

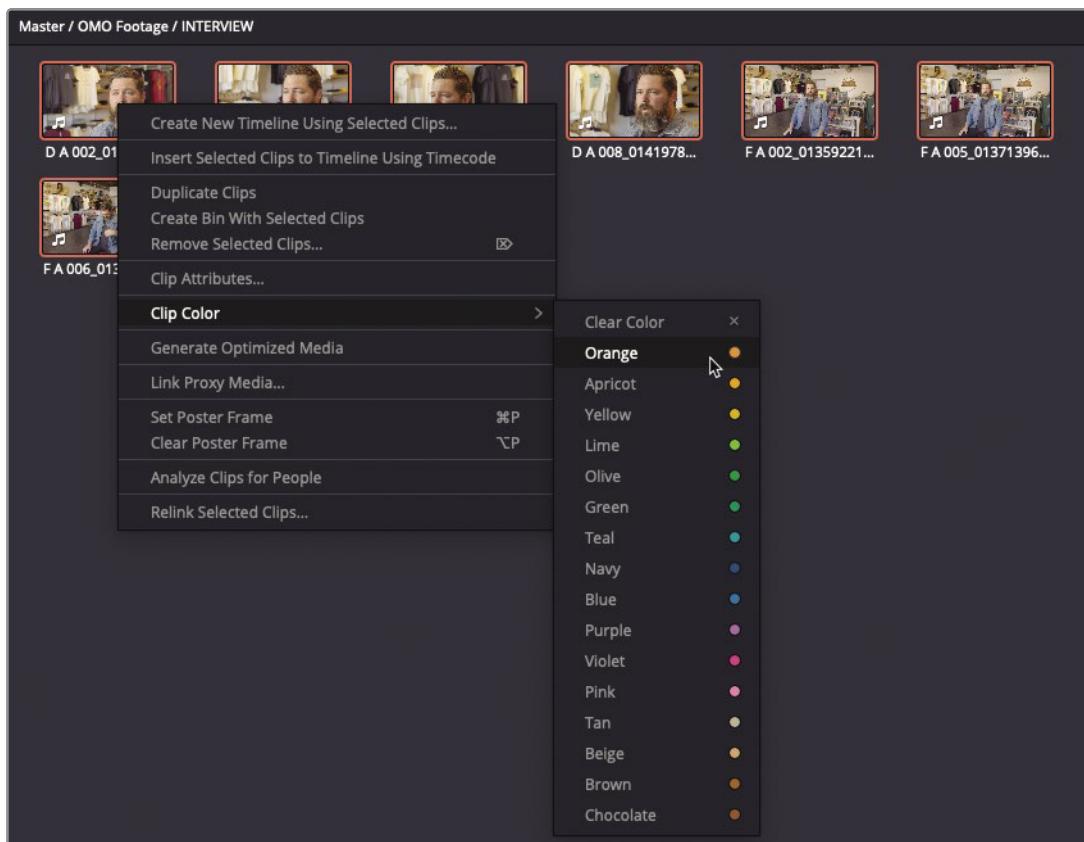
Adding the B-Roll

Now that you've got the main soundbites of the interview in place, it's time to start adding some shots to support what Chris is saying and how the clothing and brand is inspired by and reflects the outdoor lifestyle. To do this, you will start by *inserting* some clips between the soundbites before adding some clips *on top* of the interview, so you hear his words but don't see him in the shot.

Before you begin adding more clips to the timeline though, you will color tag the interview clips, so they are easily recognizable in the timeline.

NOTE Color tagging the clips in this way is not necessary during your own editing but is used here as a powerful visual aid to direct you to specific parts of the timeline.

- 1 In the media pool, select all the clips in the INTERVIEW bin, and then right-click and choose Clip Color > Orange.



All the clips in the timeline change to an orange color to help you identify the interview clips.

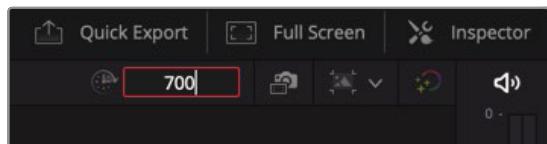
You will now add an opening shot of the eponymous Organ Mountain.

- 2 Click the Source Tape button or press Q to switch to the source tape viewer.
- 3 Use the bin list to jump to the SCENERY bin.
- 4 Scrub through the source tape to locate the Organ Mountain clip. Position your playhead at the start of this clip.
- 5 Press I to add an In point.



You now need a few seconds of this clip for the opening shot. Rather than playing the clip and counting in your head, you can specify a duration in the viewer.

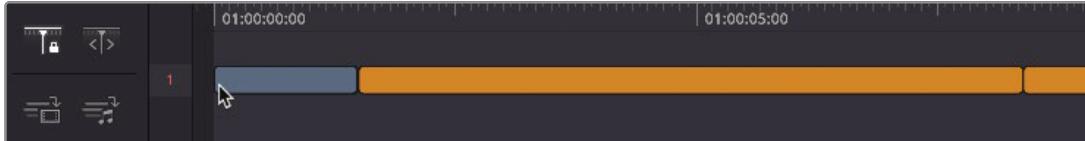
- 6 Click the duration timecode box at the top right of the viewer and type **700** and press Enter (Return).



An Out point is added 7 seconds after the In point.

Now that you have the clip marked, you can easily drag it to the point in the timeline where you want it to be.

- 7 Click and drag the shot from the viewer to the beginning of the upper timeline, wait for the edit to be highlighted and the gap to appear before letting go of the mouse and inserting the clip.



The director thinks this shot is so good it's worth using not only as an opening shot but also as a closing shot, bookending the whole piece.

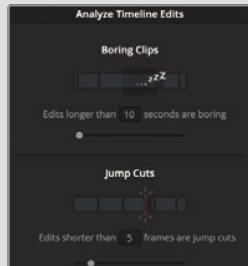
- 8 Drag another copy of the Organ Mountain shot from the source tape viewer to the end of your timeline.



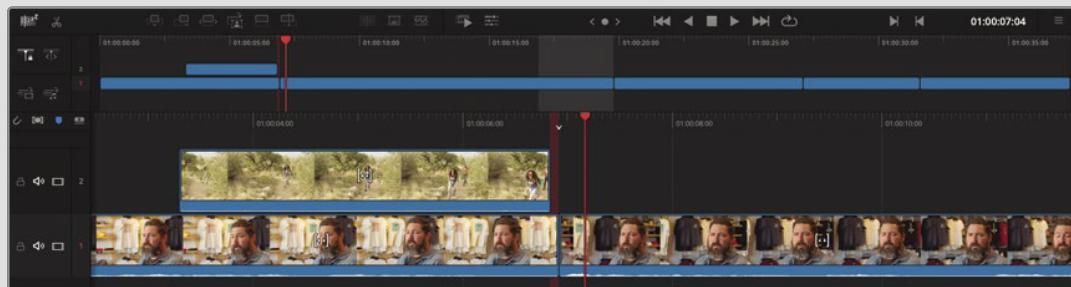
The Boring Detector

The Boring Detector performs a live analysis of the duration of each clip in your timeline and highlights areas that may be either too long or too short.

When activated, the Boring Detector asks you to choose durations for “boring clips” and “jump cuts.”

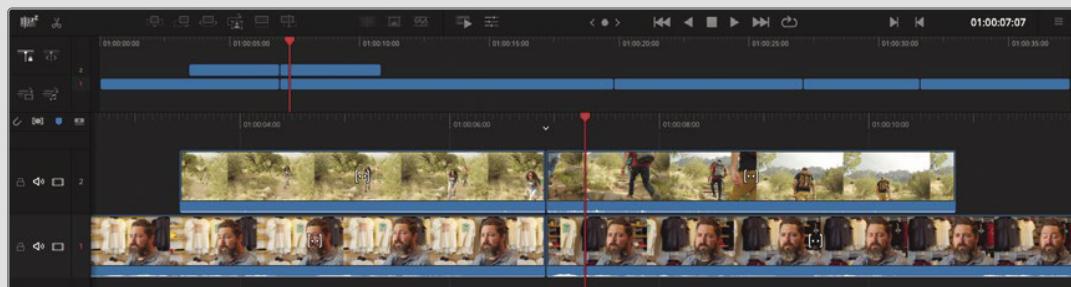


When you click Analyze, the Boring Detector highlights clips that fall outside these parameters.



Clips longer than the “boring clips” duration are highlighted in light gray. You may decide to trim these clips or add additional cutaways to keep the visual interest.

