

# **LEARN**

# **Adobe Premiere Pro CC**

## **for Video Communication**

Adobe Certified Associate Exam Preparation

Joe Dockery and Conrad Chavez  
with Rob Schwartz



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ADOBE CERTIFIED ASSOCIATE EXAM PREPARATION

**Joe Dockery** (video)

**Conrad Chavez** (book)

with **Rob Schwartz**

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*I would like to dedicate this book to my father, Robert Patterson, who was always there for me. His example of hard work and dedication to education has been a guiding light in my life.*

—Joe Dockery

*To Sarah, who makes everything better.*

—Conrad Chavez

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—Joe Dockery

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—Conrad Chavez

# About the Authors

**Joe Dockery** (video author) has taught for 25 years in the Snoqualmie Valley School District and currently leads the Digital Media Academy at Mount Si High School. He engages his students in real-world design projects from their school and community to ensure they receive authentic learning experiences. As an Adobe Education Leader, Joe Dockery consults and trains nationwide on the use and integration of Adobe software. His awards include the The Washington State Golden Apple Award, The Radio Shack National Technology Teacher of the Year Award, Educator of the Year Award from the Snoqualmie Valley Schools Foundation, ISTE's "Best of the Best" and "Making IT Happen," Adobe Education Leader "Impact" Award, and The Give Good Awards: Educational Excellence 2015. Joe is an Adobe Certified Associate in Premiere Pro CC.



**Conrad Chavez** (primary book author) is an author and photographer with over two decades of experience with Adobe digital media workflows. During his time at Adobe Systems Inc., Conrad helped write the user guide for Adobe Premiere (the precursor to Adobe Premiere Pro). He is the author of several titles in the Real World Adobe Photoshop and Adobe Classroom in a Book series, and he writes articles for websites such as CreativePro.com and Peachpit.com. Visit his web site at [conradchavez.com](http://conradchavez.com).



**Rob Schwartz** (author of book chapters 8 & 9) is an award-winning teacher (currently at Sheridan Technical College in Hollywood, FL) with over 15 years experience in technical education. Rob holds several Adobe Certified Associate certifications, and is also an Adobe Certified Instructor. As an Adobe Education Leader Rob won the prestigious Impact Award from Adobe, and in 2010 Rob was the first Worldwide winner of the Certiport Adobe Certified Associate Championship. Find out more about Rob at his online curriculum website at [brainbuffet.com](http://brainbuffet.com).



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# Getting Started

Welcome to *Learn Adobe Premiere Pro CC for Video Communication*! We use a combination of text and video to help you learn the basics of video editing with Adobe Premiere Pro CC along with other skills that you will need to get your first job as a video editor. Adobe Premiere Pro CC is a powerful program for capturing footage from a variety of devices and assembling it into professional-quality video with sophisticated transitions, special effects, and text. You can also use Premiere Pro to export your video to many popular formats that your viewers can watch on a wide range of screens, including desktop computers and mobile devices like phones and tablets.

## About this product

*Learn Adobe Premiere Pro CC for Video Communication* was created by a team of expert instructors, writers, and editors with years of experience in helping beginning learners get their start with the cool creative tools from Adobe Systems. Our aim is not only to teach you the basics of the art of video editing with Premiere Pro, but to give you an introduction to the associated skills (like design principles and project management) that you'll need for your first job.

We've built the training around the objectives for the Video Communication Using Adobe Premiere Pro CC (2015) Adobe Certified Associate Exam. If you master the topics covered in this book and video you'll be in good shape to take the exam. But even if certification isn't your goal, you'll still find this training will give you an excellent foundation for your future work in video. To that end, we've structured the material in the order that makes most sense for beginning learners (as determined by experienced classroom teachers), rather than following the more arbitrary grouping of topics in the ACA Objectives.

To aid you in your quest, we've created a unique learning system that uses video and text in partnership. You'll experience this partnership in action in the Web Edition, which lives on your Account page at [peachpit.com](http://peachpit.com). The Web Edition contains 8 hours of video—the heart of the training—embedded in an online eBook that supports the video training and provides background material. The eBook material is also available separately for offline reading as a printed book or an eBook in a variety of formats. The Web Edition also includes hundreds of interactive review questions you can use to evaluate your progress. Purchase of the book in *any* format

entitles you to free access to the Web Edition (instructions for accessing it follow later in this section).

Most chapters provide step-by-step instructions for creating a specific project or learning a specific technique. Other chapters acquaint you with other skills and concepts that you'll come to depend on as you use the software in your everyday work. Many chapters include several optional tasks that let you further explore the features you've already learned.

Each chapter opens with two lists of objectives. One list lays out the learning objectives: the specific tasks you'll learn in the chapter. The second list shows the ACA exam objectives that are covered in the chapter. A table at the end of the book guides you to coverage of all of the exam objectives in the book or video.

Most chapters provide step-by-step instructions for creating a specific project or learning a specific technique. Many chapters include several optional tasks that let you further explore the features you've already learned. Chapters 8 and 9 acquaint you with other skills and concepts that you'll come to depend on as you use the software in your everyday work. Here is where you'll find coverage of Domains 1 and 2 of the ACA Objectives, which don't specifically relate to features of Premiere Pro but are important components of the complete skill set which the ACA exam seeks to evaluate.

## Conventions used in this book

This book uses several elements styled in ways to help you as you work through the exercises.

Text that you should enter appears in bold, such as:

In the Link field in the Property inspector, type **<https://helpx.adobe.com/premiere-pro.html>**.

Links to videos that cover the topics in depth appear in the margins.

The ACA objectives covered in the chapters are called out in the margins beside the sections that address them.

Notes give additional information about a topic. The information they contain is not essential to accomplishing a task but provides a more in-depth understanding of the topic.

**NOTE** *In time notation, the numbers after the last colon are frames. For video you read time as hours, minutes, seconds, and frames.*

 **Video 5.1** *Working in the timeline*

 **ACA Objective 2.1**

## Operating system differences

In most cases, Premiere Pro CC works the same in both Windows and Mac OS X. Minor differences exist between the two versions, mostly due to platform-specific issues. Most of these are simply differences in keyboard shortcuts, how dialogs are displayed, and how buttons are named. In most cases, screen shots were made in the Mac OS version of Premiere Pro and may appear somewhat differently from your own screen.

