



Wondershare FilmoraPro

User Guide

2019-11-26

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1 Overview

1.1 FilmoraPro Introduction

Welcome to the FilmoraPro User Guide. FilmoraPro is a video editing software that empowers you to create professional-looking videos with compositing, motion graphics, special effects, color correction tools, and more. It is both powerful and easy to learn.

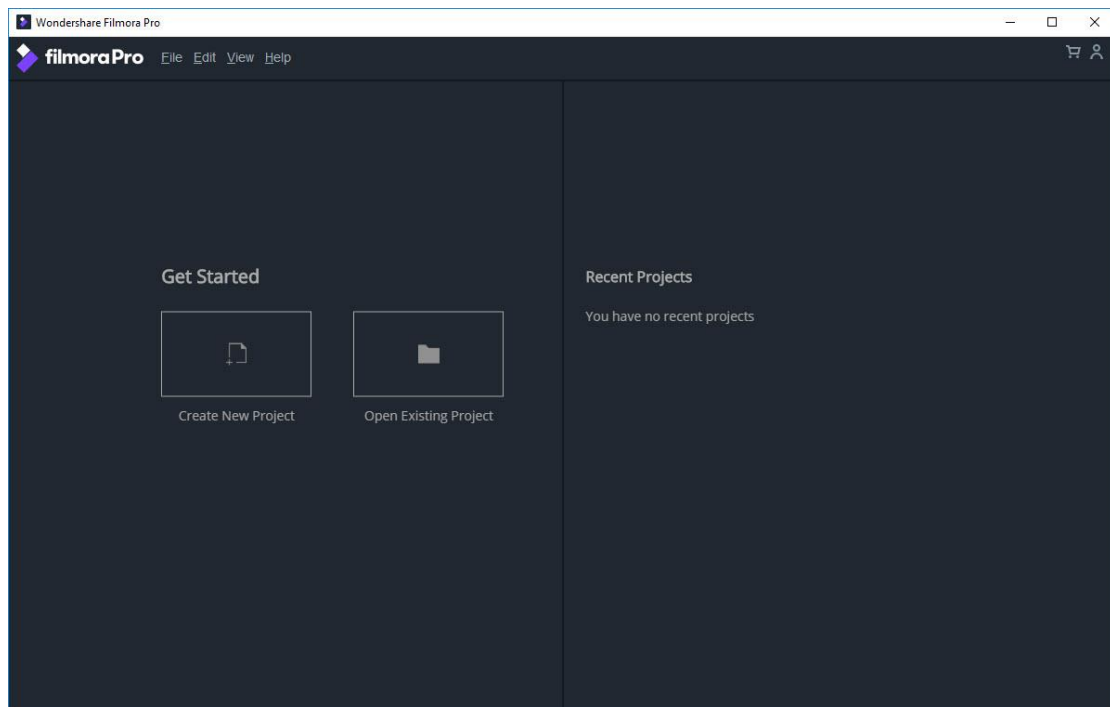
FilmoraPro is compatible with both Windows and Mac. You can output your projects to almost any popular video format. Check [this video](#) to know more key features about FilmoraPro.

1.2 Install / Uninstall

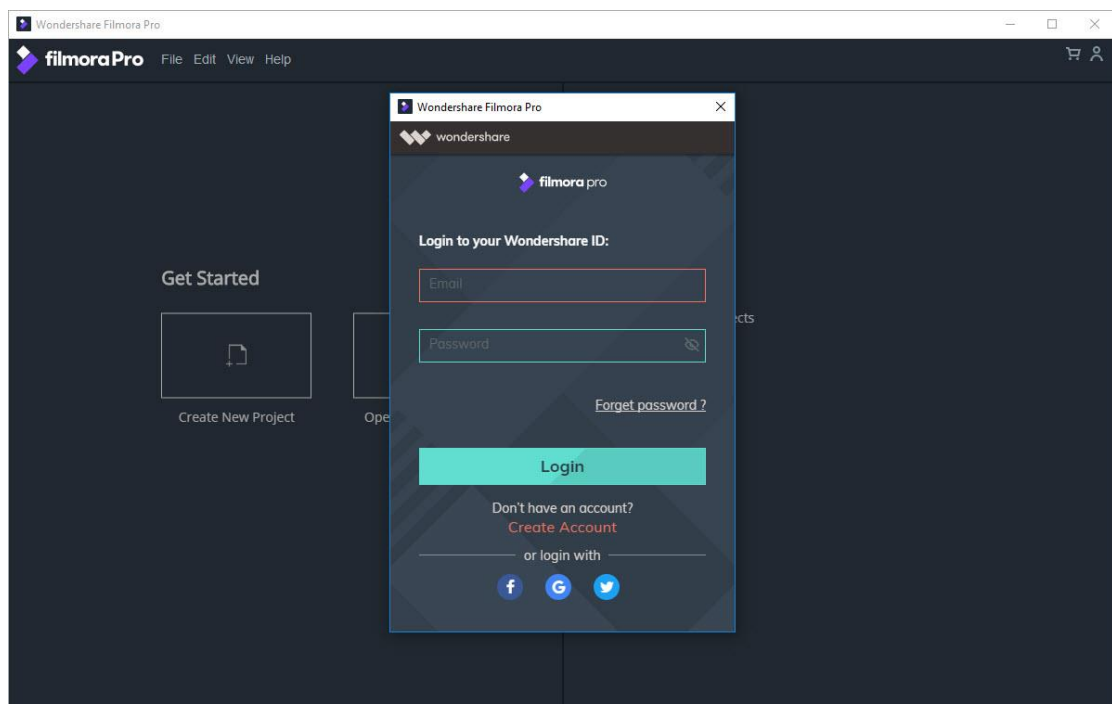
1.2.1 Download & Install

The latest version of FilmoraPro can always be downloaded from the [official site](#). Choose your operation system and then follow the instructions provided to finish the installation process.

1.2.2 Log in to your Wondershare ID

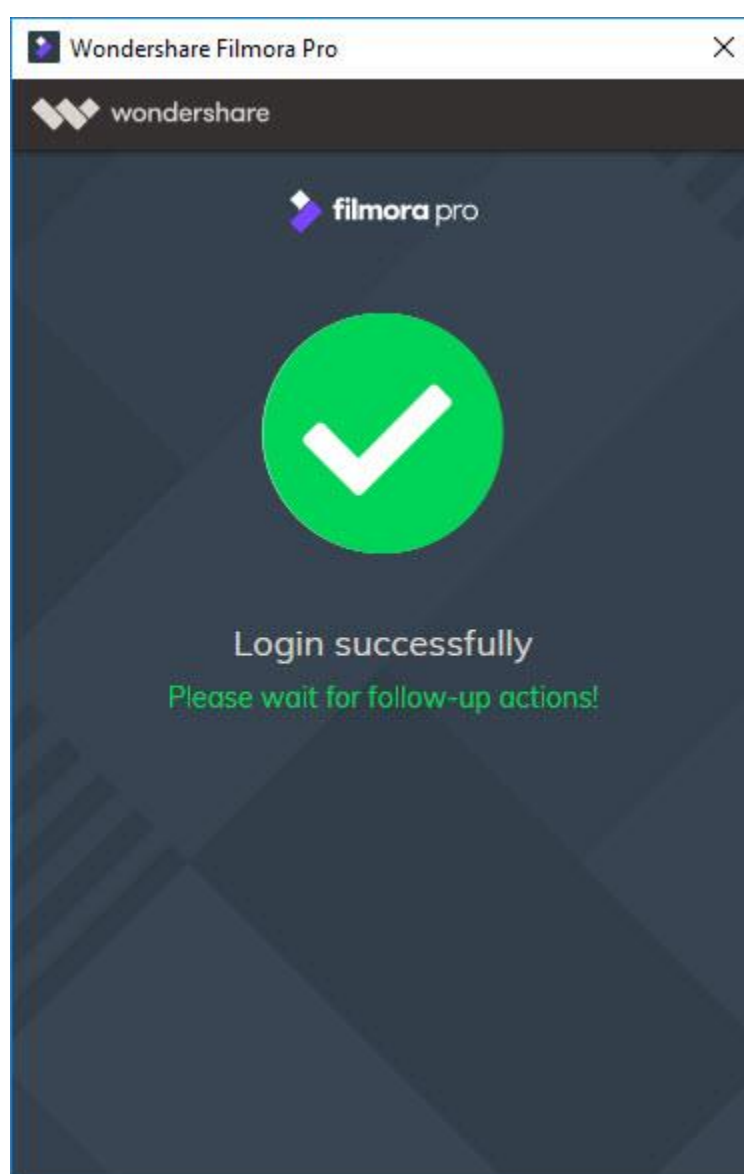


Click the Account icon in the upper right corner of the interface, then log in to your Wondershare ID with your email and password. You can also log in with social media accounts like Facebook, Google+ and Twitter. Check this guide to learn [how to create a Wondershare ID](#) if you don't already have one.



Note: You can use FilmoraPro without logging in, but if you are not logged in it will be like you are using a trial version and there will be a Filmora-branded watermark over your exported videos. To remove the watermark, you have to create a Wondershare ID and purchase the software.

When you've successfully logged in, you'll see this message:



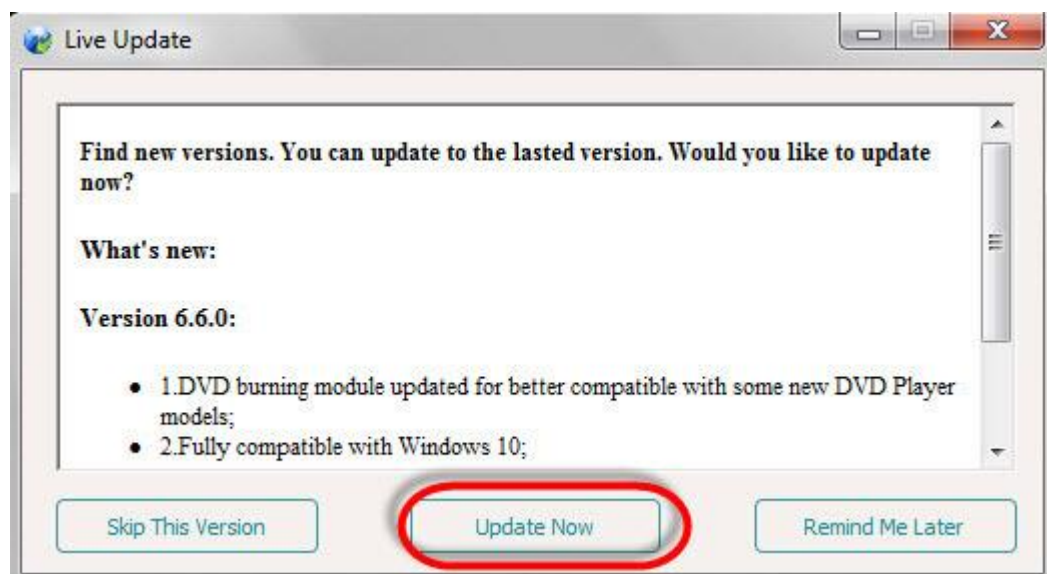
1.2.3 Log in on another computer

FilmoraPro can be activated on multiple computers at a time, depending on your license plan. If you exceed the number of activations your plan allows then the latest activation will be reversed and you will be using the free version on that computer.

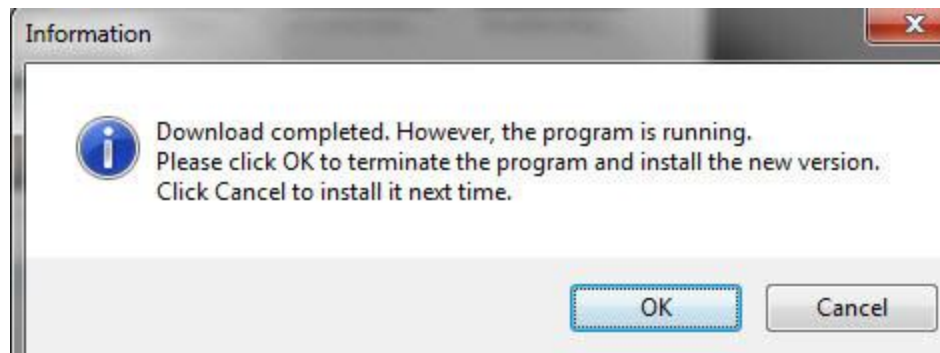
You can transfer to a new machine and reinstall as many times as you want, so there's no need to worry about losing your purchased software. You just need to deactivate your license on your old machine before activating it on your new one, if you're at the computer limit of your license plan.

1.2.4 Update

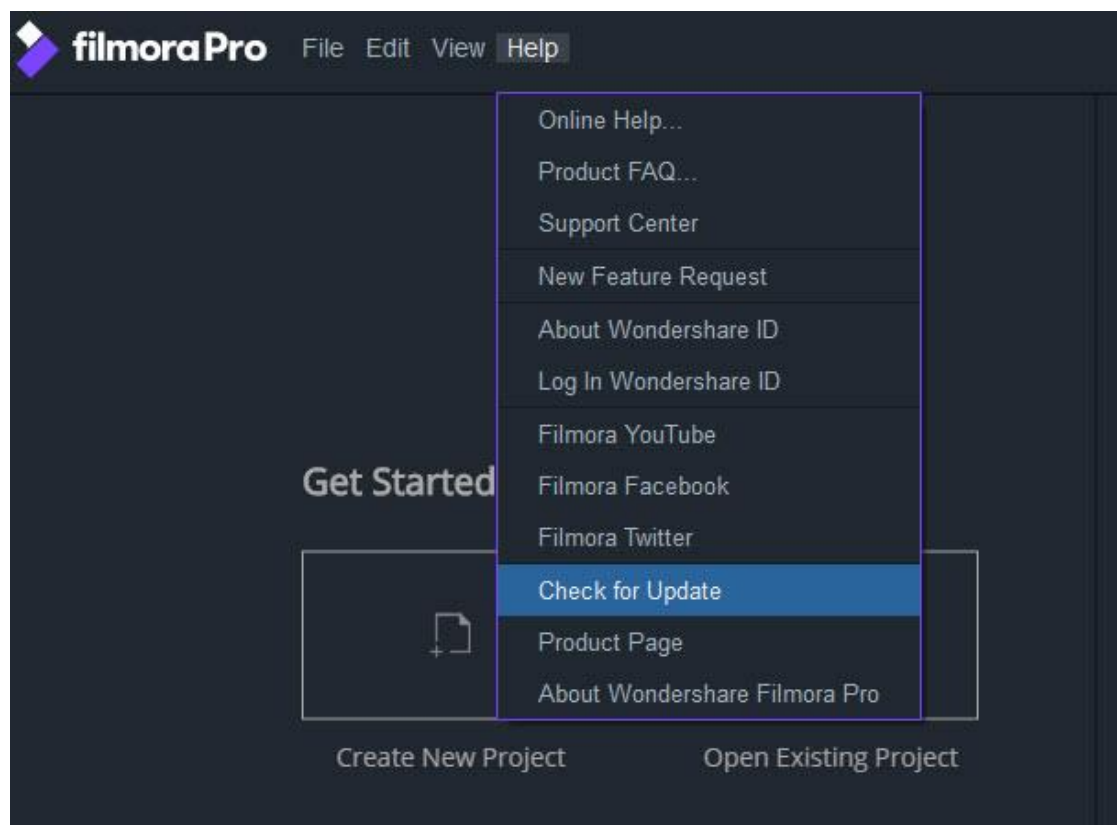
If there is an update for FilmoraPro, a pop-up Live Update window will appear when you open the software. Select **Update Now** to download the new version.



After downloading, press **OK** to terminate the program and install the new version. You can also click **Cancel** to install it next time.



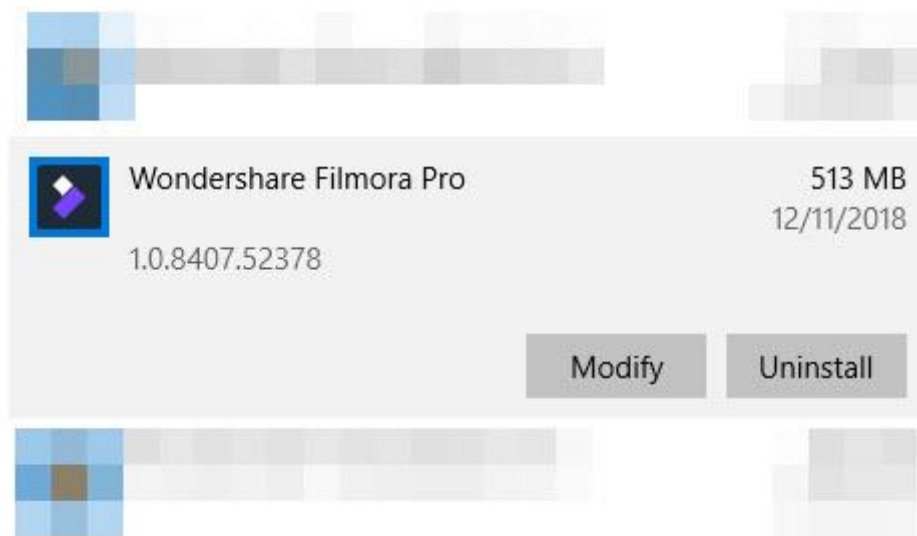
If you want to keep using the version you already have, choose **Skip This Version** to stop the update. If you decide you want to update, or to check whether there's an update available, choose **Check for update** under Help.



If you think you've missed an update, click the button below to download the latest version.

Tip: In order to protect your work, remember to save your project manually before updating FilmoraPro.

1.2.5 Uninstall



Windows users: go to **Control Panel > Programs and Features > Uninstall or change a program**, and then right-click the icon of the program and select **Uninstall**. Click **Yes** when asked "Are you sure you want to uninstall Wondershare FilmoraPro?"

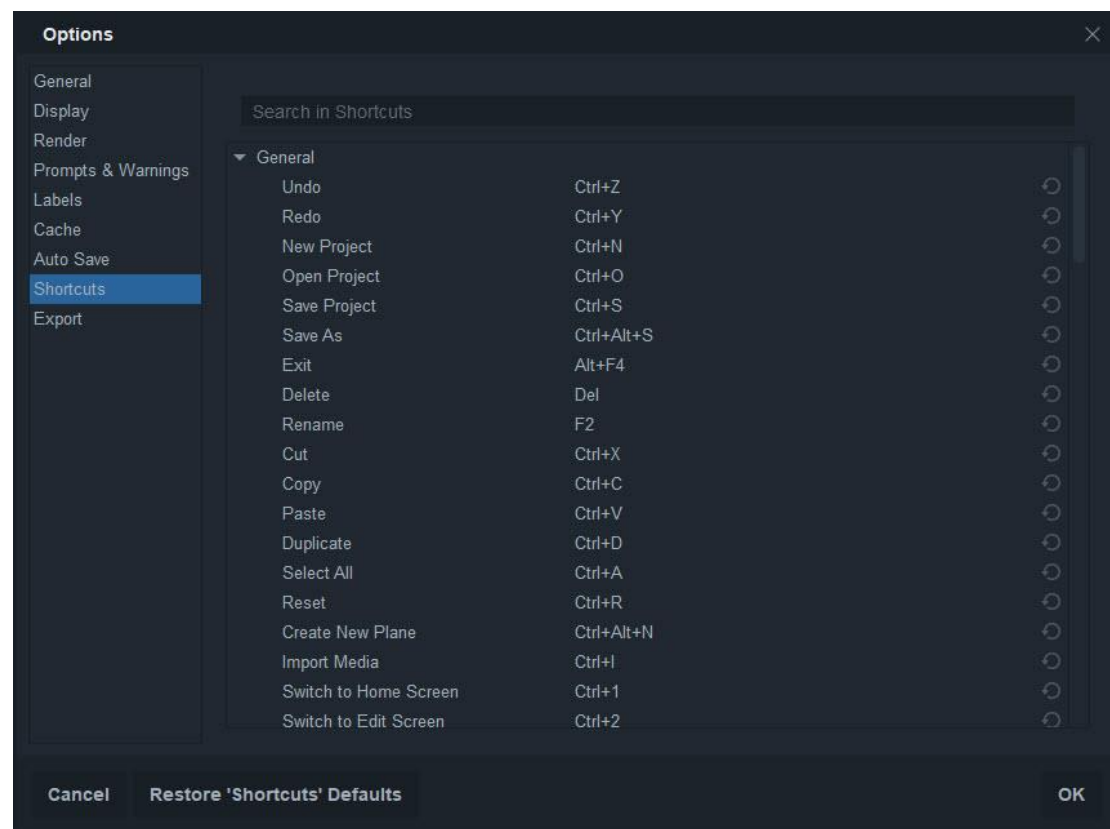
Mac users: drag and drop the application icon into the Trash.

1.3 Keyboard Shortcuts

Using shortcuts can speed up your workflow. You can find the shortcuts settings in **File > Options > Shortcuts**.

For Mac users, please replace CTRL + key combo by CMD + key combo.

If you change the defaults to your preferred shortcuts, click on the current key combo to select it, then enter the new key combo you like.



General	
Undo	Ctrl+Z
Redo	Ctrl*+*Y
New Project	Ctrl+N
Open Project	Ctrl+O
Save Project	Ctrl+S
Save As	Ctrl+Alt+S
Exit	Alt+F4
Delete	Del

Rename	F2
Cut	Ctrl+X
Copy	Ctrl+C
Paste	Ctrl+V
Duplicate	Ctrl+D
Select All	Ctrl+A
Reset	Ctrl+R
Create New Plane	Ctrl+Shift+N
Import Media	Ctrl+O
Switch to Home Screen	Ctrl+1
Switch to Edit Screen	Ctrl+2
Switch to Export Screen	Ctrl+3
Common Timeline	
Set In Point	I
Set Out Point	O
Set In and Out Points to Content	P
Set In and Out Points to View	(no default)
Move Playhead to Start of Timeline	Home
Move Playhead to End of Timeline	End
Jump to Time	Ctrl+J (highlights current time indicator)
Play/Pause	Space
Previous Frame	Left Arrow
Next Frame	Right Arrow
Jump Back by 10 Frames	Shift+Left Arrow
Jump Forward by 10 Frames	Shift+Right Arrow
Previous Edit Point	Page up
Next Edit Point	Page down
Increase Timeline Scale	Ctrl++
Decrease Timeline Scale	Ctrl+-
Scroll to Playhead	Ctrl+Home
Previous Keyframe	,
Next Keyframe	.
Add/Remove Keyframe	/
Slice Selected Objects/Layers	Ctrl+B
Move Playhead to In Point	Shift+I
Move Playhead to Out Point	Shift+O
Remove Attributes	Shift+CTRL+X
Paste Attributes	Shift+CTRL+V

Remove Effects	Ctrl+Alt+X
Fit to Frame	~
Fit to Frame Width	!
Fit to Frame Height	@
Center in Frame	#
Editor Sequence Timeline	
Select Tool	V
Hand Tool	H
Snap On/Off	Shift+S
Slice Tool	C
Slip Edit Tool	Y
Slide Edit Tool	U
Ripple Edit Tool	R
Roll Edit Tool	E
Ripple Delete	Alt+Delete
Rate Stretch Tool	S
Link Video and Audio Clips	CTRL+\
Unlink Video and Audio Clips	Shift+CTRL+\
Trimmer	
Set In Point	I
Set Out Point	O
Previous Frame	Left Arrow
Next Frame	Right Arrow
Move Playhead to Start	Home
Move Playhead to End	End
Move Playhead to In Point	Shift+I
Move Playhead to Out Point	Shift+O
Play/Pause	Space
Toggle Loop Playback	Ctrl+L
Shuttle Left	J
Shuttle Right	L
Shuttle Stop	K
Insert Media on the Current Timeline	B
Overlay Media on the Current Timeline	N
Viewer Panel	
Select Tool	V
Hand Tool	H
Text Tool	T

Toggle Full Screen Preview	Ctrl+F
Move Position Left by 1 Pixel	Alt+Left Arrow
Move Position Right by 1 Pixel	Alt+Right Arrow
Move Position Up by 1 Pixel	Alt+Up
Move Position Down by 1 Pixel	Alt+Down
Move Position Left by 10 Pixels	Alt+Shift+Left
Move Position Right by 10 Pixels	Alt+Shift+Right
Move Position Up by 10 Pixels	Alt+Shift+Up
Move Position Down by 10 Pixels	Alt+Shift+Down

1.4 System Requirements

In order for FilmoraPro to run properly it must be installed on a system which meets or exceeds the following requirements.

Windows: Microsoft Windows 10 (64-bit), Microsoft Windows 8 (64-bit)

Apple: macOS 10.14 Mojave, macOS 10.13 High Sierra, OS X 10.12 Sierra

Internet connection: Required for online activation

Processor: Intel Core i3, Core i5, Core i7 or AMD equivalent.

RAM: 4GB

Graphics card:

- Intel HD Graphics 5000 or later
- NVIDIA GeForce GTX 700 or later
- AMD Radeon R5 or later
- 2 GB vRAM (4GB required for HD and 4K videos)

1.4.1 Recommended Minimum Hardware

Processor: Intel Core i5-3550, Core i7, or AMD equivalent

RAM: 8 GB

Graphics card:

- NVIDIA GeForce GTX 970 or better
- Intel Iris Plus Graphics 640 or better
- 4GB Video Memory

1.5 Supported Formats

1.5.1 Supported Input Formats

Video Formats	AVCHD (M2T, MTS, M2TS), AVI (including 10-bit and 12-bit GoPro Cineform) (Windows only), DV & HDV , MP4 (AVC/H264 & AAC), MPEG-1 & MPEG-2 (TS, PS, MPE, MPG, MPEG, M2V) , MXF (DVCPro HD), MOV (including 10-bit and 12-bit Pro-Res and Cineform), WMV
Audio Formats	AAC, MP3, M4V, MPA, WAV, WMA
Image Formats	BMP, GIF, JPG, PNG, TIFF, OpenEXR (including 32-bit)

1.5.2 Supported Output Formats

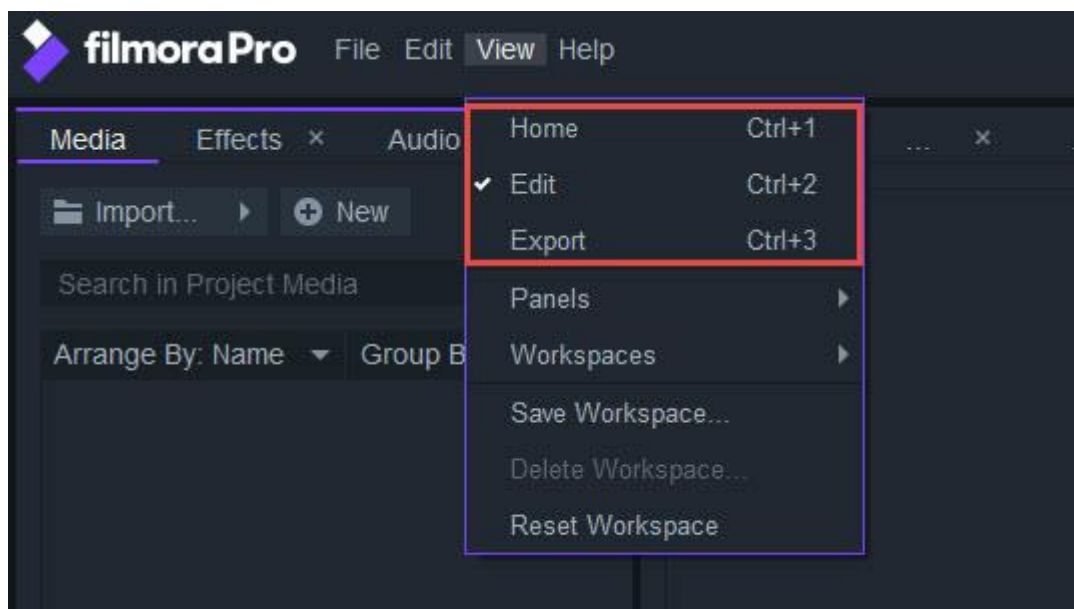
- **AVI**(Cineform, Uncompressed, PAL DV, NTSC DV) (Windows only)
- **Quicktime**(Cineform) (Windows only)
- **Quicktime**(ProRes, AVC, Photo-JPEG) (Mac only)
- **MP4**(AVC/H264 & AAC)
- **Image sequence**(PNG, JPG, BMP)

2 Workspaces and Options

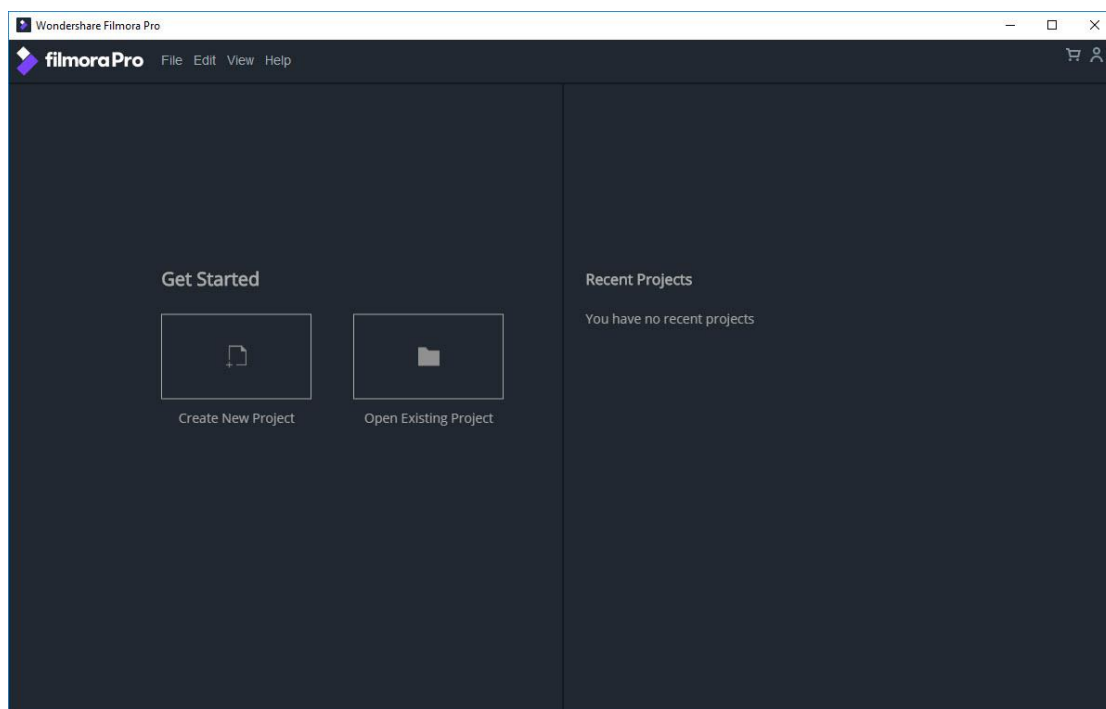
2.1 Main Screens

FilmoraPro has three main screens: Home, Edit, and Export. All three can be accessed from the View menu that is located in the upper left corner of FilmoraPro's application window.

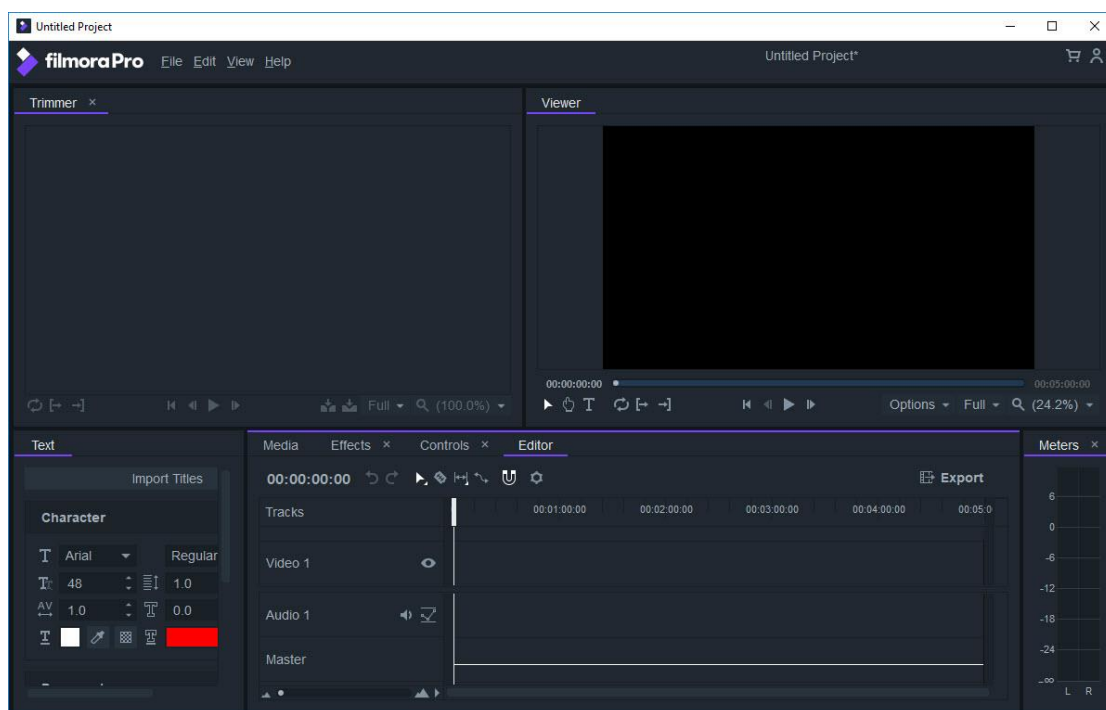
Keyboard shortcuts can also be used to bring up each of the screens. The Home screen can be accessed using Ctrl+1, the Edit screen can be accessed using Ctrl+2, and the Export screen can be accessed using Ctrl+3.



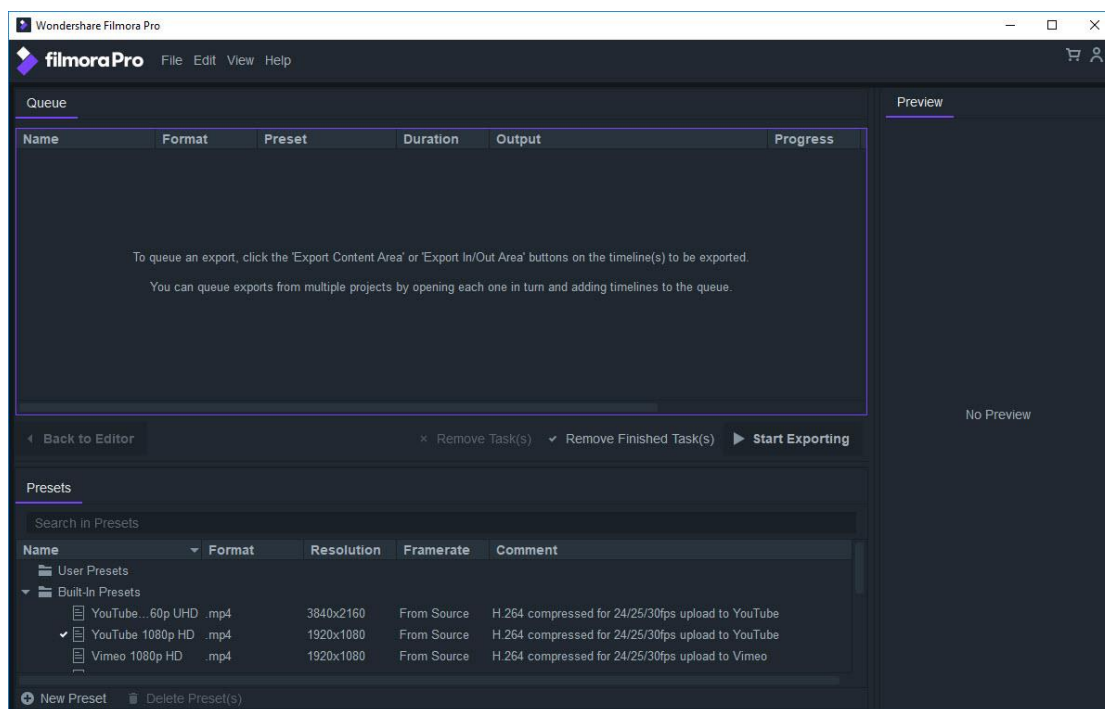
The **Home screen** allows you to start a new project by selecting **Create a New Project**. You can also load an existing project via the **Open Existing Project** feature. The **Recent Projects** section of the Home screen offers quick access to projects you've worked on recently.



A larger portion of the video editing process takes place in the **Edit screen**. This is where all of the software's most important tools, such as the Viewer, the Timeline, and the Trimmer are located. Click [here](#) to learn more about the options the Edit screen has to offer

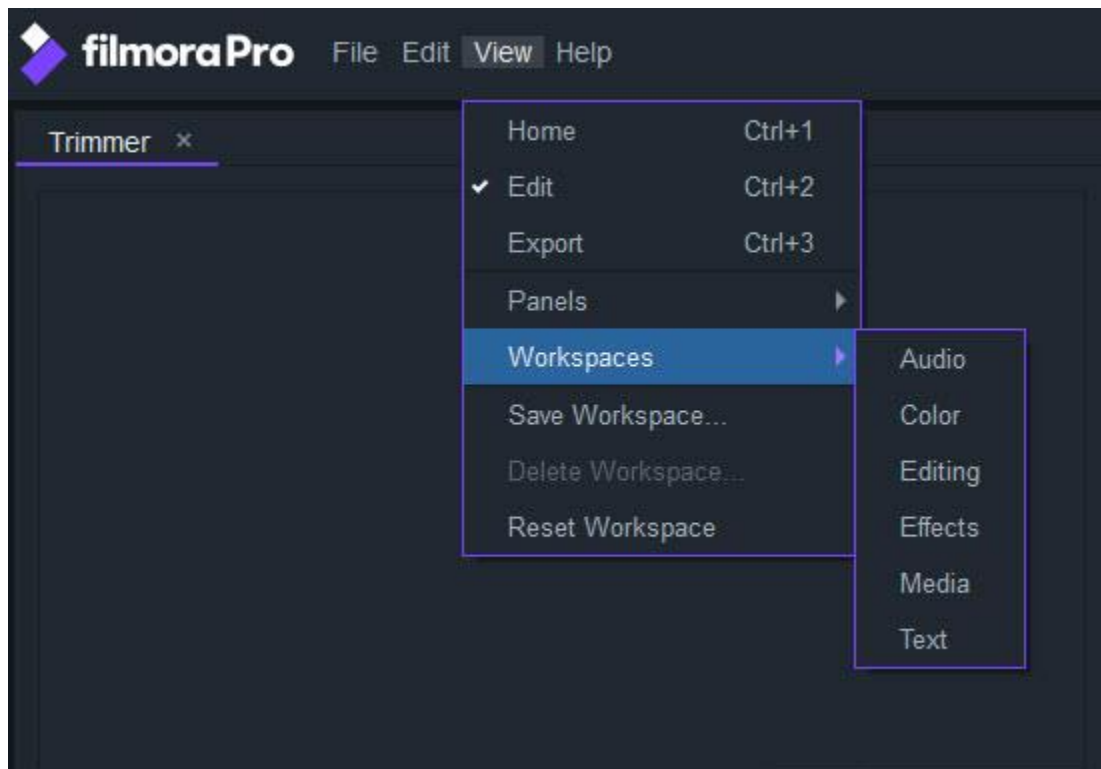


The projects you're working on cannot be viewed outside of FilmoraPro until they are rendered as video files. The **Export screen** offers various export options, including support for popular file formats and different resolution settings. You can find more information about the [Export screen](#) by clicking [here](#).



2.2 Workspaces

Having easy access to all the tools you need maximizes your efficiency. That's why FilmoraPro allows you to adjust your workspace to meet the demands of your project. A workspace is simply a selection of panels that are accessible from the software's application window. You can find the Workspaces submenu under View. From the Workspaces submenu you can switch to a preset workspace or to your own saved workspace.

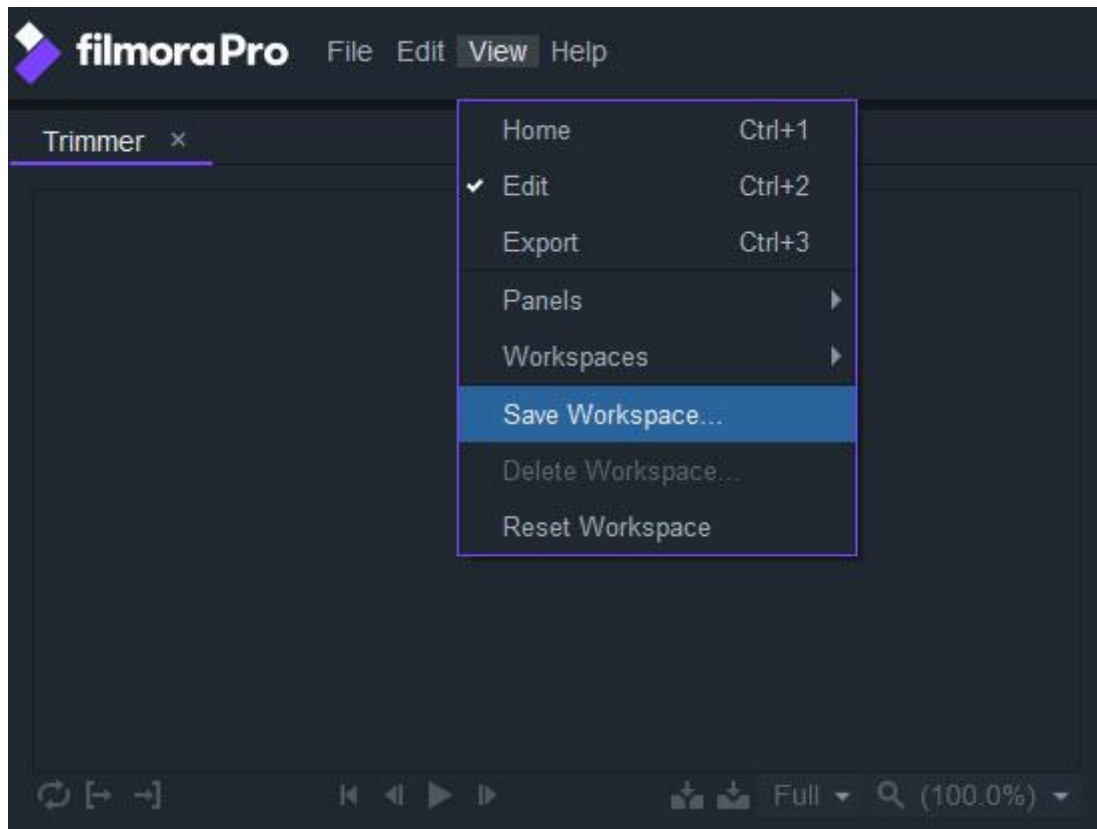


There are several options available that enable you to select the workspace that is best suited for the task you're working on.

- **Audio** - Quickly access the Audio Mixer and other tools for designing the sound of your video.
- **Color** - Large viewports and scopes help accelerate the color correction process.
- **Editing** - This workspace offers a quick way to review video clips, order them on the timeline, and remove unwanted parts.
- **Effects** - Reduces the amount of time necessary to access features located in the Effects and Controls panels.
- **Media** - Makes managing large quantities of video files easier.
- **Text** - Controls and Text panels are displayed for customizing titles and adjusting text properties.

2.2.1 Customizing Workspaces

Being comfortable with the workspace you're using increases your creativity because it allows you to arrange panels in a way that feels natural to you. Once you customize a layout you want to use for different projects, select **Save Workspace** under **View**.

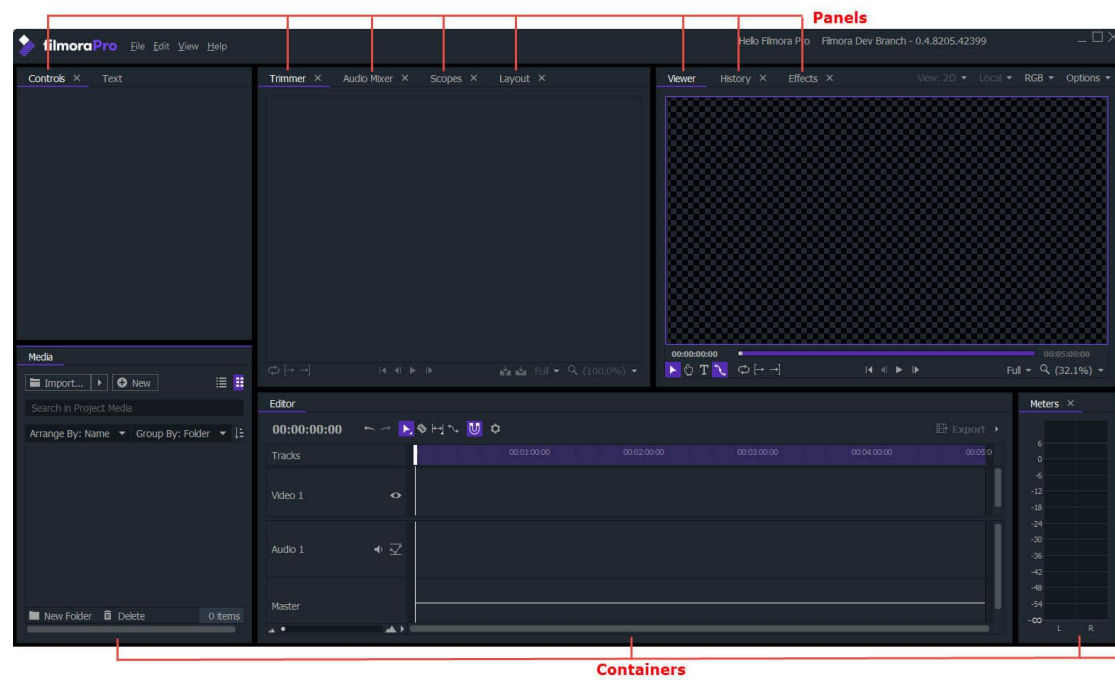


A dialogue box will pop up on the screen asking you to name the workspace you're saving. Click OK when you're done. The workspace you created will be available in the Workspaces submenu.

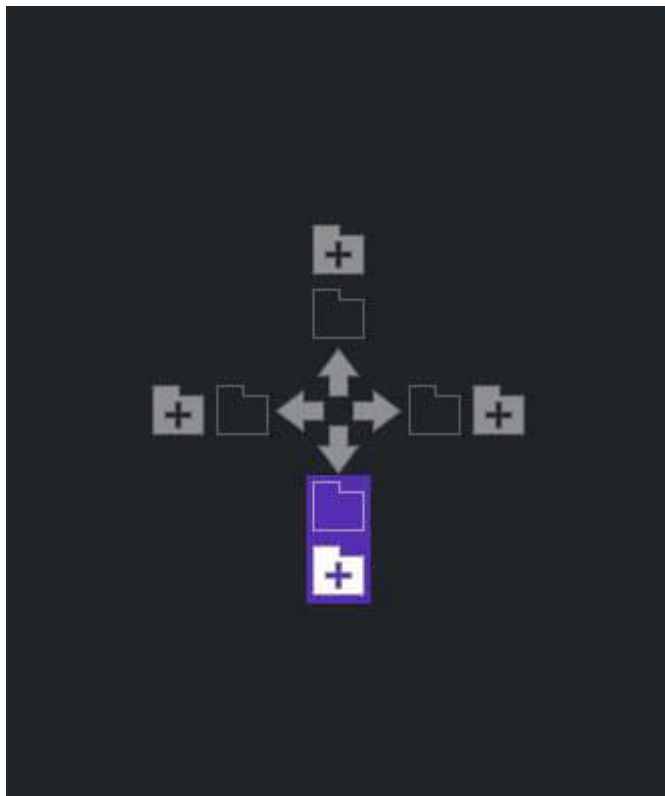
If you are not happy with the way you've customized your workspace, select Reset Workspace.

Containers and Panels

Panels in FilmoraPro's interface are organized into containers that hold two or more panels. All panels within a single container have their own tabs that enable you to switch between panels as you approach different stages of the video editing process. Drag a tab you'd like to relocate and all the other panels will resize automatically so they can fit the window.

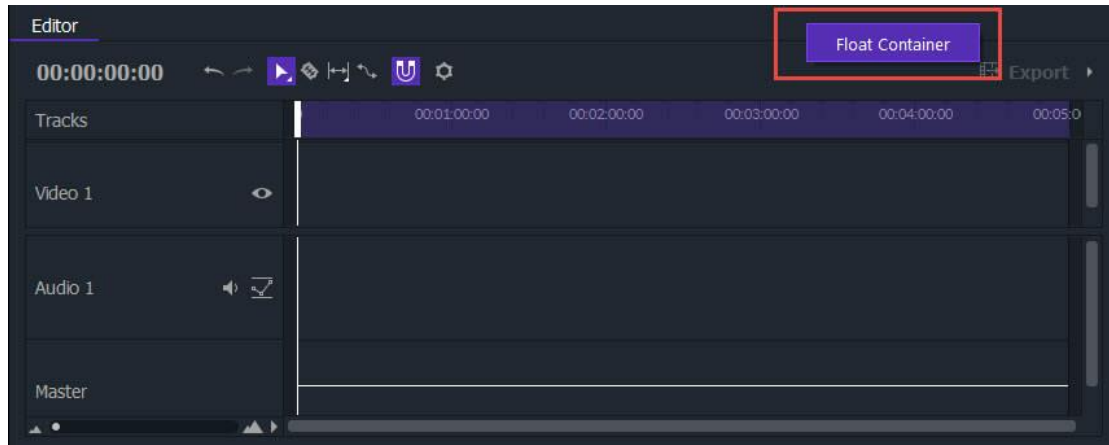


If you want to place a panel into a different container, drag and drop it to where you want it. Additionally, you can change the size of a container by dragging its ends. Clicking on the empty area of the container's title bar and dragging will allow you to relocate the container. If you place a container over another container, you'll see a 4-way drop zone indicator.



As you drag the container, a blue line will appear to show you where it is going to be placed. FilmoraPro will place the container you dropped above, below, to the left or, or to the right of the container over which it was placed.

Floating Containers and Panels

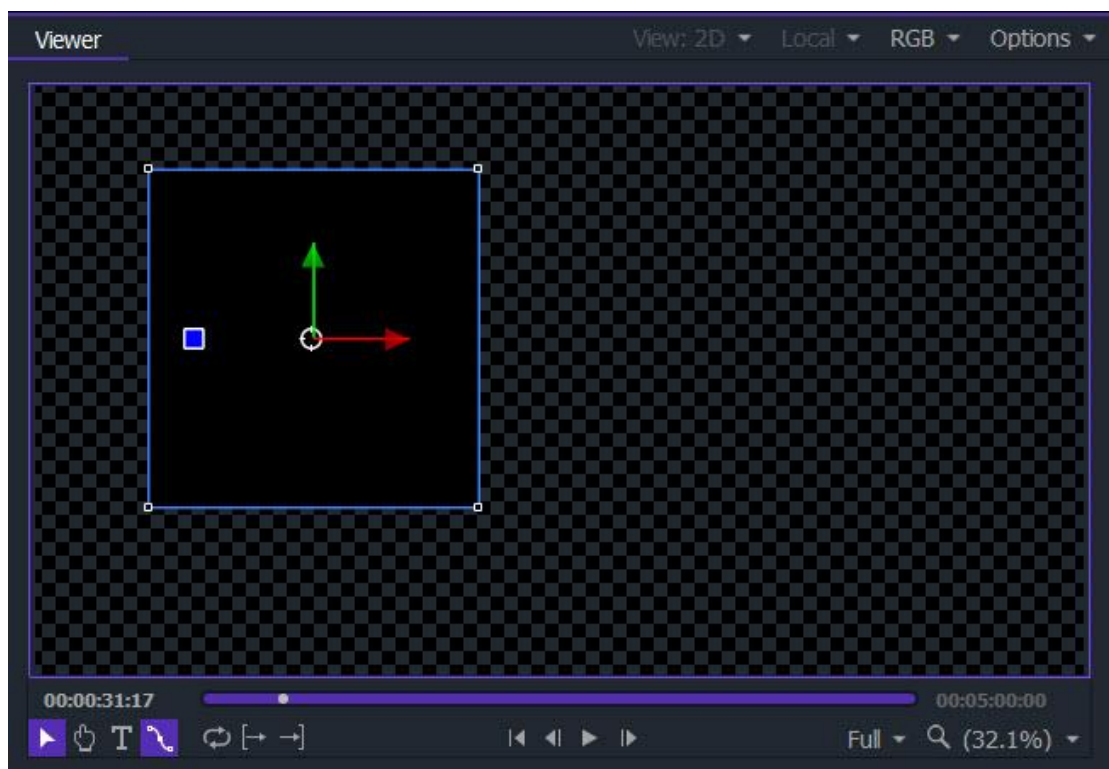


FilmoraPro lets you detach a panel or container from the application window in order to move it freely across the screen. This feature can be used to move the preview window onto another display. If you would like to create a floating container or a floating panel, right-click on its title bar and select **Float Container/Panel**.

2.3 Panels

In FilmoraPro video editing tools are displayed in separate panels. Each panel has its own tab within a container. Scroll down to learn more about the panels featured in FilmoraPro or follow [this link](#) to get more information about different ways of arranging your workspace.

2.3.1 The Viewer

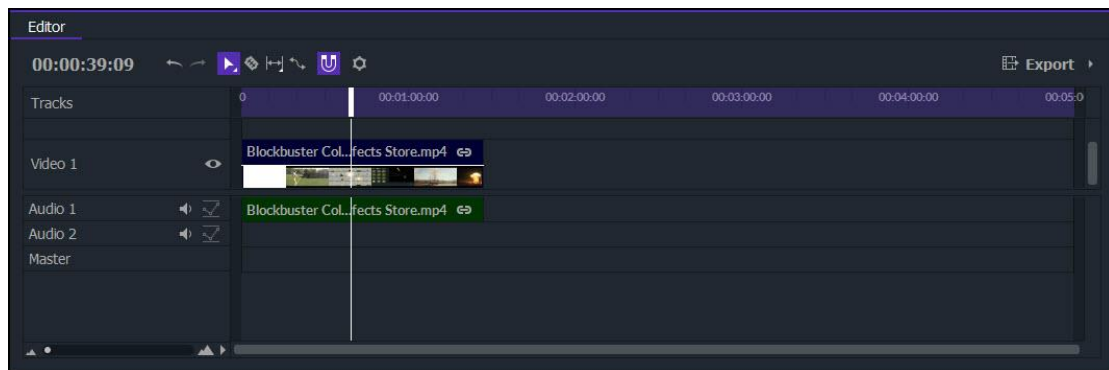


The **Viewer** panel, also called the preview window, is a common element of all video editing software that allows you to see the video you're making. FilmoraPro's Viewer panel can be used to preview how the different pieces of media you've added will look in your final video so you can determine what is working and what needs changed.

The Viewer panel is an integral part of FilmoraPro's interface and cannot be removed or hidden when customizing your workspace.

For more information about the Viewer/preview window, click here: [Introducing the Viewer](#)

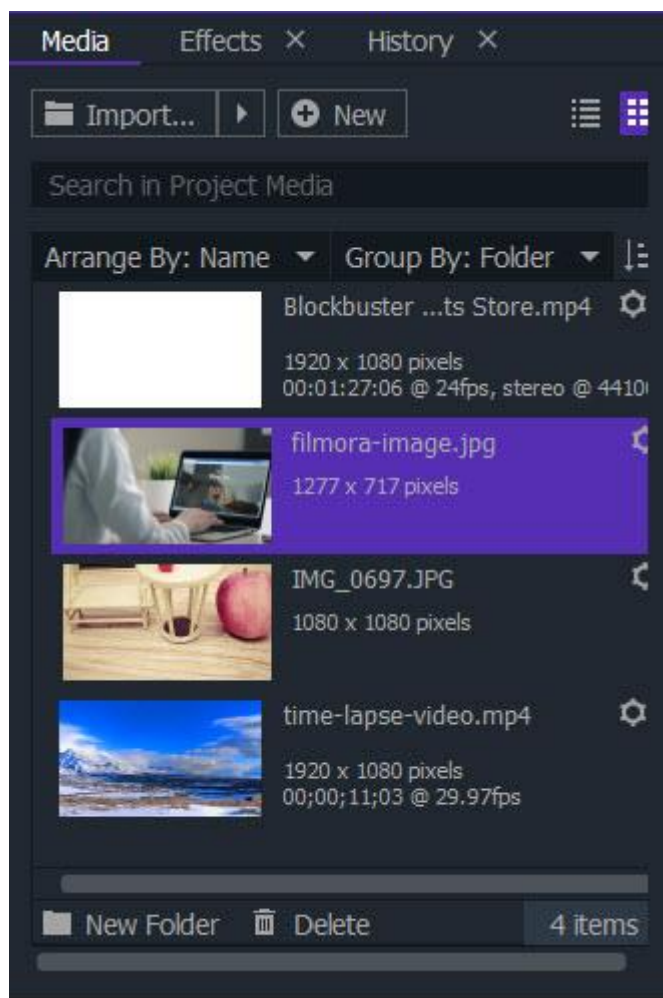
2.3.2 Editor



As its name suggests, the **Editor** panel is the area where all manipulation of video clips takes place. For example, cutting and trimming the footage, or adjusting the duration of applied transitions, are among the editing tasks performed here. Removing the Editor panel from the software's interface is not possible.

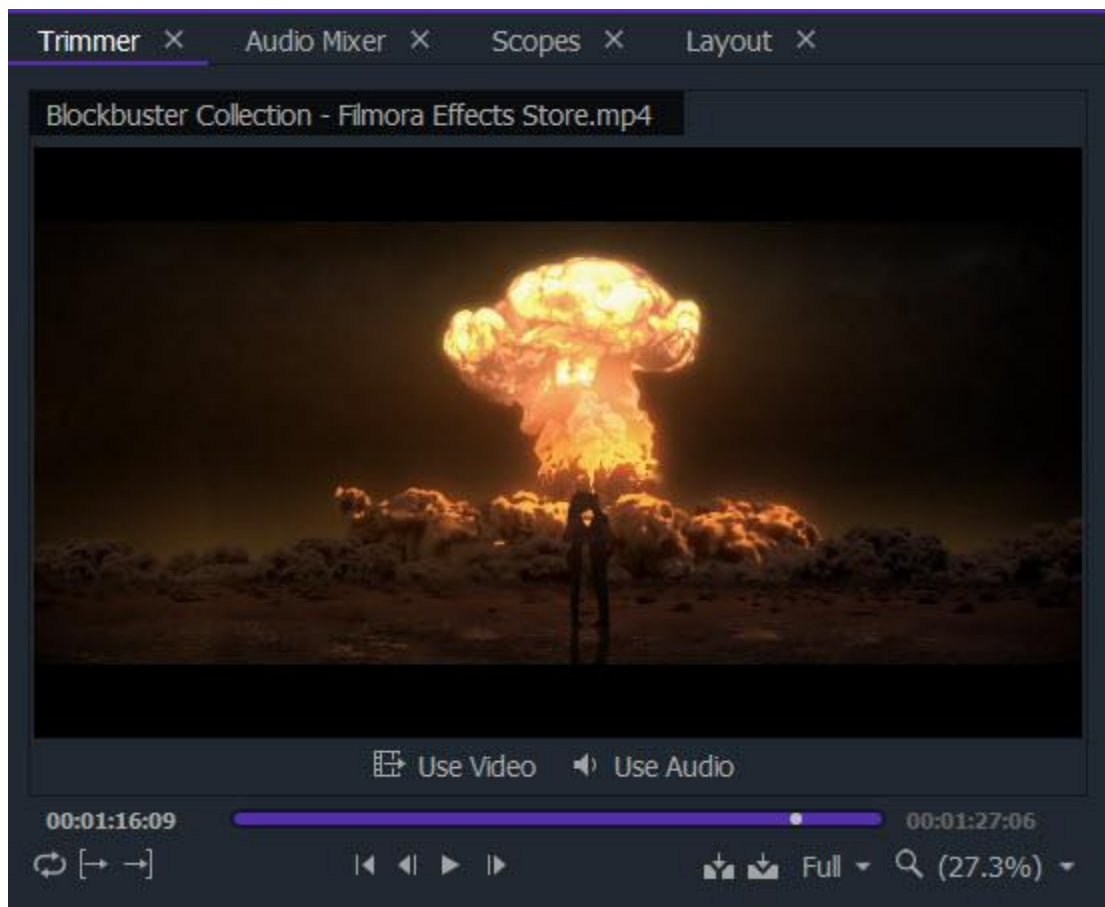
More information is available here: [Introducing the Editor](#).

2.3.3 Media



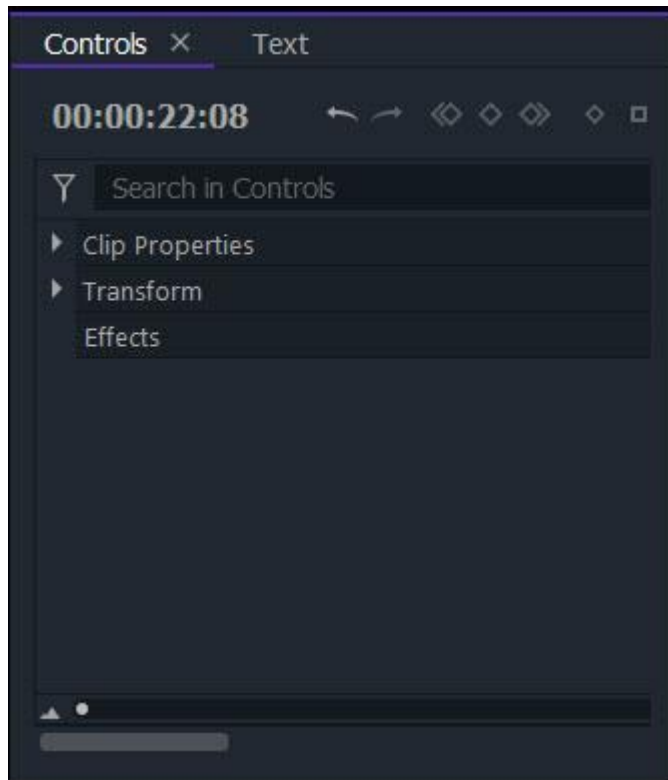
All files you import into a FilmoraPro project are displayed in the **Media** panel where they can be renamed and arranged in a manner that maximizes your efficiency. Learn more on the Media Panel page here: [Media Panel](#).

2.3.4 Trimmer



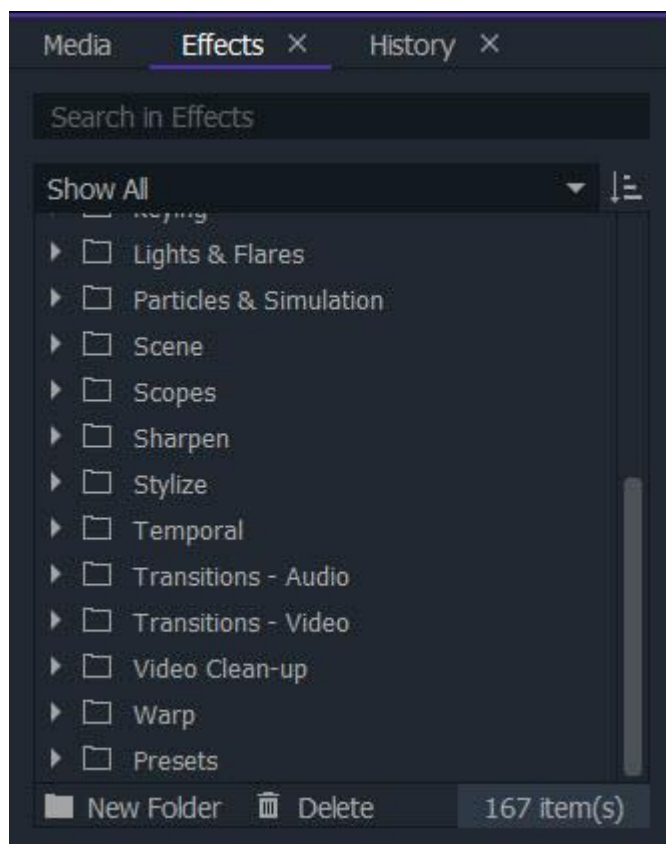
Sometimes you only want to use part of a clip in your video project. FilmoraPro's Trimmer panel allows you to select a video clip from the Media panel and choose the specific portion of it that will be added to the timeline. Learn more here: [Trimming](#).

2.3.5 Controls



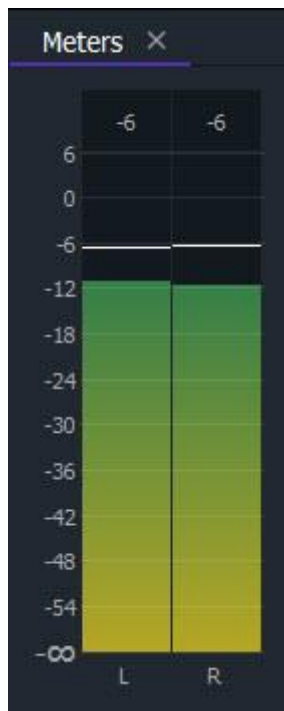
All properties and values of the selected layer are displayed in the **Controls** panel. Users can edit the properties or values of each layer directly from this panel. Learn more here: [Controls Panel](#).

2.3.6 Effects



Use the [Effects Panel](#) to access FilmoraPro's library of visual effects. Effects can be applied directly to clips on the timeline, or added to their own layers. You can even create your own new presets by customizing the built-in effects.

2.3.7 Audio Meters



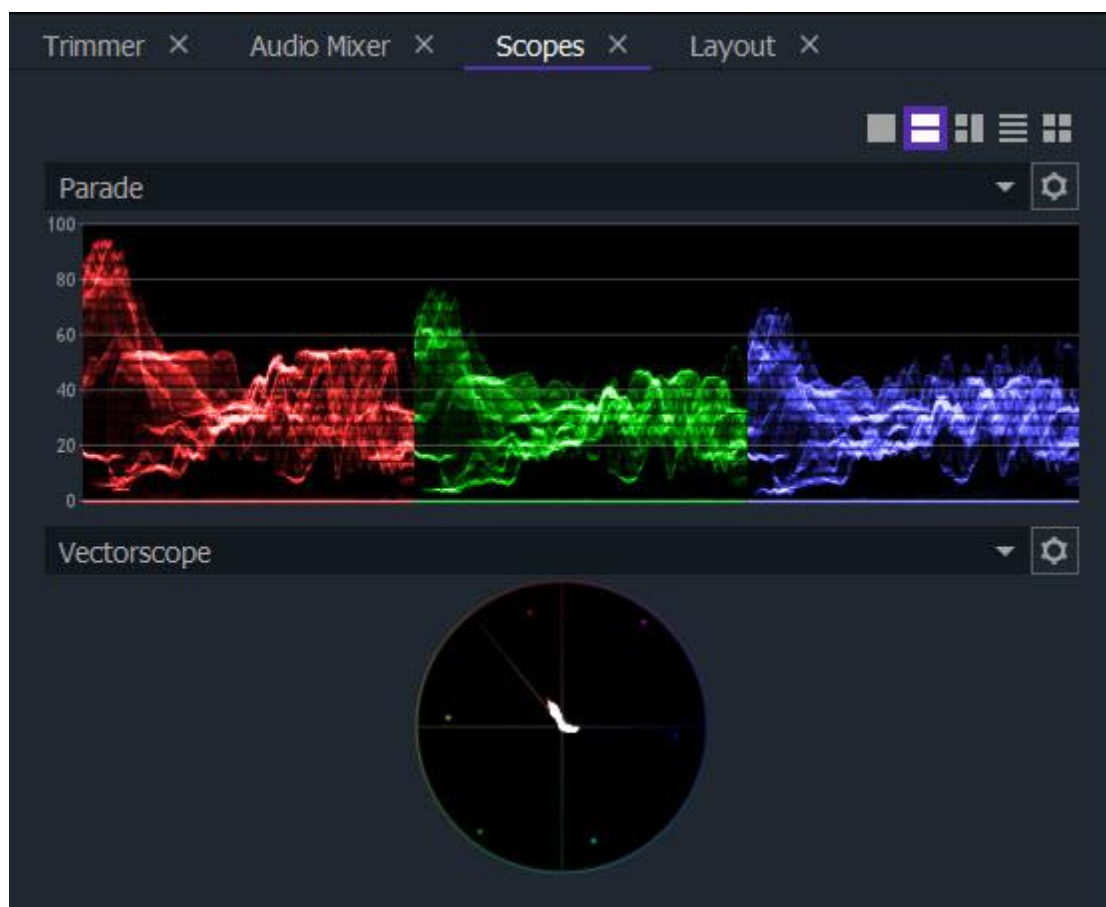
Balancing all of the audio files used in a project is made much easier by the **Audio Meters** panel. This panel provides a dynamic readout of audio levels and allows users to spot unwanted peaks in the soundtrack. This panel is useful for editing dialogue because it shows you if your dialogue recording is too quiet or too loud. Additional information about the Audio Meters panel is available here: [Working with Audio](#).

2.3.8 Audio Mixer



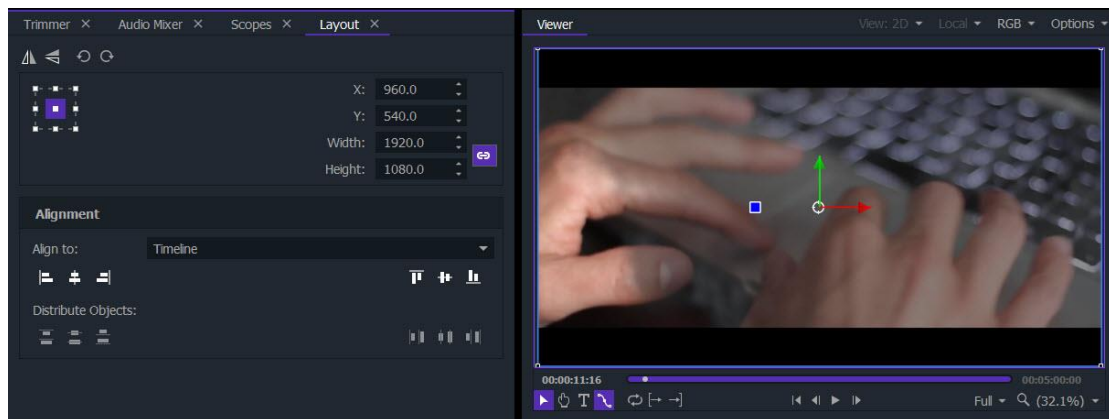
All audio files that are placed on the timeline's audio tracks can be fine-tuned in FilmoraPro's **Audio Mixer** panel. Each audio track has its own meter to indicate its levels. You can adjust levels and stereo pan for all audio tracks, mute them, or solo a track (mute all except one track). Head over to the [Working with Audio](#) page to learn more about the Audio Mixer panel

2.3.9 Scopes



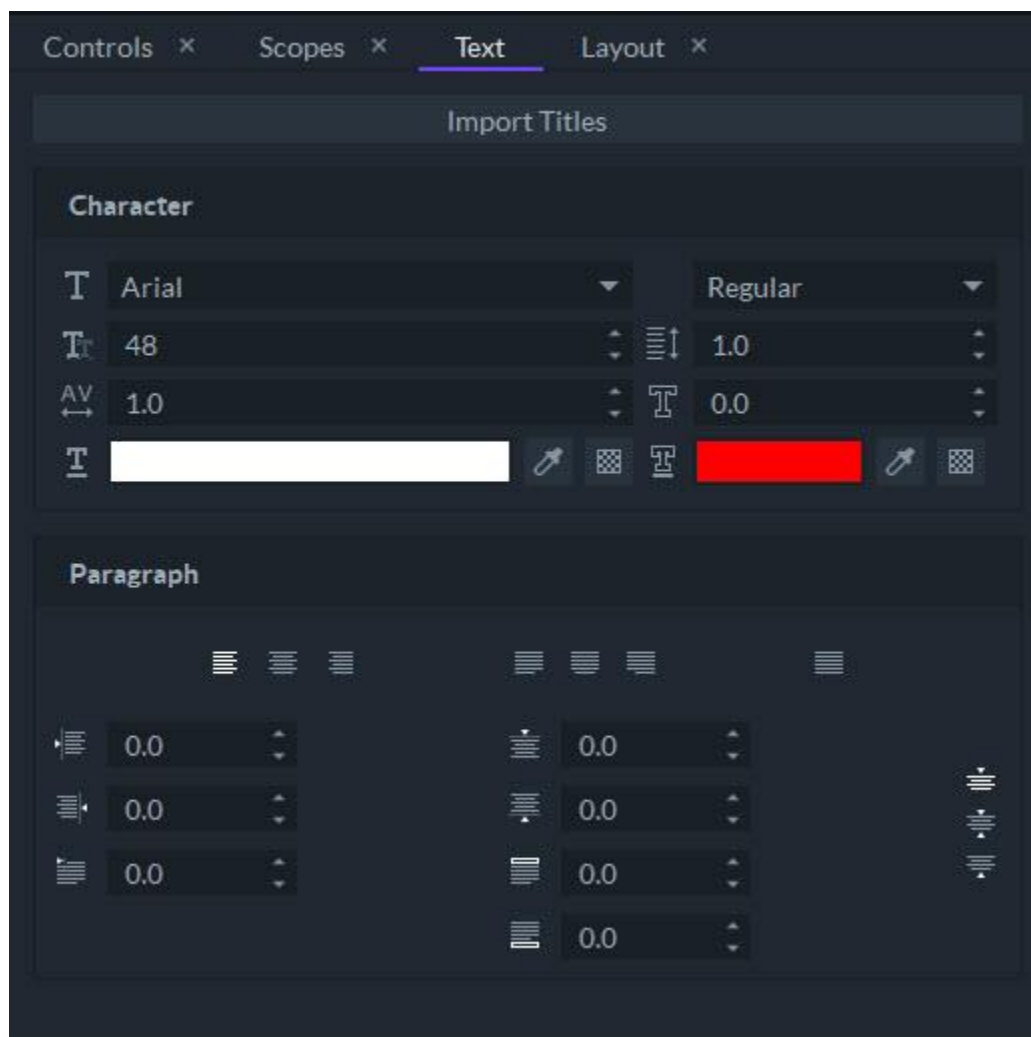
The color correction process can define the visual identity of your project. In FilmoraPro's **Scopes** panel you can monitor color ranges and see how the colors in your video will look when it is played on a TV or another screen. The panel contains a Vectorscope, a Histogram, an RGB Parade, and a Waveform monitor that grant you total control over color values during the color correction process. Additional information about Scopes is available here: [Introducing Scopes](#).

2.3.10 Layout



The **Layout** panel offers tools that let you readjust the position of your selection. Learn more here: [Layout Panel](#).

2.3.11 Text



Any text you add to a project in FilmoraPro can be edited from the **Text** panel. You cannot remove this panel from application window because it is an integral part of the interface. For more information, visit the [Text Panel](#) page.

2.4 Viewer Panel

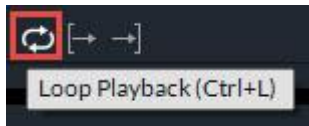
The Viewer Panel includes the video preview - the player where you can watch the video you're working on. Whenever you make a change in the timeline, you'll be able to see the results of that change here.

The tools that are available in this panel depend on the timeline settings you've selected.

2.4.1 Playback Controls

The Playback Controls are located below the preview window. There are several playback settings for you to choose from.

Loop Playback



This option will make your video restart whenever it finishes playing when the playhead reaches the end of the timeline or the out point that you have set.

The Loop Playback option can be combined with the Set in Point and Set Out Point features to select a specific section of your video to loop.

Set in Point and Set Out Point



By setting In and Out points you can define the section of your video you want to play. You can also use this feature to export only a specific section of a project.

Playhead Control



The playhead on the timeline lets you manually jump to any frame in your video. In addition to moving the playhead around in your timeline you can also adjust the playhead's position from the Viewer panel.

- **First Frame**



- **Previous and Next Frame**



Precision is important during the video editing process and it is useful to be able to scroll through your video frame-by-frame. The Previous frame icon moves the playhead one frame back and the Next frame icon moves the playhead one frame forwards.

