(editing)

editing

What is film editing?

Film editing is the art and craft of cutting and assembling a finished film. A film editor works with raw video footage to select shots and combine them into scenes in order to complete the project. Their goal is to fulfil the director's vision. In low budget film making you may have both roles. The editor is not just a button pusher but an artistic partner and creative decisions are usually a collaboration between the editor and the director. This process is usually started and completed during post-production.

In this section you will look at how to create a film in Premiere Pro, one of the most popular editing software packages available.
They have a number of packages available. You can access them here:

https://www.adobe.com/au/creativecloud/plans.html

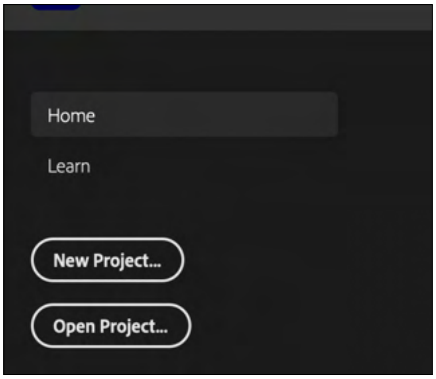
The ten steps of editing

STEP 1: Create a project
STEP 2: Import media
STEP 3: Sift and select
STEP 4: Shape the story with music
STEP 5: Colour correction
STEP 6: Colour grading
STEP 7: Sound design
STEP 8: Text
STEP 9: Transitions
Step 10: Export

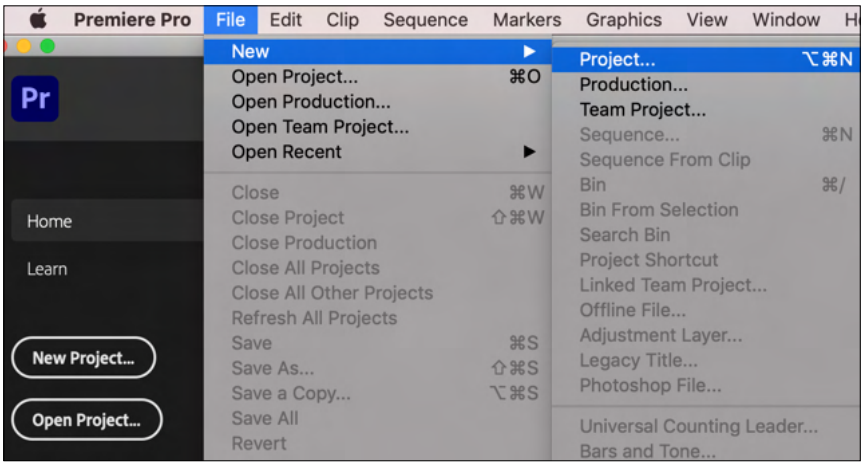
This last step happens after the edit is completed and you will find the how to guide for this in the ‘Export’ section.

STEP 1: Create a project

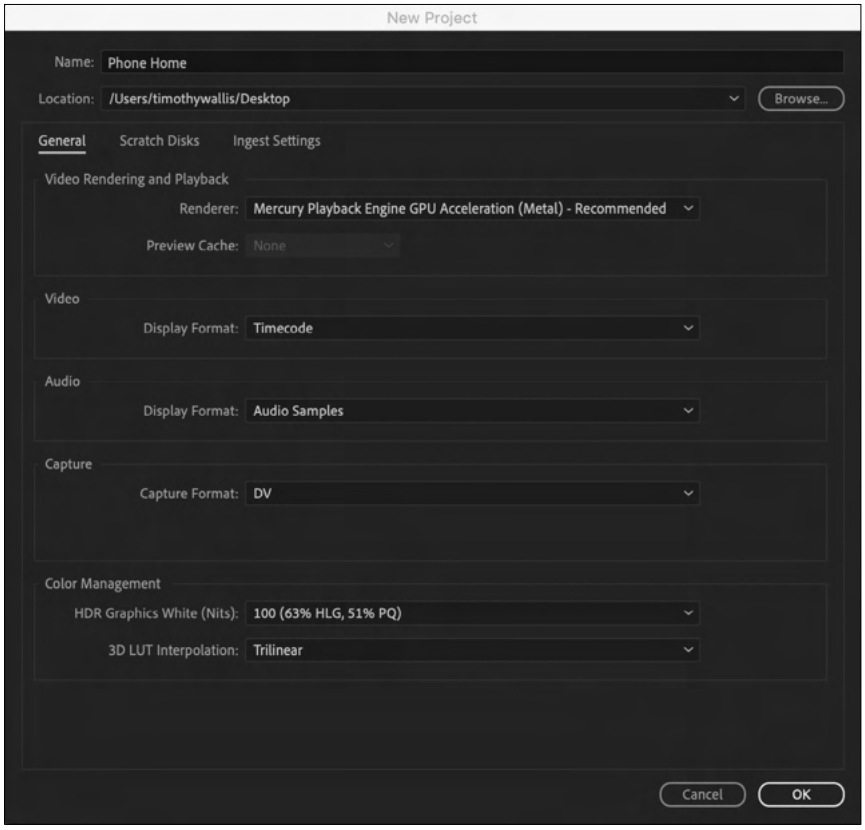
Launch Premiere Pro and click New Project in the ‘Start’ screen



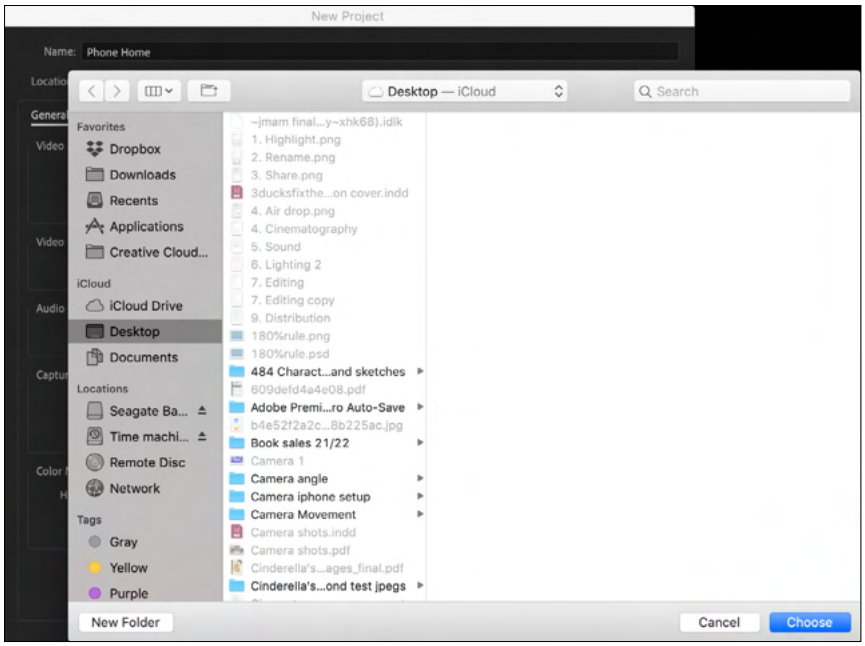
or choose File > New > Project from the main menu.



In the ‘New Project’ dialogue box, name your project.



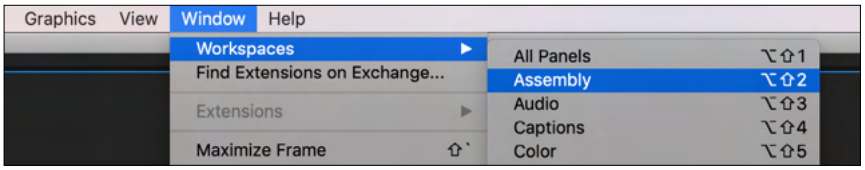
Choose ‘Browse’ and navigate to the place where you want to save the project. This could be a previously prepared folder, the desktop or an attached drive.



Click ‘Choose’.

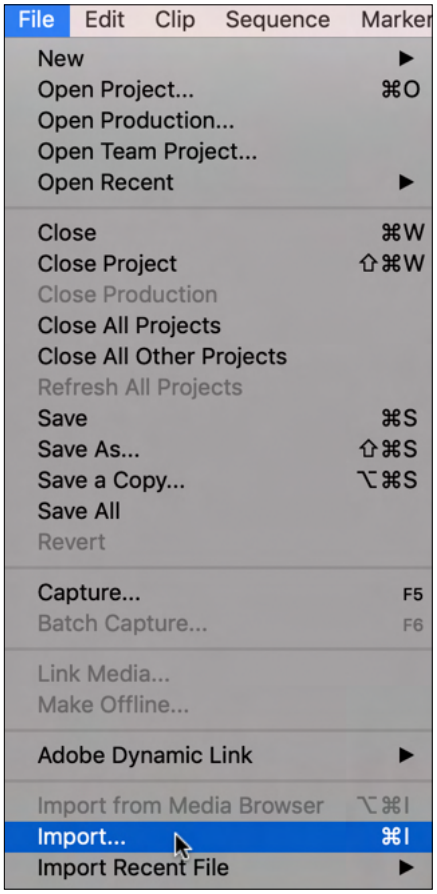
STEP 2: Import media

Choose Window > Workspaces > Assembly.

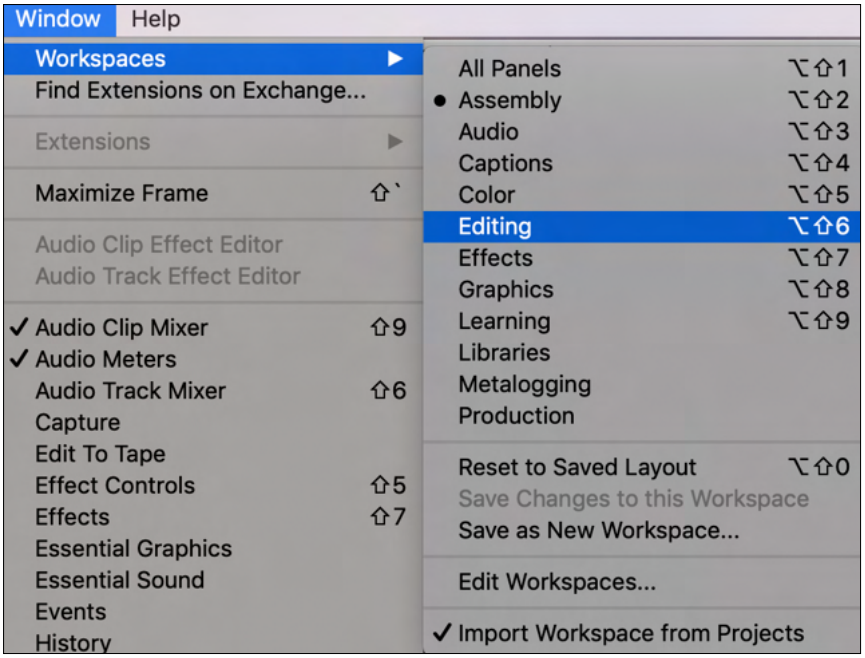


On the right hand side of your project is a large box with the words ‘Import media to start’ in the middle.

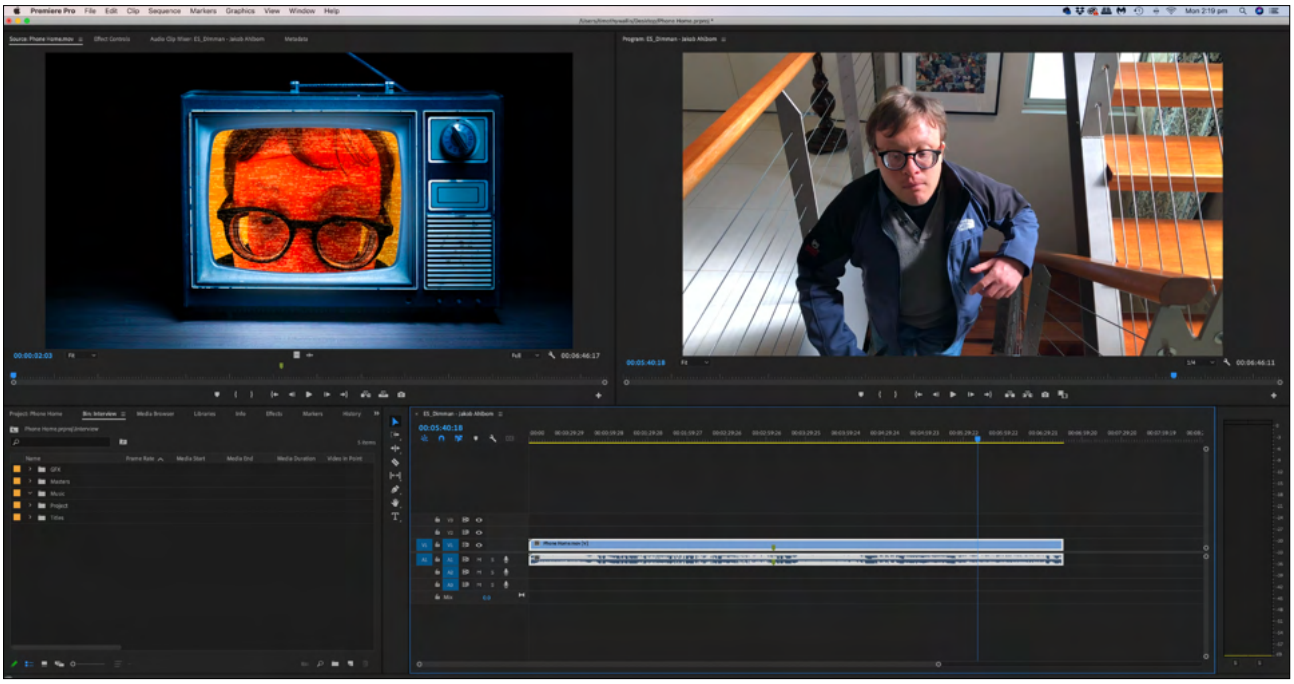
Drag your media files into this box from the desktop or you can import them via the drop down menu, File > Import.



Once your media is imported navigate to the ‘Editing’ workspace. Go to the menu at top of the screen and choose Window > Editing.



Your screen will now look something like this.



Understand the ‘Editing’ workspace

In order to edit effectively you really need to understand the basics of this editing workspace. You can find an A3 PDF on the ‘James Makes a Movie’ website page that labels the various parts of the ‘Editing’ workspace. In order to assist you while learning to edit, print out the poster and have it handy so that you can refer to it as needed.
Click on the link below to download the PDF.

https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/61764d0a0d878d50943741e0/1635142927924/Editing+workspace.pdf

Definition of terms for the editing workspace

A. ‘Source’ monitor

The ‘Source Monitor’ is used to playback and preview individual clips. You can also use the ‘Source Monitor’ to prepare clips before you add them to a sequence. In the ‘Source Monitor’, you can set In and Out points, add markers, and specify how the clip will be added to the ‘Timeline’. You can drag and drop clips into the ‘Source’ panel or by double-click them to view them in this monistor.

B. ‘Effect Controls’ panel

Special effects can be added to video and audio clips on the ‘Timeline’. Some effects, for example, can change color video to black-and-white, while others alter the color balance of an image or can help to simulate the look of film. The ‘Effect Controls’ panel allows you to edit effects that have been applied to your clips. To access these, you click them to select. If you do not have a clip selected, the panel remains blank. You can also use the panel to access the

Motion, Opacity, and Audio properties of clips.

C. 'Audio Clip Mixer'
Use the 'Audio Clip Mixer' to adjust settings while listening to audio tracks and viewing video tracks. Each Audio Mixer track corresponds to a track in the Timeline of the active sequence. You can also use the mixer to add effects, change the volume of relative tracks, or to record audio directly into sequence tracks.

D. 'Metadata' panel
'Metadata' is the information that describes the content or properties of a file. Video and audio files automatically include information regarding their file size, format, creation date, and duration.
Metadata can also include additional information, such as location, director, scene, shot, etc. The metadata panel allows you to edit and view these properties so you can use them to organize and sort your files, or share with other Adobe applications.

E. 'Program' monitor
The 'Program Monitor' is the live monitor for your 'Timeline'. Used it to playback and preview clips on the 'Timeline'.

F. 'Media Browser' panel
The 'Media Browser' allows you browse and preview files on your hard drive. The Media Browser gives you quick access to all your assets while you edit.

G. 'Info' panel
The Info panel displays information regarding the currently selected item in the 'Project' panel or 'Timeline'.

H. ‘Effects’ panel
The ‘Effects’ panel is the place you will find all available video and audio effects and transitions. You can place transitions such as Dissolves, Dip to Black, etc. between clips to allow you to transition from one clip to another. You can also add effects such as Black and White to individual clips, to change their appearance or audio quality.

I. ‘Markers’ panel
You can use the ‘Marker’ panel to see all the markers in an active clip or sequence. The panel displays marker information such as In and Out points, comments and color coding tags.

