# Adding and Organizing Media

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Before you can edit or grade media, you need to add it to the Media Pool, which is the central repository of clips in DaVinci Resolve. The Media Pool is a feature-rich environment, giving you many different methods of importing clips into your project and organizing them.

This chapter covers the following topics:

# Copying Media Using the Clone Tool

One of the few things you may want to do before you add media to your project is to clone all camera original media onto a safe set of backup volumes, for redundancy in case any one volume fails. Additionally, you should consider cloning all media to an off-site backup as well.

Whether you're on-set working as a DIT, or doing data ingest at a post facility, the Clone Tool in the Media page lets you safely and accurately copy media from SD Cards, SSDs, or disk drives, to multiple destinations, with a checksum report written to the root of each destination volume that verifies the absolute accuracy of the duplicate media saved to each destination.
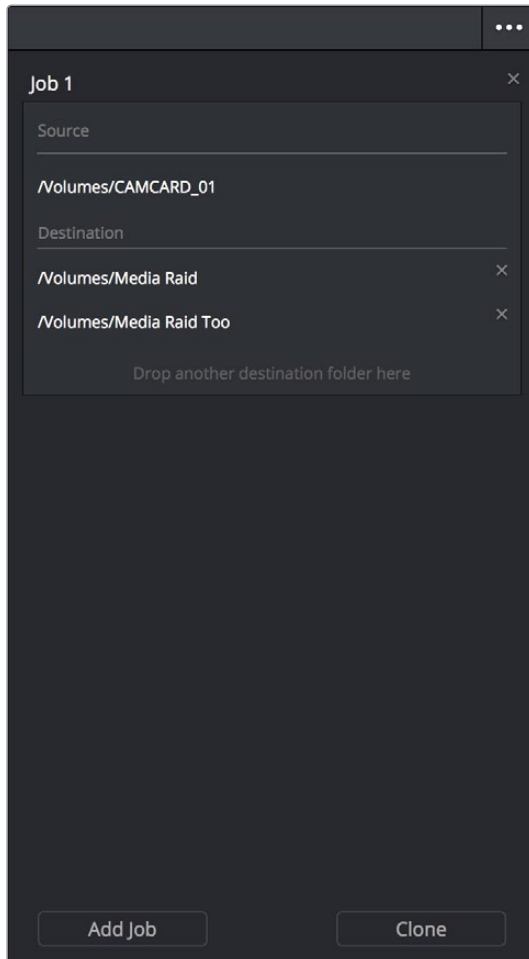
The Clone tool with a job set up

**To duplicate media using the Clone Tool:**

1   Open the Clone tool by clicking the Clone button at the far left of the Media Pool toolbar, which reveals the Clone Tool palette.

2   Click the Add Job button at the bottom left to create a new job. A job item appears within the Clone Tool palette, with overlays to guide you through its use.

3   Drag a volume or folder from the Media Storage browser to the "Drop source here" drop zone. Alternately, you can right-click any volume or folder in the Media Storage browser and choose Set As Clone Source.

4     Next, drag one or more volumes or folders from the Media Storage browser to the "Drop destination here" drop zone. Alternately, you can right-click any volume or folder in the Media Storage browser and choose Set As Clone Destination. You can have more then one destination.

5     If you want to preserve the top level folder name from the source volume or folder, click the Clone Tool panel's option menu and choose "Preserve Folder Name." The overall folder structure of the cloned media is always preserved.

6     When you're ready, click the Clone button to initiate the cloning process.

**To duplicate media quickly using the Clone Tool:**

1     Right-click any volume or folder in the Media Storage browser and choose Set as Clone Source. A job item appears within the Clone Tool palette, populated by the volume or folder you selected.

2     Next, right-click any volume or folder in the Media Storage browser and choose Set As Clone Destination. You can do this more than once because you can have more than one destination.

3     If you want to preserve the top level folder name from the source volume or folder, click the Clone Tool panel's option menu and choose "Preserve Folder Name." The overall folder structure of the cloned media is always preserved.

4     When you're ready, click the Clone button to initiate the cloning process.

# Adding Media to the Media Pool

At minimum, you'll be using the Media page to add clips to a project to begin editing, in preparation to create dailies, or as a prelude to conforming a project using an EDL. All clips you want to work with must first be added to the Media Pool to be available for grading and processing in DaVinci Resolve, regardless of whether or not there's edited project data to go along with it.

If you import XML or AAF projects, you can choose to automatically import all accompanying media as part of the import process you initiate in the Edit page. However, if you find yourself needing to replace updated effects or stock footage in the Timeline, or you're called upon to add additional media such as animated titles or superimposed clips for compositing, then you'll still need to use the Media page to do so.

Whatever kind of project you're working on, you can add clips to the Media Pool from as many different volumes as you need. All imported clips are linked to the original media on whichever disks you found them; files are not moved, copied, or otherwise transcoded when you add them to the Media Pool. Consequently, it's a good idea to make sure that all media you want to import into your project has already been copied to a suitably fast volume before importing it.

## Basic Methods for Adding Media in the Media Page

There are several ways of adding clips to the Media Pool.

**To add individual clips from the Media Storage browser to the Media Pool:**

1     Use the Media Storage browser to find a media file to import.

2     If you have multiple bins available in the Bin list, choose the bin you want to add the incoming media to.

**3** Do one of the following:

- Shift-click or Command-click multiple files, then right-click one of the selected files and choose "Add into Media Pool."
- Drag a clip from the Media Storage browser browser to the Media Pool, or to a specific bin in the Bin list.

