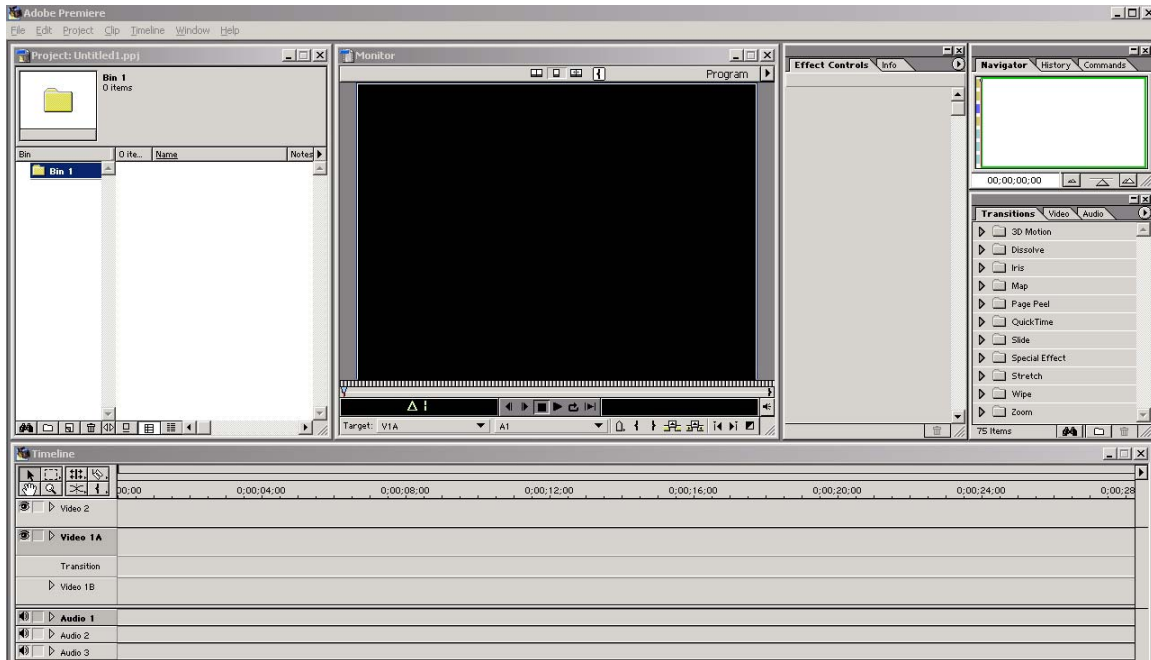


PART III – THE EDIT.

Now that you've shot your footage and captured the portions you want onto your hard drive, the next logical step is to piece it all together into something you can show to people.

STEP 1: THE EDITING CONSOLE

If you've just finished your captures, close the capture console. If not, open Premiere and choose a preset to start. Once you do, you should see something like this:



This is Premiere's editing console. There are three elements of this console that you need to become familiar with; the **Project Bin**, the **Monitor**, and the **Timeline**. I'll discuss each briefly.

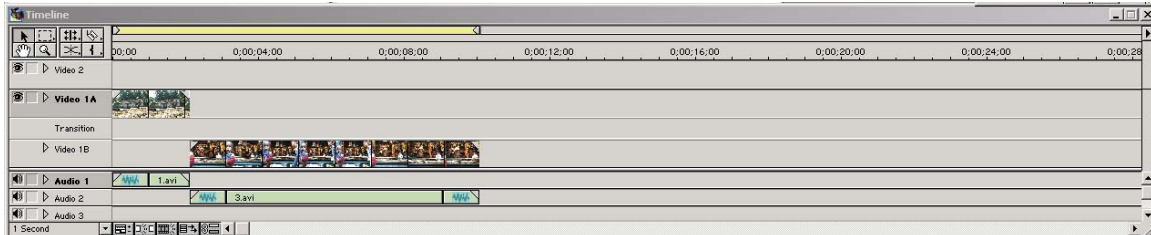
THE PROJECT BIN



The **Project Bin** allows you to pick and choose from the captures you have saved. If you've just finished capturing, everything you've captured will be in the bin already. If you are working with captures that are somewhere on your PC, you'll have to tell Premiere where they are. You can do this by a number of ways: **File -> Import -> File**, simply by right clicking on the "Bin" section of the window to the left and choosing **Import -> File**, or by double left clicking within the Bin. In any case, once you have imported the clips you wish to work with, you will see something like what is to the left. Note that this is found on the upper left portion of the editing console.