J. ‘History’ panel
The ‘History’ panel stores a list of the actions you have performed to change the state of your project in the current working session. As an alternative to using Edit > Undo, or the keyboard commands Ctrl+Z (Windows) or Cmd+Z (Mac OS), you can use this panel to jump back to any previous state in the current work session. However, you should note that changes you make to the program that affect panels, windows, or preferences are not stored in the ‘History’ panel. Also, when you close and re-open Premiere Pro, the ‘History’ panel is automatically reset and you lose access to the previous states of your project.

K. ‘Project’ panel
Video editing is a non-destructive editing process because you do not edit the original content of your files. The ‘Project’ panel contains references to all the footage files (video, audio and images) that you have imported into Premiere Pro in addition to the sequences, titles and other supporting material you create in the application.

L.Tools panel
This panel stores the various editing tools you can access in the application. The cursor changes appearance based on the tool that is active and the type of content that you are hovering over. We will explain these tools in greater deepth in the following pages.

M. Timeline panel
You perform the majority of your editing work on the ‘Timeline’ panel, including adding clips, positioning them, and changing their properties. You can also use the ‘Timeline’ to add effects and transitions to the video and audio clips in your project. Each sequence in the project is a separate, independent ‘Timeline’. When multiple Timelines are visible, the panel uses a tabbed display similar to a web browser to separate each.

N. Audio meters panel
This panel is a VU (Volume Units) meter. It shows the volume of clips that are on the ‘Timeline’. The display in this panel is active only when you preview the video and audio clips on the ‘Timeline’.

Understand the ‘Editing’ tools

Now we will look at the tools you will regularly use to edit footage on your timeline.
You will find the Tool panel wedged between the ‘Project’ panel and the Timeline panel.

A. Selection tool

B. Track selection tool

C. Ripple Edit tool

D. Razor tool

G. Slip tool

H. Pen tool.

J. Hand tool

K. Type tool

If you click on the arrows at the corner of the tools there are sub-menus. These tools tend to be used less.

Track selection tool

‘Track Select Forward Tool’ and ‘Track Select Backward Tool’

Ripple Edit tool
‘Rolling Edit tool’ and ‘Rate Stretch Tool’

Slip Tool
‘Slide Tool’

Pen Tool
‘Rectangle Tool and Ellipse Tool’

Hand Tool
‘Zoom Tool’

Type Tool
‘Vertical Type Tool’

Definition of terms for the editing tools

A. Selection Tool
Use this tool to select clips, menu items, buttons, and other objects found in the user interface. Most clips and interface interaction requires the use of the Selection tool.

B. Track Selection Tool
Use this tool to select all clips to the right of the cursor in a sequence.

C. Ripple Edit Tool
You can use the Selection tool to trim the start or end of a clip in the ‘Timeline’; however, they will create an empty space between those clips. Use the Ripple Edit tool to trim the In or Out point of a clip. Close gaps caused by the edit, and preserve all edits to the left or right of the trimmed clip.

D. Rolling Edit Tool
Use this tool to simultaneously change the In and Out points of a pair of adjacent clips on the Timeline: the Rolling Edit Tool trims the In point of one clip and the Out point of the other clip, leaving the combined duration of the two clips unchanged.

E. Rate Stretch Tool
This tool is used to shorten or lengthen a clip in the 'Timeline'. The 'Rate Stretch' tool speeds up or slows down the playback of the clip without trimming the clip. It leaves the In and Outpoints of the clip unchanged.

F. Razor Tool
Use this tool to split clips in the 'Timeline'. Click any point on a clip to split it at that exact location. To split all clips across all tracks at an exact point, press and hold the Shift key while clicking a clip.

G. Slip Tool
Use the Slip tool to simultaneously change the In and Out points of a clip in a 'Timeline', while keeping the overall duration of the clip unchanged.

H. Slide Tool
Use this tool to move a clip to the right or left on the Timeline while trimming any adjacent clips. The combined duration of the clips, and the location of the group in the 'Timeline', remain unchanged.

I. Pen Tool
The Pen tool is used to set or select key frames for clips in the 'Timeline'.

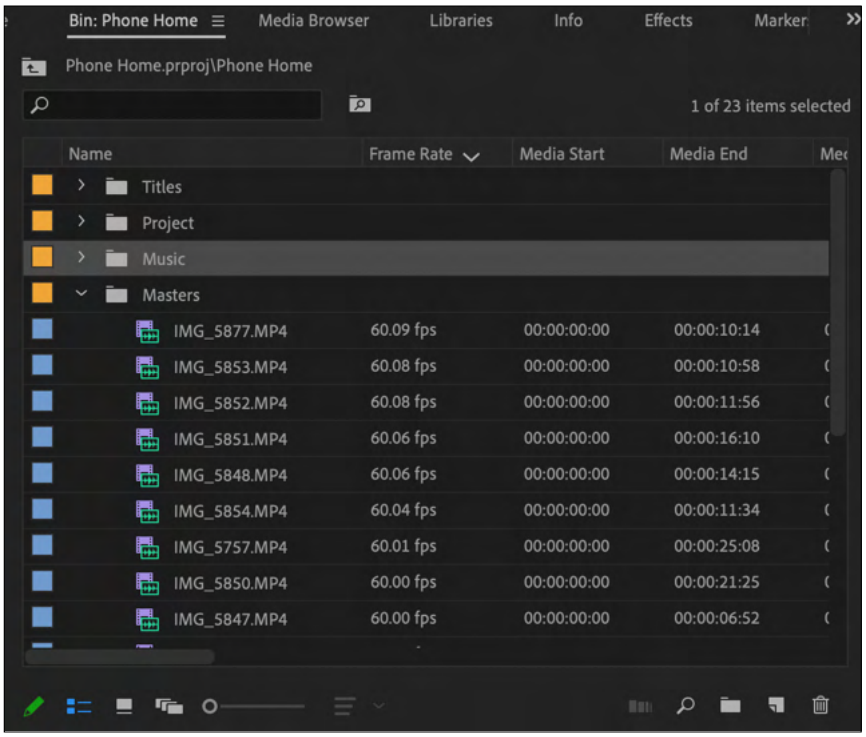
J. Hand Tool
Use this tool to move the viewing area of a ‘Timeline’ to the right or left as an alternative to the scroll bar at the base of the Timeline panel.

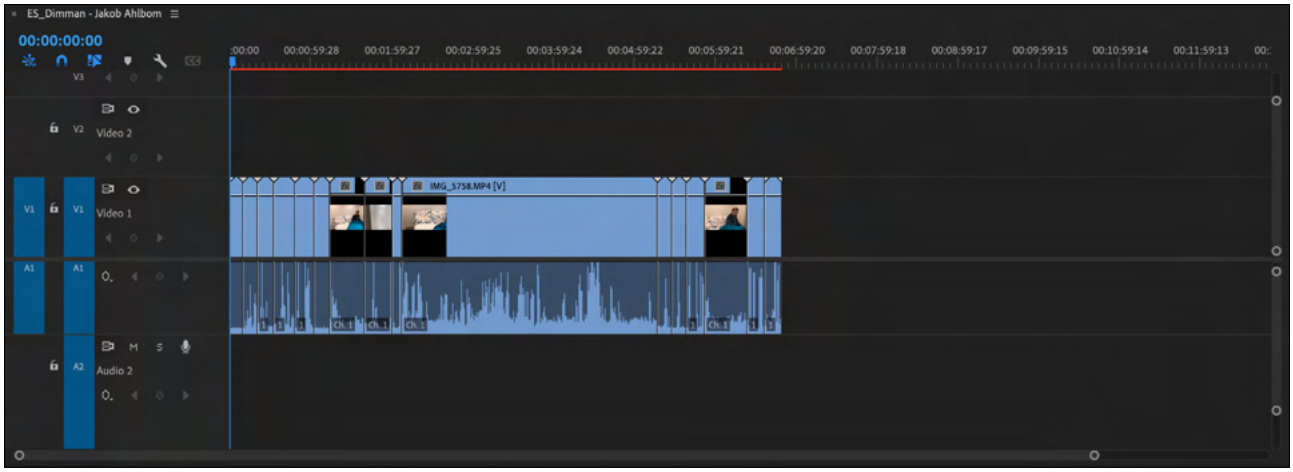
K. Type Tool
The type tool allows you to quickly add type to your project.

STEP 3: Sift and select

During this step you will place and edit your footage on the ‘Timeline’. The aim is to look at all the footage and discard what you don’t want and trim what you do.

Drag the clips from the ‘Project’ panel in the ‘Masters’ folder onto your ‘Timeline’.



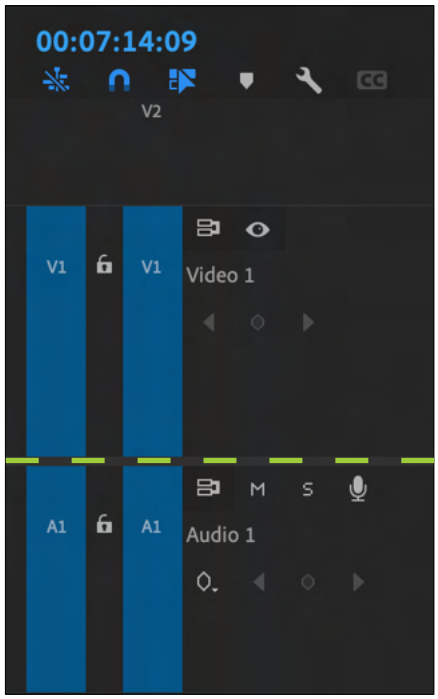


Timeline workspace

Time code

V1
(Video track one)

A1
(Audio track one)



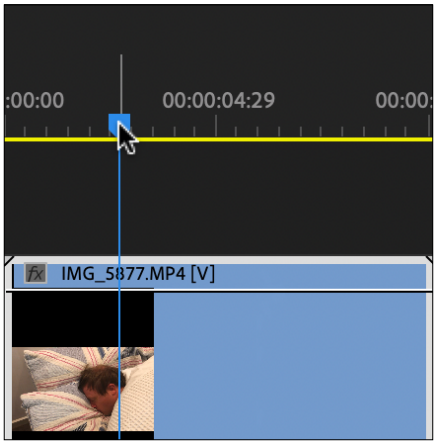
Eye icon
(Show/hide video)

M
(Mute audio)

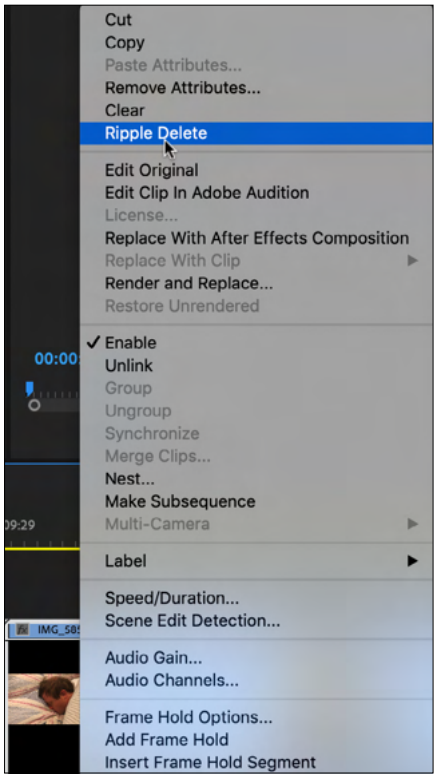
Video tracks are found above, and audio tracks below, the yellow dashed line. You can have as many video and audio tracks as you like.

Line up all your clips in the order they will appear in the film. To do so select the clip you want to move and drag it into position.

When this has been done scroll through each clip. You can grab the play head and move it along the clip or watch it in real time when you tap the space bar on your keyboard.

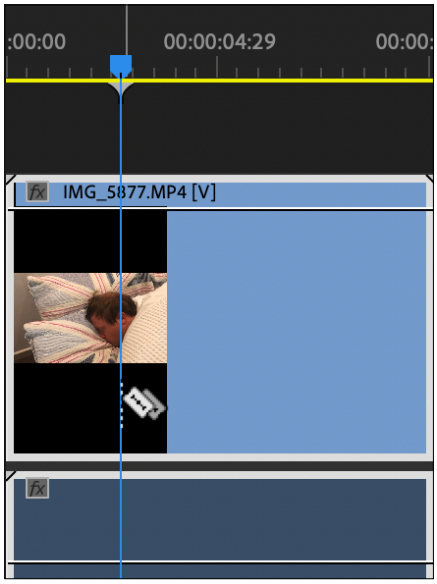


If you want to remove an entire clip select the clip, right-click the mouse and click ‘Ripple Delete’ in the drop down menu.

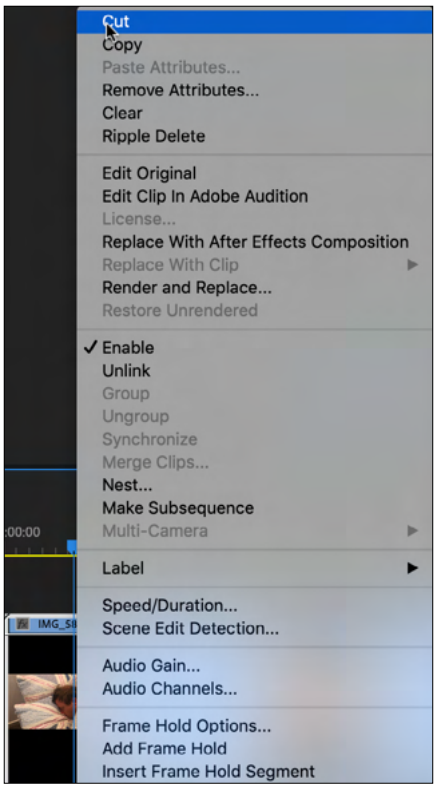


When you use ‘Ripple Delete’, the deleted clip is removed and the clips either side are joined.

If you want to cut a clip, grab the playhead and move it to the point you want to cut. Click on the razor blade tool in the tool panel. It will look something like this on the ‘Timeline’.



Right-click on the mouse and click ‘Cut’.

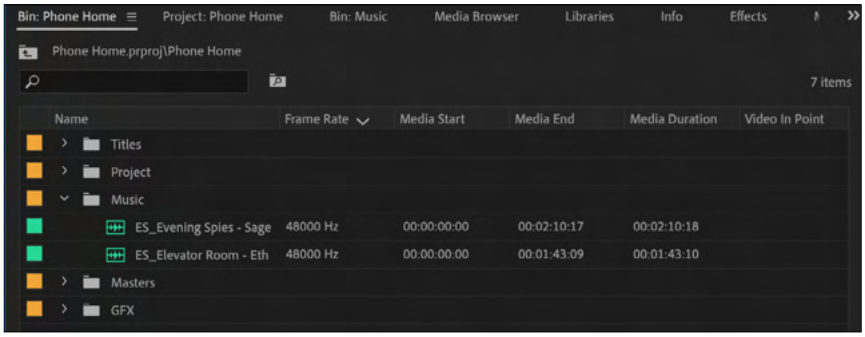


You have now have divided the clip. As you have done before, select the unwanted section of the clip and click ‘Ripple Delete’.

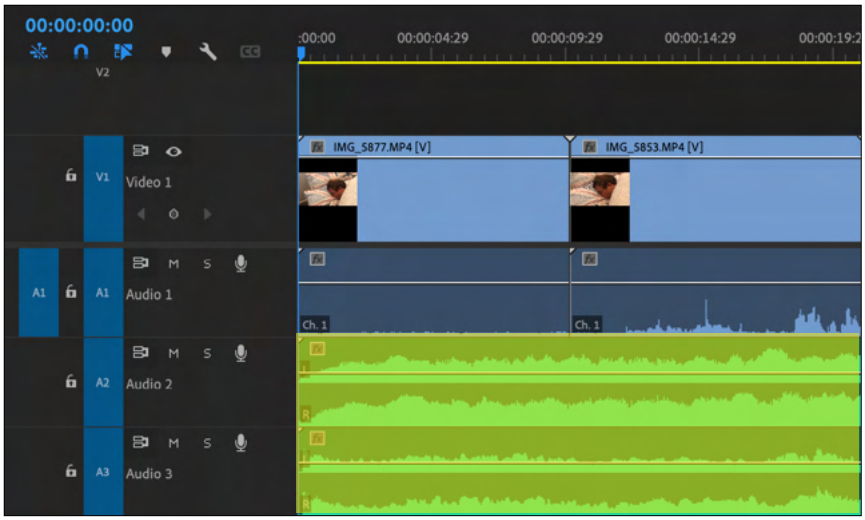
Work through all the clips on your ‘Timeline’ until you have removed all unwanted clips and are left only with the clips you need.
The reality is that you will probably need to do this a number of times as you continue to edit your film.

STEP 4: Shape the story through music

Music can be such an important part of story telling. It is time to source the music you have chosen from sites such as ‘Epidemic Sound’.
They should be in the ‘Music’ folder in the ‘Project’ panel.
If you have not chosen your music, now is the time.



Drag the music onto the ‘Timeline” and position the tacks under the appropriate clips. They are highlighted in yellow.