Where specific commands differ, they are noted within the text. Windows commands are listed first, followed by the Mac OS equivalent, such as Ctrl+C/Cmd+C. In general, the Windows Ctrl key is equivalent to the Command (or “Cmd”) key in Mac OS and the Windows Alt key is equivalent to the Option (or “Opt”) key in Mac OS.

As lessons proceed, instructions may be truncated or shortened to save space, with the assumption that you picked up the essential concepts earlier in the lesson. For example, at the beginning of a lesson you may be instructed to “press Ctrl+C/Cmd+C.” Later, you may be told to “copy” text or a code element. These should be considered identical instructions.

If you find you have difficulties in any particular task, review earlier steps or exercises in that lesson. In some cases if an exercise is based on concepts covered earlier, you will be referred back to the specific lesson.

## Installing the software

Before you begin using *Learn Adobe Premiere Pro CC for Video Communication*, make sure that your system is set up correctly and that you’ve installed the proper software and hardware. This material is based on the original 2015 release of Adobe Premiere Pro CC (version 9.0) and is designed to cover the objectives of the Adobe Certified Associate Exam for that version of the software.

The Adobe Premiere Pro CC software is not included with this book; it is available only with an Adobe Creative Cloud membership which you must purchase or it must be supplied by your school or other organization. In addition to Adobe Premiere Pro CC, some lessons in this book have steps that can be performed with Adobe Media Encoder and other Adobe applications. You must install these applications from Adobe Creative Cloud onto your computer. Follow the instructions provided at [helpx.adobe.com/creative-cloud/help/download-install-app.html](http://helpx.adobe.com/creative-cloud/help/download-install-app.html).

## ADOBE CREATIVE CLOUD DESKTOP APP

In addition to Adobe Premiere Pro CC, this training also requires the Adobe Creative Cloud desktop application, which provides a central location for managing the dozens of apps and services that are included in a Creative Cloud membership. You can use the Creative Cloud desktop application to sync and share files, manage fonts, access libraries of stock photography and design assets, and showcase and discover creative work in the design community.

The Creative Cloud desktop application is installed automatically when you download your first Creative Cloud product. If you have Adobe Application Manager installed, it auto-updates to the Creative Cloud desktop application.

If the Creative Cloud desktop application is not installed on your computer, you can download it from the Download Creative Cloud page on the Adobe website ([creative.adobe.com/products/creative-cloud](https://creative.adobe.com/products/creative-cloud)) or the Adobe Creative Cloud desktop apps page ([www.adobe.com/creativecloud/catalog/desktop.html](https://www.adobe.com/creativecloud/catalog/desktop.html)). If you are using software on classroom machines, be sure to check with your instructor before making any changes to the installed software or system configuration.

## CHECKING FOR UPDATES

Adobe periodically provides updates to software. You can easily obtain these updates through the Creative Cloud. If these updates include new features that affect the content of this training or the objectives of the ACA exam in any way, we will post updated material to [peachpit.com](https://peachpit.com).

## Accessing the free Web Edition and lesson files

Your purchase of this product in any format includes access to the corresponding Web Edition hosted on [peachpit.com](https://peachpit.com). The Web Edition contains the complete text of the book augmented with hours of video and interactive quizzes.

To work through the projects in this product, you will first need to download the lesson files from [peachpit.com](https://peachpit.com). You can download the files for individual lessons or download them all in a single file.

If you purchased an eBook from [peachpit.com](https://peachpit.com) or [adobepress.com](https://adobepress.com), the Web Edition will automatically appear on the Digital Purchases tab on your Account page. Continue reading to learn how to register your product to get access to the lesson files.

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The **Lesson Files** can be accessed through the Registered Products tab on your Account page. Click the Access Bonus Content link below the title of your product to proceed to the download page. Click the lesson file links to download them to your computer.

## Project fonts

All fonts used in these projects are either part of standard system installs or can be downloaded from Typekit, an Adobe service which is included with your Creative Cloud membership.

## Additional resources

*Learn Adobe Premiere Pro CC for Video Communication* is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. For comprehensive information about program features and tutorials, refer to these resources:

- **Adobe Premiere Pro Learn & Support:** [helpx.adobe.com/premiere-pro](https://helpx.adobe.com/premiere-pro) is where you can find and browse Help and Support content on Adobe.com. Adobe Premiere Pro Help and Adobe Premiere Pro Support Center are accessible from the Help menu in Premiere Pro. Help is also available as a printable PDF document. Download the document at [helpx.adobe.com/pdf/premiere\\_pro\\_reference.pdf](https://helpx.adobe.com/pdf/premiere_pro_reference.pdf).
- **Adobe Forums:** [forums.adobe.com/community/premiere](https://forums.adobe.com/community/premiere) lets you tap into peer-to-peer discussions, questions, and answers on Adobe products.
- **Adobe Premiere Pro CC product home page:** [adobe.com/products/premiere](https://adobe.com/products/premiere) provides information about new features and intuitive ways to create professional-quality videos that play back on a wide range of devices.

- **Adobe Add-ons:** [creative.adobe.com/addons](https://creative.adobe.com/addons) is a central resource for finding tools, services, extensions, code samples, and more to supplement and extend your Adobe products.
- **Resources for educators:** [adobe.com/education](https://adobe.com/education) and [edex.adobe.com](https://edex.adobe.com) offer a treasure trove of information for instructors who teach classes on Adobe software at all levels.

