LEARN

Adobe Premiere Pro CC
for Video Communication

SECOND EDITION

Adobe Certified Associate Exam Preparation

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Adobe

Contents

Getting Started

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

About this product

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

We've built the training around the objectives for the Video Communication Using Adobe Premiere Pro CC (2018) Adobe Certified Associate Exam. If you master the topics covered in this book and video, you'll be in good shape to take the exam. But even if certification isn't your goal, you'll still find this training will give you an excellent foundation for your future work in video. To that end, we've structured the material in the order that makes most sense for beginning learners (as determined by experienced classroom teachers), rather than following the more arbitrary grouping of topics in the ACA Objectives.

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

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

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

Most chapters provide step-by-step instructions for creating a specific project or learning a specific technique. Many chapters include several optional tasks that let you further explore the features you've already learned. Chapter 6 acquaints you with other skills and concepts that you'll come to depend on as you use the software in your everyday work. Here is where you'll find coverage of parts of Domain 1 of the ACA Objectives that don't specifically relate to features of Premiere Pro but that are important components of the complete skill set that the ACA exam seeks to evaluate.

Conventions used in this book

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

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

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

Terms that are defined in the Glossary appear in bold and in color, such as:

> The **web font** that's used in the header of the page is just what the client is looking for. That's a great thing.

▶ *Video 4.6* Create Picture-in-Picture

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

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

★ *ACA Objective 2.4*

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

NOTE

A histogram is a graph that represents how many pixels of each tonal value exist within the image.

Operating system differences

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

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

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

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

Installing the software

Before you begin using *Learn Adobe Premiere Pro CC for Video Communication,* make sure that your system is set up correctly and that you've installed the proper software and hardware. This material is based on the original 2018 release of Adobe Premiere Pro CC (version 12.1) and is designed to cover the objectives of the Adobe Certified Associate Exam for that version of the software.

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

CHAPTER OBJECTIVES

Chapter Learning Objectives

- Apply special effects.
- Draw a simple opacity mask.
- Use the Ultra Key effect to remove a green screen.
- Animate effects with keyframes.
- Add video layers.

Chapter ACA Objectives

For full descriptions of the objectives, see the table on pages 279–283.

DOMAIN 1.0
WORKING IN THE VIDEO INDUSTRY
1.1, 1.2

DOMAIN 2.0
PROJECT SETUP AND INTERFACE
2.1, 2.3

DOMAIN 4.0
CREATE AND MODIFY VISUAL ELEMENTS
4.2, 4.5, 4.6

CHAPTER 4

Compositing with Green Screen Effects

In this project's scenario, our editor for Brain Buffet TV is out today, so we need you to edit the weather report. This will give you some great practice compositing the footage shot on our green screen with the weather graphics. You'll learn how to "key out" a background, import a layered Adobe Photoshop CC file, and light for green screen. The entire scene is only about 25 seconds long.

Preproduction

As you've learned, production can't start until the project requirements are clearly understood. Let's review them before you begin:

- **Client:** Brain Buffet TV
- **Target Audience:** Brain Buffet TV is broadcast at the Happy Old Retirement Home, so your target audience is 70–90 years old, mostly female.
- **Purpose:** The purpose of the weather report is to let the people living in the retirement home know what type of weather to expect if they go outside.
- **Deliverables:** The client expects a 20-to-30-second video featuring the weather report layered over the map and motion graphics illustrating the weather-related facts. The video should be delivered in H.264 720p. The client also requires an audio file that can be used to create a written transcript for the deaf. The audio should be delivered in MP3 format with a bitrate of 128 Kbps.

Listing the available media files

Some media has already been acquired for the project. What do you have to work with? Unzip the project files using the same techniques you used for the previous project, and look through the unzipped folders:

- A master video clip shot in front of a green screen
- A weather map still image in Photoshop format with separate layers for sunshine, temperatures, and thunder and lightning
- A TV station logo still image in Photoshop format
- A hiking photo

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

Setting Up a Project

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

1 Start a new project, name it **weather report**, and save it in the project4_ weatherman folder.

2 In the open project, switch to a workspace that displays the Project panel, such as the Assembly workspace.

3 Import the two files weatherReport.mp4 and hiking.jpg into the Project panel; leave the other files alone for now.

Importing layered Photoshop documents

Now you'll import the two Photoshop files, and you'll see that they import slightly differently than the other files.

1 Import the weatherMap.psd file.

The Import Layered File dialog box appears. It lists the layers inside the document along with options for how to import them. You can import the layers as a single image or as individual images.

2 In the dialog box, click the Import As menu and choose Individual Layers (**Figure 4.1**); then click OK.

Check boxes let you choose which layers to import, but in this case you want all the layers, so leave them all them selected.

3   Click OK. Notice that the weatherMap.psd file was imported as a bin, with separate images inside the bin that were derived from each layer in the Photoshop file (**Figure 4.2**).

Layered Photoshop files are useful for video graphics because it's possible to animate each layer independently in Adobe Premiere Pro CC. You'll soon see how this works.

4   Import the BBLogo.psd file.

5   Click the Import As menu, choose Merge All Layers to import the file as a single image, and then click OK.

The logo was imported as a single image because there is no need to work with its layers separately in Premiere Pro.

