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How to remove yellow background in word

Photo Courtesy: Kevork Djansezian/Getty Images On Wednesday, June 10, the Grammys dropped the term "urban" from what was formerly known as the Best Urban Contemporary Album category, and this relatively new award was rebranded as Best Progressive R&B Album. Republic Records, the label that represents Nicki Minaj, The Weeknd and Drake, is among several other record companies that announced they too will no longer use the term in describing everything from music genres to employee titles. More and more artists and executives have started calling for the removal of "urban" as a label in the music industry, including the winner of the 2020 Grammy for Best Rap album — Tyler, the Creator — who described the term as a "politically correct way to say the N-word." Although it once had its place in the radio industry — all the way back in the 1970s — "urban" today bears racial undertones that alienate the Black artists it supposedly represents. It's time the music industry does away with this term completely, because, in the words of Republic Records, "urban" has "developed into a generalization of Black people" that does nothing but reinforce stereotypes. DJ Frankie Crocker is often credited as being the first person to use the term "urban" to describe music. In the mid 1970s, Crocker worked as a DJ and radio program director at New York's then-new station, WBLS-FM. Although his career at the station took off during the height of disco — Crocker was a frequent Studio 54 fixture and once rode into the club on a white horse — he preferred playing a diverse mix of music from an array of genres that included everything from funk, jazz and R&B to big band, reggae and an emerging style that would eventually take the world by storm: hip-hop. Photo Courtesy: Michael Ochs Archives/Getty Images To describe the unique blend of genres that he played on the station, Crocker used the phrase "urban contemporary," likely drawing from the term "urban radio," which referred to Black-run radio stations during the Civil Rights era that used secret codes to tell protestors where to meet for marches. He used his platform to amplify Black voices, as many of the artists he played during his sets were African American and Caribbean, and people began positively associating the phrase "urban contemporary" with the Black artists whose songs frequently appeared on the station. While initially "urban contemporary" described an exciting melange of musical styles on one radio show, others took the term and ran with it. Stations across the country in other large cities like Detroit began using the phrase when they played music similar to Crocker's sets. Eventually, as things tend to do when someone realizes there's money to be made, "urban contemporary" started to change in meaning to commodify, not represent, Black artists and their art. Music executives realized they could begin marketing what they saw as "Black music" to white people without explicitly using words that referred to race, which staved off discomfort in an era when desegregation was still taking place and white flight was dramatically changing the faces of American cities — which, perhaps ironically, were considered "urban" areas. In order to capitalize on this, executives started calling the music Crocker and others were playing "urban," an ambiguous-sounding term that lumped a variety of genres under one umbrella term and did little for representation. While this was arguably helpful in that it allowed companies to market music by Black artists to much wider audiences, it also allowed them to market to much whiter audiences — at a price. Labeling music "urban" helped make white listeners and "white executives more comfortable," Billboard executive Gail Mitchell told NPR. While creating new "urban" divisions at record labels and radio stations paved the way for Black executives to take on burgeoning roles finding and helping Black artists, it also allowed white leaders at those organizations to essentially "[box] those executives in. [Urban] was a bad word to the white gatekeepers," Mitchell notes. As the term spread during the 1980s, it became a catchall word that implicitly referred to any music by Black people — no matter what the genre of a Black artist happened to be, their music was simply "urban." And at that point, the word had picked up enough steam to become mainstream. The term "urban" being used to describe musical genres wasn't problematic when Crocker applied it at WBLS-FM; it was celebratory and highlighted the diversity of the urban metropolis — New York City — that the station called home. But "urban" became a way of saying "Black" without saying Black, and people started using it to refer to all Black artists, regardless of their genres. The word effectively blurred and even erased the identities and differences of the artists (whose creativity should've been honored) in order to make sure the culturally dominant segment of the population didn't feel uncomfortable listening to certain music. Photo Courtesy: Frederick M. Brown/Getty Images It became a tool of oppression in the music industry, putting limits on Black artists' creativity and Black executives' agency — "they [were] told to stay in their lane," which meant they needed to stick to the genres under the urban umbrella, Mitchell notes. "Urban" became a tool for relegating many Black artists to their own separate niche of music, essentially segregating them to one category and preventing their work from gaining recognition in genres that would've put them on the same level as white artists. This is seen in the way the word has been codified by its use as a label in some very prominent ways. There are the Grammy awards titles, of course, but record labels have "urban" divisions and radio stations are still referred to as "urban" when describing the music they play. Even clothing stores are often referred to as "urban" when they sell styles that Black musicians have made popular. Using the word "urban" to describe music