The Basics of Video Editing: Notes

The Basics of Video Editing Part I: Getting to Know Your Editing Environment

 Adam Dachis — If you've edited a few videos but have always wanted to step up your game and learn to edit with professional software, now's your chance. We'll be taking a dive into the basics of professional video editing software all week. First up: a look at editing environments, the purpose of everything on your screen, and how to do a few basic operations.

HEY YOU! This is going to be a little intimidating at first if you have zero to little experience with professional editing software. Don't worry. This first lesson is here to get you acquainted with all the stuff you see on your screen, explain how a few things work, and get you more comfortable before actually doing much of anything. In subsequent lessons, we'll look at creating a project from scratch, color correction, effects, and more. Video editing with professional software is actually very easy but it's just intimidating because of all the buttons and options. Once you know what things are and have the basics down, you'll be able to do all sorts of great things. While these lessons will deal primarily with Final Cut Pro, we'll also be exploring Adobe Premiere as a means of demonstrating how the lessons are really applicable to pretty much and professional video editing software. Even if you're not using Final Cut Pro, stick with it as we'll be addressing concepts and techniques that are useful in pretty much any editing program.

Okay, let's get to it!

The video above is the lesson, so be sure to watch it. The basics are probably the biggest hurdle to overcome simply because of the sheer number of options you have, but by the end of the week we should have you in really good shape and able to do the majority of what you'd want to do with professional editing software. You'll need to watch the video to get a good representation of everything, but the following notes can serve as a cheat sheet to refer to as we go along.

The File Browser
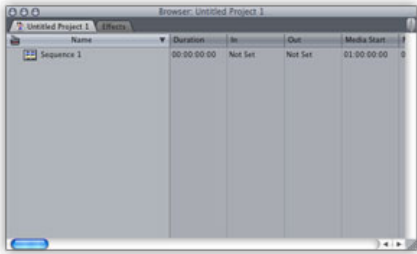
Any idea what the **File Browser** might do? The name is kind of self-explanatory but that doesn't mean there's nothing you need to know about it. While it may not be called the file browser in every editing application (it may be called the assets browser, for example, or something else), there is some window you're going to see that will help you manage your assets. Assets have a wide range of types. You can generally import video, audio, still images, and sometimes even motion graphics projects (depending on your editing software's capabilities and tie-ins with other applications) into your file browser. You'll also be able to create Bins, which are basically folders (and often look like them, icon-wise), that will help you organize your assets.

The most important things you'll be able to create, however, are Sequences. Sequences store your edits, and you can have a bunch of them. Basically, you edit a bunch of video within a sequence and then export that sequence to a format of your choosing. You can also create sequences that contain other sequences. Why would you do this? Well, if you're editing a movie and you want to edit scene by scene, you could make a sequence for each scene. When you're done editing all the scenes, you want them to be in one big sequence so you can watch the entire thing at once. To do this, you can just put all the individual scene sequences together in one master sequence and you've got your movie. This is useful 1) because sequences sometimes get pretty slow when you've got a ton of stuff in them, and 2) you can also more easily make changes to a scene without disrupting everything else. It's kind of like using variables in programming.

Your file browser stores all of these things and will be a very useful tool as you edit.

The Viewer

The **Viewer** is one of two video windows you have on your screen and it's traditionally on the left side. The viewer is what you use to preview clips, apply edits to those clips globally (we'll talk about what this means in a minute), create effects, and apply filters and transitions. Basically, it's where you do the gritty work. The Canvas, which will talk about next, is where you see the

final product as laid out on your Timeline (which we'll talk about after we talk about the Canvas).

Okay, so how does the viewer work? When you open a clip in the file browser, you'll see it in the viewer. You can choose in and out points for that clip that'll be globally applied any time you use that footage. This means that if you set an in and out point to shorten the length of the video clip, when you add it to your edit timeline it will always appear to be that shortened length. If you are to make changes to it once it's on the timeline, however, those edits will not carry over if you add that same footage to the timeline again. Basically, what happens in the viewer happens everywhere and what happens in the timeline stays in the timeline. To look at it from the timeline's perspective, if you want to make alterations to a clip that's already on the timeline you can generally do this in the viewer as well. Those edits will apply only to the instance of the clip on the timeline. Those edits will *not* carry over to the original footage in your file browser.

The viewer is also where you'll most likely edit your effects, transitions, and filter settings. If you're color correcting, the color corrector will likely show up in the space designated for the viewer. If you're editing the length of a crossfade transition, it'll happen here too. This isn't always the case with every video editing software, but it's the normal location. In a future lesson on effect, we'll get into this more. For now, just remember the viewer is where clip-specific edits take place.

The Canvas

The **Canvas** is the other one of the two video windows and it's traditionally on the right side. The canvas is very simple to understand. It looks a lot like the viewer, but it's job is simply to display the frame you're currently on in the timeline. It's where you view your edit as it currently stands. In my opinion, it seems like more of a viewer than *the* viewer, but what can you do. That's pretty much all there is to it.

The Timeline
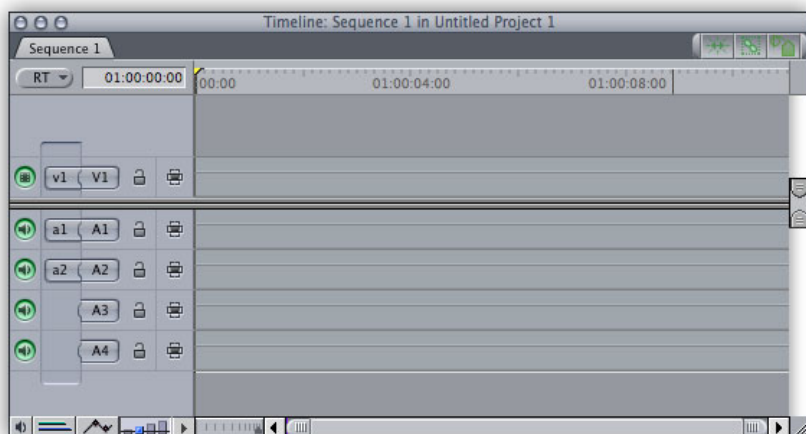
The **Timeline** is where you do your editing. You plop clips on the timeline in the order you want them to appear, you can layer them to have multiple streams of video and audio playing back at once, and you can edit things to flow the way you want. In the timeline you'll have access to a few tools, but you'll mainly use an arrow tool and a (razor) blade tool. The arrow is for picking up stuff and moving it around on the timeline. The blade is for making cuts. In Final Cut Pro the arrow can be selected quickly by pressing A. In Premiere you press V instead. To select the blade in Final Cut Pro, you press B. In Premiere, you press C. There are several little tricks, features, and nuances to the timeline that we'll get into as the lessons progress (and you'll find a few in the video included with this lesson), but its basic purpose is to be the area where you create your edit.