Clips that are shorter than the “jump cuts” duration are highlighted in red and indicate areas that may be prone to accidental “flash frames.” Check these areas for small gaps which can be easily left.



The Boring Detector will constantly update its analysis of the duration of clips as you continue to edit. You can disable the Boring Detector by clicking the Boring Detector button again. Re-enabling the Boring Detector re-opens the Analyze Timeline Edits windows, allowing you to update the durations for the boring clips and jump cuts.

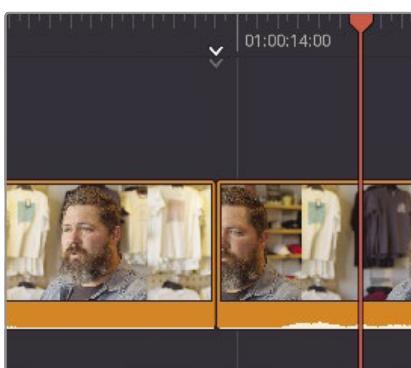
Smart Insert

The cut page editing functions have a little extra intelligence built in to help you get the results you want without needing to worry about what is selected or the exact location of your playhead. Even the familiar edit types like Insert are given a bit more intelligence than you might normally expect.

- 1 In the upper timeline, move the playhead near the edit point between the first and second orange clips.

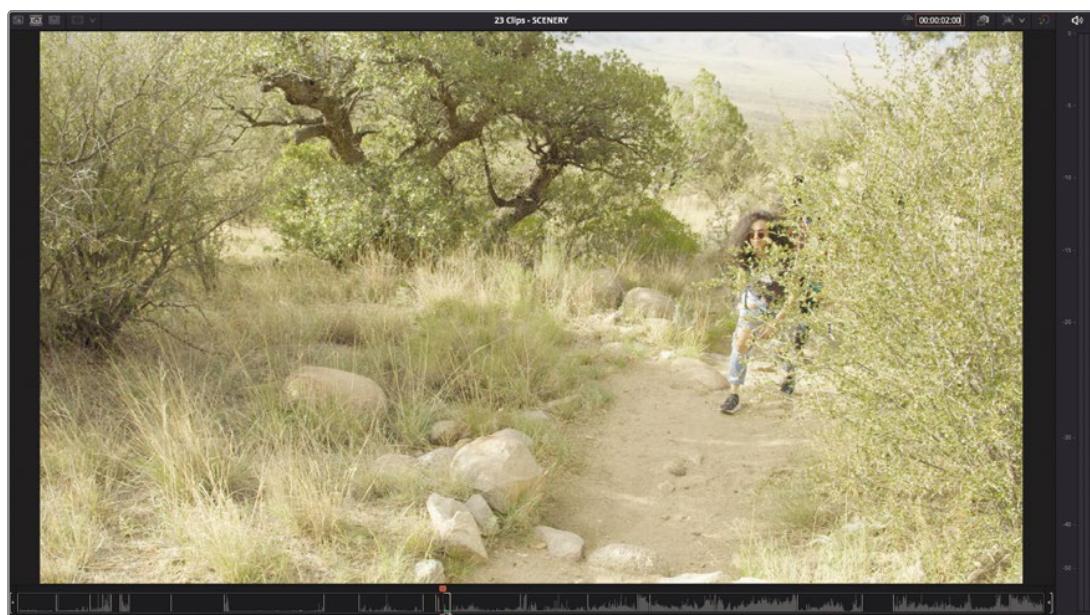


Notice the small down arrow icon at the top of the lower timeline. This is called a smart indicator.

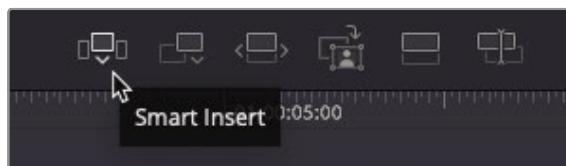


The smart indicator points to where edits will be performed. Having the smart indicator means you often don't need to waste time placing In or Out points on the timeline. When you position the playhead in the timeline, the smart indicator automatically appears, showing you where the nearest cut is located. This allows you to work faster, as the smart indicator will move from edit to edit as you scroll the timeline.

- 2 Press Q or click the Source Tape button and scrub through to find the shot of three people walking up a path (**Pine Tree Walking.mov**).
- 3 Add an In point just as the girl in front comes into the shot from behind the trees.
- 4 Click the duration timecode field and type **200** to set a duration of 2 seconds for this clip.



- 5 Click the Smart Insert button in the toolbar (or press F9).



The Smart Insert inserts a clip at the edit point located nearest the playhead and pushes everything else down the timeline to make room for it.

- 6 Using the upper timeline, move the playhead near the edit point after the third orange interview clip. This is the clip where Chris talks about the inspiration for the clothing designs.



- 7 Press Q to switch to source tape and use the bin list to jump to the STORE bin.
The first clip in this bin is of a guy designing a t-shirt on a computer.
8 Set an In point just before the black circle appears on the design.



- 9 In the duration timecode field, type **300** for 3 seconds.

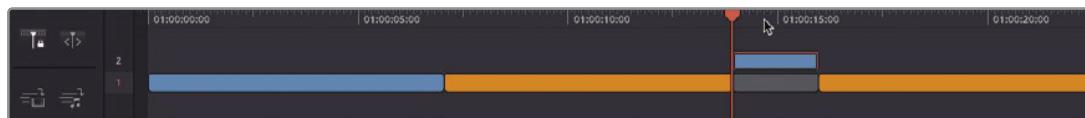
- 10** Click the Smart Insert button or press F9 to insert the clip after the third orange clip.



Using Extra Tracks

Instead of having all your clips arranged along a single track, you can use additional tracks to overlap edits for more sophisticated results.

- 1** Using the upper timeline, select the second blue clip and drag it upward to create a new track.



Track 2 is automatically created, and a gap is left in the space of the original clip.

- 2** Using the lower timeline, select the end of the blue clip on track 2 and trim it to the right until the white tooltip value reaches 1:15 (1 second and 15 frames).



- 3 Use the upper timeline to return the playhead before the blue clip and play to review your changes.

The shot of the people walking now extends over the next part of Chris's interview. This type of overlapping edit is often referred to as a *split edit*.

TIP You can also trim using the upper timeline, but for precise changes such as this, the lower timeline is much easier to use.

You will now make a similar change to the third blue clip.

- 4 In the upper timeline, select the third blue clip and drag it up to track 2, leaving another gap behind in its place.



This time, to create the overlapping edit, you will trim the gap.

- 5 Using the lower timeline, trim the end of the gap backward by about 1 second to create the split edit. Play back to review your changes.



Using the different tracks in the timeline is useful for creating complex edits that layer different visuals, graphics, and audio.

Editing on Other Tracks

In addition to moving clips to the other tracks as you did in the previous steps, you can also edit directly onto any track. In the next few steps, you will add a graphic to the opening shot and a few cutaways to the end interview clips.

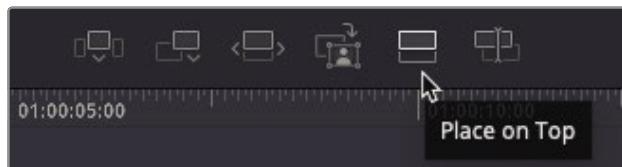
- 1 Using the upper timeline, return your playhead to the beginning of your edit.

- 2 Press Q to return to source tape mode and select the GRAPHICS bin from the bin list.



This bin contains just one clip: a PNG file of the Organ Mountain Outfitter's logo. PNG files are useful, as they can preserve the transparency information, or *alpha channel*, so they can be placed on top of other clips.

- 3 Click the Place on Top button.



The graphic gets added to track 2, above the opening clip. Whenever you add a graphic such as this to your timeline, Resolve will use a default duration of 5 seconds; however, you can always trim the graphic to whatever duration you need.

- 4 Using the lower timeline, trim the end of the graphic to the same length as the clip below it on track 1.



- 5 Return your playhead to the start of the timeline and play back to review the new opening shot with logo.

Adding Cutaways

Another use for the Place on Top edit is to add cutaways to what Chris is saying. Cutaways are useful for several reasons—for example, they help keep the audience's interest and help to cover the jump cuts in the interview. Before you tackle the main part of the edit that needs cutaways, you will explore how to work with them on a simpler section toward the end.

- 1 Using the upper timeline, move the playhead until it snaps to the end of the third blue clip on track 2.

NOTE Snapping can be turned on and off using the magnet icon on the left side of the timeline or by pressing N at any time.