## Adobe certification

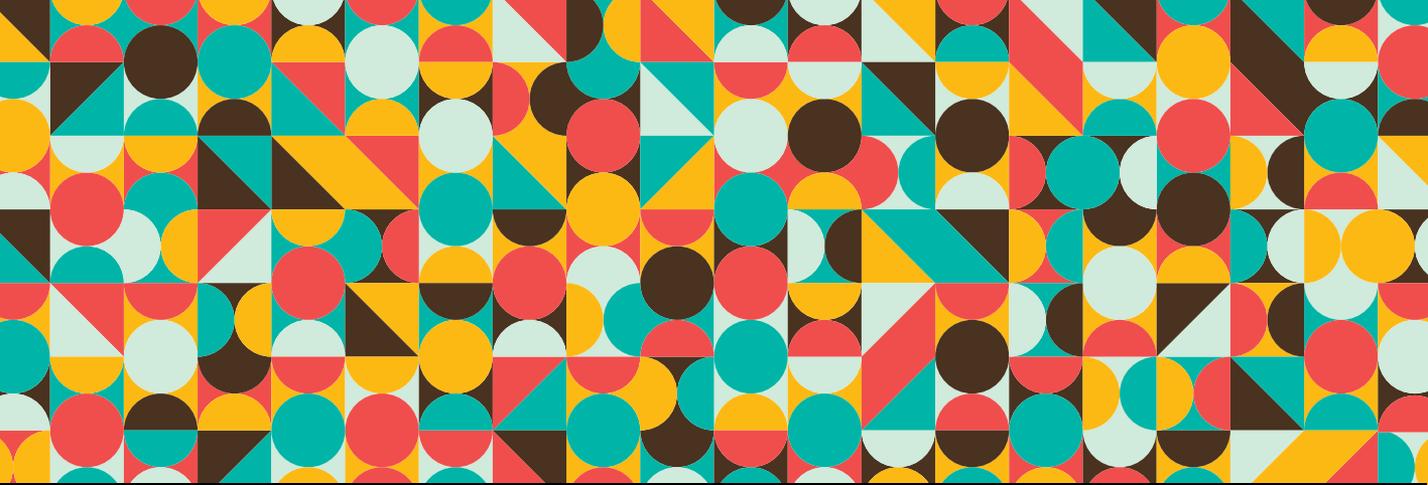
The Adobe training and certification programs are designed to help video editors, designers, and other creative professionals improve and promote their product-proficiency skills. The Adobe Certified Associate (ACA) is an industry-recognized credential that demonstrates proficiency in Adobe digital skills. Whether you're just starting out in your career, looking to switch jobs, or interested in preparing students for success in the job market, the Adobe Certified Associate program is for you! For more information visit [edex.adobe.com/aca](https://edex.adobe.com/aca).

## Resetting preferences to their default settings

Premiere Pro lets you determine how the program looks and behaves (like tool settings and the default unit of measurement) using the extensive options in Edit > Preferences (Windows) or Premiere Pro CC > Preferences (Mac OS). To ensure that the preferences and default settings of your Adobe Premiere Pro program match those used in this book, you can reset your preference settings to their defaults. If you are using software installed on computers in a classroom, don't make any changes to the system configuration without first checking with your instructor.

To reset your preferences to their default settings, follow these steps:

- 1 Quit Adobe Premiere Pro.
- 2 Hold down the Alt key (Windows) or Option key (Mac OS).
- 3 Continue to hold the key and start Adobe Premiere Pro CC.
- 4 When the program's splash screen appears, release the key.



# CHAPTER OBJECTIVES

## Chapter Learning Objectives

- Create a rough cut.
- Edit on the timeline.
- Understand and edit coverage.
- Edit audio transitions.
- Create a title crawl.
- Use adjustment layers and effects.
- Review and export files.

## Chapter ACA Objectives

For more information on ACA Objectives, see pages 235–238.

**DOMAIN 1.0**  
SETTING PROJECT REQUIREMENTS  
1.1, 1.2

**DOMAIN 2.0**  
UNDERSTANDING DIGITAL VIDEO  
2.4, 2.5

**DOMAIN 3.0**  
UNDERSTANDING ADOBE PREMIERE PRO CC  
3.1

**DOMAIN 4.0**  
EDITING A VIDEO SEQUENCE WITH ADOBE  
PREMIERE PRO  
4.1, 4.2, 4.3, 4.4, 4.5, 4.6

**DOMAIN 5.0**  
EXPORTING VIDEO WITH ADOBE PREMIERE PRO  
5.1

## CHAPTER 4

# Editing a Dialogue Scene

In our next training scenario, Anytown High School has hired Brain Buffet to produce a series of short video clips that will help first-year students transition to high school. They will show these videos on their morning announcements and post them on their website. The first video you'll produce for them is designed to let students know about the activity bus.

## Preproduction

As you've learned, production can't start until the project requirements are clearly understood, so it's time to review those before you begin:

- **Client:** Anytown High School
- **Target Audience:** Anytown High School's target audience is first-year students from 13 to 15 years old.
- **Purpose:** The purpose of producing this video is to inform first-year students that they can still catch the activity bus at 4:30 p.m. if they miss the regular school bus or need to study in the library after school.
- **Actors:** There is a principal and a student.
- **Goal:** The goal is to ensure that first-year students know when the activity bus picks up students after school.
- **Deliverable:** The client expects a 30-to-45-second video featuring two actors, a title, and voiceover. The video should be delivered in H.264 YouTube 720p HD format.

★ ACA Objective 1.1

★ ACA Objective 1.2

 **Video 4.1**  
*Introducing the activity bus video project*

## NOTE

*If this scene had been shot indoors, you would also have been provided with a WAV file capturing room tone. This is room background noise recorded with no dialogue. A room is not silent, and the background noise of every room has a slightly different character. The uniqueness of room tone lets the audio help the video establish a sense of place and distinguish different locations.*

## Listing the available media files

In this project, some media has already been acquired for the project. What do you have to work with?

- A photograph of the bus
- Dialogue scene clips with good *coverage* (multiple angles to maintain visual interest by providing variety)

With those items you're ready to start setting up the project.

## Listing the preproduction files

There are other planning documents available to you for this project:

- **Project3\_activityBus\_Storyboard.pdf:** You will get a medium shot, over-the-shoulder shots, close-up shots, and a cutaway. Look at the storyboard for details on how the client sees this scene flowing, and use it as a guide for assembling the rough cut.
- **Project3Script.pdf:** I have provided you with a copy of the script so you can track the dialogue. The actors were allowed to improvise on set, so the dialogue might not be exactly the same as the script. Still, it should cover all the key information.
- **Storyboard\_template6panel.pdf:** I provided this blank storyboard template so that you can create your own storyboards.
- **BusDetailsText.txt:** You'll use this text as a title and voiceover at the end of the video.

## Setting Up a Project

Start the editing stage of production by using the project setup techniques you learned earlier in the book:

- 1 Unzip the project files using the same techniques you used for the previous project.
- 2 Start a new project and name it **Anytown HS Activity Bus**.
- 3 Switch to a workspace that displays the Project panel, such as the Assembly workspace.

★ ACA Objective 4.1

★ ACA Objective 4.2

★ ACA Objective 4.3

▶ **Video 4.2** Access and import your media

- 4 Import media into the Project panel using the method you prefer, such as drag and drop, the Import command, or its keyboard shortcut.
- 5 Create a sequence based on a clip.