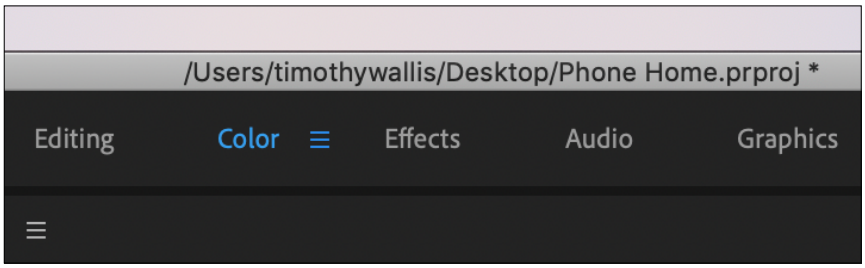
You can mute any tracks you are not listening to by clicking ‘M’ to the left of that ‘Audio’ track.

Play through the music tracks one by one until you feel as though you have found the music that enhances your video and therefore your story, and delete the rest.

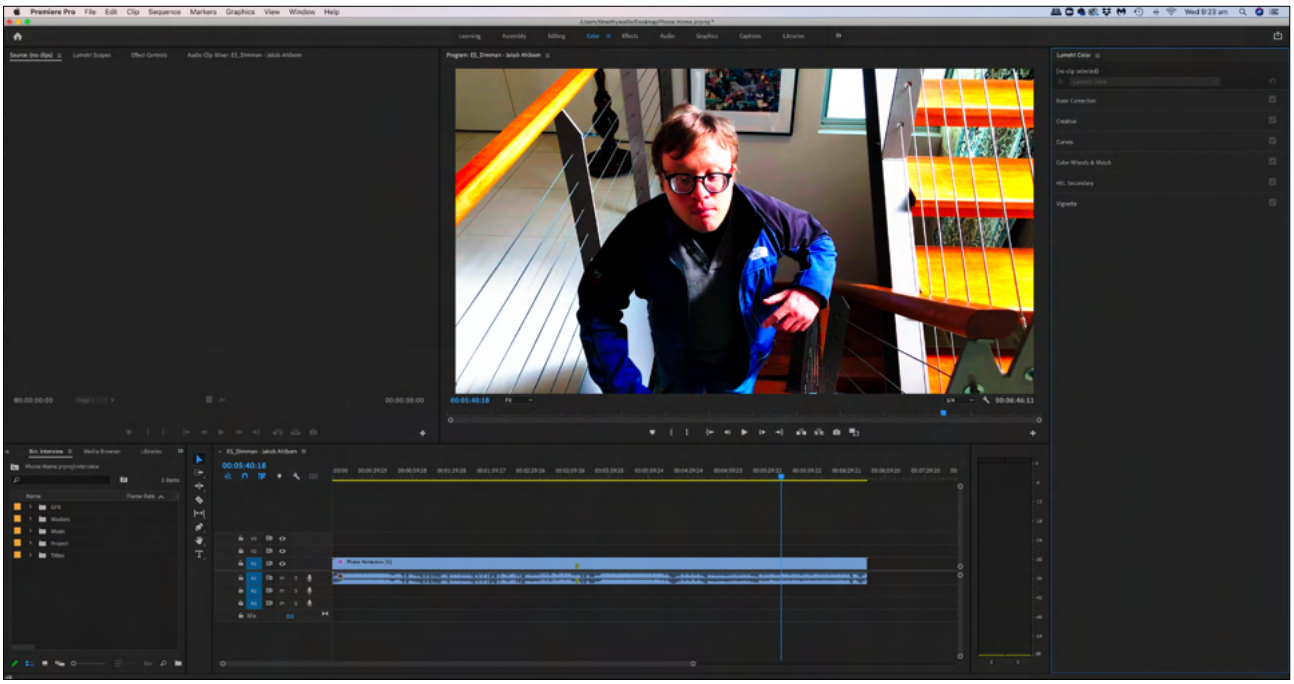
STEP 5: Colour correction

What is colour correction?

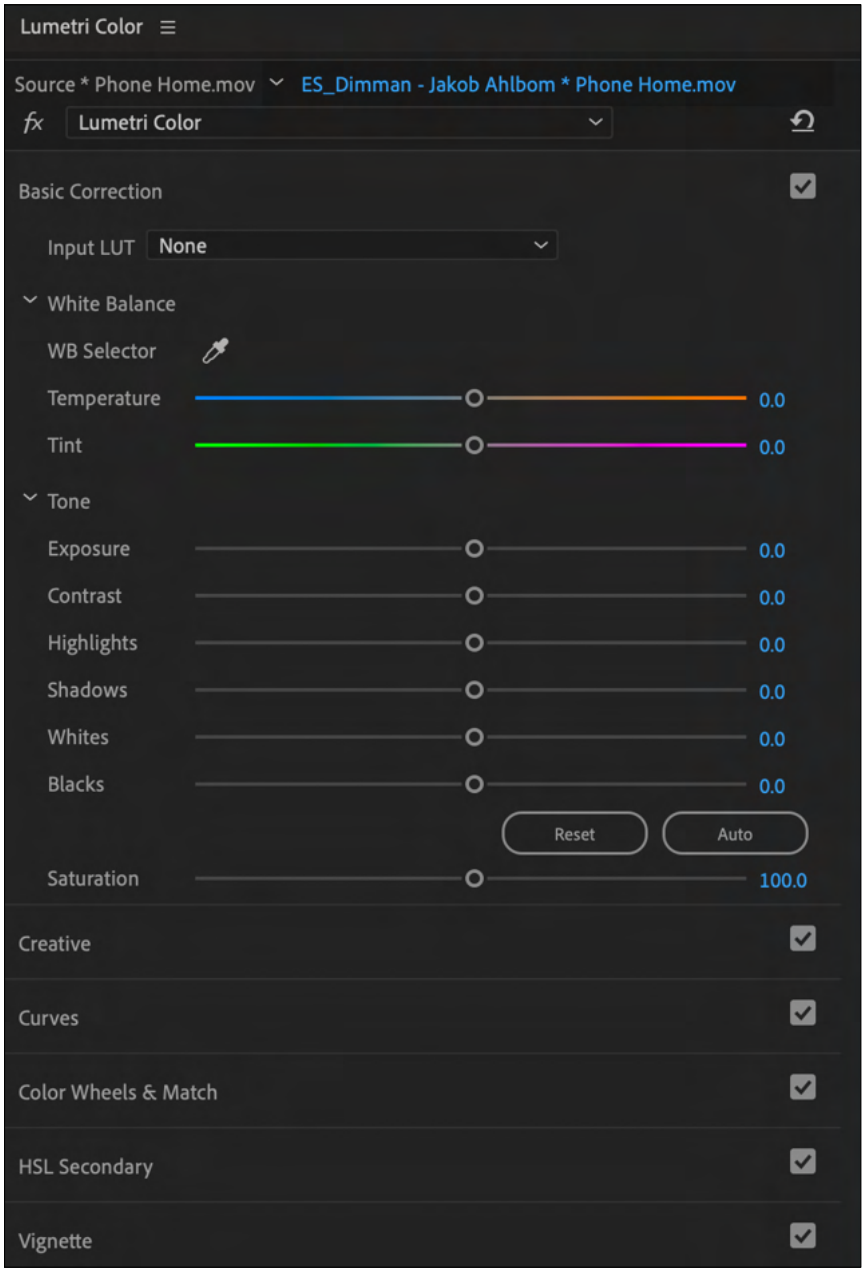
Colour correction is a process that occurs during a film's post-production phase. The film makers use editing software to adjust the white balance, colour, contrast and exposure of film footage so that it appears natural and unprocessed, exactly the way the human eye sees them.
Go to the colour workspace by clicking on the colour tab at the top of the editing workspace:



Your workspace will now look something like this:

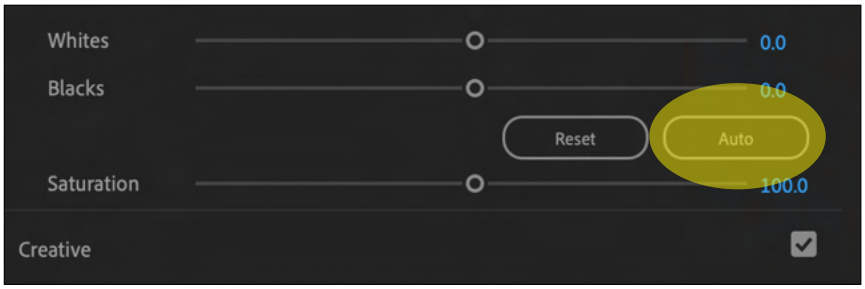


At the far right of the colour workspace you will see the ‘Lumetri Colour’ panel. Click on ‘Basic Correction and you will see the following interface:



Drag the eye dropper tool onto a clip on the ‘Timeline’ that you would like to colour correct. Place it over the white card you included at the start of each shot. (You may have to go back and find those frames with the card in it. Otherwise look for something white in your footage and drag the eye dropper onto that.)
You will immediately see that the colours change.

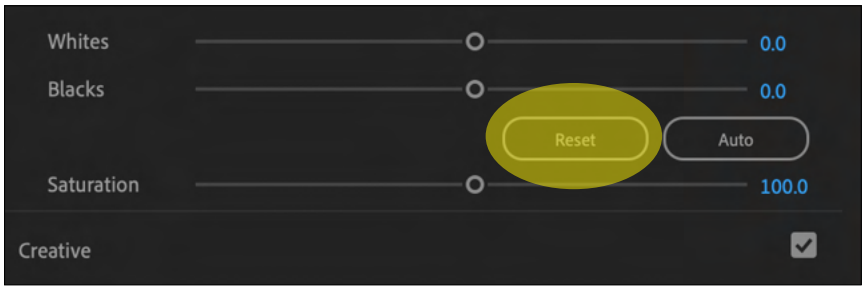
If you're not satisfied with the look of the footage you can click on auto colour correct. The colours will adjust again.



If you want to adjust the colours a little more, work your way down the sliders under 'Basic Correction'. This is the best way to learn how each slider will effect your footage.

The sliders are; 'Temperature', 'Tint', 'Exposure', 'Contrast', 'Highlights', 'Shadows', 'Whites', 'Blacks' and 'Saturation'. Click on the circle in the middle of each slider and drag it left and right until you are satisfied with the look of your footage.

If you feel unhappy with the result you can click 'Reset' and this will restore the footage to the original look. You can then start fresh.



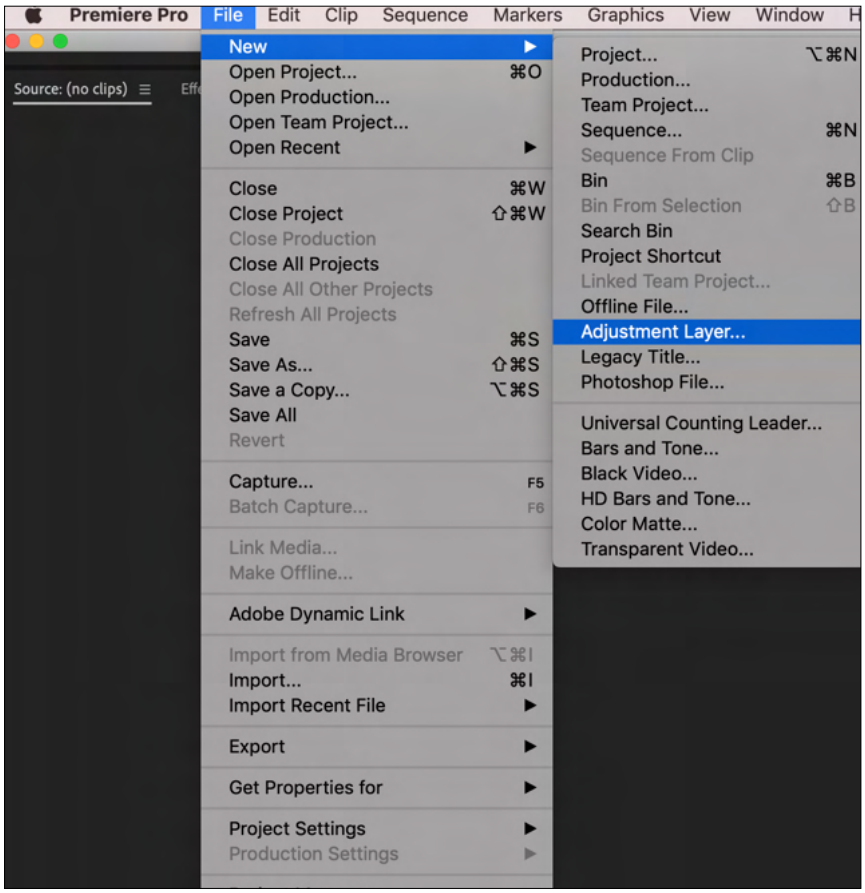
STEP 6: Colour grading

Once you have corrected your colours it is time to grade them.

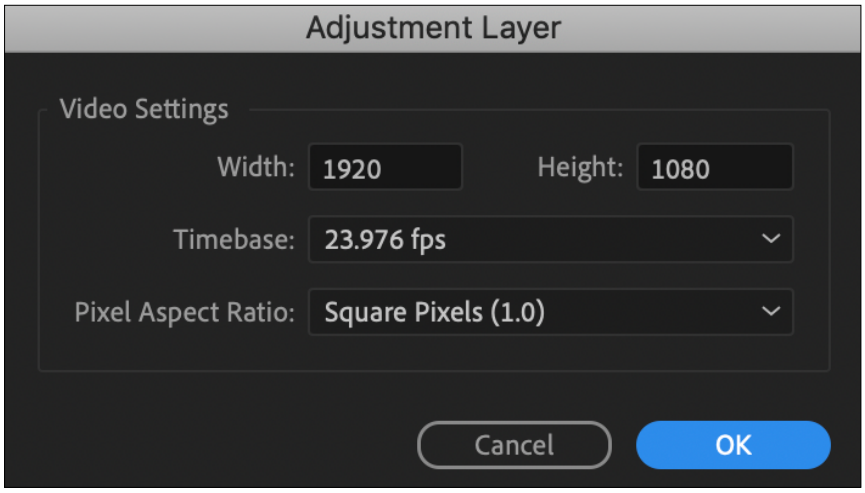
What is colour grading?

Colour grading is the process of stylising the colour scheme of your footage after you have colour corrected it. During colour grading, editors use editing software to emphasise the visual tone and atmosphere of a movie, making it look more cinematic. It is added on top of the colour correction you completed in the previous step.
To accomplish this look you can use a LUT.
A LUT (Look Up Table) is a simple way to colour grade footage.

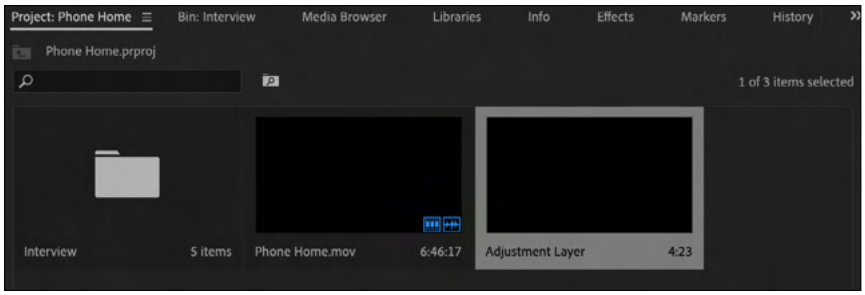
1. Create an ‘Adjustment Layer’. Return to the ‘Editing’ workspace and select File > New > Adjustment Layer.



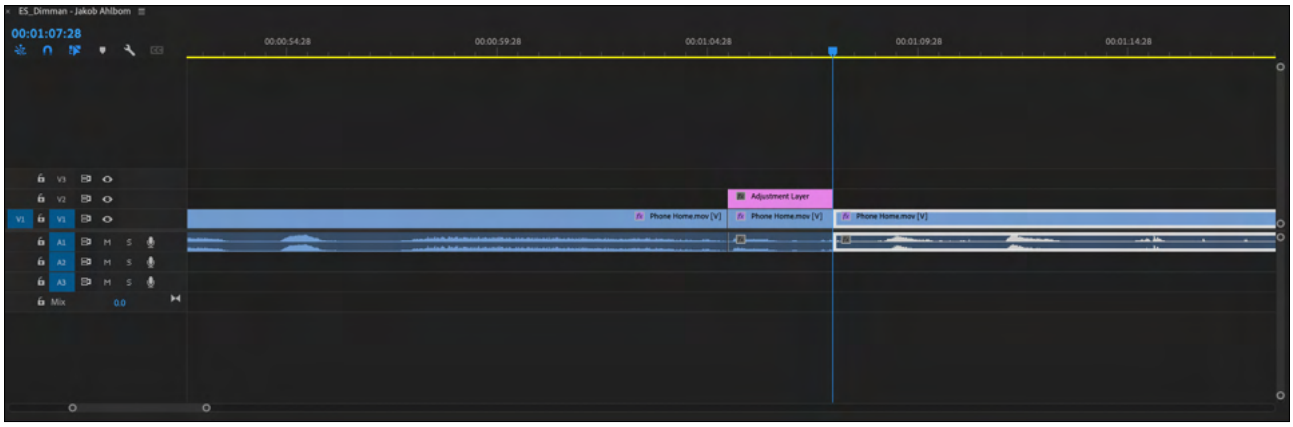
The following dialogue box will appear in the centre of the screen.



