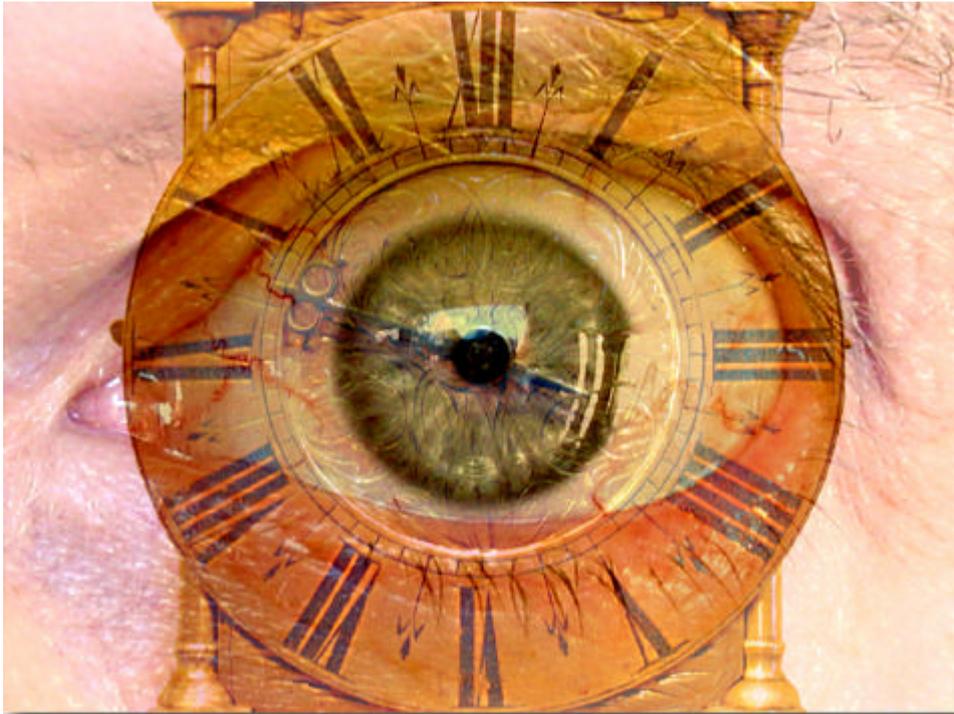Digital Storytelling
ADOBE PREMIERE PRO for WINDOWS XP: a tutorial
by Daniel Meadows
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"For me the noise of Time is not sad: I love bells, clocks, watches — and I recall that at first photographic implements were related to techniques of cabinetmaking and the machinery of precision: cameras, in short, were clocks for seeing, and perhaps in me someone very old still hears in the photographic mechanism the living sound of the wood." Roland Barthes, *Camera Lucida* (originally published in French as *La Chambre Claire*, Editions du Seuil 1980).

Time ran out for Barthes in 1980 when, aged 64, he was run over in Paris by a laundry van.

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"No one is just like anybody else. No one, in fact, is even who he or she was ever supposed to be. No one was supposed to step out from their fellows and stand alone to say their piece, to thrill those who stand and listen with the notion that they, too, might have a voice." Greil Marcus: *Granta* no. 76, 2001

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contents

Part One: "making a rough-cut"

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1. <u>The Accompanying CD</u>. Some notes on installing the "D'Storytelling_Tutorial" folder from the CD which accompanies this manual (paper wallet inside back cover).

Copy the "D'Storytelling_Tutorial" folder from the CD to the desktop of the computer you are using. With the folder copied, Double-click its icon to open it. Open the "projects" folder and, one-at-a-time and in this order, open the three project files "scissors_soundtrack_only", "scissors_rough-cut" and "scissors_final". Each time a project opens, Premiere will "conform audio" (see this taking place at bottom r-h corner of your screen). Let it do this, then go FILE > SAVE, and FILE > EXIT. When you open the "scissors_final" file, Premiere will prompt you for the location of missing preview files. Preview files enable you to see your film playing smoothly and with all the effects and controls working. The "scissors_final" preview files are not in the folder, they did exist once but, as they were very large, they wouldn't fit on the CD. Their absence doesn't matter, you don't need them in order for the project to load. So, in the "Where is…?" window click "Skip Previews". With the project loaded, create new previews by hitting the return key on your keyboard. Wait for Premiere to render a full preview of the film… a process that takes a few minutes. Go FILE > SAVE, and FILE > EXIT.

You now have *Scissors* loaded onto your machine in the three stages of its construction. As you navigate the tutorial, you can compare your work-in-progress with the fully functioning version.

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2. <u>Watch the Digital Story</u> *Scissors*. Inside the "D'Storytelling_Tutorial" folder double click on the file "scissors_viewing.wmv". Windows Media Player will automatically open and the film will play. When it has finished don't close the window, minimize it, you might need to refer to *Scissors* from time-to-time.

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3. <u>Premiere is a Professional Editing Tool</u>. Adobe Premiere Pro has a lot of capacity and although some of this does go unused in the making of Digital Stories you will find that — if you take to Premiere and want to continue using it after the workshop is over — it gives you plenty of room to grow. The main reasons we use it for Digital Storytelling are:

- It out-performs the cheaper and "bundled" home video editing packages like Windows MovieMaker, Apple's iMovie (note: these and many other applications can be used to make Digital Stories, but — at the time of writing — none of them gives you quite the range of creative options afforded by Premiere);

- Users do not have to be familiar with the jargon of video editing, something which makes it the tool of choice over market leaders like Avid and Apple's FinalCut Pro;
- Premiere can function perfectly well with a single standard 15 or 17 inch screen whereas Avid conventionally runs on two screens and users of the Mac-only application FinalCut Pro find it easier to work with one of Apple's large 23 inch "cinema display" screens;
- Premiere's desktop appearance and navigational tools are similar to those in other packages from Adobe which are used by Digital Storytellers, like Photoshop and Encore;
- It can export Digital Stories in a variety of formats including tape, DVD, QuickTime, RealMedia, Windows Media and MPEG;
- Adobe's education and charity sector discounts are generous.

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4. <u>File Discipline</u>. When you complete this tutorial and embark on making a Digital Story of your own, you will need to create, on your desktop, a set of folders which exactly replicates the set of folders shown here in the "D'Storytelling_Tutorial" folder. Call the desktop folder by the name of the Digital Story you are making thus: "scissors" (no inverted commas) and, inside it, create seven other folders as follows:

<div align="center">

projects
scans
sized_images
soundtrack
titles
video
voice-over

</div>

It is very important that you use these folders, and <u>only these folders</u>, to store the pictures and sounds (multimedia "assets") that you are going to use in the making of your own film. This is your special place on the computer.

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5. <u>Beginnings</u>. Okay, for the purposes of this tutorial, you will use to use the assets contained inside the "D'Storytelling_Tutorial" folder on your desktop.

Open Premiere from your desktop by double clicking its shortcut icon ADOBE PREMIERE PRO. The horse graphic appears (*its design, I notice, owes much to the work of the 19th century photographer of animal locomotion Eadweard Muybridge*), followed by the WELCOME screen. Here you have three choices: you can open a recent project, a new project or and existing project. Choose "New Project" and the NEW PROJECT window opens. Here you are offered a choice of Presets for making your film. These settings refer to the film format you are going to output from your computer. You can use one of these Presets or we can create a Custom setting of our own. We are going to use a Preset.

In the AVAILABLE PRESETS window click the little "+" sign next to the DV-PAL folder and it will open to give you a choice of settings. Select "Standard 48kHz". In the DESCRIPTION window you will see that this setting is for editing with Firewire DV (Digital Video) equipment in Standard PAL (which is the European TV format) in an aspect ratio of 4:3 with a quality of audio that matches most DV cameras.

In the LOCATION window make sure that the project will be saved in the "D'Storytelling Tutorial\projects\" folder. In the NAME window type a name for your project which, I suggest, should be your own name thus: "Firstname Lastname 01" (no inverted commas). Click OK.

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6. <u>Arranging Your Workspace</u>. The very first time you open Premiere Pro in your PC a large number of windows suddenly appear in your workspace and this can be confusing. So, close all of the windows (click the little cross in their top r-h corner) except for the PROJECT window, the TIMELINE window and the MONITOR window. Also, you should leave the TOOLS window open. (Strictly speaking the TOOLS window is a "palette", a small panel of a fixed size that always appears <u>in front of</u> all the other windows. To open it, or any of the windows or palettes, go to WINDOW in the Menubar.)

From now on, every time that you open Premiere, the arrangement of windows in the workspace will be as it was the last time you left it. (Premiere remembers where you were when you closed down last, even if you are embarking on an entirely new project.)

You will find that you can drag around any of Premiere's windows by click>dragging in their blue titlebar. Shrink and enlarge windows by click>dragging in their bottom r-h corner (in the little triangular box made up of diagonal lines). As you assemble your project you will, from time to time, find yourself opening and closing windows, so it is best to get used to the idea that your Premiere desktop is a fluid space.

Even so, it does make sense to save a default arrangement, a "Digital Storytelling" workspace, a one-click option to restore order to your screen. This you can do by moving windows around and then saving the arrangement; go to WINDOW in the Menubar and dragging down to WORKSPACE > SAVE WORKSPACE. The best arrangement for Digital Storytelling is as follows:

- Have the TIMELINE window fill the bottom half of the screen, leaving just enough space at the l-h side for the TOOLS window;
- Put the PROJECT window in the top left of the screen. Near the top of it, just beneath its "X" (close) button, you will see there is a little right-facing arrow. Click this and select VIEW > ICON >PREVIEW AREA. And under THUMBNAILS select SMALL.
- Put the MONITOR window in the top right of the screen. Near the top of it, just beneath the "X" (close) button, this window also has a little right-facing

arrow. Click it and select COMPOSITE and AUTOMATIC QUALITY and SINGLE VIEW. You can also stretch the MONITOR window so that it overlaps the TIMELINE window a little. Arrange it so that, when you select the TIMELINE window, the control bar at the bottom of the MONITOR window is concealed.