## Creating a Rough Cut

In previous projects the video clips used in the Video 1 track were similar shots. They didn't vary much in terms of field of view, point of view, or camera angle. This project includes more coverage of a scene and uses the traditional filmmaking technique of sequencing a standard set of varied shots to tell a story.

- 1 Create a new sequence from any of the video clips, but not the audio clip or the photo. Remember that you can create a sequence from a clip by dragging it from the Project panel to an empty Timeline panel.

It doesn't matter which video clip you use to create the sequence because, at least in this case, they all have the same technical specifications.

- 2 In the timeline, delete the clip you dragged in since you used it only to create the sequence.
- 3 In the Project panel, select the sequence you just created.
- 4 Rename the sequence by clicking the filename of the selected sequence or by choosing Clip > Rename. Type **dialog scene**, and then press Enter (Windows) or Return (Mac OS).

★ ACA Objective 4.4

★ ACA Objective 4.5

▶ **Video 4.3** Edit in the timeline

## Adding an establishing shot

You'll add a wide-angle shot to establish the scene. Beginning with a wide shot is a traditional way to start a scene because it provides visual context about the location, the time, and sometimes the historical period.

- 1 In the Project panel, double-click the wide.mp4 video clip so that it opens in the Source Monitor.
- 2 In the Source Monitor, set the In point to where the principal is approaching the student (about 00:00:04:20), and set the Out point where the principal has turned and is about to speak to the student (about 00:00:08:00).
- 3 Drag wide.mp4 from the Source Monitor to the V1 track at the beginning of the dialogue sequence in the Timeline panel. This clip doesn't seem to have audio when you listen to it, but it adds an empty audio track to the sequence.

## Adding a medium shot and an adjustment

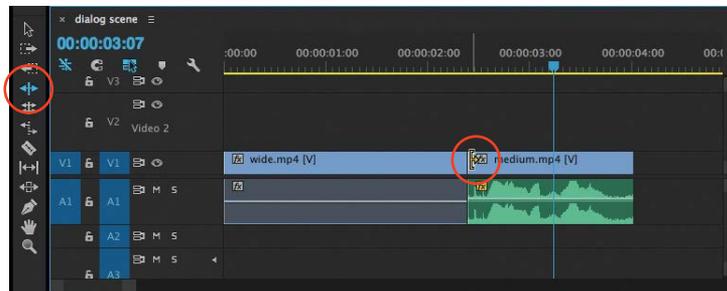
Now you'll add a shot that moves in closer, filling more of the screen with the two characters as the sequence starts to focus more on the story rather than the setting.

- 1 In the Project panel, double-click the medium.mp4 video clip.
- 2 In the Source Monitor, set the In and Out points to the range where the principal turns and says "Hi, what's wrong?" Drag the clip to the timeline after the first clip.

Notice that the goal here is to establish and preserve visual and narrative continuity between the two shots. The In and Out points are chosen so that this clip picks up where the previous clip left off and moves the story forward. But if you play back the current sequence, you might notice that the timing of the edit isn't ideal; the action at the end of the first clip repeats a little at the beginning of the second. You'll need to make an edit between the two clips in the timeline.

- 3 In the Tools panel, select the Ripple Edit tool (  ).
- 4 In the Timeline panel, position the Ripple Edit tool just to the right of the edit between the clips so that the tool pointer faces to the right (**Figure 4.1**), because you want to edit the second clip.

**Figure 4.1** Preparing to edit the second clip with the Ripple Edit tool



### TIP

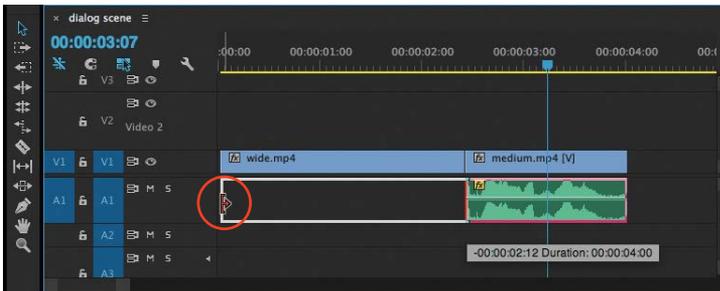
*If both clips are synced but the edit is at the wrong time, use the Rolling Edit tool (  ) to shift the Out point of the first clip and the In point of the second clip simultaneously.*

- 5 Drag the Ripple Edit tool to the right so that it trims the beginning of the clip until the teacher reaches the bottom step of the stairs. It should now line up much better with when the previous clip left off.
- 6 Position the Ripple Edit tool just before the edit so that the pointer faces left, and drag to trim the end of the wide shot until it ends precisely when the next clip begins. The Program Monitor dual view of both clips should help you see when the timing is just right.

## Editing audio to repair silence

Audio continuity is just as important as video continuity, so it's a problem that the first clip has a silent audio track. You'll extend the background audio that was recorded before the In point of the second clip.

- 1 In the Timeline panel, select the wide.mp4 clip and choose Clip > Unlink. Then select the audio portion of the clip and press Delete.
- 2 With the Selection tool () , Alt-drag (Windows) or Option-drag (Mac OS) the In point of the audio portion of the medium.mp4 clip and drag it to the left until it extends all the way to the start of the sequence (**Figure 4.2**).



**Figure 4.2** Dragging just the audio portion of the medium.mp4 clip

If you synced the two clips properly on the video track, the sound of steps in the second track should fit perfectly with the steps seen in the video of the first track.

## Building the rest of the sequence

At this point you can use the remaining clips to complete the sequence as an exercise. Because this is a dialogue scene, you'll set In and Out points for each clip based on when each character says a line. For reference, follow [Project3Script.pdf](#) and [Project3\\_activityBus\\_Storyboard.pdf](#) in the Pre-production folder. The general idea is to use the clips to visually support the dialogue.

You can add the `cutaway_phone.mp4` file where the student mentions that her phone is dead.

After you add all of the remaining clips, play back the entire sequence. You'll probably find that you need to adjust some of the edits in the sequence. Depending on the types of edits to be made, you'll have to use a variety of tools. To learn what each tool does, see the Tools panel overview in Chapter 1.

At the end of the sequence, you can add a Dip to Black video transition to fade it out.