How Everything Works Together

The big picture is created on the timeline, and then you do more specific work in the viewer. When you want to see what you've done, you watch it on the canvas. If you want to add something to the timeline, you drag it in from the file browser. That's how everything works together. It's pretty simple, but it just looks intimidating because of all the buttons.

That's your basic professional video editing software environment in a nutshell. Tomorrow we're going to take a look at creating a project from scratch, importing video from different kinds of sources, and putting together a basic edit with titles. In later lessons we'll look at color correction, very basic effects, and exporting you edits for multiple sources. The next lesson will be available tomorrow at 6:00 PM Pacific time, and we'll post the entire set of lessons with a PDF of all the text one week from today. Stay tuned and thanks for learning with us!

# The Basics of Video Editing Part II: Creating a Project, from Start to Finish

Adam Dachis —

Yesterday we learned the basics of professional editing environments and how everything works. Today we're going to look at creating a project from start to finish. We'll make a new one, get everything set up, get footage, edit a little, and then export the final file using both Final Cut Pro and Adobe Premiere Pro CS5.

The lesson here is in video format, so be sure to watch the video above. Think of all the stuff below as a cheat sheet you can reference as you watch or refer back to when you're trying out the new things you've learned.

Setting Up Your Project
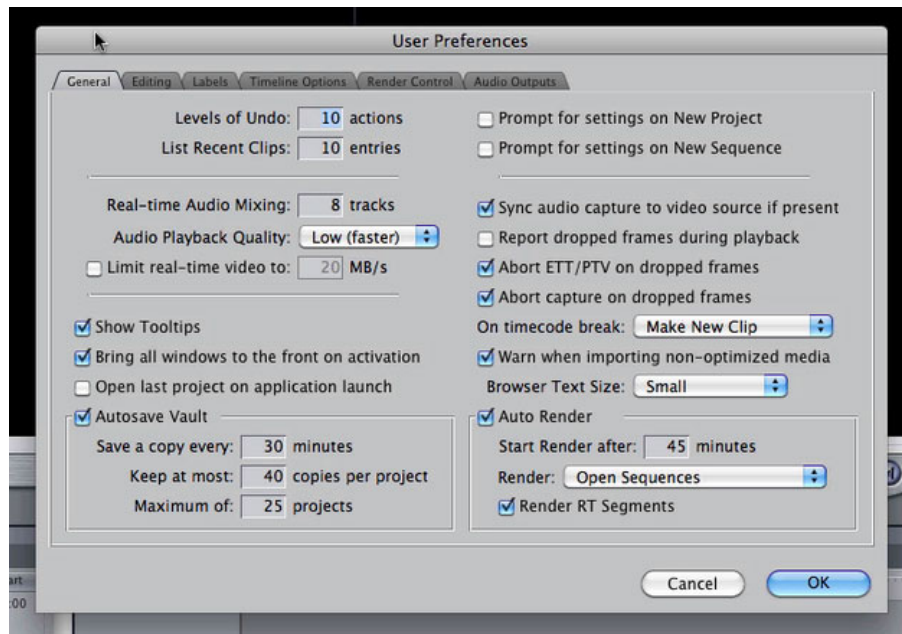
Project setup involves all the same kinds of tasks in most editing software titles, but how you perform that setup tends to vary quite a bit. In Final Cut, you have to setup your system in three different places and it assumes you're always using the same equipment. Adobe Premiere Pro CS5 actually handles this much better, in my opinion, because you set up everything on a project-by-project basis and can choose where you save the files with each new project. When setting up a project there are a few things you want to know and remember:

Know the format of your footage.

Know the codec you're editing . What's a codec? The word is a combination of the words (en)code and decode and it determines how your footage is compressed (so it takes up less space on your hard drive). Some codecs are better for editing than others (e.g. DVCPRO HD is better for editing than H.264, but H.264 is better for delivering video online). Often times your editing codec will be determined by the codec used for your footage. For example, if you're importing footage from a DV tape you'll probably just edit your footage using the DV codec. On the other hand, you may prefer to use a lossless codec, such as BitJazz' SheerVideo, so no quality is lost while you're editing.

The resolution of the video you're editing (e.g. standard definition is generally 640x480 or 640x460, and high definition is generally 1280x720 or 1920x1080), if the video is interlaced or progressive (you'll need to check your camera's manual if you're not sure, but here's an explanation of the difference), and the frame rate (generally this will be 29.97 for American NTSC cameras and 25 for countries using PAL, but many cameras shoot at different frame rates so be sure to check what you're using).

You want to make sure you set all of these things when setting up your project. To see a demonstration, watch the video including with this lesson.