- Next go up to the Menubar and select WINDOW > EFFECTS. When the EFFECTS window opens, look for the little tab near the top with the word "Effects" written on it in bold type. Click>drag this word into the PROJECTS window so that the tab lines-up with the project's name tab (already there immediately under the word "Project"). The EFFECTS window will now be "nested" into the PROJECT window. Repeat this process with the EFFECT CONTROLS window so that both the EFFECTS and the EFFECT CONTROL windows are nested into the PROJECT window.

- Finally go WINDOW > WORKSPACE > SAVE WORKSPACE and in the "Save Workspace" box type "Digital Storytelling" (no inverted commas).

Next time you open your project following a restart, you can set your Digital Storytelling workspace from the Menubar by selecting WINDOW > WORKSPACE > DIGITAL STORYTELLING.

Our American colleagues at the Centre for Digital Storytelling (CDS) in California encourage us to think of the non-linear video editing workspace as a kind of kitchen: the PROJECT window in the top left is the cupboard where we keep our ingredients (multimedia assets), the TIMELINE window across the bottom is the cookpot where we mix them up, and the MONITOR window, top right, is where we taste (view) what we have made. This is why they call their manual "The Cookbook".

And that, you have to agree, is pretty neat.

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7. <u>The Editing Process</u>. We make our Digital Stories in three stages. First we lay down our voice-over. Then we put the pictures into their correct places on the Timeline so that they appear in the monitor in the right relationship to what is being said in the voice-over. We call this a "Rough Cut", a no-frills version of our finished film. Finally, and this is the fun bit, we add transitions and movement to some of the images and also titles and credits... generally "fine tune" the work to create something which is elegant, flowing, well-paced and compelling.

For the purpose of the tutorial we will go through this process using the *Scissors* film.

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8. <u>Getting Started</u>. One more bit of preparatory business. As you construct your Digital Story, Premiere will automatically create some folders containing files that support your project. You need to tell it where to put them. Also, if you capture some additional video and audio, it is important Premiere knows where to put those files. Go up to the Menubar and do EDIT > PREFERENCES > SCRATCH DISKS. In the "Preferences" box, use the "Browse" facility to make sure of the following: "Captured

Video" goes into the "video" folder of your project's folder (in this case the "D'Storytelling Tutorial" folder) on the desktop, and "Captured Audio" goes into the "soundtrack" folder of your project's folder on the desktop. The other three — "Video Previews", "Audio Previews" and "Conformed Audio" — should all have the "Same as Project" option selected.

Before leaving the "Preferences" window, click on "Still Images" in the l-h list on "Still Images" and type 50 frames (there are 25 frames in one second, 50 frames in two seconds and so on). The Digital Storytelling Tutorial works best when the sized images are imported into the project with a default Timeline duration of two seconds.

Click OK.

Now we can get going.

We begin by "importing" our source materials into our project. Follow these steps:

Select the PROJECT window (just click on it). Notice that, in the thumbnail grid, one item already exists. This is called "Sequence 01", it represents the sequence you are about to create in the TIMELINE window. Leave this alone. Go to FILE in the Menubar and drag down to NEW > BIN and a folder called "Bin 01" will be created adjacent to "Sequence 01". This bin is where you will bring your multimedia assets from their source folder on the desktop into the project so that you can begin working with them.

Go to FILE on the Menubar and drag down to IMPORT. Navigate to the desktop and double-click the "D'Storytelling Tutorial" to open it. Click once on the "sized-images" folder to select it, and then click the IMPORT FOLDER button. Straight away your "sized_images" folder appears on the r-h side of "Bin 01" in the Project Window. Drag the "sized_images" icon into "Bin 01" and then double click the "Bin 01" icon to open it.

Now, from inside "Bin 01" we can continue to import our multimedia assets, our "video" folder, our "voice-over" folder and — if we have got as far as putting anything into them yet — our "titles" and our "soundtrack" folders.

Premiere uses a "pointer" system to link the multimedia elements in the Bin with the source files in your desktop folder. So, when you ask Premiere to "import" a still or a piece of video or a voice-over, it doesn't actually grab hold of that file and move it or copy it, rather it creates an icon in the bin, an icon which <u>points</u> to its source in your desktop folder, remembering where to find it. So, if you change or delete one of these elements in the Timeline or accidentally delete one of them from the Bin, don't worry that you have also changed or deleted its source file. You haven't. If something has been deleted from its folder in the PROJECT window, all you need to do to put things right is just import it again.

You must not, however, move the source files from their place on your desktop. If you <u>do</u> move them then Premiere will not know where to look for them any more. For this reason it is very important that if, while your film is under construction, you decide to create a new image, sound or video clip, then you must make sure to put that new file in its relevant place in your named folder <u>before</u> you import it into Premiere.

To navigate around the PROJECT window you either double-click one of the yellow folders to open it, or you locate the folder from which a clip or picture came by clicking once on the little navigation button — grey and folder-shaped with an arrow on it — at the top left of the thumbnail images.

Okay, before we go any further we must save our work. Go up to the Menubar, click on FILE and drag down to SAVE AS. If Windows XP doesn't automatically take you to the "projects" folder inside the "D'Storytelling Tutorial" (and it probably will), then navigate your way there. Now save a new version of your project called "Firstname Lastname 02" (no inverted commas).

Note: Because, sometimes, other Premiere projects are also stored on the same hard disk as your project, it is important always to double-check that you have chosen your own projects' desktop folder and not someone else's.

From now on, as we piece our story together in the Timeline, we will SAVE AS in this way frequently so that we can preserve all our Digital Story's different versions (its "history" if you like) as we go along. You will probably end up with about 15 versions of your Digital Story, each one more advanced than its predecessor.

The point of saving AS as opposed to just saving is this: if the computer freezes or crashes (as it will), or if we make some bad decisions (as we will), or if we are careless and do something catastrophic to our film (as we might), then we have only to open the previous version of our film (FILE > OPEN RECENT PROJECT) and progress from there. The amount of time lost will be minimal. But, if we keep saving "over" the file and <u>then</u> we make a mess it, we will lose the whole project and have to start all over again.

While your project is under construction, it is also important that you <u>do not throw away</u> any of its assets or move them from their place in your named folder on the desktop. Do not put any source files from your film into the Recycle Bin. A Digital Story is not a Digital Story until it is rendered as a stand-alone piece. If you delete even one of the source files imported to your project during the construction of your story, Premiere gets itself into a fluster.

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9. <u>The Timeline</u>. The Timeline is made up of several different tracks. *(Photoshop users might find it useful to think of these tracks as Layers.)* Clips in tracks near the top of the TIMELINE window obscure clips in the tracks lower down. You can have up to 99 video tracks in Premiere, and 99 audio tracks. However, it's unlikely that, in

the making of a Digital Story, you will use more than four or five video tracks and maybe three audio tracks.

The tool we use most in the Timeline is the SELECTION tool situated at the top of the TOOLS palette (the upward facing black arrow). Click on it now.

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10. <u>Putting the Voice-Over into the Timeline</u>. We build our Digital Stories around the voice-over. We lay down the Audio track, then drop the pictures into one or other of the Video tracks so that they fit the voice. We get the voice-over clips into the Timeline by dragging them from the PROJECT window and dropping them into the TIMELINE window's AUDIO 1 track.

Begin this process by going to the "Bin 01" folder in the PROJECT window and double-clicking to open it. When the "voice-over" folder appears, double-click it. Inside, the audio files are identified by the waveform graphic on their thumbnails.

If you click once on the thumbnail of any image or sound imported to a project Bin, you can preview it in the THUMBNAIL VIEWER, situated in the preview area at the top left of the PROJECT window. When you select an Audio or Video clip the little grey right-facing arrow to the left of the Thumbnail Viewer is automatically activated. Click the arrow and the clip will play through the computer's loudspeakers (or your headphones).

If you have not already done so, now is a good time to put on your headphones.

Select the audio file "01_clock_for_seeing", and then click>drag it from the PROJECT window into the AUDIO 1 track of the TIMELINE window. Using the SELECTION tool to drag it left or right, position the "O1_clock_for_seeing" clip towards the l-h end (that is, at the start) of the track but not tight up to it. Leave a little space (six seconds or so) at the start of your story to put some titles in later. When you've done that, drag "02_by_this_reckoning" into the AUDIO 1 track so that its start (l-h end) touches the finish (r-h end) of the "01_clock_for_seeing" clip.

At the l-h end of the AUDIO 1 track, click on the little triangular blue arrow next to where it says "Audio 1" — "Collapse/Expand Track" — so that it points downwards, and you will see the waveform of all the audio clips in that track. The waveform is a visual representation of the sounds in a clip, something which helps you to "see" sounds as well as hear them. You will find this useful when you start trying to fit your pictures to your voice.

To hear your audio clips play in the Timeline you'll first need to find the PLAYHEAD. Look in the TIME RULER at the top of the TIMELINE window; it's a blue paddle with a red vertical rule attached. Click>drag it to the start of the audio clip and then hit the Spacebar on your keyboard. The sound will play. To stop the sound playing, hit the Spacebar again.

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11. <u>Timeline Tools</u> (a first look).

