



Tutorials™ Manual

GlobeCaster
STUDIO 8000.

GlobeCaster
STUDIO 4000.

GLOBAL
STREAMS™

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Patents. Various technology in the GlobeCaster System is patented in the United States, including without limitation patent numbers 5,941,997, 5,978,876, 5,872,565. Other patents, in the United States and other countries, are pending.

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Table of Contents

Chapter 1: Document Overview	3
Introduction	4
Conventions	5
Chapter 2: GlobeCaster Switcher Tutorials	9
Performing A Sync Roll With The VTR Transport Panel	10
Using Virtual Sets	17
Chapter 3: GlobeCaster Character Generator Tutorials	25
How to Create Crawling Text With A TV Logo	26
How To Make A Credit Roll With Graphics	38
Chapter 4: GlobeCaster Animator/Compositor Tutorials	55
Creating A Simple Wipe	56
Creating Animated Wipes With Graphics	68
Recording ClipMem/Time Machine Clips	79
Creating Animated Windows Using ClipMems	89
Rotoscoping A Stenciled Text Stroke	110
Animating A Lower Third Using The Timeline	128
Chapter 5: Effects Generator Tutorials	197
Creating A Single Hue Color Effect	198
Creating A Posterized Video Color Effect	206
Creating An Over The Shoulder Effect	215
Making A Bouncing Ball Transition (Part One)	243
Making A Bouncing Ball Transition (Part Two)	264
Chapter 6: GlobeCaster Editor Tutorials	291
Editing To Audio: Creating A Commercial With Voiceover	292
L-Cuts: Complete Voiceover	333
L-Cuts: Partial Voiceover With Audio Transition	337
Chapter 7: Audio Mixer Tutorials	349
Saving EQ Settings	350
Applying EQ Settings	354
Index	359
FCC Notice	365
GlobeCaster System License Agreement	367
Application Notes	373

Table of Contents



TUTORIALS MANUAL DOCUMENT OVERVIEW







Chapter 1

Document Overview

This chapter provides information on how this manual is organized. It also covers conventions within the manual.

Inside, you'll find the following sections:

- Introduction..... 4
- Conventions..... 5

4 **Chapter 1**

Introduction

This manual is intended as a guide to provide you with practical, applicable tutorials. Because the tutorials draw on the basic concepts described in the manuals, it is advised that you read through each application's manual before working on these tutorials.

Some of the tutorials are for applications that you may not have. Before each section, there is note that details what users can use the tutorials.

Conventions

Before you get too far into the manual, some of the conventions that appear within need to be explained.

General Conventions

The following formats are used to identify special instructions or important points in this manual.

1. (numbered) Indicates step-by-step instructions to follow.

Bold Type Indicates words you should type, buttons you should click, names of menus, panels, or windows, and file path names.

Italic Type Indicates emphasis of important points.

Mouse Conventions

GlobeCaster is designed for use with a two-button mouse. The following table explains mouse commands used in this manual.

Click Place the mouse pointer over an object. Press the *left* mouse button and immediately release.

Click-and-drag Place the mouse pointer over an object. Press the *left* mouse button. While holding the button down, move the mouse around. This is used mainly to draw boxes over objects to select them.

Double-click Place the mouse pointer over an object. Press the *left* mouse button twice quickly and immediately release.

Drag-and-drop Place the mouse pointer over an object. Press the *left* mouse button and hold it down. Drag (move) the object anywhere on your screen. When you release the mouse button, the object is dropped where the mouse pointer is aimed.

Right-click Place the mouse pointer over an object. Press the *right* mouse button and immediately release.

6  **Chapter 1**

TUTORIALS MANUAL SWITCHER TUTORIALS





Chapter 2

GlobeCaster Switcher Tutorials

This section is intended to provide you with practical, applicable tutorials for GlobeCaster's Switcher.

Tutorials covered in this section are:

- Performing a Sync Roll with the VTR Transport Panel 10
- Using Virtual Sets 17

10 Chapter 2

Performing A Sync Roll With The VTR Transport Panel

This tutorial guides you through the basics of using the **VTR Transport Panel** to perform a sync roll. Sync roll starts all source decks playing back and starts the edit deck recording. Sync roll does a 5-second pre-roll before the cue point to ensure the edit deck is up to speed at the beginning of the sync roll.

The following topics are covered in this section:

- Selecting decks
- Using the audio panel
- Starting the sync roll
- Recording to tape and to the Time Machine
- Building a timeline

Selecting Decks

The GlobeCaster Switcher program includes a **VTR Transport Panel**, which allows you to control any of the RS-422a tape decks that you have connected to your GlobeCaster. One of the most useful properties of the **VTR Transport Panel** is the sync roll feature.

Before beginning your sync roll, you must first set up your decks and your GlobeCaster for the task.

1. Open the **VTR Transport / Sync Roll / Live Digitize** panel by clicking on the **Panels** button and selecting **VTR Transport**. You see a list of your decks (Figure 2.1).



Figure 2.1: List of Decks

2. To set up your decks correctly, you must have already configured your decks in the **Serial Devices Panel**. For more information on the Serial Devices Panel, see **Serial Devices** in the *GlobeCaster User Guide*.
3. Click on each deck and on the button to the right of the name, select whether the deck is a **Play** or **Record Deck**. (You *must* have one deck to record to,

unless you are recording to the Time Machine or building a timeline, see “Recording to Time Machine” on page 14).

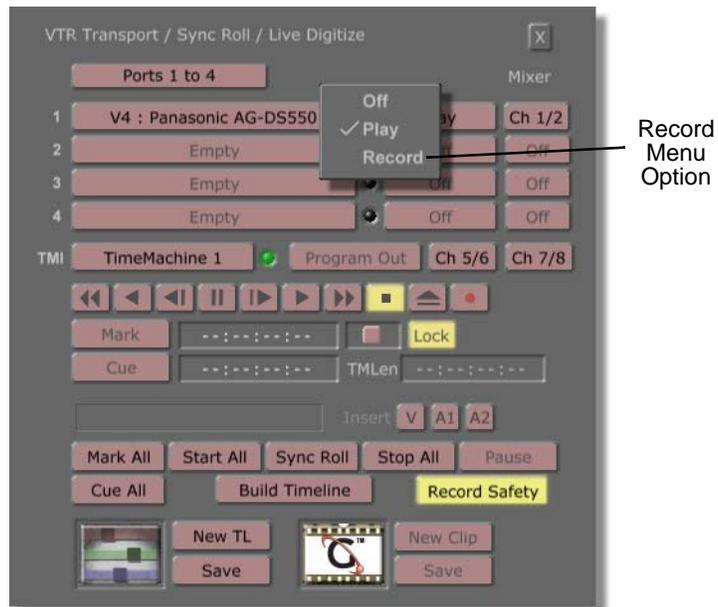


Figure 2.2: Setting a Deck to Record

4. Select each deck, one at a time, and use the transport controls to select the desired point. Click on the **Mark** button to mark that point. Repeat this process for each source and record deck. On the record deck, make sure that the **V**, **A1**, and **A2** buttons are lit up accordingly. These buttons are only selectable if there is a recordable tape in the record deck.

The button turns yellow as you're cueing the deck. You are now ready to begin your sync roll.

Using The Audio Panel

If you are going to want to have full audio control of your decks while sync rolling, you need to configure this in the **VTR Transport Panel** as well. Here's how:

12 Chapter 2

1. First, open the **Audio Mixer Panel** by clicking on the **Panels** button and selecting **Audio Mixer**.



Figure 2.3: Audio Mixer Panel

2. Notice there are eight tracks, labeled 1-8. If you go to your **VTR Transport Panel**, you will notice that by clicking on the buttons located below the **Mixer** column, you can assign each of your decks a pair of these audio tracks in the mixer.



Figure 2.4: Assigning Audio Tracks

Thus, if you set mixer channels **1** and **2** to your first source deck, you can control the audio coming from the source deck with the level sliders labeled **1** and **2** in the **Audio Mixer** panel. Try this now, assigning mixer channels to each of your source and record decks. You will now be able to control audio during your sync roll.



Figure 2.5: Selecting Sync Roll

14 Chapter 2

Recording To Tape And To Time Machine

Now that you are ready to begin sync rolling, there are two different ways to record your progress: recording to tape and recording to Time Machine (if you have it installed).

Record to Tape

You should already have your record deck selected in the VTR Transport Panel.

1. Press the Sync Roll button (previous figure).

Your decks simultaneously begin pre-rolling, then start up so that all your decks hit their cue points at the same time. Now, using your Switcher interface, you can select your deck inputs, live inputs, framestores, etc. and combine them with effects, downstream keys, transitions, anything you like. What is displayed on your Program Out is what is recorded onto your record deck's tape.

2. When you are done, press the **Stop All** key.



Figure 2.6: Stop All Key

3. Now you can use the transport controls to change your record deck to a play deck, then play back your creation. To do this, click on the deck and select **Play** from the menu.



Figure 2.7: Selecting Play

Recording to Time Machine

To record to a Time Machine, you must (of course) have one installed in your GlobeCaster.

1. Select the **Time Machine** button on the **VTR Transport Panel** and then make sure that the button to the right of the Time Machine button reads **Program Out**. You can leave the **Mixer** channel turned **Off**.

- Next to the TM clip window, select the **New Clip** button.

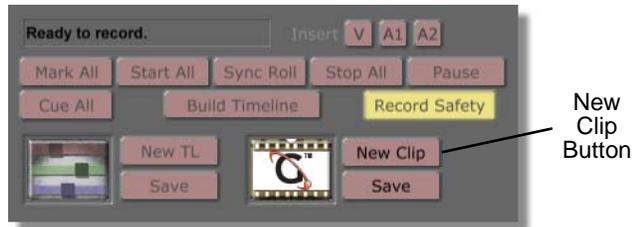


Figure 2.8: New Clip Button

- Click on the **Sync Roll** button to start the pre-roll on your decks.
- While your decks are pre-rolling, make sure **Time Machine** is selected and press the **Record** button.
- Your program out is recorded to your Time Machine as a TMClip (time machine clip).
- Once you are done, press **Stop All**. Click on the **Save** button by the Clip picon window (Figure 2.9).



Figure 2.9: Save Button

16 Chapter 2

Building A Timeline

Another feature of the **VTR Transport Panel** is that you can create a timeline for use in GlobeCaster's Editor, using much the same procedure as for recording a sync roll. To create timelines, follow these steps:

1. Select the **Build Timeline** button (it should turn yellow).

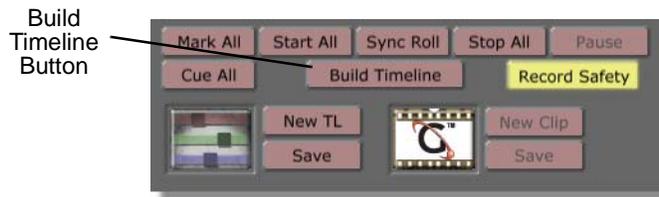


Figure 2.10: Build Timeline Button

2. Click on the **New TL (Timeline)** button, and set up your VTR panel as you normally would a Sync Roll. One thing you do not need, however, is a record deck.
3. When you are set up and ready, press the **Sync Roll** button and create your project using the same procedure as you did for the Sync Roll.
4. When you are finished, click **Stop All** and then click **Save**. (Alternately, you could drag-and-drop the timeline picon into a bin.)



Figure 2.11: Saving a Timeline

5. You can now go into GlobeCaster's Editor application and open the newly created timeline. You see all of the clips, stills, effects, downstream keys etc., that you created in the **VTR Transport** panel.

Using Virtual Sets

This tutorial guides you through setting up and using virtual sets.

The following topics are covered in this section:

- Setting up a virtual set
- Cutting cameras and backgrounds simultaneously
- Using a foreground downstream key

Color Balancing Cameras

Chroma keys require very specific color values to work correctly. For this reason, it is extremely important that you white balance your cameras so that they display color values accurately. If your white balance is off, you may be switching between two cameras that are reporting the color value of the Chroma set differently. This can lead to unclean keys and a generally unprofessional look. Make sure to read your camera's documentation for details on white balancing.

Setting Up A Virtual Set

Setting up a virtual set requires several steps. If you have a chroma set handy, feel free to replace the "hot air balloon" framestore with a live shot of your talent in the chroma set.

1. In the **Bins/Stills/Sampler** bin, find and double-click on the still of three hot air balloons floating in a blue sky, this will load the picon into Preview.



Figure 2.12: Hot Air Balloon Picon

2. Click on the black button next to **Key**.



Figure 2.13: Black Button Next to Key

18 Chapter 2

This will open the **Keyer Settings** panel (Figure 2.14).

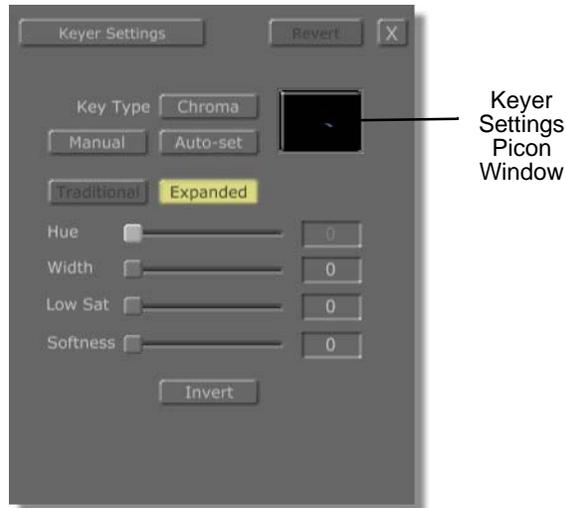


Figure 2.14: Selecting Auto-Set in the Keyer Settings Panel

3. Make sure that **Manual** is de-selected (if it isn't already) and select **Auto-Set**. You see a spot of blue show up in the **Keyer Settings** picon window.
4. Close the **Keyer Settings** panel and press the **Enter** key (or click on **Cut**) to move the balloon framestore from Preview to Program.
5. Find the **Bins/FX/Sets** folder and double-click on the framestore of the back of the station wagon, this loads the framestore into Preview. Press **Enter** or click on **Cut** to swap Program (the balloons) and Preview (the station wagon).



Figure 2.15: Station Wagon Framestore Picon

- Set your Key bus to the same input as the Preview bus (if Preview is FS1, then Key will be FS1 as well).

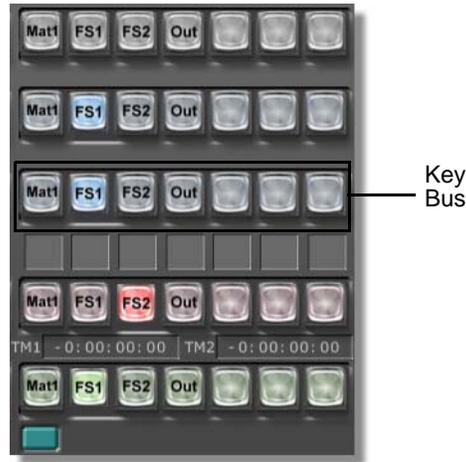


Figure 2.16: Setting the Key Bus

You see the balloons keyed over the station wagon (Figure 2.17). This is the basic setup for a chroma key.



Figure 2.17: Balloons over Station Wagon

Cutting Cameras And Backgrounds Simultaneously

Often, you will want to be able to cut between two or more cameras while using a virtual set. This can be done in the Switcher application. Here's how:

- Set up your beginning shot as described in the section above, but this time use a live camera input as your source.

You should have your camera called up on your Key bus, your background on Program, and your camera on Preview.

To perform a two-camera shoot, you first need to establish your backgrounds and shots.

- Select your second background set and load it into Preview.

20  **Chapter 2**

You'll notice that if you try to cut right now, only the backgrounds change, and not the camera.

3. Select your next camera source on your Key Preview bus.

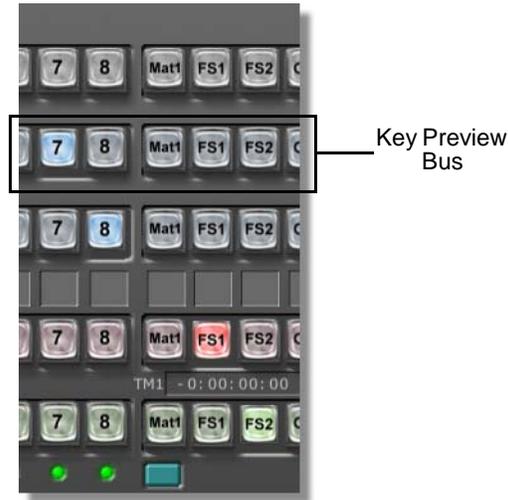


Figure 2.18: Selecting the Camera Source

4. Now try cutting between the two shots. You will notice that both the camera and the background are switched.
5. To go back to your previous shot, select the camera input on the Key Preview bus and press **Cut** (or the **Enter** key).
6. Instead of cueing each camera shot between shots, use the **Toggle Key** button. Select your next input on the Key Preview bus as you did before, but this time make sure that you select the **Toggle Key** button before pressing **Enter**.



Figure 2.19: Selecting the Toggle Key Button

7. When you press **Enter**, the switch still occurs, but this time the Key Preview bus has the previous input selected. Press **Enter** again, and it switches back to your beginning position. The **Toggle Key** button is designed for a two-camera shooting situation.

**Using A
Foreground
DSK**

You can pull off a bit of virtual optical illusion using a foreground downstream key in your virtual set. Here's an example:

1. Find the **Bins/FX/Sets** bin and locate the framestore of the teapot on a table. Double-click on teapot, this will load it into Preview, and load the picon to the right of it into the DSK bus as well (Figure 2.20).



Figure 2.20: Framestores

2. Select **Enter** and double-click on the hot-air balloon, (found in the **Bins/Stills/Sampler** bin) this will load it into Preview.
3. Set up your key and then set up your chroma shot.
4. Once you have your balloons floating in front of the teapot, press the **Space Bar** or click on the **Auto** key.

22 Chapter 2

You see that your balloons no longer look as though they are in front of the teapot, but next to it. Notice also that the balloons are reflecting off of the teapot and the bowl of milk.



Figure 2.21: Balloons in Action!

If you wish, you can replace the balloons with a live input. Once keyed out, your talent can walk off the left side of the shot and disappear behind the teapot. You can create your own DSKs and background to include many special effects such as this one. Feel free to experiment with the other virtual sets and DSKs in this folder.

TUTORIALS MANUAL CHARACTER GENERATOR TUTORIALS



Chapter 3

GlobeCaster Character Generator Tutorials

This section is intended to provide you with practical, applicable tutorials for use with GlobeCaster's Character Generator. These tutorials will work for all users of the GlobeCaster family.

The included tutorials are:

- How To Create Crawling Text With A TV Logo 26
- How To Make A Credit Roll With Graphics 38

26 Chapter 3

How to Create Crawling Text With A TV Logo

This project shows you how to create a Computer Graphic (CG) crawl with a television logo. Crawls are frequently used to provide viewers with important information without interrupting the current program. In this exercise you will make a crawl for a fictional TV station that is running an extra-long basketball game. The station wants to inform viewers that the news will be on after the game.

- Set-Up**
1. Delete your current workspace by right-clicking the **Current Page** picon and selecting **Delete Workspace** from the pop-up menu that appears.
 2. Click on the **Project Type** button and select **Crawl** from the pop-up menu that appears.

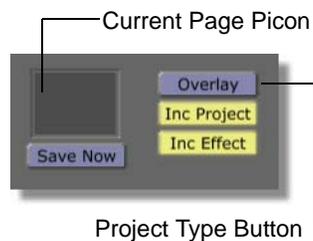


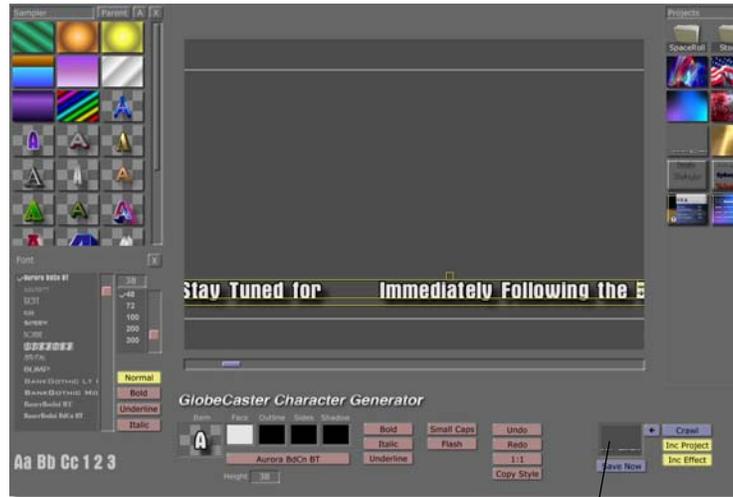
Figure 3.1: Current Page Picon and Project Type Button

3. Type in **Please Stay Tuned for [blank space for graphic] Immediately Following the Basketball Game** (Figure 3.2). The blank space is where you place the 13NEWS graphic, which is added later.



Figure 3.2: Text With Space for the Graphic

- Right-click the **Current Page** picon and choose **Select All Text** from the pop-up menu that appears.



Current Page Picon

Figure 3.3: Picking a Font for the Selected Text

- Click on the **Font** button and select **Aurora BdCn BT** from the font list that appears.

Changing The Font Face

The font needs some modifications so it will match the personality of the TV station. The cool thing about GlobeCaster's Character Generator is you only have to do this once. Once you have the font looking the way you want it, you can save the style by dragging-and-dropping the **Item** picon into a bin. Any time you want to use it, just select the target text with a bounding box and drag the picon from the bin and onto the text (or the Item picon in the toolbar).

28 Chapter 3

1. Right click on the **Face** picon (Figure 3.4) and choose **Color Properties**. The **Color Palette** appears.



Figure 3.4: The Face Picon



Figure 3.5: Color Palette

2. Drag the gray mini-picon and drop it on the right side of the **Gradient Editor** (previous figure). This produces a white-to-gray gradient (Figure 3.6).



Figure 3.6: White-to-Gray Gradient

3. Slide the **Gradient Angle** slider until the value of the gradient angle reads **270**.



Figure 3.7: Dragging the Gradient Picon to a Bin

You can save a gradient you have created by dragging the **Gradient** picon (previous figure) into a bin. A custom color can be saved in the same manner

30 Chapter 3

by dragging the **Color** picon (Figure 3.8) into a bin. Pre-made gradients can be found in **bins\cg\colors\gradients** or **bins\colors\gradients**.



Figure 3.8: Dragging the Color Picon to a Bin

4. Close the **Color Palette**.
5. Right-click on the **Item** picon and choose **Item Properties** from the pop-up menu that appears.
6. Reduce the **Outline Size** to **1**.

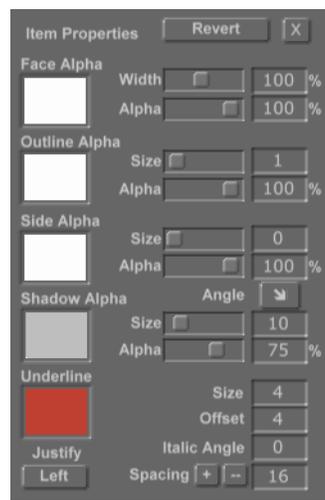


Figure 3.9: Setting the Outline Size to 1

Changing The Font Outline

You will make more adjustments in the **Item Properties** panel in a moment so don't close it just yet. Next, tone down the color of the **Outline** by changing the color from black to dark gray.

1. Right-click on the **Outline** picon (Figure 3.10) and select **Color Properties**. The **Color Palette** appears.



Figure 3.10: The Outline Picon

2. Select a **dark gray** mini-picon. The outline of the selected text changes to gray.



Figure 3.11: Selecting the Dark Gray Mini-picon in the Color Palette

Changing The Font Sides

In this step you get to make some adjustments to the font **Sides** and **Shadow**. These changes are made in the **Item Properties** panel which should still be open.

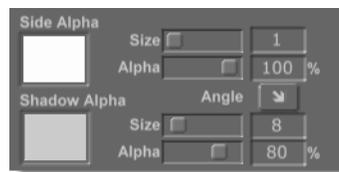


Figure 3.12: Font Side and Shadow Settings

1. Change the **Side Size** to **1** (previous figure).

32 Chapter 3

2. Change the **Shadow Size** to **8** (previous figure).
3. Change the **Shadow Alpha** to **80** (previous figure).
The **Alpha** value is a percentage of how opaque each part of the font is. The higher the value, the more opaque (solid) it is.
4. Right-click on the **Sides** picon on the toolbar and select **Color Properties**. The **Color Palette** appears.



Figure 3.13: Sides Picon

5. Drag the **gray** mini-picon and drop it into the **Gradient Editor** on the right side.

NOTE: The **Auto** button behaves differently depending upon the type of project. If you are making a roll or crawl, you only have to click the auto button once to launch the effect. However, if you are making a still, an overlay or animated effect, you may have to click the button twice: once to launch the effect and once more to reset it (or vice versa depending on your previous actions).



Figure 3.14: Gradient Angle Settings

6. Set the **Angle** of the gradient to **270**.
7. Close the **Color Palette** so the Toolbar will shift left and reveal the **Auto** button.
8. Preview the crawl by clicking the **Auto** button. Watch your monitor.

Saving The Font Style

Once the type style is created, save it to a bin for later use:

1. Make sure the text is still selected by a bounding box. If not, select it now by right-clicking on an empty spot in the workspace and choosing **Select All Text** from the pop-up menu that appears.
2. Drag-and-drop the **Item** picon into a bin of your choice (Figure 3.15).

Now you can use this same type style at a later date, and maintain consistency in your titles.



Figure 3.15: Dragging the Item Picon to the Styles Bin

Adding The Logo

It's time to add the **13News logo** to the crawl:



Figure 3.16: The 13News Picon

1. Close any properties panels that may be open.
2. Open the **GlobeCaster\bins\cg\tutorials\crawl** bin.
3. Drag-and-drop the **13News** picon onto a blank spot in the workspace.

NOTE: If you drop a graphic on top of another graphic or text, you will replace the Face properties of what ever you dropped it on.

An easy and safe way to import graphics or text is to double-click its picon from the bin. Depending upon contents of the workspace, this usually places the graphic or text in the center of the workspace.

34 Chapter 3

4. Using the top-right resizing tab of the bounding box, resize the graphic to match the size of the text in this crawl. The bounding box will be larger than the visible graphic. That's normal.



Figure 3.17: Adding the 13News Graphic

5. Move the **13News** graphic into the blank space in the crawl. If you need to make additional space, in your line of text click on the letter **I** in the word **Immediately** and press the **space bar**. This moves the text to the right. Press the space bar as many times as you need.

Adding A Shadow To The Logo

NOTE: The **Auto** button behaves differently depending upon the type of project. If you are making a roll or crawl, you only have to click the auto button once to launch the effect. However, if you are making a still, an overlay or animated effect, you may have to click the button twice: once to launch the effect and once more to reset it (or vice versa depending on your previous actions).

The graphic looks flat right now because it is missing a shadow. When you make a shadow for the graphic, make sure the shadow settings are the same as your text. In this exercise the settings are the same as the text.

1. Select the graphic with a bounding box.
2. Right-click on the graphic and select **Item Properties** from the pop-up menu that appears.
3. Change the **Side Size** to **1**.
4. Change the **Shadow Size** to **8**.
5. Change the **Shadow Alpha** to **80**.
6. Click the **Auto** button to preview the effect.

You are almost done! The last thing you should do is increase the speed, since it's more of a creep than a crawl at the moment.

1. Increase the **Speed** setting (located under the Transport Controls in the toolbar) to **4**.
2. Click **Auto** to preview the effect again.

36 Chapter 3

Transport Controls

You can change how your roll behaves on screen by adjusting the Transport Controls. Here's a few things you can adjust:

- Auto** Outputs the crawl to the program bus.
- Direction** Appears as a small arrow to the right of the **Current Page** picon when the project type is set to Roll or Crawl.
- Speed** This value can be from one to eight. The higher the number, the faster the CG will move on the screen.
- Length** Total time for the text to crawl across the screen, listed in standard HH:MM:SS:FF time format. The length automatically adjusts as the speed value is altered.

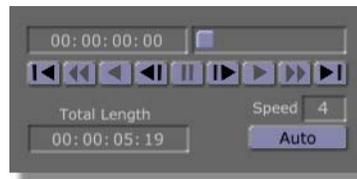


Figure 3.18: Transport Controls

For more information on using the **Transport Controls**, see the *GlobeCaster Character Generator Manual*.

Saving The Project

All that's left now is to save your project:

1. Make sure the **Inc Effect** and **Inc Project** buttons are both on (yellow color).



Figure 3.19: Project Settings

NOTE: Since this crawl could be used again during baseball or football season with minor modifications, you want to make sure the **Inc Project** button is turned on. Otherwise, you would save a non-modifiable effect. The **Inc Effect** button saves the Switcher effect. This button can be turned off if you want to save a work-in-progress and want to be sure no one tries to run an unfinished effect on the air.

2. Drag-and-drop the **Current Page** picon into a bin of your choice.

You now have a CG crawl to start your collection. You can use the same techniques you used with this tutorial to make a wide range of crawls for many purposes. It's simple and doesn't take long to get the hang of it. before you know it, you'll have a large library to choose from.

38 Chapter 3

How To Make A Credit Roll With Graphics

This project walks you through the basics of creating a traditional credit roll like the one seen at the end of television shows. This exercise also shows you how to add graphics and change fonts.

Setup The first step is to prepare your workspace:

1. Right-click on a blank spot in the workspace and select **Delete Workspace** from the pop-up menu that appears.



Figure 3.20: The Project Type Button

2. Click on the **Project Type** button (previous figure) and select **Roll** from the pop-up menu that appears (Figure 3.21).



Figure 3.21: Project Type Pop-up Menu

Notice the white lines on either side of the Workspace (Figure 3.22). These lines show the limits of the **Safe Title Area**. Not all TV sets can display an entire video signal. Text outside of this area may not be visible on some TV

screens, so it's always a good idea to keep text and graphics inside these borders.

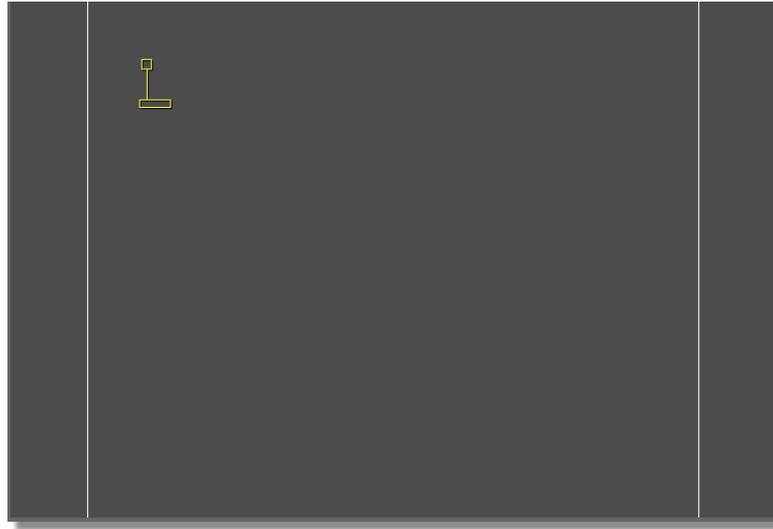


Figure 3.22: Safe Title Area Borders

40 **Chapter 3**

3. Right-click in the workspace and choose **Properties** from the pop-up menu that appears (Figure 3.23). This action opens the **Page Properties Panel** (Figure 3.24).

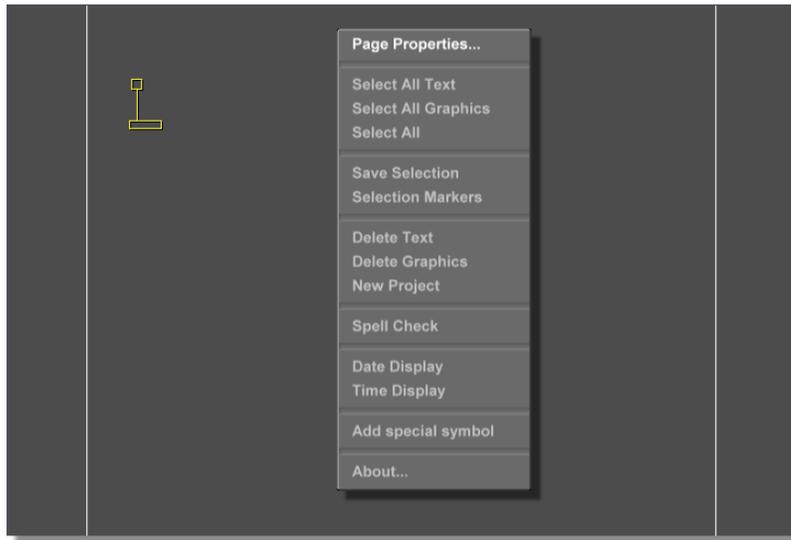


Figure 3.23: Page Pop-up Menu



Figure 3.24: The Page Properties Panel

- Click the **Justification** button and select **Center** from the pop-up menu that appears (Figure 3.25).

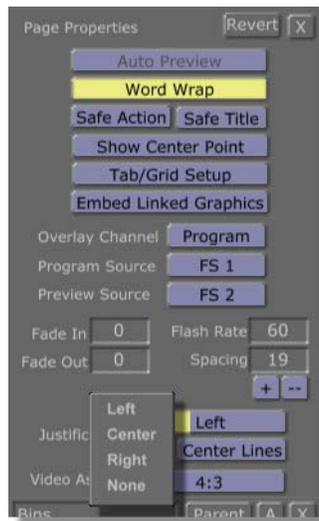


Figure 3.25: Justification Pop-up Menu

- The L-cursor is now centered horizontally on the screen. Type in the following credits (Figure 3.26):

Executive Producer

Vance Thornhill

Technical Director

Patrick Auburn

Associate Producer

Austin Bridge

Lighting Director

Daniel Camino

Best Boy

Gregory Orangeblossom

Key Grip

Lee Tallyho

42  **Chapter 3**

NOTE: The **Auto** button behaves differently depending upon the type of project. If you are making a roll or crawl, you only have to click the auto button once to launch the effect. However, if you are making a still, an overlay or animated effect, you may have to click the button twice: once to launch the effect and once more to reset it (or vice versa depending on your previous actions).



Figure 3.26: Center Aligned Credits

6. Click the **Auto** button (Figure 3.27) to preview the roll on the program monitor.

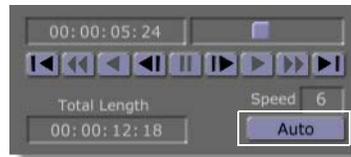


Figure 3.27: Auto Button (White Frame)

Assigning Font Styles

So far you have created a basic title roll, but it's not very appealing. It is also difficult to distinguish between a person's title and their name. The rest of this tutorial shows you how to resolve these issues. The next exercise shows you how to change the fonts to help distinguish between names and titles:

1. Select the title **Executive Producer** with a bounding box (Figure 3.28).



Figure 3.28: Selected Title

2. Find the **GlobeCaster\bins\cg\tutorials\creditroll** (Figure 3.29) bin.



Figure 3.29: White Stubby Type Style
(Highlighted-The Picon Lights Up When Selected)

3. Drag-and-drop the stubby white type style picon (previous figure) from the bin and onto the **Item** picon on the toolbar (Figure 3.30). This will be the style for titles.



Figure 3.30: Item Picon

4. Select the name **Vance Thornhill** with a bounding box.

44))) Chapter 3

5. From the same bin, drag and drop the green type style picon onto the **Item** picon. This will be the style for names.

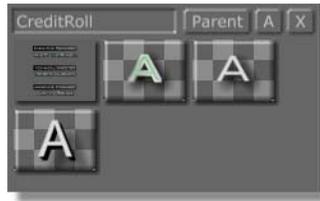


Figure 3.31: Green Text Picon (White Frame)

By dragging the green text picon onto the **Item** picon, you have given the selected text all of the same properties as the green text picon. You could have dropped the green text picon directly onto selected text with similar results, except this action does not transfer height values.

6. Repeat the same procedure for each of the titles and names in the roll.
7. Click the **Auto** button to preview the roll.

Setting Justification

Unintentional, misaligned text doesn't present a very professional image. In GlobeCaster's Character Generator that's easy to correct whether you are using left, center or right justification. This exercise calls for center justification and that's what you will learn to do here. However, the procedures are the same for setting right and left justification. Here's how you do it:

1. Right-click on a blank spot in the workspace and choose **Select All Text** from the pop-up menu that appears.
2. Right-click on the workspace again. This time select **Page Properties** from the pop-up menu. This action opens the **Page Properties Panel**.

- Click on the **Justification** button and select **Center** from the pop-up menu that appears.



Figure 3.32: Justification Button

What To Do With Long Names

When you have really long names, names that extend beyond the safe title area you have a minor problem because you want to be sure the whole name appears on the screen. To resolve this, try putting the first name on one line and the last name on another just below the first. This is how you do that in the Character Generator application:

- Scroll down until you see **Gregory Orangeblossom**.
- Click on the first letter of the last name. The **L-Cursor** moves to the left of it (Figure 3.33).



Figure 3.33: L-Cursor Placement

46 Chapter 3

3. Press **Enter** on your keyboard. The last name moves down to the next line (Figure 3.34).



Figure 3.34: The Last Name on a New Line

Adding A Box

Graphics often enhance title rolls and other title effects. In this next exercise you are going to add graphics to set off your titles and make them more distinctive. Here's how to do it:



Figure 3.35: Face Picon on the Toolbar

1. Right-click on the **Face** picon on the toolbar and select **Color Properties**. This action displays the **Color Palette**.

2. Make sure nothing in the workspace is selected by a bounding box.

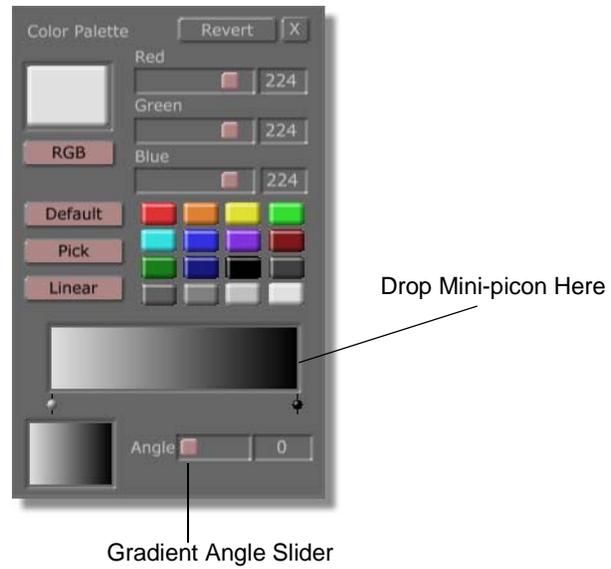


Figure 3.36: The Color Palette

3. Click the black mini-picon and drag it down to the right end of the Gradient Editor (previous figure). This produces a white-to-black gradient.
4. Adjust the **Gradient Angle** slider until it reads **270**.

48 Chapter 3

5. Click-drag-and-drop the **Gradient** picon onto a blank spot in the workspace (Figure 3.35).



Figure 3.37: Dropping the Gradient Picon in the Workspace

This action fills the workspace with the gradient (Figure 3.38).



Figure 3.38: Gradient Selected with a Bounding Box

6. Select the gradient by dragging your cursor across the workspace. No text should be selected (previous figure).

7. Scale the gradient down using the top resizing tab on the bounding box. Scale the gradient down until it is about the height of one of your lines of text (Figure 3.39).



Figure 3.39: Resized Gradient in Place

8. Using the bottom rectangle of the bounding box, move the gradient behind the Executive Producer title (previous figure).
9. Using the right side resizing tab, scale the width of the gradient to just a bit wider than the title (Figure 3.40).



Figure 3.40: Resized Gradient Bars

50 Chapter 3

NOTE: The **Auto** button behaves differently depending upon the type of project. If you are making a roll or crawl, you only have to click the auto button once to launch the effect. However, if you are making a still, an overlay or animated effect, you may have to click the button twice: once to launch the effect and once more to reset it (or vice versa depending on your previous actions).

Now, make copies of the gradient and do the same thing with each. Here's how:

1. With the graphic still inside a bounding box, press **Ctrl-C** on the keyboard to copy the graphic to the clipboard.
2. Press **Ctrl-V** on the keyboard to paste a copy of the graphic back into the workspace. The copy appears selected with a bounding box.
3. Drag the copy under the next title and resize to fit.
4. Press **Ctrl-V** again.
5. Drag the graphic under the next title.
6. Repeat until all titles have a graphic beneath them.
7. Click the **Auto** button to see the finished output.

Transport Controls

You can change how your roll behaves with the Transport Controls. Here's a few things you can adjust:

- Auto** Outputs the roll to the Program bus.
- Direction** Will appear as a small arrow to the right of the **Current Page** picon when the project type is set to Roll or Crawl.
- Speed** This value can be from one to eight. The higher the number, the faster the CG will move on the screen.
- Length** Total time for the text to roll across the screen, listed in standard HH:MM:SS:FF time format. The length automatically adjusts as the speed value is altered.

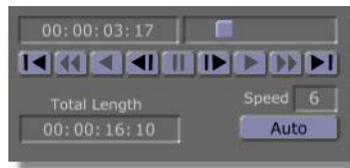


Figure 3.41: Transport Controls

For more information on using the **Transport Controls**, see the *GlobeCaster Character Generator Manual*.

52 Chapter 3

Saving The Project

You put a lot of work into this title roll, so it's a good idea to save it for later use. Here's how to do it:

1. Make sure the **Inc Effect** and **Inc Project** buttons are both on (Figure 3.42).



Figure 3.42: Project Settings

NOTE: Since this crawl could be used again during baseball or football season with minor modifications, you want to make sure the **Inc (include) Project** button is turned on. Otherwise, you would save a non-modifiable effect. For more information on the **Inc Project** button, see the *GlobeCaster Character Generator Manual*.

The **Inc (include) Effect** button saves the Switcher effect. This button can be turned off if you want to save a work-in-progress and want to be sure no one tries to run an unfinished effect on the air. For more information on the **Inc Effect** button, see the *GlobeCaster Character Generator Manual*.

2. Drag-and-drop the **Current Page** picon into a bin of your choice.

That's it. You now have a credit roll to add to your collection. You can use the same techniques you used with this tutorial to make a wide range of rolls for many other purposes. It's simple and doesn't take long to get the hang of it. Before you know it, you'll have a large library to choose from.

TUTORIALS MANUAL
ANIMATOR/COMPOSITOR TUTORIALS



Chapter 4

GlobeCaster Animator/Compositor Tutorials

This section is intended to provide you with simple, applicable tutorials for GlobeCaster Animator/Compositor.

The featured tutorials are:

- Creating A Simple Wipe 56
- Creating Animated Wipes With Graphics 68
- Recording ClipMem/Time Machine Clips 79
- Creating Animated Windows Using ClipMems..... 89
- Rotoscoping A Stenciled Text Stroke 110
- Animating A Lower Third Using The Timeline 128

56  **Chapter 4**

Creating A Simple Wipe

With GlobeCaster's Animator/Compositor, you can create a variety of wipes. A wipe is a transition from one video source to another. It is named this because as the transition occurs, one video source wipes away another.

Sure, there are a number of pre-made wipes contained within GlobeCaster's bins, but wouldn't it be more fun to create your very own wipe? This tutorial teaches you to do just that.

In this tutorial, you'll create a simple wipe that when played back in GlobeCaster's Switcher or loaded into the GlobeCaster Editor timeline wipes the Preview video source in from the right, replacing the Program source.

The following figure illustrates the finished wipe as it is being run in Switcher. The video on the left is the Program video source, while the video on the right is the Preview video source that is being wiped in.



Figure 4.1: The Finished Wipe as it is Run in Switcher

This tutorial is broken up into three parts:

1. Preparing the workspace
2. Building the wipe
3. Saving the wipe

Preparing The Workspace

Before you actually begin creating your wipe, you need to first prepare the workspace. By doing this, you are telling Animator/Composer how the transitional effect will behave when it is run in Switcher or loaded into Editor.

Follow these steps to prepare the workspace:

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

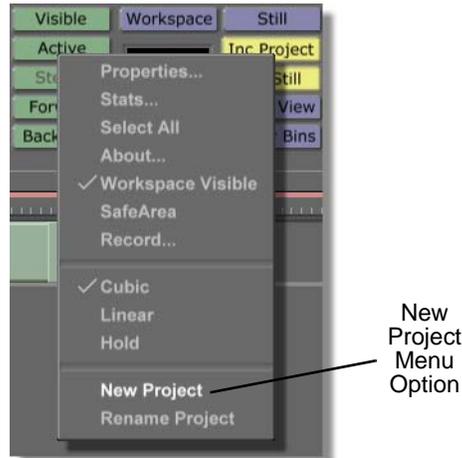


Figure 4.2: Choosing New Project from the Pop-Up Menu

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project click **Yes**. If you don't wish to save it click **No**.

2. Click the **Workspace** button (following figure) above the Workspace picon to bring up the **Workspace Properties** panel.

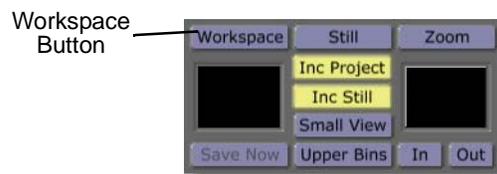


Figure 4.3: The Workspace Button

58 Chapter 4

You see the **Workspace Properties** panel (following figure) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can set the length of your effect, change how it is displayed in the workspace, and set how it acts when it is run in GlobeCaster's Switcher. For additional information about this panel, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.4: The Workspace Properties Panel

3. In the **Workspace Properties** panel, click the **Alpha** button on.

This makes the background of the layer transparent. That way, when your wipe transitions, you can see the video source behind the wiping video. Otherwise, the background remains black until the transition is finished running.

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

4. Make sure that the **Paint To End**, **Field**, and **Transition** buttons are clicked on.

Having these buttons clicked on is the default setting for Animator/Compositor, but if you are continuing on after building another project, you may need to click them on again.

With **Paint To End** selected, any stroke you draw at the beginning of the timeline lasts the entire length of it. If this button is not selected, then any object drawn in the workspace only lasts for a single frame.

With **Field** selected, all timecode is displayed in fields. Having this selected is not necessary, but since it is the default, you'll keep it at these settings for this project.

With **Transition** selected, a project is saved as a transition. Selecting this is necessary when creating an effect such as a wipe (like this project), but is not necessary for creating a still.

5. In the **Workspace Properties** panel, change the duration of the transition from **1** second to **2** seconds. To do this:
 - a. Click on the **1** in the Duration Window (following figure). Timecode is in standard SMPTE format (HH:MM:SS:FF). That means that the 1 is the seconds value.

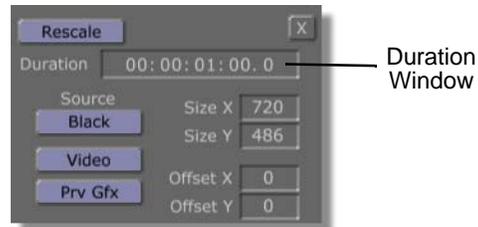


Figure 4.5: Duration Window in the Workspace Properties Panel

- b. Type in the new value for the seconds, which is **2**.
 - c. Press **Enter** on your keyboard.
6. Close the **Workspace Properties** panel by clicking the **X** button in the upper right corner of the panel.

Now that the workspace is ready, it's time to start building your wipe.

60 Chapter 4

Building The Wipe

Now it's time to build your wipe. In this step you'll create a box that covers the entire workspace and animate it so that it slides into the workspace. When a project is saved as a wipe in GlobeCaster's Animator/Compositor, the first layer of the project has certain special properties. Any stroke drawn in the workspace represents the preview video source, and the transparent layer underneath represents the program source of video. That means that if you create a box that slides into the workspace, you are setting the preview video to slide in over the program video, replacing it.

Follow these steps to build the wipe:

1. Locate the stroke picon from the following figure. It is located in the bin directory **GlobeCaster/Bins/Panam/Sampler**.



Figure 4.6: The Stroke Picon

2. Load this picon as the Current Stroke by clicking it. This automatically loads it as the Current Stroke picon.
3. Bring up the **Stroke Properties** panel by clicking on the **Stroke** button (following figure), located in the Stroke controls.

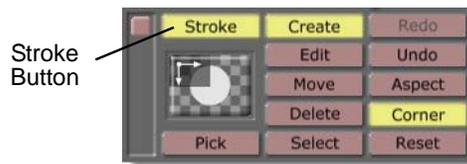


Figure 4.7: The Stroke Button

You see the **Stroke Properties** panel (following figure) in the upper left corner of the screen.

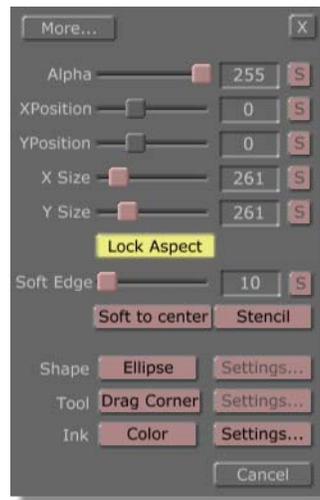


Figure 4.8: The Stroke Properties panel

4. Click on the button directly to the right of the word **Shape** (the button reads **Ellipse**) and choose **Box** from the pop-up menu (following figure).



Figure 4.9: Choosing Shape from the Pop-Up Menu

This changes the shape of the box you'll draw to a square.

If you wish, you can leave **Ellipse** as the shape. This allows you to create a wipe that has a curved edge. However, for this project, you'll stick to the square. For additional information about the stroke shapes available in Animator/Compositor, see the *GlobeCaster Animator/Compositor manual*.

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-and-dropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

5. Close the **Stroke Properties** panel by clicking the **X** button in the upper right corner of the panel.
6. Draw a stroke that fills the entire workspace by clicking in the upper left corner of the workspace and dragging the mouse to the lower right corner of the workspace.

You see a white stroke that covers the entire workspace. This stroke represents the preview video source that will transition in over the program video source when the effect is run in GlobeCaster's Switcher.

62  **Chapter 4**

7. Select the white box stroke by first clicking the **Select** button (following figure) in the Stroke Controls, and then clicking on the box.

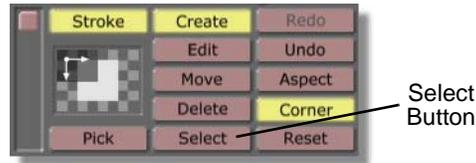


Figure 4.10: The Select Button

In the workspace, you see a bounding box around the stroke, indicating that it is selected.

8. Make sure that the timeline is at the end of the effect. Do this by clicking the **Last Frame** button in the Transport Controls (following figure). This button jumps the effect to the end of the timeline.



Figure 4.11: The Last Frame Button

9. Bring up the **Wipes Properties** panel. This panel is where you set the direction of your wipe. To bring up this panel:
 - a. Bring up the **Stroke Properties** panel by right-clicking anywhere on the white box in the workspace and selecting **Properties** from the pop-up menu (following figure).

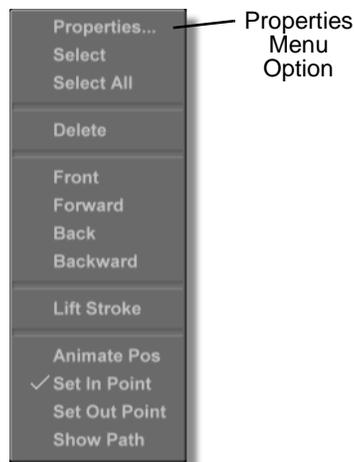


Figure 4.12: Choosing Properties from the Pop-Up Menu

- b. Click on the **More** button in the upper left corner of the **Stroke Properties** panel and choose **Wipes** from the pop-up menu (following figure).

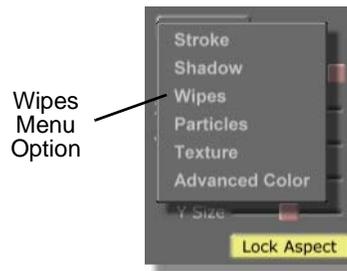


Figure 4.13: Choosing Wipes from the Pop-Up Menu

You see the **Wipes Properties** panel (following figure) in the upper left corner of the screen, in place of the **Stroke Properties** panel.

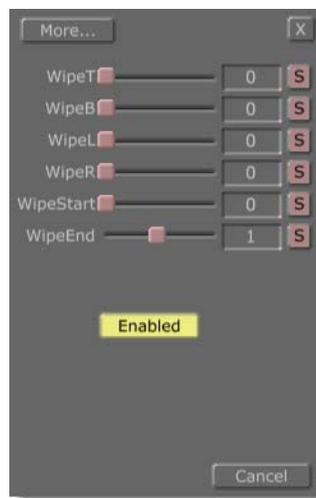


Figure 4.14: The Wipes Properties Panel

The **Wipes Properties** panel is where you set the direction of your wipe. You want your video to wipe in from the right of the screen, so you'll be working with the **WipeL** value. If you want the wipe to wipe from the bottom to the top, you would work with the **WipeT** value. If you want the wipe to start at the top and wipe towards the bottom of the screen, you would work with the **WipeB** value. If you want your wipe to transition from the left of the screen towards the right, you would adjust the **WipeR** value. See the *GlobeCaster Animator/Compositor manual* for more information on using this panel.

10. Make sure that the **Enabled** button (following figure) is selected. If isn't, you won't be able to set any of the wipe's properties.

64  **Chapter 4**

If it isn't selected, click it to select it.

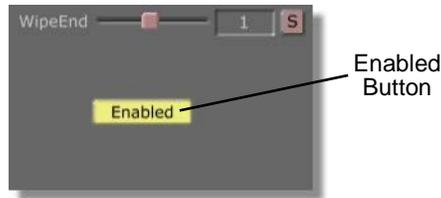


Figure 4.15: The Enabled Button

11. To the right of the word **WipeL**, click on the **Animation Status** button (the button with the S on it) and select **Animated** from the pop-up menu (following figure).

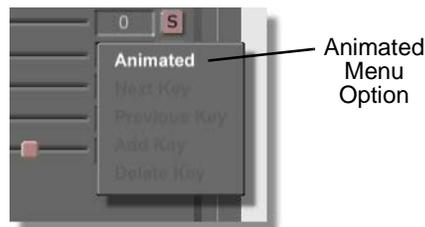


Figure 4.16: Choosing Animated from the Pop-Up Menu

Choosing **Animated** turns on the animation for the WipeL value. Adjusting the WipeL value causes the video to transition in from the right of the screen to the left. Since this is where you want the stroke to be at the end of the animation, you do not need to adjust the WipeR value. If you adjust the WipeR value, the video transitions in from the left of the screen to the right.

You see the **Animation Status** button change from S for static to A for animated.

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.

12. Bring the effect to the beginning of the timeline by clicking the **First Frame** button in the Transport Controls (following figure).



Figure 4.17: The First Frame Button

13. Click and drag **WipeL** slider (following figure) all the way to the right.



Figure 4.18: The WipeL Slider

You see the white box slide from the left to the right, where it is completely out of the workspace. This is where you want the animation to be at the beginning of the timeline.

Once you change the WipeL value, a keyframe for this position is automatically added to the timeline. Again, the white box represents the preview video. At the beginning of the effect you set a key for the white box while it is outside of the workspace. That means that when the effect runs in either GlobeCaster's Switcher or Editor, the preview video is not seen until it slides into the workspace.

14. Close the **Wipes Properties** panel by clicking the **X** button in the upper right corner of the panel.
15. Preview the animation in Animator/Compositor to see how it looks when it is run in Switcher or loaded into Editor by clicking the **Play** button (following figure) in the Transport Controls. For additional information on using the **Transport Controls**, see the *GlobeCaster Animator/Compositor manual*.

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in Switcher or Editor. How slow this effect is played in Animator/Compositor is determined by how complex the strokes and animation are on each frame.



Figure 4.19: The Play Button

In the workspace, you see the animation as it plays. You see the white box wipe across the screen from right to left.

Now that you've created your simple wipe, it's time to save it so that you can load it in either GlobeCaster's Switcher or Editor.

66 **Chapter 4**

Saving The Wipe

Now that you've built your transition, it's time to save it into one of GlobeCaster's bins. It's important that you save this wipe, as you'll be using it in the next tutorial, where you'll add a graphic overlay to the effect.

To save the wipe, follow these steps:

1. Click on the **File Type** button (the button labeled **Still**) in the Workspace Controls and choose **Wipe** from the pop-up menu (following figure).

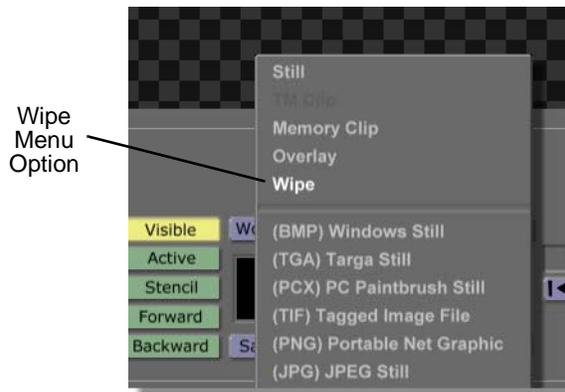


Figure 4.20: Choosing Wipe from the Pop-Up Menu

Choosing this option sets how the file will be saved. In this case it will be saved as a wipe. However, this project could have easily been saved as a framestore by choosing **Still** from the pop-up menu.

2. Click-and-drag the **Timeline** slider (following figure) right or left so that it scrubs through the timeline.



Figure 4.21: The Timeline Slider

You see the picture on the Workspace picon (following figure) change as you scrub through the timeline. Stop dragging the slider when you see an image on the picon that will help you identify the effect when it is saved in a bin. The image on the Workspace picon when the effect is saved becomes the picon for the effect.

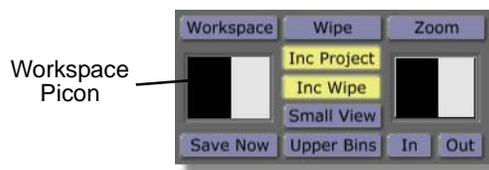


Figure 4.22: The Workspace Picon

3. Click-and-drag the workspace picon into the bin directory **GlobeCaster/Bins/Panam/Projects** to save the effect.

Saving your project in this bin makes it easier to locate it when you use it later to create an animated wipe with graphics.

4. You see the **Save Project** window (following figure) appear. This window gives the status of the effect as it is compiled. When this window disappears, your wipe effect is saved.

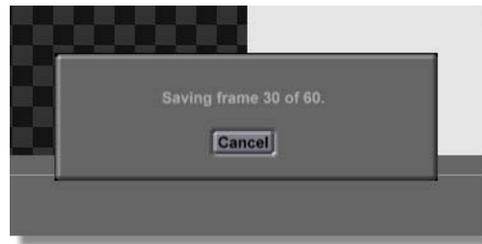


Figure 4.23: The Save Project Window

Congratulations! You now have a simple wipe that can be loaded into either GlobeCaster's Switcher or Editor (see the Switcher and Editor manuals for more information about how to load and run effects).

Now it's time to move on to the next tutorial.

68))) Chapter 4

Creating Animated Wipes With Graphics

Now that you have created a graphic and a simple wipe, this tutorial teaches you how to combine the two into an animated wipe with graphics. When you finish this tutorial, you will have a transitional wipe where the American flag wipes away the program out video source, replacing it with the preview video source.

The following figure illustrates the finished wipe as it is being run in GlobeCaster's Switcher. The video on the left is the Program video source, while the video on the right is the Preview video source that is being wiped in.

NOTE: It is important to note that when creating a transition effect in Animator/Compositor, the first layer contains the alpha information and the video that is transitioned. Any additional layers are where you place graphics.



Figure 4.24: The Finished Wipe as it is Run in Switcher

This tutorial is broken up into three parts:

1. Preparing the workspace
2. Adding graphics to the wipe
3. Saving the wipe

Preparing The Workspace

Before you begin putting together the elements to create your animated wipe with graphics, you need to first prepare the workspace by telling Animator/Compositor to start a new project. You will also set up a second layer, which is the layer that the graphics will be placed on.

Follow these steps to prepare the workspace:

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

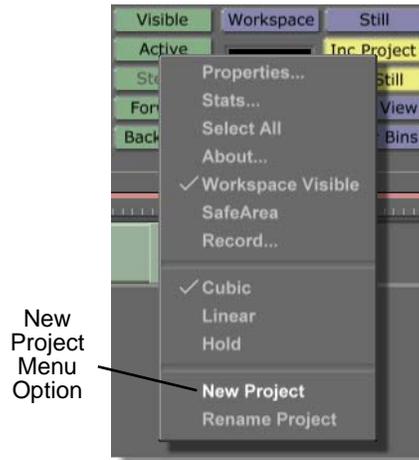


Figure 4.25: Choosing New Project from the Pop-Up Menu

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project click **Yes**. If you don't wish to save it click **No**.

2. Locate the following picon in the bin **GlobeCaster/Bins/Panam/Projects**.



Figure 4.26: The Simple Wipe Picon

This is the picon for the wipe you created in an earlier tutorial. If you haven't created this wipe already, go to the section "Creating A Simple Wipe" on page 56 and build the wipe in the tutorial.

3. Load the simple wipe as the current project by double-clicking on the picon. You see the simple wipe load into the workspace as the current project.
4. Bring the wipe to the beginning of the effect by clicking the **First Frame** button in the Transport Controls (following figure). For additional

70  **Chapter 4**

information about using the Transport Controls, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.27: The First Frame Button

By bringing the effect to the first frame, you can later add your graphic to the effect and have it appear throughout the effect. If you added the graphic to the last frame of the effect, it would only appear in the effect on the last frame.

5. Create a new layer by clicking the **Create** button in the Layer Controls (following figure).



Figure 4.28: The Create Button

When creating a wipe with animated graphics, it is necessary to create a second layer to put your graphics on. When a project is saved as a wipe, any strokes on the first layer represent Preview video. So if you place the flag graphic on the first layer, it is replaced by Preview video when the transitional effect is run.