**4** If a dialog appears asking if you want to change your project to match the criteria, click "Change" to alter the project's settings, or click "Don't Change" to continue importing the media while leaving the project at its previous frame rate. Once clips have been imported into the Media Pool, the frame rate cannot be changed again, so choose carefully.

Starting in version 12, you also have the option of dragging media directly from the Finder of OS X into the Media Pool.

**To drag one or more clips from the Finder to the Media Pool (Mac OS only):**

**1** Select one or more clips in the Finder.

**2** Drag those clips into the Media Pool of DaVinci Resolve, or to a bin in the Bin list.

Those clips are added to the Media Pool of your project.

If you need to add the contents of all directories and subdirectories to the Media Pool as a flat group of media, that's easily accomplished. A good example of this is when you're importing camera-original media from a cloned file structure, in which clips are organized into subdirectories that are many levels deep. Resolve can easily import all of these clips and put them all into the same bin.

**To add the entire contents of a directory of clips to the Media Pool:**

**1** Use the Media Storage browser to find the directory containing the files you need to import.

**2** If you have multiple bins available in the Bin list, choose the bin you want to add the incoming media to.

**3** Do one of the following:

- Right-click the directory and choose Add Folder into Media Pool to add only clips from the selected directory. Subdirectories are ignored.
- Right-click the directory and choose Add Folder and SubFolders into Media Pool to add clips from the selected directory, and all subdirectories within.

Drag the folder you want to the browser area of the Media Pool to add its contents to the currently selected folder in the Folder View.

You also have the option of using the directories and subdirectories that organize media in your file system as bins in the Media Pool, so that you can preserve the original organization of your media.

**To add all clips and folders in a directory organized into matching folders in the Media Pool:**

**1** Use the Media Storage browser to find the directory containing the files you need to import.

**2** Do one of the following:

- Right-click the directory and choose "Add Folder and SubFolders into Media Pool (as Folders)"
- Drag the folder you want to import from the Media Storage browser to the Folder View of the Media Pool to add that folder, and all subfolders within, as a new folder in the Folder View.

A folder appears in the Media Pool with the same name as the folder you dragged in. All clips and all subdirectories appear within, nested hierarchically in the Media Pool as they were in the file system.

# Adding Subclips From the Media Storage Browser

If you're browsing long source clips in the Media Storage browser, but you only want to import a small segment of a much longer clip into the Media Pool, you can create subclips directly from the Media Storage browser.

**To add a subclip from a clip in the Media Storage browser to the Media Pool:**

1 Single-click any clip in the Media Storage browser to open it into the Viewer in order to create a subclip without needing to first import that clip into the Media Pool.

2 Set In and Out points in the Source Viewer to define the section you want to turn into a subclip.

3 Right-click the jog bar and choose Make Subclip from the contextual menu.

# Adding Individual Frames From Image Sequences

If you're working with image sequences, or with sequentially numbered image files from any source, DaVinci Resolve automatically presents them as clips in the Media Storage browser. This is good if that's what they are, but there are instances where sets of photos, of which each frame is in actuality a separate media file, are also sequentially numbered. For this reason, you can import individual frames, rather then entire image sequences.

**To add an individual frame from a number sequence of images in the Media Storage browser:**

1 Click the Media Storage browser option menu, and choose Show Individual Frames. Each image sequence is now separated into its individual frames, allowing you to select only the frames you need.

2 Use any of the previous described methods to add the frames you want to the Media Pool as individual clips.

# Adding Media Based on EDLs

Another strategy for adding media to the Media Pool is to use an EDL to add only the clips it refers to from a directory. This lets you add only the clips that are necessary for conforming a particular imported project before conforming an EDL, and eliminates the need to add too much media to the Media Pool, which might slow you down in the case of projects referencing terabytes of media. Furthermore, you can choose multiple EDLs to base the import on, and many directories to examine.

The EDLs will reference clips via their timecode and sometimes reel name and path. It is these settings and the conform frame rate that you made previously in the Configuration screen that are now used to place images correctly into the Media Pool.

**To add only media used in an EDL to the Media Pool:**

1 If necessary, open the Master Project Settings panel of the Project Settings, turn on the "Assist using reel names from the" checkbox, and choose a method with which to extract reel name information from the media files you're about to import. For more information, see Chapter 9, "Working with Media."

2 Right-click a directory in the Media Storage browser, and choose one of the following commands:
   - Add Folder Based on EDLs into Media Pool
   - Add Folder and SubFolders Based on EDLs into Media Pool

3 Using the file dialog that appears, select one or more EDLs to use.

   Resolve searches the directory hierarchy, either one level deep or all levels deep, for every media file matching the source timecode and the reel ID of an event in one of the selected EDLs.

## Splitting Clips Based on EDLs

You can also use EDLs to split a media file into multiple clips in the Media Pool, either as an alternate means of "preconforming" a flattened master media file, or to import multiple sections of a longer media file that happen to be referenced by an EDL.

**To split and add clips based on an EDL:**

**1** Right-click a directory in the Media Storage browser, and choose "Split and add into Media Pool."

**2** Using the file dialog that appears, select an EDL to use, and click Open.

**3** Choose a frame rate to use to conform the clips to in the "File Conform Frame Rate" dialog, and click OK.

**4** Choose a handle size, in frames, and whether or not you want to split unreferred clips from the "Enter handle size for splitting" dialog, and click Split & Add. The media file is split into the component clips specified in the EDL, and added to the Media Pool.