Click OK and the adjustment layer will appear in the “Project Panel’ at the bottom left of your workspace.

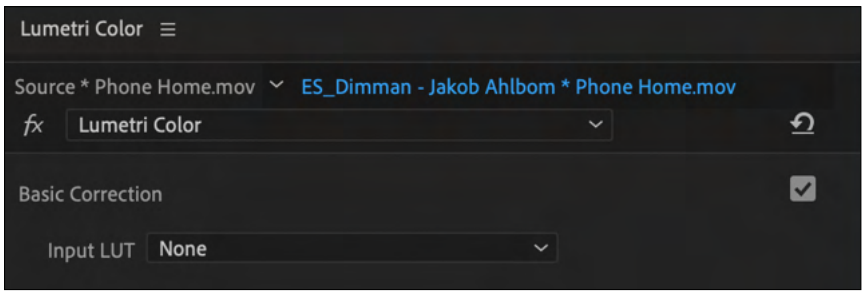


Select and drop the adjustment layer onto your ‘Timeline’ Drag it to the length of the clip you want to colour grade. To add this colour grade to your entire film drag the adjustment layer across all you colour corrected footage.



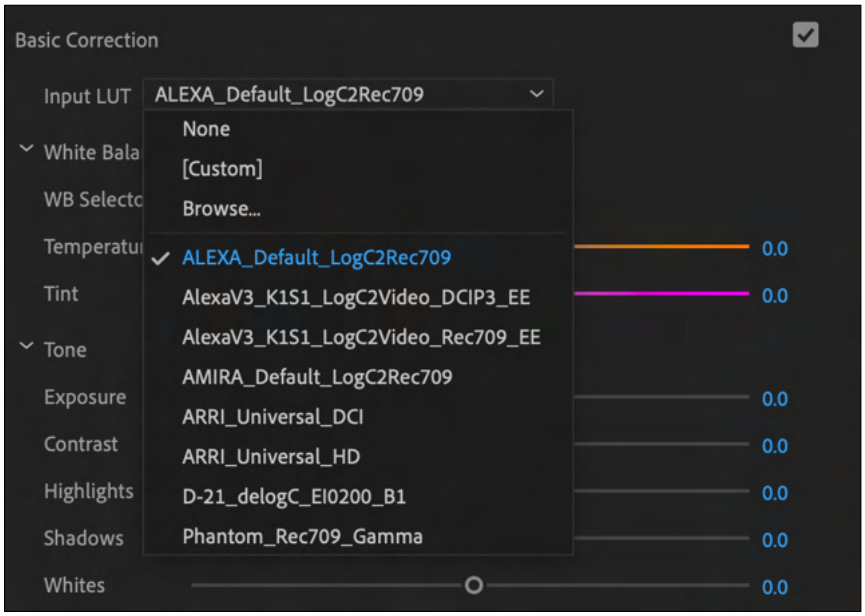
You will add your LUTs to this adjustment layer and make your corrections without affecting the original clip. (You can also change the opacity of the adjustment layer to add more or less colour change to the clip underneath.)
Now that you have created and placed your ‘Adjustment Layer’ return to the ‘Colour’ workspace.

2. In the Lumetri panel, open the ‘Basic Correction’ tab.

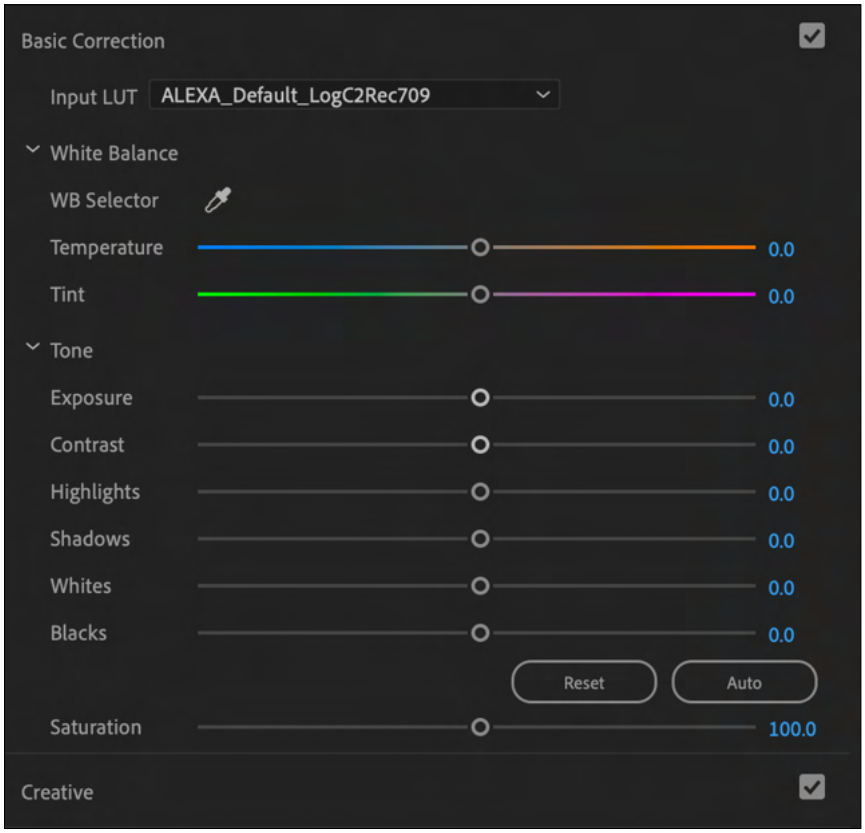


3. Select the ‘Adjustment Layer’ on your ‘Timeline’.

4. Under ‘Basic Correction’, select the ‘Input LUT’ dropdown menu, and click on ‘Browse’. Premiere Pro has a number of pre-loaded LUTS. Select one of the LUTs in the menu and you will see the colour change.
You might like to try a number of them until you find the “look” you want.

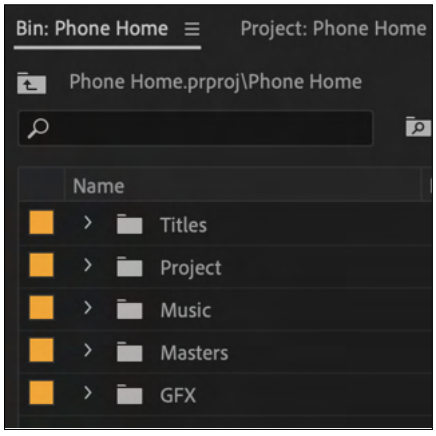


4. You can further adjust the LUT by using the same colour correction tools (the sliders) that you used to colour correct your clip.



STEP 7: Sound design

It has often been said about film making, that sound is half of the final product and should therefore be given a lot more-attention than it sometimes fails receives.
In this step we will look at three aspects of sound; voice, sound effects and music and how they interact with one another to enhance a story.
If you haven't already done so import your sound effects and the audio you recorded via the lapel microphone. If they haven't been exported to a format that Premiere Pro can recognise you will find out how to accomplish that by taking a look at the last few pages of the 'Sound' section where it is all explained.
Place all your sound effects into a separate folder labelled 'Sound Effects'. Save this in the GFX folder in the 'Projects' panel.
Place all your voice recordings in a separate folder labelled 'Audio Masters'. Save this in the 'Masters' folder in the 'Projects' panel.

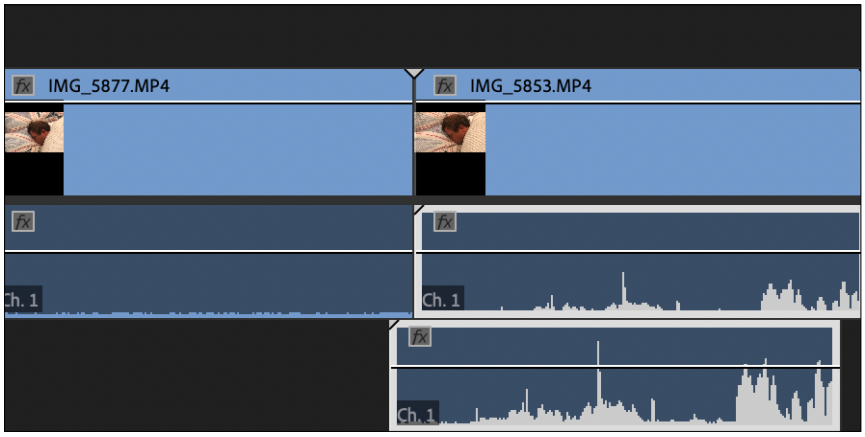


It is important in sound design to have an organised Timeline. You will need four audio tracks; camera audio (Audio 1), microphone audio (Audio 2), sound effects (Audio 3) and music (Audio 4). Make sure they are in this order, top to bottom.

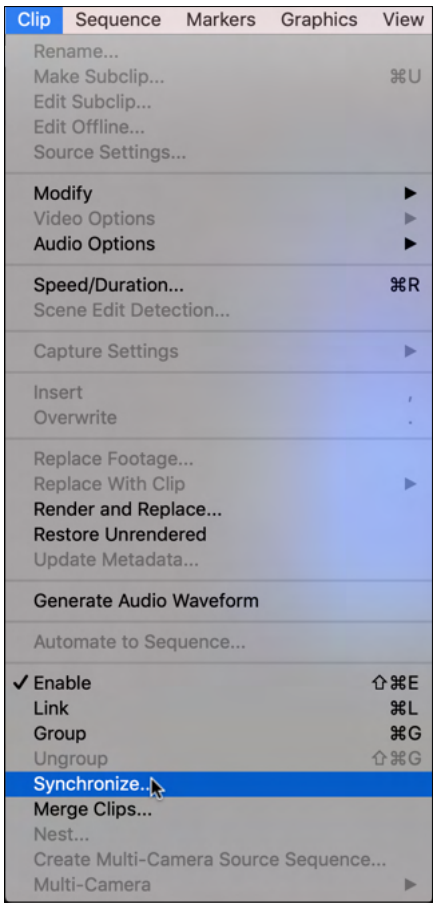
Camera Audio (Audio 1)
As mentioned previously camera audio is not the greatest but it is important to have it as reference audio for what we are about to do.

Microphone Audio (Audio 2)
Transfer the audio files to the timeline. Match each one up as close as you can to the video clips you have shot. Do this clip by clip. It will take a while but it will be worth the sound quality improvement in the end.

Select the camera audio and microphone audio while holding down the ‘Shift’ key.



When both clips are selected navigate to:
Clip > Edit > Synchronise.



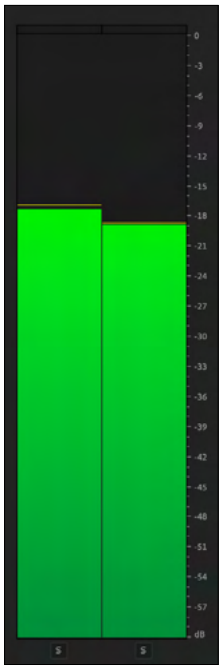
The audio clips will automatically line up!
Work you way through the rest of the clips.

You can leave the camera audio on the ‘Timeline’ just in case you accidently move the microphone audio. It happens! Then you will neeed to re-synchronise the camera and microphone audio.
If you go this way, mute the camera audio (Audio 1) so that you can only hear the microphone audio (Audio 2).

Sound Effects (Audio 3)
Add the sound effects files to your ‘Timeline’ and adjust them until they are where you want them. This is more an art than a science and you will probably play some parts of your film back again and again, until you are happy with the timing.

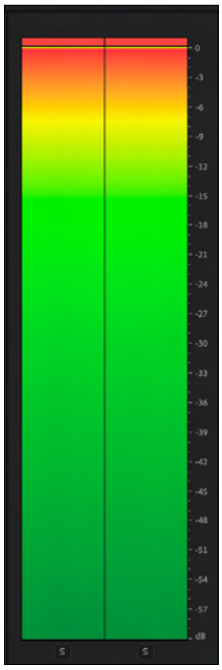
Music (Audio 4)
Hopefully you’ve already placed the music where you want it in ‘Step 4: Shape the story through music’. Now play it back with the camera audio and sound effects turned on.

Sound levels
The combined sound of all your audio tracks should be no more than 0dB (decibels). In order to keep an eye on this we will need to monitor the ‘Audio Meters’ panel at the bottom right of the ‘Editing’ workspace.



You will see something like this when you are playing your film. Note that the bars; left and right (stereo) are green. This means that the audio levels are considered safe.

If the combined audio is too loud it will break the 0db and look something like this in the ‘Audio Meters’ monitor.



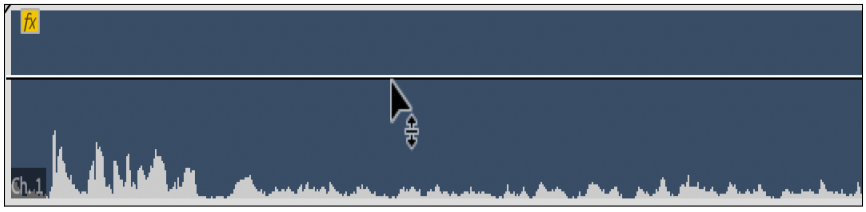
Notice the red at the top of the monitor. This is known as ‘audio clipping’.

What is audio clipping?
The audio is starts to ‘break up’ and sounds slightly distorted. The more severe the clipping, the more distorted the sound becomes.

Adjust your sound levels
This process is an art and a science. You will particularly want to balance the play between the voices and the music but also listen out for how the sound effects interact. You may need to decrease the music so that the voice can be heard. A subtle sound effect may need to be increased in volume or a reduced in volume if it is too loud. This is the art of sound, but keep in mind the science of sound. The overall audio levels must be below 0dB. Keep an eye on that ‘Audio Meters panel.

Adjust an entire track

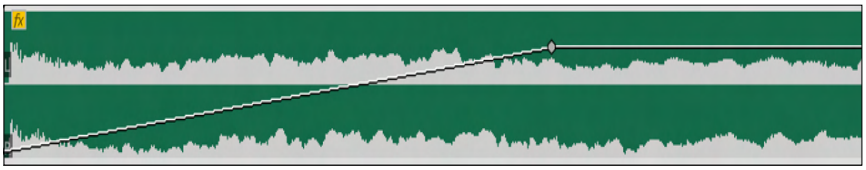
If you want to raise or layer the volume of an entire track navigate to the audio track you want to adjust on the timeline. You will notice that there is a white line running through the track. Click on this track, hold left-click down on the mouse and raise or lower the line until you are happy with the audio levels for that track.



Vary the adjustment within a track

Often you will want to do this with music.You may want to bring down the volume when a character in your film begins to speak but lift the volume when they are not. You may want to fade out a track at the end of a scene. For these adjustments we will turn to the ‘Pen Tool’ in the tools panel.

We will build a simple audio ramp from silence to full volume. Click on the white line where you want to start the ramp and again where you want to bring the music to full volume. You will notice little dots appear on this line when clicked with the pen tool. Lower the left hand dot like this. You can adjust all your audio tracks in the same way.

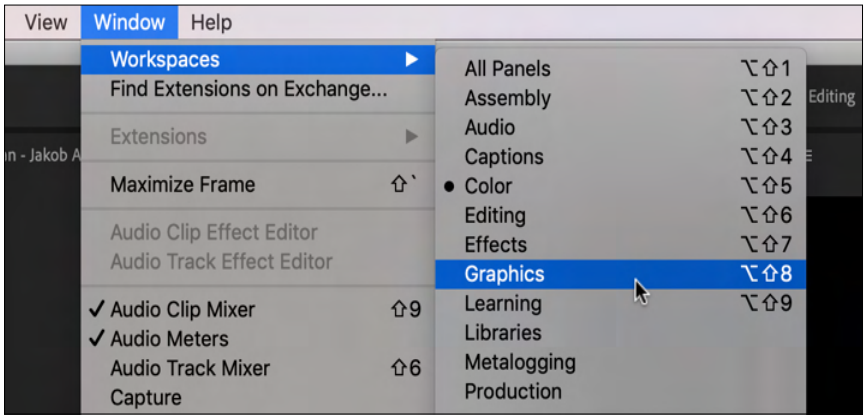


STEP 8: Text

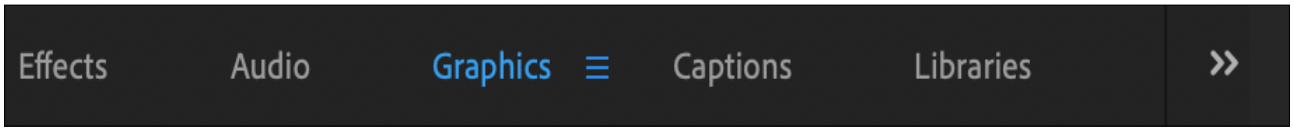
Now is the time to a add a film title and end credits.

