

Project 3 student guides

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Video shooting tips

With a camcorder of choice in hand, it's time to venture off and shoot videos. This guide presents a collection of tips and some specialized advice from a TV news chief photographer.

Get a closing shot

Your closing images stick in people's minds. Be constantly on the lookout for that one shot or sequence that wraps up your story effectively. It could be as simple as someone closing a door, capping a pen, petting a dog, turning out the lights, or releasing a butterfly from cupped hands.

Get an establishing shot

An establishing shot sets the scene in one image (**Figure 1**). Although super-wide shots work well (aerials in particular), consider other points of view: a race seen from the cockpit, a close-up of a scalpel with light glinting off its surface, paddles dipping frantically in roaring white water. Your picture should grab the viewer's attention and help set up your story.



Figure 1 An establishing shot (left) sets the scene and the second shot tells the story.

Shoot plenty of video

Videotape is cheap and expendable. Shoot more raw footage than you'll put in your final production. Five times as much is not unusual. Giving yourself that latitude helps you grab shots you would have missed otherwise.

Adhere to the rule of thirds

It's called the rule of thirds, but it's more like the rule of four intersecting lines (**Figure 2**). When composing your shot, think of your viewfinder as crisscrossed by two horizontal and two vertical lines. The center of interest should fall along those lines or near one of the four intersections, not in the center of the image.

Another way to follow the rule of thirds is to look around the viewfinder as you shoot instead of staring at its center. Check the edges to see whether you're filling the frame with interesting images. Avoid large areas of blank space.



Figure 2 The rule of thirds

Keep your shots steady

You want to give viewers the sense that they're looking through a window or, better yet, right there on location. A shaky camera shatters that illusion.

When possible, use a tripod. The best ones have fluid heads so you can make smooth pans or tilts.

If a tripod is impractical, try to find some way to stabilize the shot: lean against a wall, put your elbows on a table, or place the camcorder on a solid object.

Follow action

This might seem obvious, but keep your viewfinder on the ball (or sprinter, speeding police car, surfer, conveyor belt). Your viewers' eyes will want to follow the action, so give them what they want.

One nifty trick is to use directed movement as a pan motivator. That is, follow a leaf's progress as it floats down a stream and then continue your camera motion past the leaf—panning—and widen out to show something unexpected: a waterfall, a huge industrial complex, some people fishing.

Use trucking shots

Trucking or dolly shots move with the action. For example, hold the camera at arm's length right behind a toddler motoring around the house, put the camera in a grocery cart winding through the aisles, or shoot out the window of a speeding train.

Find unusual angles

Get your camcorder off your shoulder, away from eye level, for more interesting and enjoyable shots. Floor-level shots are great for children and pets. Shoot up from a low angle and down from a high angle. Shoot through objects or people while keeping the focus on your subject.

Lean forward or backward

Don't use the zoom lens as a crutch. A better way to move in close or out away from a subject is literally to lean in or out. For example, start by leaning way in with a tight shot of a woodcarver's hands. Then, while still recording, lean way back (perhaps widening your zoom lens as well) to reveal that the carver is working in a sweatshop full of folks hunched over their handiwork.

Get wide shots and tight shots

Our eyes work like medium-angle lenses, so we tend to shoot video that way. Instead, grab wide shots and tight shots of your subjects (**Figure 3**). If practical, get close to your subject for the tight shot rather than using the zoom lens. Your shot will look better and the proximity will give you clearer audio.



Figure 3 Wide shots and tight shots

Shoot matched action

Consider a shot from behind a pitcher throwing a fastball. The pitcher releases the ball and then it smacks into the catcher's glove. Instead of a single shot, grab three shots: a medium shot from behind the pitcher making the pitch, a shot from behind the catcher of the ball in flight, and a tight shot of the catcher's glove. Use the same concept for an artist: get a wide shot as the artist applies a stroke to the canvas and then move in for a close shot of the same action. You'll edit them together to match the action (**Figure 4**).



Figure 4 Matched action shots

Get sequences

Shooting repetitive action in sequence is another way to tell a story, build interest, or create suspense. A bowler wipes his hands on a rosin bag, dries them over a blower, wipes the ball with a towel, picks up the ball, fixes his gaze on the pins, steps forward, swings the ball back, releases it, slides to the foul line, watches the ball's trajectory, and then reacts to the shot. Instead of simply capturing all this in one long shot, piece these actions together in a sequence of compelling edits. You can easily combine wide and tight shots, trucking moves, and matched action to turn repetitive material into attention-grabbing sequences.

Avoid fast pans and snap zooms

These moves fall into MTV and amateur video territory. Few circumstances call for such stomach-churning camerawork. Minimize pans and zooms that remind viewers they're watching TV.

If you do zoom or pan, do it for a purpose: to reveal something, to follow someone's gaze to the subject of interest, or to continue the flow of action (as in the floating leaf example). A slow zoom in, with only a minimal change to the focal length, can add drama to a sound bite. Again, do it sparingly.

Note: Don't let this no-fast-moves admonition force you to stop rolling while you zoom or pan. If you see something that warrants a quick close-up shot or you need to suddenly pan to grab some possibly fleeting footage, keep rolling. You can edit around that sudden movement later. If you stop recording to make the pan or zoom or adjust the focus, you might lose whatever it was you were trying so desperately to shoot. And you will miss any accompanying natural sound.

Shoot cutaways

Avoid jump cuts by shooting cutaways. A *jump cut* is an edit that creates a disconnect in the viewer's mind. A *cutaway*—literally a shot that cuts away from the current shot—fixes jump cuts.

Cutaways are common in interviews where you might want to edit together two 10-second sound bites from the same person, making the interviewee appear to move suddenly. To avoid that jump cut—that sudden disconcerting shift—make a cutaway of the interview. It could be a wide shot, a hand shot, or a reverse-angle shot of the interviewer over the interviewee's shoulder. Then edit in the cutaway over the juncture of the two sound bites to cover the jump cut.

The same holds true for a sports event (**Figure 5**). Cutting from one wide shot of players on the field to another can be disconcerting. If you shoot the scoreboard or some crowd reactions, you can use those cutaways to avoid jump cuts.



Figure 5 A crowd reaction shot works well as a cutaway from this bloodless bullfight in Sumatra.

Don't break the plane

Breaking the plane causes another viewer disconnect. If you're shooting in one direction, you don't want your next shot to be looking back at your previous camera location (**Figure 6**). For instance, if you're shooting an interview with the camera peering over the left shoulder of the interviewer, shoot your reverse cutaways over the interviewee's right shoulder. That keeps the camera on the same side of the plane—an imaginary vertical wall running through the interviewer and interviewee.

To shoot over your interviewee's left shoulder would break that plane, meaning viewers would expect to see the camera that took the previous shot.

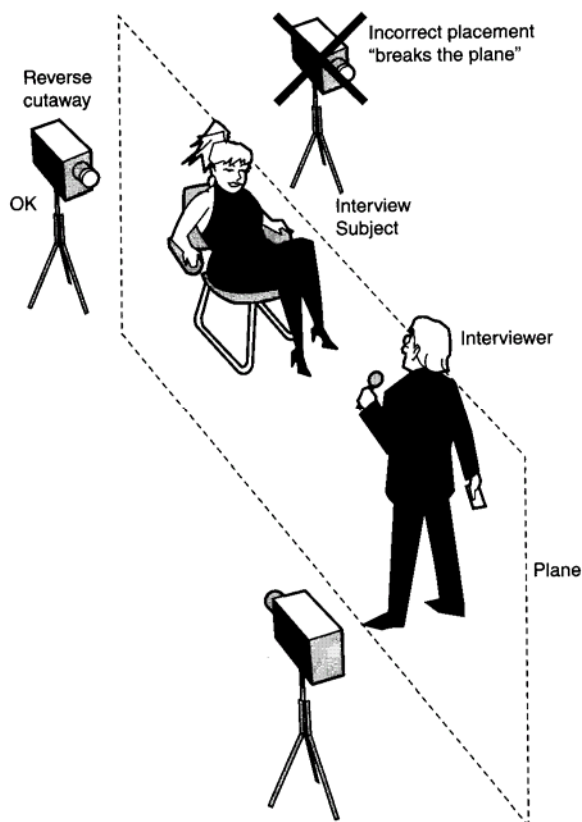


Figure 6 The plane is an imaginary vertical wall running, in this case, through the interviewer and interviewee.

In general, you want to keep all your camera positions on one side of the plane, even when shooting large-scale events such as football games. Although viewers won't expect to see another camera (consciously or unconsciously), they might lose track of the direction of play.

There are exceptions. When videotaping a rock group performance, for example, camera crewmembers typically scramble all over the stage, grabbing shots from multiple angles and even appearing on camera themselves.

Note: If you conduct formal, sit-down interviews with more than one person for the same piece, consider shooting each subject from a different side of the interviewer. Shoot one subject with the camera positioned over the interviewer's left shoulder. For the next interview, move the camera behind the interviewer's right shoulder. This avoids a subtle jump cut that happens when you edit bites from two individuals who are facing the same direction.

Use lights

Lights add brilliance, dazzle, and depth to otherwise bland, flat scenes. Consider using an onboard camcorder fill light and—if you have the time, money, patience, or personnel—a full lighting kit with a few colored gels. In a pinch, be creative about increasing available light. Open curtains, turn on all the lights, bring some desk lamps into the room. One caveat: Low-light situations can be dramatic, and flipping on a few desk lamps can destroy that mood in a moment.

Grab good bites

Your narrator presents the facts. The people in your story present the emotions, feelings, and opinions. Don't rely on interview sound bites to tell who, what, where, when, and how. Let those bites explain the why.

For example, your narrator should be the one to say "It was opening night and this was her first solo." Let the singer, recalling this dramatic moment, say, "My throat was tight and my stomach was tied in knots."

Although your interviews might be lengthy, use only short sound bites in your final production. The bites should be punctuation marks, not paragraphs.

Note: Make exceptions for idiosyncratic characters. Some characters you'll videotape are so compelling, quirky, or humorous that your best bet is to let them do the primary narrating. Then consider scenes you can use to illustrate their commentary so you don't fill your entire video with a talking head.

Get plenty of natural sound

Think beyond images. Sound is tremendously important. Listen for sounds you can use in your project. Even if the video quality is mediocre, grab that audio. Your camcorder's onboard mic is not much more than a fallback. Consider using additional mics: shotgun mics to narrow the focus of your sound and avoid extraneous noise, lavalieres tucked out of sight for interviews, and wireless mics when your camera can't be close enough to get just what you need.

Stripe your tapes

Adobe Premiere Pro can automate much of the video capture process. But if your digital videotape has a gap in its timecode, automated capture might not work.

Gaps typically occur when you eject a partially recorded tape and then reinsert it, resetting the timecode to zero and leaving an unrecorded portion on the tape. With gaps, Premiere Pro can't automatically capture clips you've logged.

Stripe your tapes before shooting to resolve this issue. Place a fresh tape in your camcorder, cap your lens, press Record, and wait for your camcorder to record the entire tape. This lays down continuous timecode from beginning to end and avoids duplicate timecodes or breaks in the timecode on the tape.

Rewind the tape and you're ready to go. Now, as you use your camcorder, new video is recorded over the black video you recorded, but the timecode doesn't change.

Plan your shoot

When you consider a video project, plan what you need to shoot to tell the story. How long will it be, how many shots will you need, who will you interview, what kind of mics and lights will you use, and how will you control the environment. Or will you need to respond to changing circumstances? Sporting events and concerts have a rhythm and flow that allow for detailed planning. A student anti-war protest can shift directions with no warning, requiring you to quickly change your tactics.

In any event, no matter how you envision the finished project, be willing to make changes as the situation warrants.

