



DaVinci Resolve 17™

REMOTE COLLABORATION GUIDE

creative.space®

SIMPLIFY. INTEGRATE. INNOVATE.

Introduction



I entered the industry as the first video-capable DSLR camera, the 5DmkII, hit the market. This sparked a revolution across the world where almost anyone could get an affordable camera and call themselves a filmmaker. In my early career as a Colorist, I took any project that came my way, including many that were funded by passionate individuals out of their extremely small pockets. Colorists have to get the timeline from editorial into their application to be able to work on it, which forces you to hit all of the workflow mistakes made earlier in the process. The Colorist becomes a bearer of bad news to someone at the end of a long and arduous journey. Filmmakers think they are almost done, but then they have to learn some hard lessons. Just because the technology is more affordable, doesn't mean it is any less complex.

I moved from Orange County, California to Atlanta, Georgia and it felt like the industry moved with me. However, my new home didn't have the same established infrastructure to learn the ropes from industry veterans. After making my own films end-to-end, I fell in love with the post production process and color in particular. Starting in the dailies department at Company 3 working on features overnight while in college, I've been a working colorist in Atlanta for almost a decade now on features, episodic television, and commercials.

In addition to my post work, I am the Product Manager for creative.space at DigitalGlue. We are a systems integrator with 18+ years in the Media and Entertainment industry. Our roots are in broadcast and satellite infrastructure, and we transitioned with the industry into file-based workflows over the last two decades. Our team specializes in integrating multiple products into practical solutions with the help of our in-house software development team. We design and deployed solutions for everything from full production facilities to media asset management and storage. Three years ago, we started creative.space as a workflow platform centered around on-premise storage servers and intuitive software that creatives can easily use and manage without specialized technical knowledge or a dedicated I.T. department.

creative.space is more than just another hardware appliance. It is an enterprise-level storage platform complete with proactive support and an intuitive software interface designed based on feedback and suggestions from creatives just like you. creative.space is built to give content creators complete control over their projects by removing technology roadblocks so they can do what they do best: create. The first step towards turning your vision into reality is storage since it sits at the heart of every workflow. My career has been focused on developing workflows that help creatives stay creative and not break their flow to deal with technology. No project should crash and burn because of the complexity of creative tools. For now, I hope that this guide helps you master your collaborative workflow, whether you are using creative.space or not.

Sincerely,
Nick T. Anderson

Second Edition: **What's New?**



DaVinci Resolve 17™ Released

You are reading the second edition of this guide, which has been updated to include the exciting new collaboration features included in version 17 of DaVinci Resolve, which is now finally out of beta.

The two notable features included in this release are:

- DaVinci Resolve Bin (.drb) and Timeline (.drt) exchange formats
- Proxy Support

These features dramatically simplify the collaborative workflow and, as such, this guide was amended to include these updates. We understand that not all teams want to jump onto new software right away, so the previous sections with the pre-17 instructions are still included and will directly follow the new sections.



New Ways to Connect

Since we released the first edition of this guide, the world has been innovating around remote workflows. The section “Real-Time Feedback in Context” has been updated to bring awareness to three technologies that we find helpful:

- Camo Studio as a way to turn your iOS device into a webcam
- ATEM Mini Pro and Extreme Switchers from Blackmagic Design
- NDI as a Webcam Source from NLE Monitor Output

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Enter the Fog: **A New Kind of Workflow**

Our customers were forced to adapt to the pandemic along with everyone else. The original blog posts that were adapted into the first edition of this guide were written in the first few days of the lockdown. This series of posts was a hastily written attempt to brain dump all of the best practices that were answers to the questions that were flooding into online channels as creatives started to rethink their workflows. One thing we didn't really cover in the original guide was creative.space and all the workflow features included that can make adapting easy. In this second edition, the final section outlines creative.space and our “Fog” workflow, which provides the benefits of the cloud with an affordable server at your location where you can access it locally with a high-bandwidth connection.

What You'll Find Inside

This guide is the result of the questions that creative.space's Product Manager, Nick T. Anderson, repeatedly answered from customers and within online forums. If you've been searching far and wide for the "bullet-proof" workflow that ensures seamless collaboration wherever you are, then this is the guide for you. Even if you don't edit in DaVinci Resolve™, following the steps in this guide is the key to preventing conform issues down the line. Every project is different, so this guide focuses on providing context that can be used to assist with adapting the features available to a wide variety of workflows.

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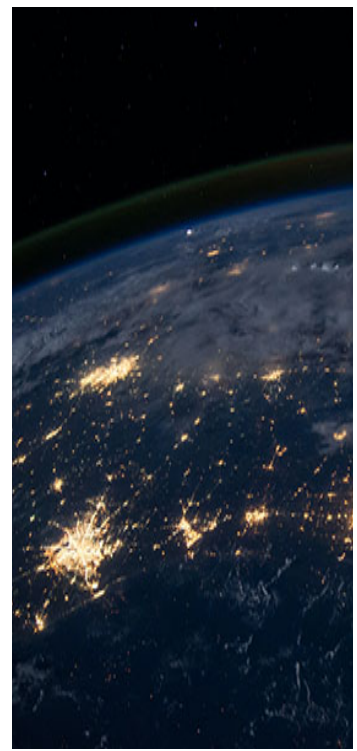
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Streamline remote workflows by leveraging Blackmagic Design's DaVinci Resolve™

DaVinci Resolve™ is an essential tool for working across multiple applications like Avid Media Composer™, Adobe Premiere Pro™, and Apple Final Cut Pro X™. Even if DaVinci Resolve™ isn't being used for creative work, it is a media processing powerhouse with a robust feature set not found in any other tool.