6. Click the **Active** button in the Layer Controls to make all layers visible. You see the **Active** button (following figure) change to **All**.



Figure 4.29: The Active Button

If you click this button again, it changes to **Transparent** and all objects on layers other than the active layer are displayed transparent.

Now that your workspace is ready, you are ready to move on to the next step.

**Adding
Graphics To
The Wipe**

With the workspace prepared and your wipe brought to its first frame, you are now ready to add the flag graphic to your wipe.

Remember, by repeating these steps with your own custom graphic, you can create an unlimited number of custom animated wipes with graphics.

1. Locate the following picon in the bin **GlobeCaster/Bins/Panam/Projects**.



Figure 4.30: The Picon for the Flag Graphic

This is the picon for the flag graphic you created in an earlier tutorial. If you haven't yet created this graphic, complete the tutorial "Extracting Graphics with the Lift Stroke Function" in the *GlobeCaster Animator/Compositor Manual*.

2. While holding the **Shift** key on your keyboard, drag-and-drop the flag graphic picon into the workspace.

By holding the **Shift** key down while you drag-and-drop the picon, you place the object in the exact spot it was in when it was originally saved. If you didn't hold the **Shift** key, the graphic would be placed wherever you dropped it in the workspace. This applies to all objects dropped in the workspace.

You see the flag graphic in the center of your workspace (following figure).



Figure 4.31: The Flag Graphic in the Workspace

72  **Chapter 4**

3. Click the **Select** button in the Stroke Controls (following figure).



Figure 4.32: The Select Button

With the **Select** button selected, you can select any object in the workspace by simply clicking on it.

4. Select the flag graphic by clicking on it.
You see a bounding box around the entire flag graphic, indicating that it is selected.
5. Bring up the **Stroke Properties** panel by right-clicking on the flag graphic and choosing **Properties** from the pop-up menu (following figure).

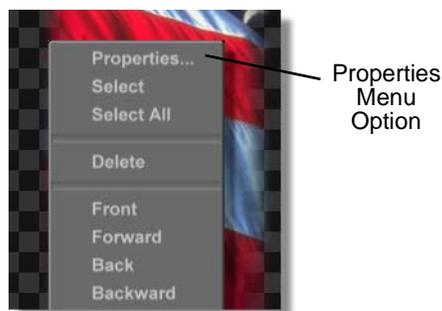


Figure 4.33: Selecting Properties from the Pop-Up Menu

6. You see the **Stroke Properties** panel (following figure) in the upper left corner of the screen. From this panel, you can change the position of the flag stroke,

then animate it. See the *GlobeCaster Animator/Compositor Manual* for additional information about using this panel.

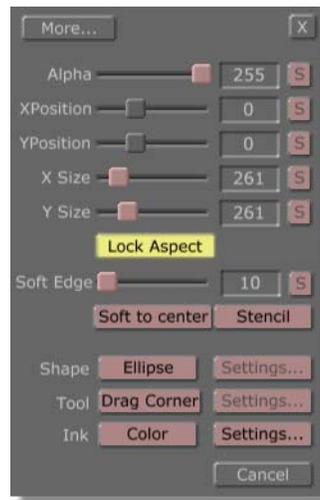


Figure 4.34: The Stroke Properties Panel

7. In the **Stroke Properties** panel, click-and-drag the **XPosition** slider (following figure) to the right until the flag graphic is just barely in the workspace. This is where the flag graphic will be at the beginning of the effect when you run it in Switcher.

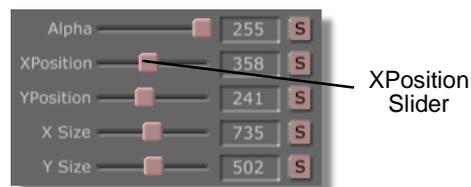


Figure 4.35: The XPosition Slider

You see about a quarter-inch strip of the flag graphic in the workspace (following figure). Since this strip of graphic is outside of the safe viewing

74  **Chapter 4**

area, when the effect is run in GlobeCaster's Switcher, the edge of the graphic will not be seen.

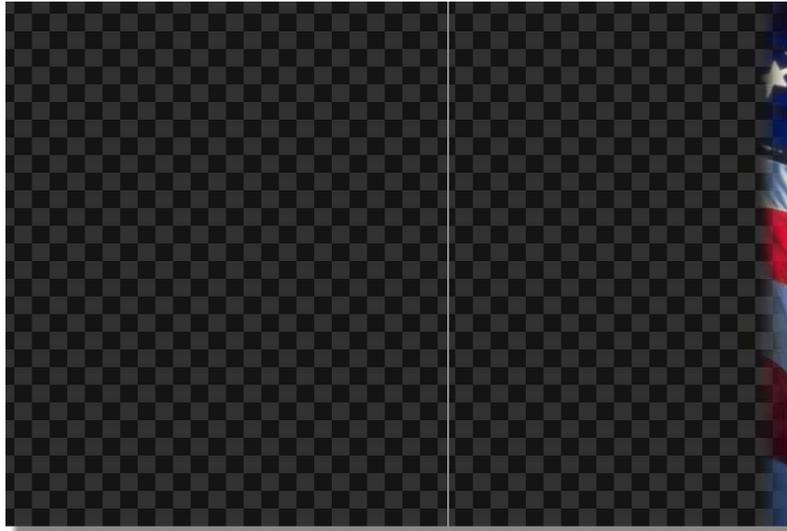


Figure 4.36: Flag Graphic at the Right Edge of Your Workspace

8. In the **Stroke Properties** panel, click the **Animation Status** button to the right of the word **XPosition** and choose **Animated** from the pop-up menu (following figure).

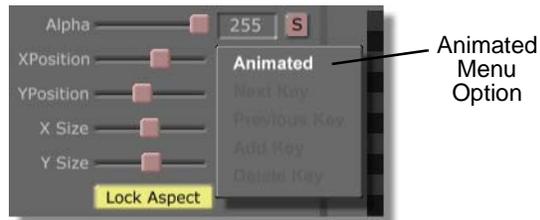


Figure 4.37: Choosing Animated from the Pop-Up Menu

By choosing **Animated** from the pop-up menu, you tell Animator/Compositor to animate the X position (or horizontal position) of the flag graphic.

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.

You see the **Animation** button change from **S** for static to **A** for animated.

- Go to the end of the effect by clicking the **Last Frame** button in the Transport Controls (following figure).



Figure 4.38: The Last Frame Button

In the workspace, you see the end of the effect, with the white box representing the preview video source covering the entire workspace.

- In the **Stroke Properties** panel, click-and-drag the **XPosition** slider (following figure) to the left until the flag graphic is just barely in the workspace. This is where the flag graphic will be at the end of the effect when you run it in GlobeCaster Switcher. By changing this position, a keyframe is automatically added to the timeline.



Figure 4.39: The XPosition Slider

You see about a quarter-inch strip of the flag graphic in the workspace (following figure). Since this strip of graphic is outside of the safe viewing

76  **Chapter 4**

area, when the effect is run in the Switcher application, the edge of the graphic will not be seen.



Figure 4.40: Flag Graphic at the Left Edge of Your Workspace

11. Close the **Stroke Properties** panel by clicking the **X** button in the upper right corner of the panel.
12. Preview the transitional effect in Animator/Compositor to see how it will look when it is run in Switcher or loaded into Editor. To do this, follow these steps:
 - a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.41: The First Frame Button

In the workspace, you see the animation at its starting point.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.42: The Play Button

In the workspace, you see the animation as it plays. You see the flag graphic move across the screen from right to left.

Now that you've added the flag graphic to your wipe, it's time to move on to the next section, where you will save your wipe.

Saving The Wipe

Now that you've built your animated wipe with a graphic, it's time save it into one of GlobeCaster's bins.

By following this section of the tutorial, you will learn how to save a Animator/Compositor project as a wipe.

To save the wipe, follow these steps:

1. Click-and-drag the **Timeline** slider (following figure) right or left so that it scrubs through the timeline.



Figure 4.43: The Timeline Slider

You see the picture on Workspace picon (following figure) change as you scrub through the timeline. Stop dragging the slider when you see an image on the picon that will help you identify the effect when it is saved in a bin. The image on the Workspace picon when the effect is saved becomes the picon for the effect.



Figure 4.44: The Workspace Picon

2. Click-and-drag the workspace picon into any bin to save the effect.
3. You see the **Save Project** window (following figure) appear. This window gives the status of the effect as it is compiled.



Figure 4.45: The Save Project Window

78  **Chapter 4**

When this window disappears, your wipe effect is saved, and you see the following picon in the bin you chose to save the effect in.



Figure 4.46: The Saved Effect's Picon

Congratulations! You now have an animated wipe with graphics that can be loaded into Switcher or Editor (see the Switcher and Editor manuals for more information about how to load and run effects).

Now it's time to move on to the next tutorial.

Recording ClipMem/Time Machine Clips

In this tutorial, you will learn how to digitize clips in Animator/Compositor. While digitizing clips in Animator/Compositor, you will familiarize yourself with the **Digitize Clip** panel. From this panel you can create ClipMems or Time Machine clips.

ClipMems are clips that are recorded directly into RAM on the Warp Engine card. The length a ClipMem can be is determined by the amount RAM you have installed on the Warp Engine card. With the maximum 128MB of RAM installed, 6.3 seconds of video can be recorded at a time. If you have 16MB of RAM installed on the Ward Engine card, you can record 20 frames of NTSC or PAL video.

Time Machine clips are clips that are recorded to Time Machine's hard drives. With a Time Machine installed in your GlobeCaster, you can record digital clips of any length.

Two ways to record digital clips in GlobeCaster's Animator/Compositor

In Animator/Compositor, there are two ways to record digital clips. One way is to digitize what is set as the Program Out video source. The other way is to save the Animator/Compositor project as a ClipMem or Time Machine clip.

This tutorial is broken up into two sections to better teach you how to digitize clips using both methods. The sections of this tutorial are:

1. Digitizing clips with the **Digitize Clip** panel
2. Saving a project as a digitized clip

Digitizing Clips With The Digitize Clip Panel

When digitizing clips with the **Digitize Clip** panel, whatever is set as the Program Out video source is what is digitized. This section of the tutorial teaches you how to set the Program Out video source from within GlobeCaster's Animator/Compositor. It also teaches you how to digitize ClipMem and Time Machine clips with the **Digitize Clip** panel.

You may want to use this function to digitize a clip while you are still in Animator/Compositor.

The clips digitized with this panel can be brought into either the GlobeCaster Animator/Compositor and Editor workspaces, and can be played back in the GlobeCaster Switcher application (see the manuals for GlobeCaster Editor and Switcher for more information about working with digitized clips from within these applications).

To digitize clips with the **Digitize Clip** panel, follow these steps:

80 **Chapter 4**

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

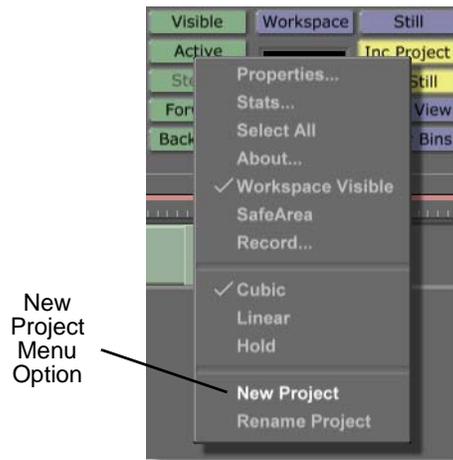


Figure 4.47: Choosing New Project

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click **Yes**. If you don't wish to save it, click **No**.

2. Click the **Workspace** button (following figure) above the Workspace picon to bring up the **Workspace Properties** panel.

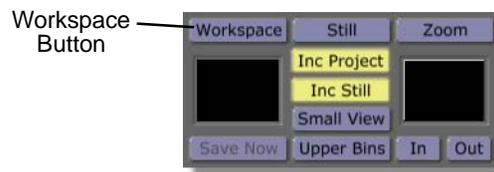


Figure 4.48: The Workspace Button

You see the **Workspace Properties** panel (following figure) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can set the length of your effect, change how it is displayed in the workspace, and set how it acts when it is run in GlobeCaster's Switcher. From this panel, you can also

set the Program Out video source. See the *GlobeCaster Animator/Compositor manual* for more information about using this panel.



Figure 4.49: The Workspace Properties Panel

3. In the **Workspace Properties** panel, click on the **Source** button (following figure) and select your video source from the pop-up menu (following figure). This pop-up menu acts as a mini-switcher, allowing you to set what is displayed as the Program Out video source.

This tutorial will show you digitized clip created from a live video source. However, you can choose any video source you wish, including a framestore. You will use the clip created in this tutorial later in the tutorial “Creating Animated Windows Using ClipMems” on page 89.

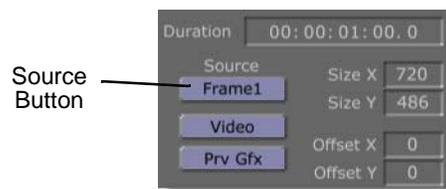


Figure 4.50: The Source Button

82  **Chapter 4**

The following figure illustrates selecting input 4 as the Program Out video source. Remember, to complete this tutorial you can choose any video source.

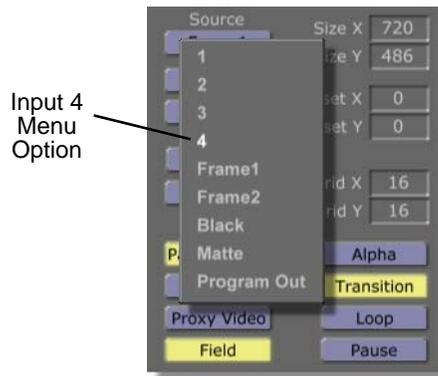


Figure 4.51: Choosing Input 4 as the Video Source

You see the video source you selected in your Program monitor.

4. Close the **Workspace Properties** panel by clicking the **X** button in the upper right corner of the panel.
5. Bring up the **Digitize Clip** panel by right-clicking on the Workspace picon in the Workspace Controls and choosing **Record** from the pop-up menu (following figure).

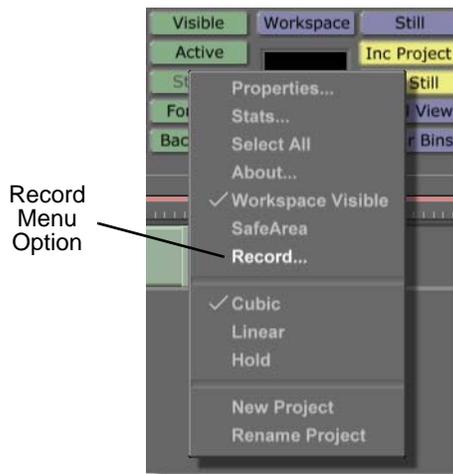


Figure 4.52: Choosing Record from the Pop-Up Menu

You see the **Digitize Clip** panel (following figure) in the upper left corner of your workspace. From this panel, you can choose which format to use to digitize your clip. You can also set the duration of the clip before it is digitized.

For additional information on using the **Digitize Clip** panel, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.53: The Digitize Clip Panel

- In the **Digitize Clip** panel, set the duration of the clip to **2 seconds** by clicking in Record Length window (following figure), typing the new duration, and pressing **Enter** on your keyboard.

The timecode in this window is in standard SMPTE format (HH:MM:SS:FF).

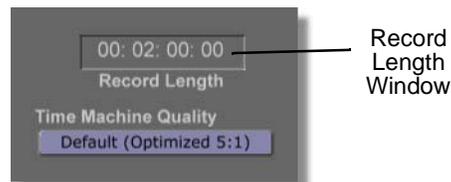


Figure 4.54: The Record Length Window with the Record Length set at 2 Seconds

- In the **Digitize Clip** panel, click the **Record Clipmem** button to begin recording your ClipMem.

84  **Chapter 4**

NOTE: If you were recording a Time Machine clip from this panel, you would click the **Record TimeMachine Clip** button. When recording a Time Machine clip, you can set the quality level by clicking the **Time Machine Quality** button and choosing a setting from the pop-up menu (see the *GlobeCaster Animator/Compositor manual* for more information about these settings, which are found in the **Digitize Clip** panel). It is important to note that when a Time Machine clip is saved in a bin, its picon is a shortcut to the actual clip that is saved on Time Machine's hard drives.

NOTE: The .601 file extension in the file's name indicates that the file is saved as a ClipMem. Only saved ClipMems use this file extension.

In the Status Window, a message shows that GlobeCaster is recording your ClipMem.

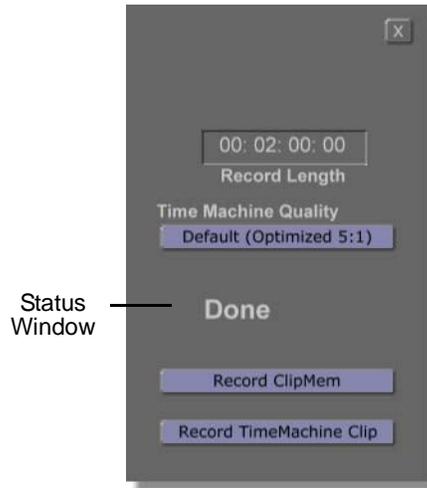


Figure 4.55: “Recording” Message in the Status Window

When this window reads **Done**, your digitized clip is saved and you see a picon for it in the bin **GlobeCaster/Bins/Panam/Projects**. This is the default bin for clips digitized using the **Digitize Clip** panel in Animator/Compositor. Be sure to save this digitized clip as you will use it in the tutorial “Creating Animated Windows Using ClipMems” on page 89.

8. Name the picon for this clip by right-clicking on the picon in the bin, choosing **Rename** from the pop-up menu (following figure), typing a new name (name this clip **MyClip1**), and pressing **Enter** on your keyboard.

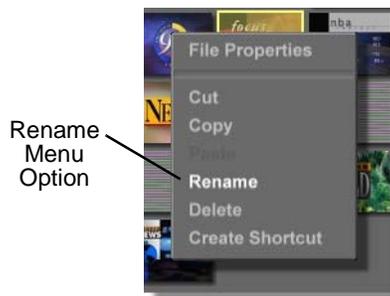


Figure 4.56: Choosing Rename from the Pop-Up Menu

You see the new name under the ClipMem picon.

9. Close the **Digitize Clip** panel by clicking the **X** button in the upper right corner of the panel.

In this section of the tutorial, you learned how to digitize a clip of the Program Out video.

Enabling Audio with Time Machine Clips

Audio that is associated with Time Machine clips can be saved out with the clip. By default, audio associated with Time Machine clips is automatically enabled unless two or more Time Machine clips overlap. When this audio is saved, two stereo pairs are generated. If two clips overlap, the audio in the uppermost clip is saved.

If you wish to disable the audio associated with a Time Machine clip, first bring up the **Clip Properties** panel. This panel is brought up by right-clicking on the Time Machine clip and choosing **Properties** from the pop-up menu. Next, click the **More** button in the upper-left corner of the panel and choose **Clip Properties** from the pop-up menu. You see the **Clip Properties** panel in place of the **Stroke Properties** panel.

In the **Clip Properties** panel, disable the audio associated with the Time Machine clip by deselecting the **Use Audio** button (following figure). The audio can then be enabled again by selecting the **Use Audio** button.

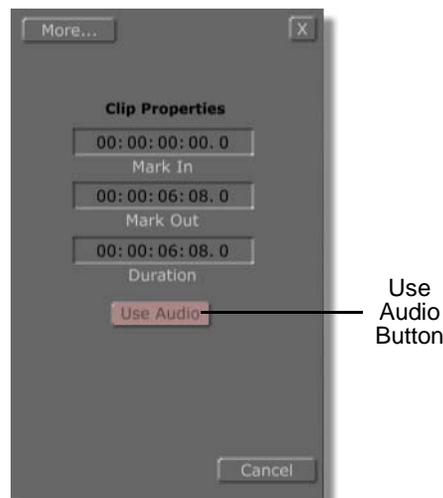


Figure 4.57: The Use Audio Button in the Clip Properties Panel

Saving A Project As A Digitized Clip

In GlobeCaster's Animator/Compositor you can also save an entire project as a digitized clip. In this section of the tutorial, you will learn how to do just this. To learn this, you will save a project created in an earlier tutorial as a ClipMem. This tutorial will also teach you how to save that same project as a Time Machine clip.

To save a project as a digitized clip, follow these steps:

86  **Chapter 4**

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

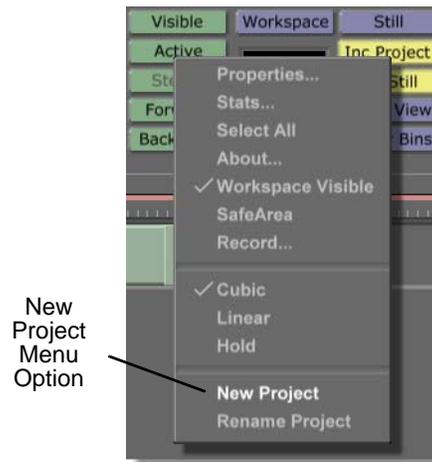


Figure 4.58: Choosing New Project

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click **Yes**. If you don't wish to save it, click **No**.

2. Locate the following picon in the bin **GlobeCaster/Bins/Panam/Projects**.



Figure 4.59: The Picon for the Looping Text Crawl Effect

This is the picon for the looping text crawl you created in an earlier tutorial. If you haven't yet created this project, complete the tutorial "Recording ClipMem/Time Machine Clips" on page 79.

3. Load the looping text crawl as the current project by double-clicking its picon. You see the project load into the workspace.
4. In the Workspace Controls, click the **File Type** button (following figure) and choose **Memory Clip** from the pop-up menu (following figure). By selecting

Memory Clip from this menu, when you save the project again it is saved as a ClipMem.

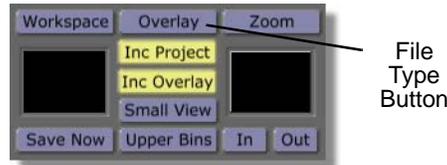


Figure 4.60: The File Type Button

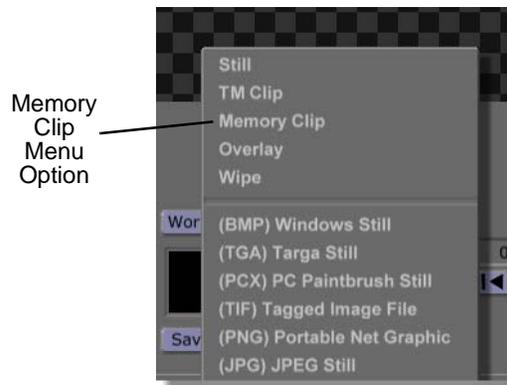


Figure 4.61: Choosing Memory Clip from the Pop-Up Menu

You see the button that read **Overlay** now read **MClip**, indicating that when the project is saved, it will be saved as a ClipMem.

NOTE: If you want to save this project as a Time Machine clip, choose **TM Clip** from the pop-up menu, instead of **Memory Clip**. When saved in a bin, the picon for a Time Machine is actually a shortcut to the clip, which is saved on Time Machine's hard drives.

5. In the Workspace Controls, click-and-drag the workspace picon (following figure) into the bin directory **GlobeCaster/Bins/Panam/Projects**. By saving the project in this bin, it is easier to find when you use it later in the tutorial "Creating Animated Windows Using ClipMems" on page 89.



Figure 4.62: The Workspace Picon

88  **Chapter 4**

In the workspace, you see a window that indicates that your digitized clip is being recorded.



Figure 4.63: The Recording Window

When this window disappears, your digitized clip is saved and you see a picon for it (following figure) in the bin you dragged it into.



Figure 4.64: The ClipMem Picon

NOTE: The .601 file extension in the file's name indicates that the file is saved as a ClipMem. Only saved ClipMems use this file extension. A Time Machine shortcut is saved with a file extension of .lcp. Only Time Machine files use this file extension.

6. Name the picon for this clip by right-clicking on the picon in the bin, choosing **Rename** from the pop-up menu (following figure), typing a new name (name this clip **MyClip2**), and pressing **Enter** on your keyboard.



Figure 4.65: Choosing Rename from the Pop-Up Menu

You see the new name under the ClipMem picon.

In this section of the tutorial, you learned how to save a Animator/Compositor project as a digitized clip. This digitized clip can be brought into both the GlobeCaster Animator/Compositor and Editor workspaces, and can be played back in GlobeCaster's Switcher (see the manuals for both GlobeCaster Editor and Switcher for more information about working with digitized clips from within these applications).

Now that you've completed this tutorial, it's time to move on to the next tutorial.

Creating Animated Windows Using ClipMems

There will be times when you work with GlobeCaster's Animator/Compositor that you will want to create multiple animated windows using ClipMems. In this tutorial, you will create a project that does just this. You will also create multiple layers and learn how to change the shape of a layer. To do this, you will use the functions of the **Layer Properties** panel.

The following figure illustrates the finished project as it is played over a video source in GlobeCaster's Switcher.



Figure 4.66: The Finished Project as it is Run in GlobeCaster's Switcher

NOTE: When creating this project, you could also use Time Machine clips instead of the ClipMems. If you do use Time Machine clips, note that they behave identically to ClipMems, since they are both digitized clips.

This tutorial is broken up into five sections. These sections are:

1. Preparing the workspace
2. Animating a layer's properties
3. Creating a layer
4. Animating a ClipMem window
5. Saving the project

90 Chapter 4

Preparing The Workspace

Before you actually begin creating your graphic, you need to first prepare the workspace. By doing this, you tell Animator/Compositor how to display the workspace, and how the graphic will be displayed after you save it and load it into another workspace.

Follow these steps to prepare the workspace:

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

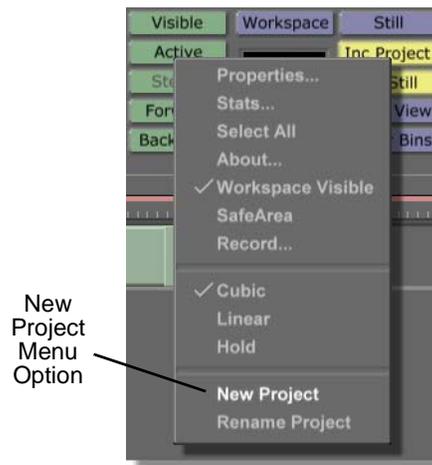


Figure 4.67: Choosing New Project

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click **Yes**. If you don't wish to save it, click **No**.

2. Locate the following ClipMem picon in the bin directory **GlobeCaster/Bins/Panam/Projects**. This is the picon for the ClipMem you created in the tutorial "Saving A Project As A Digitized Clip" on page 85. This ClipMem is named **MyClip2**.



Figure 4.68: The ClipMem Picon

3. Load this ClipMem into the workspace by double-clicking its picon.

You see a window (following figure) that says “Image sequence is longer than current timeline. Do you want to grow the timeline to fit?” Choose **Yes** from this window. The timeline expands to fit the entire length of the ClipMem.

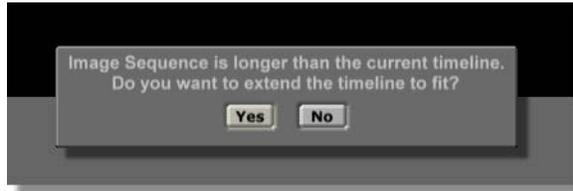


Figure 4.69: The Image Sequence Length Window

You see the ClipMem in the workspace. Remember that all objects in the workspace are strokes, including the stroke for this ClipMem. This stroke can be animated or altered like any stroke.

4. Click the **Workspace** button (following figure) above the Workspace picon to bring up the **Workspace Properties** panel.



Figure 4.70: The Workspace Button

You see the **Workspace Properties** panel (following figure) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can set the length of your effect, how it is displayed in the workspace, and how it acts

92  **Chapter 4**

when it is run in GlobeCaster's Switcher. For more information about using this panel, see the *GlobeCaster Animator/Compositor manual*.

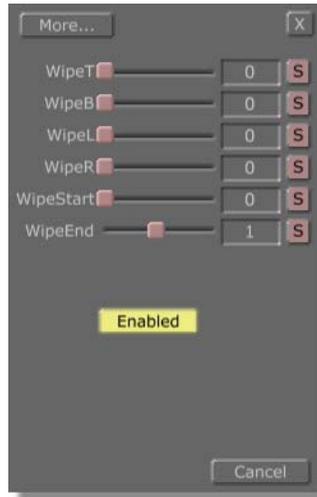


Figure 4.71: The Workspace Properties Panel

5. In the **Workspace Properties** panel, click the **Alpha** button (following figure) on. This makes the background of the layer transparent.

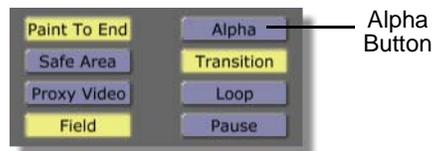


Figure 4.72: The Alpha Button

6. Deselect the Transition function by clicking on the **Transition** button (following figure). With **Transition** selected, a project is saved as a transition. Selecting this is necessary if you are creating an effect such as a wipe, but is not needed when creating an overlay, such as the one you will create in this tutorial.

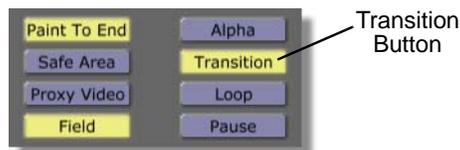


Figure 4.73: The Transition Button

7. Close the **Workspace Properties** panel by clicking the **X** button in the upper right corner of the screen.

Animating A Layer's Properties

Now that you've prepared the workspace, you're ready to animate the properties of the layer your ClipMem is on.

In this section of the tutorial, you will animate the properties of the layer your ClipMem is on. To do this, you will use the functions of the **Layer Properties** panel to add dimension to the layer. This will give you a feel for how this panel works.

You will also learn to create multiple layers, select these layers, and adjust how they are displayed in the workspace.

To animate a layer's properties, follow these steps:

1. Bring up the **Layer Properties** panel by clicking the **Layer** button in the Layer Controls.

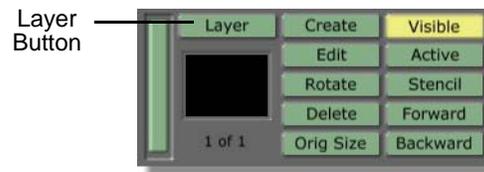


Figure 4.74: The Layer Button

You see the **Layer Properties** panel (following figure) in the upper left corner of your screen. From the **Layer Properties** panel, you can move, rotate, scale, or change the position of your layer. See the *GlobeCaster Animator/Compositor manual* for more information about using this panel.

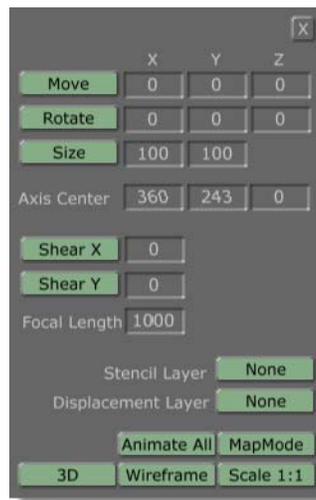


Figure 4.75: The Layer Properties Panel

94 Chapter 4

2. In the **Layer Properties** panel, bring up the **MapMode** panel by clicking the **MapMode** button (following figure).

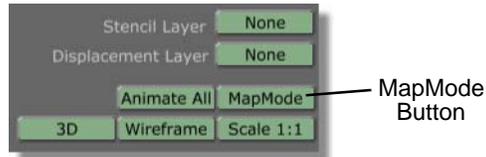


Figure 4.76: The MapMode Button

You see the **MapMode** panel in place of the **Layer Properties** panel. From the **MapMode** panel, you can change the position of each corner of a layer. For additional information about using the **MapMode** panel, see the *GlobeCaster Animator/Compositor manual*.

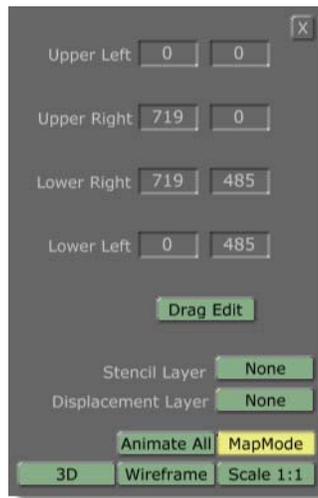


Figure 4.77: The Map Mode Panel

3. In the **MapMode** panel, click the **Drag Edit** button (following figure). By clicking this button, you can click-and-drag each corner to a new position.

Without **Drag Edit** selected, you must type in a numeric value for the new position. For each corner, the first number represents the X position of the corner. The second number represents the Y position of the corner.

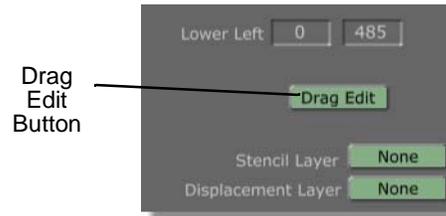


Figure 4.78: The Drag Edit Button

- In the **MapMode** panel, right-click in the X position value window for the **Upper Right** corner (following figure) and choose **Animate on** from the pop-up menu (following figure). By choosing **Animate on**, you are animating this value.

NOTE: When a layer's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a layer's property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.

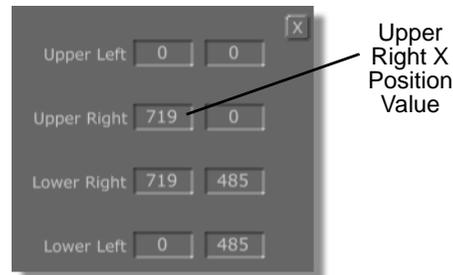


Figure 4.79: The X Position Value Window



Figure 4.80: Choosing Animate On

- In the **Map Mode** panel, right-click in the Y position value window for the **Upper Right** corner (following figure) and choose **Animate on** from the pop-

96  **Chapter 4**

up menu (following figure). By choosing **Animate on**, you are animating this value.

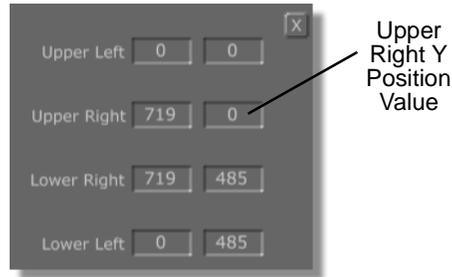


Figure 4.81: The Y Position Value Window

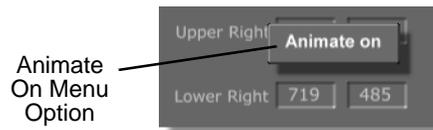


Figure 4.82: Choosing Animate On

6. In the **MapMode** panel, right-click in the X position value window for the **Lower Right** corner (following figure) and choose **Animate on** from the pop-up menu (following figure). By choosing **Animate on**, you are animating this value.

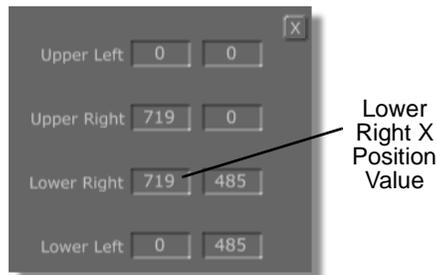


Figure 4.83: The X Position Value Window

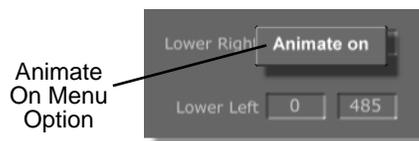


Figure 4.84: Choosing Animate On

7. In the **MapMode** panel, right-click in the Y position value window for the **Lower Right** corner (following figure) and choose **Animate on** from the pop-

up menu (following figure). By choosing **Animate on**, you are animating this value.

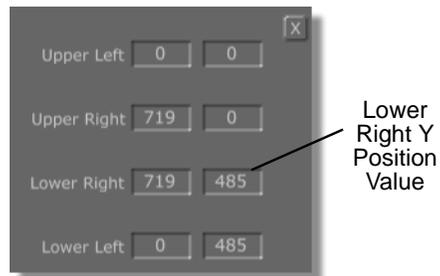


Figure 4.85: The Y Position Value Window

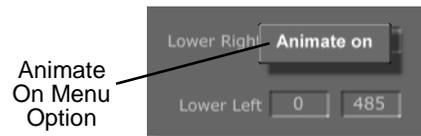


Figure 4.86: Choosing Animate On

8. Bring the animation to the end of the effect by clicking the **Last Frame** button (following figure) in the Transport Controls. For additional information about using the **Transport Controls**, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.87: The Last Frame Button

98  **Chapter 4**

9. Click in the lower right corner of the workspace and drag the corner of the layer up and to the left until it looks like the following figure.

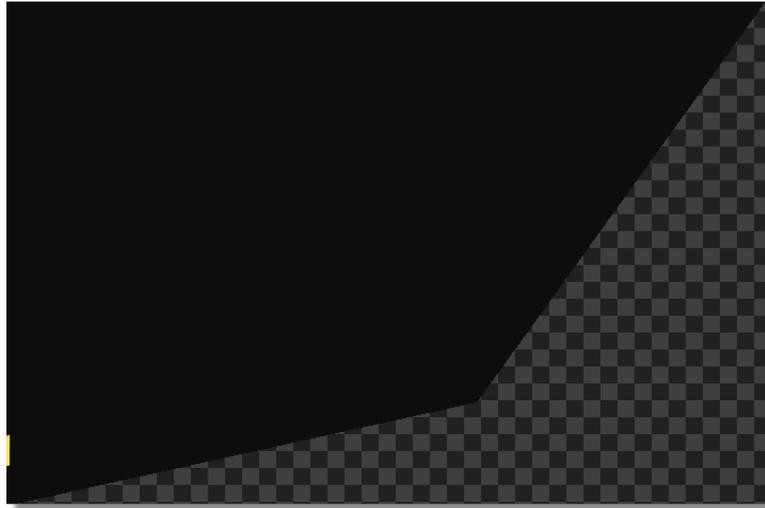


Figure 4.88: The Lower Right Corner Dragged Up and Left

10. Click in the upper right corner of the workspace and drag the corner of the layer down and to the left until it looks like the following figure. In the timeline, a keyframe is added for the layer's properties at this point in the animation.

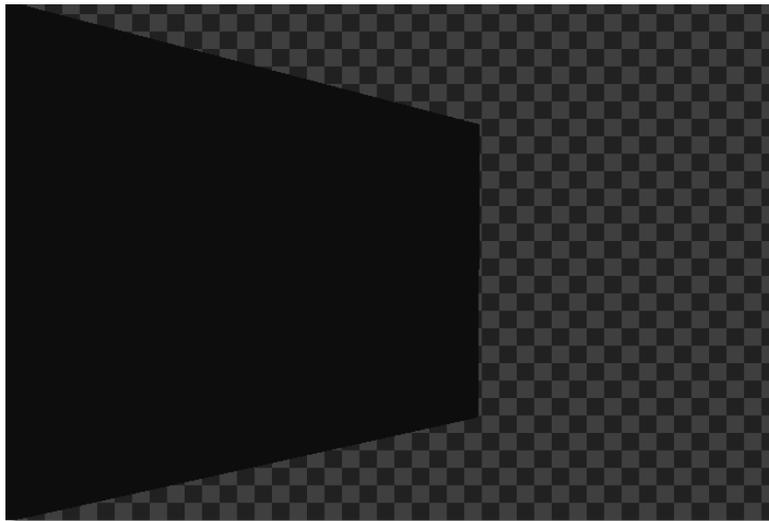


Figure 4.89: The Upper Right Corner Dragged Down and Left

11. Close the **MapMode** panel by clicking the **X** button in the upper right corner of the panel.

12. Preview the animation in Animator/Compositor to see how it will behave when it is run in GlobeCaster's Switcher or loaded into GlobeCaster's Editor. To do this, follow these steps:
 - a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.90: The First Frame Button.

In the workspace, you see the animation at its starting point. The stroke for the ClipMem fills the entire workspace.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.91: The Play Button

In the workspace, you see the animation as it plays. When it finishes playing, the workspace should look like the following figure.

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in either GlobeCaster's Switcher or Editor. How slow this effect is played in Animator/Compositor is determined by how complex the strokes and animation are on each frame.

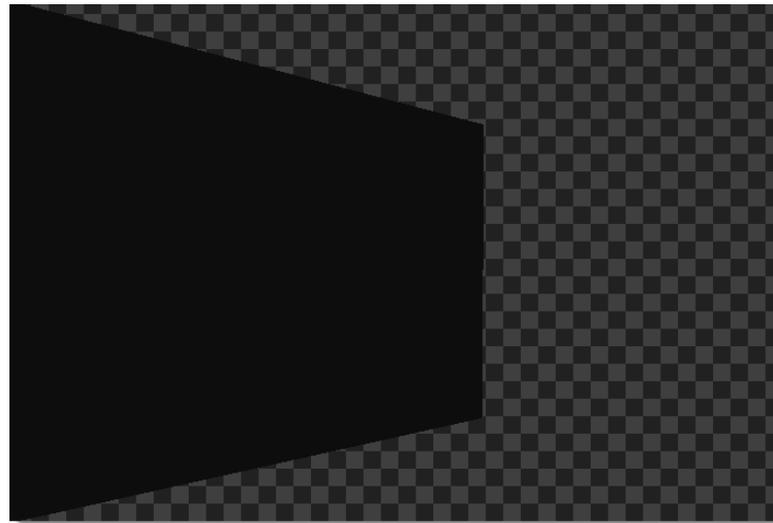


Figure 4.92: The Animation at its End in the Workspace

100 Chapter 4

In this section of the tutorial, you learned how to animate and resize a layer using the **Map Mode** panel. Continue to the next section to learn how to add a layer to your project.

Creating A Layer

There are times when you will want to work with multiple layers in GlobeCaster's Animator/Compositor. Using multiple layers makes it easier to group objects together and separate components of your project.

In this section of the tutorial you will learn to work with layers by adding a layer to your project, changing how the layer is displayed in the workspace, and selecting a layer. For additional information about using layers, see the *GlobeCaster Animator/Compositor manual*.

Follow these steps to create a layer:

1. Add a layer to your project by clicking the **Create** button (following figure) in the Layer Controls. You can create an unlimited number of layers by clicking the **Create** button.



Figure 4.93: The Create Button

In the workspace, it appears as if your project disappeared, but it didn't. The new layer is covering the project so that you cannot see it.

2. Click the **Active** button in the Layer Controls to make all layers visible. You see the **Active** button change to read **All** (following figure).



Figure 4.94: The All Button

If you click this button again, it changes to read **Transparent** and all objects on layers other than the active layer are transparent.

3. Select layer 1 by clicking-and-dragging the **Layer** slider (following figure) up until layer 1 is selected. You can tell that it is selected because the number below the Current Layer picon changes from **2 of 2** to **1 of 2**.



Figure 4.95: The Layer Slider

You now have an additional layer in your project. In the next section you will bring a ClipMem into this layer.

Animating A ClipMem Window

Now that you created a second layer in your project, you are ready to add a ClipMem to it. Once the ClipMem is in your workspace, you will resize the stroke for the ClipMem and then animate it so that it crawls from the top of the screen to the bottom. By doing this, you will get a feel for how to animate a ClipMem window.

To animate a ClipMem window, follow these steps:

1. Bring the timeline to the beginning of the effect by clicking the **First Frame** button (following figure) in the Transport Controls. By bringing the effect to its beginning, you can bring the ClipMem into the workspace and be sure that it will last the entire duration of the effect. If you bring the ClipMem into the workspace while it is at the end of the effect, the ClipMem only appears on the last frame of the effect.



Figure 4.96: The First Frame Button

2. Select layer 2 by clicking-and-dragging the **Layer** slider (following figure) down until layer 2 is selected. You can tell that it is selected because the number below the Current Layer picon changes from **1 of 2** to **2 of 2**.



Figure 4.97: The Layer Slider

3. Locate the following ClipMem picon in the bin directory **GlobeCaster/Bins/Panam/Projects**. This is the picon for the ClipMem you created in the tutorial

102  **Chapter 4**

“Digitizing Clips With The Digitize Clip Panel” on page 79. This ClipMem is named **MyClip1**.



Figure 4.98: The ClipMem Picon

4. While holding the **Shift** key on your keyboard, drag-and-drop the ClipMem picon into the workspace. If you hold the **Shift** key, the stroke has the same shape, size, and position it had when it was originally saved.

You see the ClipMem in the workspace. Remember that all objects in the workspace are strokes, including the stroke for this ClipMem. This stroke can be animated or altered like any stroke.

5. Bring the timeline to the end of the effect by clicking the **Last Frame** button (following figure) in the Transport Controls. See the *GlobeCaster Animator/Compositor manual* for more information about using the **Transport Controls**.



Figure 4.99: The Last Frame Button

6. Click the **Select** button (following figure) in the Stroke Controls so that the button is selected. With this button on, you can select any object in the workspace by clicking on it.

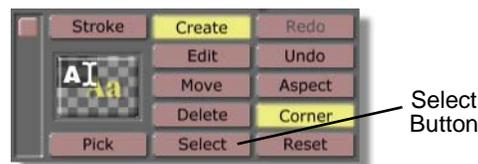


Figure 4.100: The Select Button

7. In the workspace, select the ClipMem stroke by clicking on it. You see a bounding box around the stroke, indicating that it is selected.

- In the Stroke Controls, put Animator/Compositor in edit mode by clicking the **Edit** button (following figure) so that it is selected. By putting Animator/Compositor in edit mode, you can scale and move strokes in the workspace.

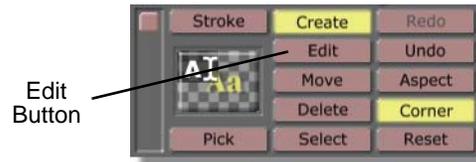


Figure 4.101: The Edit Button

In the workspace, you see edit points added to the bounding box around your stroke. By clicking-and-dragging these edit points, you can change the size and position of the stroke.

- While holding the **Shift** key on your keyboard, drag the lower left edit point of the stroke up and to the right until your workspace looks similar to the following figure. By holding the **Shift** key, the aspect ratio of the stroke stays proportional. If you don't hold **Shift**, when you drag the corner the height and width of the stroke do not stay proportional.

Remember that the ClipMem you grabbed in an earlier tutorial was of live video, so it won't look like the video in the figure.

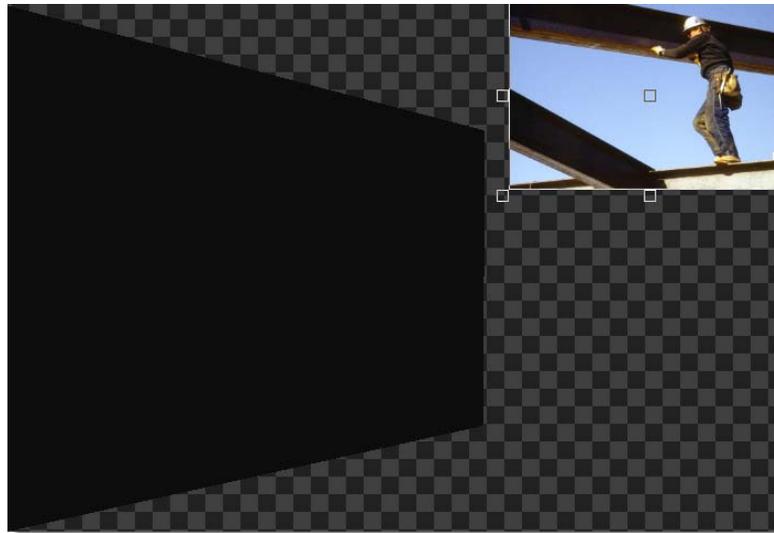


Figure 4.102: The Workspace with the Stroke Size Adjusted

- While holding the **Shift** key on your keyboard, drag the upper right edit point of the stroke down and to the left until your workspace looks similar to the following figure. By holding the **Shift** key, the aspect ratio of the stroke stays proportional. If you don't hold **Shift**, when you drag the corner, the height and width of the stroke do not stay proportional.

104 Chapter 4

Remember that the ClipMem you grabbed in an earlier tutorial was of live video, so it won't look like the video in the figure.

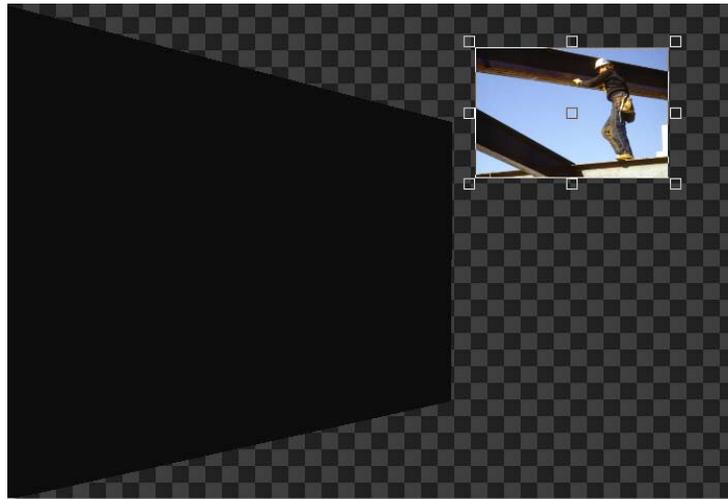


Figure 4.103: The Workspace with the Stroke Size Adjusted

11. Bring the effect to the first frame of the animation by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.104: The First Frame Button

12. Bring up the **Stroke Properties** panel for the ClipMem stroke on layer 2 by right-clicking on the stroke and choosing **Properties** from the pop-up menu (following figure).



Figure 4.105: Choosing Properties from the Pop-Up Menu

You see the **Stroke Properties** panel in the upper left corner of your screen.

- In the **Stroke Properties** panel, change the vertical position of the ClipMem stroke by clicking-and-dragging the Y Position slider (following figure) to the right until the stroke is just outside the workspace. This is the position the stroke will be in at the beginning of the effect.



Figure 4.106: The Y Position Slider

In the workspace, you see the stroke move down until it is just outside the workspace.

- In the Stroke Properties panel, click the **Animation Status** button to the right of the word **YPosition** and choose **Animated** from the pop-up menu (following figure).

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a stroke's property that is animated at another point in the timeline, a keyframe is automatically added at that point in the timeline.

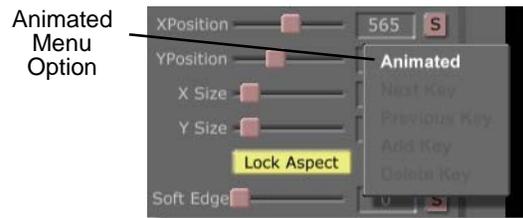


Figure 4.107: Choosing Animated from the Pop-Up Menu

By choosing **Animated** from the pop-up menu, you are telling Animator/Compositor to animate the Y position (or horizontal position) of the ClipMem stroke.

You see the **Animation** button change from **S** for static to **A** for animated (following figure). In the timeline, a keyframe is added for the stroke's position at this point in the animation.

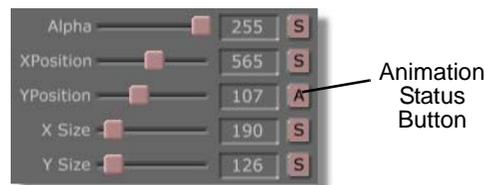


Figure 4.108: The Animation Status Reading A for Animated

106 Chapter 4

15. Go to the end of the effect by clicking the **Last Frame** button in the Transport Controls (following figure).



Figure 4.109: The Last Frame Button

In the workspace, you see the end of the effect.

16. In the **Stroke Properties** panel, change the vertical position of the ClipMem stroke by clicking-and-dragging the **YPosition** slider (following figure) to the left until the stroke is just outside of the workspace. This is the position where the stroke will be at the end of the effect. In the timeline, a keyframe is added for the stroke's position in the animation.

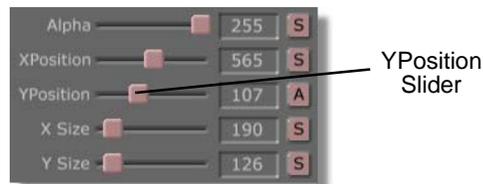


Figure 4.110: The Y Position Slider

In the workspace, you see the stroke move up until it is just outside the workspace.

17. Preview the animation in Animator/Compositor to see how it will look when it is run in either GlobeCaster's Switcher or loaded into Editor. To do this, follow these steps:
 - a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.111: The First Frame Button

In the workspace, you see the animation at its starting point. The stroke for the Looping Text ClipMem should fill the entire workspace. The other ClipMem should be out of the workspace.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.112: The Play Button

In the workspace, you see the animation as it plays. You see the Looping Text ClipMem pull back, while the ClipMem stroke moves up the right side of the workspace beginning at two-thirds through the effect. When it finishes playing, the workspace should look like the following figure.

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in either GlobeCaster's Switcher or Editor. How slow this effect is played in Animator/Compositor is determined by how complex the strokes and animation are on each frame.

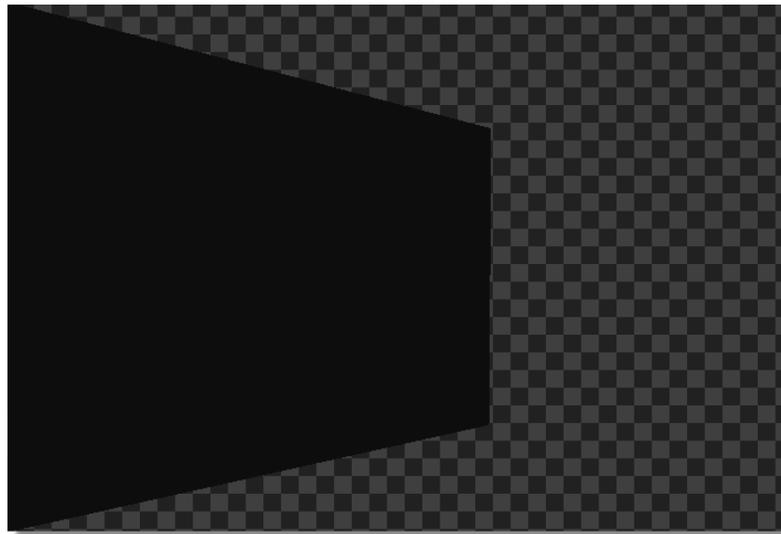


Figure 4.113: The Animation at its End in the Workspace

Now that you've created your effect, it's time to save it.

108  **Chapter 4**

Saving Your Effect

Now that you have an effect where one ClipMem pulls back, while another ClipMem crawls up the side of the screen, it's time to save your project. This section of the tutorial teaches you how to save an effect as an overlay.

To save the project, follow these steps:

1. In the Workspace Controls, click the **File Type** button (the button to the right of the **Workspace** button) and choose **Overlay** from the pop-up menu (following figure).

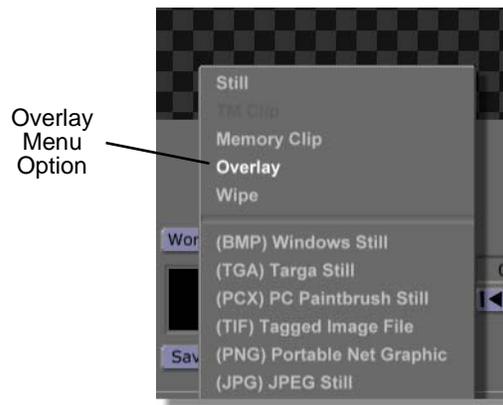


Figure 4.114: Choosing Overlay from the Pop-Up Menu

The **File Type** button should now read **Overlay**. With **Overlay** selected as the file type, when the project is saved it will act as an overlay. If you chose **Wipe** from the pop-up menu, your project is saved as a wipe.

2. In the Workspace Controls, click-and-drag the workspace picon (following figure) into the bin directory **GlobeCaster/Bins/Panam/Projects**.



Figure 4.115: The Workspace Picon

You see a window come up indicating that the project is being saved (following figure).



Figure 4.116: The Saving Project Window

When this window disappears, your project is saved.

You now have an effect where one ClipMem pulls back, while another ClipMem crawls up the side of the screen. This effect can be run in GlobeCaster's Switcher (see the Switcher Manual for more information about running effects in the Switcher application). By creating this effect, you learned how to alter the properties of a layer and animate those properties. You also learned how to composite ClipMems and animate them.

Now, continue to the next tutorial.

110 Chapter 4

Rotoscoping A Stenciled Text Stroke

Rotoscoping is a commonly used effect that can be created using GlobeCaster's Animator/Compositor. Rotoscoping is a process involving painting over video, frame by frame. Remember the lightsaber battles in "Star Wars"? The glowing lightsaber effect was created by rotoscoping the glow onto the video frame by frame.

In this tutorial, you will create a simple animation by rotoscoping a texture over a stenciled text stroke. In each frame, a slightly different texture will be drawn. The text in the finished project will have an electric look to it and will loop continuously when it is run in GlobeCaster's Switcher. By making the project loop, you only need to rotoscope 10 frames of video.

Using the functions of the **Workspace Properties** panel, you will learn how to set up a project so that you can paint on each frame individually. By doing this, you will learn the foundation for creating your own more complex rotoscoped project.

The following figure illustrates what the finished project looks like when played back over a video source in GlobeCaster's Switcher.



Figure 4.117: The Finished Project as it is Played Back in GlobeCaster's Switcher

This tutorial is broken up into three sections. These sections are:

1. Preparing the workspace
2. Rotoscoping the text
3. Saving the project

Preparing The Workspace

Before you begin rotoscoping text, you need to first prepare the workspace. By doing this, you are telling Animator/Compositor how to display the workspace, and how the effect is displayed after you save it and load it into another workspace.

1. Right-click on the **Workspace** picon (following figure) and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.



Figure 4.118: The Workspace Picon

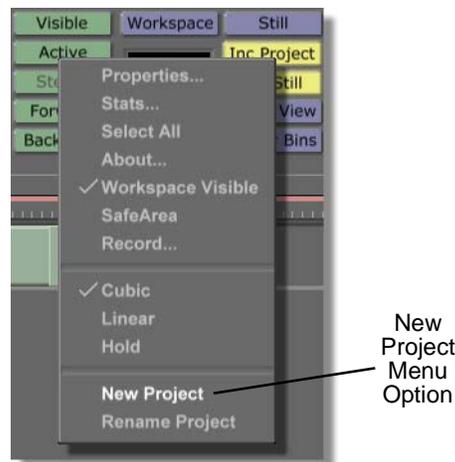


Figure 4.119: Choosing New Project

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click **Yes**. If you don't wish to save it, click **No**.

112  **Chapter 4**

2. Click the **Workspace** button (following figure) above the Workspace picon to bring up the **Workspace Properties** panel.



Figure 4.120: The Workspace Button

You see the **Workspace Properties** panel (following figure) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can set the length of your effect, change how it is displayed in the workspace, and set how it acts when it is run in GlobeCaster's Switcher. For more information about using this panel, see the *GlobeCaster Animator/Compositor manual*.

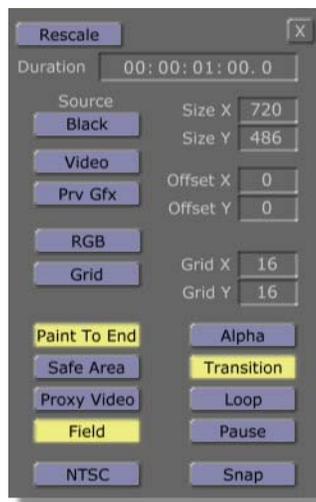


Figure 4.121: The Workspace Properties Panel

3. In the **Workspace Properties** panel, change the duration of the effect from **1** second to **10** frames. To do this, follow these steps:

- a. Click on the **1** in the Duration Window (following figure). Timecode is in standard SMPTE format (HH:MM:SS:FF). That means that the 1 is the seconds value.

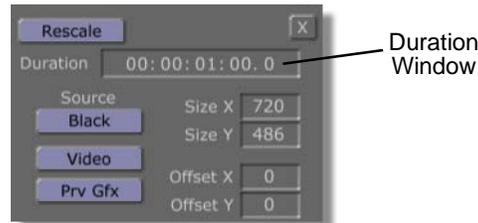


Figure 4.122: Duration Window in the Workspace Properties Panel

- b. Type in the new value for the for the duration, which is **10** frames. The duration value should read **00:00:00:10.0**.
 - c. Press **Enter** on your keyboard.
4. In the **Workspace Properties** panel, click the **Alpha** button (following figure) on. This makes the background of the layer transparent.

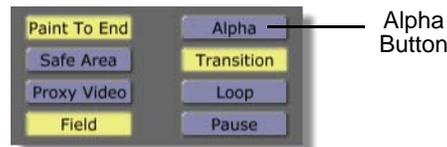


Figure 4.123: The Alpha Button

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of a layer is transparent.

5. In the **Workspace Properties** panel, click the **Loop** button (following figure) on. By doing this, when the effect is run in GlobeCaster's Switcher, it continuously loops until the effect is stopped.

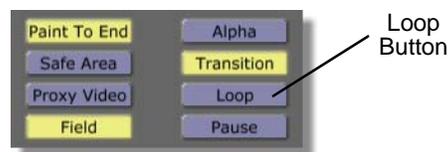


Figure 4.124: The Loop Button

6. In the **Workspace Properties** panel, take note of the **Paint To End** Button (following figure). This button controls the duration of strokes that are drawn in the workspace.

If the **Paint To End** button is selected, a stroke drawn in the workspace lasts the entire length of the effect.

114 Chapter 4

If the **Paint To End** button is not selected, a stroke drawn in the workspace lasts for only a frame or field, depending on whether or not the **Field** button is selected. If the **Field** button is *not* selected, the stroke lasts for one frame. If the **Field** button is selected, the stroke lasts for only one field. Also, the **Field** button has no function if the **Paint To End** button is selected.



Figure 4.125: The Paint To End Button

Right now, you want to keep the **Paint To End** button selected. You will first draw a stencil stroke in the workspace that you want to last the entire effect. You will come back to this panel later and deselect this button.