Advice from a TV-news chief photographer

Karl Petersen and the author of this guide, Jeff Sengstack, worked together at KSL-TV in Salt Lake City and formed a video production company in Oregon called Glint Video (we always tried to get a glint shot—a little flash of reflected light—in our videos). Karl now is chief photographer at KGW-TV in Portland. Here are Karl's video shooting tips:

- Always shoot as an editor, thinking about how to get from one shot to the next. Try to get a transition shot with either an entry or an exit. Close-ups are especially helpful in getting from point A to point B.
- Get a good shot mix: wide, medium, close-up (extreme close-ups work well), and unusual angles. Get lots of shots. Variety is an editor's friend.
- Fundamentals: Make sure you have freshly charged batteries, monitor audio by wearing an earpiece (if you don't, you're guaranteed to get burned), and watch your color balance.
- For indoor interviews, use at least two lights. When shooting to the reporter's right, place a light with an umbrella reflector slightly to the reporter's left so the interviewee is looking toward the light. Place a light with barn doors (to keep it from shining into the lens) behind and over the left shoulder of the interviewee (that is, to your right) to add nice highlights. If possible, place a third umbrella well behind the camera to add fill.
- When shooting in a room with sunlight coming in a window, a good idea is to use blue gels—especially balanced for daylight—and then color-balance for sunlight.

Finally, don't forget to grab that glint shot!

Selecting and connecting microphones

Most camcorders have onboard mics. Onboard mics pick up sound from everywhere, including wind, the zoom lens motor, the hum of overhead fluorescent lights, and any noises made while handling the camcorder. To capture clearer audio, you might choose an external mic. Following are descriptions of the available options.

Standard mics

To capture clean sound, you need an external mic: a specialized mic that serves narrow but useful functions. These four basic types suit most circumstances:

- Handheld
- Shotgun
- Lavalier
- Surface-mount

Handheld mics

Handheld mics are the workhorses of the audio industry. Because they are built with internal shock mounts to reduce handling noise, these mics are best for conducting an interview, recording a speech (especially at a podium), and creating a narration.

Many handheld mics are *omnidirectional*, meaning they pick up sound from all directions. They'll pick up ambient room noise as well as close-up audio. To minimize unwanted noise, keep the mic as close to your subject as practical—usually about a foot from the speaker's mouth. Position a handheld mic at an angle of about 45 degrees to cut down on breath pops when the speaker pronounces Ps and Ts.

Shotgun mics

A shotgun mic resembles a shotgun barrel. Shotgun mics reduce ambient noise and work well for informal, impromptu interviews. Instead of shoving a handheld mic in a nervous interviewee's face, you can hold a shotgun mic farther away. The shotgun mic's unidirectional barrel (called an interference tube) narrows the focus of the audio field to about 30 degrees.

Shotgun mics don't zoom. Think of them as looking through a long tube. They narrow the "view" of the sound.

The zoom-lens equivalent in the microphone world is a parabolic dish. You've seen networks use them along the sidelines of NFL games to get those great crunching hits.

Lavalier mics

When producing videos, you usually don't want to remind viewers that they are watching TV. Lavalieres help avoid that. Their tiny size means you can conceal them to give viewers the feeling that the speaker is talking directly to them. In particular, you should use lavalier mics for formal, sit-down interviews. The downside is that most lavalieres require batteries, which tend to wear out at inopportune moments.

Surface-mount mics

Surface-mount mics (also called boundary mics) are commonly used to pick up several speakers at a conference table or on a theater stage. They're built to be placed on a flat surface and pick up sound waves both from the air and moving through the hard surface.

Wireless systems and mics

Wireless mics open a whole new spectrum of possibilities, enabling you to record sound from a distance. After you've used one, you'll wonder how you got along without it. Depending on the wireless system, you can hook up a standard mic—handheld, shotgun, or lavalier—to a wireless transmitter or use a mic with a built-in transmitter.

Recommended single-mic solution

You might find you don't have the luxury of taking a number of mics on a shoot. TV news crews often find themselves moving quickly from one spot to another and from one interviewee to another. What generally works best is a wireless shotgun mic. A shotgun mic is versatile and gives great mobility when connected to a wireless transmitter. You can get crystal-clear audio even though the mic might be far from your camcorder on a podium or in a reporter's hands in the middle of a crowd. Interviews will be more spontaneous—the mic is less obtrusive than a typical handheld mic because it can be held farther from the interviewee's face and the reporter doesn't have to take a few extra moments to plug it into the camcorder.

Story creation tips

Creating a video is a multistep process: planning, shooting, interviewing, writing, and editing. During each stage of the process, you develop your story to best reach your audience. The tips in this guide describe ways to plan, shoot, and capture moments to make your videos compelling. These are maxims from NBC-TV Today Show correspondent Bob Dotson.

Dotson regularly presents seminars on how to create stories on video. His principal themes are:

- Give viewers a reason to remember the story.
- When interviewing people, try not to ask questions. Merely make observations. Making observations puts people at ease so they reveal their emotional and human side.
- Be sure to get a closing shot. Most video producers look for dramatic opening shots or sequences (a good thing), but your viewers are more likely to remember the closing shot.

Bob Dotson's Storyteller's Checklist

Dotson prepared his Storyteller's Checklist with TV news reporters in mind, but his tips apply to students, professionals, corporations, and home video producers as well.

Video shooting and editing tips

- Create a strong close, something you build toward throughout the story. Ideally, the ending is also visual.
- Build your report around sequences: two or three shots of a guy buying basketball tickets, two or three shots of a couple drinking coffee at a kitchen table, and so on. Sequences demand matched action.
- Use strong natural sound to heighten realism, authenticity, and believability and to heighten the viewer's sense of vicarious participation in the events you're showing. Some reports merely let the audience *watch* what happened. The best reports make it possible to *experience* what happened.
- Short sound bites prove the story you are showing. Don't use sound bites as substitutes for your storytelling. Present the facts and let your interviewees present the feelings.

Writing tips

- Always remember that the reporter (or narrator) is not the story.
- Make sure you know what you want the audience to take away from the story. Formulate this theme to yourself to help guide the story creation. Then use your images to prove that theme visually. Very seldom will you state the theme verbally in any story.
- Write to your pictures first. Write a strong lead that instantly telegraphs the story to come.
- Keep the main body of the story to three to five main points, and prove them visually after you've identified them.
- Write loose. Avoid being too wordy. Be hard on yourself as a writer. Say nothing in the script that your viewers would already know or that the visuals say more eloquently.
- Allow for moments of silence. Stop writing occasionally and let two or three seconds or more of compelling action occur without a voiceover. For a writer, nothing is more difficult to write than silence. For viewers, sometimes nothing is more eloquent.
- Build in surprises to sustain viewer involvement. Surprises help viewers feel something about the story; they lure uninterested viewers to the screen. Surprises can be visuals, wild sounds, short bites, or poetic script. Always, surprises are little moments of drama.

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- Tell your story through people. People sell your story. Try to find strong central characters engaged in compelling action that is visual or picturesque.
- Address the larger issue. “A trailer home burned down” fails to meet the “so what?” test. “The trailer home burned down because the walls are full of flammable insulation” meets the “so what?” test because it describes the larger issue.
- Finally, make your story memorable. Can your viewers feel something about the story and its subjects? If feeling is present, the story will be memorable. It will stick in the viewers’ minds.

Bob Dotson—NBC-TV reporter

Bob Dotson is one of the nation’s top network-television feature reporters. He has received more than 100 awards for his work in broadcast journalism, including four National Emmys. The Society of Professional Journalists cited Dotson for the Best Network Feature Reporting of 2004, and the Radio and Television News Directors Association honored him for Best Network News Writing.

Writing tips

Writing for video is different from writing for print. When you write broadcast copy, you are writing for the ear. Your viewers can't go back and reread something that didn't quite make sense. To ensure they understand your message, follow this collection of tips from media consultant Mackie Morris and Hollywood scriptwriters Stephen Black and Henry Stern.

The Good Writer's Dazzlin' Dozen

Mackie Morris frequently conducts seminars for TV news stations. At those seminars, Morris relentlessly drives home his active-voice message. Peppered throughout his presentation are other useful writing tips. He calls them "The Good Writer's Dazzlin' Dozen":

- Write factually and accurately: The best technique and the finest form mean nothing if your copy is wrong.
- Write in the active voice: This technique makes your copy tighter, more complete, easier to listen to, and more interesting. Do whatever you must to avoid the passive voice.
- Write in the present tense or present perfect tense: That makes your copy more immediate, and immediacy is more interesting. For news stories in particular, avoid the word "today" because it becomes repetitive. If you use past tense, make sure you give a time reference to avoid confusion.
- Keep your writing simple: Give the audience the best possible chance to understand your story. Choose positive forms over negative forms. Instead of writing "The university board rejected a proposal to close admissions," say "The board kept admissions open." Write one thought to a sentence. Don't search for synonyms; repetition is not a sin. Don't search for complicated, "intellectual" language. Avoid technical jargon. These elements demand extra effort from your listeners, and you might lose them.
- Be complete and clear: In your quest for brevity and conciseness, don't omit necessary information.
- Stick to the rules but develop your own style: Try to say the same old thing in a different, new way. Make use of writing devices that make copy easier to listen to and more interesting, such as using the "rule of threes" (that is, grouping items by threes, such as red, white, and blue; left, right, and center; over, under, and through). Saying things in groups of three always sounds better. Pausing before saying the third item is even more effective.
- Write to be heard: Maintain a sense of rhythm in your writing. All life has rhythm, and rhythmic writing is easier to hear. Mastering this concept is difficult. Start by avoiding long sentences and punctuating your copy with sentence fragments. In addition, avoid potentially confusing homonyms. Always test your copy by reading it aloud.
- Avoid interruptives: Don't force the listener to make difficult mental connections. Put modifiers next to what they modify. Don't split verb phrases (split infinitives).
 - Incorrect: Will eventually decide.
 - Correct: Eventually will decide.
 - Incorrect: Doctors only gave him six months to live.
 - Correct: Doctors gave him only six months to live.
- Use commas sparingly: Because you are writing to be heard, you want to avoid unnecessary breaks in your copy. A comma demands a hitch in reading and the resulting jerkiness frustrates the listener. Reducing the number of commas also eliminates subordinate clauses that kill the impact of copy, especially if they come at the top of a story or sentence.
- Use numbers sparingly: Listeners have trouble remembering numbers. If you need to use numbers, try to round them off or reinforce them by using on-screen supers (text that identifies a location or interview subject, for example).

- Avoid ambiguous pronoun references: If you use a pronoun, make sure the pronoun agrees with its antecedent and appears close to the antecedent. For example, “John Doe hit Bob Smith on the head and paramedics took him to the hospital.” Instead of “him,” use “Smith.”
- Let the pictures tell as much of the story as they can: Video that clearly conveys a specific message requires general writing, while generic video needs more detailed writing. Utilize the touch-and-go method, wherein you write directly to the video at the beginning of a sequence and then allow the writing to become more general with background information and other facts as the video continues.

Writing in the active voice

Writing in the active voice dramatically improves the quality of your productions.

For example, consider this passive-voice example:

A bill was passed by the Senate.

Use this active-voice version instead:

The Senate passed a bill.

Putting the receiver of the verb’s action after the verb changes passive-voice writing into active voice. Passive voice is not ungrammatical, but it deadens, complicates, and lengthens writing. You use passive voice sparingly in everyday conversation, and you should use it sparingly in video productions. You are asking people to listen to your words. Focusing on active voice makes your copy more interesting and easier to understand.