Capturing/Importing Your Footage
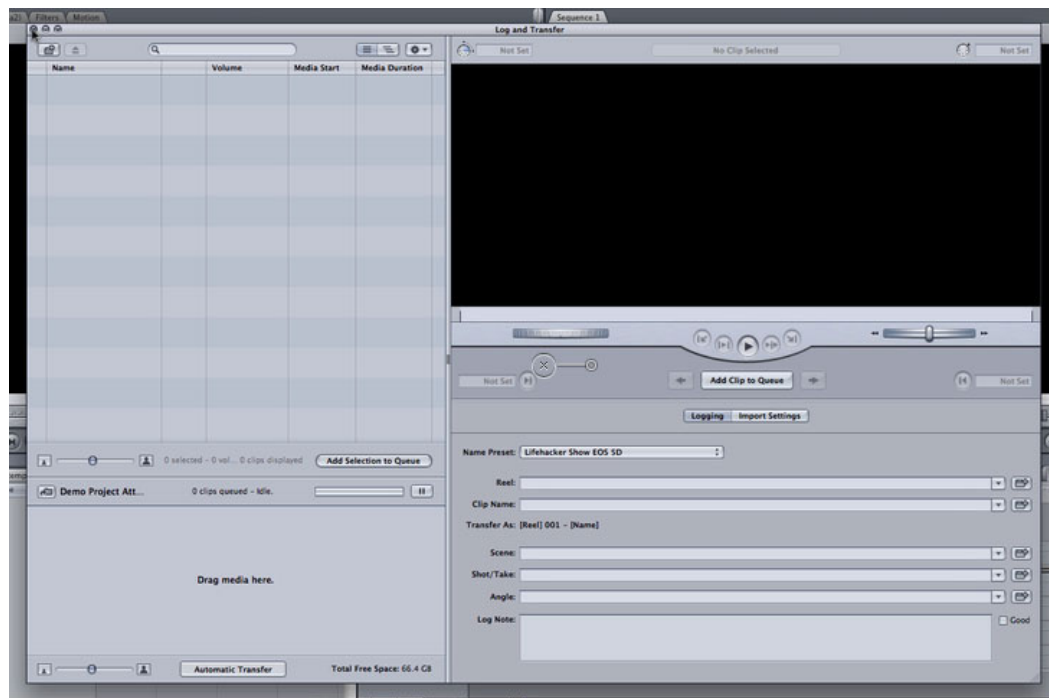
There are generally 2.5 ways to import footage into a video editing project. If your camera uses tapes, you'll need to use the Log and Capture method. Log and Capture involves hooking up your camera to your computer, playing the tape, and logging the in and out points for each clip you want to create. Once you've logged all your clips, you tell the video editing software to import them and you can watch your camera automatically import everything.

If you're using a card-based camera, you'll want to import footage using a Log and Transfer method. In Final Cut Pro you do this by bringing up a panel similar to the Log and Capture panel, but you'll see clips showing up on your card. You can name them and add any relevant metadata, add them to a queue, and then import them. The 0.5th way is just transferring your footage without logging it. Some cameras will require that you use Log and Transfer because the footage needs to be transcoded to another format before you can edit it. If you're grabbing footage from a camera that just creates video files, such as a Canon DSLR, you don't necessarily need to transcode it (although it'll be easier to edit if you do). If this is the case, you can just import your footage into your File Browser (or just drag it onto the File Browser window) and you can start editing right away.

For those of you shooting video with DSLRs, be sure to check out how to shoot great video with your HD DSLR. If you're shooting with a Canon DSLR and also using Final Cut Pro as your editing software, Canon's Final Cut Pro Log and Transfer Plug-in is a tool you're going to want to download. (Note: it doesn't support all cameras, but you might be able to modify an installation file to fix that issue.)

Editing and Adding Transitions
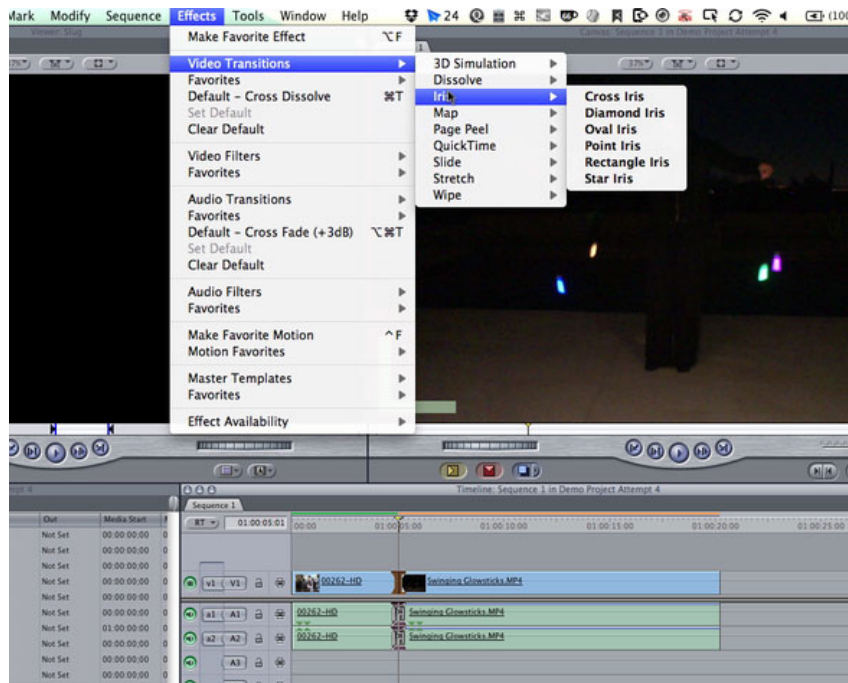
Once you've imported your footage, editing is pretty simply. Just drag video and audio onto the timeline in the order you want it. If you want to add effects, you need to shorten your footage a little bit where the transition is going to happen so it has a little excess footage to use for that transition. This is kind of difficult to explain and much easier to see, so check out the video for a look at how to apply different transitions in both Final Cut Pro and Premiere Pro CS5.

