

Premier Editing Detailed Training Guide

Video Production to Google Drive

This document establishes the end-to-end standard operating procedure for our studio video production. It maps out our studio setup, technical recording guidelines, local file management, and our exact Google Drive filing system.

1. Checklist (Pre-Production & Prep)

Before production begins, gather all hardware and digital assets to ensure a seamless recording session:

- **Teleprompter Script Setup:**

- Turn on the teleprompter on the tripod (If Needed)
 - Careful: Take it slow. Glass has been shattered before
 - Find and open the script on the iPad
 - Upload the document as a **Google Doc** into your [Google Drive](#)
 - Click the Three Dots on the top right (...)
 - Then click **Share and Export**
 - Then click **Send A Copy**
 - Convert to PDF; Click **OK**
 - Lastly select the PromptSmartPro App; Click **Post**
 - Now go to the PromptSmartPro App and edit as necessary
 - Average speed is **90-100**

- **Media Cards:**

- Ensure a **128 GB SD** card is ready for the **Camera**
- A **32 GB SD** card is available for the **Tascam Audio Recorder**.

- **Digital Slides:**

- If slides are required, ensure the **Jump Drive** is plugged into the computer.
- If slides were emailed, log in to the computer to download and open them
- If the instructor is bringing them, wait for them to arrive before logging in.

- **Microphone Prep:**

- Retrieve batteries from the wall chargers and insert them into the LAV Mic units marked with Red tape.
- If filming a two-person session, prepare both the Red tape and Yellow tape LAV Mic units.
- Leave the units turned off for now to save battery life.

2. Prep / Record (Production & Breakdown)

Studio Setup & Calibration

Press record on Camera & Tascam at the same time

- **Lighting & Green Screen:** *****Add later on the lighting position and settings*****

- Turn on all studio lights using buttons 1–5 on the white wall switch, turn on the small portable light, and adjust them until the green screen wall is evenly lit (most of the time, this will not be needed).
- **Hardware Assembly:**
 - Carefully mount the teleprompter onto the tripod, taking it slow to ensure the glass does not shatter.
 - Turn on the Camera, the computer, the upper monitor, the lower second monitor, and the Tascam Audio recorder.
- **Camera White Balance:**
 - Once lighting is completely dialed in, place a Gray Card on the designated stand and center it on the "X"
 - Press the **WB** button on the camera (press again if "**Select a White Set**" does not appear)
 - Tap the touchscreen "**Select White Set.**"
 - Look in the bottom right corner of the touchscreen and tap "**Set**" when the grey color of the card fills the yellow box on the screen; try and center it as best as you can
- **Camera Focus:**
 - Focus the camera right before recording the instructor.
 - The camera will focus automatically when the record button is pressed, or you can manually adjust it by touching the screen until white boxes appear.

During Recording

- **In-Studio Checklist:**
 - Make sure you have a notepad and pen/pencil to help with marking down any notes or time stamps (To help with editing later)
 - Turn on the prepared LAV Mic units and clip them onto the instructor.
 - Put on your monitoring headphones.
- **Screen Recording Setup:**
 - Open the Kaltura Screen Recorder on the computer
 - Click "**Record**" when ready and open the PowerPoint presentation into full-screen mode
 - Minimize the Kaltura bar so it is entirely **HIDDEN** from the slide recording.
- **Initiating Masters:**
 - Press the record button on the Tascam and **CONFIRM** it is blinking red.
 - Listen through the headphones to verify clear audio by asking the instructor a question and adjust the audio levels (e.g., what they ate for breakfast or what they did last night)
 - **GET THEM TALKING FOR ABOUT A MINUTE**
 - Press the record button on the camera and **VERIFY** that a flashing orange/red dot and a rolling timecode appear on the screen.
- **Action:**
 - MAKE SURE THE **CAMERA, TASCAM, AND KALTURA** ARE ON AND RECORDING AT THE **SAME TIME**
 - Hit play on the iPad script app (if using the teleprompter)
 - Give the instructor a thumbs up or tell them recording is in progress; have them count down and ensure they **WAIT** a solid second before speaking to leave a clean editing buffer.

Breakdown Procedures

- **Stopping Recorders:**
 - Stop the Camera recording, the Tascam recording, and the Kaltura recording on the computer.
- **Kaltura Processing:**
 - Wait for the Kaltura recording to render thumbnails, click **Save** in the bottom right corner, and upload the file to Mediaspace as a safety measure against local file corruption.
 - If the file is corrupted, you would need to manually download the recording from the [MyMediaSpace](#)
- **Equipment Tear-Down:**
 - Retrieve the LAV Mics from the instructor before they leave, remove the batteries, and place them back into the wall chargers.
- **Data Offboarding:**
 - Save the slide recordings onto the local jump drive under a folder named "**Recordings**", properly eject the drive, close open tabs, sign out of the computer, and power off all lights and equipment.

3. [Editing](#) (Adobe Premiere Pro & Local Ingestion)

All editing is executed locally using Adobe Premiere Pro to ensure maximum performance before archiving to the cloud.

- **Local File Ingestion:**
 - Extract the SD cards from both the camera and the Tascam.
 - Copy recording files into the OBE Disk
 - Create new folders with the following structure:
 - **[Course Name and Number_Instructor Name] > [Footage] [Export]**
 - Copy all raw media files into the computer's Local Disk (C:) drive under the **OBE DISK** directory.
 - Confirm successful file copying
 - **Do not clear or format the SD cards until the entire project is completed and verified.**
- **Editing Phase:**
 - Import assets into Adobe Premiere Pro from your **OBE DISK Folder** and execute the edit following our standard detailed training guidelines.
 - Ensure the layout is centered and verify that no stray elements (like the Kaltura menu bar) are visible on screen.

4. Exporting

Once the edit is complete, it must be exported locally before cloud migration.

- **Technical Pass:**

- Perform a final watch through of the timeline to check for audio clipping, flash frames, or text rendering errors.

- **Local Export:**

- Render the final timeline directly into your local project's designated subfolder.

- **File Naming Rule:**

- Name your exported file clearly to avoid confusion during the review phase (e.g., [CourseNumber]_[ProjectName]_[Professor/StaffName].mp4).

5. Google Drive (Review, Approval, & Backup)

Google Drive serves as our master backup repository and internal review ecosystem.

Step 1: The Boss Check-In

- Upload your completed export draft to your designated review folder on Google Drive.
- Share the link with your boss for a quick check-in to confirm if any adjustments are needed, asking, *"Is there anything else needed on this project before we lock it down?"*

Step 2: Master Cloud Archiving

Once the video receives final sign-off, back up the complete project architecture to the Team Google Drive. Every file must be perfectly organized according to our master development path:

Master Google Drive Path:

Development Work:

Organization >

Concentration >

Courses >

[Course Number - Course Name] >

[Instructor Name] >

[Term/Year] >

[Video Title]

Importing:

1. Before doing anything, make sure there is a folder dedicated to the project you are working on.
 - a. If there IS a folder, make sure that you have two folders inside the project folder labeled “Exports” and “Footage”.
 - b. If there IS NOT a folder, add them at this time.
2. If there IS NOT already a folder for your project, create one. For the title, first comes the project title (Class number, project name, etc), then the term and year, then the instructor's name. (EX. [CourseNumber]_[ProjectName]_[Professor/StaffName].mp4)
3. Once you have the folders for the project created, you are ready to take your files from the SD cards and the Jump Drive and put them in the “Footage” folder.
 - a. Open a second File Explorer window and place it at a place on the screen where both windows are accessible.
 - b. Next, open up your “Footage” folder in one window, and whatever SD card or the jump drive you are copying files from in the other window. Once this is done you are good to drag files from the SD card or Jump Drive into the “Footage”.

Starting Your Project in Premiere Pro

1. When opening premiere pro, click “NEW” and title your project the same way you titled the project folder.
2. After completing this step, it will automatically open up your premiere project with the basic format.
3. The first thing you are going to want to do is create bins for your different types of footage. **Bins are a very helpful way to stay organized. They ensure that all the footage is easy to find, not only for yourself, but also for others who may be coming to work on the same project.**
4. There are many ways to create a new bin, but the most efficient way is right click within the project panel and select “New Bin”.
5. You are going to want to do this three times and label the bins “Camera”, “Tascam”, and “Kaltura”.
 - a. When bringing in B-Roll and music files, put them into the “Kaltura” and “Tascam” bins, respectively.
6. Once this is done, you are ready to start editing!

The Nitty-Gritty of Editing

Syncing Files

1. To start the editing process, you will pull the Kaltura files into the sequence
 - a. You may want to place all the footage on the sequence at once, **BUT DO NOT DO THIS.**
 - b. When it gives you the choice, you are going to want to label this sequence as “Assembly”.
 - c. When placing these videos into the timeline, you will notice that there are three different channels for both audio and video. There is a certain order you want the files to be in and it is as follows:

V3: Speaker Video (Camera)

V2: Powerpoint

V1: KMC B-Roll

A1: Powerpoint Audio

A2: Speaker Audio (Camera)

A3: Tascam Audio

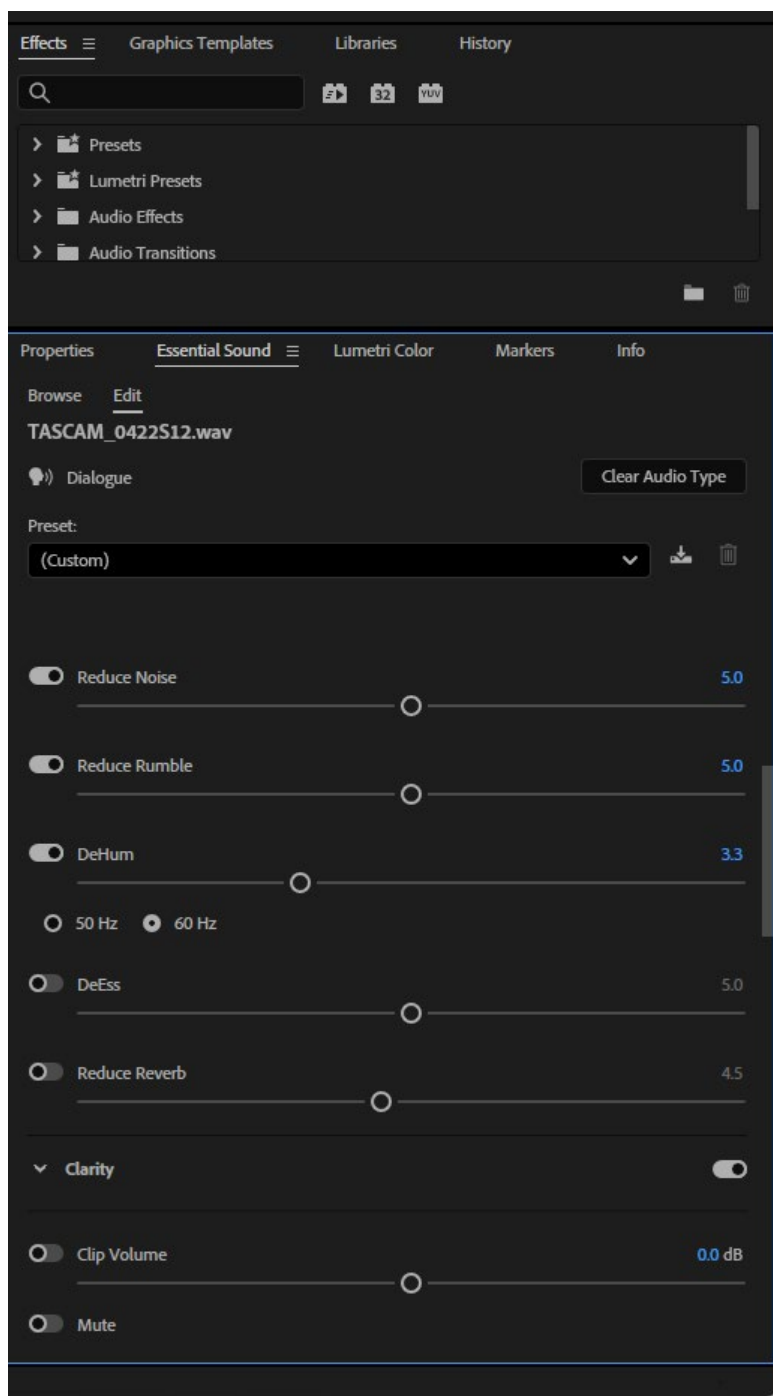
- d. Another thing to note is that when bringing in the B-Roll footage, only bring in the video and not the audio. A way you can do this is double clicking on the B-Roll footage in the project panel, which will bring it up in the preview panel. From there you can click and hold the button that looks like a piece of film and drag that into the sequence. This will only bring the video from the B-Roll and not both the video and the audio. **Wait until all files are synced in the timeline before putting B-Roll into the sequence.**
2. Once you have the Kaltura clip in the sequence, you are ready to start bringing in the camera files. You will know what order to bring in these files by looking at the name in the file. There is a set of numbers that go up sequentially, but if you need specifics, consult the image below.
3. You are going to want to add these camera files **ONE AT A TIME**. Once a camera file has been added, highlight the camera and Kaltura files together. You will then right click on them and select the option "Synchronize" in the drop down menu.
 - a. This will use an AI system to align the audio in both types of files, making sure that all video files are synced up.
4. Repeat this process until all camera files have been added to the sequence and they are all synced up.

Audio Files

5. Once all camera and Kaltura files have been synced, you are ready to bring in the Tascam audio. Since all the video files have been synced up you will only need to highlight one camera and one Kaltura file to sync the Tascam audio. Once this is done, you are going to want mute both camera and Kaltura audio tracks.
 - a. You want to do this because the tascam audio will be your only audio in the final product.
6. Now you are ready to adjust your audio levels.
 - a. The **prime audio levels should be peaking between -6 and -12 db.**
 - b. To do this, you are going to want to let the video play for a few seconds, just to see where the audio is averaging out so you can tell how much you either need to add or bring down to the audio levels.
 - c. After figuring out how much you need to add or take away, right click on the audio and in the drop down menu, click "Audio Gain Levels". Here you will be able to raise or lower the audio levels manually.
 - d. You can also open the Essential Audio Panel

AUDIO EDITING IN-DEPTH

- Once everything is synced up and you've made all the cuts you want. Delete the audio attached to the slides and camera footage. **The only audio that should be on the final product is the Tascam audio (green).**
 - For this next part I recommended listening (with headphones) to the audio as high as you can stand. 60-80 should be fine, the goal is to listen for things you might miss at quieter levels. Once you've done this try a lower volume (~20 is good) and make sure the audio isn't too quiet.
 - Be prepared to get second opinions, sometimes we forget how humans are supposed to naturally sound and other times your headphones are broken.
- Go through the remaining Tascam audio file, it will likely be a little more quiet than the other one so you need to increase its volume. Stay in ESSENTIAL SOUND for now, go to LOUDNESS and click the AUTO-MATCH button. Which will automatically ballance out the audio so its a little louder.
- From there try REPAIR tab in ESSENTIAL SOUND and play around with the settings there.
 - My go-tos are NOISE REDUCTION, which helps decrease background noise, REDUCE RUMBLE, and DEHUM. Below is an example of what my settings typically look like but depending on the person or conditions during recording you'll probably want something different.



