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Audio and Video Editing

Video Transitions and Keyframes

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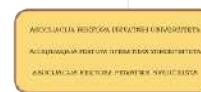
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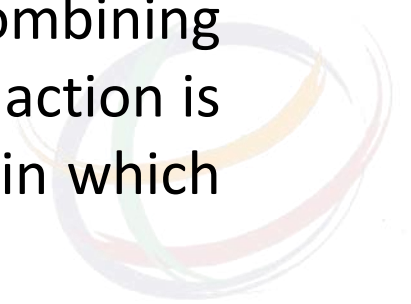
Exercise Objective

- *The objective of this exercise is purposeful manipulation of video transitions, whose use should contribute to a higher-quality dramatic flow of the video, while their addition and adjustment in a specific place are only the technical aspects of this procedure.*
- *Most attention will be devoted to transitions most commonly used in practice: dissolve, wipe, fade-in/fade-out, along with understanding the technical limitations in their application.*
- *In the second part of the exercise, the use of keyframes in the process of animating movement of static or moving images will be clarified.*

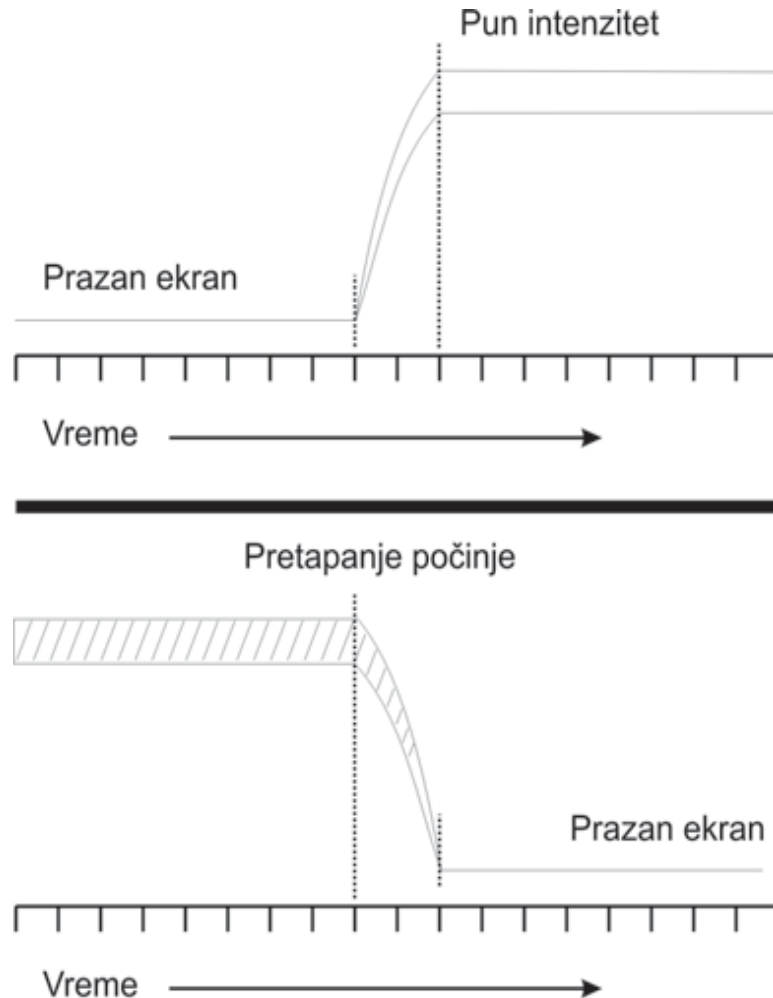


Methods of Connecting Shots

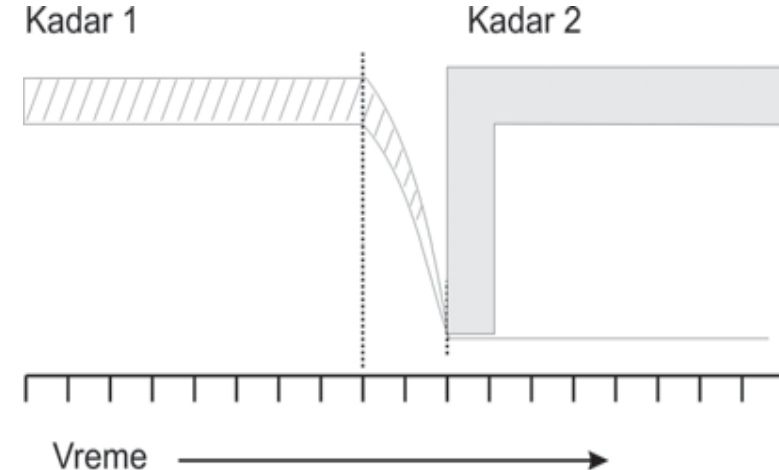
- **Cut**
 - A cut is an instantaneous change from one shot to another. Like all other production procedures, the cut must be purposeful. A cut placed in the wrong moment can interrupt the necessary continuity of shot changes.
- **Fade in / fade out**
 - Fade in is a transition that allows a gradual introduction into the action. Fade out is a transition that allows a calm ending of the action. By combining fade out – fade in, two sequences are connected and a pause in the action is created. In this way, it is possible to connect two slower sequences in which it is necessary to emphasize a change of place or time.