**TIP:** Turning on the Split Unreferred Clips checkbox automatically splits out sections of the file that were not referred to by the EDL you selected, and adds them to the Media Pool separately, giving you access to every piece of media that's available.

## Adding Media With Offset Timecode

Sometimes source media was created with incorrectly offset timecode, due to mistakes made earlier in the postproduction process. If this offset is consistent, you can use the "Add Folder with Source Offset" command to add media to the Media Pool as clips with a timecode offset.

**To add a folder of clips to the Media Pool with offset timecode:**

**1** Right-click a directory in the Media Storage browser, and choose one of the following commands:

  • Add Folder with Source Offset

  • Add Folder and SubFolders with Source Offset

**2** Choose a number of frames with which to offset the timecode from the "Change Frame Offset" dialog, and click Apply.

The media is imported as clips with offset timecode in the Media Pool. However, the original source timecode of the clips on disk has not been altered. All media rendered out of the Deliver page will reflect the offset timecode.

## Adding Clips From the Timeline to the Media Pool

Starting with Resolve 12.5, it is possible to drag a clip from the Timeline back into the Media Pool, in order to create a duplicate of that clip for future use. This duplicate is entirely separate from the original instance of that clip that was imported into DaVinci Resolve, capable of storing its own metadata and its own markers that are completely distinct from the original clip that was imported into your project.

In fact, the original clip in the Timeline remains "Force Conformed" to the original clip that was imported into the Media Pool; deleting the original clip from the Media Pool will make that clip "non-conformed" in the Timeline, even though the duplicate you just created is still there (although you can always turn Force Conform off for that clip in the Timeline and re-conform the Timeline Clip to the duplicate you just created).

You can also duplicate clips in the Media Pool for whatever reason.

# Adding Media in the Edit Page

While adding clips to the Media Pool in the Media page provides the most organizational flexibility and features, if you find yourself in the Edit page and you need to quickly import a few clips for immediate use, you can do so in a couple of different ways.

**To add media by dragging one or more clips from the Finder to the Edit page Media Pool (Mac OS only):**

**1**    Select one or more clips in the Finder.

**2**    Drag those clips into the Media Pool of DaVinci Resolve, or to a bin in the Bin list.

Those clips are added to the Media Pool of your project.

**To use the Import Media command in the Edit page Media Pool:**

**1**    With the Edit page open, right-click anywhere in the Media Pool, and choose Import Media.

**2**    Use the Import dialog to select one or more clips to import, and click Open.

Those clips are added to the Media Pool of your project.

# Removing Media From the Media Pool

If you've added clips to the Media Pool that you need to eliminate, this is easy to do, either singly, or in the aggregate.

**To remove clips from the Media Pool:**

- Select one or more clips in the Media Pool, right-click one of the selected clips, and then choose Remove Selected Clips
- Right-click anywhere in the Media Pool, and choose Remove All Clips in Folder

> **NOTE:** If you've turned on "Automatically match master timeline with media pool" in the General Options panel of the Project Settings, you cannot remove all clips from the Media Pool if there are other timelines using that media.

**To remove clips from the Master Timeline:**

- Open the Edit page, then select one or more clips in the Media Pool, right-click one of the selected clips, and choose "Remove Selected Clips from Master Timeline."

# Adding and Removing External Mattes

If you've been provided with matte files to accompany one or more media files used by a program you're grading, you can attach them directly to specific clips in the Media Pool, in order to use them as key sources for a Clip Grade in the Node Editor of the Color page. You can even use matte files that pack multiple mattes within a single piece of media. This can be done by either writing different mattes to each of the red, green, and blue channels of a clip, or by embedding multiple matte passes within a single OpenEXR file.

Matching RGB and Matte images

Attached mattes appear listed underneath a clip in the Media Pool.
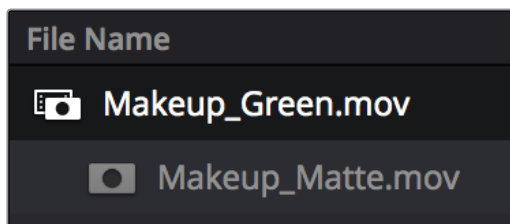


An attached matte, seen in List view

Alternately, you can add an unattached matte clip to the Media Pool, which isn't attached to any clip, that can be used as a key source in the Color page within any clip's Clip grade, or within a Timeline Grade. Unattached matte clips appear as stand-alone clips in the Media Pool.
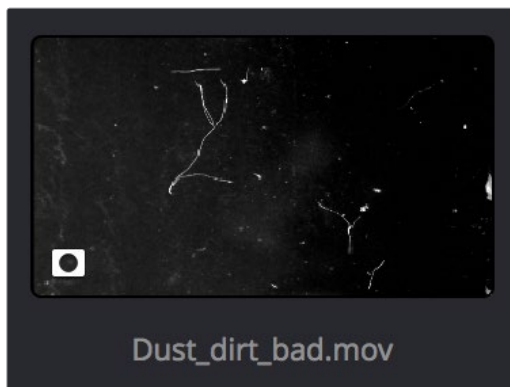


An unattached matte, seen in Thumbnail view

Matte files are useful for two things. Traditionally, mattes are grayscale media files that identify regions of varying opacity, with white representing solid areas, and black representing transparency. For example, exported clips from a compositing application sometimes are accompanied by one or more matte files that correspond to keys or rotoscoped mattes from the composite. By importing these matte files using the "Add as Matte" command, you can attach them to the clips they belong to in the Media Pool, so that they're only available to the clips they're synced to.