This is where you will add some additional cutaways to track 2.

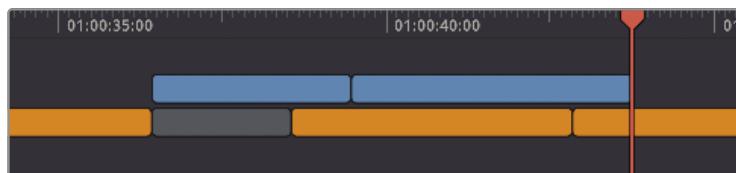
- 2 Press Q to enter source tape mode and use the bin list to jump to the STORE bin.
- 3 Scrub through the source tape until you see an exterior shot of the Organ Mountain Outfitters store.
- 4 Set an In point where the man in white is entering the store.



- 5 Set an Out point just as the girl in pink lets go of the door.



- 6 Click the Place on Top button.



The exterior shot is added to track 2 and nicely covers the jump cut at the end of this interview.

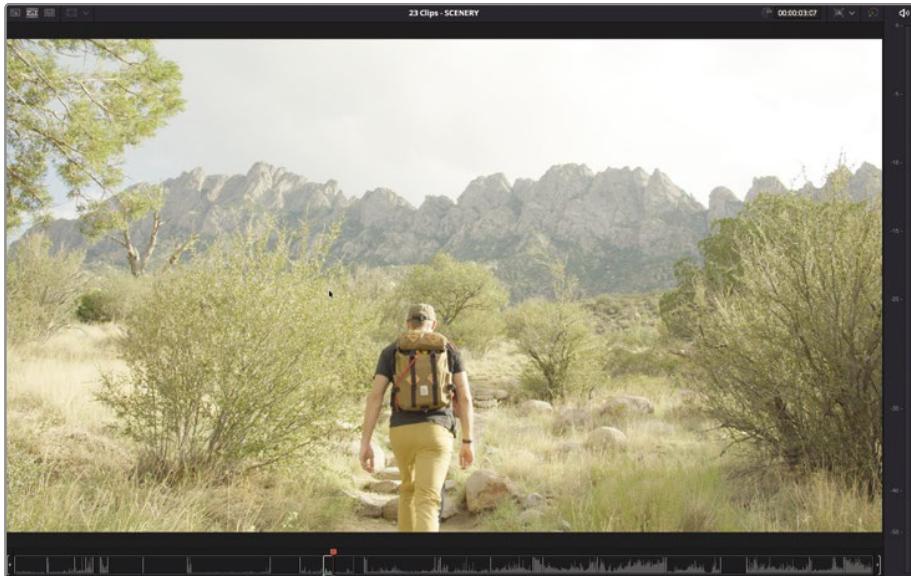
- 7 Using the upper timeline, move the playhead so it snaps to the second blue clip on track 2.

You will now add a series of cutaways to highlight what Chris is talking about: the inspiration he takes from the outdoors in the Southwest.

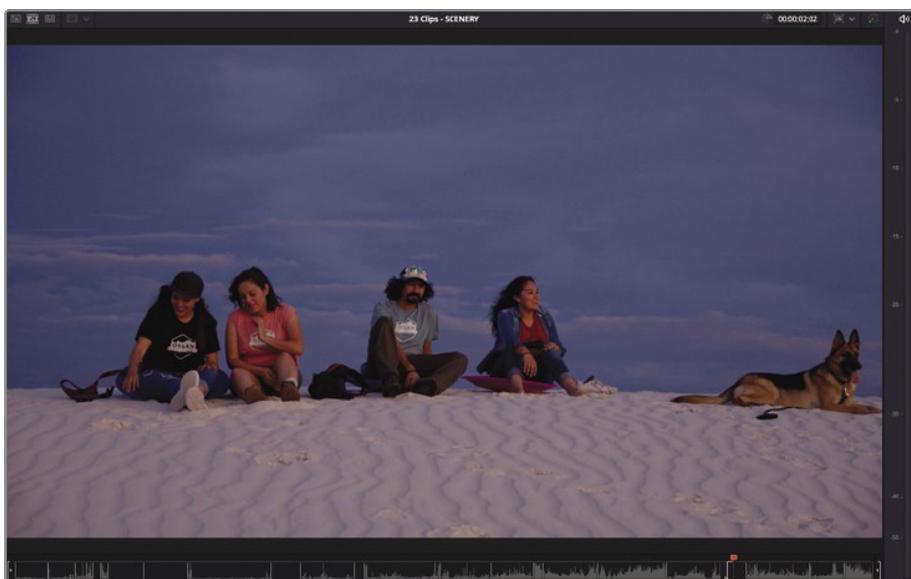
TIP You may want to review what Chris says during this part of the interview, as it may help you decide which shots you may or may not want to use from the different clips you have available.

- 8 Use the bin list to jump to the SCENERY bin and press Q to enter source tape mode.
In this bin, you have a myriad of shots available to you. In the same way you may have reviewed Chris's interview, it's useful to be able to review all the clips available to you.
- 9 Click the Fast Review button.

- 10 Once Fast Review has finished, return the playhead to the shot of the group of people walking up some steps (**PINE TREE TRAIL STEPS.mov**).
- 11 Set an In point just before the third person walks into the shot.
- 12 Set an Out point when all three have walked into the shot, and you see the mountains in the distance (about 3 seconds later).



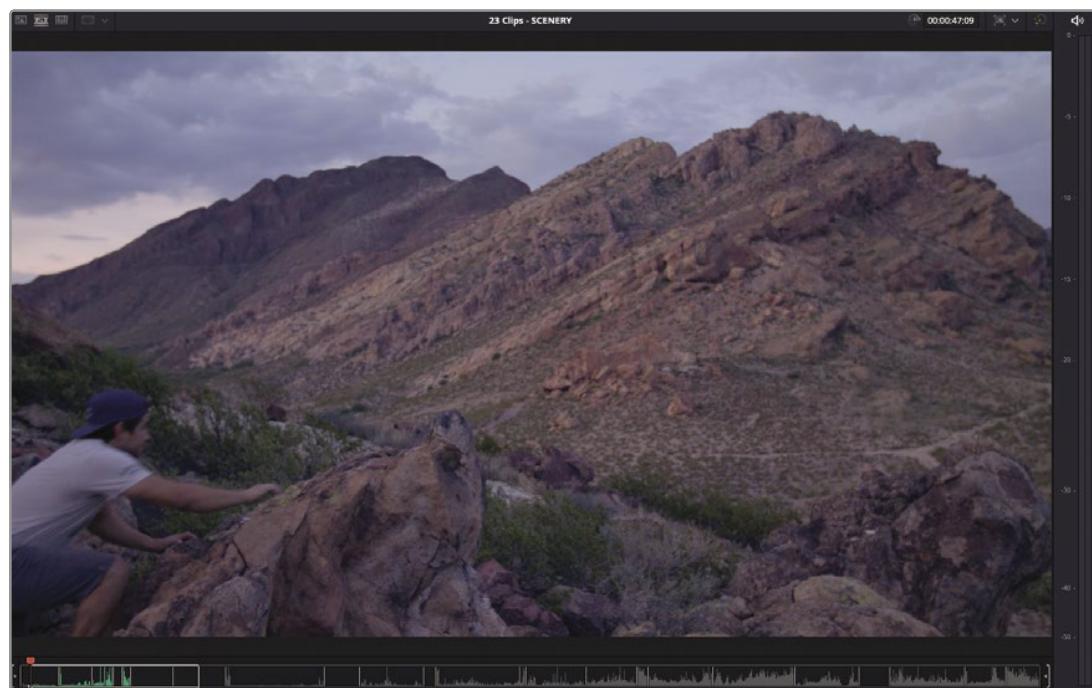
- 13 Click the Place on Top button or press F12.
- 14 Find the shot of the four friends sitting on the sand.
- 15 Set an In point where the girl in pink raises her hand and an Out point before she brings her hand back down. Press F12 to perform a Place on Top edit.



- 16** Locate the clip of the girl dancing with the fire sticks and mark any 3-second duration, and then press F12 to place on top.



- 17** Finally, return to the start of the source tape and set an In point as the guy jumps on the rock.



- 18 Mark a 4-second duration and place on top.



With that last edit, you have successfully hidden the last jump cut in the interview, but your work is still not over. Now you need to check to see whether your edits have worked and, where necessary, trim them further.