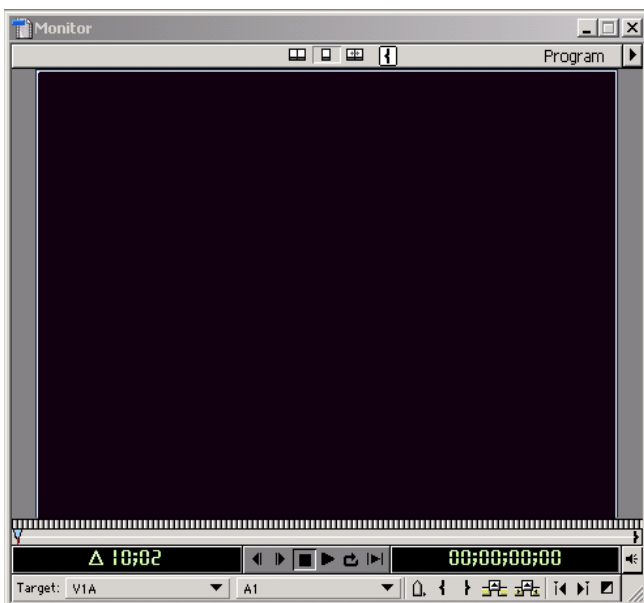
THE TIMELINE

Once you've decided which captures you want to work with, the next step is to place them in the **Timeline**.

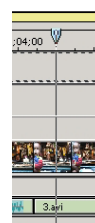


This is fairly straightforward; simply drag the captures from the Project Bin into the timeline in the order that you want. However, we need to consider which channel you place the captures into first. As you chose A/B mode when you did a fresh install of Premiere (or, if not, this is the mode that the PC in the Sandbox is in), you have three channels to work with on the console: Video 2, Video 1A, and Video 1B. As you can see in the above example, I alternate between 1A and 1B. I do this to allow for adding transitions later (i.e. fades, mixes, so on), and because it is visually easier to understand and more intuitive in keeping track of building your timeline. You can only apply transitions to captures on channels 1A and 1B; channels 2 and above is a sort of "main" channel, if you will. Technically, they are referred to as Opacity Channels; that is, whatever you put in Video 2 will always take precedence over what is on 1A and 1B and will negate all other channels. This is useful for subtitling or other elements that you may wish to lay directly over your footage. But, at the beginner level, you will probably be only concerned with 1A and 1B. Note also that the audio portions of your clips are separated from the video (see the bottom half of the timeline). You can change things like volume if you like, which is useful if you want to add a voiceover later. We discuss this in the advanced workshop, or Part 4 of the notes.

THE MONITOR



This is where you can see what you've put together as one seamless whole. It just plays back what you've placed in the Timeline. It's somewhat similar to the Capture screen in terms of its layout and the buttons. However, one difference is that you can go back and forth on the timeline using the **locating device** that runs along your timeline as you play it back in the monitor. It looks like what is depicted below. You can grab this by the blue triangle that can be seen along the timecode on the top of the timeline and move it left to right to navigate viewing your footage in the monitor. It makes things a bit easier.



STEP 2: CLIPPING AND TRIMMING



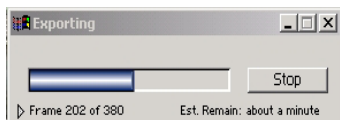
Now that you have the raw captures in your timeline in the way that you want, you will probably want to edit down the clips to make the flow of your final cut smoother. Again, this is pretty easy. Within the timeline, you will find eight boxes as depicted on the left. This can be found on the upper left hand corner of the timeline. This is your toolbox. All of these buttons have uses, but for the purposes of this workshop I will address three of them only. First, the **razor** on the top right. This allows you to split your file as depicted in the timeline to where you want to start or end your raw capture in your final cut. To do this, I suggest the following; play back your timeline in the monitor. When you get to the point where you want to split it, press stop. For greater accuracy, you can advance or go back frame by frame. When you decide where you stop, you will notice the **locating device** addressed and depicted in the previous step in the timeline that runs along it as you are playing it back. Click the razor, and the pointer becomes a razor icon. Place it on the **locating device** over the channel you are working on, and click on your mouse. You will now have split that clip into two pieces. Now, go back to your toolbox and select the **arrow** icon (top left). This toggles off the razor function. Place the arrow over the sliced piece you no longer want, click on your mouse, and press Delete on your keyboard. It should be gone now. Repeat this process until you are only left with what you want. What you are left with is now the makings of your final cut. Now, with the pointer still in arrow mode, drag all your edited clips so that they are tight with each other (they will click automatically to the boundaries of the edited clips). Play it back in the monitor; that's what your final cut will look like.

If you are happy with what you have, then...you are lucky indeed. But usually you want to make some more changes to get what you want, especially extending a clipped capture if you split it too early. This is possible. With your pointer in arrow mode, approach either end of the edited clip in the timeline, and notice that the pointer changes to a red square bracket. Click on your mouse and pull left or right depending on whether it is the beginning or end of the clip you wish to extend. Pull until you are satisfied, and then edit it down with the razor tool as before, or simply use the brackets to trim or expand your clip to your desired setting. Finally, make sure all the clips are tight with each other again; that is, that there are no "ripples". You can right click on ripples and choose "Ripple Delete" to do this, or you can simply drag the clips until they are tight.

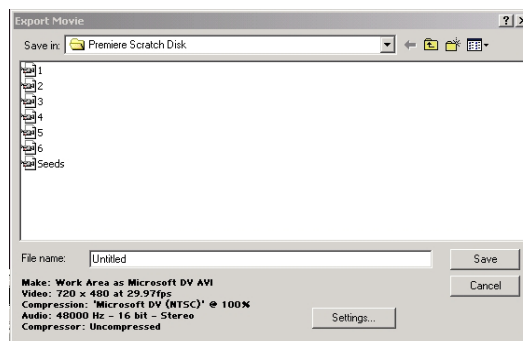
Now, perhaps you have a timeline you are pleased with. So, you are almost done. But, you can't show the timeline to people as it is now, so you need to compile the timeline into one single video file. There are many options as to how you want to do this, but the main factor you will be concerned with will probably be size. By default, Premiere creates AVI files. These files are huge (about 3.26 MB/second), and can't really be emailed or shared very easily. So, you will probably need to convert that AVI file into a compressed format, like MPEG, DivX, or Xvid, or maybe a streaming format RealMedia, QuickTime, or Windows Media. Some of these formats can be directly encoded in Premiere, some not. Luckily there is a wealth of freeware, often open source, that can do the job perfectly well. We will address these issues in Step 4; the first thing you have to do is get it exported as one file.

STEP 3: EXPORTING THE TIMELINE

Go to **File -> Export Timeline -> Movie...** . This brings you to the screen here on the right. Give the file a name, and press "Save"; this then brings you to the box below. Depending how long (i.e. how many frames) your final cut is, it may take a while. When it's done exporting, it will come up on your screen.



It's stored on your Scratch Disk. Take a look... it's your completed piece!

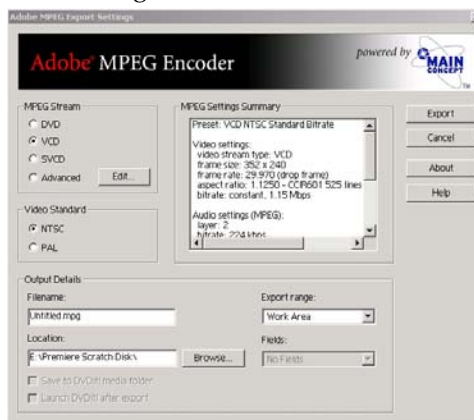


STEP 4: CHANGING THE FORMAT FOR DISSEMINATION

You now have the piece, but it's huge. So, there are a few things you can do to make it easier to share. But it all depends on what your goal is. Presumably, you could put your piece in a PowerPoint slide presentation, or you could make a DVD or VCD of it and write the file to a DVD-R or CD-R respectively (the Sandbox has a DVD writer; make sure you have - and not + DVD-Rs), or you could export it to QuickTime, RealMedia or Windows Media format for streaming on the internet. There are options, and it's your call. We'll consider each.