- ZOOM SLIDER: you will find this in the bottom l-h corner of the TIMELINE window. Click the little arrows ("mountain ranges") to the right of it — or drag the slider to the right — and you will see that two things happen. First the Timeline expands our view of it and reorientates itself around the Playhead (now moved to the middle of the window). Then, if we zoom in even further, we get an increasingly expanded view of the clip or clips which are currently under the Playhead. This tool allows us to be very accurate with our editing. To zoom out, simply move the Zoom Slider to the left.
- VIEWING AREA BAR: this is the grey bar near the top of the TIMELINE window, immediately above the Time Ruler. This gives us another way of zooming into the Timeline. It has a handle at each end (like bull horns); click>drag the r-h horn to move in close, or the l-h horn to pull back. Just now it makes sense to zoom to a position where the "01_clock_for_seeing.wav" file in the AUDIO 1 track is expanded to fill the middle of the Timeline. Also, you can use the grey rectangular slider at the bottom of the TIMELINE window (or the little black arrows at the r-h or l-h end of the slider bar) to further adjust your view of clips in the Timeline.
- SNAP TOOL. This is the little magnet tool near the top left of the TIMELINE window (under the big blue numbers of the Playhead Time Indicator). When turned on, the magnet appears in a white box. Click it to turn it on. The Snap tool helps us make certain that when we align two clips in the Timeline, they butt up properly against each other — even when they are in different tracks — and thus avoid a "flash frame" (a momentary black hole in the film created when there is an unintended space between clips).

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12. <u>Putting Your First Picture into the Timeline</u>. Go up to the PROJECT window, navigate to the "sized_images" folder, double-click on it, locate the "camera.tif" file and click>drag it into the VIDEO 1 track of the TIMELINE window, so that it's l-h end lines up with the l-h end of the "01_clock_for_seeing.wav" clip. A black ruler momentarily appears to let you know that the alignment is good. If you now hit the space bar to play the film, you will see that the camera picture shows in the MONITOR window while the voice says: "They say the camera is a…".

Congratulations, you have just completed the first two seconds of your Digital Story!

To see the clip's image as well as its name in a Video track, go to the panel at the l-h end of the track and click the little blue arrow so that it faces downwards. This expands the Video track and makes it easier for you to identify each clip.

Now go up to the "sized_images" in the PROJECT window again, locate the "clock.tif" file and click>drag it into the VIDEO 2 track of the TIMELINE window, so that it's l-h end lines up with the r-h end of the "camera.tif" clip. If you now hit the Spacebar again, the film will play and this time the camera and the clock will both

appear in the monitor window, one after the other and, what's more, they are synchronized with the voice so that the picture changes from the camera to the clock at the precise point when the voice says "clock".

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13. <u>To Make an Image Appear for a Longer or Shorter Period in the Timeline</u>. I've made it easy for you so far by creating an opening clip which is exactly the right length to synchronize with the voice. From now on, though, the clips will not fit together so neatly and you must learn how to lengthen and shorten the duration of each one for yourself.

Using the Selection tool, click on the middle of the "clock.tif" clip. A black border appears all around it to show that it is selected. Notice that when you move your pointer so that it is no longer in the middle of the clip but towards the l-h or r-h end of it, the pointer changes itself into a red bracket with an arrow on it. This lets you know that, if you now click>drag the clip, it will stretch allowing you to extend or shorten it's duration.

Okay, to shorten the time for which the clock image appears in the monitor window, you must first click>drag your Playhead so that it lines up with the beginning of the word "seeing" in the AUDIO 1 track. This click>dragging of the Playhead is known as a "scrub". You will hear how scrubbing garbles the voice in your headphones as you move the Playhead backwards and forwards looking for the precise place where you want the image of the clock to change into the image of the eye.

Now click>drag the r-h end of the "clock.tif" clip to the left so that it lines up with the Playhead. Because the Snap tool is switched on you can do this very precisely. Now go up to the PROJECT window, locate the image of the eye ("seeing.tif") and click>drag it into the VIDEO 1 track so that its l-h end butts up to the r-h end of the "clock.tif" image in the VIDEO 2 track above it. Now hit the Spacebar and play the sequence.

To complete a rough-cut of your Digital Story you must repeat this process of click>dragging images to the Timeline, lengthening or shortening them in turn, until you get to the end of the film. For the time being, though, we'll just take it up to the part where the voice says: "when we are photographed…".

It is best to stagger the clips in the Timeline, inserting them alternately into the VIDEO 1 and the VIDEO 2 tracks. This will allow you greater freedom to keep changing your mind about precisely where you want the edits to come and how long you want your images to remain on screen — something you will do a lot. Editing is a creative process and you should feel free to experiment.

By now your Premiere workspace should look something like this:

14. <u>Measuring Clip Duration</u>. Another way of determining the duration of a clip is to select it, go to the Menubar, do CLIP > SPEED/DURATION and, in the "Clip Speed/Duration" panel, click on "Duration". Type the precise duration, in seconds and frames, into the box; remember there are 25 frames in every second. By the way, the dotted lines in the "Duration" option can be used as a slider. Just click>drag your pointer to change the duration of your clip.

15. <u>Moving an Image Around the Tracks</u>. Using the selection tool, click on an image to select it, then click>drag it to a new location, either in the same track or a different one. If you want to use the same image twice, as I have with "clock.tif", then instead of dragging a fresh version of it from the PROJECT window, you can — if you want — select it in the track and then copy it (EDIT > COPY followed by EDIT > PASTE or the equivalent keyboard commands). Before you paste it, though, move the Playhead along the Timeline to precisely the place where you want the clip to appear.

16. <u>Save As</u>. Remember to do a FILE > SAVE AS every ten minutes or so, each time giving your project a new name: "Firstname Lastname 03", " Firstname Lastname 04", " Firstname Lastname 05", " Firstname Lastname 06" and so on, your projects being stored in the "projects" folder of your desktop folder (in this case the "D'Storytelling Tutorial").

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17. <u>Inserting a Video Clip</u>. In the "Scissors" film, when the narration says "...the birdie we watch sees us with eyes that are yet unborn", a short video clip of a blinking eye appears and blinks at us — just the once — on the word "sees". So let's make this happen.

Begin in the TIMELINE window by selecting the "01_clock_for_seeing.wav" file in the AUDIO 1 track. Then move the Playhead until it is exactly over the word "sees" (as in "the birdie we watch <u>sees</u> us with eyes that are yet unborn"). Now go up to MARKER in the Menubar and go SET CLIP MARKER > UNNUMBERED. A white marker places itself in the audio clip on the word "sees".

Go to the PROJECT window, open the "video" folder and drag the video clip "blinking_eye.avi" into the Timeline's VIDEO 2 track immediately following the second "camera.tif".

Watch out! Video behaves like a bully in the playground pushing any other clips already in the track out of the way. Unless it is mute, a video clip always carries with it an audio clip to which it is synchronised, and this audio clip will immediately occupy the audio track whose number corresponds to the number of the video track into which we have just dragged our video clip. And this applies whether or not there is an audio clip already in residence! (The audio associated with a video clip that has been dragged into the VIDEO 1 track will always want to occupy the AUDIO 1 track, and so on with the VIDEO 2 and AUDIO 2 tracks, the VIDEO 3 and AUDIO 3 tracks etc..)

This is why we dragged the "blinking_eye.avi" video clip into the VIDEO 2 track and not to the VIDEO 1 track whose matching audio track (AUDIO 1) was already occupied by the "02_photo_album.wav" file.

Had we decided to insert the video clip in a video track which was already occupied by other clips, it would have pushed all of them out of the way too, and suddenly our carefully assembled edit would have begun to look a mess.

Don't worry if you inadvertently messed up your edit, in this or any other way, since you can easily put things right by going up to EDIT in the Menubar and doing an UNDO. Do this now and the video clip "blinking_eye.avi", together with its associated audio, will disappear from the TIMELINE window. *Incidentally, you can sequentially Undo <u>all</u> changes made to your project since the last time you did a SAVE AS, the only limiting factor to the number of steps back you can take being the amount of RAM your computer has available to it.*

What we have learned then, is that it is always best to prepare a video clip <u>before</u> we drag it into the Timeline. This we can do in the MONITOR window.

18. <u>Preparing a Video Clip for use in the Timeline</u>. In the PROJECT window, locate and open the yellow "video" folder and then double click on the "blinking_eye.avi" file. Immediately your MONITOR window acquires a second screen and you will find that you have to resize your PROJECT and MONITOR windows until you can see both of these screens clearly. The l-h monitor screen shows the "blinking_eye.avi" clip, while the r-h monitor screen continues to show what is going on it the TIMELINE window.

To familiarise yourself with the "blinking_eye.avi" clip, click the "Play/Stop" button (right-facing arrow) in the middle of the l-h screen's control panel and watch it play. You will also hear the audio track that comes with this piece of video (me mumbling to myself while filming). Notice that when the clip plays, a blue paddle-like Playhead moves through the control panel's Timeline.

You will need to decide which of the three blinks in the clip is the one you want to synchronize with the word "sees" in the *Scissors* voice-over. For me the second blink is the best one because it has about four seconds of steady gaze both before and after it. This blink occurs at 5 secs 17 frames into the clip. You can see this time in the blue Timecode bar (00:00:05:17) to the bottom left of the image of the eye. Move the blue Playhead in the control panel until the Timecode reads 00:00:05:17 and mark this spot by clicking on the "Set Unnumbered Marker" button to the l-h side of the control panel. (Can't find it? Remember, all you need to do to discover what function is assigned to any of Premiere's tools, is to mouseover it and wait a second until its yellow name tag appears.) When you clicked, a grey heart-shaped marker was planted in the control panel's Timeline.