Trimming the B-Roll

You've already finessed the interview clips in track 1 by adjusting the In and Out points, and you've seen how the timeline *rippled* to reflect the changing durations of each clip. However, when you trim clips on another track, they function slightly differently, as they won't ripple. Instead, you can adjust edit points by *rolling* them or adjust whole clips by *slipping* or *sliding* them. You will use the cutaways you've just added to explore these features.

NOTE The following steps may not be exactly the same as what you'll see on your timeline because it depends where exactly you placed the In and Out points of the clips, but if you've followed the steps in this lesson reasonably closely so far, you should see similar results.

- 1 Position your playhead on the edit point between the second and third blue clips on track 2.



- 2 Press / (slash) to preview the edit using the Play Around/To function.

These two clips are obviously the same group of people making their way up to the mountain. However, it could do with a bit of finessing to make it appear to be two shots of continuous action. To begin, you will *roll* the edit slightly.

- 3 In the lower timeline, place your mouse over the center of the edit and click to select both sides of the edit.



Both the outgoing and incoming shots to either side of the edit are selected, and the trim viewer is displayed.

- 4** Drag the edit backward until the incoming shot on the right side of the viewer is at the frame just as the second person is about to put his left foot on the step.



TIP You can trim one frame at a time by clicking the +1 or -1 trimming buttons in the trim viewer or by pressing , (comma) or . (period).

- 5** Press / (slash) to review the edit.

That's OK, but we want the first shot to end where the second person has his left foot forward. In this case, you can *slip* the first clip.

- 6** In the lower timeline, place your mouse over the slip icon of the first cutaway.



- 7 Click and drag to the left to slip the clip until the frame at the top right of the trim viewer shows the second person's left foot forward. When you are happy that you have the right frame, release the mouse and press / (slash) to review the change.



As these two clips were shot at different times the edit won't be seamless, but the general movement of the guy's steps should be enough to sell the edit.

Sliding Clips

The next shot of the friends at White Sands works well, but it's a little short. Remember though: clips on any track other than track 1 won't ripple, so if you trim the end of the shot to make the clip longer, you will overwrite the following shot. You can, however, *slide* the following shot.

NOTE Sliding a shot is different from moving the shot, as it uses the handles available on the clips to either side to ensure that no gap is created, which you'd then need to fill.

- 1 In the lower timeline, select the clip of the fire dancer and press Shift.



The slip icon becomes a slide icon.

- Drag the clip to the right until the tooltip reads 1:00.



You have slid the clip forward by 1 second, making the White Sands clip longer by 1 second and the following shot of the guy jumping on the rock shorter by 1 second. This means you now cut to the guy jumping part way through his jump! To fix this, you will now have to slip that clip.

NOTE This back and forth between trimming functions is a common feature of video editing as you try to get disparate kinds of footage to work seamlessly together in a single story.

- Using the lower timeline, slip the last cutaway clip so that the guy is already standing on the rock, and then press / (slash) to review the edit.



That's nice. By slipping the clip to remove the jump, you've now included the look that better fits Chris's words.

- 4 Finally, trim the end of this clip forward by about 10 frames so it ends after Chris says, “That’s what really inspires us...” and we cut back to Chris before he says, “...and we take that inspiration....”



Awesome! You have used the intuitive trimming functions of the cut page to refine the series of cutaways. What’s more, all the trimming functions in the cut page are always available, as there’s no specific trimming mode or trimming tools you need to select before making these changes.

Trimming and Moving Clips with the Speed Editor

You can trim clips using the Speed Editor’s search dial, which allows a more tactile and connected feel to the trim than using a mouse and keyboard.

Holding any of the Speed Editor’s trimming buttons automatically selects the edit nearest the playhead as indicated by the smart indicator.



When trimming with the Speed Editor, you can press CAM 2 to select a cut on video track 2 or press CAM 3 to select a cut on video track 3, and so on.

If you want to move clips using the Speed Editor, select the clip, press and hold the SPLIT button, and rotate the dial. The upper timeline shows the selected clip changing position.



Adding Other Camera Angles with Source Overwrite

When capturing this interview, the crew used two cameras with matching timecode. This makes it easy to edit multicamera footage on the cut page using the source overwrite edit.

- 1 In the timeline controls, click the Video Only button, as you will not need the audio from the second camera.



TIP You can always disable any audio attached to a video clip in your timeline by right-clicking the clip in the lower timeline and choosing Mute.

- 2 From the bin list, select the INTERVIEWS bin.
- 3 Press Q or click the Source Tape button to enter source tape mode.



All the clips in the INTERVIEWS bin are displayed in the source tape.

- 4 Scrub through the source tape to locate the first of the wide angles of the interview with Chris.



This is the wide angle of the first of Chris's soundbites you used to introduce him.

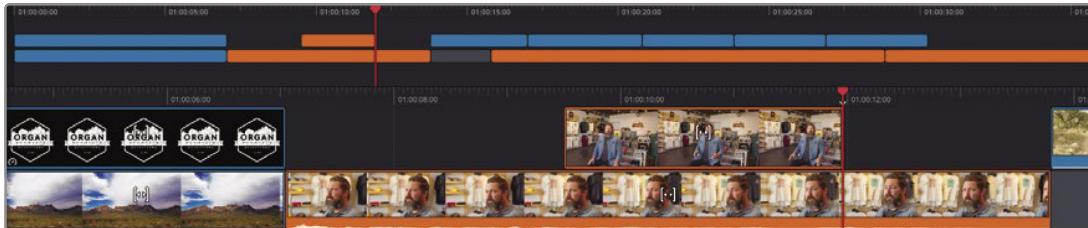
- 5 Press Shift-Q or click the Source Clip button to switch to source clip mode to see the waveform of this interview clip a little easier.
- 6 Set an In point after Chris has introduced himself, just before he says "We are located in...."
- 7 Set an Out point after just before he says, "Las Cruces, New Mexico."



- In the toolbar, click the Source Overwrite button.



Holy smoke! The clip is edited into the timeline at the correct point of the opening interview so that as Chris mentions that he is in the store, we actually see the store!



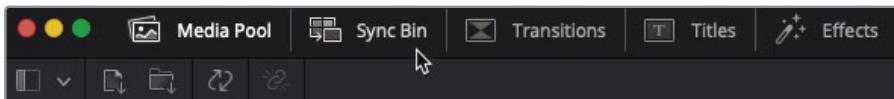
How did Resolve know where to place this clip so precisely?

The source overwrite is a very special editing function unique to the cut page that works specifically with clips with matching timecodes to automatically place the new camera angle on top of the existing video track. The angles line up perfectly, and the action remains in perfect sync!

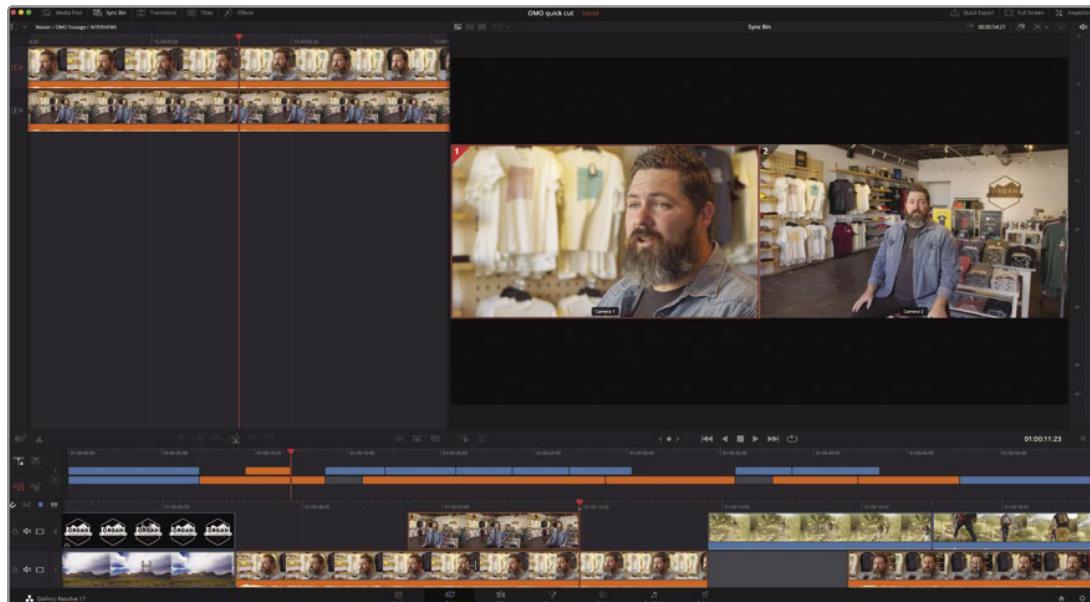
Using the Sync Bin with Source Overwrite

You can also use the source overwrite in conjunction with the Sync bin. The Sync bin is another feature unique to the cut page that allows you to quickly see and choose matching camera angles for any point in your timeline.

