

Ἱστορία σὺν Τεχνολογίᾳ

OVERVIEW OF DIGITAL STORYTELLING TOOLS AND TECHNIQUES



These guides are produced as a part of a grant awarded to the Oral History Centre at the University of Winnipeg by the Aboriginal Healing Foundation. The Foundation's mandate is to provide resources to address the unresolved trauma experienced by residential school Survivors, their families and communities. The Foundation helps Survivors and their families to speak about their experiences on the legacy of residential schools and to be heard. Digital storytelling encourages understanding about the residential school legacy and contributes to healing for Survivors, their families and communities.

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MANITOBA PROVINCIAL ARCHIVES

GUIDE 5

OVERVIEW OF DIGITAL STORYTELLING TOOLS AND TECHNIQUES

nindibaajimomin

**Creating and Sharing Digital Stories
on the Legacy of Residential Schools**

Guides to Support Healing Across the Generations | 2014

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INTRODUCTION

This workbook is intended to be used as a basic reference for making a digital story. For our projects, we have used both Mac and PC computers to develop digital stories. For Mac computers, the movie making software, iMovie, was already installed, and therefore was free. We bought and installed Adobe Premiere Elements for the digital stories that were produced using PC computers.

While both of these movie making systems had their pros and cons, they also both produced beautiful videos. Each year, new systems and software will be made available. Your group may choose to use different software for your digital videos; however you will find many of the components to be similar to what has been outlined in this workbook, including importing and inserting files, toolbars, transitions, and timelines etc.

We strongly recommend that facilitators of digital story projects become well versed in the digital software that will be used, or that you incorporate technical assistants with background knowledge of digital media into your project. In order to learn the software for making videos, you can explore the various features by

creating your own digital story, reading software manuals or watching on-line tutorials.

This workbook begins with an overview of considerations around copyright. It gives examples of what images and music can be used from the internet, as well as those that should be avoided as part of the creation of a digital story. We have also provided some copyright-free websites for songs and photographs that can be freely used for the making a digital story.

Next we turn to the preparation of audio recording of narratives, including breathing, posture and vocal exercises. Equipment and free software are also overviewed in this section.

The final two sections of the workbook introduce basic features of Adobe Photoshop and Adobe Premiere Elements 11. You may find that these basic features are enough for your project or you may choose to delve deeper into the details and intricacies afforded by these, or other software packages, that you use for the development of your digital stories.

COPYRIGHT AND DIGITAL STORYTELLING

WHAT IS COPYRIGHT?

In the simplest terms, “copyright” means “the right to copy.” In general, only the copyright owner, often the creator of the work, is allowed to produce or reproduce the work or to permit anyone else to do so.

In Canada, copyright is governed by the Copyright Act (R.S.C. 1985, c. C-42) which regulates the use and reproduction of intellectual and artistic creations.

Copyright protects works from being copied, performed or distributed without the permission of the copyright holder.

Copyright automatically applies to original works such as books, articles, videos, music, paintings, photographs, digital works, broadcasts and performances.

That means in digital story telling we can only use works that are our own or if we have permission from the copyright holder.





COPYRIGHTED MEDIUMS

TEXT

Whether in print or digital form, text is protected by copyright.

Most formats are protected, such as books, articles, Web sites and their components, as well as most types of works, such as poems, plays, novels or essays. In order to publish, duplicate, read or perform a copyrighted literary text you are required to ask for permission to use it.



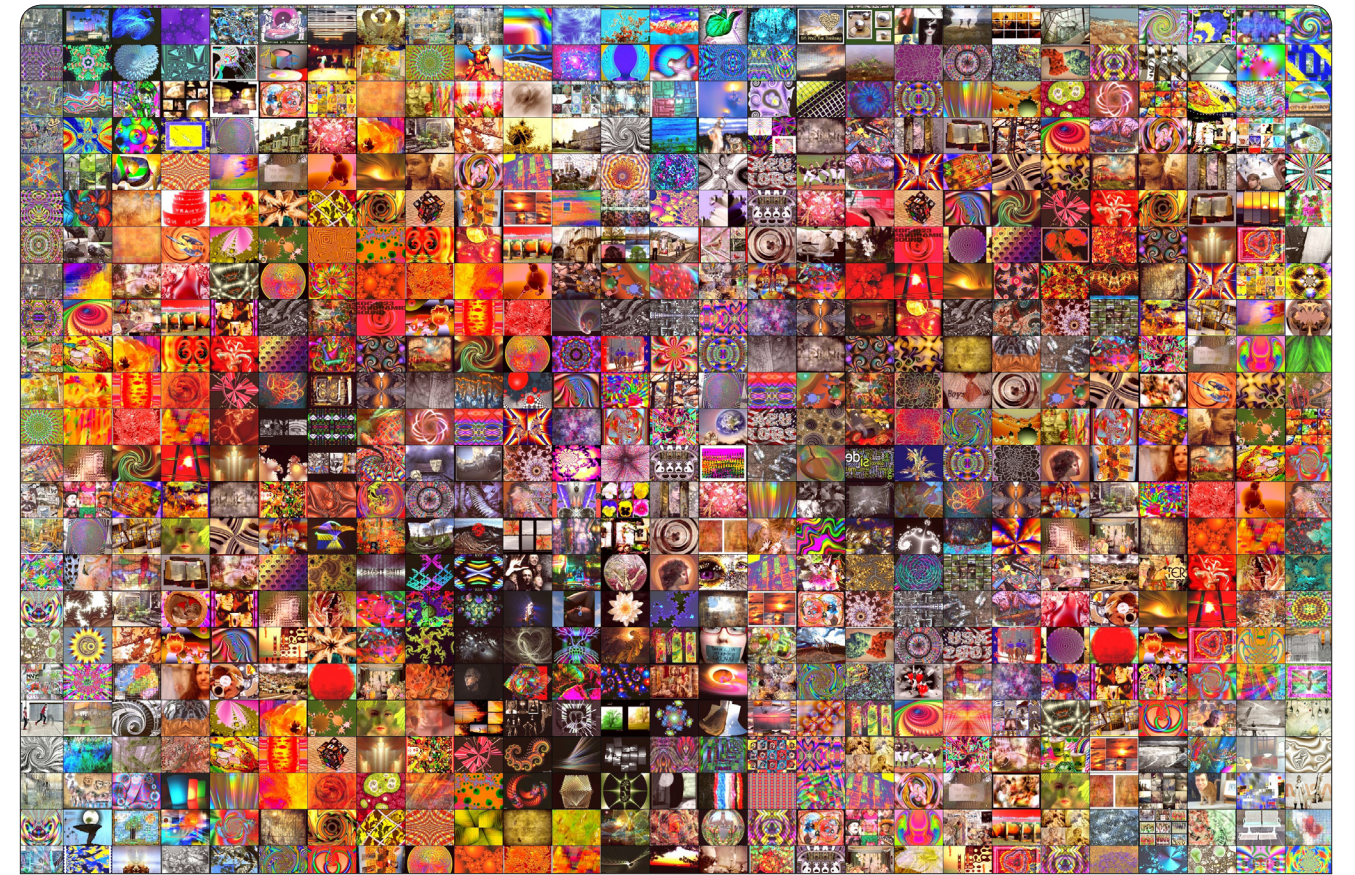
SOUND AND MUSIC

Sound recordings may have multiple copyright protections:

- » Protection of the recording itself -digital, CD, audiocassette- (held by producer of recording)
- » Protection of the performance (held by performers on the recording)
- » Protection of the music/lyrics (held by composers of music/lyrics)



Using or distributing a sound recording, such as making it digitally available through the Web, making copies, using it as a soundtrack for a film etc., requires permission of the copyright holder or the payment of royalty fees.



IMAGES

Images of artistic and visual works covered by the Copyright Act include: paintings, drawings, maps, charts, plans, photographs, engravings, sculptures, works of artistic craftsmanship, architectural works, and compilations of artistic works.

Photographs have the following added conditions: commissioned photographs belong to the person or organization making the commission.

Although there are Web sites that allow free downloading of images, mostly for personal use only, many Web sites include copyrighted images. Permission to use images must be obtained from the copyright owner if the image is copyrighted.



WHAT WORKS CAN WE USE FOR DIGITAL STORYTELLING?

PUBLIC DOMAIN

Works that are not under copyright are part of the “public domain” and can be freely copied, distributed, adapted and performed without permission from the author or the payment of royalties.

The length of copyright is usually 50 years after the death of the creator.

In Canada public domain is sometimes referred to as “Life of author + 50” as a short for the actual term of copyright “Life of the author, the remainder of the calendar year in which the author died, and a period of fifty years following the end of that calendar year.”

Some types of works such as sound recordings, photographs and films may have a different length of copyright. For instance a dramatic film’s copyright lasts for 50 years after the creator’s death. For non-dramatic works (documentaries), copyright lasts for the remainder of the calendar year of publication plus 50 years. Photographs are covered by copyright for 50 years after the photograph is taken. In America some works of film and music were granted a copyright extension for upwards of 70 years.



Often there will be clear indication of public domain especially in libraries, historical archives and government archives. The following is one example:

Image from Library Archives of Canada: Métis camping on the prairies near their carts, 1858

Source: *The Forks and the Battle of Seven Oaks in Manitoba history*

Robert Coutts and Richard Stuart, editors. -- Winnipeg : Manitoba Historical Society, 1994. -- 93 p. : ill. ; 28 cm. -- ISBN 0921950128. -- P. 83 © **Public Domain**

CREATIVE COMMONS LICENSES

Creators who want to grant permission to use their works while preserving ownership rights often use Creative Commons licenses.

These special copyright licenses take the guess work out of everything and specifically indicate how someone can copy, distribute, and make some uses of their work.

There are six main licenses which indicate terms of usage from credit, to commercial use, to licensing use.

For instance the main license is called Attribution CC BY

This license lets others to use, distribute or change a copyrighted work (even commercially) as long as they credit the creator.

<http://search.creativecommons.org> offers many creative commons licensed photographs, music, clips art, ect.

There are many other internet sites that allow for creative commons licensed fair-use of copyright material.

The Free Music Archive (the “FMA” or “Archive”) is an interactive library of creative commons licensed audio downloads for public use. <http://freemusicarchive.org>

When it comes to local art, music and photographs. You may be able to ask permission from the local artist to use their work. More often than not local artists will grant permission.



Works that you have created are also subject to copyright. Publishing agreements may assign or license a broad range of rights to the publisher.

When it comes to **traditional music** in the public domain, you must be aware of two forms of copyright:

1. The copyright of the composer which if in the public domain is free of copyright.
2. The copyright of the recording which even if in the public domain is not free of copyright.

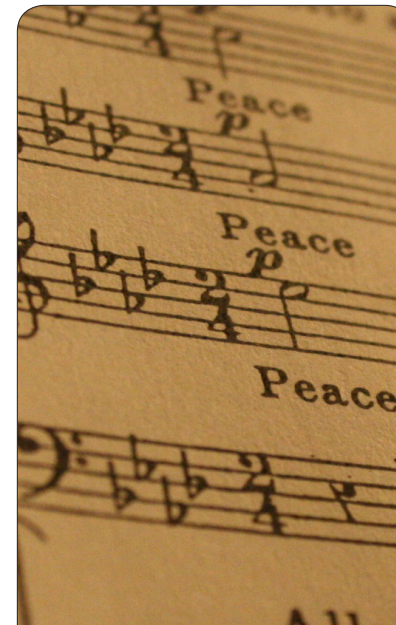
If you use a recording from a public domain or traditional song without permission of the artist you may be found guilty of copyright infringement.

We have included a letter which you can use to request permission to use a song from the artist (see Appendix A).

SUMMATION

Copyright is important to consider when using elements of creative works to tell a story.

If we are found in breach of copyright we may be asked by the copyright holder to take down a digital story from a website or prohibited from publicly screening the digital story.



SOURCES

- » Concordia University Policy on Copyright Compliance (PDF)
- » Canadian Copyright Act
- » Copyright Modernization Act
- » Canadian Library Association Copyright Information Centre
- » Digital Images and Copyright
- » Educational Rights Collective of Canada
- » Faircopyright

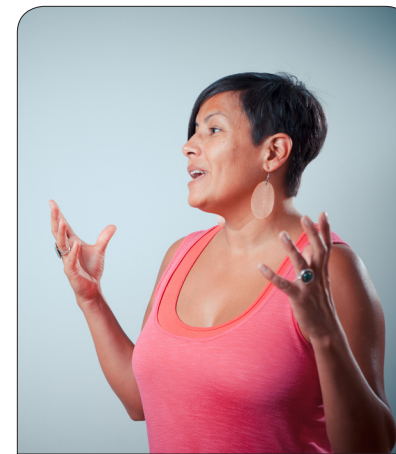
- » Canada: <http://publications.gc.ca/site/eng/ccl/aboutCopyright.html>
- » America: http://www.shockwavesound.com/Articles/010_Copyrights_in_Public_Domain_music.html

VOICE PROJECTION

Voice projection means the strength of speaking whereby the voice is used loudly and clearly. We use voice projection when public speaking and announcing.

The four main factors in voice projection are:

1. Breath Control
2. Posture
3. Comfort
4. Delivery



BREATH CONTROL

Normal talking may use air from the top of the lungs. Proper voice projection uses steady air flow through the expansion of the diaphragm.

In good vocal technique, well-balanced respiration is especially important to maintaining projection.

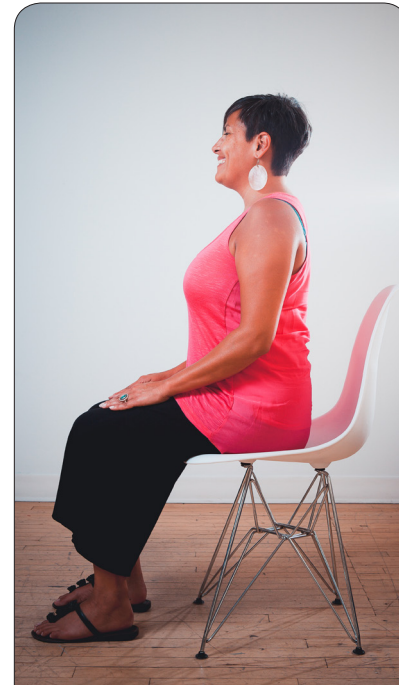


POSTURE

Slouching kills your energy and vocal range.

If you are sitting in a chair sit on the edge of your seat. Make sure your back is straight up and your head and neck are slightly forward.

If you are standing it is recommended to stand up straight with the feet shoulder width apart and the upstage foot (right foot if right-handed etc.) slightly forward. This improves balance breathing and range.



COMFORT

Tension can deter from speaking clearly.

Try not to be nervous or self-conscious about speaking.

The more relaxed you are the better you'll be at speaking clearly.

DELIVERY

Clear delivery involves **confidence, tone and articulation.**

Confidence comes from being comfortable yet purposeful in the story you're telling.

Try to act naturally and don't be afraid to use body language. Small appropriate gestures will colour your voice and help you in telling your story.



When you are speaking too loudly, it distracts your audience and your voice will distort if recording.

If you are speaking too quietly, you can't be heard and it's hard to fix after recording.

Don't rush. Speaking too fast may lead to you stumbling over words. Take your time and pace yourself.

Consistency is another factor. Changing your voice's tone throughout the story will confuse and detract from your story.

*Don't read a story.
Tell a story.*

People can hear the difference from a story that's told with conviction.

If your words are powerful make sure they're heard.

It helps to envision a "personal listener." Someone you would like to tell the story to.

These are a few tips that will help you sound better but the best advice is to be yourself. Strive to be natural and personable.



EXERCISES

There are a few simple things you can do to ensure voice projection.