In the TIMELINE window, move the Playhead so that it lines up with the clip marker in the "01_clock_for_seeing.wav" audio clip. To drag the "blinking_eye.avi" video clip into the TIMELINE window, you simply click>drag on its <u>image</u> in the <u>l-h screen of the MONITOR window</u> and then drop it into place in the VIDEO 3 track. By sliding it up and down in the Timeline you can position it so that its clip marker "snaps" to the Playhead and thus lines itself up nicely with the clip marker in the "01_clock_for_seeing.wav" audio clip. You are nearly done.

Now, with the "blinking_eye.avi" video clip selected, move your pointer to the l-h end of it and, when the little red bracket appears, click>drag the start point of the clip so that it lines up with the r-h end ("Out" point) of the second "camera.tif" image in the VIDEO 1 track below it. Adjust the video clip's "Out" point too, this time with your little red bracket at the r-h end of it, lining it up with the join between the "01_clock_for_seeing.wav" audio clip and the "02_photo_album.wav" audio clip (both of them in the AUDIO 1 track). Now move the Playhead to the start of the clip, hit the Spacebar to play it and you will see that the eye blinks exactly on the word "sees".

Another place you can set "In" and "Out" points for a video clip is in the l-h screen of the MONITOR window, in just the same way as you inserted the unnumbered marker above. In fact this is the best way to work if you intend using a lot of video in your

story. You just drag the blue Playhead to your chosen place in the Timeline of the l-h screen's control panel and insert "In" and "Out" points using the "Set In Point" tool (looks like this "{") and the "Set Out Point" tool (looks like this "}"). Then, when you drag the image from the MONITOR window into the TIMELINE window it drops into your chosen track at exactly the desired length. Oh and, by the way, if you decide to revisit a clip you have already imported into the Timeline to make a different edit from it, you can. Just double click on it in the PROJECT window and start working with it in the MONITOR window as before. It has no memory of having been used already and the settings you applied to the version of it that is already in the Timeline, will not be affected.

To tidy up you will need to delete, from its place in the AUDIO 3 track, the piece of mumbling audio that was dragged into the TIMELINE window along with the video. To do this you must first select it and then go the Menubar and go CLIP > UNLINK AUDIO AND VIDEO. Because it is already selected you will now need to click once somewhere away from it (anywhere in the TIMELINE window) to deselect it, before reselecting it on its own ("blinking_eye.avi" in the AUDIO 3 track). Do this and then delete it by hitting either the Delete key or the Backspace key.

One last thing. Because it makes sense to be economical in the number of tracks we use in the Timeline, drag the "blinking_eye.avi" video clip from the VIDEO 3 track into the VIDEO 2 track. The job is done.

Do a Save As.

To return your workspace to "Single View" editing, go to the Menubar and do WINDOW > WORKSPACE > DIGITAL STORYTELLING.

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19. <u>Timeline Tools (another look)</u>.

- SELECTION TOOL (again): Sooner or later you will discover a need to move whole chunks of your film about in the Timeline "as one". The Selection tool allows you to do this without upsetting the relationship of your clips one to the other. Just decide which clips you want to move and then, beginning with a click in the grey background area of the Timeline, click>drag from top left to bottom right (or bottom left to top right, anyway diagonally) across them. Now point to any one of them and you will find that you can click>drag them all, in a block, to a new location.
- The TRACK SELECT TOOL, first-from-top in the TOOLS palette, will let you move all the clips in a single track "as one". If you use it with the Shift key held down, then it will let you move <u>all the Timeline tracks</u> at the same time while retaining their correct relationship one to the other.
- The RAZOR TOOL, in the middle of the TOOLS palette, will cut an Audio or Video clip so that you can delete the unwanted part. Used with the Shift key held down it will cut through every single clip in every track at that point in the edit line. A comforting feature of Premiere is that, if you cut a clip with

the Razor tool and delete an unwanted bit but then change your mind, you can restore it very easily with the Selection tool (red brackets) simply by stretching the clip out once more to its full length.

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20. <u>Completing the Rough-Cut</u>. To complete a Rough Cut you must drag all the images you need for your story from the PROJECT window into the Timeline and position each one against its relevant place in the narration. Line them up alternately in the VIDEO 1 and the VIDEO 2 tracks as best you can, just as we have been doing.

As you will see when your Rough-Cut is finished, it already works as a film.

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END OF PREMIERE TUTORIAL: PART ONE

Part Two: "completing your film"

This tutorial shows you some special effects, including transitions and zooms, which you can use to transform your Digital Story from being a slide show with voice-over, into something film like, something more elegant. Elegance is not achieved by applying a one-size-fits-all formula; it involves the creative application of effects. The problem with effects, though, is that when they are used <u>without</u> elegance they tend to draw attention to themselves. What Digital Storytellers find is that a few effects go a very long way.

A lot of Digital Storytellers get the bug for editing. One way to become good at it is to build on the experience of others by learning to watch films critically. Being engaged with the story is one thing, but understanding how an editor harnesses the picture/sound combination to draw us into a narrative, is something that requires study. A good place to start is with the work of Ken Burns whose multipart historical documentaries Jazz, The West, The Civil War *and* Baseball *all make exemplary use of still photographs and voice narration.*

Digital Storytelling is not about rules, it is about creativity. Even so there are two principles of editing you should be aware of:

- Special effects should be used only to advance the story — never for their own sakes;
- Use the beat of the narrator's voice to time your cuts and transitions.

So let's examine the *Scissors* film critically and see what we can learn. As it plays, you will see that you are progressively introduced to fresh editing techniques, the first of which is the "cut".

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1. <u>The Cut</u>. *Scissors* begins with each new picture appearing as its name is announced in the voice track; the camera, the clock and the eye for seeing. This simple jump between pictures is known as a cut and probably accounts for 90 percent of all the picture-to-picture changes employed in film-making. The technique of showing an object every time it is referred to in the voice track, however, is <u>not</u> something we should copy. After all, why give a name to something we can already see? Pointing things out in this way might be appropriate for teaching children their vocabulary, or — as here — helping novice editors to line up pictures and words, but elegant it ain't.

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2. <u>The Cross Dissolve</u>. *Scissors* employs straight cuts between clips until we get to the shots of the photo album in its various stages of opening. Here, rather than cutting from one to the next, the pictures "dissolve" into one another. This is done to give the illusion of movement, something which helps the story along while keeping it firmly

rooted in the still photograph — which is, after all, the principal visual ingredient of a Digital Story. To have the album opening here in a video clip would be too realistic in a film whose underlying message is that photographs are full of mystery and only give up their secrets slowly.

In Premiere the "Cross Dissolve" is one of a huge portfolio of VIDEO TRANSITIONS including the "Random Invert", the "Iris Round", the "Roll Away Page Peel", the "Multi-Spin Slide", the "Funnel Stretch" and the "Paint Splatter Wipe", effects which are the video equivalent of clip-art and should be used sparingly, if at all. The Cross Dissolve though, is one you can use with confidence.

Create this dissolve sequence as follows:

- From the desktop open the "D'Storytelling Tutorial" folder, go to "Projects" and open it. Look for the file "scissors_rough-cut.prproj" and double-click to open it in Premiere.
- When the project opens, put the Playhead in the middle of the album-opening sequence and use the Viewing Area Bar to zoom in on the five album images "album.tif", "album_01.tif", "album_02.tif", "album_03.tif" and "album_04.tif", in the Timeline.

Dissolves can be applied between adjacent images held in the same track or in different tracks. The first time you create one, though, it is probably best to work with images in the same track.

- So prepare for this now by moving all the album images into the VIDEO 2 track so that they look like this:
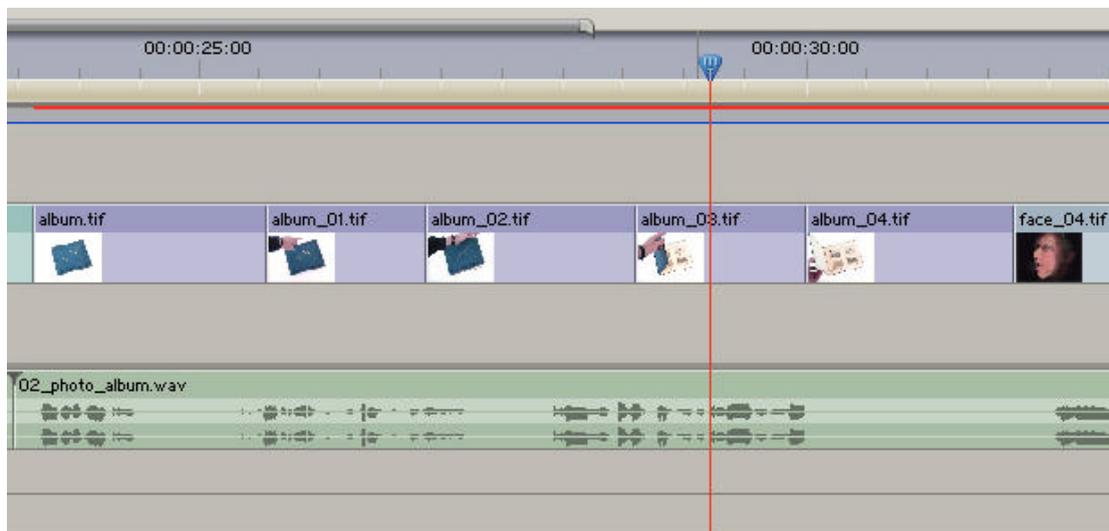
Note: there is no need for all the clips to be the same length just because they are playing in a sequence. If we stick to the principle that the beat of the voice dictates where the cut comes then, here the cut will probably come on the words "photo",

"tomb", "coffin" and "lid" as follows: "By this reckoning then, the photo album becomes a tomb, time's coffin with a glass lid."

- Now, go up to the PROJECT window and choose the EFFECTS palette. (If the EFFECTS palette is not yet nested into the PROJECT window, you will find it in the Menubar, WINDOW > EFFECTS). In the EFFECTS palette, look for the VIDEO TRANSITIONS folder, open it and locate the "Dissolve" folder. Open the "Dissolve" folder and select "Cross Dissolve".
- Drag and drop a "Cross Dissolve" into the Timeline so that it lands straddling the cut between "album.tif" and "album_01.tif". The "Cross Dissolve" transition will now occupy space in the top third of the image icon "album.tif" showing itself as a rectangle split into a pair of triangles (green when selected, purple when deselected) one triangle darker than the other.
- Now repeat this process of dragging "Cross Dissolves" from the EFFECTS palette into the Timeline. Put one between "album_01.tif" and "album_02.tif"; another between "album_02.tif" and "album_03.tif"; and yet another between "album_03.tif" and "album_04.tif". The sequence will then look like this:
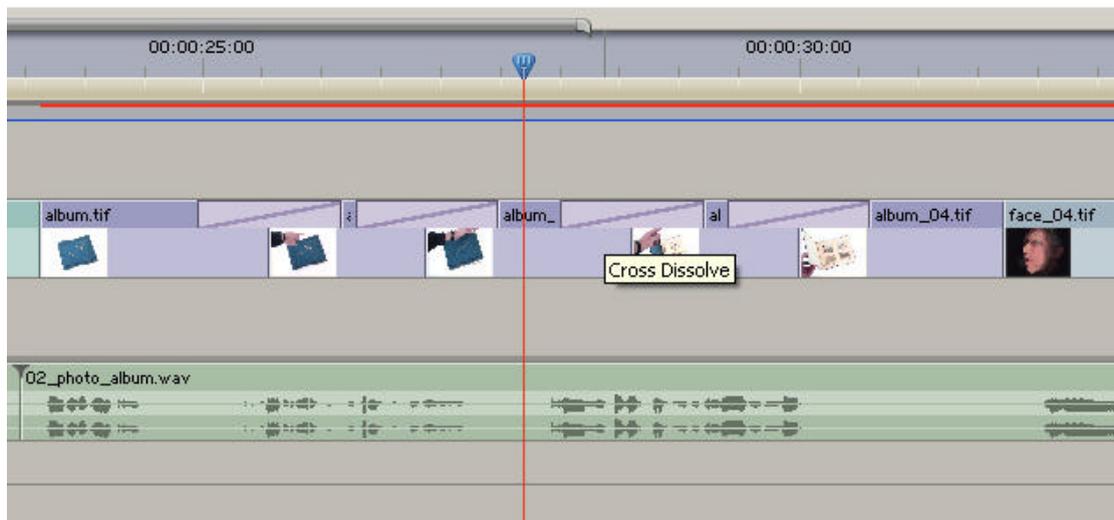
To see these dissolves play, move your Playhead to the start of the sequence and hit the Spacebar.

Do a Save As.

As it happens, the duration of these dissolves is good but, should you want to extend them or shrink them, use the red bracket facility of the Selection tool in just the same way as you have already used it to change the duration of a clip.

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3. To Make a Zoom. Zooming in and out of a shot is something we all like to do when first we play with a home video camera but, really, the Zoom is something we should use with caution if only from fear of making our viewers feel sick. Also,

because our sized images have a fixed pixel size and resolution, they will appear fuzzy if the zoom is too extreme.

In Christine Edzard's 1987 two-feature epic movie interpretation of Charles Dickens's Little Dorrit — *lasting six hours and starring Alec Guinness and almost everyone else in the London theatre world of the day — she used not one single zoom. In* Scissors *— lasting two mins, ten secs and six frames and starring no one — there are three zooms. More than enough to be going on with.*

There are two ways to make a zoom using Premiere. In *Scissors* both are demonstrated.

- Zooming using the CROSS ZOOM tool from THE EFFECTS palette. This is the most intuitive method. It is used on the image "face_04.tif" when the voice says: "So here I am, peering into a fragile album of my grandmother's." A zoom-in on the face is applied to make the viewer curious about what is in the photo album. When the face first appears, though, the shot should not be zooming; it should hold still while the line "So here I am" plays and it should begin its move only when we get to the word "peering". Likewise at the end of the zoom after the word "grandmother's", the frame should be still again before fading to white, the delay there generating some more suspense. (So, what <u>are</u> we going to see in this album?)

  Here is how to create those effects:

  - Select the picture "face_04.tif" in the VIDEO 1 track. Shrink it from the r-h end so that it ends immediately after the word "grandmother's".
  - Go up to the PROJECT window and choose the EFFECTS palette. In the EFFECTS palette, look for the VIDEO TRANSITIONS folder, open it and locate the "Zoom" folder inside. Open the "Zoom" folder and select "Cross Zoom".
  - Drag and drop "Cross Zoom" into the Timeline so that it lands on the r-h end of the clip "face_04.tif". The "Cross Zoom" transition now occupies space in the top third of the image icon "face_04.tif" and reveals its presence as a rectangle split into a pair of jagged triangles (green when selected, purple when deselected) one triangle darker than the other. Use the red bracket facility of the Selection tool to drag out the l-h end of the "Cross Zoom" so that the transition occupies the same space as the words "peering into a fragile album of my grandmother's" in the voice track.
  - Double-click in this space and two things happen: It is highlighted green, and the EFFECT CONTROLS palette opens.
  - In the EFFECT CONTROLS palette, click the "Show Actual Sources" box. The Start (l-h) and End (r-h) positions of the zoom are now represented in two small preview windows. Drag the slider under the End preview window from right to left until the face almost fills the frame. The blue number above the End preview window should now

read 17 (or thereabouts). To change the blue number either click>drag its tiny dotted slider left or right (fiddly) or double-click on it and type 17. The EFFECTS CONTROL palette will then look like this:
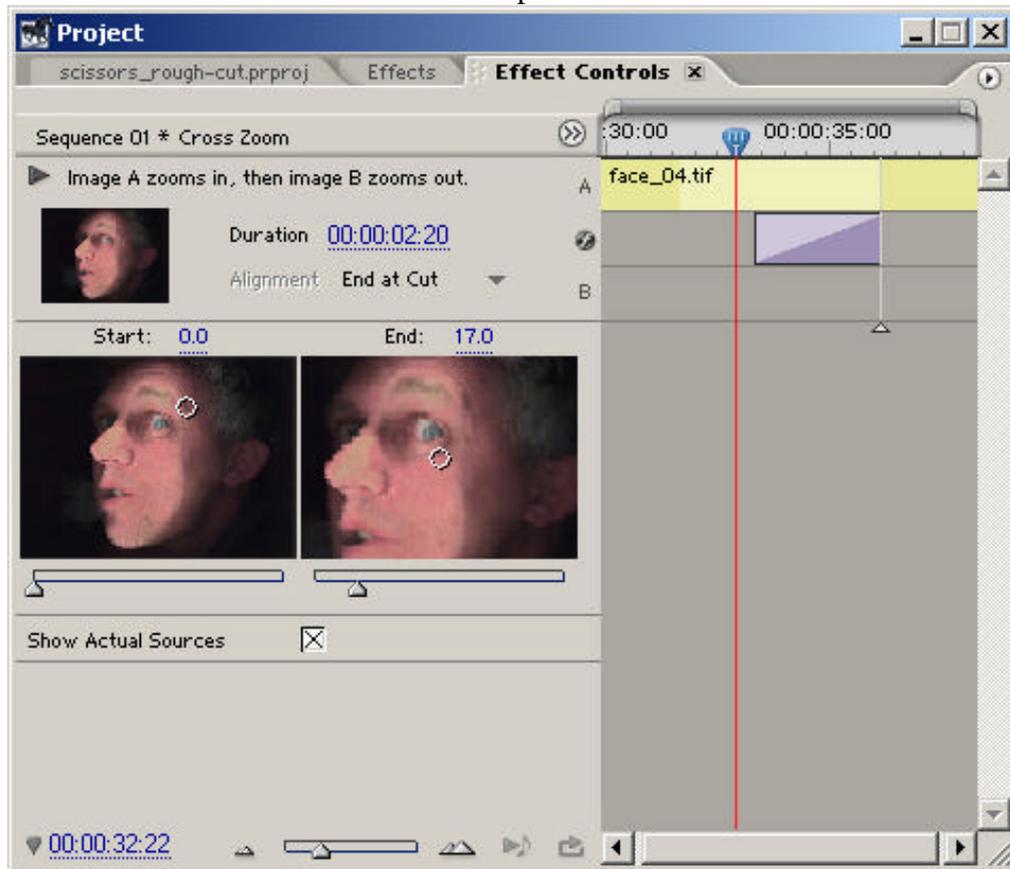
- o Realign the face image in the End preview window by click>dragging the little white circle in the <u>Start</u> window. Be bold, drag it about until you get the framing you want. When you are happy, click back in the TIMELINE window and play through the clip by hitting the Spacebar.

In order to hold the zoom for a moment before dissolving to the next shot you will need to do the following:

- o Select the "face_04.tif" clip and copy it (EDIT > COPY).
- o Move the Playhead until it sits at the end of the "face_04.tif" clip and then do a paste (EDIT > PASTE). A copy of the "face_04.tif" clip will land in one of the Video tracks to the right of the Playhead.
- o Drag out the Zoom Transition in the new "face_04.tif" clip so that it occupies the full length of the clip
- o Double-click the Zoom Transition in the top third of the new "face_04.tif" clip. This will open the EFFECT CONTROLS palette again.
- o In the EFFECT CONTROLS palette click the "Show Actual Sources" box and, immediately above the Start preview window, change the

little blue number from 0.0 so that it reads 17.0. Click back in the TIMELINE window and play through the clip by hitting the Spacebar.

- o To complete the fade-to-white effect, you will have to drag and drop the picture "white.tif" — from the "sized_images" folder in the PROJECT window — into the VIDEO 3 track and apply a "Cross Dissolve" to its l-h end from the EFFECTS palette's VIDEO TRANSITIONS folder. Hit the Spacebar to see the result. Job done.

- ▪ Zooming using "Keyframing" with the "Motion" tool in the EFFECT CONTROLS palette. This is not as easy as using a "Cross Zoom" transition but it gives more control and smoother results during playback.

Many of Premiere's effects tools make use of a process called Keyframing. A Keyframe is an anchor point you insert into the path of a clip's motion to affect a change of direction or behaviour. It can be a bit fiddly and flummoxes a lot of people at first so you must be extra patient when you decide to have a go with Keyframes. The advantage of Keyframes over the single function effects found in the VIDEO TRANSITIONS folder, is that you can achieve a very great deal of control and over more than one effect at the same time. You can Zoom, Rotate, Fade and more all at once. The clip in *Scissors* to which I have applied Keyframing to make a zoom is "grandad_there.tif" which appears at 00:01:30:06 in the Timeline. Here is how to do it:

- o Select the clip "grandad_there.tif" and go up to the EFFECTS CONTROLS palette, nested in the PROJECT window. The "Fixed Effects" available to you here are "Motion" and "Opacity". For zooming, "Motion" is the one we will use. In the TIMELINE window, move the Playhead to the start position for the zoom, that is, between the words "mother" and "together" (as in "there are only two pictures of my mother together with her darling daddy").
- o In the EFFECTS CONTROLS palette you will see that there is also a Playhead. This Playhead is a replica of the Playhead in the TIMELINE window. Under the word "Motion" in the EFFECTS CONTROLS palette is the word "Position". Click it and see that a Keyframe has now appeared in the palette Timeline. Under the word "Position" is the word "Scale". Click it and see that another Keyframe has appeared in the palette Timeline. These Keyframes are positioned at the place in the Timeline where we want the zoom to begin.
- o Now hit the Spacebar and play the film until you get to the place — somewhere between "darling daddy" and "he just disappears" — where we want the zoom to end (at around 00:01:35:20). Under "Position" in the EFFECTS CONTROL palette, click the "Add/Remove Keyframe" button. Under "Scale" do the same.
- o In the "Scale" option move the little slider under the blue number (currently 100, which is the scale of the clip's magnification expressed in percentages) to 140 or thereabouts. If you find the slider fiddly, just change the blue number by clicking on it and typing. The effect of this

is to magnify the image to the desired size. You can see the effect you have created in the MONITOR window where you will notice that the heads of the adults in the picture are now cropped. The image needs to move down the screen a bit. So…

o Adjust the blue numbers in the "Position" option. The l-h number here relates to the left-right axis of the image (360 being half of 720 pixels — the width of a DV PAL screen), the r-h number relates to the up-down axis of the image (288 being half of 576 pixels — the height of a DV PAL screen). Here you need to adjust the r-h number only (to 336 or thereabouts) so that the people in the picture are centred more accurately.

o Hit the Spacebar to play the zoom. What Premiere has done is interpret the values between the two sets of Keyframes, a process known as "interpolation". If you want to adjust the acceleration of your zoom you can right-click on a Keyframe and select from a variety of options (Normal In, Fast In, Slow Out etc.) We tend to decelerate (slow in) to a point as we zoom in, and accelerate (fast out) away from a point as we zoom out. Your EFFECTS CONTROLS palette for the clip "grandad_there.tif" will now look like this:
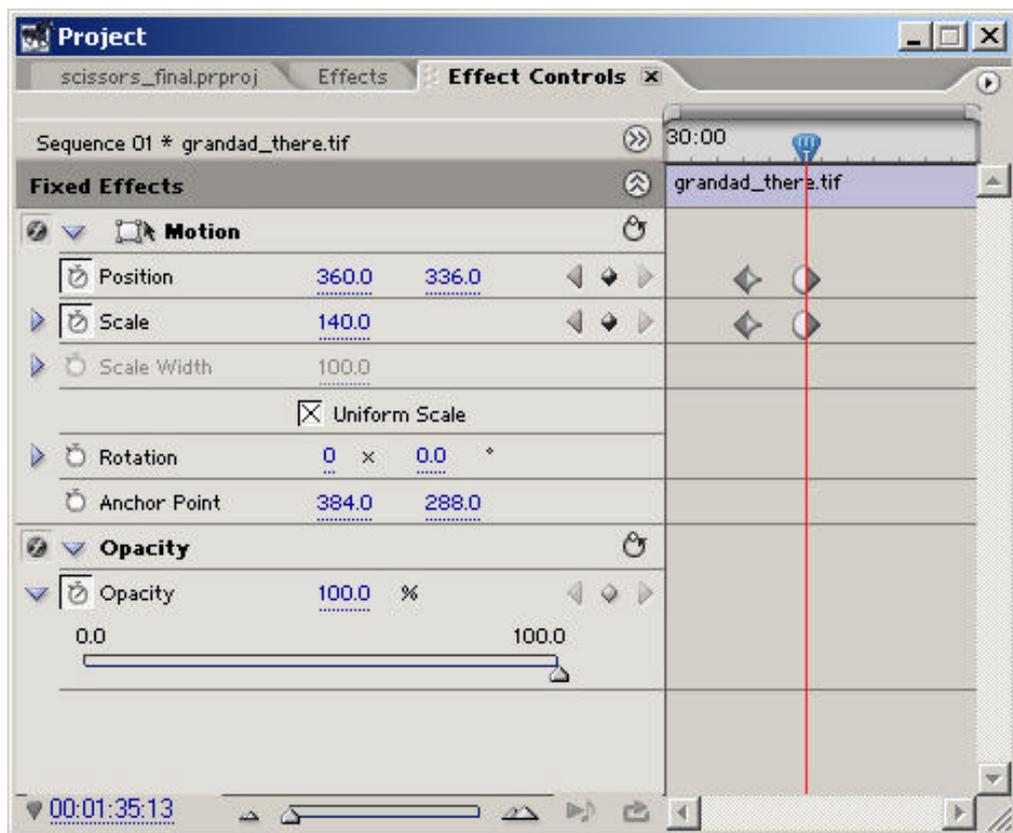
Job done.

4. Making an Extreme Zoom. If you need to make an extreme zoom, then you should go back to the original photograph and make a new sized image at 1536 pixels by 1152 pixels and 72 dpi — that is, double the project frame size. (The file size for this new sized image will be 5.06M.) Once imported into Premiere, this image will retain its sharpness in a zoom up to 200%.

Note: Because a computer monitor has a fixed resolution of 72 dpi, increasing the <u>resolution</u> of the image— from 72 dpi to, say, 150 dpi — rather than its <u>size</u>, will <u>not</u> help to keep the picture sharp in a zoom.

You may ask why we don't size <u>all</u> our images to these larger dimensions so that we don't have a fuss every time we want to experiment with a zoom. The answer is that, once in the Timeline, Premiere shows in the Monitor (and thus in the film also), only the middle part of a double-sized picture. In order to see the whole of one of these enlarged pictures in the monitor we would have to Keyframe the "in" and "out" points of each one at 50% using MOTION in the EFFECT CONTROLS palette and, doing this to every picture whether we intended to zoom in it or not, would be time-wasting. It would also cause a lot of confusion in the workshop. Furthermore, at this bigger size, the images would stretch the processing power of many computers, generating problems for lower powered machines at the rendering and output stages, stuttering the playback and risking a crash.

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5. Transparency. The first time a pair of scissors appears in the film (apart from in the title sequence) is when the voice says: "What I can see are Scissors" at about 38 secs into the film. The picture here is "scissors_1.tif" and, if you look in the PROJECT window of "scissors_rough-cut.prproj", you'll see that its description includes the word "Alpha". This means that, in Photoshop, part of the picture was identified ("cut out" if you like, anyway selected) as being something that needed to be treated separately from the rest of the picture. We call this separation an "Alpha Channel". When an Alpha Channel is present it means that the part of the picture which was <u>not</u> selected in Photoshop, becomes transparent when that picture is imported to Premiere. Here the scissors themselves are the selected part of the picture although there is nothing about the appearance of "scissors_1.tif" in the Timeline to give us any indication of that. Not yet anyway.

To see the transparency working you must first make certain that "scissors_1.tif" is in the VIDEO 2 track, or anyway in a video track which has an empty space in the video track below it. When the Playhead is over "scissors_1.tif" the scissors show up in the MONITOR window against a black background… until, that is, you drag the image "white.tif" from the PROJECT window into the VIDEO 1 track immediately below "scissors_1.tif". Now the scissors appear against a white background. This is because all the parts of the "scissors_1.tif" image which are not the scissors, are transparent and we can see through them to the track below which is white.

With the background of "scissors_1.tif" being transparent in this way we can superimpose the scissors over any image that appears in the track beneath. Here they appear against white and, a little later (at around 44 secs into the film), they appear against the image "ann_14_days_old.tif".

So how do we make an Alpha Channel?

An Alpha Channel can be made only with the full version of Photoshop. You cannot create an Alpha Channel using Photoshop Elements. Don't worry Elements users, there is a work around. See 6 below.

Open Photoshop. Navigate to the "sized_images" folder in the "D'Storytelling_Tutorial" and double-click on the "scissors_1b.tif" picture to open it.