- Click the Sync Bin button above the media pool.



The Sync bin opens and instantly displays all clips that sync to the timeline, displaying them as filmstrips.



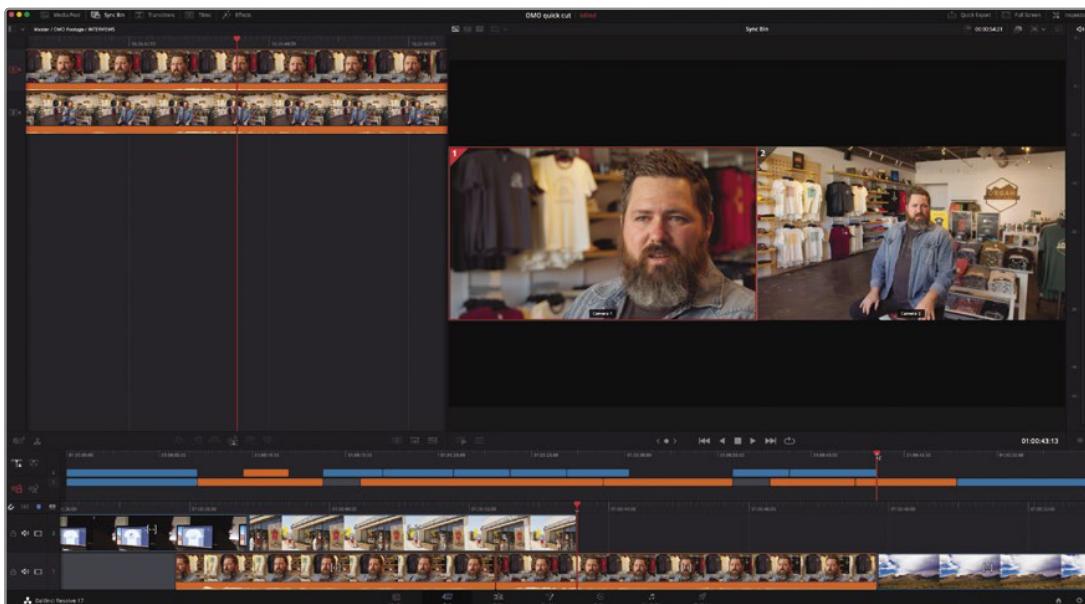
The two clips in the bin that match the current timeline location are displayed under the Sync bin playhead. The viewer displays a multi-view of the sync'd camera angles, highlighting the one currently used in the timeline. With the assistance of the Sync bin, selecting the camera angle you want to use is as easy as clicking in the viewer.

NOTE If there are no matching timecodes for any part of your timeline, the Sync bin remains blank.

- 2 Move your playhead so it snaps to the end of the last clip on track 2, the exterior shot of the store.



The Sync bin displays both camera angles for this part of the interview.



- 3 Click the image for the wide angle.



The wide shot opens in the source clip viewer with the In point set at the current playhead location in the timeline and the Out point set at the end of the clip.



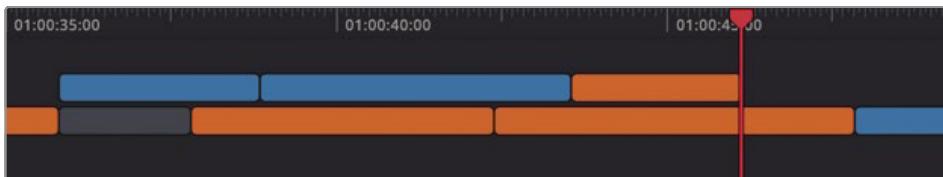
However, you do still want to cut back to Chris toward the end of this sound bite to deliver his final line in the close-up shot.

NOTE By default, when you select an angle from the Sync bin, the duration of the In and Out points are set at 5 seconds. In this example, the clip isn't long enough so the Out point is set at the end of the clip.

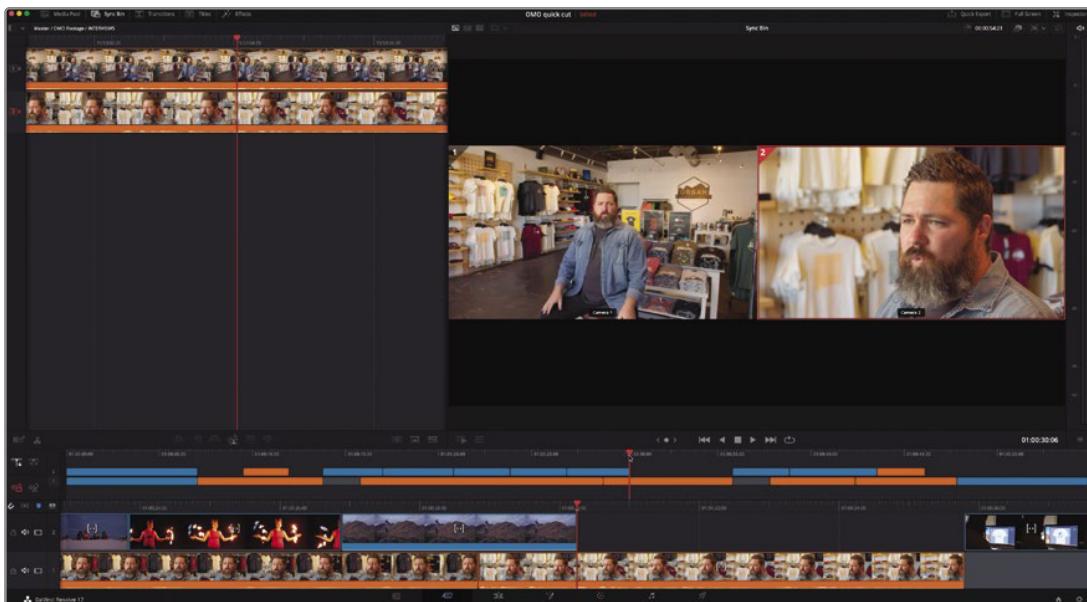
- 4 Play the marked clip in the viewer and set a new Out point just before Chris says "...we say experience the Southwest."



- 5 Click the Source Overwrite button to add the clip to the timeline.



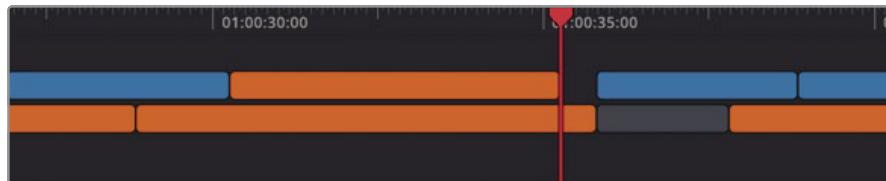
- 6 Move your playhead to the end of the series of five cutaway clips on track 2, where you see Chris back in the shot when he says, "...and we take that inspiration...."



- 7 In the viewer, select the wide angle and click the Source Overwrite button.

TIP You can specify camera metadata in the File Inspector.

The new angle is added to the edit.



Don't forget, though, that you can always adjust any clip directly in the timeline to finesse your edit. Just be careful that you don't accidentally move, slip, or slide the clip or you will lose sync!

- 8 Click the Timeline Viewer button and trim the end of the new angle until it snaps to the start of the following blue cutaway clip.



- 9 Trim the beginning of the new clip by about 2 seconds, so it starts about halfway through the sound bite.



- 10 Review all your changes.

As you can see, working with footage shot on multiple cameras is as natural as editing any other type of footage, thanks to the cut page's unique Sync bin and source overwrite function.

Live Overwrite on the Speed Editor

Live Overwrite is a feature unique to the Speed Editor. It gives you a faster way to make the precise edit you want when using the Sync bin for multicamera content.