THE MPEG FORMAT

The MPEG format is probably the easiest to share as all people with a PC already have the drivers and codecs (i.e. the algorithms that decode the video signal) needed to watch it. It's also pretty good at compression; a cut that was 41 MB in AVI format compresses down to just over 2 MB in MPEG format. You can convert directly in Premiere, using the Adobe MPEG Encoder. This can be found in **File -> Export Timeline -> Adobe MPEG Encoder...** . Selecting this will bring up the screen on the right. Note that there are three primary options available to you ; DVD, VCD (Video CD), or SVCD (Super Video CD). There is also the Advanced stream, which allows you as a user you specify exactly the frame size (a smaller frame size results in a smaller file) and other things. For most purposes, the VCD stream preset is fine, and is the default in Premiere, as shown right. The encoder also allows you to encode the stream as NTSC (30 frames per second) or PAL (24 frames per second). This is relevant if you wish to disseminate your file via CD-ROMS, particularly to other countries. Note that Canada and the US (and other countries) use the NTSC signal, while most countries in Asia and Europe use the PAL signal. If your goal is to share your piece with people in countries where PAL is the standard, make sure you specify this. An NTSC encoded VCD or DVD will not play back on PAL television sets properly, and vice versa. Once you have chosen your settings for the stream and the standard, give the output file a name (the location is the same as your Scratch Disk unless you specify otherwise) and press Export. This will now render the file into MPEG format.

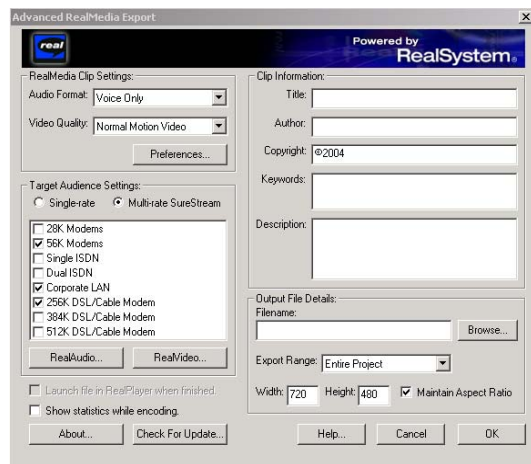


Alternatively, you can use a freeware package called AVI2VCD, which can be downloaded at <http://www.softpedia.com/public/cat/11/2/2/11-2-2-9.shtml>. It's very easy to use. Note that if your aim is to incorporate your piece into a PowerPoint slide, you must convert it to MPEG first. This is addressed in Step 5.

THE DIVX AND XVID FORMAT

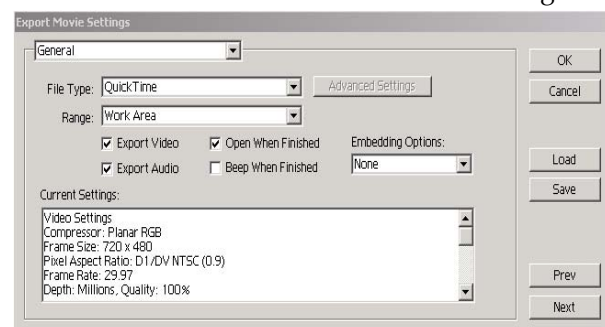
Even better than MPEG for compression is the DivX format. There are two variants of this; DivX is a proprietary codec (www.divx.com), while Xvid is an open source codec (www.xvid.org). So, the latter is ideal. However, it is hard to find a decent encoder that isn't overwhelmingly complicated. So, for the time being, one way around this is to download **Dr. DivX**, which can be found at <http://www.divx.com/divx/drdivx/>. But, there are two issues; one is that the Dr. DivX encoding software trial lasts for only 15 days, and the other is that in order for someone else to look at your DivX encoded piece on their PC, they need the DivX codec, which can be found at <http://download.divx.com/divx/DivX511Bundle.exe>. But, it's a good codec if you want a trade off between quality and size; the same 41 MB AVI file compresses down to 1 MB in DivX format, with better to equal quality as compared to the MPEG format. So, it's your choice. Once you've compressed it, you'll want to write it onto media. CD-R's will probably be fine; you probably won't need the relatively large capacity that DVD-R's provide for storage for your final cut. I assume here that burning a CD does not require explanation in terms of technique.