DaVinci Resolve™ can be used to:

- Manage all media assets for a production as a central database.
- Generate audio-synced and logged proxies with embedded metadata for bulletproof round tripping.
- Generate proxy and cache media that can be accessed and rendered from, even when users don't have access to the actual media.
- Import and export of timeline and clip metadata formats for every major Non-Linear Editor (NLE), making it the ultimate translation tool for working between applications.





GUIDE **OVERVIEW**

COLLABORATING
ACROSS NETWORKS

The key to remote collaboration is to foster a collaborative experience that enables the free exchange of work between team members.

What seamless collaboration looks like:



Access to the Same (or Analogous) Files:

You know you've achieved this when the media you need isn't offline.



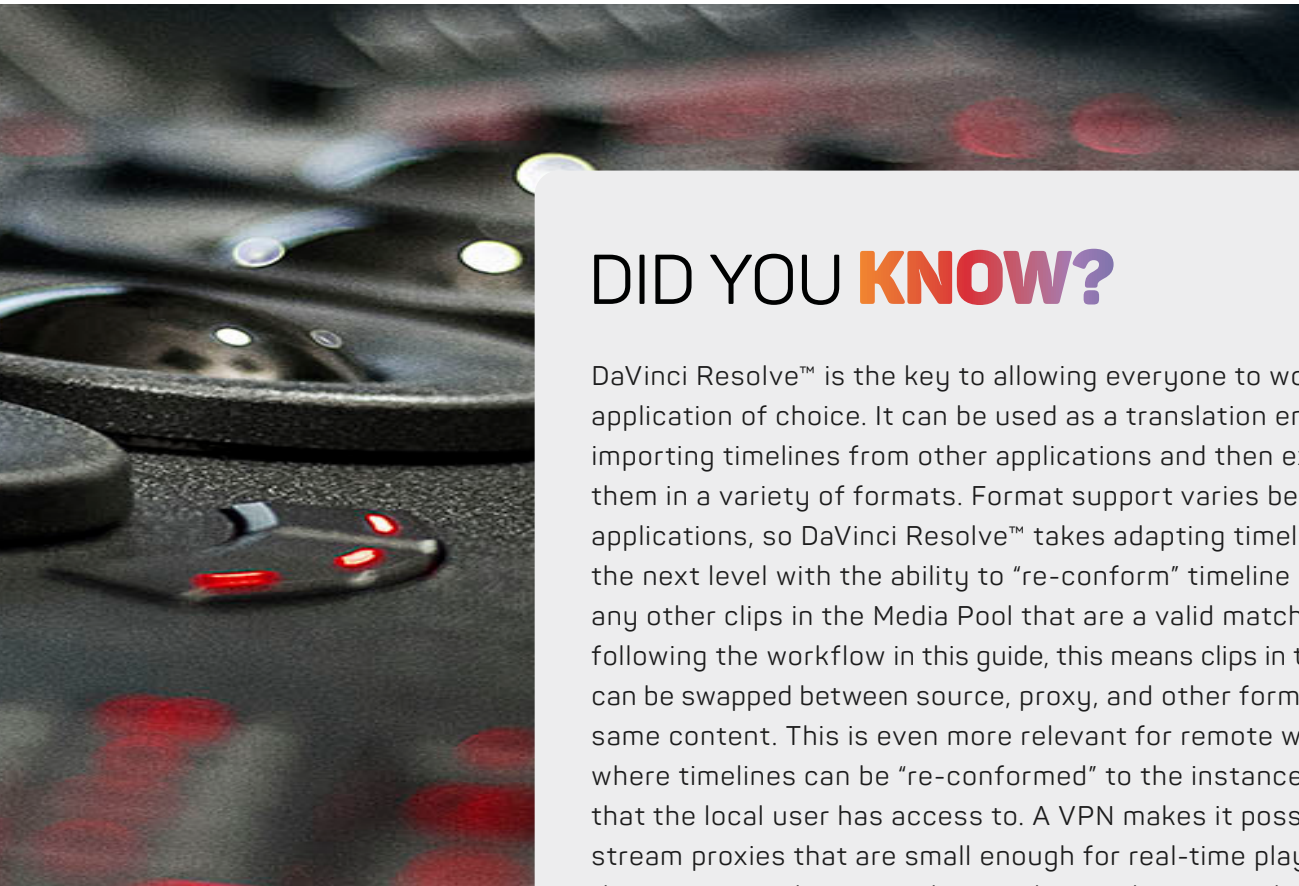
Easy Exchange of Creative Work:

For NLEs, you know you've achieved this when you are able to exchange timelines without relinking or unexpected conform issues. Some [specific translations will still occur between applications.](#)



Real-time Feedback in Context:

You know you've achieved this when you can have back and forth discussions that result in less wasted time and more clarity on what needs to be done in the next iteration.



DID YOU **KNOW?**

DaVinci Resolve™ is the key to allowing everyone to work in their application of choice. It can be used as a translation engine by importing timelines from other applications and then exporting them in a variety of formats. Format support varies between applications, so DaVinci Resolve™ takes adapting timelines to the next level with the ability to “re-conform” timeline items to any other clips in the Media Pool that are a valid match. By following the workflow in this guide, this means clips in timelines can be swapped between source, proxy, and other forms of the same content. This is even more relevant for remote workflows, where timelines can be “re-conformed” to the instances of clips that the local user has access to. A VPN makes it possible to stream proxies that are small enough for real-time playback over the internet and even render to other workstations that have faster access to the higher quality versions of content.