Exporting Your Edit
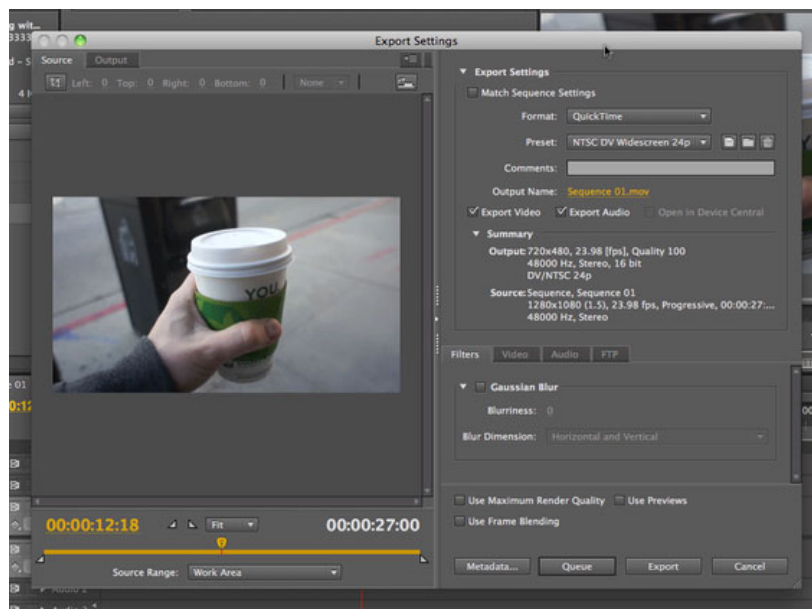
Exporting your edit is pretty simple. In Final Cut Pro and Premiere Pro CS5 you go to File -> Export to see your options. In Final Cut Pro you choose either "Quicktime Movie" or "Using Quicktime Conversion." The Quicktime Movie option will let you export a source file that's basically the same as your edit. This is great if you want to use another application to compress your video into various formats. If you want to make a compressed version directly from Final Cut Pro, the Using Quicktime Conversion is probably what you'll want (or you'll want to send the video to Compressor). This will let you encode the file into any format

supported by Quicktime.

In Premiere Pro CS5, you only have one main option: Media. Choose that and you'll get an excellent export window that'll even let you preview all your exporting options. Premiere's media export is like Final Cut Pro's options combined into one window that gives you even more options. You choose the format you want and export your file. If you want to export your file to multiple formats, you can queue them up as well. It's pretty great.

That is a basic overview of your exporting options. We're dedicating an entire lesson to exporting your edit later on, so we'll take a deep dive then. For now, we're just sticking with the basics.

BONUS: How Are These Screencasts Made?
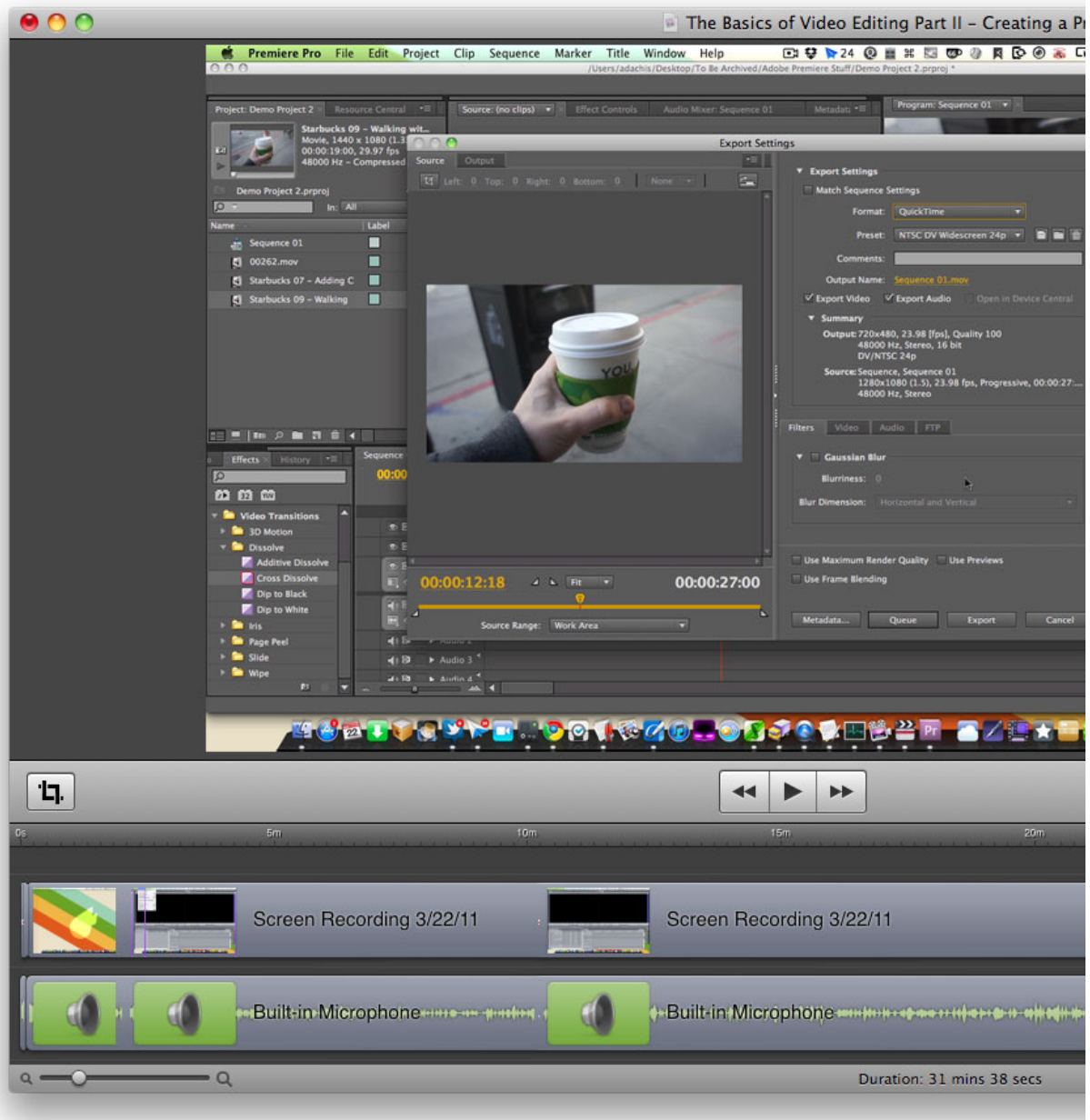
One of the big questions from the first lesson was "what are you using to create/edit these screencasts?" The answer is Screenflow.

I often use it to edit video when I need to throw something together quickly because it's so fast and efficient. If you're looking for a dead simple video application and are not looking for a professional editing environment, Screenflow might actually be a really good choice for you.

What's happening in tomorrow's lesson? We'll be tackling effects and color correct, and then we'll wrap up with how you export your edits to deliver them on physical formats (like DVDs) as well as online. We'll also provide you with additional resources for learning more as well as a PDF of all the text-based notes you're getting with each lesson, so look forward to that as well.