Add a film title

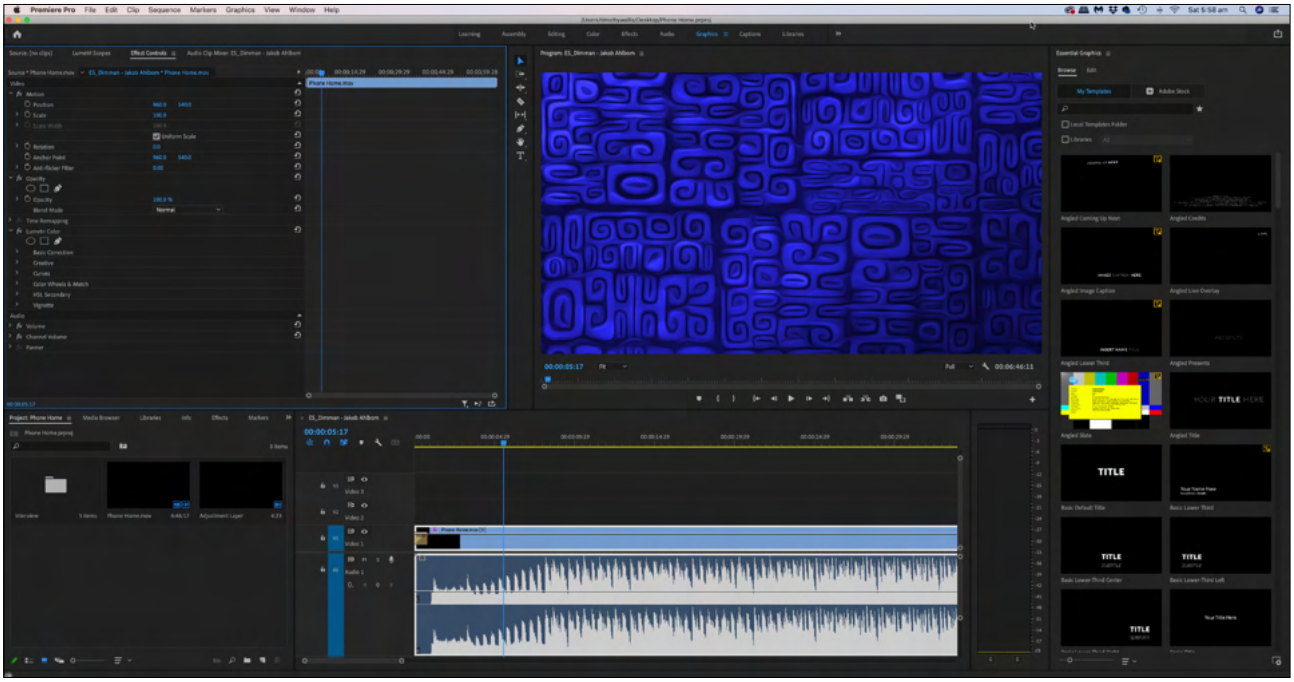
There are a number of ways to do this but for this film title we will use the type tools found in the ‘Essential Graphics’ workspace.
Go to Window > Workspaces > Graphics in the main menu,



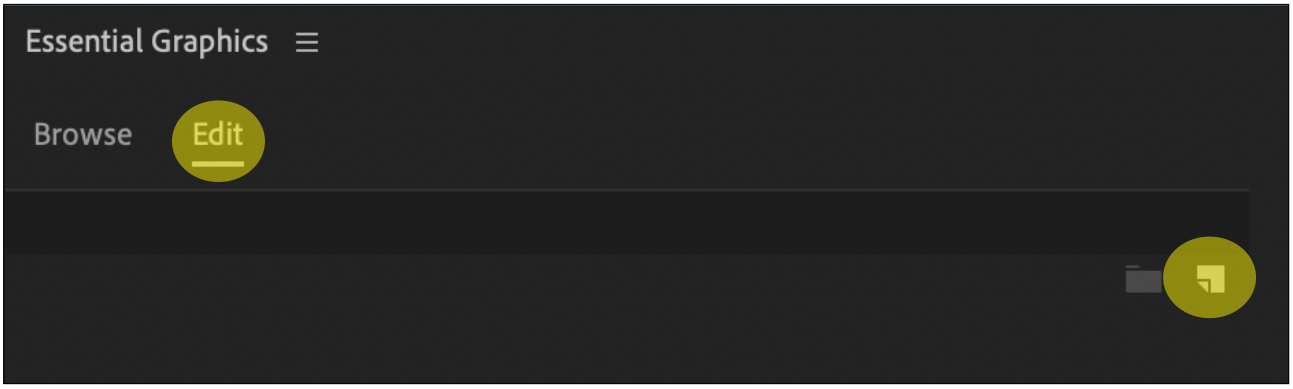
or click ‘Graphics’ in the ‘Workspace’ panel at the top of your workspace.



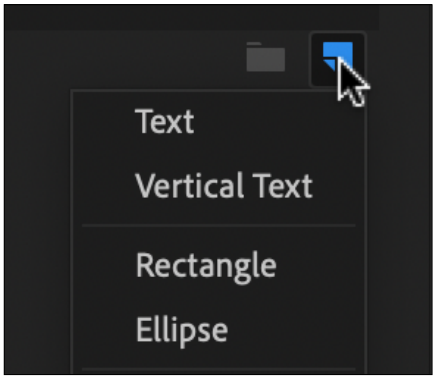
Your workspace should look something like this:



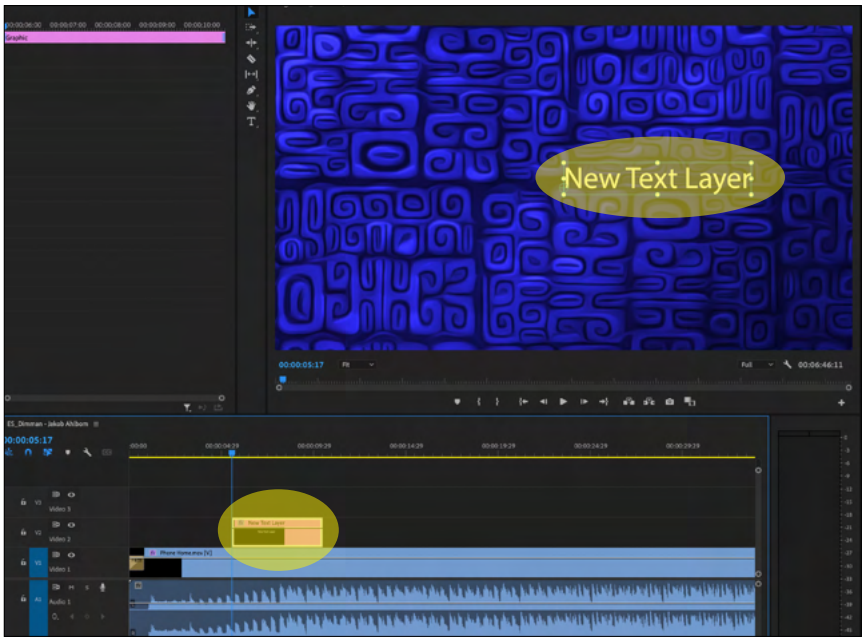
The right hand panel is the ‘Essential Graphics’ Panel
Choose Edit > New Layer (‘Turning Page’ Icon)



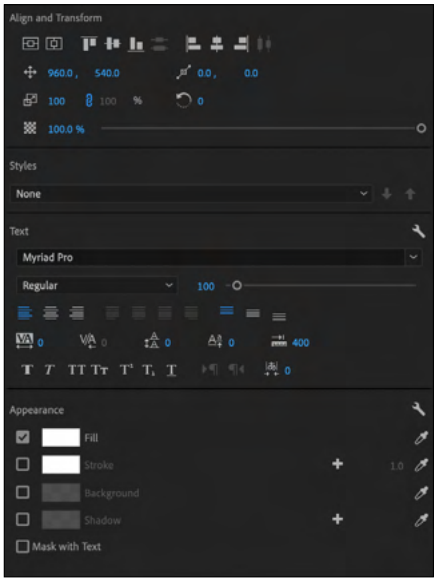
Choose ‘Text’ from the drop down menu.



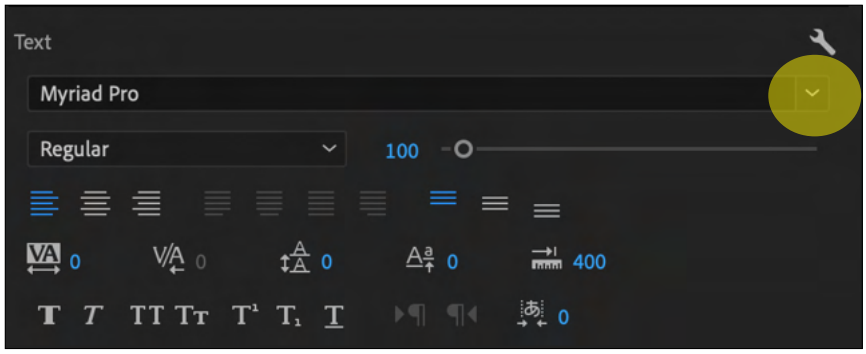
Make sure you playhead is over the clip where you want your title to appear and left-click inside the ‘Program’ monitor. You will now have a text layer overlaying your clip and a text box in your ‘Program’ monitor.



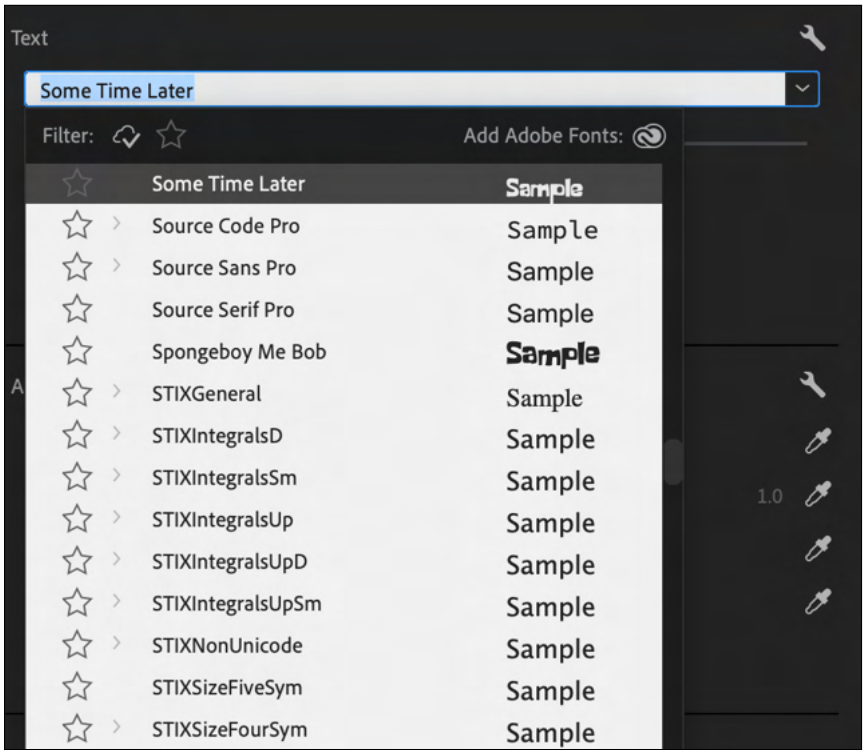
Your ‘Essential Graphics’ panel will now look like this:



To change your font double click the text in the text box and navigate to the ‘Text’ panel in the ‘Essential Graphics’ panel.

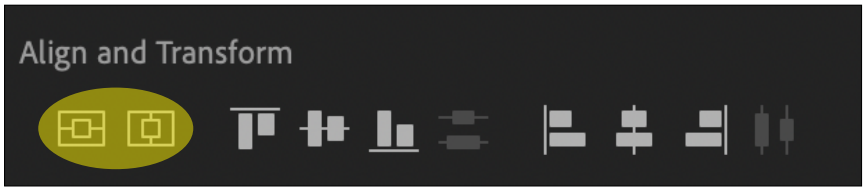


You can choose a new font by clicking on the arrow next to the font panel and scrolling through the drop down menu until you find your desired font.

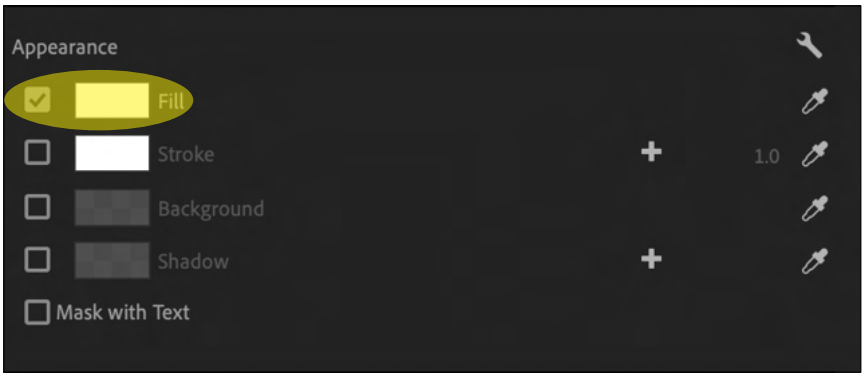


Click inside your text box, drag the cursor across the existing text “New Text Layer”, and type your title.

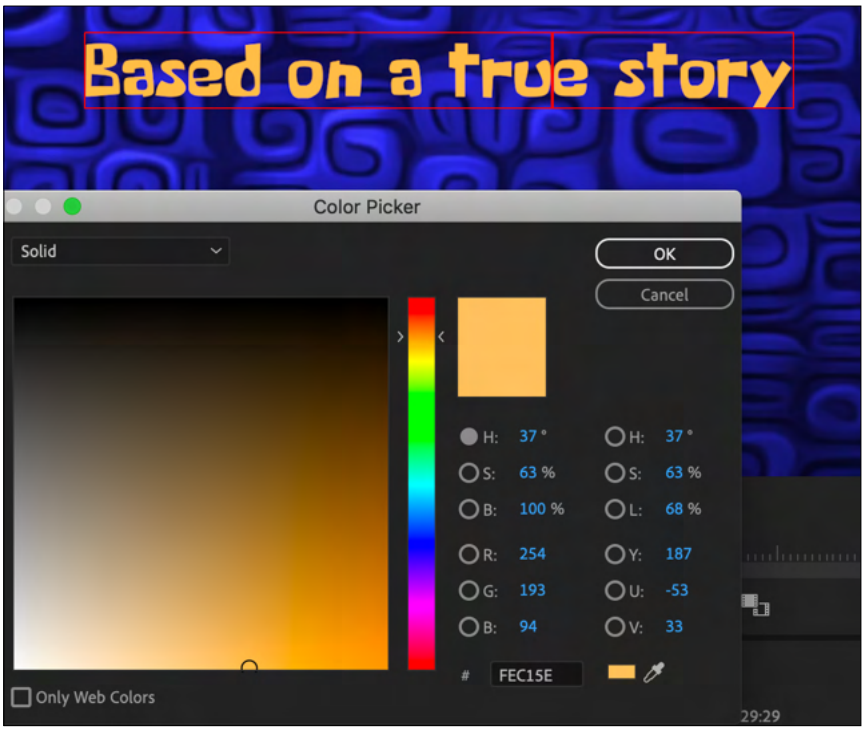
To centre your text in the monitor click the first two icons under the ‘Align and Transform’ controls.



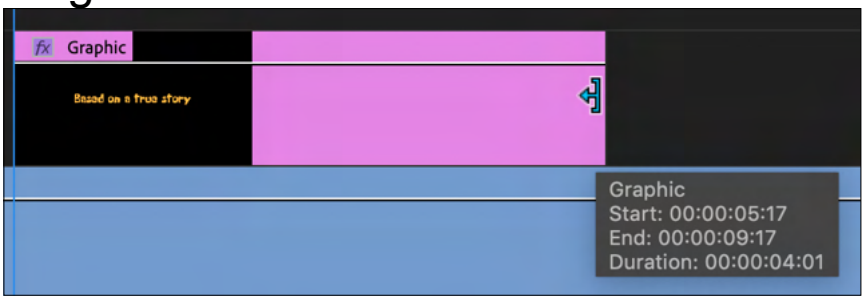
To change the colour of your text navigate to the ‘Appearance’ panel and click ‘Fill’.



With your text in your text box selected, click on the colour you would like. The title will change to that colour

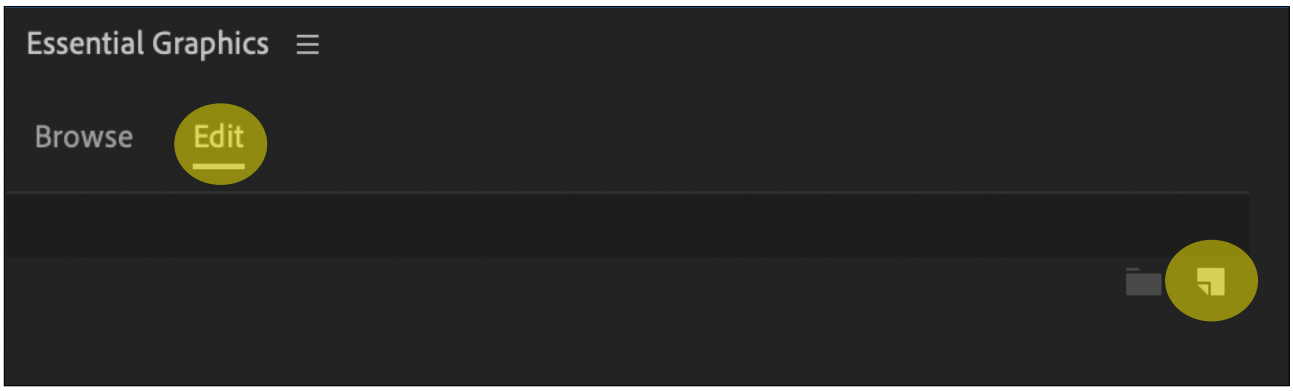


Adjust the text layer on the ‘Timeline until it is at the desired length.

