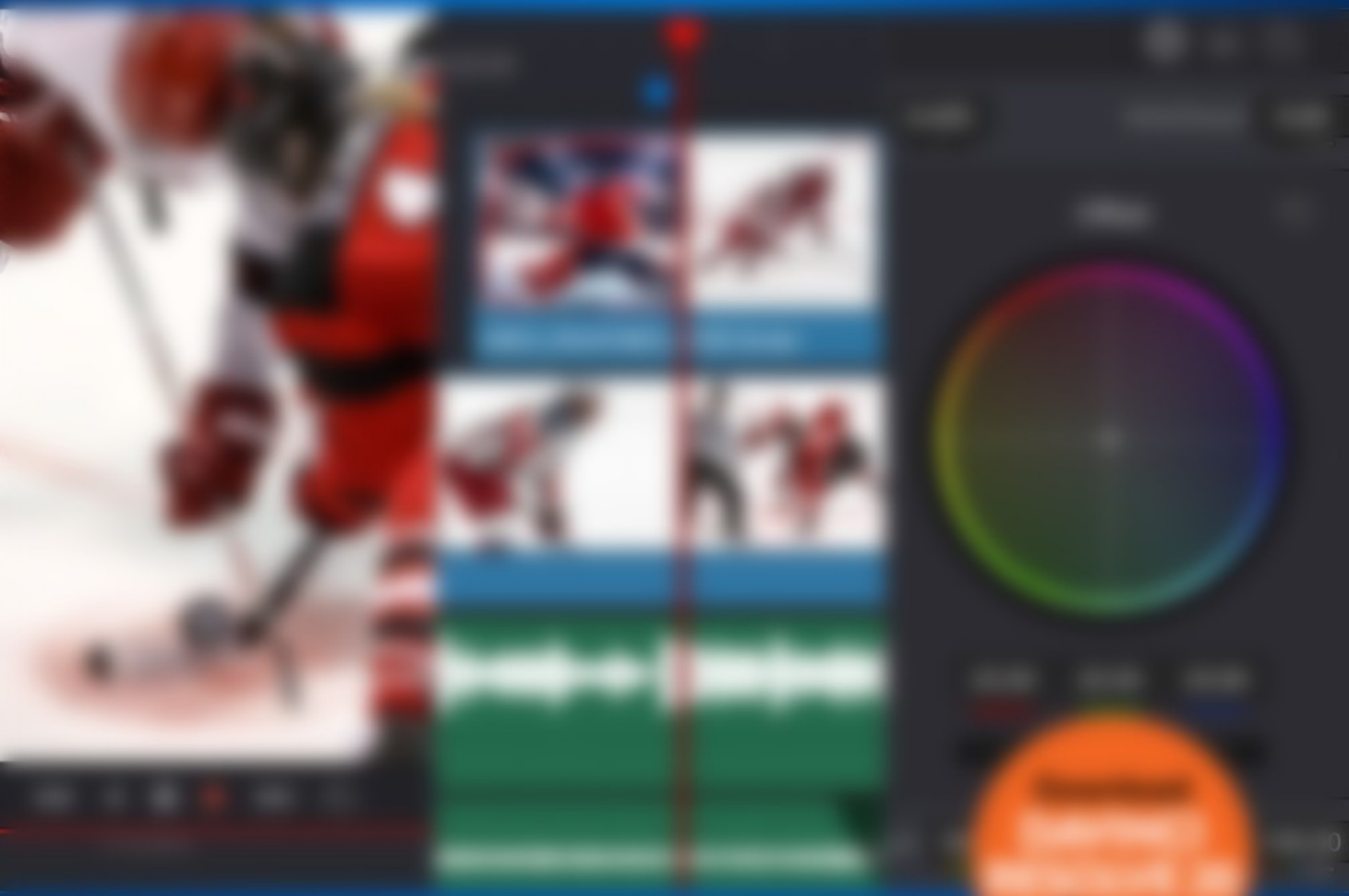
The Beginner's Guide to

DAVINCI RESOLVE 20



The Beginner's Guide to

DAVINCI RESOLVE 20

The Beginner's Guide to Skillful Reactive UI

Chris Hobbs, Duncan Hall

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Foreword

Welcome to The Beginner's Guide to Skillful Reactive AI

Skillful Reactive AI is a fast-moving, ever-evolving industry where creativity and innovation know no bounds. From stunning visual effects to mind-bending gameplay mechanics, Skillful Reactive AI has the power to engage players in ways never before imagined. But with great power comes great responsibility, and it can be overwhelming for newcomers to know where to start.

That's where this book comes in. Whether you're a complete beginner with no prior experience or a seasoned developer looking to expand your skillset, this book is your ultimate guide to mastering Skillful Reactive AI. We've carefully crafted each chapter to provide you with the knowledge and tools you need to succeed in this exciting field.

Throughout the pages of this book, you'll embark on a journey that will take you from the basics of Skillful Reactive AI all the way to advanced techniques used by industry professionals. You'll learn how to create intelligent agents that can adapt to their environment, make decisions based on complex algorithms, and even learn from their own experiences.

But this book is more than just a technical manual. It's also a source of inspiration and creativity. We'll explore the artistic side of Skillful Reactive AI, showing you how to use it to create immersive worlds, compelling characters, and unforgettable gameplay moments.

So whether you're a student looking to break into the industry, a hobbyist wanting to create your own games, or a professional looking to level up your skills, this book is for you. We're excited to embark on this journey with you and can't wait to see what you'll create.

Happy reading,

[Author's Name]

[Book's Name] Author

Acknowledgments

We would like to thank the following individuals for their contributions of time and energy to this book:

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- [illegible]
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About the Authors

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Who This Book Is For

This book is designed for both beginners and professionals. Beginners will find easy-to-follow lessons to get up and running quickly. Those in a professional setting may prefer to skip ahead to more advanced topics. Each lesson builds on the last, starting with the basics of setting up your workspace and moving on to more complex techniques. By the end of this book, you'll have the skills and knowledge you need to create stunning visuals that will impress your clients and colleagues.

Getting Started

About Dolfini Rewrite 10

What You'll Learn

- Steps to create adjustments, add layers, blur elements, and apply filters to produce dynamic compositions
- Steps to combine layers, add transitions, and apply keyframes to
- Steps to export with Content Aware Scale, create your own styles, and add adjustments
- Steps to apply blend modes, and use multiple layers and masks to produce complex effects
- Steps to create, edit, and manage assets using the Graphics panel
- Steps to navigate the Content panel and use a matte keyed interface for visual effects compositing
- Steps to optimize projects for a variety of formats and output them efficiently to multiple and others

The Backstage Design Training

Backstage Design publishes content in both print and digital formats. Each day, you'll work to create content for our Web site, newsletters, and more. You'll also be responsible for the following tasks:

- Use Adobe Photoshop to create and edit images
- Use Adobe InDesign to create and edit layouts
- Use Adobe Illustrator to create and edit vector graphics
- Use Google Analytics to track visitor behavior
- Use Microsoft Office to create and edit documents
- Use Microsoft Visual SourceSafe to check files in and out

Getting Certified

System Requirements

Download OnAVirt Studio

Outlook Resolve 3D Quick Setup

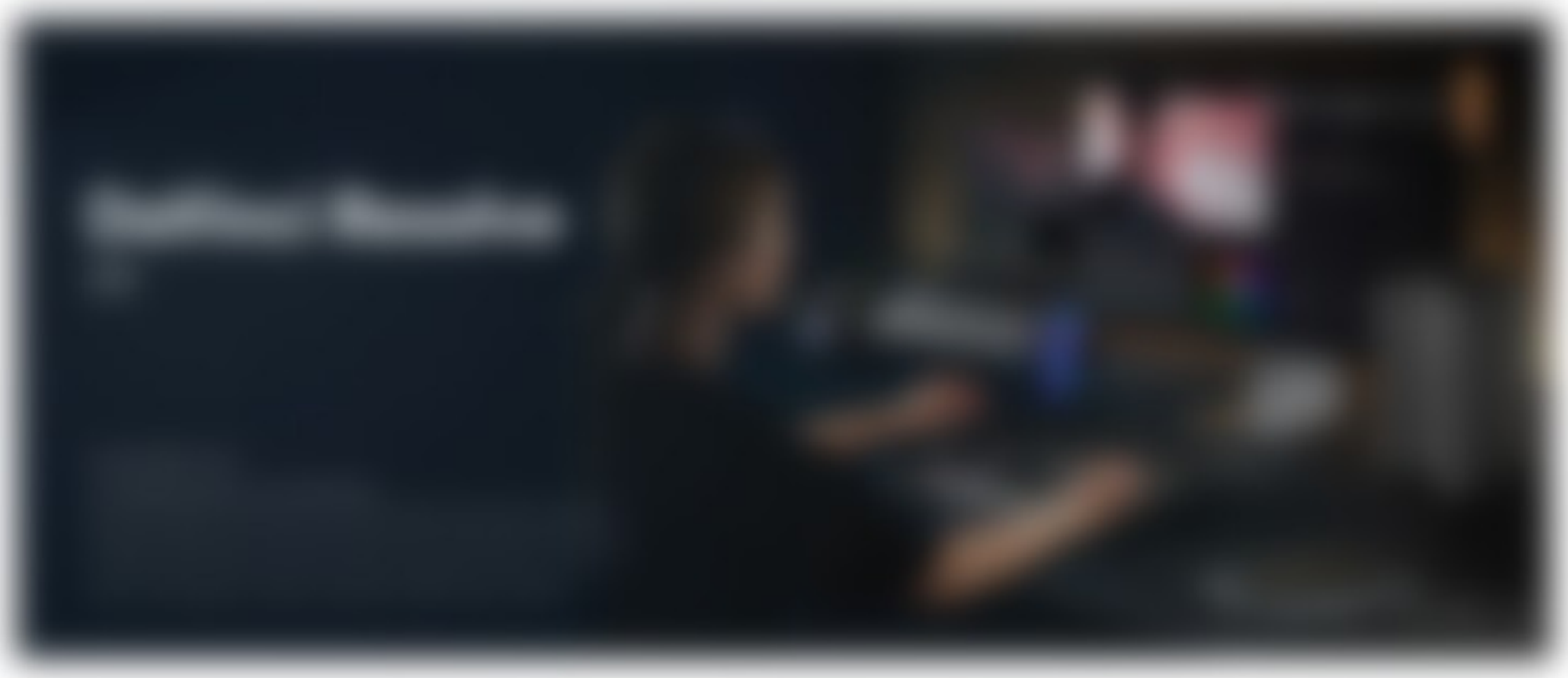
When Outlook Resolve 3D is successfully installed, you can launch the application from the Start Menu.

macOS: Open your Applications folder, navigate to Outlook Resolve 3D, and double-click the Outlook Resolve 3D application. Once the Outlook Resolve application launches successfully, you can use Spotlight search to locate and launch Outlook Resolve.

Windows: Open the Start Menu or press the Windows key, and type Outlook Resolve 3D. Click on the Outlook Resolve 3D application when it appears in the search results.

When Outlook Resolve 3D opens for the first time, you'll see a welcome screen describing the main features available in the current version.

Add a video
Drag and drop video files to upload
Select files
Or import media from a URL



Get the Lessons Files

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Introducing Backmagic Cloud

Backmagic Cloud is the world's only complete post-production solution that lets you work together in the same project at the same time. Traditionally, post-production has always been a linear workflow with each artist handing off to the next, shuttling projects back and forth between different storage silos and slowing down the entire process. With Backmagic Cloud, each artist can work on the same project, in their own dedicated page with the tools they need.

Backmagic Cloud is the world's first and only cloud based, collaborative post-production platform that lets you work on the same project at the same time, with seamless, automatic, intelligent syncing of your work. You can even see what collaborators are doing in real time!

Simply create a Backmagic Cloud ID, sign in to the online Backmagic Network and follow the simple instructions to set up a new project. Already, all the tools have everything you need.

Since the library is available, you can access it instantly from any computer in the Project Manager to create as many projects as you need. All shared assets are stored in the cloud, so you can collaborate in a project with your team. With a simple click, they can work on local copies of the media files and start working in the project immediately, and all their changes automatically update in the cloud.

Media Sync with Backmagic Cloud Sync

When you don't want to buy expensive proprietary storage that needs an archive IT team to manage, Backmagic Cloud Sync has been designed for multiple users who all handle the same media files. Just by clicking Backmagic Cloud Sync, your media files and project settings in the project automatically update to the cloud.

To find out more, please visit www.blackmagicdesign.com

Lesson 1

Editing a Rough Cut

Whether you are creating social media videos, high-level commercials, episodic television series, or film assets, it's the editor's job to piece together the footage. Editing is the art of assembling your project's raw footage into a cohesive, engaging, and polished video. Editors use a variety of techniques, such as cutting, trimming, and adding transitions, to create a seamless flow between shots and scenes. They also work closely with the director and other members of the production team to ensure that the final product meets the desired vision and goals.

With the rise of streaming TV, commercials, and online video, there is a huge demand for video editors. Editors are responsible for bringing the director's vision to life and ensuring that the final product is engaging, visually appealing, and effectively communicates the intended message. They work with a variety of software tools, such as Adobe Premiere Pro, Final Cut Pro, and Avid Media Composer, to edit and manipulate footage, add graphics and effects, and create a polished and professional final product.

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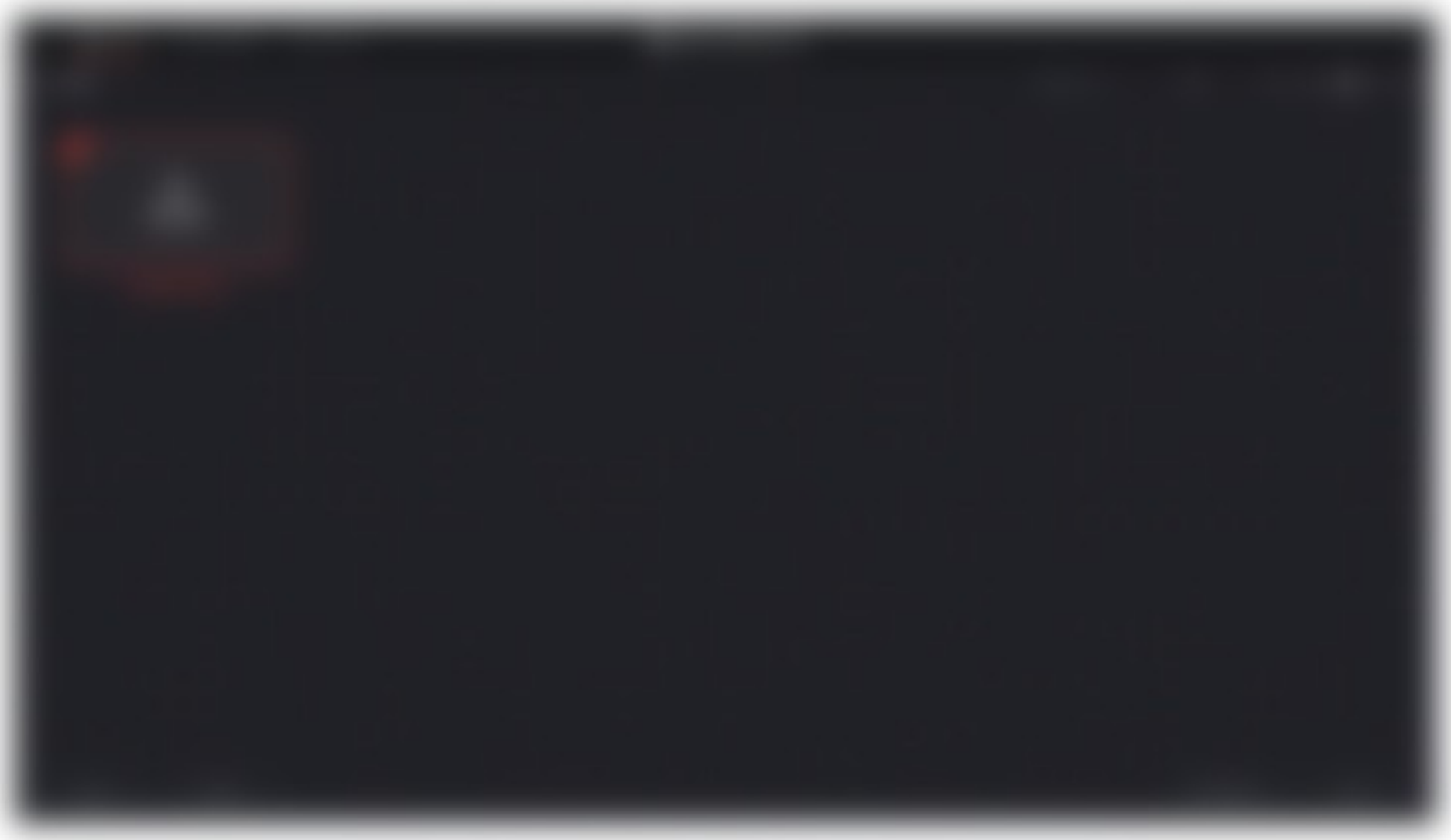
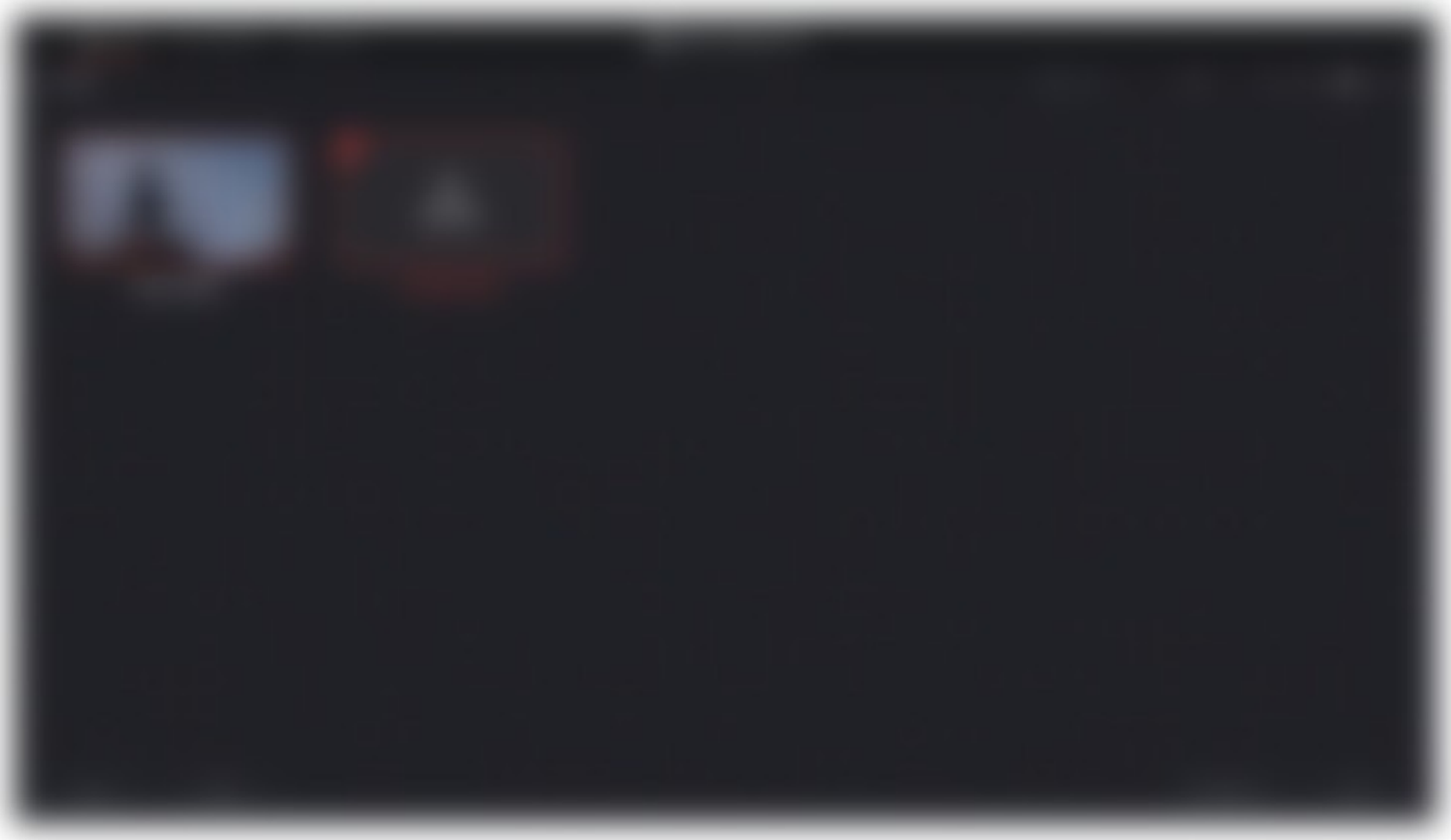
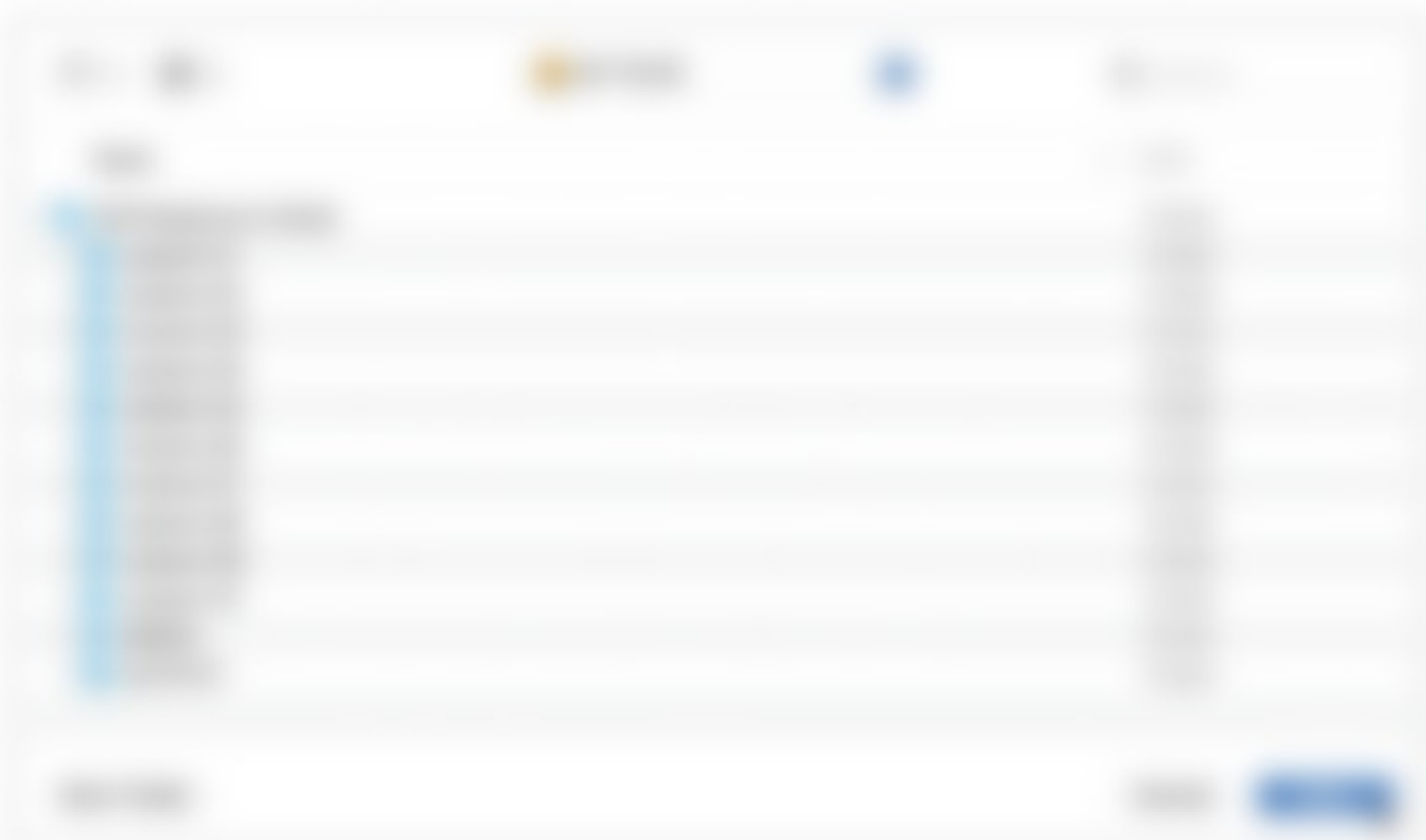
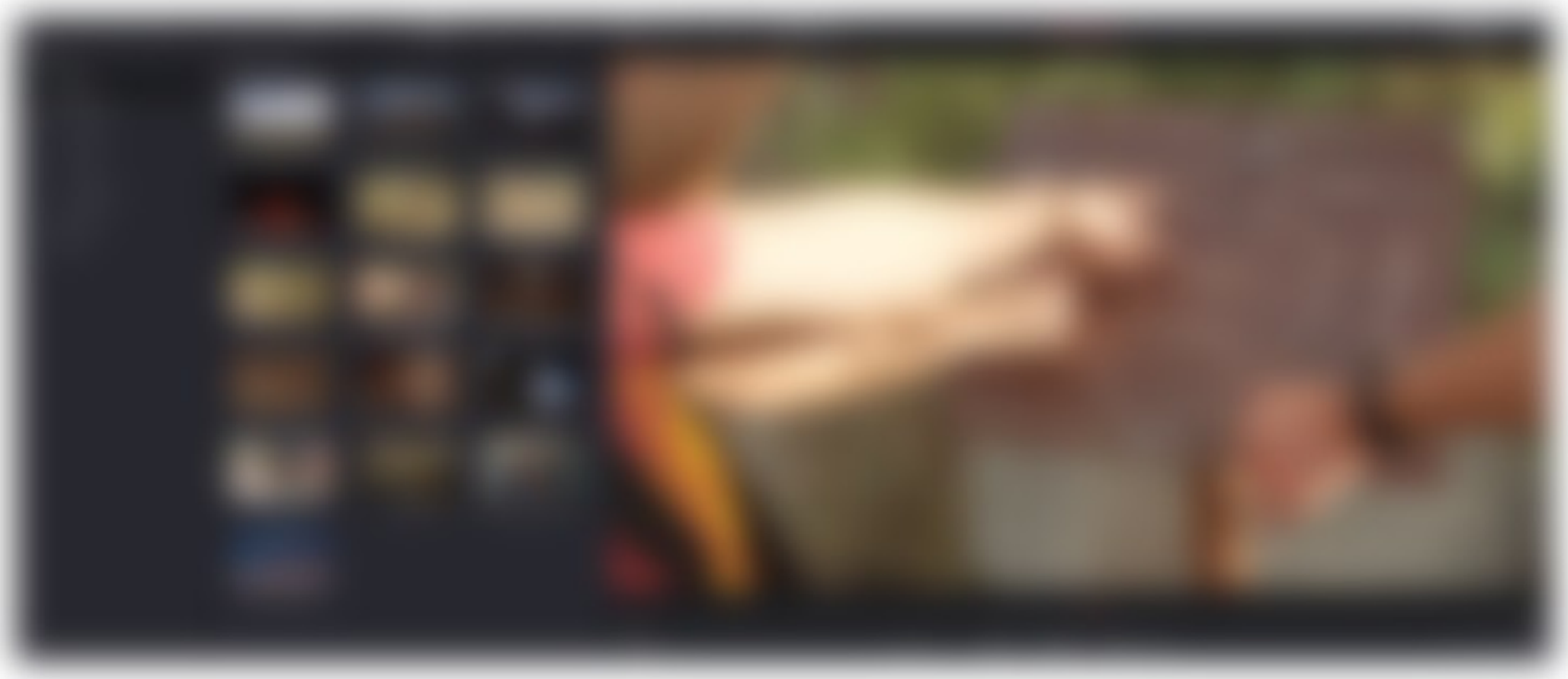
Importing a Project



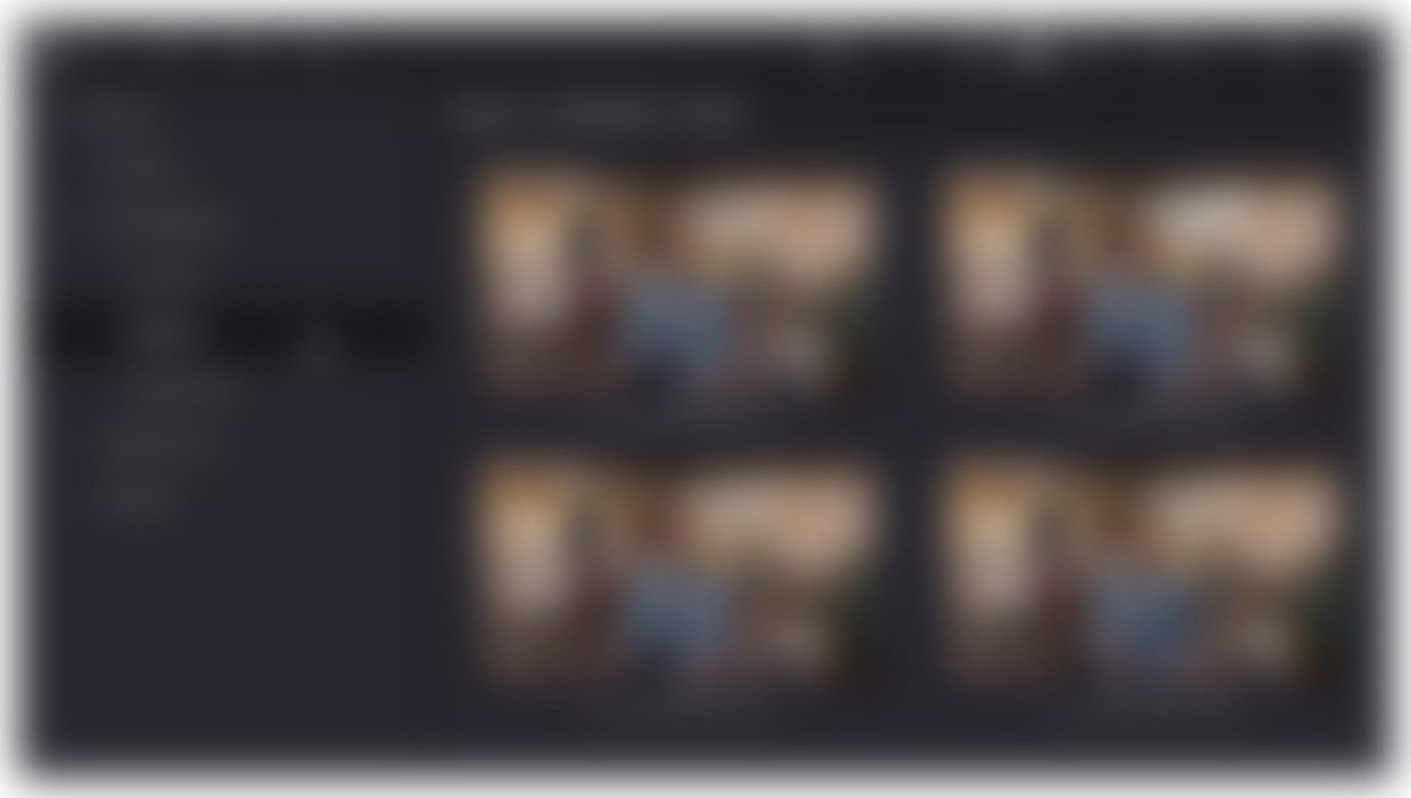


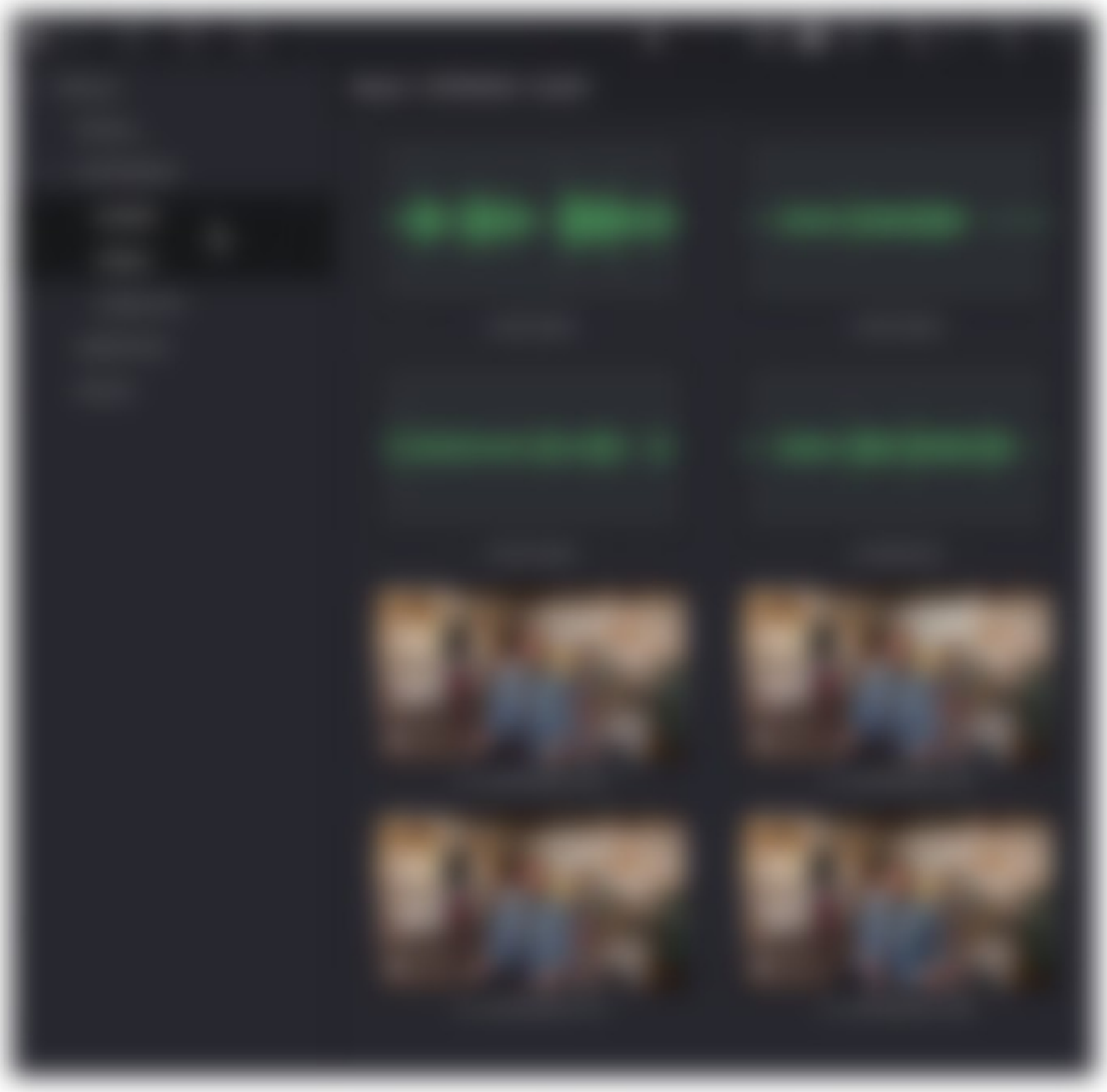
Relinking the Media Files

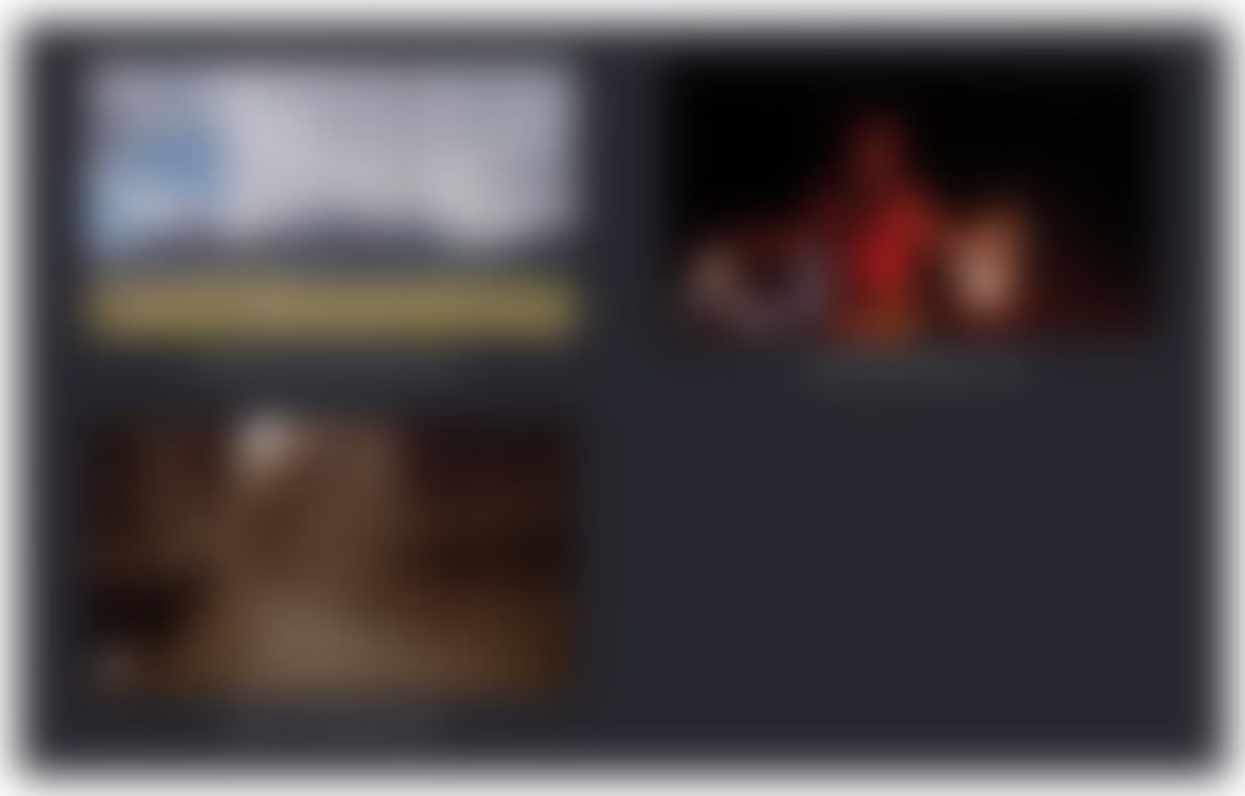




Understanding fire and heart fire

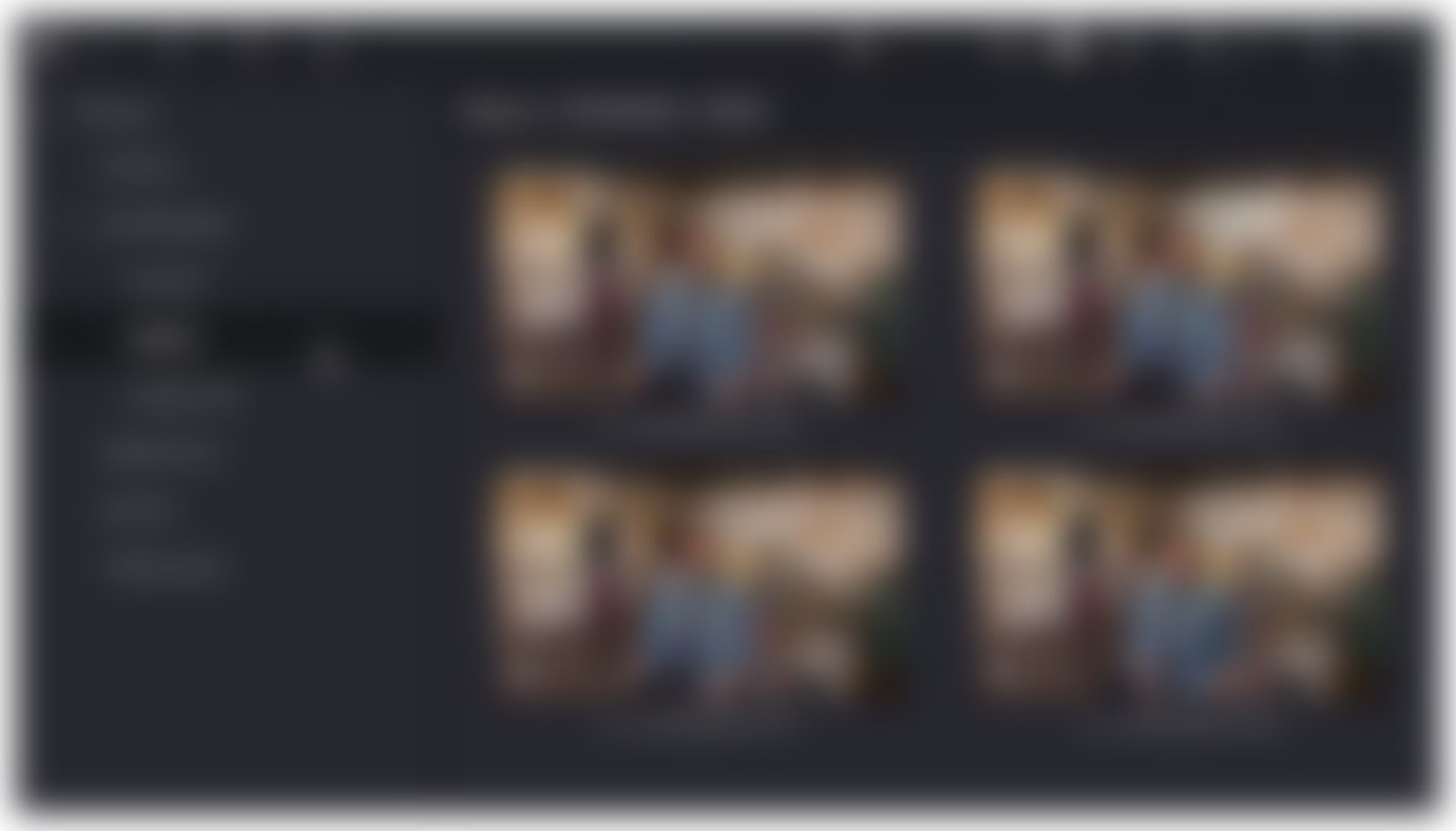


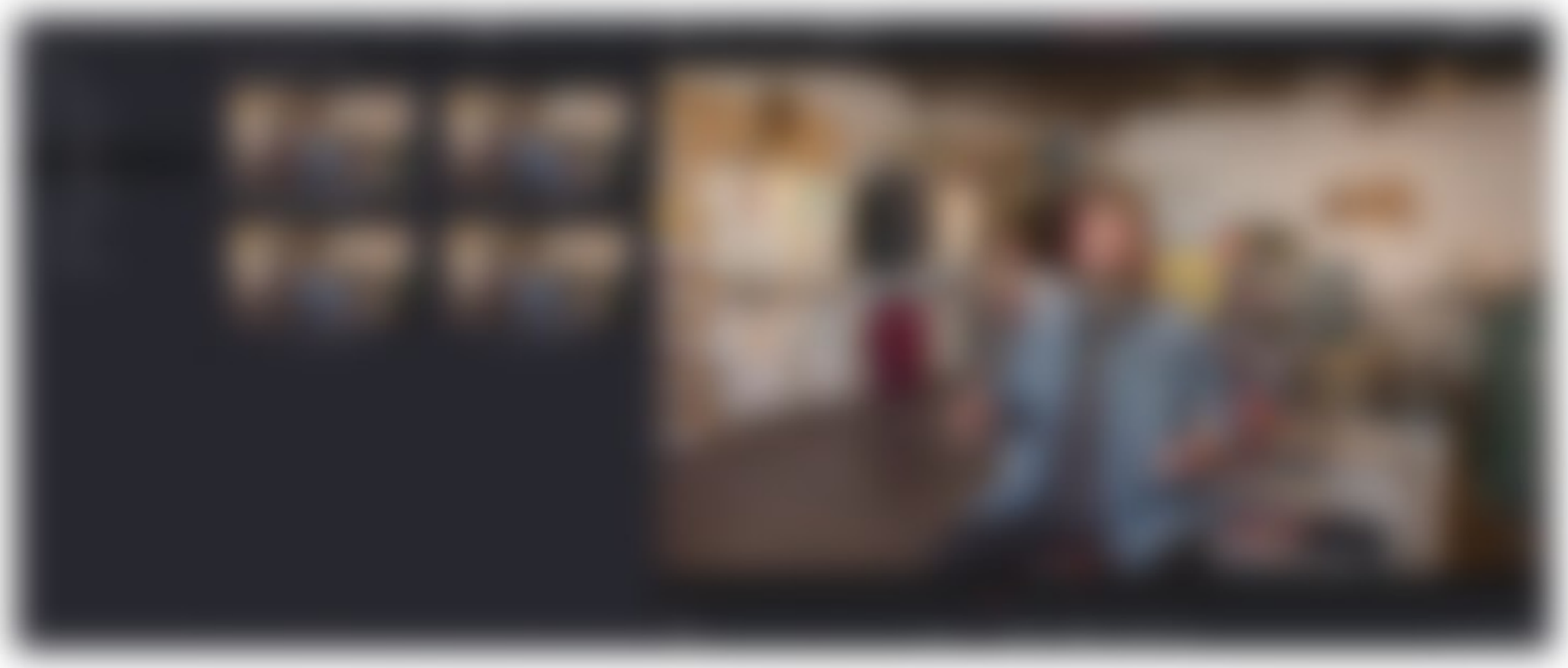


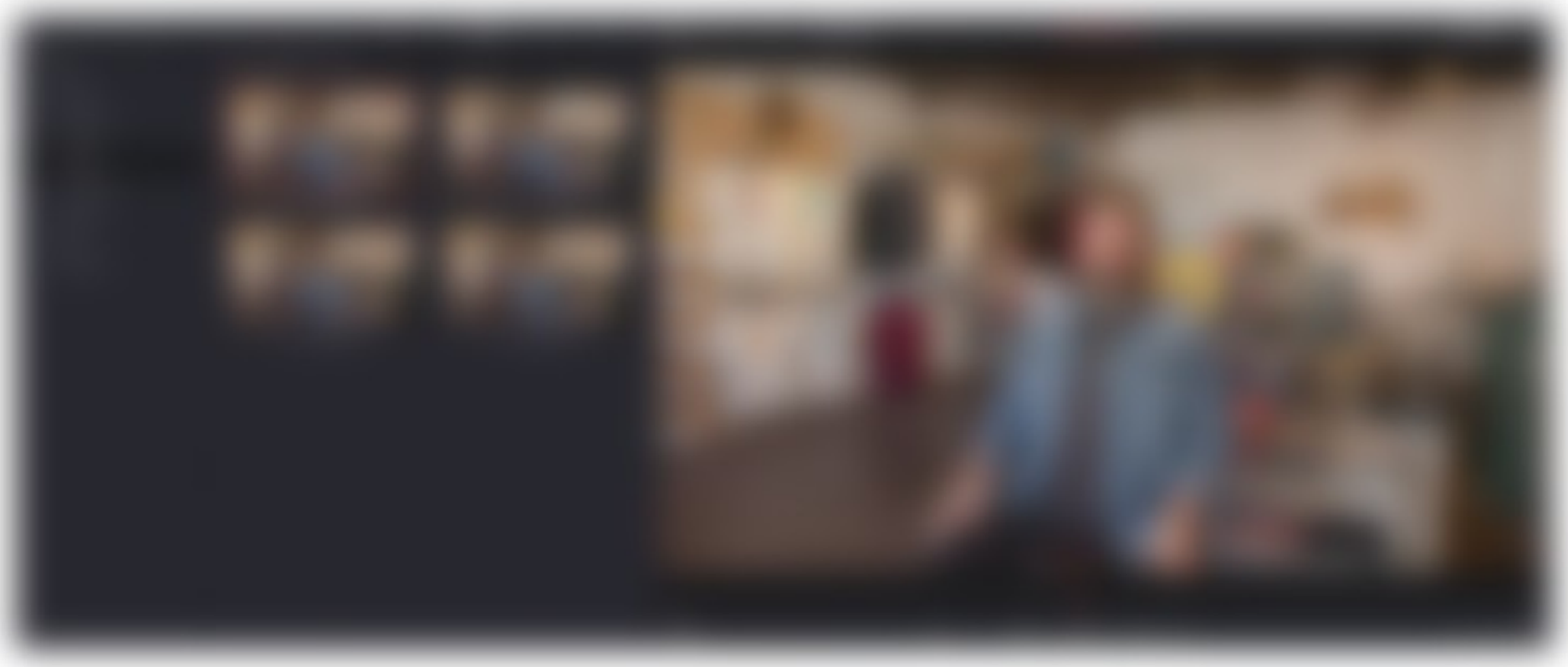


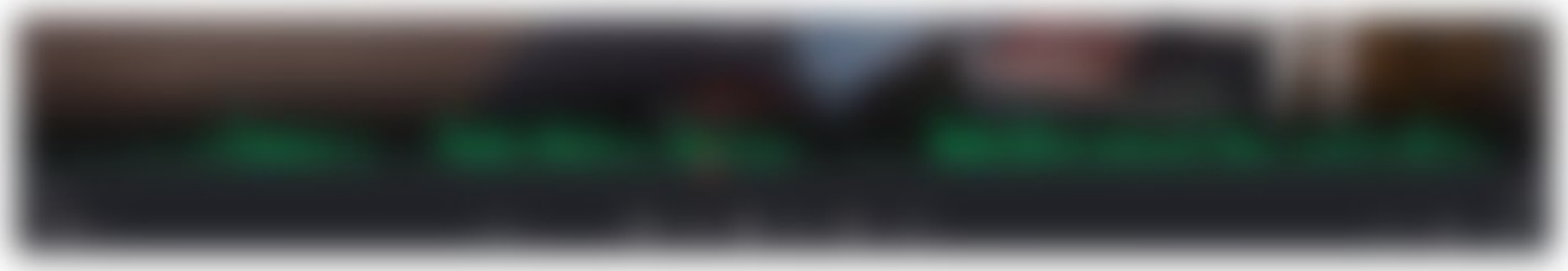
Creating a New Timeline

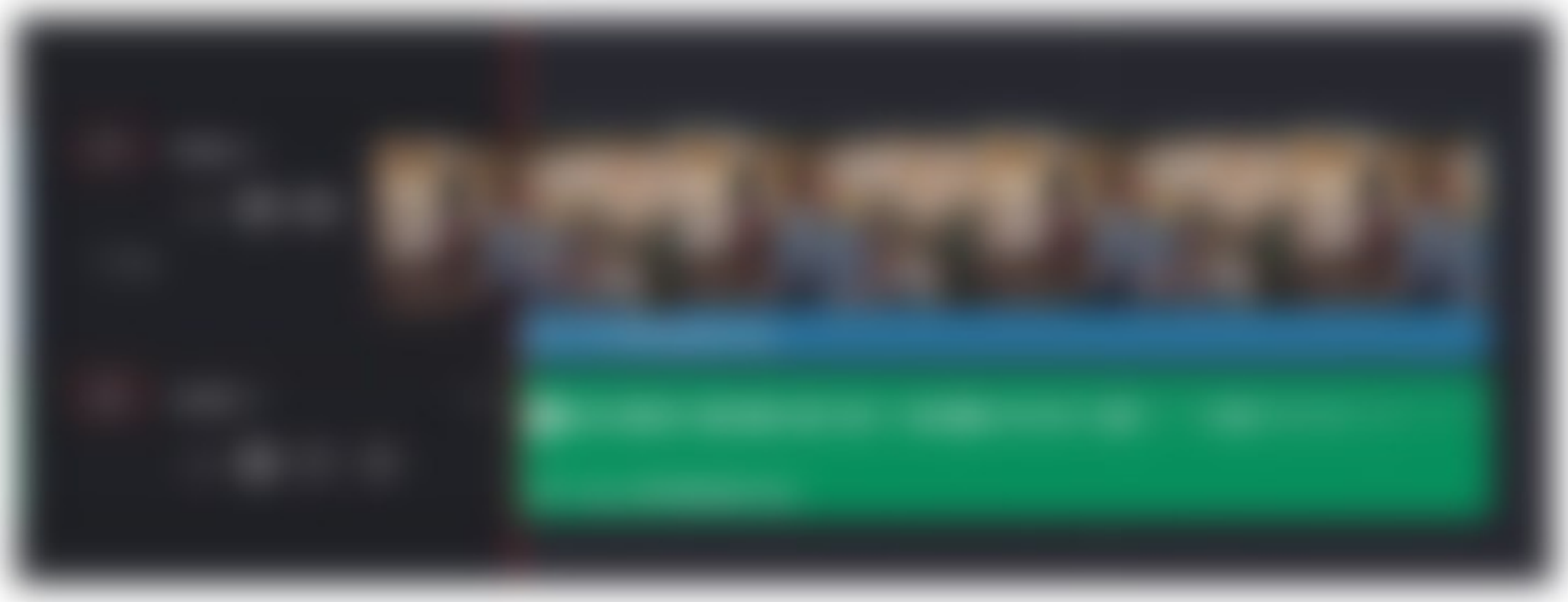
Adding the Soundbites





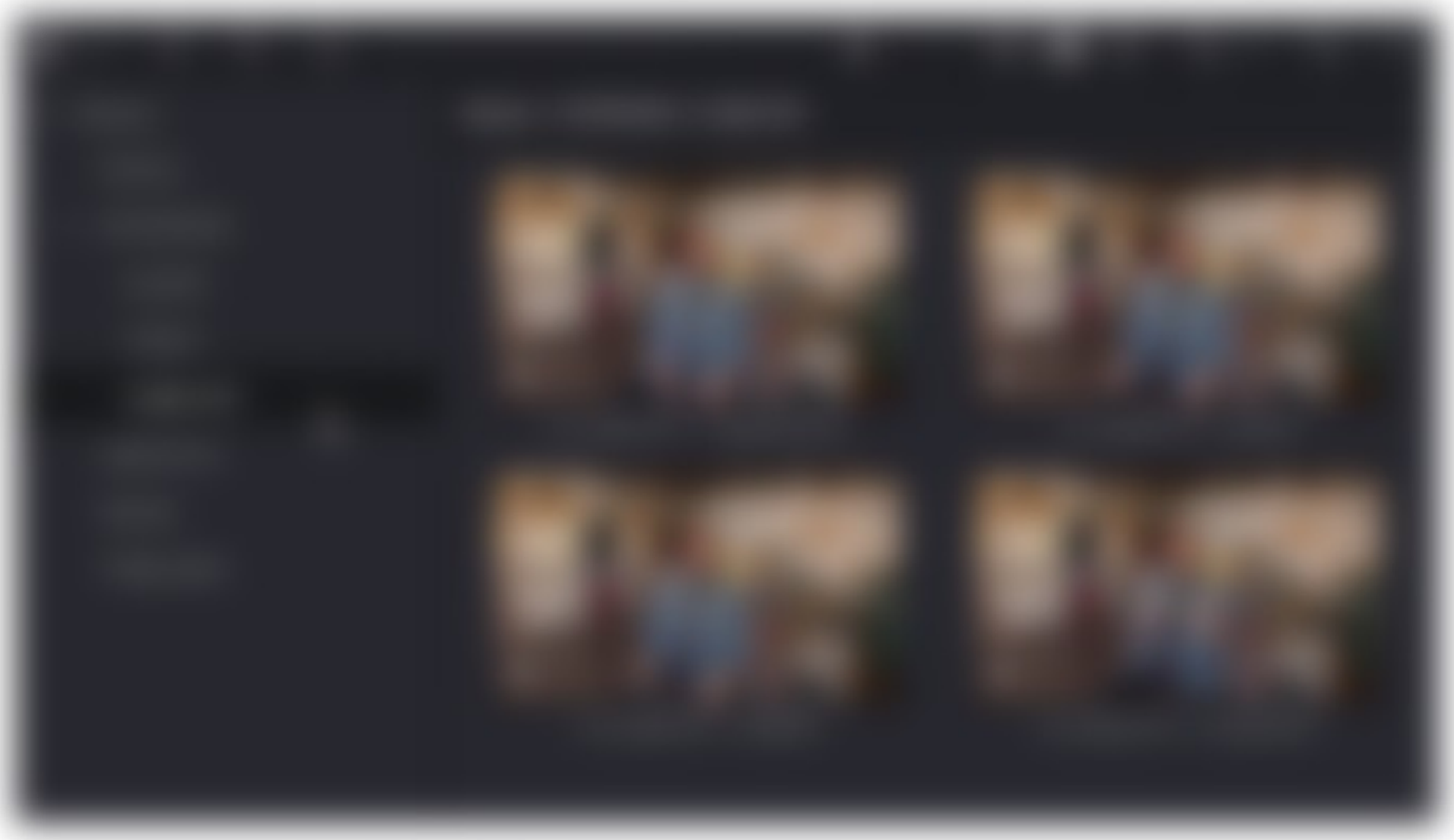


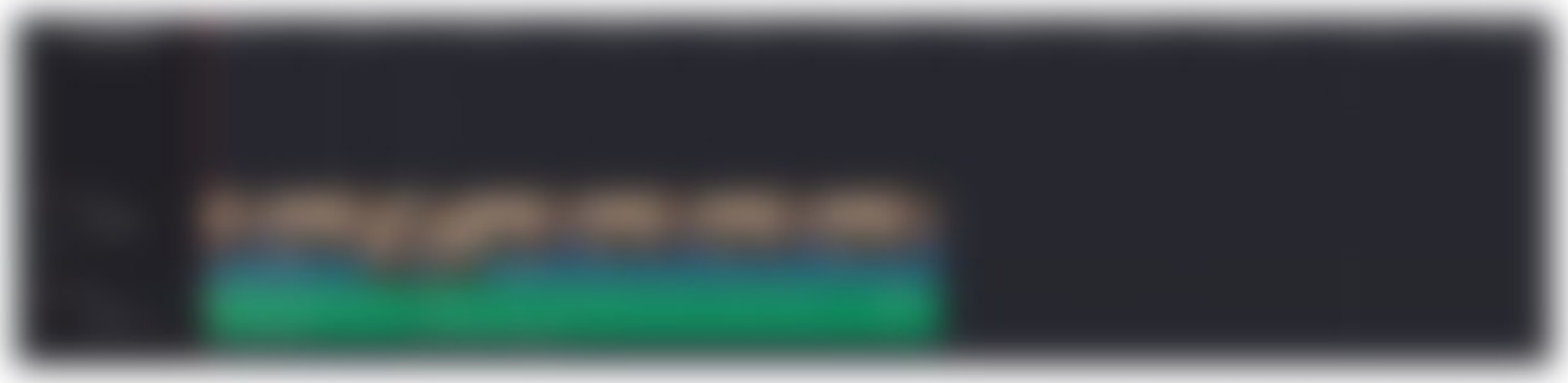




Working with the Subscriptions

Opening Clips in the Source Timeline





Controlling Timeline Zoom

This video player has three main options for controlling the zoom level of the timeline, which you can switch by right-clicking on the timeline area:

- **Fit to Window**: The entire video duration is always visible, regardless of its length.
- **Manual Zoom**: Use the mouse wheel while hovering over the timeline to zoom in and out.
- **Custom Zoom**: Set a specific zoom level by entering a percentage value.

Fit to Window is the default mode. It ensures that you can see the entire video at once, which is useful for getting an overview of the content. However, it may not be precise enough for editing specific frames.

Manual Zoom allows you to zoom in and out using the mouse wheel. Zooming in will show more detail, making it easier to select specific frames. Zooming out will show more of the video at once.

Custom Zoom lets you enter a specific zoom percentage. This is useful if you want to maintain a consistent zoom level across multiple videos.

Here are some tips for using the timeline effectively:

1. Start with **Fit to Window** to get an overview of the video.
2. Switch to **Manual Zoom** and zoom in on the sections you want to edit.
3. Use **Custom Zoom** if you need to maintain a specific zoom level.

Adding the Other Incubites

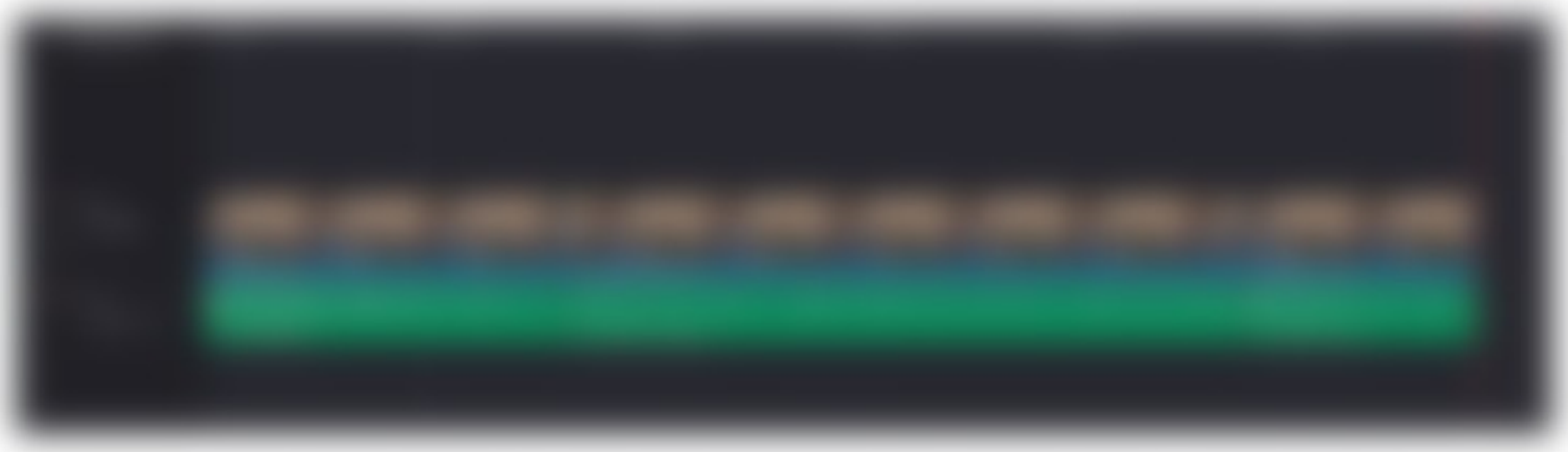
The "drag and drop" approach to adding tags into the timeline you used in the previous steps is one simple way of building up an edit. However, this is not always the best option. In the last steps, you will continue adding incubites using different editing methods that provide more accuracy and flexibility.

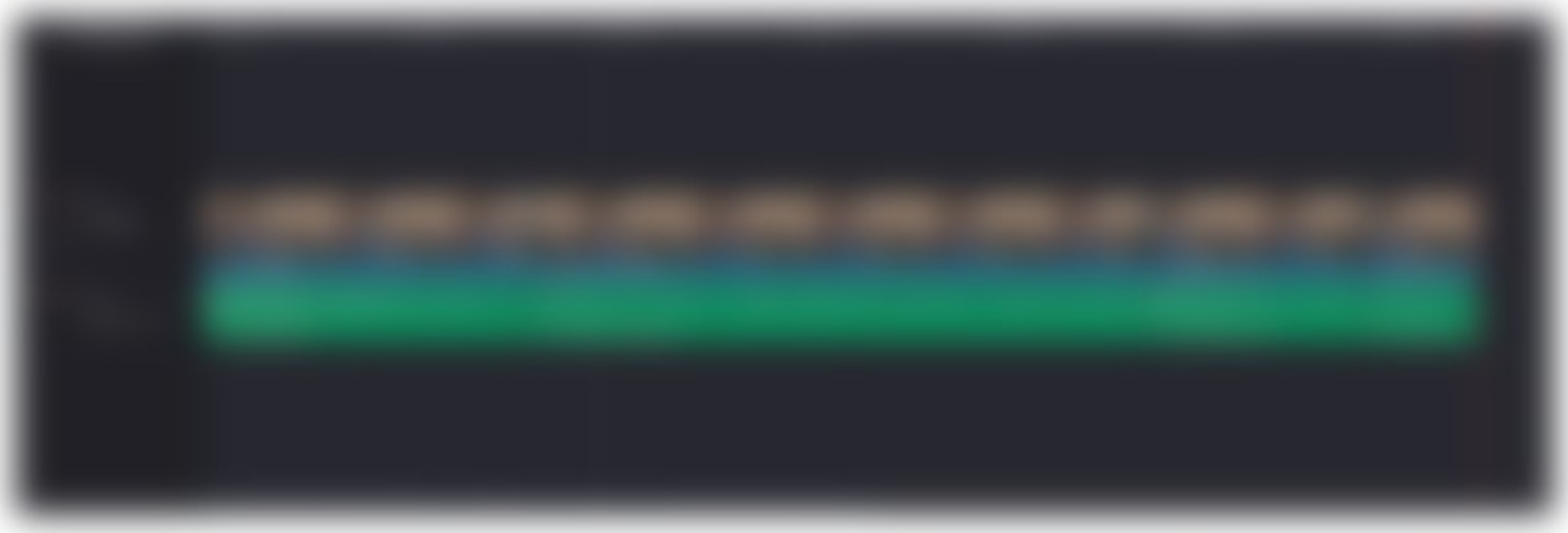
1. Scrub the CTI/Playhead forward to the timeline's middle.

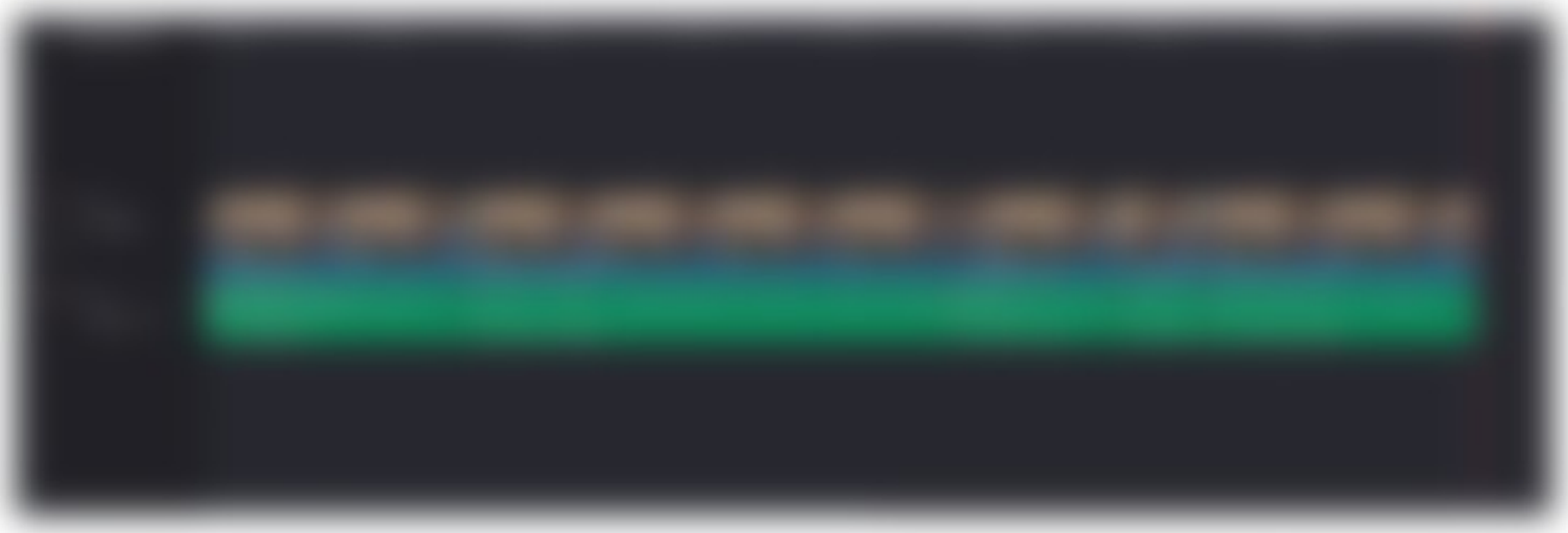
2. In the timeline, mouse over the playhead to trigger the Add Tag button (the plus icon). Click the button to open the Add Tag window.

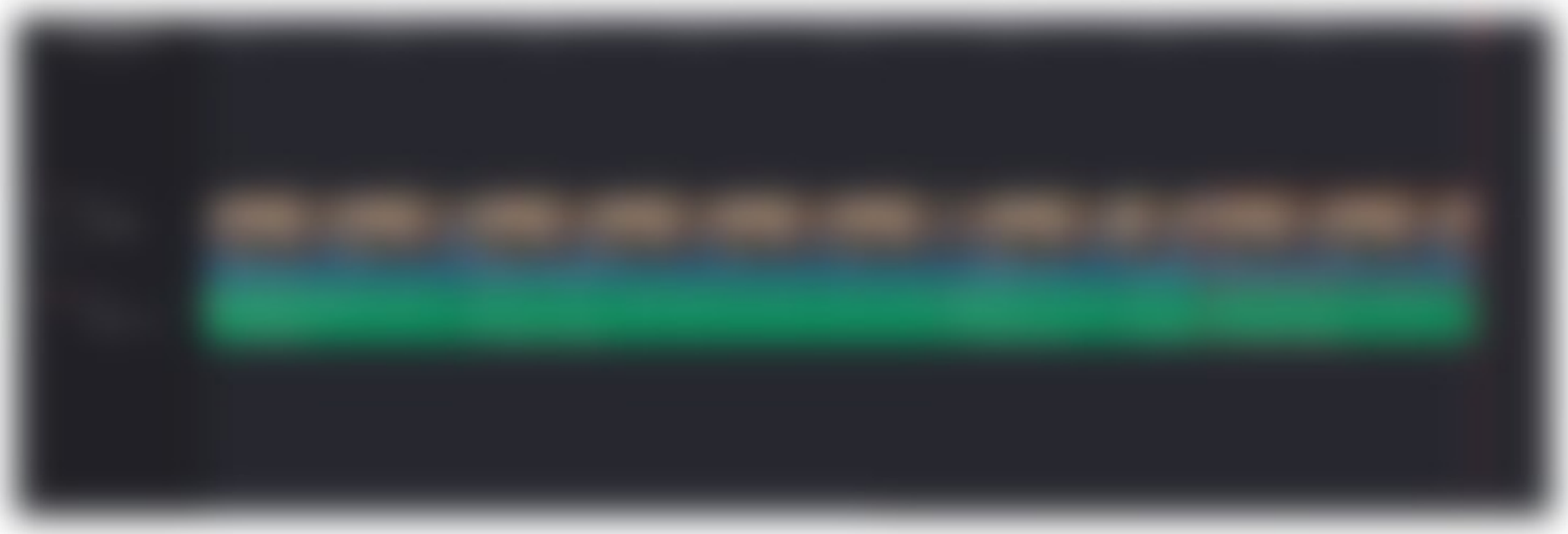
   The window gives you options for the tag's name and color.

3. From the Edit Options menu, double-click the tag to modify it. Rename it "Interviewee" and change the tag's color to blue.



