Certified Associate

VIDEO COMMUNICATION
ADOBE PREMIERE PRO CC

Dear Candidate,

In preparation for the Video Communication certification exam, we've put together a set of practice materials and example exam items for you to review. What you'll find in this packet are:

- Topic areas and objectives for the exam.
- Practice materials with image assets.
- Practice exam items.

We've assembled excerpted material from the Digital Video Curriculum guide to highlight a few of the more challenging techniques covered on the exam. You can work through these technical guides and with the provided image files (provided separately). Additionally, we've included the certification objectives so that you are aware of the elements that are covered on the exam. Finally, we've included practice exam items to give you a feel for some of the items.

These materials are meant to help you familiarize yourself with the areas of the exam so are not comprehensive across all the objectives.

Thank you,

Adobe Education

Adobe Video Communication using Adobe Premiere Pro
Exam and Objectives

After taking the exam, your score is electronically reported. Please allow 2-4 weeks from the date you pass the exam to receive your ACA Welcome Kit.

Exam Structure

The following lists the topic areas and percentage of questions delivered in each topic area:

- Setting project requirements
- Identifying design elements when preparing video
- Understanding the Adobe Premiere Pro interface
- Editing a video sequence
- Exporting video

Number of Questions and Time

- 40 questions
- 50 minutes

Exam Objectives

Domain 1.0 Setting Project Requirements

1.1   Identify the purpose, audience, and audience needs for preparing video.

1.2   Identify video content that is relevant to the project purpose and appropriate for the target audience.

1.3   Demonstrate knowledge of standard copyright rules (related terms, obtaining permission, and citing copyrighted material).

1.4   Demonstrate knowledge of the production planning and management process.

Domain 2.0 Identifying Design Elements When Preparing Video

2.1   Demonstrate knowledge of how to organize and plan a video sequence.

2.2   Identify general principles for video shooting.

2.3   Demonstrate knowledge of visual techniques for enhancing video content.

2.4   Demonstrate knowledge of using audio to enhance video content.

2.5   Demonstrate knowledge of using still images to enhance video content.

2.6   Communicate with others (such as peers and clients) about design and content plans.

Domain 3.0 Understanding the Adobe Premiere Pro Interface

3.1   Identify elements of the Adobe Premiere Pro interface.

3.2   Identify the functions of Adobe Premiere Pro interface elements.

3.3   Organize and customize the Adobe Premiere Pro workspace.

Domain 4.0 Editing a Video Sequence with Adobe Premiere Pro

4.1   Import media assets (video, image, and audio files).

4.2   Organize and manage video clips in a sequence.

4.3   Trim clips.

4.4   Manage sound in a video sequence.

4.4   Manage superimposed text and shapes in a video sequence.

4.5   Add and manage effects and transitions in a video sequence.

Domain 5.0 Exporting Video with Adobe Premiere Pro

5.1   Demonstrate knowledge of export options for video.

5.2   Demonstrate knowledge of how to export video from Adobe Premiere Pro.

Overview of the Adobe Premiere Pro

This guide shows you how to start a new Adobe Premiere Pro project, select project and sequence settings, change workspace preferences, navigate around the workspace, and create custom workspaces.

How to start a new project and configure project settings and preferences

For every project you create, Adobe Premiere Pro creates a project file. This file contains the settings you select for the project, as well as crucial data about the assets, edit decisions, and effects used in the project. Adobe Premiere Pro doesn't store video, audio, or still image files in the project file—it stores only a reference to each of these files based on its filename and location at the time you imported it.

A project can contain one or more sequences. Within a single project, you can edit individual segments as separate sequences, and then combine them into a finished program by nesting them into a longer sequence. Similarly, you can store multiple variations of a sequence in the same project.

Every time you start a new project in Adobe Premiere Pro, you need to configure the project and sequence settings. To preserve the quality of your video, you should select settings that match your video source material.

1. Start Adobe Premiere Pro.

2. In the Welcome dialog box, choose New Project.

    The New Project dialog box appears with the General tab displayed (**Figure 1**).

    Note: You can also start a new project by selecting File > New > Project.

    - *Video Renderer*: If you've installed additional rendering hardware or software, you scan select which renderer to use for the project. Adobe Premiere Pro installs with a default software renderer.

    - *Video Display Format*: Adobe Premiere Pro can display several formats of timecode. For example, if you are editing footage captured from film, you may want to see the timecode display in feet plus frames, or in simple frame numbers if your assets were imported from an animation program.

    - *Audio Display Format*: Your audio track can be measured and edited using milliseconds or audio samples. There are several samples in a millisecond, making it more granular and allowing for more precise audio editing.

    - *Capture Format*: Capture format controls how Adobe Premiere Pro transfers video and audio directly from a video deck or camera. The default options are DV and HDV. Other options appear only if you install specialized video-capture hardware or software.

3. Click the Scratch Disks tab.

    Use the Scratch Disks tab (**Figure 2**) to specify locations where captured and edited project files are stored.
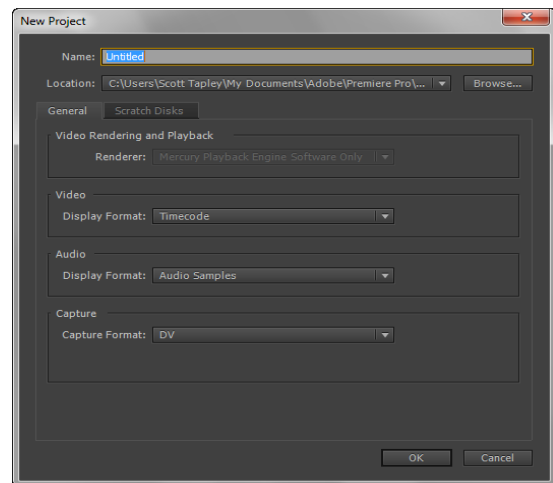

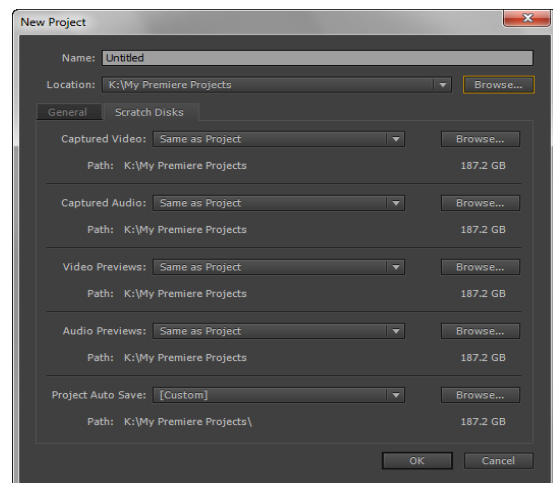**Figure 1** New Project dialog box, General tab

Figure 2 Scratch Disk tab

4. At the bottom of the General tab, make note of the storage location for your project. To choose a different location, click Browse and then navigate to the appropriate folder or make a new folder in the Browse For Folder dialog box (Windows) or Please Select The Destination Path For Your New Project dialog box (Mac OS).

5. At the top of the General tab, double-click in the Name field, enter a name for the project, and click OK.

    The new project window opens.

6. To create a new sequence, select File > New > Sequence.

    The New Sequence dialog box appears with the Sequence Presets tab displayed (**Figure 3**). Adobe Premiere Pro comes with several bins (folders) of presets.

    •   *ARRI:* For uvideo footage captured with an ARRI Alexa tapeless digital motion picture camera.

    •   *AVC-Intra*: A video codec available in a number of Panasonic high definition broadcast products and compliant with the H.264/MPEG-4 AVC standard.

    •   *AVCHD*: Advanced Video Codec High Definition is a high-definition recording format for use in digital tapeless camcorders.

    •   *Cannon XF MPEG2*: A video codec for Cannon XF products and compliant with the MPEG-2 standard.

    •   *Digital SLR*: For video captured with your digital SLR camera.

    •   *DNxHD*: A video codec usable as an intermediate format or while editing and as a presentation format.

    •   *DV-24P*: This typically is film shot at the film-standard 24 frames per second and transferred to DV.

    •   *DV-NTSC*: National Television Standards Committee standard for North and South America and Japan.

    •   *DV-PAL*: Phase Alternating Line. The TV display standard for most of Western Europe and Australia.

    •   *DVCPRO50* and *DVCPROHD*: Professional digital videotape formats.

    •   *HDV*: Consumer-level compressed HD video.

    •   *Mobile & Devices*: For editing video solely for delivery to mobile phones, portable media players, and other portable devices.

    •   *RED R3D*: Tapeless footage shot with a Red One digital cinematography camera.

    •   *XDCAM EX, XDCAM HD, XDCAM HD422*: An optical disc-based professional video system used for tapeless optical disk recording.
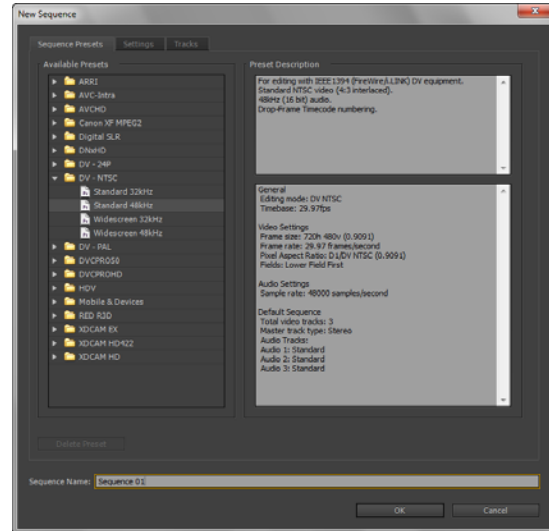

Figure 3 New Sequence dialog box

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

Note: To create a custom preset, select one of the presets as a starting point, and then change to the Settings tab (**Figure 4**). Make adjustments to the settings on the Settings tab and click Save Preset. Enter a name and description for the new preset and click OK. Your customized preset is added to the Custom bin on the Sequence Presets tab (**Figure 5**).

7. On the Sequence Presets tab, open a preset bin that matches your project footage and click the preset that matches your video format and audio sample rate (kHz). Most likely that is DV-NTSC > Standard 48kHz.

   Take a look at the information in the right side of the dialog box. These are the default settings for the selected preset.
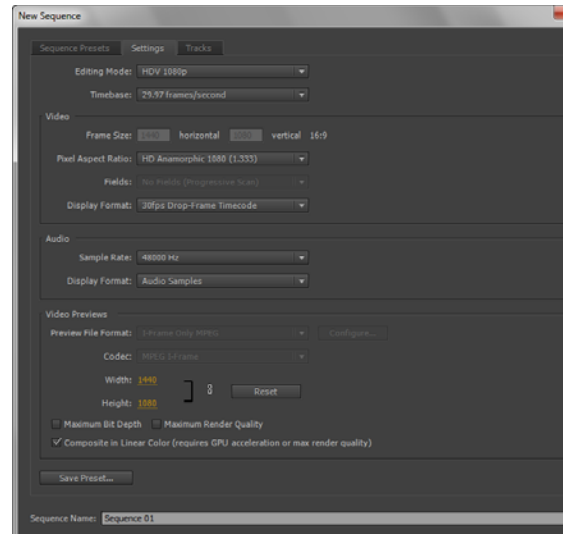
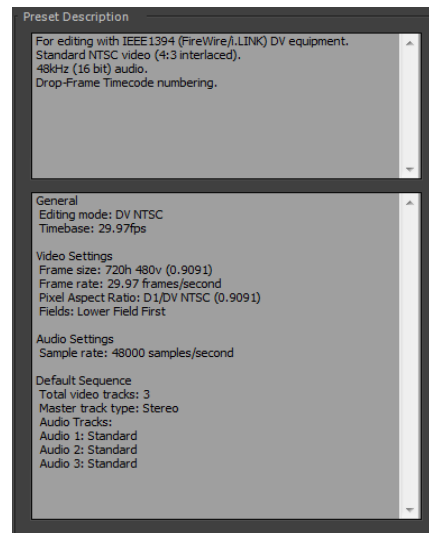**Figure 4** New Sequence dialog box, Settings tab

Figure 5 Custom preset

Overview of the Adobe Premiere Pro   **3**

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

8. At the bottom of the New Sequence dialog box, enter a name for the sequence, and click OK.

The new Sequence appears in Project panel and Timeline in the Adobe Premiere Pro workspace (**Figure 6**).

The main window of Adobe Premiere Pro is the *Application window.* Panels are organized in this window in an arrangement called a *workspace*. The default workspace contains groups of panels as well as panels that stand alone.

Even after opening a new project, and selecting project and sequence settings, you can make adjustments to several project preferences. These are located in the Preferences dialog box.
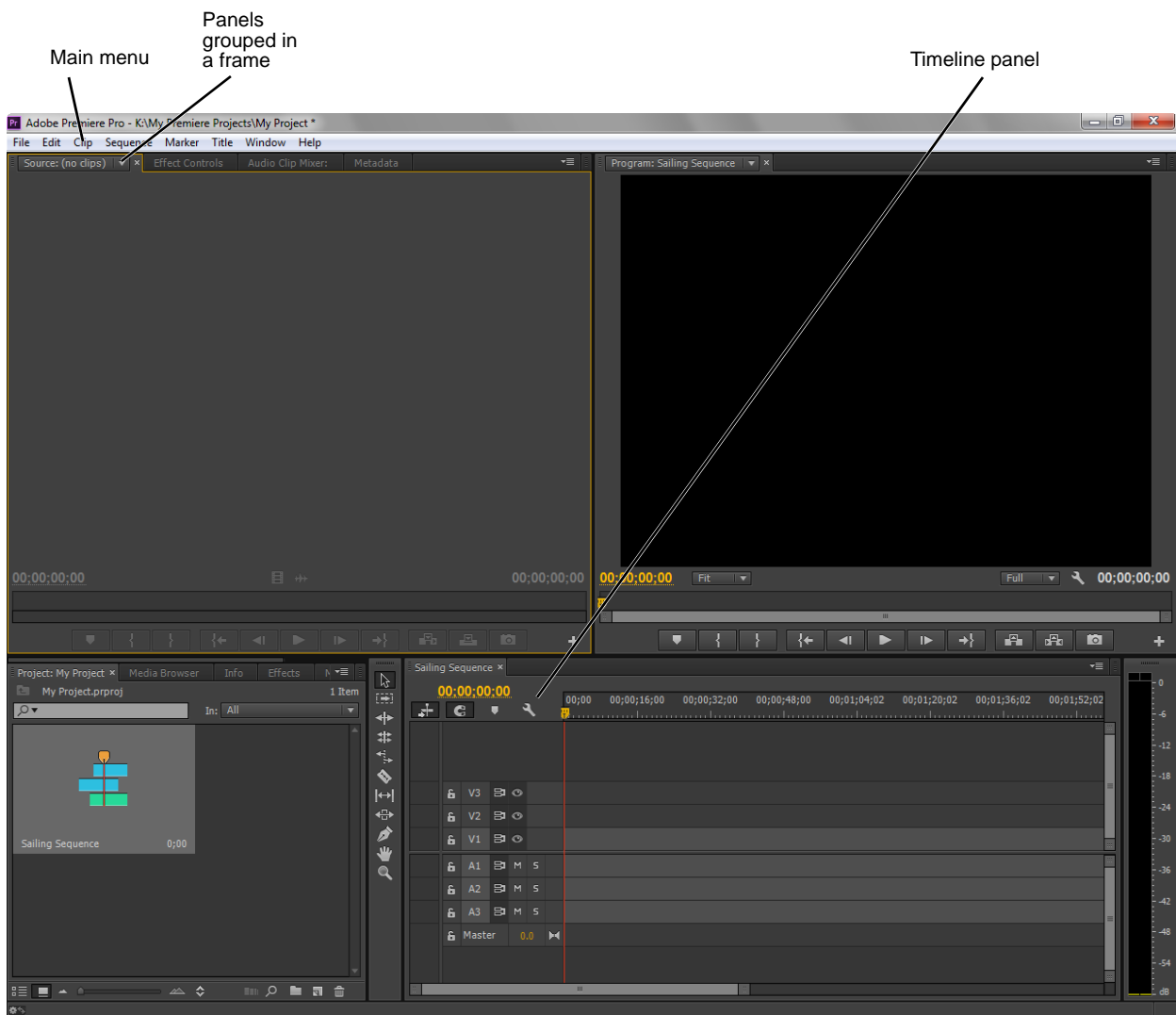
Figure 6 Adobe Premiere Pro workspace

9. In the main menu, select Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS).

   The Preferences dialog box appears (**Figure 7**).

   Note: You can select any of the Preferences submenus. All choices take you to the main Preferences dialog box, displaying the submenu you selected. You can easily move from one submenu to another by clicking the submenu name on the left side of the dialog box.

10. Click each submenu name in turn to check out the Preferences options.

    You rarely need to change these preferences when you're first using Adobe Premiere Pro. Most of the preferences are self-explanatory. Any changes you make in the Preferences dialog box take effect immediately and remain in effect the next time you start Adobe Premiere Pro. You can change them at any time.

11. Click Appearance, and adjust the Brightness slider to suit your needs (**Figure 8**).

12. Click OK to close the Preferences dialog box and return to the Adobe Premier Pro workspace.
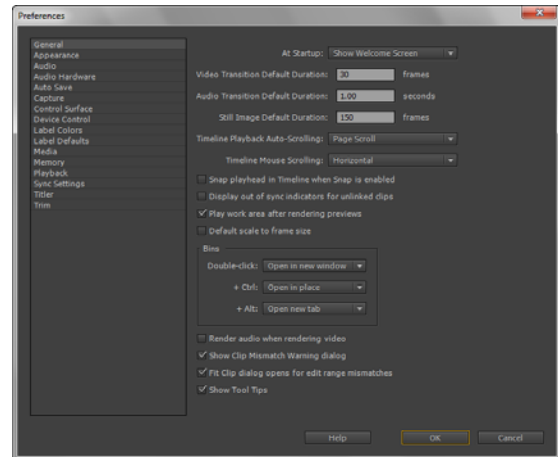

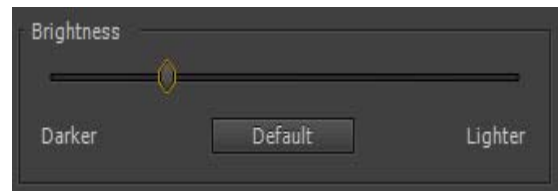**Figure 7** Preferences dialog box, General submenu

Figure 8 Brightness settings

Touring the Adobe Premiere Pro workspace

The workspace is divided into *frames*, each of which contains one or more panels. You customize a workspace by arranging panels in the layout to best suit your working style. You can create and save several custom workspaces for different tasks—for example, one for editing and one for audio mixing.

You can drag panels to new locations, move panels into or out of a group, place panels alongside each other, and undock a panel so it floats in a new window above the workspace. As you change a panel, the other panels resize automatically to fit the workspace.

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

Adobe Premiere Pro panels

To view a panel that is grouped in a frame, you might have to click its tabs to bring it to the front. Because a new project does not have any assets, some of the panels in your project will be blank. The figures in this guide show you how those panels look with assets present.

- *Project panel* (**Figure 9**): The repository for links to project assets; video clips, audio files, graphics, still images, and sequences.

- *Tools panel* (**Figure 9**): Each icon in this small panel represents a tool that performs a specific function, typically a type of edit.

- *Audio Mixer* (**Figure 10**): Click the Audio Mixer tab to the right of the Effect Controls tab to display the Audio Mixer. This interface looks a lot like audio production studio hardware, with volume sliders and panning knobs—one set of controls for each audio track in the Timeline, plus a Master track.

- *Monitors:* Use the Source Monitor to view and trim your original footage. Double-clicking a video clip in the Project panel opens the clip in the Source monitor. The Program Monitor (**Figure 11**) shows video that has been placed in the Timeline panel. Use the Program Monitor to view your project in progress and to perform some video-effect and sequence editing.
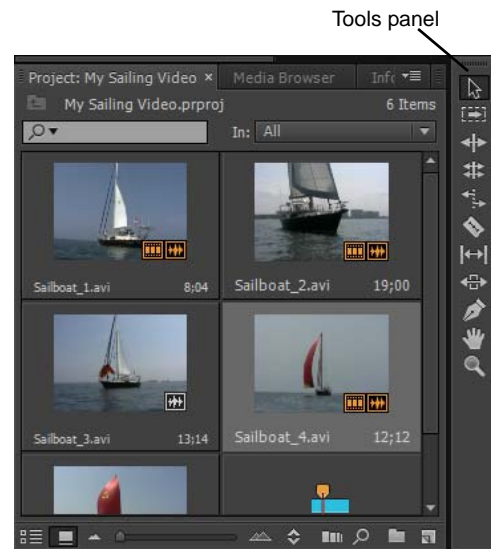
Tools panel
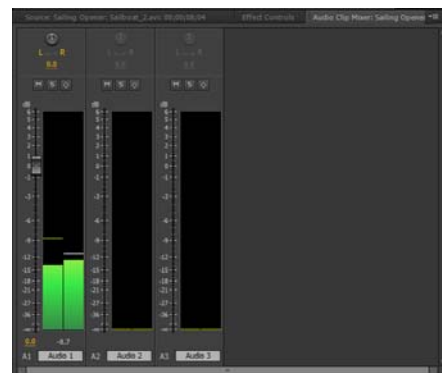

Figure 9 Project and Tools panels

Figure 10 Audio Mixer panel

Figure 11 Program Monitor

- *Effect Controls panel* (**Figure 13**): When you click a clip or transition in the Timeline panel (**Figure 15**), its properties are displayed in the Effect Controls panel. You can apply and adjust video and audio effects in this panel. You do most of your editing in the Effect Controls panel and the Timeline panel.

- *Effects panel* (**Figure 13**): Not to be confused with the Effect Controls panel. The Effects panel is the repository of video and audio effects as well as transitions and effect presets, organized into bins.

- *Info panel* (**Figure 14**): Presents a data snapshot of any asset currently selected in the Project panel or any clip or transition selected in a sequence.

- *History panel* (**Figure 14**): Tracks every step you take in your video production and lets you back up if you don't like your latest efforts.

- *Timeline panel* (**Figure 15**): You do most of your actual video editing here. You create sequences (edited video segments or entire projects) in the Timeline panel. One strength of sequences is that you can nest them—place sequences in other sequences—to break up a production into manageable chunks. You can layer—composite—video clips, images, graphics, and titles in up to 99 tracks. And you can have up to 99 audio tracks.

Note: Each panel has a *panel menu* you can display by clicking the triangle in the upper-right corner of the panel (**Figure 13**).
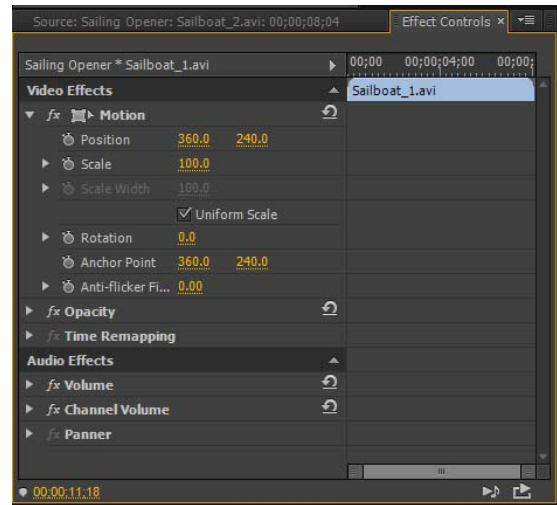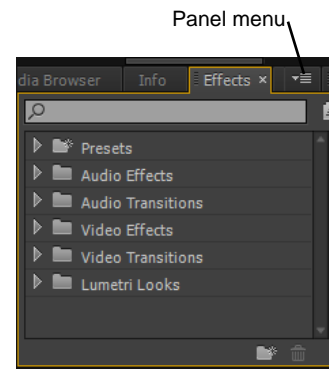

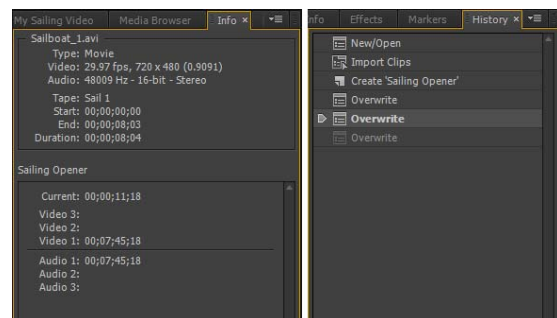**Figure 12** Effect Controls panel

Figure 13 Effects panel

Figure 14 Info and History panels

Figure 15 Timeline panel

© 2013 Adobe Systems Incorporated   Overview of the Adobe Premiere Pro   **7**

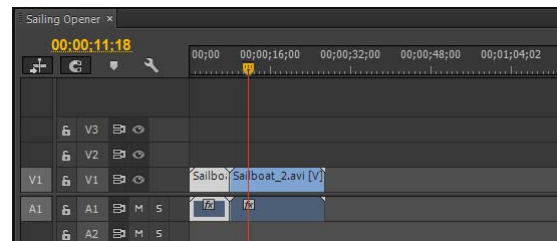This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

How to customize the workspace

Changing the size and placement of panels in Adobe Premiere Pro is a simple matter. For example, you can temporarily expand a panel to do some detailed work, such as adding keyframes to animate an effect, and then reduce the panel. You can change to a different preset workspace or create custom workspaces to suit your editing style or hardware setup (for example, perhaps you want to spread your workspace into two monitors). Here is a rundown of the workspace features:

- As you change the size of one frame, other frames change size to compensate.

- You can access panels within frames by clicking tabs.

- You can dock panels; that is, you can drag a panel from one frame to another.

- You can peel away a panel into its own separate floating window.

To customize the workspace:

1. Select Window > Workspace > Editing.

   The panels rearrange to provide better access to editing features. Selecting any of the other workspaces (Audio, Color Correction, Effects, or Metalogging) has a similar effect.

2. Position the pointer at the junction of any four frames or the corners where two frames meet.

   The pointer changes to a four-arrow pointer (**Figure 16**).