- If you make adjustments while the video is playing, you might hear a brief disturbance or decrease in the sound. This is normal. Keep listening and it should ballance out.

HELPFUL TIPS!

- If you have multiple audio clips on your timeline and don't want to go through this whole process again, you can right-click the edited clip, then click "COPY". Then

right-click the unedited clip, and click “PASTE ATTRIBUTES” this will transfer the adjustments and effects you made to one clip onto a new one!

Green Screen

7. You are now ready to add the Ultra Key effect. This effect will allow you to control the green screen and layer the video files the right way,
8. The first thing you are going to do is search for the “Ultra Key” effect in the effects panel.
9. Once you find the effect, drag the Pen Icon into each camera file in the timeline.
 - a. **Make sure you drag the pen icon TO EACH SEPARATE CAMERA FILE.**
10. Next you are going to click on the camera file in the timeline. You will then go to the “Effects Controls” panel in the top right corner. You will scroll down until you find the section marked “Ultra Key” and find the similar looking pen tool
11. Once you have located this icon on the screen click on it then proceed to click on the green screen in the program monitor. This will begin the layering process of the video clips.
 - a. **You are going to want to set the setting of the ultra key to aggressive.**

Scaling and Sizing

12. Now that we have applied the ultra key effect, we are ready to start sizing the different video clips.
13. The first thing that you are going to want to do is bring down the size of the speaker.
 - a. **To adjust the scale of a video clip, first you are going to want to click on the desired video clip in the sequence. Then you will go up to the “Properties” in the top right corner and scroll down to where you see “Scale”. You can manually adjust the size from here. The ideal size is between 85 and 90%.**
14. The next step will be to move the speaker down into the bottom right corner. For the desired spot, aim for the speaker's head to be about middle of the slides.
15. To scale the slides, you are going to want to follow the same steps that you used to scale the speaker clip. The ideal size for slides is going to be 80%. For the location, you are going to want to use the rulers and have the top left corner on the slides line up with 55 on the x axis and 50 on the y axis.
 - a. To access and turn on the rulers, click on the drop down menu marked “Windows” in the top left. In this drop down menu, you will find an option marked “Rulers”. The purpose of the rulers is to make sure that we keep consistency on where our slides are in our videos.
16. Repeat step 13 until all speaker clips have been properly scaled and positioned.
17. Now that all your clips are properly scaled, you are going to want to add the “Gaussian Blur” effect to the B-Roll footage. To do this, search up “Gaussian Blur” in the “Effects” panel. You can then drag and add this effect to the B-Roll footage in the sequence. Then you will go to the “Effects Control” panel and scroll down until you find the Gaussian Blur. You will want to set the level to 10.

Cutting Together Lectures

18. Now we are ready to start separating the different lectures within the videos. If you follow the directions carefully, you should have an Assembly sequence for each recording session.

19. The first step we are going to take is to find each moment when the separate lectures begin and end. You should have taken notes during your recording session of where the starts and stops are, so this should not be too difficult.
20. Once you have found these moments, you are going to want to equip the “Razor” tool. This can be done by clicking on the razor image on the left side of the sequence or just by clicking on the letter “C”.
 - a. Quick Tip: If you hold the shift key while using the razor tool, it will cut through all clips in the sequence, so you don’t have to go through and cut every clip. This is a good strategy because it makes sure that all clips are being cut in the same place.
21. Repeat this step until the entire sequence is cut up into the separate lectures. The last step is going to be moving the different lectures apart from each other. This will make them easier to copy into new sequences and will help you stay organized.
 - a. If you find that when you are attempting to complete this step, that the videos are snapping back together when you try to separate the different sections, that is because you have snapping on. **TURN IT OFF**. Snapping will decrease efficiency and having it off will make things much easier.

The Finished Product

22. Now you should have all your lectures cut up in the sequence. We are now ready to start prepping the final product.
23. The first thing you are going to do is to highlight any of the lectures, although I would recommend starting with the first one. You will then copy this sequence, either with Ctrl + c or right click then clicking copy.
24. Once you have the desired lecture copied, you will proceed to make a new sequence. You can do this by clicking Ctrl + n. The only thing you are going to need to change in the sequence settings is the title. Title it the title of the lecture and the teacher's last name.
25. Once you have this new sequence created you are going to paste the lecture into this new sequence. You can either use Ctrl+v or right click in the sequence and then click paste in the drop down menu.
26. Once you have the lecture pasted in a new sequence, you are going to want to remove the extra audio tracks. To do this right click on the speaker video in the timeline. In the drop down menu, you will see an option that says “Unlink”. Once you click this, it will separate the speaker audio and video. You can now delete the speaker audio without affecting the speaker video. Repeat this step with the Kaltura video as well.
27. Now you are going to want to cut off any unwanted parts. This will include any extra parts at the beginning or end. You also are going to want to cut out any slip-ups or any unwanted parts. You should have made notes during the recording session of where and when the breaks are. If you do need to take parts out in the middle of the lecture, you can cover the cuts with a cross dissolve.
28. Once all this is done, you will add on a “Dip to black” effect at the beginning and the end of the lecture. No changes need to be made to this effect and you can find it in the “Effects” panel.
29. Once all this is done you are going to want to open the transcript. This will allow you to go through and look for any last slips that need to be cut out. To do this, you will want to open the text panel

and click “Create Transcript”. With the transcript, you can go through and find any oddities that need to be cut out.

Captions

30. [Review this resource](#) to see how to generate and enable captions in media space. Do this step before ownership of the video is transferred.

Machine captions are automatically generated, however in order to be ADA compliant we must insure their accuracy

- Find your video and select “ACTIONS”.
- Select CAPTIONS & ENRICH from the dropdown menu.
- This will take you to a Captions Order Request. Just check that the settings are as follows:

Order Captions & Enrichment Services

These captions are for: PSU OAI Production ▼

Machine captioning serves as a starting point for creating accurate captions but by itself is not fully accessible for those who are deaf or hard of hearing. To ensure accessibility, verify and correct inaccuracies using the Caption Editor, or request professional captions through the Help menu.

Service: Machine ▼ Source Media Language: English ▼

Feature: Captions ▼ Turnaround Time: 30 minutes ⓘ ▼

The selected Turn Around Time can be fulfilled only for media that is up to 15 minutes duration. ✕

Submit

- Click SUBMIT and wait the stated turnaround time. By the end of this you should have some captions.

31. Now that you’ve got captions, click the ACTIONS button on the video page.

- Select EDIT then CAPTIONS and get started.

- b. Keep an eye out for improper punctuation, homophones and of course mispronounced words.

Now that you have all of your content imported into the premiere project and things are organized in your sequence, it is time to begin editing the video. This process looks like:

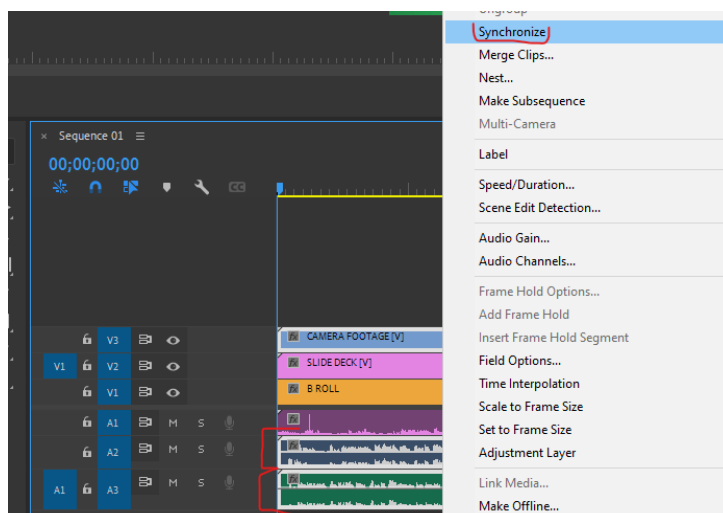
1. [Synchronize your audio and adjust the volume](#)
2. [Apply the Ultra Key Green Screen Effect](#)
3. [Adjust the size of the speaker and slides \(if applicable\)](#)
4. [Color Correcting](#)
5. [Trimming and Cutting](#)
 - a. [Types of Edits](#)
 - b. [Common Effects](#)
 - c. [The Video Editing Process](#)
6. [Finalizing and Exporting](#)

Once you are comfortable with this basic process, see also: [Advanced Tips and Tricks in Premiere](#)

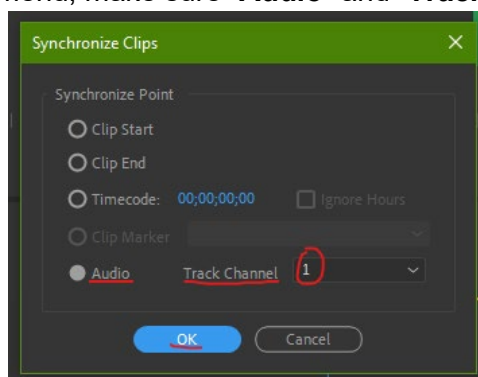
1. Audio:

Synchronize Audio Files

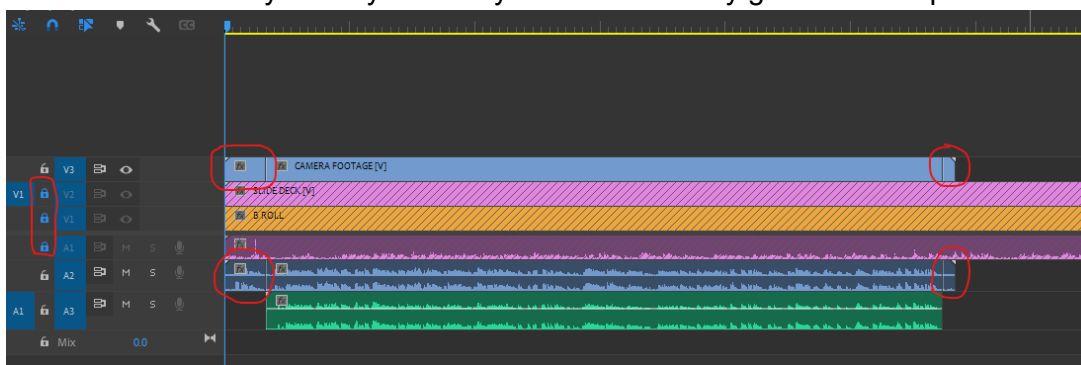
1. After bringing in all of your audio tracks (Camera, Tascam, and Slideshow audio), you will want to sync it all together so each clip is playing the same thing at the same time.
2. Because only two files can be synchronized at a time, click and drag to **select two** of the audio files, **right click** on one of them, then find the “**Synchronize**” option.



3. In the Synchronize menu, make sure “**Audio**” and “**Track 1**” is selected, then click OK.

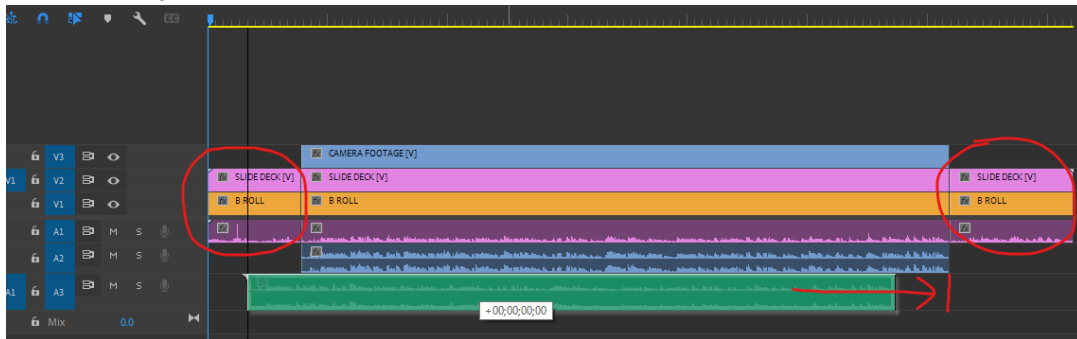


4. The two files you selected should now have moved and aligned so that the audio is perfectly synchronized. **Trim** any overhanging bits on the beginning and ending of only the **two files you synchronized** (both their audio and video files) so that they are the exact same length (this way you won't have to synchronize them again later, since you know they both start at the same time). If you would like, you can also “**Lock**” (with the lock icon) the other channels that have not been synched yet so they don't accidentally get cut in this process.

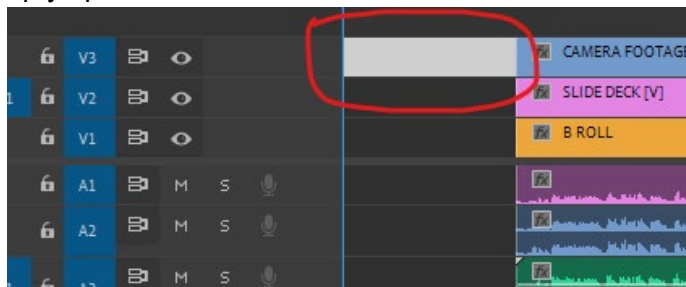


5. If you have a third file with audio to synchronize, repeat steps 2, 3, and 4 using the third file and one of the already-synchronized files

- a. After synchronizing the second set of audio tracks, keep in note the first audio track will already be the same length as the one it was already synced with, so this can simply be moved into place and excess from the other clips can be cut.