Using proven scriptwriting techniques

The goal in video production is to tell stories. Scripts can help you plan and tell a coherent story. The following tips provided by two Hollywood scriptwriters, Stephen Black and Henry Stern, will help you construct your scripts:

- Characters are important elements in stories: The best kind of character is one who can surprise you. The audience is not stupid. You need to come up with something unpredictable. You don’t want white hats or black hats. You want people wearing gray hats — people you can’t read. You want to be interested in what happens to them.
- Start your script with a theme: Don’t start your scriptwriting with a plot; start with a theme. Know what you want to say, how you want to say it, and where you want to be at the end. The theme of our current film script is “How does the death of someone affect his three closest friends?”
- Create characters: With the theme in hand, next create the characters. What is their arc and how will that change throughout the story? We invent detailed character bios. Where did they go to school? What were their parents like? What was their childhood like? We don’t have to use it all in the script, but knowing it helps craft the story.
- Create story points: Make 30 to 40 story points, such as guy robs bank, hides in mother’s house, falls in love with neighbor, and so on.
- Write an extensive narrative outline: This outline includes texture — the tone and detail — and describes settings and characters. Instead of merely using physical descriptions of characters, such as “Bob is 6 feet, 2 inches tall with the torso of a long-distance runner,” we’re more likely to write, “As John was driving up Canyon Avenue, he looked out his rain-spattered window and caught sight of Bob, one more time, running in the rain.” Narrative makes the script easier to write.
- Structure the story: It’s really crucial that you learn how to structure a piece so your story will make sense. Know where your story is going and how plot elements and character elements will build on one another so they peak at certain points. An excellent film example of structure is *Two for the Road*, with Audrey Hepburn and Albert Finney. Even though they use multiple flashbacks, you know that from beginning to end that this is a story of a marriage on the skids.

- Tell as much of the story as you can without dialog: Tell it cinematically. Don't give camera directions such as wide, tight, medium. That's the director's job and disrupts the story flow. But it's okay to script camera angles. We wrote a scene where a woman was about to tell her husband their son was killed in combat. The husband ran a steak house and happened to be in the walk-in freezer when his wife arrived. We directed the camera to look through the window and, without any dialog, show the woman tell her husband and watch his reaction.
- Do the research: You can't write if you're not an observer. We're constantly eavesdropping in restaurants. We're acutely aware of dialog going on around us. Our characters have to speak in the vernacular of the time.
- Use dialog: Dialog is more than just writing down what two people say to each other. Good dialog is succinct, crisp, entertaining, and rich. It's a level above conversation.
- Bury the pipe: The pipe is the exposition, the conduit of information, the stuff the audience needs to know to make sense of the story. This applies primarily to feature films and TV dramas. Say the character's been divorced three times, has six kids with six different women, and runs a grocery. You don't come out and say that. You impart it to the audience by revealing it gradually through dialog, action, and settings.
- Make your scriptwriting collaborative: Everyone has a hand in it. A screenplay will go through multiple drafts before shooting begins.

Mackie Morris, media consultant

Mackie Morris is a journalism and communications seminar leader, teacher, coach, and practitioner. Previously, Morris served as chairman of the Broadcast News Department in the University of Missouri School of Journalism. He later worked as a vice president and lead consultant for Frank N. Magid Associates, a major media consulting firm, where he implemented a series of instructional workshops for broadcast professionals.

Stephen Black and Henry Stern, scriptwriters and producers

Stephen Black and Henry Stern have worked as scriptwriters for such episodic TV dramas as *Dynasty*, *Falcon Crest*, *Flamingo Road*, *Matlock*, and *Knot's Landing*. Their work as head writers on *As the World Turns* and consultants for *One Life to Live* stirred things up and added sizzle to both of these long-running daytime staples. They've had a hand in a half-dozen TV movies, including the only TV film starring Audrey Hepburn, *Love Among Thieves*.

Shot list

Name(s): _____

Project: _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

o Shot _____

Location _____ Talent _____

Props _____ Special Equipment _____

Student project proposal

Name(s): _____

Project title: _____

Purpose: _____

Audience: _____

Program length: _____

Genre

Educational	Kids' video	Foreign film	Reality TV	Video montage
Documentary	Commercial	Drama	Comedy	
News broadcast	Game show	Action	Music video	

Elements

Interviews	Narration	Titles/subtitles	VR	Composite
Live action	Music	Graphics	Video of pictures	
Stage performance	Special effects	Pixilation	Imported video	

Equipment needed

DV camcorder	Handheld mic	DV-editing comp	Lights	Chapstick/slate
DV tape(s)	Lavaliere mic	External HD	Reflector	blue/green screen
Tripod	Boom mic	TV/VCR	Dolly	

Costumes: _____

Sets: _____

Props: _____

Locations _____

Distribution format

DVD	Hi8	CD	AVI
MiniDV	Digital 8	SWF	MOV
Other: _____			

Archiving: Archive up to 4.7 GB of computer files on Data DVD disk for future edits? Yes No

Crew

Producer/director: _____ Camera operator: _____

Scriptwriter: _____ Editor: _____

Talent: _____

How to use the Audio Mixer to record a narration

The Audio Mixer in Adobe Premiere Pro CS3 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.

How to record a narration

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

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.

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. The newly added mono narration track will be the fourth audio track and will have a single speaker icon, indicating it's a monaural 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.

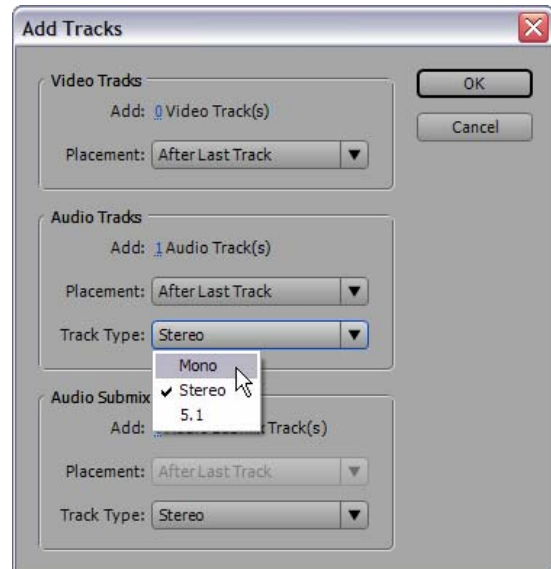


Figure 1 Add Tracks dialog box

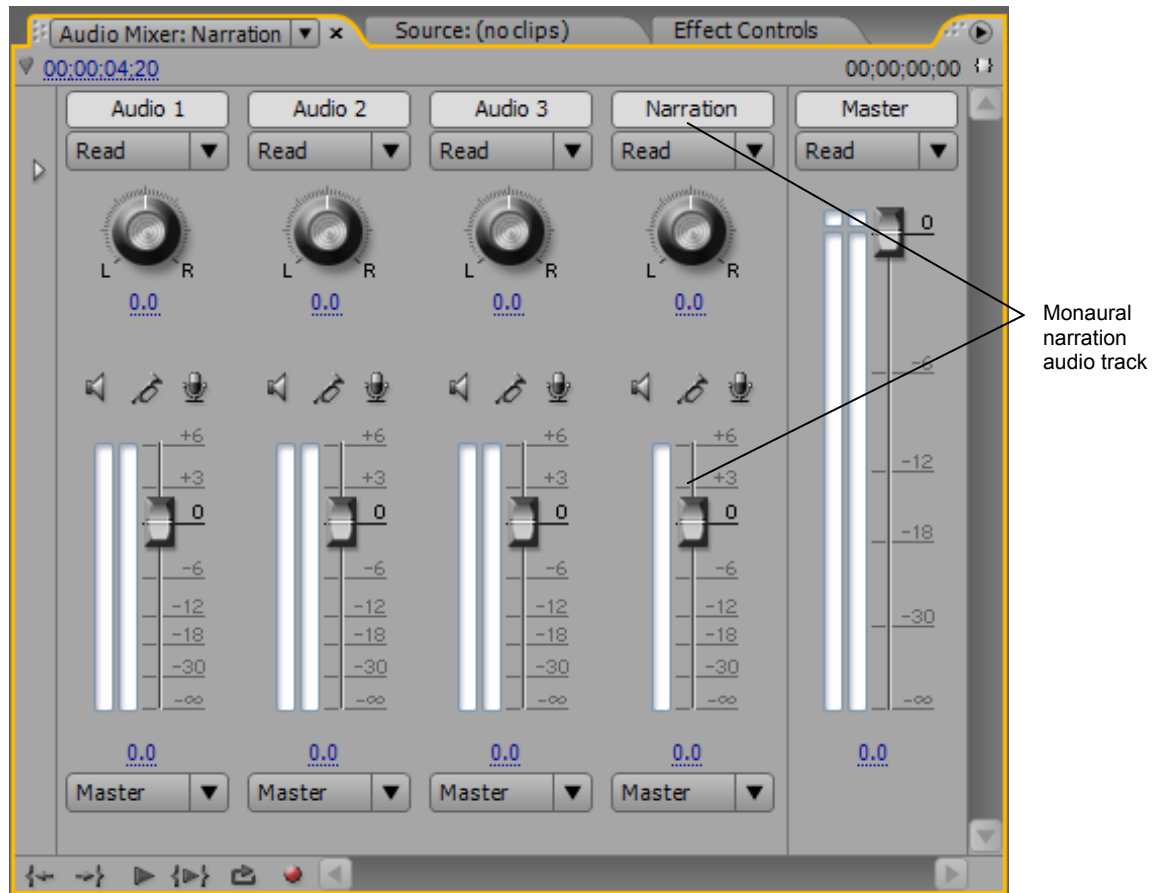


Figure 2 Audio Mixer

7. Select Window > Workspace > Audio.

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. Because it's monaural, it has only one channel (**Figure 2**).

9. Change the narration track name in the top row of the Audio Mixer by highlighting the default track name and typing **Narration** (**Figure 2**).
10. In the Audio Mixer, click the Enable Track For Recording button (the microphone icon) for the track on which you want to record (**Figure 3**).

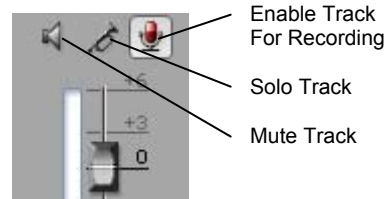


Figure 3 Audio Mixer track control buttons

11. Click the red Record button at the bottom of the audio mixer (**Figure 4**).

The Record button starts blinking.



Figure 4 Audio Mixer Record button

12. In the Audio Mixer menu, select Meter Input(s) Only to meter only the sound card's inputs (**Figure 5**).

13. 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.

14. When you finish testing, deselect Meter Input(s) Only to meter the project's other audio tracks also.

15. 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 button (the speaker icon) in the Audio Mixer track (**Figure 3**).

16. Click the Play button and start your narration (**Figure 6**).

Note: The Play button becomes the Stop button.

17. 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.

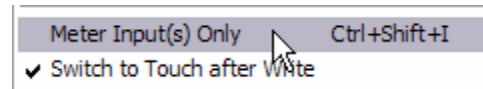


Figure 5 Audio Mixer menu



Figure 6 Audio Mixer Play button

How to create TV news-style J- and L-cuts

J-cuts and L-cuts, so named because the clip layout in a sequence look like the letters J and L, are effective editing techniques used frequently in TV news and feature films. They ease the transition from one clip to another.

A J-cut starts by having the audio portion of a video clip (Clip B) play under another video clip (Clip A). After a few moments, the video portion of Clip A transitions to the video portion of Clip B and the audio of Clip B comes up full while the audio portion of Clip A fades away. This is a great way to let your audience know someone is about to say something or a transition is coming. Conversely, an L-cut has the audio of one clip tail off under the next video clip. This is an effective way to ease viewers out of a sound bite.

To do either of these edits requires unlinking the audio and video portions of clips that contain both audio and video so you can edit them separately. After you unlink them, you can move the audio segment to another audio track and then extend or shorten the audio portions of both adjacent clips to make the J- or L-cut.

To complete the tasks in this guide, you should first work through the “How to adjust audio and apply crossfades” guide. That guide shows how to work with keyframes and adjust volume settings on audio clips in the Timeline panel, a prerequisite for creating J- and L-cuts.

For these tasks, you will need a sound bite and two cutaways (with natural sound). All the clips need enough head and tail frames to allow for some overlap and to make smooth transitions.

How to set up a J-cut edit

1. Start Adobe Premiere Pro, start a new project, and import the three clips needed for this task: two cutaways (with natural sound) and an interview sound bite.
2. From the Project panel, drag (in this order) a cutaway (with natural sound), the sound bite, and another cutaway (or reuse the first one) to a sequence in the Timeline panel.

Your sequence should look like **Figure 1**. Your goal is to have the first cutaway video play over the first few words of the sound-bite audio and then have the video dissolve to the sound-bite clip while the cutaway audio fades out—a J-cut.