## Getting enough coverage

You've probably noticed that the clips in this sequence repeat the same dialogue from different angles and distances. Being able to choose from different shots for a single scene is possible only when the shots were planned this way by the director and the production team. You can achieve similar coverage by specifying them in your shot list. Some productions get their coverage by running multiple cameras at the same time, whereas smaller productions might use one camera and have the actors repeat a scene for each shot that's needed.

## Fixing Audio in Adobe Audition

★ ACA Objective 2.4

★ ACA Objective 4.6

This exercise is a simple example of how you can edit an audio clip by round-tripping between Adobe Premiere Pro CC and Adobe Audition CC. Audition is a powerful audio editing application that's included with your Creative Cloud subscription, and it's capable of fixing audio problems that are too challenging for the audio features in Premiere Pro. For example, you can use Audition to clean up audio by removing noise and unwanted sounds such as pops.

▶ **Video 4.4**  
Sweeten the audio

To make the fix shown in the video:

- 1 Make sure that you have installed Adobe Audition CC using the Adobe Creative Cloud desktop application.
- 2 Back in your Premiere Pro project, select the medium.mp4 clip in the dialogue scene sequence in the Timeline panel.
- 3 Choose Edit > Edit in Adobe Audition > Clip.

Audition opens and displays the audio clip with its waveform.

**TIP** You can also right-click (Windows) or Control-click (Mac OS) and choose *Edit Clip in Adobe Audition*.

- 4 In the heads-up display (HUD), scrub the audio level value to the right until it maxes out at +15. This value is relative to the starting audio level of the clip. You're trying to boost the level until it reaches about -6 dB on the scale along the right side, but because the HUD is limited to +15 dB per adjustment, you'll have to scrub it a second time.

- 5 Scrub the HUD level to the right again until the waveform peaks at about  $-6$  dB on the scale along the right side (Figure 4.3). Many video editors use  $-6$  dB as a guideline for a good level for dialogue.
- 6 Save your work in Audition, and switch back to Premiere Pro.

In the Timeline panel, the waveform for medium.mp4 should now be higher.

In the Project panel, note that there is a new audio file called medium Audio Extracted.wav. This is the audio from the medium.mp4 clip that's currently used in the sequence. It was extracted from the video clip, edited in Audition, and automatically replaced the original audio clip in the timeline.



Figure 4.3 Scrubbing the audio levels HUD in Audition

Audition is also professional multitrack audio workstation software, so you can mix a video's soundtrack with much more control and precision than you can in Premiere Pro. You could say that Audition is as optimized for audio editing as Premiere Pro is for video editing.

Audition and Premiere Pro are integrated, so you can move clips between them without having to manually import and export. For example, you could bring in all of the audio tracks from a video project, use the advanced audio production features in Audition to create the mixes for each of your final formats (such as stereo and surround sound), and then use those sound mixes for the final version of your Premiere Pro project.

## Applying Video Adjustments

Just like still photos, video clips often need a little work after they come out of the camera. Even if your shots are technically correct, they might require additional adjustment when lighting conditions aren't ideal or the camera wasn't set correctly.

**Video 4.5** Make tonal range adjustments

## Adjusting video levels

Just as audio clips sometimes need a levels adjustment, video clips may need to be made lighter or darker. The Levels video effect is a common way to lighten or darken a clip. As you've already learned, you can apply an effect to a clip by simply dragging it from the Effects panel and dropping on a clip.

### NOTE

Although the Level Settings dialog box is not available in Mac OS, you can immediately see the results of your Effect Controls adjustments in the Program Monitor.

- 1 In the Anytown HS Activity Bus project, open the Effects panel.
- 2 Find the Levels video effect (by typing **levels** in the Search field or choosing it in the Video Effects > Adjust group). Drag Levels from the Effect Controls panel and drop it on the overShoulder.mp4 clip in the dialogue scene sequence in the Timeline panel.
- 3 In the Effect Controls panel, do one of the following:
  - In Windows, click the Settings button (  ). In the Level Settings dialog box, under the histogram, drag the black slider to 33, drag the middle gray slider to 0.73, and drag the white slider to 251.
  - In Windows or Mac OS, set (RGB) Black Input Level to 33, (RGB) White Input Level to 251, and (RGB) Gamma to 73 (**Figure 4.4**).
- 4 Disable the effect by clicking the fx button (  ) next to the Levels label in the Effect Controls panel. Click the fx button again to enable the effect. Toggling the fx button is a good way to get a before/after view of an effect.

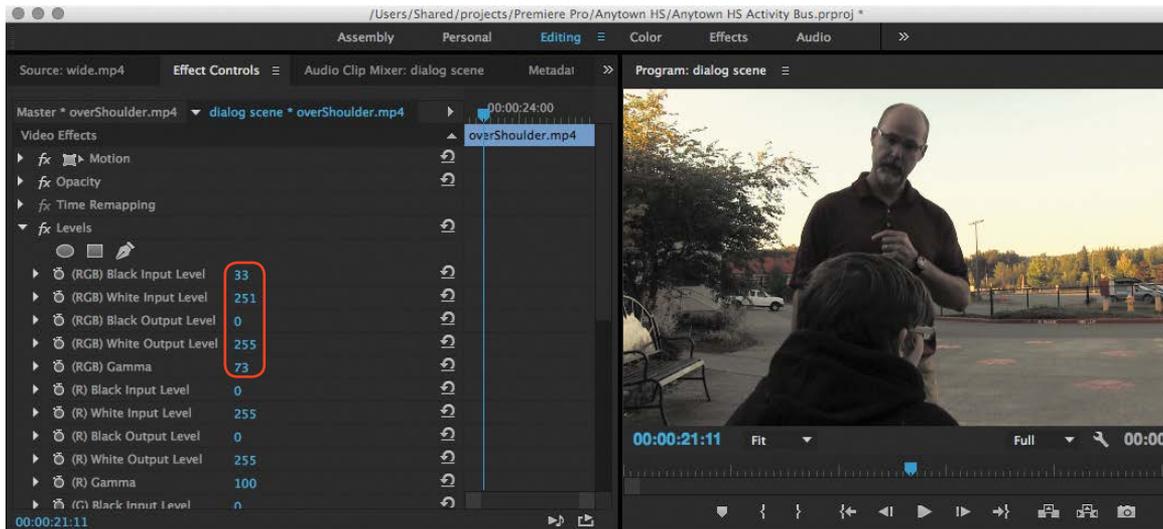


Figure 4.4 Adjusting the Levels effect in the Effect Controls panel

The Levels effect is a good place to start, and it should be familiar if you've used Adobe Photoshop. Premiere Pro includes other effects that can adjust levels in ways you might find more intuitive, such as the Three-Way Color Corrector in Chapter 5.