STEP 5: STREAMING MEDIA FORMATS



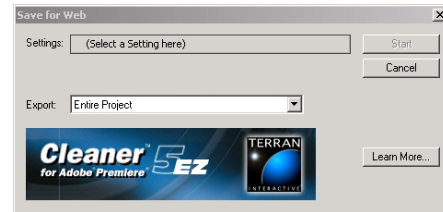
want a **QuickTime** file, go to **File -> Export Timeline -> Movie...** and then click on "Settings...", which is at the bottom of the window (see Step 3). The window on the right will come up. Pull down the "File Type" menu and choose QuickTime. Then click on OK, then press "Save" as in Step 3 and let it compile. As always, your converted files will be found on your Scratch Disk. Creating QuickTime files using this method will create video that is compressed well, but the audio portion is still quite large (indeed it may even be larger than the AVI file itself). I point this method out then to allow those who wish to have more control over the compression codecs; for those of you who are not interested in that aspect of control, the next section may be more appropriate.

Within Premiere you can directly compress your final cut to either RealMedia or Quicktime formats. With regards to **RealMedia**, Go to **File -> Export Timeline -> Advanced RealMedia Export...**. The window depicted on the left will come up. Depending on your target audience, choose the appropriate settings in the boxes found in the "Target Audience Settings" box, found on the left of the window as depicted on the left. Give the file a name, press OK, and wait for it to compile. Note that if you choose **Multi-Rate SureStream**, one file is created that is optimized for a wide variety of target audiences; conversely, if you choose **Single-Rate**, the file created is optimized only for one type of audience. If you



STEP 6: STREAMING MEDIA FORMATS - USING CLEANER 5 EZ

Another option to produce streaming video is to use the **Save For Web** feature. Inside Premiere 6.5 is a software package called Cleaner 5 EZ. This software makes rendering your timeline into streaming formats very easy with minimal effort as a user. Go to **File -> Export Timeline -> Save For Web...** . Once you do so, the screen on the right should appear. Click on the "Settings" pull down menu and select a setting from the many that Cleaner offers; you can choose from QuickTime (.mov), RealMedia (.rm), or Windows Media streaming formats (.wmv). There are others for the audio portion alone or for creating QuickTime or AVI CD-ROMs. Depending on your purpose, any of these will do; that said, I find .wmv to be a nice compromise between quality and size, and .wmv files are easily uploaded to the IDRC website. Moreover, anyone using Windows will be able to watch it immediately without having to download anything additional (i.e. RealPlayer or the QuickTime player). Once you choose a setting, you can further choose your target audience. Lower bandwidth presets (i.e. 28.8k or 56k modems) produce smaller, lower quality files, while the converse is true for higher bandwidth settings (i.e. ISDN, Broadband). Again, depending on what you need, different presets may be more appropriate. Using the Cleaner is an easier way to produce streaming files and provides better compression than what is discussed in Step 5 as both video and audio are compressed effectively. Try a few out and see what suits you best. Finally, if you want to make this process as easy as possible, simply choose the "**Settings Wizard**", which is the last item in the Settings pull down menu. This takes you through a guided process on how to export your piece, and is extremely user friendly.



STEP 7: INCORPORATING YOUR PIECE INTO A POWERPOINT PRESENTATION

If you like, you can easily put your video into a slide within a PowerPoint presentation. However, for this to work most effectively, make sure your piece has been converted to the MPEG format. Other formats may work, but that depends on the configuration of the computer itself (i.e. which codecs are on the computer); MPEG, however, will work every time. To incorporate video into a slide, simply go to the slide you wish the piece to be shown within, go to **Insert -> Movies And Sounds -> Movie From File...** in PowerPoint and select your piece. You may want to resize it to your satisfaction. The piece should now start when you reach the relevant slide within your presentation.