- **Play**



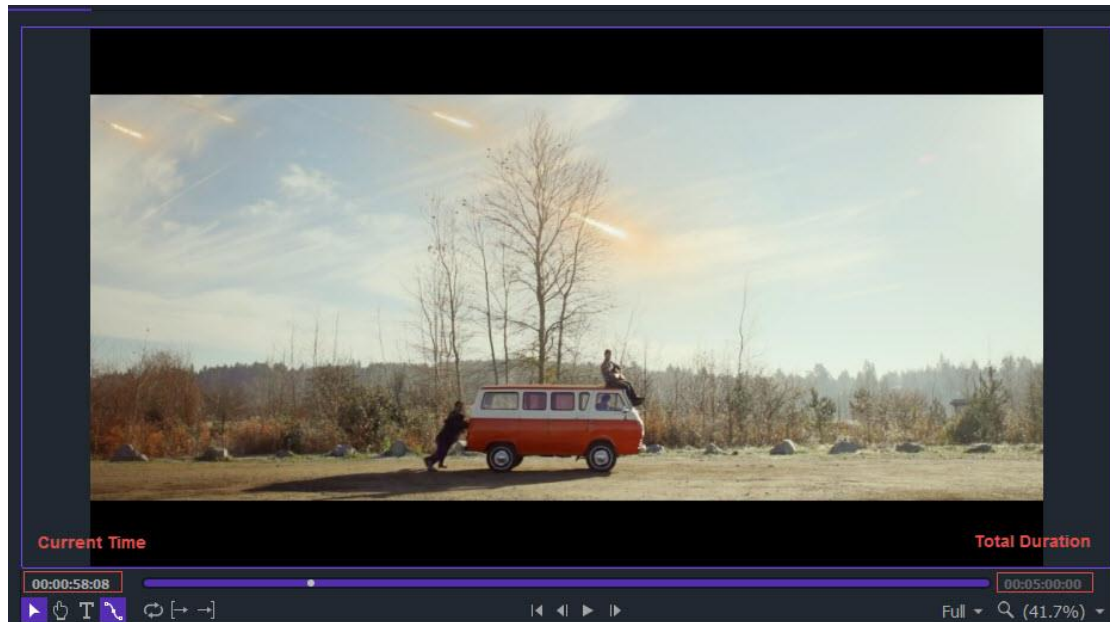
After you click the Play icon the video will start playing from the position of the playhead.

Many things (i.e. file format) can affect playback speed and real-time playback isn't always possible at first, but playback quality and resolution options can be used to solve these issues and allow for a real-time preview.

You can control playback via the J, K, and L keyboard shortcuts.

- **J** - If you press the J key the video will play backwards. Pressing J twice will double the playback speed of the video.
- **K** - Pauses the playback
- **L** - The video will play forwards when you push the L key. Pressing L key repeatedly will double the video's playback speed (2x, 4x, etc.).

2.4.2 Time Displays



Time displays can be found on both sides of the Viewer panel. The time display located on the left side of the Viewer shows where the playhead is in the video / the timecode (or frame number) of the frame you are viewing. The time display on the right side of the Viewer shows the total duration of the timeline.

Right-clicking on either of the time displays will let you choose whether you want the displays to show a frame count or a timecode (as hours:minutes:seconds:frames).

2.4.3 Viewer Playhead and the Duration Bar

The total duration on the project timeline is displayed in the Duration Bar. The work area is highlighted in a light grey color, and if you wish to change the range of your work area you can easily do so using in and out points.

Dragging the white vertical bar on the duration bar left or right will enable you to change the playhead's position on the timeline.

2.4.4 Viewer Tools (Editor)

Directly below the Current Time display you'll find the following video editing tools:

- **Select Icon**



The select tool enables the manipulation of effects and layers displayed in the Viewer panel. Activating the Select feature will allow you to change the position of layers.

- **Hand Tool Icon**



If your clip is larger than the Viewer, the hand tool can be used to adjust which portion of it is visible. For example, if you are working with HD footage and have zoomed in on a particular part of your image then you can use the hand tool to pan around and see more of the larger image you have zoomed into a portion of.

It is worth noting that you cannot interact with effects or layers if this option is enabled.

An alternative to using the hand tool is to hover your cursor over the viewer, right-click with your mouse, and press down. This will allow you to change the size of the viewer panel by dragging the cursor.

- **Text Icon**



This tool generates text layers in the Viewer panel.

With the Text tool selected, you can create new text directly in the Viewer display in two ways:

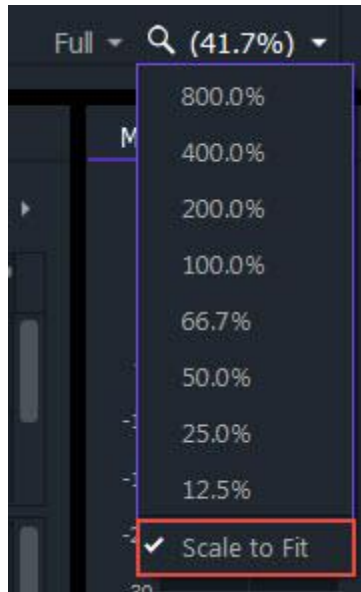
- Click in the image frame and you will create a text insert point. Start typing to add text.
- Click and drag a text box in the image frame. The text you add will be bounded by the area of the box.

Further information is available on the [Text Panel](#) page.

2.4.5 Viewer Display Options

You can optimize The Viewer panel for specific projects by choosing which information to display.

Scales



The Scale menu is located in the lower right corner of the Viewer panel. It allows you to change the zoom level of the image.

This option is useful in situations where a video is larger than what is displayed in the Viewer. The **Scale to Fit** option in the Scales menu automatically scales the image so you can see the entire frame. Selecting the 100% option from the Scales menu will show you how the footage will look once it is exported. The scroll wheel on your mouse can also be used to change the zoom level.

2.4.6 Playback Options

FilmoraPro lets you choose playback setting that will maximize your efficiency.

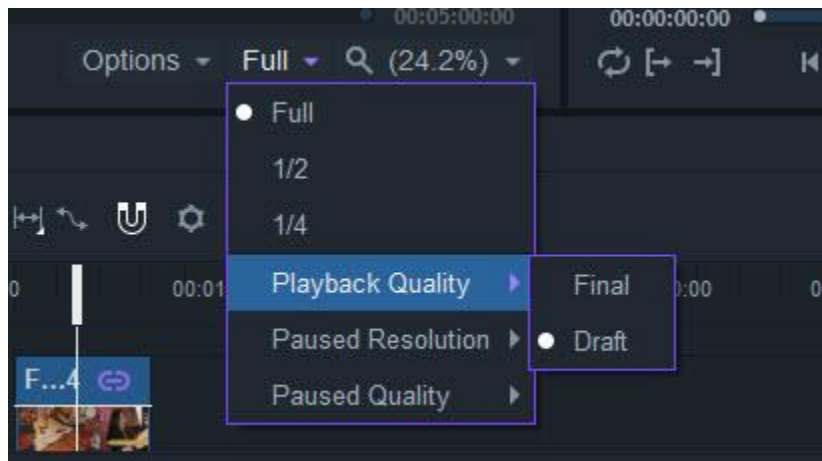
Changing the resolution and quality settings will not affect your exported video. Reducing the playback resolution quality helps to makes the editing process faster and smoother.

Playback Resolution

The resolution of the video playback in the Viewer panel can significantly impact FilmoraPro's performance, especially if you are working with large files (i.e. 4K videos). It can also alter the accuracy of the images are displayed.

- **Full:** Full image resolution during playback. Performance may be sluggish depending on image size, number of layers, number of effects, and your system hardware.
- **1/2:** Reduces the horizontal and vertical pixel resolution by half, for faster performance.
- **1/4:** Reduces the horizontal and vertical resolution by one quarter, resulting in fastest performance.

Playback Quality and Pause Quality



There are two options available for playback and pause quality:

- **Full:** Full render quality.
- **Draft:** Motion blur that is activated in any layer's Clip Properties is disabled during playback for smoother results.

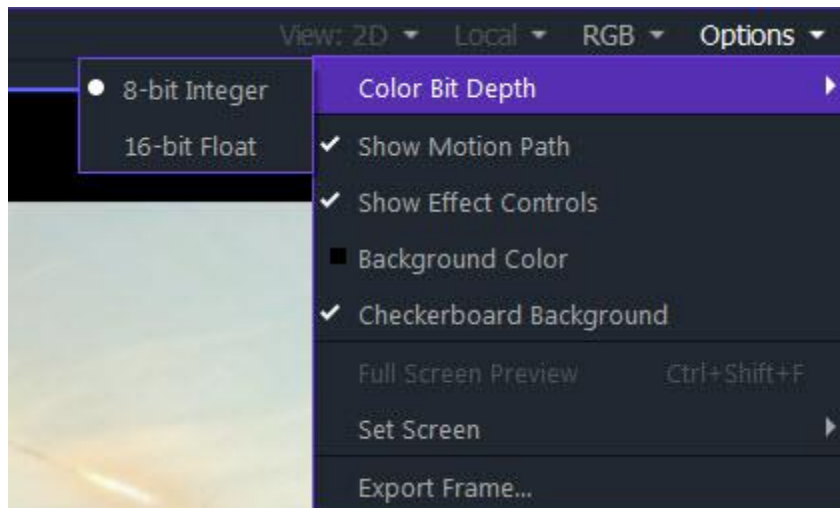
Paused Resolution

Paused Resolution affects the image displayed when the playhead is stationary.

- **Antialiased:** Applies the antialiasing mode set in the project settings, resulting in maximum quality and longest processing time.
- **Full:** The paused image is at full resolution but without antialiasing.

2.4.7 Additional Options

Color Bit Depth: This feature only impacts the way the colors are displayed in the Viewer. It has no impact on how colors will look in your exported video.



- **8-Bit Integer** - This feature speeds up the rendering process by limiting each color channel to 8 bits, a 0-255 range.
- **16-Bit Float** - Rendering will take longer with this feature, but your preview will have a high dynamic range and detailed highlights and shadows.

Show Motion Path: Animated layers display a line representing the movement over time. This can be turned on and off.

Show Effect Controls: As you apply effects to your clips, they will be represented in the Viewer as a circle, you can drag the circle to adjust the effects. This can be turned on and off.

Background Color: You can change the background color of the Viewer. This may be helpful during the compositing process as it can make it easier to spot unwanted gaps or spaces. The color does not affect the exported video.

Checkerboard Background: Transparent parts of a frame are hard to spot, but filling them with a checkerboard pattern can help them stand out. Checkerboard backgrounds are only visible in the Viewer panel, not your exported videos.

Full-Screen Preview: Select a screen in the Set Screen submenu and watch your video preview in full screen mode.

Set Screen: The Set Screen submenu allows you to select the display on which the video will be played in full-screen mode.

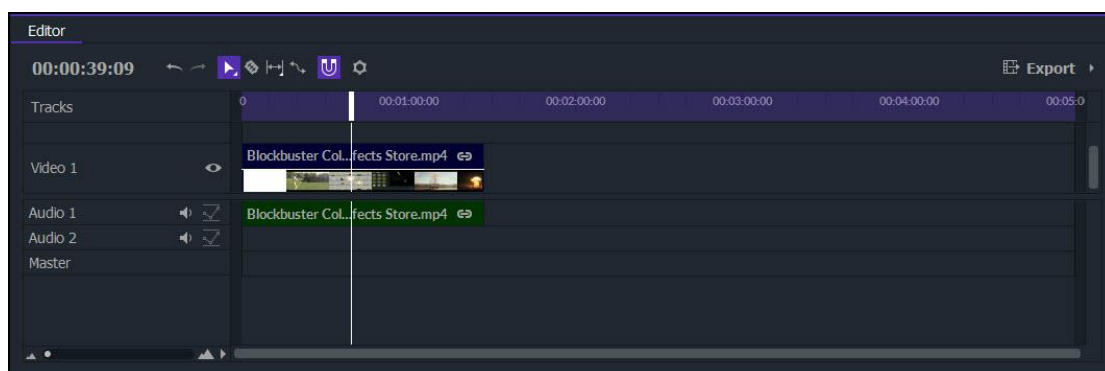
Export Frame: This feature lets you capture a high-quality still frame from a video clip as a PNG image.

2.5 Editor Panel

The Editor can contain an unlimited number of video or audio tracks. Using multiple video tracks will allow you to composite – to layer images, videos, text, and effects on top of each other. Cutting, trimming, and adjusting the durations of titles and other graphics are all activities which are performed in the timeline tracks.

The time starts from zero on the left side of the timeline and there are no restrictions on the maximum duration of a video.

FilmoraPro's Editor Panel is an integral part of the software's interface and it cannot be removed from the application window.

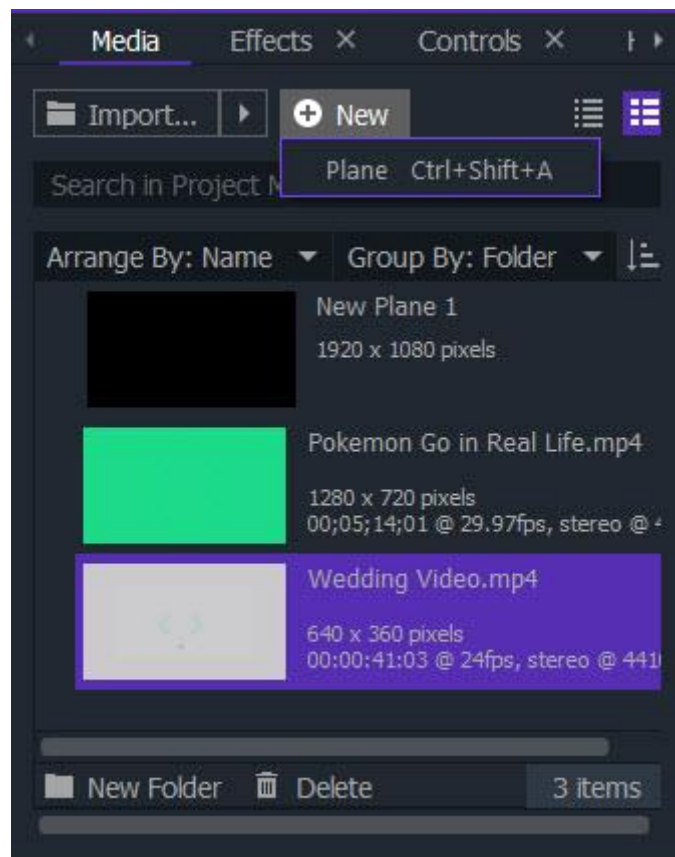


Visit the [Edit](#) page to learn more about the Editor panel.

2.6 Media Panel

The Media Panel is where files you add to a project are stored and arranged either by their names or their type.

You can also create planes in the Media Panel. Planes are colored rectangles you can use as graphics layers.



These are the type of media files you can use in Fimora Pro:

- **Video, Image, and Audio files:** These are the building blocks of your final video. Adjusting media like videos and sound recordings in FilmoraPro won't affect the original files.
- **Planes:** You can create a new Plane by clicking on the New button located next to the Import button in the Media Panel, or by using the Ctrl+Alt+N keyboard shortcut. Planes are colored rectangles that can be added to the timeline by dragging them from the Media Panel and dropping them to the desired location on a video track. A new Plane file will be black by default, but you can change its color in the Plane Properties window. You can access the Plane Properties window by clicking on the cog icon in the upper right corner of a Plane file in the Media Panel.

In order to start editing a media file you have to drag it from the Media Panel to the timeline. The changes made to clips on the timeline do not affect the files in the Media Panel, so you can add the same file to the timeline as many times as you want.

2.7 Trimmer Panel

The Trimmer lets you preview a file from the Media Panel and trim down to just the section you want to include in your project before placing it in the timeline.

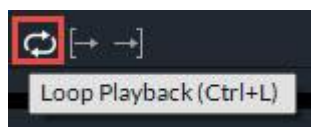
You can also access the Trimmer Panel after you place a media asset on the timeline by right-clicking a clip and choose **Open in Trimmer**. The new In and Out points for a clip will become visible on the timeline immediately after you designate them in the trimmer panel.



2.7.1 Playback Controls

Like the [Viewer](#), the Trimmer features playback tools. The Playback Controls can be found near the bottom of the Trimmer panel.

1. Loop Playback



If you choose to activate this option a clip will start playing from the beginning (or the In Point) each time the playhead reaches the end (or the Out Point).

The Set In and Set Out Point buttons let you define the section you want to loop by placing the playhead at the exact frame in the video where you want the loop to start or end and clicking either the Out or In button. **Set In and Set Out Points**



The In and Out points are used for different purposes in different panels. In the Viewer Panel, they are used to define the work area on the timeline.

In the Trimmer Panel, the In and Out points are for defining precisely which part of the video clip you want to place on the timeline. You can then drag the media asset from the Trimmer Panel to a track on the timeline. While you're dragging the file, a green outline will appear to show you where the clip will be placed

Files that are added to the timeline directly from the Media Panel will not contain any of the changes you made in the Trimmer Panel. Media files must be added to the timeline from the Trimmer if you want the changes you made in this panel to appear in the clip you place on the timeline.

If your source media contains both audio and video, by default both will be used when you add the media to the timeline. To add only the audio or video elements, use the following tools:

Use Video: Click on the Use Video button and drag the cursor to a video track on the timeline to add only the video portion of the clip.

- Hold down the **Alt** key while dragging any clip to a video track will also use only the video portion.
- Click and release the Use Video button to display the source video.

Use Audio: Click on the Use Audio button and drag the cursor to an audio track on the timeline to add only the audio portion of the clip.

- Hold down the **Alt** key while dragging any clip to an audio track will only use the audio portion.
- Click and release the Use Audio button to display the audio waveform of the source clip.

2. Playhead Control



The position of the playhead on the timeline determines which frame will be displayed in the software's Viewer and Trimmer panels. Consequently, the playhead can be controlled from both of these panels.

- **Move playhead to start**



The first frame option allows you to place the playhead at the beginning of the timeline instantly. It is particularly useful for longer projects. This function can also be performed using the Home key.

- **Previous and Next Frame**



Precision is of utmost importance when video and audio files are trimmed. The Previous and Next Frame buttons enable you to move through footage frame by frame so you can find the perfect position to set the In and Out points.

- **Play Button**



After you click on the Play button your video will start playing forward in real time from the position on the Timmer's progress bar at which the playhead is located. Certain types of timelines don't permit the real-time playback and, in such situations, the RAM preview or Pre-Render Features should be used if you want to preview the footage in real time.

FilmoraPro also allows you to use J, K, and L keyboard shortcuts to control the playback of the media files on the timeline or in the Trimmer Panel.

- J: The playhead will start moving backwards and your clip will start playing backwards. You can double the playback speed by pressing J repeatedly.
- K: The playback will stop.
- L: The playhead will start moving forwards and the clip will start playing. The playback speed will double if you press L multiple times.

3. Inserting and Overlaying Clips



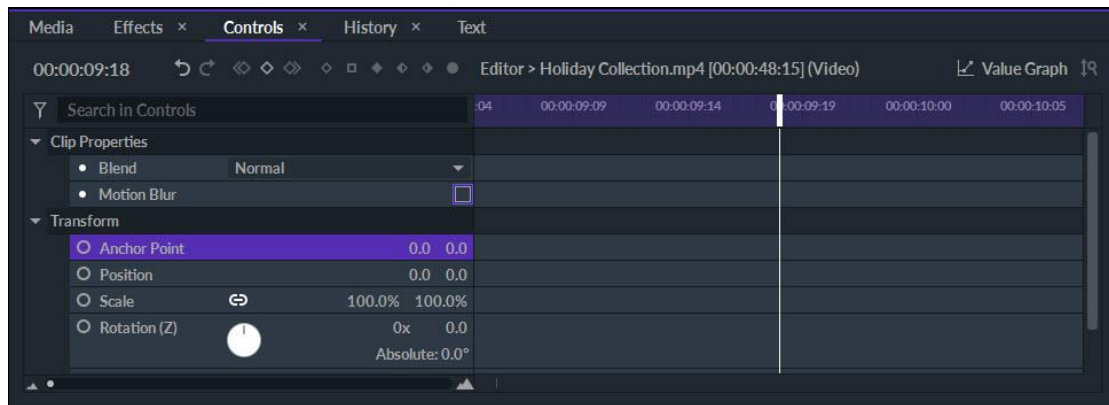
Insert Button – This tool will place a video clip at the playhead's position on the timeline. Any clips that are already on the timeline will be moved to the right in order to make space for the new clip. If the playhead is positioned over a clip, clicking on the Insert button will slice that clip at the playhead's position and the new clip will be added in the middle.

Overlay Button – This tool will also place a video clip at the playhead's position on the timeline, but instead of moving all existing media in the space where the new clip is added will be replaced by the new clip.

Note: moving all existing media in the space where the new clip is added will be replaced by the new clip.

2.8 Controls Panel

The Controls Panel shows you all the Properties related to a selected video clip and allows you to alter them.



Properties are organized in property groups that for quick access. The Transform property group, for example, contains Position and Scale properties you can use to adjust the placement of the clip.

2.8.1 Adjusting Properties

Next to the various properties in the Controls Panel you'll see checkboxes, sliders, direct values, rotation wheels, or drop-down menus. Use these to edit the properties of your clips.

Inserting New Values:

Some properties are quantified through numeric values and they can be adjusted by inserting a new value in the appropriate box. All values in FilmoraPro's Controls Panel can be changed directly in the following ways:

- Click on the property you'd like to alter and type the new value into the appropriate box. Use the Enter key to confirm your adjustments or the Tab key to confirm the inserted value and move to the next value box.
- Place the cursor over the box that contains the value you'd like to change. Click and drag the mouse either left or right to assign a new value to that property.
- The Ctrl key (PC) and the Cmd key (Mac) can sometimes be used to switch between positive and negative values. This will not work for some properties which can only have positive values.

Position Value



The Position property can be adjusted by clicking on one of the value boxes and typing in a new value.

Alternatively, you can place the cursor over one of the boxes and then click and drag it left or right.

The value in the first box enables you to control the X-axis (left/right), while the second value lets you adjust the Y-axis (up/down).

Sliders



Sliders have a range of either 0 to 100% or -100 to +100 with the zero value in the middle. Sliders are used to control opacity, saturation, and other image properties.

Rotation Wheels



Rotation wheels provide a more intuitive experience when adjusting the angle of an image.

The 0x value represents the number of times an image has been rotated. After you rotate an image more than 360-degrees the 0x value will change to 1x. There is no limit to how many times you can rotate an image.

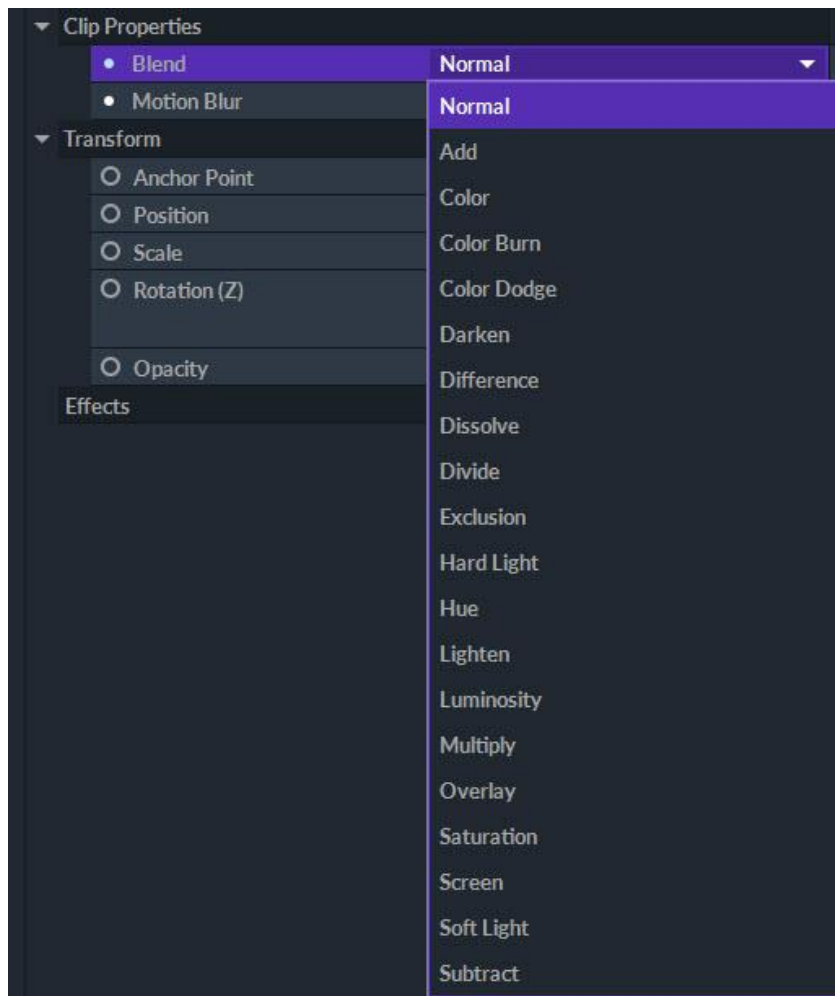
The handle on the rotation wheel represents the current angle of the image. The value next to 0x will be reset to 0 each time you reach 360 degrees. The Absolute value is the total number of degrees resulting from all rotations.

Checkboxes



Clicking on a checkbox will toggle a property on or off. A checkmark in the checkbox indicates that a property is enabled. Some checkboxes can be enabled by default.

Drop Down Menus



Drop down menus let you choose from more than 2 options. Click on the arrow icon on the left side of the default selection to see all of the options and select the one you'd like to use.

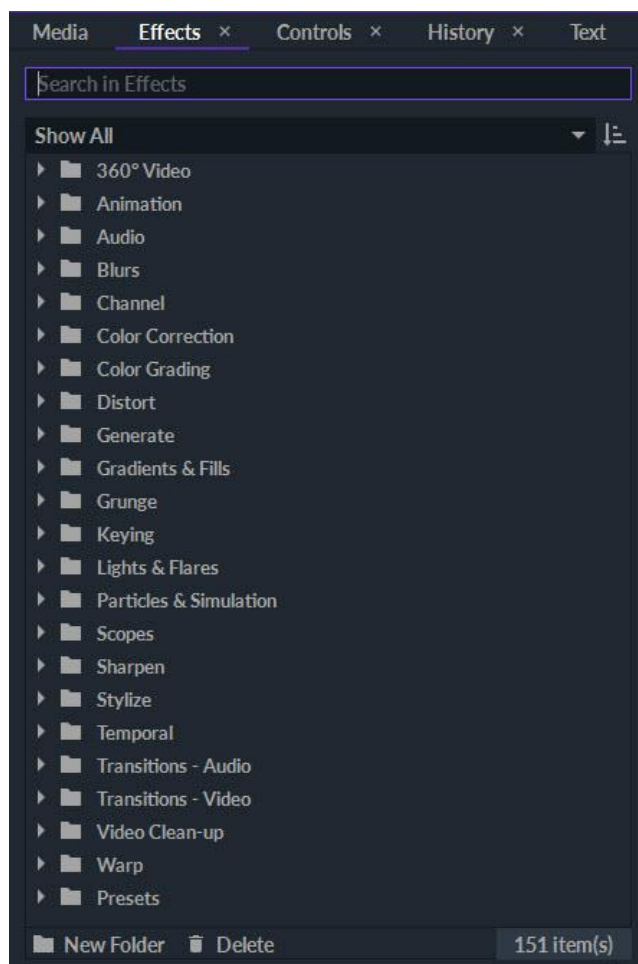
Color Correction and Scopes have special controls that are explained on the [Visual Effects](#) page.

2.9 Effects Panel

2.9.1 Searching for a Specific Effect

FilmoraPro features a rich library of visual and audio effects that can be easily accessed from the Effects Panel. These effects are organized into folders. The Effects Panel also displays your saved presets.

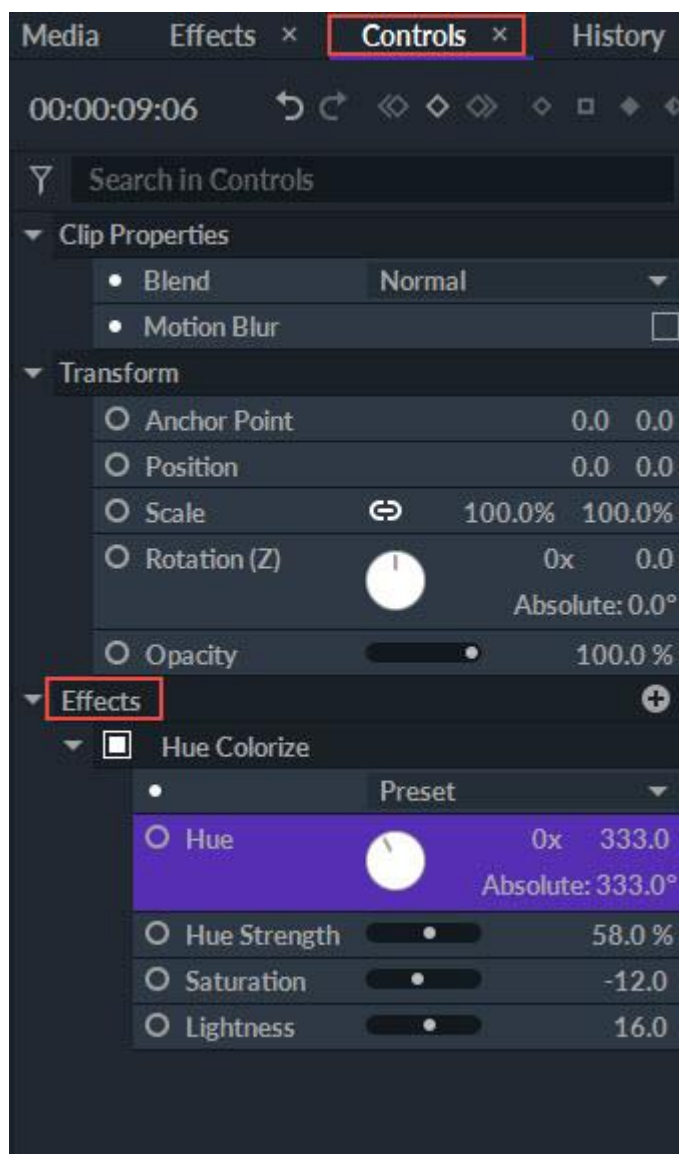
The search bar can be used to look up effects by name. While you're typing all effects that contain the word you've typed will be displayed as a list of suggested effects. The dropdown menu under **Show All** allows you to narrow down your search by only displaying particular types of effects (i.e. Audio Transitions).



2.9.2 Controlling Effects

Once you've located an effect you want to use in your project, drag and drop it onto a clip. Then, go to the Controls Panel and you'll see all the effects you've applied to a selected clip under Effects.

To see the properties of an effect, click on the triangle icon next to the effect's name . You can change the values of different properties to edit the effect.

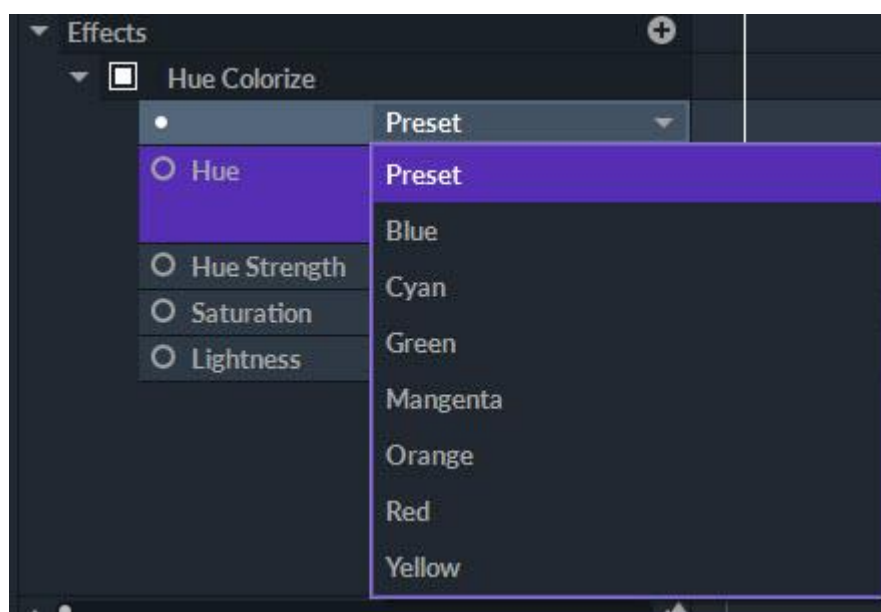


The method of altering a value depends on the property. Some properties allow you to change values by dragging a slider left or right while other are adjusted via rotation wheels or by inputting new numbers.

2.9.3 Presets

There are two types of presets in FilmoraPro.

Effect Presets



Some effects have presets that can be accessed via the Preset menu in the Controls Panel. Presets only alter the values of their own effects and don't have any impact on other effects applied to the same clip.

User Presets

Custom presets can be saved for a single effect, or for a combination of multiple effects. Once they are saved, presets can be used for clips within the same project, or for different projects.

2.9.4 Transitions



FilmoraPro has a wide range of transitions. You can apply transitions between adjacent clips, or add them to the beginnings and ends of clips.

Transitions in Filmora Pro are located in the Effects Panel. They can be dragged and dropped into the timeline from the panel. Each transition you add to your project can be adjusted in the Controls Panel.

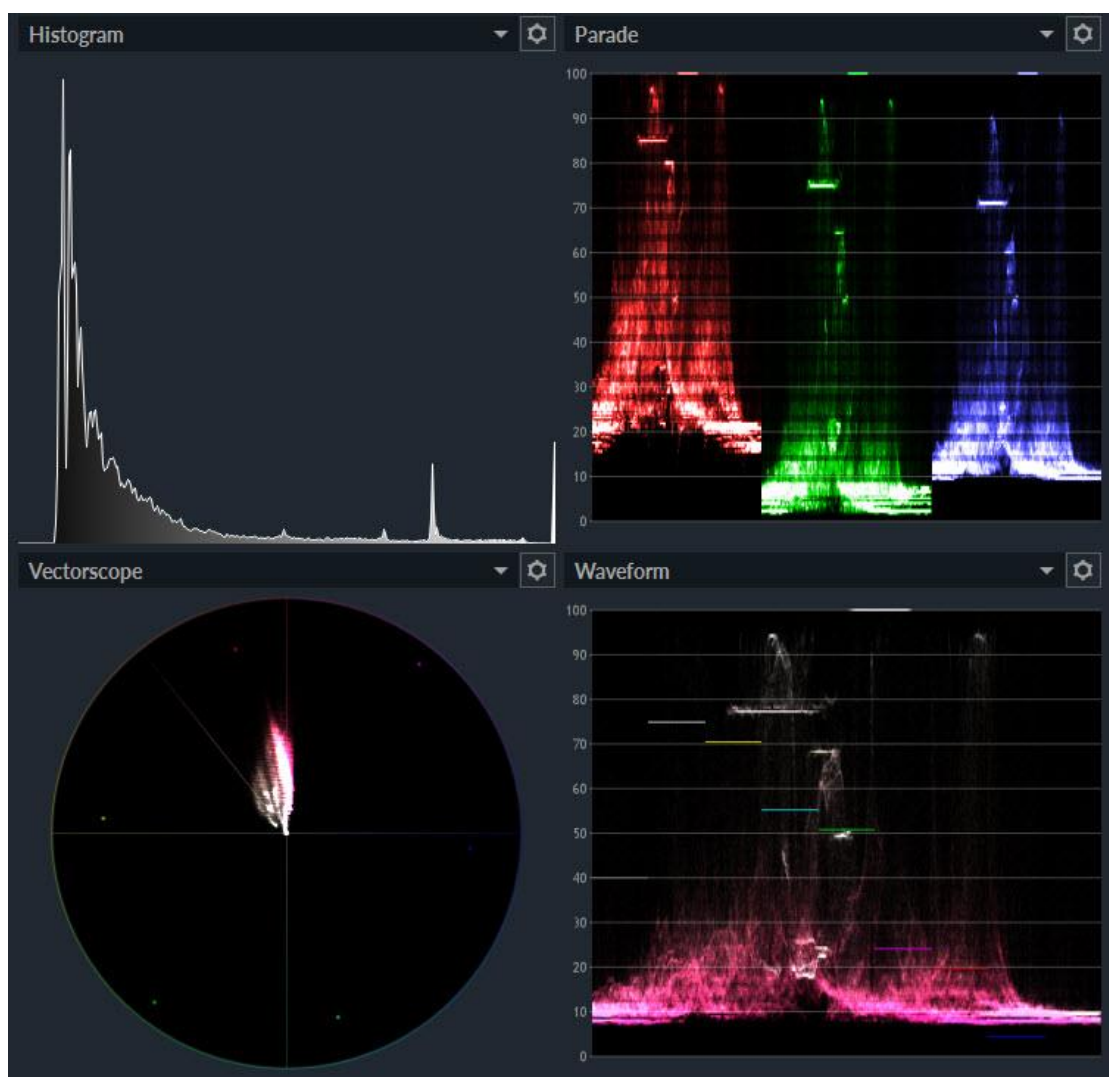
Visit this page to learn more about [Transitions](#).

2.10 Scopes Panel

The Scopes Panel allows you to monitor the color values of the output of your project, based on the combined layers visible on the timeline at the playhead's current position.

Scopes can help you accurately set exposure and balance, and help ensure consistency between shots.

Histogram, RGB Parade, Vectorscope, and the Waveform monitor are the four types of scopes that are available in FilmoraPro.

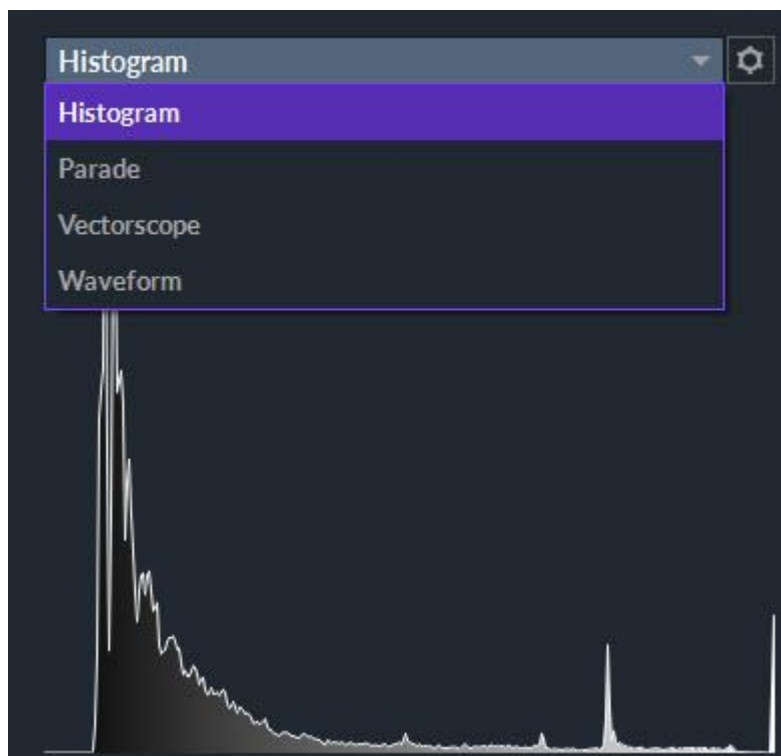


2.10.1 The Scopes Panel

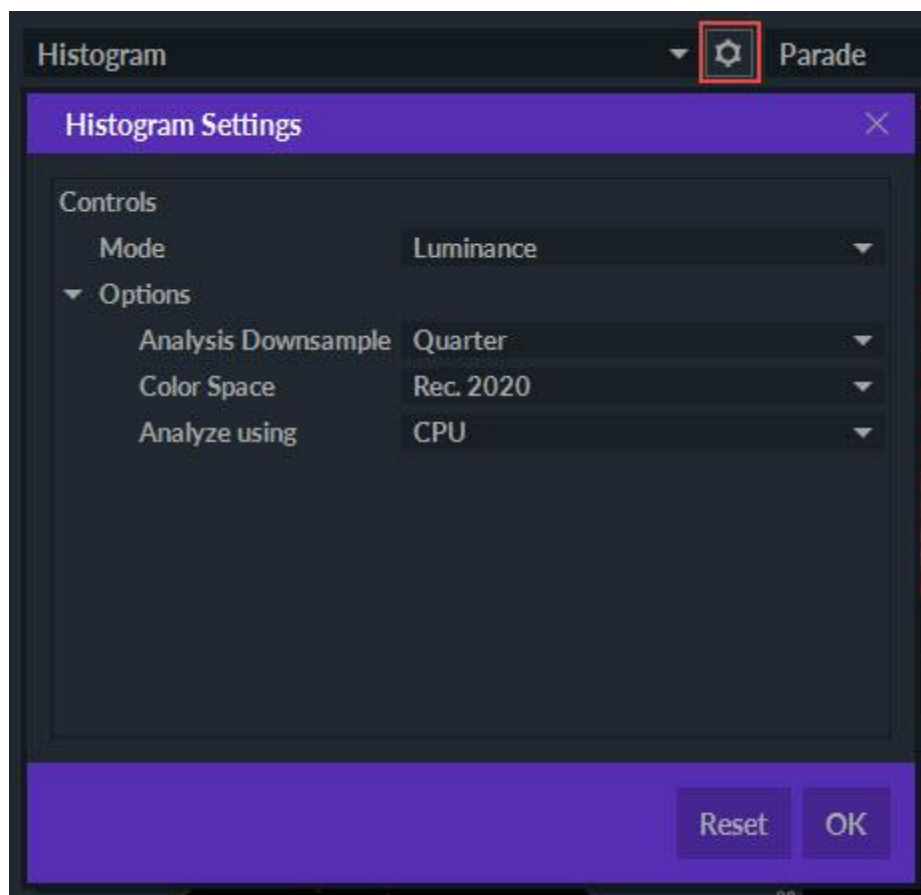
The layout of the Scopes Panel can be rearranged using the icons in the upper right corner of the panel. You can choose a combination of two, three, or four scopes or to display a single scope.



The names of the scopes are shown above them. You can change which scope is displayed by clicking on its name and selecting one of the other scope options from the dropdown menu. The same scope can be selected more than once, so you can have two Histogram or RGB Parade scopes displayed at the same time.



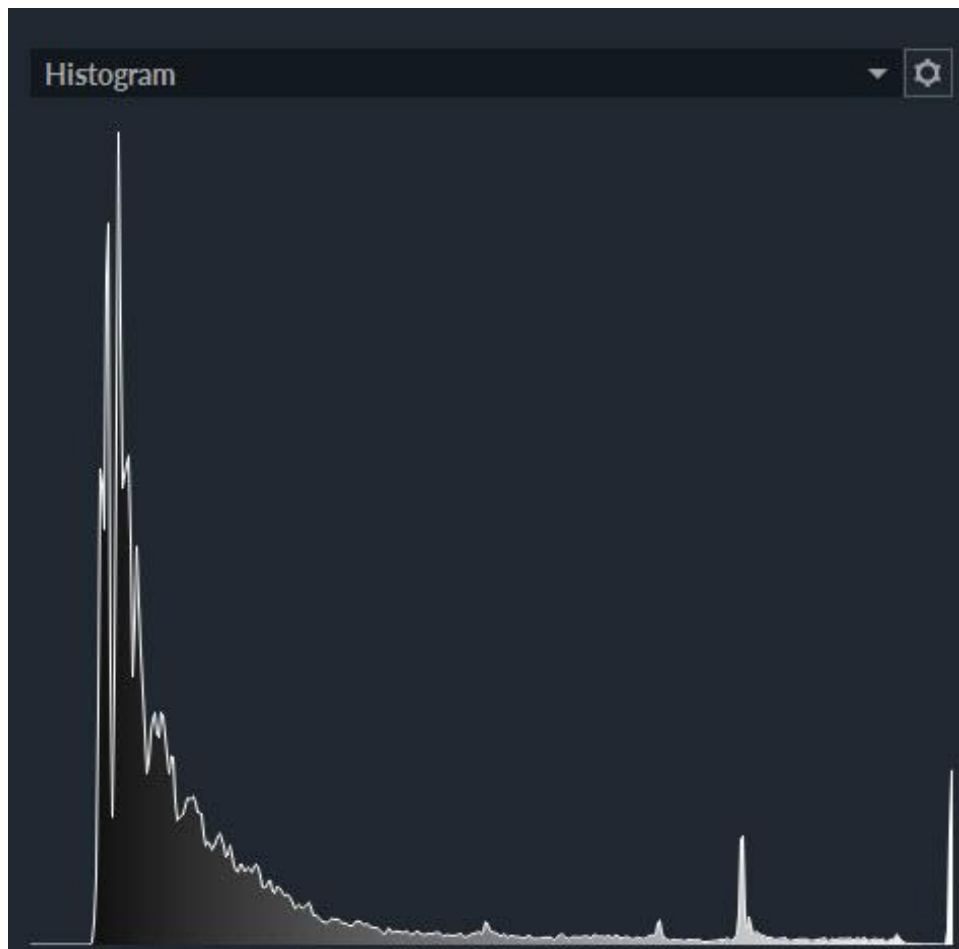
Next to the dropdown menu that lets you select which type of scope is displayed, you'll see a cog icon. Use this to adjust the scope's properties. Each of the four scopes has different properties that affect how the color values are displayed within the Scopes Panel.



2.10.2 The Four Types of Scopes

FilmoraPro contains four types of scopes that let you evaluate your projects from multiple perspectives. Each scope has a unique set of properties that let you control the type of information being displayed. The cog icons located at the top of each scope allow you to adjust their properties and select the type of data a scope will monitor.

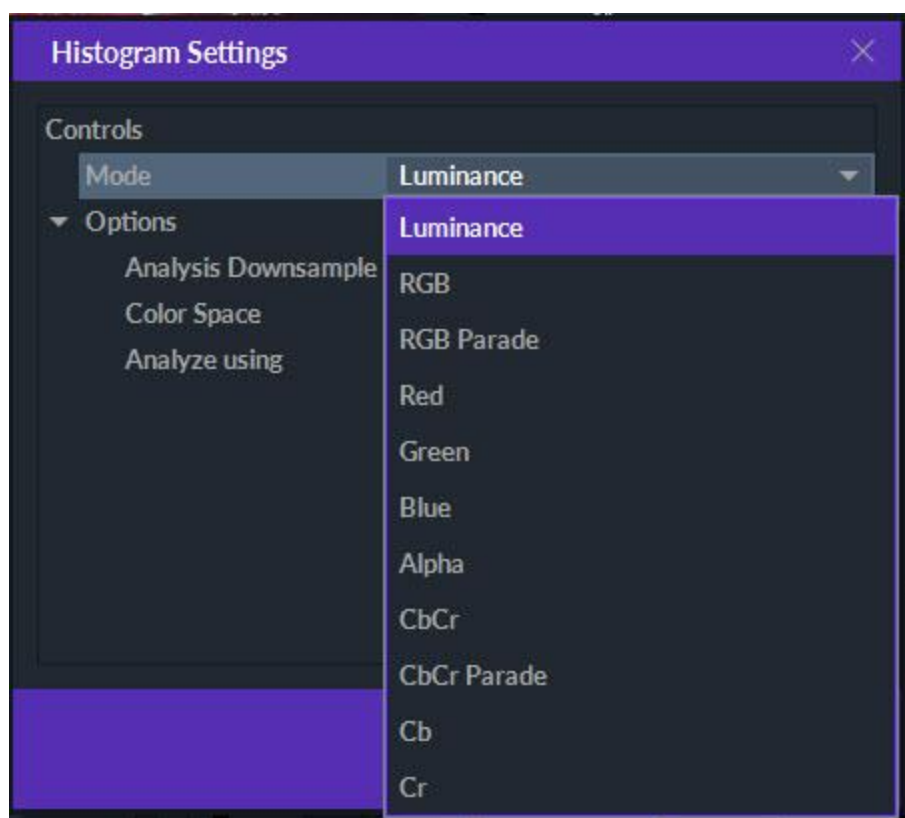
Histogram



The color tones are displayed in the Histogram scope. The tones range from pure black on the left to the pure white on the right, while the height of the graph represents the relative frequency of a color tone in the video clip.

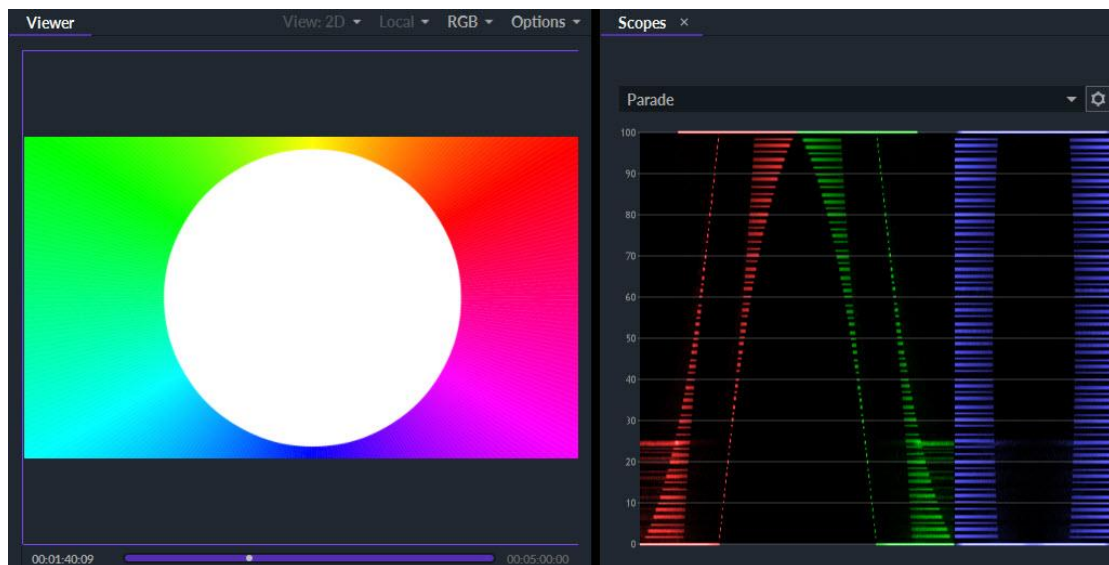
The Histogram Scope contains the following properties:

- **Mode:** Choose the color information that is displayed in the Histogram. The different modes are:



- **Luminance** – Depicts the luminance levels of the entire image in a grayscale graph.
- **RGB** – Displays the Red, Green, and Blue channels concurrently as colored overlays.
- **RGB Parade** – Shows the Red, Green, and Blue channels separately in a vertical stack.
- **Red** - Shows the values of the Red channel only.
- **Green** - Shows the values of the Green channel only.
- **Blue** – Shows the values of the Blue channel only.
- **Alpha** – Displays levels of the alpha channel.
- **CbCr** - Depicts the blue and red chroma difference channels of the YCbCr color space. The Y value represents luminance that can be selected separately.
- **CbCr Parade** – Depicts the blue and red chroma difference channels of YCbCr color space as individual readouts in a vertical stack.
- **Cb**- Only displays the blue chroma difference channel.
- **Cr**- Only displays the red chroma difference channel.
- **Analysis Downsample** – This option is for increasing or decreasing the precision of the readout. The lower sample rates improve speed while compromising accuracy. The higher sample rates are slower but offer more accurate readouts.
- **Color Space** - You can choose between three color space options:
- **REC.601** – Used for standard definition (SD) footage.
- **REC.709** – Used for high definition (HD) footage.
- **REC.2020** – Used for ultra-high definition (UHD) footage.
- **Analyze Using** – Lets you analyze the footage with your GPU or CPU

Parade



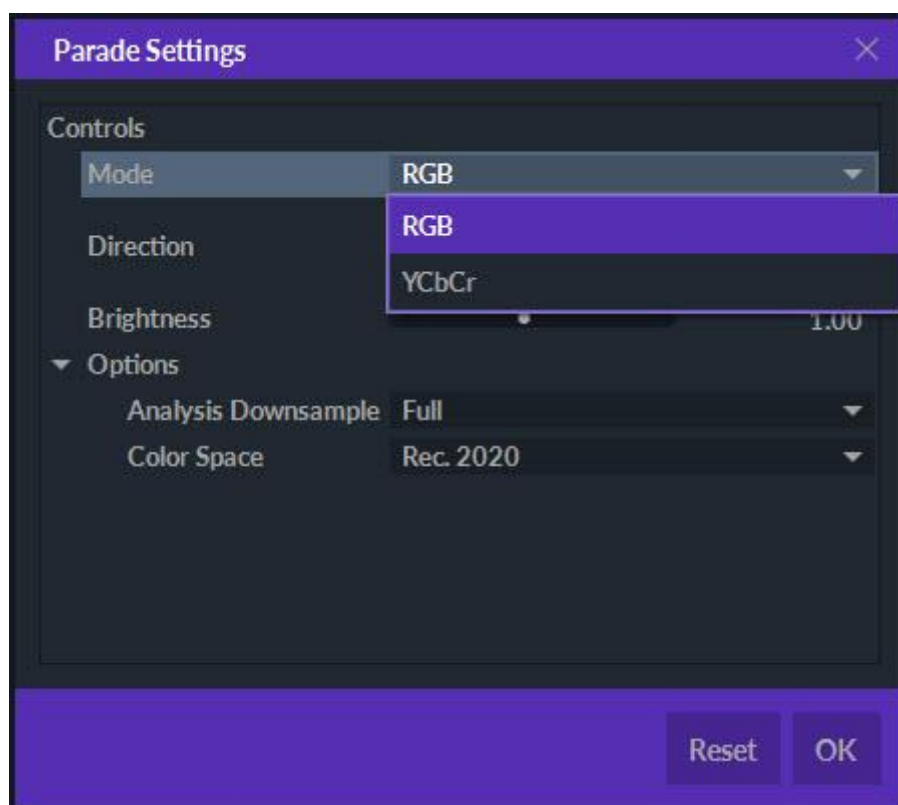
The Parade scope displays a readout of the contents of the color channels an image contains. Each channel readout is displayed individually, one after another, as in a “parade.”

The left to right axis of each channel graph in the parade represents the pixels of the image from the left edge to the right. Therefore, the colors on the left side of the image will be depicted on the left side of the graph, and their intensity will be measured by the height of the graph on the vertical axis.

In the image above you can see that green is on the left side and, as a result, the spike of green values appears on the left side of the graph. Red is dominant on the right side of the image and the red color peak is clearly visible on the right side of the graph.

The Parade Scope features the following options:

- **Mode** – Choose the color information that is displayed in the Scope



- **RGB** - Displays the Red, Green, and Blue channels concurrently as colored overlays.
- **YCbCr** – Displays the Y (Luminance), as well as the blue (Cb) and red (Cr) chroma difference channels in the YCbCr color space.
- **Direction** – Colors on the vertical axis are displayed from left to right by default, but you can change that using the rotation wheel to set the direction to 90-degrees. This will alter the way an image is mapped so the colors on the left side are displayed at the top of the scope while those on the right will be located near the bottom of the scope.
- **Brightness** – Control how dark or bright the graph in the scope is. Increasing the brightness may help you read the graph faster. The brightness adjustments you make in the Parade scope have no impact on your footage.
- **Analysis Downsample** – Increase or decrease the accuracy of the readout. Lower sample rates offer less accuracy and more speed.
- **Color Space** - Choose between three color space options:
 - **REC.601** – Used for standard definition (SD) footage.
 - **REC.709** – Used for high definition (HD) footage.
 - **REC.2020** – Used for ultra-high definition (UHD) footage.

Vectorscope

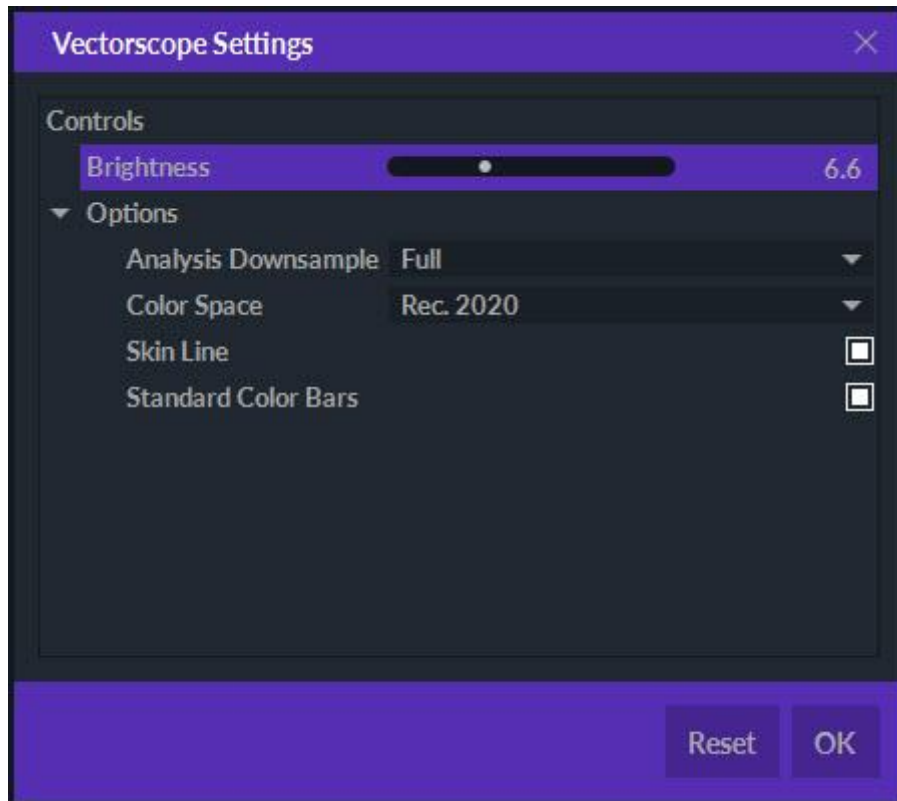


The Vectorscope enables you to monitor the hue and saturation values of the image. The scope shows the hue and saturation values for the playhead's current position on the timeline, and you can keep track of how these values change from clip to clip by hitting the play button. Hue is depicted around the circle, while saturation is displayed along the radius. If a color is highly saturated it will be displayed closer to the circle's outer rim, and if it is less saturated it will be displayed close to the center of the circle.

The Vectorscope features six color points that are placed around the circle's perimeter. They represent the color of standard video color bars.

There is a diagonal line in this scope called the Skin Line which helps find the skin tones in your video.

The Vectorscope contains the following options:



- **Brightness** – Control how dark or bright the graph in the scope is. Increasing the brightness may help you read the graph faster. The brightness adjustments you make in the Vectorscope have no impact on your footage.
- **Analysis Downsample** – Increase or decrease the accuracy of the readout. Lower sample rates offer less accuracy and more speed.
- **Color Space** - Choose between three color space options:
 - **601** – Used for standard definition (SD) footage.
 - **709** – Used for high definition (HD) footage.
 - **2020** – Used for ultra-high definition (UHD) footage.
- **Skin Line** – Toggle the skin line on and off.
- **Standard Color Bars** – Toggle the color bar indicators on and off.

Waveform



All contents of the current frame are displayed in the Waveform scope. The colors are displayed on the horizontal axis from left to right – the colors on the left side of a frame are on the left side of the graph. The vertical axis shows the intensity of a color channel in a frame.

The Waveform Scope contains the following properties:

- **Mode** – Choose the color data that is displayed in the scope.
- **RGB** - Displays the Red, Green, and Blue channels concurrently as colored overlays.
- **YCbCr** – Displays the Y (Luminance), as well as the blue (Cb), and red (Cr) chroma difference channels in the YCbCr color space.
- **Direction** – Colors on the vertical axis are displayed from left to right by default, but you can change that using the rotation wheel to set the direction to 90-degrees. This will alter the way an image is mapped so the colors on the left side are displayed at the top of the scope while those on the right will be located near the bottom of the scope.
- **Brightness** – Control how dark or bright the graph in the scope is. Increasing the brightness may help you read the graph faster. The brightness adjustments you make in the Vectorscope have no impact on your footage.

- **Analysis Downsample** – Increase or decrease the accuracy of the readout. Lower sample rates offer less accuracy and more speed.
- **Color Space** - Users can choose between three color space options:
- **601** – Used for standard definition (SD) footage.
- **709** – Used for high definition (HD) footage.
- **2020** – Used for ultra-high definition (UHD) footage.

2.11 Layout Panel

The Layout Panel lets you choose the preview settings for all of the video clips you place on the timeline. The available controls depend on the selection.

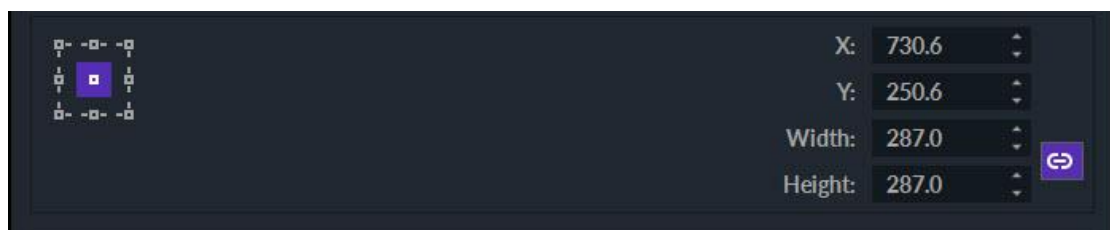
2.11.1 Orientation

To change the orientation of a selected video clip, find the orientation controls in the top left corner of the panel and click on the appropriate icon to flip or rotate your clip.



- **Mirror Vertical** – Flip the image along the vertical axis. You can change the orientation of multiple video clips by selecting them all and clicking on the Mirror Vertical icon.
- **Mirror Horizontal** – Flip the image along the horizontal axis. You can change the orientation of multiple video clips by selecting them all and clicking on the Mirror Horizontal icon.
- **Rotate Counterclockwise** – The selected clip will be rotated 90-degrees to the left. Clicking on the Rotate Counterclockwise icon several times will rotate the clip 90-degrees left each time you click on the icon.
- **Rotate Clockwise** – The video clip will be rotated to the right by 90-degrees. Clicking on the Rotate Clockwise icon several times will rotate the clip 90-degrees right each time you click on the icon. .

2.11.2 Anchor Points



Anchor point selection determines the center point when scaling, and helps to guide positioning. Note that the anchor point set on this panel does not affect the transform controls in the Controls panel.

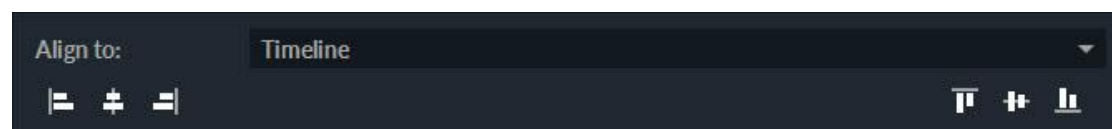
The anchor point settings are located directly below the Mirror and Rotate icons. You'll see a rectangle with small squares at its edges, corners, and center. The center square is the default anchor point setting. Click on any square to set it as the anchor point. When multiple layers are selected, the anchor will affect the entire selection.

The X and Y boxes will move the selection along the horizontal and vertical axis precisely. The Width and Height values will scale the selection. In this Layout panel, these scale controls display size in pixels, while the Transform controls for Scale use a percentage of the original size. Scaling by default links width and height together, but they can be unlinked by clicking on the Link icon.

2.11.3 Alignment

The lower section of the Layout Panel has alignment and distribution options that let you reposition selected assets.

Align to Timeline



- **Align Horizontal Left** – Positions the left side of a clip at the left edge of the output frame.
- **Align Horizontal Center** – Centers the clip horizontally within the frame.
- **Align Horizontal Right** – Positions the right side of a video at the right edge of the frame.
- **Align Vertical Top** – Aligns the upper edge of the video clip to the top edge of the frame.
- **Align Vertical Center** – Centers the selected video clip vertically within the frame.
- **Align Vertical Bottom** – Places the bottom edge of a video at the bottom edge of the frame.

The Align to Timeline option moves the selection to the top, center, or bottom of the output frame. Align to Selection moves the selected clips based on an invisible bounding box containing the selection.

Align to: Selection

- **Align Horizontal Left** – Positions the left side of all selected clips at the left edge of the layer that is farthest to the left.
- **Align Horizontal Center** – Centers the selected clips between the left and right edges of the selection.

- **Align Horizontal Right** – Positions the right sides of all selected clips at the right edge of the layer that is farthest to the right.
- **Align Top** – Aligns the top edges of all selected clips with the top edge of the selection.
- **Align Vertical Center** - Centers all selected clips between the top and bottom edges of the selection.
- **Align Horizontal Bottom** – Places the bottom edges of all selected clips at the bottom edge of the selection.

2.11.4 Distribute Objects

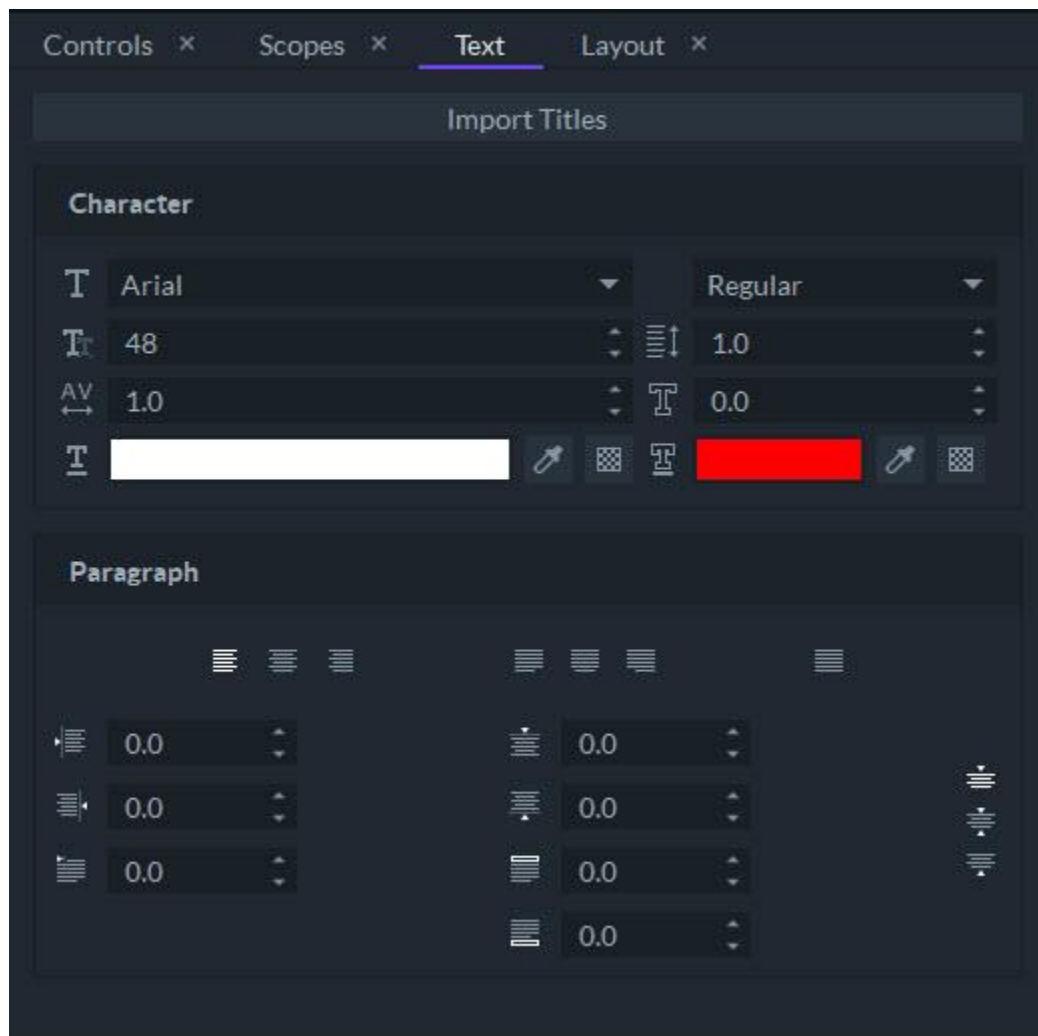
If you're working on a project with multiple videos or images within a single frame, the Distribute Objects feature can help you to arrange them quickly. Select three or more clips to enable this feature.



- **Distribute Top** – Creates even separation between clips using the top pixels of each clip. The highest and the lowest positioned clips will remain in their places, while all other clips will be moved vertically.
- **Distribute Vertically** – Utilizes the centrally positioned pixels to space the selected clips evenly within the Viewer. The highest and the lowest positioned clips will remain in their places, while all other clips will be moved vertically.
- **Distribute Bottom** – Utilizes the bottom pixels of each clip to create separation between clips. The highest and lowest positioned clips remain in their places, while all other selected clips move vertically.
- **Distribute Left** – Creates an even separation between clips based on the pixels on the left side of the clip. The clips that are furthest to the left and furthest to the right stay at their current positions while all other clips are shifted horizontally to create an even separation between them.
- **Distribute Horizontally** – Centrally positioned pixels are used to create spacing between selected clips. The clips that are furthest to the left and furthest to the right stay at their current positions while all other clips are shifted horizontally to create an even separation between them.
- **Distribute Right** – Utilizes the pixels on the right side of the clips to space them evenly. The clips that are furthest to the left and furthest to the right stay at their current positions while all other clips are shifted horizontally to create an even separation between them.

2.12 Text Panel

All text properties in FilmoraPro can be controlled from the Text Panel. However, in order to make any adjustments to the text, you must first make sure that the text you'd like to edit is properly selected in the [Viewer Panel](#) using the Text tool (to add any text, you will need to select this tool under the video preview and begin typing over your video. You cannot create text using the Text Panel). The changes you make in the Text Panel affect all text you add to your project in the future, which means that each text overlay must be optimized separately if you want to use different colors, text sizes, fonts, etc.



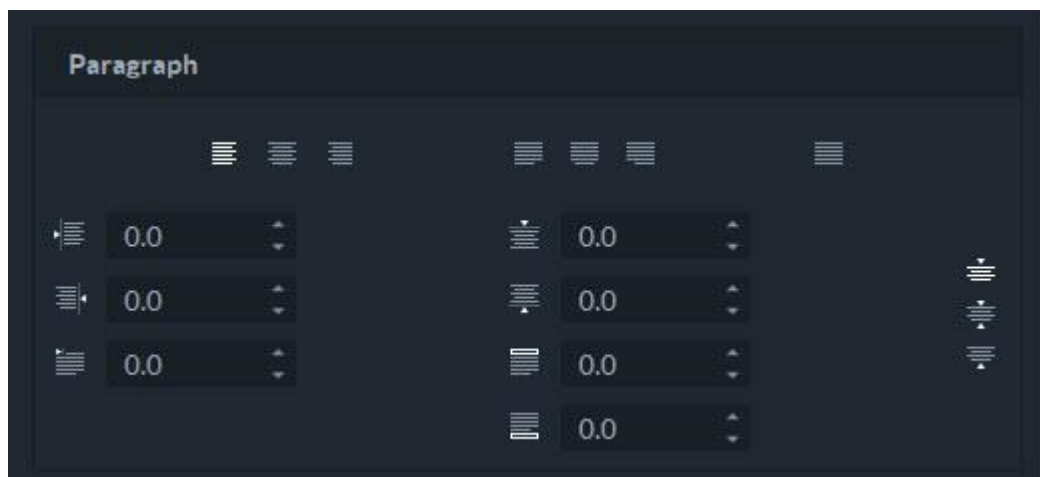
The following properties can be controlled from the Text Panel:

2.12.1 Character

- **Font:** Choose a font style.

- **Font Weight:** Some fonts include weights such as Bold, Italic, and Regular. Select a weight in the drop-down menu next to the dropdown menu where you chose your font.
- **Size:** Increase or decrease the size of your text. Increasing the font size in this panel will generally look better than scaling the text in the preview window.
- **Line Spacing:** Lets you control the distance between two lines of text.
- **Character Spacing:** Allows you to control the distance between two characters.
- **Outline Size:** Increases or decreases the width of the text outline. Setting the value to 0px will remove the text outline.
- **Color:** Enables you to choose the color of the text
- **Outline Color:** If the Outline Size is greater than 0px, this option allows you to choose the color of the text outline.

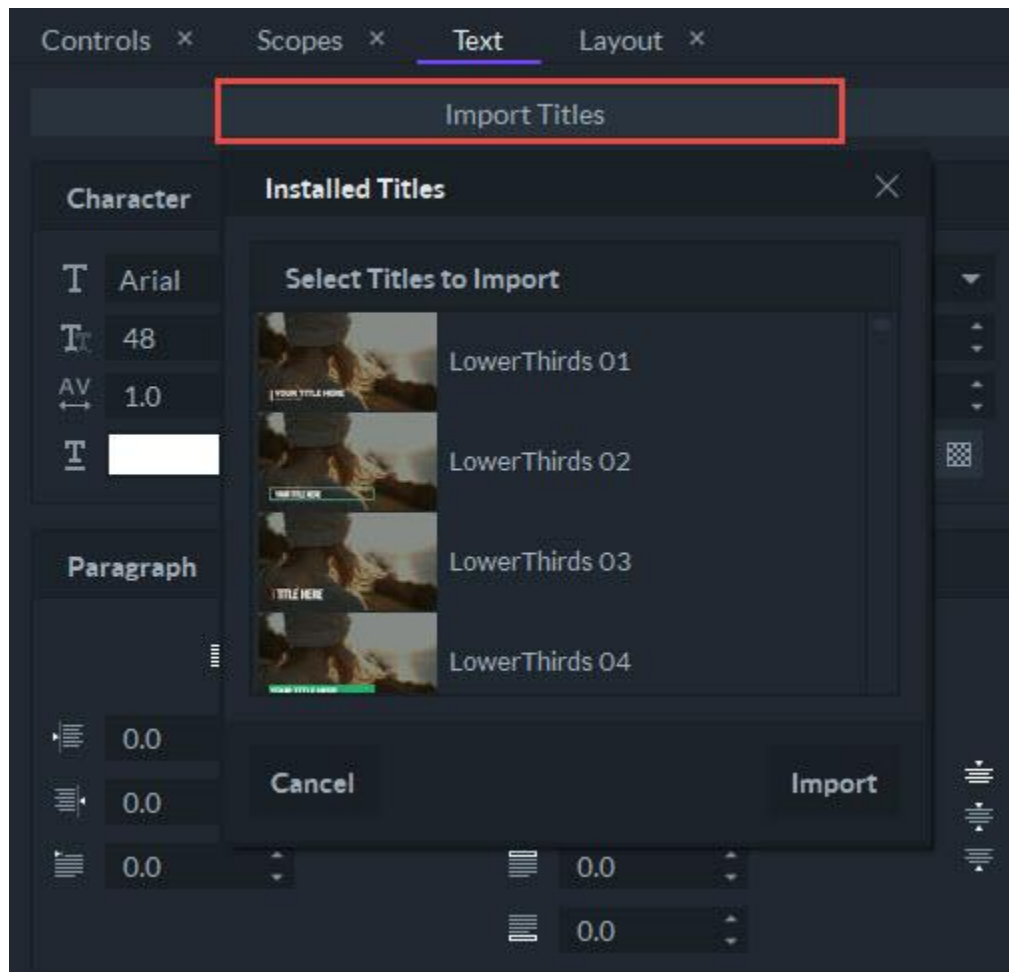
2.12.2 Paragraph



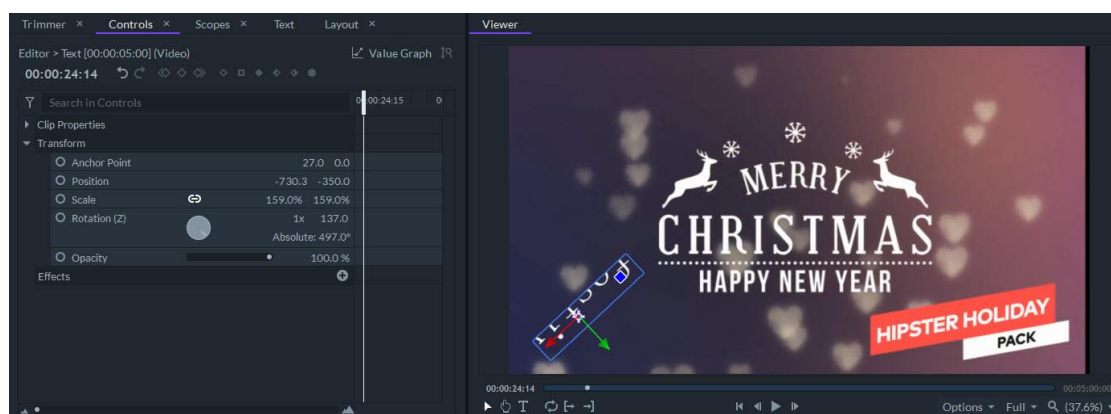
All text you add to a project can be centered or aligned right or left.