genres has become a lazy way to group together much of today's music by Black artists. It creates the impression of a Black-artist monolith that fails to honor, or even take into account, the richly varied origins and talents and the diverse voices and perspectives of Black singers, songwriters, composers, musicians, producers and others who have fought tirelessly to secure their places in the music industry. "Urban" racializes music by grouping together artists by race. It doesn't matter how different roggae is from hip-hop or R&B is from rap; it's all grouped together as "urban." The term is problematic because it marginalizes Black artists, setting them on their own outside the rest of the genres that their music actually encompasses. It keeps them on the periphery of the industry and obscures their true impact on music. Historically, it referenced Blackness without naming it, implying that there was something "wrong" with using the word "Black" because such an overt reference would make white listeners uncomfortable, and those are dangerous waters to tread. It unfairly prevents artists from accessing genres where they could arguably find more success. Despite this, some artists and executives worry about "urban" eventually disappearing. Although a number of artists, executives and other industry-adjacent professionals have criticized the continued use of "urban," some aren't as excited to see it go. Instead, they're fearful about what it could mean for representation. An anonymous source at Republic Records told Elias Leight of Rolling Stone that some Black employees were worried about the change, saying, "Their fear is, does getting rid of the term take away our spot?" Leight goes on to note that, "for decades, 'urban' departments have been the labels' only safe haven for Black executives. If 'urban' disappears, what protections remain?" Others worry that discontinuing the word's use is only a symbolic gesture and that it won't really change how a label operates — that labels will continue to group Black artists together based on their race. Photo Courtesy: Kevork Djansezian/Getty Images These concerns are real and valid, especially in the context of a word that has historically been used to erase Black identities from music. As record labels and other industry groups begin navigating a world without "urban," it's of utmost importance that they continue intentionally creating space for Black employees and executives to ensure their voices are heard and their representation exists. In a promising step forward, and perhaps arising from conversations about race that have arisen following protests over the murder of George Floyd, the Grammys opted to change the name of one award that previously used the term. However, "urban" is still in use in another award title. The Grammy Award for Best Latin Pop, Rock or Urban Album has undergone some changes and merged with other categories but continues to include the term in its new Best Latin Pop or Urban Award title. What exactly is meant by "urban" in this context — and why is it still there? Could there be separate awards for Latin Pop, Latin Rock and whatever genre "Latin Urban" might be instead of, again, grouping relatively disparate musical styles together because they're by Latinx artists? Photo Courtesy: Greg Doherty/Getty Images That "urban" was dropped in one category but not another is an interesting, if somewhat unexplainable, development. This could mean that the phasing out of the term's use will be gradual. On the other hand, it could mean that there's not a consensus among those in the industry who are involved in these decisions, and they need to get on the same page. This inconsistency in naming awards also brings up the question of whether the changes were only made to placate critics with the goal of reinstating normalcy, not of setting an example for a step toward positive change. At this early stage, only time will tell. The music industry and world at large have undergone many changes since DJ Frankie Crocker first coined "urban contemporary." When Crocker was broadcasting in the 1970s, the role of a DJ was so much more important to music culture than it is today. People didn't have the option to load up Spotify or Apple Music and choose a single song or genre to listen to. DJs curated their playlists using a variety of different styles and picked the music they felt would appeal most to their audiences. DJs alone were the ones who could select and mix the music that played on the radio, and grouping several genres together made far more sense in the 1970s and '80s than it does today. Photo Courtesy: Kevin Mazur/Getty Images But things are different now, and it's time for the music industry to play a little catchup in a world where it's gotten used to dictating trends. The genres grouped together as "urban" are so diverse they have in common is the race of many of the artists, and it's time for the music industry to acknowledge that variety in a way that's more meaningful. Forcing these genres under the same category for the sake of an award can feel insulting to the artists involved and to artistry itself. It's time for the industry to remove "urban" from its vocabulary completely and start celebrating individual genres. And this needs to happen while the industry uses its power to secure spots for the Black executives currently working in "urban" departments — and the many more people of color it needs to hire in order to honor the diversity it's been capitalizing on for decades. Cutting out the background from an image can be time-consuming and fiddly, especially if a lot is going on within it. Fortunately, there are several tools to make the job quick and easy — and some of them don't even require a download. Remember, removing a background means eliminating everything behind the foreground object. You want this background to be nothing more than a grid of gray squares, signifying that it's now transparent. This allows you to use the resulting image as a layer to place over another image, like adding a mustache to someone's face. Read on