3. Drag that pointer in any direction and note how the other frames change size in concert.

4. Position the pointer on the vertical divider between two frames.

   The pointer changes to a double-arrow pointer (**Figure 17**).

5. Drag that pointer left or right and note how the frames change widths without changing the size of the frames above or below them.

6. Select the Effect Controls tab. Position the pointer on the handle at the left edge of the Effect Controls tab (**Figure 18**), and then drag the tab to the left-inner edge of its frame until you see a light-blue trapezoid drop zone (**Figure 19**).

Figure 16 Four-arrow pointer
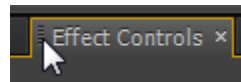

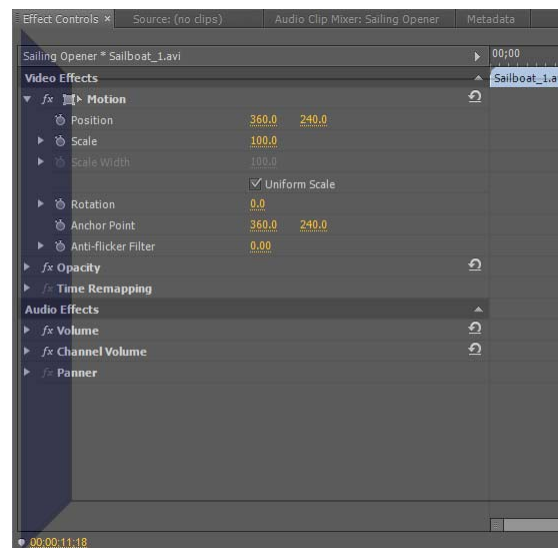**Figure 17** Double-arrow pointer

Figure 18 Tab handle

Figure 19 Panel drop zone

Note: The Effect Controls panel appears in its own frame to the left of the Audio Mixer/Source Monitor frame (**Figure 20**)

Note: As you move any panel, Adobe Premiere Pro displays a drop zone, a light-blue ghost image that shows where the panel will go when you release the mouse button. Trapezoid drop zones along the edges of a panel indicate the panel will appear in its own frame. If the drop zone is a rectangle in the center of a frame, the panel appears within that frame.

7. Drag the Effect Controls panel until its drop zone is centered in the Project panel's frame (**Figure 21**).

Note: When a frame is not wide enough to display all its panel tabs, a scrollbar appears at the top of the frame. You can drag the scroll bar to access hidden panel tabs (**Figure 22**).
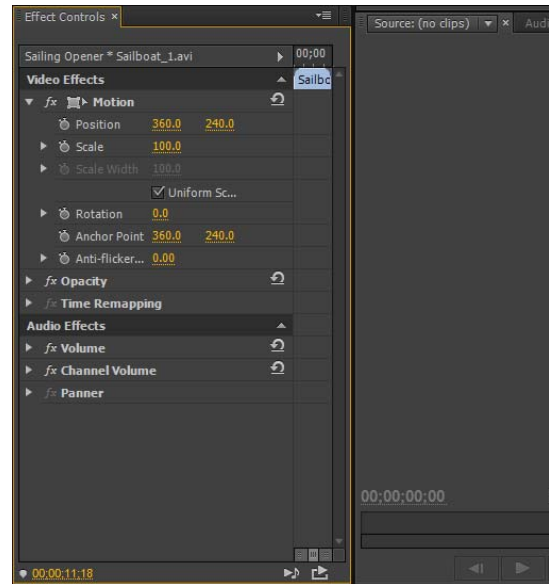

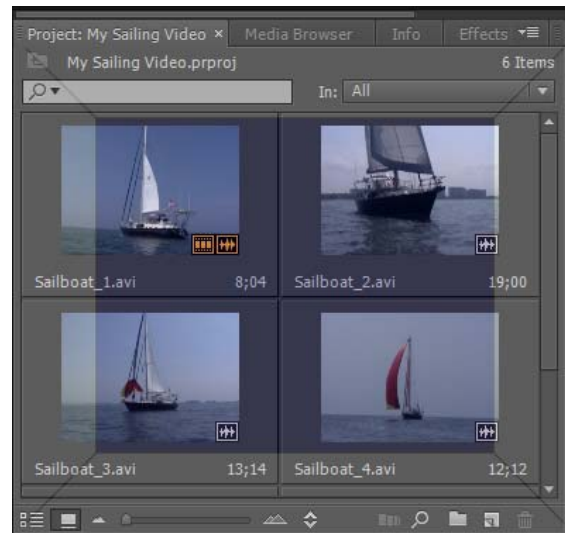**Figure 20** Effect Controls panel in separate frame

Figure 21 Panel drop zone

Figure 22 Panel scroll bar

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

8. Press Ctrl (Windows) or Command (Mac OS) and drag the Program Monitor's drag handle to move the Program Monitor out of its frame.

The Program Monitor appears in its own floating panel window and the Source Monitor frame widens to fill the space the Source Monitor used to take up. You can now expand the Program Monitor's floating-panel window without changing the size of other panels (**Figure 23**).

9. Return the Program Monitor to its original position by dragging its drag handle to the right side of the Source Monitor frame until you see a drop-zone trapezoid on the right side of the frame.

The Program Monitor appears in its own frame, to the right of the Source Monitor.

10. To save a customized workspace:

- Select Window > Workspace > New Workspace.

- In the New Workspace dialog box, give your workspace a name (**Figure 24**).

- Click OK.

11. Select Window > Workspace > Reset Current Workspace.

12. Click Yes to reset the current workspace.

13. Select Window > Workspace > Editing to return to the Editing workspace.

This returns you to the default workspace—an easy way to get your workspace back to square one.

To show or hide additional panels:

1. Click the Window menu to view the list of available panels.

Panels with a check mark beside them are visible in the current workspace.

2. Select Timecode in the Window menu.

The Timecode panel shows a large view of the current timecode as defined by the position of the playhead in the Timeline, Program monitor, or Source monitor (**Figure 25**).
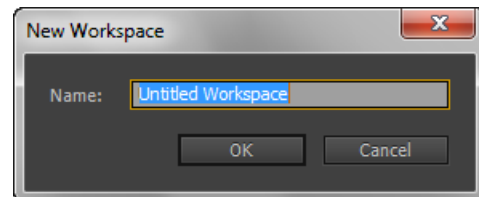

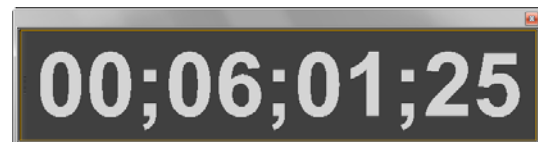**Figure 23** Floating panel

Figure 24 New Workspace dialog box

Figure 25 Timecode panel

3. Close the Timecode panel.

> **Note:** In some workspaces, the Timecode panel appears docked with other panels in the workspace.

How to play a sequence full-screen by using Cinema Mode

The Program monitor is the main panel for previewing a sequence, but sometimes you may want to view the project as it will appear full-screen. Some editors accomplish this by connecting and configuring a second monitor. This allows them to edit the project on their main computer monitor, while previewing in full-screen mode on the second monitor. However, to send the video to another monitor you need a video card with two ports or an additional video card installed; you may need to install additional computer memory (RAM), and you need to modify the Program Monitor playback settings to preview in high resolution on the second monitor.

Another option is to temporarily hide the Adobe Premiere Pro workspace and preview the sequence in full-screen on your main computer monitor. Cinema Mode allows you to view both 4:3 and 16:9 (widescreen) video full-screen on your primary monitor.

How to view a sequence full-screen in Cinema Mode:

1. Open the sequence you want to view.

> **Note:** If more than one sequence is open, click a sequence tab in the Timeline panel (**Figure 26**) to make it the active sequence.

2. Press Ctrl+' (Windows) or Control+'(Mac OS) to put Adobe Premiere Pro in Cinema Mode.

The workspace hides temporarily and the current sequence appears full-screen.

> **Note:** When changing to Cinema Mode, be careful not to press the apostrophe key by mistake. The correct keyboard combination is Ctrl or Control plus the backtick (same key as the tilde on most keyboards).

3. Press the spacebar to play and stop the video in Cinema Mode.

> **Note:** You can also control the playback of video in Cinema Mode by using the J, K, and L keys. You will learn more about using the J, K, and L keys for playback and editing in the guide titled, "How to trim clips in the Timeline panel."

4. Press Ctrl+' (Windows) or Control+' (Mac OS) again to exit Cinema Mode and return to the Adobe Premiere Pro workspace.
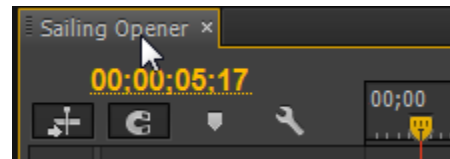

Figure 26 A Sequence tab in the Timeline panel

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

How to import files

Adobe Premiere Pro works with a wide variety of assets: video, audio, graphics and still images. Adobe Premiere Pro does not actually move the files into the project folder; it simply creates links to them in the Project panel. You can link to files in multiple file folders. If you later remove certain assets from your project—by deleting their links—you do not remove the original files from your computer. Adobe Premiere Pro is a nondestructive, nonlinear editor.

Importing video, audio, and image files

To use assets in a project, you must first import them.

To import a video, audio, or image file:

1. Start Adobe Premiere Pro and start a new project.

2. Select File > Import.

   The Import dialog box appears (**Figure 1**).

3. Navigate to a file folder with some assets; select several video, audio, and image files; and click Open (Windows) or Import (Mac OS).

   Note: You can select a group of contiguous files by using the Shift-click method (click a clip and Shift-click the last clip in a group). If you want to select all but a few files, select a group and then Ctrl-click (Windows) or Command-click (Mac OS) individual clips to deselect them one at a time.
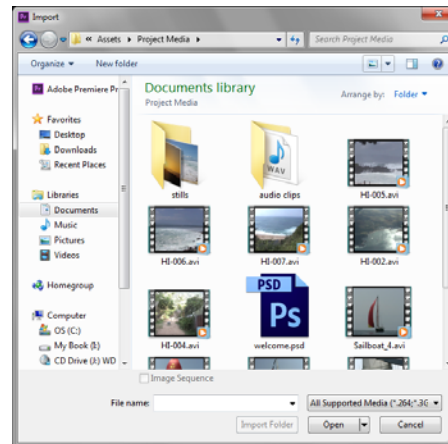

Figure 1 Import dialog box

Importing Adobe Photoshop files

When you import an Adobe Photoshop file, you have several options unique to Photoshop files. You can import the layers as single layers or as separate graphics within a sequence, or you can merge the entire file into one graphic clip.

To insert an Adobe Photoshop file:

1. Select File > Import.

2. Navigate to a folder with a layered Photoshop PSD file in it, select the file, and click Open (Windows) or Import (Mac OS).

   The Import Layered File dialog box appears (**Figure 2**).

3. In the Import As menu, select Sequence and click OK.

   A bin is added to your Project panel with all the Photoshop layers listed as separate clips. A new sequence is created with the layers on separate video tracks.

   Note: Selecting Merged Layers lets you select which layers to merge and which to leave separate. Selecting Individual Layers adds each layer as a single graphic, but does not place the layers into a new sequence.
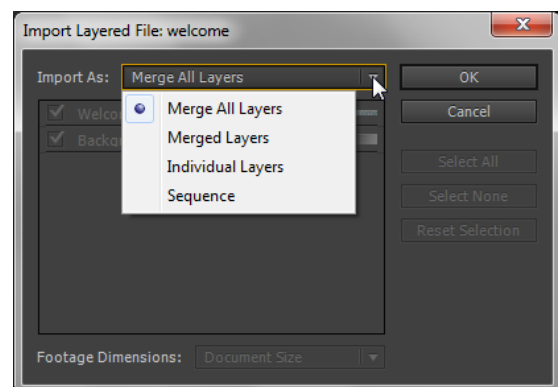

Figure 2 Import Layered File dialog box

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

How to work with clips in the Timeline panel

One of the beauties of Adobe Premiere Pro is how easily you can add clips anywhere in a sequence, move them around in a sequence, or remove them altogether. In this guide you will add a few clips to a sequence, place other clips within that collection of clips, remove clips, and rearrange clips within a sequence.

Adding a clip to a sequence

Adobe Premiere Pro provides three basic ways to add a clip or a group of clips to a sequence in the Timeline panel. In this guide you'll use only one: dragging clips from the Project panel. You already used the method of automating to sequence when you created a storyboard in the Project panel. Later you will use the Source Monitor to add clips to a sequence.

Adding clips to an empty sequence or after the end point of other clips in a sequence is straightforward—a simple drag-and-drop.

On the other hand, when you drag clips onto other clips in a sequence, you need to consider what will happen to those other clips. There are two basic approaches:

• *Overlay*: Replaces (deletes) any frames already in a sequence, starting from the edit point and extending for the length of the clip. This is the default behavior.

• *Insert*: Does not replace any clips or frames. This method adds the new clip and moves the clips after the insertion point to the right. The insert method uses a keyboard modifier. You hold down Ctrl (Windows) or Command (Mac OS) when you place the clip in the sequence.

Removing a clip from a sequence

Adobe Premiere Pro provides three basic ways to remove clips. In this guide you will use the Delete key and the mouse. Later you will use the Program Monitor clip-editing feature. You can remove a clip from a sequence in two ways:

• *Lift*: Leaves a gap where the clip used to be. This is the default behavior.

• *Extract*: Clips to the right of the removed clip move over to fill the gap. Extract uses the Ctrl (Windows) or Command (Mac OS) keyboard modifier.

You can combine these actions. For example, you can lift a clip and insert it elsewhere in the sequence or extract a clip and overlay it elsewhere. You try various combinations in this guide.

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

Adding clips to a sequence

Adding clips to an empty sequence or after the end point of other clips in a sequence is a straightforward drag-and-drop.

To add clips from the Project panel by dragging:

1. Start Adobe Premiere Pro and open a saved project.

2. Select File > New > Sequence.

    The New Sequence dialog box appears (**Figure 1**).

    Note: The New Sequence dialog box allows you to select presets to match the source footage you are editing. It also allows you to select custom settings and modify the number of audio and video tracks in the new sequence.

3. Give the sequence a name of your choosing and click OK.

4. Drag a video clip from the Project panel to the beginning of the newly created sequence in the Timeline panel.

5. Select three video clips in the Project panel and drag them as a single unit directly after the clip you already added to the sequence.

    Note: The three clips line up in the sequence in the order in which they appear in the Project panel.

6. When you see the vertical black line indicating the clips will butt up against the previously added clip, release the mouse button (**Figure 2**).

    Note: As you dragged the two clips close to the end of the previously added clip, you might have noticed the left side of the left-most clip suddenly jump to the end of the first clip. That's the Adobe Premiere Pro snap feature. Snap automatically aligns clips with (snaps them to) the edge of another clip, the start and end of the time ruler, or the current-time indicator.
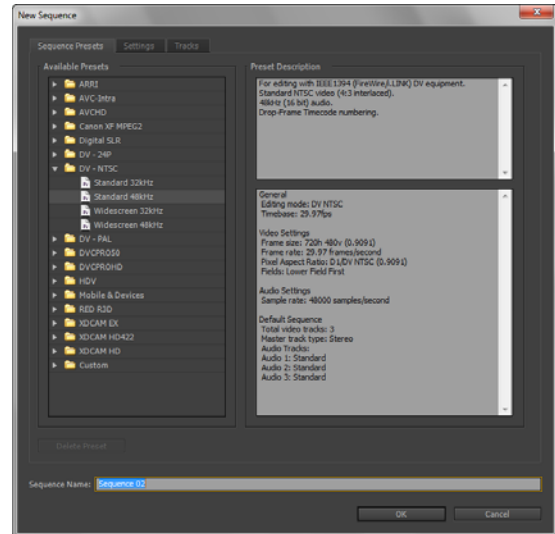
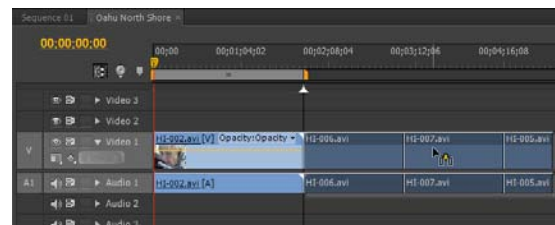

Figure 1 New Sequence dialog box

Figure 2 Snap feature with vertical black liere

Making an overlay edit

An overlay replaces (deletes) any frames already in a sequence, starting from the edit point and extending for the length of the clip. This is the default behavior.

To make an overlay edit:

1. Continue where you left off in the previous task.

   There should be four clips in the sequence. Depending on the length of each clip, you may be able to see some or all of the clips in the Timeline. You can zoom out in the Timeline to see more clips at once. Or, you can zoom in extremely close for more precise editing.

2. To zoom in, drag the handle at the right end of the horizontal scroll bar (below the Timeline) to the left (**Figure 3**). To zoom out, drag the handle to the right. Adjust the zoom so that all four clips expand until they fit the width of the visible area in the Timeline.

   Note: You can also drag the handle on the left of the scroll bar to zoom the Timeline.

3. Drag a video clip from the Project panel to the sequence so its first frame (left edge) is approximately in the middle of the first clip (**Figure 4**).

   Note: The Program Monitor shows two images (**Figure 5**). The left view is the new out point (end) of the clip that precedes the newly placed clip. The right view is the new in point (beginning) of the clip that follows the newly placed clip.

4. Release the mouse button to place the new clip in the sequence.

   In steps 3 and 4 you performed an overlay edit, covering the video and audio that were already there. Your sequence remains the same length.
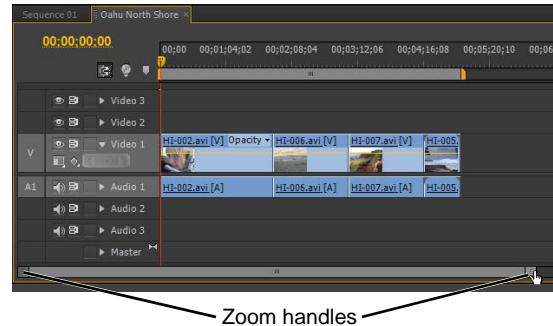

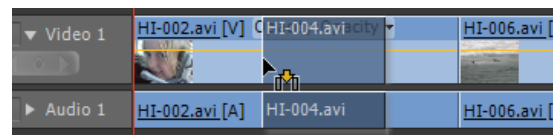**Figure 3** Zoom controls in the Timeline panel

Figure 4 An overlay edit

Figure 5 Program Monitor display of overlay edit

In the remaining sections of this guide, you work with a set of four clips in a sequence. Because your work on previous tasks altered those clips in some way, you need to start fresh by using one of the following methods:

- Delete all the clips in the sequence and drag four clips from the Project panel back to the Timeline panel.

- Select Edit > Undo enough times (usually only once) to undo whatever edits you just completed.

- Click the History tab (or select Window > History) to show the History panel and click the Create 'Your sequence name' line to return to the point after you created a new sequence. Drag four clips to that sequence.

     How to work with clips in the Timeline panel   **3**

Making an insert edit

An insert edit does not replace any clips or frames. This method adds the new clip and moves the clips after the insertion point to the right. The insert method uses a keyboard modifier. You hold down Ctrl (Windows) or Command (Mac OS) when you place the clip in the sequence.

To make an insert edit:

1. Use one of the three described methods to set up a four-clip sequence.

2. Hold down Ctrl (Windows) or Command (Mac OS) and drag a video clip from the Project panel to the middle of the first clip (**Figure 6**).

   Figure 6 An insert edit

   • When you press Ctrl (Windows) or Command (Mac OS), just before you drop the clip in its new location a dotted vertical line with gray triangles appears (**Figure 6**). These indicate you are making an insert edit.

   • The insert edit slices the original clip in two, sliding its second portion and all subsequent clips to the right and inserting the video clip in the sequence.
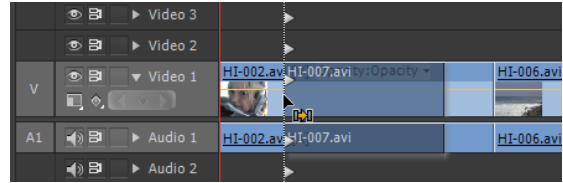
   • Your sequence is now longer.

Using the Delete key and Ripple Delete commands

When you delete clips in a sequence, you can press the Delete key, which leaves a gap in the sequence, or use Ripple Delete, which automatically closes the gap created by the deleted clip.

To delete clips using the Delete key and Ripple Delete:

1. Set up a four-clip sequence.

2. Click the first clip in the sequence to select it and press Delete.

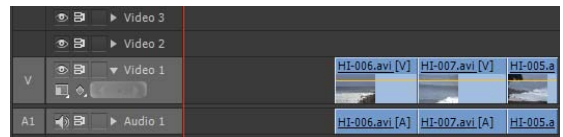   The clip disappears from the sequence and leaves a gap (**Figure 7**).

   Figure 7 Deleting a clip

3. Select Edit > Undo.

   Notice, there are still four clips in the Timeline with no gap between clips.

4. Click the third clip in the sequence to select it and select Edit > Ripple Delete.

   Figure 8 Using Ripple Delete

   The clip disappears and the fourth clip slides to the left to close the gap (**Figure 8**).

   Note: Ripple Delete works on both clips and gaps in a sequence. To see how that works, delete the first clip again, click the gap where the first clip used to be to highlight it, and select Edit > Ripple Delete.
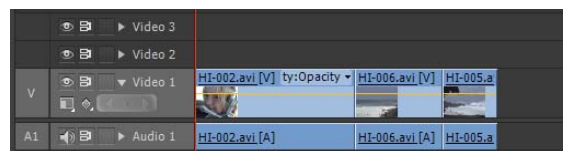
Creating a lift and overlay edit

Lift and overlay leaves a gap where the clip originated, and when you drop the clip at the edit point, the overlay replaces any video frames below it.

To create a lift and overlay edit:

1. Set up a four-clip sequence.

2. Drag the first clip until its left edge lines up with the edit point between the third and fourth clips (**Figure 9**), and then release.

    Note: Because you did not use Ctrl (Windows) or Command (Mac OS), you created a lift and overlay edit. Lifting the first clip left a gap. The overlay clip replaces any video frames below it (**Figure 10**). The sequence is shortened.
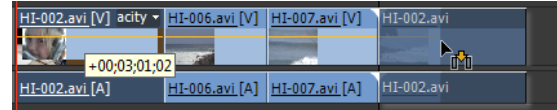

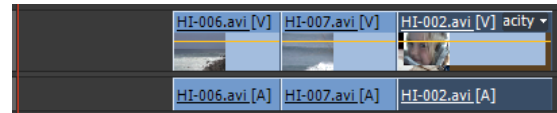**Figure 9** A lift and overlay edit

Figure 10 Gap created by lift and overlay edit

Creating an extract and overlay edit

When you perform an extract and overlay the clips slide over to fill the gap created by the clip being moved, and when you drop the clip at the edit point, the overlay replaces any video frames below it. The sequence is shortened.

To create an extract and overlay edit:

1. Set up a four-clip sequence.

2. Ctrl-drag (Windows) or Command-drag (Mac OS) the first clip to the center of the third clip (**Figure 11**), release the modifier key, and drop the first clip there.

    Note: You performed an extract and overlay edit. Clips slide over to fill the gap left by the removed first clip (the modifier key performed a ripple delete). And because you did not use a modifier key when you put that clip in its new location, you did an overlay edit (**Figure 12**). The sequence is shortened.
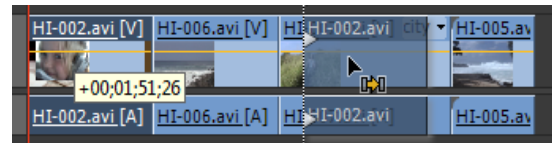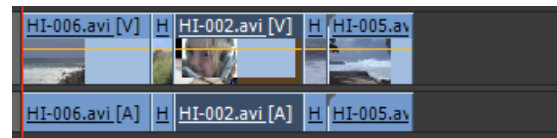

Figure 11 An extract and overlay edit

Figure 12 Result of the extract and overlay edit

Creating an extract and insert edit

This time when you drop the clip, the other clips slide to the right, making room for the clip you are moving.

To create an extract and insert edit:

1. Set up a four-clip sequence.

2. Ctrl-drag (Windows) or Command-drag (Mac OS) the first clip to the center of the third clip, continue holding down the modifier key, and drop the clip there.

    Note: You performed an extract and insert edit (**Figure 13**). Clips slide over to fill the gap left by the removed clip, and the clips after the new insert edit point slide to the right. The sequence remains the same length.
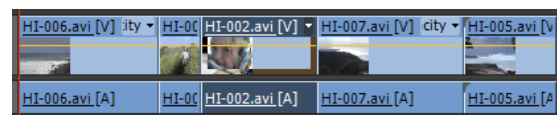

Figure 13 Result of the extract and insert edit

How to edit in the Program Monitor

The Program Monitor has two editing tools: lift and extract. These two editing methods are covered in the "How to work with clips in the Timeline panel" guide, which explains how to select a clip or group of clips in a sequence and lift or extract them from their position.

The Program Monitor offers a slightly different approach to the Timeline panel lift and extract edits. Rather than removing a clip or group of clips, you can use the Program Monitor to remove a range of frames from the middle of a clip or across multiple clips on the same track.

Lifting and extracting in Program Monitor

To complete this task, you need three video clips.

To lift and extract in Program Monitor:

1. Start Adobe Premiere Pro, start a new project, and import three video clips.

2. Drag the clips to the sequence in the Timeline panel until they are adjacent to each other (**Figure 1**).

3. In the Program Monitor, drag the right handle of the horizontal scroll bar to the left to zoom in the time ruler (**Figure 2**).

    This will allow you to select edit points with greater precision.

4. Drag the Program Monitor current-time indicator (CTI) within the first clip to a logical edit point.

    Note: You can also drag the Timeline panel CTI to set the edit point. When you move one CTI, the other moves as well.

5. Click the Mark In button (**Figure 2**).

    A left-bracket with shading to the right of the bracket appears in the time ruler and in the Timeline panel time ruler (**Figure 3**).