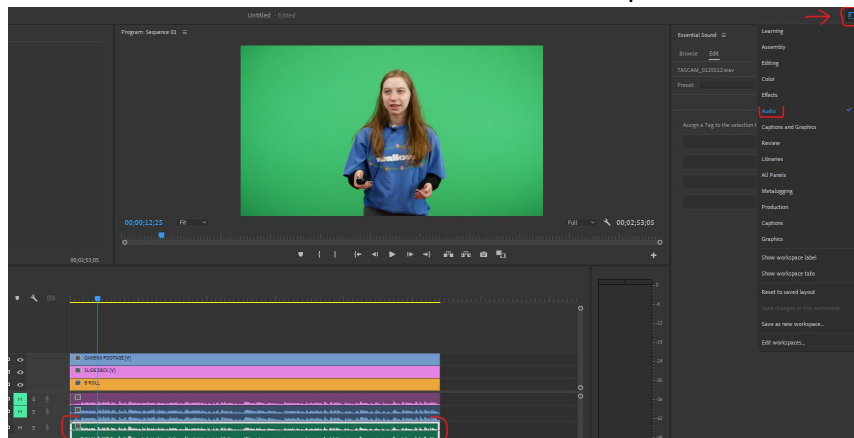
- This will leave you with a gap of space between the beginning of the clips and the beginning of the sequence, so if you scrub your playhead through there it will show black on Panel #4. To fix this, you can click and drag each clip to the beginning of the sequence, OR you can click in the empty space, hit “delete” on your keyboard, and Premiere will remove the space for you. This can be done between clips too or in any empty space.



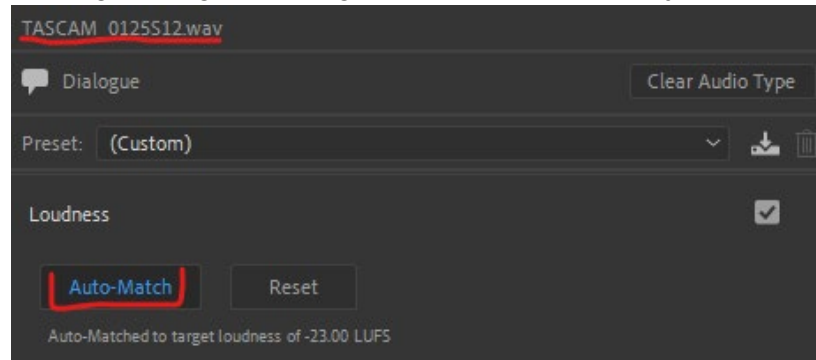
Loudness-Auto Match

After getting your audio synced, it's now time to adjust the volume of the tascam audio to ensure it is loud enough. This is done using premieres “**Loudness Auto-match**” settings. This button will automatically match clips to a standard average loudness for dialogue (averages to the target speaking level of -12 to -6 decibels)

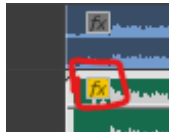
1. Open the **Essential Sound Panel**, then click on the speaker's audio



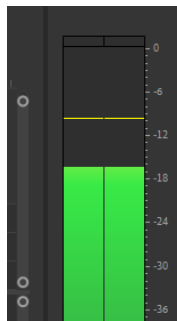
- The next menu will ask you what type of audio you have selected - a person talking (Dialogue), music, sfx, or Ambience for subtle background noise. At OBE, we mainly use dialogue or music tracks. Select the category your track is, and a new menu full of options will appear.
- Go into Loudness and click **Auto-Match** (if Auto-Match is hidden, just click Loudness to reveal the Auto-Match button) Give it a few seconds to work and load, then it will turn blue once it is done, meaning it has gone through the audio track and adjusted its volume.



Another way to check if the effect has taken place is by looking for the yellow **Fx** icon on the audio clip. Any clip with zero effects on it will show a gray icon, while a clip with effects added on will have a yellow icon.

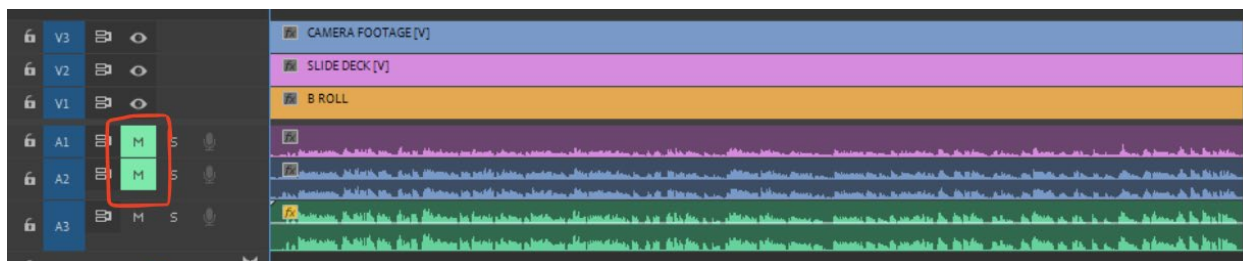


→ The ideal audio levels is for the speaker to be between -12dbz and -6dbz (use the bars on the lower right of the screen to gauge this)



Check out [this video](#) showing the same process.

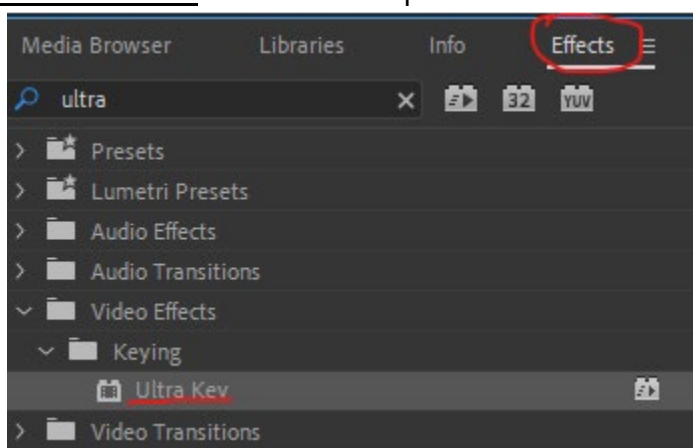
Once all files are synchronized, you can **Mute (M)** all audio tracks except for the one containing the Tascam Audio Recorder files so that you don't hear the audio from the Lumix Camera or the Kaltura Screen Recording (the audio from these sources is lower quality and only used to align the videos during the audio synchronization process you just completed). After each of these steps, your sequence should now look like this:



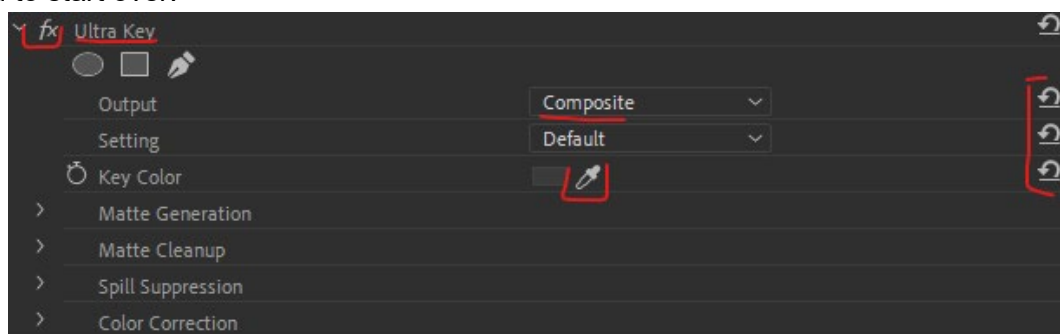
You know that things are good to go when the unneeded channels are muted, and the tascam audio has a yellow Fx icon on it!

2. The Green Screen:

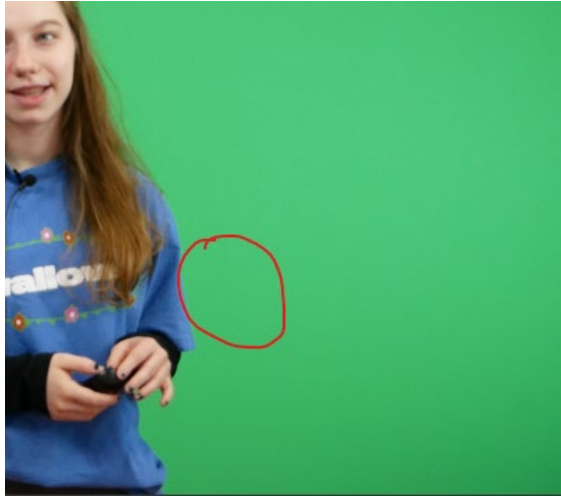
1. With the Instructor video file placed on the timeline (one of the Lumix Camera video files), go to the bottom left panel and select the “**Effects**” tab. Search for **Ultra Key**, then click and drag the Ultra Key effect onto the Instructor video file in the Timeline panel:



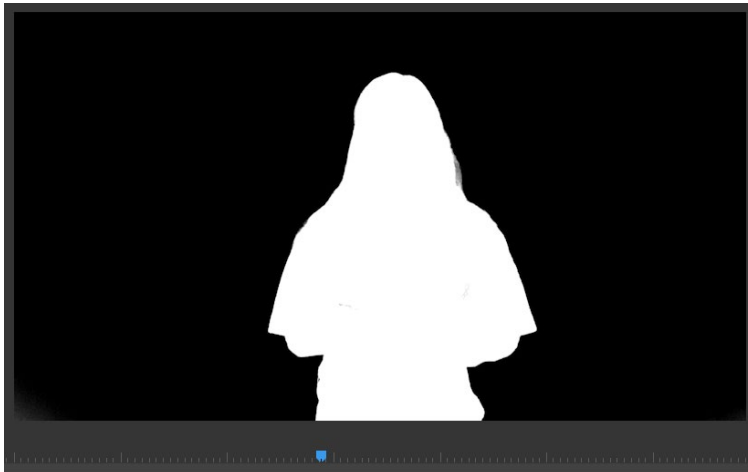
2. In the top left panel select the “**Effect Controls**” tab and scroll down to the Ultra Key controls. You will notice a few key things in this panel. First, the **Fx** button in the upper left corner can be used to turn the effect on and off. The dropdown menu that says “**Composite**” is used to view the footage in different ways in order to get the green screen settings correct. The **eyedropper** is used to select the green out of the shot. Lastly, the **Reverse Icons** on the far right are used to reset a setting if you need to start over.



3. In the Ultra Key controls, use the "**Key Color**" **Eyedropper** to select a section of green screen that is about midway between the brightest and darkest portions of the wall, and somewhat close to the person too. This will remove the green background and reveal the layer directly underneath it.



4. Set the Output to **Alpha** to get a clear view of how much green is being removed. In this view, the goal is to make the white as white and clear as possible, and remove any fuzzy portions in the black background like this:

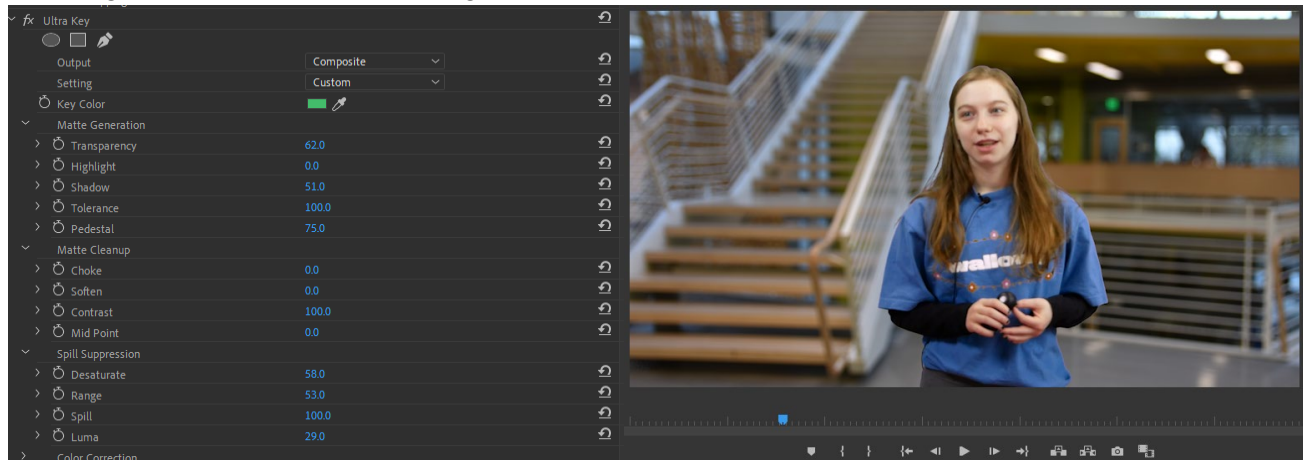


- a. Work down through the **Matte Generation** controls (top to bottom) to remove as much white as possible from the green screen portion of the wall, while also making sure the Instructor's silhouette remains solid white (any gray or black portions within the instructor's silhouette will turn them partially invisible)
 - i. A good technique here is to take each setting, scroll it to each extreme (all the way up and down). Find which extreme point looks closest to what you want, then slowly back away to the point where the blacks and whites look as good as possible in that specific setting.
5. Set the Output to **Composite** to continue adjusting the green screen
 - a. Use the **Matte Cleanup** controls to make adjustments to the edges of the Instructor's silhouette (ideally you won't have to use these settings at all). You can toggle between Composite and Alpha View when adjusting contrast and midpoint to see which makes a better

outcome, if anything (sometimes these settings do nothing, other times it causes things to be invisible!)

- b. Finally, use the **Spill Suppression** settings to reduce any green tint from the Instructor's clothing and skin (Desaturate and Spill are the only ones you'll likely need to adjust)
 - i. Again, a good technique for these is to turn them all the way up, then back the setting down until the speaker looks normal again.

Your ending result should be something like this:



This should take care of any greenscreen settings for you. But, if further adjustments are needed, try using the Color tab (or use the Lumetri Color effect from the Effects panel)

- Also ALWAYS SET THE SETTING TO AGGRESSIVE because it reduces shadows and minimizes the amount of cropping you have to do to the clip.
- After you add in the B-Roll footage, you'll likely need to raise the brightness of the Shadows on the Instructor video file (shadows are less harsh in the KMC's natural lighting than in the studio) and potentially make the video slightly more blue (since natural light is more blue than the studio lighting)
- See the below instructions for color correction for more info!