to learn how to remove a background from an image! Further reading Use online tools Perhaps you want to place a mustache onto your co-worker's face in an image, but every mustache you find has an annoying background — removing it will be a real pickle. Or maybe you want to tweak an image, but you don't want to pay for Photoshop. Here are a few online tools that will remove that annoying background without much effort on your part. Background Burner This tool will remove the background and create a PNG file for free. However, you'll need to create a free account to download the resulting image, but doing so is easy, especially if you allow the site access to your Facebook or Google credentials. But remember: Granting access to your social media accounts comes at its own cost in privacy! Step 1: Download and save the image in question to your computer. Step 2: Go to Background Burner in a web browser. Step 3: Click the big blue Choose a photo button, or simply drag and drop your image into the box labeled Drag and Drop Image Here. Background Burner will now process the image using algorithms that isolate the foreground subject and remove the background. When the processing is complete, you will see several options made available to you. Step 4: Click the green Select button to choose the best result. Note: If the best result still isn't perfect, you can select Touch Up to make additional changes. You can also choose Replace Background to directly import a new background at this point, which can save a lot of time if everything looks good. Step 5: Once the image preview on the right looks correct, click the green Log In to Download or Download button. Removing complex backgrounds Looking to remove the background from an actual photograph, not just some clip art with a white background? Don't worry — Background Burner can handle that, too. However, be a bit more precise when marking up your image. For example, the picture below is pretty good, but the background doesn't quite fit. We want to replace it with something a bit more impactful. To begin removing the background, do the following: Step 1: Download and save the image in question to your computer. Step 2: Go to Background Burner in a web browser. Step 3: Click the blue Choose a photo button in the bottom-right corner, or simply drag and drop your image into the box labeled Drag and Drop Image Here. As shown below, the tool's edge-finding algorithm did a decent job of finding the model and provided four results. Step 4: In our example, we chose the one that kept most of his body intact but nixed the grill and various partygoers. If you're happy with the initial results, simply click the green Select button and skip to Step 6. If not, move on to the next step. Step 5: Click Touch Up and fine-tune your image. Using the first image as our outline, we started painting green lines on the parts of the image we wanted to restore. To make it more accurate, we needed to zoom in and get more precise with our markings. You can change the size of your brush in the top menu, but we've found that it's far easier to zoom in. Once you're close enough to see where the algorithm missed the edges, drop a few green marks to encapsulate the part of the image you'd like to keep. Once done, zoom out to see if the finished product looks OK. Ours isn't perfect, but it'll do. Now, do the same with the red brush (aka, the Mark Background tool). Step 6: When you're happy with your product, click Use This in the bottom-right corner. Again, you'll need to create a free account to download the resulting image, but doing so is easy if you allow the site access to your Facebook or Google credentials. Now we can add a new, more appropriate background. ... Perfect! Note that Background Burner is working to get integrated with major marketplace sites like Amazon and eBay to make it easier to upload product images when selling. Currently, this service is available for Bonanza, so if you sell there, you can use Background Burner directly from the marketplace. If you like Background Burner's approach and have a lot of images to modify, you may want to consider the Background Burner Professional Edition, which comes in personal, small biz, and professional packages starting at \$10 per month. You get image centering, cropping, and color enhancement, as well as the ability to have your photo reviewed by an expert so that it's the best it can be. It's an excellent alternative if you're posting outstanding product images regularly. Clipping Magic If you want to explore a more detail-oriented option, check out this alternative to Background Burner called Clipping Magic. It does require a free subscription to download your finished photo, but the results can be impressive, with plenty of formats to choose from and a reliable editing process. To start, simply drag, load, or even paste your image into the site. Clipping Magic uses automated software to detect edges — all you have to do is mark the foreground and background with red and green strokes. If you leave it unmarked, Magic's algorithm will decide what the background is on its own. Clipping Magic also provides a useful live preview, which lets you tweak the results on the fly. The web app offers basic options for shadow and color adjustment, too, along with a couple of other tools that allow you to adjust the resulting image better. This makes the software more suitable for detailed projects or ones in which you want more control over how your image looks. You can also configure the default settings to always behave in a certain way, which is useful if you are editing a batch of similar photos and want to get done fast. Use desktop software If you want more control over your images other than removing backgrounds, like combining images into a single sharable file, desktop software may be the way to go. Adobe Photoshop (paid) Photoshop is a pretty amazing program, and with such a massive selection of tools, the program offers several different ways to strip backgrounds from images. It isn't the cheapest, but there is always a free trial that you