The Basics of Video Editing Part III: Effects and Color Correction

 Adam Dachis — Today's the fun lesson, where we look at basics effects, color correction, and titles for your video editing projects. We're tackling all these topics in both Adobe Premiere Pro CS5 and Final Cut Pro, so come on in and we'll get started!

The lesson is in the video, and this is a long one. It was supposed to be a short one, but it's not. There's a lot of stuff to cover when it comes to all the different kinds of effects you can do *and* show them in both applications, so we're packing it in! Below you'll find notes for this lesson. They won't replace the lesson, but you can use them as a sort of cheat sheet to refer back to as you're trying things out in Final Cut or Premiere.
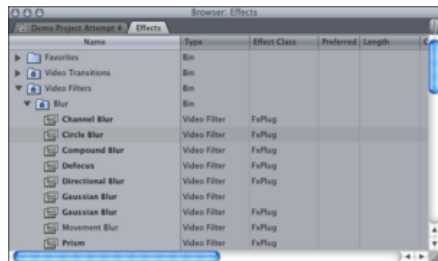
Motion Effects
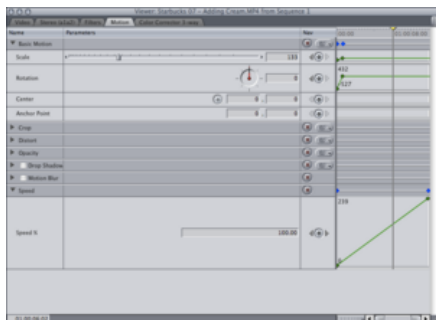
Final Cut, Premiere, and most pro editing software come with basic motion effects you can apply to your footage. These are things like cropping, scaling, rotating, distorting, and more. Both Premiere and Final Cut have these settings in the viewer. To

access them, just load up a clip you want to edit and click correct tab. In Final Cut it's called Motion. In Premiere it's called Effects Settings. Once there, you'll see your options and a small timeline to the right of them. From there you can apply any adjustments you want, but one neat thing you can do is also add key frames. Adding key frames will let you animate the video in very basic ways, such as make it get bigger or smaller, spin around, and more. You can't do anything really fancy here, but it's useful for many simple operations you'll need to perform when editing. For a demonstration on how this all works, see the video associated with this lesson.

Filter and Transition Effects

Filter effects allow you to manipulate your video in various ways and transition effects allow you to transition your video in various ways. The key difference is that filters apply to an entire video clip and a transition is a means of pleasantly transitioning between two different clips (something we've looked at in previous lessons more than once). Filters will let you do things like de-interlace interlaced video, crop the frame to a custom size and shape (this is known as a garbage matte) so you can, potentially, combine multiple video clips into one, and alter the image in different ways. Pretty much every video editing application comes with a huge array of filters and most of them are either useless or operations you'll perform only on rare occasions. The best thing you can do is play around with all of them to get a better grasp on what they do. Transitions work in similar ways, and cross dissolve is pretty much the only one you're going to use (with some exceptions here and there). To see a few demonstrations, check ou the video that's associated with this lesson.

Color Correction
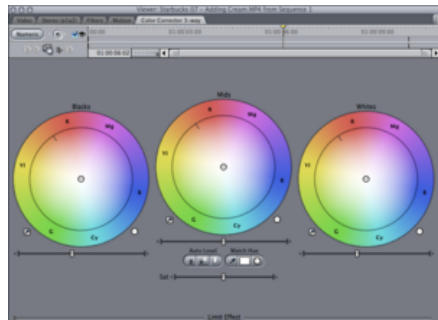
Color correction is generally handled by filters, but because it's the filter you're going to use most often it deserves its own section. The built-in color correction filters that come with Final Cut and Premiere are not the best color correction filters you can get. Personally, I useMagic Bullet Colorista as an alternative. It's a giant step up, but it isn't cheap ($300, though I swear it was less than that when I bought it). Some editing software, like the higher end stuff made by AVID, does actually come with really great color correction. You should try what's built-in before you go out and buy something, although if you're using Final Cut Pro I'd look elsewhere (even if you turn to Color, the dedicated application for color correction in Final Cut Studio).

We're not going to take a deep dive into the intricacies of color correction here, but the basic principal you want to remember is that your goal is to use color to either white balance your footage or unbalance it to convey a feeling/emotion. White balancing is really simple. Open up your color corrector and look at your footage. If something looks off, you're going to see it. For example, if the background seems too cold you'll notice too much blue. If those blue areas are really dark, they're in the shadow. If they'e in the middle, they're in the midtones. If they're bright, they're in the highlights. Wherever they are, there's a color wheel in your 3-way color corrector that represents each tone (shadows, midtones, and highlights, generally from left to right in that order—but they should be labeled). Each wheel should have a dot in the middle of it that you can move anywhere on the color wheel. If you

want to get rid of blues in the shadows, just locate blue on the color wheel and start moving the dot to the other side. You'll see the footage start to warm up. Stop before it gets unnatural warm, unless that's your goal. If you want to convey a feeling of warmth or heat, pick warm colors and use the color corrector to add more of them in the relevant tones (generally the midtones have the greatest impact because they're the most visible). While professional color correction is a nuanced art and is very difficult, basic color correction is pretty simple. If you'd like a demonstration of what you just read, check out the video associated with this lesson.

Titles

Titles are really easy to create in both Final Cut Pro and Premiere Pro CS5. In Final Cut, you go to your Viewer window and look for the little film strip icon with an "A" in it. It should be sitting in the bottom right corner, and you can see a demonstration in the video associated with this lesson. This will give you a nice drop down menu with lots of neat things you can generate, but we're just going to concentrate on titles. While there's a specific section for titles, if you select *Boris* and then *Title 3D* you'll get the titles plugin with the most options. Boris' Title 3D plugin isn't as robust as what you'll find in Adobe Premiere Pro CS5, but it is pretty capable. You can add various effects to your text and even animate it just like you would your footage (as described in the motion effects section).