3. Click the sound-bite clip and select Clip > Unlink.
4. Complete the unlink process by clicking outside the sound-bite clip in the Timeline panel to deselect it.

Note: Now when you click on either the audio or video portion of the unlinked clip, only the clicked portion is selected.

5. Drag the unlinked audio portion of the sound-bite clip straight down to the Audio 2 track (**Figure 2**).

If there is no available audio track, simply drag the clip below the audio tracks and Adobe Premiere Pro will add an audio track that matches the format of your clip (mono, stereo, or 5.1 surround).

Note: Take care as you move the audio portions of clips that you don't slide them left or right when you drag them. If you do, the audio and video will get out of synchrony. Adobe Premiere Pro gives you a visual cue to help you line up your clips: If you see a black line with little triangles, your clips are properly lined up (**Figure 2**). If that black line disappears, you have moved out of synchrony.

6. In the Tools panel, select the Rolling Edit tool, click the video portion of the first clip (the cutaway) to select it, and drag the edit between the first and second video clips to the right about 1 second (**Figure 3**).

Use the Timeline tool-tip timecode display to help make the edit.

Note: If you use the Rolling Edit tool with the sound-bite clip selected, only the video portions of the sound bite and the cutaway clips move.

7. Drag the left edge (the in point) of the audio portion of the sound bite to the left to give you some room to fade it up.

The first two clips of your sequence should look like **Figure 4**.



Figure 1 Three-clip sequence

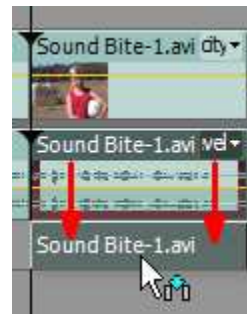


Figure 2 Dragging audio clip

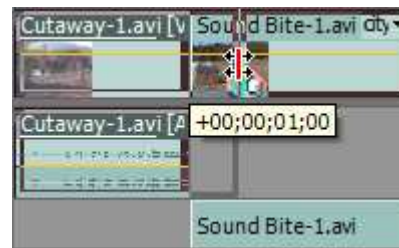


Figure 3 Rolling Edit and tool tip



Figure 4 J-cut

How to add and adjust keyframes in a J-cut

To make J- and L-cuts work effectively, you need to use keyframes in the audio clips to create something like an audio crossfade.

You learned how to apply keyframes to a clip in the Timeline panel in the “How to adjust audio and apply crossfades” guide. Here’s a basic review:

- Click the clip to select it.
- Move the CTI to the point where you want to add the keyframe.
- Click the Add/Remove Keyframe button in the audio track header.

To adjust the value of the keyframe (in this case, the decibel level), drag the keyframe up or down and note the dB level in the tool tip.

1. Continue where you left off in the previous task.
2. Expand the two audio tracks:
 - Click their Collapse/Expand Track triangles.
 - Drag the bottoms of their headers down.
3. Use the Zoom In button in the lower-left corner of the Timeline panel to expand the width of the two clips.
4. Apply five keyframes in the following locations in the audio clips (use **Figure 5** as a reference):
 - First cutaway
 - At the point where the sound-bite audio clip begins.
 - Where the actual sound-bite audio begins (use the beginning of the waveform in the sound-bite clip to help find that spot).
 - At the end of the cutaway clip.
 - Sound bite
 - At the beginning of the clip.
 - Just as the sound bite starts (use the beginning of the waveform to help find that spot).
5. Adjust the keyframe values as follows:
 - First cutaway: Adjust the second keyframe to about -9 dB and the third keyframe to negative infinity (silence).
 - Sound bite: Adjust the first keyframe to negative infinity.
6. Play that J-cut.

The cutaway’s natural sound should fade as the sound bite begins.
7. From Video Transitions > Dissolves bin of the Effects panel, drag a Cross Dissolve video transition to the cut point between the two video clips to make this J-cut work even more smoothly.

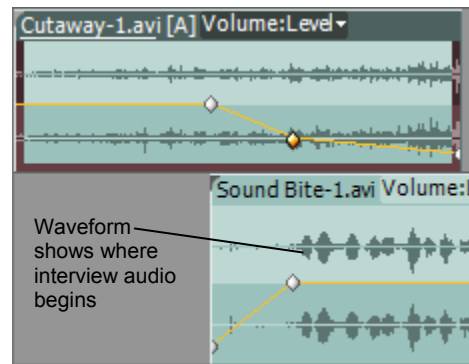


Figure 5 J-cut audio keyframes

How to create an L-cut

1. Continue where you left off in the previous task.
2. Click the second cutaway and select **Clip > Unlink**.
3. Click somewhere off the clip to complete the unlinking.
4. Drag the in point of the audio portion of the second cutaway audio to the left, under the sound-bite video, about 2 seconds.
5. Drag the out point of the audio portion of the sound bite to the right about 1 second.

As shown in **Figure 6**, the two audio clips should now overlap.

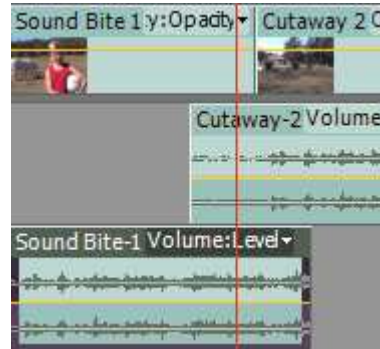


Figure 6 L-cut audio set-up

6. Add six keyframes to the audio portions of the sound bite and second cutaway as follows (use **Figure 7** as a guide):
 - Sound bite
 - Directly after the audio ends in the sound bite.
 - At the end of the clip.
 - Second cutaway
 - At the beginning of the clip.
 - A half-second into the clip.
 - A half-second or so before the end of the sound bite.
 - Directly after the sound-bite audio ends.
7. In the sound-bite clip, drag the keyframe at the end of the clip all the way down to fade that sound-bite audio under the cutaway.
8. In the second cutaway, adjust all four keyframe values as follows:
 - Drag the first keyframe all the way down.
 - Move the second and third keyframes to about –9 dB (to play the cutaway audio quietly under the sound bite).
 - Drag the fourth keyframe to full volume or 0 dB.
9. Add a video Cross Dissolve between the video portions of these two clips.
10. Play that L-cut.

The second cutaway's natural sound should fade up quietly beneath the sound bite's closing comment and then climb to full volume as the video transitions from the sound bite to the second cutaway.

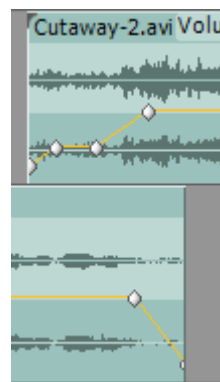


Figure 7 L-cut audio keyframes

How to use the Trim Monitor

The Trim Monitor is a great way to do precise ripple and rolling edits. Its value is its large preview screens, detailed controls, and informative timecode displays.

To complete this task, you need three video clips you can edit in a logical order. A sequence of matching shots works well.

1. Start Adobe Premiere Pro, start a new project, and import three video clips.
2. Drag the three clips to the sequence in the Timeline panel in a suitable order and adjacent to each other (**Figure 1**).
3. Place the current-time indicator (CTI) at the cut line between the first and second clips.
4. Check that the Video 1 track is targeted (the header is highlighted).



Figure 1 Three-clip sequence

It should be targeted by default, but if not, click its header. You make this selection because the Trim Monitor displays clips on the targeted track. That'll come into play more frequently when you start editing video clips on more than one video track.

5. Click the Trim Monitor button in the lower-right corner of the Program Monitor (**Figure 2**).

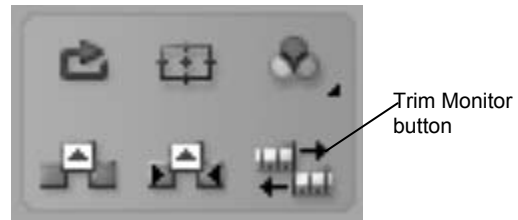


Figure 2 Program Monitor edit tools

The Trim Monitor opens with the out point of the first clip in the left preview screen and the in point of the second clip in the right preview screen (**Figure 3**).

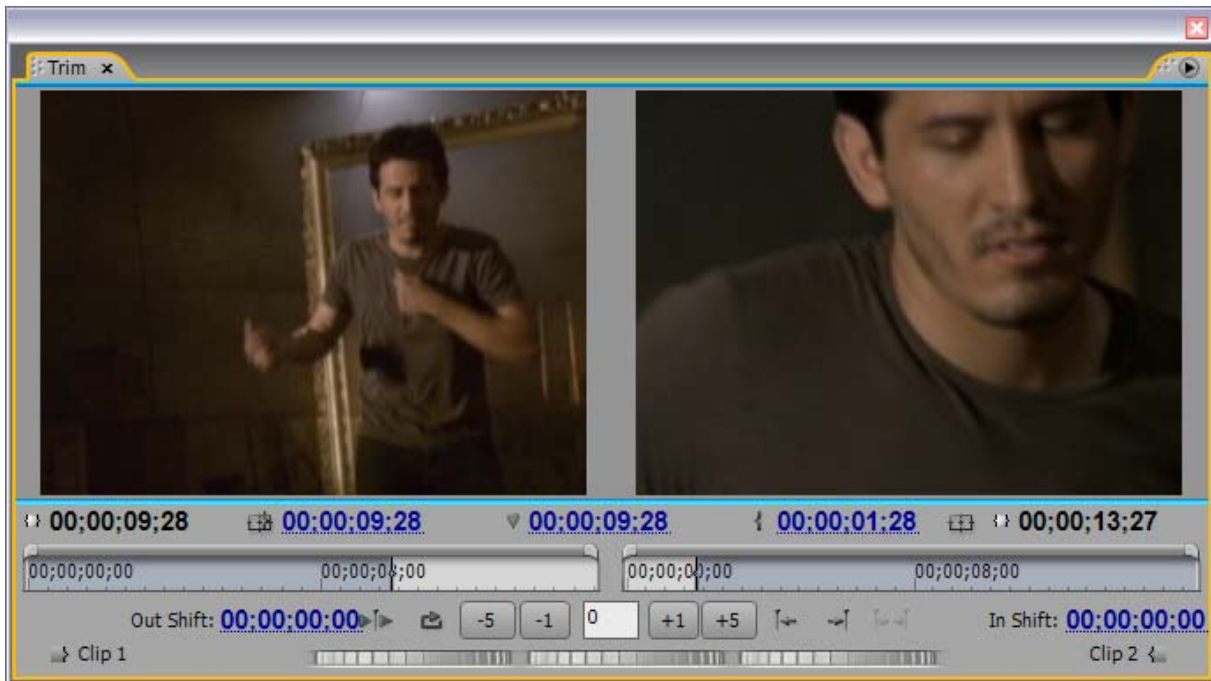


Figure 3 Trim Monitor

6. Hover the pointer over the left preview screen until it turns into a left-facing Ripple Edit tool. Drag the Ripple Edit tool left or right to create a new out point (**Figure 4**).
7. Use the same ripple-edit method to trim the right clip's in point.
8. Click the Play Edit button (below the left preview screen) to review your work (**Figure 5**).

The edit plays once and then stops.

9. Click the Go To Next Edit Point button (below the right preview screen—**Figure 6**).

The Timeline panel CTI jumps to the cut line between the second and third clips, and the Trim Monitor displays the out and in points of those two clips in the preview screens.

10. Use the Ripple Edit tool to trim the out and in points of those two clips.
11. Preview your edit by clicking the Loop button and then the Play Edit button (**Figure 5**).

The Play Edit button changes to the Stop button and the video plays.

12. When you've seen the edit more than once, click the Stop button.
13. Hover the pointer between the two preview screens. It changes into the Rolling Edit tool (**Figure 7**).
14. Drag the Rolling Edit tool left or right to change the out and in points of the left and right clips, respectively.