Figure 4.1 Importing the layered PSD file as individual layers
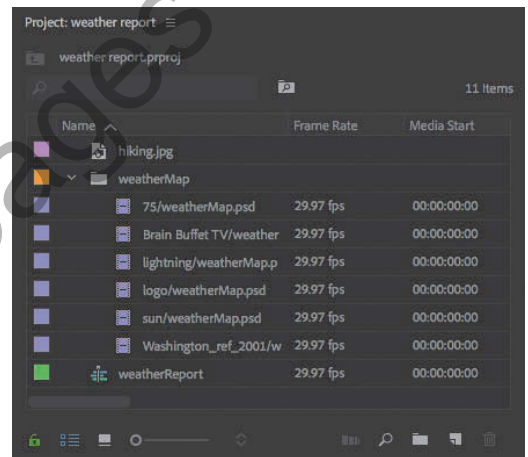
Figure 4.2 Images from the layered weatherMap.psd file imported into a bin inside the Project panel, shown in List view

White balancing a clip using a gray target

Create a new sequence based on the weatherReport.mp4 clip, using any of the techniques you've learned.

The weatherReport.mp4 clip begins with someone holding up a target with three shades of neutral gray on it. Why does this clip start this way? It's a **green screen** clip, which features a subject against a solid green backdrop that you will soon replace with a different background. The process of removing a solid-colored background from a shot is called **chroma key compositing**, or "keying out" the background. *Chroma* refers to the color that's keyed out.

In a natural scene, the camera can usually find some neutral areas to use as a reference for white balancing the video. In a green screen clip, there are neither neutral colors nor natural colors. If the camera is set to automatic white balance, it has no reliable way of deciding what the proper white balance should be. The gray target provides the necessary neutral reference in the clip when you want to use the White Balance eyedropper in the color correction tools in Premiere Pro, such as the Fast Color Corrector you used in Chapter 3 or the Three-Way Color Corrector demonstrated in the tutorial video for this chapter.
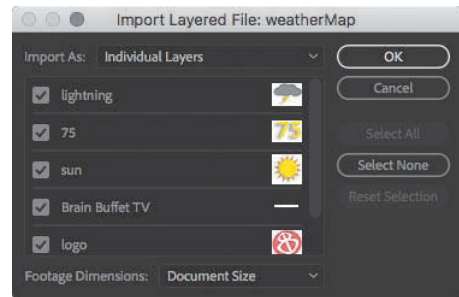
Why is such an unnaturally green color chosen as the key color? That color is easy for Premiere Pro to isolate and remove cleanly, without removing anything you want to keep visible. If you use a backdrop with a color that appears in nature, such as an earth tone, a background replacement feature might accidentally remove natural areas you want to keep visible, such as a person's face or clothing.

The target in the video has three strips representing highlights, midtones, and shadows. If you applied a color correction effect that has just one eyedropper, it may be best to click middle gray or white. If you applied a color correction effect with eyedroppers for different tonal ranges, such as the Fast Color Corrector (**Figure 4.3**), you'll want to do the following:

- Click the White Level eyedropper on the white stripe in the handheld target in the Program Monitor.
- Click the Gray Level eyedropper on the middle gray stripe.
- Click the Black Level eyedropper on the black stripe.

Figure 4.3 The Fast Color Corrector is an effect that uses three eyedroppers for more precise white balancing by sampling highlights, midtones, and shadows.

Preparing to shoot green screen clips

A background replacement feature works best when the area to be replaced is cleanly defined so that it's easy to isolate. The background you're replacing must have consistent color and consistent lighting.

Follow these guidelines for successfully shooting a scene on a green screen background:

- Light the background evenly. If you have "hot spots," you may need more lights to cover more of the background area, or you may need to add diffusers to the lights.

- Make sure the green screen is clean and not wrinkled. It should be solid and not contain any kind of a pattern or gradient. This is easy to achieve because you can buy rolls of green screen background or use green screen paint.

- Position the talent several feet away from the background. This will help prevent shadows from falling on the green screen and prevent green reflections (spill) on the talent. Doing so will also make it more likely that the background will be out of focus so that stains or wrinkles on the green screen will be less visible.

- Use a standard key light and fill light to make sure the talent is well lit. (A key light is about lighting the subject, not about chroma keying.)

- Add hair lights so that the rim light effect helps separate the outline of the talent from the background.

- Dress the talent in colors that are not similar to the green screen so that keying software can easily distinguish the background color that needs to be removed.

Compositing a Green Screen Clip with a New Background

Now you're ready to remove the green screen, revealing the weather map underneath.

Drawing a garbage matte

The first phase of green screen compositing is to draw an **opacity mask**, which is traditionally called a **garbage matte**. Although it is possible to simply have Premiere Pro remove the background based on the green color, using an opacity mask quickly masks off the areas that never need to be shown at any point in the clip, reducing the amount of potential variation in the green screen color and making background removal easier and faster.

★ *ACA Objective 2.3*

★ *ACA Objective 4.6*

▶ **Video 4.4** *Key Weatherman over Weathermap*

1 In the Timeline panel, drag the green screen clip, weatherReport.mp4, to a higher track. For example, put a green screen clip on V2 so that you can put the new background under it on track V1.