If there is an edge that still looks fuzzy, apply a crop effect and remove just that small portion of the speaker's video. If doing this, make sure you only remove a little as possible so the speaker does not roam out of frame.

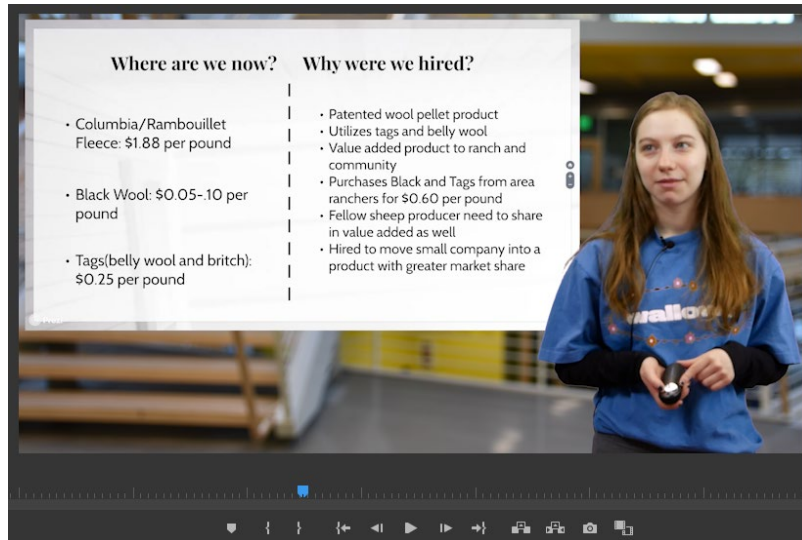
3. The Slides:

Now that you have the greenscreen and all clips set up, it is time to get everything into position. If your speaker has a slide presentation, you will need to scale both them and their slides to fit together in the video.

Slides in the Basic Position (Most Common)

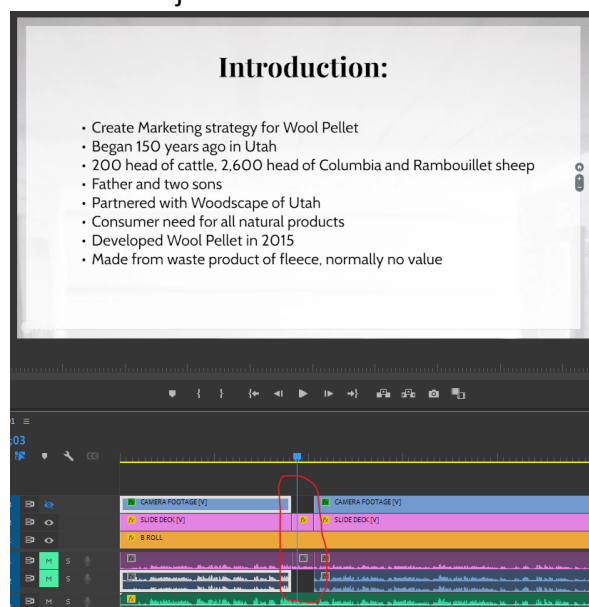
- Scale to 60-80% (as big as possible but without having the instructor block anything important behind their shoulder) and position them in the upper left quadrant of the clip

- If you are using this scale for the slides ensure the speakers scale is 90% or adjust the instructor to be as big as possible with the slides present.
- If needed, apply the **Crop** Effect to make all the edges look ~noice~ or remove any black edges



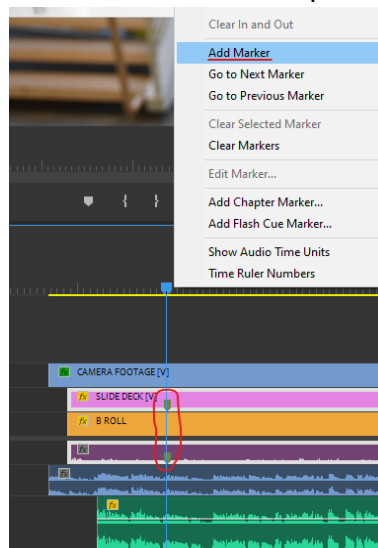
Full Screen Slides: Used if there is a bunch of detail on a slide, or if needed and if it makes sense to cover up a bad cut.

- Use the default Position: 960,540 and Scale: 100 (or adjust Scale until slides fill the screen)
 - Apply the Crop Effect if needed to clean up edges
 - Either cut the video of the Instructor and B-Roll while the Slides are fullscreen, or just move the slides layer to the top of the timeline for the moments when they go fullscreen
 - Make sure audio tracks stay in their original positions so the Instructor can still be heard talking while the slides are fullscreen
- You can also just click on the clip in the Timeline, then double click on it in the upper right viewer panel to move and adjust it



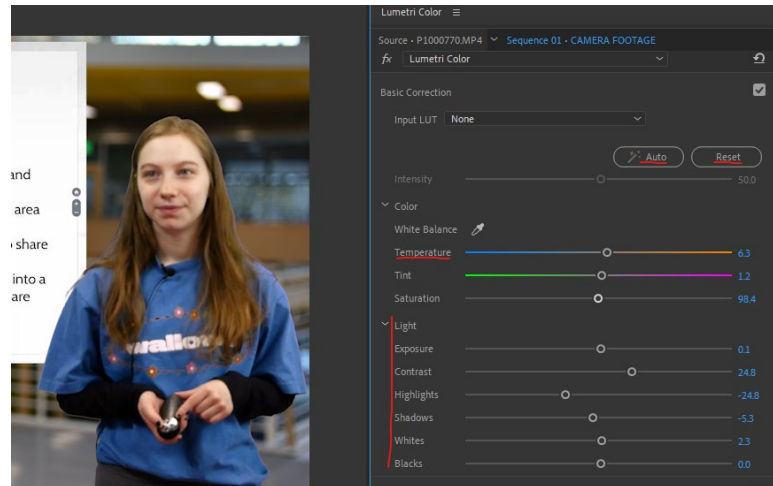
If your slides ever go out of sync with the speaker, you can simply re-synchronize the audio files again. However, if you are missing the audio file for your slides, there is still another way to get things synced up again!

1. First, pick a spot in the beginning of the video where the slides transition and you see the speaker using the clicker to move the slides
 - a. Scrub through the footage of the slide transitioning, click on the clip of the slides, and place a marker at the exact frame right before the slide starts to transition
 - b. Now, scrub through the speakers video, click on that clip, and place a marker at the exact spot where you see them click the button on the clicker, just get it as close as possible!
2. Now, you should be able to line up these markers, play it back, and things should look like they are synchronized!
 - a. Watch through a few different transition points to make sure everything looks good!



4. Color Correction:

- To do most color correction, visit the **Color** tab from the top of the workspace, and select the file you'd like to edit in the Timeline panel. The file can then be adjusted using the controls in the Lumetri Color panel on the far right of the screen
- Most of the color correction done at OBE is making the speaker look like they are actually in KMC
 - This primarily involves messing with the contrast, exposure, and temperature to match the lighter and cool tones of KMC
- For general color correction, the best order to go when color correcting is to fix Contrast, then Color Balance the image, and finally to adjust Saturation.



- Temperature is most helpful in making the speaker fit into KMC, you can also mess with any of the lower controls to help bring out details lost in darker lighting, or make the subject's lighting match their background better.
- The “**Auto**” button is a great start to getting the color correction down for a clip, but with a speaker it only takes into account what is in that clip and does not recognize the b-roll, because they are different clips. You can use the auto button, but you will need to make further adjustments to make the background and the speaker match. ([Watch this video](#) showing how to use the auto button)
- The “**Reset**” button removes all the color correction settings and takes you back to the beginning.

5. Trimming/Cleaning up the Video

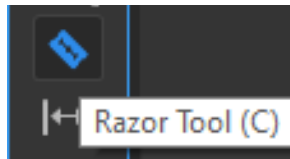
Now that you have your layers set up, the greenscreen looks good, the slides are in position, and your color is on point, it is finally time to begin trimming and cleaning up the footage.

- **Please Note: it is important to complete those steps beforehand as best as possible before you start cutting or trimming things. This is because it can be time consuming to make your color or greenscreen settings match when dealing with multiple cut-up clips in a video.**

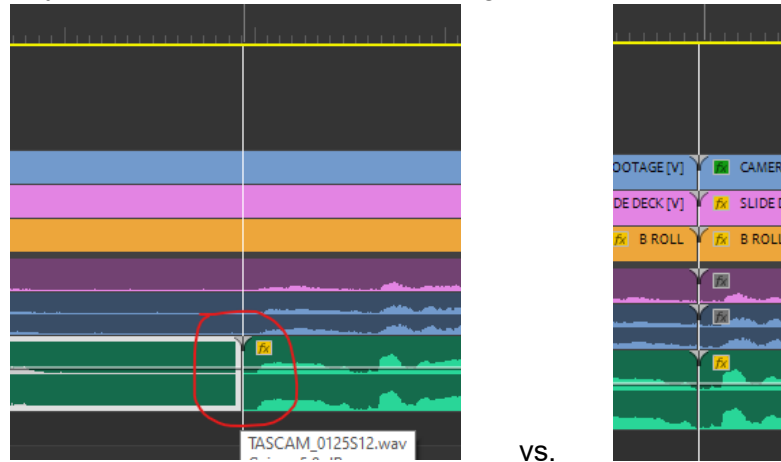
Essential Tools

For our main style of editing there are two key tools that will be most beneficial when editing videos here at OBE. These are the “**Razor Tool**” and the “**Pen Tool**”

The Razor Tool will be extremely helpful in creating fine cuts throughout the video to pinpoint parts that need to be cut out. Look for it along the Tool panel (between panel #1 and #3).

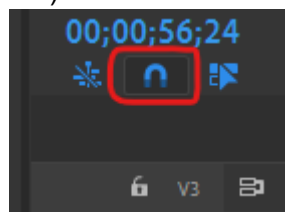


This tool is designed to make a cut in the clip wherever you click on it. If you hold down the shift button on your keyboard, this will create a cut through all of the clips instead of one.



- Note how a line appears that connects to the video time tracker at the top of the panel to help guide and pinpoint the cut
- Further note how when only cutting one clip a singular triangle appears on top of it, but when cutting multiple there is a triangle on top of every clip being cut
- If there is a clip you do not want being cut with the others, then lock the channel before making the cut and it will remain unharmed
- If you want to be more precise, then position the playhead to where you want the cut, and with snapping* on you will be able to cut where the playhead is

*Make sure snapping is turned on, it will make editing much easier! The snapping tool essentially helps snap stuff together. When you are moving clips around, for example, it will automatically snap and place clips next to each other so you don't accidentally create a gap or cut out part of a clip. It also will have clips automatically snap to where the playhead is located. To make sure it is turned on, make sure this icon is blue (located in the top left corner of Panel #4):

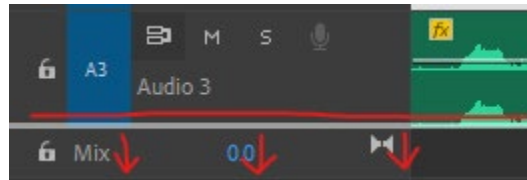


The Pen Tool will be your best friend and is essential in making sure your main tascam audio track sounds clear. This tool helps put small control points onto the volume line of the audio track so you can make small adjustments in volume. This is very helpful in removing unwanted sounds like tongue clicks and a simple way to clean up the audio track.

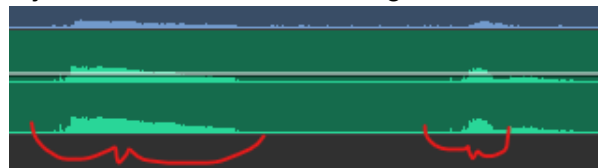
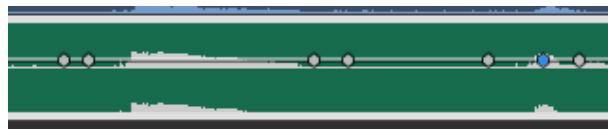
- Access it by hitting **P** or clicking on the Pen Icon next to the other trimming tools



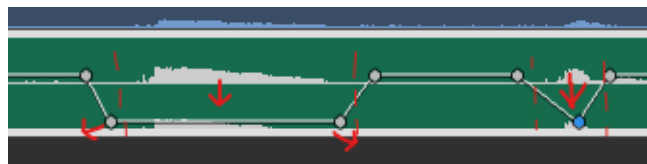
- A helpful way to see what you are doing better is to expand the audio track. Do this by clicking and dragging the bottom line of the track down by the channel control area



- Then, click along the audio volume line (gray line running through the middle of the track) to place control points to adjust the audio volume throughout the track



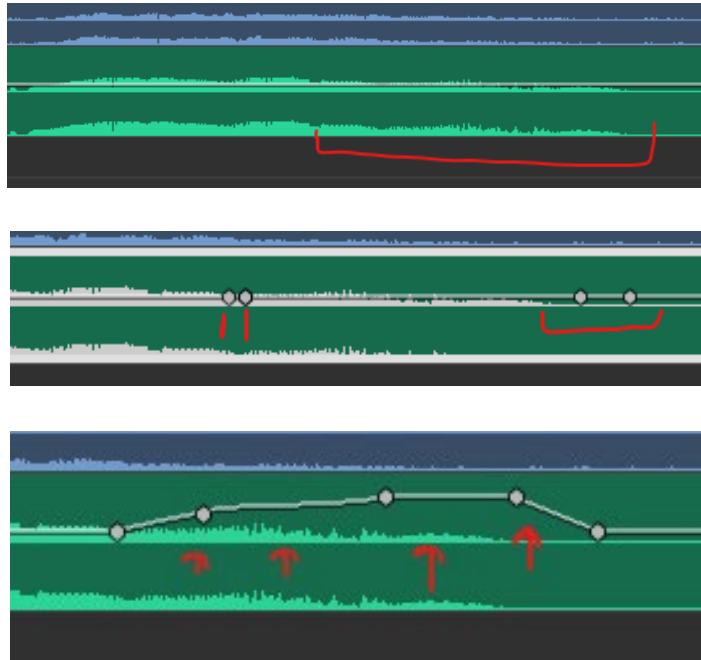
- If you are removing a longer portion, then adding 4 control points around it will be easiest. If it is smaller, then you only need 3 control points.
- Once you have your control points down, go back to the selection tool (arrow icon) then click on them and drag down to lower the audio for that area.