However, mattes can also be used as creative tools to apply grain and texture for effect. What a matte does depends on how you connect it in the Node Editor of the Color page. These are media files that you may want to use as mattes for potentially any clip, so they can also be added to the Media Pool as a so-called unattached matte, that can be applied to any clip you want.

> **TIP:** If necessary, you can also apply LUTs to both attached and unattached mattes in the Media Pool, simply by right-clicking a matte, and choosing a LUT from the 1D LUT or 3D LUT submenus. This can be helpful for adjusting incorrectly formatted mattes.

**To add an assigned matte to a clip in the Media Pool:**

1 Select a clip in the Media Pool to which you want to attach an external matte.

2 Select the matching external matte file in the Media Storage browser, right-click it, and choose Add to Media Pool as a Matte.

 The external matte is attached to the clip, and can be seen if you put the Media Pool into List view as a nested item underneath that clip.

**Removing external mattes from clips in the Media Pool:**

1 Put the Media Pool into List view.

2 Right-click the external matte file you need to remove, and choose Remove Selected Clips.

 Removing an external matte clip also removes that matte's key from any clip grades that use it, such that any clips using it as a key input change from a secondary operation to a primary operation, where the color adjustment affects the entire image.

To add an unassigned matte to the Media Pool:

1 Make sure no clip is selected in the Media Pool.

2 Select an external matte file in the Media Storage browser, right-click it, and choose Add to Media Pool as a Matte.

 The external matte appears in the Media Pool, unattached.

For more information on using external matte clips as keys when grading, see the "External Mattes to Add Texture" section of Chapter 30, "Working in the Node Editor."

## Using Embedded Mattes in OpenEXR Files

If you're importing OpenEXR files with embedded matte passes, there's nothing special you need to do, as the mattes are within the clip you've just imported into the Media Pool. For more information on how to use mattes within OpenEXR files, see "Extracting External Mattes from OpenEXR Layers" in Chapter 30, "Working in the Node Editor."

# Adding Offline Reference Movies

When moving a project from another application to DaVinci Resolve, it's useful to export the entire program as a single media file for use as an Offline Reference Movie. Then, you can import this file in a special way to use for dual Viewer comparison in the Edit page, or as a split-screen comparison for fade wipe in the Color page.

**To add a clip as an offline reference clip:**

 • Right-click it in the Media Storage browser, and choose "Add As Offline Clip."

That clip appears with a small checkerboard badge in its icon in the Media Pool, or as the icon to the left of the Media Pool.
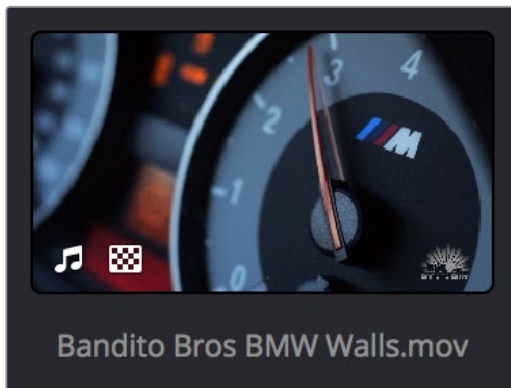
Checkerboard icon indicating an Offline comparison video

For more information on using an Offline video to compare with an imported Timeline in the Edit page, see Chapter 22, "Importing Projects and Relinking Media." For more information on split-screen reference of Offline video in the Color page, see Chapter 24, "Using the Color Page."

# Extracting Audio

If there's a video clip in the Media Storage browser that has audio you need, but you don't want the video component, you can use the Extract Audio command to create a self-contained audio clip that you can then import into the Media Pool by itself.

**To extract the audio from a media file:**

1 Right-click a clip in the Media Storage browser and choose "Extract Audio."

2 Click the Browse button in the the Extract Audio dialog to find another disk location for the extracted clip.

3 Click "Extract." The audio channels are extracted and written as a .WAV file to the selected destination.

4 After you've extracted the stand-alone .WAV file, you'll need to import it into the Media Pool if you want to use it in your project.

Whether you're doing onset work, creating digital dailies, organizing media to edit, or ingesting media to conform to an imported project, it's vitally important to stay organized. The Media Pool provides many different tools for doing so.

# Organizing the Media Pool

## Organizing Media into Bins

You can easily organize clips into different bins in the Media Pool. For some workflows, this is required, while with other workflows it's purely optional.

**Methods of working with bins in the Media Pool:**

- To add a bin to the Media Pool: Right-click in the Bin list and choose Add Bin. To add a bin inside another bin, right-click any bin and choose Add Bin.

- **To rename a bin:** Select the bin you want to rename, and then click its name a second time to make it editable. With the bin name highlighted, type a new name and press Return. Alternately, you can right-click a bin, choose Rename Bin, and then type a new name and press Return.
- **To add incoming clips to a specific bin in the Media Pool:** Click a bin to select it, then use any of the previously described methods to add media from the Media Storage browser directly to that bin.
- **To move media from one bin to another:** Drag one or more selected clips from their current location in the Media Pool into that bin. Multiple clips in the Media Pool can be selected by Shift-clicking or Command-clicking them, or by dragging a bounding box over a group of clips. You can also drag one bin into another one.
- **To delete a bin:** Select the bin you want to delete, and press the Backspace or Delete key. Or, right-click a bin and choose Delete Bin. Deleting a bin with nested bins inside of it results in that entire set of bins being deleted.
- **To sort bins:** Right-click anywhere within the Bin list and choose an option from the Sort By submenu. You can choose from Name, Date Created, Date Modified, and User Sort.
- **To reorganize bins manually:** Right-click anywhere within the Bin list and choose Sort By > User Sort. Then, drag bins up or down in the Bin list to put them into the order you want. An orange dividing line shows where dragged bins will be placed when you drop them and helps you see when a bin you're dragging will become nested within another bin or not. The User Sort order is saved even when you change to another sort order, and selecting User Sort again results in your custom sort order being recalled.

## Using the Media Pool in Icon View

If you work in Icon View using the controls at the top right of the Media Pool, you have the option to resize the thumbnails to make them easier to see, and you can move the mouse pointer over each clip to hover scrub through its contents. Clicking any clip to select it displays it in the Media page Viewer. Whichever clip is currently selected is also output to video for monitoring.

In Icon view, you can use the Sort Order pop-up, at the top right of the Media Pool, between the Icon Size slider and the Icon/List view buttons, to choose how clips are sorted. There are eleven options: File Name, Reel Name, Display Name, Start TC, Duration, Type, FPS, Audio Ch, Flags, Date Modified, Date Created.

## Working With Columns in List View

If you work in List view using the controls at the top right of the Media Pool, you gain additional organizational control by exposing columns that show the metadata that each clip contains, prior to media being added to your timeline. You can use these columns to help organize your media.

**Methods of customizing metadata columns in List view:**
- **To show or hide columns:** Right-click at the top of any column in the Media Pool to reveal the column list, and while the column list is open, click the checkboxes of any columns you want to show or hide. Unchecked columns cannot be seen. When you're finished, click anywhere else in the Media Pool to dismiss the column list.
- **To rearrange column order:** Drag any column header to the left or right to rearrange the column order.
- **To resize any column:** Drag the border between any two columns to the right or left to narrow or widen that column.
- **To sort by any column:** Click the column header you want to sort with. Each additional time you click, the same header toggles that column between ascending and descending sort order.

Once you've customized a column layout that works for your particular purpose, you can save it for future recall.

**Methods of saving and using custom column layouts:**

- **To create a column layout:** Show, hide, resize, and rearrange the columns you need for a particular task, then right-click any column header in the Media Pool and choose Create Column Layout. Enter a name in the Create Column Layout dialog, and click OK.
- **To recall a column layout:** Right-click any column header in the Media Pool and choose the name of the column layout you want to use. All custom column layouts are at the top of the list.
- **To delete a column layout:** Right-click any column header in the Media Pool and choose the name of the column layout you want to delete from the Delete Column Layout submenu.

While the available columns of metadata correspond to those fields shown in the Metadata Editor, the available columns in the Media Pool of the Media and Edit pages are a subset of the total amount of metadata that's available, although they represent the most commonly used metadata you'll find yourself referring to when editing and finishing.

**The available columns in List view include:**

- **File Name:** The file name of that clip.
- **Reel Name:** The reel name of that clip. Dynamically generated by the "Assist using reel names from the" setting of the Master Project Settings.
- **Display Name:** Editing the Display Name lets you change the name with which clips appear throughout Resolve when View > Use Display Name for Clip Titles is enabled. By default, the display name mirrors the source clip's file name. When editing the display name in the List view of the Media Pool, you can use "metadata variables" that you can add as graphical tags that let you reference clip metadata. For example, you could add the corresponding metadata variable tags %scene_%shot_%take and that clip would display "12_A_3" as its name if "scene 12," "shot A," "take 3" were its metadata. The display name can also be edited in the Clip Attributes window. For more information on the use of variables, as well as a list of all variables that are available in DaVinci Resolve, see Chapter 44, "Using Variables and Keywords."
- **Start TC:** The timecode value of the first frame in the media file.
- **End TC:** The timecode value of the last frame in the media file.
- **Duration:** The total duration of the clip, in timecode.
- **In:** The timecode value of the In point, if any, that's stored for that clip.
- **Out:** The timecode value of the Out point, if any, that's stored for that clip.
- **Start:** The first frame number of the media file.
- **End:** The last frame number of the media file.
- **Frames:** The total duration, in frames.
- **Type:** The type of item, such as Video+Audio, Video, Audio, Timeline, Multicam, Still, et cetera.
- **Resolution:** The frame size of the media file.
- **FPS:** The frame rate of the media file.
- **Audio Ch:** The total number of audio tracks in the media file.
- **Audio Bit Depth:** The bit depth of any audio channels in the media file.

- **File Path:** The file path where that media file is located on disk.

- **Format:** The image format used by that clip, such as QuickTime, MXF, WAVE, et cetera.

- **Codec:** The specific codec used by the media file.

- **Optimized Media:** Populated with the resolution of whatever optimized media you've created (Original, Half, Quarter, etcetera). Clips that have not been optimized appear with "None."

- **Flags:** Which flags, if any, have been added to a media file.

- **Usage:** After a Timeline has been created by importing an AAF, EDL or XML project, you can right-click the Media Pool and choose "Update usage" to refresh the information shown in the Usage column to reflect how many times each clip is used in the project. This makes it easy to identify clips that aren't in use, and which can be removed from the Media Pool.

- **IDT:** If ACES color science is selected in the Master Project Settings, the IDT used by that clip is listed here.

- **Input LUT:** Which Input Look-Up-Table has been assigned, if any.

- **PAR:** The Pixel Aspect Ratio, if assigned.

- **Data Level:** The data level setting for the media file.

- **Date Created:** The date the media file was created.

- **Date Modified:** The last date the media file was modified.

- **Slate TC:** The Slate timecode track used to sync audio with video.

- **Description:** A user-editable field for entering information about that clip.

- **Comments:** A user-editable field for entering information about that clip.

- **Keyword:** A user-editable field for entering searchable keywords pertaining to that clip.

- **Shot:** An editable field to contain the shot number of the media, relative to the scene.

- **Scene:** An editable field to contain the scene number of the media, relative to the script.

- **Take:** An editable field to contain the take number of the media, relative to the shot.

- **Angle:** An editable field to contain the angle of the media in a multi-camera shoot.

- **Circled:** An editable field to contain the circled state of media, relative to the script supervisor's notes.

- **Roll/Card:** An editable field to contain the roll number of media that was scanned from film.

- **HDRX:** Only displayed for R3D media, indicates whether or not it's HDRX media.

- **Frame/Field:** Whether that media file is progressive or interlaced.

- **H-FLIP:** Whether that media file is horizontally flipped in Resolve.

- **V-FLIP:** Whether that media file is vertically flipped in Resolve.

- **Input Color Space:** If Resolve Color Management is selected in the "Color Science" setting of the Master Project Settings, then this column will show the Input Color Space that has been assigned to each clip. By default, all clips inherit the Input Color Space setting that's been selected in the Color Management panel of the Project Settings.

- **Input Sizing Preset:** The currently selected Input Format Preset, if there is one.

- **Start KeyKode:** The starting KeyKode value of a scanned negative.

- **Duration:** The duration of the media file.

- **Bit Depth:** The bit depth of the media file.

- **Sample Rate:** The sample rate of the media file's audio, if there is any.

- **S3D Sync**: Shows a frame count when you slip an eye to fix non-synced timecode using the "Slip Opposite Eye One Frame Left/Right" commands. This parameter is editable in the Media Pool.

- **Audio Offset**: Lists the audio offset, in frames, for clips that have been synchronized to separately recorded audio. This parameter is editable in the Media Pool.

- **Offline Video:** Lists the offline reference video that has been assigned to a given timeline.

## Creating and Using Power Bins

Power Bins provide a way of importing and organizing media that you want to be available to all projects in Resolve. Power Bins reside in a separate area of the Media Pool, with resizable dividers separating them from both the ordinary bins and Smart Bins areas. Power Bins are hierarchical, just like regular bins, and you can nest as many as you like, one inside another.
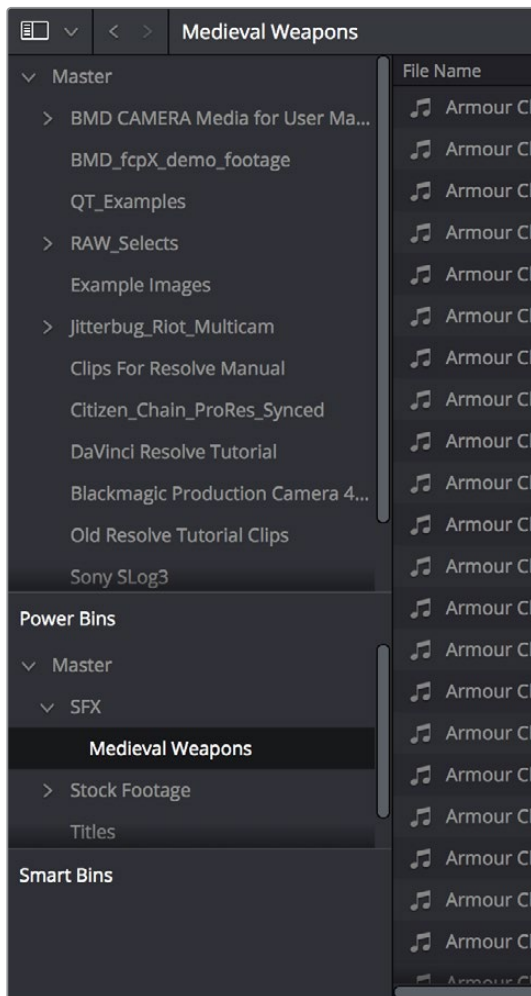


The Power Bins area of the Bin list

Like regular bins, Power Bins must be manually created by right-clicking within the Power Bins area and choosing Add Bin. The difference is that whatever clips you import into Power Bins are shared among all projects in a single-user installation, or all projects belonging to a particular user in a multi-user installation. In this way, they're similar to Power Grades in the gallery of the Color page. This makes Power Bins ideal for storing shared media that's re-used often, such as stock video, sound effects, stills, and things like company slates and network graphics and animations that go into every show of a series.

Power Bins are created and used like any other bin, using the procedures described previously.

**To show or hide the Power Bin area of the Bin list:**

> Choose View > Show Power Bins to toggle the visibility of all power bins on and off.

# Creating and Using Smart Bins

Another completely automated way of organizing media in the Media Pool is to create your own custom Smart Bins, in order to sift out clips based on any of the intrinsic or user-entered metadata that's available in the Metadata Editor and Media Pool. Smart Bins work much the same way as Smart Filters in the Color page, and they're created and edited using the same procedures. For more information about Smart Filters, see Chapter 24, "Using the Color Page."

In fact, Smart Bins can be very sophisticated, allowing you to automatically gather clips together using multiple criteria, and using multiple groups of multiple criteria for situations where you need to gather clips that match all of one set of criteria, but only one of a second set of criteria. In this way, you can create Smart Bins to solve a wide variety of organizational needs as you edit your program.

It's important to point out, however, that as much intrinsic metadata is available to every clip in Resolve automatically (clip properties such as frame rate, frame size, codec, file name, et cetera), the more time you take entering extra metadata in the Metadata Editor to prepare your project for editing and grading, for example entering scene and take information, and keywords for things like character names, day and night, interior and exterior, framing, et cetera, the more powerful Smart Bins can be in helping you to sift and sort through the contents of a program you're grading.

Imagine being able to gather all the clips in a particular scene, find all the interview clips for a particular subject, or find all the establishing shots corresponding to a particular location. If you or an assistant can take the time to enter metadata for the source material in a project that identifies these characteristics, you'll be able to work even more quickly to find the clips you need for any given situation.

**To show or hide the Smart Bin area of the Bin list:**

> Choose View > Show Smart Bins to toggle the visibility of all Smart Bins on and off.

**To create a Smart Bin:**

1   Open the Bin list, if necessary, right-click anywhere in the background of the Bin list, and choose Create Smart Bin.

2   In the Create Smart Bin dialog, enter a name for the filter, and use the following controls to create one or more filter criteria (you can have as many filter criteria as you like):
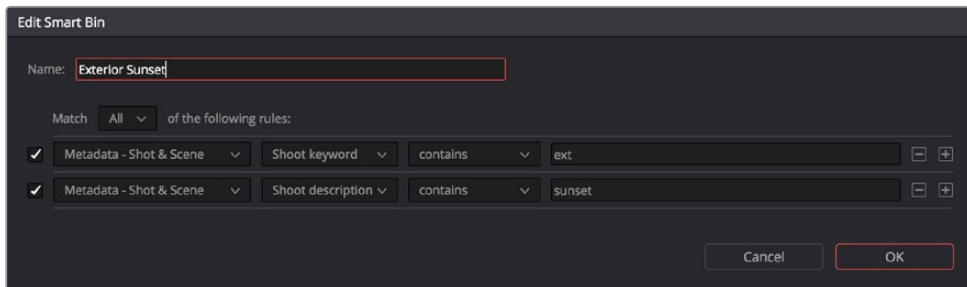
The Create Smart Bin dialog

- **Match options:** For multi-criteria filtering, choosing All ensures that every single criteria you specify is met for a clip to be filtered. Choosing Any means that if only one out of several criteria is met, that clip will be filtered.

- **Filter criteria enable checkbox:** Lets you enable or disable any criteria without having to delete it.

- **Metadata category pop-up:** Lets you choose which category of metadata you want to select a criteria from. Each category of metadata that's available in the Metadata Editor is available from this pop-up menu. Additionally, Color Timeline Properties (containing many properties unique to the Color page timeline) and Media Pool Properties (containing every column in the Media Pool) provide access to additional metadata you can use for filtering.

- **Metadata type pop-up:** For choosing which exact type of metadata to use, of the options available in the selected metadata category.

- **Metadata criteria pop-up:** Lets you choose the criteria by which to filter, depending on the metadata you've selected. Options include "true/false," integer ranges, date ranges, string searches, flag and marker colors, et cetera.

- **Add filter criteria button:** Lets you add additional criteria to create multi-criteria filters. You could use multiple criteria to, for example, find all exterior clips, that also contain the keyword "Sunset," that aren't closeups, in order to find all the exterior long and medium shots in sunset lighting. Additionally, if you Option-click this button, you can add a nested match option in order to create even more sophisticated filters, such as when the filter must match all of one set of criteria, and any of another set of criteria.

  As you're editing the filter criteria, the thumbnail timeline automatically updates to show you how the Smart Bin you're creating is working.
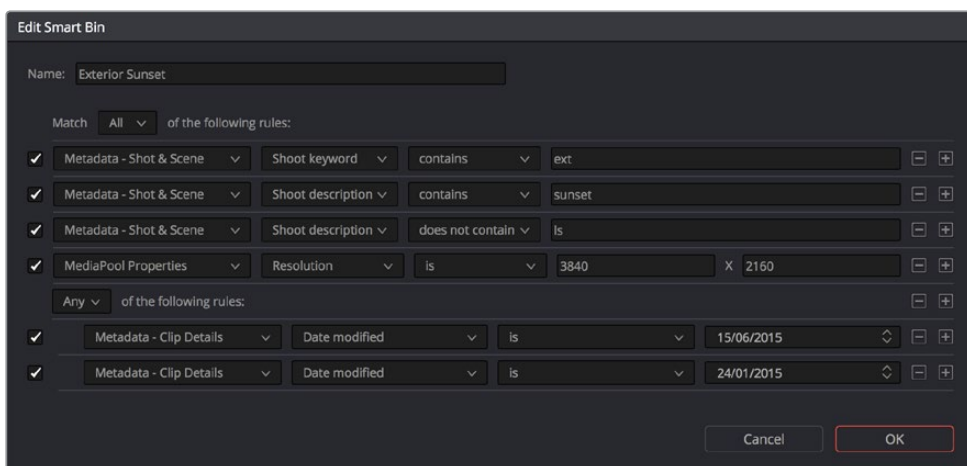


A complicated Smart Bin with multiple criteria and a second match option setting

**3** When you're done editing the filter criteria, click Create Smart Bin. The resulting Smart Bin appears in the Smart Bin area of the Bin list, at the left of the Media Pool's browser area.

Once you've created a Smart Bin, it appears in the lower half of the Media Pool's Bin list, alongside every other Smart Bin in that project. This keeps them organized, separate from the manually-created bin shown above.
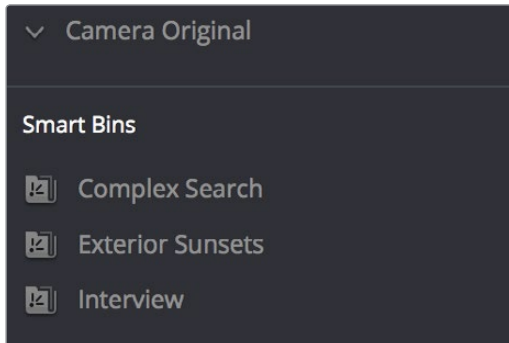


All Smart Bins appear together at the bottom
of the Media Pool's Bin list

Once you've created a Smart Bin, you can re-edit it whenever the situation requires.

**Methods of modifying existing Smart Bins:**

- To rename a Smart Bin: Right-click the Smart Bin you want to rename, choose Rename from the contextual menu, enter a new name, and press return.
- To edit a Smart Bin: Double-click the smart bin, then edit the filter criteria, and click OK.
- To delete a Smart Bin: Right-click the Smart Bin you want to delete, choose Delete Smart Bin from the contextual menu, and click Delete in the warning dialog. Deleting a Smart Bin does not delete any gathered media associated with that bin.

### Smart Bins Work Better With Metadata

Keep in mind that the more metadata you associate with each clip, the more methods you have at your disposal for creating custom Smart Bins (for editing) and Smart Filters (for grading) with which to zero in on the clips you need for any given situation. This will not only make it easier to find what you need, but it'll help you to work faster. At the very least, it would be valuable for you to use the Metadata Editor to add information to each clip such as a Description, Shot and Scene designations, take information, and possibly some useful keywords such as character names, shot framing, interior or exterior keywords, et cetera.

For example, if you've entered enough metadata, then you can create multi-criteria Smart Bins or Smart Filters that let you find the equivalent of "every close-up of Sally inside the diner," or "every long shot of Antonio outside in the parking lot." In a documentary, you could easily isolate "every interview shot of Louis from camera 1," or "every B-roll clip with Robyn." All of this will help you find media faster for editing, or quickly isolate similar clips that you need to match together for grading.

For more information about using the Metadata Editor, see Chapter 9, "Working With Media."

# Finding Clips and Timelines in the Media Pool

There are several ways to locate different items in the Media Pool, be they clips or timelines.

## Finding Clips and/or Timelines in the Media Pool

Clicking the magnifying glass button at the upper right-hand corner of the Media Pool exposes the Search Options, which can be used to locate one or more clips based on the metadata that's selected in the Filter By pop-up menu to the left of it.
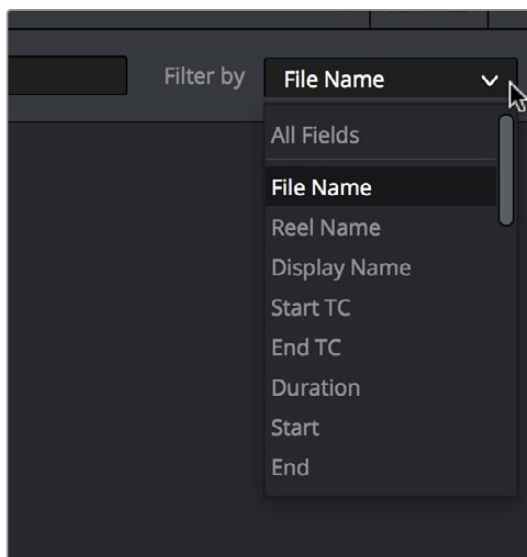


The Search Options pop-up menu (as seen in the Edit page Media Pool) lets you choose what metadata you're searching

To find a clip in the Media Pool, first choose a criteria from the Search Options pop-up menu at the top right of the Media Pool; you can choose All Fields to do a simultaneous search of every metadata column in the Media Pool at once, or you can choose a specific criteria to restrict your search. Then, type a search term in the Search field. As soon as you start typing, all clips that don't match the search criteria are temporarily hidden. To show all clips in the Media Pool again, click the cancel button at the right of the search field.

## Finding Timeline Clips in the Media Pool

If you have a clip in a timeline and you want to find the corresponding clip that it's conformed to in the Media Pool, you can right-click that clip and choose Find in Media Pool from the contextual menu.

## Finding Timelines in the Media Pool

If you'd like to find the currently open timeline's location in the Media Pool, you can choose Timeline > Find Current Timeline in Media Pool.