HYDRATION

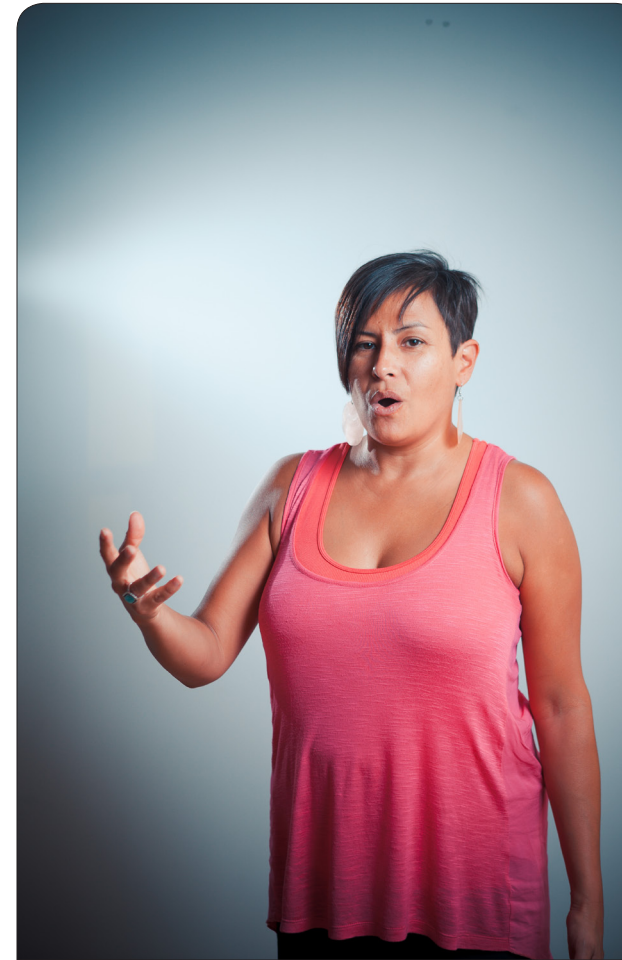
If your throat is parched and dry it can affect your delivery. Drink some water before voicing anything.

STRETCHING

Any kind of stretches especially in your jaw and neck region will help immensely.

Try these...

- » Massage your jaw and neck until they feel relaxed.
- » Yawn or stretch your mouth open as wide as you can.
- » Smile very widely then quickly pucker your lips.



VOCAL EXERCISES

- » Practice your voice range before announcing anything.
- » Inhale then hold then exhale as you count up.
- » Practice reading a copy of your text while deliberately over articulating.
- » Practice reading a copy of your text at different speeds; first as fast as you can, then very slowly.
- » Practice reading copy of your text at different volumes; first as loudly as you can, then very quietly.

EQUIPMENT

MICROPHONES

The best idea is to keep your mouth fairly close to the microphone about 1 foot or 30 cm.

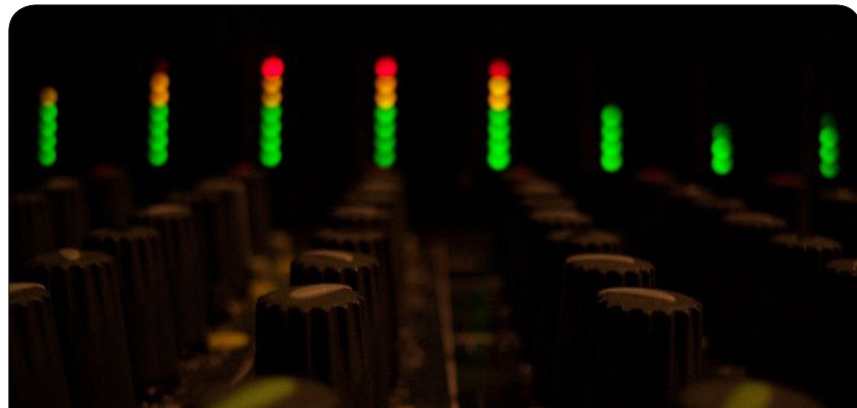
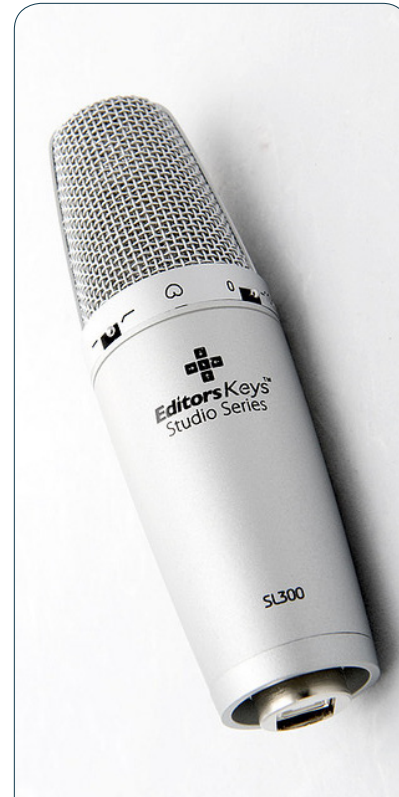
If you find yourself “popping Ps” or “hissing Ss” try angling the mic at 45° to your face.

LEVELS

Being too loud will cause distortion or clipping.

Being too quiet will have “noise floor” where the background noise mixes with your voice.

To make sure you have a good and consistent level during the recording use the input level display on your recording device. The input level should hit between -12 and -6 db.



COPY – TEXT NARRATION

Typically, a script for recording is in 12-point type in all caps with double spacing between each line.

This is to make sure you’ll be able to see and read it clearly.

Write out any difficult words phonetically or how you say it not how you write it like “Phone-Etick-lee”.

Write out any numbers or abbreviations like “two thousand thirteen”.

Generally it’s a good idea to keep track how long your recording will be. We can do this by how many lines are used.

» :30 = 7-8 typed lines

» :60 = 12-14 typed lines

» 3 min = 36-42 typed lines

Go over your script before reading. Rehearse what you are going to say and know where to put the emphasis.

Understand that how you read is just as important as the information you are reading.

AUDACITY

INTRODUCTION

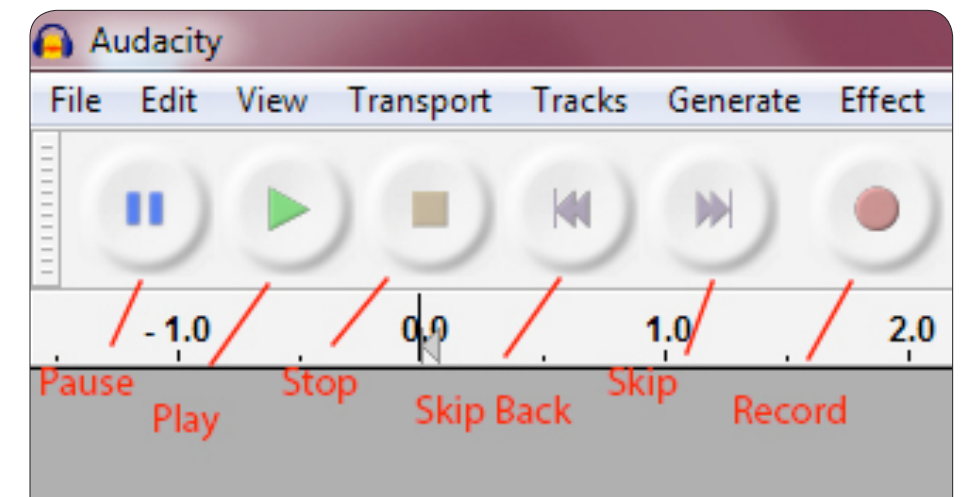
Audacity is a program that manipulates digital audio waveforms. In addition to recording sounds directly from within the program, it imports many sound file formats, including WAV, AIFF, and MP3. PCM formats of 8, 16, 24 and 32-bits can be imported and exported.

INTERFACE AND SETTINGS

When you open audacity your workspace will be empty except for the toolbars at the top of the window.

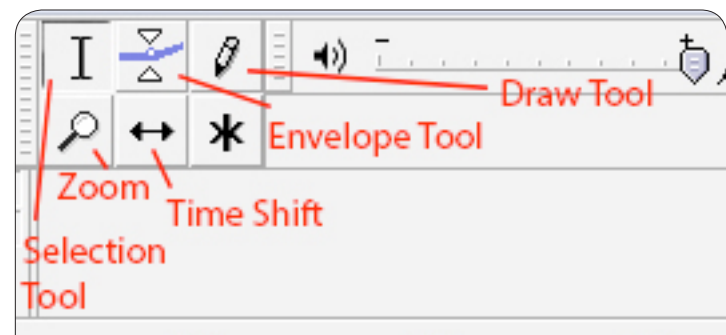
PLAYBACK TOOLBAR

The Playback toolbar is similar to any other recording or playback device; containing **Pause, Play, Stop, Skip, Skip back** and **Record buttons**.



PRIMARY TOOLS

Beside the playback controls are other primary tools.



The **Selection Tool** is used to select audio. You can click in a track to position the cursor to play from, or click and drag to select a range of audio.



The **Envelope Tool** gives you detailed control over how tracks fade in and out, right in the main track window. When the envelope tool is selected, the amplitude envelope of each track is highlighted in a green line, with control points at the beginning and end of each track. To change a control point, click it and drag it to a new position. To add a new point, click anywhere in the track where there is not already a control point. To remove a point, click on it and drag it outside of the track until it disappears, then release.



The **Time Shift Tool** allows you to change the relative positioning of tracks relative to one another in time. To use this tool, simply click in a track and drag it to the left or right. To align two tracks together or reset their time shift back to zero, use the Align Tracks Together or Align with Zero commands.



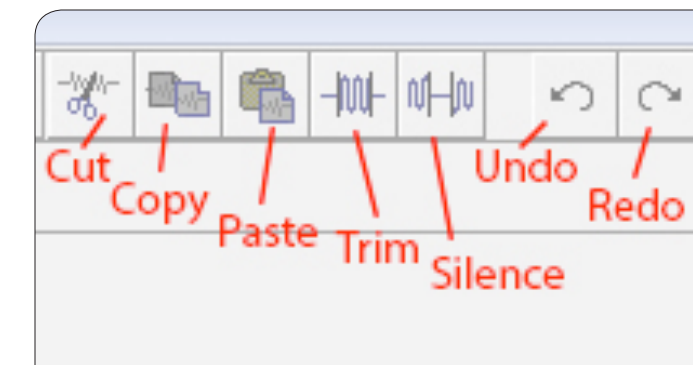
The **Zoom Tool** allows you to zoom in or out of a specific part of the audio.



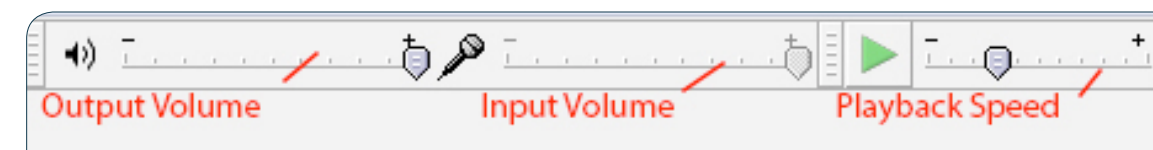
The **Draw Tool** enables you to draw in to the actual waveforms. This is especially useful to eliminate small pops and clicks from material. For instance ALT + click smoothes a area of audio.

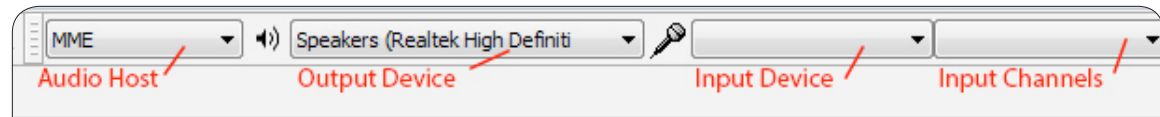
EDITING TOOLBAR

The editing tool bar enables you to do basic editing to your file such as: **Cut, Copy, Paste, Trim (Delete)** and **Silence**. There are also buttons to **undo** and **redo** your changes to your project as well as a variety of **zoom** options to better edit your project.



The mixer tool bar contains your input and output controls. The left hand slider with the volume symbol lets you control the **output level** of your soundcard while the right hand slider with the microphone symbol controls the **input level** or recording level setting of the soundcard driver.





The drop-down menu beside the input level shows you the options you have for the input device (often a microphone) for recording and the output device for playback. The default soundcard is usually already detected and selected by the program. In terms of recording options if stereo is checked, the recordings you make in Audacity will be in stereo, otherwise they will be monaural. Note that the interpretation of mono recordings depends on your system either two channels will be mixed or it could give you just one channel.

Although the toolbars indicated above are always present note that their positions can be changed around.

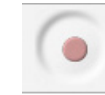
There are keyboard command functions for every tool but the most important ones are Spacebar to play, R to Record, CTRL X to Cut, CTRL C to Copy, CTRL V to paste, CTRL S to save.

The default settings for every track will be the standard sample rate of 44100 and bit rate of 32. To change the sample rate before recording select the Project Rate (Hz) scroll down menu in the bottom left corner.



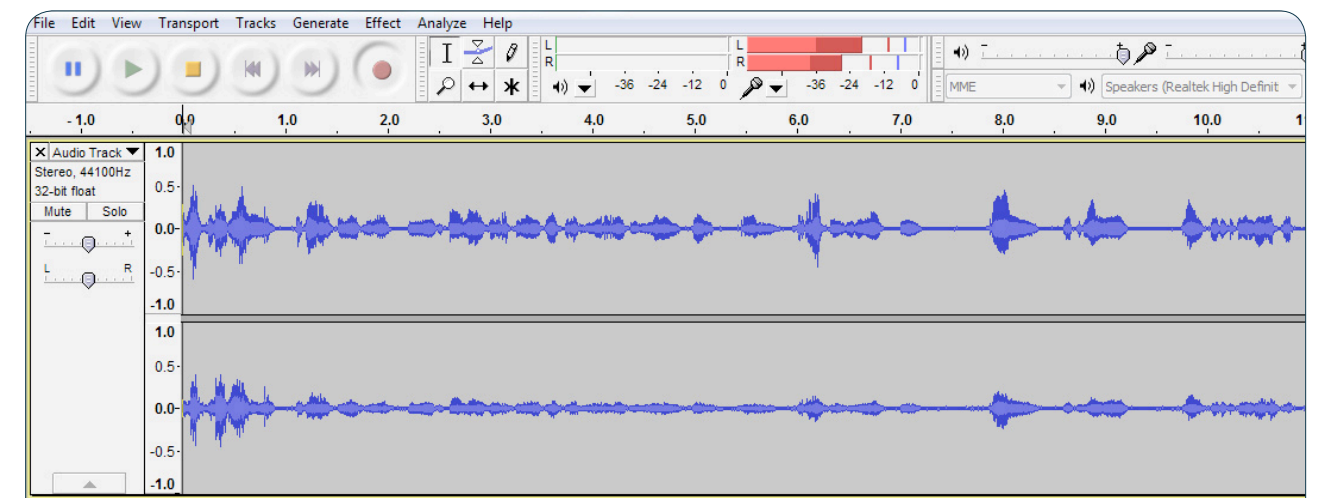
RECORDING A NEW FILE

If you simply click the **Record button** in the main tool bar a track window or new file instantly appears and starts recording.



Since this doesn't give you time to get a level before recording you may want to just test the levels with the first recording. Then Stop. Skip back to the beginning. Listen to the playback in your headphones by hitting the Play button or spacebar. Use the VU Meters on the Meter Toolbar to get the correct recording level. If it's a good level proceed with the recording a second time by hitting the record button.

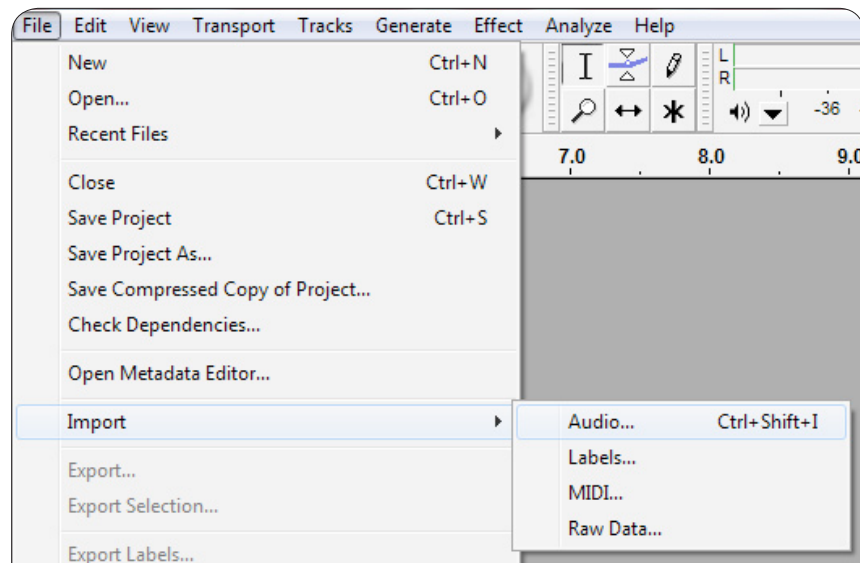
Once the new track has been created you will be able to see the track's sample rate and bit rate, and engage with the mute and solo buttons as well as the Audio Track Menu.