The file "scissors_1b.tif" is the same as "scissors_1.tif" except it doesn't have an Alpha Channel. To make an Alpha Channel you will need to "cut out" part of your picture using a tool from Photoshop's TOOLS palette. There are several that will do the job. The LASSO tool, in one or other of its configurations, would certainly do the job. In fact, as the POLYGONAL LASSO tool, I used it to cut grandfather out from that cluttered background in the picture "grandad_gone.tif". In "scissors_1.tif", though, the background is not cluttered, it is uniformly white and Photoshop provides us with a tool that is especially good at making selections when the background is clean like this. It is the MAGIC WAND tool. Click on it to select it and check its default settings in the Submenubar: "New selection", "Tolerance 32", "Anti-aliased", "Contiguous". (To understand what these settings do, enter "magic wand" into the Search box in the Menubar, click "Search" and then click "Using the magic want tool".)

Click the MAGIC WAND on the white background of "scissors_1b.tif", somewhere away from the scissors. Immediately "marching ants" appear around the scissors to show that the background has been selected. You will need to add to this selection so that the thumb and the finger holes, as well as the space between the two arms of the scissors, are also selected. Do this by going to the Submenubar and checking the "Add to selection" option (second little square icon from the left) and then clicking the MAGIC WAND in those spaces. One click for each space. The picture "scissors_1b.tif" will now look like this:

To reverse this selection so that the scissors — and not the background — are selected, go to the Menubar and do a SELECT > INVERSE. To save the selection as an Alpha Channel go to the Menubar and do a SELECT > SAVE SELECTION, and in the 'Save Selection' window click OK. To see the Alpha Channel, go WINDOW > CHANNELS and, when the Channels palette opens you will see the Alpha with a little eye box next to it. If you click the box and turn on the eye, the parts of the "scissors_1b.tif" picture that will become transparent when the Alpha Channel is activated in Premiere, appear in pink. Turn the eye off and, if you want to keep this picture (there is no <u>need</u> to keep it, as it now exactly the same as the "scissors_1.tif" image already in the "sized_images" folder) do a FILE > SAVE.

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6. <u>Combining Effects: "Chroma Key", "Luma Key", "Opacity" and "Motion"</u>. There is another way to generate transparency in a picture, it is called "Keying". In *Scissors*, both "Chroma Key" and "Luma Key" are demonstrated.

Note: If you are using the full version of Photoshop then use Alpha Channels instead of Chroma and Luma. However, it is worth learning how to use these other ways of generating transparency because, should you ever need to apply transparency to a video clip, you will need them.

- "Chroma Key" is used when you want to make <u>one particular colour</u> transparent. "Chroma Key" is combined with "Motion" to create the rolling text "Be very careful not to lose". To see this, open the project "scissors_final.prproj" in Premiere and move the Playhead in the Timeline to about 1 min and 3 secs.

  I began work on this section by brightening up the double portrait of my mother and grandmother so that the rolling words would appear clearly against it. This was done by combining "white.tif" — placed in a track beneath "ann_14_days_old.tif" — with "Opacity" (in the EFFECT CONTROLS palette, the Opacity slider is applied to "ann_14_days_old.tif" and set to 70%). (Note: if "white.tif" hadn't been introduced to the VIDEO 1 track then, when the Opacity was changed in "ann_14_days_old.tif", the image of my mother and grandmother would have darkened rather than lightened.)

  The hand-written words "Be very careful not to lose" appear in the image "dont_lose_white_bkg.tif" which was prepared in Photoshop in just the same way as the "scissors_1.tif" in 5 (above) was prepared — that is the words were patiently picked out from the background of the picture "dont_lose.tif" using Photoshop's MAGIC WAND tool and copied (EDIT > COPY). A new image was then created with a white background (FILE > NEW , 768 x 576 Std. PAL, White). The selection was then pasted into the new image, the writing appearing dark against a clean white background that would be easy to key. This image was then saved with the name "dont_lose_white_bkg.tif".

Back in Premiere the "Chroma Key" Video Effect (EFFECTS palette > "Video Effects" > "Keying" > "Chroma Key") was applied to "dont_lose_white_bkg.tif" by dragging and dropping   The Playhead was then moved over "dont_lose_white_bkg.tif" in the Timeline so that the writing could be seen in the MONITOR window.

The "Chroma key" was activated in the EFFECT CONTROLS palette by experimenting with "Similarity" under "Video Effects", moving the slider left-to-right while watching the MONITOR window until the writing gained maximum clarity against the picture behind it.

Still in the EFFECT CONTROLS window the image "dont_lose_white_bkg.tif" was then scaled up ("Fixed Effects" > "Motion" > "Scale"). Finally — using Keyframing —"Motion" was applied so that the writing rolled from right to left.

- "Luma Key" is used to key out dark areas. It is applied to *Scissors* at around 1 min and 58 secs. This is where the image of my grandfather appears briefly through the scissored black hole in "scissored_1_pic.tif". The technique for dragging and dropping from the EFFECTS palette is exactly the same as with "Chroma Key" above. The black hole in "scissored_1_pic.tif" is then rendered transparent by adjusting "Threshold" (EFFECT CONTROLS > "Video Effects" > "Luma Key" > "Threshold") thus allowing "mum_with_her_daddy.tif" to appear through from the track below. I experimented with the "Threshold" slider, moving it left-to-right until the picture in the MONITOR window was at its clearest.

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7. Importing Music from an Audio CD: Generally in Digital Storytelling, unless we are cutting pictures to the beat of a particular piece of music, we import our soundtracks as almost the last event. Also we almost never use commercial CDs. This is for two reasons:

- Popular music tends to generate a variety of strong emotional responses. Your favourite tune will, very likely, be someone else's least favourite tune. As well as creating mood, music stimulates memory. In the collective subconscious it is also associated with TV advertisements and Hollywood movies. The moment a familiar tune begins to play from your film you can guarantee that the attention of your audience will begin to wander. It's far better to make your own music than to use commercial music. If you can't make original music (go on, have a go) then get a musician friend to help you.
- Copyright. Unless you are aiming for the publication of your film via the BBC or some other broadcaster which has a blanket agreement for the use of commercial music then, by choosing a music soundtrack from a commercial CD, you are letting yourself in for a long, expensive and often disappointing process of negotiation with record companies and music publishers. Even

Digital Storytellers operating within a blanket agreement can use just 30 seconds of any track and then only after they have checked with a copyright expert before use.

The advice about music is similar to the advice about special effects generally: use it sparingly and only to generate an appropriate mood.

Premiere will not import music straight to your project bin from an audio CD because it does not recognize the CD's audio file format. So you must prepare a ".wma" (Windows Media Audio) file from the CD before you import it into Premiere. This is done with the help of Windows Media Player, the audio software which comes bundled with Windows XP. Do the following:

- Quit all open applications.
- Insert your audio CD into the computer's CD drive.
- Open Windows Media Player (START > ALL PROGRAMMES > WINDOWS MEDIA PLAYER).
- In "full mode" click to open the Taskbar (l-h side of window, tall thin button with a "v" on its side) and select "Copy from CD".
- To make sure that all the tracks on the CD are displayed, go VIEW > NOW PLAYING OPTIONS > SHOW TITLE > SHOW PLAYLIST. The tracks will now be displayed. Check the CD cover to choose the track number that you want and uncheck all the ticks in the display except for that track.
- In the display menubar click the red "Copy Music" button and the track will be copied to the "Library". At the bottom of the display note the location of the destination folder for this copy. Exit Windows Media Player and go to that folder. (It might be LOCAL DISK (C:) \ DOCUMENTS AND SETTINGS \ ADMINISTRATOR \ ADMINISTRATOR'S MUSIC \ UNKNOWN ARTIST \ UNKNOWN ALBUM.) The new track in that folder will carry the number of the track you have just copied. Click>drag this track from the folder to the desktop and exit the UNKNOWN ALBUM window. (If you are tidy you will delete the UNKNOWN ARTIST folder before continuing.)
- Open your film's desktop folder — the one containing all the assets for your Digital Story — and drag your copied audio track's icon into the "soundtrack" folder.
- Open your project in Premiere and, if you haven't already done so, import your "soundtrack" folder to the PROJECT window alongside the "sized_images", "titles", "video" and "voice-over" folders. If you have already imported the "soundtrack" folder to the PROJECT window, then double click on it to open it and do a FILE > IMPORT. Navigate to your chosen track and import it to your project.
- Drag it from the PROJECT window into a spare Audio track in the TIMELINE window. Hit the Spacebar to play.

Note: The file generated by this process is a 44100 Hz - 16 bit - Stereo audio file.