## Applying an adjustment layer

By now you're familiar with how to apply an effect to a clip. But what if you want to apply the same effect to many clips in a sequence? Although there is a way to cut and paste effects from clip to clip, even that can be tedious if you have an hour-long program with hundreds of clip instances.

In Premiere Pro you can apply an effect to an entire track by using an *adjustment layer*. If you've used adjustment layers in Photoshop, you already have an idea about how it works: An adjustment layer is like a clip in that it appears in the Project panel after you create it, but it contains only an effect and no content. If you add an adjustment layer to a sequence, any effects you apply to the adjustment layer also apply to all clips in lower tracks.

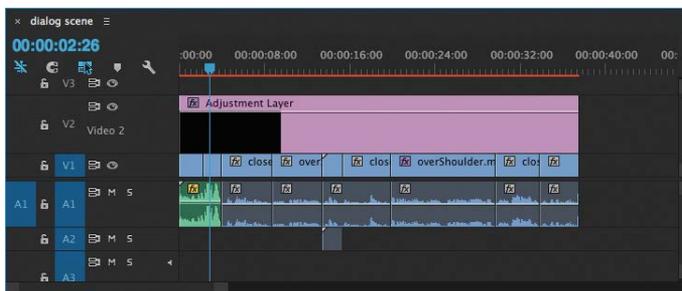
- 1 In the Project panel, click the New Item button (  ) and choose Adjustment Layer. Accept the default settings by clicking OK. A new item named Adjustment Layer is added to the Project panel.

If you want to change its name, you can rename it in the same way you renamed other Project panel items earlier.

- 2 Drag Adjustment Layer and drop it on track V2 in the Timeline panel. Drag its ends so that its duration matches the entire sequence ( **Figure 4.5**).

### TIP

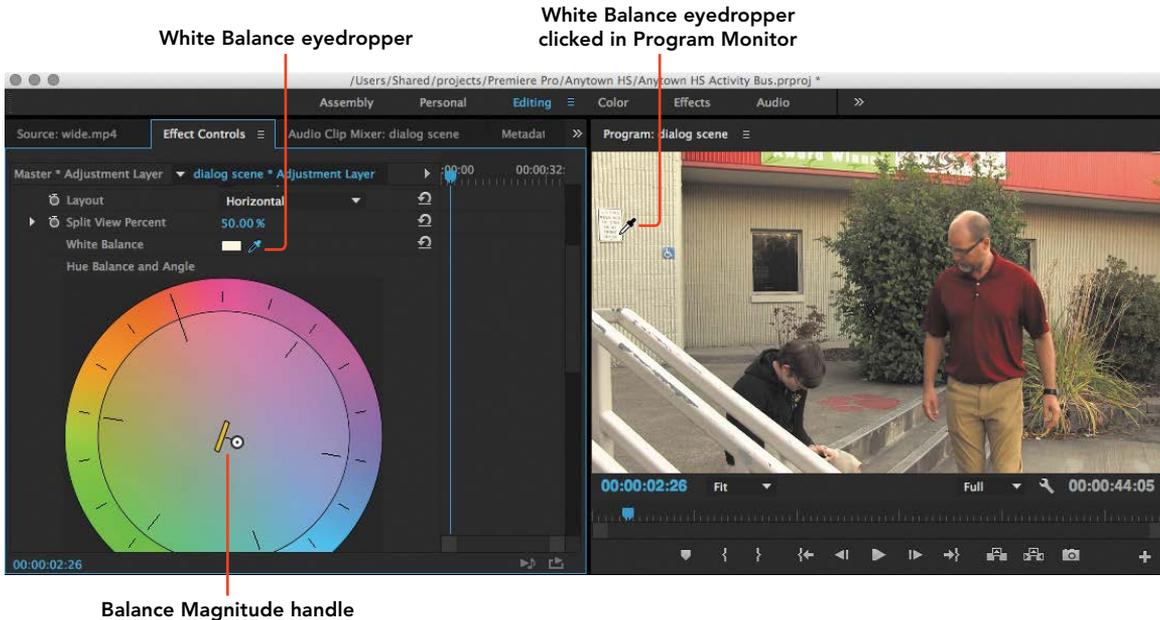
You can also choose *File > New > Adjustment Layer* if the Project panel is active.



**Figure 4.5** An adjustment layer added to the timeline

- 3 In the Timeline panel or Program Monitor, move the playhead to a frame inside the second clip.
  - 4 Find the Fast Color Corrector video effect (either by typing part or all of its name in the Search field or by choosing it from the Video Effects > Color Correction group). Drag Fast Color Corrector from the Effect Controls panel and drop it on the adjustment layer on track V2 in the Timeline panel.
  - 5 In the Effect Controls panel, scroll to find the Fast Color Corrector effect.
  - 6 In the Fast Color Corrector effect, select the White Balance eyedropper; then in the Program Monitor, click the eyedropper on a white area of the sign near the left edge of the frame. This samples the white as the reference for shifting the clips' white balance to neutral (**Figure 4.6**).
- Notice that in the Fast Color Corrector, the Balance Magnitude handle (the small circular handle near the center) has moved out along the color wheel to indicate which hues it has boosted and by how much.
- 7 Check your work by using the Fast Color Corrector fx button (  ) to disable and enable the effect.

**Figure 4.6** Using the Fast Color Corrector



As with other clips you've worked with on the timeline, the default rubber band for an adjustment layer is Opacity. For an adjustment layer, reducing its opacity reduces the strength of the effect. And as with rubber bands in general, you can add keyframes to the Opacity rubber band to vary the strength of the effect over time. For example, if you need to make multiple white balance corrections throughout a single clip because the camera moved among different-colored light sources (such as from daylight into a room lit by fluorescent lightbulbs), you can add a keyframe at each time where you need to make a color balance change and adjust the Fast Color Corrector values at each keyframe.