7. In the **Workspace Properties** panel, deselect the **Field** button (following figure). When you begin rotoscoping, you want the strokes to last an entire frame. With the **Field** button selected, they only last for one field. Leaving this button selected gives you the ability to create more detailed rotoscoping projects, since you can paint on each field of video.

This button has no function now, since the **Paint To End** button is selected. But as long as you're in the **Workspace Properties** panel now, go ahead and deselect it.



Figure 4.126: The Field Button

8. Close the **Workspace Properties** panel by clicking the **X** button in the upper right corner of the panel.

**Rotoscoping
The Text**

In this section of the tutorial, you will create a text stroke that will be used as a stencil mask. Then, frame by frame, you will paint a texture into the text. By doing this, you will get a feel for how to rotoscope. When you finish this section of the tutorial, you will have an effect with text that has an electric, jittery look to it.

1. Locate the following text stroke picon in the bin directory **GlobeCaster/Bins/Panam/Sampler**. It is the picon with the yellow letters on it.



Figure 4.127: The Text Stroke Picon

2. Load this picon as the Current Stroke by clicking on it.
You see the picon in the Current Stroke Picon window in the stroke controls, indicating that it was loaded as the Current Stroke.
3. Bring up the **Stroke Properties** panel for the Current Stroke by clicking the **Stroke** button (following figure) in the Stroke Controls.

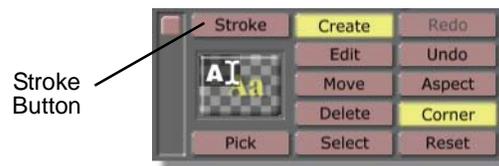


Figure 4.128: The Stroke Button

116  **Chapter 4**

You see the **Stroke Properties** panel (following figure) in the upper left corner of your screen. For additional information about using the **Stroke Properties** panel, see the *GlobeCaster Animator/Compositor Manual*.

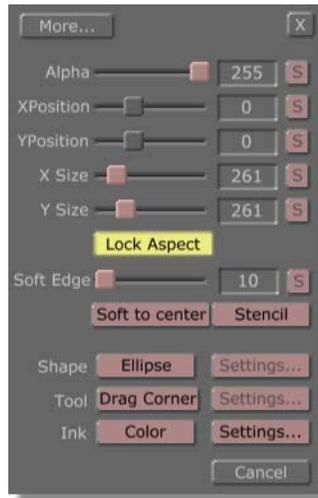


Figure 4.129: The Stroke Properties Panel

4. From the **Stroke Properties** panel, bring up the **Text Settings** panel for the Current Stroke by clicking the **Tool Settings** button (following figure).



Figure 4.130: The Tool Settings Button

You see the **Text Settings** panel (following figure) just below the **Stroke Properties** panel. From this panel, you can change the font and size of a text

stroke. See the *GlobeCaster Animator/Compositor manual* for additional information about this panel.



Figure 4.131: The Text Settings Panel

5. In the **Text Settings** panel, change the font to **Compacta Black BT** by scrolling through the font list and clicking on the font name.

You see a check mark next to the font **Compacta Black BT** (following figure), indicating that the font was selected.

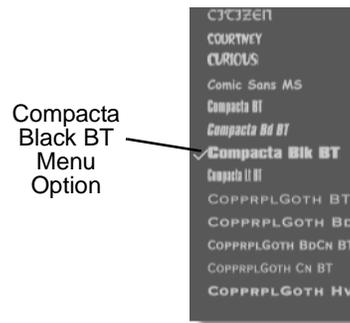


Figure 4.132: The Font Compacta Black BT Selected

6. In the **Text Settings** panel, change the font size to **300** by scrolling through the fonts sizes and clicking **300**. The font size can also be changed by selecting the

118  **Chapter 4**

size in the Font Size window (following figure), typing in a new size, and pushing **Enter** on your keyboard.

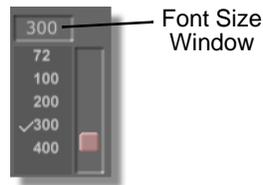


Figure 4.133: The Font Size Window

You see a check mark next to the font size **300** (following figure), indicating that the size was selected.



Figure 4.134: The Font Size 300 Selected

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-and-dropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

7. Close the **Text Settings** and **Stroke Properties** panels by clicking the **X** button in the upper right corner of each panel.
8. Click in the workspace and type the word **TEXT** in all caps.

The stroke you just drew should look like the following figure.



Figure 4.135: The Text Stroke

9. Move the stroke you just created so that it is in the center of the workspace. To do this, follow these steps:
 - a. Select the **Move** button (following figure) in the Stroke Controls.



Figure 4.136: The Move Button

- b. In the workspace, click-and-drag the TEXT stroke so that the workspace looks like the following figure.



Figure 4.137: The Text Stroke in the Center of the Workspace

10. Select the TEXT stroke. To do this:
 - a. Select the **Select** button (following figure) in the Stroke Controls.

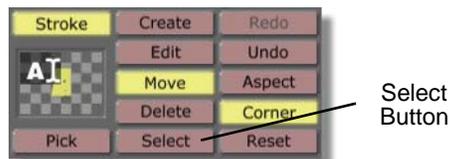


Figure 4.138: The Select Button

- b. In the workspace, click the TEXT stroke.

120  **Chapter 4**

You see a bounding box around the TEXT stroke (following figure), indicating that it was selected.

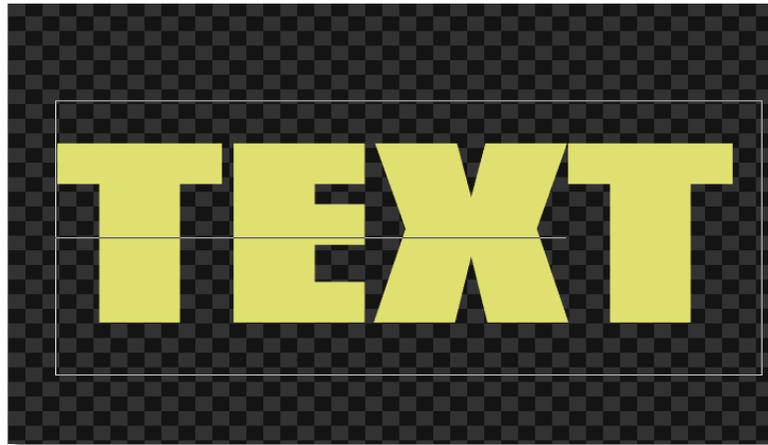


Figure 4.139: The Selected Text Stroke

11. Click the **Create** button (following figure) in the Layer Controls. By doing this, you have created a second layer. You are going to make the TEXT stroke a stencil on the second layer of your project.

Since the TEXT stroke was selected when you created the second layer, it was pulled up onto the new layer.

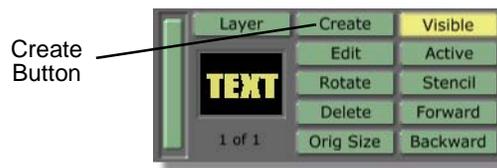


Figure 4.140: The Create Button

12. In the Layer Controls, select the **Stencil** button (following figure). By doing this, you have turned the layer into a stencil layer. This means that when you draw a stroke in the workspace, it only appears within the boundaries of any stroke in the layer. So when you draw a stroke, it will only appear within the letters of the TEXT stroke.

NOTE: A layer must have an alpha channel to be used as a stencil layer. With the exception of the first layer, all layers automatically have an alpha channel. To use the first layer of a project as a stencil layer, **Alpha** must be turned on in the **Workspace Properties** panel.



Figure 4.141: The Stencil Button

- Bring up the **Workspace Properties** panel by clicking the **Workspace** button (following figure) in the Workspace Controls.



Figure 4.142: The Workspace Button

You see the **Workspace Properties** panel (following figure) in the upper left corner of the screen. From this panel, you will change how drawing in the workspace works by making it so that strokes only last for one frame. For more information about using the **Workspace Properties** panel, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.143: The Workspace Properties Panel

- In the **Workspace Properties** panel, deselect the **Paint To End** button (following figure). By doing this, when you draw a stroke in the workspace, it only lasts for one frame. This allows you to paint on video frame by frame.



Figure 4.144: The Paint To End button

- Close the **Workspace Properties** panel by clicking the **X** button in the upper right corner of the panel.

122  **Chapter 4**

16. Locate the following stroke picon in the bin directory **GlobeCaster/Bins/Panam/Sampler**. It is the picon with the light blue particles on it.

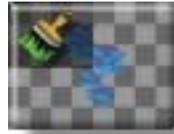


Figure 4.145: The Stroke Picon

17. Load this picon as the Current Stroke by clicking it.
You see the stroke in the Current Stroke Picon window, indicating that it is loaded as the Current Stroke.
18. In the workspace, draw a stroke over the TEXT stencil stroke. Continue drawing until the entire stencil stroke is filled and looks similar to the following figure. You may have to make a few passes to completely fill the stroke.



Figure 4.146: The Project in the Workspace

19. In the Transport Controls, click the **Next Field** button (following figure). Clicking this button advances the timeline ahead one field.



Figure 4.147: The Next Field Button

You see that the workspace does not look any different than at the beginning of the effect. This is because you set it up so that strokes drawn in the

workspace last for one frame. That means that the previous field and this one are filled with the stroke, since frames have two fields. The next field has only the TEXT stencil stroke in it.

20. Click the **Next Field** button again to bring the effect to the next field in the timeline.

In the workspace, you see that the TEXT stencil stroke is not filled with a stroke.

21. In the workspace, draw a stroke over the TEXT stencil stroke. Continue drawing until the entire stencil stroke is filled and looks similar to the following figure. You may have to make a few passes to completely fill the stroke.



Figure 4.148: The Project in the Workspace

22. Repeat steps **19**, **20**, and **21** until you reach the end of the animation. When you reach the end of the effect, you will have painted on every frame in the short animation.
23. Preview the animation in Animator/Compositor to see how it will look when it is played back in either GlobeCaster's Switcher or loaded into Editor. To do this, follow these steps:
 - a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.149: The First Frame Button

In the workspace, you see the animation at its starting point.

124  **Chapter 4**

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.150: The Play Button

In the workspace, you see your effect continuously loop as it plays. Notice that the random particles drawn on each frame give the effect an electric, jittery look.

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in either GlobeCaster's Switcher or Editor. How slow this effect is played in Animator/Compositor is determined by how complex the strokes and animation are on each frame.

- c. Stop the effect from playing in Animator/Compositor by clicking the **Pause** button (following figure) in the Transport Controls. For more information about using the **Transport Controls**, see the *GlobeCaster Animator/Compositor manual*.



Figure 4.151: The Stop Button

In the workspace, you see your effect stop playing.

Now you're ready to save the project in a format that can be played back in GlobeCaster's Switcher.

Saving The Project

Now that you have a rotoscoped effect that loops, it's time to save your project. This section of the tutorial teaches you how to save an effect as an overlay.

To save the project, follow these steps:

1. In the Workspace Controls, click the **File Type** button (following figure), and choose **Overlay** from the pop-up menu (following figure).



Figure 4.152: The File Type Button

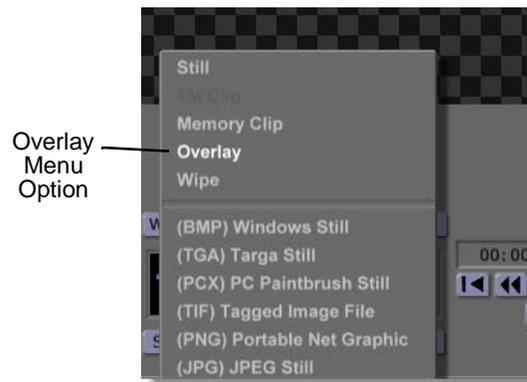


Figure 4.153: Choosing Overlay from the Pop-Up Menu

The **File Type** button should now read **Overlay**. With Overlay selected as the file type, when the project is run in GlobeCaster's Switcher it acts as an overlay. If you chose **Wipe** from the pop-up menu, your project is saved as a wipe.

2. In the Workspace Controls, click-and-drag the workspace picon (following figure) into the bin **GlobeCaster/Bins/Panam/Projects**. Saving the project in this bin makes it easier to locate it when you use it later in this tutorial.



Figure 4.154: The Workspace Picon

126  **Chapter 4**

You see a window appear that indicates that the project is being saved (following figure).



Figure 4.155: The Saving Project Window

When this window disappears, your project is saved and you see a picon for it (following figure) in the bin.



Figure 4.156: The Saved Project's Picon

3. Name the project you just saved. To do this, follow these steps:
 - a. Right-click on the picon for the project and choose **Rename** from the pop-up menu (following figure).

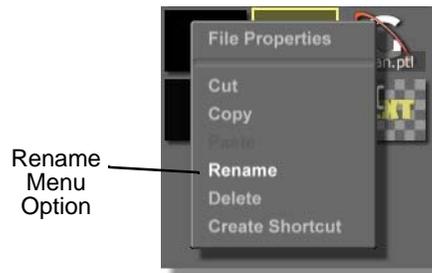


Figure 4.157: Choosing Rename from the Pop-Up Menu

In the bin, you see that the name for the picon is selected. The .tfx extension means that the project is saved as a GlobeCaster effect.

- b. Type in the name **Rotoscope** for the project.

You see the new name in the picon.

- c. Press **Enter** on your keyboard.

In the bin, you see the picon with the new name you just typed on it.

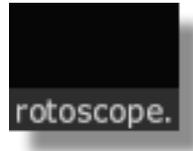


Figure 4.158: The Named Picon

You now have an effect that can be run in GlobeCaster's Switcher (see the Switcher Manual for more information about running effects in Switcher).

128 Chapter 4

Animating A Lower Third Using The Timeline

In television, a lower third is a commonly used graphic. Most often used for talk shows and news programs, a lower third graphic appears in the lower third of the screen. This type of graphic usually contains information such as a person's name or the location of a live shoot.

In this tutorial, you will create your own lower third graphic. While creating this graphic, you will animate the elements in the graphic and use the functions of the timeline to edit the keyframes for this animation. By following this tutorial, you will get a feel for how the timeline is used to edit keyframes.

The following figure illustrates what the lower third graphic looks like when it is competed and played back over video in GlobeCaster's Switcher.

TIP: This tutorial is intended for the more advanced user. It is written so that any level of user can follow it, but you may want to complete earlier tutorials before tackling this one. Also, this tutorial takes more time to complete than earlier tutorials.



Figure 4.159: The Finished Project Over Live Video

This tutorial is broken up into five sections. These sections are:

1. Preparing the workspace
2. Saving the project
3. Adding elements to the workspace
4. Animating the elements
5. Editing the animation using the timeline

Preparing The Workspace

Before you actually begin creating your lower third graphic, you need to first prepare the workspace. By doing this, you are telling Animator/Compositor how to display the workspace, and how the effect is displayed after you save it and run it in GlobeCaster's Switcher.

Follow these steps to prepare the workspace:

1. Right-click on the **Workspace** picon and choose **New Project** from the pop-up menu (following figure). If you are starting up this application for the first time, this is unnecessary since there is no project loaded into the workspace.

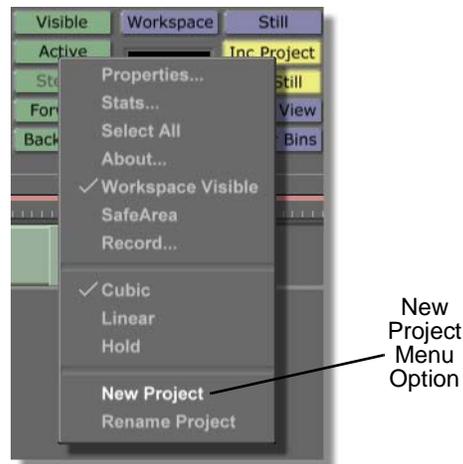


Figure 4.160: Choosing New Project

Choosing **New Project** clears the workspace, making it ready to start a new project. If an unsaved project is in the workspace, a menu comes up asking if you want to save the current project. If you wish to save this project, click **Yes**. If you don't wish to save it, click **No**.

130  **Chapter 4**

2. Click the **Workspace** button (following figure) in the Workspace Controls to bring up the **Workspace Properties** panel.

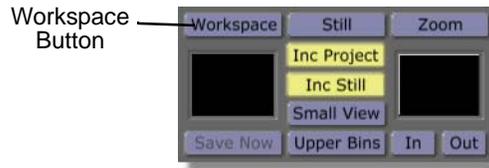


Figure 4.161: The Workspace Button

You see the **Workspace Properties** panel (following figure) in the upper-left corner of the screen. From the **Workspace Properties** panel, you can set the length of your effect, how it is displayed in the workspace, and how it acts when it is run in GlobeCaster's Switcher. For more information about using this panel, see the *GlobeCaster Animator/Compositor manual*.

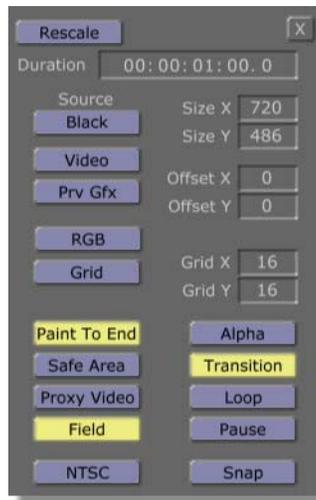


Figure 4.162: The Workspace Properties Panel

3. In the **Workspace Properties** panel, click the **Alpha** button (following figure) on. This makes the background of the layer transparent.

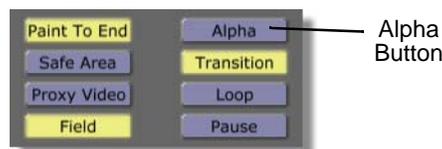


Figure 4.163: The Alpha Button

You see the workspace change from solid black to a checkerboard pattern. The checkerboard pattern indicates that the background of the layer is transparent.

4. Deselect the Transition function by clicking on the **Transition** button (following figure). With **Transition** selected, a project is saved as a transition. Selecting this is necessary if you are creating an effect such as a wipe, but is not needed when creating an overlay, such as the one you are creating in this tutorial.

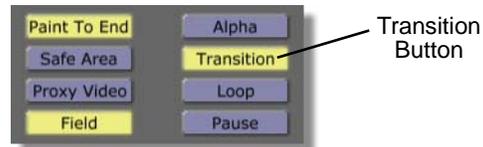


Figure 4.164: The Transition Button

5. In the **Workspace Properties** panel, change the duration of your effect from 1 second to **1 1/2** seconds. To do this:
 - a. Click on the **first number** in the timecode (following figure). Timecode is in standard SMPTE format (HH:MM:SS:FF). That means that the number is the hours value.

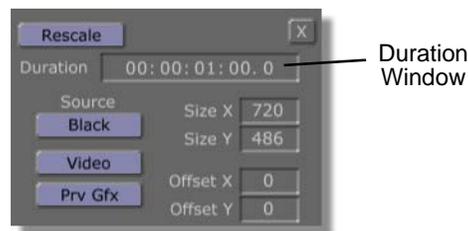


Figure 4.165: Timecode in the Workspace Properties Panel

- b. Type in the new value for the effect's duration, which is **00:00:01:15.0**. This means that the effect lasts 1 second and 15 frames of NTSC video.
 - c. Press **Enter** on your keyboard.
6. In the **Workspace Properties** panel, turn on the safe title area by clicking the **Safe Area** button.



Figure 4.166: The Safe Area Button

You see the safe title area in the workspace. The boundaries show what is actually seen on a typical television. The inner border is called the Safe Title Area, and the outer color border is called the Safe Action Area. Everything within the Safe Action Area will fit on any television screen.

132  **Chapter 4**

By turning on this area, you ensure that the lower third you are creating will be visible on any television screen.

The following figure illustrates what the workspace looks like with the Safe Area turned on.

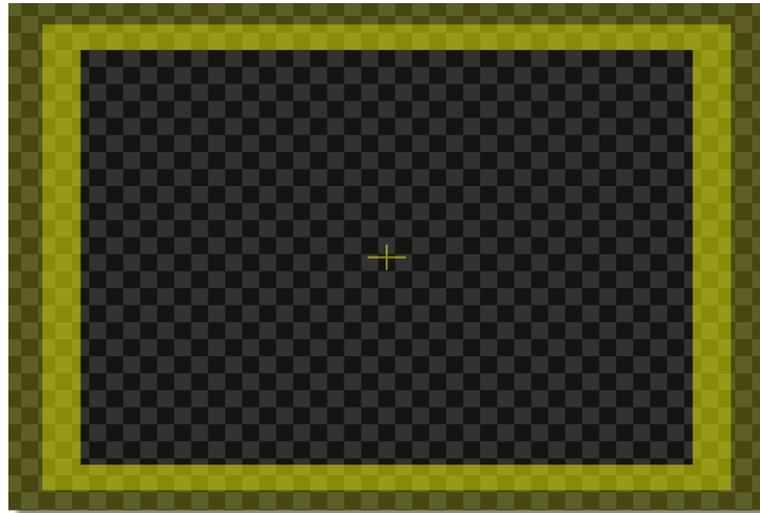


Figure 4.167: The Workspace with the Safe Title Area On

7. Click-and-drag the Timecode slider (following figure) to the left, until the Timecode display reads **00:00:01:00.0**. This is where you are going to add a pause point to the effect. That way, when the effect is run in GlobeCaster's Switcher, it will pause at this point in the effect.



Figure 4.168: The Timecode Slider

8. In the **Workspace Properties** panel, click the **Pause** button (following figure). This adds a pause point at this point in the effect. When the effect is run in GlobeCaster's Switcher, it will pause at this point in the effect.

TIP: Adding a pause point to an effect also allows an overlay to be stretched once it is dragged into a GlobeCaster Editor timeline. When stretching an overlay with a pause point in GlobeCaster's Editor, the overlay is stretched at the pause point.

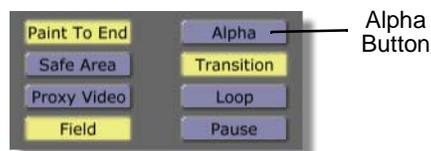


Figure 4.169: The Pause Button

9. Close the **Workspace Properties** panel by clicking the **X** in the upper right corner of the panel.
10. In the Workspace Controls, change the interpolation of the effect's motion by right-clicking the Workspace picon (following figure) and choosing **Linear** from the pop-up menu (following figure).

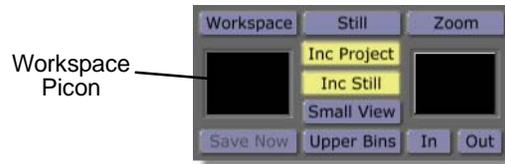


Figure 4.170: The Workspace Picon

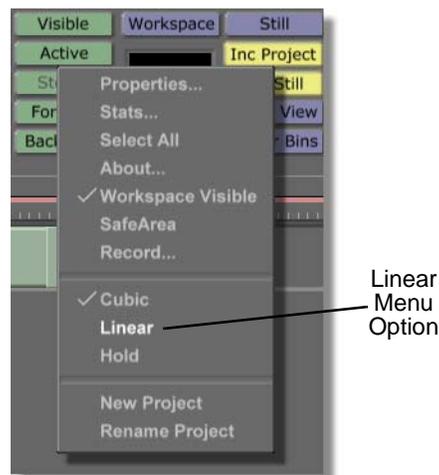


Figure 4.171: Choosing Linear from the Pop-Up Menu

The interpolation of the effect's movement determines how the motion path of the stroke behaves when it is animated.

A cubic interpolation means that the animation steps between keyframes follow a curved path. If you select **Cubic** as the interpolation for this effect, the animated properties start out at a slow pace, speed up, and then slow down again as the effect ends. Cubic is the default setting.

A linear interpolation means that the animation steps between keyframes follow a straight path. By selecting **Linear** as the interpolation for this effect, the animated properties move at a constant rate of speed.

Now that you've prepared the workspace, you are ready to save the project.

Saving The Project

Instead of saving the effect at the end of the tutorial, the way you have in earlier tutorials, you will save the project now. Since this is a more time-consuming project, you want to save it while you are creating it. Once the project is saved in a bin, you only need to click the **Save Now** button to save the progress you've made.

134  **Chapter 4**

Clicking the **Save Now** button for a project that wasn't already saved in a bin saves the project in the default bin, which is **GlobeCaster/Bins/Panam/Projects**.

In this section of the tutorial, you will save the project in progress as an overlay.

Follow these steps to save your project:

1. In the Workspace Controls, click the **File Type** button (following figure) and choose **Overlay** from the pop-up menu (following figure).



Figure 4.172: The File Type Button

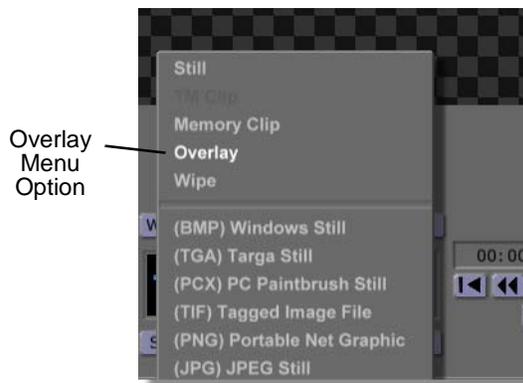


Figure 4.173: Choosing Overlay from the Pop-Up Menu

The **File Type** button should now read **Overlay**. With Overlay selected as the file type, when the project is saved, it acts as an overlay.

2. In the Workspace Controls, click-and-drag the workspace picon (following figure) into the bin directory **GlobeCaster/Bins/Panam/Projects**.



Figure 4.174: The Workspace Picon

You see a window come up indicating that the project is being saved (following figure).



Figure 4.175: The Saving Project Window

When this window disappears, your project is saved. You see the following picon in the **Projects** bin. The picon is blank now, but when you later add strokes to the workspace and save the project again, the picon will have a mini representation of the workspace on it.



Figure 4.176: The Picon for the Project

Now that you saved your project in progress, you can now press the **Save Now** button in the Workspace Controls to save your project.

You're now ready to move on to the next section of this tutorial.

Adding Elements To The Workspace

In this section of the tutorial, you will add all of the elements of your lower third. These are the boxes, text, and graphics that make up the project. To create the elements, you will make custom stroke brushes using the Stroke Properties and **Color Palette and Gradient Editor** panels. By doing this, you will get a feel for how to use the functions in these panels.

To add elements to your workspace, follow these steps:

1. Bring the effect to the beginning of the timeline by clicking the **First Frame** button in the Transport Controls (following figure).



Figure 4.177: The First Frame Button

136  **Chapter 4**

2. Locate the following stroke picon in the bin directory **GlobeCaster/Bins/Panam/Sampler**. It is the picon with the gradient that blends from black to blue.

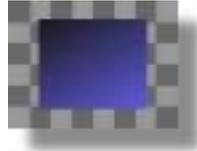


Figure 4.178: The Stroke Picon

3. Load this picon as the Current Stroke by clicking on it.
In the Stroke Controls, you see this picon in the Current Stroke Picon window, indicating that it is the current stroke.
4. Draw a thin horizontal stroke in the workspace by clicking just outside the left side of the workspace and dragging just outside the right side of the workspace.

The stroke should look like the following figure. If it doesn't, you can edit it so that it does. To edit a stroke, select the **Edit** button in the stroke controls then click the desired stroke. You see edit handles on the stroke. By clicking and dragging these handles, you can edit the size, shape, and position of the stroke.

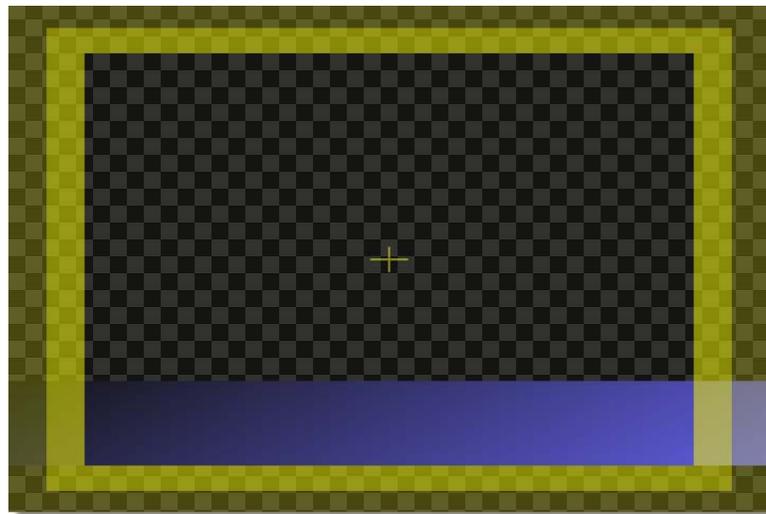


Figure 4.179: The Stroke in the Workspace

5. Bring up the **Stroke Properties** panel for the current stroke by clicking the **Stroke** button (following figure). From this panel, you will alter the Current

Stroke loaded in the Stroke Controls. This will be the brush for the next stroke you draw in the workspace.

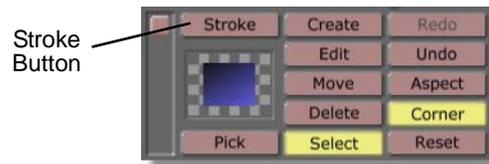


Figure 4.180: The Stroke Button

You see the **Stroke Properties** panel (following figure) in the upper left corner of your screen.

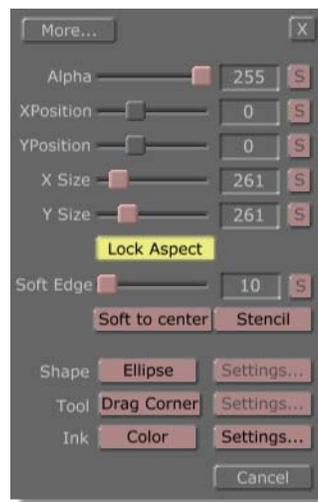


Figure 4.181: The Stroke Properties Panel

- From the **Stroke Properties** panel, bring up the **Color Palette and Gradient Editor** panel by clicking the **Ink Settings** button (following figure).



Figure 4.182: The Ink Settings Button

You see the **Color Palette and Gradient Editor** panel (following figure) just below the **Stroke Properties** panel. From this panel, you can add a gradient to a stroke or change the color of the stroke. For more information about using

138  **Chapter 4**

the **Color Palette and Gradient Editor** panel, see the *GlobeCaster Animator/Compositor Manual*.



Figure 4.183: The Color Palette and Gradient Editor Panel

7. Give the Current Stroke a solid color by clicking the **Gradient Style** button (following figure) and choosing **Solid** from the pop-up menu (following figure). Choosing any of the other options adds various gradients to a stroke.



Figure 4.184: The Gradient Style Button

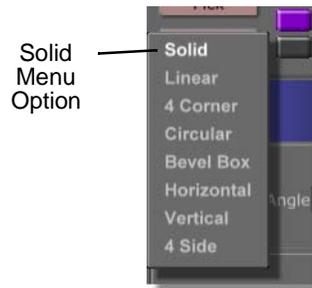


Figure 4.185: Choosing Solid from the Pop-Up Menu

You see the colors in the **Gradient Editor** (following figure) change to a solid blue color.



Figure 4.186: The Gradient Editor

- In the **Color Palette and Gradient Editor** panel, change the color of the Current Stroke to red by clicking on the red mini picon (following figure). You can also change the color of a stroke by clicking-and-dragging the red, blue, and green sliders.

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-and-dropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.



Figure 4.187: The Red Mini Picon

You see the color in the **Gradient Editor** and the box on the Current Stroke picon turn to red, indicating that red was selected as the stroke brush's color.

Leave the **Color Palette and Gradient Editor** panel up for now, as you will use this panel again.

- Click the **Create** button (following figure) in the Stroke Controls.

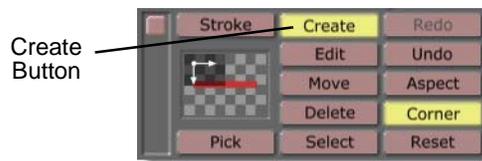


Figure 4.188: The Create Button

By clicking this button, you can draw strokes in the workspace. When you load a stroke, this button is automatically selected. Since you drew a stroke in the workspace, then changed the properties of the Current Stroke, you need to select the **Create** button again.

- Draw a thin red line across the workspace by clicking just outside the left side of the workspace and dragging just outside the right side of the workspace. The red line should cover up the bottom edge of the blue gradient stroke you drew earlier.

140  **Chapter 4**

The stroke should look like the following figure. If it doesn't, you can edit it so that it does.

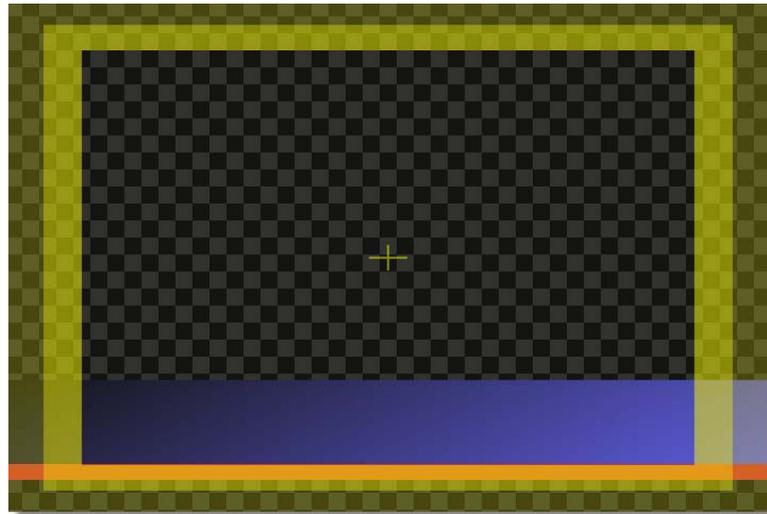


Figure 4.189: The Stroke in the Workspace

11. In the **Color Palette and Gradient Editor** panel, give the Current Stroke a linear blend by clicking the **Gradient Style** button (following figure) and choosing **Linear** from the pop-up menu (following figure). By doing this, you are adding a gradient to the Current Stroke.



Figure 4.190: The Gradient Style Button

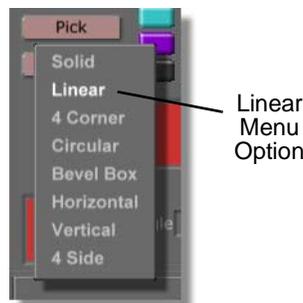


Figure 4.191: Choosing Linear from the Pop-Up Menu

In the **Gradient Editor**, you still see a solid red color filling it. It remains this way until you add another color to it.

12. In the **Color Palette and Gradient Editor** panel, click-and-drag the white mini picon (following figure) into the right edge of the **Gradient Editor**. By doing this, you added a second color to the gradient, so you now have a blend instead of a solid color.



Figure 4.192: The White Mini Picon

The following figure illustrates what your **Gradient Editor** should look like with the white added.



Figure 4.193: The Gradient Editor

13. In the **Gradient Editor**, select the color dot for the red color (following figure) by clicking on it. Color dots that are selected have a white line through them. Once a color dot is selected, you can change its color, which is what you will do.

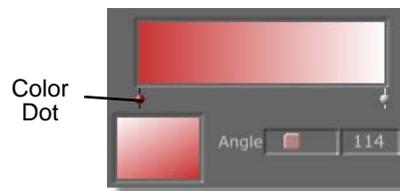


Figure 4.194: The Selected Color Dot for the Red Color

14. Change this color in the **Gradient Editor** to black by clicking the black mini picon (following figure)

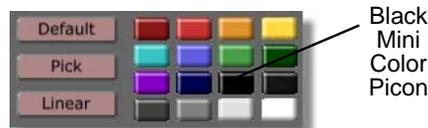


Figure 4.195: The Black mini Picon

In the Gradient Editor, you see the gradient blend from black on the left to white on the right.

142  **Chapter 4**

- In the **Color Palette and Gradient Editor** panel, change the angle of the blend by selecting the angle value (following figure), typing **90**, and pushing **Enter** on your keyboard.

The angle value is measured in degrees. That means that with a value of 90, the gradient blends from top to bottom. The value you replaced (114) causes the gradient to blend from one corner of a stroke to the opposite corner.

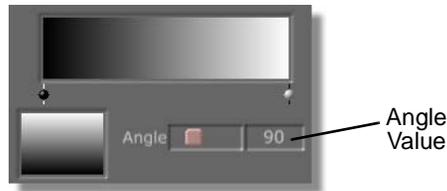


Figure 4.196: The Angle Value Set at 90

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-and-dropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

- Close the **Color Palette and Gradient Editor** and **Stroke Properties** panels by clicking the **X** button in the upper right corner of each panel.
- Click the **Create** button (following figure) in the Stroke Controls. By clicking this button, you can draw strokes in the workspace. When you load a stroke, this button is automatically selected. Since you drew a stroke in the workspace, then changed the properties of the Current Stroke, you need to select the **Create** button again.

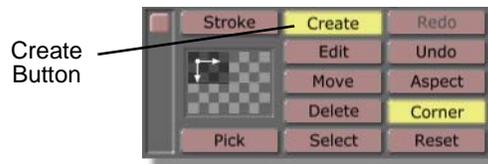


Figure 4.197: The Create Button

- Draw a thin box across the workspace by clicking just outside the left side of the workspace and dragging just outside the right side of the workspace. The box should start just outside of the bottom of the workspace and end in the middle of the red line you drew earlier.

The stroke should look like the following figure. If it doesn't, you can edit it so that it does.

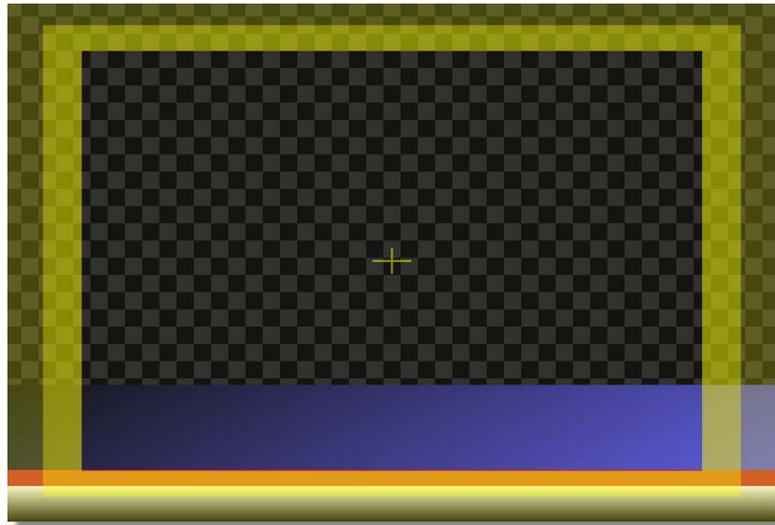


Figure 4.198: The Stroke in the Workspace

19. The stroke you just drew isn't exactly in the position you want it in. You want it to be behind the other two strokes. Send it to the back by right-clicking on the stroke and choosing **Back** from the pop-up menu (following figure).

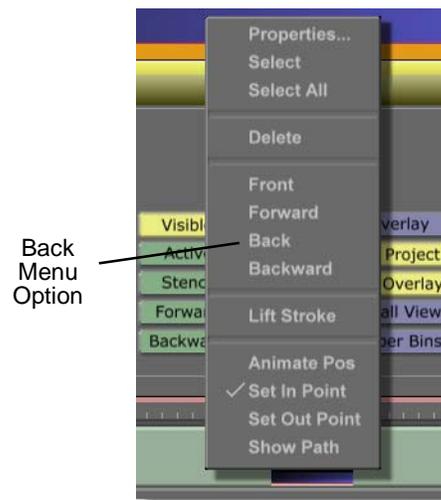


Figure 4.199: Choosing Back from the Pop-Up Menu

You see the stroke move to the back of the workspace, behind the other strokes.

144  **Chapter 4**

20. Locate the following text stroke brush picon in the bin directory **GlobeCaster/Bins/Panam/Sampler**. It is the picon with the yellow letters on it.



Figure 4.200: The Text Stroke Brush Picon

21. Load this stroke brush as the Current Stroke by clicking the picon.
You see the picon in the Current Stroke Picon window in the Stroke Controls.
22. Bring up the **Stroke Properties** panel for the Current Stroke by clicking the **Stroke** button (following figure) in the Stroke Controls.



Figure 4.201: The Stroke Button

You see the **Stroke Properties** panel (following figure) in the upper left corner of your screen. For more information about using the **Stroke Properties** panel, see the *GlobeCaster Animator/Compositor Manual*.

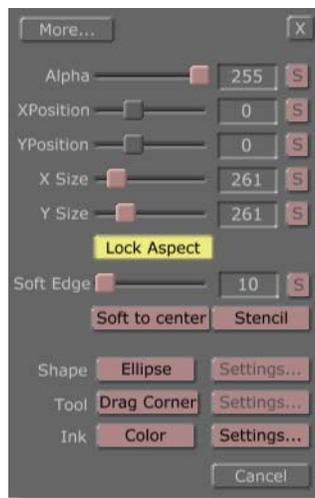


Figure 4.202: The Stroke Properties Panel

23. In the **Stroke Properties** panel, bring up the **Text Settings** panel for the Current Stroke by clicking the **Text Settings** button (following figure).



Figure 4.203: The Text Settings Button

You see the **Text Settings** panel just below the **Stroke Properties** panel. From this panel you can change the font and size of your text stroke. See the *GlobeCaster Animator/Compositor Manual* for more information about using this panel.



Figure 4.204: The Text Settings Panel

24. In the **Text Settings** panel, select **Arial** as the font for the Current Stroke by scrolling through the list of fonts and clicking on the font name.

146  **Chapter 4**

You see a check mark next to the font name (following figure) indicating that the font was selected.

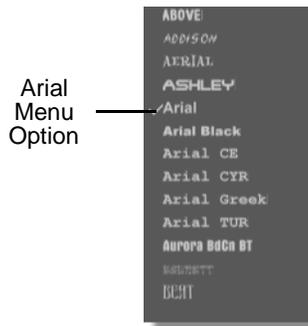


Figure 4.205: The Selected Font

25. In the **Text Settings** panel, make the font for the Current Stroke bold by clicking the **Bold** button (following figure).

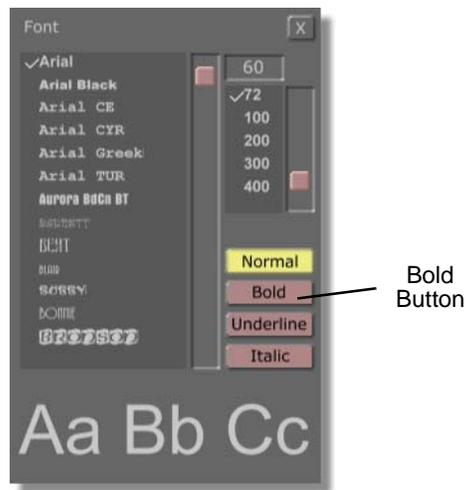


Figure 4.206: The Bold Button

26. In the **Text Settings** panel, make the font for the Current Stroke italic by clicking the **Italic** button (following figure).

NOTE: The stroke you just created (and any custom stroke, for that matter) can be saved for further use by dragging-and-dropping its picon from the Stroke Controls into a bin. Load this stroke as you would any other stroke, by clicking on it.

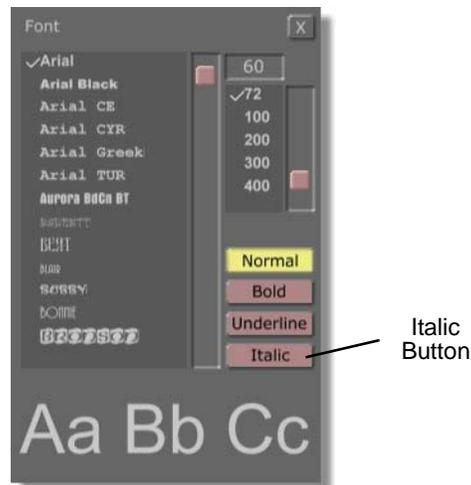


Figure 4.207: The Italic Button

27. Close the **Text Settings** and **Stroke Properties** panels by clicking the **X** button in the upper right corner of each panel.
28. Create a text stroke in the workspace by clicking and typing **My Name**.

148  **Chapter 4**

29. Move the text stroke so that your workspace looks like the following figure. Move the stroke by clicking the **Move** button (following figure) in the Stroke Controls and then clicking-and-dragging the stroke.



Figure 4.208: The Move Button



Figure 4.209: The Text Stroke in the Workspace

30. In the workspace, edit the blue stroke so that its top edge is just above the top edge of the **My Name** text. To do this:
 - a. Click the **Select** button (following figure) in the Stroke Controls.

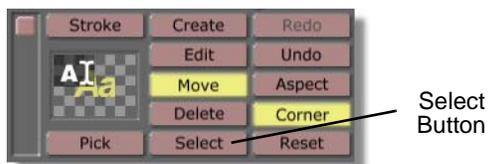


Figure 4.210: The Select Button

- b. Click on the blue stroke in the workspace. You see a bounding box around the stroke, indicating that it is selected.

- c. Click the **Edit** button (following figure) in the stroke controls.

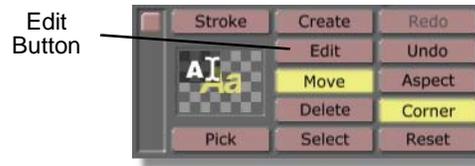


Figure 4.211: The Edit Button

You see edit points added to the bounding box around the stroke. Clicking-and-dragging the edit points changes the size and shape of the stroke.

- d. Click the middle edit point that is along the top edge of the stroke and drag it so that the edge of the blue stroke is just above the edge of the text stroke.

The following figure illustrates what the workspace should now look like.



Figure 4.212: The Edited Stroke in the Workspace

31. Locate the following stroke picon in the bin directory **GlobeCaster/Bins/Panam/Sampler**. It is the picon with the Earth graphic on it.

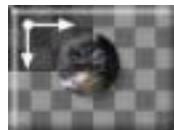


Figure 4.213: The Stroke Picon

32. Load this stroke brush as the Current Stroke by clicking the picon.

150  **Chapter 4**

You see the picon in the Current Stroke window in the Stroke Controls.

33. While holding the **Shift** key on your keyboard, draw an Earth stroke in the workspace that is roughly the same size as the following figure. By holding the **Shift** key, the stroke you draw keeps the proportions that the Earth should have.



Figure 4.214: The Earth Stroke in the Workspace

34. Move the Earth stroke into the lower right corner of the workspace. To do this:
 - a. Select the **Move** button (following figure) in the Stroke Controls.

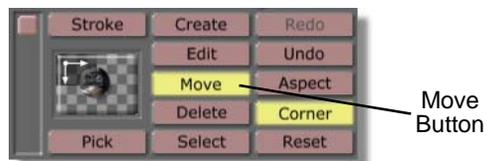


Figure 4.215: The Move Button

- b. Click-and-drag the Earth stroke down and to the right until it is in the same position in the workspace as the following figure.



Figure 4.216: The Earth Stroke in the Workspace

NOTE: When a project is saved, it is brought to the last frame of the effect. Be sure to bring the effect back to the point in the effect that you working at. Otherwise, any changes you make are applied to the last frame of the effect.

You now have all of the elements of the lower third in your workspace. Once you save this project, you can begin animating the elements.

35. Save the project in progress by clicking the **Save Now** button (following figure) in the Workspace Controls. Once a project has been saved, clicking the **Save Now** button saves any changes made to the project since it was last saved.



Figure 4.217: The Save Now Button

Move ahead to the next section of this tutorial to animate the elements in your lower third graphic.

Animating The Elements

In this section of the tutorial, you will animate all of the strokes in your lower third graphic. You will use the animation functions of the **Stroke Properties** panels to make some of the elements fade in and out of the workspace, while others wipe in and out of the workspace.

When you are finished with this section of the tutorial, you will have a lower third graphic in which the strokes fade and wipe into the screen until they are completely visible at roughly two-thirds through the effect. This is where you added the pause point to the effect. All of these strokes will then fade and wipe off the screen until the effect ends.

152  **Chapter 4**

Follow these steps to animate the elements in your workspace:

1. Click-and-drag the Timecode slider (following figure) to the left, until the Timecode display reads **00:00:01:00.0**. This is where you added a pause point to the effect. At this point in the effect, you want all of the elements of the lower third to be completely visible in the workspace. By bringing the effect to this point, you can add keyframes for the stroke's properties while they are completely visible.



Figure 4.218: The Timecode Slider

2. In the Stroke Controls, click the **Select** button (following figure). By clicking this button, you can select individual strokes in the workspace.



Figure 4.219: The Select Button

3. Bring up the **Stroke Properties** panel for the **Earth** stroke by right-clicking on the stroke and choosing **Properties** from the pop-up menu (following figure).

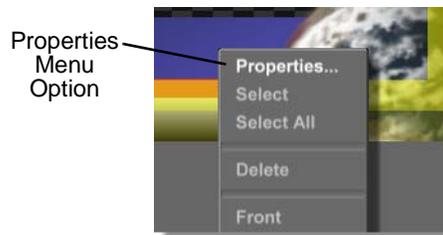


Figure 4.220: Choosing Properties from the Pop-Up Menu

You see the **Stroke Properties** panel in the upper left corner of the screen.

4. In the **Stroke Properties** panel, animate the transparency value of the **Earth** stroke by clicking the **Animation Status** button (following figure) for the **Alpha** value and choosing **Animated** from the pop-up menu.



Figure 4.221: The Animation Status Button



Figure 4.222: Choosing Animated from the Pop-Up Menu

NOTE: When a stroke's property, such as size or position, is animated, a keyframe is automatically added for the stroke's position in the timeline. Whenever you alter a property that is animated at another point in the timeline, a keyframe is automatically added at that point.

You see the **Animation Status** button change from **S** for static to **A** for animated (following figure). That means that the transparency of the **Earth** stroke is now animated.

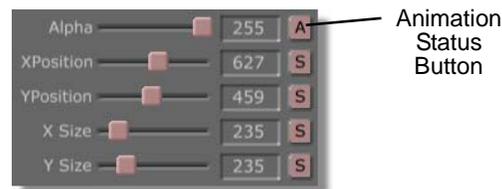


Figure 4.223: The Alpha Animation Status Reading A for Animated

5. In the workspace, click the **My Name** stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Strokes Properties** panel now displays the properties for the **My Name** stroke.

154  **Chapter 4**

- In the **Stroke Properties** panel, animate the transparency value of the **My Name** stroke by clicking the **Animation Status** button (following figure) for the **Alpha** value and choosing **Animated** from the pop-up menu.

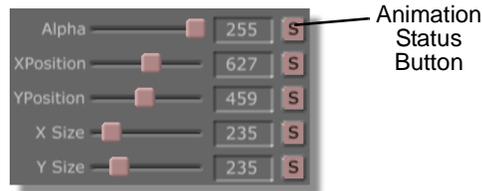


Figure 4.224: The Animation Status Button



Figure 4.225: Choosing Animated from the Pop-Up Menu

You see the Animation Status button change from **S** for static to **A** for animated (following figure). That means that the position of the **My Name** stroke is now animated and that a keyframe was added for the property's position in the timeline.



Figure 4.226: The Alpha Animation Status Reading A for Animated

- In the workspace, click the thin red stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Strokes Properties** panel now displays the properties for the thin red stroke.

8. In the **Stroke Properties** panel, animate the transparency value of the thin red stroke by clicking the **Animation Status** button (following figure) for the **Alpha** value and choosing **Animated** from the pop-up menu.



Figure 4.227: The Animation Status Button



Figure 4.228: Choosing Animated from the Pop-Up Menu

You see the **Animation Status** button change from **S** for static to **A** for animated (following figure). That means that the position of the thin red stroke is now animated and that a keyframe was added for the property's position in the timeline.



Figure 4.229: The Alpha Animation Status Reading A for Animated

9. In the workspace, click the blue stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Strokes Properties** panel now displays the properties for the blue stroke.

156  **Chapter 4**

- In the **Stroke Properties** panel, bring up the **Wipes Properties** panel for the blue stroke by clicking the **More** button (following figure) and choosing **Wipes** from the pop-up menu (following figure).



Figure 4.230: The More Button

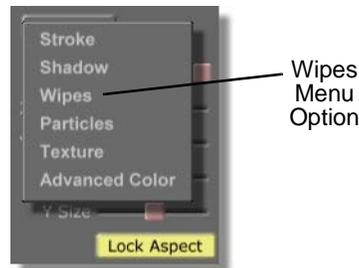


Figure 4.231: Choosing Wipes from the Pop-Up Menu

You see the **Wipes Properties** panel in the upper left corner of your screen, in the place of the **Stroke Properties** panel. From this panel, you can make a stroke a wipe. You will use this panel to make the blue stroke wipe onto the screen. For more information about using the **Wipes Properties** panel, see the *GlobeCaster Animator/Compositor manual*.

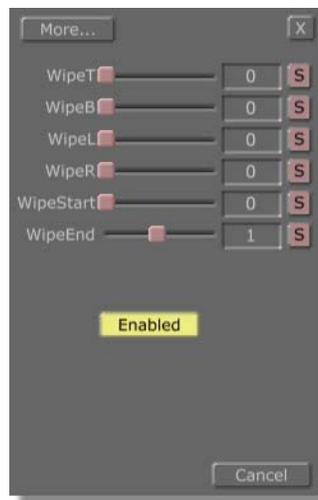


Figure 4.232: The Wipes Properties Panel

- In the **Wipes Properties** panel, animate the **WipeL** value of the blue stroke by clicking the **Animation Status** button (following figure) for the **WipeL** value and choosing **Animated** from the pop-up menu. The **WipeL** value makes a stroke wipe from the left of the object to the right.

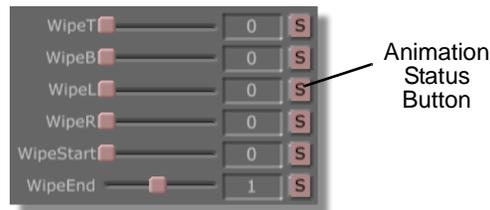


Figure 4.233: The WipeL Animation Status Button

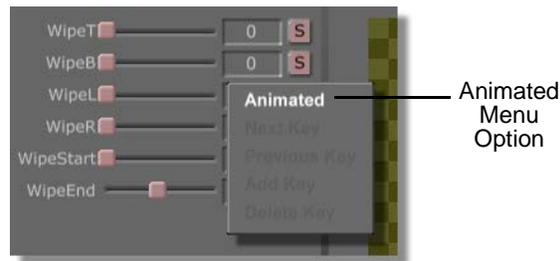


Figure 4.234: Choosing Animated from the Pop-Up Menu

You see the **Animation Status** button change from **S** for static to **A** for animated (following figure). That means that the **WipeL** property of the blue stroke is now animated and that a keyframe was added for the property's position in the timeline.

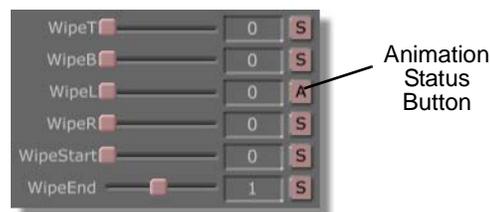


Figure 4.235: The WipeL Animation Status Reading A for Animated

- In the workspace, click the white stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.
You see a bounding box around the stroke, indicating that it is selected.
You see that the **Wipes Properties** panel now displays the properties for the white stroke.
- In the **Wipes Properties** panel, animate the **WipeB** value of the blue stroke by clicking the **Animation Status** button (following figure) for the **WipeB** value

158 **Chapter 4**

and choosing **Animated** from the pop-up menu. The **WipeB** value makes a stroke wipe from the bottom of the object to the top.

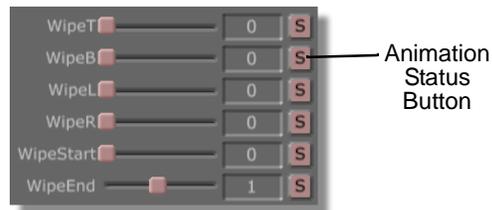


Figure 4.236: The WipeB Animation Status Button

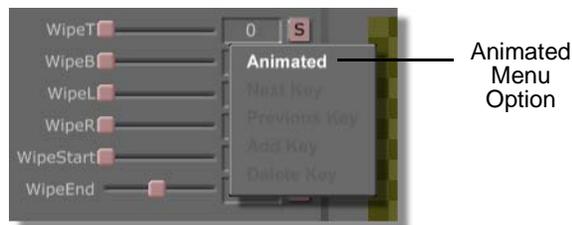


Figure 4.237: Choosing Animated from the Pop-Up Menu

You see the **Animation Status** button change from **S** for static to **A** for animated (following figure). That means that the **WipeB** property of the white stroke is now animated and that a keyframe was added for the property's position in the timeline.

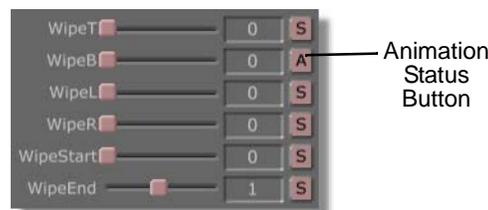


Figure 4.238: The WipeB Animation Status Reading A for Animated

14. In the Transport Controls, bring your effect to its starting point in the timeline by clicking the **First Frame** button (following figure). You are now going to adjust all of the stroke properties for this point in the effect.



Figure 4.239: The First Frame Button

- In the **Wipes Properties** panel, click-and-drag the **WipeB** slider (following figure) all the way to the right. Since the white stroke is still selected, this causes the stroke to wipe so that it is no longer visible in the workspace. This is what you want the stroke to look like at the beginning of the effect.

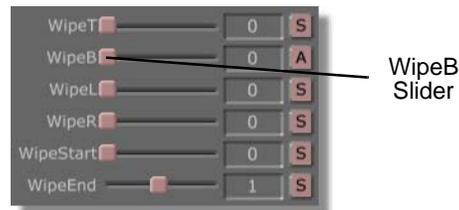


Figure 4.240: The WipeB Slider

In the workspace, you see that the white stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **WipeB** value is animated, a keyframe is added for the property's new value.

- In the workspace, click the blue stroke to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Wipes Properties** panel now displays the properties for the blue stroke.
- In the **Wipes Properties** panel, click-and-drag the **WipeL** slider (following figure) all the way to the right. Since the blue stroke is selected, this causes the stroke to completely wipe so that it is no longer visible in the workspace. This is what you want the stroke to look like at the beginning of the effect.

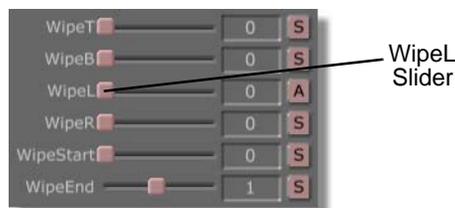


Figure 4.241: The WipeL Slider

In the workspace, you see that the blue stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **WipeL** value is animated, a keyframe is added for the property's new value.

- In the workspace, click the **My Name** stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

160 Chapter 4

You see that the **Wipes Properties** panel now displays the properties for the **My Name** stroke.

- In the **Wipes Properties** panel, bring up the **Stroke Properties** panel for the **My Name** stroke by clicking the **More** button (following figure) and choosing **Stroke** from the pop-up menu.

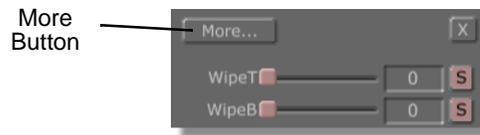


Figure 4.242: The More Button

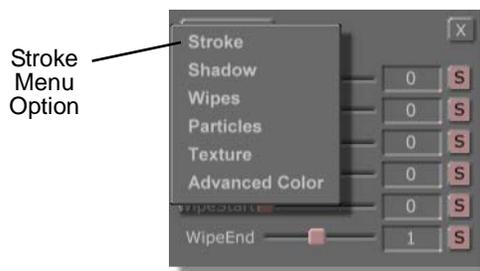


Figure 4.243: Choosing Stroke from the Pop-Up Menu

You see the **Stroke Properties** panel in place of the **Wipes Properties** panel.

- In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the **My Name** stroke is selected, this causes the stroke to completely fade out so that it is no longer visible in the workspace. This is what you want the stroke to look like at the beginning of the effect.

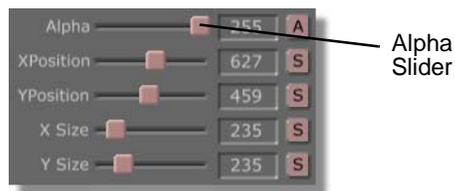


Figure 4.244: The Alpha Slider

In the workspace, you see that the **My Name** stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **Alpha** value is animated, a keyframe is added for the property's new value.

- In the workspace, click the thin red stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Stroke Properties** panel now displays the properties for the thin red stroke.

22. In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the thin red stroke is selected, this causes the stroke to completely fade out so that it is no longer visible in the workspace. This is what you want the stroke to look like at the beginning of the effect.



Figure 4.245: The Alpha Slider

In the workspace, you see that the thin red stroke is no longer visible. However, you still see a bounding box for the stroke.

23. In the workspace, click the Earth stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Stroke Properties** panel now displays the properties for the Earth stroke.

24. In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the Earth stroke is selected, this causes the stroke to completely fade out so that it is no longer visible in the workspace. This is what you want the stroke to look like at the beginning of the effect.

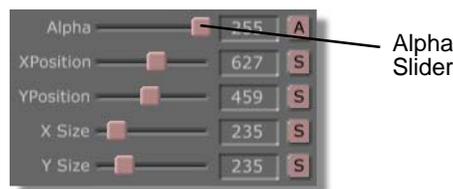


Figure 4.246: The Alpha Slider

In the workspace, you see that the Earth stroke is no longer visible. However, you still see a bounding box for the stroke.

You have now finished setting all of the properties for the first frame of the animation.

25. Save the project in progress by clicking the **Save Now** button (following figure) in the Workspace Controls. Once a project has been saved, clicking the **Save Now** button saves any changes made to the project since it was last saved.