Methods of Connecting Shots

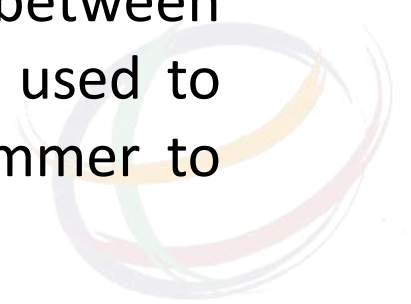


- By combining a cut and fade in/fade out, it is possible to emphasize the new shot.



Methods of Connecting Shots

- **Dissolve**
 - When one image disappears and another appears, a dissolve occurs. This transition is extremely smooth, with the smallest possible interruption of visual flow. A fast dissolve most often implies that two actions are parallel. A slow dissolve most often suggests a change in time or place.
- **Matched dissolves**
 - If two similar shots are carefully framed and a dissolve is applied between them, a transformation effect can be achieved. Most often this is used to indicate a change in time (from a boy to an adult man, from summer to winter), or magic (a pumpkin turning into Cinderella's carriage).



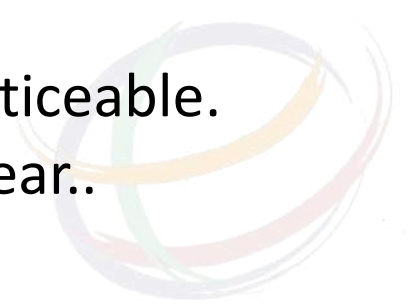
Methods of Connecting Shots

- **Out-of-focus dissolve**
 - While the first camera gradually loses focus, the dissolve goes to the camera whose shot is completely out of focus, which then sharpens. This effect is mainly used for flashback.
- **Split screen (composite shot)**
 - If a wipe is stopped in its movement, the screen remains split, and both shots can be seen. In this way, events happening at the same time are shown, interactions between events at different locations (telephone conversation), before-and-after comparisons (growth, development), and comparisons of different versions (map vs. satellite image).

Methods of Connecting Shots

- **Wipe**

- A wipe is a visual effect mostly used as a decorative transition. It can appear in various forms. Most often, production switchers have electronic circuits intended for wipes. In early films it had extensive use, and today it is most often used in trailers and commercials.
- The wipe effect serves to reveal, hide, or segment the image depending on how it is applied. In all its forms, it draws attention to the flat surface of the screen and destroys any 3D illusion.
- The edges of a wipe can be sharp or soft, less noticeable. Wipes can have a variety of geometric shapes: circular, square, or linear..



Exercise 4

1. Start Adobe Premiere Pro, select Open Project > Seckanje.
2. Play the sequence.
 - *The video clips follow in a logical order; however, to replace or soften the transition from one shot to another between the video clips Video2_2 and Video2_3, we will apply a video transition.*
3. From the Effects panel, choose Video Transitions > Dissolve > Cross Dissolve, drag the transition to the place between the two video clips. By moving the transition at the cut point left–right, or by centering it, different effects can be achieved. Place the transition at any position. Play the point in the sequence where the video transition is located.



Exercise 4

4. Double-click on the video transition inside the Timeline panel. The Effect Controls panel with all parameters of the selected video transition will open.
5. Change the duration of the video transition and its position between the two clips (Center at Cut, Start at Cut, End at Cut).
6. In the Effect Controls panel, using the preview windows ("A and B") and using the sliders beneath them, you can fine-tune the video transition.