## Recording a voiceover

To help drive home the message that this video needs to deliver, it ends with a voiceover and title based on the same text. You'll create the title soon, but right now it's time to record the voiceover. You've recorded a voiceover earlier in this book, so use this exercise to practice what you've learned. This time, though, you'll be using a script that's provided with the media files for this project. Record the voiceover according to these requirements:

- 1 Before recording, make sure your microphone is set up correctly in the Audio Hardware pane of the Preferences dialog box in Premiere Pro.
- 2 Record the voiceover to audio track A2 in the sequence.
- 3 Read from the script `BusDetailsText.txt` that's included with the media files for this project.
- 4 After the voiceover is recorded, make any adjustments that are necessary to merge it smoothly with the preceding clips, such as trimming the ends or adding an audio transition.

## Add a Still Image to the Sequence

You just recorded a voiceover at the end of the sequence, but the video track is currently empty. To provide a visual background for the voiceover, you'll add a photograph of a bus and also add a title that reflects the voiceover and animates into the scene for additional visual interest and emphasis.

★ ACA Objective 2.5

★ ACA Objective 3.1

▶ **Video 4.7** Add a photo and title

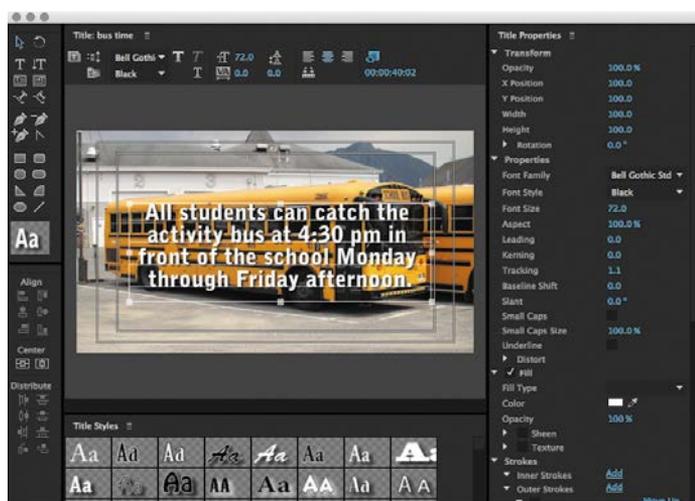
## Create a title to superimpose over the image

Create a new title using the text of the script. It will appear over the image of a bus that you'll add soon. Because you've created several titles by now, this should be a familiar task:

- 1 Name the title **bus time**.
- 2 Paste the title text into the title, and format it to fit within the Safe Title margins.
- 3 Use the Title window tools and settings to format the text for readability.

When you're done (**Figure 4.7**), close the Title window so that you can prepare the image that will display under the title.

**Figure 4.7** Preparing the bus time title



## Add a still image

You can add a still image to a sequence the same way you've added video, audio, and titles: by dragging it from the Project panel or a bin into the Timeline panel. As with most photos, the aspect ratio of the image is different from the 16:9 video frame. Fortunately, it's easy for you to resize and reposition the image anywhere in the frame.

- 1 Drag the file `bus.jpg` to the end of the sequence in the Timeline panel.  
The still image comes in using the Still Image Default Duration specified in the General panel of the Preferences dialog box in Premiere Pro, so you'll need to adjust the duration.

- 2 Drag the Out point of the bus image to make its duration match the voiceover audio.
- 3 In the Program Monitor, double-click the bus image. Handles should appear on a bounding box around the image.
- 4 Drag a handle to resize the image so that it fills the frame without any black bars on the sides (**Figure 4.8**).



**Figure 4.8** Handles for resizing a still image in the Program Monitor

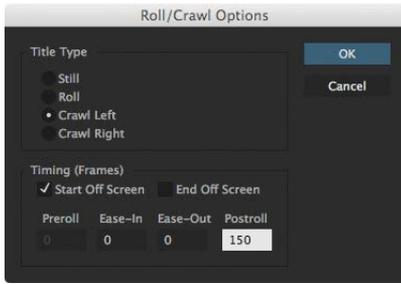
If you don't see bounding box handles and you see only the middle of the bus, the image is probably much bigger than the frame and its handles are probably outside the frame. This is normal because digital camera images usually contain many more pixels than even an HD video frame. To fix this, go to the Program Monitor and choose a low magnification such as 25% or 10% so that you can see the area outside the frame. This should make the clip handles visible. Now you can drag a handle to fit the image in the frame.

Some digital cameras record frames with a 3:2 aspect ratio; others record frames with a 4:3 aspect ratio. Images with those aspect ratios will need to be recomposed to fill a 16:9 HD video frame without black bars on the sides. A few cameras let you select a 16:9 aspect ratio.

## Set up the title to crawl left and hold

Now it's time to add the title over the bus image.

- 1 In the Project panel, find the bus time title you created and drag it to the Timeline panel into a track above the bus image.
- 2 Adjust the title's In point so that it starts a couple of seconds after the bus image, and drag its Out point to end when the voiceover and bus image end.



**Figure 4.9** The Roll/Crawl Options dialog box

- 3 Double-click the title to open it.
- 4 Choose Title > Roll/Crawl Options. Select the Crawl Left and Start Offscreen options, enter 150 in the Preroll option (Figure 4.9), and click OK.

The options you see in the Roll/Crawl Options dialog box operate as follows:

- The **Crawl Left** option animates the title from right to left
- The **Start Offscreen** option positions the title beyond the right edge of the frame so that the crawl brings it into the frame
- The **150-frame postroll** finishes the crawl 150 frames before the end of the title duration so that it holds for 5 seconds (5 times 30 frames per second).

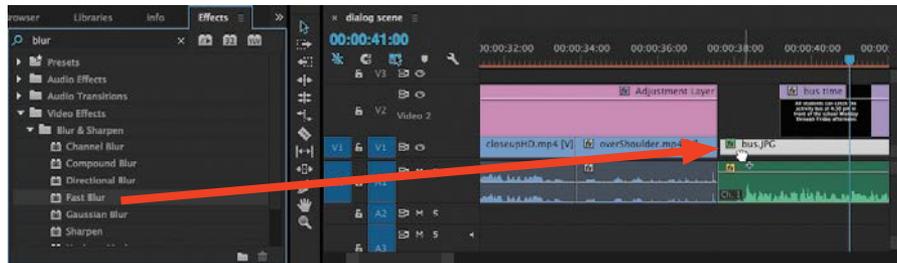
Play back the sequence and see if your results match the example in the tutorial video; make any adjustments as needed.