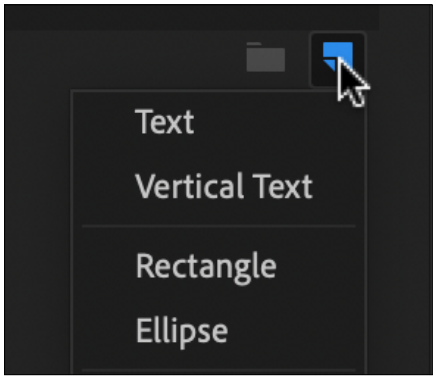


You may like to fade your text in and out. You will learn how to do this in ‘STEP 9: Transitions’.
But before we do that let’s create a scrolling credits sequence for the end of your film.

Add a scrolling end credit sequence
Return to the ‘Essential Graphics’ panel and start as you did with your film title.
Choose Edit > New Layer (‘Turning Page’ Icon)



Choose ‘Text’ from the drop down menu.

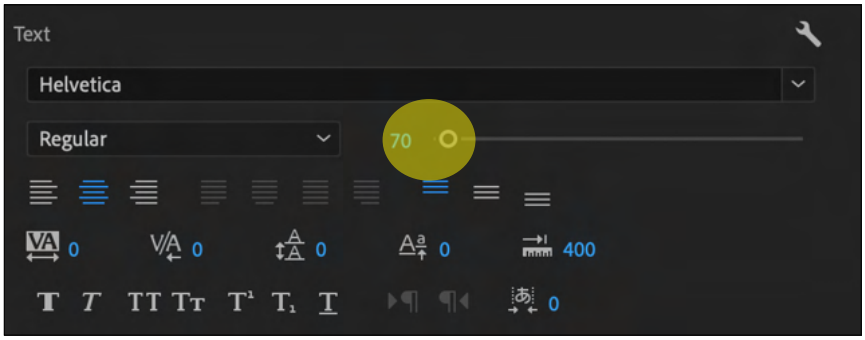


The text layer will appear in your ‘Timeline’ and the text box will appear in your ‘Program’ monitor as before.

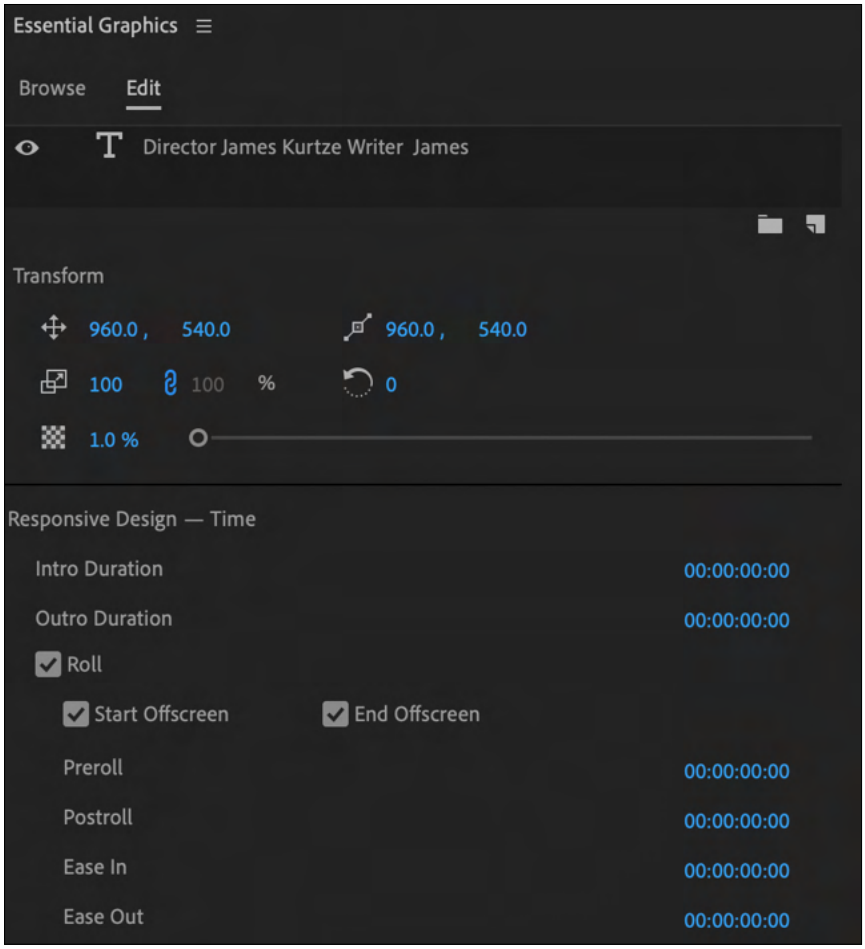
Start to type the credits in the text box one after another. In this example the font, colour and size of the names has been changed.

To change the font and colour follow the instructions under ‘Add a film title’. The names are in a reduced text size. In order to do that do the following:

Navigate to the ‘Text’ panel and grab the little circle highlighted below. Scroll left and right until the text is at the required size.



When you have typed and formatted your entire credit sequence deselect the text and return to the ‘Essential Graphics’ panel.
Click on ‘Roll’ and the credit sequence controls will appear.



(Make sure ‘Start Offscreen’ and ‘End Offscreen’ are ticked.)

You now have a scrolling end credit sequence.
In order to slow down or speed up the credit sequence return to the ‘Timeline’ and change the length of the title layer as described in ‘Add a film title’.
If you make the title layer longer the text will scroll more slowly. If you make the title layer shorter it will scroll more quickly. Once again you can apply add “fade in” and “fade out” transitions to the text layer as described on the following pages.

STEP 9: Transitions

Now that you have assembled your film you may like to add transitions; fade in, fade out or cross dissolve.

What is a fade in?

A fade in is a transition that fades from a blank screen to a picture. It is mostly used at the beginning of a film or scene.

What is a fade out?

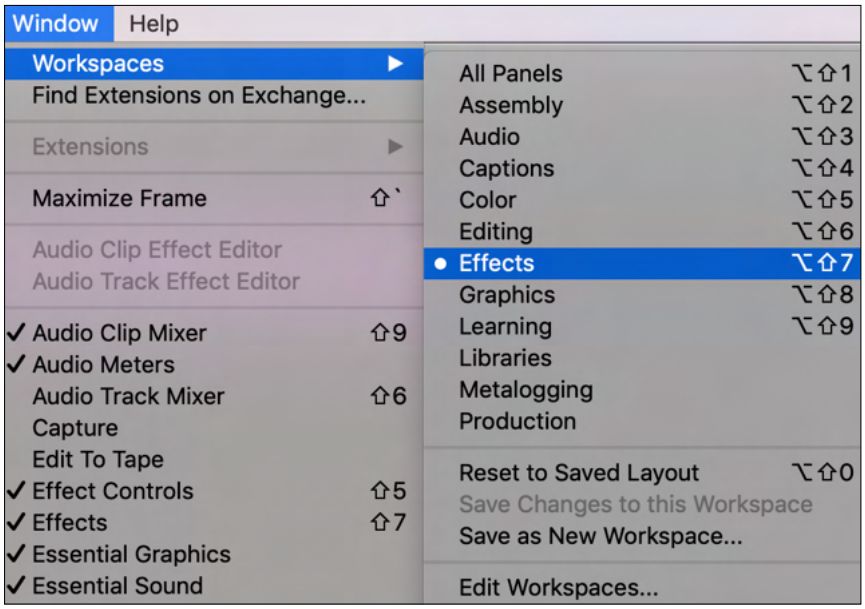
A fade out is a transition that fades from a picture to a blank screen. It is mostly used at the end of a film or scene.

What is a cross disolve?

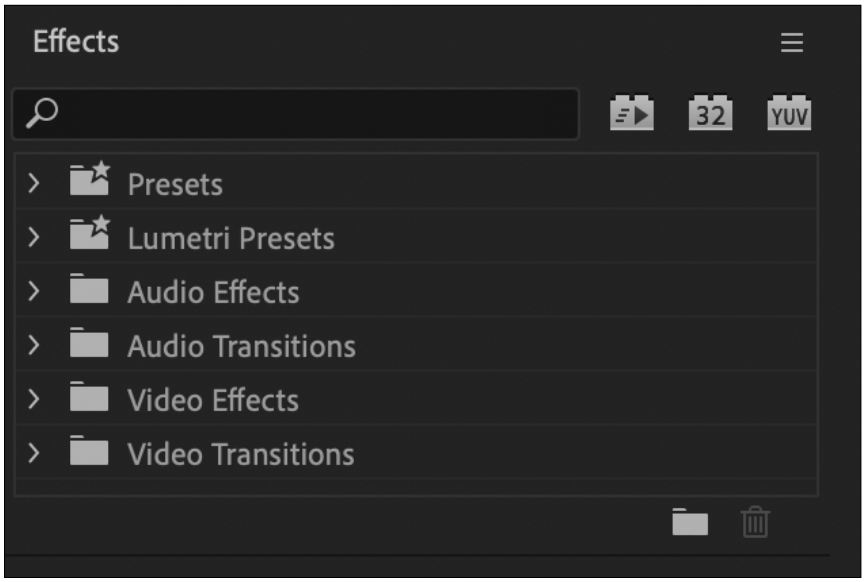
A cross dissolve is a transition in which the opacity of one scene is gently increased over the previous one. It contrasts with the sharp transition of a jump cut. One scene fades into the next and the two images briefly overlap.

How to add a fade in/out

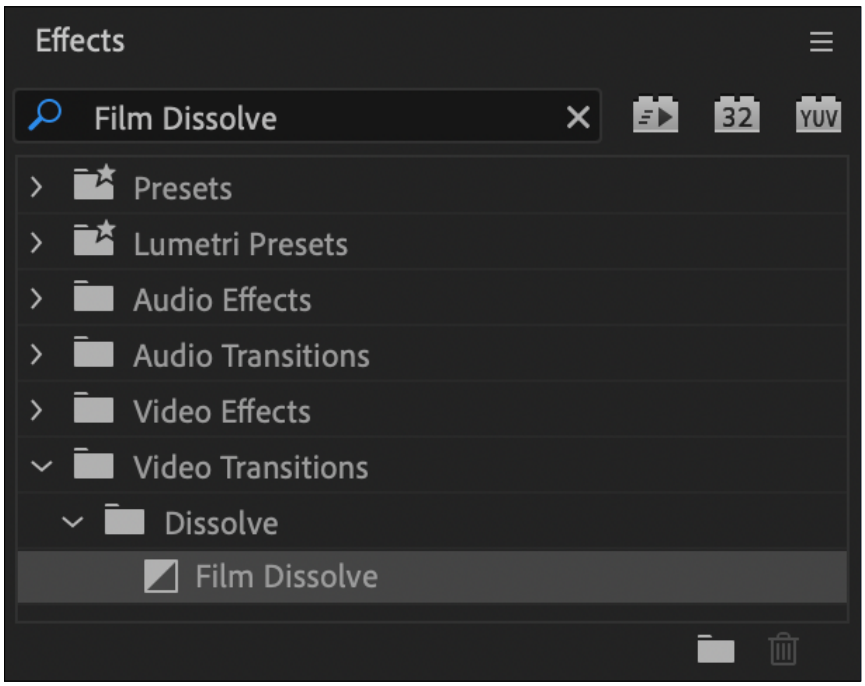
Open the ‘Effects’ workspace by selecting Window/ Workspaces/Effects at the top of the screen.



Your ‘Effects’ panel is at the top right hand corner of the workspace.

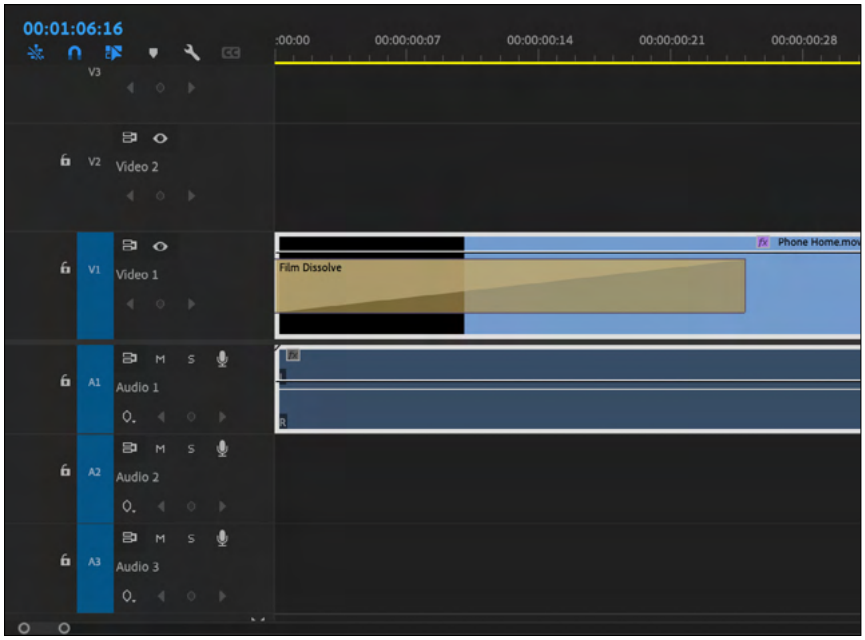


Type ‘Film Dissolve into the search bar.

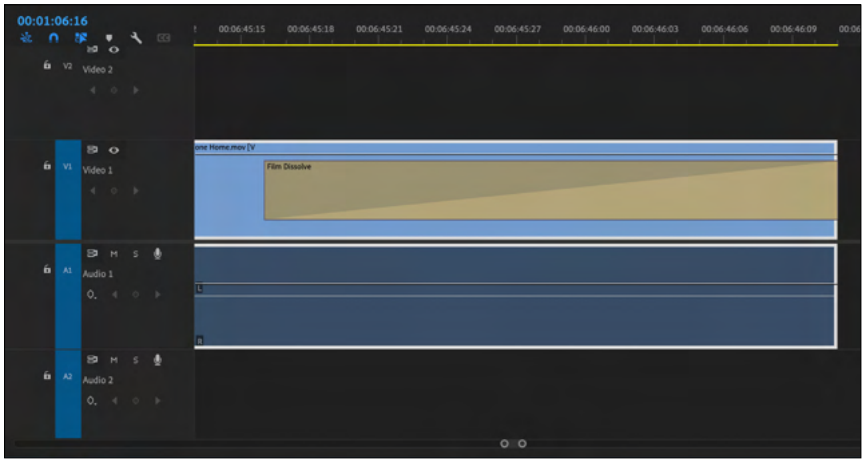


Select the clip on your timeline that you will fade into or out from and drag the ‘Film Dissolve’ icon onto that clip.

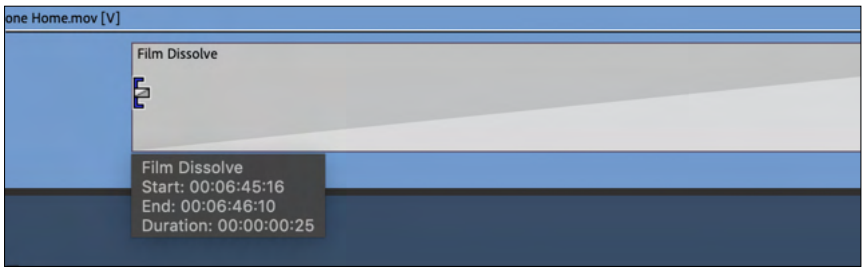
It should look something like this if it is a “fade in”,



or this if it is a “fade out”.