8. Adjusting Volume in the Audio Track. Premiere comes with an audio mixer. To start using it, go to the Menubar and do WINDOW > WORKSPACE > AUDIO. This rearranges your workspace to accommodate the AUDIO MIXER window. Now reorganise this space so that it looks something like this:
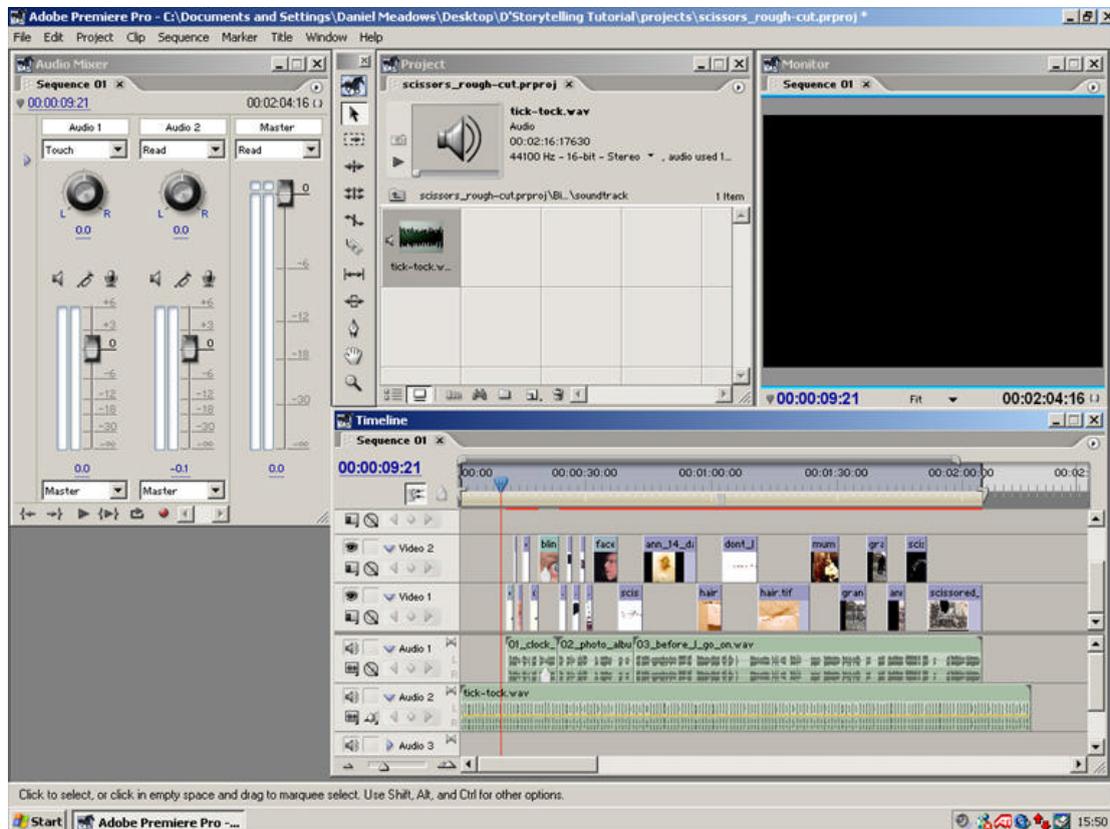
Now do a WINDOW > WORKSPACE > SAVE WORKSPACE and you will be able to return to this configuration easily and whenever you want.

I am demonstrating this in the "scissors_rough-cut.prproj" project because this is a good place to practice. You will see that I have now dragged and dropped "tick-tock.wav" from the PROJECT window into the AUDIO 2 track of the TIMELINE window. We are going to adjust the volume of the ticking clock.

At the left hand end of Audio and Video tracks are control panels which are specific to those individual tracks. In the Audio tracks these controls allow you to switch a track on and off ("Toggle Track Output"), collapse or expand the track, show the waveform and "Show Keyframes". You should work with the AUDIO 2 track expanded, and the waveform and the "Track Volume" showing.

The tick of the clock is too loud. It competes with the voice. It's okay at the start but, when the voice comes in — at about 11 secs into the story — it has to compete with the ticking so we need to turn down the volume of the clock.

The easiest way to do this is in the AUDIO MIXER window where you can turn the volume of any track up or down while listening to the film play. Volume in the AUDIO 2 track is controlled under "Audio 2" in the AUDIO MIXER window. Set the "automation option" button there (the one which asks you to choose between "Off", "Read", "Latch", "Touch" or "Write") to "Write". In the TIMELINE window drag the Playhead to the start of the film. Move your pointer to the Fader (tall black rectangular block with a white horizontal line in the middle of it) in the AUDIO 2 track, and drag the Fader to 0 (zero). Hit the Spacebar to begin the film playing. When the Playhead reaches about 10 secs into the film (and the voice says "They say…"), gradually move the Fader down so that, by the time the voice has reached the word "seeing", the tick of the clock is much quieter. (To check the level, look at the little blue counter above the word "Master"; it should be at about -11. This means that, at this point in the track, the volume has been reduced by 11 decibels.) Now hit the Spacebar and stop the film playing.

In the AUDIO 2 track you will see that Premiere has changed the shape of the "Track Volume" (the yellow "string" which runs through the middle of the "tick-tock.wav" file) bending it downwards and stringing along it a whole lot of Keyframes. This shows you that the volume has been adjusted. Obviously this takes a bit of practice. If you mess up — and you probably will — don't worry, just go the Menubar and do an EDIT > UNDO and have another go.

When you are happy with what you have done at the start of the film, go to the end of the film and turn the volume of the clock up again, like this:

In the TIMELINE window, drag the Playhead to about 2 mins. In the AUDIO MIXER window set the automation option to "Write". Point and click (no dragging yet!) on the Fader and hit the Spacebar to start the film playing again. When the voice says "…my mother's four-day-old hair" move the fader up to 0 (zero) and then right down so that, by the end of the film the clock is completely silent. Hit the Spacebar to stop the Playhead. Again you will probably need a couple of goes at this.

What is spooky now is that, if you watch the Fader while playing the film, it moves up and down all by itself!

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9. Rendering. While you have been making your Digital Story, adding video effects and so on, Premiere has been showing it to you in the MONITOR window. If at times the playback has looked a little jerky, this is because Premiere's "Real-Time Preview" capability is limited and can't show you an effect at the full frame rate (sections of the film behaving in this way are identified in the Time Ruler by a red line). So, the last thing we do before outputting our film to tape, is render a preview of it as follows.

- Set the Preview area by dragging each end of the "Work Area Bar" until it covers the entire duration of your film. In the TIMELINE window, the Work Area Bar is the cream coloured bar in the lower part of the Time Ruler. It has a handle at each end and these can be used to stretch the Work Area Bar.

- Do a SEQUENCE > RENDER WORK AREA (or, on the keyboard, hit the Return key or the Enter key). The "Rendering Files" progress box opens. Watch the progress bar move as rendering gets underway. The rendering time depends upon your computer's hardware configuration and also the number of effects there are in the Timeline. Rendering usually takes only a minute or two.

Once the "Adobe Premiere Pro Preview Files" have been generated, Premiere then refers to them — rather than the source files in your film's named folder on the desktop — whenever you play the film from the Timeline. Previews are stored in your "projects" folder on the desktop. So too are your "Conformed Audio Files". The folders containing these files are generated automatically so, if you accidentally throw them away, Premiere will make them anew next time you open the project or render a preview.

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10. Playing Out to Tape. A good way to archive your Digital Story is on tape. Connect your DV camera to the computer with a Firewire cable. With the camera's display screen open press its "Display" button and the words "DV IN" should appear confirming that the camera and the computer are linked. (If "DV IN" does not appear, then check all your cables. If it still does not appear, then reboot the computer.) Windows may also open a "Digital Video Device" box asking what you want to do with the camera. Click "Cancel".

In the Premiere Menubar go FILE > EXPORT > EXPORT TO TAPE... and the "Export to Tape" box opens. Tick the following check boxes and enter information as follows: "Activate Recording Device", "Preroll" 50 frames, "Abort after 1 dropped frame", "Report dropped frames". Then press the "Record" button. The Camera whirls into action, the film starts playing and the tape records it. You can monitor the recording process on your camera's display screen. When the recording is over, click "Close" in the "Export to Tape" window and unplug the Firewire cable.

Your film is finished.

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11. Post-production. To archive your Digital Story you will need to burn it onto a CD. To prepare for this, open the project (if not already open) and make sure that the Work Area Bar extends for the full length of your film. Then go FILE > EXPORT > MOVIE. In the "Export To Tape" window locate the "D'Storytelling Tutorial" folder on your desktop as the place to save your file. In the "File name" box write "scissors_final.avi" (no inverted commas) and then click the "Settings" box.

The "Export Movie Settings" window opens. Do as follows.

Under "General" make these entries. "File Type": Microsoft DV AVI. "Range": Work Area Bar. Tick "Export Video" and "Export Audio". "Embedding Options": none.

Under "Video" make the following entries: "Compression": DV(PAL). "Color Depth": Millions of colors. "Frame Rate": 25.00 fps. Pixel Aspect Ratio": D1/DV PAL (1.067). Against "Data Rate" tick "Recompress: Maintain Data Rate".

Under "Keyframe and Rendering" select "Lower Field First" and "Optimize Stills".

Under "Audio" select as follows. "Compressor": Uncompressed. "Sample Rate": 48000 Hz. "Sample Type": 16-bit. "Channels": Stereo. "Interleave": 1 Frame.

Click OK.

Back in the "Export Movie" window, click SAVE.

The movie now begins to render, a process which takes a couple of minutes.

The resulting file will be about 500MB in size and can therefore be burned onto a CD. (Note: To play this file from a CD first copy it to the hard disk of your computer. If you try to play it from the CD the playback will be jerky.)

The "scissors_final.avi" file is probably a bit large for most computers and will play smoothly only on machines with faster processors and lots of RAM. To produce a version which will play smoothly it is necessary to make a viewing copy, a compressed version with a smaller screen size. Do this as follows.

Go FILE > EXPORT > ADOBE MEDIA ENCODER. In the "Transcode Settings" window choose as follows. "Format": Windows Media. "Preset": WM9 PAL Download 256.

Click OK.

In the "Save File" window navigate to the "D'Storytelling Tutorial" folder. Under "File name" write "scissors_viewing.wmv" (no inverted commas) and, under "Export Range": choose "Work Area".

Click SAVE.

The movie begins to render, a process which takes a few minutes and requires two rendering "passes" (automatic).

The resulting film will be about 4 MB in size, it can be copied quickly from any CD on which it is stored and played easily, even on underpowered computers.

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END OF PREMIERE TUTORIAL

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