Basic Video Editing for Journalists: Final Cut Pro 7 and Adobe Premiere Pro CS6

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COURSE GOALS

- Be able to construct a fully-edited news story for broadcast.

BY THE END OF THIS LESSON PLAN, STUDENTS WILL...

- Acquire the basic skills necessary for journalists to edit using both Final Cut Pro 7 and Adobe Premiere Pro CS6.
- Correct visual and audio mistakes that were made when the footage was recorded.
- Be able to edit using the highest quality settings possible, with correct settings.
- Export to various types of media, depending on what device the video will be played on.

EQUIPMENT REQUIRED TO EDIT:

- An Apple Computer for FCP
  - Preferably an i7 processor of any generation.
  - At least 4GB RAM, 8 GB to run smoothly.
  - A graphics card of at least 512MB.
  - A copy of Final Cut Pro 7. This module does not cover later versions of this software.

- A PC or a Mac for Adobe Premiere Pro CS6
  - Same specifications as for FCP
  - A copy of Adobe Premiere CS6. This module does not cover later versions of this software.

- An SD Card, which student-shot footage.

- An external hard drive of at least 500GB. To make rendering faster, it should have 7200 RPM.
  - Before editing, all footage shall be moved to a safe location on an external hard drive.
  - The format for the hard drive should be ExFAT. This format allows files of any size to be moved freely from Mac to PC.
TEACHER’S NOTE

- Video Editing can be quick and easy to learn, or it can be a very difficult concept to grasp. It all depends on each student’s history with computers and file formats. As a result, the learning curve will vary greatly between students. Even though this lesson plan is organized, that does not mean it will go as planned. In fact, it most likely won’t.

- There will be mysterious issues that pop up during the teaching process that no one is able to explain, not even the teachers. This is when previously extensive practice with the software is recommended – knowing what makes the program work, and where mysterious things tend to go wrong. That way, people will know how to solve it. Technology can be very fickle. Experimentation can be a good thing, as long as that experimentation, if gone wrong, can be undone.

- Video editing is a very hands-on experience. This is not a lecture. This is a workshop. One-to-one teaching is a necessity. It is best to quickly show students around the software so they do not fumble around not knowing what they are doing. But soon after, get them straight to work with footage they have hopefully recorded already. The best way to learn video editing is through practice and experimentation. **Someone else telling you how to do something is not as effective as discovering it yourself.**

- You are the guides. For students to learn, they must do the work. Otherwise, they will continuously ask how features work and never figure out how to do it themselves.

- There is so much to learn with these pieces of software; but with only so much time to teach it, a lot must be done outside the classroom. Concepts are introduced during class time, but the rest is up to the students. Homework should consist of mostly exploration and experimentation.

- If more time is necessary past the end of class, it is up to the teacher to keep going until enough has been done.

FINAL PROJECT

By the end of the course, the students will have a package fully edited and exported, ready for viewing. The due date is a predetermined date after Day 6, or a date in the future if the professor feels the need to give students more time.
FCP LESSON PLAN:

FCP is software released through Apple, therefore it can only be found on Apple computers. As this is the introduction to video editing in general, it is best to start with this software, since it is more straightforward. The sequence settings and the export settings are easier to understand. Days 1-3 will be spent teaching Final Cut software. From Day 4 onward, it will be spent with Adobe Premiere Pro.

DAY CHRONOLOGY:

Day 1: Introduction to FCP, and what each of the windows do. Explain what it means to set sequence settings.

Day 2: Discover ways that files are imported into FCP. This requires a full day because of the program’s picky nature. From there, show how video is laid onto the Timeline.

Day 3: The actual editing process begins. This includes filters, motion, wire-framing, clip alterations on the timeline, graphics, fixing audio and adding transitions. Finally, show how to export to various forms of media.
DAY 1

WINDOW LAYOUTS AND FUNCTIONS

This is the window layout for Final Cut Pro, version 7. These are all the basic windows used for video editing.
WHAT THIS FEATURE DOES:

You can look at footage from multiple projects at the same time, and look at a list of special effects…

… Re-name sequences for the Timeline (you can have multiple sequences for the same project.),

-This is the window you use if you want to see a list of footage you have imported into the program.