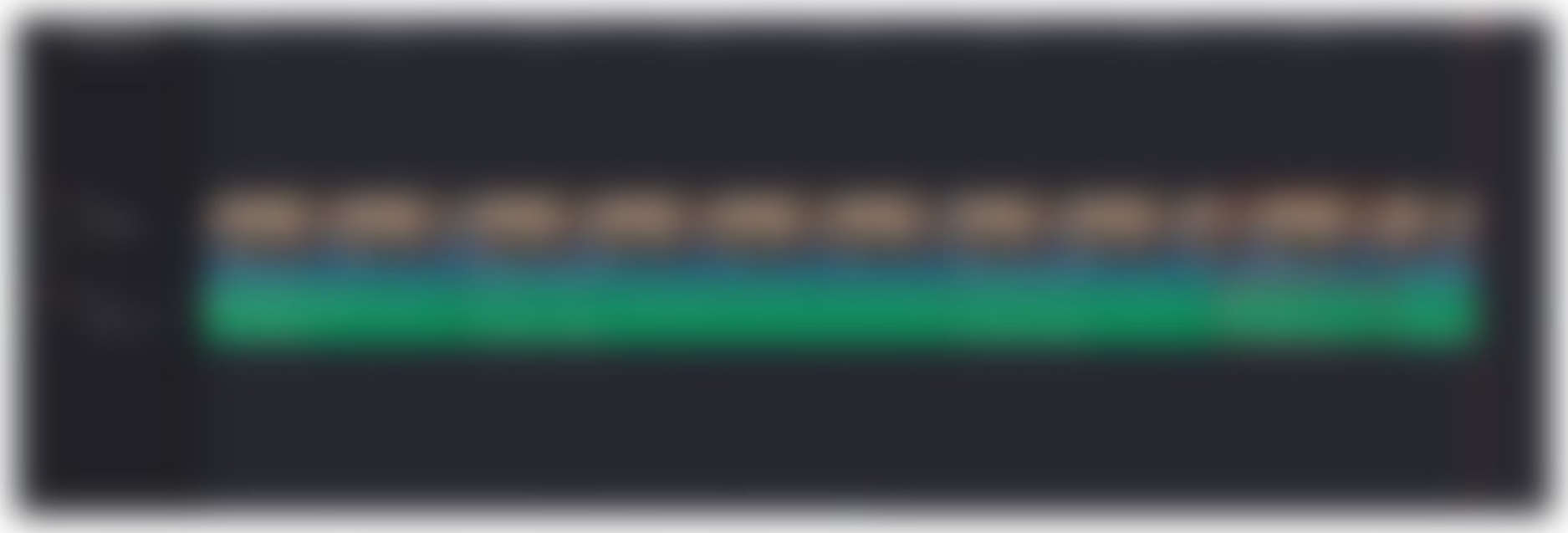


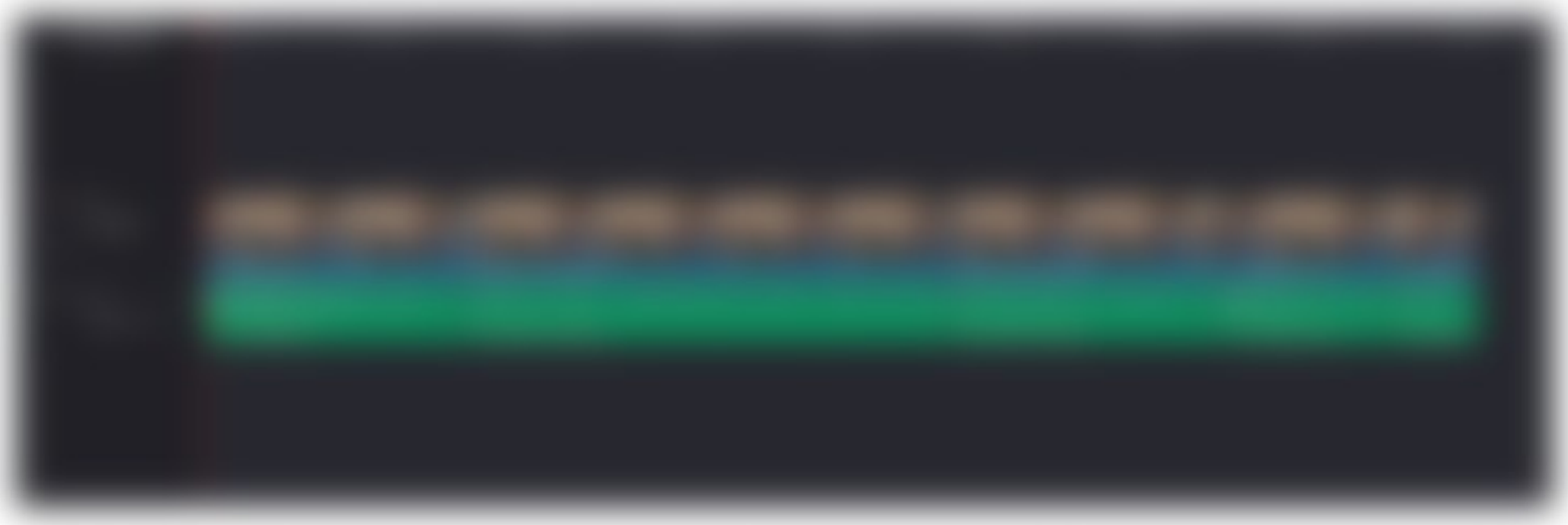


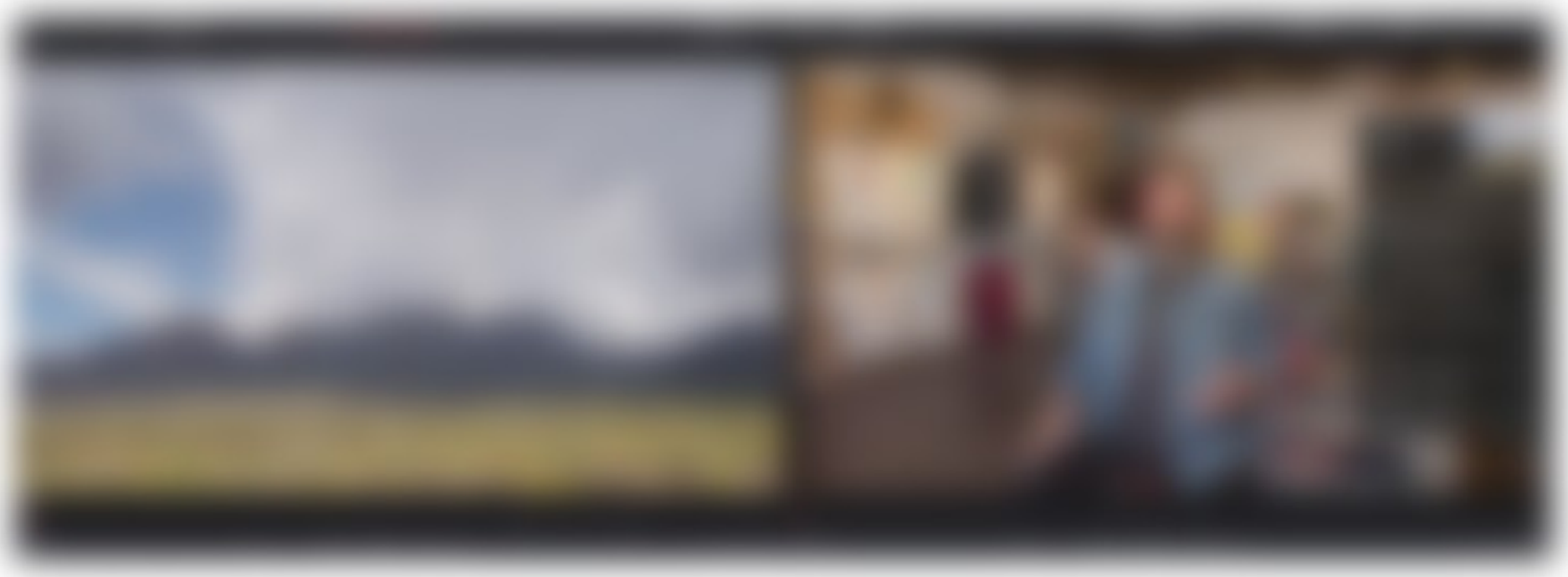


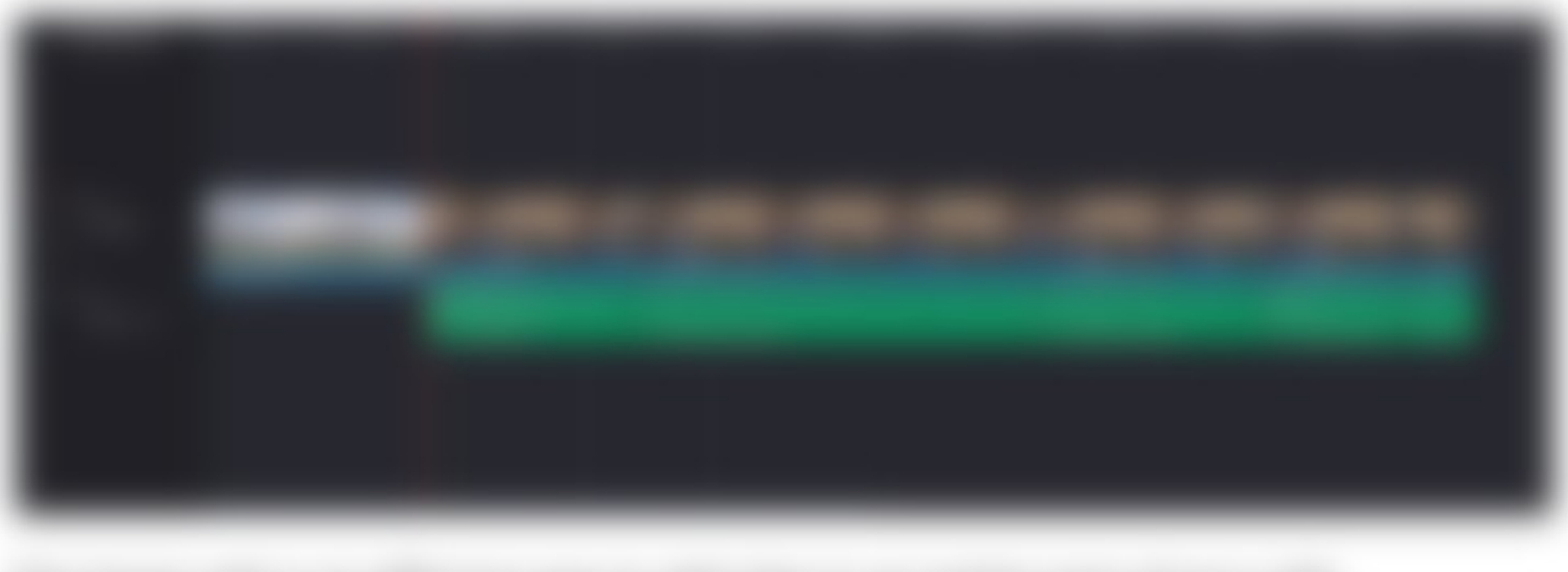
Reordering the Timeline Clips

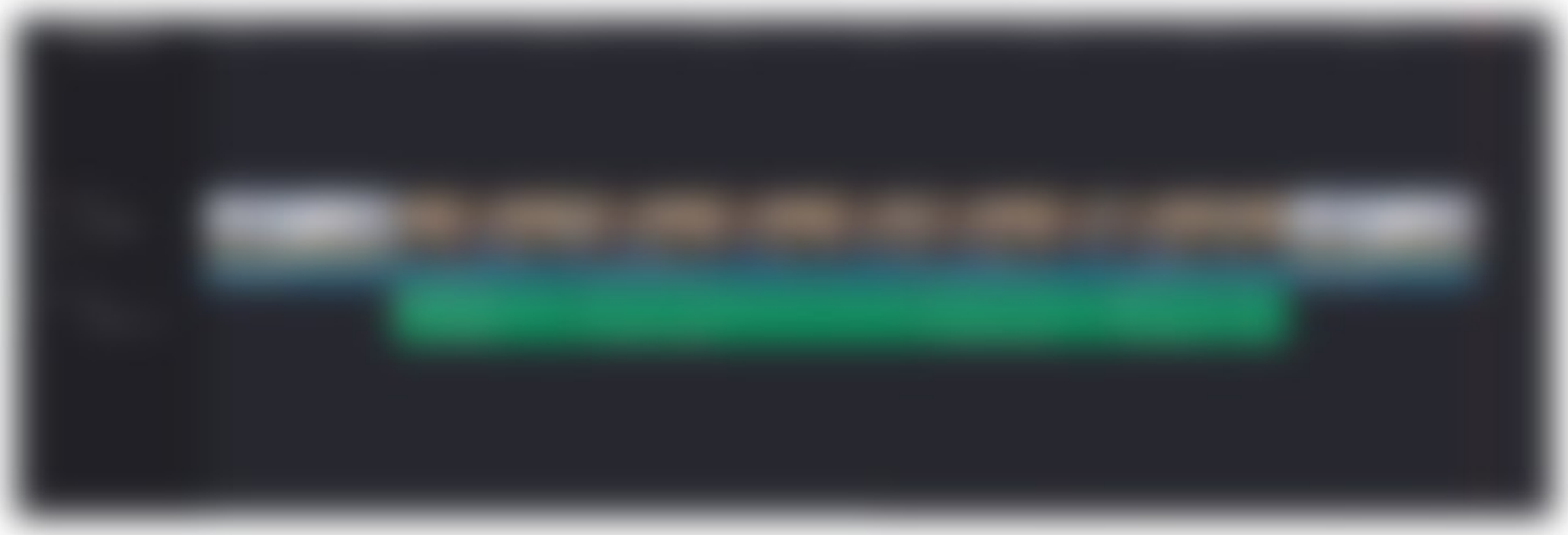
Insert and Append at End Edits



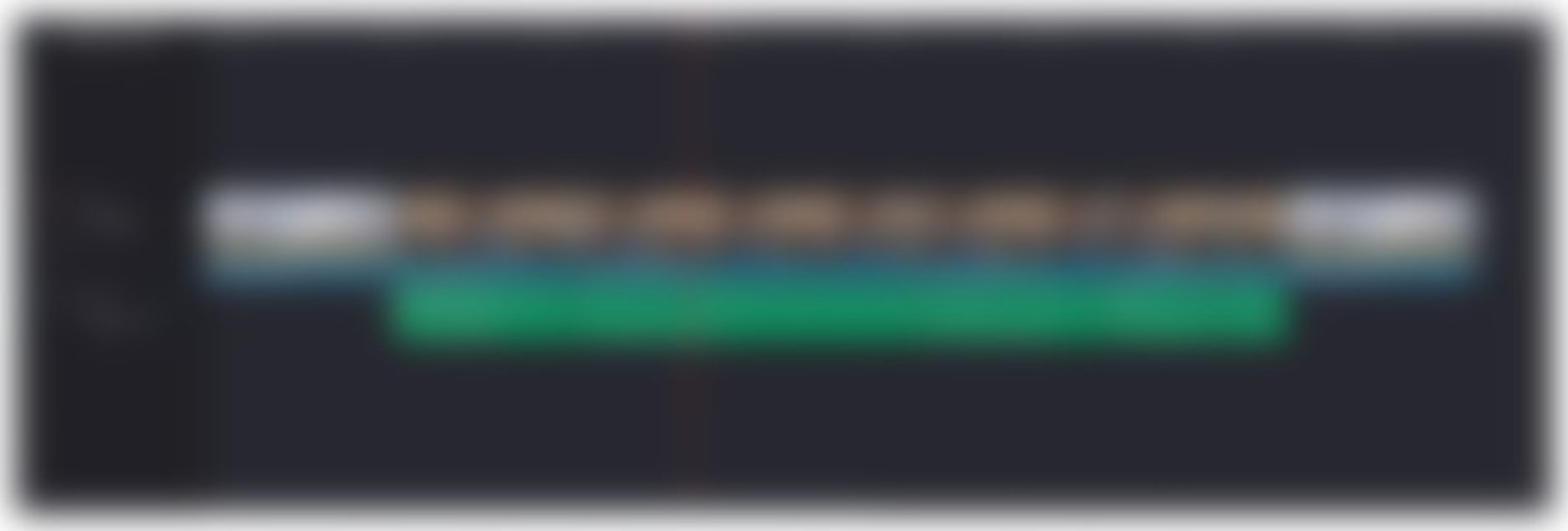


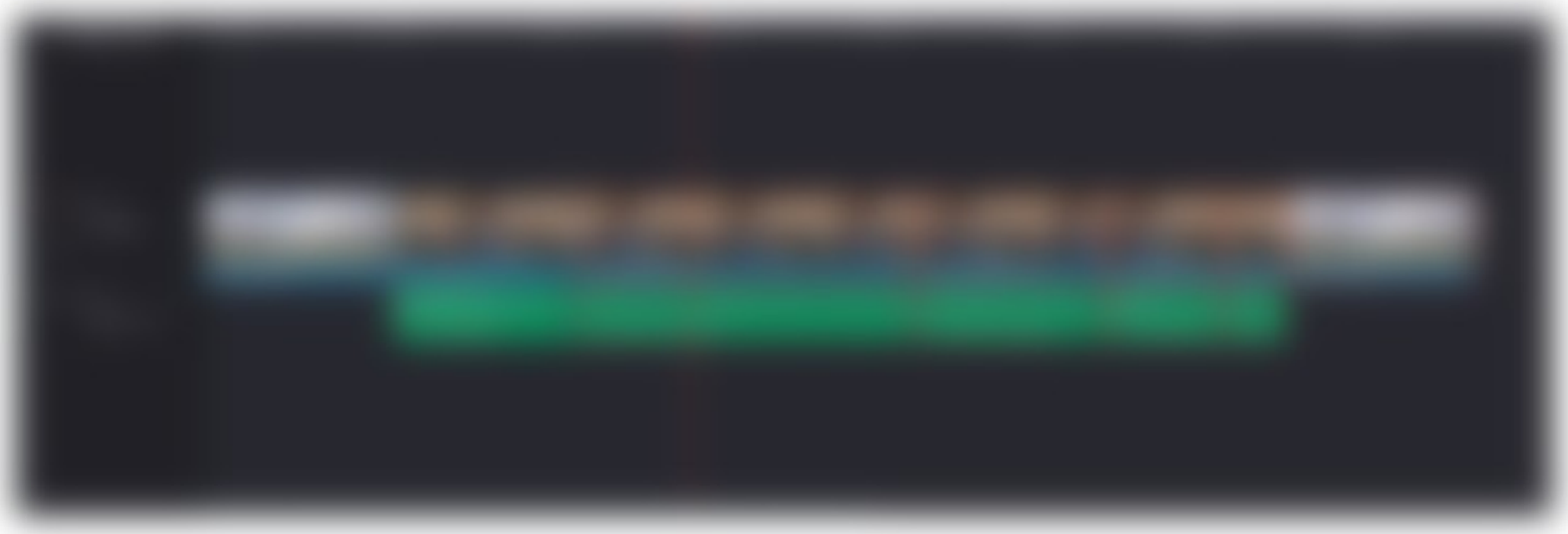


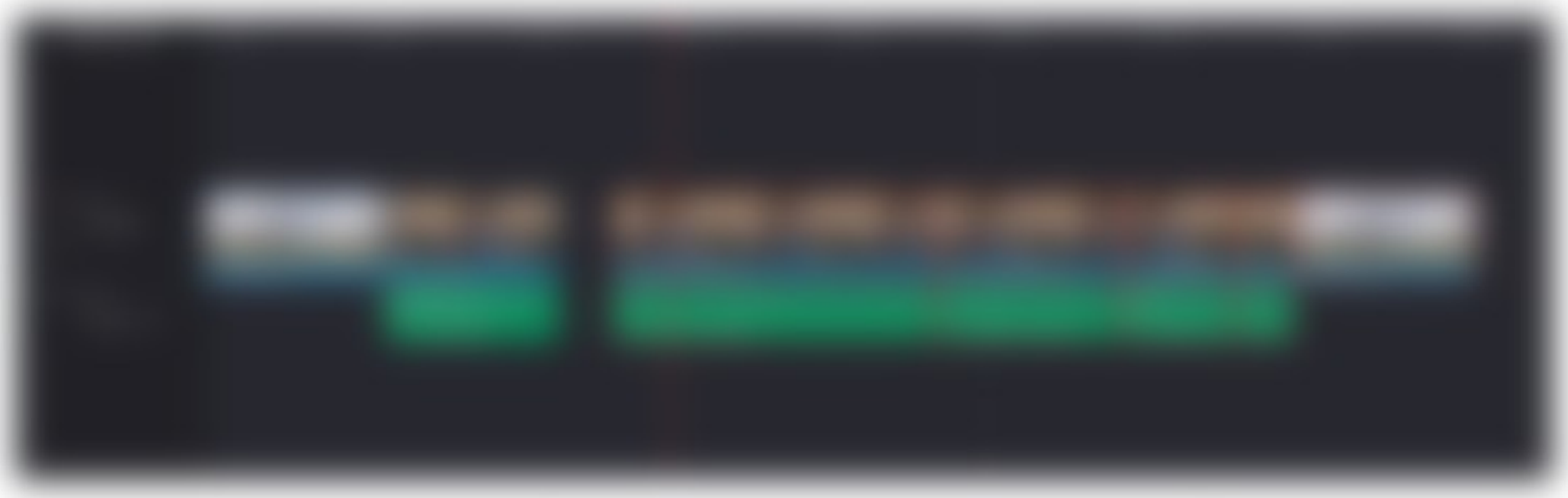




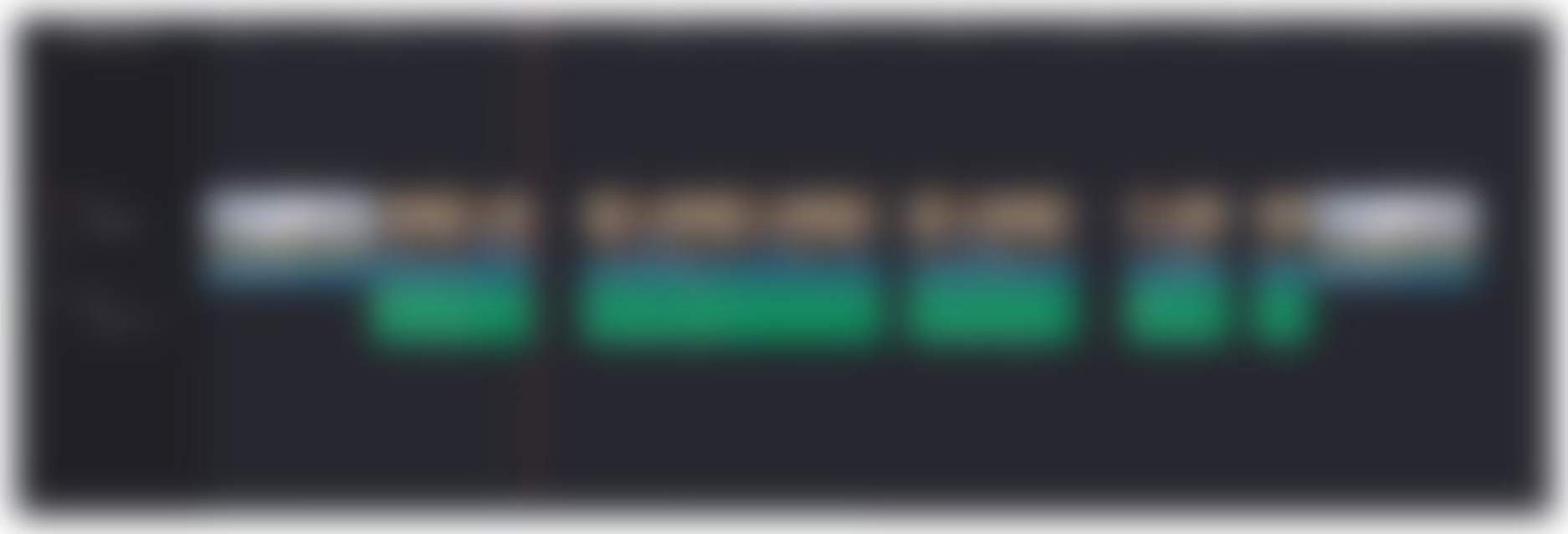
Pacing the Soundbites



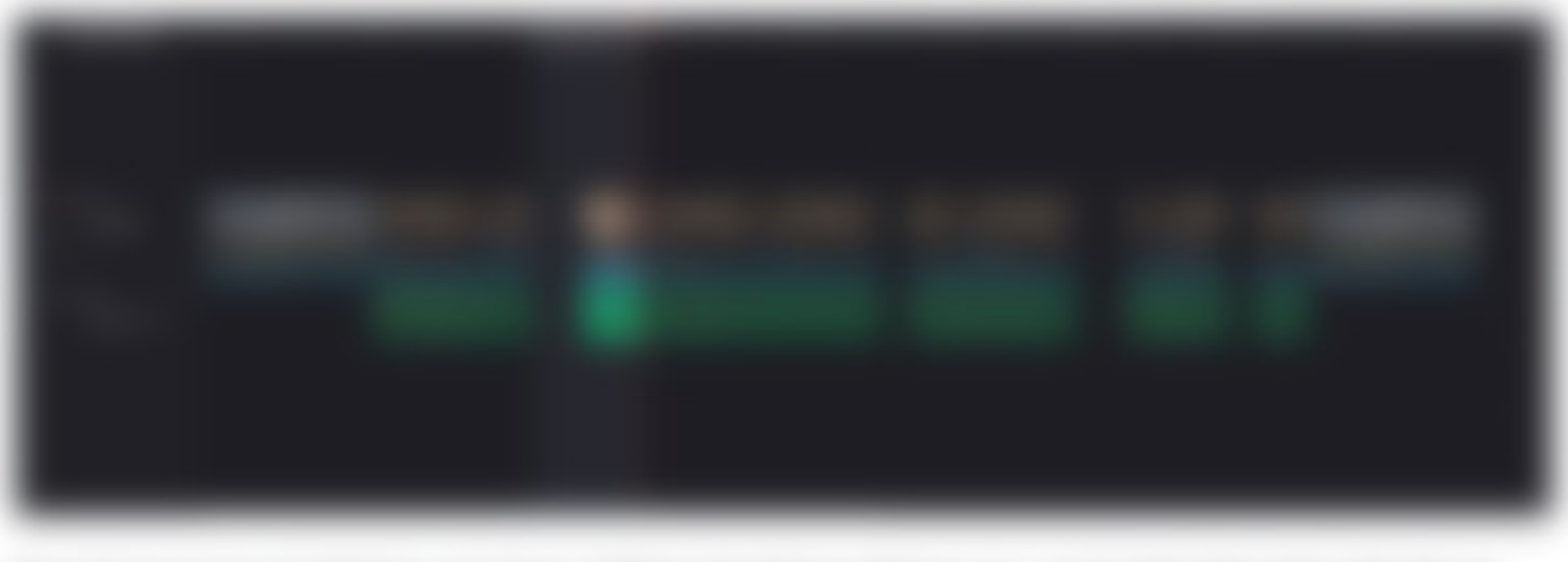


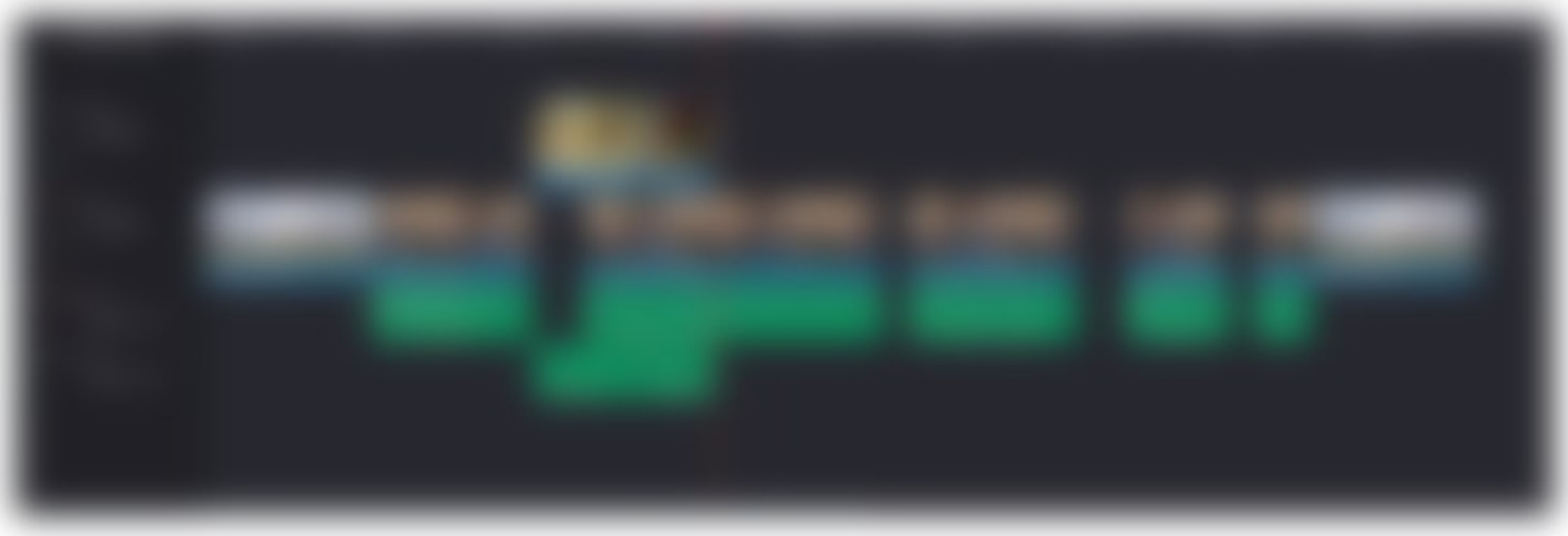


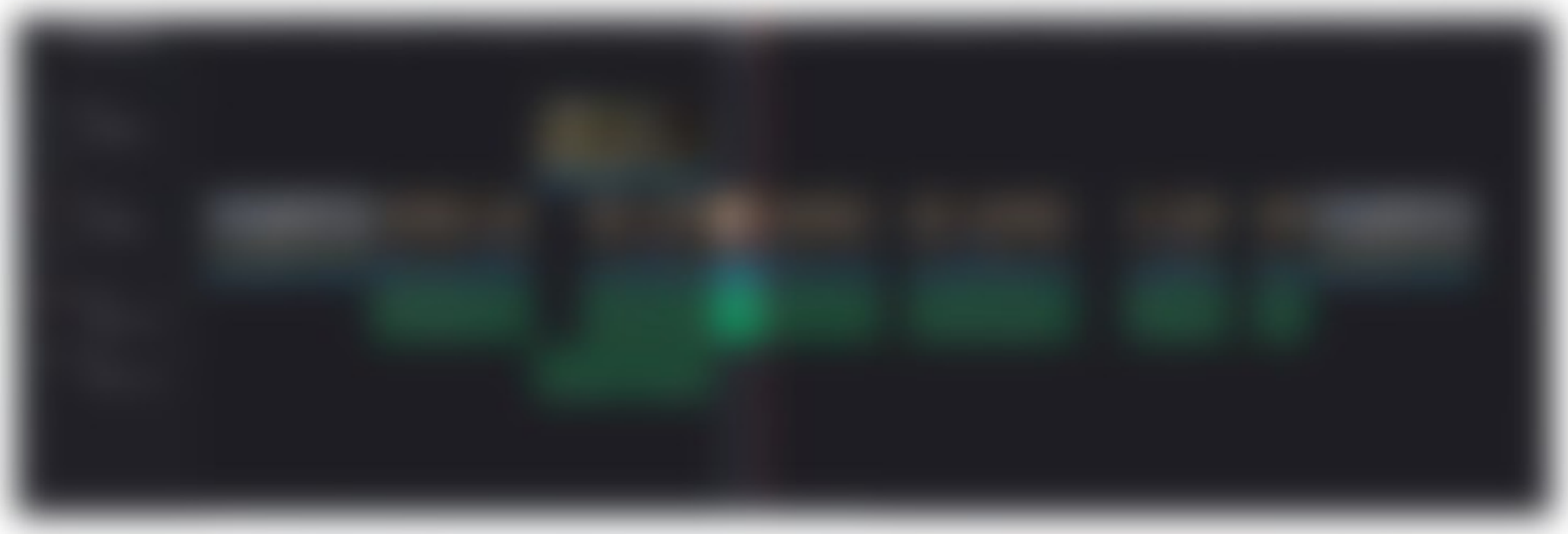
Pointing the interview

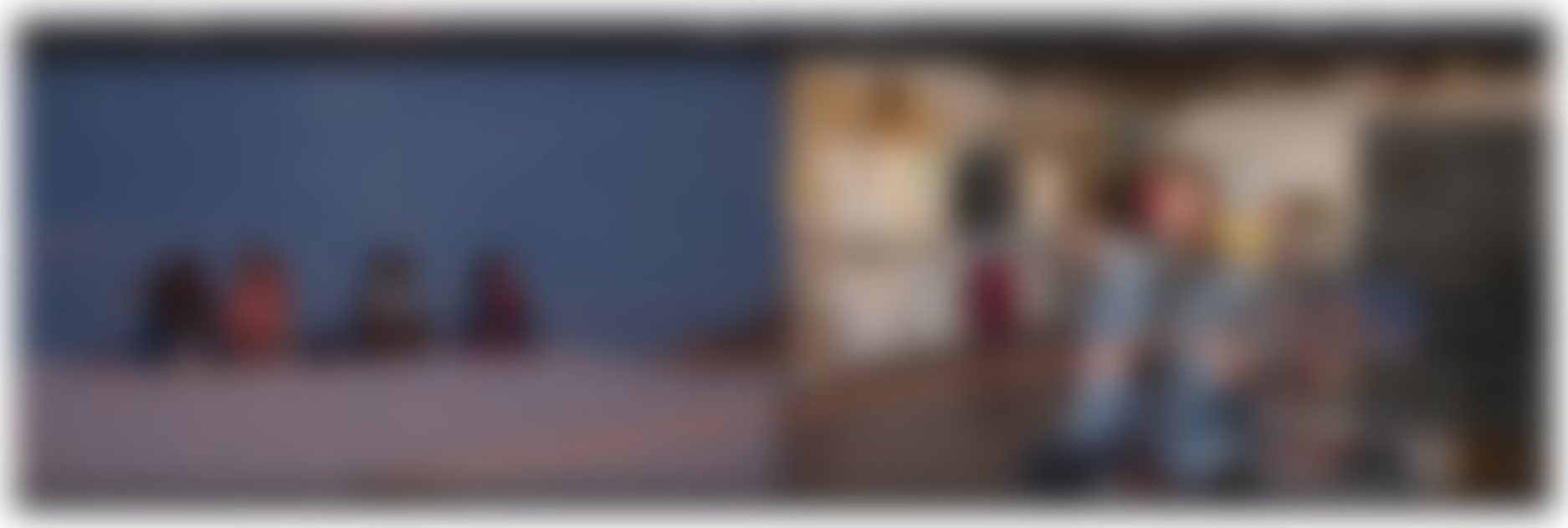


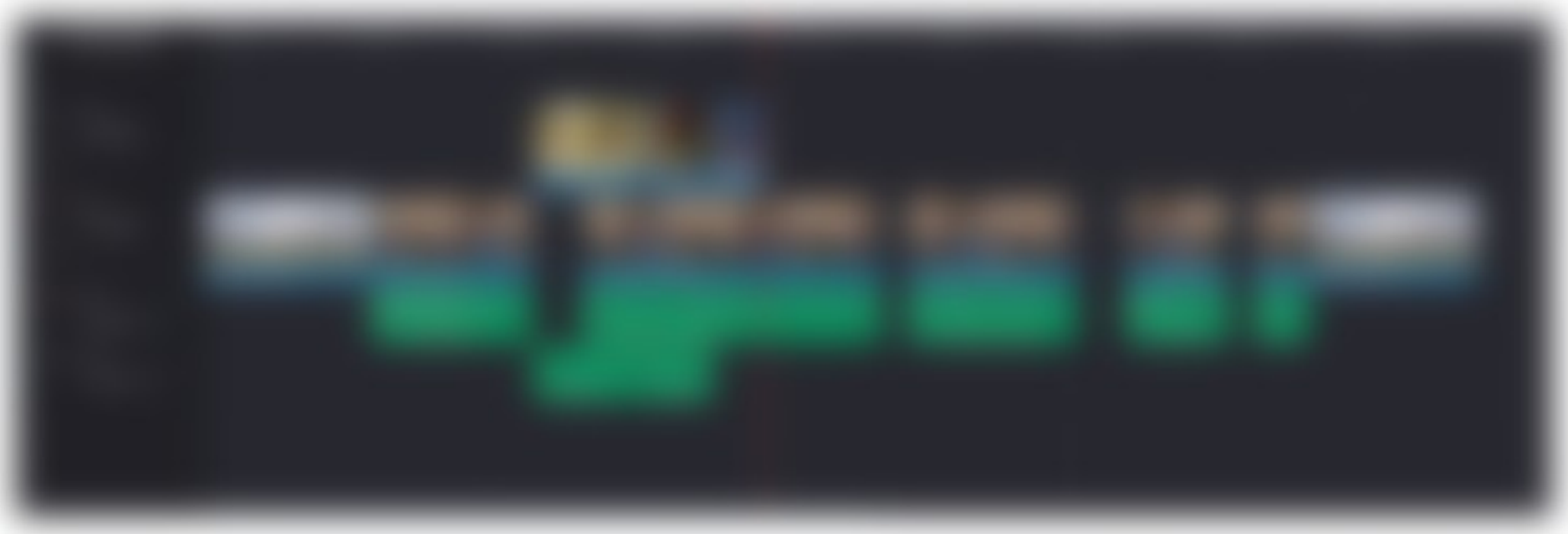
> **Tip** To quickly jump to the start of a page in the timeline, you can double-click the page's thumbnail in the Pages panel.

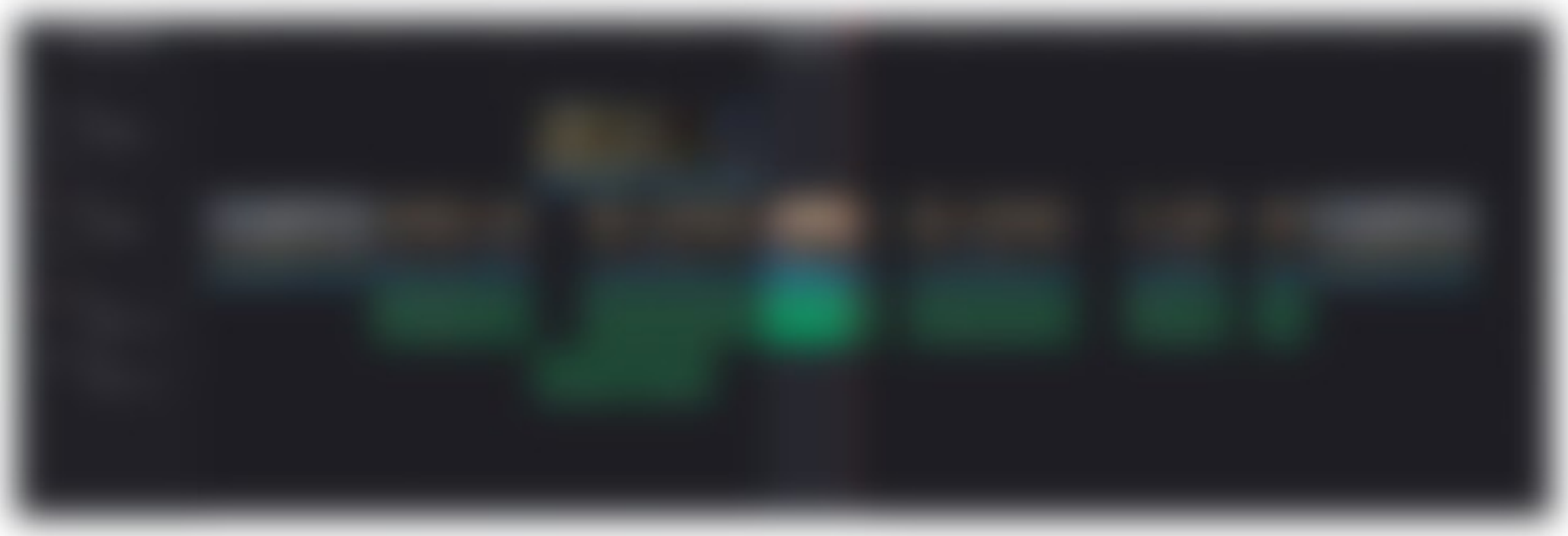


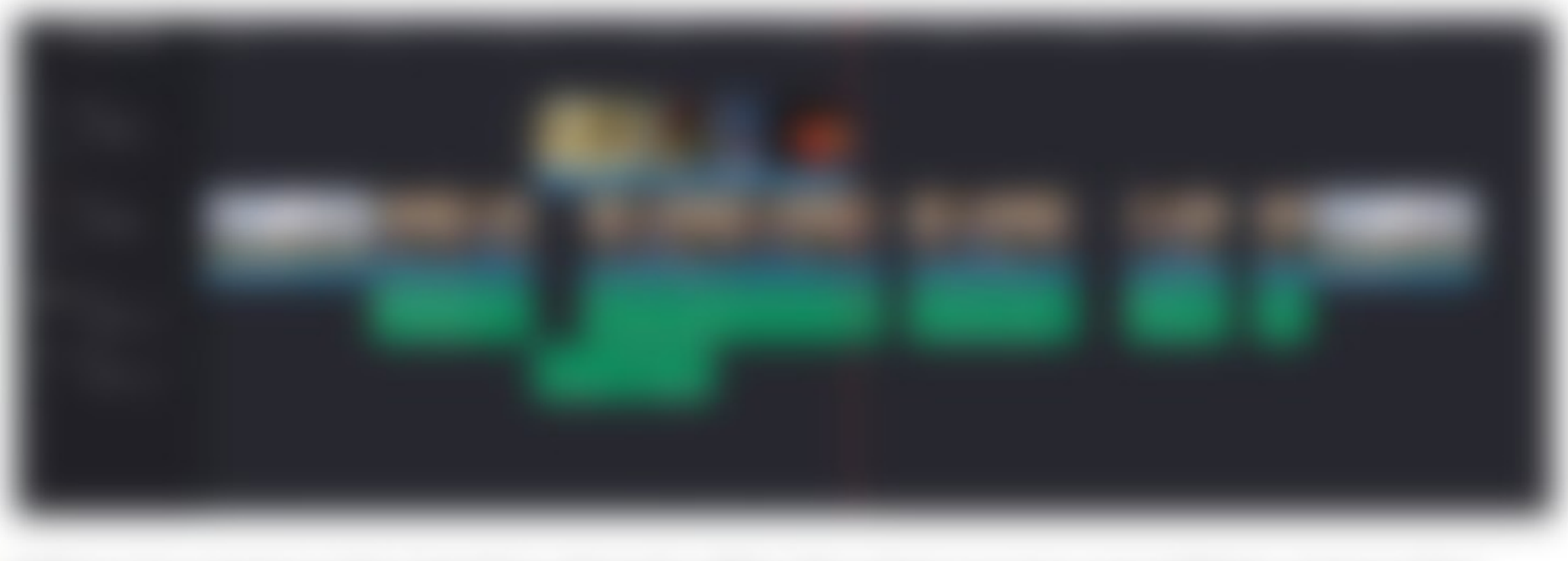


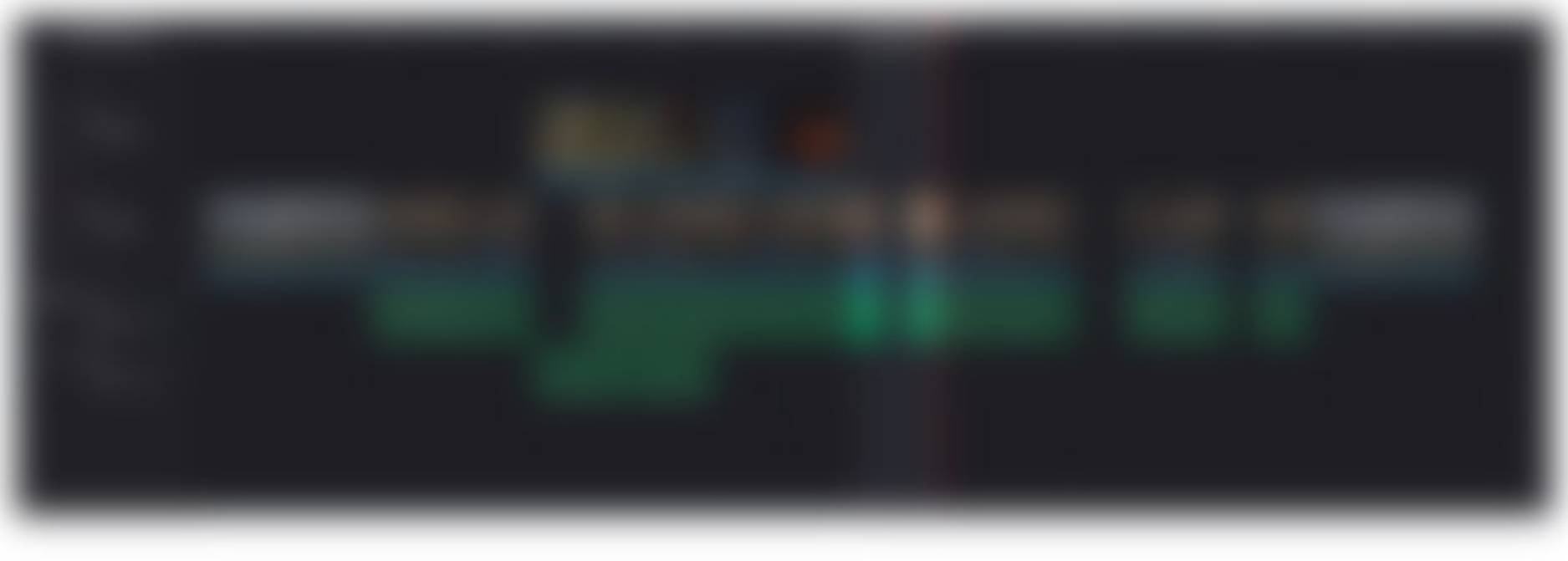


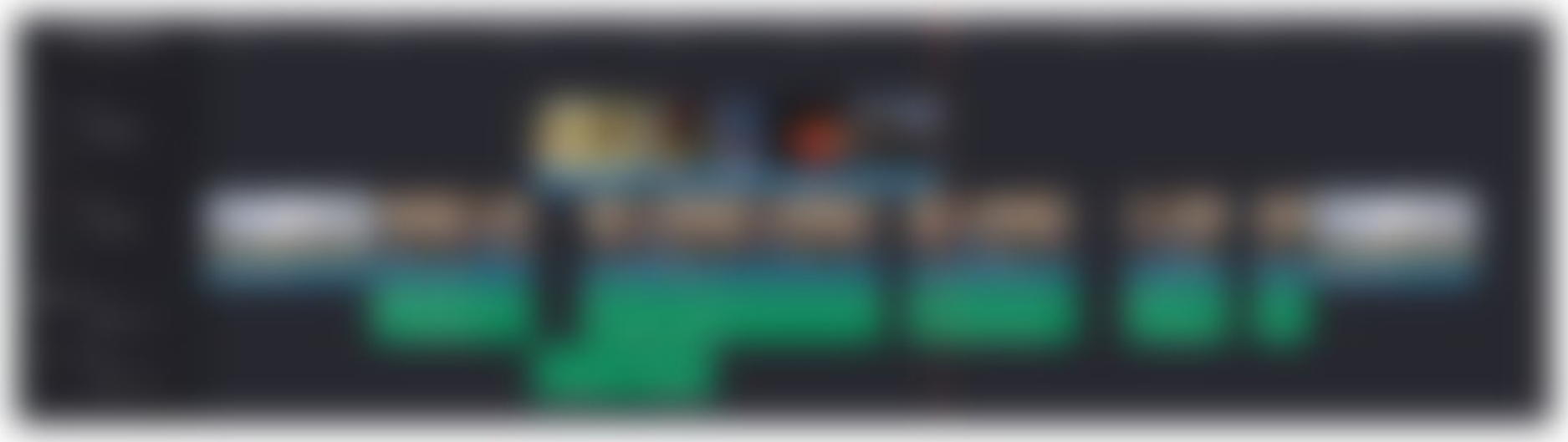




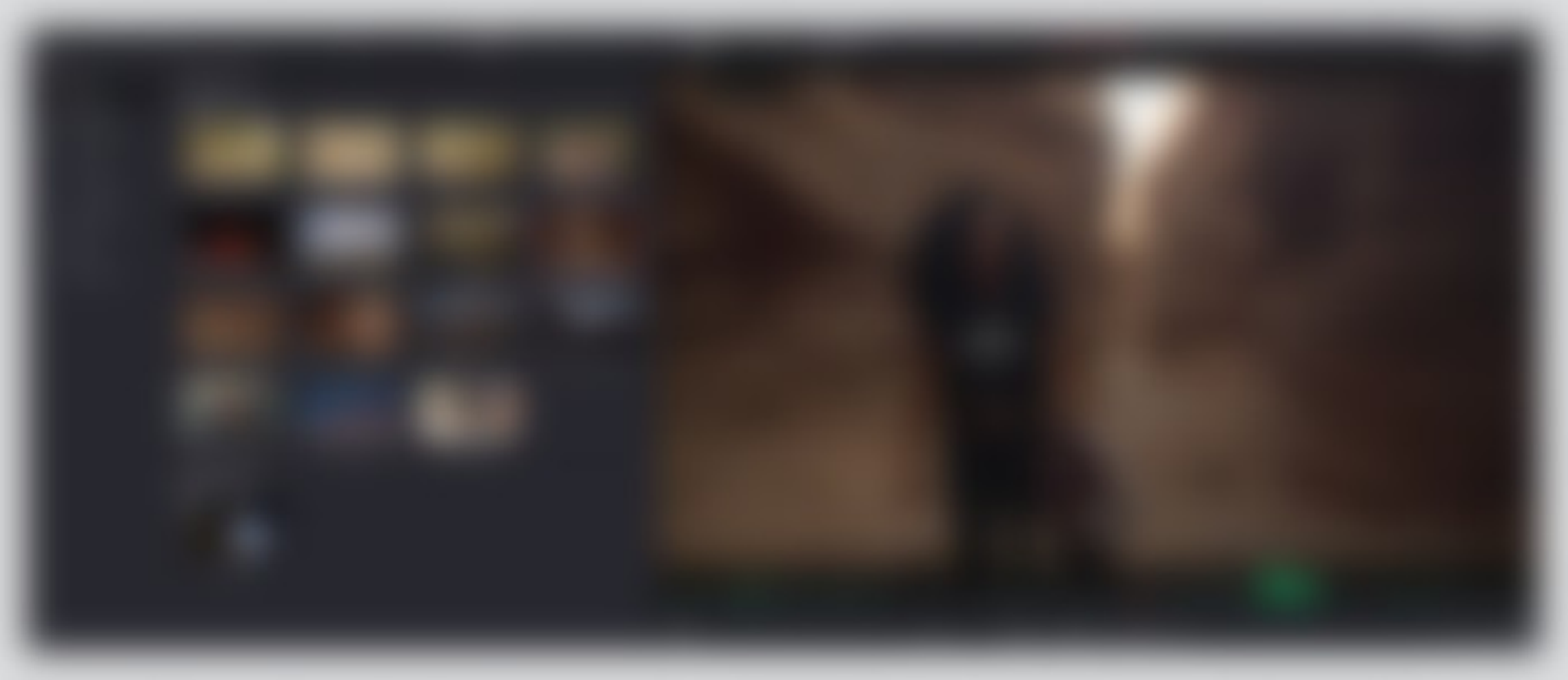


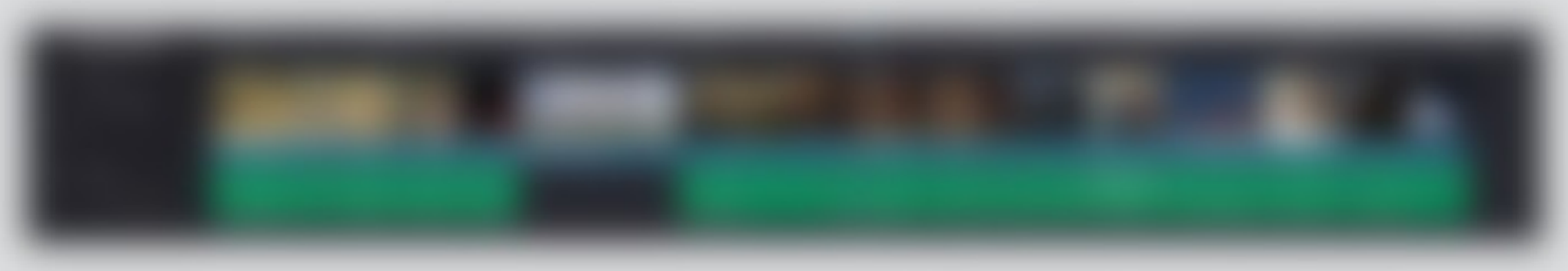




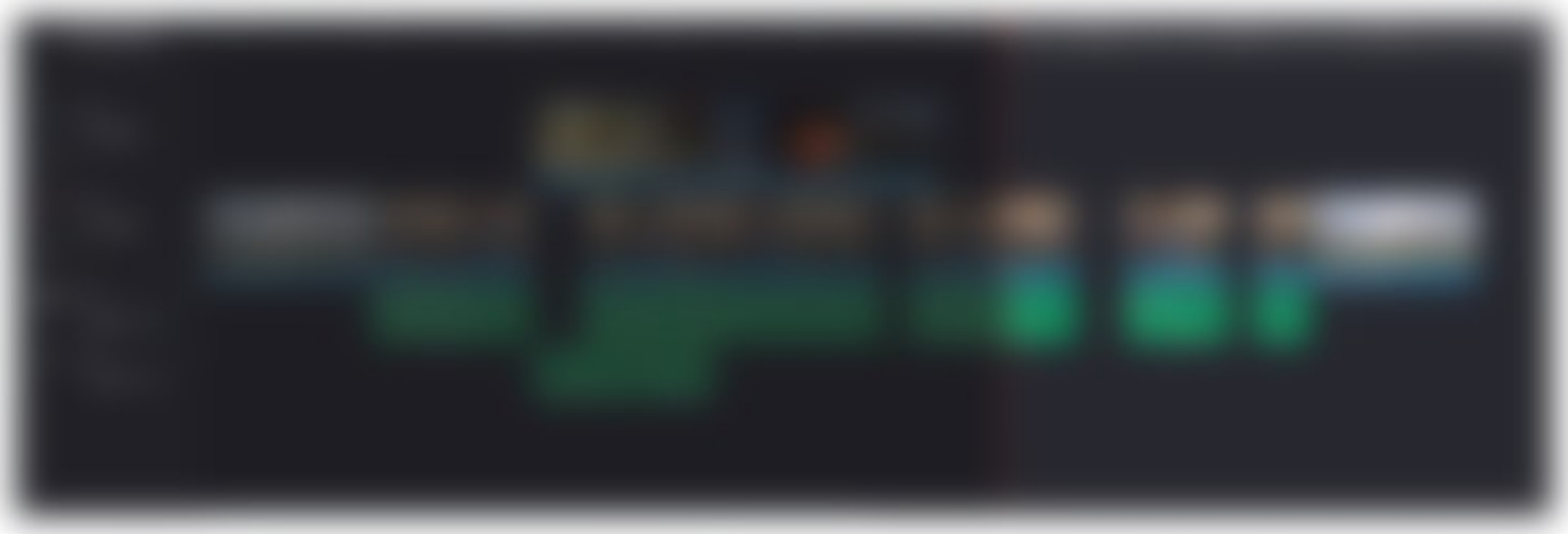


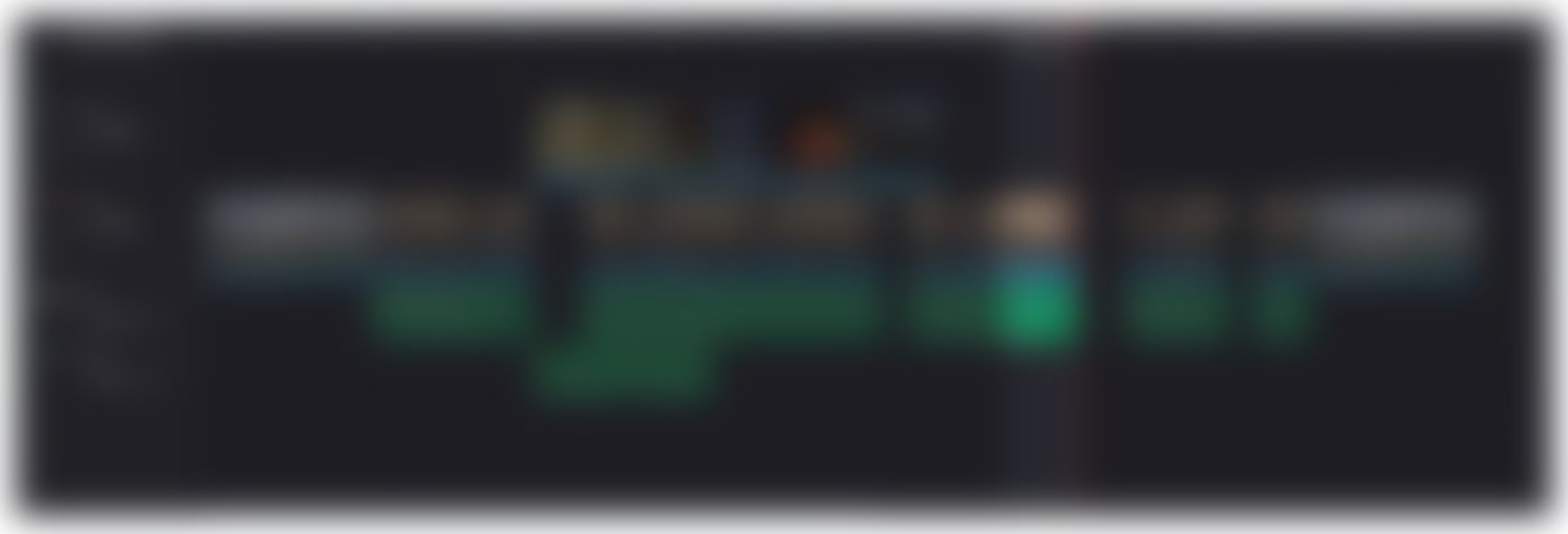
Adding Source Tags

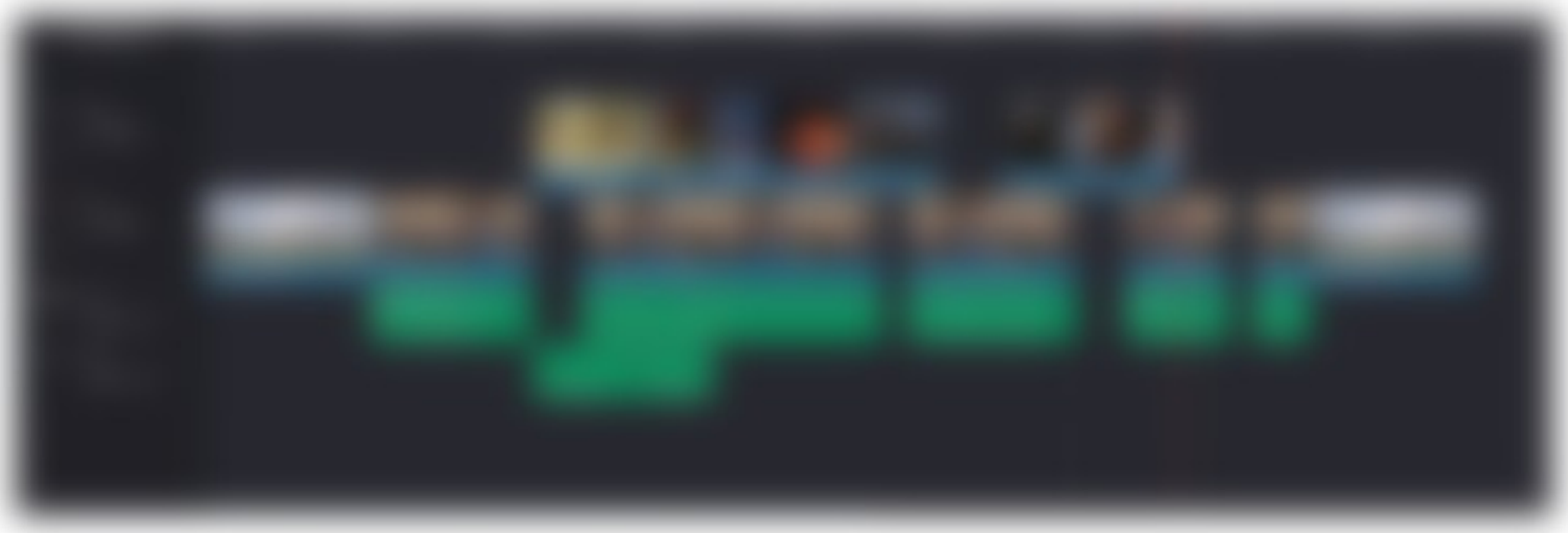


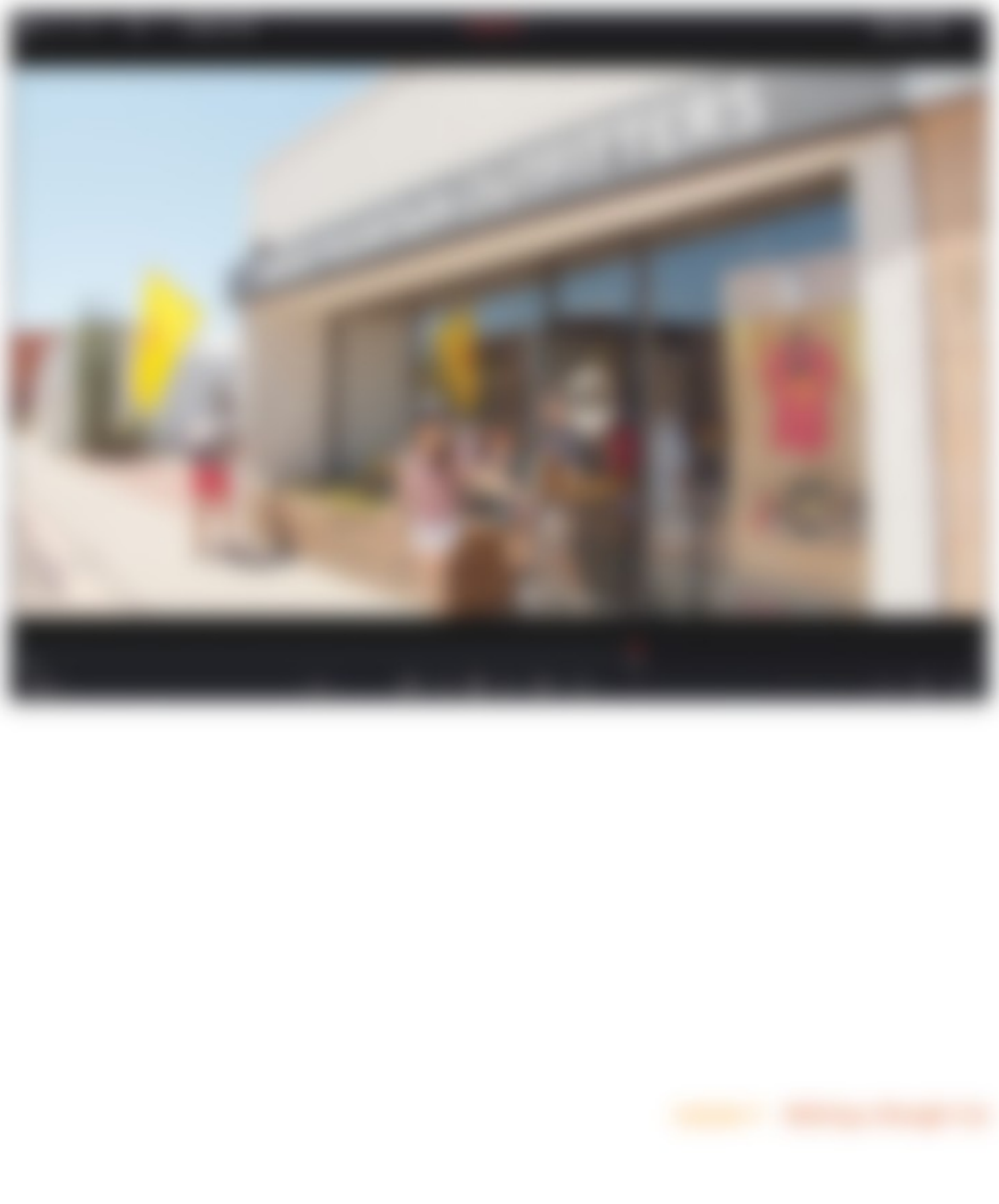


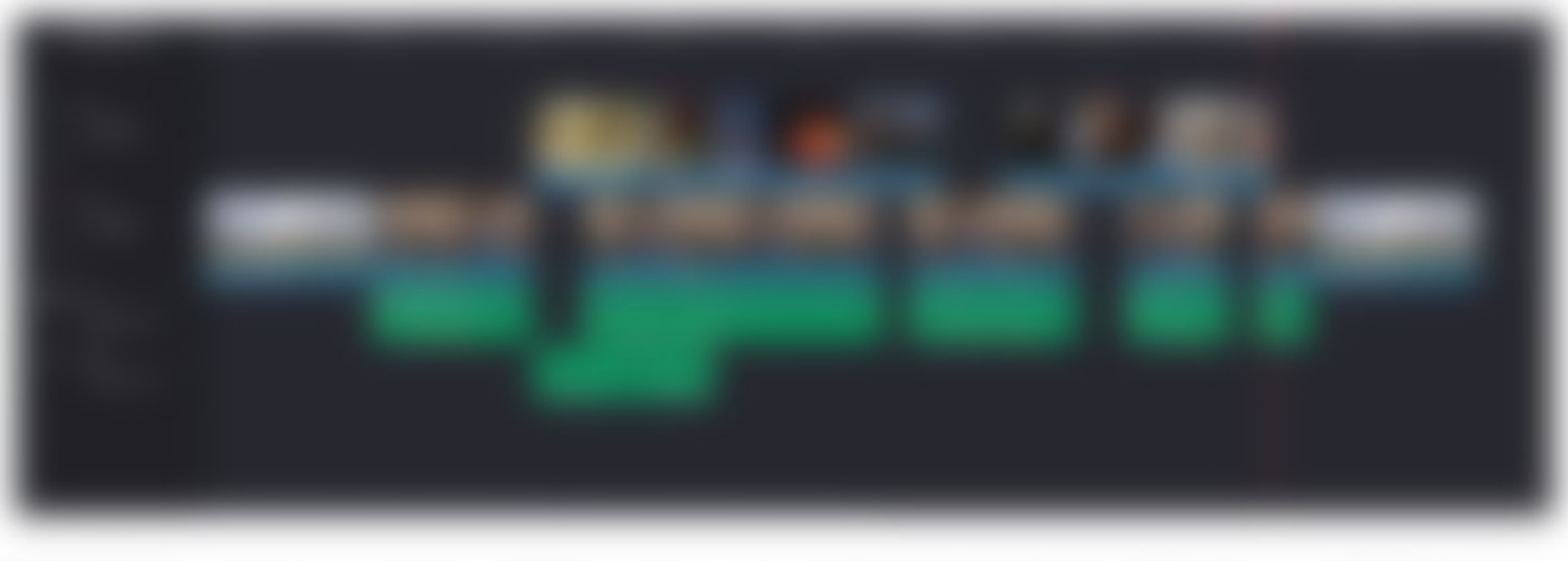
Backtesting Edits

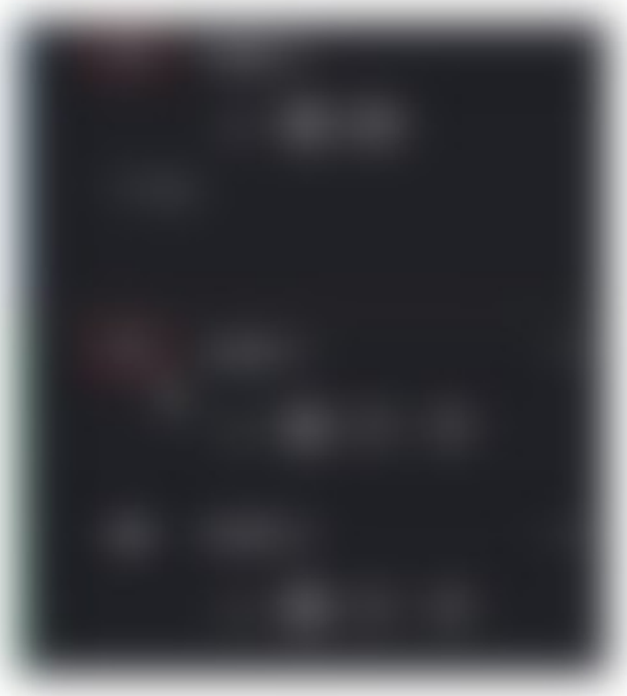


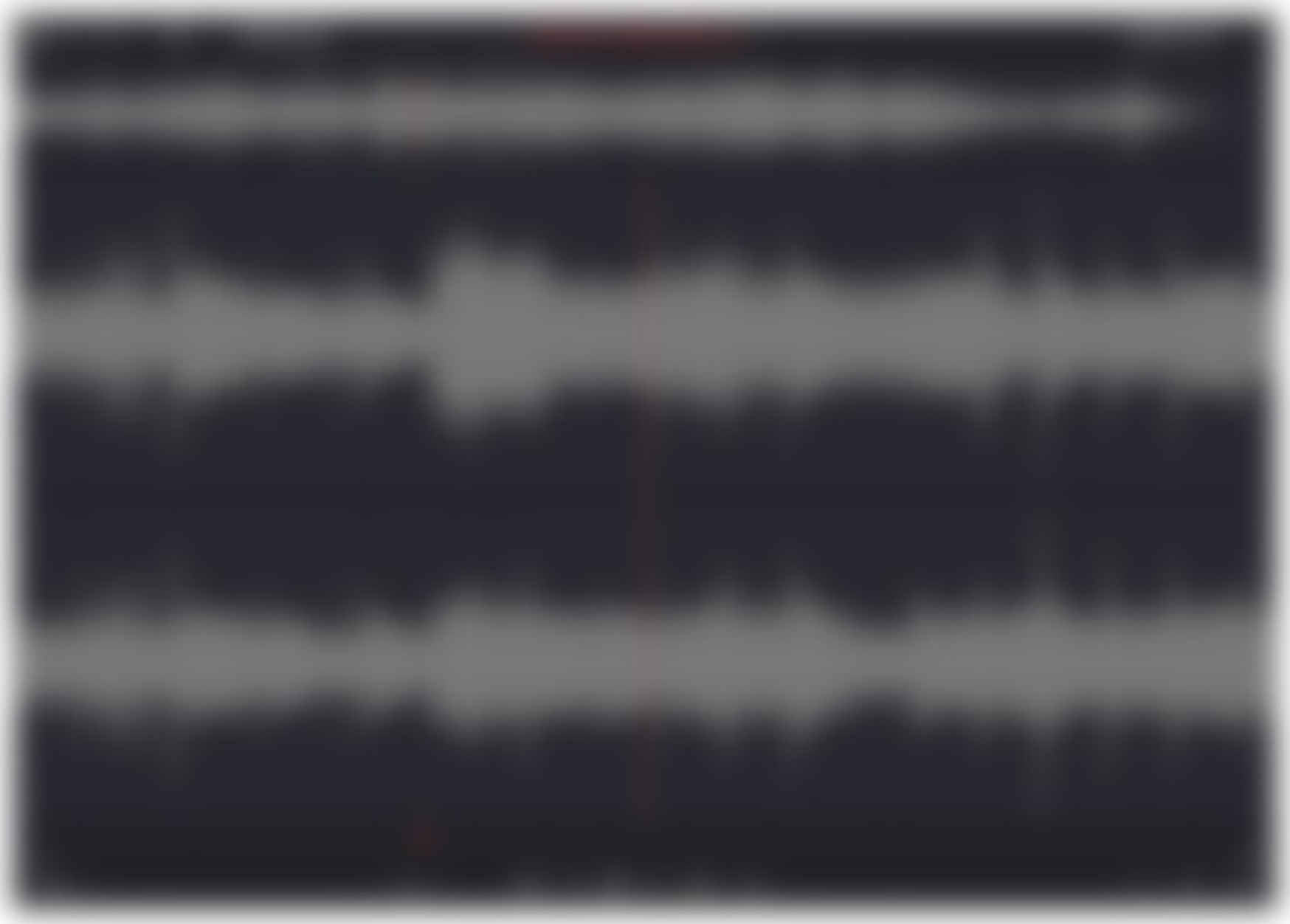












Lesson Review

Assessment

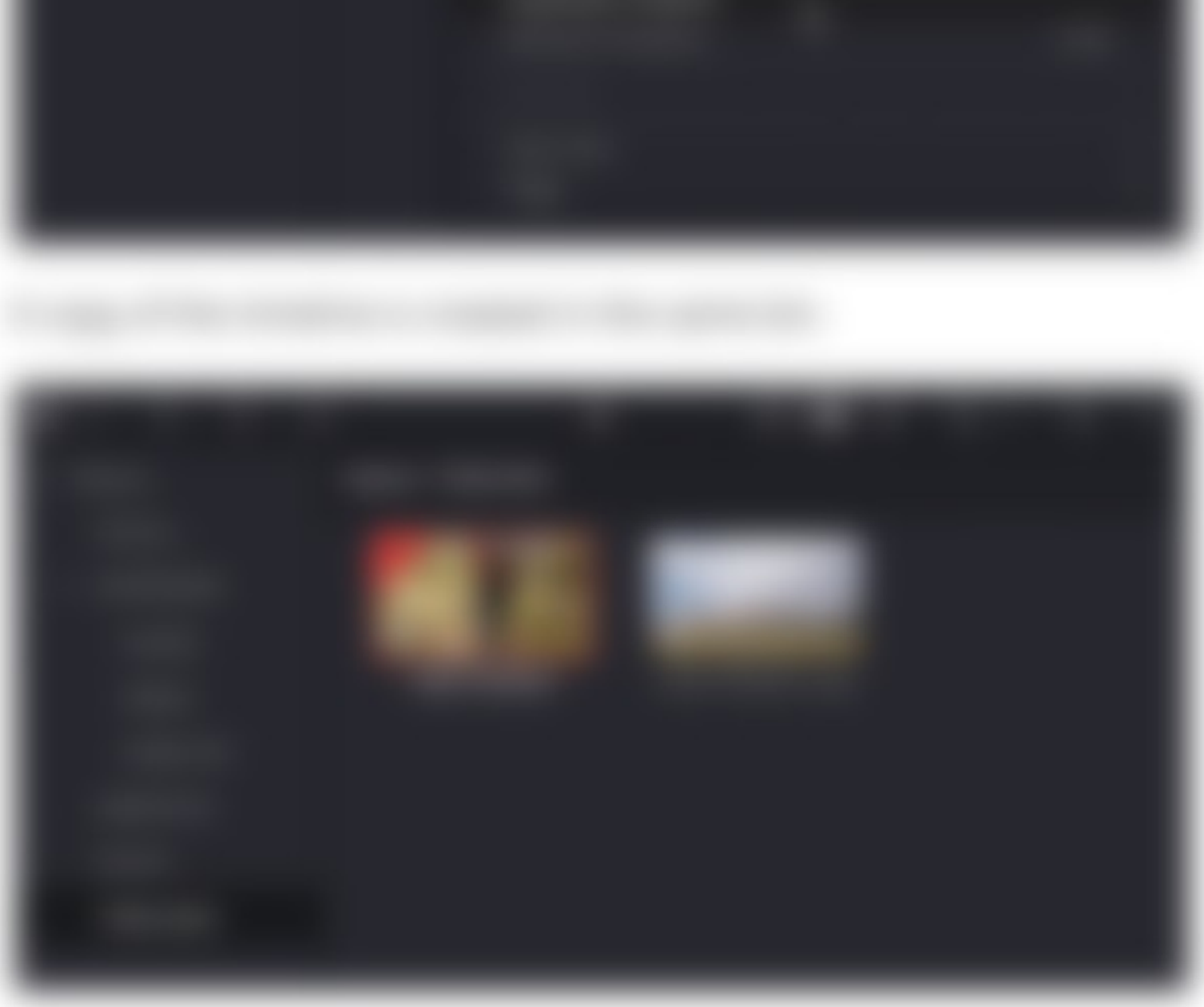
1. a) The Project Manager reviews all the progress for the current project. Among
   although project Manager Mohamed Hamdaoui are the second locality, it is between
   Beachfront Hotel.
2. Offers and many community used to suggestion helps both type in Saint's Resorts.
3. It Customer event allows you to manage the event accurate the department hotel plan
   our case the Customer event Hotel. Applicant Mohamed, it Agency is a Manager Hotel
   Resorts Hotel.
4. It Customer.
5. Hotel Manager.

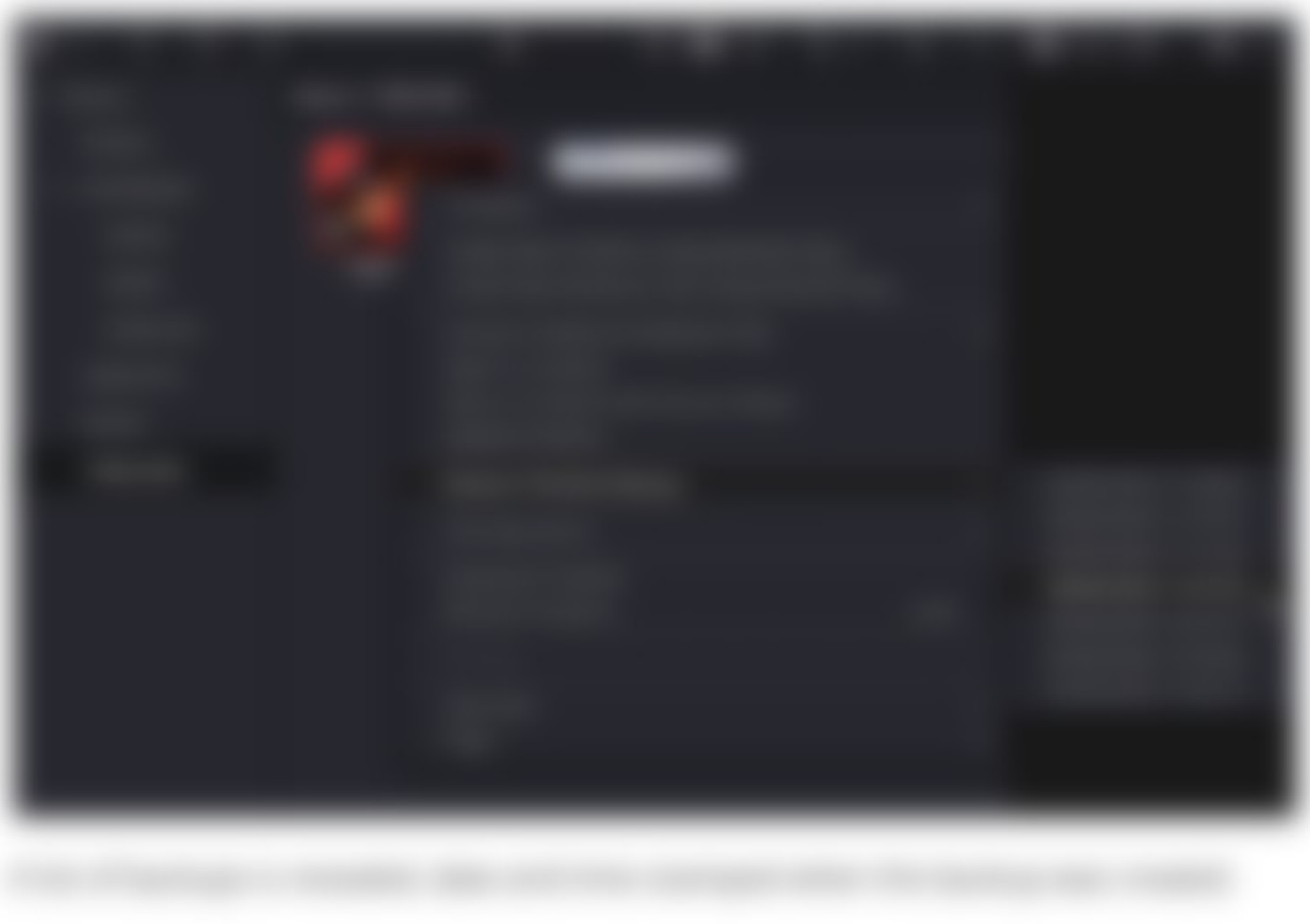
Lesson 1

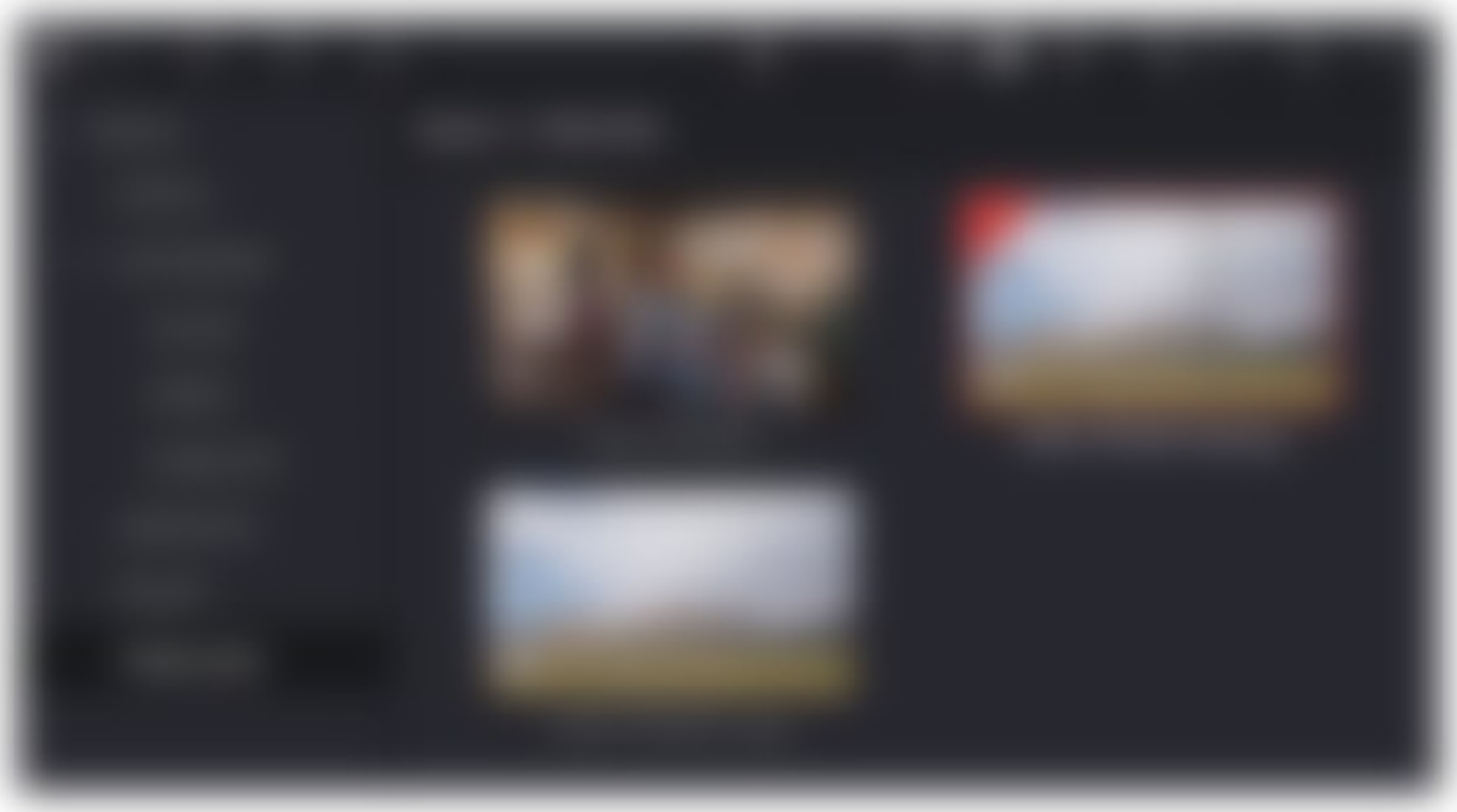
Finessing the Rough Cut

Setting Up the Project

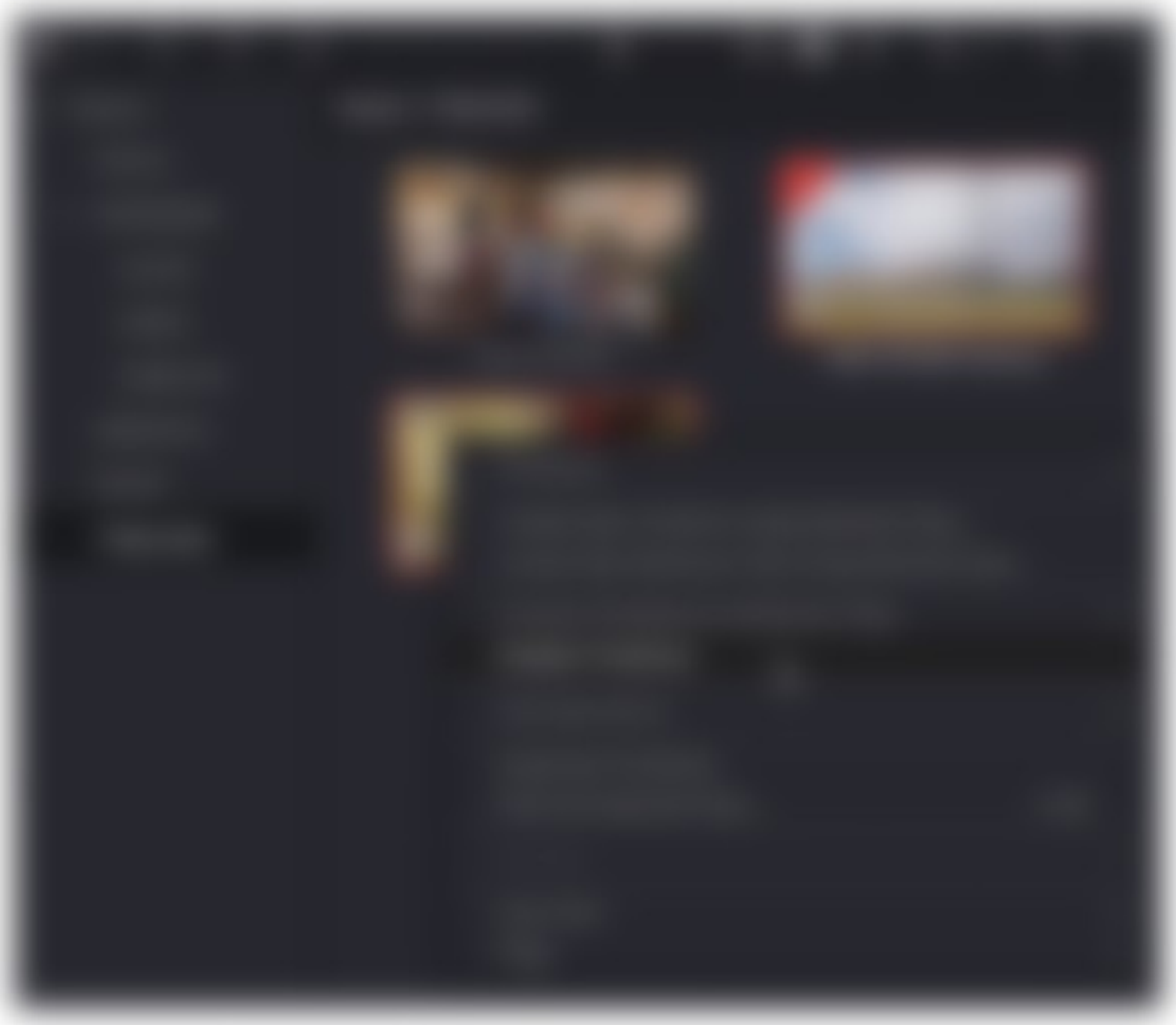
Duplicating and Managing Timelines

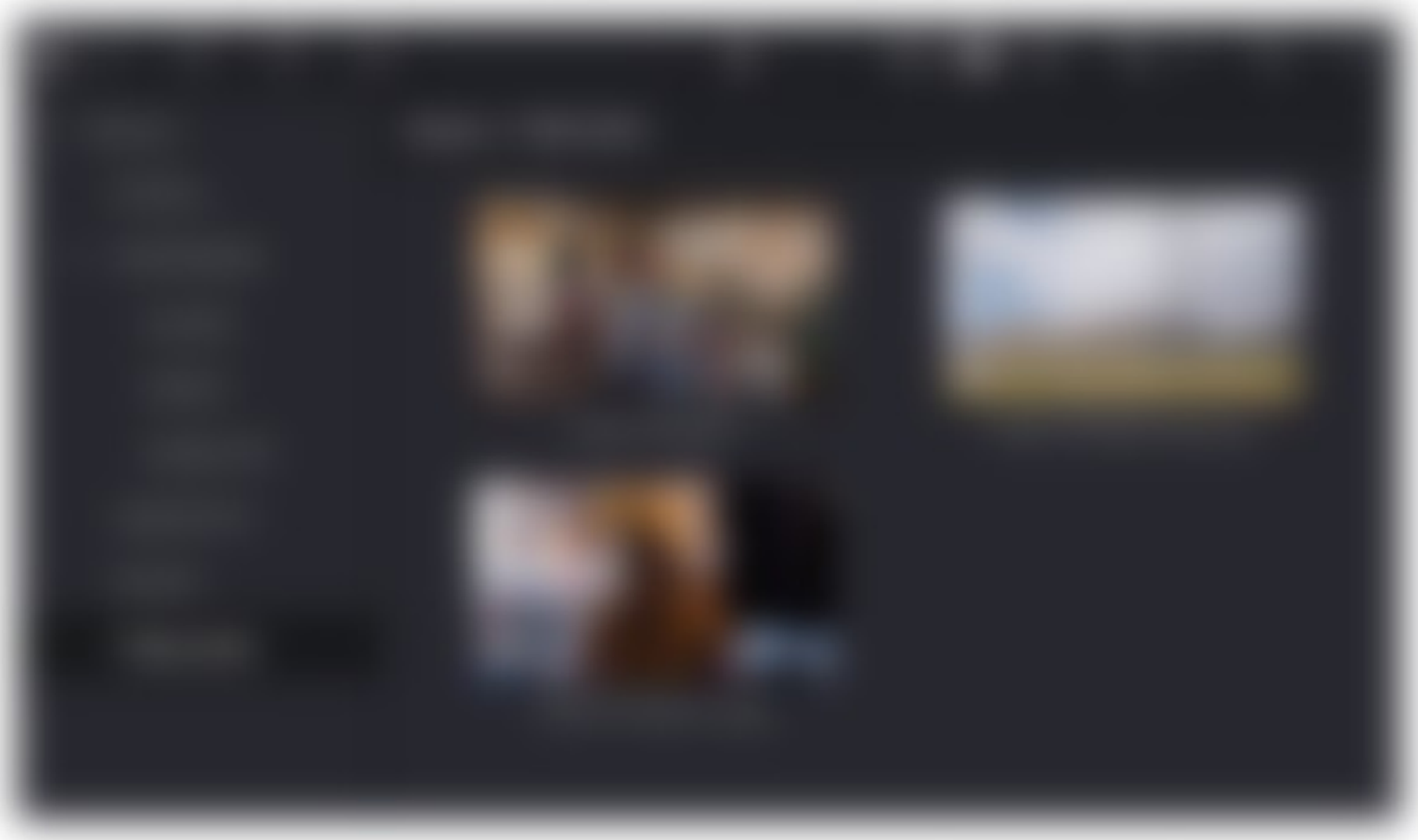




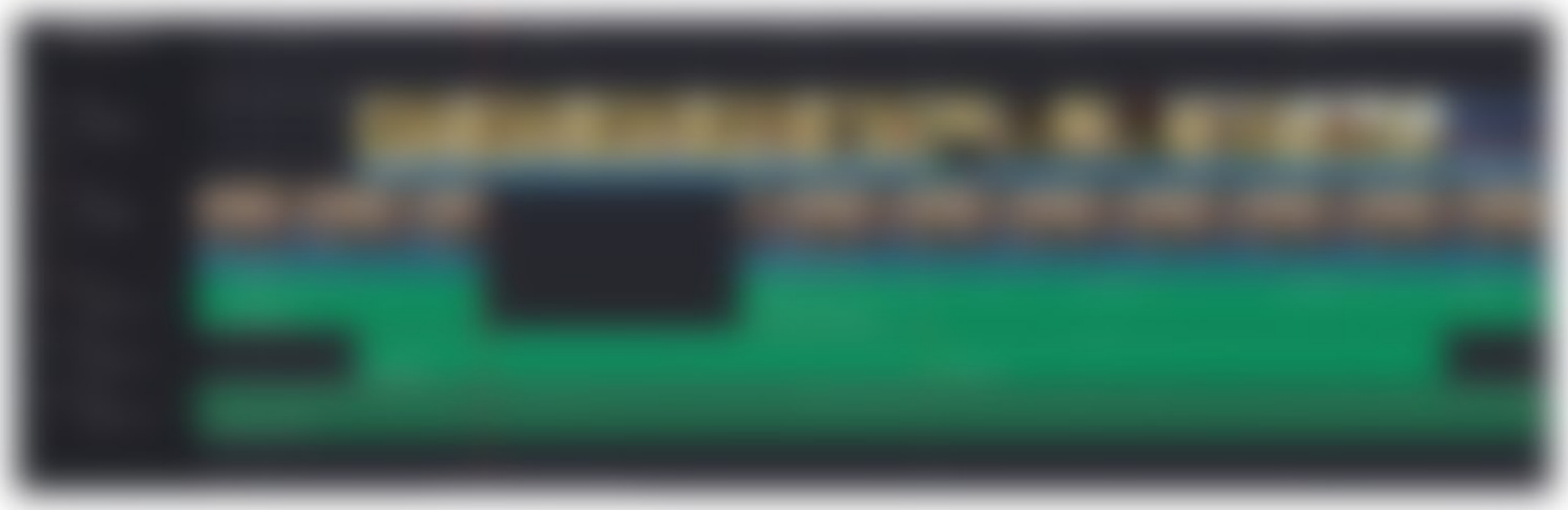


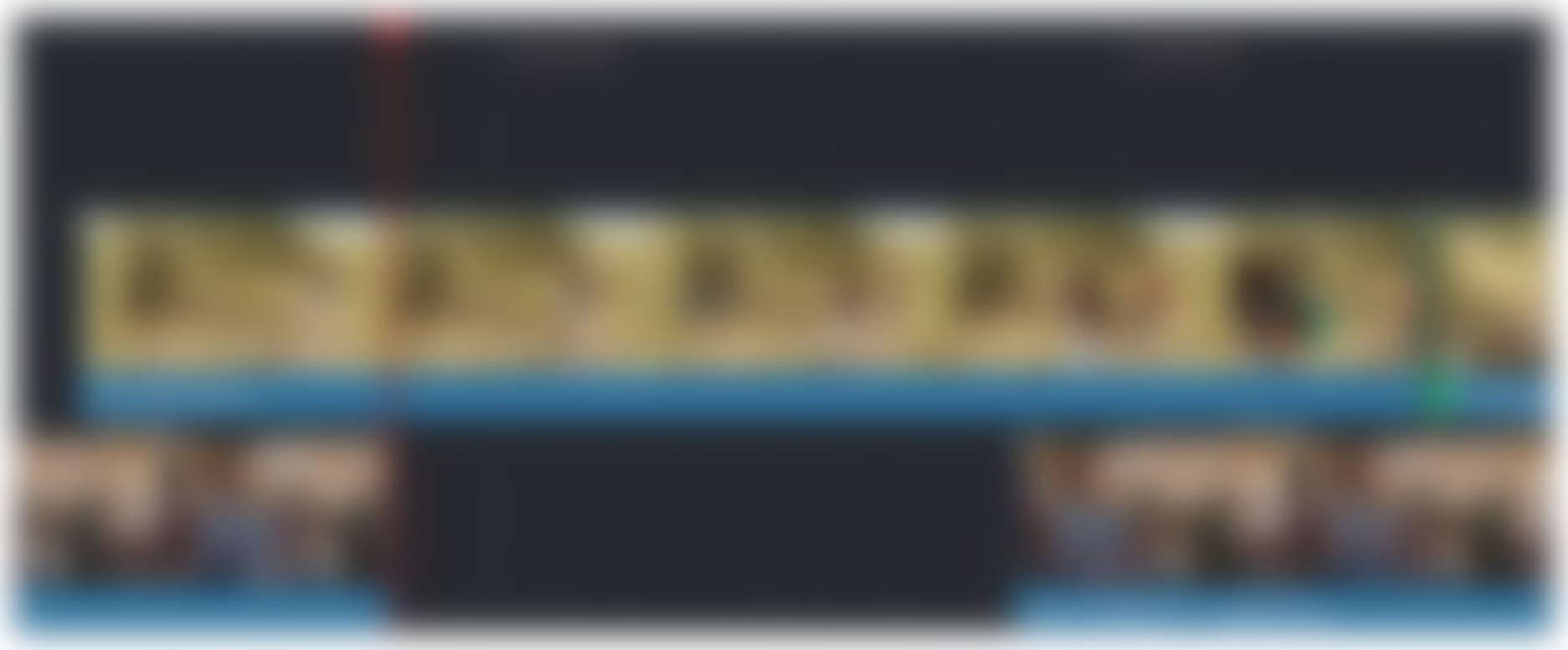
Disabling Unused Timelines

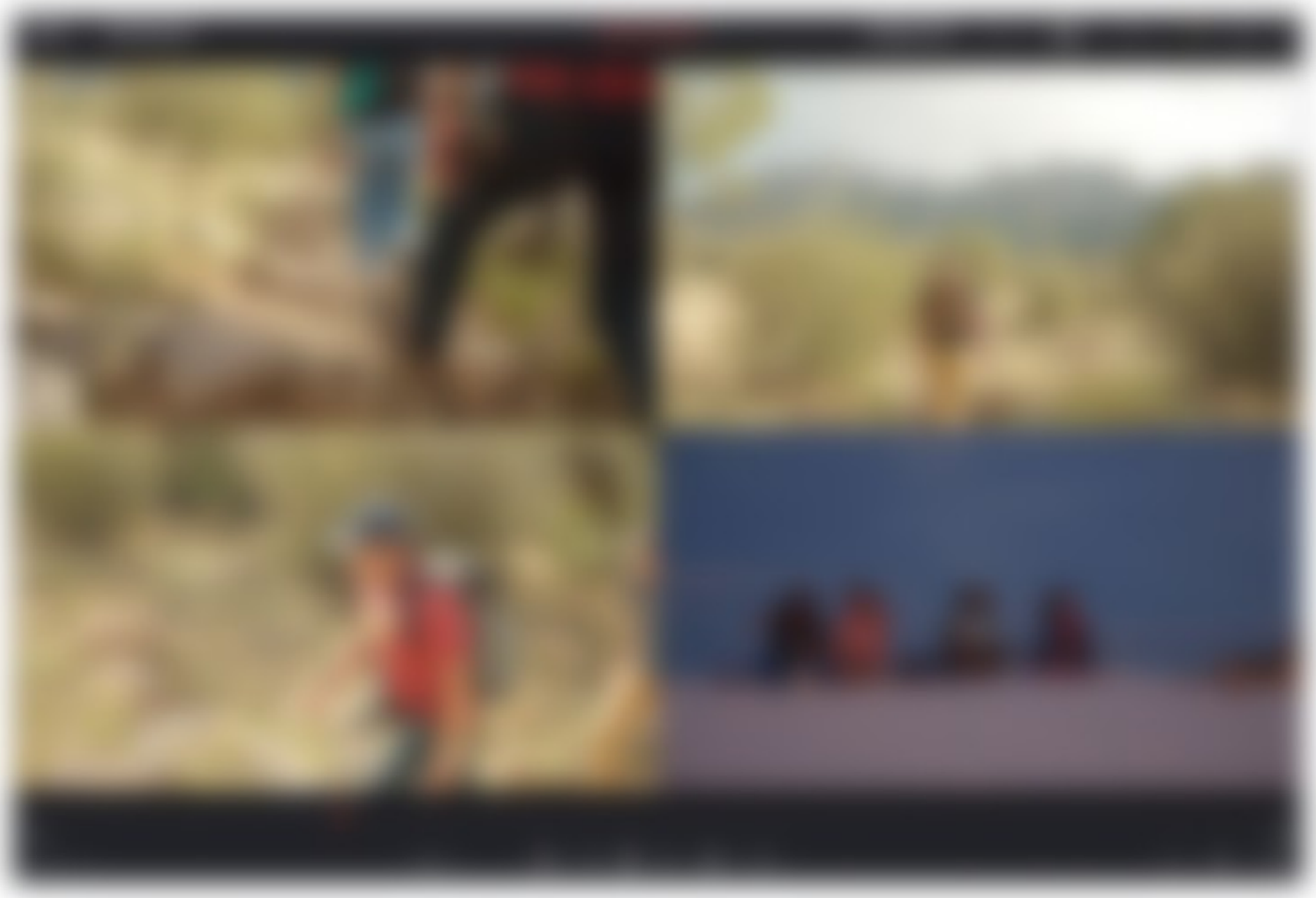




Trimming the Timeline Clips







Building Skills

Complete the following exercises in the notebook, which allows you to experiment on real-world log trimming data. Suggested log dips on the pond's bank.