OPENING AN EXISTING TRACK

Go to **File – Import – Audio** or **CTRL-Shift-I** to open an existing file.

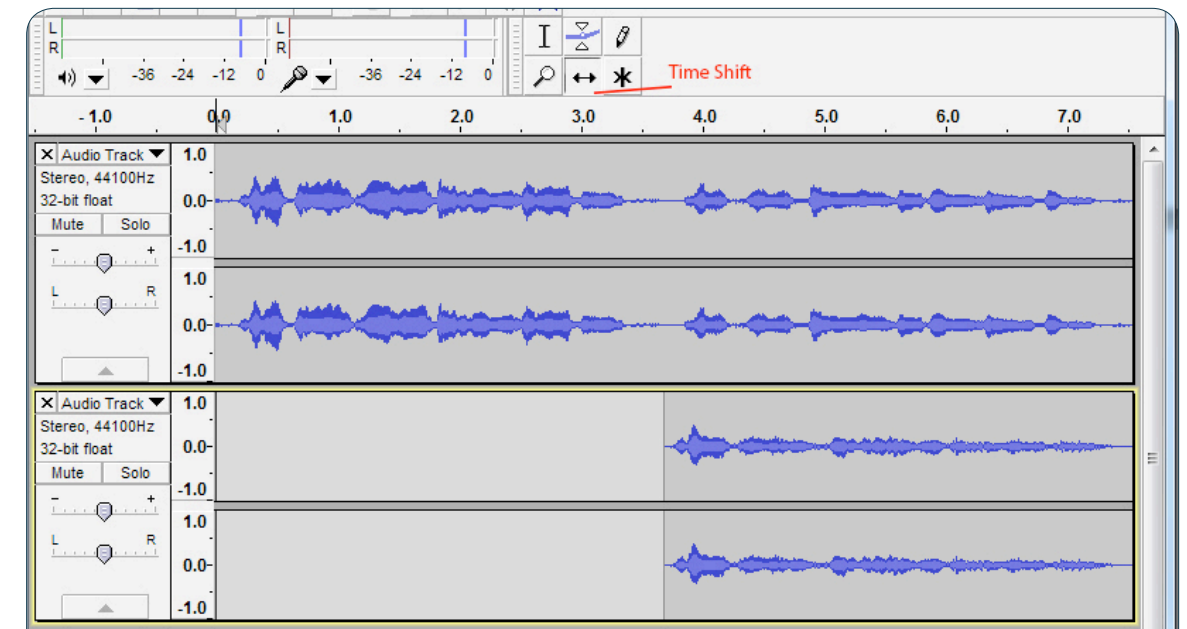
When opening an existing file a menu will pop up asking if you want to **Make a copy** of the file to edit: selecting this means that **Audacity** will run a little bit slower, but it will always have its own copy of any audio you are using in a project so the original file or the project can never be affected if the source files are accidentally moved or deleted.



COMBINING TRACKS INTO ONE FILE



Select the **Time Shift Tool** now you can adjust the position of one track or the other until they're the way you want them. You can even move tracks around while they're playing. To align two tracks together or reset their time shift back to zero, use the **Align Tracks Together** or **Align with Zero** commands in the Track menu.



If you want to change the volume in one track so it sounds similar to the others use the gain controls on the tracks.

MIXING

You can also Mix tracks over each other. Choose the **Time Shift tool** and **adjust the position of one track** or the other until they're synchronized the way you want them.



If you hear clipping which wasn't present in either of the original files, it means that the combined volume of the two tracks is too loud. Use the gain controls on the tracks to reduce the volumes until you don't hear clipping anymore and have a good mix.

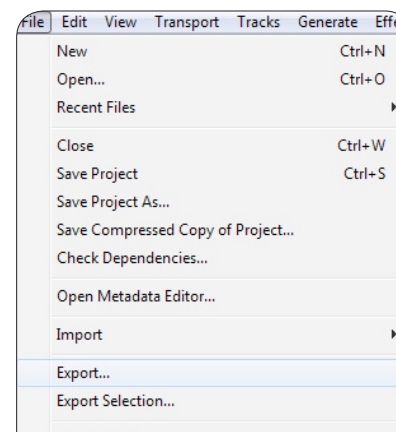
Note that using a variety of files at different sample rates will result in variance in the pitch of the tracks. You can resample any track by going to Tracks – Resample and selecting the matching sample rate of the rest of the files.

SAVE

Going to **File – Save Project** enables you to save the current Audacity project (AUP) file. Audacity projects are *not intended* to be read by other programs, but they are extremely fast to load and save within Audacity. When you are finished working on a project and you want to be able to use it in another program, select one of the Export commands instead.

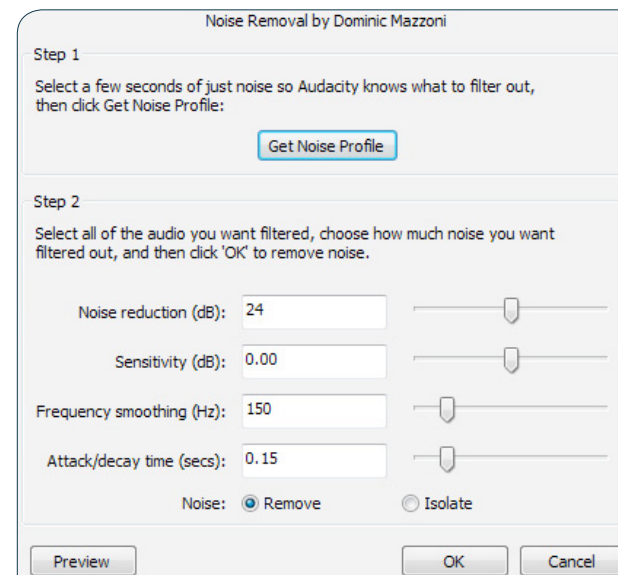
EXPORT

To export a file go to **File – Export**. This allows you to export your project into one specific standard audio file such as WAV or MP3. You can change the format of exported files in the Preferences scroll down. If there are multiple tracks in your project, they will be automatically mixed in the exported data. To export only a single track or part of a track, use Export Selection instead.



NOISE REDUCTION IN AUDACITY

This effect is ideal for removing constant background noise such as fans, tape noise, or hums. It will not work very well for removing talking or music in the background.



Removing noise is a two-step process. In the first step, you select a portion of your sound which contains all noise and no signal, in other words, select the part that's silent except for the noise. Then choose **Noise Removal** from the Effect menu and click Get Profile. Audacity learns from this selection what the noise sounds like, so it knows what to filter out later.

Then, select all of the audio where you want the noise removed from and choose **Noise Removal** again. This time, click the “Remove Noise” button. It may take a few seconds or longer depending on how much you selected.



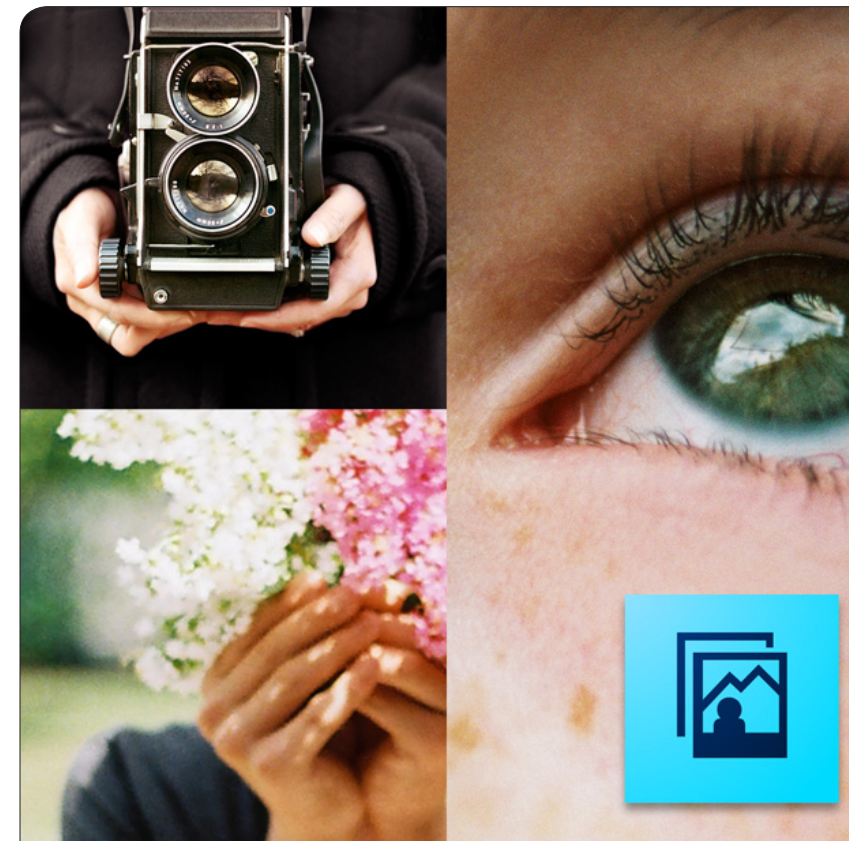
If too much or not enough noise was removed, you can **Undo** (from the Edit menu) and try **Noise Removal** again with a different noise removal level. You don't have to get a new noise profile again if you think the first one was fine.

Removing noise usually results in some distortion. There's virtually nothing you can do about it. When there's only a little bit of noise, and the signal (voice) is much louder than the noise, this effect works well and there's very little audible distortion. But when the noise is very loud, when the noise is variable, or when the signal is not much louder than the noise, then the result is often too distorted.



INTRODUCTION TO PHOTOSHOP

Adobe Photoshop is a professional graphics editing program developed and published by Adobe. Photoshop can adjust, change, and enhance any type of digital image or photograph. Original graphics and artwork can also be created in Photoshop.



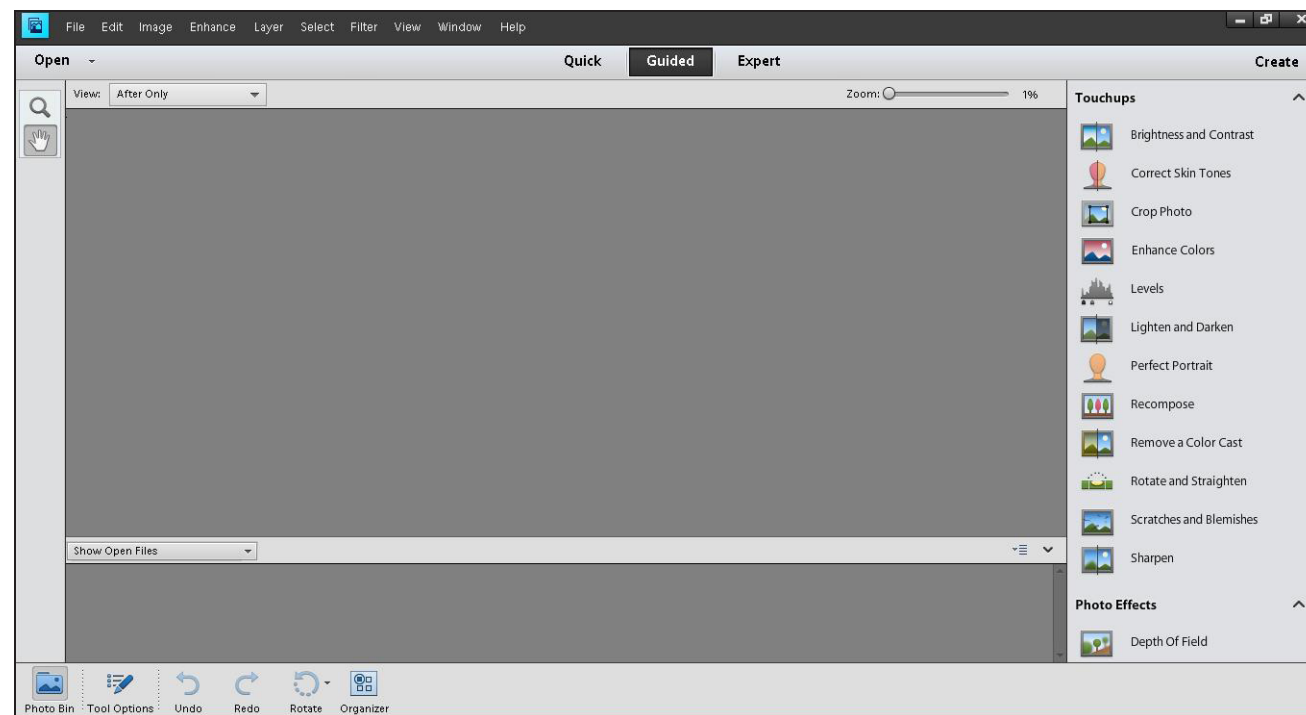
Since Photoshop is the industry standard the software is incredibly complex.

This tutorial will only focus on the introducing you to the basic features of Adobe Photoshop and the aspects relevant for photographic restoration and enhancement.

Topics that will be covered include: **Cropping, Resizing Images, Changing Tones, Contrast and Color and Sharpening.**

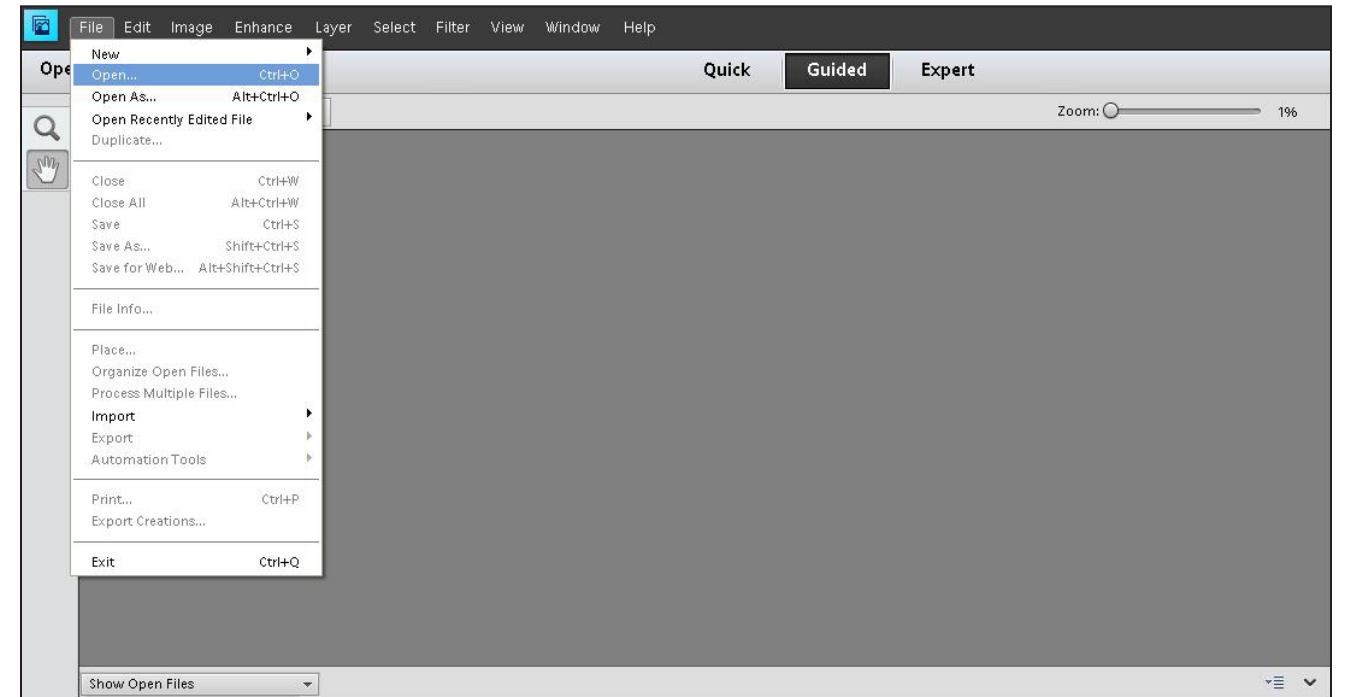
WORKSPACE

The Adobe Photoshop workspace layout is pretty intuitive but flexible for a variety of situations. It's good practice to keep the layout consistent with the default settings so it's easier to manage. We recommend using **“Guided”** function as it permits more flexibility for touchups and creativity.