    Note: The Program Monitor Mark In and Mark Out tools look like the ones in the Source Monitor and function the same way.

6. Drag the Program Monitor CTI within the second clip and select an edit point.

7. Click the Mark Out button.

    A right-bracket appears and the shading falls between the In point and the Out point in the Program Monitor and the Timeline panel.
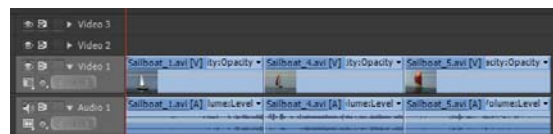

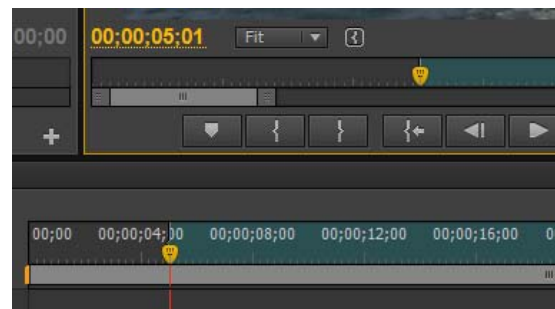**Figure 1** Three-clip sequence

Figure 2 Program Monitor

Figure 3 Program Monitor and Timeline panel

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

8. In the Program Monitor, click the Lift button (**Figure 4**)

You have deleted the selected frames from the sequence, leaving a gap in their place.

Note: The Lift and Extract buttons (**Figure 4**) look the same until you get really close to the screen. Extract has tiny triangles indicating that adjacent clips will fill the gap left by the edit.

9. Follow the methods in steps 4–7 to set In and Out points in the second and third clips.

10. In the Program Monitor, click the Extract button.

You have performed the equivalent of a ripple delete. An Extract edit in the Program Monitor removes the selected range of frames and then slides clips left to fill the gap.

Figure 4 Program Monitor Lift and Extract tools

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

How to trim clips in the Timeline panel

You can trim clips (set a clip's In and Out points) in the Timeline by using Adobe Premiere Pro tools or by using shortcut keys and *dynamic trimming* in the Timeline and Program monitor. Dynamic trimming refers to the use of keyboard shortcuts to control video playback and initiate edits.

To trim by using tools, select a trimming tool in the Tools panel and drag the edit point between two clips in the Timeline. To trim by using keyboard shortcuts, double-click the edit point between two clips in the Timeline to place the Program monitor in dynamic trimming mode. Then use the J and L keys to shuttle backward and forward. Press K to initiate the edit. When not in dynamic trimming mode, you can also use the J, K, and L keys to shuttle and stop in the Timeline without trimming.

Three basic tools can be used to trim clips on a sequence in the Timeline panel: Selection tool (in its Trim-in and Trim-out modes), Ripple Edit tool, and Rolling Edit tool. Each has a slightly different function.

*   *Selection tool*: When you position the Selection tool over the beginning of a clip in the Timeline, it changes to the Trim-in tool. When you position the Selection tool over the end of a clip, it changes to the Trim-out tool. Dragging the Trim-in tool changes the In point (beginning of a clip), and dragging the Trim-out tool changes the Out point (end of a clip). These changes affect only a single clip edge, and do not affect adjacent clips.

*   *Ripple Edit tool*: Changes the length of a clip and shifts subsequent clips in the track by the amount you changed. Shortening a clip by ripple editing shifts all clips after the cut to the left (back in time). Conversely, lengthening a clip shifts the clips that follow the cut to the right (forward in time).

*   *Rolling Edit tool*: Moves the edit point between two clips by trimming adjacent Out points and In points simultaneously and by the same number of frames. This preserves other clips' positions in time and maintains the total duration of the sequence.

There are two important differences between the using the Trim tools and the Ripple Edit and Rolling Edit tools.

*   Using a Trim tool to shorten a clip leaves a gap in the sequence. The Ripple Edit and Rolling Edit tools do not leave a gap.

*   You can't use a Trim tool to extend a clip when another clip is adjacent to it. The Ripple Edit tool can lengthen a clip adjacent to another clip.

Two other notes:

*   You can't use any of these tools to extend a clip past the original In or Out points of the source footage.

*   The clips need sufficient handles—head and tail frames—to perform edits that lengthen those clips.

Using the Trim-in and Trim-out tools

In this activity you use the Selection tool to trim clips.

To use the Trim-in and Trim-out tools:

1. Start Adobe Premiere Pro and start a new project.

2. Import four video clips and drag all four clips to the sequence in the Timeline panel.

3. Position the Selection tool over the In point (left edge) of the second clip and note that the arrow icon changes to the right-facing Trim-in icon (**Figure 1**).

   Note: If you move the pointer over the thin yellow lines in the video or audio portions of the clip, the pointer changes to a small double arrow. That is the Pen tool, which you can use to change the opacity or audio volume of a clip. You will work with the Pen tool in the "How to adjust audio and apply crossfades" guide.

4. Drag the In point (left edge) of the second clip to the right.

   As you drag, a tool tip displays the number of frames you are trimming (**Figure 2**): a positive value if you are dragging toward the end of the sequence and a negative value if you are dragging toward the beginning. In addition, the current In point appears in the Program Monitor (**Figure 3**).

   The trim-in edit creates a gap between the first and second clips.

   Note: You cannot trim past the original In and Out points of the source footage.

5. Drag the Out point (right edge) of the third clip to the left to shorten it.

   A gap appears between the third and fourth clips.

6. Move the current time indicator (CTI) to a point near the middle of the first clip.

7. Drag the Out point (right edge) of the first clip toward the CTI.

   When you are close to the CTI, the Trim-out tool snaps to that line (**Figure 4**).

   Note: This is another use of the snap feature. You can put the CTI on a specific frame and when you drag a clip Out point or In point to the CTI, the snap feature will make that a frame-specific edit.

   The two trim edits left gaps in the sequence. You can slide clips to the left to fill the gaps by using the Ripple Delete command.

8. Click a gap to select it, and select Edit > Ripple Delete.
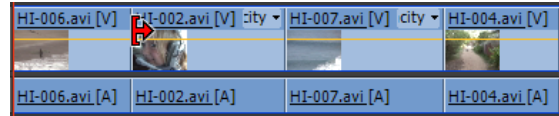
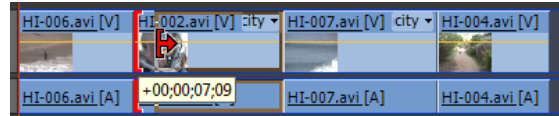   Repeat for the second gap.

Figure 1 Trim-in tool

Figure 2 Trimming in

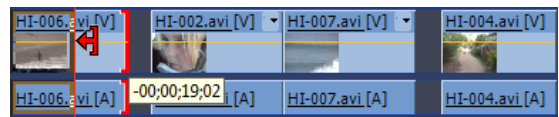**Figure 3** Program Monitor In point display

Figure 4 Snapping to the CTI

Using the Ripple Edit and Rolling Edit tools

In this activity, you use the Ripple and Rolling Edit tools to trim clips.

To use the Ripple Edit and Rolling Edit tools:

1. In the Tools panel, click the Ripple Edit tool (**Figure 5**).

2. Hover the pointer over the Out point (right edge) of the second clip.

   The pointer changes to a left-facing Ripple Edit icon (**Figure 6**).

   Note: The Ripple Edit icon looks like a yellow Trim icon.

3. Drag the clip's Out point to the left to shorten the clip.

   As you drag, the Program Monitor displays the Out and In points of the two adjacent clips (**Figure 7**).

   After you release the mouse button, subsequent clips in the track shift to the left to fill the gap left by the trim, but the clip durations remain unchanged. This is like performing a trim-out edit and a ripple delete in a single step.

4. With the Ripple Edit tool still selected, drag the Out point of the third clip to the right to lengthen the clip (**Figure 8**).

   The Ripple Edit tool lets you lengthen a clip that's adjacent to another clip without changing the length of the adjacent clip. You can't do this with the Trim-in and Trim-out tools.

5. In the Tools panel, select the Rolling Edit tool (**Figure 5**).

6. Position the tool between the first and second clips (**Figure 9**) and drag it left or right and note how the In and Out points of both clips shift.

   The Rolling Edit tool changes the Out point and In point of adjacent clips without changing the length of the project.

   Note: You need to have head and tail frames on adjacent clips to move an edit point by using the Rolling Edit tool. You created those head and tail frames when you used the Trim-in and Trim-out tools earlier in this guide.
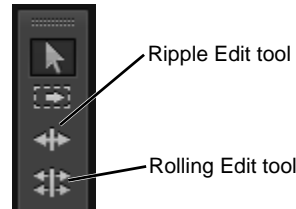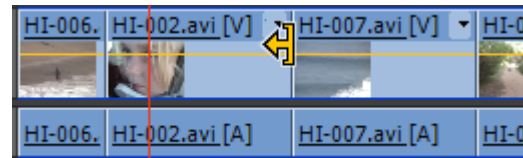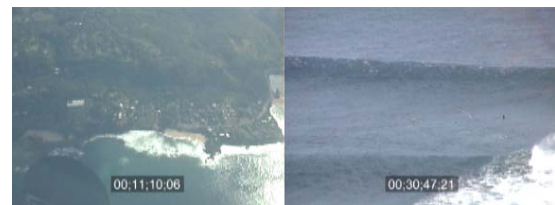

Ripple Edit tool

Rolling Edit tool

Figure 5 Tools panel

Figure 6 Ripple Edit tool

Figure 7 Program Monitor Ripple Edit display
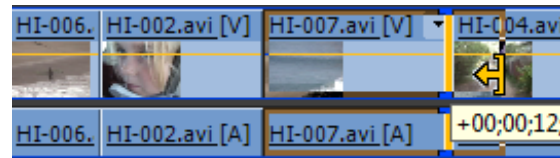
Figure 8 Ripple Edit

Figure 9 Rolling Edit tool

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.
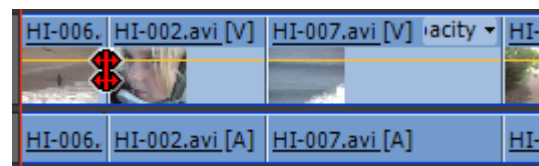
Dynamic trimming with keyboard shortcuts

In this activity, you will use the J, K, L, and spacebar keys to shuttle through clips in the Timeline and perform dynamic trimming.

To play a sequence by using keyboard shortcuts:

1. In the Timeline, move the current time indicator (CTI) to a point near the middle of the sequence.

2. Press the spacebar to begin playing the sequence.

3. Press the spacebar again to stop playing the sequence.

   In the Timeline, the spacebar functions as a Play and Stop button. This is the same thing as clicking the Play and Stop toggle button in the Program monitor.

4. Press L.

   The video plays in the Program monitor. This is similar to pressing the spacebar to begin playing the sequence.

5. Press K.

   The video stops. This is similar to pressing the spacebar to stop playing the sequence.

6. Press L again to begin playing the sequence.

7. While the sequence is playing, press L again to play the clip at 2x speed.

   Note: Pressing L a third time plays the sequence at 3x speed. Pressing L a fourth time plays the sequence at 4x speed.

8. Press K or the spacebar to stop playing the sequence.

9. Press J to play the sequence in reverse.

   Note: While the sequence is playing in reverse, pressing J a second time plays the sequence in reverse at 2x speed. Pressing J a third time plays in reverse at 3x speed. Pressing J a fourth time plays in reverse at 4x speed.

To trim clips by using the J, K, and L keys:

1. In the Toolbar, click the Selection tool.

2. Position the Selection tool over the In point (left edge) of the third clip and note that the pointer changes to the right-facing Trim-in icon (**Figure 10**).

3. Double-click to enter dynamic trimming mode.

   The Program monitor splits to show the video on both sides of the edit and trim shortcut buttons appear below the images. A timecode appears over the clip on the right (the third clip) because you are trimming the In point of the third clip (**Figure 11**).

   You can click the +1, +5 or -1, -5 buttons to trim the clip in or out by 1 or 5 frames at a time. This is useful for trimming just a few frames at a time.

4. Press L to play from the edit point forward in the Program monitor.

5. When the video in the Program monitor reaches the desired location of the new In point, Press K to execute the Trim-in edit.

   When in dynamic trimming mode, pressing K executes the current edit in addition to stopping the CTI. The Trim-in edit created a gap between the second and third clips (**Figure 12**).

6. Click the gap to select it, and select Edit > Ripple Delete to close the gap.

   You can also perform Ripple Edits and Rolling edits while in dynamic trimming mode.

7. Select the Rolling Edit tool.

8. In the Timeline, double-click the border between the third and fourth clips to activate dynamic trimming.

   Timecodes appear on both clips in the Program monitor. (**Figure 13**) The Out point of the third clip and the In point of the fourth clip will change together as a result of the rolling edit.

9. Press the J or L keys to roll the edit point back or forward in the sequence. When you see the desired edit point in the Program monitor, press K to make the edit.

   Note: If the timecode for either of the clips stops in the Program monitor, you have run out of frames at the head or tail of the clip.
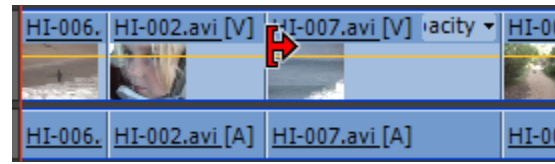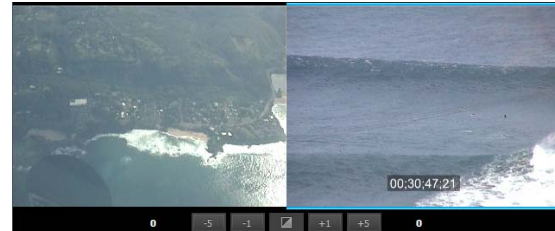

Figure 10 Trim-in icon

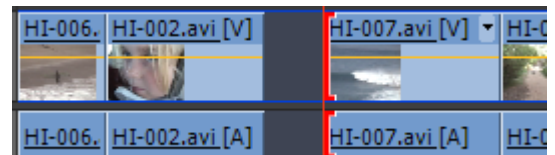**Figure 11** Trim-in edit in the Program monitor

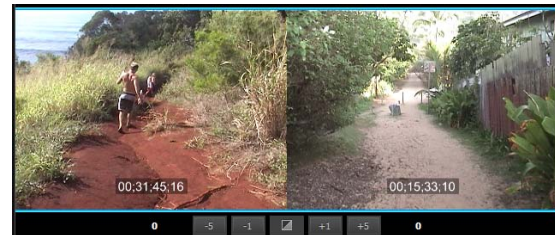**Figure 12** Gap created by the trim-in edit

Figure 13 Rolling edit in the Program monitor

How to use editing tools in the Source Monitor

Trimming clips before placing them on the Timeline is helpful. In addition to trimming clips directly in the Project panel, you can use the Source Monitor for more precise trimming. You can open a clip in the Source Monitor, trim it there, and then add it to a sequence in the Timeline.

Trimming clips in the Source Monitor

In this task, you practice trimming clips before adding them to the Timeline in a sequence.

To trim clips:

1. Start Adobe Premiere Pro and open an existing project that has at least four video clips with audio.

2. Double-click a video clip in the Project panel.

   The selected clip appears in the Source Monitor (**Figure 1**).

   Note: You also can drag the clip from the Project panel to the Source Monitor. If the source monitor is not open, select Window > Workspace > Editing. Then select Window > Workspace > Reset Current Workspace, and click Yes.

3. Drag the Source Monitor current-time indicator (CTI) to where you want to put the In point in the clip.

4. Click the Mark In button from the Source Monitor trimming tools (**Figure 2**).

   A left-bracket appears in the time ruler, with a light-blue shading to the right (**Figure 3**).

5. Play the clip, look for a logical Out point, and drag the Source Monitor CTI there.

   Note: Rather than drag the CTI to a location in the clip, you can type in a timecode and go there directly. Click the gold timecode (on the left side of the Source Monitor), type a time (hours, minutes, seconds, frame), and press Enter (Windows) or Return (Mac OS).

6. Click the Mark Out button from the Source Monitor trimming tools (**Figure 2**).

   A right-bracket appears and the shading falls between the In point and Out point (**Figure 3**).

7. Click the Go To In button and then the Go To Out button to navigate back and forth between the In point and Out point.

8. Play the trimmed segment by placing the CTI at the In point, and clicking the Play/Stop Toggle button (**Figure 2**).
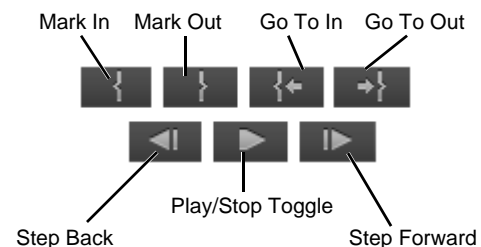

Figure 1 Source Monitor

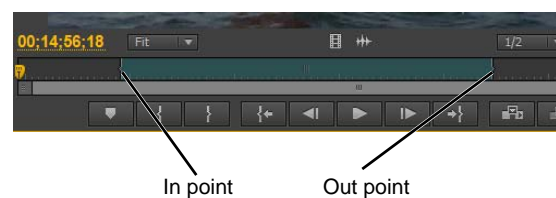**Figure 2** Trimming tools in the Source Monitor

Figure 3 Trimmed clip in the Source Monitor

Using the Source Monitor to add clips to a sequence

When you use the Source Monitor to add a clip to a sequence, you can use an Insert edit or an Overlay edit. You can choose to add both video and audio, audio only, or video only.

To add clips:

1. Continue where you left off in the previous task.

2. In the Timeline panel, move the CTI to the beginning of an empty sequence.

   Note: You may need to create a new empty sequence.

3. Check to see that the Video 1 and Audio 1 track headers are *targeted* (highlighted) (**Figure 4**).

   To target a video or audio track, click its header.

4. In the Source Monitor, click the Insert button (**Figure 5**) to place this clip at the CTI line in the sequence.

5. In the Project panel, double-click a second video clip to put that clip in the Source Monitor.

6. Click the triangle to the right of the current clip's name on the Source tab at the top of the Source Monitor (**Figure 6**).

   The Source menu appears.

   All clips added to the Source Monitor appear in this menu. You change the clip displayed in the Source Monitor by selecting it here. You can remove all clips from the Source Monitor menu by selecting Close All, or remove them one at a time by selecting a single clip and selecting Close.

7. In the Source Monitor, set In and Out points for the newly added clip.

8. Check that the Timeline panel CTI is at the end of the first clip (it goes there automatically after an Insert or Overlay edit).

9. In the Source Monitor, click the Insert button.

   The newly added clip (the second clip) appears in the sequence to the right of the first clip (**Figure 7**).

10. Add a third video clip to the Source Monitor and set In and Out points for that video clip.

11. In the Timeline panel, place the Timeline CTI between the first and second clips.

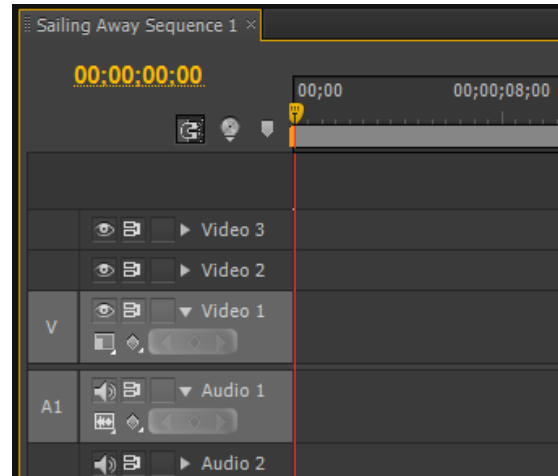**Figure 4** Timeline panel with targeted tracks

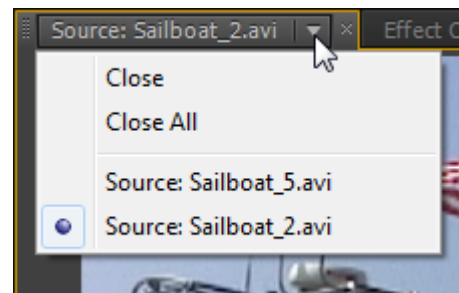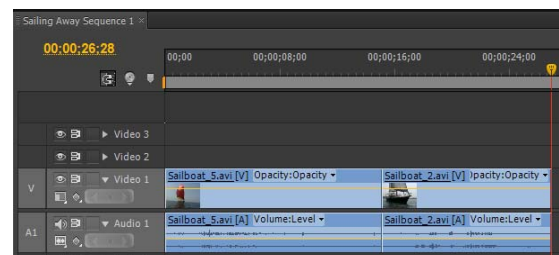
Figure 5 Source Monitor editing tools

Figure 6 Source menu

Figure 7 Insert edit

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

12. In the Source Monitor, click the Insert button to do a standard Insert edit.

The new clip is placed at the CTI and the clip that was previously to the right of the cut line is shoved farther to the right in the sequence to make room for the new clip (**Figure 8**).

13. Add a fourth clip to the Source Monitor, and set In and Out points for that video clip.

In the next step, you will overlay the video only (no sound) in the Timeline. You will do this by dragging the video from the Source Monitor.

14. Drag the Drag Video Only icon from the Source Monitor (**Figure 9**) to the cut line between the second and third clips. (You may need to make the Source Monitor wider to see the Drag Video Only icon.).

The new clip covers the previously placed third clip, but because you selected video-only, the audio does not change (**Figure 10**).

15. Play the sequence to see how the overlay edit works.

Note: To overlay the audio only, use the Drag Audio Only icon in the Source Monitor. It looks like an audio waveform, and appears to the right of the Drag Video Only icon.
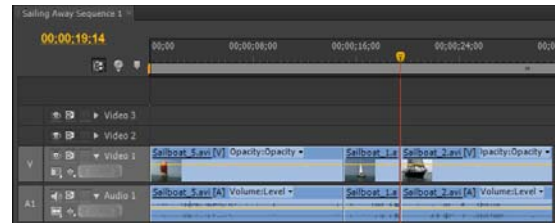
Figure 8 Insert edit
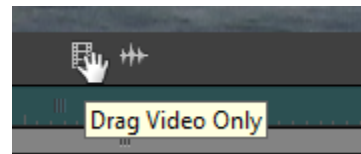
Figure 9 Drag Video Only icon

Figure 10 Video-only Overlay edit

© 2012 Adobe Systems Incorporated   How to use editing tools in the Source Monitor   **3**

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.
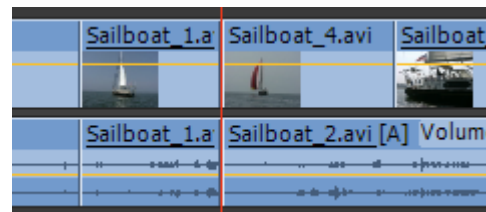
How to build text and objects in the Titler

You can use the Titler in Adobe Premiere Pro to create text and geometric objects. There are three methods for creating text, each capable of producing either horizontal or vertical text:

- *Point text:* Use the Type tool to create point text. Specify an insertion point to begin typing. As you type, a bounding box expands to accommodate the additional text. The text runs on one line until you press Enter (Windows) or Return (Mac OS) or select Word Wrap from the Title menu in the main menu bar. Later, changing the shape and size of the bounding box correspondingly changes the shape and size of the text.

- *Paragraph text:* Use the Area Type tool to set the size and shape of your text box and then type text. Paragraph text wraps automatically within the borders of the box. Changing the box size displays more or less text but does not change the shape or size of the text.

- *Path text:* Use the Path Type tool to build a path for your text to follow by clicking points in the Titler main panel to create curves and adjusting the shape and direction of those curves. Then type text along that path.

We recommend you complete the "Understanding the Titler" guide before working on the tasks in this guide. That guide explains all of the Titler panels and many of its properties in detail as preparation for this guide.

Creating point text

Use the Type tool to create point text.

To create point text:

1. Start Adobe Premiere Pro, start a new project, and import a video clip.

2. Drag the clip to the Video 1 (V1) track in the Timeline panel.

3. Select File > New > Title to display the New Title dialog box.

4. Type a title name in the Name box and click OK.

   The Titler appears.

5. In the Title Styles panel (**Figure 1**), click a style that suits you.

   Note: Later in this task you will change the style characteristics, which you can save as a customized style.

6. In the Titler Tools panel, click the Type tool (**Figure 2**), click anywhere in the Titler main panel, and type some text.

   Note: The Type tool creates point text. Point text does not wrap. It continues off the screen to the right.

7. To begin a new line of text, press Enter (Windows) or Return (Mac OS).

8. To make the point text wrap when it reaches the title-safe margin, choose Title > Word Wrap from the main menu.

   Note: You can turn off the title-safe margin and action-safe margin by opening the Titler menu (or selecting Title > View from the main menu) and then selecting either Safe Title Margin or Safe Action Margin.
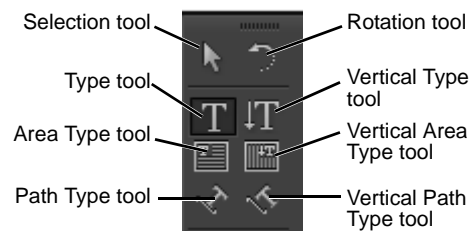

Figure 1 Title Styles panel

Figure 2 Titler Tools panel

How to build text and objects in the Titler   **1**

9. In the Titler tools panel, click the Selection tool (**Figure 2**) and click the title text to select it.

Handles appear on the text bounding box (**Figure 3**).

10. Drag the corners and edges of the text bounding box and note how the text changes size and shape.

Note: In addition to dragging bounding-box handles to change text size, you can also change the values of Width and Height in the Transform area at the top of the Title Properties panel.

11. Hover the pointer just outside any handle of the text bounding box until you see the curved-line rotation pointer. Then drag the bounding box to rotate it out of its horizontal orientation (**Figure 4**).

Note: You can also do this action by using the Rotation tool (**Figure 2**) or by changing the value of Rotation in the Transform area of the Title Properties panel.