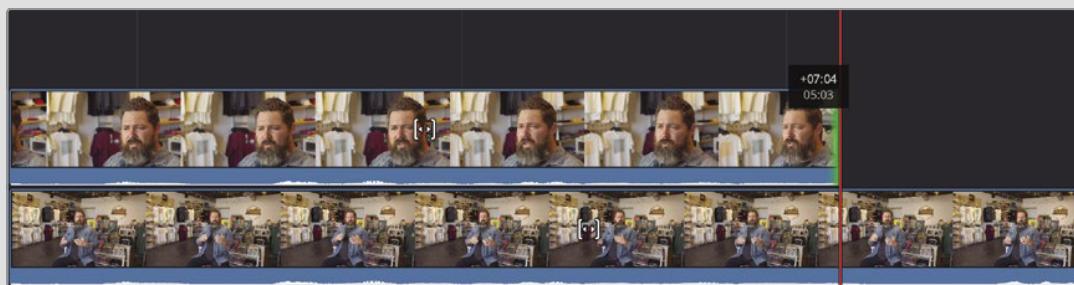
Press the SYNC BIN button to display the available angles in the Sync bin.



Press and hold the CAM # button on the Speed Editor for the camera number you want to live overwrite into the timeline.



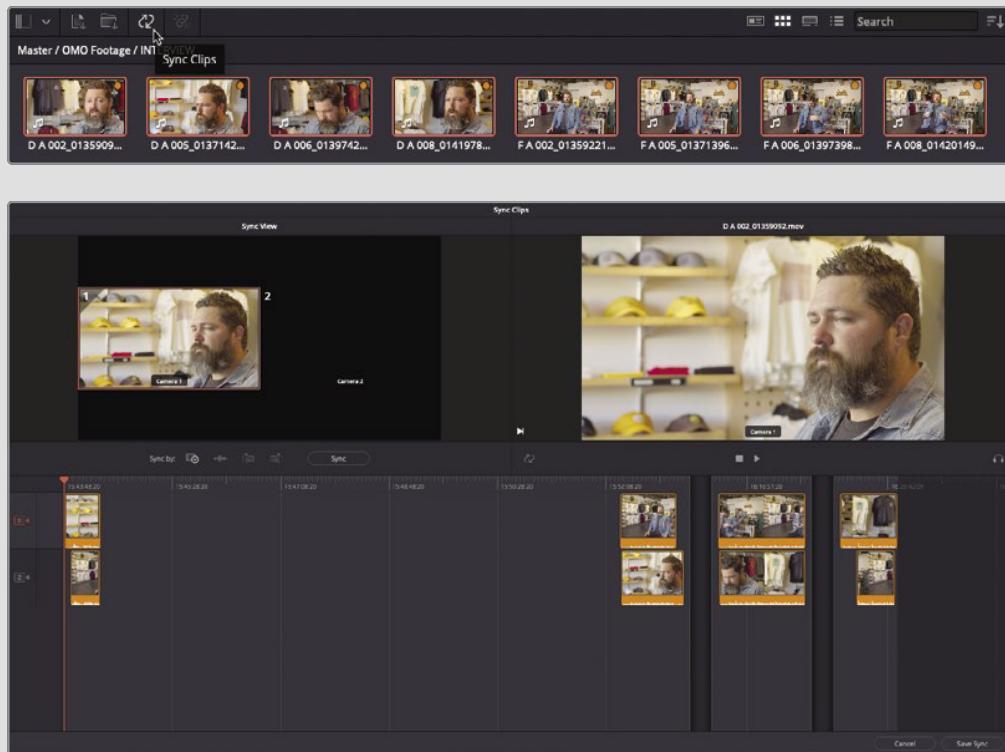
Now, when you rotate the search dial to the right, the selected angle will be overwritten directly above the current timeline clip.



Syncing Non-Timecode-Accurate Footage

You will not always have clips with matching timecode. So, built into the cut page is the Sync Clips window, which lets you sync non-timecode-accurate sources like action cams and mobile-phone clips, along with your professionally recorded content.

Select all the clips in the media pool that you wish to sync and then click the Sync Clips button.



The Sync Clips window shows the sync relationships between each of the selected clips. By default, this relationship is based on the clips' recorded timecodes, but you can choose to base it on audio waveform analysis or any In or Out points you have previously set.

Choose your syncing method and click Sync. You can use the Sync View on the left of the Sync Clips window to verify that the clips are in sync.

Click Save Sync to save and exit the Sync Clips window.

In the media pool, any sync'd clips now have colored badges to indicate their sync'd relationships. Different groups of sync'd clips will have different colored badges.



You can now access your manually sync'd footage in the Sync bin.

Adding Music, Effects, and Titles

The edit is coming along nicely, so now you can concentrate on adding some music and finessing things with a few final flourishes.

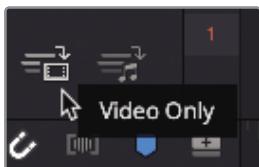
- 1 Return the playhead to the start of the timeline.
- 2 From the bin list, select the MUSIC bin.

This bin contains one audio clip.



NOTE Audio-only clips do not show in the source tape, although they can still be selected in the media pool and displayed in the source clip viewer.

- 3 Deselect the Video Only button to allow editing audio clips into the timeline.



- 4 Select the **ONE MIN SOUNDTRACK.wav** clip and press F12 or click the Place on Top button.

The audio clip is added to the timeline. Even though you chose to edit the audio clip using the Place on Top function, traditionally audio always gets added to the lower part of the timeline.

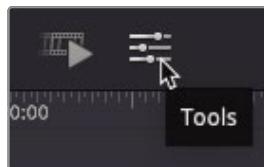
- 5 Return your playhead to the start of the upper timeline and play to hear the music.

The music works well with the edited piece until Chris starts to speak. You need to *attenuate*, or lower, the audio level so you can better hear what Chris is saying.

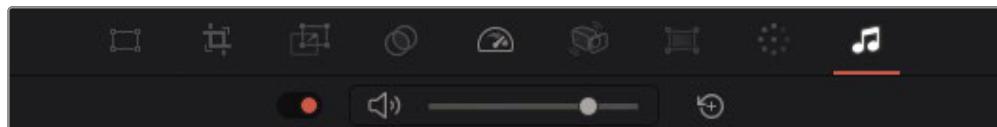
- 6 Return to the start of the timeline and select the green audio clip.



- 7 Click the Tools button.



The cut page's tools controls open below the timeline viewer. These controls provide quick access to several options. Because you have an audio clip selected, the audio levels controls are selected automatically.



NOTE You can also access a more comprehensive set of controls for audio and video clips in the Inspector.

- 8 Begin playback and use the slider to adjust the audio level of the selected music clip so that you can clearly hear Chris's interview over the music.



Ducking the Levels

It would be nice if you had the music levels start louder over the opening titles and then drop lower when Chris starts to speak. To do this, you can split the audio clip and audio transitions.

- 1 With the green audio clip still selected, position your playhead on the first edit point where Chris's interview starts.
- 2 Click the Split Clips button or press Command-B (macOS) or Ctrl-B (Windows) to add an edit point to the music.
- 3 In the audio tools, click the Reset button to reset the levels of the selected part of the audio.
- 4 Play the first part of the music again and hear the difference in levels when you reach the edit point.

TIP You may want to slightly lower the levels for the first clip from their default. Most audio-only clips such as music are always too loud when compared to speech.

- 5 Select the edit point between the two music clips and choose Timeline > Add Transition or press Command-T (macOS) or Ctrl-T (Windows).



The standard audio transition is added to the selected edit point.

- 6 In the lower timeline, drag the edges of the transition to shorten its duration to 10 frames.



Great. That music has really helped set the overall tone for the edited video. Now you will use another transition to fade in the Organ Mountain Outfitters logo.

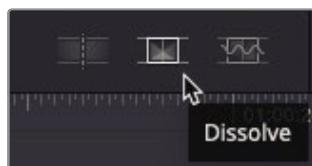
Building the Opening Sequence

The director wants the logo to fade in a couple of seconds after the video has started.

- 1 Scroll the lower timeline so you can see the start of the Organ Mountain Outfitters logo clip clearly.
- 2 Trim the start of the logo to around 2 seconds.



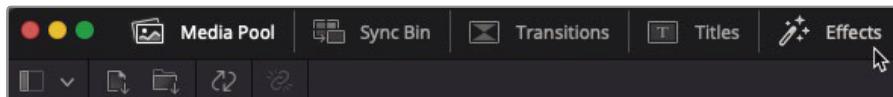
- 3 If the smart indicator is not pointing to the start of the logo clip, scroll the lower timeline until it is.