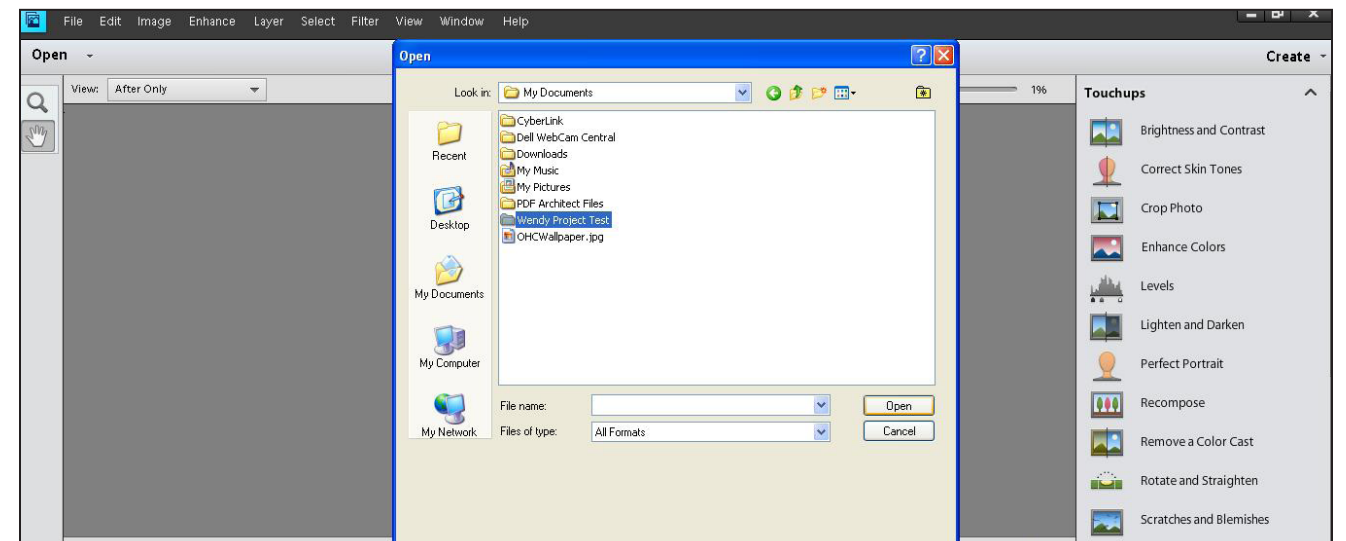


OPENING AN IMAGE

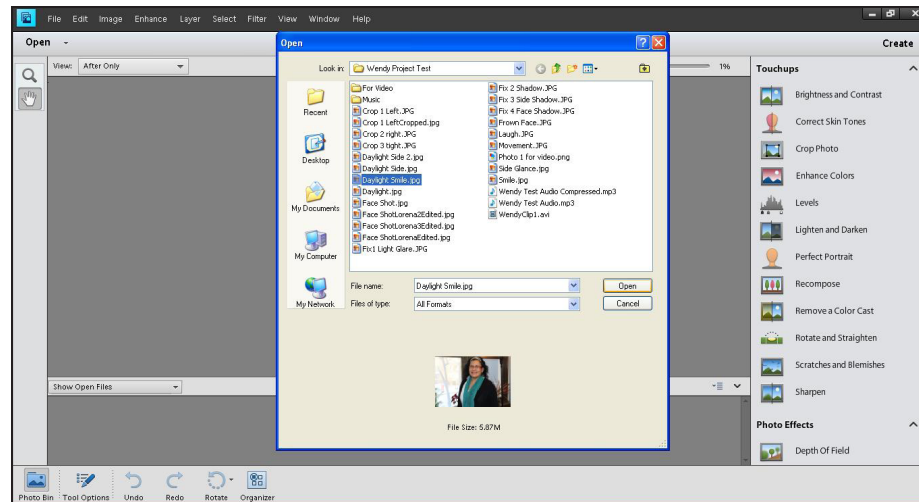
To open an image, click on the File and select Open.



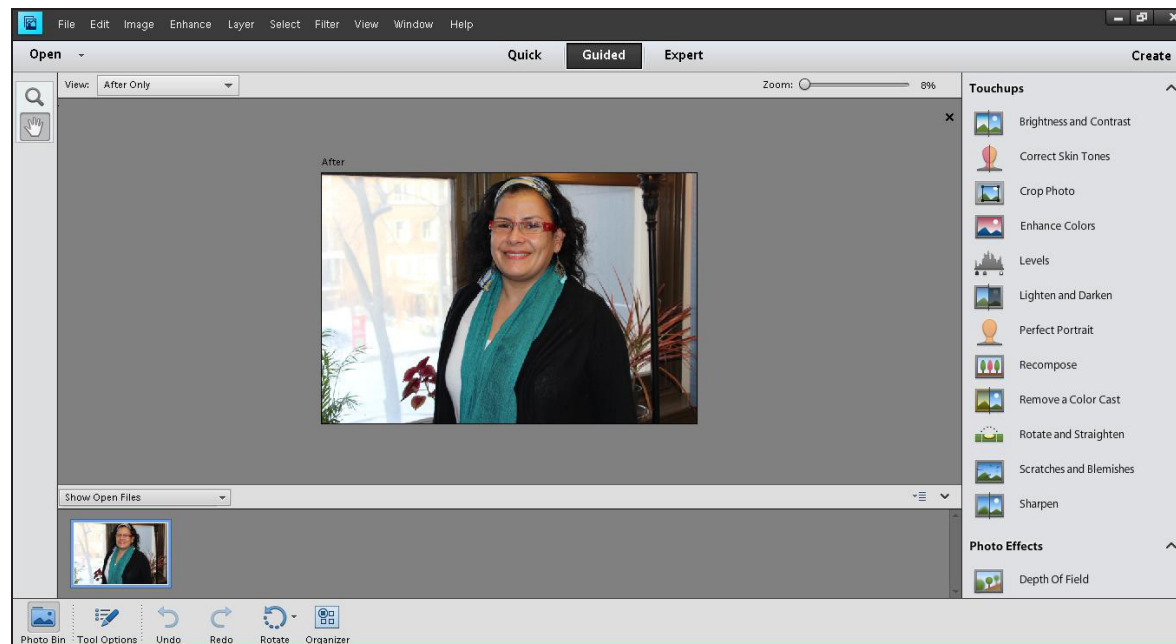
Locate the folder where you have saved your photos. If these are in different places, you may want to consider putting them all in the same folder on your desktop.



Select the photo/s from the folder that you want to open (you can do more than one at a time) and import into the organizer.



The selected photos will be displayed in the media box like this:



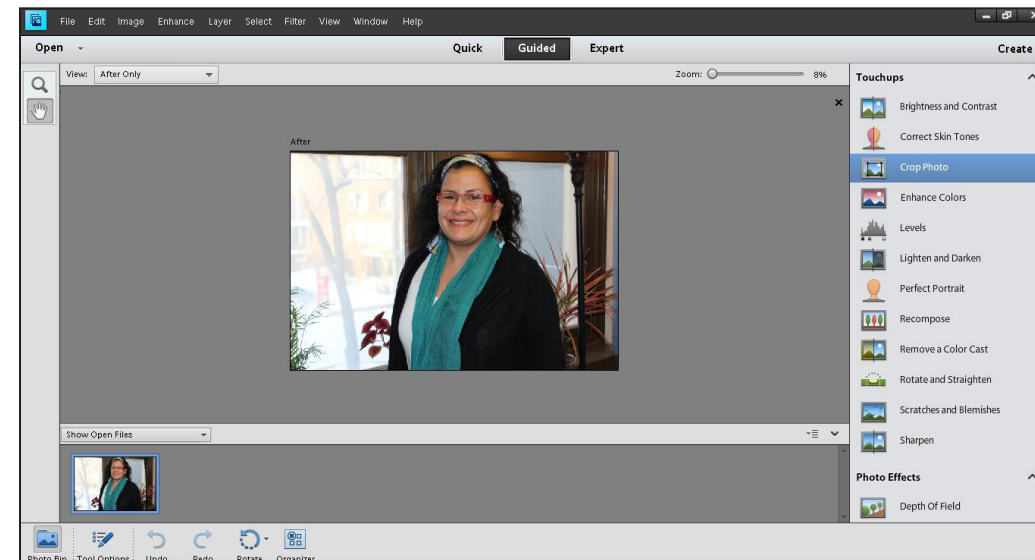
TOOLS

You will begin preparing your photos by cropping them. To do this, the first thing you need to do is to make sure that the selected photo to be cropped is open in main view.

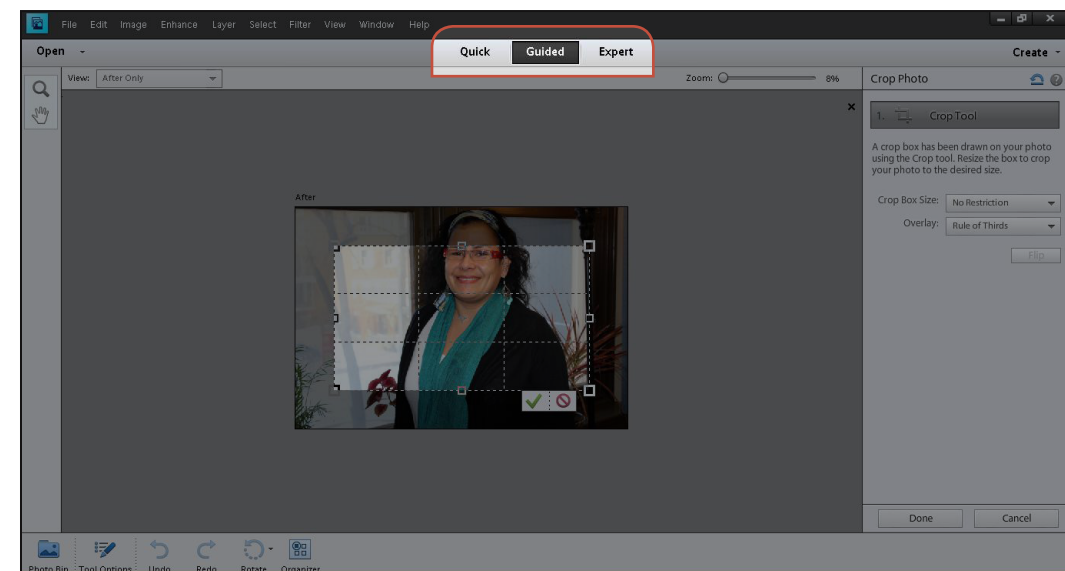
Then under

Touchups menu on the right push the **crop photo** button.

You will then be brought into the following screen:

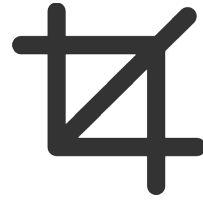


Please note at the top, there is a “quick”, “guided” or “expert” option. Choose the “quick” or “guided” option.



CROPPING

In either “quick” or “guided” look for the **crop tool** which is used to cut or trim a section of an image. Notice that the cropping tool has broken the image into sections.

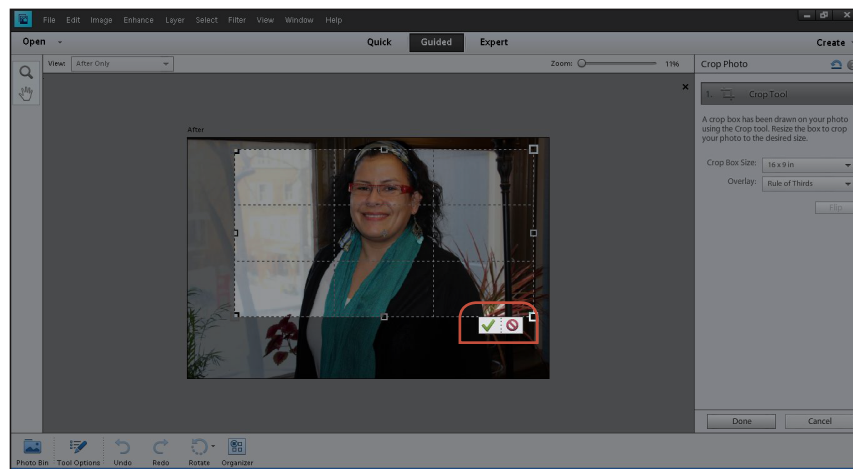
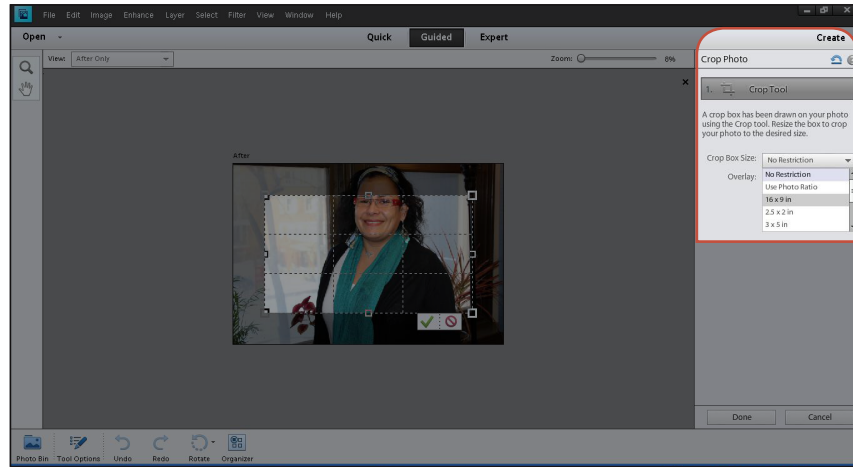


Move the cursor over the boxes until it changes into different arrows. You can click and drag on any of the mid points and corners to reshape your crop.

For the best results you should chose the 16 x 9 inch setting for making your video.

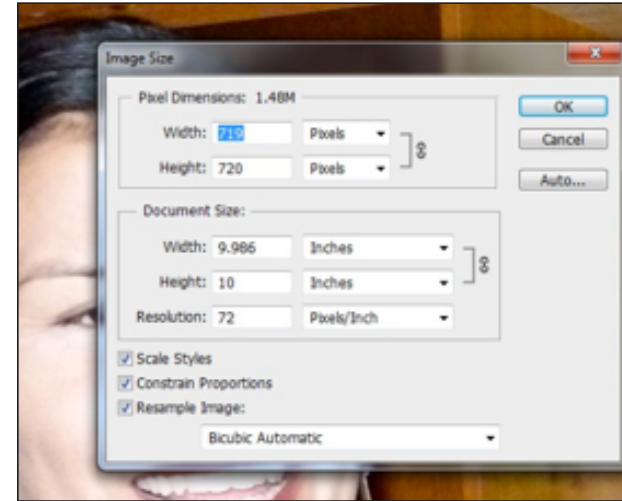
This sizing is found under the “crop box size” dropdown.

Confirm or cancel your by either hitting the cancel icon or the OK icon (that is located around cropped area).



RESIZING IMAGES

If you want to resize your image click on the **image** menu and select **image size**.



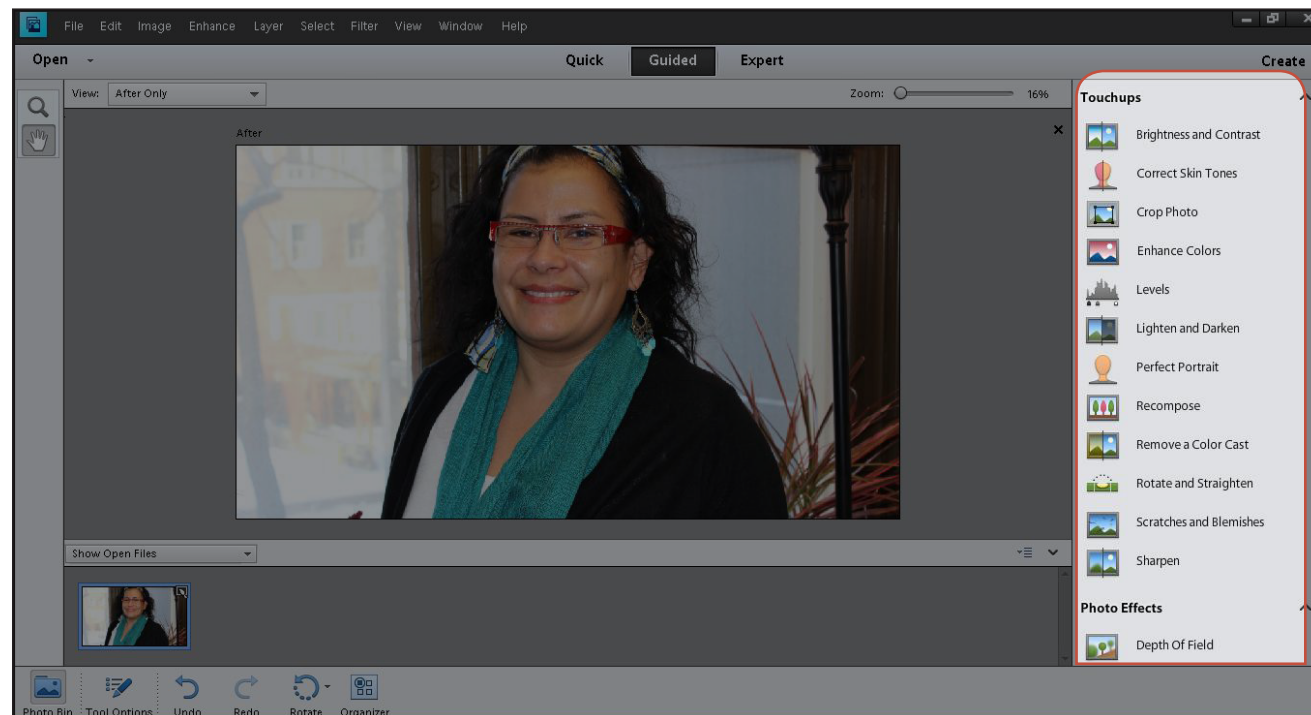
The image resize window will display both the **Pixel Dimensions** and **Document Size**. Note that document size only corresponds to printing out a copy of the image and not the digital image itself.