12. Edit the text by double-clicking with the Selection tool anywhere in the text and typing.

You can drag to select text you want to remove or replace.

13. In the upper-right corner of the Titler main panel, click the Show Background Video button (**Figure 5**) to hide or show the background video behind the title (**Figure 6**).

Note: Clicking this button toggles the background video on or off. Make sure in this instance, the background video is toggled on.

14. Drag the Background Video Timecode (located below the Show Background Video button) to change to a different video frame.

Note: You can use the Show Background Video feature to help you position text or geometric objects over video clips.

15. Delete the text by clicking the Selection tool, clicking the text in the Titler main panel (the bounding box and its handles appear around the text), and then pressing Delete.

16. Click the Show Background Video button to switch off the display.

17. Select the Vertical Type tool, click in the Titler main panel, and start typing (**Figure 7**).

Pressing Enter (Windows) or Return (Mac OS) places the second vertical column to the left of the first column. This is the default behavior because vertical text in parallel columns is principally used for Japanese text.

18. Close the Titler.

Figure 3 Point text with bounding box

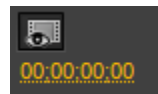**Figure 4** Rotation pointer

Figure 5 Show Background Video button

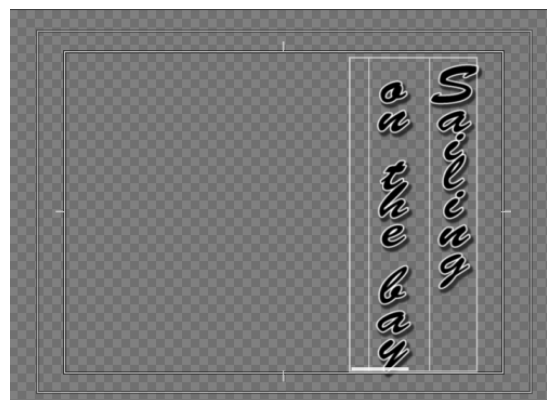**Figure 6** Titler with video background showing

Figure 7 Vertical point text

Creating paragraph text

Use the Area Type tool to set the size and shape of your text box and then type your text.

To create paragraph text:

1. In the main menu bar, select File > New > Title.

2. Type a title name in the Name box and click OK.

3. In the Titler, click the Area Type tool (**Figure 2**).

    The Area Type tool creates paragraph text.

    Note: At any point in this or the following tasks, you can change the text style by clicking on a style in the Title Styles panel.

4. In the Titler main panel, drag to create a text bounding box that nearly fills the title-safe margin.

5. Start typing. Type enough characters to attempt to go beyond the right edge of the bounding box.

    Paragraph text wraps at the bounding box borders and does not expand the bounding box you defined. To go down a line before hitting the right edge of the box, press Enter (Windows) or Return (Mac OS) (**Figure 8**).

6. Click the Selection tool and drag the edges of the bounding box to change its size and shape.

    Note: The text does not change size. Instead it adjusts its position on the bounding box baselines. If you make the box too small for all your text, the extra text scrolls below the bounding box's bottom edge and a little plus (+) appears near the lower-right corner outside the bounding box (**Figure 9**).

7. Close the Titler.

Figure 8 Paragraph text

Figure 9 Marker indicating additional paragraph text is near the bounding box

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

Creating text on a path

The Path Text tool is both elegant and tricky. You can use it to build paths that are simple or complex, straight or curved, for your text to follow.

If you've worked with the Pen tool in Adobe Photoshop CC, you know how to use the Path Text tool. Basically, you define a path by clicking a number of locations in the Titler main panel and dragging handles at each point to define the curves.

To put text on a path:

1. In the main menu bar, select File > New > Title.

2. Type a title name in the Name box and click OK.

3. In the Titler, select the Path Type tool in the Titler Tools panel (**Figure 2**).

4. Drag diagonally anywhere in the Titler main panel.

   That creates an anchor point with handles (**Figure 10**). You use those handles to define the curve's characteristics. If you click without dragging the pointer, you won't add handles. Adding them later is tricky.

5. Drag somewhere else to create another anchor point with handles.

   The Titler automatically creates a curved path between the anchor points (**Figure 11**).

6. Add at least two more anchor points.

   Each new point added outside the confines of the current bounding box expands the bounding box dimensions.

7. Delete any point by selecting the Delete Anchor Point tool (**Figure 12**) and clicking an anchor point.

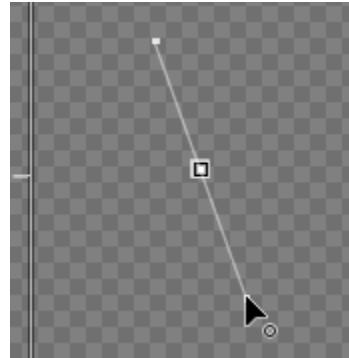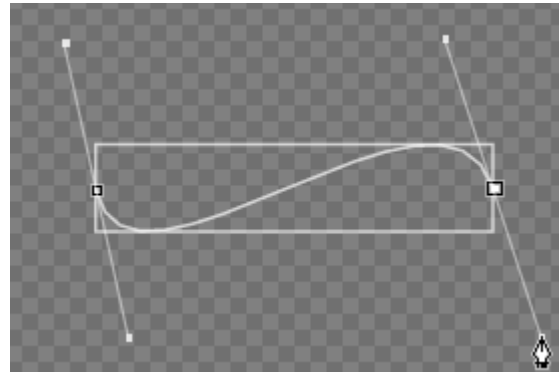**Figure 10** Path text anchor point (center) and handles
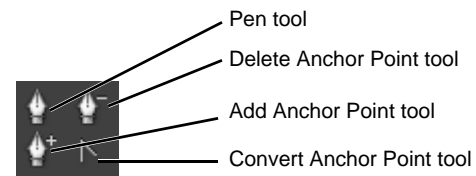

Figure 11 Path text anchor points and bounding box

Figure 12 Path Type tools

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

8. Click the Pen tool, hover the pointer over any handle (the pointer changes to a black arrow), and drag the handle (**Figure 13**).

Make the path longer, shorter, or just move the path around to see how this tool works.

9. Hover the Pen tool over an anchor point (the pointer changes to the same black arrow that appears over handles), and drag the anchor point to a new location to change the path's shape.

10. Click the Path Type tool again and then click anywhere inside the newly created bounding box, but not on the path or anchor points.

A blinking insertion point appears at the beginning of the curved line.

11. Type some text.

Your text follows the path (**Figure 14**).

Note: If the text is too large to fit the path, use the Font Size adjustment in the Properties panel to reduce the font size.
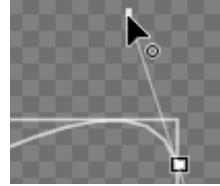

Figure 13 Pen tool on a handle

Figure 14 Text on a path

Creating shapes

If you've created shapes in graphics-editing software such as Adobe Photoshop or Adobe Illustrator, you know how to create geometric objects in the Adobe Premiere Pro Titler: you simply select from the various drawing tools in the Titler Tools panel and drag to draw the shape.

To create shapes:

1. Continue where you left off in the previous task (with the Titler open).

2. In the Main menu bar, select Title > New Title > Based On Current Title, or open a new title (File > New > Title).

The New Title dialog box appears.

3. Type a title name in the Name box and click OK.

4. In the Titler, click the Selection tool, select the text in the Titler main panel, and press Delete to create a clean slate.

5. Select the Rectangle tool from the Titler Tools panel (**Figure 15**) and drag in the Titler main panel to create a rectangle (**Figure 16**).

The rectangle has the characteristics of the style you choose in the Title Properties panel. In this example, the rectangle has white solid fill and a shadow.

Figure 15 Drawing tools

Figure 16 Rectangle

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

6. In the Titler main panel, make a square by dragging with the Rectangle tool while holding down the Shift key to constrain the shape's aspect ratio.

   Note: Using the Shift modifier key creates shapes with symmetrical properties: circles, squares, equilateral triangles, and arcs with right angles. To maintain the aspect ratio while resizing a shape you've already made, hold the Shift key before making the change.

7. Click the Selection tool, marquee-select the two objects in the Titler main panel, and press Delete to make a clean slate.

8. Select the Rounded Corner Rectangle tool and Alt-drag (Windows) or Option-drag (Mac OS) to draw from the center of the shape (**Figure 17**).

   Using the modifier key makes the center remain in the spot where you first clicked. The object changes shape and size around that point as you drag the pointer.

9. Select the Clipped Corner Rectangle tool. Hold down the Shift key and Alt-drag (Windows) or Option-drag (Mac OS) to constrain the aspect ratio and draw from the center (**Figure 17**).

10. Select the Arc tool and drag diagonally across the corner points to flip the shape diagonally as you draw (**Figure 17**).

11. Click the Wedge tool and drag across, up, or down to flip the shape horizontally or vertically as you draw (**Figure 17**).

    Note: To flip a shape after you've drawn it, use the Selection tool to drag a corner handle in the direction you want it to flip.

12. Use the Selection tool to marquee-select the objects you just created and press Delete to make another clean slate.

13. Select the Line tool and drag to create a single line.

    Note: To connect another segment to the line you just drew, attempt to click on the end point of the line. It's an imprecise process. As shown in the next few steps, the Pen tool connects lines more elegantly.

14. Select the Pen tool and click anywhere in the Titler main panel to create an anchor point that will become the end point of a line segment (don't drag to create handles).

Figure 17 Rounded rectangle, cropped-corner rectangle, arc, and wedge

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

15. Click again in the Titler main panel where you want the segment to end. (Shift-click to constrain the segment's angle to multiples of 45°.)

This creates another anchor point, and a line segment appears between the two points.

16. Continue clicking the Pen tool to create additional straight segments.

17. Complete the path by doing one of the following:

- To close the path, hover the Pen tool over the initial anchor point until a circle appears next to the Pen tool pointer (**Figure 18**). Click to make the connection.

- To leave the path open, Ctrl-click (Windows) or Option-click (Mac OS) in the Titler main panel away from all objects and their bounding boxes.
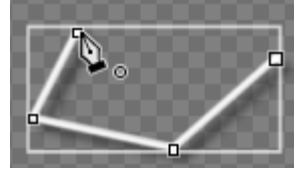
18. Close the Titler.

Figure 18 Closing a path

Adding Closed Captions

You can import closed caption files or create them from scratch in Adobe Premiere Pro. Once you've added captions to a sequence, you can edit them. For example, you can edit the caption's text, style, color, background and position in the Timeline. When your project is complete, you can export your movie along with a sidecar caption file or embed the closed captions inside a QuickTime (MOV) file. To complete the steps in this activity, you will need a movie clip and a closed caption (SCC) file. Closed caption files are generated by using specialized software, such as MacCaption, MovieCaptioner, or CaptionMaker for Windows.

To add an SCC closed caption file to a sequence:

1. Begin a new Adobe Premiere Pro project and create a sequence that matches your source footage.

2. Import your video clip and its associated closed caption file.

Note: In this example, we are using a Scenarist closed caption file with the .scc file extenstion. The source video clip was opened in a closed caption application and used to generate the closed captions.

3. Drag the video clip to Video track 1 (V1) in the Timeline.

4. Drag the closed caption clip to Video track 2 (V2) in the Timeline (above the video clip) (**Figure 19**).

The captions appear on the closed caption clip in the Timeline. You may need to expand the V2 track to see the captions in the Timeline.

5. In the Program Monitor, open the panel menu and select Closed Cationing Display > Enable.

6. Play the sequence.

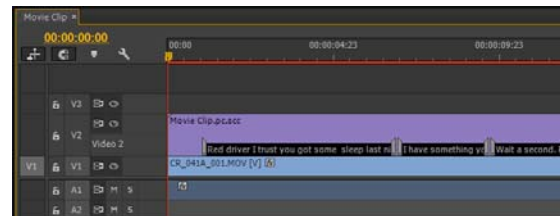The captions display in the Program Monitor (**Figure 20**).

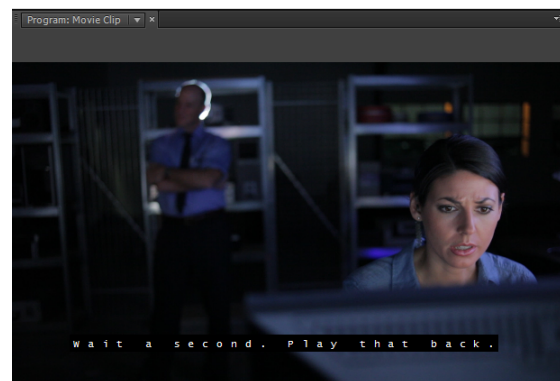**Figure 19** Video and closed caption clips in the Timeline

Figure 20 Closed Captions in the Program Monitor

How to build text and objects in the Titler   **7**

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

To edit closed captions:

1. Select the closed caption clip in the Timeline panel.

2. Open the Captions panel. If the Captions panel tab is hidden, you can select Window > Captions to locate and open the panel.

    Using the Captions panel, you can edit caption text, format the text, change the background color, or change the timing of each caption by changing the In and Out times (**Figure 21**).

    You can also click Add Caption (plus sign) and Delete Caption (minus sign) to add and remove captions.

    Note: If you expand the Captions panel, you can also access the X and Y position controls used to move the position of captions on screen.

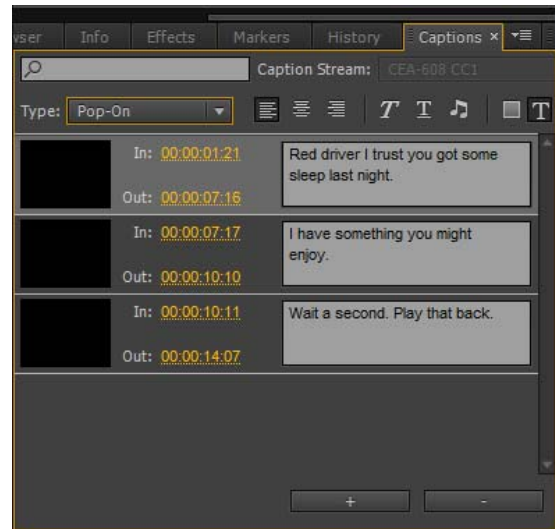3. Use the Caption panel to edit or position your captions as needed.

To create new closed caption text from scratch:

1. Open the Project panel.

2. Click the New Item button (**Figure 22**) and select Closed Captions.

    The New Closed Captions dialog box appears.

3. Click OK twice to accept the default settings for the new closed caption clip.

    A new closed captions clip appears in the project panel.

4. Drag the closed captions clip to the Timeline and place it in a video track above the video you want to caption.

5. Select the closed captions clip in the Timeline and then open the Captions panel.

    Use the Captions panel to create your new captions (**Figure 23**).

Figure 21 Captions panel

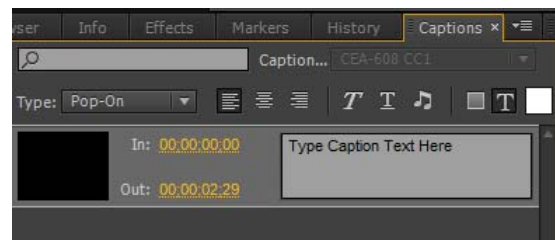New Item button

Figure 22 Project panel

Figure 23 Captions panel

To export a movie with closed captions:

1. Open the Project panel and select the completed sequence you want to export.

   Note: Most export options allow you to export your closed captions as a separate sidecar caption file that is linked to the video. If you export the video as a QuickTime (MOV) file, you have the option to embed the captions in the video.

2. Select File > Export > Media.

   The Export Settings dialog box appears.

3. Open the Format menu and select H.264.

4. Select the Captions tab in the Export Settings dialog box.

5. Open the Export Options menu in the Captions panel.

   Most video formts require that you export closed captions as a separate sidecar file (**Figure 24**). If you want to embed your captions within the video file, you must export the video as a QuickTim movie with the .mov file name extension.

6. Open the Format menu and select QuickTime.

7. Open the Presets menu and select a preset to match your source video.

8. Click the Output Name link to open the Save As dialog box.

9. Enter a name and select a location for the new movie, then click Save.

10. In the Captions panel, open the Export Options menu and choose Embed In Output File (**Figure 25**).

11. Click Export.

   The new QuickTime movie is created in the folder you specified. When you play the movie using the QuickTime player, you can select View > Show Closed Caption to turn captions on (**Figure 26**).

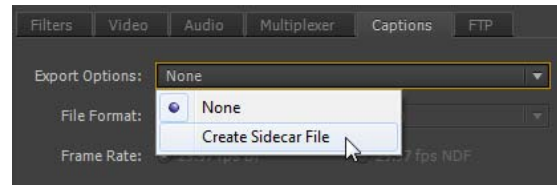   The closed captions appear over the video (**Figure 27**).

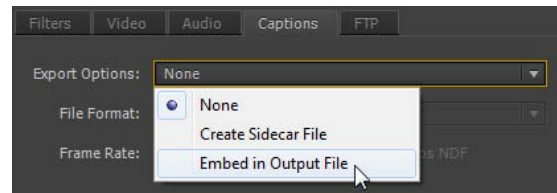**Figure 24** Caption Export Options for H.264 video

Figure 25 Captions Export Options for QuickTime video
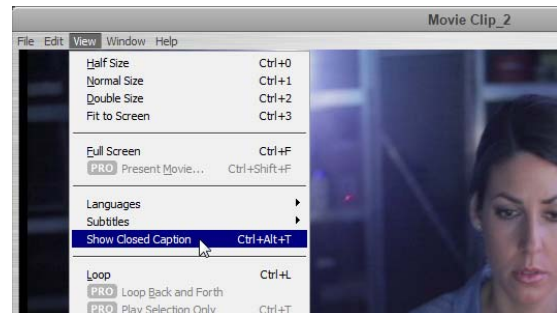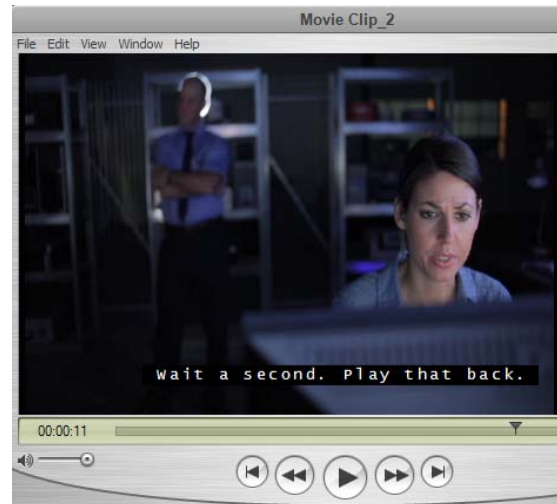

Figure 26 QuickTime player View menu

Figure 27 Embedded captions in a QuickTime movie

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

How to record a narration in the Audio Mixer

The Audio Mixer in Adobe Premiere Pro has several functions:

•   Record live narration and instruments.

•   Mix multiple tracks to create a pleasing audio blend.

•   Apply audio effects to an entire track.

•   Apply audio effects, volume control, and stereo panning to several tracks at once.

This guide covers only the live-narration recording feature of the Audio Mixer. Later you will use the Audio Mixer to blend multiple tracks.

Recording narration

The Adobe Premiere Pro Audio Mixer functions as a basic recording studio. It can record anything you can input into your computer's sound card. In this task, you use a mic plugged into that sound card to do a voice recording.

To record narration

1. Connect the microphone to the mic-level input jack on the computer or sound card.

2. Start Adobe Premiere Pro and start a new project or open a project with a sequence you want to narrate.

3. Select Sequence > Add Tracks.

    The Add Tracks dialog box appears (**Figure 1**).

4. In the Audio Tracks area, Track Type menu, select Mono.

5. In the Video Tracks area, change the Add: Video Track(s) setting to zero (it's set to 1 by default) and click OK.

    The newly added narration track is the fourth audio track.

    Note: If you have not changed the settings for the default sequence, your sequence will open with three stereo audio tracks and a stereo master track.

6. In the Timeline panel, drag the CTI to where you want your narration to begin.

    Note: If you want to watch your video as you narrate it, set the CTI a few seconds ahead of the video (if there's room in the sequence) to give you time to prepare before you start your narration.
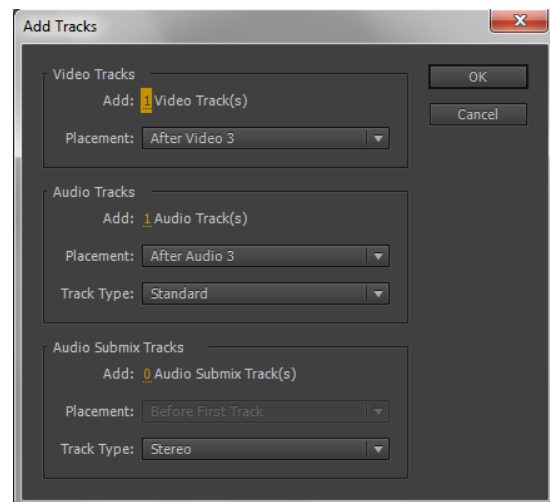

Figure 1 Add Tracks dialog box

7. Select Window > Workspace > Audio and make sure the Audio Mixer tab is selected.

   The Audio Mixer appears in the top center of the workspace (**Figure 2**).

8. Expand the Audio Mixer width until you can see all the tracks you're working with as well as the master track (it's on the right side of the Audio Mixer).

   The newly added mono narration track is just to the left of the master track (**Figure 2**).

9. Change the narration track name in the bottom row of the Audio Mixer by highlighting the default track name (such as Audio 4) and typing **Narration**.

10. In the Audio Mixer, click the Enable Track For Recording button (the letter R) for the narration track (**Figure 3**).

11. Click the red Record button at the bottom of the Audio Mixer (**Figure 4**).

    The Record button starts blinking.

12. Test the input levels by speaking into the microphone.

    Watch the VU meter for the selected audio track. The meter should move up and down as you speak. If nothing happens, check to see that your mic is connected and turned on and that the Windows or Mac OS audio controls have the mic input switched on

13. To avoid feedback—that screeching noise that happens when a mic gets too close to a loudspeaker—either turn down the computer speakers, wear a headset, or click the Mute Track button (the speaker icon) in the Audio Mixer track (**Figure 3**).

14. Click the Play button (**Figure 4**), and start your narration.

    Note: The Play button becomes the Stop button.

15. When you finish recording, click the Stop button.

    An audio clip appears on the selected audio track in the Timeline panel and as a clip in the Project panel. Adobe Premiere Pro automatically names your clip based on the audio track number or name and adds the audio file to the project file folder on your hard drive.

Figure 2 Audio Mixer

Enable Track For Recording

Solo Track

Mute Track
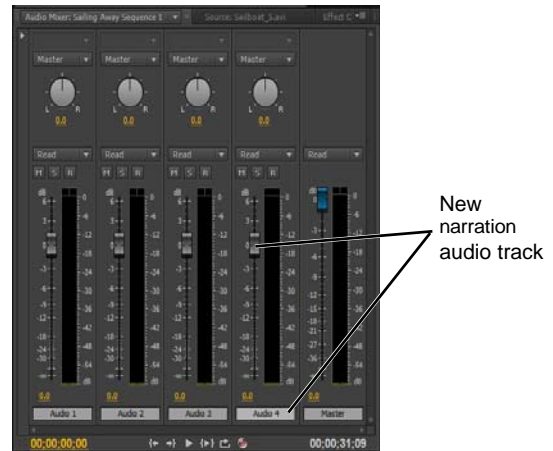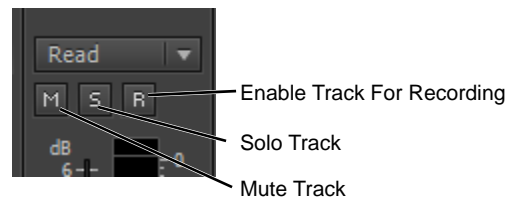
Figure 3 Audio Mixer track control buttons

Record button

Play/Stop toggle button

Figure 4 Audio Mixer track control buttons

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

How to apply and adjust video effects

Adobe Premiere Pro features more than 130 video effects. You apply video effects to clips to give them special visual characteristics such as waves, lens flare, changing colors, soft focus, spotlights, lighting, or texture. There is even an effect, *Warp Stabilizer*, that corrects shaky camera work. Most effects come with an array of properties, all of which you can animate—make them change over time—by using keyframes.

Adding video effects is easy: drag an effect to a clip or select a clip and double-click the effect or drag it to the Effect Controls panel. You can apply multiple effects to a single clip, which can produce surprising results. You can also add effects to an adjustment layer, and then apply the effect to multiple clips at different position along the Timeline.

You can access virtually all the video effect properties within the Effect Controls panel, making it easy to set the behaviors—the intensity, location, and other characteristics—of those effects. You can apply keyframes independently to every property listed in the Effect Controls panel to make those behaviors change over time. And you can use Bezier curves to adjust the velocity and acceleration of those changes. (You will use Bezier curves in a later project.)

To try to fully explain all the video effects in Adobe Premiere Pro would be impractical. Many would require several pages. Instead, this guide presents a representative sample of what is available and explains how to use some of the effect properties. We recommend that you complete the "How to use the Motion effect" guide before tackling these tasks. That guide covers effect properties and keyframes, which are used extensively in this guide.

Applying video effects to clips

In this activity you create a new bin for storing your favorite effects and then apply video effects to a clip.

To create a favorite effects bin:

1. Start Adobe Premiere Pro. Open a project that contains one or more video clips, or start a new project and import one or more video clips.

2. Select Window > Workspace > Effects.

   The Effects panel appears on the left side of the workspace (**Figure 1**).

3. Drag the bottom of the Effects panel frame to make it as tall as possible.

4. In the Effects panel, expand the Video Effects bin.

   Note: There are several video effects categories.

5. Click the New Custom Bin button (**Figure 2**).

   A new custom bin appears in the Effects panel.

6. Click twice on the new custom bin's name to highlight it, and then change its name to something like My Favorite Effects.