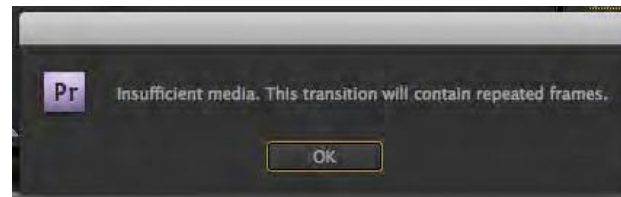


Exercise 4

7. An enlarged Timeline panel inside the Effect Controls panel allows additional adjustments to the transition position, that is, fine editing.
8. Try all possibilities of the Cross Dissolve effect. Play the transition.
 - *Using the option Show Actual Sources, instead of the “A and B” preview, you can display the image from the Timeline panel.*
9. Place the CTI at the cut between the video clips Video2_3 and Video2_6 (the last two). From the Effects panel choose Video Transitions > Dissolve > Additive Dissolve, drag the transition to the place between the two video clips.
 - *If you attempted to define the position of the video transition, Adobe Premiere Pro did not allow you to do so because there is not enough video material for the transition to be successfully and fully displayed in any other position.*

Exercise 4

10. Double-click on the video transition from the Timeline panel. Although the predefined duration of the video transition is 00:00:01:05, the program automatically reduced the transition to 00:00:00:16 due to the lack of video material.
11. Instead of the offered position of the video transition, move it to the middle between the two clips (in the Effect Controls panel > Alignment > Center at Cut). Play the video transition.
 - *You will notice that while video clip “A” slowly disappears, video clip “B” remains still. The reason for this is the lack of video material, which Adobe Premiere Pro automatically compensates for by repeatedly duplicating the first frame of video clip “B”.*



Exercise 4

- In the Timeline panel, this situation at the very point of transition is marked with diagonal lines, and if the program cannot determine a position where frame repetition will not occur, it will display the message “Insufficient media”.

12. Delete everything from the Timeline panel.

13. From the Banka 3 folder, import both video files into the Project panel, then place them in the Timeline panel.

14. Play "Tranzicije.mov"

- *The blurry image is the result of compressed video material.*



Exercise 4

15. Following the example of the video clip “Tranzicije.mov”, try at least 5 different video transitions and reduce the total duration of the sequence to no more than 00:00:40:00..

- *On the example of animating static images, you will become familiar with the many advantages of basic settings in the Effect Controls panel: positions, scale, rotation, and opacity, which will broaden your view of the possibilities offered by Adobe Premiere Pro.*
- *Keyframes can be applied to almost all parameters of video effects, allowing numerous adjustments to effects over a specific time.*

16. In the New Project window select the working directory and assign the name to the project: keyframes.



Exercise 4

17. In the New Sequence window choose from Available Presets > DV–PAL > Standard 48kHz.
18. From the folder Banks 4, import: Slika4_2.
19. From the Project panel drag the file Slika4_2 into the Timeline panel onto the Video 1 track.
20. In the Effect Controls panel open the dropdown menus Motion and Opacity. Try all the settings.



Exercise 4

- *Position – Determines the current position of the video clip in the Program panel. The predefined values are 360.0 and 288.0 (for DV PAL).*
- *Scale – Determines the current size of the video clip in the Program panel. The predefined value is 100 (%).*
- *Scale Width – Determines the width of the object. You can activate this option if you disable Uniform Scale (which, through the Scale command, changes size both vertically and horizontally).*
- *Rotation – Determines the degree to which the video clip can be rotated. The predefined value is 0.0°.*
- *Anchor Point – Determines the center, or axis, of the video clip. The predefined values are 360.0 and 288.0.*



Exercise 4

- *Anti--flicker Filter – Reduces flickering of video lines that are thinner than one scanline. The predefined value is 0.00; the maximum value is 1.00.*
- *Opacity – Determines the degree of opacity of the video clip (excluding the alpha channel). The predefined value is 100.0%.*

21. Place the CTI at the beginning of the video clip in the Timeline panel, or at the beginning of the clip as shown in the Timeline panel on the right side inside the Effect Controls panel. By clicking on the stopwatch icon next to, for example, the Position option, you have set the first keyframe.



Exercise 4

22. Place the CTI at the end of the video clip. Change the value to, for example, 443.0 and 288.0 (by dragging the mouse or entering the value). Adobe Premiere Pro has defined the keyframe path. Play the clip.

- You can add or remove keyframes by changing the values, or by pressing the “Add/Remove Keyframe” button. Using the “Go To Previous/Next Keyframe” buttons, you can move through the marked keyframes.*



23. Delete all keyframes.

24. Extend the duration of the video clip in the Timeline panel to 10 seconds.



Exercise 4

- *We will try to create the illusion that this is a “real” video clip, and not a static image, by applying basic settings in the Effect Controls panel.*

25. Place the CTI at the beginning of the video clip. Change the Position value to 500.0 and 300.0. Mark the keyframe by clicking the stopwatch icon (Toggle Animation) next to the Position option.

26. Place the CTI at the end of the video clip. Change the Position value to 250.0 and 420.0.

- *The key frames will be added automatically inside the panel.*

27. Repeat these steps and with the values in the scale option. At the beginning, let the value be 80.0; at the end 70.0.