You may want to resize your photo because photos taken with digital camera have big resolution but keeping the size lower may be better for your digital story. If you are resizing your image, when you save, “save as” a new image, so that you don’t save over your original photo. If your images are too big, they will not be able to be imported into the video software.

TOUCHUPS

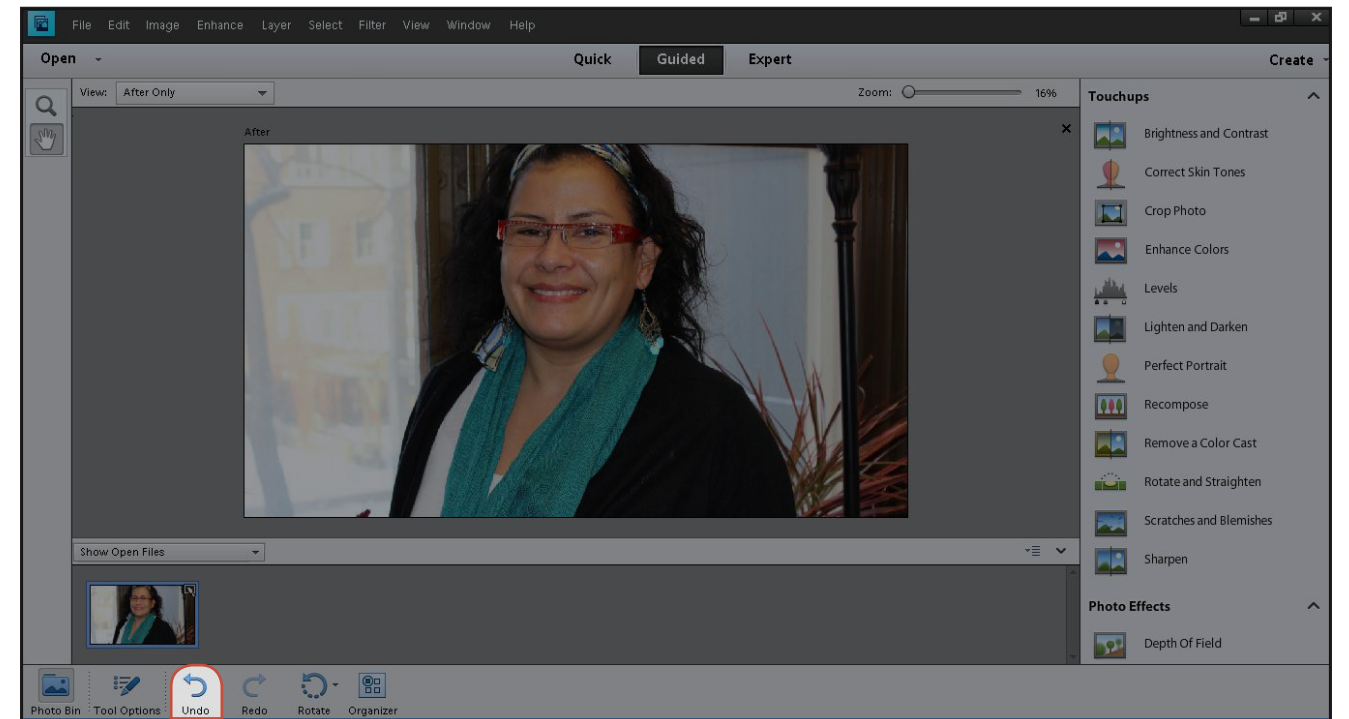
One of the foundations of Photoshop is its endless ability to change the tonal properties of images. This section will provide you a few different options of adjusting an image. Keep in mind there are countless ways to adjust an image with Photoshop. It really comes down to personal preference and what works with your project. In guided, you will find Touchups options that will cover most of your needs to alter and polish your photos.

You can get to adjustments through the **image** menu or the **adjustment** section on the pallet well. Here you can adjust everything from **brightness and contrast, levels, exposure, colour balance, black and white** and more.



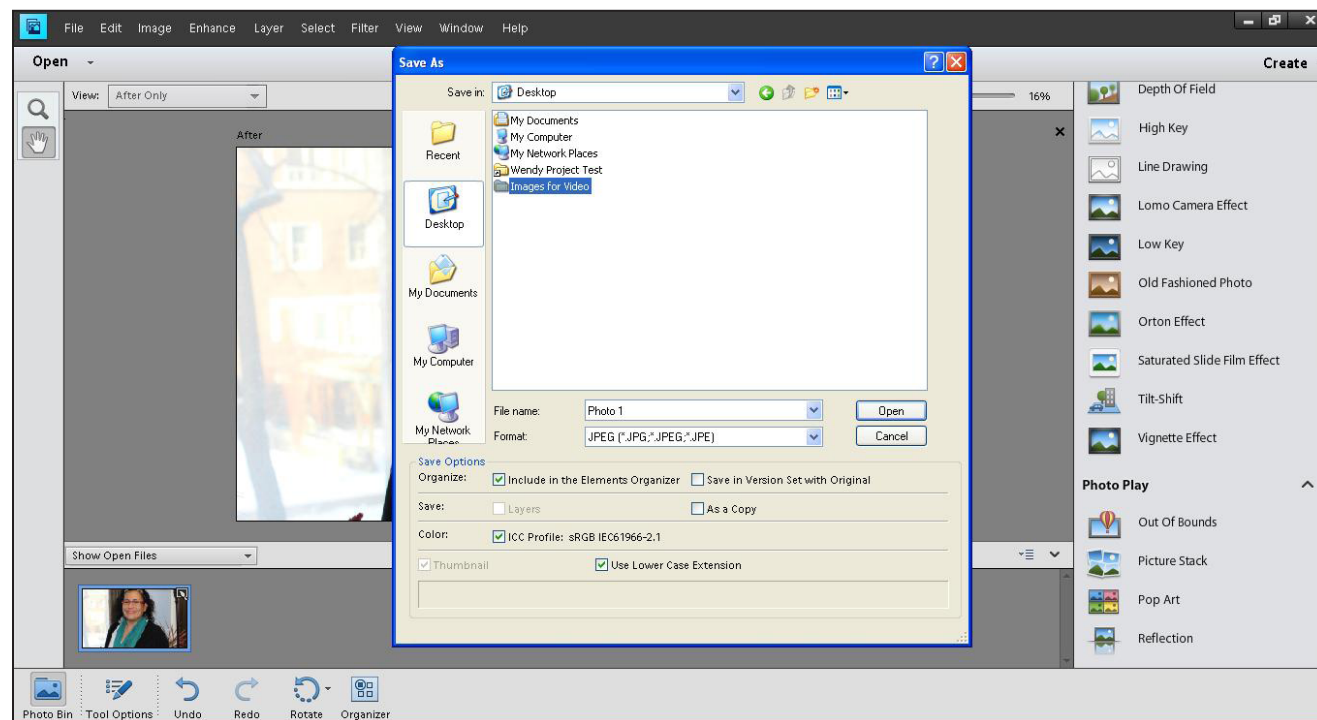
UNDO AND HISTORY

If you are unhappy with any of the edits you have made, you can use the “undo” button at any time.



ORGANIZING PHOTOS FOR VIDEO

We recommend that you create a folder on your desktop to house all of your finished photos for the video. You can also label these in the order in which they are to appear in your digital story.



There are a variety of choices when saving.

If you're working on an image but you're not finished save as an **uncompressed Photoshop file (.PSD)**, that way you'll ensure the image will keep its quality when you re-open it.

JPEG (Joint Photographic Experts Group) is the standard for saving photographic images and manages to compress file sizes down while maintaining quality. It's recommended you save in JPEG.

GIF (Graphics Interchange Format) is a format generally intended for graphics and not photographs as it will often misrepresent levels of color in a photographic image.

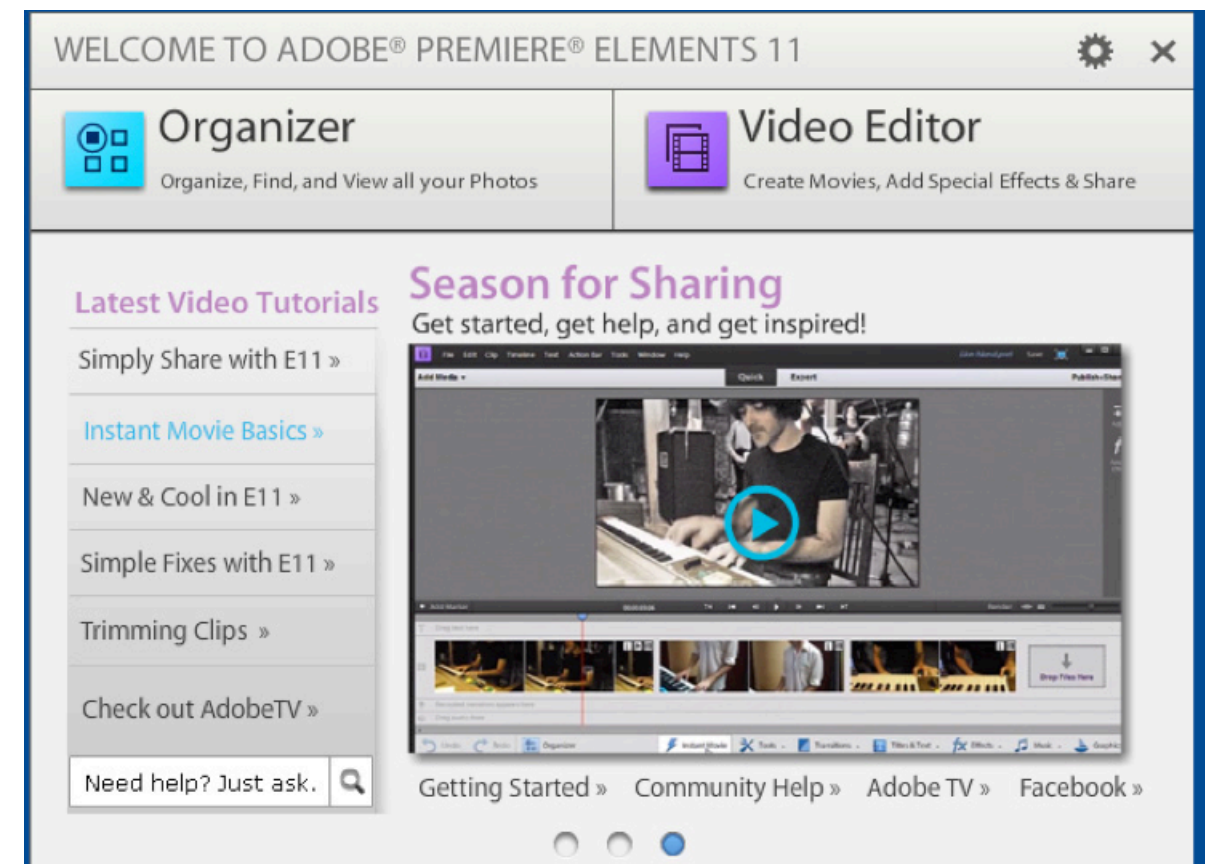
PNG (Portable Network Graphics) is best used for graphics, but it is possible to be used for photos. Generally the file size will be considerably larger when used for photos.

INTRODUCTION TO ADOBE PREMIERE ELEMENTS 11

Adobe Premiere Elements is video editing software that allows you to organize, edit and enhance Images and Video. This tutorial will focus on the introducing you to the basic features of Adobe Premiere and the aspects relevant to create a digital story.

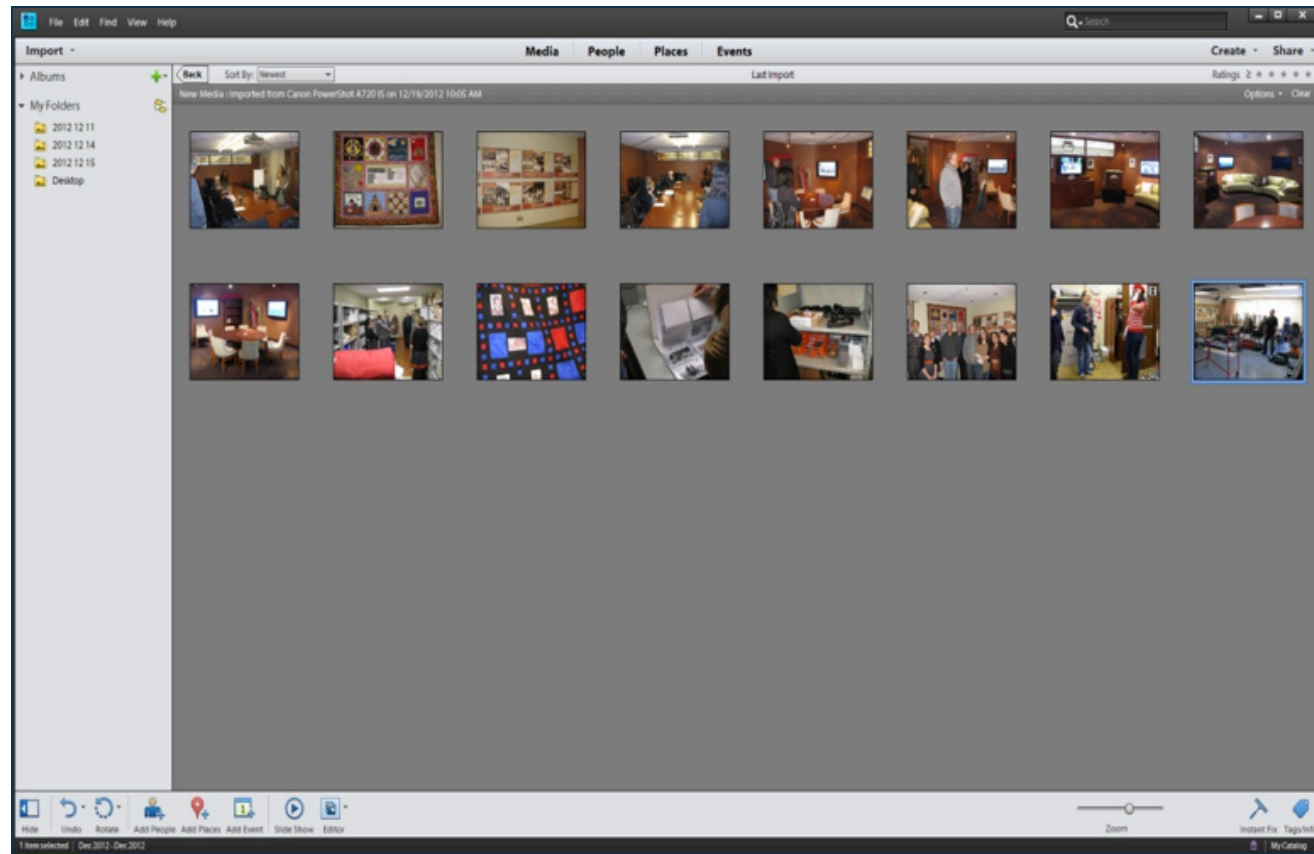
INTERFACE

Once you've opened Premiere a welcome screen will greet you with two workspace options Organizer and Video Editor.