7. Expand any Video Effects bin and drag an effect to your custom bin.

   Note: The effect remains in its original bin and also appears in your custom bin. You can use custom bins to build effect collections that match your work style.
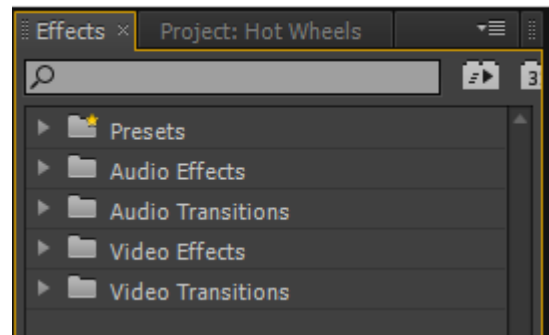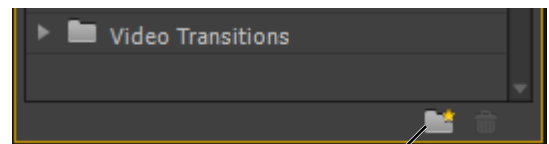

Figure 1 Effects panel

New Custom Bin button

Figure 2 New Custom Bin button

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Adding effects to clips

In this task, you apply several video effects to a clip. You also learn how to remove effects.

To add effects to clips:

1. Add a video clip to a sequence in the Timeline.

    Note: There are three ways to add effects to a clip.

    •   You can drag an effect onto a clip in the Timeline.

    •   With a clip in the Timeline selected, you can drag an effect directly to the Effect Controls panel.

    •   With a clip in the Timeline selected, you can double-click an effect.

2. In the Effects panel, expand the Image Control bin and drag the Black & White video effect to the video clip on the sequence in the Timeline panel.

    Your full-color footage immediately converts to black and white—or more accurately, grayscale (**Figure 3**). It also puts the Black & White effect at the bottom of the Effect Controls video effect list, below the three fixed video effects: Motion, Opacity, and Time Remapping (**Figure 4**).

3. In the Effect Controls panel, click the Toggle The Effect On Or Off button next to the Black & White effect.

    This on/off button is the only option available with the Black & White effect. You can use keyframes to have the effect switch on or off at selected times in the clip.

    Note: Sudden changes from color to black-and-white can be jarring to viewers. To resolve that, use a Cross Dissolve video transition between color and black-and-white clips or within a clip that has the Black & White effect applied to it. To put a transition within a clip so it shifts smoothly to black-and-white, do the following:

    •   In the Tools panel, select the Razor tool (**Figure 5**).

    •   Click within the clip to cut the clip into two smaller clips (this cut clip will play smoothly, as if there were no cut line between the two clips).

    •   Drag the Cross Dissolve transition from the Video Transitions to the cut line.

    •   Drag the Black & White video effect to the first or second clip segment.

    The sequence shifts gradually from color to black-and-white (or vice versa).

4. In the Effect Controls panel, select the Black & White effect and press Delete to remove it. If you added a second Black & White effect, delete that one too.

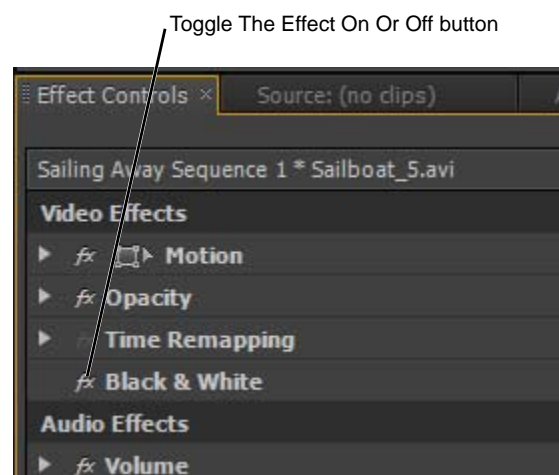**Figure 3** Black & White video effect

Toggle The Effect On Or Off button

Figure 4 Effect Controls panel, Black & White effect

Razor tool

Figure 5 Tools panel

2   How to apply and adjust video effects   © 2012 Adobe Systems Incorporated

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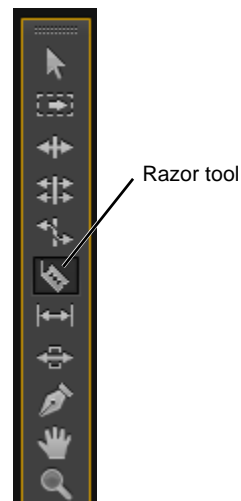**5.** At the top of the Effects panel, type **cam** in the Contains text box (**Figure 6**).

Any video effects with the letters "cam" within their names appear.

Note: With so many video effect bins, locating the effect you want is sometimes tricky. If you know an effect's name (or part of its name), type it in the Contains text box and Adobe Premiere Pro immediately displays all effects and transitions that contain that letter combination. Typing more letters narrows your search. Clicking the X on the right side of the Contains text box clears any text and returns the Effects panel to its previous display state.

6. Make sure the clip in the sequence is selected. In the Effects panel Blur & Sharpen bin, drag Camera Blur to the Effect Controls panel. If your Blur & Sharpen bin does not include Camera Blur, skip to step 12.

7. In the Effect Controls panel, display the Camera Blur properties.

Camera Blur has three items the Black & White effect did not have: a Setup button, a Percent Blur slider, and a Toggle Animation button (**Figure 7**).

8. Click the Setup button.

The Camera Blur Settings dialog box appears (**Figure 8**).

9. In the Camera Blur Settings dialog box, drag the slider to the right to increase the blur—you get a real-time display in that dialog box. Click OK.

Note: Most video effects do not have a Setup dialog box. For those that do, you generally can also access the Setup dialog box options in the Effect Controls panel effect list. You use the Setup dialog box to set a single option value for the entire clip. To have the option value change over time, you need to apply keyframes to it within the Effect Controls panel. Setup dialog boxes do not have a keyframe option.

10. Practice changing the percent of blur in the Effect Controls panel.

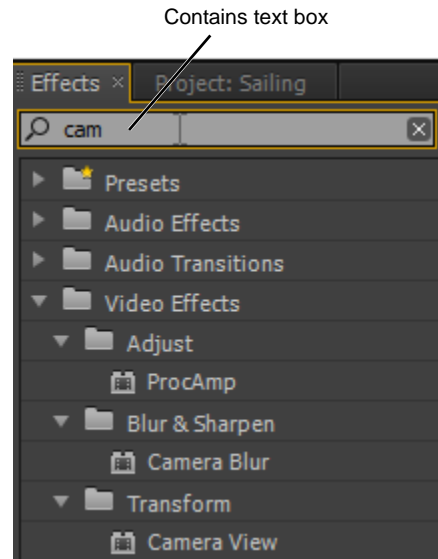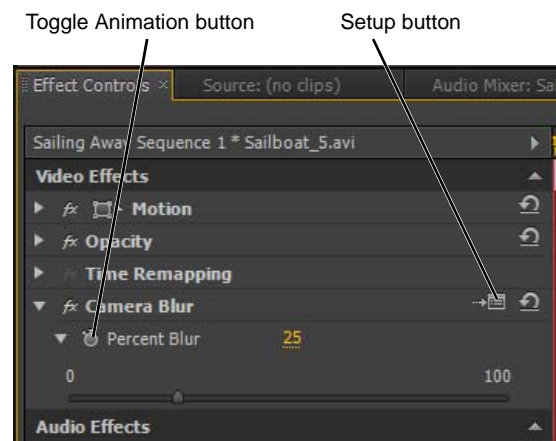The changes show up in real time in the Program Monitor.

Contains text box

Figure 6 Effects panel

Toggle Animation button   Setup button

Figure 7 Effect Controls panel, Camera Blur effect
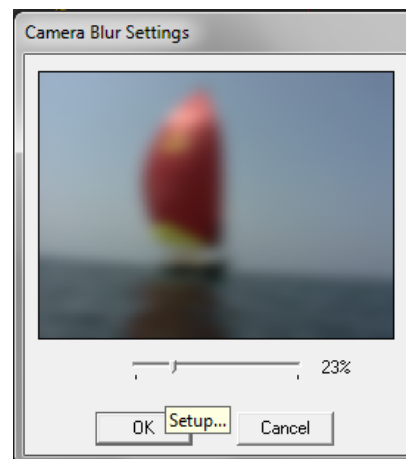
Figure 8 Camera Blur Settings dialog box

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11. In the Effect Controls panel, select the Camera Blur effect and press Delete.

> **Note:** You cannot delete the fixed effects: Motion, Opacity, and Time Remapping.

12. In the Contains text box, click the X to return the Effects panel to its default view.

13. In the Effects panel, expand the Video Effects and Distort bins, drag Spherize to the Effect Controls panel, and display its properties.

> Spherize is one of several effects that have a transform button (as does the Motion effect). The Transform button indicates you can directly control the effect's location in the Program Monitor (**Figure 9**).

14. Set the Radius value to about 200.

15. Click Spherize (its name in the Effect Controls panel) to switch on its transform control cross hair in the Program Monitor, and then drag the bulbous-looking effect around inside that screen (**Figure 10**).

> **Note:** In the Effect Controls panel, the Spherize effect center of sphere values change as you drag the effect in the Program Monitor.

16. Delete Spherize from the Effect Controls panel.

17. In the Effects panel, expand the Distort bin, drag Wave Warp to the Effect Controls panel, and display its properties (**Figure 11**).

> **Note:** Wave Warp has three menus: Wave Type, Pinning, and Antialiasing. These specific effect conditions do not have numeric values associated with them, but even these are keyframeable. That is, you can use keyframes to switch from one discrete condition to another at any time in the clip's duration. Several other video effects have menus that work in the same way.

18. In the Program Monitor, click the Play button.

> Waves ripple through the clip. Wave Warp is an animated effect. Although you can use keyframes to animate virtually all Adobe Premiere Pro video effects, Wave Warp and a few others also have built-in animations.

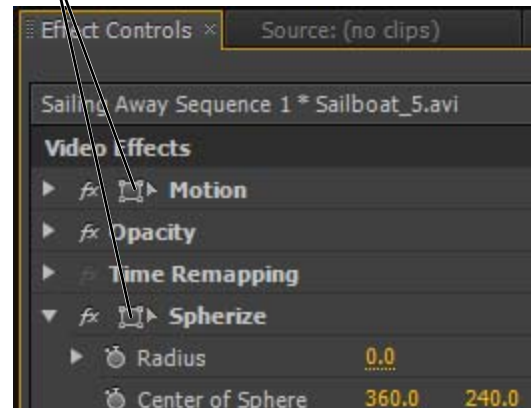**19.** Delete the Wave Warp effect.

Transform buttons

Figure 9 Effect Controls panel

Figure 10 The Spherize effect in the Program Monitor
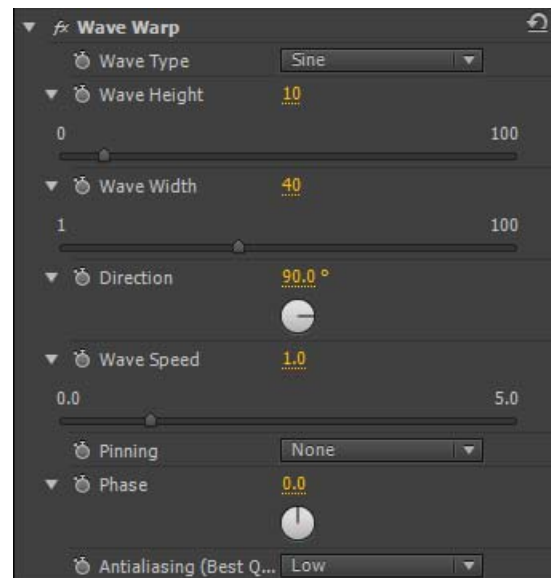

Figure 11 Wave Warp video effect

Creating smooth shots with the Warp Stabilizer video effect

When shooting video, you may not always have your tripod handy, resulting in unwanted camera movement or shaky video. For example, you might be shooting a sailing event from another moving boat. Or, you may be capturing a bicycle race while perched on the back of a moving vehicle. Warp Stabilizer can help you to steady these shots during post production. You control whether the resulting shot is completely locked down or retains some of the original camera movement. Stabilizing video by using post production software effects may create unwanted gaps or artifacts along the outer edge of the video. You can correct this in one of three ways. You can scale the image so the edge is beyond the viewing area; you can crop the edges to create a consistent black border; or you can let Adobe Premiere Pro fill the gaps by referencing nearby frames. The Adobe Premiere Pro Warp Stabilizer effect applies these corrections automatically, based on the settings you choose. In most cases, you can simply accept the default settings. The effect does the analysis and tracking for you, resulting in a very natural looking shot, but smoother than the original.

To apply and adjust the Warp Stabilizer effect:

1. At the top of the Effects panel, type **warp** in the Contains text box.

   The Warp Stabilizer effect is located in the Video Effects Distort bin.

2. Add the clip you want to stabilize to the Timeline. Make sure the clip is selected.

3. In the Effects panel, double-click the Warp Stabilizer effect to add it to the clip.

   The Warp Stabilizer effect properties appear in the Effect Controls panel and Adobe Premiere Pro begins to analyze and stabilize the clip, using the default effect settings (**Figure 12**). The default Stabilization setting is to create smooth motion.

   A message appears in the Program Monitor (**Figure 13**).

   When the Analysis step is complete, the Stabilization begins, and the message in the Program Monitor changes (**Figure 14**). When the message in the Program Monitor disappears, the stabilization process is complete.
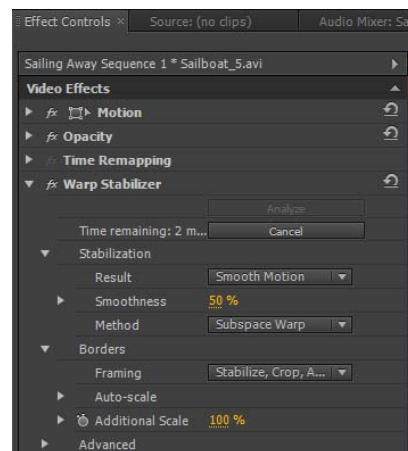

Figure 12 Warp Stabilizer effect properties

Figure 13 Analysis message

Figure 14 Stabilizing message

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This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

4. When the analysis is complete, play the clip in the Timeline and notice the change in the Program Monitor.

The shot maintains its original motion, but the camera work is steady and smooth. By default the Smoothness property is set to 50%. You can change this by entering a new value or by using the Smoothness slider.

5. In the Effect Controls panel, expand the Smoothness property and use the slider to increase the setting to 100% (**Figure 15**).

Note: Smoothness can be set to a value between 0% and 1000%. The more you smooth a clip, the more the image may need to be scaled, cropped, or synthesized to compensate for the correction. These corrections are made automatically.

When you change a Warp Stabilizer property, the Stabilizing message appears in the Program Monitor. When the change is complete, the message in the Program Monitor disappears.

6. Play the clip to see your changes.

Increasing smoothness reduces camera movement even further. For example, if the camera pans left or right, adding smoothness reduces the speed and distance of the pan.

7. Open the Stabilization Method menu (**Figure 16**).

There are four ways to stabilize a shot.

- *Perspective* and *Subspace Warp* both apply perspective change to the shot. Perspective applies stabilization equally to the image, and Subspace Warp (the default) attempts to analyze the foreground pixels and the background pixels separately.

- *Position* and *Position, Scale, Rotation*, apply transform parameters only, and do not apply any perspective change to the shot.

Note: If the default effect settings cause the subject in your shot to appear warped or distorted, try changing the method to Position.
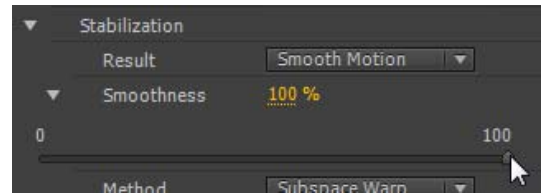

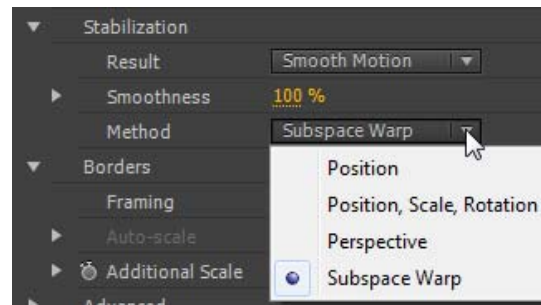**Figure 15** Smoothness slider in the Effect Controls panel

Figure 16 Stabilization Method menu

8. In the Stabilization Method menu, select Position.

   Position is the most effective setting for removing all camera movement.

9. Open the Stabilization Result menu and select No Motion (**Figure 17**).

10. When the change is complete, play the clip in the Program Monitor.

    The subject in the shot retains its movement, but the shot appears locked down—any pans, tilts, or other perceived camera moves are eliminated.

    Note: Depending on the amount of correction needed, you may be directed to change other settings, such as choosing a different Smoothing method or Framing property.

11. Open the Borders Framing menu (**Figure 18**).

    When you remove motion, you remove part of the image, exposing part of the background. By default, the Warp Stabilizer effect crops and auto-scales the image to hide the exposed background along the edges of the image.

    • *Stabilize Only* leaves the exposed edges visible.

    • *Stabilize, Crop* stabilizes the image, but instead of scaling the image larger to hide the exposed background, it simply crops the entire shot, much like creating a mask.

    • *Stabilize, Crop, Auto-scale* starts by stabilizing, then cropping, then scales the image just enough to fill the black crop marks along the border of the shot.

    • *Stabilize, Synthesize Edges* looks for material in frames before or after the current frame to fill in the exposed edges.

12. Select the Warp Stabilizer effect in the Effect Controls panel and press Delete.
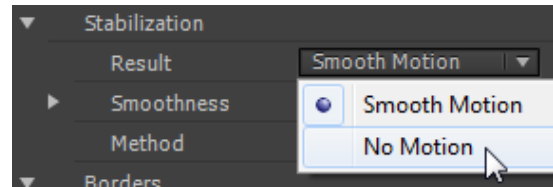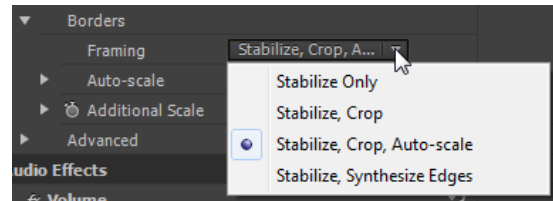

Figure 17 Stabilization Result menu

Figure 18 Borders Framing menu

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

Using adjustment layers to apply and control effects across multiple clips

When you apply an effect to a video clip, the effect applies only to that clip and no others. However, an effect can exist independently if you create an *adjustment layer* for it. When you create an adjustment layer, you create a transparent clip that you can place above the other video tracks in the Timeline. Any effects applied to an adjustment layer affect all clips below it in the video stacking order.

Because effects on an adjustment layer apply to all tracks beneath it, adjustment layers are useful for applying effects to many clips at once. An adjustment layer behaves just like other video clips in the Timeline. For example, you can use keyframes to apply and manipulate effects over time.

To add an adjustment layer:

1. Open the Project panel.

2. Click the New Item button at the bottom of the Project panel (**Figure 19**) and select Adjustment layer.

   The Adjustment Layer dialog box appears.

3. Click OK to accept the default settings.

   A new adjustment layer clip is added in the Project panel (**Figure 20**). This is a transparent clip that you can add to the Timeline. Any effects you add to the adjustment layer apply to all video clips in the tracks below the adjustment layer clip.

4. In the Timeline, make sure there is an empty video track above the track that contains your video.

   Note: To add a new video track, select Sequence > Add Tracks. In the Add Tracks dialog box, enter **1** as the number of video tracks to add. Select Before First Track in the Placement menu. Set 0 as the number of Audio or Audio Submix Tracks, and click OK.

5. Drag the new adjustment layer from the Project panel to the video track above your video clip (**Figure 21**).

6. Size the adjustment layer clip to match the size of the video clip below it.

7. Open the Effects panel and apply a video effect, such as Black & White, to the adjustment layer.

   The effect applies to all video clips below the adjustment layer. You can apply multiple effects to the adjustment layer clip. You can extend the length of the adjustment layer clip to span multiple clips or only parts of the clips below it. You can also add more than one adjustment clip, and then change the effects that appear over time.

   Note: Another advantage of using an adjustment layer is that when you remove or modify an effect in an adjustment layer, the changes automatically apply to all underlying clips.

8. Select the adjustment layer in the Timeline and press Delete to remove all effects added to that layer.
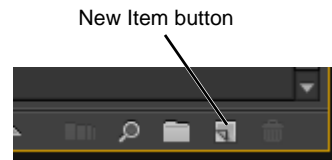
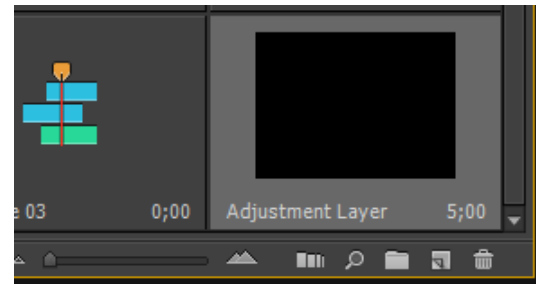New Item button

Figure 19 Project panel

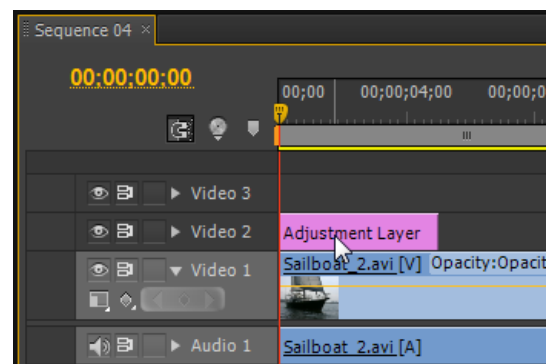**Figure 20** Adjustment Layer clip in the Project panel

Figure 21 Adjustment layer in the Timeline

Adjusting video effect properties and keyframes

Virtually all video effect properties enable you to change the effect's behavior over time by using keyframes. For example, you can have an effect gradually rack out of focus (as if you were turning the focal ring on a lens), change color, warp into a funhouse mirror, or lengthen its shadow.

To adjust video effect properties and keyframes:

1. In the Effects panel, expand the Presets bin, expand the Twirls bin, and then drag the Twirl In preset to the clip in the Timeline. Expand the Twirl properties in the Effect Controls panel (**Figure 22**).

   This preset has keyframes at the beginning of the clip and at the one-second point for the Angle and Twirl Radius options.

   Note: Adobe Premiere Pro has several dozen video effect presets. Most are picture-in-picture effects (PiPs) that are explained in a later guide. The others are primarily intended to be used at the beginning or end of a clip and behave something like transitions. You work with several in the upcoming steps.

2. Play the clip to see how this preset works.

   The clip starts in a tight spiral (**Figure 23**). By the time it reaches the one-second point, it has fully unwound.

   Note: If you plan to reuse an effect to which you've applied keyframes, save it as a preset. To do that, follow these steps:

   Apply an effect to a clip.

   • Set keyframes and property values.

   • Click the effect name in the Effect Controls panel.

   • In the Effect Controls panel menu, select Save Preset.

   • In the Save Preset dialog box, give the preset a name and, if needed, a description (**Figure 24**).

   • Select whether to scale the effect to the clip length or anchor it to the clip In point or Out point.

   • Click OK.

   The customized preset appears in the Presets bin (**Figure 25**).

Figure 22 Twirl In preset video effect in the Effect Controls panel
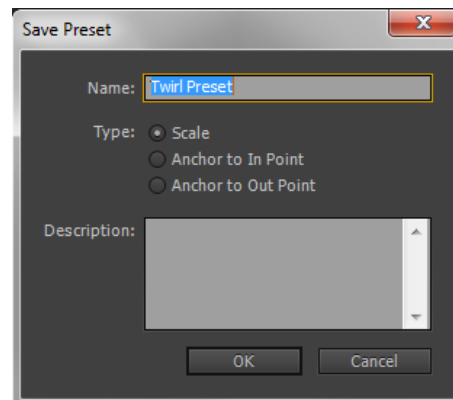

Figure 23 Twirl effect in the Program Monitor

Figure 24 Save Preset dialog box

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

3. In the Effect Controls panel, drag the Angle and Twirl Radius keyframes from the one-second point to about the two-second point and play the clip.

   The spiral unwinds more slowly.

   Note: Keyframes (even those in presets) are not permanently affixed. You can drag them in the Effect Controls time ruler to change their positions within clips or to change their values in the effect options list.

4. Delete the Twirl effect.

5. In the Effects panel, expand the Video Effects and Stylize bins. With the clip selected in the Timeline, double-click the Replicate effect. View its single property in the Effect Controls panel (**Figure 26**).

6. In the Effect Controls time ruler, drag the CTI to the beginning of the clip.

7. Click the Toggle Animation button (to the left of Count).

   That does three things:

   • Switches on keyframes.

   • Adds a keyframe at the beginning of the clip (at the CTI location).

   • Gives that keyframe the default Replicate value of 2 (a 2 x 2 grid of replicated clips).

   The result is shown in the Program Monitor (**Figure 27**).

8. Add three more keyframes as follows:

   • At about the 1-second point, add a keyframe and change the count value to 9 (midway between this effect's minimum and maximum values).

   • At about the 3-second point, add another keyframe with a count value of 9.

   • At the end of the clip (press Shift+End and then press the Left Arrow key), change the count value to 16 (**Figure 28**).

9. Play the clip and note how the effect builds to a 9 x 9 grid, holds for 2 seconds, and changes to a 16 x 16 grid at the end.
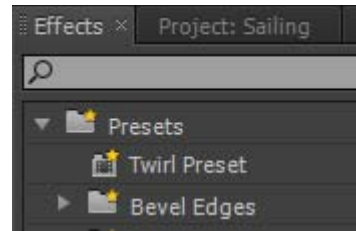

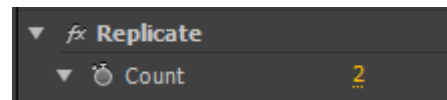**Figure 25** Effects panel, Presets bin

Figure 26 Replicate video effect

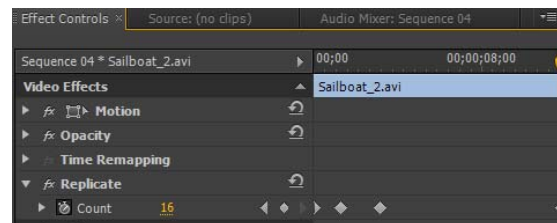**Figure 27** Replicate effect in the Program Monitor

Figure 28 Replicate keyframes

Applying effects to text or graphics

You can also apply Adobe Premiere Pro filters and motion effects to text and graphics.

