRes 4444 animated mark)
[ ] Gold accent hex value matching the learn-site CSS
[ ] Lower-third name plate template if a presenter face-cam is used

RENDER AND EXPORT RECIPE

RENDER AND EXPORT RECIPE — FINISH THE COMPANION VIDEO
Run these in order. Do not export before the QC pass.

ORDER OF OPERATIONS
1. Render every Remotion scene clip and motion graphic out of Remotion using the presets below. Name each by scene number per the 35-scene convention.
2. Export face-cam segments separately as ProRes 4444 with alpha ON.
3. Capture the three screen recordings at 1080p, 30fps.
4. Run the 12-point pre-import checklist on a fresh Resolve project before importing anything.
5. Set the Resolve project to 1920x1080, 30fps, Rec.709 before the first clip lands.
6. Import all clips. They sort in scene order because they were named right.
7. Drop the voiceover track, cut to picture, then add the bed and the UI click.
8. Lock the cut. Run the 30-second QC pass (speed, frame rate, audio levels, transparent edges).
9. Burn captions only after QC passes.
10. Export twice using the two recipes below.

1080P DELIVERY MASTER (landing page + social)
- Format: MP4
- Codec: H.264
- Resolution: 1920x1080
- Frame rate: 30
- Quality: CRF 18 (or Resolve restrict-to bitrate 16 Mbps if CRF is unavailable)
- Color space: Rec.709, Gamma 2.4
- Audio: AAC, 320 kbps, stereo, -16 LUFS

4K ARCHIVE MASTER (re-cut + future use)

```
- Format: QuickTime MOV
- Codec: ProRes 422 HQ
- Resolution: 3840x2160
- Frame rate: 30
- Color space: Rec.709, Gamma 2.4
- Audio: PCM 48kHz, 24-bit, stereo

FACE-CAM TRANSPARENT EXPORT (intermediate, not a deliverable)
- Format: QuickTime MOV
- Codec: ProRes 4444
- Alpha channel: ON (Export Alpha set to Premultiplied)
- Resolution: match the source comp
- Frame rate: 30

FINAL CHECK BEFORE UPLOAD
- Open the 1080p file. Confirm 30fps playback, clean picture, no black where
transparency should be.
- Confirm the 4K master opens in Resolve and re-grades without re-rendering.
- File names: companion-part-01-1080p.mp4 and companion-part-01-4k.mov.
```

Want this built into your business?

If you would rather not run this checklist 35 times per video, that is the whole point of the Desk. We run about 25 Claude-powered agents that take a script to finished, color-clean, properly-keyed scenes and full funnels around a twentieth of typical market cost. Two ways to work with us: book a build and we produce the videos, PDFs, and landing pages for you, or license the Desk and run the pipeline in-house. Start at elevenviews.io. Bring a script and we will show you what clean output on the first pass actually looks like. Book a call at atlas.elevenviews.io/book.