2 Drag the weather map graphic, Washington_ref_2001/weatherMap.psd, to track V1 at the beginning of the clip.

3 With the Rate Stretch tool, stretch Washington_ ref_2001/weatherMap.psd to match the duration of weatherReport.mp4 (**Figure 4.4**). You need to use the Rate Stretch tool because Premiere Pro sees the PSD file as more of a video clip than a still image.

Figure 4.4 The weather-Map graphic set up with the correct position and duration in the Timeline panel
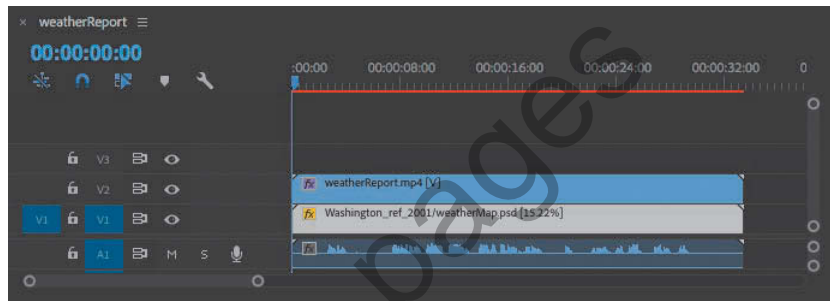
4 Make sure the weatherReport.mp4 clip is selected in the Timeline panel.

5 Scrub through or play back the sequence and note how far out weather reporter Joe's hands extend during the presentation.

6 In the Effect Controls panel, expand the Opacity setting.

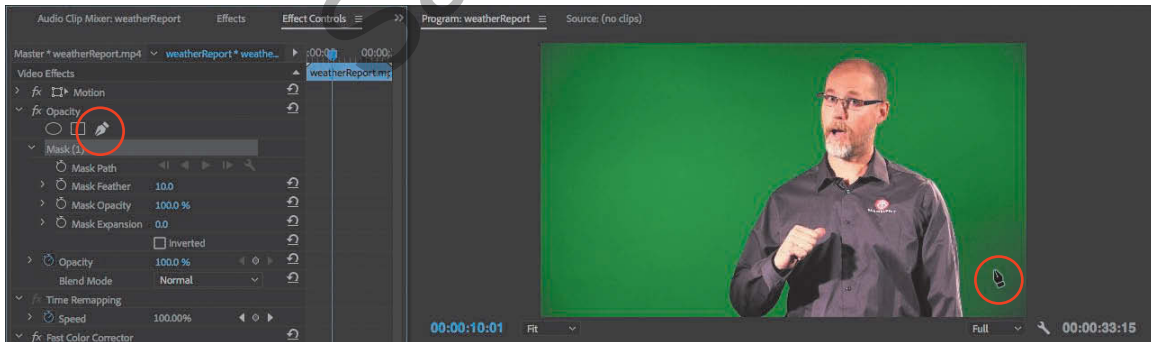7 Select the Free Draw Bezier tool ( ) (**Figure 4.5**).

Figure 4.5 The Free Draw Bezier tool selected in the Effect Controls panel and positioned over the Program Monitor

8. In the Program Monitor, click the Free Draw Bezier tool around Joe to draw a rough mask that stays outside the furthest reach of Joe's hands during the presentation (**Figure 4.6**).

The mask doesn't have to follow Joe's outline tightly or precisely; leave a bit of margin between Joe and the mask path. Click only in the green areas; don't click any points inside Joe, and don't let any path segments cross over Joe.

9. When you're ready to close the path, click the tip of the Free Draw Bezier tool on the first point you drew.

The path automatically closes. The area outside the mask becomes transparent (**Figure 4.7**).

10. Play back the sequence and see if any part of Joe's body crosses over the mask at any time.

11. If you need to move a path point or make other adjustments to the path, use the Selection tool to reposition any points on the mask path. If you need to move a point outside the frame, zooming out will let you see outside the frame.

12. If you want to convert any straight segments to a curved segment, Alt-drag (Windows) or Option-drag (macOS) a point to extend Bezier handles. These handles curve the segments extending from a point (**Figure 4.8**).

Figure 4.6 Drawing the path of an opacity mask

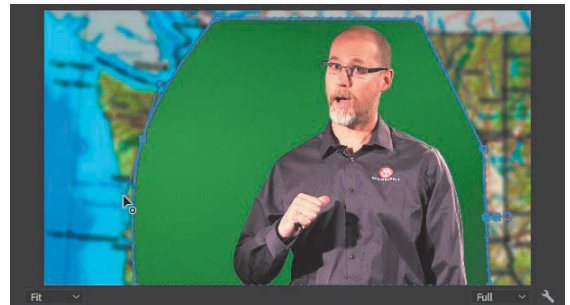**Figure 4.7** A completed opacity mask path

Figure 4.8 Creating curved segments by extending Bezier handles

KEYING OUT THE GREEN BACKGROUND

With the garbage matte in place, now you can have Premiere Pro concentrate on isolating and removing the green screen color that remains.

1　In the Effect Controls panel, find the Ultra Key video effect (remember to use the search feature in the Effects panel). Drag Ultra Key from the Effect Controls panel and drop it on the weatherReport.mp4 clip in the Timeline panel.