ORGANIZER

The Organizer interface manages the content: **audio, video files and images** and is put into three different sections.



The left hand side will show all your albums and folders including import folders.

In the center you'll see the preview area of the media selections you're working with.

The right hand side contains a tags and information panel where you can get information about clips and insert captions and notes. You will not likely use the organizer if you have saved all of your photos on desktop for digital video.

VIDEO EDITOR

Before you open Video Editor it will ask you if you want to start a New Project or keep working on an Existing Project.

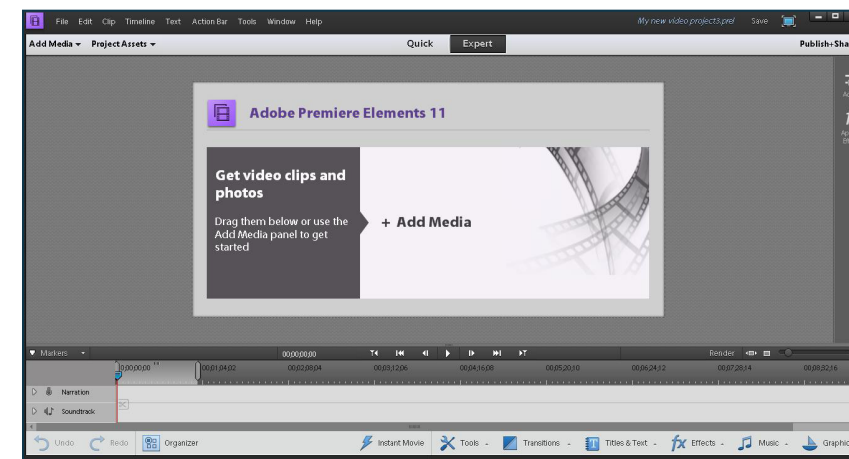


Once you've chosen your project you may add files by selecting them in the organizer space bringing them across to the video editor.

Like Photoshop there are two different editing rooms in Video Editor: **Quick and Expert**.

Quick will contain a simple drag and drop method.

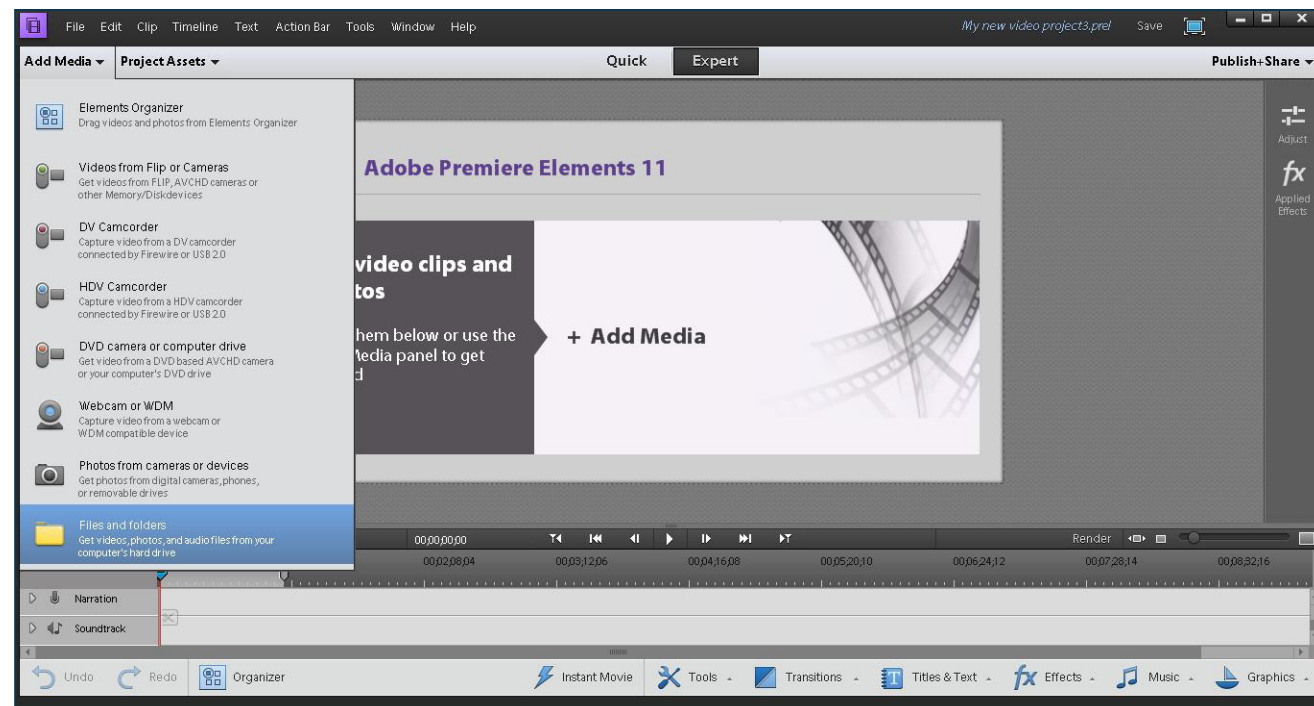
Expert gives you much more control and complexity when editing your projects. We would recommend "Expert" to make the digital stories.



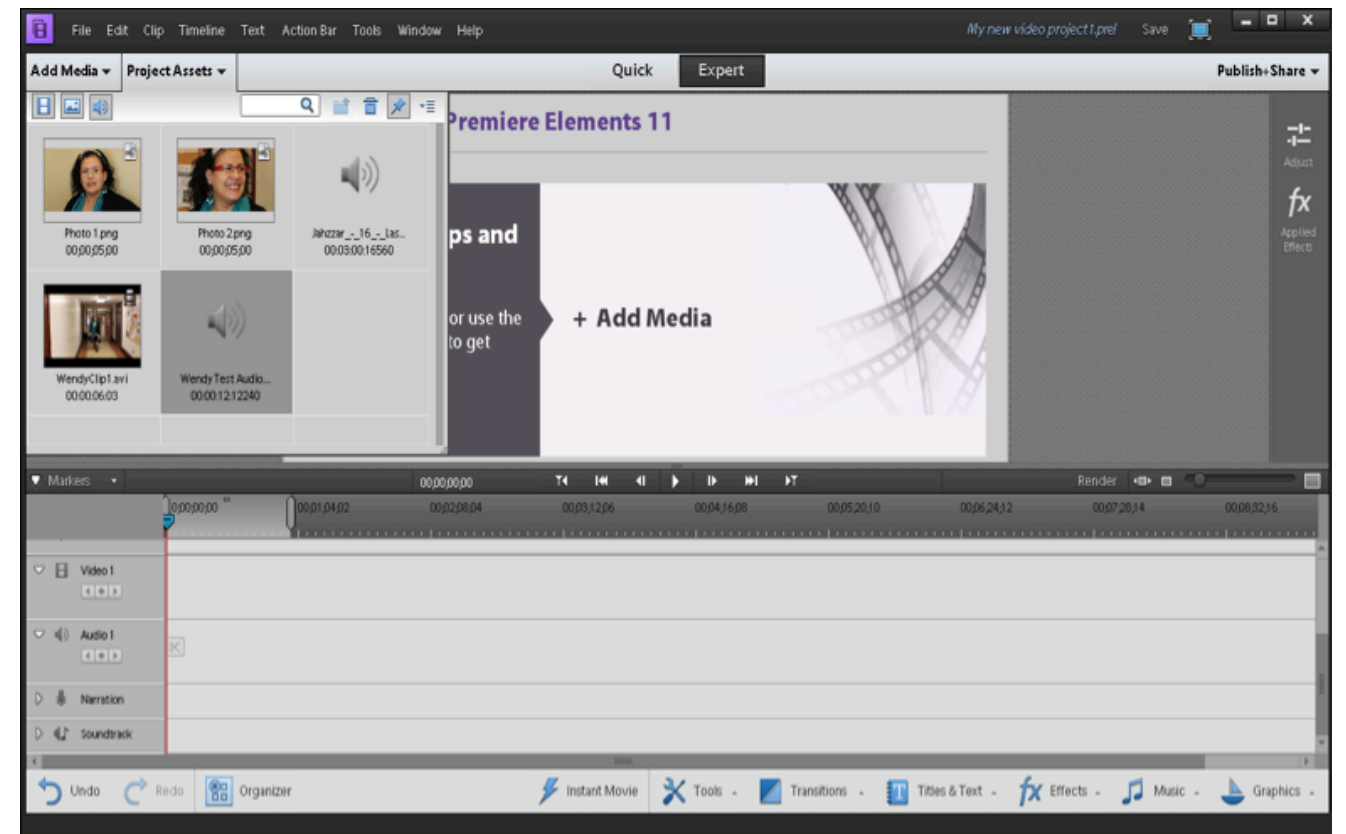
IMPORTING CONTENT

There are many options when importing content for Premiere.

You may select media from a list of optional sources: Elements Organizer, Videos from Flip or Cameras, DV Camcorder, HDV Camcorder, DVD Camera or PC drive, Webcam or WDM, Photos from cameras or devices, and Files and folders.

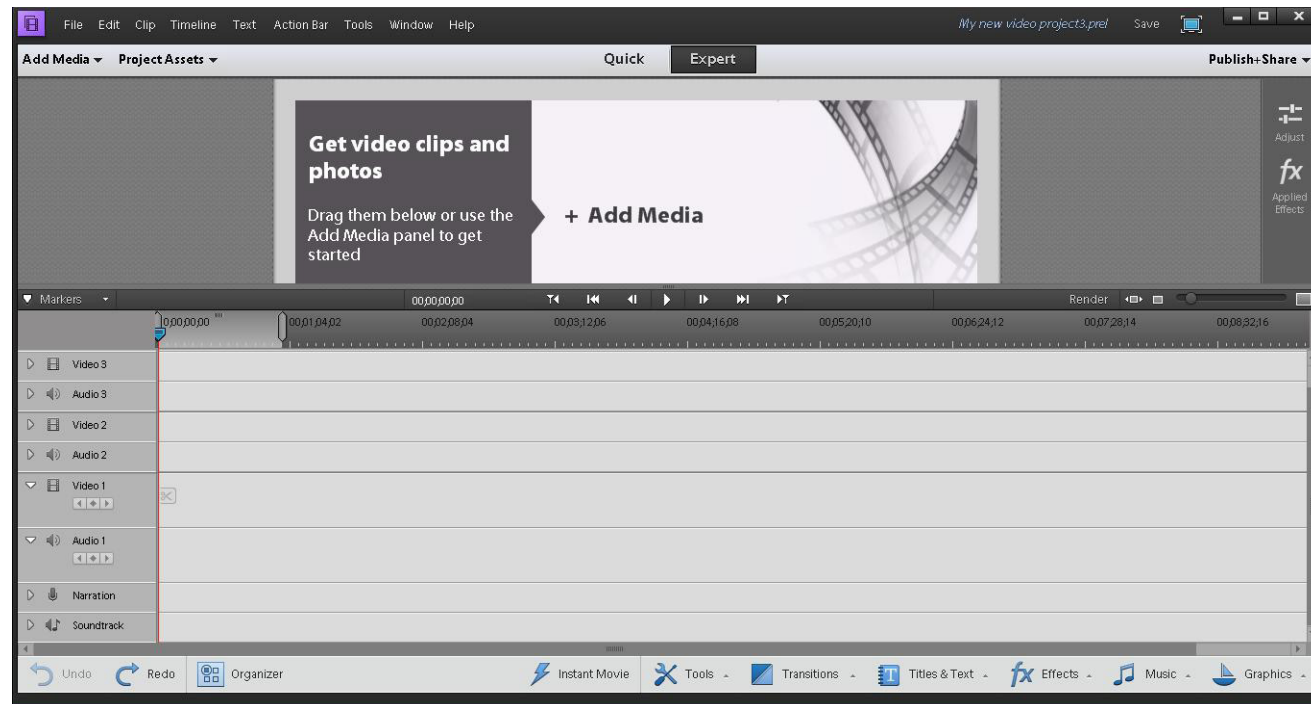


Once you've imported your photos/videos/music etc. your screen will look similar to this (note: if you want to see your content you need to click on Project Assets beside Add Media)



TIMELINES

The video editor timeline located at the bottom of the work space provides you with ordering, playback controls and monitoring information for your images or clips. You simply drag photos into the “video” timeline, your recorded story into narration timeline and copyright free music into audio timeline.



The timeline in Quick View contains four basic tracks: a title track, a single video/image track, a narration track and an audio track. If you require multiple tracks for your audio and video needs then work in Expert View.

The **Expert view** timeline uses a time ruler to display the components of your movie and their relationship to each other over time. You can trim and add scenes, indicate important frames with markers, add transitions, and control how clips are blended or superimposed.

Note, there are Undo and Redo buttons in the bottom left corner of each timeline.

EDITING

Adobe Premiere has video-editing tools that meet many needs. You can preview and trim imported clips to eliminate unwanted material. You can also revise clip properties such as speed, direction, and duration.

SPLIT CLIPS

To Split a clip to remove unwanted portions select a clip in the Quick view or the Expert view timeline.

Drag the current-time indicator to the point where you want to split the clip.

Click the Split Clip button to split the clip into two sections.

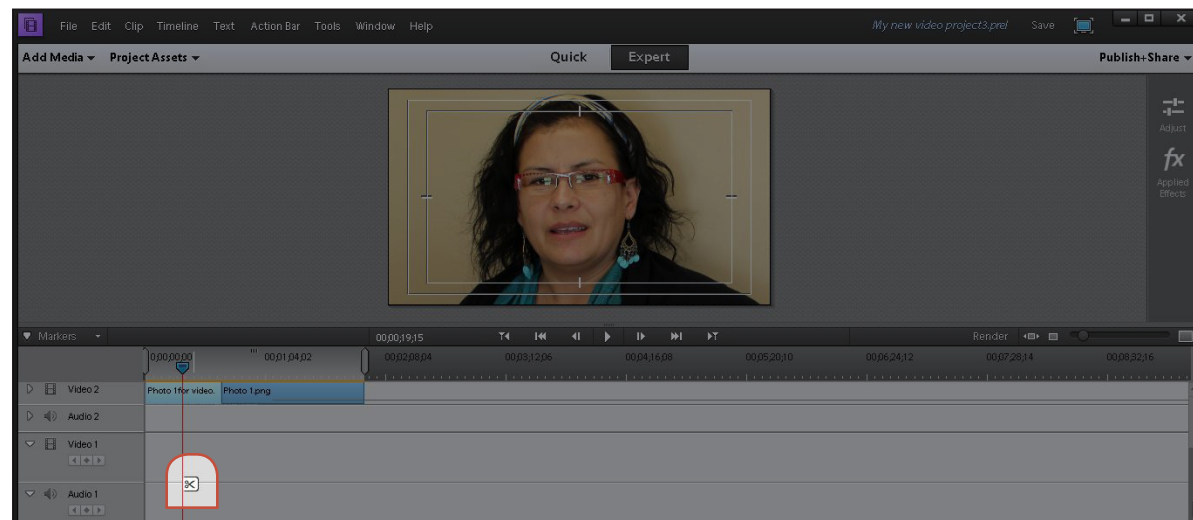
Select the section you want to remove, and click Delete.

You can simultaneously split two or more layered clips in the Expert view timeline.

First drag a marquee to select clips, on different tracks, that overlap at a point in time.

Drag the current-time indicator to the place where you want to make the split.

On the current-time indicator, click the Split Clip button.



TRIM CLIPS

Select a clip in the Quick view or the Expert view timeline.