-There is also information for each clip such as resolution and codec type!
If you want to change the view of the clips in the Browser, you can do that too! The setting to do this can be found underneath the “View” tab at the top of the screen.

You can also view them as small icons, medium icons, or large icons!

It looks just like that!
WHAT THIS FEATURE DOES:

You can open tabs on the top of the window to customize video and audio effects, which are found here…

Click on these tabs so you can go to windows where you can do many things!

- Fix audio levels (Stereo a1a2)
- Make the clip zoom or rotate gradually (Motion)
- Change the settings of special effects to specific clips (Filters)
  
  - Careful! You need to add the effect to a clip first before you can change the settings of that clip. Those all can be found…

… in “Effects.”
On the top-left corner of the Viewer, you can see the total length of your currently-selected clip.

On the top-right is where you have placed your marker in that clip. It looks exactly the same as the timer on the top-left.

The bottom-right corner has buttons that contain various graphics, mattes and texts that you can insert directly into the timeline.

This is the order of progression of all your video clips. It is the most important window. This is where you want to order all your clips in the way that you want for the final product. The top half is for video, the bottom half is for their accompanying audio.
WHAT THIS FEATURE DOES:

You can create multiple layers of video and audio on top of each other...

Audio and video can be separated from each other (see: Editing)...

**Important**: These three top-right tabs make editing on the Timeline easier…

1.) Ripple Markers Tool (You do not need to change this.)

2.) Linked Selection Tool

3.) Snapping Tool
TOOLBAR, INCLUDING AUDIO

Much like Photoshop, this is a list of tools that you can use to change clips on the timeline. Each tool’s keyboard shortcuts are in parentheses….

Selection tool (A), acts like a regular mouse cursor. If you click a clip on the timeline, it will be selected so the program knows that is the clip you want to change.

Razor Blade tool (B) lets you slice one clip and make it two.

Zoom tool (Z) does as it says. It zooms into the timeline so you can see each frame more clearly.

Pen tool (P) allows you to gradually raise or lower the audio levels in a clip. This is done in the Viewer.

CANVAS

This displays how loud the audio is on the clip you are playing.

-Appropriate audio levels for interviews are always between -12 and -18 dB. Appropriate levels for B-roll are always below -30 dB.

Wherever you put your cursor on the Timeline, you will see the result of that here. Whatever change you make, you will see those changes here also!

WHAT THIS FEATURE DOES:

You can wire-frame clips you have placed on the timeline.
You can play back your entire timeline using this button…

FILE FORMATTING AND PREPARATION

Remember! This window is not where your files are living! These buttons are only a shortcut to their real location.

IN YOUR EXTERNAL HARD DRIVE!
If you delete or move the file from its original location in the hard drive once it is imported into FCP, it will go…

… and you can’t use it.

The best way to keep files organized is to keep it all in one place… an external hard drive.

Make a folder and name it after your project. Then, put it in your hard drive. From there, move every piece of footage you have into that folder. From now on, that is where they will stay.

Now that all your videos are in one safe place, you open FCP and find this tab in the menu...

It’s time to set your scratch-disk!
Make sure #1, 2, 3, and 4 are SET to the folder that you just made in your hard drive. This needs to be correct every time you start editing… ESPECIALLY if you are sharing the computer with someone else.

If this is done correctly, you should see THESE in your scratch disk…

They hold a history of what you do in Final Cut. If you lose these folders, your media will go OFF-LINE.
DAY 2
IMPORTING FILES

There are two ways to import footage into FCP:

Importing Files… … Log and Transfer.

**Importing Files**

This is done if the camera is compatible with FCP. Take your footage from your SD card (or any memory storage device the camera takes) and drag it into the folder you just made. It must stay there forever.

After that, select “File→Import→Files” in FCP’s top-menu. Find the footage in that folder, and select all that you want to keep…

Then select "Choose."

The footage will show up in the “Browser” window, and is ready for editing.
Log and Transfer

FCP is very picky with video formats! If FCP is not letting you import the video files, you have to “Log and Transfer.”

When the Log and Transfer window opens, the footage in the SD card should show up automatically, as shown above.

This feature lets you:

- Re-name your clips to make them easier to organize.
- Set your “in” and “out” points with the “i” and “o” keys on your keyboard.