Adobe Premiere Pro CS5 handles titles in a slightly different way. Adobe put a lot of thought into what they call the *Title Designer* and it's really great. They obviously think pretty highly of it because they've dedicated an entire menu to titles. Believe it or not, it's called the Title menu. If you want to create a new title, just go to the Title menu and choose the kind of title you want to create. Set it up how you want in the Title Designer and then close the window when you're done. You don't need to press OK or hit save because the Title Designer simply creates an asset in your file browser that you can drag onto the timeline.

For a demonstration of title creation in both applications, see the video associated with this lesson.

That's all for today! Join us tomorrow when we'll be talking about encoding and preparing your video for delivery.

The Basics of Video Editing Part IV: Preparing and Encoding Your Video for Delivery

 Adam Dachis —

Today we have our fourth lesson on the basics of video editing and we'll be taking a look at how you can export your edits to various formats using both Adobe Premiere Pro CS5 and Final Cut Pro Studio 3. We'll also take a look at designing video encoding specs so you can make your own. Come on in and let's get started!

The lesson is in the video the notes for this lesson are below. They won't replace the lesson, but you can use them as a sort of cheat sheet to refer back to as you're trying things out in Final Cut or Premiere.

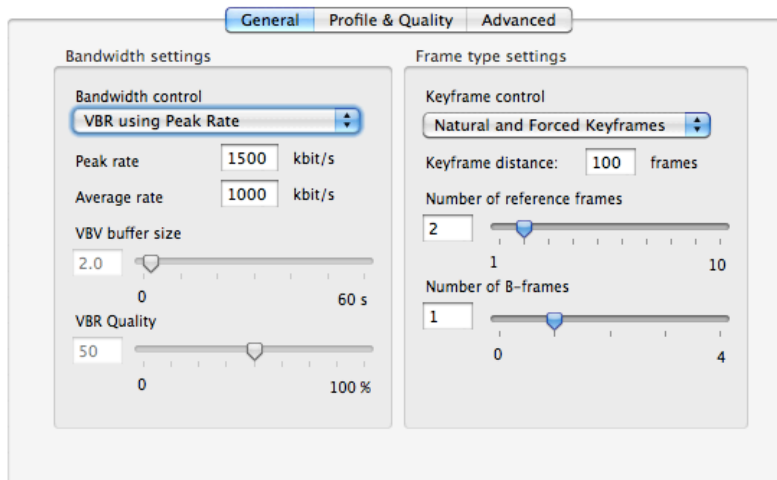## Exporting with Final Cut and Compressor
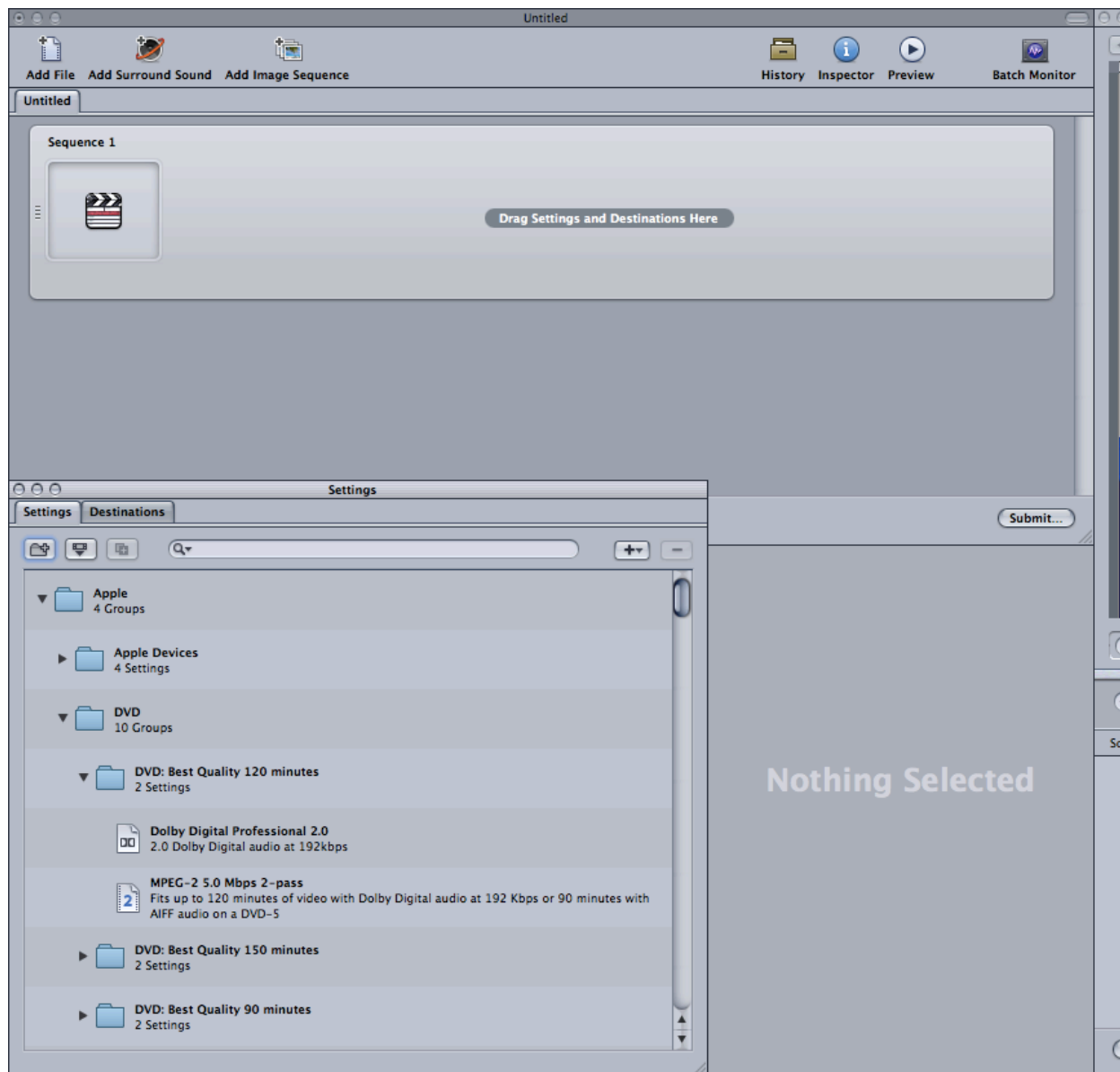
We've already looked at how to export your edit in Final Cut Pro in a couple of ways, and we go over those again in the video associated with this lesson, but there's one more way we haven't looked at: sending your video to Compressor, an encoding application that comes as part of the Final Cut Studio bundle. You do this by opening the sequence you want to send so its visible in your timeline, going to the File menu, then Send To, then choosing Compressor. The Compressor application will launch and you'll see an entry with your sequence in it. Below, you'll find a list of presets you can drag on to your sequence's entry. That same panel will have a tab with preset destinations for the encoded video as well, and you can also drag those on to your sequence's entry. When you've added all the presets you wanted, or added any you created yourself, go ahead and click the Submit button to submit the batch. Compressor will encode all your video and alert you when it's done. When that happens, you'll be able to find all the video in the destinations you selected.