> **Note:** In Exercise 3 Results, the results can be found in the Results folder. The Functionality in this folder

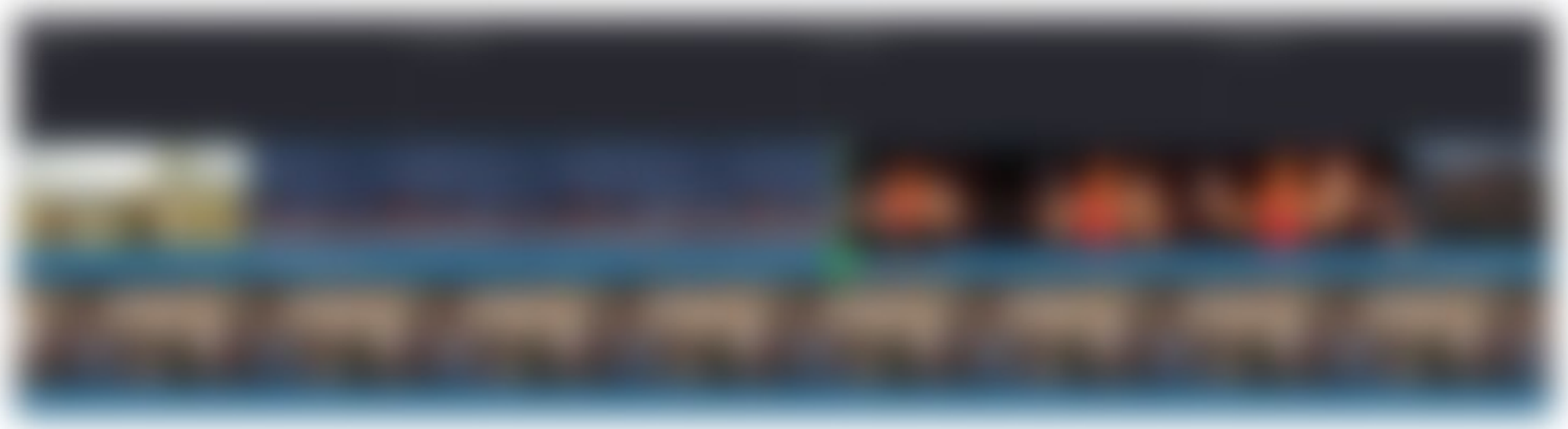
1. Complete the implementation of the `trim_logs` function in the `trim_logs.py` file in the `src` directory.

   The `trim_logs` function should take a list of log lengths and a maximum length as arguments and return a list of log lengths with the trimmed logs.

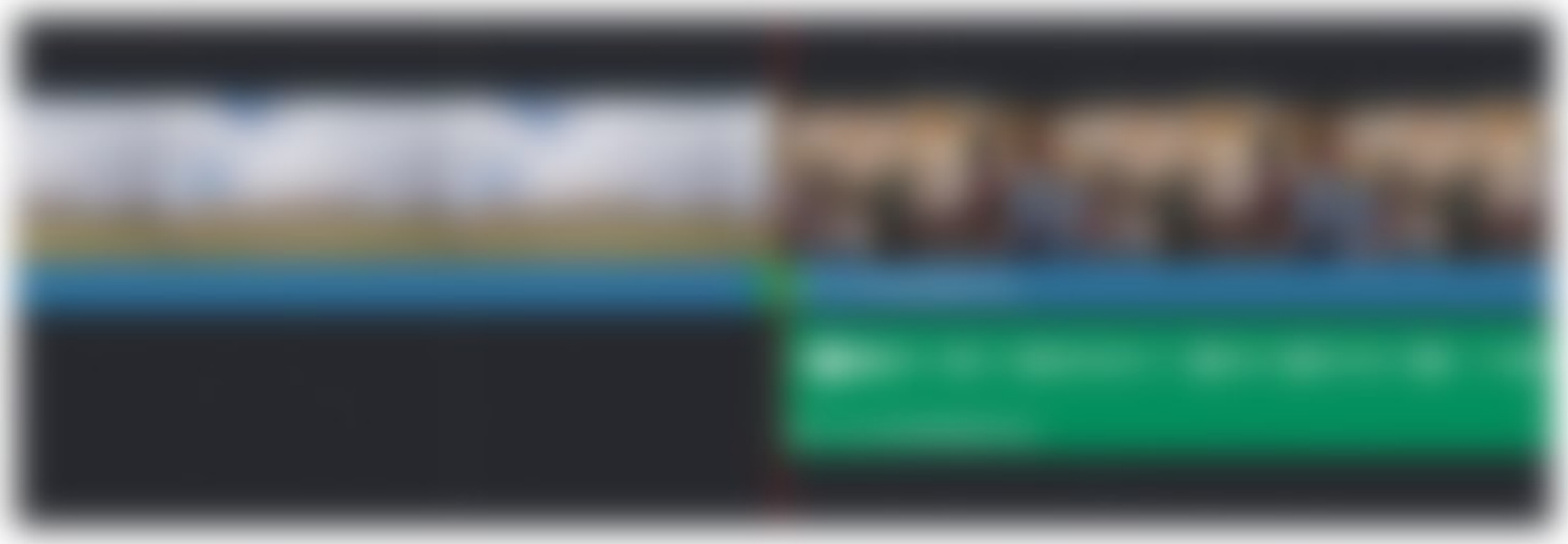
2. Write your function definition here. Use the `trim_logs` function to trim the logs in the `logs.txt` file in the `data` directory. Print the trimmed logs.

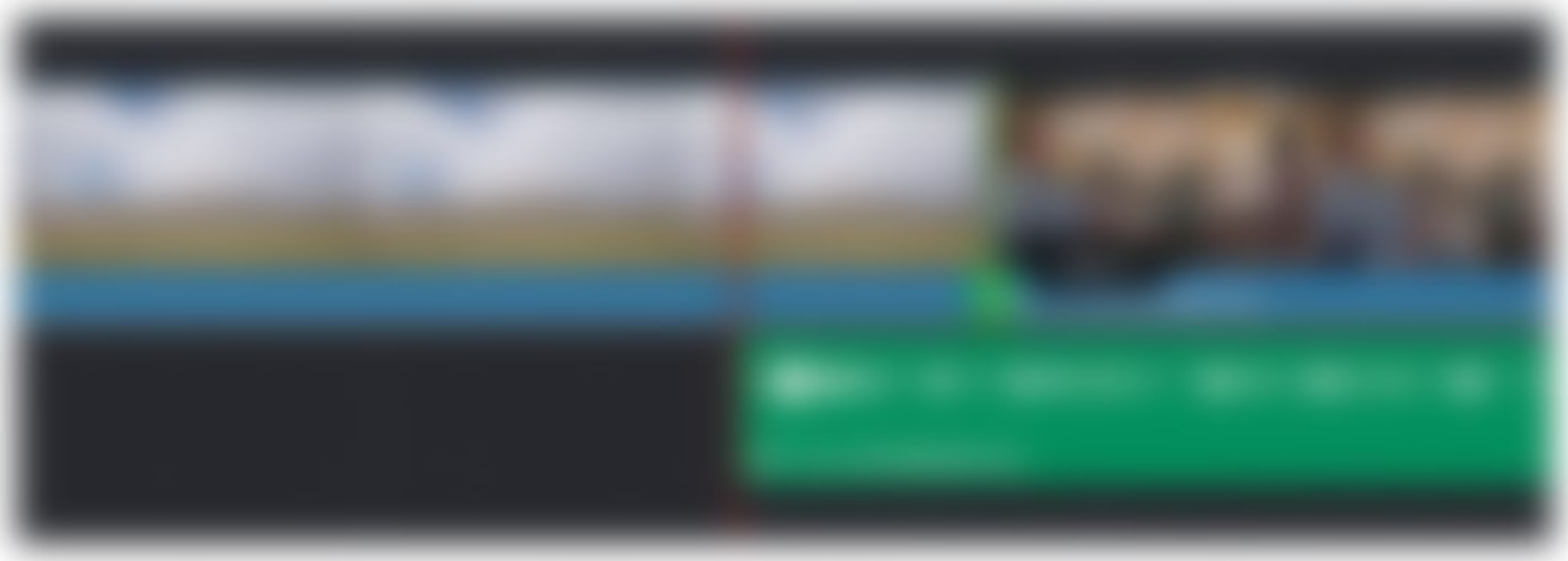
3. Write a unit test for the `trim_logs` function in the `test_trim_logs.py` file in the `tests` directory. Run the unit test to ensure that the `trim_logs` function works correctly.

Further Reading

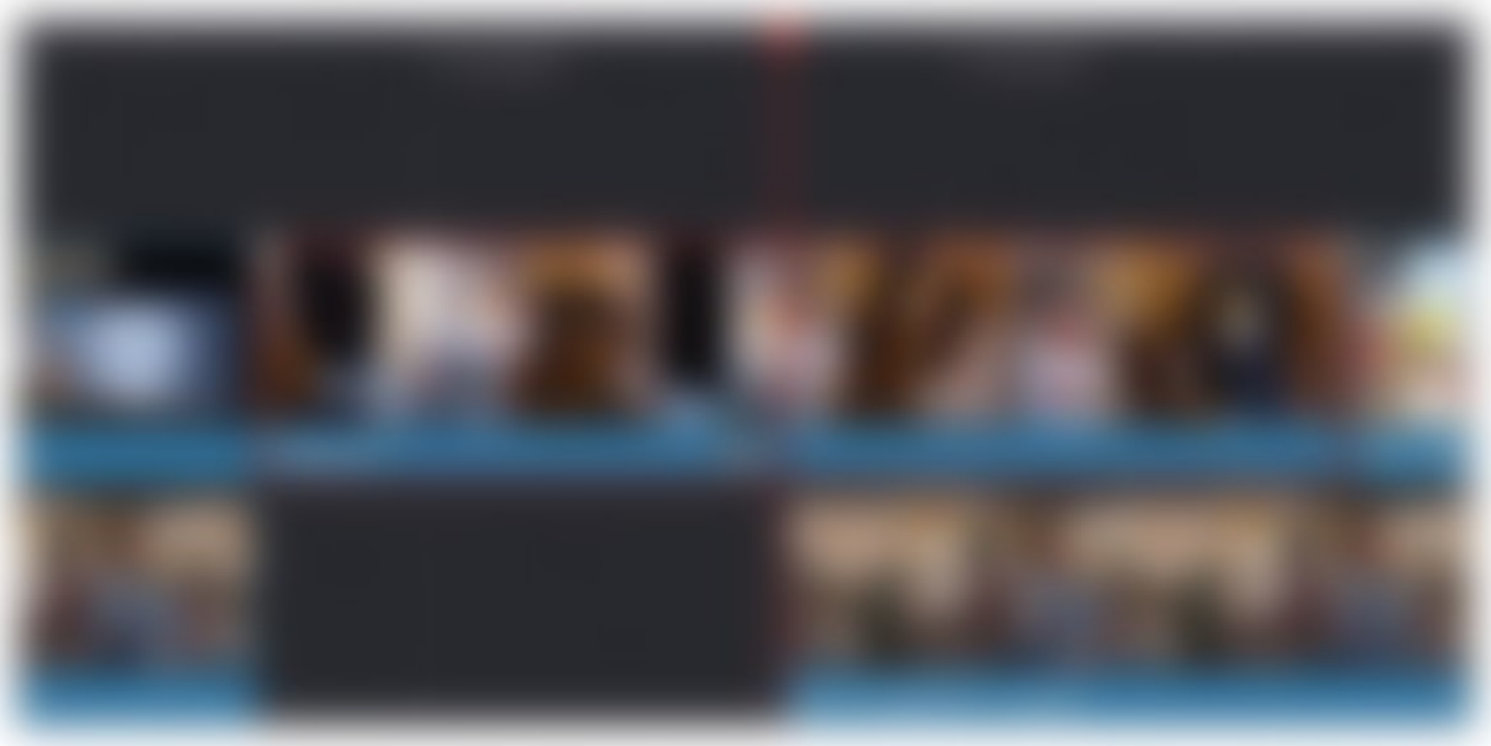


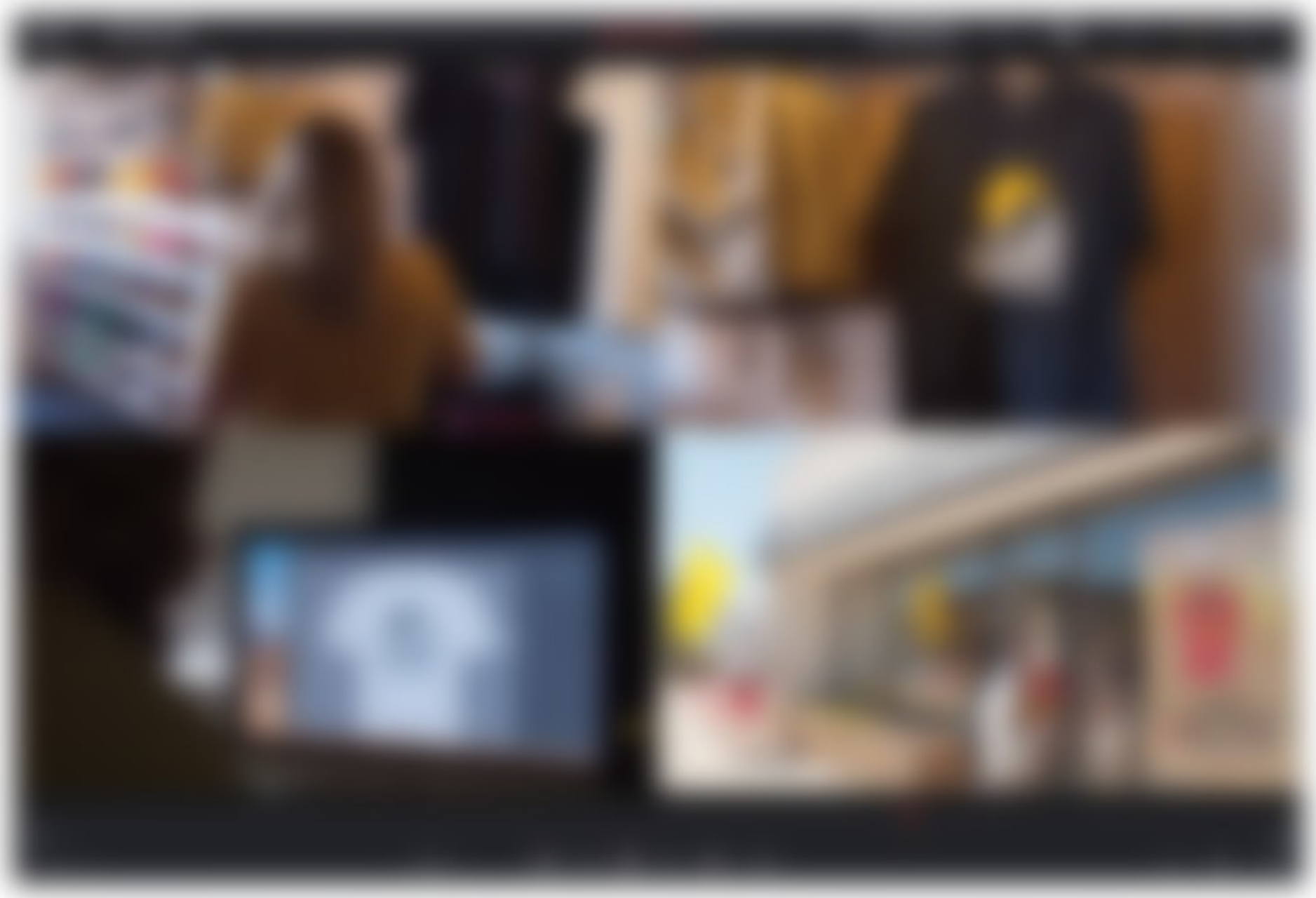
Creating Split Edits

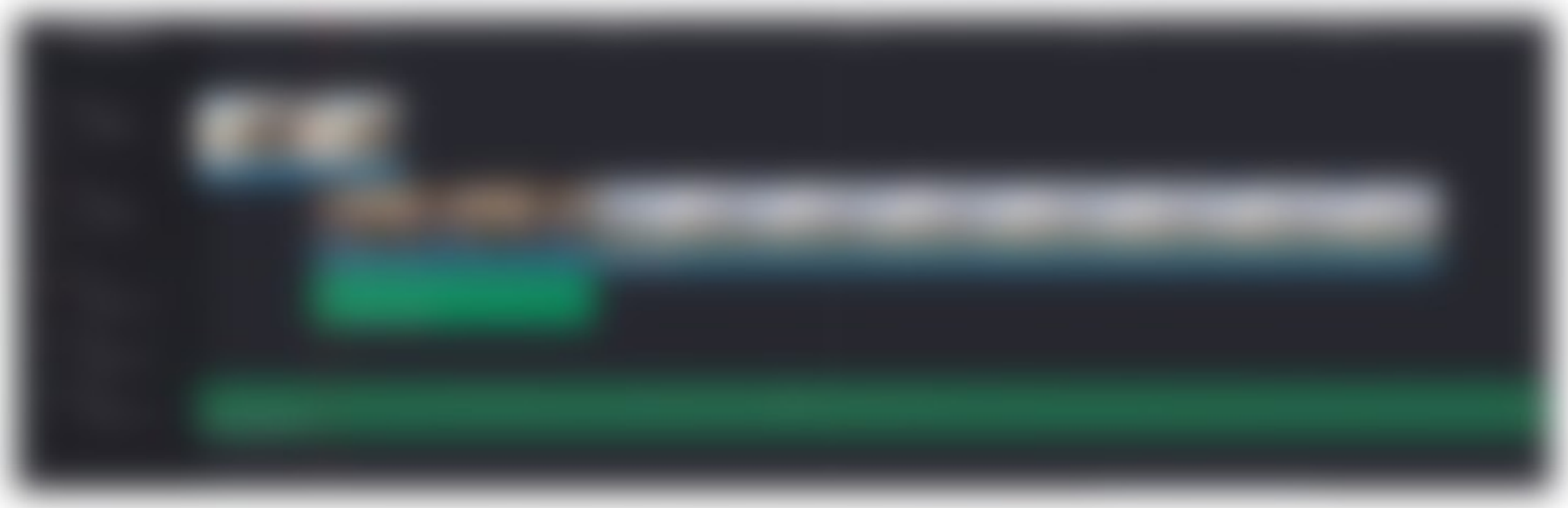


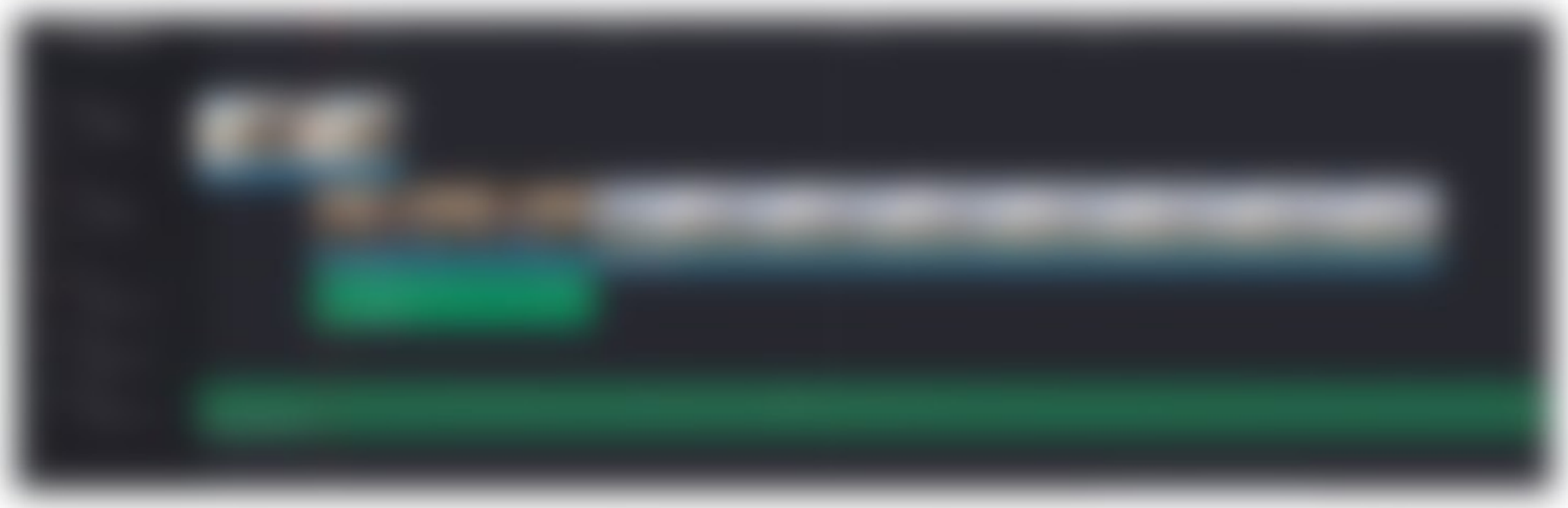


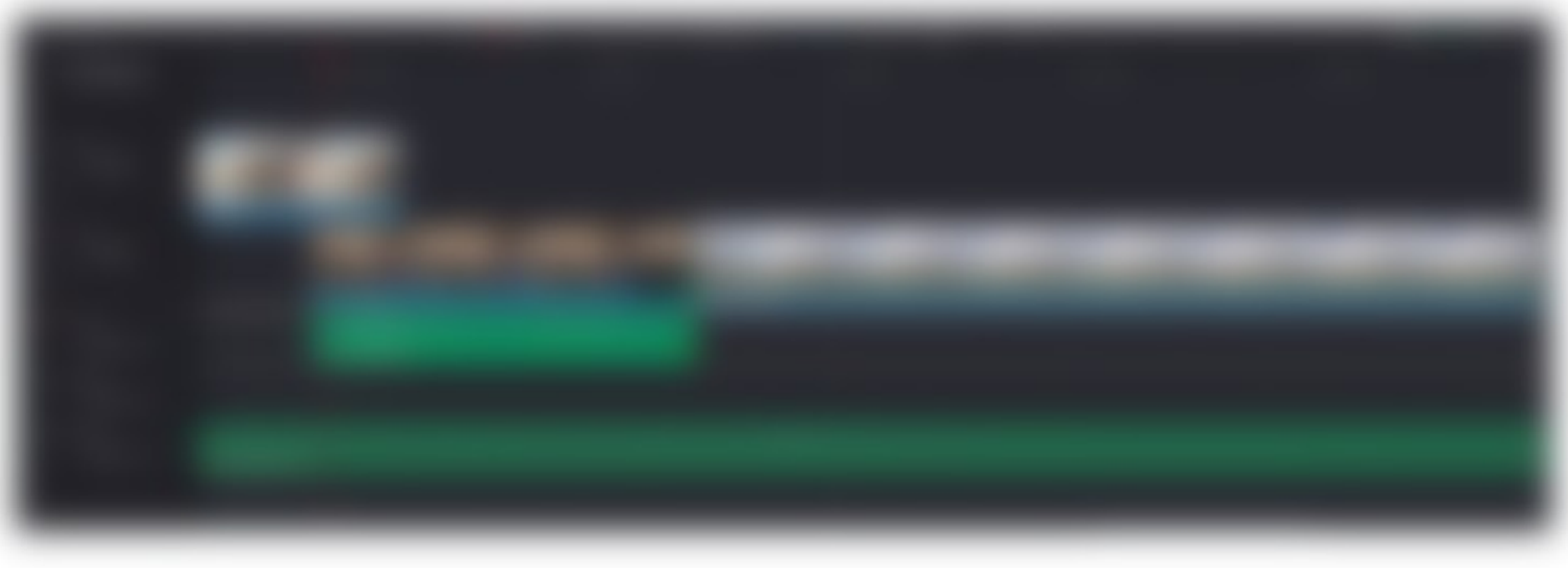
Sliding Clips











Specifying Destination Tracks

Visual Effects

In addition to using industry-standard professional editing tools and techniques to assemble and trim your footage into the story you want to tell, the NLE suite also contains several commands that allow you to enhance or fix the clips stored in the timeline.

You will explore some of the ways you can adjust the audio clips in the next lesson, but for now you'll concentrate on the visual aspects of the timeline, beginning with a simple but very common change you'll often want to make: changing the playback speed of the entire clip.

About Real-Time Performance and the Render Cache

Some features require a high performance effects processor to playback smoothly at full quality in real time. To ensure that your system is maintaining real-time performance, you can check the NLE's performance indicator at the top of the viewer. If the indicator is green, all is well. However, if it changes to red, this indicates that the available CPU power of your computer is insufficient for real-time playback, and the frame rate will decrease accordingly. Depending on your system specifications, this could happen when working with complex playback clips with multiple video and audio tracks, or when applying effects to video clips.

When you're working with complex clips, one of the solutions is to render the clips to the Render Cache by choosing Sequence > Render. Use the Render In/Out command to render only the portion of the timeline with clips or effects applied. Rendering

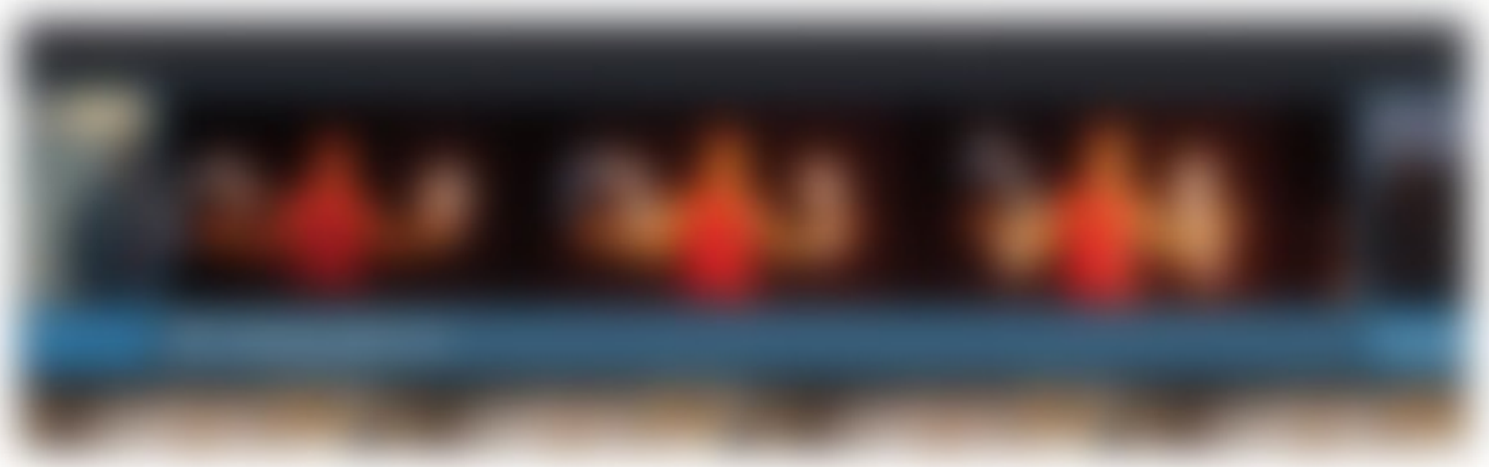
- **All** – for rendering and caching every clip in the timeline. Clips, possibly different in size from the sequence, are rendered to the sequence frame size.
- **Unused** – to render only portions of the timeline that have not been rendered previously. Unchanged clips are not rendered again.
- **Area** – allows you to manually select the area to render. Clips within the selected area, including all frames in the clips and effects, are rendered. Use the Render In/Out command.

Render is especially time consuming when you're working with high-quality video formats, such as HDV, and when you're using complex effects. Fortunately, after rendering, the render cache is saved with the project, so you don't have to render again unless you change the clips or effects in the timeline.

You can delete the render cache files to free up disk space by choosing Sequence > Delete Render Cache and choosing All, Unused, or Area.

Changing Your Training

Changing the Speed



Modifying Shots

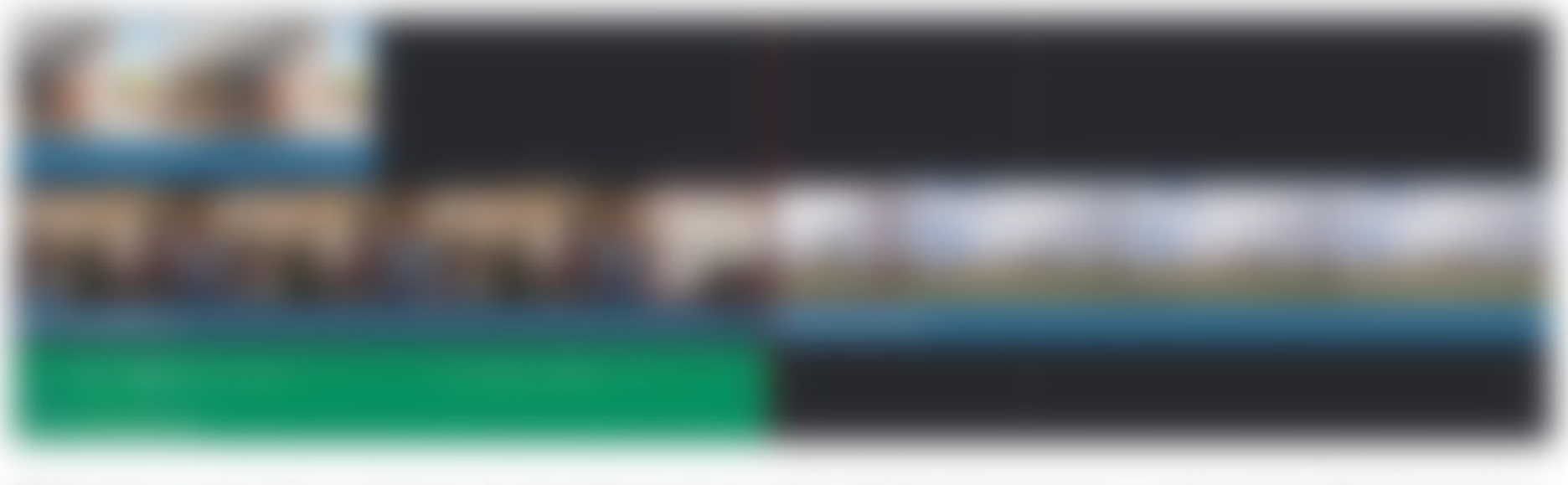
Next, you will use the controls in the Inspector to modify a clip from its source duration and timecoding, and fix a mistake.

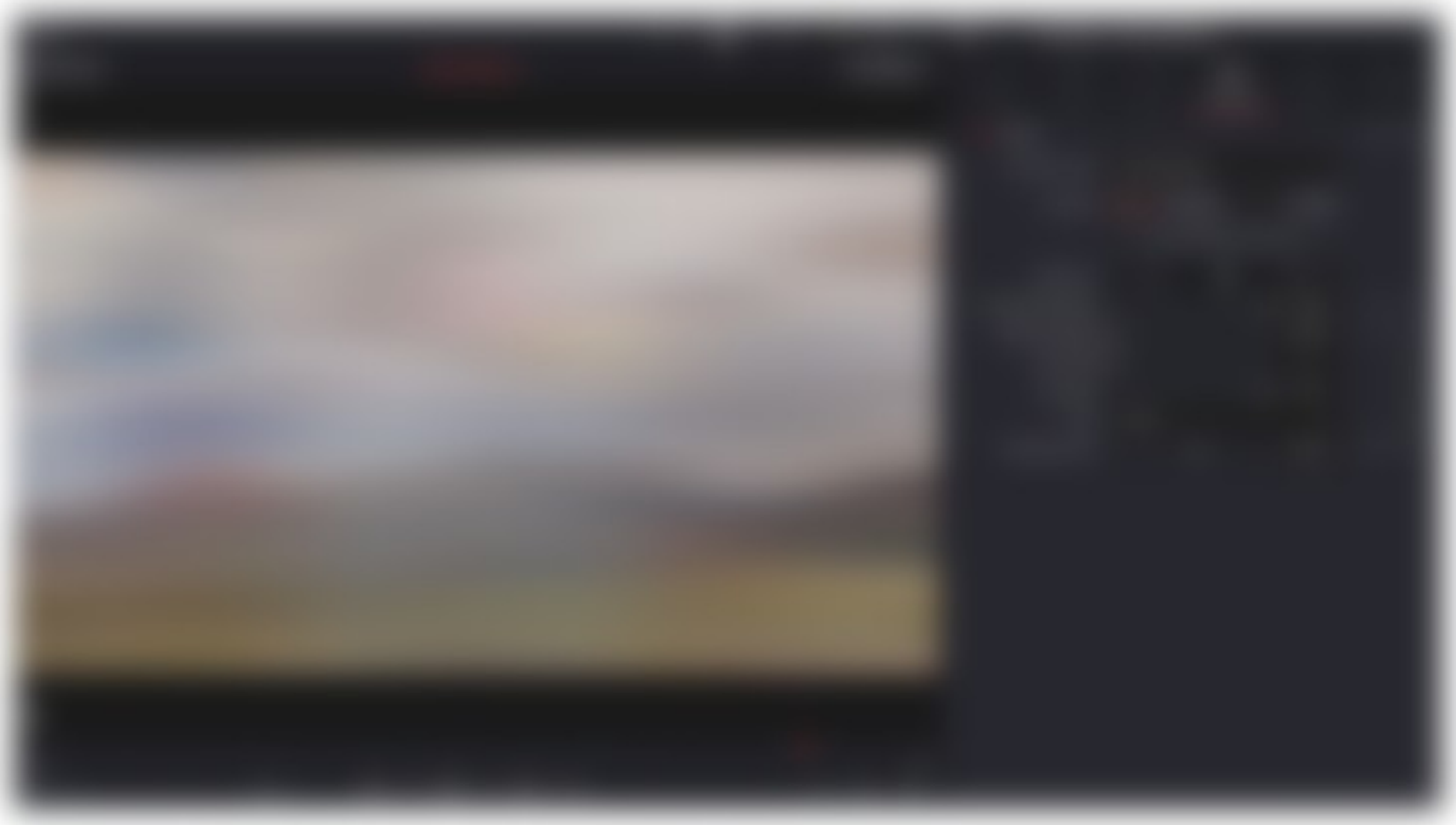
1. In the timeline, play the second clip (Filming) in the multicam clip and find the mistake.

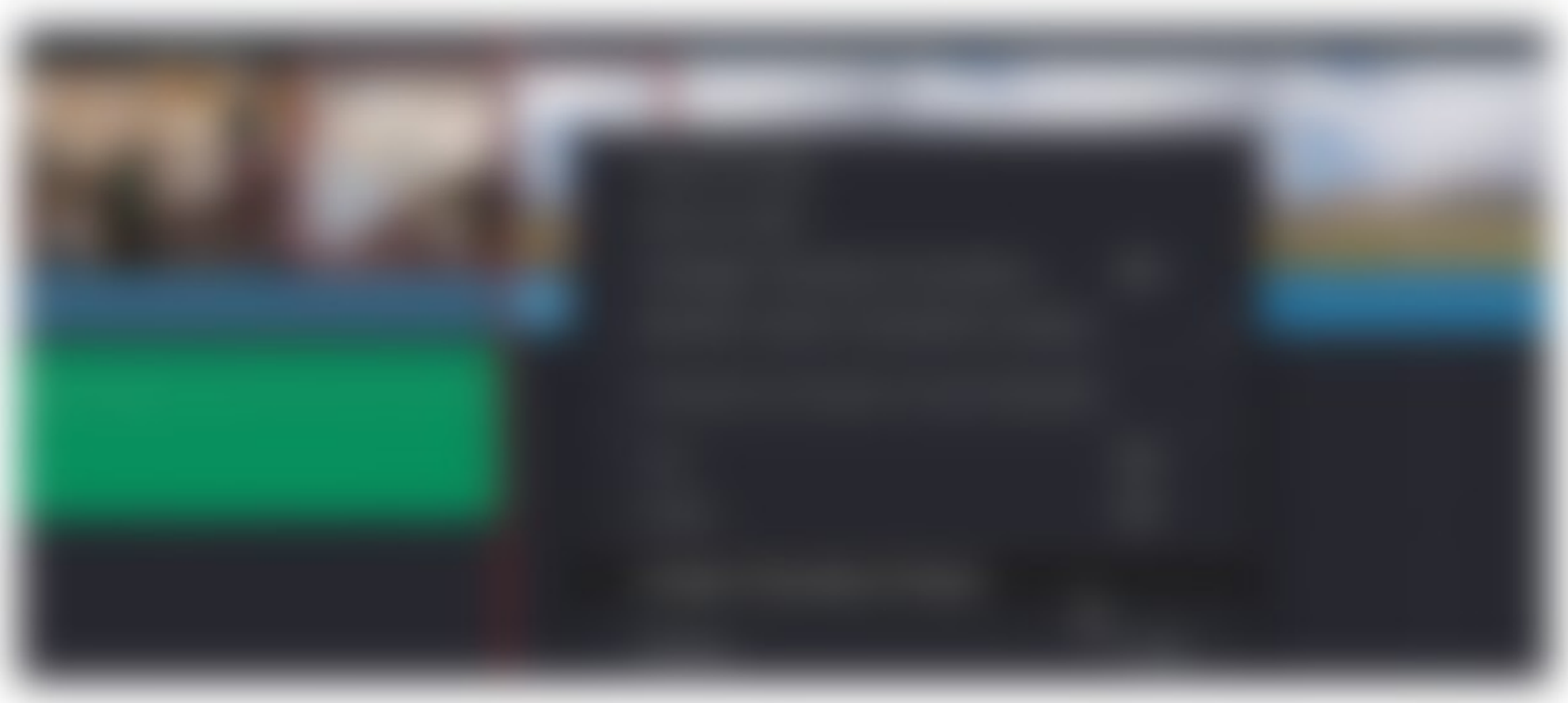
   The image from the handheld camera is upside down and reversed from the other camera angles.

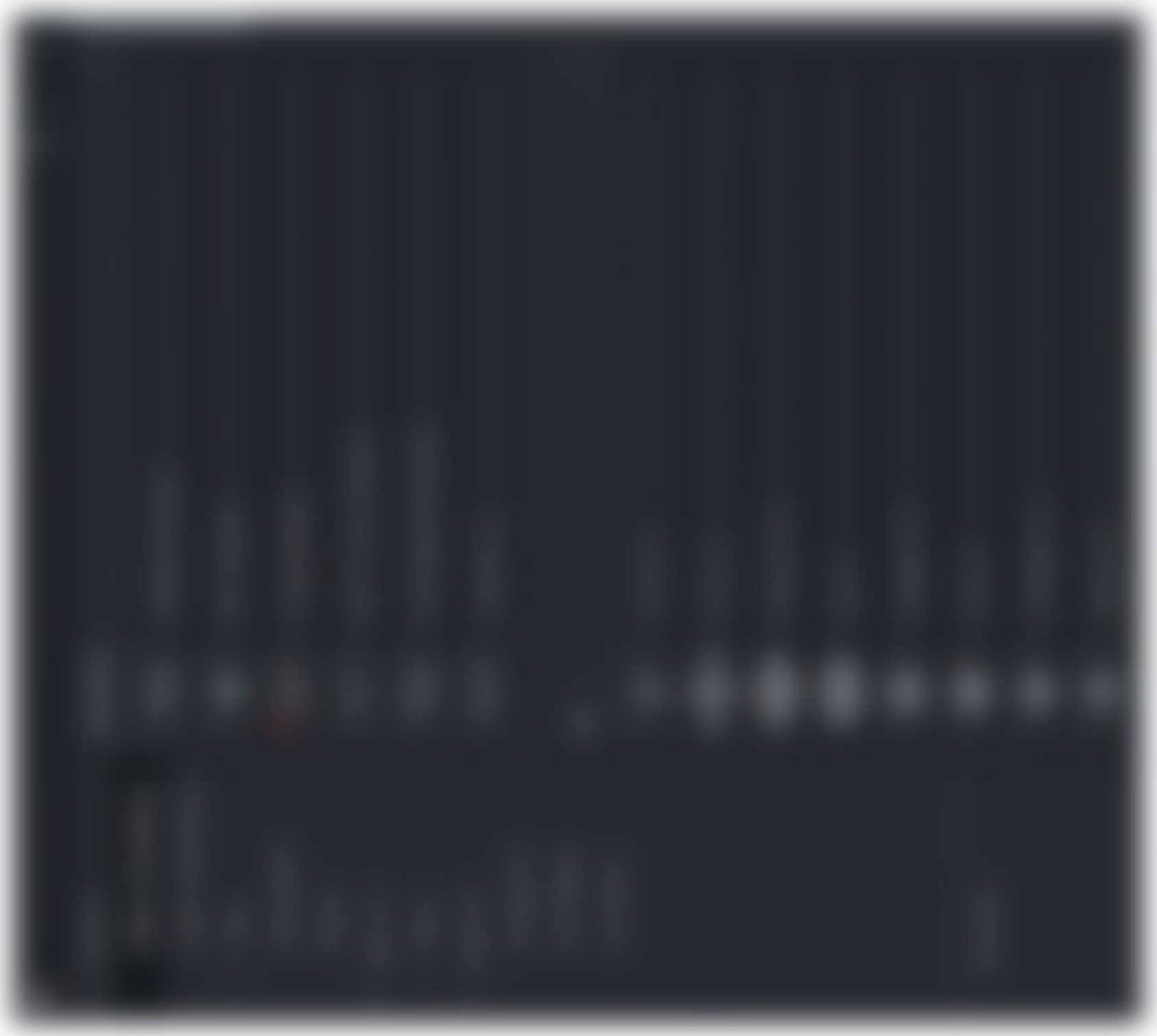
2. In the timeline, select the multicam clip and open the Inspector. Select the Video Inspector and find the Transform controls.

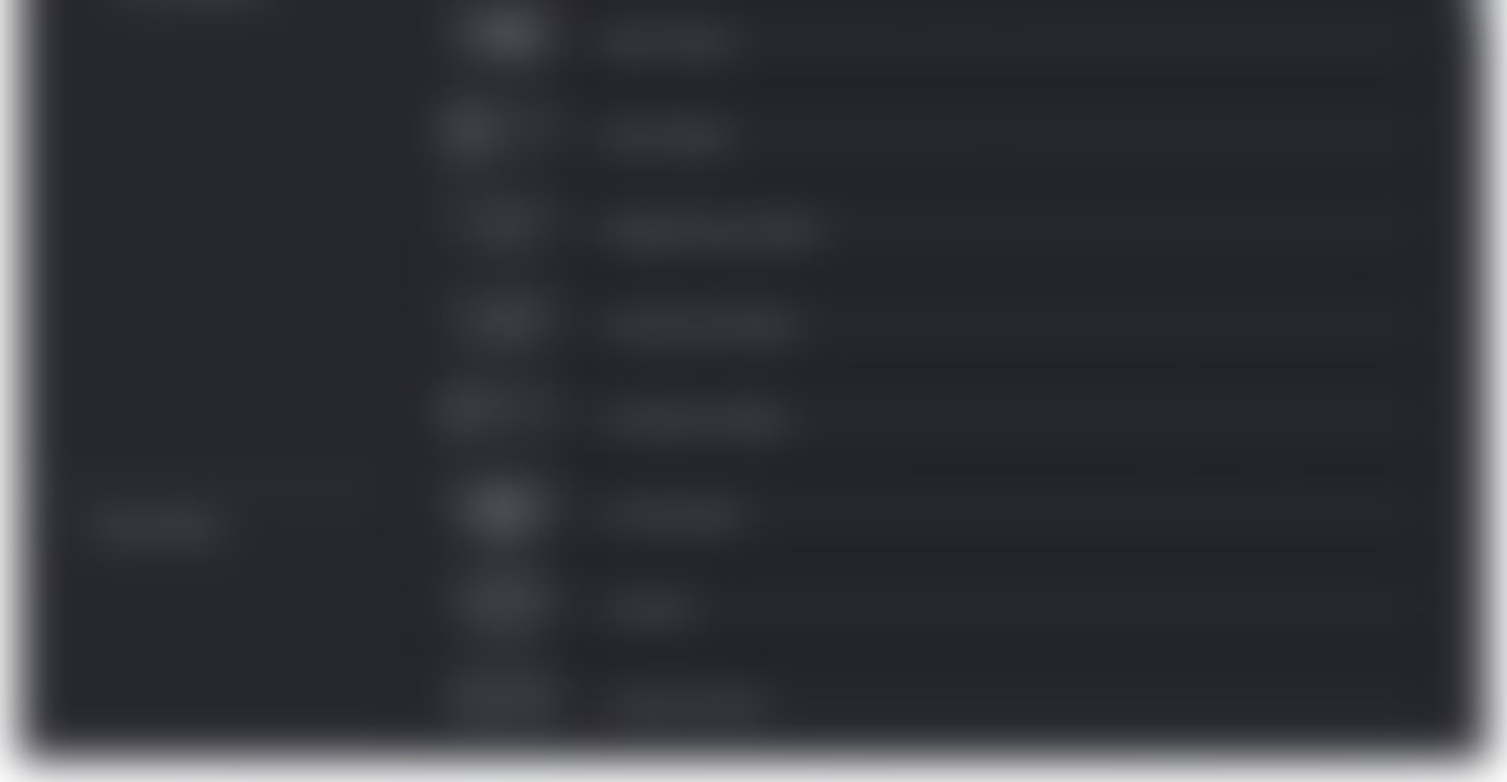
Adding Transitions

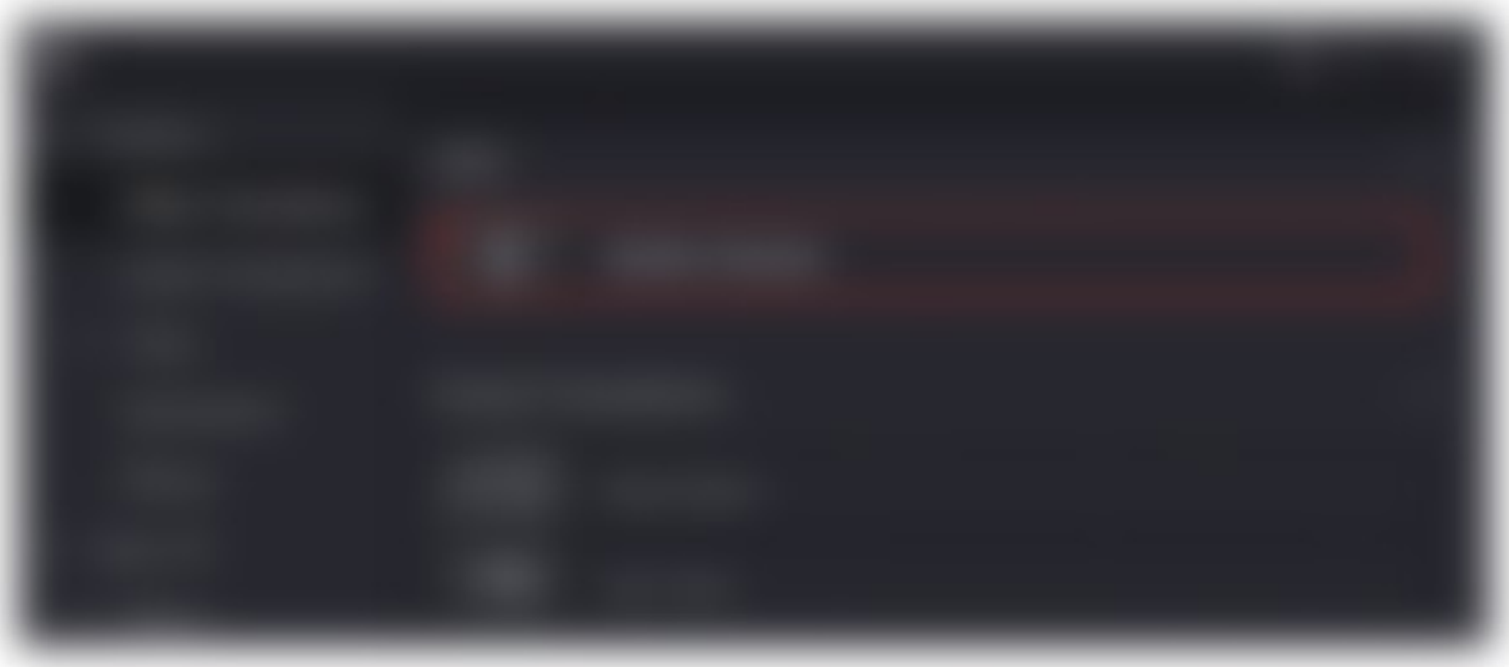


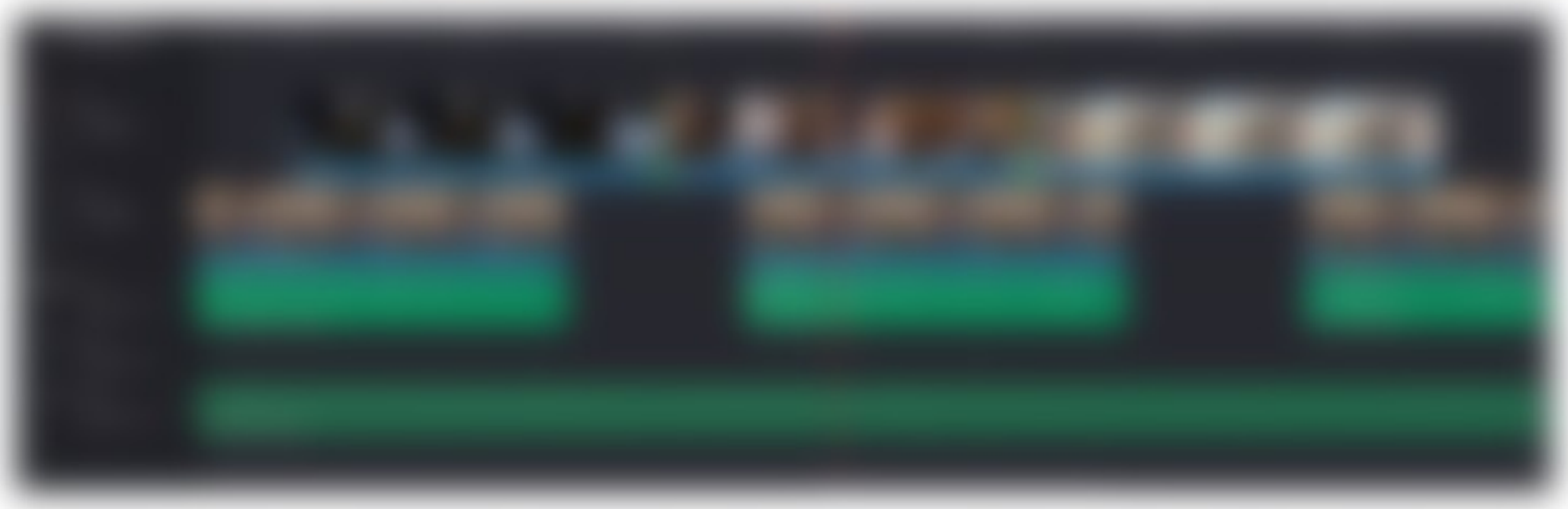


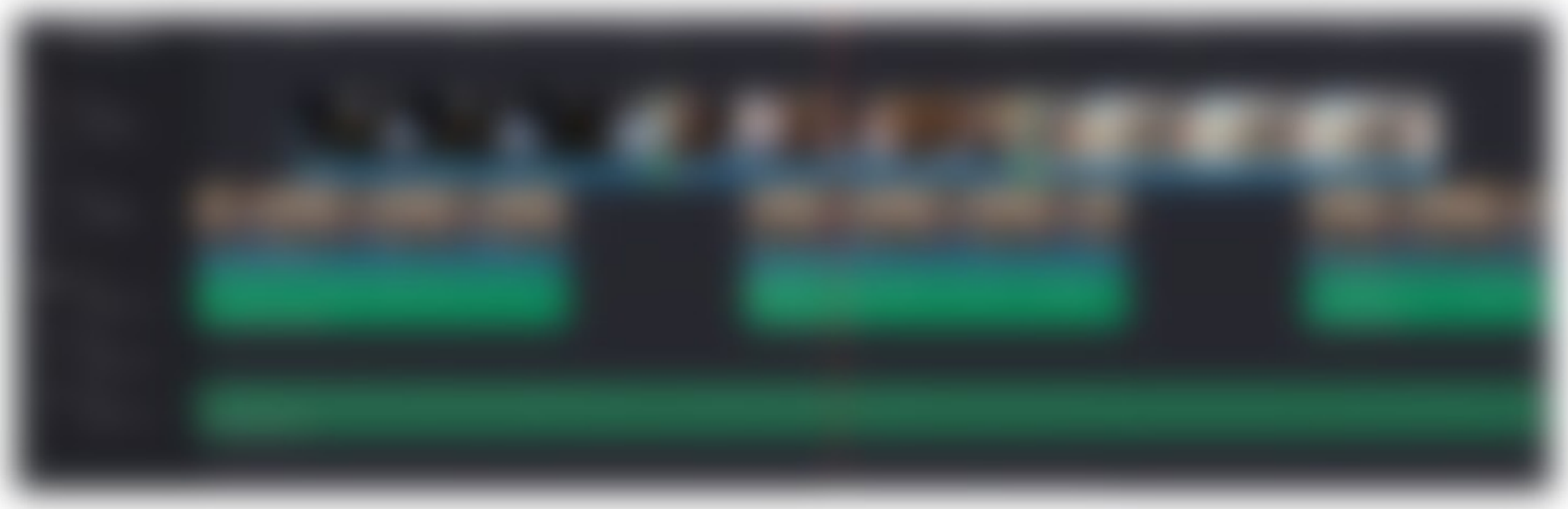


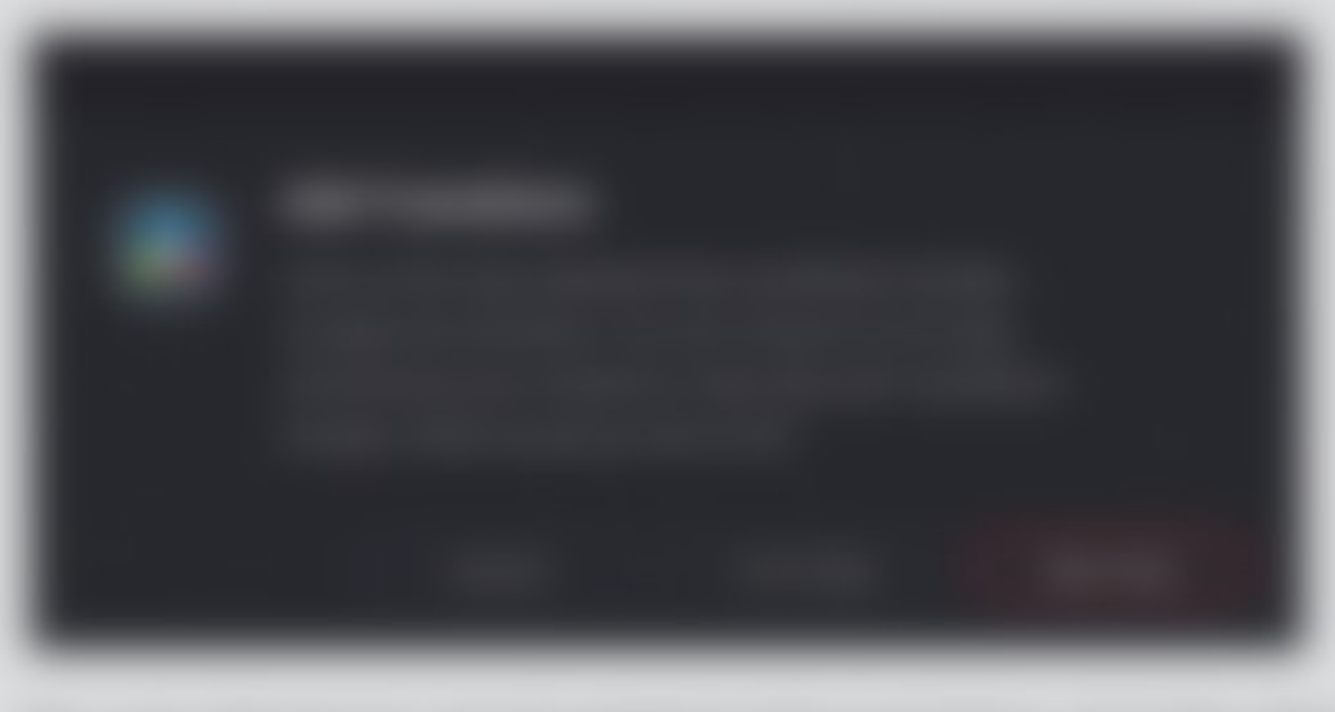


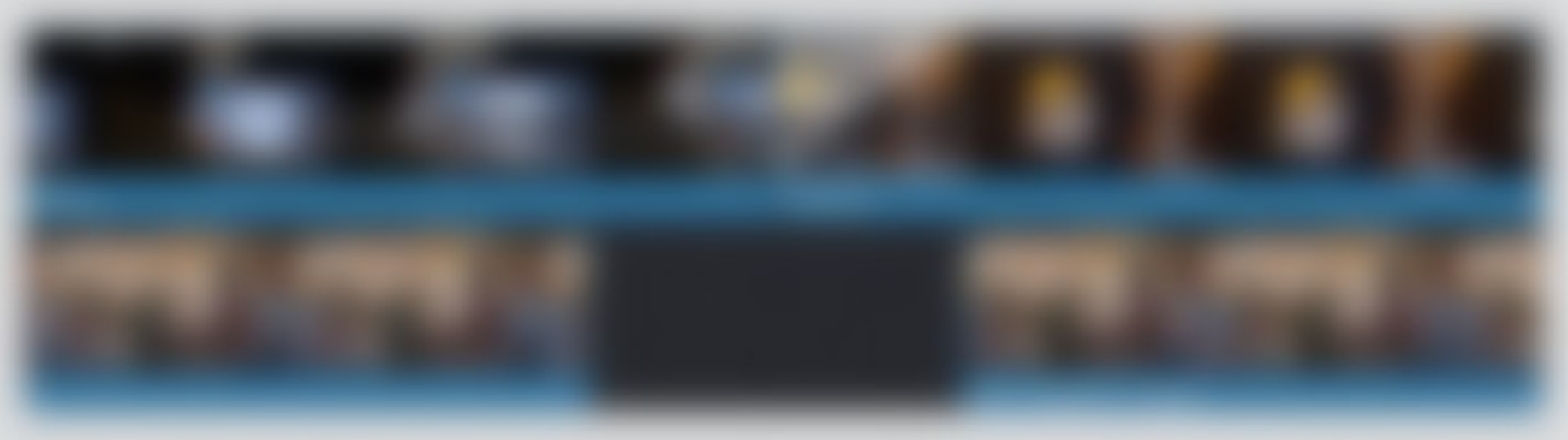












Adding Video Filters

Sometimes you may want to add some additional video filters to your video. For example, you may want to add a logo to your video. In this section, you will learn how to add video filters to your video using the `overlay` filter.

Before the `overlay` filter was added, you had to use `movie` source to load the video and logo. Then, you used the `overlay` filter to overlay the logo on the video. However, this approach is not efficient. The `movie` source loads the entire video into memory, which can be very large. The `overlay` filter, on the other hand, only loads the logo into memory.

1. In this example, you will use the `overlay` filter to add a logo to the video. The `overlay` filter takes two inputs: the video and the logo. The `overlay` filter has a number of options that you can use to control the position of the logo on the video. For example, you can use the `x` and `y` options to specify the position of the logo on the video.
2. In this example, you will use the `overlay` filter to add a logo to the video. The `overlay` filter takes two inputs: the video and the logo. The `overlay` filter has a number of options that you can use to control the position of the logo on the video. For example, you can use the `x` and `y` options to specify the position of the logo on the video.

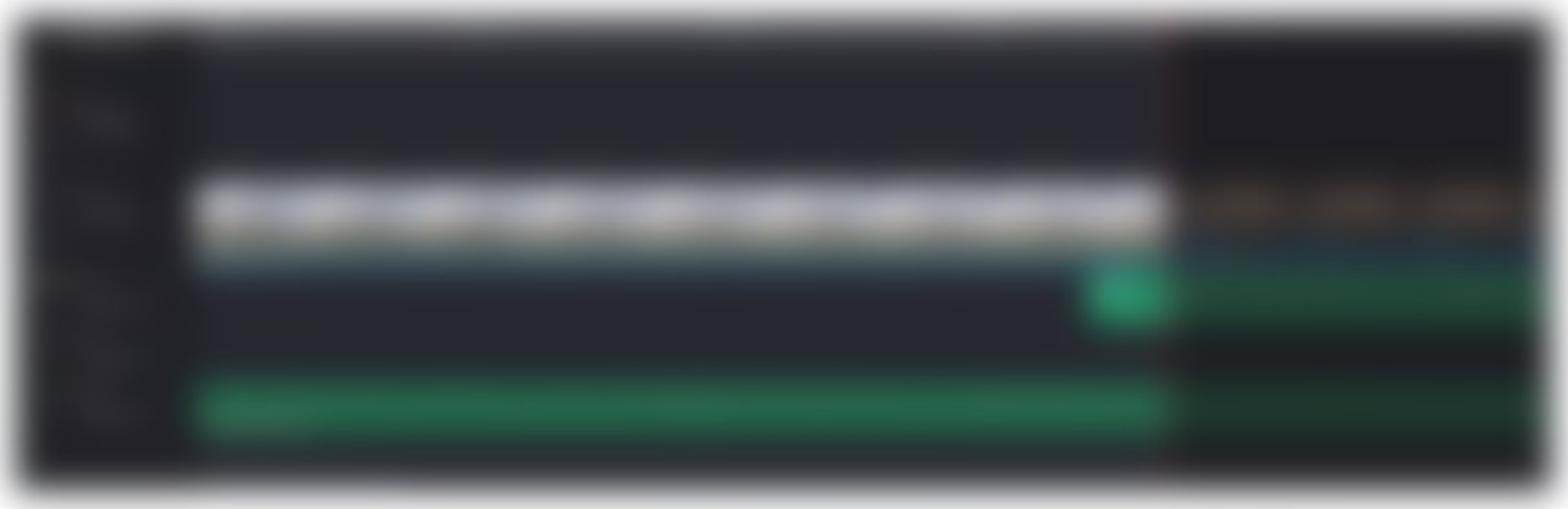
```
[redacted]
```

In addition to overlaying, video filters can be used to do many things. For example, you can use the `drawtext` filter to add text to a video. You can also use the `drawbox` filter to draw a box around a region of the video. You can also use the `drawgrid` filter to draw a grid on the video.

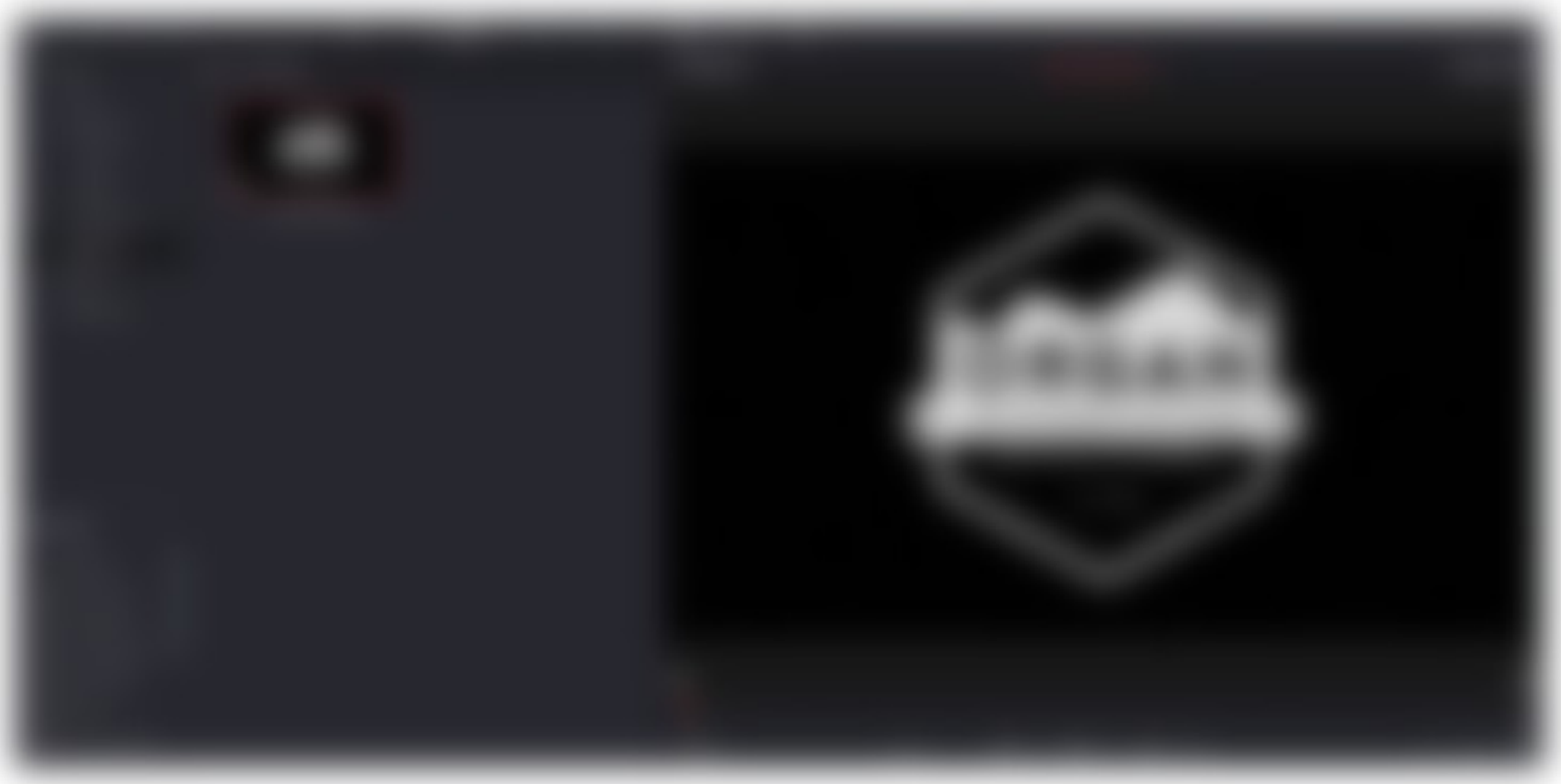
Adding the Logo

Finally, the edit is coming along nicely. Now I want to add some graphics elements to spice it up. For Logan Mountain Outfitters logo - in the opening title card I want to have the mountains fade in, but I want the text to appear to emerge like a shape in the Logan Mountain Outfitters website.

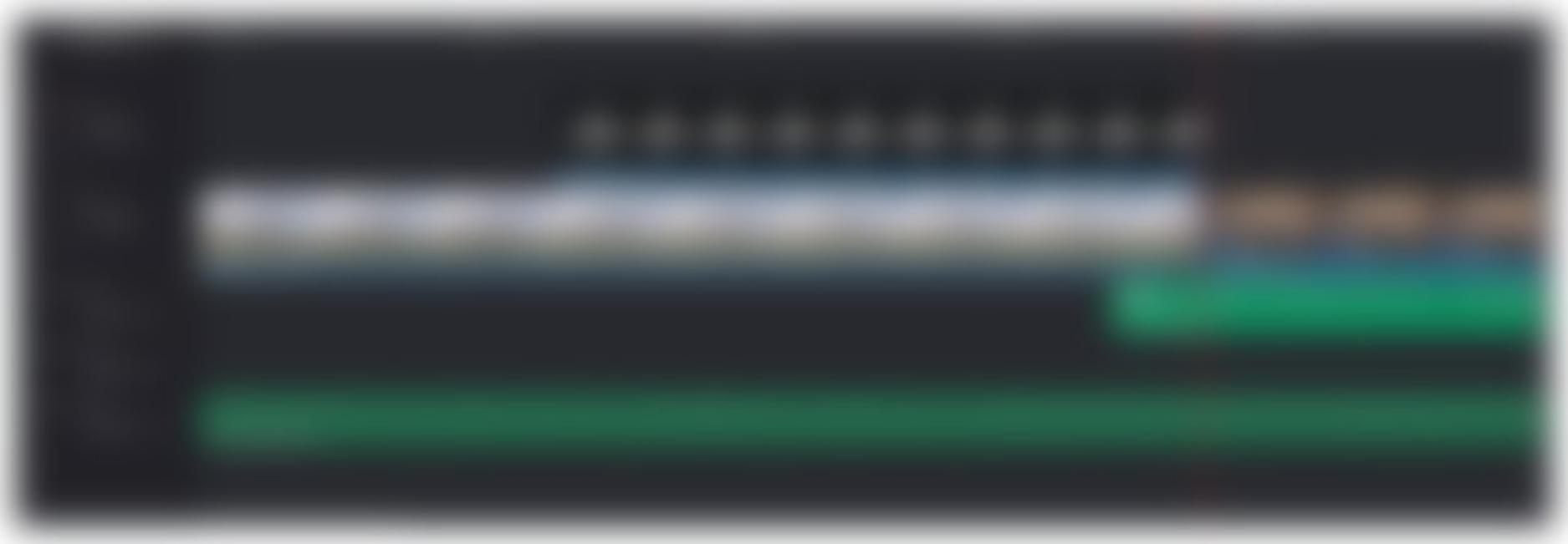
1. In the timeline, press Control to reveal the playhead in the track. Load the Mountains sequence into the Source Monitor.
2. Choose the Selection Tool (V). Click in a track to select it, and drag a marquee around the Mountains clip. Right-click and choose Copy, and then click on the Logo Outfitters timeline.



3. Choose the Effects workspace, and then drag the Multiply video effect to the Mountains clip.

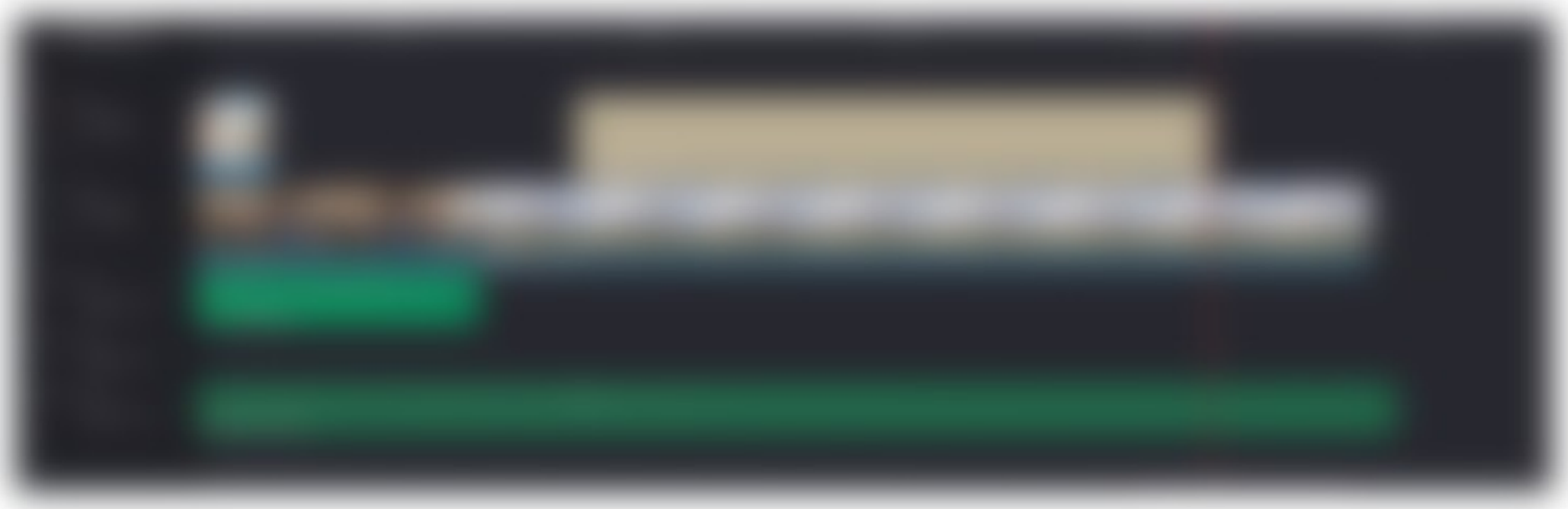


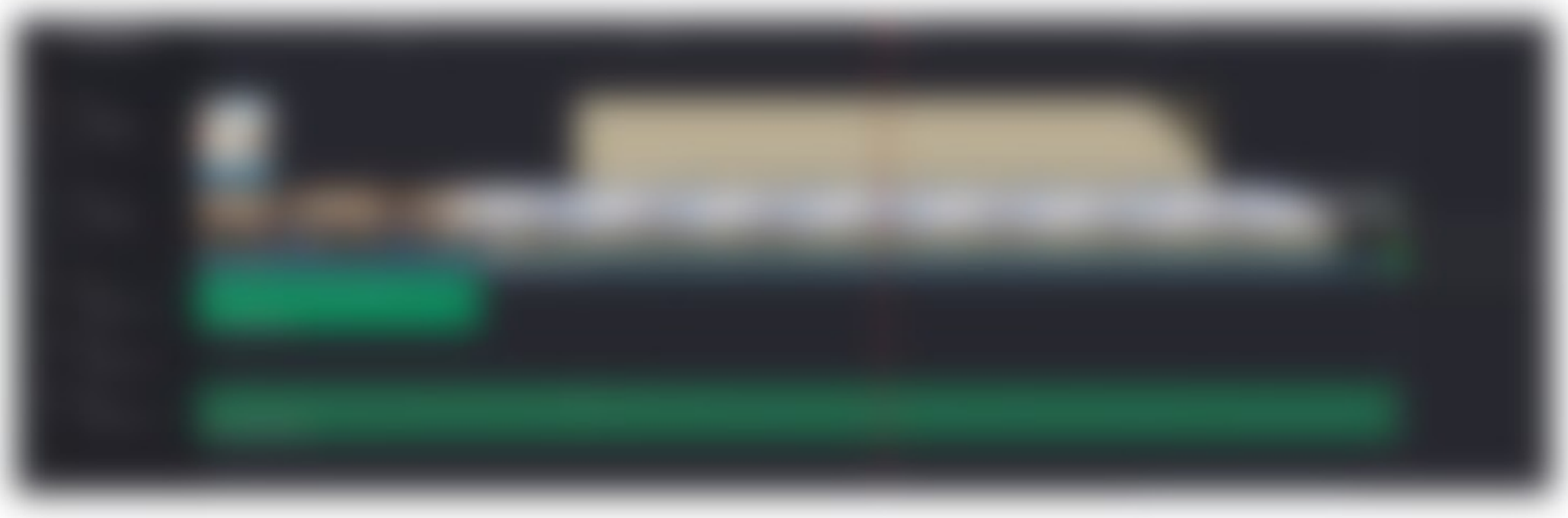
ORGAN

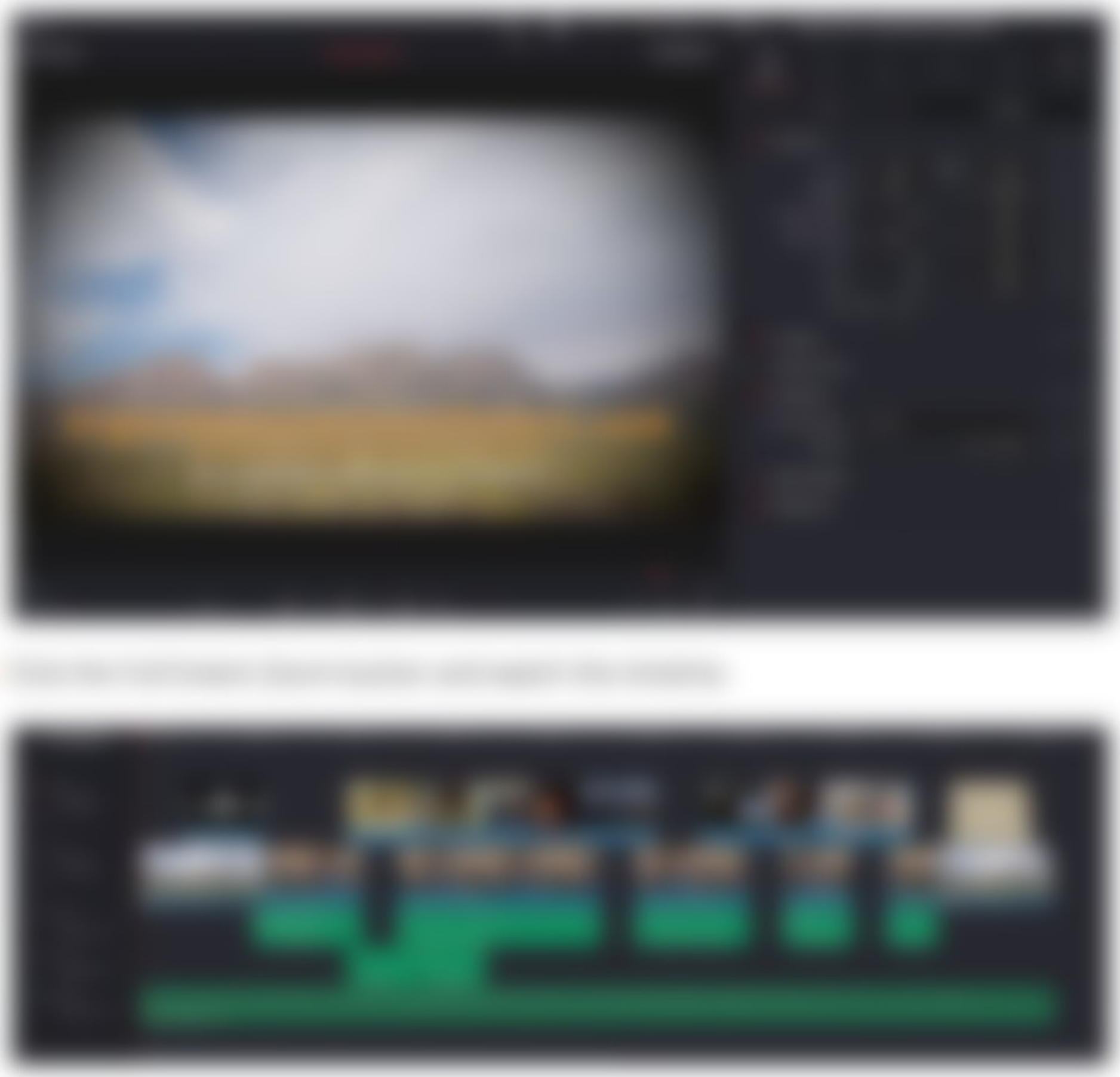


Adding the Closing Title

SAMPLE UPPER







Lesson Review

Answers

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]

Lesson 1

Audio Editing and Quick Export

Setting Up the Project

This lesson covers everything you'll need to do before you can start editing your video. Here's a quick overview of what you'll learn:

- Open DaVinci Resolve and create a new project, including setting the timeline resolution and frame rate.
- Import media files into the Media Pool and organize them into bins.
- Navigate the different workspaces in DaVinci Resolve, including the Edit, Color, and Fairlight pages.