To apply effects to text or graphics:

1. Create some text:

   • Select File > New > Title.

   • Name the title and click OK.

   • In the Titler, create some basic text.

   • Close the Titler.

2. Using the Selection tool, drag your text clip from the Project panel to the sequence after the video clip, position the CTI on the text clip to display it in the Program Monitor, and click the text clip to display its parameters in the Effect Controls panel.

   Note: If you don't move the CTI to the clip you're applying an effect to, you won't see that clip or its effects in the Program Monitor. Clicking a clip does not move the CTI to that clip.

3. Expand the Presets bin in the Effects panel, then expand the Blurs and Mosaics bins.

4. Drag Fast Blur In to the Title clip in the Timeline.

   Note: If your Presets bin does not include the Blurs bin, expand a different bin and drag a different effect.

5. Expand the Mosaics bin, and drag Mosaic In to the Effect Controls panel.

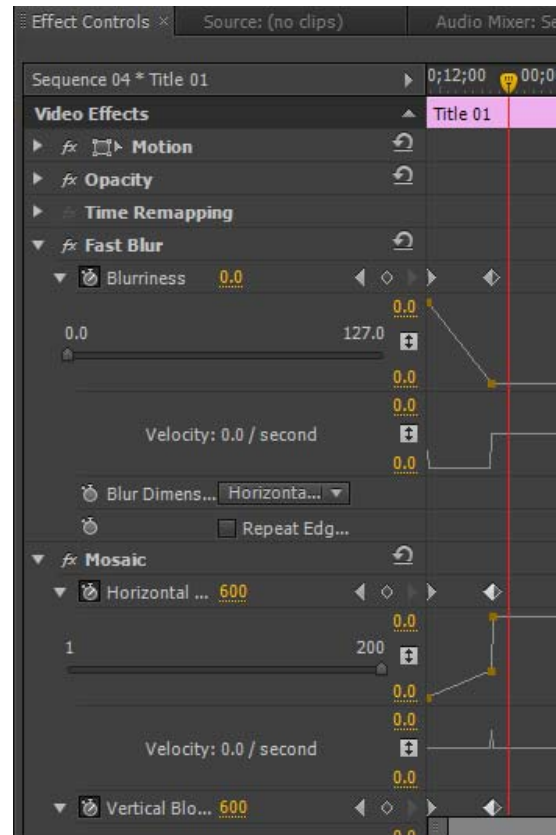   The Effect Controls panel should look something like the example (**Figure 29**).

Figure 29 Fast Blur and Mosaic effects

6. Play this clip.

The clip starts as blocky and blurry (**Figure 30**) and then sharpens at the one-second point. This demonstrates two things:

- You can use video effects to animate or gradually reveal text or a graphic in a sequence.

- You can apply more than one effect to a clip.

Effect order counts. Standard (non-fixed) video effects work from bottom to top in the Effect Controls panel, with the most recently applied effect appearing at the bottom of the effect list.

For example, if you apply the Tint effect and then apply Black & White, the clip displays as grayscale. Black & White trumps Tint because Black & White appears below Tint in the Effect Controls effect list. If you apply Black & White first and then apply Tint, the clip has the color you selected in the Tint effect. Tint trumps Black & White.

Most effects do not cancel each other out. You need to test a few combinations to get a feel for this feature.

You can drag effects up and down within the Effect Controls panel to change their order.

Opacity, Motion, and Time Remapping (the fixed effects) are always the final three video effects applied to a clip. If you want to apply motion or opacity to a clip at a different place in the effect order, use a non-fixed motion effect, Basic 3D, or the non-fixed Alpha Adjust opacity effect.

Figure 30 Fast Blur and Mosaic effects in the Program Monitor

How to apply and adjust video transitions

Applying transitions between clips—such as dissolves, page wipes, spinning screens—can be an effective way to grab viewers' attention or ease them from one scene to the next.

Adobe Premiere Pro provides more than 75 video transitions that are easy to use and customize. The customization involves their placement relative to the cut line between clips, their duration, and such settings as colored borders, motion parameter values, and start and end locations.

Most transition customizing takes place in the Effect Controls panel. In addition to the various options unique to each transition, the Effect Controls panel has a time ruler feature that makes it easy to move transitions relative to the cut line, move the cut line and transition together, and change the transition In and Out points.

Applying and replacing video transitions

You will need two video clips for the following tasks.

To apply and replace video transitions:

1. Start Adobe Premiere Pro, start a new project, and import two video clips.

2. Drag the two video clips from the Project panel to the Video 1 track in the Timeline panel.

3. In the Tools panel, select the Ripple Edit tool.

4. Drag the end (Out point) of the first clip to the left to shorten it by about 2 seconds, and drag the beginning (In point) of the second clip to the right about 2 seconds (**Figure 1**).

   This gives the clips some tail and head frames so that you can create a smooth transition.

5. Use the Zoom Slider in the lower-left corner of the Timeline panel to adjust the relative size of the clips until they fill the width of the Timeline panel.

6. In the Tools panel, click the Selection tool.

7. Open the Effects panel and open the Video Transitions > Dissolve bin (**Figure 2**).

   Note: The Effects panel contains audio and video effects and transitions. There is also an Effect Controls panel, where you can adjust effect value parameters and transition settings such as duration, the start and end of an effect or transition, and the audio volume level.

   Note: Cross Dissolve has a yellow box around it indicating it is the default transition (**Figure 2**). To apply the default transition, move the CTI to (or near) the cut line between the two clips, and press Ctrl+D (Windows) or Command+D (Mac OS).
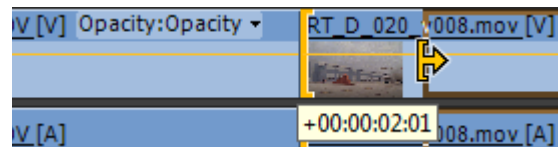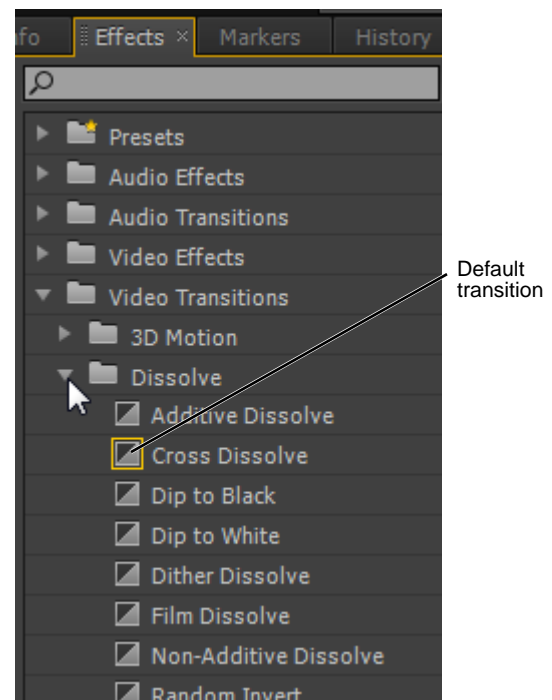

Figure 1 Ripple Edit tool

Figure 2 Effects panel and default transition

How to apply and adjust video transitions   **1**

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

8. Drag Cross Dissolve to the cut line between the two clips on the sequence (**Figure 3**).

   Note: If you drag the transition left or right over the cut line, the rectangle on top of the clips changes to show the placement of the transition (**Figure 4**):

   • Ending at the cut line (at the Out point of the first clip)

   • Centered on the cut line

   • Starting at the cut line (at the In point of the second clip)

   Transitions placed at the beginning or end of a clip are called *single-sided*. All others are *double-sided*.

9. In the Timeline panel, drag the current-time indicator (CTI) ahead of (to the left of) the transition and press Enter (Windows) or Return (Mac OS).

   The transition renders automatically and then plays. The transition has a 1-second (30 frames) duration by default. You can change the default length in the General Preferences dialog box: Select Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS).

   Note: You can replace one transition with another by simply dragging a new transition to the existing transition in the sequence.

10. To change the default transition, select a new transition in the Effects panel and select Set Selected As Default Transition in the Effects panel menu (**Figure 5**).

Figure 3 Transition at a cut line

Left   Center   Right

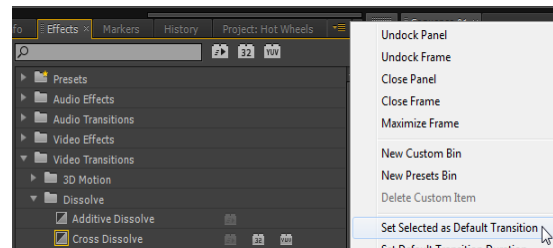**Figure 4** Three transition locations and icons

Figure 5 Effects panel menu

Overview of video transition settings

After you place a transition at a cut line between two clips, you will usually want to change the transition settings. You make those changes in the Effect Controls panel. Each transition has its own set of options, although many transitions have settings in common with other transitions. To see all the transition options and the transition time ruler, you will probably need to drag the edges of the Effect Controls panel to expand its height and width. Here's an overview of what's available:

- *Edge selectors*: Change the orientation or direction of the transition. Some transitions can move from all eight primary cardinal compass points (N, NE, E, SE, and so on).

- *Duration*: Set the length of the transition.

- *Alignment*: Place the transition starting at the cut, ending at the cut, centered at the cut, or in a custom location. Custom Start appears as an option in the Alignment field only if you drag the transition to a custom location over the cut.

- *Start And End Sliders*: Start a transition with part of the transition already completed or end it before its logical completion. For example, the Clock wipe can start with half the face showing the next clip or end with half the face showing the first clip.

- *Show Actual Sources*: Display the starting and ending video frames of the transition. This can help you decide the transition duration or the placement of certain elements. For example, the Iris Box transition has the second clip appear in a tiny box within the first clip. You use the starting frame to help set where that box should appear in the clip.

- *Border Width*: Adjust the width of the optional border on the transition. The default border is None. Some transitions do not have borders.

- *Border Color*: Specify the color of the transition's border. You can select a color from the color swatch or use the eyedropper to select the color from a video clip.

- *Reverse*: Play the transition backward. For example, the Curtain transition closes and the Clock Wipe transition plays counterclockwise.

- *Anti-aliasing Quality*: Aliasing is the jagged, stair-step edge common along sharply defined lines on computer monitors and TV sets. This is most noticeable when the transition is not a horizontal or vertical move. To get rid of aliasing (to soften that edge), you select Anti-Aliasing. This option is available for transitions that have borders.

- *Custom*: Only a handful of transitions have custom settings. Here are some examples: Zoom Boxes—number of boxes, Band Wipe—number of bands, and Card Flip—Rows, Columns, Flip Order, and Axis.

- *Positioning Circles*: Locate the starting and ending points of a transition within a clip's frame. For example, Iris Star has the second clip appear in the first clip as a tiny star that grows to a full-screen clip. You use the starting positioning circle to place where in the first clip that tiny star appears. Most transitions don't have positioning circles.

Adjusting reverse and positional circle settings

Changing most of the transition settings is straightforward. However, reverse and positional circles need some explanation. Here is an overview of those settings.

To adjust reverse and positional circle settings:

1. Continue working with the clips you added earlier in this guide, or start a new sequence, add two clips to it, and trim their respective Out and In points.

2. In the Effects panel, open the Video Transitions and Iris bins, and then drag Iris Round effect to the end of the last clip.

   Note: The only placement option when applying a transition to the end of the last clip in a sequence is to have the transition end at the Out point. This is a single-sided transition (**Figure 6**).

3. Click the Iris Round transition rectangle at the end of the clip to select it and to display its parameters in the Effect Controls panel.

4. Play the transition and note that the iris opens outward, giving the appearance of a growing black circle.

   That is the default action for the Iris Round transition. Instead, the iris should appear to close down on the video, creating the effect of closure.

5. In the Effect Controls panel, select the Reverse option and view the transition in the Program Monitor (**Figure 7**).

   Note: Reverse changes the action of a transition.

6. Drag the Iris Box transition from the Effects panel to the cut line between the two clips in the sequence.

7. Click the Iris Box transition rectangle at the cut line between the two clips to display its parameters in the Effect Controls panel.

   Iris Box has an option you have not seen up to this point: a positioning circle in the Start clip preview pane (**Figure 8**).

8. Move the positioning circle in the Start screen to change the location where the zoom boxes will start and finish.

   Note: Because there is only one positioning circle for Iris Box (some transitions have both start and end positioning circles), the transition starts and ends in the same relative position within the frames of the two clips.
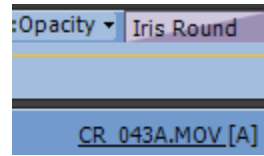
9. Play the transition.

Figure 6 Iris Round transition placed at end of clip
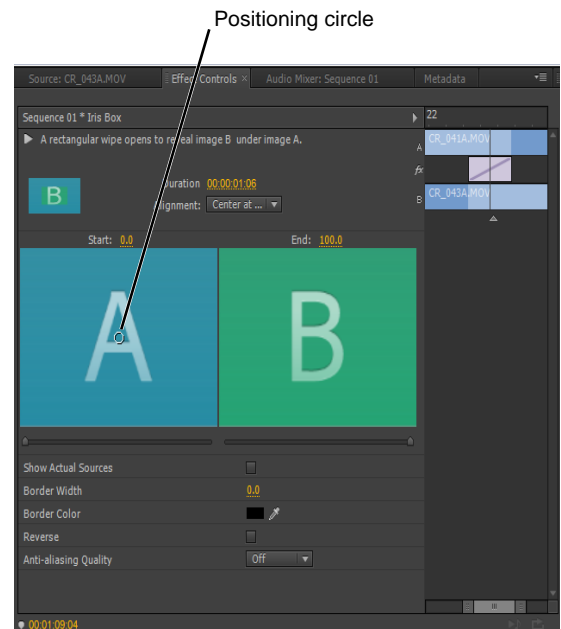

Figure 7 Iris Round transition

Figure 8 Transition Clip preview panes

This document requires Adobe Premiere Pro CC, June 2013. Technical instructions may differ depending on your version.

Adjusting transitions in the Effect Controls time ruler

You can make several types of adjustments to transitions in the Effect Controls time ruler:

- *Adjust transition alignment*: You can drag the transition to reposition it over the cut.

- *Move the cut line and transition together*: This is the same as performing a rolling edit in the Timeline panel. As you move the cut, the transition moves with it. Move the cut line and transition together by positioning the cursor on the thin vertical cut line (the pointer changes from the Slide Transition tool to the Rolling Edit tool) and dragging left or right (**Figure 9**).

Figure 9 Rolling Edit tool

- *Change the transition In and Out points*: Use the time ruler to drag either end of the transition and precisely position it relative to the clips. Change the In or Out points of the transition by positioning the pointer over the transition until the Trim-in or Trim-out tool appears and then drag left or right (**Figure 10**).
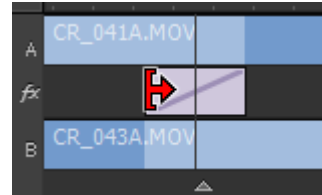

Figure 10 Trim-out tool

How to apply and adjust video transitions   **5**

How to create standard image, movie, and audio files

In this guide, you export sequences, clips, and video frames to several standard computer-file formats. Later you will create files for distribution on DVDs or the web or on iPods, cell phones, and other mobile devices.

You can export a single video frame as an image by selecting one of several file types. Or you can export a video clip, a portion of a clip, an entire sequence, or a segment from a sequence as an audio/video file, audio-only file, or video-only file.

When you export a clip or sequence as a standard computer video or audio file, it is typically rendered without compression at the full resolution of the project. You will be able to edit these files later like any other video clip without loss of quality or performance. You might choose to export sequences or clips into uncompressed files for either of the following reasons:

• To flatten the contents of a multitrack sequence into single video and audio tracks to use in another project

• To convert a large project with many clips into a more manageable form

Making single-frame image files

In this first task, you create a still image from a singe frame in your video footage.

To make a single-frame image file:

1. Start Adobe Premiere Pro and open an existing project.

2. In the Timeline panel, move the current-time indicator (CTI) to the video frame you want to export.

3. Select File > Export > Media.

   The Export Settings dialog box appears (**Figure 1**). The most recently used file format is selected.

4. Open the Format menu and select a file type for the image (**Figure 2**).

   Note: Three of the image file types—Windows Bitmap (Windows only), Targa, and TIFF—are uncompressed. They retain the full image quality of the selected frame. GIF (Windows only) is a highly compressed format (about 20% as large as the other three formats) and does not retain the full image quality.

5. Depending on which file format you selected, you can select from additional file settings on the Preset menu.

6. Click the Output Name to open the Save As dialog box.

7. Select a location and enter a name for the file in the File Name box (Windows) or Save As box (Mac OS). Click Save.

8. Click the Video tab in the lower-right panel of the Export Settings dialog box to switch to the video settings.

   Note: You may need to expand the dialog box or scroll to see all of the video export options.

   You can change the frame size and pixel aspect ratio (**Figure 3**).

9. Make sure that Export As Sequence is not selected (**Figure 3**), and click Export.

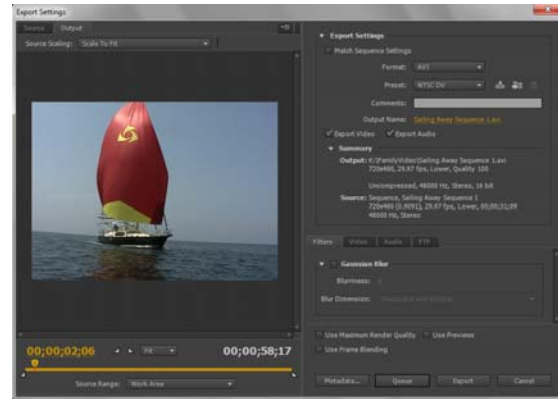   The file is exported to the location you selected in step 7.
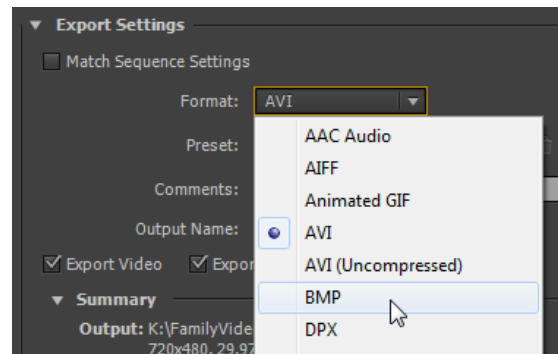

Figure 1 Export Settings dialog box
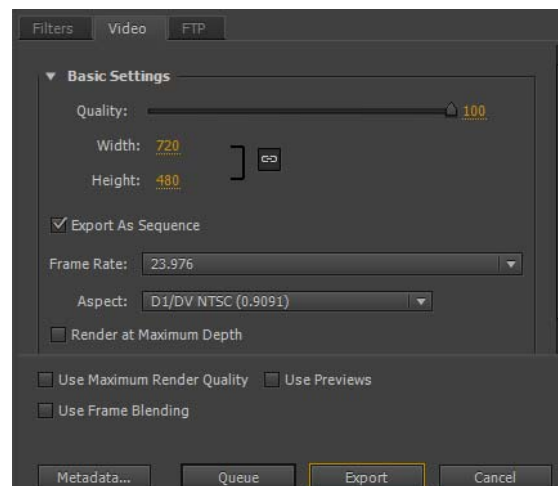

Figure 2 Format menu

Figure 3 Export Settings, Video tab

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

Exporting a clip or a range of frames within a clip

In addition to exporting a single frame, you can export a short video clip or range of frames.

To export a clip or range of frames:

1. Start Adobe Premiere Pro and open an existing project with a clip you want to export.

2. Do one of the following:

   • To export an entire clip, select the clip in the Project panel.

   • To export a range of frames in a clip, do the following:

     ◦ In the Project panel, double-click the clip to open it in the Source Monitor.

     ◦ Drag the Source Monitor CTI to where you want the exported clip to begin, and click the Mark In button (**Figure 4**).

     ◦ A left-bracket appears in the time ruler, with light-blue shading to the right.

     ◦ Drag the Source Monitor CTI to where you want the clip to end and click the Mark Out button.

     ◦ A right-bracket appears and shading falls between the In point and the Out point.

3. Select File > Export > Media.

   The Export Settings dialog box appears. The most recently used file format is selected.

4. Open the Source Range menu below the preview on the left and select Clip In/Out (**Figure 5**).

5. Open the Format menu (**Figure 6**) and select a file type for the sequence. The following are some options for exporting the clip or range of frames as video.

   • *FLV / F4V (H.264)*: Creates Adobe Flash Video, a format for delivering audio and video over the web and other networks. Adobe Flash Video will play on any computer with a Flash-enabled browser.

   • *H.264*: An MPEG-4-based standard for web delivery and for a variety of devices, including HD video, 3GPP cell phones, video iPods, and PlayStation Portable (PSP) devices.

   • *QuickTime*: Creates a compressed or uncompressed video file. (You must have QuickTime installed.)

   • *Microsoft AVI* (Windows only): Creates a compressed or uncompressed video file.

   • *Microsoft DV AVI* (Windows only): Creates an uncompressed video file.
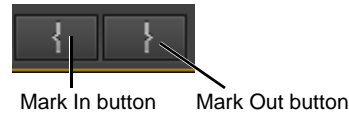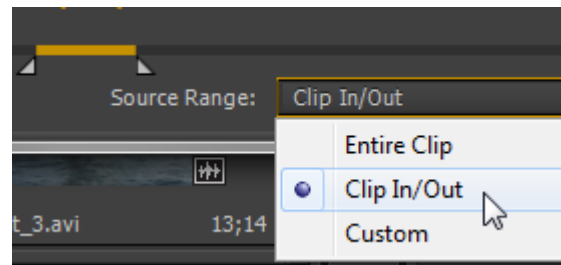

Mark In button   Mark Out button

Figure 4 Source Monitor Mark In and Mark Out buttons

Figure 5 Source Range menu

Figure 6 Format menu

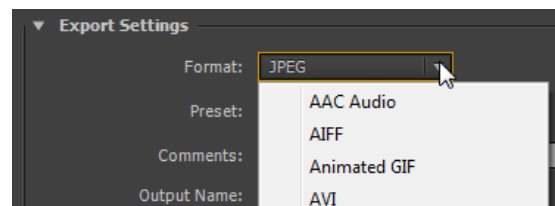This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

6. Depending on which format you selected, you can select from additional file settings on the Preset menu.

7. Click the Output Name to open the Save As dialog box.

8. Select a location and enter a name for the file in the File Name box (Windows) or Save As box (Mac OS). Click Save.

9. Make sure that Export Video and Export Audio are selected (**Figure 7**).

10. Click the Video tab in the lower-right panel of the Export Settings dialog box to display the video settings (**Figure 8**).

    Note: Each video and audio compressor has attributes that work best under certain circumstances. You may need to expand the dialog box or scroll to see all of the video or audio settings.

11. Click the Audio tab to display the audio settings (**Figure 9**).

    Different settings are available depending on which file format you selected. For detailed explanations of these items, see Adobe Premiere Pro Help.

12. Click Export to export the selected clip or range of frames.

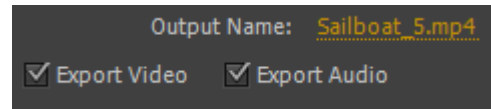   The clip is exported to the location you selected in step 7.
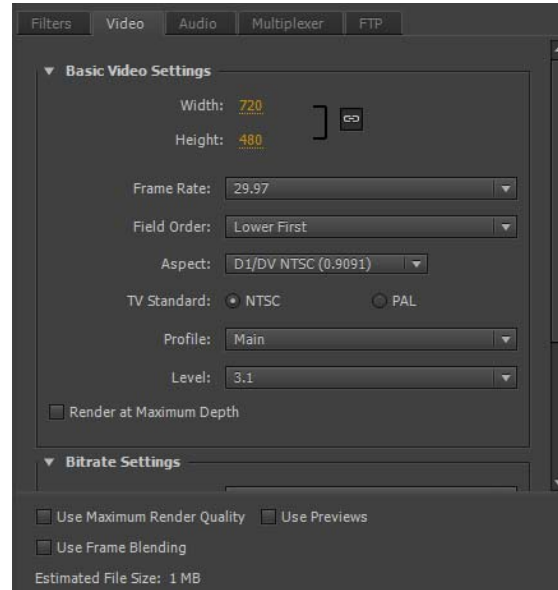

Figure 7 Export Video and Export Audio selected
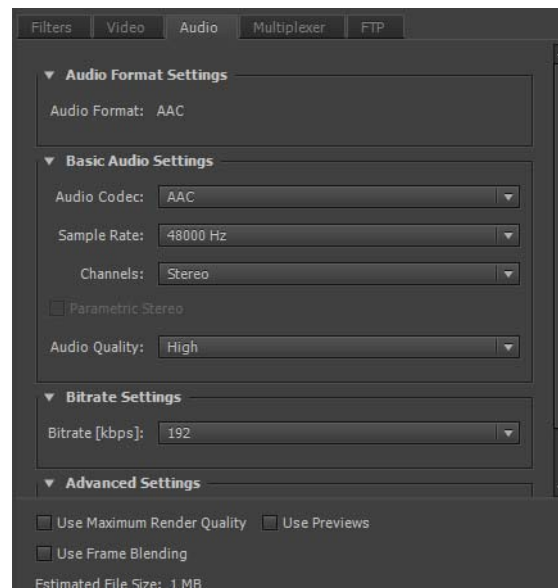

Figure 8 Export Settings, Video tab

Figure 9 Export Settings, Audio tab

Exporting an entire sequence or a sequence segment

You can also export an entire sequence or a range of frames within an edited sequence in the Timeline.

To export a sequence:

1. Start Adobe Premiere Pro and open an existing project with a sequence you want to export.

2. Do one of the following:

    •   To export a sequence, select the sequence in the Timeline panel or click its icon in the Project panel.

    •   To specify a range of frames in a sequence to export, do the following:

        ◦   Select the sequence in the Timeline panel.

        ◦   In the Timeline panel, set the work area by dragging the work area bar handles to the In and Out points of the segment you want to export (**Figure 10**).

3. Select File > Export > Media.

    The Export Settings dialog box appears (**Figure 11**).

4. Open the Format menu and select a file type for the sequence (**Figure 12**). The following is a partial list of options.

    •   *FLV | F4V (H.264)*: Creates Adobe Flash Video, the format for delivering audio and video over the web and other networks. Adobe Flash Video will play on any computer with a Flash-enabled browser.

    •   *H.264*: An MPEG-4-based standard for web delivery and for a variety of devices, including HD video, 3GPP cell phones, video iPods, and PlayStation Portable (PSP) devices.

    •   *QuickTime*: Creates a compressed or uncompressed video file. (In Windows, you must have QuickTime installed.)

    •   *Microsoft AVI* (Windows only): Creates a compressed or uncompressed video file.

    •   *Microsoft DV AVI* (Windows only): Creates an uncompressed video file.

5. Depending on which file format you selected, you can select from additional file settings on the Preset menu.
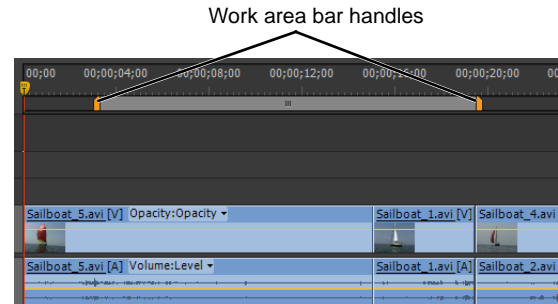

Figure 10 Timeline panel work area bar handles
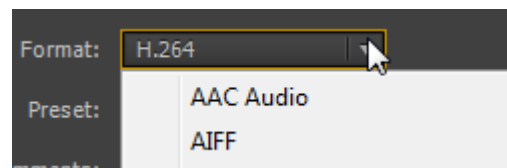

Figure 11 Export Settings dialog box

Figure 12 Format menu

This document requires Adobe Premiere Pro CS6. Technical instructions may differ depending on your version.

6. Click the Output Name to open the Save As dialog box.

7. Select a location and enter a name for the file in the File Name box (Windows) or Save As box (Mac OS). Click Save.

8. Make sure that Export Video and Export Audio are selected (**Figure 13**).

9. Click the Video tab in the lower-right panel of the Export Settings dialog box to display the video settings (**Figure 14**).

   Note: You may need to expand the dialog box or scroll to see all of the video and audio settings. Each video and audio compressor has attributes that work best under certain circumstances.

10. Click the Audio tab to display the audio settings (**Figure 15**).

    Different settings are available depending on which file format you selected. For detailed explanations of these items, see Adobe Premiere Pro Help.

11. Click Export to export the selected sequence or sequence segment.

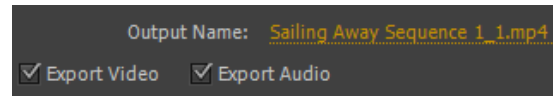   The sequence or segment is saved as a new file in the location you selected in step 7.

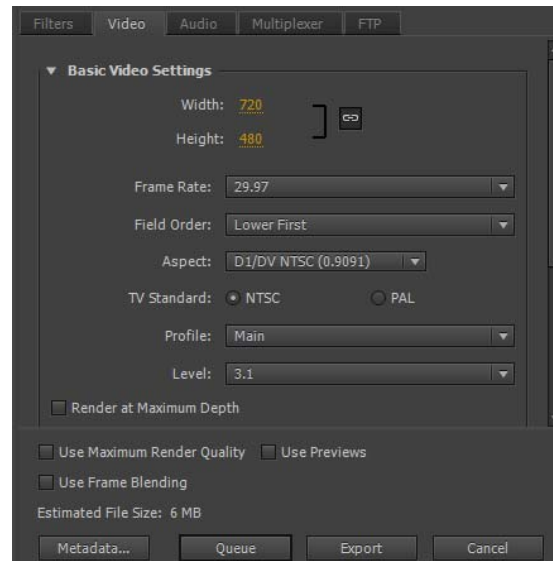**Figure 13** Export Video and Export Audio selected

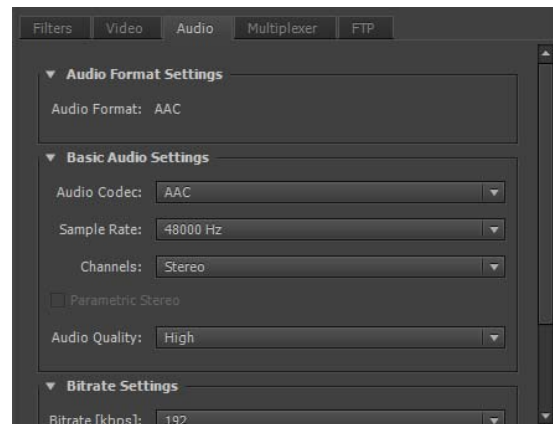**Figure 14** Export Settings, Video tab

Figure 15 Export Settings, Audio tab

Exporting audio only

There may be times when you want to export and reuse the auto portion of your edited movie.

To export audio:

1. Start Adobe Premiere Pro and open an existing project with a sequence or clip you want to export as an audio file.

2. Select the sequence or a clip.

3. Select File > Export > Media.

   The Export Settings dialog box appears (**Figure 16**).

4. Open the Format menu and select a file type for the audio file (**Figure 17**).

5. Depending on which file format you selected, you can select from additional file settings on the Preset menu.

6. Click the Output Name to open the Save As dialog box.

7. Select a location and enter a name for the file in the File Name box (Windows) or Save As box (Mac OS). Click Save.

   The Audio tab (at the bottom of the dialog box) should be selected automatically (**Figure 18**). The settings change depending on which file format you selected. For example, you may be able to select an audio codec, sample rate, sample type, channels (mono or stereo), and audio interleave. For detailed explanations of these items, see Adobe Premiere Pro Help.

8. Click Export to export the audio portion of the selected sequence or clip.

   The audio file is exported to the location you selected in step 7.
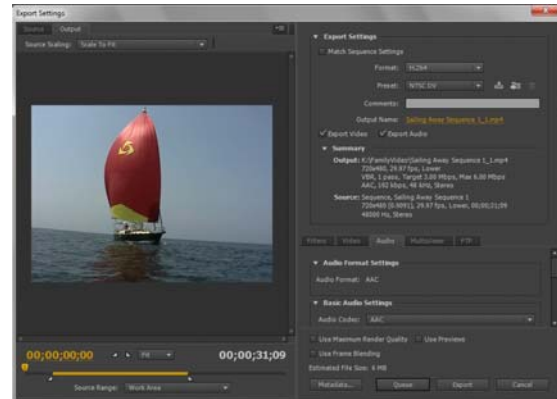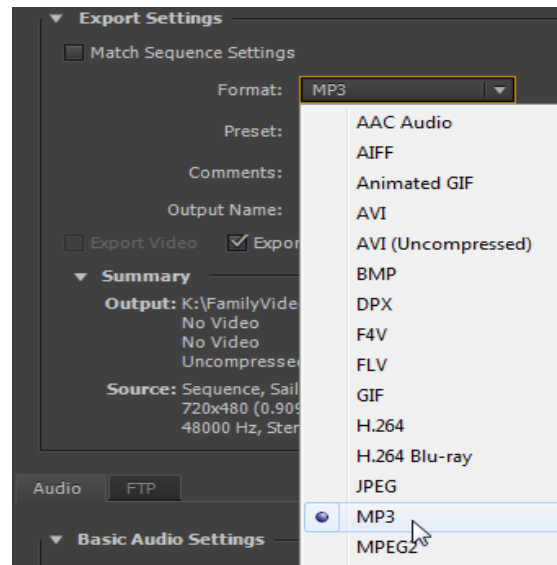

Figure 16 Export Settings dialog box
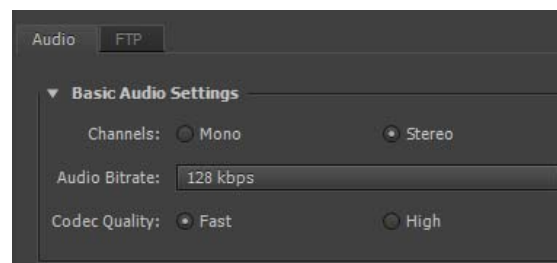

Figure 17 Format menu

Figure 18 Export Settings, Audio tab

How to create standard image, movie, and audio files   **7**

How to use Adobe Media Encoder

Adobe Media Encoder converts sequences and clips into media suited for distribution on the web or on DVDs, iPods, tablets, cell phones, and other mobile devices.

You can encode files by using the Adobe Media Encoder workspace, or by exporting a sequence or clip directly from Adobe Premiere Pro. Both methods include several presets so that you can prepare files for multiscreen delivery.

When you export media from Adobe Premiere Pro, Adobe Media Encoder runs in the background. When you encode files in the Adobe Media Encoder workspace, you have the option of batch-processing several files at once. For example, you can process several video clips using the same settings. You can also encode multiple copies of the same video for viewing on different screens or devices. Either way, batch encoding takes place in the background so you can continue working. Audible alerts let you know when your encoding jobs are complete.

In this guide, you export a sequence in Adobe Premiere Pro and you batch-process files in Adobe Media Encoder.

Exporting media from Adobe Premiere Pro

In this task, you open the Export Settings dialog box (**Figure 1**) from within Adobe Premiere Pro and explore some common export file formats and settings.

Figure 1 Adobe Premiere Pro Export Settings dialog box

Here is an overview of the format options when exporting from Adobe Premiere Pro:

- *Advanced Audio Encoding (AAC):* A standardized audio compression and encoding for digital audio. Designed to be the successor of the MP3 format, AAC generally achieves better sound quality at similar bit rates.

- *Audio Interchange File Format (AIFF)*: An audio file container format developed by Apple Computer, which is the standard audio file format used for storing sound data for Apple Macintosh and other electronic audio devices.

- *Animated GIF*: A small animation based on successively displayed GIF images. Animated GIFs are the simplest form of animation and are supported natively by most browsers. Looping and minimal timing information can be set in an animated GIF, but complex animation is beyond this format's capabilities.

- *Microsoft AVI (AVI)*: Audio Video Interleave is a multimedia file format developed by Microsoft. AVI files can contain both audio and video data in a container that allows synchronous playback. AVI files are easily played back on personal computers with Windows operating systems by using the Windows Media Player.

- *Uncompressed Microsoft AVI*: See Microsoft AVI above. Exporting as uncompressed AVI will export the clip or sequence without applying additional compression to the output file.

- *Windows Bitmap (BMP)*: The BMP file format, sometimes called bitmap or DIB file format (for device-independent bitmap), is an image file format used to store bitmap digital images, especially on Microsoft Windows and OS/2 operating systems. The simplicity of the BMP file format and its widespread familiarity in Windows makes it a very common format for graphics programs that operating systems can read and write.

- *DPX*: Digital Picture Exchange is a common file format for digital intermediate and visual effects work and is an Society of Motion Picture and Television Engineers (SMPTE) standard. DPX provides a great deal of flexibility in storing color and other information for exchange between production facilities.

- *FLV | F4V (H.264)*: Adobe Flash Video, the format for delivering audio and video over the web and other networks. Adobe Flash Video will play on any computer with a Flash-enabled browser.

- *GIF*: Graphics Interchange Format is a graphic image file format suitable for sharp-edged line art (such as logos) with a limited number of colors. This takes advantage of the format's lossless compression which preserves very sharp edges (in contrast to JPEG).

- *H.264*: An MPEG-4-based standard for encoding for web delivery specifically and for a variety of devices, including HD video, 3GPP cell phones, video iPods, and PlayStation Portable (PSP) devices. Adobe Media Encoder has H.264 format presets specifically for Google Video, MySpace, Yahoo! Video, and YouTube.

- *H.264 Blu-ray*: An MPEG-4-based standard for encoding in HDTV for Blu-ray disc media.

- *JPEG*: Joint Photographic Experts Group is a commonly used method of lossy compression for photographic images. The degree of compression can be adjusted, allowing a selectable tradeoff between storage size and image quality.

- *MP3*: MPEG1 Audio Layer 3 is an audio file compression format with CD quality. MP3 is a standard file format on the Internet and many portable digital audio players.

- *MPEG2*: Delivers high-quality, full-screen, full-motion video at bit rates around 15 Mbps or about 10–30 times the data rate of MPEG1 or MPEG1-VCD.

- *MPEG2 Blu-ray*: A subset of the MPEG-2 standard designed for encoding for high-definition (HD) Blu-ray Disc media.

- *MPEG2-DVD*: A subset of the MPEG-2 standard designed for DVDs with a data rate up to 9 Mbps. An MPEG2-DVD file can be encoded directly onto a DVD to create a movie that plays automatically (known as an autoplay disc), or it can be used in an authoring program (such as Adobe Encore) to create a disc with navigational menus and other features.

- *MPEG4*: MPEG-4 absorbs many of the features of MPEG-1 and MPEG-2 and other related standards, adding new features such as extended support for 3D rendering, object-oriented composite files (including audio, video

and VRML objects), support for externally-specified Digital Rights Management and various types of interactivity.

- *Material Exchange Format (MXF OP1a)*: MXF OP1a is a container for professional digital video and audio designed by a set of SMPTE standards. It is used in workflows between Sony eVTR and non-linear editing systems, such as Adobe Premiere Pro.

- *P2 Movie*: DVCPRO P2 (P2 is short form for "Professional Plug-In") is a professional digital video storage media format introduced by Panasonic. P2 is basically a professional video file format used for storing media on a data card for compatible tapeless recording devices.

- *PNG*: Portable Network Graphics is a bitmapped image format that employs lossless data compression. PNG was created to improve upon and replace GIF (Graphics Interchange Format) as an image-file format.

- *QuickTime (MOV)*: QuickTime is a format developed by Apple Computer and is used for storing digital video, media clips, sound, text, animation, and music. QuickTime is the Apple multimedia architecture for HDTV and for web delivery as streaming media or for download.

- *Targa*: TGA File Format, often referred to as TARGA File Format, is a raster graphics file format. The Targa format is used to create images in some video game programs. TARGA and VISTA boards were the first graphic cards for IBM-compatible PCs to support high color/true color display. This family of graphic cards was intended for professional computer image synthesis and video editing with PCs. For this reason, usual resolutions of TGA image files match those of the NTSC and PAL video formats.

- *TIFF*: Tagged Image File Format is a file format for storing images, including photographs and line art. It is now under the control of Adobe Systems. Originally created by the company Aldus for use with what was then called "desktop publishing", the TIFF format is widely supported by image-manipulation applications, by publishing and page layout applications, by scanning, faxing, word processing, optical character recognition and other applications.

- *Windows Waveform (WAV)*: WAV (or WAVE), short for Waveform audio format, is a Microsoft and IBM audio file format standard. Uncompressed WAV files are quite large in size, so, as file sharing over the Internet has become popular, the WAV format has declined in popularity. However, it is still a commonly used, relatively "pure", i.e. lossless, file type, suitable for retaining "first generation" archived files of high quality, or use on a system where high fidelity sound is required and disk space is not restricted.

- *Windows Media* (Windows only): A Microsoft multimedia architecture for HDTV, web delivery, and Palm devices.

Each of these formats has many presets, so most editors will not need to adjust any parameters. However, there are numerous customizable options. You can begin with a preset that most closely matches your specifications. You can then apply the necessary custom settings by opening the Adobe Premiere Pro Export Settings dialog box (**Figure 1**) and selecting custom settings. Once you define the custom settings for a specific device, save these settings as a custom preset. To explain each format's unique characteristics would go well beyond the scope of this guide.

How to use Adobe Media Encoder   **3**

Exporting media from the Project panel in Adobe Premiere Pro

In this activity, you export a sequence in the Adobe Premiere Pro Project panel.

To export media from Adobe Premiere Pro:

1. Start Adobe Premiere Pro and open a project with a sequence or clip you want to export.

2. Select the sequence or clip in the Project panel, and then select File > Export > Media.

   The Export Settings dialog box appears (**Figure 2**).

   The export settings include a preview display on the left and export settings on the right. The dialog box displays the settings that were used most recently.

3. In the Export Settings area, select H.264 in the Format menu (**Figure 2**).

   Note: H.264 delivers video more efficiently than previous standards.

4. Click the Output tab in the upper-left corner of the dialog box.

   The Output tab shows a preview of the encoded file.

5. In the Preset menu (Export Settings area), select 3GPP 176 x 144 15fps.

   • The image quality in the Output preview screen becomes blurry due to the small frame size of this preset.

   • The estimated file size is shown at the bottom of the dialog box (**Figure 3**). You will compare it to the file size of another format in the next step.

6. In the Format menu, select MPEG2-DVD.

   Note: The output image quality becomes very sharp and the estimated file size jumps to about 15 times the size of the low-resolution H.264 format.

7. In the Format menu, select FLV.

8. Open the Preset menu and look at the many presets (**Figure 4**).

9. Select Match Source Attributes (Medium Quality).

10. In the Export Settings area, view the Summary information (**Figure 5**).

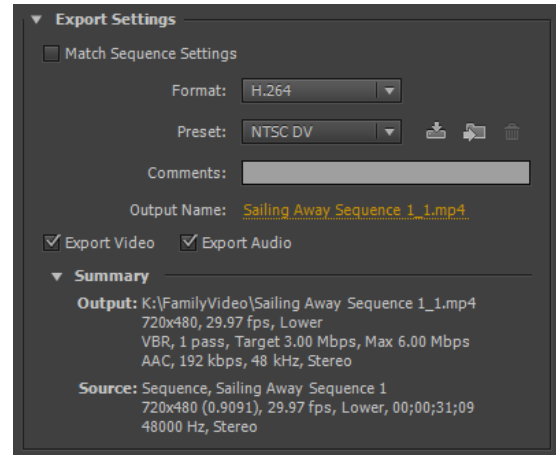   This lists frame size and frame rate as well as audio and video encoder information.

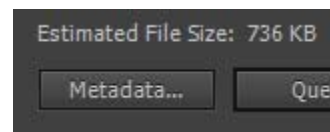**Figure 2** Export Settings area menus
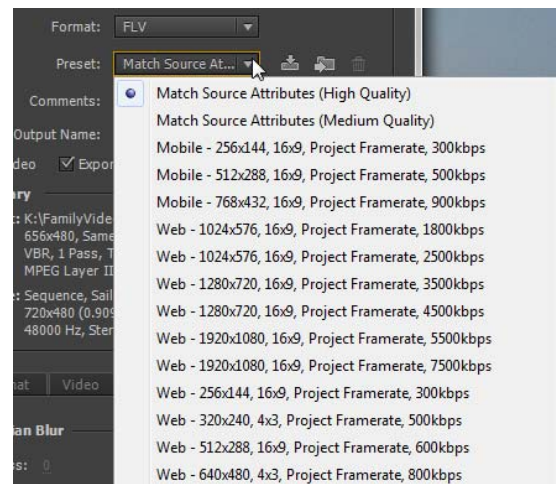

Figure 3 Estimated File Size

Figure 4 Adobe Flash Video Preset menu

Figure 5 Export Settings Summary area

This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your
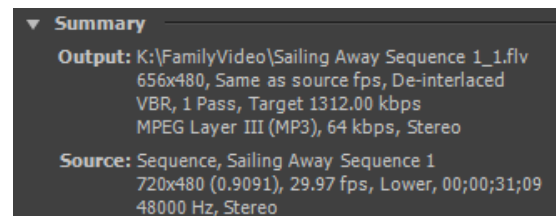
11. In the Format menu, select MPEG2-DVD and change the Preset to NTSC High Quality.

12. In the Video tab, note the Quality slider (**Figure 6**).

    Note: A high quality setting means the MPEG encoder will take longer to analyze the video before converting it to an MPEG-2 file. It does not affect the file size.

13. Use the scroll bar in the Video tab to view the Bitrate Settings area. Increase the Target Bitrate setting and note that the estimated file size increases (**Figure 7**).

    Note: Doubling the bit rate generally increases the MPEG-2 file size by about 50%.

14. Click the Audio tab.

    Note: PCM (Pulse Code Modulation) is the standard audio format for the Adobe Media Encoder MPEG2-DVD format. It is a lossless format—it retains full audio quality.

15. In the Audio Format menu, select MPEG.

16. Scroll down to the Bitrate Settings area and select 128 Kbps from the Bitrate menu (**Figure 8**).

    The estimated file size drops considerably. Using MPEG audio encoding can lead to a slight audio quality loss, but you can increase the video bit-rate setting without exceeding the storage capacity of a DVD or the 9 Mbps DVD playback limit.

17. To save a customized preset, click the Save Preset button located next to the Preset menu (**Figure 9**).

18. Click Cancel to close the Choose Name dialog box without saving the custom preset.

19. Click the Metadata button at the bottom of the Export Settings dialog box.

    The Metadata Export dialog box opens (**Figure 10**). Adding metadata to your encoded movie can make the file more searchable or "discoverable" when published to the web.

20. Click Cancel to close the dialog box.

21. Click the Output Name link to set a name and location for the output file (**Figure 11**).

    The Save As dialog box appears.

22. In the Save As dialog box, navigate to a file folder, name the file, and click Save.

23. Click Export in the Export Settings dialog box.

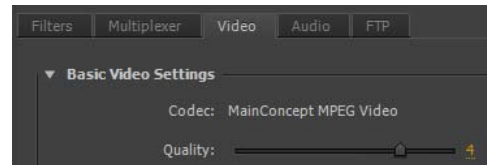   The file is encoded and saved to the location you selected.
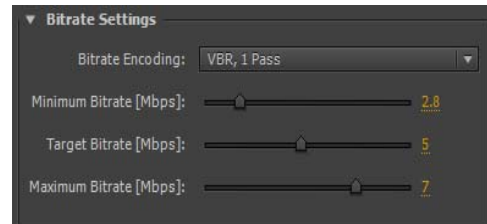

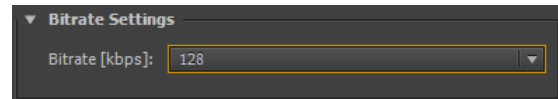**Figure 6** MPEG2-DVD Quality setting

Figure 7 MPEG2-DVD Bitrate Settings

Figure 8 MPEG Audio Bitrate Settings area

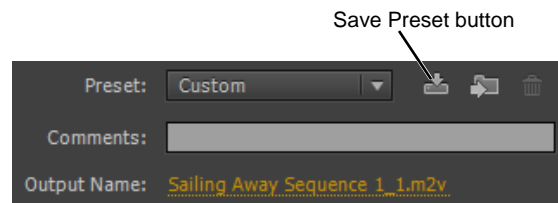Save Preset button
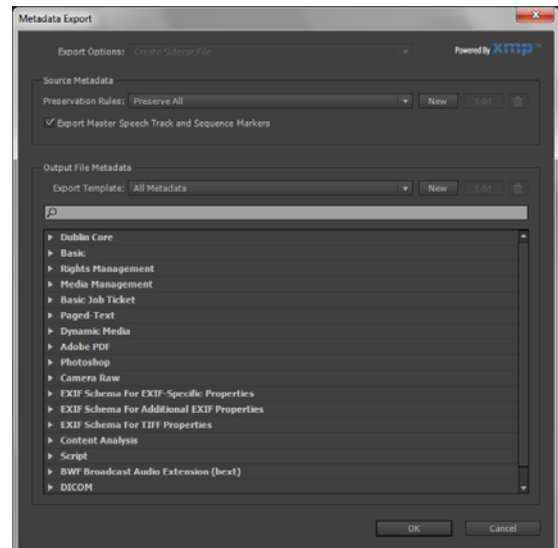

Figure 9 Save Preset button

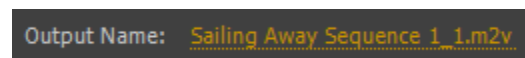**Figure 10** Metadata Export dialog box

Figure 11 Output Name link

Batch-processing media with Adobe Media Encoder

Adobe Media Encoder includes several presets for sharing your media on multiple screens, such as YouTube, iPhones/iPads, Android devices, and your television. When preparing video for multiple screens, you can save time by using Adobe Media Encoder presets, the Preset Browser panel, and batch processing.

Overview of Adobe Media Encoder

Adobe Media Encoder can be launched from within Adobe Premiere Pro, Adobe After Effects, or on its own. When you export media from Adobe Premiere Pro the media is encoded without opening the Media Encoder workspace. Adobe Media Encoder runs in the background. If you select Export Settings in Adobe Premier Pro and then click Queue in the Export Settings dialog box (**Figure 1**), the file opens in the Adobe Media Encoder workspace (**Figure 12**). You can send multiple files to the Queue and then batch-process them as a group.

