



**ADOBE**

**9A0-152**

*After Effects CS5 ACE*

**QUESTION: 67**

You want to move an After Effect project, with all of its assets, from Windows to Mac, avoiding any errors or missing file warnings. What should you do?

- A. copy only the AEP project file
- B. convert live text to Shape Layers first
- C. avoid using WMV Clip in the original After Effects project
- D. use the Collect Files feature, then open the resulting footage folder and verify that all file extensions are included
- E. convert all your movies to QuickTime format, then re-import and replace their usage in the project, before exporting the project

**Answer: D**

**QUESTION: 68**

You have opened a project that has missing footage that appears as a placeholder. What happens when you replace the placeholder with the correct source footage?

- A. all missing footage for the project is relinked
- B. the footage in the Project panel only is replaced
- C. the footage in all the compositions that use it is replaced
- D. the footage is replaced and sets it as a proxy for the comp

**Answer: C**

**QUESTION: 69**

You have imported a layered Photoshop file into your project as a single footage item with merged layers, placed it in a comp and duplicated it. You now want to make changes to only one instance of the footage in the composition by deleting one of the layers within it. What should you do?

- A. select the footage item in the Project panel and choose File > Replace Footage > With Layered Comp
- B. select the footage item in the Timeline panel, choose Layer > Convert To Layered Comp, and double-click the resulting nested comp
- C. delete the file from the Project panel, re-import the file and select "Import as Composition", choose Open, then place it back in the timeline
- D. delete the file from the Project panel, re-import the file and select "Import as Composition - Cropped Layers", choose Open, then place it back in the timeline

**Answer: B**

**QUESTION: 70**

You want to determine if the original field order of a footage item was interpreted correctly. You open the clip in the footage viewer from within the timeline, and step forward five frames. What should you check for?

- A. that frames are not duplicating
- B. that you see vertical lines on the video
- C. that you see horizontal lines on the video
- D. the movement of the content is consistent frame-by-frame

**Answer: D**

**QUESTION: 71**

You are unable to set a color profile for a selected footage item in the project window, because the menu is grayed out. What should you do to enable color management and assign profiles?

- A. change the project Color Settings to 16 or 32 bpc
- B. enable Pixel Aspect Ratio Correction in the composition window
- C. assign a Working Space to the project in the Project Settings dialog
- D. choose a preset based on video resolution in the Composition Settings dialog

**Answer: D**

**QUESTION: 72**

What is the most reliable way to keep colors within the broadcast safe range for your output?

- A. Apply the Hue/Saturation effect and reduce the Master saturation to -5
- B. Render to a format that supports trillions of colors, such as a DPX/Cineon Sequence
- C. Use color management features to specify the output color profile accordingly, such as SDTV (Rec. 601 NTSC)
- D. Change the Color Settings of the project to 32 bits per channel color depth

**Answer: C**

**QUESTION: 73**

What are three benefits when you choose to work in 32 bits per channel Color Depth? (Choose three.)

- A. A large latitude of colors to work with, and less likely to lose color definition and detail on export
- B. Gradients look much smoother without banding artifacts
- C. You can work with information values that are above white and below black (negative and positive information of colors values)
- D. You have more effects to choose from
- E. You can address possible values ranging from -32768 to 32767 for each color channel
- F. More colors are visible when you view your composition on devices other than your computer monitor

**Answer:** A, B, C

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