2　In the Effect Controls panel, scroll down to the Ultra Key settings and select the Key Color eyedropper (**Figure 4.9**).
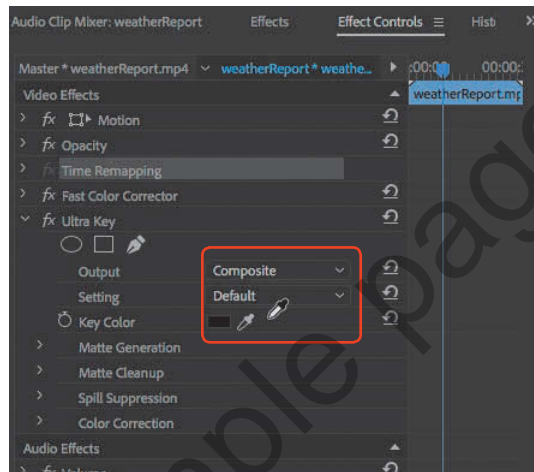
Figure 4.9 The Key Color eyedropper selected in the Ultra Key settings; the pointer is now an eyedropper.

3　Click the Key Color eyedropper on the green screen in the Program Monitor.

This samples the green color that Ultra Key should remove, and what was the green screen color should now be transparent (**Figure 4.10**).

Figure 4.10 Before and after clicking the green screen color with the Key Color eyedropper

TIP

You may get better results if you click the Key Color eyedropper in a darker area of the green screen.

4　In the Effect Controls panel, go to the Ultra Key settings, click the Output menu, and choose Alpha Channel. This displays the mask created by Ultra Key so you can see whether it is clean enough (**Figure 4.11**).
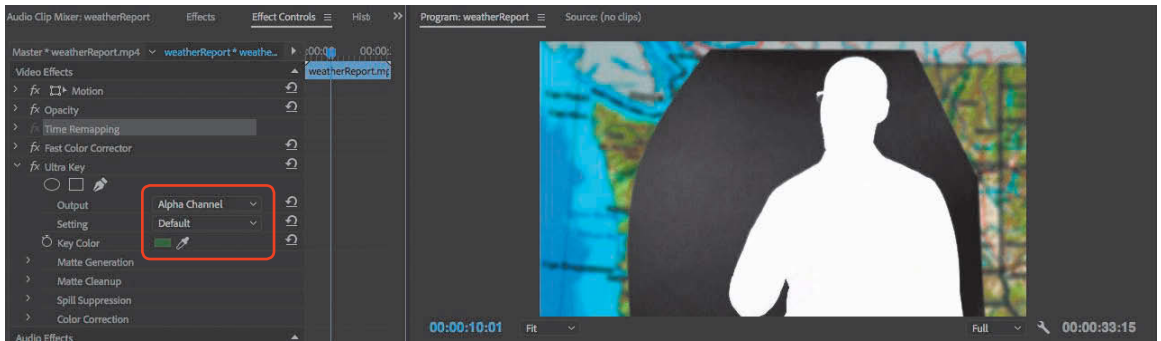
Figure 4.11 After choosing the Alpha Channel setting

There is a saying that can help you remember how to read an alpha channel: "White reveals, black conceals." White mask areas allow the clip to display because they represent opaque areas, whereas black areas are part of the mask that makes those areas of the clip transparent. Gray areas are partially transparent, so dark gray areas are mostly transparent but still let through some of those clip areas.

5 Scrub through the sequence to see if the mask is clean for the entire sequence.

6 If the mask is not clean (not fully black) in some areas, in the Effect Controls panel go to the Ultra Key settings, click the Settings menu, and choose a different option to see which one works best. Each option is a preset for the advanced settings below the Key Color option (**Figure 4.12**). If the advanced settings are expanded, you can see how they change when you choose a Settings preset.

A common reason for mask variations is uneven lighting on the green screen.
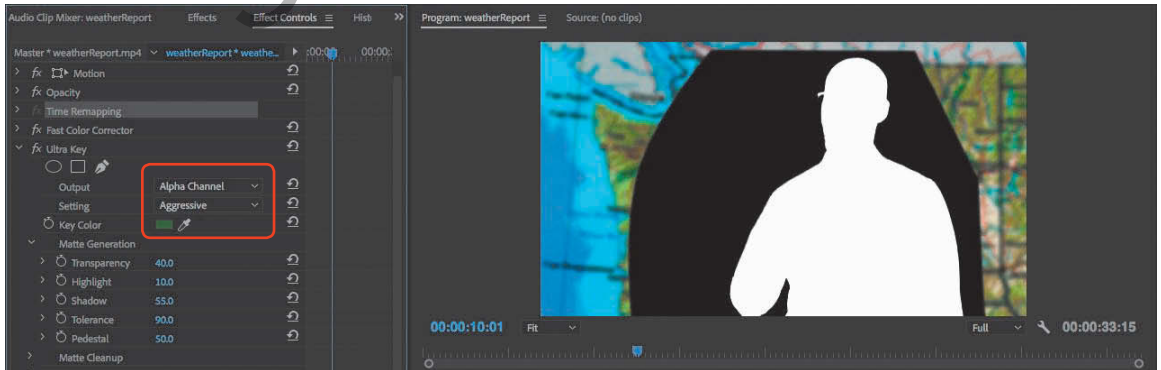
Figure 4.12 Settings presets change the values in the advanced settings.

If you're feeling adventurous or already have a technical familiarity with key-ing, you can expand the Matte Generation, Matte Cleanup, Spill Suppression, and Color Correction settings and try adjusting them. If it feels like you have to work too hard to produce a clean mask, the fastest fix may be to sample a different Key Color by repeating steps 3–5.