162 Chapter 4

When a project is saved, it is brought to the last frame of the effect. This is where you want to be in the effect, since you will be changing the strokes' properties so that the strokes look like what you want at the end of the effect.



Figure 4.247: The Save Now Button

26. Right now, the Earth stroke is still selected and the **Stroke Properties** panel is brought up for that stroke. So animate this stroke's properties first. In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the Earth stroke is selected, this causes the stroke to completely fade out so that it is no longer visible in the workspace. This is what you want the stroke to look like at the end of the effect.

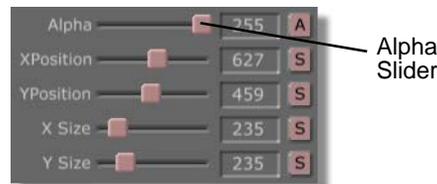


Figure 4.248: The Alpha Slider

In the workspace, you see that the Earth stroke is no longer visible. However, you still see a bounding box for the stroke.

27. In the workspace, click the **My Name** stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Stroke Properties** panel now displays the properties for the white stroke.

28. In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the **My Name** stroke is selected, this cause the stroke to completely fade out so that it is no longer visible in the

workspace. This is what you want the stroke to look like at the end of the effect.

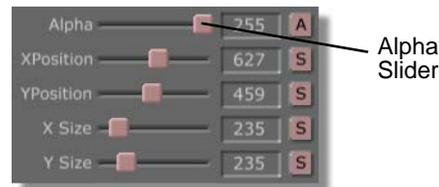


Figure 4.249: The Alpha Slider

In the workspace, you see that the **My Name** stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **Alpha** value is animated, a keyframe is added for the property's new value.

29. In the workspace, click the thin red stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Stroke Properties** panel now displays the properties for the thin red stroke.

30. In the **Stroke Properties** panel, click-and-drag the **Alpha** slider (following figure) all the way to the left. Since the thin red stroke is selected, this causes the stroke to completely fade out so that it is no longer visible in the workspace. This is what you want the stroke to look like at the end of the effect.



Figure 4.250: The Alpha Slider

In the workspace, you see that the thin red stroke is no longer visible. However, you still see a bounding box for the stroke.

31. In the workspace, click the blue stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Stroke Properties** panel now displays the properties for the blue stroke.

164  **Chapter 4**

32. In the **Stroke Properties** panel, bring up the **Wipes Properties** panel for the blue stroke by clicking the **More** button (following figure) and choosing **Wipes** from the pop-up menu.

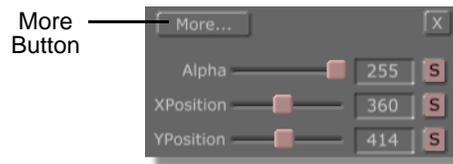


Figure 4.251: The More Button

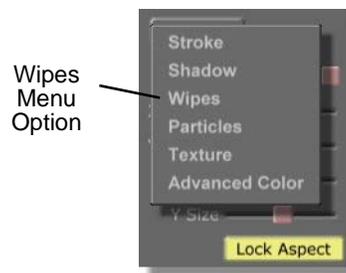


Figure 4.252: Choosing Wipes from the Pop-Up Menu

You see the **Wipes Properties** panel in place of the **Stroke Properties** panel.

33. In the **Wipes Properties** panel, click-and-drag the **WipeL** slider (following figure) all the way to the right. Since the blue stroke is selected, this causes the stroke to completely wipe so that it is no longer visible in the workspace. This is what you want the stroke to look like at the end of the effect.

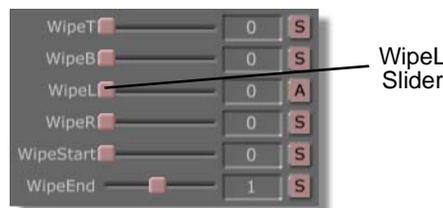


Figure 4.253: The WipeL Slider

In the workspace, you see that the blue stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **WipeL** value is animated, a keyframe is added for the property's new value.

34. In the workspace, click the white stroke to select it. Remember, with the **Select** button selected, you can click on any stroke in the workspace to select it.

You see a bounding box around the stroke, indicating that it is selected.

You see that the **Wipes Properties** panel now displays the properties for the white stroke.

35. In the **Wipes Properties** panel, click-and-drag the **WipeB** slider (following figure) all the way to the right. Since the white stroke is still selected, this causes the stroke to completely wipe so that it is no longer visible in the workspace. This is what you want the stroke to look like at the end of the effect.

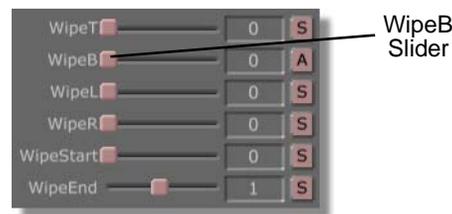


Figure 4.254: The WipeB Slider

In the workspace, you see that the white stroke is no longer visible. However, you still see a bounding box for the stroke.

Since the **WipeB** value is animated, a keyframe is added for the property's new value.

36. Close the **Wipes Properties** panel by clicking the **X** button in the upper right corner of the panel.
37. Preview the effect in Animator/Compositor to see how it will look when it is run in either GlobeCaster's Switcher or loaded into Editor. To do this, follow these steps:
 - a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.255: The First Frame Button

In the workspace, you see the animation at its starting point.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.

166 Chapter 4

NOTE: When a project is previewed in Animator/Compositor, the speed at which it plays back is slower than its actual speed when run in either GlobeCaster's Switcher or Editor. How slow this effect is played in Animator/Compositor is determined by how complex the strokes and animation are on each frame.



Figure 4.256: The Play Button

In the workspace, you see the animation as it plays. You see the red line, Earth, and **My Name** strokes fade so they are completely opaque in the workspace, while the blue and white strokes wipe into the workspace. You then see the red line, Earth, and **My Name** strokes fade so they are not visible in the workspace, while the blue and white strokes wipe out of the workspace.

38. Save the project in progress by clicking the **Save Now** button (following figure) in the Workspace Controls. Once a project has been saved, clicking the **Save Now** button saves any changes made to the project since it was last saved.

NOTE: When a project is saved, it is brought to the last frame of the effect. Be sure to bring the effect back to the point in the effect that you working at. Otherwise, any changes you make are applied to the last frame of the effect.



Figure 4.257: The Save Now Button

Move ahead to the next section of this tutorial to edit the animation of the elements in your lower third graphic.

Right now, all of the animated strokes in your lower third graphic fade or wipe into the workspace at the same rate. In this section of the tutorial, you will use the timeline to edit the animation of the strokes so that they come into the workspace at different times. This is the order that the strokes will appear and disappear in the workspace when you finish this tutorial:

- The Earth stroke fades into the workspace until it is completely opaque.
- The blue stroke wipes into the workspace.
- The **My Name** and thin red strokes appear in the workspace.
- The white stroke wipes so that it is visible in the workspace.
- The effect pauses.
- The white stroke wipes so that it is not visible in the workspace.
- The **My Name** and thin red strokes disappear from the workspace.
- The blue stroke wipes out of the workspace.
- The Earth stroke fades out of the workspace until it is completely transparent.

Since you have animated the properties of the strokes in your lower third graphic, you can use the timeline (following figure) to fine tune these animations. For

Editing The Animation Using The Timeline

additional information about using the timeline, see the *GlobeCaster Animator/Compositor Manual*.

Before you animate these properties, there are a few things about the timeline that should be covered.

Keyframe tracks in the timeline

Whenever you animate the property of a stroke, a keyframe track is added to the timeline. A separate track is added for every property that is animated. That means that if you animated the X and Y positions of a stroke, two keyframe tracks appear on the timeline for that stroke.

Keyframes in the timeline

Keyframes for an animated property appear in the timeline as Control Knobs. Moving these Control Knobs in the keyframe track alters their value and position in the timeline. Clicking-and-dragging a Control Knob up or down changes the value of the animated property. Clicking-and-dragging a Control Knob left or right in the track changes the position of the keyframe in the effect. This is how you edit animation using the timeline.

The following figure illustrates the elements in the timeline.

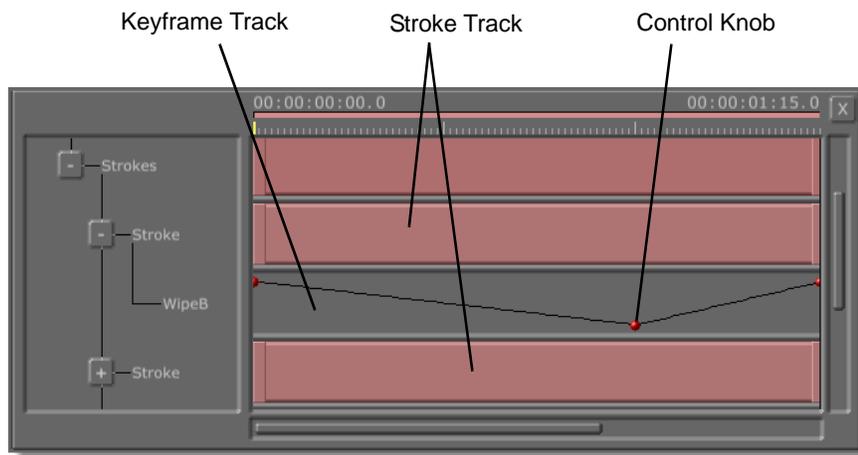


Figure 4.258: The Timeline

This section of the tutorial is broken up into two parts: editing the animation for the first half of the effect and editing animation for the second half of the effect.

Editing the animation for the first half of the effect

To use the timeline to edit the animation for the first half of the effect, follow these steps:

1. Expand the timeline by right-clicking on the **Layer** event (following figure) (all elements in a timeline are called events) and choosing **Expand All** from the pop-up menu (following figure). By doing this, you make every track

168  **Chapter 4**

visible in the timeline. You can open or close individual tracks by clicking the +/- buttons to the left of a track's name.

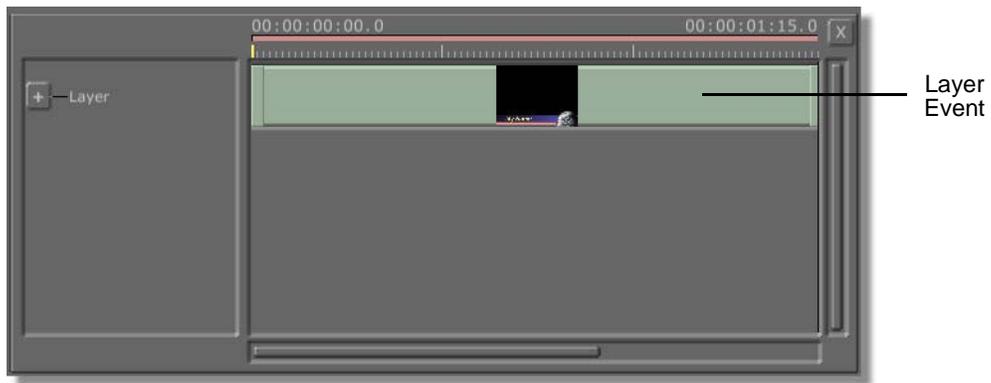


Figure 4.259: The Layer Event

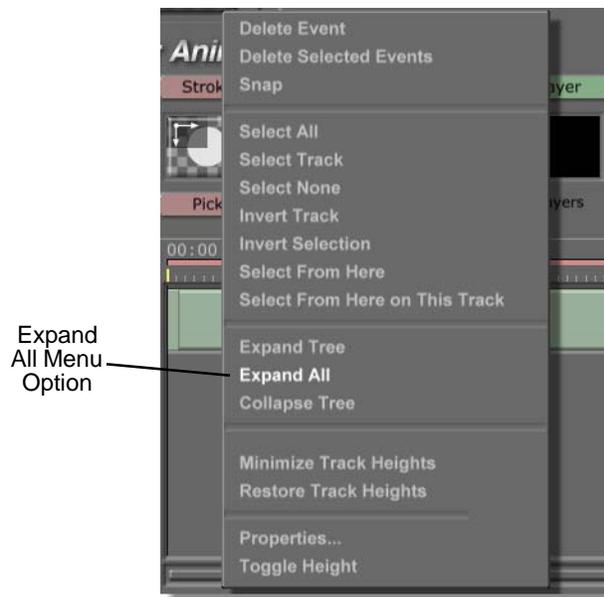


Figure 4.260: Choosing Expand All from the Pop-Up Menu

You see all of the tracks expanded in the timeline.

2. Set picons for the stroke events in your timeline. Doing this makes it easier to identify the strokes. To set picons for the stroke events:
 - a. Click-and-drag the Timecode slider (following figure) until the Timecode display reads **00:00:01:00.0**. This is a point 1 second into the animation. This is the point in the animation where all of the strokes are visible in the workspace.

NOTE: When you set a picon for a stroke event, whatever the stroke looks like in the workspace is what appears on the picon. By bringing the effect to a point where all the strokes are visible, it ensures that the picons you set will be recognizable.



Figure 4.261: The Timecode Slider

In the workspace, you see that all of the strokes are visible.

- b. Click on a stroke event (following figure) in the timeline to select it.

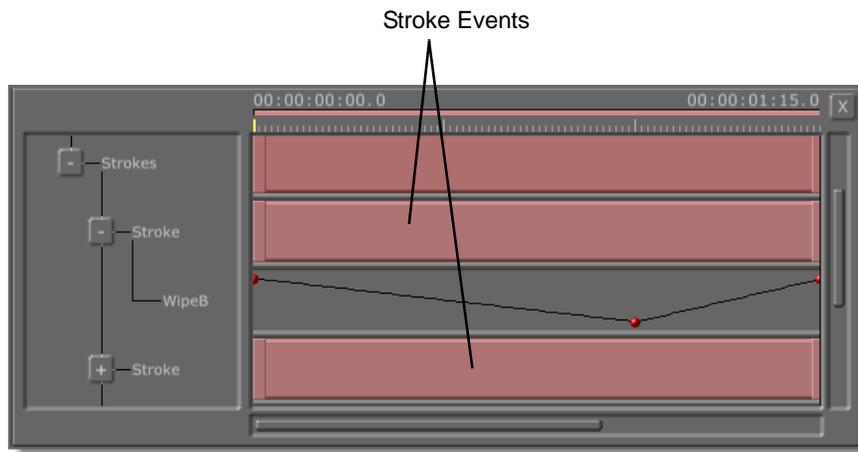


Figure 4.262: Stroke Events in the Timeline

In the timeline, you see the selected event highlighted, indicating that it was selected.

In the workspace, you see a bounding box around the stroke for the stroke event you selected.

170  **Chapter 4**

- c. Right-click on the event and choose **Set Picon** from the pop-up menu (following figure). This sets a picon for the stroke.

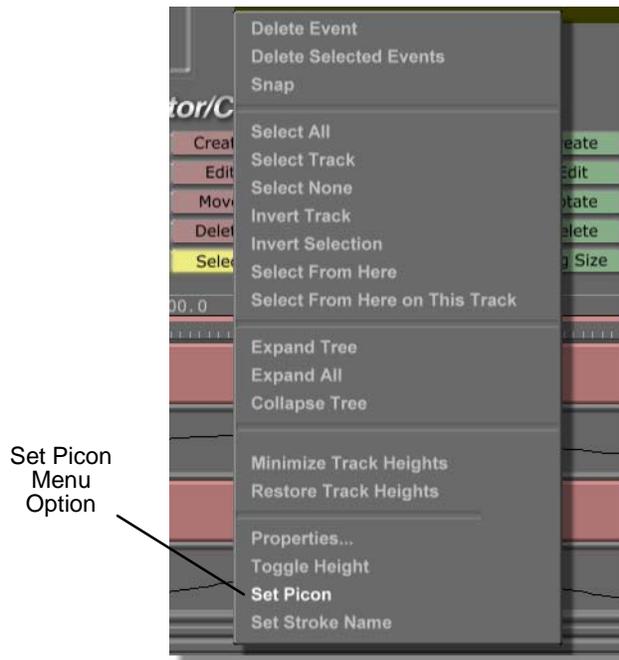


Figure 4.263: Choosing Set Picon from the Pop-Up Menu

You see a picon on the selected event (following figure).



Figure 4.264: Picon Set for the Earth Stroke

- d. Repeat steps **b** and **c** for each stroke event in the timeline.
3. Click-and-drag the Timecode slider (following figure) until the Timecode display reads **00:00:00:03.0**. This is a point 3 frames into the animation.



Figure 4.265: The Timecode Slider

In the workspace, you see the effect at 3 frames into the animation.

In the timeline, you see the position bar at 3 frames into the animation. At this point in the animation, you want the Earth stroke to be completely opaque in the workspace. You do not want any of the other strokes' animations to start until this point.

4. In the timeline, select the Earth stroke by clicking on it.

In the timeline, you see the stroke event highlighted, indicating that it is selected (following figure) and you see the Position Bar at 3 frames into the effect.



Figure 4.266: The Selected Stroke Event

In the workspace, you see a bounding box around the Earth stroke. However, you do not see the Earth stroke in the workspace, since it is completely transparent at this point in the effect.

5. In the timeline, bring up the **Stroke Properties** panel for the Earth stroke by right-clicking on the Earth event and choosing **Properties** from the pop-up menu (following figure). That's right, the **Stroke Properties** panel for a stroke can be opened from the timeline.

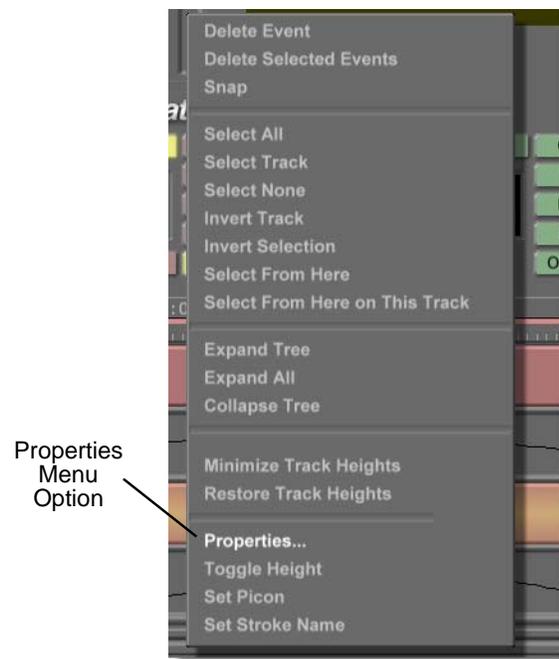


Figure 4.267: Choosing Properties from the Pop-Up Menu

You see the **Stroke Properties** panel in the upper left corner of your screen.

172 Chapter 4

6. In the **Stroke Properties** panel, click the **Animation Status** button for the **Alpha** property and choose **Add Key** from the pop-up menu (following figure). This is how you add additional keyframes for a property.



Figure 4.268: Choosing Add Key from the Pop-Up Menu

By adding a keyframe for the Earth stroke's Alpha value, you can adjust that value in the timeline and make it so that the stroke is completely opaque at this point in the effect.

In the timeline, you see a Control Knob added in the keyframe track (following figure).

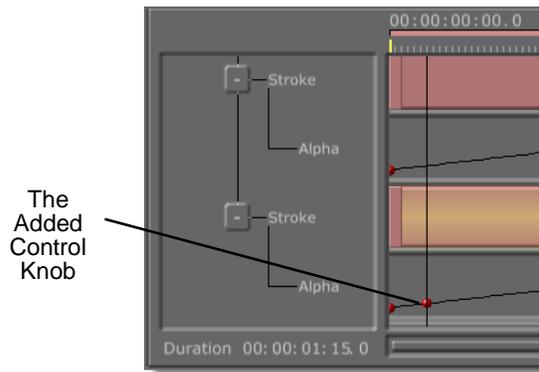


Figure 4.269: The Control Knob Added in The Keyframe Track

Leave the **Stroke Properties** panel up for now.

7. In the timeline, adjust the Control Knob for the keyframe you just added so that the Control Knob is at the top of the track. For this track, which is for the Alpha property, moving the Control Knob to the top of the track makes the stroke completely opaque. As you drag the Control Knob down, the stroke becomes more transparent until it is completely transparent when the Control Knob is at the bottom of the track.

There are two ways to adjust a Control Knob. They are:

- a. Click-and-drag the Control Knob up, down, left, or right in the timeline. Dragging the knob up or down adjusts the value of the property for the keyframe track. Dragging the knob left or right changes the keyframe's position in the timeline.

- b. Right-click on the Control Knob and choose **Edit Key** from the pop-up menu to bring up the **Event** panel (following figure).

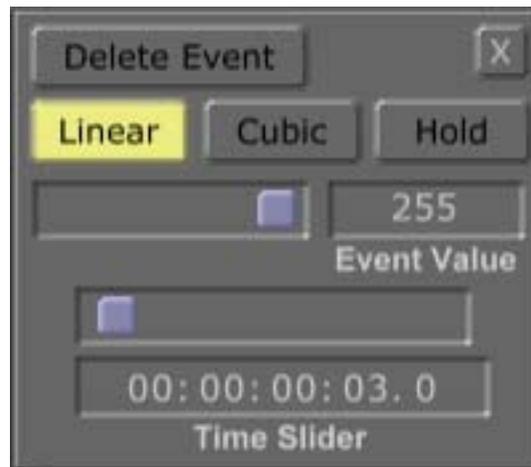


Figure 4.270: The Event Panel

Clicking-and-dragging the **Event Value** slider left or right adjusts the value of the property for the keyframe track. Clicking-and-dragging the **Time Slider** left or right changes the keyframe's position in the timeline.

Once you move the Control Knob to the top of the keyframe track, you see the Earth stroke completely opaque in the workspace.

8. In the timeline, select the event for the blue stroke.

In the timeline, you see that the event for the blue stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the blue stroke. However, you do not see the blue stroke in the workspace, since it is wiped out of the workspace at this point in the effect.

9. In the timeline, click-and-drag the left-most Control Knob in the keyframe track for the blue stroke to the frame 3 position in the timeline (following figure). Since the Position Bar is at the frame 3 position, the Control Knob will snap into place when it gets close to the Position Bar.

By doing this, the blue stroke does not start wiping into the workspace until the Earth stroke is completely opaque in the workspace. This makes it look as

174  **Chapter 4**

if the blue line is wiping from the edge of the Earth stroke once the stroke is opaque.

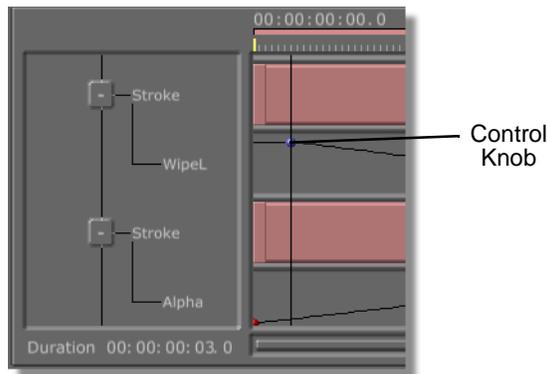


Figure 4.271: The Control Knob at the 3 Frame Position in the Timeline

10. In the timeline, select the event for the **My Name** stroke.
 In the timeline, you see that the event for the **My Name** stroke is highlighted, indicating that it is selected.
 In the workspace, you see a bounding box around the **My Name** stroke. However, you do not see the **My Name** stroke in the workspace, since it is completely transparent in the workspace at this point in the effect.
11. In the timeline, right-click the left-most Control Knob in the keyframe track for the **My Name** stroke and choose **Hold** from the pop-up menu (following figure).

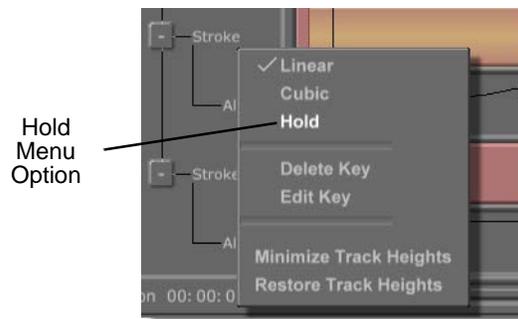


Figure 4.272: Choosing Hold From the Pop-Up Menu

By choosing **Hold** from the pop-up menu, you changed the interpolation between the keyframes to Hold (following figure).



Figure 4.273: A Hold Interpolation Between Keyframes

A Hold interpolation means that the property will stay at its current value until the next keyframe, where it jumps to the new value. This means that the **My Name** stroke is completely transparent in the workspace until the next keyframe, when it becomes completely opaque. Later in this tutorial, you will make it so that the thin red stroke becomes opaque as soon as the blue stroke has completely wiped into the workspace.

12. In the timeline, select the event for the thin red stroke.

In the timeline, you see that the event for the thin red stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the thin red stroke. However, you do not see the thin red stroke in the workspace, since it is completely transparent in the workspace at this point in the effect.

13. In the timeline, right-click the left-most Control Knob in the keyframe track for the thin red stroke and choose **Hold** from the pop-up menu (following figure).

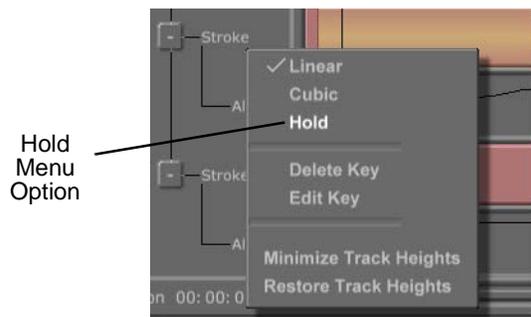


Figure 4.274: Choosing Hold From the Pop-Up Menu

14. Click-and-drag the Timecode slider (following figure) until the Timecode display reads **00:00:00:22.0**. This is a point 22 frames into the animation.



Figure 4.275: The Timecode Slider

In the workspace, you see the effect at 22 frames into the animation.

176 Chapter 4

In the timeline, you see the position bar at 22 frames into the animation. At this point in the animation, you want the blue stroke to be completely wiped into the workspace. You also want the My Name and thin red strokes to become opaque and the white stroke to begin wiping into the workspace at this point in the timeline.

15. In the **Stroke Properties** panel, click the **Animation Status** button for the **Alpha** property for the thin red stroke and choose **Add Key** from the pop-up menu (following figure). This adds an additional keyframe for a property.

By adding a keyframe for the thin red stroke's Alpha value, you can adjust that value in the timeline and make it so that the stroke is completely opaque at this point in the effect.

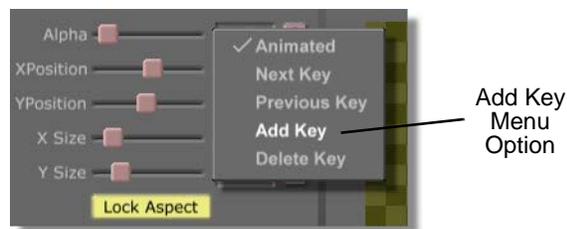


Figure 4.276: Choosing Add Key from the Pop-Up Menu

In the timeline, you see a Control Knob added in the keyframe track (following figure).



Figure 4.277: The Control Knob Added in the Keyframe Track

Leave the **Stroke Properties** panel up for now.

16. In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the top of the track. For this track, which is for the Alpha property, moving the Control Knob to the top of the track makes the stroke completely opaque. Dragging the Control Knob down causes the stroke to become transparent until it is completely transparent when the Control Knob is at the bottom of the track.

In the workspace, you see that the thin red stroke is completely opaque.

17. In the timeline, select the event for the My Name stroke.

In the timeline, you see that the event for the My Name stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the My Name stroke. However, you do not see the My Name stroke in the workspace, since it is completely transparent in the workspace at this point in the effect.

The **Stroke Properties** panel is now for the My Name stroke.

18. In the **Stroke Properties** panel, click the **Animation Status** button for the **Alpha** property for the My Name stroke and choose **Add Key** from the pop-up menu (following figure). This adds an additional keyframe for the property.

By adding a keyframe for the My Name stroke's Alpha value, you can adjust that value in the timeline and make it so that the stroke is completely opaque at this point in the effect.



Figure 4.278: Choosing Add Key from the Pop-Up Menu

In the timeline, you see a Control Knob added in the keyframe track (following figure).



Figure 4.279: The Control Knob Added in the Keyframe Track

Leave the **Stroke Properties** panel up for now.

19. In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the top of the track. For this track, which is for the Alpha property, moving the Control Knob to the top of the track makes the stroke completely opaque. Dragging the Control Knob down causes the stroke to become transparent until it is completely transparent when the Control Knob is at the bottom of the track.

In the workspace, you see that the My Name stroke is completely opaque.

20. In the timeline, select the event for the blue stroke.

In the timeline, you see that the event for the blue stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the blue stroke.

The **Stroke Properties** panel is now for the blue stroke.

178  **Chapter 4**

21. In the **Stroke Properties** panel, bring up the **Wipes Properties** panel for the blue stroke by clicking the **More** button (following figure) and choosing **Wipes** from the pop-up menu (following figure).

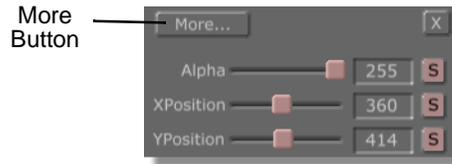


Figure 4.280: The More Button

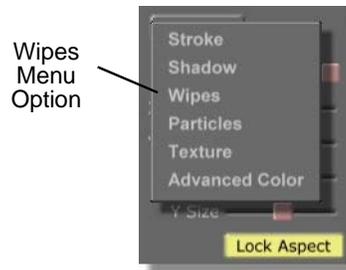


Figure 4.281: Choosing Wipes from the Pop-Up Menu

You see the **Wipes Properties** panel in the upper left corner of the screen, in place of the **Stroke Properties** panel.

22. In the **Wipes Properties** panel, click the **Animation Status** button for the **WipeL** property for the blue stroke and choose **Add Key** from the pop-up menu (following figure). This adds an additional keyframe for the property.

By adding a keyframe for the blue stroke's WipeL value, you can adjust that value in the timeline and make it so that the stroke is finished wiping onto the workspace at this point in the effect.



Figure 4.282: Choosing Add Key from the Pop-Up Menu

In the timeline, you see a Control Knob added in the keyframe track (following figure).



Figure 4.283: The Control Knob Added in the Keyframe Track

Leave the **Wipes Properties** panel up for now.

23. In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the bottom of the track. For this track, which is for the **WipeL** property, moving the Control Knob to the bottom of the track makes the stroke so that it is completely wiped into the workspace. Dragging the Control Knob up causes the stroke to wipe out of the workspace until it is completely out of the workspace when the Control Knob is at the top of the track.

You see that the blue stroke is completely wiped into the workspace.

24. In the timeline, select the event for the white stroke.

In the timeline, you see that the event for the white stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the white stroke.

The **Wipes Properties** panel is now for the white stroke.

25. In the **Wipes Properties** panel, click the **Animation Status** button for the **WipeB** property for the white stroke and choose **Add Key** from the pop-up menu (following figure). This adds an additional keyframe for the property.

By adding a keyframe for the white stroke's **WipeB** value, you can adjust that value in the timeline and make it so that the stroke begins wiping onto the workspace at this point in the effect.



Figure 4.284: Choosing Add Key from the Pop-Up Menu

180  **Chapter 4**

In the timeline, you see a Control Knob added in the keyframe track (following figure).



Figure 4.285: The Control Knob Added in the Keyframe Track

26. In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the top of the track. For this track, which is for the **WipeB** property, moving the Control Knob to the top of the track makes the stroke so that it is completely wiped out of the workspace. Dragging the Control Knob down causes the stroke to wipe onto the workspace until it is completely visible in the workspace when the Control Knob is at the bottom of the track.

You see that the white stroke is completely wiped out of the workspace.

27. Now that you've animated all of the values for the first half of your effect, the tracks in your timeline should look like the following figure. If they don't, edit the tracks in the animation so that they do.

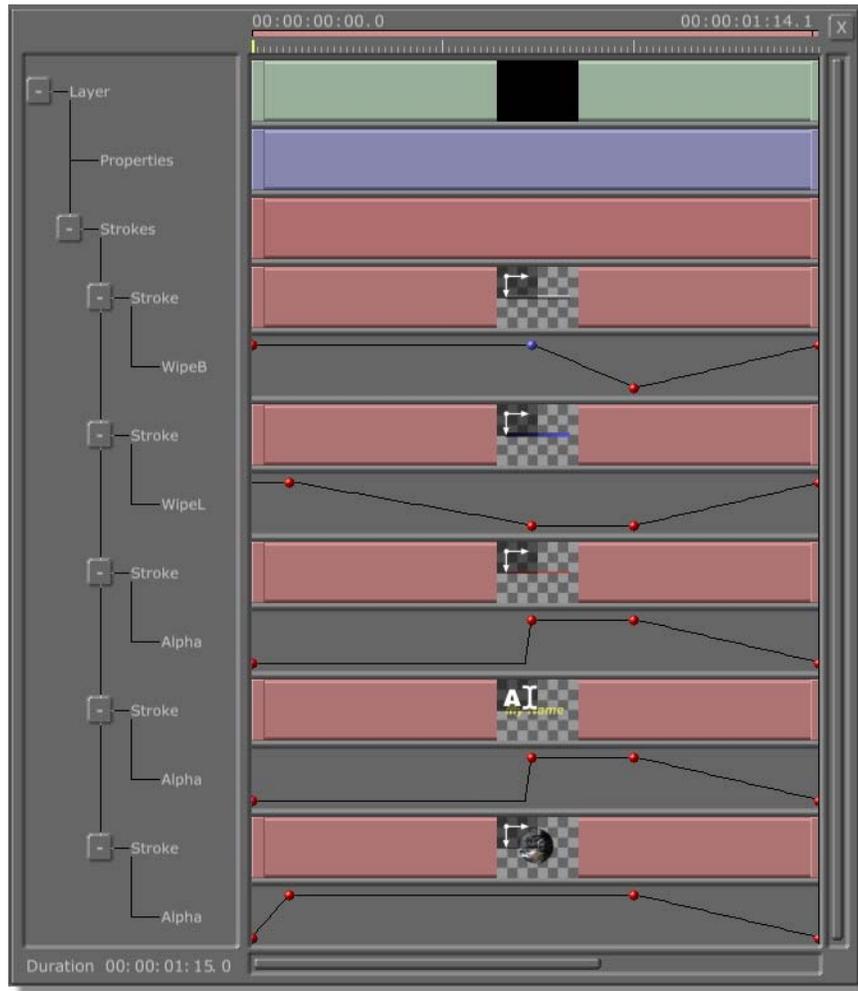


Figure 4.286: The Timeline

28. Preview the effect in Animator/Compositor at this point to see how it will look when it is run in either GlobeCaster's Switcher or loaded into Editor. To do this, follow these steps:

182  **Chapter 4**

- a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.287: The First Frame Button

In the workspace, you see the animation at its starting point.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.288: The Play Button

NOTE: In Animator/Compositor, when you play an animation that has a pause point, the effect does not pause. However, when the effect is run in GlobeCaster's Switcher, it does pause where you set the pause point.

In the workspace, you see the animation as it plays. You see, in this order, the Earth fade into the workspace, the blue stroke wipe into the workspace, the thin red stroke and My Name stroke become opaque, and the white stroke wipe into the workspace. You then see the red line, earth, and My Name strokes fade so they are not visible in the workspace, while the blue and white strokes wipe out of the workspace.

29. Save the project in progress by clicking the **Save Now** button (following figure) in the Workspace Controls. Once a project has been saved, clicking the **Save Now** button saves any changes made to the project since it was last saved.

TIP: When a project is saved, it is brought to the last frame of the effect. Be sure to bring the effect back to the point in the effect that you working at. Otherwise, any changes you make are applied to the last frame of the effect.



Figure 4.289: The Save Now Button

Continue to edit the animation for the second half of the effect.

Editing the animation for the second half of the effect

To use the timeline to edit the animation for the second half of the effect, follow these steps:

1. In the Transport Controls, click-and-drag the Timecode slider (following figure) to the left, until the Timecode display reads **00:00:01:00:0**. You are

going to edit all of the Control Knobs for the keyframes at this point in the timeline.



Figure 4.290: The Timecode Slider

2. In the timeline, select the event for the blue stroke.
In the timeline, you see that the event for the blue stroke is highlighted, indicating that it is selected.
In the workspace, you see a bounding box around the blue stroke.
3. Bring up the **Event** panel by right-clicking on the Control Knob for the **WipeL** property at this point in the timeline and choosing **Edit Key** from the pop-up menu (following figure).

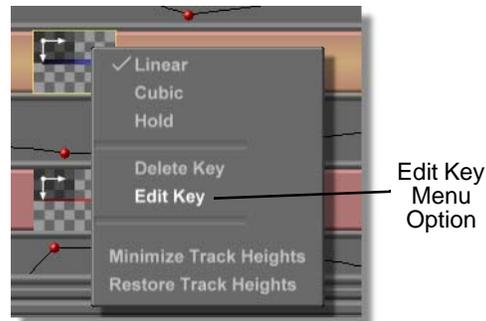


Figure 4.291: Choosing Edit Key from the Pop-Up Menu.

You see the **Event** panel (following figure) on the left side of your screen. This is a floating panel that can be dragged to any spot on the screen. With the **Event** panel, you can change the value of a keyframe's property, the interpolation of the keyframe, or the keyframe's position in the timeline. For more information about using the **Event** panel, see the *GlobeCaster Animator/Compositor Manual*.



Figure 4.292: The Event Panel

184 Chapter 4

- In the **Event** panel, click-and-drag the **Time Slider** (following figure) right until the timecode below it reads **00:00:01:05.0**. By doing this, you have moved the keyframe so that it is 1 second and 5 frames into the effect. This means that the blue stroke does not start wiping out of the workspace until this point in the effect.

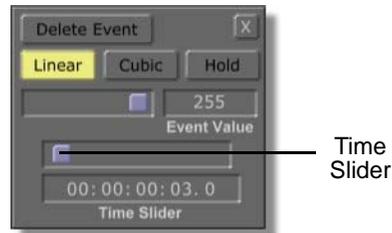


Figure 4.293: The Time Slider

In the timeline, you see the Control Knob move to the right until it is in position.

- Close the **Event** panel by clicking the **X** button in the upper right corner of the panel.
- In the timeline, select the event for the thin red stroke.
In the timeline, you see that the event for the thin red stroke is highlighted, indicating that it is selected.
In the workspace, you see a bounding box around the thin red stroke.
- In the timeline, right-click the Control Knob for the **Alpha** property at this point in the timeline and choose **Hold** from the pop-up menu (following figure).

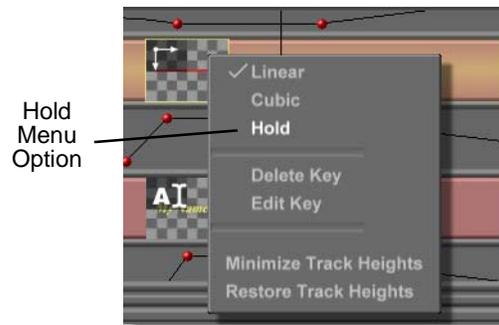


Figure 4.294: Choosing Hold From the Pop-Up Menu

- In the timeline, select the event for the My Name stroke.
In the timeline, you see that the event for the My Name stroke is highlighted, indicating that it is selected.
In the workspace, you see a bounding box around the My Name stroke.

9. In the timeline, right-click the Control Knob for the **Alpha** property at this point in the timeline and choose **Hold** from the pop-up menu (following figure).

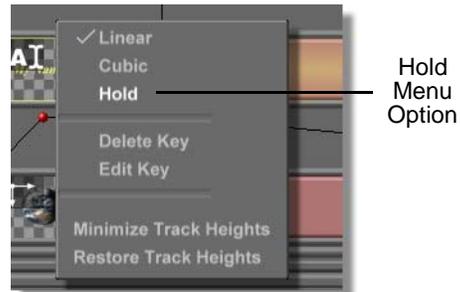


Figure 4.295: Choosing Hold from the Pop-Up Menu

10. In the timeline, select the event for the Earth stroke.
 In the timeline, you see that the event for the Earth stroke is highlighted, indicating that it is selected.
 In the workspace, you see a bounding box around the Earth stroke.
11. Bring up the **Event** panel by right-clicking on the Control Knob for the **Alpha** property at this point in the timeline and choosing **Edit Key** from the pop-up menu (following figure).

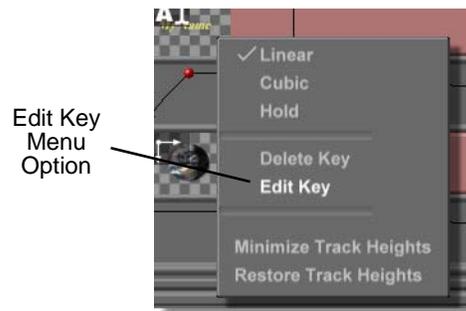


Figure 4.296: Choosing Edit Key from the Pop-Up Menu.

You see the **Event** panel (following figure) on the left side of your screen. This is a floating panel that can be dragged to any spot on the screen. With the **Event** panel, you can change the value of a keyframe's property, the interpolation of the keyframe, or change the keyframe's position in the

186 Chapter 4

timeline. For more information about using the **Event** panel, see the *GlobeCaster Animator/Compositor Manual*.

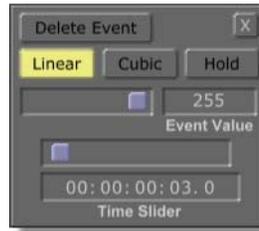


Figure 4.297: The Event Panel

- In the **Event** panel, click-and-drag the **Time Slider** (following figure) right until the timecode below it reads **00:00:01:13.0**. By doing this, you have moved the keyframe so that it is 1 second and 13 frames into the effect. This means that the Earth stroke does not start becoming transparent until this point in the effect.



Figure 4.298: The Time Slider

In the timeline, you see the Control Knob move to the right until it is in position.

- Close the **Event** panel by clicking the **X** button in the upper right corner of the panel.
- In the Transport Controls, click-and-drag the Timecode slider (following figure) to the left, until the Timecode display reads **00:00:01:05.0**. You are going to edit all of the Control Knobs for the keyframes at this point in the timeline.



Figure 4.299: The Timecode Slider

- In the timeline, select the event for the My Name stroke.
In the timeline, you see that the event for the My Name stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the My Name stroke.

16. Bring up the **Stroke Properties** panel for the My Name stroke by right-clicking on the event and choosing **Properties** from the pop-up menu (following figure).

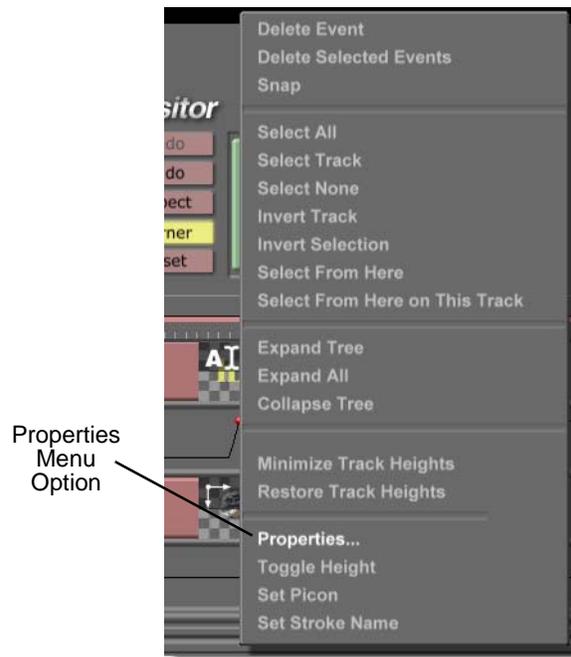


Figure 4.300: Choosing Properties from the Pop-Up Menu

You see the **Stroke Properties** panel in the upper left corner of your screen. You will use this panel to add a keyframe for the **Alpha** property to the timeline.

17. In the **Stroke Properties** panel, click the **Animation Status** button for the **Alpha** property (following figure) for the My Name stroke and choose **Add Key** from the pop-up menu (following figure). This adds an additional keyframe for the property.

188 Chapter 4

By adding a keyframe for the My Name stroke's Alpha value, you can adjust that value in the timeline and make it so that the stroke is completely transparent at this point in the effect.



Figure 4.301: The Animation Status Button



Figure 4.302: Choosing Add Key from the Pop-Up Menu

In the timeline, you see a Control Knob added in the keyframe track (following figure).

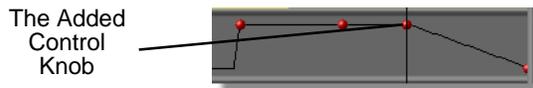


Figure 4.303: The Control Knob Added in the Keyframe Track

Leave the **Stroke Properties** panel up for now.

- In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the bottom of the track. For this track, which is for the **Alpha** property, moving the Control Knob to the bottom of the track makes the stroke completely transparent.

In the workspace, you see that the My Name stroke is completely transparent.

- In the timeline, select the event for the thin red stroke.

In the timeline, you see that the event for the thin red stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the thin red stroke.

The **Stroke Properties** panel is now applied to the thin red stroke.

- In the **Stroke Properties** panel, click the **Animation Status** button for the **Alpha** property (following figure) for the thin stroke and choose **Add Key**

from the pop-up menu (following figure). This adds an additional keyframe for the property.

By adding a keyframe for the thin red stroke's Alpha value, you can adjust that value in the timeline and make it so that the stroke is completely transparent at this point in the effect.

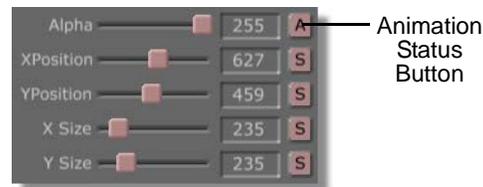


Figure 4.304: The Animation Status Button



Figure 4.305: Choosing Add Key from the Pop-Up Menu

In the timeline, you see a Control Knob added in the keyframe track (following figure).

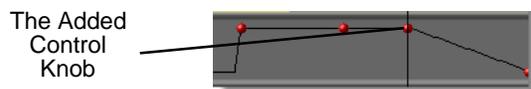


Figure 4.306: The Control Knob Added in the Keyframe Track

21. In the timeline, click-and-drag the Control Knob for the keyframe you just added so that the Control Knob is at the bottom of the track. For this track, which is for the Alpha property, moving the Control Knob to the bottom of the track makes the stroke completely transparent.

In the workspace, you see that the thin red stroke is completely transparent.

22. Close the **Stroke Properties** panel by clicking the **X** button in the upper right corner of the panel.

190  **Chapter 4**

23. Go to the end of the effect by clicking the **Last Frame** button in the Transport Controls (following figure).



Figure 4.307: The Last Frame Button

In the workspace, you see the end of the effect. You are going to edit all of the Control Knobs for the keyframes at this point in the timeline.

24. In the timeline, select the event for the white stroke.

In the timeline, you see that the event for the white stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the white stroke.
25. Bring up the **Event** panel by right-clicking on the Control Knob for the **WipeB** property at this point in the timeline and choosing **Edit Key** from the pop-up menu (following figure).



Figure 4.308: Choosing Edit Key from the Pop-Up Menu.

You see the **Event** panel (following figure) on the left side of your screen. This is a floating panel that can be dragged to any spot on the screen. With the **Event** panel, you can change the value of a keyframe's property, the

interpolation of the keyframe, or change the keyframe's position in the timeline.



Figure 4.309: The Event Panel

26. In the **Event** panel, click-and-drag the **Time Slider** (following figure) left until the timecode below it reads **00:00:01:05.0**. By doing this, you have moved the keyframe so that it is 1 second and 5 frames into the effect. This means that the white stroke is wiped out of the screen at this point in the effect.

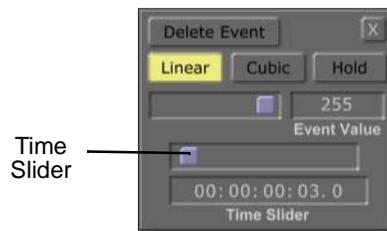


Figure 4.310: The Time Slider

In the timeline, you see the Control Knob move to the left until it is in position.

27. Close the **Event** panel by clicking the **X** button in the upper right corner of the panel.
28. In the timeline, select the event for the blue stroke.

In the timeline, you see that the event for the blue stroke is highlighted, indicating that it is selected.

In the workspace, you see a bounding box around the blue stroke.

192  **Chapter 4**

29. Bring up the **Event** panel by right-clicking on the Control Knob for the **WipeL** property at this point in the timeline and choosing **Edit Key** from the pop-up menu (following figure).

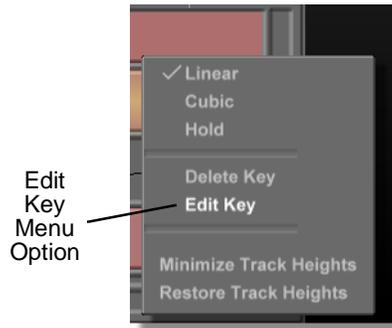


Figure 4.311: Choosing Edit Key from the Pop-Up Menu.

You see the **Event** panel (following figure) on the left side of your screen. This is a floating panel that can be dragged to any spot on the screen. With the **Event** panel, you can change the value of a keyframe's property, the interpolation of the keyframe, or change the keyframe's position in the timeline.



Figure 4.312: The Event Panel

30. In the **Event** panel, click-and-drag the **Time Slider** (following figure) left until the timecode below it reads **00:00:01:13.0**. By doing this, you have moved the keyframe so that it is 1 second and 13 frames into the effect. This means that the blue stroke is wiped out of the screen at this point in the effect.

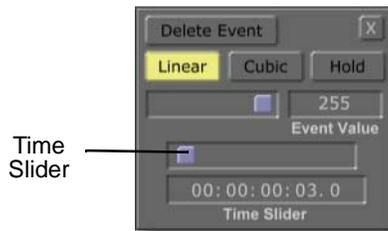


Figure 4.313: The Time Slider

In the timeline, you see the Control Knob move to the left until it is in position.

31. Close the **Event** panel by clicking the **X** button in the upper right corner of the panel.
32. Now that you've animated all of the values for the first and second halves of your effect, the tracks in your timeline should look like the following figure. If they don't, edit the tracks in the animation so that they do.

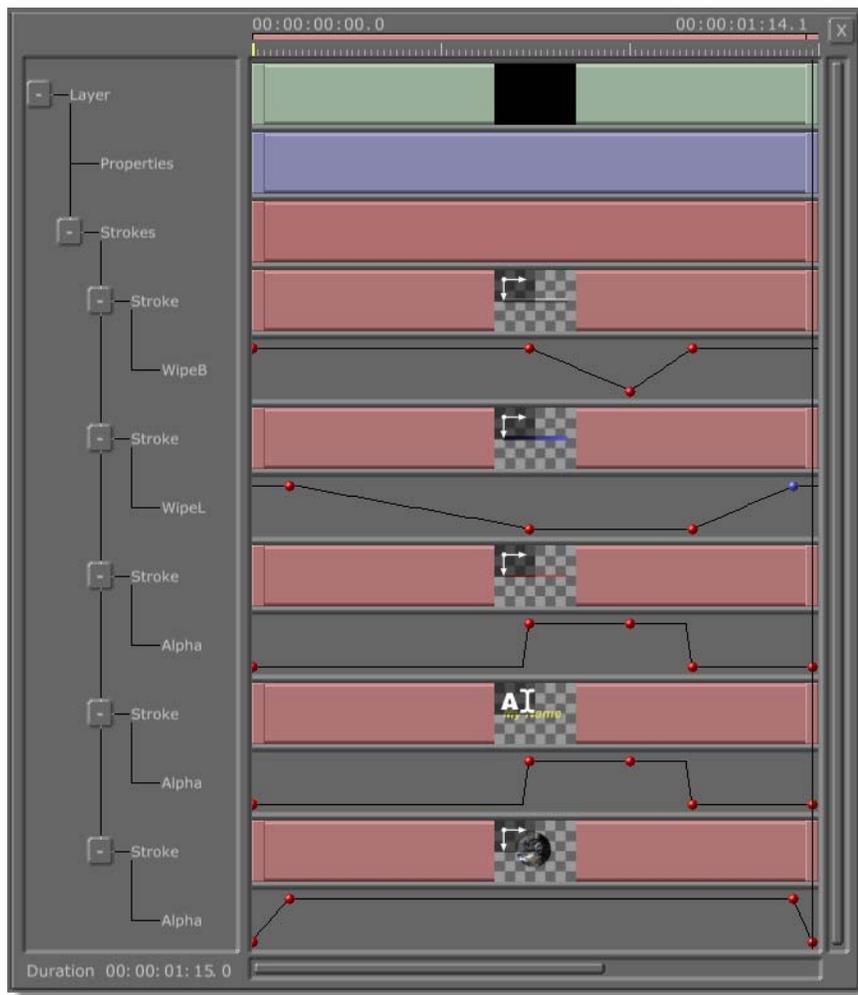


Figure 4.314: The Timeline

33. Preview the effect in Animator/Compositor at this point to see how it will look when it is run in either GlobeCaster's Switcher or loaded into Editor. To do this, follow these steps:

194  **Chapter 4**

- a. Bring the animation to its beginning by clicking the **First Frame** button (following figure) in the Transport Controls.



Figure 4.315: The First Frame Button

In the workspace, you see the animation at its starting point.

- b. Play the animation by clicking the **Play** button (following figure) in the Transport Controls.



Figure 4.316: The Play Button

In the workspace, you see the animation as it plays. You see, in this order: the Earth fade into the workspace, the blue stroke wipe into the workspace, the thin red stroke and My Name strokes become opaque, and the white stroke wipe into the workspace. You then see the white stroke wipe out of the workspace, the thin red stroke and My Name strokes become transparent, the blue stroke wipes out of the workspace, and the Earth stroke fades out of the workspace.

NOTE: In Animator/Compositor, when you play an animation that has a pause point, the effect does not pause. However, when the effect is run in GlobeCaster's Switcher, it does pause where you set the pause point.

34. Save the finished project by clicking the **Save Now** button (following figure) in the Workspace Controls. Once a project has been saved, clicking the **Save Now** button saves any changes made to the project since it was last saved.



Figure 4.317: The Save Now Button

You now know how to create an animated lower third graphic in Animator/Compositor. Using these skills, you can also create any animated overlay effect, such as a corner bug. You also learned how to use the timeline to edit and custom tailor the animation of a project.

TUTORIALS MANUAL EFFECTS GENERATOR TUTORIALS



Chapter 5

Effects Generator Tutorials

This section is intended to provide you with realistic and applicable tutorials for use with Effects Generator.

The included tutorials are:

- Creating A Single Hue Color Effect 198
- Creating A Posterized Video Color Effect..... 206
- Creating An Over The Shoulder Effect..... 215
- Making A Bouncing Ball Transition (Part One)..... 243
- Making A Bouncing Ball Transition (Part Two)..... 264

198  **Chapter 5**

Creating A Single Hue Color Effect

The following tutorial is intended for novice to intermediate users. It shows you how to remove all the color from a video source except one. This is helpful when you want to turn the video black and white, but leave one of the colors remaining.

In this tutorial, you learn the following skills:

- How to create a All B/W but Hue Circle color effect
- How preview color effects in the Effects Generator workspace
- How to save color effects
- How to load color effects in Switcher

Starting A Color Effect

Unlike creating 3D effects, there are no preparatory steps for creating a color effect. The only thing you want to do is load a still so that you can preview your work as you go. You can do this in Switcher by grabbing a freeze from the video you want to apply the color effect to. See the *GlobeCaster Switcher Manual* for details on how to get a freeze frame.

For this tutorial, you can also use one of the stills that are included in GlobeCaster's content.

Here's how you load a still:

1. Click the **ColorFX** button in the toolbar (following figure). It's one of the green buttons.



Figure 5.1: The ColorFX Button

Most of the buttons in the interface ghost out. The **Color Effects** panel appears in the upper left of the interface (following figure).

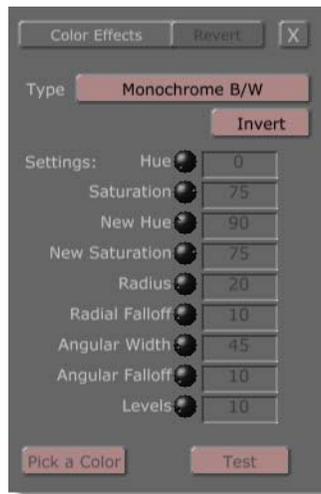


Figure 5.2: The Color Effects Panel

Use this panel to create your color effects (see the *Effects Generator manual* for more details on this panel). Notice that a few of the values are green while the rest are ghosted out. That's because adjustable settings vary with the kind of effect you are creating.

If you ever want to stop editing your color effects and restore the toolbar controls, click the **X** button in the top right corner of the panel (following figure).

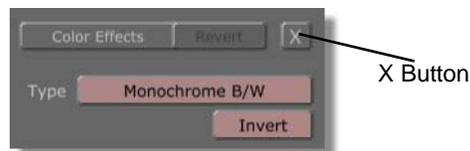


Figure 5.3: The X Button

2. Navigate the bins to the **GlobeCaster\Bins\PFX\Projects** folder.
3. Double-click the following picon (The name of the picon is **_balloonsdetail.tfs.**):



Figure 5.4: The Balloons Detail Picon

200  **Chapter 5**

The workspace fills with the image. Use this framestore as a reference while you are creating the color effect for this tutorial.

Because you've opened the **Color Effects** panel and dropped a framestore into the workspace, Effects Generator automatically applies whatever color effect is set in the **Color Effects** panel. If you just started up Effects Generator (or no one else has been using the panel before you), the first color effect (**All B/W But Hue Circle**) is already loaded and activated.

4. Click in the workspace.

The picture returns to its normal state.

Whenever you want to turn a color effect off, click in the workspace.

That's it for getting ready to make an effect.

The next step is to start creating your effect.

Creating The Effect

1. Locate the **Type** button (following figure). It's a long red button near the top of the panel.



Figure 5.5: The Type Button

Use this button to select the type of color effect you want to create.

2. Click the **Type** button.

The **Type** pop-up menu appears (following figure).



Figure 5.6: The Type Pop-Up Menu

3. Select **All B/W but Hue Circle**.

This type of effect turns all the colors in a video to black and white except those that you define in the hue circle. The hue circle is a segment on the color wheel. You can adjust Hue, Saturation, Radius, and Radial Falloff when you select this effect type.

Notice that the values for **Hue**, **Saturation**, **Radius**, and **Radial Falloff** turn green while all the other values are ghosted out (following figure).



Figure 5.7: The Panel with All B/W But Hue Circle Selected

202 Chapter 5

Hue adjusts the range of colors you are selecting for your effect. It is measured in the 360 degrees of the color wheel (following figure).

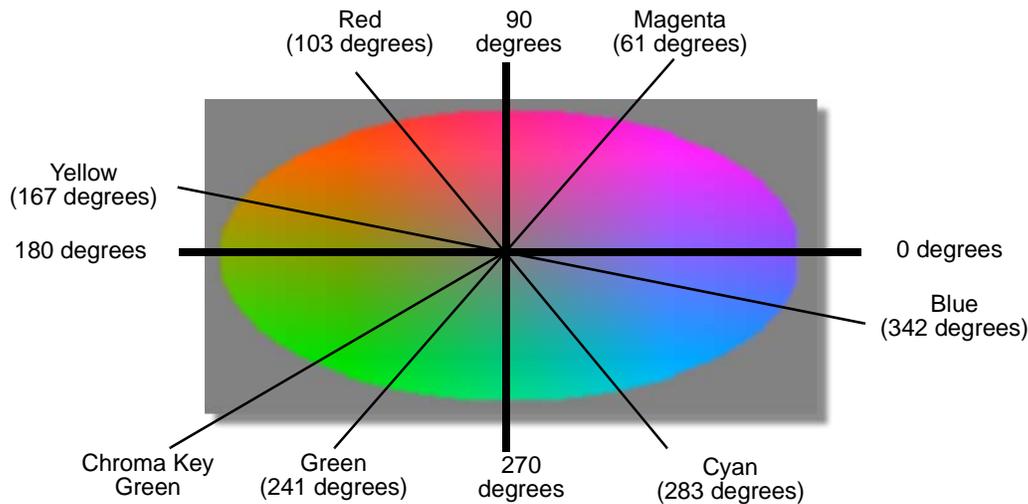


Figure 5.8: The Color Wheel

As you change this setting, your color selection moves through the color wheel counter-clockwise. Different degree marks on the color wheel select specific colors, or a range of colors.

Saturation adjusts the intensity of the color you are selecting. In the color wheel, brighter colors are located near the edges of the wheel, while less bright colors (verging on gray) are near the center. When you adjust this setting, your color selection moves between the edge and the center of the wheel. The range of values you can set for saturation is **0** (the center of the color wheel) to **100** (the outer edge of the color wheel).

Radius adjusts the size of the color circle you are selecting from the color wheel. You use the color circle to select a range of color from the color wheel. Large values increase the size of the circle, and thus the number of colors you're selecting. Small values decrease the size of the circle, and thus the number of colors you are selecting. You can set any value from 0 to 224.

Radial Falloff adjusts the hardness of the edge of the color circle you are selecting from the color wheel. You use the color circle to select a range of color from the color wheel. Large radial falloff values make the edge of the circle more diffuse. The highest value you can set is 112. Smaller values make the edge harder. The lowest value you can set is 0.

You can select a color two ways. First, you can use these four values to select a color, or range of colors. This method is best used when you have to keep as much of the color as you can without introducing other colors. It gives you precision control over what you are doing.

The second way, and the easiest way, is to select the color you want to keep from the still. That's the method you use for this tutorial:

1. Click the **Pick a Color** button (following figure) at the bottom of the panel.



Figure 5.9: The Pick a Color Button

The button lights up, and the pick a color function activates. Use this function to lift a color from the framestore loaded in the workspace.

2. Click on one of the red areas in the balloons detail still loaded in the workspace.

The still turns black and white except for any red that matches the shade of the area you picked. Also, the settings in the panel automatically adjust to reflect the properties of the color you picked.