## Blur the background at a specific time

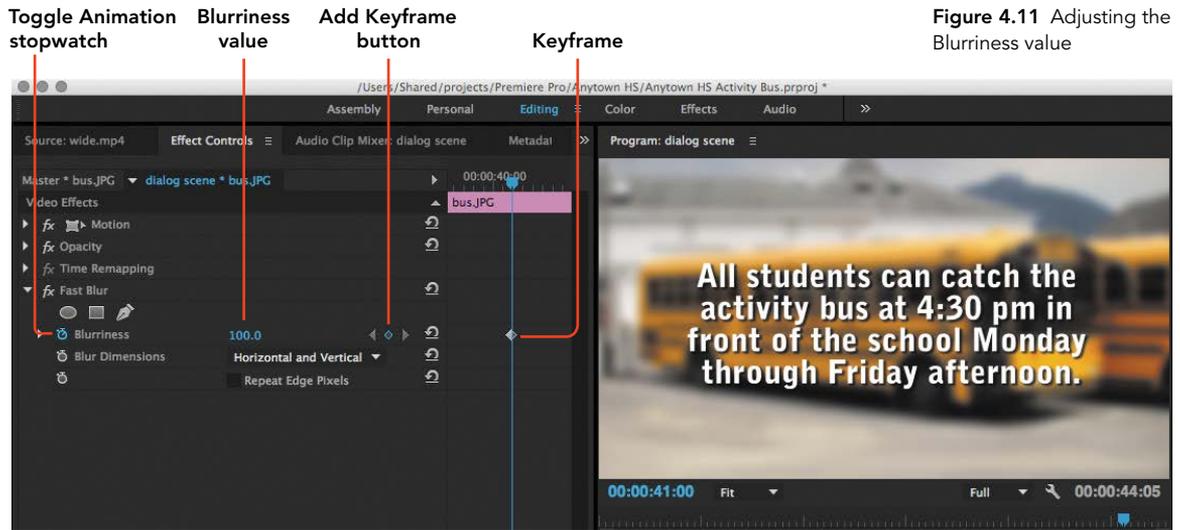
Although the title works, it's hard to read over the visually busy bus photo. You'll fix this problem by blurring the bus photo. You can apply video effects to still images.

- 1 Find the Fast Blur video effect by searching for it or choosing it from the Video Effects > Blur and Sharpen group. Drag Fast Blur from the Effect Controls panel and drop it on the bus.jpg image in the Timeline panel (Figure 4.10).

**Figure 4.10** Applying Fast Blur to the bus image



- 2 Move the playhead to the time when the title is about to come to a stop.
- 3 In the Effect Controls panel, make sure the bus.jpg tab is active, and expand the Camera Blur options.



**Figure 4.11** Adjusting the Blurriness value

- 4 Immediately to the left of the Blurriness option, click the Toggle Animation stopwatch so that it's blue.
- 5 In the Blurriness option, type **100** and press Enter or Return (**Figure 4.11**). You can apply a little more or less blurriness if you like (the value can go above 100).  
Notice that the Add Keyframe button becomes selected, because changing a value when the Toggle Animation stopwatch is on automatically adds a keyframe at the playhead.
- 6 Move the playhead to the beginning of the bus.jpg image. In the Effect Controls panel, set Blurriness to 0.

Play back this part of the sequence. The title should slide in from the right as the bus image becomes blurry, and the title should stop and hold in the middle of the frame 5 seconds before the bus image ends.

## Reviewing with Your Clients and Exporting the Final Video

At some point your clients are going to want to see what you've been working on for them, maybe even before you're finished with the project. You don't need to export video to show the client a full-screen presentation; you can do it from Premiere Pro itself.

★ *ACA Objective 5.1*

▶ **Video 4.8**  
*Preview and review*

## Reviewing a project using Cinema mode

Cinema mode can help you and your clients review a project while you're still working on it in Premiere Pro. In Cinema mode you can present full-screen playback of a clip or a sequence.

- 1 Do one of the following:
  - To present the active clip in the Source Monitor, click it.
  - To present the active sequence in the Program Monitor, click it.
- 2 Press Ctrl-` (the tilde key) in Windows or Control-` in Mac OS. The monitor you clicked expands into full-screen mode.
- 3 If you want, you can use the keyboard shortcuts for navigating the timeline, such as pressing Home or End to go to the start or end, respectively, or pressing the Up Arrow or Down Arrow key to go to the previous or next edit, respectively.
- 4 Press the spacebar to start or pause playback.
- 5 To exit Cinema mode, press Ctrl-` (Windows) or Control-` (Mac OS) or the Esc key.

## Exporting the final video

Before you export final video, remember to play it back all the way through and make sure there are no more adjustments or corrections to be made. You may want to play it back several times to focus on different aspects of the production. For example, you might spend one pass just watching the timing of edits and another pass just listening to the audio. Pause playback whenever you notice something that needs attention, and add it to a checklist. Rendering final video can take a long time, so it's more efficient to take care of problems before you export.

After you choose File > Export Media, double-check specifications such as the source range, the format, the preset, the output name, and the folder location.

# Challenge: Create Your Own Dialogue Scene

Now that you've built a dialogue scene by using the media provided and completing these exercises, create your own dialogue scene. You can try a variation on the theme of this chapter's project of orienting new high school students. Provide directions to important rooms or buildings such as a cafeteria or gym, show the students what to do in an emergency, or explain how to use the library.

As you plan your documentary, remember Joe Dockery's Keys to Success (from the video):

- Keep it short.
- Plan. Write a good script and storyboard. You can use the storyboard\_template6panel.pdf file in the Pre-Production folder for this chapter, which contains a grid of six blank storyboard panels.
- Shoot good-quality video and record good-quality audio. For video, light subjects in a flattering way. For audio, keep the microphone close to the person speaking and monitor the audio using headphones. Good monitoring helps you catch problems while you can fix them, since you don't want to have to do an interview twice.
- Get complete coverage. Shoot the entire scene from multiple angles.
- Share your work and continue to build your portfolio.

## Conclusion

In this chapter you've had a chance to spend more practice time on valuable basic skills such as editing video, editing audio, and creating titles. You've added some new abilities such as working with still images, editing audio in Adobe Audition CC, and keyframing effects. Keep practicing with your own ideas and projects, and let's continue on to the next chapter.

 **Video 4.9** Dialogue video challenge

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