7 Scrub through the sequence to see if the mask is now clean for the entire sequence. If it isn't, try step 6 again.

8 In the Effect Controls panel, go to the Ultra Key settings, click the Output menu, and choose Composite.

This displays the composite result of the two tracks plus the mask applied to the upper track.

9 Play back the sequence to make sure it looks right. Watch out for irregularities in the keyed-out area, and keep an eye out for green spill on the subject.

Adding and Animating More Graphics

With the weather presentation composited over the weather map, it's time to add some more graphics to help round out the weather report.

Adding a track

You'll soon add graphics on another track. If your sequence doesn't have an empty track above the sequence, add one.

Right-click (Windows) or Control-click (macOS) the Timeline panel just to the left of where the highest video clip starts, and choose Add Track (**Figure 4.13**). Premiere Pro adds a new video track above the track where you clicked.
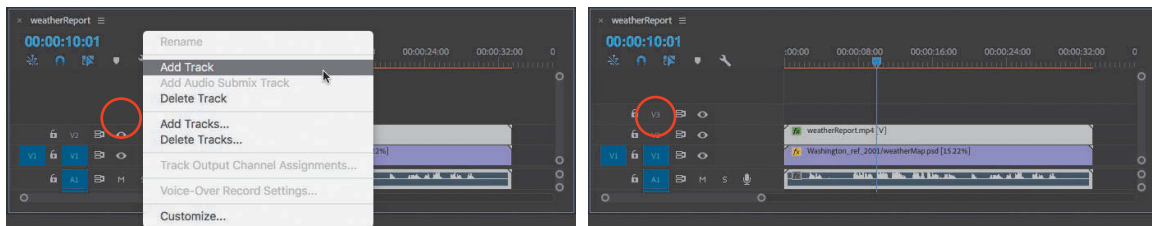

Figure 4.13 Adding a track

Adding an animated logo

You need to add the Brain Buffet logo so that it enters the frame at the bottom-left corner while rotating and stops at the bottom-right corner of the frame.

1   In the weatherMap bin in the Project panel, drag BBLogo.psd to the beginning of the sequence, onto an empty track above the others.

2   Use the Rate Stretch tool ( ) to display the logo during the entire duration of the sequence.

3   Select the logo and resize and reposition it in the bottom-right corner of the frame, in one of the following ways:

■   In the Program Monitor, double-click the logo, drag to reposition it, and drag its handles to resize it. Be careful not to accidentally drag the anchor point ( ).

■   In the Effect Controls panel, with the Motion settings expanded, make sure Uniform Scale is selected and scrub the Position and Scale values.

4   In the Effect Controls panel, adjust the Opacity value to around 70% to make the logo semitransparent (**Figure 4.14**).
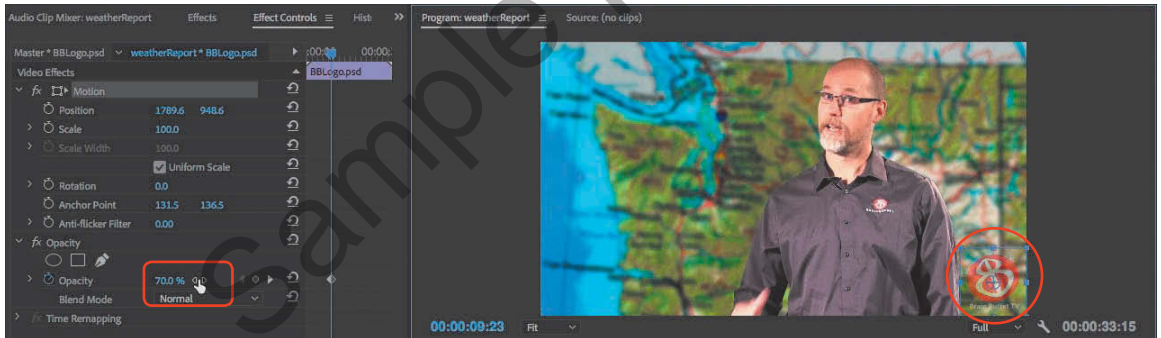

Figure 4.14 Adjusting Opacity of the Brain Buffet logo at its final position

5   Move the playhead to the time when the logo should stop at the bottom-right corner, when Joe finishes saying "Welcome to Brain Buffet TV!"

6   In the Effect Controls panel, enable the Toggle Animation button for the Position and Rotation options so that it adds Position and Rotation keyframes at the current time (**Figure 4.15**).