Cameras that shoot in AVCHD format create video files in .MTS, which is not readable by Macs.

That is when you use Log and Transfer.
From there, highlight the clips you want to add in the left-section of the window, and either drag them down…

…or click…

You must then wait for the files to be converted and moved to your Scratch Disk.

Most of the time, this is done when a camera shoots in an AVCHD format. “Log and Transfer” converts the files to something Final Cut can work with, and then moves it to your Scratch Disk.

SAVE YOUR PROGRESS

Save as often as you can. You never know when your hard drive may malfunction. Go to “File<Save As,” name the file whatever you like, and save it to the folder you made for your project. After that, you only have to click “File<Save All.”

SEQUENCE SETTINGS

This is one of the most important things you need to make sure is correct BEFORE you move footage onto the timeline.
The raw footage and the timeline in FCP have two different resolution settings. The picture on the previous page shows the settings for the Timeline. They are called SEQUENCE SETTINGS.

You need to make sure these match each other or letterboxes…

… will show up around your footage when looking in the timeline, which is bad.

You do not want to see these black bars when you are editing. When this happens, your sequence settings are incorrect.

You use the “Browser window” list to see what your sequence settings need to be.

Now, you need to check the SEQUENCE SETTINGS…

Check the resolution of the raw footage in the “Browser.” It will show the resolution and aspect ratio, among other things.
Click this button with the timeline window selected.

![Sequence Settings]

These should be the correct settings when editing with HD video in Final Cut.

Or…

You can click “Load Sequence Preset” in the bottom-left corner.

Choosing this option will fill everything in for you!

If you place anything into the timeline with these settings incorrect, you will get letterboxes.

**MOVING CLIPS ONTO THE TIMELINE**

Double-click a clip in the “Browser” to move it to the “Viewer.” The Viewer will allow you to:
1) Wire-frame the image if it is crooked. Click on the image and a box will appear. Grab the corners to expand or shrink the image. Move the cursor next to it and the cursor will allow you to zoom the image until it is correct. Rotating will be explained in Day 3.

2) Color-correct the image if it is either too light, dark, or incorrectly colored.
3) If you did not do it in the “Log and Transfer” window, you can set your “in” and “out” points here.

4) Move the raw clip straight to the timeline and edit them from there.

**IMPORTANT:** A window will pop up with this: “For best performance your sequence and External Video should be set to the format of the clips you are editing. Change sequence settings to match clip settings?”

- If you have changed your sequence settings already, click NO.

Having your clip on the Timeline should look like this…
DAY 3
EDITING

Features that editing lets you do:

1. Move clips along the timeline, or extend them by dragging the edge of the clip.

2. Split up the video and audio channels from each other.

With both audio channels selected, go to “Modify< Stereo Pair”. This will unlink “A1” from “A2”. You can also do this if you want to delete one channel, but leave the other.

What if you want to edit only the video or only the audio? To do this, un-check the Linked Selection Tool.

3. Place clips on top of each other.

Do this when you want to get rid of a bad audio channel!
4. Hide either the video or the audio from the Canvas.

5. Split up a clip using the “Razor Blade Tool”

Using the Razor Blade Tool splits one clip into two! Now you are able to edit one part of a clip while leaving the other alone.

6. Put in video/audio transitions in the “Effects” tab from the top-down menu. This will be explained later.

CLIP ALTERATIONS: AUDIO

Double-clicking on a selected audio clip will open....
When you use a camera with XLR ports, interviews will only be heard out of one speaker, either the left one or the right one. Final Cut allows you to fix this!

a. Use the pan to balance out the amount of audio coming out of both the left and right speakers. To do this, set “Pan” to 0.

b. If the audio is either too quiet or too loud, adjust the “Level” until the audio level is between -12 and -18 in the audio gauge on the bottom-right corner of the screen…

You can get more creative here by using the “Pen Tool,” located in the tools window.

- The Pen tool will let you raise or lower this line gradually.
- Doing this will raise the audio or video level gradually as well!
a. With the Pen Tool selected, click on the red line shown on the previous page. This will create a dot on the line. Clicking on another part of that line will make another one.

b. Once this is done, you can drag these markers up or down to adjust the audio level over the course of the clip.