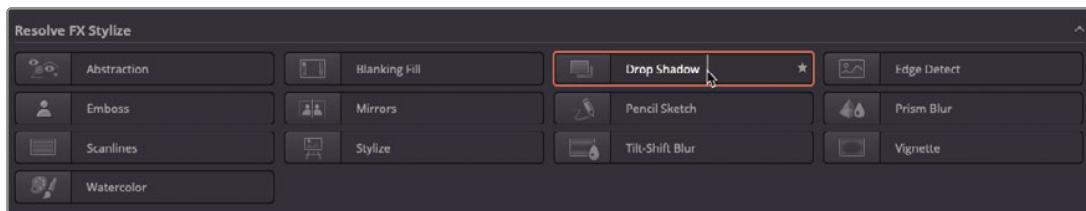
- 4 Click the Dissolve button to add the standard transition. This adds a 1-second cross dissolve to the edit point.
- 5 Review the changes to see the logo fade in.

To help the logo stand out a little more from the background, you will add a drop shadow from the Resolve Effects Library.

- 6 Ensure that the playhead is over the logo so you can see it in the viewer, and then click the Effects browser to reveal the different audio and video effects and generators that you can add to your projects.



- 7 In the video effects, scroll to the Resolve FX Stylize category and locate the drop shadow effect.



TIP You can live preview any content in the transitions, titles, and effects browsers by hovering your mouse over the item.

- 8 Double-click the drop shadow effect to apply it to the graphic and play back to review the changes.

The drop shadow just helps to lift the graphic off the brighter areas of the background clip.

NOTE Control for any effects can be found in the Effects Inspector.

Adding the Closing Titles

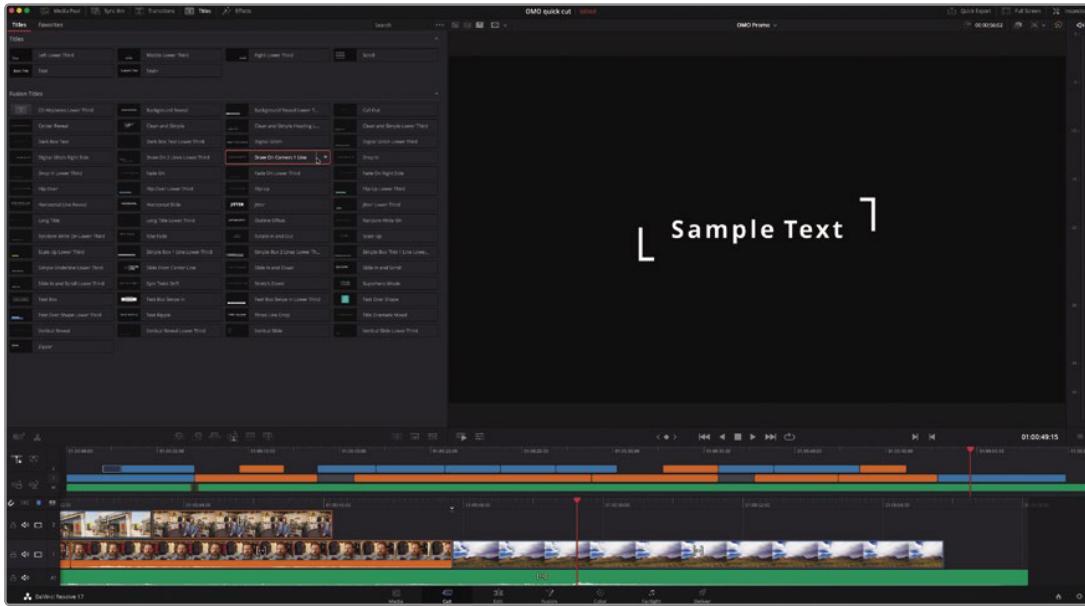
Since you were able to build the opening so easily, it's now time to turn your attention to the closing titles. For this, you will add a "call to action" by way of an animated Fusion title template.

- 1 Using the upper timeline, move your playhead to the edit between the last orange clip and last blue clip.
- 2 Play the last clip until you hear the guitar strum in the music (at around 50 seconds).
This is the point where you will add your title.
- 3 Select the titles browser.



The titles browser contains a number of basic titles and more advanced Fusion title templates, many of which are animated and can be customized in various ways.

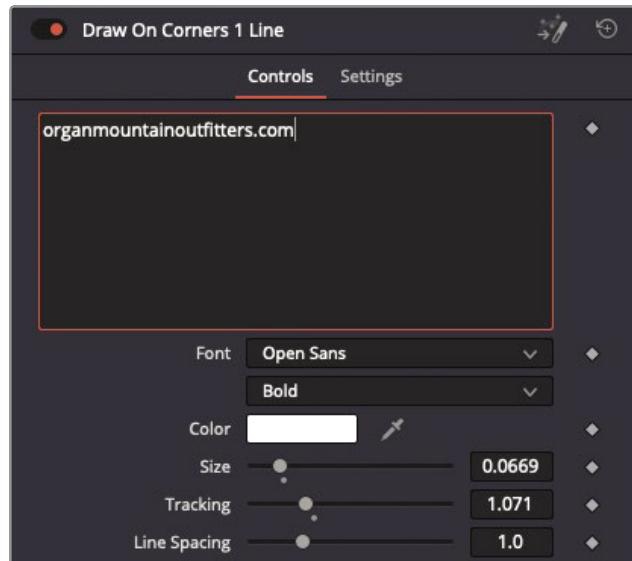
- 4 Select the **Draw On Corners 1 Line** template and move your mouse left and right to preview this template.



- 5 Click the Place on Top button or press F12 to add the 2-second title template above the Organ Mountain clip.
 6 Scroll the lower timeline so the title is centered on the playhead.
 To adjust the title template, you need to open the Inspector.
 7 Click the Inspector button to reveal the title's controls.



- 8 In the text box, highlight the default “Sample Text” and type **organmountainoutfitters.com**.



- 9 Click the disclosure arrow to reveal the Box Color and Shape controls.
10 Open the color picker controls and change the color of the animated highlights to a bright yellow.



11 When you are happy with the results, close the Inspector to hide the controls.

12 Trim the ends of both the Organ Mountain shot and the title to the end of the music clip.



13 For extra credit, see if you can fade the music up after Chris's final soundbite.

Well done! You have successfully edited the short video for Organ Mountain Outfitters. Take the opportunity to watch the edited piece and admire your hard work. Feel free to make any additional changes you think are necessary before moving to the next steps.

NOTE If you want to compare your timeline with a version put together following the above steps, you can import the finished timeline by choosing File > Import > Timeline and selecting the R17 Beginners Guide Part 1 Lessons/ Finished Timelines/OMO PROMO FINISHED.drt

Adding Transitions with the Speed Editor

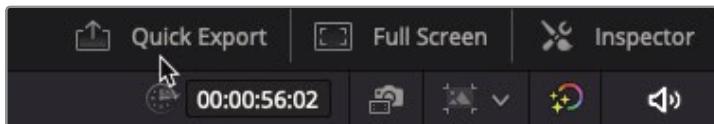
Using the Speed Editor, press the DIS button in the lower-left bank of buttons to add the standard transition to the edit indicated by the smart indicator. To adjust the transition duration, hold down the TRANS DUR button and rotate the dial.



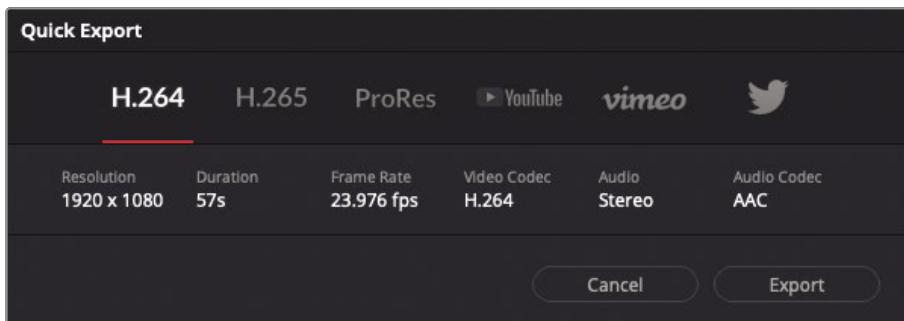
Quick Export

You've successfully edited a promotional clip for Organ Mountain Outfitters. Now you need to get it exported so it can be posted to popular streaming and social media websites such as YouTube, Vimeo, or Twitter as quickly as possible. You can accomplish all this directly from the cut page.

- 1 In the upper-right corner of the cut page, click the Quick Export button.