Figure 4.15 Position and Rotation keyframes added at the playhead
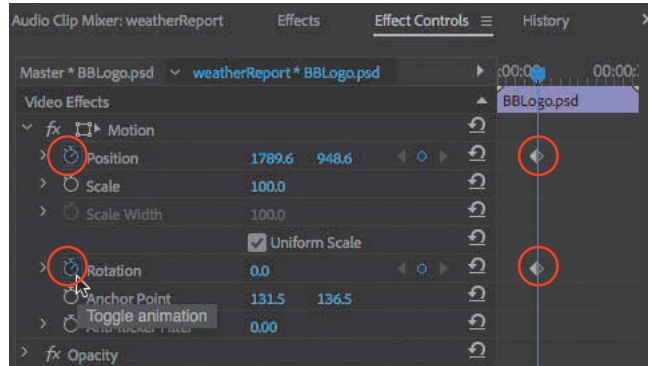
TIP

As you add tracks to a sequence, you might want to drag the horizontal dividers between tracks and the audio/video track sections so that you can see what you want to work on.
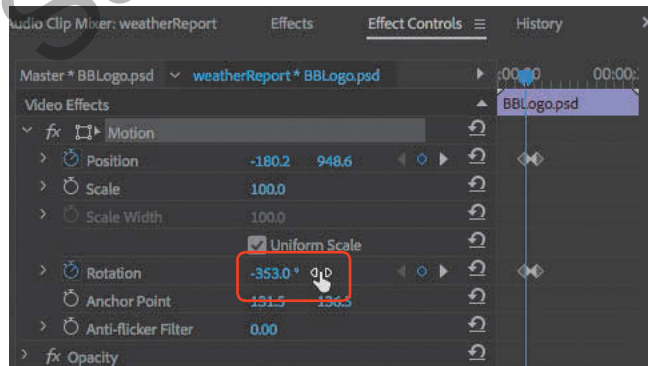
Figure 4.16 Scrubbing to set the Rotation angle

7   In the Timeline panel, move the playhead to where Joe starts saying "Welcome to Brain Buffet TV!"

8   In the Program panel, if the logo isn't selected, double-click it, and then Shift-drag it to the left until it is slightly off screen. This is its starting point.

9   With the logo still selected, in the Effect Controls panel scrub the Rotation setting to the left to "wind up" the rotation in a counterclockwise direction to its starting point (**Figure 4.16**). Stop when the rotation angle is around –360 degrees.

Because Toggle Animation is on for Position and Rotation, a keyframe is added at the playhead.

TIP

When editing a keyframe, make sure the playhead snaps to it before editing the keyframe value. You know you're on it when Add Keyframe is blue.

10 To make the logo slow to a stop instead of suddenly stopping, right-click (Windows) or Control-click (macOS) the second Position keyframe, and choose Temporal Interpolation > Ease In from the context menu that appears (**Figure 4.17**).
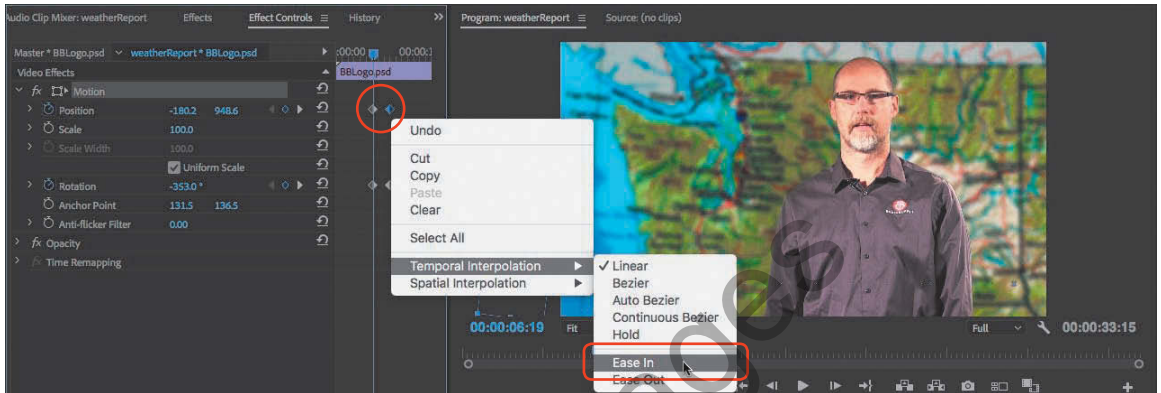

Figure 4.17 Applying the Ease In command to the end of the motion

11 Play back the sequence and evaluate both the movement and rotation. Make any additional adjustments that are needed.

SPECIFYING ROTATION ANGLES

When entering an angle for Rotation, 360 degrees is a complete rotation in one direction, whereas –360 degrees is one complete rotation in the opposite direction. You can go beyond 360 degrees if you want to specify multiple rotations; for example, 1x20 means one complete clockwise rotation plus 20 degrees, and –2x231 means two complete counterclockwise rotations plus another 231 degrees counterclockwise.

Adding weather graphics to the map

With the presenter now composited over the weather map, it's time to add the weather graphics that appear over the map: a lightning icon and a sun icon. They don't need to move, so to help keep them organized you'll first create a sequence that contains them both.