2.12.3 Import Titles

At the top of the Text Panel you will see the Import Titles option where you can find multiple text templates including lower thirds, titles, and more. Choose the text template you want to use and click “Import”. The template will be added to Media panel. To apply a template to a clip in the timeline, just drag and drop onto that clip. You can also customize the font, color, and position of the template in the Text Panel.



You can add effects to your text from the Controls panel.



Clip Properties:

- **Blend:** Determines how the Text is blended with the layer it is applied to. Details on the Blend Mode options can be found here: [\(Page Link\)](#)

- **Motion Blur:** Sets the amount of motion blur applied to the layer when its position is animated.

Transform

You can control the alignment and positioning of the Text by adjusting the textbox in Viewer, or through Anchor Point, Position, Scale, Rotation, and Opacity in Controls panel.

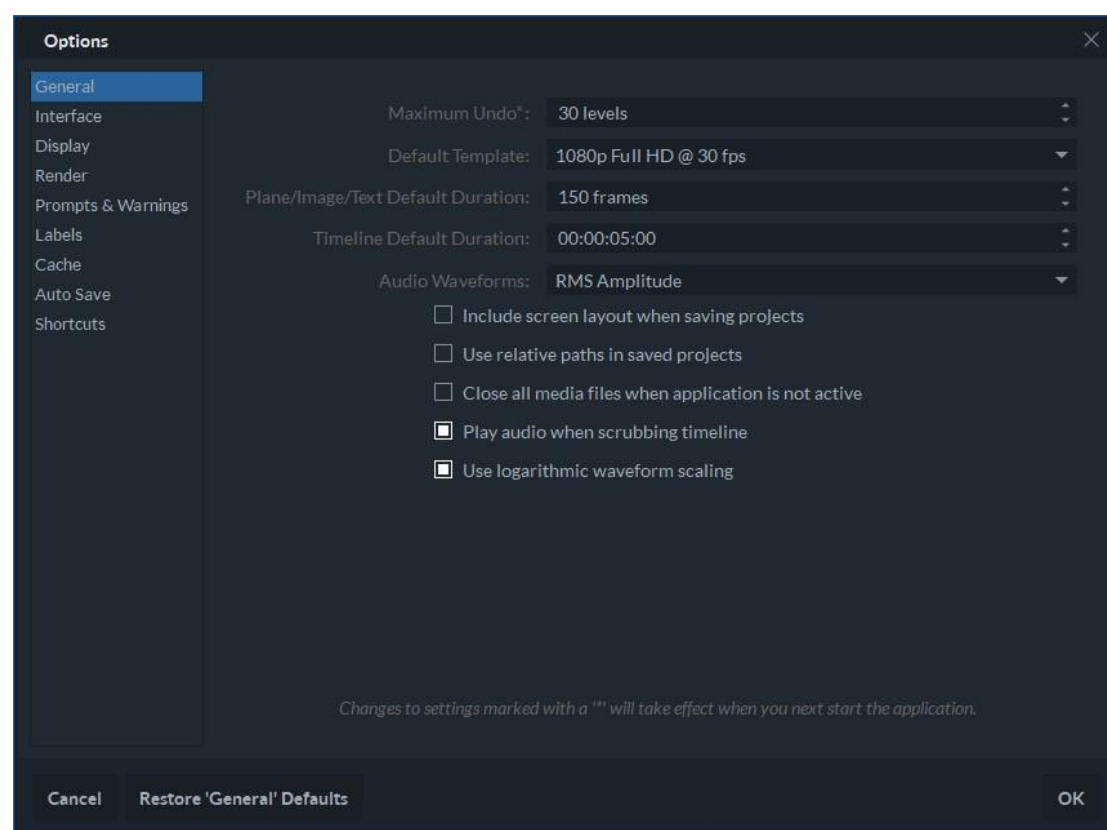
Effects

Click the "+" button to choose the effects you want to apply to the text.

2.13 Options

FilmoraPro behaviors and appearance can be adjusted to suit your preference. To open FilmoraPro's Options window, choose 'Options...' in the File menu (On Mac, choose 'Preferences...' under Wondershare FilmoraPro.) The Options settings are divided into multiple tabs, located down the left side of the window.

2.13.1 General



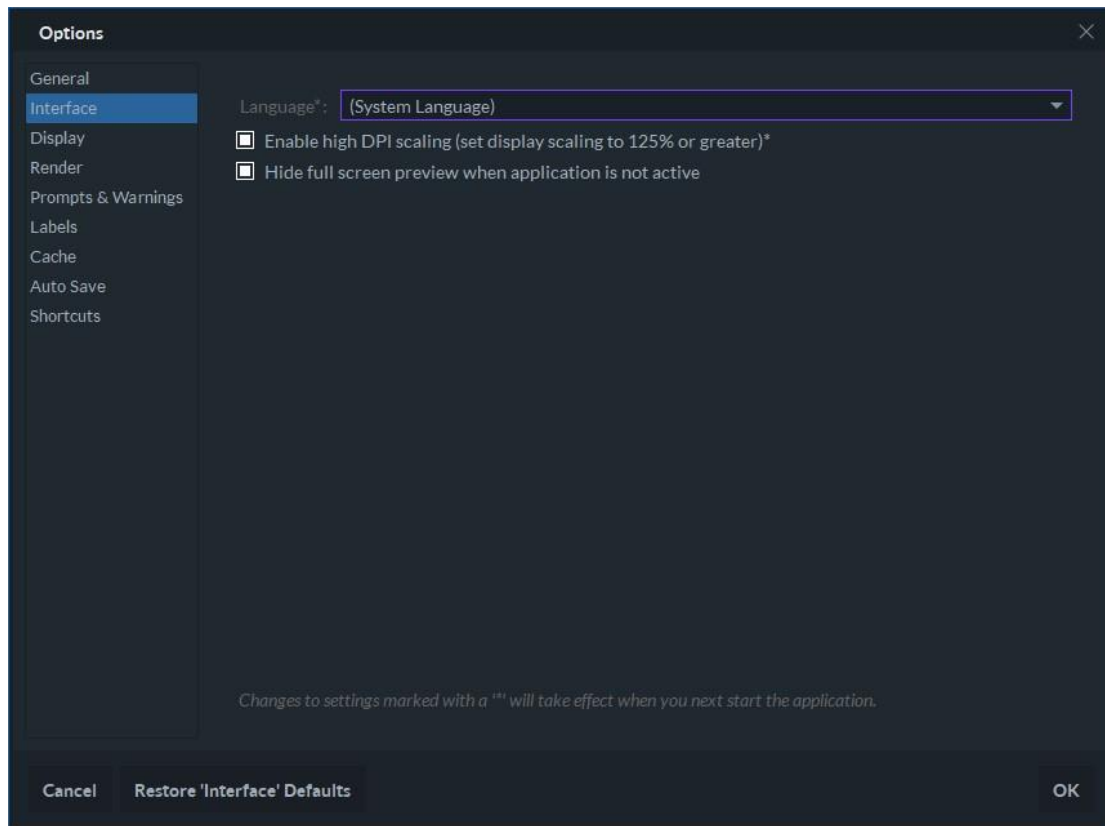
The General tab:

- **Maximum Undo** – FilmoraPro logs your actions in case you need to undo a change you made, or several changes. A larger number of entries on this list may slow down your computer.
- **Default Template** – New projects use this image resolution and frame rate in the editor timeline. These settings can be changed for each specific project in the Project Settings, accessed from the Editor panel. It is recommended that you work with project settings that match your desired export resolution and frame rate.
- **Plane/Image/Text Default Duration** – Determines the default duration of media assets on the timeline. The default setting is 150 frames, but this value can be changed by either

typing in a new value or clicking on the up or down icons located on the right side of this property. This value cannot exceed 1000 frames.

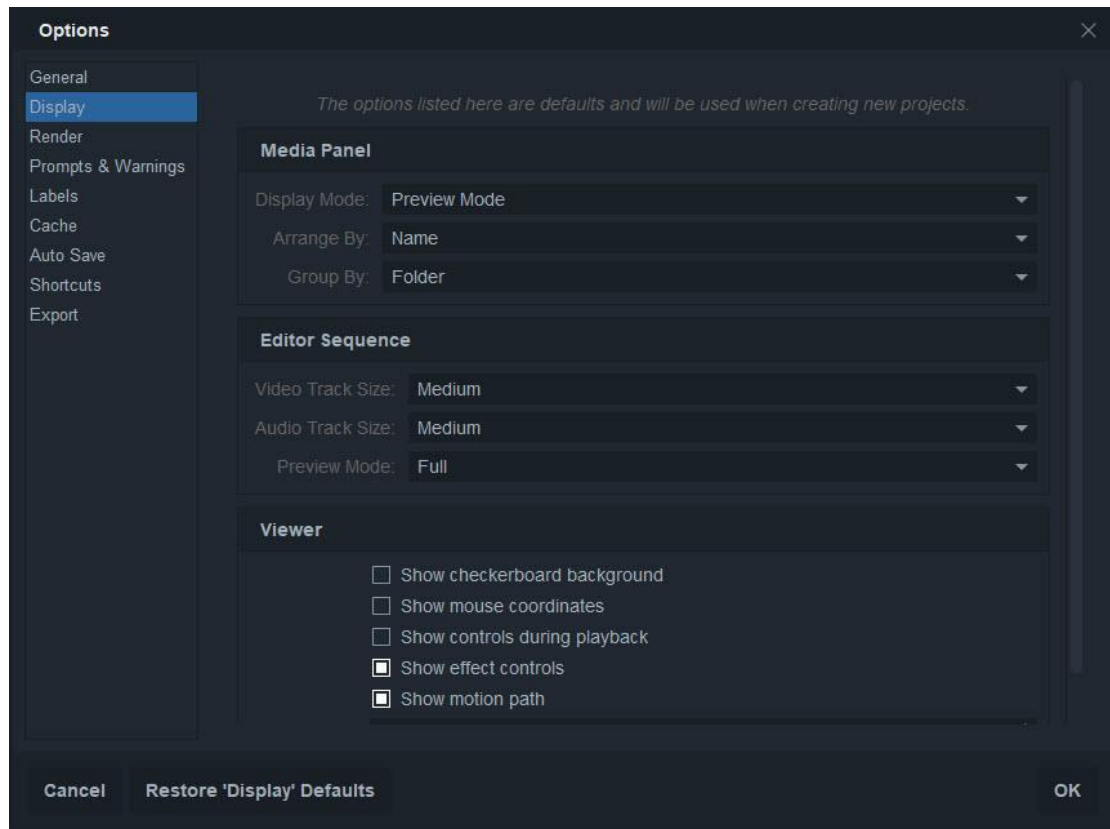
- **Timeline Default Duration** – New projects start with this duration in the timeline. Your exported movie will be the actual duration of your project, or the in-to-out range that you set.
- **Audio Waveforms** – Sets the waveform type displayed for audio clips in the editor timeline. You can find more information about this property in the [Working with Audio](#) section.
- **Include Screen Layout When Saving Projects** – Enabling this option saves your UI layout with the project file. When loading a project, the saved layout becomes your workspace.
- **Use Relative Paths in Saved Projects** – All projects can contain either absolute or relative references to media file paths. When this option is enabled, all media files in the project are referenced based on the project file location. This is useful for transferring projects to another computer.
- **Close All Media Files When Application is Not Active** – Once you import a media file into FilmoraPro, all changes you make to that file outside the software will not be visible in the software unless this option is switched on. If you activate this property, the files in the Media Panel will be updated each time you alter the original file.
- **Play Audio When Scrubbing Timeline** – Dragging the playhead along the timeline is called scrubbing. If this option is enabled you will hear the audio while moving the playhead.
- **Use Logarithmic Waveform Scaling** – This setting enhances the depiction of logarithmic waveforms in the dB scale.

2.13.2 Interface



- **Language** – Set the language of the interface. If (System Language) is selected, the interface will use the same language as the computer operating system, if supported.
- **Enable High DPI Scaling (Set Display Scaling to 125% or Greater)** – This determines whether or not desktop scaling is applied to FilmoraPro's interface. The property is enabled by default and, if you want to switch it off, you must restart the software after unchecking the Enable High DPI Scaling checkbox. This option is only available on Windows OS.
- **Use the native menu bar** – Mac only. This places FilmoraPro menu items on the Mac menu bar. Switching this option off moves the menu into the software interface.
- **Hide Full Screen Preview When Application is Not Active** – You can preview your footage in full-screen mode on a second display. If you activate this option that full-screen preview will be hidden when FilmoraPro isn't active.

2.13.3 Display



The Display tab in the Options window provides interface settings.

Media Panel

- **Display Mode** – Control how media files are shown in the Media Panel by choosing List Mode or Preview Mode. Preview Mode shows thumbnails of imported media files, while List Mode only displays the names of the imported files.
- **Arrange By:** Determine how assets are sorted in the Media Panel. Assets can be arranged alphabetically by selecting the Name option from the Arrange By drop-down menu, or you can choose Type to group different types of files together.
- **Group By:** Group files using the Folder or Media options.

Editor Sequence

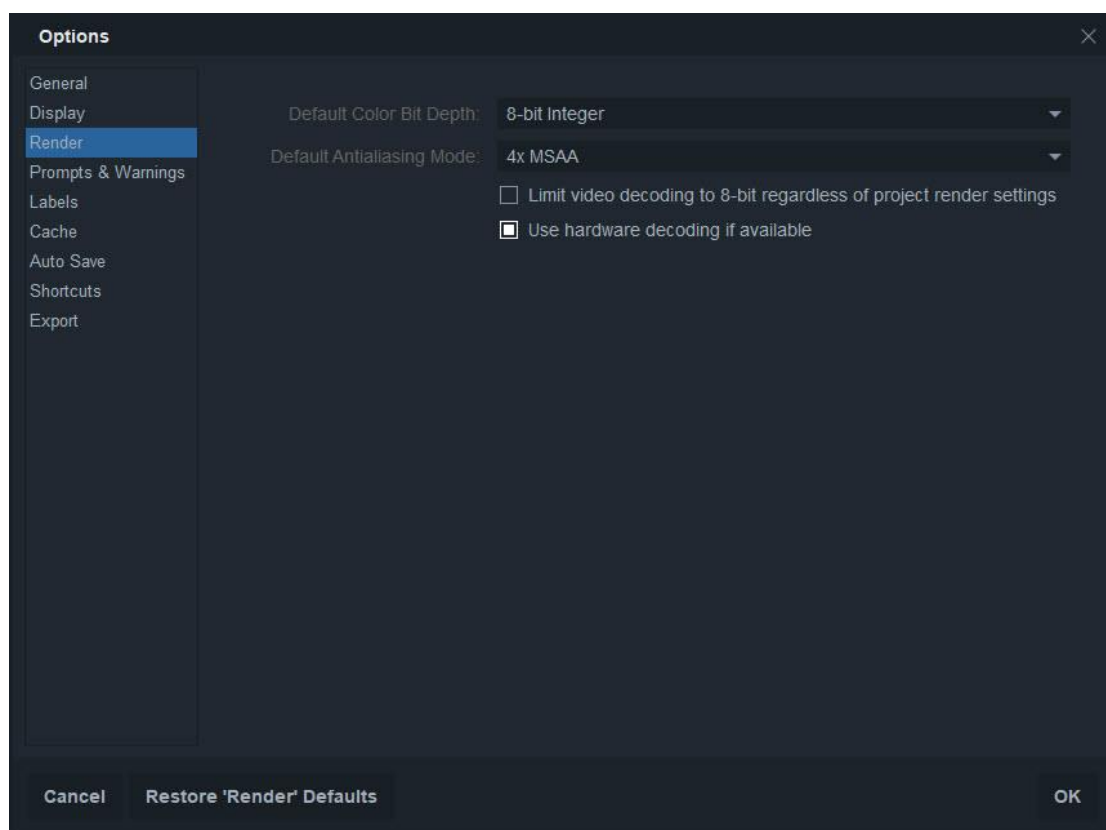
- **Video Track Size** – This property offers four different video track sizes: Small, Medium, Large, and Extra Large.
- **Audio Track Size** – This property offers four different video track sizes: Small, Medium, Large, and Extra Large.

- **Preview Mode** – Change the way media files are displayed on the timeline. The Full option shows thumbnails throughout a video clip, while the Start/End option only displays thumbnails at the beginning and end of a clip. If you don't want to see thumbnails in the timeline, select None.

Viewer

- **Show Checkerboard Background** – Indicates the transparent areas within the Viewer. This property is enabled by default.
- **Show Mouse Coordinates** – Displays mouse coordinates in the Viewer Panel.
- **Show Effect Control** - See options for adjusting the settings of each effect you apply. This property is enabled by default.
- **Show Motion Path** – Shows the movement of layers across multiple keyframes.
- **Motion Path** – Change the number of keyframes that are displayed in the motion path. The default number of keyframes is set at 100, and the maximum number is 1000.

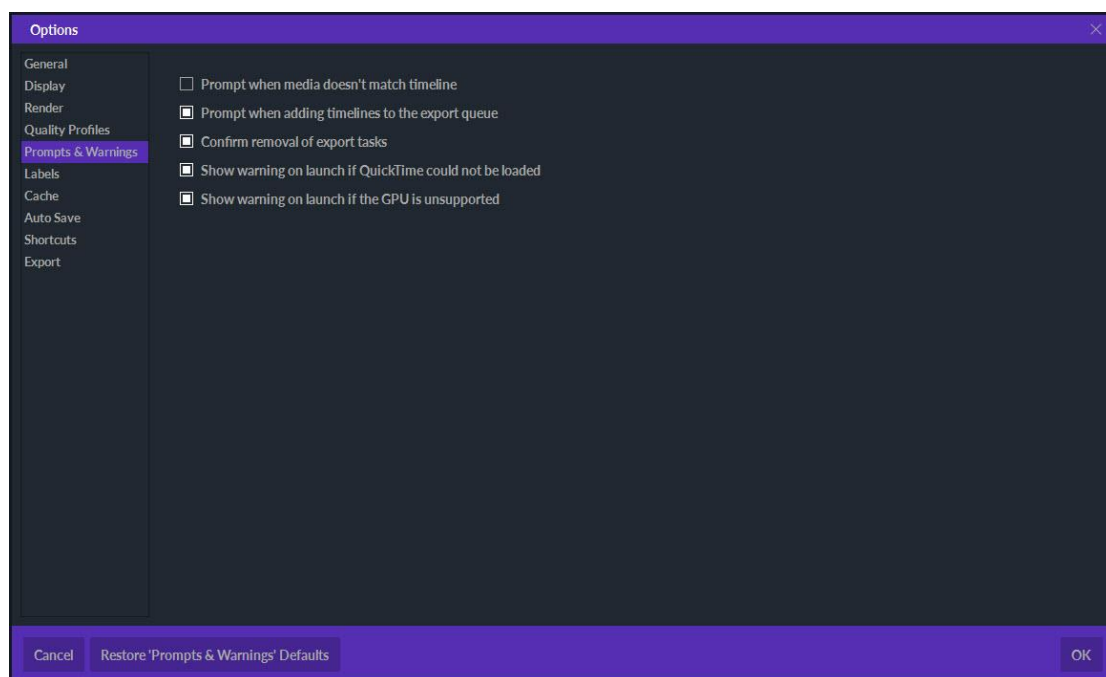
2.13.4 Render



The Render tab in the Options window allows you to control how FilmoraPro renders your projects. Each of the options in the Render tab can be changed in the Project Settings window after a project is created.

- **Default Color Bit Depth** – Lowering bit depth decreases the rendering time, but it also reduces the fidelity of images. Higher bit depths generate high fidelity images, but they also increase the rendering time.
- **Default Antialiasing Mode** – Choose between 4XMSAA and 8XMSAA antialiasing modes. Choosing 8XMSAA will create more detailed edges on images you place on the timeline, but it may increase rendering time. The 4XMSAA mode doesn't provide the same level of detail around edges, but it reduces rendering time.
- **Limit video decoding to 8-bit regardless of project render settings** – Limiting the video decoding to 8-bit will increase the rendering speed. Leaving this checkbox unmarked will render your media files in accordance with the project render settings.
- **Use hardware decoding if available:** Enables GPU acceleration to help you render more efficiently. Note that mobile-class GPU, or older graphics chips, may not be as powerful as your CPU, so performance is not always better when this setting is activated.

2.13.5 Prompts and Warnings



Choose which warnings and prompts you want to see while editing.

- **Prompt when media doesn't match timeline** – The first clip you add to the timeline in a new project may not match the project settings. This option informs you that the project settings are going to be changed to match the properties of the clip you placed on the timeline. If you disable this prompt then this change will still happen without notification.
- **Prompt when adding timelines to the export queue** – After you add a timeline to the Export queue, you'll see a dialogue box asking you if you want to export the project or resume editing.

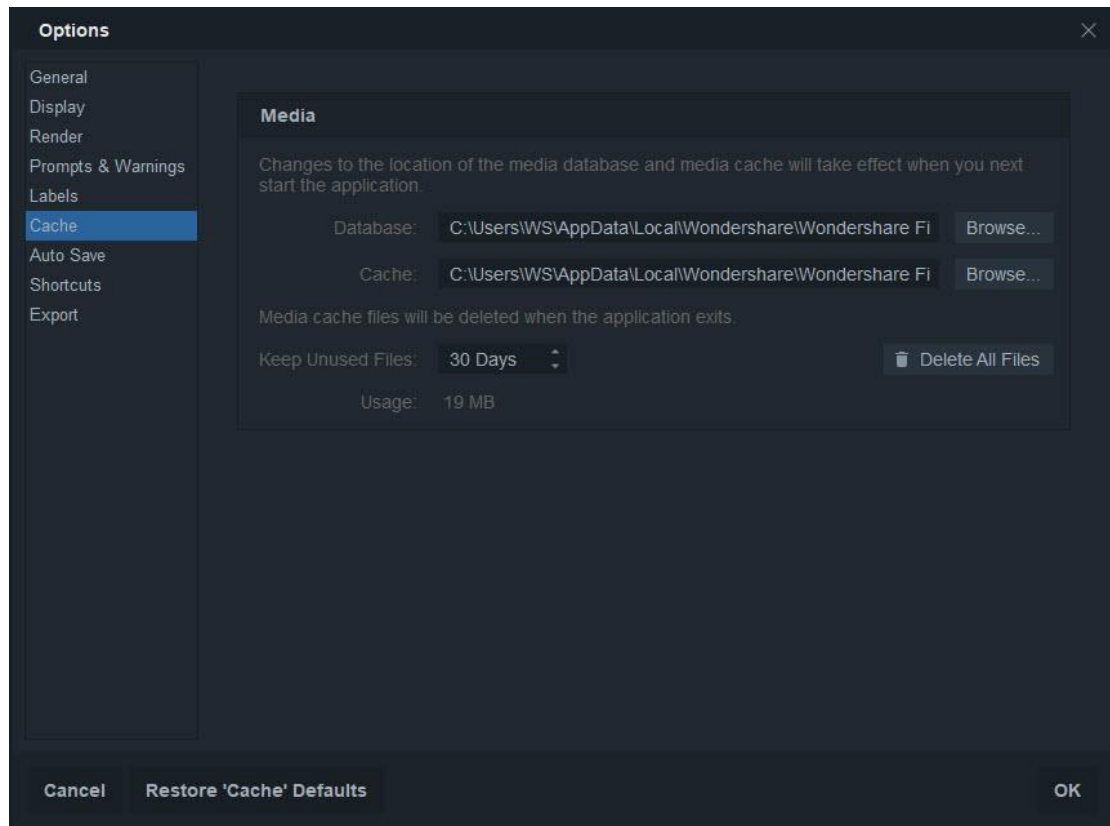
- **Confirm removal of export tasks:** You'll see this when you remove a task from the export queue. It will ask you to confirm that you want to remove the tasks.
- **Show warning on launch if QuickTime could not be loaded:** You may need QuickTime if you are working with videos shot with an iPhone. Keep this checked if you want to be warned that QuickTime is not loading, or uncheck it if you do not need QuickTime. This option is only available for Windows.
- **Show warning on launch if the GPU is unsupported** – A warning will pop up on the screen after you attempt to launch FilmoraPro if your computer doesn't meet the technical hardware requirements.
- **Show warning on launch if the GPU driver is unsupported or out of date** – A warning will pop up on the screen after you attempt to launch FilmoraPro if your computer doesn't meet the technical software requirements.

2.13.6 Labels

You can label different clips or types of media with different colors, and you can manage those colors in this menu.

- **Defaults:** There are three dropdown menus in this section you can use to change the default colors of 3 types of assets – Media, Images, and Planes – in the timeline.
- **Labels:** There are 16 potential color labels listed here. You can change the names by clicking on them and typing and if you click on a color a window will pop up allowing you to change it.

2.13.7 Cache



Your Cache is where you store data with the aim of reducing the amount of time necessary to provide that data in the future. It improves the software's performance because it enables it to respond faster to your requests.

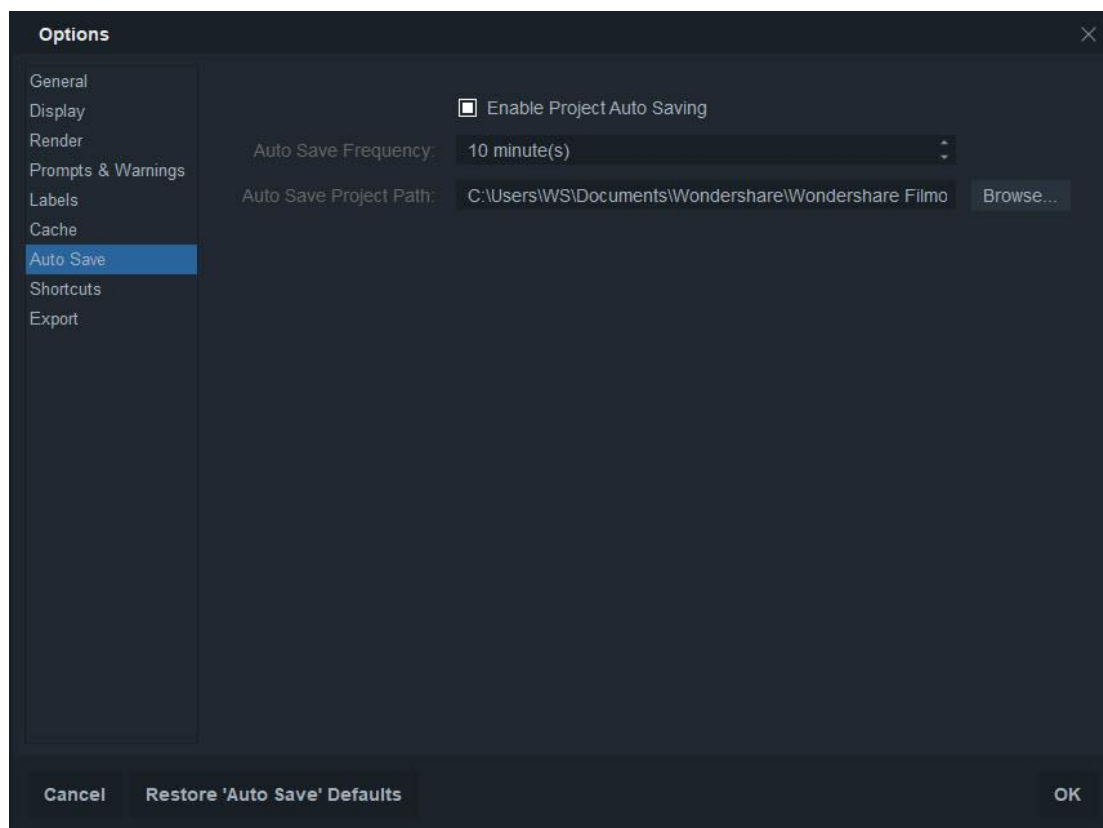
Media

If you encounter space shortage issues, you can change the location where the cache database and cache files are stored.

- **Database** – Lets you browse your computer's hard drive and set a new storage location for the cache database.
- **Cache** – Lets you browse your computer's hard drive and set a new storage location for cache files.
- **Keep Unused Files** – Change the number of days cache files will be stored before they are deleted.
- **Delete All Files** – Removes all cache files, regardless of how new or old they are.

You must restart the software in order for changes you made in the Cache tab to take effect.

2.13.8 Auto Save

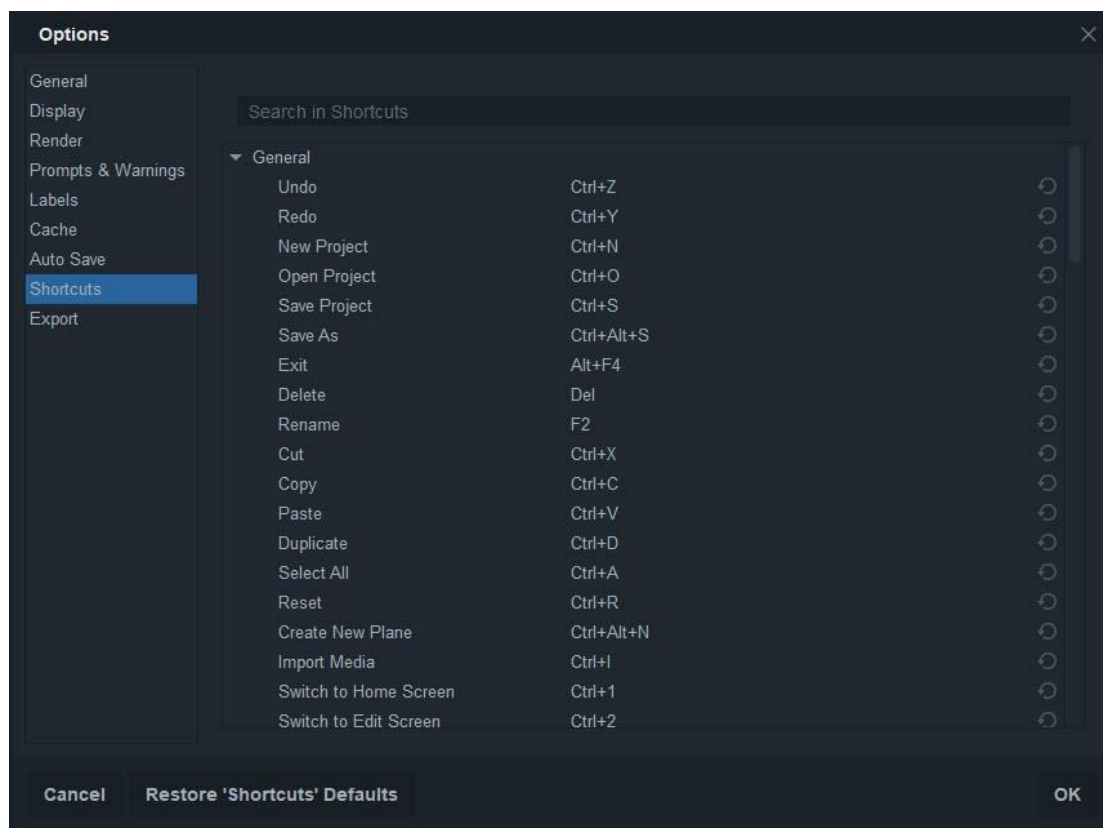


Auto Save protects you from losing progress if FilmoraPro shuts down due to a power failure or other unforeseen circumstances. The Auto Save option is enabled by default, but you can toggle it off from the Auto Save tab in the Options window.

- **Enable Project Auto Saving** – Toggle Auto Save on and off.
- **Auto Save Frequency** – Choose how often your projects will be auto-saved. The time between two auto saves can't be longer than thirty minutes.
- **Auto Save Project Path** – Choose the location on your hard drive where all auto saves of your projects will be stored. Your main project file will not be saved at the same destination on your computer's hard drive, which is the reason why auto saves don't interfere with it. A new project file is created after each auto save and after the project is saved manually all auto-save files created between the two manual saves will be deleted. The autosave frequency will reset after a project is saved manually.

If for whatever reason FilmoraPro doesn't shut down properly, the next time you launch the software you'll be asked if you want to recover the last auto save.

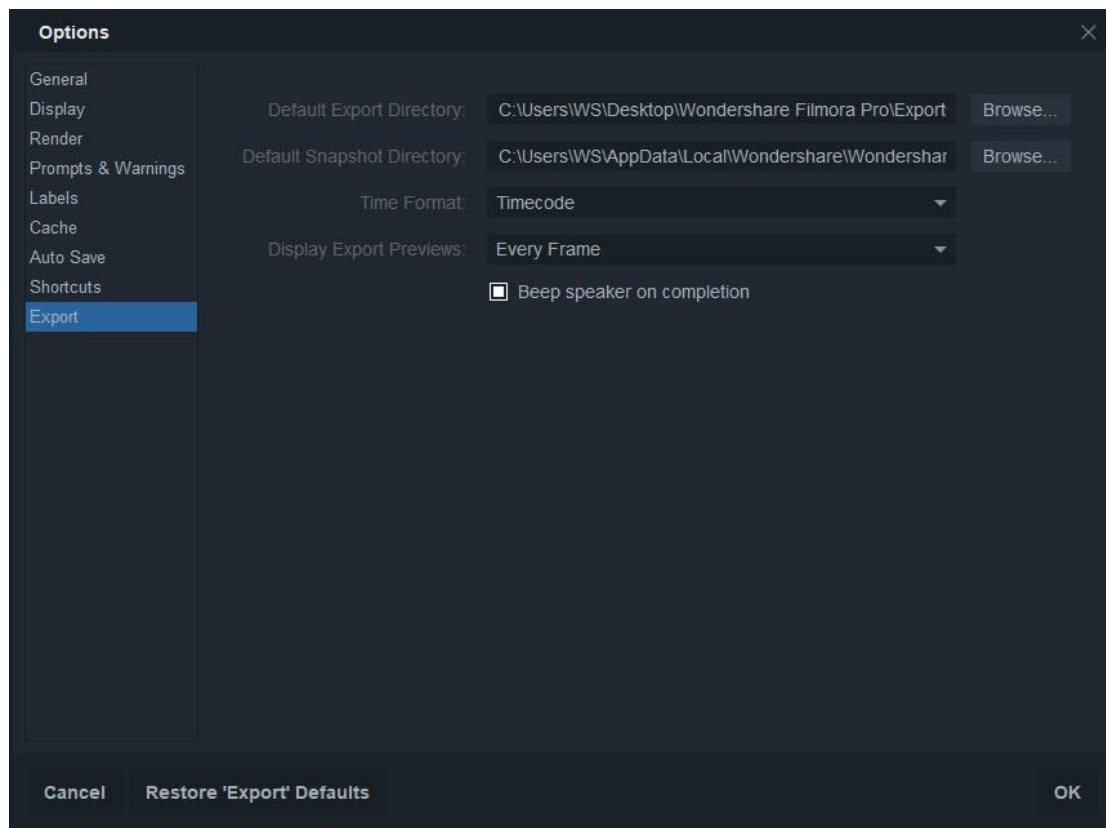
2.13.9 Shortcuts



A lot of important tools and features in FilmoraPro can be activated with keyboard shortcuts, or hotkeys. Nearly all shortcut commands are already set by default, but you can customize them. Click on the shortcut you'd like to change and press the new key combination.

The search bar that is located at the top of the Shortcuts tab can be used to locate a particular shortcut faster. As you type, a list of shortcuts that contain the letters you inserted into the search bar will appear on the screen. Visit the [Keyboard Shortcuts page](#) to find the full list of shortcuts in FilmoraPro.

2.13.10 Export

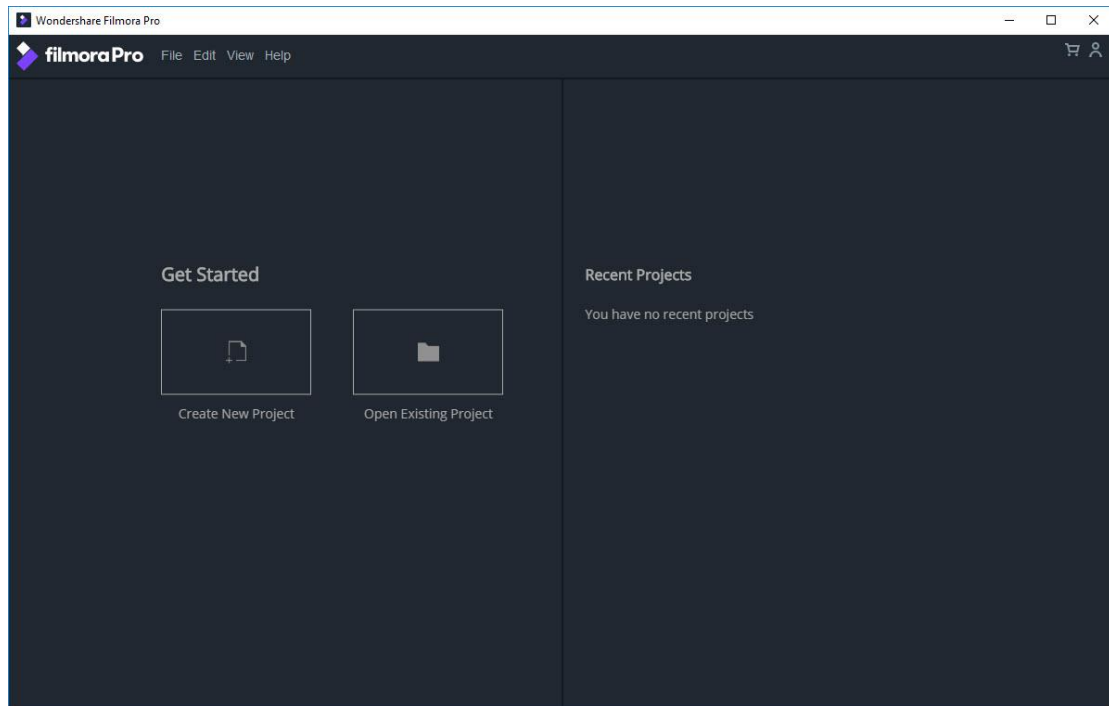


- **Default Export Directory** – Set the default location on your hard drive where exported videos will be saved.
- **Default Snapshot Directory** –Set the default location where queued export projects are saved. These temporary files are deleted automatically when tasks are removed from the export queue.
- **Time Format** – Choose the format used to display the Elapsed Time and Remaining Time during the Export process.
- **Natural** – Shows time in a format like '5 minutes' or '30 seconds'.
- **Timecode** – This time format shows hours, minutes, seconds, and frames.
- **Seconds** – Displays time in seconds only.
- **Beep Speaker on Completion** – You will hear an audio notification after the export process is completed.

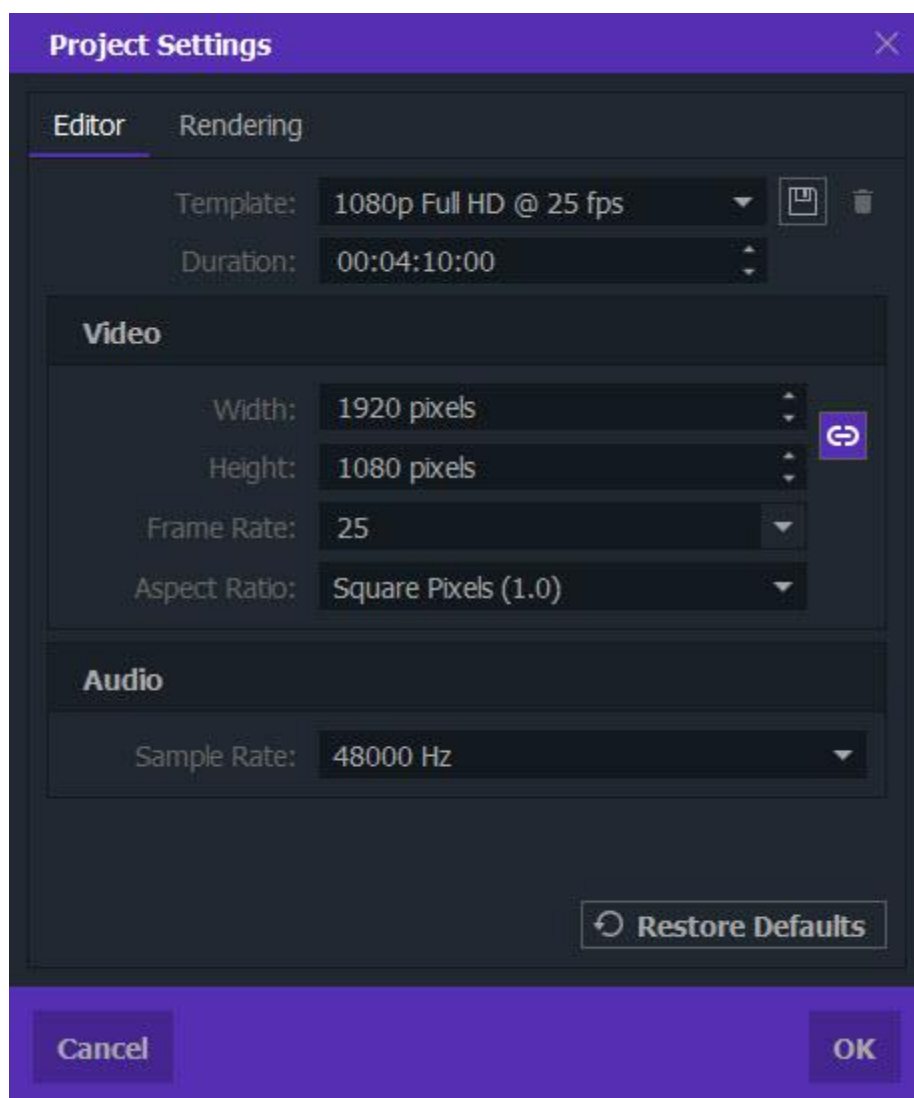
3 Editing Workflows

3.1 Creating project

After launching FillmoraPro, you'll land on the Home Screen where you can browse through your recent projects or start new ones.



Clicking on the Create a New Project option will take you to the software's application edit screen. Before you start importing media assets or placing video clips to the timeline, you should head over to the File menu, where you can find the Project Settings option.



The Project Settings window will pop up on the screen, so you can quickly select the properties that best fit the project you're currently working on. Within the Project Settings window, you'll be able to see Editor and Rendering tabs. Each of these two tabs contains properties that enable FilmoraPro's users to customize their projects in virtually any way they want.

3.1.1 The Editor Tab

Template

You can choose from a number of template project settings that are optimized for working with full HD or 4K footage at 60 fps. The Customize option lets you select the project settings manually and create new templates by simply clicking the Save icon after adjusting all of the available project properties.

Video

Knowing the resolution, frame rate or the aspect ratio of the footage you'll be editing in FilmoraPro can help you customize the project settings quicker. You shouldn't worry if you don't know these technical details, because the software is going to adjust the project settings automatically each time you import a new file that has different resolution or aspect ratio values than the ones selected by default.

- **Width** – Sets the maximum number of pixels the horizontal side of a video in a project can have. The largest resolution of a video you can use in a project depends on the hardware components of a computer on which the software is installed. Scroll down to the Resolution section of this manual to learn more about supported video resolutions in FilmoraPro.
- **Height** – Sets the maximum number of pixels the vertical side of a video in a project can have. The computer hardware determines how large the resolution of videos you import into the project can be. Scroll down to the Resolution section of this manual to learn more about supported video resolutions in FilmoraPro.
- **Frame Rate** - This property lets you choose the aspect ratio for a new project. Even though several different options are available in most cases selecting the Square aspect ratio is the best choice. Even if you are working with anamorphic footage, choosing the Square aspect ratio is still the most reliable solution, because it will enable you to preview the video clips you import into a project without any distortion.
- **Aspect Ratio** – Choose the aspect ratio for a new project. In most cases, the Square aspect ratio is the best choice. Even if you are working with anamorphic footage, choosing the Square aspect ratio is still the most reliable setting, because it allows you to preview the video clips in a project without any distortion.

Audio

Offers a number of different sample rate options that can be used for a wide array of projects. In most cases, the sample rate of an entire project should be the same as the sample rate of the audio files used in that project. On some projects, you may be forced to work with audio files that have different sample rates, but you can solve this problem by selecting the sample rate you intend to use when you export the project.

3.1.2 The Rendering Tab

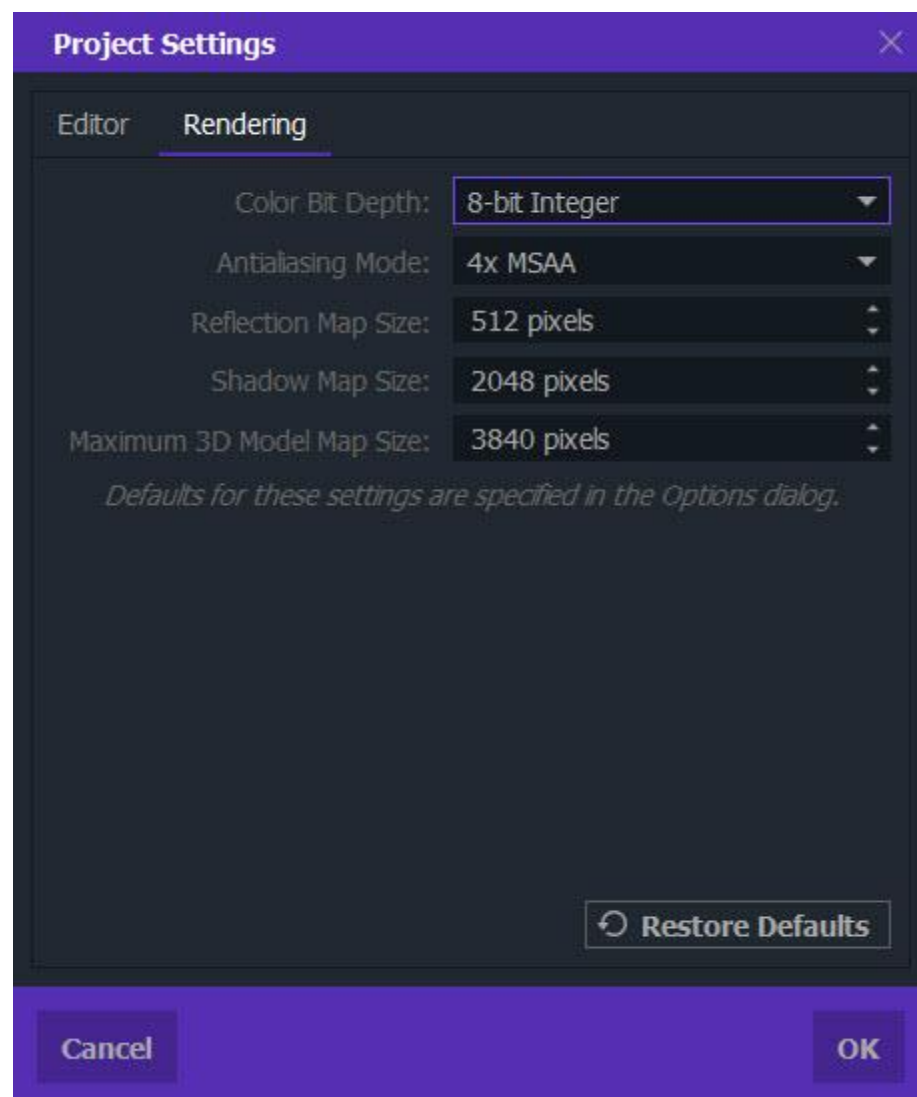
Besides the overall quality of the video and audio files you import into the software, you can also control the playback quality of your footage. The options available in the Rendering Tab only impact how files are displayed within the software and they don't influence the output quality of your videos. Higher quality playback settings improve the quality of the images you view in FilmoraPro, while choosing less demanding settings may help you to preview the footage faster. The [Rendering options](#) can be changed at different points of the video editing process, to ensure a smoother workflow, as users can easily select high-quality playback settings while performing video editing actions and then switch to lower resolution playback to preview the results.

Color Bit Depth – There are two Color Bit Depth modes

- **8-Bit Integer** – Limits the color depth to 8 bits per channel, and it restricts all colors to 0-255 values. 8-Bit Integer shortens the rendering time.
- **16-Bit Float** – Extends the dynamic range of images, and retains the details in shadows and highlights. Improves the playback quality of the footage played in the software, but increases the rendering time.

You can change the Color Bit Depth at any point, from the Render Tab in the Options window, which enables you to use the lower color depth while editing, and then preview the video using the 16-Bit Float option.

Antialiasing Mode



Reduces aliasing along the diagonal lines of videos during the rendering process. This feature is enabled by default when a video is exported from the software, but if you're still working on a project you can toggle it off and on in accordance with the demands of your project. The software offers two antialiasing methods, 4x MSAA, and 8xMSAA.

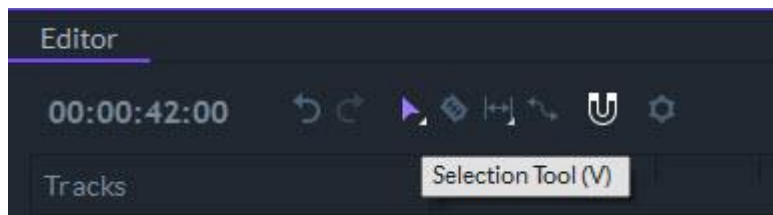
You can learn more about the MSAA technique [here](#).

Confirm all the adjustments you've made in the Project Settings window by clicking on the OK button.

3.2 Using the Editing Tools

The clips you add to the timeline often contain extensive amounts of material you have no intention of using in the final cut of your video. The editing tools that can be found in the upper left corner of the Editor Panel can help you fine-tune the media assets you add to the timeline.

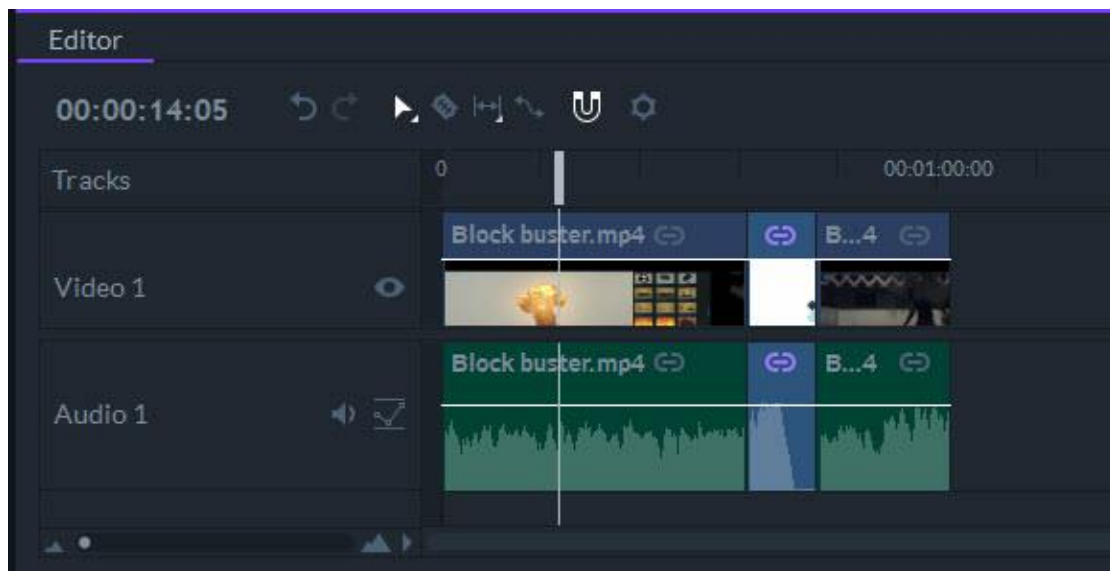
3.2.1 Selection Tool



This is a multi-purpose tool that can be used for a wide range of video editing actions.

Selecting Clips

One or more clips can be selected with the Select Tool. Each clip you select will be highlighted in blue.



- To select a video or an audio clip, simply click on it. A previously selected clip will be deselected if you click on a new clip.

- Multiple clips can be selected by holding the Ctrl button while clicking on clips you'd like to select.
- After you've selected multiple clips you can drag the selection box to a new destination on a video or audio track. The timeline will automatically scroll in the direction in which you're dragging the selection box. Hold the Alt button and drag the selection box up or down to start scrolling vertically through video or audio tracks.

Moving Clips

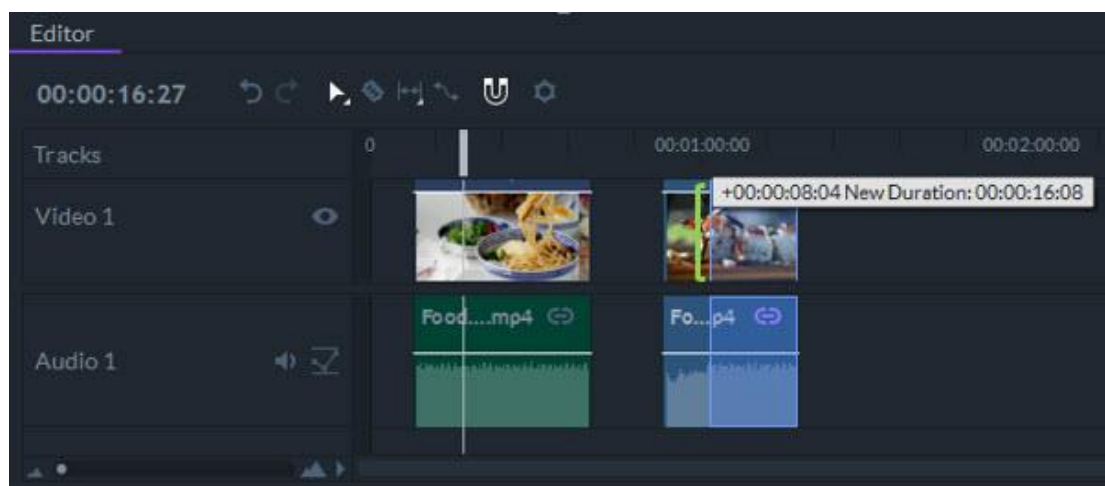
All media assets you add to the timeline can be easily moved from one point to another by clicking on them and dragging them to their new position on the timeline. Moving a clip to a location that is already occupied by another clip will activate the Overlay Edit option by default. The clip that is positioned at the location you want to add a new clip will be sliced and the clip you're repositioning will be inserted between the sliced clips. All parts of the clip that was at the location on the timeline where you added a new clip will be replaced by the new clip, which enables you to add new video clips without changing the position of the clips that are already on the timeline.

The Insert Edit action can be performed by holding the Shift key while moving a video clip to a new location on the timeline that is already occupied by another clip. After you release the mouse button, the clip on the timeline will be sliced and moved to the right of the new clip.

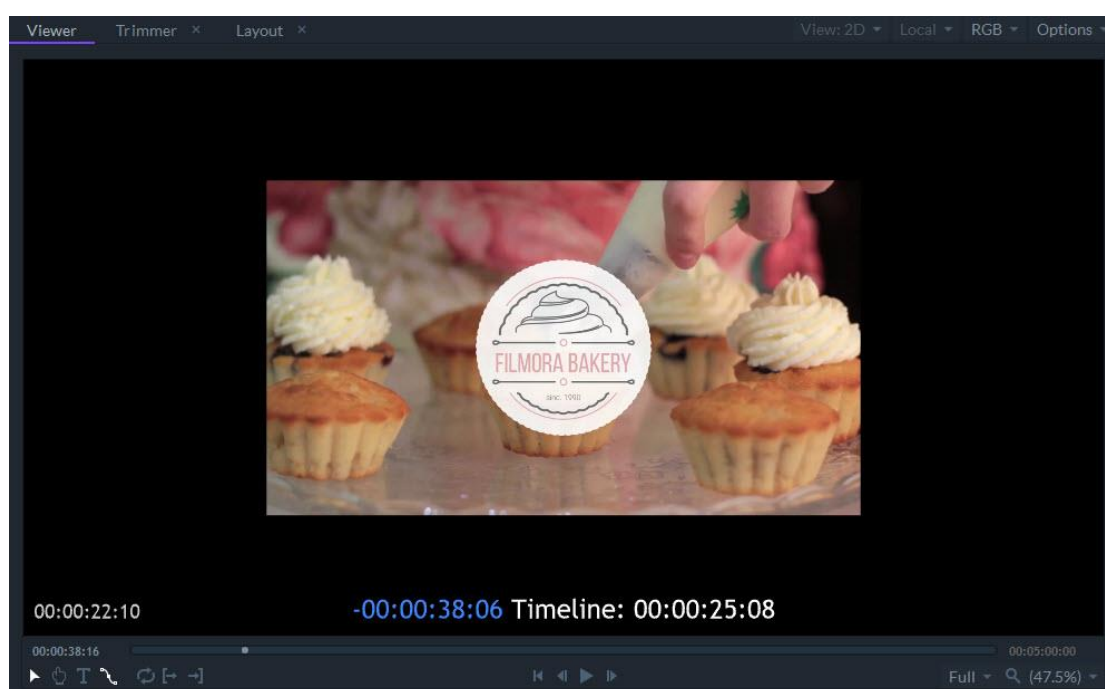
Holding the Alt (OPT on Mac OS) key and dragging a selected clip to a new location will create a copy of that clip, so you can add a copy of the original clip to a new location on the timeline.

Trimming Clips

Using the Select Tool, you can change the In and Out points of a clip. When hover your cursor over the beginning or end of a clip, your mouse cursor changes into the trim pointer. Upon seeing this cursor change, you can then left-click on your mouse and drag the trim pointer left or right to set a new In or Out point.



Changing the In and Out points will not affect surrounding clips. Changing them so that your clips become shorter in length, however, may leave some empty space. The preview of the new In and Out points will be displayed in the Viewer panel.



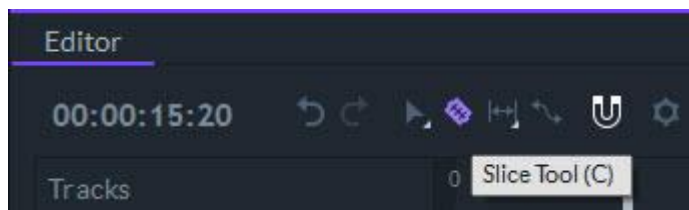
It is not possible to move the In and Out points of one clip while simultaneously moving the In and Out points of another clip. You cannot extend a clip's In and Out points beyond another media asset in its track nor extend a clip's In and Out point beyond the clip's original duration.

If the video and audio assets you're working with are linked together, trimming one of those assets will also affect the other. Holding the Alt button will enable you to trim a linked

media asset on one track while leaving media on the other track unaltered. This video editing technique is known as J and L Cuts.

Double-clicking on a clip you placed on the timeline will open it in the Trimmer, where you can set new In and Out points for that clip. As you make the adjustments, the clip on the timeline will be automatically updated with the adjustments you've made.

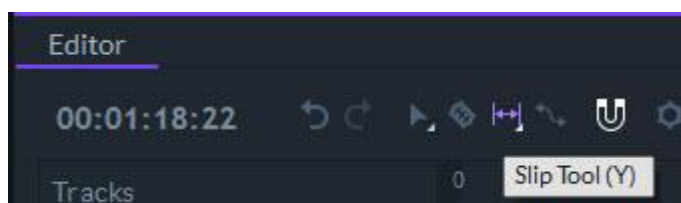
3.2.2 Slice Tool



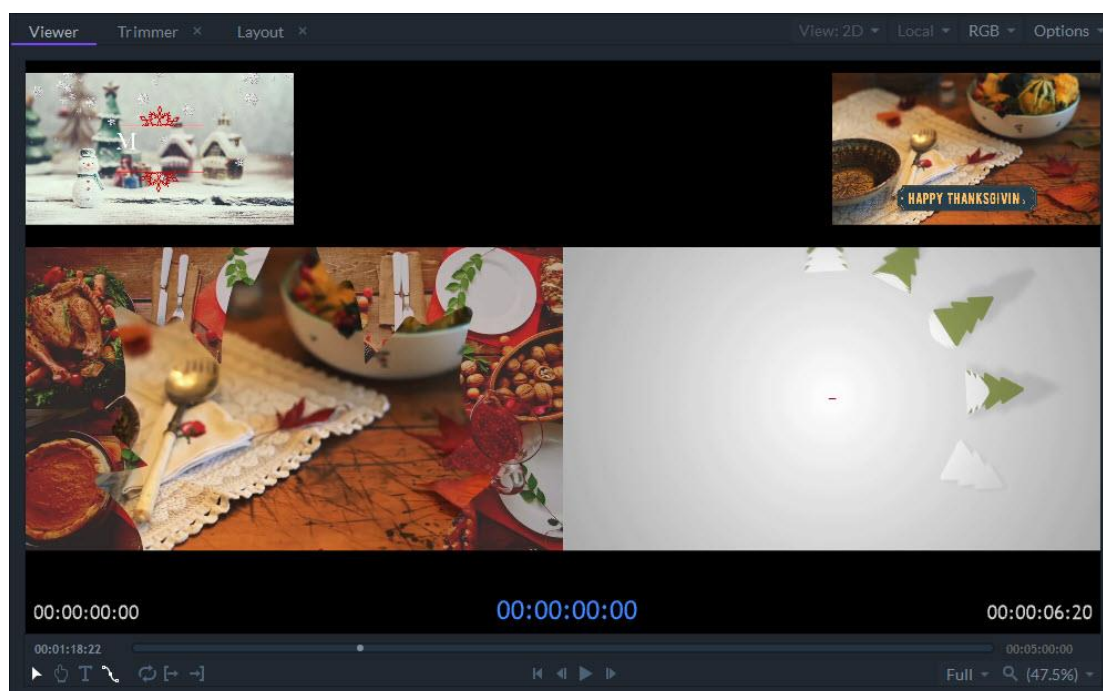
Media assets in the timeline can be divided into two or more parts with the Slice tool. After you've selected the Slice tool, clicking on any part of a video or audio clip will automatically split it in two. A single clip can be sliced as many times as you want.

After slicing a clip, both pieces can be edited or removed from the timeline separately. Holding the Alt key while slicing a clip will make a cut at that location on the timeline across all tracks.

3.2.3 Slip Tool



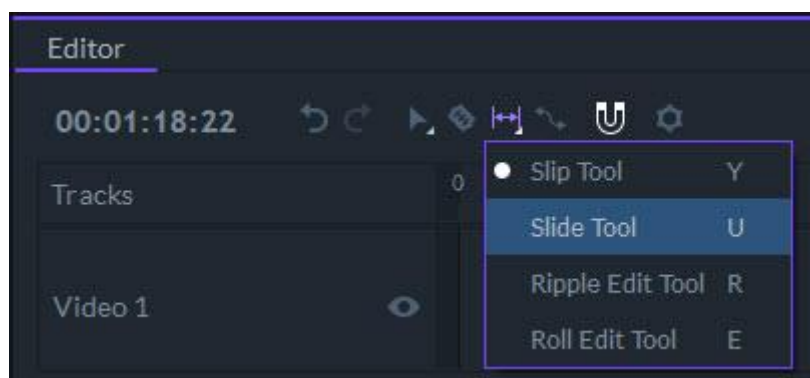
Slip edit enables you to alter a clip's In and Out points without changing its position on the timeline or its length. Once the Slip Tool is selected, you can use it to alter the In and Out points of all clips you added to the timeline. While you are performing the slip edit, the Viewer will display information that can help you achieve a greater level of precision.



The videos located in the top left and the top right corners of the Viewer shows the adjacent frames of the video clips before and after the selected clip. They don't change during the slip edit, as this action doesn't affect other clips.

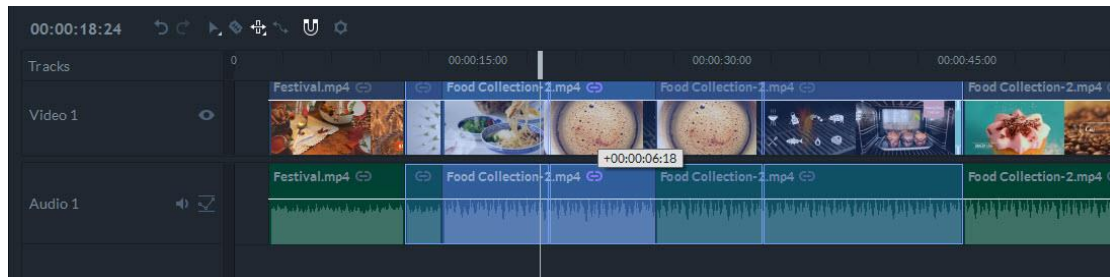
The videos in the lower portion of the Viewer display the In and Out points of the selected clip. These frames will change as you drag the Slip tool left and right. Clicking on the Play button in the Viewer Panel will enable you to preview the changes. The Timecode information that is displayed below the Viewer Panel shows the relative slip change as well as the new In and Out points relative to the source media asset.

3.2.4 Slide Tool

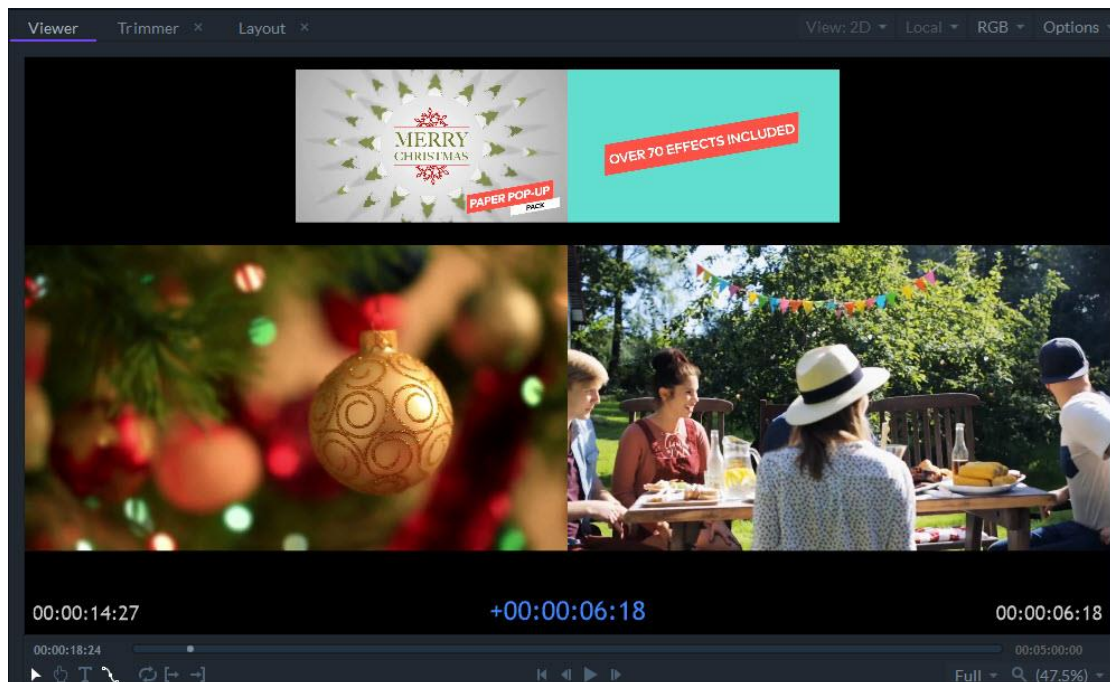


This option is used to change a clip's position on the timeline while keeping its duration and In and Out points intact. The In and Out points of the adjacent clips are automatically

adjusted to accommodate the slid clip. The example below shows the preview of a clip's new location.



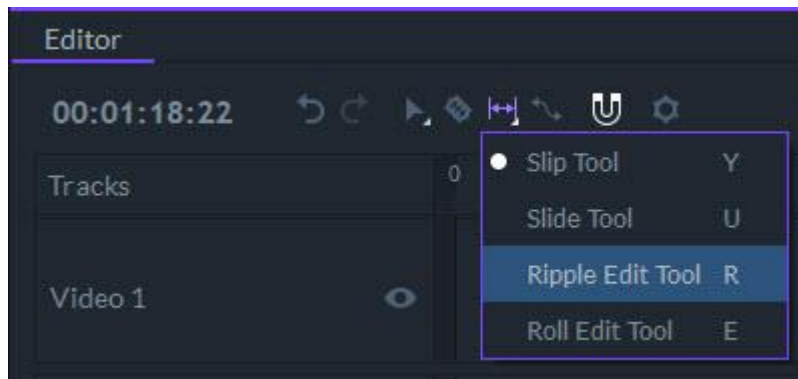
The media asset that is highlighted in the bright blue color is being slid to the right, an area that is highlighted by a lighter version of the same color. All adjustments you make to a video clip during the slide edit will be displayed in the Viewer Panel.



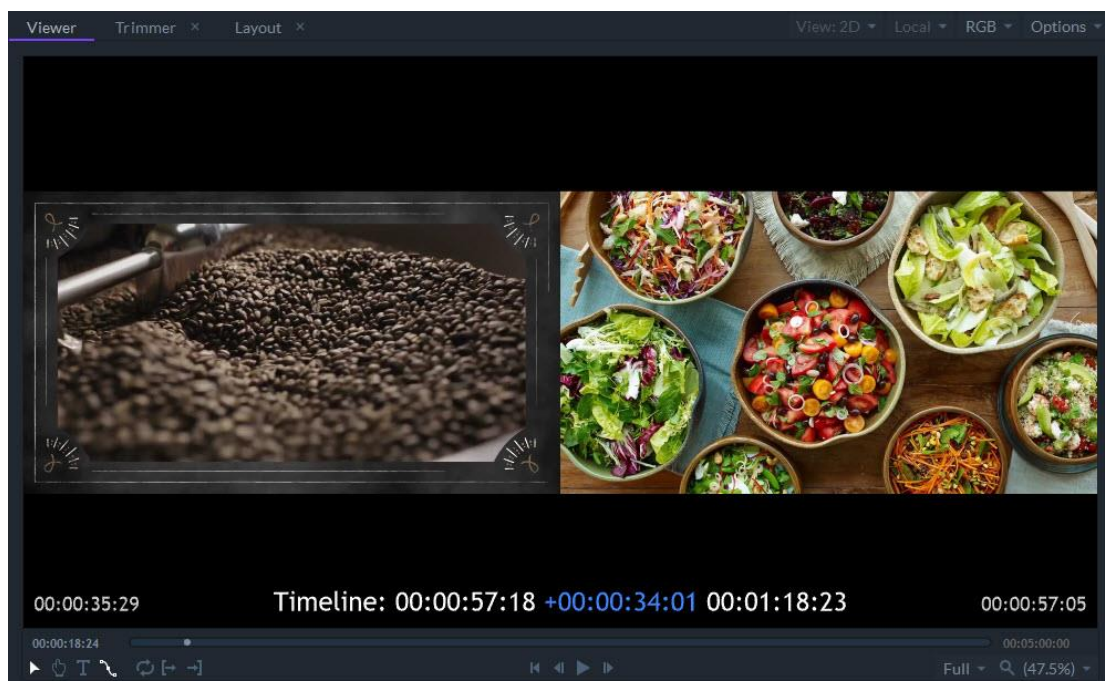
The two videos on the top of the Viewer display the start and end points of the selected clip. These start and end points do not change as you slide a clip to a new location. The two videos located at the bottom of the Viewer show the frames of the clips adjacent to the clip you are sliding. These frames change as you slide the clip to a new position.

3.2.5 Ripple Edit Tool

This tool is used to trim the In and Out points of a clip while simultaneously making adjustments to the timeline so that no gaps or overlaps are created in the process.



After a ripple edit is performed all clips to the right of the selected clip are shifted automatically, so that any empty space between them is removed. In this manner, you can ensure that your final cut of the video does not include any accidental empty spaces between clips. All relevant information about the Ripple Edit will be displayed in the Viewer.



If you are trying to adjust the In point of a clip with the Ripple Edit tool, the media asset you selected will be displayed on the right side of the Viewer, while on the left side of Viewer you'll see the clip that precedes the selected clip. The videos in the Viewer will be reversed if

you're trying to set the Out point, as the selected clip will be displayed on the left side of the viewer and the subsequent clip on the right. The preview of the selected clip in the Viewer will be updated throughout the Ripple Edit process.

To enable the Ripple Insert Mode, you have to hold the Shift key while performing the Ripple Edit. All clips to the right of the selected clip will be moved further down the timeline to make room for the edit to be inserted at a particular location.

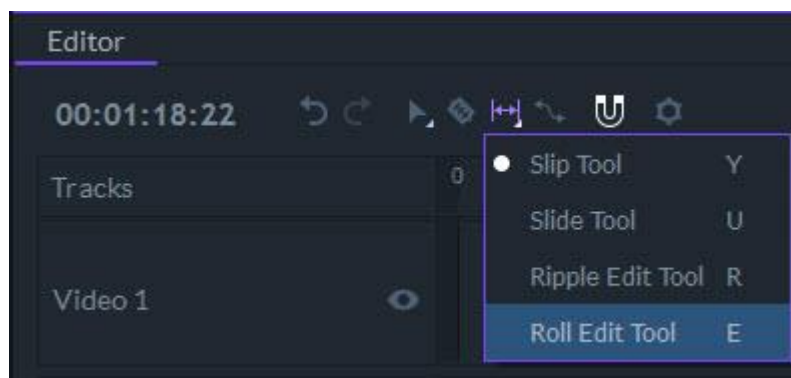
Ripple Delete

Ripple Delete enables you to remove clips or gaps. After a gap or a clip is ripple deleted, all affected objects located on the right side of the action will automatically move to close the gap.

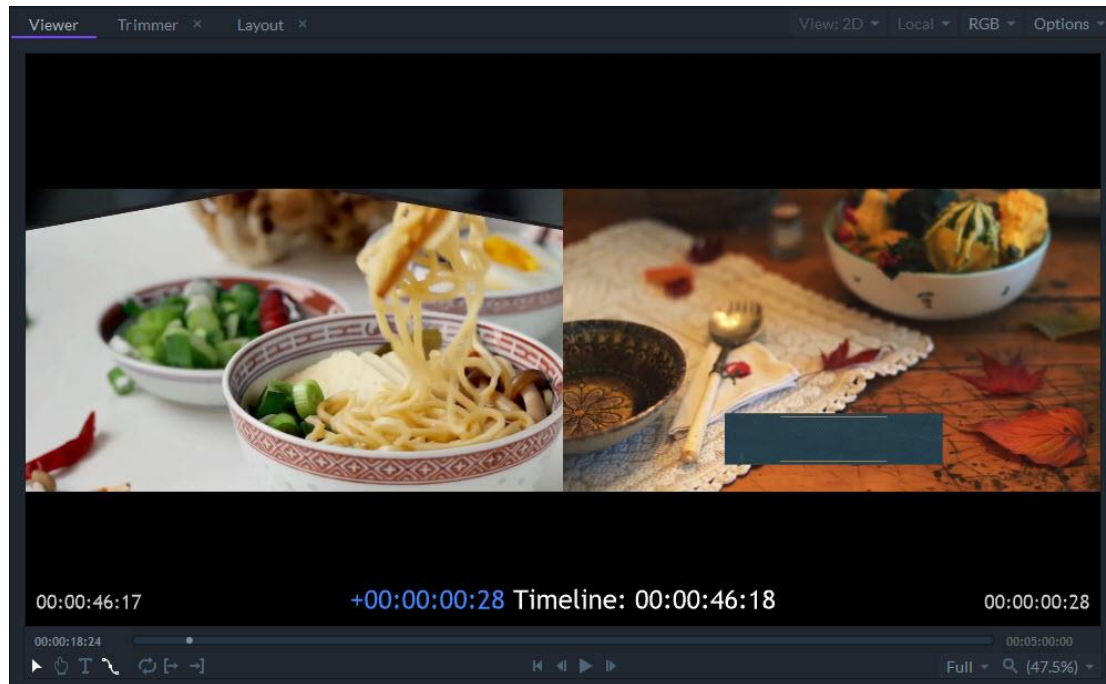
Right-clicking on a clip and selecting the Ripple Delete Object option from the menu enables you to Ripple Delete all video clips you don't want to include in your project. In addition, you can Ripple Delete the empty space on a track by right-clicking on the gap and selecting the Ripple Delete Gap option. The Ripple Delete option will not close gaps entirely if there are obstructions on other tracks.

Roll Edit Tool

Two neighboring clips can be trimmed at the same time with the Roll Edit tool. The Out point of the first clip and the In point of the second clip you selected can be trimmed simultaneously with this tool. Their duration will be changed, but their position on the timeline will remain the same.