Exporting with Premiere Pro CS5 and Adobe Media Encoder
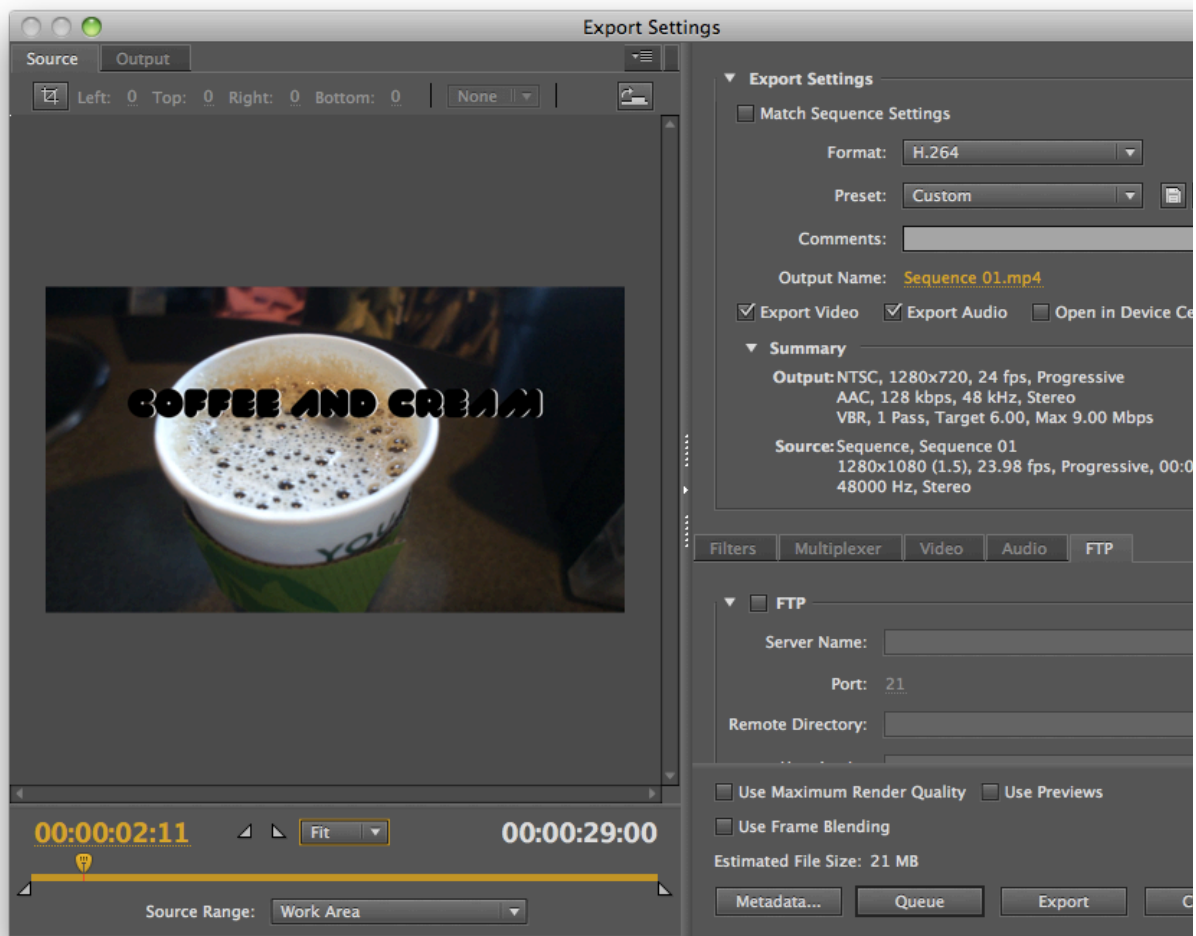
Adobe Premiere Pro CS5 works similarly to Compressor in that it has a partner application called Adobe Media Encoder that handles its encoding. The difference is that you submit your batch and set all your settings directly from Premiere and then add it to the queue. You do this by selecting you various settings, whether they're from a preset or your own creation, and clicking the Queue button at the bottom of the window. If you want to add more tasks to the queue, just keep repeating the export process and queuing them up. You can either start the batch of video encoding tasks directly from Adobe Media Encoder or you can just wait until it starts all by itself.

Understanding Encoding and Designing Your Own Encoding Speccs

H264

General | Profile & Quality | Advanced

Bandwidth settings

Bandwidth control
VBR using Peak Rate

Peak rate   1500   kbit/s
Average rate   1000   kbit/s
VBV buffer size
2.0
0   60 s
VBR Quality
50
0   100 %

Frame type settings

Keyframe control
Natural and Forced Keyframes

Keyframe distance: 100   frames
Number of reference frames
2
1   10
Number of B-frames
1
0   4

Encoding is very, very complex, but we're going to talk about a few things so you can get to know how it works just a little bit and maybe create some of your own specifications when the presets just aren't cutting it.

What Is Compression?