Note: As you make rolling and ripple edits, note how the Out Shift and In Shift timecodes change. In addition, look at the five timecode displays below the preview panes. From left to right, those numbers represent:

- Outgoing clip duration
- Outgoing clip out point
- Edit point (cut line) position
- Incoming clip in point
- Incoming clip duration



Figure 4 Ripple Edit tool



Figure 5 Play Edit (left) and Loop buttons

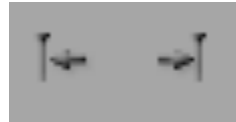


Figure 6 Go To Previous/Next Edit Point buttons



Figure 7 Rolling Edit tool

15. Click the left preview screen to make it active.
A light-blue line appears below the screen.
16. Use the precision trimming tools to move the left clip back and forward one frame—or five frames—at a time to fine-tune your edit (**Figure 8**).
You can do this with the right clip as well.
17. Click Play Edit.
18. Close the Trim Monitor by clicking the little ‘x’ in its upper-right corner.

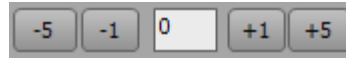


Figure 8 Precision trimming tools

How to edit with 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.

To complete this task, you need three video clips.

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 viewing area bar to the left to zoom in the time ruler (**Figure 2**).

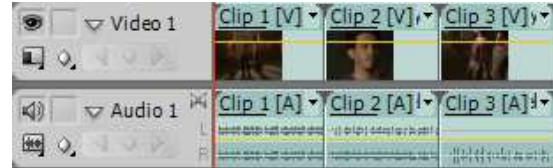


Figure 1 Three-clip sequence

Continue dragging until the time displayed at the right side of the time ruler (48:00 in **Figure 2**) is slightly more than the length of your sequence (the black time code below the right side of the Program Monitor screen—44:28 in **Figure 2**). This will allow you to select edit points with greater precision.

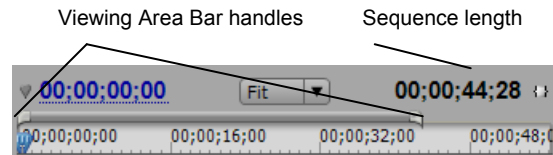


Figure 2 Program Monitor time controls

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 Set In Point button (**Figure 3**).

A right-bracket with light-blue shading to the right of the bracket appears in the time ruler (**Figure 4**) and in the Timeline panel time ruler (**Figure 5**).

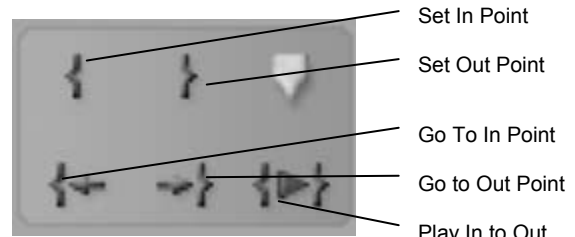


Figure 3 Program Monitor edit tools

Note: The Program Monitor Set In Point and Set Out Point 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. Press the Set Out Point button.

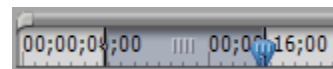


Figure 4 Program Monitor time ruler

A left-bracket appears and the light blue shading falls between the in point and the out point in the Program Monitor and the Timeline panel (**Figures 4 and 5**).

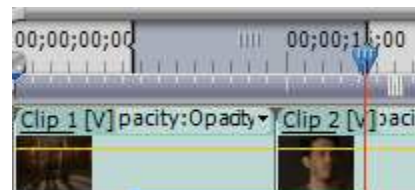


Figure 5 Timeline panel time ruler

8. In the Program Monitor, click the Lift button (**Figure 6**).

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

Note: The Lift and Extract buttons look the same until you get really close to the screen. As shown in **Figure 6**, 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.

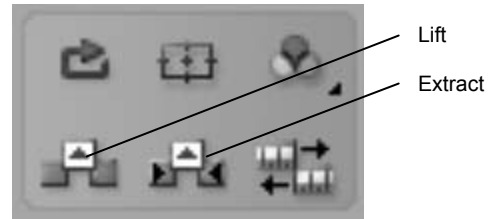


Figure 6 Program Monitor editing tools

How to adjust audio and apply crossfades

Adobe Premiere Pro CS3 has tools you can use to decrease or increase the volume of an entire clip or parts of a clip. For example, you might want to bring the natural sound on a video clip down while you narrate, gradually fade up the audio at the start of a clip, or fade up an interview just as the narrator completes a segment. The latter technique is a *J-cut* that is covered in the “How to create TV news style J- and L-cuts” guide. You can also apply *crossfades*—audio transitions—between clips or at the end or beginning of a clip.

You adjust audio volume levels in the Timeline panel, the Effect Controls panel, and the Audio Mixer. This guide covers the two panels. The Audio Mixer is explained in the “How to work with the Audio Mixer” guide.

This guide introduces *keyframes*. You use keyframes to set parameters for motion, effects, audio, and other properties, usually changing them over time. A keyframe marks the point where you specify a value. In this guide you use keyframes to set and change audio volume. When you use keyframes to create a change over time, you typically use at least two keyframes—one for the state at the beginning of the change and one for the new state at the end of the change.

To complete the tasks in this guide, you will need two audio clips or video clips that have audio. What works best is two brief stereo music clips.

How to use keyframes to adjust audio in the Timeline panel

1. Start Adobe Premiere Pro, start a new project, and import the two clips needed for this project.
2. Drag an audio (or audio/video) clip from the Project panel to the Audio 1 track in the Timeline panel.
3. Check that the audio track view is in the expanded mode (the default condition when starting a new project).

If not, click the Collapse/Expand Track button (Figure 1).

4. Expand the track height farther by moving the pointer to the bottom of the track header until it changes to the height adjustment tool and then dragging the bottom down until you can easily see the audio waveform displays.
5. Click the Show Keyframes button to display the keyframes menu and make sure Show Clip Keyframes is selected—the default opening condition (Figure 2).
6. Click the clip to select it and move the Timeline panel current-time indicator (CTI) to a point in the clip where you want to start changing the volume level.
7. Click the Add/Remove Keyframe button (Figure 3).

You have added a keyframe—indicated by a little diamond (it looks like a circle until you move the CTI)—at the CTI location on the audio volume keyframe graph (the thin horizontal yellow line) between the left and right channels in the audio clip (Figure 3).

Note: If you're working with a monaural clip, there will be only one waveform and one channel displayed in the clip. If you have a 5.1 surround-sound clip, there will be six waveforms and channels.

8. Move the CTI to a point where you want the audio level change to finish and click the Add/Remove Keyframe button to add another keyframe there (Figure 4).
9. Hover the Selection tool over the second keyframe on the volume keyframe graph until the pointer changes to the Pen tool (Figure 4).
10. Drag the keyframe up or down to increase or decrease the volume.

Note: A tool tip pops up briefly, telling you the timecode and the dB value (decibel or volume level) (Figure 4). Zero dB is the clip's original volume level. Moving the volume graph to an exact dB setting later is difficult; you can use the Effect Controls panel Volume effect to do that.

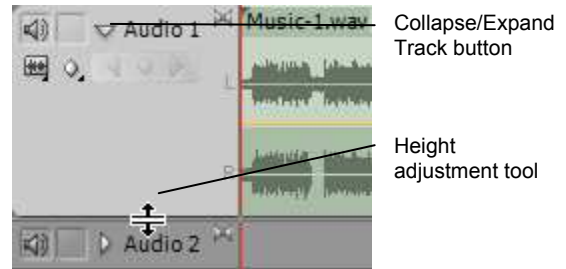


Figure 1 Audio track header

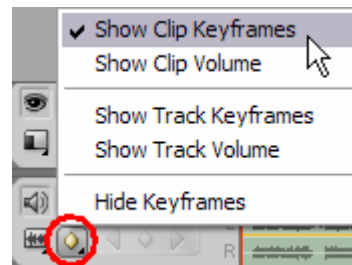


Figure 2 Show Keyframes button and menu



Figure 3 Add/Remove Keyframe button and keyframe

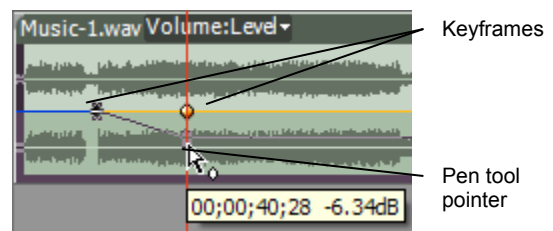


Figure 4 Audio volume keyframes

11. Drag the first keyframe to the beginning of the clip and drag the second keyframe to a point about 2 seconds into the clip.

Note: As you slide keyframes left or right, you invariably move them up or down a little, thereby changing their dB (volume) levels slightly. You can fine-tune the volume levels in the Effect Controls panel later.

12. Create an audio fade-up by dragging the first keyframe down as far as it can go (the dB level will be negative infinity) and dragging the second keyframe to set its dB level to zero (**Figure 5**).

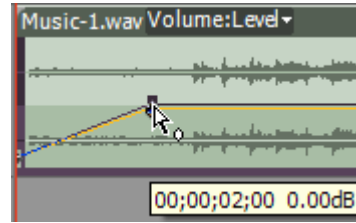


Figure 5 Audio fade-up

How to adjust audio in the Effect Controls panel

1. Continue where you left off in the previous task.
2. Click the audio clip on the Audio 1 track to select it.
3. Display the Effect Controls panel to view that clip's Volume effect (**Figure 6**).
4. Expand Volume to reveal the two Volume parameters:
 - *Bypass*: All audio effects have the Bypass feature (video effects do not). You can switch back to the default volume setting at any point in the clip by turning on Bypass. You can switch the effect off and on any number of times within the clip by using keyframes.
 - *Level*: Decibel (dB) level. By using keyframes, you can change the dB level as many times as you like within a clip.
5. If the time ruler is not visible in the Effect Controls panel, click the Show/Hide Timeline View button (**Figure 6**).

Note: Widen the panel as much as you need to make the Show/Hide Timeline View button visible and active.

6. Click the Go To Next Keyframe button (**Figure 7**).
7. Increase the Level to 2.0 for that volume keyframe by typing in a new value or dragging the Level slider (**Figure 8**).

The line graph to the right of the Volume Level slider moves up.

8. Drag the CTI in the Effect Controls panel or the Timeline panel to about 2 seconds before the end of the audio clip.
9. Click the Add/Remove Keyframe button.

You have added a keyframe to the volume line in the Effect Controls panel time ruler and to the audio volume keyframe graph in the clip in the Timeline panel.

Note: To remove a keyframe, move the CTI to the keyframe and click the Add/Remove Keyframe button.

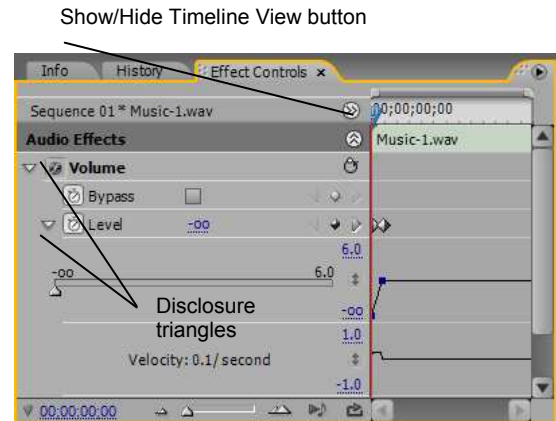


Figure 6 Effect Controls panel

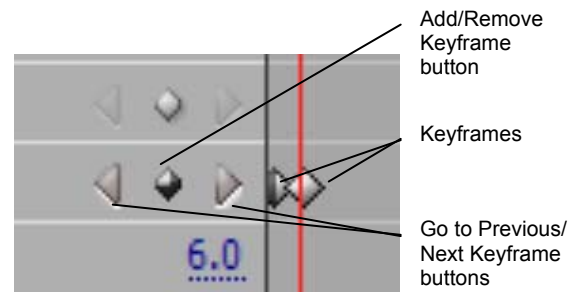


Figure 7 Effect Controls panel keyframe controls

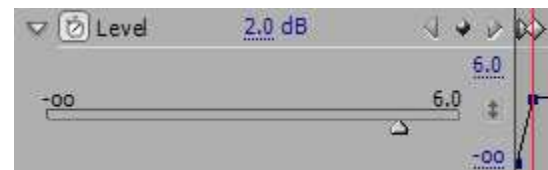


Figure 8 Volume Level controls

10. Increase the Volume effect level to 2.0. (It will begin at slightly less than 2.0 because the keyframe to its left is set to 2.0 and the dB level at the end of the clip is set to 0.0.)
11. Move the CTI to the last frame of the clip by pressing the Page Down key and then the Left Arrow key.