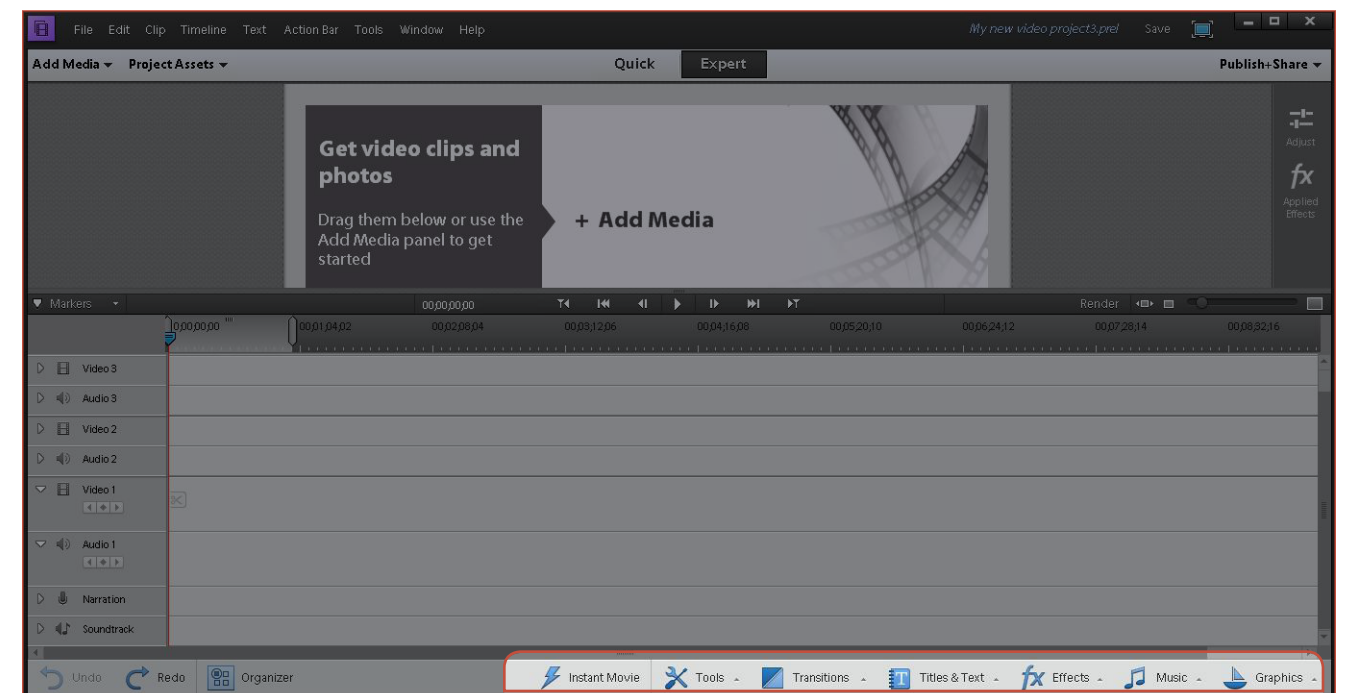
Drag the Trim handles at the vertical edges of the clip to the left or right to shorten the clip.

ACTION BARS

Along the bottom of the workspace sits the action bar. Menus containing: **Instant Movie, Tools, Transitions, Titles & Text, Effects, Music and Graphics.**

The **Instant Movie** panel will automatically create a movie for you based on your content and themes.

The **Tools** panel contains a range of useful tools to make adjustments to your content.



The **Transitions panel** provides you with options on how to transition audio and video from clip to clip.

The **Titles & Text panel** provides you with title, graphics and text templates to insert in your clips.

The **effects panel** contains a multitude of effects you can use for both video and audio clips.

The **music panel** contains music you can use as a soundtrack for your project.

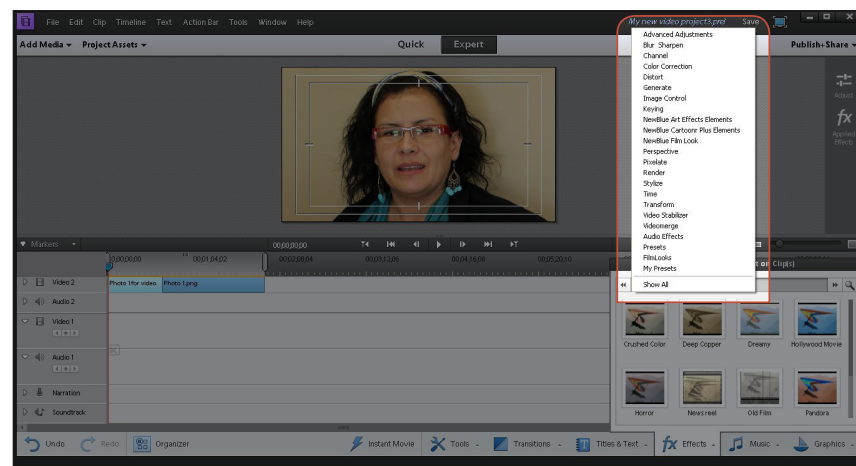
The **graphics panel** contains graphics you can use for your project.

EFFECTS

Effects can alter the exposure or color of footage, manipulate sound, distort images, adjust size and more. All effects are preset to default settings so you can see the results of the effect as soon as you apply it.

Standard effects appear in the Effects panel. You can apply any number or combination of standard effects from the Effects panel by first selecting a clip in the Quick view or the Expert view timeline.

Select Effects on the Action bar.



From the Effects panel, drag a special effect.

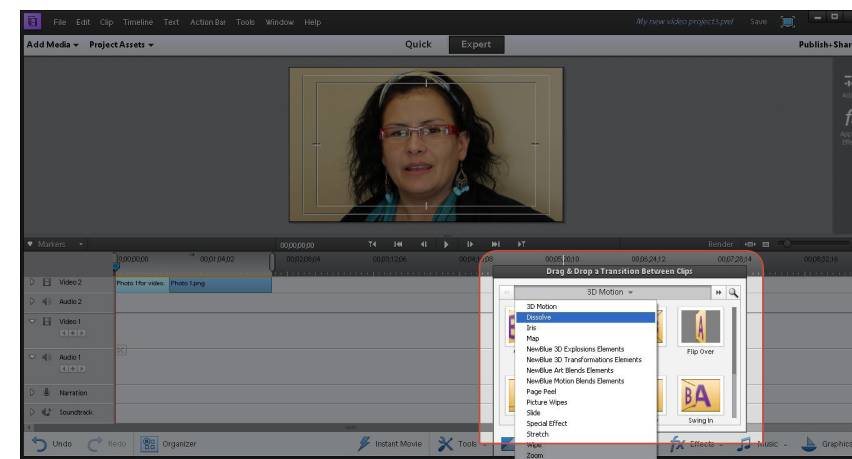
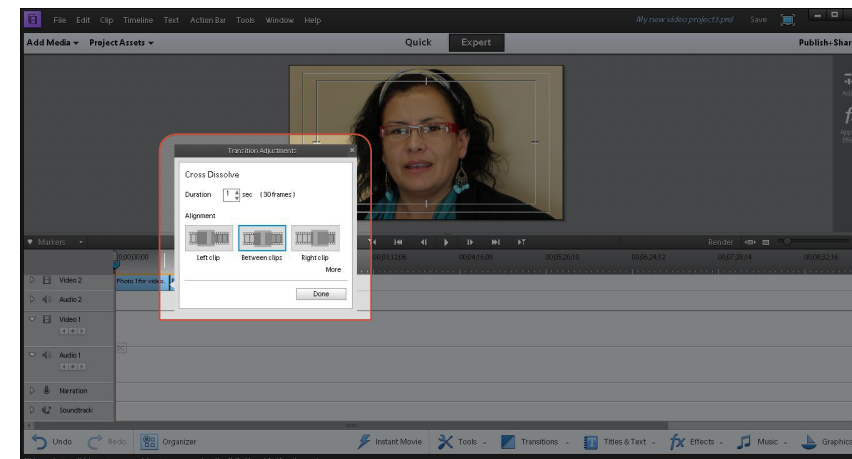
For example, the Lens Flare effect on to the clip to apply the effect.

ADD TRANSITIONS

Transitions help create an esthetically pleasing bridge between two clips.

To create Transitions first select a clip in the Quick view or the Expert view timeline now click on Transitions in the Action bar.

Drag a transition between two clips. You can also modify the properties of the transition in the Transition adjustments window.



CREATE TITLES

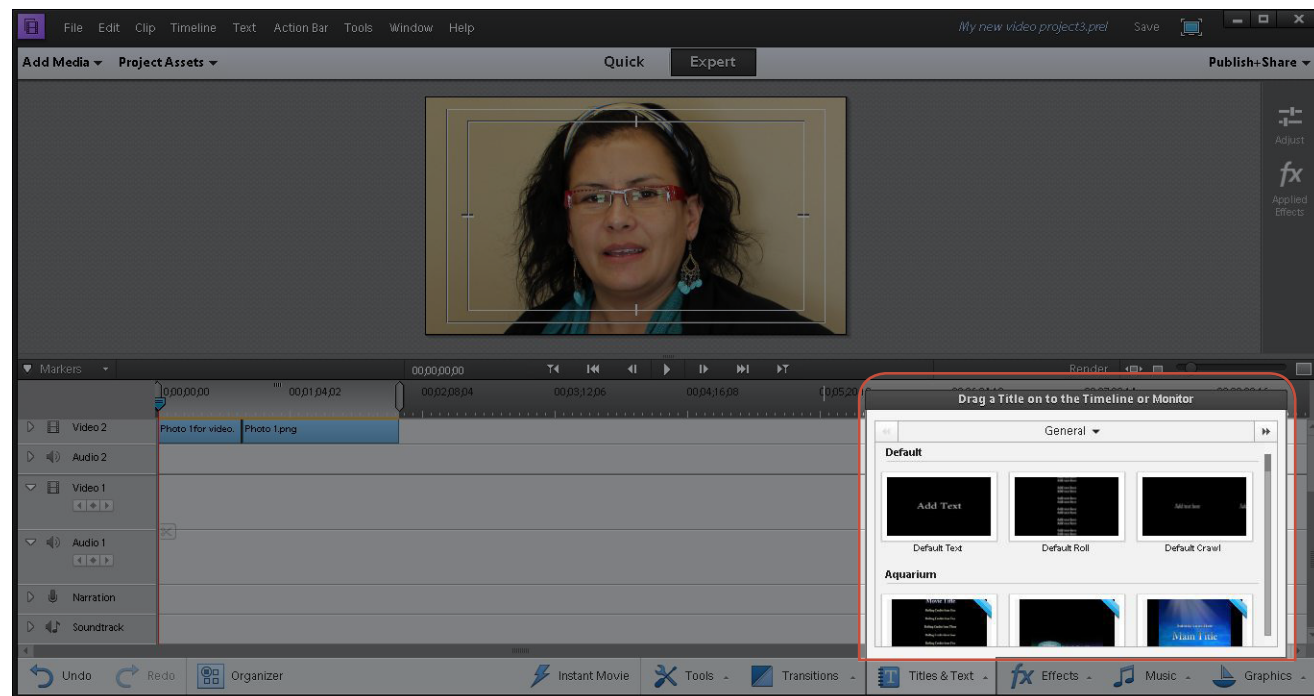
You can design custom titles and graphics with Adobe Premiere. Titles serve many purposes, from identifying people and places onscreen to providing movie-style credits. You can create your own title text for your video clip or use a Title template.

In the Quick view timeline/Expert view timeline, drag the current-time indicator to the clip to which you want to add a title.

On the Action bar, click Titles And Text.

From the Title And Text panel, drag a title to either timeline or the Monitor panel.

If necessary, use the Adjust panel to modify the properties of the title.

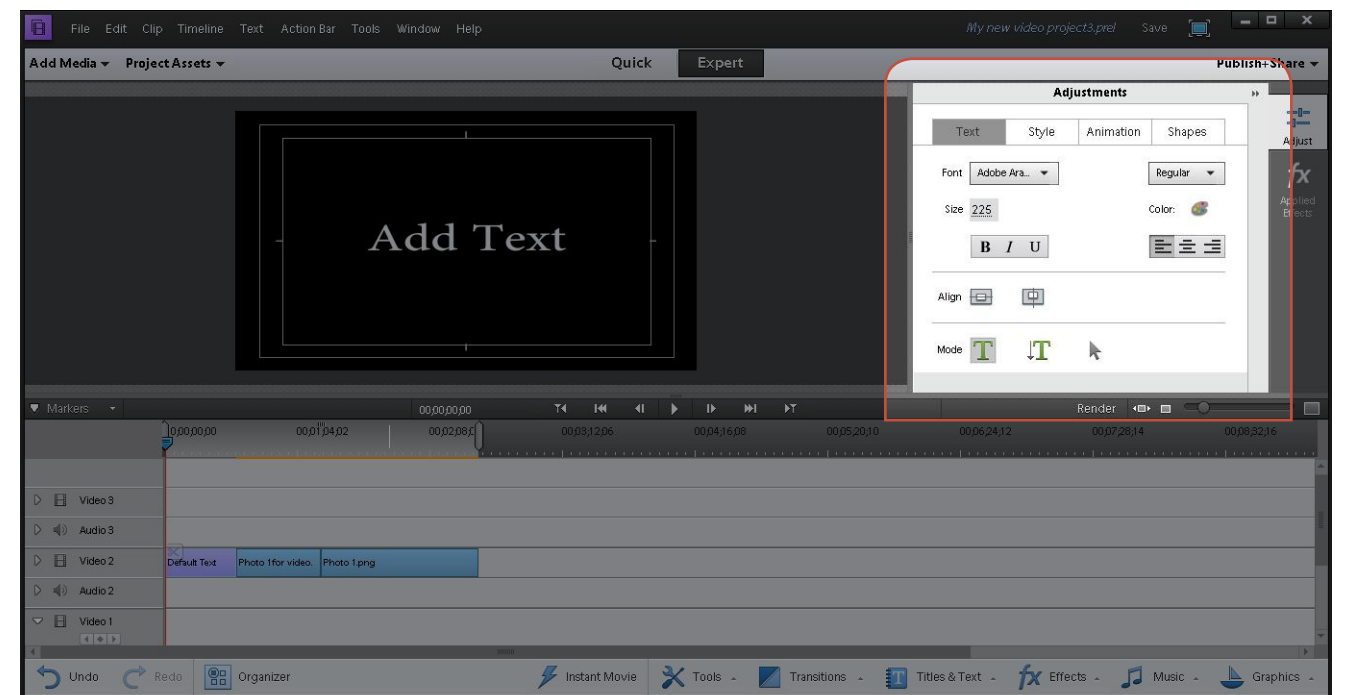


Modify the settings under **Text, Style, Animation, and Shapes**.

Click the Play button under the Monitor panel to preview the changes.

A default style is applied to every graphic and block of text you create. You can change this style by selecting one of the provided styles or by modifying the default style.

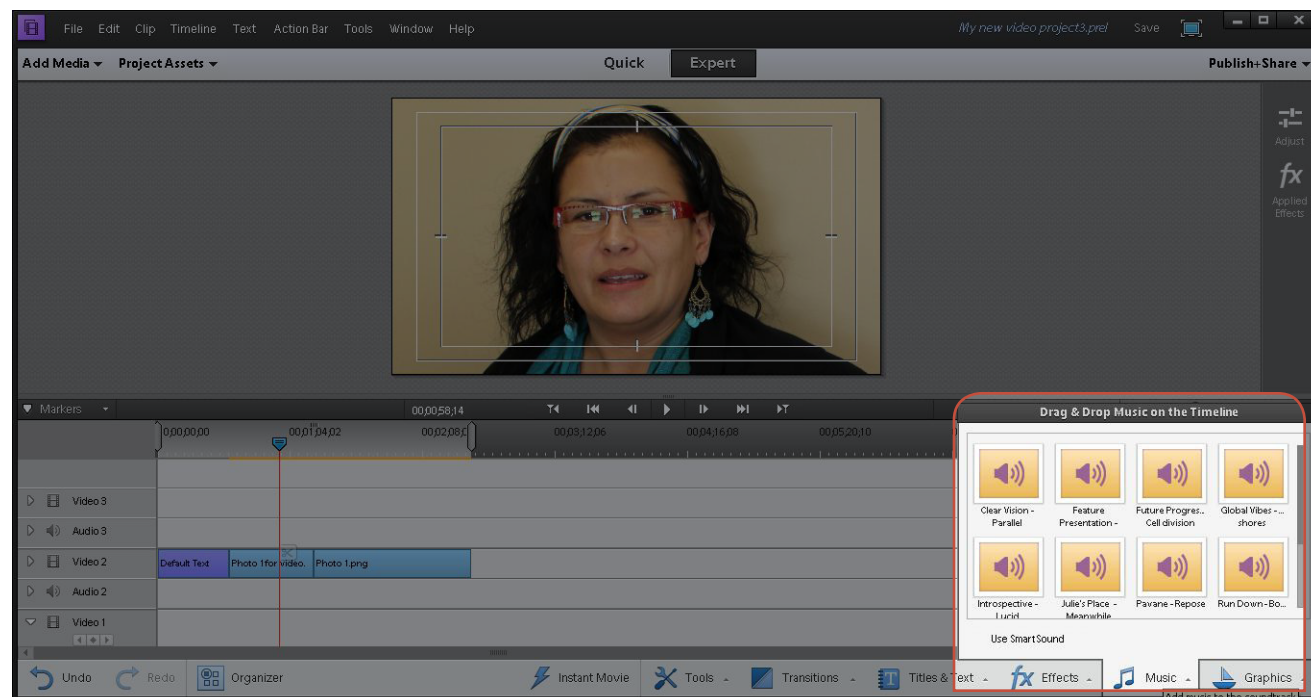
Double-click the title in the Quick view timeline and Expert view timeline to display the Adjust panel.