You can use the values in the **Color Effects** panel to fine tune the effect. When you're satisfied, save the effect and load it in Switcher to use as a real-time digital effect.

204 Chapter 5

Saving And Loading The Effect In Switcher

There are two ways to save an effect:

- a. Click the **Save Now** button (following figure). It's a green button just below the **Effect** picon in the toolbar.

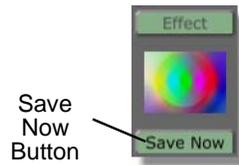


Figure 5.10: The Save Now Button

Effects Generator saves the color effect to **GlobeCaster\Bins\PFX\Projects** folder by default. A picon of the effect appears in the bin (following figure).

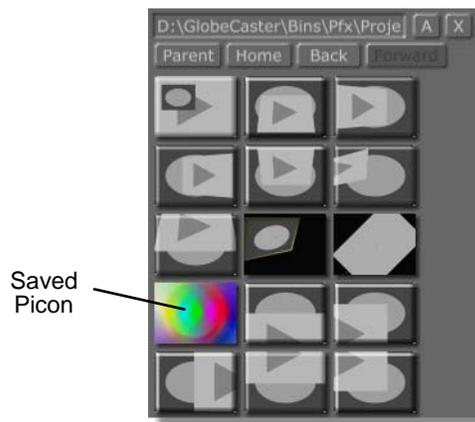


Figure 5.11: The Saved Picon

- b. Drag-and-drop the **Effect** picon into a convenient bin.

Effects Generator saves the color effect in that bin. A picon of the effect appears in that bin.

Once the effect is saved, you can load it in Switcher and use it.

1. Minimize Effects Generator.
2. Start up Switcher.
3. Navigate to the bin where you saved your effect.

If you clicked **Save Now** to save, navigate to **GlobeCaster\Bins\PFX\Projects**.

4. Drag-and-drop the color effect picon onto the Program bus button of the video source you want to use the effect on.

The effect is loaded into that bus, but it's not activated yet.

5. Right-click the bus button.

A pop-up menu appears (following figure).



Figure 5.12: Bus Pop-Up Menu

6. Select the effect.

The effect runs, applying the single hue to that video source.

To turn the effect off:

1. Right-click on the bus button once again.
2. Select **Unload This Effect**.

The effect shuts off and is removed from the bus.

That's it for creating an effect and using it in Switcher.

Wrap Up

In this tutorial, you learned how to select a single color from a sample framestore and turn all the colors in the framestore to black and white but that one. There is a large range of effects you can create by choosing colors to preserve while changing the rest to black and white. The quickest way to do this is using the **Pick a Color** button. Sometimes you will have to, and want to, use the controls in the Color Effects panel to fine tune the colors you select. Use the color wheel as a guideline. There is a picon of the color wheel in **GlobeCaster\Bins\Stills\Test_cktest.pfs**. With a little practice, you'll master these sorts of effects.

206 Chapter 5

Creating A Posterized Video Color Effect

This tutorial is geared towards the novice to intermediate user. You learn how to create posterized video effects.

You learn the following skills:

- Using the Color Effects panel
- Creating a posterized video effect
- Saving your effect
- Loading and playing back an effect in Switcher

Starting A Color Effect

Unlike creating 3D effects, there are no preparatory steps for creating a color effect. The only thing you want to do is load a still so that you can preview your work as you go. You can do this in Switcher by grabbing a freeze from the video you want to apply the color effect to. See the *GlobeCaster Switcher Manual* for details on how to get a freeze frame.

For this tutorial, you can also use one of the stills that are included in GlobeCaster's content. Here's how you load a still.

1. Click the **ColorFX** button in the toolbar (following figure). It's one of the green buttons.



Figure 5.13: The ColorFX Button

Most of the buttons in the interface ghost out. The **Color Effects** panel appears in the upper left of the interface (following figure).

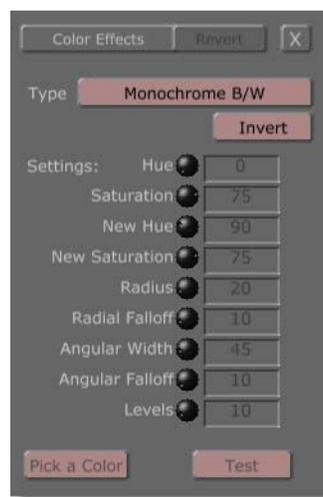


Figure 5.14: The Color Effects Panel

Use this panel to create your color effects (see the *Effects Generator manual* for more details on this panel). Notice that a few of the values are green while the rest are ghosted out. That's because adjustable settings vary with the kind of effect you are creating.

TIP: If you ever want to stop editing your color effects and restore the toolbar controls, click the **X** button in the top right corner of the panel (following figure).



Figure 5.15: The X Button

2. Navigate the bins to the **GlobeCaster\Bins\PFX\Projects** folder.
3. Double-click the following picon (The name of the picon is **_balloonsdetail.tfs**):



Figure 5.16: The Balloons Detail Picon

The workspace fills with the image. Use this framestore as a reference while you are creating the color effect for this tutorial.

Because you've opened the **Color Effects** panel and dropped a framestore into the workspace, Effects Generator automatically applies whatever color effect is set in the **Color Effects** panel. If you just started up Effects Generator (or no one else has been using the panel before you), the first color effect (**All B/W But Hue Circle**) is already loaded and activated.

4. Click in the workspace.

The picture returns to its normal state.

Whenever you want to turn a color effect off, click in the workspace.

That's it for getting ready to make an effect.

The next step is to start creating your effect.

Creating The Effect

208  **Chapter 5**

1. Locate the **Type** button (following figure). It's a long red button near the top of the panel.

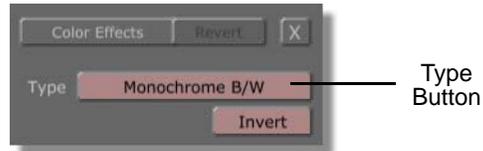


Figure 5.17: The Type Button

Use this button to select the type of color effect you want to create.

2. Click the **Type** button.
The **Type** pop-up menu appears (following figure).

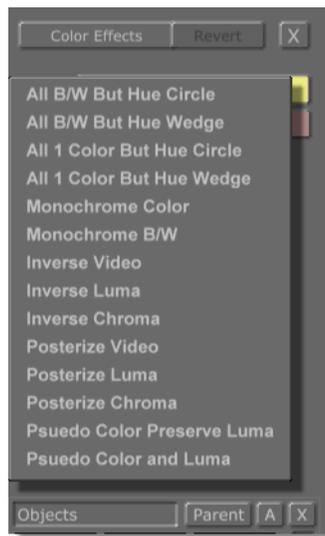


Figure 5.18: The Type Pop-Up Menu

3. Select **Posterize Video**.
This type of effect reduces all the colors in the video source (or framestore in the case of the test still) to a limited range of values. Notice that only the

Levels option in the panel is available. The rest are ghosted out (following figure).

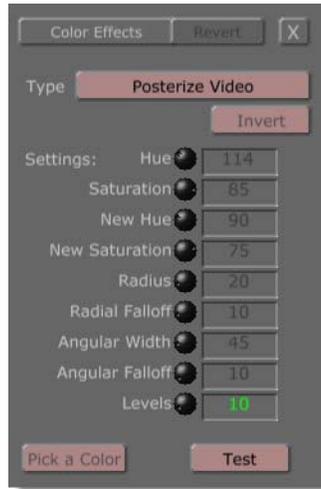


Figure 5.19: The Color Effects Panel with Posterized Video Selected

Levels adjusts the number of colors left in the still. You can select a value from **2** to **256**. Lower numbers produce the most drastic effects. For this tutorial, you experiment a bit with the **Levels** values.

1. Click in the value window for **Levels**.
2. Change the value to **2**. Press **Enter** on your keyboard to set the change.

210  **Chapter 5**

The number of colors present in the framestore reduces to two, producing an almost comic-book effect (following figure).

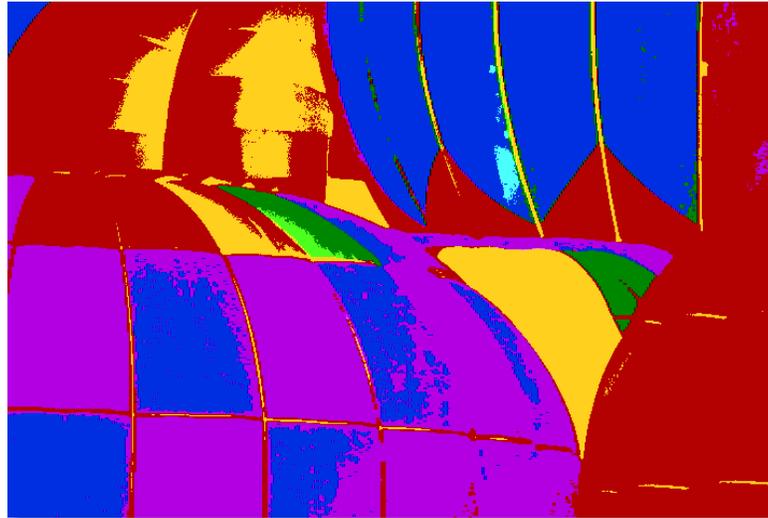


Figure 5.20: Levels Set To 2

As you increase the number of colors (increase the **Levels** value) the effect becomes less drastic.

3. Click in the value window for **Levels**.
4. Change the value to **5**.

The framestore's appearance changes to reflect the new value (following figure).

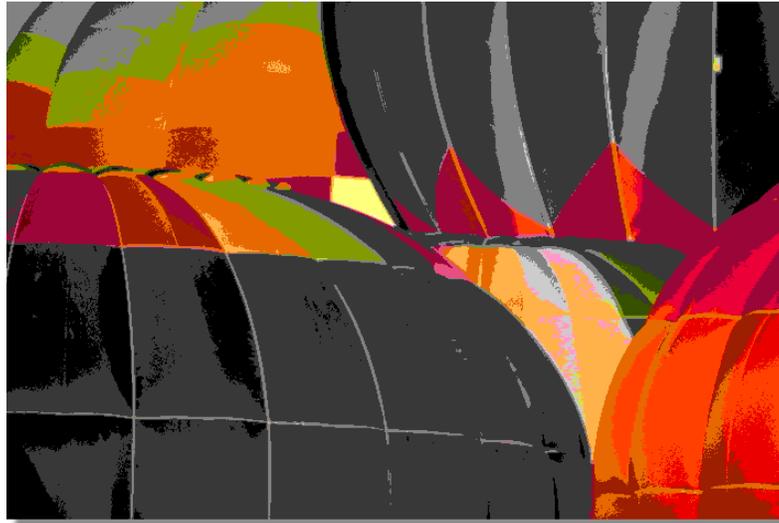


Figure 5.21: Levels Set To 5

5. Change the **Levels** value to **10**.

The framestore changes again (following figure).



Figure 5.22: Levels Set To 10

Once you begin to use values higher than 10, the visible differences become less apparent.

212  **Chapter 5**

6. Take a moment to experiment with the **Levels** values. When you find a setting you like, it's time to save what you've done.

Saving And Loading The Effect In Switcher

There are two ways to save an effect:

- a. Click the **Save Now** button (following figure). It's a green button just below the **Effect** picon in the toolbar.

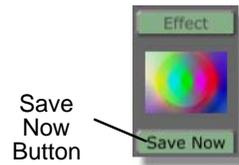


Figure 5.23: The Save Now Button

Effects Generator saves the color effect to **GlobeCaster\Bins\PFX\Projects** folder by default. A picon of the effect appears in the bin (following figure).

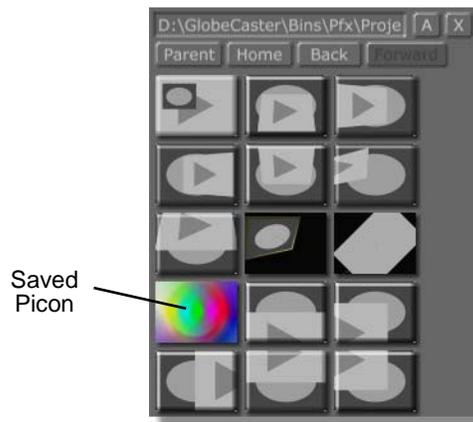


Figure 5.24: Effect Picon in a Bin

- b. Drag-and-drop the **Effect** picon into a convenient bin.

Effects Generator saves the color effect in that bin. A picon of the effect appears.

Once the effect is saved, you can load it in Switcher and use it.

1. Minimize Effects Generator.
2. Start up Switcher.
3. Navigate to the bin where you saved your effect.

If you clicked **Save Now** to save, navigate to **GlobeCaster\Bins\PFX\Projects**.

4. Drag-and-drop the color effect picon onto the Program bus button of the video source you want to use the effect on.

The effect is loaded into that bus, but it's not activated yet.

5. Right-click the bus button.

214  **Chapter 5**

A pop-up menu appears (following figure).

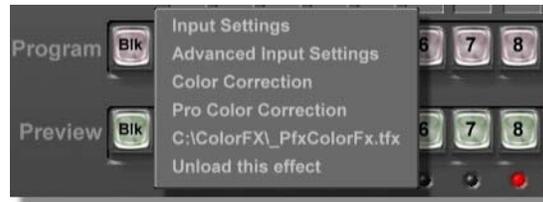


Figure 5.25: Bus Pop-Up Menu

6. Select the effect.

The effect runs, applying the posterizing effect to that video source.

To turn the effect off:

1. Right-click on the bus button once again.
2. Select **Unload This Effect**.

The effect shuts off and is removed from the bus.

That's it for creating an effect and using it in Switcher.

Wrap Up

In this tutorial, you learned how to create posterized video effects. Take a moment to load other framestores into the workspace and experiment with the effect.

Creating An Over The Shoulder Effect

The following tutorial is geared towards the novice to intermediate user. It teaches you how to create an Over the Shoulder effect. In an Over the Shoulder (abbreviated OTS for ease), a graphic image or live source appears in the top corner of the picture, “resting” on the anchor’s shoulder. The OTS is usually seen in news programs as graphics that help describe the topic of the next story, or act as an introduction to the next story.

NOTE: This tutorial is based on NTSC format. For other video formats, please make the appropriate adjustments. (NTSC has 30 frames, or 60 fields, per second.)

When the effect runs, a video plane with Preview video mapped onto it appears in the upper left corner of the screen just above the anchor’s shoulder (following figure). By clicking the **Auto** button (in Switcher), the video plane expands to fill the entire screen. By clicking the **Auto** button once more, the video plane disappears, bringing back the anchor.



Figure 5.26: The Effect in Progress

You will learn these skills:

- Creating a new scene
- Setting effect properties
- Setting up the workspace
- Changing object properties
- Animating and scaling the video plane
- Working with the safe area
- Inserting a pause point using the Loop function
- Compiling and saving an effect

Creating A New Scene

It’s always a good idea to start with a fresh scene when you sit down to begin work on a new effect. That way, if there are settings left over from someone else’s work that aren’t readily apparent, you won’t accidentally include them in your effect.

Here’s what you do:

216 Chapter 5

1. Locate the **Effect** picon. It's a window located among the green and red buttons in the toolbar (following figure).

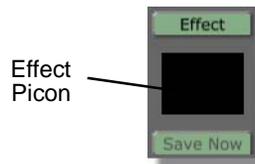


Figure 5.27: The Effect Picon

2. Right-click on the **Effect** picon.
The **Effect** pop-up menu appears (following figure).



Figure 5.28: The Effect Pop-Up Menu

Use this panel to access many of the properties panels available in Effects Generator.

3. Select **New Project** from the pop-up menu.
 - a. If there was previous work done in Effects Generator, and it wasn't saved, Effects Generator tells you that there are unsaved changes. It asks if you want to save the changes. Click the **No** button. Effects Generator then loads a new scene.
 - b. If there was no previous work, Effects Generator simply loads a new scene.

If you look at the **Message Window** (following figure) on the far right of the toolbar just above the Transport Controls, Effects Generator displays the following message: **New Scene created**.



Figure 5.29: The Message Window

The **Message Window** displays important Effects Generator messages. A variety of messages appear here, from notes to let you know that an operation has been completed (as in this case), to error messages.

That's all there is to loading a new scene.

Setting Effect Properties

With a new scene loaded, it's time to begin setting the properties for the effect itself. In this tutorial, you want to shorten the effect and change the effect type.

Here's what you do:

1. Click the **Effect** button (following figure). It's one of the green buttons in the middle of the workspace. It's located just above the **Effect** picon.

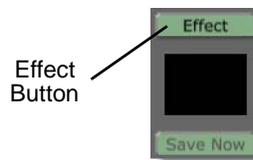


Figure 5.30: The Effect Button

218 Chapter 5

The **Effect Properties** panel appears in the upper left corner of the interface (following figure).



Figure 5.31: The Effect Properties Panel

You can also access this panel by right-clicking on the **Effect** picon. Select **Effect** from the pop-up menu that appears.

Use this panel to edit settings for the effect you're creating. To learn more about the **Effect Properties** panel, see the *Effects Generator manual*.

First, you want to shorten the length of this effect.

2. Click in the **Duration** window (following figure).



Figure 5.32: Clicking in the Duration Window

3. Type in **00:00:00:25**. Press **Enter** on your keyboard to set the change.

The length of the effect is shortened to 25 frames.

Next, you want to change the effect type.

4. Deselect on the **Transition/Overlay** button (following figure). It's one of the **Effect Type** buttons in the **Effect Properties** panel.

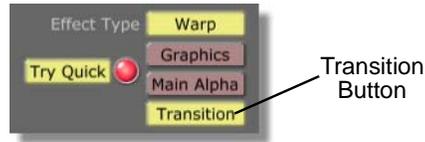


Figure 5.33: The Transition/Overlay Button

There are two options on this pop-up menu: **Transition** and **Overlay**. **Transition** is used when you want the effect to switch one video source with another. **Overlay** is used when you want a graphic, or new video source, to appear, but you don't want it to replace the video source that's already there.

By deselecting the **Transition/Overlay** button, the effect is treated as an overlay.

For an OTS you want to set the effect type to **Overlay**. That's because the graphic appears and then goes away, but does not affect the Program video.

5. Click the **X** button in the top right corner of the **Effect Properties** panel (following figure).



Figure 5.34: The X Button

The **Effect Properties** panel closes.

That's it for setting effect properties. It's time to set up the workspace so you can begin editing objects in it.

Setting Up The Workspace

The following shows you how to prepare the workspace. This involves changing the view of the workspace to make editing the scene easier.

220  **Chapter 5**

The workspace is the black field in the upper middle portion of the Effects Generator interface (following figure).

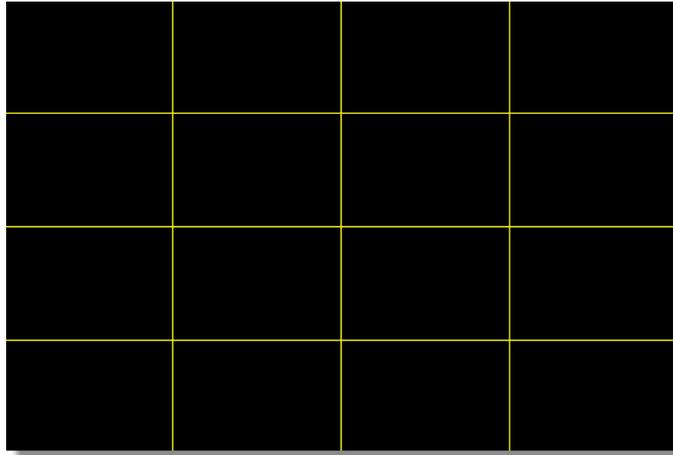


Figure 5.35: The Workspace

This is your window to what your effect looks like as you create it. Its view represents what the scene camera sees, (and thus what your audience sees when the effect runs). The scene camera is a virtual camera that shoots your effect.

When Effects Generator starts, the workspace is filled with a yellow grid. This is the video plane. It's the default object. You'll be manipulating this object in order to create your effect.

1. Locate the **View Controls** (following figure). These are a set of blue controls just to the right of the Effect Controls you just used.

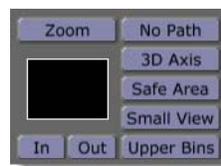


Figure 5.36: The View Controls

Use these controls to zoom in and out of your workspace. You can also use them to better manage the Effects Generator interface (see the *Effects Generator manual* for more details). Any changes you make to the workspace view with these buttons do *not* affect your finished effect.

- Click the **Out** button (following figure).

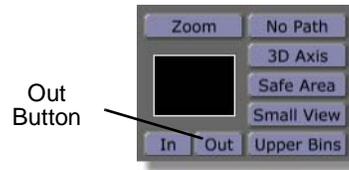


Figure 5.37: Clicking the Out Button

The video plane “shrinks” as the workspace zooms out.

You see a white border around the video plane. This is the safe area. It shows the edge of the workspace. Anything placed outside of this safe area will not show up in the final effect. It will be hidden safely from view.

- Click the **Out** button again.

The workspace view zooms out once again (following figure).

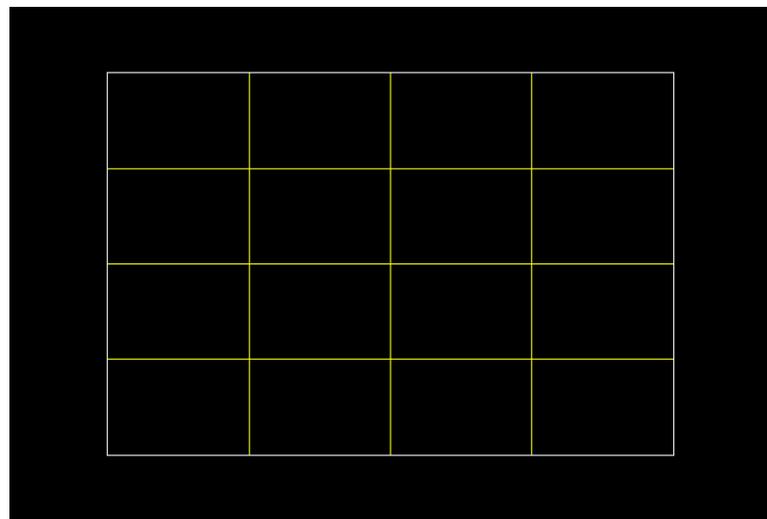


Figure 5.38: The Workspace While Zoomed Out

You're done preparing your workspace.

Now that all the preliminaries are finished (creating a new scene, setting effect properties, and preparing your workspace), it's time to start creating the effect.

222 Chapter 5

Setting The Video Plane's Properties

In this section, you set the video plane's properties. For this effect, the video plane acts as the graphic for the OTS. This means that you want to map Preview video onto it and resize it. You also want to animate some movement for it.

1. Locate the **Object** button (following figure). It's a red button on the left side of the toolbar just above the **Object** picon.

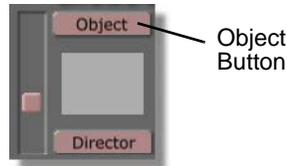


Figure 5.39: The Object Button

2. Click the **Object** button.
The **Object Properties** panel appears (following figure).

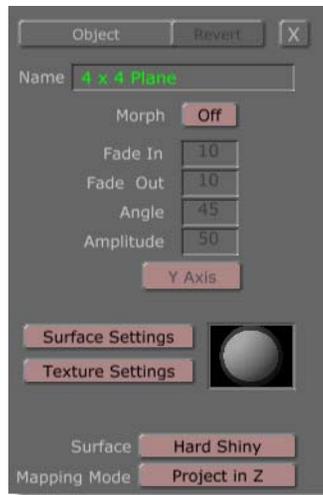


Figure 5.40: The Object Properties Panel

Use this panel to edit various properties of the selected object. You can learn more about the **Object Properties** panel in the *Effects Generator manual*.

3. In the **Object Properties** panel, click the **Texture Settings** button to bring up the **Texture Graphics** panel (following figure).

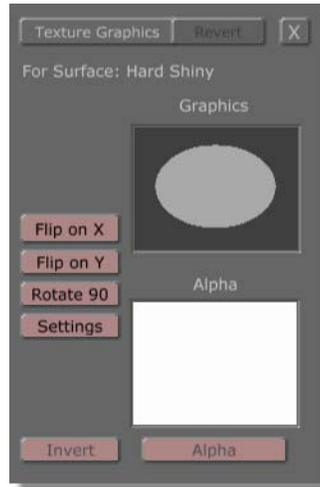


Figure 5.41: The Texture Graphics Panel

From this panel you can assign a texture or video source to an object.

Because this is an overlay effect that pops Preview video onto the screen, you want to map Preview video onto the video plane.

4. Right-click in the **Graphics** window (following figure).

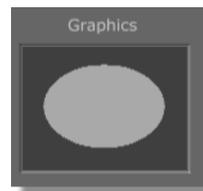


Figure 5.42: The Graphics Window

The **Texture** pop-up menu appears (following figure).

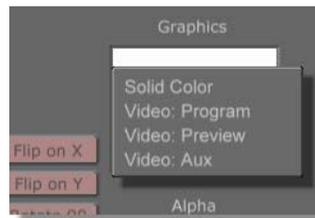


Figure 5.43: The Texture Pop-Up Menu

224  **Chapter 5**

There are several texture options for you to apply to the video plane. Each of the **Video:** options maps that video source onto the object. **Solid Color** maps a solid color onto the object. If you ever have images, framestores, stills, etc. mapped onto an object in the workspace, the names of those images also appear here.

5. Select **Video: Preview**.

Effects Generator now applies Preview source video to the video object.

That's it for changing object properties. Your next step is to resize the video plane.

Scaling The Video Plane

Because this is an OTS effect, you want to make the video plane small so that it can fit in the top left corner of the screen, “sitting” on your anchor’s shoulder.

Here’s how to scale the video plane:

1. Locate the **Scale** button, and the **X**, **Y**, and **Z** buttons/windows in the toolbar (following figure). They are among the red buttons (the Object Controls) in the toolbar.

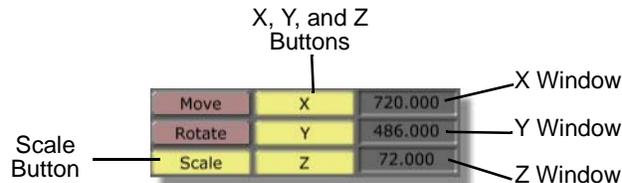


Figure 5.44: The Scale, X, Y, and Z Buttons/Windows

In order to resize an object in the workspace, the **Scale** button must be turned on (lit up). The X, Y, and Z buttons allow you to constrain scaling along the X-plane (width), Y-plane (height), and the Z-plane (depth) of a selected object. Turning off one of these buttons tells Effects Generator to ignore scaling along that plane. You can turn these buttons off and on in any combination.

The windows to the right of the X, Y, and Z buttons display the current size of an object along the respective plane. The default size of the video plane is **720 x 486 x 72**. Those values appear in the windows now. You can click in each of the windows, and type in specific values to scale an object to a specific size. When you change a value in this way, press **Enter** on your keyboard to set the change.

You can click-and-drag on an object in the workspace, and scale it around the X-plane and Y-plane. Right-click and dragging scales an object along the Z-plane. Holding down **Ctrl** on your keyboard and dragging in the workspace resizes the selected object while maintaining its aspect ratio.

2. Click the **Scale** button.

The button lights up, and the scaling function activates.

3. You want to make the video plane about 1/4 its present size. You can do this in two ways:

- a. Hold down **Ctrl** on your keyboard, and click-and-drag on the video plane until it is about 1/4 its original size.
- b. Change the **X**, **Y**, and **Z** scale values to the following:

Move	X	280
Rotate	Y	189
Scale	Z	28

Figure 5.45: Scale Values

TIP: You can also press **e** on your keyboard to activate the function.

No matter which method you use to scale the video plane, the end result is the same. The video plane remains in the center of the workspace much smaller than it originally was (following figure).

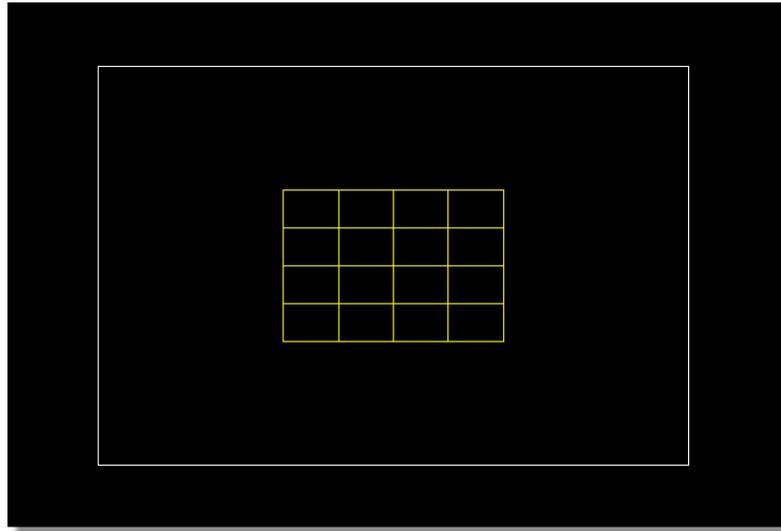


Figure 5.46: The Scaled Video Plane

That's it for resizing the video plane. Your next step is to move it to its starting position.

Moving The Video Plane

For the OTS, you want the video plane to appear over your anchor's shoulder, so you want to move the plane to the top left corner of the screen. You have to be careful that you do not move the plane out of the viewable safe area, though. If you do, the plane may appear cut off on some televisions.

1. Locate the **Move** button, and the **X**, **Y**, and **Z** buttons/windows in the toolbar (following figure). The **Move** button is above the **Scale** button.

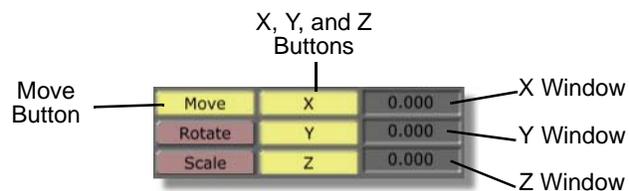


Figure 5.47: The Move, X, Y, and Z Buttons/Windows

In order to move an object in the workspace, the **Move** button must be turned on (lit up). The **X**, **Y**, and **Z** buttons allow you to constrain movement to the X-plane (left and right), Y-plane (up and down), and the Z-plane (in and out) in the workspace. Turning off one of these buttons tells Effects Generator to ignore movement along that plane.

The windows to the right of the X, Y, and Z buttons display the current position of an object in the respective plane. Since you have not moved the object yet, each window reads **0.000**.

You can click in each of these windows, and type in specific values for precision movement of objects. When you change a value in this way, you must press **Enter** on your keyboard to set the change.

You can also click on an object in the workspace, and drag it around the X-plane and Y-plane. Right-click and dragging moves an object along the Z-plane.

2. Click the **Move** button.

The button lights up, and the move function activates.

3. Move the video plane to the upper left corner of the Workspace. You can do this in two ways:
 - a. Click-and-drag the video plane to the upper left corner.
 - b. Change the **X**, **Y**, and **Z** values to the following:

TIP: You can also press **q** on your keyboard to activate this function.

Move	X	-184
Rotate	Y	121
Scale	Z	0

Figure 5.48: The Move Values

No matter which method you choose, the result is the same. The video plane ends up repositioned (following figure).

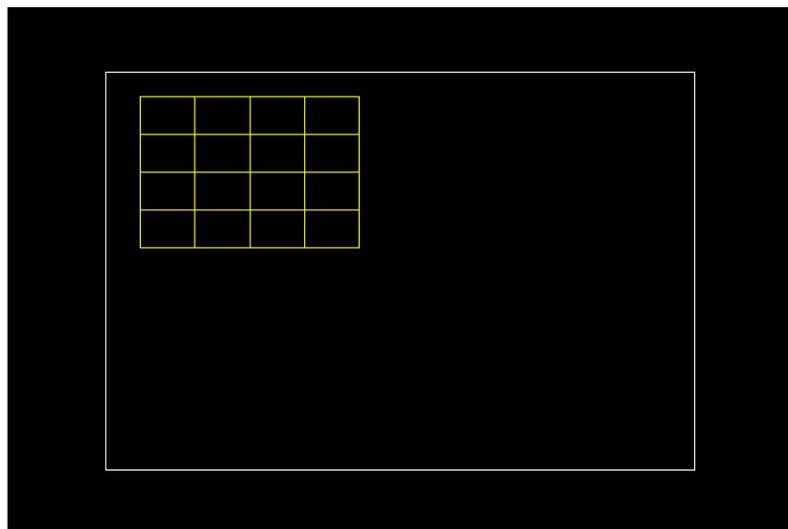


Figure 5.49: The Moved Video Plane

228 Chapter 5

Next, you want to change how the object moves when you animate it. This is done in the timeline. The timeline shows you the location of each keyframe and its control points. You can edit keyframe properties from the timeline, as well as reposition a keyframe, by manipulating the control points. For more on the timeline, see the *Effects Generator manual*.

By default, Effects Generator displays every object's main track. The main track shows you where in time a keyframe is located.

1. Click on the + button to the left of the video plane's name in the timeline (following figure).

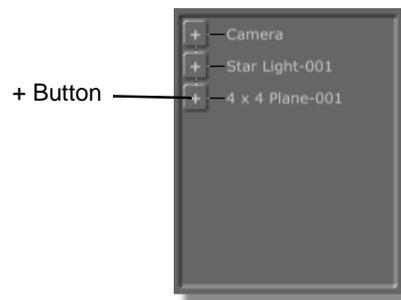


Figure 5.50: The + Button

The video plane's value tracks appear below its main track (following figure).

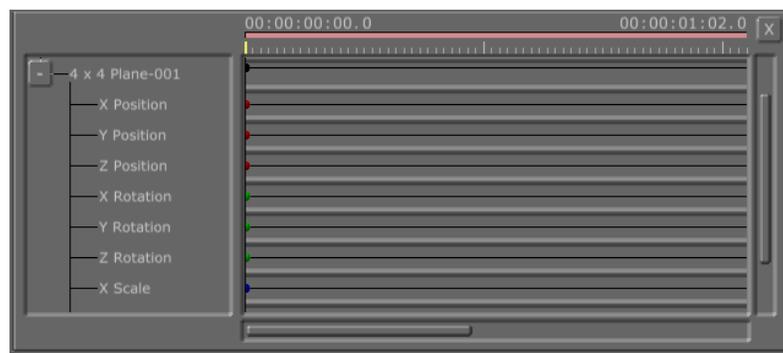


Figure 5.51: The Video Plane's Value Tracks

Use these tracks to change the values of keyframes. The control points for each value appear as different colors.

You want to change how Effects Generator handles the transition from one keyframe to the next.

- Right-click on the **X Position** control point (following figure).

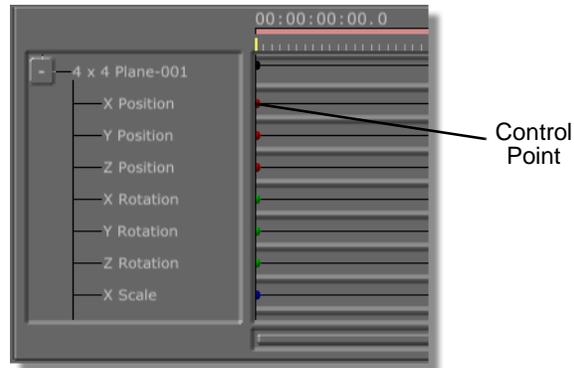


Figure 5.52: The X Position Control Point

The **Keyframe** pop-up menu appears (following figure).



Figure 5.53: The Keyframe Pop-Up Menu

Use this menu to edit a keyframe.

- Select **Linear**.

Linear makes the transition from one keyframe to another a straight line. The values change at a constant rate.

With the X Position value set to linear, the video plane moves in a straight line from its starting position to its full screen position (which you set later).

- Set all **Position** control points (red dots) and **Scale** control points (blue dots) to linear in the same way.

That's it. You've just set the video plane's starting position and size. Your next step is to insert a pause point.

Setting A Pause Point With a Loop

You want the video plane to remain in position until you tell it to fill the entire screen. This is done by creating a pause point. Pause points tell Effects Generator that you want the effect to run to a certain point and then pause. The effect doesn't continue until you tell it to.

230 Chapter 5

To create a pause point, you insert a loop at the point you want the pause to occur. For this effect, since you want the video plane to appear and stay there, you want to set the pause point at the beginning of the effect.

Here's what you do:

1. Click the **Effect** button.

The **Effect Properties** panel appears.

2. Locate the **Loop Start** button in the panel (following figure). It's near the bottom.

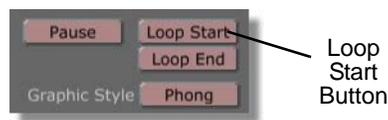


Figure 5.54: Loop Start Button

The **Loop Start** button is used to set the beginning point of a loop.

3. Click the **Loop Start** button.

Effects Generator marks the first frame as the starting point for a loop. The **Loop End** button (just below the **Loop Start** button) activates.

4. Click the **Loop End** button.

Effects Generator marks the first frame as the ending point for a loop. A loop track (called **Loop Control**) appears in the Timeline with a white bar marking the beginning and end of the loop (following figure).

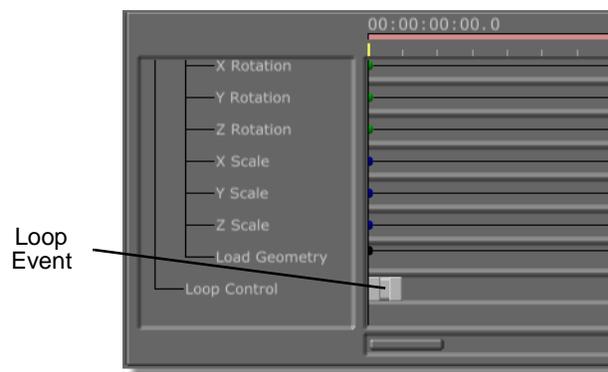


Figure 5.55: The Loop in the Timeline

This is the loop event. It functions the same way as other events in GlobeCaster. You can resize the event and move it around. For this effect, however, you do not edit it. (For more details on the loop event, see the Effects Generator manual.)

By placing a loop start and loop end point on the same frame, you create a pause point. Now, when you run the effect, the video plane appears, but the effect stops at the pause point.

232 Chapter 5

Animating Movement

For this effect, the video plane begins in the top left corner then fills the screen. You want to scrub through your timeline to the second to last frame of the effect and reposition the video plane.

Here's what you do:

1. Locate the **Transport Controls**. They are a set of blue buttons.



Figure 5.56: The Transport Controls

Use the Transport Controls to scrub through your effect. The buttons function like deck controls. The **Timecode Display** shows your current time position within the effect. The **Timecode Slider** allows you to scrub from frame to frame.

For more information on the **Transport Controls**, see the *Effects Generator manual*.

2. Click-and-drag the **Timecode Slider** until the **Timecode Display** reads **00:00:00:24.0** (following figure).

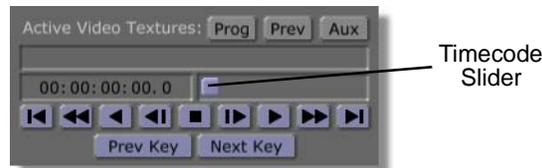


Figure 5.57: Dragging the Timecode Slider

This places you on the twenty-fourth frame in the effect (the second to last frame).

Now that you are on the right frame, it's time to move the video plane.

1. Locate the **Reset** button (following figure). It's a red button on the left end of the toolbar.

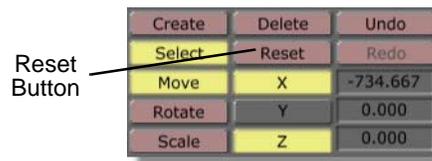


Figure 5.58: The Reset Button

Use the **Reset** button to restore the selected mode's values. If the **Scale** function is active, then the size of the object is brought back to default values. If the **Rotate** function is active, **Reset** brings the object back to its original

orientation. If the **Move** function is on, **Reset** centers the object in the workspace. You can constrain which values are reset by turning the **X**, **Y**, and **Z** buttons on and off.

For this effect, you want to reset both the movement and scale values you changed.

2. Click the **Scale** button.

The scale button lights up, and the scale function activates.

3. Click the **Reset** button.

The video plane changes to normal size (following figure).



Figure 5.59: The Video Plain Scale Reset

4. Click the **Move** button.

The move button lights up, and the move function activates.

5. Click the **Reset** button.

The video plane snaps back to its default position (following figure).

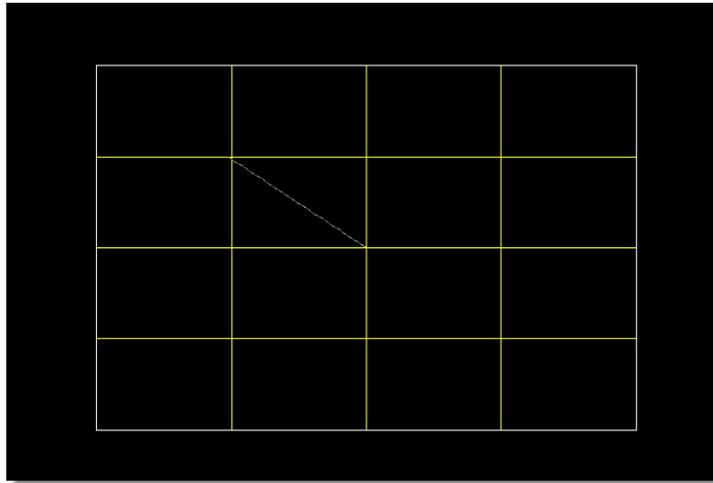


Figure 5.60: The Video Plane Move Reset

Because you changed the video plane's position and size, Effects Generator sets a keyframe. A control point for that keyframe appears in the timeline.

The dashed line you see in the workspace is the movement path. The movement path shows you how the object moves around the workspace when the effect runs.

Next you want to set the movement type for each **Position** and **Scale** keyframe at frame 00:00:00:24.0.

1. Right-click on the **X Position** control point for frame 00:00:00:24.0.

The **Keyframe** pop-up menu appears.

2. Select **Hold**.

Hold maintains the value of the selected keyframe until the following keyframe. When the effect runs, the value doesn't change until it reaches the keyframe following the keyframe at which hold was set. Then, it jumps to the new value.

3. Set each of the **Position** control points (red dots) and **Scale** control points (blue dots) in the timeline to **Hold**.

Setting these values to hold allows you to create the illusion that the video object disappears at the end of the effect (that's covered in a later section). For now, you have to place another pause point so that the video plane remains full screen until you want it to vanish.

Setting The Second Pause Point

Next, you want to set the second pause point. Remember that for this OTS, you want the video plane to expand to fill the screen, stay there, and then vanish on command.

Here's what you do:

1. While still at frame 00:00:00:24.0, click the **Effect** button.

The **Effect Properties** panel appears.

2. Click the **Loop Start** button.
3. Click the **Loop End** button.

Effects Generator inserts a pause point at frame 00:00:00:24.0. Another loop event appears in the Loop Control track in the timeline (following figure).

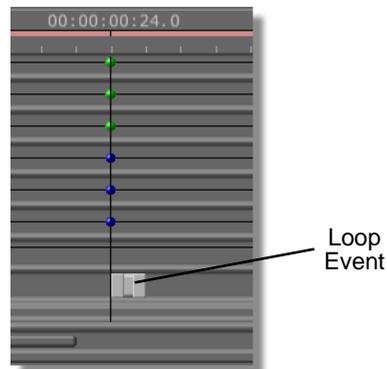


Figure 5.61: The Second Loop Point

That's it for editing this keyframe. Next, you want to move the video plane out of the safe area to make it look like it's disappearing.

The Last Keyframe

The easiest way to make an object look like it's disappearing is to move it out of the safe area. Because you set the movement type for the keyframe at 00:00:00:24.0 to **Hold**, the video plane does not change its position until it reaches the last frame. At that point, it jumps off screen fast enough to make it look like it's disappearing.

Here's what you do:

1. Click the **Last Frame** button in the Transport Controls (following figure).



Figure 5.62: The Last Frame Button

The timeline moves to the last frame of the effect.

2. Click-and-drag the video plane out of the workspace (following figure).

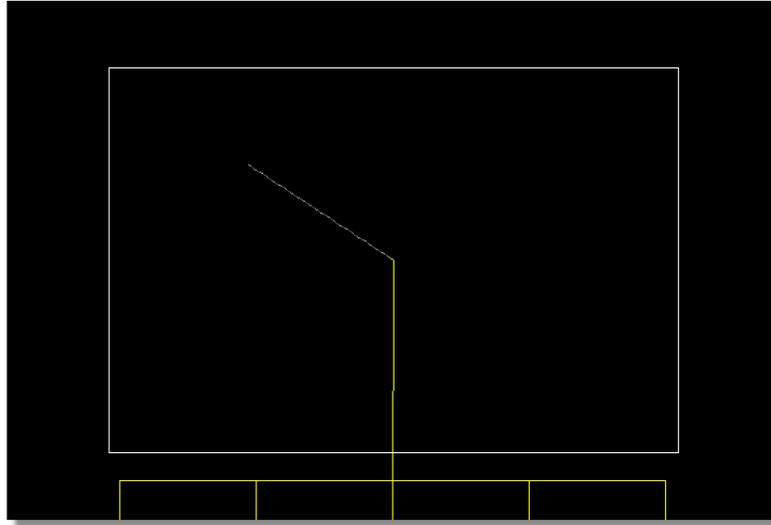


Figure 5.63: The Video Plane Dragged Out of the Workspace

It doesn't matter where you drag the plane, as long as it is outside of the workspace.

That's all for animating the video, and for creating this effect. You have a few more steps for previewing, compiling, and saving it so you can use it later.

**Previewing
Your Work
(Optional)**

Now that you have finished creating your effect, you can preview it to see if it's doing what you want. The first thing you have to do is return to the beginning of the effect. You can then preview it.

1. Click the **First Frame** button in the transport controls (following figure).



Figure 5.64: The First Frame Button

You return to the beginning of the effect. The video plane jumps back to its beginning position (following figure).

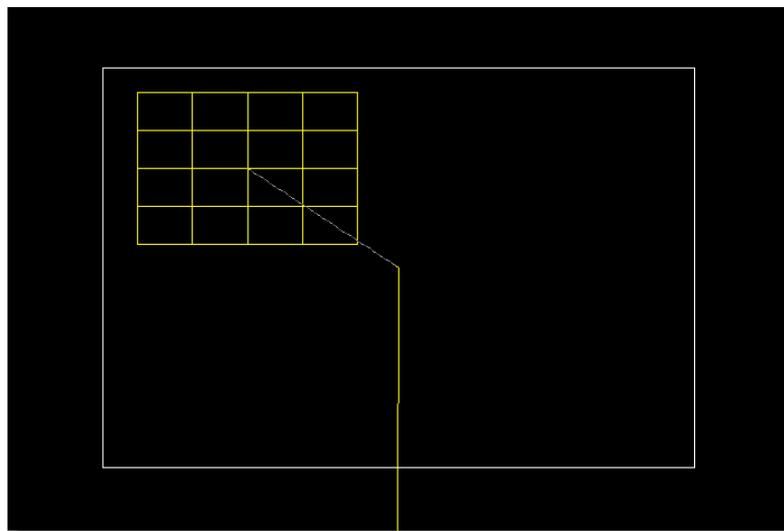


Figure 5.65: The Video Plane Before Previewing

2. Click the **Play** button in the Transport Controls (following figure).

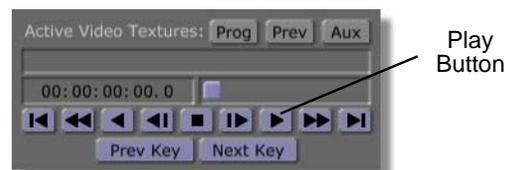


Figure 5.66: The Play Button

The effect begins to run, but nothing seems to happen. Effects Generator has started the effect, and reached the first pause point you placed. Because the

238  **Chapter 5**

pause point is on the first frame, Effects Generator is patiently waiting for you to tell it to go on with the effect.

3. Press the **Space Bar** on your keyboard.

The effect continues. The video plane fills the workspace. The effect pauses again, waiting for you to give the okay to continue.

4. Press the **Space Bar** again.

The video plane jumps to its ending position.

Remember, when you preview your effect in the workspace, it plays back at a slower speed than it actually runs after compiling. The playback speed varies depending on your host PC and hardware.

If it looks good to you, it's time to start compiling the effect. What you have right now is a set of instructions that Effects Generator uses to compile an effect. Your next goal is to compile the effect so you can use it in Switcher.

Compiling An Effect

Once you finish creating a scene, and editing an effect, you must tell Effects Generator to compile it so that you can use it. It takes about 5 to 10 minutes to completely compile this effect.

Here's how to do that:

1. Click the **Make Effect** button (following figure). It's a green button in the toolbar.

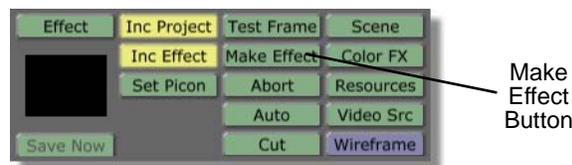


Figure 5.67: The Make Effect Button

As the effect is compiled the status of the effect is displayed in the window above the Transport Controls (following figure).

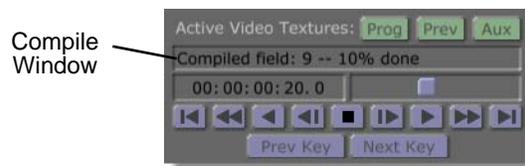


Figure 5.68: The Compiled Field and Percent Done Display

This window lets you know the application's progress as it compiles the effect. Once the **Percent Done** display reads **100%**, the effect is compiled. When the window is blank the effect is finished compiling.

You now have a fully functional effect that you can use in Switcher with any video source in real time. The next step is to set the effect picon and save.

Setting The Effect Picon

When you set a picon, you are creating a picon of your effect. This picon appears in the **Effect** picon on the toolbar. GlobeCaster then uses this picon when you save the effect. The idea is to create a picon that represents what the effect does so that it's easier for you to recognize it when you are sifting through your bins looking for it.

This is not an essential step in the effect creation process, but it is a helpful one. Here's what you do:

1. Drag the **Timecode Slider** until the **Timecode Display** reads **00:00:00:15.0**.

The effect moves to the fifteenth frame. The video object turns green as it travels along the movement path.

This frame was picked arbitrarily. You can use any frame you want. Keep in mind that the idea is that you are picking a frame that helps you remember what this effect does.

240  **Chapter 5**

2. Click the **Set Picon** button in the toolbar (following figure). It's a green button.

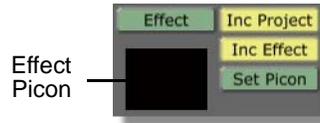


Figure 5.69: The Set Picon Button with Effect Picon

Effects Generator takes a grab of the effect in progress. The **Effect** picon shows a gray field moving in over a black background (following figure).



Figure 5.70: The New Effect Picon

The picon is set for this effect. If you don't like the picon, you can scrub to a different frame in the effect and click the **Set Picon** button again.

With this task finished, you are now ready to save the effect.

Saving The Effect

Saving is the final step in creating an effect.

Here's what you do:

1. Locate the **Inc Effect** (Include Effect), and the **Inc Project** (Include Project) buttons. They are green buttons in the middle of the toolbar.

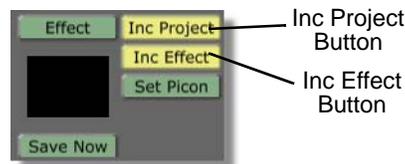


Figure 5.71: The Inc Project, and Inc Effect Buttons

These buttons let you tell Effects Generator what part of your effect you want to save. **Inc Project** saves the instructions (information) that makes up the effect, (how it works, and what it does), but not the effect itself. This means you can edit the effect at a later date because you have saved the instructions that make up the effect. **Inc Effect** saves the actual compiled effect. This button is ghosted out until you compile an effect. Compiled effects can be pretty large (as compared to the set of instructions that tells Effects Generator what the thing does), and take up room on your hard drive.

Turning either of these buttons off tells Effects Generator to ignore that part of the effect. If you turn off **Inc Project**, the instructions for the effect are not saved, and you will not be able to edit the effect later on. If you turn off **Inc Effect**, Effects Generator only saves the instructions (and *not* the finished effect itself). The advantage to not saving the compiled effect is in saving yourself hard drive space. It's also convenient to save only the instructions if you ever have to leave your work and come back to it later.

For this project, you want to save both the instructions that make up the effect, and the effect itself.

2. Make sure that both **Inc Project** and **Inc Effect** are turned on (lit up).

If either of the buttons are not turned on, click on it. By default, both are turned on.

The default saving bin is **GlobeCaster/Bins/Pfx/Projects**.

242 Chapter 5

3. Drag-and-drop the **Effect** picon into a convenient bin (following figure).

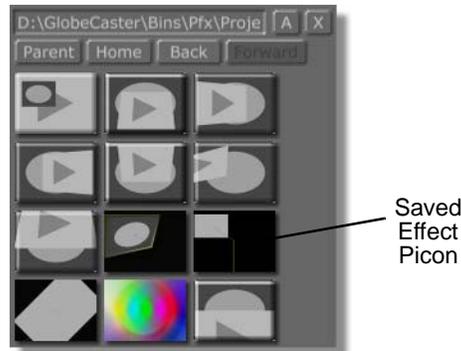


Figure 5.72: The Saved Effect's Picon in a Bin

Effects Generator takes a moment to save your effect. A picon of the effect appears in the bin you dropped it into.

You now have a completed effect. You can go into Switcher, load it (double-click on the effect's picon in the bin you saved it to, or drag-and-drop it into the **FX** picon), and run it. For more on using effects in Switcher, see the *GlobeCaster Switcher Manual*.

Wrap Up

In this tutorial you created an OTS effect. The graphic fills the screen on command, and then vanishes on command. You learned how to create pause points, how to move and scale an object, and how to edit keyframes in the timeline.

You can create any number of effects based on the OTS. If you want to have the OTS appear and disappear, do not do the last movement step. If you want the video plane to peel away at the end of the effect instead of disappearing, you can rotate, scale, and move the plane any way you want. If you add this sort of animation, you will want to increase the duration of the effect. Otherwise, the effect runs at high speed.

Making A Bouncing Ball Transition (Part One)

The following tutorial is geared towards the intermediate user. It assumes you already understand movement, rotation, and scaling concepts, as well as effect creation procedures. When the effect is fully compiled, a sphere flies in from the top left corner of the screen, hits the video plane (with Program video mapped onto it), and bounces off. The video plane spins off screen, making a transition. The following figure shows the effect in progress.

NOTE: This tutorial is based on NTSC format. For other video formats, please make the appropriate adjustments. (NTSC has 30 frames, or 60 fields, per second.)



Figure 5.73: The Bouncing Ball Transition

You will learn the following skills:

- Creating a 3D object
- Using the Surface Settings panel
- Using the Scene Properties panel
- Mapping textures onto a 3D object
- Saving only project information as backup
- Editing in Director mode

Because of its length, this tutorial is broken into two sections. The first section creates a new scene and prepares the workspace, and sets up the object you need. The second section animates the objects and compiles the effect.

Creating A New Scene

As you've done in the previous tutorials, create a new scene before beginning.

1. Right-click on the **Effect** picon (following figure).

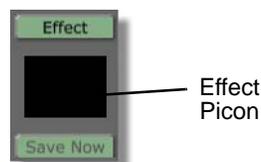


Figure 5.74: The Effect Picon

The **Effect** pop-up menu appears (following figure).



Figure 5.75: The Effect Pop-Up Menu

2. Select **New Project**.

If there was previous work done, and that work was not saved, Effects Generator prompts you to save.

That's it for creating a new scene.

Setting Effect Properties

As always, the next thing you want to do after creating a new scene is to set the effect properties. For this effect, you need to change the duration, and the effect type. You also need to turn on both warp and graphics.

Here's how you set the properties for this effect:

1. Click the **Effect** button (following figure).

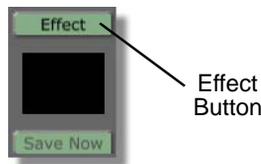


Figure 5.76: The Effect Button

The **Effect Properties** panel appears in the upper left corner of the interface (following figure).



Figure 5.77: The Effect Properties Panel

You can also access this panel by right-clicking on the **Effect** picon. Select **Effect** from the **Effect** pop-up menu. (If you want to know more about the **Effect Properties** panel, see the Effects Generator manual.)

With the **Effect Properties** panel open, you want to increase the duration of the effect first.

2. Click in the **Duration** window (following figure). It's located near the top of the panel



Figure 5.78: The Duration Window (Before Changing The Duration)

Use this window to change the duration of your effect. The default setting is one second.

3. Type in **00:00:01:10**. Press **Enter** on your keyboard to set the change.

The length of the effect is now set to one second and 10 frames.

Next, set the effect types.

246 Chapter 5

1. You need this effect to be a warp. Check the **Warp** button to make sure it is turned on (following figure). If **Warp** is turned on, the button is lit up.

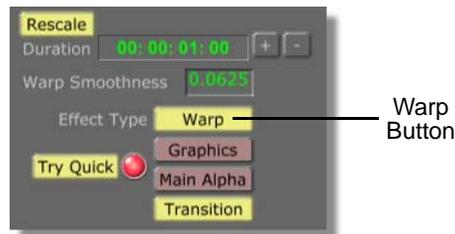


Figure 5.79: The Warp Button Turned On

Warp is turned on by default, but it's always a good idea to make sure. It saves time in the long run.

Because this effect includes a sphere, you also need to make sure graphics are included in the effect.

2. Make sure the **Graphics** button is turned on (following figure). If **Graphics** is turned on, the button is lit up.

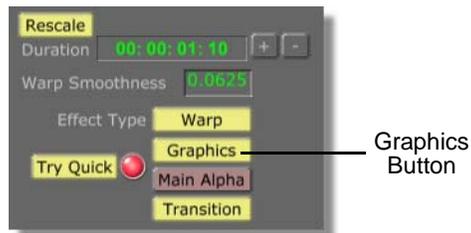


Figure 5.80: The Graphics Button Turned On

Whenever you create an effect that uses graphics (an object that does not have video mapped onto it), you must tell Effects Generator to include those graphics when it compiles. You do this by turning the **Graphics** button on.

- a. If the button is lit up (graphics are turned on), go on to the next step.
 - b. If the button is not lit up (graphics are not turned on), click it.
3. Make sure the **Transition/Overlay** button (following figure) is selected.

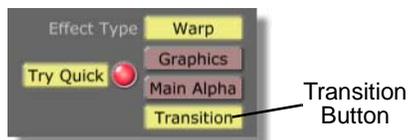


Figure 5.81: The Transition/Overlay Button

When this button is selected, Effects Generator treats this effect as a transition.

You want to be able to see video behind the video plane as it spins off.

4. Turn on the **Main Alpha** button (following figure).

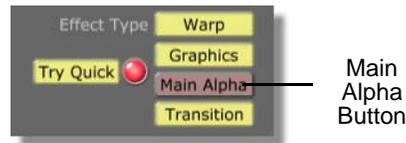


Figure 5.82: The Wipe Button

With **Graphics** and **Warp** turned on, turning on **Main Alpha** makes the background a video source, rather than a solid color.

5. Click the **X** button in the top right corner of the **Effect Properties** panel (following figure).



Figure 5.83: The X Button

The **Effect Properties** panel closes.

You've just set up the effect. You changed the duration of the effect. You also set the effect type as an overlay. Moreover, you turned graphics for this effect on. It's time to set up the workspace so you can begin editing objects in it.

Setting Up The Workspace

With a new scene created and effect properties set, the next stage in creating this effect is to prepare the workspace. This tutorial involves a ball flying in from off screen, then bouncing back off screen. It also involves the video plane spinning off screen because the "ball" hit it. This sort of movement is easiest to manage with the workspace view zoomed out.

Here's what you need to do:

1. Click the **Out** button in the view controls twice (following figure).

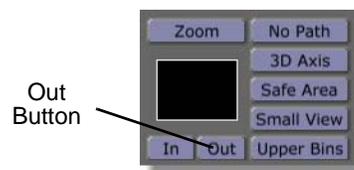


Figure 5.84: Clicking the Out Button

The video plane “shrinks” as the workspace zooms out. You see the safe area (following figure).

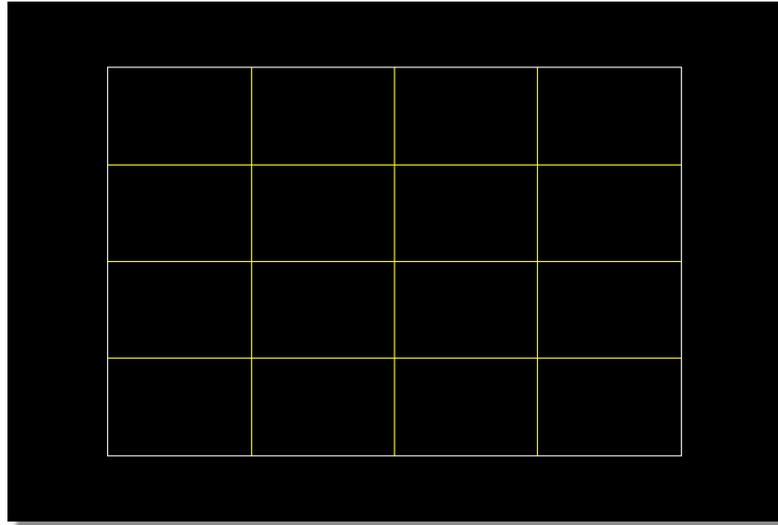


Figure 5.85: The Workspace While Zoomed Out

Okay, you’re done preparing your workspace. Now that all the preliminaries are finished (creating a new scene, setting effect properties, and preparing your workspace), it’s time to create the effect.

Setting Properties For The Video Plane

This effect involves two objects: the video plane and the sphere. Since the video plane is already in your workspace, begin working with this object first. You want to change some of the video plane's properties.