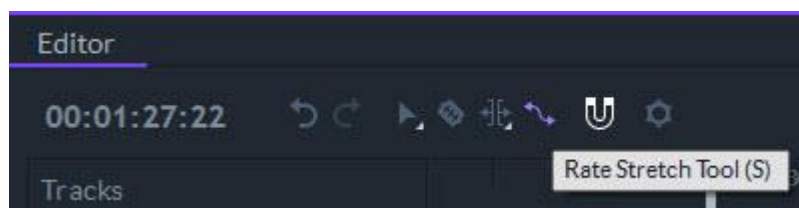
Positioning the cursor to the line that connects two video clips will enable you to see the Roll Edit icon. Clicking the left mouse click and dragging the cursor left or right will change the Out point of the first clip and the In point of the second at the same time. This adjustment won't affect any other clips on the timeline. You can preview the selected clips in the Viewer.



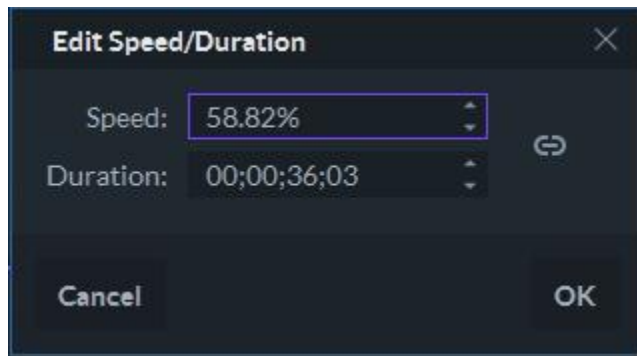
The Out point of the first clip will be displayed on the left side of the Viewer, and on the right side of the Viewer, you will be able to see the In point of the second clip. Both previews will update after the Roll Edit is performed to show the new Out and In points of selected clips.

Rate Stretch

You can retime a video clip, making it shorter or longer while retaining all of the clip's content, by using the Rate Stretch tool and moving the clip's In and Out points. As a result, the clip's playback speed will change to fit the newly defined space on the timeline.



For instance, doubling the size of a video clip by dragging its Out point to a new position on the timeline will reduce its playback speed by half. The Speed/Duration option that can be accessed by right-clicking on a clip can also be used to increase or decrease a clip's playback speed with a higher level of accuracy. The example below shows the Edit Speed/Duration window.

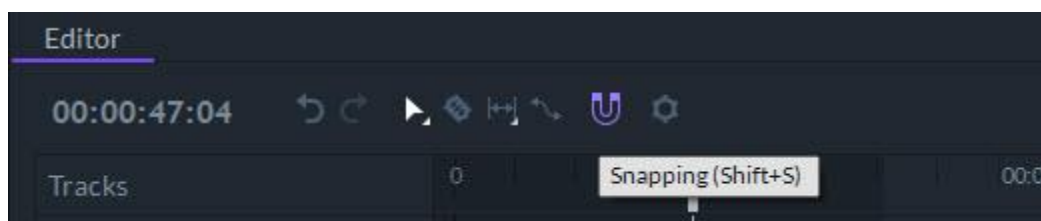


The window contains two options, Speed and Duration. These options can be linked or unlinked by clicking on the chain icon located on the right side of the window.

When the two options are unlinked and the Speed is adjusted, a clip's playback speed will change while the In and Out points remain the same. When the two options are unlinked and the Duration is adjusted, a clip's Out point will move while the playback speed remains the same. If the two options are linked together, changing the Speed value will automatically adjust the Duration and move a clip's Out point to match the new playback speed. Changing the Speed value of a two-second clip to 50% will extend its duration to four seconds. If you change the Duration the clip's Speed will also change to fit the new duration.

3.2.6 Snapping Tool

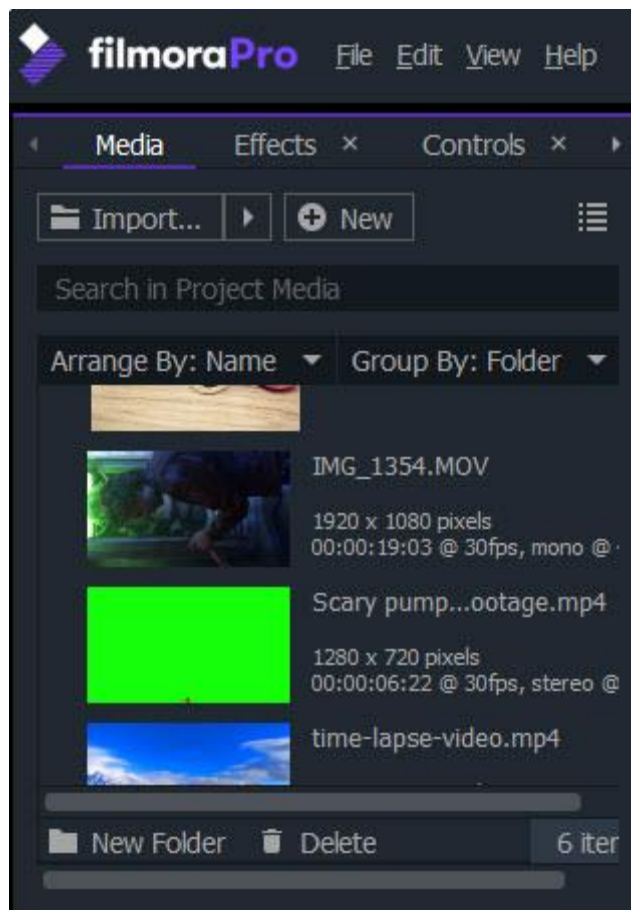
You can enable the snapping option by clicking on the Snapping icon that is located in the Editor Panel. When snapping is enabled, all clips you add to the timeline will be placed next to each other with no empty space between them.



Clips can either snap to the playhead or to other clips. The Up and Down keys can be used to jump the playhead to the start or the end of clips.

3.3 Importing

3.3.1 Importing Media



To place a video or audio file onto the timeline, you must first import it into FilmoraPro by adding it to the Media Panel. New media files can be added by clicking on the Import button in the **Media Panel**, or by dragging and dropping files directly from the folder to the Media Panel.

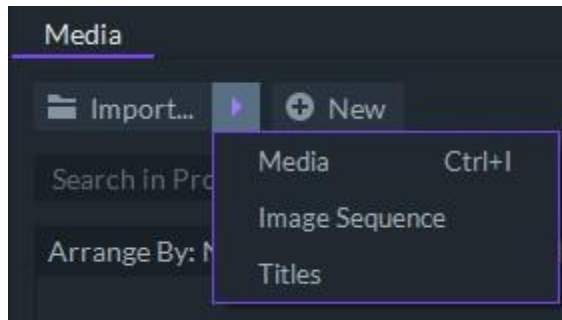
Please visit the [Supported Formats](#) page to see if the file you want to import is compatible with the software.

After a file is added to the Media Panel it becomes a media asset that can be manipulated with the video editing tools. A single file can be used multiple times in a project, and none of the changes you make affects the source file, because FilmoraPro only references the original files.

Copying or deleting a media asset in FilmoraPro will not copy or erase the file that is stored on the computer's hard drive. However, if you are working on the same project in FilmoraPro from multiple computers, FilmoraPro needs to have access to all media assets you intend to use off the computer's hard drive during the video editing process.

Additional Import Options

Click the arrow beside the Import button to display more import options.



- **Media** – Import videos, images, and audio.
- **Image Sequence** – Import sequentially-numbered images to load as a single video. To import an image sequence, select the folder containing the images. It is recommended that the folder contains only a single sequence, and no other files.
- **Titles** – Add a pre-built title using one of the included templates. For more information, refer to the **Importing Titles** section at [Creating Text and Titles](#).

All media assets can be customized by clicking on the gear icon that is located on the right end of each file in the Media Panel or by right-clicking on the file and selecting Properties.

Automatically Sync Separate Audio and Video Recordings

If your audio and video files are recorded separately, you can sync your files quickly in the Media Panel.

Import the separate audio and video files into FilmoraPro and then click on a video file to select it. While the video file is selected, press the Ctrl (Windows) or Cmd (Mac OS) key and click on the audio file. Afterward, right-click on one of the files you selected and choose the Merge Audio/Video option.

FilmoraPro will then analyze both files and replace the existing audio track of the video file with the selected audio file. A new media asset that can be edited on the timeline will appear in the Media Panel after the synchronization process is complete.

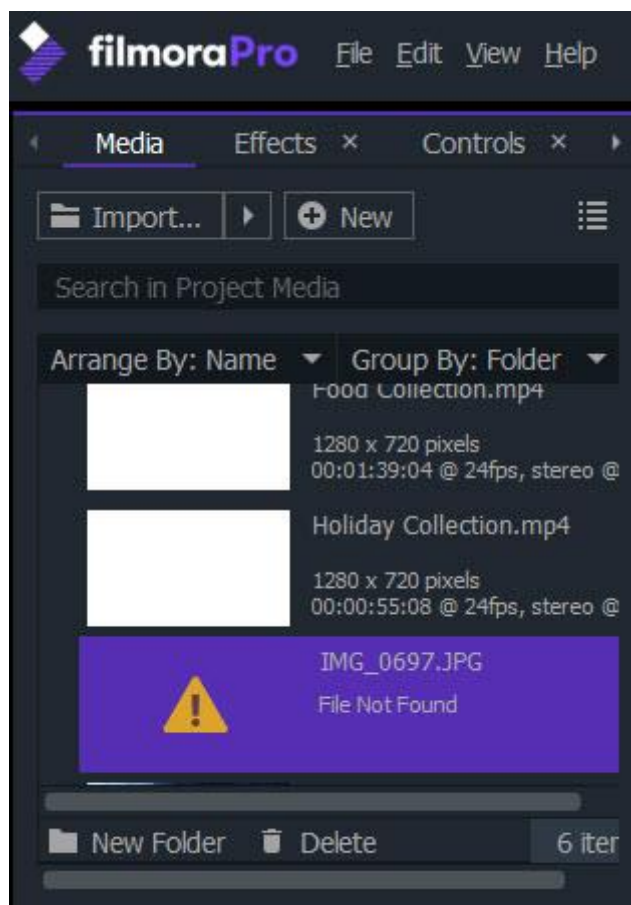
3.3.2 Relinking Offline Files

Immediately after opening an existing project in FilmoraPro, you will be notified if any of the files in use are offline. You'll be able to see all offline files in the Media Panel, and FilmoraPro will save your progress when you relink the files by locating them in the computer's hard drive.

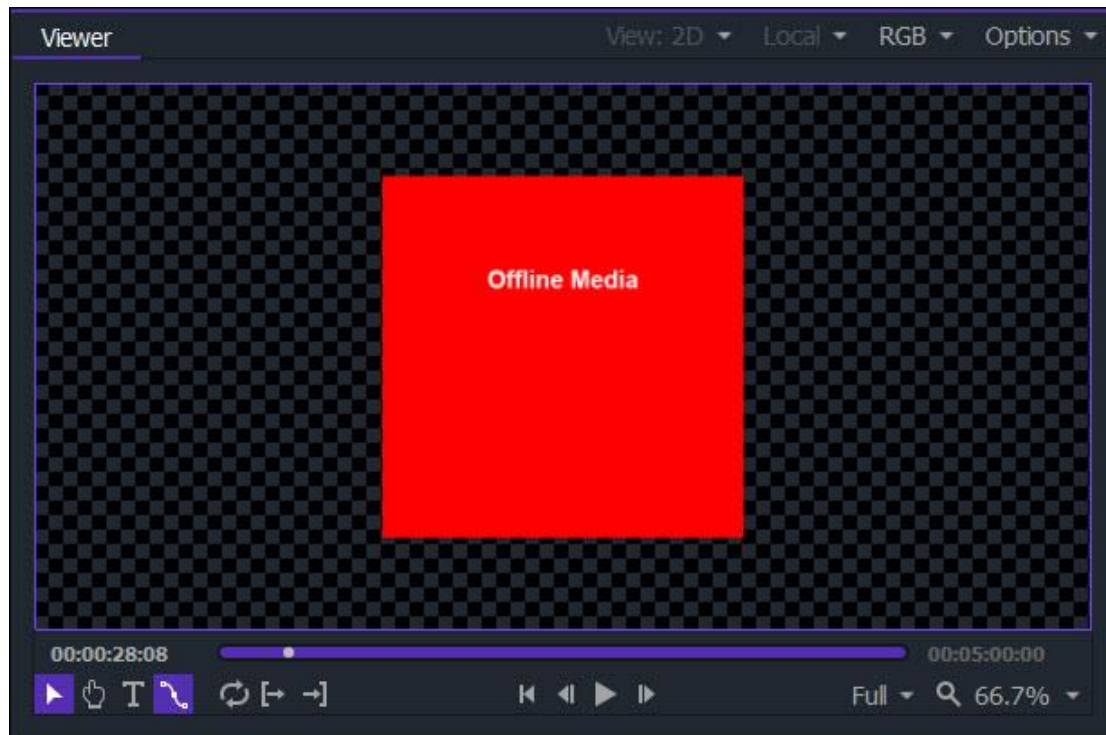
Why Does a File Go Offline

FilmoraPro references the original files and generates a media asset each time a file is added to the Media Panel. None of the adjustments you make to a media asset will have any impact on the source file, but deleting the original file from your computer, renaming it or changing its location on the hard drive will cause the media asset to go offline. This happens because the software searches for a particular file using an obsolete path. Media assets can also go offline if an external hard drive on which source files are stored is disconnected from the computer.

The example below shows how offline files are displayed in the Media Panel:



The following message will appear in the Viewer Panel if one of the assets you placed on the timeline is offline:



You will be able to edit your project even if your files are offline. However, you will not be able to preview or watch your video in FilmoraPro until you relink the media asset to the source file.

There are a few ways to relink offline files:

Restoring the Source File

The quickest way to get the file back online is to restore it to its original state.

- Return the file to its previous location, if you moved it by accident.
- Change the file's name back to its previous name, if the source file was renamed.
- Restore the file from the Recycle Bin, if you accidentally deleted the file.
- Reconnect the external hard drive to the computer, if you disconnected the drive where the file is stored.

FilmoraPro will automatically detect the source file and bring it back online after you restore it to its original state.

Relinking Individual Files

All offline files can be relinked directly from the Media Panel by clicking on the cog icon and then clicking on the Relink button. When a file browser appears on the screen, navigate to where your source file is located in your hard drive.

Batch Relinking

Every time a project is opened, FilmoraPro automatically searches for offline files. If multiple offline files are detected, you can double click on a media asset to relink it. A file browser will pop up for you to create a new path to the source file. FilmoraPro will then automatically search for the missing files and relink all files discovered in the new location. You can relink an entire folder of previously used audio and video files that went offline by relinking a single file from that folder.

3.3.3 Replacing Media

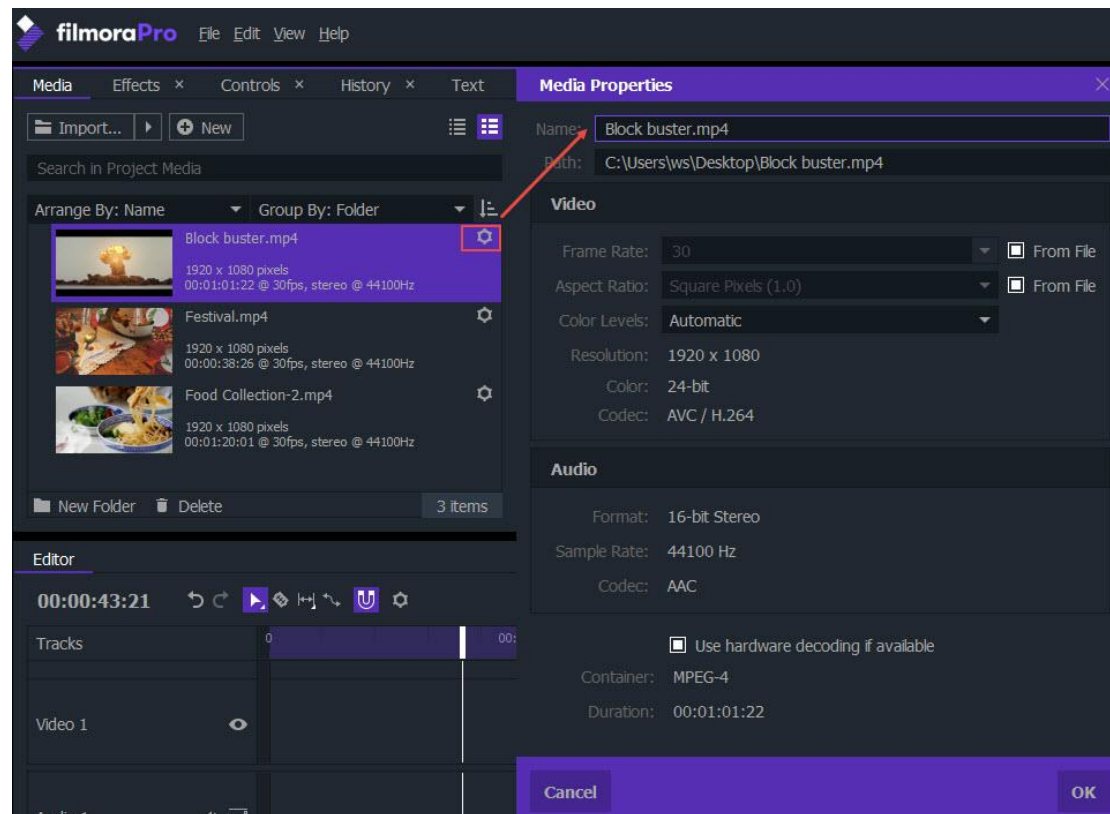
All media assets in the Media Panel can be easily replaced.

Windows users can replace assets in the Media Panel by holding the Ctrl, Shift and the Alt key and dragging and dropping the new file on top of the old media asset.

Mac users can hold the **Cmd+Alt** keys to perform this action. If the asset you replaced was added to the timeline, this process will remove the old footage from the timeline and replace it with the new one. Only video, audio and image files can be replaced in this way.

3.4 Media Properties

You can adjust an imported media file's properties in the Media panel. Click on the gear icon located next to each media asset to fine-tune its settings.



Some properties can be edited, but some properties are displayed for reference only and cannot be edited by users.

- **Name** – The original file names are used by default, but you are able to change them. Changing the name of a media asset in the Media Properties window won't rename the source file, and the new file name will only be displayed within a particular project.
- **Path** - See where the source file is stored in your hard drive.

3.4.1 Video

- **Frame Rate** – After you import a video file, FilmoraPro will automatically detect the file's frame rate. All video files have default frame rates. However, deselecting the From File option will enable you to set the preferred frame rate for video clips. Adjusting the frame rate of a video clip, can change its playback speed and create slow or fast motion effects.

- **Aspect Ratio** – The source file's aspect ratio is used by default. Change the aspect ratio of a video clip by deselecting the From Source option and selecting a new aspect ratio for that media asset.
- **Resolution** – See the resolution of the original file. The resolution of a file cannot be changed since it's a basic property of the source file.
- **Color** - The Color bit depth is a permanent property of the original file and cannot be changed.
- **Codec** – Codec is a permanent property of the source file used for encoding a video clip and cannot be changed.

3.4.2 Audio

- **Track** - This option appears only when there is more than one audio track embedded in the media. Select the track you want to use in the project. If you wish to use multiple audio tracks from the same media, duplicate the media clip in the media panel and select a different audio track in the duplicated clip.
- **Format** – Shows the audio format, number of channels and bit-depth.
- **Sample Rate** – Displays the sample rate of the source file. The sample rates you select in the Project Settings window should match the sample rates of audio files you're using in that project.
- **Codec** – Shows the type of codec used to encode the audio in the source file.

3.4.3 General

- **Container** – See container formats (MP4, AVI, MOV, etc.) utilized by the source file.

Duration – Displays the length of the source file in the Timecode format.

3.5 Sync Video and Audio Files

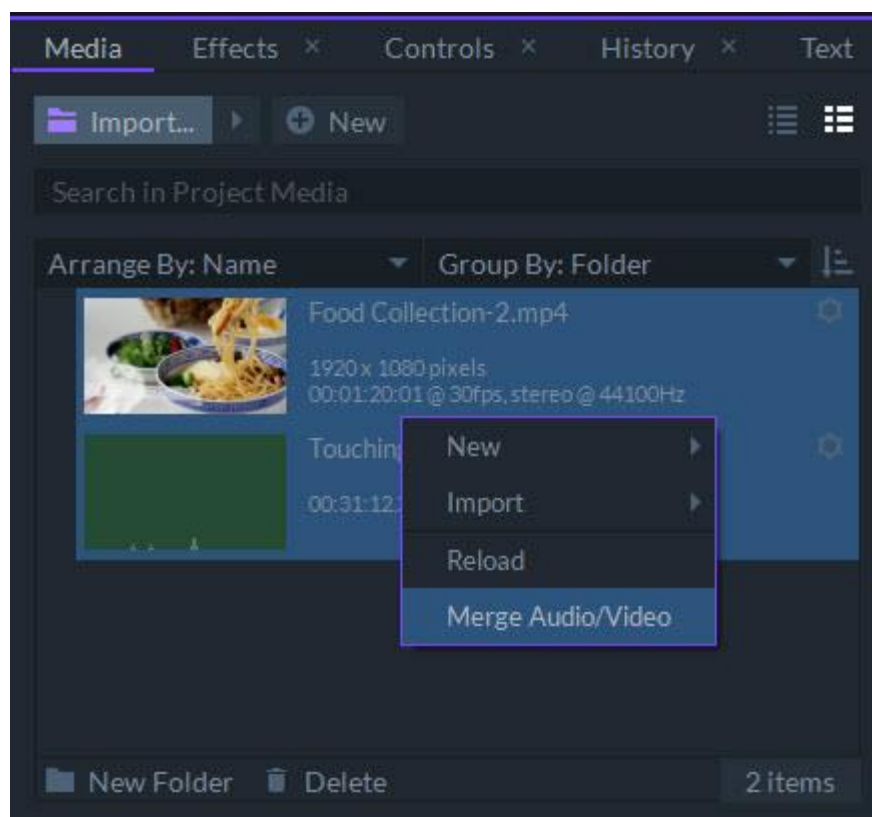
Audio and video files that were recorded separately can be merged together in FilmoraPro's Media Panel.

During the syncing process the audio recorded by the camera and the audio file captured by a sound recording device are analyzed and compared. The original video clip's audio is then replaced by the audio file you selected.

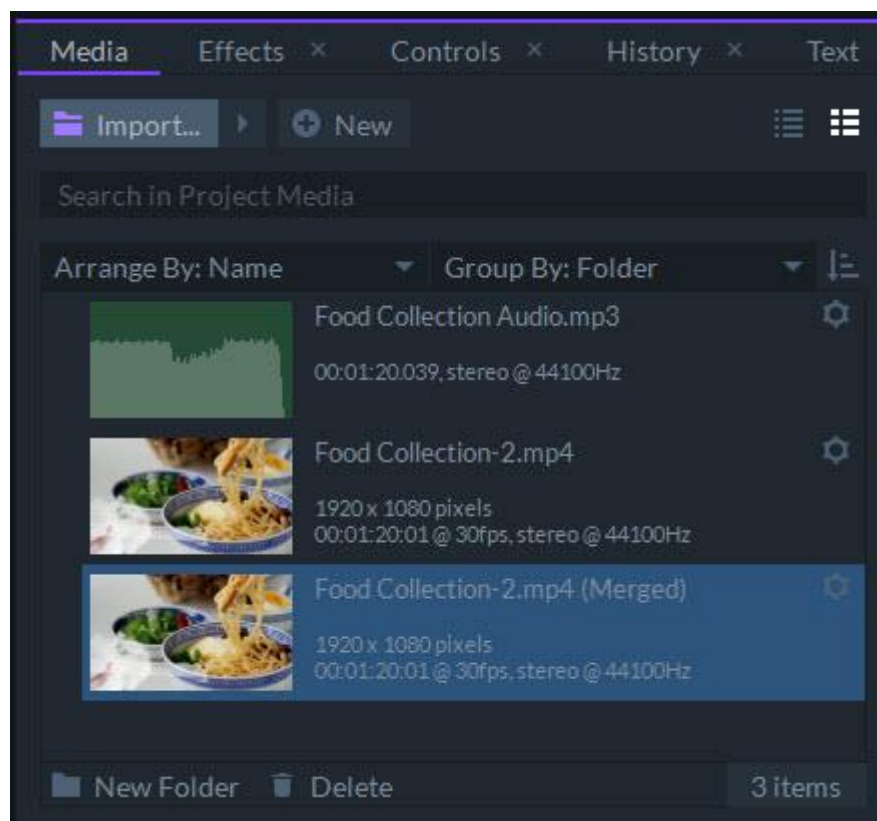
Once the process is completed, a new file will be created and placed in the Media Panel.

3.5.1 Synchronizing Individual Files

To merge the video and audio files, you must first select the video file by clicking on it and then hold the Ctrl (Windows) or Cmd (Mac OS) key and click on the audio file. Right-click on either of the files you selected and choose the Merge Audio/Video option. See example below:



The software will then start syncing the two files. At the end of the process a new media asset will be created and both files you synced will also remain in the Media Panel in their original states. The synced file will have the same name as the video file, but the (Merged) tag will be added next to the file's name.



The source files of both audio and video media assets will not be affected by this process, as FilmoraPro is only referencing them to generate a new file. The new media asset you created by syncing the video and audio files can be added to the timeline and exported.

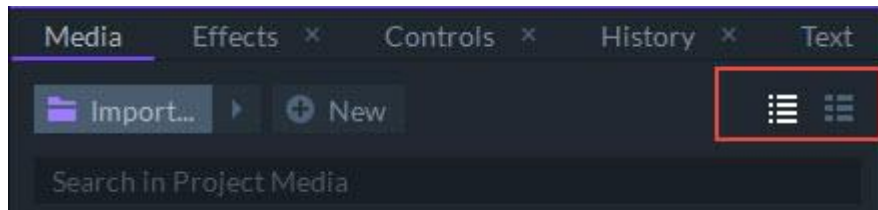
3.5.2 Batch Synchronization

You can synchronize as many pairs of audio and video files as you want without having to sync each pair individually. Select all clips you'd like to sync, then right-click on any of the selected clips and choose the Merge Audio/Video option. FilmoraPro will then automatically locate the pair of files that belong together, replace the existing audio in video files and create new synchronized files for each pair of selected videos.

3.6 Organizing Media

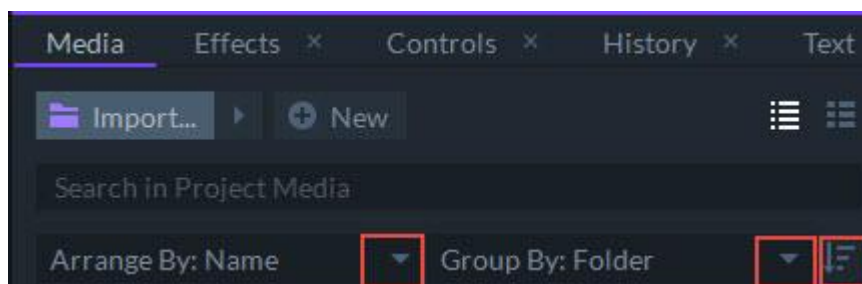
FilmoraPro provides a number of ways to keep your Media Panel organized even when you're working with a lot of files.

3.6.1 Listing Modes



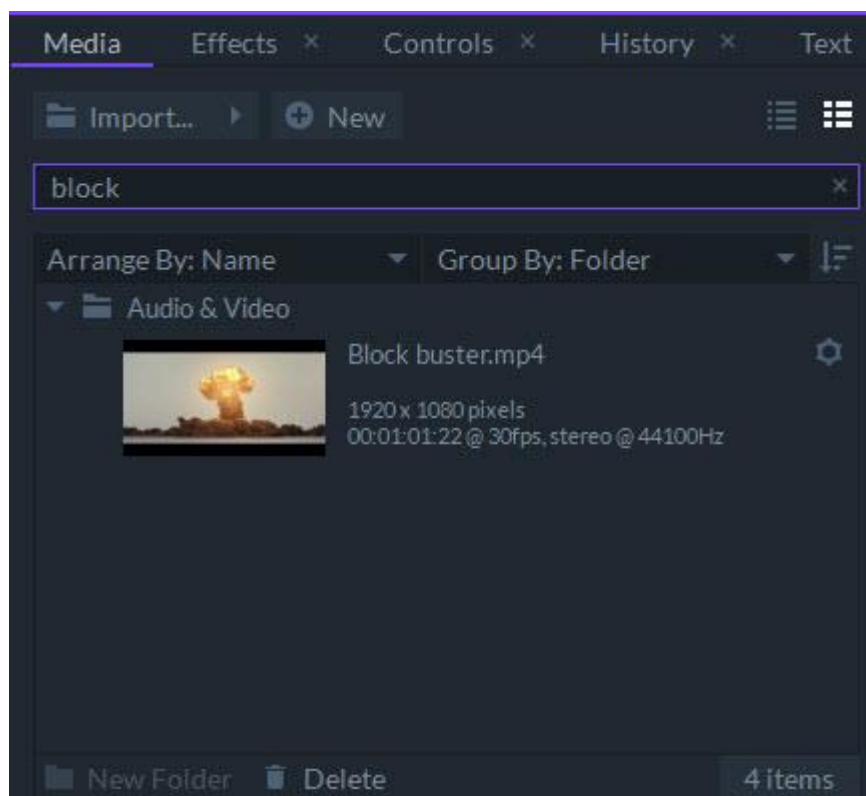
In the upper right corner of the Media Panel, you'll find the List Mode and Preview Mode icons. When you have the List Mode enabled, you'll only see the file names of your imported media. This mode can help you see more of your files and access them faster. When you have the Preview Mode enabled, you'll see the file names of your imported media along with a thumbnail image. Although this mode gives you more information visually, it makes the files in your Media Panel bulkier.

3.6.2 Arranging and Grouping Media



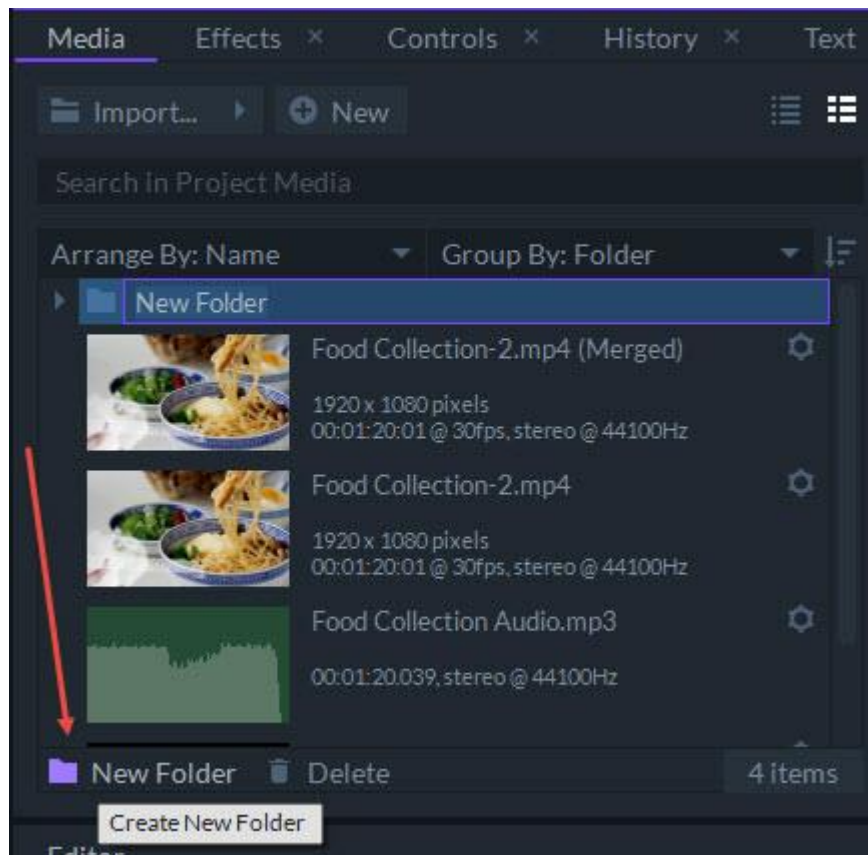
All items in the Media Panel can be arranged by their names or by their file type. They can also be grouped by folder or by media type. Clicking on the Sort icon enables you to sort the items in your list in ascending or descending order.

3.6.3 Searching for Assets



The search bar that is located near the top of the Media Panel enables you to find media assets by typing in their names. As you type, all relevant search results will be listed below.

3.6.4 Creating and Using Folders



The New Folder icon is located in the lower left corner of the media panel. Click on it to create a new folder. Dragging and dropping media assets over the icon will also create a new folder containing those media assets.

All items in the Media Panel can be moved into different folders, but the Group mode must be set to Folder in order for you to see all the existing folders in the Media Panel. All media assets and folders can be renamed by right-clicking on them and selecting the Rename option from the menu or by pressing the F2 button on the keyboard.

3.7 Adding Clips to the Timeline

FilmoraPro offers several different ways to add an audio or a video clip to the timeline. If you would like to preview or trim the video clips before adding them to the timeline, please visit the **Trimmer Panel** section of this manual.

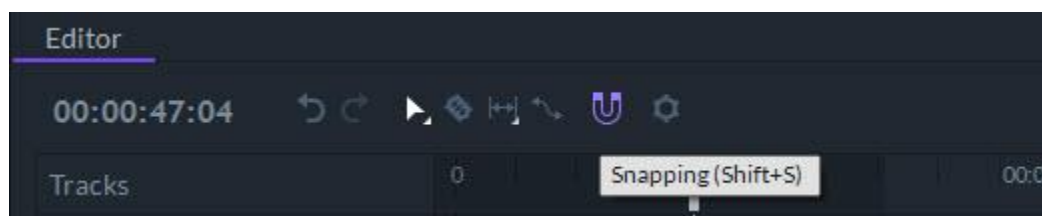
3.7.1 Placing Clips to the Timeline

You can drag and drop all media assets that have been imported into your Media Panel anywhere you'd like on your timeline. As you drag a video clip over the timeline, a green outline will appear on the video track, showing you where the clip will be placed. As you hover your selected media asset over your timeline, the **Viewer Panel** will display two frames. The first frame to the left will display the frame that is already on the timeline that the beginning of your selected media asset is hovering over. The second frame to the right will display the frame that is already on the timeline that the end of your selected media asset is hovering over.

The Overlay Clip option will add a new clip to the timeline, replacing any clip that was previously positioned there. Holding the Shift key while adding a clip to the timeline will activate the Insert Clip option, which slices a clip at the exact spot you want to place your new clip. The sliced clips will then move left and right automatically to make room for your new clip.

If you are adding a media asset that contains both audio and video content to the timeline, you can hold the Alt (OPT on Mac OS) key to add only the audio or the video to the timeline. Depending on whether you drop your media asset (holding the Alt key) in an audio track or a video track, you will discard the other content.

3.7.2 Snapping



The snapping feature ensures that there is no empty space between two clips you've placed on the timeline. Enabling this option can help you eliminate any blank frames between clips and avoid any chance of having unwanted black screens in the final cut of your video.

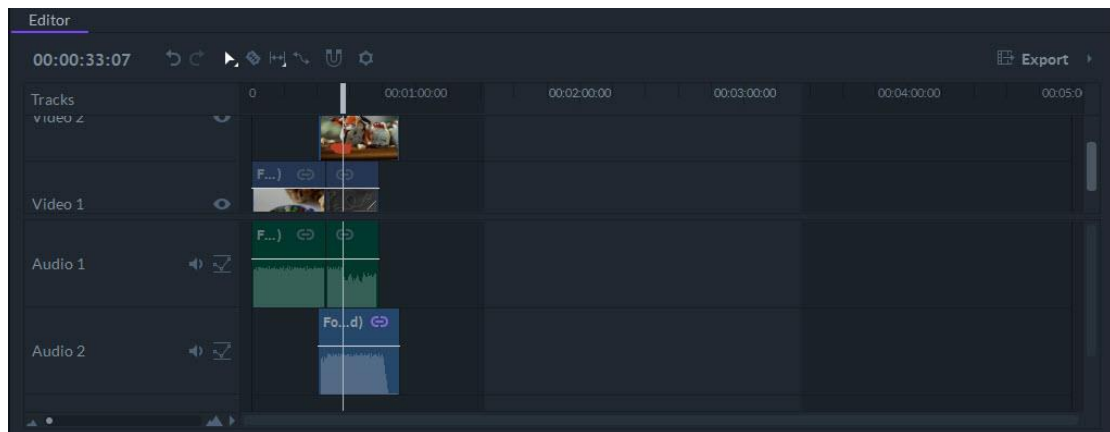
Clips can snap to a playhead or to neighboring clips. The Up and Down buttons can be used to jump the playhead to the beginning or the end of video clips.

3.7.3 Creating New Track Automatically

Dropping a clip to the empty space above an existing video track on the timeline or below an existing audio track on the timeline will automatically create a new track on the timeline. The clip you drop will be added to the newly created track.

3.8 Video and Audio Tracks

After starting a new project in FilmoraPro, you will be able to see only two tracks on the timeline. The video files will be displayed on the upper track and audio files on the lower. As you progress in your project, you can add an unlimited number of new tracks to the timeline.

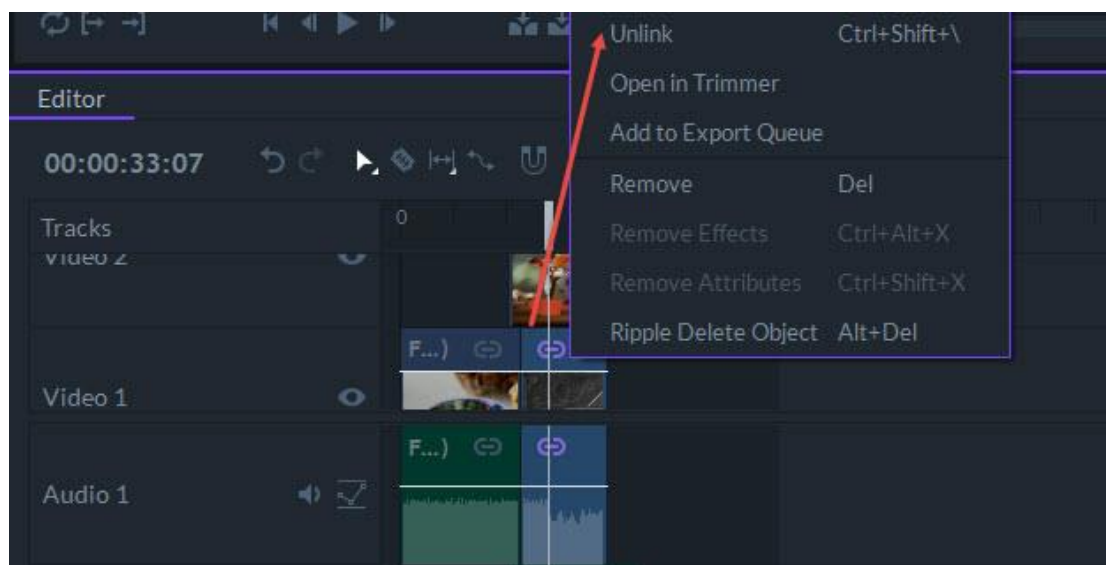


Tracks can either contain video or audio files, so a video file can never be added to an audio track and vice versa. You can place all visual content including planes, video clips and images to a video track. Audio tracks are located in the lower part of the timeline, while the video tracks are always positioned in the upper part of the timeline. How much of the audio tracks or video tracks you see can be adjusted by moving up and down the splitter that separates the video tracks from the audio tracks.

Working on large projects often means that you have to use a lot of different tracks. The tracks you add to the timeline won't always be visible, but you can use the vertical scroll bar on the right end of the video and audio tracks to locate the track you're looking for.

The number of clips you can place on a single track is not limited. The clips you add to a track are arranged one after the other, with or without gaps between them, and their order can be changed simply by dragging a clip to a new location on a track.

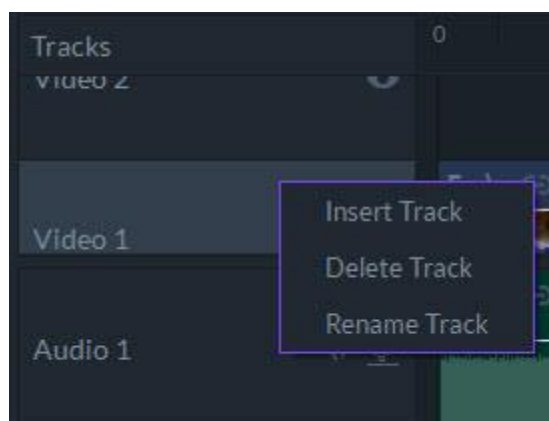
3.8.1 Linked Clips



Video files usually contain an audio track. When you add a video clip to the timeline, its audio track will be displayed directly below it in the audio track. By default, these two files are linked and marked with a chain icon, so when you move a video clip, the audio will follow. Additionally, when you trim or cut a video clip, the audio will trim or cut at the same point.

You can separate the linked video and audio by right-clicking on them and selecting the Unlink option from the menu. In order to link an audio and a video file back together, select the Link option from the right-click menu.

3.8.2 Creating and Deleting Tracks

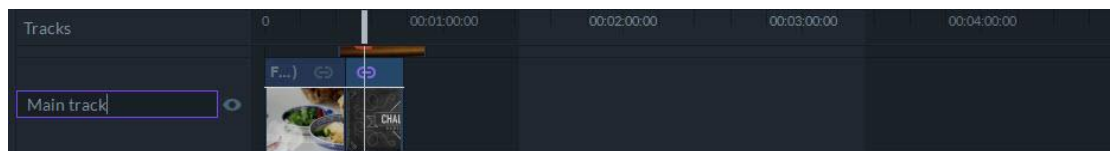


A new track can be added to the timeline by right-clicking on the track listing and choosing the Insert Track option from the menu. Select the Delete Track option from the right-click menu if you want to remove a track from the timeline. You'll be notified if the track you're deleting contains any video or audio clips since all media assets in a removed track will also be deleted.

3.8.3 Reordering and Renaming Tracks

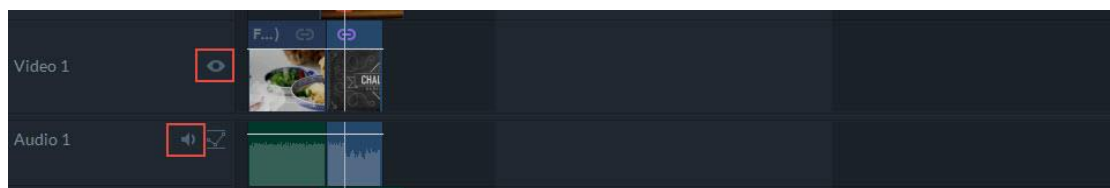
All tracks on the timeline are named numerically, so the first video and audio tracks are going to be named Video 1 and Audio 1. The next video or audio track you add to a project will be named Video 2 and Audio 2. If you delete an Audio 5 track, for example, the numbering will be reset back to 4, and the next audio track will be named Audio 5.

You can easily give more descriptive names to all tracks by right-clicking on the track you'd like to rename in the track list and typing in a new name.



To reorder the tracks, you just have to drag a particular track up or down. But keep in mind that all the media assets you added to that track will also be moved.

3.8.4 Muting Tracks

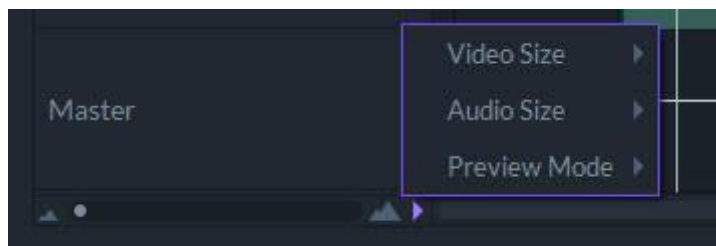


You can toggle a track off or on by clicking on the mute icon that is located next to the track's name. In video tracks, the mute icon looks like an eye, while on audio tracks, the mute icon looks like a speaker without sound coming out of it. All media assets or properties will be saved and ready to use once you decide to toggle a track back on.

3.8.5 Changing the Appearance of Tracks

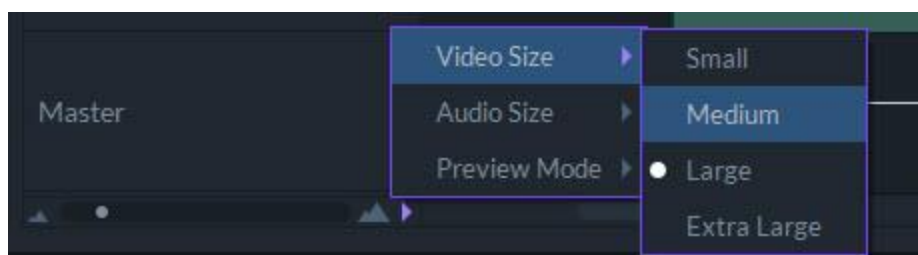
Video editing is a dynamic process that often requires you to quickly adjust to the demands of your project. At some points, you'll have to zoom in on the timeline to do more detailed editing while, at other points, you'll want to have an overview of all the clips you've placed on your timeline.

The Zoom slider that enables you to control the zoom level of the timeline is located at the lower left corner of the timeline.



You can customize the appearance of the tracks by clicking on the small triangle icon that is located next to the zoom slider. You will gain access to three submenus that allow you to set the size of your audio and video tracks and to select the preferred preview mode. These options enable you to adjust the timeline according to the demands of your project. For instance, you can reduce the size of your video tracks while you're working with audio files to ensure that you can see the waveforms more clearly.

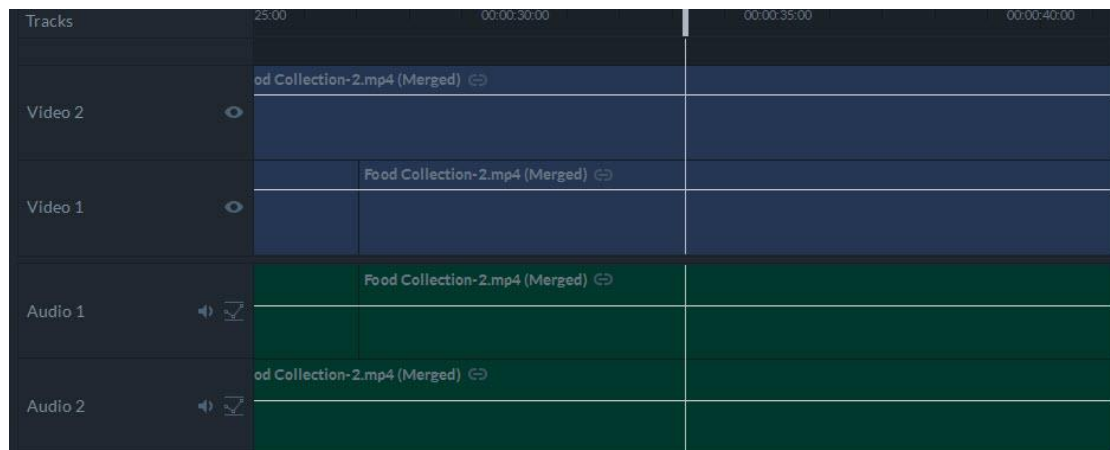
Video Size – There are four different sizes (Small, Medium, Large, and Extra Large) you can choose to display your video tracks in your timeline. The Medium option is selected by default.



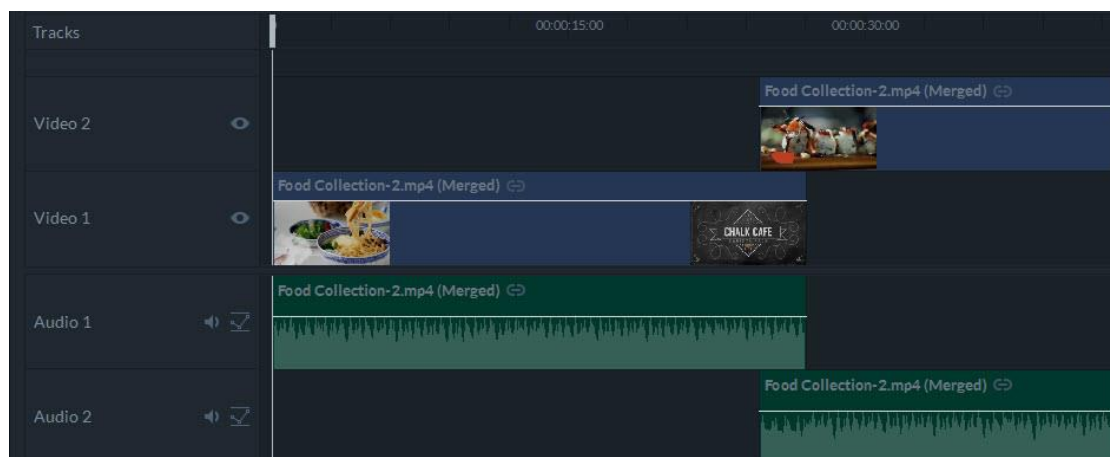
Audio Size – Like the Video Size, there are four different sizes (Small, Medium, Large, and Extra Large) you can choose to display your audio tracks in your timeline. The Medium option is selected by default. The waveforms will not be displayed while the Small option is selected. The Large and Extra-Large sizes are particularly useful for precise audio editing.

Preview Mode – You can control how the previews for video clips are rendered from this submenu.

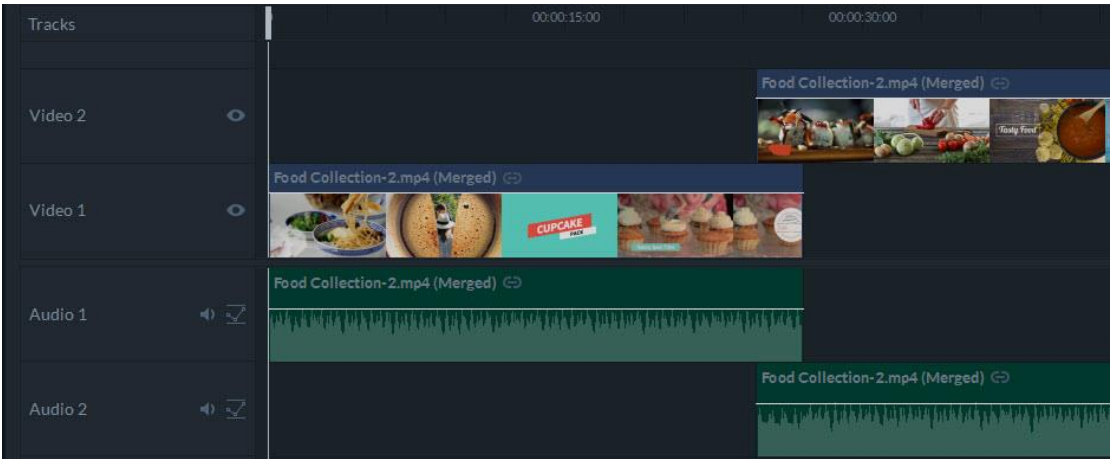
- **None** – Selecting this option will remove all thumbnails from the timeline, and only the names of the files will be displayed. Enabling this type of timeline preview can speed up your workflow as the software will not need time to render any thumbnails. The example below shows how the medium-sized tracks look when this option is selected.



- **Start/End** - Only two thumbnails will be displayed on video clips you place on the timeline, one at the beginning of a clip and one at the end. This option enhances the performance while still providing you with some visual aid in identifying the clips you add to the timeline. The example below shows how medium-sized tracks look when this option is selected.

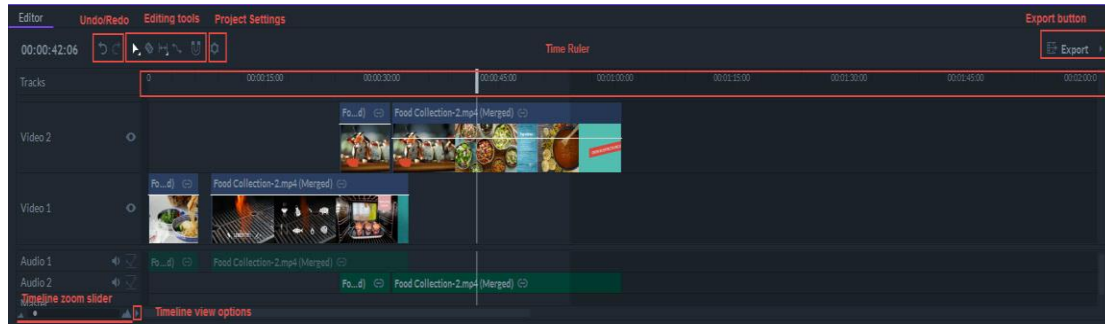


- **Full** – Displays thumbnails from the beginning of a video clip until its end, which helps you identify the contents of a video clip faster. The Full option is enabled by default, but you can always change this if it slows down your workflow. The example below shows how medium-sized tracks look when this option is selected



3.9 Using the Timeline

You can access different tools in the Editor Panel.



3.9.1 The Time Ruler

You can see the duration of your project on the Time Ruler that is located along the top side of the timeline. Clicking on the Time Ruler will change the playhead's current position and enable you to choose which frame of a video clip will be displayed in the Viewer Panel.

Dragging a playhead to a certain location on the Time Ruler will allow you to move through your project and preview your clips before you perform other video editing actions at that particular location. Inserting the precise time value into the time display in the upper left corner of the Editor Panel will move the playhead to that exact point in your Time Ruler.

3.9.2 Scaling and Panning the Timeline

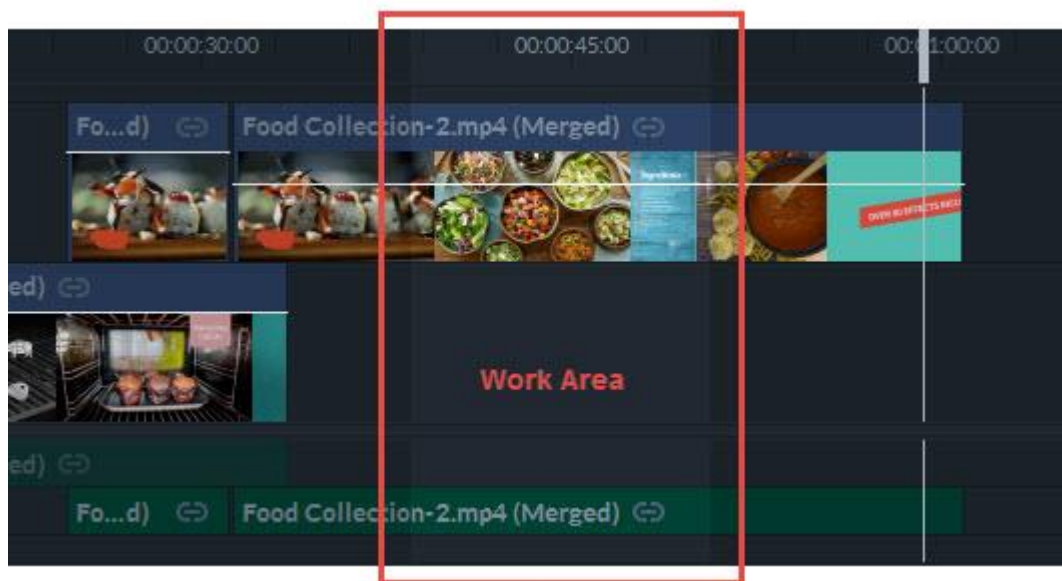
It may not be possible to contain a large video editing project with a lot of different media assets all in one screen. The Zoom bar can be used to scale the timeline. You can either zoom in to a specific area of the timeline or zoom out to preview how the entire project looks on the timeline. You don't have to place video clips onto the timeline before you can scale it, although adding a clip to a video track may help you get a better feel of how much you should zoom in or zoom out the timeline.

The Hand Tool and scroll bars can be used to pan the video and audio tracks left or right after you zoom in on a particular segment of the timeline. The Ctrl+Home keyboard shortcut enables you to automatically scroll to the playhead's position. Being familiar with the Editor Panel's scaling and panning options will increase your video editing efficiency.

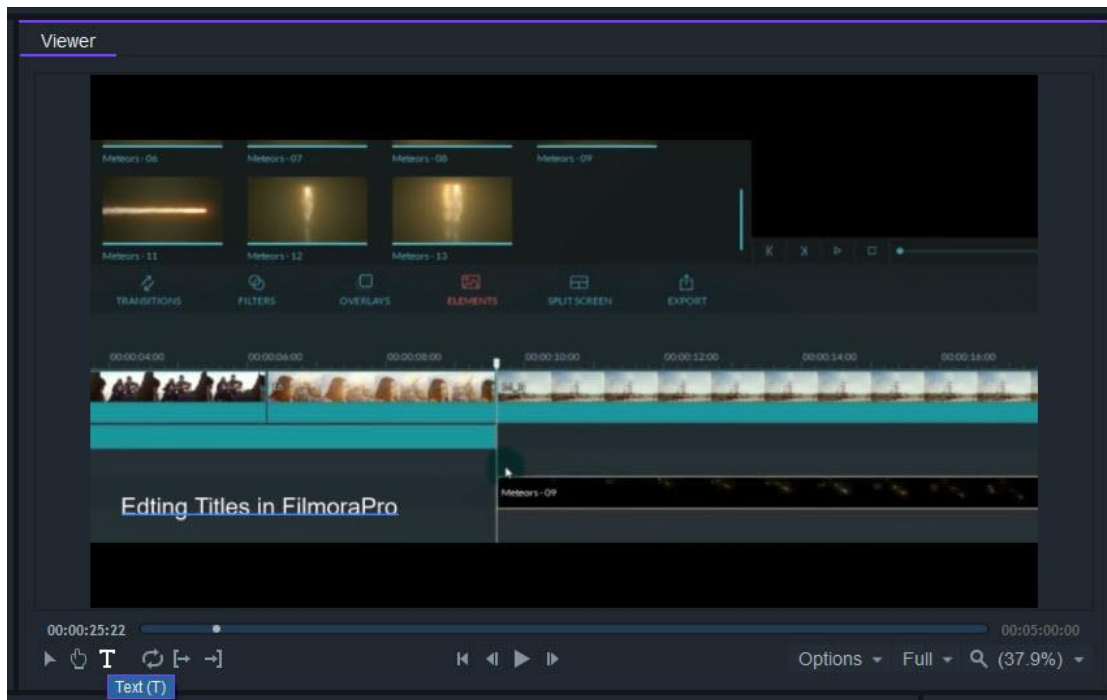
3.9.3 Selecting the Work Area

A light gray area on the Time Ruler shows the selected work area. Once you define the work area, you will be able to export just that part of the timeline, not your entire timeline. You can also choose to loop your selected work area in the Viewer panels another way to review your work.

Press the I key on your keyboard to set the In point, then drag the playhead to the location on the timeline where you want to set the Out point and press the O key. Alternatively, you can use the In and Out buttons in the Viewer Panel to define the work area.



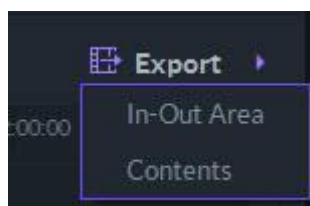
Pressing the P key on your keyboard will make the size of the work area equal to the duration of all clips you placed on the timeline. Holding the Alt key and dragging the work area will enable you to move it without changing its duration.



To loop a work area, select the Loop Playback icon in the Viewer.

3.9.4 Exporting Videos

The Export button that is located in the upper right corner of the Editor Panel contains two exporting options that let you decide which portion of the timeline you want to add to the Export Queue.



- **In-Out Area** – In order to utilize this export option, you must first define the work area on the timeline. You can do so by pressing the I button, then dragging the slider to the location on the timeline where you want the work area to end and pressing the O button. After you've set the In and Out points you can proceed to click on the Export button and select the In-Out Area option. This export option will only export the portion of the timeline selected by the work area.

- **Contents** – All media assets placed on the timeline will be exported. The video you export will not contain empty frames, if the timeline extends beyond the content you added to it.

3.10 Creating Text and Titles

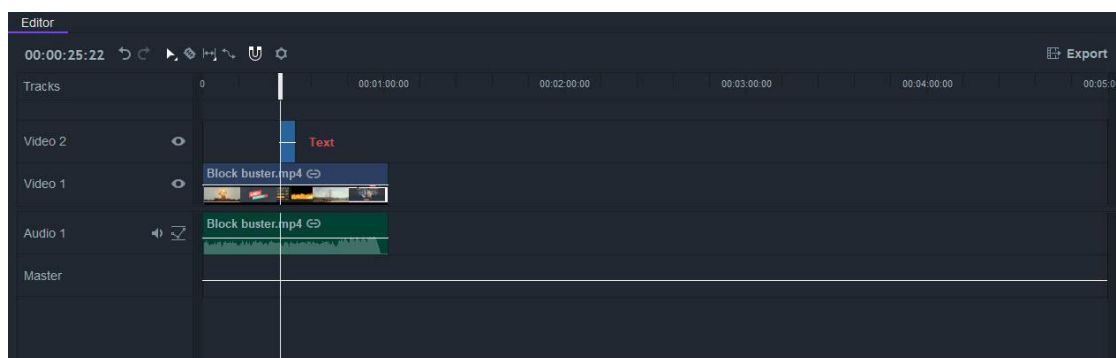
Here's how to add text and titles in FilmoraPro:

3.10.1 Creating a New Text Layer

Text characteristics like font and color are changed in the Text menu, but Text must be created inside the Viewer using the Text tool.

The icon for the text tool looks like a 'T' and is located underneath the Viewer. Click on it to transform your cursor into the text tool, and then click on the area of the viewer where you want to start typing.

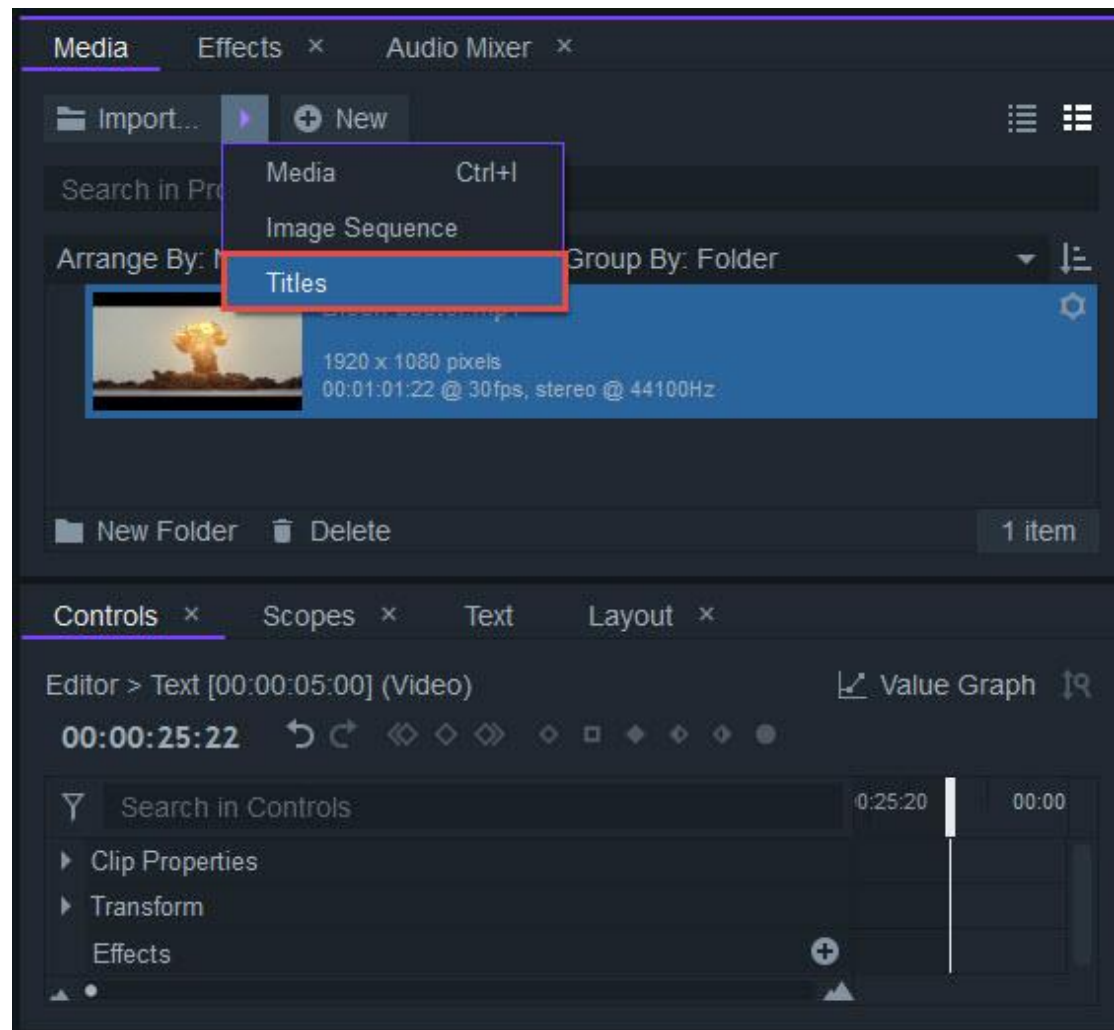
Your new text layer will show up in a new track in your timeline.



3.10.2 Importing Titles

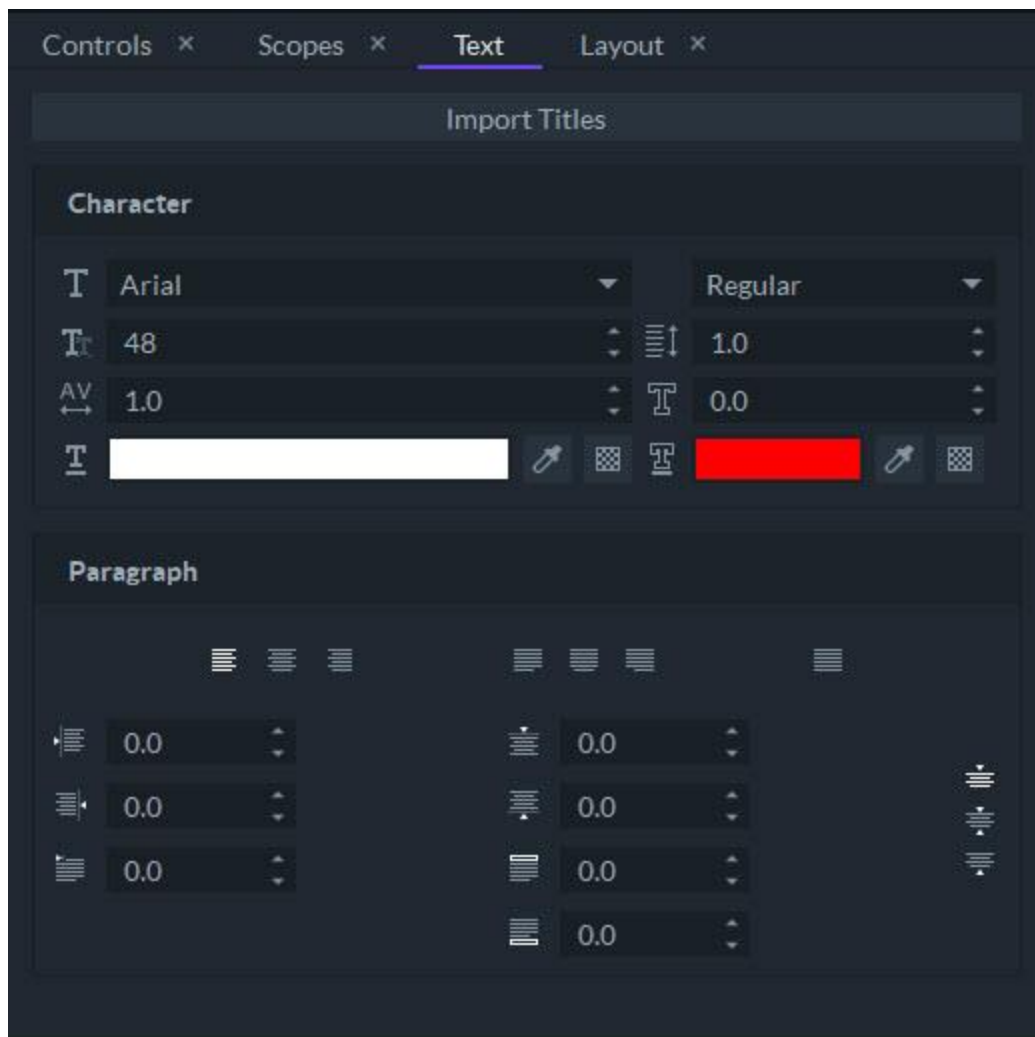
FilmoraPro has a variety of pre-built titles you can import via the Media panel.

Click on Import and then choose Titles from the submenu to see a list of the text styles. Click on the one you want and click 'Import' to add it to the Media panel. From there you can drag it into the timeline.



3.10.3 Editing Text

- **To change what your text says:** select the text tool using the 'T' icon and click into your text field to start editing.
- **To change your text style:** find settings you can use to change the font, size, spacing, and color of your text in the Text menu.



You must have your text highlighted in the Viewer in order to change its characteristics.

- **To add a border to your text**, increase the value of the 'Stroke Width' (the icon looks like a hollow 'T').
- **To make either your text or its border transparent**, click on the checkered icon next to the eyedropper tool associated with either text color or border color.

3.10.4 Animating Text

There are two ways to animate text in FilmoraPro:

- **Using Animation Effects**

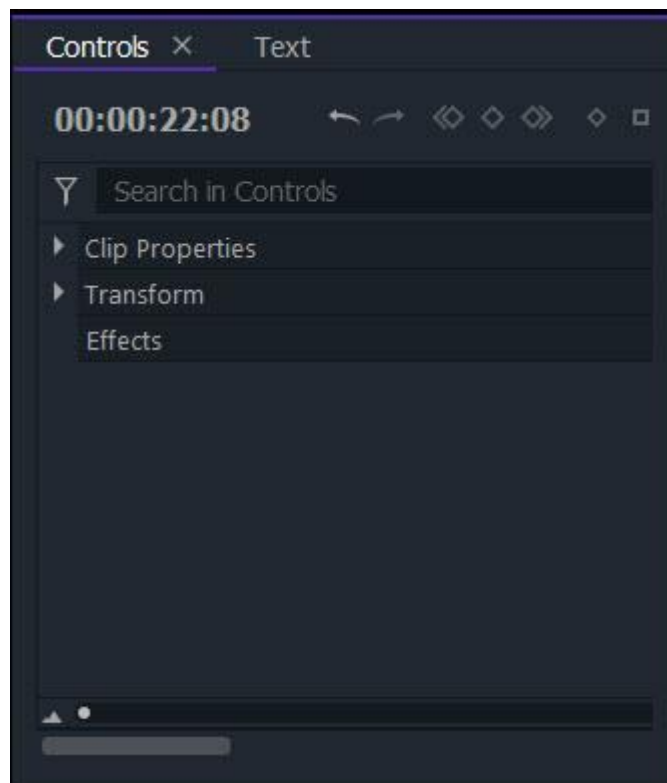
Find the Animation folder in the Effects panel and drag the animation you want to apply onto your Text layer in the timeline. You can adjust the properties of the animation from the Controls panel.

- **Using Keyframes**

Select your text in the timeline and open the **Controls** panel. From here you can animate your text using keyframes.

The list of properties under **Controls > Transform** all have grey circles next to them. To turn on keyframing for a property, click on its circle to turn it white and set your first keyframe.

Throughout the duration of your text layer you can continue putting new values next to properties that have keyframing turned on. Every time you change the value next to a property with a white circle, a new keyframe will be set. Your text will move, grow, rotate, or fade between keyframes with different values.



3.11 Basic Compositing

The FilmoraPro's Editor Panel offers a set of tools that enable you to perform basic compositing tasks such as applying static visual effects, creating a picture-in-picture effect or fading in and out of video clips.

3.11.1 Using Multiple Tracks

Videos placed on several different tracks can be combined within the same frame. The video clip you place on the lowest track will be used as a background, and clips on the upper tracks will be rendered on top of the clip on the track at the bottom.

Please visit the [Video and Audio Tracks](#) page to learn more about using tracks in FilmoraPro.

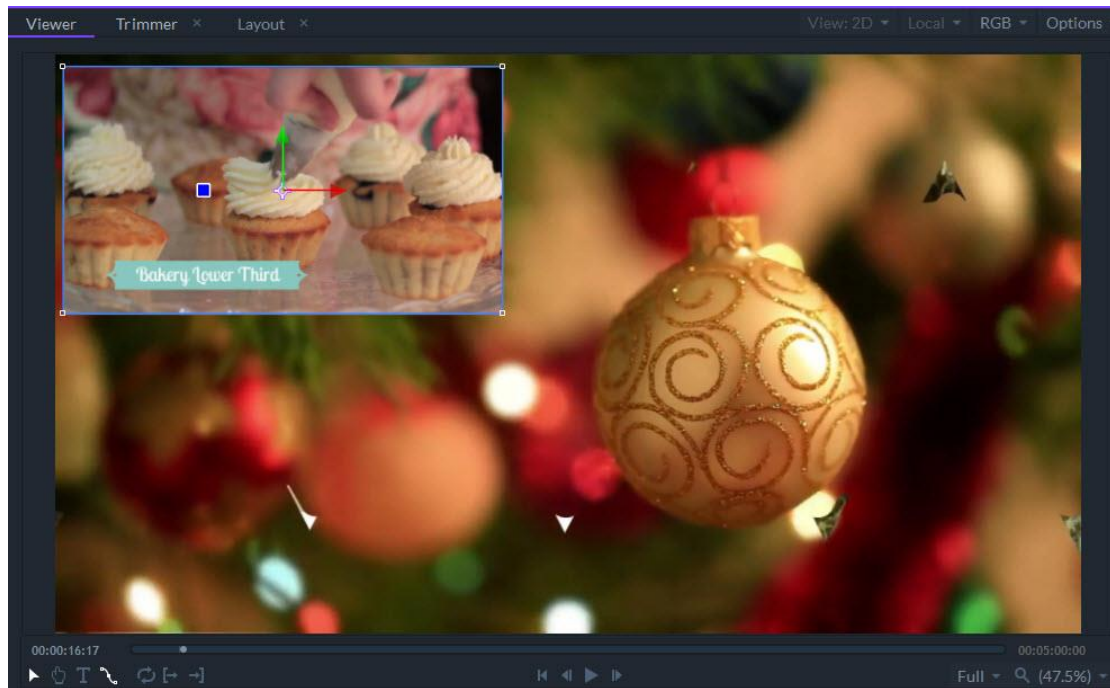
After you've created several video tracks, you can proceed to position the video clips one above the other. If all videos have the same resolution, you will only be able to see the video clip on the top, which is the reason why you will have to use the Transform option to reduce the clip's size in the Viewer Panel. Afterward, you can select a blend mode to alter the way the clips are merged together or apply visual effects.

3.11.2 Transforming Clips

Video clips you place on the timeline will be displayed in the Viewer, where you can transform them, which means that you can change their scale, position and rotation properties. These options enable you to create a picture-in-picture effect that is often used in news-style broadcasts or presentations.

Before you can transform a clip, you must first make sure that it is selected properly in the timeline. You can then proceed to change the scale, rotation or position values from the Controls or Viewer panels.

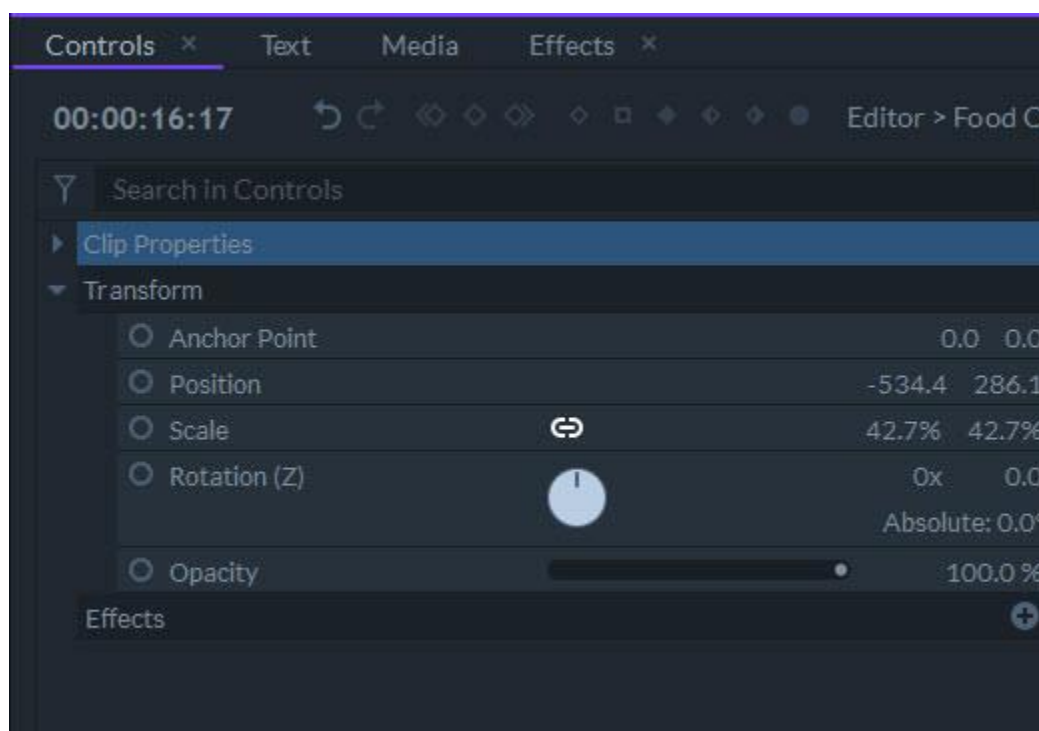
The Viewer panel displays a transform widget.



The green vertical and blue horizontal lines will be displayed over the overlaying clip suggesting the directions in which the clip can be moved, and you just have to drag them to move a clip in either direction. You can also click anywhere else on the top layer clip to change its position within the Viewer. Dragging a Blue Square will enable you to rotate the clip.

Each of the four corners of a clip displayed in the Viewer contains handles that can be used to resize a clip. If you press the Shift button while you are dragging a handle the aspect ratio of the clip will be maintained while holding the Alt (OPT on Mac) and dragging one of the handles will allow you to rotate the clip.

The Controls Panel offers properties that enable users to transform videos with more precision.



Each of the properties in the Transform menu can be adjusted in two different ways. You can either click on the property's existing numerical value and type in a new one or you can increase or decrease a value by dragging it left or right.

Right-clicking on a clip on the timeline and selecting the Transform option will enable you to perform basic transform actions such as Fit to Frame or Center in Frame.

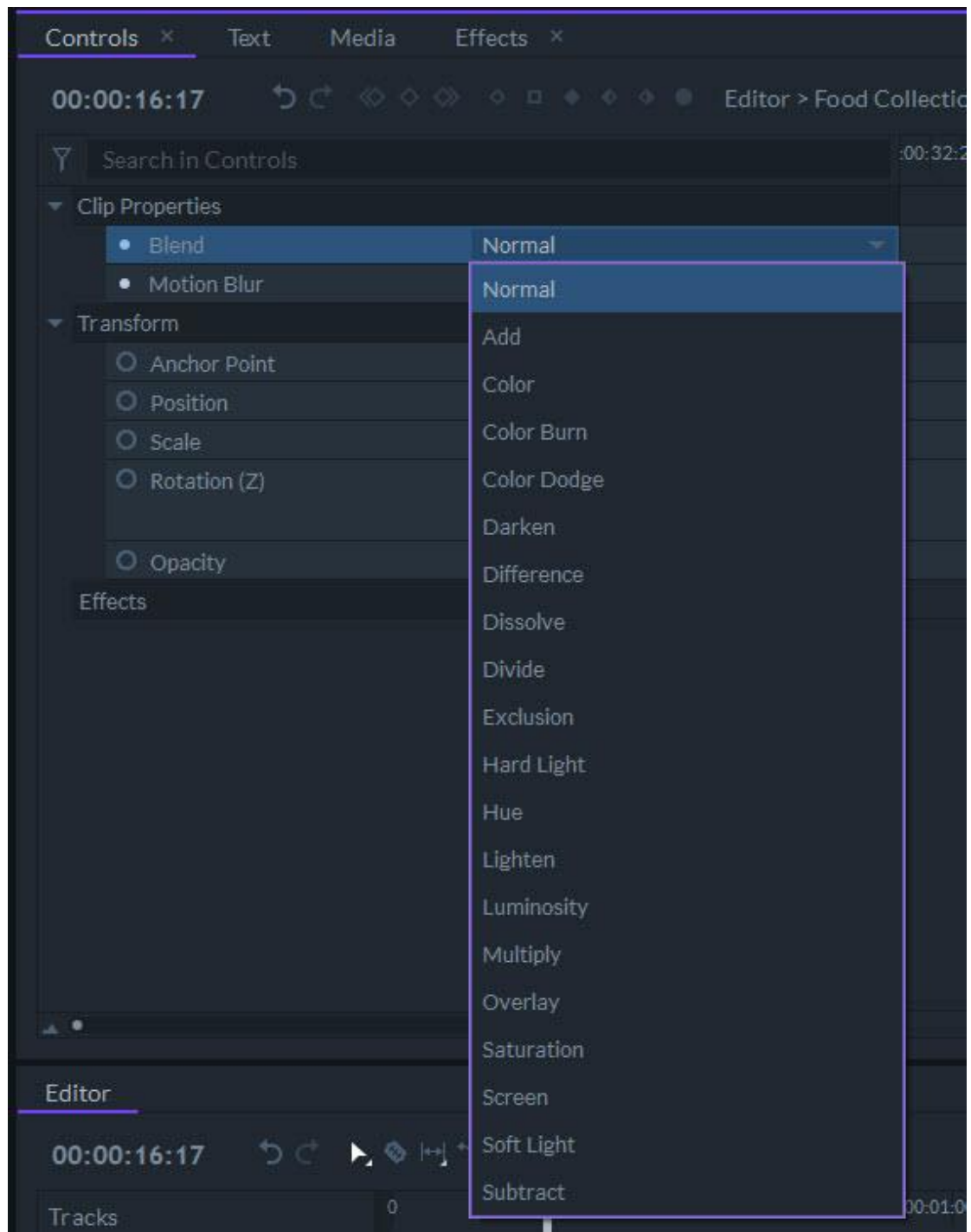
Anchor Points

All video clips have anchor points, that represent points around which a clip rotates. By default, the anchor point is set to the center of a video clip, which in most cases is the best position of an anchor point. However, if you are working with a simple rectangular plane and you'd like to rotate it around one of its corners, you can set a new anchor point at the desired location by altering the values of the Anchor Point property in the Controls Panel. Changing the anchor point of a video clip doesn't affect the rotation process.

Blending Clips

Under the default settings, overlaying clips obscure the clips below them and render parts of the frame they cover invisible to the viewer. Blend Modes offer a variety of different presets that mix the two clips together. They can be accessed by collapsing the Clip Properties menu and clicking on the Blend option or by right-clicking on a clip and selecting one of the modes offered in the Blend submenu.

Each of the available modes combines the pixels of two clips in a unique way. Prior to making blend mode calculations, the color values are mapped from the RGB range of 0 - 255 to a range of 0.0 - 1.0 where 0.0 is pure black and 1.0 is pure white. Blend modes are divided into several categories, based on the general effect they have on the clips to which they are applied.

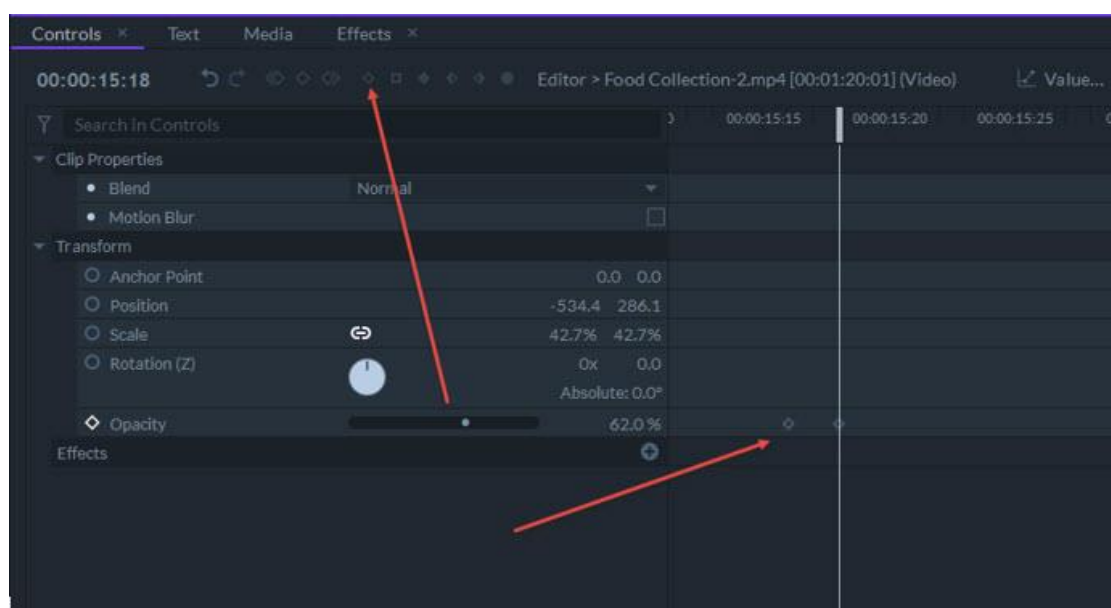


- **Add, Color Dodge, Divide, Lighten and Screen** – Each of these modes increases the brightness of the image. All black areas of the image vanish and cease to have any effect on blended clips.
- **Darken, Color Burn, Multiply and Subtract** – When selected these modes reduce the brightness of images. All white areas of the image vanish and cease to have any effect on blended clips.
- **Hard Light, Overlay and Soft Light** – Selecting any of these modes will improve the contrast of the image. Areas of 50% gray will cease to have any effect on the clips, while areas close to black or white have a bigger impact on the contrast of the blended clips.
- **Difference and Exclusion** – Color and luminance values in the resulting image are inverted.
- **Color, Hue, Lightness, Saturation** – These modes look at the color of the overlaying clip in the HSL color space and apply one, two or three HSL components of the overlaying clip to the clip below.

Opacity

You can change the opacity value at different points of a video clip, which enables you to make a clip semi-transparent or create a fade in and fade out effects manually. The opacity of a video clip can be changed from the Controls Panel or directly from the timeline since all clips have the opacity bar that can be dragged up or down.

However, moving the opacity bar up or down will reduce or increase the opacity of the entire clip. Setting different opacity values over time requires you to add keyframes to the opacity bar, by holding the Ctrl button and clicking on the desired location on the bar. Different opacity values can be assigned to keyframes by dragging them up or down, and the software will automatically adjust the opacity values for frames between two keyframes. Dragging a keyframe horizontally will change its timing, and holding the Shift button while dragging a keyframe will constrain its movement to the horizontal time axis.



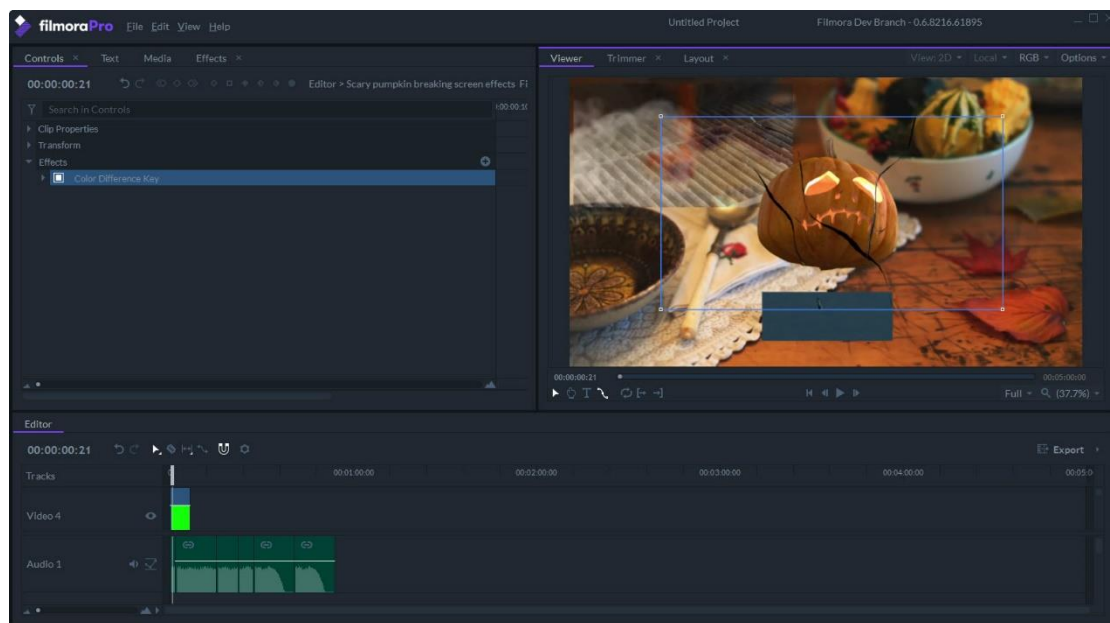
The opacity of a clip over time can also be adjusted from the Controls Panel, by using the Opacity slider and adding keyframes from the panel's toolbar.

If you would like to learn more about how you can use keyframes in FilmoraPro, please visit the [Keyframes](#) page of this manual.

3.11.3 Keying Green Screen Video Clips

FilmoraPro offers a rich selection of compositing effects that can be accessed from a Keying folder in the Effects Panel. A lot of these effects can be applied directly to the video clips you place on the timeline.

The Color Difference Key effect offers a simple and effective way to remove green screen backgrounds from video clips. If you would like to apply it to a video clip in your project you can just drag the effect from the Effects Panel and drop it onto a clip that contains a green screen footage. The effect's properties can be fine-tuned in the Controls Panel.



More information about FilmoraPro's keying tools is available at the [Keying](#) chapter of this manual.

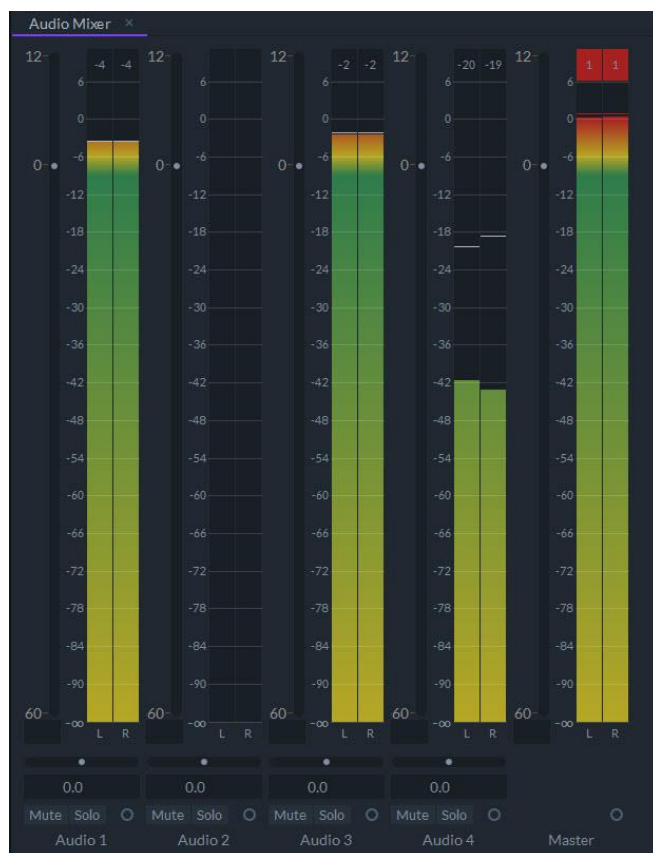
3.12 Working with Audio

FilmoraPro enables you to add multiple audio tracks to the timeline, which can be useful if you want to create a soundtrack for your video that contains dialogues, sound effects, and music. More information about using tracks in FilmoraPro is available at the [Audio and Video tracks](#) page.

3.12.1 Audio Mixer

The Audio Mixer Panel has a traditional interface that is perfectly optimized for the adjustment of audio settings that ensure that all sounds can be heard properly and without clipping.

Audio Clipping or Peaking occurs when the audio output extends beyond the range of the playback. Clipping is depicted with red color on audio meters and it may cause digital distortion that can impact the quality of your soundtrack significantly.



Audio Peaks are represented as green bars in the Audio Mixer Panel during playback or while you're dragging the playhead. Each audio channel is displayed as a separate bar. Thin

white lines or peak indicators appear when the sound on a channel reaches its peak, and they can help you detect any unwanted clipping.

The peak volume readout turns red if audio clipping occurs on a channel, so you can easily spot the parts in the mix that are too loud and that may cause sound distortions. Lowering the master volume of the tracks in the part of the mix that exceeds the range of the playback may help you avoid clipping. After you readjust the audio settings, the clipped peaks will remain red until you move the playhead or start a new playback.

The peak meter is not directly proportional to the volume as it represents the amplitude of the sound. In most cases, higher amplitude results in a louder sound, but other factors like frequency can also impact the level of perceived loudness.

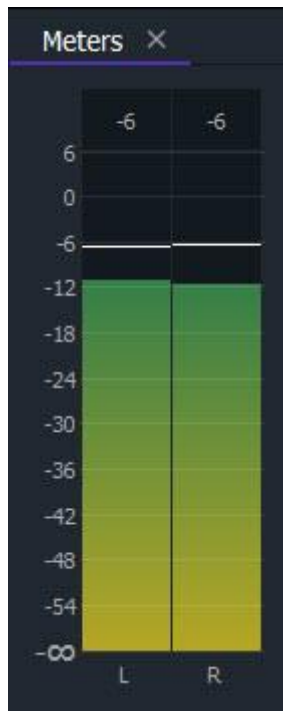
- **Levels** – A fader that is located on the left side of each meter in the Audio Mixer panel lets you adjust a track's audio in the range that goes from -60 to +12. The currently selected settings are displayed below the fader.
- **Balance** – All tracks in the Audio Mixer are stereo, which means that they have left and right channels. The balance between the left and right channels can be adjusted by using the Audio Balance option that is located below each meter. The default Audio Balance value is centered and set to zero so that the equal audio signal is distributed to both left and right channels. Panning the balance slider to one side will increase the signal on one side and reduce it on the other. This option can be used to position the sounds to the same side of the screen at which the objects that make them in the video are located.
- **Mute and Solo** – These two buttons can be used to control which tracks are audible.
- **Mute** – If this option is enabled a track will remain silent until the Mute option for that particular track is disabled.
- **Solo** – Only the tracks on which the Solo button is activated will be audible, while all other tracks will be muted.
- **Enable Keyframing** – Keyframing for the track level can be enabled by clicking on the circle that is located next to the Solo button. Once this option is activated, you'll be able to adjust levels for a particular track over time by using Faders in the Audio Mixer Panel.
- **Master Track** – The last track on the right in the Audio Mixer Panel is called the Master Track because it displays the level of the entire mix after all tracks are combined. The readout shown by the Master Track is identical to the readout displayed in the Meters Panel, however, the fader that is located next to the master track makes the process of controlling the master sound levels easier.

3.12.2 Audio Meters

This panel is not a part of FilmoraPro's application window by default, but it can be switched on or off from the Panels submenu, that is located in the View menu. It shows you the audio

levels of the left and right channels and enables you to easily detect the portions of the audio tracks on which the audio levels have to be reduced in order to avoid clipping.

Audio clipping occurs when the output extends beyond the playback range and it can distort the sound, which is why it is advisable to do everything in your power to avoid it.



During playback or while dragging the playhead across the timeline, the peak levels on the left and right channels are going to be depicted by a green bar. The left and right channels are displayed separately. A thin white line will appear above the bars, indicating the peak volumes on each channel. The peak values change during the playback which makes it easy to identify parts that go beyond the playback range.

When clipping occurs, the highest portion of the bar on the affected channel will turn red, informing you that the volume can be too high. In this manner, you can identify areas of the mix that are too loud and that may cause sound distortion during playback. Reducing the master volume can help you avoid clipping. The clipped peaks will remain red until you move the playhead or start the playback.

The peak meter is not directly proportional to the volume as it represents the amplitude of the sound. In most cases, higher amplitude results in a louder sound, but other factors like frequency can also impact the level of perceived loudness.

Understanding the Meter Scale

The meter scale is a full decibel scale (dBFS), on which the 0 dBFS is the maximum audio level before clipping occurs. The Peak Bars are depicted using a specter of colors that range from yellows for low audio volumes such as -90 dBFS to reds for high audio volumes like -3dBFS or 0 dBFS. When the audio level is below -6 dBFS the Peak Bars will be green indicating that the current audio level is safe. If the audio level raises above -6 dBFS the Peak Bars will once more turn yellow indicating that the levels are approaching the acceptable maximum. The color of the Peak Bars will be red for all values higher than 0 dBFS, meaning that the signal is going to be clipped. Adjusting the audio level for the channel that exceeded the acceptable audio level is the best way to prevent clipping from happening.

The maximum value on the Meter Scale is +6 dBFS so you can see how far beyond 0 dBFS the audio is peaking. For instance, if the audio is peaking for +3 dBFS, you have to reduce the audio level for 3 decibels to get it back to the acceptable range below 0 dBFS.

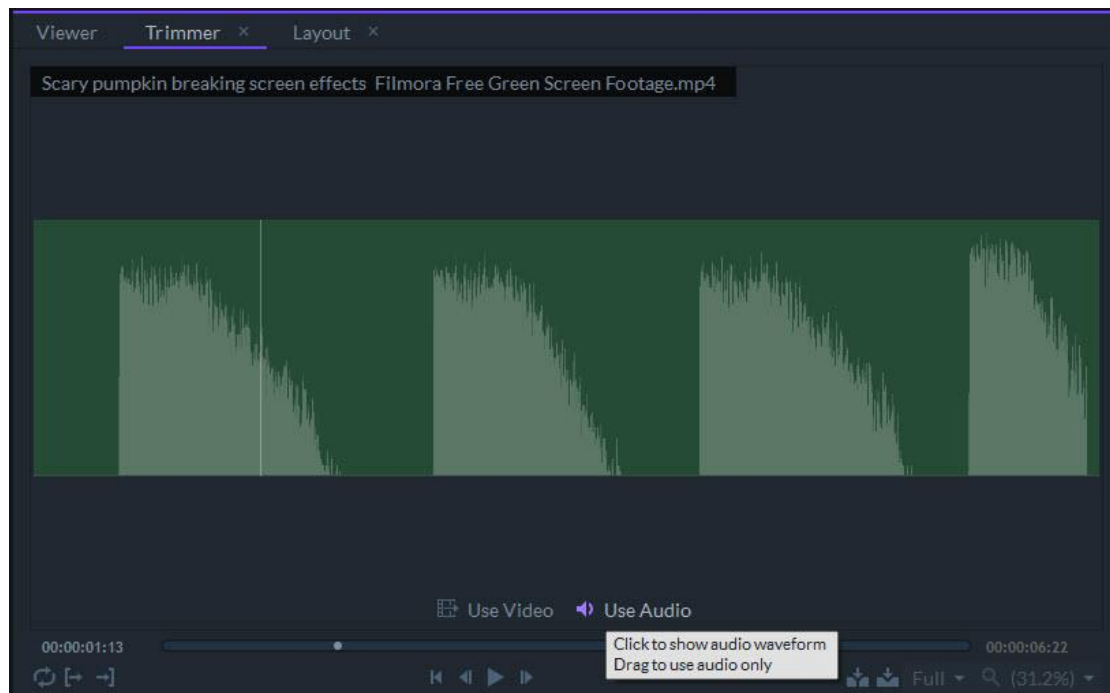
Static VS Dynamic Peaks

Right-clicking on the Audio Meter panel will enable you to activate the Hold Peaks option that prevents white line peak indicators from lowering during playback. As a result, at the end of the playback, you'll be able to see the readout of the maximum peak level for the particular portion of the timeline.

The audio meters use dynamic peaks that update every two seconds by default. If during that time the peak level changes, the white line indicators will fall down or move up to the current peak level.

Waveforms

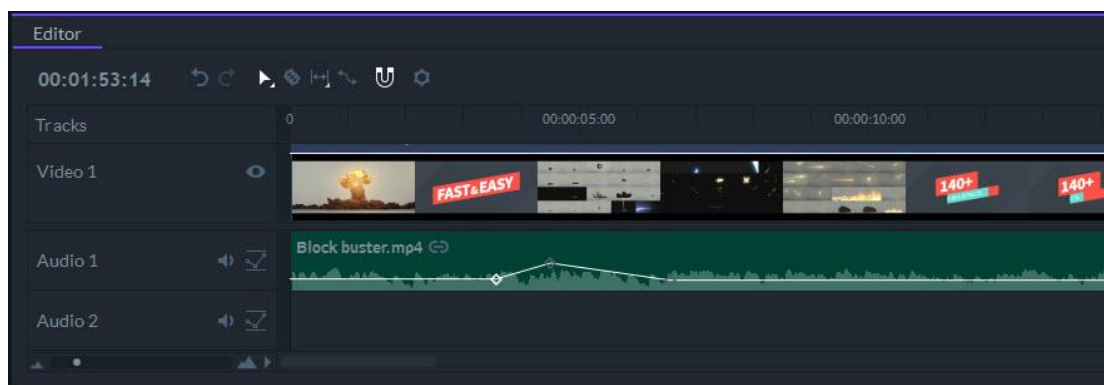
Both Editor and Trimmer panels display waveforms of audio files. The visual representation of the entire audio file makes positioning video clips based on audio content easier.



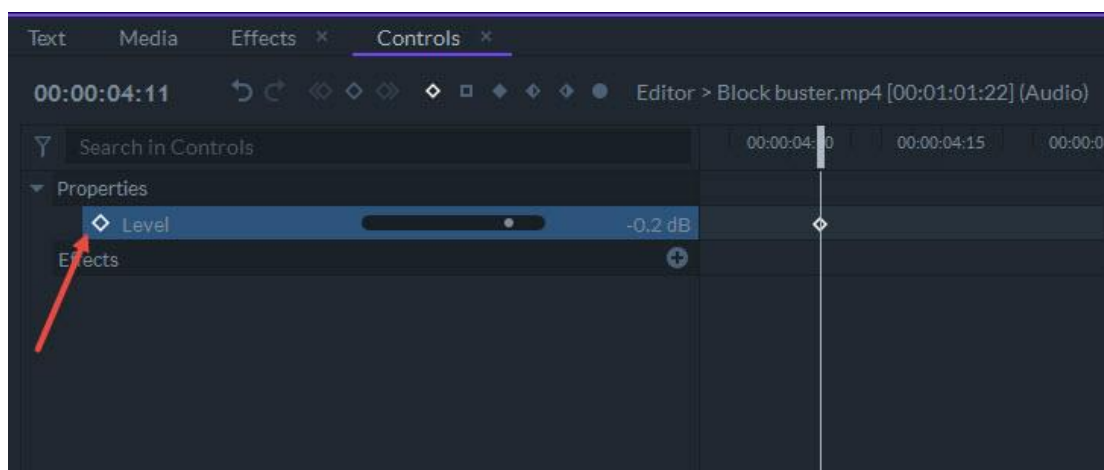
If the size of an audio track on the timeline is set to Medium, Large or Extra Large waveforms of audio files will be displayed by default, while if the Small size of the audio track is selected you will not see the visual representation of audio files you add to the audio tracks on the timeline. Please visit the [Audio and Video Tracks](#) page of this manual to learn more about optimizing audio tracks in FilmoraPro.

Adjusting Volume

The volume of a clip can change as the clip progresses, which enables you to build suspense using only the sound or to slowly introduce a song. The volume of an audio file can be adjusted from the Controls panel or directly from the timeline. Each audio clip you add to the timeline will have a volume bar that can be dragged up or down to change the audio's volume. However, dragging the volume bar will change the volume of the entire clip which can limit your editing options. Adding keyframes, by holding the Ctrl (CMD on Mac) key and clicking on the volume bar will enable you to change the volume on different segments of the audio clip.



Alternatively, you can enable or disable the keyframe option in Controls Panel by clicking on the keyframe button located on the left side of the Volume Level property.



After selecting the Audio property in the Controls panel, you can use the keyframe navigation buttons at the top of the timeline to jump between keyframes.

3.12.3 Audio Effects

The Audio folder in the Effects panel contains a number of audio effects such as Compressor or Audio Reverse that can be used to further polish the soundtrack of your video. Simply drag the effect you want to use and drop it onto a clip to apply it. Once you've added the effect to an audio clip, you can adjust its properties in the Controls Panel.

3.12.4 Syncing Video and Audio

Recording audio and video separately is a common practice among the industry professionals. FilmoraPro offers a quick way to sync video and audio files that were recorded separately by selecting the Sync Video and Audio option in the Media Panel. Visit the [Sync Video and Audio page](#) to learn more about this feature.

3.13 Transitions

Adding transitions between two clips will help you create smoother videos that don't have sudden jumps between shots or audio files. Transitions can be applied at the beginning or at the end of a video or audio clip.



3.13.1 Audio Transitions

The Transitions-Audio folder in the Effects Panel offers a few transitions that can be used to mix two audio files seamlessly.

- **Cross Fade** – Reduces the audio level of a clip before the cut, and gradually increases the audio level of the clip after the cut.
- **Fade** – This transition can be applied to the beginning or the end of an audio clip. It either fades in from silence or fades out to silence.

3.13.2 Video Transitions

Dissolve

- **Additive Dissolve** – Makes the video brighter during a transition.
- **Cross Dissolve** – One of the most frequently used transitions in movie and video productions that is used for text, titles or passage of time transitions.
- **Dither Dissolve** – Pixelates the clips before and after the cut.
- **Light Leak** – Simulates the light leak effect during the transition. The properties of the Light Leak transition can be adjusted in the Controls Panel.

Motion

- **Push** – The video exits or enters the screen, as if it is being pushed. The direction and the amount of motion blur that is applied during the transition can be selected in the Controls Panel.
- **Slide** – Videos slide in or out of the frame. The transition's properties can be adjusted in the Controls Panel.
- **Split** – A video is split in halves that move in opposite directions. Reverse, Border Radius Direction, and Motion Blur settings are available in the Controls Panel.

Wipe

- **Clock Wipe** – The video preceding the cut will be wiped in the direction of the clock. The transition's properties can be adjusted from the Controls Panel.
- **Linear Wipe** – As the transition's name suggests, the video will be wiped linearly. The Feather and Direction properties can be adjusted in the Controls Panel.
- **Radial Wipe** – Introduces a semi-circular movement at the end of one clip and at the beginning of the other. Corner, Reverse and Motion Blur properties are available.

Zoom

- **Cross Zoom** – Zooms in on a few of the last frames of the ending video clip and zooms out of the first few frames of the clip that starts. The zoom levels and the amount of motion blur can be changed in the Controls Panel.
- **Zoom** – Video clips will be zoomed in or out of the screen. Direction or Border Radius are among the properties that can be fine-tuned from the Controls Panel.

Fade to Color

The video fades in and fades out of the color of your choosing. The color property in the Controls Panel enables you to select the color.

Iris

The videos end and start with the expansion or shrinking of the iris shape. A number of transition properties are available in the Controls Panel.

- **Shape** – Lets you choose from a number of geometric shapes like triangle or octagon.
- **Rotation** – Rotates the selected iris shape.
- **Curvature** – Changes the curve of the shape
- **Pinch** - Enables you to rearrange the shape's points.
- **Shift** – Shifts the iris in the clockwise or counterclockwise direction.
- **Direction** – Alters the direction of the transition.

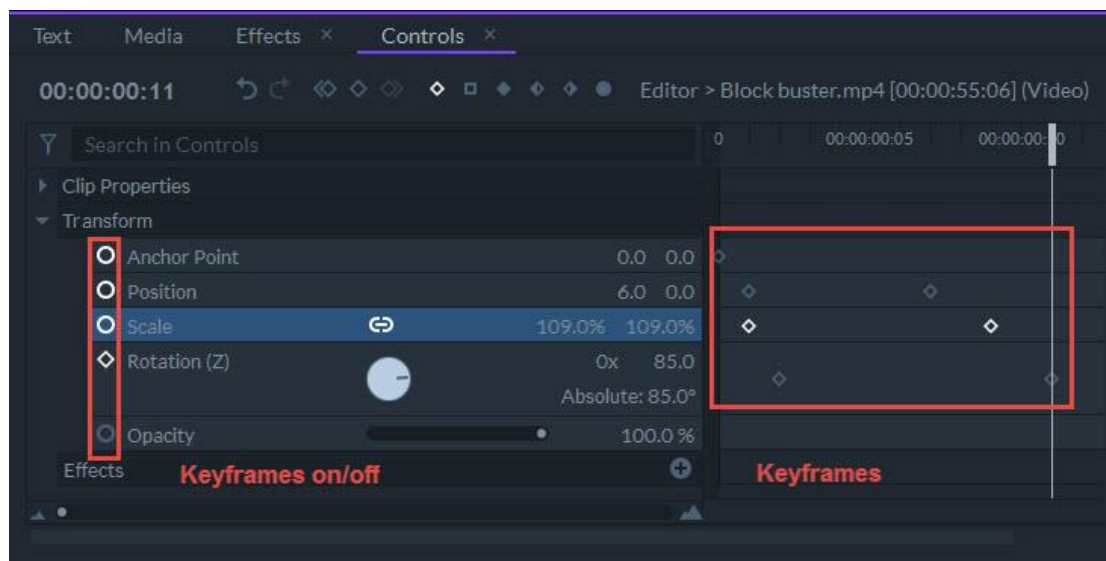
3.14 Keyframes

3.14.1 Animating with Keyframes

Changing the value of properties on a few positions in a clip can be achieved by adding a keyframe to the clip each time you change a property's value. After a keyframe is added to a clip, the new value will be stored on a particular frame as a keyframe. Adding several keyframes that have different values allows you to assign multiple values to the same property in a single clip.

3.14.2 Activating Keyframes

All changes you make to a property will apply to the whole clip unless the keyframing option is enabled. Inserting a new value of a property after you added a keyframe and moved on to another position in a clip will apply the new value to the entire clip.



Animating properties requires you to add a new keyframe each time you alter the property's value. You can activate the keyframe option for all properties by clicking on the circle that is located next to the property's name in **Control Panel**. The keyframe icon will turn white after the keyframing option is enabled and a new keyframe will be added at the playhead's current position on the timeline.

Each time you alter the property's value, that value will be saved at a particular frame to which the keyframe was added, which means that you can go from one keyframe to the next and insert different values. FilmoraPro will animate the new values of a setting in all frames between two keyframes.

3.14.3 Creating Keyframes

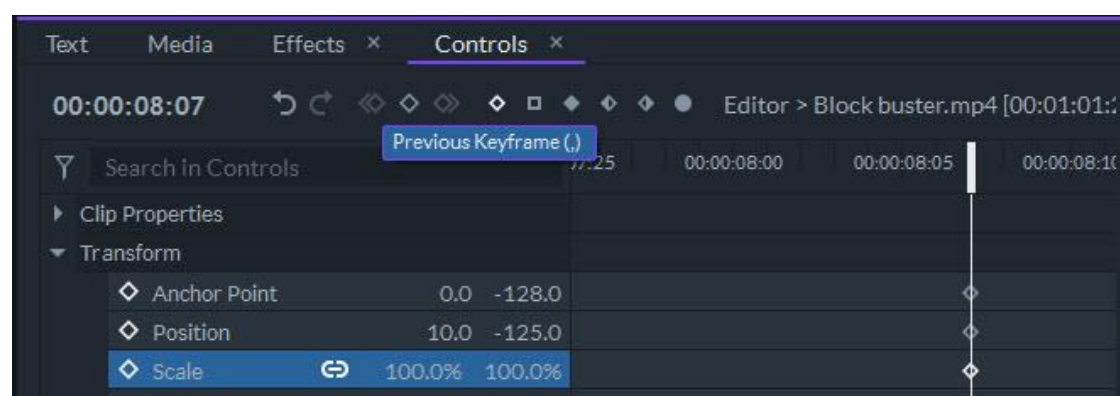
When the keyframing option is enabled, each time you adjust the property's value at a new location in a clip, a keyframe will automatically be added to that frame. Each keyframe you add to a clip will contain the changed value of a property.

The software automatically interpolates from one keyframe value to the next, so that you don't have to animate every frame between two keyframes. If you place a keyframe to the first frame of a clip that positions it on the far left of the screen, and then you add another keyframe to the 24th frame of that same clip that positions the clip on the far right of the screen FilmoraPro will animate those 24 frames and move the clip from one side of the screen to the other.

Selected keyframes can be duplicated by holding the Ctrl (CMD on Mac) button and dragging the keyframe to the new location within the clip. The original keyframe will remain at its place while its copy will be added to the frame at the keyframe's new position.

3.14.4 Navigating by Keyframes

If you added a lot of keyframes to a project, you may want to quickly jump from one keyframe to another. Clicking on the Previous/Next Keyframe buttons, located above the timeline in Control Panel will move the playhead between the keyframes created for the currently selected property. Double-clicking on a keyframe will automatically move the playhead to that position on the timeline.



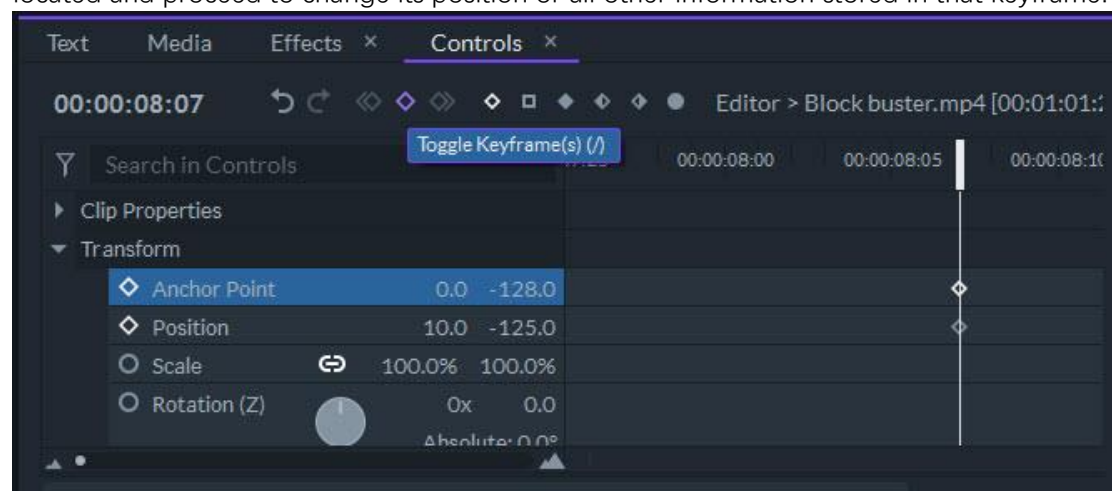
3.14.5 Removing Keyframes

If you would like to add or remove a keyframe without changing the value of a property, you can easily do so by clicking on the Toggle Keyframe button that is located between the keyframe navigation arrows in the toolbar. If a frame already contains a keyframe, clicking on the Toggle Keyframe will remove that keyframe. Clicking on the Toggle Keyframe button will add a keyframe to a frame, using the settings of that frame.

Right-clicking on a keyframe on the timeline and selecting the Remove option will delete a keyframe you added to a clip.

3.14.6 Editing Keyframes

After a keyframe is created adjustments to its behavior and its position can be made. Place the playhead to the same spot on the timeline at which the keyframe you'd like to edit is located and proceed to change its position or all other information stored in that keyframe.



A new keyframe will be created if you attempt to edit a keyframe while the playhead is not correctly positioned. You can double-click on a keyframe to make sure that the playhead is at the exact same location as the keyframe you want to edit.

3.14.7 Selecting Keyframes

The Select tool can be used to select keyframes. The keyframe will become white when it is properly selected.

- Once the Select tool is enabled, you can just click on a keyframe to select it. Clicking on another keyframe after you already selected a keyframe will deselect the previous keyframe and select a new one.

- Several keyframes can be selected at the same time if you hold the Ctrl (CMD on Mac) button while selecting keyframes.
- Dragging a selection box will select multiple keyframes.

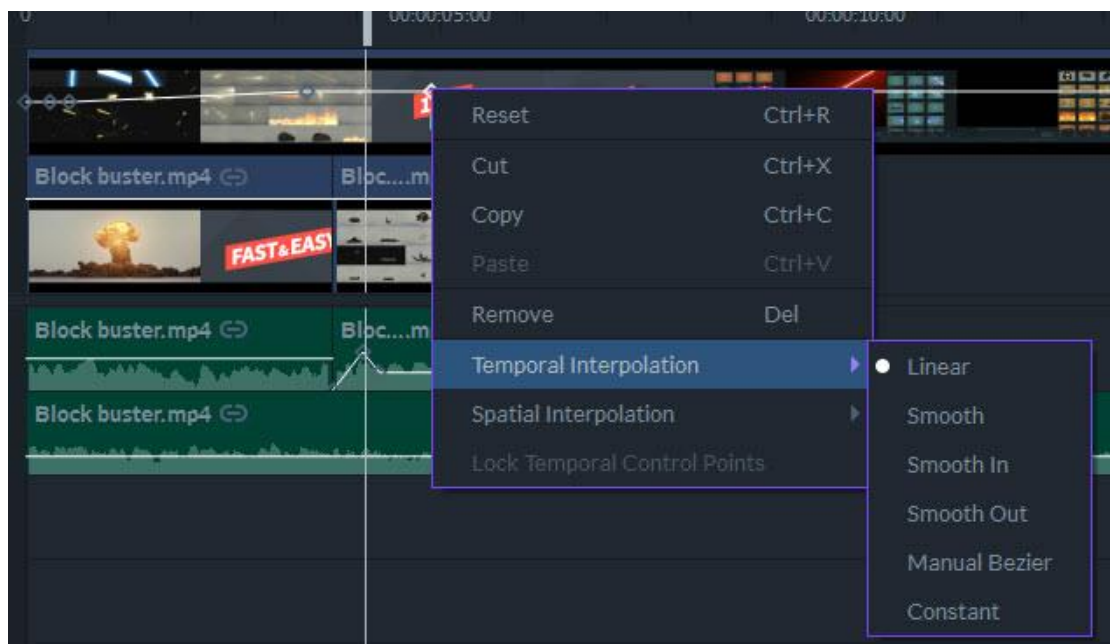
3.14.8 Moving Keyframes

All selected keyframes can be easily dragged from one position to another, but they can only be moved horizontally. Moving keyframes from one property to another is not possible. In order to transfer the keyframes from one property to a similar property on another clip, you have to copy them and then paste them to a new clip.

Selecting three or more keyframes and then dragging them to the left or right while holding the Alt (OPT on Mac) keyboard button will scale their positions. However, scaling the position of keyframes may create sub-keyframes that don't exist on actual frames and they can't be edited before they are moved to a primary keyframe position.

3.14.9 Changing Temporal Interpolation

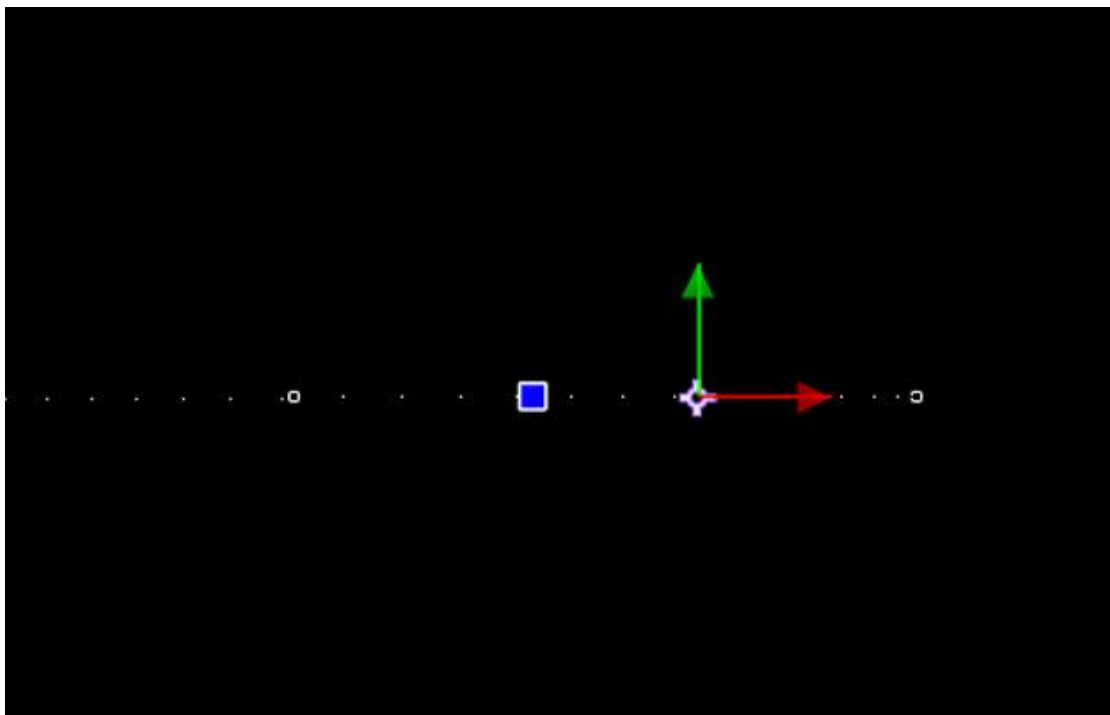
How FilmoraPro animates the frames between two keyframes is determined by Temporal Interpolation. The Temporal Interpolation submenu that offers a number of different options can be accessed by right-clicking on the selected keyframe.



- **Linear** – Interpolates between two keyframes without smoothing and the value increases equally for each frame.
- **Smooth** – The rate at which the value changes reduces as the keyframe approaches, which creates a gradual change of value before and after the keyframe.
- **Smooth In** – The smoothing only occurs to the left of a keyframe.
- **Smooth Out** – The smoothing only occurs to the right of a keyframe.
- **Constant** – No interpolation takes place as the value between two keyframes is held at a constant, and it only changes when the layer reaches a new keyframe.

The Temporal Interpolation is depicted on a value graph as a curve and a steeper curve represents a more rapid interpolation. See The Value Graph for more information. The Temporal Interpolation of a clip's position property is represented by dots in the Viewer Panel, and each dot depicts a frame. Linear interpolation will be displayed as evenly spaced dots, since the rate at which the value change is constant for each frame.

Smoothed keyframes will cause the dots to accumulate near a keyframe because more frames are used to create a gradual change of values. That is why a dense cluster of dots indicates a relatively slow change in value, while sparsely distributed dots suggest a rapid change of values. The example below shows the linear temporal interpolation represented in the Viewer Panel.



In the second example, you can clearly see that the dots are nearer to each other as the layer approaches the keyframe on the right. The layer in the second example is closer to the keyframe than the layer in the first example even though both images were created on the

same frame. This happens because the change of value on the left side of the animation is bigger than on the right.

3.15 Masking

Masking refers to concealing parts of a layer (generally a video clip or image and any effects that have been applied to it).

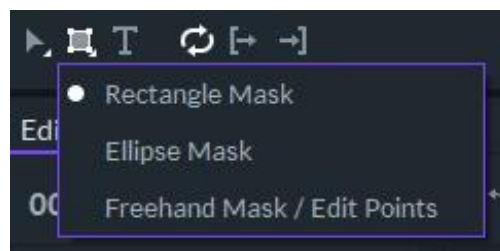
This technique is used to create a matte, which controls what is revealed and what is hidden.

3.15.1 Creating Masks

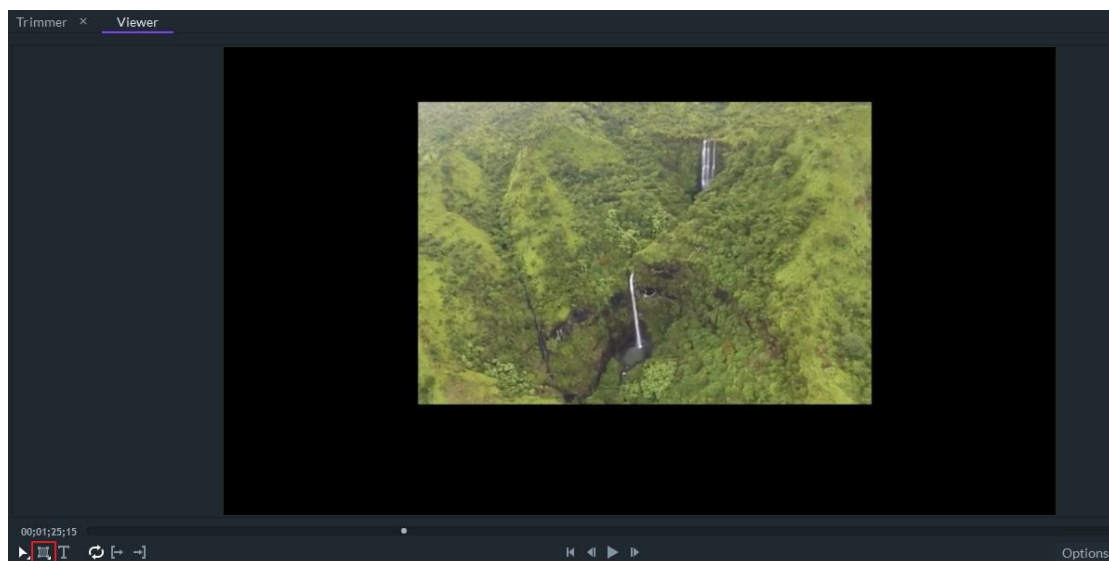
Go to the Viewer panel after you've added a video clip or image to the timeline. You'll see an square icon at the bottom left corner. You will find rectangle, circle/ellipse and freehand masks from left to right after you click the square icon.



Tip: You need to touch and hold the square icon to get the three masking options.

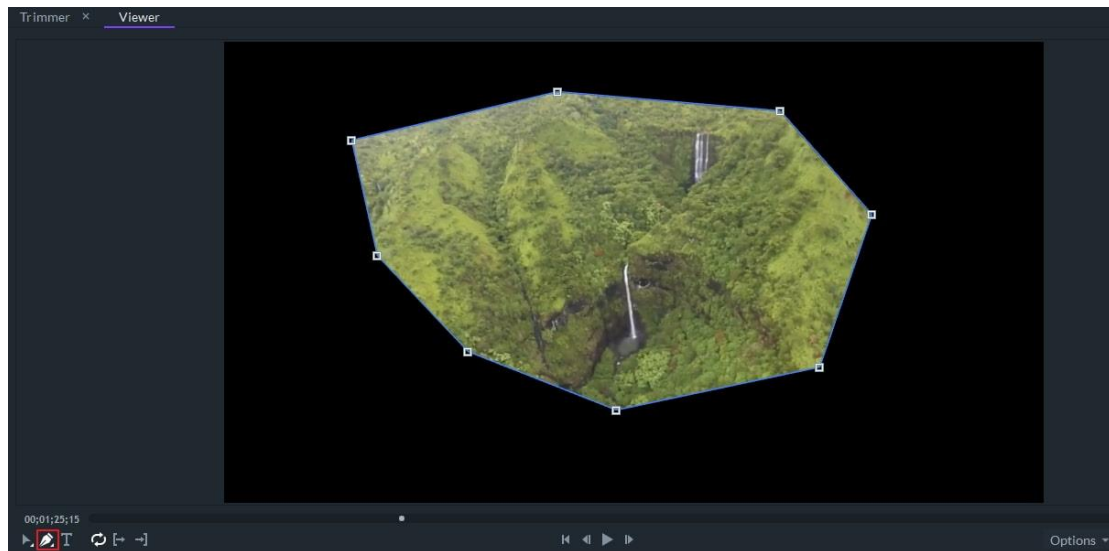


- **Ellipse** and **Rectangle Masks**, as the names suggest, will help you draw a circular/elliptical mask or a square/rectangular mask respectively. Click on the tool you want to use and drag it to the viewer. When you release the mouse, the shape will be set.



Hold the Shift key to create a perfect circle or square mask. And with the Alt key (on Mac), you can centre the mask.

- With the **Freehand Mask** tool, you can create mask shapes other than rectangles or circles/ellipses.

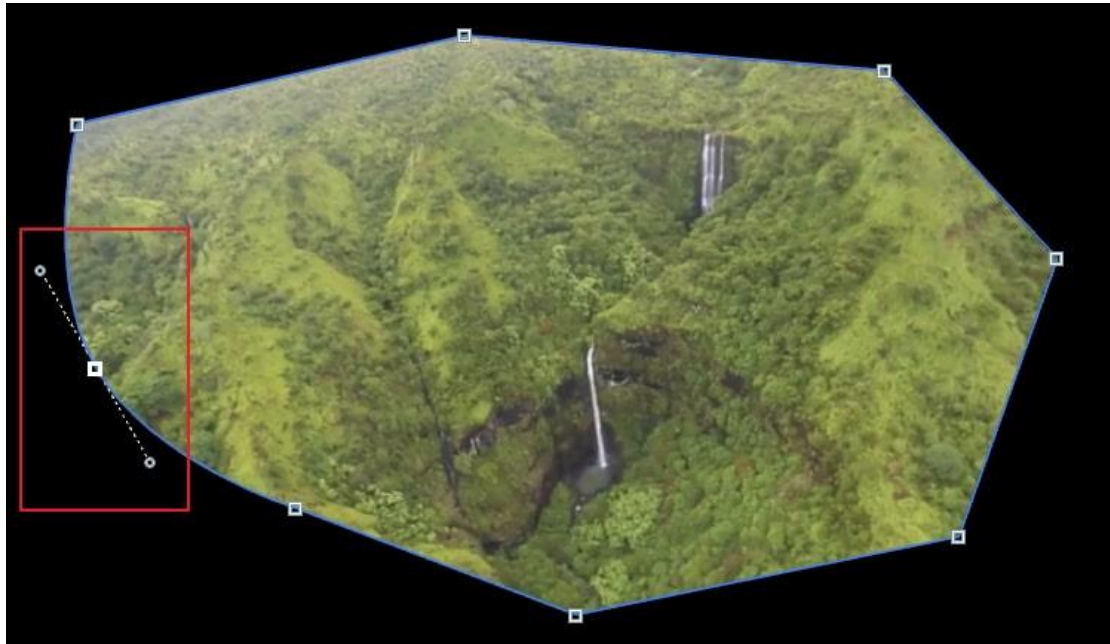


Select the tool and click on the viewer to draw the points of your shape. Lines will be created between the points. You can drag lines to curve them.

You can use the extension handles to adjust the lines and points. You can also modify points by right-clicking on them and choosing from these options.

Make Curved Locked: Good for making curves smoother. Adjusting one extension handle will adjust the other simultaneously.

Make Curved Unlocked: Good for making sharp corners while keeping your lines curved. You will be able to adjust the handles separately.



Make Linear: Creates an angled corner with straight lines on either side.

Close your freehand mask to activate it. To close your mask, click on the first point you created. The mask will close and activate, so long as it has at least three points.

3.15.2 Editing Masks

You can customize and edit the masks you create in two ways:

Via Freehand Shape Tool – Use this to make adjustments to your mask's shape. You will be shown all of the available mask shape points. To access this tool, first select your mask in the Controls panel.

Via Selection Tool – Use this to adjust your mask as you would a layer in your project. You can adjust the scale and position without altering the shape. To access this tool, first select your mask in the Controls panel.

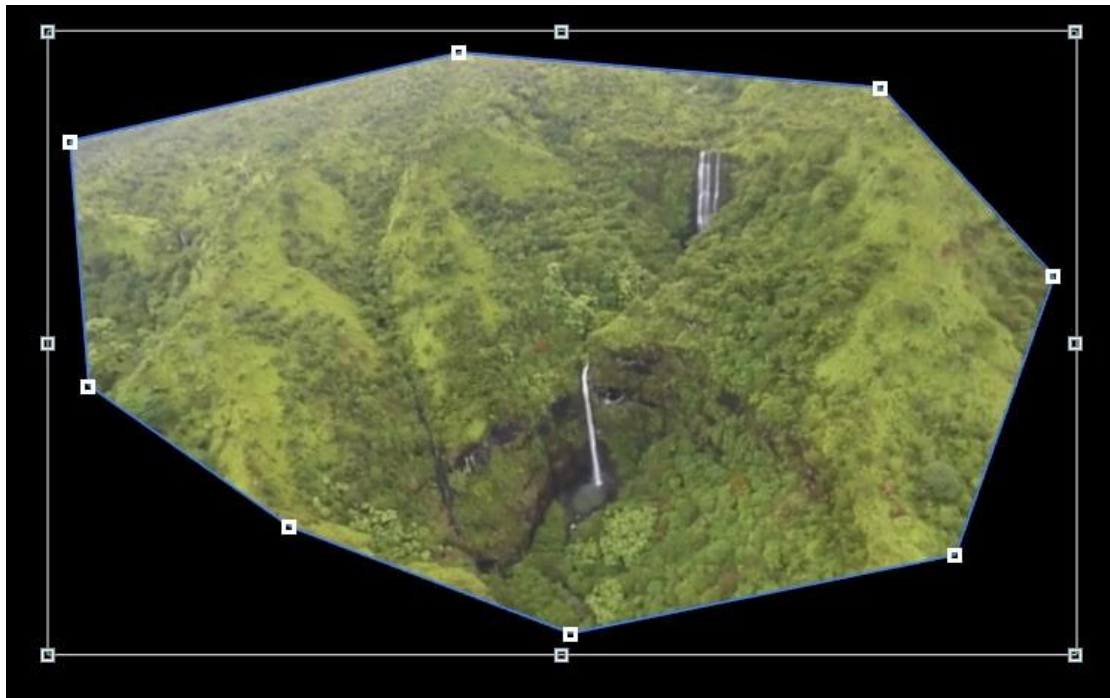
3.15.3 Editing Shape

To edit your mask's shape, use the Freehand Shape tool. Here's how:

Click on the individual points and drag them to change your shape. To change the curvature, curved points have additional Bezier controls.

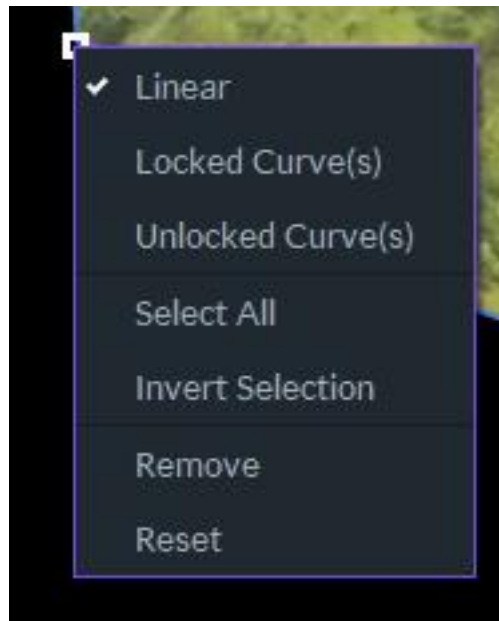
To add a new linear point, click on a line. To add a new curved point, click and drag a line.

To edit multiple points, first select them. A box will surround the selected points.



- If you want to scale the selected points uniformly, drag any corner.
- If you hold down the Shift key it will override the aspect ratio lock.
- Hold down the Ctrl (Command on Mac) key to scale the selected points uniformly from the opposite corners.
- Press and hold Shift + Ctrl (Shift + Command for Mac) for freeform scaling.
- Hold down the Alt (Opt for Mac) key and drag a corner to rotate the selected points.

For more options, right click on the selected points. You'll see a menu with these options:



- **Select All** - select every point in the mask.
- **Invert Selection** - the selected points will be de-selected and all the unselected points will be selected.
- **Reset** - restore the mask as its original shape.

3.15.4 Transforming the Shape

Use the Select tool in the Viewer panel to adjust the scale and position of your mask. Start by selecting your mask in the Controls panel.

You will see bounding boxes around the shape of your mask in the viewer panel. Use these to scale or position the shape without changing the shape itself. You can also reposition the mask by clicking and dragging it.

Hold down the Shift key and start dragging the mask to reposition the anchor point. Note: if you drag any corner, it will uniformly scale the selected points from the anchor point.

3.15.5 Animating Masks

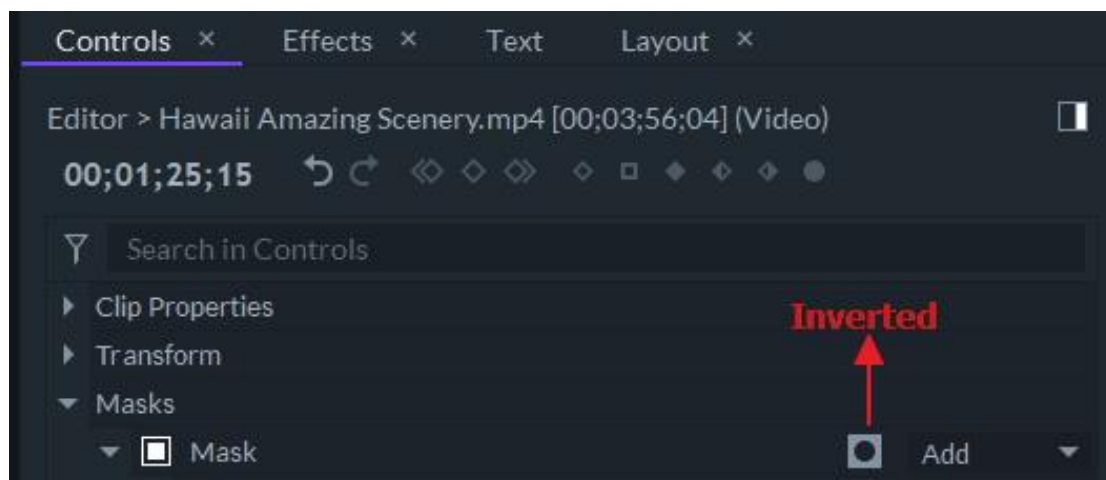
You can animate the Position, Scale, and Rotation properties of your mask (if you have the Path property's keyframes enabled) to change over time using animation keyframes.

Keyframing individual mask points is not possible. You can learn more about animation on the [Keyframes](#) page.

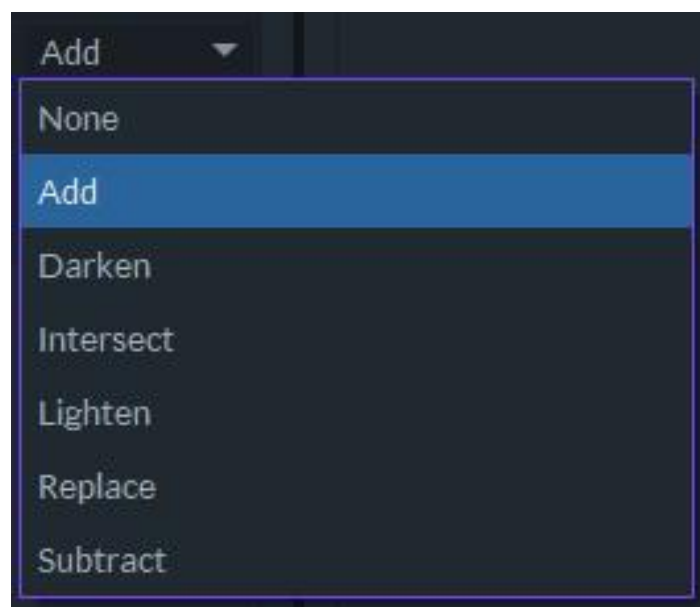
3.15.6 Mask Properties

These properties can be modified in the Control panel or in the timeline.

Inverted: Switch whether the mask is the area inside or outside of your shape.



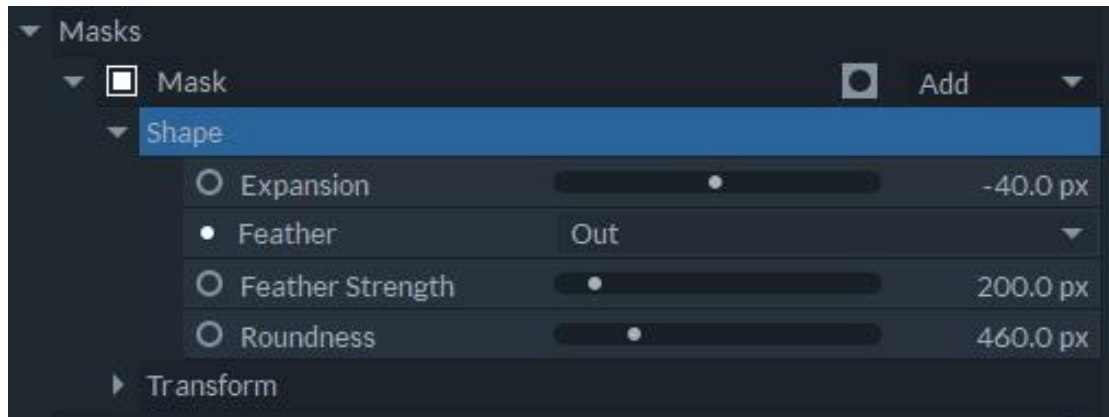
Blend: Lets you blend the multiple mask shapes together.



Shape:

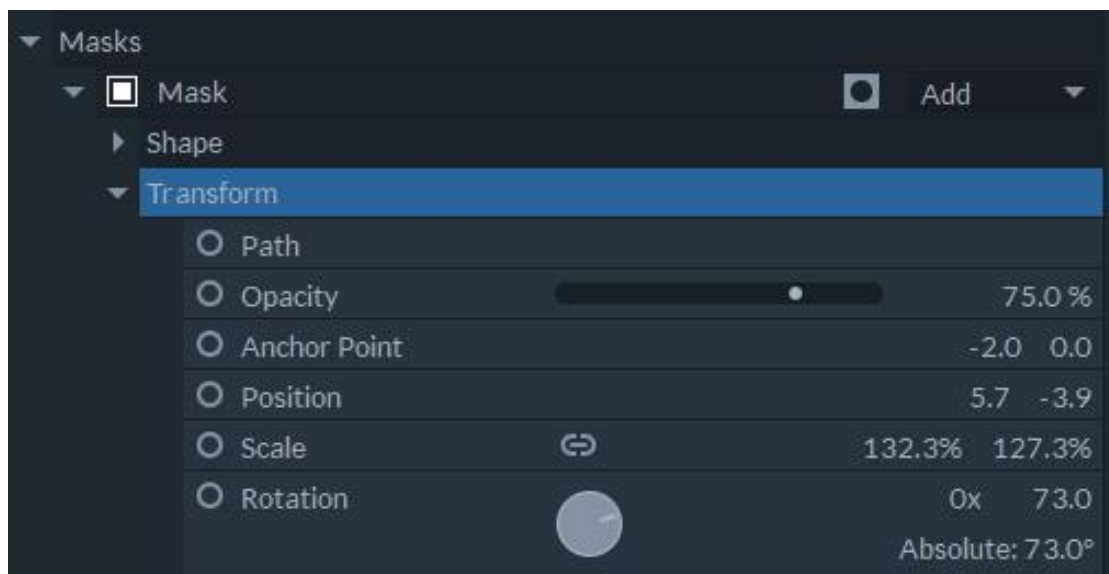
- **Expansion** – Expand or contract the mask without changing the shape or position

- **Feather** – You can feather in three ways: from inside your shape, outside your shape, or both.
- **Feather Strength** – Create a softer edge with a stronger feather.
- **Roundness** – Change a linear shape to a curved shape without modifying the points.



Transform:

- **Path** – If you enable the keyframing for this property you can animate the mask shape over time.
- **Opacity** – Adjustments your mask's transparency.
- **Anchor Point** – Set the mask's anchor point. The mask's center is 0, 0.
- **Position** – Move the mask along the X and Y axes.
- **Scale** – Increase or decrease the size of the mask. You can unlink the X and Y axes using the chain icon.



Rotation – Rotate the mask around its anchor point. The rotation is expressed in a number of turns and degrees.

4 Video Effects

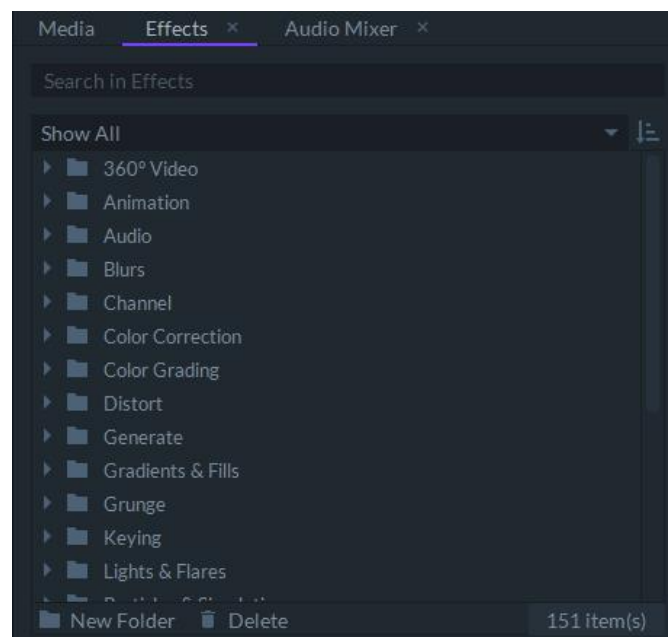
4.1 Visual Effects

FilmoraPro is equipped with a considerable amount of visual and audio effects that can be used to enhance the sound and images of videos. The Effects Panel can be easily accessed from the software's application window contains all effects the software has to offer.

4.1.1 Effects Panel

All effects in FilmoraPro are grouped in folders, so if you'd like to use one of the 360-degree effects or to add a transition to your project, you simply have to locate the folder in the Effects panel that contains that particular type of effect. All the effects can be added to the timeline directly from the Effects Panel.

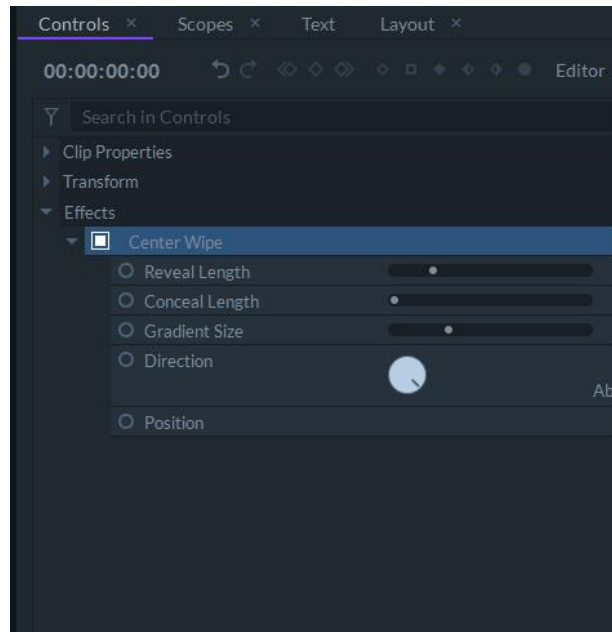
Searching Effects



Browsing through the software's collection of effects each time you want to add a new effect to your project can be a time-consuming process. That's why the FilmoraPro's Effects Panel features a search bar that enables users to gain access to an effect they want to use. As you type the name of the effect, all effect folders that contain the word you typed in will appear on the screen.

The Show All menu, that is located below the search bar allows you to filter out effects, by selecting one of the options that are available in the menu.

4.1.2 Controlling Effects



Once you've located the effect you'd like to add to your project, you can just click on it to select and then drag and drop it to a specific location on the timeline. After you applied the effect to a video clip, you can adjust its properties in the Controls Panel.

Before you can start adjusting the settings of an effect, you must first make sure that the clip to which the effect was applied to is selected on the timeline. Clicking on the Effects menu in the Controls Panel will show you the list of effects applied to a particular clip. You can then click on an effect you'd like to adjust and alter the existing values for all displayed properties by either entering a new value manually or by dragging sliders or rotation wheels.

4.1.3 Presets

A combination of two or more effects can be saved a preset. All 3D or 2D Standard Presets can be used on multiple clips within the same project or on each new project you create in FilmoraPro.

4.1.4 Transitions

Most videos contain a lot of different video clips, which often don't perfectly fit next to each other. Transitions that can be found in the software's Effects library enable you to blend two clips seamlessly.

You just have to select a transition you'd like to add to your project and drag it from the Effects Panel to the desired location on the timeline. Transitions are commonly applied between two adjacent video clips or at the beginning or the end of a clip. FilmoraPro's users can adjust the duration of a transition by selecting it on the timeline and dragging one of its end left or right, while all other properties can be adjusted from the Effects menu in the Controls Panel.

4.2 Applying and Removing Effects

4.2.1 Applying Effects

Each of the visual and audio effects featured in FllmoraPro's Effects library can be used as many times as you want on one or more clips. There are several different ways to apply an effect to a video clip, but the fastest method is to simply drag an effect from the Effects library and drop it onto a clip you previously placed on the timeline.

Selecting the video or the audio clip to which you'd like to apply an effect and then heading over to the Effects menu in the Controls Panel where you can browse the entire software's collection of effects is an alternative method of adding effects to media files you use in your projects.

Perform one of the following actions to apply effects to a clip:

- Select one or more effects in the software's Effects library and then drag and drop them over a clip on the timeline.
- Hold the Ctrl (Windows) or Command (Mac OS) keys and click on multiple video or audio files to select them. Proceed to drag an effect or a group of effects from the Effects library and drop them over any of the selected clips. The effects will be applied to all selected clips automatically.
- Make sure that the clip you placed on the timeline is selected. Go to the Controls Panel, click on the Effect option and choose the effect you'd like to apply to the selected clip.

Audio effects can be applied to audio clips, by dragging and dropping the desired effect to the preferred location on the timeline's audio track. All effects you applied to video or audio clips can be adjusted from the Controls Panel. Simply click on the Effects option in the Controls Panel, and then click on the triangle icon next to an effect to gain access to its properties. You can then alter the effect's default settings.

4.2.2 Removing Effects from Video and Audio Clips

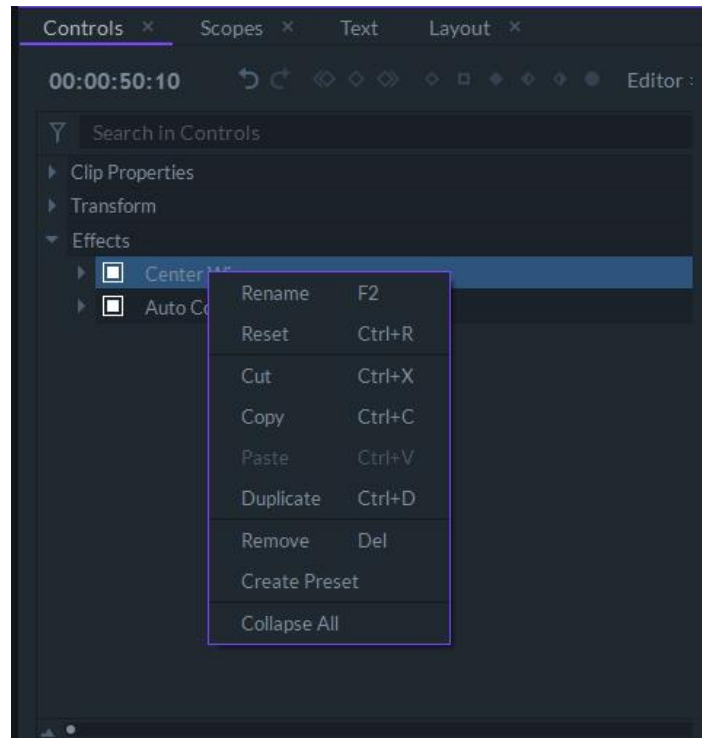
If for whatever reason you don't like how the effect you applied to a clip, you can remove it in just a few clicks.

Removing Selected Effects from a Clip:

- Select the clip in the timeline and then go to the Controls Panel and click on the Effects option. All effects you applied to the selected clip will be displayed here. Select the effects

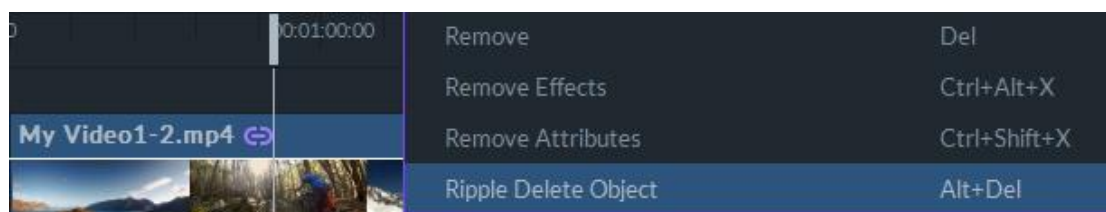
that you want to remove. If you need to remove several effects, select all the effects you want to remove from the clip by holding the Ctrl (Windows) or Command (Mac OS) button and clicking on each effect you'd like to delete.

- Press the Delete button to remove the selected effects. Alternatively, you can right-click on the selected effects and pick the Remove option from the menu.



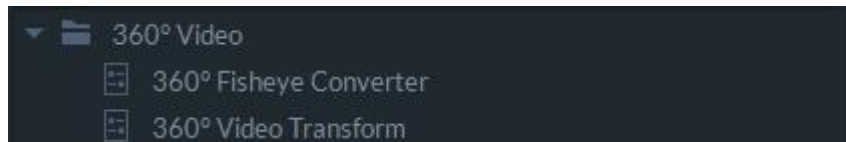
Removing All Effects from a Clip:

Right-click on the clip on the timeline, and then select the Remove Effects option. All effect will be automatically removed from that clip and all settings of the effects you applied to the clip will reset to their default values.



4.3 360° Video

The features offered under the 360° Video option are designed to facilitate the process of editing the footage captured with GoPro or any other type of camera that can record 180° and 360° videos.



360° Fisheye Converter:

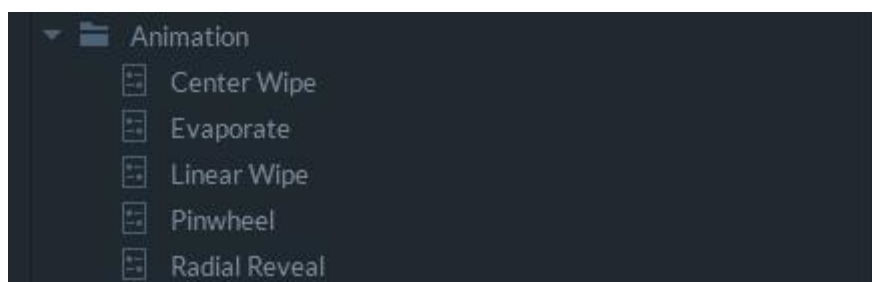
Videos captured with devices that record videos with two opposing 180° lenses, such as Samsung Gear 360, can be converted into the equirectangular form commonly used for editing this type of footage with a 360° Fisheye converter.

360° Video Transform:

FilmoraPro's users can utilize this option if they want to change the position of a video layer in a 360° video while maintaining the wraparound appearance. The 360° Video Transform feature can be effectively used on wraparound 3D environment maps. Applying this effect to standard layers may distort images in unusual ways.

4.4 Animation Effects

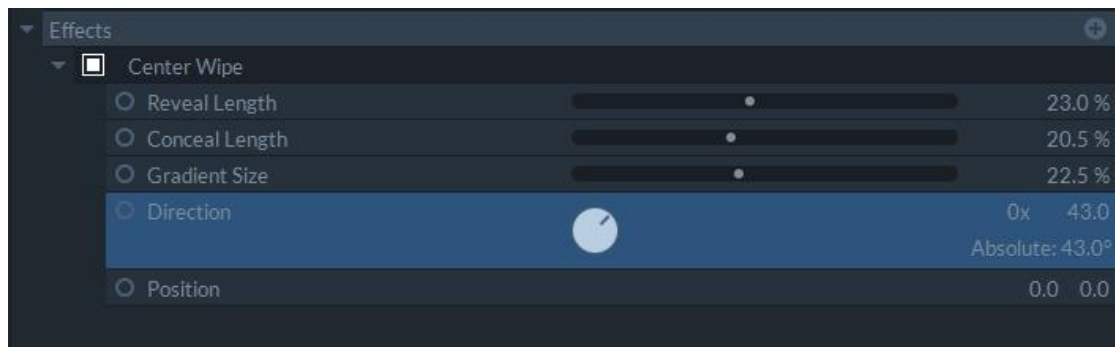
The Animation effects in FilmoraPro provides several animated transitions, both of them have several variations allow you to make hundreds of transitions effectively. You can adjust the reveal length, conceal length, gradient size and direction or position to get different results.



4.4.1 Center Wipe

Using this animation effect will set the screen transition wiping from center.

Moving from the center of the image to a specific direction to



Reveal length: Adjusts the reveal portion in the center wipe effects. Higher values will show less part of the screen.

Conceal length: Adjusts the concealed portion of the screen.

Gradient Size: Determines the size of gradient part in the screen. Lower value means smaller gradient size.

Direction: Sets the center wipe transition direction.

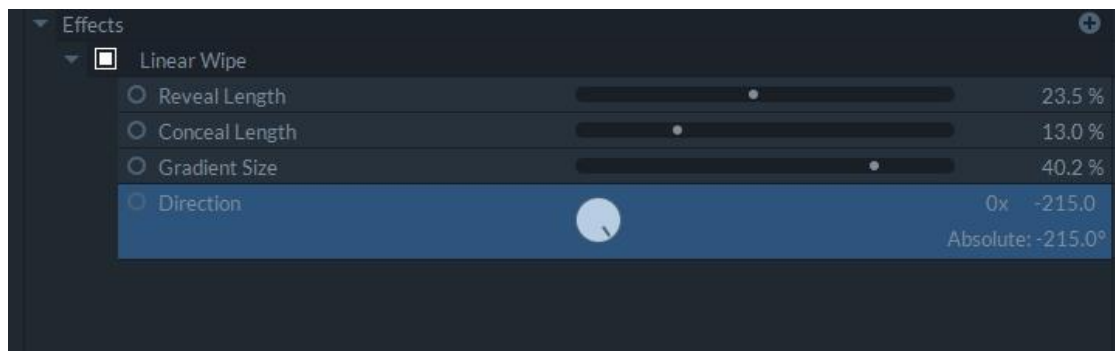
Position: Sets the position of where the center wipe effect begins.

4.4.2 Evaporate

This effect will wipe the screen frame with a rapid evaporation.

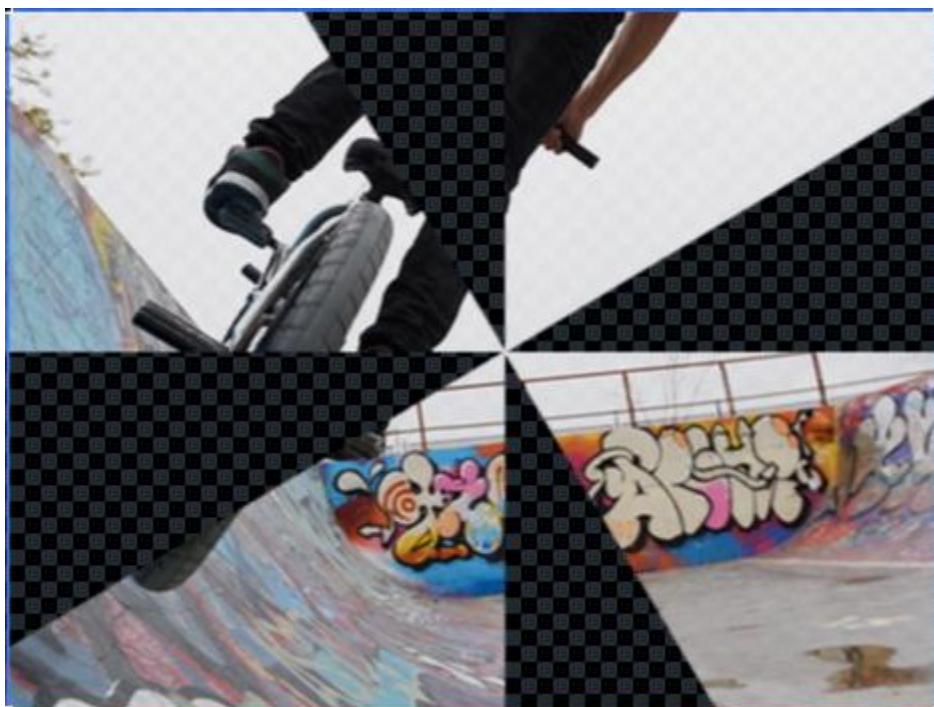
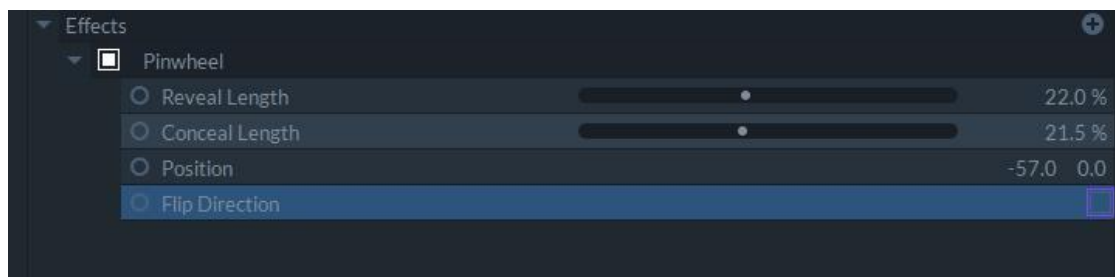
4.4.3 Linear Wipe

The Linear Wipe effect performs a simple linear wipe of a layer in a specified direction.



Pinwheel:

The Pinwheel animation transition wipes the screen with a pinwheel shape. You can adjust the position and flip the direction as well.

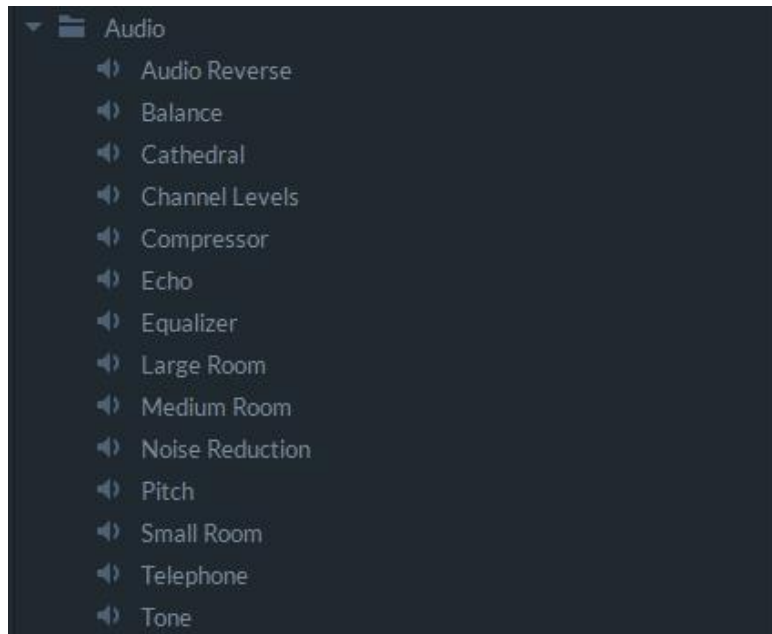


Radial Reveal:

A curved wipe like the movement of a vehicle's windshield wiper.

4.5 Audio Effects

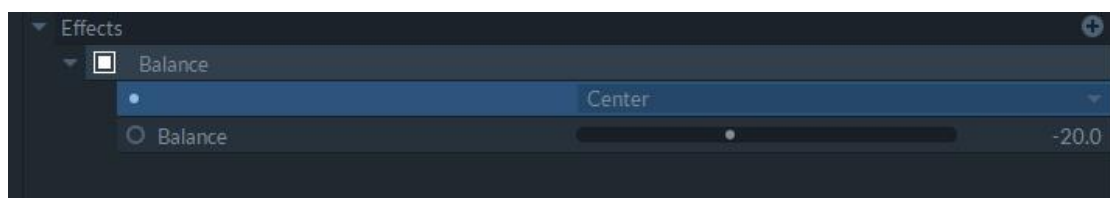
The sound is as important as video during the video editing process, and for that reason, FilmoraPro features a wide variety of audio effects that enable you to fine-tune each audio file you decide to include in your video's soundtrack.



4.5.1 Audio Reverse:

Enables you to play the selected audio clip in reverse. This effect doesn't have any controls, as it simply plays audio files backward.

4.5.2 Balance:



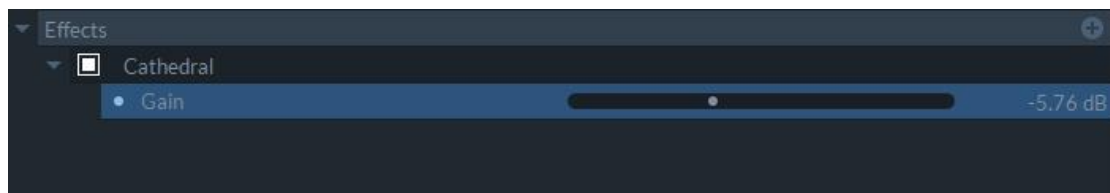
You can pan the audio from left to right within the stereo field of their projects. Once the effect is added to an audio clip, its properties can be adjusted from the Controls Panel. Choosing a negative value on the Balance slider will pan the audio to the left channel, while

positive values pan the audio to the right channel. The default Balance value is set to zero, which means that sounds are equally distributed to both channels.

4.5.3 Cathedral

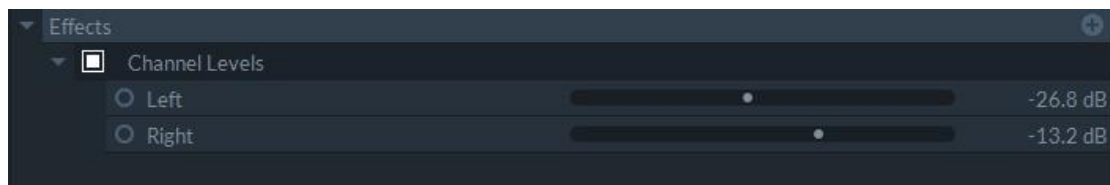
This audio effect simulates the acoustics of large venues, like cathedrals.

- **Gain** – Allows you to control the volume of the audio signal that is being processed.



4.5.4 Channel Levels

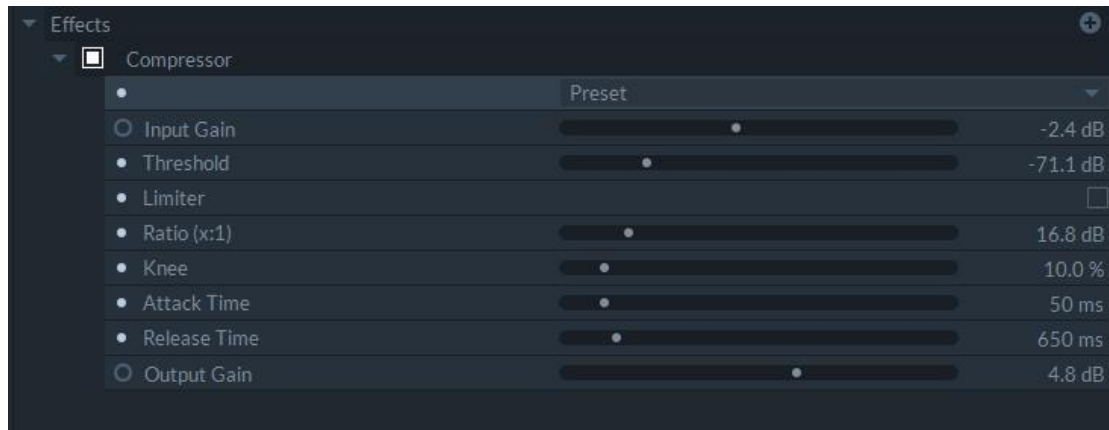
The overall volume of left and right audio channels can be adjusted separately by applying the Channel Levels effect.



- **Left** - Lets you determine the volume level of the left audio channel on a dB scale. The original source volume is 0.0 dB.
- **Right** - Lets you determine the volume level of the right audio channel on a dB scale. The original source volume is 0.0 dB.

4.5.5 Compressor

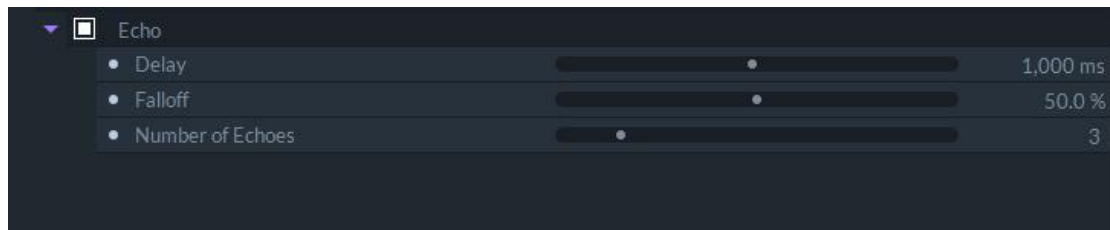
Sometimes the difference between the loudest and the quietest points in an audio file can be too large which can render the file useless. In these situations, you can use the Compressor effect to reduce the peaks in the audio while keeping the quiet parts loud enough so that they can still be normally perceived, and conversely, you can make faint sounds louder without pushing the peaks above acceptable levels.



- **Input Gain** – Enables you to control the amount of the source audio that is affected by the Compressor effect.
- **Threshold** – Sets the audio level above which the file will be compressed, and below which the compression won't affect the audio.
- **Limiter** – Allows you to limit the peaks to a constant level which audio peaks cannot exceed. However, the Limiter option shouldn't be used excessively, because it can cause sound distortions.
- **Ratio (x:1)** – This option enables you to set the ratio at which audio levels will be reduced if they exceed the selected Threshold.
- **Knee** – Lets you control the transition from uncompressed to compressed audio. Lower values create a hard knee or a harsh transition at the threshold, while higher Knee values make this transition much smoother.
- **Attack Time** – Determines how many milliseconds the effect needs to compress the audio after it exceeds the Threshold level. Increasing the attack time ensures that extremes peaks are detected and compressed momentarily.
- **Release Time** – Determines how many milliseconds the compressor needs to stop reducing the audio level after source level reaches a value that is below the threshold.
- **Output Gain** – Enables you to set the audio volume after the audio compression process.

4.5.6 Echo

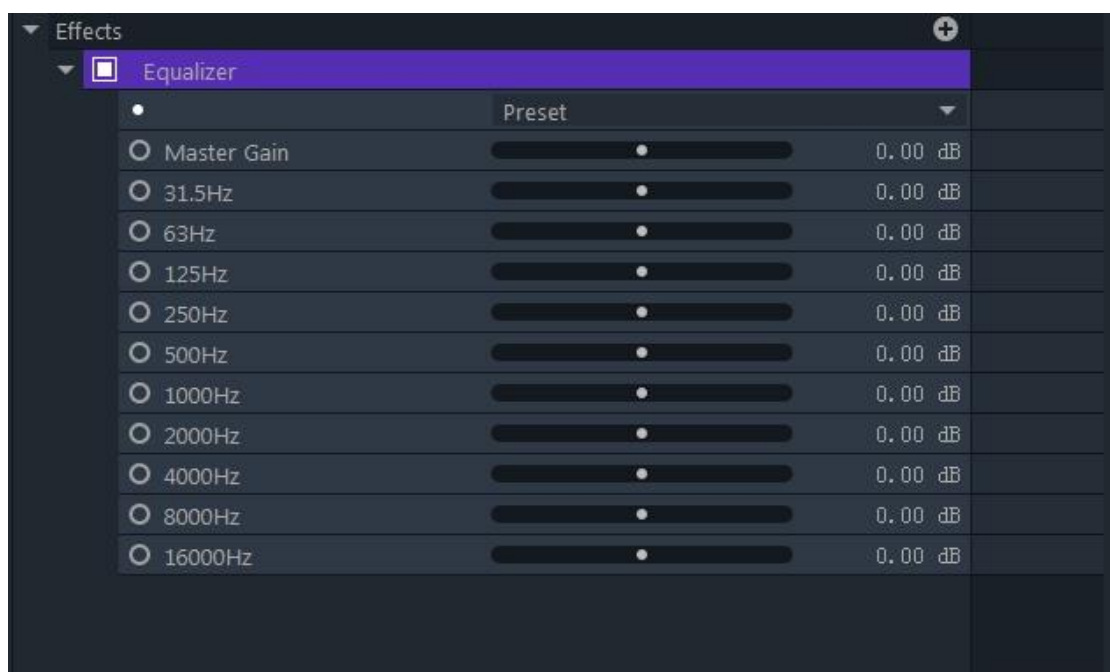
Adds echoes to the audio file to which it is applied. You can choose the number of echoes or how far removed they are from the original sound in the effect's properties that can be accessed from the Control Panel.



- **Delay** – This option allows you to control for how many milliseconds an echo is going to be removed from the original sound. If the **Number of Echoes** value is larger than 1, then the **Delay** option also determines the amount of time that passes between two echoes.
- **Falloff** – Sets the rate at which the volume of each echo is reduced. At the default rate of 50%, the first echo is going to have a half of the source audio's volume, while the second echo is going to have 25% of the original's audio volume.
- **Number of Echoes** – Displays how many times the echo of the source audio is going to be repeated. The maximum number of repetitions can't be larger than twenty.

4.5.7 Equalizer

Adjusting the strength of specific frequencies in an audio file is the reason why the Equalizer effect is frequently used during the audio editing process. Which frequency you're going to highlight depends on the audio file you're working with and on the effect, you're trying to achieve. The Equalizer effect also contains a number of presets such as **Bass Boost** or **Low Pass** that can help you optimize it faster. However, you can customize each of the available properties by either inserting new values or by dragging the sliders of each of the options that the Equalizer effect provides.



The **Master Gain** feature enables you to alter the volume of an audio file. The overall volume of a clip can also be controlled by the **Volume** feature that can be adjusted directly from the timeline or from the Properties menu in the **Controls Panel**, so the **Master Gain** should only be utilized to set the base volume of a clip.

The sound files you import into a project often have a low gain, and in order to adjust them in accordance with the standards used on contemporary playback equipment, you should just monitor the default gain displayed by the software's audio meters. If you notice that the file has peaked at any point, you can then proceed to alter the **Master Gain level**. If you have a dialogue file that peaks at -18dB and it is too quiet, you should raise the Master Gain to 9dB. This action will increase the overall gain value to -9dB which will make the dialogue more audible while leaving room for further volume adjustments if they are necessary.

4.5.8 Large Room

Applying this effect to an audio file will simulate the ambient reverb of a large room. The reverb you'll be able to create will last longer than the reverb created by the **Medium Room effect**.

- **Gain** - Allows you to control the volume of the audio signal that is being processed.

4.5.9 Medium Room

The ambient reverb of a medium-sized room will be simulated.

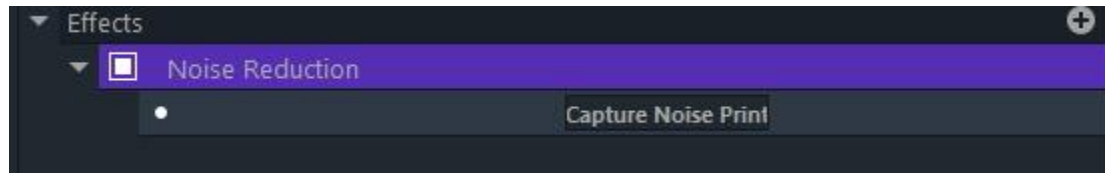
- **Gain** - Allows you to control the volume of the audio signal that is being processed.

4.5.10 Noise Reduction

Audio files often contain background noises that can significantly reduce their quality. The **Noise Reduction effect** offers a quick and easy way to remove or decrease noise levels in audio files you're using in your projects.

After you add the **Noise Reduction** effect to an audio file, you placed onto an audio track on the timeline, position the playhead at the exact spot on the timeline where unwanted noise is located. Keep in mind that the existence of other interfering noises will lessen the effect's capability to reduce the noise that is troubling you. Recording the atmospheric sounds of a room or any other filming location, before you record the dialogue may help you deal with all other noises that may interfere with a noise you're trying to reduce.

Once you've positioned the playhead at the desired location, you should proceed to click on the **Capture Noise Print** button under the **Noise Reduction** settings, located in the **Effects** menu that is available in the **Controls Panel**. The software will then sample the audio file in order to detect and remove the noise.

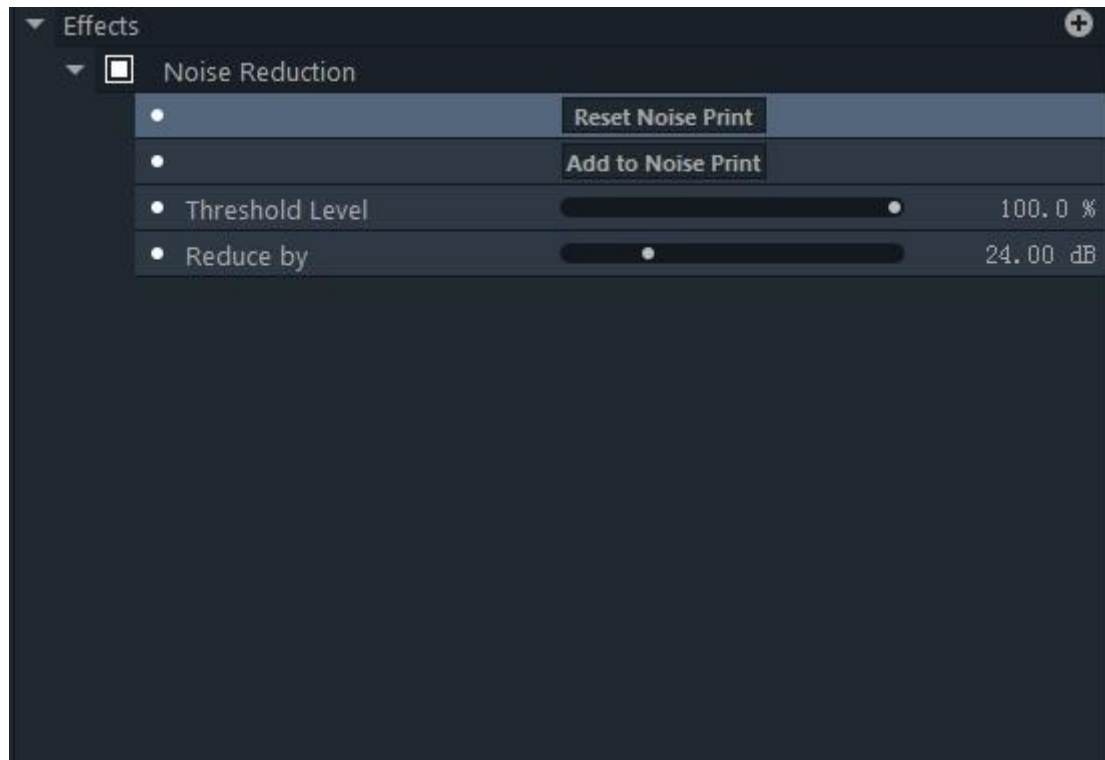


- **Capture Noise Print** – The audio at the playhead's current position will be recorded after you click on this button. The Noise Reduction effect will use the Noise Print to erase the noise from that particular spot and all other locations on the audio track.

After the software captures a **Noise Print**, more **Noise Reduction** options will appear on the screen. Even though in most cases a noise is removed immediately after capturing the noise print, you may want to use these additional options to tweak the noise reduction process.

- **Capture Noise Print** – The audio at the playhead's current position will be recorded after you click on this button. The Noise Reduction effect will use the Noise Print to erase the noise from that particular spot and all other locations on the audio track.

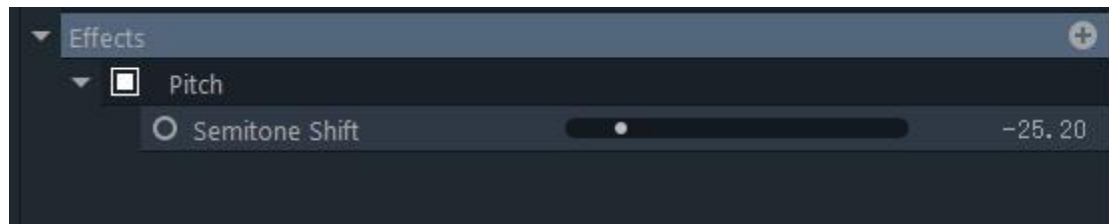
After the software captures a **Noise Print**, more **Noise Reduction** options will appear on the screen. Even though in most cases a noise is removed immediately after capturing the noise print, you may want to use these additional options to tweak the noise reduction process.



- **Reset Noise Print** – Resets the current Noise Print and enables you to reposition the playhead on the timeline.
- **Add to Noise Print** – This option lets you select several different spots in an audio file that contain noises and adds them to the Noise Print.
- **Threshold Level** – In situations when the noise overlaps with dialogues removing the noise completely can produce an unwanted result. The default Threshold Level is 100%, which means that all noise detected by the software will be removed, but slightly reducing this value, will retain small amounts of noise and potentially generate a more natural sounding dialogue.
- **Reduce By** – Allows you to choose by how many decibels a noise is going to be reduced. **Higher Reduce By values** will remove a noise entirely, but lowering this value can make the audio file sound more natural after the noise reduction process.

4.5.11 Pitch

Applying the Pitch effect to an audio file can help you counter the pitch change that occurs after you alter the playback speed. You can also use it to create high and low pitched sounds.



- **Semitone Shift** – Dragging the Semitone Shift slider left or right will increase or decrease the pitch level. This option is set to zero by default, and if you assign it a negative value you will get a low-pitched sound while assigning a positive value will create a high-pitched sound.

4.5.12 Small Room

This effect recreates the ambient reverb of a small room. The generated reverb is shorter than the reverb produced by the **Medium Room effect**.

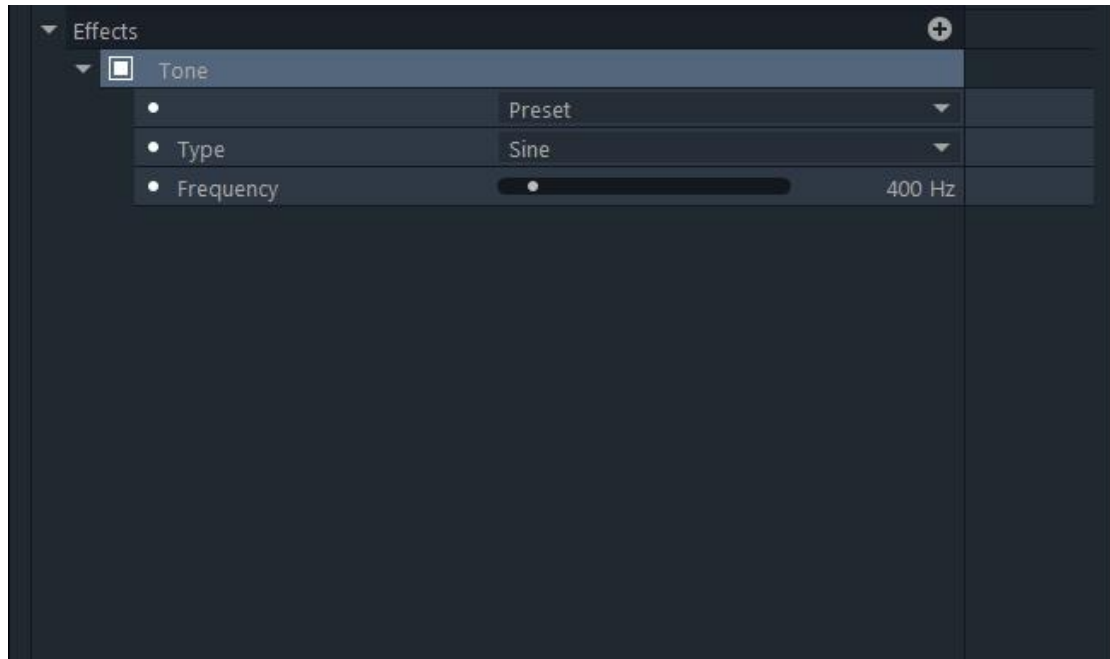
- **Gain** - Allows you to control the volume of the audio signal that is being processed.

4.5.13 Telephone

FilmoraPro's users can add the sound of a telephone ringing to the soundtrack of your video.

- **Gain** - Allows you to control the volume of the audio signal that is being processed.

4.5.14 Tone



You can apply a continuous tone at a constant frequency to the audio file you placed on the timeline. The **Preset** menu offers a number of different tones you can choose from, while the **Type** feature lets you choose between **Sine** and **Square** options. As you increase the tone frequency it becomes progressively more difficult to distinguish between **Sine** and **Square** types.

4.6 Blurs Effects

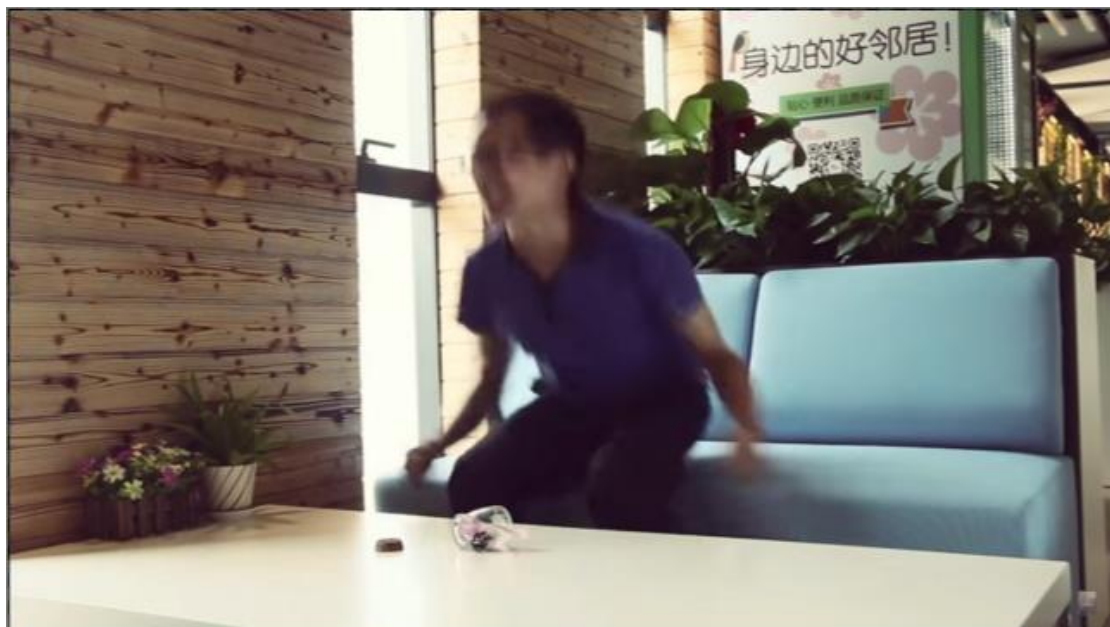
Every blur tool has got intuitive image controls necessary for the use of blur effects.



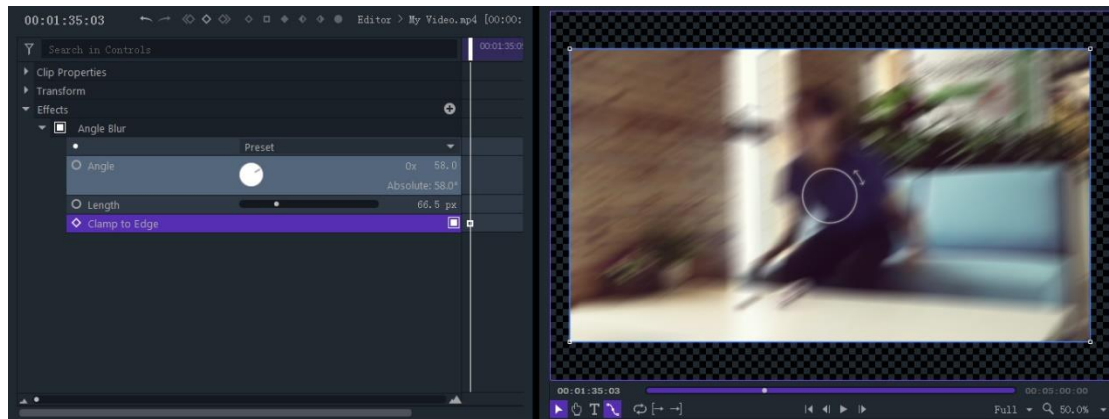
Note: There is inclusion of a **Clamp to Edge** property, which is a smooth transition by some blurs, necessary for averaging the pixel's color values found next to the hard edges.

4.6.1 Angle Blur

As its name suggests, this effect blurs your image in a defined direction, being necessary for the demonstration of some quick moves.

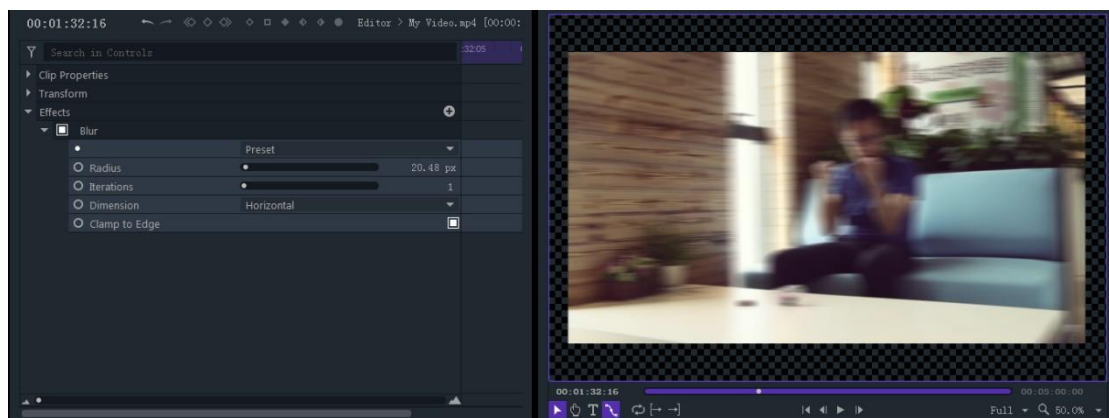


- **Angle:** This effects are used to rotate the angle wheel to determine which path the blur follows
- **Length:** This effect lets you have the strength of the blur in control.
- **Clamp to Edge:** This feature is responsible for keeping the blur off from outside the edges as long as it is enabled. However, when disabled, the blur may go beyond outside of the layer edges.



4.6.2 Blur

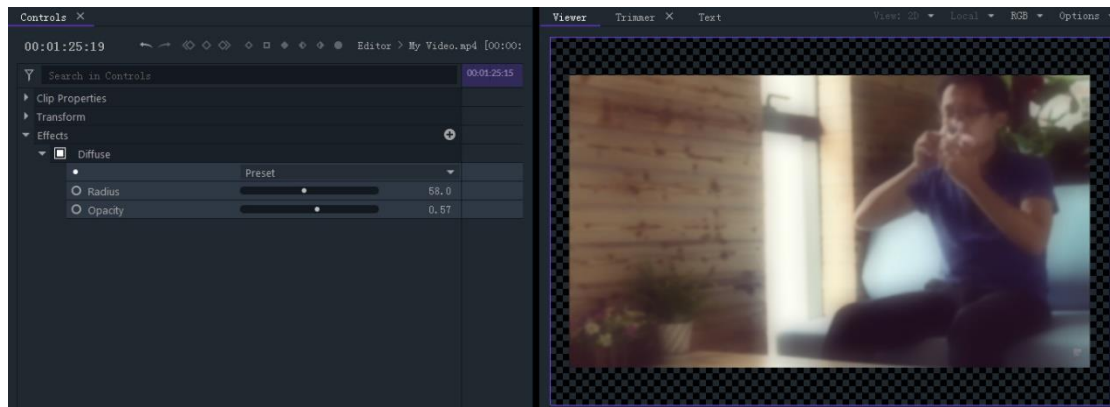
This effect is used to apply a standard and fast blur.



- **Radius:** Controls the intensity of the blur effect. This is useful for defining the area that each pixel needs.
- **Iterations:** This is the frequency of the blur. The more the iterations, the smoother and bigger the blur.
- **Dimension:** Applying the blur in different directions which is vertically, horizontally, or both.
- **Clamp to Edge:** Useful to deter the blur from going beyond the wanted regions of the layer which it being applied to. Remember to enable this feature for it to function.

4.6.3 Diffuse

Generating a soft focus appearance by letting you duplicate the layer, changing the desired blending mode to the screen before merging the duplicate to the original layer.



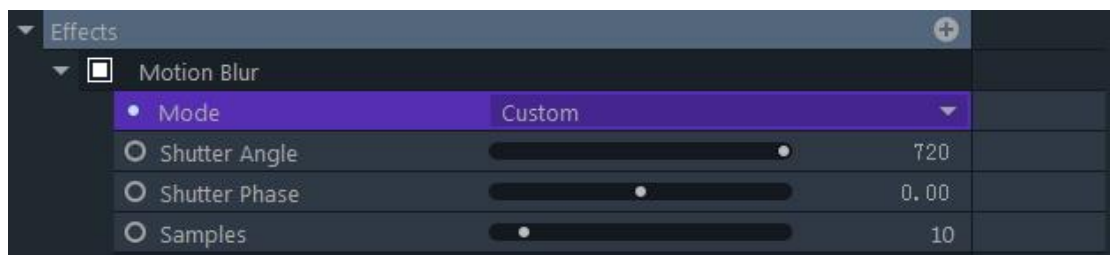
- **Radius:** It controls the blur's intensity and as well determines the area that the blur needs. A calculation is done of each pixel.
- **Opacity:** The degree at which you are able to see through the blurred footage.

4.6.4 Motion Blur

Motion Blur allows you to create a sense of speed by adding a blur that moves in the direction of choice. The distance setting also helps in controlling the amount of blur, enabling you to add speed effects as desired.

Mode

You can select on which mode to use whether default or custom settings. The earlier one automatically directs you to predefined settings while the later one incorporates other available settings like Shutter Angle, Shutter Phase and Samples.



Custom

- **Shutter Angle:** The larger the shutter angle, the more motion blur you'll get. You can comfortably know the amount of open time of a real camera shutter via the shutter angle. It is therefore the amount of time a film will see the motion of a certain frame.
- **Shutter Phase:** A way of measuring the speed of the moving object. It is useful in determining the blur that is either or behind an object.
- **Samples:** Motion blur is constructed by sampling the position of the layer over multiple frames. The more the samples, the more accurate the quality of the motion blurs. There is no need to work with fewer samples as they may not give the correct image even though they are faster to accomplish.

4.6.5 Optical Flow

This technique is the pattern of the motion of an image object between different frames as caused by an object's movement. The speed of pixel movement largely depends on the amount of blur that is applied to it. Let's see how these advanced settings are applied.

This technique is the pattern of the motion of an image object between different frames as caused by an object's movement. The speed of pixel movement largely depends on the amount of blur that is applied to it. Let's see how these advanced settings are applied.

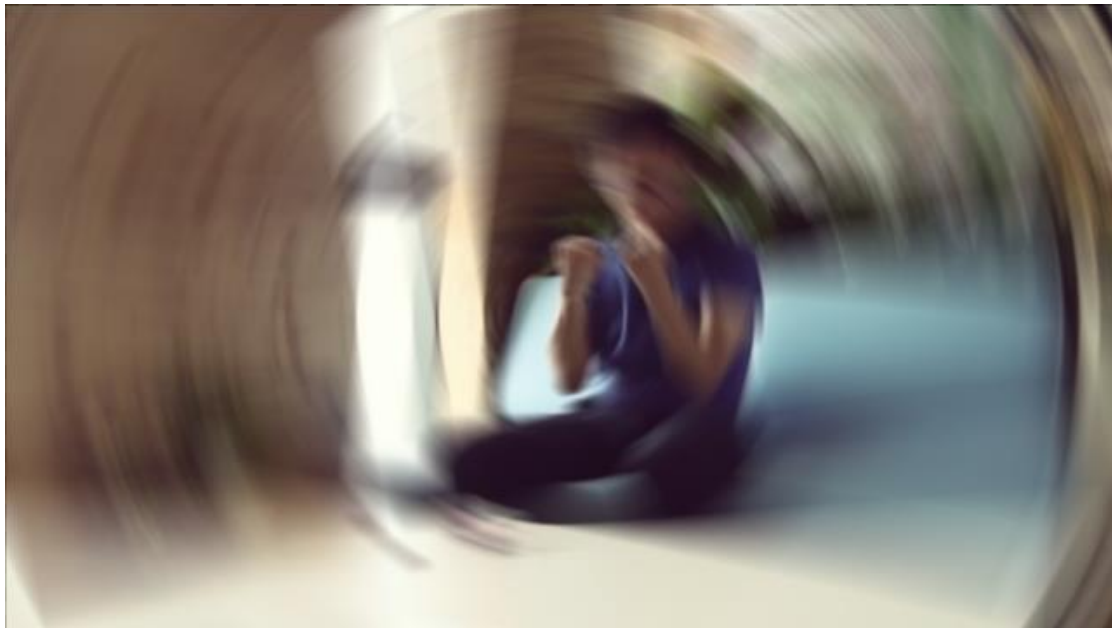


- **Window Size:** Specifies the quantity of the surrounding space of the current pixel that will be searched. A larger window will lead to the likelihood of finding the patch.
- **Sigma:** Part of an algorithm that is useful in tracking abilities. Changing the sigma may interfere with the results either positively or negatively. Calculating the blur incorrectly may lead to trial and error option for better results.
- **Iterations:** Performing the tracking algorithms may go on and on for an unknown number of times. The more the iterations, the more accurate the end result even though it may take longer to conclude.
- **Downsamples:** Digital audio signal need to be made smaller to enable optical flow to track movement effectively. This act lowers its sampling rate and size hence reducing the bit rate.

It is also possible to create different levels of downsampling. Besides, this will make it easy for calculation of the algorithm for every downsample level.

- **Start Downsample:** It is the norm for the tracking algorithm to begin with the first downsample by skipping the full resolution and making the end result leads to less interference by image noise. The more the Start Downsample is increased, the higher chances for it to increase the results speed. This will nonetheless reduce the product of the tracking results with lower accuracy.

4.6.6 Radial Blur



This filter is leveled to the blur of a rotating camera that produces a soft and appealing blur. There is the amount option that puts the blur amount under control. You can also drag the center blur point to another new location by using the control point in the Viewer.



- **Center Position:** This can be calculated from any part that appeals to you. Better still, you can opt to type a value manually or drag the Position property.

- **Angle:** Sets the angle of the rotation of the blur. This makes it easy to determine and control the amount of blur applied. The amount of blur is defined in degrees as opposed to the usual pixels in the event that you are at a distance.

4.6.7 Zoom Blur



The shot takes the form of blurring from the center outwards. It gives the look as though the scene is bursting out, an effect that adds movement and action to a still photo.

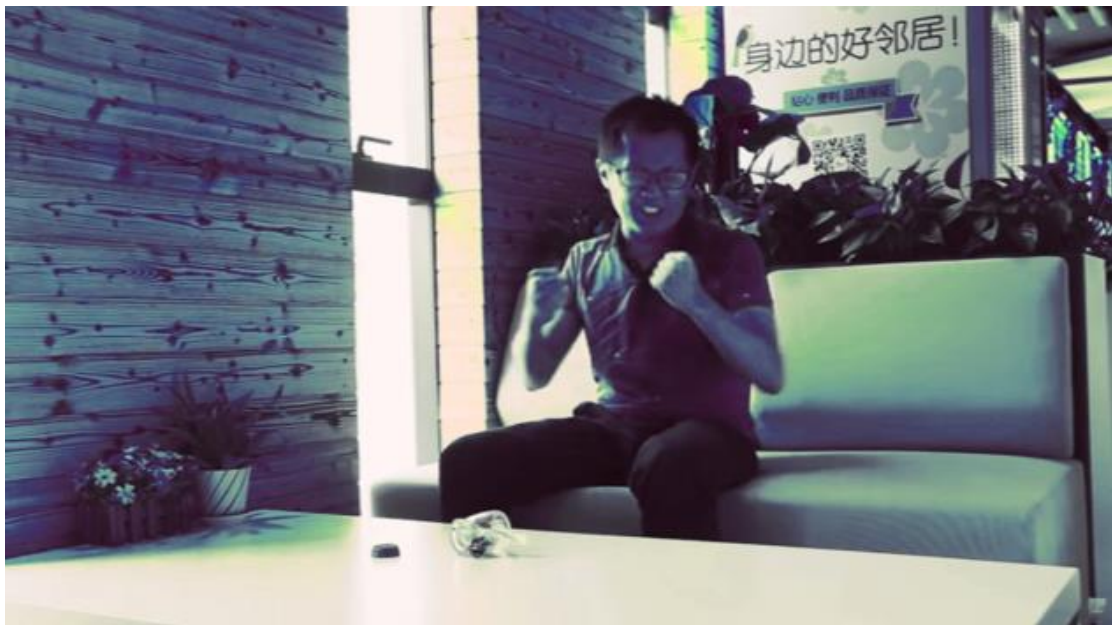


- **Quality:** Controls the smoothness of blurring. Increase in quality automatically smoothing the blur result. However, higher quality may need more time to calculate.
- **Strength:** Controls how much the distance (in pixels) are applied to the zoom bur effects.
- **Center Position:** The center point from which the blur is calculated can be at any location of choice. You can enter the values manually or use the position property. The center point can be in any new location.

4.7 Channel

Channels in a layer can be manipulated through channel effects. RGB, CMYK, and luminance are some of the channels you can manipulate.

4.7.1 Color Space Converter



This tool converts any color space of a layer into another color space. You can use this tool for color grading and compositing.

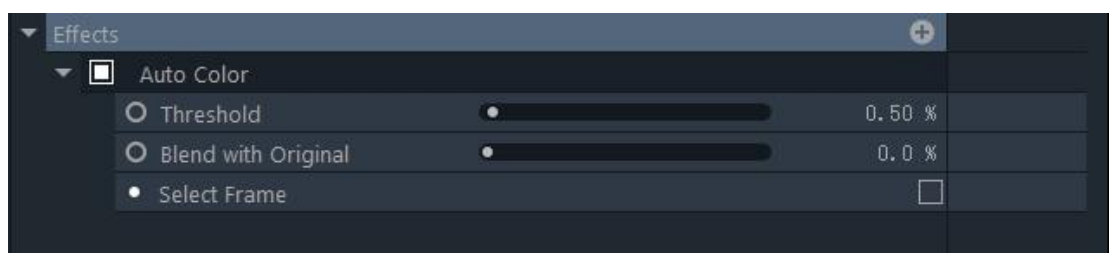
- **From:** The effect will convert from this source channel or color space.
- **To:** The effect will convert to this destination channel or color space.
- **Invert:** This option inverts the results of the conversion.
- **Alpha:** This setting controls how the alpha channel is handled. By default, Normal is selected and it gives the typical result based on your selected conversion options. To create a solid alpha that overrides your conversion settings, select Solid.

4.8 Color Correction

FilmoraPro's Color Correction folder in the **Effects Panel** features **three Auto-Grading effects** that adjust a layer's colors, levels, or contrast.

4.8.1 Auto Color

This effect enhances colors in a video automatically, which is useful for changing color values quickly.

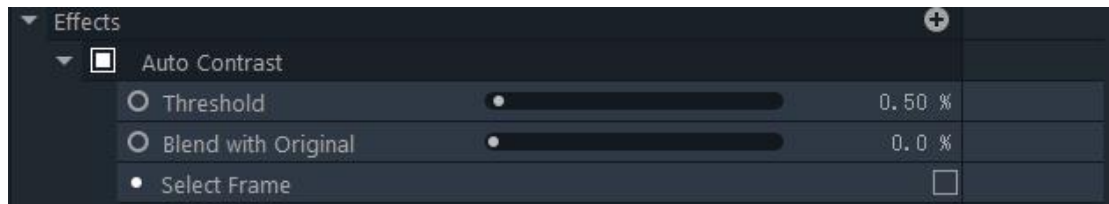


- **Threshold:** Sets a threshold below which colors in a video will not be affected by the Auto Color effect.
- **Blend with Original:** Softens the effect's impact on the footage. Higher values mean to keep more of the video's original color.
- **Select Frame:** All auto grading effects impact each frame of the video clip which they are applied to. The Select Frame option enables you to manually select the frame that will serve as a source for the automatic adjustments.



4.8.2 Auto Contrast

Adding the Auto Contrast effect to a video clip will alter the contrast values in a selected layer.

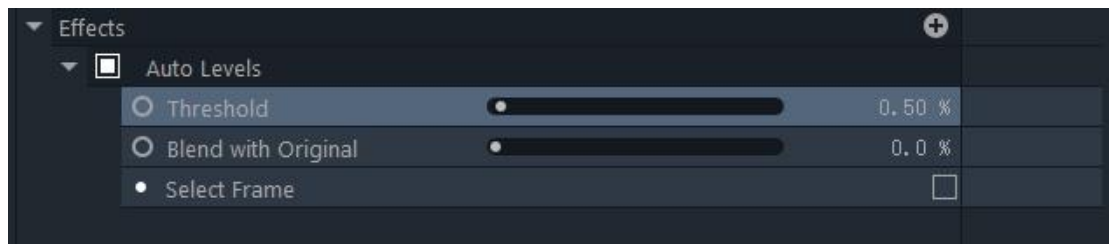


- **Threshold** – Set a threshold below which colors in a video will not be affected by this effect.
- **Blend with Original** – Raising the value of this property will reduce the effect's impact on the footage.
- **Select Frame** – All auto grading effects impact each frame of the video clip which they are applied to. The Select Frame option enables you to manually select the frame that will serve as a source for the automatic adjustments.



4.8.3 Auto Levels

The tonal range of the selected video clip will be adjusted automatically.

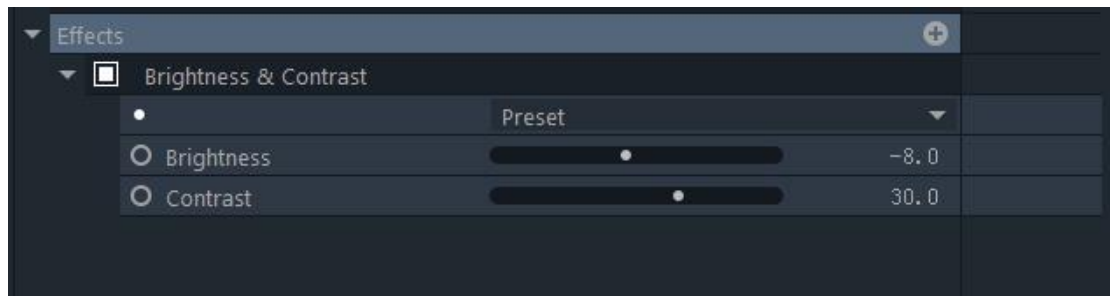


- **Threshold** - Set a threshold below which colors in a video will not be affected by the effect.
- **Blend with Original** – Reduces the effect's impact on the original footage. As you increase the Blend with Original value, the effect will grow softer.
- **Select Frame** - All auto grading effects impact each frame of the video clip which they are applied to. The Select Frame option enables you to manually select the frame that will serve as a source for the automatic adjustments.



4.8.4 Brightness and Contrast

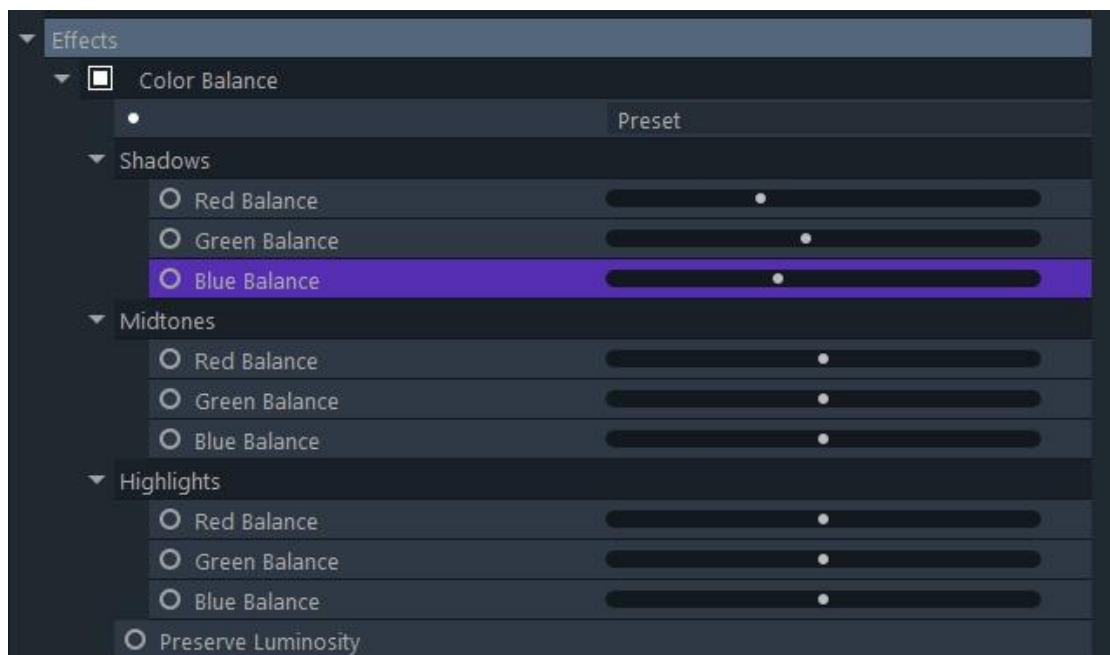
Brightness and Contrast values will remain unaltered after you apply this effect to a layer until you either select one of the available presets or assign new values to the effect's properties.



- **Brightness:** Dragging the slider to the left will decrease the brightness, while dragging the slider to the right will increase it.
- **Contrast:** Drag this slider to adjust the video contrast. Negative values are for low contrast, while positive values are for high contrast.

4.8.5 Color Balance

The balance of reds, greens, and blues in the highlights, mid-tones, and shadows can be adjusted separately once you add this effect to a video clip.



The Preserve Luminosity option enables you to keep the layer's original brightness value while you're fine-tuning its colors.

Shadows

- **Red Balance:** Dragging the slider to the left will reduce the red tones in the shadow areas of the image while dragging the slider to the right will increase the red tones in those areas.

- **Green Balance:** Dragging the slider to the left will reduce the green tones in the shadow areas of the image while dragging the slider to the right will increase the green tones in those areas.
- **Blue Balance:** Dragging the slider to the left will reduce the blue tones in the shadow areas of the image while dragging the slider to the right will increase the blue tones in those areas.

Mid-Tones

- **Red Balance:** Dragging the slider to the left will reduce the red tones in the mid-tone areas of the image while dragging the slider to the right will increase the red tones in those areas.
- **Green Balance:** Dragging the slider to the left will reduce the green tones in the mid-tone areas of the image while dragging the slider to the right will increase the green tones in those areas.
- **Blue Balance:** Dragging the slider to the left will reduce the blue tones in the mid-tone areas of the image while dragging the slider to the right will increase the blue tones in those areas.

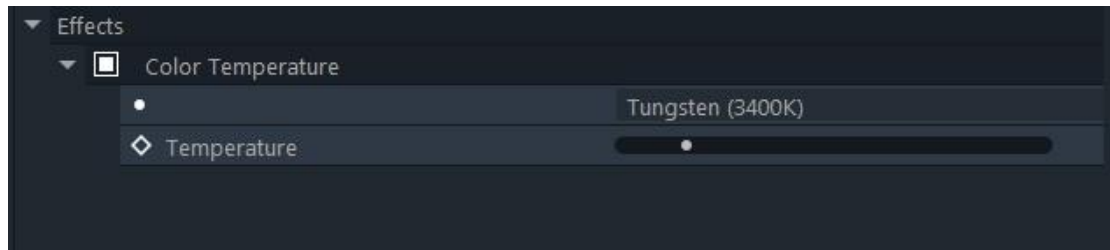
Highlights

- **Red Balance:** Dragging the slider to the left will reduce the red tones in the highlights of the image while dragging the slider to the right will increase the red tones in those areas.
- **Green Balance:** Dragging the slider to the left will reduce the green tones in the highlights of the image while dragging the slider to the right will increase the green tones in those areas.
- **Blue Balance:** Dragging the slider to the left will reduce the blue tones in the highlights of the image while dragging the slider to the right will increase the blue tones in those areas.

4.8.6 Color Temperature

The color temperature of the raw footage depends on the light that was used when the footage was recorded. Excessive amounts of reds and yellows can appear in a video clip if the video was recorded using only street lights, while the levels of blue can rise above acceptable levels if fluorescent lighting was used.

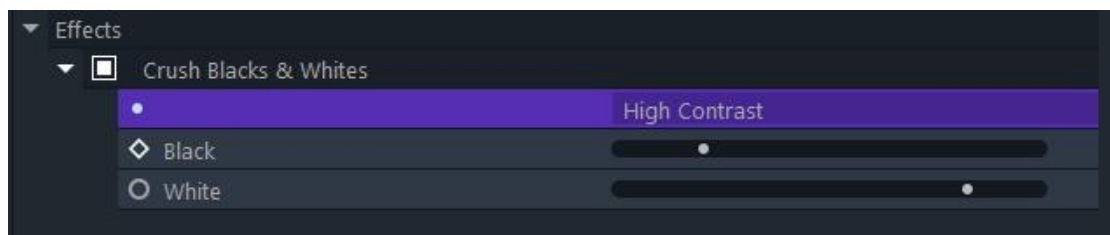
The Color Temperature effect supplies you with a few different presets such as Blue Sky or Candle Light that simulate the different temperatures of different types of light.



Temperature: If you move the slider to left the color temperature will decrease which will enhance the red and orange colors. Moving the slider to the right will increase color temperature and enhance the blue colors.

4.8.7 Crush Blacks & Whites

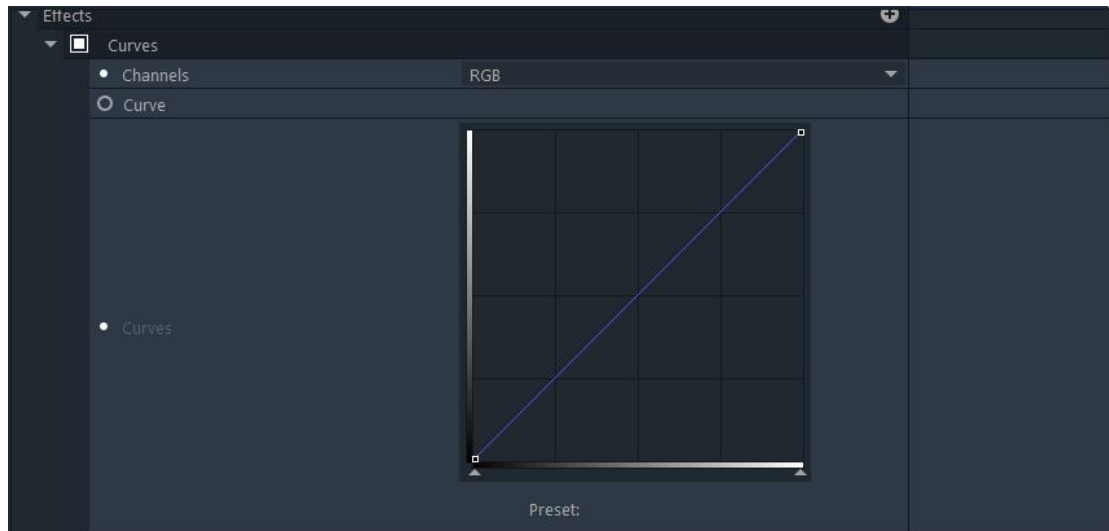
This effect enables you to control the levels of blacks and whites in an image.



- **Black:** Dragging this slider right will increase the amount of black in your image. If you move it a little then darker colors will become black, and if you drag it further then lighter colors will be affected too.
- **White:** Dragging this slider left will increase the amount of white in your image. If you move it a little then lighter colors will become white, and if you drag it further then darker colors will be affected too.

4.8.8 Curves

The Curves effect is graph-based. The horizontal axis of the graph shows the original values of the image, while the vertical axis of the graph represents the output values, that you inserted while adjusting the graph.



The image highlights are controlled from the upper right area of the graph, and shadows can be manipulated in the lower left corner of the graph. Steep sections of the graph represent strong contrasts, while less steep sections represent a softer contrast between highlights and shadows.

There are two presets - one which will reset the graph to a straight line, and one that creates the s-curve on the graph.

If you select the s-curve preset the center of the graph will be steep. This means that the contrasts in the mid-tones are increased, but the level of detail in highlights and shadows is reduced. This preset is useful for adding detail when the focus of a frame is a person's face.

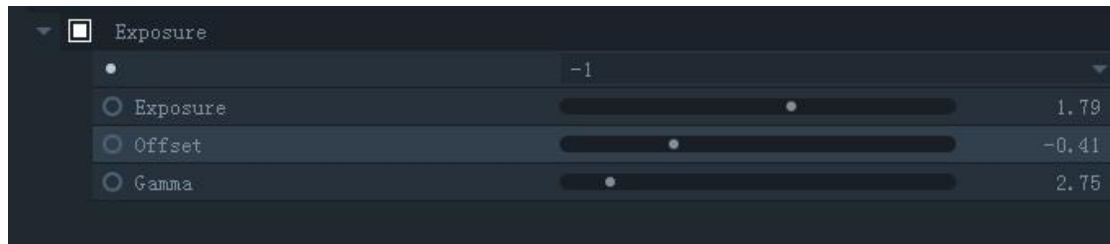
Curves can be used to adjust the RGB channels, either combined or separately. Adjusting them individually is useful for fixing your white balance or lighting.

4.8.9 Exposure

The Exposure effect simulates letting more light in through the camera lens. Changing the effect's properties makes the footage darker or brighter in a way that looks more natural than adjusting the brightness. Increasing the Exposure value will also increase the contrast between the brightest and the darkest areas of an image while reducing Exposure decreases contrast.

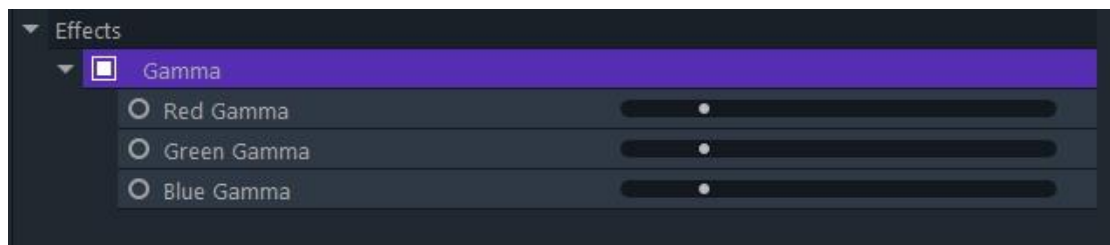


You can control shadows, highlights, and mid-tones separately.



- **Exposure:** Dragging the slider to the left will reduce the brightness of an image while moving the slider to the right will make an image brighter.
- **Offset:** Makes the shadows and mid-tones brighter or darker.
- **Gamma:** Controls the midtones of your image.

4.8.10 Gamma

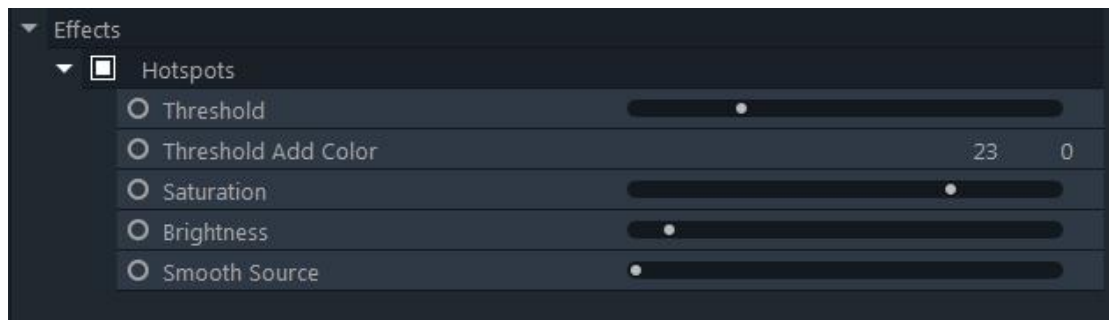


Applying the Gamma effect will mostly impact the mid-tones of your image and have only a mild effect on shadows and highlights. You can change the gamma values of the red, green, and blue color channels.

- **Red Gamma:** Increases or decreases the red tones in an image. Adjustments will affect the midtones the most.
- **Green Gamma:** Increases or decreases the green tones in an image. Adjustments will affect the midtones the most.
- **Blue Gamma:** Increases or decreases the blue tones in an image. Adjustments will affect the midtones the most.

4.8.11 Hotspots

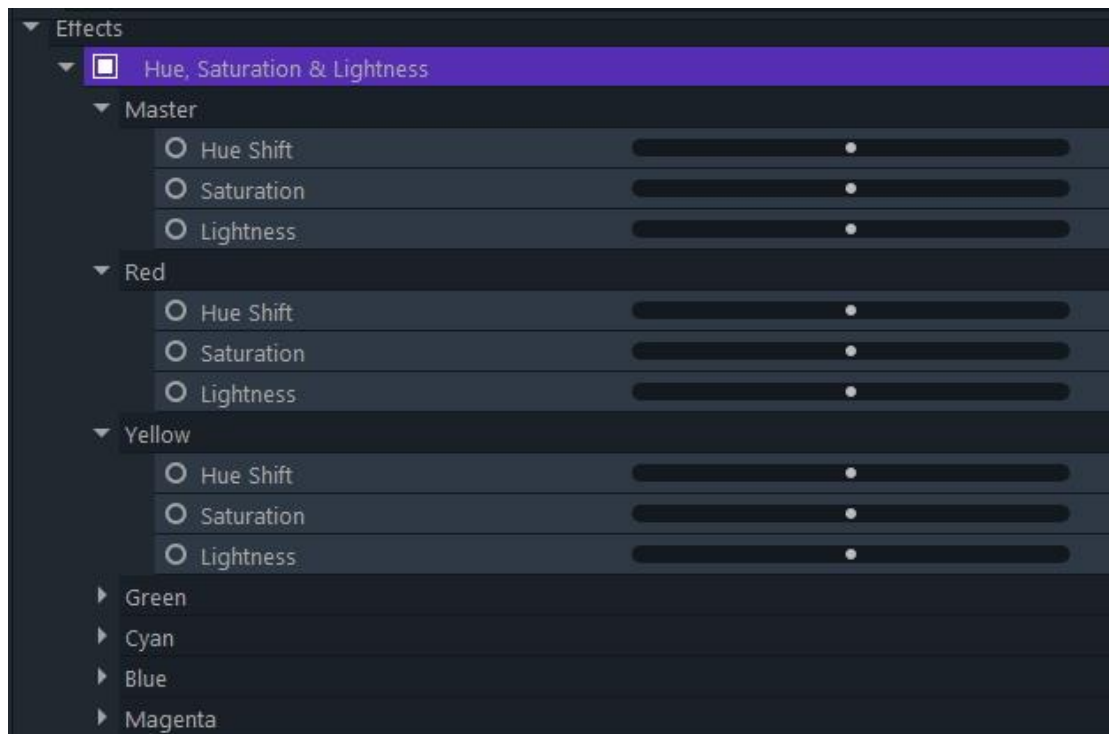
The Hotspots effect allows you to select the brightest areas of your image and modify them.



- **Threshold:** Define the brightness threshold that the effect is based on. Areas above your threshold will keep their detail.
- **Threshold Add Color:** Segments of the image that are over the threshold will be filled with the color that is selected in this property. The color selected by default is black, which can help you isolate hotspots in the images you use for compositing purposes.
- **Saturation:** Increases or decreases the intensity of colors in areas of the image that are brighter than the threshold.
- **Brightness:** Lets you adjust the brightness of all segments of the image that are brighter than the threshold.
- **Smooth Source:** Blurs the source image prior to calculating the threshold. This property will make the transition areas around the threshold smoother and reduce graininess.

4.8.12 Hue, Saturation & Lightness

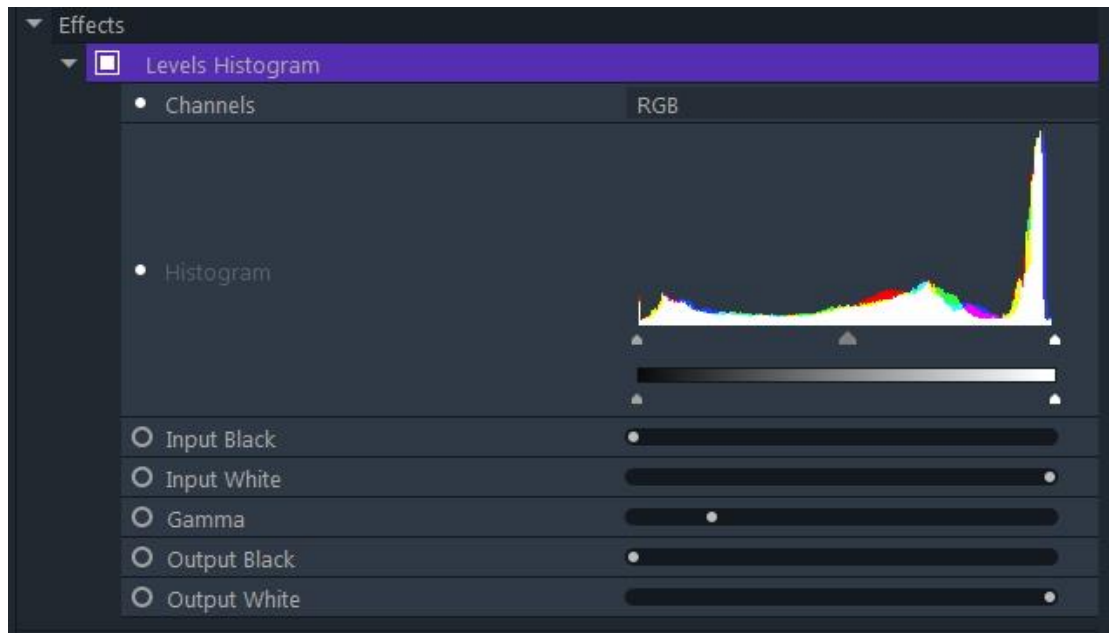
Control the hue, saturation, and lightness of your video clips. The Master controls the lightness, saturation, and hues of the entire image. Altering the specific color options allows you to alter only an individual color family.



- **Hue Shift** – Lets you shift colors by rotating them around the color wheel. You can specify the exact number of degrees you want to rotate. The colors are arranged around the wheel in the same order they are listed in the effect (Red, Yellow, Green, etc.). The distance between the two color families is 60 degrees. The entire image will only be affected if you use the Master control. Otherwise, changes will only impact the selected color family.
- **Saturation** – Determines the overall intensity of colors in an image. The entire image will only be affected if you use the Master control. Otherwise, changes will only impact the selected color family.
- **Lightness** – Makes an image lighter or darker. The entire image will only be affected if you use the Master control. Otherwise, changes will only impact the selected color family. Higher lightness values can make an image appear less saturated, so it's a good idea to adjust Lightness and Saturation in combination.

4.8.13 Levels Histogram

Shows detailed information about the channel composition of the video clip to which it is applied, including the tonal range. You can use the Levels Histogram to manually change the tonality of a layer.

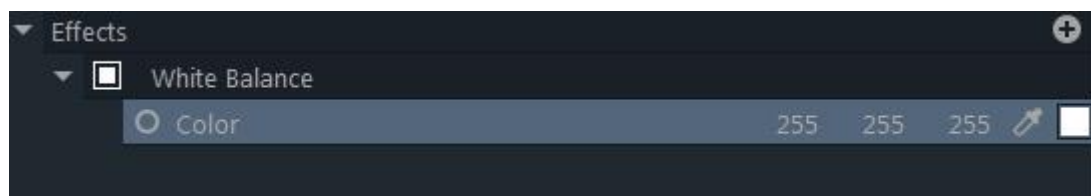


Once you add this effect to a clip it will display the full-color range of your image. The pure black tones are located on the far left of the graph and pure whites are on the far right. The height of the graph at any point indicates the frequency of a tone in the image. Changing a color channel in the Channels menu will enable you to see the tonal range of the selected channel.

Visit the [Introducing Scopes page](#) to learn more.

4.8.14 White Balance

If your footage was captured with poor white balance, this can be corrected using the White Balance effect. Use the color pipette to select a section of the image that is white or neutral grey and the white balance will be corrected.

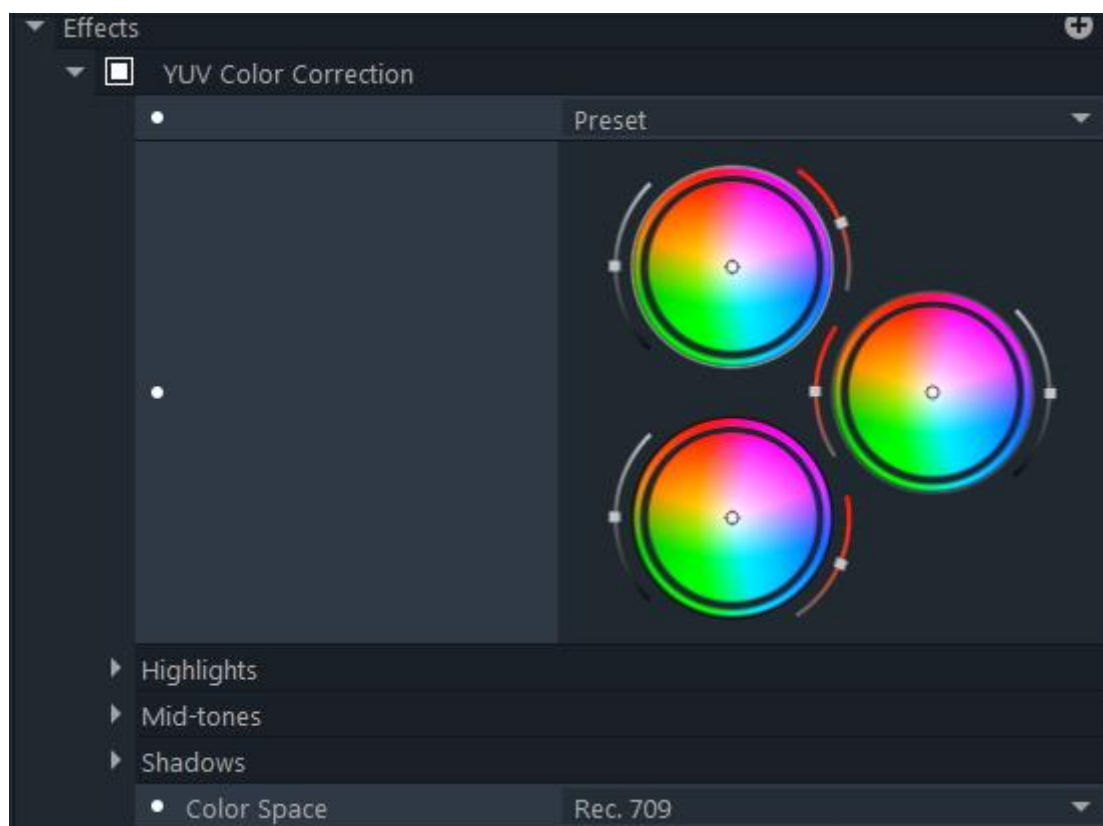


- **Color** – This option allows you to define the white color by using a pipette to select the pure white color from a video clip. You can also use this option to change the white balance to another color.

4.8.15 YUV Color Correction

YUV Color Correction Wheels utilize the YUV color space instead of the RGB color space. YUV color space takes human color perception into account.

Applying this effect converts your footage to the YUV color space for adjustment. After you've made your changes you can convert the footage back to the RGB color space. The YUV tool separates the brightness of the image from the color data – the U channel contains the brightness data, while the Y and V channels store the color data displayed on the horizontal and vertical axes that run through the center of the wheel.



Highlights

- **Brightness:** Changes the Y (brightness) value of the highlights without affecting the brightness of the channels that store the chrominance. This slider is the same as the slider located on the left of the top color wheel.
- **UV Shift Amount:** Lets you determine the strength of the color adjustment you're applying. The slider shows the exact distance of the control point from the center of the top control wheel.

- **UV Shift Direction:** Displays the hue towards which all colors are adjusted. This radial dial is equivalent to the top color wheel and it represents the angle at which the control point sits within the wheel.
- **Hue Shift:** Alters the colors in the highlights of the image by rotating them around the color wheel. The relation between the outer and the main wheel reflects the degree to which this option was adjusted.
- **Saturation:** Allows you to choose the intensity of the selected hue. This slider lets you control the same values as the Saturation slider located on the right side of the top color wheel.

Mid-tones

- **Brightness:** Changes the Y (brightness) value of the mid-tones without affecting the brightness of the channels that store the chrominance. This slider is the same as the slider located on the left of the middle color wheel.
- **UV Shift Amount:** Lets you determine the strength of the color adjustment you're applying. The slider shows the exact distance of the control point from the center of the middle control wheel.
- **UV Shift Direction:** Displays the hue towards which all colors are adjusted. This radial dial is equivalent to the middle color wheel and it represents the angle at which the control point sits within the wheel.
- **Hue Shift:** Alters the colors in the mid-tones of the image by rotating them around the color wheel. The relation between the outer and the main wheel reflects the degree to which this option was adjusted.
- **Saturation:** Allows you to choose the intensity of the selected hue. This slider lets you control the same values as the Saturation slider located on the right side of the middle color wheel.

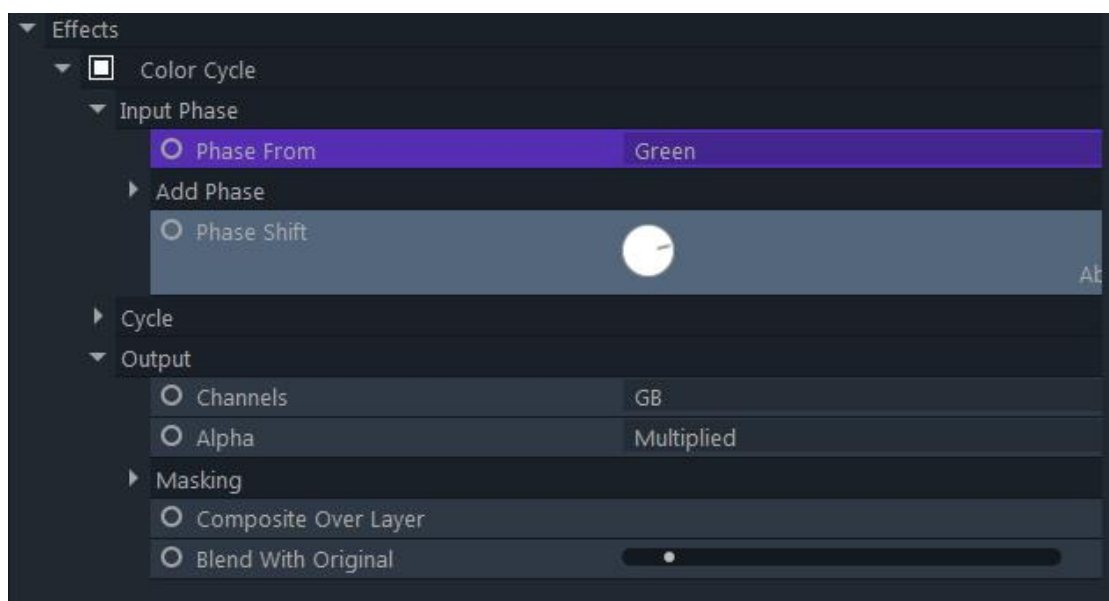
Shadows

- **Brightness:** Changes the Y (brightness) value of the shadows without affecting the brightness of the channels that store the chrominance. This slider is the same as the slider located on the left of the bottom color wheel.
- **UV Shift Amount:** Lets you determine the strength of the color adjustment you're applying. The slider shows the exact distance of the control point from the center of the bottom control wheel.
- **UV Shift Direction:** Displays the hue towards which all colors are adjusted. This radial dial is equivalent to the bottom color wheel and it represents the angle at which the control point sits within the wheel.
- **Hue Shift:** Alters the colors in the shadows of the image by rotating them around the color wheel. The relation between the outer and the main wheel reflects the degree to which this option was adjusted.
- **Saturation:** Allows you to choose the intensity of the selected hue. This slider lets you control the same values as the Saturation slider located on the right side of the bottom color wheel.

4.9 Color Grading

The Color Grading folder contains a number of visual effects that can be effectively used to enhance the colors in all videos you import into the software. Completing basic video editing actions such as trimming and cutting the video clips or arranging their order on the timeline before you start grading the colors in a video is advised because it will enable you to match the color tones across the entire final cut of the video.

4.9.1 Color Cycle



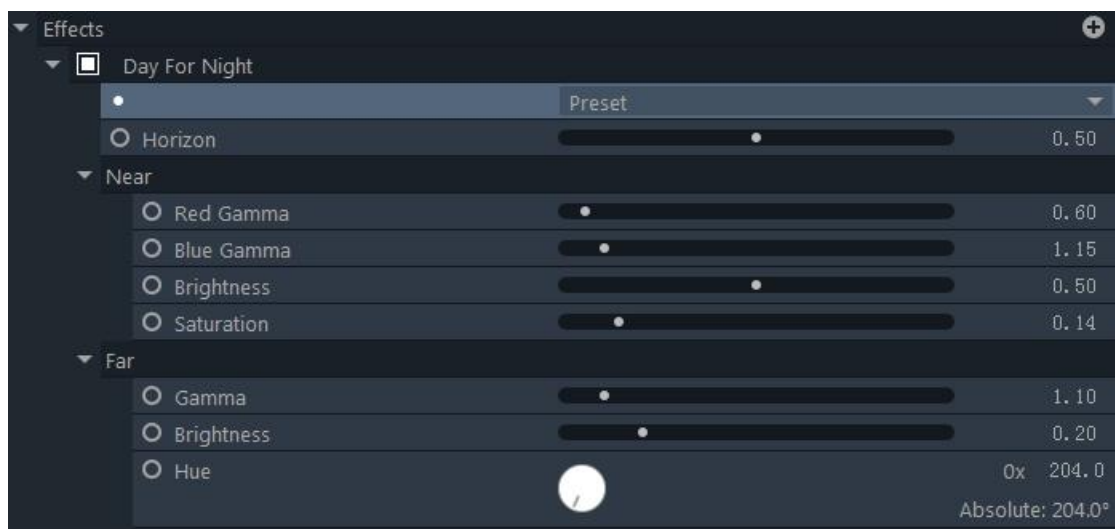
This effect generates loops from the color pallet and it offers a number of properties that enable you to control which color channel is going to be used as a source for mapping the color cycle or to blend the effect with the image.

- **Phase From:** Offers a number of preset options such as Luminance or Hue that let you choose which channel will be used to map through the color cycle.
- **Phase Shift:** Sets the color cycling process in motion, and allows you to adjust each color individually. It can help you create matte colors on predefined color ranges.



4.9.2 Day for Night

Overcast shots can easily be turned into night scenes regardless of the actual time of the day when they were recorded. The footage to which you apply this effect shouldn't be too colorful or have a direct source of light in the shot because the results might not have the illusion of realism.



The effect generates a gradient that can be controlled through the Horizon option, while the colors can be manipulated using the near and far features.

Horizon: Used for determining where in the picture a split between near and far areas is going to be located.

Near

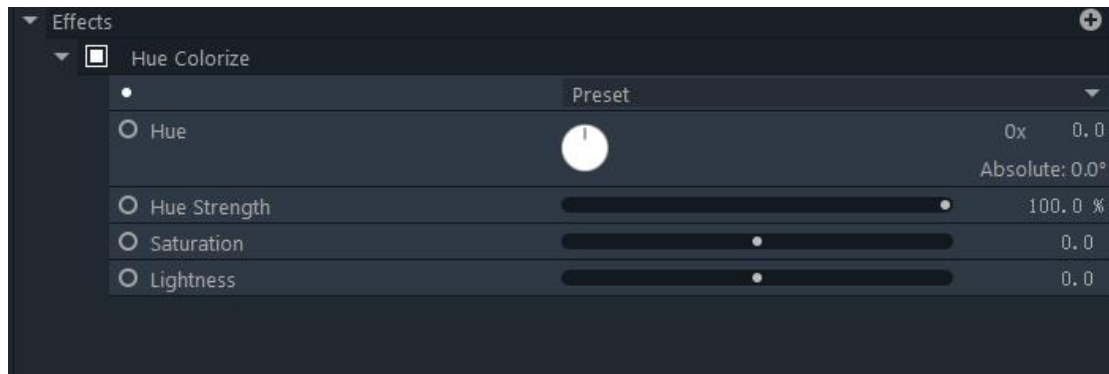
- **Red Gamma:** Dragging the slider left or right will increase or decrease the level of reds in the picture. Suitable for simulating urban night shots, as they often contain red and orange color tones.
- **Blue Gamma:** Enables you to control the level of blues that is applied by the effect. Suitable for landscapes and shots that don't have any sources of artificial lighting.
- **Brightness:** Lets you choose how bright the near area is.
- **Saturation:** This property is used to control the level of saturation of Red and Blue Gamma values.

Far

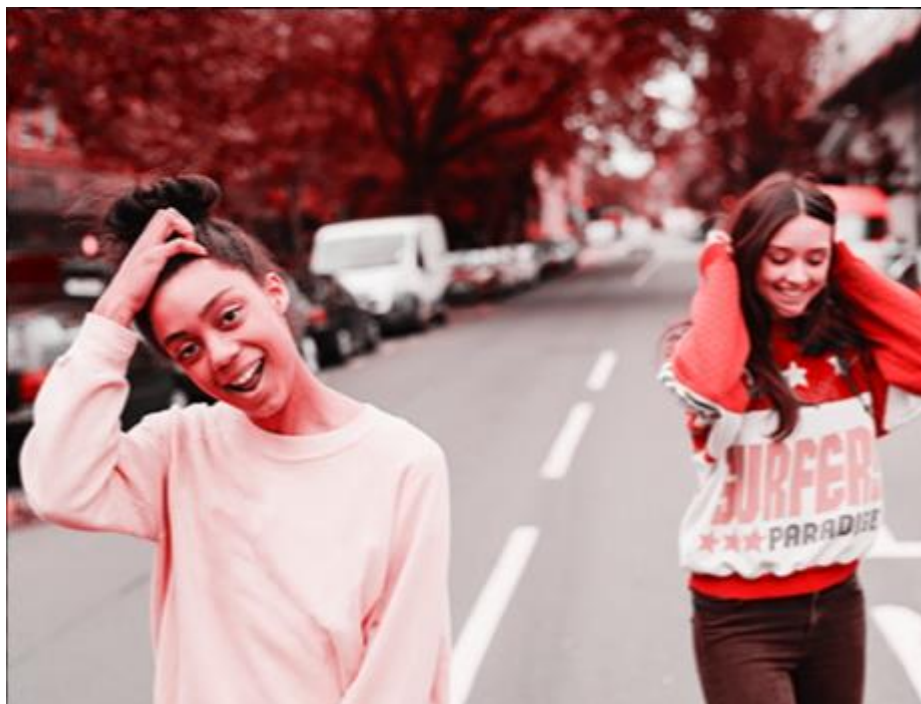
- **Gamma:** The contrast of the far area of the image can be altered with this feature.
- **Brightness:** Lets you choose how bright the far area is.
- **Hue:** Allows you to control the Hue values of the far area of the image.



4.9.3 Hue Colorize



Applying this effect to a video clip will help you quickly set the new Hue values for a particular layer. The Hue Colorize effect offers a number of preset values, but users can also customize the Hue Strength, Saturation and Lightness properties in order to achieve the maximum visual effect.



4.9.4 Hue Shift

Offers a number of preset hue values, such as 310 Magenta or 240 Blue, that automatically alter the hue values of a clip to which this effect was applied. The Hue Shift rotation wheel enables you to go through the entire color spectrum while customizing the hue values in a

video clip. The Saturation and Lightness can be used to fine-tune the intensity and brightness of the hues.



4.9.5 Invert

Generates an image negative by inverting the colors in a video clip to which this effect was applied. The Invert effect doesn't contain any additional properties, which means that you have to adjust the brightness or saturation of a clip after you apply the effect.



4.9.6 LUT

LUT files allow you to change the colors of a video, to simulate the looks of Hollywood movies, specific film stocks, or processing techniques. Choose from the included LUT presets, or load an industry-standard .cube LUT file. You can adjust the strength of the LUT effect to mix with the original colors.



4.9.7 Three Color Strip



Recreates a technique used in the early days of the color cinema, that enhances and enriches the red, green and blue colors. The effect offers a number of presets such as Strong Blue or Strong Yellow, while still offering the option to boost the strength of green, blue or red colors manually. However, these options should be used in moderation, as high intensity of any of the colors can shatter the video's illusion of realism.



4.9.8 Two Color Strip

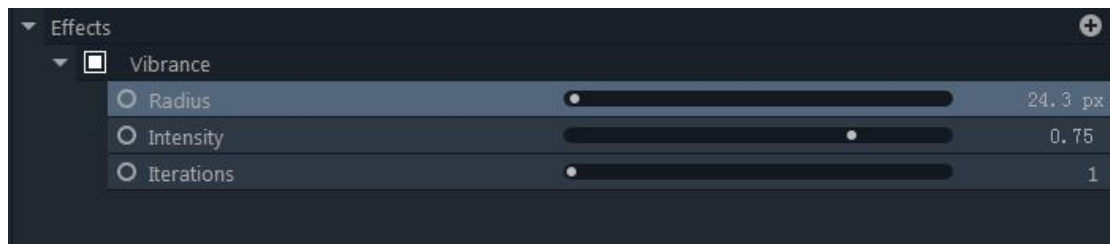


When applied to a video clip this effect will generate the simulation of the two-color strip process. The filter properties mimic the color a camera sensor is sensitive to, and reduce the footage to just two colors, while the dye settings repaint the footage and convert it back to three color version.



The Halloween or Icy presets offer default values for each of the effect's settings, which enables the FilmoraPro's users to try out different combinations of colors on video clips they use in their projects.

4.9.9 Vibrance

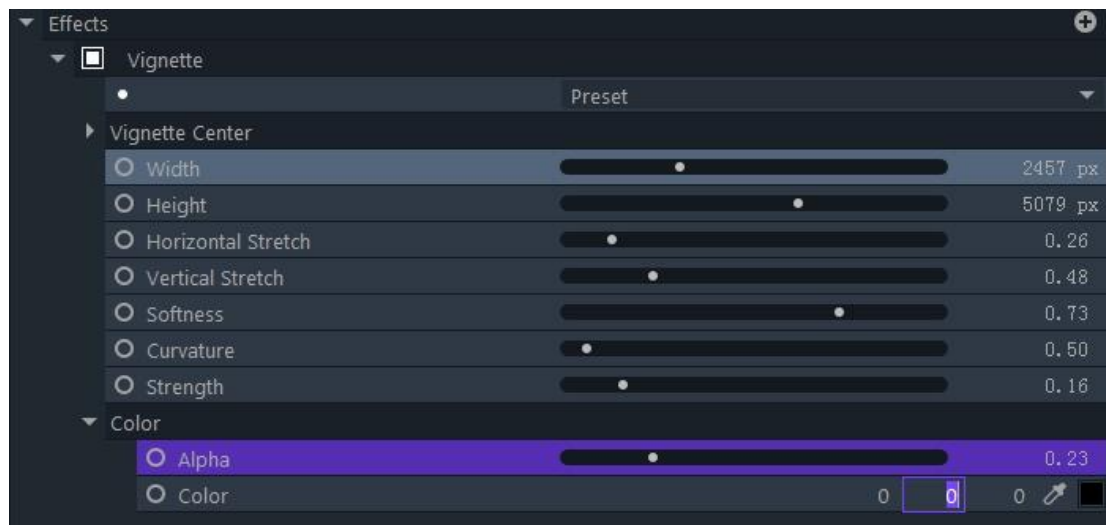


Makes the colors in a video clip appear more vibrant and puts emphasis on the edge details by increasing the local contrast of the image.



- **Radius:** Sets the radius of the sample area. A more natural look and feel in the images can be achieved by setting a wider sample area.
- **Intensity:** Regulates how cool or warm the effect is going to be. Higher intensity values will result in a cooler appearance with dominant blues and greens, while the low-intensity values highlight reds and yellows that generally make images look warm.
- **Iterations:** Changing the number of iterations will increase the video's contrast, but selecting a high number of iterations will make the colors less realistic.

4.9.10 Vignette

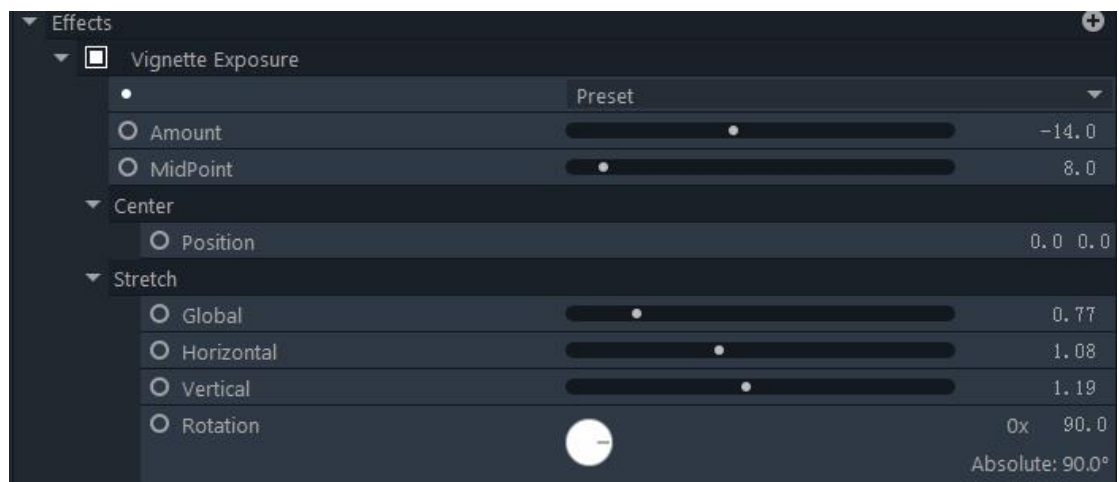


The Vignette effect adds a usually black overlay to edges a video clip, but the color of a vignette can be easily changed in the effect's properties. What's more, you can customize the softness, curvature as well as all other setting the effect offers. Presets such as HD Vintage or HD Soft can be used to achieve better visual results.

- **Width and Height:** These sliders enable users to set the size of a vignette in pixels.
- **Horizontal and Vertical Stretch:** Enables you to stretch a vignette in all directions. Keep in mind that reducing either of these values can remove important parts of a shot.
- **Softness:** Sets the size of the inner feather of a vignette.
- **Curvature:** Allows you to control the size of the outer part of a vignette.
- **Strength:** Determines the intensity of the vignette overlay.
- **Color Options:** Users can select the color of a vignette.

4.9.11 Vignette Exposure

Instead of applying an overlay, like the Vignette effect, the Vignette Exposure effect enables you to create vignettes by manipulating a video's exposure. Heavily Overexposed or Moderate, among a number of other presets can be utilized in a wide range of video editing settings, while the effect also offers the option to adjust each of its presets manually. Producing the halo effect or reducing effects of unwanted vignetting in the source footage are only a few out of many contexts in which the Vignette Exposure effect can be used.



4.10 Distort Tool

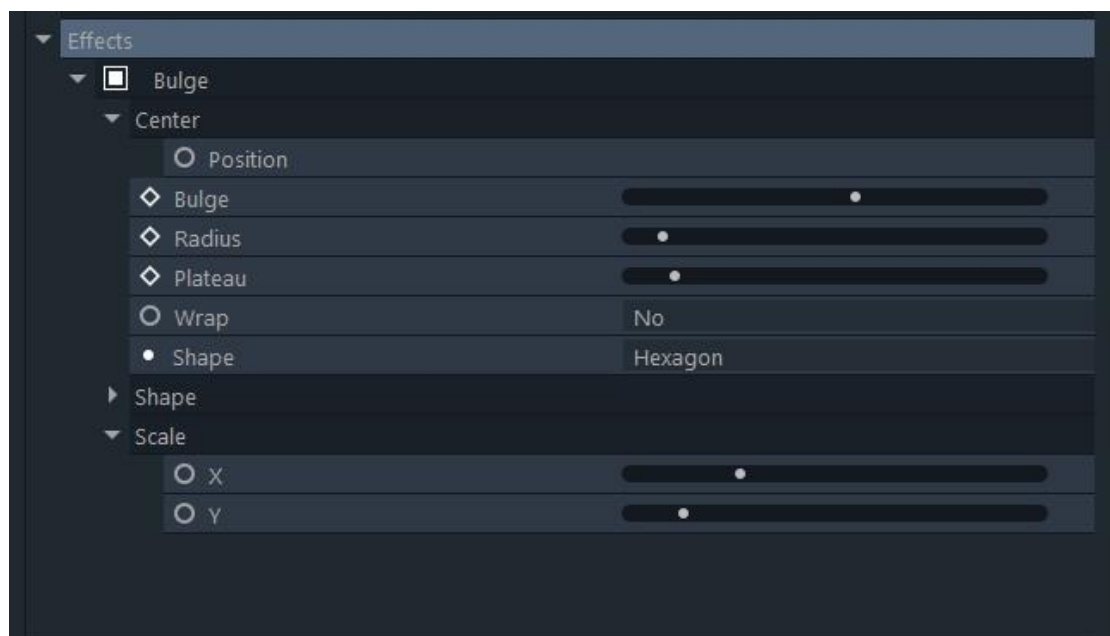
FilmoraPro's Distort tool can be very useful, whether you want to add lively graphics to a video or simply wish to manipulate images with ease. This tool is used to change the shape and behavior of a layer. Like many of the video effects found on FilmoraPro video editing software, using Distort effects gives you complete control over the outcome of your video or artwork.

Below we discuss the various effects and options within FilmoraPro's Distort tool.

4.10.1 Bulge effect

FilmoraPro's Bulge effect warps an image around a specified point and creates the illusion of a bulging shape pushing through the layer. This effect can make the image to either appear to protrude outwards or sink away from the viewer.

The size and depth of the bulge will depend on the options you select. You can also choose from multiple bulge shapes.



Center: Moves the focal point of the bulge around the image frame.

Bulge: High values stretch the image, while low values pinch the image

Radius: Adjusts the size of the distorted area.

Plateau: Generates a flat area without distortion at the center of the bulge.

Wrap: Determines the level of distortion at the edges of the layer/frame.

Shape: Changes the shape of the bulge.

Scale X/Y: Alters the ratio of the bulge along the horizontal and vertical axes. When this option is applied, the bulge can be pinched or stretched in a specified direction.



4.10.2 Heat Distortion effect

This video effect simulates realistic heat waves. It comes with controls for intensity, direction, speed, amount and more.



Scale: Sets the scale of the distortion

Distortion: Sets the strength of heat distortion on a layer.

Diffusion Bias: High values will make the blur more prevalent.

Diffusion Strength: Adjusts the intensity of the blur.

Distortion Rotation: Changes the direction of the distortion.

Distort Single Axis: This applies heat distortion in a single direction. Using the Distortion Rotation setting above you can set specific angle.



Heat Distortion Animation

The heat distortion effect can be made to look even more realistic by adding animation, sometimes referred to as haze effect. You can control movement of heat distortion animation using these settings:

Wind Direction: Adjusts the direction of the haze effect.

Noise Speed: Alters the speed of the of heat noise. Also changes the shape of the haze effect.

Wind Speed: This setting changes the speed and intensity of movement along the direction of the haze effect.

Heat Noise

Heat noise typically manifests itself as random grainy speckles. This effect can further enhance the accuracy of heat distortion animation.

Heat noise is manipulated using:

Seed: This setting gives heat noise a random shape.

Interpolation: This setting changes the appearance of the heat noise with 3 options available: Linear Interpolation which links points in the matrix using the easiest path, Cubic Interpolation which links points in a smoother path and Block Interpolation uses a more distorted way to connect. Based on your needs, choose either option to get an alternative effect.

Transform

When Transform is applied, the different layers of heat noise are blended to form the final heat distortion effect.

Transform settings will affect the primary noise, while Sub Settings will tweak the sub levels of noise to fine tune the distortion effect.

Position: Adjusts locus of the heat noise distortion.

Use Layer: Moves the locus of distortion to a different layer.

Rotation: Changes the angle of rotation of noise distortion.

X & Y Axis Scale: These modify the scale of heat noise distortion by altering position along the X& Y axes.

Sub Settings

Sub Levels: This increases/decreases the sub levels used to calculate distortion. Higher values of this setting will add more detail to the heat distortion.

Influence: This option adjusts the level of influence with which the sub levels alter the heat noise distortion.

Scale: Changes the size of the area affected by the sub levels.

Rotation: Controls the degree of rotation of the sub levels on the heat noise distortion.

Offset: Alters sub levels' location relative to the location of the noise distortion.

Center Subscale: Applying this setting connects the centers of the different subscale layers.

4.10.3 Insect Vision effect

FilmoraPro's Insect Vision effect generates a honeycomb lens pattern that is similar to the image reflected in an insect's compound eye.



Rotation: Rotates the hexagonal cells' overlay

Lens Size: Changes the size of individual cells.

Zoom: Adjusts the zoom within the cells.

Iris Bulge: Adds a bulge effect within each cell.

Wrap: This affects distortion at the edge of frame.



4.10.4 Magnify effect

The Magnify effect zooms in on a specific area of a layer. It creates the illusion of a magnifying lens placed over part of the image. This effect can be used magnify the entire image several times its size without losing resolution. You can alter the shape, size and focal point of this distortion effect.



Center: Adjusts the focal point of magnification.

Radius: Changes the size of the area distorted by magnification.

Magnification: Scales the percentage of magnification.

Bulge: Creates a bulge on a fixed point on the layer.

Shape: Changes the shape of the area distorted by magnification.

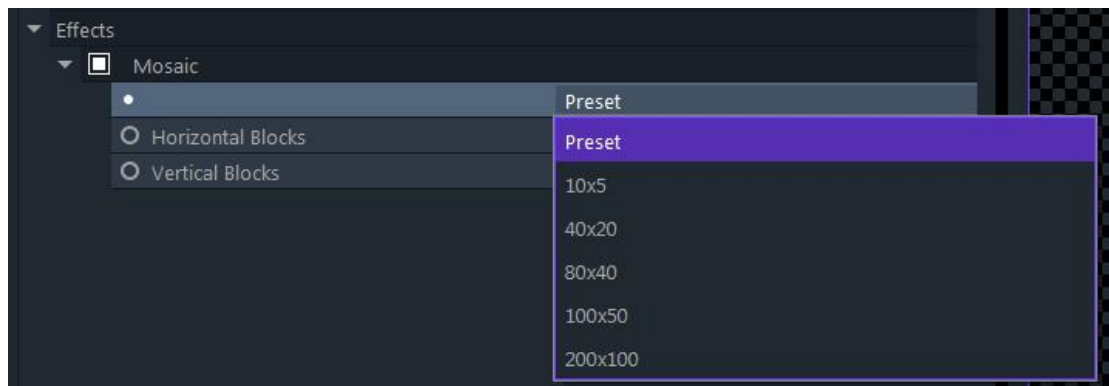
Blend: When this option is applied, the edges where the distorted area and the original image meet are blended to create a smooth transition. You can also select the None option to create transparent pixels around the edges of the distorted area.

4.10.5 Mosaic effect

The Mosaic effect divides a layer into solid-colored blocks, creating pixelation.



This effect is most commonly used to create the illusion of a low-resolution image or to conceal faces or text for security or anonymity.

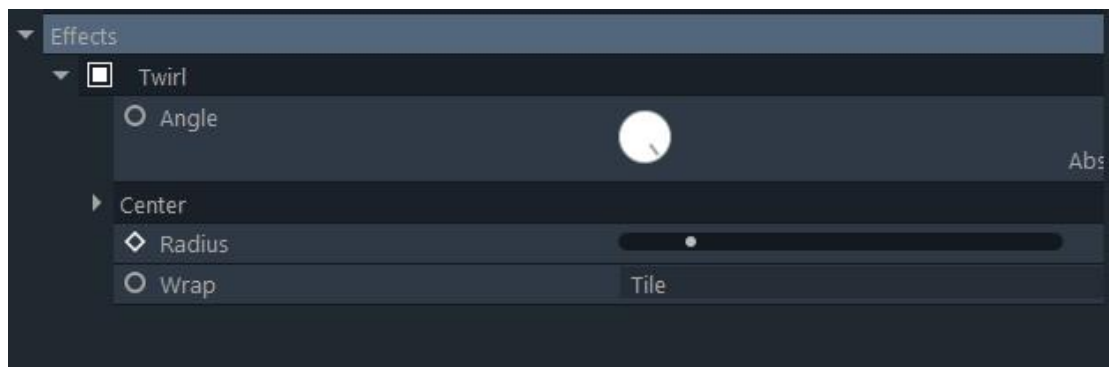


Vertical Blocks: Sets the number of blocks in each column.

Horizontal Blocks: Sets the number of blocks within each row

4.10.6 Twirl effect

The Twirl effect twists an area of a layer, creating an illusion of a spinning image.



Angle: Controls the degree of spin. Turn the dial to the right to spin the image clockwise; turning it to the left will spin the image anticlockwise. You can also animate the twirl effect to create the illusion of a whirlpool.

Center: Sets the focal point of the spin effect.

Radius: This determines the distance the spin effect radiates from the focal point. Radius is calculated as a percentage of width or height of the layer, whichever is greater. A radius with a value of 50 or greater generates a spin effect that touches the edges of the layer.

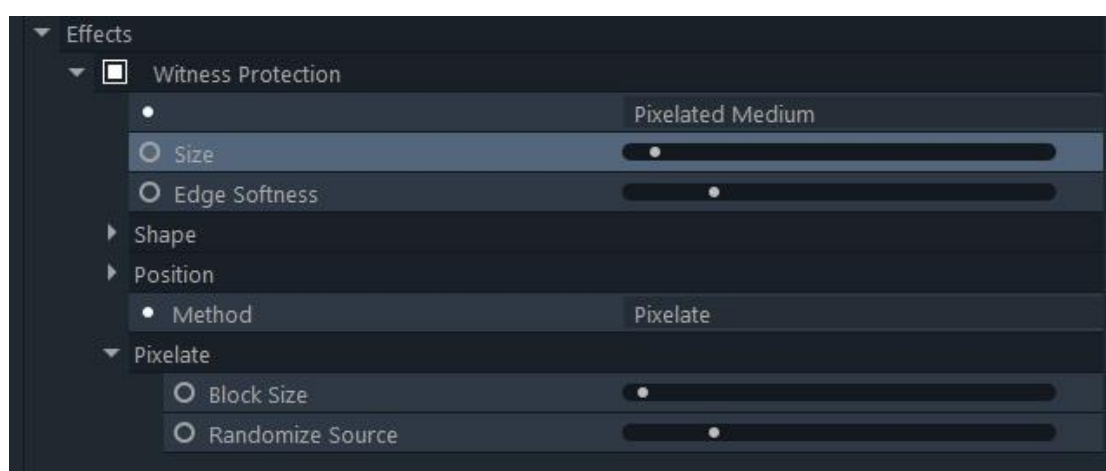
Wrap: Adjusts spin at the edges of the distorted area.

4.10.7 Witness Protection effect

FilmoraPro's Witness Protection effect provides the perfect way to obscure a specific area within an image. This effect can be used to hide faces, watermarks, serial numbers or other text containing sensitive information.



Witness Protection effect is applied using either blurring or pixelation.



Size: Adjusts size the area distorted by the Witness Protection effect.

Edge Softness: Smooths the edges of the distorted area.

Scale X/Y: Stretches the distorted area along the X & Y axes.

Rotation: Rotates the distorted area.

Center: Sets the focal point of the Witness Protection effect.

Method: Choose between blurring or pixelation.

Block Size: Controls pixel size.

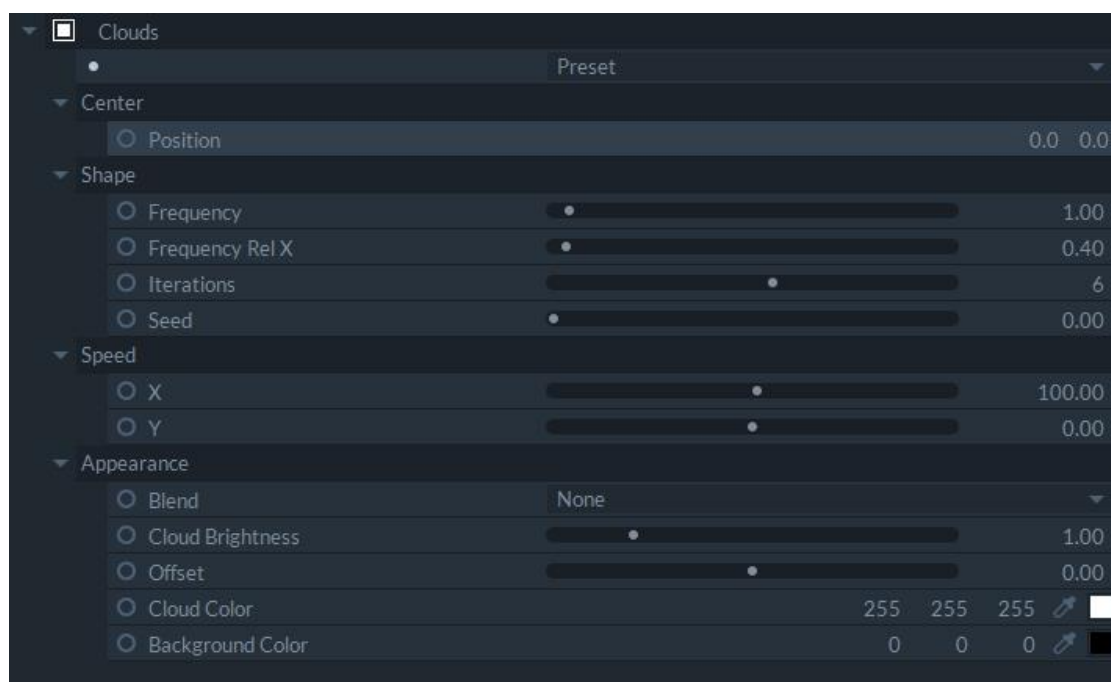
Randomize Source: Rearranges pixels within the distorted area to further obscure the original image.

4.11 Generate Effects

'Generate' effects are used to create new visual elements to your videos. You apply these affects to layers as you would with any other effect.

4.11.1 Clouds

This cool effect generates a cloud texture which moves across the screen. Below we will discuss the different options you have for this effect.



Center: This allows you to reposition the cloud pattern

Shape: In order to change the level of detail that you see in the cloud pattern, you need to change the shape 'frequency'. 'Iterations' generates aa pattern of higher quality and the 'seed' adjustment generates a new pattern altogether.

Speed X/Y: This allows for the cloud pattern to automatically be animated in the direction of your choice.

Blend: Use this to change the blend mode of the clouds on the 'host layer'

Cloud Brightness: This adjusts the overall brightness of the cloud effect.

Offset: Use this to change the contrast of the cloud effect.

Cloud Color: Use this to adjust the foreground color of the cloud.

Background Color: This adjusts 'fill' color on the background of the cloud.

4.11.2 Drop shadow

You can use this tool to add a drop shadow to your layer. From here, you can then completely customize it in terms of its scale, distance and its appearance. You can even choose to just render the shadow without using a layer.



Angle: Use this to change the angle's shadow in relation to the source.

Distance: Use this to separate the shadow from the source. The direction of the shadow is defined by the 'Angle' set above.

Shadow Color: Use this to change your shadow's color.

Opacity: Use this to change the level of transparency of the shadow.

Scale: Use this to define the size of the drop shadow in relation to the source.

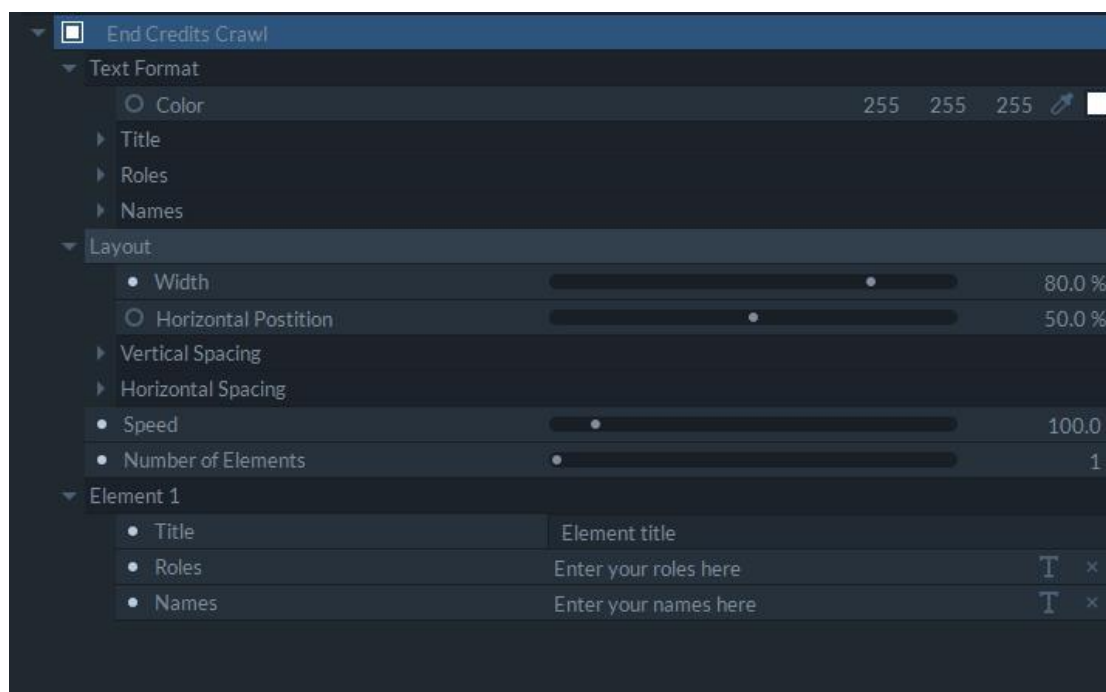
Scale Pivot: Use this to select the point at where the shadow is scaled.

Penumbra: Use this to make the shadow softer by feathering the edges.

Shadow Only: Use this to just render the shadow and not the source.

4.11.3 End Credits Crawl

The End Credits Crawl adds a professional, feature film like scroll at the end of your project. They are automatically animated and formatted for you. However, it does come with the ability to modify it if you want to get creative.



You can completely reformat the design elements including the titles, roles and names. If titles or roles are left out, the credits crawl still formats itself in the correct order so that everything makes sense.

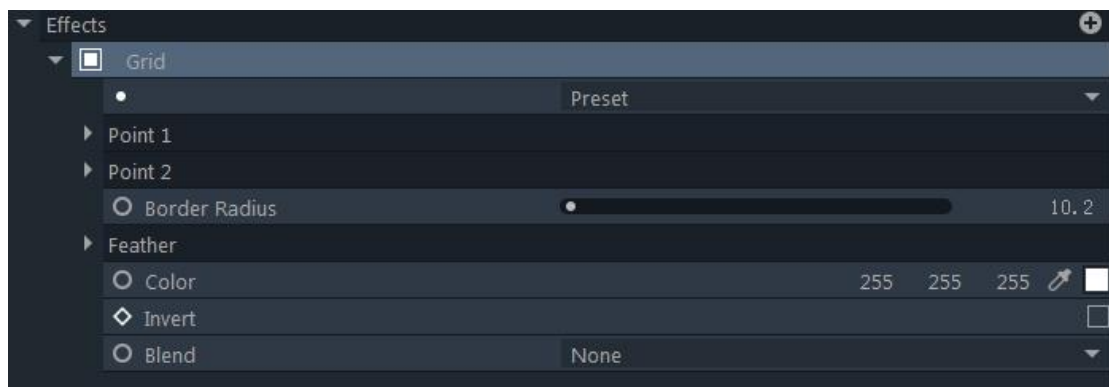
4.11.4 Fractal noise

This is used to generate a variety of textures using procedural methods. You can customize each individual fractal method using the properties shown below to create the effect you desire.



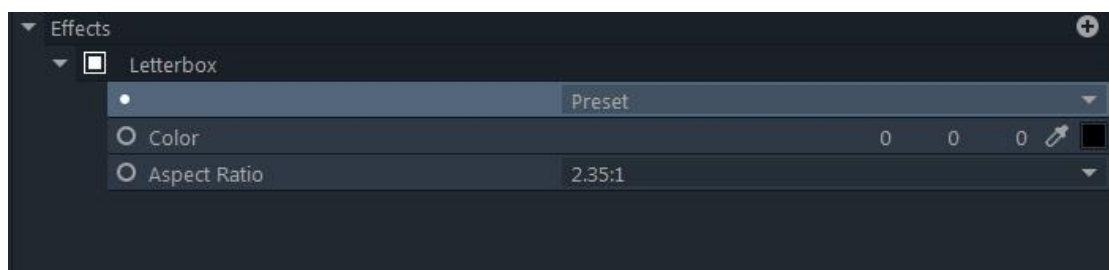
4.11.5 Grid

This tool creates a grid overlay on your project. The grid lines and spacing are fully customizable as shown below.



4.11.6 Letterbox

This tool allows you to quickly and easily add letterboxing to your project. There are a number of presets to choose from which all represent standard aspect ratios in film.



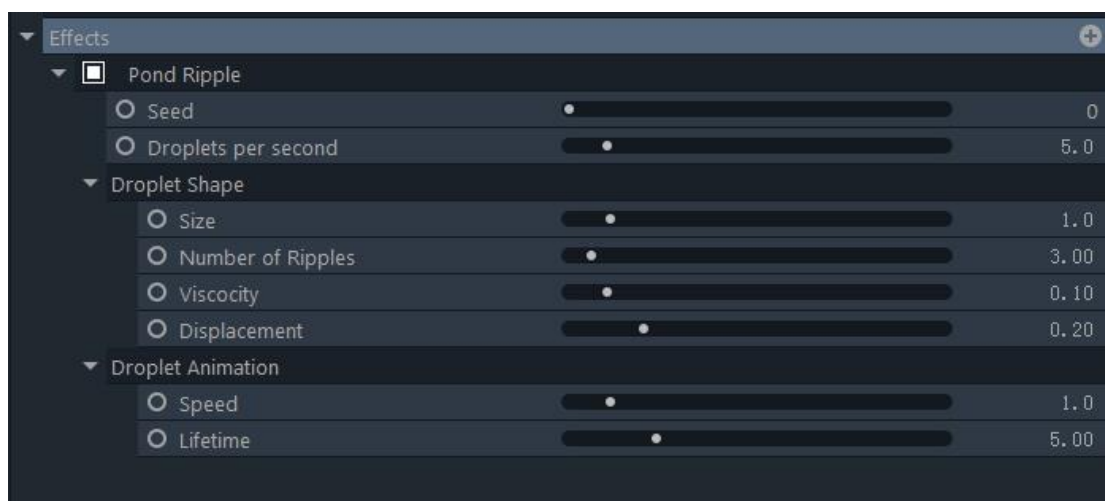


4.11.7 PiP

This tool allows the quick creation of a picture-in-picture effect. You can use any of the layers in your timeline and the size/positioning of the PiP is fully customizable.

4.11.8 Pond ripple

This creates a cool 'ripple' effect across your movie and automatically distorts the background.



Seed: Use this to create a new ripple pattern. The patterns are randomized.

Droplets per Second: Use this to control the number of droplets you have on screen at a given time.

Size: Use this to adjust the size of your droplets. The smaller the settings, the more distinct the ripples will appear and vice versa.

Number of Ripples: Use this to specify the number of ripples you want to create per droplet

Viscosity: The viscosity levels changes how apparent the ripples are. Lower numbers/viscosity means more apparent ripples, like you would see in thin liquids such as water. Higher numbers/viscosity means less apparent ripples, like you would see in thicker liquids such as paint.

Displacement: Use this to change the amount the ripples are displaced across the screen

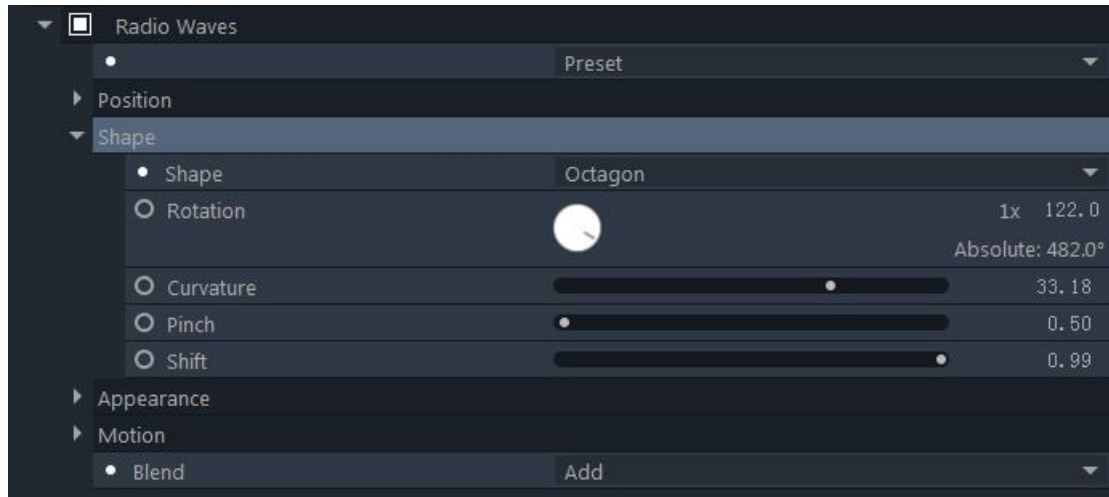
Speed: Use this to change the speed of the ripple.

Lifetime: Use this to determine how long each ripple will last.



4.11.9 Radio waves

Radio waves are geometric shapes that are inserted into the film. They are fully customizable and can be animated and warped into anything you like.



Position: Use this to move the position of the radio waves.

Shape: Use this to define the Geometric shape you want.

Rotation/Curvature/Pinch/Shift: These tools are used to warp and twist the shape to your liking.

Color: Use this to change the color of the shape.

Opacity: Use this to change the opacity of the shape.

Wave Start: Use this to set the time that the waves should start appearing.

Fade In: Use this to make your waves gradually fade in.

Fade Out: Use this to make your waves gradually fade out.

Wave End: Use this to set the time when you want the waves to end.

Start/End Width: Use this to adjust the width of the shape at the beginning and the end of the animation.

Line Blend: Use this to change the internal blend mode of the pattern

Frequency: Use this to determine the number of times you wish to repeat the pattern.

Expansion: Use this to determine the speed at which the pattern expands from the center of the screen.

Spin: Use this to change the speed of the pattern's rotation

Blend: Use this to change the blend mode of the radio waves effect on the 'host layer'



4.11.10 Reflection

This tool is used to quickly and easily create a reflection of the current layer.



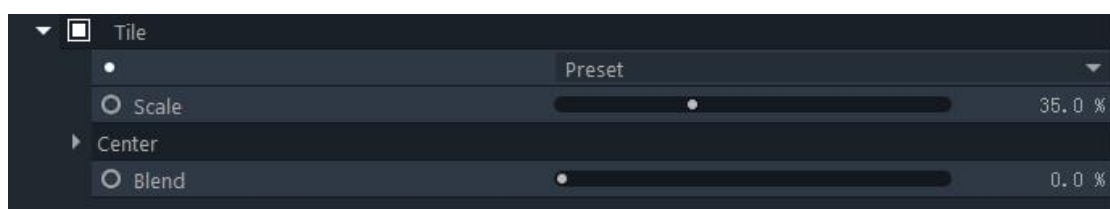
Position: Use this to adjust the point where the reflected image meets the original

Angle: Use this to select which axis you wish to reflect your picture on.



4.11.11 Tile

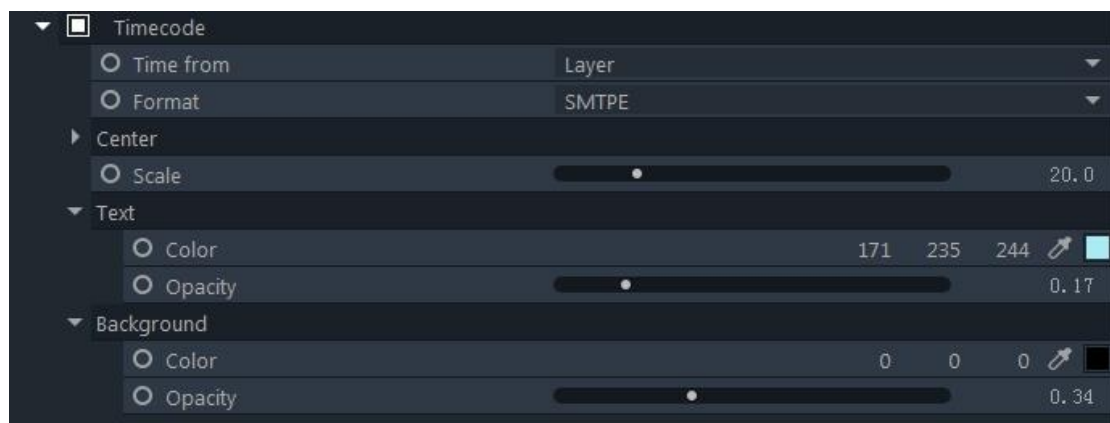
A tile is used to create a tiled image of the layer without the need to create duplicate images. Adjust the size from 100% downwards using the 'scale' tab. 100% will show the original image but as you reduce the percentage the area will begin to tile.





4.11.12 Timecode

A useful element which creates a counter showing your current position in the video.



Time From: Use this to select where the timecode generates. You can either chose layer or playhead position.

Format: Use this to choose what format the timecode will be displayed in

Center: Use this to reposition the timecode.

Scale: Use this to adjust the size of the timecode.

Text: Use this to change the timecode's color as well as the opacity

Background: Use this to either change or remove the background color of the timecode.



4.11.13 Vertical Video

A popular element used for placing vertical videos into standard landscape frames. The background, which would usually be black, empty space, is filled in with a highly pixelated/blurred image of the video. This adds depth to the video and keeps the audience piqued but doesn't distract from the actual content.

4.12 Gradients and Fills

You can add gradient fills or solid fills to your layer with this video effect.

4.12.1 4-Point Color Gradient

This gradient fill effect generates four different points of gradient fills. There are several different settings you can adjust, including the color of each point as well as the positioning of the gradient points.



Point 1/2/3/4: customizes the color and position of each of the four gradient points.

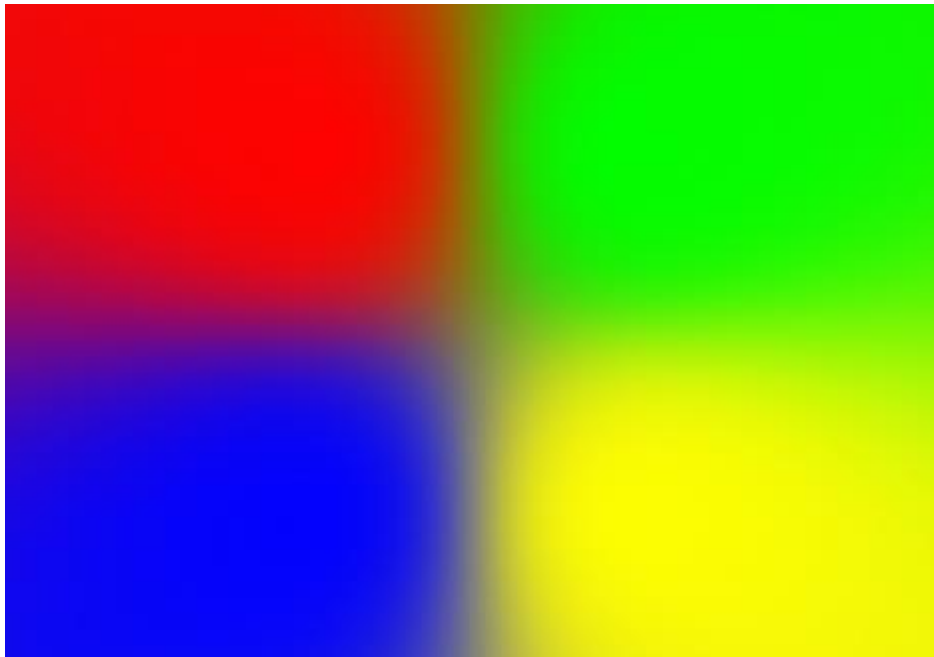
Color Blend: sets the way in which gradient points blend into each other.

Ramp Scatter: applies a grainy texture to where the gradients blend.

Opacity: adjusts how opaque the gradient effect is.

Blend: allows you choose a variety of blending methods to blend your generated gradient fill with your layer.

Below is an example of a 4-point color gradient that makes use of all of the above effects.



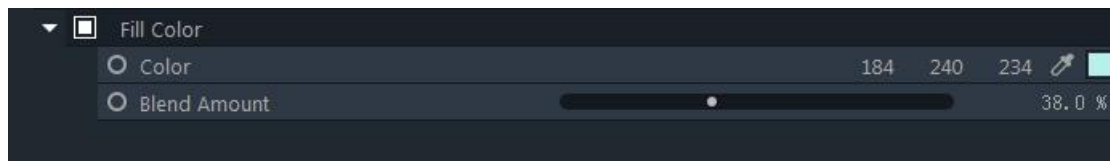
4.12.2 Color Gradient

This color gradient effect is the same as the previous one, except simpler. This effects uses two points as opposed to four.



Fill Color

This effect fills your layer with a color of your choice. You can also adjust the opacity of this fill effect.

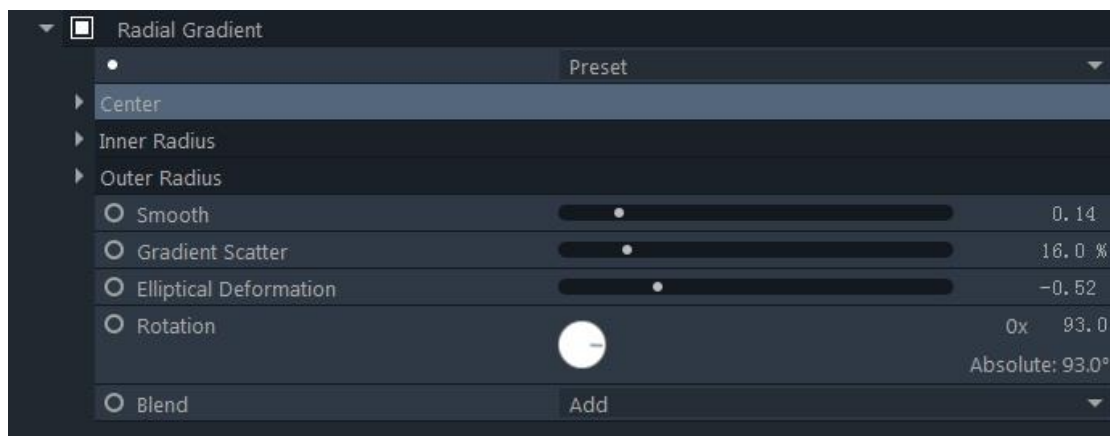


Color: lets you pick your desired color using RGB values or the color picker tool.

Blend Amount: lets you adjust the opacity of this fill effect.

Radial Gradient

This gradient fill effect generates a circular shaped gradient over your layer. Unlike the other gradients, this gradient starts from one single point and reaches outwards. .



The **Center**, **Inner Radius**, and **Outer Radius** values allow you to customize everything about your gradient circle.

Smooth blurs the effect.

Gradient Scatter adds a noise effect to the gradient.

Elliptical Deformation changes the aspect ratio of your gradient fill.

Rotation rotates the shape of your gradient fill.

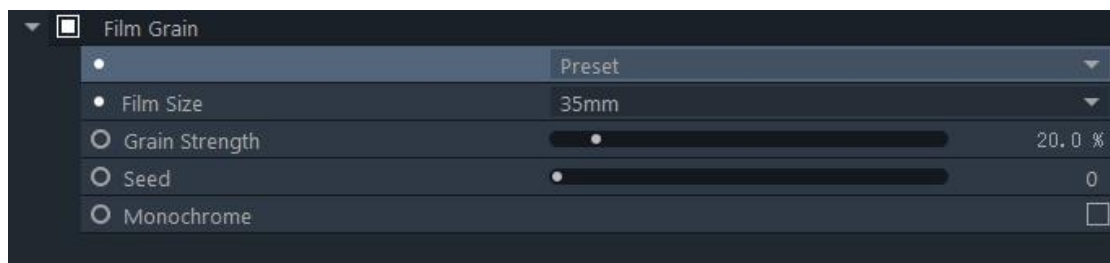
Blend allows you choose a variety of blending methods to blend your generated gradient fill with your layer.

4.13 Grunge Effects

Grunge effects are used for making a certain video appear damaged or old.

4.13.1 Film Grain

Create a realistic grain based on 8mm, 16mm and 35mm film stock.



Film Size: concerns the size of the film stock that will be simulated. You can choose from 8mm, 16mm and 35mm. Lower values result in a much grainier effect, while higher values make the grain appear less intense.

Grain Strength: determines the strength of the film grain effect.

Seed: generates different results using the same overall settings.

Monochrome: switches between black & white and colorful grain.

4.13.2 Grain

This effect allows you to control the size of the grain.



Amount: moving this slider to the right will create more grain.

Size: moving this slider to the right will make the grains larger.

Monochrome: switches between monochrome and colorful grain.

Seed: creates a new pattern for the grain effect.

4.13.3 Half Tone

This option turns the currently selected layer into a half tone image, which has the look of black and white newspaper print – black dots on a white background.



Resolution: dragging this slider right will result in more, smaller, dots, which will make it easier to see details in your image. Dragging this slider to the right will result in more, larger, dots and a more abstract image.

Angle: adjusts the dot pattern by rotating the dots.

Dot Color: change the color of the dots.

Background Color: change the background color of the image.

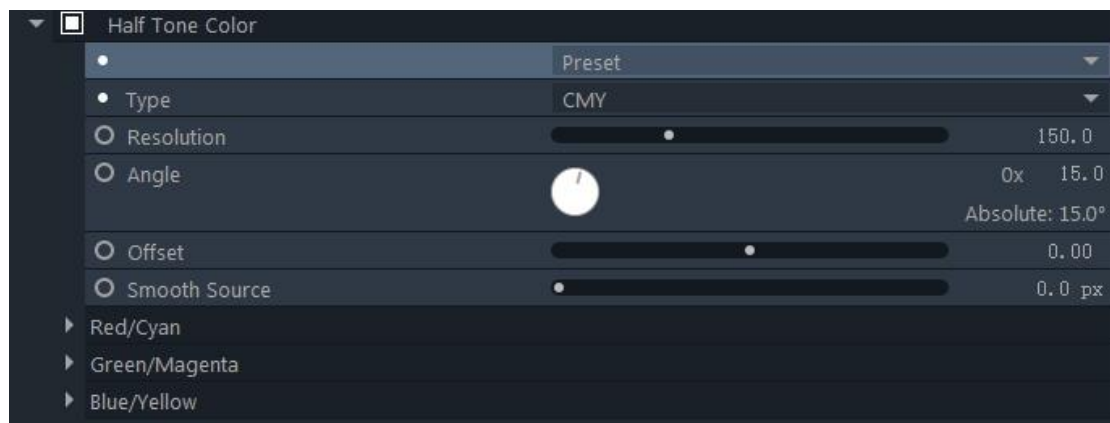
Shift X/Y: moves the pattern of the dots on an X-Y axis.

Offset: dragging this slider to the right will result in more 'background color' while dragging it left will result in more dots. Dragging the slider far enough to the left will cause the dots to merge, potentially into one large block of color.

Smooth Source: smooths the source image. Higher values will make the image appear more blurred.

4.13.4 Half Tone Color

While the regular Half Tone effect looks like black dots on a white background (unless you change the colors), the Half Tone Colour effect creates a similar dotted look while maintaining the color from the original image.



Type: allows you to pick the color space of your pattern. Your options are CMY or RGB.

Resolution: dragging this slider right will result in more, smaller, dots, which will make it easier to see details in your image. Dragging this slider to the right will result in more, larger, dots and a more abstract image. **Angle:** rotates the dot pattern at an angle.

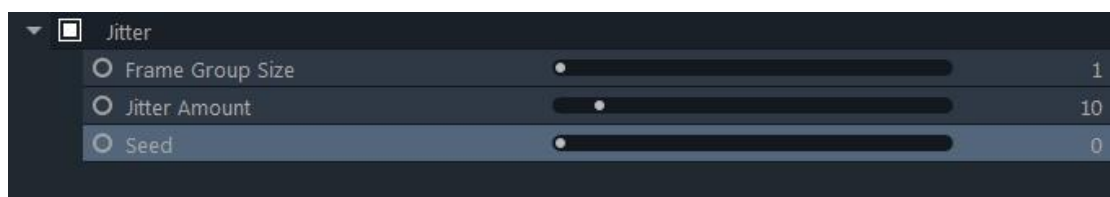
Offset: dragging this slider left will result in a darker image and dragging it right will result in a lighter image.

Smooth Source: smooths the source image. Higher values will make the image appear more blurred.

Color shifts (Red/Cyan, Green/Magenta, and Blue/Yellow): allows you to shift between different color channels individually.

4.13.5 Jitter

This option shuffles the order of the frames and creates glitches in video playback.



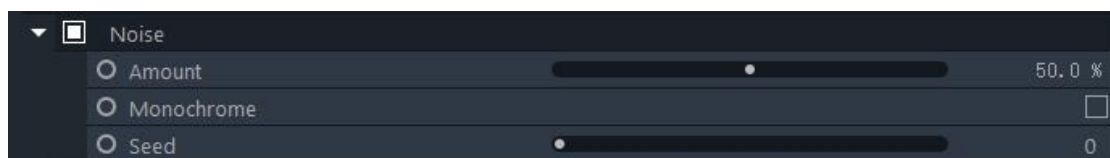
Frame Group Size: adjusts the duration between jitters. Low values make the video constantly jitter, while high values allow for breaks in-between jitters.

Jitter Amount: determines the amount of jittering.

Seed: concerns the pattern of the jitters.

4.13.6 Noise

Adds noise to your image. Some people consider noise as being the picture equivalent of film grain.



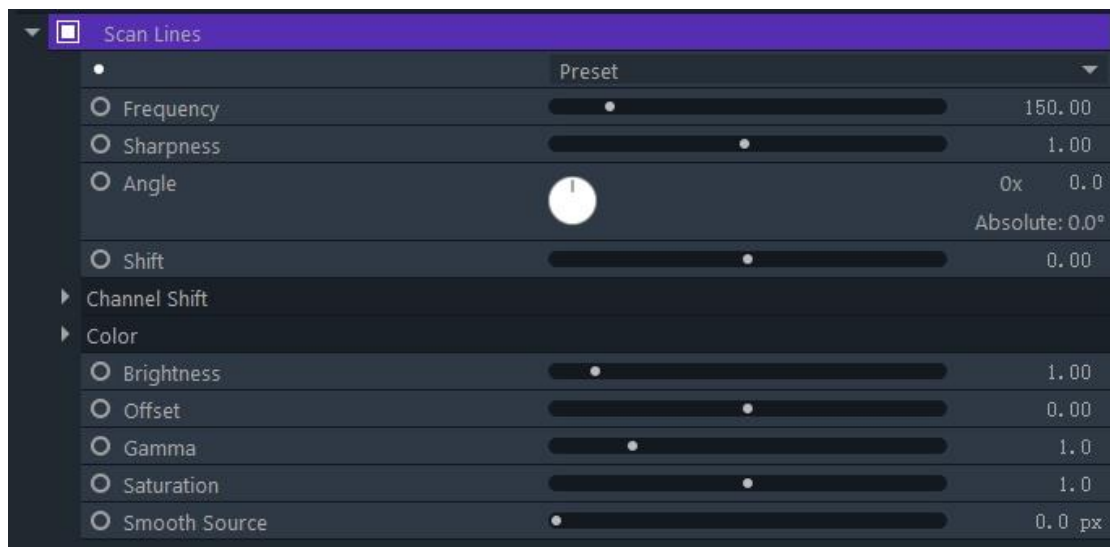
Amount: determines the amount of noise in your image. Lower values result in a small amount of noise grain, while higher values will increase the amount of noise grain.

Monochrome: switches between black & white and colored noise.

Seed: creates new patterns for the noise.

4.13.7 Scan Lines

Scan lines refer to horizontal lines of pixels in raster scanning patterns that appear on certain projectors, such as televisions or computer monitors. Using this effect will create scan lines that you sometimes see on old and low-resolution computer monitors and televisions.



Frequency: determines the number of scan lines present, as well as their thickness. Lower values decrease the number of lines and make them thicker, while higher values increase the number of lines and make them thinner.

Sharpness: determines whether the scan lines appear crisp or blurred.

Angle: rotates the scan lines.

Shift: change the positioning of the scan lines.

Channel Shift (Red, Green, Blue): these sliders add color to the lines.

Color: changes the color of the scan lines. **Brightness:** determines the luminosity of the effect.

Offset: dragging this slider left will result in a darker image and dragging it right will result in a lighter image.

Gamma: adjusts the midtones of the image.

Saturation: change the intensity of the colors in the image and the scan lines.

Smooth Source: smooths the source image. Higher values will make the image appear more blurred.

4.13.8 Shake

This effect adds camera shake to your footage and can be used to make your video look like it was shot with a handheld camera.



Amount: adjusts how much the camera shakes.

Speed: adjusts how quickly the camera shakes.

Seed: changes the shake pattern.

Smooth: determines how smooth the camera shake is. Lower values make the movement jerkier, while high values make it smoother.

Scale: shaking your image will cause it to move partially out of frame, and FilmoraPro will fill the space with a duplicate of your footage. You can use the Scale slider to zoom in and hide these edges.

Individual Controls: allows you to tailor the XY positioning of the effect, and to tilt your image left or right.

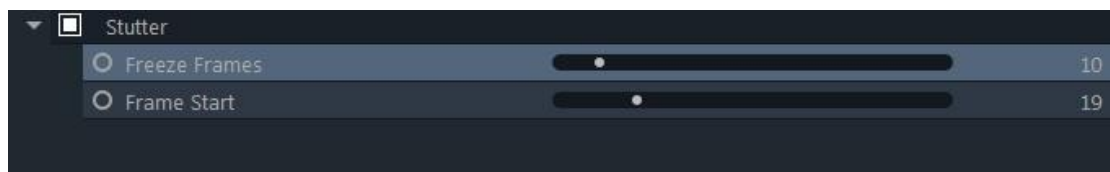
Fractal: adds noise to the shake via additional jittering. The Temporal Shift property alters the randomness of the jittering.

Motion Blur: makes the image blur when it shakes.

Wrap: choose what happens when the image shakes far enough that the empty space past the edges becomes visible. By default, it will be filled with a reflected image, but you can also choose to use a tile of your image or to leave the space black.

4.13.9 Stutter

Lower the number of frames to make it look like your video keeps freezing.



Freeze Frames: sets how many frames are subtracted from the original amount.

Frame Start: determines the frame in which the effect will start.

4.14 Keying

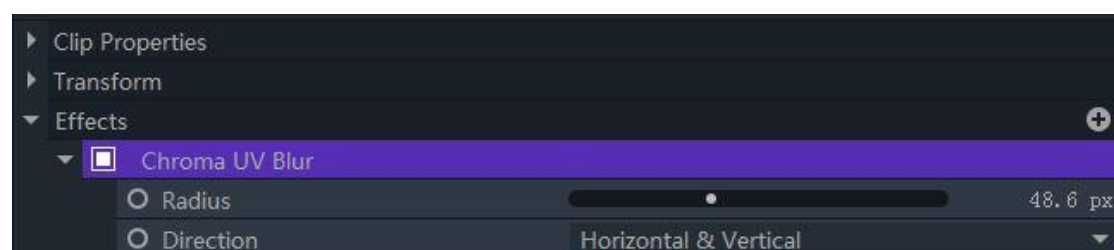
Removal of different elements of video or an image, generally done by recognizing a specific color, is referred to as **Keying**. When it comes to Keying the layers of your image or video, FilmoraPro is packed with several different effects. In order to access the Keying feature, you need to:

- Make sure that **Effects** panel is enabled. If not, then hit on **View** menu tab at the top. Get into **Panels** and select **Effects**. Now, the Effects panel will be visible on the bottom left of your screen.
- Alternatively, you can simply get into the **Controls** panel available on the top left corner. Now, hit the plus (+) icon next to the **Effects**
- Scroll down the list of effects to find the Keying feature. Hit on it and select the desired effect of Keying you require.

4.14.1 Chroma UV Blur

This effect can Prove to be quite essential as when you make use of Keying over a video, a pixellated stepping may surface over the edges of the Key. In such a case, make use of Chroma UV Blur just before the Key to smooth or blur out the edges of it in both horizontal and vertical directions simultaneously.

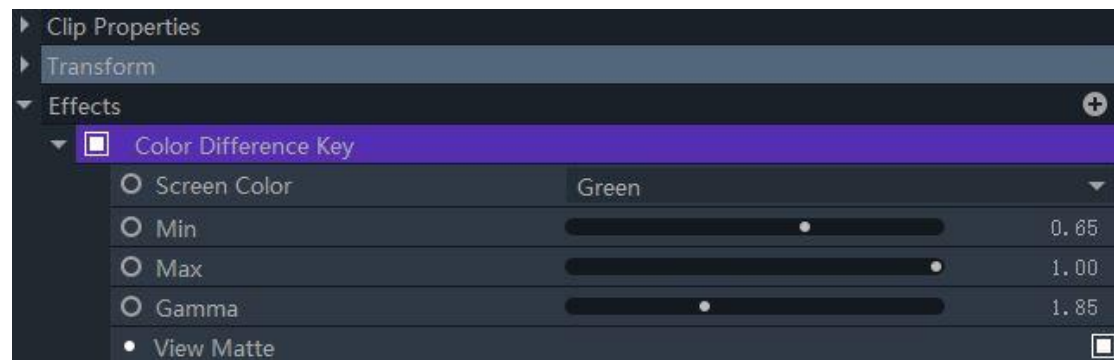
Direction: There are three directions you can choose from: **Horizontal**, **Vertical**, and **Horizontal & Vertical**. Horizontal & Vertical direction will blur edges from horizontal and vertical direction at the same time.



4.14.2 Color Difference Key

Make use of this key to when you wish to remove the **Red/Green/Blue** screen or colors from the image or video.

You can tap on **View Matte** option to simultaneously preview the changes occurring while you drag the **Min**, **Max** and **Gamma** sliders.

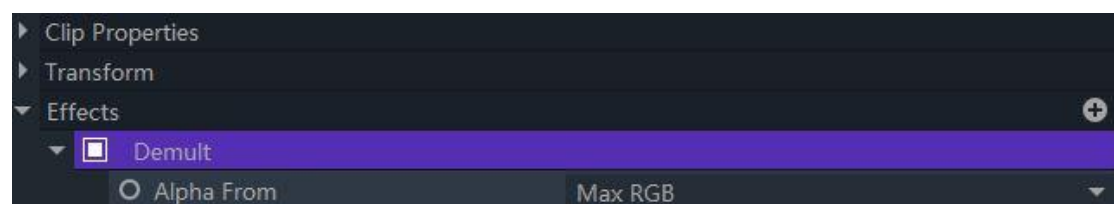


4.14.3 Demult

Demult helps you to instantly develop an embedded alpha channel by keying out the background clip captured on black from the stock footage. There are three different modules that you can make use of: Max RGB, Luminance and Average RGB.

Max RGB: Opt for the Max RGB Channel module to replace every pixel with its strongest RGB channel component.

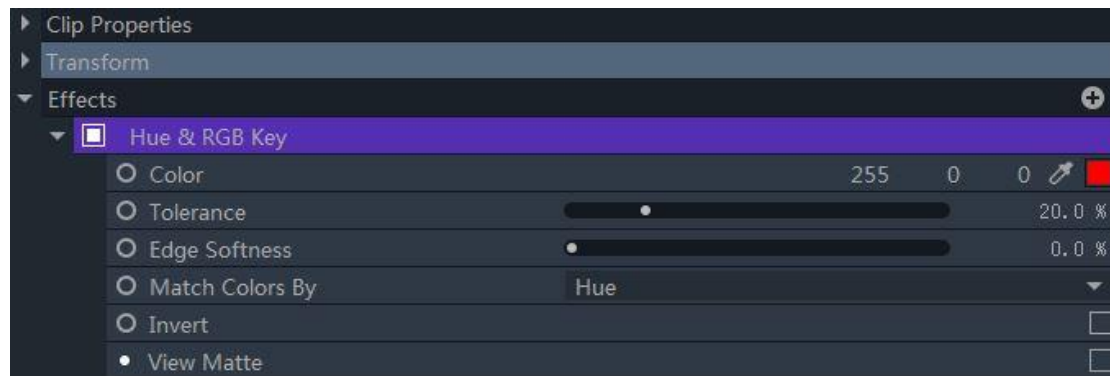
Average RGB: In order to opt for Average RGB, the typical approach required is to add all the Red, Green and Blue values respectively, then divide each of the resulting values with the number of pixels. The final resulting values will be the **R G B** components of the final color.



4.14.4 Hue & RGB Key

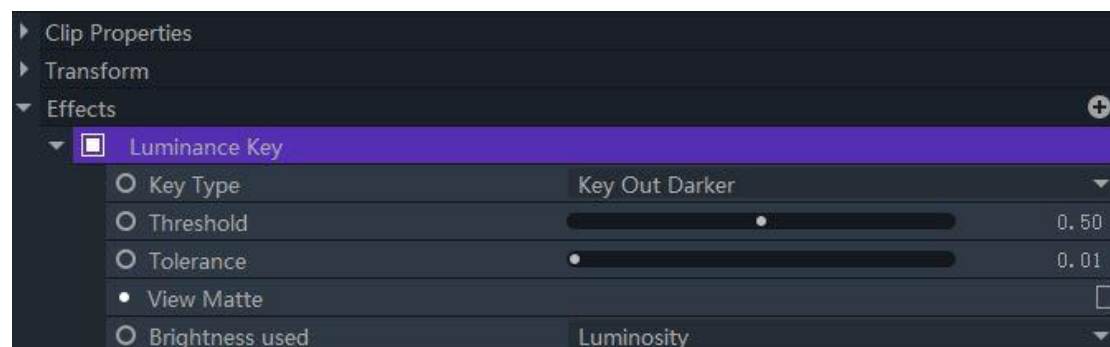
With Hue & RGB key, you have the power to either pick or add a custom color or input a precise color code to select a screen color of your choice.

You can tap on **View Matte** option to quickly check alpha channel, so you can decide which area needs to be adjusted.



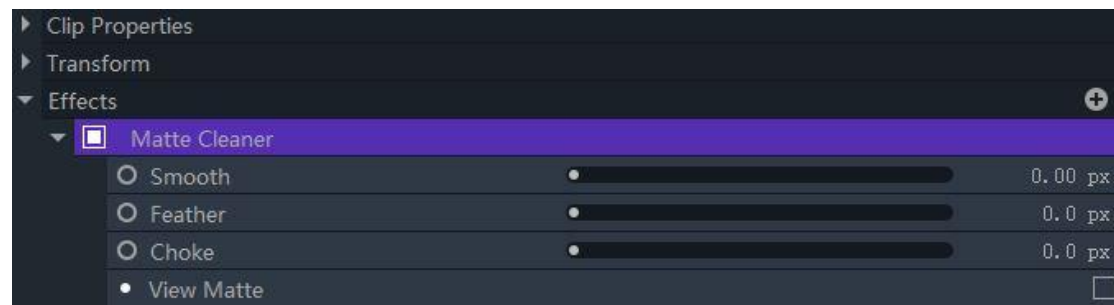
4.14.5 Luminance Key

In order to key out a layer on the basis of the brightness of layer, this key will certainly be of help. For instance, you can make use of this key to replace the **Sky** in a video.



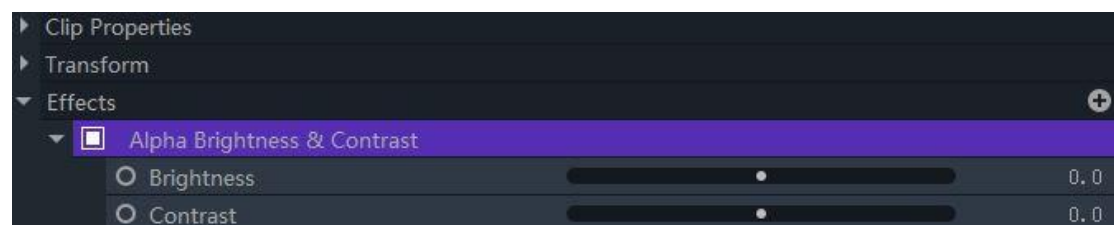
4.14.6 Matte Enhancement

In order to achieve a higher quality output once you are done with keying a layer, you'll need to perform further adjustments. And for that, Matte enhancement is specifically built to serve the purpose.



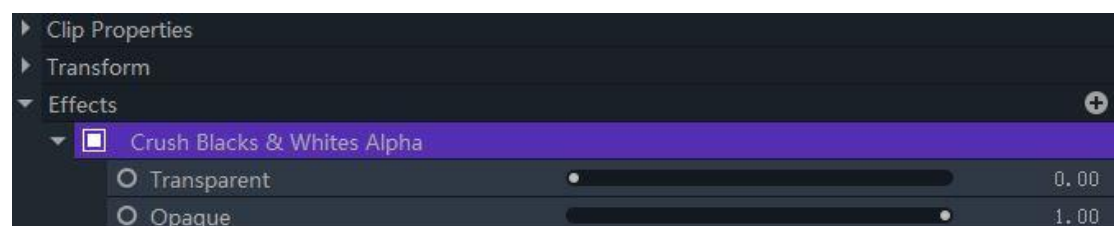
4.14.7 Alpha Brightness & Contrast

In order to adjust the composite's edges, tweak the Alpha channel's brightness & contrast of a particular layer using this enhancement. Just drag the slider to adjust brightness and contrase.



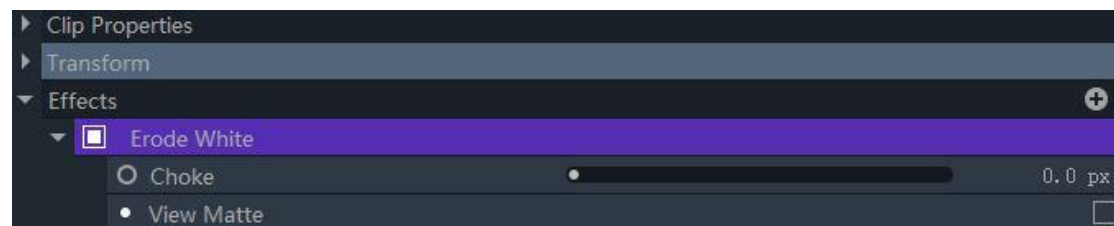
4.14.8 Crush Blacks & Whites Alpha

As the name suggests, this enhancement is just like the usual Crush Blacks & Whites effect but it works only on the Alpha channel. With the help of this enhancement, you can crush blacks to remove the remaining regions from a keyed area. While by fixing the whites will help you with filling up of transparent regions in your subject.



4.14.9 Erode White

Make use of this effect when you want to gradually rule out the edges of an alpha channel of a layer by dragging the Choke slider.



4.14.10 Invert Alpha

Get hold of this enhancement to invert the alpha channel of a layer.



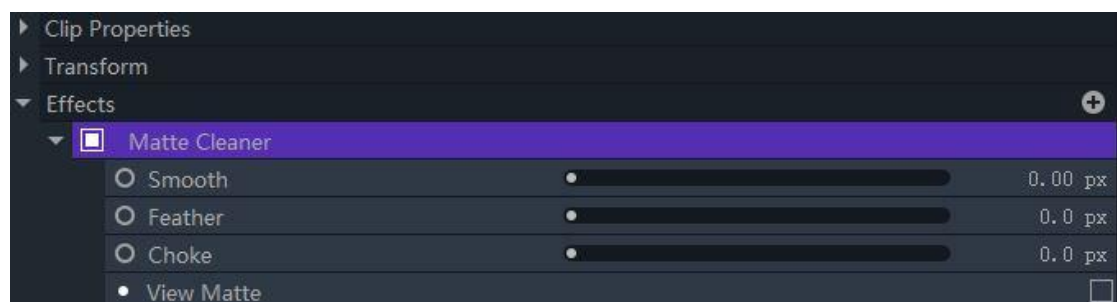
4.14.11 Matte Cleaner

This enhancement is of much help in order to tidy up your composite. There are 3 different options available for your use:

Smooth – smoothens the Key edges.

Feather – softens the Key edges.

Choke – shrinks the Key edges.



4.14.12 Remove Color Matting

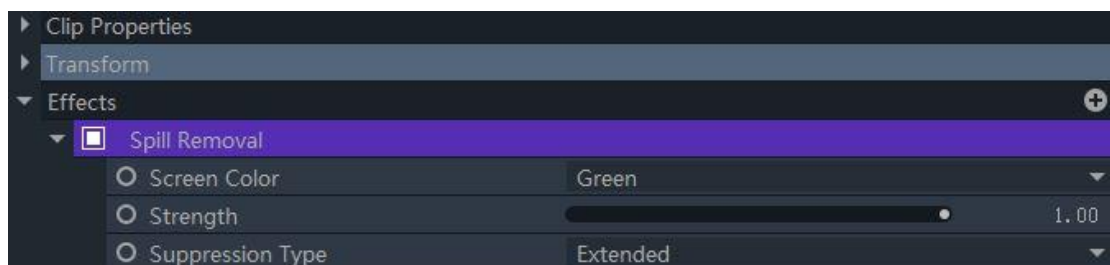
Remove Color Matting enhancement is designed to deplete the dark regions from the stock footage over the composite element.

Note: To make the best out of this enhancement, try using it after compositing the stock via the channel swapper.



4.14.13 Spill Removal

Even after the Green screen or Blue screen has been removed, you still can sometime experience a slight color fringing out from the Key edges. This is where you need Spill Removal to deplete or rule out such color fringing.

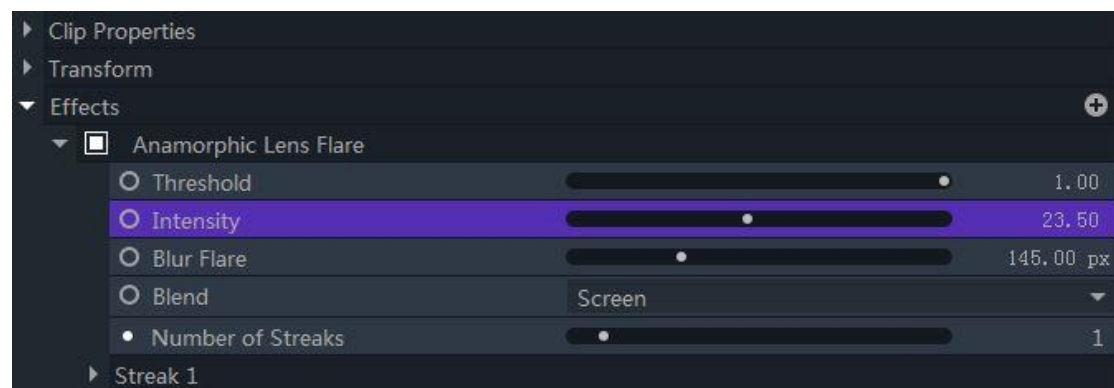


4.15 Lights & Flares

Lights & Flares are video effects that can be found right under the Keying effects in the **Effects** panel. You can also hit on the plus button next to Effects in your **Controls** panel and select **Lights & Flares**.

4.15.1 Anamorphic Lens Flare

Anamorphic Lens Flare produces you to produce broad flares depending upon the source layer. Let's understand the uses of the properties of this layer.



Threshold: Make use of this to define the amount flaring produced by source layer.

Intensity: This property will help you to adjust the resulting effect to achieve a finer output.

Blur Flare: Use this property to create more realistic and less distinct flares.

Blend: You can opt for several different modes like Screen, Lighten and Multiply etc. depending upon your need.

Number of Streaks: Opt for this when you wish to add more number of flaring streaks. Moreover, you can customize each streak individually.

Below is a display of the effect.

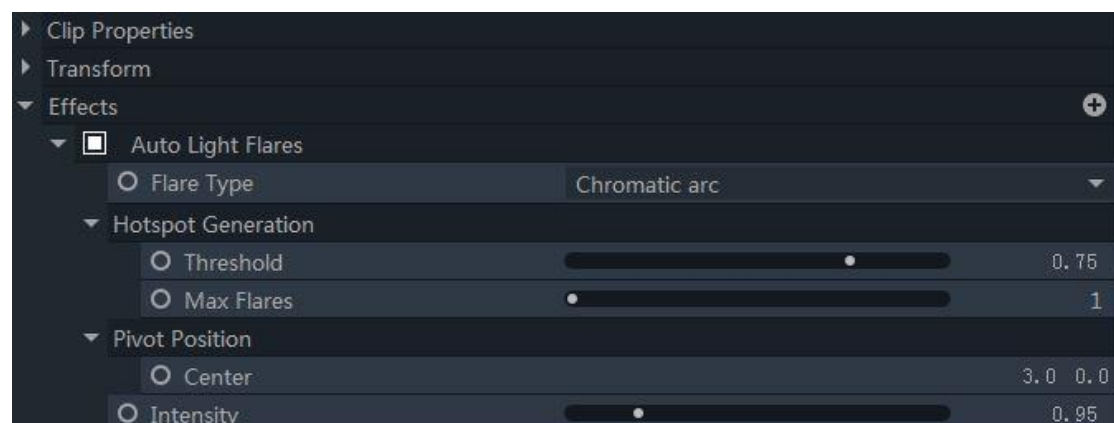


4.15.2 Auto Light Flare

There are ample of similar properties between Auto Light Flares and Light Flares effect. The prominent difference between them are, Auto Light Flare effect recognizes the brighter regions in a layer, apply light flare, adjust intensity and scale automatically all on its own depending upon the source.

Hotspot property group: With the Hotspot property group, you have the complete control over the adjusting color, saturation, gamma and hue direction of the light flares.

- **Threshold** will help you to define how bright should a pixel be for a light flare to be created. Higher the Threshold value, flares will be appearing only on the brighter parts. Lower the **Threshold** value, flares will be appearing on less bright parts.



- Make use of **Max Flares** property to determine the number of flares that can be drawn.

Rays property group: With the Rays property group, you can easily focus on the quality of light ray by controlling the length and width of rays.

Below is a display of the effect.



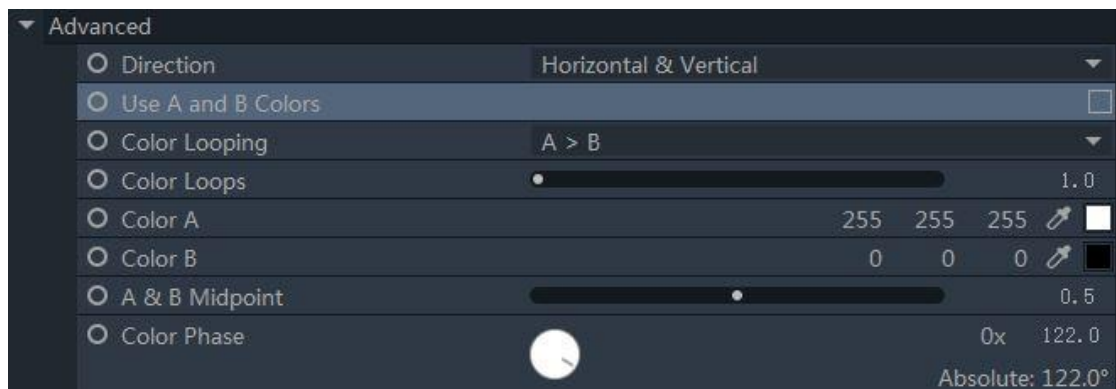
4.15.3 Glow

In order to incorporate a glowing aura to the brighter regions of a layer, Glow effect will certainly be a wise choice.

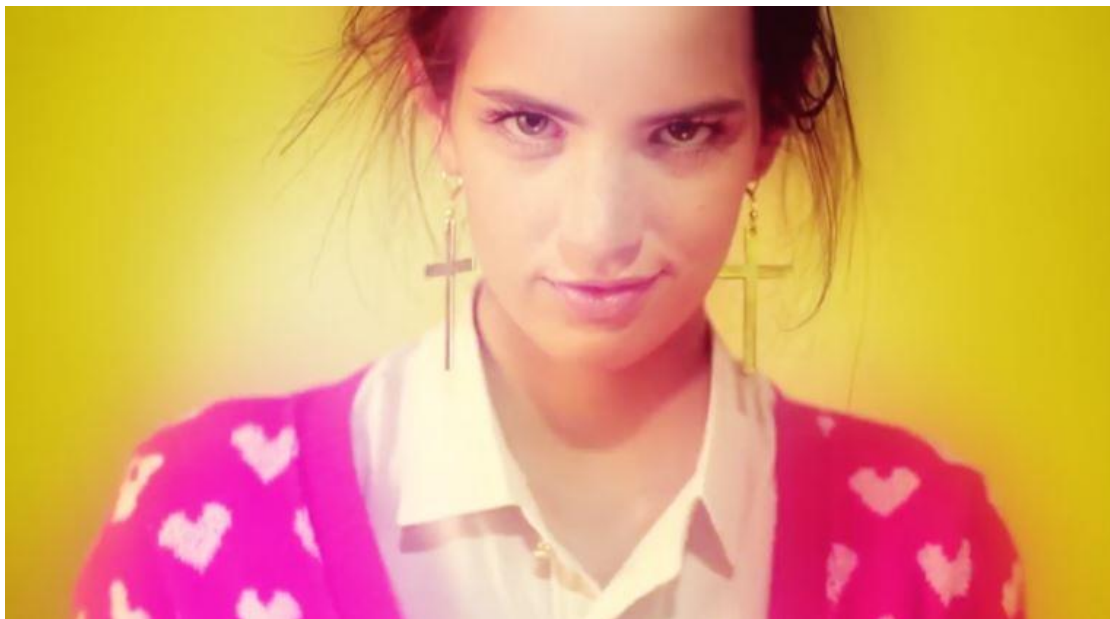
Per Channel Intensity: The property group Per Channel Intensity helps you to effectively shift the Glow color by control the Red, Green and Blue values.



Advanced property group: It enables you to customize further the Glow's appearance, including **direction**, A/B color choice or creating a specific color gradient as well.



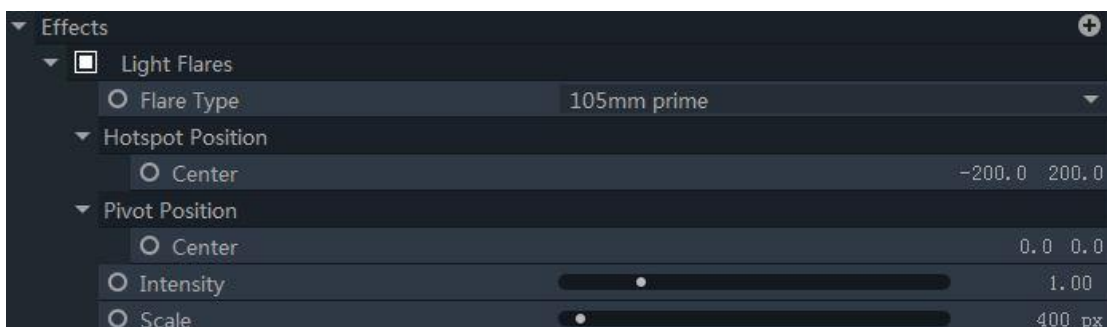
Below is a display of the effect.





4.15.4 Light Flares

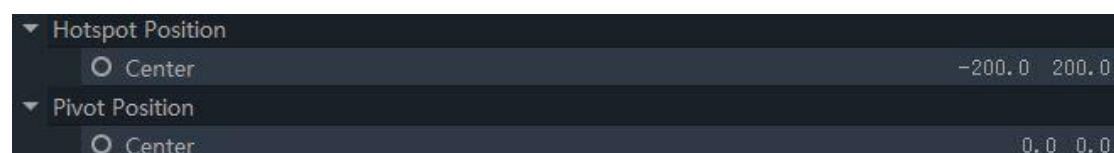
This effect is an ideal way of generating a diverse range of realistic lens flares & lights. Moreover, you can heavily customize each flare type to produce an endless variety of alternatives.



Light Flares are developed with the help of hotspot, rays and distinctive tertiary elements, each of which can be tweaked individually.

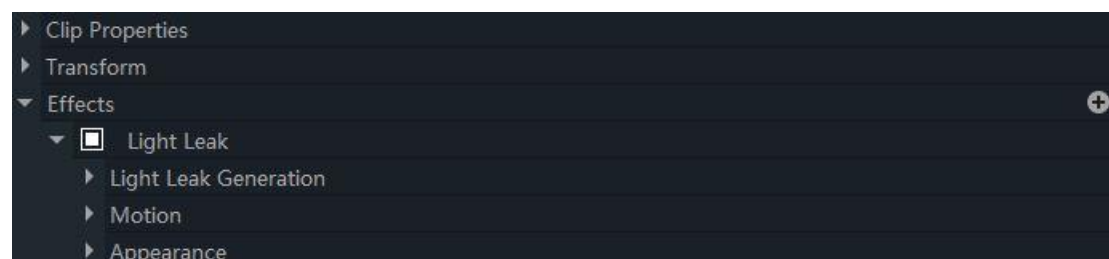
When it comes to positioning a light flare, you can easily adjust it using the **Hotspot and Pivot property**. Wherein, the main flare can be positioned using the Hotspot and the Pivot automatically animates the rays or other additional elements.

Below is a display of the effect.

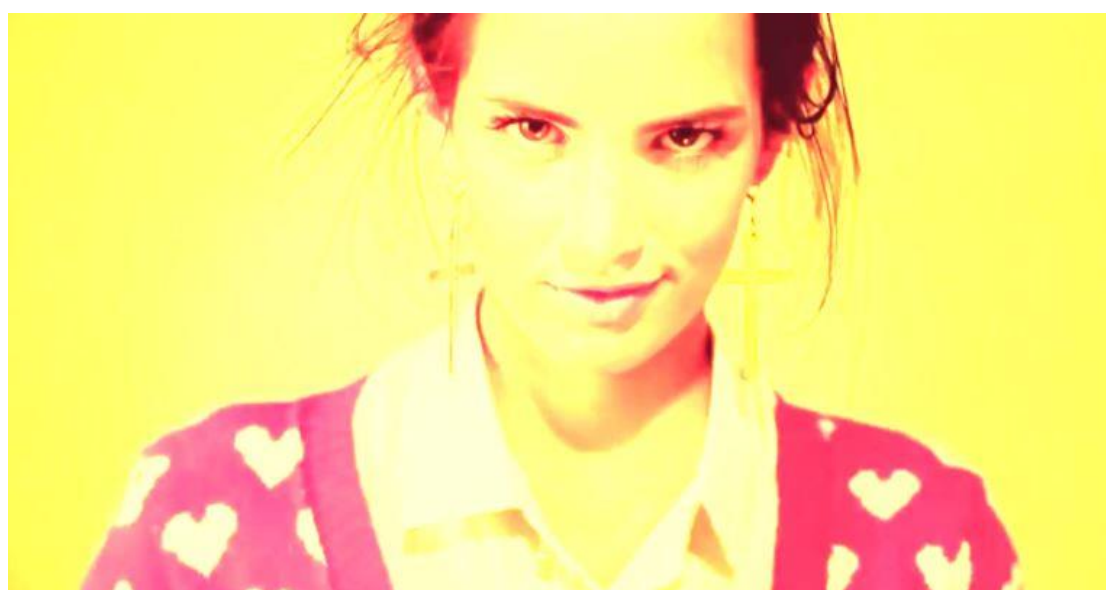


4.15.5 Light Leak

With the help of this effect, you can produce an emerging color gradient pattern that stimulates the appearance of unwanted light lurking into the camera while shooting.

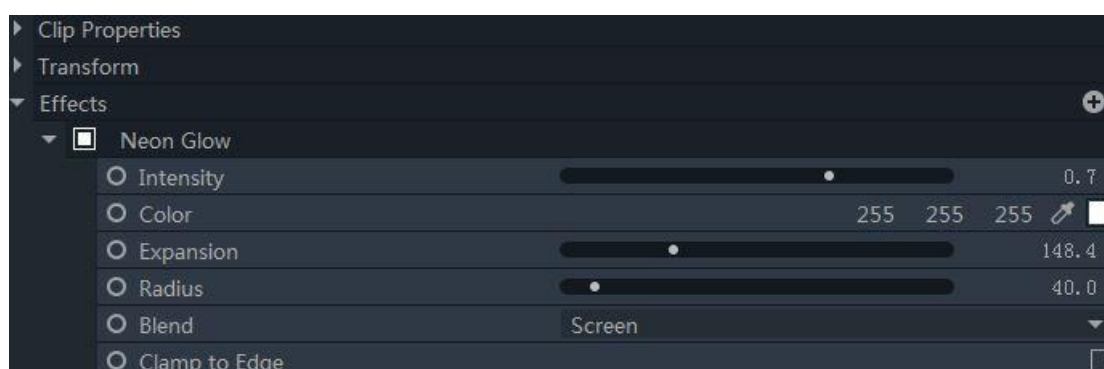


Below is a display of the effect.



4.15.6 Neon Glow

With Neon Glow, you can easily create an effect like lasers or light-sabers. This works by creating an illuminating edge surrounding the layer's alpha channel.



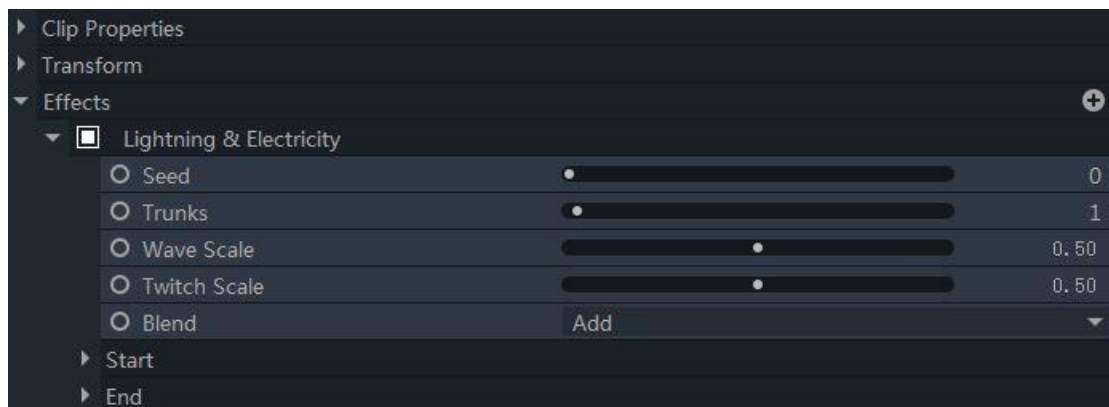
4.16 Particles & Simulation

To make use of Particles & Simulation effect, you need to:

- Get into the **Effects** Scroll down to the **Particles & Simulation** option and select it.
- Alternatively, visit the **Controls** Tap the plus icon besides **Effects** option and select **Particles & Simulation**.

4.16.1 Lightning & Electricity

With FilmoraPro Lightning and Electricity generator, you have the power to produce electrical effects of endless variety. Here are the different important elements of Lightning:



Core: The core of the lightning effect is a solid color center, usually white.

Glow: The glow surrounding the edge of the lightning effect is a softer color.

Trunks: The main lines used to produce lightning are Trunks.

Branches: Other adjoining lines produced along the Trunks are Branches that makes the effect more detailed/classified.

Twigs: Lastly, Twigs are generated across branches to add fine details.

Note: You can also make use of relevant property groups in order to tweak the number of Trunks, Branches and Twigs.

4.16.2 Wave Scale & Twitch Scale

You can determine the shape of the lightning with the help of the Wave and Twitch Scale.

Wave Scale produces a higher undulating, curved line. While Twitch Scale amplifies the amount of twists and turns on that line.

4.16.3 Start & end

The dimensions and animation of the lightning effect is controlled by the **Start and End** property groups. Alongside, make use of the Growth property to make the lightning more extended, travelling down to its length providing a more realistic appearance of lightning strike.



4.16.4 Animation

Speed – determines the speed of the movement of lightning.

Jitter – determines how often the regeneration of the lightning is carried out to an entirely new position.

Scale – determines how much displacement the lightning covers from its central position.

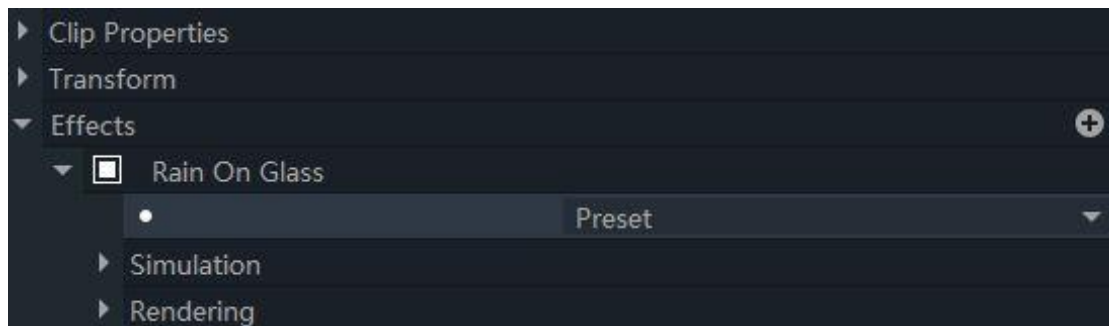


Here is a display of the effect.



4.16.5 Rain on Glass

Making use of Rain on Glass feature helps to instantly simulate an appearance of window that is covered with raindrops.



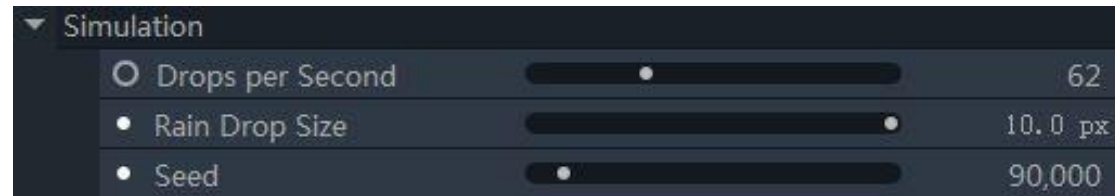
4.16.6 Simulation

To determine the quantity and size of raindrops, you need to make use of the simulation controls.

Drops Per Second: This helps you to simulate the effect of how hard it's raining by adjusting the number of new raindrops hitting the frame every second.

Rain Drop Size: Enables you to adjust the size of the rain drops.

Seed: With this you can randomly alter the pattern of the raindrops.



4.16.7 Rendering

Rendering settings handles the subtle distortion of the original image which simulates the appearance of looking through glass.

Layer Tiling: Use this property to set how the remaining area will be filled when the image is scaled smaller than the frame.

- **Off:** Does nothing to fill around the image.
- **Tile:** Generates columns and rows of the image in order to fill in the edges.
- **Mirror:** This method is by default used to apply a mirrored version of the image on every edge to produce the best result.

Layer Scale: Use this feature to alter the source image' scale within the effect.

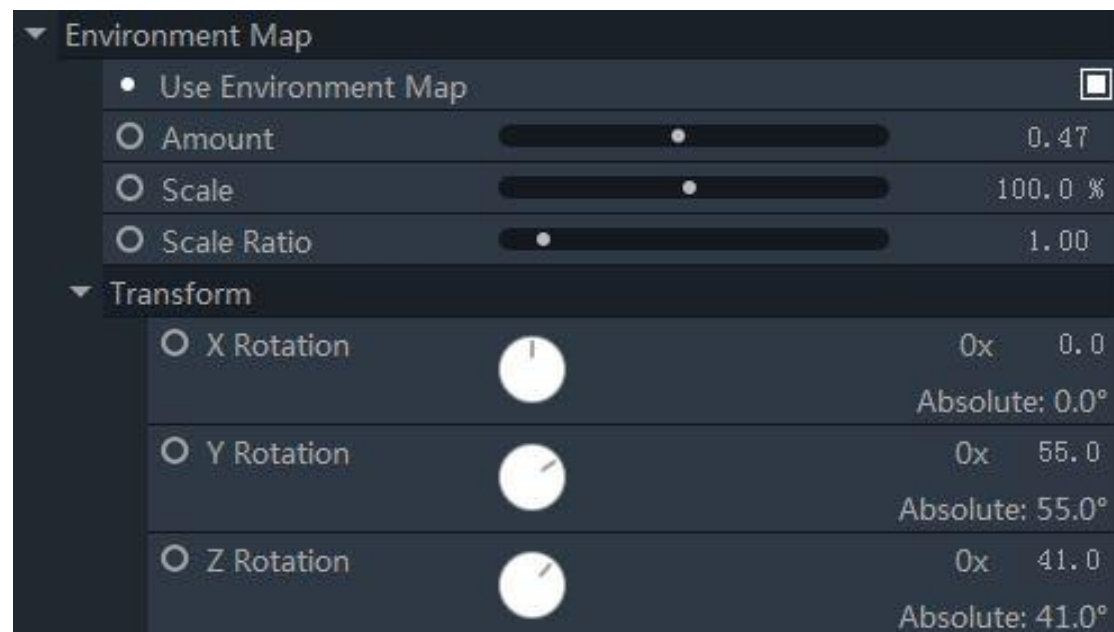
Glass Thickness: Opt for this feature to alter the Glass distortion which is applied to the image. Thicker the Glass, more will be the glare on the image.

Layer Distance: This modifies the distance of the image outside the glass.



4.16.8 Environment Map

To give a realistic experience, raindrops must contain micro reflections of their surroundings. In order to define what must be enclosed in those micro reflections, the Environment Map property is utilized. The layer, on which the Rain on Glass effect is being applied, is used as the Environment Map by default.



Use Environment Map: Turn on or off Environment Map functions.

Source: Choose the source layer that you wish to utilize as your environment map.

Amount: This defines the intensity of the reflections of the environment map.

Scale: Alter the image size within the reflections, eventually, simulating the distance between the environment and the raindrops.

Scale Ratio: Used to alter the width to height ratio. Generally used to compensate for the distortion that occurred due to Environment mapping.

Transform: Used to rotate the environment map surrounding the X, Y and Z axes.

Here is a display of the effect.



4.17 Sharpen

The Sharpen tool is for sharpening images. To access this tool, go to the **Controls** panel and click on the + icon next to Effects. Choose **Sharpen** from the menu that opens.



Strength: Increase or decrease the sharpening level.

Feature Size: The sharpen tool adds black to the image to make the details pop. You can adjust the size of these additions from 0 to 20.

Dimension: The direction of sharpening can be adjusted.

Here is what sharpen effect looks like.



4.17.1 Unsharpen

An alternate way to bring out the details in your image.

To access this tool, go to the **Controls** panel and click on the + icon next to Effects. Choose **Sharpen** > **Unsharpen** from the menu that opens.



Radius: With Radius, you can decide size of the unsharpening area.

Amount: Controls the intensity of the unsharpening effect.

Threshold: Sets a maximum level for the unsharpening. Dragging this slider all the way to the right will make it so there is no change when you adjust the amount.



4.18 Stylize

The effects found under Stylize are color grading options that change your videos more drastically than regular color grading.

Go to the **Control** tab with a clip selected in your timeline and click the Plus icon next to **Effects**. Choose **Stylize**.

4.18.1 Cartoon

Smooths colors and extends lines over edges to create a drawn cartoon look. You can make adjustments to the amount of detail as well as the size and color of the edges.

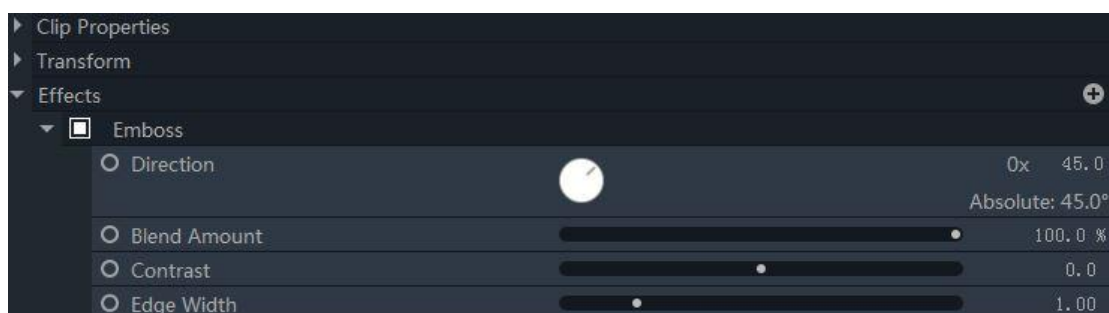
You can also make adjustments to the brightness and saturation (how bright the colors are) of your image from this effect.

Here's what it looks like:



4.18.2 Emboss

This effect creates the look of a clay imprint.



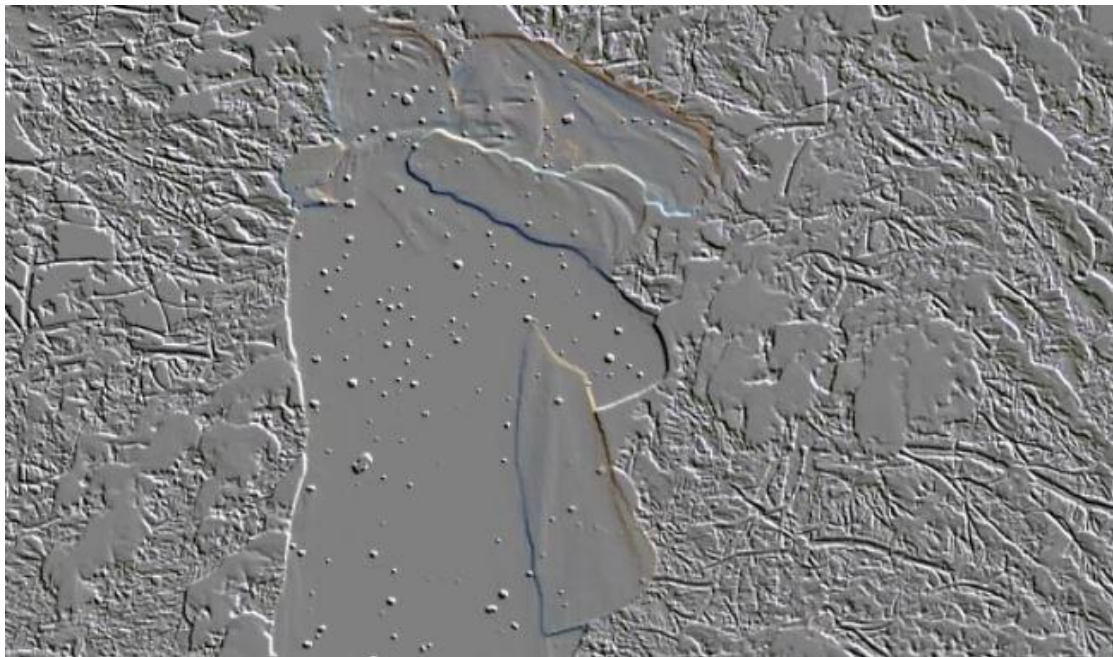
The **Direction** control will adjust where details are added to the image.

By turning down the **Blend Amount** you can bring some of the original color back into your image.

Turning up the **Contrast** will make it look like the lines in your image are deeper.

Turning up the **Edge Width** will make the lines thicker.

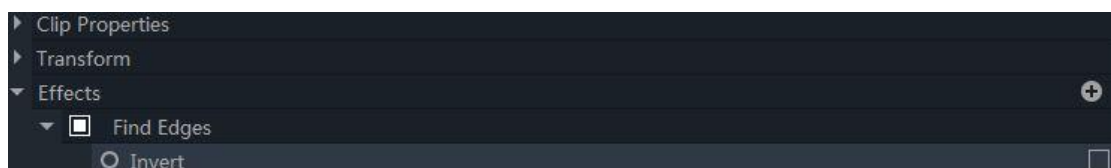
Here is a display of the effect



4.18.3 Find Edges

This effect keeps only the edges of your image.

You can use **Invert** to switch from a black background and original edge colors to a white background and inverted edge colors.



Here's what it looks like:



4.18.4 Glow Darks

This effect adds a glow effect to the dark areas of your image. There are adjustments for the intensity of the effect, and you can even adjust individual color channels.

Here's what it looks like:



4.18.5 Leave color

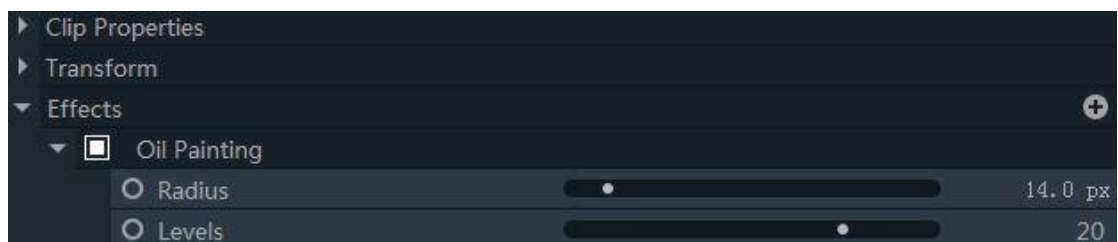
This effect desaturates your image, except for one color which you choose.

Here's what it looks like:



4.18.6 Oil Painting

This effect makes your image look like an oil painting.

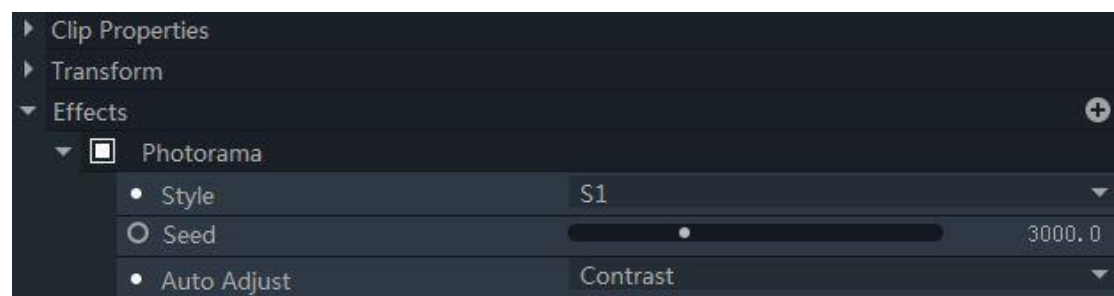


Here's what it looks like:



4.18.7 Photorama

This effect lets you choose between 4 different types of photo distortions.



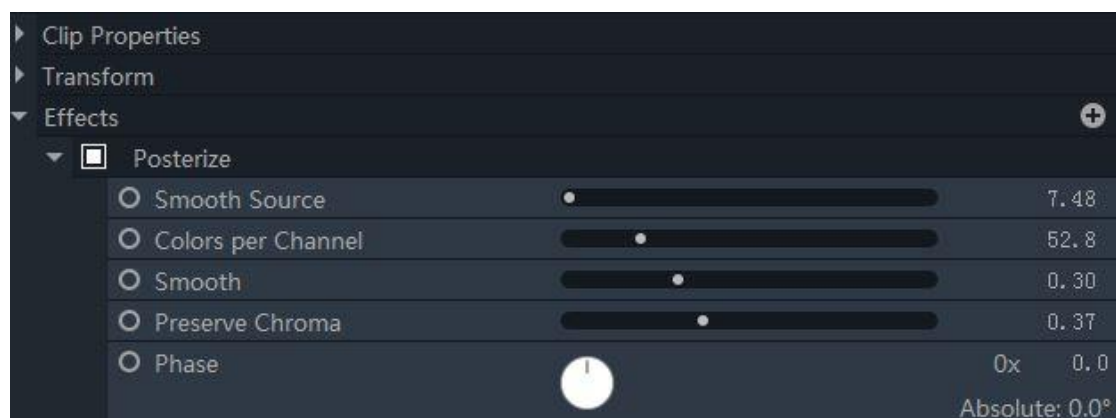
Here's what it looks like:



4.18.8 Posterize

This effect reduces color detail to create blocks of color instead of a gradual shift between tones. There are a number of settings you can use to adjust the intensity of this effect.

Here's what it looks like:

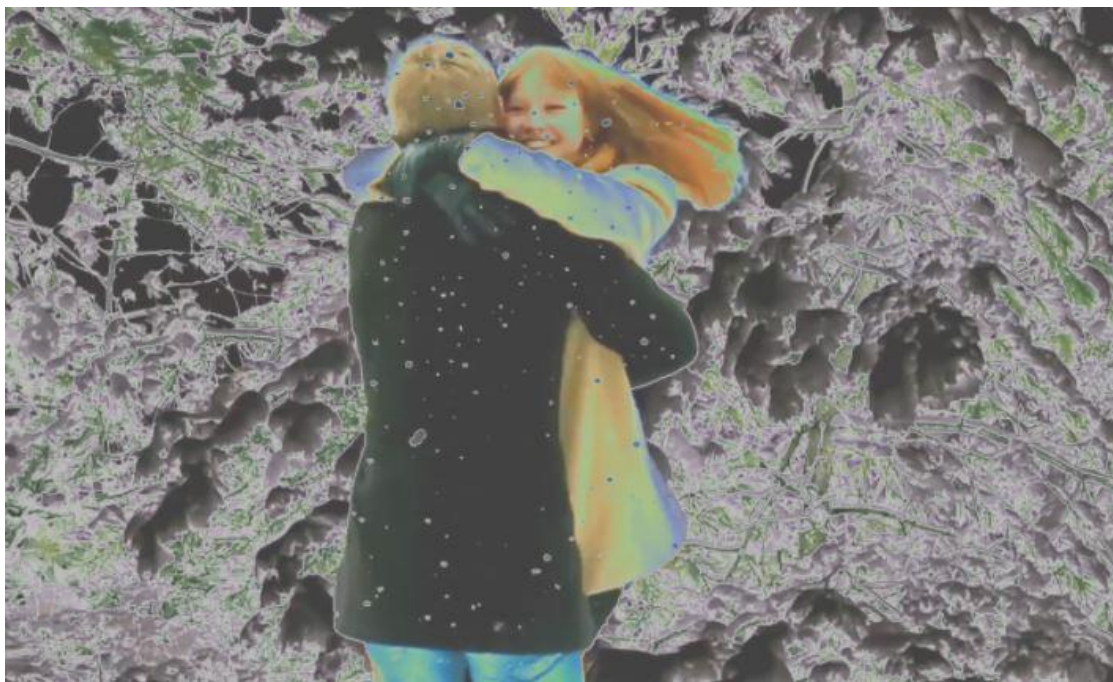




4.18.9 Solarize

This effect looks like a film negative that's been exposed to light.

Here's what it looks like:



4.18.10 Threshold

This effect reduces your image to color 1 and color 2 (they are white and black by default, but you can change them).

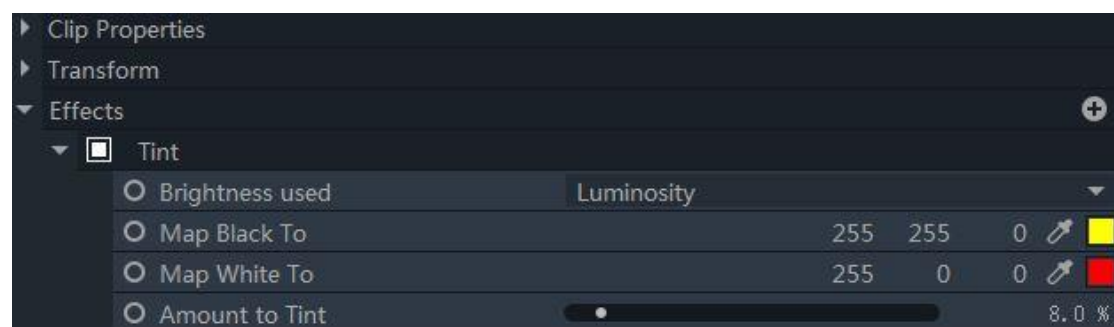
Here's what it looks like:



4.18.11 Tint

This effect shifts dark and light areas of your image towards colors you choose.

Amount to Tint: Dragging this slider will adjust the tint level.



Here's what it looks like:



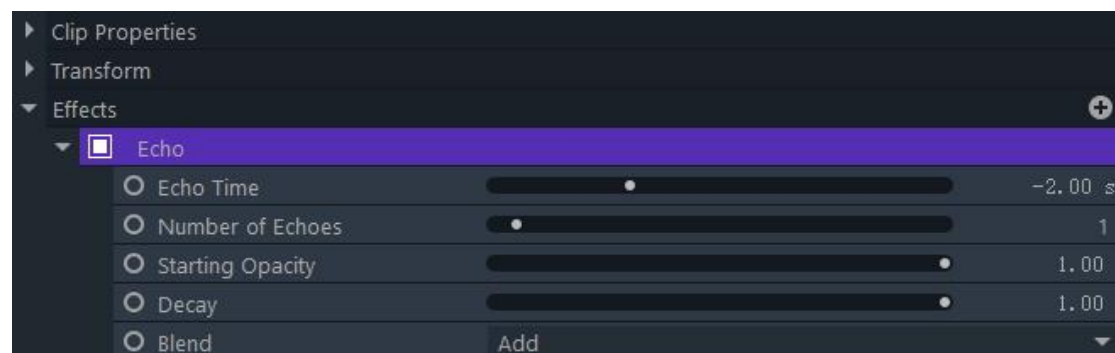
4.19 Temporal

These effects make changes to your image based on time.

To find these effects, go to the **Controls** panel and then click the Plus icon next to **Effects**. Find **Temporal** in the menu that appears.

4.19.1 Echo

This feature repeats your image over itself.



Echo Time – Adjust the time frame between echoes.

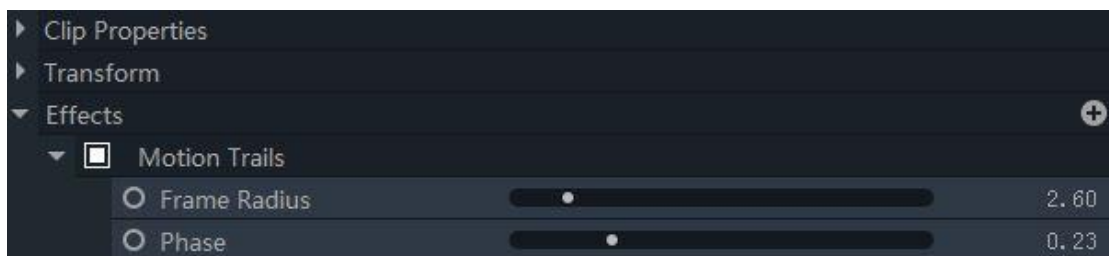
Decay – Each consecutive echo will be less visible.

Here's what it looks like:



4.19.2 Motion Trails

This effect adds a fake motion blur.

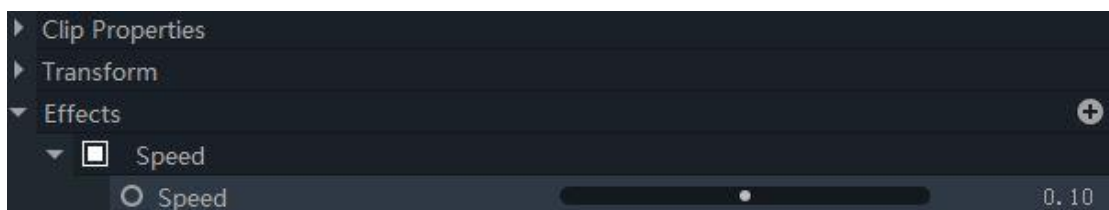


Here's what it looks like:



4.19.3 Speed

Changes the playback speed of your clip.



4.19.4 Time Reverse

This effect plays your clip in reverse.



4.20 Video Clean-up

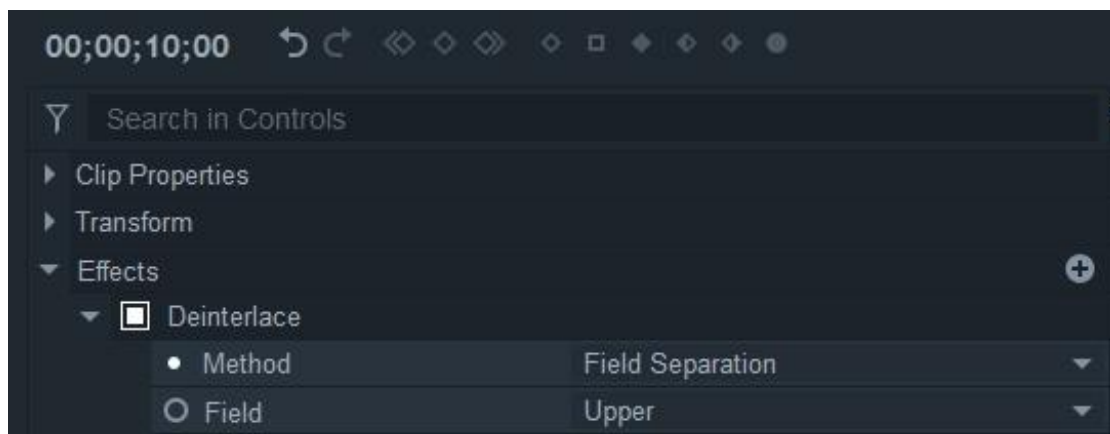
The Video Clean-Up effect can enhance your video quality and fix common issues.

Go to the **Controls** panel and then click on the + icon next to **Effects**.

4.20.1 Deinterlace

When you are using an interlaced video or footage in your project, then using the Deinterlace effect will help avoid any interlace visibility.

Field separation: Discards a field to create a half-resolution image. You can also separate the fields which will increase your frame rate. To keep maintain normal playback, the frame rate of composite shot should be set to twice that of the footage.



Field displacement: Analyses movement within the fields using optical flow techniques to create a new full resolution frame that merges the two fields together. Although it creates full-resolution frame, artefacts may be visible if the merge isn't totally successful.

Field: Choose which field you wish to deinterlace .

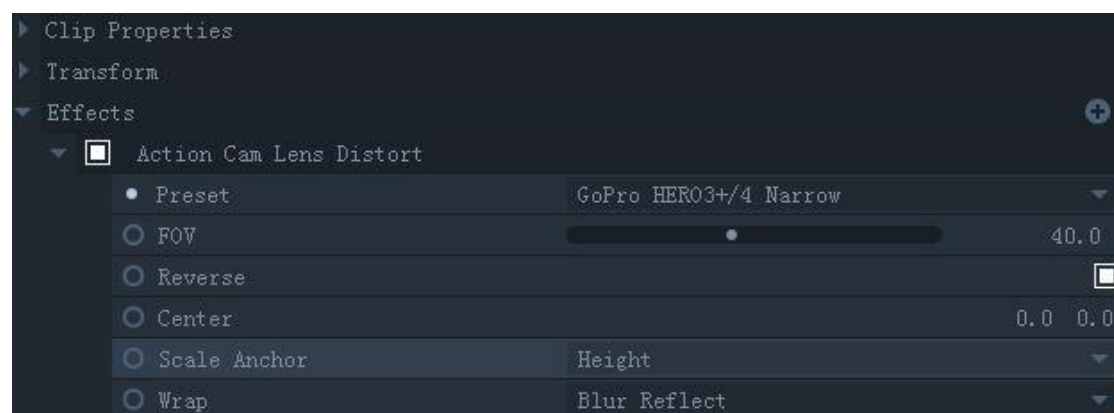
4.21 Warp

These effects will stretch and push the clips they're applied to into new shapes.

4.21.1 Action Cam lens Distort

This effect creates or corrects fisheye lens distortion, a common issue with action camera footage. FilmoraPro has presets for correcting or simulating specific GoPro models.

FOV: Use this to adjust the amount of distortion.



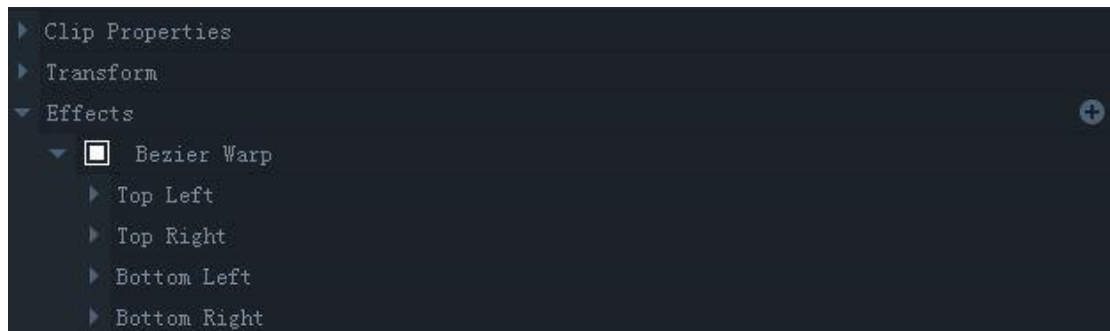
Center: Change the distortion's center. Usually you want to keep this at 0,0.

Here's what fisheye distortion looks like.



4.21.2 Bezier Warp

Fold your footage into new shapes. You can fold any or all of your footages four corners.



Click on a corner in the Viewer and drag it to start distorting. You can also input values into the Initial Point, [Tangent], and -Tangent- fields but it is much easier to make changes in the Viewer.

Here's an example of what this effect can look like.



4.21.3 Perspective Warp

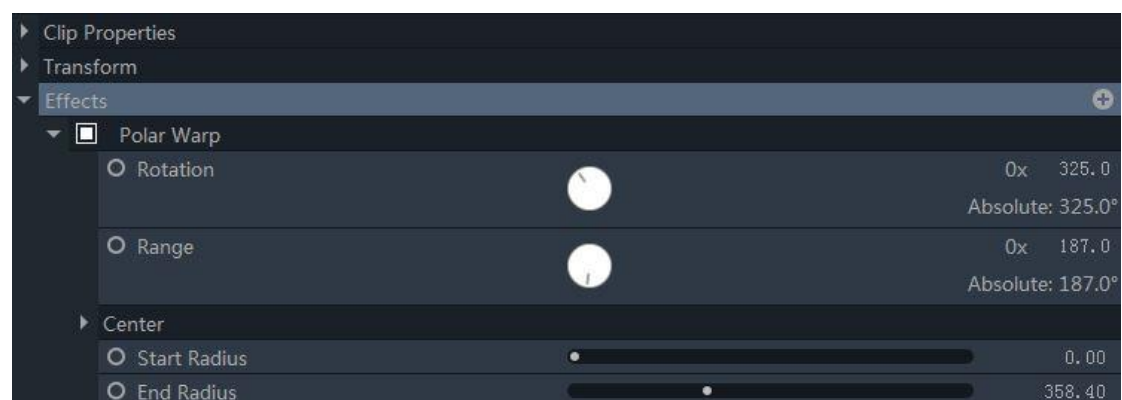
This effect rotates your footage as if it existed in a 3D environment. You can use the X and Y Wrap tools to choose what happens in the space outside your frame (i.e. if you tilt your image and empty space is created). You can choose to leave this space black, or to fill it with a tile or reflection of your image.

Here's an example of what this effect can look like.



4.21.4 Polar Warp

The Polar Warp wraps your footage into a circle. You can control how large the empty space in the center is with **Start Radius** and how far out the edge of the circle is with **End Radius**.



Rotation: This tool rotates the circle.

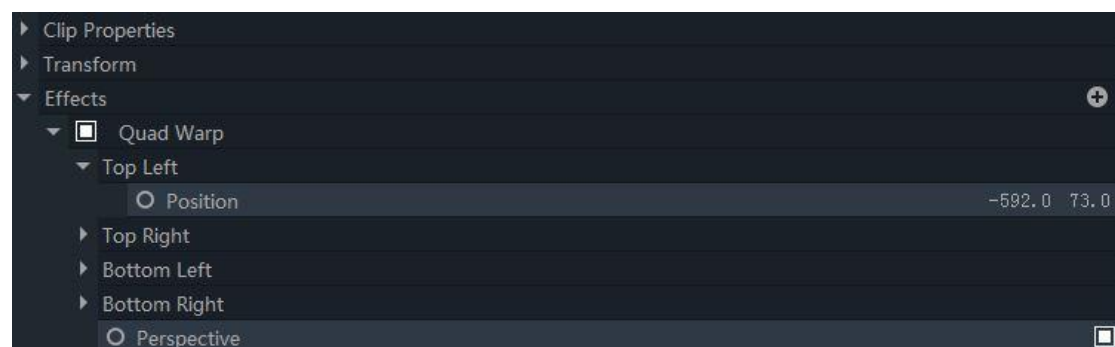
Range: Use this tool to choose what part of your image is included in the circle. Rotating clockwise will result in less of your image being used and rotating counterclockwise will result in more being used. You can achieve a tiled effect by rotating counterclockwise.

Here's an example of how this effect can look.



4.21.5 Quad Warp

This effect allows you to drag the corners of your footage to new locations in the Viewer.

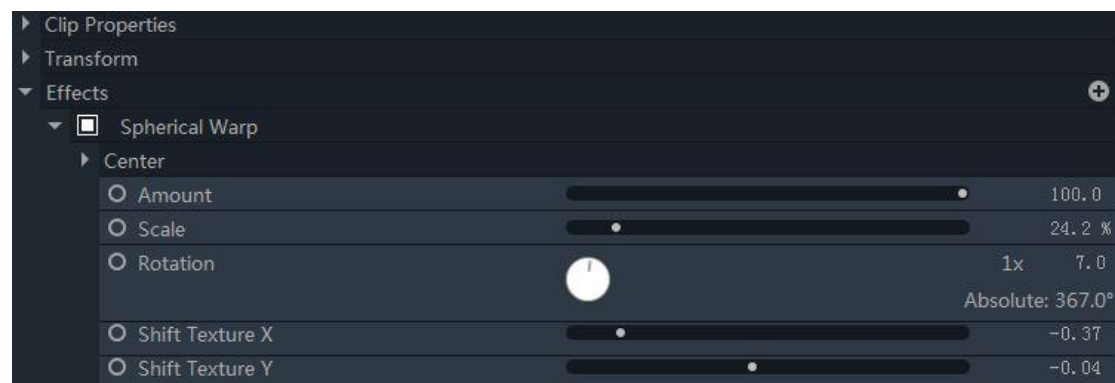


Here's an example of what this effect can look like.



4.21.6 Spherical Warp

This effect produces the appearance of a spherical lens, as if the footage is wrapped over a concave or convex surface.



Amount: Choose how pronounced the sphere effect is.

Scale: Use this to zoom in or out on your image.

You can use Shift Texture X and Shift Texture Y to rotate the sphere.

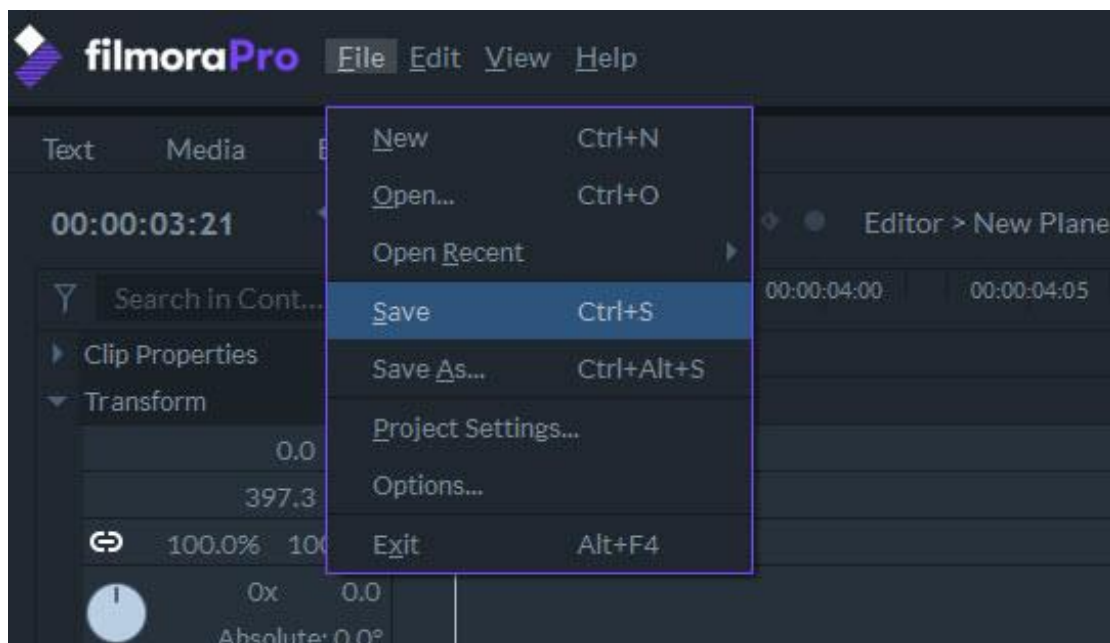
Here's an example of how this effect can look.



4.22 Saving and Exporting

4.22.1 Saving Projects in FilmoraPro

The fastest way to save a project is to use the **Ctrl+S** keyboard shortcut, but you can also save by going to the File menu and choosing Save or Save As. When saving a new project for the first time you'll be asked to name your project and choose where on your hard drive it will be saved.



Choosing Save As lets you choose a new name or destination for your saved project. If this isn't your first time saving the project, this will create a second project file.

Filmora's Pro video editor also auto-saves your project at predefined intervals to ensure that you can recover your work if for some reason the program shuts down before you have a chance to save your project.

More information about adjusting the auto-save settings is available on the [Setting Up FilmoraPro](#) page.

The media assets you're using in a project are not saved in the project file. In order for FilmoraPro to access them the next time you work on your project you must make sure that they are still saved in the same location and that the file names have not changed. If you're

opening your project on a different computer then you started it on then you will need to transfer your media assets to the second computer as well.

4.22.2 Exporting

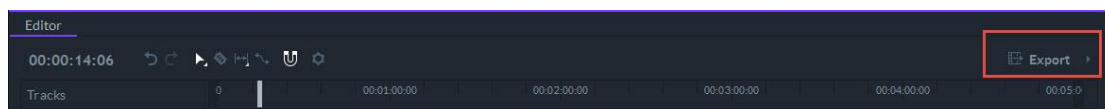
You can manage all tasks related to exporting a video in the Export screen.

To export your video, or a portion of your video, click 'Export' above the timeline and choose either **In-Out Area** or **Contents**.

Contents: exports all of the media on your timeline as a video.

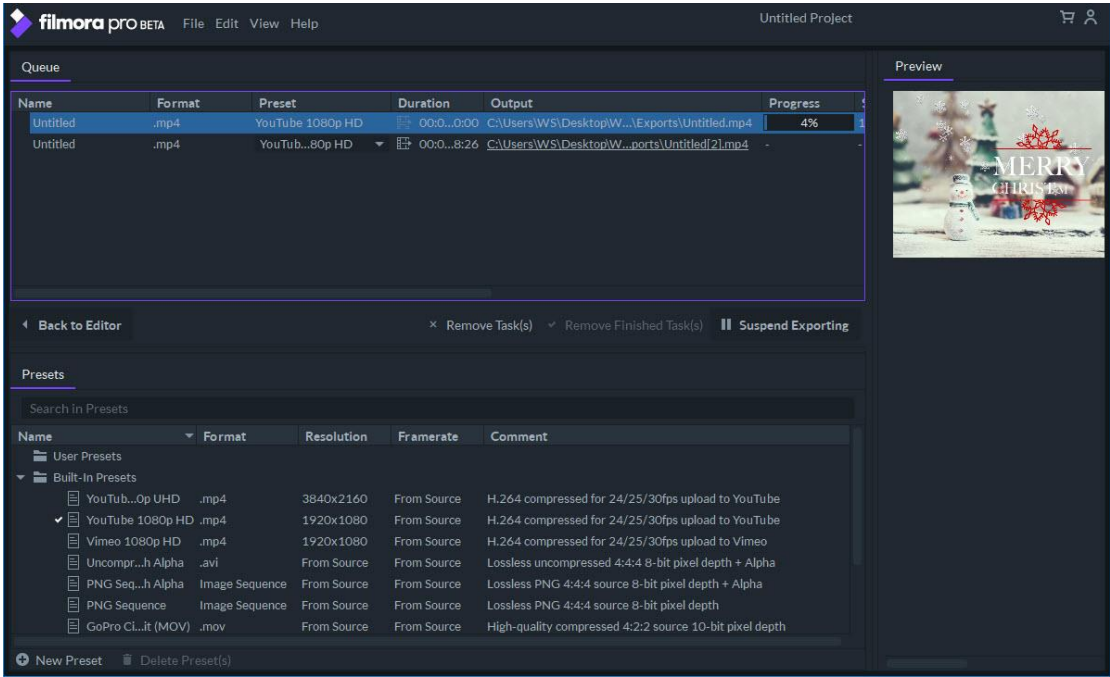
In-Out Area: exports only the portion of your project that is between In and Out points which you have set.

Either option will open a dialogue window asking if you would like to **Go to Export** or **Continue Working**.



If you choose 'Continue Working' your export will not start, but it will be added to the Queue in the Export screen for you to review later. Choosing 'Go to Export' will take you to the Export screen.

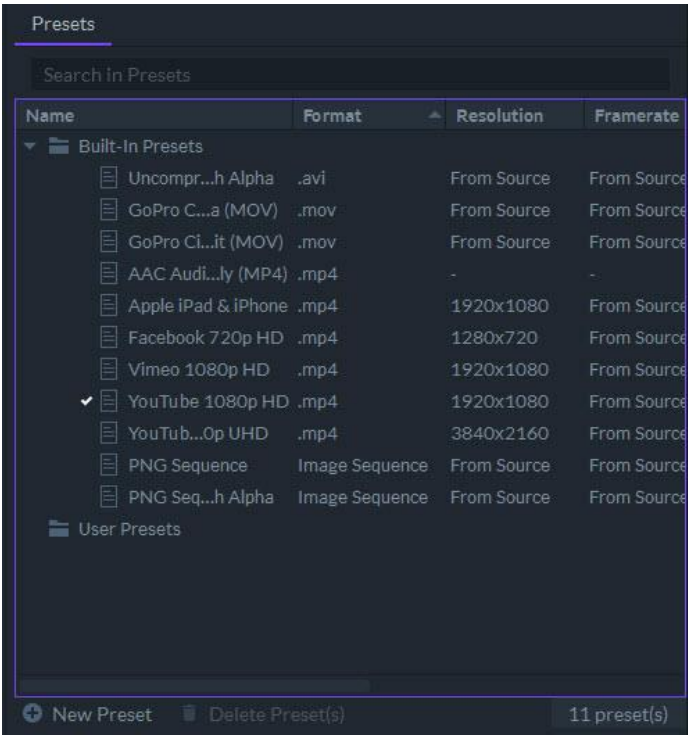
From the Export screen, click **Start Exporting** underneath the Queue to export your video. If you want to keep working on your project (i.e. if you are only exporting a portion and are not finished the final video) then you can click **Back to Editor** from the Export screen after starting your export and Filmora's Pro video editor will continue your export as a background task while you continue editing.



4.22.3 The Export Screen

FilmoraPro's Export Screen is divided into three main sections:

The Presets Panel



All available export presets can be found in the Presets panel of the Export Screen. Export Presets are divided into two categories:

- **User Presets** – Choose a combination of resolution, compression settings, and video format that you want to export with and save it as a Preset to use for future exports. To create a new Preset, right click on User Presets and choose one of the options under Create Preset to open the Edit Export Preset window. There is no limit to how many presets you can create.
- **Built-in Presets** – All presets the software offers by default are located in this folder. They provide a diverse range of export options that are suitable for all common types of videos. To customize a Built-in Preset, right click on it and choose one of the options under Create Preset.

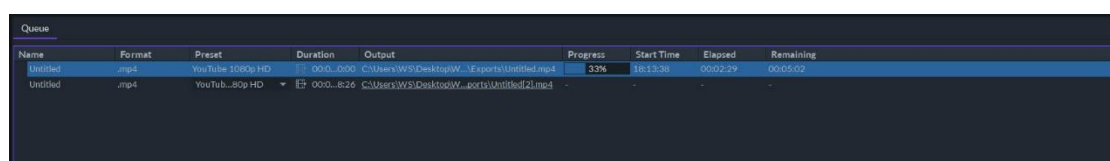
Visit the Supported Formats page of this manual to learn more about the export format options.

Double-clicking on a preset will enable you to select it and change the preset that is applied to new export tasks by default.

To delete a User Preset, select the preset you want to delete and click on the Delete Preset icon located below the preset list. You cannot delete Built-in Presets.

The Queue Panel

Projects and sections of projects that are waiting to be exported will be displayed in this panel.



Name	Format	Preset	Duration	Output	Progress	Start Time	Elapsed	Remaining
Untitled	mp4	YouTube 1080p HD	00:00:00	C:\Users\WS\Desktop\Exports\Untitled.mp4	33%	18:15:38	00:02:29	00:05:02
Untitled	mp4	YouTube 80p HD	00:00:00	C:\Users\WS\Desktop\Exports\Untitled2.mp4				

- **Name** – The name of the task.
- **Format** – The video file format your project will export to.
- **Preset** – The export settings (video file format, compression settings, aspect ratio, frame rate, etc.) FilmoraPro will use for the task. You can choose a different Preset by clicking on the one listed and choosing from the dropdown menu. You could also drag a preset from the Preset Panel and drop it onto your task in the Queue.
- **Duration** – The duration of the file you're exporting.
- **Output** – The destination on your computer or external hard drive where your exported video will be saved. You can click on the file path to change the destination and name the file you're exporting.

- **Progress** – A progress bar that keeps track of the rendering process. After you click Start Exporting you will be able to see how much of the task is completed and how much of it remains.
- **Start Time** – The time of the day the export started.
- **Elapsed** - The amount of time that has passed since the export started. **Remaining** – An estimation of the time remaining until the export is completed.

At the bottom of the Queue Panel you'll see the following options:

- **Remove Tasks** –Click this to remove one or more selected tasks from the queue. These tasks will not be exported.
- **Remove Finished Task(s)** – After one or more export tasks are complete you can click this to remove them from the Queue panel.
- **Start Exporting** – Click this to begin exporting the tasks in the Queue. Tasks will be processed from the top down, which means that the first task in the list will be rendered before the second, and so on. Once the exporting has started, this button will change to **Suspend Exporting** and you will be able to use it to pause the export process.

After you click the Start Exporting button, you can click the Back to Editor button to head back to the Edit screen and continue working on your project. The rendering process will go on in the background without disrupting your workflow.

The Preview Panel

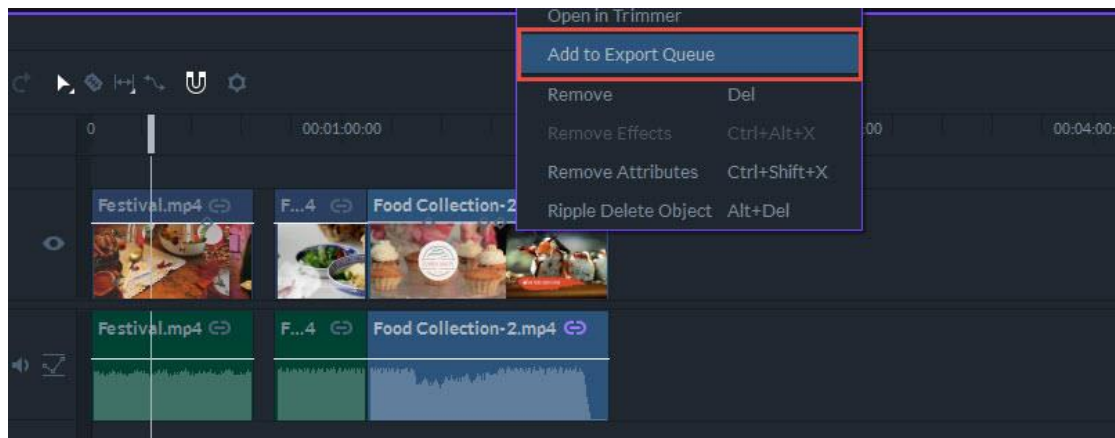


You can keep track of your export progresses in the Preview Panel. As the software advances through the task the frames that are currently being rendered will be displayed here. You can also see the details of the video that is being processed, including the task name, the preset, and the compression. The images displayed in the Preview Panel are taken from the buffer of the export. They do not slow down the export process because no additional rendering is required to display them.

4.22.4 Exporting Individual Clips

To export an individual clip, right-click on it in the timeline and choose Add to Export Queue from the menu that appears.

You can repeat this process for multiple clips and they will all be added to the Export Queue as separate tasks.



The Add to Export Queue feature is useful if you want to batch convert video files to a new format. If you add video clips to the Export Queue this way the names of tasks in the queue will indicate their source and their positions on the timeline.