28. Render the preview. Play the sequence.



Exercise 4

- You will notice image flickering, especially at edges with the highest contrast, or where the greatest number of details is present in the image. The cause of this occurrence is the “flicker” effect that appears when displaying content thinner than one scanline. We will apply the Anti-Flicker Filter option..*

29. Change the Anti-Flicker Filter value to 0.25. Render the preview and play the sequence.

- You will notice that the flickering has decreased, but only slightly. Increase the Anti-Flicker Filter value until you achieve satisfactory image quality. It is very difficult to completely eliminate this occurrence, especially when the images have a different resolution than the project resolution.*

30. Delete everything from the Timeline panel.

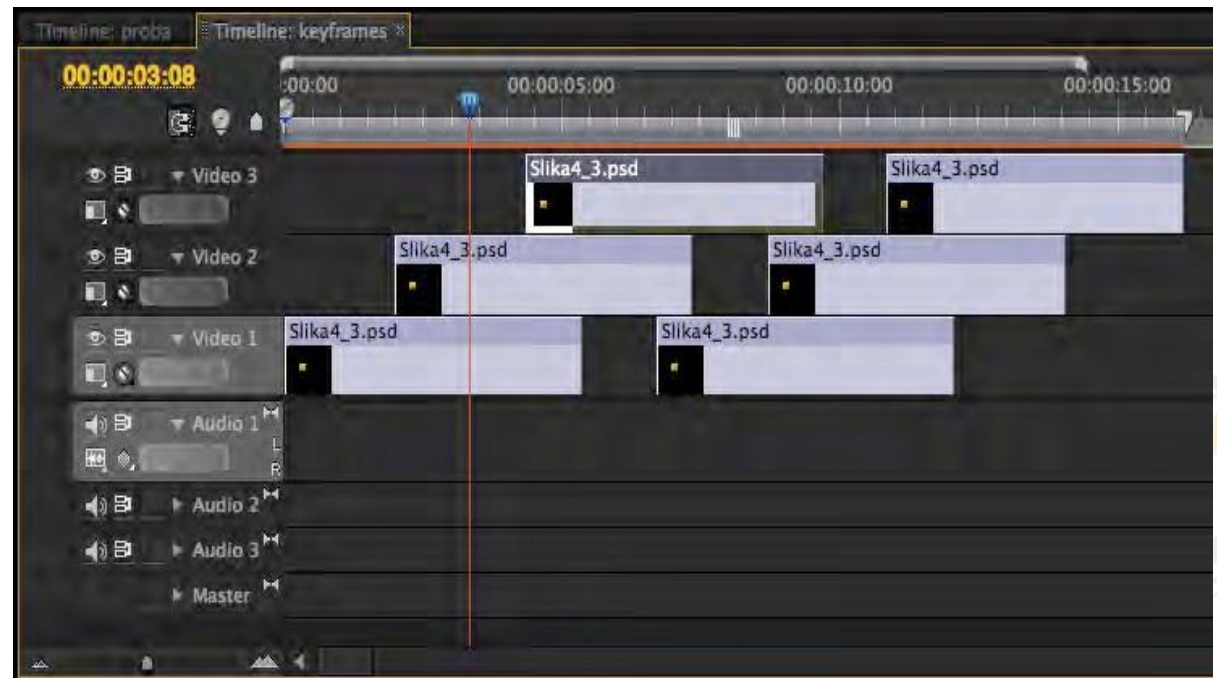


Exercise 4

31. From the Banka 4 folder, import: Slika4_3 (Merged All Layers) and Kvadrati.mov.
32. From the Project panel drag the file Slika4_3 into the Timeline panel onto Video 1.
33. By applying keyframes in the options Position, Rotation, and Opacity create a video clip similar to the video clip “Kvadrati.mp4”, lasting between 7 and 15 seconds.

- *To get more squares in the Timeline panel, it is necessary to place animated video clips randomly, one above the other, on different video tracks.*

34. Save the project.



Exercise 4

Task:

35. Select: File >New Sequence, from Available Presets > DV -- PAL > Standard 48kHz.
36. In the Project panel ^{2x} LC per on the new sequence, it will load the sequence into the Timeline panel.
37. From the folder Banka 4, import: Slika4_4 and Tocak.mov.
38. Drag the image to the Timeline panel. Extend the image duration to 15 seconds.
39. Using the keyframes in the Position and Rotation options, create a video clip identical to the video clip "Tocak.mov".
 - *Using the option Opacity, with two video tracks, you can precisely adjust each keyframe.*
40. Save the project.





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Questions & Answers

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Network of centers for regional short study programs in the countries of the Western

Balkans Call: ERASMUS-EDU-2023-CBHE

Project number: 101128813



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