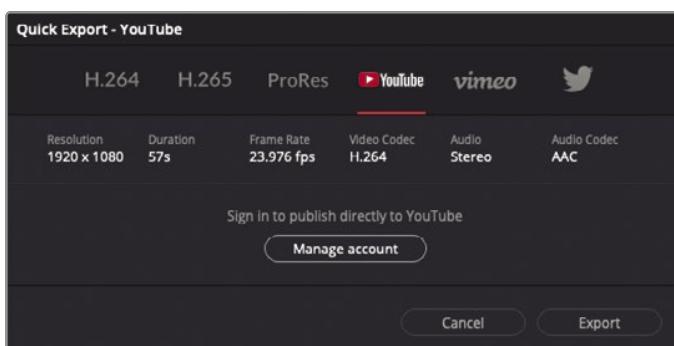


The Quick Export window includes commonly used presets for creating a movie file of your timeline. You can export directly to common social media sites including YouTube, Vimeo, or Twitter.



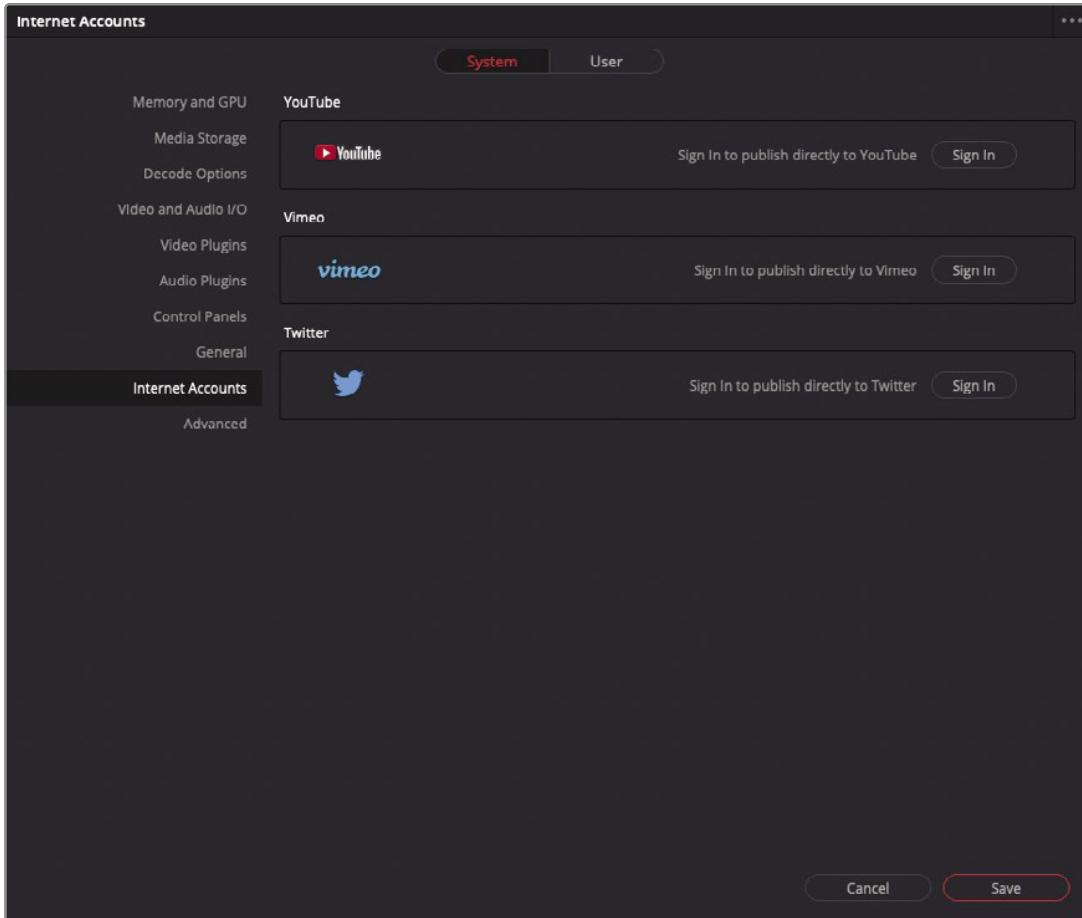
- 2 Click the YouTube option.

This preset contains all the settings needed to create a file and upload it directly to YouTube. However, if you haven't already input your account information, all you'll get is a Manage Account button.



- 3 Click the Manage Account button if you haven't input your account information for YouTube.

Clicking the Manage Account button opens the DaVinci Resolve System Preferences with the Internet Accounts panel selected where you can enter account information so DaVinci Resolve can upload directly to web streaming services and social media sites.



TIP You can also access these preferences by choosing DaVinci Resolve > Preferences > Internet Accounts.

NOTE DaVinci Resolve Studio also provides the option to connect to your Frame.io account for online review and approvals directly from the timeline.

- 4 To sign in to your YouTube account, click the Sign In button for YouTube and enter your account information and then click Save.

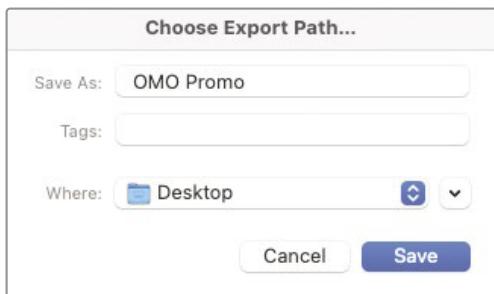
When you have completed the sign-in process, the Quick Export window will now show a Directly Upload to YouTube checkbox. Selecting this allows you to enter a description that shows up under the movie on YouTube.

Instead of uploading directly to a video sharing service, though, you might simply want to create a stand-alone file.

- 5 Select the H.264 preset and click Export.

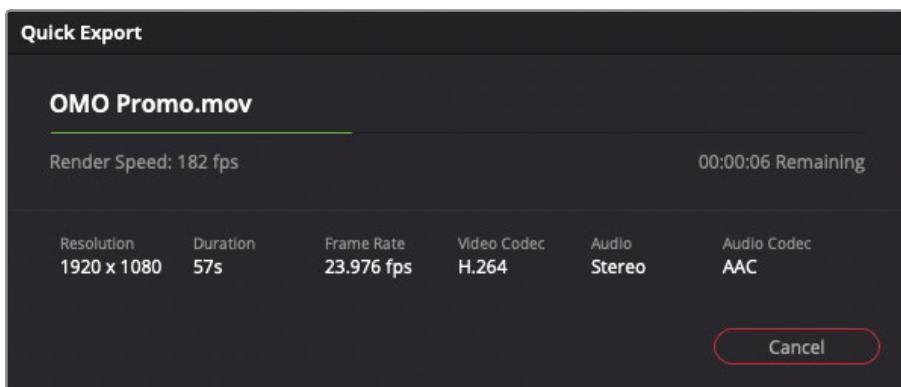
H.264 is a good quality compressed video format.

- 6 Choose a location where you want the movie to be saved on your computer, and then click Save.



TIP By default, the exported file will have the same name as the timeline you're outputting, but you can also rename the exported video at this stage if necessary.

A Render Process window shows the time to completion and upload progress for the movie.



- 7 Once the render progress bar has completed, you will find the exported video in the location you chose for it, so you can open it in your computer's default H.264 video player.

TIP You'll learn how to create custom settings for rendering movie files in Lesson 14, "Delivering a Final Program."

Well done! This lesson was designed to give you a solid working knowledge of the cut page. There's so much more that the cut page can do, but it is just one part of DaVinci Resolve. The remainder of this training guide will take you through the other pages used for editing, building visual effects and motion graphics, audio mixing, and color grading, which you can then use to further your understanding of the cut page and how it can be used in relation to other parts of DaVinci Resolve. Enjoy the journey of discovery!

Lesson Review

- 1 True or false? Importing a folder of media from the operating system automatically makes the folder into a bin.
- 2 True or false? The only way to view clips is to view them strung out in source tape mode.
- 3 True or false? Source tape is based on the bin you are viewing and the sort order of that bin.
- 4 True or false? The Source Overwrite edit requires that two or more clips be sync'd.
- 5 True or false? The Append edit is based on the position of the timeline's playhead.

Answers

- 1 True. Importing a folder of media from the operating system automatically makes the folder into a bin.
- 2 False. You can view clips from a bin in source tape mode or, if you double-click a clip in a bin, you can view that clip individually.
- 3 True. Source tape is based on the bin you are viewing and the sort order of that bin.
- 4 True. Source Overwrite requires that two clips be sync'd.
- 5 False. The Append edit always adds the source clip to the end of the timeline.