Note: Page Down takes you to the first frame of the next clip or, in this case, because there is no next clip, one frame after the out point of the clip you're working on. The Left Arrow key takes you back a single frame to the final frame of the previous clip.
12. Drag the Volume Level slider as far to the left as it will go (to negative infinity).

Your clip's volume keyframe graph in the Effect Controls panel should look something like **Figure 9**.



Figure 9 Volume keyframe graph

How to work with a crossfade audio transition

1. Start where you left off in the previous task.
2. Replace the clip on the sequence with two audio clips.
3. Trim the out point of the first clip and the in point of the second clip to give them sufficient tail and head frames for a smooth transition.
4. Click the Effects panel tab to display it.
5. Open the Audio Transitions > Crossfade bin and drag the Constant Power audio transition to the cut line between the two clips in the Timeline panel (**Figure 10**).
6. Click the transition rectangle on the clips to select it and view its parameters in the Effect Controls panel (**Figure 11**).
7. Change the duration to 3 seconds.
8. Listen to the audio crossfade.
9. Drag the Constant Gain audio transition to the Constant Power transition at the cut point between the two clips.

The Constant Gain transition replaces Constant Power.
10. Listen to that transition.

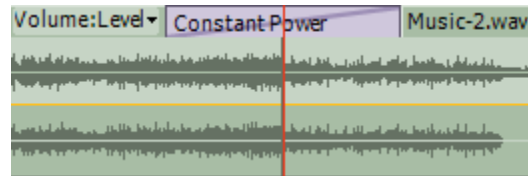


Figure 10 Audio transition at cut line



Figure 11 Effect Controls panel

Note: As shown in **Figure 12**, Constant Gain changes audio at a constant rate, in and out, as it transitions between clips. This can sometimes sound abrupt. Constant Power creates a smoother, more gradual transition.

11. Drag Constant Power to the beginning of the first clip and the end of the second clip.

The two-clip sequence now has a nice audio fade-in and fade-out.



Figure 12 Audio transition graphs

Understanding the Titler

The Titler in Adobe Premiere Pro CS3 is a multifaceted, feature-rich text-and-shape creation tool. You can use it to build text and two-dimensional geometric objects—of any size, color, or style—with borders, beveled edges, shadows, textures, and sheens. Titler-designed text and objects can be superimposed over video as static or rolling credits or used as stand-alone clips. Text and objects created in the Titler are called titles.

This guide gives you a hands-on look at the basic text properties you can work with in the Adobe Premiere Pro Titler. After you complete this guide, you can learn how to create text and shapes for your projects in the “How to use the Titler to build text and objects” guide. In a later project you’ll work with extra features such as strokes (inner and outer borders), sheen, gradients, and rolling and crawling text.

Before you move on to this guide’s task, here is a brief overview of the panels in the Titler (**Figure 1**):

- *Titler main panel:* The screen and menus where you build and view text and graphics. The grayscale, checkerboard background denotes transparency. That is, if you place text or graphics created in the Titler on a video track above other video clips in a sequence, the video clips on lower numbered tracks will be visible wherever you see that checkerboard.
- *Title Properties:* Text and graphic options such as font characteristics, strokes, and shadows.
- *Title Styles:* Preset text styles. You can choose from dozens of styles or customize your own.
- *Title Actions:* Align, center, or distribute text and groups of objects.
- *Title Tools:* Define text boundaries, set text paths, and select geometric shapes.

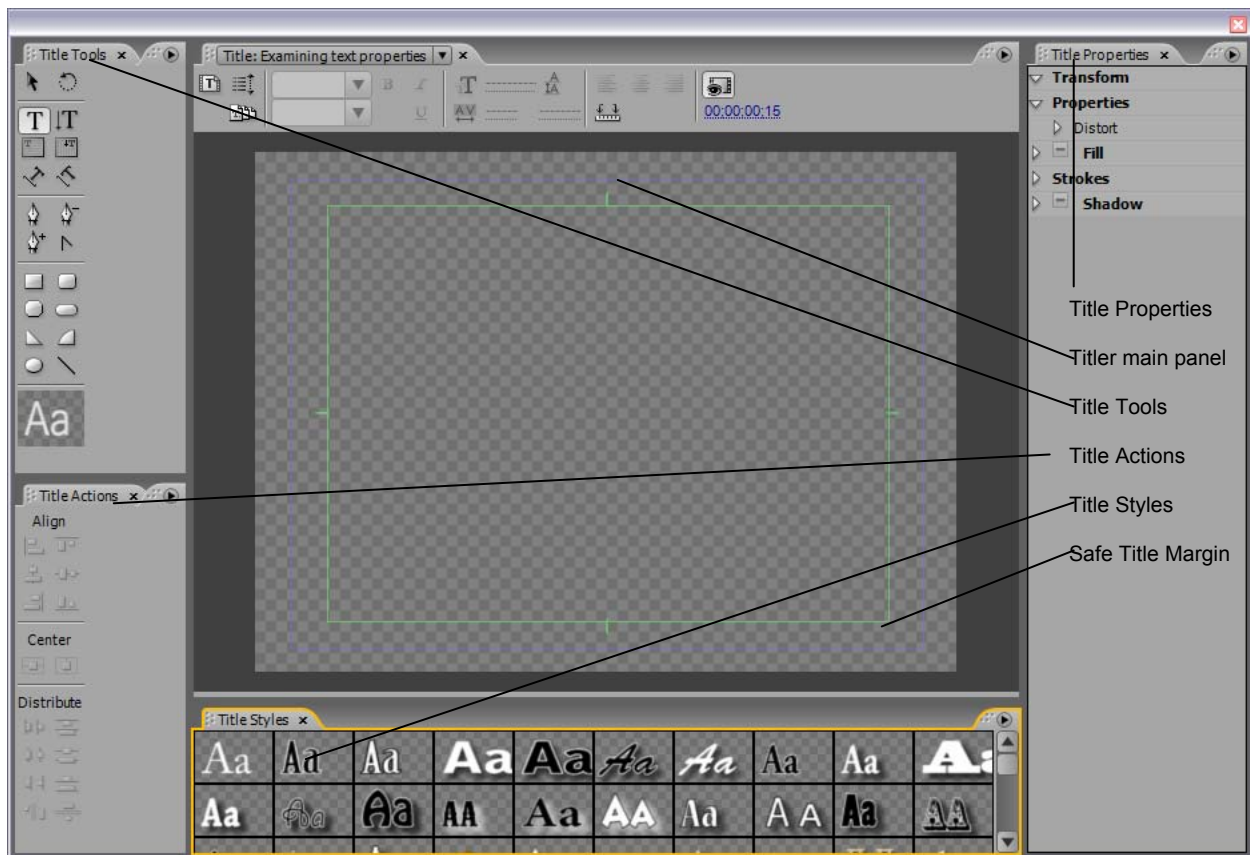


Figure 1 Titler

Examining text properties

1. Start Adobe Premiere Pro and open any project.
2. Select File > New > Title.

The New Title dialog box appears (**Figure 2**).

3. Give your title a name and click OK.

The Titler appears (**Figure 1**).

4. To create a text title, click the Type tool (the large T in the upper-left corner of the Title Tools panel—**Figure 3**).

5. Click anywhere inside the Titler main panel screen, type some text, press Enter (Windows) or Return (Mac OS), and type a second line of text.

You have two lines of text in a bounding box (**Figure 4**).

6. Display the Font Browser menu (at the top of the Titler main panel) and click on a font that's different from the current font (**Figure 5**).

The text in the Titler main panel changes to the new font.

Note: If at any time, you inadvertently close a panel in the Titler, you can reopen it by clicking the Titler main panel menu (the triangle in the upper-right corner of the Titler main panel) and selecting the closed panel.

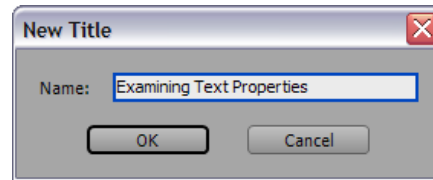


Figure 2 New Title dialog box



Figure 3 Type tool



Figure 4 A two-line title



Figure 5 Font Browser menu

7. In the Properties area of the Title Properties panel, change the properties of the title as follows (**Figure 6**).

- Click and hold on the Font Size number and drag left or right to select a new value or click the Font Size number to select it and then type a new value
- In the same way, change the Aspect (below Font Size in the Properties area) to adjust the horizontal scale of the text so it expands (or shrinks) to fit within the width of the Safe Title Margin—the thin green line rectangle (**Figure 1**).

Note: NTSC TV sets cut off the edges of a video signal. Keeping text within the Safe Title Margin ensures that viewers will see all of your text. To display the Safe Title Margin, select that option in the Titler main panel menu.

- Change the leading (below Aspect in the Properties area) to change the distance between the lines of type.
- Change the Slant degree value to tilt the text left (negative value) or right .
- Select the Small Caps option (near the bottom of the Properties area) and change the Small Caps Size to 50%.

Note: Small Caps puts all selected objects into uppercase. Changing the size to less than 100% shrinks all but the first character of each word if that character was in upper case to begin with.

- Select the Underline option. A line appears beneath both lines of text.

8. In the Title Actions panel, click the Vertical Center and Horizontal Center buttons (**Figure 7**).

Your text is now centered in the Titler main panel.

9. In the Title Styles panel, click several styles in turn and note how the appearance of your text changes.

Note: Styles are fonts with preset properties such as bold, italic, size, and slant and effects such as stroke, sheen, shadow, and fill color and style.

10. Close the Titler by clicking the little ‘x’ in the upper-right corner.

Your newly created title appears as a clip in the Project panel (**Figure 8**).

Note: Adobe Premiere Pro saves your title in the project file. It does not show up as a separate file on your hard drive.

11. To redisplay your title in the Titler, double-click it in the Project panel.

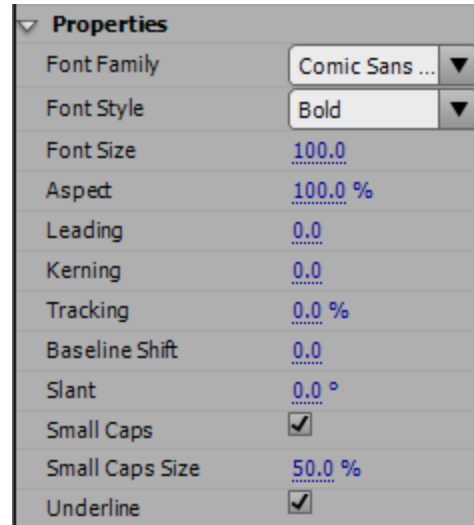


Figure 6 Properties panel, Properties area

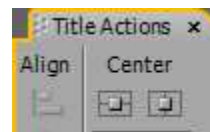


Figure 7 Title Actions panel

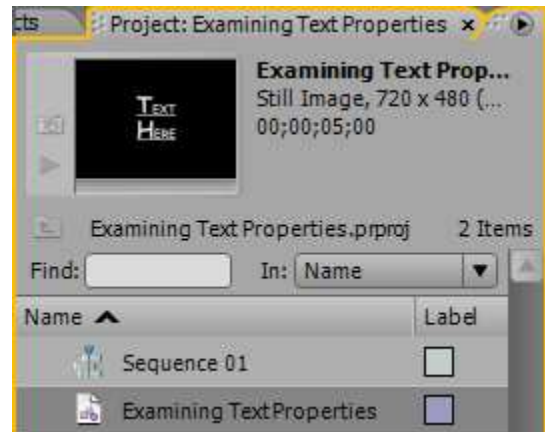


Figure 8 Project panel

Other options in the Title Properties panel, Properties area

The four other options in the Title Properties panel, Properties area are generally intended to work with single characters or groups of characters. Here's an overview:

- *Kerning*: Adjust spacing between selected character pairs.
- *Tracking*: Adjust spacing for a group of characters.
- *Baseline Shift*: Specify the distance of the characters from the baseline—the thin white line running through the bottom of each line of characters. Raise or lower selected type to create superscripts or subscripts.
- *Distort*: Stretch text along the X and Y axes.