A simpler way to do this...

With the “Linked Selection” tool unchecked, cut a clip with the “Razor Blade Tool,” double-click each clip to adjust the audio level, and put a “Cross Dissolve” in between, located in the “Effects” folder.

CLIP ALTERATIONS: VIDEO

There are countless things you can do in FCP to make sure your video looks as good as possible. But I will only go over the basics that a journalist needs to know:

Color Corrector:

Double-click the clip you want to change. Then, go here...

A tab will appear on the top of the Viewer, which opens to this...

Each wheel increases either blacks, whites, or a combination of both. But whites will be changed the most.
- To make a clip brighter, move one of the bars below the wheels to the right. If you want to make whites look brighter, move the bar on the right. To make blacks brighter, move the bar on the left! To make them darker, move them to the left instead.

- To fix the color, drag the knob in the middle of one of the circles to the color that you want to add.

- Sometimes, if you change the light too much, you will lose color. Increasing the “Saturation” will help make up for this.

**Wire-frame**

If you are wire-framing after putting it in the timeline, move the cursor over the desired clip, and it will instead show up in the canvas. Click the 3rd tab above the video in the Canvas to make sure “Image+Wireframe” is checked.

**Transitions**

The staff at San Jose State only uses one kind of transition for both audio and video: Cross Dissolve, or Cross Fade for audio. The easiest way to do this is found in the “Altering Clips: Audio” section.
You can split an individual clip in two using the “Razor Blade Tool”. Directions can be found in the beginning of Day 3.

**Zooming and Rotating**

This is when you have a still image that you want to use, but you don’t want it to stay still. You can zoom in and out of the image and focus on important words, people, or items that you want the viewers to look at.

**STEP 1:** Double-click the still in the timeline to bring it to the Viewer.

**STEP 2:** Go to the “Motion” tab above the clip in the Viewer.
STEP 3: Open the drop-down menu labeled “Basic Motion”

Place two dots on a green line for the beginning and end of an animation. If you raise or lower the marker on the right, it will create animation.

If the dots are far away from each other, the animation will be long and slow.

- **Scale**
  
  Zooms in or out gradually.

- **Rotation**
  
  Rotates the clip or image gradually.

- **Center**
  
  This is how far the clip moves along the screen. The left box moves it left or right. The right box moves it up or down.

**VIDEO FILTERS**

Color Corrector, explained above, is the most important filter you will use. But there is another filter that can be very useful… **SMOOTHCAM**.

If a clip is shaky, Smoothcam might be able to smooth it out. **BUT… IT DOES NOT WORK EVERY TIME.** Also, the amount of time it takes to apply the filter may take a long time.
These graphics are used to identify a person giving a “sound bite,” or introducing a location. They run on screen for about 5 seconds, with a Cross Dissolve into and out of the picture.

Making one for your own personal reasons is possible, but that takes special software, such as “Motion.” That is now San Jose State University makes their own. However, news stations will often provide their own. Until then, providing simple text will be enough.
Top Line: Abbreviated Prefix, Name

Bottom Line: OCCUPATION IN CAPS

Example:

Prof. Tim Vantress
EDITING MASTER

EXPORTING

These settings will be different, depending on what type of media you are trying to export to, like for the internet, or television, etc.

But most of the time, it will be exported as a Quicktime movie file format.

IMPORTANT: These are the recommended settings for the equipment provided by AJEEP. They may be different than the proper settings for broadcasting on television in Afghanistan.

There are two ways to export:

In the Viewer, there is a small button with the letter “A” inside… From there, select “Text”, then “Lower 3rd…”
This option is straight-forward. When you click “Quicktime Movie,” it will take you to a basic window where you can choose the location to save your file to, and re-name it. Finally, you click “Save.” Exporting should take only a few minutes.

Doing this will export the project using the same settings as the timeline, but may not be compatible with different types of media players. This is the quickest export because Final Cut was designed to export using this option.

OPTION #1
Choose the location that it will be exported to, and rename the file. Then click the “Options” button on the bottom to get to...

This is the better option. You can export it to any device you want! Just choose “Quicktime Conversion” from the Export menu!