▶ *Video 4.6 Create Picture-in-Picture*

1. In the weatherMap bin in the Project panel, create a new sequence based on the sun/weatherMap.psd file.

2. Rename the new sequence **sun and 75**.

3. From the weatherMap bin, drag the 75/weatherMap.psd file to the Timeline panel. In the Project Monitor, the 75 should appear just below the sun (**Figure 4.18**).
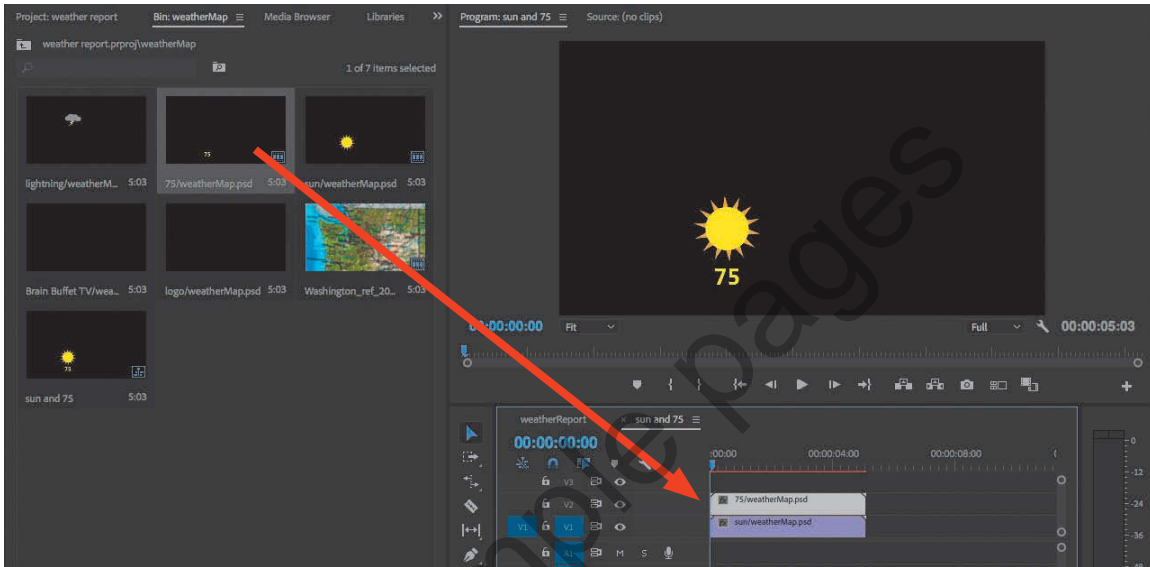

Figure 4.18 Adding the temperature to the sun

4. Click the weatherReport tab in the Timeline panel to make it active.

5. Play the weatherReport sequence so that you can identify where Joe says "sunshine and 75 degrees." Position the playhead to the time where he starts saying that phrase, because that's where you're about to add the sequence you just created.

6. Drag the "sun and 75" sequence from the weatherMap bin and drop it in the Timeline panel, in the empty space just above the top track so that it begins at the playhead (**Figure 4.19**).
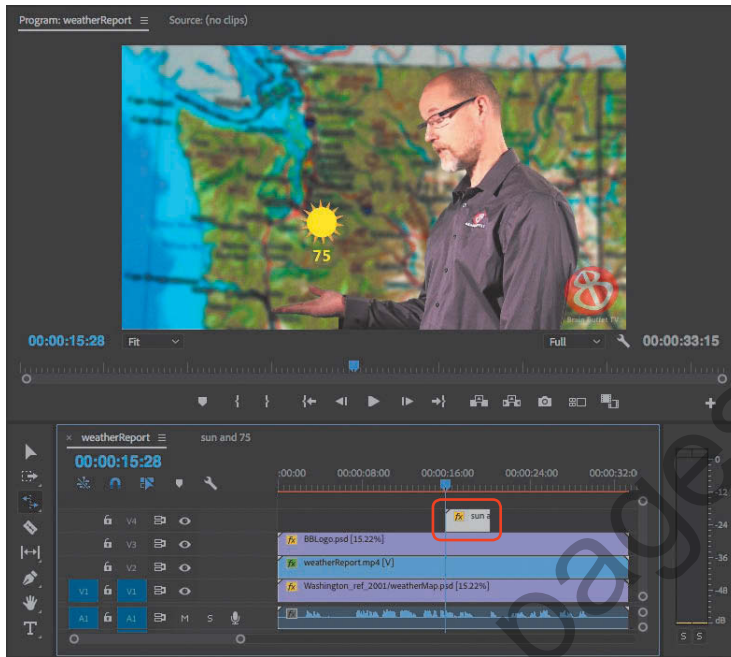
Figure 4.19 The "sun and 75" sequence nested within the weatherReport sequence

Dropping an item into the empty space above tracks automatically adds a track for the item you drop, so you don't have to use the Add Track command in advance.

7 Add cross-dissolve video transitions to the start and end of the "sun and 75" clip to fade it in and out.

8 Play the weatherReport sequence so that you can identify where Joe says "thunder and lightning." Position the playhead to the time where he starts saying that phrase, because that's where you're about to add the lightning graphic.

9 Drag the lightning/weatherMap.psd graphic from the weatherMap bin and drop it in the Timeline panel to the top track so that it begins at the playhead.