- For the 4-point shape, you can click on the middle bar now created, and for the 3-point shape click on the middle point and drag down so that point is below the highest peak on the audio shape.
- If it fits the shape of the audio you are removing better, then on a 3-point shape left-click on a control point and hit **Bezier** to make that segment be a curved rather than linear transition
- **This tool can also be quite useful for fading the volume for the intro and outro

Another useful way to use the Pen Tool is to bring up the volume in places where the speaker sounds quiet or trails off in a sentence.

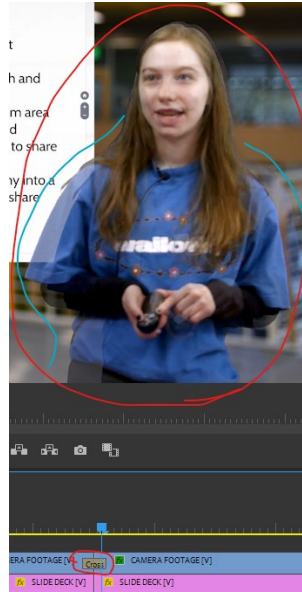
- Watch over the area a couple of times to determine where the audio begins to get quieter, then add control points right at the drop and through the rest of the quiet audio
- Go back to the selection tool, and take the middle control bar and drag up to raise the volume in that area. Match it to the shape of the audio area, so if one part is quieter than the rest then drag it higher than the other parts. Add more control points if necessary
- Play this area back to make sure things sound at the right level, use the audio volume tracker on the right to see if things are at a good level again.



Common Effects:

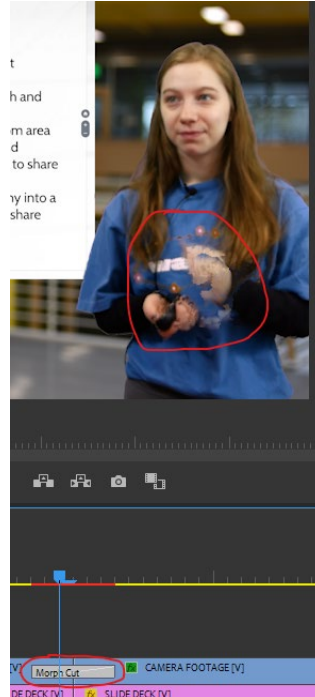
There are two key effects you will use while trimming/cleaning up the video, these are called the “Morph Effect” and the “Cross Dissolve.” Both are located in the effect controls panel.

The Cross Dissolve is a classic transitioning tool, and is a solid go-to when nothing else seems to work. This effect will fade the ending frames of two clips together to make a smooth transition.



See above how it is taking the image of the speaker between the two clips and blending it together. When played through, this happens quick enough that it makes a smooth transition. Use this effect whenever you need to patch two clips together and nothing else is doing a good job.

The Morph Cut is a video transition effect that, when placed between two clips, works to morph the frames together to create a smooth transition. This works best when the positioning of the speaker looks very similar between each cut to make it appear like nothing was cut out at all.



See above how it is morphing the differing positions of the hands between the two clips to smooth the movement out. When played back, it will be like a cut didn't happen in the first place! Always try using this effect first before using a cross dissolve because this will make the smoothest results.

Use this effect whenever the cut between clips looks quite similar. If too much movement is occurring in the transition then it will create a rough result. Make sure that you shorten the morph cut in the timeline so to minimize the effect and make it seem like it is not there.

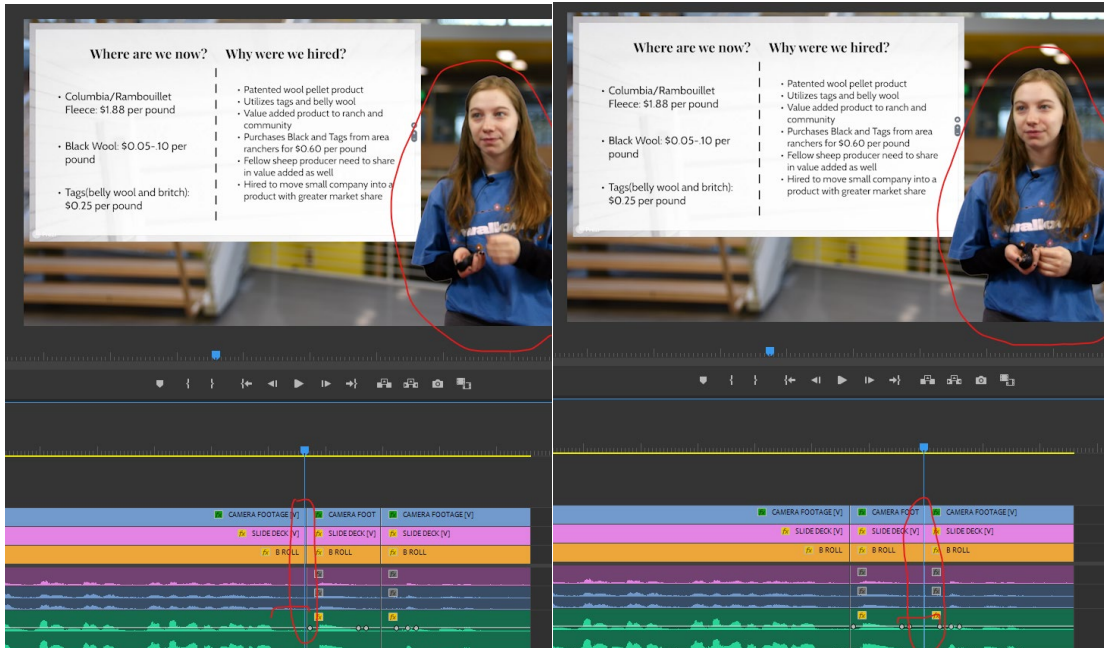
Other helpful effects to try out:

- **Dip to Black:** transition effect, fades a clip until it is black, good for intros or outros
- **Crop:** adjusts the size and edges of a clip, helpful with slides and removing bad edges on the greenscreen
- **Constant Power:** Audio transition effect, has an audio start quiet then increase until normal volume
- **Exponential Fade:** Opposite of Constant Power, slowly fades out an audio
- **Warp Stabilizer:** Stabilizes shaky footage
- **Gaussian Blur:** Use to blur footage

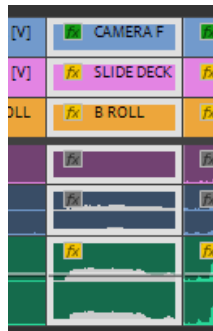
Editing a Video: Razor Tool and Effects

Now that you know about these tools, here is how you can combine some of these techniques to cut out a bad chunk of video.

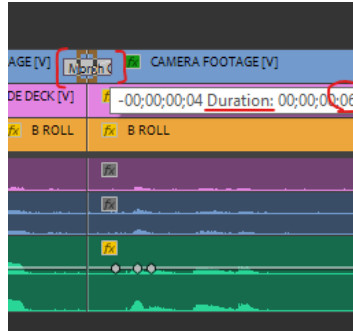
- Identify what to cut:
 - Any places where the speaker says a filler word (ex. “Umm”), repeats a word in a sentence, or misspoke. The goal is to have them sound as fluid and understandable as possible
- When you identify an area that can be cut out, the first thing to do is re-watch that area of the video for where to place the cut before and after that bad chunk. There will be two things to look out for:
 - First, watch the audio channel and the shapes of the audio to pinpoint where exactly you can place a cut
 - Second, watch the video play in Panel #4 to look for places where you can make cuts in the video where it will look most similar after taking out the unwanted chunk
 - Sometimes there won't be much space between words to place each cut, make sure to use the bar at the bottom of Panel #3 to zoom in and see how much space you have. In this case, just place the cut wherever it fits in that chunk
 - If there is a lot of space of no talking around the chunk you are cutting, then see if you can remove some of that space. Make note to not cut out any footage of the slides transitioning because that would be harder to patch up and make smooth again!
 - If you need to redo the cut at any point, hit “Ctrl+Z” to undo the action, or locate the “History” Panel to review your previous actions and go back to a certain point.



- Once you feel confident, make the cut with the razor tool both before and after the bad chunk!
- Now, you can click and drag to highlight that middle chunk of footage, delete it, and close that gap between the two new cuts



- Now that you have cut out the unwanted footage, it is time to apply an effect to make the transition between these two clips smoother. In this case, you will want to apply a morph cut first since there is only a small difference in the speaker's position between the two clips. Find it in the effect controls in Panel #1, then click and drag to place it in the middle of the two cuts on the speaker's footage. Then, adjust the sizing of the transition so it only runs for a Duration of 6 frames to start.
 - A duration of 6 frames is pretty standard and will normally patch things up well
- Next, you will need to wait for it to load, then watch the transition to see how smooth it is. If it could use more work, then try making the duration of the morph cut either a couple frames bigger or smaller to see what works best.
 - If there is still more movement between these clips, a shorter duration for the effect may work better



If it still looks rough after doing this, then click on the morph cut and delete it, then apply a Cross Dissolve instead using the same techniques with the sizing.

The Full Trimming/Cleaning Process:

To finish editing the video, watch from the beginning to end and look for parts where the speaker messes up and footage needs to be cut, and look for places where the audio can be cleaned up with the pen tool as well. Try to watch through the full length of the video at least two times:

- First watch, to try and take care of any edits you see along the way
- Second watch, to make sure you didn't miss anything and that all of your applied effects look good!

Finalizing the Project and Exporting

Once you finish editing, it is a good idea to at least review each of your cuts one last time to make sure they look good. After that, you just need to make sure the captions are accurate, and export the video!

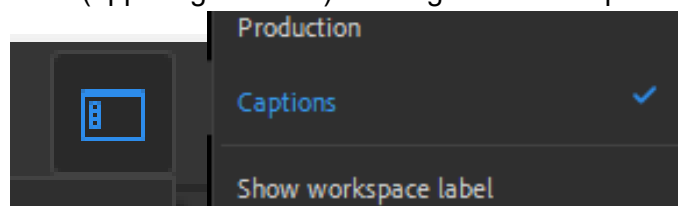
Editing Captions

We need to make sure our captions for our videos are mostly accurate, some students may be dependent on our captions for them to fully understand what is being said in the video. We will use the transcription software in Premiere because it generally has higher accuracy than youtube's auto-generated captions. Here is how to edit and export the captions:

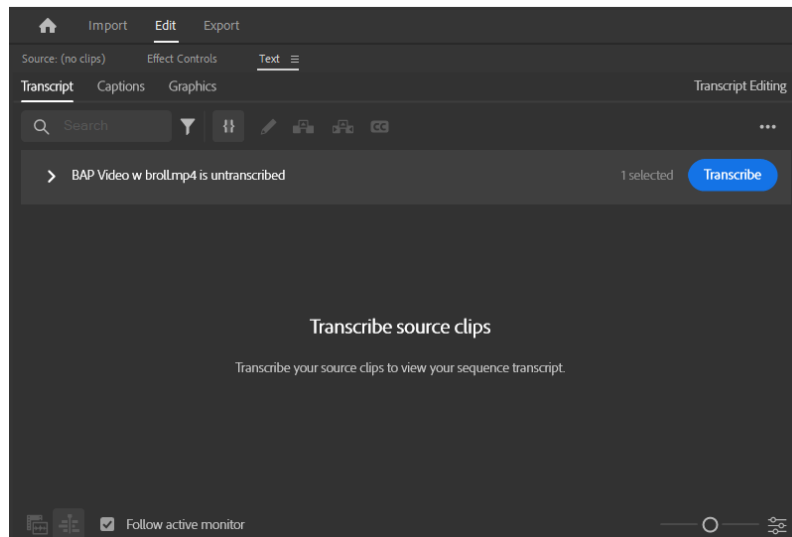
Please note: If the client only wants their video uploaded to media space, then you can skip this step.

Media space will not let us upload the exported transcript file, so you would skip these steps altogether..

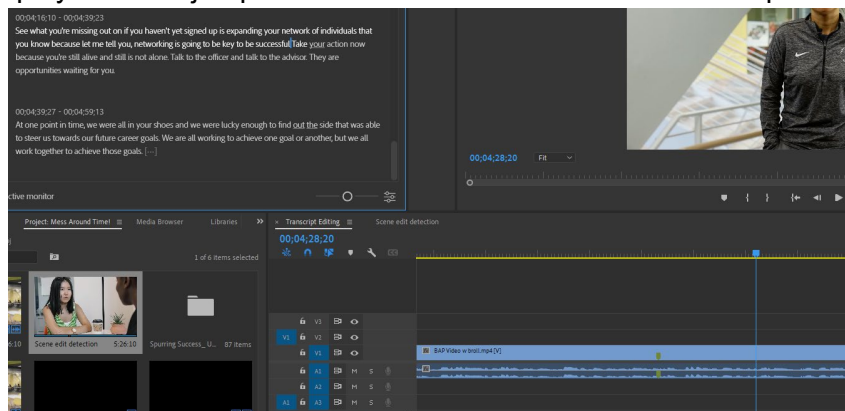
1. Using the workspace button (upper right corner) to navigate to the captions pane



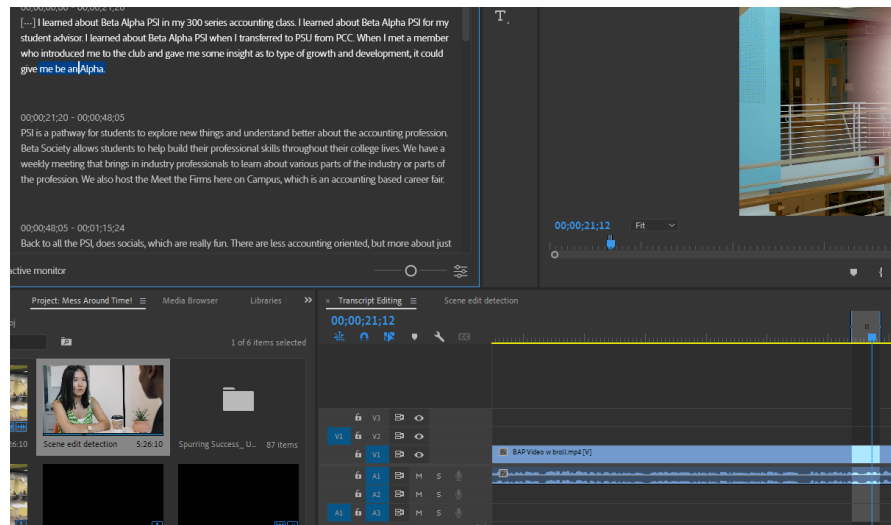
2. This should open a “Text” panel on the left. Click on the blue “Transcribe” button to have premiere auto-transcribe the tascams audio



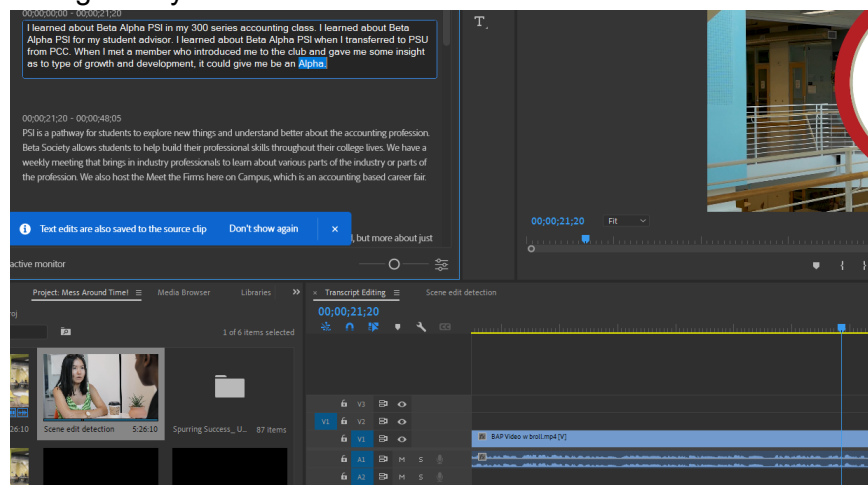
3. Once it finishes loading, you will see timestamps and text load in the panel. If you click on any word in the panel, your playhead will jump to where that word is located in the sequence.