**OPTION #2**

Choose the location that it will be exported to, and rename the file. Then click the “Options” button on the bottom to get to...

1. Click “Settings” underneath the video section

   This area is where you determine what codec to export the file in, and how well you want it exported. These settings will vary depending on the studio. AJEEP uses “Compression: H.264.” This is another way to say the word, “codec.”

2. Click “Size”

   In the “Dimensions” tab, the recommended settings for the

   The higher the resolution, the longer it will take to export, and the file size will be bigger . . . but the video will be better quality.

Change the name and location you are exporting to, then click “Save.”

This concludes the Final Cut Pro portion of this module.
ADOBE PREMIERE PORTION OF MODULE

Note: all of these instructions are using version 6.0 of Adobe Premiere Pro.

Premiere Pro is software that is more available to people, because it is available on both Mac and PC. It’s Exporting options are a bit more complex, but with the right setting, can be done easily. This is the program students will be using to edit their projects.

DAY CHRONOLOGY

Day 1: Scratch Disks, Sequence Settings and explanation of window layouts.

Day 2: Importing video into Premiere and moving it onto the Timeline. Then go over how to edit audio.

Day 3: Explain the other finer points of editing: color correcting, wire-framing, transitions, graphics.
DAY FOUR

STARTING A NEW PROJECT

When you open the program, this is the window that you will see. It is asking you what you want your basic setup to look like when you open up Adobe Premiere Pro.

All of these should be set correctly when you open the project, so leaving them alone would be a good idea.

But these are important! This is where you name your project and save it to a specific location, which is where you will set your Scratch Disks.

-SCRATCH DISKS are also on this screen…

Set these to where your raw footage is on the hard drive!
If you do not set them correctly, or if you move to another machine, two things will happen:

- You will lose a history of your renders. You can play back videos in Premiere without rendering, but it will be very difficult to watch smoothly.

- Most of your files will go offline. You can “re-locate” them again if you want to, but that will take some time.

The next window that will show up is…

**SEQUENCE SETTINGS**

When choosing sequence settings, make sure you choose the option that is available in your region!

- For this specific case, use this one…
For this region, you would want to choose the 1080p 30 fps option, but this varies depending on the region. Refer to local television stations for what settings they want.

**WINDOW SETUPS**

If you want to edit these settings later, this is where you go!

Adobe Premiere Pro windows are very similar to FCP… but with one difference. There are pre-sets called “workspaces,” which rearrange the windows automatically for different functions. But these are not necessary.
Every window has an “undock” option, where you can remove it from the pre-set locations and move it around the screen freely.

You can also customize the size of each window by dragging the edges in or out.
PROJECT PANEL

This window is primarily used to see your collection of clips, their names, and basic file information. You can view the video in this window, but the window is very small. It’s better to watch the video in the Preview Area.

WHAT THIS FEATURE DOES:

Search for names of footage you want to use.
Re-name clips to your liking by single-clicking on the clip’s name.

Go to the “Media Browser” tab and search any connected devices for footage that has not been imported yet.

Though this option is available, it is better to import files from the File drop-down menu. It gives you more room to work with.

The “Info” tab gives a detailed description of files containing raw video, such as resolution, fps, and what sequence the video has currently been placed on.
Under the “Effects” tab, you can find all the basic video and audio effects and transitions. Many of these can be added by simply dragging them to the video on the timeline.

The “History” tab can be very important if you want to correct a mistake made a while ago.

To bring the raw footage to a bigger preview window with more options, double-click it.

**PREVIEW PANEL**

This window gives more control of what you want to do with your selected footage before it goes on the timeline. You can also adjust your audio and video effects here!
WHAT THIS FEATURE DOES:

- Play back the un-changed portion of your video.

  ![Playback](image1.png)

  Set “in’s and out’s” similarly to FCP by pressing “I” and “O” on the keyboard. Once you drag this footage onto the timeline, the only footage dragged will be between these points.

- Add markers

- Go forwards or backwards frame-by-frame so you put your in’s and out’s exactly where you want.

  ![Markers](image2.png)

  You can also have the broadcast-safe margins visible or not visible.