1. Click the **Object** button in the **Object Controls** (following figure).

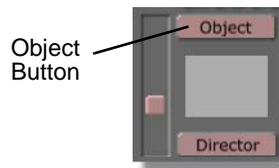


Figure 5.86: The Object Button

The **Object Properties** panel appears (following figure) in the upper left corner of the interface.

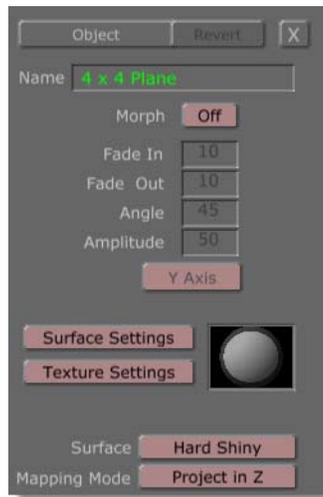


Figure 5.87: The Object Properties Panel

Use this panel to edit specific properties for the selected object. To learn more about the **Object Properties** panel, see the *Effects Generator manual*.

Because the plane will have video mapped onto it, you have to set the plane's luminosity value.

2. Click on the **Surface Settings** button. It's located near the center of the panel.

250  **Chapter 5**

The **Surface Settings** panel appears (following figure).



Figure 5.88: The Surface Settings Panel

Use this panel to adjust various surface properties of the selected object. Surface properties are inherent light properties that every object has. They are independent of any texture (skin) applied to an object. (Texture properties are adjusted separately.) For more on the **Surface Settings** panel, see the *Effects Generator manual*.

You want to change the object's **Luminosity**. Luminosity adjusts the amount of light the selected object emits.

Change the **Luminosity** value (following figure) to **255**.

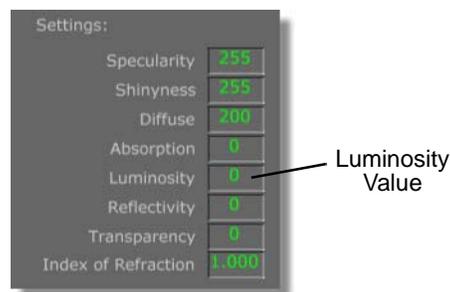


Figure 5.89: Changing the Luminosity Value

- Click the **X** button (following figure).



Figure 5.90: Closing the Panel

The Surface Settings panel closes, revealing the Object Properties panel underneath.

Because this effect spins the Program video off screen, revealing the Preview source underneath, you need to change the texture for the video plane.

- Click the **Texture Settings** button in the **Object Properties** panel to bring up the Texture Graphics panel (following figure).

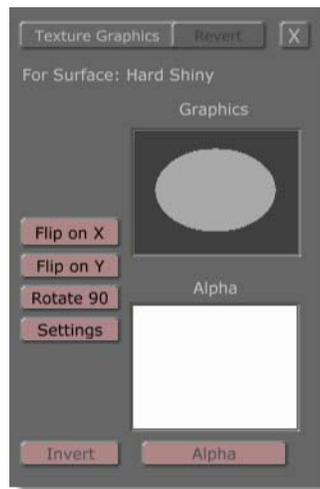


Figure 5.91: The Texture Graphics Panel

- Right-click in the **Graphics** window (following figure).

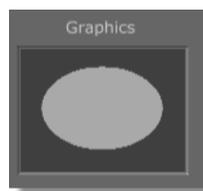


Figure 5.92: The Graphics Window

252  **Chapter 5**

The **Texture** pop-up menu appears (following figure).

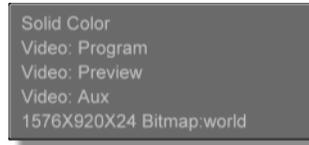


Figure 5.93: The Texture Pop-Up Menu

Use this pop-up menu to assign a texture to the selected object.

6. Select **Video: Program**.

This assigns Program video to the video plane.

You're done editing the video plane properties.

7. Click the **X** button at the top of the panel (following figure).



Figure 5.94: The X Button

The next step is to create and set properties for the sphere.

Creating A New 3D Primitive

This section covers creating the sphere object for the bouncing ball effect. Effects Generator can create a number of primitive objects using the Object Creation panel. A primitive is a basic geometric shape that you can create and edit.

In this tutorial, you need to create only one new primitive: the sphere.

Here's what you do:

1. Click the **Create** button in the **Object Controls** (following figure).

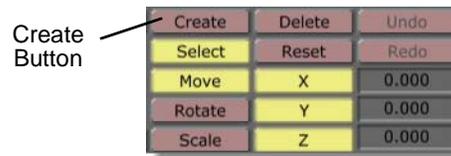


Figure 5.95: The Create Button

The **Object Creation** panel (following figure) appears in the upper left corner of the interface.



Figure 5.96: The Object Creation Panel

Use this panel to create an object, or replace an existing object with a new one (with different settings). For more details on how the **Object Creation** panel works, see the *Effects Generator manual*.

254 Chapter 5

- Click the **Type** button (following figure). It's located at the top of the panel.

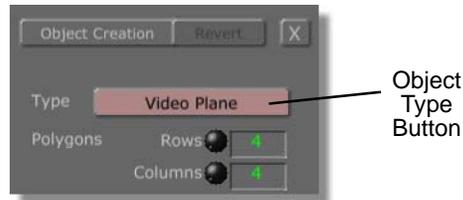


Figure 5.97: The Type Button

The **Type** pop-up menu appears (following figure).

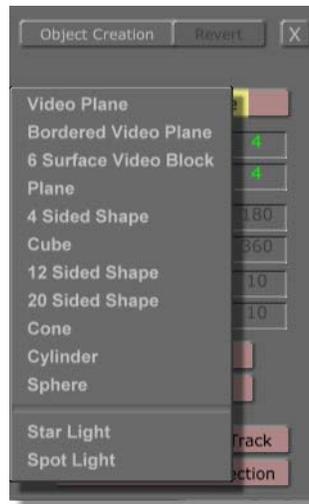


Figure 5.98: The Type Pop-Up Menu

This pop-up menu lists all the objects that can be created. The first ten objects are primitives (basic geometric shapes). The last two are lights.

- Select **Sphere**.
This sets the object you are creating to be a sphere. The button face changes to read **Sphere**.
- Locate the **Polygons** knobs and windows (following figure).



Figure 5.99: The Polygons Knobs and Windows

Use these controls to set the number of polygons you want to include in the object you are creating.

All primitives are created from polygons that are stacked together in rows and columns. The number of polygons in a shape determines how smooth the shape is when it is compiled. The more polygons you add, the smoother the primitive. The fewer polygons you add, the more blocky the primitive becomes.

You can change these values by clicking in the window, typing in a new value, and pressing **Enter** on your keyboard. You can also click on the knobs and drag right and left to increase and decrease the value.

Because you are making a sphere, you want the surface to be pretty smooth. Here's how you do this:

5. Click in the **Rows** window (following figure).



Figure 5.100: Changing the Rows Polygon Count

A cursor appears in the window.

6. Change the value to **20**. Press **Enter** on your keyboard to set the change.

The number of polygons for the rows of the sphere is now set to 20.

7. Click-and-hold on the **Columns** knob.

Drag the mouse left and right to decrease and increase a value.

8. Drag to the right to increase the **Column** value to **20**.

The number of polygons for each column in the sphere is now set to 20.

With the shape and number of polygons set for the sphere, it's time to set its surface properties.

1. Locate the **Surface** and **Texture** buttons (following figure) near the bottom of the panel.



Figure 5.101: The Surface and Texture Buttons in the Object Creation Panel

These buttons are used to assign a surface and texture to the primitive you are creating. The first button is the **Surface** button. It's used to apply pre-set reflectivity values (how much light reflects from the object, how brightly it reflects, and how focused the reflection is) to the surface of a primitive. The second button is the **Texture** button. It's used to apply a texture (sort of like a skin) to the primitive. The next steps show you how to do this.

2. Click on the **Surface** button.

256 Chapter 5

The **Surface** pop-up menu appears (following figure).



Figure 5.102: The Surface Pop-Up Menu

You see a list of pre-generated surfaces. Shiny surfaces reflect more light, while matte surfaces appear dull. For this tutorial, you want a dull surface.

3. Select **Soft Matte**.

The soft matte surface is set for the primitive. **Soft Matte** appears on the button face.

4. Click the **Texture** button (following figure).

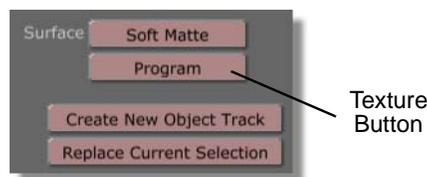


Figure 5.103: Clicking the Texture Button

A pop-up menu appears (following figure).

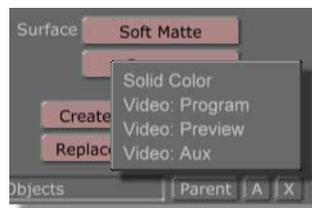


Figure 5.104: The Texture Pop-Up Menu

Use this menu to apply a texture to the object. The options allow you to set a video source or a solid color as the texture. If you have multiple objects in the workspace that have images mapped onto them, the file names for those images also appear in this pop-up menu.

For this tutorial, you want to apply a solid color to the sphere.

5. Select **Solid Color** from the pop-up menu.

Effects Generator now applies a solid color texture value to the sphere you're creating. The actual color must be applied once the object is created in the workspace (which you will do shortly).

- Click the **Create New Object Track** button (following figure) near the bottom of the panel.

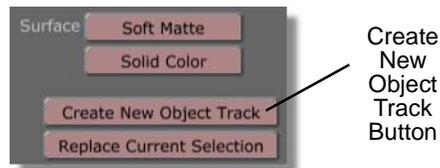


Figure 5.105: The Create New Object Track Button

The sphere appears in the workspace (following figure).

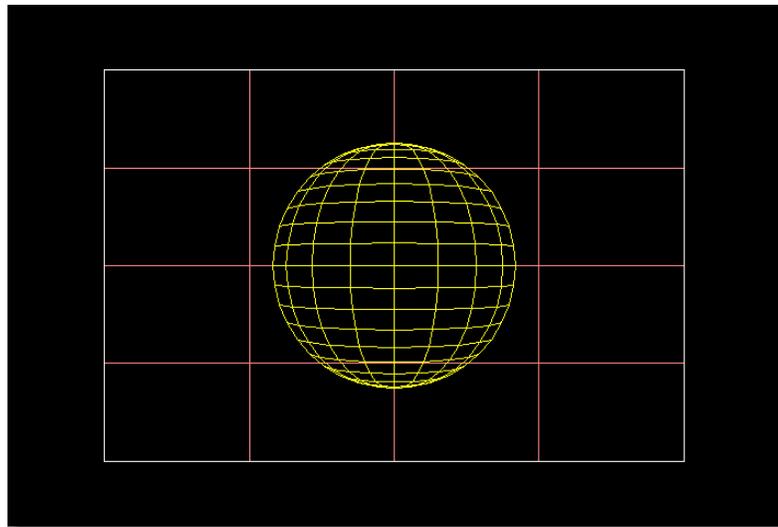


Figure 5.106: The New Sphere Object in the Workspace

Effects Generator automatically selects it (the sphere turns yellow while the video plane turns a dull red).

You are ready to set more properties for this sphere.

Adjusting The Sphere

As it stands, the sphere is a basic primitive with surface reflectivity settings applied. It has the potential for a texture to be mapped onto it. It does not have any actual color, however. It's also too big for this effect, so you'll have to resize it.

The following section shows you how to add a color texture and how to scale the sphere. In this tutorial, you apply the texture first. However, it makes no difference which you do first.

To make sure you don't accidentally select the video plane, turn off **Select**.

258  **Chapter 5**

1. Click the **Select** button (following figure).

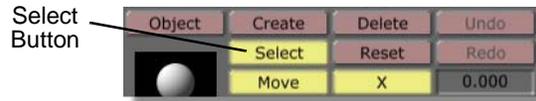


Figure 5.107: The Select Button

When selection is turned off, the button is no longer lit. By default, it's turned on. Now, you can apply a texture without accidentally selecting the video plane.

To apply the texture:

2. Navigate the bins to **GlobeCaster\Bins\Colors** (following figure).



Figure 5.108: The *GlobeCaster\Bins\Colors* Directory

For instructions on how to navigate through bins, see the *GlobeCaster User's Guide*.

In this bin, you find a number of folders each labeled a different color. You can double-click on any of these folders to open them up and select from a range of colors within. This tutorial uses red.

3. Double-click on the folder labeled **Red**.

The folder opens and reveals a number of picons, all some shade of red (following figure).

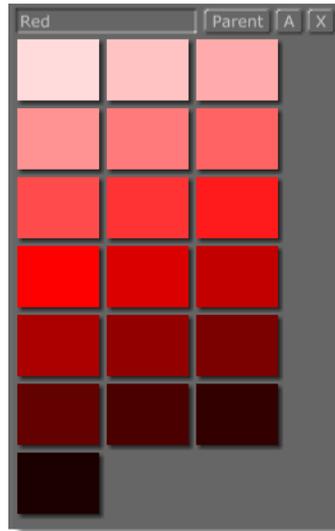


Figure 5.109: The Red Color Picons

4. Drag-and-drop the picon that is located three rows down and in the middle column (following figure) onto the sphere.

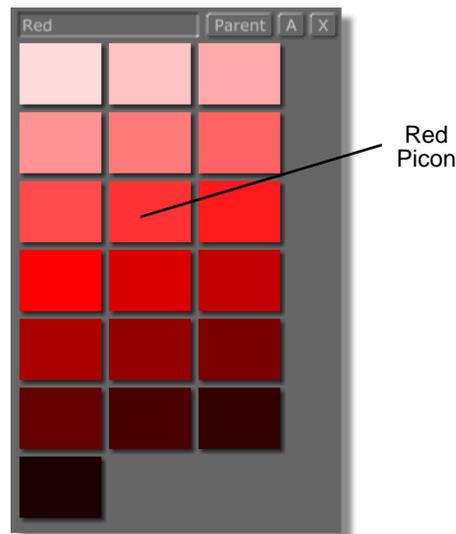


Figure 5.110: The Red Picon

Effects Generator applies the color to the sphere.

260 Chapter 5

If you began a new scene at the beginning of this tutorial, you have been viewing your work so far in wireframes. You do not see the texture applied to the object in the workspace. However, you see it applied to the sphere in the **Object** picon (following figure).

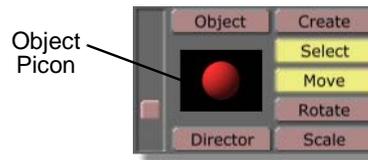


Figure 5.111: The Sphere with Texture in Object Picon

With a texture applied, it's time to scale the sphere. It's too big now, so you must make it smaller.

Here's what to do:

1. Click the **Scale** button (following figure).

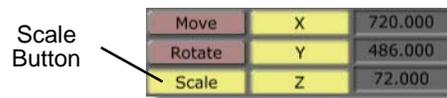


Figure 5.112: The Scale Button

The button lights up, and the scaling function activates.

The **X**, **Y**, and **Z** buttons to the right of the **Scale** button are used to constrain scaling. You can toggle these buttons off and on in any combination. You can also click in the windows to the right of the buttons to type in new values for each of these settings.

2. Notice the value in each window is **300**.
These values represent the diameter of the sphere along the three planes.
3. Resize the sphere to the following values:

Move	X	130
Rotate	Y	130
Scale	Z	130

Figure 5.113: The Sphere's Scale Values

4. You can do this in two ways.
 - a. Hold down **Ctrl** on your keyboard, and click-and-drag on the object in the workspace towards the left until the three values read **130**.

Holding down the control key scales an object while maintaining its aspect ratio.

- b. Click in each of the **X**, **Y**, and **Z** windows, and change the values to **130**. Press **Enter** on your keyboard after each change.

As you change each value, Effects Generator scales the sphere down. When you finish, the sphere is much smaller (following figure).

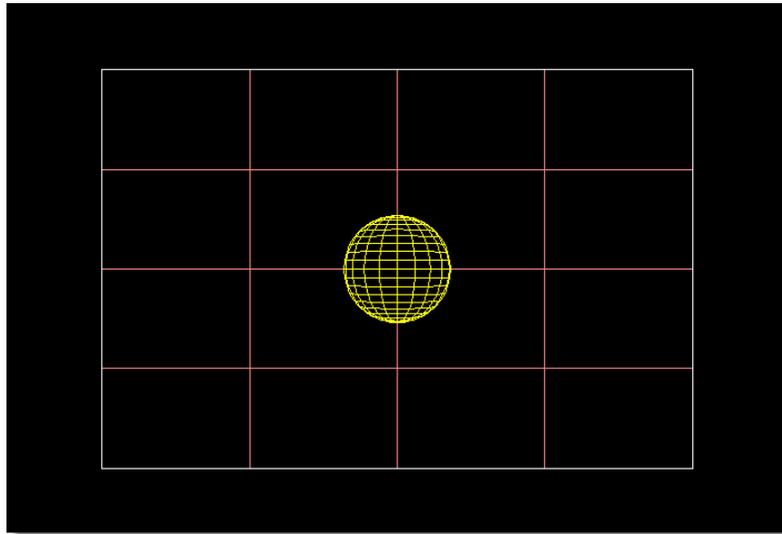


Figure 5.114: The Sphere at Its New Size

You've created a new 3D primitive object. You also applied texture and surface settings to it. The next step is to start creating the animation for this effect. However, before you do this, you might want to save what you've created already. This way, if you don't like your results after the animation is complete, you can always reload from this point and start again. Saving frequently is a good way to back up your work.

262 Chapter 5

Saving What You Have So Far (Optional)

This step is an easy thing to do. It doesn't take long to perform, and it may save you time in the long run. Whenever you are creating a large project, it's always a good idea to save frequently as you go.

Here's how you can save a work in progress:

1. Locate the **Inc Project** (Include Project) and **Inc Effect** (Include Effect) buttons (following figure). They are a set of green buttons in the middle of the toolbar.

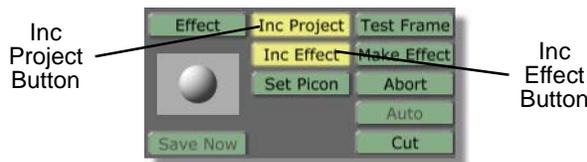


Figure 5.115: The Inc Project and Inc Effect Buttons

Use these buttons to decide what you want to save when you are creating an effect. When you create an effect, it is composed of a set of instructions that Effects Generator uses to create it. It also includes the actual effect once it is compiled (created). The **Inc Project** button (Include Project button) saves the instructions that make up your project. The **Inc Effect** button (Include Effect button) saves the actual effect.

For this stage of the tutorial, you just want to save the instructions. This means you don't have to spend time waiting for Effects Generator to compile an effect that's not finished.

2. Be sure the **Inc Project** button is turned on.
3. Click the **Inc Effect** button to turn it off.

With these settings, when you save your work Effects Generator only saves the project.

Next, you want to set a picon for the effect so that you can recognize it in the bins.

4. Locate the **Set Picon** button (following figure).

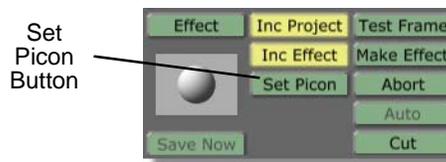


Figure 5.116: The Set Picon Button

The **Set Picon** button is not available until you either compile your effect or turn off the **Inc Effect** button.

5. Click the **Set Picon** button.

Effects Generator takes a grab of the workspace in its current state and creates a picon of it. The picon appears as the **Object** picon in the toolbar (following figure).

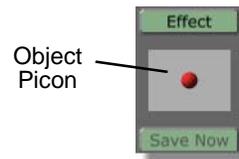


Figure 5.117: The Object Picon

6. Drag-and-drop the **Object** picon into a convenient bin. The default Effects Generator projects bin is **GlobeCaster\Bins\Pfx\Projects**.

Your work is saved. A picon of the project appears in the bin (following figure).

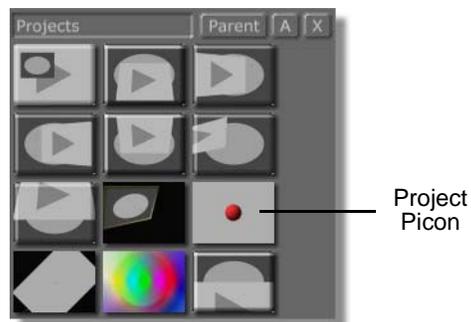


Figure 5.118: The Project Picon in a Bin

With the project saved up to this point, you can proceed on to part two of this tutorial. In the second half of the tutorial, you animate the sphere and video plane, and compile the finished effect.

264  **Chapter 5****Making A Bouncing Ball Transition (Part Two)**

In the first half of this tutorial you laid the groundwork to complete the effect. You edited new scene properties, and created and edited object properties. In the second half of this tutorial, you animate the sphere and video plane.

Remember that the ultimate goal for this effect is to have the sphere fly in from off screen, hit the video plane, and bounce off. In reaction to the sphere hitting it, the plane spins off screen. This chain of events creates the transition.

Using Director Mode

Because of the relative complexity of the animation involved in this tutorial, editing movement is hard to carry out from the normal (default) workspace view. That's where **Director** mode comes in. Use Director mode to edit and preview your scene from a different point of view. (Director mode is also covered in the Reference chapter in the *Effects Generator manual*.)

When you are working in the workspace, you are looking through the scene camera. This camera shows you what an audience sees when they watch your effect. Director mode takes you from this point of view and places you outside the scene, so that you can see everything within the scene from different angles.

To enter Director mode:

1. Locate the **Director** button (following figure). It's a red button on the left side of the toolbar.

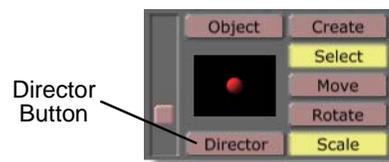


Figure 5.119: The Director Button

Use this button to toggle Director mode on and off.

2. Click the **Director** button.

The workspace view changes (following figure).

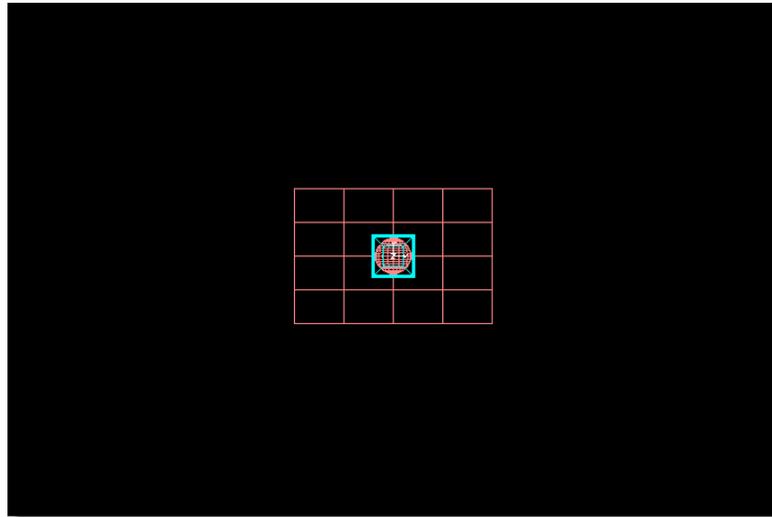


Figure 5.120: The Workspace in Director Mode

Your point of view is now from *behind* the scene camera. You see the video plane, the sphere, a light blue box, and a white “L” shape. Both primitives are a dull red. This is because neither is selected. When you first enter Director mode, no objects are selected. The light blue box is the scene camera. The white “L” is the Director Axis (see below).

Right now, you can't see much. All the objects appear to be clustered together. The advantage to Director mode is that you can change your point of view without affecting your work. You do this by clicking-and-dragging around the workspace. Up and down moves your point of view above and below the scene. Left and right moves your point of view around the scene. When you change your point of view this way, you always face the Director Axis. Because of this, your point of view moves in a sphere around the scene. You can constrain the movement of your point of view the same way you constrain movement of objects, by turning off the button (in the toolbar) of the axis you do not want to move your view along.

For this tutorial, you need to be able to see how the sphere looks as it flies towards the video plane, hits it, and bounces off.

3. Click-and-drag down and to the left.

266 Chapter 5

Your view of the scene changes to a three quarters view (following figure).

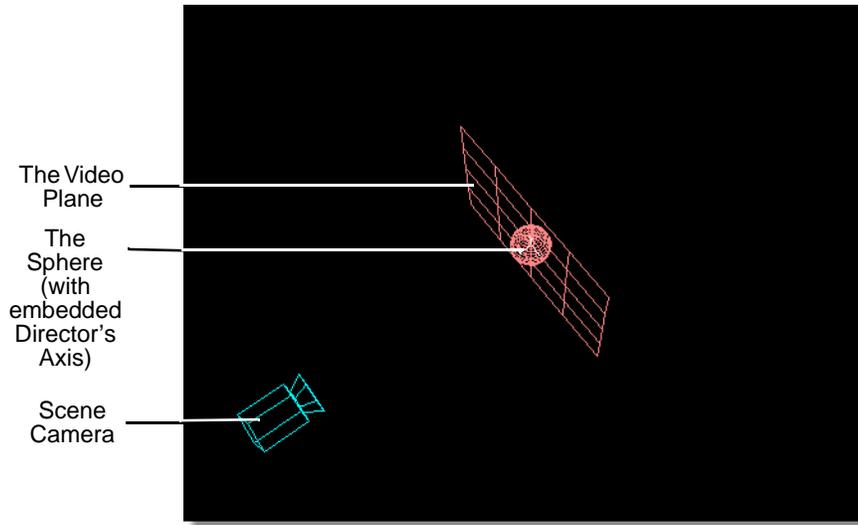


Figure 5.121: The Adjusted View

You see the sphere object embedded in the video plane. Also notice the Director Axis at the center of the sphere. The axis remains facing the same way as you change your point of view. The labels on the axis always face the same way as well (down the Z-axis). This way, you can keep track of which way is “front.”

At this point you cannot edit any of the objects using the mouse. You can enter an editing mode while in Director mode by pressing **d** on your keyboard. You can tell you're in this editing mode because one of the objects in the scene becomes selected (turns yellow or green) if you are viewing the workspace in wireframe. While in this edit mode, you cannot change your point of view. You can toggle this editing mode on and off by pressing **d**.

4. Press **d** on your keyboard.

You enter Director mode's editing mode. The sphere turns yellow (following figure).

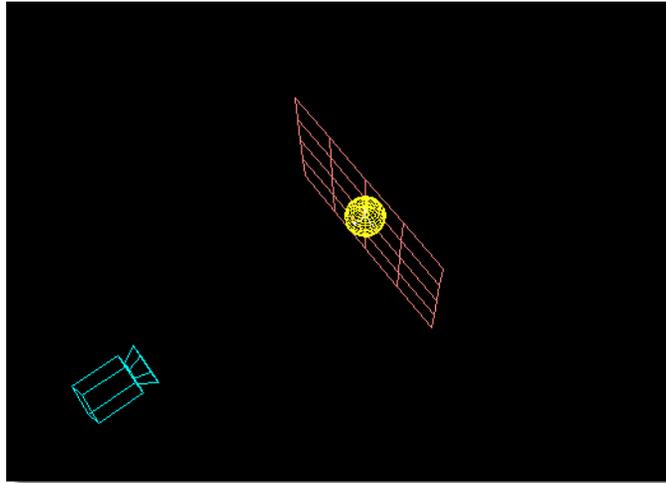


Figure 5.122: Activating the Edit Mode in Director Mode

Now, any time you click-and-drag in the workspace, you edit the sphere.

At any point, if you want to view the workspace through the scene camera, press **v** on your keyboard. To leave that view and return to the edit mode for Director, press **v** again.

To leave Director mode, click the **Director** button again.

Now that you are in Director mode, you can begin to create the animation for each of the primitives.

268 Chapter 5

Setting The Sphere's Starting Position

This tutorial involves the sphere flying in, hitting the video plane, and bouncing off. When the sphere hits it, the video plane spins off screen. Because the video plane is reacting to the sphere, it's easier to animate the sphere first, then work with the video plane.

All animation in Effects Generator is done with keyframes. Keyframes mark points in the timeline at which an object changes from a previous state (position, size, shape, etc.). Effects Generator animates the steps in between. To animate the sphere in this effect, you must set three keyframes.

Here's what you need to do:

1. Make sure the sphere is selected. When the sphere is selected it appears yellow (or green) in the workspace.

If the sphere isn't selected, click-and-drag the **Object Slider** in the **Object Controls** until the sphere appears as the **Object** picon (following figure).

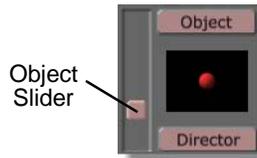


Figure 5.123: Dragging the Object Slider

2. Make sure the **Select** button is turned off (not lit up).
3. Make sure the **Move** button is turned on (lit up).
4. Click the **First Frame** button in the **Transport Controls** (following figure).



Figure 5.124: The First Frame Button

This makes sure that you are at the beginning of your effect before you begin editing.

Because the sphere flies in from off screen, you must first change the sphere's starting position. You can move an object two ways. You can click-and-drag the object. You can also enter specific values in the **X**, **Y**, and **Z** windows. For this tutorial, you are given the exact positions you need, so it is easier to type in the values.

- Enter the following values in the **X**, **Y**, and **Z** windows in the toolbar. Press **Enter** on your keyboard to set each change after each value.

Move	X	-400
Rotate	Y	200
Scale	Z	700

Figure 5.125: The Starting Move Values for the Sphere

The sphere moves as you enter each value. When all three values are entered, the sphere is positioned to the left of the scene camera (following figure).

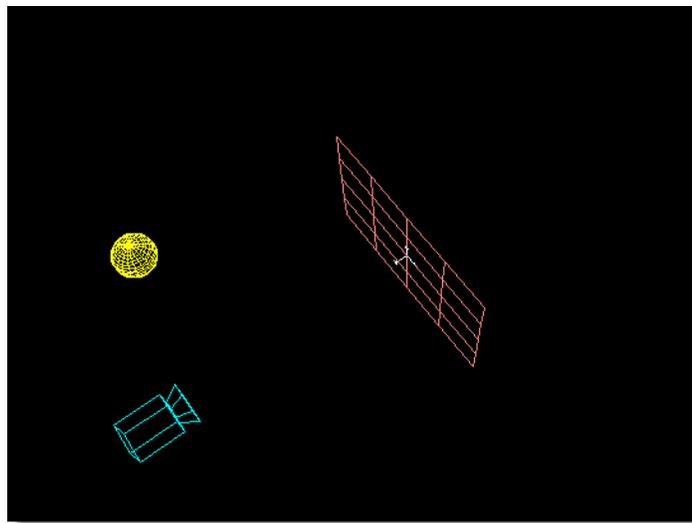


Figure 5.126: The Sphere at New Starting Position

With the sphere's starting position set, you are ready to begin animating.

Animating The Sphere

To begin, you must set the keyframe at which the sphere first hits the video plane. To do this, you first set the Timecode Slider to the frame where you want to create the keyframe. Then, you change the position of the sphere.

- Drag the **Timecode Slider** (following figure) to **00:00:00:17.0**.



Figure 5.127: Dragging the Timecode Slider

This sets the Timecode to the seventeenth frame in the effect. Notice that the sphere in the workspace turns green.

270 Chapter 5

Objects in the workspace appear yellow when they are selected and you are on one of their keyframes. When you are not on a keyframe, the object turns green.

2. Enter the following values in the **X**, **Y**, and **Z** windows in the toolbar.

Move	X	200
Rotate	Y	0
Scale	Z	66

Figure 5.128: Keyframe Values for the Seventeenth Frame

The sphere moves as you enter each value. When all three values are entered, the sphere is positioned on the right side of the video plane, just touching it (following figure).

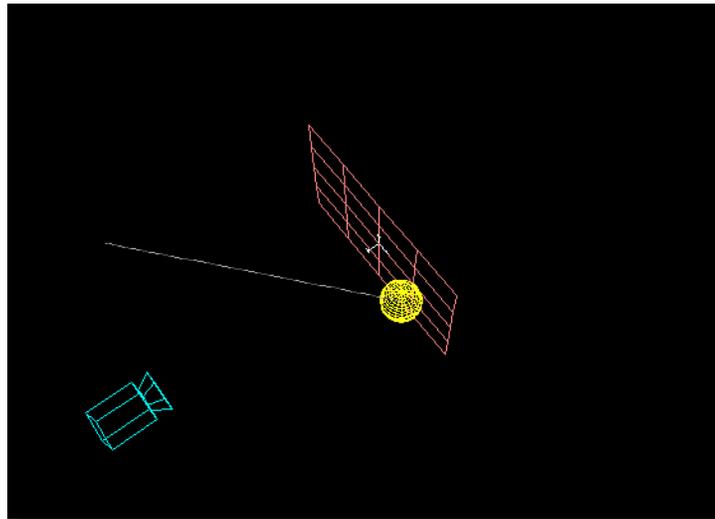


Figure 5.129: The Sphere's Position at the 17th Frame

Because you changed the sphere's position, you set a keyframe at **00:00:00:17.0**. The sphere turns yellow, letting you know that a keyframe is set. The dashed line is the sphere's movement path.

If you want to change your view, you can always press **d** on your keyboard to leave the edit mode and return to Director mode. You can reposition your view there, and return to the edit mode by pressing **d** again.

Even though the sphere is hitting the plane, to make the effect appear more realistic, the sphere should travel a little bit beyond the plane before it bounces back. You want to do that now.

1. Drag the **Timecode** Slider to **00:00:00:23.0** (following figure).



Figure 5.130: Dragging the Timecode Slider

This sets the timecode to the twenty-third frame in the effect. Notice that the sphere in the workspace turns green.

2. Enter the following values in the **X**, **Y**, and **Z** windows in the toolbar.

Move	X	300
Rotate	Y	0
Scale	Z	-66

Figure 5.131: Keyframe Values for the Twenty-Third Frame

The sphere moves as you enter each value. When all three values are entered, the sphere is positioned on the opposite side of the video plane (following figure).

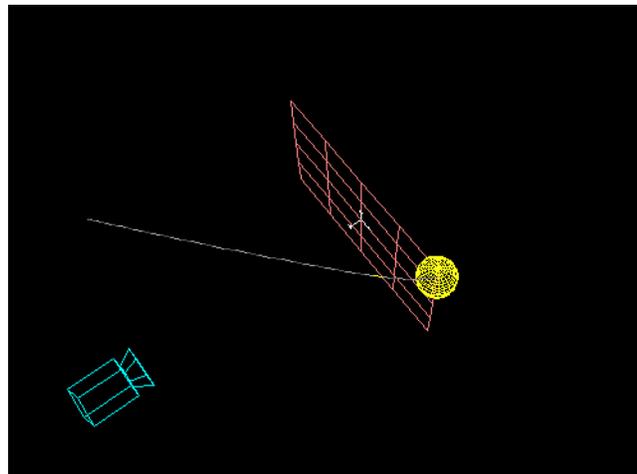


Figure 5.132: The Sphere's Position at the Twenty-Third Frame

Notice the movement path has a slight arching shape to it.

From here, you want the sphere to bounce back off the plane. This is the last keyframe you have to set to complete the sphere's animation.

272  **Chapter 5**

1. Click the **Last Frame** button in the **Transport Controls** (following figure).



Figure 5.133: The Last Frame Button

- The Timecode Slider jumps to the end of the effect, frame **00:00:01:09.1**.
2. Enter the following values in the **X**, **Y**, and **Z** windows in the toolbar.

Move	X	200
Rotate	Y	300
Scale	Z	400

Figure 5.134: Keyframe Values for the Last Frame

The sphere moves as you enter each value. When all three values are entered, the sphere is positioned out of view of the scene camera.

You've just finished animating the sphere.

**Previewing
Your Work
(Optional)**

With the animation for the sphere complete, you might want to see what you've done up to this point. You can preview the effect.

1. Press **d** on your keyboard.

You exit the edit mode and return to Director mode.

2. Press **v** on your keyboard.

Your view changes to the scene camera's view (following figure).

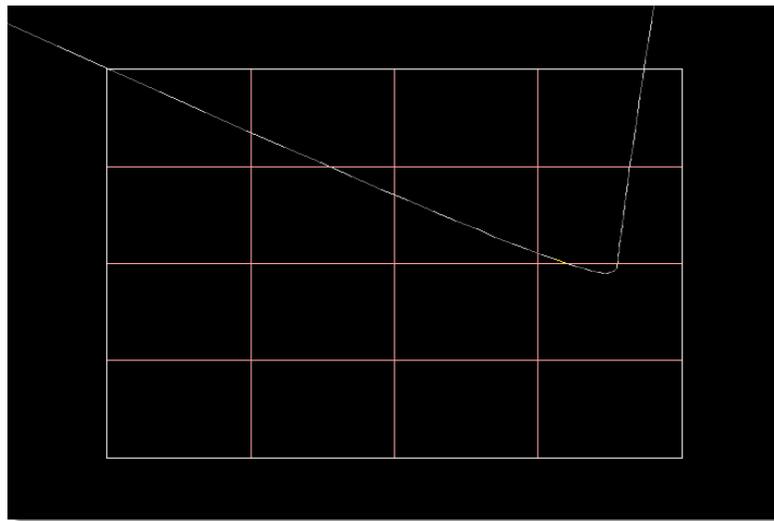


Figure 5.135: Viewing the Workspace After Pressing the v Key

The video plane fills the workspace. You don't see the sphere, but you do see its movement path.

3. Click the **First Frame** button in the **Transport Controls**.

The Timecode Slider jumps to the beginning of the effect. The sphere returns to its starting position (but you still don't see it in the workspace view because it's off screen).

4. Click the **Play** button in the **Transport Controls** (following figure).

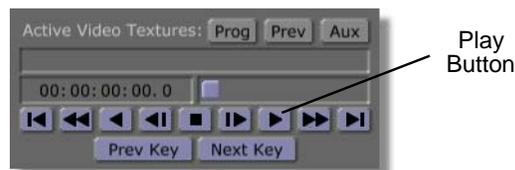


Figure 5.136: The Play Button

The effect runs (following figure).

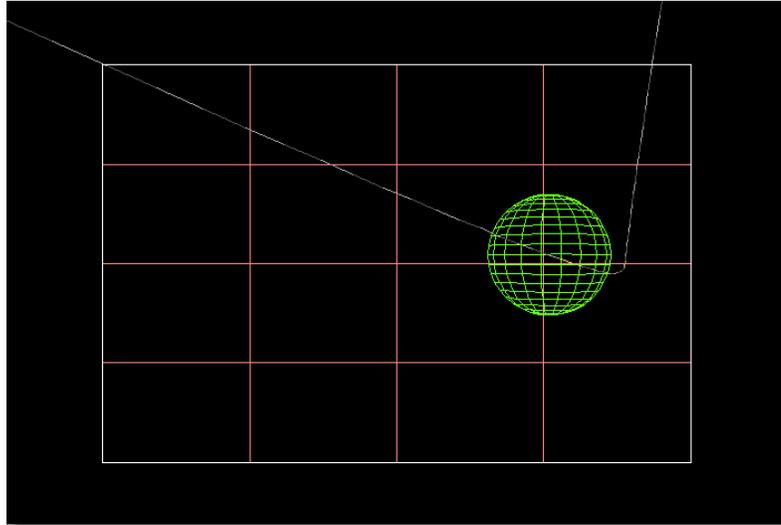


Figure 5.137: The Effect Running

When you preview your effect, it plays back at a slower speed than it actually runs after compiling. You see the sphere fly in from the top left of the screen, hit the right side of the video plane, and pass through it. It then shoots up and off the right side of the screen.

5. Return to the beginning of the effect.

Adding Rotation To The Sphere (Optional)

The effect looks pretty good so far. But one thing should be added. The sphere looks dull because aside from its movement, it's pretty much remaining stationary. You can give the sphere some character in several ways. The easiest way is to add rotation to the sphere's movement. Though the rotation will not be readily apparent in the finished effect, it will make a difference. Besides, if you decide later to add a different texture to the sphere, the rotation will already be in place.

To add rotation, you can use the existing keyframes. This way, the amount of changes you have to add are minimal. You edit keyframes in the timeline.

The timeline shows all the keyframes for each object located in a main track. The dots, called control points, represent the keyframes. Click the + button to the left of an object's name, and value tracks appear below the main track. The button face changes to a -. The value tracks display a range of values, each color coded by type of value. Click the - button again to close the value tracks.

1. Click the control point in the timeline for the keyframe at **00:00:00:17.0** (following figure).

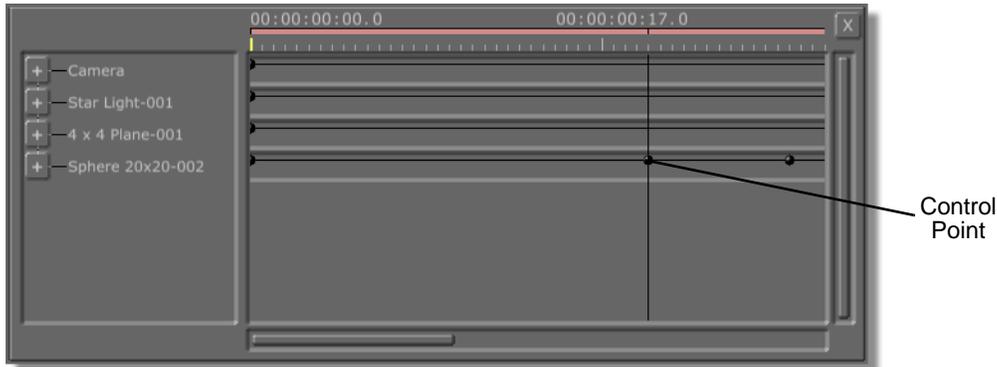


Figure 5.138: The Control Point for the 17th Frame

The timeline moves to the keyframe and selects it. The Timecode Slider jumps to the seventeenth frame. The control point turns blue. The sphere is automatically selected.

2. Click the **Rotate** button (following figure).

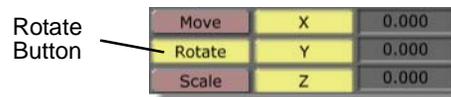


Figure 5.139: The Rotate Button

When you click the **Rotate** button, the **X**, **Y**, and **Z** windows reset to **0.000** (previous figure) because there are no rotation values set for the sphere at this time.

3. Set the **X**, **Y**, and **Z** values to the following:



Figure 5.140: The Rotate Values for the Sphere

The sphere rotates. Because you have changed the position of the sphere from its starting position, Effects Generator sets a keyframe for rotation at frame 00:00:00:17.0.

You don't have to set any more keyframes for rotation. Effects Generator automatically animates the sphere's rotation to match the keyframe at 00:00:00:17.0. Because the last keyframe has no rotation settings, Effects Generator animates the sphere's rotation back to its default state (all values set to 0). This gives the ball a realistic spin as it bounces off the video plane.

276 Chapter 5

To preview your work:

1. Click the **First Frame** button in the **Transport Controls**.
2. Click the **Play** button in the **Transport Controls**.

The effect plays through with the sphere's new rotation.

3. Return to the beginning of the effect.

Saving What You Have (Optional)

At this point, you can save what you've worked on so far. Before you save, be sure the **Inc Effect** button is turned off.

Because you've already saved once, you have two options for saving at this point. First, you can drag-and-drop the **Effect** picon into a convenient bin. This creates a second file for the same effect saving everything you've done up to this point. A second picon appears in the bin.

Second, you can click the **Save Now** button in the workspace (following figure).

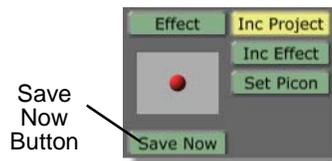


Figure 5.141: The Save Now Button

This overwrites the file you saved earlier.

Which method to use is up to you, depending on your editing style.

Animating The Video Plane

With the sphere animated, the next stage of this effect is to animate the plane. The animation for the plane involves setting just a few keyframes for rotation.

Before you begin editing the video plane, you need to adjust your point of view so that you can set the rotation of the video plane. Here's what you need to do:

1. Press **d** on your keyboard to return to **Director** mode.

The workspace view changes to Director mode. The view returns to the last perspective you were using. You also automatically enter Director mode's editing mode.

2. Click-and-drag the **Object Slider** to select the video plane (following figure).

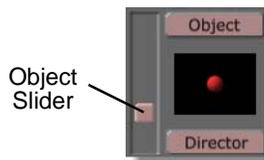


Figure 5.142: Selecting the Video Plane

The video plane in the workspace turns yellow.

You can also press **p** on your keyboard to toggle through the primitives in the workspace.

With the video plane selected, the next step is to change your point of view to look straight down onto the plane from above.

3. Press **m** on your keyboard.

The workspace view changes so that you are looking down the Y-axis of the Director's axis in the workspace (following figure). The video plane seems to have vanished, but it's still there. Because you are looking at the edge of the video plane, you can't see it.

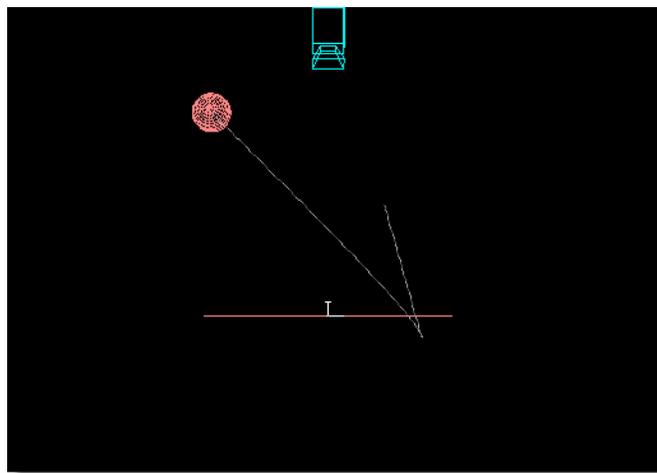


Figure 5.143: Workspace View Down the Y-Axis

You can change your point of view to look down the axes of the workspace with keyboard shortcuts.

- n** Looks down the X-axis. You can toggle between looking from the left, and looking from the right of the workspace.
- m** Looks down the Y-axis. You can toggle between looking down from the top, or up from the bottom of the workspace.
- b** Looks down the Z-axis. You can toggle between looking from the front, and from the back of the workspace.

Next, you want to be able to see the video plane.

4. Press **v** on your keyboard.

You leave the edit mode and return to Director mode. The primitives in the workspace turn a dull red indicating that they are not selected.

278  **Chapter 5**

5. Click-and-drag upwards in the workspace until you see just a little bit of the video plane (following figure).

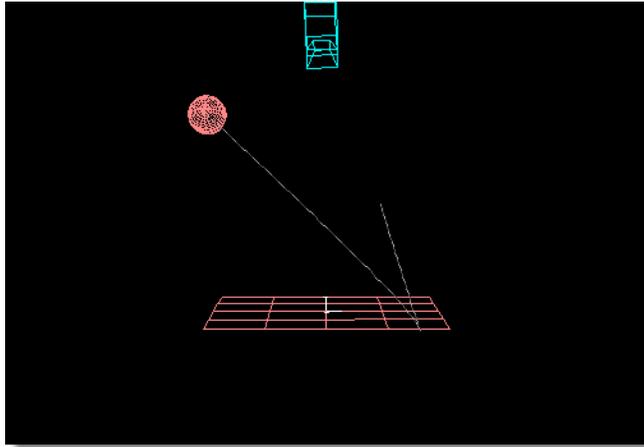


Figure 5.144: Adjusted View of the Video Plane

6. Press **d** again.

You return to Director mode's editing mode.

With the workspace view set for editing, it's time to start rotating the video plane. Animating the video involves rotating the video plane and using the timeline to set the movement for each keyframe you create.

You need to edit the video plane's very first keyframe.

1. Locate the + button to the left of the video plane's name in the timeline (following figure).

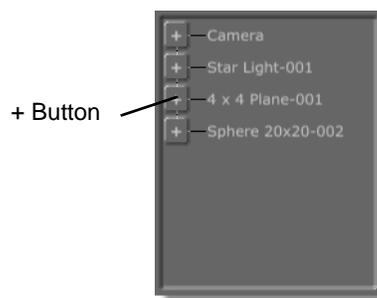


Figure 5.145: The + Button in the Timeline

2. Click the + button.

A series of tracks pops down below the video plane's main tracks (following figure).



Figure 5.146: The Video Plane's Value Tracks

These are the value tracks. They are used to set the values of individual properties. All objects have value tracks. The values are arranged by type, and the control points for each value are color coded by type.

3. Locate the first control point for **Y Rotation** (following figure).

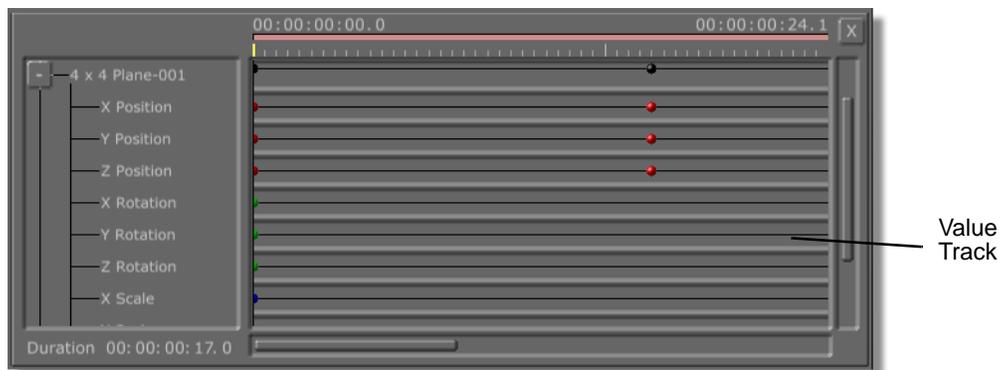


Figure 5.147: Y Rotation Value Track

4. Right-click on the first control point.

280 Chapter 5

The **Keyframe** pop-up menu appears (following figure).

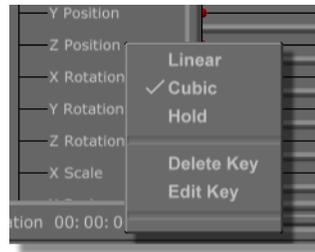


Figure 5.148: The Keyframe Pop-Up Menu

5. Select **Hold**.

With **Hold** selected, Effects Generator maintains the video plane's Y Rotation value without change until the next keyframe. This is important, because you don't want the video plane to start moving until the ball hits it.

You want to do the same thing for movement.

1. Right-click on the first control point for **Y Position**.
2. Select **Hold** from the pop-up menu that appears.

Effects Generator holds the video plane's current Y Position value until you change it at a later keyframe.

The first keyframe is set. Next, you must set the second keyframe. The second keyframe is meant as a place holder for Y Rotation. It tells Effects Generator that you want the video plane to start moving after that point. You must first advance the timeline to the seventeenth frame, where the ball hits the plane. Then, set a keyframe there.

1. Drag the **Timecode Slider** to the 17th frame (following figure).



Figure 5.149: Dragging the Transport Controls

2. Click the **Rotate** button in the toolbar (following figure).

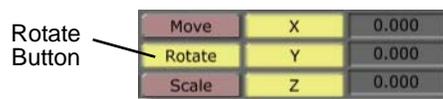


Figure 5.150: Clicking the Rotate Button

3. Enter **0** in the **Y** window.

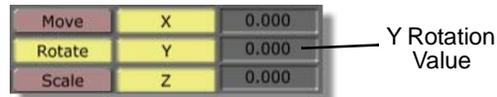


Figure 5.151: Changing the Y Rotation Value

Though you are not changing the rotation value for Y, by entering **0**, you set a keyframe. A control point appears in the timeline for this keyframe (following figure).

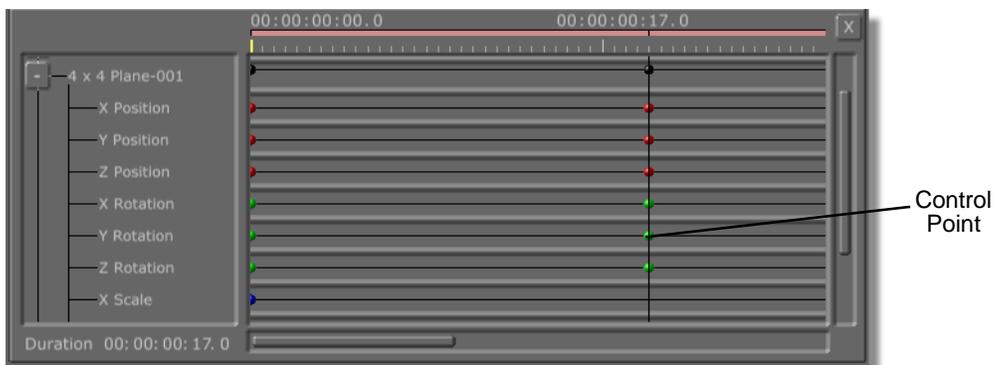


Figure 5.152: The Control Point at the 17th Frame

4. Right-click on the control point for **Y Rotation** (previous figure).
The **Keyframe** pop-up menu for that keyframe appears (following figure).

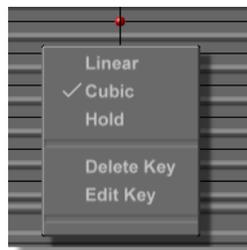


Figure 5.153: Keyframe Pop-Up Menu for the Seventeenth Frame

Because you want the plane to react to the ball hitting it, you want the plane to rotate at a constant rate, starting at this keyframe.

5. Select **Linear**.

The second keyframe is set. However, you have not created any animation for the plane. The previous two sets of steps were carried out to make sure the plane begins rotating only when you want it to.

282 Chapter 5

The following steps set animated movement for the plane. Remember that the plane is being pushed back by the ball, and then spins off screen.

1. Drag the **Timecode Slider** (following figure) to the 23rd frame.

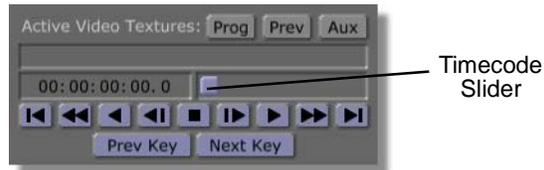


Figure 5.154: Dragging the Timecode Slider

The timeline advances to the 23rd frame in the effect. Remember, you placed a keyframe for the sphere at this frame.

At this keyframe, you want to set the plane's first rotation in reaction to the sphere.

2. Enter the following value for **Rotate**.

Select	Reset	Redo
Move	X	0.000
Rotate	Y	40
Scale	Z	0

Figure 5.155: Y Rotation Value

The plane rotates in the workspace (following figure).

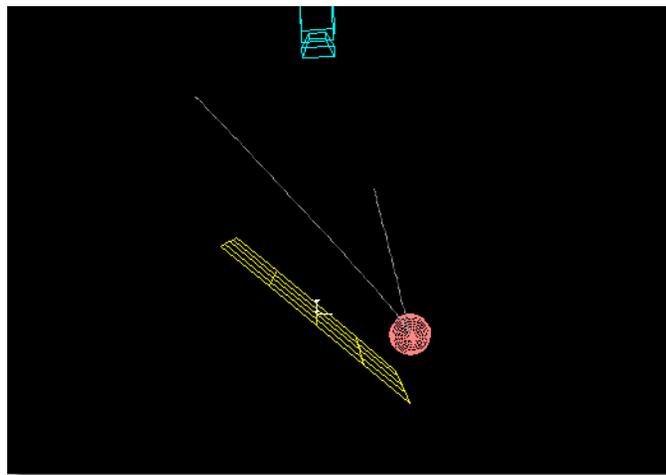


Figure 5.156: The Plane Rotating at the Twenty-Third Frame

3. Right-click on the **Y Rotation** control point for this keyframe in the timeline (following figure).



Figure 5.157: The Control Point

The **Keyframe** pop-up menu appears for this control point (following figure).

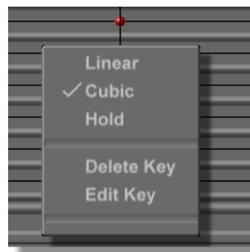


Figure 5.158: Keyframe Pop-Up Menu for Frame 00:00:00:23.0

4. Select **Linear**.

Next, you want to set a keyframe for the plane's Y Position value. This keyframe is a placeholder like the keyframe set for Y Rotation at frame 00:00:00:17.0. It tells Effects Generator that you want animated movement to start after this point.

1. Click the **Move** button.
2. Enter **0** in the **Y** window.

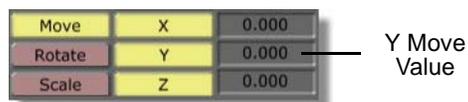


Figure 5.159: Changing the Y Move Value

A keyframe appears in the timeline at 00:00:00:23.0.

3. Right-click on the **Y Position** control point at the 23rd frame.
4. Select **Linear** from the **Keyframe** pop-up menu.

284 Chapter 5

The plane does not move until after frame 00:00:00:23.0.

That's it for setting this keyframe. Now, you must set the last keyframe.

The last keyframe is the video plane's final position in the effect. It will be positioned out of the scene camera's view. To make sure the video plane is not in the scene camera's view, you must first leave director mode. Then, you can begin your edits.

1. Click the **Director** button in the toolbar.

The workspace view leaves Director mode and returns to its normal view point (following figure).

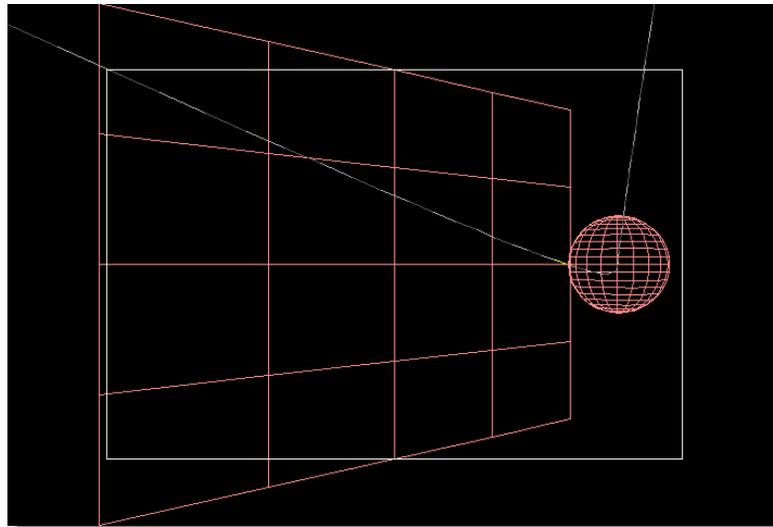


Figure 5.160: The Workspace View

2. Click the **Last Frame** button on the **Transport Controls** (following figure).



Figure 5.161: The Last Frame Button

The timeline moves to the last frame of the effect. In the workspace, the sphere jumps off screen, and the plane remains in the same position.

3. Change the plane rotation to the following values.

Move	X	0.000
Rotate	Y	230
Scale	Z	0.000

Figure 5.162: Plane Rotation Values at the Last Frame

The plane rotates to a 230 degree angle along the Y-axis (following figure).

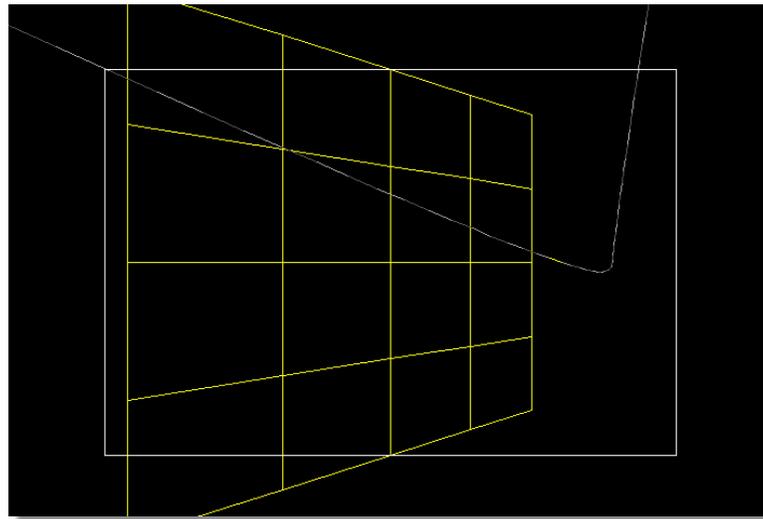


Figure 5.163: The Video Plane Rotated

With the plane rotated to its final position, you can move it out of the scene camera's view. Remember that the safe area marks off the scene camera's view. If you move the plane outside of this border, the plane will seem like it's been knocked completely away.

4. Click the **Move** button in the toolbar.

You are now set to move the video plane.

Before you begin moving the plane, you want to constrain movement to only the X-axis. This way, the plane spins off screen smoothly.

5. Click on the **Y** and **Z** buttons in the toolbar to turn off movement for the Y-axis and Z-axis (following figure).

Move	X
Rotate	Y
Scale	Z

Figure 5.164: The Y and Z Movement Buttons Turned Off

286 Chapter 5

6. Click-and-drag on the video plane in the workspace. Drag it to the left until it is completely outside of the safe area (following figure).

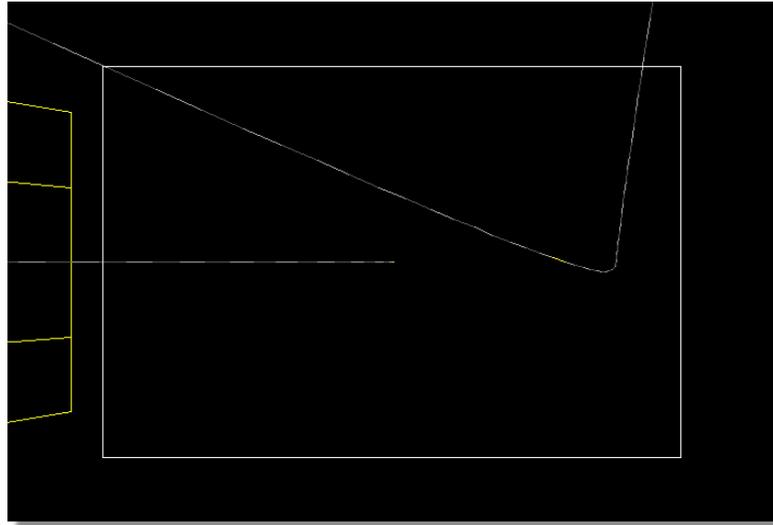


Figure 5.165: The Video Plane Moved

You're now finished with creating the effect.