10 With the lightning/weatherMap.psd graphic selected in the Timeline panel, in the Effect Controls panel scrub the two Motion values (X and Y) to position the lightning graphic over Joe's hand (Figure 4.20). This is another way to position a clip.
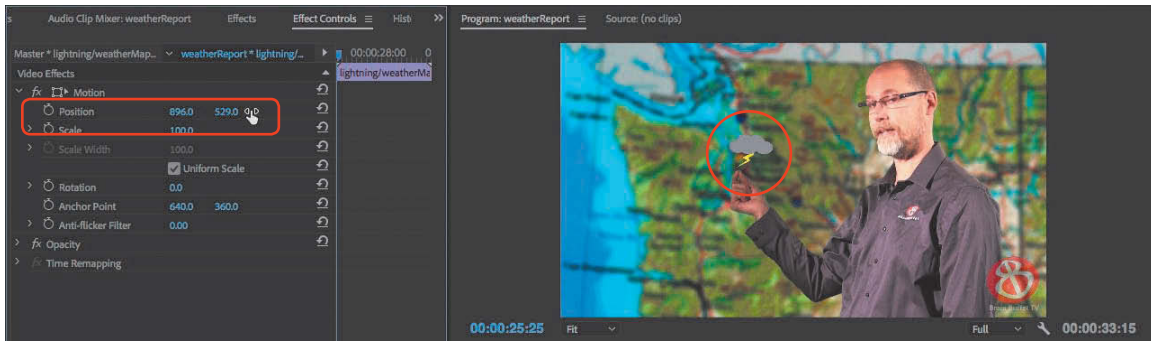
Figure 4.20 Adjusting the Position keyframe values for the lightning graphic

11 Animate the lightning graphic so that it slides down into the frame from the top to follow how Joe's hand comes down when he mentions thunder and lightning.

You did this earlier in this chapter with the Brain Buffet logo, and you can use a similar technique here by using the Effect Controls panel to set Position keyframes at the start and stop of the animation. But this time the primary movement is along the y axis (the second Position option).

12 Play the weatherReport sequence so that you can identify where Joe says "camping." Position the playhead to the time where he starts saying that phrase, because that's where you're about to add a hiking photo.

13 From the Project panel, drag the hiking.jpg file to the top track.

14 Resize and reposition hiking.jpg so that it appears to sit on Joe's hand.

15 In the Effect Controls window, find the Drop Shadow video effect (it's in the Video Effects > Perspective group). Drag Drop Shadow from the Effect Controls panel and drop it on the hiking.jpg clip in the Timeline panel.

TIP

This sequence contains more tracks and effects than you've worked with so far, which is more work for your computer's processor. If playback isn't smooth, click the Select Playback Resolution menu and choose a resolution lower than Full, such as 1/2.

TIP

If scrubbing requires dragging a long way to reach the values you want, press Shift while scrubbing.

16 In the Effect Controls panel, find the Drop Shadow settings until you like how it looks (**Figure 4.21**).
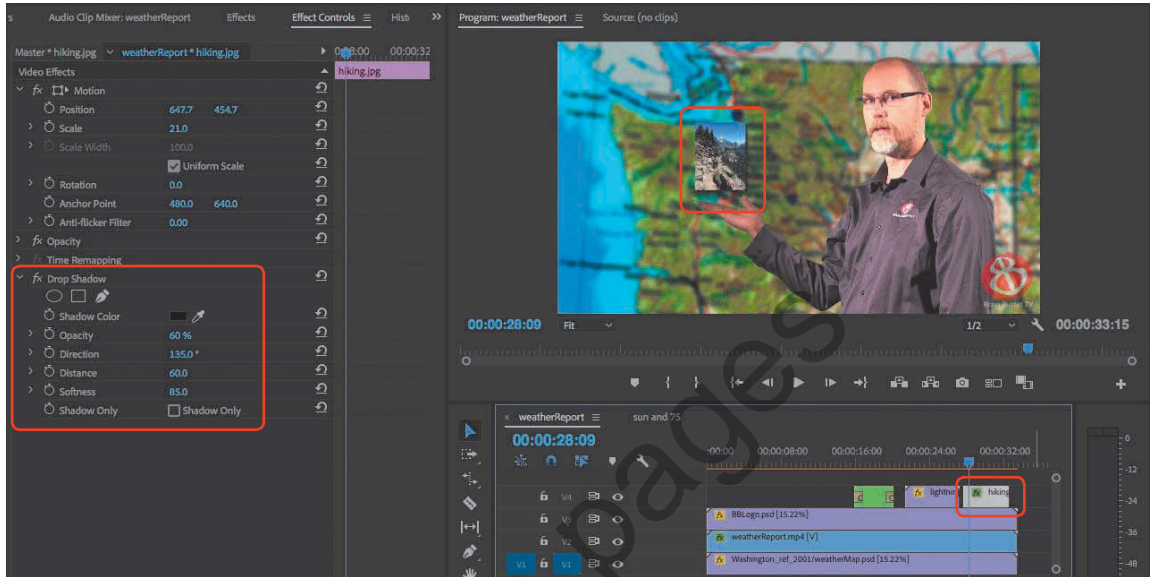

Figure 4.21 Drop Shadow settings in the Effect Controls panel

17 Play back the weatherReport sequence and clean up any loose ends that you find.

If you didn't edit out the gray target at the beginning, move the playhead to just before Joe says "Welcome to Brain Buffet TV!" Set a sequence In point, and set a sequence Out point after Joe stops talking at the end.

Exporting Final Video and Audio

When you're satisfied with how the sequence looks, export the final video using the H.264 YouTube 720 HD preset for easy online delivery and playback to the audience at the retirement home. As you did in Chapter 2, export the sequence to the Adobe Media Encoder queue for final rendering. But before you click the Render button, remember that one of the deliverables is an MP3 audio file that can be used to create a transcript for the hearing-impaired. You can easily create the audio file from the same sequence in Adobe Media Encoder so you don't have to export twice from Premiere Pro.

▶ **Video 4.7** *Export with Adobe Media Encoder*