- The Effects Controls tab

  ![Effects Controls](image3.png)

  -If you have any effects added to individual clips, you can adjust these to your liking. Which effects to use will be explained later.
- The “Audio Mixer” tab:

- You can play with the settings for the selected clip’s audio.

**PROGRAM MONITOR**

The Program Monitor is very similar to the Canvas in FCP. It lets you play your timeline to see what your edits look like.

**WHAT THIS FEATURE DOES:**

Watch clips play back on the timeline by pressing 

[Play button]
The Timeline Panel is similar to the Timeline in FCP, with only a few small changes. The top portion displays the video - the bottom displays the audio. The toolbar, which will be explained later, is now on the left side of the Timeline, with the audio levels still on the right side.

WHAT THIS FEATURE DOES:

The timeline displays the order of progression of all your video clips.
You can move the clips around…

… and adjust the video and audio by clicking and holding the yellow line on clips on the timeline.

You can also shrink or expand the width of each audio and video track if they seem too thin by dragging the line in between the video and audio.

The arrows on the left side toggle whether you can see the yellow lines. If the arrows are pointing left, you cannot raise or lower these levels.
TOOLS OF THE TIMELINE (Keyboard shortcuts are in parentheses)

- **Selection tool** (V): acts like a regular mouse cursor. If you click a clip on the timeline, it will be selected so the program knows that is the clip you want to change.

- **Snap Tool** (S) makes it easier to remove flash frames. Snaps clips together when you move them along the timeline.

- **Pen tool** (P): Similar to FCP, except for one exception. You can raise or lower audio levels gradually at will, but instead of doing this in the “Audio Mixer” tab, you can do this directly on the timeline.

- **Zoom tool** (Z): Zoom in or out of the timeline so you can see more at the same time. Hold down the “Alt” button to toggle between zooming in and out.

The audio gauge on the bottom right is exactly the same as in FCP. The gauge should consistently be between -12 and -18.
DAY FIVE

IMPORTING VIDEO, EDITING AUDIO

This process is far simpler than FCP because unlike FCP, Premiere allows for the simple import of the AVCHD format.

Find the raw footage in the SD card or storage device that the camera uses, and drag them to where your Scratch Disk is.

IMPORTANT! Before you import these files into Premiere, make sure they are in a PERMANENT location.

First, put your SD card into your laptop and click on the SD Card in “My Computer”

After that, go here to import the files you just moved. Now it should be in the Project Panel.

From there, double-click on the footage you want to put into the timeline to bring it to the preview panel.

If they are not in a permanent location and you move to another machine, your video will go OFF-LINE.
EDITING AUDIO

This is slightly different than FCP.

You do not select an audio clip to edit. They are all shown at the same time by going to this window, located in the Preview Panel.

This is the Audio Mixer, where audio levels for each channel in the Timeline are displayed.

Unlike FCP, each of these levels does not change single clips, but entire rows of clips. How to fix individual clips is shown on the next page.

Audio Effects can be found in this tab here. You can select any of these you like, but you only need to pay attention to a few.

Each of the buttons above changes an entire row of audio. If you raise or lower one of these levers, it will change the entire row. Make sure interviews are between -12 and -18.
To change the audio of individual clips, you need to click directly on the audio clip in the Timeline. Move the yellow line in the middle of the clip up to raise the volume. Move it down to make it quieter.

If the difference between Channel 1 and Channel 2 is not even:

Go to the “Effects” tab in the Raw Video Window, drop down to the “Audio Effects” section. From there, choose “Fill Left” or “Fill Right.” This depends on which channel needs filling.

“Fill Left” and “Fill Right” can also be used to keep both audio channels full while deleting a bad channel on the timeline.

You can also add an “Audio Transition,” which in this case the best option is “Cross-fade.”
DAY SIX

EDITING VIDEO

Color Corrector

To find the Color Corrector, you go to the “Effects” Tab in the Project Panel and type in “three” in the search bar. Then, drag “Three Way Color Corrector” to the clip you want to fix.

From there, double-click on the clip on the timeline to bring it to the Video Preview Window, then select the “Effects Controls” tab. You should then see the window above.

Drag the dot in each of the three color windows to adjust the color!

To fix the brightness, move the bars below it to either the left or the right!
Wire-Framing

This is slightly different than FCP. To open the fire-framing window, double-click the video in Program Monitor and you will see the above image.