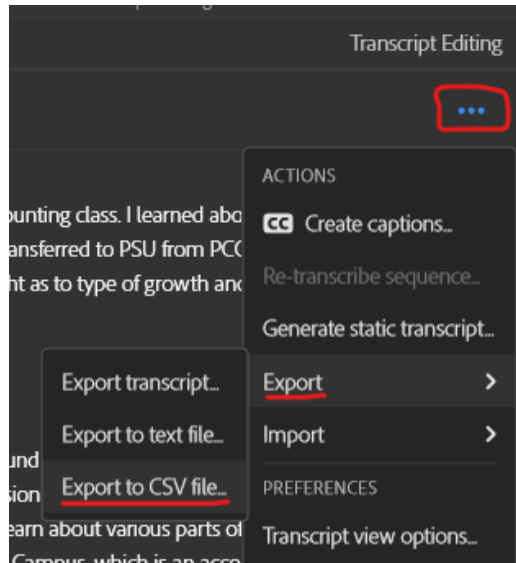
4. Premiere will be pretty accurate in its transcription, but there will be parts where it gets words wrong. This will especially occur with speakers who have heavy accents or with audio that has a lot of background noise. The next step is to watch through the video and correct the captions to boost its accuracy. Just giving it one pass over (especially for long videos) should be good.
 - a. Because Premiere now has text-based editing (a new AI Feature), you need to make sure when editing that you are only editing the captions, and not accidentally cutting footage away from the sequence. Here is how to tell the difference:
 - i. If you just highlight a few words in the panel, you will notice that the same section in the sequence is also highlighted. If you were to delete those words, it would cut that chunk out of the sequence!



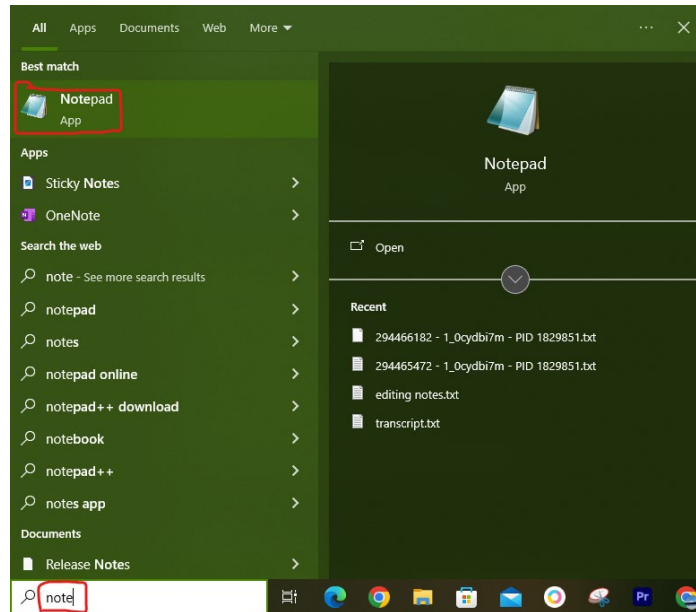
- ii. If you instead double click on the text where you want to edit, you will notice a box appear over the text and nothing will be highlighted in the sequence below. If this is what you see, then you are safe to edit that text and you will not accidentally cut footage away.



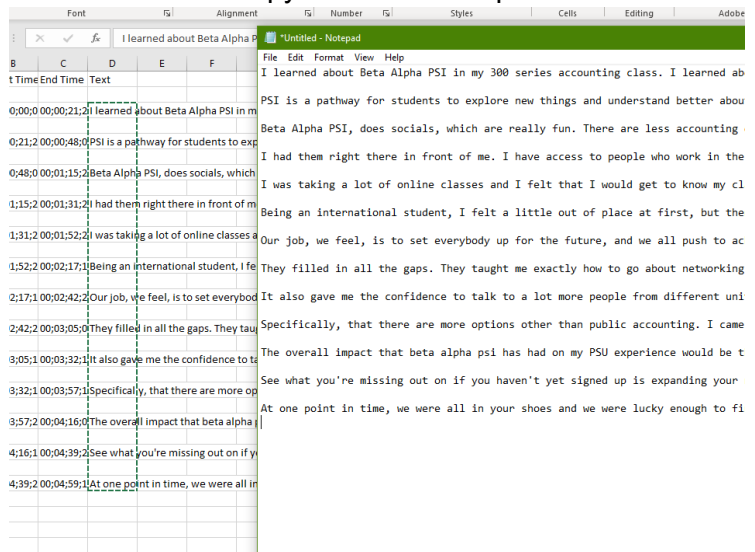
- b. Now, hit play on the video and the text should automatically scroll as you play through the video. Give it one watch over to edit and make sure the captions are accurate, and no major mess ups exist in the text
5. Once you finish that, it is time to export the transcription file so we can have it in our files and upload it to youtube later.
- a. Click the three dots in the upper right corner of the panel, select “Export”, and “Export to CSV file”



- b. Save and minimize premiere for now. Open the file you just created, then search and open the Notepad app on the computer.

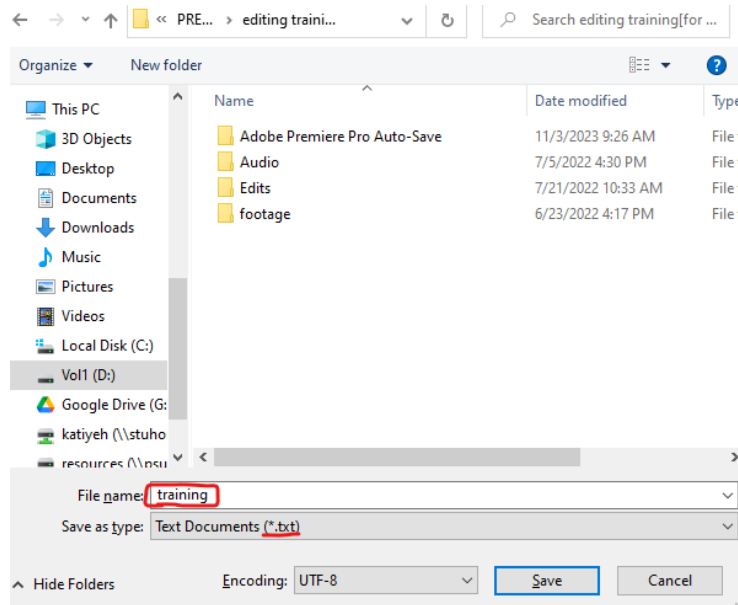


- c. In the CSV file, all of the text is located in column D. Copy column D and paste it into the



Notepad

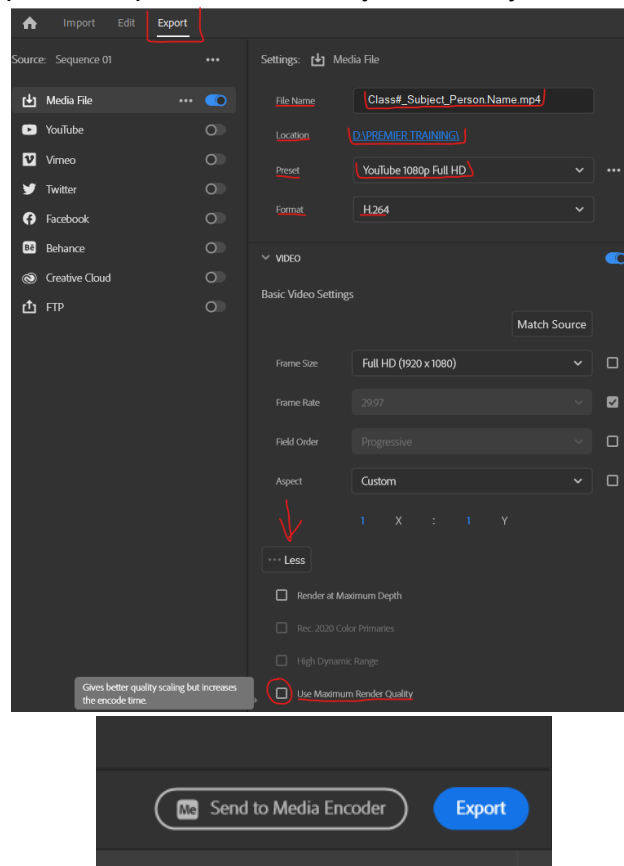
- d. Save and close the CSV, then save the Notepad. Make sure it is saved as a text file (*.txt) and give it a name matching the video. Make sure both of these files are saved in the project folder.



Export the Video:

1. Make sure you first Save (Ctsl+S) your project, then go to the Export tab in the top left on the screen (by Panel #2), (or hit Ctrl+M)

2. Rename the file to make sure it matches the project name (class#, Subject, Person Name is good info to include)
3. Make sure the location the exported file is saving to is correct.
 - a. Save into the Projects Folder for this class under a new sub-folder titled “Exports”
 - b. Premiere likes to pre-load in wherever the last file was saved to as a default, so if you ever forget to check this then try looking for the exported video in the folders of your previous project
4. Format to **H.264** and Preset to **Youtube 1080p Full HD** (You may need to search for it in the dropdown menu)
5. Click into “Video” to see the “Basic Video Settings”, scroll down and select “More”, then check the **Maximum Render Quality** box
6. Either click Export or Send to Queue (lower right corner of the screen)
 - a. Export is an option if you don’t need to use Premiere for anything else after you start exporting, since Premiere itself will do the exporting and won’t let you do any editing until it has finished. This also only allows you to export one video at a time.
 - b. Send to Queue is best for when you’re working on multiple videos and need to continue working in Premiere. The video exports will open Adobe Media Encoder and queue them up to be exported whenever you’re ready



7. If exporting using Send to Queue, wait for Adobe Media Encoder to open up, then press the “Start” button (it looks like a little green play button, upper right corner)

[This video](#) also reviews the export steps (but uses slightly different settings).

Uploading the video

Some instructors may choose to receive their finished videos via youtube, mediaspace, or just the raw file. At OBE, we should upload all finished videos to Youtube no matter what so we have a backup of the video on there.

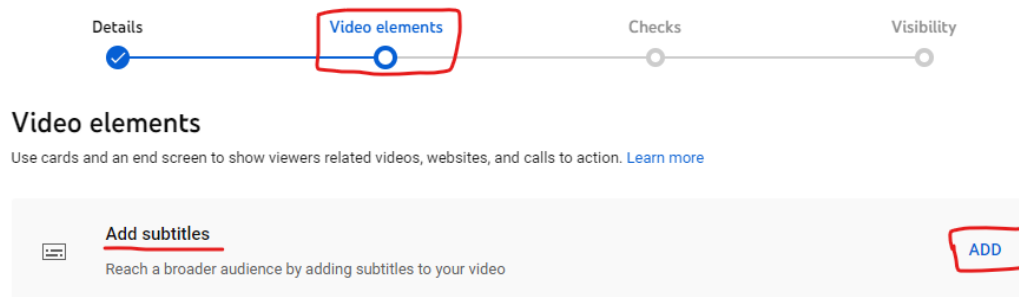
Upload to Youtube

1. Log in to the SB Online Youtube account and go to Youtube Studio
2. Click on the “Create” button and hit “Upload”
3. Either pull up the file or drag and drop in the desire video you just exported from premier
4. Title the video “Class code/name: title of presentation - Professor last name”
 - a. Ex. “BA 101: Introduction to Supply Chain Management - Mena”
5. Pick a good thumbnail for the video, or use the green sb logo
6. Upload the captions file (see steps below)
7. Publish the video as “Unlisted”

[This video](#) also reviews the steps.