ADD A SOUNDTRACK

Drag an audio clip from the Music panel into the Soundtrack track of the Quick view timeline or you can also drag audio clips to the Expert view timeline through the Project Assets panel.

You can now preview the soundtrack to make sure that it corresponds to your video the way you want it to. Click the Play button in the Monitor panel or Press the spacebar.



NARRATION

You can use a USB or built in microphone to narrate clips while previewing them in the Monitor panel. Your narration is then added to the Narration soundtrack visible in either the Quick view timeline or the Expert view timeline.

To set up your microphone go to Edit – Preferences – Audio Hardware. From the Default Device menu, select your computer’s sound device and click OK.



In the Expert view or Quick view timeline, drag the current-time indicator to the point where you want the narration to begin.

Select Narration from the Tools panel.

In the Record Voice Narration window, click the Mic Source button and select your sound device from the menu.

For best results, turn off your computer speakers to prevent feedback. To monitor sound while you narrate, plug headphones into your computer and deselect Mute Audio While Recording.

Speak into the microphone and raise or lower the Input Volume Level slider until you have found a good level.

Click the Record button.

Near the top of the Record Voice Narration window, a timer appears next to Start Recording In. When Start Recording changes to Recording, begin to narrate as the clip plays. When you finish narrating, click the Stop button.

An audio clip containing your narration is added to the Project Assets panel and to the Narration track in the Quick view timeline or the Expert view timeline.

If you do not click the Stop button the recording automatically stops at the beginning of the next file in the Narration track, or 30 seconds past the end of the last clip in the Quick view timeline or the Expert view timeline.

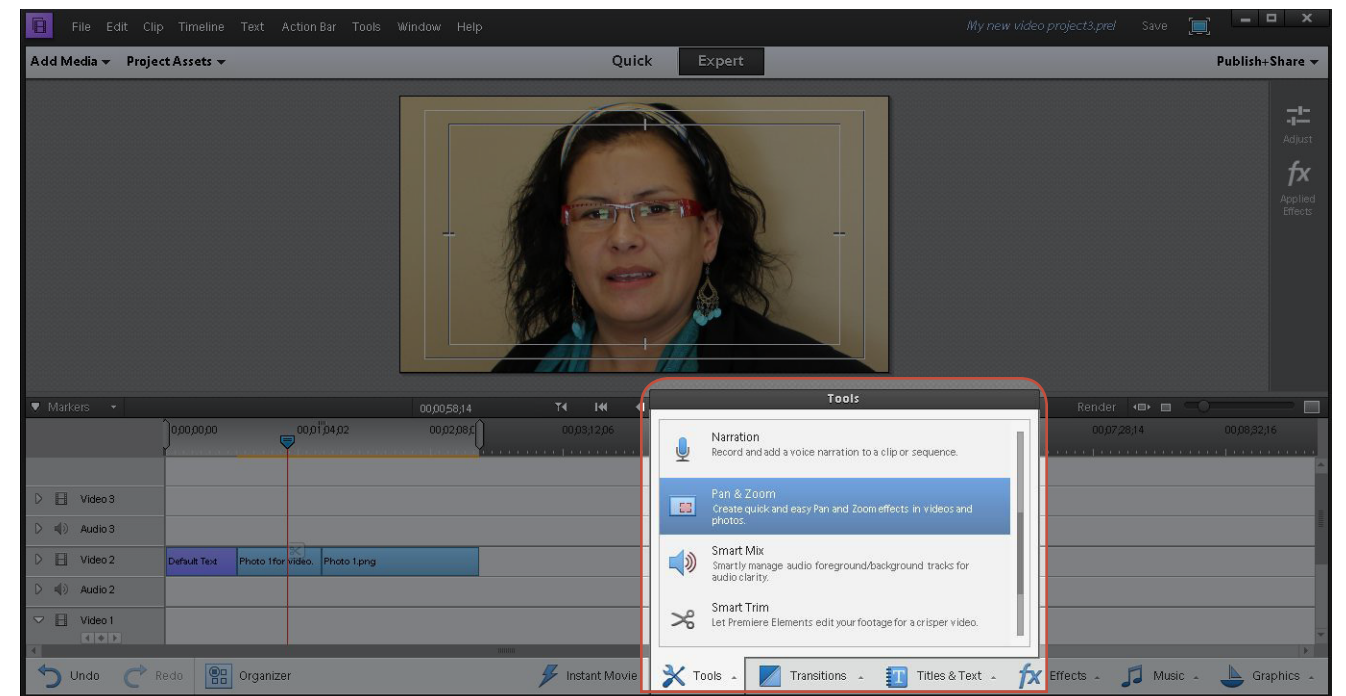
To preview your recording, click Go To Previous. Then click the Play button.

PAN AND ZOOM FOR IMAGES AND VIDEOS

Pan and zoom effect works best with videos that have minimal movement of objects in the movie clip.

By using the pan and zoom tool in Premiere Elements you can create video-like effects from images or movie clips perfect for digital storytelling.

First open the pan and zoom tool, in tools. The pan and zoom tool dialog will now be displayed. (note: the size of your photos will determine how much you can zoom into them).



FACE FRAMES

If you click on Face Frames in the pan and zoom tool, Premiere analyzes the picture and adds focus frames on detected faces.

The frames are automatically ordered from left to right in an inverted S sequence. You can customize the automatically applied effect manually based on your requirements.

You can also add focus frames manually by Double-clicking the object or area on which you want to add a focus frame.

Select the new focus frame, and move the cursor over the frame until the hand icon appears. Now drag to move the focus frame to where you want it.

To add a focus frame between two focus frames, move the cursor between their corresponding focus markers in the timeline. Click New Frame.

For images with more than three focus frames, only the selected focus frame and the focus frames previous and next to it in the sequence are displayed.

The number on focus frames determines the panning sequence, the sequence in which objects are panned into. You can easily reorder the focus frames by changing the position of the focus frames in the thumbnail strip.

You can Resize focus frames by selecting the focus frame, and moving your mouse over any of the corners until the resize (double-sided arrow) icon appears. Drag to resize the frame.

It's easy to delete focus frames. Just move the mouse over the focus frame. Click the "X" button, or press the Delete key.

Changing the pan duration changes the time for moving from one focus frame to the next. The pan duration appears on the connector between two focus frames. Click the pan duration. In the Pan Time window, select the time duration to the desired value, or enter the value in the dialog box. Alternatively, you can adjust the focus frame markers in the timeline to change the pan duration.

Hold time is the duration for which the focus stays on an object before panning comes into effect. Increasing the hold time increases the time for which the object is displayed when in focus.

You can do this by selecting the focus frame and moving the mouse over the focus frame. Click Hold duration. In the Hold Time window, select the time duration.

You can Preview pan and zoom effect by clicking Play Output.

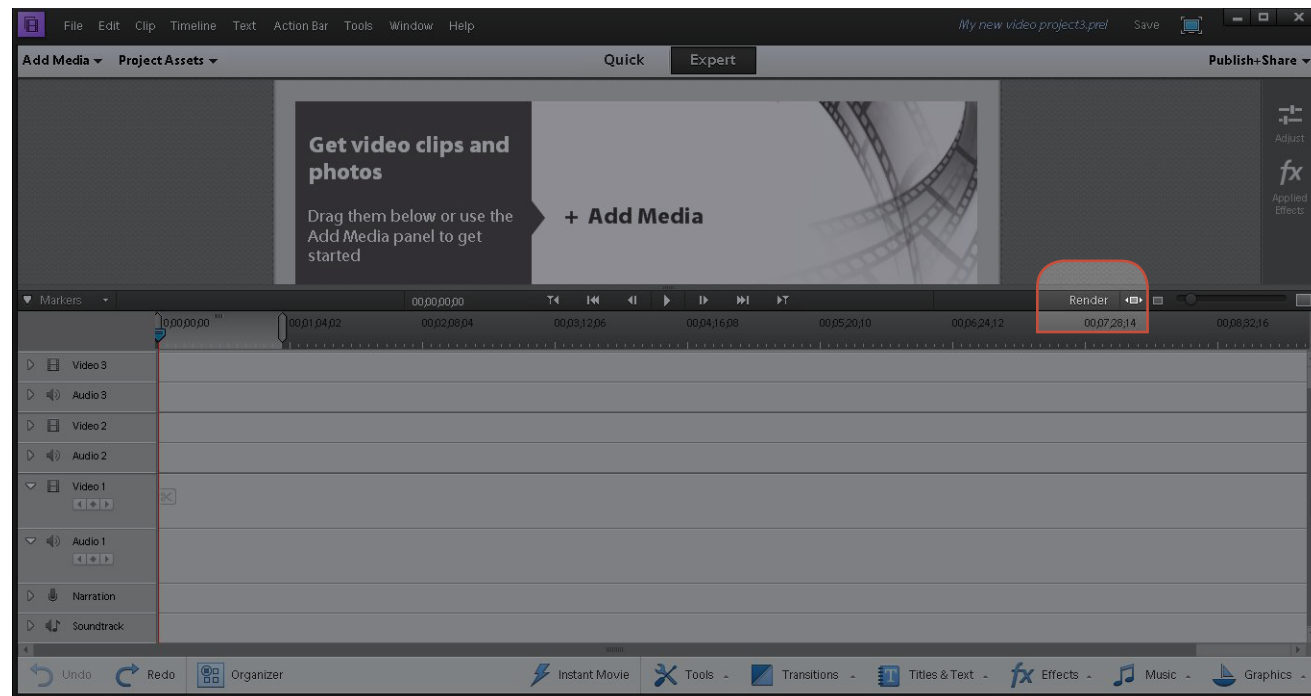
You can also use zoom to accurately position focus frames.

The zoom options in the pan and zoom toolbar help reduce the size of a focus frame beyond what is possible in the normal view.

RENDERING

To preview a video first you may want to **render** it. Rendering processes the layers and effects and saves the preview into a file, which Adobe Premiere Elements can use each time you preview that section of the movie.

First designate the area you wish to render by highlighting it in the timeline and then select **render** in the **Expert view** timeline.



SAVE A PROJECT

Saving a project saves your editing decisions, references to source files, and the most recent arrangement of panels.

Save your project often by selecting File – Save in the heading menu.

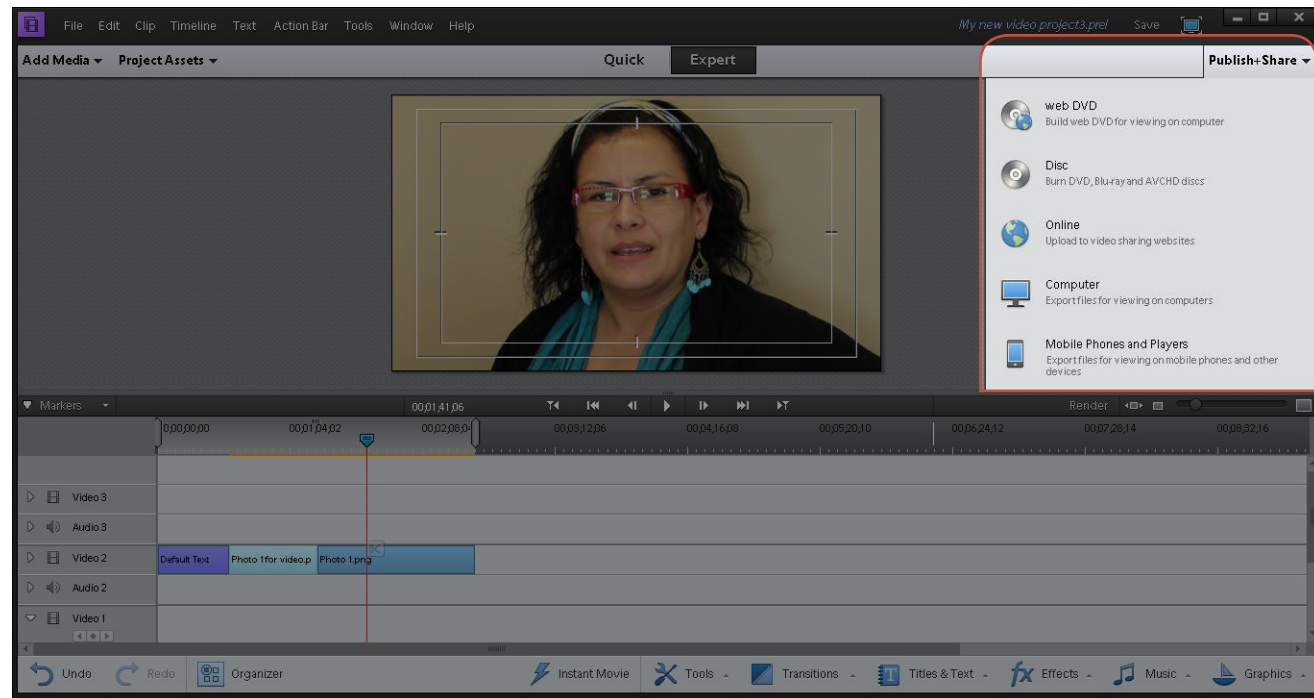
To save a copy of a project, choose File – Save As, specify a location and filename, and click Save. We recommend that you save your project on the desktop in a designated file folder.



PUBLISH AND SHARE

The Publish and Share panel will allow you to save and share (export) your finished project. You can save your project for viewing on the web, mobile phone, computer, DVD, and Blu-ray Disc.

You can start a new share by clicking any of the share options: Web DVD, Disc, Online, Computer, and Mobile Phones and Players. Each of these options opens a dialog that provides specific options and settings for sharing to respective format and media type.

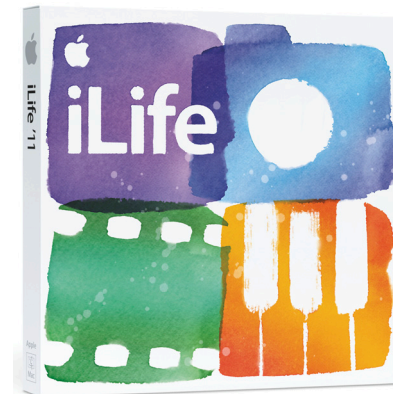


A NOTE ON MACINTOSH

The tutorials in this workbook on creating and editing digital media are geared towards using consumer-level products on a Windows-based PC.

Apple Macintosh computers come equipped with Apple's iLife Suite of products that allow you to do the same things with your digital story-telling:

- » iPhoto manages your digital photos and provides digital editing capabilities
- » iMovie manages digital video and provides video editing capabilities
- » Garage Band allows you to record and edit digital audio



The three programs are integrated, so that you can use elements from one program in the others. There are several tutorials for using these programs online, but we have found the following two sources particularly useful:

THE KNIGHT DIGITAL MEDIA CENTER

iPhoto for Digital Photography:

<http://multimedia.journalism.berkeley.edu/tutorials/iphoto/>

iMovie for Digital Video:

<http://multimedia.journalism.berkeley.edu/tutorials/imovie/>

Garage Band for Audio Recordings:

<http://multimedia.journalism.berkeley.edu/tutorials/garageband-basic-editing/>

APPLE COMPUTER

iPhoto for Digital Photography:

<http://www.apple.com/support/iphoto/>

iMovie for Video:

<http://www.apple.com/support/imovie/>

Garage Band for Digital Audio:

<http://www.apple.com/support/garageband/>



Appendix A



Date
Name and address of musician

Request for Permission to use Music

Dear _____

I am a participant in the **Children of Survivors: Intergenerational Experiences of Residential Schools** project. This project is being run collaboratively through the Oral Histories Centre and the Indigenous Studies departments at the University of Winnipeg. It has been fully funded by the Aboriginal Healing Foundation.

This is a digital storytelling project which has brought together ten Aboriginal men in Winnipeg to discuss how they have been impacted by their parent’s attendance at residential schools.

As part of this not-for-profit project, each of us has developed a short digital story which will be used to educate Canadians on our experiences and perspectives on the legacy of residential schools.

I am writing to you to request your permission to use your song entitled _____ of which you hold full title. Your name and song will be credited in the video.

If you have any questions about the project, you can contact Roberta Stout at r.stout@uwinnipeg.ca or at (204) 258-3809.

Thank you,

Your name
Your contact information