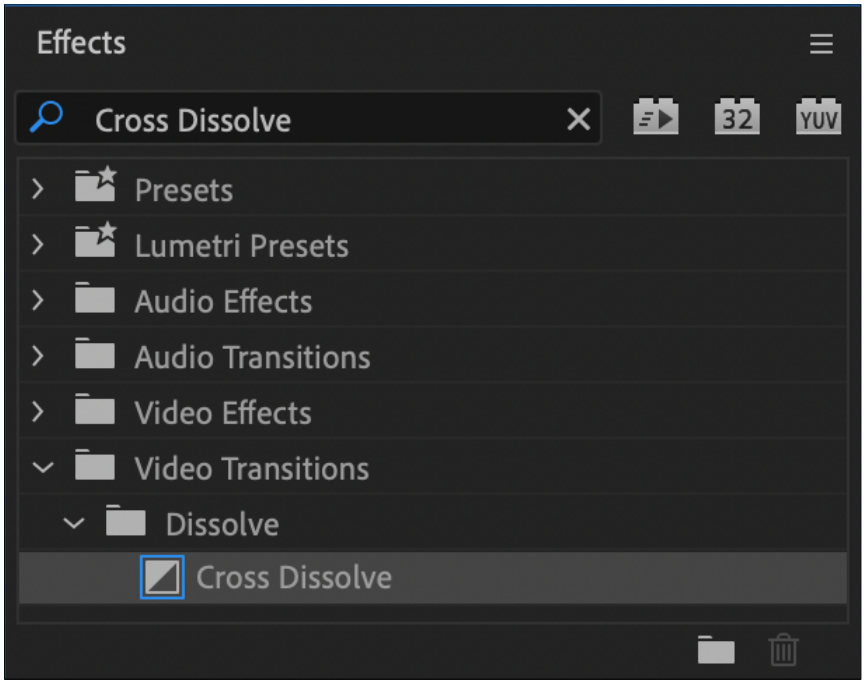


To edit the length of your transitions, position the cursor on the edge of the ‘Film Dissolve and drag it one way or the other. Below is the “fade out”. (Note that the cursor changes appearance when you are in position.)

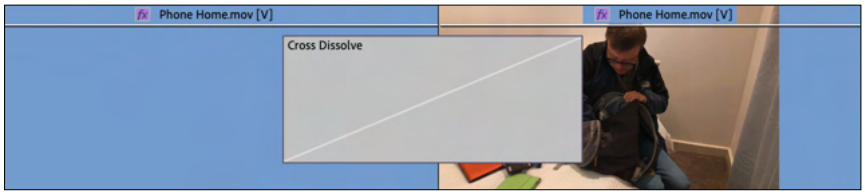


How to add a ‘Cross Dissolve’

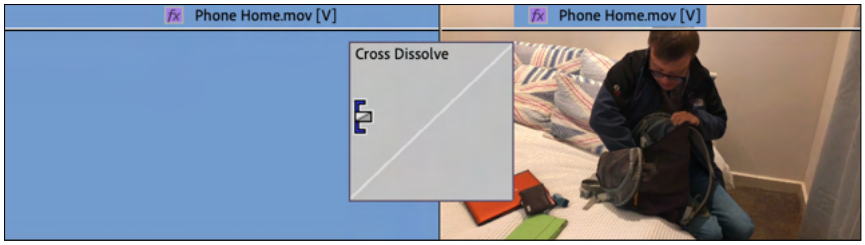
Navigate to your ‘Effects’ panel and type ‘Cross Dissolve’ into the seach bar.



Drag the ‘Cross Dissolve’ icon onto the cut between the two clips that you want to transition.



Once again you can shorten or lengthen this transition. Position the cursor at the edge of the dissolve and drag it to your required length. (Both ends of the transition will move.)



Special effects

1. Green screen editing
Shooting with a green screen involves filming a person or object in front of a solid color. Then, by digitally removing or “keying out” that color, you can drop the image onto the background of your choice in post-production. Removing the colored background can be referred to as “chroma keying.

Below is a still of the scene we will be working on from ‘**Phone Home**’. (1:54 - 2:00)

https://www.youtube.com/watch?v=CX-ghh-LIIt4&list=PL3PLBv5OrbIpuYhim35XKkIzwhbiBGe-y_&index=2

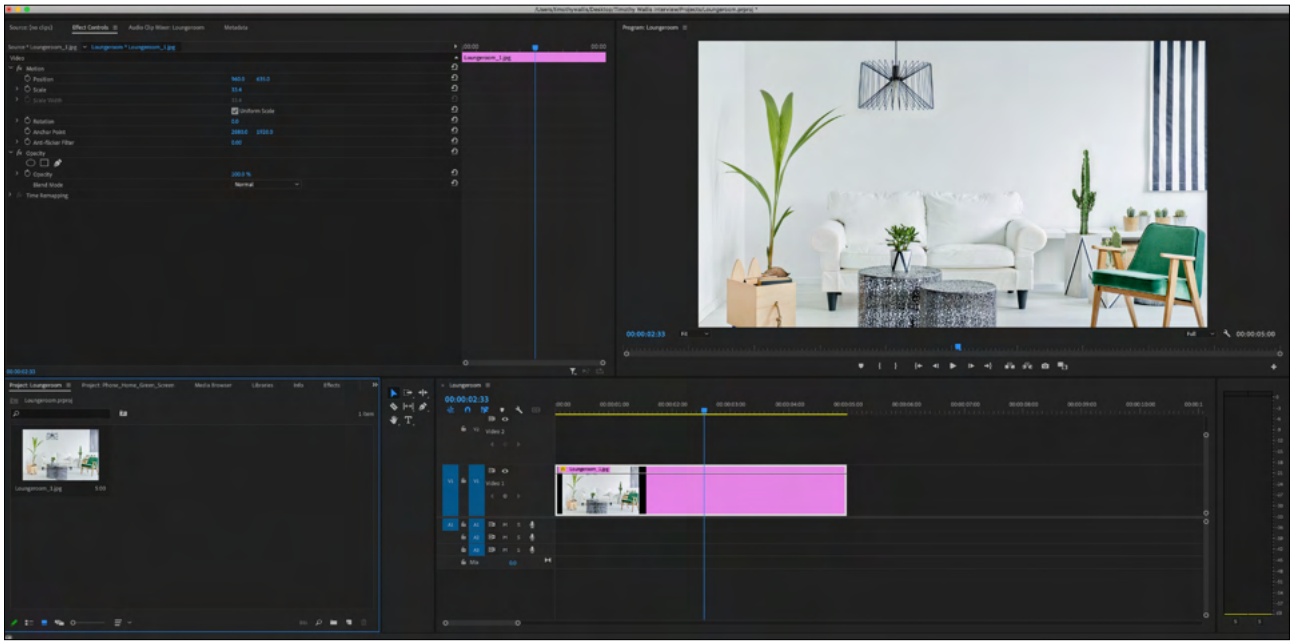
Here is a step by step guide to using this effect.

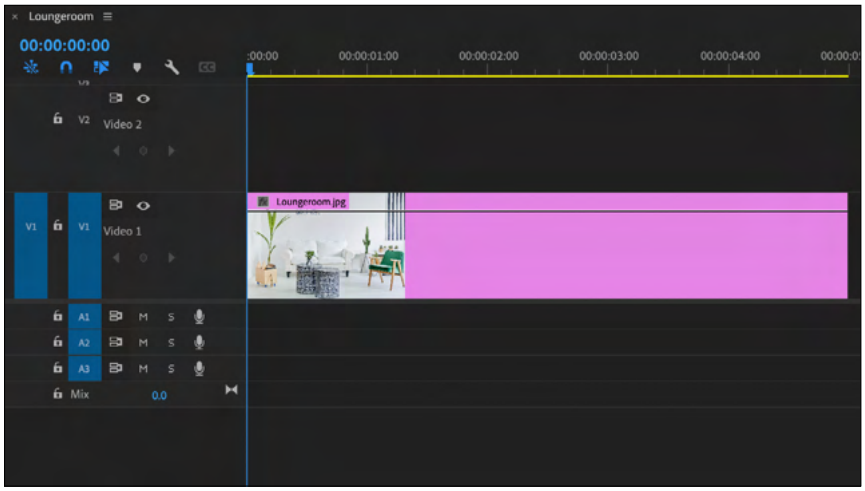
Step 1: Start a new project

Start a new Premiere Pro project for your ‘green screen’ scenes. The project should have the same dimensions as your master project. If it is HD it should be 1920 X 1080. If it is 4K it should be 3840 x 2160. You will eventually import the finished video into your master project.

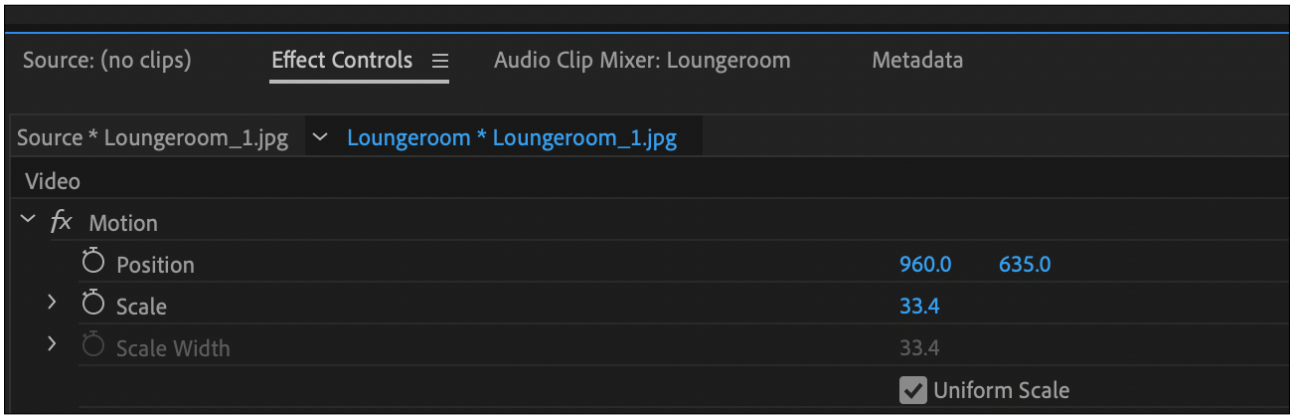
Step 2: Import your background footage or photo

Place the background footage or photo into the Media Bin and drag it onto the timeline. Place it on the ‘Video 1’ track.



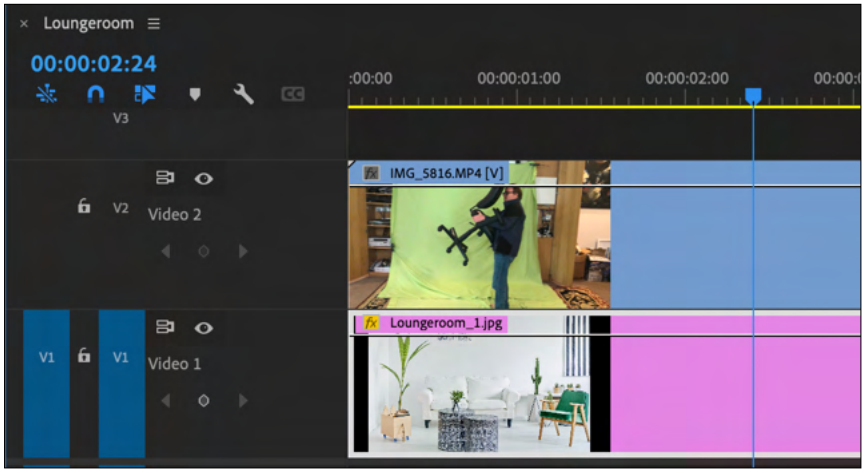


If you are using a photo that is not the same dimnesions as the green screen footage you will need to rescale it to fit the frame.
Go to ‘Effects Controls’ and change the size of the photo by scrolling the blue number next to ‘Scale’ left or right to fit the frame.
To move the photo up and down or left and right scroll the numbers next to ‘Position’ left or right. The number on the left moves the photo left and right. The number on the right moves the photo up and down.



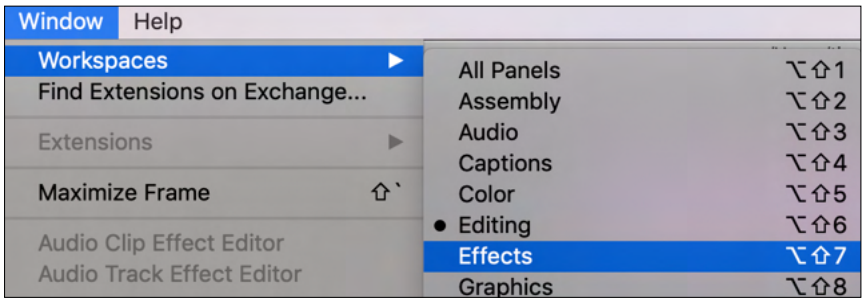
Step 3: Import your green screen footage

Place it on the Video 2 track of the timeline. Position it directly above the background footage on the ‘Video 1’ track.

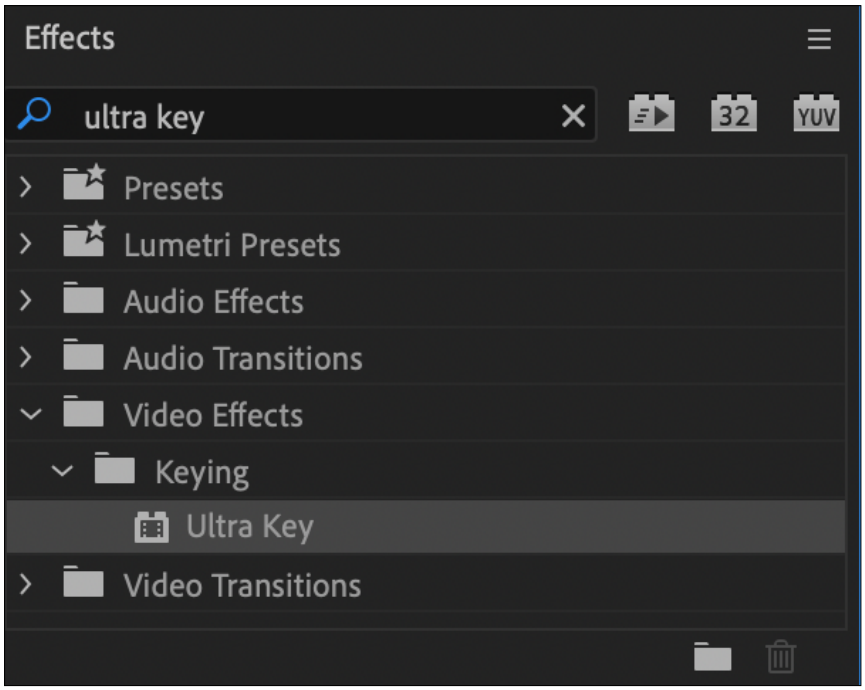


Step 4: Navigate to the ‘Effects’ panel

Click on ‘Window’ and ‘Effects’ in the drop down menu at the top of the screen.



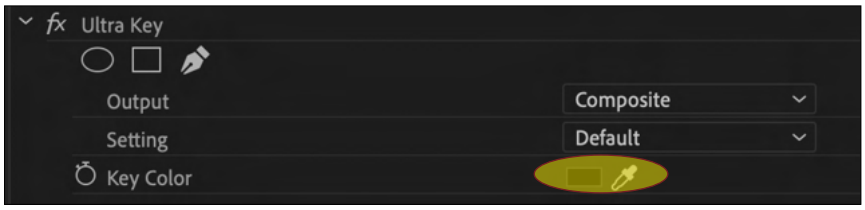
You will find the ‘Effects’ panel in the top right hand corner of the screen. In the ‘Effects’ panel, type ‘Ultra Key’ into the search bar next to the magnifying glass. Drag the ‘Ultra Key’ block onto the green screen footage.



This is what the unedited footage looks like.

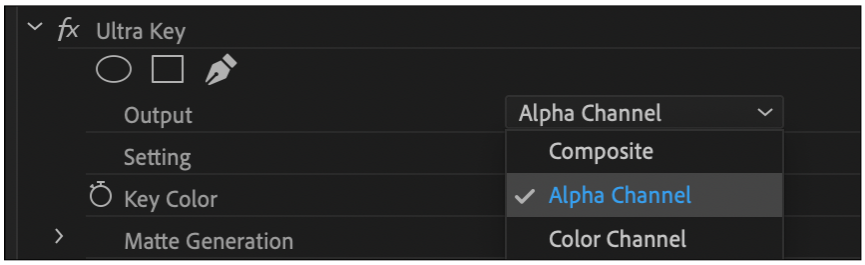
Step 5: Drag the ‘Key Color’ picker tool onto the green screen footage

This is the clip on the ‘Video 2’ track. If the green screen hasn’t been evenly lit, choose the darkest shade of green.

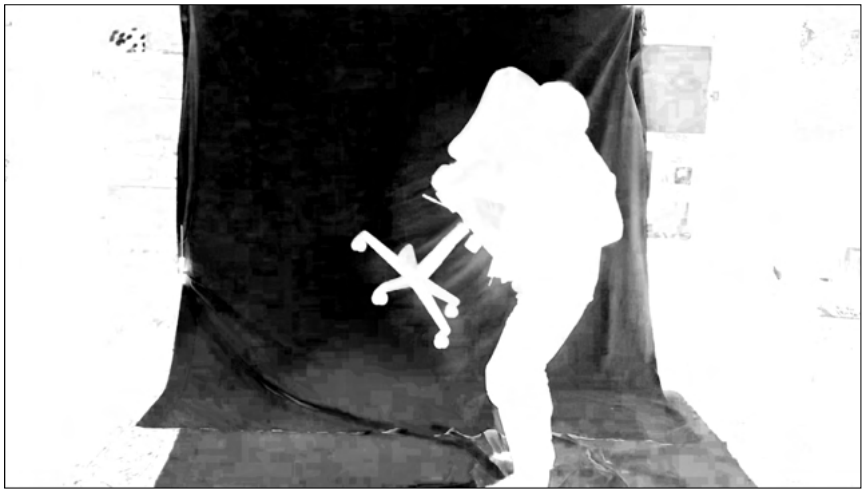


Below you will still see some of the background coming through the footage.