can take advantage of. We'll start with the easiest method, which works well if you're dealing with a neutral, solid, or otherwise basic background. Step 1: Open the image in Photoshop. Step 2: Select the Magic Wand or Lasso tool, the latter of which is excellent for customizing your selection. Step 3: Click the background and hit the Delete button, which will cause the background to disappear. Step 4: Save your new image as a PNG. Removing complex backgrounds To strip away a more complex background in Photoshop, you'll need to dig a bit deeper into your toolbox. Photoshop is a full-featured program, and as such, it supplies you with a myriad of different ways to remove backgrounds. Some of these methods carry far steeper learning curves than others, so for this tutorial, we'll go over a fairly straightforward method. Here's how it's done: Step 1: Open your photo in Photoshop. Step 2: Select the Background Eraser tool. Step 3: Adjust the brush size to your liking and set the Sampling to Continuous. Step 4: Set the Limits to Find Edges and adjust the Tolerance. Lower is generally better since a high setting will remove more colors. Step 5: Hover over an area of the background that's near your object. Now, simply click, and it will be removed. Step 6: Continue this process until you've created a background-free border around your entire object. Feel free to adjust the tolerance as needed, where your image gets lighter/darker around the edges. Step 7: Once you've created a solid border around your object, switch to the Eraser tool and remove the rest of the background. GIMP (free) Many photo-editing programs have borrowed the look and feel of Photoshop's highlighting tools for their own removal tools. So, even if you're using freemium software like Pixlr — or other tools highlighted in our roundup of the best free photo-editing software — knowledge of these tools can carry over. In this case, we chose GIMP, an open-source alternative to Photoshop that costs you nothing but time to download and use. Removing the background is mostly similar to Adobe's subscription software, although the toolset isn't quite so robust. If you're removing the background from a simple image, like deleting a white backdrop draped behind a black mustache, the Fuzzy Select Tool may be your quickest option. Step 1: In the Layers window, right-click on the image's layer and select Add Alpha Channel on the pop-up menu. This adds transparency to the layer, which we want if we're sticking this mustache on a co-worker's photo. Step 2: Click the Fuzzy Select Tool on the Toolbar. Step 3: Click on the subject. In this case, we chose the black mustache. You'll then see a strobing outline appear along the inside edge. Step 4: Click Select followed by Invert on the drop-down menu. This tells GIMP to revert the selection to the background, not the subject. Note: We took this route because the Fuzzy Select Tool selected the mustache from within the black area. Had we used the Select By Color Tool, the result would have created a fuzzy white border around the subject. Step 5: Press the Delete key. The white background should disappear, leaving the transparency grid. This is a quick method to select the white background, but it's obviously not perfect. The edge is jagged but you won't have the white debris associated with the Select By Color Tool. The more unpleasant process to eliminate all the white is to utilize the Paths Tool. This method is tiresome and requires a lot of time, but the effects are significantly better than the other two techniques. As we showed you earlier, this means implanting anchors and modifying their handles, so the resulting lines curve around the mustache. It's comparable with the conventional approach of cutting color overlays with an X-Acto knife and a collection of French curves, except it's digital, and you don't withdraw blood. Removing complex backgrounds Sadly, there isn't a super simple way to delete complicated backdrops, as you've witnessed with Photoshop. Doing so requires a few steps and — if you want to be fancy pants — learning how to set anchors and their handles to create the curvy outline you need. These directions assume the picture is loaded and its layer possesses an alpha channel. The swift way is described in the opening two steps. If you're looking for a clean, clear-cut edge surrounding the subject, we suggest skipped ahead to Step 3 instead — we promise you won't have to do any significant bulk erasing. Step 1: Use the Rectangle Select Tool to box in large portions of the background you want to remove and then press the Delete button. Repeat this step until you've removed as much background as possible. Step 2: Zoom in and use the Erase Tool to manually remove everything just outside the subject that the Rectangle Select Tool couldn't remove. You can also use the Fuzzy Select Tool, but erasing it all with the swipe of the mouse is quicker, especially when using a large brush. If you decide you need a sharper edge, after all, move on to the next step. Step 3: Use the Paths Tool to set your starting anchor. Step 4: Click to set the next anchor, but don't release the button until the first segment of the line has the correct curve. You create this curve by moving the mouse before releasing the button. Step 5: Set the next anchor and do the same. Rinse and repeat. Note: You can go back to each anchor and adjust their handles any time to fix the curvature of each segment. This is tedious work, we know, but after a while, it will become second-nature. Step 6: When you're done, press the Enter key to turn that path into a selected area. Step 7: Click Select followed by Invert on the drop-down menu. This tells GIMP to revert the selection to the background, not the subject. Step 8: Press the Delete key to remove the remaining background. Remember, the image's layer must have an alpha channel if you want the subject to have a transparent background. Otherwise, everything you delete defaults to whatever background color you have set. Editors' Recommendations

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