ES.333 NOTES ON LIFE-STREAM VIDEO WORK FLOW AND ITS IMPACT ON COMMUNICATION

In one sense, this material is a straight-up explanation of how to use Final Cut Pro (FCP) and Adobe software—After Effects (AE) & Premiere (AP). In a broader sense though, the software reifies communication processes, decisions, and outcomes.

<table>
<tr><th colspan="2">Curation</th></tr>
<tr><th>Software Artifacts</th><th>Communication/Process Aspect</th></tr>
<tr><td>Final Cut Pro X
Library: The larger context for the videos; perhaps name your first library: "My Name ES.333 Work"
Events: Collections of media that might be shared across several related videos; perhaps name your first event "Life Stream" and, later, create a "Final Project" event.
Projects: Essentially "instructions" for what to do with media to produce a video. Projects are not themselves video files. Perhaps call your first project "lifestream" in you Life Stream library; to follow, "mini-hairy-arm", "hairy-arm", "lie", "final-project" in your Final Project library.
Clips: The media—video clips, still images, and audio tracks—that you will arrange and manipulate in your projects.
Rendered Projects: FCP rendering applies your instructions to your media to produce the images that you view in FCP. FCP rendering happens as you work and is interrupted as you type. Once rendered, the rendering can be shared to a file.

Adobe Premiere
Project:
Sequence:
Assets (including nested sequences):
Rendering: Is clunky in Premiere.
After Effects:
Project:
Composition:
Files (& nested compositions):
Rendering: Is ultra klunky in After Effects</td><td>Video production software dictates both a structure for storing media and adherence to a process that moves from source/capture⇨curate/archive⇨edit/adjust⇨display/interpret. Most source/capture (camera, microphone, Garage Band, Adobe Illustrator...) occurs before you open the video production software. Exceptions include the sourcing of titles, credits, and other text in FCP; or the opportunity to execute Illustrator like drawing in After Effects.

A detail: Within FCP, AE, or AP, it "looks" as if you are watching your video. But what you are watching is the software applying your instructions to your media as you watch. When you ***render*** a project, the software applies your instructions to your media to produce a video file, which can be watched via video software. Sometimes, there are glitches when you watch your project; rendering might make these glitches go away. FCP is pretty good about keeping these glitches down to a minimum. AE &AP not so much.

https://www.apple.com/final-cut-pro/docs/Media_Management.pdf</td></tr>
<tr><td>Curating Photos
Two tips:
1) When in doubt, push the “just make this photo better” buttons in Photoshop: Auto Contrast, Auto Tone, & Auto Color. Photoshop Image=>Adjustments has many more options to tinker with.
2) .jpg files degrade each time you save. If you have quality images whose integrity you value, save in a lossless format, e.g. .png or .psd.</td><td>Viewers sense image quality. In photos, at some basic level, quality is measured in pixels and their depth (dynamic range). Information theory suggests that trying to salvage low quality images is a fools errand.</td></tr>
</table>

Do these things in FCPX to create your lifestream project	
Software Artifacts	Communication/Process Aspect
When queried, make sure folders/bundles are created on your external drive (if you are planning on working on Athena or ESG computers). **Create new library**: File=>New=>Library **Create new event**: File=>New=>Event **Import media**: ⌘I or File=>Import=>Media **Create a new project**: File=>New=>Project mouse on ⊙Custom 1080p HD, 1920x1080, 30 fps	When importing media, two options ⊙**Copy to library** copies media file to hidden folder in FCPBundle; do this if you are not going to ever change the media. ⊙**Leave in place** leaves the file in place; if you move the file, FCP will be challenged to find it again. I make a habit of putting all my media in file folders I can easily access AND then copying to the library. I find the convenience of having human findable content outweighs the extra disk space used. Work flow thoughts If you are still adjusting media (especially graphics produced in Adobe Illustrator or Photoshop) leave in place will allow you to change the file and FCP will pass the update through to the project. For longer projects, there is high utility to setting the media in concrete before you start the video editing/production. In turn, the setting in concrete requires extreme/OCD attention to detail at an early stage of the design. Adobe After Effects and Premiere handle updates of Illustrator and Photoshop files well. Know who you are; choose software and import accordingly.
To assemble the lifestream project in FCP Q connect W insert E append D overwrite Insert the voice over first. Q Perhaps blade out an ah or um B Perhaps grab the dot at either end of the sound track and move it to fade in/out. Perhaps grab the line in the sound track and move it up or down. Add images; start with the ESG/PEV tags. (W & E) Tinker with A (Select) and P (Position); also available via small menu with a blue icon, just left of the timecode.	The communication "lesson" is that in video there is a main story line that is visual; and paradoxically this story is layered on top of the voice over. Layering embellishes this story line.
Tinker with timing Ripple edit: (A for blue arrow) mouse over the end of a clip; when } appears, hold the mouse button down and move left or right; release. Or click on clip, double click in timecode; enter new duration of clip. Roll edit: (T for]|[icon) mouse/roll over the boundary between two clips, mouse and drag	Text is laid out in space. Video is laid out in time, which is in turn represented as linear space in the timeline. Alignment of time across layers is a fundamental task of the producer. Misalignment is a powerful tool.

Slip edit (only useful for video, not for still footage): (T for]|[icon) Mouse on a clip (not its end) and drag left/right. Upper right panel; lower left corner icon; pull down Transform.	
Make still images move You are making a MOVE-E; make it move. To make still images move, use keyframing and transform. Window=>Show Inspector Move playhead at start of "movement." Select clip. In "Viewer" panel (top, middle?), in the lower left, mouse "Transform" in the icon pull-down menu. Mouse the add keyframe diamond, top left of panel. Move the playhead to the end of the movement. Adjust the position and scale to the end of the movement. Mouse on "Done"	Many rhetorical moves can be achieved by keyframing a still image: Focusing in on detail, moving from detail to detail, stepping back from detail to show the big picture, providing continuity of movement between sections... Movement on the screen maps to the connection of ideas. Keyframing and transforms reify these connections.
Two details; like paragraph and section breaks Insert a placeholder/black gap Edit=>insert generator Add cross dissolve: Find the transitions menu in the lower right panel. ☒ Drag the cross dissolve transition over the boundary between two image/video clips. or ⌘T	What is punctuation? Is a paragraph break punctuation? The transitions panel provides you with a palette of indicators that tell the viewer how to connect the sequence of images and sound.
In FCP, there is no "Save" only "Do." Apologies to Yoda; FCP updates your project every time you mouse & click. In AE & AP, save save save or lose work… If the panels in FCP go wonky Windows=>Revert to Original Layout If the panels in AE/AP go wonky Windows=>Workspace=>Reset to saved layout Export FCP File=>Share=>Export File Video and Audio & H.264 AP File=>Export Media, adjust settings, Queue, in encoder hit return or mouse on the green triangle	Video production software asks you to make choices and then carries out your instructions. When you want to see the movie that is the results of your instructions to be carried out on media, export the project to a video file.
user manuals https://support.apple.com/manuals/final%2520cut%2520pro https://helpx.adobe.com/premiere-pro/user-guide.html https://helpx.adobe.com/after-effects/user-guide.html	
more help lynda.mit.edu	