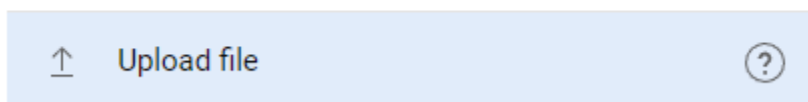
Upload the captions files:

1. While uploading the video, go to “Video elements”. Next to “Subtitles”, click “Add”

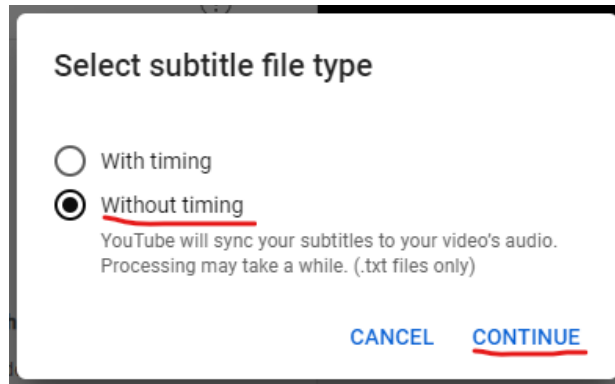


2. In the options given for creating a transcript, click on “Upload file”

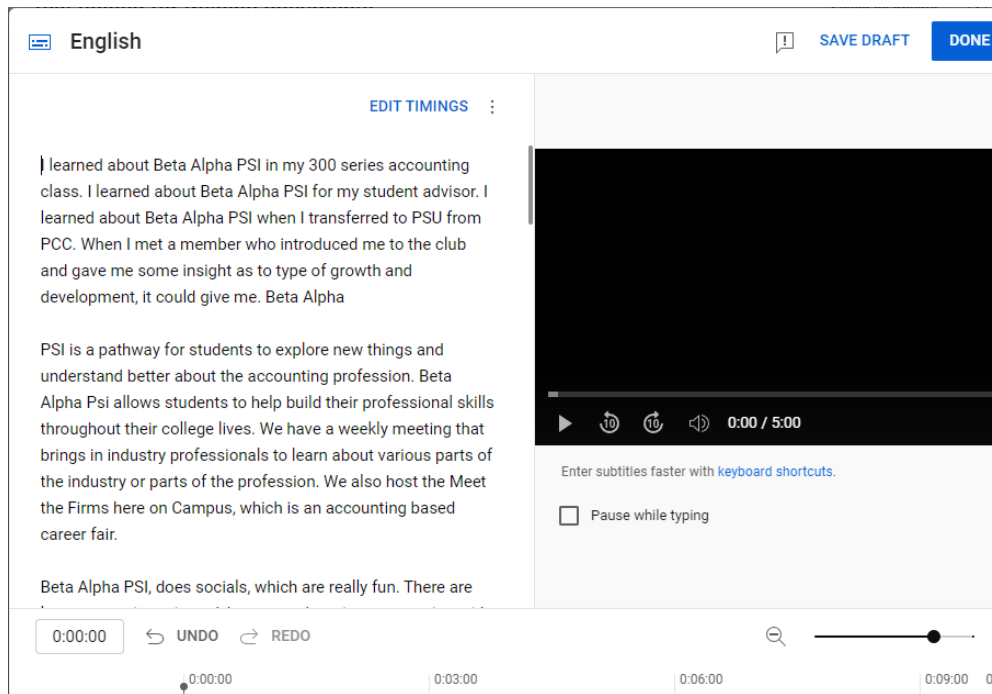
Select how you want to add captions



3. Select to upload a file type “without timing”. Note that this will only accept *.txt files, which is why we created one earlier



4. Select the text file we made earlier from the Notepad app. Once it finishes loading, your screen should look like this:



5. Scroll through the text one last time to make sure you have no spelling errors, which should be denoted with a red underline. Then, click on “Done” at the top to save!

Upload to Media Space, Change Ownership Permissions, add captions

1. Go to media space, log in, and upload your video.
2. For the settings, set the instructor as a collaborator for now, and make sure the video gets published as “Unlisted”

Upload Completed! Complete the required information for the uploaded media below.

Please fill out these details:

Name:

Description:

Tags:

Publishing Schedule: ☒ Always ☐ Specific Time Frame
(The time range in which this media will be visible to users in published channels/categories)

Co-Editors and Co-Publishers: [+ Add Collaborator](#) [View All Permissions](#)

Member	User ID	Permission	
Eisel Otzoy-Satey	eotzoys2	Co-Editor, Co-Publisher, Co-Viewer	✎ ✕

Select users that will be allowed to edit the content metadata and related assets (such as caption files) and/or to publish

Complete all the required fields and save the entry before you can select to publish it to categories or channels. Note that the upload process needs to complete successfully for the "Published" option to be enabled.

Publishing Status: ☐ Private - Media page will be visible to the content owner only.
☒ Unlisted - Media page will be visible to anyone with a link to the page.
☐ Published - Media page will be visible to users according to entitlements based on the selected destinations in the options below.

3. Save and upload to your media space, then email the instructor with a link to the video and ask them to review for any final changes.
4. Once you get the video finalized, then you will need to change the ownership permissions of the video so the instructor fully owns the video.
 - a. Go to the video, hit edit, and under the collaborations tab you will see the option to "Change Media Owner"
 - b. Select this, input the instructor's email, and once you save and the video loads you will no longer see it in your media because it will be transferred over to theirs.
 - c. It would be a good idea to email the instructor after doing this to tell them their videos are complete and they are the owners on media space now

[Review this resource](#) to see how to generate and enable captions in media space. Do this step before ownership of the video is transferred.

After all of this:

1. Send the professor the video link, and ask them to review it for any final edits
2. Once they give the okay, your video is done!
3. Update your progress in [Asana](#), and ensure the multimedia and final footage is all in the correct folders on the shared Google Drive

Advanced Tips and Tricks in Premiere:

In Premiere there are so many little settings and effects you can do, it can kind of be overwhelming. Most of the techniques listed here will not be needed in day to day OBE editing, but if you're ever stuck in a sticky situation maybe something here can help! Stars ★ are placed by the most commonly used tricks.

Keep this list as a reference, and come back to it if you ever feel stuck.

Files:

★ If you forgot to save, or something happened and your sequence got messed up, don't freak out. There is a solution! And you will only minimally lose the work you have done (depends how often you saved your work)

- First, look for the History Panel, often located in panel 1 by the effects tab.
 - This tab lets you reverse what edits you have done, it shows a list of what edits you have done so you can easily click and go back to before you added in that horrible effect that didn't work and messed up the sequence!
- If this doesn't work, or the damage is too great, then access the Premiere Pro auto-saved files
 - Whenever you save your work, extra files of your sequence get saved in the files area. It should be where you saved the project in a folder called "Adobe Premiere Pro Auto-Save"

Video:

★ Did your client wear something too textured, and now there are lines showing on their clothes in the footage? Here is how you can fix it:

- Add a Gaussian Blur, and use the mask tool to apply the blur to specifically where the lines are occurring
 - [Tutorial #1](#)
 - [Tutorial #2](#)
 - [Tutorial #3](#)

Audio:

Other good edits/effects to try

- Go to Effect Controls -> Audio Transitions -> Crossfade
- ★ You can use **Constant Power** for more seamless transitions between, at the start, and at the end of audio clips
- ★ Apply the **Denoiser** effect to help reduce some unnecessary background noises. You just have to find the effect, and drop it into the desired clip
 - If that doesn't fix it, then try or add in a **DeHummer** or **DeReverb**
 - With each of these, have the audio play as you slowly adjust the level. Be light, heavy use of these effects will distort the speaker's voice!
- To do detailed fixes to audio:
 - Open the audio panel, then click on Enhance Audio

- To the left, find Bypass and open the box that says “edit”
- Try to lower the very first and very last dials (they are least likely to be picked up in the human voice range)

If none of this works, then you will have to try editing the audio in Adobe Audition. Audition is most helpful when you have clips that are static or have too much background noise, and Premiere is unable to fix the issue.

- Right click on the clip, and select “edit in adobe audition”
- Give it a listen, sometimes audition will automatically fix the audio for you
- If it still sounds messed up, try watching a video related to your situation:
 - Go back to linkedin learning, and to [this playlist](#)
 - In Premiere Pro Guru: Audio Finishing Techniques, watch through [Chapter 6](#)
 - If this doesn't help, see if your problem is covered in [Audition Essential Training](#)

Green Screen:

Other Helpful tips & tricks if the green screen is being stubborn

- Apply a *Channel Blur* effect to only the green channel (small but helpful)
- Click on *Repeat Edge Pixels*
- Then do Lumetri Color Effects (like the hue-saturation curve)
- Use the **Opacity Mask** to focus where the green screen effect will take place (helps remove bad edges and troublesome areas)
 - **This is likely the most helpful tip on here**
- The only other masks that will be helpful are in After Effects

If it's real, real bad: Edit the clip in Adobe After Effects

- Remove the Ultra Key effect in Premiere, then click “Edit in After Effects” and apply the **Key Light** effect
- Work down the list that pops up and make needed adjustments
- Work on despotting it
- You can also apply **Advanced Spill Suppression** to help get that green cast out

Other helpful tools

There are many different types of edits/tools you can use in Premiere, and I encourage you to learn about each of them because they may come in handy one day. Some of them are:

- **Ripple**: the changes made ripple throughout the timeline, changes the edit point in a clip (basically the clip length, how much of it you want included) and has the timeline move with that change
- **Roll**: contains the changes to either side of that edit point, the content of the clips are replacing each other (trimming one and extending the other)
- **Slip Tool**: moves the content (in and out points) of a clip without changing its position or length on the timeline

- **Slide Tool:** Moves the position of the clip on the timeline without changing the actual content of the clip, effects the content of the clips around it

Nesting

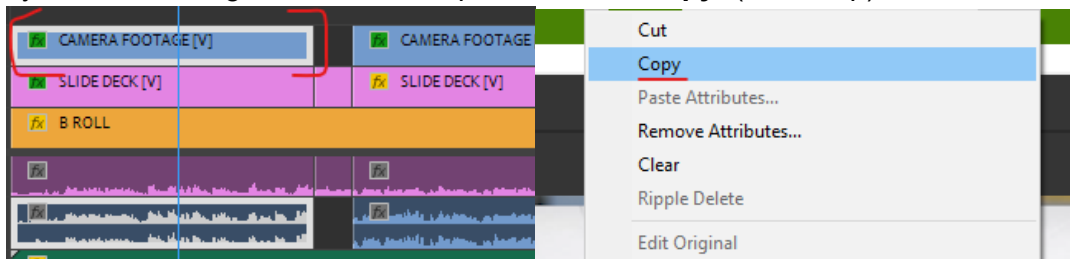
Simply select your desired videos, then right click and hit **Nest**

- This will take many clips *along the same track* and combine them into one big clip
 - You can then double click on that nested clip and it will open up into a new sequence where you can then edit the individual clips
- You can do mass color correction and edits to many clips this way
 - This will likely be most helpful with color correcting the B-Roll or Speaker

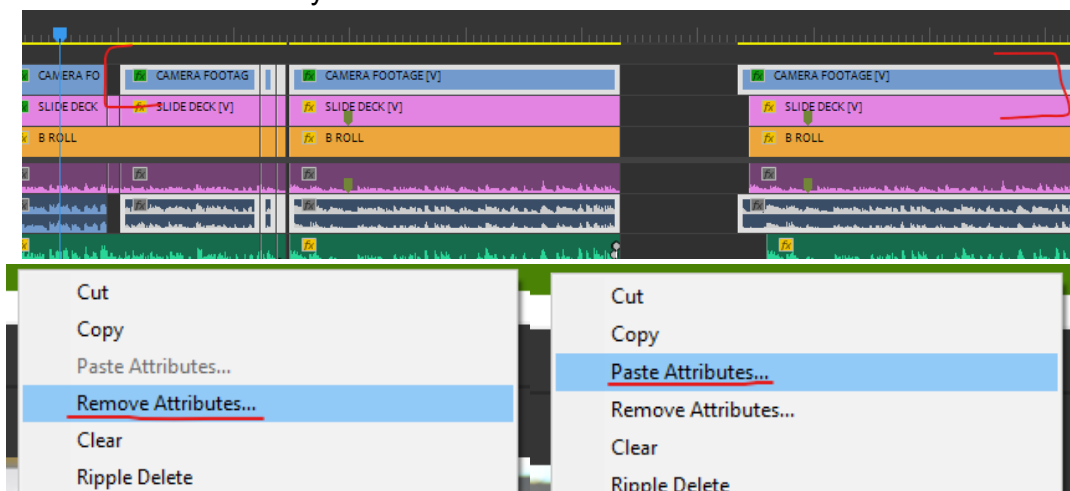
Color

If you ever are in a place where you have made a bunch of cuts to the footage already, and realize there is more color correction to do, then this is how you can easily fix all of the clips so their color correction matches:

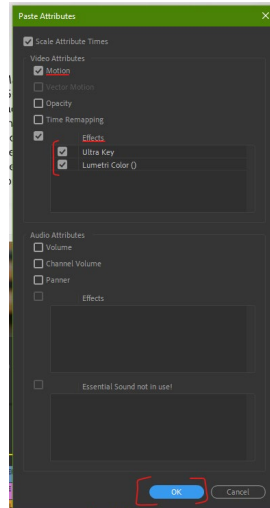
- Pick one clip, click on it, and proceed to do any necessary color correction needed.
- Once you are done, right-click on the clip, and select “**Copy**” (at the top)



- Now, highlight the rest of the clips in that channel (ex. The rest of the speaker clips or slide clips), right click, and select “**Remove Attributes**” to remove any and all of the effects on that clip to start with a clean slate. Then, right click again on those clips and select “**Paste Attributes**”
 - This option will only specifically paste the effects associated with the clip you copied, so instead of pasting the clip in another place, it will paste the effects applied into that clip onto these new ones that you have selected.



- A screen will appear asking you to select which specific effects you would like to paste onto the other clips, make sure Lumetri Color is selected, then select “OK”



To see the color scopes of your clips, click Window in the upper left corner then ensure there is a check mark next to “Lumetri Scopes.”