How to use the Titler to build text and objects

You can use the Titler in Adobe Premiere Pro CS3 to create text and geometric objects. There are three methods to create text, each with horizontal or vertical text orientation:

- *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.

How 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 track in the Timeline panel.
3. Select File > New > Title to display the New Title dialog box.
4. Type a title name in the New Title box and click OK.
The Titler appears.
5. In the Title Styles panel (**Figure 1**), click a style that suits you.

Note: The style shown in **Figure 1** is Adobe Garamond White 90, so named because of its font, fill color, and size. Later in this task you will change the style characteristics, which you can save as a customized style.

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

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's safe margin (the thin green rectangle), choose Title > Word Wrap from the main menu.

Note: You can turn off the safe title margin (the green rectangle) and safe action margin (the light blue rectangle) by opening the Titler menu (or selecting Title > View from the main menu) and then clicking on either of those options.

9. Click the Selection tool (the black arrow in the upper-left corner of the Title Tools panel) and move the pointer into the Titler main panel.

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: Instead of dragging bounding-box handles to change text size, you can change values in the Transform area at the top of the Title Properties panel.



Figure 1 Title Styles panel

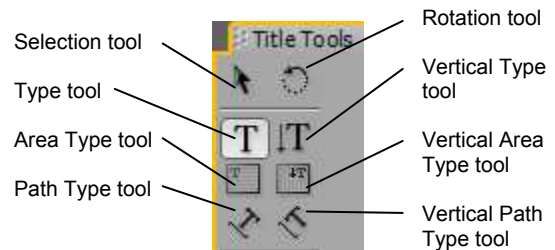


Figure 2 Title Tools panel

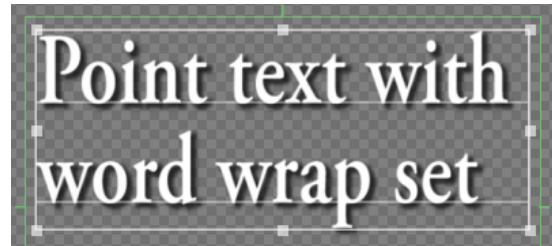


Figure 3 Point text with bounding box

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**).

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**).

The video clip you added to the sequence in step 1 shows behind the text (**Figure 6**).

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 Video Background 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.

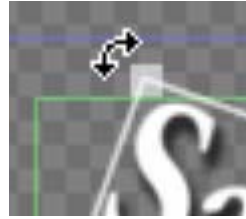


Figure 4 Rotation pointer



Figure 5 Show Background Video button



Figure 6 Titler main panel



Figure 7 Vertical point text

How to create paragraph text

1. Continue where you left off in the previous task (with the Titler displayed).
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 New Title box and click OK.
4. In the Titler, click the Selection tool, marquee-select the text in the Titler main panel, and press Delete to create a clean slate.
5. 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.

6. In the Titler main panel, drag to create a text bounding box that nearly fills the safe title margin.
7. 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**).

8. 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**).

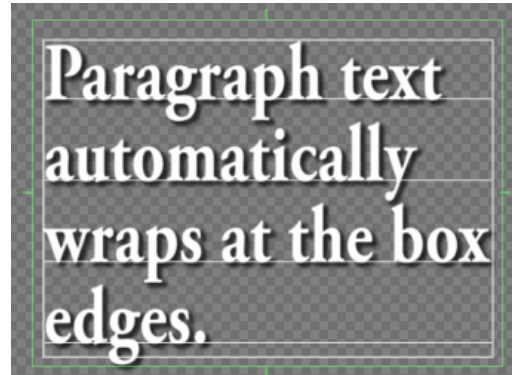


Figure 8 Paragraph text



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

How to put 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 CS3, 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.

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.

2. Type a title name in the New Title box and click OK.
3. In the Titler, click the Selection tool, marquee-select the text in the Titler main panel, and press Delete to create a clean slate.

4. In the Titler, select the Path Type tool in the Title Tools panel (**Figure 2**).
5. Drag 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.

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

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

7. Add at least two more anchor points.

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

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

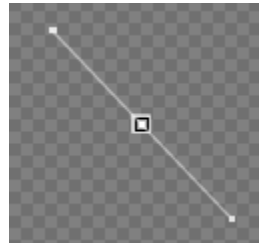


Figure 10 Path text anchor point (center) and handles

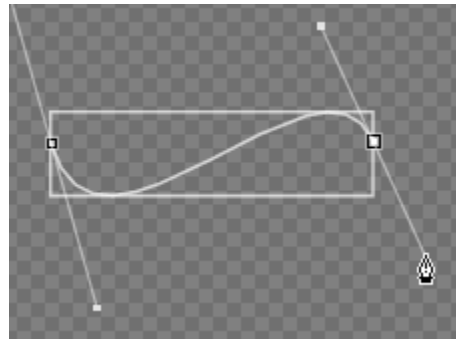


Figure 11 Path text anchor points and bounding box

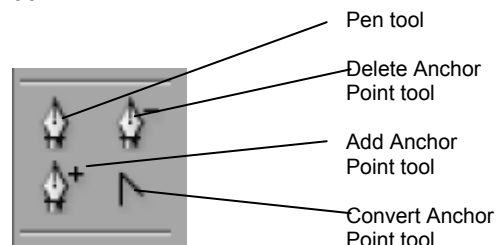


Figure 12 Path Type tools

- 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 handle longer, shorter, or just move it around to see how this tool works.

- 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.
- 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.

- Type some text.

Your path text should look something like **Figure 14**.

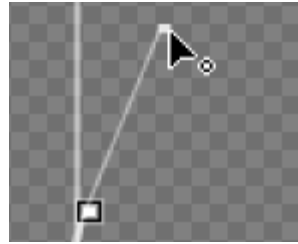


Figure 13 Pen tool on a handle

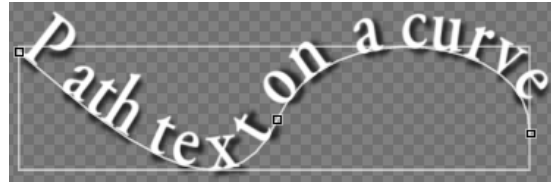


Figure 14 Path text

How to create shapes

If you've created shapes in graphics-editing software such as Adobe Photoshop or Adobe Illustrator CS3, you know how to create geometric objects in the Adobe Premiere Pro Titler: you simply select from the various drawing tools in the Title Tools panel and drag to draw the shape.

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

- Type a title name in the New Title box and click OK.
- In the Titler, click the Selection tool, marquee-select the text in the Titler main panel, and press Delete to create a clean slate.
- Select the Rectangle tool from the Title Tools panel (**Figure 15**) and drag in the Titler main panel to create a square or rectangle (**Figure 16**).

The rectangle has the characteristics of the style you choose in the Title Properties panel. The rectangle in **Figure 16** has white solid fill and a shadow.



Figure 15 Drawing tools



Figure 16 Rectangle and square

6. In the Titler main panel, make a square by dragging 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 Cropped 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**).
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

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.



Figure 18 Closing a path

Peer review

Name: _____ Date: _____

Project: _____

Overview

Revision is an important part of the design process. In addition to conducting review and redesign cycles personally and with your client, using peer review can also be beneficial to your project. Peer review occurs in many professional environments, and it is an essential skill to starting learning.

When giving peer review, be sure to make both positive and negative points. Give critiques as suggestions, not commands. When receiving peer review, do not feel disenchanted or think you did a bad job based on one review. Every review is different and what one person may not approve, the next person may find exemplary.

Process for presenting work for peer review

- When presenting your work for peer review, state the purpose, audience, and goals of your video and point out any concerns you have.
- When someone else presents work for you to review, your first response should be to reiterate their purpose, audience, and goals.
- When the producer's purpose, audience, and goals are clear, ask questions of the producer, make comments, and offer suggestions.
- To conclude, have the producer summarize the suggestions and offer a plan for revision.

Guidelines for giving comments and suggestions

- Before making any comments, review the entire video and make sure you understand the producer's intentions.
- Point out the strengths as well as the weaknesses of the video (shot selection, writing, transitions, effects, and so on).
- Offer suggestions, not commands. For instance, do not say "You should do this...." Instead, use "I" statements: "I see that..." or "I'm confused about..."
- Be respectful and considerate of your peer's feelings. Do not say or write anything you wouldn't want to hear about yourself. There is no reason to be rude.
- Make sure your comments are clear and specific so your peer knows what you are referring to. Give specific examples and point to video shooting techniques, editing techniques, script writing, and so on to make your point. (Comments such as "This is unclear" or "This is too vague" are too general to be helpful. Rather, make a comment such as "I'm confused by this clip because it seems out of place.")
- If you are writing your comments, reread them before giving them to your peer. Make sure your comments make sense and are easy to follow.

How to use the Adobe Media Encoder

The Adobe Media Encoder converts sequences and clips into media suited for distribution on the web or on DVDs, iPods, cell phones, and other mobile devices. Here is an overview of the Adobe Media Encoder formats:

- *MPEG1* and *MPEG1-VCD* (Windows only): A set of standards defined by the Motion Picture Experts Group (MPEG) designed to deliver video and associated audio at bit rates of about .5 to 1.5 Mbps (megabits per second). Video Compact Disc (VCD) videos play only on CDs. MPEG1 movies play on CDs and as progressively downloadable files on the web.
- *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 CS3) to create a disc with navigational menus and other features.
- *MPEG2-SVCD*: A variant of the MPEG-2 standard designed for the Super Video Compact Disc (SVCD) format. Up to an hour of relatively high-quality video can fit on a single CD. SVCDs can play on most set-top DVD players.
- *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. The 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.
- *Adobe Flash Video*: The Adobe 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.
- *QuickTime*: The Apple multimedia architecture for HDTV and for web delivery as streaming media or for download. The Adobe Media Encoder does not create a standard QuickTime MOV file. In Adobe Premiere Pro CS3, use File > Export > Movie to access the QuickTime format.
- *RealMedia* (Windows only): The Real Network multimedia format for delivering video and audio over the web or other networks.
- *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.

To explain each format's unique characteristics would go well beyond the scope of this guide. Instead, this guide shows you how to access the formats. The first task, "Overview of the Adobe Media Encoder," has you select several different formats and then explains some concepts common to most of them. (For detailed explanations on each encoder, Adobe recommends that you visit the respective company's website.) Then the guide gives a rundown of the specific steps you need to follow to use the Adobe Media Encoder to export a clip or sequence.