You can preview the effect by clicking the **First Frame** button in the Transport Controls. Then click the **Play** button. The next step is to save what you have and compile the effect.

Saving What You Have (Optional)

Before you compile, it's always a good idea to save your work.

Be sure the **Inc Effect** button is turned off.

Because you've already saved once, you have two options for saving.

- a. You can drag-and-drop the **Effect** picon into a convenient bin. This creates a second file for the same effect, saving everything you've done up to this point. A second picon appears in the bin.
- b. You can click the **Save Now** button in the workspace (following figure).

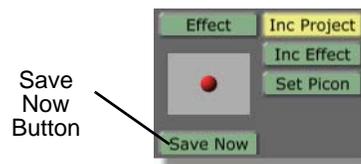


Figure 5.166: The Save Now Button

This overwrites the file you saved earlier.

Which method to use is up to you, depending on your editing preference. Once the effect is saved, you can begin compiling.

Compiling the Effect

The final step in any effect creation in Effects Generator is compiling. To compile, do the following:

1. Turn on the **Inc Effect** button (following figure).

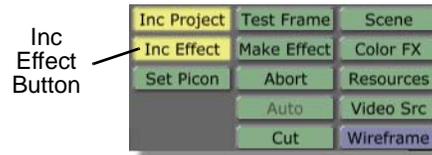


Figure 5.167: The Inc Effect Button On

2. Click the **Make Effect** button (following figure).

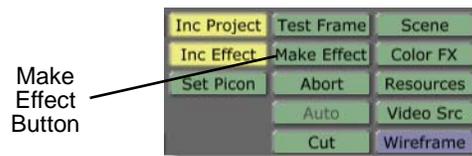


Figure 5.168: The Make Effect Button

The toolbar ghosts out except for the **Abort** button. The **Progress Meter** appears (following figure).



Figure 5.169: The Progress Meter

This effect takes around 20 to 25 minutes to compile, depending on your host PC and hardware.

3. Once the effect is finished, drag-and-drop the **Effect** picon into a convenient bin to save the compiled effect.

Effects Generator saves the compiled effect in the bin you selected. You can now use this effect in Switcher or Editor with any video source. You can switch video sources in real time, so you don't have to compile this effect again.

Wrap Up

This tutorial taught you how to create a transition using a 3D object and a video plane. You learned how to create a 3D primitive, how to apply surface settings and a texture to that primitive, and how to animate it. You were also introduced to Director mode as an alternate editing mode for creating 3D effects.

With the skills you learned from this tutorial, you can go on to create further three-dimensional effects using different primitives. You can use a number of different primitives in the same effect and animate each of them. You can create transitions, logos, effects for closing credits, overlays, and more. Don't forget that you can

288  **Chapter 5**

apply a video source texture to any primitive in Effects Generator. Experiment with what you know, and see what you come up with.

TUTORIALS MANUAL EDITOR TUTORIALS



Chapter 6

GlobeCaster Editor Tutorials

This section is intended to provide you with practical, applicable tutorials using GlobeCaster's Editor.

The tutorials are:

- Editing To Audio: Creating A Commercial..... 292
- L-Cuts: Complete Voiceover..... 333
- L-Cuts: Partial Voiceover With Audio Transition 337

292 Chapter 6

Editing To Audio: Creating A Commercial With Voiceover

Most of the time, an editor begins with the video for a project and selects audio to go along with it. There are quite a few cases, however, where just the opposite is true. Examples include music videos and commercials or documentaries with narration. In these cases, you need to cut the video to best match the existing audio.

GlobeCaster's Editor and Time Machine offer a suite of tools for editing to audio, and this tutorial takes a look at how you can use them to create a 30-second commercial with voiceover.

The following concepts are covered:

- Setting up bins for a project
- Stripping video from a clip
- Saving timelines
- Monitoring audio
- Using Auto Beats
- Using Trim Edit mode
- Animating and adjusting audio levels
- Adding and editing keyframes
- Using linear, cubic, and hold keyframe settings
- Reinserting video by performing a split audio edit
- Using Trim Clip mode
- Working with clip priority on the timeline

What You Will Need

This project requires several elements to complete. You will need to provide the following elements in order to complete this project:

- A script for the voiceover
- One or more video clips
- Narration
- Music for the soundtrack

You can find many video stills in the GlobeCaster bins, but if you have others you would like to use, you need to provide those as well.

Getting Started

This project provides you with the opportunity to play the client as well as the editor — it is up to you to decide what you want to advertise in your commercial.

Before you begin the tutorial, you should do the following:

- Write a script for your commercial.

You'll be recording yourself, so you'll want to come up with something that you enjoy talking about.

- Gather content.

- You may want to take a look at some of the content included with GlobeCaster, such as the stills included in the **Bins** folder.
- If you have any existing footage that you'd like to use, set those tapes aside; you'll need to digitize them later.
- Find some music that you would like to use for the soundtrack.
- Record the script.

When you have created a script you feel comfortable with, it's time to step in front of the camera for a little while.

If you just want to use your voice for the commercial, you won't need to worry about the video. If you want to use a shot of yourself as one of the cuts, that will work just as well.

Record as many takes as you like, you'll be able to choose your favorite and log it shortly.

Setting Up The Bins

With any project, it is always a good idea to organize your source material so that everything you need is close at hand. The best way to do this is to personalize a bin structure for the way you prefer to work with your project material.

For now, create a new bin called **Projects** in the **Bins** folder. When you are familiar with the bins, you may want to use an entirely different organization for your own projects, but this will give you an idea of what you can do.

Make sure that the Editor application is running, then:

1. Navigate to the **GlobeCaster\Bins** folder (following figure).



Figure 6.1: Opening the Bins Bin

294  **Chapter 6**

2. Right-click on an empty area of the bin and select **New Folder** from the pop-up menu (following figure).



Figure 6.2: Selecting New Folder from the Popup Menu

A new folder appears in the bin (following figure).



Figure 6.3: New Folder Added

Creating a folder automatically places the new folder in rename mode.

3. Type **Projects** and press **Enter** on your keyboard.
You see a new bin named **Projects** in the Bins folder (following figure).



Figure 6.4: The New Projects Bin

**Organizing
Content**

Now that you have a Projects bin, you can create new bins for the various components that will go into your new project.

1. Double click on the **Projects** folder.

You see an empty bin with the title **Projects** at the top (following figure).



Figure 6.5: Opening the Projects Bin

2. Next, you should create three new bins, using the same procedure you used to create the Projects bin. Name these new bins: **Digitized**, **Timelines**, and **Used Clips**.

You'll use the **Timelines** bin to save the project in process, the **Digitized** bin to store clips that have been digitized, and the **Used Clips** bin to keep clips you want to use for the project, but have not yet digitized.

When you finish your Projects bin contains three new bins (following figure).



Figure 6.6: The Project Bin with the Digitized, Timelines, and Used Clips Bins

TIP: You can change the way bins display files by right-clicking on an empty area of the bin and selecting **Bin Properties** from the pop-up menu. There you can choose different display options. For more information, see the “GlobeCaster Interface” chapter in the *GlobeCaster User Guide*.

**Multiple Bin
Views**

As you work on a project, you may wish to have several bins open at once. There are two buttons, **Top Bins** and **Btm Bins** (Bottom Bins), on the right side of the

296 **Chapter 6**

Editor toolbar that quickly open or close two bin windows at once (following figure).



Figure 6.7: The Top Bins and Btm Bins Buttons

You can click on these buttons to open bin windows. Then you can navigate to the bins you need.

For example, you might decide to open the **Digitized** and **Projects** bins at the top, and the **Timelines** and **Used Clips** bins at the bottom (following figure).

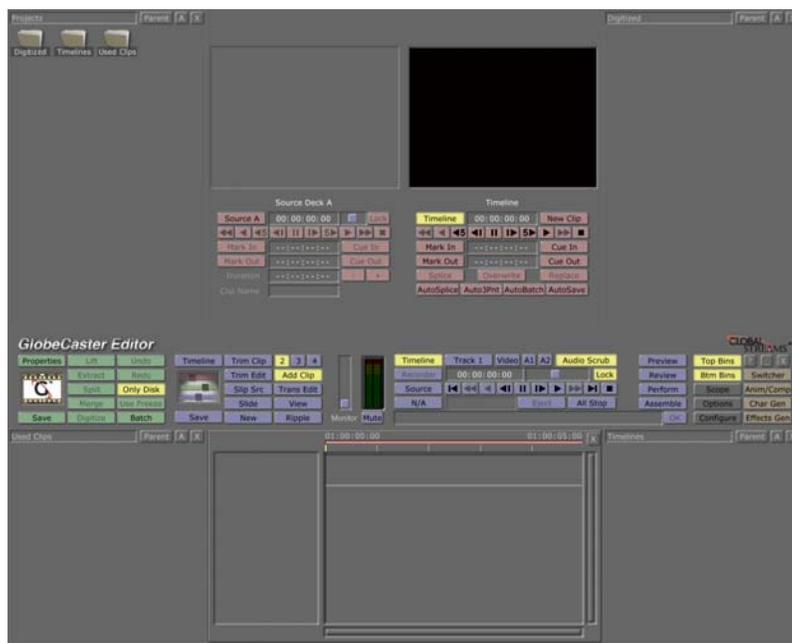


Figure 6.8: Top and Bottom Bins Open

Now if you close these bin windows and reopen them by clicking on the **Top Bins** and **Btm Bins** buttons, the bin windows reopen to these same bins.

Logging The Clips

Once you have recorded your voiceover and gathered any video clips you want to use, it's time to log the clips so that they can be added to the timeline and digitized. Be sure to name your clips. In this tutorial, the clip with the audio is called Voiceover.

Digitizing The Clips

Now that you logged the clips you want to use, it's a good time to digitize them for storage on Time Machine. It is not necessary to digitize a clip before using it in the

timeline, but by doing so, you eliminate the need for shuttling the VTR and ensure that the proper reels are loaded.

Once you digitize the clips, drag the clip picons into the **Digitized** bin folder you just created.

Preparing The Timeline

Now that you know where to put the various pieces of our project, it's time to get to work on the actual timeline.

Before you add anything to the timeline, change the starting timecode number. By default, new timelines begin at **01:00:00:00**, or at exactly 1 hour. You can change this number by using the **Editor Options** panel.

1. Click on the **Options** button in the toolbar (following figure).

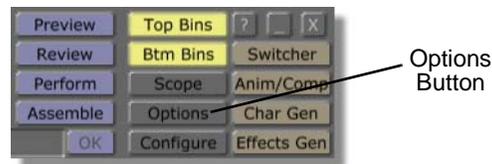


Figure 6.9: The Options Button

The **Editor Options** panel opens in the upper left of the screen (following figure).



Figure 6.10: The Editor Options Panel

298 Chapter 6

Use this panel to set global options for Editor and apply them to any project you work on.

In the center of the panel, you see a field labeled **Timeline starts** (following figure).

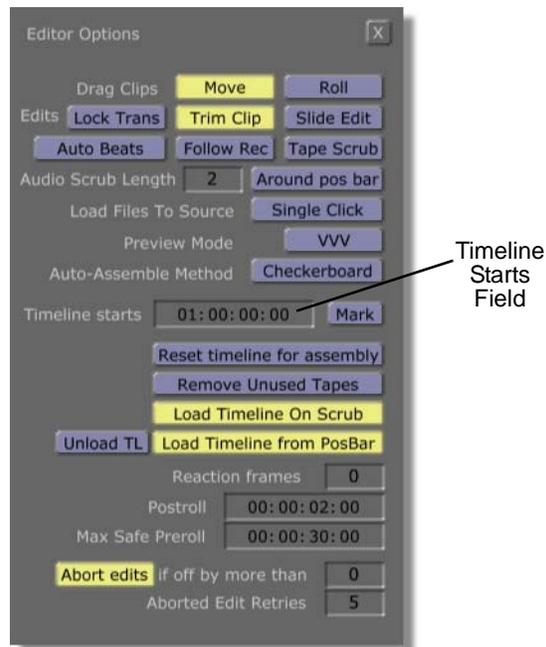


Figure 6.11: The Timeline Starts Field

2. Select the **1** in **01:00:00:00** by highlighting it with the mouse.
3. Type the number **2** and press **Enter** on your keyboard.

The **Timeline starts** timecode is updated to **02:00:00:00**, and the timecode at the beginning of the timeline on your screen is also updated to **02:00:00:00**.

Building The Timeline

Next you'll add 2 seconds of matte black. Put this clip on the **Video 1** track by itself for now, for reasons that we'll get to later in the project.

1. Navigate to the **Clips** bin, and find the picon labeled **Matte Black** (following figure).

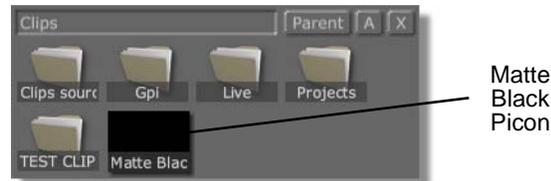


Figure 6.12: The Matte Black Picon in the Clips Bin

2. Double-click the **Matte Black** picon.

It loads onto the timeline (following figure).

TIP: The keyboard shortcut for placing a matte clip on the timeline is the **k** key. Select **Matte** or **Black** as the source for the left monitor. Press the **k** key, and the matte clip appears on the timeline at the location of the Position Bar. The length of the matte clip is whatever you set as the default. Set the default by typing in the length you want in the **Duration** time-code field and pressing **Enter** on your keyboard. Then, right-click on the **Duration** time-code field, and choose **Save as default value** from the pop-up menu. The default setting is 1 second. (You can also set a default length for frames if **Frame** is selected as your source.)

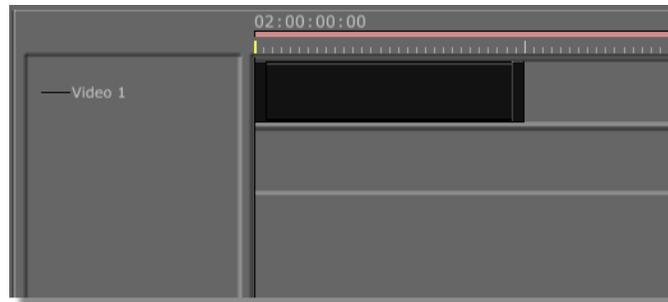


Figure 6.13: Adding Matte Black to the Timeline

There should now be a matte black clip at the beginning of the timeline on the **Video 1** track.

You'll want to adjust the duration of the matte black to 2 seconds. To do this, use Editor's Trim Clip editing feature.

1. If the matte black clip is not selected, click on it to select it.
2. Click the **Trim Clip** button on the Editor toolbar (following figure).



Figure 6.14: The Trim Clip Button

300 Chapter 6

The **Trim Clip** monitors and controls appear (following figure).



Figure 6.15: The Trim Clip Monitors and Controls

Since this clip is matte black, each monitor is black. Not very interesting, but in this case just what you want.

- Adjust the duration of the clip to 2 seconds by typing **00:00:02:00** into the **Duration** field directly under the left monitor, or by clicking on the + or - buttons next to the **Duration** field (following figure).



Figure 6.16: Changing the Clip Duration

You can also change the duration of the matte black clip by clicking-and-dragging on its trimming handle until the timecode reads **00:00:02:00**.

Adding The Voiceover Clip

At this point, you will drop the voiceover clip onto the timeline so that you can begin choosing the edit points.

- Open the **Projects/Used Clips** bin where you saved the Voiceover clip, or the **Digitized** bin if you already digitized the Voiceover clip.
- Drag-and-drop the Voiceover clip picon to the beginning of the timeline on the track below the matte black clip.

You can be sure that you are dropping the clip at the very beginning of the timeline when the Position Bar turns yellow.

Now the timeline contains the Voiceover clip and the matte black clip (following figure).

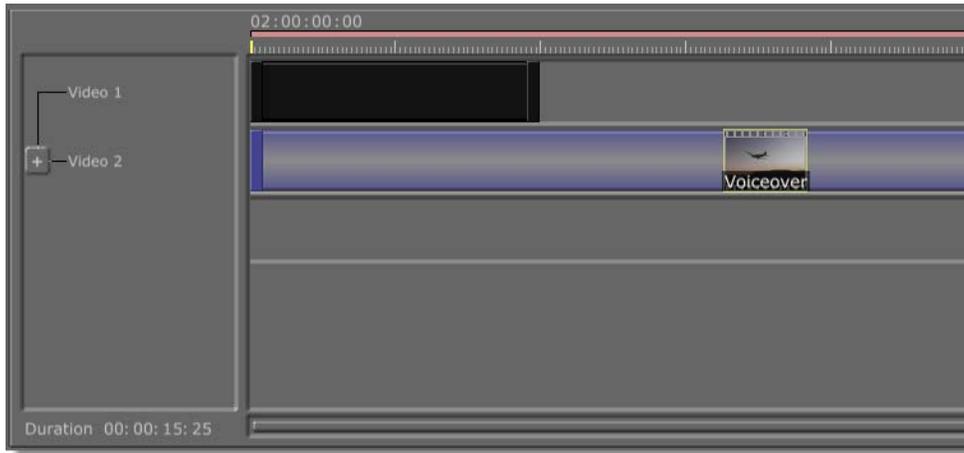


Figure 6.17: Timeline with Voiceover Clip Added

3. Click the + button next to the **Video 2** track to display the audio tracks of the Voiceover clip (following figure).

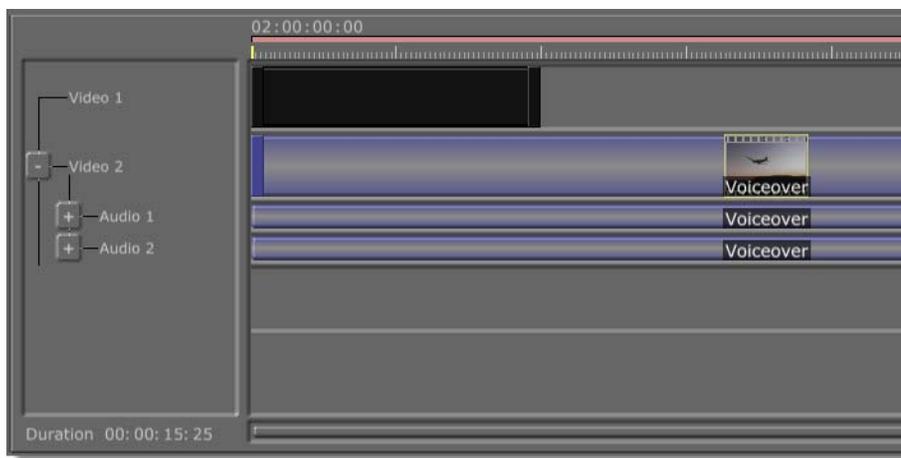


Figure 6.18: Audio Tracks of Voiceover Clip

302  **Chapter 6**

Stripping The Video

For the time being, you aren't interested in the video part of the voiceover clip. You can strip the video by changing the clip properties in the **Clip Main Properties** panel.

1. If it is not already highlighted, select the Voiceover clip by clicking on it.
2. Click the **Properties** button in the toolbar (following figure).

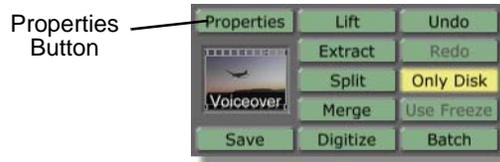


Figure 6.19: The Properties Button

The **Clip Main Properties** panel opens (following figure).

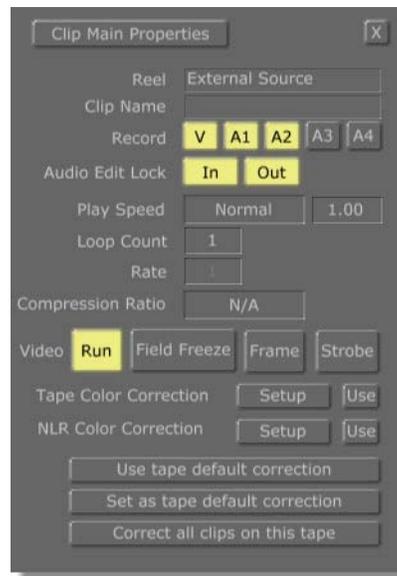


Figure 6.20: The Clip Main Properties Panel

TIP: You can also open the **Clip Main Properties** panel by selecting a clip, right-clicking on it, and selecting Properties from the pop-up menu.

Just below the **Reel Name** is a row of buttons labeled **Record** (following figure).

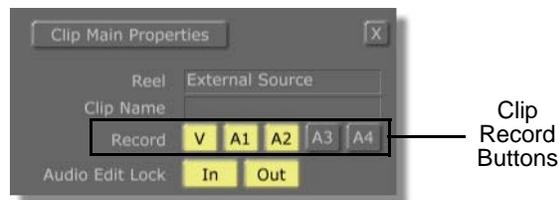


Figure 6.21: The Clip Record Buttons

These buttons tell Editor which components of the clip (Video and Audio tracks 1-4) you wish to record.

3. Click the **V** (video) record button to turn off the video portion of the Voiceover clip.
4. Close the **Clip Main Properties** panel by clicking on the **X** button in the upper right corner.

Notice that the Voiceover track on the timeline now has no video track (following figure).

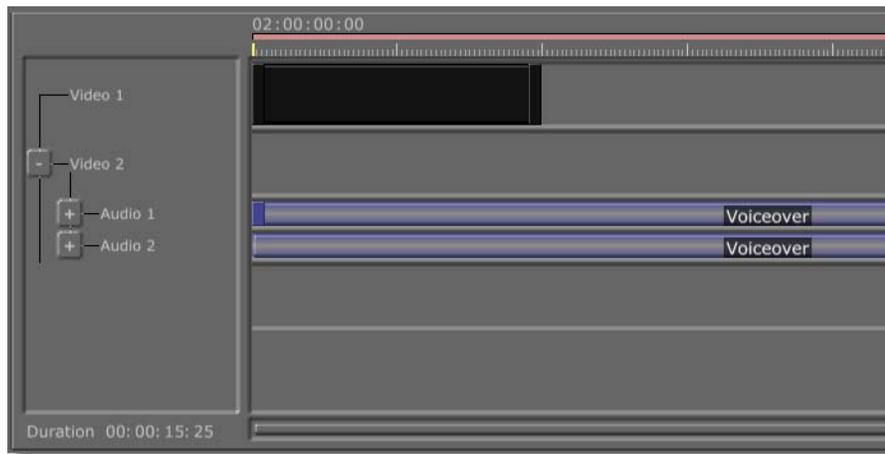


Figure 6.22: Voiceover Clip with Video Turned Off

Now as you work with the clip, you will use only the audio portion.

Saving The Timeline

This is a good time to save the current timeline. Saving your work frequently is a good habit to develop. If a project doesn't seem to be heading in the right direction, you can simply go back to an earlier version and start from there.

Before you save the timeline, rename it.

1. Find the timeline picon in the Timeline Controls on the toolbar (following figure).

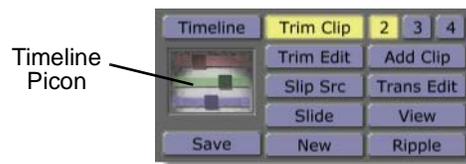


Figure 6.23: The Timeline Picon

304  **Chapter 6**

2. Right-click on the picon and choose **Rename** from the pop-up menu (following figure).

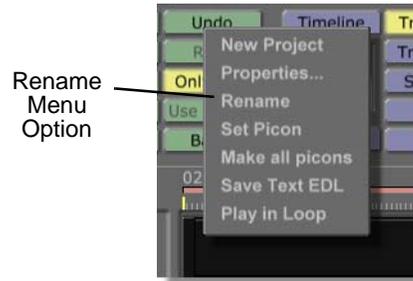


Figure 6.24: Choosing Rename from the Pop-Up Menu

A cursor appears in the name on the Timeline Picon in the toolbar.

3. Type in **voice01** and press **Enter** on your keyboard to name the timeline (following figure).



Figure 6.25: The New Name for the Timeline

The file extension .ptl (Editor timeline) is added to the file name.

4. Open the **Timelines** bin folder you created earlier. Use the **Top Bins** or **Btm Bins** buttons to quickly display bins if necessary.
5. Drag-and-drop the timeline picon into the **Timelines** bin.

You see a picon labeled **voice01.ptl** in your **Timelines** bin (following figure).



Figure 6.26: The New Picon in the Timelines Bin

As you continue to work on the project, you can save future versions as **voice02**, **voice03**, etc.

**Monitoring
The Audio**

You are almost ready to begin editing, but first listen to your audio. Do this by playing back the timeline and using the Audio Monitor feature.

1. Make sure that the reel with the Voiceover clip is in the source VTR.

- With the **Timeline** button on in the Main Controls, press the **Play** button (following figure).



Figure 6.27: The Play Button

The timeline plays, but you may not hear the audio. You need to adjust the **Audio Monitor** level (following figure).

NOTE: The monitor slider affects only the audio volume from the monitor outputs of the GlobeCaster audio mixer.

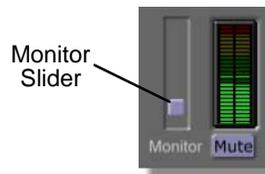


Figure 6.28: The Audio Monitor Slider

- Move the **Monitor** slider up until you can hear the Voiceover audio.

The slider ranges from a value of **Off** at the bottom to **+0.0dB** at the top.

Cutting With Auto Beats

Once you have determined that the audio portion of the project meets your requirements, it is time to begin editing.

For projects cut to audio, the GlobeCaster Editor application has a feature called Auto Beats.

With Auto Beats, you can listen to the audio and press a key whenever you reach a place where you want an edit to occur. This puts a placeholder on the timeline. Once you have the edits timed to the audio, you can replace the placeholders with video clips.

To use Auto Beats, do the following:

- Click on the **Options** button (following figure).

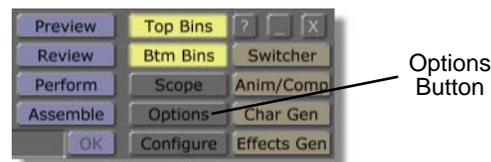


Figure 6.29: The Options Button

306 Chapter 6

The **Editor Options** panel opens in the upper left of the screen (following figure).



Figure 6.30: The Editor Options Panel

2. Click on the **Auto Beats** button (previous figure) to turn it on. Now you'll begin making edits. You'll need to play the timeline again.
1. Make sure the timeline is at the beginning (press the **First Frame** button if necessary), then press the **Play** button (following figure).



Figure 6.31: The First Frame and Play Buttons

2. Listen to the audio as the timeline plays back. When you hear a place where an edit should occur, press the **m** key on the keyboard.

A new clip of matte black appears on the timeline (following figure).

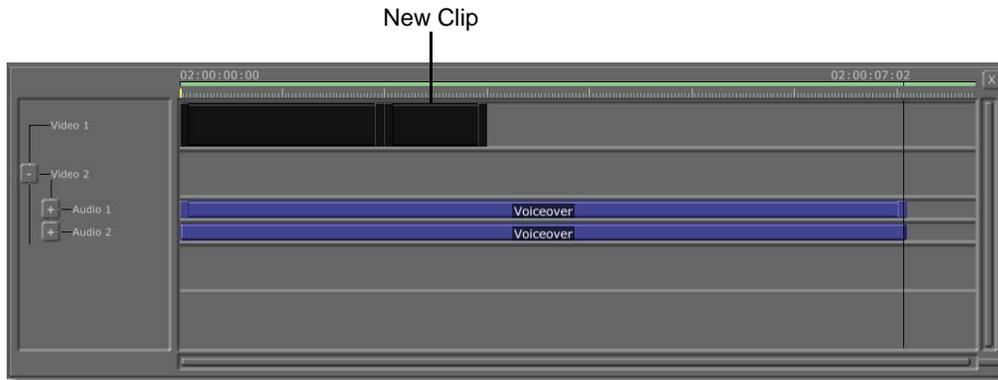


Figure 6.32: Adding a Clip Using Auto Beats

3. Continue playing back the timeline, pressing the **m** key when you hear where the next edit should take place.

You see a clip of matte white next to the clip of matte black (following figure).

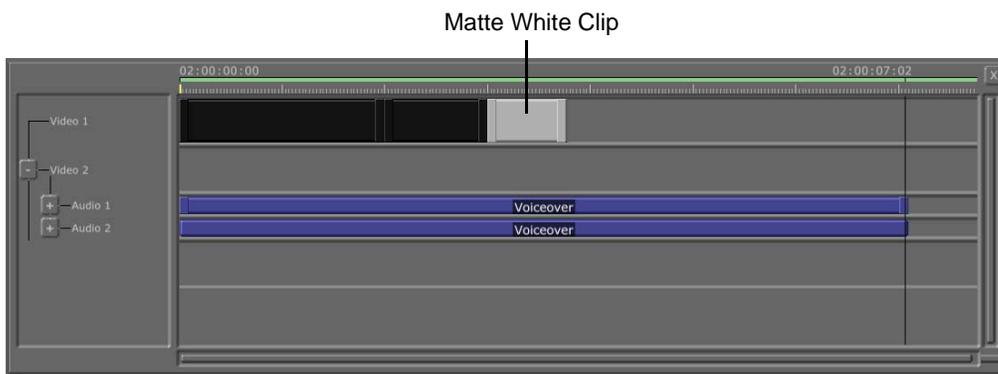


Figure 6.33: Adding the Second Clip

4. Continue playing back the timeline, pressing the **m** key at each edit point.

308  **Chapter 6**

When you reach the end of the timeline, you see a track of alternating clips of matte black and matte white (following figure).

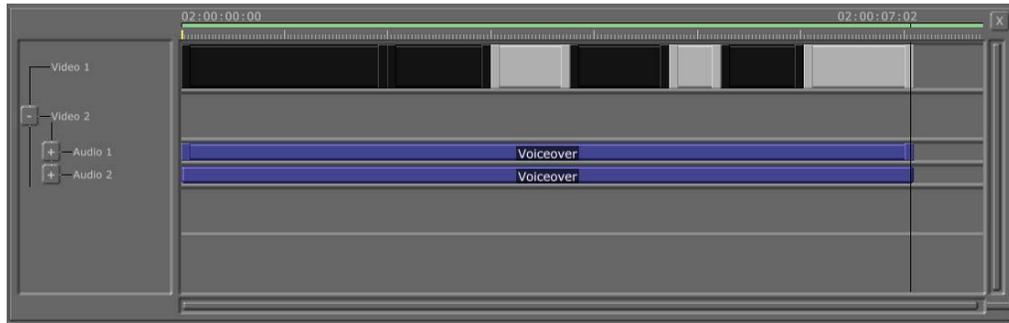


Figure 6.34: The Finished Timeline

5. Save the timeline as **voice02** and drag it into the **Timelines** bin.

Next, you'll check to see how well your edits match up. To do this, you'll play the timeline again and view the cuts between the matte black and matte white clips.

1. First, turn on View mode by clicking the **View** button on the toolbar (following figure).



Figure 6.35: The View Button

This opens View mode, which has a large on-screen monitor so you can get a good look at your output (following figure).

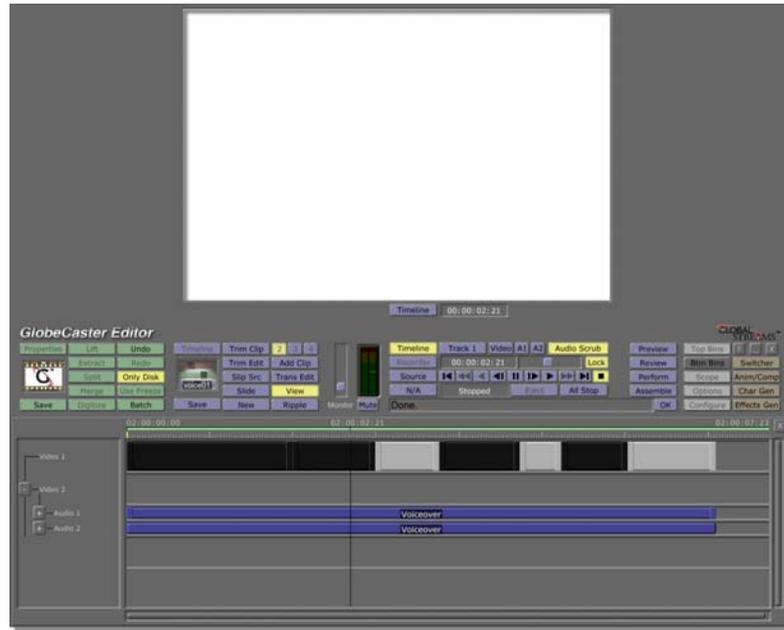


Figure 6.36: Editor in View Mode

- From the timeline controls, press the **Play** button again.

The timeline plays back once more, but this time you can watch the cuts between the black and white clips to see if they occur at the correct times in the voiceover.

Trimming Edits

As you play back the timeline, you may notice that some of the edits (in this case a cut between matte black and matte white) don't occur quite when you want them to. There's nothing to worry about if this is the case — it's easy to fix.

310 Chapter 6

When we played back the timeline we made, we noticed that the cut between the two clips at 02:00:15:25 (following figure), would match up better with the voiceover if it happened 3 frames later in the timeline.

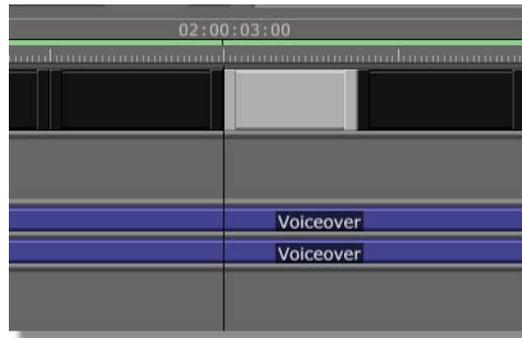


Figure 6.37: Timeline Detail at 02:00:03:00

Although your edits will be at different timecode numbers, you can follow the same procedure to adjust them.

In this example, we move this edit ahead three frames, to **02:00:03:03**, by using Editor's **Trim Edit** feature. To do this, do the following:

1. Click on the second clip of the edit (in this case the black one) to select it.
2. Click the **Trim Edit** button on the toolbar (following figure).



Figure 6.38: The Trim Edit Button

You see two monitors (following figure), one displaying a matte white clip (ours has an *out* point of 02:00:15:25), and one displaying matte black (ours has an *in* point of 02:00:15:25).

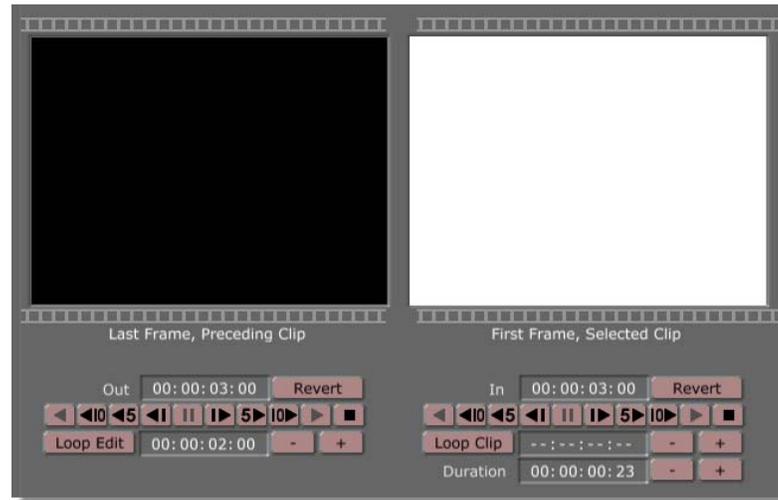


Figure 6.39: The Trim Edit Mode Displaying a Matte White and Matte Black Clip

- Under the monitor labeled **Last Frame, Preceding Clip**, click the **Jog/Trim Forward 1 Frame** button three times (see figure).

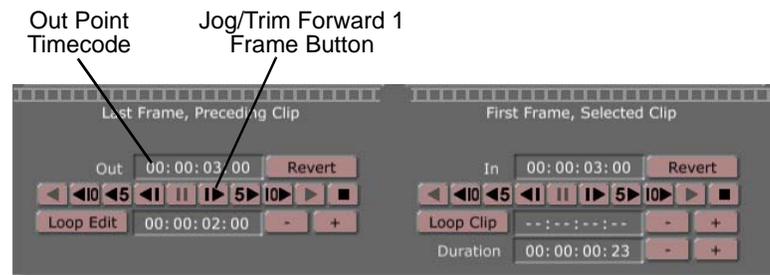


Figure 6.40: The Jog/Trim Forward 1 Frame Button

The out point timecode for the preceding (white) clip now reads **00:00:15:28**. The in point of the selected (black) clip has also changed to read **00:00:15:28**.

- Change any edits on your timeline that need it, checking the timeline by playing it back as you go. Be sure to save the timeline again when you finish.

Adding Clips

When you get the timing of your edits right, it's time to add some visual elements. To do this, you will replace the matte black and matte white clips with your video clips.

To add your video clips to the timeline, drag the picons of your video clips from your **Digitized** or **Used Clips** bins and drop them on the matte clips. The video clips replace the matte clips (following figure).

312  **Chapter 6**

NOTE: You can drop live clips or stills onto the matte clips, and they are automatically trimmed to the length of the clips they replace.

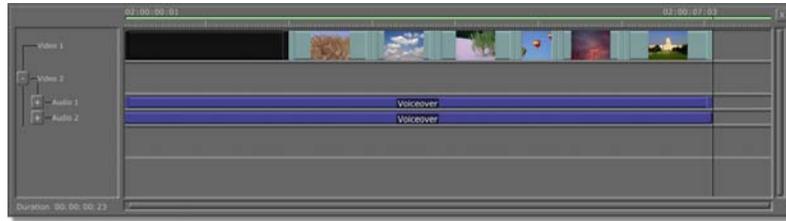


Figure 6.41: Video Clips Replace the Matte Clips on the Timeline

As you continue to build your project, remember to save your timeline frequently.

Adding A Soundtrack

One important element of the project that has yet to be addressed is the soundtrack. Most commercials have some kind of music, and yours should be no exception.

Next you will add the Soundtrack clip you chose earlier.

1. Open the **Used Clips** bin where you saved the Soundtrack clip, or the **Digitized** bin if you have already digitized it.
2. Click on the Soundtrack picon and drag it to the beginning of the timeline on the track below the Voiceover clip and drop it.

You can be sure that you are dropping the clip at the very beginning of the timeline when the Position Bar turns yellow.

The timeline now contains the Soundtrack clip in addition to the Voiceover track and video clips (following figure).

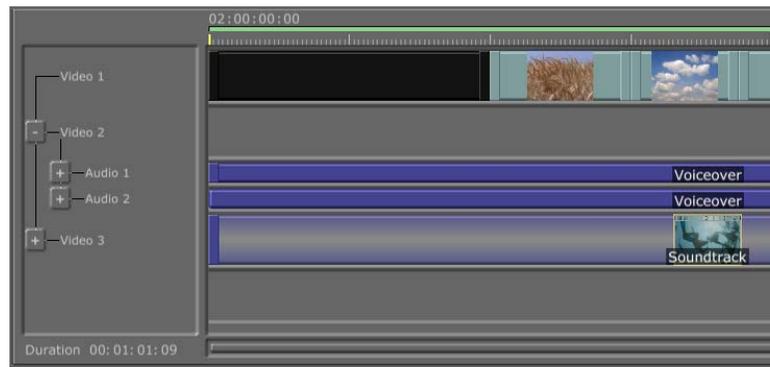


Figure 6.42: Timeline with Soundtrack Clip Added

3. Click the + button next to the **Video 3** track to display the audio tracks of the **Soundtrack** clip (following figure).

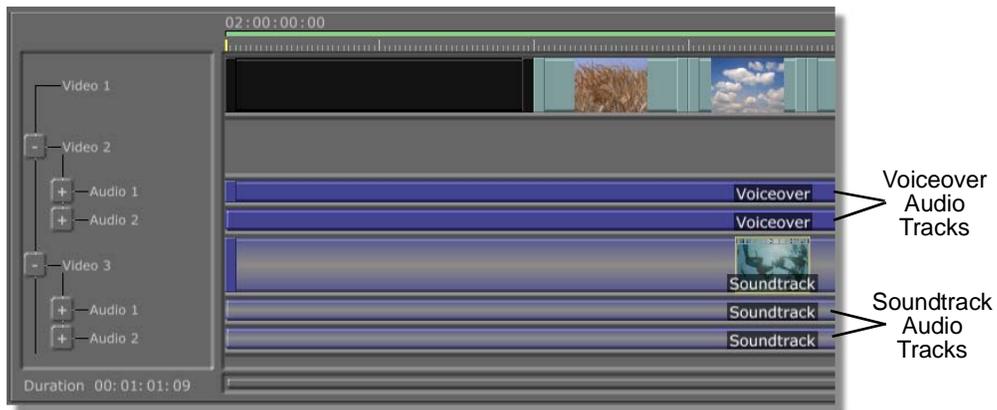


Figure 6.43: Soundtrack with Audio Tracks Visible

314  **Chapter 6**

Stripping The Video

Once again, you aren't interested in the video part of this clip. You can get rid of it by changing the clip properties.

1. If it is not already highlighted, select the **Soundtrack** clip by clicking on it.
2. Click the **Properties** button (following figure) to open the **Clip Main Properties** panel.



Figure 6.44: The Properties Button

Just below the **Reel Name** is a row of buttons labeled **Record** (following figure).

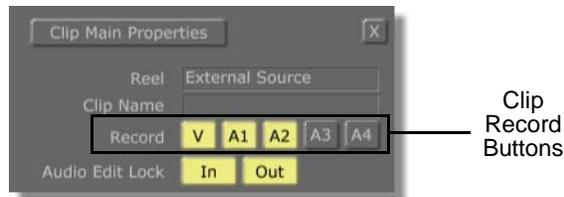


Figure 6.45: The Clip Record Buttons

These buttons tell Editor which components of the clip (Video and Audio tracks 1-4) you wish to record.

3. Click the **V** Record button to turn off the video portion of the Soundtrack clip.
4. Close the **Clip Main Properties** panel by clicking on the **X** in the upper right corner.

The Soundtrack clip now appears just below the Voiceover clip with no video track present (following figure).

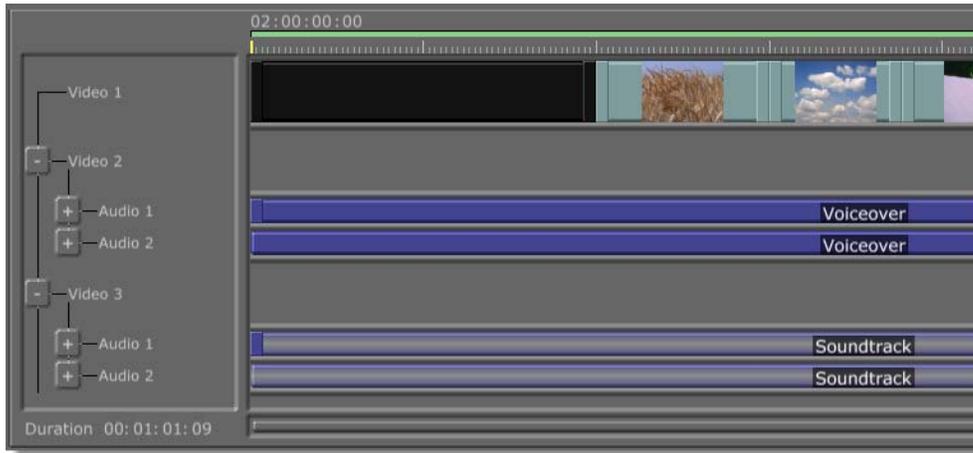


Figure 6.46: The Soundtrack Clip Stripped of Video

5. Save the timeline.

Checking The Timeline

It's time to review the project again now that the soundtrack has been added.

1. Turn on View mode by clicking the **View** button (following figure).



Figure 6.47: The View Button

2. Press the **First Frame** button to rewind the timeline, then press the **Play** button (following figure).



Figure 6.48: The First Frame and Play Buttons

Adjusting Audio Levels

As you play back the project, you will probably notice that the voiceover and soundtrack are competing with each other — meaning that the levels on the soundtrack need to be reduced.

316 Chapter 6

You will correct this by adding keyframes for the Soundtrack audio and adjusting the behavior of those keyframes.

First you need to expand the audio tracks on the Soundtrack clip.

1. Under the **Video 3** track, click on the + next to the **Audio 1** and **Audio 2** tracks (following figure).

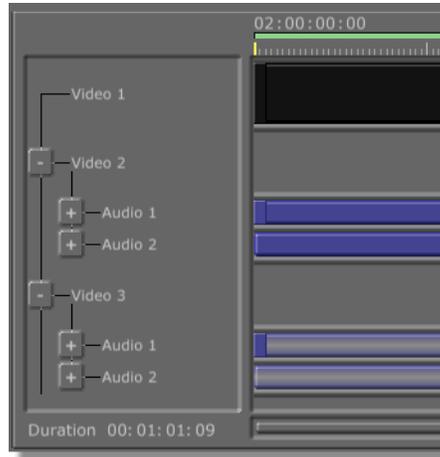


Figure 6.49: Expanding the Audio Tracks of the Soundtrack Clip

2. Use the timeline scroll bar to move to the bottom of the timeline if the tracks are not visible.

Once you have expanded the **Audio 1** and **Audio 2** tracks, you see a new track called **Level** for each (following figure).

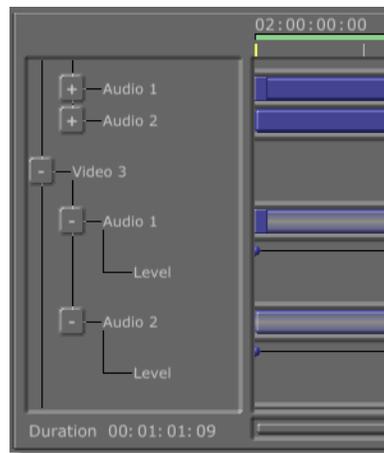


Figure 6.50: The Levels Tracks of the Soundtrack Clip on the Timeline

If you look at each **Level** track on the timeline, you see a dot at each end of the track, connected by a straight black line (following figure). The dots on the track represent the keyframes that are automatically inserted at the beginning and ending of each clip.



Figure 6.51: Close Up of the Levels Track

In this case, you want to lower the audio levels for the soundtrack, so that it doesn't overwhelm the voiceover. You can do this by changing the value of the keyframes at each end of the **Levels** tracks for Audio 1 and Audio 2.

The first step is to animate the **Levels** values of the Soundtrack clip. This tutorial covers the **Audio 1** track here; you'll need to repeat these steps for the **Audio 2** track as well.

1. Go to 2:00:00:25 in the timeline.
2. Right-click on the **Audio Level 1** track of the **Soundtrack** clip and select **Add Keyframe** from the pop-up menu (following figure).

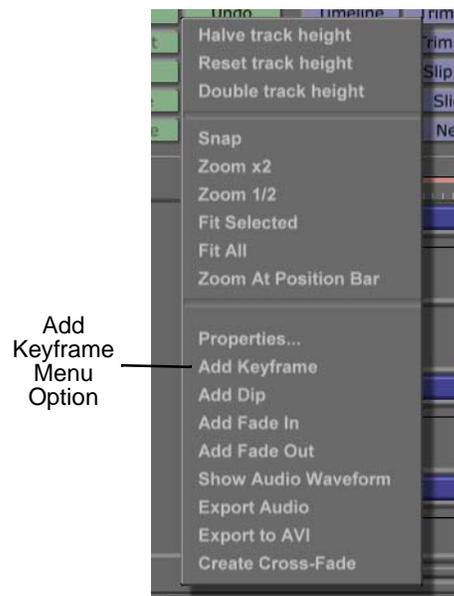


Figure 6.52: Adding a Keyframe from the Pop-Up Menu

318  **Chapter 6**

For this project, the Soundtrack audio fades up to full value for a few seconds, then fades down to background levels as the voiceover begins.

Next you will add a fade in.

1. Right-click in the **Audio Level 1** track of the **Soundtrack** clip again, but this time choose **Add Fade In** from the pop-up menu (following figure).



Figure 6.53: Adding a Fade In from the Pop-Up Menu

You see that a fade has been added to the **Audio 1** track (following figure)

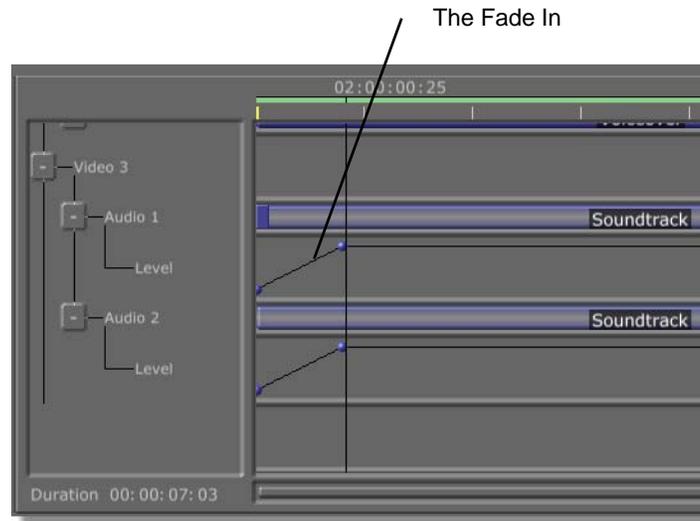


Figure 6.54: Fade In Added

Now that you set the soundtrack to fade in at the beginning of the clip, you need to move the levels down where the voiceover begins.

You will do this by adding a dip. But first, we need to talk about selecting a single keyframe.

Selecting A Keyframe

Keyframes are red unless they are selected. When they are selected, they are blue. When you select a clip, all of its keyframes are automatically selected, meaning they all turn blue. If you want to work with one keyframe on a clip at a time, you must first deselect the clip by clicking somewhere else in the timeline.

1. Click in the timeline to deselect the soundtrack clip.
2. Click on the second keyframe on the **Audio 1** track (following figure).



Figure 6.55: Selecting a Keyframe

The keyframe turns from red to blue and you see a pop-up window displaying the audio level at that keyframe.

320  **Chapter 6**

3. Right-click on the same keyframe and select **Add Dip** from the pop-up menu (following figure).

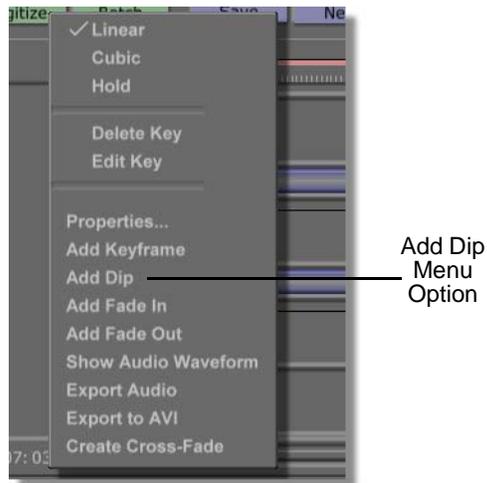


Figure 6.56: Selecting Add Dip

4. The level for the **Audio 1** track now dips down after the initial fade in (following figure).

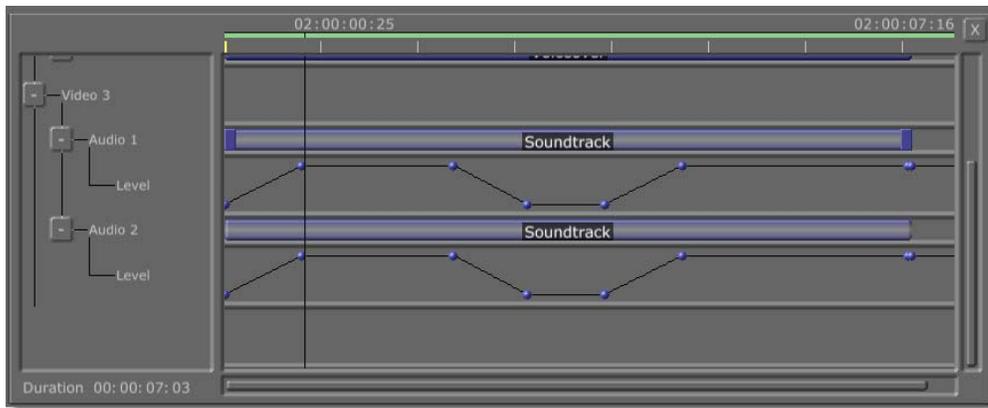


Figure 6.57: The Dip in the Levels Track

Editing Individual Keyframes

Although there is now a very handy dip in your timeline, you may want to adjust it. You will do that next with the **Edit Key** panel.

1. Select the third keyframe (it's the first keyframe of the dip).
2. Right-click on it and select **Edit Key** from the pop-up menu (following figure).

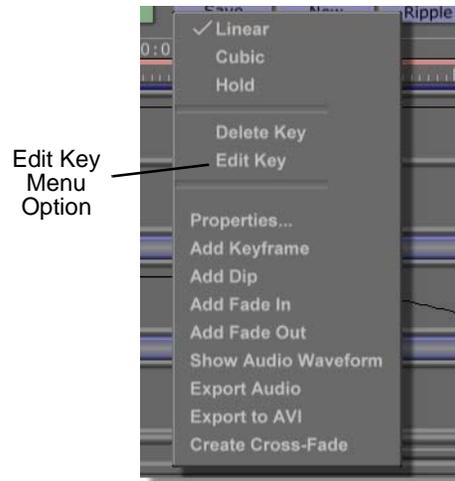


Figure 6.58: Selecting Edit Key

The **Edit Key** panel appears in the upper left of the timeline window (following figure).

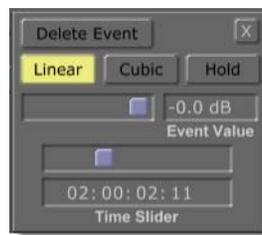


Figure 6.59: The Edit Key Panel

This panel provides tools to fine-tune keyframes. It is a floating panel, so it can be dragged anywhere on the interface.

322  **Chapter 6**

3. Click at the top of the **Edit Key** panel and drag it to a convenient place on the timeline (following figure).

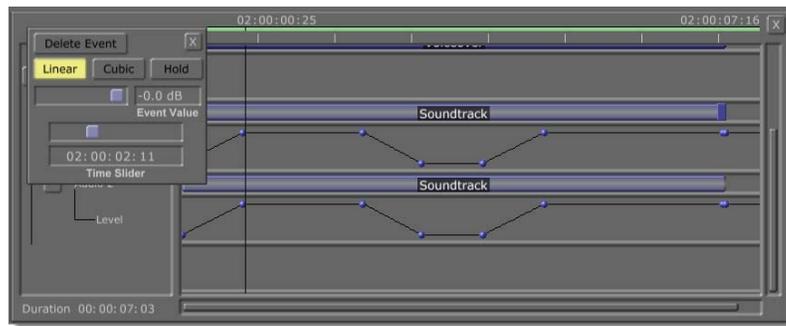


Figure 6.60: Repositioning the Edit Key Panel

The first thing you will do is move the keyframe back on the timeline.

4. Making sure the first keyframe of the dip is still selected, click on the timeline slider of the **Edit Key** panel and drag it to the left. Or, type in the timecode number where the keyframe should appear (following figure) and press **Enter** on your keyboard.

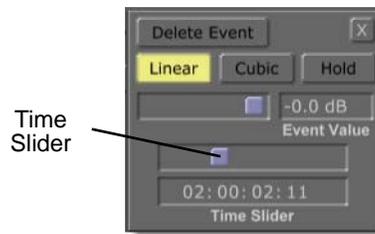


Figure 6.61: The Time Slider

In this example, the keyframe position is changed from **02:00:02:11** to **02:00:01:13** (following figure).

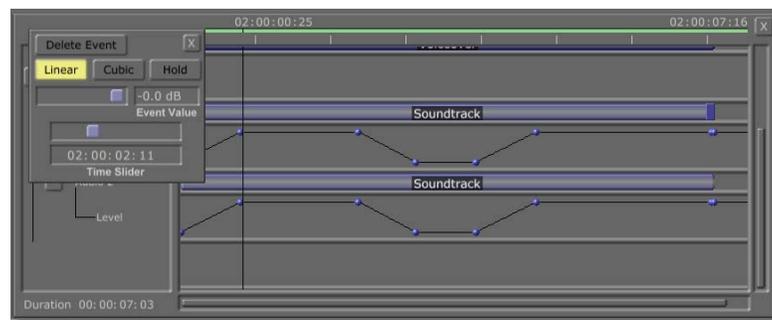


Figure 6.62: Repositioning a Keyframe

For the second keyframe of the dip, you will change both its position on the timeline and its value.

1. Click on the second keyframe of the dip to select it.
2. Move the second keyframe of the dip until it is about 1 second after the previous keyframe (following figure)

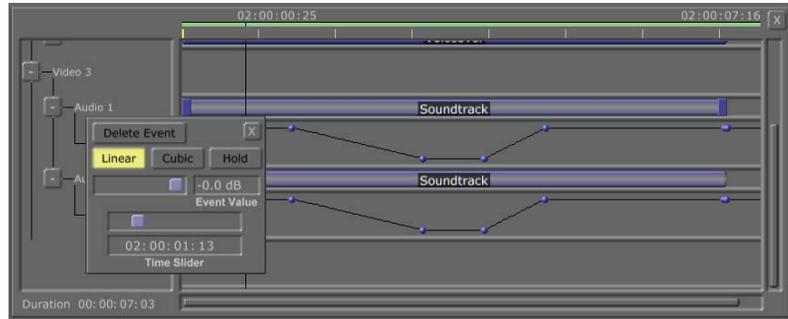


Figure 6.63: Repositioning the Second Keyframe of the Dip

In the example, that puts the second keyframe at **02:00:05:00**. But it's still not quite right. Look at the middle of the **Edit Key** panel (following figure).

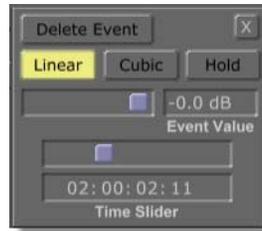


Figure 6.64: The Event Value and Slider on the Edit Key Panel

You see a slider and a field labeled **Event Value**. The field reads **Off**, meaning that at this keyframe the soundtrack is not heard at all. But you don't want the level set to **Off**, you just want to lower it to background levels.

3. Click on the slider and drag it to the right until the **Event Value** is approximately **-21.0dB**.

324 Chapter 6

Now when the dip starts, the audio fades from full to background levels during a 1-second fade (following figure).

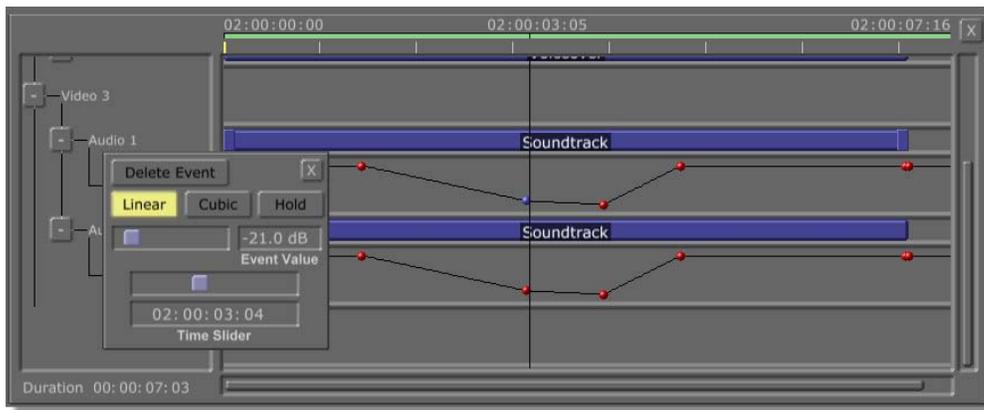


Figure 6.65: The First Part of the Dip with the New Values

Finally, you just need to tidy up the last two keyframes in order to finish the job.

1. Click on the next keyframe, and move it about 17 seconds after the first one (in the example this puts it at **02:00:22:00**).
2. Set its value to approximately **-21dB**.
3. Click on the next keyframe of the dip and move it about 1 second later than the previous keyframe (**02:00:23:00** in the example). Do not alter the value from **0.0dB**.

The dip now resembles the one in the following figure.

NOTE: You can also adjust keyframes by clicking-and-dragging them with the mouse. You can both drag them back and forth to change their position in time and up and down to change the audio level.

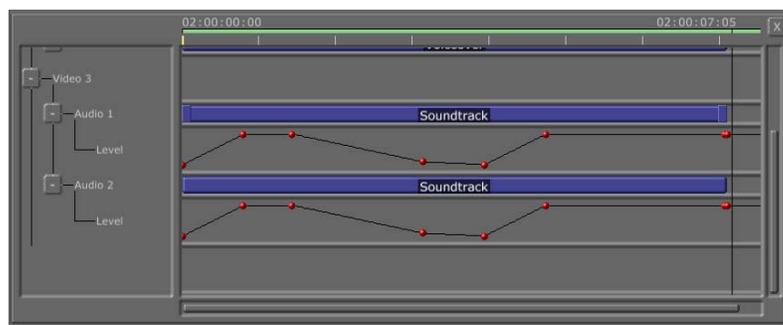


Figure 6.66: The Finished Dip

That's one channel of the soundtrack done; to finish, repeat this procedure for the **Audio 2** track.