Let's get started!

Importing Media

Before you can start editing your video, you'll need to import your media files into DaVinci Resolve. This includes your video clips, audio files, and any graphics or images you want to use in your project.

To import media, you can use the Media Pool or the File menu. You can also drag and drop files directly into the Media Pool from your computer's file explorer.

Once your media is imported, you'll see it appear in the Media Pool as thumbnails. You can create bins to organize your media, just like you would with folders on your computer.

Creating a Timeline

Now that you have your media imported, it's time to create a timeline. The timeline is where you'll assemble your clips and add effects, transitions, and other elements to create your final video.

To create a new timeline, go to the File menu and select "New Timeline". You'll be prompted to choose a name and resolution for your timeline. You can also choose a frame rate, but it's usually best to leave this at the default setting unless you have a specific reason to change it.

Once your timeline is created, you can start adding clips to it by dragging them from the Media Pool onto the timeline. You can also use the Edit page's various tools to trim, split, and move clips around.

Basic Editing Techniques

Now that you have your media and timeline set up, it's time to start editing! Here are some basic techniques you'll need to know:

- **Trimming:** Use the Trim tool to adjust the in and out points of your clips.
- **Splitting:** Use the Blade tool to split clips into smaller segments.
- **Moving:** Drag clips around the timeline to rearrange them.
- **Deleting:** Select clips and press the Delete key to remove them.

These are just the basics, but they'll get you started on your editing journey. As you become more comfortable with DaVinci Resolve, you'll discover many more powerful tools and techniques to help you create professional-looking videos.

Adding Transitions

Transitions are used to smoothly move from one clip to another. They can be simple cuts, dissolves, or more complex effects like wipes and slides.

To add a transition, drag it from the Effects Library onto the edit point between two clips in the timeline. You can then adjust the duration and other settings in the Inspector.

Experiment with different transitions to see what works best for your project. Remember, less is often more when it comes to transitions. Overusing them can make your video look amateurish.

Working with Text

DaVinci Resolve has powerful text tools that allow you to add titles, captions, and other text elements to your video. You can customize the font, size, color, and position of your text.

To add text, go to the Effects Library and drag a text effect onto your timeline. Then, double-click the text clip in the timeline viewer to edit the text.

You can also use keyframes to animate your text, making it move, fade in, or change color over time.

Exporting Your Video

Once you're happy with your edit, it's time to export your video. DaVinci Resolve offers a wide range of export options, so you can choose the format and settings that are best for your intended platform.

To export your video, go to the File menu and select "Export". You'll be prompted to choose a location, format, and quality setting. You can also choose to export only a portion of your timeline if you want.

Before exporting, it's a good idea to render your timeline to ensure smooth playback. You can do this by clicking the "Render" button in the Edit page.

Once rendering is complete, you can export your video. Depending on the length and complexity of your project, this may take some time.

Next Steps

Congratulations! You've completed the first lesson. You've learned how to set up a project, import media, create a timeline, and perform basic editing tasks.

In the next lesson, we'll delve deeper into the Edit page and explore more advanced techniques for trimming, splitting, and moving clips. We'll also cover how to add transitions and effects to your video.

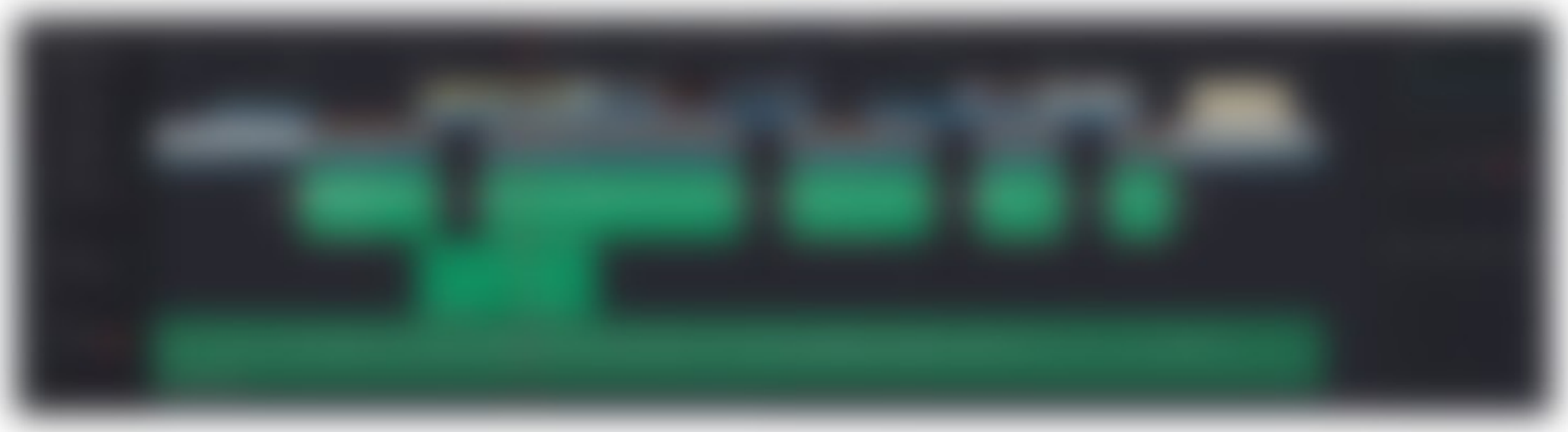
Keep practicing what you've learned in this lesson, and don't be afraid to experiment with different tools and techniques. The more you practice, the more comfortable you'll become with DaVinci Resolve.

Lesson 2 — Audio Mixing and Sound Design

Normalizing Clip Levels

Normalizing the clips will help to compare your levels of the different clips in the levels of each clip. Normalization is a useful feature for the levels. Compare you are comparing different clips with the ability to adjust the clips appropriately.

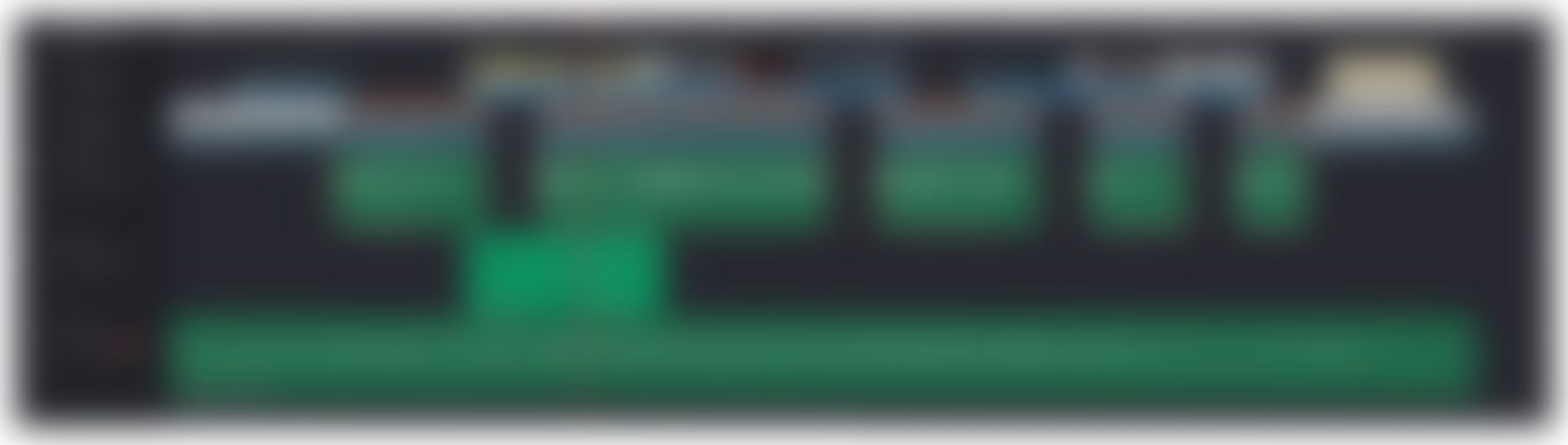
1. **Select** a clip in the timeline or in Explorer. Locate and select the clip in the Audio Track.



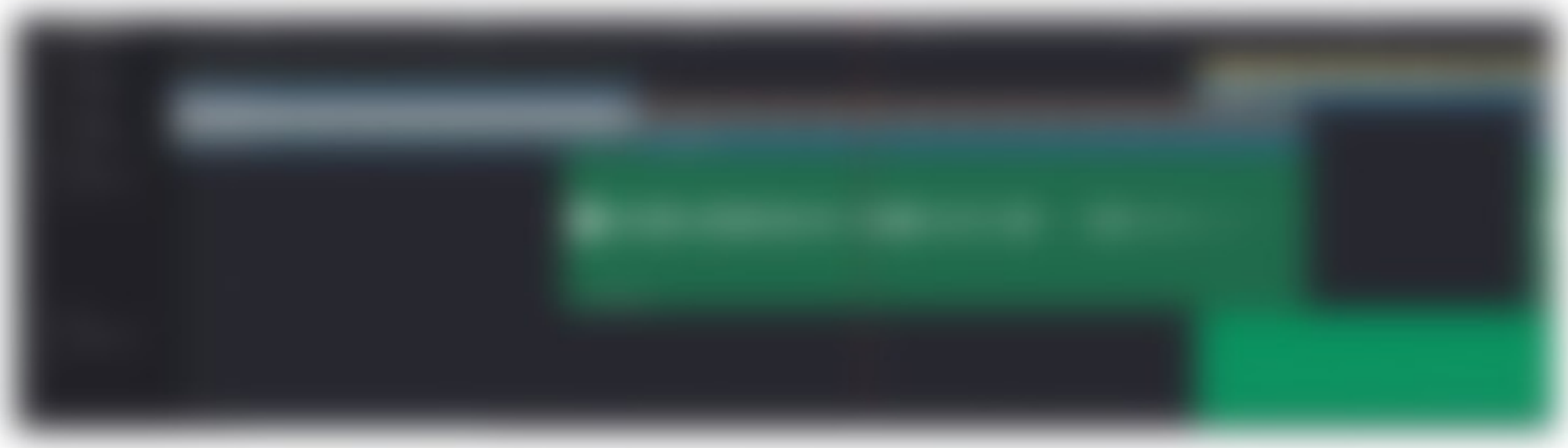
NOTE If a clip is linked to a video clip, select the audio clip and then locate video clip and the video clip.

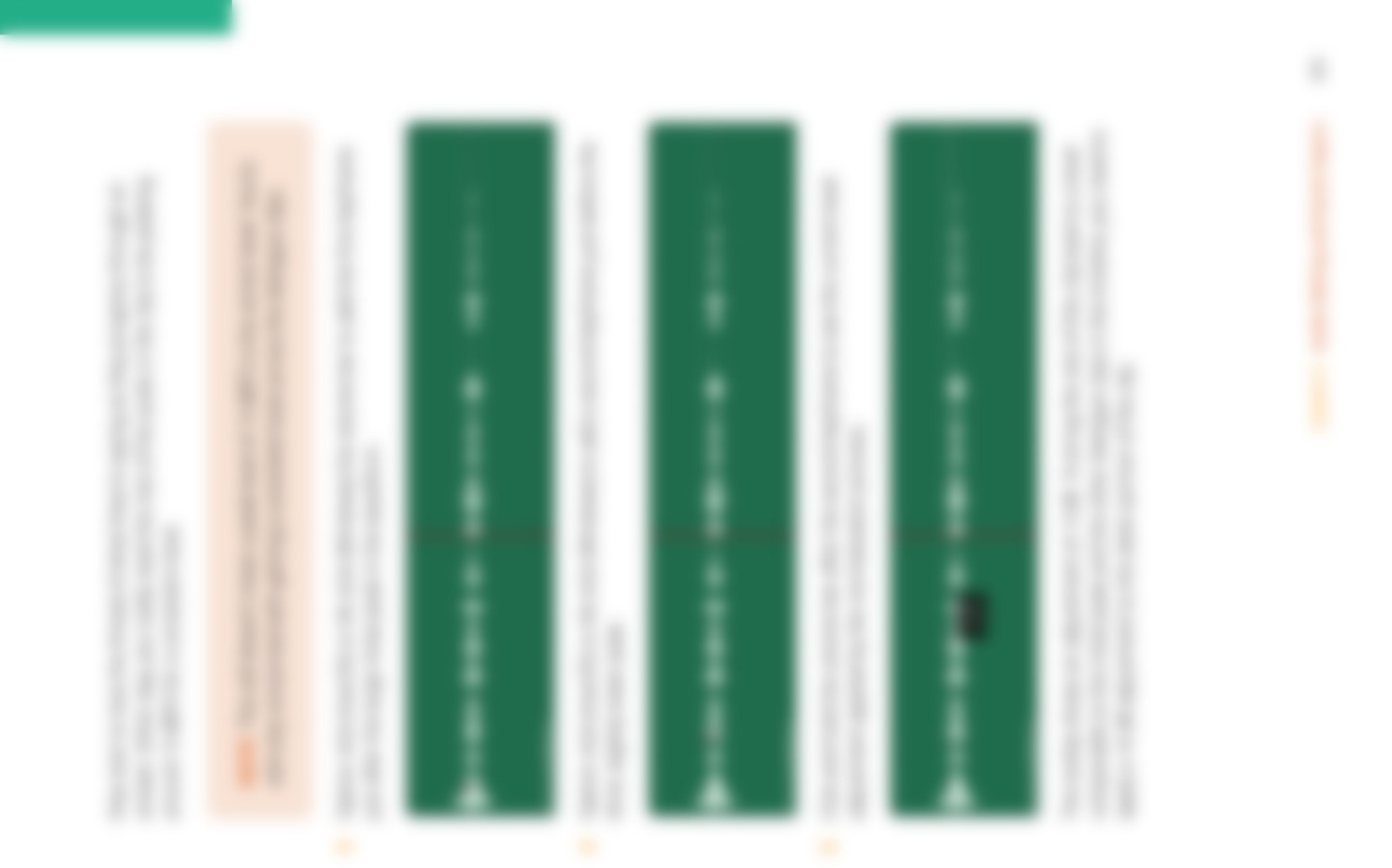
2. With the clip in Audio 1 selected, right-click on it. Select Normalize Clip Levels.

The Normalize Clip Levels dialog box opens.

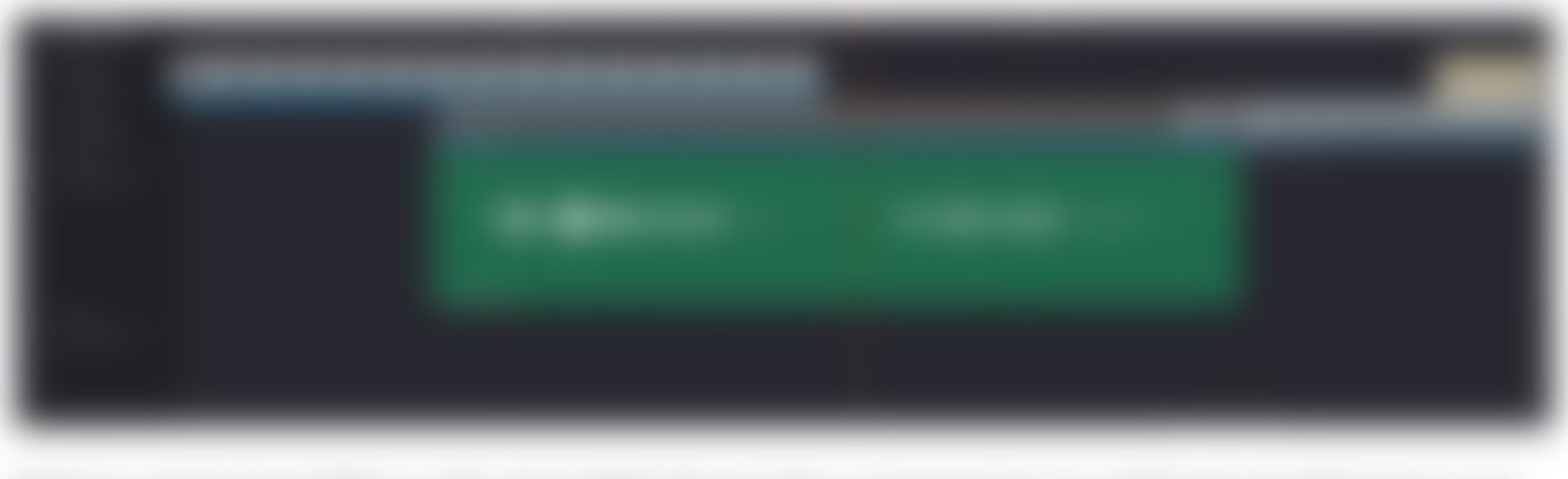


Adding Keyframes to Audio Clips

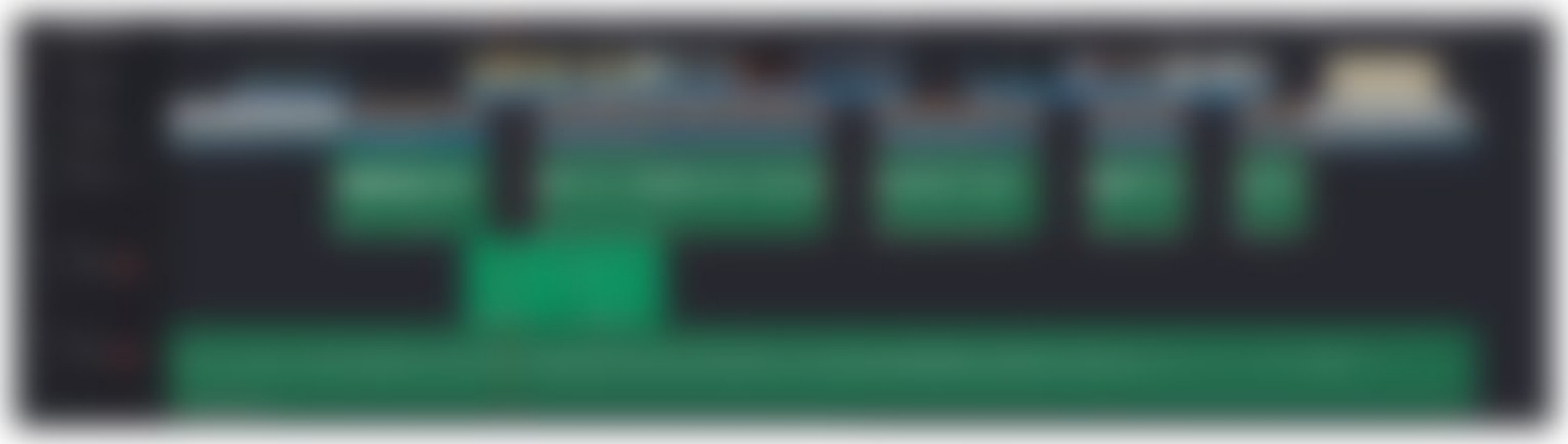




Using Keyframes to Remove Unwanted Audio



Noise Reduction Using Fairlight FX



Adding Audio Fades and Transitions

Different Types of Audio Transitions

Audio in Resolve has three types of audio transitions, which you can access through the Transitions workspace in the Edit page. As you can see in the different screens under the Audio Transitions category, Audio Crossfades are the standard adjustable preset you probably, and are on the Standard Transitions in the same way as video transitions apply the preference keyword.

By default, the Standard Audio Transition is the Cross Fade. With this you can drag the transition between two clips on the same track and it will automatically create a fade out on the first clip and a fade in on the second clip.

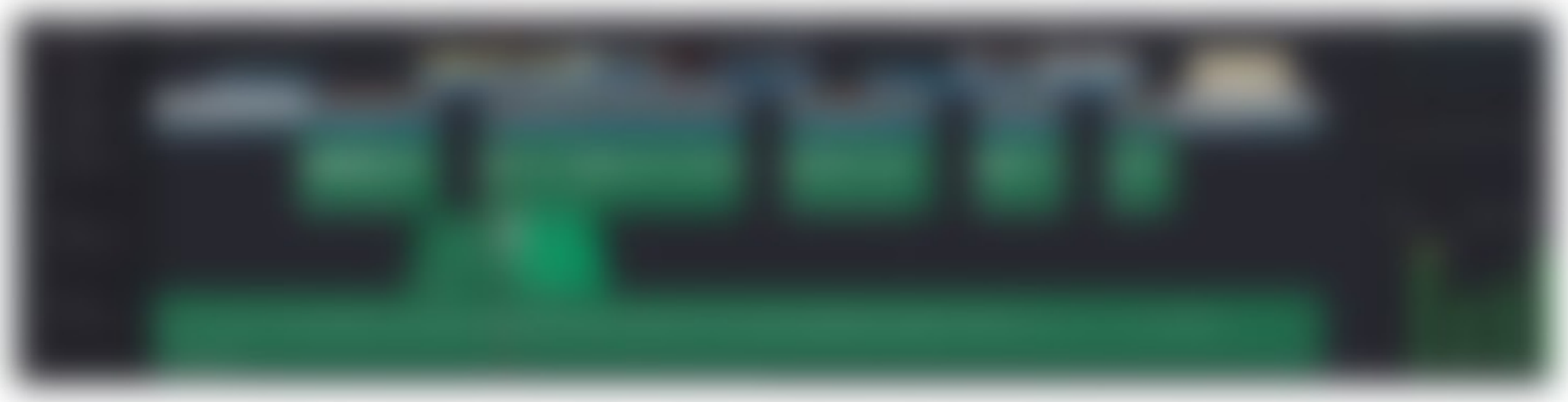
Cross Fade: This will automatically fade out the outgoing clip and fade in the incoming clip. The audio is actually faded out and in, similar. This is a symmetrical effect and is a standard preset. Cross Fade and is commonly used when making changes to sound effects clips.

Cross Fade: This is the opposite of the constant power fade, where the audio is actually faded out in layers and not the exponential fading curve you're familiar.

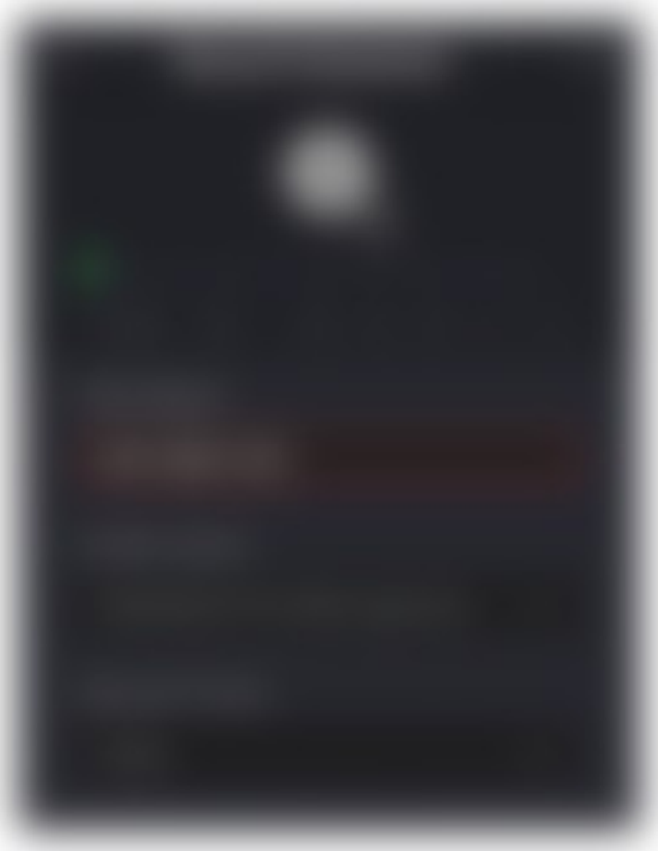
The Transitions Inspector allows you to fine-tune the different types of audio fades, using the fade in and fade out sliders. You can also manually adjust the shape of the fade applied to the fade in/fade out, using the curve editor.

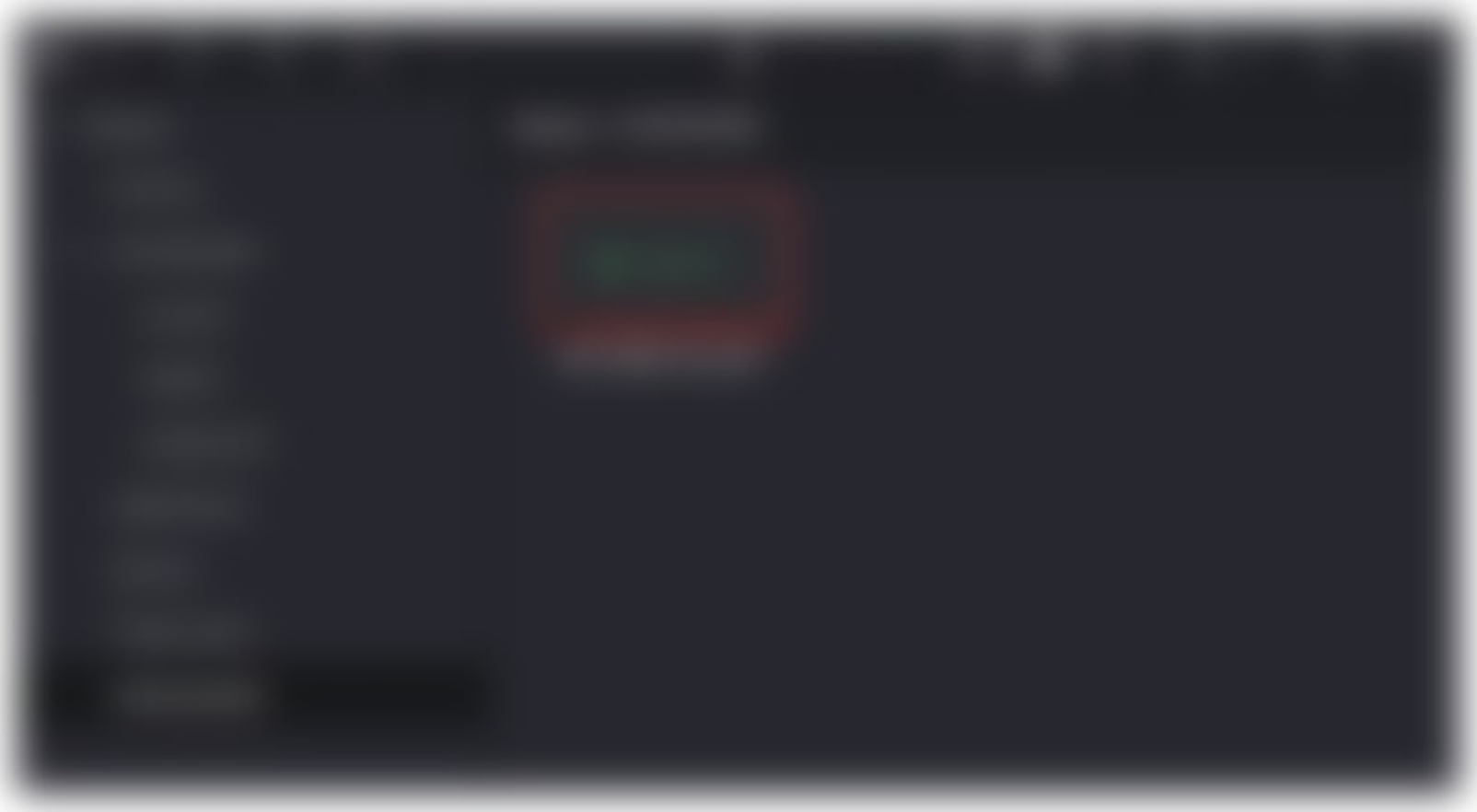
NOTE If you want to add a different transition to the start or end of the clip, select the clip and choose the Add Default Transition command from the Edit menu, or press Command-T. Alternatively, right-click the clip and choose Add Default Transition from the contextual menu.

Mixing the Music Levels



Recording a Voiceover





> **Note** If you want to record additional video, simply click the record button again. Additional recordings will overwrite the existing one in the timeline and be added to the video portion of the media you've originally chosen.

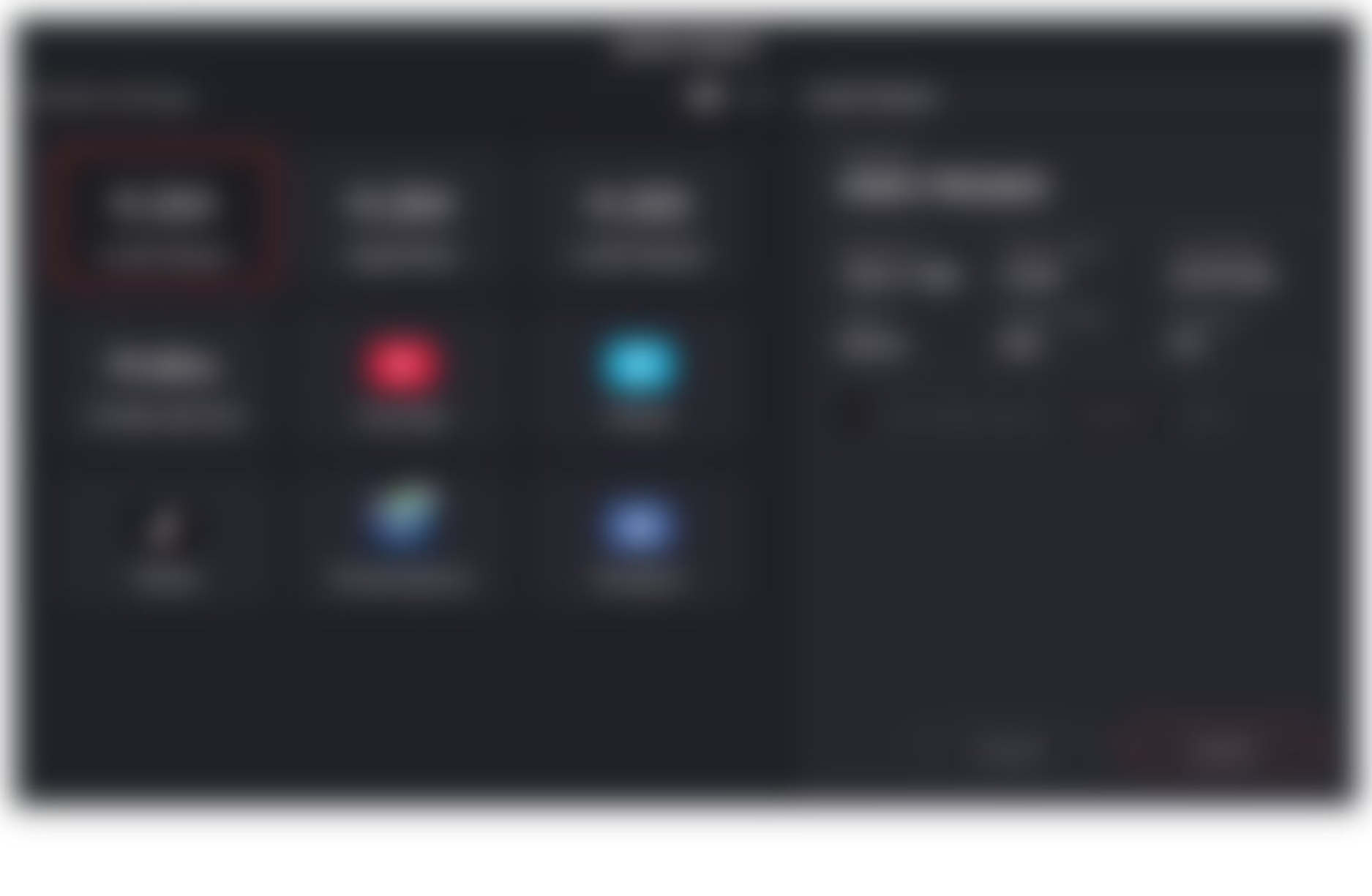
Changing Timeline Track Order

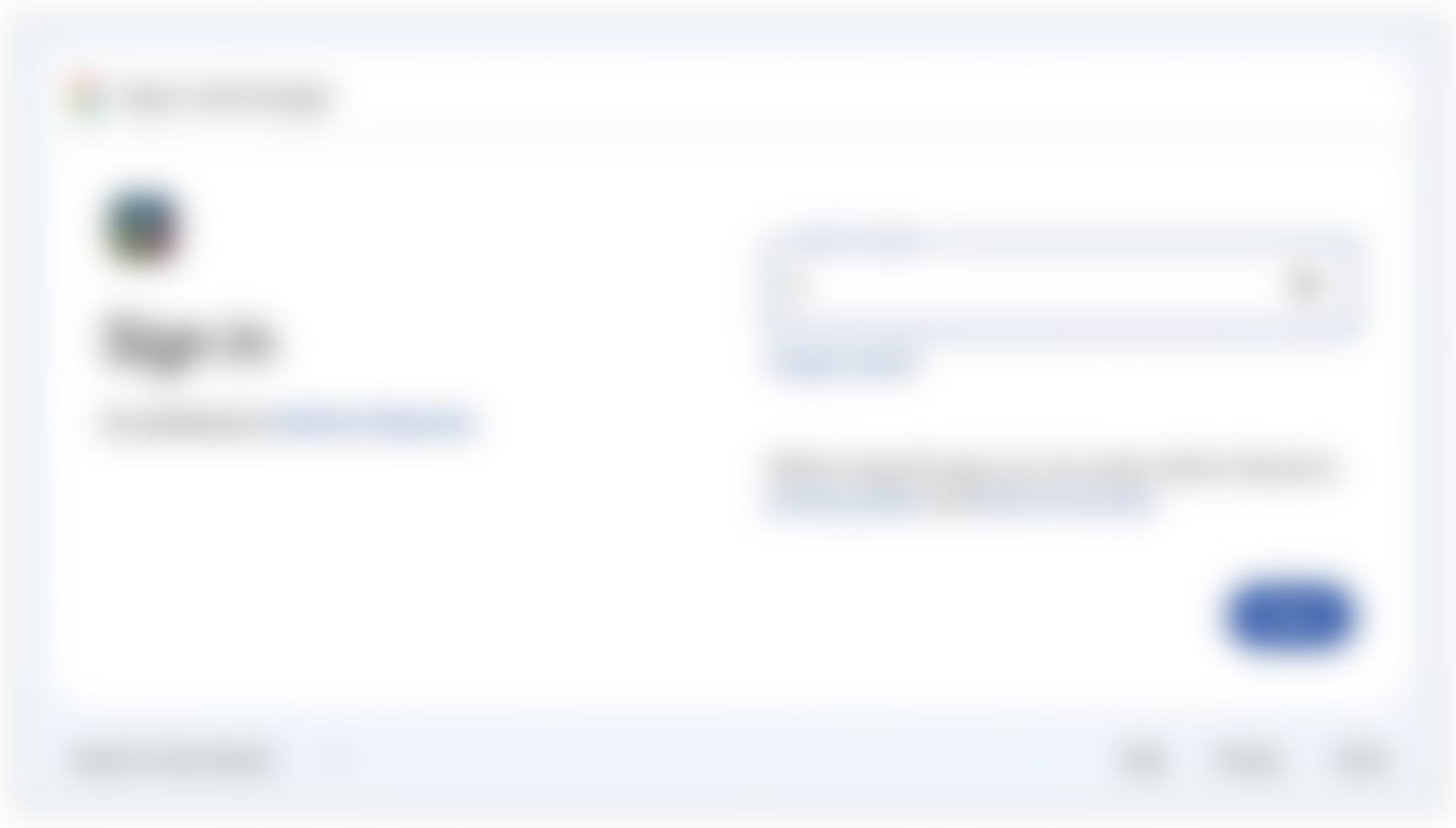
To change the order of the audio tracks in the timeline, press and hold the track's name and drag it to the desired position.

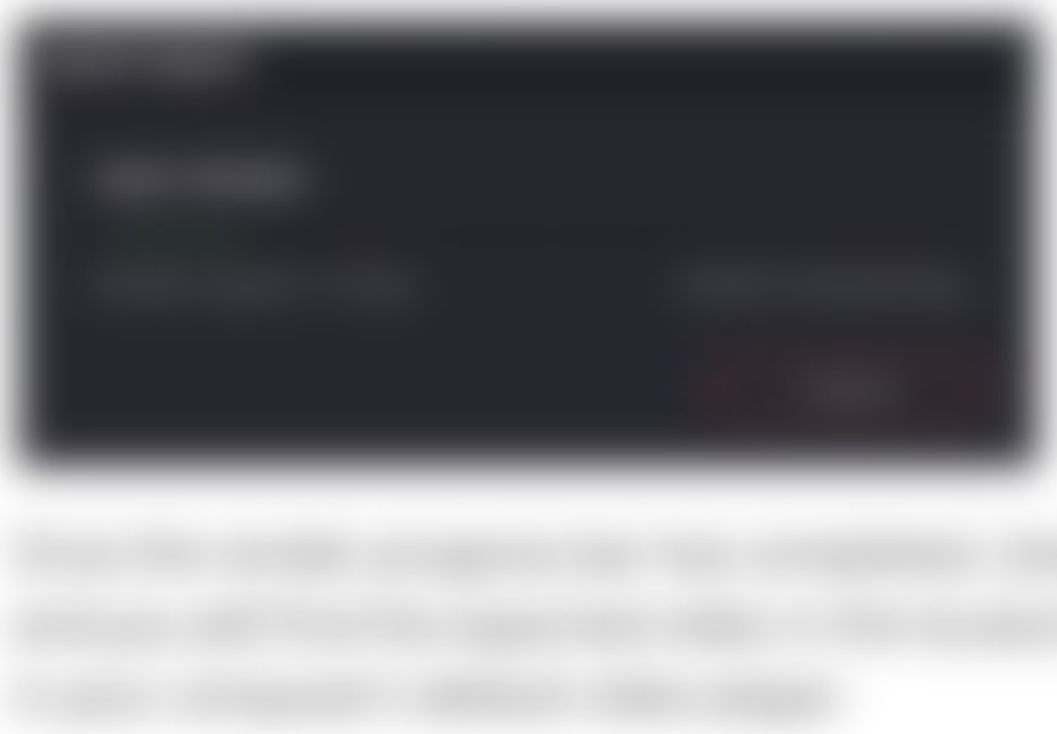
Alternatively, open the Audio Track Settings (⌘T) of the track you want to move, and change the number in the Track Order field.

Full Screen Review

Quick Export







Lesson Review

1. [redacted]
2. [redacted]
   - [redacted]
   - [redacted]
   - [redacted]
   - [redacted]
3. [redacted]
   - [redacted]
   - [redacted]
   - [redacted]
   - [redacted]
4. [redacted]
5. [redacted]
   - [redacted]
   - [redacted]
   - [redacted]

Answers

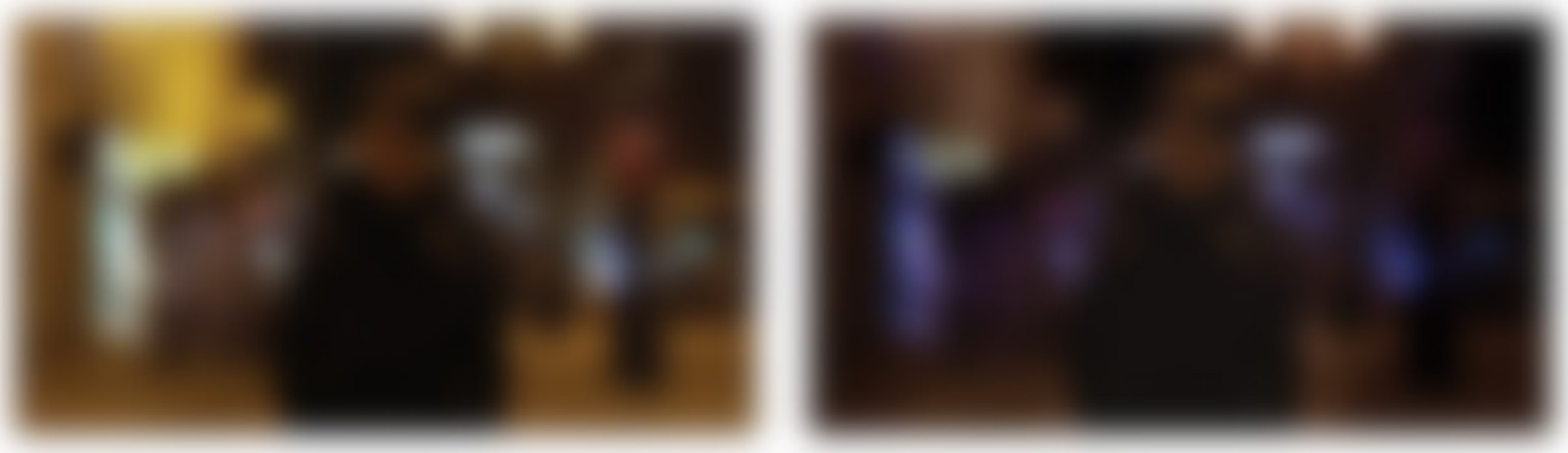
1. Note : A slight is the default value for normalizing data but it is not mandatory to do so. You can change the value as per your requirement.
2. a. Options : Underlying Asset Price : The underlying Asset price is the current price of the asset on which the option is traded.
3. b. Strike Price : A strike price is the price at which the holder of the option can buy or sell the underlying asset when the option is exercised.
4. Note : You can change the order of Columns inside python by right clicking the header and selecting Move Left or Move Right. You'll see that the order of the columns in the Data Viewer also changes.
5. c. Choose the : Expiry Date : The last date on which the option is valid.

An Introduction to Color Correction

Why Color Correct Your Work?

Setting the Tone of the Mouth

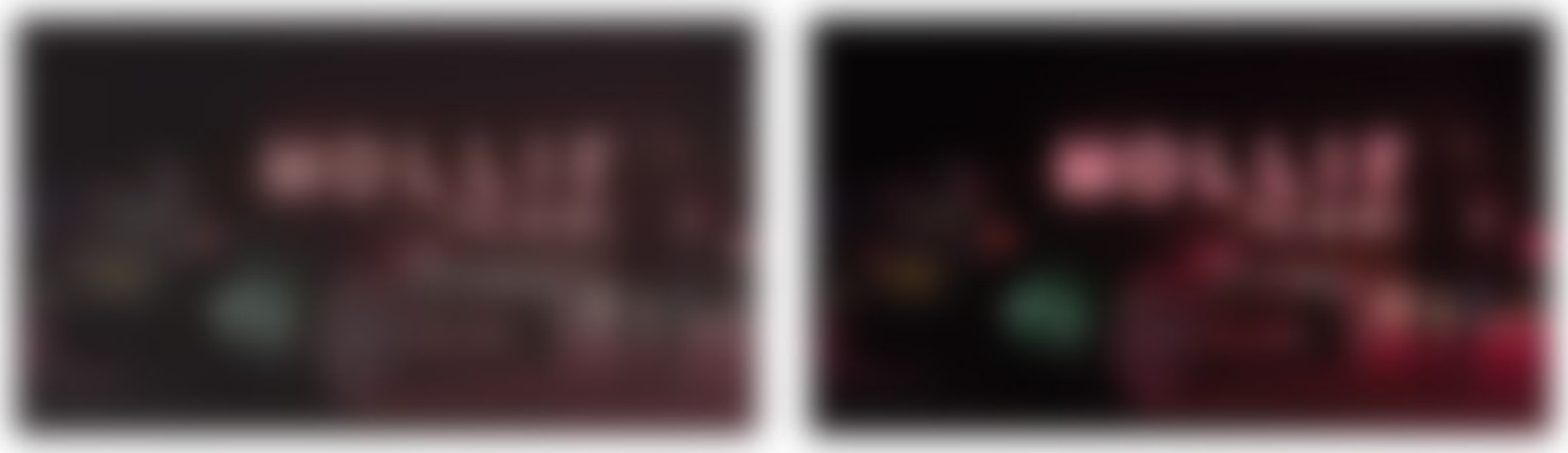
Portraying the World Subjectively



Evolving Toward High-End Work

The Goals of Color Grading

Developing the Image



Making Every Clip Look Its Best

Quality Control

Automation Scripts

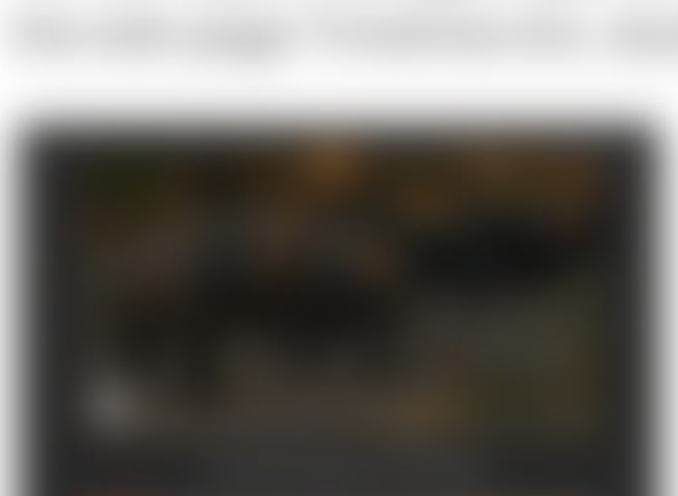
Additional Tools or Custom Code?

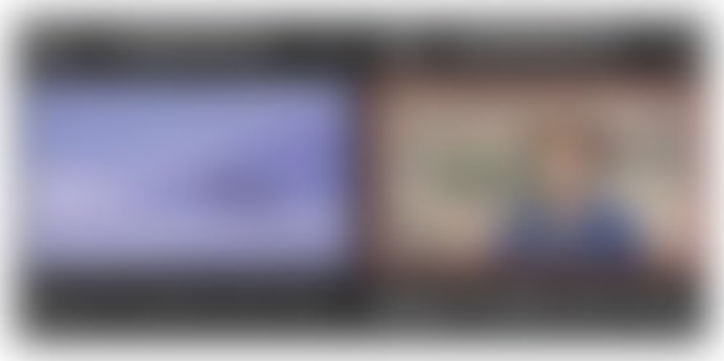
The Tool Hollywood Uses

Lesson 4

Performing Primary Color Corrections

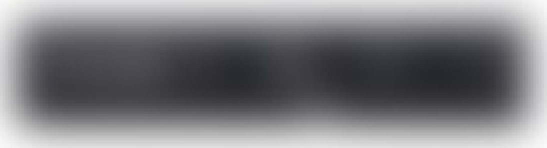
Exploring the Color Page interface

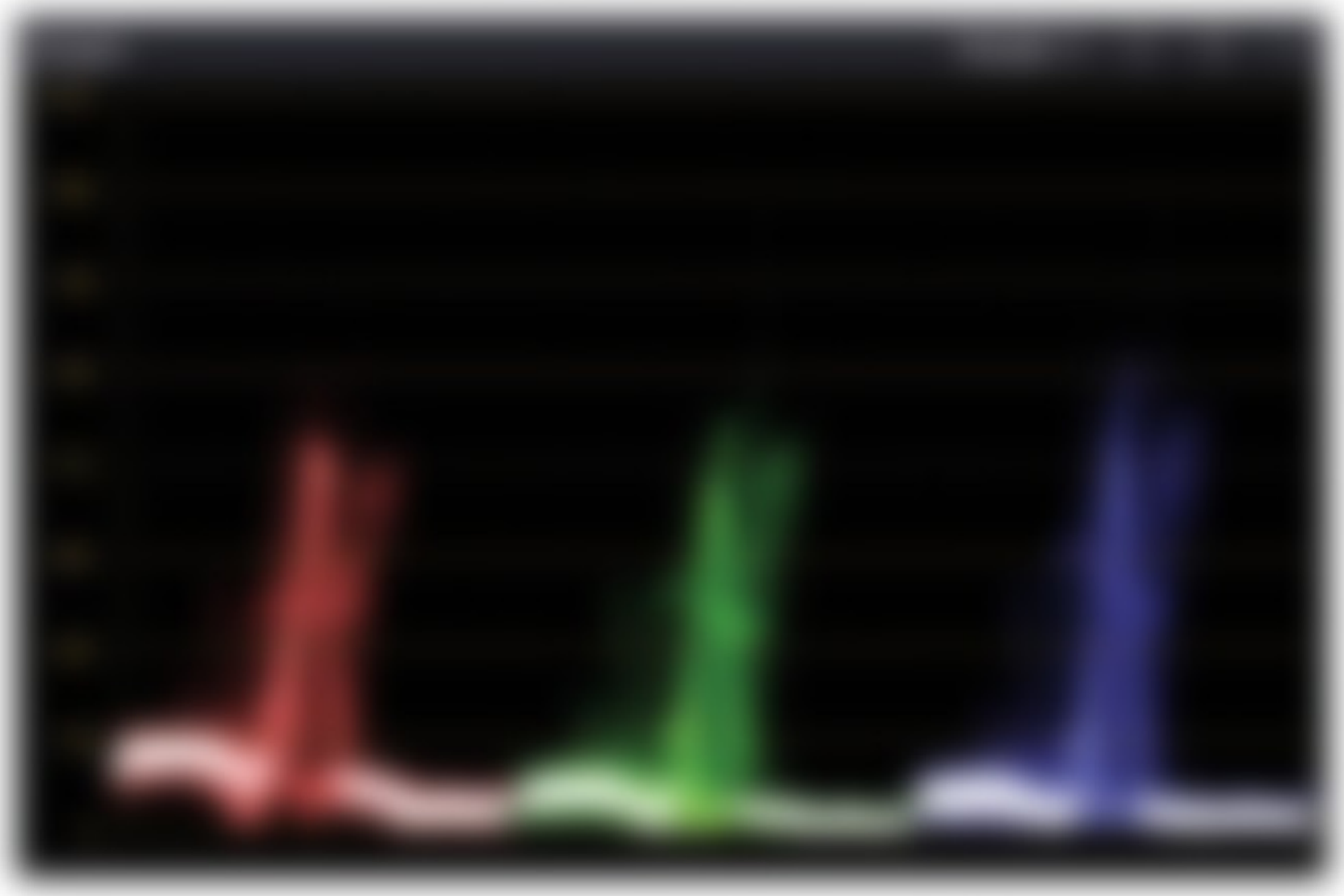




Using the Primary Connector

Understanding Video Scopes



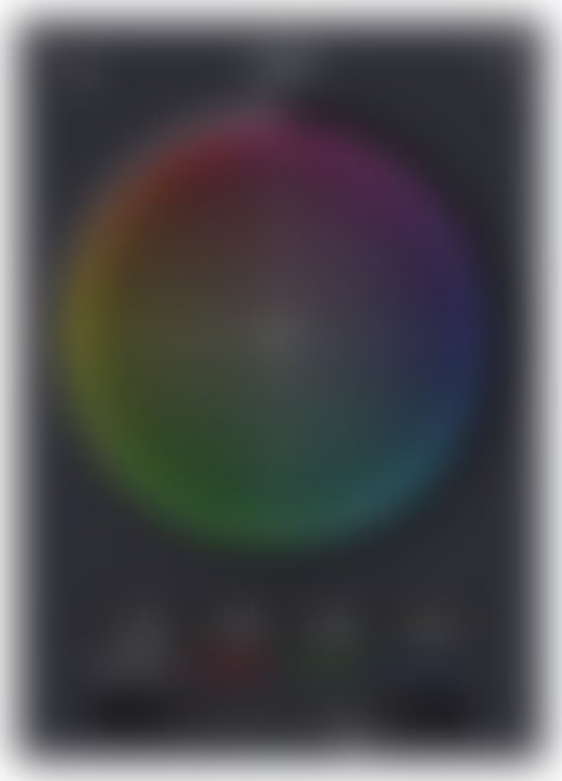


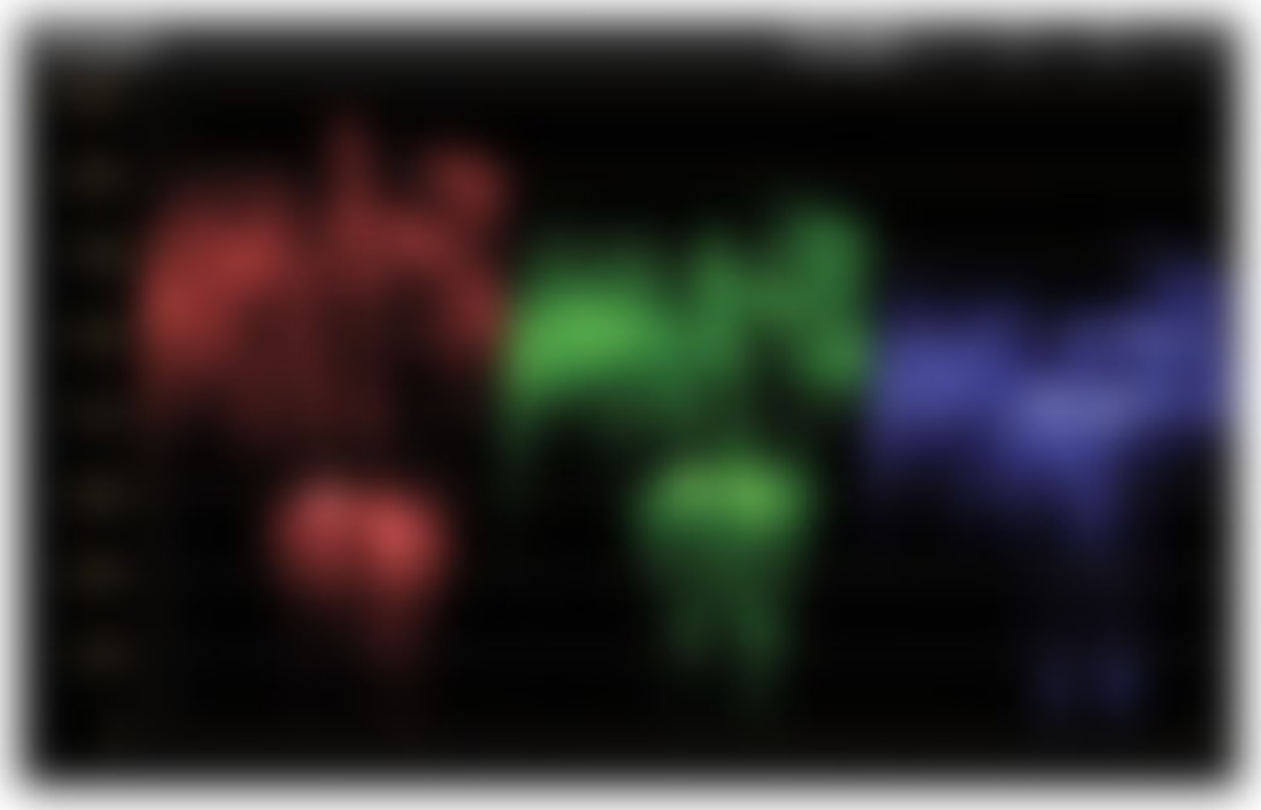
Color Correcting Using LIFT, Gamma, and Gain

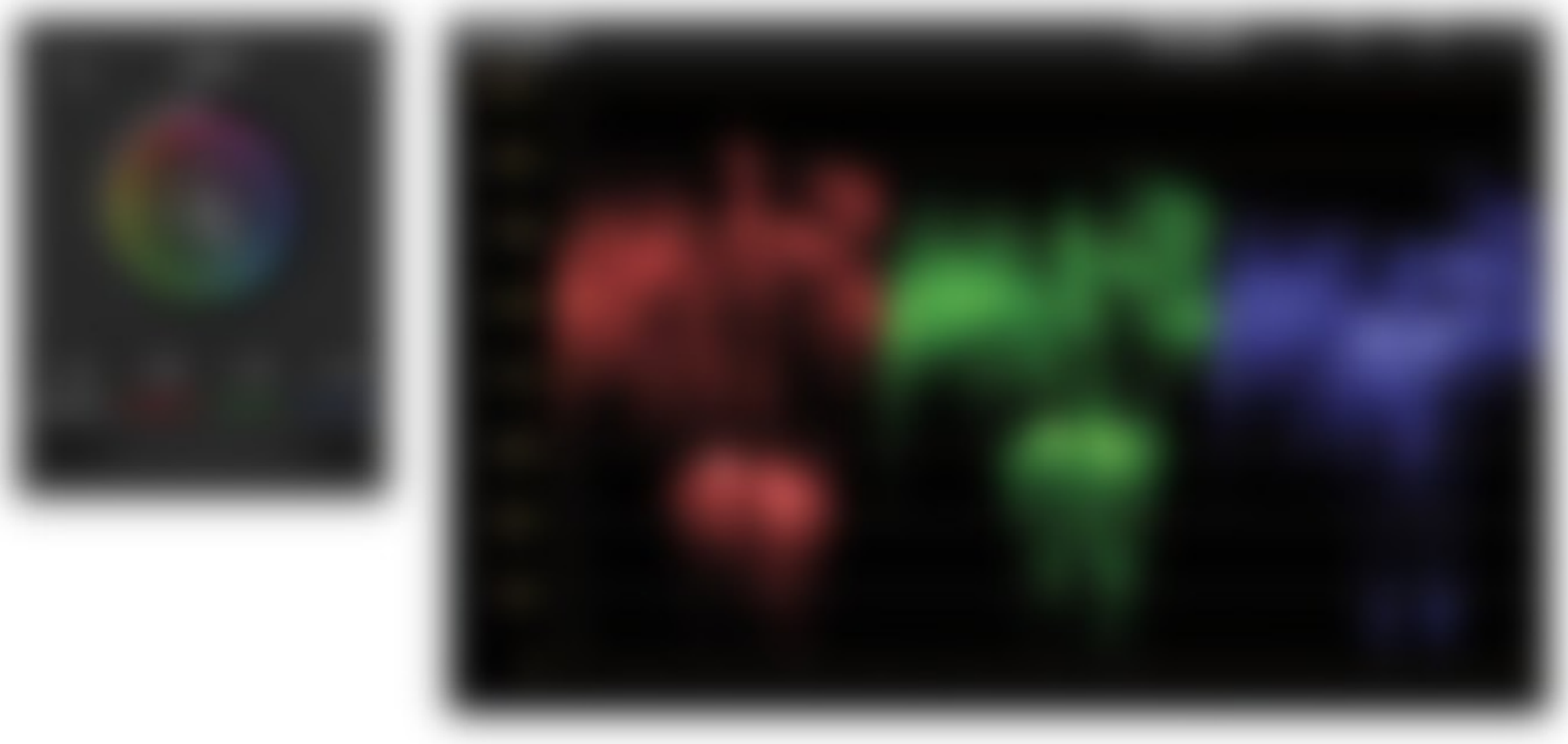
1. Select a clip in the Timeline.

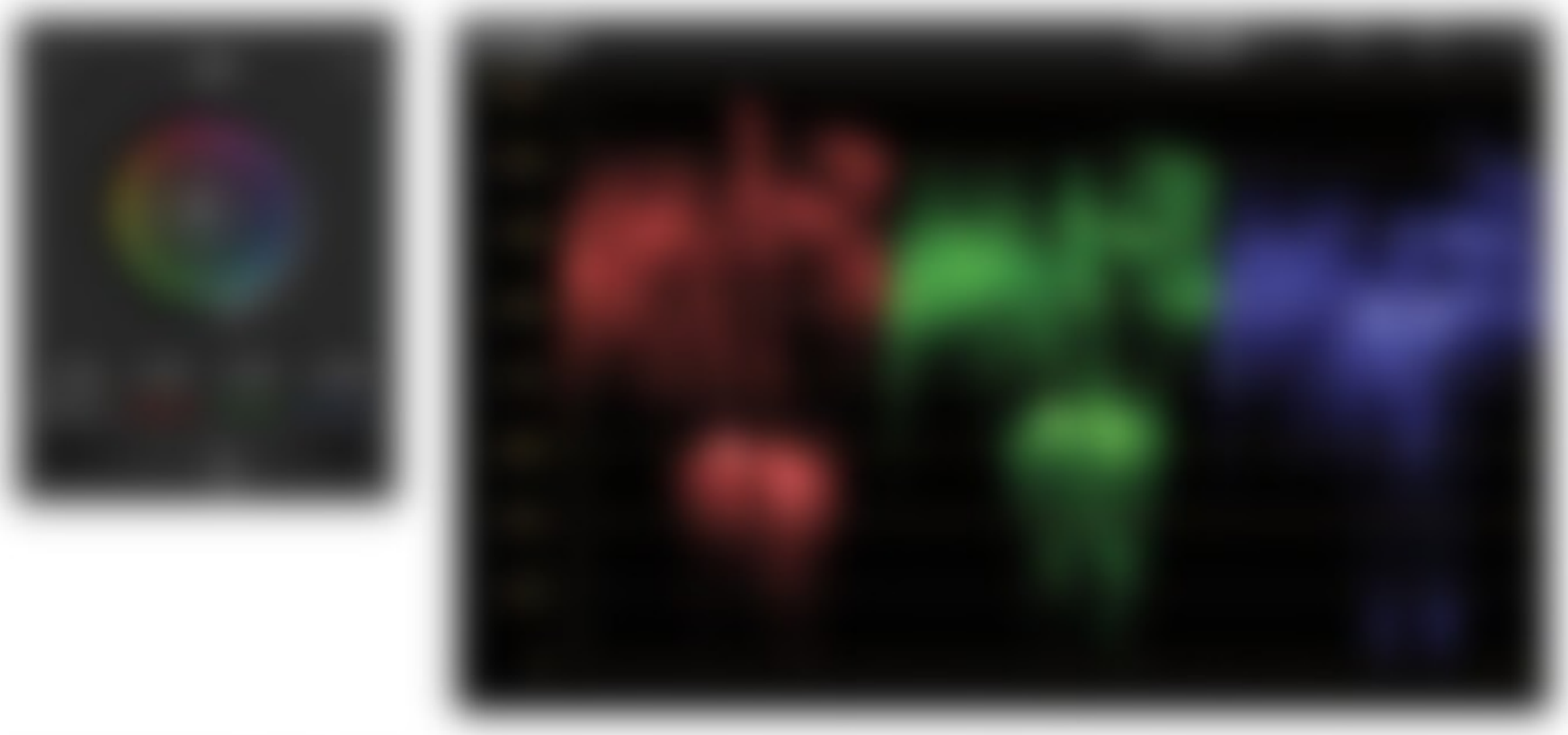
   Looking at the clip, it appears a little too dark. Also, the image is a bit too cool (blue), and the highlights are a little too bright. The goal is to correct these problems.

Instead of using the Effects controls, you will use the LIFT, Gamma, and Gain

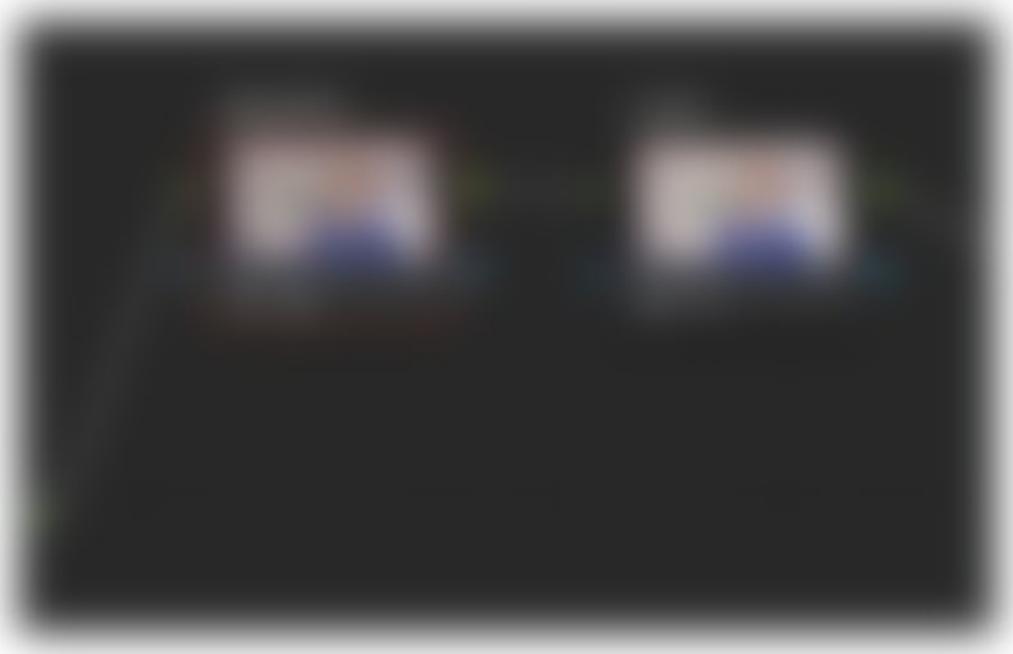


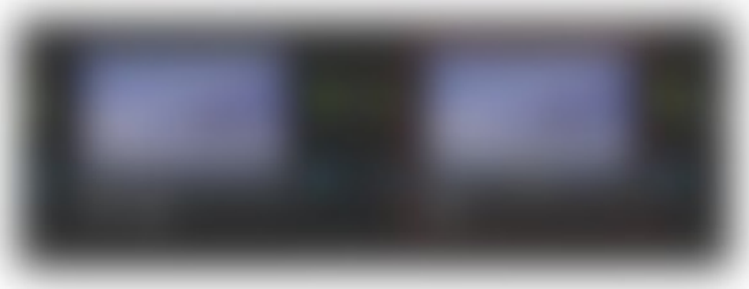






Understanding Nodes





Using Nodes to Separate Concerns

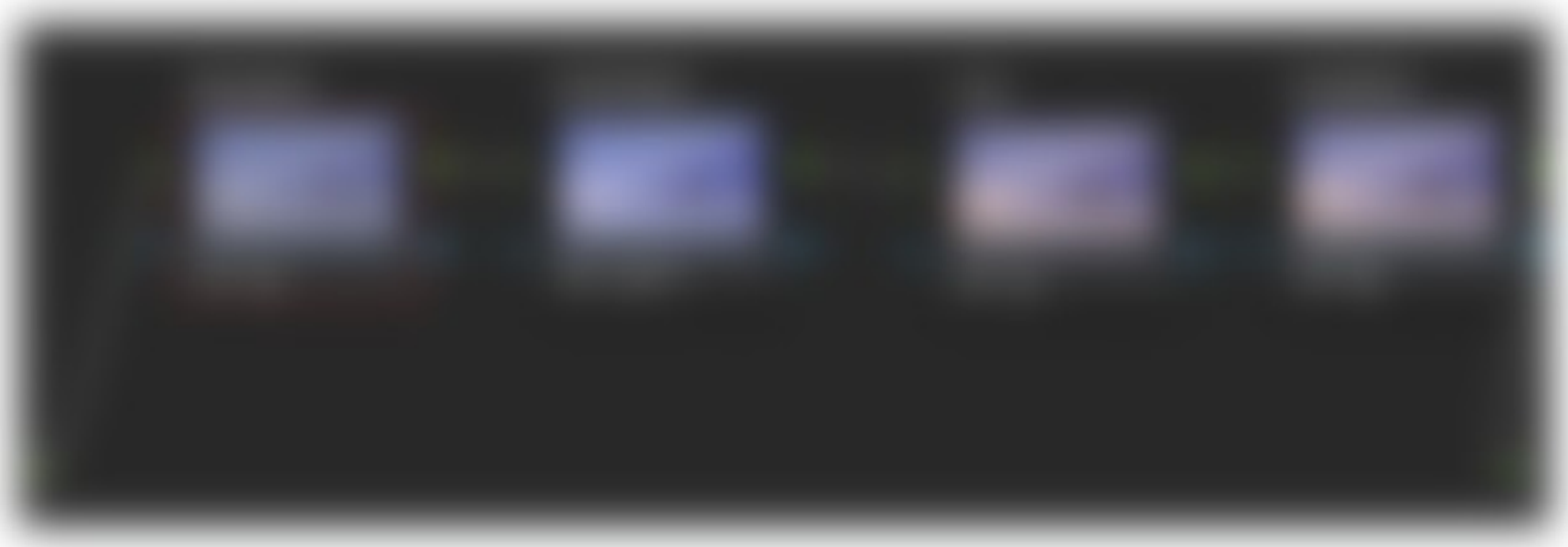
Labeling Nodes

The more alignments you make in a dig, the more nodes you will have. After a while, you could have a complex labeling web! You can turn labeling nodes on and off to give you an indication of how alignments map between nodes.

1. Add an `ag.tf` .gpx and `ag.tf` and choose Node Label from the context menu.

2. Label the node **Mary Smith** and position it as you like. Repeat for Jonathan and Sarah.

3. Navigate to the context menu of **Jonathan Smith** and choose **Add** and then **Alignment**.

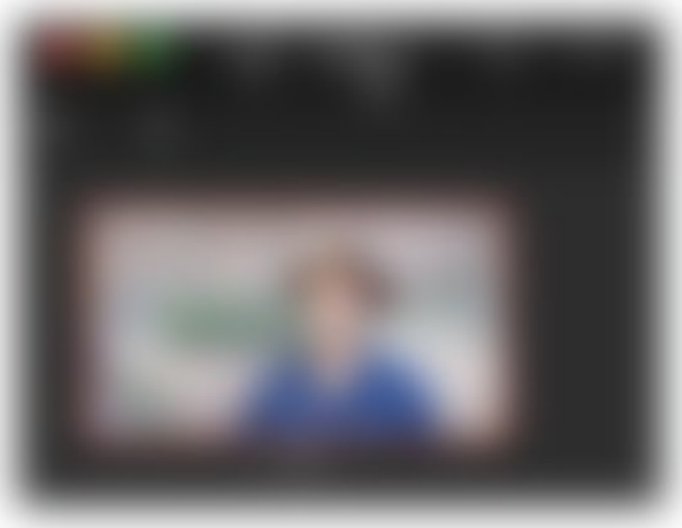


Note you have a green line between **Jonathan Smith** and your new alignment node. Add the alignment to the correct node as you like. For example, changing the colour of the node and the labels to the "Old" node.

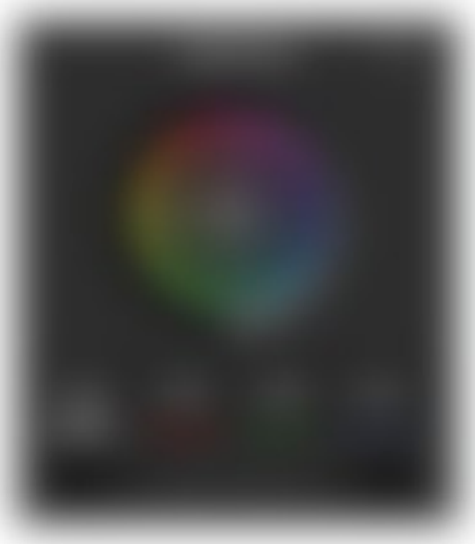
Making Automatic Adjustments

Using Separate Timeline Settings

Using Different Raster Color Management



Adjusting Individual Color Channels



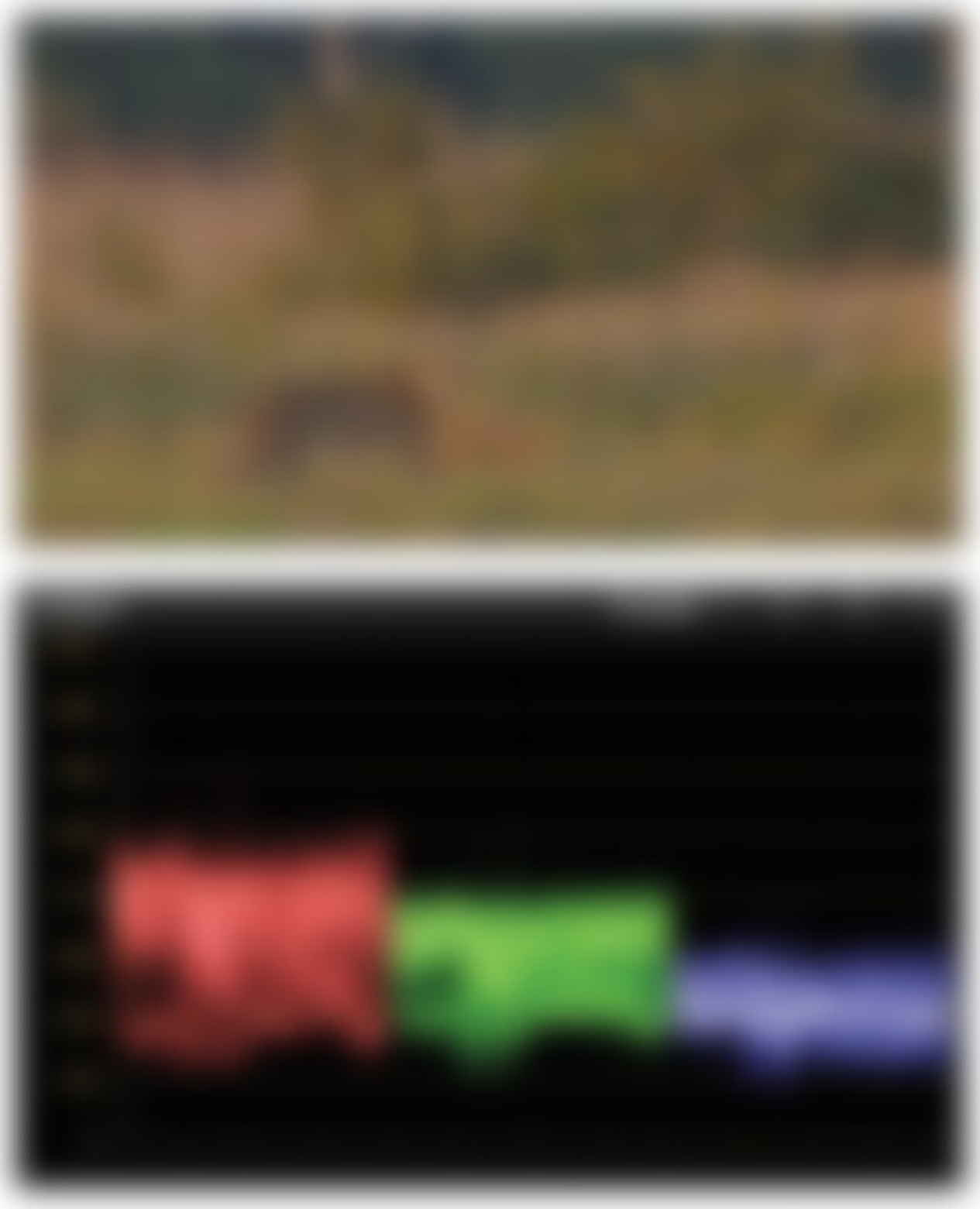
- Choose Bypass, or press SHIFT-3, to see the original image, and then press SHIFT-3 again to return grade.

Using Curves for Primary Color Corrections

In this exercise, you'll make an S-shape adjustment to modify contrast in the image, you'll learn the general workflow for applying curves, and how to adjust individual color channels and the luminance with independent control handles.

1. Select clip 3.

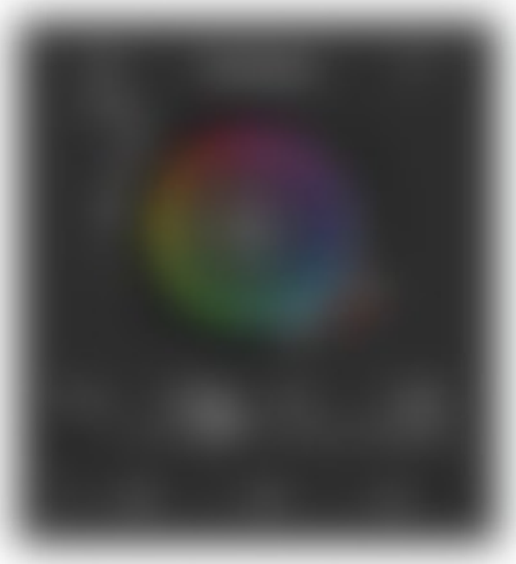
   Looking at the image, you might feel like it will look better if it's a bit brighter, but looking at the image, you can see that there's already a lot of brightness in the image. There's no underlying detail in the highlights.



   You will apply a curve that will darken the highlights, and lighten the shadows, increasing the contrast.

Using Curves in Separate Nodes

Using the HDR wheels



Lesson Review

Answers

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]

Lesson 08

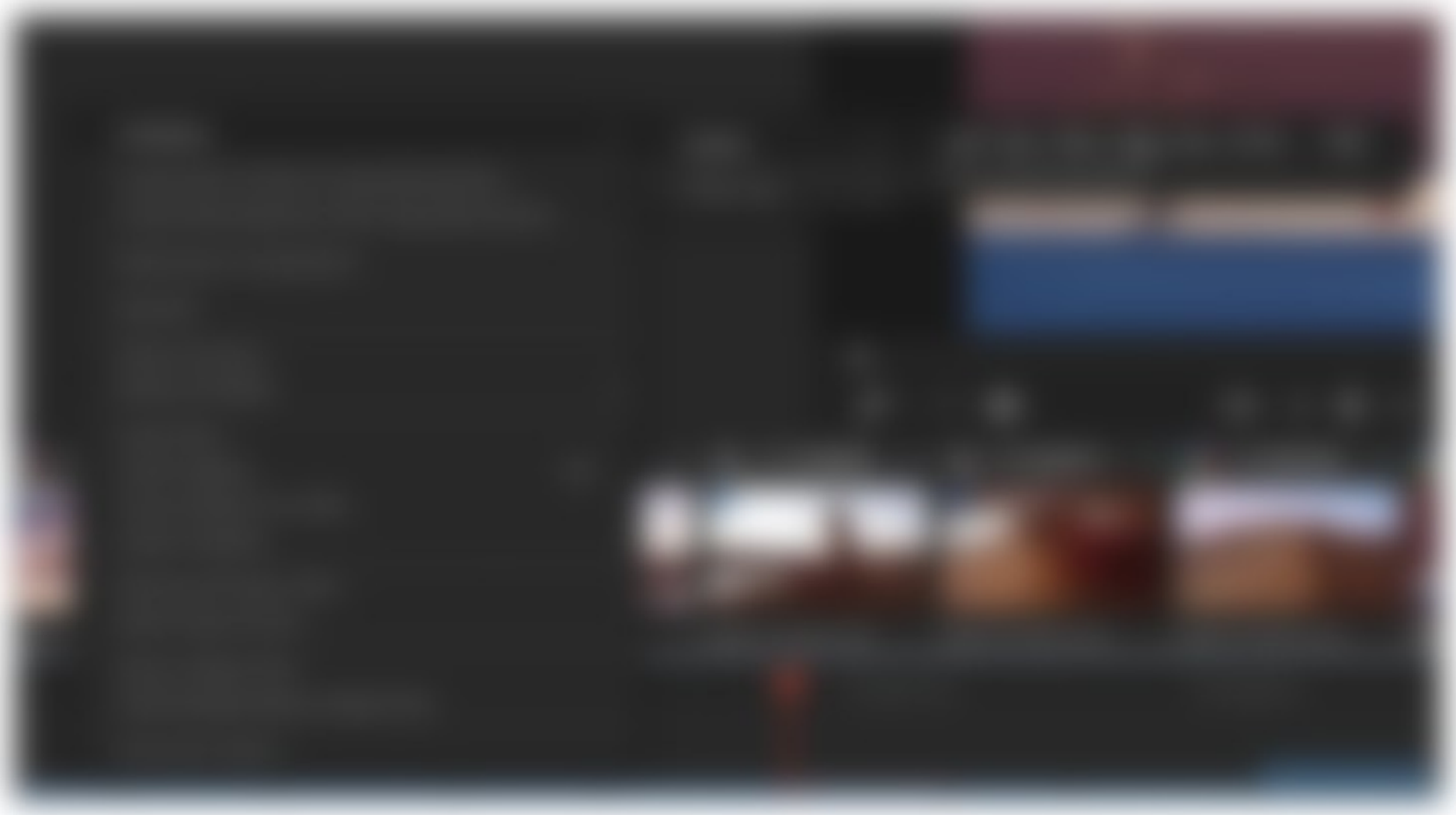
Making Secondary Adjustments

Primary adjustments work on the entire image, whereas secondary adjustments let you isolate and work on specific parts of an image.

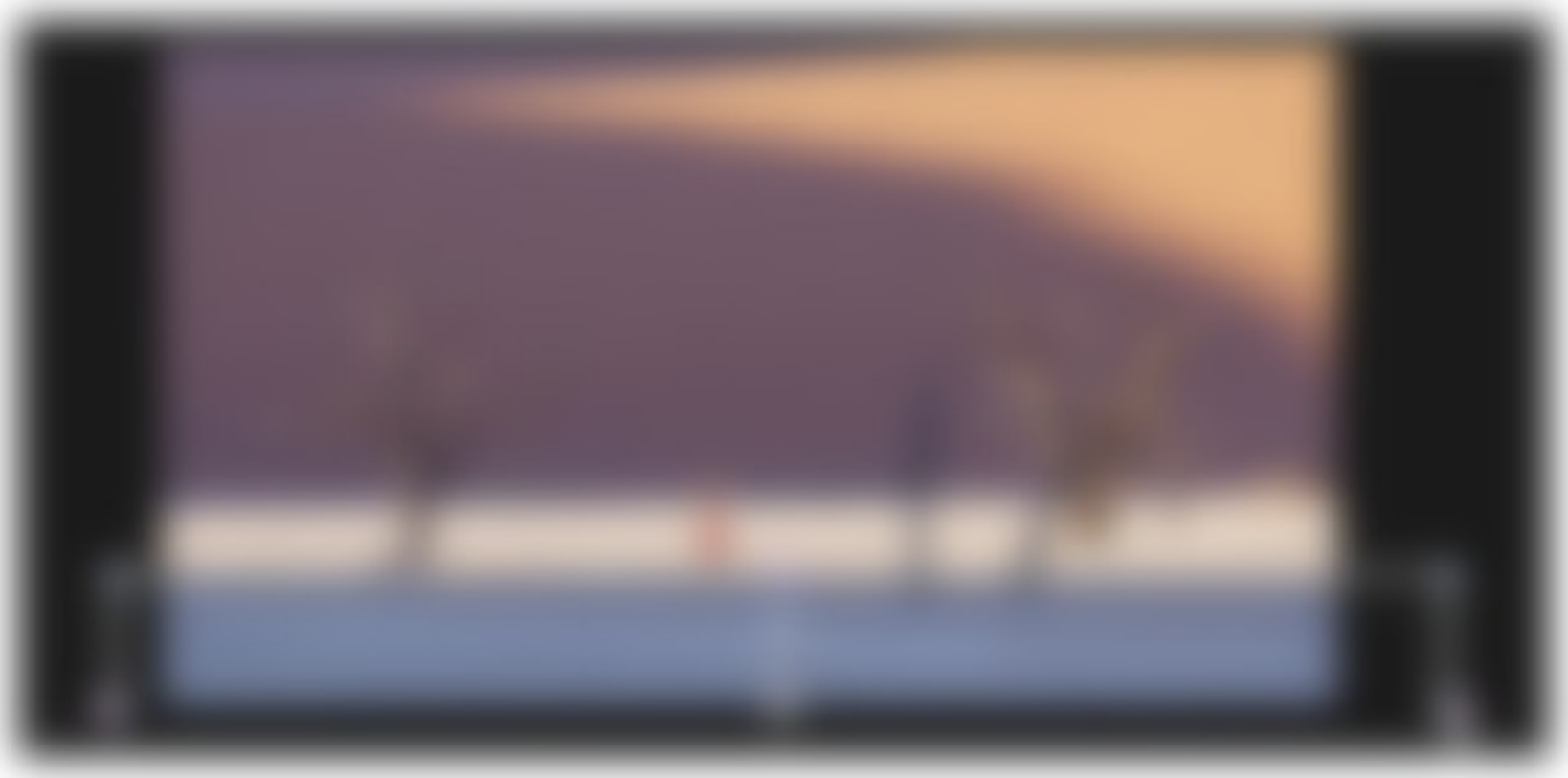
For example, you might want to make a selective adjustment to the sky of the shot, add depth with a dodge and burn adjustment to an entire face, or target the shadows and highlights of a specific object.

In this lesson, you will use several techniques, like Luminosity Color Range, Color Range, and the quick selection tool, to make selective adjustments to your photos. You will then use your knowledge to refine your selections and create layer masks.

Masking Areas with Windows



- Drag and drop the cursor at the rectangle to create a design on the top left corner of the template in the foreground.
- Using the white control points on either side of the rectangle, drag to the edges of the frame until the rectangle covers the entire width of the canvas.



- Use the middle mouse button to zoom out of the canvas so that you can see the entire rectangle and the canvas.

- Using the cursor, click on the rectangle to select it. Select the Rotate tool and rotate the rectangle 45 degrees to the right.

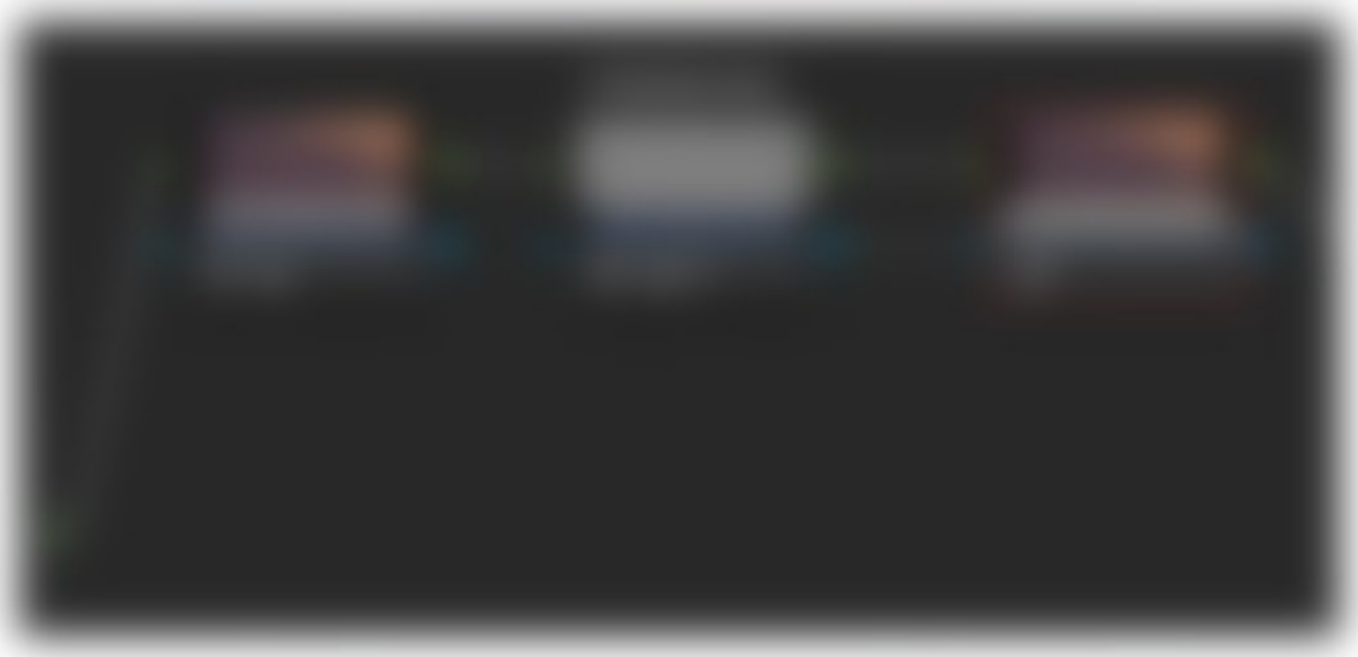
- Select the Move tool and move the rectangle to the top right corner of the canvas.

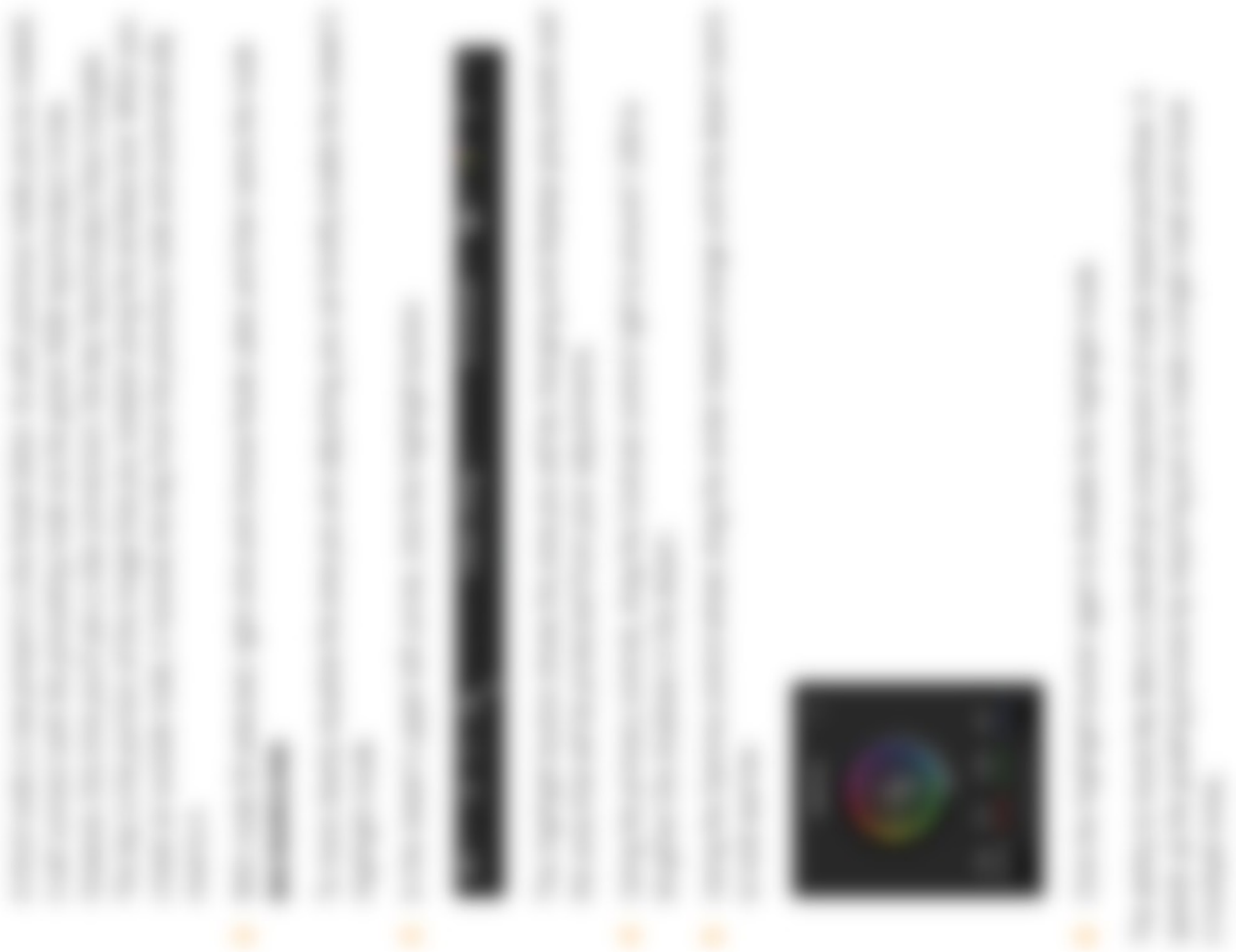
- Select the Rectangle tool and create a new rectangle. Change the fill color to white and the stroke color to black. Set the stroke width to 2 pixels.

Reversing Selections with Outside Nodes

When you add/subtract to select your selection to the ones outside it you're working in a particular way that the selection is. If you're trying to select the entire node, it's the opposite, you can use to select nodes which are by the selection and have to the selection.

1. Add a node to your selection in the Node Editor, open it and choose Add Node > Add Node to your Selection in the Node Editor.





Using Windows to Adjust Lighting

In addition to blocking glare to enable comfort, engineers can provide you with the ability to change the light in a room, and optimize your conditions. Selecting your blinds to accomplish this is one of the most basic, yet most important, ways to do so.

1. Select a day that is very sunny.

Be cautious of the direct sunlight coming through the windows, and decide how you would like your space to look. Do you want the room to be very bright, or would you like it to be more dim? Consider the purpose of the room as well.

Is it an office, where you will need more light to see? Or is it a bedroom, where you may want to sleep? Is it a living room, where you want to relax? Depending on the purpose of the room, you may want to adjust the lighting differently.

2. Make a second trip to the room during a time of day when the sun is not shining directly through the windows. This could be in the morning, afternoon, or evening, depending on the purpose of the room.

3. Turn on the lights you would normally use in the room. Do you have enough light? Too much? Is the color of the light appropriate for the room? Make a note of your observations.

Now, you will need to consider how you can block the sunlight from coming through the windows. Depending on the purpose of the room, you may want to block all of the sunlight, or you may want to block only some of the sunlight. Consider the following options:

Making Secondary Adjustments with HSL Curves

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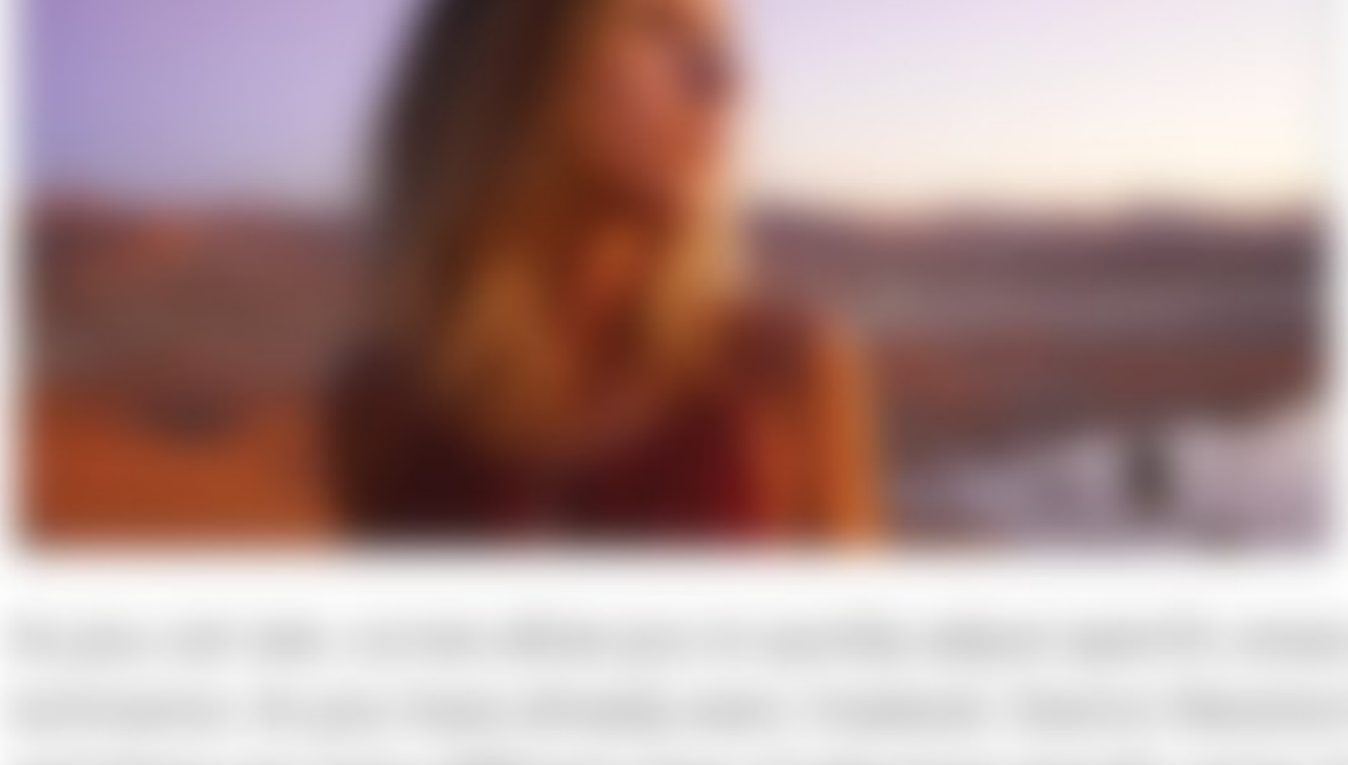
- [illegible]
- [illegible]

[illegible]

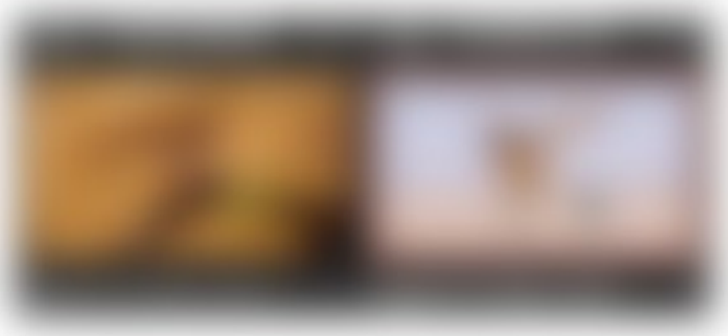
> [illegible]

[illegible]

[illegible]



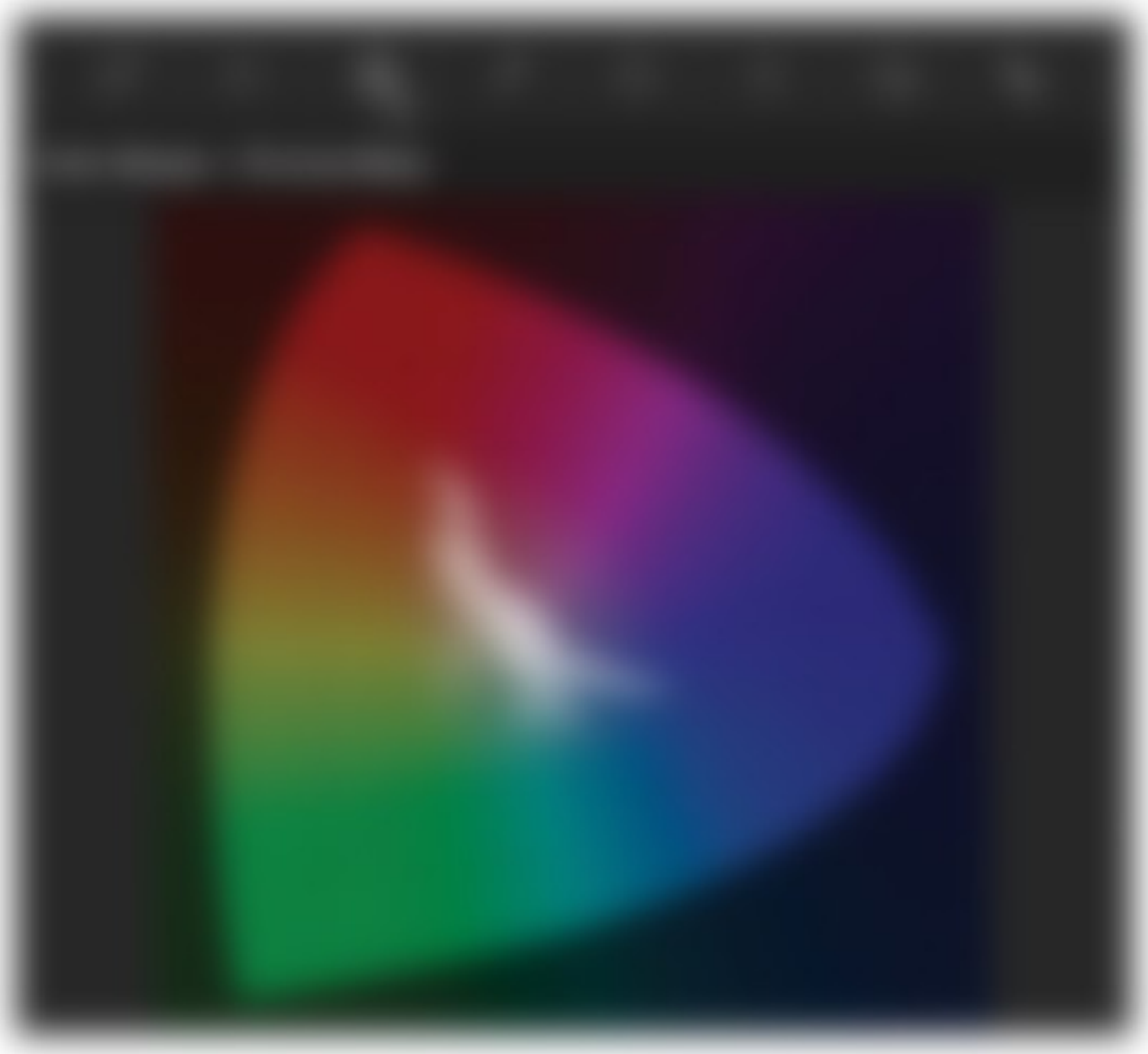
Making Quick Adjustments with the Color Warper



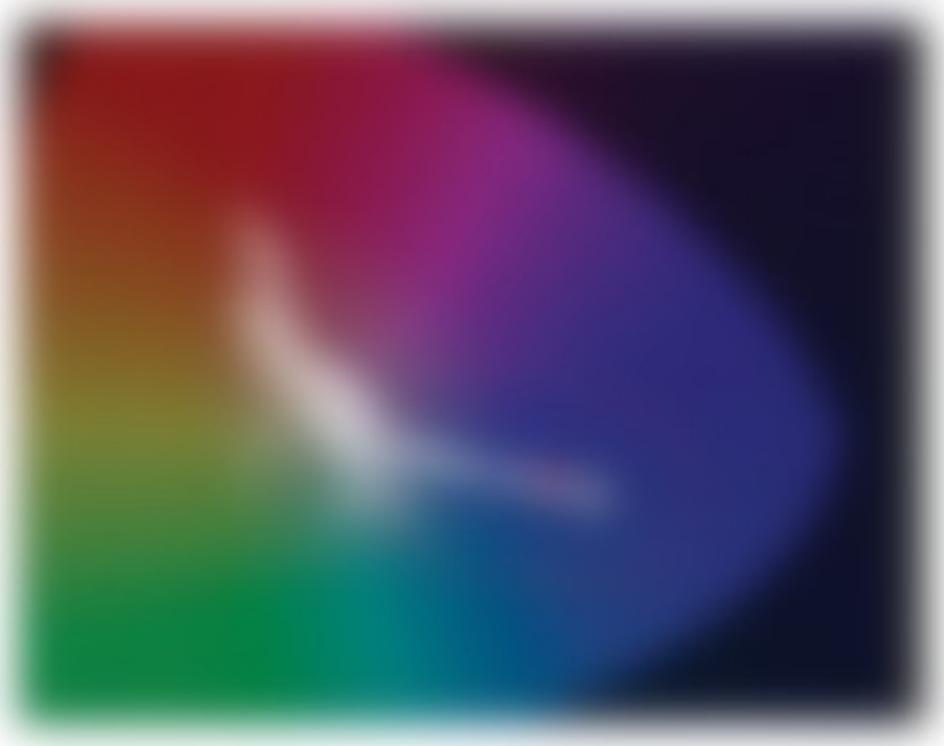
Using the Chroma Warper

The Chroma Warper works very similarly to the Color Warper in that it is designed to make smooth, continuous color changes between color ranges. The main difference between the two is that the Chroma Warper uses shifts in the chrominance (color) values, leaving the luminance values (brightness) unchanged. This is useful for color correcting footage that has been shot under different lighting conditions.

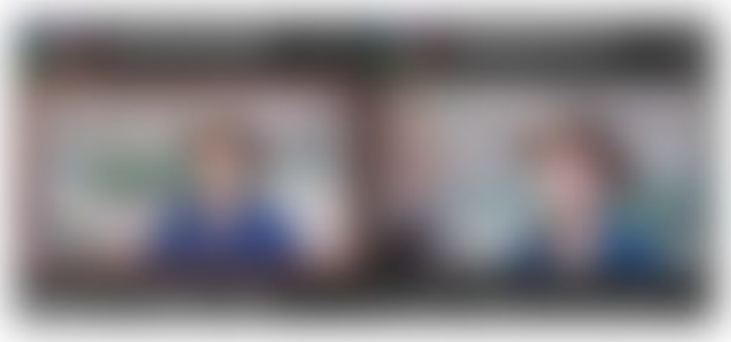
1. Select the RGB or HSL mode you want to use in the Color Warper and then click the Chroma Warper button.



2. Select the image segment in the top right corner of the workspace and choose Sample Image from the Color Warper menu that appears. You will notice that the image segment in the color wheel is now chrominance display.



Selecting Areas with the Qualifier



Combining Qualifiers and Power Windows

You can define an area of the image you want to modify next. Here, you combine the qualifier and power window together. After, an image will have several characteristics that you can't change immediately. Instead of the existing area, define a new one. Use the qualifier and then, change only the qualifier operations.

- Click on the already selected qualifier tab (1).
- Make sure you still have made the selection. The image does not look good because the results of our qualifier are spilling into the rest of the area.

- In the middle operations, select the Window button (2).
- Select Circle as the window type (3).

- Select the Invert (4).

- Launch your AI face image-editing app where you're working. For example, this is called a mask in Photoshop, a selection in Lightroom, or a layer in other applications.

  The qualifier area may be a little difficult to see in the current view, so you can change it to see the qualified area in black against white.

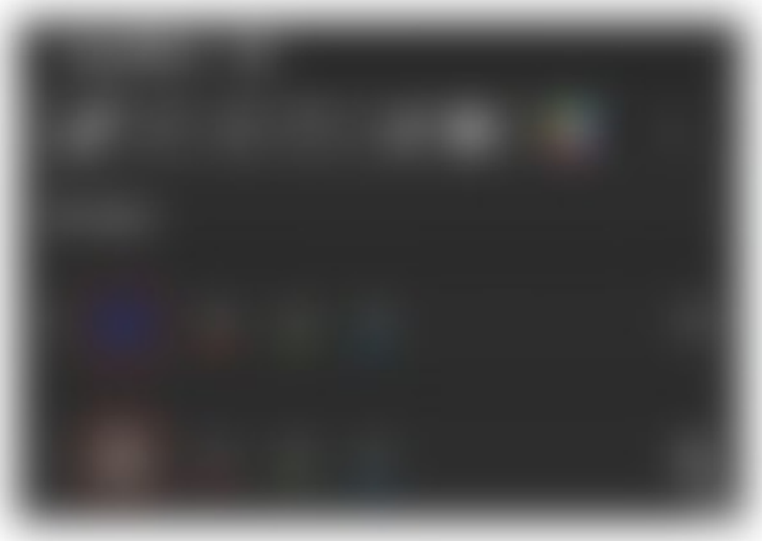
- In the top right corner of the image, you'll see highlight brush icon.

  It will be in the brush and white painting, so click the selected highlight brush in the highlight options menu in the top left corner of the image.

You can't highlight or paint the dark from the rest of the image.

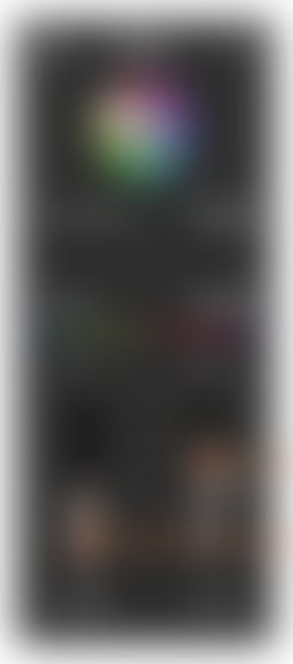
- Click and paint a few strokes over the image you want to edit. Remember

- Continue to paint over the image. Don't worry about the edges.



Using the Tracker

Using the Color Blind Tool



Lesson Review

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]

Answers

1. [illegible]
2. [illegible]
3. [illegible]
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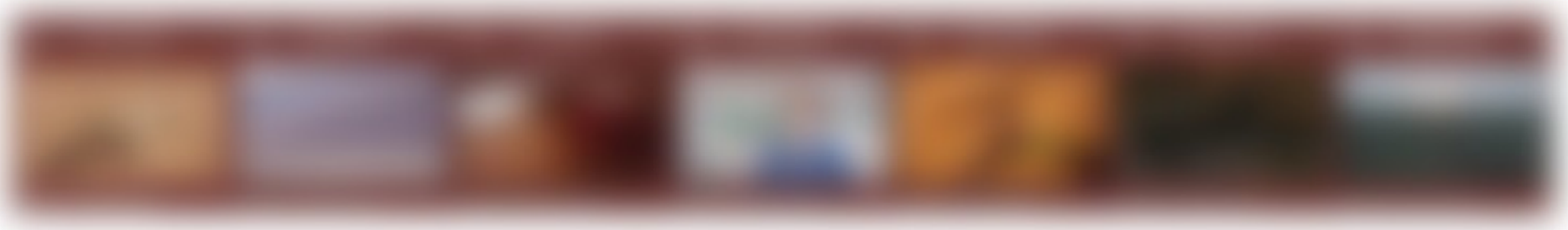
5. [illegible]

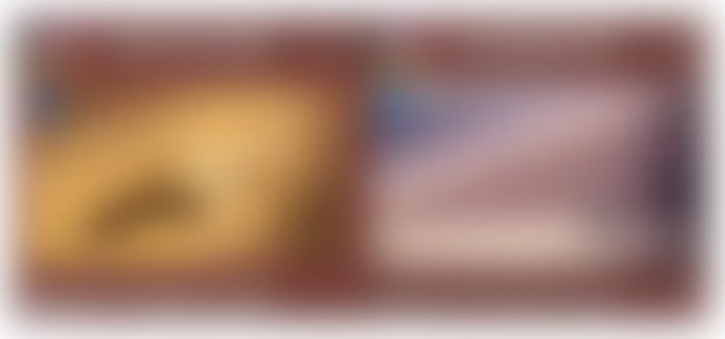
Lesson 4

Finishing and Management

Applying Reactive FX in the Color Page



Copying Grades



Working with Skills

Instead of manually tagging and organizing your images, you may want to use your gallery's Skills feature. Skills are a way to train your own AI model to automatically tag and organize your images. Once you've created a Skill, you can use it to quickly find and tag images in your gallery. You can also share your Skills with other users, so they can benefit from your work.

Applying Skills

1. Select one or more images in the timeline. The gallery will suggest any Skills that might be relevant to your selection.

   You can also open the gallery sidebar by pressing `I` and then the gallery tab.

2. Right-click on the image and choose the Skills... menu item.

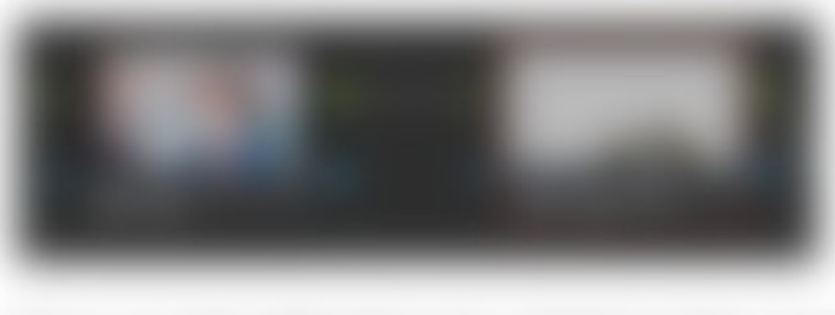
The Skills menu will appear, showing a list of all the Skills you've created. You can also create a new Skill from this menu.

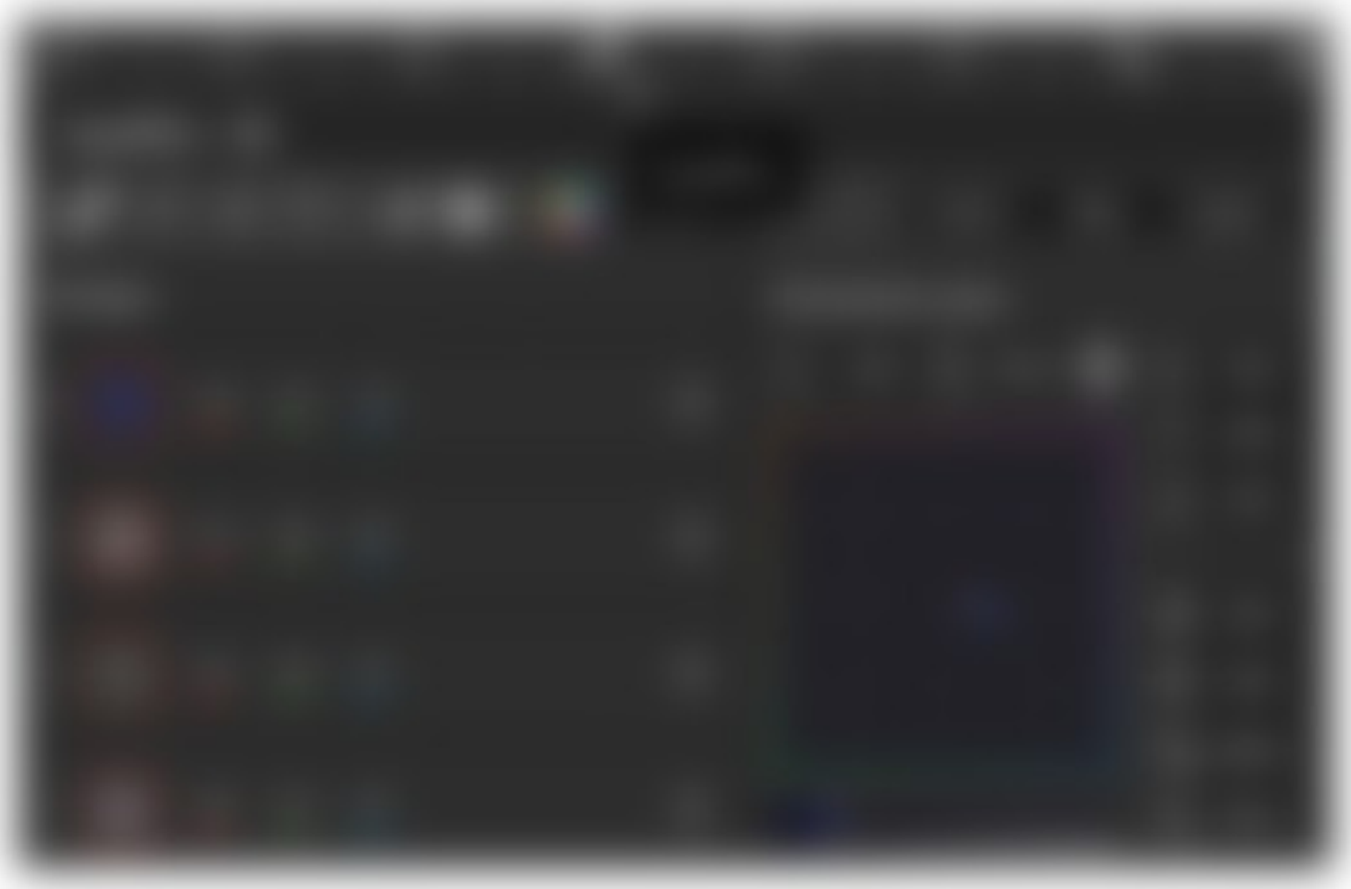
3. Select the Skill you want to apply to the image. The Skill will be applied to the image, and any associated tags will be added to the image's metadata.

You can also apply Skills to multiple images at once. To do this, select the images you want to apply the Skill to, and then follow the same steps as above.

Managing Skills

To manage your Skills, open the gallery sidebar and click on the Skills tab. This will show you a list of all your Skills, as well as options to create, edit, and delete Skills.





Attaching Shots Using Edit

Looking at the key shots suggested, I see they look pretty good. I'm not sure they're the best shots in the sequence though. I'd like to see a few more options. I'm going to attach some more shots to the sequence.

1. Right-click on the sequence in the Project panel, and select Edit from the context menu.

2. Click and drag the sequence from the Project panel to the right of the sequence in the Timeline panel. Release the mouse button. Premiere Pro adds the sequence to the Timeline panel.

3. Drag the sequence again, right until you have a good selection of shots from the sequence.

4. Select the sequence in the Timeline panel. Press Ctrl+C (Windows) or Cmd+C (Mac) to copy the sequence to the clipboard.

5. Click on the Project panel to make it active. Press Ctrl+V (Windows) or Cmd+V (Mac) to paste the sequence into the Project panel.

Importing and Exporting Grades

Working with LLMs

Applying a CLT

Looking within drives you to quantify its multifaceted nature, which could mean a deployment based on applying a certain CLT under management or under consideration. Consistently, there is likewise a risk engaged with every difference CLT for considering that other aspects to consider continuous can readily apply these CLTs from this table page.

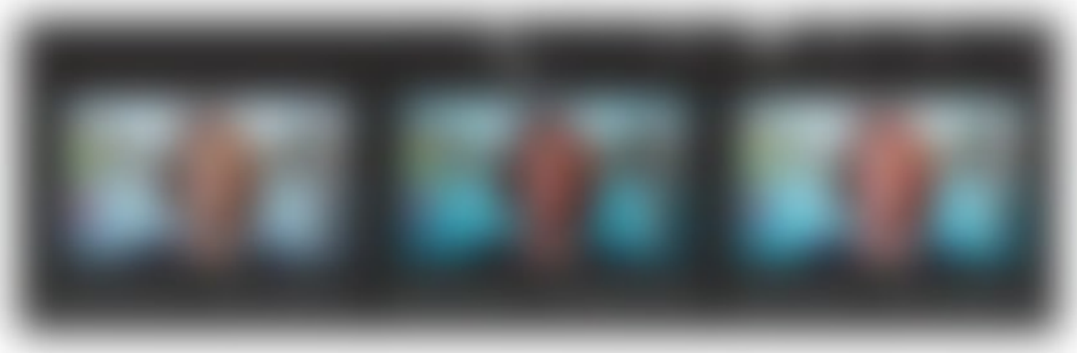
1. Select the CLT that is most suitable.
2. In the top left corner of the main Menu, click the CLT button to reveal the CLT management page.

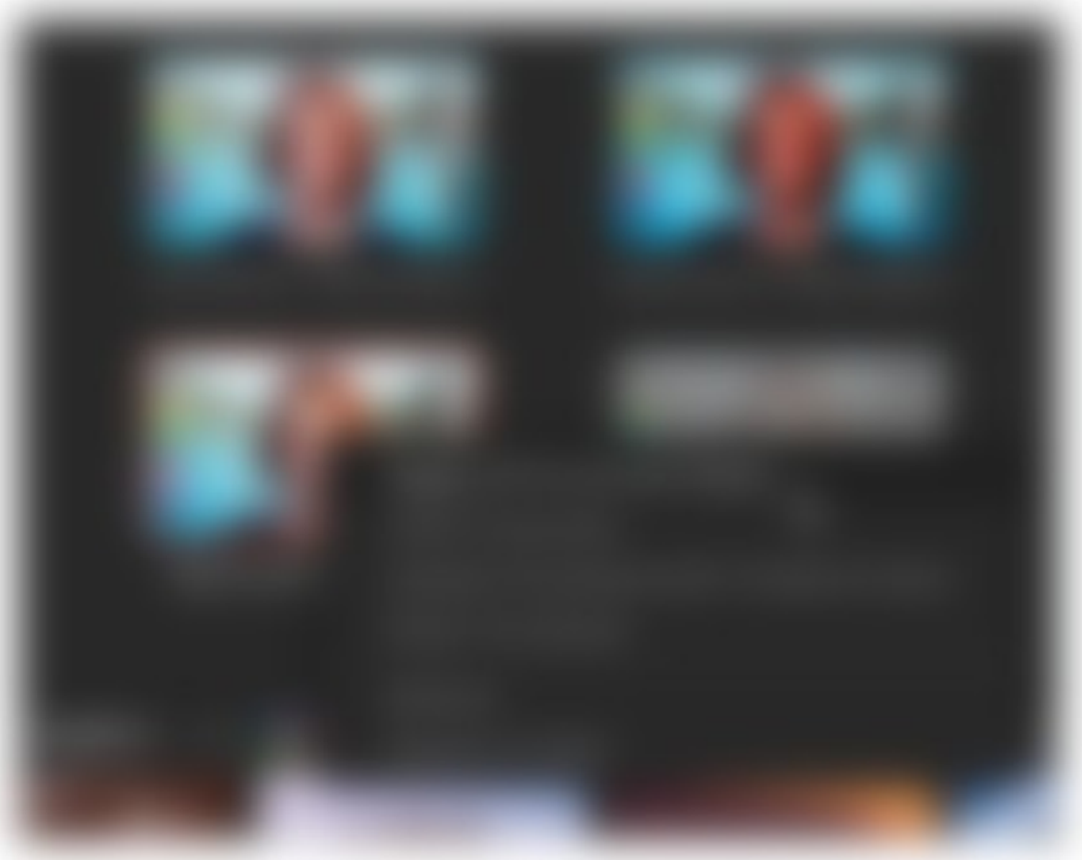
The CLT management is divided into different sections and each page displays different CLTs and their respective details. You can update one of the CLTs from your dashboard page. After you select a CLT key, it can edit it because from the CLT category.

Before updating the CLT, you need to make sure the client is not under management deployment. The client management will be performed from there and confirm it.

3. Select and hold down CLT name from the menu. A popup box will appear. Change

The reason for the user management with use the program settings for this day and will be specific any comparison, and this app will have the CLT change again.

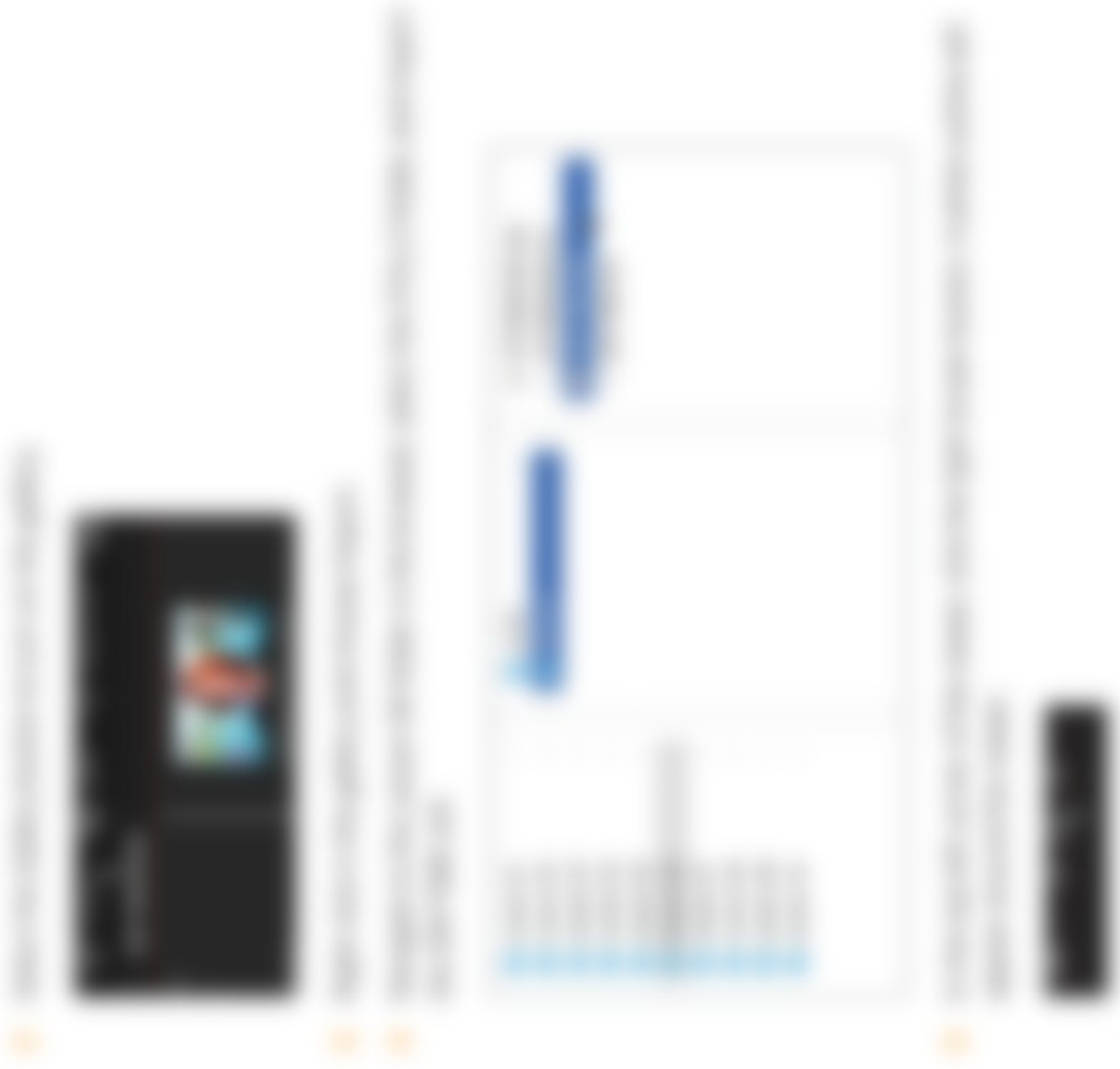


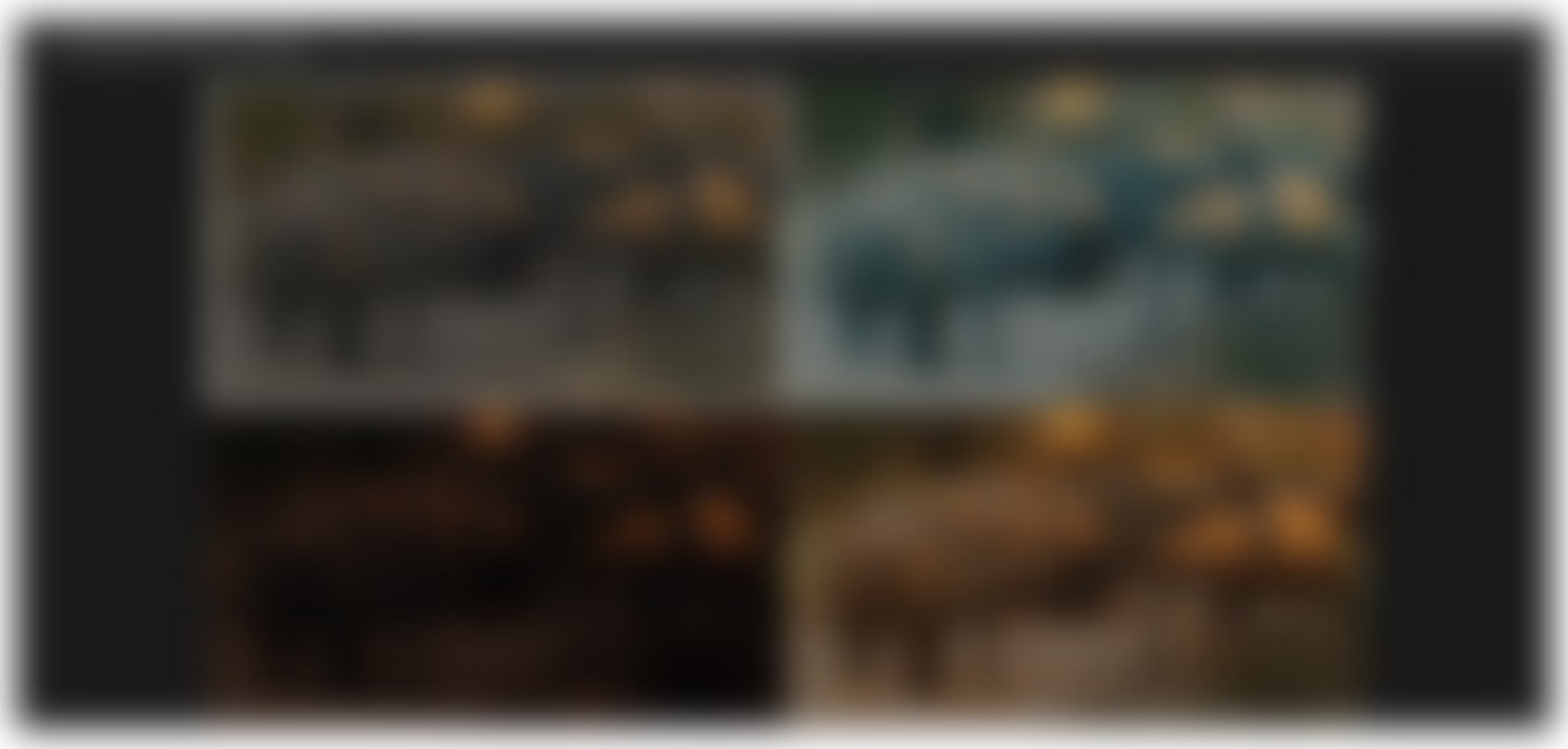


Saving Gifs

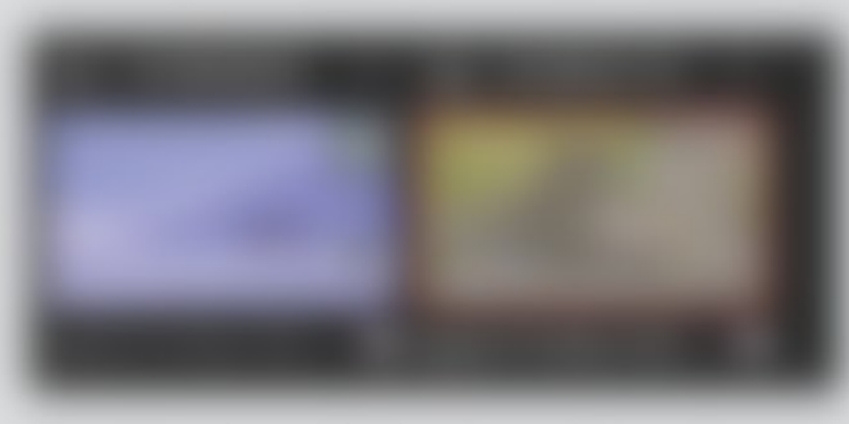
Loading UI's

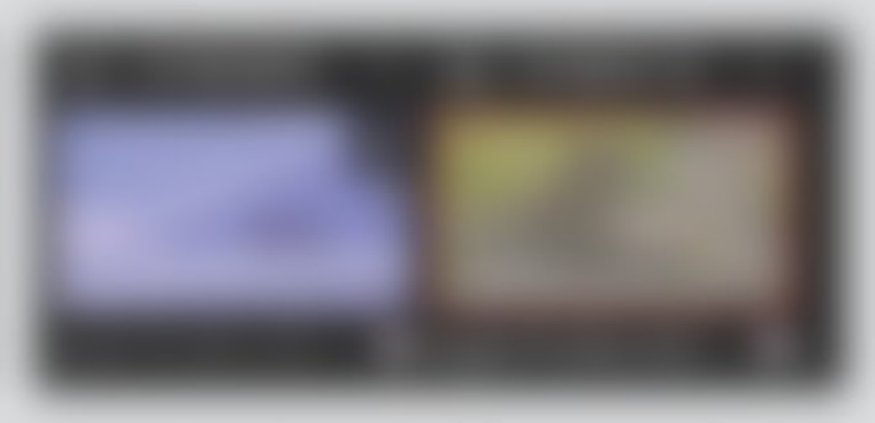
Making Creative Decisions





Color Grading Using Blackmagic Cloud and Collaboration





Lesson Review

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2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]

Lesson 2

Project Setup and Preferences

Creating a New Project

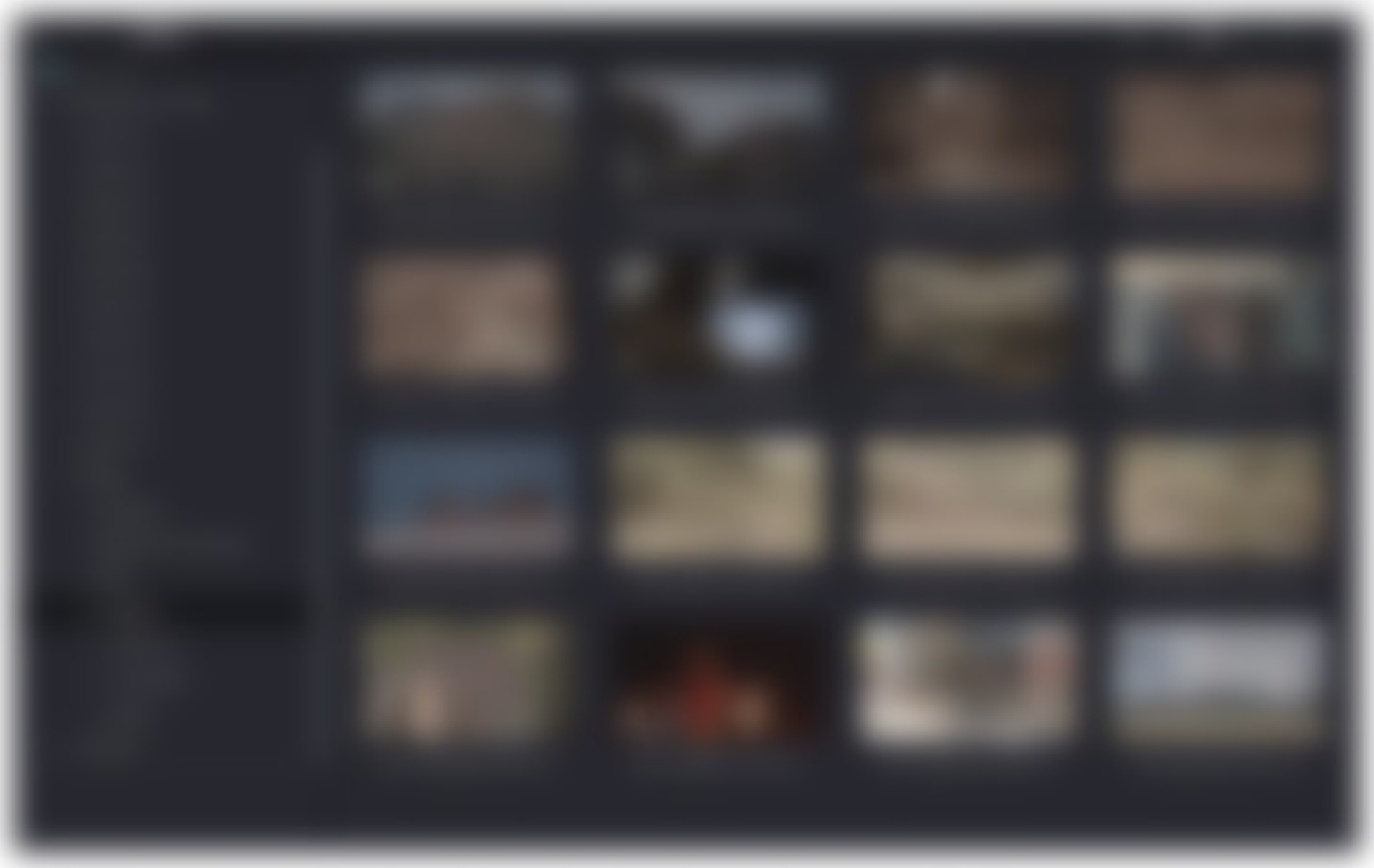
Exploring the Source Media

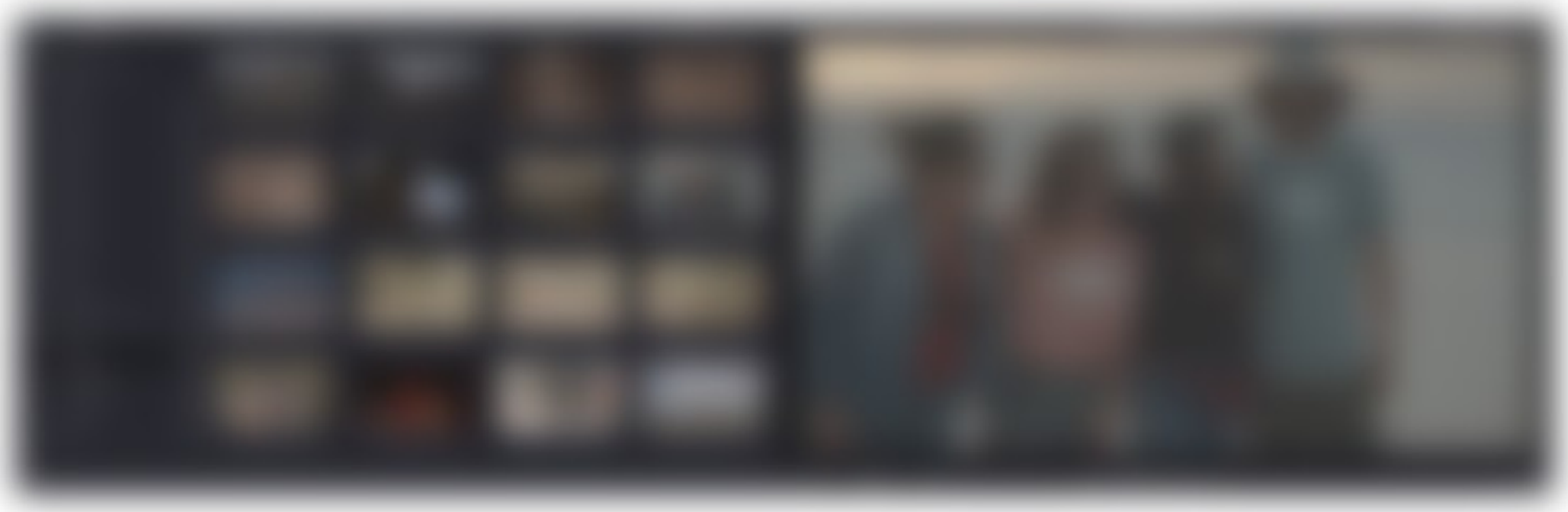
Before going further with this project, it is useful to consider the source media files you'll be working with. For this lesson, you will be using the project you downloaded in lesson 1: Talking Through Art. The media page in the portfolio asked to do this, and hopefully you have a single clip, located in the media storage browser.

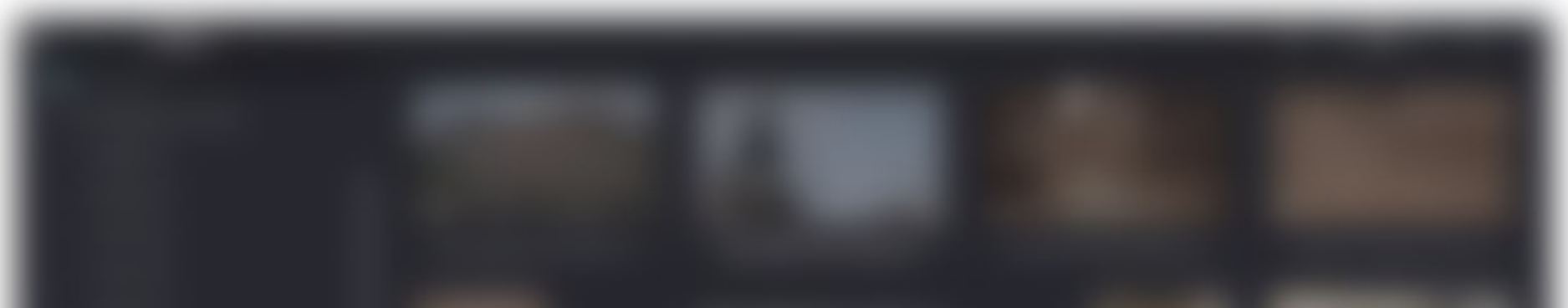
1. Using the media storage browser at the top left of the media page, navigate to the folder containing the source media files.

The singular file in the source media folder, which contains subfolders and folders that have been created to store the source files.

> **Tip** If you have difficulty navigating through your file system using the media storage browser's pathfinder, remember that you can simply open a window in your file explorer and navigate to the folder there before returning to the media storage browser to open that location directly.







Project Settings

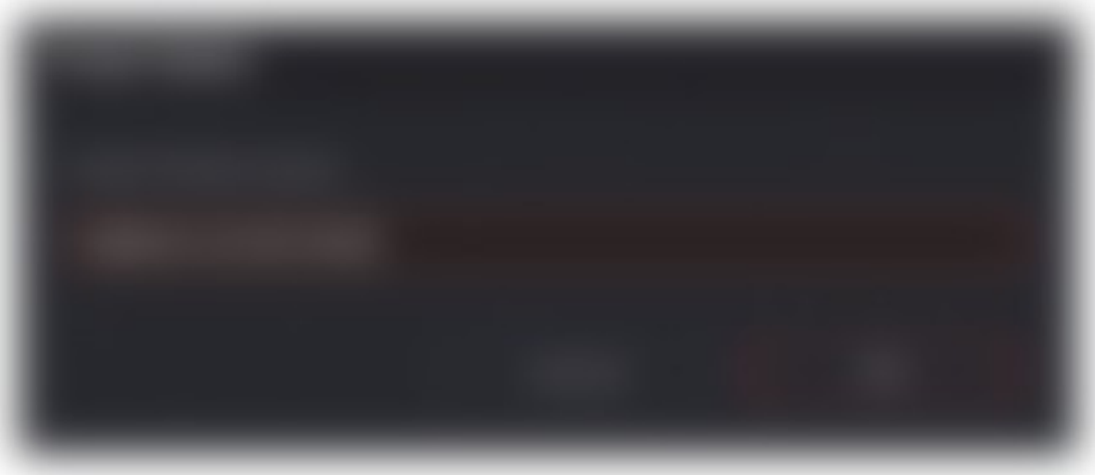
Saving Project Presets and Setting the Default Preset

If you frequently work with projects requiring different settings, saving project presets can be useful.

Project presets save all the settings in the Project Settings. They are useful because they can be used to quickly load lots of settings instantly in to a new file, rather than setting different features up each time.

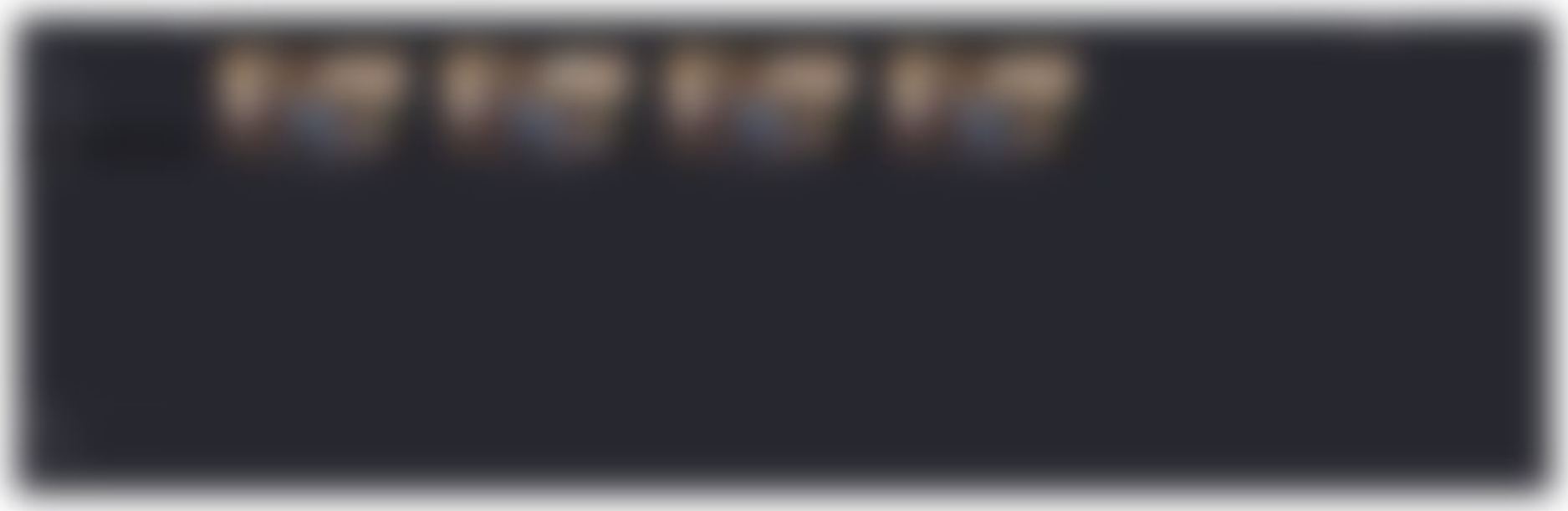
1. Navigate to the Project Settings window, and set the options to the desired settings for the Project.

2. In the Project Presets window, type in a **descriptive name**.



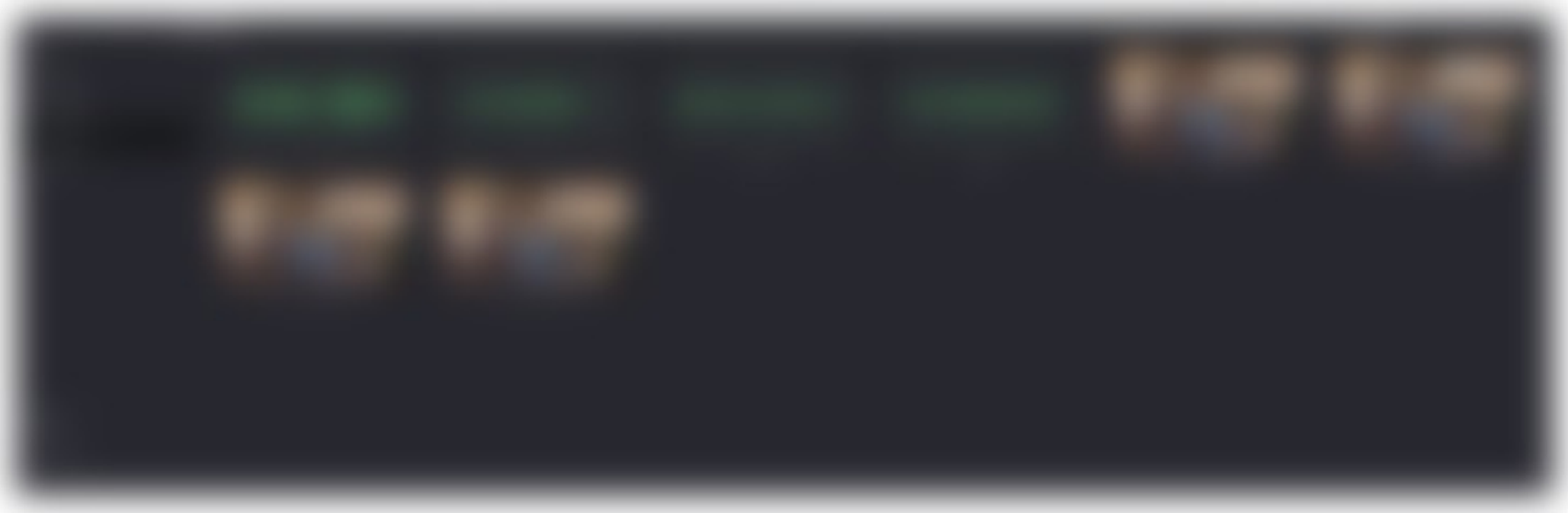
NOTE The saving of presets can encompass many different settings in many areas of the software. Some of these settings may not be applicable to every project, so it is worth considering what settings are relevant to the project before saving.

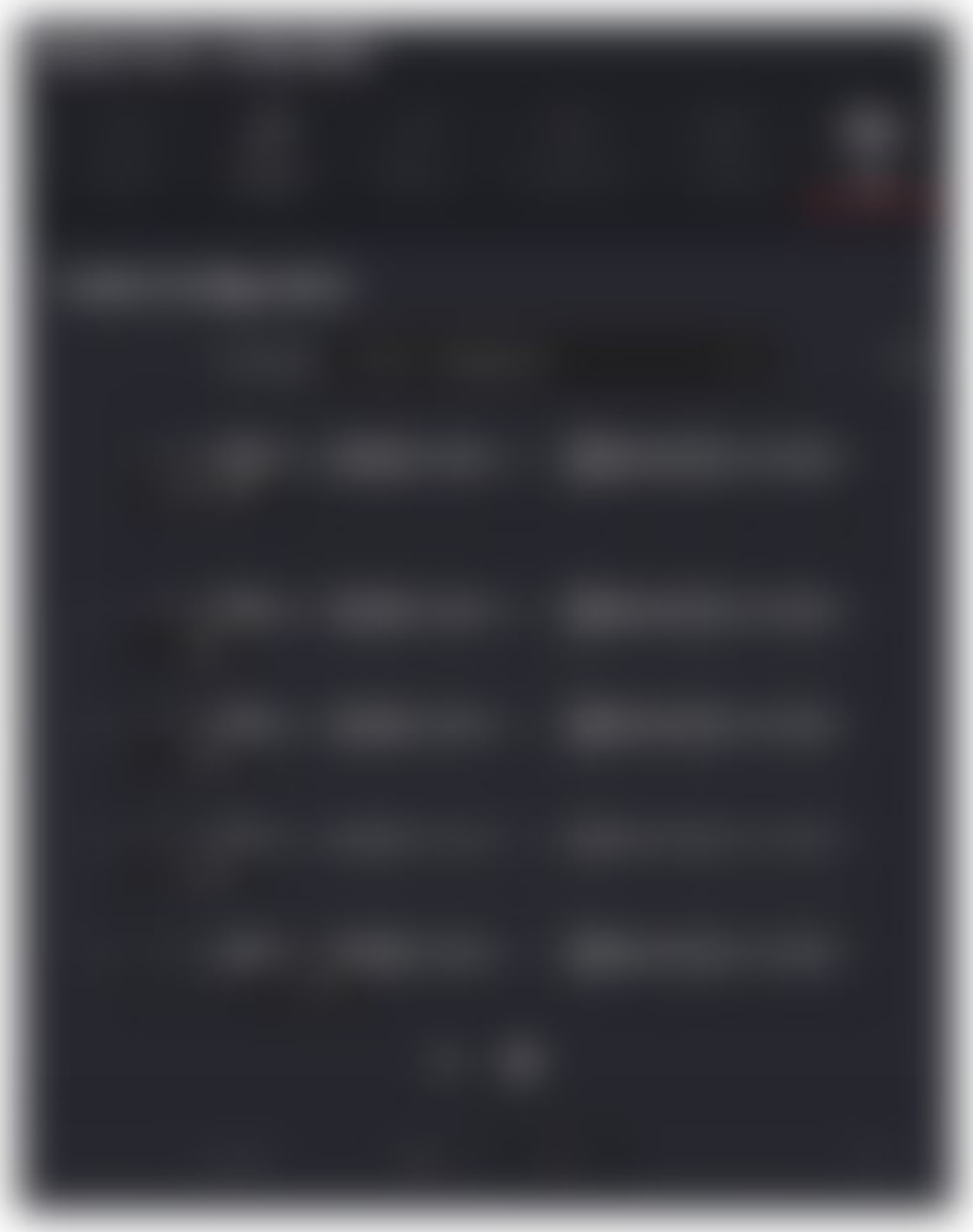
Importing Media

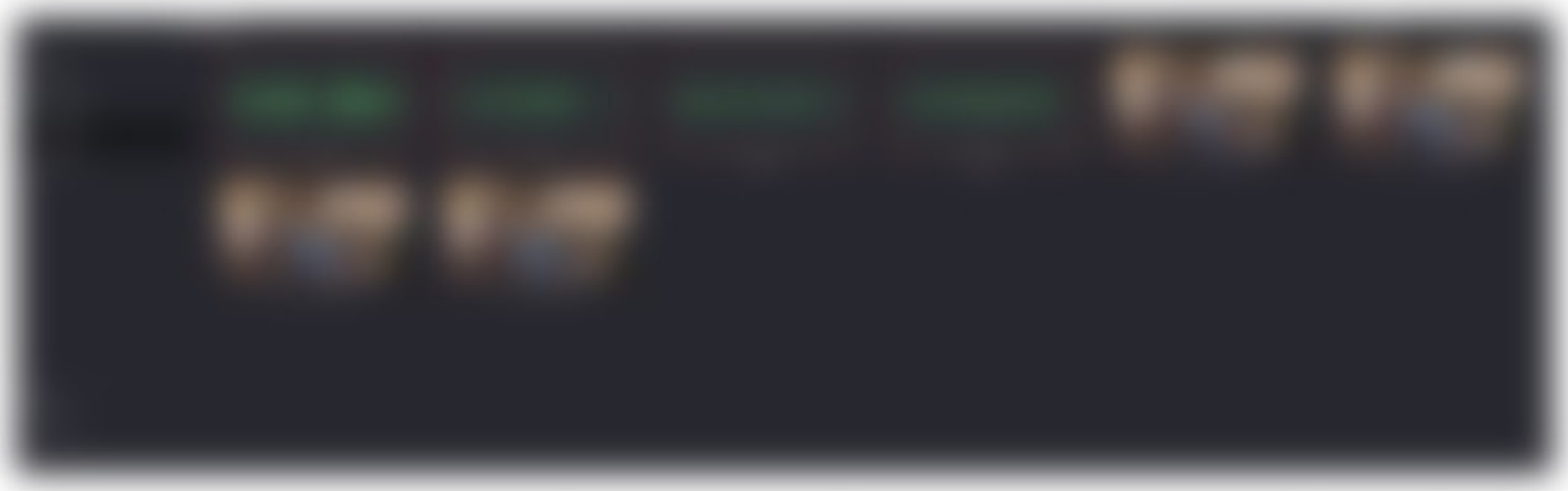


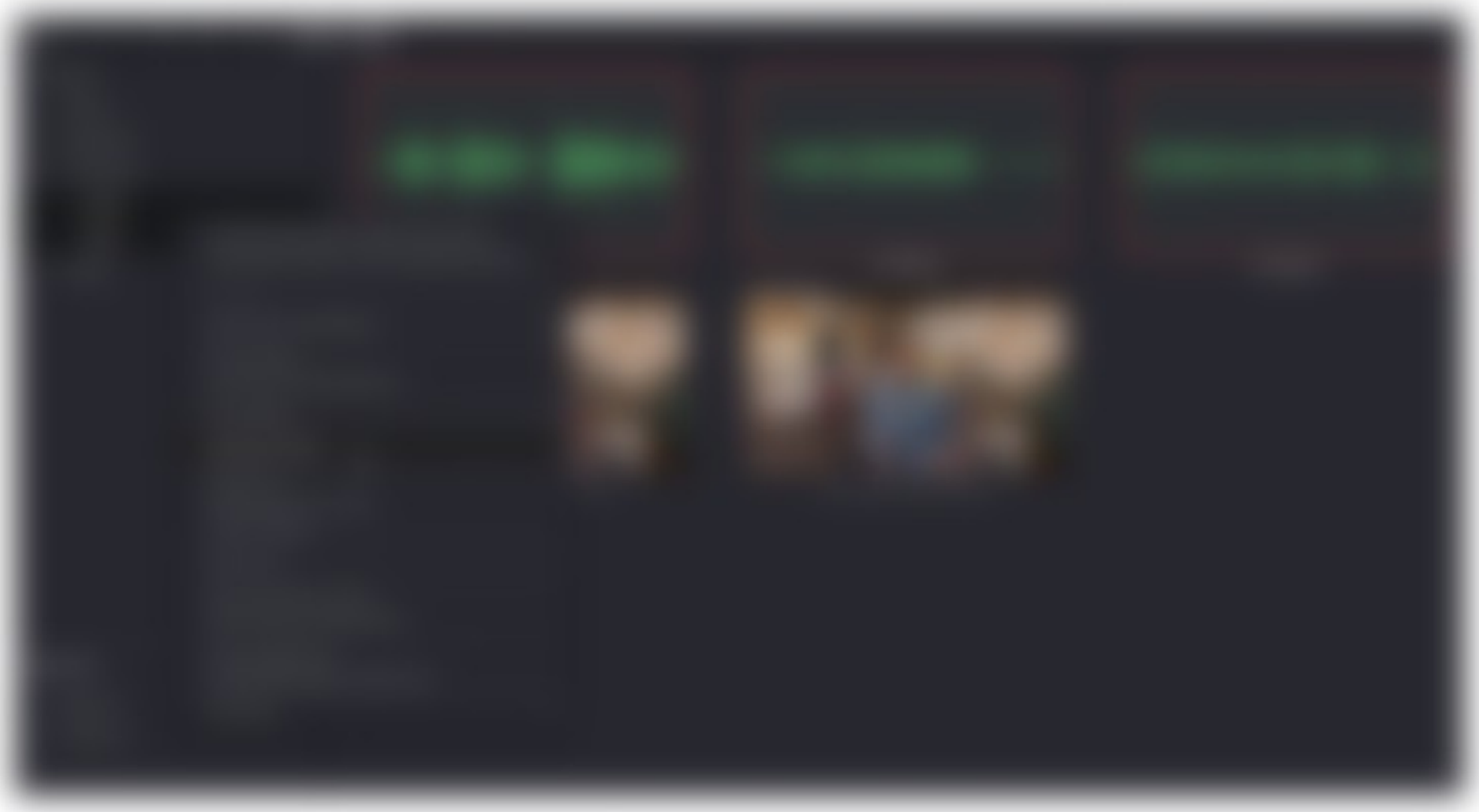
Importing Media Files

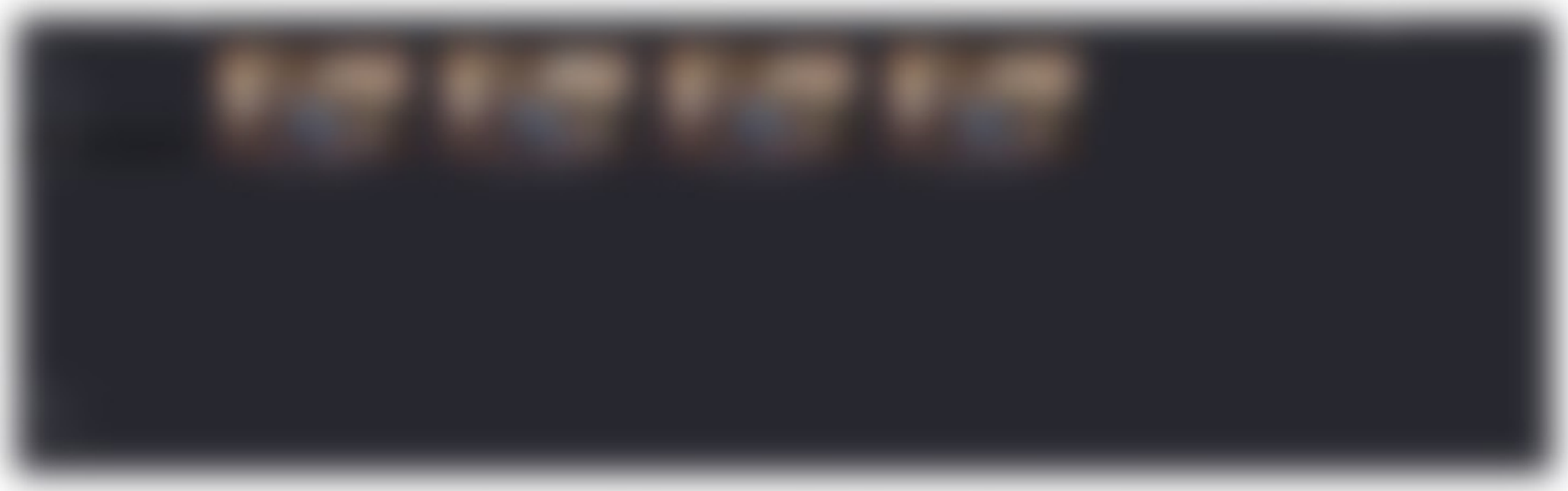
Syncing Audio to Video

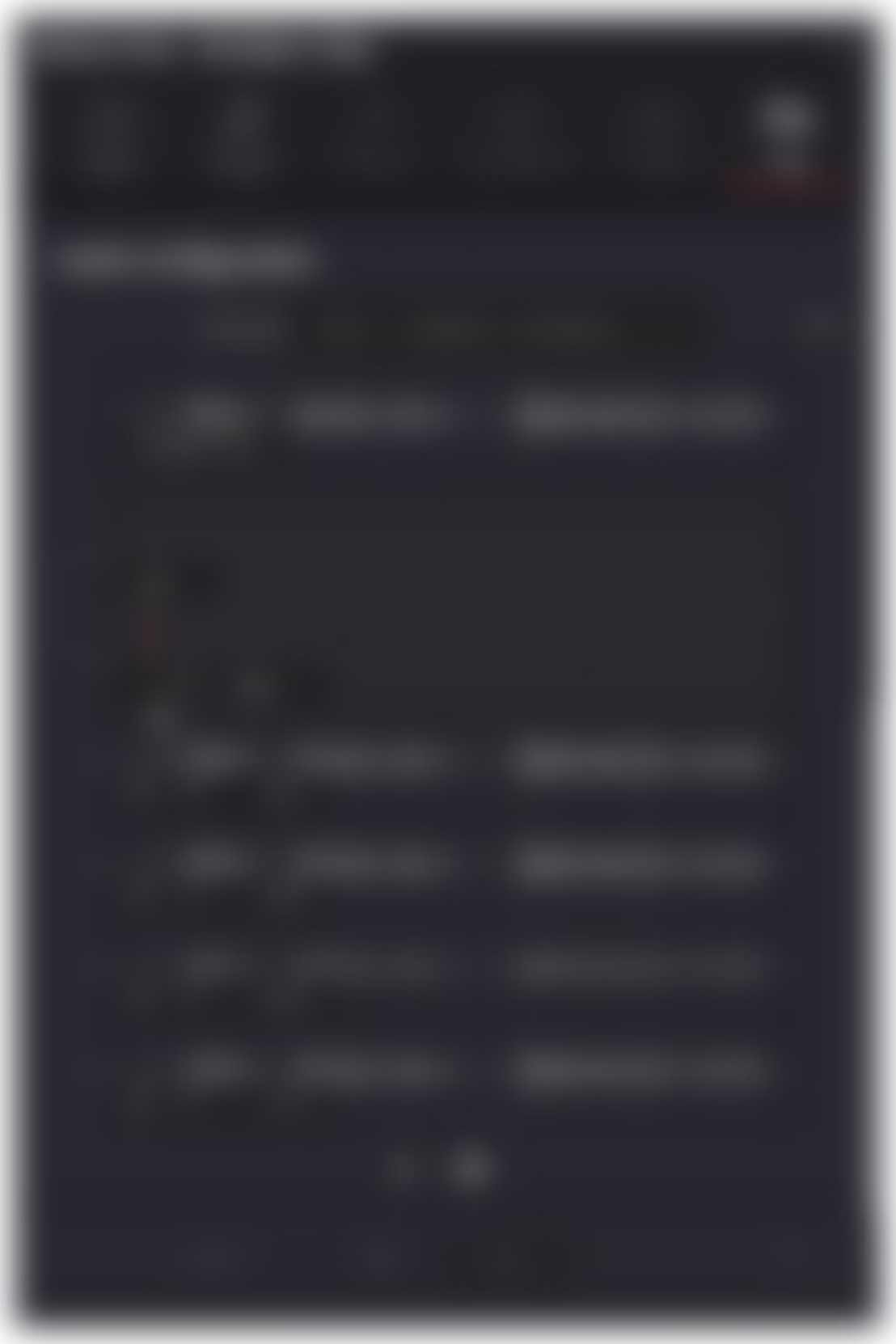


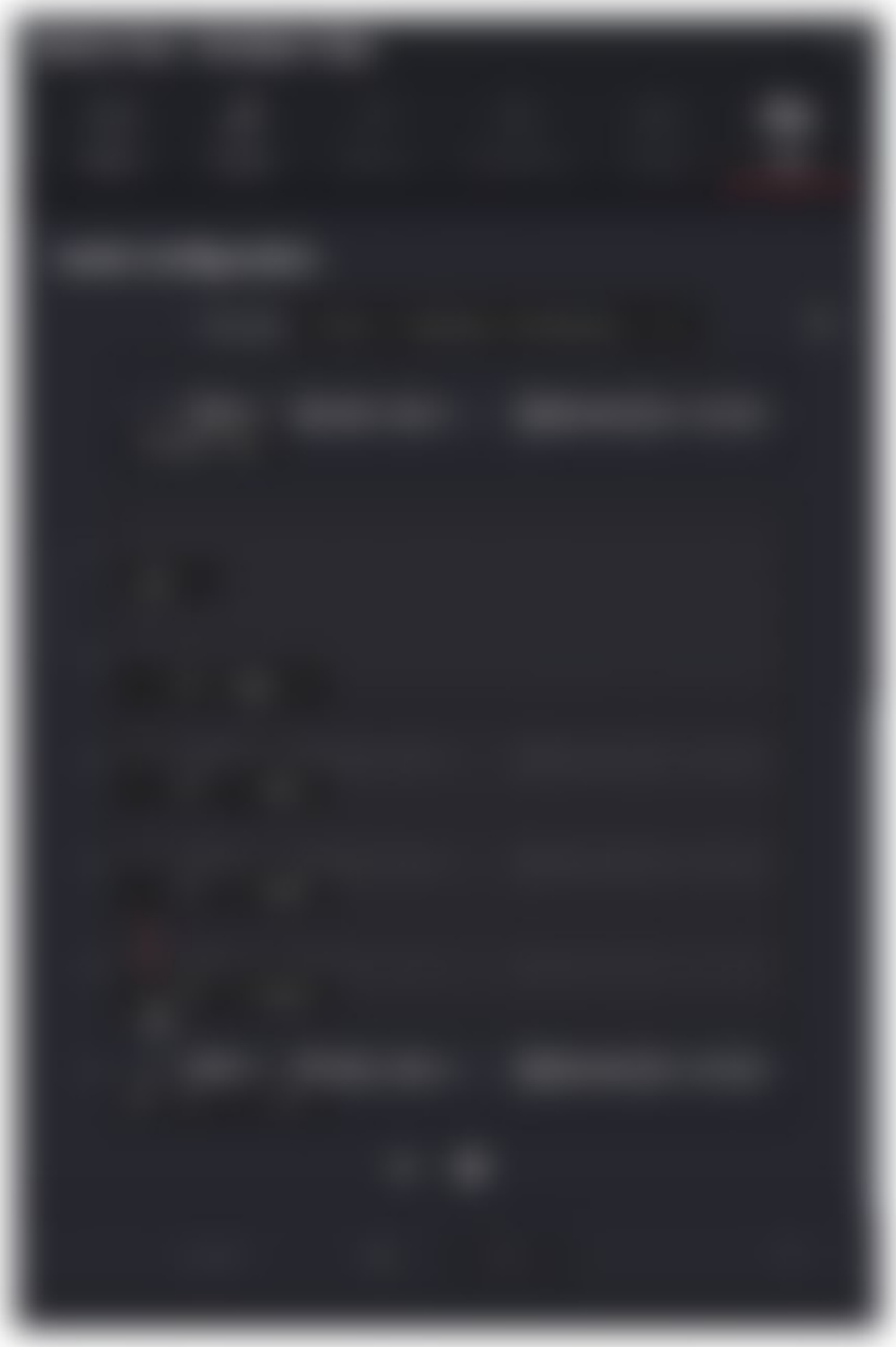












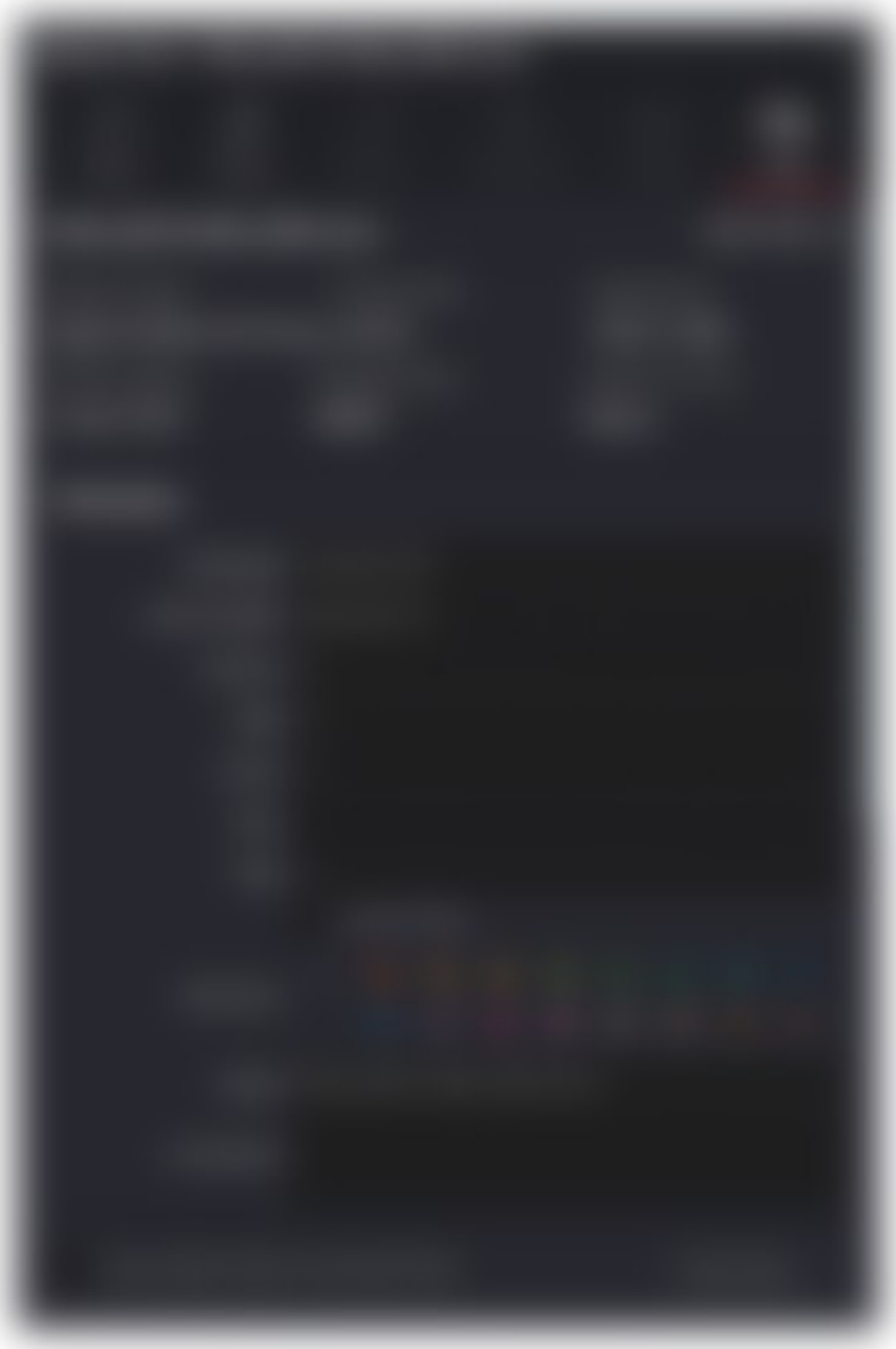
Advanced Audio Configuration Using Tag Attributes

Working with Metadata

Metadata has quickly become an important part of working with digital files. At least in the working and finishing of digital files, data is the source of truth and metadata is an integral part of working with digital files. Because of its significance, this guide provides information.

The main menu page is accessible via the [redacted] menu. Here you can find [redacted] and [redacted].

1. [redacted]
2. [redacted]



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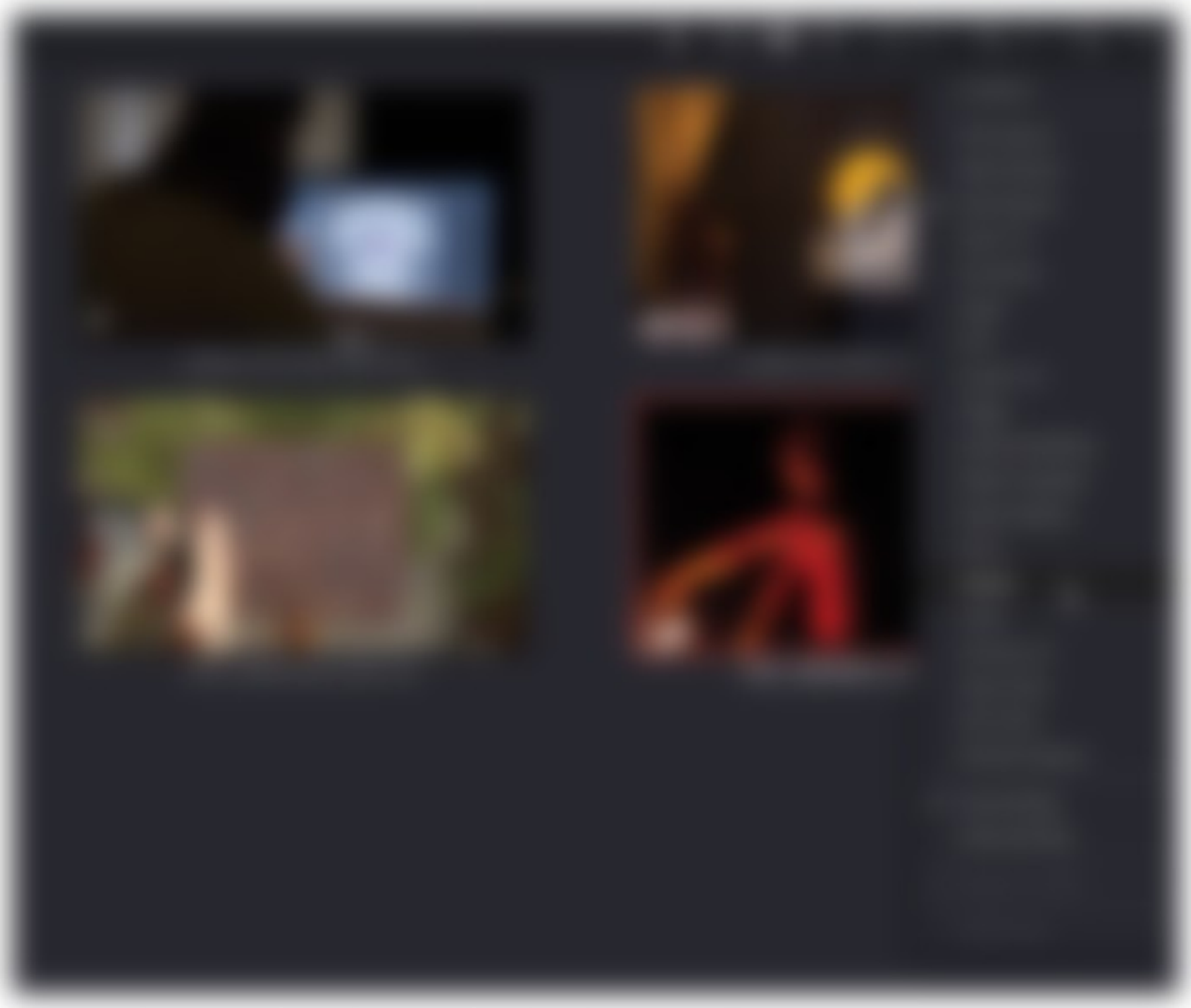
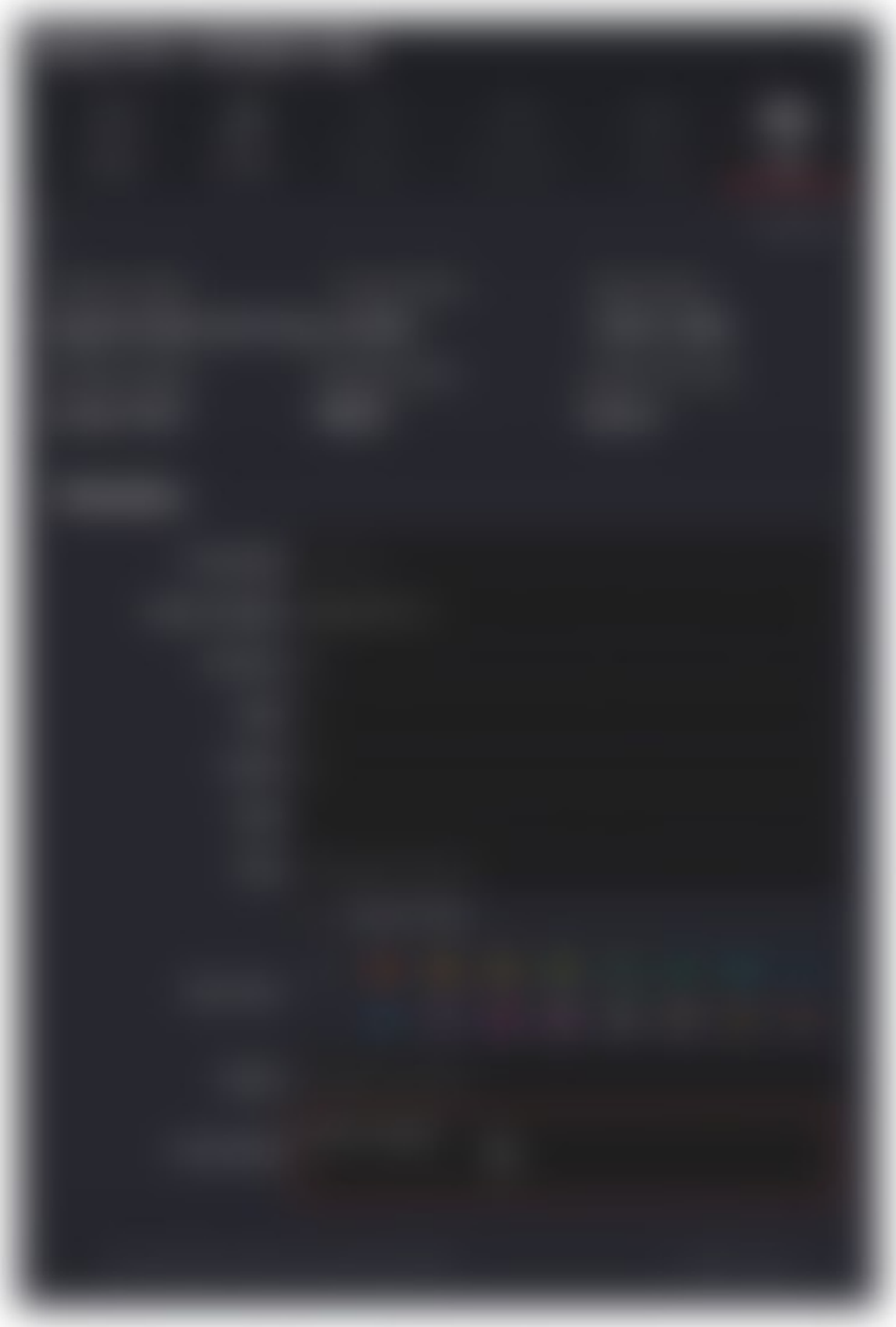
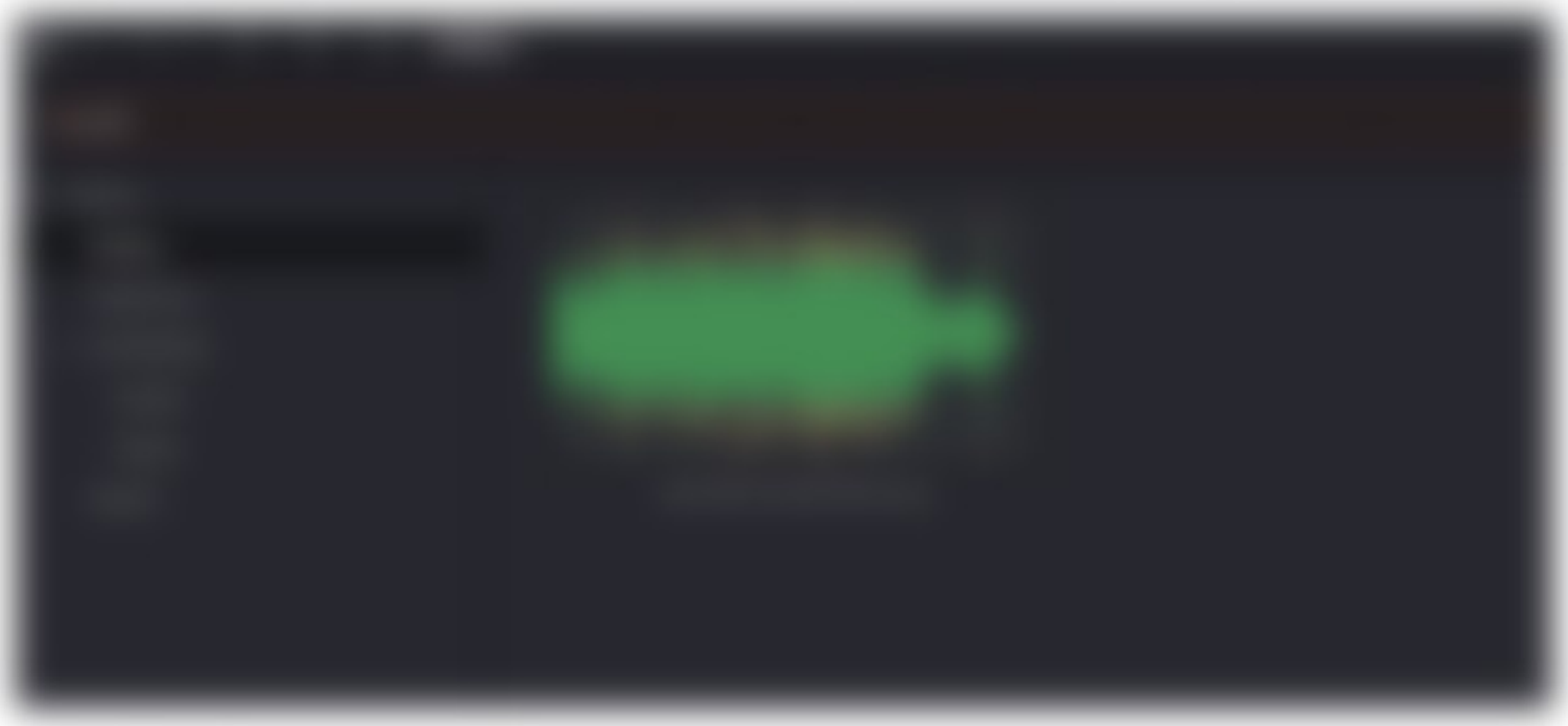
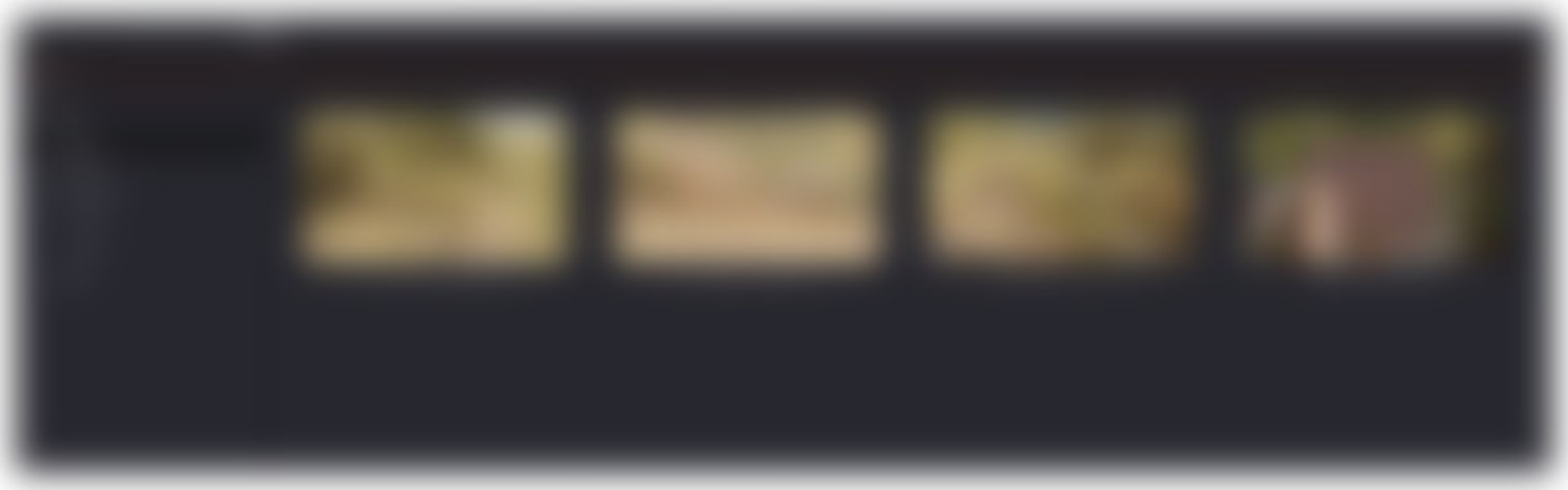
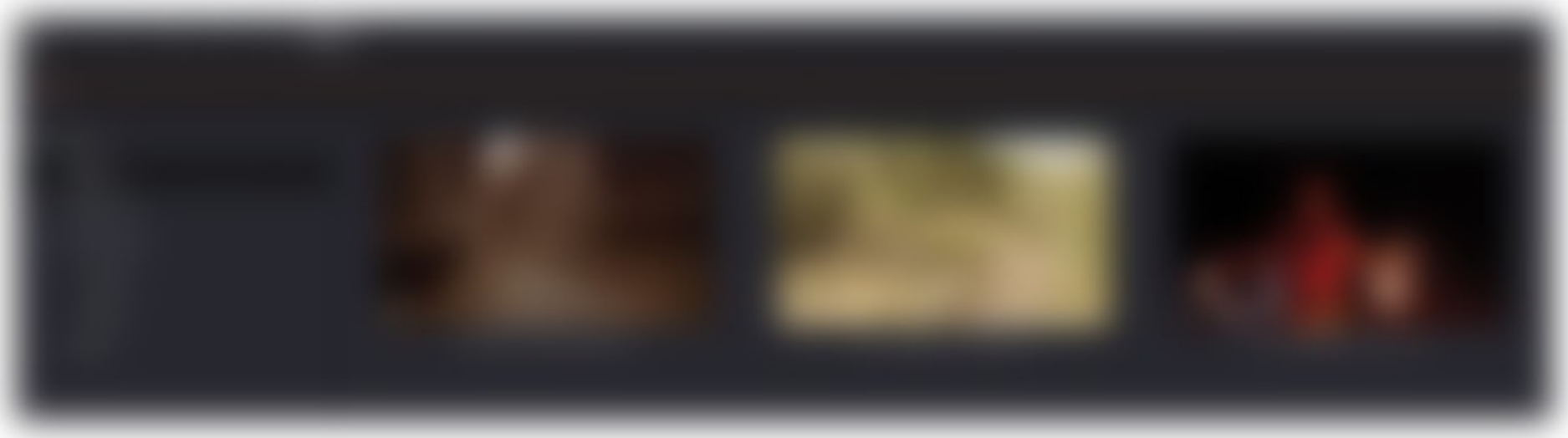


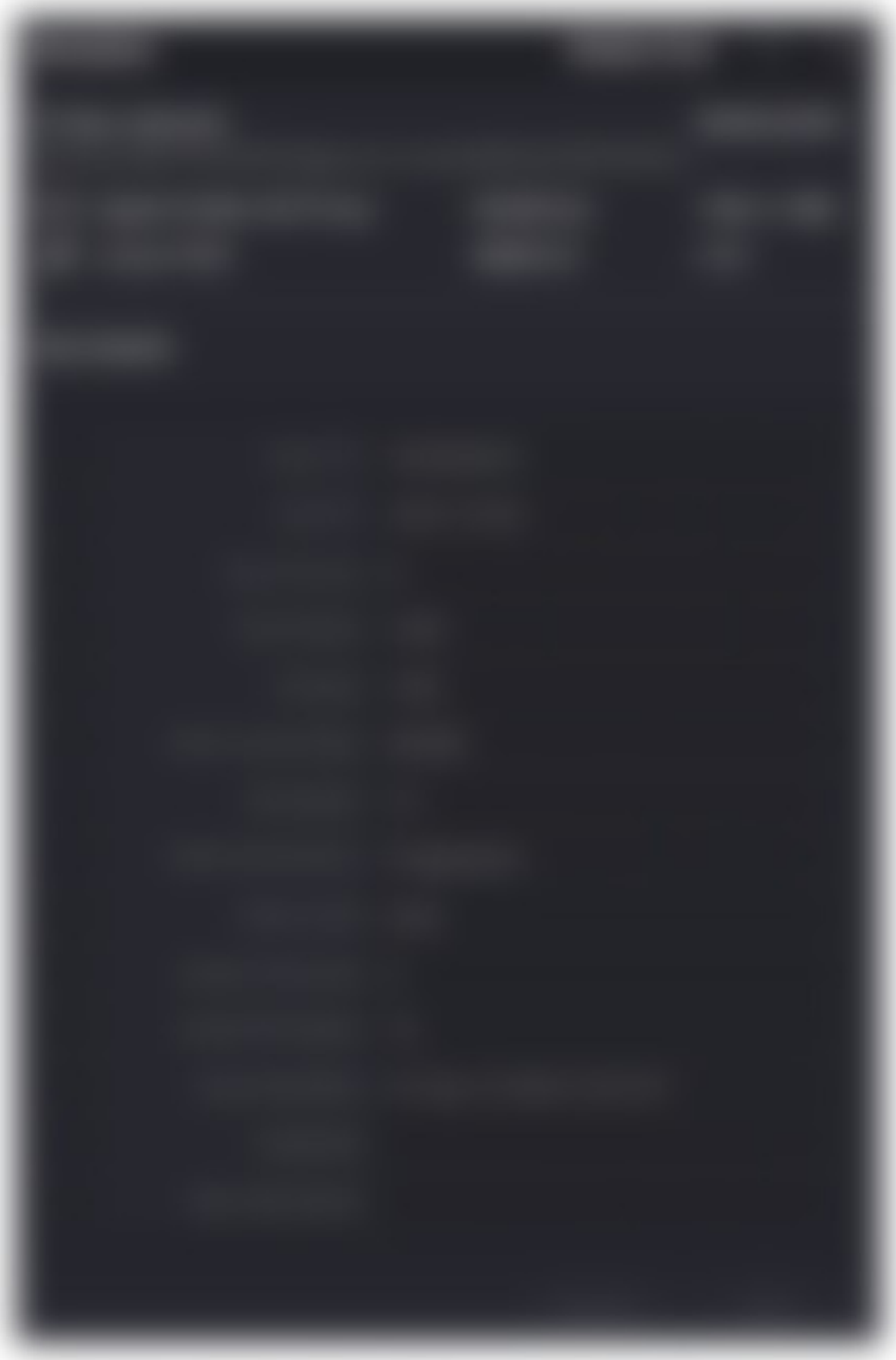


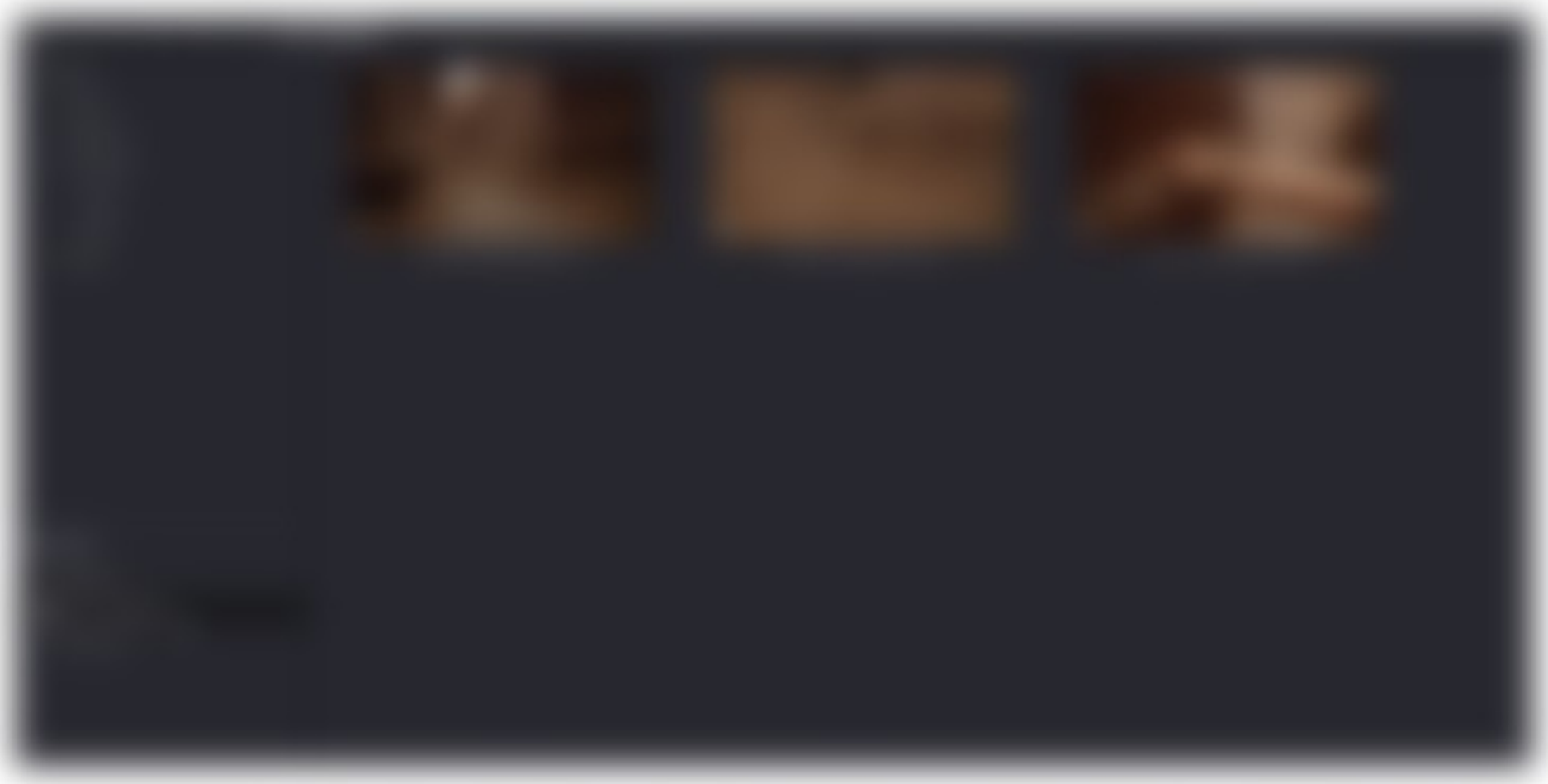
Single Searches Using Methodists











Favorite Password Shortcuts

Rather than copying passwords each time you want to add them to a file, you can set up a list of favorite passwords in the Password Manager so you can quickly paste certain passwords using keyboard shortcuts.

To access favorite passwords in Password Manager, open the Password Manager and navigate to the password you want to add to the favorites list.

Select the password, and then click the star icon next to the password. Alternatively, you can use the shortcut Option + Command + F. A popup window will appear asking you to assign a shortcut to the password. Choose a shortcut that is easy to remember and does not conflict with any existing shortcuts.

Importing Passwords

To import passwords into Password Manager, you can use the Import feature. This allows you to import passwords from a CSV file that you have created or received from another password manager or browser.

1. Choose File > Import Passwords... > Select File...
2. Navigate to the CSV file you want to import and click Open.

Supporting Materials and Files

To upload one or more supporting materials for your smart form, click the Add Files button in the Supporting Files section of the Create Smart Form page. Then, select the file(s) you want to upload from your computer. You can upload any type of file, including documents, images, and videos. Once you've uploaded your files, you can view them in the Supporting Files section of the Create Smart Form page. You can also delete any files you've uploaded if you no longer need them.

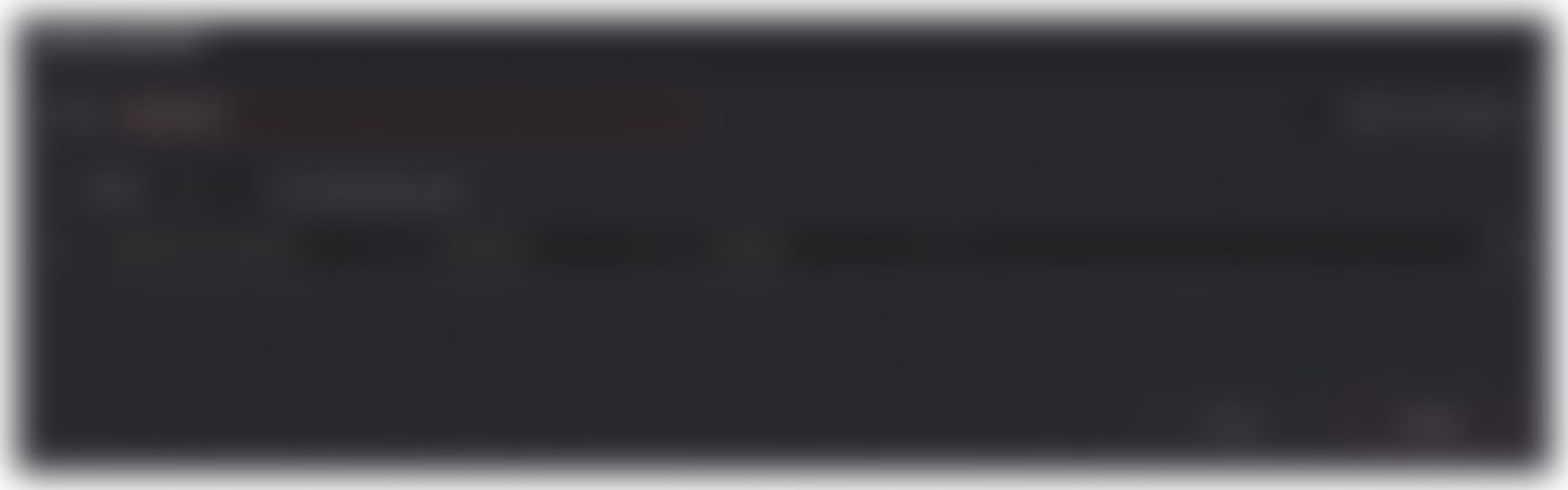
When you upload a file, you can also add a description to help you remember what it is for later. This description will be displayed next to the file in the Supporting Files section of the Create Smart Form page. You can also choose whether or not to make the file available to the user who is filling out the smart form. If you make the file available, the user will be able to download it from the Supporting Files section of the Create Smart Form page.

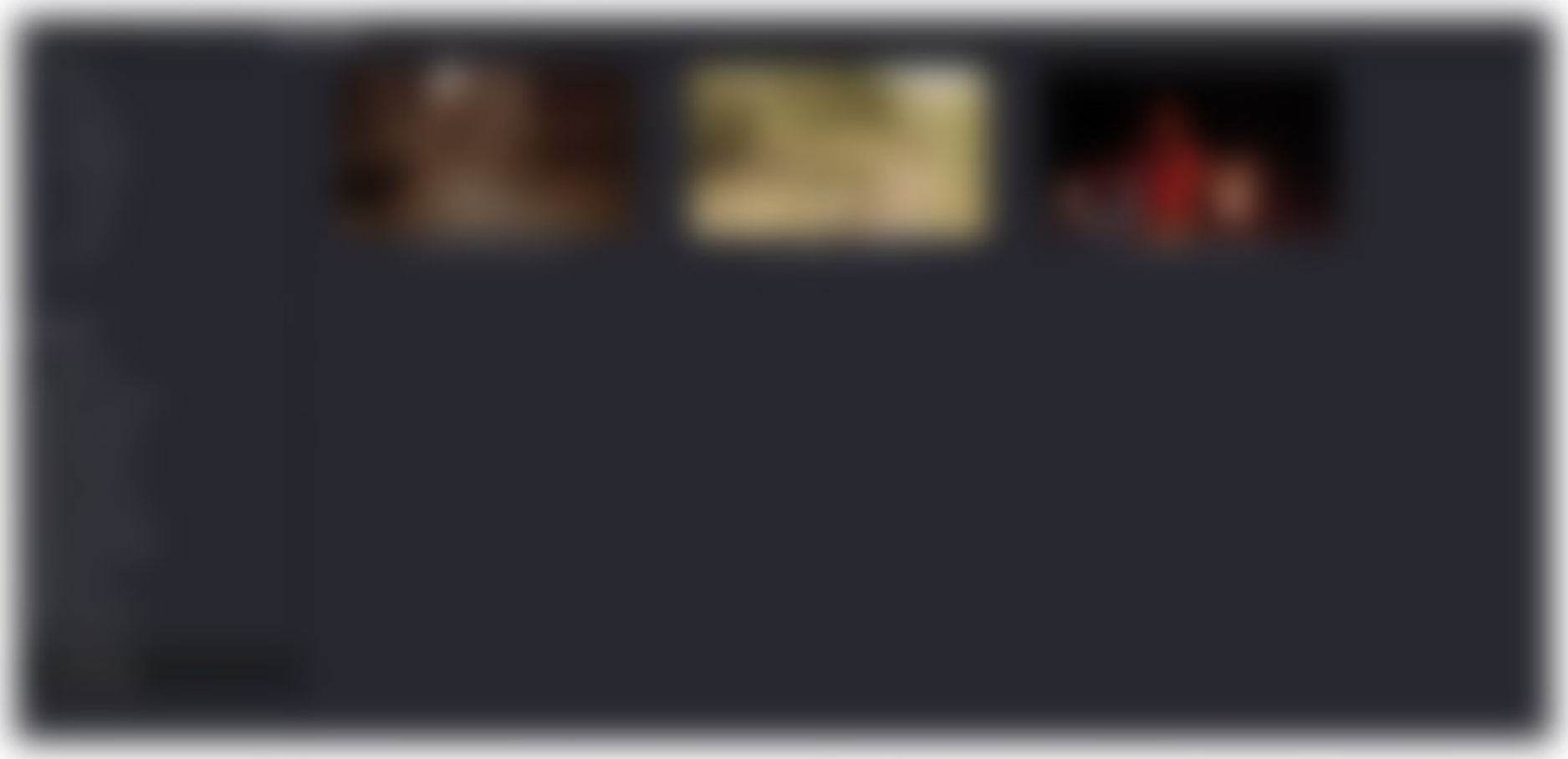
Creating Custom Smart Bins

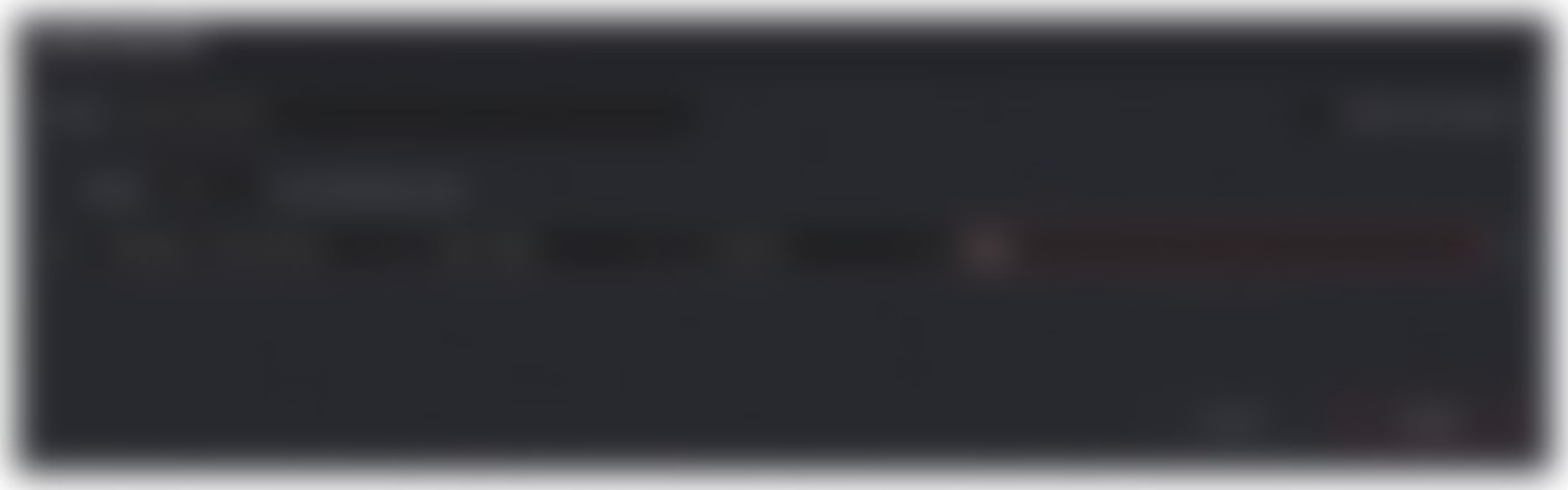
Creating custom smart bins is a powerful way to organize files in Filebin. Smart bins are a dynamic way to group files together based on specific criteria, such as file type, size, or upload date. Unlike regular bins, smart bins automatically update their contents as new files are added or removed from Filebin. This means you can always be sure that your smart bin contains the most relevant files, without having to manually add or remove them.

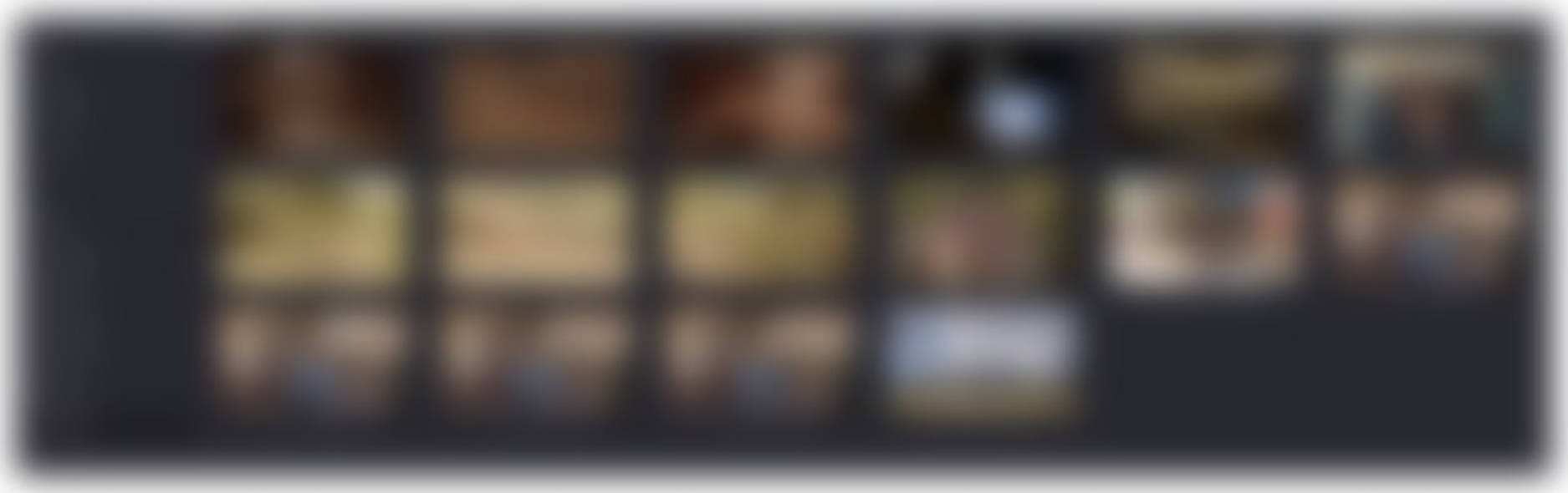
1. Choose the "Create Smart Bin"

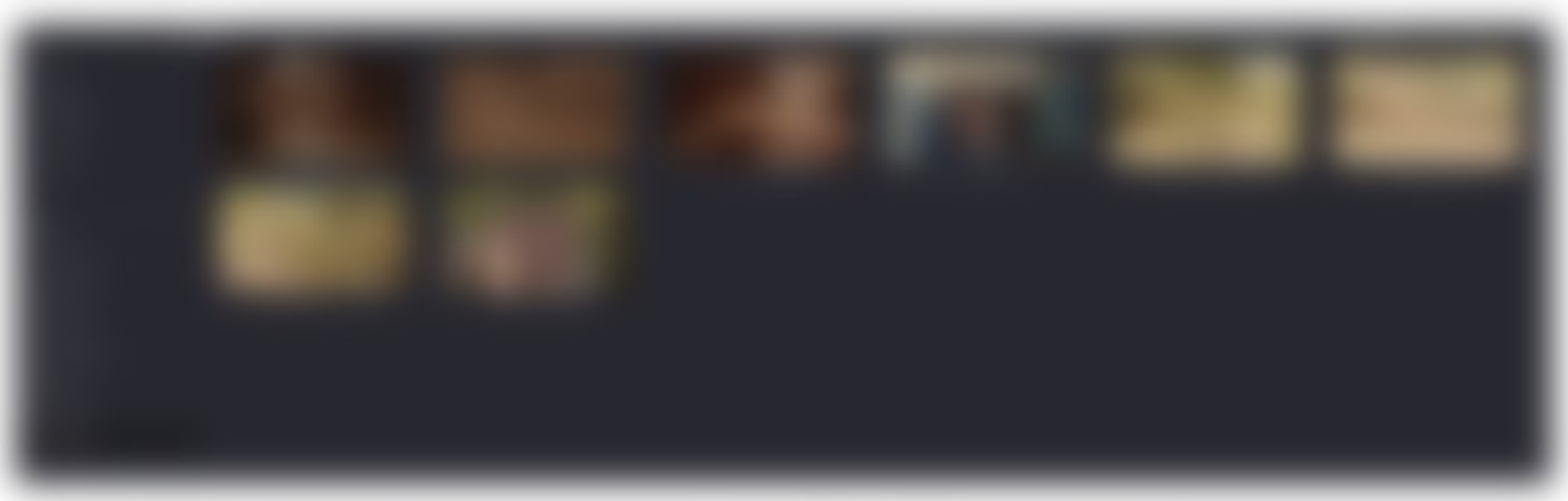
> **Note**
> Your user data might not be stored here if you're browsing in Private Mode.

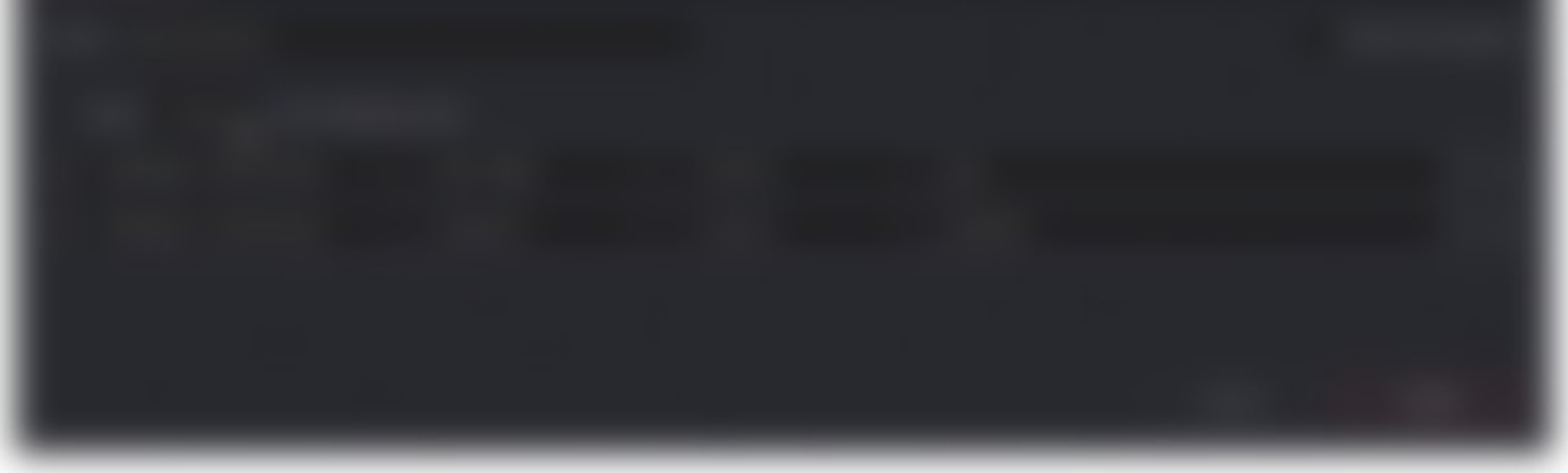


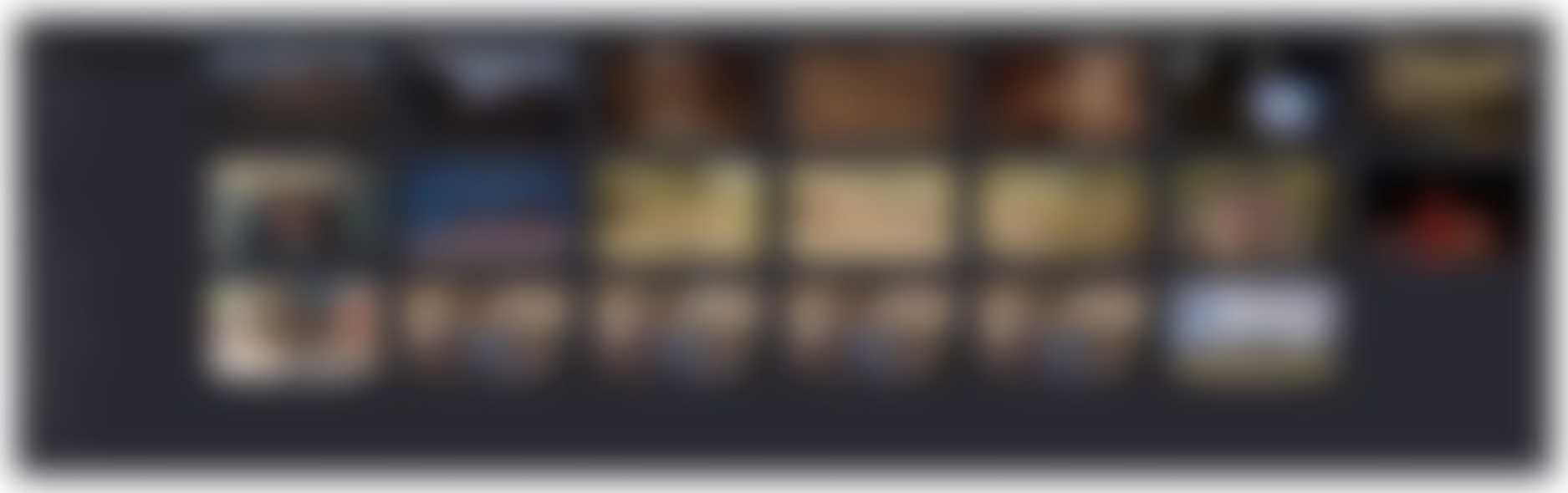












Organizing Custom Smart Bins

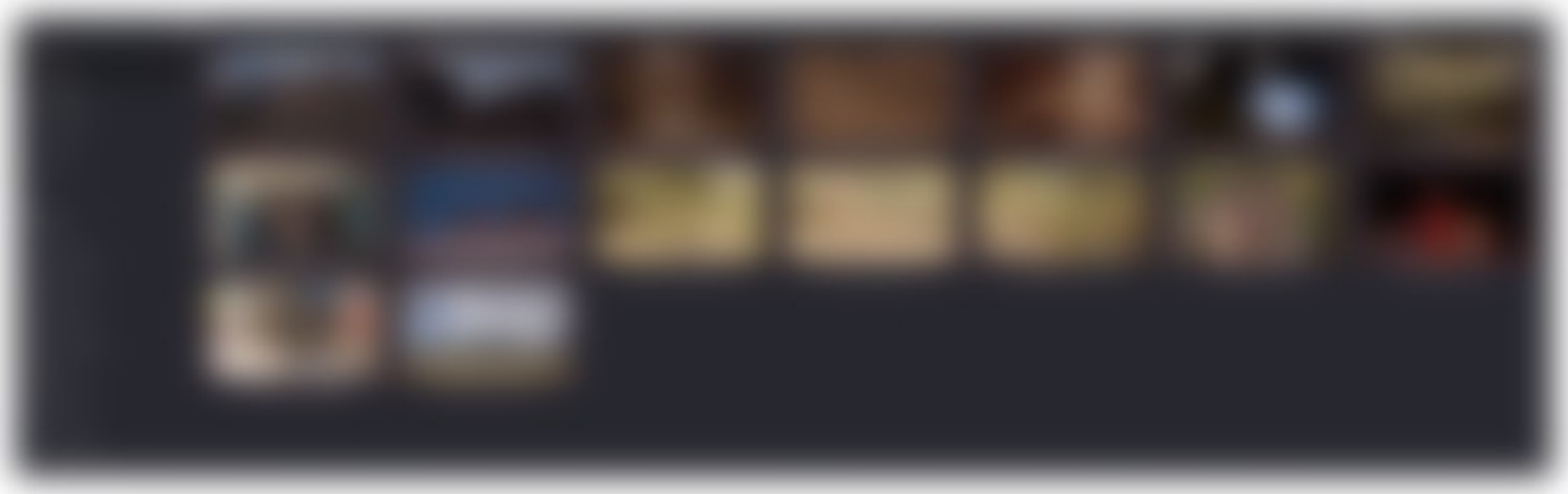
1. Drag the Event Tabs and Tag Schedule down into the Content Area of the Main Window.

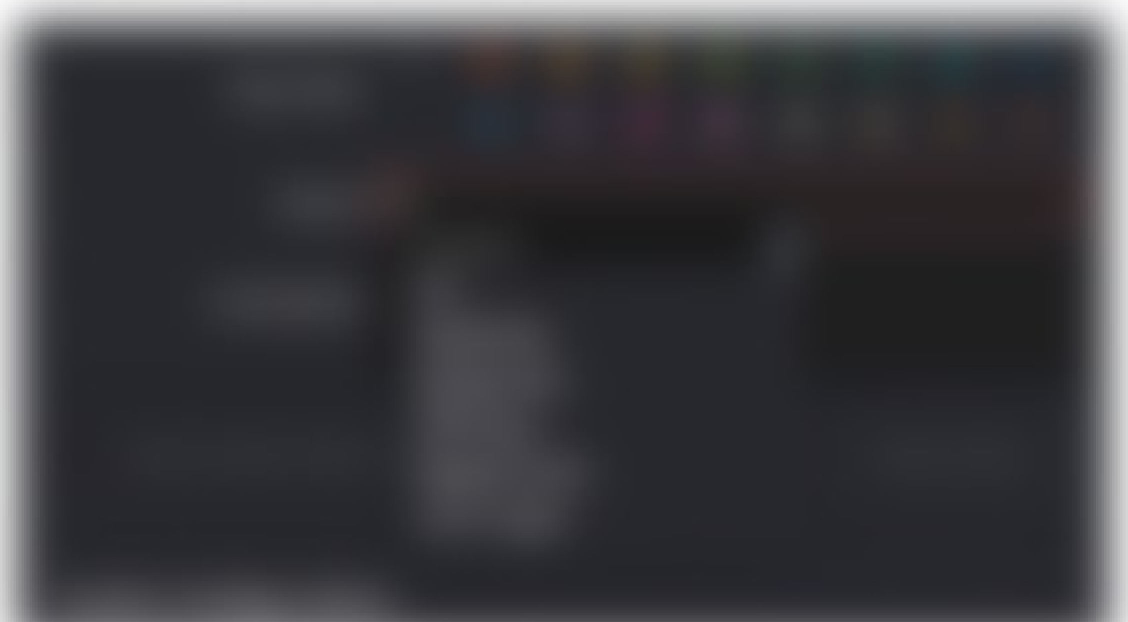
Renaming Clips with Metadata

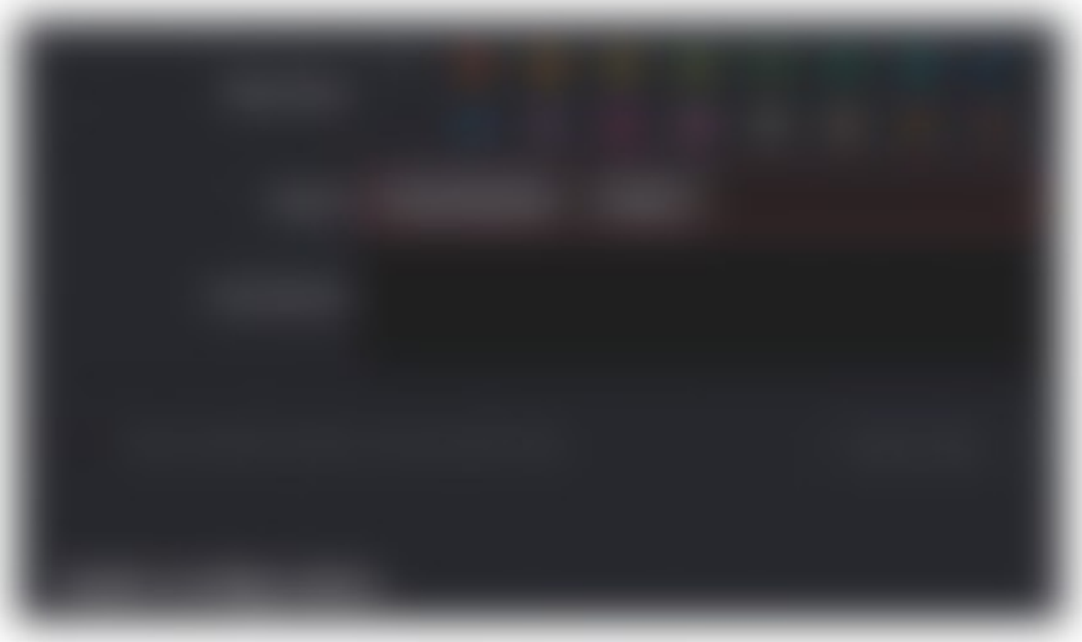
You rarely think a camera or device may appear before you offer an opportunity to change that ugly file name into one that's more descriptive. You can change the name before ingest, or after. Let's look at both options.

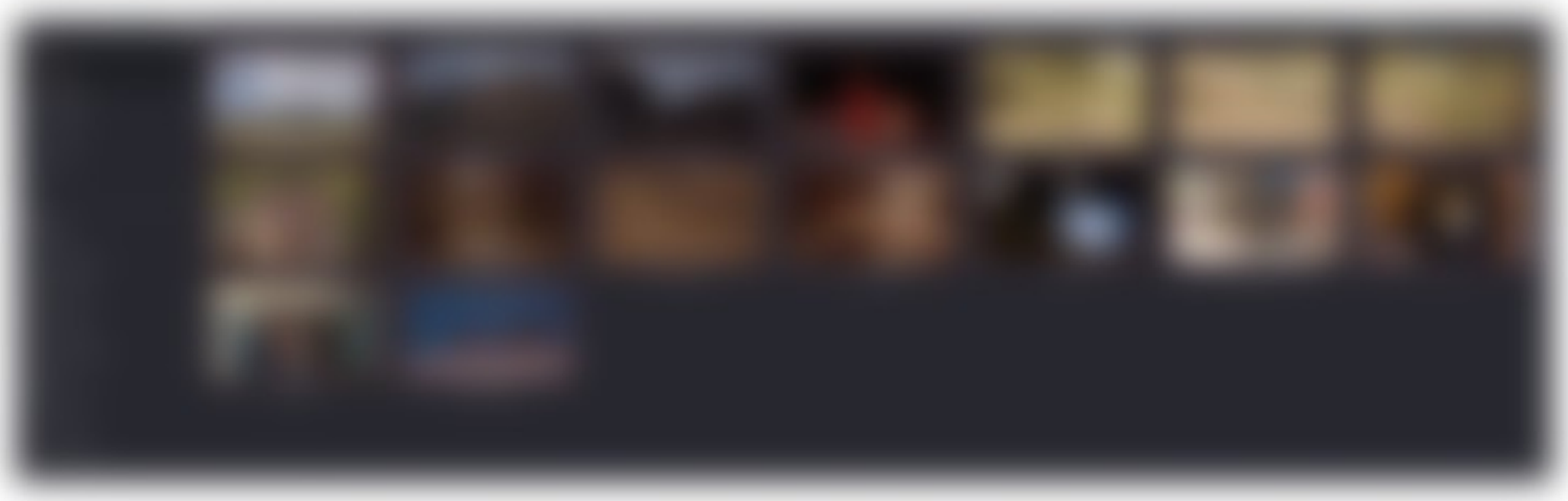
Double-click on a clip in the Event Tabs to open the Clip Inspector. Click in the Name field and enter a new name for the clip. Click OK when you're done.

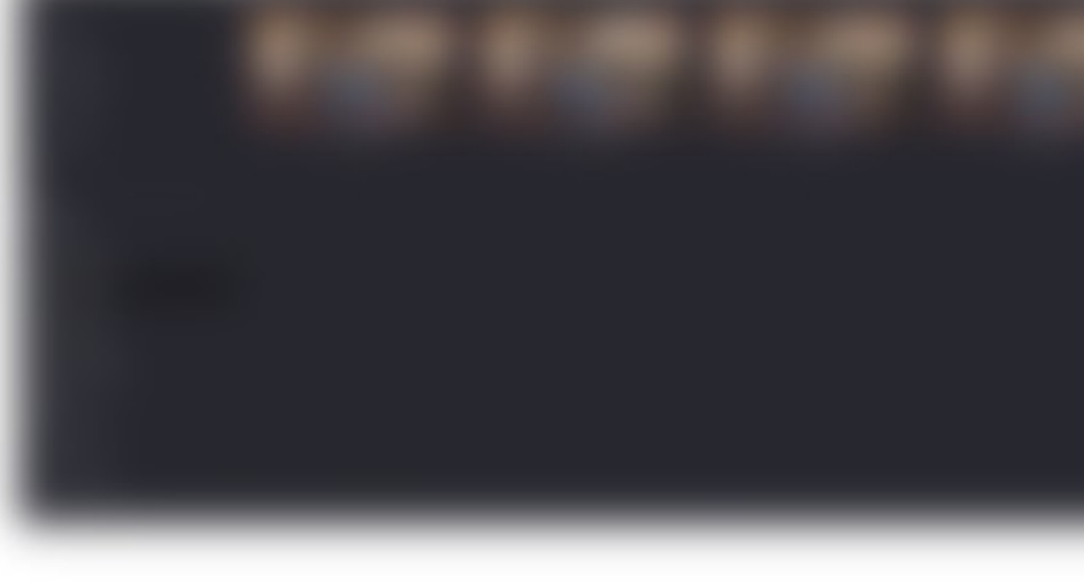
1. Select a clip in the Event Tabs, then press Command-Shift-N or click the Rename button in the Inspector. Edit the clip's name.



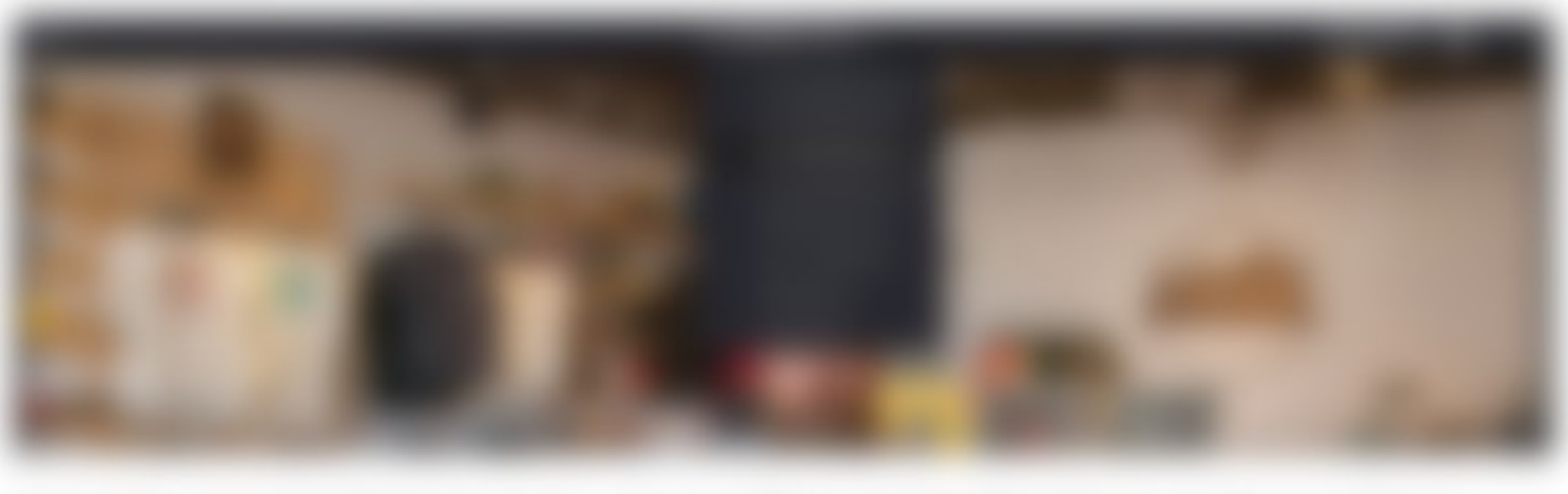


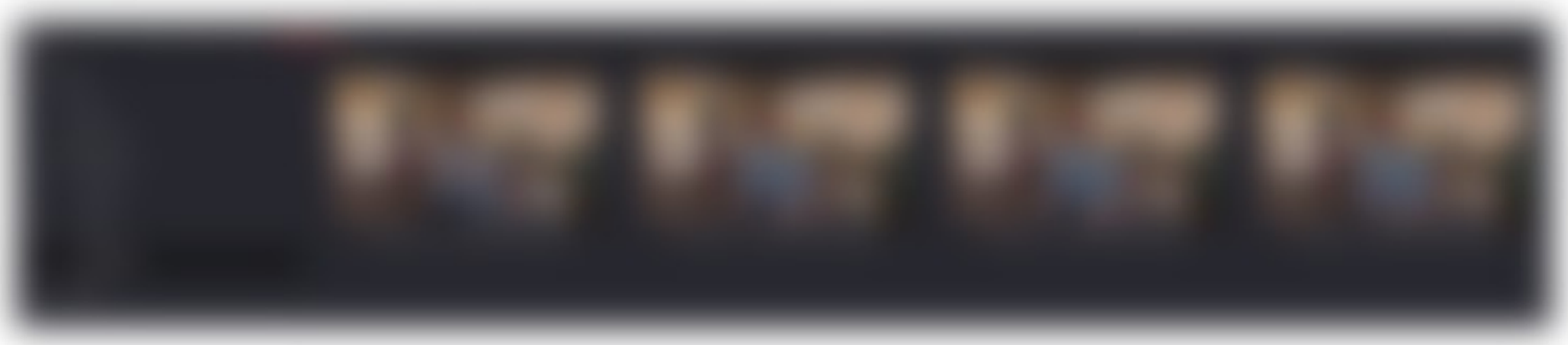




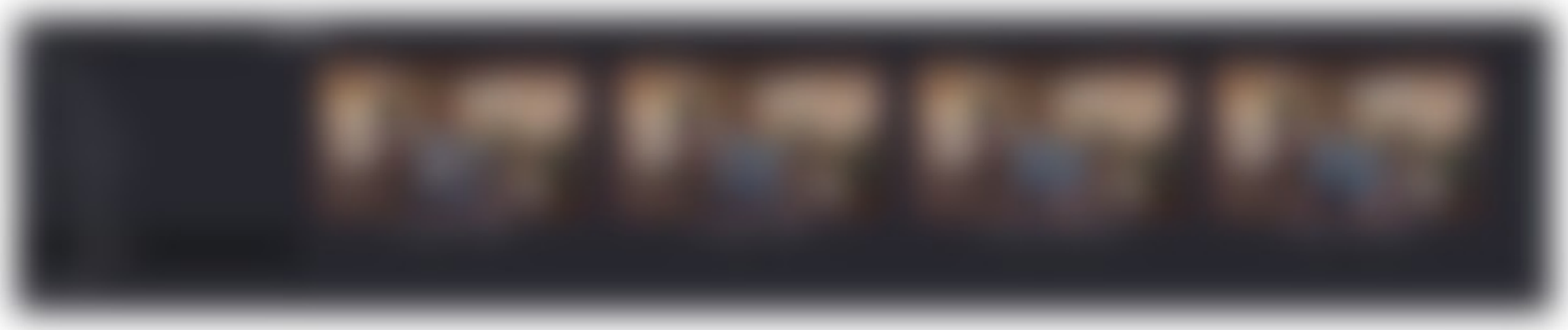


Creating Subslips

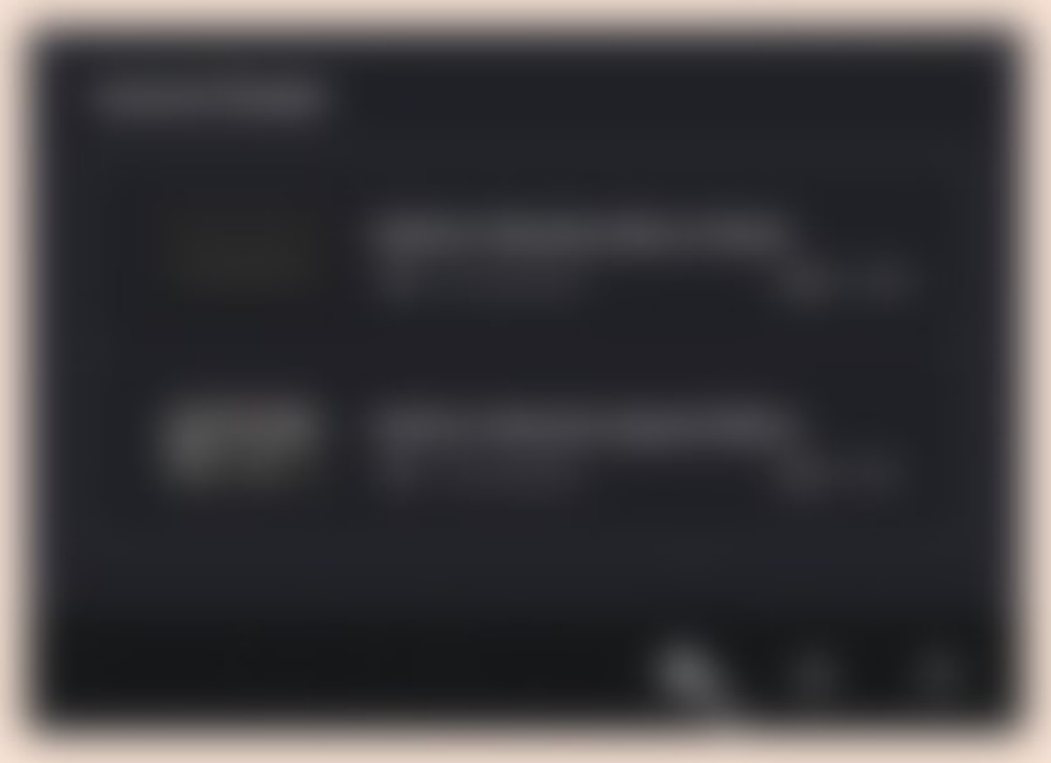




Modifying Subsidy Methods

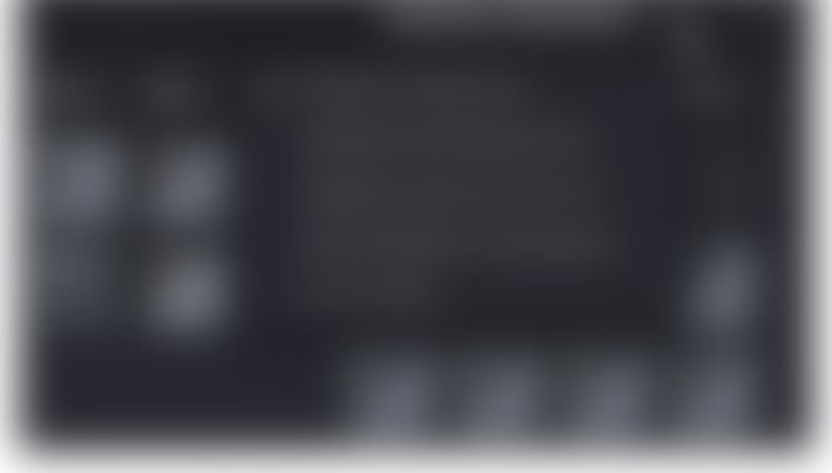


Preferences



Resetting and Saving Preferences

Exploring Keyboard Shortcuts



Lesson Review

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An Introduction to Audio Post and Sound Design

What Is Audio Post Production?

What Is the Audio Post Production Workflow?

Hunting the Soundtrack

Production Dialogue Editing

Sound Design and Sound Effects Editing

Music Editing

Enhancing and Sweetening Tracks

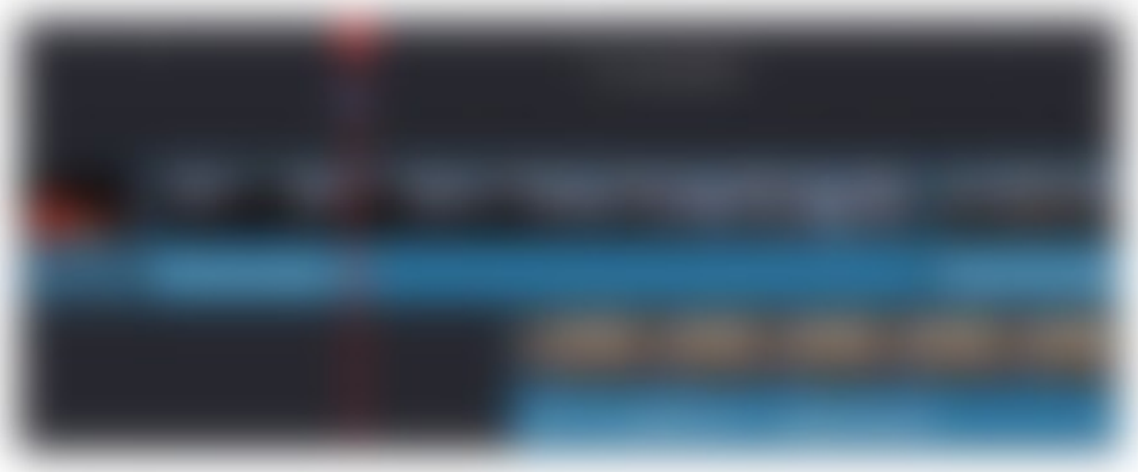
Mixing and Mastering

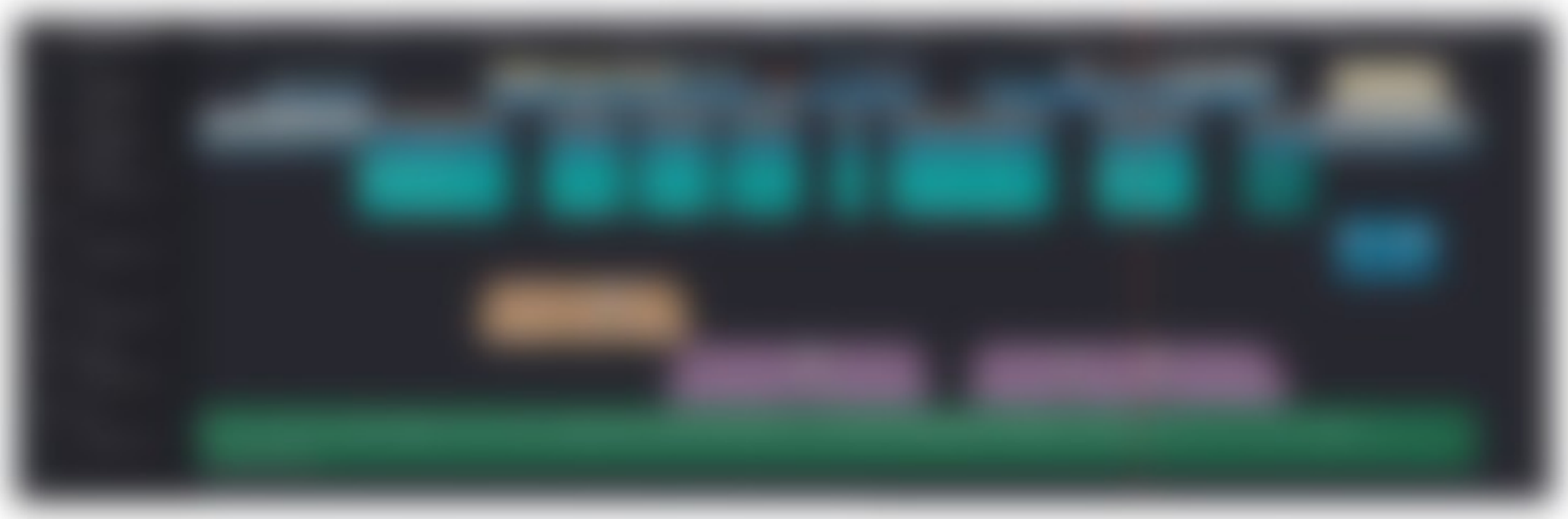
Lesson 1

An Introduction to Fairlight

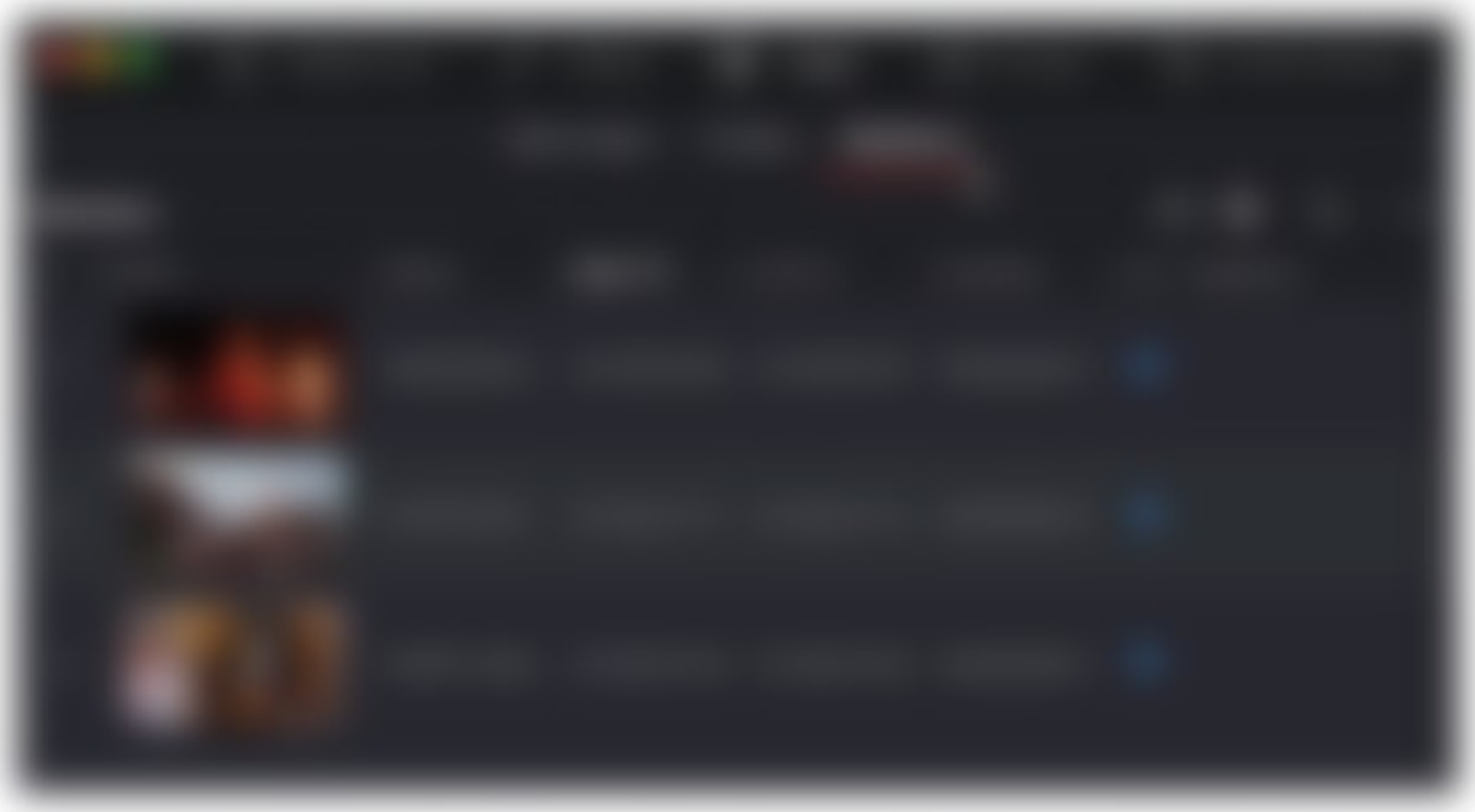
Setting Up the Project

Preparing the Timeline

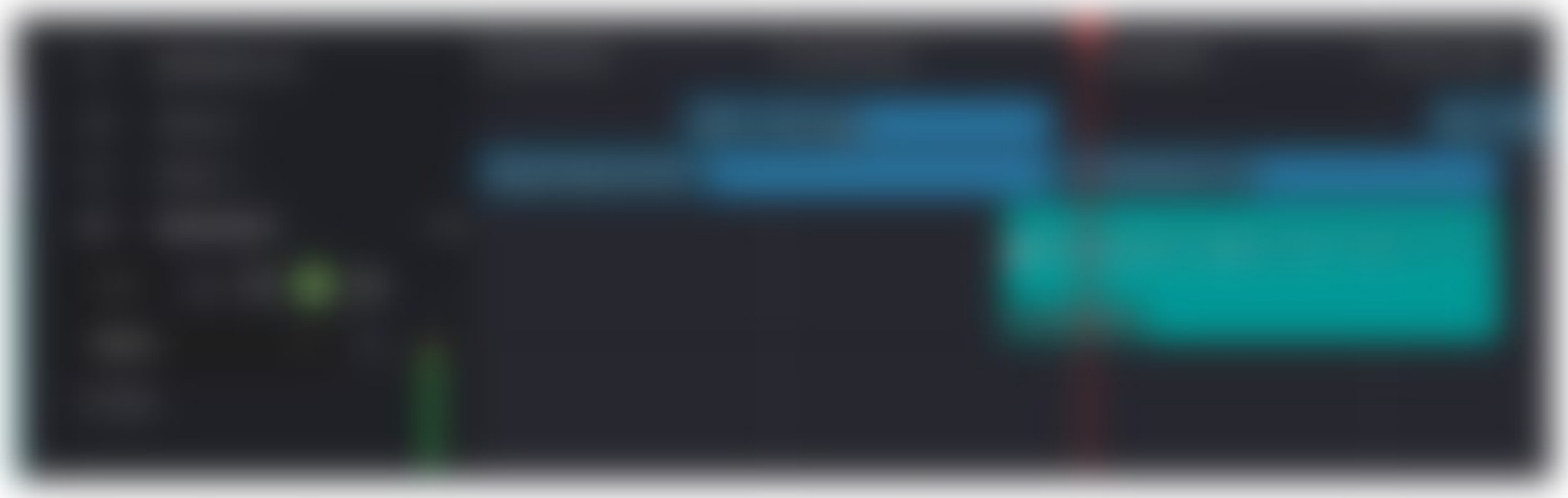


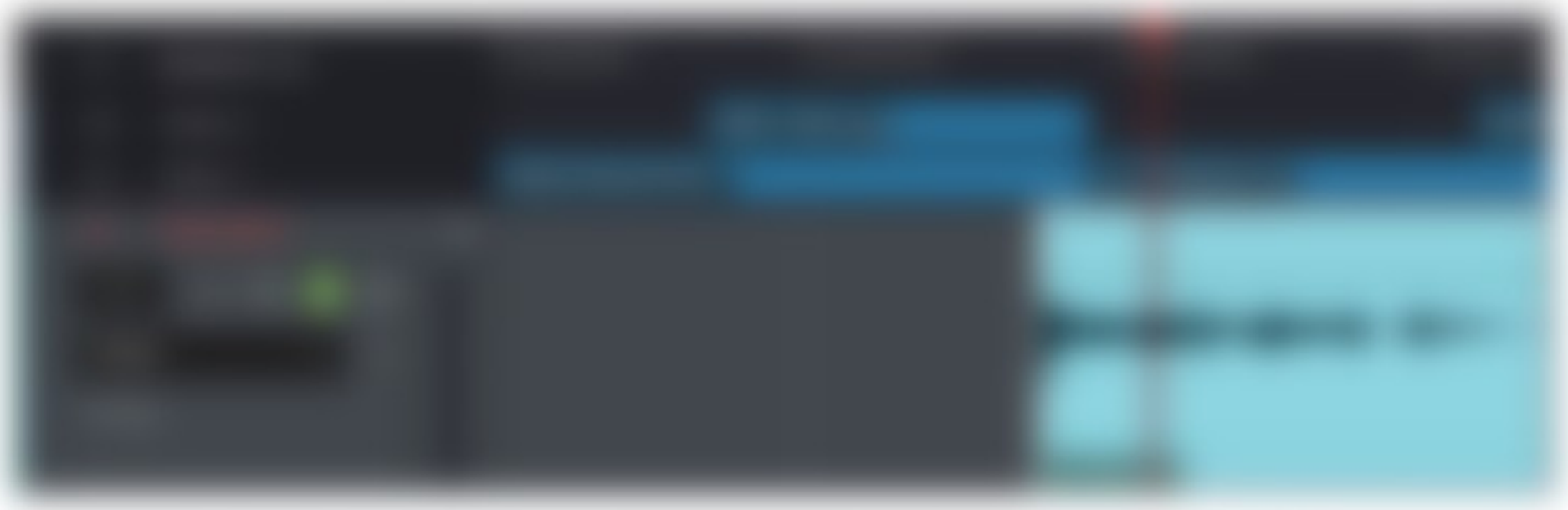


Exploring the Fairlight interface

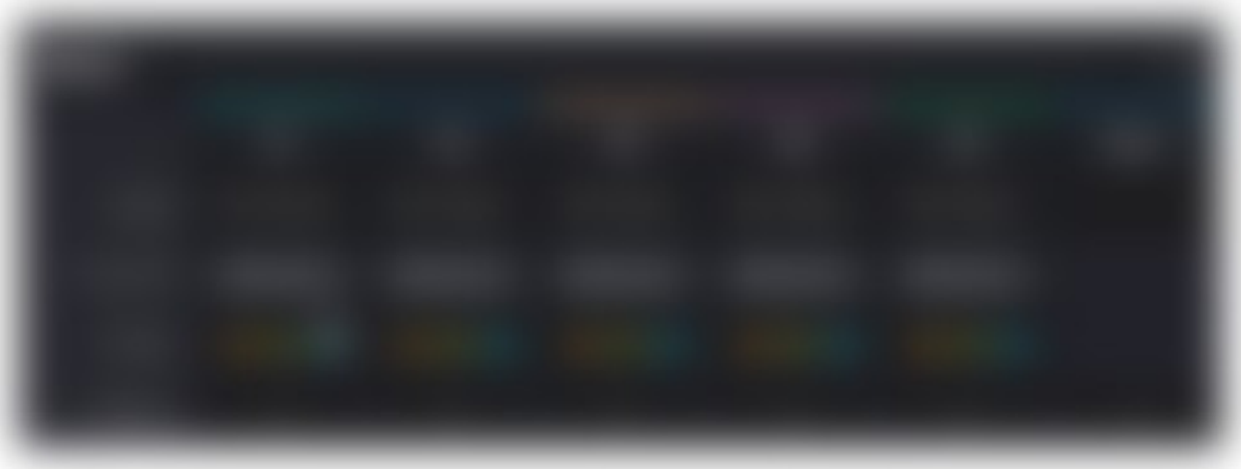


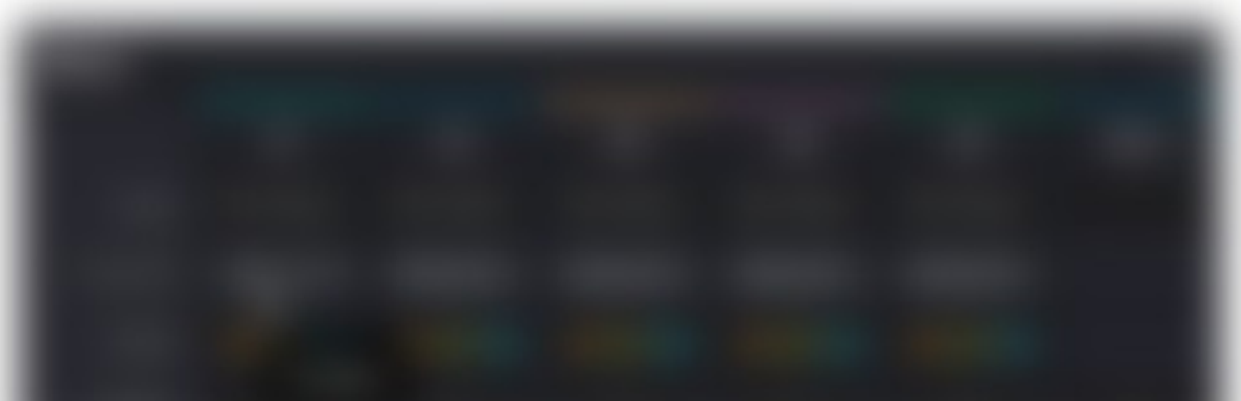
Setting Track Formats and Clip Channels

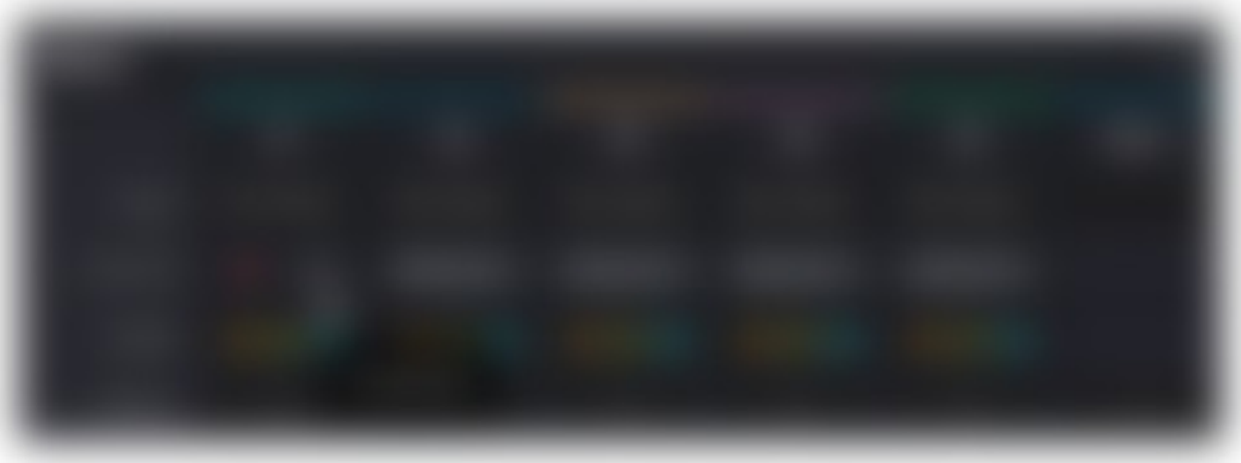




Using the AI Dialogue Leveler

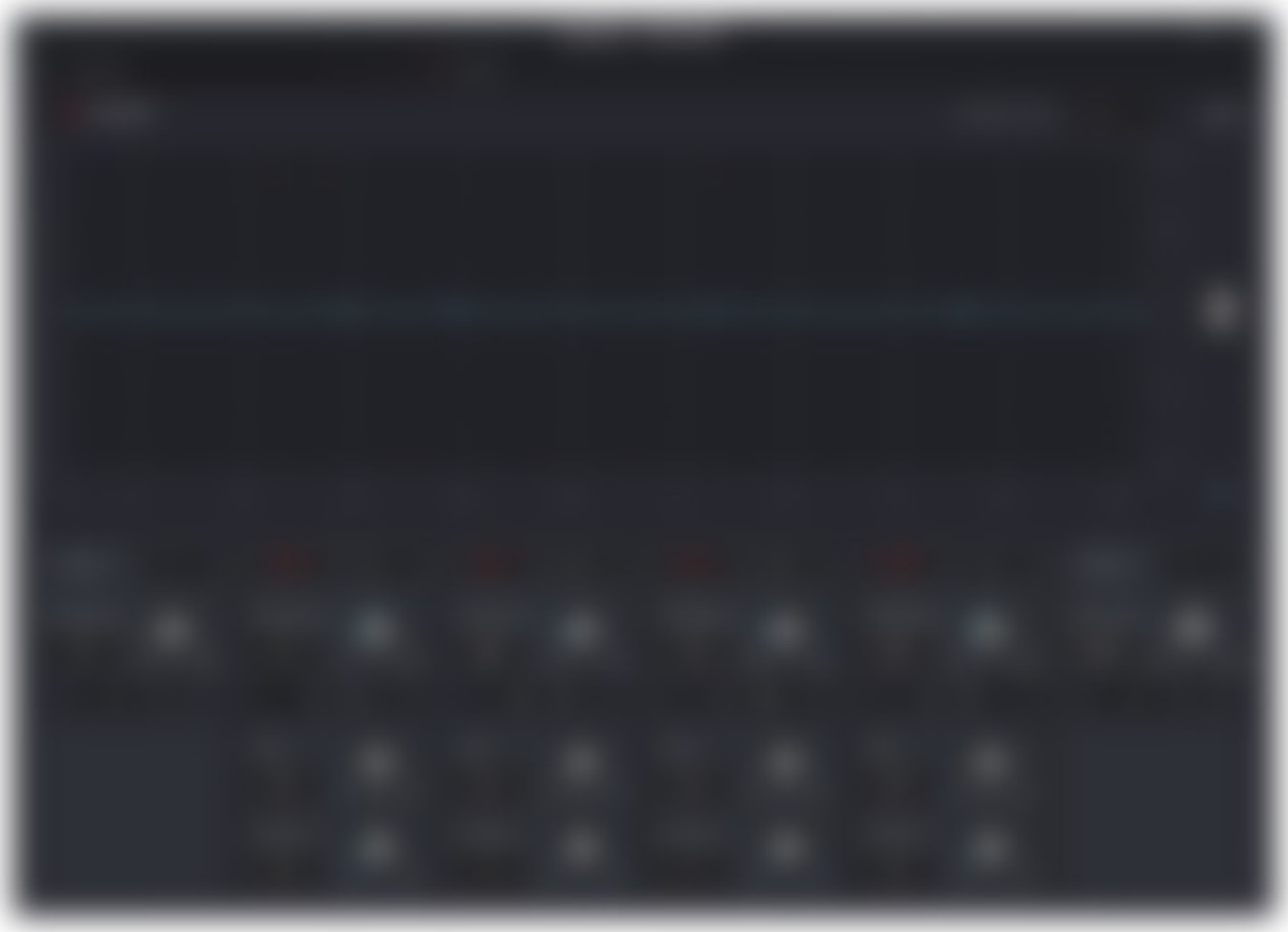


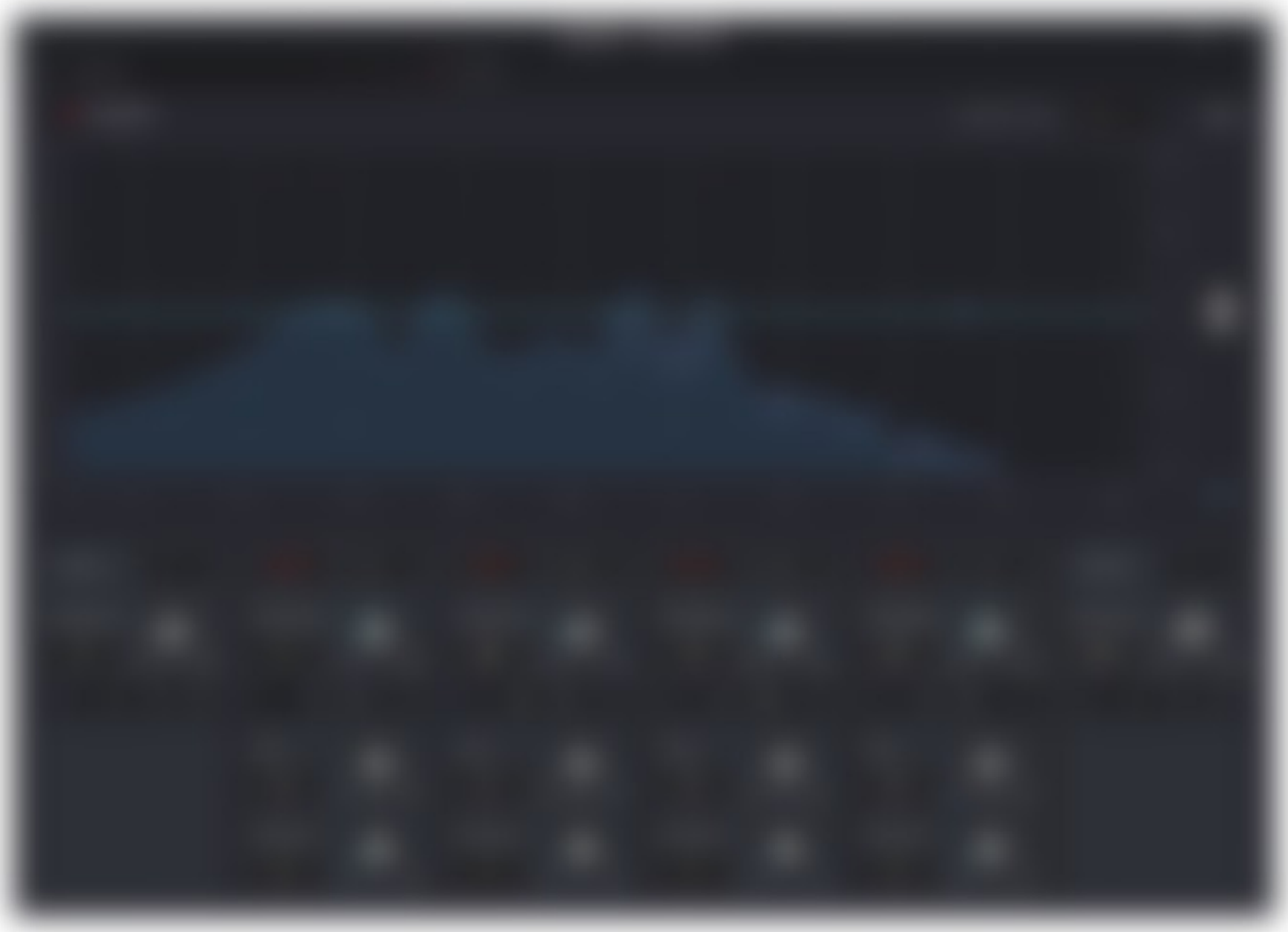




Applying ID

1. Double-click the ID application icon to launch it.



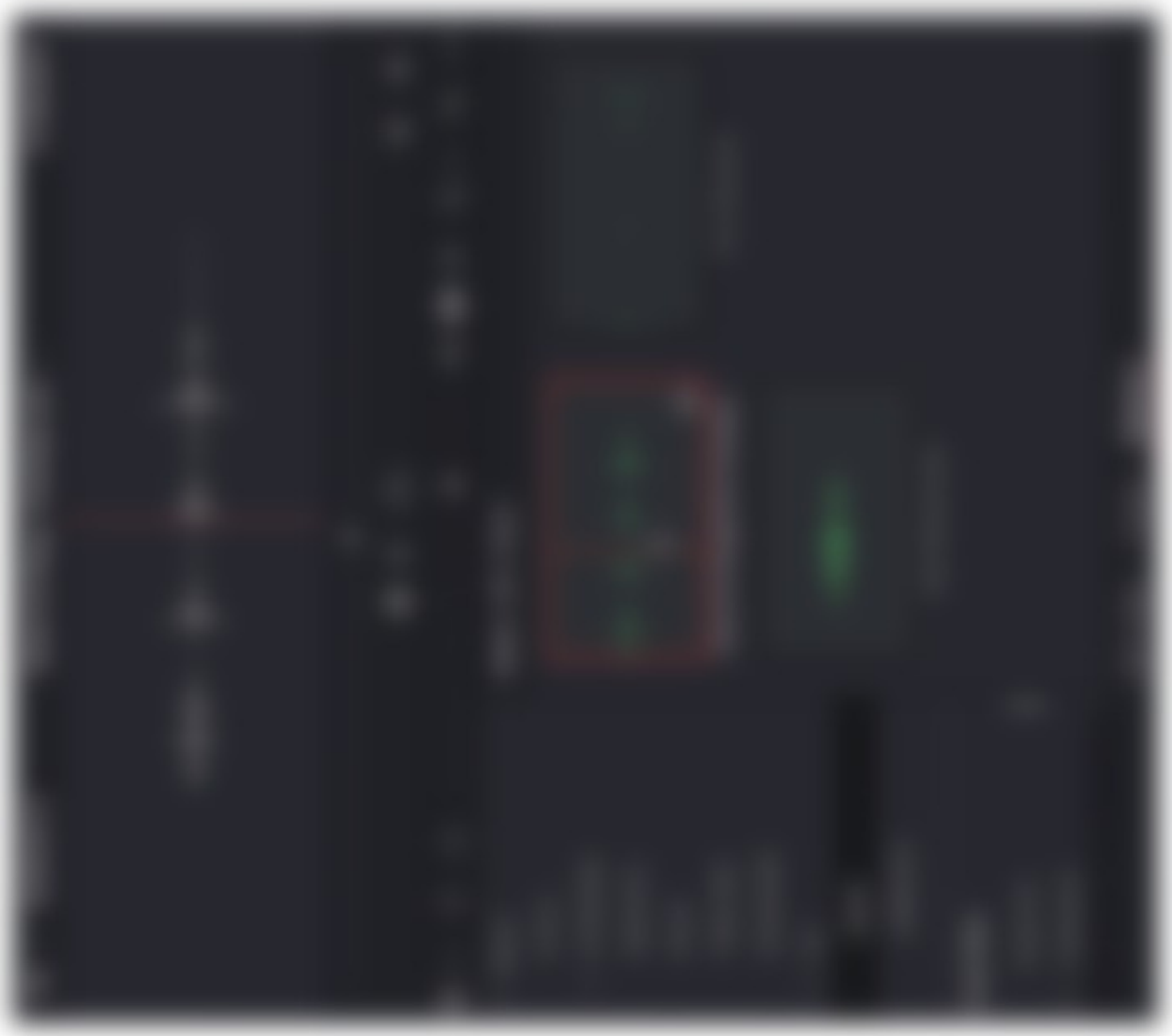


Adding Sound Effects

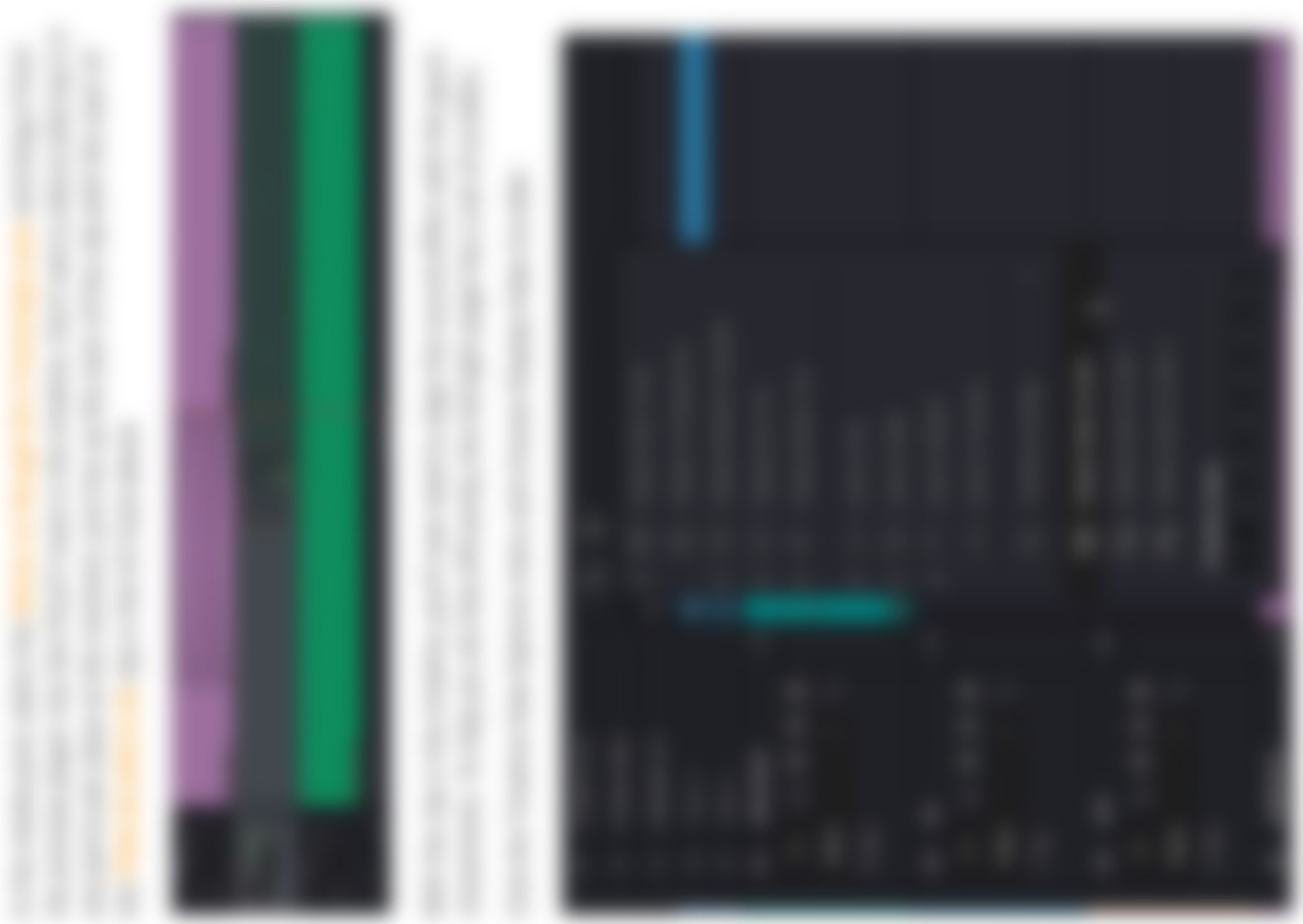
In addition to customizing the audio in your timeline, the Spotlight pages let you add, edit, and manipulate audio clips. Additionally, the Spotlight interface is widely considered the best audio editor in Resolve. Besides providing a host of tools for adding and processing sound effects, the Spotlight pages are the best place to add ADR.

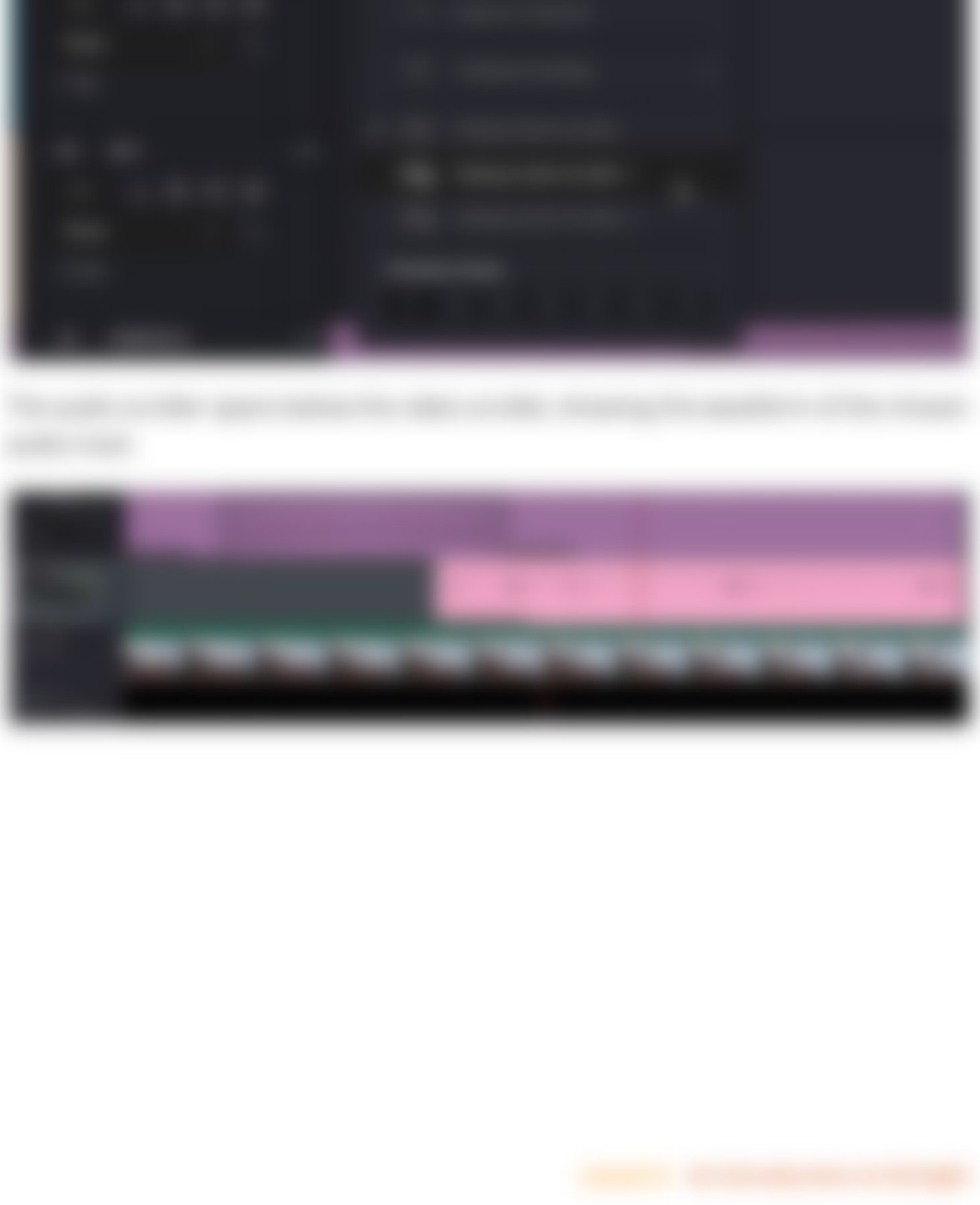
1. Use the Edit workspace or the Cut page to create the timeline and edit audio.
2. Select the timeline in the Media Pool and open the Spotlight pages.

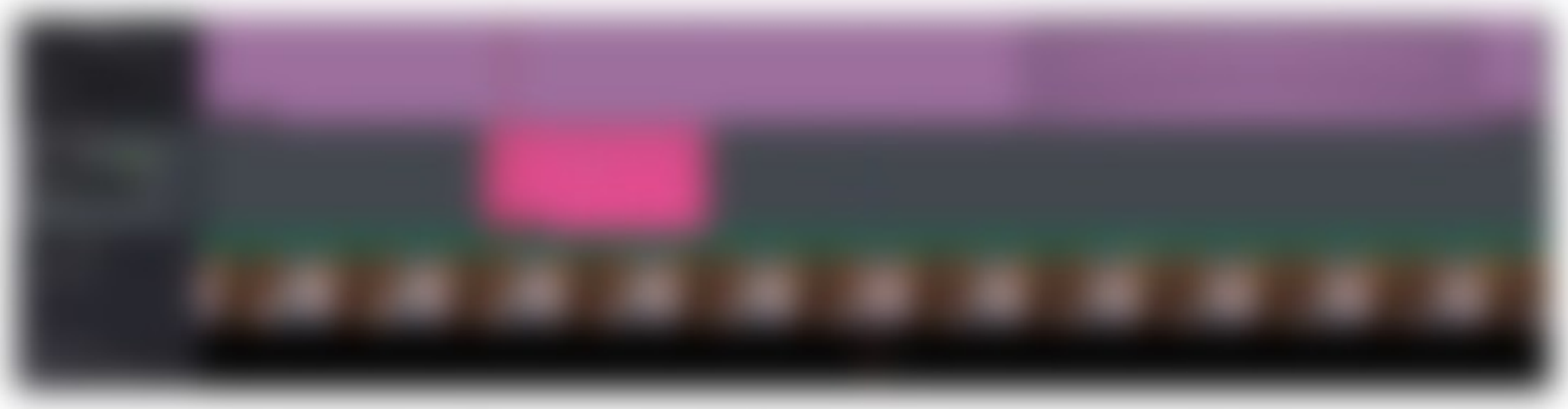
3. Press Shift-2 to open the timeline in the Mixer, or click the Mixer button.



Using borders







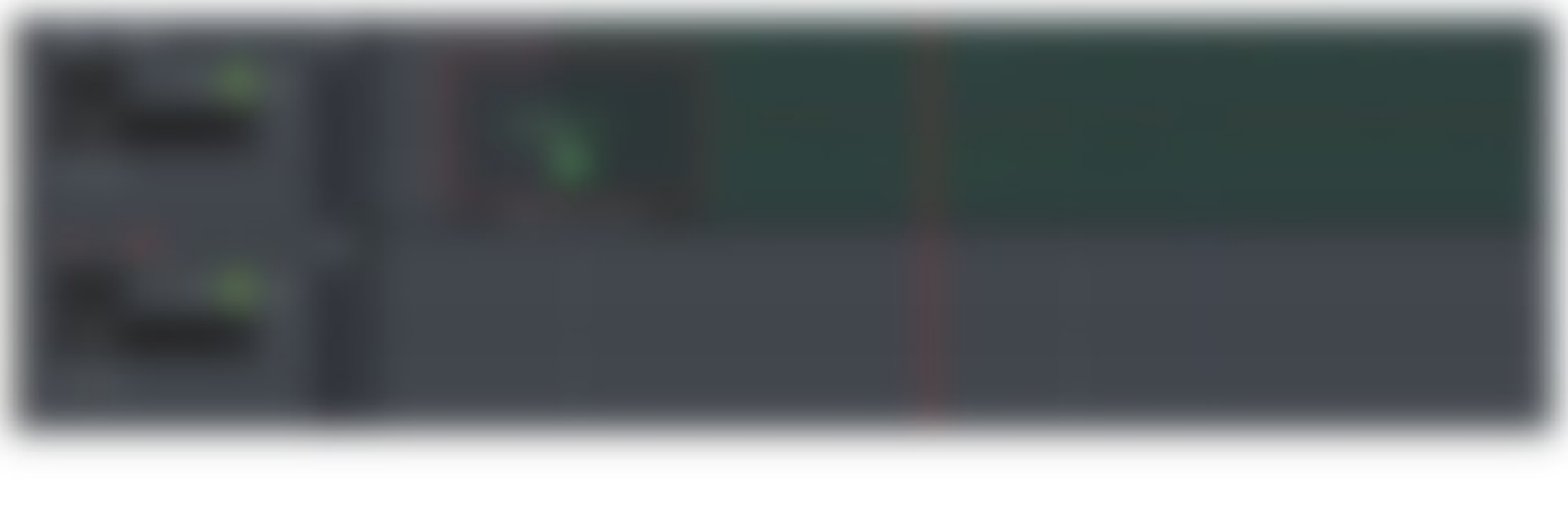
Aligning Sound Effects

- In the Inventory, right-click the track containing the Track 1 you want to add Tracks.
- In the Add Tracks dialog, change the number of tracks to 1, ensure that the track Position is set to Before Track 1, and change the Audio Track Type to Stereo.

- Click Add Tracks.

Two new tracks, Stereo Track 1 and Audio 2, are added to the timeline above Track 1.

- Change the names of Audio 2 and Audio 3 to **drum** and **bass**, respectively.
- Select the track header for drum and command-click the track header for bass. Both track headers are selected.
- Right-click the selected tracks and choose Change Track Color. Set the color of these tracks.



Mixing the Soundtrack

Now that you've successfully added the sound design elements to the DAW Timeline, it's time to bring all the elements together into the final mix. This is where you bring all the separate audio elements together by balancing the levels of the tracks so that the soundtrack sounds good as a whole.

While you could make these adjustments on an individual clip level, this method helps to keep the

- In the Timeline, hold Option/Alt, click, and drag the fader to create a duplicate fader for the
- Choose the Compressor > Stereo FX plugin for each fader and turn the default
- Turn down all the sounds except the Ambience and FX tracks.
- Press Shift-1 and adjust the Ambience levels so you can hear the ambient sounds in

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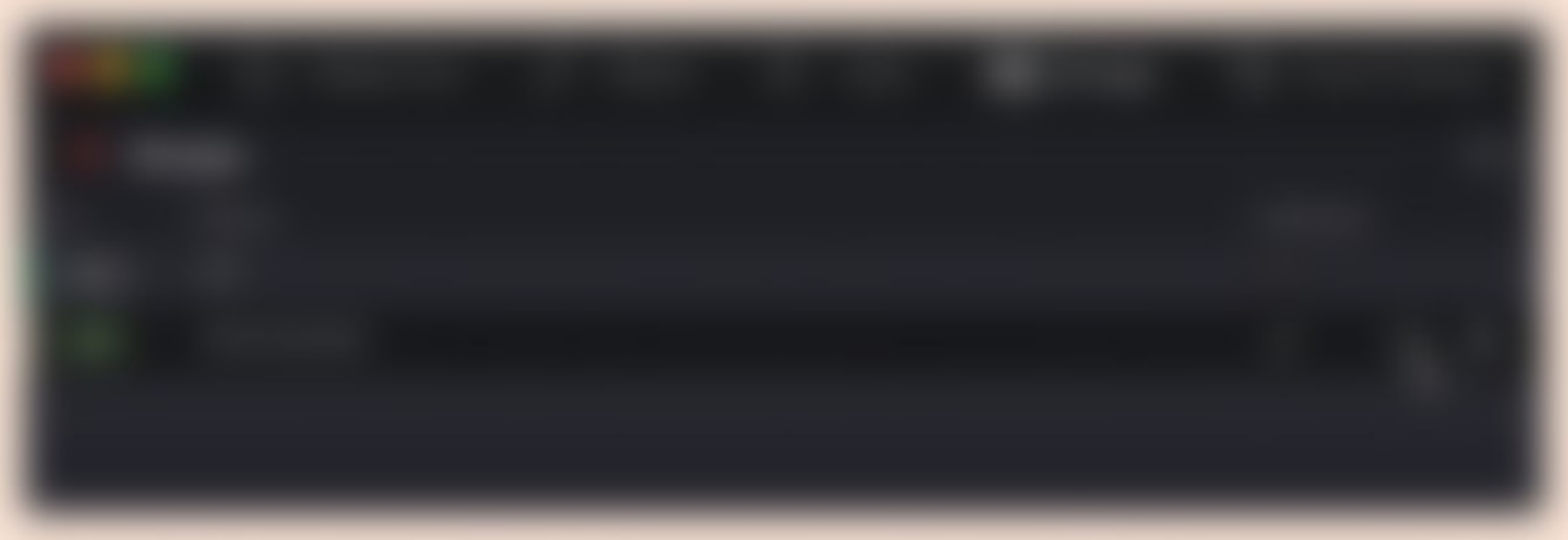
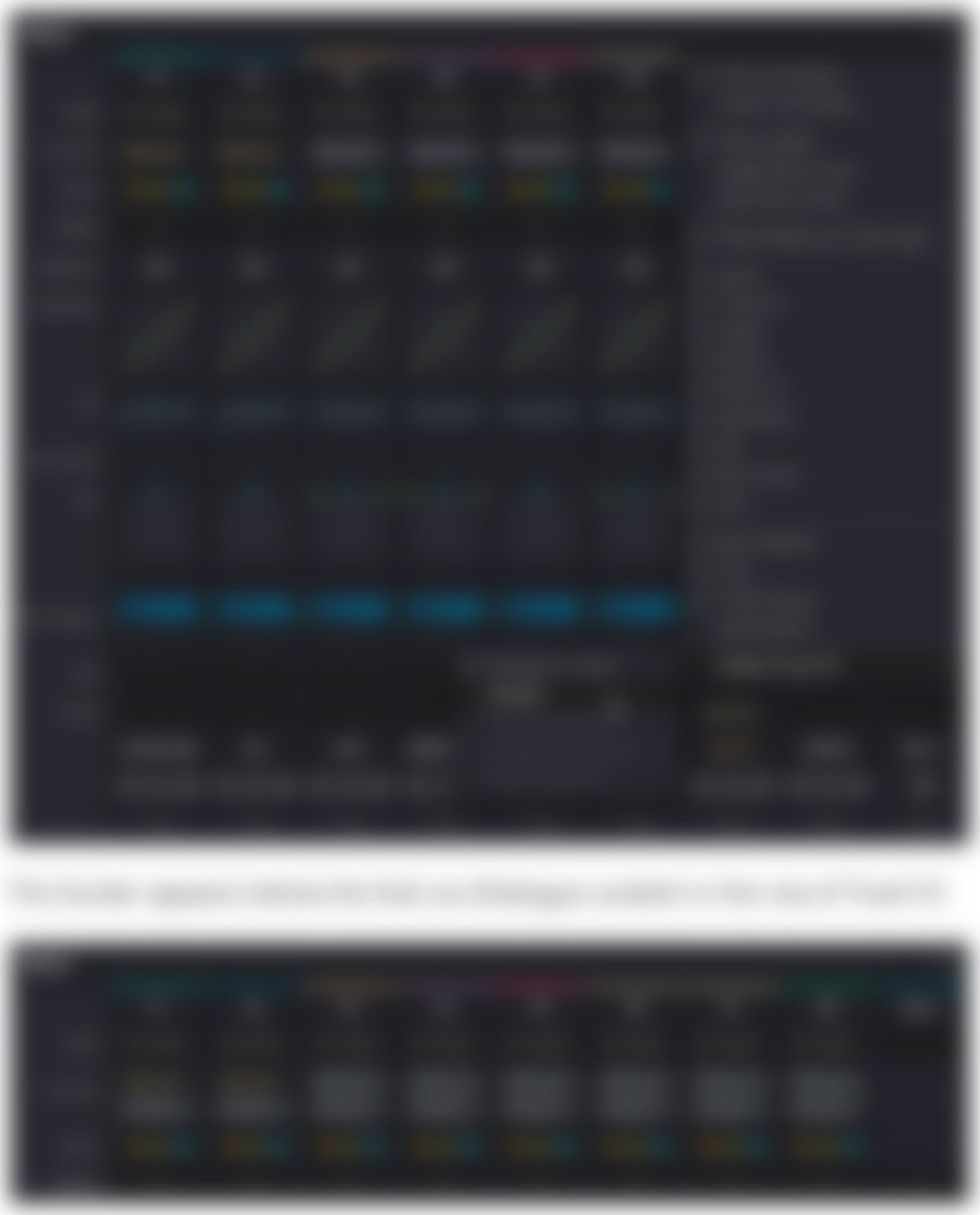
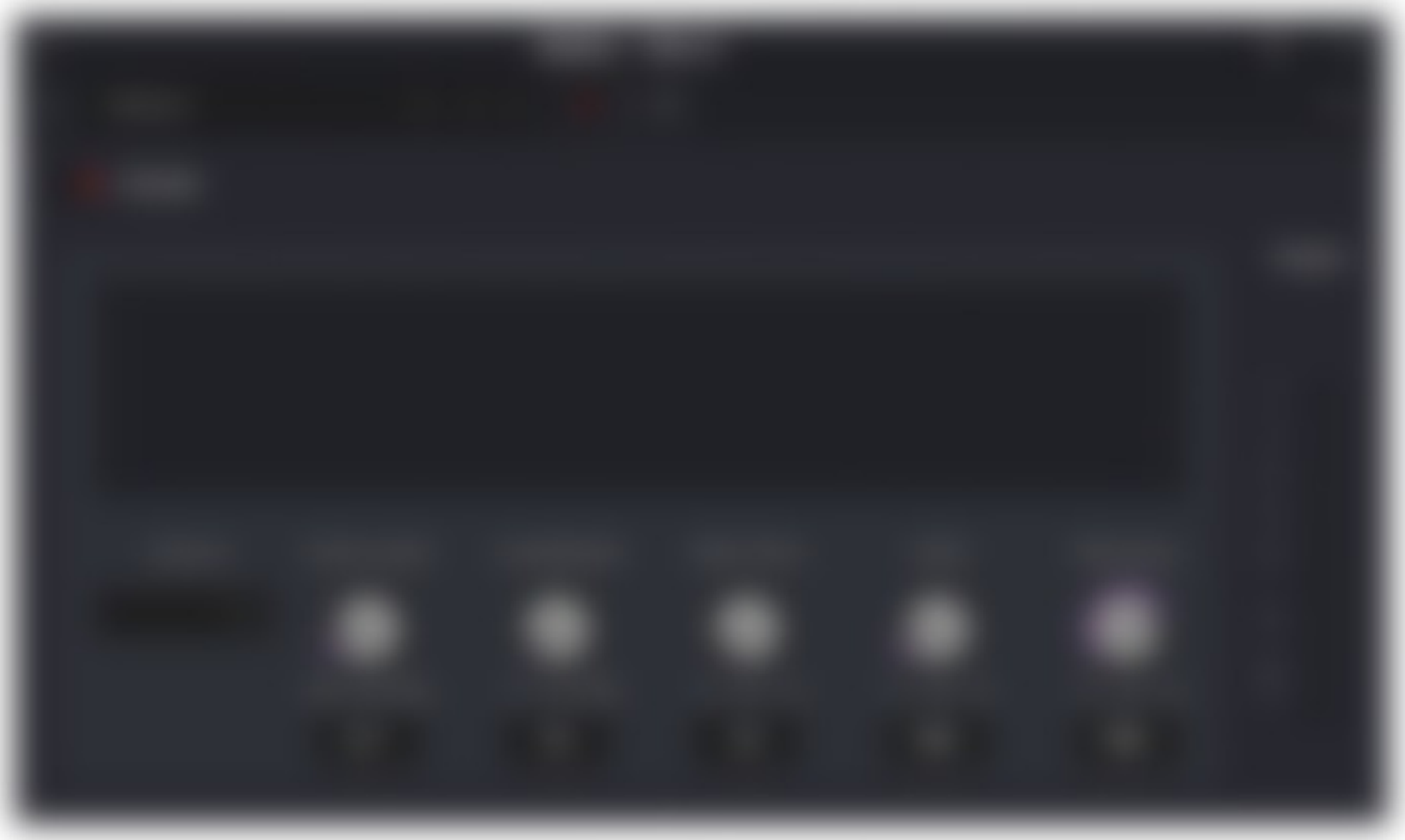
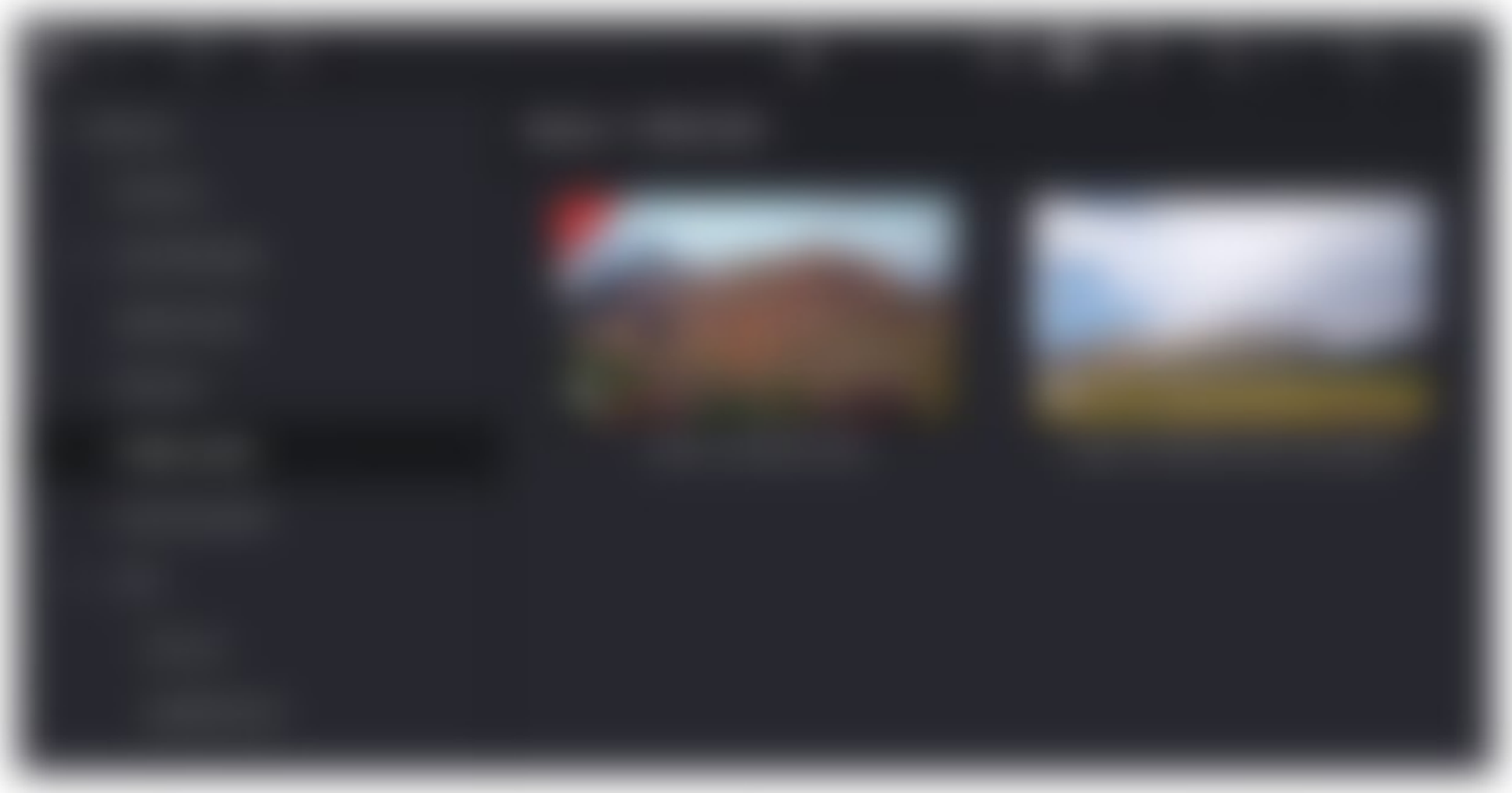


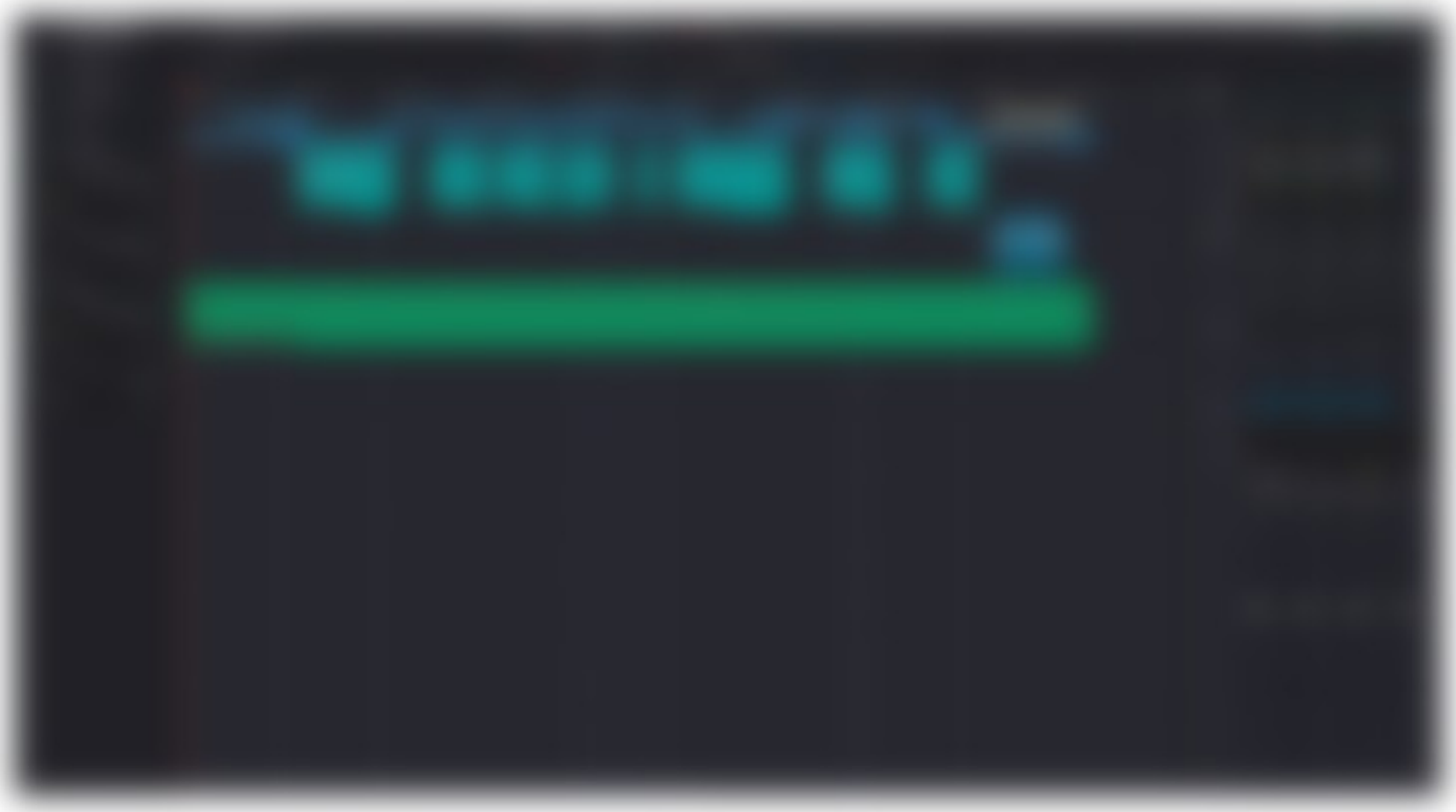
Ducking the Music





Using Audio Keyframes





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Lesson Review

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Answers

1. a. Quality data can be defined as the correct level, which differs from logistics processes to the full-height page.
2. True. All quality changes you make in the drill page are visible and adjustable in the full-height page.
3. a. The ESC command can be used to adjust the "specific" to hexagon data.
4. Up to two quality can differ, and be displayed on the same time, as well as the orders in order.
5. Note: Quality data can be updated in the inventory by changing them from the quality page or from the purchase page.

An Introduction to Visual Effects and Compositing

What is Visual Effects Compositing?

Compositing is the process of combining two or more images to make a unique new image. For VFX, we use it to combine different elements, such as a video clip, animations, and graphics. We can manipulate many different elements, such as color, opacity, and position. They are layered on top of each other to produce the new image.

Many tools fall under the umbrella of visual effects, such as shot, color, and audio post-production. Visual effects are a huge and exciting part of the creative filmmaking process. Whether you're a filmmaker, animator, or just someone who loves movies, you'll find something to appreciate in the world of visual effects compositing. We'll explore the different techniques and tools used in visual effects compositing, and we'll also provide some tips for getting started in this exciting field.

For instance, storytelling can't be done without visual effects. They can help to create stunning worlds and characters that would be impossible to film in real life. They can also be used to enhance the emotional impact of a scene. Understanding the techniques and tools used in visual effects compositing can help you appreciate the artistry and skill that goes into creating these amazing images.

Getting Started with Visual Effects

Visual effects can seem overwhelming at first, but with the right approach, anyone can learn the basics. Whether you're a filmmaker looking to add some flair to your projects or a beginner just starting out, there are a few things you can do to get started with visual effects compositing.

First, it's important to understand the different types of visual effects that are available. Some common types of visual effects include green screen compositing, motion tracking, and 3D animation. Once you have a basic understanding of the different types of visual effects, you can start to experiment with them in your own projects.

One of the best ways to learn visual effects is by doing. There are many free and open-source software programs available that can be used to create visual effects. Some popular options include Blender, Fusion, and Natron. These programs can be used to create a wide range of visual effects, from simple color corrections to complex 3D animations.

Adding Elements

Blending is a powerful tool that can be used to create a wide variety of visual effects. Some common blending techniques include alpha blending, additive blending, and multiplicative blending. Alpha blending is the most basic type of blending and is used to combine two images by making one of them partially transparent. Additive blending is used to add the colors of two images together, resulting in a brighter image. Multiplicative blending is used to multiply the colors of two images together, resulting in a darker image.

Animals and Kids

Dog Requirements

Performance Console

Changing Locations

Who Removed

Text Extensions

Adding Graphics

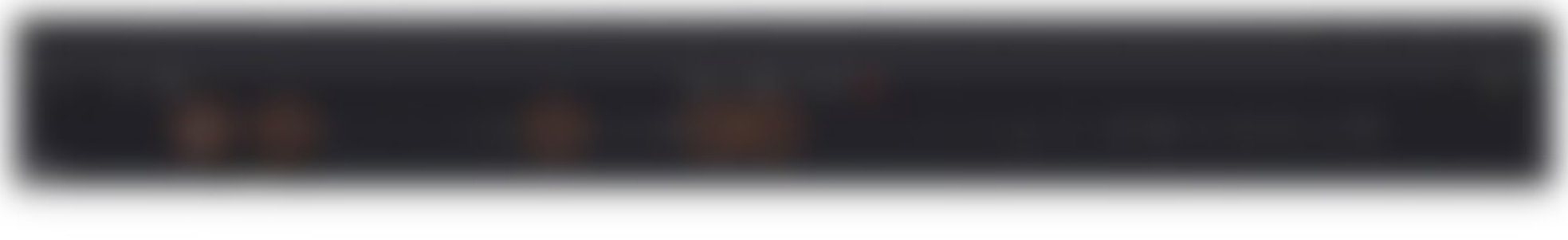
Learning to See

Lesson 1

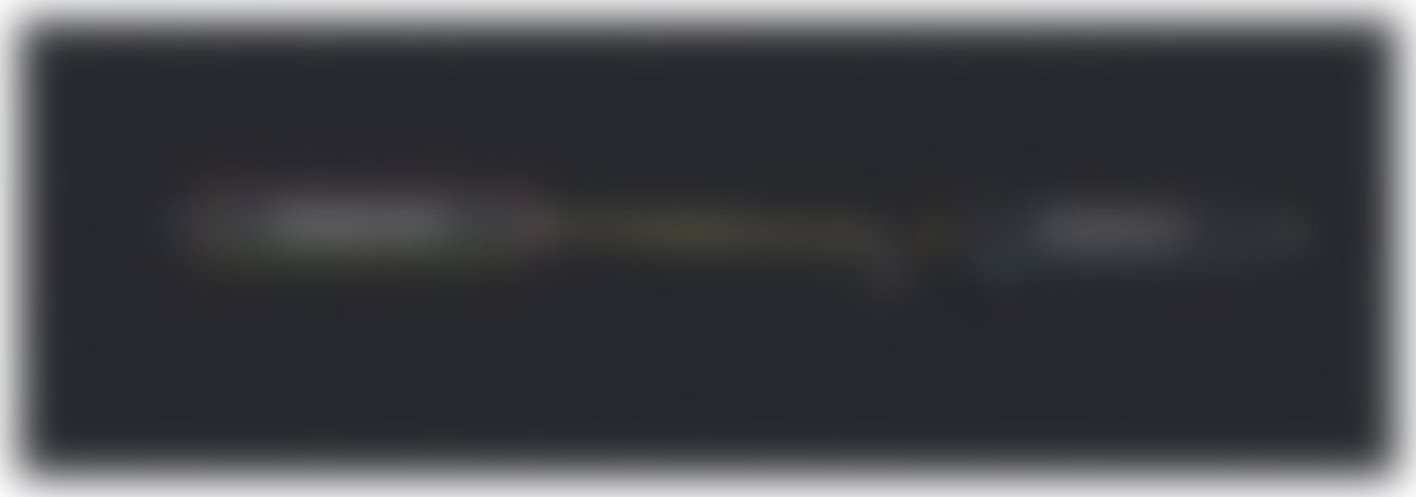
An Introduction to Fusion

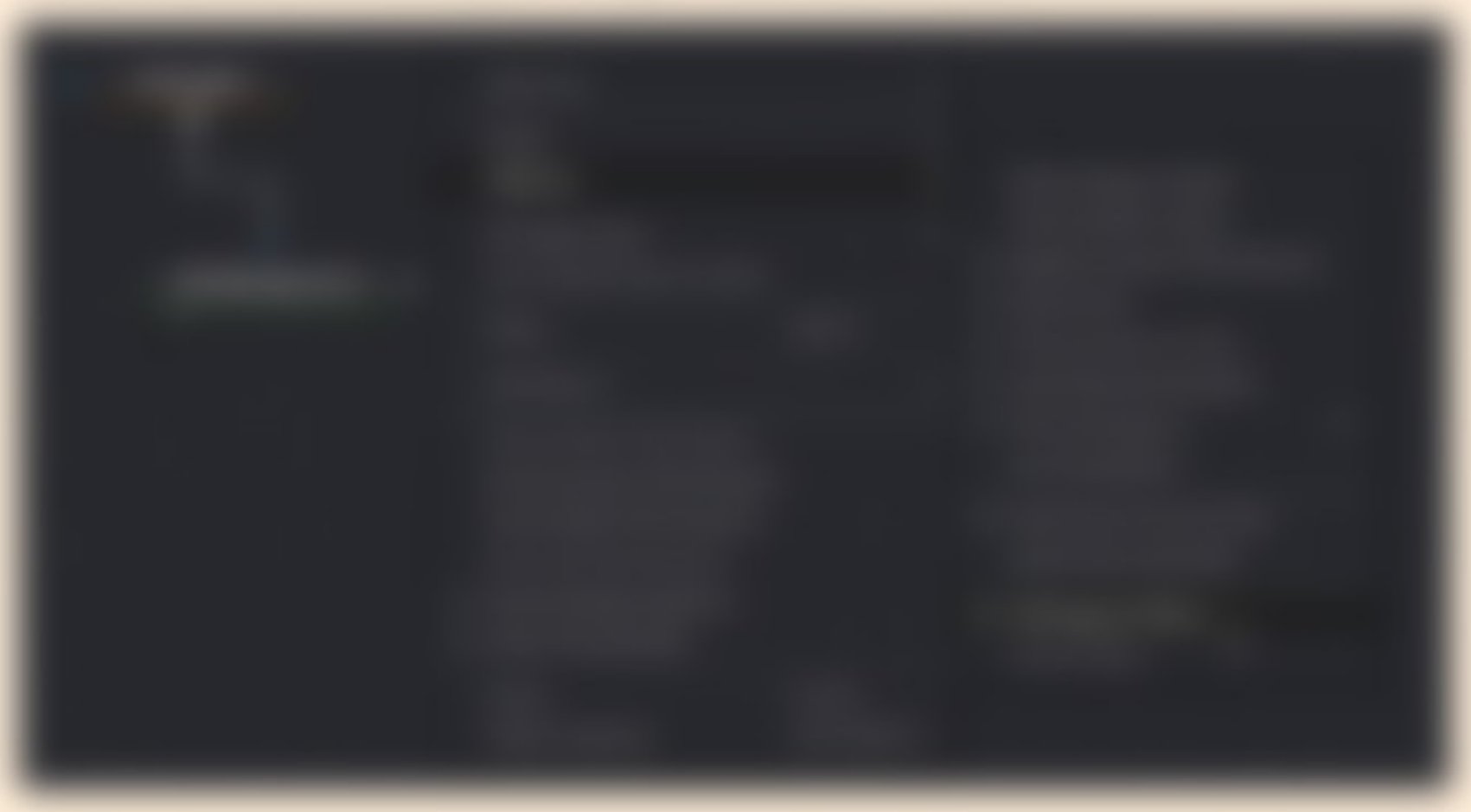
Creating a Fusion Composition

The Fusion interface



Adding the First Node





The Merge Node

Now that we have the new input statements of our topologies, let's combine them. To do this, we'll add a Merge node, which is the next icon in the toolbar.

1. Double-click on the Merge node to add it to the topology editor.

   The Merge node is the primary node used to combine two or more input streams into a single stream.

   a. Configuration: The input of the Merge node needs to be configured.

   b. Configuration suggestions: The input of the Merge node needs to be configured.

   c. Effect: Merge streams: An updated input for several Merge nodes to create the effect of the Merge node.

2. Click and drag the output of the Merge node to the input of the Merge node.

3. Connect the updated Merge node to the input of the Merge node.

4. Finally, connect the output of the Merge node to the Merge node.

Navigating in the Fusion Page

Test Creation

It's time to add some tests. The `Test` model in this topic must be a subclass of Django's `TestCase` class and is also available in the `utils` module. It offers numerous specific test methods, including an `app` attribute for testing Django models, and inherits methods such as `get`, `post`, `assertEqual`, `assertContains`, and many more. While you'll only scratch the surface here, the `Test` model is an incredibly powerful tool with endless possibilities.

1. Select `Manage.py` and then click the `Test` icon, which is the third icon in the toolbar.

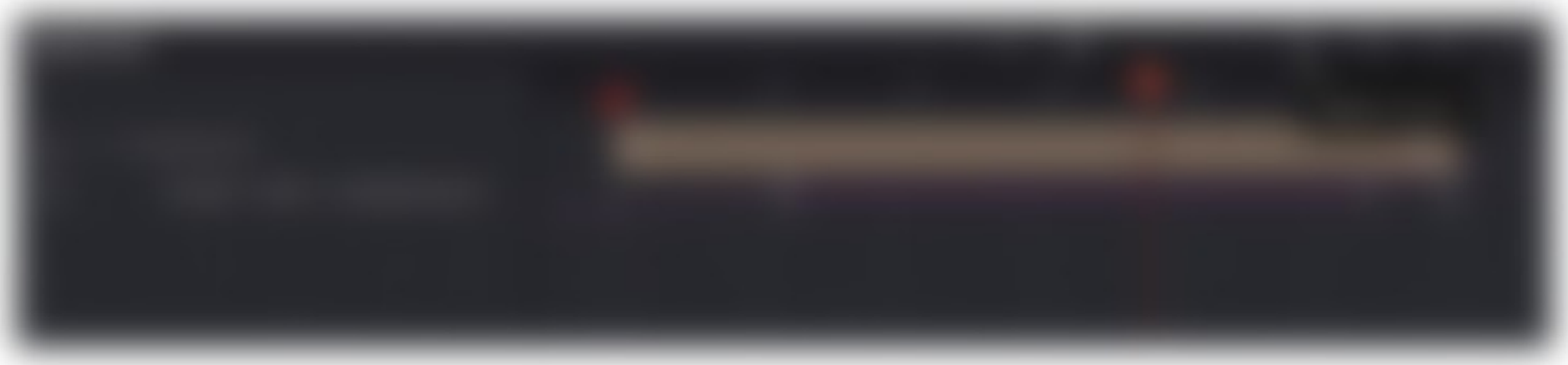
2. A new `Test` node and a `Manage.py` node will appear. Unlike the `Test` node in the global `Configuration` tab, the `Manage.py` node offers options for any of the `manage.py` commands.

> **NOTE** If you select a node in the header before adding a new test, the new test will connect to the selected node. Selecting a node also changes its default parameters in the fragments and adds a condition specific to that node at the top of the stack.

If the `Test` node appears at the bottom of the node tree, don't worry. The new `Test` node's connection `Test` should be connected to the global `Configuration` node, not to the `Manage.py` node.

The New Rules and Transport Controls

Keyframes and Animation



- [illegible]

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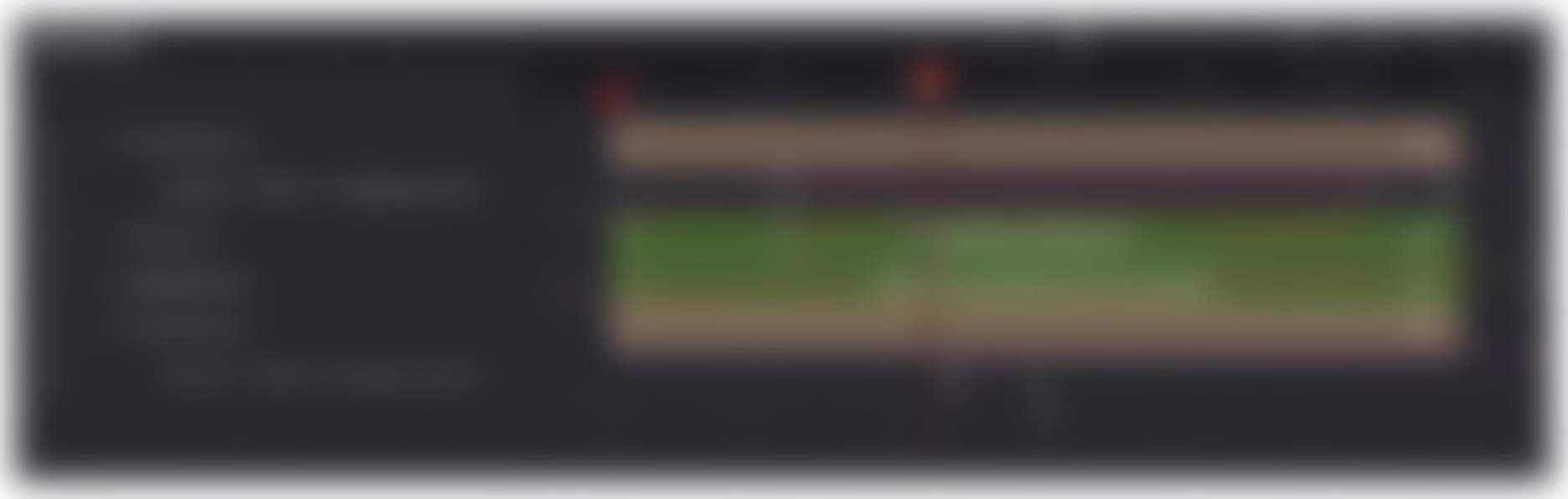
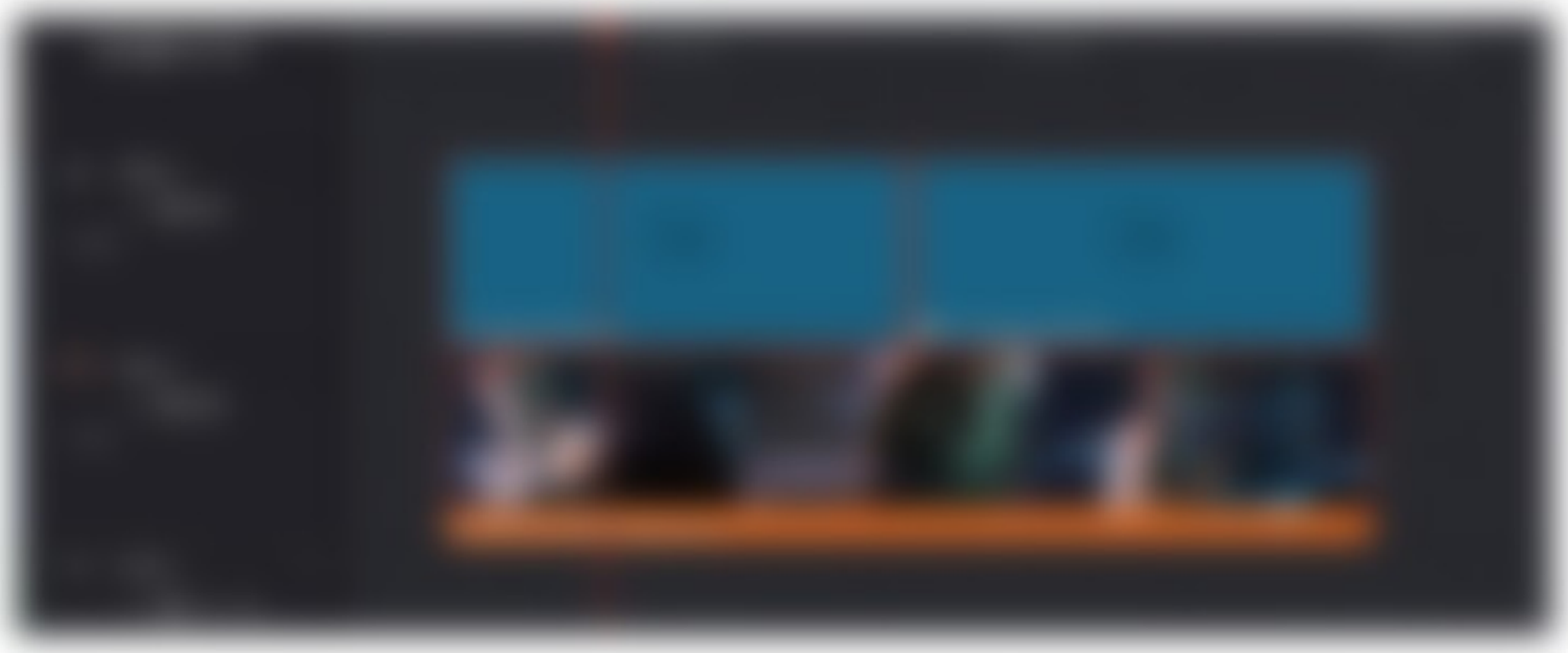
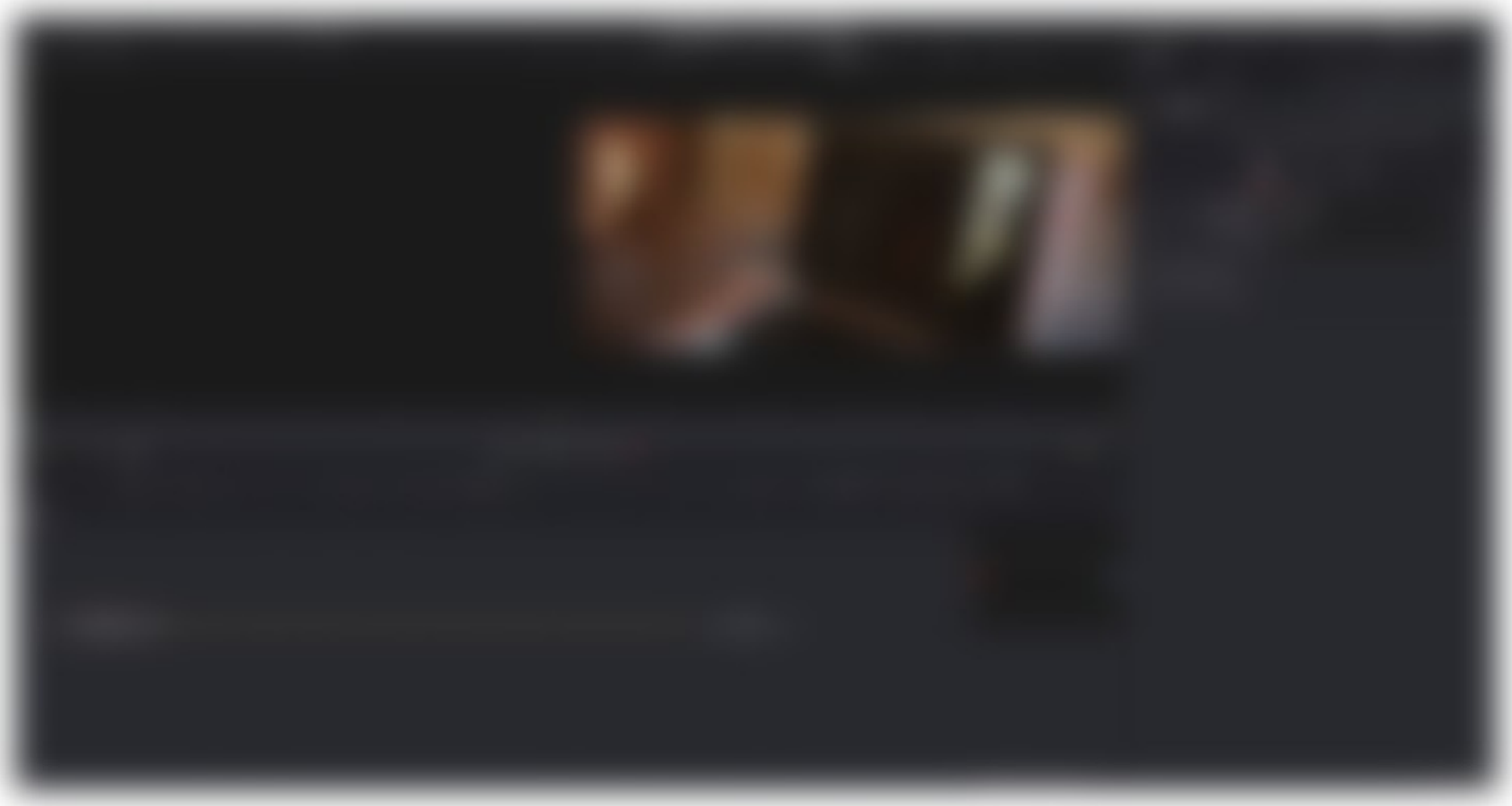
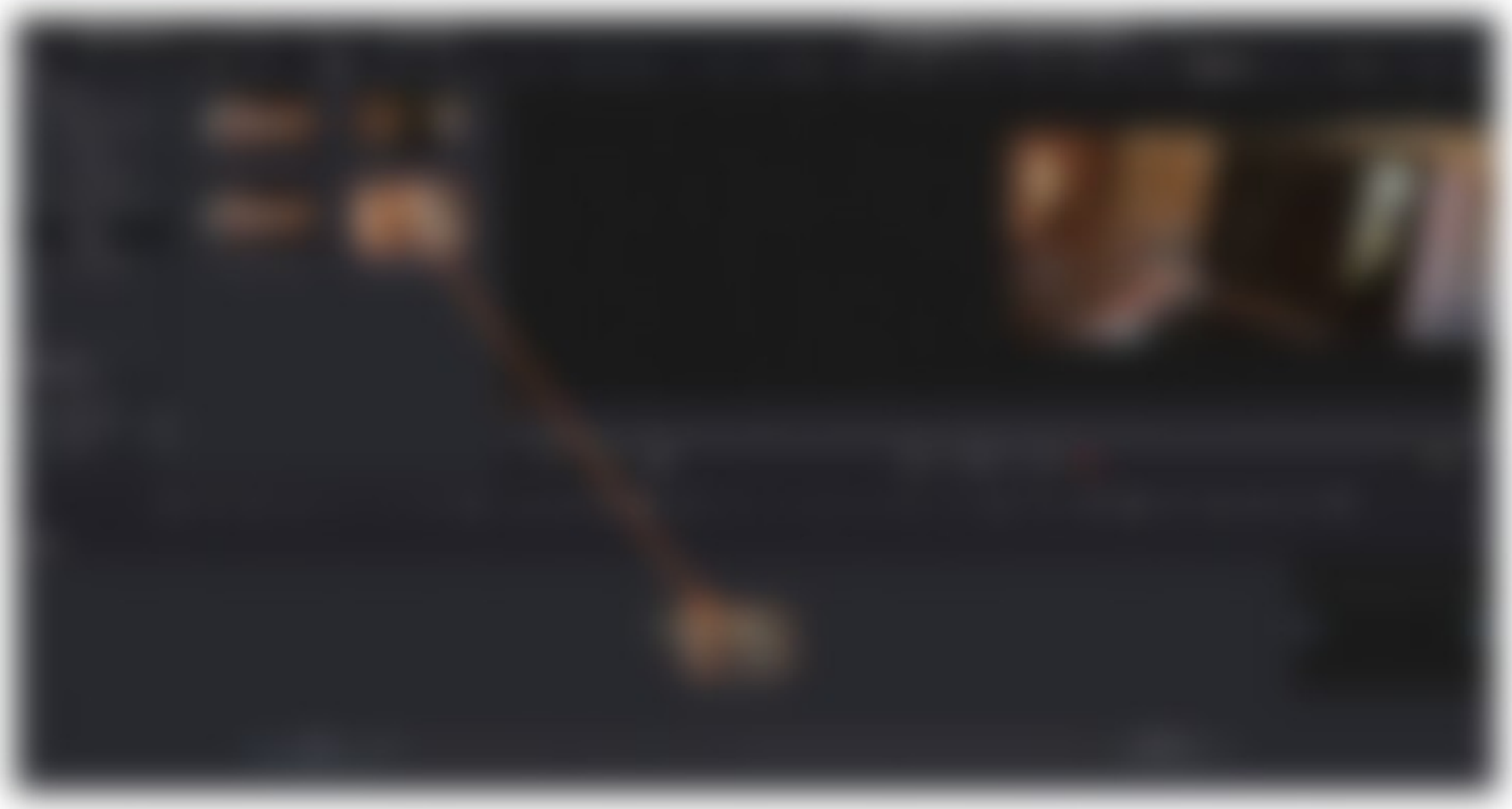


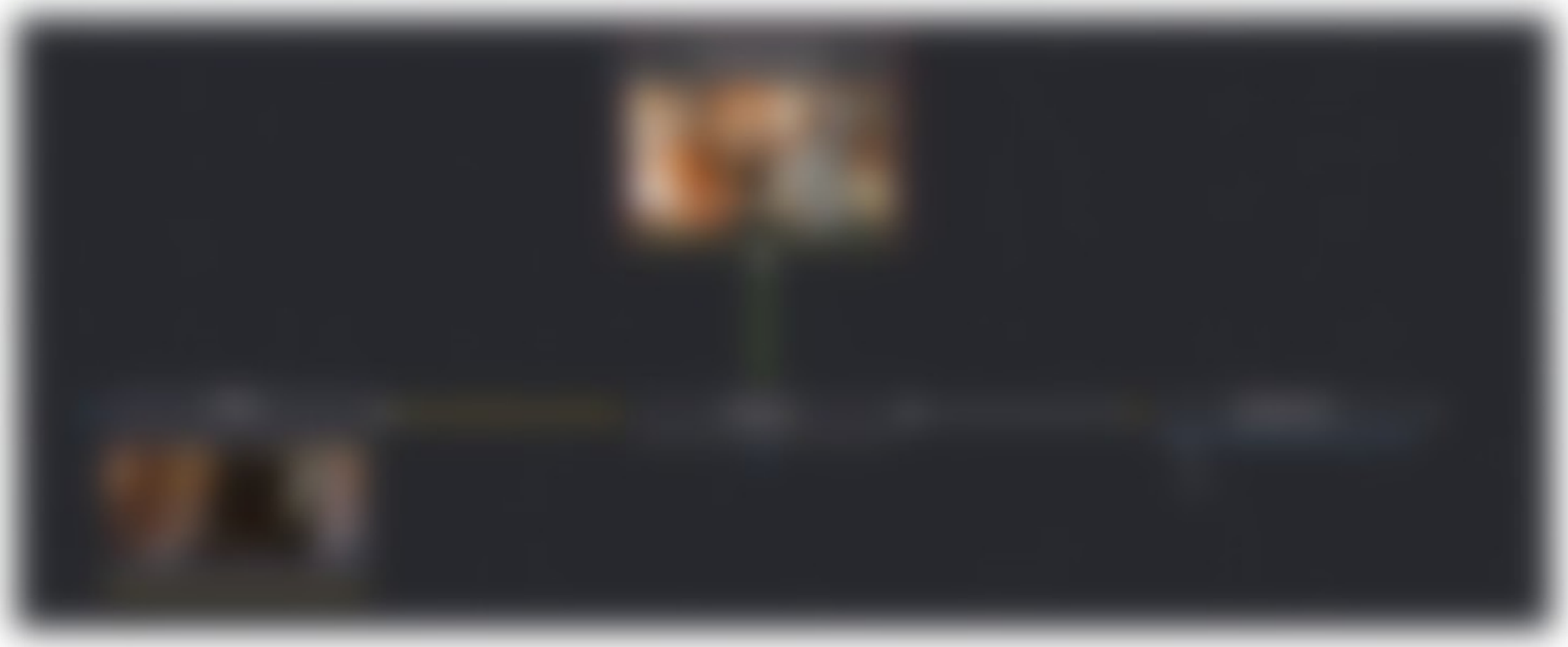
Quick Changes in the Edit Page

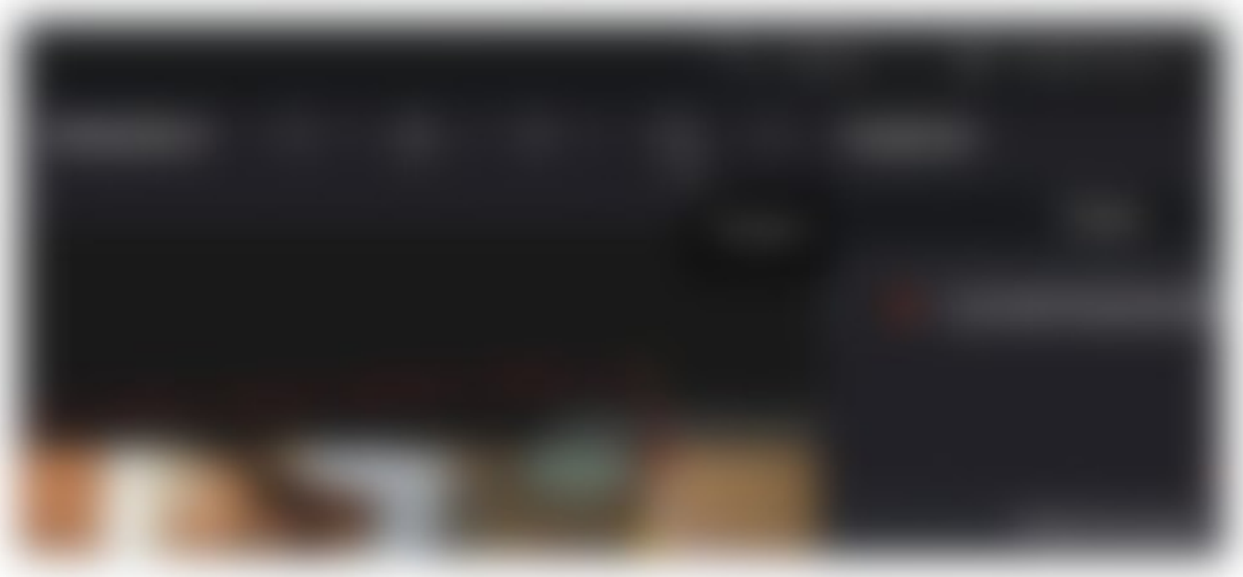


#1 Compositing









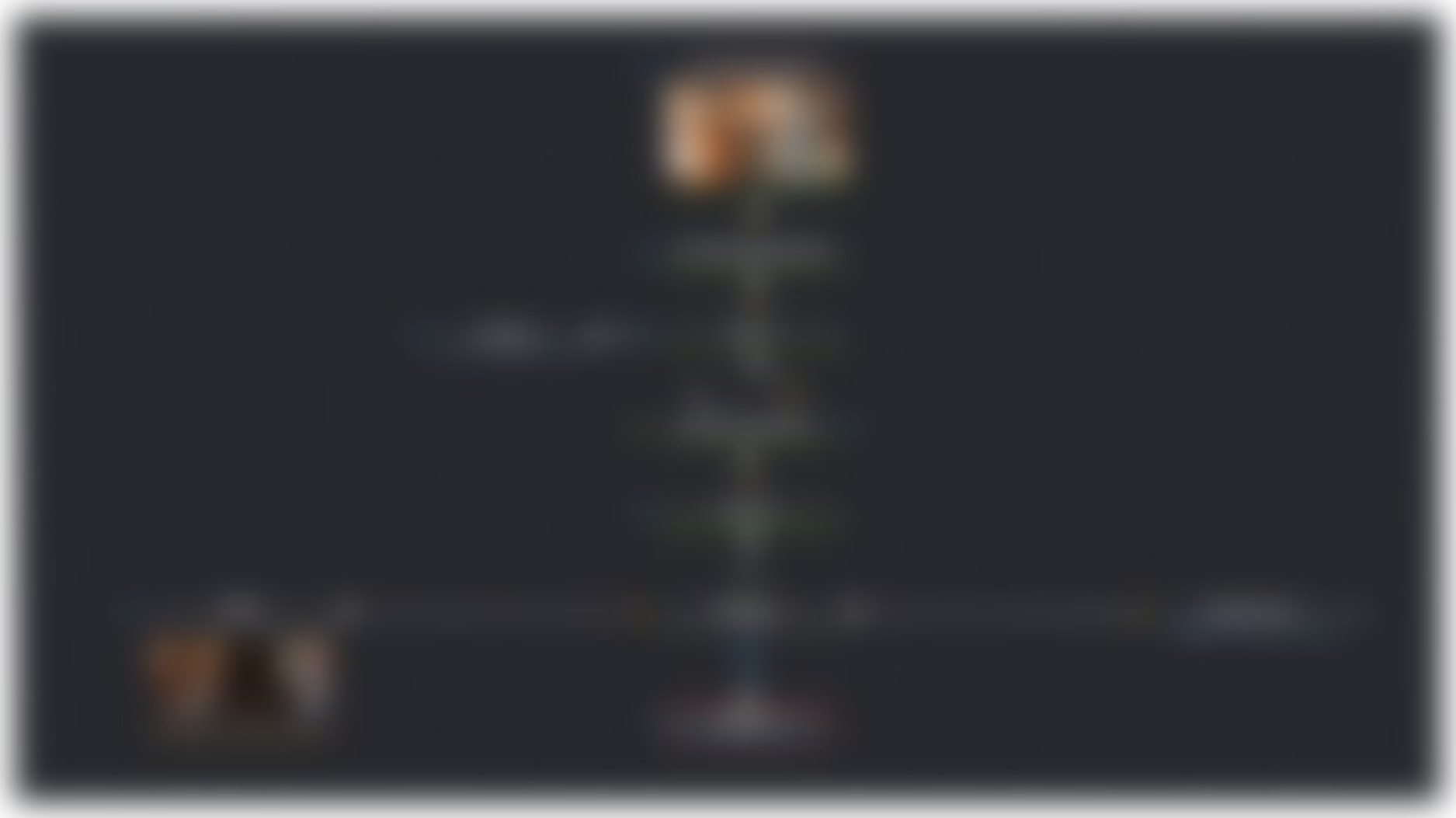
Integrating the Elements

You now have all the differences from the original letter, so you'll try to manipulate the second letter by changing the Apply Mask in the Merge node. The process is similar to changing the Composite Mode in the Layers on the left page. You'll see the Mask, or the Grayscale output of the Merge node, showing some of the differences and areas from the Mask to show through.

1. Select the Merge1 node, go to the Properties, and change the Apply Mask to Grayscale and the Mask to **Alpha**.

Now that you have recovered the text differences, there's still a noticeable difference in the alignment of the letters. This can be recovered similarly, almost in the reverse. You'll apply them to shift the recovered letter back to the original and change it to shift all the edges and changes in the letter.

2. Select the Merge1 node after the Grayscale Properties and in the Properties set the **Mask** to the letter2 Transform.



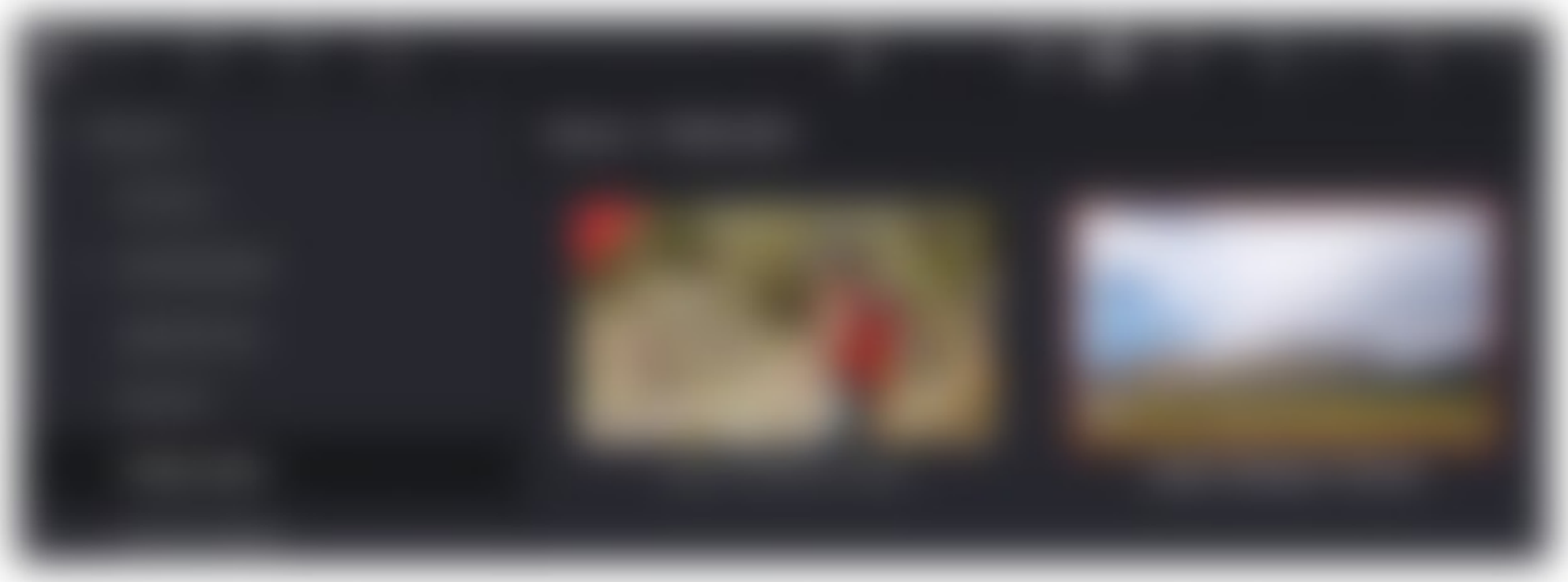
Lesson Review

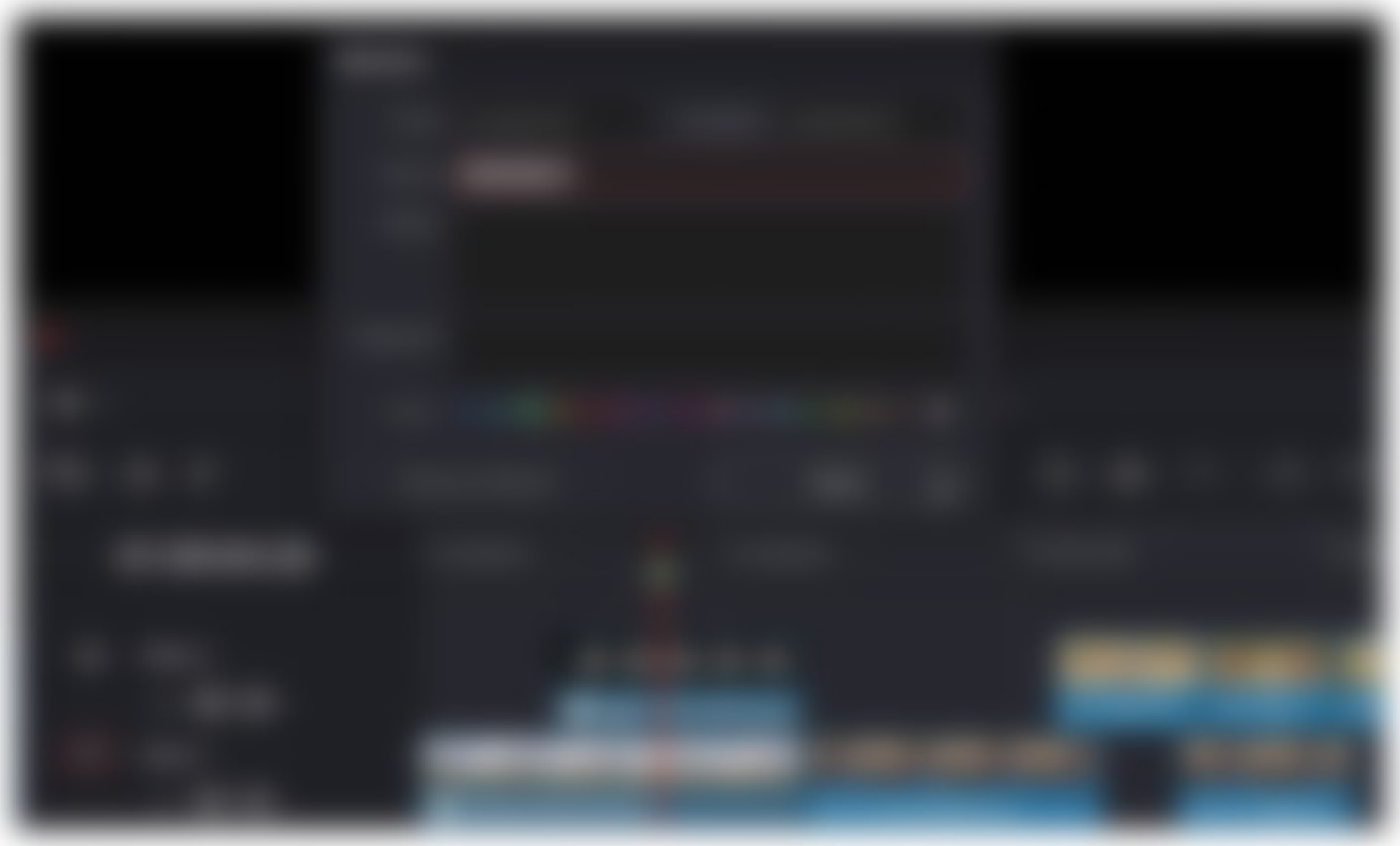
Lesson 10

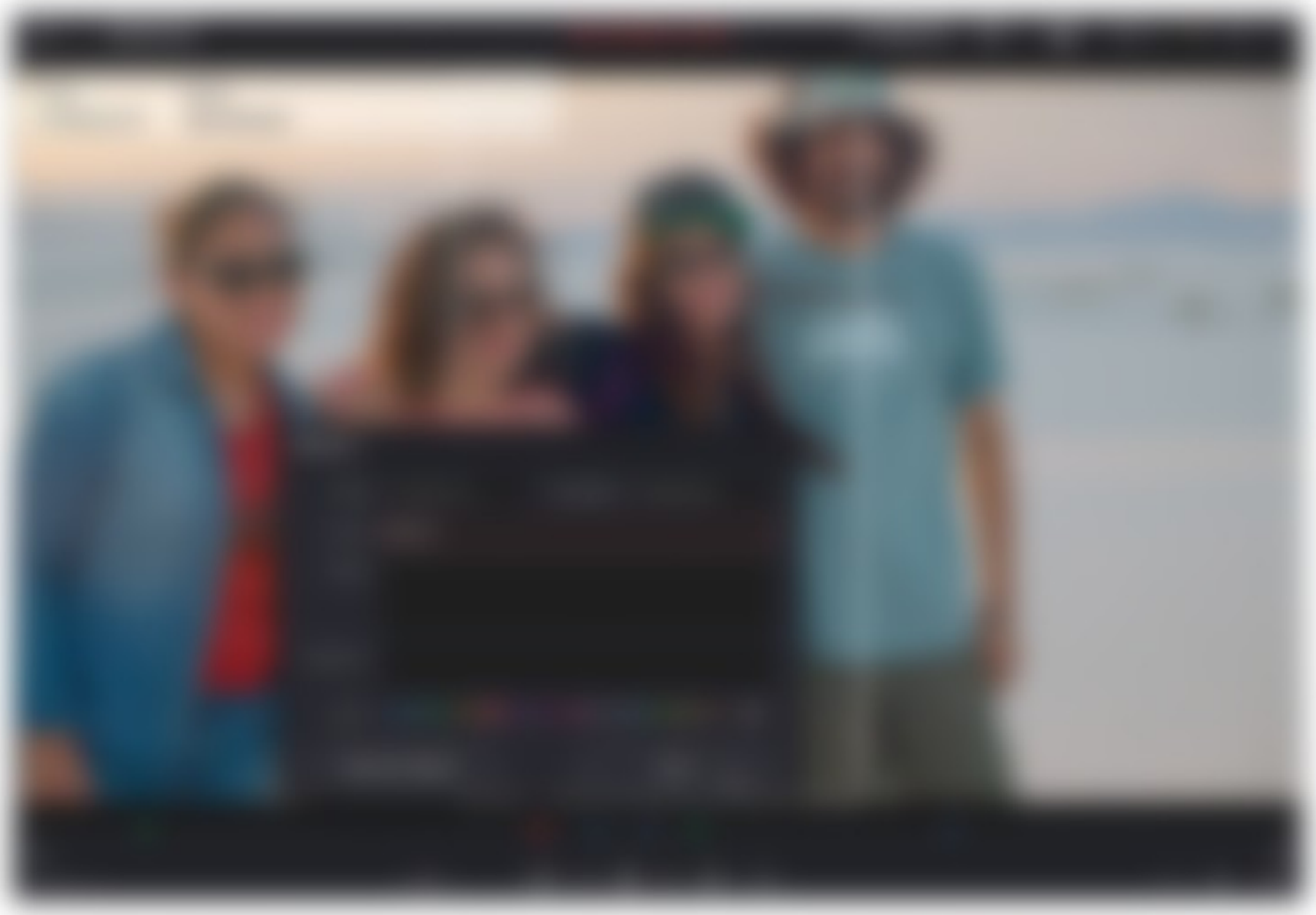
Delivery and Media Management

Preparing the Project

Creating Vertical Timelines







1. Select the Timeline location in the timeline header to open the Timeline settings panel.

   To simplify the timeline in the timeline, you can choose to hide the video preview and waveform.

2. Choose from 1 Frame Rate, 2 Aspect Ratio, 3 Resolution in the Video section of the timeline.

You will see these timeline settings applied to your project.

Changing Timeline Settings

Currently, you only have a single Project Original timeline, which will serve most projects. To create a new timeline for different settings, you'll need to adjust the settings of the timeline.

1. Open the Timeline Settings menu in the timeline header. Choose Current Timeline Settings.

1. Accept the tagged item invitation to review the campaign.

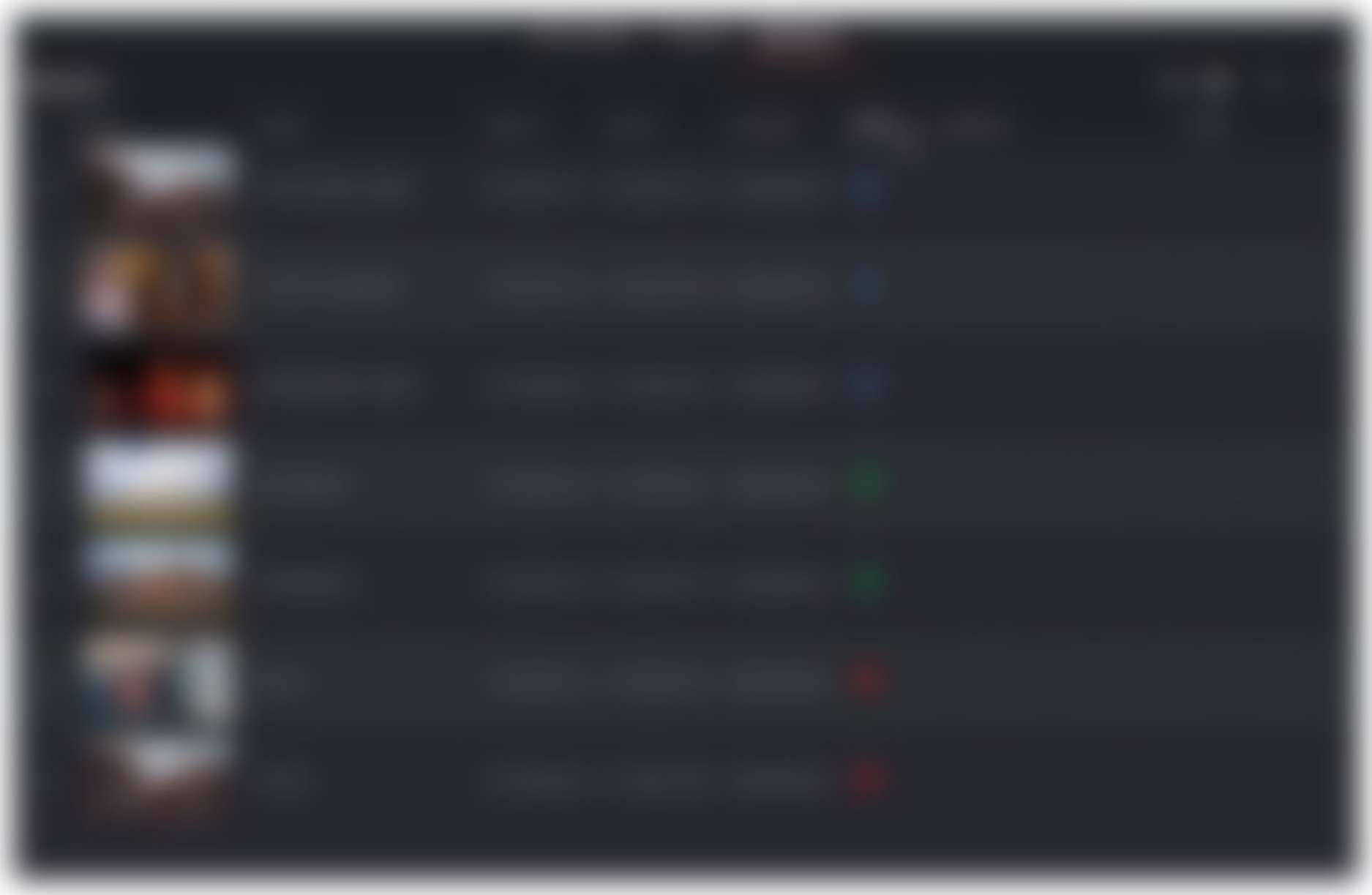
The invitation appears with your chosen campaign banner in the new pages tab of the Invitations.

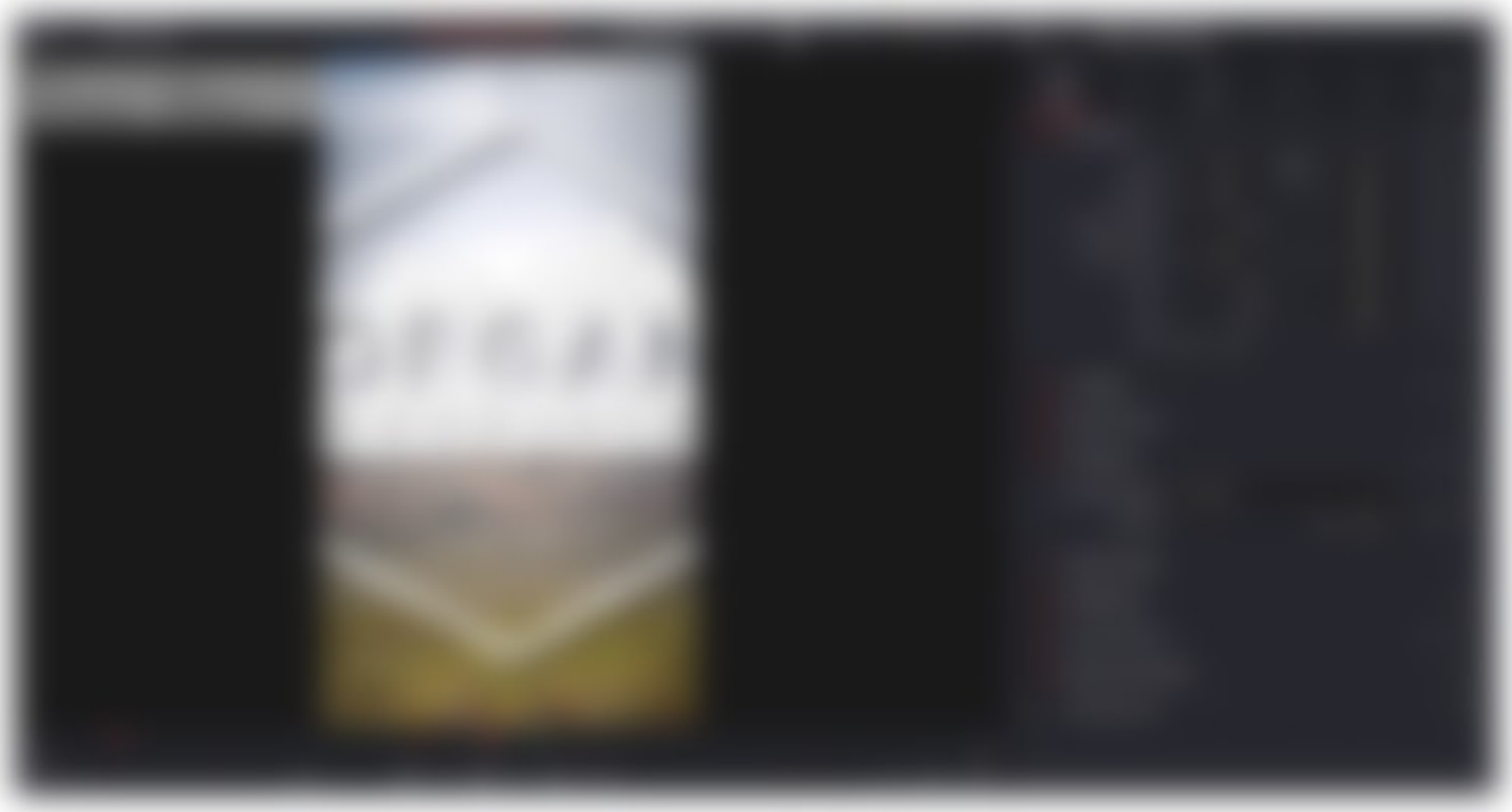
Reviewing Shots

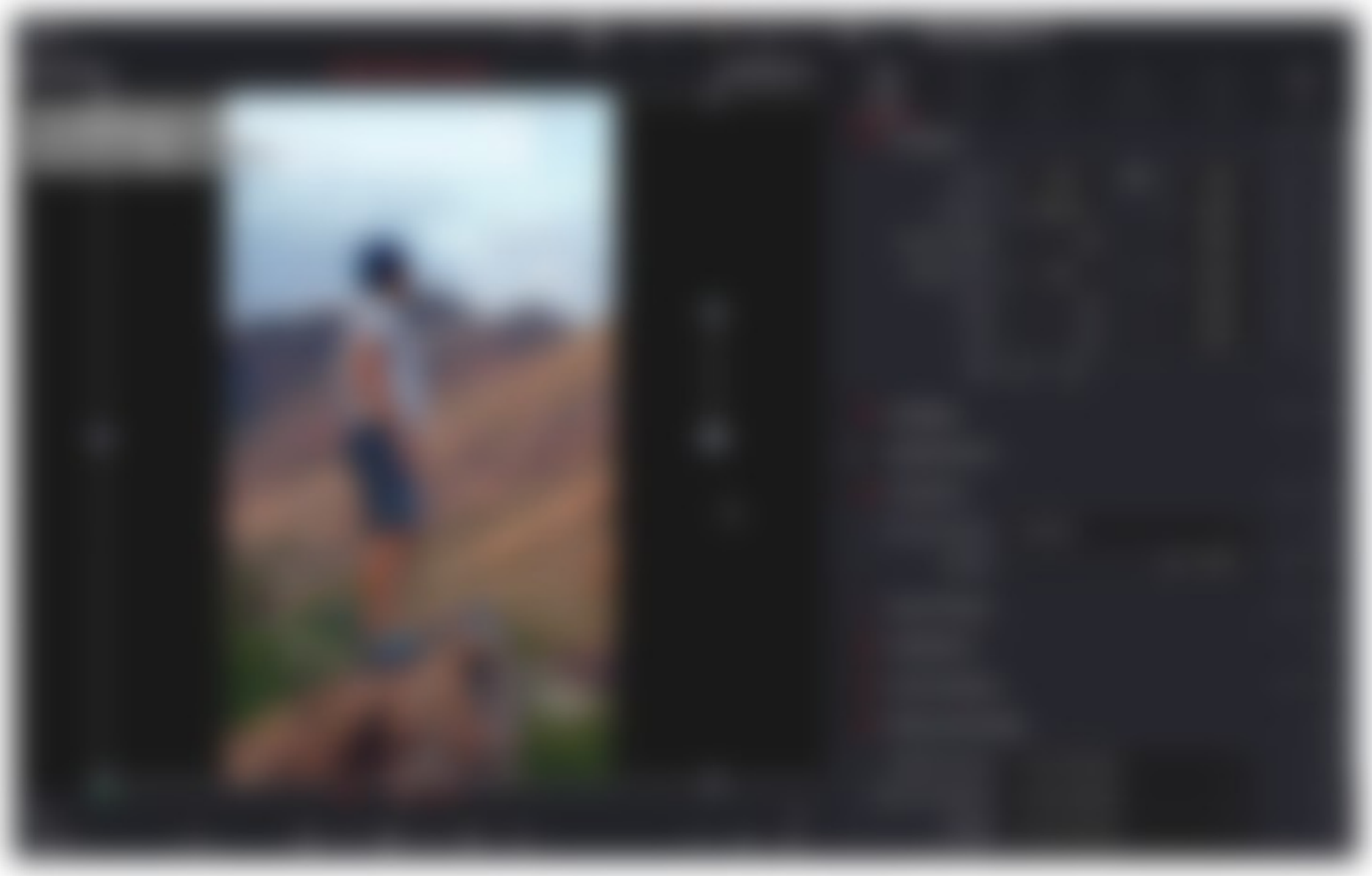
Unlike the Shotgrid Flamingo API or SGTK Hooks, Unlimited Shots don't open the Shotgrid Viewer. Instead, you review shots directly in the Flamingo Desktop. Thankfully, you already have access to the Flamingo Desktop from the Shotgrid Launcher.

The Flamingo Desktop will open and present you with the Invitations you accepted in Shotgrid. Select

1. Select the Invitations in the top left corner of the Flamingo Desktop. Choose the Invitation you want to review. Then, select the Reviews tab to access a list of Versions that the Invitation contains.



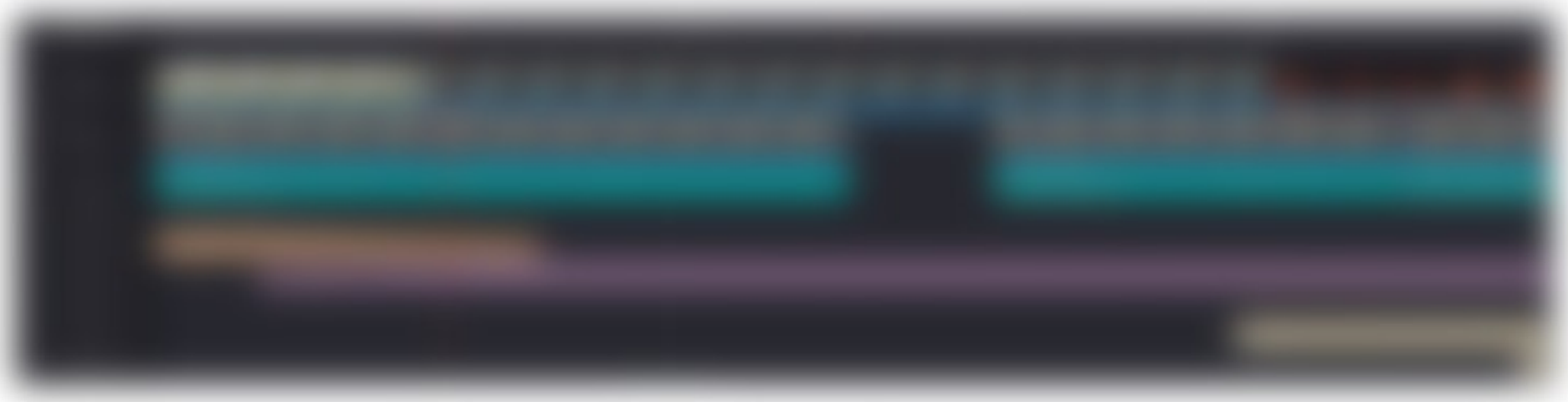




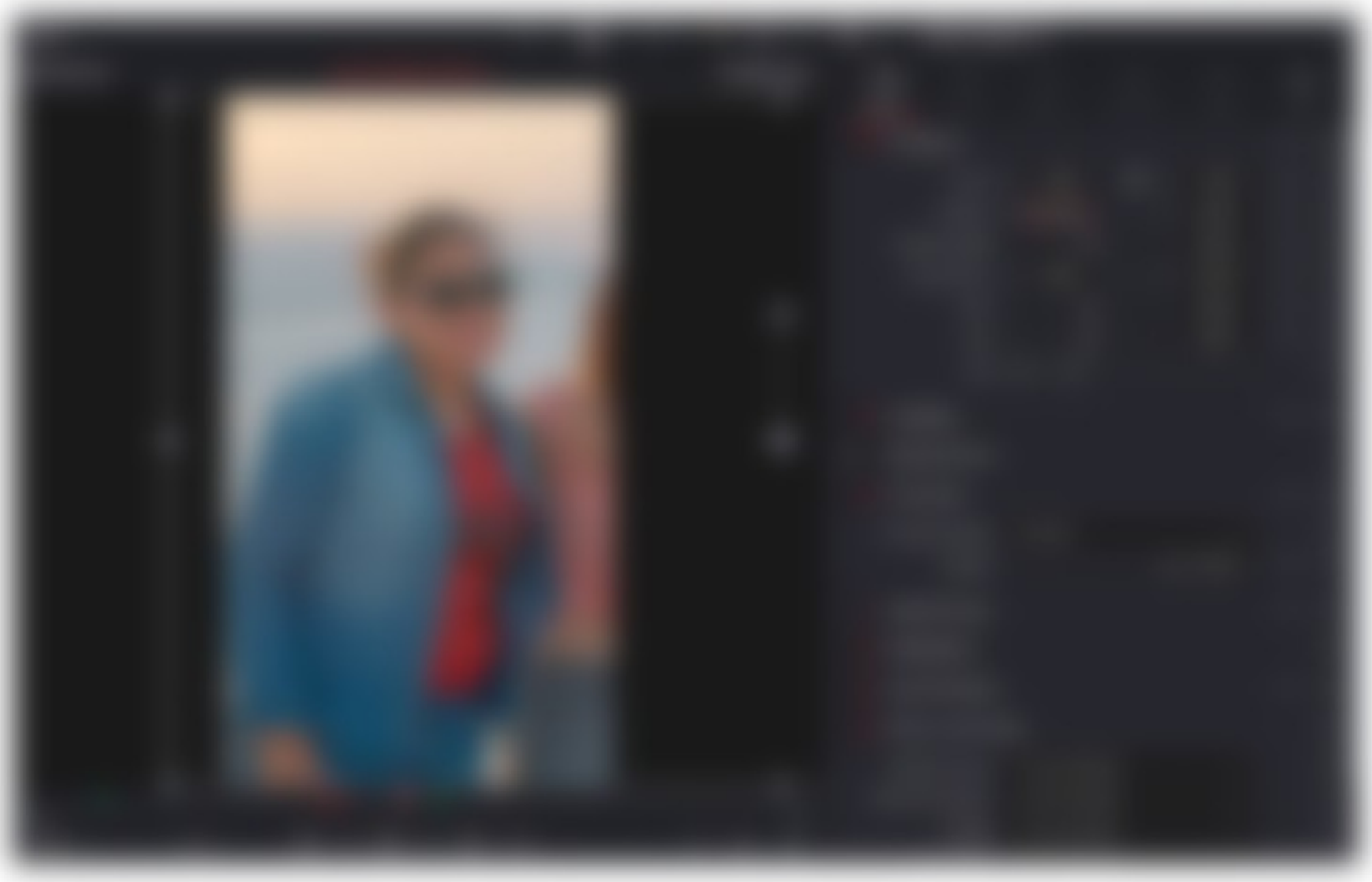
Authoring Shots Using Keyframes

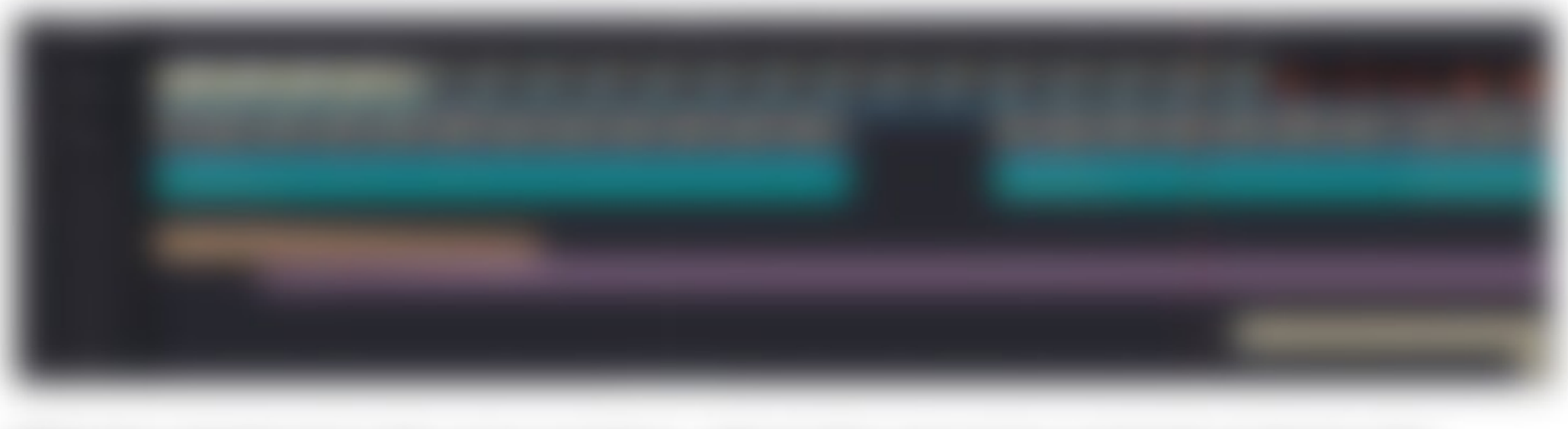
Sometimes, you'll want to use keyframes to adjust the framing and tilt angle of a shot that will look fine in the new aspect ratio automatically.

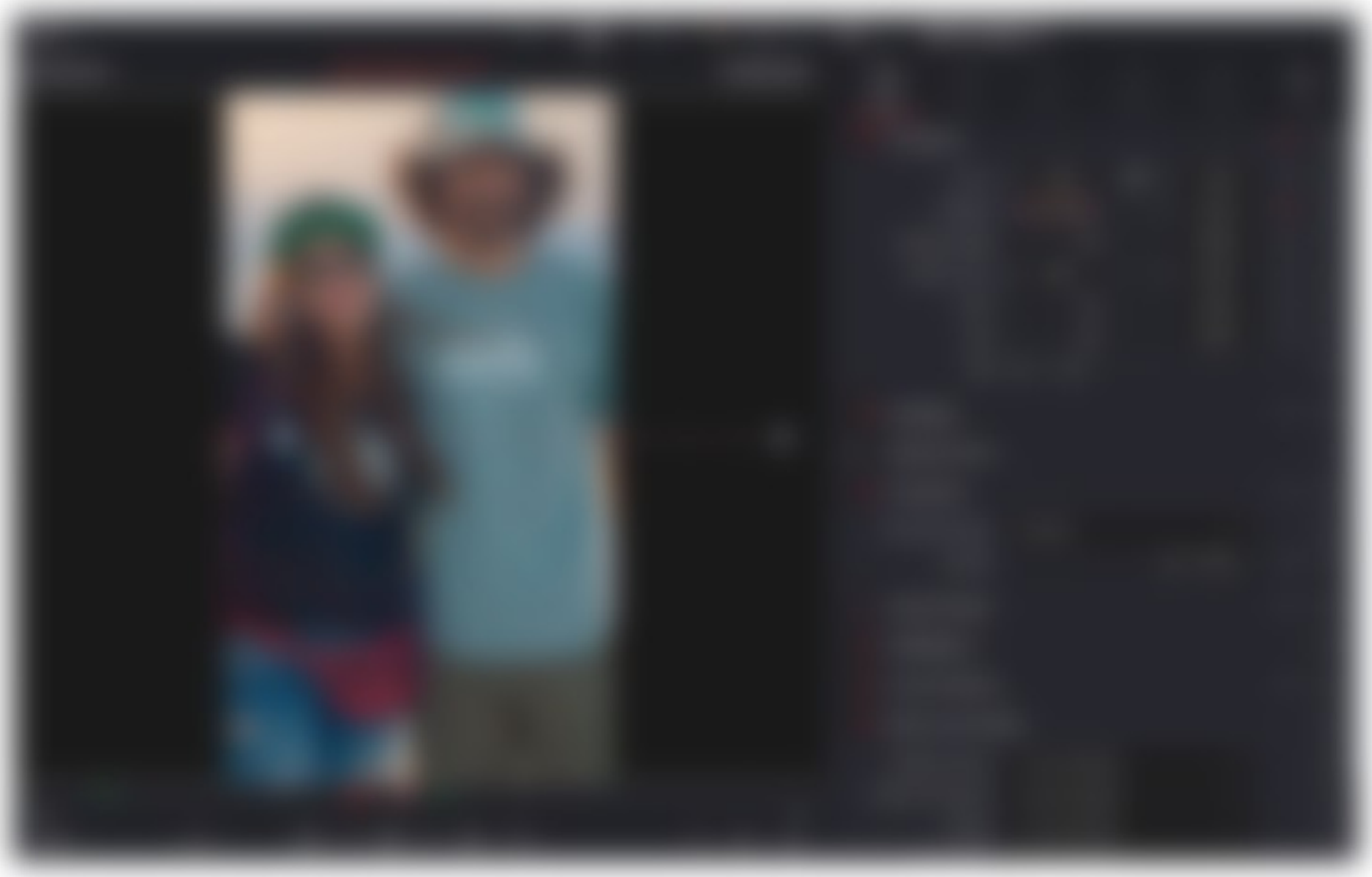
1. In the timeline, click the shot you want to edit. Then, click the Inspector button in the toolbar (or choose Window > Inspector).

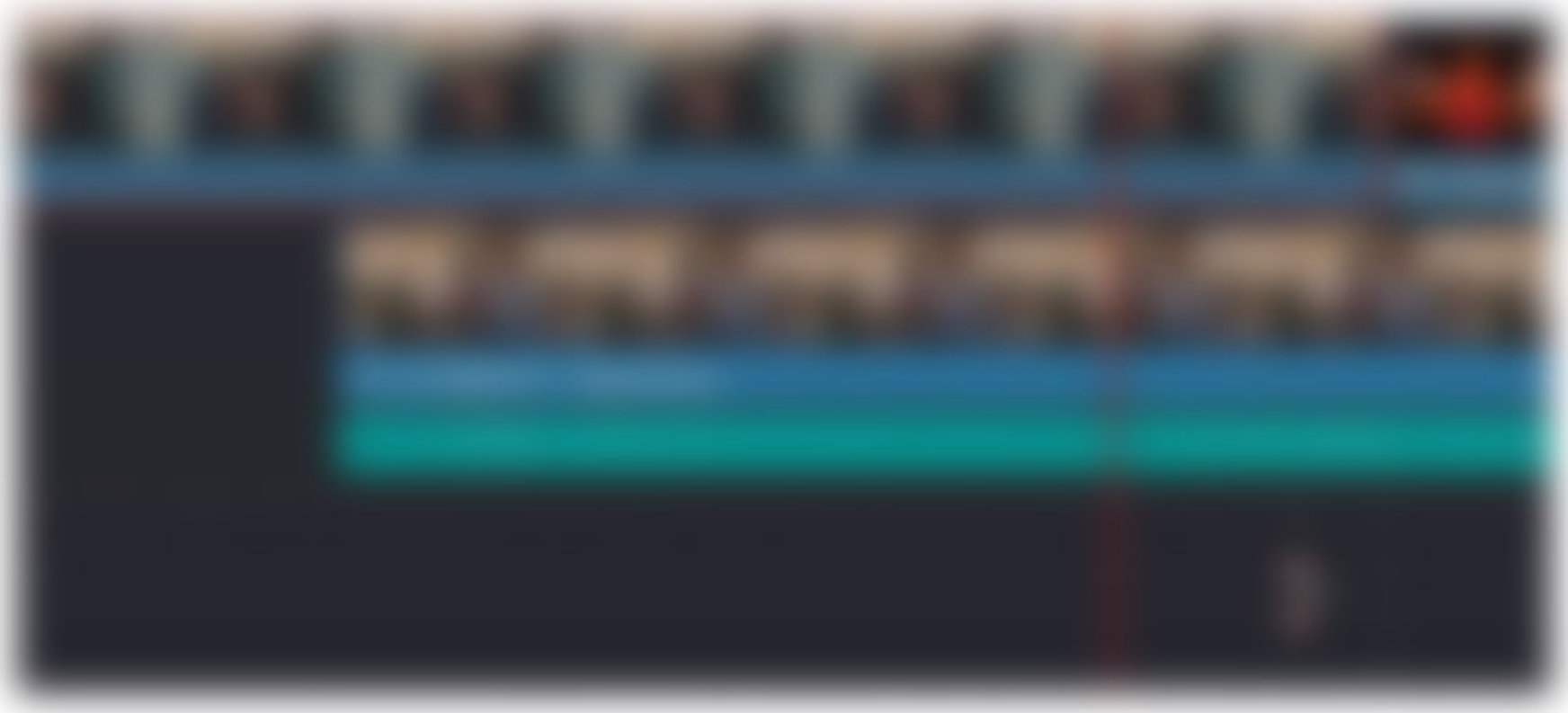


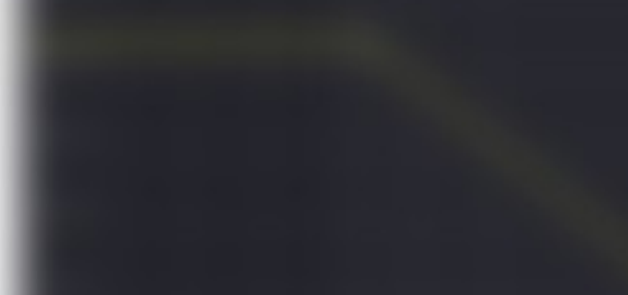
2. In the Inspector, open the Crop section, and then choose Custom from the Aspect pop-up menu.

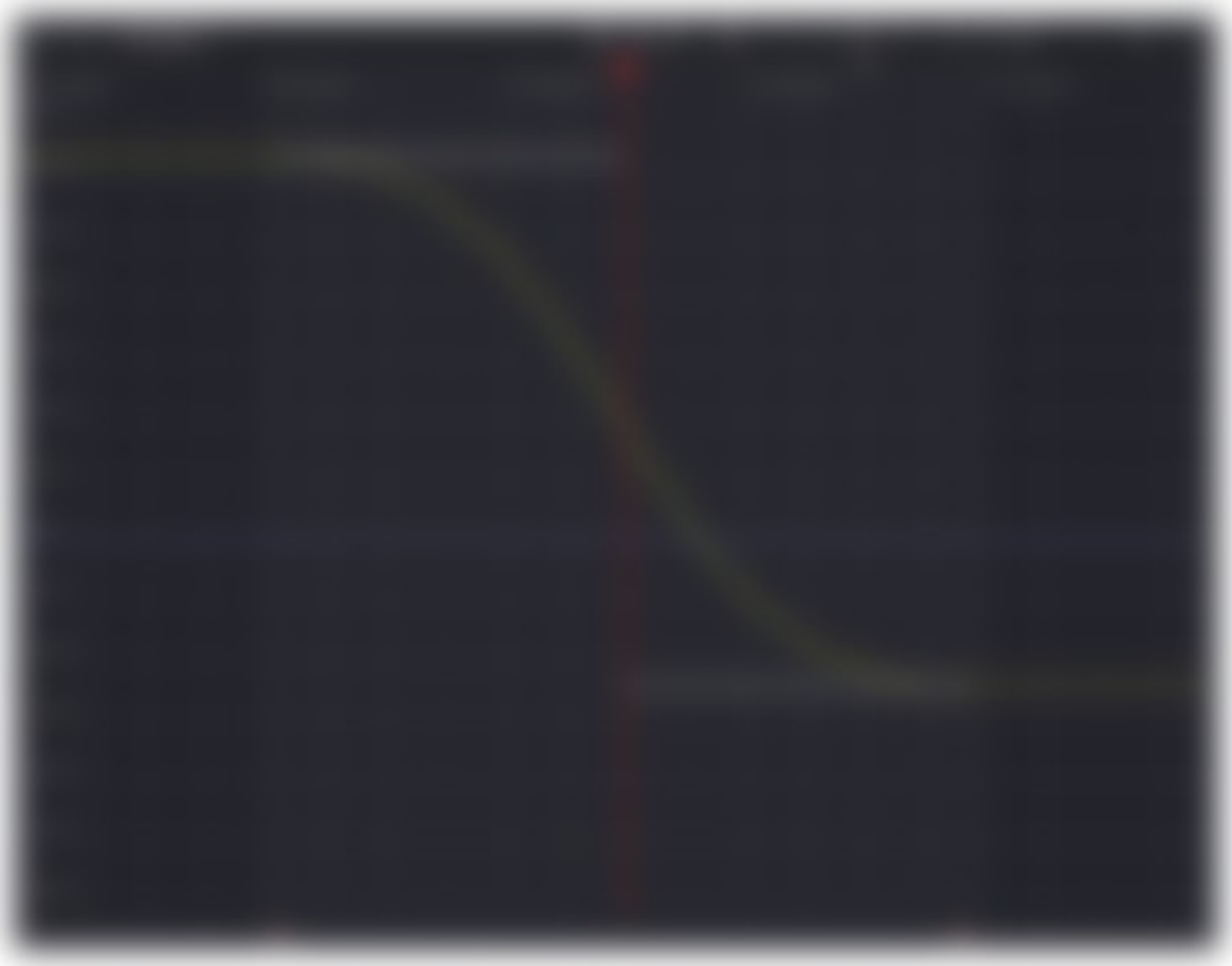


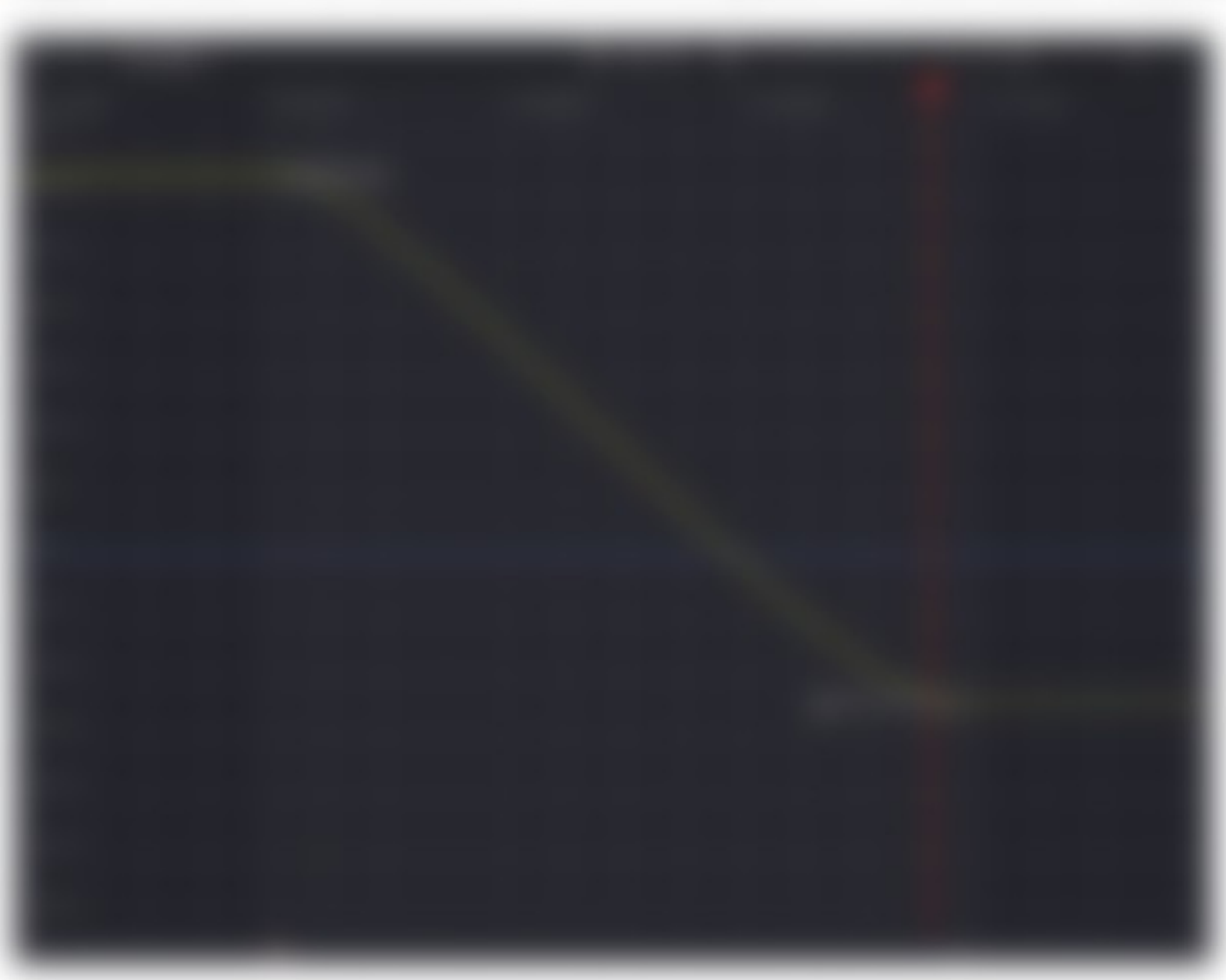










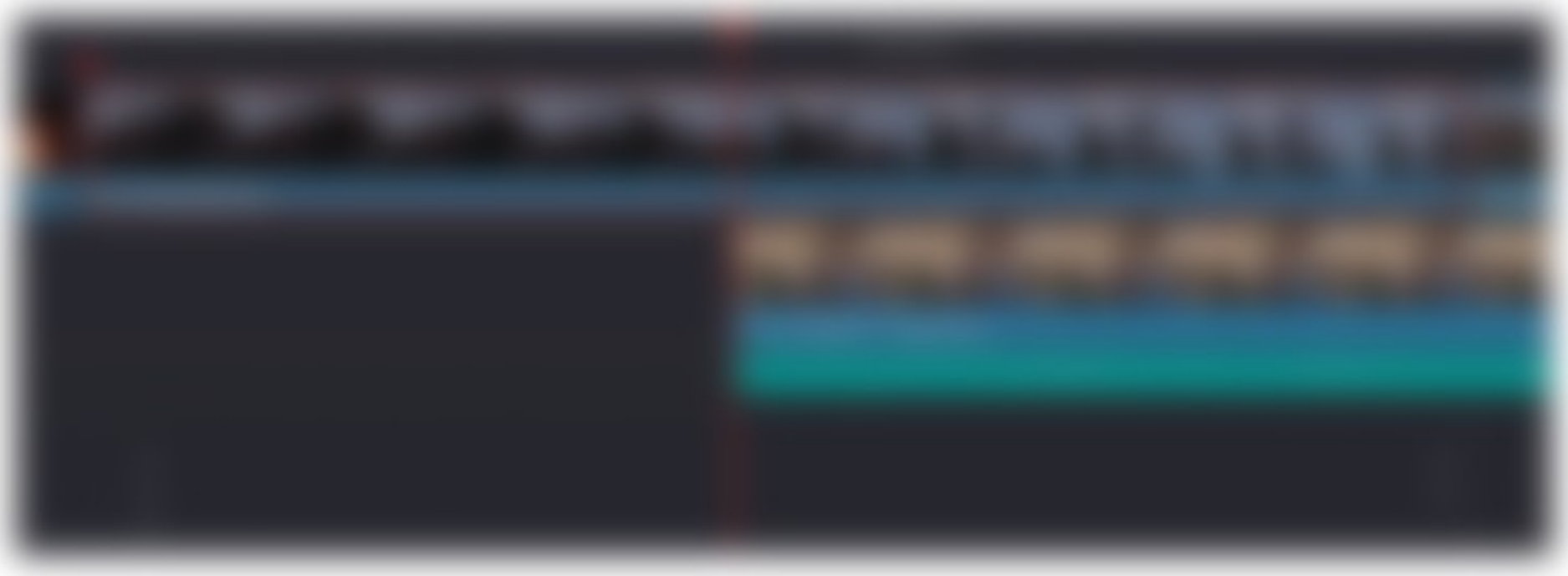


Copying and Pasting Attributes with Keyframes

You can use the animation on the keys for other keys with similar layers.

1. In the timeline, select the [illegible] key containing the [illegible] you want to copy.
2. [illegible]
3. Again, this time, select the [illegible] you want to copy it to.

4. Select the [illegible] you want to [illegible] and choose [illegible]



Using the Deliver Page

Optimizing Audio Standards

Customizing Deliver Presets

Before you edit Encoder presets, start with the Deliver page. Select a preset that's similar to what you want to create, then click the Reset button to restore the preset to its default settings.

1. In the Render Settings presets, select Custom Export.

The settings from the last selected preset are restored.

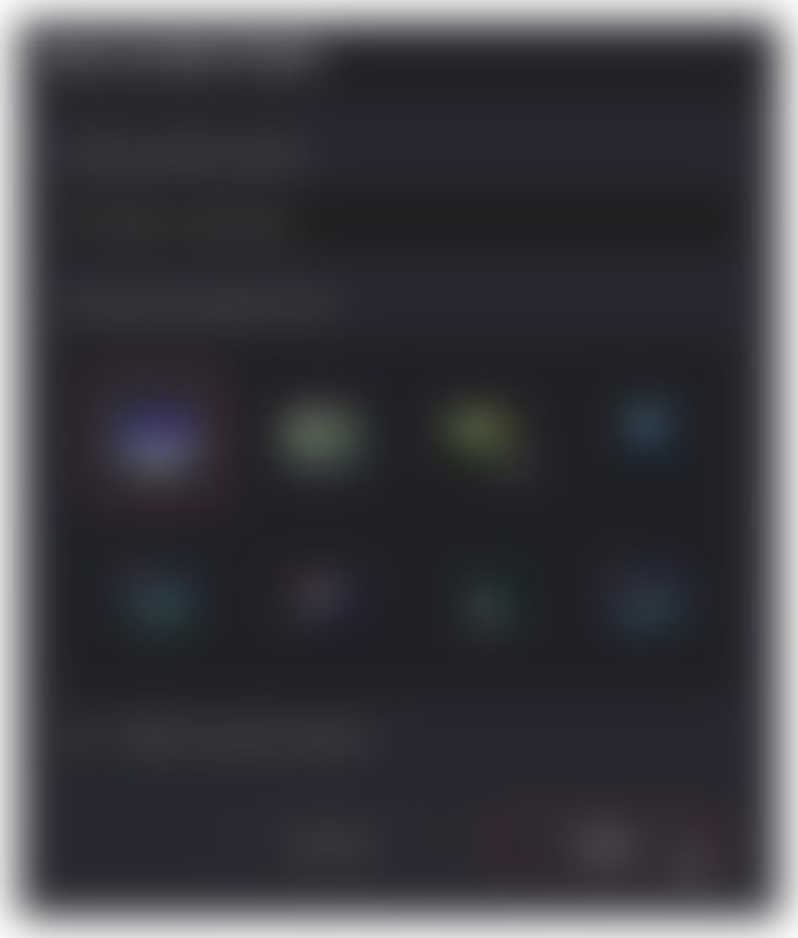
The Video, Audio, and File tabs are now available for you to edit.

2. In the File tab, choose a format and codec. Then name the output file, and choose a location to save it.

3. Click Add to Render Queue.

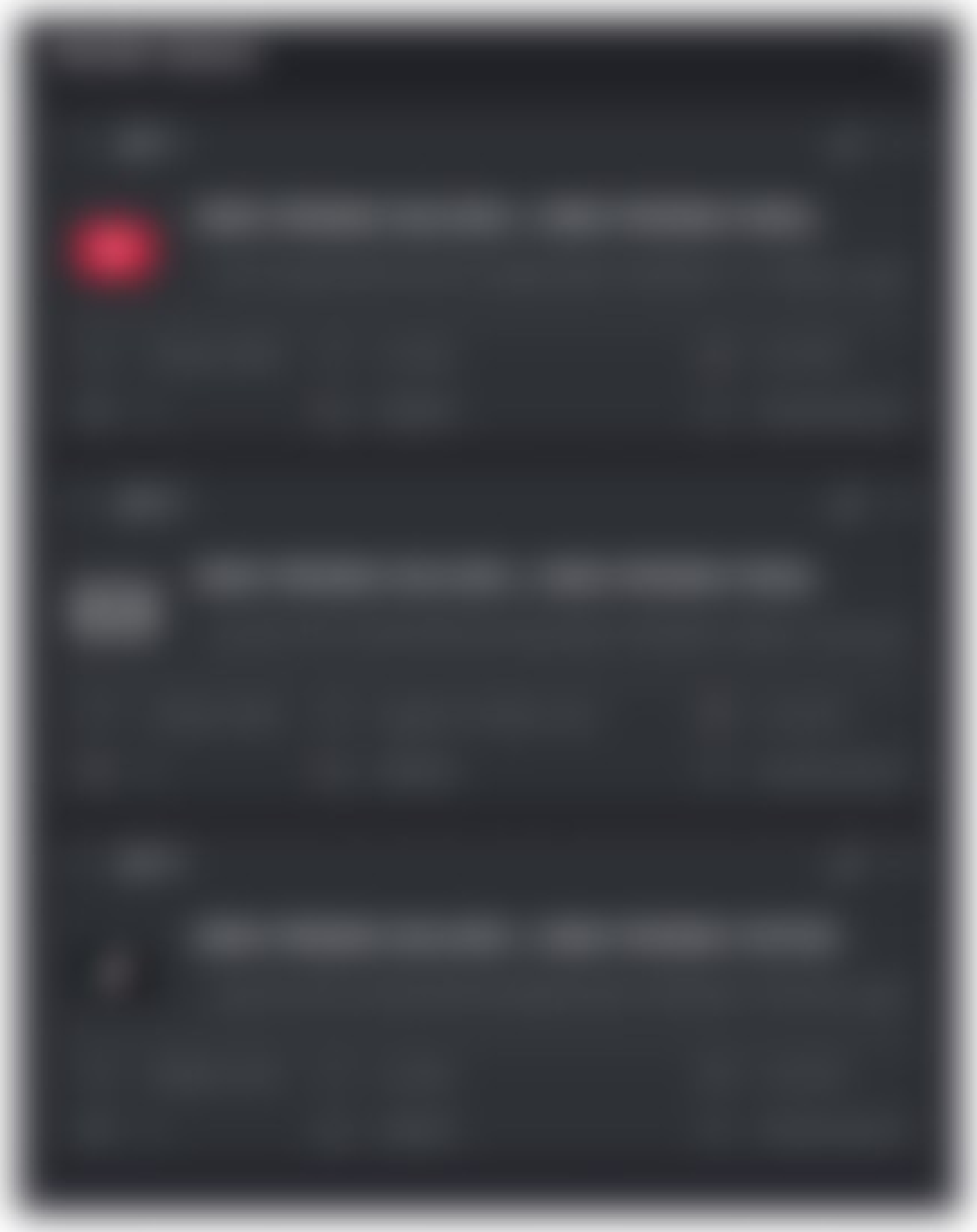
The preset is added to the render queue, ready to render.

Saving a Render Preset



Adding the Vertical Timeline

Reviewing the jobs



Rendering the jobs

After reviewing the settings for each job, you can enable it and start the scan/render process. This will automatically render each job sequentially in the Render Queue.

> **Tip:** You can edit the name of each job in order to easily identify the job later, and you can change the order of the jobs by using the drag handle in the top-left corner of each job.

1. In the Render Queue, ensure that each job you want to render is enabled and that the Render All button is enabled.

> **NOTE:** You can render specific jobs in the Render Queue by right-clicking on the job and selecting Render.

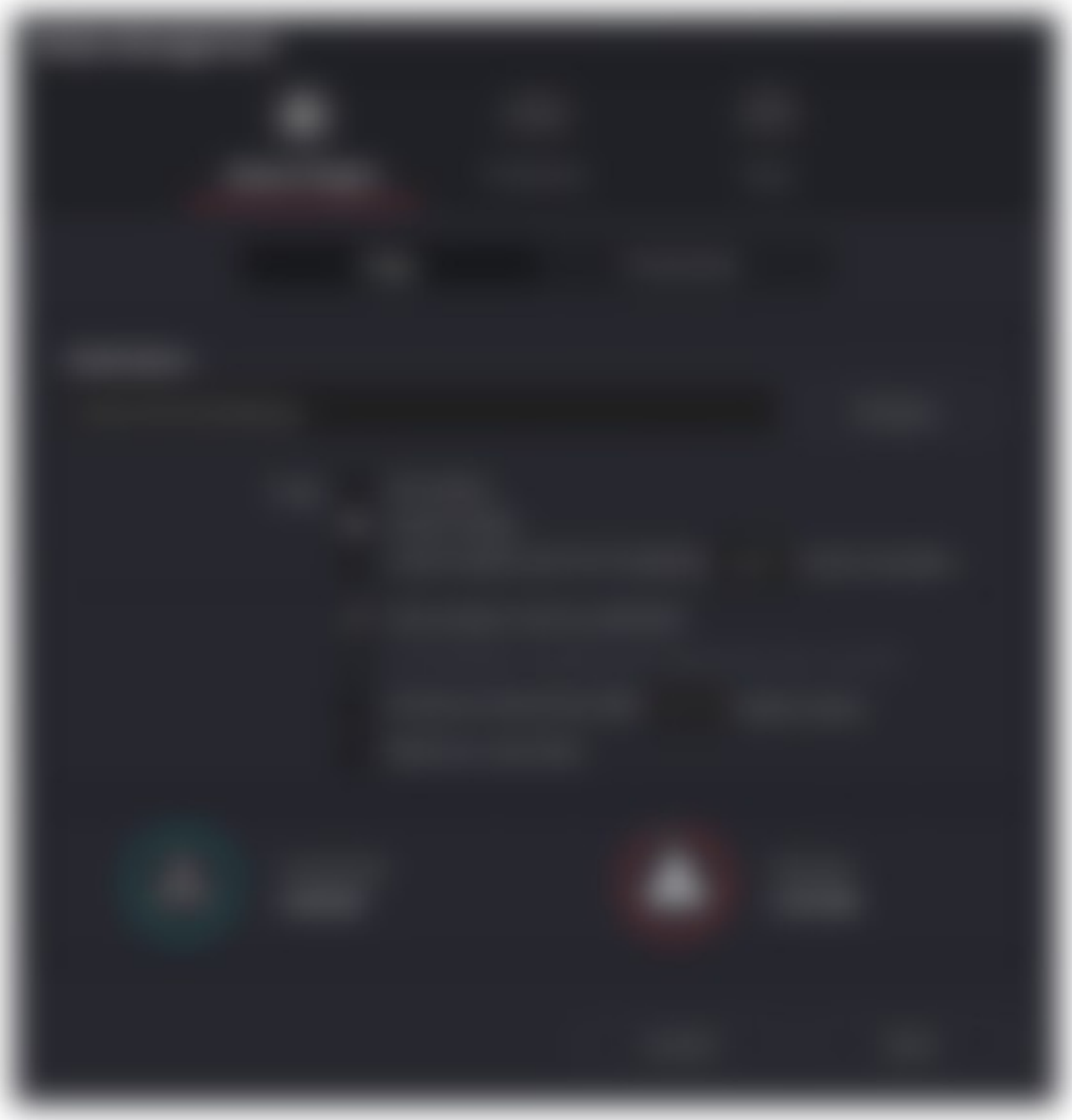
Exporting Timelines and Project Files

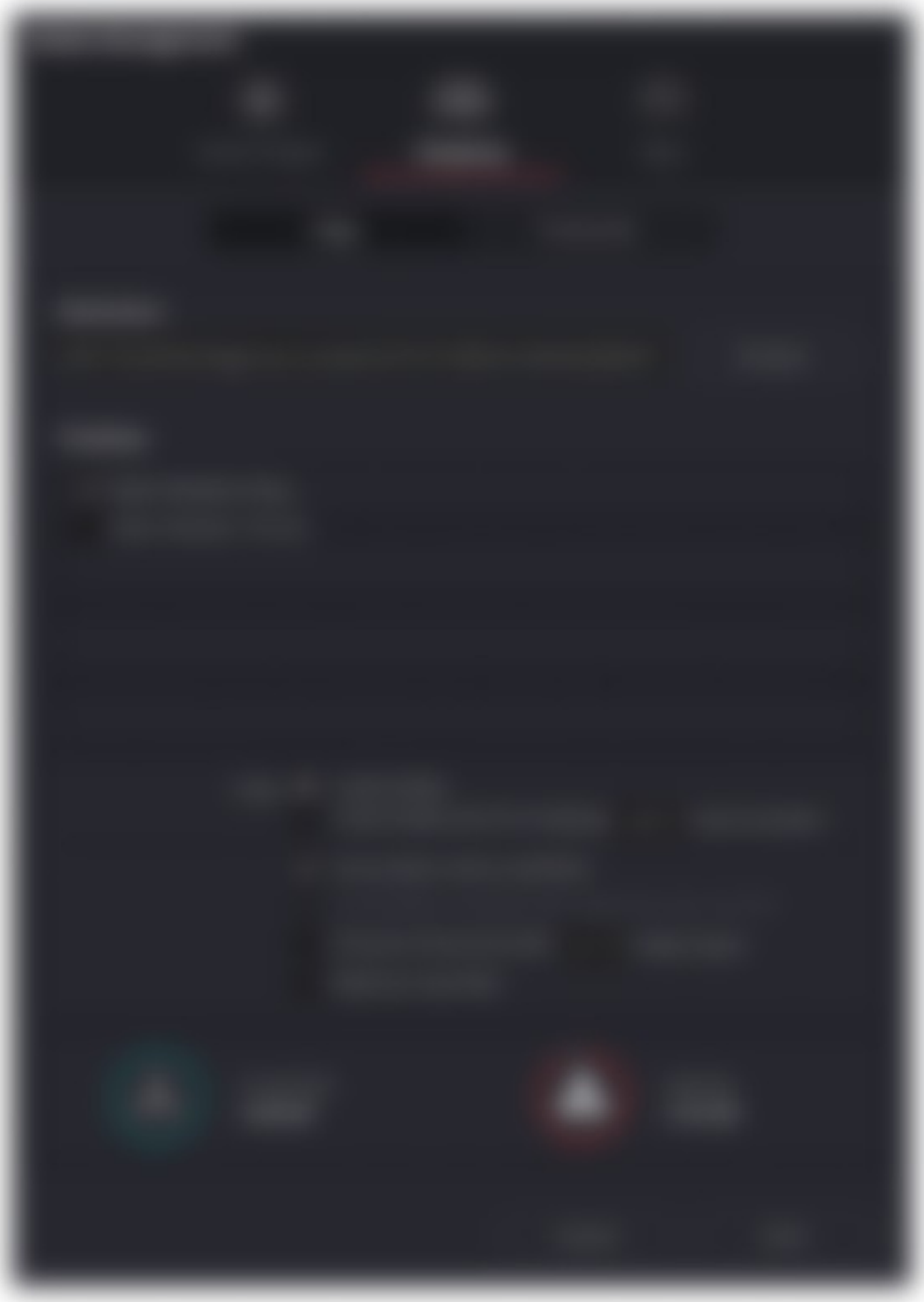
1. Click **Media** in the navigation pane.

   The **Media** page appears.

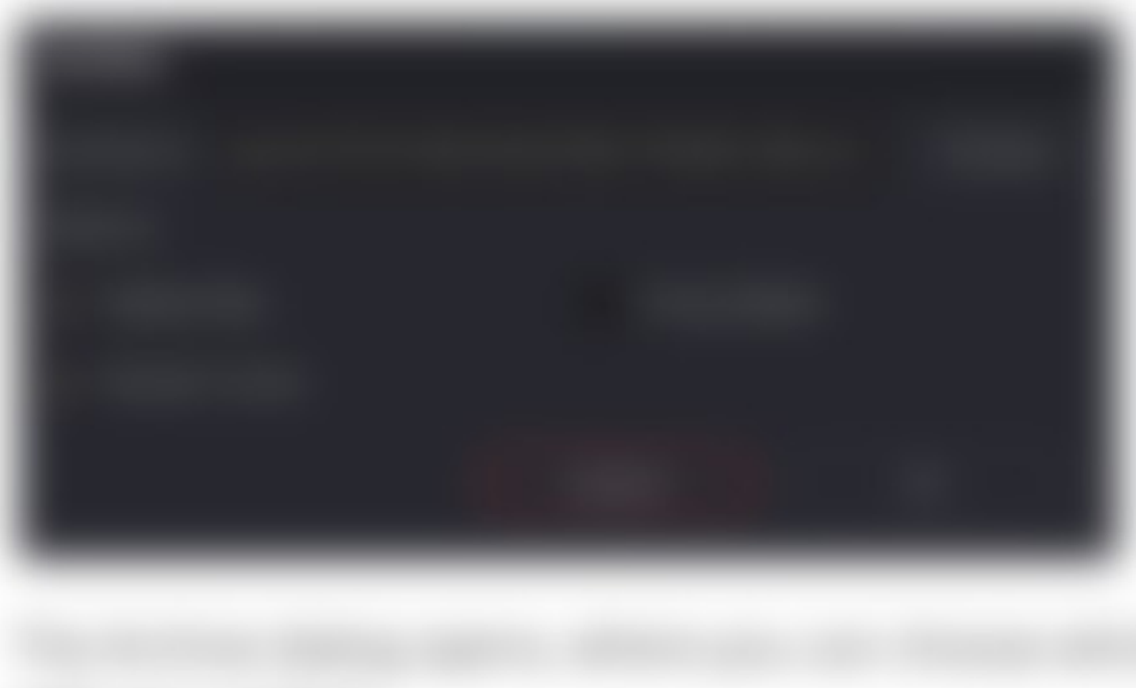
Media Management

1. Navigate to the **Media** page.



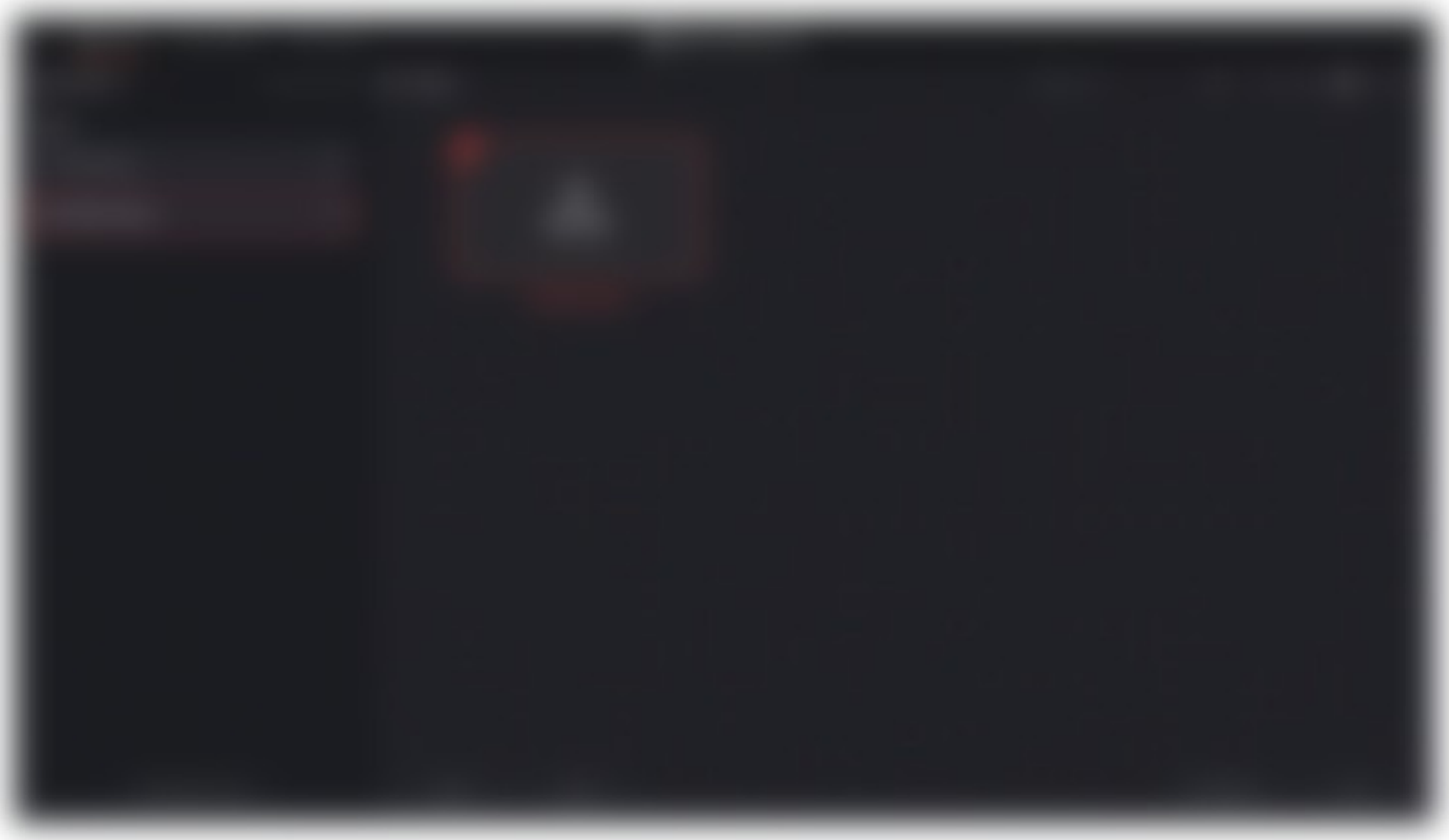


Creating a Project Archive

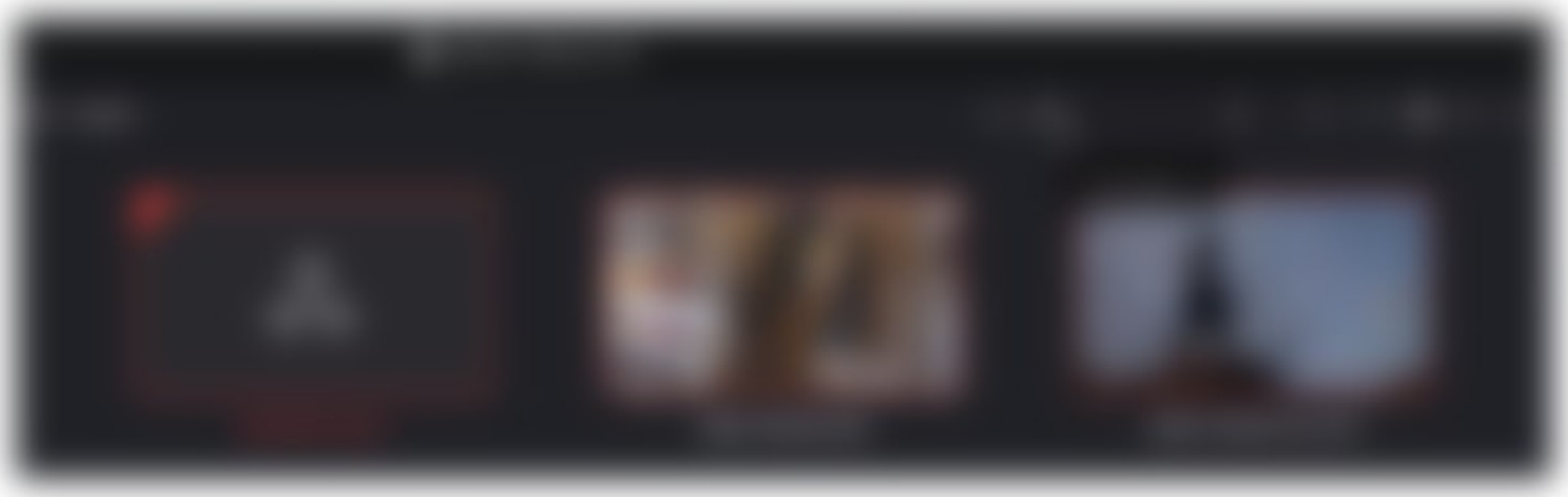


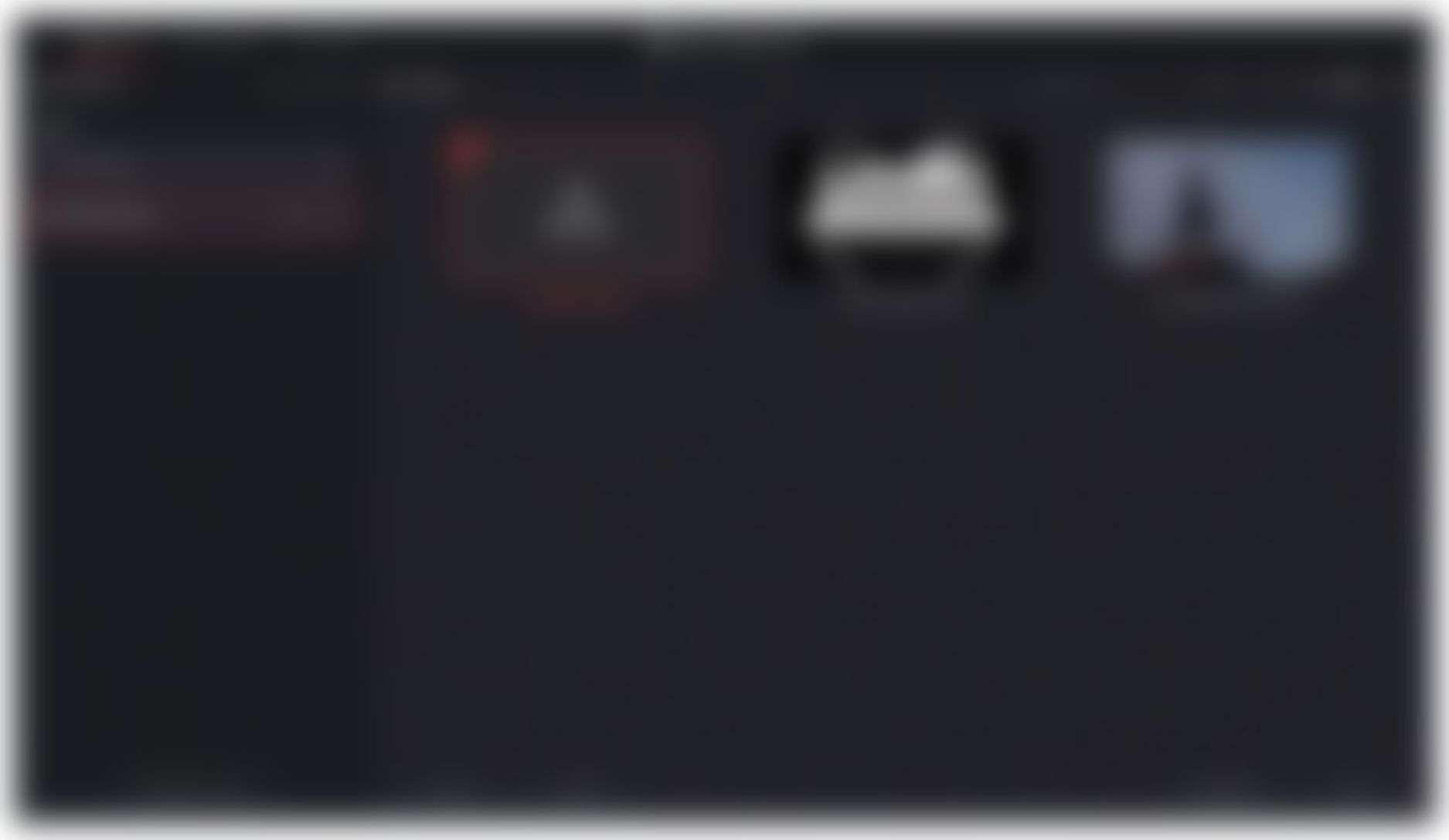
Creating and Switching Project Libraries

Add Program Library
Cancel
Add



Copying Projects Between Project Libraries

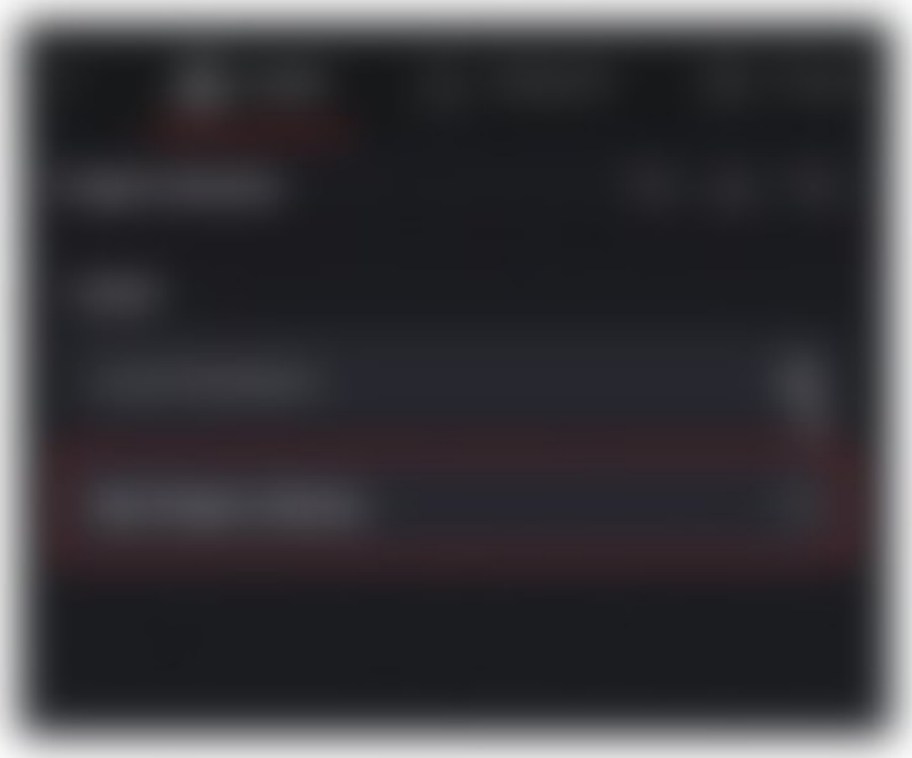




Backing Up Project Libraries

Although it is important to back up your project files regularly as you work, don't forget to back up your project Library, too, and your global Preferences. Any project Library stores not only your Audio Pool, but also your Edit History, Undo/Redo, and Recall Snapshots.

1. From the Options menu, choose Backup Project Library.



Specify your Library's name and location in the Backup Project Library dialog box.

2. Click the Backup button.

Pro Tools backs up your Library.

1. Navigate to the Lucid Library or Lucid Spark page where you want to open your library and click it.
2. Once the page is completely rendered, click the Spark button next to the Project Library name, which is the page in Lucid Standard to go back to the Project Libraries list.

> **Tip:** If you are unsure where your database is stored, you can open the Lucid Library Manager and look for the Project Library name. Hover over the database to see its location.

After opening the Library, a Lucid Standard window should fill in a moment. This is the Lucid Standard project library, which you can navigate pages in another library in the Libraries, you can Open a New Lucid Standard to create your Lucid Standard Library. In the new Lucid Standard, you can Lucid Standard Library to open Lucid Standard. In the Lucid Standard Library.

Lesson Review

1. Type in Tableau Processing the Library account Migration Wizard, and click Lucid Standard to open the Lucid Standard Library.
2. Type in Tableau Processing the Library account Migration Wizard, and click Lucid Standard to open the Lucid Standard Library.
3. What is the main difference between Lucid Standard and Lucid Standard?
4. How do you open the project libraries in the Project Manager?

Prerequisites

1. Your Thinkific account must have access to the Advanced Customization feature. If you're not sure if you have access to this feature, contact your Thinkific account manager.
2. To complete this guide, you'll need a basic understanding of HTML, CSS, and JavaScript. If you're not familiar with these languages, we recommend checking out some beginner-friendly tutorials before diving into this guide.
3. Note: The Media Manager is only available for courses created in the new Course Player. If you're using the Classic Course Player, you'll need to upgrade your course to the new Course Player before you can use the Media Manager.

Conclusion

You have completed the Beginner's Guide to Adding Videos. If you're ready to explore more options, such as adding quizzes, and grading, and audio, check out the Intermediate Guide to Adding Videos. Completing all the lessons in this course will prepare you to become a certified Video Specialist. You can take the certification exam by following the instructions in each lesson.

We also invite you to become part of the Video Specialist community by joining the Facebook group. There, you can ask further questions about the material, share your work, and receive valuable feedback from other students.

We hope that you have found the Video Specialist certification course helpful and worth your time. If you have any feedback to share, please let us know by emailing us at .

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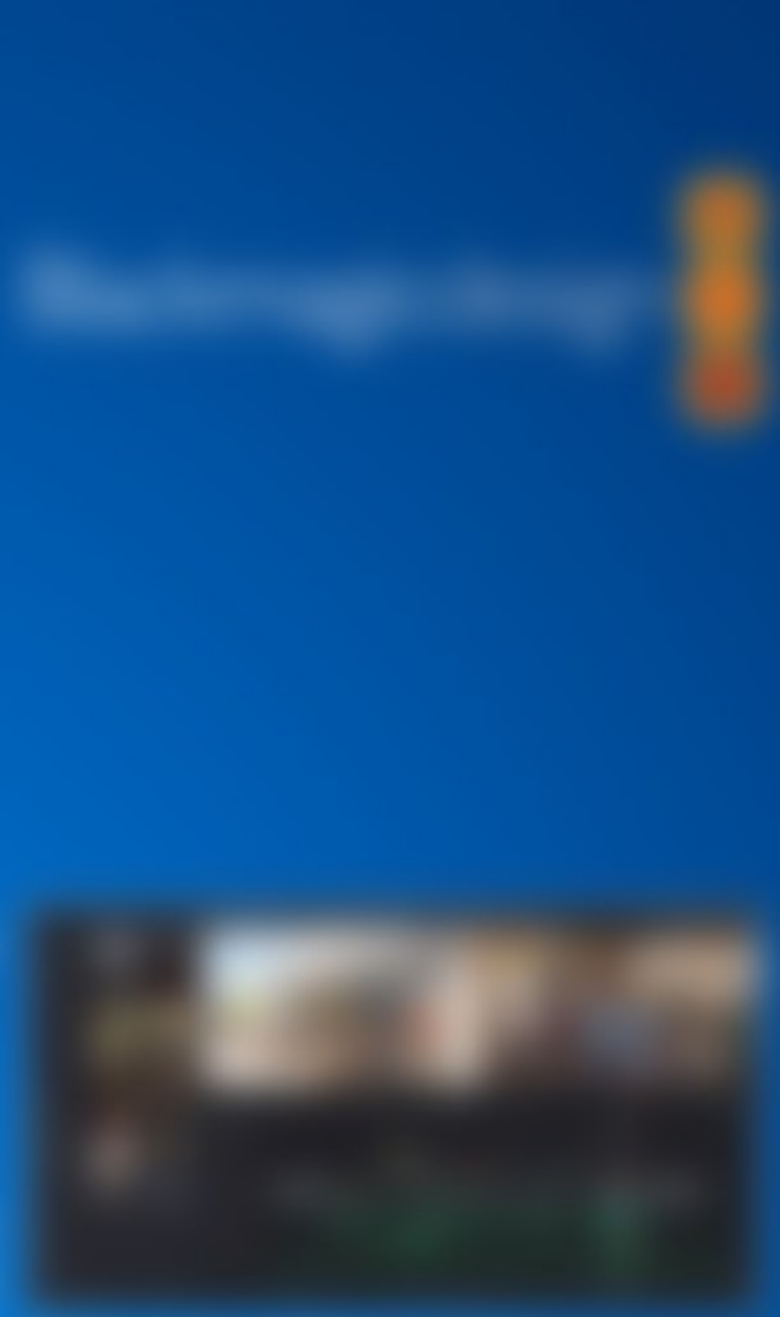
DAVINCI RESOLVE 20