If you want to encode or process a batch or group of files, you need to start Adobe Media Encoder and select the files you want to process.
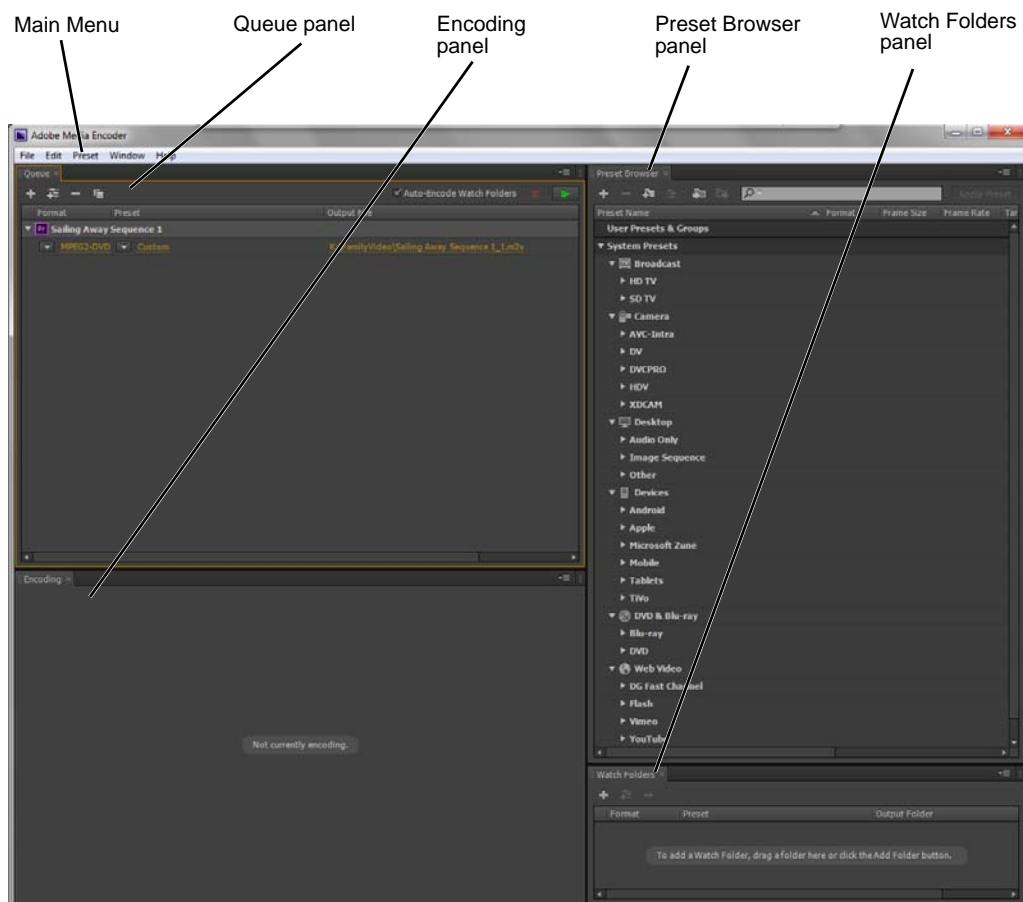

Figure 12 Adobe Media Encoder workspace

This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your

Batch-processing media

In this activity, you encode several video clips at the same time by using batch-processing in Adobe Media Encoder.

To batch-process multiple files with the same preset:

1. Start Adobe Media Encoder.

   The Adobe Media Encoder workspace opens (**Figure 12**).

2. In the Queue panel, click the Add Source button (**Figure 13**).

   The Open dialog box appears (**Figure 14**).

3. Navigate to the files you want to process. Select them, and click Open.

   To select more than one file, hold down Ctrl (Windows) or Command (Mac OS) as you select the files.

   Note: You can also drag files from an open window directly into the Queue panel.

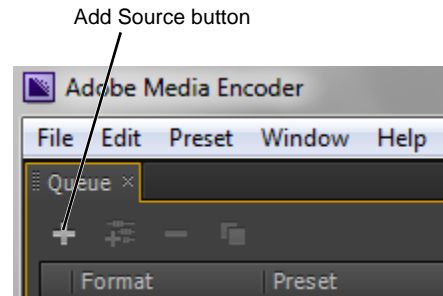   Notice that the files you added are shown in the Queue panel (**Figure 15**).
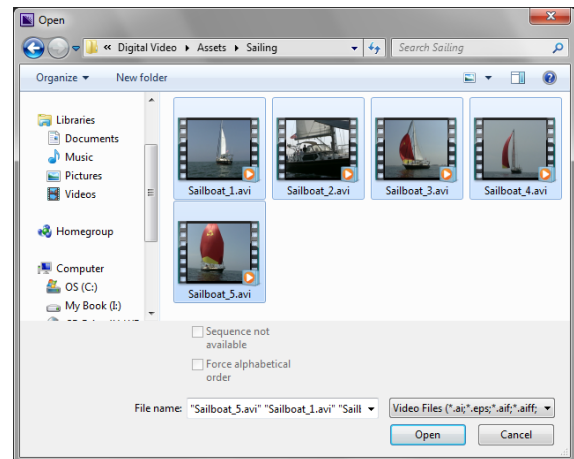

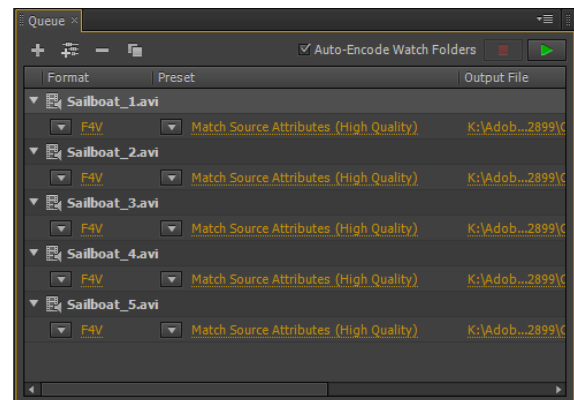**Figure 13** Queue panel

Figure 14 Open dialog box

Figure 15 A batch of files ready to process in the Queue panel

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4. Click the name of the first file, hold down Shift and click the last file in the Queue panel to select the entire batch.

   Note: You can also Ctrl+click (Windows) or Command+click (Mac OS) to select a range of non-contiguous files.

5. Open the Format menu for the first file in the list and select a format to use for encoding (**Figure 16**).

   The format you choose applies to all selected files automatically.

6. Open the Preset menu for the first file and select a preset.

   Note: To apply different settings to each file, select them individually and set the format and presets one file at a time.

7. Hover the pointer over the Preset settings link to view a tool tip with a summary of the settings for the selected preset (**Figure 17**).

   Note: You can click the Preset settings link to open the Export Settings dialog box and modify the settings for any preset.

   Note: By default, exported files are placed in the same folders as the source file. You can change this location or rename the output files by clicking the links in the Output File column.
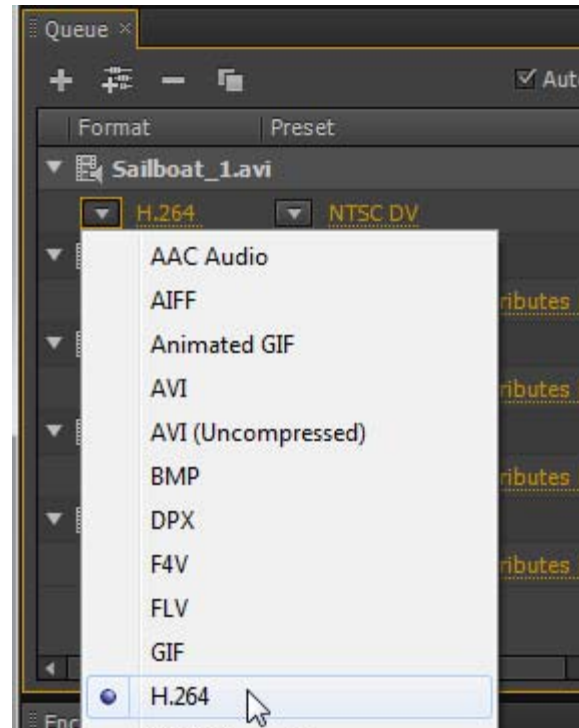

Figure 16 Format menu

Figure 17 Preset settings link and tool tip summary

This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your

8. Make sure that all the files in the batch are selected and click Start Queue in the upper-right corner of the Queue panel (**Figure 18**).

   The encoding process begins. The Encoding panel shows the progress of each file as it is encoded (**Figure 19**). While the encoding is taking place, you can continue editing in Premiere Pro or working in another application.

   An audible alert lets you know when the process is complete.The status column displays "Done" and a green check mark beside each processed file (**Figure 20**). You may need to scroll the Queue panel to see the Status column.

9. When the files are encoded, close Adobe Media Encoder.

   Note: In addition to adding files in the Queue panel, you can add batches of related files to a folder and then drag the entire folder (or folders) to the Watch Folders panel in the Adobe Media Encoder workspace (**Figure 21**). Then you can apply presets to each Watch Folder as a group.

   By default, Adobe Media Encoder processes all files in the Queue panel and the Watch Folders panel when you click the Start Queue button. If you do not want to process files in the Watch Folders panel, deselect the option Auto-Encode Watch Folders in the Queue panel (**Figure 18**).

Start Queue button
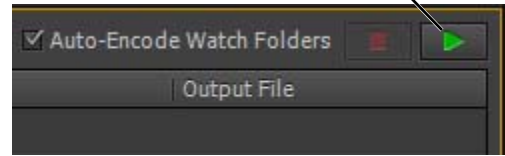
Figure 18 Queue panel
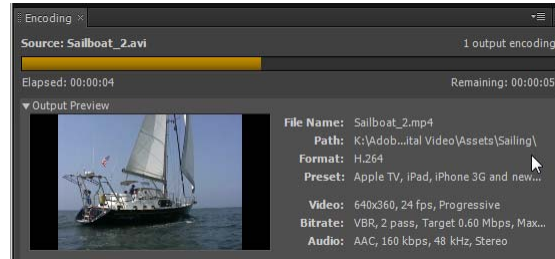
Figure 19 Encoding panel
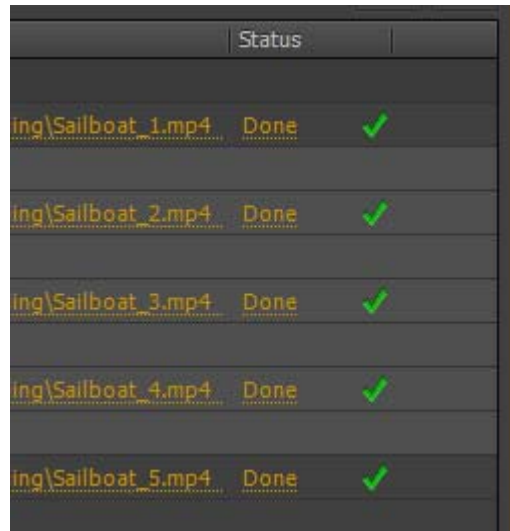
Figure 20 Encoding status

Figure 21 Watch Folders panel

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This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your version.

Encoding a project for multiscreen delivery

In this activity, you use the Preset Browser panel in Adobe Media Encoder and batch-processing to create multiple versions of a project for viewing on different screens.

To batch-process for multiscreen delivery:

1. Add a file, Adobe Premiere Pro sequence, or Adobe After Effects composition to the Queue panel in Adobe Media Encoder.

   Note: You can add a sequence or composition to the queue from the File menu in the Adobe Media Encoder workspace by using the Add Source button in the Queue panel, or by exporting from Adobe Premiere Pro or After Effects.

   The sequence, composition, or file you added appears in the Queue panel (**Figure 22**).

   You can apply preset compression settings based on how you want to share the file or project. Presets are organized in the Preset Browser panel (**Figure 23**). The Preset Browser panel includes encoding presets for sharing your projects to broadcast TV, digital cameras, desktop computers, mobile devices, DVD, Blu-ray, and web browsers.

2. In the Preset Browser panel, expand a preset group, select a preset, and click Apply Preset (**Figure 24**).

3. The preset is added below the file, sequence, or composition in the Queue panel.

   You're not limited to just one preset. To create a second version of the same file, add another preset.

4. In the Preset Browser panel, select a different preset and click Apply Preset.

5. Repeat step 3 to add additional presets.

   Each preset appears in the Queue panel (**Figure 25**).

   Note: You can also remove files or presets in the Queue panel by selecting them and clicking the Remove button (**Figure 22**).

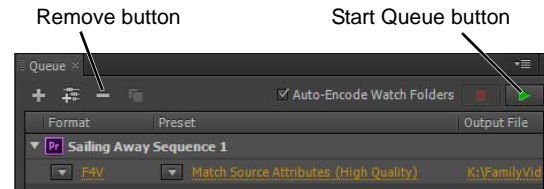Remove button   Start Queue button

Figure 22 Queue panel in Adobe Media Encoder
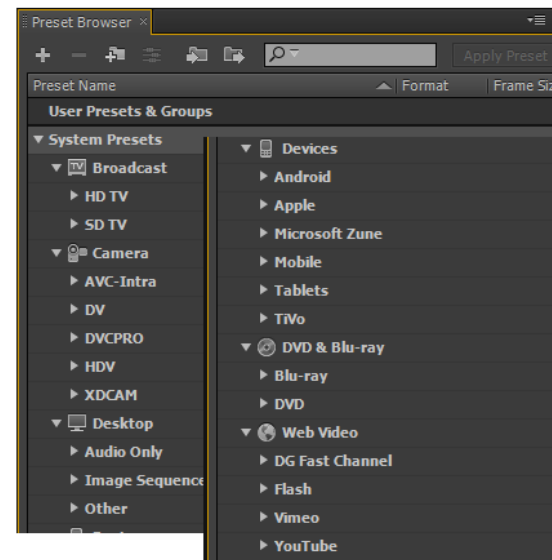
Figure 23 Preset groups in the Preset Browser panel
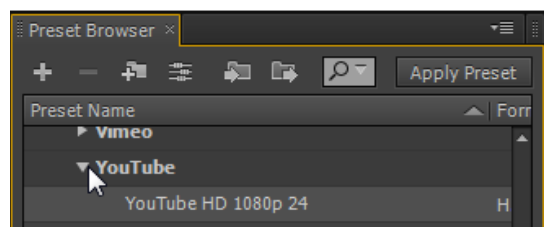
Figure 24 Preset Browser panel

Figure 25 Queue panel

This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your
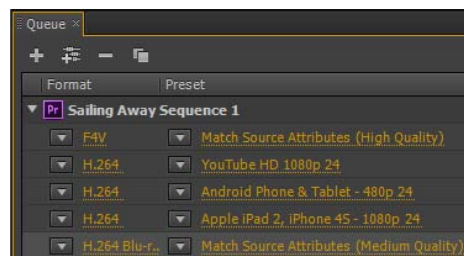
6. Click the Start Queue button (**Figure 22**) to process the file or project for multiscreen delivery.

The progress of the batch-processing displays in the Encoding panel(**Figure 26**).

An audible alert lets you know when the process is complete.The status column displays "Done" and a green check mark beside each processed file (**Figure 27**). You may need to scroll the Queue panel to see the Status column.

Figure 26 Encoding panel

Figure 27 Encoding status in the Queue panel

This document requires Adobe Premiere Pro and Adobe Media Encoder CS6. Technical instructions may differ depending on your version.

Adobe Certified Associate

Adobe Premiere Pro CC—Study Guide Sample Questions

RESPONSE EXAMPLES

1. Which two types of information can help determine the purpose and audience needs for a documentary video production? (Choose two.)

    A. Client goals
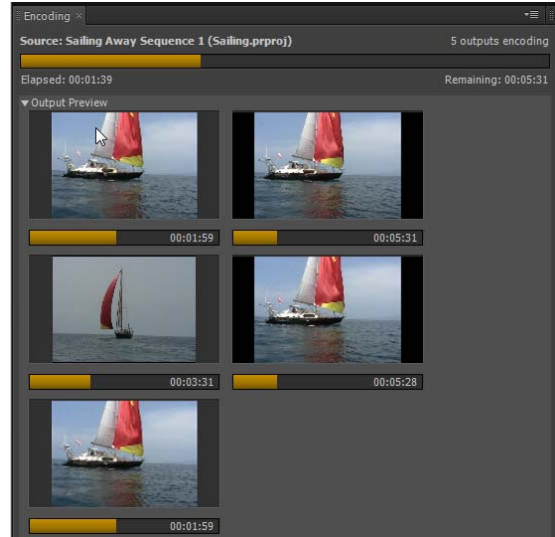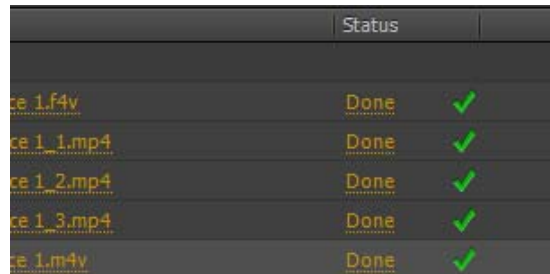   B. Budget
    C. Shot list
    D. Audience Age

Correct Answer: A and D

2. What is a log line?

    A. A one or two sentence summary of your film
    B. Timecode on the timeline
    C. A sketch from your storyboard
    D. A list of shots you are going to use in your film

Correct Answer: A

3. What is the purpose of an extreme long shot?

    A. The whole frame shows a certain feature or part of the subject
    B. Show another part of the subject in detail
    C. Include a shot of something other than the subject
    D. Give the viewer a general idea of the scene and location

Correct Answer: D

4. Which option describes a title that moves vertically over the footage?

    A. Roll
    B. Crawl
    C. Point
    D. Path

Correct Answer: A

5. Which type of file format might you use to preserve transparency in a still image?

A. MPEG4
B. JPEG
C. BMP
D. PNG

Correct Answer: D

6. Which feature can help facilitate an efficient workflow by reducing the storage needs of a project, and consolidating the files associated with a project?

A. Project Manager
B. Captions
C. Project Bin
D. History

Correct Answer: A

7. Which organization method allows a user to apply an effect to a group of clips in one step?

A. Nested sequence
B. Log clips
C. Lifting
D. Extracting

Correct Answer: A

8. When used in the Timeline, which edit option trims a clip and shifts subsequent clips in the track by the amount of the trim?

A. Ripple
B. Rolling
C. Cuts-only
D. Assembly cut

Correct Answer: A

9. Which term describes a split edit where the audio appears before its video, and the clip's video and audio In or Out points are independent?

A. J-cut
B. L-cut
C. Straight cut
D. Smooth cut

Correct Answer: A

10. Which two options might be seen as advantages of serving video content over the web? (Choose two.)

A. Access to a wide audience
B. Higher video quality
C. Low publishing cost
D. Guaranteed video availability

Correct Answer: A and C

SIMULATION EXAMPLES

1. Import *SurfCrash.wav* into the project. Add the clip twice to the Timeline so it starts at both pre-set markers in Audio track 2. Set the volume of both clips to <u>5</u> dB.

Method of Completion:

1. Select File > Import > SurfCrash.wav
2. Click Open
3. Drag SurfCrash.wav to A2 so the sound starts at Marker 1
4. Drag SurfCrash.wav to A2 so the sound starts at Marker 2
5. Click and Drag CTI above first SurfCrash
6. Select Audio Clip Mixer Audio 2
7. Drag volume to 5 db
8. Click and Drag CTI above second SurfCrash
9. Select Audio Clip Mixer Audio 2
10. Drag volume to 5 db

OR

1. Use keyboard shortcut Control + I and select SurfCrash.wav
2. Hit Enter key
3. Click and Drag CTI above Marker 1
4. Click the space in the Insert/Overwrite column to the left of track A2
5. Right click on SurfCrash.wav in Project file and select overwrite
6. Select Audio Clip Mixer Audio 2
7. Drag volume to 5 db
8. Click and Drag CTI above Marker 2
9. Right click on SurfCrash.wav in Project file and select overwrite
10. Select Audio Clip Mixer Audio 2
11. Drag volume to 5 db

2. Close the Audio Clip Mixer panel, and then create a new workspace named <u>My Workspace</u>.

Method of Completion:

1. Click on the Audio Clip Mixer panel **OR** Click Window > Audio Clip Mixer
2. Click on the dropdown in the top right corner of the Frame and select Close Panel **OR** Click the x (close button) next to the panel name in the tab **OR** Right-click on the Audio Clip Mixer panel and select Close Panel
3. Click Window > Workspace > New Workspace…

4. Type "My Workspace"
5. Click OK

OR

1. Right-click on the Audio Clip Mixer panel and select Close Panel
2. Click Window > Workspace > New Workspace...
3. Type "My Workspace"
4. Click OK

3. Import the folder *Premiere Video Clips* into the project.

Method of Completion:

1. Click the File Menu **OR** Hit Ctlr + I
2. Select Import
3. Locate and select desired folder or files to import (Premiere Video Clips)
4. Click Import

OR

1. Double click in the blank area in the Project panel (or Right Click)
2. Locate and select the desired folder or files to import (Premiere Video Clips)
3. Click Import

OR

1. Select the Media Browser Panel
2. Browse and locate the folder to import (Premiere Video Clips)
3. Right click on the Folder or Files
4. Click Import

4. Add all the photos in the Mobile Size Photos folder to the Timeline starting at the first marker. Use Automate to Sequence and the Insert Edit method.

Method of Completion:

1. Drag CTI (current Time Indicator) to Marker 1
2. Select Mobile Size Photos folder in the Project Window
3. Click on the Automate to Sequence icon at the bottom of the Project panel
4. Change the setting from Method: Overwrite edit to Insert edit
5. Click OK

OR

1. Use keyboard shoretcut Shift + M to move the CTI (Current Time Indicator) to Marker 1
2. Select Mobile Size Photos folder in the Project Window
3. Choose > Clip > Automate to Sequence
4. Change the setting from Method: Overwrite edit to Insert edit
5. Click OK

5. Use the Source Monitor to trim *Sequence 01* so it begins at the 03;00 mark and ends at the *12;00* mark. Add the trimmed *Sequence 01* to *Sequence 02* in the Timeline.

Method of Completion:

1. Click and drag Sequence 01 into Source Monitor
2. Click in left Timecode text area below clip in Source Monitor
3. Type 03;00 and hit the Enter key
4. Click Mark in icon
5. Click in Timecode text area below clip in Source Monitor
6. Change the value to 12;00 and hit the Enter key
7. Click Mark Out icon
8. Drag Source Sequence 01 to Sequence 02 timeline

OR

1. Right-click Sequence 01 into Project Window
2. Select Open in Source Monitor
3. Click in left Timecode text area below clip in Source Monitor
4. Type 03;00 hit the Enter key
5. Use keyboard shortcut I to create Mark In
6. Click in right Timecode text area below clip in Source Monitor
7. Type 12;00 hit the Enter key
8. Use keyboard shortcut O to create Mark Out
9. Right-click Sequence 01 in Source Monitor and select Insert

OR

1. Click and drag Sequence 01 into Source Monitor
2. Use L key to run sequence until it gets close to 03;00 and use K key to stop the clip
3. Use left or right arrow key to get it exactly on 03;00
4. Click Mark in icon
5. Click in right Timecode text area below clip in Source Monitor
6. Use L key to run sequence until it gets close to 12;00 and use K key to stop the clip
7. Use left or right arrow key to get it exactly on 12;00
8. Drag Source Sequence 01 to Sequence 02 timeline
9. Click and drag Sequence 01 into Source Monitor

6. Use the Rolling Edit tool to move the first edit between the *GGbridge1.avi* and *waves1.avi* clips 01;00 (1 second) earlier.

Method of Completion:

1. Select the Rolling Edit Tool
2. Click and drag on the edit between the first two clips
3. While clicking and dragging, use the info shown regarding the shift of the edit and the duration of the clips to make them the appropriate lengths.

OR

1. Select the Rolling Edit Tool
2. Click on the edit between the first and second clips, Select the Sequence Menu, Select Trim Edit **OR** Double click on the edit between the first two clips (with the Rolling Edit Tool selected)
3. Click and drag in between the clips in the Program Monitor OR click the -5 button 6 times to shift the edit back a total of 30 frames (01;00, 1 second)

7. Render only the audio for *Sequence 01*.

Method of Completion:

1. Select the Timeline Panel
2. Click the Sequence Menu
3. Select Render Audio

8. Modify the text *Diving in the Red Sea* in *Title 02* by setting the following options:
   - **Tracking: <u>4.0</u>**
   - **Opacity: <u>80</u>%**
   - **Rotation: <u>4.0</u> degrees**
(Note: Accept all other default settings.)

Method of Completion:

1. Double click on Title 02 in the Timeline or the Project panel
2. Select the text Diving in the Red Sea
3. Set the Tracking to 4.0
4. Set the Opacity to 80%
5. Set the Rotation to 4.0 degrees

9. Apply the Fast Color Corrector Effect to *sharm_clip.AVI*. Place the Current Time Indicator at 06;00 in the Timeline, and then set the White Balance of the Effect to match the pink color of the fin shown on the right side of the sequence.

Method of Completion:

1. Place CTI at 06;00 on the timeline
2. Choose Window > Effects
3. Open Video Effects > Color Corrections subfolder
4. Drag Fast Color Correction to sharm_clip.AVI on track V1
5. Select the Effects Control panel next to the Source panel
6. Open the Fast Color Corrector dropdown if not already open
7. Click the Eyedropper next to White Balance
8. Click the whitest spot in the flipper of the swimmer in the foreground.

OR

1. Type 06;00 into the Playhead Position counter in the Monitor window
2. Use keyboard shortcut Shift + 7 to open Effects window
3. Open Video Effects > Color Corrections subfolder
4. Drag Fast Color Correction to sharm_clip.AVI on track V1
5. Use keyboard shortcut Shift + 5 to open Effects Control panel
6. Open the Fast Color Corrector dropdown if not already open
7. Click the White Color chip next to White Balance
8. Set the RGB values to R: 255, G; 206, B: 229
9. Click OK

OR

1. Type 06;00 into the Playhead Position counter in the Monitor window
2. Use keyboard shortcut Shift + 7 to open Effects window
3. Open Video Effects> Color Corrections subfolder
4. Drag Fast Color Correction to sharm_clip.AVI on track V1
5. Use keyboard shortcut Shift + 5 to open Effects Control panel
6. Open the Fast Color Corrector dropdown if not already open
7. Click the White Color chip next to White Balance
8. Set the Hexadecimal value to FFCEE5
9. Hit the Enter key to close the window

10. Export the sequence using <u>diving</u> as the Output Name. Set the export to be MPEG4 format and to use Maximum Render Quality. (Note: Accept all other default settings.)

Method of Completion:

1. Click File > Export > Media... **OR** Click Ctrl + M
2. Change the Format to MPEG4
3. Click the Output Name
4. Type diving in the name field
5. Click OK
6. Check the Use Maximum Render Quality option
7. Click Export