When you encode a video, you're compressing it so it takes up less disk space. There are tons of different codecs that let you do this and many different file formats. For example, H.264 is a codec (and the main one we'll be talking about in this section) and MOV is a file format. H.264 can encode your video, but you've probably seen it delivered as an MOV, AVI, or MP4 file. That's because all these formats can serve as a content container for H.264 video. There's no real significant difference between H.264 files with these various file types, so don't worry too much about how to deliver. My preference is MP4, because pretty much everything can play it, but most video software can handle the other formats too.

Bit Rates

When you're encoding video, you're going to be dealing with bit rates. Bit rates are how much data is used for each second of video. Let's say you have a video that was encoded at 1000kbps. Despite what it looks like, that doesn't mean each second of video takes up 1000KB, but rather 125KB. In this case, kbps stands for kilo**bits** per second, not kilobytes. Kilobits are basically eight times the number of kilobytes, so you can get kilobytes per second by dividing your number of kilobytes by eight. If your video was exactly 94 seconds long and encoded at a bit rate of 1000kbps, that means it would be 11.75MB in size. This is all assuming that every second of video equals exactly 1000 kilobits, which is only the case if you encode at a constant bit rate (CBR). CBR encoding is generally used for streaming media to keep the flow of data as consistent as possible, but for progressively downloaded video (what you find on YouTube, Vimeo, and most other video sharing sites) you're better off encoding at a variable bit rate (VBR). VBR encoding can work in a couple of ways, but most encoders just have you specify a single number (in kilobits per second) as the average bit rate. This means that if you specified 1000kbps, each second of the video would be encoded at around 1000kbps. Some seconds of your video will not be as complex as others, so ones with lower complexity won't require all 1000kbps. The ones that require more will take more, and on average this will result in seemingly higher quality video without affecting the file size too much. There's more to it than that, and we get into it more in the video associated with this lesson, but that's the basic idea.

Key Frames

One more thing you should know about encoding is key frames. Pretty much every codec you'll use to export video for the web, DVD, Blu-ray, etc., will have key frames. Codecs that don't use key frames are generally designed for editing purposes because they're less processor-intensive and therefore make editing a bit faster. The DV codec is one such codec. Compare it to H.264 and see how much faster it is when editing. So what are key frames? Key frames are the full picture. Let's say you have 30 frames of video and the first and 30th frame are key frames. You can think of those frames like photos—all the detail of the video exists in that frame. Frames 2 through 29, however, do not have the full picture. Instead, frame 2 just contains the changes that have happened since frame 1 because frame 2 is not a key frame. How often do you need to use key frames? Less often than you'd think. Every six seconds is customary nowadays, but the more key frames you have the easier it is to scrub through the video. The

downside is that more key frames tends to result in lower-quality video. Why? Because it takes a lot of data to store a key frame, and if you only have 1000 kilobits (or whatever) every second, the more frames in that second that use a full frame mean you have less room to store the changes between those frames. If you use key frames too frequently it'll degrade the quality of those changes and the quality of those key frames to try and stick to the average bit rate. It may seem like many key frames is better, but you generally just end up with a lot of lower-quality key frames and, therefore, lower quality video.

How to Design an Encoding Specification

When designing a specification or a preset of your own, the first thing you need to figure out is how you're delivering your video. If you're delivering it on the web, you're not going to want to target anything slower than the slowest broadband connection because anything at that level isn't really fast enough to handle video worth watching in the first place. (Well, unless it's a cellphone, but we've learned to be patient with those.) The slowest broadband connection you're going to find is probably the 768kbps DSL connection. This is the peak data rate, so if you're thinking you should encode your video at 768kbps you are setting yourself up for trouble. If you're reading this, you're paying for an internet connection. Does it always perform at the peak rate? Probably not. If you want people to be able to progressively download your video in real time you need to take the lowest target connection speed and reduce it by one third. For 768kbps, that's 512kbps, so you want to encode your video at 512kbps. This is really only a useful bit rate for standard definition video and so you shouldn't use it with anything larger than 640x360 or 640x480. Around 1000-1200kbps is a good target video bit rate for 720p files and 1080p should be twice that, if not more. If you're simply creating a source file to upload to YouTube, Vimeo, or some other video service, those bit rates can be much higher because those sites will re-compress the file using their own standards. If that's the case, you should allocate bit rates closer to 3500-4000kbps for 720p and 8000-9000 for 1080p. Since your video is getting compressed for a second time, this extra quality will make a difference in the final product people see when you upload it to a video sharing site. As far as audio goes, I like to use 192kbps for MP3 or AAC audio, although you'll need to keep it to 160kbps if you're encoding for an Apple device. Why? Good question.

All of the suggestions mentioned in the last paragraph are based on the H.264 codec, but they should work well with pretty much any modern codec. The better the codec, the lower the bit rate can be. That means that 512kbps will look a lot better in H.264 than it will if you use a codec that's not as good. Try encoding a file at 512kbps using both H.264 and the standard MPEG4 codec. You'll see a difference, although it may be a little subtle.

The Most Important Thing You Should Know

Don't screw anything up! Yeah, in a perfect world, right? The thing is, if you shoot crappy video your encode will look even crappier. Sometimes you will shoot crappy video and you won't even realize how crappy it is until you encode it and it looks like someone blurred out all the detail. If you ever feel like your video should look better and it's the fault of the encoding quality, try encoding a well-shot episode of television using the same settings and you'll probably be surprised. A lot of us think out poorly-lit video looks pretty good at 1080p, but that's because you're getting quite a bit of detail at that resolution. That video is also at a really high bit rate, so detail is retained. The more you compress your video the more detail is thrown out, so if your video isn't well shot and lit you're going to lose a lot more detail when encoding than you would if you just shot it properly in the first place. While it's easier said than done, do the best you can do get the highest quality video you can *before* you bring it into post production. We can do some amazing things in post, but nothing you've learned this week is going to miraculously turn your crappy footage into a work of art. In fact, there's almost nothing you can do to save bad footage regardless of how good you are. You just can't find detail that isn't there. So before you sit down to create your amazing film, how to video, or whatever, take the time to shoot it well with good light or you will be kicking yourself when everything is over. It sucks to put a ton of work into something and then find out it looks terrible when you put it online or on a DVD, so do everything you can to make it look good so you don't have to try to salvage it in post.

That's all for our video editing lessons. Thanks for watching/reading!