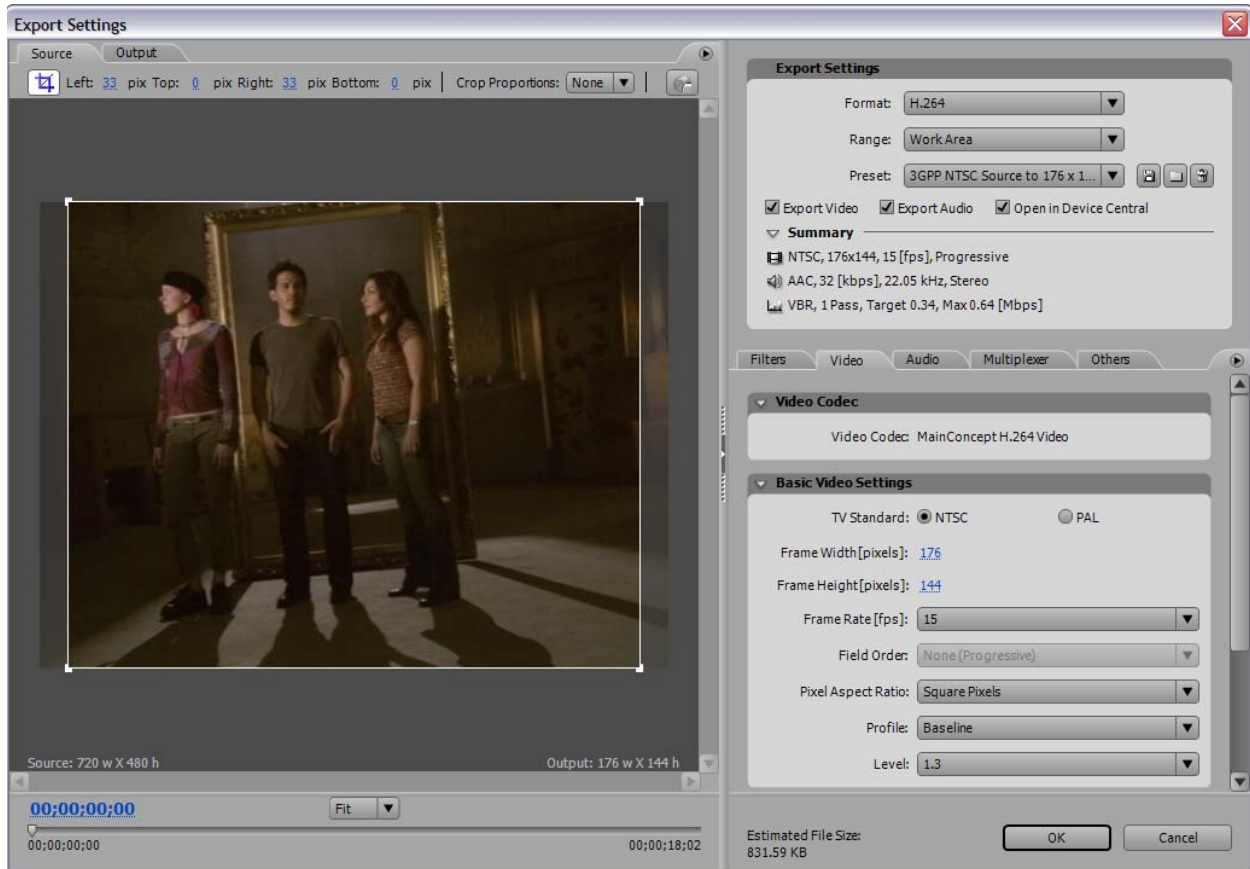


Figure 1 Adobe Media Encoder

Overview of the Adobe Media Encoder

1. Start Adobe Premiere Pro and open a project with a sequence or clip you want to export.
2. Select the sequence or clip and then select File > Export > Adobe Media Encoder.

The Adobe Media Encoder consists of a preview display on the left and tabs containing export settings on the right (Figure 1).

3. Click the Output tab in the upper-left corner of the Encoder.
4. In the Export Settings area, select H.264 in the Format menu (Figure 2).

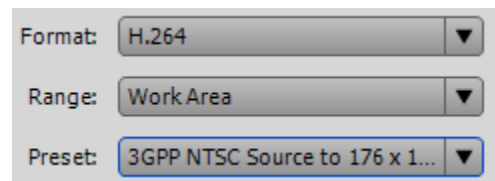


Figure 2 Export Settings area menus

5. In the Preset menu, select 3GPP NTSC Source To 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 encoder (**Figure 3**). You will compare it to another encoder in the next step.

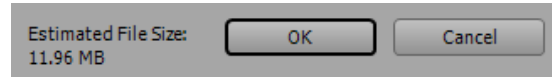


Figure 3 Estimated File Size

6. In the Format menu, select MPEG2-DVD (NTSC Medium Quality should be the default preset).

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.

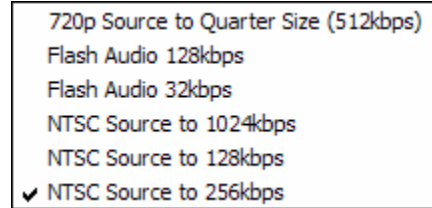


Figure 4 Adobe Flash Video Preset menu (segment)

7. In the Format menu, select Adobe Flash Video.
8. Open the Preset menu (NTSC Source To 256kbps should be the default preset) and look at the 20+ presets (**Figure 4** shows a few of those presets).

Note: Adobe Flash Video has the fewest options and presets of all the formats in the Adobe Media Encoder. For standard or widescreen video, you simply select a bit rate, and for HDTV, you select a screen resolution.

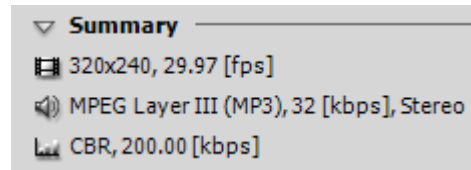


Figure 5 Export Settings Summary area

9. 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.

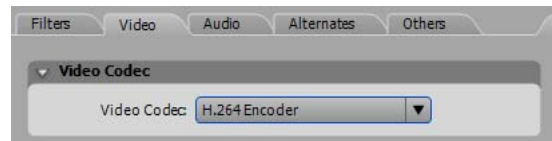


Figure 6 Video area Video Codec menu

10. In the Format menu, select QuickTime.
11. Click the Video tab (located below the Export Settings area) and display the Video Codec menu (**Figure 6**).

Note: The default QuickTime codec is H.264 (there are 26 QuickTime codecs). H.264 is one of the formats in the Adobe Media Encoder. H.264 delivers video more efficiently than previous standards such as MPEG-2, and it's built into the Apple QuickTime 7 multimedia architecture.

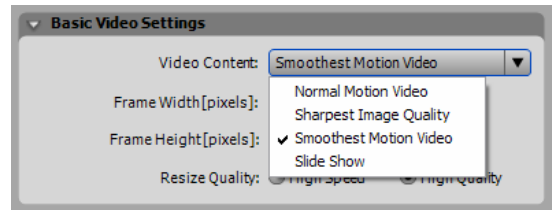


Figure 7 RealMedia Basic Video Settings

12. In the Format menu, select RealMedia.
13. Click the Video tab, and in the Basic Video Settings area, display the Video Content menu (**Figure 7**).

The four nontechnical settings are indicative of RealMedia's consumer-friendly approach.

14. In the Format menu, select Windows Media and verify that NTSC Source To Download 256kbps is the selected preset.

15. Click the Video tab and view the basic video settings (**Figure 8**).

Note: Windows Media offers several encoding options: one or two passes, constant or variable bit rates, frame size, frame rate, and pixel aspect ratio. You can use these options to fine-tune the output.

16. In the Format menu, select MPEG2-DVD and verify that NTSC Medium Quality is the Preset.

17. In the Video panel, note the Quality slider (**Figure 9**).

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.

18. Use the Video panel scroll bar to move to the Bitrate Settings area. Increase the Target Bitrate setting and note that the estimated file size increases (**Figure 10**).

Note: Doubling the bit rate generally increases the MPEG-2 file size by about 50%.

19. Click the Audio tab.

20. In the Audio Format menu, select MPEG.

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. Dolby Digital compresses the audio but very little quality is lost in the process. After three trial uses, you need to pay to use the Dolby Digital encoder. MPEG also compresses the audio and yields high-quality results.

21. Scroll down to the Bitrate Settings area and select 128 Kbps from the Bitrate menu (**Figure 11**).

The estimated file size drops considerably from the default PCM audio format. 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.

22. To save a customized preset, click the Save Preset button located next to the Preset menu (**Figure 12**).

23. Click Cancel to close the Adobe Media Encoder.

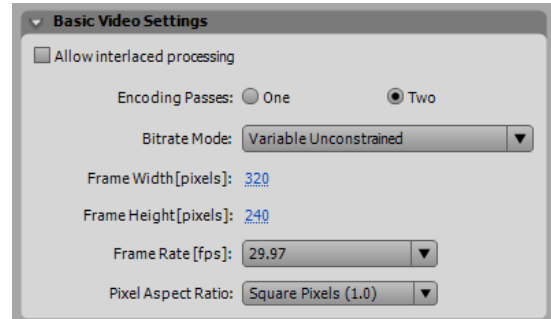


Figure 8 Windows Media Basic Video Settings

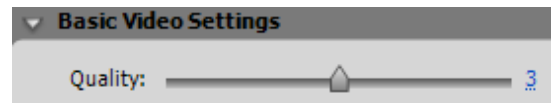


Figure 9 MPEG2-DVD Quality setting

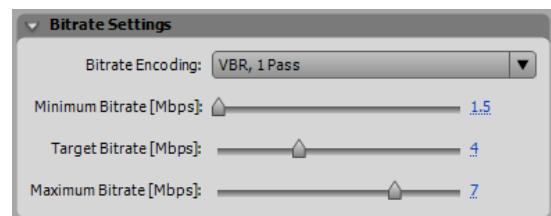


Figure 10 MPEG2-DVD Bitrate Settings



Figure 11 MPEG2 Audio Bitrate Settings area



Figure 12 Save Preset button

How to use the Adobe Media Encoder to export a sequence or clip

You can use the Adobe Media Encoder to export a sequence, a sequence segment, a clip, or a portion of a clip. Refer to the “How to create standard image, movie, and audio files” guide for an explanation of how to prepare a portion of a clip or a sequence segment for export.

1. Start Adobe Premiere Pro and open a project with a sequence or clip you want to export.
2. Select the clip, clip segment, sequence, or sequence segment you want to export.
3. Select File > Export > Adobe Media Encoder.
4. In the Adobe Media Encoder Export Settings area, specify the following options:
 - *Format*: Specify the media file format to be used by your intended audience.
 - *Range*: Choose whether to export an entire sequence or clip or a range of frames you specify: the work area of a sequence or from the in point to the out point of a clip.
 - *Preset*: Choose the option that most closely matches the specifications for the media to be viewed by your intended audience. As explained in the previous task, you can customize the settings by clicking on one of the tabs below the Export Settings area and changing the parameters there.
 - *Export Video*: Select this option to include video in the exported file; deselect this option to exclude video from the exported file.
 - *Export Audio*: Select this option to include audio in the exported file; deselect this option to exclude audio from the exported file.
5. Click OK.

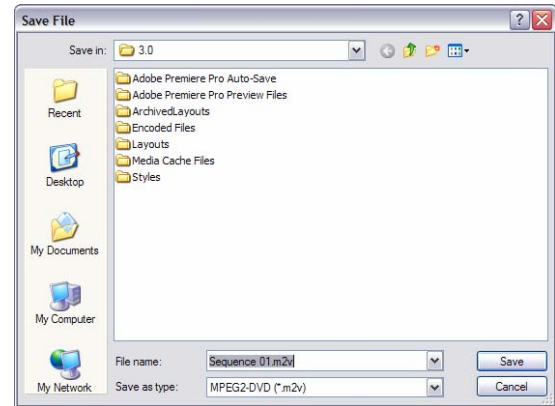


Figure 13 Save File dialog box

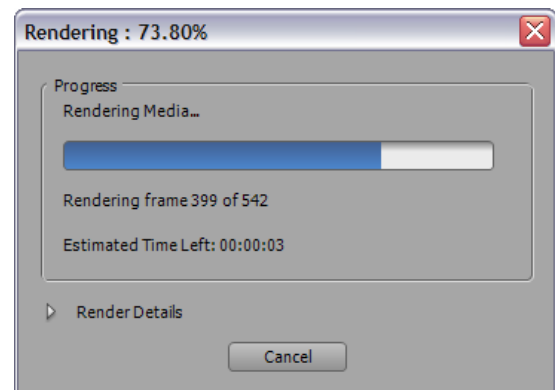


Figure 14 Rendering progress window

6. Navigate to a file folder, name the file, and click Save.
Encoding (rendering) begins (Figure 14). When it is complete, the file is stored on the hard drive and the Adobe Media Encoder closes.