Fine Tuning

For some projects, you may choose to use only one track for your audio. For example, our voiceover track could have voice in the right channel and soundtrack

in the left. Using two channels each for the soundtrack and the voiceover as you did gives you a lot of flexibility when it comes time to add stereo effects, incidental sound, etc.

Keyframe Types

One setting you can adjust is the rate of transition between keyframe levels. You do this in the **Edit Key** panel using three buttons labeled **Linear**, **Cubic**, and **Hold**. These buttons assign different rates of transitions to keyframes.

The following illustrations show what these settings do.

Linear Keyframes

This is the default keyframe setting (following figure). The value changes from one keyframe to the next at a constant rate.

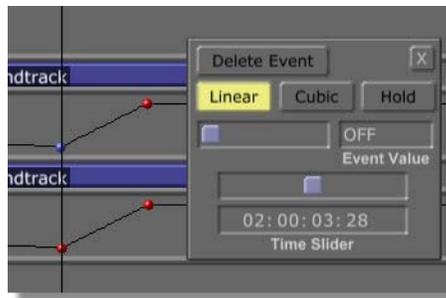


Figure 6.67: Keyframe with Linear Setting

The **Linear** setting works well with faster editing styles.

Cubic Keyframes

The **Cubic** keyframe setting (following figure) provides a more gradual transition between one keyframe and the next.

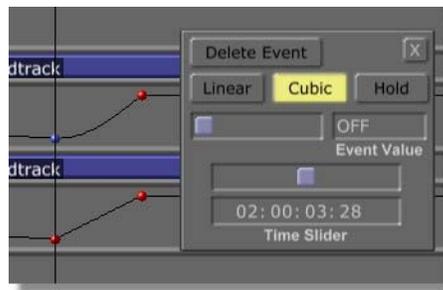


Figure 6.68: Keyframe with Cubic Setting

The exact behavior of the keyframe is affected by the setting (**Linear**, **Cubic**, or **Hold**) of the previous and following keyframes.

The **Cubic** setting lends itself to a slower style of editing where more dissolves or wipes are employed.

326  **Chapter 6**

Hold Keyframes

The hold keyframe setting (following figure) locks a keyframe to the **Event Value** you set until the next keyframe is encountered.

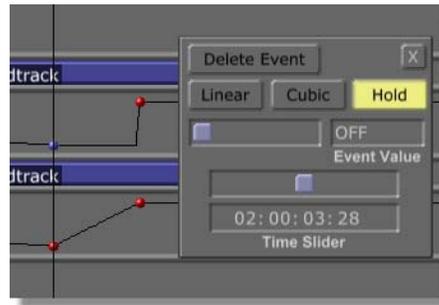


Figure 6.69: Keyframe with Hold Setting

There is no transition between the two values when using **Hold**. At one frame the value is at the first level, and at the next it jumps to the new level. This setting works well when an especially jarring effect is desired.

Using Audio Edit Lock

Before closing this project, take a look at a trick you might find useful. At the beginning of the project, you did not use the video track of the Voiceover clip.

But what if you want to use only a part of it? Is there a convenient way to do this? Yes. You can put any portion of the Voiceover track back in the project by using the **Clip Main Properties** panel again. Before you try this, you must make sure that none of your video clips are in the Voiceover (**Video 2**) track.

1. Be sure to save the timeline if you haven't done so recently.
2. If it is not already highlighted, select the Voiceover clip by clicking on it.
3. Click the **Properties** button (following figure).



Figure 6.70: The Properties Button

The **Clip Main Properties** panel opens (following figure).

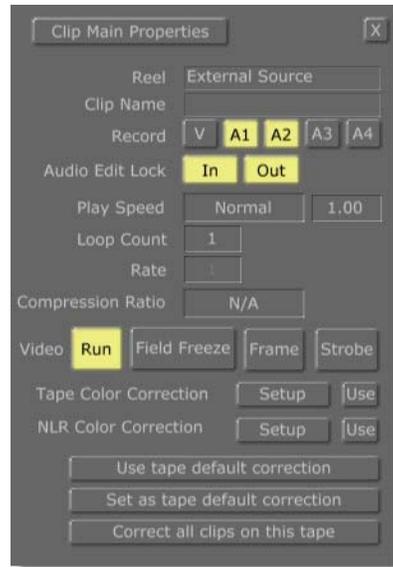


Figure 6.71: The Clip Main Properties Panel

4. Click on the **V** button to turn back on the video track.

You see the video portion of the Voiceover clip re-appear in the Video 2 track (following figure).



Figure 6.72: Restoring the Video for the Voiceover Clip

Keep the **Clip Main Properties** panel open. Next you will use it to unlock the audio tracks from the video track.

328 Chapter 6

1. Click on the **Audio Edit Lock In** and **Out** buttons (following figure) to turn them off.

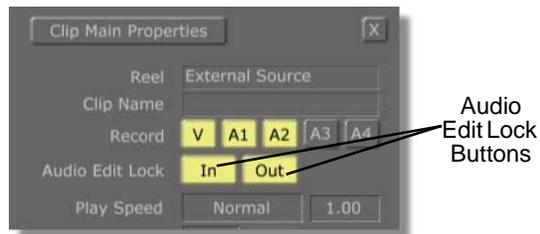


Figure 6.73: Audio Edit Lock Buttons

This allows you to change the length of the video clip without affecting the length of the audio.

Use a portion of the video track of the Voiceover clip at the beginning of the timeline. Once you have turned off the **Audio Edit Lock In** and **Out** buttons, you can trim the clip to fit your needs.

2. Click the **Trim Clip** button (following figure) to put Editor in Trim Clip editing mode.



Figure 6.74: The Trim Clip Button

You want the video to accompany the voiceover from approximately 1 second into the timeline to approximately 8 seconds in, or roughly 7 seconds worth.

3. Click and drag the left trimming handle of the video track of the **Voiceover** clip to approximately **02:00:01:00**.
4. Click and drag the right trimming handle of the video track of the **Voiceover** clip to approximately **02:00:08:00**.

You now have only a portion of the Voiceover clip in the timeline (following figure).

TIP: If you need to use more than one (non-contiguous) portion of a video track with the **Audio Edit Lock** features turned off, you can divide the clip by moving the Position Bar to a place where the clip can be safely split, right-clicking and selecting **Split at PosBar** from the pop-up menu. You then have two clips which occupy the same space on the timeline as the original clip. You can then drag the in and out points of each of the new clips independently.

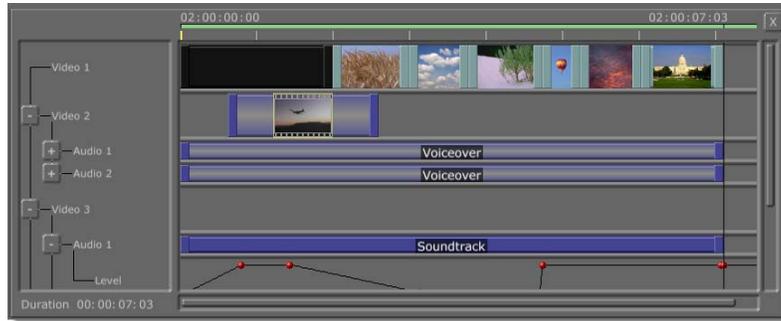


Figure 6.75: The Trimmed Video Track of the Voiceover Clip

Next you will add a dissolve between the matte black clip and the Voiceover clip.

1. Click on the matte black clip at the beginning of the **Video 1** track to select it.
2. Right-click on the matte black clip and select **Create Dissolve** from the pop-up menu (following figure).

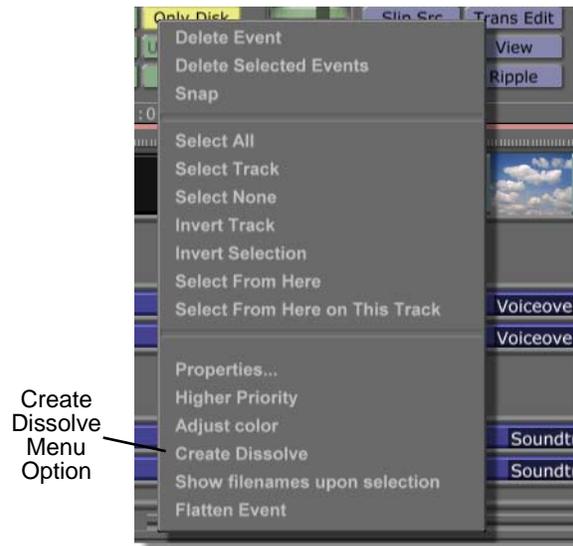


Figure 6.76: Adding a Dissolve from the Pop-Up Menu

330 Chapter 6

There is now an **FX** track on the timeline with a dissolve (following figure).

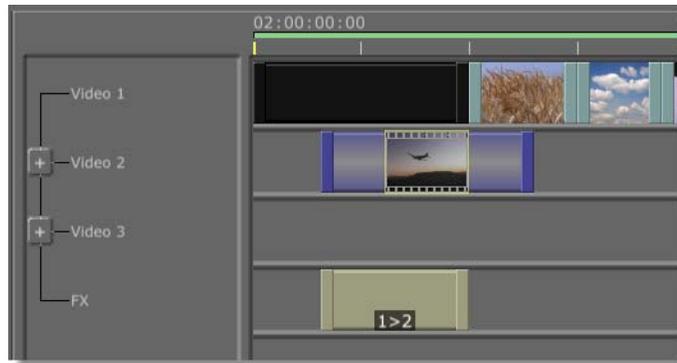


Figure 6.77: Dissolve Added to the Timeline

3. Click the Voiceover clip and select **Create Dissolve** again. This adds another dissolve to the **FX** track at the end of the clip (following figure).

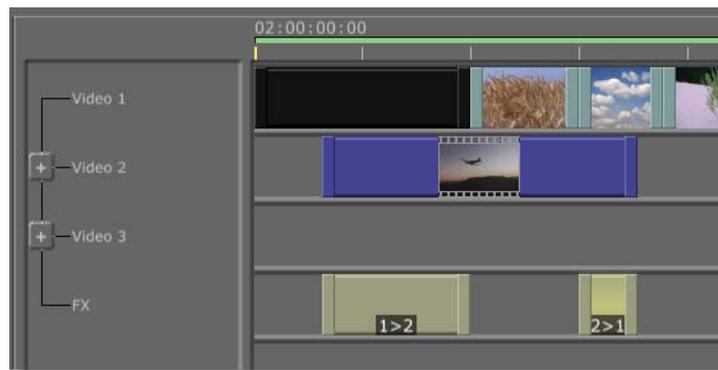


Figure 6.78: Adding a Second Dissolve

You placed part of the Voiceover video clip back on the timeline, but the way the timeline is now, it still won't play. That's because there are other clips on the track above. So, there's one more concept you should know, and it's an important one: priority.

Understanding Priority

When two events of the same kind are on the timeline at a given time, the one that is closer to the top has higher priority. This means that the clip at the top is played and recorded, and the clip below is ignored. You can change the priority for a clip.

To change a clip's priority, do the following:

1. Click on the Voiceover clip on the timeline to select it.

2. Right-click on the Voiceover clip and choose **Higher Priority** from the pop-up menu (following figure).

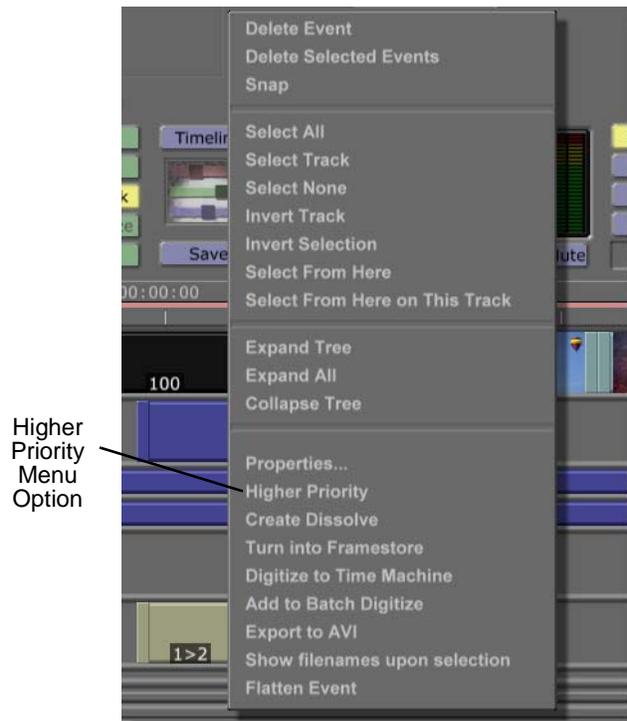


Figure 6.79: Setting Higher Priority

By setting higher priority for the Voiceover clip, you tell Editor that this clip takes precedence over any other clip at the same position on the timeline. In the example, if higher priority is not set for the Voiceover clip, the clip on the Video 1 track begins playing at the conclusion of the dissolve. This creates a nasty jump cut, with another when the second dissolve begins.

332  **Chapter 6**

Wrapping Up

In this tutorial, you learned how to edit video to fit an audio track, as well as some of the basics of editing in Editor.

In terms of working with audio, you learned how to strip out the video from a clip, monitor audio, use the Auto Beats function, animate and adjust audio levels, adjust keyframes, use different types of keyframes, and perform split audio edits by unlocking the Audio Edit Lock **In** and **Out** buttons.

General editing concepts you learned are setting up bins for a project, saving timelines, using Trim Clip and Trim Edit modes, and working with clip priority on the timeline.

L-Cuts: Complete Voiceover

This tutorial shows you how to create L-cuts with clips in Editor's timeline. L-cuts are edits that cut from one video source to another while continuing to use the audio track from the first video source. There are two parts to this tutorial. The first part shows you how to create a complete voiceover using an L-cut. The second part shows you how to create a partial voiceover with an audio transition.

NOTE: Everything that you do in this tutorial can also be done with linear clips. The use of digitized clips is just an example.

You can see a good example of an L-cut being used for a complete voiceover in a pre-produced news segment. In this situation, the cut begins with a shot of the reporter introducing a scene. The video then cuts to the scene while the reporter continues speaking over the scene's footage. Once the scene finishes, the video returns to the reporter.

The tutorial edits two digitized clips. One clip is the clip that has footage of the reporter. The other clip has footage from a scene. The clip that contains the scene footage is called the scene clip. The clip containing the footage of the reporter is called the reporter clip.

Loading The Scene Clip

The first thing you will do is drag the scene clip into the timeline.

Here's what you do:

1. Navigate to the bin containing the digitized clip you want to use.
2. Drag-and-drop the digitized clip into the **Video 1** track (the first track) of the timeline.

The digitized clip appears in the timeline as a blue event (following figure).

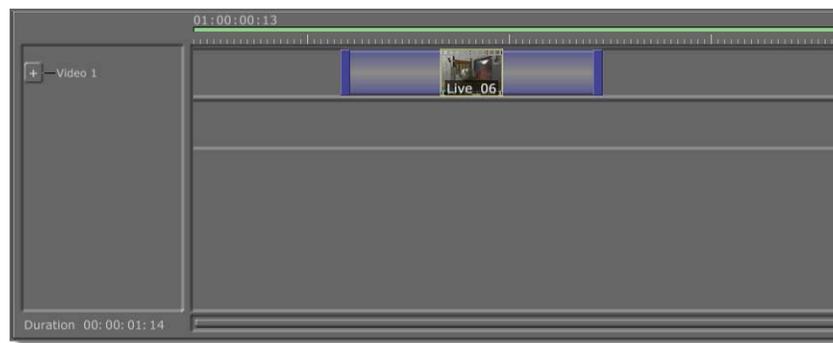


Figure 6.80: The Scene Clip in the Timeline

TIP: Priority can be changed for a specific clip. Right-click on the clip. Select **Higher Priority** from the pop-up menu. For more information on priority, see the *GlobeCaster Editor manual*.

If the scene clip is on the **Video 1** track, Editor automatically assigns that clip the highest priority during playback. Editor assigns priority to clips on tracks from the top down. So, when you play back a timeline that has clips in multiple tracks and no transitions, Editor plays the clip on the top most track and ignores those beneath.

Next, you want to edit the audio properties of the scene clip.

334 Chapter 6

Turning Off Audio For The Scene Clip

You want the scene clip to play over the reporter clip. Because you want to hear the audio from the reporter clip playing over the scene clip, you will turn off the audio for the scene clip. You do this in the **Clip Audio Properties** panel.

Here's how to turn off the audio for the scene clip:

1. Click on the scene clip to select it.
2. Click the **Properties** button (following figure).



Figure 6.81: The Properties Button

The **Clip Main Properties** panel appears (following figure).

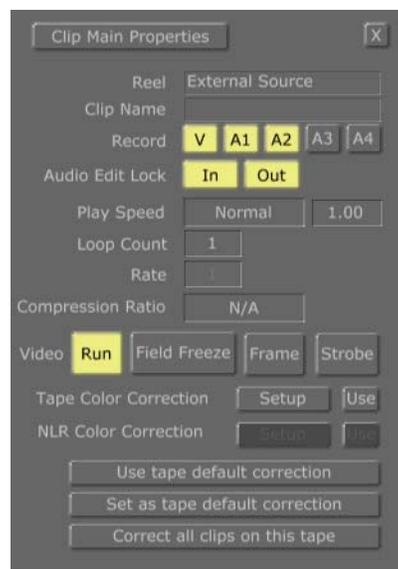


Figure 6.82: The Clip Main Properties Panel

You can also access this panel by right-clicking on a clip and selecting **Properties** from the pop-up menu that appears.

3. Click on the **A1** and **A2** buttons to turn them off.

These buttons determine which sources are recorded. Each button represents one of the audio channels of the selected clip. GlobeCaster's Editor supports four audio channels per clip. A1 and A2 (the left and right audio channels) are turned on (lit up). By default, A3 and A4 are off because most clips have only two audio channels. If a clip has four channels, these buttons are also lit up.

Turning the A1 and A2 buttons off on the **Clip Main Properties** panel also turns them off in the **Clip Audio Properties** panel. For information on how to use the *Clip Audio Properties* panel, see the *GlobeCaster Editor manual*.

As you click each button, the button light turns off. Now, Editor ignores the left and right audio channels for the scene clip.

4. Click the **X** button in the top right of the **Clip Main Properties** panel to close the panel.

That's all there is to editing this clip. Your next step is to edit the reporter clip.

Loading The Reporter Clip

Next you will work with the reporter clip (the second clip needed for this cut). You will load it into the timeline and edit it.

Here's what you do:

1. Navigate to the bin containing your digitized reporter clip.
2. Drag-and-drop the reporter clip into the **Video 2** track of the timeline.

An event for the clip appears in the timeline (following figure).

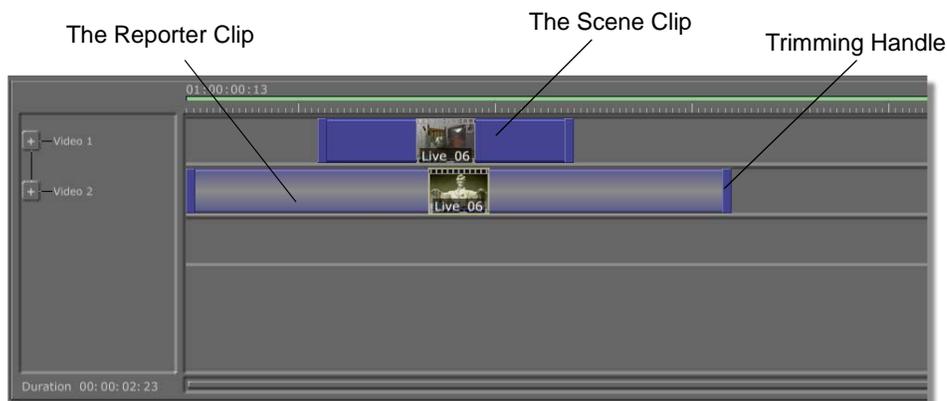


Figure 6.83: Dropping in the Reporter Clip

3. Position the reporter clip as needed. In this example, it starts at the beginning of the timeline.
4. Position the scene clip as needed. You need to find the frame in the reporter clip where you want the video to switch to the scene clip. Then, you position the scene clip so it starts at that frame. To do this, do one of the following:
 - a. Drag the Position Bar through the timeline to scrub through the reporter clip to find the frame you want. (For linear editing, turn on Tape Scrub in the **Editor Options** panel to scrub through your clips on the timeline. see the *GlobeCaster Editor manual* for information on how to do this.) Then click-and-drag on the trimming handle of the scene clip and use the alignment bars to match the in point with the location of the Position Bar.
 - b. Play the timeline and press the space bar to stop the Position Bar at the frame in the reporter clip where you want the video to switch. Then click-

336 Chapter 6

and-drag on the trimming handle of the scene clip and use the alignment bar to match the in point with the location of the Position Bar.

- c. Type in a timecode in the timecode window in the Main Controls (following figure) and press **Enter** on your keyboard.



Figure 6.84: The Main Controls Timecode Window

The Position Bar jumps to that spot. Click-and-drag the trimming handle of the scene clip and use the alignment bar to match the in point with the location of the Position Bar.

5. Repeat step 4 to adjust the outpoint of the scene clip.

Your timeline is set. When you play it back, the reporter clip is played until the beginning of the scene clip. At this point, because it is on a higher track, the video output cuts to the scene clip. But, with the audio for the scene clip turned off, the audio for the reporter clip continues to play. When Editor comes to the end of the scene clip, it drops back down to the reporter clip and plays that. So, the end result is that the audio from the reporter clip plays throughout, but the video switches to the scene clip for its duration.

That's it for creating this cut. There is some fine-tuning you can do, such as adding a transition between the clips. You can, for example, add a fade between the audio for the two clips by clicking on the + button to the left of the **Audio 1** and **Audio 2** tracks. For more information about animating audio, see the *GlobeCaster Editor manual*.

The next part of this tutorial tells you how to create a different form of the L-cut.

L-Cuts: Partial Voiceover With Audio Transition

Another use for an L-cut is to carry the audio from the first clip into the second clip. The audio from the first clip plays for a little while then switches over to the audio of the second clip. You can see an example of this once again in a pre-produced news segment. The reporter introduces a scene. Then there is a transition to the scene, while the reporter continues to speak. At some point, the reporter stops speaking, and the scene's audio begins. This sort of L-cut is best used when you have some portion of the second clip's audio that you want to use (for instance, an interviewee's comments).

This section of the tutorial explains how to create one of these cuts.

Loading The Reporter and Scene Clips

The first thing you want to do for this tutorial is load your clips. This way, you can edit the clips together.

Here's what you do:

1. Navigate to the bin containing your digitized reporter clip.
2. Drag-and-drop the reporter clip into the **Video 1** track in the timeline.

The clip appears in the timeline (following figure).

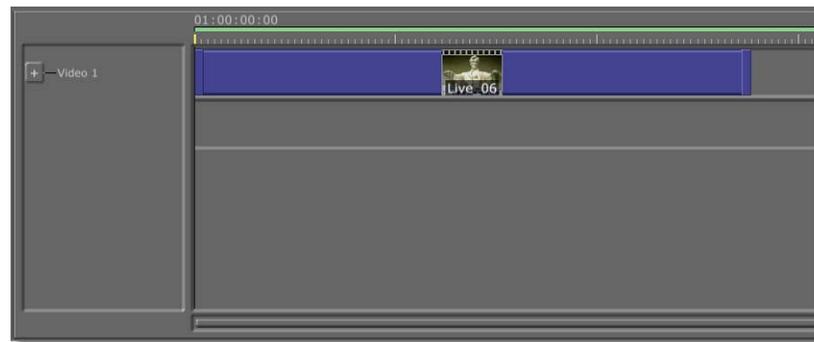


Figure 6.85: The Loaded Reporter Clip

Because the clip is digitized, it is dark blue.

3. Navigate to the bin containing your digitized scene clip.

338  **Chapter 6**

4. Drag-and-drop the scene clip into the **Video 1** track in the timeline so that its in point is next to the out point of the reporter clip (following figure).



Figure 6.86: Dropping in the Scene Clip

With the two clips dropped into the timeline, you can begin to edit them.

Preparing The Reporter and Scene Clips

Before you begin to create the L-cut, you want to roughly adjust the length of the reporter clip. The purpose of this step is to set the event's out point to the position at which you want the scene video to begin. Once this is set, you can adjust the audio.

Here's what you do to prepare the reporter clip:

1. Click on the reporter clip to select it.
2. Find the frame in the reporter clip where you want the video to switch to the scene clip. To do this, do one of the following:
 - a. Drag the Position Bar through the timeline to scrub through the reporter clip to find the frame you want.
 - b. Play the timeline and press the space bar on your keyboard to stop the Position Bar at the frame in the reporter clip where you want the video to switch.
 - c. Type in a timecode in the timecode window in the Main Controls (following figure) and press **Enter** on your keyboard.

TIP: When the timeline is your active source, the space bar toggles between stop and play.



Figure 6.87: The Main Controls Timecode Window

The Position Bar jumps to that spot.

Next, you want to shorten the length of the clip so you can drag out the audio tracks later on.

3. Do one of the following to trim the clip:
 - a. Click-and-drag the trimming handle of the clip and use the alignment bar to match the out point with the location of the Position Bar.
 - b. Right-click on the clip and choose **Split at PosBar** from the pop-up menu. This splits the clip in two at the location of the Position Bar. You can then delete the right clip, and you are left with a clip trimmed to the location of the Position Bar.
 - c. Open Trim Clip mode and use the transport controls to trim the clip. See the tutorial in this chapter for instructions on how to use this editing mode.
4. Drag the scene clip so that it butts up against the shortened reporter clip (following figure).



Figure 6.88: Moving the Scene Clip

The alignment bar turns yellow when the two events are flush together.

Because you want to edit the audio for these clips, you want to open the audio tracks in the timeline.

- Click the + button to the right of the **Video 1** track name (following figure).

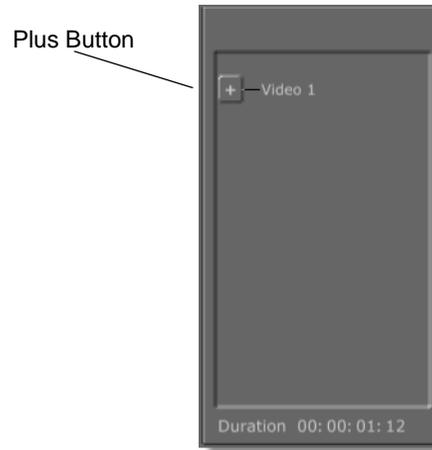


Figure 6.89: The Plus Button

The **Audio 1** and **Audio 2** tracks for the **Video 1** track appear in the timeline (following figure).

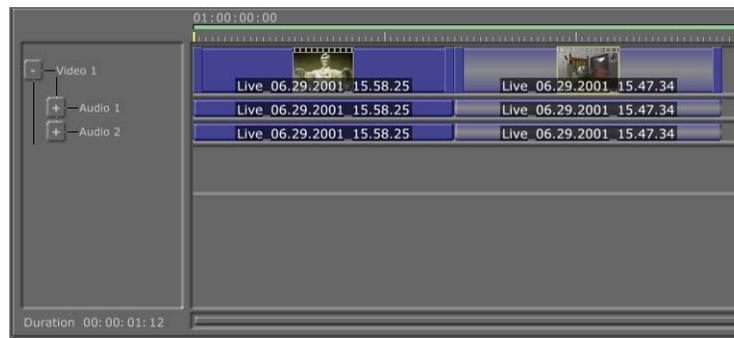


Figure 6.90: The Audio Tracks

Notice that the audio tracks have no trimming handles. That's because the audio tracks are locked with their video and can't be adjusted. You want to unlock them.

Unlocking The Reporter Clip's Audio

For the L-cut, you want to adjust the audio of the reporter clip so that it continues to play into the scene clip. To do this, you have to unlock the out point of the reporter clip's audio, and the in point of the scene clip's audio so you can adjust them independently of the video.

Here's what you do:

- Click the reporter clip to select it.

- Click the **Properties** button in the toolbar (following figure).



Figure 6.91: The Clip Props Button

The **Clip Main Properties** panel appears (following figure).

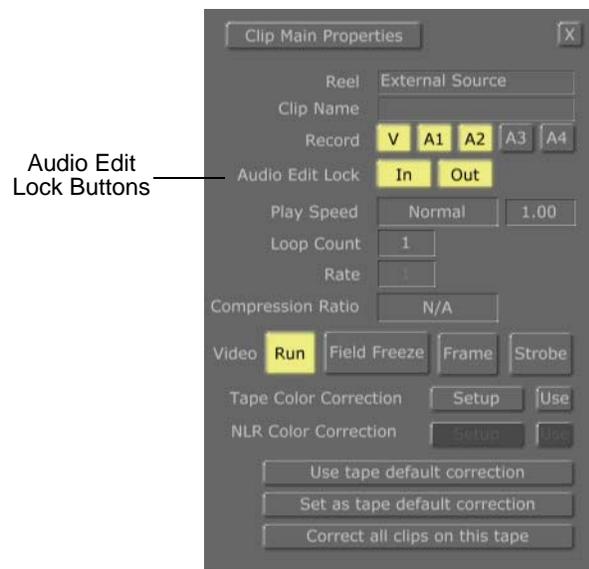


Figure 6.92: The Clip Main Properties Panel

- Locate the **Audio Edit Lock** buttons in the **Clip Main Properties** panel (previous figure).
- Click the **Out** button to turn off the lock on the out point of the reporter clip (following figure).

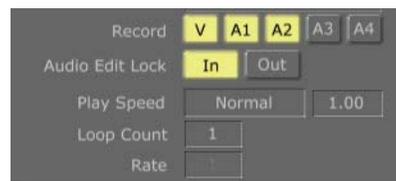


Figure 6.93: Turning Off Lock

342 Chapter 6

The **Out** button is no longer lit. Trimming handles appear on the out points of the audio tracks (following figure). You can now adjust the clip's audio out points independently of the clip's video out point.



Figure 6.94: Trimming Handles for Reporter Clip's Audio Out Points

Next, you want to unlock the scene clip's audio in point.

Unlocking The Scene Clip's Audio

With the reporter clip's audio out points unlocked, you want to unlock the scene clip's audio in points. This allows you to adjust the audio in points independently of the video in point.

Here's what to do:

1. Click on the scene clip to select it.
2. Click the **Clip Props** button in the toolbar.

The **Clip Main Properties** panel appears.

3. Locate the **Audio Edit Lock** buttons.
4. Click the **In** button to turn off the lock on the audio in point (following figure).



Figure 6.95: Unlocking the In Point

The **In** button is no longer lit. Trimming handles appear on the in points of the audio tracks (following figure). You can now adjust the clip's audio in points independently of the clip's video in point.

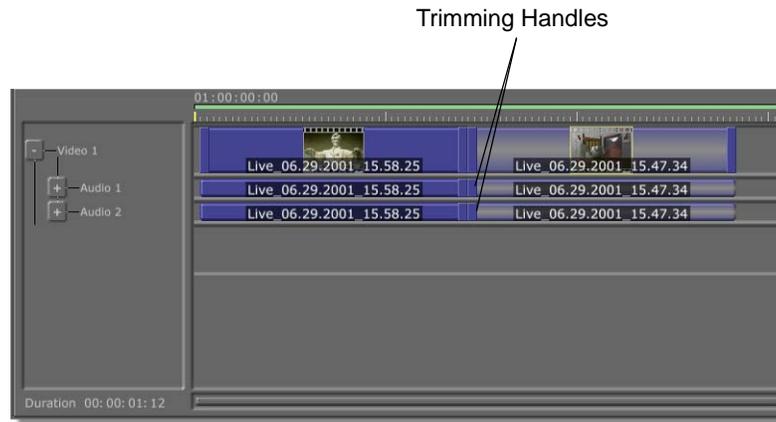


Figure 6.96: Trimming Handles for Scene Clip's Audio In Points

Next, you will adjust the audio tracks for each clip.

344 **Chapter 6**

**Setting Up
The L-Cut**

This portion of the tutorial shows an example of how to edit audio for an L-Cut. You can adapt the cut to meet your needs.

1. Drag the scene clip's **Audio 1** in point until it reaches the point at which you want the audio for the scene to begin (following figure).

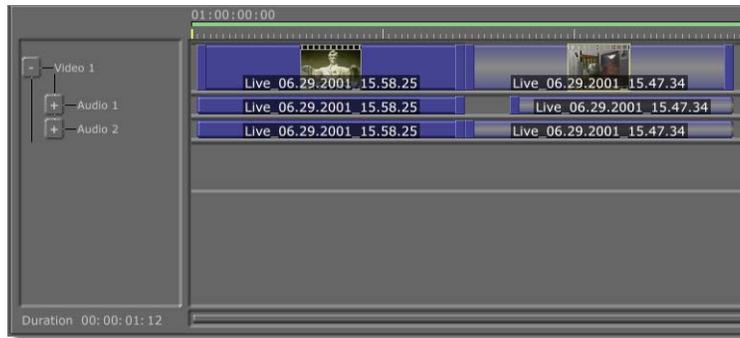


Figure 6.97: Dragging the Scene Clip's Audio 1 In Point

2. Drag the scene clip's **Audio 2** track until it reaches the point at which you want the audio for the scene to begin (following figure).

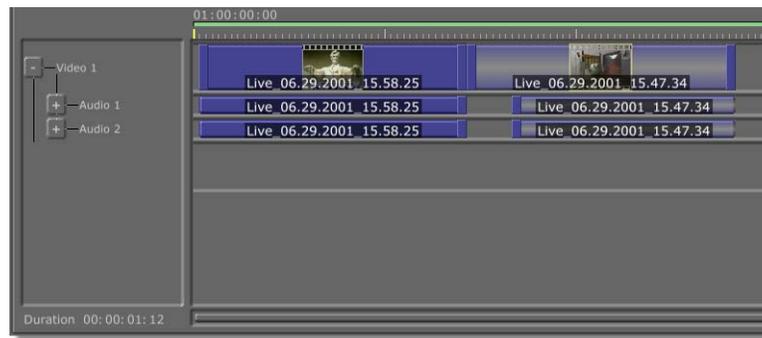


Figure 6.98: Dragging the Scene Clip's Audio 2 In Point

With the in points of the scene clip's audio adjusted, you next want to extend the reporter clip's audio.

3. Drag the reporter clip's **Audio 1** out point until it butts up against the **Audio 1** track of the scene clip (following figure).

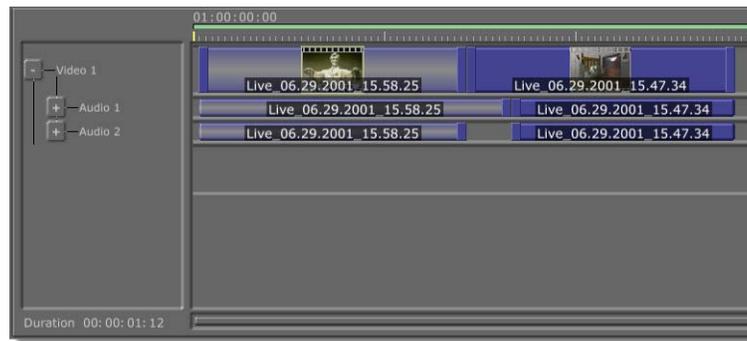


Figure 6.99: Dragging the Reporter Clip's Audio 1 Out Point

The alignment bar turns yellow.

You can't make audio tracks longer than the length of the original clip. If the clip's original length is 5 seconds, you cannot lengthen the audio tracks to more than 5 seconds.

4. Drag the reporter clip's **Audio 2** out point until it butts up against the **Audio 2** track of the scene clip (following figure).



Figure 6.100: Dragging the Reporter Clip's Audio 2 Out Point

The alignment bar turns yellow.

When you play the timeline, the reporter appears, introducing the scene. The video then cuts to the scene footage, while the reporter continues to talk. Finally, the reporter stops speaking, and audio from the scene picks up already in progress.

That's the basics of setting up an L-cut. You can also add a fade in or fade out to either audio track, or a cross-fade. For more information about animating audio on the timeline, see the *GlobeCaster Editor Manual*.

346  **Chapter 6**

TUTORIALS MANUAL AUDIO MIXER TUTORIALS



Chapter 7

Audio Mixer Tutorials

This section is intended to provide you with practical, applicable tutorials for GlobeCaster's Audio Mixer and EQ Settings panels.

Tutorials covered in this section are:

- Saving EQ Settings 350
- Applying EQ Settings..... 354

350  **Chapter 7**

Saving EQ Settings

This tutorial guides you through the basics of using the **EQ Settings** panel and **Audio Mixer** in GlobeCaster’s Switcher or the **Clip Audio Properties** panel in GlobeCaster’s Editor to save EQ settings into a bin. Saved EQ settings can later be applied to any audio channel or audio track.

Follow these steps to save EQ settings:

1. Bring up the appropriate audio panel in one of the following two ways:
 - If you are using GlobeCaster’s Switcher, bring up the **Audio Mixer** panel (following figure) by clicking the **Panel** button and choosing **Audio Mixer** from the popup-menu. This panel is designed for live audio mixing.

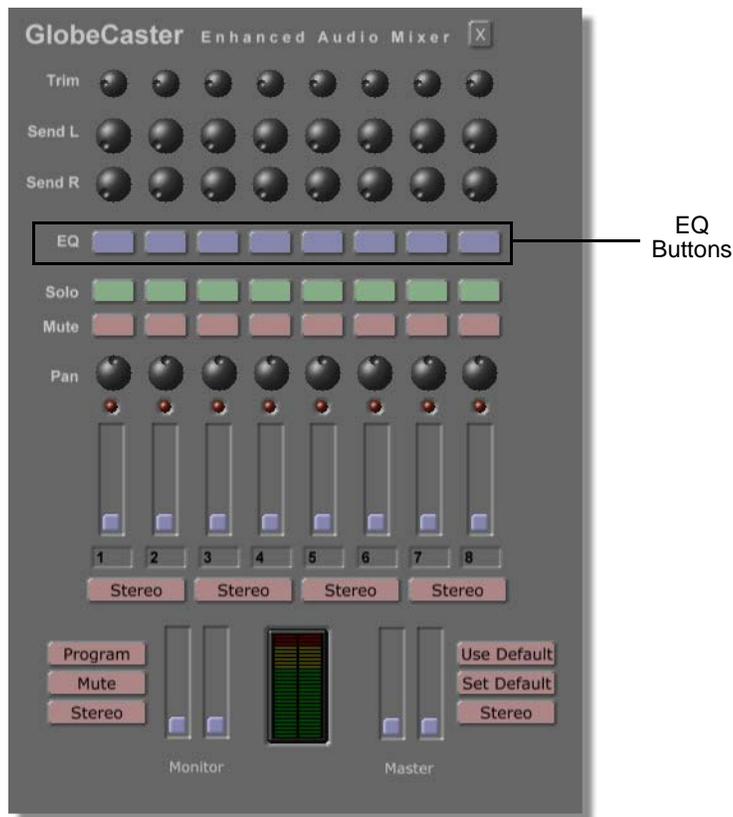


Figure 7.1: The Audio Mixer panel

2. If you are using GlobeCaster’s Editor, bring up the **Clip Audio Properties** panel by right-clicking on a video or audio track in the timeline and selecting **Properties** from the pop-up menu. This brings up the **Clip Main Properties** panel. Click the **Clip Main Properties** button at the top of the panel and choose **Clip Audio Properties** panel to bring up the **Clip Audio Properties**

panel (following figure). This panel is designed for adjusting the audio of the selected clip.



Figure 7.2: The Clip Audio Properties Panel

352  **Chapter 7**

3. In either the **Clip Audio Properties** panel or **Audio Mixer** panel, click an **EQ** button to bring up the **EQ Settings** panel. This panel functions the same in both the GlobeCaster Switcher and Editor applications.

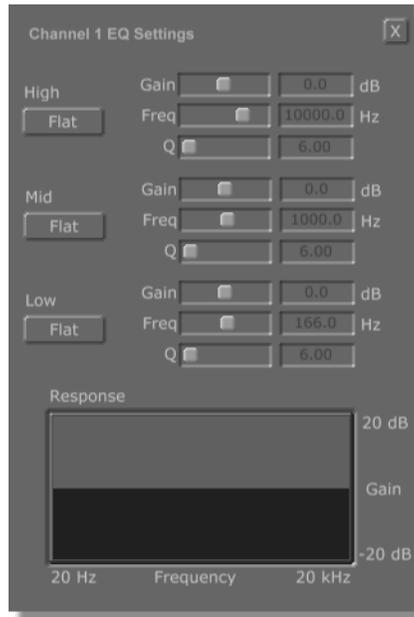


Figure 7.3: The EQ Settings Panel

The **EQ Settings** panel uses a three-band parametric equalizer, with individual settings for the **High**, **Mid** and **Low** bands.

4. In the EQ Settings panel, adjust the **High**, **Mid** and **Low** settings to the settings you desire.
5. As you change the settings, note the change in the **Response** window (following figure). This window provides a graphic representation of the EQ settings.

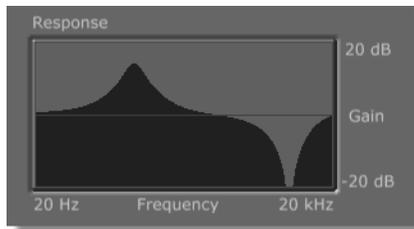


Figure 7.4: EQ Settings Change in the Response Window

6. Click-and-drag a picon from the **Response** window into a bin.

You see a saved picon for the EQ Settings (following figure). This picon can be dragged onto an **EQ** button or onto an audio track in a timeline.



Figure 7.5: An EQ Settings Picon

Continue on to the next section to learn how to apply a saved EQ setting.

354 Chapter 7

Applying EQ Settings

Once an EQ Settings picon is saved to a bin, it can be applied to audio channels in the **Clip Audio Properties** panel in GlobeCaster's Editor or the **Audio Mixer** panel in GlobeCaster's Switcher. This picon can also be dragged directly onto an audio track in an Editor timeline. This tutorial will walk you through the steps necessary to apply a saved EQ setting.

There are three ways to use a saved EQ Setting. They are:

- Apply an EQ Setting to an audio mixer channel
- Apply an EQ Setting to the EQ Settings panel
- Apply an EQ Setting to a video or audio track in a timeline

To apply an EQ setting to an audio mixer channel, follow these steps:

1. If you are using GlobeCaster's Switcher, bring up the **Audio Mixer** panel by clicking the **Panel** button and choosing **Audio Mixer** from the popup-menu.

If you are using GlobeCaster's Editor, bring up the **Clip Audio Properties** panel by right-clicking on a video or audio track in the timeline and selecting **Properties** from the pop-up menu. This brings up the **Clip Main Properties** panel. Click the **Clip Main Properties** button at the top of the panel and choose **Clip Audio Properties** panel to bring up the **Clip Audio Properties** panel.

2. Locate the EQ Settings picon (following figure) in the bin you saved it in.



Figure 7.6: An EQ Settings Picon

3. Click-and-drag the EQ Settings picon from the bin onto an **EQ** button in either the **Clip Audio Properties** panel or the **Audio Mixer** panel.

If the **EQ** button is set as half of a stereo pair, then the EQ setting is applied to both audio channels. If the **EQ** button is not set as half of a stereo pair, then the EQ setting is applied to only that channel.

To apply an EQ setting to an **EQ Settings** panel, follow these steps:

1. In either the **Clip Audio Properties** panel or **Audio Mixer** panel, click an **EQ** button to bring up the **EQ Settings** panel.
2. In either the **Clip Audio Properties** panel or the **Audio Mixer** panel, select the **EQ** Button(s) that corresponds with the channel you wish to apply the EQ Setting to. To select multiple **EQ** Buttons, select the first button by clicking it, then hold the **Ctrl** key on your keyboard and select additional **EQ** buttons.

3. Click and drag an EQ Settings picon from a bin into the **Response** window (following figure) in the **EQ Settings** panel. The EQ setting is now applied to each selected channel of audio.

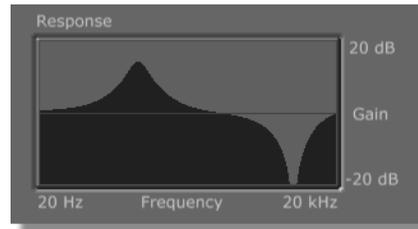


Figure 7.7: The Response Window

To apply an EQ setting to an audio or video track in a timeline, follow these steps:

1. In the GlobeCaster Editor timeline, expand the clip that contains the audio tracks you wish to apply the EQ settings to (following figure).

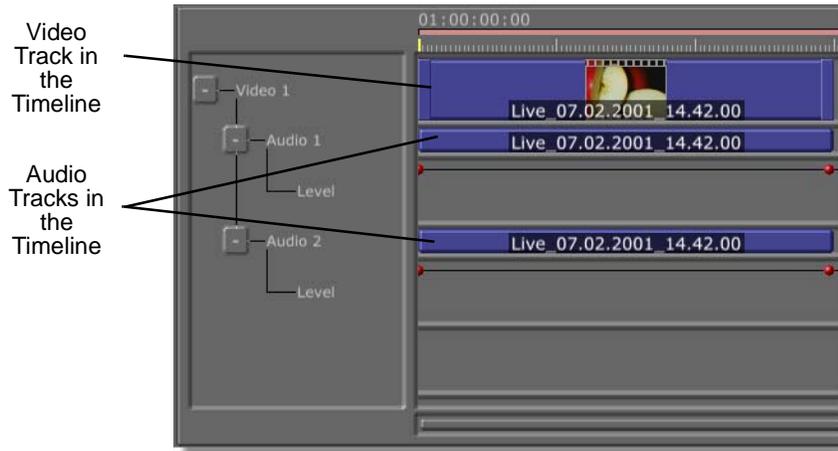


Figure 7.8: The Timeline With Clip Expanded

2. Locate the EQ Settings picon (following figure) in the bin you saved it in.



Figure 7.9: An EQ Settings Picon

3. Click-and-drag the EQ Settings picon from the bin onto a video or audio track in the timeline.

If the EQ Settings picon is dropped onto a video track, all audio tracks for that video clip are affected.

If the EQ Settings picon is dropped onto an audio track that is set as half of a stereo pair, then the EQ setting is applied to both audio tracks. If the audio track is not set as half of a stereo pair, then the EQ setting is applied to only that single track.

TUTORIALS MANUAL INDEX



Index

A

Add Dip, 320

Adding

- graphics to wipes*, 71
- keyframes*, 172, 176
- pause point*, 132

Adding Fade In, 318

Adjusting

- horizontal position*, 73

Adjusting Audio Levels, 315

Alpha Button, 130

Animating

- a lower third using the timeline*, 128
- ClipMem windows*, 89, 101
- editing animation with the timeline*, 166
- layer properties*, 93
- layers*, 95, 96
- strokes*, 153
- wipe properties*, 64, 74, 156
- WipeB value*, 157
- WipeL value*, 157
- YPosition value*, 105

Animating Movement, 232

Animation Status Button, 153

Audio

- adding dips*, 320
- adding fade ins*, 318
- adjusting levels*, 315
- cubic keyframes*, 325
- editing keyframes*, 321
- hold keyframes*, 326
- linear keyframes*, 325
- monitoring*, 304
- selecting keyframes*, 319
- split audio edits*, 326, 340
- stripping*, 334
- using auto beats*, 305

Audio Edit Lock Buttons, 326, 340

Audio Mixer Panel

- tutorial*, 349

Auto Beats, 305

B

Bins

- setting up*, 293

Bold Button, 146

Building a Timeline, 16

Buttons

- +
- using*, 228

Advanced

- using*, 249

Alpha, 130

Animation Status, 153

Bold button, 146

ColorFX

- using*, 198, 206

Create

- for layers*, 120
- using*, 253

Create New Object Track

- using*, 257

Director

- using*, 264

Drag Edit, 94

Field, 114

File Type, 125, 134

Gradient Style, 138

Inc Effect

- using*, 241, 262

Inc Project

- using*, 241, 262

Ink Settings, 137

Italic, 146

Loop, 113

Loop End

- using*, 229, 234

Loop Start

- using*, 229, 234

Make Effect

- using*, 239, 287

Move, 148

- using*, 226

Paint To End, 113, 121

Pause, 132

Pick a Color

- using*, 202

Reset

- using*, 232

Rotate

- using*, 275

Safe Area, 131

Save Now, 133, 135, 151,

- 161, 166, 182, 194

Scale

- using*, 225, 260

Set Picon

- using*, 239

Source, 81

Stencil, 120

Surface

- using in Object Creation panel*, 255

Texture

- using in Object Creation panel*, 255

Transition, 131

Transition/Overlay

- using*, 218, 246

Type

- using in Object Creation panel*, 254

Wipe

- using*, 247

C

Clip Audio Properties Panel

- tutorial*, 349

ClipMems

- animating ClipMem windows*, 101
- creating animated windows with*, 89
- file extension*, 88
- recording*, 79
- saving project as*, 85
- sizing in windows*, 103

Clips

- priority*, 330
- recording ClipMems*, 79
- recording Time Machine Clips*, 79
- saving audio with*, 85
- stripping audio*, 334
- trimming*, 339

Color Balancing Cameras, 17

Color Dot, 141

Color Effects

- creating posterized video effect*, 206
- editing*, 198, 206

- hue*
 - using*, 202
- levels*
 - using*, 209
- radial falloff*
 - using*, 202
- radius*
 - using*, 202
- saturation*
 - using*, 202
- saving*, 204, 213
- types*
 - All B/W But Hue Circle*, 201
 - Posterize Video*, 208

Color Palette and Gradient Editor Panel

- changing gradient angles with*, 142
- color dots*, 141
- editing strokes with*, 137
- gradient editor*, 141
- Gradient Style button*, 138

Compiling, 239

Control Knobs

- editing*, 177

Controls

- Transport*
 - using*, 232
- View*
 - using*, 220

Conventions, Manual, 5

Create Button

- for layers*, 120

Creating

- gradients*, 141
- layers*, 100
- loop*, 229, 234
- lower thirds*, 128
- new scene*, 215, 243
- over the shoulder effect*, 215
- pause point*, 229, 234
- simple wipe*, 56
- stencil layers*, 120

Cubic Keyframes, 325

Cutting cameras and backgrounds simultaneously, 19–20

D

Decks, selecting, 10–11

Digitize Clip Panel

- digitizing clips with*, 82
- recording ClipMems*, 79
- recording Time Machine clips*, 79
- setting record length*, 83

Digitizing Clips

- file extensions*, 88
- recording ClipMems*, 79
- recording Time Machine clips*, 79
- saving a project as a digitized clip*, 85
- setting record length*, 83

Director Mode

- editing in*, 266
- entering*, 264
- viewing in*, 265

Drawing

- text strokes*, 115

Duration

- changing*, 218, 245
- setting effect duration*, 59, 112, 131
- setting stroke duration*, 113, 114

E

Edit Key Panel

- tutorial*, 321

Editing

- animation using the timeline*, 128, 166
- color effects*
 - starting*, 198, 206
- colors in the Color Palette and Gradient Editor panel*, 141
- control knobs*, 177
- Duration*, 218, 245
- effect properties*, 245
- effects*
 - overlay*, 218, 246
 - properties*, 244
 - saving*, 204, 213
 - transition*, 218, 246
- in Director mode*, 266
- keyframes*, 173
- layers*, 94
- objects*
 - applying preset surface*,

- 255
- properties*, 217
- rotating*, 274
- resetting*, 232
- strokes*, 137, 148
- value tracks*, 228

Editing Keyframes, 321

Editing To Audio Tutorial, 292

Editing To Audio, With Auto Beats, 305

Effects

- adding a pause point to*, 132
- compiling*, 239
- looping*, 113
- properties*, 244
- saving*, 204, 213, 241
- saving as an overlay*, 108, 125
- setting duration*, 59, 112, 131
- setting types*, 218, 246

EQ Settings

- saving*, 350

Expanding Timeline, 167

F

Field Button, 114

File Extensions

- 601*, 88
- lcp*, 88

File Type Button, 125, 134

Fonts

- selecting*, 117, 145
- sizing*, 117

Foreground DSK, using, 21–22

Formats

- saving as a wipe transition*, 66
- saving as an overlay*, 108, 125

G

Gradient Editor, 141

Gradient Style Button, 138

Gradients

- adding to strokes*, 138
- changing angle*, 142
- creating*, 141

H

- Hold
 - using*, 234, 280
- Hold Interpolation, Setting, 174
- Hold Keyframes, 326
- Hue
 - using*, 202

I

- Ink Settings Button, 137
- Interpolation
 - setting as hold*, 174
- Italic Button, 146

K

- Keyframes
 - adding*, 172, 176
 - adding dips*, 320
 - adding fade ins*, 318
 - animating*, 232
 - cubic*, 325
 - editing*, 173, 321
 - hold*, 326
 - in timeline*, 167
 - linear*, 325
 - overview*, 167
 - selecting*, 319

L

- Layer Controls
 - Create button*, 120
 - Stencil button*, 120
- Layer Properties Panel
 - animating layers with*, 93
- Layer Slider, Selecting Layers With, 101
- Layers
 - animating*, 95, 96
 - animating properties*, 93
 - creating*, 100
 - creating a stencil layer*, 120
 - selecting*, 101
 - sizing*, 94, 98
- L-Cuts, Complete Voiceover Tutorial, 333
- L-Cuts, Partial Voiceover Tutorial, 337

- Levels Window
 - using*, 209
- Levels, Adjusting Audio, 315
- Linear
 - using*, 229
- Linear Interpolation, Setting, 133
- Linear Keyframes, 325
- Loop
 - creating*, 229, 234
- Loop Button, 113
- Looping
 - effects*, 113
- Lower Third, Creating, 128
- Luminosity
 - using*, 250

M

- Manual Conventions, 5
- MapMode Panel
 - animating layers with*, 94
 - Drag Edit button*, 94
 - Lower Right values*
 - animating*, 96
 - Upper Right values*
 - animating*, 95
- Monitoring Audio, 304
- Mouse Conventions, 5
- Move Button, 148
- Movement
 - animating*, 232
- Moving
 - strokes*, 148

N

- Naming Picons, 84, 88, 126
- New Project, Starting, 129
- New Scene, 215, 243

O

- Objects
 - animating movement*, 232
 - properties*, 217
- Overlay
 - setting*, 218, 246
- Overlay, Saving As, 108, 125
- Overview
 - keyframes*, 167
 - rotoscoping*, 110

P

- Paint To End Button, 113, 121
- Panels
 - audio mixer*, 349
 - clip audio properties*, 349
 - Color Effects*
 - using*, 200, 207
 - Color Palette and Gradient Editor panel*, 137
 - Digitize Clip panel*, 79
 - Effect Properties*
 - using*, 218, 245
 - Event panel*, 173
 - Layer Properties panel*, 93
 - MapMode panel*, 94
 - Object Creation*
 - using*, 253
 - Object Properties*
 - using*, 222, 249
 - Surface Settings*
 - using*, 250
 - Text Settings panel*, 116, 145
 - Wipes Properties Panel*, 62
- Pause Button, 132
- Pause Point
 - creating*, 229, 234
 - previewing*, 237
- Pause Points, Adding, 132
- Picons
 - Effect*
 - setting*, 239
 - naming*, 84, 88, 126
 - setting for timeline tracks*, 170
- Polygons, 254
- Posterized Video Effect, 206
- Preparing the Workspace, 57, 68, 90, 111, 129
- Preparing Workspace, 219, 247
- Preset Surfaces, Applying, 255
- Previewing
 - pause points*, 237
 - work*, 237, 273
- Primitives
 - creating*, 253
 - selecting type*, 254
- Priority, Of Clips, 330
- Projects
 - animating a lower third using the timeline*, 128
 - creating animated windows*

- using *ClipMems*, 89
 - naming, 84, 88, 126
 - preparing the workspace, 57, 68, 90, 111, 129
 - rotoscoping a stenciled text stroke, 110
 - saving, 133, 151
 - saving as a digitized clip, 85
 - saving as a wipe transition, 66

- R**

- Radial Falloff
 - using, 202
- Radius Window
 - using, 202
- Record Length, Setting for Digitized Clips, 83
- Recording
 - ClipMems*, 79
 - Time Machine clips*, 79
- Recording to a Time Machine, 14–15
- Rotating
 - adding rotation, 274
- Rotoscoping
 - overview, 110
 - text, 110, 115

- S**

- Safe Area Button, 131
- Saturation
 - using, 202
- Save Now Button, 133, 135, 151, 161, 166, 182, 194
- Saving
 - as a wipe transition, 66
 - effects, 241
 - EQ settings*, 350
 - project as a digitized clip, 85
 - project as an overlay, 108, 125
 - projects, 133, 151
- Saving Effects, 204, 213
- Scaling
 - using *Scale button*, 225
- Selecting
 - fonts, 117, 145
 - layers, 101
 - strokes in timeline, 171
- Selecting decks, 10–11
- Selecting Keyframes, 319
- Setting
 - fields, 114
 - font size, 117
 - frames, 114
 - hold interpolation, 174
 - linear interpolation, 133
 - record length for digitized clips, 83
- Setting Effect Picon, 239
- Setting mixer channels, 11–13
- Setting Up Bins, 293
- Setting up virtual sets, 17–19
- Setting Up Workspace, 219, 247
- Sizing
 - ClipMem windows*, 103
 - layers, 94, 98
 - text, 117
- Source Button, Setting Video Source With, 81
- Source, Setting Video Source in Animator/Compositor, 81
- Split Audio Edits, 326
- Starting a New Project, 129
- Stencil Button, 120
- Stencils
 - creating a stencil layer, 120
 - rotoscoping a stenciled text stroke, 110, 115
- Stripping Audio, 334
- Stripping Video, 302
- Stroke Controls
 - creating new layers with, 100
 - Move button*, 148
 - selecting layers with, 101
- Stroke Properties Panel
 - adding keyframes with, 172, 176
 - Animation Status button*, 153
 - Ink Settings button*, 137
 - XPosition value*, adjusting, 73
 - YPosition value*
 - adjusting, 105
 - animating, 105
- Strokes
 - animating, 153
 - changing position in workspace, 73
 - editing, 148
 - moving, 148
 - selecting in timeline, 171
 - setting
 - duration, 113, 114
- Surface Settings
 - Luminosity*
 - using, 250
- Surfaces, Applying Preset, 255
- Sync Roll, 15

- T**

- Text
 - drawing in workspace, 115
 - rotoscoping, 115
 - rotoscoping a stenciled text stroke, 110, 115
 - selecting font, 117, 145
 - sizing, 117
- Text Settings Panel
 - Bold button*, 146
 - creating text with, 116, 145
 - Italic button*, 146
- Texture Mapping
 - using, 256
- Textures
 - applying, 256
- Time Machine Clips
 - file extension, 88
 - recording, 79
 - saving audio, 85
 - saving project as, 85
- Time Machine, recording to, 14–15
- Timecode Slider, 132
- Timeline
 - adding audio dips, 320
 - adding audio fade ins, 318
 - adjusting audio levels, 315
 - clip priority, 330
 - cubic keyframes, 325
 - editing
 - animation with, 128
 - control knobs, 177
 - editing keyframes, 321
 - expanding tracks, 167
 - hold keyframes, 326
 - keyframes, 167
 - linear keyframes, 325
 - marking starting timecode, 297
 - selecting keyframes, 319

selecting strokes in timeline, 171
setting
 hold interpolation, 174
 picons for tracks, 170
 split audio edits, 340
 stripping audio, 334
 trimming clips, 339
 using to edit animation, 166
 value tracks
 editing in, 228
 Timeline Starts Timecode, 297
 Timeline, building, 16
 Tracks
 clip priority, 330
 expanding all in timeline, 167
 Transition Button, 131
 Transition, Setting, 218, 246
 Transitions
 creating a simple wipe, 56
 creating animated wipes with graphics, 68
 Transport Controls
 using, 232
 Trimming Clips
 how to, 339
 Tutorials
 animating a lower third using the timeline, 128
 creating a simple wipe, 56
 creating animated windows using ClipMems, 89
 creating animated wipes with graphics, 68
 editing to audio, 292
 L-Cuts, complete voiceover, 333
 L-Cuts, partial voiceover, 337
 over the shoulder, 215
 posterized video effect, 206
 recording ClipMem/Time Machine clips, 79
 rotoscoping a stenciled text stroke, 110

U

Using a foreground DSK, 21–22
 Using Auto Beats, 305
 Using Reset button, 232
 Using View Controls, 220

V

Value Tracks
 editing in, 228
 Video Source
 setting in Animator/Compositor, 81
 Video, Stripping, 302
 View Controls
 using, 220
 Viewing
 in Director mode, 265
 previewing work, 237, 273
 Virtual Sets, setting up, 17–19
 Voiceover, Creating, 292
 Voiceover, Partial, Tutorial, 337
 Voiceover, Tutorial, 333

W

White balancing, cameras, 17
 Windows
 Duration
 using, 218, 245
 WipeB Value
 animating, 157
 WipeL Value
 adjusting, 64
 animating, 157
 Wipes
 adding graphics to, 71
 animating, 64, 156
 animating properties, 74
 creating a simple wipe, 56
 creating animated wipes with graphics, 68
 saving, 66
 Wipes Properties Panel
 animating strokes with, 156
 animating values, 74
 animating wipes with, 64
 using to create a wipe transition, 62
 WipeB value
 animating, 157
 WipeL value
 adjusting, 64
 animating, 157
 Workspace
 preparing, 57, 68, 90, 111, 129
 preparing for editing, 219,

247
 previewing, 237, 273
 Workspace Controls
 File Type button, 125, 134
 Save Now button, 133
 Wave Now button, 133, 135, 151, 161, 166, 182, 194
 Workspace Properties Panel
 adding a pause point with, 132
 Alpha button, 130
 changing effect duration with, 112, 131
 Field button, 114
 Paint To End button, 113, 121
 Pause button, 132
 Safe Area button, 131
 setting project duration with, 59
 setting video source with, 81
 Source button, 81
 Transition button, 131

X

XPosition Value, Adjusting, 73

Y

YPosition Value
 adjusting, 105
 animating, 105

Index

364)))

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