- You can then see the scopes by clicking on “Lumetri Scopes” which is next to Effect Controls on the upper left of the screen.
- Use this to help color correct and keep clips in balance
- When using this, keep the shadows towards 0 and highlights towards 100

Skin Tone Adjustments:

- To confirm skin tone accuracy, visit the **Color** tab at the top of the workspace and go to the Effect Controls panel.
- Use the **Pen Tool** next to the **Opacity** controls to draw a mask on the Program panel so that the only thing visible is a section of the Instructor’s skin
- In the top left panel, select the **Lumetri Scopes** tab and right click inside the panel. This will show you a list of luma spectrum charts. Deselect all of them except for “**Vectorscope YUV**”.
- In the timeline panel, hide all layers except for the one with the Instructor (show/hide using the eyeball symbol on the left side of this panel).
- Use the Lumetri Color controls to make any adjustments necessary to move the skin tone luma spectrum into alignment with the **-i axis** on the VectorScope YUV Diagram, trying to make that line centered between YI (yellow) and R (red). It should reach about halfway to the line that connects YI and R (the best way to make these adjustments is using the Temperature and Tint controls in the Lumetri Color panel)

Advanced Editing Tricks

- With the selection tool on, holding down Ctrl also does Ripple and Roll edits on the timeline
- Opt+</>: nudge a selected edit point
- Ctrl+T: cycles through the various ways to edit an edit point (roll or ripple) controlled again with the arrow keys

- ★ Q/W: trims or razor cuts a clip to the playhead, with Q and W determining the side this occurs on
 - ◆ Shift+Q/W: extends a clip to the playhead, with Q and W determining which side of the playhead this occurs on
 - ◆ Make sure you are soloing tracks for this one

→ Overlapping a clip onto another also creates a trim

★ Trim Edit Mode

- Double click on a clip to open Trim Edit Mode
 - Or select an edit point and toggle with T
- This will show the last frame of one clip and the first of the other
- The blue highlight in the viewer panel will show which clip is being edited
 - You have the ability to click on either one to do a ripple or in the middle to do a roll
- Pressing play will loop through this edit point
- Used for fine tune trimming

★ B-Roll Trick

- If your b-roll is too short, hit alt+drag to duplicate the clip (or just copy and paste it to the end of the timeline) then use a cross dissolve as a transition
- Want to use pictures as b-roll? Use the [ken burns effect](#) so the picture appears more dynamic

★ Name Tags

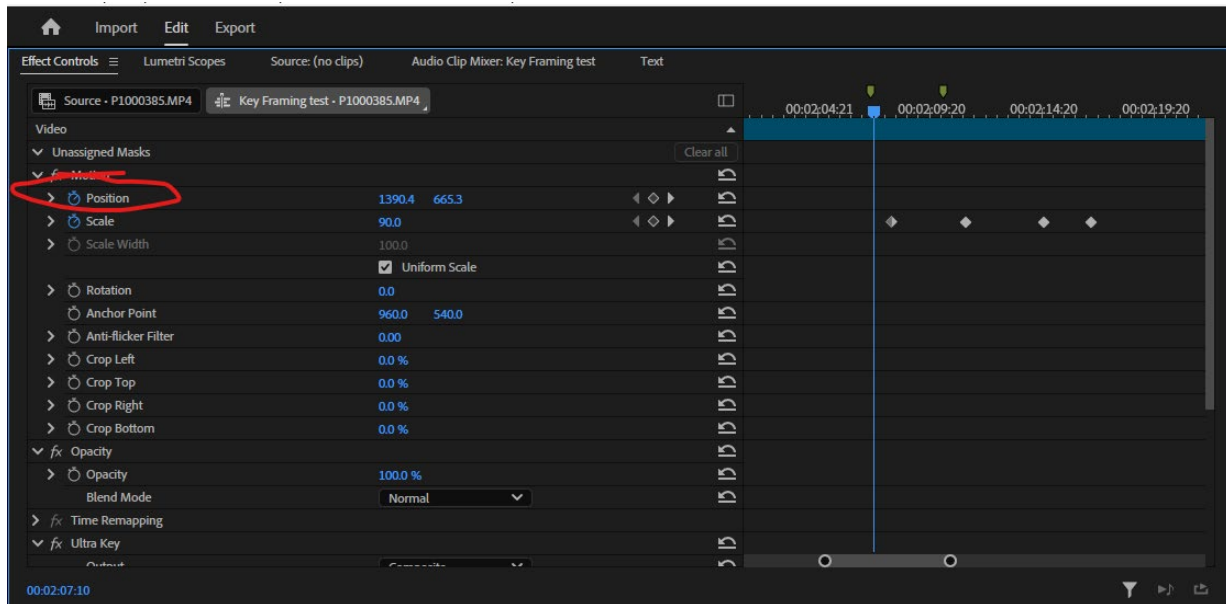
- If your speaker wants a name tag (text) in the video showing their name, use the graphics panel or text tool to add this in. See [this video](#) for the steps

Key Framing - Video

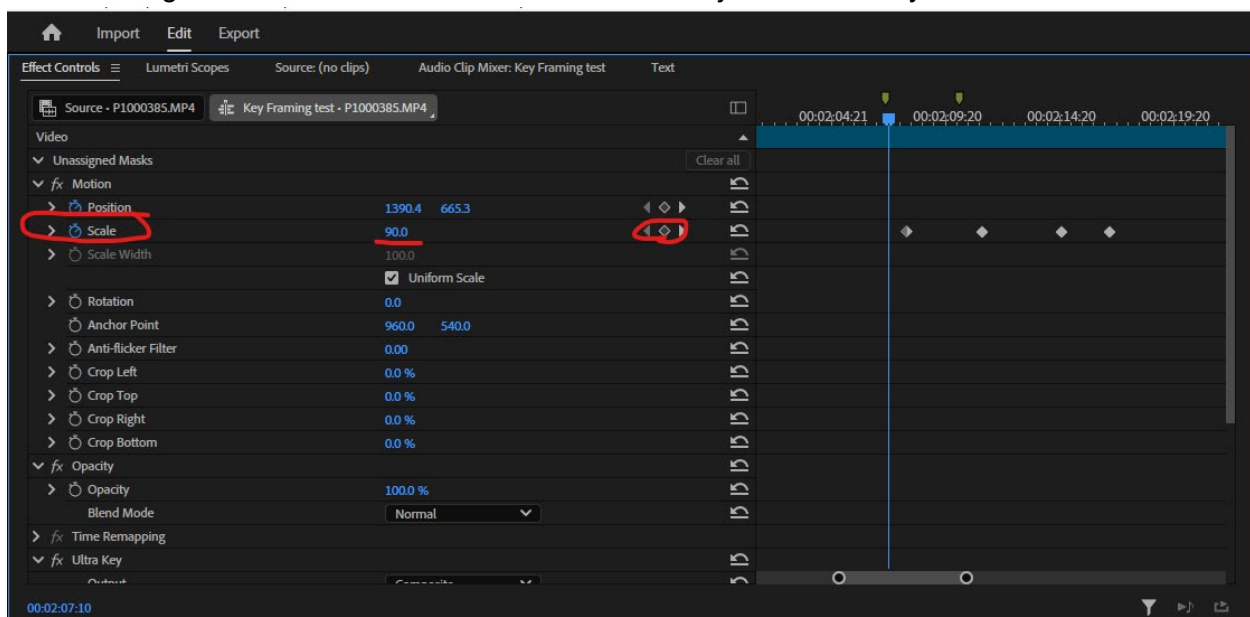
If you have an instructor who can't seem to sit still and is drifting on and off frame constantly than please review the "When to Yell "CUT"" document again. But if their already out the door and you can't do reshoots then give Key Framing a try.

Key framing is a form of animation, that can be used to help us get are subjects back in frame. It is not a seamless process, but when used well it can save a recording.

1. In order to set up a key framing open the **Effects Control Panel**.



2. Then find a section where the subject starts drifting off frame.
 - a. First find a point just before the drifting begins and click the stopwatch icon next to **Position**.
 - b. You should see a diamond icon appear on the adjacent timeline. That's just the beginning.
3. Next, as the subject begins to move out of frame, move them back into place like you would normally, which will create a new diamond icon on the timeline.
4. Now play the video between the two points. You'll notice that the subject will now be drifting in the direction you set. The closer the two points the faster they'll move.
 - a. The goal is to make it so no matter how the subject moves they never move.



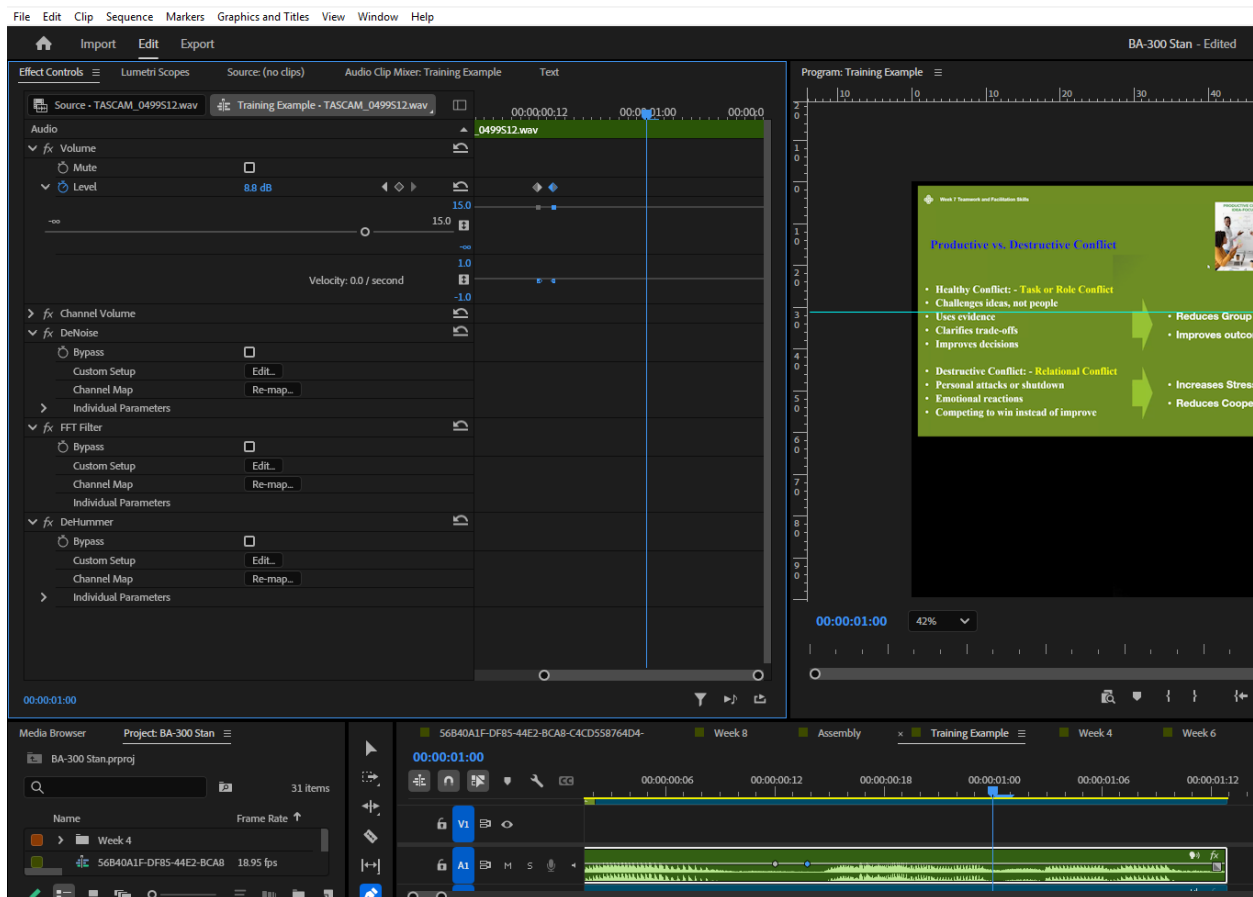
- b. When a subject moves closer to the camera that's when you can use key frames to alter the scale of the subject creating the illusion that they haven't moved at all. It's much the same process as position.

HELPFUL TIPS

- Use rulers to help keep the subject where you want them.
- Sometimes even when you remove the key frame points, Adobe will still move the subject anyway. I don't know why this happens exactly but the best solution I've found is just to right click "Remove attributes". You'll have to move the subject back into position though.
- It might be helpful to cut the target section within the clip. Good way to avoid causing problems down the line.
- I recommend pushing the limits when learning, but with scaling I generally don't go more than 10 points off the standard. For example, if the standard scale is 80, and the subject gets too close to the camera, I will lower it to 70. If the subject is too far away I will increase the scale to 90.

Key Framing - Audio

1. Audio Key framing is can help when the subject is going back and forth between high and low volume.



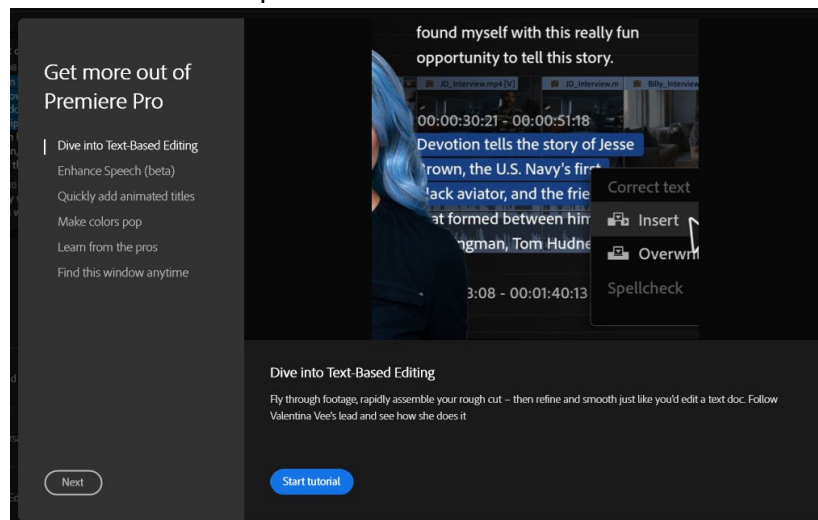
2. To get started go to your time line and right click on the target audio clip. Click "Show Key Frames" > "Volume". That's just to make sure your in the right setting.
3. Using your Pen Tool  click on the target section in the audio clip, right before the change you want to make.

- a. After this point, as you might expect, it's a lot like editing key frames in video.
4. **Adjust Keyframe Values:** Once you have keyframes, you can drag them up or down to increase or decrease the volume at that specific point.
 - a. To create a **fade-out**, place two keyframes at the end of your clip. Drag the second keyframe down to $-\infty$ dB (silence).
 - b. For a **fade-in**, do the same at the beginning, dragging the first keyframe down.
5. More Information here: <https://caitlinwatson.com/how-do-i-create-keyframes-for-audio-in-premiere-pro/>

Final fun things: Adobe AI

Check out these links to learn more:

- Explore this adobe [AI Editing](#) webpage
- Click on this button  in the upper right corner of the homepage of premiere to see each new feature, and do some tutorials
 - For our editing purposes, I do not recommend using text-based editing to remove filler words. It gives less control on where the cut points go, and may make it harder to apply morph cuts to fix those cutpoints



~~~~~  
End of the film,

*Fin.*

Relax with these baby animal photos:

