



PART 1

Chapter 1

Introduction to DaVinci Resolve

Introduction to DaVinci Resolve

DaVinci Resolve integrates editing, color correction, audio recording and mixing, and finishing within a single, easy to learn application. The editing, grading, and audio tools found in DaVinci Resolve should be immediately familiar to experienced artists who've used other postproduction applications, but they're also very approachable to folks who are new to postproduction.

Additionally, dedicated tools available for on-set workflows integrate tasks such as media duplication, shot and metadata organization, and on-location look management into a complete tool set that lets you smoothly segue from the camera-original media being acquired in the field to the organization and use of that media in a wide variety of postproduction workflows that use DaVinci Resolve at their heart.

The tight integration in DaVinci Resolve of on-set media, metadata, and “look” organization, editing, grading, and sound work means that you can freely move from one task to the next without skipping a beat. This makes it easy to back up and organize your media, and then immediately dive into editing a program, switching over to color-correct clips in the middle of your editing spree, before going right back to editing, and then perhaps a bit of mixing to make sure things sound right, all without needing to export projects or launch other applications. And you can go further, using the collaborative features of DaVinci Resolve to enable multiple artists, for example an editor, a colorist, and assistants, to work together on the same timeline simultaneously, for the ultimate integrated workflow.

Of course, no postproduction professional works in a vacuum, and DaVinci Resolve makes it easy to work with other facilities by importing projects and exporting project exchange formats and rendered or managed media among applications such as Apple's Final Cut Pro X, Adobe's Premiere Pro, Avid's Media Composer and ProTools, Autodesk's Smoke and Flame Premium, and many other applications via robust support of XML, AAF, and EDL import and export workflows.

This chapter introduces the DaVinci Resolve user interface (UI), explaining where to find each group of features, and how the highly focused and tightly integrated Media, Edit, Color, Fairlight, and Deliver pages of functionality work together to let you pursue nearly any postproduction workflow you can imagine. After this brief tour, the rest of Part 1 of this manual provides much more in-depth information about every aspect of functionality found in DaVinci Resolve.

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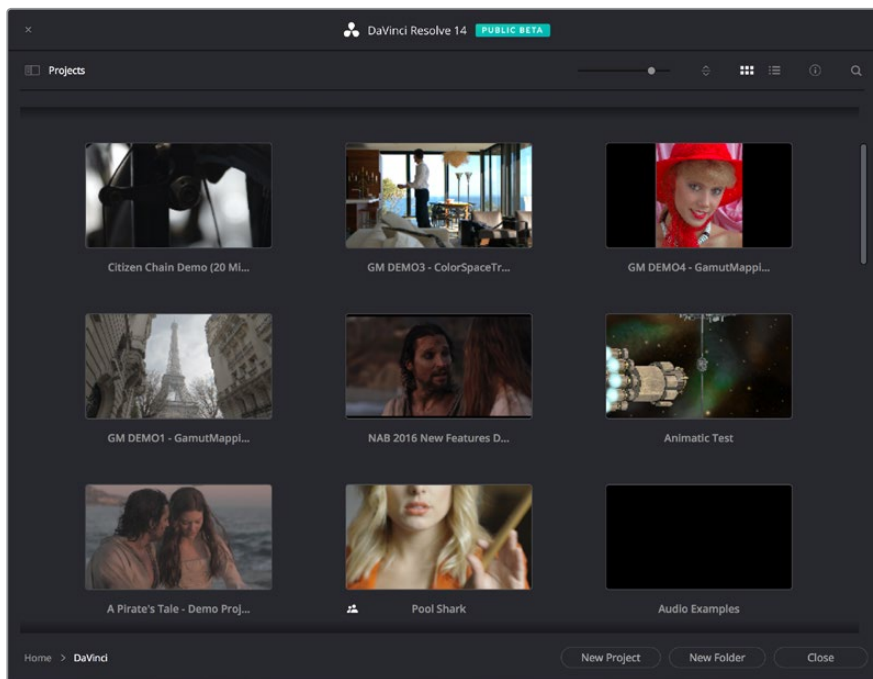
Getting Started

When you install DaVinci Resolve and then open it for the first time, there are a few things you're going to want to do before you begin working on your first project.

The Project Manager

The Project Manager is the first window you'll see when you open DaVinci Resolve. The Project Manager is a centralized interface for managing all projects belonging to the user who's currently logged in, whose name appears at the upper right-hand corner in a project title bar. The Project Manager is also the place where you import and export projects to and from DaVinci Resolve, whether you're moving projects around from user to user, or moving projects from one DaVinci Resolve workstation to another. Finally, the Project Manager also lets you organize the databases that are used to manage everything in DaVinci Resolve using the Database Sidebar.

To open any project, double-click it. To create a new project, double-click the Untitled Project icon, or click the New Project button.

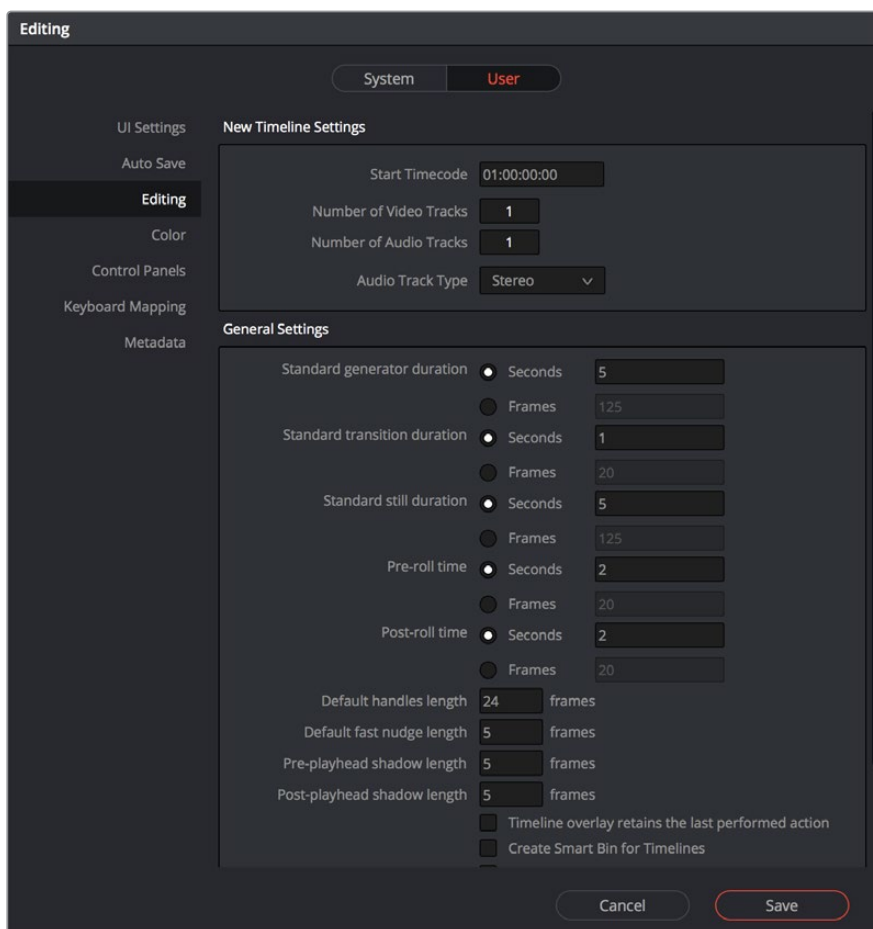


The Project Manager shows all projects belonging to the current user

More information about the Project Manager appears in Chapter 2, “Managing Projects and Databases.”

Preferences

The Preferences Window, divided into System preferences and User preferences panels, lets you set up the overall environment of your DaVinci workstation, choosing what hardware to use with DaVinci Resolve and what user interface settings you prefer as you work.



The DaVinci Resolve Preferences let you set up your environment

A quick overview of the most important System and User Preferences appears below, but for a comprehensive overview and for more information, see Chapter 3, “Project Settings and Preferences.”

System Preferences

The System preferences let you configure the hardware DaVinci Resolve works with. If you have a system that doesn't change very often, then you may only rarely use the Preferences window. On the other hand, if you're working with a mobile system with changing video interfaces, control panels, and scratch volumes, then you may use this window more frequently.

Note: Whenever you change certain core System Settings in the Preferences, you may have to quit and restart DaVinci Resolve for those changes to take effect.

Hardware Configuration

Lets you choose various options governing how to use the GPUs attached to your computer, and how to configure Viewers in different pages. This panel also provides an overview, for reference, of all hardware and computer characteristics that are relevant to DaVinci Resolve running smoothly, including listing of installed GPUs.

Media Storage

This is a list within which you define the scratch disk used by your system. The first volume in this list is where Gallery stills and cache files are stored, so you want to make sure that you choose the fastest storage volume that's connected.

Video and Audio I/O

The preferences in this panel let you choose which video and audio interfaces you want DaVinci Resolve to use on your workstation. If you have multiple Blackmagic Design I/O interfaces connected to your computer, you can choose one to use for monitoring video output, and one to use for Resolve Live, a feature that lets you grade camera output during a shoot as part of an on-set workflow.

Control Panels

Lets you choose and configure (if necessary) a control panel that's connected for use during grading in Resolve.

User Preferences

User preferences govern the setup of the user interface in Resolve, letting you customize it to work the way you like.

UI Settings

A Language pop-up at top lets you specify which language the DaVinci Resolve user interface displays. DaVinci Resolve currently supports English, Chinese, Japanese, and Spanish. Additional checkboxes let you choose options for which project to open during startup, and how to configure the Viewers that appear in every page of DaVinci Resolve.

Auto Save

This panel contains the all-important auto-save controls, including the Live Save option that enables Resolve to incrementally save your changes as you work.

Editing

Numerous controls in this panel let you customize the editing experience in the Edit page, including default settings to use when making new timelines, and general settings that govern standard effects durations and trim behaviors.

Color

These controls let you customize the grading experience in the Color page, with options controlling video scope display, the look of UI overlays, and other color-specific functions.

Keyboard Mapping

This panel has all the controls you need for searching for and customizing the keyboard shortcuts used for different commands throughout DaVinci Resolve.

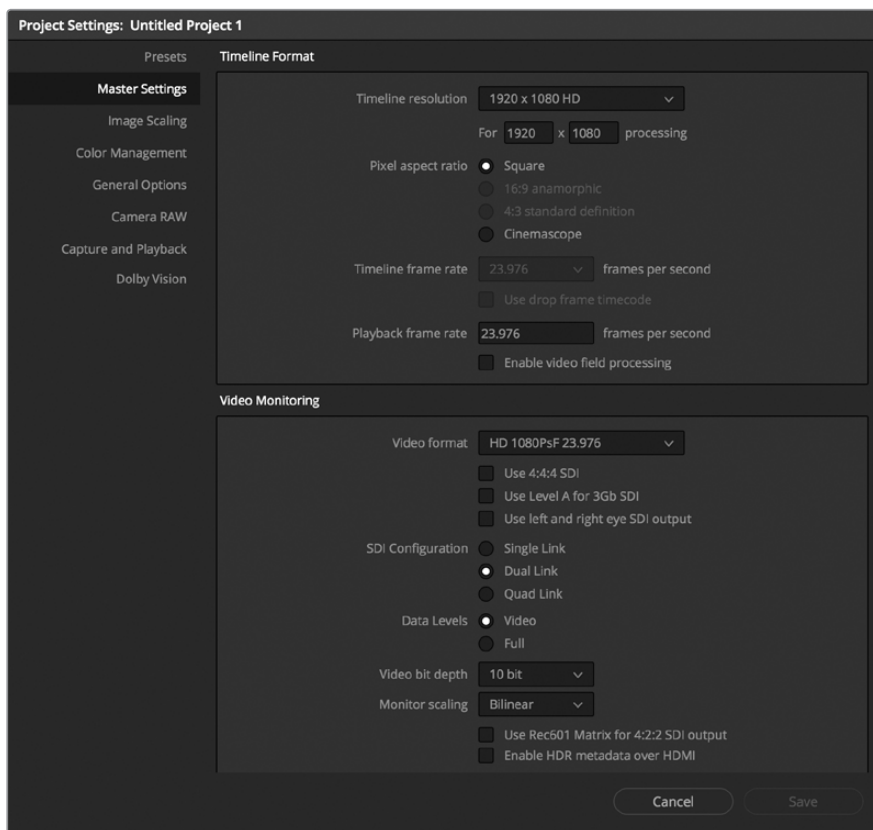
Project Settings

Once you've created a project, all project-specific settings are found in the Project Settings window. To open the Project Settings window, just click the gear button at the bottom right on any page.



Project Manager and Project Settings buttons

The Project Settings open in the middle of the screen, divided into a series of panels which can be selected from a sidebar to the left. Each panel contains a collection of related settings that affects some category of Resolve functionality. To open a panel of settings, simply click its name in the sidebar at the left.



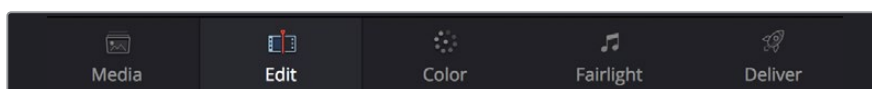
The Project Settings show all project-specific settings and attributes

The Master Settings define the principal attributes of a project, such as the timeline resolution, timeline frame rate, color science, and bit depth. Image Scaling settings define how clips that don't match the timeline resolution are scaled to fit. There are other panels for Color Management, Camera RAW, Capture and Playback, et cetera.

For more information about Project Settings, see Chapter 3, “Project Settings and Preferences.”

Switching Among Pages

DaVinci Resolve is divided into five main pages of functionality, which can be accessed using buttons at the very bottom of the DaVinci Resolve interface. These buttons are organized in order of workflow, and they're always available, letting you quickly switch between importing media, editing, grading, mixing, and outputting your project in a structured manner.



Buttons for switching pages appear at the bottom of the UI

You can also switch pages using the following keyboard shortcuts.

Page	Keyboard Shortcut
Media	Shift-2
Edit	Shift-4
Color	Shift-6
Fairlight	Shift-7
Deliver	Shift-8

About Keyboard Shortcuts in the Documentation

Since the majority of DaVinci Resolve users are on Mac OS, this manual presents all keyboard shortcuts using the OS X conventions of the Command key and the Option key. For compatibility with Windows and Linux, the Control key in Mac OS is not used by default for any keyboard shortcuts (although it can be assigned if you customized your keyboard shortcuts).

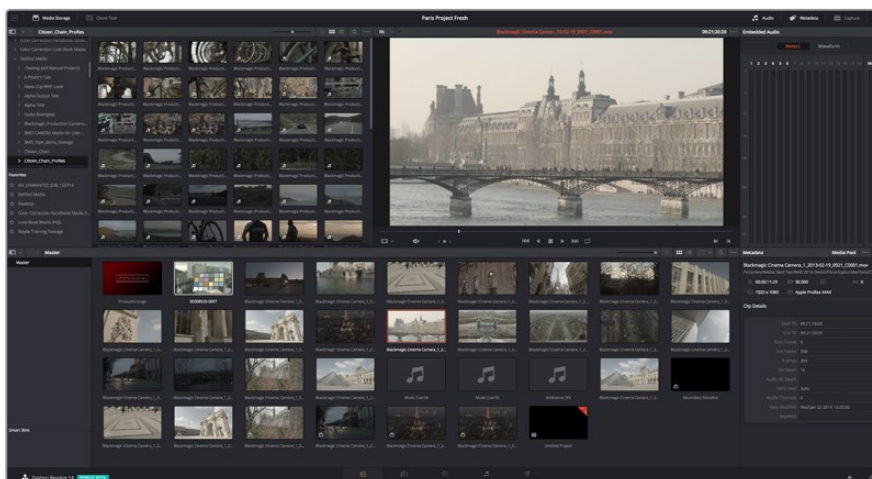
All keyboard shortcuts that use the Option key in macOS use the ALT key in Windows and Linux, and all keyboard shortcuts that use the Command key in macOS use the Control key in Windows and Linux.

The Media Page

The Media page is the primary interface for media management and clip organization in DaVinci Resolve. It's central to the way DaVinci Resolve works that the source media used by a project is organized separately from the project data that you import and manage in the Edit page. In this way, you can manage and update the clips used by timelines in the current project with ease, switching between offline and online media, reorganizing clips, and troubleshooting any problems that occur.

The Media page also contains much of the core functionality that will be used for on-set workflows, and in the ingest, organizational, and sound-synching steps of digital dailies workflows. This chapter covers most of the functionality found in the Media page, including functions in detail that are referenced throughout this manual.

The Media page is divided into six different areas, designed to make it easy to find, select, and work with media in your project. Much of the functionality and most of the commands are found within the contextual menus that appear when you right-click clips in the Library, File Browser, or Media Pool.

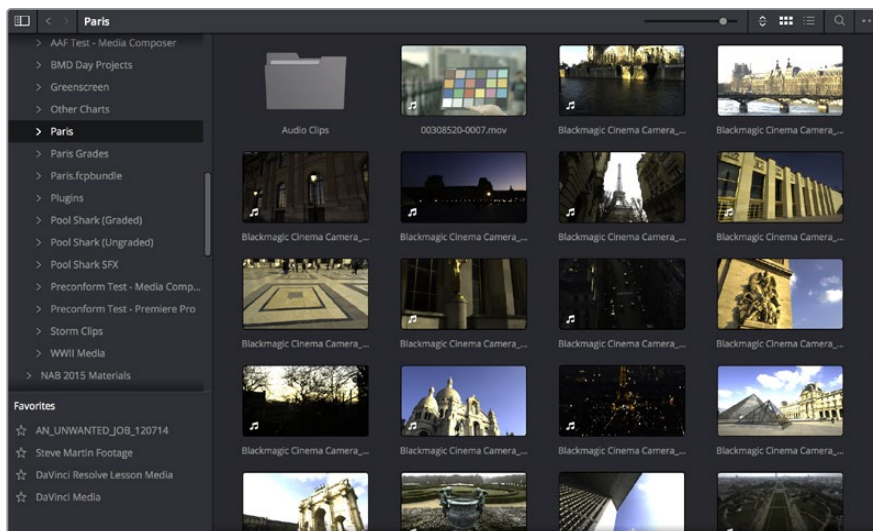


Media page

For more information on using the Media page, see Chapter 7, “Using the Media Page.”

The Media Storage Browser

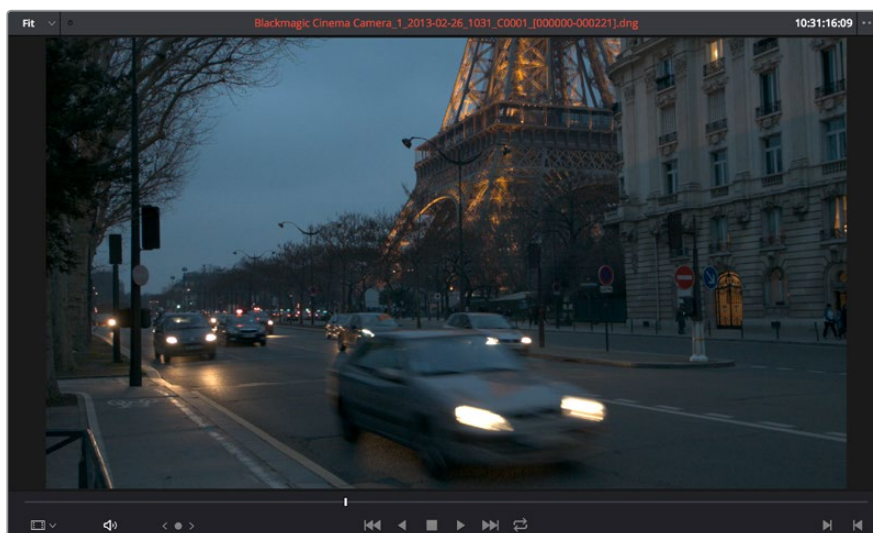
The Media Storage browser shows a list of all volumes that are currently available to your Resolve workstation. It's used to locate media that you want to import manually into your project.



Media Storage with scrubbable Clip view

Viewer

Clips that you select in any area of the Media page show their contents in the Viewer. A jog bar appears at the bottom, letting you drag the playhead directly with the pointer, while a jog control between the mode pop-up and transport controls lets you move through a long clip more slowly. The full width of the jog bar represents the full duration of the clip in the Viewer. The current position of the playhead is shown in the timecode field at the upper right-hand corner of the Viewer. Simple transport controls appear underneath the jog bar, letting you Jump to First Frame, Play/Stop, and Jump to Last Frame.

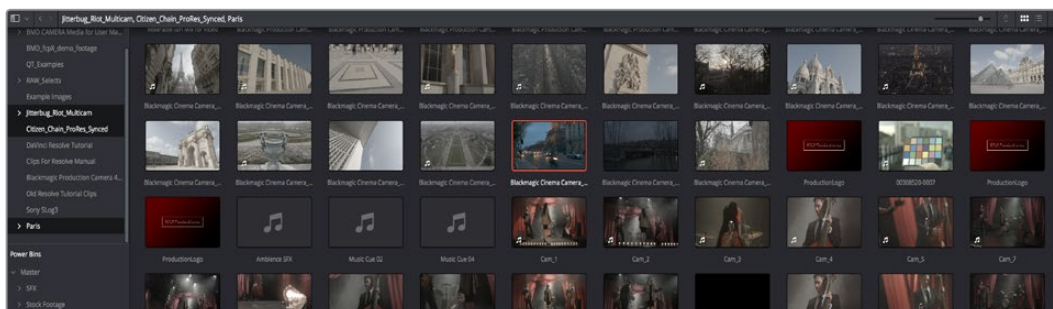


Media page viewer

You can also put the Viewer into Cinema Viewer mode by choosing Workspace > Viewer Mode > Cinema Viewer (Command-F), so that it fills the entire screen. This command toggles Cinema Viewer mode on and off.

Media Pool

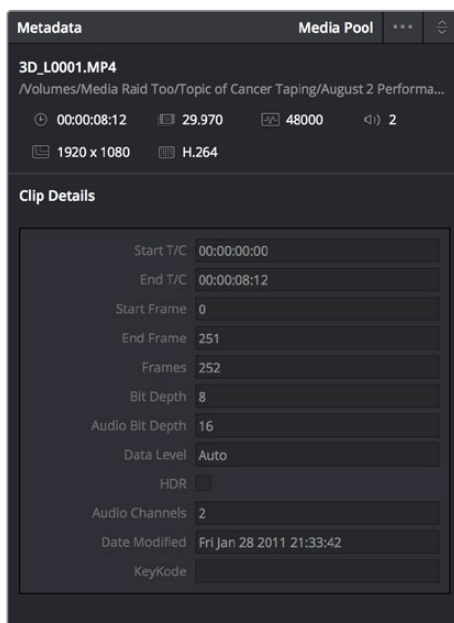
The Media Pool contains all of the media that you import into the current project. It also contains any media that's automatically imported along with Timelines that have been imported into Resolve. Ordinarily, all media imported into a project goes into the Master folder, however the Media Pool can be organized into as many user-definable folders as you like, depending on your needs. Media can be freely moved from one folder to another from within the Media Pool.



Media Pool with the Folder View closed

Metadata Editor

When you select a clip in any area of the Media page, its metadata is displayed within the Metadata Editor. If you select multiple clips, only the last clip's information appears. The Metadata Editor's header contains uneditable information about the selected clip, including the file name, directory, duration, frame rate, resolution, and codec. A series of editable fields within the Metadata Editor lets you review and edit the different metadata items that are available. A pop-up menu at the upper-right of the Metadata Editor lets you choose from many different sets of metadata fields and checkboxes, each grouped for a specific task or workflow.



Clip Metadata Editor

Audio Panel

The Audio Panel can be put into one of two modes via a pair of buttons above the audio meters. In the default Meters mode, Audio Meters are displayed that show the levels of audio in clips you're playing. In Waveform mode, you can load audio clips side by side with video clips opened in the Viewer in order to sync them together manually. The Audio Panel can also be hidden.



Audio Meters exposed

The Edit Page

The Edit page exposes a source-record style NLE that incorporates many specialized features for both creative editing and finishing. The Edit page is divided into three main regions: the browsers found at the left, the Viewers at the top, and the Timeline at the bottom, all of which work together to let you import, edit, and trim timelines with a flexible variety of tools and methods.



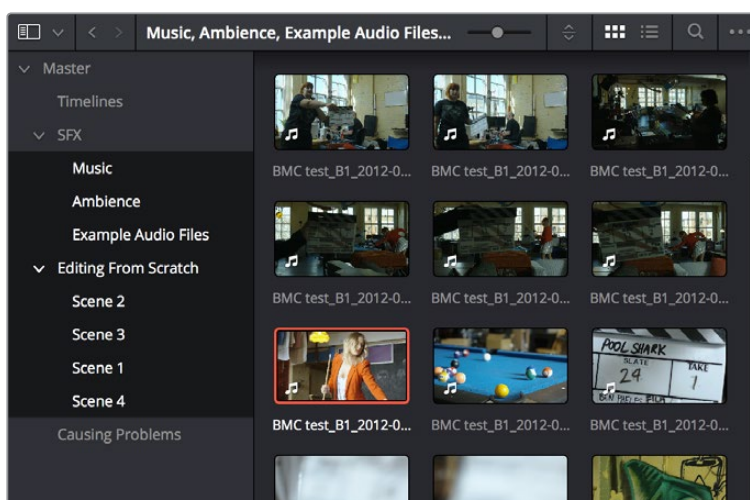
The Edit page

For more information on the Edit page, see Chapter 14, “Using the Edit Page.”

The Media Pool

The Media Pool lets you organize and peruse all of the media and timelines in a project. DaVinci Resolve projects may contain one or more edited timelines (sometimes called a sequence in other applications).

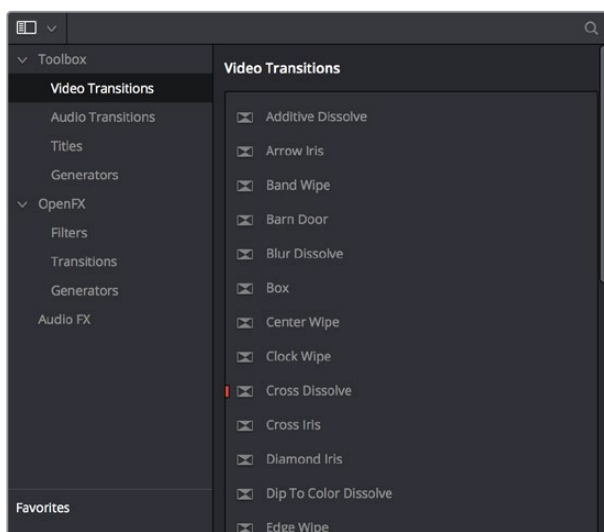
The Media Pool in the Edit page is identical to that shown on the Media page, and shows you all of the source clips and timelines that are available for editing. A Bin list at the left shows a hierarchical list of folders that you can use to organize your media. By default, the Media Pool has a single bin, named “Master,” but you can add more bins as necessary to organize your clips, opening any of them to expose their contents with a single click. The Bin list can be hidden or shown via the button at the upper-left of the Media Pool. A browser to the right shows the contents of the currently selected bin.



The Media Pool in Thumbnail mode

Effects Library Browsing

The Effects Library contains a folder with the different Video Transitions, Title Effects, Generators, and Filters that are available for editing in the Timeline. The Effects Library has two panels, a Toolbox panel that contains the default Transitions, Titles, and Generators that Resolve comes with, and an OpenFX panel that contains any OpenFX transitions and generators you might have installed on your system.



The Effects Library, made taller to show all of its contents

Edit Index

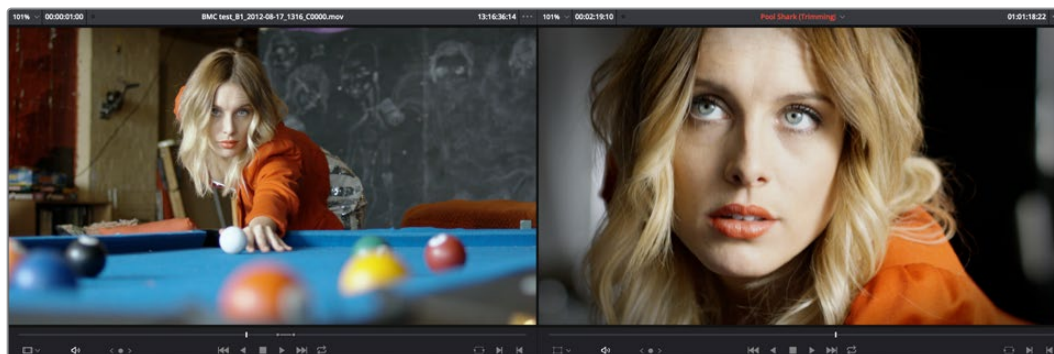
Clicking the Edit Index button opens the Edit Index. By default, this shows an EDL-style list view of all the edit events in the current Timeline. Whichever timeline is selected in the Timeline list displays its events here; each clip and transition is shown as an individual event, each of which contains multiple columns of information. If you re-edit a timeline, your changes are automatically reflected in this list.

#	Reel	V	C	Dur	Source In	Source Out	Record In	Record Out	Na
1		V1	C		19:17:12:00	19:17:54:12	01:00:00:00	01:00:42:12	Bla
2		A1	C		19:17:12:00	19:17:54:12	01:00:00:00	01:00:42:12	Bla
3		V1	C		00:35:15:00	00:36:03:06	01:00:42:12	01:01:30:18	Bla
4		A1	C		00:35:15:00	00:36:03:06	01:00:42:12	01:01:30:18	Bla
5		V1	C		00:36:51:00	00:37:54:19	01:01:30:18	01:02:34:13	Bla
6		A1	C		00:36:51:00	00:37:54:19	01:01:30:18	01:02:34:13	Bla
7		V1	C		00:52:07:00	00:52:57:00	01:02:34:13	01:03:24:13	Bla
8		A1	C		00:52:07:00	00:52:57:00	01:02:34:13	01:03:24:13	Bla
9		V1	C		01:31:14:00	01:32:09:20	01:03:24:13	01:04:20:09	Bla
10		A1	C		01:31:14:00	01:32:09:20	01:03:24:13	01:04:20:09	Bla
11		V1	C		01:35:48:00	01:36:30:03	01:04:20:09	01:05:02:12	Bla
12		A1	C		01:35:48:00	01:36:30:03	01:04:20:09	01:05:02:12	Bla
13		V1	C		02:00:34:00	02:01:13:00	01:05:02:12	01:05:41:12	Bla
14		A1	C		02:00:34:00	02:01:13:00	01:05:02:12	01:05:41:12	Bla
15		V1	C		02:01:56:00	02:07:08:15	01:05:41:12	01:10:54:03	Bla
16		A1	C		02:01:56:00	02:07:08:15	01:05:41:12	01:10:54:03	Bla
17		V1	C		02:09:53:00	02:10:18:02	01:10:54:03	01:11:19:05	Bla
18		A1	C		02:09:53:00	02:10:18:02	01:10:54:03	01:11:19:05	Bla
19		V1	C		02:10:37:00	02:11:03:15	01:11:19:05	01:11:45:20	Bla
20		A1	C		02:10:37:00	02:11:03:15	01:11:19:05	01:11:45:20	Bla
21		V1	C		02:15:35:00	02:16:04:10	01:11:45:20	01:12:15:06	Bla
22		A1	C		02:15:35:00	02:16:04:10	01:11:45:20	01:12:15:06	Bla

Edit Index List shown open

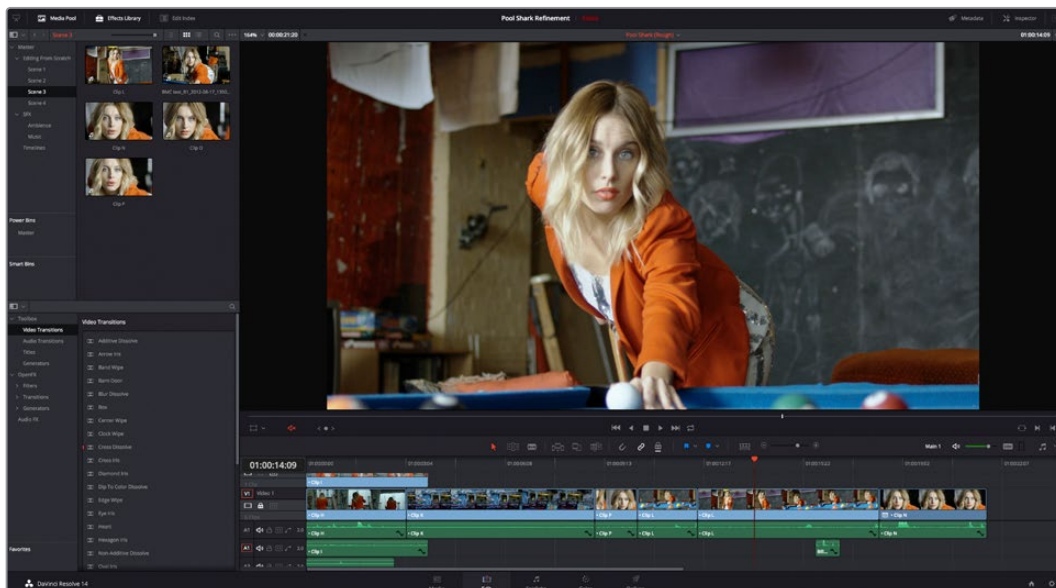
Source/Offline and Timeline Viewers

The Source Viewer lets you view individual clips from the Media Pool to prepare them for editing. Meanwhile, the Timeline Viewer shows the frame at the position of the playhead in the Timeline. You can select either viewer by clicking, and the name of the viewer that currently has focus appears in orange. The color shown in the Source Viewer usually reflects that of the original source media, while the Timeline Viewer shows whatever grading you've done in the Color page.



Source and Timeline Viewers

If you want to change the Edit Page layout to hide the Source Viewer, you can choose View > Single Viewer Mode to hide the Source Viewer and instead use just a single viewer to contextually display either a selected Source Clip or the current frame of the Timeline.



Single Viewer mode

In Single Viewer mode, whatever you select in the Media Pool or Timeline determines which controls appear in the Viewer, which lets you do nearly everything you can do with two simultaneously open viewers.

You can also put either the Source or Timeline Viewers into Cinema Viewer mode by choosing Workspace > Viewer Mode > Cinema Viewer (Command-F), causing whichever Viewer is currently selected to fill the entire screen. This command toggles Cinema Viewer mode on and off.

Inspector

The Inspector can be opened to let you customize compositing, transform, and cropping parameters for clips, as well as clip-specific retime and scaling options. Furthermore, the Inspector lets you edit the parameters of transitions, titles, and generators used in the Timeline, in order to customize their effect. Ordinarily, the Inspector opens alongside the Source and Timeline Viewers, but on smaller displays, opening the Inspector switches the Edit page to a single-viewer mode, showing you the Timeline item that you're inspecting alongside the Inspector with that clip's parameters.



The Inspector, opened and showing a clip's parameters

Toolbar

Eleven buttons starting from the left, running along the top of the Timeline, let you choose different tools for performing various editing functions.

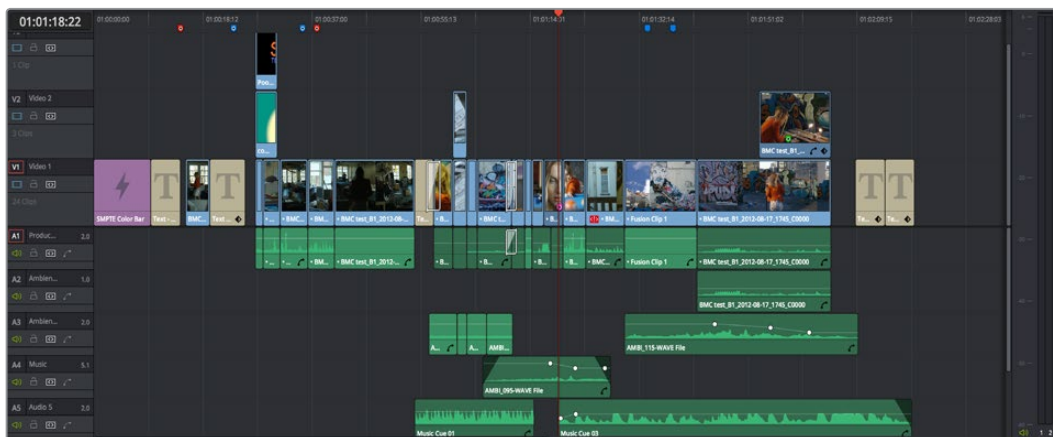


Buttons in the Toolbar

Timeline

The Timeline shows whichever timeline you've double-clicked in the Timelines browser. It's the workspace where you either edit programs together from scratch, or import sequences from other applications to work on inside of Resolve. You can only have one Timeline open at a time.

The Timeline is divided into audio and video tracks, each of which has a series of header controls at the left that let you choose destination tracks for editing, name tracks, and turn tracks on and off, among other things. The appearance of the Timeline can be customized using the Timeline View Options pop-up in the toolbar.

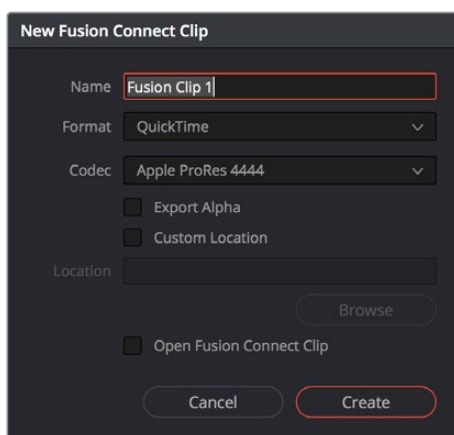


An edited timeline

Edit and Color Page Effects and Fusion Connect

DaVinci Resolve has a wealth of effects in both the Edit and Color pages for creating titles, transforming and animating clips, compositing and creating transparency effects, cutting mattes, applying filters, image stabilization, lens dewarping, etcetera, etcetera. To use Resolve to best effect, it's prudent to begin to think of the Edit and Color pages as complementary sets of controls. For editors, the Color page is really just a giant inspector filled with every control for color and visual adjustment you could want, that's only one click away. For colorists, the Edit page is a refined environment for dealing with conform issues and taking care of a myriad of finishing tasks quickly and easily, that itself is only one click away. For more information on the effects that are available in DaVinci Resolve, see the chapters available within Part 4, "Edit Page Effects," and Part 7, "Color Page Effects."

However, when you run into instances where the various effects in the Edit and Color page aren't enough to achieve the effect you require, you can use the Fusion Connect features of DaVinci Resolve to send one or more clips from the Edit page timeline to Blackmagic Fusion, the powerful node-based compositing application from Blackmagic Design, in order to do more robust compositing and effects work there. This is a simple round-trip operation that lets you send clips from the Resolve timeline to Fusion, add effects, and then render a finished effect out of Fusion that will automatically appear back in your timeline. For more information, see Chapter 32, "Fusion Connect."



The New Fusion Connect Clip dialog

The Color Page

The Color page is where you color correct, or grade, your program. It has all of the controls available for manipulating color and contrast, reducing noise, creating limited secondary color corrections, building image effects of different kinds, adjusting clip geometry, and making many other corrective and stylistic adjustments. The Color page is divided into seven main areas that work together to let you build a grade. It's divided into seven regions.

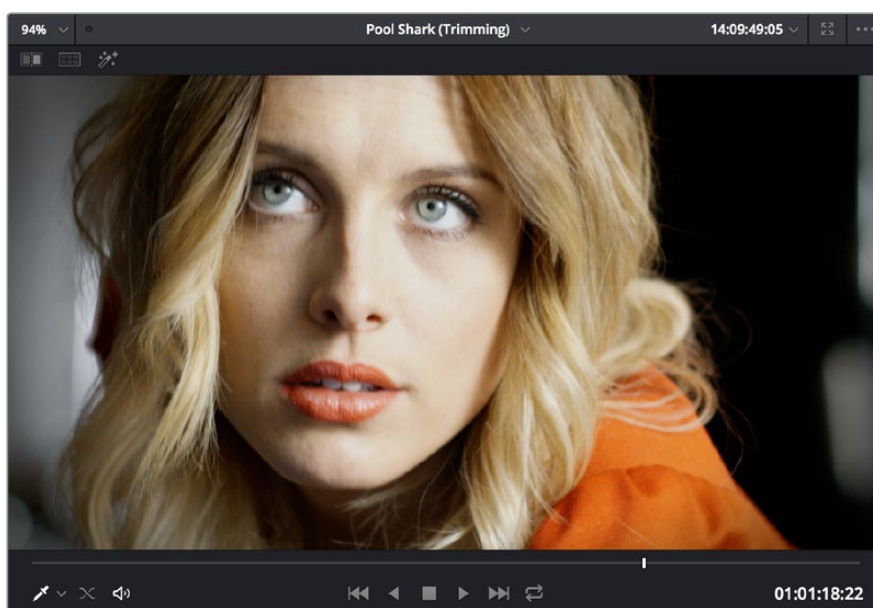


The default layout of the Color page

For more detailed information about the Color page, see Chapter 40, "Using the Color Page."

Viewer

The Viewer shows the frame at the current position of the playhead in the Timeline. The contents of the Viewer are almost always output to video via whichever I/O interface you have connected. At the top of the Viewer is a header that displays the Project and Timeline names, as well as a Viewer Timecode display that shows the source timecode of each clip by default. The Timeline name is also a pop-up display that lets you switch to any other timeline in the project. A jog bar (sometimes referred to as a scrubber bar) underneath the image lets you drag the playhead across the entire duration of the clip, while transport controls underneath that let you control playback. A toolbar at the top provides controls governing Image Wipes, Split-Screen controls, and Highlight display. Additional controls let you turn audio playback on and off, and choose which on-screen controls are currently displayed.

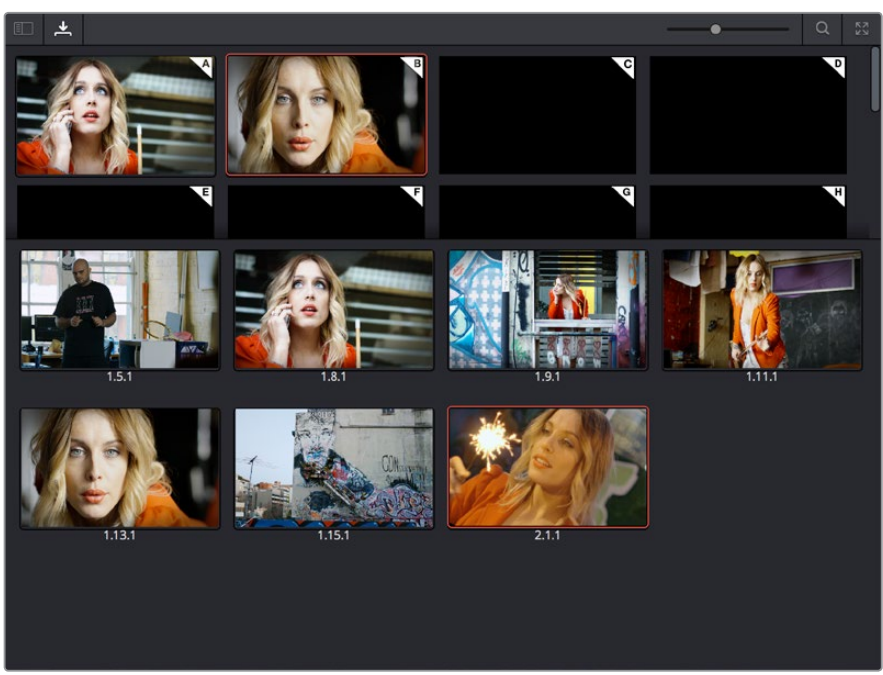


Viewer with transport controls

You can also put the Viewer into Cinema Viewer mode by choosing **Workspace > Viewer Mode > Cinema Viewer (Command-F)**, so that it fills the entire screen. This command toggles Cinema Viewer mode on and off. Two other modes, **Enhanced Viewer (Option-F)** and **Full Screen Viewer (Shift-F)**, are available to provide more working area for tasks such as window positioning and rotoscoping.

Gallery

The Gallery is used for storing still frames to use as reference when comparing clips to one another. Each still frame also stores that clip's grade so you can copy it later; stills and grades are stored together. A button lets you open up the Album browser, used for organizing your stills. At the top of the Gallery, Memories let you store grade information that you can apply using a control panel or keyboard shortcuts. You can also open a larger Gallery window within the Color page that provides more room for organizing your saved stills and grades. For more information on the Gallery page, see Chapter 47, "Using the Gallery."



The Gallery has Memories, Stills saved in Albums and your PowerGrades

Node Editor

The Node Editor is where you assemble one or more individual corrections (nodes) together to create multi-correction grades (seen as node trees). This is a powerful way of assembling grades, since different combinations of nodes let you create different corrections and very specific adjustments by reordering operations, combining keys, or changing the layer order of different adjustments. For more information about the Node Editor, see Chapter 49, “Node Editing Basics.”

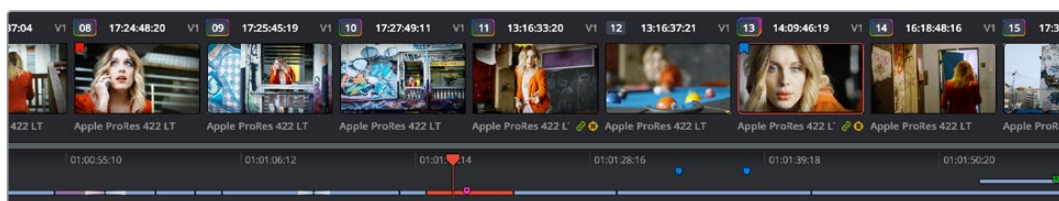


Node Editor to construct your grade processing signal flow

Timeline

The Timeline in the Color page reflects the contents of the Timeline in the Edit page, but has a different appearance that's tailored to the requirements of the colorist. However, the content is identical, and changes made to the Timeline in the Edit page are immediately seen in the Color page as you switch back and forth. The Color page Timeline provides several ways of navigating the clips in your project, as well as keeping track of what has been done to which clips.

The Timeline is divided into three parts, each of which shows different information and provides differing controls. A Timeline Ruler at the top lets you scrub the playhead across multiple clips, and can be zoomed out enough to show every clip in your entire program. Underneath, the Mini-Timeline (which can be opened or closed via a button at the right of the palette bar) shows a small representation of the Timeline in the Edit page wherein each clip is as long as its actual duration. At the bottom of the Timeline is the Thumbnail timeline, in which each clip is represented by a single frame. The currently selected clip is outlined in orange, and information appears above and below each thumbnail such as each clip's source timecode, clip number and track number, version name, whether it's been graded, whether it's been tracked, if it's been flagged, and so on.



The Timeline

Left Palettes

A series of palettes at the bottom left of the Color page provide access to different sets of grading tools, used principally for manipulating color, contrast, and raw media format settings. Each individual palette is opened by clicking the corresponding icon at the top of the Palette panel.

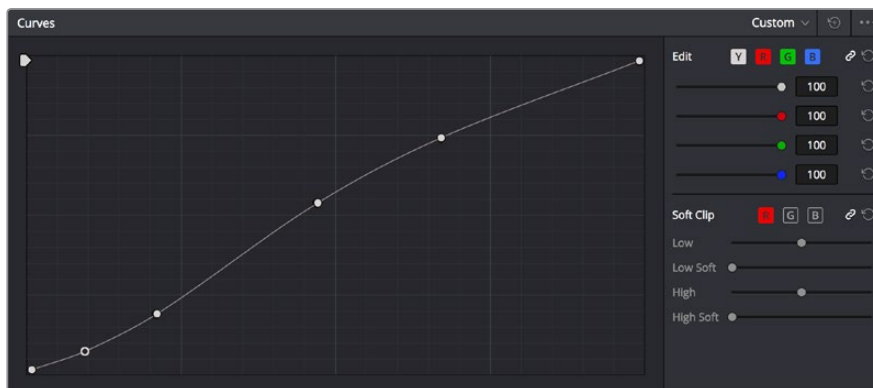
The available palettes are the Camera Raw palette (for making metadata adjustments to raw media formats), the Color Match palette (for creating automatic grades by sampling on-camera color charts), the Color Wheels (graphical color balance controls and master wheels or sliders for adjusting YRGB Lift/Gamma/Gain), the RGB Mixer (for mixing color channels into one another), and the Motion Effects palette (with controls for noise reduction and artificial motion blur).



Left palette selection buttons

Center Palettes

At 1920x1080 resolution or higher, a second set of palettes is organized at the bottom center of the Color page. These palettes span a wide range of functionality, and the adjustments you make with them can be combined with those made using the Color palettes.



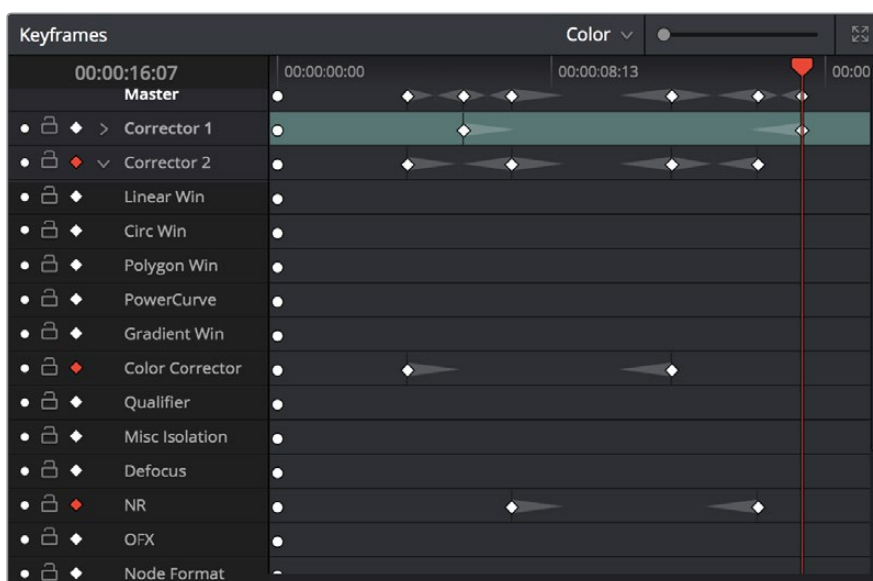
Center palette selection buttons

NOTE: At lower resolutions, the Left and Center palettes are merged to fit the DaVinci Resolve interface into a smaller area.

The eight available Center palettes include the Curves palette, the Qualifiers palette, the Power Windows palette, the Tracker palette, the Blur palette, the Key palette, the Sizing palette, and the Stereoscopic 3D palette.

Keyframe Editor

The Keyframe Editor provides an interface for animating Color, Sizing, and Stereo Format adjustments over time. Each node in the Node Editor corresponds to a track in the Keyframe Editor, which lets you animate each node's adjustments independently.



Keyframe Editor displaying dynamic grade changes

Furthermore, each node's track can be opened up to reveal Parameter Groups, so that you can animate subsets of an individual node's functions independently of other functions within the same node.

The Fairlight Page

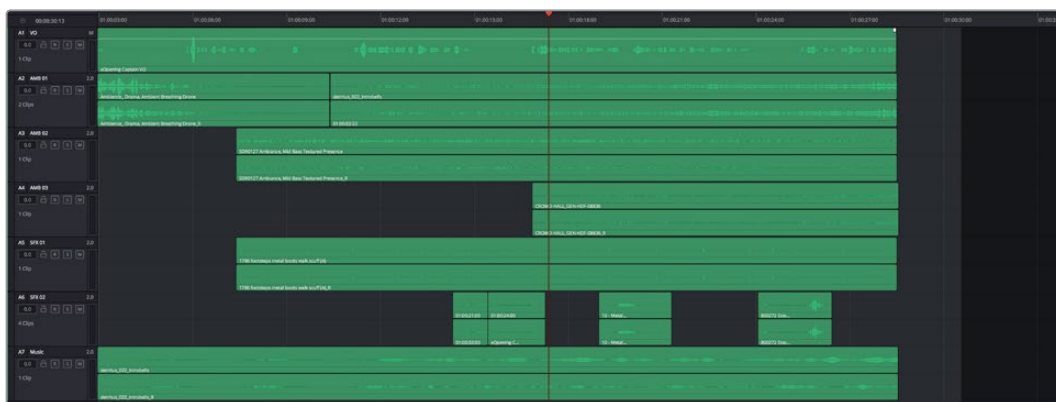
In single monitor mode, the Fairlight page is an optimized look at the audio tracks of your project, with an expanded mixer and custom monitoring controls that make it easy to evaluate and adjust the levels of your program in order to create a smooth and harmonious mix.



Audio page

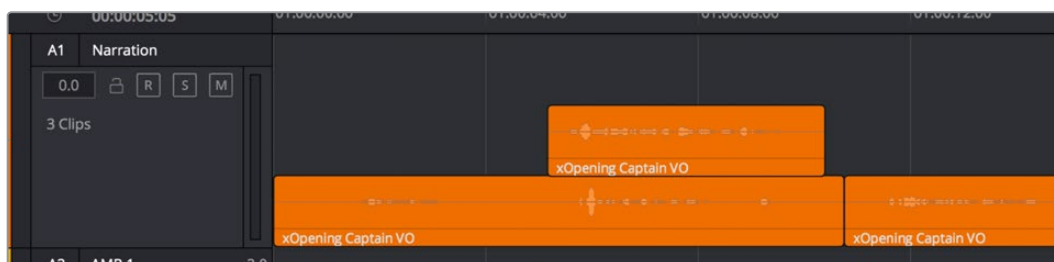
The Audio Timeline

The heart of the Fairlight page, the Audio Timeline presents the audio channels and tracks of the currently selected timeline differently than the Edit page does, in a one-channel-per-track format that's optimized for audio mixing and sweetening. The Audio page Timeline cannot be closed.



The Audio page Timeline

The Fairlight page of DaVinci Resolve supports multiple audio tracks, and each audio track may contain multiple lanes. The clips edited into the Timeline appear within each track, with the recorded channels within each clip occupying as many lanes as that clip has available. At the left of each track is a header area that contains a number of controls.

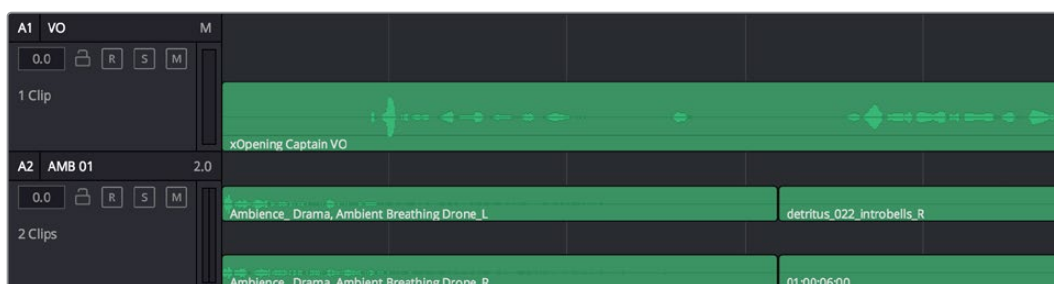


Audio layering in a mono audio track

The Fairlight page differs in another unique respect from the Edit page Timeline, in that it supports *audio layering*. Audio layering is a special audio editing mode that lets you superimpose multiple audio clips in the same track, and whatever audio clip is on top dictates which audio will play. In a way, when audio layering is enabled, superimposed audio clips are treated the same as superimposed video clips that all have opacity set to 100%, with clips on top obscuring (or muting) clips underneath.

Audio layering is incredibly useful for any situation where you're combining pieces of multiple takes together to create a single VO, audio vocal track, or dramatic performance, as you can choose which pieces to prioritize via their superimposed position in the track, while you're preserving the other takes underneath in case you want them later.

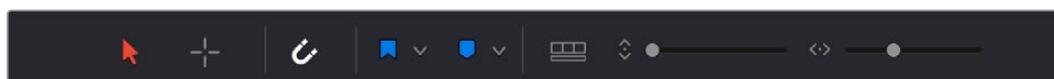
TIP: Track Layering can be used on the Edit page as well.



Turning on Track Layers opens up space to edit more audio into each track

Toolbar

The Toolbar has buttons that let you choose modes of audio-specific functionality and other buttons that let you execute commands, such as placing markers and flags.

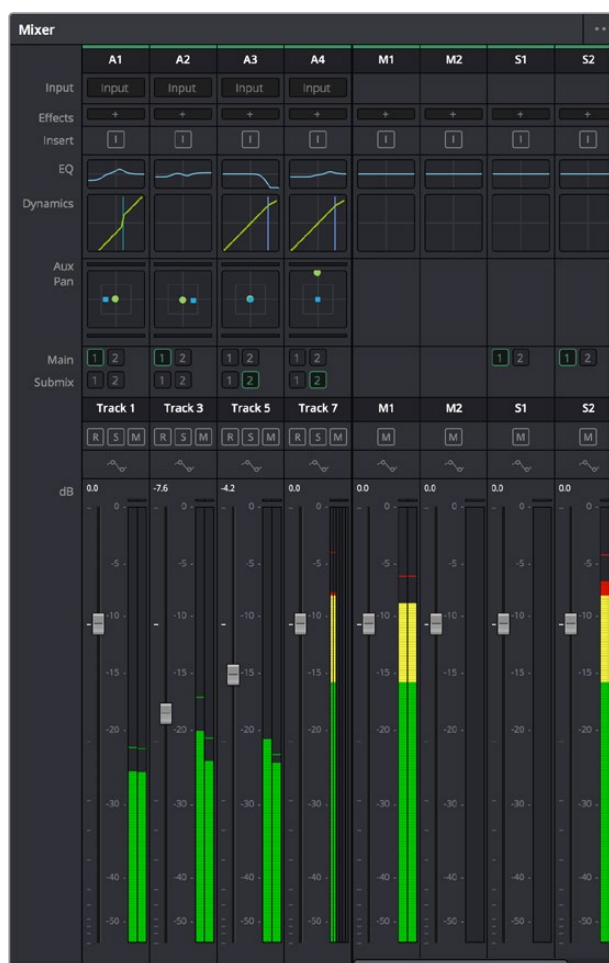


Buttons in the Fairlight Page Toolbar

Mixer

The Audio Mixer provides a set of graphical controls you can use to assign track channels to output channels, adjust EQ and Dynamics, set levels and record automation, pan stereo and surround audio, and mute and solo tracks, all while you continue to edit.

The Audio Mixer exposes a set of channel strips with controls that correspond to the tracks in the Timeline, one for each track, plus a Master strip corresponding to the Master audio track in the Timeline, that lets you choose the number of audio channels to output, and also lets you adjust the overall level of the mix.



The Audio Mixer, with channel strips corresponding to the tracks in the Timeline

Dedicated Channel Strip Controls

The Mixer also has a series of dedicated channel strip controls that add powerful mastering capabilities to DaVinci Resolve. These include:

- EQ:** Double-clicking exposes a four band parametric equalizer with additional Hi and Lo Pass filters, that has both graphical and numeric controls for tuning the frequencies of the audio on each track. You can select from among four types of EQ filtering from the Equalizer Type pop-up menu, with options for Earth (the default), Air, Ice, and Fire. Each band has controls for the filter type (Bell, Lo-Shelf, Hi-Shelf, Notch), Frequency, Gain, and Q-factor (sharpness of the band).



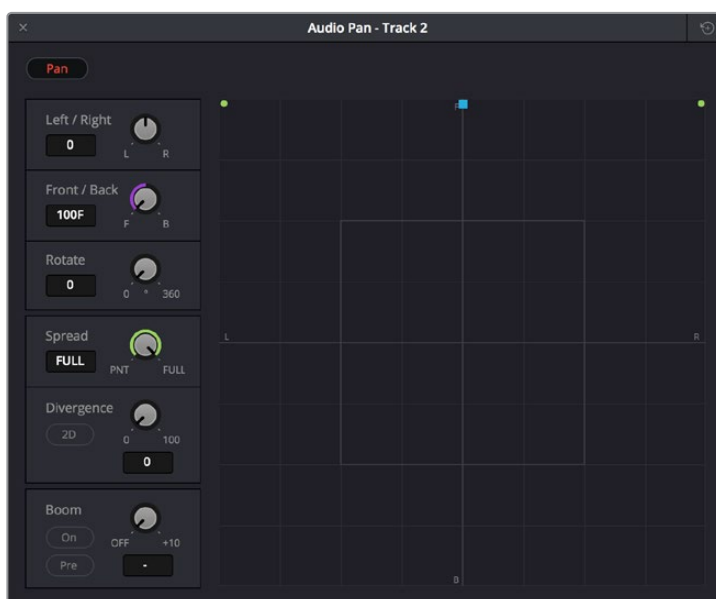
The channel strip EQ window

- Dynamics:** Double-clicking exposes a set of dynamics controls with compressor, limiter, and expander or gate sections. The Equalizer button at the upper left-hand corner lets you turn all EQ on and off. The first section can be switched between working as an Expander or a Gate, with attendant Threshold/Range/Ratio and Attack/Hold/Release controls. The second section provides Compressor controls, while the third section provides Limiter controls. These controls may be used either singly or in concert to manage the dynamics of the audio on that track.



The channel strip Dynamics control window

- Pan:** A pan control compatible with stereo and surround panning. You can drag within this control to adjust pan, or you can double-click to expose a Pan window. What controls are available in the Pan window depend on the mapping of the audio track, but both stereo and surround panning controls are available, with corresponding numeric controls.



The Pan control window

The Monitoring Panel

The Monitoring panel shows all of the audio meters corresponding to the tracks in the Timeline, as well as the Master Output meter, Control Room meters, and a video viewer.



The Monitoring panel

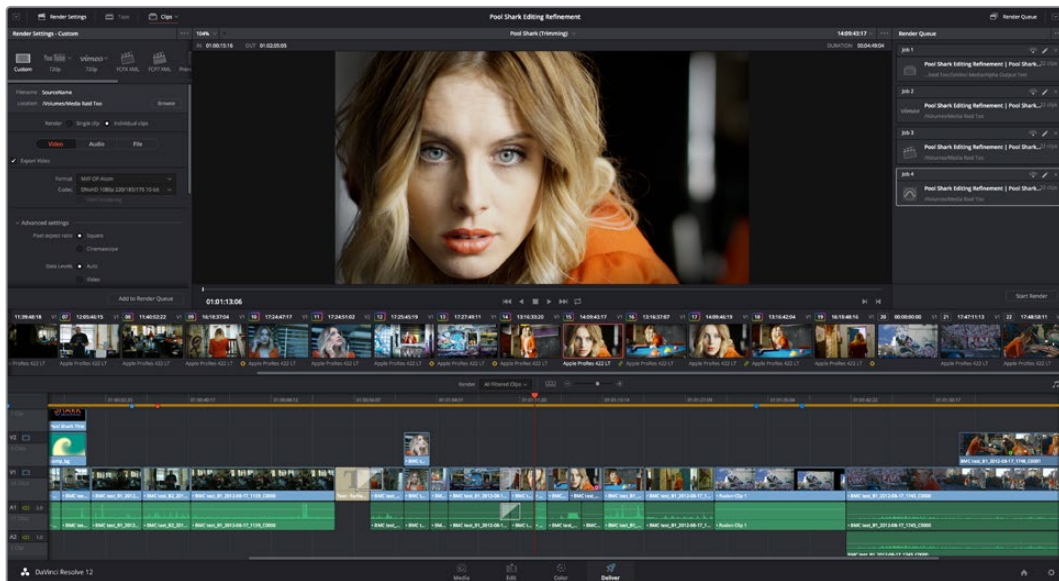
At left, a row of audio meters corresponds to the channel strips of the Mixer, one meter for every audio track in the Timeline. To the right of these, all buses appear, showing you meters for the Mains and Subs (submixes) you're using to mix down your show. Farther to the right of these, a set of Control Room meters show you the monitored output and loudness meters for a precise analysis of your mix's perceived loudness.

Finally, a small viewer to the left of the Monitoring panel shows the frame of video at the position of the playhead. This viewer can be undocked via a button at the lower right-hand corner.

The Deliver Page

Once you've finished grading your project, you need to either render it, or output it to tape to deliver it to your client. This is where the Deliver page comes in. The Deliver page can be used both to output digital deliverables, or to output tape, depending on which mode you enable. Either way, the Deliver page is divided into five areas of functionality, each of which lets you set up a different part of a render or output to tape.

The Deliver page is set up to let you queue a series of individual jobs, each of which can have different settings, or be set up to render different parts of the Timeline. In this way, you can output multiple deliverables, or re-render multiple areas of a timeline, as your needs require.

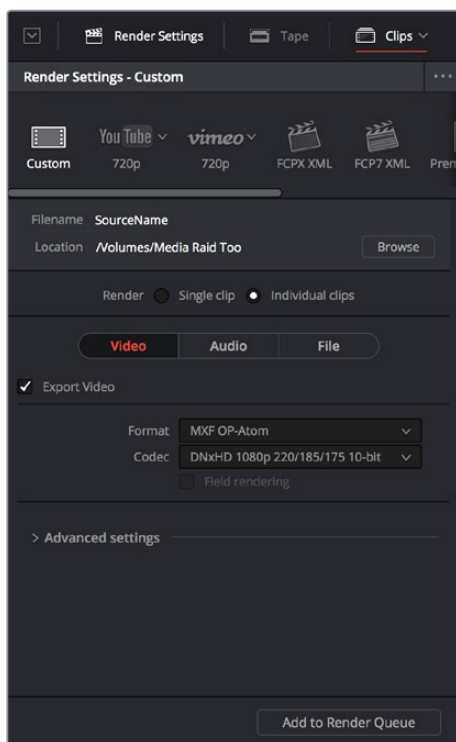


The Deliver page

For more information about using the Deliver page, see Chapter 73, “Using the Deliver Page.”

The Render Settings List

The Render Settings list contains the customizable settings that affect how media is rendered out of Resolve. These settings are covered in more detail later in “File-based Output.” The Render Settings you can choose from for outputting from Resolve appear in three panels, separating the Video, Audio, and File information-based settings in a logical fashion. By default, this list shows only the most important criteria necessary for defining a render. However, additional controls can be exposed by clicking the “Advanced settings” button at the bottom of each group of settings.



Render settings

The Deliver Page Timeline

The Timeline mirrors the Timeline seen in the Color page. You can use the Timeline in the Deliver page to turn off tracks with clips you don't want to include in the operation, define the range of clips you want to render or output to tape, and to choose which versions for each clip you want to output. You also have the option of switching the Deliver page Timeline to look like the Color page timeline instead, if that's what you're more comfortable with.

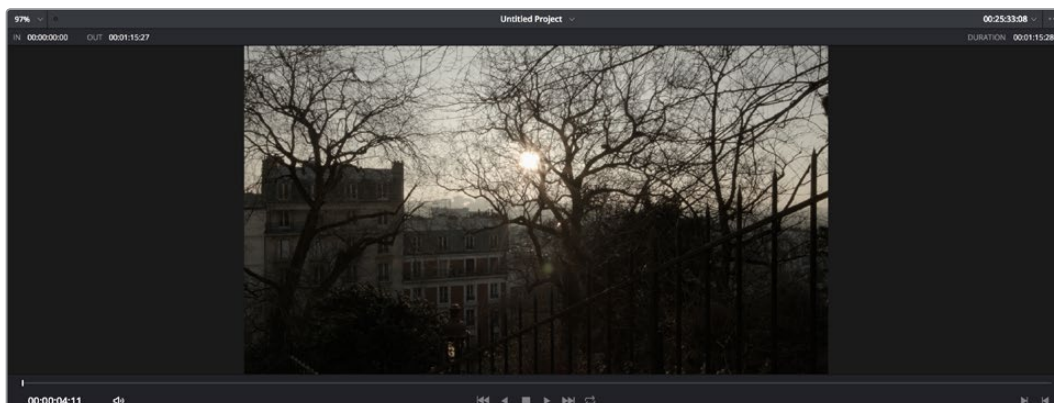


The Deliver page's Thumbnail and Mini-Timeline match the Color page

The Deliver page Timeline also has the Timeline Filter pop-up at the right-hand side of the toolbar. Using this pop-up to filter the contents of the Timeline lets you restrict the range of media you want to output in different ways. For example, if you've already rendered a timeline, but you've since made some changes, you can use the "Show Modified Clips" option to display only the clips that have changed within a particular timeframe. Another possibility is to choose the "Show Unrendered Clips" option to show all clips that have not yet been rendered.

The Viewer

When rendering file-based media, the Viewer shows you exactly how the media being output will look using the current settings, and the Transport controls move the playhead throughout the current Timeline.

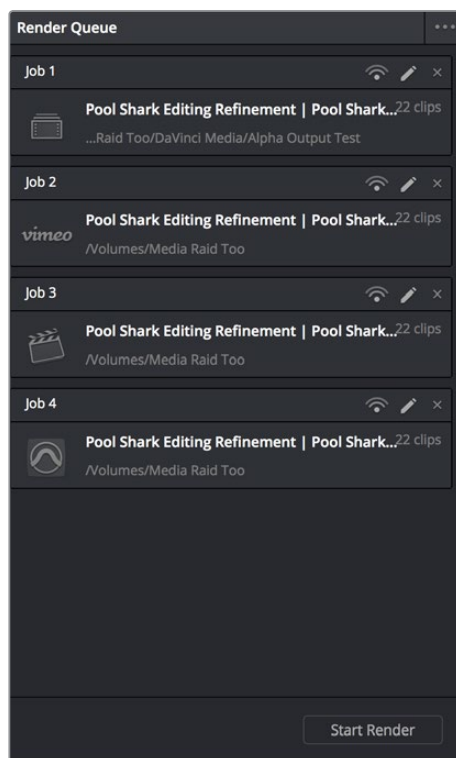


Deliver Viewer

When outputting to tape, the Viewer shows you the tape output so you can set up insert or assembly edit points, and the Transport controls move the tape in the deck if device control is enabled. You can also put the Viewer into Cinema Viewer mode by choosing Workspace > Viewer Mode > Cinema Viewer (Command-F), so that it fills the entire screen. This command toggles Cinema Viewer mode on and off.

The Render Queue

The Render Queue is a list of all the jobs you've queued up for file-based rendering. Each job can have an individualized range of clips and render settings, which you can use to render multiple sections or clips of a timeline, the same timeline output to multiple formats, or multiple timelines.



The Render Queue displays all jobs

The Render Queue also has the option to show either just the jobs within the current project, or jobs queued up and saved within all projects for the current user.

Working with the DaVinci Resolve User Interface

While the DaVinci Resolve interface may not seem very customizable at first, there are actually many ways in which you can tailor the panels found within each page to your specific needs.

Working Full Screen vs. within a Floating Window

Depending on how you like to work, you can choose to work with DaVinci Resolve in a floating window with a title bar that can be resized, moved, minimized, and used alongside other windows. Or, you can choose Workspace > Layout > Full Screen to put DaVinci Resolve into Full Screen mode, where the title bar disappears and DaVinci Resolve takes up the full dimensions of your computer display.

Editors may prefer to work within a window if they're working among multiple applications. Colorists and Mixers may prefer Full Screen mode as it hides the light-colored title bar that some find distracting, and provides a tiny bit more screen real estate for the rest of the application.

Showing and Hiding Panels of Functionality Using the Interface Toolbar

Each page in DaVinci Resolve has an Interface Toolbar that runs along the top. This toolbar contains buttons that let you show and hide different panels of functionality, so you can hide things you don't need in order to create more room for controls that you're using.



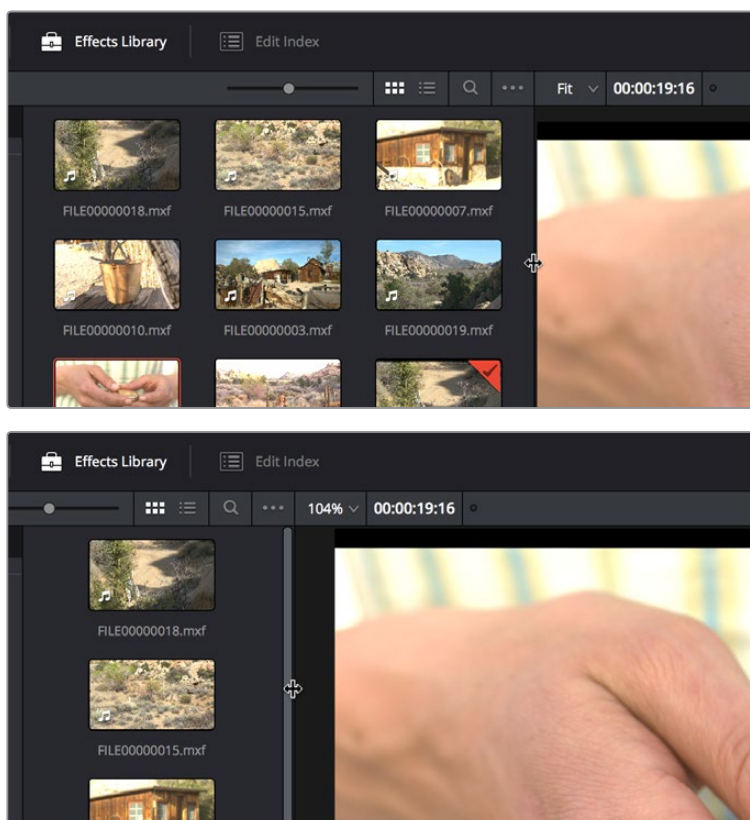
The interface toolbar for the Color page lets you customize the Color page controls

Each page has a different set of options, that reflect the capabilities of that page.

Adjusting the Size of Different Panels

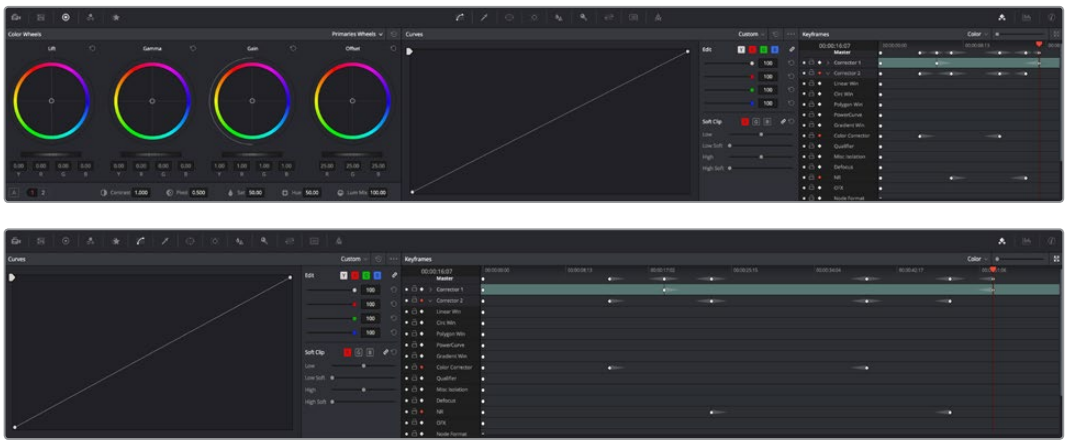
Each page of Resolve is divided into multiple panels, viewers, and palettes, each of which contains specific sets of functions. These can be customized in one of three ways.

You can resize different regions of the interface by positioning the pointer at the border between any two panels, and dragging it to enlarge one and shrink the other.



(Before/After) Resizing UI regions

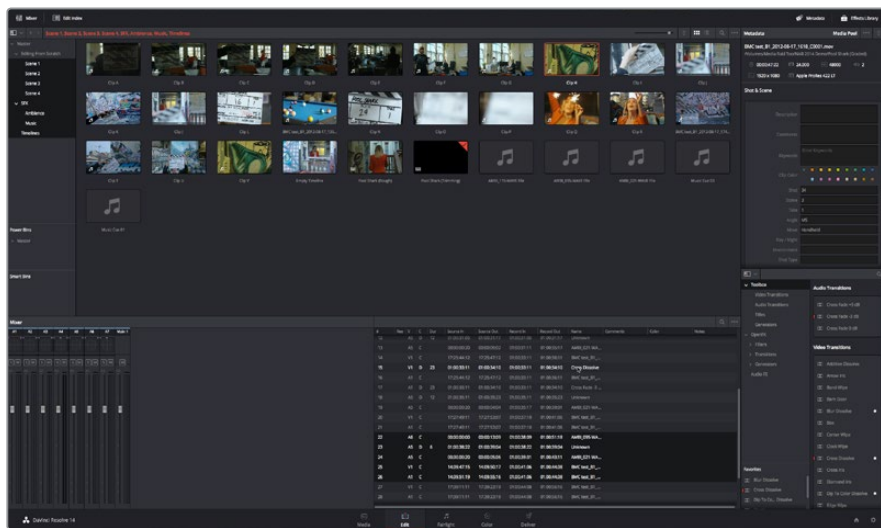
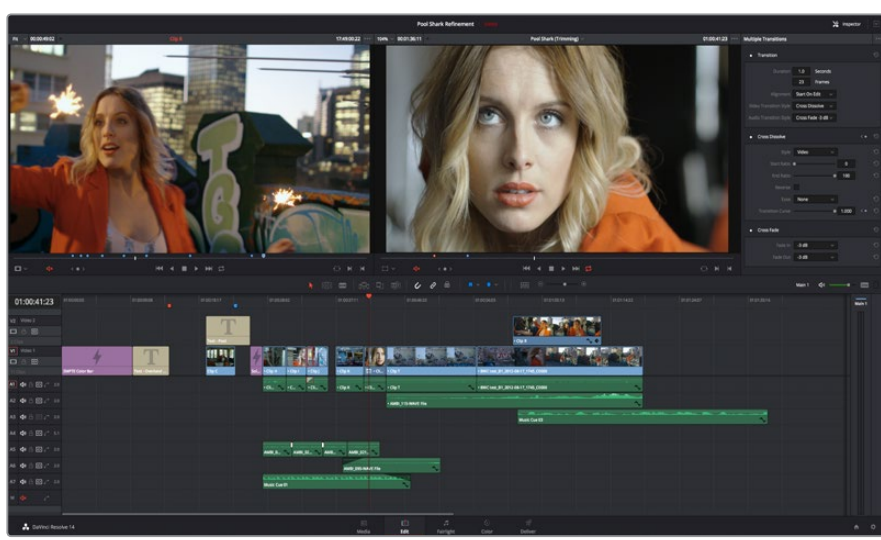
Certain UI elements can be expanded, in the process rearranging another part of the UI, by clicking a small gray Expand button. For example, an expand button at the top right of the Keyframe Editor in the Color page can be clicked to make the Keyframe Editor wider, while at the same time hiding controls at the center to make room.



(Before/After) Expanding the Keyframe Editor

Using Single vs. Dual Monitor Layouts

The Media, Edit, Color, and Fairlight pages can be switched between single screen and dual screen layouts by choosing Workspace > Dual Screen > On. Each dual screen layout makes it possible to see many more controls at once, often in a larger workspace that lets you manage more clips, more Gallery stills, etcetera.

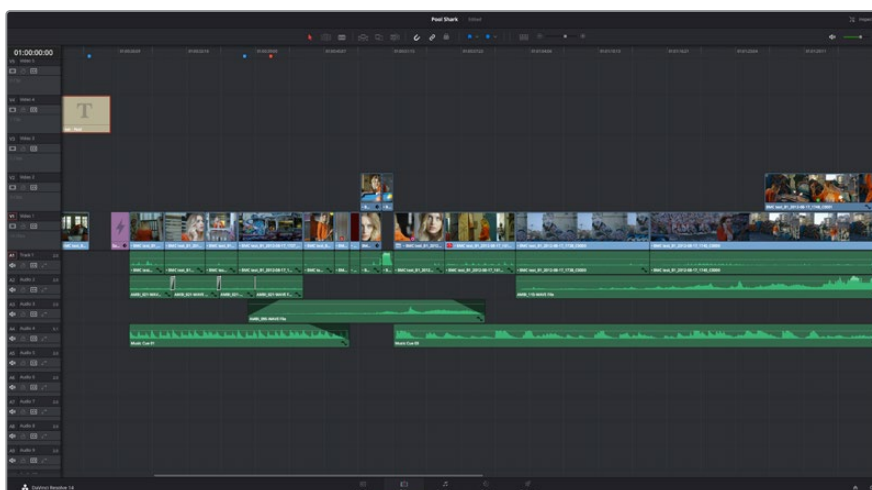


The Edit page in Dual-screen mode

In Single-screen mode, you can choose which display shows the DaVinci Resolve UI by choosing Workspace > Primary Display > Display 1 or Display 2. In Dual-screen mode, this reverses the contents of both monitors.

Using the Full Screen Timeline Option in the Edit Page

If you're working in the Edit page in Dual-screen mode and you need the biggest timeline you can get for working through your program, you can choose Workspace > Dual Screen > Full Screen Timeline to expose a layout with one large full-screen timeline, and all the other Edit page panels on the other screen.



The Edit page in Full screen Timeline mode

Saving Custom Screen Layouts

If you've created a particular set of resized panels that you'll want to use often, you can save it, alongside other frequently useful screen layouts you may have saved.

Methods of working with custom screen layouts:

- **To save a custom screen preset:** Customize the various pages of DaVinci Resolve for the purpose at hand, then choose Workspace > Layout Presets > Save Layout As Preset. Enter a name into the Save Layout as Preset dialog, and click OK.

- **To choose a previously saved screen preset:** Choose Workspace > Layout Presets > LAYOUT NAME > Load.
- **To update a previously saved screen preset:** Choose the layout you want from the Workspace > Layout submenu, make your changes, and then choose Workspace > Layout Presets > LAYOUT NAME > Update Preset.
- **To delete a screen preset:** Choose Workspace > Layout Presets > LAYOUT NAME > Delete Preset.
- **To export a screen preset for use on another DaVinci Resolve installation:** Choose Workspace > Layout Presets > LAYOUT NAME > Export Preset.
- **To import a screen preset:** Choose Workspace > Layout Presets > Import Layout as Preset.

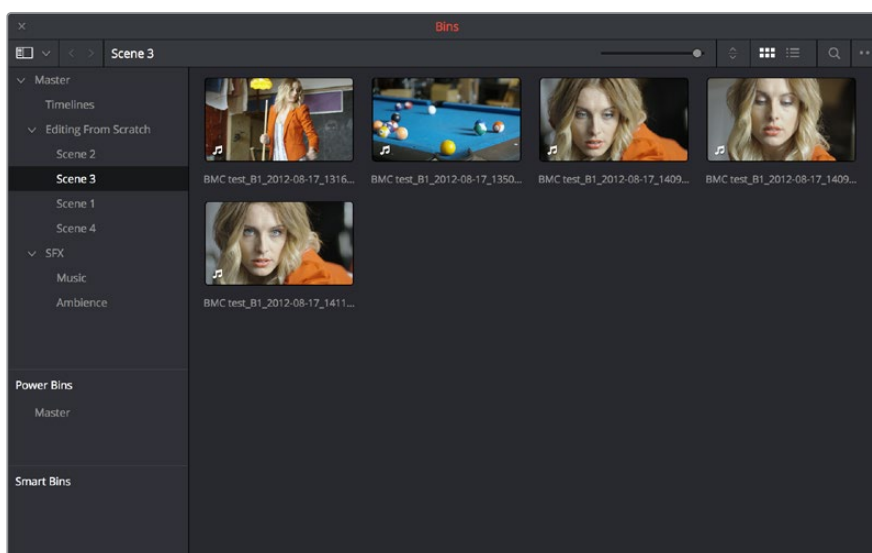
Resetting to the Default Layout

If you don't like the current layout and you want to go back to the default, choose Workspace > Reset UI Layout.

Undocking Specific Panels of the Interface

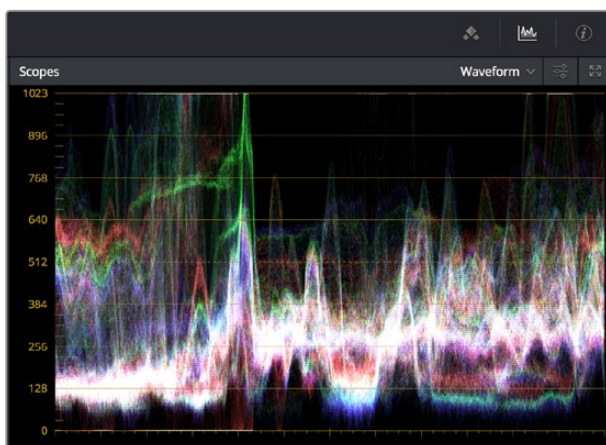
There are certain interface elements that can either be docked in their respective pages, or opened in separate windows.

Media Pool bins can be opened into floating windows simply by right-clicking on the bin and choosing Open As a New Window in the contextual menu. Even though you're opening up the contents of the selected bin, you're really creating another Media Pool, complete with Bin list, Browsing area, and all of the organizational controls found in the docked Media Pool. You can have as many floating Media Pools as you like. They can be dragged to other monitors, and they can be closed via a button at the upper left-hand corner of the title bar.



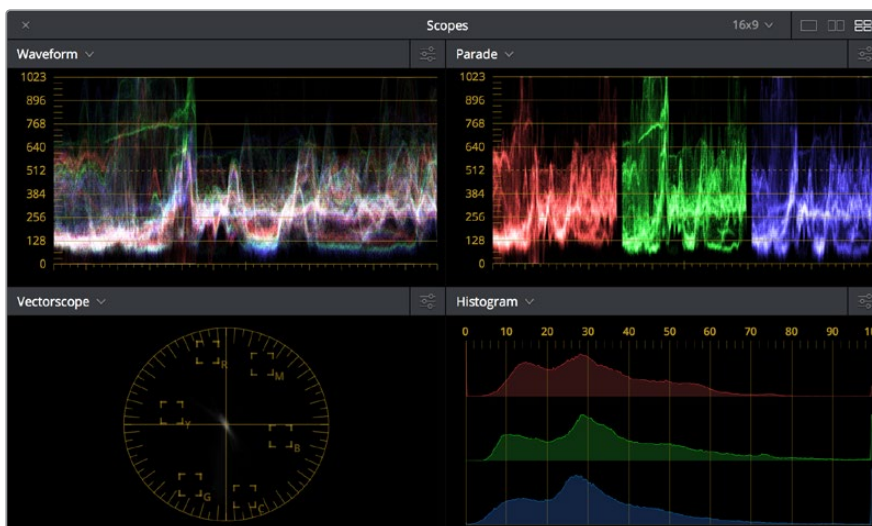
A floating Media Pool window

The Video Scopes let you precisely analyze the color and contrast of clips in the Color page. They can be exposed in their docked position to the right of the Color page palettes by clicking the Video Scope button in the Color page toolbar.



The Video Scope, docked next to the other palettes at the bottom of the Color page

Optionally, you can click the expand button at the top right of the video scope to open the video scopes into a floating window, within which you can display all four video scopes together, or individually, on any monitor connected to your workstation.



Video scopes in a floating window

Additionally, the Audio Mixer and Video Scopes are available in many of the dual-screen layouts available in Resolve. The video scopes aren't just available in the Color page. They're also available in the Media and Deliver pages for whenever you need to evaluate the video signal more objectively, such as when you're setting up to capture from tape or scan from film, or when you're setting up for output.

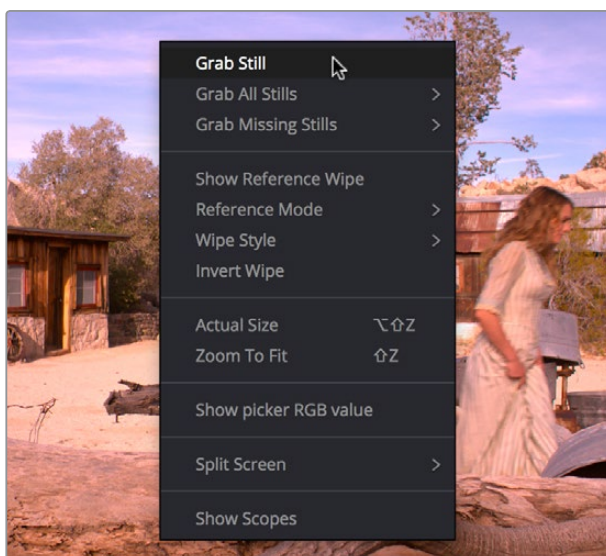
In the Resolve single screen layout, the Audio Mixer and Video Scopes can be moved to a second computer display if one's available, and both disappear temporarily if you change pages or switch to another application.

DaVinci Resolve User Interface Conventions

While each chapter covers the unique on-screen controls found in each page of DaVinci Resolve, this section summarizes how to use some of the more common controls you'll see.

Contextual Menus

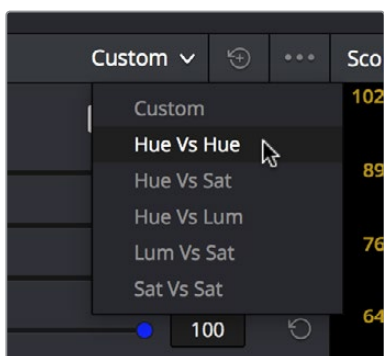
Nearly every panel on every page exposes additional functionality via contextual menus, which appear when you right-click on the appropriate item. Sometimes, different commands become available depending on whether you right-click the background of a particular panel, or on an item such as a still or node.



Contextual menus expose additional controls in the Color page Viewer

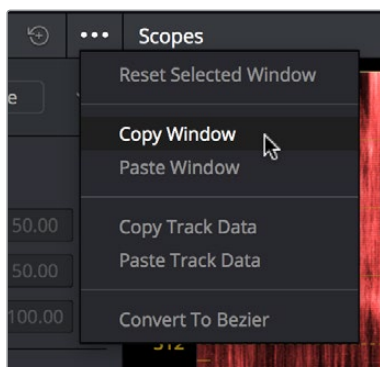
Buttons and Pop-up Menus

Most of the buttons and pop-up menus that appear in various toolbars are activated with a single click. Many panels and palettes appear with a Mode pop-up at the upper right-hand corner that lets you choose a different type of function within that palette.



Mode pop-up

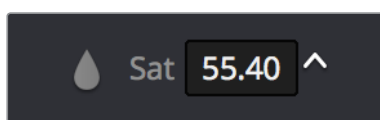
Additionally, many panels, palettes, and windows expose an Option menu, that appears as three horizontal dots, which expose additional commands related to that particular function.



Option menus

Adjusting Parameters

Numeric parameters can usually be edited in a few different ways. If a slider appears, you can drag it to change the value. If a number field appears, it can also be used as a “virtual slider” by clicking and dragging to the right to raise the value, or to the left to lower the value (white arrows indicate the direction of change).



Using virtual sliders

Double-clicking the field containing most numeric values highlights the number so that you can type a new value using the keyboard, pressing Return to confirm the change. Finally, to reset any editable parameter to its default setting, double-click its text label.

The Three Buttons of a Mouse or Other Input Device

Resolve uses all three buttons of a multi-button mouse, or the three buttons available on other type of input devices, when available. This section provides a brief summary of all the different ways these three mouse buttons can be used.

Left Button

The left button is always referred to as a click, as in, “click the auto select button.” You click to turn buttons or other controls on or off, to make selections, and to give areas of the Resolve UI focus so that keyboard shortcuts will do whatever is specific to that panel or area of the user interface.

Double-clicking the left button usually opens items that are openable, such as opening a clip from the Media Pool into the Source Viewer. You can also use double-clicking to do things like selecting nodes in the Node Editor of the Color page.

Right Button

The right button is referred to as a right-click, as in, “right-click a clip in the Media Pool.” Right-clicking an item or area of the Resolve interface usually opens a contextual menu, exposing additional commands that are specific to the item or area you’ve right-clicked.

However, some areas of the UI use right-clicking in special ways. For example, when you’re using a color adjustment curve in the Curve palette of the Color page, right-clicking a control point deletes that point.

Middle Button

The middle button (usually the scroll wheel button, but you may have to turn this on in the Mouse panel of the System Preferences) is referred to as a middle-click, which does different things in different places.

- In all pages, rolling the scroll wheel while the pointer is within a Viewer lets you zoom into and out of the image being displayed when you need to do more detailed work.
- In the Color page, you can move the pointer over the Thumbnail timeline and roll up to scroll to the right or roll down to scroll to the left. You can also roll the scroll wheel while the pointer is within the Mini-timeline to zoom into or out of the currently displayed area. Rolling up zooms out, while rolling down zooms in.
- Middle-clicking and dragging within a Viewer lets you drag the image to pan it around, which is useful after you’ve used the scroll wheel (or scroll behavior) of your mouse to zoom in.
- You can middle-click and drag within the Edit Page timeline to quickly pan around your edit.
- You can also use middle-click to copy a grade in the Thumbnail timeline of the Color page, by first selecting the clip that you want to copy TO (with a simple click) and then middle-clicking the clip or gallery still you want to copy a grade FROM.
- Lastly, if you’re drawing a Bezier window in the Color page viewer using the Window palette, then middle-clicking a control point will delete that point.

Chapter 2

Managing Projects and Databases

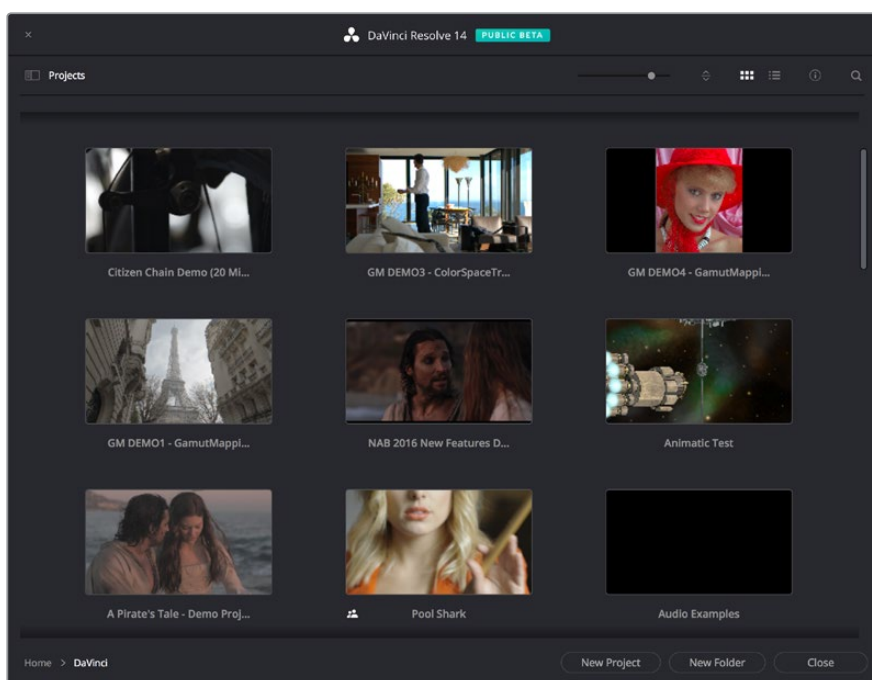
Managing Projects and Databases

This chapter covers how to use the Project Manager to organize the projects you're working on in DaVinci Resolve, as well as how to deal with managing the databases that serve as the organizational foundation of the Project Manager. You'll also see how to export and import projects, and how to archive a project and its media for long-term storage.

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Using the Project Manager

Starting with DaVinci Resolve 14, the Project Manager is the only centralized place in which to manage all your projects and is the first window you'll see when DaVinci Resolve starts up. It shows all projects you've created, and provides an overall environment in which you create, organize, import, and export DaVinci Resolve projects.



Project Manager

If you've already opened a project, you can re-open the Project Manager at any time by clicking the Home button at the bottom right-hand corner of the DaVinci Resolve window.



The Project Manager button at the bottom right corner of the DaVinci Resolve interface

Launching DaVinci Resolve For the First Time?

If you've just installed DaVinci Resolve and have opened it for the first time, it's time to set the preferences in order to specify your language, scratch disk volume, and hardware configuration for video and audio I/O and control panels (if you have one). For more information about setting the preferences in DaVinci Resolve, see Chapter 3, "Project Settings and Preferences."

Project Management

The Project Manager provides an in-application interface for creating, renaming, and deleting projects. Many of these commands exist within the contextual menu that appears when you right-click the background of the Project Manager.

Methods of project management:

- **To create a new project:** Double-click the Default Project, or click the New Project button. A new project is created, and DaVinci Resolve opens up the Media page. Once a project is open, you can alter its project settings by clicking the gear icon.
- **To open a previously saved project:** Double-click any Project icon, or Item if you're in List view.
- **To open a project in Read-Only Mode:** Right-click a Project icon or Item, and choose Open in Read Only Mode. This lets you open a project without danger of altering it. If you make changes, you can use the Save As command to save a new copy of the project with a new name.
- **To rename a project:** Right-click a Project icon or Item, choose Rename, and type a new name in the dialog that appears, clicking OK when you're finished.
- **To load project settings from another project to the currently open project:** Right-click a Project icon or Item (other than the currently open project), and choose "Load Project Settings to Current Project."
- **To update the thumbnails of a project in the Project Manager:** Right-click any project, and choose "Update Thumbnails."
- **To delete a project:** Select one or more projects, then right-click one of the selected projects and choose Delete. Click OK when a dialog asks you to confirm the operation.

NOTE: You cannot move or delete the currently loaded project.

Importing and Exporting Projects in Disk Databases

If you're using Disk Databases to manage your projects, you can copy and import projects using the project folders in the file manager of either macOS or Windows. This method does not work for DaVinci Resolve on Linux.

Moving projects from one disk database into another using macOS or Windows:

- 1 Locate the disk database directory in which the project you want to copy is stored. If you don't know where the designated disk database directory is, you can open DaVinci Resolve and check the directory path for the current disk database in the Databases sidebar.
- 2 Copy the project folder from the source workstation to the designated disk database directory on the destination workstation. If you don't know where the designated disk database directory is, you can open DaVinci Resolve on the workstation you're copying the project to and check the directory path for the current disk database in the Databases sidebar.
- 3 Once you've copied the project folder into the correct location, you'll need to quit and re-open DaVinci Resolve. Afterwards, the imported project should appear in the Project Manager.

Importing and Exporting Projects in PostgreSQL Databases

If you're using a PostgreSQL database, another set of commands let you import and export projects using the .drp file format. You can also export .drp files from Disk Databases if you want to export a more self-contained item to transport.

To export the currently open project as a .drp file:

Choose File > Export Project, and when the Save dialog appears, choose a location, enter a name, and click Save. The result is a self-contained file with a .drp file suffix saved at the location you chose.

To export a .drp project file from the Project Manager:

- 1 Right-click a Project icon or Item in the Project Manager, then choose one of the following commands:
 - Export:** Exports project data, with no LUTs and no stills. Best when you need to export the smallest possible file.
 - Export With Stills and LUTs:** Exports the project including both still frames in the gallery and LUTs used in grades). Best when you want to export the most self-contained file and you can't guarantee the recipient will have the same LUTs you do.
- 2 When the Save dialog appears, choose a location, enter a name, and click Save. The result is a self-contained file with a .drp file suffix saved at the location you chose.

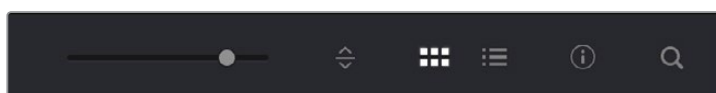
To import a .drp project file, do one of the following:

Drag the .drp file you want to import from your file system and drop it anywhere into the Project Manager window.

Right-click any empty area of the Project Manager and choose Import, then find and select a .drp project file using the Import Project File dialog, and click Open.

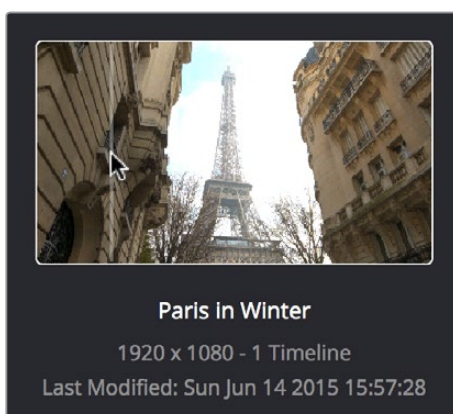
Project Manager View Options

Four buttons at the top right let you control how projects are viewed in the Project Manager.



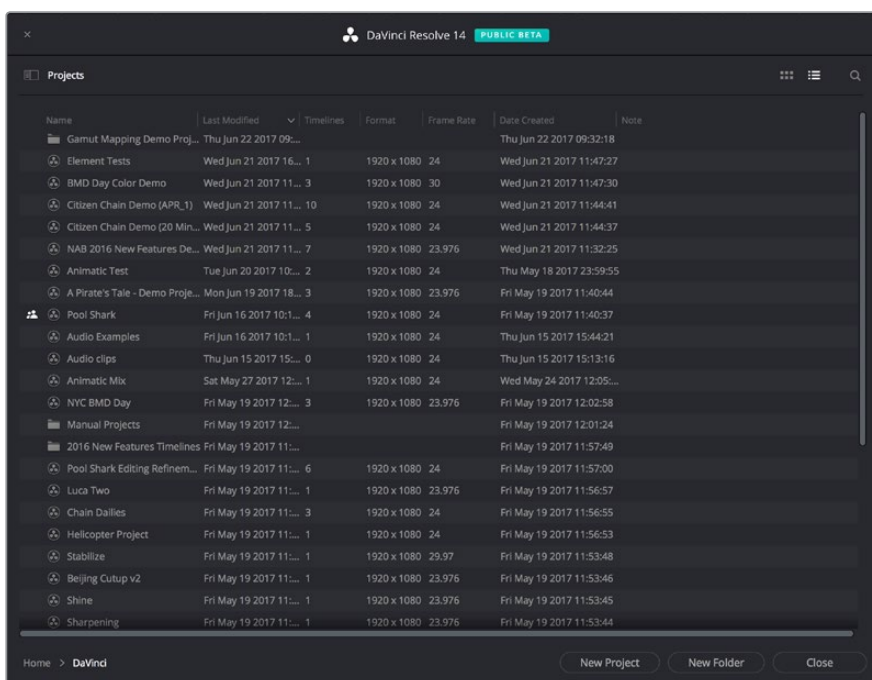
Select Icon or List View

- **Zoom slider:** (Only appears in Thumbnail view) Lets you adjust the size of the thumbnails in Thumbnail view.
- **Project Sort Order pop-up:** (Only appears in Thumbnail view) Lets you choose the sort order of projects in Thumbnail view.
- **Information:** (Only appears in Thumbnail view) Lets you show or hide additional project information displayed underneath each project's thumbnail, including the frame size, number of timelines within, and when that project was last modified.
- **Thumbnail view:** Each project is represented by a large image that can be hovered-scrubbed to reveal five representative images from that project.



Hover-scrub over Project icon, information is enabled

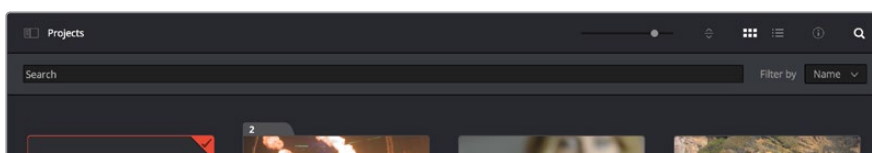
- **List View:** Every project appears as an item on a list that has seven columns: Name, Last Modified, Timelines, Format, Frame Rate, Date Created, and Note. You can click any column header to sort the contents of the Project Manager by that criteria; clicking the header a second time toggles that column between ascending and descending sorting.



Project List view

Searching For Projects

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

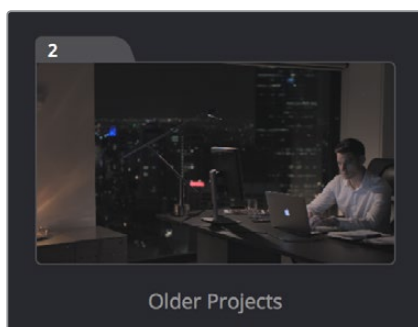


Search field open with Filter by search criteria selected

Using the pop-up menu, you can choose to search by name, or by project format. Once you've chosen a criteria, begin typing into the search field, and the Project Manager will immediately and dynamically begin to be filtered by your search text.

Organizing Projects in Folders

If you're organizing a lot of projects, you can create folders to put them into.



A folder (left) and a project (right) in the Project Manager

Methods of working with project folders:

- **To create a folder:** Click the New Folder button, then enter a name into the Create New Folder dialog and click Create.
- **To delete a folder:** Right-click a folder, choose Delete, and click Yes when prompted. All projects inside a deleted folder will be deleted as well.
- **To rename a folder:** Right-click a folder, choose Rename, then enter a new name and click OK.
- **To open a folder:** Double-click a folder to open it and view its contents. At the upper left-hand corner of the Project Manager, a folder path view shows you which folder is open, as well as where you are within a nested series of folders if that's what you've set up.
- **To exit a folder:** Use the path control at the bottom left of the Project Manager.
- To move a project into a folder: Drag the project onto a folder icon, and drop it to place it inside the folder.
- **To move a project out of a folder:** Open a folder, select one or more projects you want to move, then right-click the selection and choose Cut from the contextual menu. Then, navigate to the next place in the Project manager where you want to place the cut projects, right-click the background of the Project Manager, and choose Paste. The projects should appear in the new location.

Managing Databases With the Database Sidebar

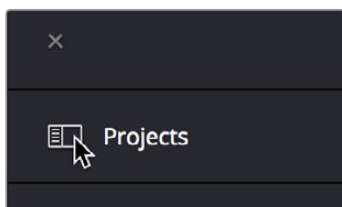
Unlike other applications which save self-contained project files to user-specified locations wherever you like in your file system, DaVinci Resolve takes a more centrally organized approach to project management, using databases. By default, DaVinci Resolve uses a disk database to keep track of every project you create. The Database sidebar lets you manage the projects found within this database, which are saved to a specific directory on your system (particular to that database). The default location of this disk database depends on the operating system you use.

However, you can create additional databases with which to store other projects, if you like. For example, you might create one database each for each year in which you work. If you work on series television, you could create multiple databases for each program you work on. Or, you could create separate databases for each client you do work for. There's no hard and fast rule; ultimately how you use databases is entirely up to you and your individual organizational preferences.

TIP: However you elect to organize your databases, keep in mind that projects saved within smaller databases with less project data will load and save faster.

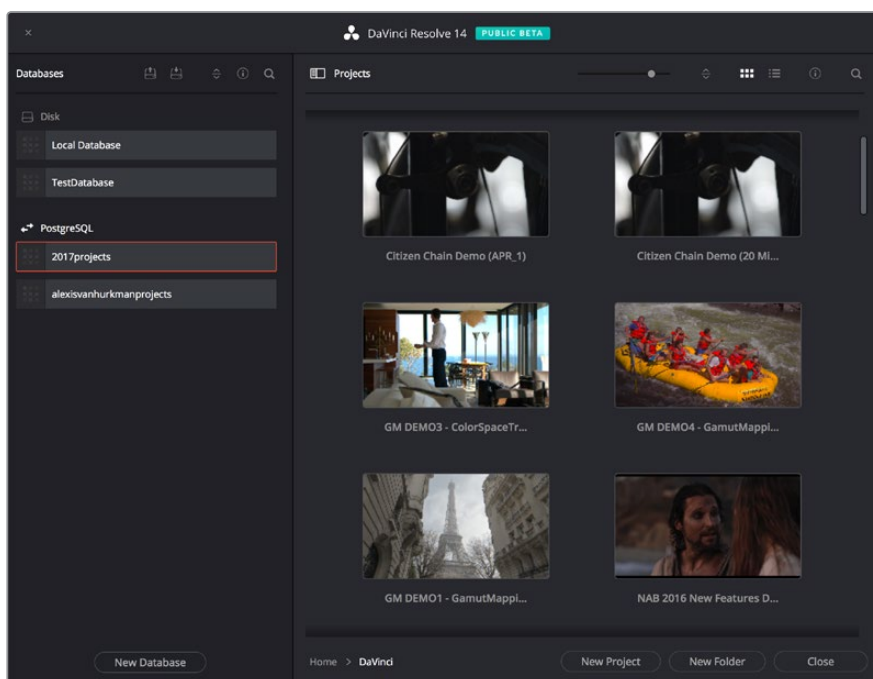
Opening the Database Sidebar

If you already have multiple databases, then clicking the button at the upper-left hand corner of the Projects Browser reveals a sidebar at the left of the Project Manager that lists every database on your workstation, with various options for managing these databases and for browsing the projects found within them.



Database Sidebar button

You can use this sidebar to open different databases and browse the projects found inside.



Project manager with Database sidebar displayed

Moving Projects From One Database to Another on the Same Workstation

If you've used multiple databases to organize your projects, you can browse the contents of each database to search for what you're looking for, and then copy one or more projects from one database to another if you need to rearrange how they're organized.

To view the contents of a database:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Click to select a database in the sidebar, and an orange highlight will appear

If you had a project already open, you'll be asked if you want to save it before closing, because all open projects must be closed prior to viewing the contents of another database. Then, the projects corresponding to that user within the selected database appear in the Project Manager window.

To import a project from another database using the Databases sidebar:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Click to select a database in the sidebar, and if necessary use the pop-up menu at the right of the database listing to choose a specific user. The projects corresponding to that user within the selected database appear in the Project Manager window.
- 3 Select a project you want to import, and press Command-C to copy it.
- 4 Click to select the current database again (the database you want to work within).
- 5 Press Command-V to paste the project you copied. A copy appears in the current database.

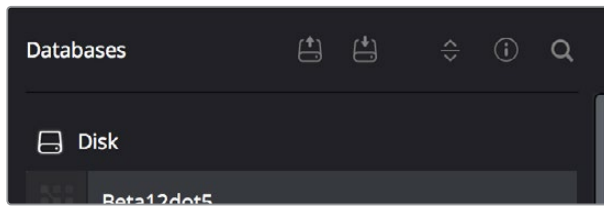
NOTE: For more detail on shared database setup and operation, see Chapter 84, "Managing Databases and Database Servers."

To import Project Settings from another Project using the Databases sidebar:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Select a project you want to import Project Settings to so that it's highlighted.
- 3 If necessary, click to select another database in the sidebar, and optionally use the pop-up menu at the right of the database listing to choose a specific user. The projects corresponding to that user within the selected database appear in the Project Manager window.
- 4 Right-click any project and choose "Load Project Settings to Current Project." That project's settings will be copied to the project you selected in step 2.

Managing Databases in the Database Sidebar

Controls within the Database sidebar make it easy to create new databases (via the button at the bottom), upgrade databases that have been flagged (via circular badges), import and export databases (via buttons at the top), and reveal additional information about each database (via buttons at the top of this sidebar).



Database Sidebar controls

The five controls at the top of the Databases sidebar have the following functions:

- **Backup Database:** You can back up databases just like any other file. This provides added protection should your system drive fail, but a database backup can also be used to move multiple projects between systems (particularly if you're using PostgreSQL). Clicking this button exports the currently selected database, with all enclosed projects, to a self contained .resolve.backup file.
- **Import Database:** Imports .resolve.backup files to restore a backed up database.
- **Sort Order pop-up menu:** This menu lets you choose how to sort the various Disk and PostgreSQL databases displayed in the sidebar. You can sort by Database Name, Schema (by date), Status, or Location in Ascending or Descending order.
- **Display Database Info toggle:** Turning this control on shows additional information underneath each database in the sidebar. What information depends on the type of database. Disk databases display their status (compatible/incompatible) and location (directory path). PostgreSQL databases display their schema (a date), their status (compatible/incompatible), their IP location, and any remarks that were appended when that database was updated.
- **Show Search Field:** Displays a search field and search criteria pop-up that lets you search for databases in the side bar by Name, Schema, Status, or Location.

Disk Vs. PostgreSQL Databases

When you first install DaVinci Resolve on a workstation it's never been installed on before, you are set up to use a Disk database by default, which saves user-accessible project files to a disk location of your choosing.

In many respects, Disk databases are simple to use. They're easier to back up, as they're located in an easily found directory, and in fact you can create Disk databases in custom locations, if you like. Disk databases avoid the need to know or care which version of PostgreSQL is installed on your machine, as PostgreSQL isn't used. Furthermore, projects in Disk databases don't need to go through an explicit "upgrade" process when you upgrade significant versions of DaVinci Resolve, as the project is automatically upgraded when you open it (the upgraded project can be saved independently from the original project using the Save As command if you want to leave the un-upgraded version intact).

However, many users prefer to use PostgreSQL database project management, particularly for situations where you want to use a shared database server so multiple rooms can access the same project files, and for collaborative workflow, where multiple editors, colorists, and audio professionals can work within the same project file.

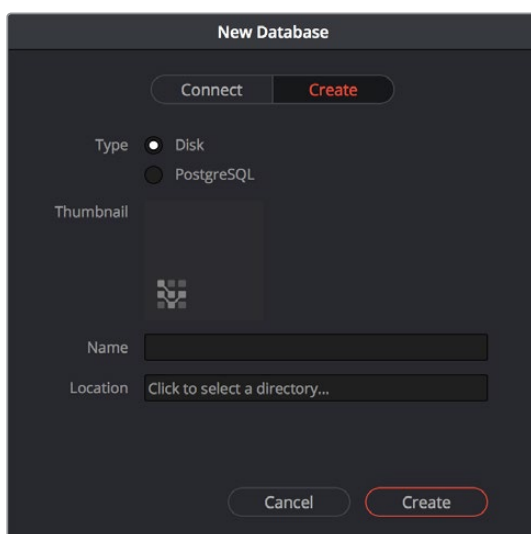
Fortunately, it's easy to create and use either type of project database for maximum flexibility in organizing your projects. Then, using the Databases sidebar, it's easy to go back and forth between the two types of database management simply by creating the type of database you need and then switching over to it using the sidebar.

Creating New Disk and PostgreSQL Databases

You can use Disk databases and PostgreSQL databases side by side for switching to the use of one or the other, depending on your needs.

To create a new Disk database:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Click the New Database button at the bottom of the sidebar.
- 3 When the New Database window appears, click Create.
- 4 Leave Type set to Disk. The New Database window should look like the following screenshot:

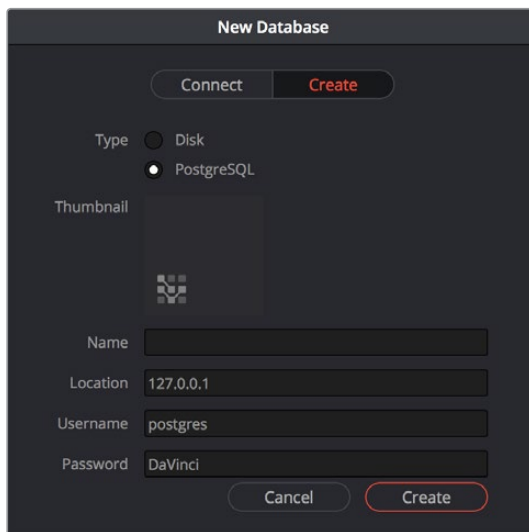


Creating a Disk database

- 5 In the remaining fields, do the following:
 - a. Type a name for the new database into the Name field.
 - b. Click within the Location field and use the Filesystem navigation dialog to choose where to put the directory that will contain all of the DaVinci Resolve project directories.
- 6 Click Create, and the new disk database will appear in the Disk database section of the Databases sidebar.

To create a new PostgreSQL database:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Click the New Database button at the bottom of the sidebar.
- 3 When the New Database window appears, click Create.
- 4 Change Type to PostgreSQL, and different options will appear at the bottom of the New Database dialog. The New Database window should look like the following screenshot:



Creating a PostgreSQL database

- 5 Type a name for the new database into the Name field. Because all projects in a PostgreSQL database are saved internally within the PostgreSQL database, no other changes are necessary.,
- 6 Click Create, and the new disk database will appear in the PostgreSQL database section of the Databases sidebar.

Backing Up and Restoring Databases

You can also back up databases by exporting them, and then reimport them later.

To backup/export a database:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Select the database you want to back up.
- 3 Click the Backup button at the top of the Databases sidebar.



The Backup Database button

- 4 Choose a location to which to save the backup in the Backup Database dialog, and click Save.

To import a database:

- 1 Click the button at the upper-left hand corner of the Projects window to open the Databases sidebar.
- 2 Click the Import Database button at the top of the Databases sidebar.

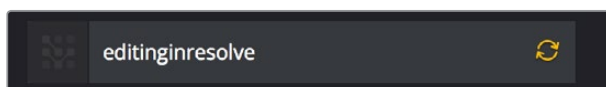


The Import Database button

- 3 Find the database you need to import using the file import dialog, and click Open.

Upgrading Databases

Databases display an upgrade badge (circular arrows) only when you've installed a new version of DaVinci Resolve and you have databases that were created in older versions of DaVinci Resolve that need upgrading.



A circular badge at the right of a database indicates that database needs to be upgraded

It's generally a good idea to back up a database prior to upgrading it, in case something goes wrong. In general, upgrading from a whole version release to the next whole version release of DaVinci Resolve usually requires an upgrade, while upgrading to a dot release of the same version may or may not. If the currently used database requires an update, you'll be told on application startup.

To upgrade a database from an old version of DaVinci Resolve:

Right-click a database that needs updating, and choose Upgrade from the contextual menu. A dialog appears to confirm if you really want to upgrade that database. Click Upgrade to proceed.

Disconnecting and Deleting Databases

You cannot actually delete databases in DaVinci Resolve; you can only disconnect them so they don't appear in the Database list. However, disconnected databases can still be reconnected if you remember their name. The only way to completely delete a database entry in PostgreSQL is to do so from the command line, or to use the PGAdmin III application that accompanies the PostgreSQL installation that's part of the DaVinci Resolve installation process.

To disconnect a database you no longer need:

Right-click a database that is not currently selected, and choose Disconnect from the contextual menu. A dialog appears to confirm if you really want to disconnect that database. Click Disconnect to proceed.

Locating Disk Database Directories in Your File System

Because Disk databases have a link to a specific directory in your file system, there's a way of locating that directory.

To disconnect a database you no longer need:

Right-click any Disk database, and choose "Reveal in Finder." A file system window opens up showing you the location of that Disk database, inside which are all of its projects.

Optimizing Databases

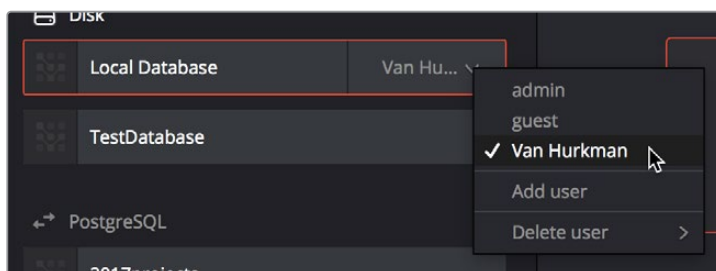
Only available for PostgreSQL databases. Sometimes, databases in DaVinci Resolve can become so large that the size affects performance. In these cases you may need to optimize it to improve access speed by "vacuuming" the database of unnecessary spaces and reindexing it.

To Optimize a database you no longer need:

Right-click a database, and choose Optimize from the contextual menu. A dialog appears to confirm if you really want to optimize that database. Click Optimize to proceed.

Legacy User Organization in the Database Sidebar

DaVinci Resolve was originally designed as a multi-user application for use in commercial suites. While DaVinci Resolve is still very much used in that capacity in high-end facilities around the world, starting in DaVinci Resolve 14 the interface that was previously used to create and manage multiple users on a single workstation has been eliminated in favor of a simpler method of managing multiple databases right in the Project Manager, via the Databases sidebar. However, if you've upgraded databases that were previously organized using multiple users, the Database > User > Project structure of older databases is maintained via a pop-up menu to the right of that database's name in the Databases sidebar.



Legacy users in a database

Saving Projects

Once you've created and opened a project, you want to make sure that you regularly save your work.

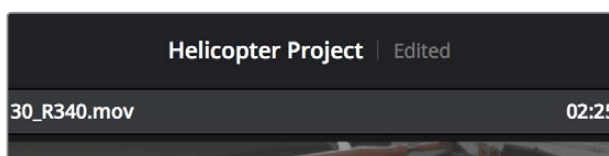
Methods of saving projects:

- Choose File > Save Project (Command-S).
- Push the SAVE button on the DaVinci Control Panel.
- To save the current state of your project as a copy with a new name, choose File > Save Project As (Command-Shift-S), then enter a name into the Save Current Project window and click Save.

To revert to the last saved state of a project:

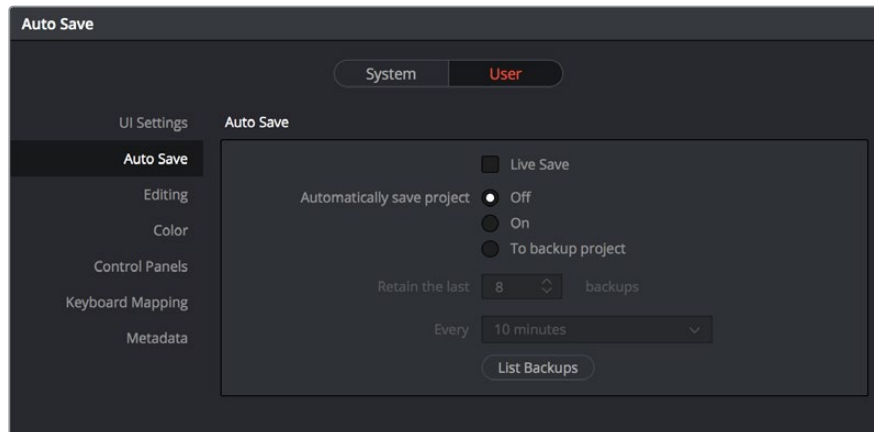
If you don't want to save, but you want to revert to last saved state of the project, choose File > Revert to Last Save.

As you work on your project, the word "Edited" appears to the right of the project name at the top of the DaVinci Resolve UI to let you know that you have unsaved changes. If you don't save in over 15 minutes, the word "Edited" turns yellow, and if you still don't save in over 30 minutes, it turns red to let you know that you probably should save. If you move the pointer over the word "Edited," a tooltip appears letting you know when the last save was performed.



The word "Edited" to the right of the project name lets you know you have unsaved changes

DaVinci Resolve also has two auto save mechanisms that you can enable in the User Preferences. Enabling Live Save sets DaVinci Resolve to incrementally save changes as you go. Disabling Live Save enables the more traditional Automatic Save mechanism that automatically saves your project at periodic intervals. Using Auto Save is highly recommended to prevent the loss of work in the event you have a problem.



Auto Save controls in the User Preferences

To enable Auto Save:

- 1 Choose DaVinci Resolve > Preferences, and open the User panel.
- 2 There are two options available:

Live Save: A progressive, fast, always on autosave mechanism that “saves as you go.”

Automatically save project: A more traditional auto-save mechanism.

There are three settings:

- **Off:** Disables Auto Save. This is the default.
- **On:** Automatically saves the current project every few minutes, as defined by the pop-up menu below that has options for 5, 10, 20, and 30 minute, or 1 hour intervals. If you’re using a PostgreSQL database, you have the additional option of saving over 1 minute intervals, as PostgreSQL database saving is considerably faster. If DaVinci Resolve unexpectedly quits before you have a chance to save, you’ll see all autosaved changes the next time you reopen that project.
- **To backup project:** Automatically saves new projects to a backup list. Each backup is an individual project file, so this lets you version your work. The total number of backup files that are saved can be selected via the “Retain the last X backups” pop-up menu. Backups are discarded in first in, first out fashion.

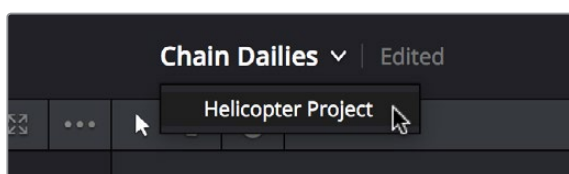
- 3 Click Save to confirm your change, and then close the Preferences window.

Dynamic Project Switching

Dynamic Project Switching is an option in the Project Manager contextual menu that lets you load multiple projects into RAM simultaneously, so that you can quickly switch from one to the other just to work, or when copying and pasting clips, timelines, and node settings back and forth. If you plan on opening many projects, or even just a few very large projects, you should be sure your workstation has lots of RAM installed or you could experience a slowdown in performance.

Methods of using Dynamic Project Switching:

- **To enable Dynamic Project Switching:** Open the Project Manager, right-click anywhere within the Project Manager and choose Dynamic Project Switching so that it's checked. Dynamic Project Switching will remain enabled until you turn it off.
- **To open multiple projects in RAM:** Open any project, then reopen the Project Manager and open any other project. All projects you open are kept available in RAM.
- **To switch among open projects:** Choose File > Switch Project and select the project you want to switch to from the submenu. You can also choose other projects that have been opened into RAM from the pop-up menu that appears to the right of the project name at the top center of the DaVinci Resolve user interface.
- **To close a specific project:** Choose File > Close Project and select the project you want to close from the submenu. You may be prompted to save, after which the project closes.
- **To close all other open projects:** Open the Project Manager. All open projects appear with a check mark in the upper right-hand corner; the currently open project has an orange corner mark, while other projects open in memory have a gray corner mark. Right-click anywhere within the Project Manager, and choose Close Projects in Memory to close all projects other than the current one.



Switching among open projects using the Project Title pop-up at the top of the DaVinci Resolve UI

Using dynamic project switching, you can do the following:

- Copy and paste clips from the Media Pool of one project into another.
- Copy and paste timelines from the Media Pool of one project into another. When you paste a timeline from another project, all of the clips used in that timeline will be pasted to the same location as well.
- Copy and paste clips from a timeline in one project to a timeline in another.
- Copy a node's settings from one project and paste them to a node in another project.

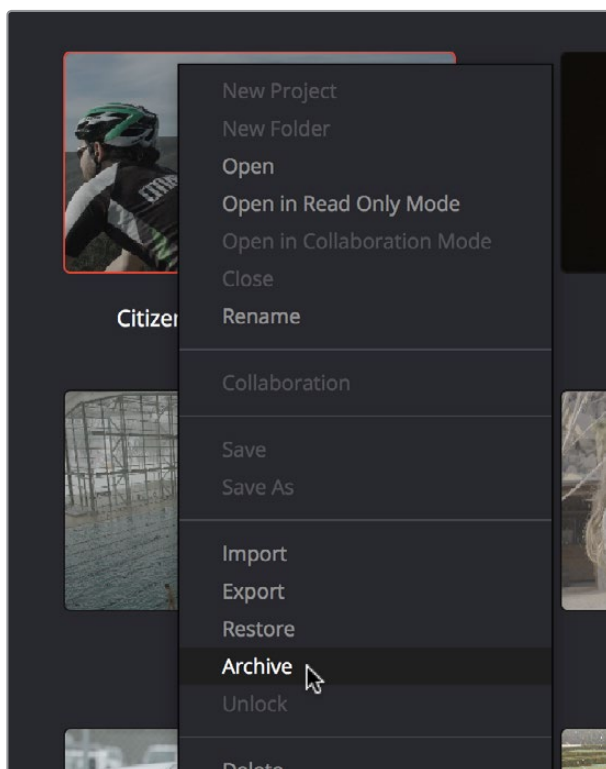
You can also copy and paste clips, timelines, and node settings from one project to another without using dynamic project switching, but using switching makes this process faster.

Archiving and Restoring Projects

DaVinci Resolve has a convenient feature for quickly archiving every single media file used by a project, along with the project itself, to a single location. This can be done to hand a project off to another DaVinci Resolve user, or to bundle a project and its media up for either short- or long-term archiving using the backup methodology of your choice. The process is simple.

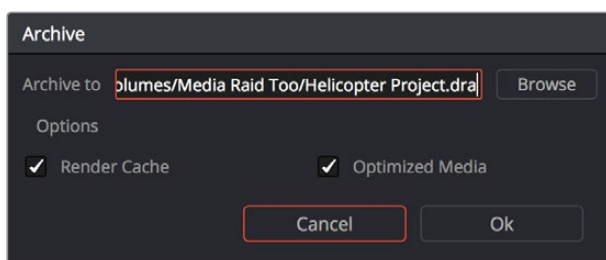
To Archive a project:

- 1 Open the Project Manager.
- 2 Locate and right-click the project you want to archive, and choose Archive.



The contextual menu command for archiving projects

- 3 When the Archive Project window appears, choose a location to save the archive. Make sure you choose a volume that's large enough to accommodate the size of all the media from the project you're archiving, and click Save.
- 4 When the Archive dialog appears, verify the location the archive will be saved to, and choose which optional media you want to save within the archive. As of DaVinci Resolve 12.5 or later, you can optionally save Optimized media and/or Render Cache media associated with a project.



A dialog letting you choose whether to save Optimized and/or Render Cache media

- 5 Click Ok, and a dialog with a progress bar will show you how long the archive operation will take to finish. If any errors come up, resulting from missing or offline media, they'll be presented at the end of the process.

The resulting archive that is written is a directory with the .dra file extension. Inside this folder are a series of subdirectories containing all of the media that's used by the archived project. Each directory of media files used is saved within a directory path that mirrors the exact path it came from, so you have a reference for where each clip came from originally.

To restore an Archived project:

- 1 Copy the .dra archive directory you want to restore to the volume where you want those media files to be. Restoring doesn't move this directory, it only adds the project file within to the Project Manager, so you should make sure the .dra archive directory is located on a storage volume with suitable performance for you to work.
- 2 Open the Project Manager, right-click anywhere, and choose Restore from the contextual menu.
- 3 Choose the .dra archive directory you just copied, and click Open.
- 4 At the prompt, enter a unique project name for the restored project, and click OK. The project is restored to the Project Manager, and remains linked to the media located inside the .dra archive.

If, after restoring an archive, you want to move its media to another location, you can use Media Management to do a move operation for all clips in that project. For more information on Media Management, See Chapter 26, "Media Management."

Chapter 3

Project Settings and Preferences

Project Settings and Preferences

This chapter covers the settings used for defining the properties of each individual project. It's a good idea to familiarize yourself with the information in this chapter prior to setting up your first project.

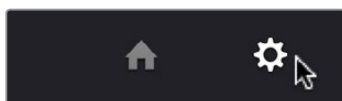
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Opening and Editing Project Settings

Once you've opened a project, all of the various project settings, deck capture and playback settings, LUT settings, and application preferences that are available in DaVinci Resolve can be found in the Project Settings window.

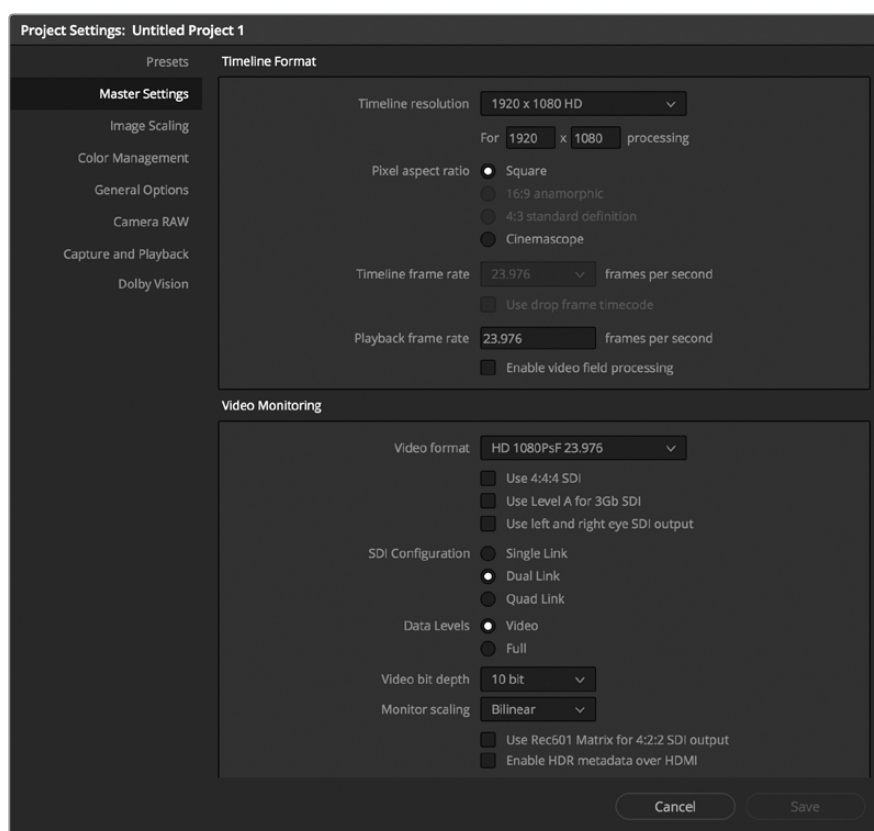
To open the Project Settings window:

Click the gear button at the bottom right on any page.



Project Manager and Project Settings buttons

The Project Settings open in the middle of the screen.



Project Settings window

The Project Settings window is divided into a series of panels which can be selected from a sidebar at the left. Each panel contains a collection of related settings that affects some category of DaVinci Resolve functionality.

To alter any project settings:

- 1 Click on the name of any group of settings in the sidebar at the left to open that panel.
- 2 Change whatever settings you need to change.
- 3 Do one of the following to apply your changes:
 - Click Apply to apply the changes you've made and close the Project Settings.
 - Option-click Apply to apply the changes you've made and keep the Project Settings window open, so you can make other changes.

It may be necessary to keep the Project Settings window open in order to continue making changes that may visibly affect the clips and timelines in your project.

Project Settings

The Project Settings window contains all project-specific parameters that are saved along with that project. These include essential project properties such as the timeline format, video monitoring settings, how to optimize media, and where to save cache files. It also includes image scaling properties, color management settings, and many other properties that affect projects in fundamental ways.

Presets

The Presets panel lets you save customized collections of Project Settings for future recall. Presets can save the state of nearly every parameter and setting in every panel of the Project Settings window, and make it easy to switch among different setups for different tasks, or to accommodate different types of projects.

There are three default items in the Presets list:

- **Current Project:** The current project's settings. If you load a preset, the current project becomes selected, showing that the preset you loaded has been applied to the current project.
- **System Config:** The System Config contains the default Project Settings that are used for all new projects that you create, and consists of the installed defaults that accompanied DaVinci Resolve. This config is uneditable, but you can use the Save As button to duplicate it as the basis for a new preset.
- **Guest default config:** This setting is a holdover from previous versions of DaVinci Resolve that had multi-user support. The default configuration for all new projects created by the currently logged in user. The actual name of this config reflects the current user name. This config can no longer be altered.

If you like, you can create your own presets, adding as many as you need to accommodate the types of projects you work on.

To create a new preset:

- 1 Do one of the following:
 - Right-click a project in the Project Manager, and choose Project Settings from the contextual menu.
 - Open any project, then open the Project Settings, and select the Presets panel.
- 2 Select any config in the Presets list that you want to use as the starting point of a new project preset, and click Save As.
- 3 Enter a name for the new preset you're creating into the Preset Name dialog, and click OK. A new preset should now appear in the Presets list.
- 4 Select the new preset you've just created.
- 5 Now, use the different panels of the Project Settings window to alter whichever settings you need to. There's no need to save your changes as you go.
- 6 When you're finished customizing the Project Settings, re-open the Presets panel and click Save. Your new preset is updated with the new settings you've chosen.

Once you've created one or more custom presets, you can load them into a project at any time.

To load a preset's settings into a project:

- 1 Open a project with a preset you want to update.
- 2 Click an item in the Presets list.
- 3 Click Load.

If a dialog appears saying either “Do you want to replace current project's config with this selected Preset” or “Apply Current Configuration to System?”, click Yes.

If there's a custom preset that you've created that has outlasted its usefulness, you can delete it.

To delete a custom preset:

- 1 Do one of the following:
 - Right-click a project in the Project Manager, and choose Project Settings from the contextual menu.
 - Open any project, then open the Project Settings, and select the Presets panel.
- 2 Click an item in the Presets list to select it.
- 3 Click Delete.
- 4 When the Confirm Delete dialog appears, click Yes.

Project Settings

This panel is project specific and lets you set up and adjust the most essential properties of a clip, including the timeline format, video monitoring method, and conform options. In many workflows, you'll want to adjust these settings before getting started with your project.

Timeline Format

This group of settings affects the geometry and image processing of the current project.

- **Timeline resolution:** A pop-up menu that lets you choose a frame resolution preset to use for image processing while grading. DaVinci Resolve is resolution independent, so you can change the resolution at any time and all windows, tracks, sizing changes, and keyframe data will be automatically recalculated to fit the new size. For example, you can work on a 4K project while monitoring at HD resolutions if your room is only set up with an HD monitor, and then render the finished project at 4K resolution for final delivery. Alternately, you can downsize an HD project to an SD resolution to create another set of deliverables. For more information on Resolve's resolution independence, see Chapter 58, “Sizing and Image Stabilization.”
- **Frame size (Labeled “For X x Y processing”):** Lets you set resolutions not found in the “Timeline resolution” pop-up menu.
- **Pixel aspect ratio:** Used to select PAR settings for image formats that don't use the default square pixel format. You can apply a 16:9 anamorphic PAR, a 4:3 PAR for SD projects, or a Cinemascope ratio.
- **Timeline frame rate:** Determines the primary frame rate used by the project. A variety of standard and high frame rate (HFR) settings are available. If you're importing an AAF or XML file, this setting is automatically set via an option in the Project Import dialog. Ideally, you should choose a frame rate before importing media into the Media Pool. However, the first time you import media into an empty Media Pool, you're prompted if the incoming media frame rate doesn't match the Timeline frame rate set here, and you have the option of automatically updating this setting to match that of the media you're importing. Once one or more files have been added to the Media Pool, this setting cannot be changed.

- **Use drop frame timecode:** Enables or disables drop frame timecode for the current project. Off by default.
- **Playback frame rate:** Usually mirrors the frame rate selected in the “Video format” setting (in the Video Monitoring section below), which is typically based on the frame rate of the external display that’s connected to your video interface, given the “Timeline Frame Rate” setting. For example, a 50Hz monitor requires a 25 fps playback frame rate for synchronous display without dropped frames. If you want to monitor playback at a slower frame rate, type the frame rate of your choice in this field and DaVinci Resolve will make the appropriate calculations to drop or repeat frames as necessary to match it. This can be useful for temporarily seeing how clips look in slow motion.
- **Enable video field processing:** Interlaced media is supported throughout DaVinci Resolve. The “Enable video field processing” checkbox forces Resolve to process all operations internally using separated fields. A corresponding checkbox in the Format settings of the Deliver page, “Field rendering,” lets you enable and disable field rendering when rendering file-based output. In addition, each clip in the Media Pool has a Field Dominance pop-up menu in the Video panel of the Clip Attributes window that lets you specify whether clips are upper- or lower-field dominant; an Auto setting makes this choice by default.

If you’re working with progressive-frame media, it is not necessary to turn this checkbox on. Furthermore, if you’re using interlaced clips in a progressive-frame project and you’re intending to deinterlace those clips using the Enable Deinterlacing checkbox in the Clip Attributes window, then you must keep “Enable video field processing” off. Otherwise, the Enable Deinterlacing checkbox will be disabled for all clips. For more information about deinterlacing clips, see Chapter 10, “Modifying Clips and Clip Attributes.”

Whether or not it’s necessary to turn field processing on to maintain the field integrity of interlaced clips in your program depends on what types of corrections you’re applying to your clips. If you’re mastering your program to an interlaced format, and you’re applying any adjustments that would cause pixels from one field to move or bleed into adjacent fields, then field processing should be enabled; effects requiring field processing include filtering operations such as blur, sharpen, and OpenFX operations, as well as sizing transforms that include pan, tilt, zoom, rotate, pitch, and yaw.

On the other hand, regardless of whether you’re outputting interlaced or progressive-frame media, if you’re not filtering or resizing your clips, and you’re only applying adjustments to color and contrast, it’s not necessary to turn on field processing for interlaced material, and in fact, leaving it off may somewhat shorten your project’s rendering time.

Video Monitoring

The settings available in this group control the signal that’s output by the video output interface that’s connected to your workstation, and let you specify what standard of signal is output, and via which signal path.

By default the frame size and frame rate match those in the Timeline resolution and Playback frame rate options. However, if necessary you can change these settings to match those of the external display you’re using to monitor your work. For example, if you’re working with 2K files for 2K output, but you’re color correcting using a high definition monitor set to 1080 resolution, you can select the appropriate HD standard for that monitor without changing the Timeline Resolution settings.

- **Video format:** Lets you choose a video standard combination of frame size and frame rate to be output via your connected video output interface.
- **Video connection checkboxes:** Lets you choose the signal standard to output from your connected video output interface to the video monitor. Make sure to choose a standard that's supported by both your video interface and your monitor. The options are:

Use 4:4:4 SDI: A signal path for monitoring image data to monitors that support 4:4:4 chroma sampling via dual SDI connections.

Use Level A for 3Gb SDI output: A signal path for monitoring image data via a single 3 Gb/s SDI connection.

Use left and right eye SDI output: All DaVinci Resolve systems can generate a side-by-side display that can be sent to a Stereoscopic monitor via the HD-SDI output of an UltraStudio 4K or DeckLink card. When dual SDI 3D monitoring is enabled, each eye is output separately at full resolution. In this mode, split-screen wipes and cursors will not be visible on the grading monitor.

- **SDI Configuration:** Lets you choose from among Single Link, Dual Link, and Quad Link SDI.
- **Data Levels:** This setting only affects the data levels being output via the video interface that connects the Resolve workstation to your external display. It has no effect on the data that's processed internally by Resolve, or on the files written when you render in the Deliver page. It is imperative that the option you choose in Resolve matches the data range to which your external display is set. Otherwise, the video signal will appear to be incorrect, even though the internal data is being processed accurately by DaVinci Resolve.

There are two options:

Video: This is the correct option to use when using a broadcast display set to the Rec. 709 video standard.

Full: If your monitor or projector is capable of displaying "full range" video signals, and you wish to monitor the full 10-bit data range (0- 1023) while you work, this is the correct option to use.

For more information about data levels, see Chapter 6, "Data Levels, Color Management, ACES, and HDR."

- **Video bit depth:** Choose the bit depth that corresponds to the capability of your display. You can choose between 8-bit and 10-bit. Monitoring in 10-bit is more processor intensive, but preferable to avoid the appearance of banding that may not in fact be in the image data being processed by Resolve.
- **Monitor scaling:** Defaults to basic, and is only enabled to smooth the edges of video being viewed on a projector with very large screens. These settings minimize high frequency artifacts that may be seen. This may also be noticeable if you have a 2K or HD project but are monitoring on an SD monitor. The other option, Bilinear, has different effects on the monitored image depending on your display device, so you may need to check to verify that it's appropriate for your environment.
- **Use Rec601 Matrix for 4:2:2 SDI output:** Don't use this checkbox unless you know what it does.
- **Enable HDR metadata over HDMI:** (only available in Studio version) Turning on this checkbox outputs the metadata necessary to send High Dynamic Range signals over HDMI 2.0a and have it be correctly decoded by an HDR-aware video display. When this checkbox is enabled, it's recommended to also enable the "HDR mastering is for X nits" checkbox in the Color Management page, and set the "nit" level (slang for cd/m²) to whatever peak luminance level your HDMI connected HDR display is capable of.

Optimized Media and Render Cache

These settings govern the resolution and codec of optimized media that DaVinci Resolve can generate in order to facilitate greater real time performance, as well as cached media that's generated by the Smart and User Cache.

- **Optimized Media Resolution:** Radio buttons let you choose whether to generate optimized media at each clip's Original size, or at Half, Quarter, One-Eighth, or One-Sixteenth the resolution of the original media.
- **Optimized Media Format:** Specifies the format in which optimized media files will be written. You can choose from among a variety of Uncompressed, ProRes, and DNxHD formats, depending on your requirements.
- **Render Cache Format:** Specifies the format in which render cache files will be written. You can choose from among a variety of Uncompressed, ProRes, and DNxHD formats, depending on your requirements.
- **Enable background caching after X seconds:** Specifies the duration of inactivity after which automatic background caching will begin.
- **Automatically cache transitions in User Mode:** If you're using User mode and you find that your workstation does not have adequate performance to play transition effects in real time, you can force these categories of effects to be included in the Sequence Cache.
- **Automatically cache composites in User Mode:** If you're using User mode and you find that your workstation does not have adequate performance to play composite mode or opacity effects in real time, you can force these categories of effects to be included in the Sequence Cache.

Working Folders

Two fields let you specify to which folders cache and gallery files are written.

- **Cache files location:** All render cache files that you create are saved in the directory path specified by this field. This path defaults to a hidden "CacheClip" directory that's created at the location of the first Media Storage Volume you specify in the DaVinci Resolve Preferences window.
- **Gallery stills location:** By default, all stills you save are saved in the DPX format, and are placed in the directory path specified by this field. This path defaults to a hidden ".gallery" directory that's created at the location of the first Media Storage Volume you specify in the DaVinci Resolve Preferences window.

NOTE: If the volume you've selected to use for the cache becomes unavailable, DaVinci Resolve will warn you with a dialog.

Frame Interpolation

These settings determine the default state for all retiming and speed change effects, including when clips are in mixed frame rate timelines.

- **Retime Process:** This pop-up menu lets you choose a default method of processing clips in mixed frame rate timelines and those with speed effects (fast forward or slow motion) applied to them, throughout the project. Since each clip in every timeline defaults to "Project Settings," changing this setting will change the way most speed effected clips will be processed, except for those that have custom settings selected. There are three options:

Nearest: The most processor efficient and least sophisticated method of processing; frames are either dropped for fast motion, or duplicated for slow motion.

Frame Blend: Also processor efficient, but can produce smoother results; adjacent duplicated frames are dissolved together to smooth out slow or fast motion effects. This option can provide better results when Optical Flow displays unwanted artifacts.

Optical Flow: The most processor intensive, but highest quality method of speed effect processing. Using motion estimation, new frames are generated from the original source frames to create slow or fast motion effects. The result can be exceptionally smooth when motion in a clip is linear. However, two moving elements crossing in different directions or unpredictable camera movement can cause unwanted artifacts.

- **Motion estimation mode:** When using mixed frame rate clips in a timeline that has Optical Flow retiming selected, or when using Optical Flow to process speed change effects, this pop-up menu lets you choose between higher speed (Faster) or higher quality processing (Better).
- **Motion range:** When using mixed frame rate clips in a timeline that has Optical Flow retiming selected, or when using Optical Flow to process speed change effects, this pop-up menu lets you choose the default setting to use, small, medium or large motion, for all speed and motion related calculations so you can try and improve the result by matching the type of motion in the source media. This setting can also be changed on a clip by clip basis in the Edit page Inspector.

Image Scaling

The Image Scaling panel contains settings that determine how and when clips are resized for various reasons.

Scaling Options

These settings affect the methods used to resize clips in various situations.

- **Resize Filter:** The first group of settings lets you choose the filter method used to interpolate image pixels when resizing clips:
 - Sharper:** Usually provides the best quality in projects using clips that must be scaled up to fill a larger frame size, or scaled down to HD resolutions.
 - Smoother:** May provide higher quality for projects using clips that must be scaled down to fit an SD resolution frame size.
 - Bicubic:** While the Sharper and Smoother options are slightly higher quality, Bicubic is still an exceptionally good resizing filter and is less processor intensive than either of those options.
 - Bilinear:** A lower quality setting that is less processor intensive. Useful for previewing your work on a low-performance computer before rendering, when you can switch to one of the higher quality options.
- **Override input scaling:** Checking this box lets you choose an Input Sizing preset to apply to the project.
- **Override output scaling:** Checking this box lets you choose an Output Sizing preset to apply to the project.
- **Anti-alias edges:** A second group of settings lets you choose how to handle edge anti-aliasing for source blanking.
 - Auto:** Adds anti-aliasing when any of the Sizing controls are used to transform the image. Otherwise, anti-aliasing is disabled.
 - On:** Forces anti-aliasing on at all times.
 - Off:** Disables anti-aliasing. It might be necessary to turn anti-aliasing off if you notice black blurring at the edges of blanking being applied to an image.

- **Deinterlace quality:** (only available in Studio version) A fourth group of settings lets you choose the quality/processing time tradeoff when deinterlacing Media Pool clips using the Enable Deinterlacing checkbox in the Clip Attributes window. There are two settings:
 - Normal:** A high-quality deinterlacing method that is suitable for most clips. For many clips, Normal is indistinguishable from High. Normal is always used automatically during playback in Resolve.
 - High:** A more processor-intensive method that can sometimes yield better results, depending on the footage, at the expense of slower rendering times.

Input Scaling

Contains one setting, Mismatched resolution files, that lets you choose how clips that don't match the current project resolution are handled. There are four options:

- **Center crop with no resizing:** Clips of differing resolution are not scaled at all. Clips that are smaller than the current frame size are surrounded by blanking, and clips that are larger than the current frame size are cropped.
- **Scale full frame with crop:** Clips of differing resolution are scaled so that the clip's shortest dimension is fit to match the frame. Excess pixels are cropped.
- **Scale entire image to fit:** The default setting. Clips of differing resolution are scaled so that the clip's longest dimension is fit to match the frame. The shorter dimension has blanking inserted (letterboxing or pillarboxing).
- **Stretch frame to all corners:** Useful for projects using anamorphic media. Clips of differing resolutions are squished or stretched to match the frame size in all dimensions. This way, anamorphic media can be stretched to match full raster, or full raster media can be squished to fit into an anamorphic frame. An added benefit of this setting is that it makes it easy to mix anamorphic and non-anamorphic clips in the same project.

Output Scaling

These settings let you optionally choose a different resolution to be output via your video output interface, for monitoring, outputting to tape, or rendering. In particular, if you set the resolution in the Render Settings list of the Deliver page to something other than the Timeline Resolution, these settings are used to make the change (for example, if you're rendering a downconversion of the current timeline). This can be used in situations where you're working on a high resolution 4K project, but you want to monitor using an HD display and output HD resolution media for approval.

- **Match timeline settings:** Turned on by default, so that these settings mirror the Timeline Resolution, Image Scaling, and Input Image Scaling settings described above. Turning this checkbox off lets you choose different settings for monitoring, outputting to tape, or rendering, using the other settings in this group.
- **Output resolution:** Lets you choose an alternate resolution.
- **For:** Lets you specify a different custom alternate resolution.
- **Pixel aspect ratio:** Lets you specify an alternate pixel aspect ratio to match the alternate timeline format.
- **Mismatched resolution files:** Lets you choose an alternate way of handling mismatched resolution files given the alternate resolution you've chosen. These options work identically to those of the "Input Image Scaling" group.

Color Management

The various options found in the Color Management panel let you configure DaVinci Color Management (RCM) or ACES if you have either enabled, and they also allow you to pre- or post-process the DaVinci Resolve image processing pipeline using LUTs and Broadcast Safe settings, in order to accommodate a wide range of different color workflows.

Color Space & Transforms

If you choose DaVinci YRGB Color Managed or ACES in the Color Science menu at the top, then the other pop-up menus in this section become enabled. For more information about DaVinci Resolve Color Management and ACES, see Chapter 6, “Data Levels, Color Management, ACES, and HDR.” If you’re new to color or color management, you’re strongly recommended to read this chapter.

If you choose to use Resolve Color Management (RCM), ACEScc, or ACEScct, the settings in this panel give you extensive control over how color is transformed, starting with choosing the default color settings for the source media in your project (via the Input Color Space), through choosing how you want your grading controls in DaVinci Resolve to behave (via the Timeline Color Space), and then specifying how the final color will look on your monitor and output device (via the Output Color Space).

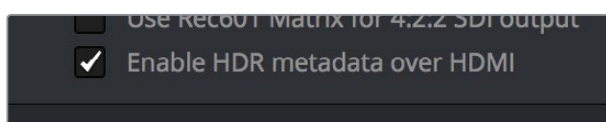
While this manual gives you a lot to read, keep in mind that as powerful as this method of color management is, it’s also incredibly simple to use. All you have to do is choose an Input Color Space for your clips, a Timeline Color Space (although most will probably default to the standard Rec.709 Gamma 2.4 setting), and an Output Color Space that’s suitable for creating the deliverables that are requested of you, and DaVinci Resolve takes care of the rest, making all necessary color transforms automatically and in real time.

- **Color science:** There are four options. The default is the well established DaVinci YRGB color science, in which you have to manage all and any color transforms from one color space to another manually, using either LUTs or manual adjustments. Choosing DaVinci YRGB Color Managed enables the Resolve color-managed workflow (RCM) for grading. Alternately, you can choose DaVinci ACEScc or ACEScct color science, which are both standardized color management schemes that are available for facilities using ACES workflows. For more information about Color Management and ACES, see Chapter 6, “Data Levels, Color Management, ACES, and HDR.”
- **ACES version:** This pop-up only appears if you choose one of the DaVinci ACES options from the Color science pop-up menu. Lets you switch between different versions of the ACES specification. This lets you choose the appropriate older version of ACES whenever you open an older project. As of DaVinci Resolve 14, only ACES 1.0.3 is supported.
- **Use Separate Color Space and Gamma:** If this checkbox is turned off (the default), the Color Management panel of the Project Settings exposes one pop-up each for the Input, Timeline, and Output color space settings, and each setting simultaneously transforms the gamut and gamma, depending on which option you choose. If you turn this checkbox on, then the Color Management panel changes so that the Input, Timeline, and Output color space settings each display two pop-ups. The first pop-up lets you explicitly set the gamut, while the second pop-up lets you explicitly set the gamma.

The global controls available for Resolve Color Management (RCM) are:

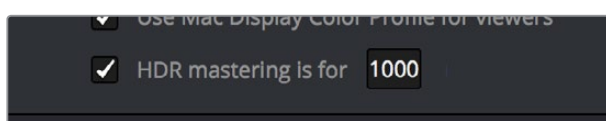
- **Input Color Space:** The default color space that all clips in the Media Pool to which you've not assigned an Input Color Space will default to.
- **Timeline Color Space:** The working color space that affects how effects and grading controls work. All clips in the Media Pool are transformed from the Input Color Space that's either manually or automatically assigned to them, to the Timeline Color Space setting.
- **Output Color Space:** The color space that you'll be monitoring and outputting as you work. The Viewers in DaVinci Resolve show you each clip's image as it's transformed from the Timeline Color Space into the Output Color Space.
- **Timeline to Output Tone Mapping:** Accommodates workflows where you need to transform one color space into another with a dramatically larger or smaller dynamic range by automating an expansion or contraction of image contrast in such a way as to give a pleasing result with no clipping. There are three options: None, Simple, and Luminance Mapping.
 - Simple:** Uses a simple curve to perform this transformation, compressing or expanding the highlights and/or shadows of the timeline dynamic range to better fit the output dynamic range. Note that this option maps between approximately 5500 nits and 100 nits, so if you're mapping from an HDR source with more than 5500 nits to an SDR destination there may still be some clipping of the highlights above 5500 nits.
 - Luminance Mapping:** Actually uses a customized curve operation to precisely map the timeline dynamic range to the output dynamic range, and automatically populates the value of the Max. Timeline Luminance control that guides this transform, but leaves it user-adjustable in case you want to customize the result.
- **Max. Timeline Luminance:** The maximum luminance level of the Timeline color space, in nits. Changing the Timeline Color Space gamma setting automatically updates this parameter to the appropriate value for mapping the Timeline Color Space to the Output Color Space, but these two color spaces need to be different in order for tone mapping to work. In Simple mode, this setting is not used. In Luminance Mapping mode, you can manually alter this setting to customize how the Timeline color space is remapped to the Output color space.
- **Timeline to Output Gamut Mapping:** Accommodates workflows where you need to transform one color space into another with a dramatically larger or smaller gamut by helping to automate an expansion or contraction of image saturation in such a way as to give a pleasing and naturalistic result with no clipping. Choosing Saturation Mapping from this menu enables saturation mapping of the image during the Timeline to Output Color Space transformation that RCM performs when rendering or outputting a timeline to video.
 - Saturation Knee:** Sets the image level at which saturation mapping begins. Below this level, no remapping is applied. All saturation values from this level on up are remapped according to the Saturation Max. slider. A value of 1.0 is maximum saturation in the currently selected output color space.
 - Saturation Max:** The new maximum level to which you want to either raise or lower all saturation values that are above the Saturation Knee setting. A value of 1.0 is maximum saturation in the currently selected output color space.
- **ACES Input Device Transform:** (aka IDT) When Color Science is set to ACES, this pop-up menu lets you choose which IDT to use for the dominant media format in DaVinci Resolve.

- **ACES Output Device Transform:** (aka ODT) When Color Science is set to ACES, this pop-up menu lets you choose an ODT with which to transform the image data for monitoring on your calibrated display, and when exporting a timeline in the Deliver page. For more information on ACES workflows using these settings, see Chapter 6, “Data Levels, Color Management, ACES, and HDR.”
- **HDR Mastering is for:** (Only available in Studio version) If you have a DeckLink 4K Extreme 12G or an UltraStudio 4K Extreme video interface, then DaVinci Resolve 12.5 and above can output the metadata necessary to correctly display HDR video signals to display devices using HDMI 2.0a when you turn on the “Enable HDR metadata over HDMI” checkbox in the Master Project Settings.



The Enable HDR metadata over HDMI option in the Master Project Settings lets you output HDR via HDMI 2.0a

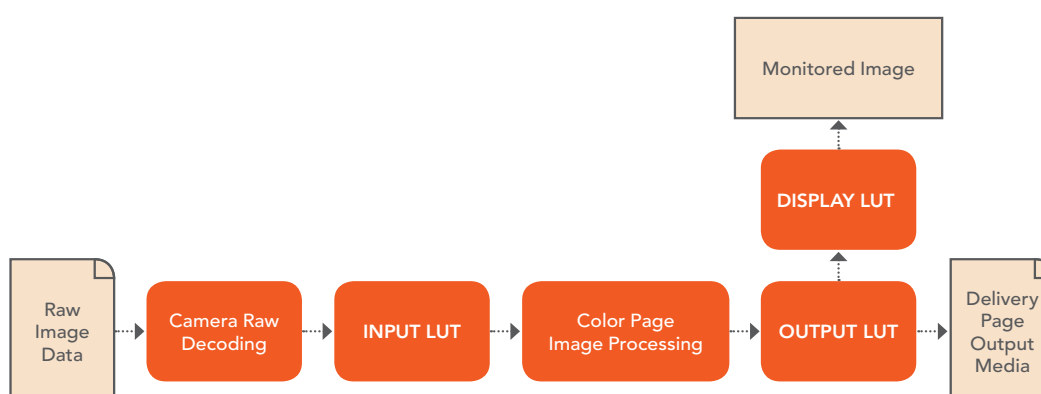
When you do so, a setting in the Color Management panel of the Project Settings, “HDR mastering is for X” lets you specify the output, in nits, to be inserted as metadata into the HDMI stream being output, so that the display you’re connecting to correctly interprets it. The output you specify should match what your display is expecting.



The HDR mastering is for setting lets you insert metadata for HDR output via HDMI 2.0a

Lookup Tables

This group of controls lets you add LUTs to the Resolve image processing pipeline that affect every timeline in the entire project all at once. These LUTs can be used for a wide variety of functions, such as to trim Timeline grades, apply Log to Linear conversions, simulate film output, and limit the signal to accommodate Broadcast Safe requirements. Different options let you insert image processing to different stages of the pipeline as seen in the following diagram:



Keep in mind that since you can apply both 1D and 3D LUTs simultaneously, 1D LUTs at each step are always applied before 3D LUTs.

- **1D/3D Input Lookup Table:** Two pop-up menus let you add 1D and/or 3D LUTs that process the current Timeline before every other image processing operation in DaVinci Resolve.
- **1D/3D Output Lookup Table:** Two pop-up menus let you add 1D and/or 3D LUTs that process the current Timeline after the operations applied in the Color page, but before the temporarily applied Display LUT.
- **1D/3D Video Monitor Lookup Table:** Two pop-up menus let you add 1D and/or 3D LUTs that process the current Timeline after every other image processing operation in DaVinci Resolve. However, Display LUTs are only temporarily applied for purposes of monitoring; they're never applied to rendered media, or to the signal that is output to tape using the controls in the Deliver page. Display LUTs are particularly valuable for applying a film print emulation LUT in a Log workflow, or for applying a monitor calibration LUT if you're outputting to a single display and you don't have dedicated outboard calibration hardware.

Here's an example. It's common, when grading for film output using a Log workflow, that you'll use the Display LUT pop-up menu to apply a film emulation LUT that simulates the image as it will be output from the film recorder, taking into account the film lab and print stock used, in order to make sure that the image you're grading will appear as close as possible to what the eventual release print will look like in the cinema.

- **1D/3D Color Viewer Lookup Table:** Two pop-up menus let you add 1D and/or 3D LUTs that process the image shown in the Viewer on your computer display, independently of the Display LUT that's used to output to your broadcast display. By default, this follows the Video Monitor LUT setting, but you can also use this option to apply a specific calibration transform for your computer monitor. Alternately, you could use it to desaturate the GUI Viewer to be able to specifically evaluate image contrast, or if you don't want to have to argue with your client over which display looks correct.
- **1D/3D Scopes Lookup Table:** Ordinarily, Resolve's internal software video scopes provide an unbiased analysis of the actual video data levels within the Resolve image processing pipeline. However, you can choose to have the software scopes use the Video Monitor LUT selection, or any other LUT installed on your system, to transform this analysis to reflect the monitored output.
- **3D Lookup Table Interpolation:** 3D Lookup tables (LUTs) are 3D tables of red, green, and blue values that specify an output color value for each input color value, thereby providing a method of making color transformations using pre-calculated data. While powerful, 3D LUTs have finite detail; for example, one might have a 17x17x17 LUT that specifies 4913 individual color transforms. When applied to a floating point image that contains more data than the LUT specifies transforms for, color values falling between the 17x17x17 color transforms specified by the LUT need to be interpolated. You can choose from two methods that trade off processing efficiency for higher quality:
 - Trilinear:** (Default) Trilinear is backward-compatible with grades that use LUTs from previous versions of Resolve and matches the look of LUTs being applied in other applications.
 - Tetrahedral:** Tetrahedral is slightly more processor-intensive, but results in higher image quality, with reduced color-banding. Tetrahedral is recommended for projects that don't need to match grades from previous versions of Resolve, or LUTs created in other applications.
- **Update Lists button:** Refreshes the LUT pop-up menus if you've added new LUTs to your system since DaVinci Resolve has been opened.
- **Open LUT Folder button:** This selection opens the master folder in your file system, as described in the list of DaVinci Resolve LUT paths shown above.

Adding Lookup Tables to Your DaVinci Resolve Installation

The pop-up menus in the Color Management panel include a series of factory preset LUTs that were installed with DaVinci Resolve, along with any LUTs that have been generated by DaVinci Resolve, or that you've imported into the proper directory for your operating system.

On OS X: Library/Application Support/Blackmagic Design/DaVinci Resolve/LUT/

On Windows: C:\ProgramData\Blackmagic Design\DaVinci Resolve\Support\LUT

On Linux: /home/resolve/LUT

If you downloaded the non-studio version of DaVinci Resolve from the Apple App Store, LUTs are saved in a different location in order for DaVinci Resolve to remain totally self-contained. In this case, you can click the “Open LUT Folder” button in the Lookup Tables panel of the Project Settings, to open up a Finder window at the location these LUTs are stored. You can use this window to copy LUTs that you want Resolve to have access to, or delete LUTs that you no longer need.

If you add a LUT to one of these directories after DaVinci Resolve has been opened, you can click the Update Lists button to refresh the contents of the pop-up menus.

DaVinci Resolve uses both 1D and 3D LUTs. 3D LUTs that are created by DaVinci Resolve are in the .cube format, configured as 33x33x33 cubes with 32-bit floating point processing. DaVinci Resolve can also read and use LUTs in the Shaperlut format.

Broadcast Safe

Broadcast Safe settings can be enabled while you grade to limit both the luma and chroma of the video signal to one of three levels of acceptable overshoots and undershoots.

- **Broadcast safe IRE (mV) levels:** A pop-up menu for choosing one of three levels of aggressiveness when limiting the signal. Choose the range that corresponds to your QC requirements.
- **Make Broadcast Safe:** A checkbox that turns broadcast safe limiting on and off.

NOTE: The clipping imposed by Broadcast Safe itself does not have an inherently soft roll-off. For best results, Broadcast Safe should be used in conjunction with the Soft Clip controls in the Color page, or a Soft Clip LUT (described in the following section).

Generate Soft Clip LUT

Similar to the Soft Clip mode of the Curves, a Soft Clip LUT lets you create an image processing LUT that applies a timeline-wide “knee” to any clipping that occurs at the upper or lower extremes of the image. Soft clipping in this context is used to quickly ease off any unpleasantly harsh loss of detail occurring as a result of blowing out the highlights or crushing the shadows too aggressively.

To be effective, a Soft Clip LUT should be ideally applied using the 3D Output Lookup Table pop-up menu in the Look Up Tables panel, so it's the very last operation in the image processing pipeline.

Generate: Lets you choose whether you create a soft-clip LUT as a 1D or 3D LUT. 1D LUTs are more accurate for this operation, using 1023 data points, as opposed to the 33x33x33 cube of the 3D LUT.

Generates LUT based on: Defaults to “No LUT selected,” which generates a soft clip LUT using only the settings within this panel. Choosing another LUT from the list lets you concatenate the calculations you specify in this panel with the selected LUT, thus outputting a single LUT that applies both sets of calculations all at once.

Scaled to clipping range: Enables the Maximum and Minimum settings below to work.

Maximum video level: Sets the maximum value that will be output. All image data above this value will be clipped.

Upper Clipping softness: Sets the threshold, as a percentage below the clipping point, at which highlights in the image data begin to compress before hard clipping. At 0, no soft clipping occurs. As you raise this value, more of the clipped highlight values are compressed, rather than clipped, resulting in softer, more pleasant “glowing” highlights.

Minimum video level: Sets the minimum value that will be output. All image data below this value will be clipped.

Lower Clipping softness: Sets the threshold, as a percentage above the minimum clipping point, at which shadows begin to compress before hard clipping. At 0, no soft clipping occurs. As you raise this value, more of the clipped shadow values are compressed, rather than clipped, resulting in a softer, more pleasant rolloff in the toe of the shadows.

Save LUT as: A field into which you can enter a name for a Soft Clip LUT you want to save.

Generate LUT button: Click this button after entering a name in the Save LUT as field to save a Soft Clip LUT.

Here's a procedure for creating a Soft Clip LUT using the controls in this area.

To create a Soft Clip LUT:

- 1 Open the Project Settings and open the Look Up Tables panel.
- 2 Choose the settings for the Soft Clip LUT you want to create.
- 3 Type a name for the new LUT in the “Save LUT as” field, click “Generate LUT.”

The new LUT is saved in the default directory for your system, and is now available in the LUT pop-up menus of this panel.

Generate LUT From Analyzed Pattern

This somewhat hidden command allows you to analyze a special test pattern in order to derive a LUT from whatever adjustments were made to that image. It relies on the use of the “trim_lut.dpx” file that's located in one of the following directories:

On Mac OS X: Library/Application Support/Blackmagic Design/DaVinci Resolve

On Windows: C:\ProgramData\Blackmagic Design\DaVinci Resolve\Support

On Linux: /home/resolve

This procedure is most useful when you want to reverse-engineer an adjustment that's being made via a third-party application. Be aware that it's only useful for analyzing primary adjustments, such as lift/gamma/gain style adjustments, saturation adjustments, or curve adjustments. Secondary adjustments and filters such as blurs or sharpen operations cannot be analyzed, and in fact may cause an incorrect analysis.

To use Generate LUT From Current Grade:

- 1 Import a duplicate of the trim_lut.dpx file into an application in which to make an adjustment.
- 2 Make a primary color adjustment of some kind, and save the file. Don't overwrite the original file.
- 3 Import the altered trim_lut.dpx file into Resolve, edit it into a timeline, open the Color page, and select that clip.
- 4 Open the Color Management panel of the Project Settings, type a name for the LUT you're about to create into the Save LUT as field at the bottom of this panel, and click Generate LUT.

A LUT is generated and saved into the LUT directory of your workstation. To see this LUT's effect on another clip, select another clip, right-click a node in the Node Editor, and choose the LUT you created from the 3D LUT submenu.

General Options

This panel presents a selection of general preferences that affect the interface and operation of DaVinci Resolve.

Conform Options

The settings in this group determine how clips are conformed to match imported project files with source media on disk by extracting timecode, reel names, file names, file paths, and so on.

For more information on conforming and relinking, see Chapter 34, "Conforming and Relinking Clips."

- **Use Timecode:** Determines how DaVinci Resolve extracts timecode from referenced media files. There are two options:
 - Embedded in the source clip:** The preferred setting for most projects to conform automatically and apply grades to the resulting clips. As long as DaVinci Resolve can reference the timecode in either a media file's timecode track, or in the header metadata of the frames in a DPX sequence, you can use timecode to re-conform clips, or even completely change the media file to which a clip refers.
 - From the source clip frame count:** This setting is useful if the source media lacks timecode metadata, and all that's available is a frame count that identifies frames via sequentially numbered integer values.
- **Conform partial clips with black gaps:** Inserts black frames whenever you conform a clip that doesn't contain all the required frames. When this option is selected, partial clips are flagged in the Edit page with a P in the thumbnail of the clip that it is lacking frames.
- **Auto conform clips with media added into Media Pool:** Enabled by default, must be disabled to use collaborative workflow. When this checkbox is turned on, DaVinci Resolve maintains a dynamic relationship between clips in the Media Pool and those in a project's various timelines. When this checkbox is on and you import clips with matching timecode/file names/reel names to clips in a timeline, DaVinci Resolve will automatically reconfirm all matching missing clips, and all other timeline clips that have force conform turned off.

- **Assist using reel names from the:** When this checkbox is turned on, DaVinci Resolve uses reel numbers when conforming clips to match any imported project. This setting must also be turned on if you want to choose different reel name extraction methods for individually selected clips using the Clip Attributes window. Turning this checkbox off forces DaVinci Resolve to identify clips using file names when conforming XML and AAF projects. File names can only be used for conforming XML or AAF files, or when importing a DaVinci Resolve project. There are four options:

Source clip file pathname: Obtains the reel number by extracting it from each media file's path. This makes it possible to extract a reel number from all or part of the file name, or from all or part of the name of any folder in the path that encloses that file. This extraction is defined using the Pattern field.

Pattern: A code that defines how a reel number should be extracted from the source clip path name. For more information about creating patterns, see “Using the Pattern Field” in Chapter 34, “Conforming and Relinking Clips.”

Media Pool folder name: The reel number is obtained from the name of the bin in the Media Pool that encloses that clip. This option is often used for stereo projects, deriving the reel number from “Left” and “Right” named directories. It's also useful for projects that are inheriting new VFX clips on a daily basis.

Embedding in source clip file: Useful for file formats where the reel number is embedded within the media file itself. QuickTime files created by Final Cut Pro, DPX frame files, and CinemaDNG files are all formats that are capable of containing reel number header data.

Source clip filename: If there is no defined reel number, often it's easy to just use the source clip filename. This is a safe option to use in situations where you want to manually choose different reel name extraction methods for individual clips using the Clip Attributes window.

- **Extract reel names from EDL comments:** Media file formats such as R3D have reel names, obtained from the file names, that are longer than the eight characters that are allowable in a standard EDL. This option allows DaVinci Resolve to extract reel names from appropriately formatted EDL comments, such as those output from Final Cut Pro 7.
- **Sort timeline using reel number and timecode:** Lets you change the behavior of C mode sorting in the Timeline. With this checkbox turned on (the default), all clips in the Timeline are sorted by reel number first, and then by source timecode. This way, clips with similar timecode from the same reel will appear next to one another in C mode. If you turn this checkbox off, reel number is ignored, and all clips in the Timeline are sorted only by source timecode. This may result in clips from multiple sources being mixed together, but it is useful in specific situations.
- **Mixed frame rate format:** (Only available prior to importing media into a project) This pop-up menu lets you choose the method used to conform mixed frame rates for rendering and playback. Which option you choose dictates the accuracy with which retimed clips in DaVinci Resolve match the same clips that were retimed in other editing applications when you import those timelines into DaVinci Resolve via XML or AAF. This pop-up menu also appears in the Load AAF or XML dialogs.
- **If you're editing from scratch in DaVinci Resolve:** You should leave this setting set to “Resolve.”

When importing timelines via XML from Apple software: Choose the “Final Cut Pro 7” or “Final Cut Pro X” methods of conform.

When importing timelines via XML or AAF from Premiere Pro, Media Composer, Smoke, or other NLEs: You should choose “Resolve.”

When none is selected: DaVinci Resolve conforms and processes all clips in the Timeline to play at the frame rate that's selected in the "Timeline frame rate" pop-up menu. For example, 23.98, 29.97, 30, 50, 59.94 and 60 fps clips will all play at 24 fps if that's what "Timeline frame rate" is set to in the Master Project Settings, and clips will play slower or faster accordingly.

How clips in mixed frame rate timelines are rendered out depends on whether the Render Settings are set to render individual source clips or one single clip. When you render the Timeline as individual source clips, all clips are rendered individually at their original frame rate. If you select 'single clip,' all clips are converted to the "Timeline frame rate" frame rate and rendered as a single media file.

Audio Metering

Two options in the General Options of the Project Settings let you customize the Loudness Meters on the Fairlight page, while the others affect all other audio meters in DaVinci Resolve.

- **Target Loudness level:** Lets you set the LUFS value that's used as a reference level for loudness metering. Defaults to -23 LUFS which conveniently makes the display of these meters scale similarly to traditional audio meters that you're already used to.
- **Loudness Scale:** Lets you choose which scale you want to use with which to measure the meters. Options currently include the default of EBU +9 Scale (-18 to $+9$), and EBU +18 Scale (-36 to $+18$).
- **Track Meters:** Lets you choose how meters in the Fairlight page display their audio analysis. There are two options:
- **Post Fader:** Meters always display the level of each clip's signal after whatever fader adjustments have taken place. Fading a track's level down diminishes the visible level of that audio signal in the meter. This setting is good if you prefer a visual indication of the relative levels you've set your various audio tracks to, which is a very NLE-oriented behavior.
- **Track Source:** Meters always use the volume levels of the audio clips in that track, even if you've lowered the level using the sliders. If you've keyframed a clip's volume, that change will be reflected by the audio meters, even though fader changes are not. Viewing meters this way means you can always see how much level is available to clips in your mix regardless of what the current fader levels are set to, in the event you want to keep track of audio you want to bring back into the mix later on. This is a very DAW-oriented behavior.

Color

These settings affect clip versions and timeline interactions when working in the Color page.

- **Luminance mixer defaults to zero:** Selecting this option sets the Y channel of the YRGB parameters for all grades to zero. This is required to be able to export a compliant ASC-CDL, and will impact all grades that use the Lum Mix control.
- **Use legacy Log grading ranges and curve:** DaVinci Resolve 12.5 introduced a modification to the Log grading controls that provides smoother, more pleasing results using the same controls. To maintain backward compatibility with older projects, a "Use legacy Log grading ranges and curve" checkbox in the Color panel of the Project Settings lets you switch your project between the older Log control behavior and the newer one. Older projects that are opened in DaVinci Resolve have this checkbox turned on by default, while new projects have this turned off by default.

- **Use S-curve for contrast:** On by default, this checkbox sets the contrast control in the Color Wheels palette to apply an “S-curve” to the image, such that the shadows and highlights of a signal will not be clipped when you increase the value. If you would prefer for these contrast adjustments to be made linearly, and for the signal to be allowed to clip when you reach the upper and lower boundaries of the video signal, you can turn this checkbox off.
- **Use legacy sizing interactions for windows and effects:** DaVinci Resolve 14.1.1 improved how window tracking applies transformations, to correctly handle things like pixel aspect ratio (par). New projects should leave this setting disabled, however older projects should leave this checkbox enabled to ensure tracking and transforms remain applied the way they were before.
- **Apply stereoscopic convergence to windows and effects:** When enabled, automatically applies convergence as appropriate to windows and effects in the opposite eye of stereo timelines.
- **Use local version for new clips in timeline:** Automatically sets all new clips that are added to existing timelines, or all clips that are added to new timelines that are imported via AAF, EDL, or XML, to use local grades by default. If you want all clips added to new timelines to use remote grades instead, as with DaVinci Resolve version 9 and earlier, you can turn this checkbox off.
- **Automatically match master timeline with media pool:** If you turn on this option before importing any media into the Media Pool, or importing any timelines that will in turn import media into the Media Pool, you can create projects with a Master Timeline. When enabled, clips are added to and removed from the Master Timeline as they’re added to and removed from the Media Pool, so that the Master Timeline always contains all media in the Media Pool. Once media has been imported into a project, this setting cannot be changed.
- **Save timeline thumbnails with project:** To minimize project size, and maximize the speed of saving and loading projects, you should leave this checkbox unchecked. If you select the checkbox, all of your Timeline thumbnails will be stored inside every project, instead of in the default directory that’s ordinarily dedicated to stills, during both Save and Auto Save operations. This provides a good history of the project but takes much longer to complete and uses more hard disk space.
- **Use BGR pixel order for DPX v2:** Lets you choose a different pixel order for projects using DPX version 2 media.
- **Embed timecode in audio output:** When turned on, directs DaVinci Resolve to output LTC timecode that’s embedded in channel 16 of the SDI stream and channel 2 of the analog audio output from your video interface.
- **Use Timelines Bin:** This option is only available to be changed before you add clips to the Media Pool; after you’ve added clips, it’s no longer available. Turning Use Timelines Bin on creates a dedicated Timelines bin in the Media Pool, at the top of the Bin List. When enabled, the Timelines bin contains all timelines in a project, and you’re prevented from putting timelines into any other bin in the Media Pool. Whenever you create or import a new timeline, it automatically appears in the Timelines bin. You can add subfolders to the Timelines bin for more specific organization.

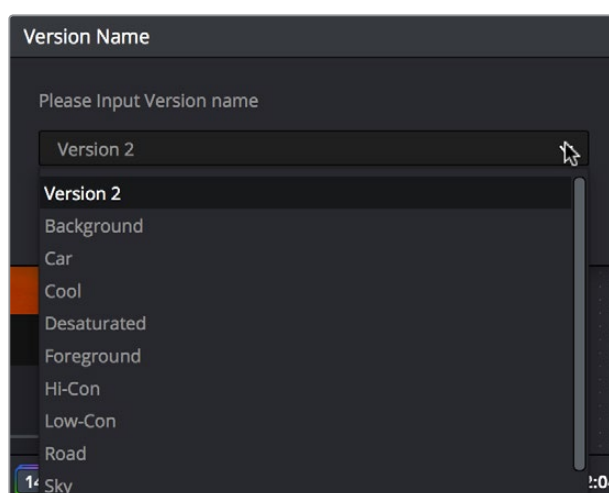
Dynamics Profile

Defines the default transition from one dynamic keyframe to the next for keyframed effects in the Color page. By default this transition is linear, with the “Dynamic profile start” and “Dynamic profile end” parameters set to 1. However, if you need to alter the acceleration of the interpolation of values from one dynamic keyframe to the next, then you can change that keyframe’s Dissolve Type in order to “ease” the effect transition you’re creating. The values in these settings correspond to the graph curves found in the Dynamic Attributes dialog when editing keyframes in the Color page. For more information, see “Changing Dynamic Attributes” in Chapter 53, “Keyframing in the Color Page.”

Versions

Ten text fields provide a way for you to designate automatic names for the versions of grades that you select in the Color page. To the right of each text field, a pop-up menu lets you add a name from a handy list of predefined terms that’s been provided. Alternately, you can simply click any field and type your own custom name.

When you change the name of a version in the Color page, the names you define in this list are available from a pop-up menu in the Version Name dialog.



Using the named pop-up when editing the name of a version

Using a predefined list of names for your different versions avoids typos that can later create folder naming issues when you use the “Commercial Workflow” options for rendering your media in the Deliver page.

Camera Raw

This panel contains groups of parameters that correspond to every camera raw media format that’s supported by DaVinci Resolve. Using these parameters in the Camera Raw panel, you can override the original camera metadata that was written at the time of recording, and make simultaneous adjustments to all camera raw clips using the “project” raw settings.

These settings are covered in detail in Chapter 4, “Camera Raw Settings.”

Capture and Playback

All settings in this panel let you define the functionality of capture and playout to tape using device controlled VTRs connected to your Resolve workstation via the connected video capture and output interface. For more information on deck capture, see Chapter 12, “Ingesting from Tape.” For more information on video output to tape, see Chapter 77, “Delivering to Tape.”

Deck Settings

These settings affect both capture and playback when using the tape ingest options of the Media page, or the tape output options of the Deliver page.

- **Video capture and playback:** You can choose the video format (frame size and frame rate) with which to output to tape from this pop-up menu. HD timelines can be downconverted to SD, and SD timelines can be upconverted to HD using the format conversion of your DeckLink card.
- **Use left and right eye SDI:** A checkbox that enables supported video interfaces to ingest and output muxed stereoscopic video when used with supported VTRs, such as HDCAM SR decks with 4:2:2 x 2 mode. (When muxed stereoscopic signals are ingested, each eye is separated into individual left-eye and right-eye image files.) This parameter only appears when your hardware is set up appropriately.
- **Video connection operates as:** Selects between the available signal options: Use 4:4:4 SDI and Enable Single Link. Which options are available depend on which video capture card you are using.
- **Data Levels:** Lets you specify the data range (normally Video or Full) that's used when ingesting from or outputting to tape. This option switches the data range of the signal output by your video capture card, but only during capture from tape in the Media page, or output to tape in the Deliver page. When capture or output is not currently occurring, your video capture card goes back to using the identically-named data range setting in the Master Project Settings pane, which governs how you monitor the signal being output on an external broadcast display or projector.
- **Video bit depth:** Choose the bit depth that corresponds to the capability of your deck. Depending on your workstation's configuration, you can choose between 8-bit and 10-bit. Outputting to 10-bit is more processor intensive, but higher quality for compatible devices, and is the default setting.
- **Use deck autoedit:** If supported by your video deck, this is the best method to record video to the deck, as it enables the deck to roll the edit using the specified preroll, and control the edits via serial device control. If this checkbox is turned off, a basic edit On/Off mode is used by the deck, with the potential for frame inaccuracies if the "Non auto edit timing" setting is not properly adjusted.
- **Non auto edit timing:** Adjusts the edit synchronization of the connected deck when auto edit is turned off.
- **Deck preroll:** Sets the number of seconds for preroll. How much is appropriate depends on the performance of your deck.
- **Video output sync source:** When using a DeckLink card this is set to Auto. Other capture cards may require you to set the sync source to "Reference" for playout and "Input" for ingest. This setting is only available if you have a DVS card installed on your system.
- **Add 3:2 pulldown:** Inserts or removes the 3:2 pulldown required to record or play 23.98 fps media to or from a 29.97 tape format.

Capture

These settings are used when you use the Capture mode in the Media page to capture clips from tape into the Media Pool.

- **Capture:** Lets you choose whether to capture both Video and Audio, or Video Only.
- **Video Format:** The format that scanned film frames are saved as. When capturing from tape, the available options are DPX and QuickTime. When capturing from the Cintel film scanner, this is restricted to Cintel Raw Image (CRI), which is a raw data format that DaVinci Resolve automatically debayers as a Cineon log-encoded image for grading.

- **Codec:** The codec used to write captured media. When capturing from tape, these include the various type of Apple ProRes, 8- and 10-bit YUV 422, 10-bit RGB, and the various types of DNxHD. Cintel Raw Image files default to rgb.
- **Save clips to:** A field that displays the directory path to which media files captured from tape are written. You want to choose a volume that's fast enough to accommodate the data rate of the media format you're capturing.
- **Browse:** Click this button to choose a directory to write captured media to. The directory you choose appears in the field above.
- **Save in this folder path:** A series of checkboxes let you specify what other information to use to define the directory hierarchy that will hold the captured media. Every checkbox you turn on adds an additional directory with a name defined by that checkbox's metadata. You can choose any or all of the following: Program name, Clip number, Reel number, and Roll/Card.
- **Apply reel number to:** Lets you choose how to write the reel name. Two checkboxes let you write the reel number to the file's name, and/or to the Header data.
- **Use prefix:** A field lets you type in a prefix to be used in the media file's name. This lets you add text identification that will make the media more easily identifiable and searchable.
- **Apply prefix to:** Two checkboxes let you choose to use the prefix you typed in the file name, and/or in the folder name.
- **Use frame number with:** When capturing to image sequences, you can choose how many digits to use when writing the frame number into the name of each frame file.
- **Set batch ingest handles to:** When capturing to image sequences from a batch list, defines how many frames of additional handles to ingest along with each logged clip.
- **Enable audio input:** Turn this checkbox on to capture audio along with the video. If you're capturing QuickTime or MXF files, the audio will be written as additional tracks inside each file. If you're capturing to a DPX image sequence, then a broadcast .wav file is recorded separately.
- **Input:** Lets you choose how many tracks of audio to capture, from 2 to 16.

Playback

These settings only affect the video signal that's output when you use the Edit to Tape mode of the Deliver page.

- **Output:** Lets you choose whether to output both Video and Audio, Video Only, or Audio Only if you're doing an audio layback.
- **Output Source Timecode:** Turn this checkbox on to output each individual clip's source timecode. This option is only applicable when assemble editing to tape.
- **Output LTC:** With a Blackmagic Design DeckLink or UltraStudio device using HD-SDI, longitudinal timecode (LTC) is available on track 16 of the HD-SDI video signal, making it easy to use a Mini Converter de-embedder to extract this analog timecode audio signal and feed it directly to a recording device. This is particularly helpful if you have outboard video processing equipment such as a noise reducer or format converter that does not pass through the VITC timecode.
- **Delay LTC by x frames:** When outputting LTC to bypass outboard processing gear, such as a noise reducer or format converter, you can compensate for the processing delay by delaying the timecode by a matter of frames to ensure that the processed image and timecode reach the deck at the same time. With a DVS card there is a separate timecode output.
- **Enable audio output:** When this checkbox is enabled, DaVinci Resolve will play audio during output.

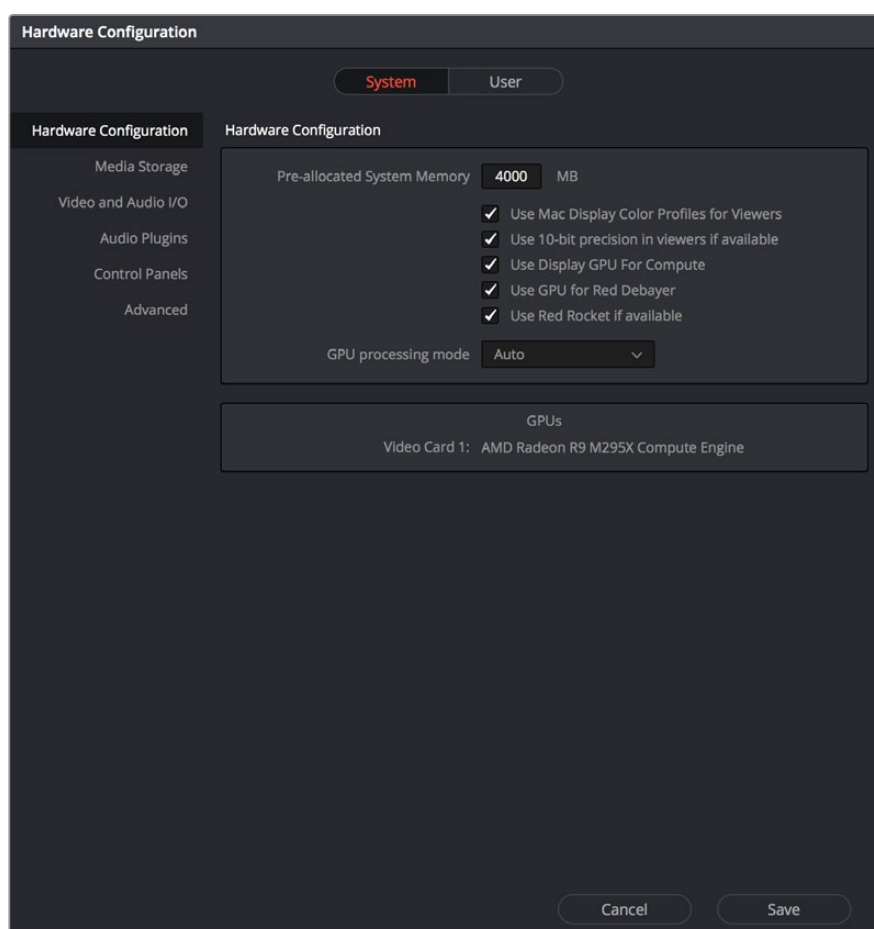
- **Offset audio by x frames:** Lets you specify an offset between the audio track and video to achieve proper A/V sync in cases where the video is being delayed by outboard processing hardware.
- **Output x channels of audio:** Choose the number of audio tracks to output to tape.
- **Set batch playout head handle to x seconds:** When batch outputting multiple clips, you can specify a number of frames before the In point of each clip to be output as well.
- **Set batch playout tail handle to x seconds:** When batch outputting multiple clips, you can specify a number of frames after the Out point of each clip to be output as well.
- **Apply gaps between clips:** This checkbox lets you add a black gap, of the specified duration in frames, between every clip in a timeline when outputting in batch mode.

Opening and Editing DaVinci Resolve Preferences

The DaVinci Resolve Preferences window contains workstation-specific settings for customizing how DaVinci Resolve works, divided into System and User panes, selectable via buttons at the top of this window.

To open the Project Settings window, do one of the following:

- Choose DaVinci Resolve > Preferences
- Press Command-Comma



System Settings of the Preferences Window

The System and User panes are each divided into a series of panels which can be selected from a sidebar at the left. Each panel contains a collection of related settings that affects some category of DaVinci Resolve functionality.

To alter any preference setting:

- 1 Click on the name of any group of settings in the sidebar at the left to open that panel.
- 2 Change whatever settings you need to change.
- 3 Click Save to apply the changes you've made and close the Preferences window.

If you've updated certain System Preferences, you'll be prompted to restart DaVinci Resolve, but if you've updated the User Preferences, this will probably be unnecessary.

System

The System pane of the Preferences window consists of a series of panels that configure the computer and other hardware that comprises your DaVinci Resolve workstation.

Hardware Configuration

The bottom section of this panel provides an overview, for reference, of all hardware and computer characteristics that are relevant to DaVinci Resolve running smoothly, including listing of installed GPUs. Some other options are also available at the top:

- **Pre-allocated System Memory:** Most users don't have to worry about this option, and should probably ignore it. To understand when this might be useful, DaVinci Resolve uses RAM to store images as they're being processed. By default, Resolve only pre-allocates 50% of the available RAM of your workstation for this purpose, which typically comes to the 4 GB listed in this field. Workstations with enormous amounts of RAM available (64 to 128 GB, for example), may find it desirable to raise this cap in order to improve performance when rendering 5K, 6K, or 8K resolution clips, although the maximum recommended pre-allocation is 12 GB of RAM.
- **Use Mac Display Color Profile for Viewers:** If you're using DaVinci Resolve on macOS, this checkbox enables all Viewers in DaVinci Resolve to use whatever display profile is selected in the Displays panel of the System Preferences. This lets DaVinci Resolve use ColorSync on macOS so your Viewer image should better match your output display.
- **Use 10-bit precision in viewers if available:** This checkbox only appears on Mac OS X 10.11 (El Capitan) and higher installations of Resolve. Turning this checkbox on lets Resolve display 10-bit images in the Viewer.
- **Use Display GPU For Compute:** By default, a single GPU system uses this one GPU for the DaVinci user interface and also for image processing. As greater processing speeds are achievable with two or more GPUs, if two GPUs are installed for image processing this checkbox enables the shared use of the display GPU instead of dedicating it to just the DaVinci user interface. Users of the non-studio version of DaVinci Resolve are restricted to the use of a single GPU, unless DaVinci Resolve is installed on a 2013 or later Mac Pro, in which case both installed GPUs will be used.
- **Use GPU for RED Debayer:** Lets you use your GPU to accelerate debayering of R3D media for systems without a RED Rocket installed.

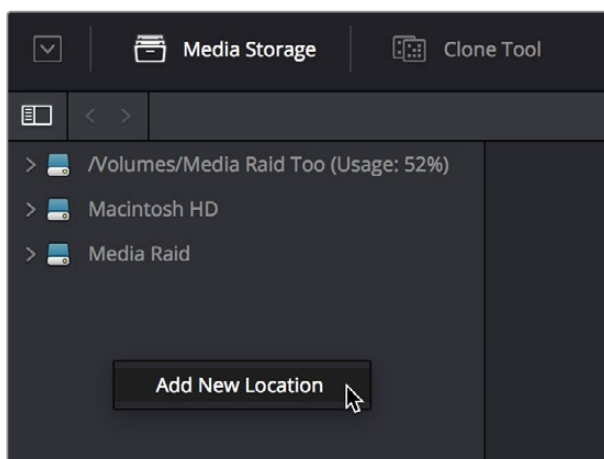
- **Use Red Rocket if available:** (only appears if a RED ROCKET-X or RED ROCKET is installed) This checkbox lets you disable Red Rocket support if you need to force DaVinci Resolve to use standard RED software CPU debayering to accommodate your specific workflow, or when troubleshooting. If you are required to debayer R3D media using your CPU, turn this checkbox off. Additional options appear letting you choose decompression and debayer settings.
- **GPU processing mode:** Lets you set DaVinci Resolve to use either OpenCL or CUDA on systems that have both ATI and Nvidia GPUs installed, to make sure that you're using your most powerful GPU for processing. If you choose either OpenCL or CUDA from this pop-up menu, then a GPU selection mode pop-up appears below that gives you the option of choosing exactly which GPUs you want to either use or disable. If you're using a system that only has ATI GPUs, you should only use OpenCL. Most users can leave this set to Auto, and DaVinci Resolve will use what's appropriate.
- **GPU selection mode:** Lets you choose between Auto, which lets DaVinci Resolve choose which of the available GPUs on your computer to use for processing, and Manual, which lets you choose which GPUs to enable or disable for processing from a list that appears below.
- **GPU selection list:** This list only appears when GPU processing mode is set to either OpenCL, CUDA, or Metal, and when GPU selection mode is set to Manual. A list of every GPU installed in your computer appears, and you can use checkboxes to the left of each GPU to enable or disable specific GPUs from being used for processing.

Media Storage

This panel lets you define the scratch disk and other media storage locations used by DaVinci Resolve, as well as the default cache directories locations to be used when creating new projects.

- **The Media Storage Locations:** This list lets you define the scratch disk of the system. The first volume in this list is where Gallery stills and cache files are stored, so you want to make sure that you choose the fastest storage volume to which you have access.
- **Automatically display attached local and network storage locations:** This checkbox lets DaVinci Resolve access media on all temporarily and permanently mounted volumes, including SATA and eSATA, SAS, USB, FireWire, Thunderbolt, Gigabit Ethernet (GbE or GigE), Fibre Channel, and otherwise connected hard drives, without having to add them to this list. This is on by default.

Some versions of DaVinci Resolve do not allow automatic display of attached volumes. In this case, you can right-click anywhere in the background of the Media Storage panel's volumes list on the Media page and choose "Add New Location" to open a dialog you can use to choose a volume you want to add.



Manually adding a volume to the Media Storage panel's volumes list

If you're using the Apple App store version of DaVinci Resolve, turning on "Automatically display attached local and network storage locations" automatically prompts you via a dialog to add "Macintosh HD" as a storage location. Clicking Add Location prompts you to select the Macintosh HD volume with another dialog, and clicking Open then adds that volume to the Media Storage Volumes list. After you click Save to close the Preference windows, Resolve should now auto-mount any volumes attached to your computer in the Media Storage browser of the Media page. Don't do this until after you've added a fast storage volume to the Media Storage Locations list, because you don't want Macintosh HD as the first volume in this list – the very first volume in this list should always be reserved for your fast scratch volume.

Using Path Mapping to Access Volumes From Other Operating Systems

Shared media path mapping support for Mac, Linux and Windows makes it easier for multi-system shops to share Resolve projects among different platforms that use different file path conventions.

To add a mapped mount string:

- 1 Open the Media Storage panel of the Resolve Preferences window.
- 2 Add the volume you want to map to the Scratch Disks list.
- 3 Double-click the Mapped Mount column of the drive you added to edit it.
- 4 Enter the alternate file path you want that volume to have. For example, if you're on a Windows workstation and you want to access a Linux volume, type the Linux file path into the Mapped Mount column.

NOTE: If the volume you've selected to use for the cache becomes unavailable, Resolve will warn you with a dialog.

Video & Audio I/O

The preferences in this panel let you choose video and audio interfaces on your workstation.

Video & Audio I/O

This section lets you choose which Blackmagic Design video interfaces you want to use for monitoring, capture, playback, and Resolve Live, assuming you have any connected to your workstation. If no interfaces are connected, no options will be available.

- **For capture and playback use:** If you have a compatible video capture card, you should choose from the card options that appear here. Leaving this set to "None" disables external video output. Disabling video output can improve real time performance when external monitoring and output is not a priority. You can also choose "None" when you're using Resolve with another application open at the same time that's using your workstation's video output interface. When you've quit the other application, you can reselect the video output interface for use by Resolve.
- **For DaVinci Resolve Live use:** When using Resolve Live to monitor the live output from a camera, you must have a video interface that's dedicated to doing just that. If you have only one video interface connected to your computer, you'll need to disable it for capture and playback, and enable it for Resolve Live use. However, if you have two video interfaces connected at the same time, you can use one to monitor camera output, and the other to output to a video display for critical evaluation.

- **Release video I/O hardware when not in focus:** When turned on, DaVinci Resolve releases control of the video output device whenever you switch to another application.
- **Use System Audio Output:** Lets you force Resolve to output audio via your workstation's built-in audio output, even if a compatible video I/O interface is enabled for capture and playback or for Resolve Live. If no video I/O interface is installed, audio is output via system audio output automatically.
- **Enable Fairlight Audio Accelerator:** Turning this checkbox on enables an installed Fairlight Audio Accelerator PCI card to be used by DaVinci Resolve for accelerated audio processing and for all audio I/O monitoring and recording.
- **Audio Interface:** Turning Enable Fairlight Audio Accelerator on exposes an additional menu that lets you choose which audio interface to use for audio I/O; the choices are MADi (if you're going to use a third party MADi interface) or Fairlight Audio Interface and MADi (if you also want to use the Fairlight Audio Interface).

Speaker Setup

This section lets you define different sets of speakers with which to monitor audio playback. To access more than the default stereo system output that most workstations default to, you must use whatever software is available for your operating system to choose the desired audio hardware you want to use, and define how many audio outputs are required for the type of monitoring you want to do (stereo, surround, etcetera). For example, on macOS you'll use the Audio Midi Setup utility to choose output hardware and select a speaker configuration to be made available on your system. For more information, see the DaVinci Resolve Configuration Guide, available on the web from the Blackmagic Design support page at <https://www.blackmagicdesign.com/support/family/davinci-resolve-and-fusion>.

- **Monitor Circuit:** Lets you choose for which monitoring circuit, of two available, to define a set of speakers. The choices are Control Room, which corresponds to the room the audio engineer inhabits, and Studio 1, which corresponds to the recording room the talent inhabits. This way, you can set up separate monitoring speaker setups for each area, as necessary.
- **Monitor Set:** For each Monitor Circuit, you can define multiple sets of monitoring speakers. The default two are MAIN (your primary monitoring speakers) and NEAR (usually a secondary set of inferior speakers for checking the mix on cheaper consumer gear). However, options for Set 2-15 lets you define up to 15 different combinations of monitoring speakers that you can switch among for checking or creating different mixes. Click the Rename button to rename any of the more generically labeled monitor sets to something more memorable.
- **Monitor Set Format:** This menu lets you define the format of the currently selected Monitor Set. Options include Mono, Stereo, LCR (left/center/right), LCRS (left/center/right/sub), LCRSS, 5.1, 6.1, 7.1.
- **Monitor output list:** Depending on the Monitor Set Format you choose, each stem of the mix will have an entry in this list with controls that let you map which output goes to that particular speaker, as well as what gain adjustment (if any) you want to make. The number of outputs available in this list reflects the number of speakers made available by your operating system, so if you don't see the required number of outputs that you want to map to different stems, you should configure your system audio using the procedures available in the DaVinci Resolve Configuration Guide.

Audio Plug-ins

A list at top lets you manually add and remove VST plug-in effects directories, if necessary. VST effects aren't installed in a standard location, so it may sometimes be necessary to add a newly installed directory of VST plug-ins that you've just installed on your system.

Once you've added one or more VST directories to the list, a second list underneath shows all audio plug-ins that are available within these directories. Each plug-in on the list has a checkbox that shows whether or not it's currently enabled. Any VST plug-ins that cause Resolve to crash while loading them during startup will be automatically disabled. You can use this list to see which plug-ins have been disabled, for troubleshooting purposes, and to reenables such "blacklisted" plug-ins by turning their checkboxes back on.

Control Panels

Two sections let you specify which Color Grading Panel and Audio Console is connected to your workstation list.

- **Color Grading Panel:** A menu lets you choose which color grading panel you have connected to your workstation. Some panels expose additional controls.
If you have a DaVinci Resolve Mini or Micro Panel, leave this setting set to None and these panels will be auto-detected by Resolve when you plug them in.
If you have a control panel that connects via USB, choose your panel from the list.
If you have a DaVinci Resolve Mini Panel connected over Ethernet, choose "DaVinci Resolve Mini Panel (Ethernet)" and then choose your panel from the pop-up that appears.
If you're using a JLCopper Eclipse, choose "JKCooper Eclipse CX" and then enter the IP and Port number into the fields that appear.
- **Use MIDI Audio Console:** A checkbox lets you enable the use of a third-party audio console that's connected to your workstation. Turning this on exposes three additional menus.
 - MIDI Protocol:** Lets you choose either the HUI or MCU protocol, whichever is compatible with the audio console you want to use.
 - MIDI Input:** Lets you choose the MIDI input used to connect your console.
 - MIDI Output:** Lets you choose the MIDI output used to connect your console.

Advanced

This tab is used for special Resolve configurations and SAN parameters that are applicable to older file systems.

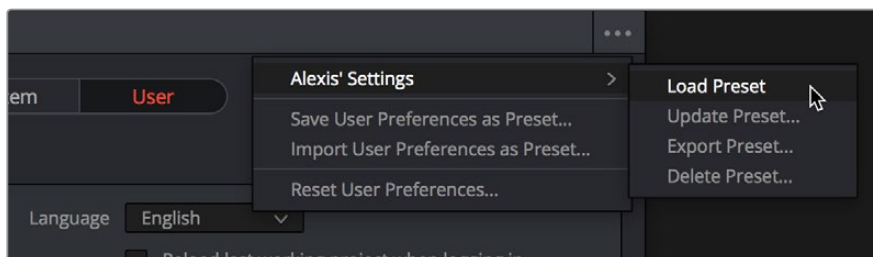
User

This panel lets you choose user preferences, specific to your workstation, that govern such things as UI behaviors and appearance, auto save settings, editing and color defaults, control panel action, and keyboard shortcut mappings

TIP: Many of the settings in the User panel used to be found in the Project Settings window prior to version 14, but they were moved here to accommodate collaborative workflows with each user having their own independent general, editing, and color settings, as well as their own keyboard shortcuts.

Saving User Preference Presets

It's possible to save multiple presets for instant recall of different User Preference settings, using the Option menu in the UI Settings window.



The commands for managing User Preference presets in the option menu of the UI Settings window

Methods of managing User Preference presets:

- **To save a preset:** Choose whatever settings you want to use, then click the UI Settings window Option menu, and choose Save User Preferences as Preset. Enter a name into the dialog, and click OK. That preset will now appear at the top of the Option menu.
- **To load a preset:** Click the UI Settings window Option menu, and choose Load Preset from the submenu of the preset you want to load.
- **To update a preset:** Load a preset you want to edit, then change whatever settings you need to, and choose Update Preset from the submenu of that preset in the Option menu.
- **To export a Preset:** Choose Export Preset from the submenu of any preset in the Option menu. A file with the .userprefs extension is saved at the location you chose.
- **To import a Preset:** Choose Import User Preferences as Preset in the Option menu, use the dialog to find the exported .userprefs preset file you want to import, and click Open.
- **To delete a preset:** Choose Delete Preset from the submenu of any preset in the Option menu.
- **To reset all presets:** Choose Reset User Preferences from the Option menu to restore all User Preferences to their default settings.

UI Settings

A collection of operational preferences.

- **Language:** A Language pop-up at the top lets you specify which language the DaVinci Resolve user interface displays. DaVinci Resolve currently supports English, Chinese, Japanese, and Spanish.
- **Reload last working project when logging in:** Automatically reopens the last project a user had open whenever that user logs back into Davinci Resolve. This checkbox can only be enabled when editing a preset configuration in the Presets panel, so that it's always on no matter which project you open as long as you're using that particular preset. Ideally, enable it for your User config (if you're using a multi-user configuration of Davinci Resolve) or your Guest Default config (if you're using a single-user configuration).
- **Use gray background interface:** By default, DaVinci Resolve uses a blue-gray UI background, intended to provide a more attractive experience for users focused on the less color-critical aspects of DaVinci Resolve, namely editing. Turning this checkbox on switches DaVinci Resolve to a totally neutral, desaturated gray UI, which can be valuable as a point of reference for colorists concerned about the blue-gray UI's potential to bias the eye in the dark environment of the grading suite.

- **Use gray background in viewers:** When turned on, sets the background of all Viewers to gray, making it easier to evaluate image blanking or minor sizing adjustments than with the default dark background.
- **Resize image in viewer for correct aspect ratio:** This control will select between using a square or non-square pixel aspect ratio within the Viewer. This is important when working with SD images which do not have a square pixel aspect ratio.
- **Show all viewers on video output:** When this setting is disabled, video output is locked to the Color page viewer only. When this setting is turned on, other elements of the GUI that have focus in the Media, Edit, and Deliver pages are also output to video.
- **Delay viewer display by X frames:** When turned on, you can enter a number of frames to delay the Viewers in DaVinci Resolve, so that they better sync up with external displays that are delayed due to various signal processing processes.
- **Output single field when paused:** This setting will reduce flicker when grading using a computer monitor or when working with interlaced material. Ordinarily, when viewing interlaced material in Stop or Pause mode, field one is displayed followed by field two. Depending on the image, this can result in a flicker on the display. When this option is enabled, only field one will be shown on the monitor when playback is paused; however both fields will be shown when the clips are played.
- **Hide UI overlays for optimized playback:** When using a single GPU for both display and CUDA or OpenCL processing, or if your display GPU is underpowered, or if you lack the PCIe bandwidth required for the currently specified resolution or frame rate, you may be able to improve real time performance by turning this option on. When enabled, on-screen controls such as the cursor, Power Window outlines, and split-screen views are disabled and hidden during playback. When playback is paused, all onscreen controls reappear.
- **Minimize Interface updates during playback:** When enabled, gives priority to real time performance during playback by reducing user-interface updates. This is helpful when you're creating complex grades on systems with low processing power, or when working on projects at high resolutions.
- **Stop playback when a dropped frame is detected:** When enabled, sets DaVinci Resolve to stop playback whenever a frame is dropped on output, to warn you that there are performance issues on your workstation. This is particularly useful when you're outputting to tape.

Auto Save

DaVinci Resolve's Autosave feature can save you from the heartache of lost work resulting from an unexpected problem. DaVinci Resolve 12.5 has significantly improved save times, so using Auto Save is highly recommended to prevent the loss of work in the event you have a problem.

- **Live Save:** A progressive, fast, always on autosave mechanism that "saves as you go." While Live Save is enabled, the rest of the auto save options are disabled.
- **Automatically save project:** These options are only available if Live Save is turned off, as they enable a more traditional auto saving method. There are three options.

Off: Disables auto saving completely.

On: Automatically saves the current project every few minutes, as defined by the pop-up menu below that has options for 5, 10, 20, and 30 minute, or 1 hour intervals. If you're using a PostgreSQL database, you have the additional option of saving in 1 minute intervals, as PostgreSQL database saving is considerably faster. If DaVinci Resolve unexpectedly quits before you have a chance to save, you'll see all autosaved changes the next time you reopen that project.

To backup project: Saves a full alternate copy of the active database while you work. While this full backup takes longer than the simpler incremental autosave option, it offers a complete backup, and is often used by colorists at the end of each workday or grading timeline.

- **Retain the last X backups:** Sets how many backup versions of the project to save. Backups are eliminated in a first in, first out fashion. The default is 8 backups.
- **Every:** A pop-up menu lets you define how frequently to execute the selected autosave behavior.
- **List Backups:** Shows a window listing all auto saved backup projects. This list can be sorted by name, date modified, width, or height. Buttons running along the bottom provide an interface to Load or Delete any item in the list, Delete all, or Refresh the list. When you load an autosave backup, the current project is lost, and completely replaced by the autosaved project. You are recommended to export the project first, before loading, if you want to preserve the current state of the project.

Editing

The settings in this panel affect new timeline settings, editorial default values, trim behaviors, timeline UI appearance, and frame interpolation settings.

New Timeline Settings

These settings define the presets that populate the New Timeline Options window whenever you create a new timeline.

- **Start Timecode:** You can change the Start Timecode if a specific start time is required.
- **No. of Video Tracks:** Enter how many video tracks you want to have. You can also drag within this field to adjust the number of video tracks with a virtual slider.
- **No. of Audio Tracks:** Enter how many audio tracks you want to have. You can also drag within this field to adjust the number of audio tracks with a virtual slider.
- **Audio Track Type:** Choose the channel mapping you want the new audio tracks to use.

General Settings

These settings define the timing of resolve-generated effects and editing operations.

- **Standard generator duration:** Defines the default duration of generators you edit into the Timeline, in Seconds or Frames. The default value is 5 seconds.
- **Standard transition duration:** Defines the duration of transitions, in Seconds or Frames, that you add to an edit point in DaVinci Resolve. The default value is 1 second.
- **Standard still duration:** Defines the duration of stills that you import such as TIFF, PNG and other supported graphic file formats, in Seconds or Frames. The default value is 5 seconds.
- **Pre-roll time:** Determines how much of the Timeline before the current position of the playhead to play when using the Play Around command.
- **Post-roll time:** Determines how much of the Timeline after the current position of the playhead to play when using the Play Around command.
- **Default handles length:** The value used when creating a timeline with handles. The default is one second worth of frames.
- **Default fast nudge length:** The number of frames that are nudged when you use the Shift-comma (,) and Shift-period (.) keyboard shortcuts.

- **Pre-playhead shadow length:** The number of frames in the Timeline prior to the playhead covered by the Playhead Shadow, if enabled by choosing View > Show Playhead Shadow.
- **Post-playhead shadow length:** The number of frames in the Timeline after the playhead covered by the Playhead Shadow, if enabled by choosing View > Show Playhead Shadow.
- **Timeline overlay retains the last performed action:** Turn this checkbox on if you want DaVinci Resolve to always remember the last edit type you used in the Timeline Viewer Overlay, and highlight it on this Overlay whenever you drag another clip over the Timeline Viewer to let you know that the last edit you performed is the new default edit if you drop clips to the left of the overlay.
- **Create Smart Bin for Timelines:** Turning this option on automatically creates a Smart Bin in the Bin List of the Media Pool that filters out all timelines in your project. Unlike the “Use Timelines Bin” option, this smart bin doesn’t move where these timelines are actually stored in the Media Pool. Instead, it preserves your original organization of timelines and clips, and gives you a way of quickly finding them all at once.
- **Always highlight current clip in the media pool:** When turned on, any clips at the position of the playhead on the Edit or Color pages will be automatically highlighted in the Media Pool.
- **Sync the Master Timeline to the current frame:** If you turned on “Automatically match master timeline with media pool” in the Color settings, then this option lets you make sure that whenever you open the Master Timeline, the playhead is at the same clip and frame that it was in the previous Timeline you were working on.
- **Show offline reference for timeline gaps:** If there’s a missing clip in a conformed timeline that results in a gap in the Timeline Editor, turning this option on sets DaVinci Resolve to show the corresponding frames of an “offline reference movie,” if one has been assigned to that timeline, instead of black. This can be helpful in emergency situations when you’re missing timeline clips right before a screening or review session; this feature lets you play or output the missing frames using the corresponding media from the offline reference movie, instead of outputting black. For more information on using and assigning Offline Reference Movies, see Chapter 33, “Preparing to Move a Project to DaVinci Resolve.”
- **Show offline reference for non-conformed edits:** If there’s missing media in a project that results in an unlinked clip in the Timeline Editor (represented by a red exclamation point overlay on that clip), turning this option on sets DaVinci Resolve to show the corresponding frames of an “offline reference movie,” if one has been assigned to that timeline, instead of black. This can be helpful in emergency situations when you’re missing source media right before a screening or review session; this feature lets you play or output the missing frames using the corresponding media from the offline reference movie, instead of outputting black. For more information on using and assigning Offline Reference Movies, see Chapter 33, “Preparing to Move a Project to DaVinci Resolve.”

Color

The settings in this panel govern different behaviors in the Color page.

General Settings

Affect a variety of behaviors while working in the Color page.

- **Enable HDR Scopes for ST.2084:** (only available in Studio version) If you're doing an HDR grade and monitoring with the built-in video scopes in DaVinci Resolve, you can turn this checkbox on to replace the 10-bit scale of the video scopes with a scale based on "nit" values (or cd/m²) instead.
- **Master reset maintains RGB balance:** Defines how the DaVinci control panel trackball/ring reset buttons reset primary color adjustments. When this option is turned off (the default), pressing the ALL Reset button returns the primary correction values to their default values. When this checkbox is turned on, then pressing the ALL Reset button (a) resets the YRGB values so that the overall values are kept and the ratio of YRGB to each other is maintained, and (b) pressing the RGB Reset button sets the three color channels to the average of what they were previously set to.
- **Wipe wraps when viewing reference stills:** Turning this on (the default) lets stills wrap around the edge of the screen while you're adjusting the wipe using the mouse, rather than stopping at the screen's edge. If you find this behavior awkward when trying to quickly create full-frame comparisons with stills to flip on and off, it can be disabled.
- **High-Visibility Power Window Outlines:** Turning this on sets power window outlines to be drawn as green (for the center shape) and yellow (for the softness shapes), to make these windows easier to see in certain circumstances, instead of the default white and gray.
- **Mattes display high contrast black and white:** When enabled, the HILITE command, which displays the current key, shows a black and white matte (i.e., high contrast) rather than the standard gray matte. For more information on this setting, and on use of the HILITE command, see Chapter 44, "Secondary Qualifiers."
- **Next scene switches to visible track:** When grading a project with multiple tracks, you can use this option to alter the "next scene" command to work better in projects with multi-clip composites. With this option turned off, pressing NEXT SCENE on the DaVinci control panel, or using the Down Arrow keyboard shortcut, moves the playhead to the very next clip in the Thumbnail timeline, regardless of whether it's in front of or behind another clip. Turning this option on causes the NEXT SCENE command to move the playhead to the clip in the highest track if the next clip is part of a multi-clip composite with multiple clips stacked over one another.
- **Automatically cue x frames into timeline clips:** This setting affects the operation of the NEXT SCENE and PREV SCENE commands in the Color page. The default cue point when moving from one clip to the next is the first frame of each clip. Entering a value, in frames, in this field sets the default cue point to the specified number of frames after the first frame of each clip you move the playhead to. This can be convenient if the source material has black or camera rollup flashes at the beginning of every clip while you're trying to grade dailies.
- **Neighboring Clips in Split Screen:** Lets you choose how many neighboring clips next to the current clips are shown in a grid in the Color page Viewer when you turn on the Neighbor Clips option of the Split-Screen shot comparison control.

- **Switching clips:** (this setting can also be changed from the Option menu in the Node Editor) When switching clips, DaVinci Resolve can switch to the same or another node in the node graph. The four options below determine which node is selected:
 - Selects last adjusted node:** The default setting, where each clip in the Timeline retains its own independent node selection that's remembered whenever you move back to that clip.
 - Selects first node:** The first node is always selected when you move to another clip.
 - Selects last node:** The last node is always selected when you move to another clip.
 - Selects same node:** If the clip you've moved to has as many or more nodes as the last clip, the node of the same number will be selected. If the clip you've moved to has fewer nodes than the last clip, the next highest node will be selected.
- **Color picker:** Changes the way that colors are selected when using the Secondary color correction controls. DaVinci Resolve is the normal and modern mode, however some colorists who are familiar with the legacy 2K prefer the DaVinci 2K mode.

Ripple Mode

This setting determines the behavior of the Ripple command that's initiated when using the RIPPLE VALUE button on the DaVinci Advanced control panel.

- **Target clips are set to:** The Ripple mode that's used when you press the RIPPLE VALUE button on the DaVinci control panel. For more information on using this function, see Chapter 48, "Grade Management."
 - Exact values changed:** Changes made to the current clip are rippled to the specified clips using the exact parameters that were changed. For example, if the Master Gain level in the current clip is changed to 0.75 of its range, each clip you ripple will have a Master Gain level of 0.75. Only parameters you adjust are rippled.
 - Percent value changed:** Changes made to the current clip are rippled to the specified clips by the percentage of change you made to the altered parameters. For example, if the current clip has a Master Gain level of 1.00 and is changed to 0.90 units, then the Master Gain level of each clip you ripple will have a relative reduction of 10% relative to its previous value.
 - Unit values changed:** Changes made to the current clip are rippled to the specified clips by the same delta of change, using whichever units make sense for the affected parameter. For example, if the current clip had a Master Gain of 0.80 and you increased it to 0.90, each rippled scene's Master Gain level increases by 0.10.
 - All values are copied:** The current clip's grade is rippled to the specified clips in its entirety. No comparison is made with the original clip's parameters, and all memory parameters are rippled.

Printer Light Step Calibration

For film projects, when you have tight integration with a film lab, it is possible to adjust the printer light calibration sets to match the lab you are using. You should work with your lab technician to set up the Lab Aim settings, the Steps adjustments, which is an incremental value, and the Density Increment adjustment, which is the amount of correction applied within each step. Usually, the Step and Density values will be identical, but this will be up to your lab and your preference.

Control Panels

The parameters in this panel let you customize the functionality of the DaVinci Control panel. Some, but not all, of these settings apply to third party panels.

Panel Sensitivity

Lets you choose the orientation of red on the trackballs, how sensitive trackballs and rings are, and how sensitive the qualifier knobs are.

- **Classic DaVinci trackball alignment:** When enabled, this checkbox sets all color balance controls in DaVinci Resolve to the traditional orientation they've always used, which is close to, but not exactly the same as the vectorscope alignment of hues. When disabled, the alignment of color balance controls is exactly the same as the vectorscope alignment of hues, which is similar to how other color grading applications work. You should choose the mode you're most familiar with.
- **Grading style:** Controls the orientation of the trackballs relative to the corrections they make. There are two options:
 - DaVinci:** Most users will be familiar with the standard DaVinci controls as this mimics the vectorscope (how closely depends on the Classic DaVinci trackball alignment setting).
 - Rank:** The Rank settings are somewhat different, so this option is for users who are familiar with color controls that the Rank control system offered. In this mode, the orientation of red and green are reversed.
- **Lift RGB balance:** Controls how quickly adjustments made to the Lift trackball (on the left) will adjust the Lift Color Balance parameters in the Color page. This setting affects third party panels.
- **Lift master:** Controls how quickly adjustments made to the Lift ring (surrounding the leftmost trackball) will adjust the Lift Contrast parameter in the Color page. This setting affects third party panels.
- **Gamma RGB balance:** Controls how quickly adjustments made to the Gamma trackball (second from the left) will adjust the Gamma Color Balance parameters in the Color page. This setting affects third party panels.
- **Gamma master:** Controls how quickly adjustments made to the Gamma ring (surrounding the second trackball from the left) adjust the Gamma parameter in the Color page. This setting affects third party panels.
- **Gain RGB balance:** Controls how quickly adjustments made to the Gain trackball (third from the left) will adjust the Gain Color Balance parameters in the Color page. This setting affects third party panels.
- **Gain master:** Controls how quickly adjustments made to the Gain ring (surrounding the third trackball from the left) will adjust the Gain Contrast parameter in the Color page. This setting affects third party panels.
- **Cursor offset:** Controls how quickly adjustments made to the fourth trackball affect the cursor, window position, log-mode offset, and other controls that can be manipulated via this trackball.
- **Cursor master:** Controls how quickly adjustments made to the fourth ring affect log-mode master offset, and other controls that can be manipulated via this ring.
- **Hue/Saturation/Luminance qualifier:** Controls the sensitivity of the HSL panel control knobs.

Display Settings

Lets you adjust the display of your Blackmagic Design control panels.

- **LCD brightness:** Controls the overall brightness of the DaVinci control panel displays.
- **Key backlighting:** Depending on which control panel you have selected, two controls let you choose LCD Brightness and Key backlighting of the DaVinci Resolve Mini panel, or three controls let you adjust the color balance of the lit buttons of the DaVinci Resolve Advanced control panel (the default is red).

Keyboard Mapping

This panel lets you choose which set of keyboard shortcuts to use. Using the “Map keyboard to” pop-up, you can choose the default DaVinci Resolve set, or one of the other sets that mimic popular NLEs. You also have the ability to create your own custom sets of keyboard shortcuts. A hierarchical list of commands organized by the menu they appear within lets you select individual commands to remap, while a Search field lets you search among the available keyboard shortcuts to find commands you want to customize.

To search for specific keyboard shortcuts:

- 1 Open the DaVinci Resolve Preferences, then open the User panel and choose Keyboard Mapping from the sidebar.
- 2 Choose whether you want to search for a Command or a Shortcut from the Search pop-up menu.
- 3 Type into the Search field, and the Keyboard Mapping list will change to show whatever commands match the search criteria you’re entering.

Methods of creating and managing keyboard mappings:

- **To create a new keyboard mapping:** Choose a keyboard mapping from the pop-up to use as your starting point, click New, then enter a preset name in the dialog, and click OK.
- **To change the keyboard shortcut for a particular command:** Find the command you want to remap in the Keyboard Mapping list, double-click its keyboard shortcut, and type a new one using any combination of modifier keys you like. If you remap a key that was already assigned to another command, the previous command’s mapping is cleared. When you’re finished changing keyboard shortcuts, click the Save button at the bottom right of the Keyboard Mapping list.
- **To export a keyboard shortcut file for use by another DaVinci Resolve workstation:** Click Export, choose a name and a location for the new file, and click Save.
- To import a keyboard shortcut file: Click Import, choose a DaVinci Resolve keyboard shortcut file, and click Open.
- **To delete a keyboard mapping:** Choose a keyboard mapping to delete, then click the trash can button.

Metadata

The metadata panel lets you create custom sets of metadata parameters that will be exposed in the Metadata Editor. For more information on using this panel, see Chapter 9, “Using Clip Metadata.”

Chapter 4

Camera Raw Settings

Camera Raw Settings

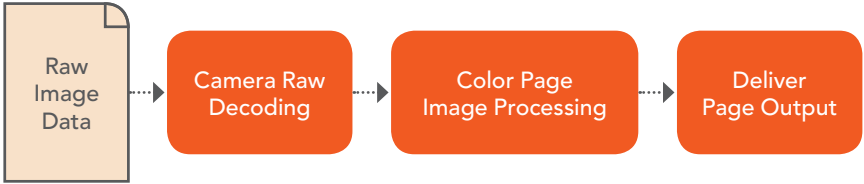
This chapter discusses in detail each of the settings available for every camera raw format that is supported in DaVinci Resolve. These settings are available in the Camera Raw panel of the Project Settings, via a contextual menu command in the Media Pool that exposes a floating window, or in the Camera Raw palette of the Color page.

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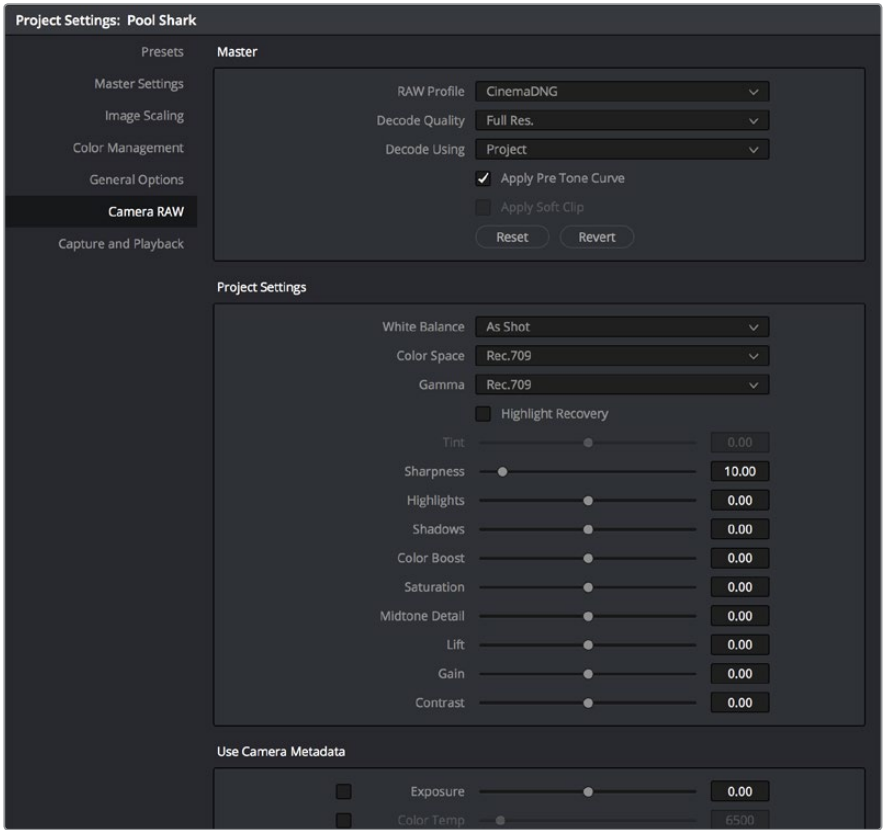
Camera Raw Decoding Explained

Camera raw media formats are so named because they capture raw color space data directly from the sensor of whatever digital cinema camera did the recording. Raw image data is not human readable, and must be debayered or demosaiced to convert the original raw data into image data that can be handed off to DaVinci Resolve’s image processing pipeline.



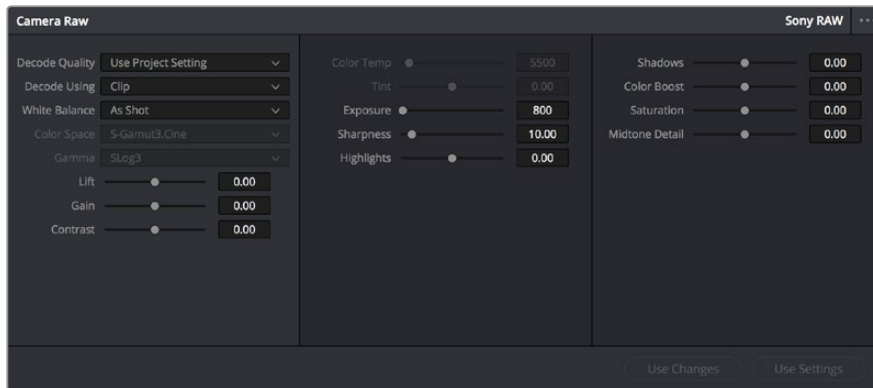
Raw decoding is the very first image processing operation that takes place, and it takes place before all other operations in the Color page, before even the Source bar in the Node Editor. For this reason, it’s important to understand that the ideal transformation of raw image data to DaVinci Resolve-friendly image data is one that preserves the maximum amount of image data for continued processing. Since the 32-bit floating point accuracy of DaVinci Resolve’s image processing pipeline preserves all transformed raw data with exceptional fidelity, the Camera Raw parameters are primarily useful for making whatever initial adjustments will produce the most optimum starting point for grading.

The Camera Raw panel of the Project Settings contain groups of parameters that correspond to every camera raw media format that’s supported by DaVinci Resolve. Using these parameters in the Camera Raw panel, you can override the original camera metadata that was written at the time of recording, and make simultaneous adjustments to all camera raw media throughout your project.



Camera Raw project settings

Each supported camera format has different controls that are specific to that format. These controls are also mirrored in the Camera Raw palette in the Color page, which lets you individually adjust the Camera Raw parameters for individual clips in a Timeline when you set Decode Using to Clip.



Camera Raw project palette in the Color page

Each group of Camera Raw settings is available from the RAW Profile menu. This description covers the settings that are available for each of the camera raw media formats supported by DaVinci Resolve.

Using ARRI ALEXA files

The ARRI ALEXA can record ProRes, DNxHD, or raw image data. When shooting raw, image data is recorded straight from the Bayer sensor, and must be debayered by DaVinci Resolve.

Master Settings

ARRI ALEXA media is extremely simple to debayer. There is only one Master setting, for determining whether or not to alter the clip decoder settings.

- **Decode Quality:** Lets you debayer ARRI ALEXA raw files at Full, Half, or Quarter resolution to improve performance on slower systems. Lower resolution media is lower quality, but faster to work with and process. If necessary, you can choose a lower resolution setting that provides better real time playback on systems with limited performance while you work, and then switch to a higher quality when rendering the final output. A “Force debayer res to highest quality” checkbox in the Render Settings list of the Deliver page makes it easy to follow this workflow.
- **Decode Using:** The option you select determines whether all ARRI ALEXA media throughout the project is decoded using the original Camera Metadata settings (the default selection), using Project settings in which you choose custom settings to be applied to all clips, or using the ARRI default settings.
- **Import Media at Open Gate Resolution:** Enables DaVinci Resolve to access the “open gate” area of clips from ALEXA cameras capable of shooting in this mode, which produces a 3.4K image with extra area for stabilization and repositioning.

Project Settings

The following decoder settings let you adjust the color and exposure of ALEXA clips.

- **Lift:** Adjusts the black point of the media, raising it or lowering it while scaling all midtone values between it and the white point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. The range is –100 to +100.
- **Gain:** Adjusts the white point of the media, raising or lowering it while scaling all midtone values between it and the black point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Contrast:** Raising contrast reduces shadows and raises highlights, while leaving midtones at 50 percent unaffected. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Tint:** Adjusts color balance to push the image between magenta and green; useful for balancing images with a green or magenta color cast, such as fluorescent or sodium vapor bulbs. 0 is unity. The range is –150 to +150.
- **Sharpness:** A debayer-specific sharpness filter applied to provide the appearance of enhanced image detail. 0 is unity, and 10 is the default. The range is 0 to 100.
- **Highlights:** Makes it easy to selectively retrieve blown-out highlight detail in high-dynamic-range media by lowering this parameter, and achieves a smooth blend between the retrieved highlights and the unadjusted mid tones for a naturalistic result. 0 is unity. The range is –100 (minimum) through +100 (maximum).
- **Shadows:** Lets you selectively lighten or darken shadow detail. Raising this value retrieves shadow detail recorded below 0 percent, while leaving the midtones alone. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Color Boost:** Lets you naturalistically raise the saturation of regions of low saturation, sometimes referred to as a vibrance operation. Can be used also to lower the saturation of regions of low saturation. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Saturation:** Adjusts the color intensity of the image. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Midtone Detail:** When this parameter is raised, the contrast of regions of the image with high edge detail is raised to increase the perception of image sharpness, sometimes referred to as definition. When this parameter is lowered to a negative value, regions of the image with low amounts of detail are softened while areas of high detail are left alone. 0 is unity. The range is –100 (minimum) through +100 (very high).

Use Camera Metadata

The most elemental camera metadata settings for exposure and color that are available.

- **Color Temp:** Adjusts color balance to alter the “warmth” of the image. Adjustable in Kelvin. Lower values correct for “warmer” lighting, while higher values correct for “cool” lighting. +2000 is unity. The range is +2000 to +11,000.
- **Exposure:** Increases or lowers image lightness in units relative to ASA values. If your intended exposure adjustment lifts image data above the maximum white level, don’t worry; all image data is preserved and can be retrieved in subsequent adjustments. 160 is unity. The range is +160 to +3200.

ARRI Media and Log-C

ALEXA media is usually recorded using Log-C gamma and color processing, which is very similar to the Cineon Log gamma curve, developed by Kodak to produce flat-contrast, wide-gamut image data that preserves image detail with a wide latitude for adjustment. There is no ALEXA raw parameter to adjust this, so for Rec. 709 monitoring and deliverables you need to “normalize” Log-C clips in one of three ways.

You can use Resolve Color Management (RCM) to automatically normalize log-encoded media according to the type of media it is.

You can create your own adjustment to normalize Log-C clips as part of the grading process, using the parameters of the Color page. This approach gives you the most flexibility, as you’ll be making custom settings that maximize the image data that’s available in every scene.

Alternately, you can use a LUT to normalize Log-C clips to obtain a fast starting point for additional grading. Used in this way, LUTs can be applied either as an output LUT, if the entire Timeline is nothing but ALEXA raw media, or as a LUT that’s applied to an individual node of a grade, if you’re mixing ALEXA raw media with other formats. This provides a fast and easy solution to linearizing ALEXA media that can be useful for creating dailies for offline editing. However, one LUT may not be suitable for all clips. If you’re applying individual LUTs to each clip, you can create multiple LUTs, each with differing contrast settings, in order to gain the speed benefits of using LUTs, while taking into account the individual differences among clips.

ARRI has a LUT generator available online that you can use to create custom LUTs for use with a variety of color correction applications at: www.arri.com/camera/digital_cameras/tools/lut_generator.html

Using RED files

R3D source media, recorded by the various models of RED DIGITAL CINEMA cameras, contains one of the most elaborate sets of raw parameters of any of the camera formats. These settings are divided into four different groups.

Master RED Settings

The Master RED settings are the most important, handling decode quality and the control governing whether the original camera metadata is used, or if you’re overriding the camera metadata project-wide with custom settings.

These settings also contain the pop-up menus that let you choose the color space and gamma curve used to transform the raw image data into image data for processing in DaVinci Resolve when debayering R3D clips. Which Color Space and Gamma Curve settings you use are solely a matter of preference; there is no absolute requirement to use one or the other for any given type of workflow. You’re simply looking for settings that provide the best starting point for the media you have, given the type of grading you’re looking to do.

For example, in many cases combining the REDcolor3 Color Space setting and REDlog Film gamma curve will offer a starting point that retains the most image detail with the greatest latitude for adjustment. On the other hand, if you’re working in a hurry, for example to generate

dailies for offline editing, using one of the REDcolor Color Space settings with one of the REDgamma settings can offer an image that's more immediately pleasing and that requires fewer adjustments to achieve an acceptable result. These are not recommendations, they're only examples. As always, the ideal settings for your project depend heavily on the quality of the source media, so you should experiment with media from your own projects to find the most suitable results to your eye.

Master

These top settings determine the image quality that you're choosing to extract from the R3D source media. The tradeoff is that higher quality media at higher resolution will be more processor-intensive to debayer, depending on your workstation's capabilities.

- **Decode Quality:** Determines the image quality of the decoded R3D data that's handed off to the DaVinci Resolve image processing pipeline. The Decode Quality you select has a direct impact on real time performance. Decoding performance depends entirely on the hardware capabilities of your system. DaVinci Resolve decodes R3D files using multi-core CPU processing, but can also decode 4K at Premium quality if you've installed a RED ROCKET card. 5K R3D media requires two RED ROCKET cards or, subject to release, a single RED ROCKET-X for the same performance. 6K R3D media requires a RED ROCKET-X card.

If necessary, you can choose a lower quality setting that provides better real time playback on systems with limited performance while you work, and then switch to a higher quality when rendering the final output. A "Force debayer res to highest quality" checkbox in the Render Settings list of the Deliver page makes it easy to follow this workflow.

- **Bit Depth:** DaVinci Resolve can decode R3D files with 8-, 10-, or 16-bit image data for processing. Choosing 16-bit for maximum quality may impact playback performance on some hardware.
- **Timecode:** The timecode recorded for R3D media depends on the camera setting in use when it was shot. There are three choices:

Camera: This setting automatically selects between Absolute and Edge depending on what was chosen as the default timecode mode on the camera. This setting needs to be selected before you add R3D media to the Media Pool. If you're browsing R3D media when you change this setting, you should refresh the folder in the Library of the Media Pool before adding media to the Media Pool.

Absolute: The default. Records "time of day" timecode. If an external timecode source was connected and the camera was put into Jam Sync mode, the external timecode would have been recorded instead.

Edge: The first recorded clip for each magazine starts at 01:00:00:00, and the timecode of each subsequent clip is recorded sequentially and continuously.

- **Decode Using:** The option you select determines whether all R3D media throughout the project is decoded using the original Camera Metadata settings (the default selection), using Project settings in which you choose custom settings to be applied to all clips, or using the RED default settings.

Project Settings

These settings control the fundamental methods used to debayer R3D media. The selections you make to these settings determine the basic color and contrast that you're choosing to extract from the camera raw image data.

- **Color Science:** The two options are Original, which was the color science used by early builds of the REDone camera, and Version 2, which is the current version of color science used by the entire RED camera line. Unless you need to match the look of older projects using the older color science, the newest color science is generally preferable.
- **Color Space:** Because RED cameras record R3D data which uses a raw color space, debayering the native R3D data requires choosing a color space to convert the raw signal into. Bear in mind that the color space you choose is merely a starting point for further correction. There is no requirement that you choose one or the other color space for any given workflow. You should choose the color space that provides the most pleasing starting point for your particular project.

DragonColor2: A further optimized version of DragonColor that is especially recommended for underwater footage.

REDcolor4: A further optimized version of REDcolor3 that is especially recommended for underwater footage.

REDWideGamutRGB: Part of RED's IPP2 (image processing pipeline 2) initiative; this is a camera color space designed to encompass all colors that can be recorded by RED cameras without clipping, and is meant to provide a single common starting point for all models of RED cameras, for convenient grading to HDR or SDR workflows.

Rec. 2020: Decodes into the standard color space specified by the Rec. 2020 standard for high definition video, UHD video, and beyond. While you may find this option useful, it is not required for programs being output to video.

Rec. 709: Decodes into the standard color space specified by the Rec. 709 standard for high definition video. While you may find this option useful, it is not required for programs being output to video.

sRGB: Decodes into the standard color space defined by the sRGB standard, typically used for computer display.

Adobe1998: Decodes into Adobe's unique version of the sRGB standard.

CameraRGB: Outputs the original, unmodified sensor data. Not a recommended setting.

REDspace: Fits the raw R3D image data into a color space that's larger than that of Rec. 709. Appropriate for digital cinema mastering and film output. REDspace was the predecessor to the REDcolor setting.

REDcolor: A color space that's similar to the Rec. 709 option, but modified to balance accuracy with pleasing color rendition, emphasizing accurate skin tones.

REDcolor2: Similar, but less saturated than, REDcolor.

REDcolor3: Similar saturation to REDcolor, but with additional modifications to improve the color rendition of skin tone. Introduced as the optimum color space for Epic cameras, but also appropriate for previous generations of RED cameras.

DragonColor: A color space optimized for cameras with the RED Dragon sensor, although this color space can be used for previous generations of RED cameras as well.

- **Gamma Curve:** There are several options available for choosing a gamma profile to be used when debayering the raw R3D data:

REDgamma4: The latest iteration of the REDgamma curve, designed to give a good in-camera look without the need for grading, while retaining great dynamic range and highlight handling. REDgamma4 is suitable for all RED cameras.

REDlog Film: An improved logarithmic gamma setting that's designed to remap the original 12-bit R3D data to the standard Cineon gamma curve. This setting produces flat-contrast image data that preserves image detail with a wide latitude for adjustment, and is compatible with log workflows, including those intended for film output.

Linear: No gamma adjustment is made, this is a linear-to-light representation of data from the RED camera's sensor.

Rec. 709: A gamma curve typical for Rec. 709 display. Does not provide an abundance of latitude for grading.

sRGB: Similar gamma setting to that employed by Rec. 709.

HDR ST.2084: The standardized gamma curve for high-dynamic-range (HDR) video. Also referred to as the PQ curve.

BT.1886: The standardized gamma curve for standard-dynamic-range HD and UHD display. Does not provide an abundance of latitude for grading.

Log3G12: A wide dynamic range log space developed by RED to support HDR monitoring and grading.

Log3G10: Part of RED's IPP2 (image processing pipeline 2) initiative; this is a wide dynamic range log space designed to encode camera data from all RED models to a common starting point in RWG color space, for convenient grading to HDR or SDR workflows.

PDlog 685: A logarithmic gamma setting that maps the native 12-bit RED image data into the linear portion of a Cineon or film transfer curve.

PDlog 985: A logarithmic gamma setting with different mappings.

Custom PDlog: A logarithmic gamma setting that exposes user adjustable Black Point, White Point, and Gamma PDlog parameters so you can customize your own log gamma curve.

REDspace: Similar to Rec. 709, but slightly altered to be more appealing, primarily through higher contrast and lighter midtones. The predecessor to the REDgamma curve.

REDlog: A logarithmic gamma setting that maps the original 12-bit R3D image data to a 10-bit curve. The blacks and midtones occupying the lowest 8 bits of the video signal maintain the same precision as in the original 12-bit data, while the highlights that occupy the highest 4 bits are compressed. While reducing the precision of highlight detail, the tradeoff is that there's an abundance of precision throughout the rest of the signal. This is a good setting for maintaining maximum latitude.

REDgamma: An improved gamma curve designed to be perceptually appealing on displays calibrated for Rec. 709, with an improved soft roll-off in the highlights to maintain highlight detail while grading.

REDgamma2: Similar to REDgamma, with higher contrast.

REDgamma3: The most recent iteration of the REDgamma curve. Based on a log starting point, but with a pleasing "ready to view" contrast curve applied, designed to be a visually pleasing starting point that maintains excellent dynamic range. REDgamma3 is also designed to work with REDcolor3.

- **Blend Type:** Works to control how RED HDRX media is used. When using either Simple or Magic Motion to blend HDRX exposures, there's no need to use the second output in the Node Editor. You can choose from three options:
 - None:** Only the regular exposure is used.
 - Simple:** Blends the two HDRX exposures to achieve a pleasing middle ground.
 - Magic Motion:** Uses a proprietary algorithm to combine the dual exposures to combine overexposed and well-exposed regions of the picture in a more targeted fashion, while blending the sharpness of the regularly exposed source with the motion blur of the underexposed source.
- **Blend Bias:** Lets you adjust how much of the regular exposure and how much of the underexposure are combined.
- **Apply Metadata Curves:** If the R3D media files were preprocessed in REDCINE X Pro, and saved with color curve metadata, you can use this setting to either use or discard that metadata.
- **D.E.B. (Dragon Enhanced Blacks):** A checkbox that enables the elimination of red noise in RED cameras using the Dragon sensor.
- **Embedded Audio:** Enables embedded audio in R3D media.

Decoder Settings

This second group of settings contains additional controls for finessing the debayering of RED raw image data. Many of the settings in this group are color correction adjustments, some of which resemble analogous controls in the Color page. However, the FLUT and DRX controls manage the exposure of the debayered media being fed to the DaVinci Resolve image processing pipeline, and so can be used to retrieve image detail from R3D source media in cases where the default settings are clipping or crushing detail in the highlights or shadows that would be unavailable to DaVinci Resolve as a result.

- **De-noise:** Applies image-wide noise reduction. There are seven settings available, from mild to maximum, that you can use to balance noise reduction against any possible image degradation.
- **OLPF Compensation:** OLPF compensation applies a low pass filter to reduce color moiré. There are four options: Off (the default), Low, Medium, and High.
- **Image Detail:** Controls the demosaicing algorithm that's used for the software decoding of R3D media. You can choose a level of sensor detail extraction: Low, Medium, and High (recommended). If you're using a RED ROCKET card, this setting is ignored as there is a fixed algorithm that's used.
- **FLUT:** A gain operation that lets you boost or attenuate the ISO in smaller increments. 0 is unity. The range is -8 to +8.
- **Contrast:** Raising contrast reduces shadows and raises highlights, while leaving midtones at 50 percent unaffected. The image is compressed rather than clipped at the limits of 100 and 0 percent. 0 is unity. The range is -1 to +1.
- **Saturation:** Adjusts the color intensity of the image. 1 is unity. The range is 0 (minimum) through 5.0 (very high).
- **Tint:** Color balance correction for images with a green or magenta color cast, such as fluorescent or sodium vapor bulbs. This parameter is designed specifically to adjust RED linear light image data to make the most photometrically accurate correction. 0 is unity. The range is -100 to +100.
- **DRX:** A Dynamic Range control (X) that lets you recover highlights while taking into account Color Temperature (degrees Kelvin) and Tint. 0 is unity, and 1.0 is the maximum value.

- **Shadow:** Provides control over the toe (low range) of the FLUT adjustment. 0 is unity. The range is -2 to +2.
- **Brightness:** Adjusts image lightness. Image data is compressed rather than clipped at 100 and 0 percent. 0 is unity. The range is -10 to +10.

Use Camera Metadata

The most elemental camera metadata settings for exposure and color that are available.

- **ISO:** A gain operation that keeps the black point at 0 while raising or lowering the white point of the image, linearly scaling everything in between. Raising the ISO results only in boosted highlights being more compressed, no clipping will occur. 320 is unity. The range is 50–6400.
- **Exposure:** Increases or lowers image lightness in units relative to *f*-stops. Using exposure to boost the image beyond 100 or to lower it below 0 will clip, not compress, the image data that's passed along to the DaVinci Resolve image processing pipeline. 0 is unity. The range is -7 to +7.
- **Color Temp:** Designed to alter the “warmth” of the image while keeping white elements of the scene looking neutral. Adjustable in degrees Kelvin. Lower values correct for “warmer” lighting, while higher values correct for “cool” lighting. This parameter is designed specifically to adjust RED linear light image data to make the most photometrically accurate correction. 5600 is unity. The range is 1700 to 10,000.

Using Sony Raw Files

Sony makes several digital cinema cameras, such as the F65 and F55, that record wide latitude, high-gamut media either using Sony's 12-bit SR codec, or as 16-bit raw media files. Since Sony's cameras do not use a traditional Bayer pattern, special debayering is necessary when working with F65 raw media, and the image data is demosaiced using the following raw controls and parameters.

Master Settings

These parameters let you choose the decode quality, white balance, color space, and gamma that Sony raw clips will be transformed to use when debayered.

- **Decode Quality:** Determines the image quality of the decoded Sony raw data that's handed off to the DaVinci Resolve image processing pipeline regardless of the Play Quality setting. The Decode Resolution you select has a direct impact on real time performance, and decoding performance depends entirely on the hardware capabilities of your system.

If necessary, you can choose a lower resolution setting that provides better real time playback on systems with limited performance while you work, and then switch to a higher quality when rendering the final output. A “Force debayer res to highest quality” checkbox in the Render Settings list of the Deliver page makes it easy to follow this workflow.

- **Decode Using:** The option you select determines whether all F65 media throughout the project is decoded using the original Camera Metadata settings (the default selection), using Project settings in which you choose custom settings to be applied to all clips, or using the Sony default settings.

Project Settings

These settings control the fundamental methods used to debayer Sony raw media. The selections you make to these settings determine the basic color and contrast that you're choosing to extract from the camera raw image data.

- **White Balance:** Designed to very subtly alter the “warmth” of the image. Adjustable in degrees Kelvin. Lower values correct for “warmer” lighting, while higher values correct for “cool” lighting. +5500 is unity. The range is +3200 to +5500.
- **Color Space:** Two color spaces are adjustable, depending on your intended workflow:
 - Rec. 709:** Decodes into the standard color space specified by the Rec. 709 standard for high definition video.
 - P3 D60:** Decodes RGB-encoded image data with a D60 white point, intended for monitoring with a P3-compatible display.
 - SGamut:** Decodes into Sony’s wider S-gamut color space, designed to provide the widest range of image data for adjustment.
 - SGamut3:** The gamut is identical to SGamut, but color reproduction is more accurate, according to Sony’s “Technical Summary for S-Gamut3Cine/S-Log3 and S-Gamut3/S-Log3” whitepaper.
 - SGamut3.Cine:** According to Sony’s “Technical Summary for S-Gamut3Cine/S-Log3 and S-Gamut3/S-Log3” whitepaper, S-Gamut3.Cine is designed to provide a more traditionally log-encoded workflow with color reproduction that is slightly wider than the P3 gamut.
 - P3:** Decodes to a RGB-encoded image data with a D61 white point, intended for use when outputting media for DCI mastering.
- **Gamma:** Five gamma settings are available, depending on what starting point you want to use for further grading.
 - Gamma 2.4:** A simple power-function gamma setting commonly used for broadcast.
 - Gamma 2.6:** A simple power-function gamma setting commonly used for digital cinema projection.
 - Rec. 709:** A gamma curve typical for Rec. 709 display.
 - SLog:** Not designed for viewing, Sony’s SLog gammas are designed to provide a wide latitude for grading; 14-stops according to Sony. 18% gray is at 38%.
 - SLog2:** This version has a half stop offset from SLog to allow for a higher dynamic range. 18% gray is at 32%.
 - SLog3:** An “easier to grade” version of SLog. 18% gray is at 40%. According to Sony’s “Technical Summary for S-Gamut3Cine/S-Log3 and S-Gamut3/S-Log3,” SLog3 is designed to provide a more traditionally log-encoded workflow, with a gamma curve that is similar, but not identical, to Cineon workflows.
 - Linear:** A simple linear gamma setting.
- **Lift:** Adjusts the black point of the media, raising it or lowering it while scaling all midtone values between it and the white point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. The range is –100 to +100.
- **Gain:** Adjusts the white point of the media, raising or lowering it while scaling all midtone values between it and the black point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Contrast:** Raising contrast reduces shadows and raises highlights, while leaving midtones at 50 percent unaffected. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.

- **Tint:** Color balance correction for images with a green or magenta color cast, such as fluorescent or sodium vapor bulbs. 0 is unity. The range is –150 to +150.
- **Sharpness:** A debayer-specific sharpness filter applied to provide the appearance of enhanced image detail. 20 is unity. The range is 0 to 100.
- **Highlights:** Makes it easy to selectively retrieve blown-out highlight detail in high-dynamic-range media by lowering this parameter, and achieves a smooth blend between the retrieved highlights and the unadjusted mid tones for a naturalistic result. 0 is unity. The range is –100 (minimum) through +100 (maximum).
- **Shadows:** Lets you selectively lighten or darken shadow detail. Raising this value retrieves shadow detail recorded below 0 percent, while leaving the midtones alone. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Color Boost:** Lets you naturalistically raise the saturation of regions of low saturation, sometimes referred to as a vibrance operation. Can be used also to lower the saturation of regions of low saturation. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Saturation:** Adjusts the color intensity of the image. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Midtone Detail:** When this parameter is raised, the contrast of regions of the image with high edge detail is raised to increase the perception of image sharpness, sometimes referred to as definition. When this parameter is lowered to a negative value, regions of the image with low amounts of detail are softened while areas of high-detail are left alone. 0 is unity. The range is –100 (minimum) through +100 (very high).

Use Camera Metadata

The most elemental camera metadata settings for exposure and color that are available.

- **Exposure:** Increases or lowers image lightness in units relative to ASA values. If your intended exposure adjustment lifts image data above the maximum white level, don't worry; all image data is preserved and can be retrieved in subsequent adjustments. +800 is unity. The range is +1 to +65,535.
- **Color Temp:** Designed to alter the “warmth” of the image. Adjustable in degrees Kelvin. Lower values correct for “warmer” lighting, while higher values correct for “cool” lighting. +6500 is unity. The range is +2000 to +50,000.

Sony Media and SLog

Sony's proprietary SLog gamma setting, which produces flat-contrast, wide-gamut image data that preserves image detail with a wide latitude for adjustment, is also available on some other Sony cameras. Similarly to working with clips using the ARRI ALEXA's Log-C gamma, you need to normalize SLog clips by using Resolve Color Management (RCM), by making a manual adjustment to color and contrast, or by applying a LUT, using the same techniques discussed previously.

When applying a LUT, there are two methods that Sony recommends. A 1D LUT can be used to transform SLog clips into the standard Cineon (or Log-C) curve if your ultimate goal is to output Log media for film printing. If you're planning to output to a normalized format, you can use a dedicated LUT to make this transformation.

For more information, search the web for Sony's document “SLog: A new LUT for digital production mastering and interchange applications.”

Using CinemaDNG files

CinemaDNG is an open format capable of high-resolution raw image data with a wide dynamic range, and is one of the formats recorded by the Blackmagic Design Camera when you shoot in raw mode. CinemaDNG images are decoded with full dynamic range when the Highlight Recovery checkbox is selected.

DaVinci Resolve version 11.2.1 introduced improved debayering for raw CinemaDNG media acquired using any of the Blackmagic Design cameras. The “Apply Pre Tone Curve” setting controls whether you’re using the older debayering method (when turned on), or the newer, visually improved debayering method (when turned off).

Master Settings

These parameters let you choose the decode quality, white balance, color space, and gamma that raw CinemaDNG clips will be transformed to use when debayered.

- **Decode Quality:** Lets you debayer CinemaDNG raw files at Full, Half, or Quarter resolution to improve performance on slower systems. Lower resolution media is lower quality, but faster to work with and process. If necessary, you can choose a lower resolution setting that provides better real time playback on systems with limited performance while you work, and then switch to a higher quality when rendering the final output. A “Force debayer res to highest quality” checkbox in the Render Settings list of the Deliver page makes it easy to follow this workflow.
- **Decode Using:** The option you select determines whether all CinemaDNG media throughout the project is decoded using the original Camera Metadata settings (the default selection), using Project settings in which you choose custom settings to be applied to all clips, or using the CinemaDNG default settings.
- **Apply Pre Tone Curve:** When this checkbox is turned off (the default for new projects created in DaVinci Resolve 11.2.1 or later), DaVinci Resolve debayers CinemaDNG raw media using an improved method that delivers better-looking results, specifically for media acquired using any of the Blackmagic Design cameras. When this checkbox is turned on (the default for projects created in earlier versions of DaVinci Resolve), the older debayering method is reenabled for backward compatibility. However, turning Pre Tone Curve on may also provide better results for CinemaDNG raw files coming from other sources. If you’re importing .dng media from cameras other than those from Blackmagic Design, you should try both settings to see which type of debayering you prefer.
- **Apply Soft Clip:** This checkbox is only available when Apply Pre Tone Curve is turned off. When turned on, high dynamic range parts of the signal (super-white highlights) are brought back into the picture as visible image detail you can adjust, similar to using the Highlights control to retrieve these otherwise clipped parts of the signal.

Project Settings

CinemaDNG has a variety of settings that can be adjusted to alter the image quality of the debayered result. The Color Temp and Tint parameters are only available if the White Balance pop-up menu is set to Custom.

- **White Balance:** The first seven options offer White Balance presets, which automatically adjust the Color Temp and Tint parameters. These options include Daylight, Cloudy, Shade, Tungsten, Fluorescent, and Flash. An eighth option, Custom, makes the Color Temp and Tint parameters user-adjustable.

- **Color Space:** Two color spaces are adjustable, depending on your intended workflow:
 - Rec. 709:** Decodes into the standard color space specified by the Rec. 709 standard for high definition video.
 - P3 D60:** Decodes into the standard P3 color space specified by the DCI standard for digital cinema projection.
 - Blackmagic Design:** Decodes into a log-encoded color space that remaps the raw data into an approximation of the Log-C standard. Choosing Blackmagic Design Film also forces the Gamma setting to Blackmagic Design Film. This setting produces flat-contrast image data that preserves image detail with a wide latitude for adjustment, which is suitable as a starting point for detailed grading, and is also compatible with log workflows intended for film output.
- **Gamma:** Five gamma settings are available, depending on what starting point you want to use for further grading.
 - 2.4:** A simple power-function gamma setting commonly used for broadcast.
 - 2.6:** A simple power-function gamma setting commonly used for digital cinema projection.
 - Rec. 709:** A gamma of 2.35, with a linear segment near black, approximating the EBU recommended gamma for broadcast.
 - sRGB:** A gamma of 2.2, with a linear segment near black, intended for reproduction on computer displays alongside the sRGB color space.
 - Linear:** A simple linear gamma setting.
 - Blackmagic Design Film:** A log-encoded gamma setting that approximates Cineon encoding, the main difference being that more data is encoded in the darkest portion of the Blackmagic Design Film signal. When you choose this setting, the appropriate variation of gamma will be applied based on your particular sensor, be it 4K or 4.6K.
 - Blackmagic Design Video:** A normalized gamma setting that provides a fast starting point for grading if you don't want to begin with a log-encoded image.
- **ISO:** A gain operation that keeps the black point at 0 while raising or lowering the white point of the image, linearly scaling everything in between. Raising the ISO can push image values above maximum white, but these values are not permanently clipped and are retrievable using the Highlights parameter, or using later adjustments. This control's default value and range is dependent on the type of camera the media was shot with. You should also know that different log curves are applied to 4.6K media depending on which ISO you choose, to deliver the best possible output.
- **Highlight Recovery:** A checkbox that lets you include additional highlight sensor data that's usually clipped by the standard decoding matrix. In cases where you have extremely clipped highlights, you may obtain additional image detail this way, although it may have unusual color artifacts.
- **Tint:** Color balance correction for images with a green or magenta color cast, such as fluorescent or sodium vapor bulbs. 0 is unity. The range is -150 to +150.
- **Sharpness:** A debayer-specific sharpness filter applied to provide the appearance of enhanced image detail. 20 is unity. The range is 0 to 100.
- **Highlights:** Makes it easy to selectively retrieve blown-out highlight detail in high-dynamic-range media by lowering this parameter, and achieves a smooth blend between the retrieved highlights and the unadjusted midtones for a naturalistic result. 0 is unity. The range is -100 (minimum) through +100 (maximum).
- **Shadows:** Lets you selectively lighten or darken shadow detail. Raising this value retrieves shadow detail recorded below 0 percent, while leaving the midtones alone. 0 is unity. The range is -100 (minimum) through +100 (very high).

- **Color Boost:** Lets you naturalistically raise the saturation of regions of low saturation, sometimes referred to as a vibrance operation. Can be used also to lower the saturation of regions of low saturation. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Saturation:** Adjusts the color intensity of the image. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Midtone Detail:** When this parameter is raised, the contrast of regions of the image with high edge detail is raised to increase the perception of image sharpness, sometimes referred to as definition. When this parameter is lowered to a negative value, regions of the image with low amounts of detail are softened while areas of high-detail are left alone. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Lift:** Adjusts the black point of the media, raising it or lowering it while scaling all midtone values between it and the white point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. The range is –100 to +100.
- **Gain:** Adjusts the white point of the media, raising or lowering it while scaling all midtone values between it and the black point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Contrast:** Raising contrast reduces shadows and raises highlights, while leaving midtones at 50 percent unaffected. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.

Use Camera Metadata

The most elemental camera metadata settings for exposure and color that are available.

- **Exposure:** Increases or lowers image lightness in units relative to *f*-stops. If your intended exposure adjustment lifts image data above the maximum white level, don't worry; all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –5 to +5.
- **Color Temp:** Designed to alter the “warmth” of the image. Adjustable in Kelvin. Lower values correct for “warmer” lighting, while higher values correct for “cool” lighting. +6500 is unity. The range is +2000 to +50,000.

CinemaDNG Files and Blackmagic Design Film

Blackmagic Design's logarithmically-encoded Blackmagic Design Film gamma setting, which produces flat-contrast, wide-gamut image data that preserves image detail with a wide latitude for adjustment, is a modified version of the standard Cineon curve. However, the modifications are designed to emphasize the strengths of the sensors used by the Blackmagic Design cameras. Similarly to working with clips using Cineon, the ARRI ALEXA's Log-C gamma, or Sony's proprietary S-Log or S-Log2 formats, you need to normalize clips using Blackmagic Design Film by using Resolve Color Management (RCM), by making a manual adjustment to color and contrast, or by applying a LUT, using the same techniques discussed previously.

Using Phantom Cine Files

The Phantom line of high-speed digital cinema cameras record wide latitude, high-gamut media using the Cine Raw format.

Master Settings

These parameters let you choose the decode quality, white balance, color space, and gamma that raw Phantom Cine clips will be transformed to use when debayered.

- **Decode Using:** The option you select determines whether all Phantom Cine media throughout the project is decoded using the original Camera Metadata settings (the default selection), using Project settings in which you choose custom settings to be applied to all clips, or using the Cine default settings.
- **Timecode:** There are four types of timecode that Phantom Cine files can be set to use:
 - Set to zero:** Camera timecode is ignored, instead using a simple frame count with the first frame considered 0.
 - Time of day (Local):** Time of day timecode recording.
 - Time of day (GMT):** Time of day timecode recording based on Greenwich Mean Time.
 - SMPTE:** Standard SMPTE timecode.

Project Settings

The the following settings for exposure, color, and sharpness are available.

- **Gamma:** Three options are available for setting the gamma of the debayered output:
 - Rec. 709**
 - Log 1**
 - Log 2**
- **Lift:** Adjusts the black point of the media, raising it or lowering it while scaling all midtone values between it and the white point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. The range is –100 to +100.
- **Gain:** Adjusts the white point of the media, raising or lowing it while scaling all midtone values between it and the black point. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Contrast:** Raising contrast reduces shadows and raises highlights, while leaving midtones at 50 percent unaffected. Regardless of how you adjust this control, all image data is preserved and can be retrieved in subsequent adjustments. 0 is unity. The range is –100 to +100.
- **Sharpness:** A debayer-specific sharpness filter applied to provide the appearance of enhanced image detail. 20 is unity. The range is 0 to 100.
- **Highlights:** Makes it easy to selectively retrieve blown-out highlight detail in high-dynamic-range media by lowering this parameter, and achieves a smooth blend between the retrieved highlights and the unadjusted mid tones for a naturalistic result. 0 is unity. The range is –100 (minimum) through +100 (maximum).
- **Shadows:** Lets you selectively lighten or darken shadow detail. Raising this value retrieves shadow detail recorded below 0 percent, while leaving the midtones alone. 0 is unity. The range is –100 (minimum) through +100 (very high).

- **Color Boost:** Lets you naturalistically raise the saturation of regions of low saturation, sometimes referred to as a vibrance operation. Can be used also to lower the saturation of regions of low saturation. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Saturation:** Adjusts the color intensity of the image. 0 is unity. The range is –100 (minimum) through +100 (very high).
- **Midtone Detail:** When this parameter is raised, the contrast of regions of the image with high edge detail is raised to increase the perception of image sharpness, sometimes referred to as definition. When this parameter is lowered to a negative value, regions of the image with low amounts of detail are softened while areas of high detail are left alone. 0 is unity. The range is –100 (minimum) through +100 (very high).

Chapter 5

Improving Performance, Proxies, and the Render Cache

Improving Performance, Proxies, and the Render Cache

DaVinci Resolve is a high-performance piece of software designed to enable real time effects on a variety of workstations. This section describes the various ways you can monitor your performance to make sure you're maintaining real time playback, along with different methods of optimizing real time performance, including using on-the-fly proxies and the background Render Cache.

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Understanding the GPU Status Display

Every viewer in Resolve exposes a GPU status indicator and a frame-per-second (FPS) meter, which appears in the Viewer's title bar, which shows you your workstation's performance whenever playback is initiated. Since DaVinci Resolve uses one or more GPUs (graphics processing units) to handle all image processing and effects, the GPU status display shows you how much processing power is being used by whichever clip is playing.



Frame rate and GPU indication, green is good

A green status indicator shows there is plenty of GPU processing headroom available. As the GPU resources is increasingly taxed, this green graph eventually turns red to show that the available GPU power is insufficient for consistent real time playback.



Red indicates that playback is at slower than real time

Eventually, as you add more and more effects and corrections, you'll reach the limits of available performance, forcing DaVinci Resolve to either drop frames, or play video at a slower speed in order to maintain high image quality, shown by the red FPS indicator.

When real time performance falls short, DaVinci Resolve provides a variety of controls and options that let you enhance real time playback and effects. Each is useful for different situations, and all can work together so you can choose the best trade-off between image quality and performance while you work. All of these methods can be set up to have no effect on your delivered output.

Prioritizing Audio or Video Playback in the Edit Page

When available processing power is insufficient to play the clip or clips at the position of the playhead due to the grade, transforms, or effects that are applied at that moment in the Timeline, you have the ability to choose exactly how performance in Resolve degrades, by turning the "Show All Video Frames" on or off in the Option menu of the Edit page Viewers.

- **Show All Video Frames off:** The default setting, ideal for video editing. Prioritizes audio playback at the expense of dropping video frames when processing power is tight, resulting in a more conventional playback experience.
- **Show All Video Frames on:** An alternate setting that's ideal when you're doing effects work, for which you need to see every single frame play back, sequentially. Audio quality is compromised while every frame of video plays in slower-than-real-time, if necessary, to maintain playback.

Keep in mind that this setting only affects playback when GPU performance is lacking. In areas of the Timeline where performance is adequate, playback remains uncompromised.

Performance Mode Improves Overall Performance

On by default, Performance Mode (Playback > Performance Mode) analyzes your computer's configuration, the CPU, GPU, connected video interface, etcetera, and automatically tunes DaVinci Resolve's under-the-hood image processing settings to provide the best interactivity on your machine. On less powerful computers, Performance Mode dramatically improves the experience of editing, mixing, and grading.

While Performance Mode is turned on, DaVinci Resolve always outputs to video and renders in the Delivery page and processes via the Media Management command at the highest quality, so there is no compromise in your output. Creative Editors and Audio Mixers can leave this on always.

Finishing Editors and Colorists might notice subtle differences between the image on your computer monitor on less powerful computers when Performance Mode is on versus when it's off, which is why this setting can be disabled for instances where GUI interactivity is less important than your on-screen display.

Proxy Mode Improves Effects Performance

If you don't want to either drop frames or play at slower than real time speed whenever the GPU Status indicator is in the red, an immediate way of improving performance is to turn on the Use Proxies option in the View menu. Using Proxies reduces processing demands by taking advantage of the resolution independence of Resolve to lower the resolution of your clips on-the-fly, thereby increasing real time playback performance without the need to spend time caching part or all of the timeline, or create optimized media (both discussed later).

To turn Use Proxies on and off, do one of the following:

- Choose Playback > Proxy Mode > Half Resolution, Quarter Resolution, or None.
- Press PROXY ON/OFF on the T-bar panel of the DaVinci control panel (Defaults to the last proxy resolution you selected from the menu. Half is the default if you haven't selected a resolution yet.).

Turning on one of the proxy resolutions reduces the working resolution by either half or a quarter of whatever the current Timeline resolution is for your project. Working at a temporarily reduced resolution increases your workstation's real time performance, while the resolution independence of Resolve guarantees that every window you draw and sizing operation you make scales correctly to the actual resolution of your project.

Proxy Resolution	Width	Height
Full 8K UHD	7680	4320
Full UHD/Half 8K UHD	3840	2160
Full-HD/Half UHD/Quarter 8K UHD	1920	1080
Half-HD/Quarter UHD/Eighth 8K UHD	960	540
Quarter-HD/Eighth UHD/Sixteenth 8K UHD	480	270

Table of half and quarter proxy resolutions for different television frame sizes

Reducing Decode Quality Improves Raw Performance

The Use Proxy command will improve performance when grades and effects are responsible for your project's slower than real time playback, but Use Proxy won't help when real time performance is being used up by the need to debayer raw media. The only way to improve playback performance for debayered clips without taking the time to either generate optimized media or render to the Source Cache by enabling the Smart Cache is to open the Camera Raw panel of the Project Settings, and reduce the Decode Quality and/or Play Quality of the raw media formats you're using:

- **Decode Quality:** Camera raw formats such as R3D and F65 can be debayered at different levels of quality. For higher real time performance, you can choose a lower quality setting while you work, and then switch to a higher quality when rendering the final output. A "Force debayer res to highest quality" checkbox in the Advanced settings of the Video Panel of the Render Settings list in the Deliver page makes it easy to follow this workflow.
- **Play Quality:** This option provides the additional ability to set a lower resolution for debayering during playback than for when the playhead is stopped. By default playback uses the same setting as the Decode Quality pop-up menu.

Options for reducing resolution vary by format, but at the very least include full, half, and quarter resolution (R3D and Sony Raw have options for full, half, quarter, eighth, and sixteenth). The one exception is the Phantom Cine format, which doesn't have Decode Quality options at all.

If you reduce the Decode Quality of raw media formats in your project to improve performance, you can use the "Force debayer res to highest quality" checkbox in the Render Settings list of the Deliver page to ensure that Resolve renders all raw formats at the highest quality available, so you don't have to worry about forgetting to change the decode quality back when it's time to render.

Optimized Media Improves Overall Performance

If you're editing or grading processor-intensive media such as camera raw or H.264 sourced media or 8K raw media, you can create pre-rendered, optimized media in one of a variety of finishing formats that lets you work more efficiently, by seamlessly turning slow-to-decode media formats into a more processor-efficient format and resolution, and giving you the ability to easily switch your project back and forth between these optimized "proxy" files and the original source media.

The advantage of using optimized media to help you work faster is that it's pre-generated, meaning you can render it once and then use the files for the duration of your work in that project (unless you change the debayering settings of the raw media). Also, optimized media improves the playback performance of clips throughout Resolve, including in the Media page and in the Media Pool and Source Viewer of the Edit page, whereas the similar but different Source Cache component of the Smart Cache only improves the performance of clips that are already in the Timeline by caching them at the Timeline resolution. This makes optimized media ideal for editing workflows of all kinds.

Choose the Right Optimized Media Format for Your Project

You have the option of choosing the Resolution and Format of the optimized media you create, using controls in the Master Settings panel of the Project Settings. Be aware that the format you choose will determine whether out-of-bounds image data is preserved when the signal is optimized. If you find that image data (typically bright highlights) are clipped after optimizing, you should switch to 16-bit float, ProRes 4444, or ProRes 4444 XQ; in particular, any of these three codecs are appropriate for HDR grading.

Creating Optimized Media

Creating optimized media to work with is easy. Resolve automatically manages the relationship between source clips and the optimized media you create, so all you need to do is choose which clips to make optimized media for. You can manually choose which clips to optimize, or you can use a Smart Bin to collect all of the media corresponding to one or more formats you need to optimize to gather it procedurally. In either case, this gives you the option of only optimizing clips in formats that require optimization, saving you time.

For example, if you're editing a project that consists half of camera raw media, and half of DNxHD media, you probably only need to optimize the camera raw media, so you can create a Smart Bin that gathers all of it, based on Resolution, Codec, File Name, or whatever other metadata is appropriate. Once gathered, it's an easy thing to select all of these clips in preparation for the next step.

To create optimized media for one or more selected clips:

Right-click one of the selected clips, and choose Generate Optimized Media from the contextual menu.

All optimized media is written to the same directory as the Cache files are written, which defaults to the first scratch disk listed in the Preference dialog's Media Storage panel. The location of Cache and Optimized files is also selectable via the "Cache files location" setting in the Master Settings panel of the Project Settings.

Seeing Which Clips Have Been Optimized

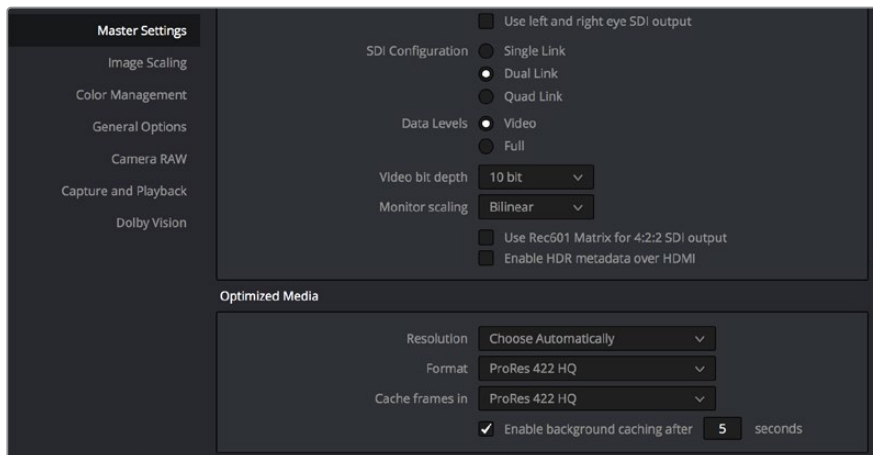
If you want to check to see which clips have been optimized, an Optimized Media column in the list view of the Media Pool will be populated with the resolution of whatever optimized media you've created (Original, Half, Quarter, etcetera). Clips that have not been optimized appear with "None."

Optimized Media for Raw Source Clips

In general, once you create optimized media, Resolve keeps track of it and continues using it regardless of whatever changes you make to your project, including changing the Timeline resolution. However, any change to the camera raw settings of optimized clips will automatically discard the optimized media, requiring you to re-generate optimized media for them.

Customizing the Type of Optimized Media You Create

The Master Settings panel of the Project Settings has a set of controls that govern what kind of media files are created when you create optimized media.



Options available for creating Optimized media in the Master Settings panel of the Project Settings

There are two settings at the top of the Optimized Media section:

- **Resolution:** Lets you choose whether to create optimized media at the same size as your original media files (by choosing Original), or to reduce the bandwidth of your optimized media further by reducing its resolution by a Half, Quarter, Eighth, or Sixteenth. The “Choose automatically” option tries to balance visual quality with efficiency by only reducing the resolution of media files that are larger than the currently selected Timeline resolution, using whatever reduction ratio best matches the Timeline resolution.
- **Format:** Lets you choose the format and codec with which to generate optimized media. Options include Uncompressed 10-bit and Uncompressed 16-bit float for maximum quality, which stores image data in the optimized and proprietary .dvcc image format. Other options include ProRes Proxy through 4444 XQ, and DNxHR LB through 444. Be aware that the format you choose will determine whether out-of-bounds image data is preserved when the signal is optimized. If you find that image data (typically super-white levels) are clipped after optimization, you should switch to 16-bit float, ProRes 4444, or ProRes 4444 XQ; in particular, any of these three codecs are appropriate optimized formats for HDR grading.

The “Choose automatically” option of the Resolution setting bears a bit more explanation. When selected, only source media with a higher resolution than the selected Timeline resolution will generate downsized optimized media. How much each clip will be downsized depends on how much larger each clip is than the Timeline resolution. For example, if you’re working within a 1080 resolution project, then 8K clips will generate quarter-resolution optimized media, and 4K clips will generate half-resolution optimized media, such that all optimized media is somewhere around 1080 resolution. All clips that are 1080 and smaller generate optimized media at the same resolution as the source clips.

In the example of a 4K project, 8K clips will generate half-resolution optimized media, and all other clips that are 4K and smaller will generate optimized media at the same resolution as the source clips.

Proxy Resolution	Width	Height
Full 8K UHD	7680	4320
Full UHD/Half 8K UHD	3840	2160
Full-HD/Half UHD/Quarter 8K UHD	1920	1080
Half-HD/Quarter UHD/Eighth 8K UHD	960	540
Quarter-HD/Eighth UHD/Sixteenth 8K UHD	480	270
Eighth-HD/Sixteenth UHD	240	135

Table of optimized resolutions for different television frame sizes

Switching Between Optimized and Original Media

Choosing whether or not you're using optimized media is easy. Simply choose Playback > Use Optimized Media if Available to switch your entire project between using optimized media (if it's been generated), or the original media. Furthermore, a checkbox in the Render Settings of the Deliver page lets you choose whether you want to use optimized media to speed up rendering, or render using the original media only.

NOTE: Optimized media is not included in Media Management operations, nor is it included as part of Archive operations in the Project Manager.

Rediscovering Lost Optimized Media

It's difficult, but it is possible to lose track of optimized media you've generated in certain rare circumstances. For example, if you generate optimized media on another workstation, but failed to save the project, DaVinci Resolve may lose the relationship between the clips in the Media Pool and the optimized media files you created. In these cases, it's possible to rediscover the optimized media so you don't have to regenerate it.

To rediscover lost optimized media:

Select the clips in the Media Pool for which you know you have optimized media, then right-click one of the selected clips and choose Rediscover Optimized Media from the contextual menu.

Deleting Optimized Media

The optimized media you generate within a project is persistent; it's saved for future use even when the project is closed and later reopened. If you need to delete optimized media to free up space on your scratch volume, you can do so with a single command.

To clear optimized media:

Open the project, and choose Playback > Delete Optimized Media.

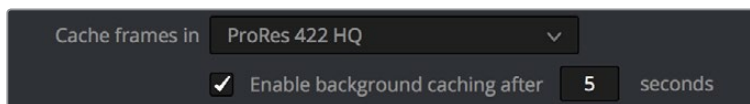
Using Optimized Media for Delivery

An option in the More options section of the Render Settings in the the Deliver page, “Use Optimized Media,” lets you output using Optimized Media, rather than the original media, in order to save rendering time. If you’re planning on using this option, it’s advisable to set the Optimized media format to a suitably high-quality format to guarantee the best results.

The Smart Cache Improves Effects Performance

Another option for achieving real time performance when the GPU Status indicator is in the red due either to Timeline effects, Color page grading, or processor-intensive media in the Timeline, is to use the Smart Cache or User Cache modes of the Render Cache. What DaVinci Resolve calls caching is sometimes referred to by other applications as “rendering.” Both terms refer to the behind-the-scenes creation of new media, with all effects “baked in,” that DaVinci Resolve can play back in real time, as opposed to making DaVinci Resolve play the original source media while processing intensive effects at the same time and risking dropped frames as a result.

The DaVinci Resolve Smart Cache automatically renders and caches processor-intensive grades, or clips that you manually flag for caching when right-clicking any clip in the Color page or Edit page timeline and enabling the Render Cache Clip Output option. When Smart Cache is enabled, frames of each automatically or manually flagged clip are cached as they play, or automatically cached whenever you pause work, to the “Cache files location” specified in the Master Settings panel of the Project Settings.



The settings governing caching in the Master Settings panel of the Project Settings

Once you’ve cached part of the Timeline using either mode, these clips play back in real time until they’re modified, which triggers the need to re-cache.

To use clip caching on any page, do one of the following:

- Choose Playback > Render Cache > Smart to set DaVinci Resolve to automatically cache computationally intensive effects.
- Choose Playback > Render Cache > User to set DaVinci Resolve to only cache clips and effects that you manually choose to cache.
- Choose Playback > Render Cache > Off to disable all render caching.
- In the Color and Edit pages, press Option-R to cycle among Off, Smart, and User.
- Press CACHE MODE on the T-bar panel of the DaVinci control panel to toggle among the available options..

Choose the Right Cache Media Format for Your Project

You have the option of choosing the Resolution and Format of the cached media you create, using controls in the Master Settings panel of the Project Settings. Be aware that the format you choose via the “Cache frames in” menu will determine whether out-of-bounds image data is preserved when the signal is cached. Formats in this menu that end in “– HDR” preserve out-of-bounds image data, while formats that don’t, won’t. If you find that image data (typically bright highlights) are clipped after caching or optimizing, you should switch to 16-bit float, ProRes 4444, ProRes 4444 XQ, or DNxHR 444; in particular, any of these codecs are appropriate for HDR grading.

How Cached Media is Organized

The cache mechanism in DaVinci Resolve actually comprises three independently managed media caches that interact with one another. This is done to keep you working quickly by ensuring that changes you make to your timeline don’t require a grade to be re-cached, and that changes you make to a grade don’t require the timeline to be re-cached. The three levels of caching are:

First, the Source Cache

Caches the portion of each source media file that appears in the Timeline in its pre-graded state at the Timeline resolution. By caching media formats that DaVinci Resolve considers to be processor-intensive to decode, such as H.264 and various raw camera formats, as well as any clip with Speed or Retime effects applied to them, you’ll experience vastly improved editing and grading performance. At any time, you have the option to turn the Source Cache on or off for individual clips, or for multiple selected clips all at once. This lets you switch between using the native source format of each clip, or the cache format you’ve chosen.

The advantage of the Source Cache over Optimized Media is that you only cache clips that are used in a timeline, which is ideal for finishing workflows. However, the Smart and User caches aren’t useful for speeding up work done with source media in the Media Pool and Source Viewer when you’re at the very beginning of an edit; that’s what Optimized Media is for (as described in the previous section).

If Optimized media exists for a given clip, and “Use Optimized Media if available” is turned on, then Optimized media will be used instead of the Source Cache.

Second, the Node Cache

The Node Cache, which is a separate level of caching from the Source Cache, can be triggered in several different ways, corresponding to the three different purposes it serves.

When enabled by turning on the Smart Cache, nodes with processor-intensive operations (along with all nodes appearing upstream in that grade’s node tree) are automatically cached, meaning that, for example, if Nodes 1 and 2 are cached, you can continue adjusting Nodes 3, 4, and 5 to your heart’s content without needing to re-render your grade to the cache. Operations that trigger caching include Noise Reduction, Motion Blur, and any ResolveFX or OFX plug-in that’s added to a node. If you’ve added a ResolveFX to a node that’s capable of playing in real time but that node is being flagged for caching anyway, you can force caching off for that node by right-clicking it and choosing Node Cache > Off from the contextual menu.

You can manually force any node to cache if it and its upstream nodes are compromising performance but somehow not being automatically flagged, by right-clicking a node and choosing Node Cache > On from the contextual menu.

You can also turn on the “Render Cache Clip Output” option for a clip in the Timeline of either the Edit or Color pages. This forces that clip’s entire grade to be cached via the Node Cache, all the way through the Node tree’s output. This can result in higher real time performance in the Edit page, at the expense of needing to completely re-cache that clip whenever you adjust any part of its grade.

If you apply ResolveFX or OFX filters to clips in the Edit page, these will also be cached via the Node Cache. If necessary, you can choose which OFX to cache via the Render Cache OFX Filter submenu in the contextual menu for clips in the Timeline. This is useful when you have a combination of realtime and non-realtime filters applied to a clip; caching the non-realtime filters only enables you to continue adjusting realtime filters without the need to re-cache. However, be aware that making changes to a filter being cached in the Edit page timeline will force that clip’s grade to be re-cached in the Color page, and vice versa.

If multiple nodes are flagged for caching in a particular node tree, then each node will be individually cached. That way, you can turn a cached node off and on to get a before-and-after look without needing to re-cache the entire node tree. If a clip is part of a group in the Color page, you can enable a Group Cache in the Group Pre-Clip and Group Post-Clip Node Editor modes, which cache these parts of a group grade as part of the Node Cache..

Third, the Sequence Cache

The Sequence Cache is a separate cache for effects that are applied within the Timeline in the Edit page. These include transitions, opacity adjustments, and composite mode superimpositions.

Choosing a Cache Format and Location

The cache format is user selectable by opening the Master Settings panel of the Project Settings, and using the “Cache frames in” pop-up menu to choose one of the ProRes, DNxHR, or uncompressed 10- or 16-bit float uncompressed .dvcc formats. Selecting a higher quality cache format guarantees high quality image playback, but makes more demands on the throughput and size of your available disk storage. On the other hand, choosing a more highly compressed cache format makes real time playback possible on less capable computers with slower and smaller storage, at the expense of slightly compromised image quality. Ideally, you should choose the highest quality cache format that your workstation’s storage can accommodate.

The format you choose via the “Cache frames in” menu will determine whether out-of-bounds image data (including “super white” or HDR strength highlights) is preserved when the signal is cached. Formats in this menu that end in “– HDR” preserve out-of-bounds image data, while formats that don’t, won’t. If you find that image data (typically bright highlights) are clipped after caching or optimizing, you should switch to 16-bit float, ProRes 4444, ProRes 4444 XQ, or DNxHR 444; in particular, any of these codecs are appropriate for HDR grading.

The Cache files location defaults to the first volume you add to the Scratch Disks list of the Media Storage panel of the System Preferences. If no scratch disk is specified, your System disk will be used, which may pose problems with capacity and/or performance depending on the size and type of System disk you’re using, and on the media format you choose to cache to. For this reason, it’s nearly always advisable to set your first scratch disk to the largest, fastest storage volume available to your workstation.

When Caching Happens

When either Smart or User caching is enabled, caching always happens whenever you play clips that are to be cached. Cache indicators on the Edit and Color page timelines show the status of the cache. Red means “to be cached,” while blue means “has been cached.”

If background caching is enabled in the Project settings, and there are no UI or control panel adjustments made for a user-definable number of seconds (this is adjustable in the Master Settings panel of the Project Settings), caching will automatically begin during periods of user inactivity.

The Difference Between the Smart Cache and User Cache Modes

The Smart Cache option of the Render Cache submenu provides the best user experience when you want to “set it and forget it.” Choosing Smart triggers a variety of automatic caching behaviors designed to optimize playback in DaVinci Resolve by rendering clip formats, grading operations, and timeline effects that are known to be performance-intensive, while also letting you manually flag clips that you’d like to cache that the Smart cache hasn’t. The User Cache, on the other hand, does not automatically cache anything, instead relying on you to control what is cached and what is not by manually flagging specific clips and effects.

Here are the differences between the Smart and User cache modes for each type of caching DaVinci Resolve does.

Source Caching

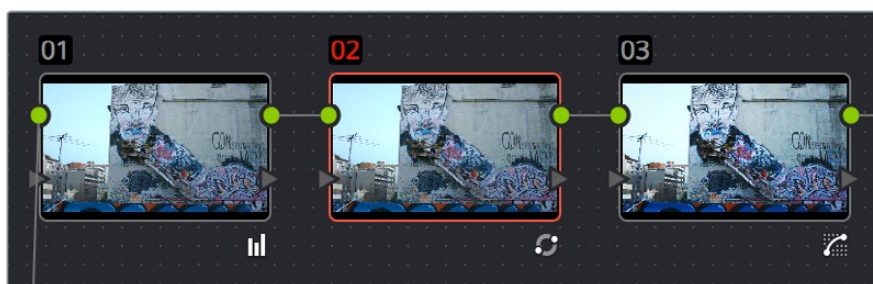
In Smart mode, H.264, DCP, JPEG2K or camera raw clips that have been edited into a timeline, with Source Clip settings set to either Auto (by default) or On, are automatically cached at their source. Source Cached clips are resized to the current Timeline resolution regardless of the media’s original resolution. Camera Raw clips are cached using the currently selected project or clip debayer settings. Additionally, speed effects are cached at the source level, which makes it possible to move cached speed effects clips on the Timeline without needing to re-cache them.

In User mode, clips with Render Cache Clip Source set to On are cached, while clips set to Auto are ignored.

Node Caching in the Node Tree

In Smart mode, DaVinci Resolve automatically caches all nodes that use Motion Blur, Noise Reduction, or OFX plug-ins. Manually flagged nodes are also cached in Smart mode.

In User mode, DaVinci Resolve only caches nodes that have been manually flagged by right-clicking them and choosing Node Cache > On to force that node to cache in User mode, along with all upstream nodes to the left of it.



Node Cache indicator seen as a red colored node number on node two of the Node Editor of the Color page

Cache Clip Output Is Actually Node Caching

In Smart mode, manually flagged clips with Render Cache Clip Output turned on cache the entire output of the Color page node graph, effectively caching that clip's entire grade. This is most useful when you want to improve trimming and playback performance in the Edit page. Flagging a clip for caching also causes EVERY SINGLE VERSION associated with that clip to be cached as well.

In User mode, manually flagged clips with Render Cache Clip turned on also cache the entire output of the Color page node graph.

Node Caching for Edit Page Filters Is Also Node Caching

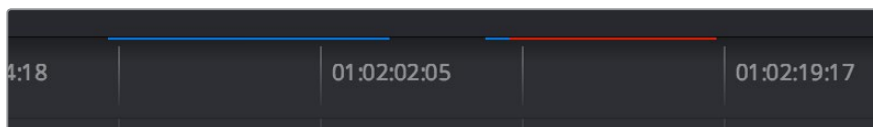
Caching of ResolveFX and OFX filters applied to clips in the Edit page can only be set manually. Only filters that you have flagged to cache by right-clicking the clip they're applied to and choosing them in the Render Cache OFX Filter submenu are cached in either Smart and User modes.

Sequence Caching

In Smart mode, DaVinci Resolve automatically caches all superimposed clips that use composite modes other than "Normal," any clips with opacity or speed effects, and any transitions. Clips cannot be manually flagged for Sequence caching.

In User mode, Sequence caching is disabled; Sequence caching only happens in Smart mode.

However, if you're using User mode and you find that your workstation does not have adequate performance to play composite mode, opacity, and transition effects in real time, you can force these categories of effects to be included in the Sequence Cache when Render Cache is set to User via two checkboxes in the Master Settings of the Project Settings, "Automatically cache transitions in User Mode," and "Automatically cache composites in User Mode." When these options are enabled, you also gain the ability to exclude specific tracks from being cached, by right-clicking the track header of any video track you want to exclude from caching, and choosing Exclude track from caching.



Source, Clip, and Sequence Cache bars seen in the Timeline of the Edit page; red bars show areas of the Timeline that need caching, blue shows areas that have been cached

Manually Choosing What to Cache

This section describes how to manually control each type of caching that happens in DaVinci Resolve.

Controlling Source Caching

You can manually control which clips in the Timeline are cached, and which are not. You can select one or more clips in the Timeline of the Edit page, or in the Thumbnail Timeline of the Color page, right-click one of the selected clips or thumbnails, and choose an option from the Render Cache Clip Source submenu. There are three options:

- **Auto:** The clip will only be cached in Smart mode, and only if it's a format designated for caching.
- **On:** The clip will be cached in either Smart or User mode, no matter what format.
- **Off:** The clip will not be cached, in either Smart or User modes.

Controlling Node Caching

You can manually control which nodes in a grade are cached, and which are not. Right-click any node in a node tree, and choose an option from the Node Cache submenu. There are three options:

- **Auto:** The flagged node and all upstream nodes will only be cached in Smart mode if it contains an operation that's designated for caching.
- **On:** The node will always be cached in either Smart or User mode, no matter what operations it performs.
- **Off:** The node will not be cached, in either Smart or User modes. This lets you exclude nodes from caching in smart mode if they're capable of real time operation on your system.

Controlling Clip Output Caching

Each clip has a Clip Output setting that you can turn on or off by right-clicking that clip in the Timeline of the Edit page, and choosing Render Cache Clip Output from the contextual menu. A checkmark indicates when this setting is turned on.

Controlling Edit Page Filter Caching

You can choose which of the OFX filters applied to a particular clip should be cached by right-clicking that clip in the Timeline of the Edit page, and choosing which of the filters in the Render Cache OFX Filter submenu you want to cache.

Each filter applied to that clip appears in this submenu in the order in which it's applied to the clip, and you can turn the caching of specific filters on and off (selected filters appear with a checkmark to the left of their menu item).

Clearing Cached Media

Each project's cache is persistent; the cache is saved for future use even when the project is closed and later reopened. If you need to delete a project's cache to free up space on a storage volume, there are three options in the Delete Render Cache submenu:

- **All:** You can delete all media in the cache to reset every single cached clip.
- **Unused:** You can choose to delete only Unused cache clips that no longer correspond to clips or effects in the Timeline.
- **Selected clips:** You can make a manual selection of clips in the Timeline, and delete the cache corresponding to just those clips.

To clear a project's cache:

Open the project, and choose Playback > Delete Render Cache > All, Unused, or Selected Clips.

Using Cached Media When Rendering in the Deliver Page

An option in the "More options" section of the Render Settings in the Deliver page, "Use Render Cached Images," lets you export media from the cache, rather than re-rendering from scratch, in order to save time. If you're planning on using this option, it's advisable to set the cache format to a suitably high-quality format to guarantee the best results.

Using Proxies, Optimized Media, and Caching Together

How you use DaVinci Resolve's various performance-enhancing features together is entirely up to you, but you should know that they're not an either/or proposition. For example, you can create optimized media from the camera raw original clips in your project, then enable Proxy playback to enhance the performance of your 4K timeline, and turn on Smart Cache to speed up your work in the Color page as you add noise reduction and Open FX to every clip. All three of these optimization methods work happily and seamlessly together to improve your performance while keeping the image quality of your project as high as the Optimized and Cache formats you've selected in the Master Settings panel of the Project Settings.

Other Project Settings That Improve Performance

In addition to working with proxies, using reduced raw decoding quality, generating optimized media, and enabling the Smart and User caches, there are five additional options in the Project Settings window and one setting in the UI Settings panel of the User Preferences that you can use to further improve real time performance if you're working on an underpowered computer, at the expense of lower image quality while you work. These settings can then be changed back to higher quality modes prior to rendering.

- **Set timeline resolution to:** (Master Project Settings, Timeline Format) DaVinci Resolve is resolution independent, so you can change the resolution at any time and all windows, tracks, sizing changes, and keyframe data will be automatically recalculated to fit the new size. Lowering the Timeline resolution while you're grading will improve real time performance by reducing the amount of data being processed, but you'll want to increase Timeline resolution to the desired size prior to rendering. This is effectively the same as using the Proxy command, but you get to choose exactly what resolution you want to work at.
- **Enable video field processing:** (Master Project Settings, Timeline Format) You can leave this option turned off even if you're working on interlaced material to improve real time performance. When you're finished, you can turn this setting back on prior to rendering. However, whether or not it's necessary to turn field processing on depends on what kinds of corrections you're making. If you're applying any filtering or sizing operations such as blur, sharpen, pan, tilt, zoom, or rotate, then field processing should be on for rendering. If you're only applying adjustments to color and contrast, field processing is not necessary.
- **Video bit depth:** (Master Project Settings, Video Monitoring) Monitoring at 8-bit improves real time performance, at the expense of possibly introducing banding to the monitored image.
- **Uses Bilinear filter:** (Image Scaling) A lower quality image transform setting that is less processor intensive. A "Force sizing highest quality" checkbox in the Render Settings list of the Deliver page helps make sure you don't accidentally render your final media at this lower quality setting.

- **Match Timeline Settings checkbox:** (Image Scaling, Output Scaling Preset) If the Output resolution doesn't match the Video format resolution in the Master Project Settings, there is performance overhead since images need to be resized before they're output to SDI. For the best performance while you're grading, it's recommended to set the Output resolution to match the Video format resolution while you're working. However, once you're ready to output via the Deliver page, you should make sure this setting isn't using a smaller resolution than you intend to render out with. If necessary, you can turn Match Timeline Settings back on if the Timeline is set to the actual resolution you need to output, or you can manually change this to the correct resolution.
- **Minimize interface updates during playback:** (User Preferences, UI Settings) Enabling this setting improves real time performance by hiding on-screen controls that appear in the Viewer, such as the cursor, Power Window outlines, and split-screen views during playback. When playback is stopped, onscreen controls reappear.

Chapter 6

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Data Levels, Color Management, ACES, and HDR

Data Levels, Color Management, ACES, and HDR

This chapter covers operational details that affect how color is managed for media that is imported into and exported from DaVinci Resolve. If color accuracy is important to you, then it's a good idea to learn more about how Resolve handles the data levels of each clip, how DaVinci Resolve Color Management helps you to work with different formats, and how to use ACES.

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Data Levels Settings and Conversions

Different media formats use different ranges of values to represent image data. Since these data formats often correspond to different output workflows (cinema vs. broadcast), it helps to know where your project's media files are coming from, and where they're going, in order to define the various data range settings in DaVinci Resolve and preserve your program's data integrity.

To generalize, with 10-bit image values (with a numeric range of 0-1023), there are two different data levels (or ranges) that can be used to store image data when writing to media file formats such as QuickTime, MXF, or DPX. These ranges are:

- **Video:** Typically used by Y'CBCR video data. All image data from 0 to 100 percent must fit into the numeric range of 64–940. Specifically, the Y' component's range is 64–940, while the numeric range of the CB and CR components is 64–960. The lower range of 4–63 is reserved for “blacker-than-black,” and the higher ranges of 941/961–1019 are reserved for “super-white.” These “out of bounds” ranges are recorded in source media as undershoots and overshoots, but they're not acceptable for broadcast output.
- **Full:** Typical for RGB 444 data acquired from digital cinema cameras, or film scanned to DPX image sequences. All image data from 0 to 100 percent is simply fit into the full numeric range of 4 to 1023.

Keep in mind that every digital image, no matter what its format, has absolute minimum and maximum levels, referred to in this section as 0–100 percent. Whenever media using one data range is converted into another data range, each color component's minimum and maximum data levels are remapped so that the old minimum value is scaled to the new data level minimum, and the old maximum value is scaled to the new data level maximum:

(minimum Video Level) 64 = 4 (Data Level minimum)

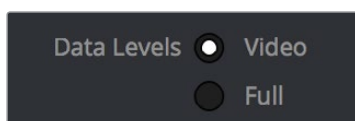
(maximum Video Level) 940 or 960 = 1023 (Data Level maximum)

Converting an image from one data range to another should result in a seamless change. All “legal” data from 0–100 percent is always preserved, and is linearly scaled from the previous data range to fit into the new data range.

The sole exception is that the undershoots and overshoots of “Video Levels” media, if present, are usually clipped when converted to full-range “Full Levels.” However, Resolve preserves this data internally, and these clipped pixels of detail in the undershoots and overshoots are still retrievable by making suitable adjustments in the Color page to bring them back into the “legal” range.

Internal Image Processing and Clip Data Levels

It's useful to know that, internally to DaVinci Resolve, all image data is processed as full range, uncompressed, 32-bit floating point data. What this means is that each clip in the Media Pool, whatever its original bit-depth or data range, is scaled into full-range 32-bit data. How each clip is scaled depends on its Levels setting in the Clip Attributes window, available from the Media Pool contextual menu.



Selecting Video or Full levels

By converting all clips to uncompressed, full-range, 32-bit floating point data, Resolve guarantees the highest quality image processing that's possible. As always, the quality of your output is dependent on the quality of the source media you're using, but you can be sure that Resolve is preserving all the data that was present in the original media.

Assigning Clip Levels in the Media Pool

When you first import media into the Media Pool, either manually in the Media page or automatically by importing an AAF or XML project in the Edit page, Resolve automatically assigns the "Auto" Levels setting. When a clip is set to Auto, the Levels setting used is determined based on the codec of the source media.

DaVinci Resolve generally does a good job of figuring out the appropriate Levels setting of each clip on its own. However, in certain circumstances, such as when you're mixing video-originated media and digital cinema camera-originated media, you may find that you need to manually choose the appropriate settings so that the levels of each clip are interpreted correctly. This can be done using each clip's Levels setting in the Clip Attributes window, available from the Media Pool contextual menu in either the Media or Edit pages.

To change a clip's Data Level setting:

- 1 Open the Media or Edit page.
- 2 Select one or more clips, then right-click one of them and choose Clip Attributes.
- 3 Click the Levels ratio button corresponding to the data level setting you want to assign, then click OK.

TIP: If you need to change the Levels setting of a range of clips that share a unique property such as reel name, resolution, frame rate, or file path, you can view the Media Pool by column, and sort by the particular column that will best isolate the range of media to which you need to make a data level assignment.

Once you change a clip's Levels setting, that clip will automatically be reconverted based on the new assignment. If it appears to be correct, then you're ready to work. If it doesn't, then you may want to reconsider the Levels assignment you've made, and you should check with the person who provided the media to find out how it was generated, captured, and exported.

So long as the Levels settings used by your clips are accurate, you should be ready to work. However, problems can still occur based on what external video hardware you're using with your workstation, and how you need to deliver the finished media to your client. For this reason, there are three additional data level settings that you can use to maintain data integrity, while at the same time seeing the proper image as you work.

Video Monitoring Data Levels

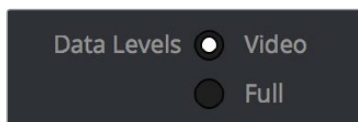
Superficial problems may result if the settings used by your external display differ from the settings you're using to process data levels in Resolve. Accordingly, there is a Video/Full Level setting in the Master Settings panel of the Project Settings (in the Video Monitoring section).

When you change this setting, the image being output to your external display should change, but the image you see in your Viewer will not. That's because this setting only affects the data levels being output via the video interface connecting the Resolve workstation to your external display. It has no effect on the data that's processed internally by Resolve, or on the files written when you render in the Deliver page.

There are two options:

- **Video:** This is the correct option to use when using a broadcast display set to the Rec. 709 video standard (10-bit 64-940).
- **Full:** If your monitor or projector is capable of displaying “full range” video signals, and you wish to monitor the full 10-bit data range (4-1023) while you work, then this is the correct option to use.

It is imperative that the option you choose in Resolve matches the data range the external display is set to. Otherwise, the video signal will appear to be incorrect, even though the internal data is being processed accurately by DaVinci Resolve.



Video/Full Level selection for monitoring

Deck Capture and Playback Data Level

There is a separate “Video/Data Level” setting that is specific to when you’re capturing from or outputting to VTRs. This setting also affects the video signal that is output via the video interface connecting the Resolve workstation to your VTR (which is usually also in the signal chain used for monitoring). However, it only takes effect when you’re capturing from tape in the Media page, or editing to tape in the Deliver page. If you never capture or output to tape, this setting will never take effect.

This setting is found in the Deck Capture and Playback panel of the Project Settings.

The reason for a separate option for tape capture and output is that often you’d want to monitor in one format (normally scaled Rec. 709), but output to tape in another (full range RGB 444). This way, you can set up Resolve to accommodate this workflow, and then not have to worry about manually switching your video interface back and forth.

There are two options:

- **Video:** This is the correct option to use when you want to output conventional Rec. 709 video to a compatible tape format.
- **Full:** This is the correct option to use when you want to output “full range” RGB 444 video to a compatible tape format.

Once tape ingest or output has finished, your video interface goes back to outputting using the setting specified by the “Colorspace conversion uses” setting in the Master Settings panel of the Project Settings (in the Video Monitoring section).

Output Data Level Settings in the Deliver Page

Finally, there’s one last set of data level settings, available in the Render Settings list, within the Format group. It’s the “Set to video or data level” pop-up menu. It’s there to give you the ability to convert the data level of your rendered output, if necessary.

All media is output using a single data level, depending on your selection. There are three options:

- **Automatic:** The output data level of all clips is set automatically based on the codec you select to render to in the “Render to” pop-up menu.
- **Video:** All clips are rendered as normally scaled for video (10-bit 64-940).
- **Full:** All clips are rendered as full range (10-bit 4-1019).

For most projects, leaving this setting on “Automatic” will yield the appropriate results. However, if you’re rendering media for use by another image processing application (such as a compositing application) that is capable of handling “full range” data, then full range output is preferable for media exchange as it provides the greatest data fidelity. For example, when outputting media for VFX work as a DPX image sequence, or as a ProRes 4444 encoded QuickTime file, choosing “Unscaled full range data” guarantees the maximum available image quality. However, it is essential that the application you use to process this media is set to read it as “full range” data, otherwise the images will not look correct.

So, What’s the “Proper” Data Range for Output?

Strictly speaking, there is no absolutely “proper” data range to use when outputting image data. As long as the Levels setting of each clip in the Media Pool is set to reflect how each clip was created, your primary consideration is which data range is compatible with the media format or application you’re delivering to. If the media format you’re exporting to supports either normally scaled or full range, and the application that media will be imported into supports either normally scaled or full range, then it’s really your choice, as long as everyone involved with the project understands how the data range of the media is meant to be interpreted once they receive it.

Outputting to hardware is a bit trickier, in that you need to make sure that the external display or VTR you’re outputting to is set up to receive a signal using the data range you’ve chosen. If the device is limited to only one data range, then you need to be sure that you’re outputting to it using that data range, or the levels of the image will appear to be incorrect, even though the image data being processed by Resolve is actually fine.

DaVinci Resolve Color Management

How color is managed in DaVinci Resolve depends on the “Color Science” setting at the top of the Color Management panel of the Project Settings. There are four options: DaVinci YRGB, DaVinci YRGB Color Managed, DaVinci ACESc, and DaVinci ACEScct. This section discusses the second setting, DaVinci YRGB Color Managed. ACESc and ACEScct is discussed in the following section in this chapter.

Display Referred vs. Scene Referred Color Management

The default DaVinci YRGB color science setting, which is what DaVinci Resolve has always used, relies on what is called “Display Referred” color management. This means that Resolve has no information about how the source media used in the Timeline is supposed to look; you can only judge color accuracy via the calibrated broadcast display you’re outputting to. Essentially, you are the color management, in conjunction with a trustworthy broadcast display that’s been calibrated to ensure accuracy.

Starting in DaVinci Resolve 12, there’s a color science option called “DaVinci YRGB Color Managed,” or more simply “Resolve Color Management” (RCM). This is a so-called “Scene Referred” color management scheme, in which you have the option of matching each type of media you’ve imported into your project with a color profile that informs DaVinci Resolve how to represent each specific color from each clip’s native color space into the common working color space of the timeline in which you’re editing, grading, and finishing.

This is important, because two clips that contain the same RGB value for a given pixel may in actuality be representing different colors at that pixel, depending on the color space that was originally associated with each captured clip. This is the case when you compare raw clips shot with different cameras made by different manufacturers, and it’s especially true if you compare clips recorded using the differing log-encoded color spaces that are unique to each camera.

Scene Referred color management via RCM doesn't do your grading for you, but it does try to ensure that the color and contrast from each different media format you've imported into your project are represented accurately in your timeline. For example, if you use two different manufacturer's cameras to shoot green trees, recording Blackmagic Film color space on one, and recording to the Sony SGamut3.Cine/SLog3 color space on the other, you can now use RCM to make sure that the green of the trees in one set of clips match the green of the trees in the other, within the shared color space of the Timeline.

This sort of thing can also be done manually in a more conventional Display Referred workflow, by assigning LUTs that are specific to each type of media, in order to transform each clip from the source color space to the destination color space that you require. However, RCM uses mathematical transforms, rather than lookup tables, which makes it easier to extract high-precision, wide-latitude image data from each supported camera format, in order to preserve high-quality image data from acquisition, through editing, color grading, and output. RCM is also easier to use, freeing you from the need to locate and maintain a large number of LUTs to accommodate your various workflows.

The preservation of wide-latitude image data deserves elaboration. LUTs clip image detail that goes outside of the numeric range they're designed to handle, so this often requires the colorist to make a pre-LUT adjustment to "pull back" image data in the highlights that you want to retrieve. Using RCM eliminates this two-step process, since the input color space math used to transform the source preserves all wide-latitude image data, making highlights easily retrievable without any extra steps.

How is DaVinci Resolve Color Management Different from ACES?

This is a common question, but the answer is pretty simple. Resolve Color Management (RCM) and ACES are both Scene Referred color management schemes designed to solve the same problem. However, if you're not in a specific ACES-driven cinema workflow, DaVinci Resolve Color Management can be simpler to use, and will give you all of the benefits of color management, while preserving the the same "feel" that the DaVinci Resolve Color page controls have always had.

Resolve Color Management for Editors

RCM is also easier for editors to use in situations where the source material is log-encoded. Log-encoded media preserves highlight and shadow detail, which is great for grading and finishing, but it looks flat and unpleasant, which is terrible for editing.

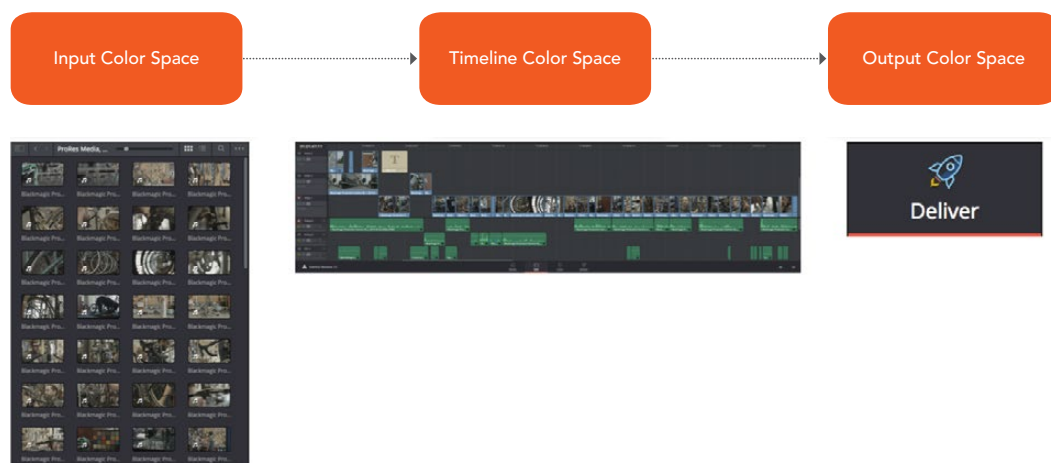
Even if you have no idea how to do color correction, it's simple to turn RCM on in the Color Management panel of the Project Settings, and then use the Media Pool to assign the particular Input Color Space that corresponds to the source clips from each camera. Once that's done, each log-encoded clip is automatically normalized to the default Timeline Color Space of Rec.709 Gamma 2.4. So, without even having to open the Color page, editors can be working with pleasantly normalized clips in the Edit page.

Resolve Color Management and Camera Raw Formats

When you use RCM in a project that uses Camera Raw formats, color science data from each camera manufacturer is used to debayer each camera raw file to specific color primaries with linear gamma, so that all image data from the source is preserved and made available to DaVinci Resolve's color managed image processing pipeline. As a result, the Camera Raw project settings and Camera Raw palette of the Color page are disabled, because RCM now controls the debayering of all camera raw clips, and all image data from the raw file is available no matter which Timeline Color Space you choose to work within.

Controlling the Input, Timeline, and Output Color Space

An additional benefit of using Scene Referred color management via RCM is that, not only do you have the ability to identify the color science of each source media format (the Input Color Space), but you also have explicit control over the working color space (the Timeline Color Space), and you have separate control over the Output Color Space. Basically, Resolve Color Management consists of two color transforms working together, converting the source clips via assignable Input Color Spaces to the Timeline Color Space in which you work, and then converting the Timeline Color Space to whatever Output Color Space you require to deliver the project.



Resolve Color Management consists of three color transforms working together

This means that, as a colorist, you can set the Timeline Color Space that you're working in to whatever you prefer. If you prefer grading log media because you like the way the grading controls behave in that color space, you can set the Timeline Color Space in the Color Management panel of the Project Settings to any of the available log formats, including ARRI Log C and Cineon Film Log. If you instead prefer grading in the Rec. 709 color space because you're more comfortable with how the controls feel in that color space, you can choose that instead. Whatever Timeline Color Space you assign is what all source clips will be transformed to for purposes of making grading adjustments in the Color page, so you can make this choice using a single setting.

A key benefit of the color space conversions that RCM applies is that no image data is ever clipped during the Input to Timeline color space conversion. For example, even if your source is log-encoded or in a camera raw format, grading with a Rec. 709 Timeline Color Space does nothing to clip or otherwise limit the image data available to the RCM image processing pipeline. All image values greater than 1.0 or less than 0.0 are preserved and made available to the next stage of RCM processing, the Timeline to Output color space conversion.

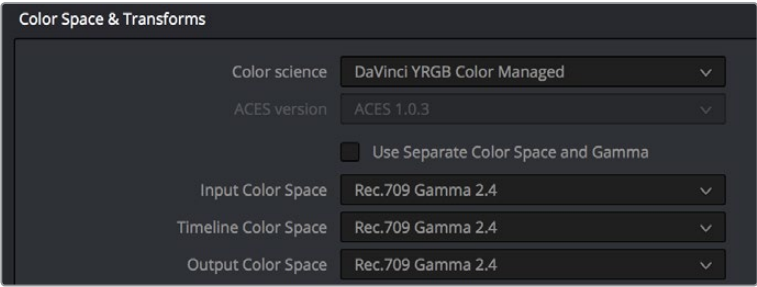
Consequently, if you're grading in a color space other than the one you need to output to, you don't have to worry about data loss during the color transformation back to the color space you actually want to output to. The Output Color Space setting gives you the freedom to work using whatever Timeline Color Space you like while grading, with Resolve automatically converting your output to the specific color space you want to monitor with and deliver to. And thanks to the precision of the image processing in DaVinci Resolve, you can convert from a larger color space to a smaller one and back again without clipping or a loss of quality. Of course, if you apply a LUT or use Soft Clip within a grade, then clipping will occur, but that's a consequence of using those particular operations.

TIP: If you want to use Resolve Color Management, but you want the Input and Output Color Spaces to match whatever you set the Timeline Color Space to, you can choose "Bypass" in the "Input Colorspace" and "Output Colorspace" pop-up menus.

Finally, it is the Output Color Space that determines the final color space of your rendered result. While no image data is clipped during the Source to Timeline color space conversion, image data will be clipped during the Timeline to Output color space conversion in order for the final image to conform to the color space being rendered and output, unless you use the Gamut Mapping options to compress image data during the Timeline to Output Color Space conversion.

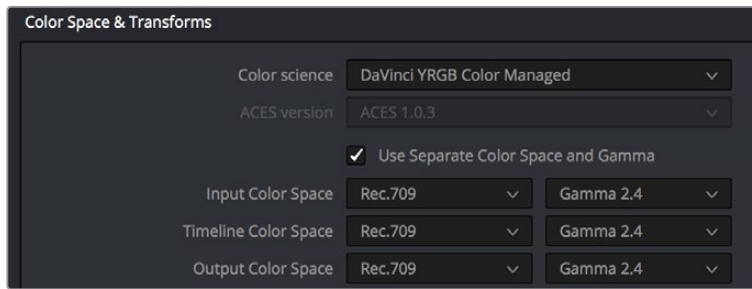
Single Setting vs. Dual Setting RCM

Starting in Resolve 12.5, there are two ways you can set up RCM. When the "Use Separate Color Space and Gamma" checkbox is turned off, the Color Management panel of the Project Settings exposes one pop-up each for the Input, Timeline, and Output Color Space settings. Each setting lets you simultaneously transform the gamut and gamma, depending on which option you choose. This makes it a bit simpler to set up the transform you need.



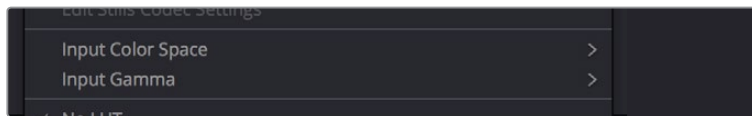
Single setting Resolve Color Management

If you turn the "Use Separate Color Space and Gamma" checkbox on, then the Color Management panel changes so that the Input, Timeline, and Output Color Space settings each display two pop-ups. The first pop-up lets you explicitly set the gamut, while the second pop-up lets you explicitly set the gamma. This makes it easier to see exactly which pair of transforms is being used at each stage of RCM.



Dual setting Resolve Color Management

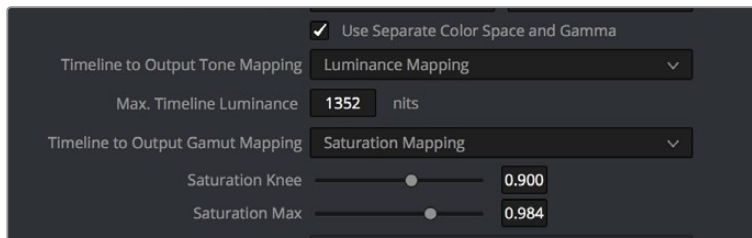
Additionally, Dual Setting RCM enables you to assign separate gamut and gamma transforms to clips in the Media Pool.



Dual setting Resolve Color Management assignments for Media Pool clips

Gamut Mapping From Timeline to Output Color Space

Starting in DaVinci Resolve 14, to accommodate workflows where you need to transform one color space into another that has a dramatically larger or smaller gamut, an additional group of settings have been added that can help to automate the expansion or contraction of image data necessary to give a pleasing result.

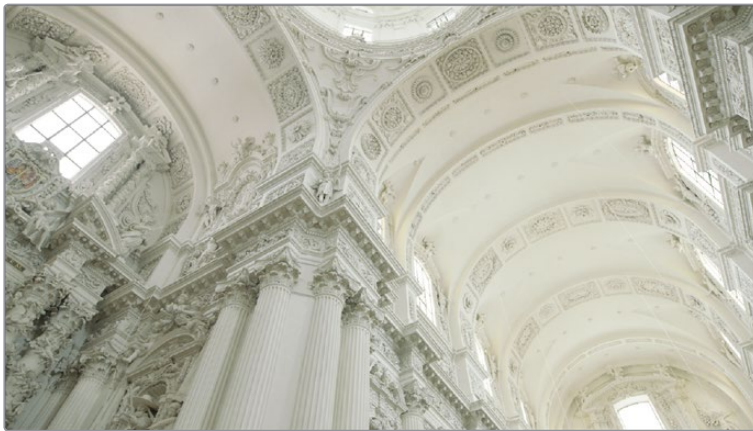
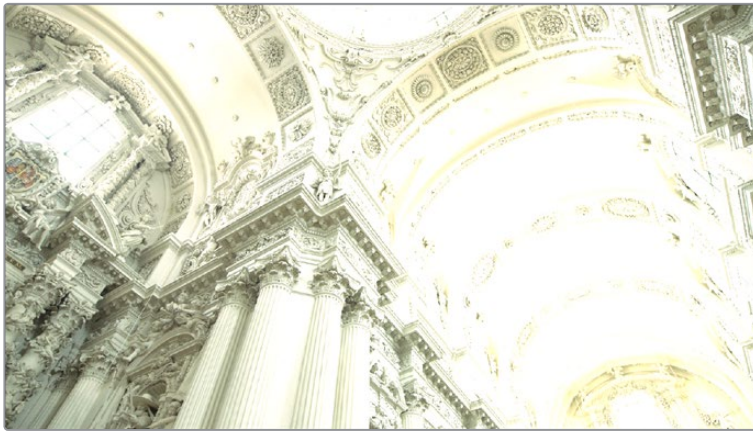


Additional Gamut Mapping controls in DaVinci Resolve Color Management

Enabling one of the the “Timeline to Output Tone Mapping” and/or “Timeline to Output Gamut Mapping” options will compress or expand your image data as necessary during the Timeline to Output Color Space transformation that RCM performs when rendering or outputting a timeline to video, in order to make sure that the final result is either not clipping or taking better advantage of the new color space. This is not meant to provide your final grade. Rather, it’s meant to give you a faster starting point, when you need it, for proceeding with your own more detailed grade of the result.

Here are some examples of what the Gamut Mapping controls of RCM can be used for:

- If you’re working with high-dynamic-range log-encoded media and you’re outputting to Rec. 709 as you work, turning on Gamut Mapping lets RCM use saturation and tone mapping to give you a more immediately pleasing image with highlight detail that’s not clipped.
- If you’re working with standard-dynamic-range log-encoded media and you’re outputting to an HDR format as you work, turning on Gamut Mapping lets RCM use saturation and tone mapping to expand the highlights of the image to HDR strength to give you an image with more immediate visual impact on HDR screens.



(Before/After) Gamut Mapping used to automatically fit high-dynamic-range media into the Rec. 709 color space

Here are the various gamut mapping settings that are available in the Color Management panel of the Project Settings:

- **Timeline to Output Tone Mapping:** Accommodates workflows where you need to transform one color space into another with a dramatically larger or smaller color space by automating an expansion or contraction of image contrast in such a way as to give a pleasing result with no clipping.

There are three options, None, Simple, and Luminance Mapping. Choosing “Simple” uses a static S-curve to perform this transformation as it compresses or expands the highlights and/or shadows of the timeline dynamic range to fit the output dynamic range, and automatically populates the value of the Max. Timeline Luminance field that guides this transform. Choosing “Luminance Mapping” actually uses a customized curve operation to precisely map the timeline dynamic range to the output dynamic range, and automatically populates the value of the Max. Timeline Luminance control that guides this transform, but leaves it user-adjustable in case you want to customize the result.

Max. Timeline Luminance: The maximum luminance level of the Timeline color space, in nits. Changing the Timeline Color Space gamma setting automatically updates this parameter to the appropriate value for mapping the Timeline Color Space to the Output Color Space, but these two color spaces need to be different in order for tone mapping to work. In Simple mode, this setting is non-adjustable. In Luminance Mapping mode, you can manually alter this setting to customize how the Timeline color space is remapped to the Output color space.

- **Timeline to Output Gamut Mapping:** Accommodates workflows where you need to transform one color space into another with a dramatically larger or smaller gamut by helping to automate an expansion or contraction of image saturation in such a way as to give a pleasing and naturalistic result with no clipping. Choosing Saturation Mapping from this menu enables saturation mapping of the image during the Timeline to Output Color Space transformation that RCM performs when rendering or outputting a timeline to video.

Saturation Knee: Sets the image level at which saturation mapping begins. Below this level, no remapping is applied. All saturation values from this level on up are remapped according to the Saturation Max. slider. A value of 1.0 is maximum saturation in the currently selected output color space.

Saturation Max: The new maximum level to which you want to either raise or lower all saturation values that are above the Saturation Knee setting. A value of 1.0 is maximum saturation in the currently selected output color space.

Procedures for Using Resolve Color Management

Despite the seeming complexity of color management, using it is actually pretty simple, since the goal is to enable Resolve to automatically take care of as much of the complexity as possible, freeing you up to focus on doing creative work. In essence, all you have to do is (A) turn RCM on, (B) assign the appropriate Input Color Space to each clip in the Media Pool based on its source, and (C) choose the Timeline and Output Color Space combination you want to use.

To enable Resolve Color Management:

Open the Color Management panel of the Project Settings, and choose DaVinci YRGB Color Managed from the “Color Science” pop-up menu.

To choose the default color space for all clips with an unassigned Input Color Space:

Open the Color Management panel of the Project Settings, choose whether you want to use Single Setting or Dual Setting color management, and then choose the desired options from the “Input Colorspace” pop-up menu or menus. This setting determines the color space of all clips you haven’t manually assigned an Input Color Space to. The default setting is “Rec.709 Gamma 2.4.” If you choose “Bypass,” then all clips will default to whatever color space is selected in the “Timeline Colorspace” pop-up menu.

To assign an Input Color Space to one or more selected clips in the Media Pool:

- 1 Select the clip or clips you want to assign. Since you can assign an Input Color Space to more than one clip at a time, it will speed things up if you use a sort or find operation, or create a Smart Bin or Smart Filter, to identify every clip from a specific camera using a particular format, so you can assign them all at once.
- 2 Do one of the following:
 - In the Media Pool, right-click one of the selected clips, and choose the Input Color Space and/or Input Gamma (if Dual Setting color management is enabled) that corresponds to those clips from the contextual menu.
 - In the Color page, right-click any clip’s thumbnail in the Thumbnail timeline, and choose the Input Color Space and/or Input Gamma (if Dual Setting color management is enabled) that corresponds to those clips from the contextual menu.

To change the Timeline and Output Color Space:

Open the Color Management panel of the Project Settings, and choose the desired options from the single menu or pair of pop-up menus for the “Timeline Colorspace” and “Output Colorspace” RCM settings. The default settings are “Rec.709 Gamma 2.4.” If you choose “Bypass” in the “Output Colorspace” pop-up menu, then the Output Color Space will match whatever you’ve selected in the “Timeline Colorspace” pop-up menu.

To enable Gamut Mapping:

- 1 Open the Color Management panel of the Project Settings, and do one or both of the following:
 - a. Set the “Timeline to Output Tone Mapping” pop-up to Simple or Luminance Mapping.
 - b. Set the “Timeline to Output Gamut Mapping” pop-up to Saturation Mapping.
- 2 If necessary, adjust the Max. Timeline Luminance and Saturation Knee and/or Saturation Max controls to refine the desired output.

All in all, using RCM is an easy way to ensure high image quality and a predictable starting point when working on projects requiring log-encoded conversion, or that incorporate multiple media formats.

Exporting Color Space Information to QuickTime Files

If you render QuickTime files from the Deliver page, then color space tags will be embedded into each file based on either the Timeline Color Space (if Resolve Color Management is disabled) or the Output Color Space (if Resolve Color Management is enabled).

The following tags will be written, if currently selected:

- REC 709
- REC 2020
- REC 2021
- CIE XYZ
- P3DCI
- P3D60

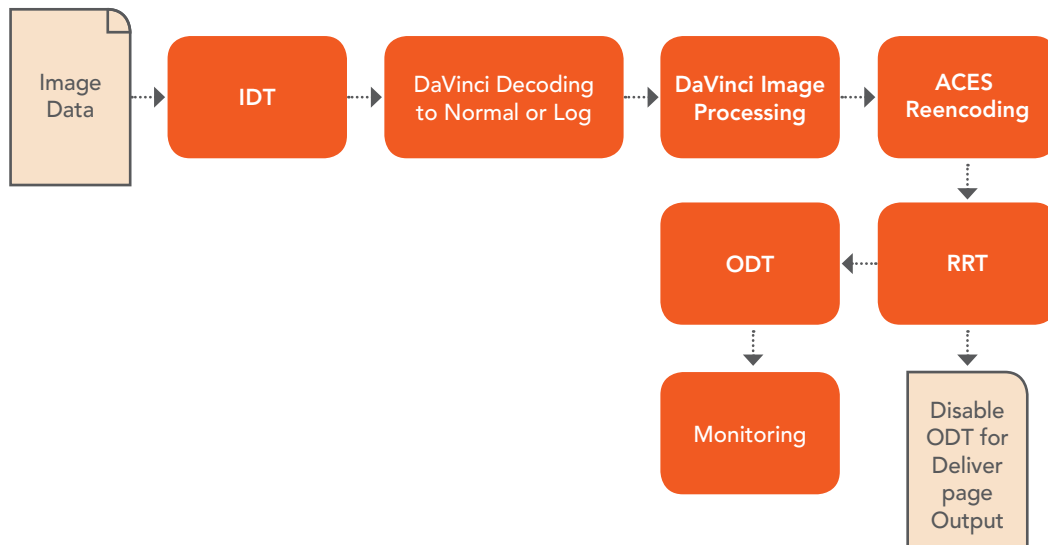
Color Management Using ACES

The ACES (Academy Color Encoding Specification) color space has been designed to make scene-referred color management a reality for high-end digital cinema workflows. ACES also makes it easier to extract high-precision, wide-latitude image data from raw camera formats, in order to preserve high-quality image data from acquisition through the color grading process, and to output high-quality data for broadcast viewing, film printing, or digital cinema encoding.

An oversimplification of the way ACES works is that every camera and acquisition device is characterized to create an IDT (Input Device Transform) that specifies how media from that device is converted into the ACES color space. The ACES gamut has been designed to be large enough to encompass all visible light, with more than 25 stops of exposure latitude. In this way ACES has been designed to be future-proof, taking into consideration advances in image capture and distribution.

Meanwhile, an RRT (Reference Rendering Transform) is used to transform the data provided by each image format’s IDT into standardized, high-precision, wide-latitude image data that in turn is processed via an ODT (Output Device Transform). Different ODT settings correspond to each

standard of monitoring and output, and describe how to accurately convert the data within the ACES color space into the gamut of that display in order to most accurately represent the image in every situation. The RRT and ODT always work together.



ACES signal and processing flow

By using the ACES color space and specifying an IDT and an ODT, you can ingest media from any capture device, grade it using a calibrated display, output it to any destination, and preserve the color fidelity of the graded image.

Setting Up ACES in the Project Settings Window

There are four parameters available in the Color Science pop-up of the Color Management panel of the Project Settings that let you set up DaVinci Resolve to use the ACES workflow:

- Color science is:** Using this pop-up menu, you can choose either DaVinci ACES, or DaVinci ACEScc color science, which enables ACES processing throughout DaVinci Resolve.
 - DaVinci ACEScc:** Choose DaVinci ACEScc color science to apply a standard Cineon-style log encoding to the ACES data before it is processed by Resolve. This well defined common encoding makes it possible for ASC CDL values to be used across systems using the same ACEScc encoding. After processing, a reverse encoding is applied in order to output ACES linear data.
 - DaVinci ACEScct:** A variation of ACEScc that adds a roll-off at the toe of the image that's different from the encoding of ACEScc, in order to make color correction lift operations “feel” more like they do with film scans and LogC encoded images, which makes it easier to raise the darkest values of the image and get milky shadows, something that can be difficult with ACEScc. After processing, a reverse encoding is applied in order to output ACES linear data.
- ACES Version:** When you've chosen one of the ACES color science options, this pop-up becomes available to let you choose which version of ACES you want to use. As of DaVinci Resolve 14, only ACES 1.0.3 is supported.

- **ACES Input Transform:** This pop-up menu lets you choose which IDT (Input Device Transform) to use for the dominant media format in use. DaVinci Resolve currently supports the following IDTs:

ALEXA/BMD Film/4K/4.6K/Canon 1D/5D/7D/C300/C500/Panasonic V35/Sony RAW/slog2/slog3: Each listed camera has its own transform in this list that is specific to each camera's sensor. Some of these transforms (specifically the Canon C300 and C500 transforms) have multiple selections for daylight and tungsten, and for different combinations of gamut and gamma.

Rec.709 (Camera): A deprecated legacy IDT for Rec. 709 that's included for backward compatibility. Converts the source data to linear based on Rec. 709 and transforms the result to ACES, but while this transformation is technically correct, it's not necessarily pleasing after conversion through the matching ODT. For this reason, the academy updated to the following Rec. 709 IDT, which is the inverse of the Rec. 709 ODT.

Rec.709: A standard transform designed to move media in the Rec. 709 color space into the ACES color space. This option is used for any other file type that might be imported, such as ProRes from Final Cut Pro, DNxHD from Media Composer, and any media file captured from tape.

Rec.709 (D60 Sim): A standard transform designed to move media in the Rec. 709 color space with a white point of D60 into the ACES color space.

Rec.2020 (Camera): A deprecated legacy IDT for Rec. 2020 that's included for backward compatibility.

Rec.2020: This IDT transforms media created with the wide-gamut standard for consumer and broadcast television.

Rec.2020 ST2084 (1000 nits): This IDT transforms media created within the wide-gamut standard for consumer and broadcast television, using the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. A single setting is provided for HDR televisions with peak luminance at 1000 nits.

Rec.2020 ST2084 (1000 nits, P3 gamut clip): This IDT transforms media within with the wide-gamut standard for consumer and broadcast television but with hard clipping at the boundary of the P3 gamut, for televisions that are limited to the smaller P3 gamut for digital cinema; also uses the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. A single setting is provided for HDR televisions with peak luminance at 1000 nits.

REDcolor/2/3/4/DRAGONcolor/2 and REDgamma3/4/REDlogFilm combinations: Different combinations of the latest REDcolor, DRAGONcolor, REDgamma, and REDlogFilm settings are provided for RED workflows.

DCDM (Camera): A deprecated legacy IDT for DCDM that's included for backward compatibility.

DCDM: This IDT transforms X'Y'Z'-encoded media with a gamma of 2.6.

P3-D60: Transforms RGB-encoded image data with a D60 white point, intended for monitoring with a P3-compatible display using a D60 white point.

P3-D60 (Camera): A deprecated legacy IDT for P3 D60 that's included for backward compatibility.

P3-D60 ST2084 (1000/2000/4000 nits): Transforms an image that's compatible with the P3 color gamut, using the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. Three settings for three different peak luminance ranges are provided; which one is appropriate to use depends on the maximum white level of the display used to create the media. Preliminary standards exist for HDR displays with peak luminance at 1000 nits, 2000 nits, and 4000 nits.

P3-D65: Transforms RGB-encoded image data with a D65 white point, intended for monitoring with a P3-compatible display using a D65 white point.

P3-D65 ST2084 (1000/2000/4000 nits): Transforms an image that's compatible with the P3 color gamut, using the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. Three settings for three different peak luminance ranges are provided; which one is appropriate to use depends on the maximum white level of the display used to create the media. Preliminary standards exist for HDR displays with peak luminance at 1000 nits, 2000 nits, and 4000 nits.

P3-DCI (Camera): A deprecated legacy IDT for P3 DCI that's included for backward compatibility.

ADX (10 or 16): 10-bit or 16-bit integer film-density encoding transforms meant for use if you're working with film scans that were initially encoded in an ACES workflow. This transform is designed to maintain the variation in look between different film stocks.

sRGB: A standardized transform designed for media created for computer display in a consumer environment.

sRGB (D60 Sim.): A standardized transform designed for media created for computer display in a consumer environment.

ACEScc/ACEScct/ACEScg: Standardized transforms for each of these ACES standards.

If you're working on a project that mixes media formats that require different IDTs, then you can assign different IDTs to clips using the Media Pool's contextual menu, or using the Clip Attributes window, which is also accessible via the Media Pool's contextual menu.

- **ACES Output Transform:** This pop-up menu lets you choose an ODT (Output Device Transform) with which to transform the image data for monitoring on your calibrated display, and when exporting a timeline in the Deliver page. You can choose from the following options:

Rec.709: This ODT is used for standard monitoring and deliverables for TV.

Rec.709 (D60 Sim): A standard transform designed to move media in the Rec. 709 color space with a white point of D60 into the ACES color space.

Rec.2020: This ODT is for compatibility with the wide-gamut standard for consumer and broadcast television.

Rec.2020 ST2084 (1000 nits): This ODT transforms media created within the wide-gamut standard for consumer and broadcast television, using the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. A single setting is provided for HDR televisions with peak luminance at 1000 nits.

Rec.2020 ST2084 (1000 nits, P3 gamut clip): This ODT transforms media within with the wide-gamut standard for consumer and broadcast television but with hard clipping at the boundary of the P3 gamut, for televisions that are limited to the smaller P3 gamut for digital cinema; also uses the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. A single setting is provided for HDR televisions with peak luminance at 1000 nits.

DCDM: This ODT exports X'Y'Z'-encoded media with a gamma of 2.6 intended for handoff to applications that will be re-encoding this data to create a DCP (Digital Cinema Package) for digital cinema distribution. This can be displayed via an XYZ-capable projector.

P3 D60: Outputs RGB-encoded image data with a D60 white point, intended for monitoring with a P3-compatible display using a D60 white point.

P3 D60 ST2084 (1000/2000/4000 nits): Outputs an image that's compatible with the P3 color gamut, using the SMPTE standard PQ tone curve for High Dynamic Range (HDR) postproduction. Three settings for three different peak luminance ranges are provided; which one is appropriate to use depends on the maximum white level of your display. Preliminary standards exist for HDR displays with peak luminance at 1000 nits, 2000 nits, and 4000 nits.

P3 DCI: Outputs RGB-encoded P3 image data with the native P3 white point, intended for monitoring with a P3-compatible display (using its native white point).

P3-D65: Transforms RGB-encoded image data with a D65 white point, intended for monitoring with a P3-compatible display using a D65 white point.

P3-D65 ST2084 (1000/2000/4000 nits): Transforms an image that's compatible with the P3 color gamut, using the SMPTE standard PQ (ST.2084) tone curve for High Dynamic Range (HDR) postproduction. Three settings for three different peak luminance ranges are provided; which one is appropriate to use depends on the maximum white level of the display used to create the media. Preliminary standards exist for HDR displays with peak luminance at 1000 nits, 2000 nits, and 4000 nits.

P3 DCI: A standardized ODT that outputs RGB-encoded image data with a D61 white point, intended for use when outputting media for DCI mastering.

ADX (10 and 16): A standardized ODT designed for media destined for film output. Two settings accommodate 10-bit and 16-bit output. This ODT is not meant to be used for monitoring.

sRGB: A standardized transform designed for media created for computer display in a consumer environment.

sRGB (D60 Sim.): A standardized ODT designed for media destined for computer display in a consumer environment. Suitable for monitoring when grading programs destined for the web.

ACEScc/ACEScct/ACEScg: Standardized transforms for each of these ACES standards.

You must manually select an ODT that matches your workflow and room setup when working in ACES.

The Initial State of Clips When Working in ACES

Don't worry if the initial state of each image file appears differently than what was monitored originally on set. What's important is that if the camera original media was well exposed, the IDT used in ACES mode will retain the maximum amount of image data, and provide the maximum available latitude for grading, regardless of how the image initially appears on the Timeline.

Tips For Rendering Out of an ACES Project

When choosing an output format in the Deliver page, keep the following in mind:

- If you've delivering graded media for broadcast, set the ACES Output Device Transform to be Rec. 709, then you can output to whatever media format is convenient for your workflow.
- When you're delivering graded media files to another ACES-capable facility using the DCDM or ADX ODCs, you should choose the OpenEXR RGB Half (uncompressed) format in the Render Settings, and set the ACES Output Device Transform to "No Output Device Transform."
- When you're rendering media for long-term archival, you should choose the OpenEXR RGB Half (uncompressed) format in the Render Settings, and set the ACES Output Device Transform to "No Output Device Transform."

High Dynamic Range (HDR) Grading in Resolve

The HDR features found in DaVinci Resolve are only available in DaVinci Resolve Studio.

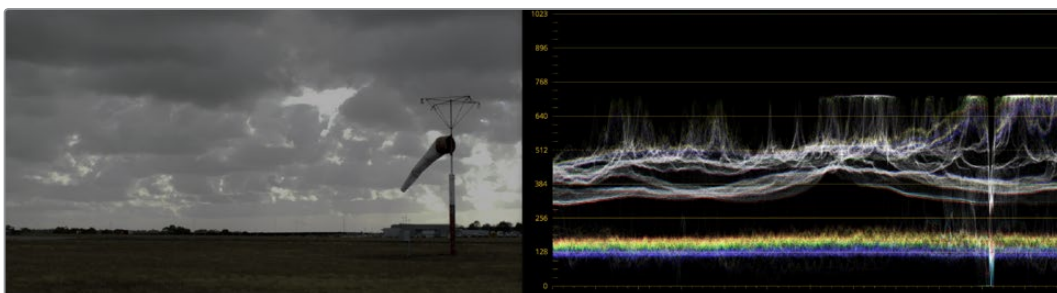
High Dynamic Range (HDR) video describes an emerging family of video encoding and distribution technologies designed to enable a new generation of television displays to play video capable of intensely bright highlights and increased saturation. The general idea is that the majority of an HDR image will be graded similarly to how a Standard Dynamic Range (SDR) image is graded now, with the shadows, midtones, and low highlights being mostly the same between traditionally SDR and HDR-graded images, to maintain a comfortable viewing experience and easier backward compatibility. However, HDR provides abundant additional headroom for very bright highlights and color saturation that far exceed what has been visible in SDR television and cinema, without clipping, that enable the colorist to create more vivid and life-like highlights in images such as sunsets, lit clouds, firelight, explosions, sparkles, and other intensely bright and colorful imagery. This not only provides more life-like lighting intensity and saturation, but it also dramatically expands the contrast available in the scene. For example, an SDR display may have a peak luminance level of 100 “nits” (cd/m²), but HDR displays may have peak luminance levels of 500, 1000, or even 4000 nits.

However, because it’s an emerging technology, the technical standards being proposed far exceed what the first few generations of consumer displays are capable of. At the time of this writing, consumer televisions are only capable of outputting closer to 300, 500, or 800 nits, and are saddled with automatic brightness limiting (ABL) circuits in order to limit power consumption to acceptable levels for home use, which means that only a certain percentage of the picture may reach these peak values at any one time. This is fine, because the point of HDR is not that you’re making the entire image brighter, it’s that you have more headroom for high saturation and specific bright highlights.

For this reason, HDR standards focus on describing what displays should be capable of, not how these levels are to be used. This means that the question of how to utilize the expansive headroom for brightness and saturation that HDR enables is fully within the domain of the colorist, as a series of creative decisions that must be made regarding how to assign the varying levels of brightness that are available in your source media to the HDR standard you’re mastering to as you grade.

The Different Formats of HDR

While different HDR technologies use different methods to map the video levels of your program to an HDR display’s capabilities, they all output a “near-logarithmically” encoded signal that requires a compatible television that’s capable of correctly stretching this signal into its “normalized” form for viewing. This means if you look at an HDR signal that’s output from the video interface of your grading workstation on an SDR display, it will look flat, desaturated, and unappealing until it’s plugged into your HDR display of choice.



A graded HDR image being output looks similar to a log-encoded image

At the time of this writing, there are three approaches to mastering HDR that DaVinci Resolve is capable of supporting, including Dolby Vision, HDR 10 and ST.2084 (derived from the PQ curve developed by Dolby), and Hybrid Log-Gamma (HLG). Each of these HDR standards focuses on describing how an HDR signal is encoded for output and later mapped to the output of an HDR display.

Each of these standards is most easily enabled using Resolve Color Management (RCM) via Color Space options in the Color Management panel of the Project Settings. Alternately, LUTs are available for each of these color space conversions if you want to do things the old fashioned way, but Resolve Color Management has become so mature in the last year that, from experience, I personally recommend this approach to handling HDR in Resolve.

However, these standards have nothing to say about how these HDR-strength levels are to be used creatively. This means that the question of how to utilize the expansive headroom for brightness and saturation that HDR enables is fully within the domain of the colorist, as a series of creative decisions that must be made regarding how to assign the range of highlights that are available in your source media to the above-100 nit HDR levels you're mastering to as you grade, given the peak luminance level that you're mastering with. Which HDR peak luminance level you use (1000 nit, 4000 nit) probably depends on which monitor you have access to, and which HDR mastering technology you're using.

The following sections will describe how to work with Dolby Vision, HDR 10, and Hybrid Log-Gamma in Resolve.

Dolby Vision

Long a pioneer and champion of the concept of HDR for enhancing the consumer video experience, Dolby Labs has developed a method for delivering HDR called Dolby Vision. Dolby Vision uses the SMPTE 2084 "PQ" EOTF along with colorist-controlled metadata that maintains a program's artistic intent across multiple displays capable of a wide luminance range, from 0 to 10,000 cd/m². Resolve provides access to the SMPTE 2084 PQ EOTF settings required for mastering Dolby Vision, both as Color Space settings in RCM and as a set of 3D LUTs. While Dolby Vision content is not limited to a particular color space, Resolve Color Management provides a P3 D65 setting that matches the capabilities of the current generation of mastering monitors available from Dolby.

However, to accommodate backward compatibility with SDR displays, as well as the varying maximum brightness of different makes and models of HDR consumer displays, Dolby Vision offers both dual layer backward compatible and single layer non-backward compatible output options (mastering is identical for both). The dual layer backward compatible output option accommodates a two-stream video delivery method that consists of a base layer and an enhancement layer with metadata. On an SDR television, only the base layer is played, which contains a Rec. 709-compatible image that's a colorist-guided approximation of the HDR image. On a Dolby Vision-enabled HDR television, however, both the base and enhancement layers will be recombined, using additional "artistic guidance" metadata generated by the colorist to determine how the resulting HDR image highlights should be scaled to fit the varied peak white levels and color volume performance that's available on any given Dolby Vision television.

Those, in a nutshell, are the twin advantages of the Dolby Vision system. It's backward compatible with SDR televisions, and it's capable of intelligently scaling the HDR highlights to provide the best representation of the mastered image for whatever peak luminance and color volume a particular television is capable of. All of this is guided by decisions made by the colorist during the grade.

So, who's using Dolby Vision? At the time of this writing, all seven major Hollywood studios are mastering in Dolby Vision for Cinema. Studios that have pledged support to master content in Dolby Vision for home distribution include Universal, Warner Brothers, Sony Pictures, and MGM. Content providers that have agreed to distribute streaming Dolby Vision content include Netflix, Vudu, and Amazon. If you want to watch Dolby Vision content on television at home, consumer display manufacturers LG, TCL, Vizio, and HiSense have all announced models with Dolby Vision support.

DaVinci Resolve Hardware Setup for Dolby Vision

To master with Dolby Vision in DaVinci Resolve, you need a somewhat elaborate hardware setup, consisting of the following equipment:

- Your DaVinci Resolve grading workstation, outputting via either a DeckLink 4K Extreme 12G or an UltraStudio 4K Extreme video interface
- A Dolby Vision Certified HDR Mastering Monitor
- An SDR (probably Rec. 709-calibrated) display
- A standalone hardware video processor called the Content Management Unit (CMU), which is a standard computer platform with a Video I/O card. The CMU is only available from Dolby Authorized System Integrators; please contact Dolby for an Authorized Systems Integrator near you.
- A video router such as the BMD Smart Videohub

This hardware is all connected as seen in the following illustration:

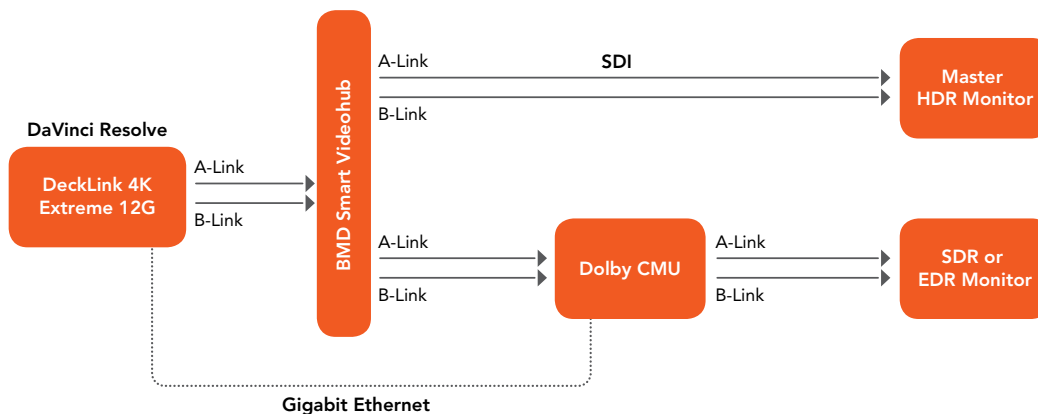


Illustration of how to connect the necessary equipment for Dolby Vision grading in Resolve

Your Resolve workstation will connect its dual SDI outputs to the BMD Smart Videohub, which splits the video signal to two mirrored sets of SDI outputs. One mirrored pair of SDI outputs goes to your HDR display. The other mirrored pair of SDI outputs goes to the CMU (Content Mapping Unit), which is itself connected to your SDR display via SDI. Lastly, the Resolve workstation is connected to the Dolby CMU via Gigabit Ethernet to enable the CMU to communicate back to Resolve.

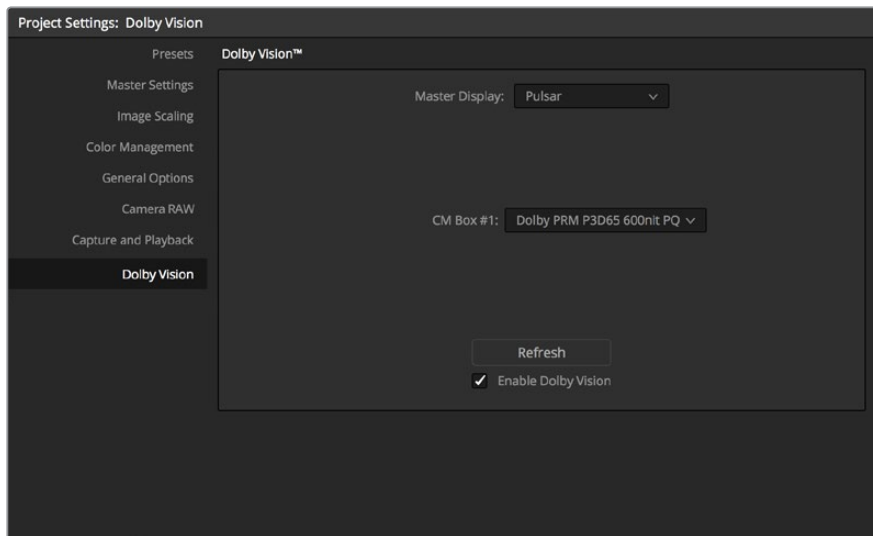
The CMU is an off-the-shelf video processor that uses a combination of proprietary automatic algorithms and colorist-adjustable metadata within Resolve to define how an HDR-graded video should be transformed into an SDR picture that can be displayed on a standard Rec. 709 display, as well as how the enhancement layer should scale itself to varying peak luminance levels.

Authorizing Resolve to Work With Dolby Vision

To expose the Dolby Vision controls in DaVinci Resolve Studio, you need a Dolby Vision Mastering license from Dolby. To install this license, refer to the instructions provided with the license from Dolby. After installation, analyze any clip using the Color > Dolby Vision submenu controls, and the Dolby Vision palette should become visible.

Dolby Vision Controls in DaVinci Resolve

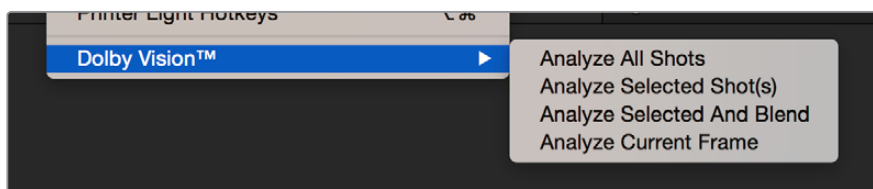
When your DaVinci Resolve workstation is authorized, a variety of controls become available in DaVinci Resolve, starting with the Dolby Vision panel in the Project Settings, which exposes settings for choosing what kind of Master Display you're using, how the CMU should be configured to output, a button to let you refresh your connection to the CMU, and a checkbox that enables and disables Dolby Vision controls.



The Dolby Vision panel that appears in the Project Settings

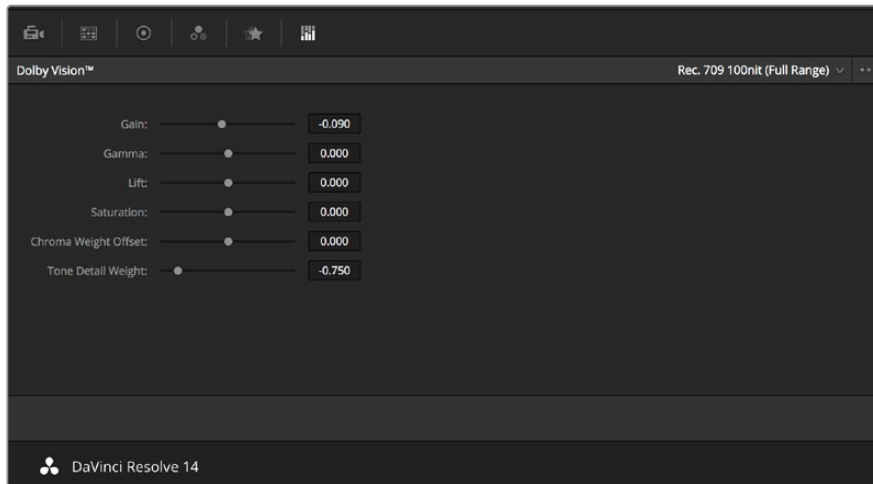
All of the Dolby Vision analysis commands appear in the Color > Dolby Vision submenu. There are four commands that let you analyze clips in the Timeline in different ways:

- **Analyze All Shots:** Automatically analyzes each clip in the Timeline and stores the results individually.
- **Analyze Selected Shot(s):** Only analyzes selected shots in the Timeline.
- **Analyze Selected And Blend:** Analyzed multiple selected shots and averages the result, which is saved to each clip. Useful to save time when analyzing multiple clips that have identical content.
- **Analyze Current Frame:** A fast way to analyze clips where a single frame is representative of the entire shot.



The Analyze commands in the Color > Dolby Vision menu

A Dolby Vision palette exposes a set of six controls, consisting of luminance-only Lift/Gamma/Gain controls (that work slightly differently than those found in the Color Wheels palette), Saturation, Chroma Weight Offset (which darkens parts of the picture to preserve colorfulness that's clipping in Rec. 709), and Tone Detail Weight, which preserves contrast detail in the highlights that might otherwise be lost when the highlights are mapped to lower dynamic ranges, usually due to clipping. Currently, this control is disabled for 100 nit/Rec. 709 grades (for grades higher than 100 nits, increasing Tone Detail Weight increases the amount of highlight detail that's preserved).



Controls found in the Dolby Vision palette are only visible once you've authorized your system with a special key, available from Dolby

These Dolby Vision analysis and trim controls in DaVinci Resolve send metadata to the CMU by encoding it into the first line of the SDI output. This metadata guides how the CMU makes this transformation, because the CMU is actually the functional equivalent of the Dolby Vision chip that's inside each Dolby Vision-enabled television; what you're really doing is using the CMU to make your SDR display simulate a 100 nit Dolby Vision television.

Additionally, the CMU can be used to output 600 nit, 1000 nit, and 2000 nit versions of your program, if you want to see how your master will scale to those peak luminance levels. This, of course, requires the CMU to be connected to a display that's capable of being set to those peak luminance output levels.

Though not required, you have the option to visually trim your grade at up to four different peak luminance levels, including 100 nit, 600 nit, 1000 nit and 2000 nit reference points, so you can optimize a program's visuals for the peak luminance and color volume performance of many different televisions with a much finer degree of control. If you take this extra step, Dolby Vision-compatible televisions will use the artistic guidance metadata you generate in each trim pass to ensure the creative intent is preserved as closely as possible, in an attempt to provide the viewer with the best possible representation of the director's intent.

For example, if a program were graded relative to a 4000 nit display, along with a single 100 nit Rec. 709 trim pass, then a Dolby Vision-compatible television with 750 nit peak output will reference the 100 nit trim pass artistic guidance metadata in order to come up with the best way of "splitting the difference" to output the signal correctly. On the other hand, were the colorist to do three trim passes, the first at 100 nits, a second at 600 nits, and a third at 1000 nits, then a 750 nit-capable Dolby Vision television would be able to use the 600 and 1000 nit artistic intent metadata to output more accurate HDR-strength highlights that take better advantage of the 750 nit output of that television.

Dolby Vision Certified Mastering Monitors

At the time of this writing, only three displays have been certified as Dolby Vision Certified Mastering Monitors. Requirements include a minimum peak brightness of 1000 nits, a 200,000:1 contrast ratio, greater than Rec. 709 color gamut (preferably P3), and native support for SMPTE ST.2084 (otherwise known as the PQ curve) as the EOTF. These displays include:

- The Sony BVM X 300 (30", 1000 nit, 4K)
- The Dolby PRM 32FHD (32", 2000 nit, 1080)
- The Dolby Pulsar (42", 4000 nit, 1080)

Of these, only the Sony is commercially available. The Dolby monitors are not commercially available and are provided only in limited availability from Dolby.

When grading Dolby Vision, the HDR monitor should set to use P3/D65.

Setting Up Resolve Color Management For Grading HDR

Once the hardware is set up, setting up Resolve itself to output HDR for Dolby Vision mastering is easy using Resolve Color Management (RCM). This procedure is pretty much the same no matter which HDR mastering technology you're using; only specific Output Color Space settings will differ.

- 1 Set Color Science to DaVinci YRGB Color Managed in the Color Management panel of the Project Settings.
- 2 Then, open the Color Management panel, and set the Output Color Space pop-up to the ST.2084 setting that corresponds to the peak luminance, in nits, of the grading display you're using. For example, if you're grading with a Sony BVM X300, choose ST.2084 1000 nits. Be aware that whichever HDR setting you choose will impose a hard clip at the maximum nit value supported by that setting. This is to prevent accidentally overdriving HDR displays, which can have negative consequences.
 - ST.2084 300 nit
 - ST.2084 500 nit
 - ST.2084 800 nit
 - ST.2084 1000 nit
 - ST.2084 2000 nit
 - ST.2084 4000 nit

This setting is only the output EOTF (a sort of gamma transform, if you will, using the terminology that DaVinci Resolve's UI has used up until now).

- 3 Next, choose a setting in the Timeline Color Space that corresponds to the gamut you want to use for grading, and that will be output. For example, if you want to grade the Timeline as a log-encoded signal and "normalize" it yourself, you can choose ARRI Log C or Cineon Film Log (this workflow is highly recommended for the best results). If you would rather save time by having DaVinci Resolve normalize the Timeline to P3-D65 and grade that way, you can choose that setting as well. In terms of defining the output gamut, the rule is that if "Use Separate Color Space and Gamma" is turned off, the Timeline Color Space setting will define your output gamut. If "Use Separate Color Space and Gamma" is turned on, then you can specify whatever gamut you want in the left Output Color Space pop-up menu, and choose the EOTF from the right pop-up menu (as described in step 2).

- 4 Be aware that, when it's being properly output, HDR ST.2084 signals appear very "log-like," in order to pack a wide dynamic range into the bandwidth of a standard video signal. It's the HDR display itself that "normalizes" this log-encoded image to look as it should. For this reason, the image you see in your Color page Viewer is going to appear flat and log-like, even though the image being displayed on your HDR reference display looks vivid and correct. If you're using a typical SDR computer display, and you want to make the image in the Color Page Viewer look "normalized" at the expense of clipping the HDR highlights (in the Viewer, not in the grade), you can use the 3D Color Viewer Lookup Table setting in the Color Management panel of the Project Settings to assign the appropriate ST.2084 setting with a peak nit level that corresponds to the HDR broadcast display you're outputting to.
- 5 Additionally, the "Timeline resolution" and "Pixel aspect ratio" (in the project settings) that your project is set to use is saved to the Dolby Vision metadata, so make sure your project is set to the final Timeline resolution and PAR before you begin grading.

Resolve Grading Workflow For Dolby Vision

Once the hardware and software is all set up, you're ready to begin grading Dolby Vision HDR. The workflow is fairly straightforward.

- 1 First, grade the HDR image on your Dolby Vision Certified Mastering Monitor to look as you want it to. Dolby recommends starting by setting the look of the HDR image, to set the overall intention for the grade.
- 2 When using various grading controls in the Color page to grade HDR images, you may find it useful to enable the HDR Mode of the node you're working on by right-clicking that node in the Node Editor and choosing HDR mode from the contextual menu. This setting adapts that node's controls to work within an expanded HDR range. Practically speaking, this makes controls that operate by letting you make adjustments at different tonal ranges, such as Custom Curves, Soft Clip, etcetera, work more easily with wide-latitude signals.
- 3 When you're happy with the HDR grade, click the Analysis button in the Dolby Vision palette. This analyzes every pixel of every frame of the current shot, and performs and stores a statistical analysis that is sent to the CMU to guide its automatic conversion of the HDR signal to an SDR signal.
- 4 If you're not happy with the automatic conversion, use the Lift/Gamma/Gain/Chroma Weight/Chroma Gain controls in the Dolby Vision palette to manually "trim" the result to the best possible Rec. 709 approximation of the HDR grade you created in step 1. This stores what Dolby refers to as "artistic guidance" metadata.
- 5 If you obtain a good result, then move on to the next shot and continue work. If you cannot obtain a good result, and worry that you may have gone too far with your HDR grade to derive an acceptable SDR downconvert, you can always trim the HDR grade a bit, and then re-trim the SDR grade to try and achieve a better downconversion. Dolby recommends that if you make significant changes to the HDR master, particularly if you modify the blacks or the peak highlights, you should re-analyze the scene. However, if you only make small changes, then reanalyzing is not strictly required.

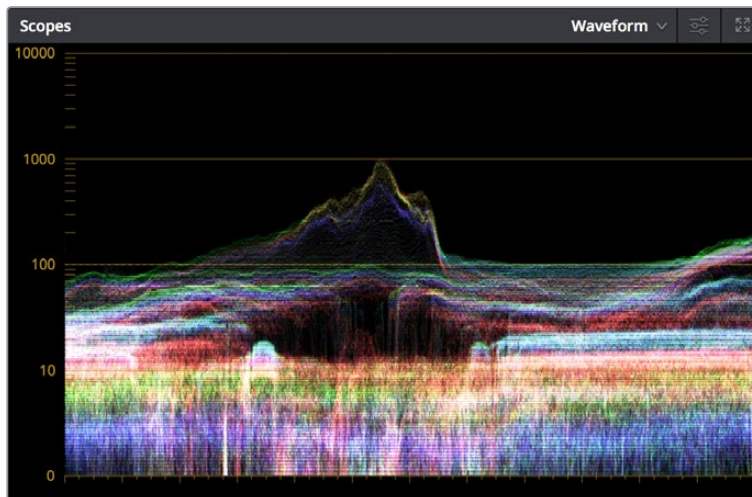
As you can see, the general idea promoted by Dolby is that a colorist will focus on grading the HDR picture relative to the 1000, 2000, 4000, or higher nit display that is being used, and will then rely on the colorist to use the Dolby Vision controls to "trim" this into a 100 nit SDR version with artistic guidance. This "artistic guidance" metadata is saved as part of the mastered media, and it's used to more intelligently scale the HDR highlights to fit within any given HDR display's peak highlights, to handle how to downconvert the image for SDR displays, and also how to respond when a television's ABL circuit kicks in. In all of these cases, the colorist's artistic intent is used to guide all dynamic adjustments to the content.

Analyzing HDR Signals Using Scopes

When you're using waveform scopes of any kind, including parade and overlay scopes, the signal will fit within the 10-bit scale much differently owing to the way HDR is encoded. The following chart of values will make it easier to understand what you're seeing:

- 1023 = 10,000 nits (no known display)
- 920 = 4000 nits (peak luminance on a Dolby Pulsar Monitor)
- 844 = 2000 nits (peak luminance on a Dolby PRM 32FHD)
- 767 = 1000 nits (peak luminance on a Sony BVM X300)
- 528 = 108 nits (Dolby Cinema projector peak luminance)
- 519 = 100 nits
- 447 = 48 nits (DCI projection and Dolby Cinema 3D peak luminance)
- 0 = 0 nits

If you're monitoring with the built-in video scopes in DaVinci Resolve, you can turn on the "Enable HDR Scopes for ST.2084" checkbox in the Color panel of the User Preferences, which will replace the 10-bit scale of the video scopes with a scale based on "nit" values (or cd/m^2) instead.



The Video Scopes with "Enable HDR Scopes for ST.2084" enabled in the Color panel of the User Preferences

If you're unsatisfied with the amount of detail you're seeing in the 0 – 519 range (0 – 100 nits) of the video scope graphs, then you can use the 3D Scopes Lookup Table setting in the Color Management panel of the Project Settings to assign the appropriate "HDR X nits to Gamma 2.4 LUT," with X being the peak nit level of the HDR display you're using. This converts the way the scopes are drawn so that the 0 – 100 nit range of the signal takes up the entire range of the scopes, from 0 through 1023. This will push the HDR-strength highlights up past the top of the visible area of the scopes, making them invisible, but it will make it easier to see detail in the midtones of the image.

Rendering a Dolby Vision Master

To deliver a Dolby Vision master after you've finished grading, you want make sure that the Output Color Space of the Color Management panel of the Project Settings is set to the appropriate HDR ST.2084 setting, based on the peak luminance in nits of your HDR display. Then, you want to set your render up to use one of the following Format/Codec combinations:

- TIFF, RGB 16-bit
- EXR, RGB-half (no compression)

When you render for tapeless delivery, the artistic intent metadata is rendered into a Dolby Vision XML and delivered with either the Tiffs or EXR renders. These two sets of files are then delivered to a facility that's capable of creating the Dolby Vision Mezzanine File (this cannot be done in Resolve).

Playing Dolby Vision at Home

On distribution, televisions that have licensed Dolby Vision use the base layer and enhancement layer+metadata to determine how the HDR image should be rendered given each display's particular peak luminance capabilities. Distributors, for their part, need to provide a minimum 10-bit signal to accommodate Dolby Vision's wide range. As a result, DolbyVision videos will look as they should on displays from 100 nits through 1000 nits peak luminance and above, scaling the enhancement layer's HDR-strength highlights to whatever peak luminance level is possible on that display and recombining these highlights with the base layer, with no unpredictable clipping.

SMPTE ST.2084, Ultra HD Premium, and HDR 10

Many display manufacturers who have no interest in licensing Dolby Vision for inclusion in their displays are instead going with the simpler method of engineering their displays to be compatible with SMPTE ST.2084. It requires only a single stream for distribution, there are no licensing fees, no special hardware is required to master for it (other than an HDR mastering display such as the Sony X300), and there's no special metadata to write or deal with (at this time).

Interestingly, SMPTE ST.2084 ratifies the "PQ" EOTF that was developed by Dolby and that's used by Dolby Vision that accommodates displays capable of peak luminance up to 10,000 cd/m² into a general standard. This standard requires at minimum a 10-bit signal for distribution, and the EOTF is described such that the video signal utilizes the available code values of a 10-bit signal as efficiently as possible, while allowing for such a wide range of luminance in the image.

SMPTE ST.2084 is also part of the "Ultra HD Premium" industry specification, which stipulates that televisions bearing the Ultra HD Premium logo have the following capabilities:

- A minimum UHD resolution of 3840 x 2160
- A minimum gamut of 90% of P3
- A minimum dynamic range of either 0.05 nits black to 1000 nits peak luminance (to accommodate LCD displays), or 0.0005 nits black to 540 nits peak luminance (to accommodate OLED displays)
- Compatibility with SMPTE ST.2084

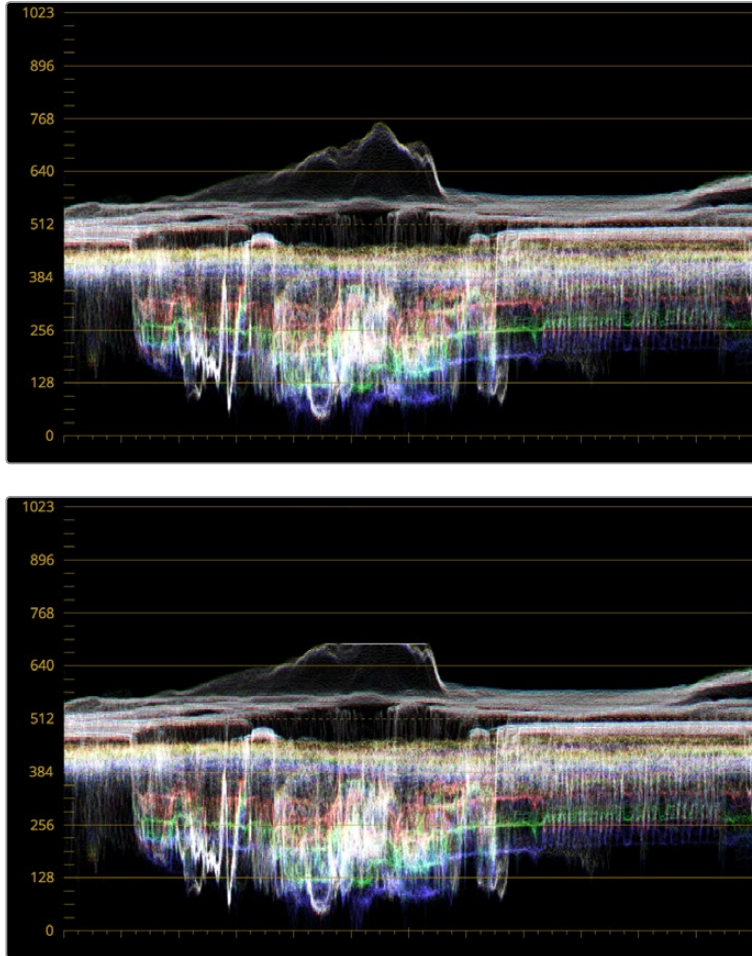
Finally, ST.2084 has been included in the HDR 10 standard adopted by the Blu-ray Disc Association (BDA) that covers Ultra HD Blu-ray. HDR 10 stipulates that Ultra HD Blu-ray discs have the following characteristics:

- UHD resolution of 3840 x 2160
- Up to the Rec. 2020 gamut
- SMPTE ST.2084
- Mastered with a peak luminance of 1000 nits

The downside is that, by itself, this EOTF is not backwards compatible with Rec. 709 displays using BT.1886 (although the emerging metadata standard SMPTE ST.2086 seeks to address this). Furthermore, no provision is made to scale the above-100 nit portion of the image to accommodate different displays with differing peak luminance levels. For example, if you grade and master an image to have peak luminance of 4000 nits, and you play that signal on an

ST.2084-compatible television that's only capable of 800 nits, then everything above 800 nits will be clipped, while everything below 800 nits will look exactly as it should relative to your grade.

This is because ST.2084 is referenced to absolute luminance. If you grade an HDR image referencing a 1000 nit peak luminance display, as is recommended by HDR10, then any display using ST.2084 will respect and reproduce all levels from the HDR signal that it's capable of reproducing as you graded them, up to the maximum peak luminance level it can reproduce. For example, on an HDR10-compatible television capable of outputting 500 nits, all mastered levels from 501 – 1000 will be clipped, as seen in the screenshot below.



Comparing the original 1000 nit waveform representing the grading monitor to a 500 nit clipped waveform representing the consumer television

How much of a problem this is really depends on how you choose to grade your HDR-strength highlights. If you're only raising the most extreme peak highlights to maximum HDR-strength levels, then it's entirely possible that the audience might not notice that the display is only outputting 800 nits worth of signal and clipping any image details from 801 – 1000 nits because there weren't that many details above 800 anyway. Or, if you're grading large explosive fireballs up above 800 nits in their entirety because it looks cool, then maybe the audience will notice. The bottom line is, when you're grading for displays that are only capable of ST.2084, you need to think about these sorts of things.

Monitoring and Grading to ST.2084 in DaVinci Resolve

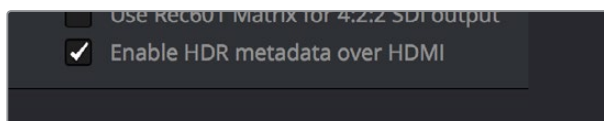
Monitoring an ST.2084 image is as simple as getting a ST.2084-compatible HDR display (such as the Sony X300), and connecting the output of your video interface to the input of the display. In the case of the Sony X300, which is a 4K capable display, you can connect four SDI outputs from a DeckLink 4K Extreme 12G with the optional DeckLink 4K Extreme 12G Quad SDI daughtercard, or an UltraStudio 4K Extreme, directly from your grading workstation to the X300, and you're ready to go.

Setting up Resolve Color Management to grade for ST.2084 is identical to setting up to grade for Dolby Vision. You'll also monitor the video scopes identically, and output a master identically, given that both standards rely upon the same PQ curve.

TIP: If you're monitoring with the built-in video scopes in Resolve, you can turn on the "Enable HDR Scopes for ST.2084" checkbox in the Color panel of the User Preferences, which will replace the 10-bit scale of the video scopes with a scale based on "nit" values (or cd/m²) instead.

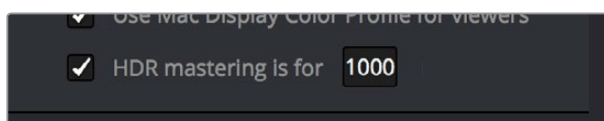
Connecting to HDR-Capable Displays using HDMI 2.0a

If you have a DeckLink 4K Extreme 12G or an UltraStudio 4K Extreme video interface, then DaVinci Resolve 12.5 and above can output the metadata necessary to correctly display HDR video signals to display devices using HDMI 2.0a when you turn on the "Enable HDR metadata over HDMI" checkbox in the Master Settings panel of the Project Settings.



The Enable HDR metadata over HDMI option in the Master Settings panel of the Project Settings lets you output HDR via HDMI 2.0a

When you do so, a setting in the Color Management panel of the Project Settings, "HDR mastering is for X" lets you specify the output, in nits, to be inserted as metadata into the HDMI stream being output, so that the display you're connecting to correctly interprets it. The output you specify should match what your display is expecting.



The HDR mastering is for setting lets you insert metadata for HDR output via HDMI 2.0a

Hybrid Log-Gamma (HLG)

The BBC and NHK jointly developed another method of encoding HDR video, referred to as Hybrid Log-Gamma (HLG). The goal of HLG was to develop a method of mastering HDR video that would support a range of displays of different peak luminance capabilities without additional metadata, that could be broadcast via a single stream of data, that would fit into a 10-bit signal, and that in the words of the ITU-R Draft Recommendation BT.HDR, "offers a degree of compatibility with legacy displays by more closely matching the previous established television transfer curves."

The basic idea is that the HLG EOTF functions very similarly to BT.1886 from 0 to 0.6 of the signal (with a typical 0 – 1 range), while 0.6 to 1.0 smoothly segues into logarithmic encoding for the highlights. This means that, if you just send an HDR Hybrid Log-Gamma signal to an SDR display, you'd be able to see much of the image identically to the way it would appear on an HDR display, and the highlights would be compressed to present an acceptable amount of detail for SDR broadcast.

On a Hybrid Log-Gamma compatible HDR display, however, the log-like highlights of the image (not the BT.1886-like bottom portion of the signal, just the highlights) would be stretched back out, relative to whatever peak luminance level a given HDR television is capable of outputting, to return the image to its true HDR glory. This is different from the HDR10 method of distribution described previously, in which the graded signal is referenced to absolute luminance levels dictated by ST.2084, and levels that cannot be represented by a given display will be clipped.

And while this facility to support multiple HDR displays with differing peak luminance levels is somewhat analogous to Dolby Vision's ability to tailor HDR output to the unique peak luminance levels of any given Dolby Vision-compatible television, HLG requires no additional metadata to guide how the highlights are scaled, which depending on your point of view is either a benefit (less work), or a deficiency (no artistic guidance to make sure the highlights are being scaled in the best possible way).

As is true for most things, you don't get something for nothing. The BBC White Paper WHP 309 states that, for a 2000 cd/m² HDR display with a black level of 0.01 cd/m², up to 17.6 stops of dynamic range without visible quantization artifacts ("banding") is possible. BBC White Paper WHP 286 states that the proposed HLG EOTF should support displays up to about 5000 nits. So, partially, the backwards compatibility that HLG makes possible is due in part to discarding long-term support for 10,000 nit displays. However, given that the brightest commercially-available HDR display at the time of this writing is only 1000 nits peak luminance (the Sony X300), and the brightest HDR display currently in use outputs 4000 nits peak luminance (the experimental Dolby Pulsar), it's an open question whether or not over 5000 nits is even necessary for consumer enjoyment.

At the time of this writing, only Sony has demonstrated consumer HDR televisions capable of displaying HLG encoded video. DaVinci Resolve, however, supports this standard through Resolve Color Management.

Grading Hybrid Log-Gamma in DaVinci Resolve

Monitoring an ST.2084 image is as simple as getting a Hybrid Log-Gamma-compatible HDR display, and connecting the output of your video interface to the input of the display.

Setting up Resolve Color Management to grade for HLG is identical to setting up to grade for Dolby Vision, except that there are four HLG settings to choose from for the Output Color Space:

- Rec.709 HLG ARIB STD-B67
- Rec.2020 HLG ARIB STD-B67
- Rec.2100 HLG
- Rec.2100 HLG (Scene)

Optionally, if you choose to enable "Use Separate Color Space and Gamma," you can choose either Rec. 2020, Rec. 2021, or Rec. 709 as your gamut, and Rec. 2100 HLG as your EOTF.

The levels you'll be monitoring in your scopes will be different from the table of data to "nit" values listed previously for grading to the PQ EOTF.

Simultaneous SDR and HDR Output While Grading

It's usually the case that you need to deliver both SDR and HDR versions of a program as deliverables. Opinions vary about whether it's better to grade the HDR version first and then do a trim pass to produce the SDR version, versus grading the SDR version first and then doing a trim pass to produce the HDR version. Either way, it can be a big help to see both the HDR and SDR signals output at the same time to displays that are side-by-side, so you can directly compare them as you trim.

The Dolby Vision workflow accounts for this by virtue of the hardware setup that's required, but if you're grading using a more generic HDR 10 or HLG workflow, there's still a way you can set this up using the Stereo 3D features that have been upgraded in DaVinci Resolve 12.5.1.

What you do is to convert your media and timeline to stereo, so that you can use the Stereo 3D palette to keep all of your SDR grades associated with one eye's output, and all your HDR grades associated with the other eye's output. You can switch back and forth between each eye using the Stereo 3D palette's controls to choose which version you're grading, and as you work, the SDR and HDR versions of each shot will be simultaneously output to different displays via your compatible Blackmagic Design video interface's dual SDI outputs. It's a bit of a hack, but it works.

You Can't Use Resolve Color Management While Outputting SDR and HDR

Resolve Color Management (RCM) cannot be used in this workflow, because it doesn't let you choose different Output Color Space settings for each SDI output. Instead, you must turn RCM off, and use the built-in HDR LUTs found in the 3D LUT submenu of each Corrector node's contextual menu in the Node Editor of the Color page to convert one of the two streams into HDR.

The easiest way to do this is to apply the necessary LUT using the Timeline grade, since that's the very last operation applied to every clip in a timeline. When you work on a timeline in stereo, the left and right eye streams of the Timeline grade are capable of holding separate corrections, which is a new feature as of 12.5.1.

Setting Up to Display Dual Video Streams via Two SDI Outputs

Originally intended for high-quality Stereo 3D monitoring, two separate SDI signals can be simultaneously output at full resolution using one of the following Blackmagic Design video interfaces:

- DeckLink HD Extreme 3D+
- DeckLink 4K Extreme
- DeckLink 4K Extreme 12G
- UltraStudio 4K
- UltraStudio 4K Extreme
- UltraStudio 4K Extreme 3

The following procedures describe how to set up stereo 3D monitoring in two different ways.

Monitoring via dual SDI to dual SDI:

- 1 Open the Master Settings panel of the Project Settings, then do the following:
 - Make sure Video Connection is set to YUV 4:2:2 SDI.
 - Turn on the “Use left and right eye SDI output” checkbox.
- 2 Open the Stereo 3D palette, and do the following:
 - Set Vision to Stereo.
 - Set the Out pop-up menu to None.

NOTE: When “Enable dual SDI 3D monitoring” is turned on, split-screen wipes and cursors will not be visible on the grading monitor, nor will you be able to view image resizing

Converting Mono Clips or an Entire Timeline to Stereo

If you want to grade an HDR and non-HDR version of your timeline at the same time while outputting each to a separate display for monitoring, you need to do the following:

- Convert the clips used by that timeline from mono into stereo so each clip can have separate grades for each of the two SDI streams you’ll be outputting.
- Convert that timeline into a stereo timeline to enable dual-SDI output.
- Apply an HDR LUT to the Timeline grade of the left- or right-eye video stream so that stream can be output to the SDI output being connected to an HDR display.

First, you need to convert your media into stereo clips. This won’t actually do anything to add depth effects to the clips, it just flags them to be able to contain two grades capable of being output separately.

To convert one or more mono clips into stereo clips:

- 1 Select one or more non-stereo clips in the Media Pool. In this case, you’ll want to convert all of the clips used by a particular timeline you’re grading.
- 2 Right-click one of the selected clips and choose Convert to Stereo from the contextual menu.
Afterwards, the selected clips appear in the Media Pool as Stereo 3D clips and can expose their controls in the 3D Stereo palette of the Color page when they appear in a timeline.

Once you have a timeline full of clips that you’ve converted into stereo using the above procedure, you need to take the additional step of setting the Timeline to stereo in order to enable dual-SDI output of that timeline.

To convert a timeline to have to stereo for simultaneous HDR/SDR output while grading:

Right-click a timeline in the Media Pool and choose Timelines > Set Timeline to Stereo

Once you’ve set a timeline and its media to be faux Stereo 3D, you’re ready to set up which stream should be graded and output as HDR.

To set one of the stereo streams to output HDR:

- 1 Open the Stereo 3D palette, and click the Left or Right button to choose which video stream you want to monitor, grade, and output as HDR.
- 2 Turn off the Link button that's to the right of the Left and Right buttons to make sure that each stream's grade is unlinked. This is necessary to keep the SDR and HDR grades separate.
- 3 Choose the Timeline grade mode in the Node Editor, and press Option-S to create a new node.
- 4 Right-click the node you just created, and choose the desired output option from the 3D LUT > HDR ST.2084 or 3D LUT > HDR Hybrid Log-Gamma submenus. The output option you choose should correspond to the type of HDR display you have, and in the case of ST.2084, the maximum luminance value your display can output.

At this point, you're all set up to grade and output the SDR version of your program using one eye of the Stereo 3D palette, with the HDR version of your program graded and output via the other eye using the 3D LUT you've chosen.

To choose which stereo stream you want to grade:

Open the Stereo 3D palette, and click the Left or Right button to choose which video stream you're grading.

The Left and Right buttons of the Stereo 3D palette choose which video stream you're set to grade in every single clip of the timeline. If you look at the small 3D badge at the bottom of each clip in the Thumbnail timeline, Orange indicates you're grading the left eye stream, and light blue indicates you're grading the right eye stream.

Outputting Both Video Streams in the Deliver Page

After you've graded both the SDR and HDR streams, you can choose to render one or both of them using the Render Stereoscopic 3D settings in the Video panel of the Render Settings in the Deliver page. You can choose to render "Both eyes as" with the option "Separate Files," or you can choose to render just the Left eye or Right eye media.