Click on the drop down menu next to the ‘Output’ title. From the dropdown menu choose the ‘Alpha Channel’.



Your clip will now look something like this. (It will be easier for you to see changes in this form as you adjust the green screen effect. You will of course swap it back to composite when you have finished editing.)



Step 6: Fine tune the green screen effect

Now it is time to edit the clip using the tools below. Generally you will need different settings for each clip.

To adjust each setting place the cursor on the numbers in blue next to the titles and scroll the cursor left or right.
Start from the top tool ‘Transparency’ and work your way down until you are satisfied that you have removed the green screen.
When ‘Output/Apha Channel’ has been selected, work your way through each setting until you see the green screen turn black with, hopefully, no gray or white spots and the figure or object turn white with no gray or black spots.
Highlight, Contrast and Mid-Point were used for this clip.

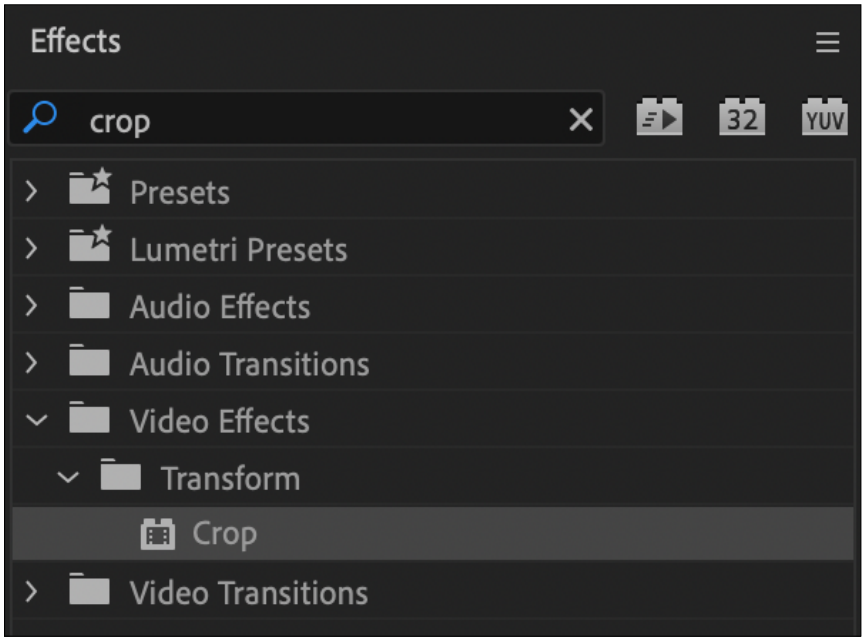
Here is what the image looks like at the end of this process.

And when you click from ‘Alpha Channel’ back to ‘Composite’ it looks like this.

Obviously there is still a lot of the old background visible because the green screen did not cover the entire frame. During the next step we will look at how to remove the rest of the background.

Step 7: Crop the background

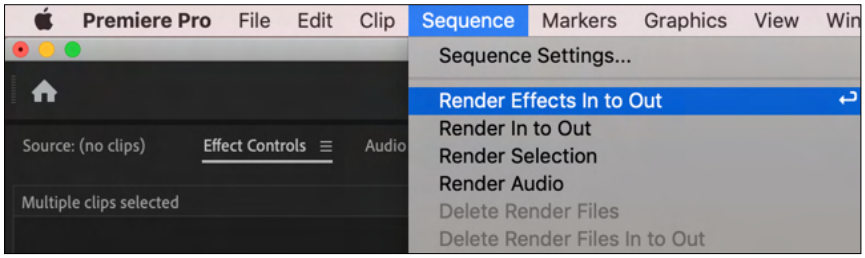
Navigate back to the ‘Effects’ panel via the ‘Effects’ workspace. Type ‘Crop’ into the search bar next to the magnifying glass. Drag the ‘Crop’ block onto the green screen footage.



The ‘Crop’ controls will appear in the ‘Effects Controls’ panel on the left hand side of your screen.
Scroll the cursor over the ‘Left’, ‘Top’, ‘Right’ and ‘Bottom’ controls one by one until you have cropped out all the unwanted background.

The image now looks like this.

Step 8: Render your project

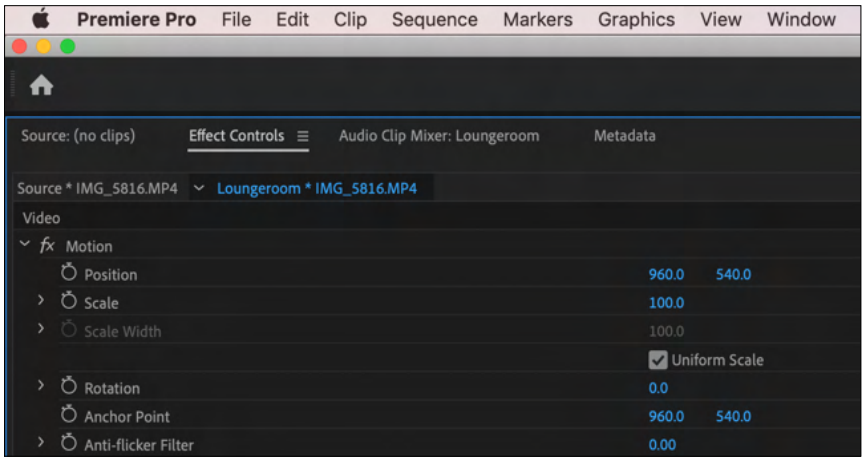


When you hit this tab the entire sequence will be rendered and ready for export.

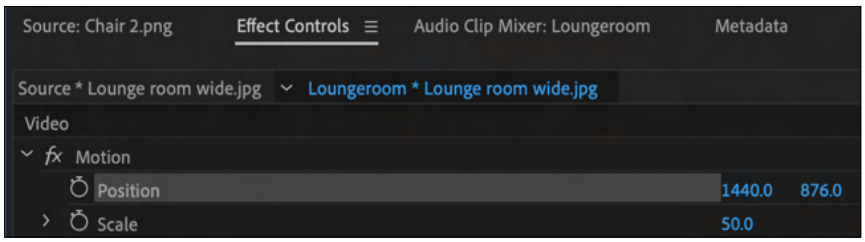
(When this sequence was created for Phone Home the position of the figure wasn't right. It needed to move down and to the right before this clip was ready for export. In the next section, 'Motion' you will learn how to move actors and objects within the frame.)

2. Motion

The ‘Motion’ tool enables an actor or object to be moved to another position within the frame. It can also be used for simple animation. The controls for ‘Motion’ are found at the top of the ‘Effects Panel’.



Click on ‘Position’. Don’t click on the circle.

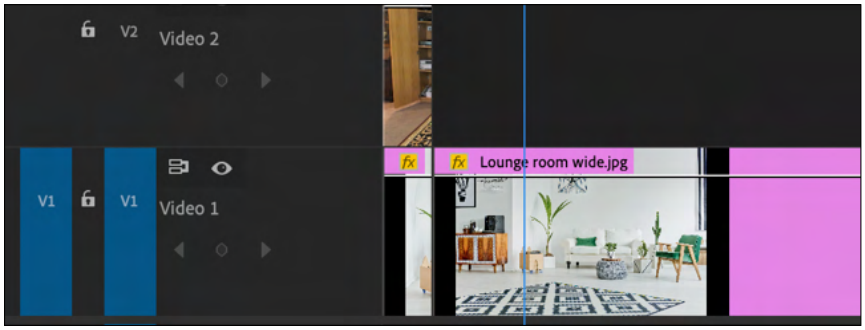


When you scroll the curser on the blue number on the left you can move the image left and right (horizontally).
When you scroll the curser on the blue number on the right you can move the image up and down (vertically).

Original position.

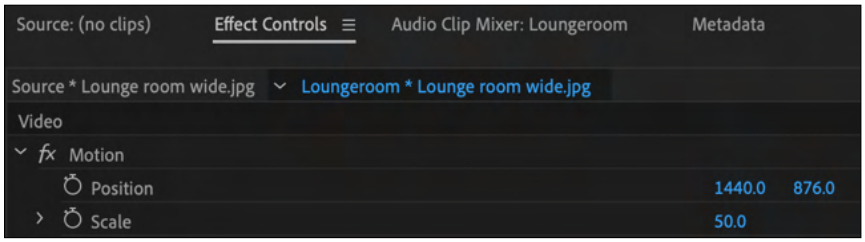
New position.

Now we will look at animating an object within the frame. In this case a chair flying through the lounge room from the left to the right.
Another shot of the loungeroom will be imported into the same sequence as it part of the scene. Place it on ‘Video 1’.

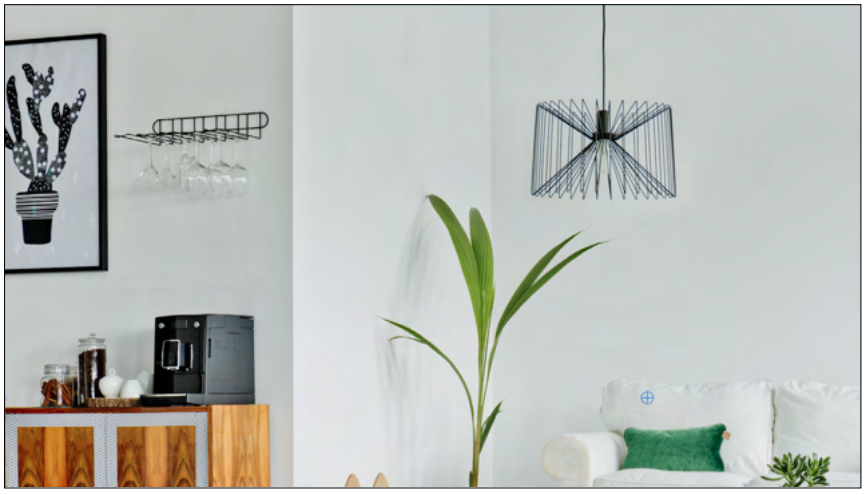


We are using a wider image of the same loungeroom than the last clip. It is a large image and when it is dragged onto the timeline from the ‘Media Bin’ it is too close up for what is needed. Click on the clip.

Return to the ‘Effects Panel’ and scroll the cursor across the blue numbers and adjust ‘Position’ and ‘Scale’ until you have positioned photo.



The photo will now look like this.



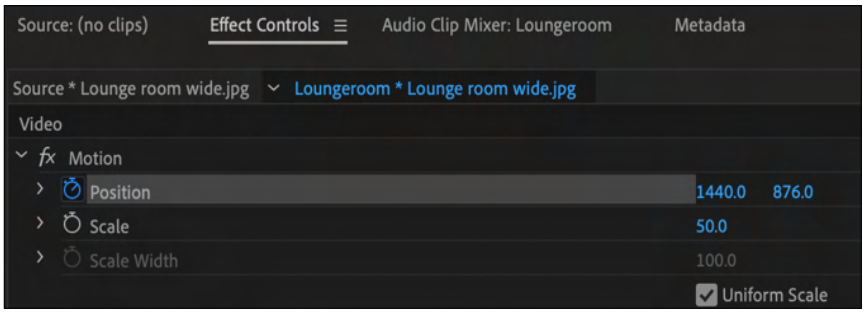
Now we will import a chair photo to the ‘Media Bin’. It has a transparent backgound so will be ready to place over the background photo.

Drag the photo to the timeline and place it ‘Video 2’ above the background on ‘Video 1’.

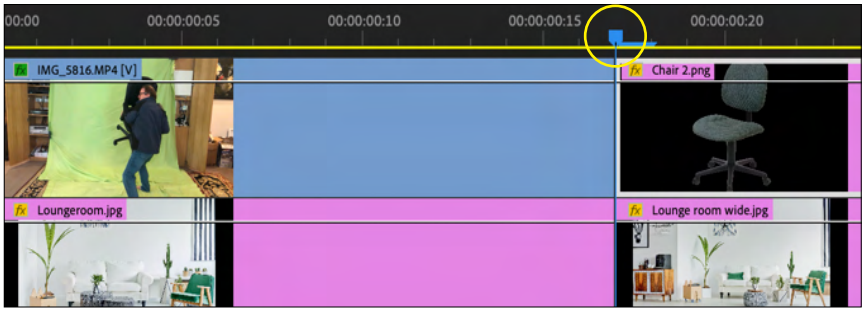
Obviously the photo is far too large and will need to be rescaled by using the ‘Scale’ tool in the ‘Effects Panel’. Make sure you click on the clip before you do it.

It will now look something like this.

We will now animate the chair flying across the room.
You will need to click the circle next to ‘Position’ in ‘Effects Control’.

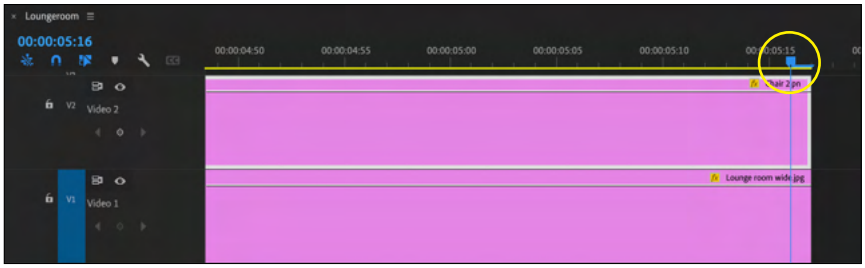


Take the playhead to the opening frame of your chair clip.
Make sure you have selected the clip.



Drag the chair just out of frame to the right by scrolling the cursor across the blue number on the left next to ‘Position’.

Take the playhead to the end of your chair clip. It will be one frame before the end.
(Make sure the clip is still selected.)



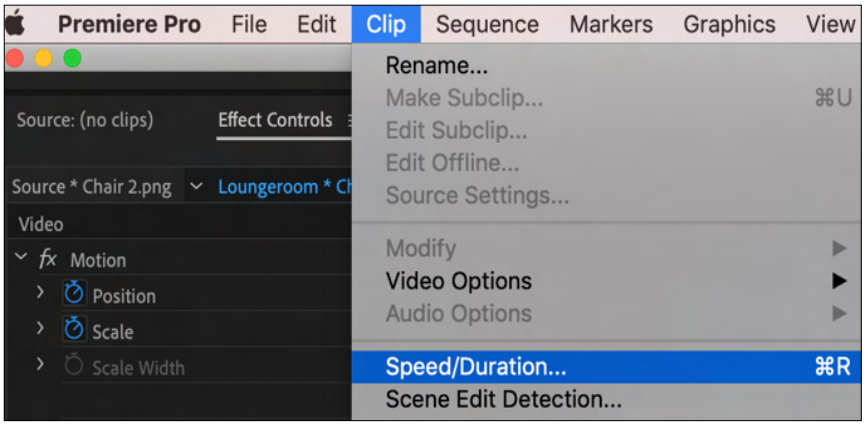
Now drag the chair just out of frame to the left by scrolling your cursor across the blue numbers that control horizontal movement next to the ‘Position’ tool.

When you play the clip you will see the chair fly across the room in a straight line.

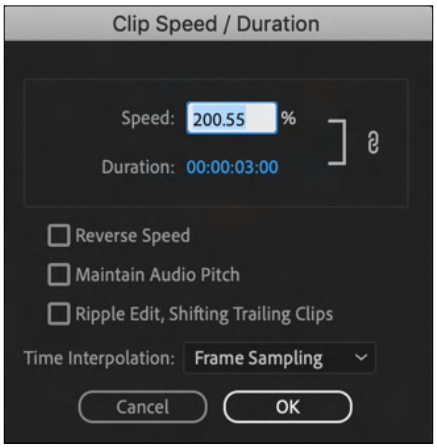
Next we will add a little curve to the flight of the chair so that is at it’s highest point in the middle of the clip. Run through your clip until the chair is about in the middle of the frame. Now scroll your cursor across the the numbers that control vertical movement next to the ‘Position’ tool.

When you play the clip you will see the chair fly across the room in a curved trajectory.

The clip is far too slow so we will now speed up the clip by using another tool at our disposal. After you export the clip and place it on the ‘Master’project you can do the following.
Select the chair clip.
Click on clip and speed duration at the top of your Premiere Pro screen like this.



When you do this the following will appear in the centre of your screen.



By scrolling across the blue numbers next to ‘Duration’ using your cursor you can change the length of the clip and the speed. Tweak it until you have the desired length and speed.

So this scene involved two special effects clips. The first was largely green screen using the ‘Ultra Key’ tool while the second created animation using the “Position’ tool.
We used the same ‘Speed Duration’ tool to slow down the clip where James starts to throw the chair. Interestingly the audio of the slowed down clip sounded great so we left it in the edit.

Step 10: Export your saved project
There is a comprehensive step by step guide for exporting footage in section eight of this course.