To rotate an image, hover your mouse just beyond the two middle boxes until the icon changes. Then, click and drag wherever you want to go!
Video Transitions and Effects

These are accessed in the same area that the **Color Corrector** can be found: in the “Effects” tab in the **Project Panel** window.

The one used most-often is the **Cross-Dissolve**.

For video effects, you do the exact same thing. You click on the video effect or transition you want, and drag it to the video clip on the timeline.

**Zooming and Rotating (Motion)**

This process is almost the exact same as FCP:

Make sure the red line in the timeline is on the clip you want to change, then go to “**Effects Controls.**”
Under the “Video Effects” section, there are the same options as in FCP. All of the changes you make are visible in the Program Monitor:

Position: Move the video left or right, up or down. The first number changes horizontal movement, the second number changes vertical movement.

Scale: This zooms the image in or out.

Rotation: A wheel will show up where you can change the degree of the image angle. For example, dragging the line in the wheel ¼ of the way around will spin the image 90 degrees.

Although the basic functions are the same as FCP, there is one difference.

Clicking this button next to position, scale, or movement will create a keyframe.

These keyframes signify the beginning and end of a specific animation. You then apply the amount of animation you want in between these markers.

To erase the markers, you click the timer button again.

LOWER-THIRDS

The same rules apply for lower-thirds using Adobe Premiere Pro. You cannot have a lower-third with fancy graphics unless they are made with other software, or were previously made from a station.

For now, create a basic lower-third by going to…
That will take you to this window here…

Make sure that the width and height match your sequence settings!

The first thing you do on this window is click once on the picture in the middle. That will create a text box!

The fun begins on the next page!
This window lets you customize your text. I will point out the features that are the most important.

This is how visible your lower-third is. The lower this number is, the less visible the text is.

This changes your style of font.

This changes the font from Bold, Italicized, or plain.

This changes the size of the text.

This changes the color of the text.

As soon as you opened this window, a copy was sent to the Project Panel. Drag it onto the timeline, on top of the sound bite you want it for.
Rendering in Premiere is much simpler than FCP.

- Depending on the video format, some clips may have trouble playing back in the timeline if it is not rendered. This does not happen often. But when it does, select all the clips you wish to render in the Timeline, and then press “Enter.”

- A window will pop up telling you how much longer the render will take.

- Before your export, **MAKE SURE EVERYTHING IS RENDERED! IF NOT YOUR EXPORT WILL NOT WORK PROPERLY!**
EXPORTING MEDIA

*For export settings, refer to technicians at the local television stations for what settings they prefer.

Exporting in Premiere can be a good thing or a bad thing. That’s why you need to be extra careful when exporting in Premiere.

You have more options and less room for error. You have the freedom to change any setting you like, but you will not know if it was the wrong setting until after it is exported.

To go to the above window, go here underneath the “File” tab…
Once you are done with changing your settings, you click **Export**.

**BEFORE YOU CHANGE ANY EXPORT SETTINGS, YOU MUST CHOOSE A FORMAT. THAT IS THE MOST IMPORTANT SETTING.**

The format setting determines which devices this video will be able to play on. For instance, if you choose .AVI, you **cannot** play your video on a Mac.

Some formats reduce quality. The goal here is to keep quality as high as possible and make your video available for as many devices as possible.

This is one of the things studios do differently. Some may use one format, while another may use something else.

…the best choice for a format is…

The “H.264” format lets you play it on almost everything. The preset button just below it has by far the most options for exporting available, such as phones, tablets, all different kinds of PC’s, and streaming on the internet.
BE CAREFUL OF THE SETTINGS ALLOWED IN YOUR REGION

The settings for PAL and NTSC are slightly different. If you are in the United States, the setting to use is NTSC. Anywhere in Europe and the Middle-East uses PAL.

Once you click “Export,” it should only take a few minutes until it is done. When that happens, play back the video to make sure it is correct!

OR...

There is a fool-proof setting to make sure you do not mess up the export.

There is one problem with exporting like this… if you do this, you cannot control what device your video can play on. It usually exports to .AVI, which is the format mostly associated with Windows machines.

That is the end of the video editing module!