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WHAT’S ON THE DISC

Here is an overview of the contents of the Classroom in a Book disc

Lesson files … and so much more

The Adobe Premiere Pro CC Classroom in a Book (2014 release) disc includes the lesson files that you’ll need to complete the exercises in this book, as well as other content to help you learn more about Adobe Premiere Pro CC and use it with greater efficiency and ease. The diagram below represents the contents of the disc, which should help you locate the files you need.

Lesson files
Each lesson has its own folder inside the Lessons folder. In addition, there is a folder called “Assets” containing files that are used for multiple lessons. You will need to copy all of these folders to your hard drive before you can begin the lessons. See the Getting Started section in the beginning of this book for details.

Online resources
Links to Adobe Help and Support pages, Adobe Authorized Training Partners, Adobe TV, other Adobe Press titles, and other useful online resources can be found inside a handy HTML file. Just open it in your Web browser and click on the links.
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ACKNOWLEDGEMENTS

Producing effective learning materials for such an advanced technology is a team effort. Friends, colleagues, fellow filmmakers, and technology experts have all contributed to this book. There are too many names to mention but let’s say this: I have often joked that in Britain we don’t say “awesome.” Instead, we say “perfectly acceptable.” On this occasion, “perfectly acceptable” simply isn’t enough. Instead, I will have to say our British equivalent of “super awesome”: those people who make this world better by sharing, nurturing, caring, showing, telling, demonstrating, making, and helping are all “More than acceptable.”

By the way, I’m not this good at writing! Everything on these pages is inspected by a team of experienced editors who check and correct typos, spelling errors, naming errors, false attributions, suspect grammar, unhelpful phrasing, and inconsistent descriptions. This wonderful team didn’t just highlight text that needed correcting. They offered positive alternatives that I could simply agree to, so in a very literal sense, this book is the product of many people’s contributions. I’d like to thank the whole team at Peachpit and Adobe Press, who made it possible to produce such a beautifully finessed work.

As each draft chapter was completed, the most excellent Tim Kolb checked all references to technology and highlighted errors, opportunities to clarify, and potential details to expand upon. Tim’s comments are offered with a gentle kindness and a dry wit. Tim would regularly tell me, “Maxim, you’re a fool” in a way that felt like he was saying “You’re awesome!” His technical knowledge, keen eye, and significant experience are a safety net I came to depend upon and value enormously.

Roughly half the content of this book makes use of, or is derived from, material written by Rich Harrington for the previous edition. The present outline was worked out by the two of us over the past couple of editions, and though I have checked through his chapters and updated, rephrased, and reworded them for this version, a substantial amount remains unchanged and is presented exactly as Richard wrote it.

Finally, let’s not forget Adobe. The passion and enthusiasm demonstrated by those wonderful individuals, who are so committed to creatives like you, qualifies as “the most acceptable of all.” They are, indeed, quite awesome!
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Adobe Premiere Pro CC, the essential editing tool for video enthusiasts and professionals, is the most scalable, efficient, and precise video-editing tool available. It supports a broad range of video formats, including AVCHD, HDV, XDCAM EX, HD, and HD422, P2 DVCPro HD, AVC-Intra, Canon XF, RED R3D, ARRIRAW, Digital SLR, Blackmagic CinemaDNG, Avid DNxHD, QuickTime and AVI files and many more. Premiere Pro lets you work faster and more creatively without converting your media. The complete set of powerful and exclusive tools lets you overcome any editorial, production, and workflow challenges to deliver the high-quality work you demand.

About Classroom in a Book

Adobe Premiere Pro CC Classroom in a Book (2014 release) is part of the official training series for Adobe graphics and publishing software. The lessons are designed so that you can learn at your own pace. If you're new to Premiere Pro, you'll learn the fundamental concepts and features you'll need to use the program. This book also teaches many advanced features, including tips and techniques for using the latest version of this software.

The lessons in this edition include opportunities to use features such as multi-camera editing, keying, dynamic trimming, color correction, tapeless media, audio and video effects, and advanced integration with Adobe After Effects, Adobe SpeedGrade, and Adobe Audition. You'll also learn how to create files for the Internet and mobile devices with Adobe Media Encoder. Premiere Pro CC is available for both Windows and Mac OS.

Prerequisites

Before beginning to use Adobe Premiere Pro CC Classroom in a Book, make sure your system is set up correctly and that you've installed the required software and hardware. You can view updated system requirements by visiting: helpx.adobe.com/premiere-pro/system-requirements.html
You should have a working knowledge of your computer and operating system. You should know how to use the mouse and standard menus and commands and also how to open, save, and close files. If you need to review these techniques, see the printed or online documentation included with your Windows or Mac OS system.

Installing Premiere Pro CC

You must purchase an Adobe Creative Cloud subscription separately from this book. For complete system requirements and complete instructions on installing the software, visit www.adobe.com/support. You can purchase Adobe Creative Cloud by visiting www.adobe.com/products/creativecloud. Follow the onscreen instructions. You may also want to install Photoshop, After Effects, Audition, Prelude, SpeedGrade, Encore (available only with Premiere Pro CS6), and Adobe Media Encoder, which are included with Adobe Creative Cloud, for some of the exercises in the book.

Optimizing performance

Editing video places high demands on your computer processor and memory. A fast processor and a lot of memory will make your editing experience faster and more efficient. This translates to a more fluid and enjoyable creative experience.

Premiere Pro takes advantage of multicore processors (CPUs) and multi-processor systems. The faster the processor(s), the better the performance you’ll experience.

The minimum system memory is 4 GB, and 8 GB or more is recommended for high-definition (HD) media.

The speed of the storage drives you use for video playback is also a factor. A dedicated 7200 RPM spinning-disk hard drive is recommended for high-definition video (HD) media. A RAID 0 striped disk array or SCSI disk subsystem is strongly recommended for HD. It’s common to use fast solid state storage drives for video playback, particularly if you’re working with 4K media and beyond.

Performance is affected if you store your media files and program files on the same hard drive. Keep your media files on a separate disk if at all possible.

The Premiere Pro Mercury Playback Engine can utilize the power of your GPU, harnessing the power of your computer’s graphics hardware to improve playback performance. GPU acceleration provides a significant performance improvement and is supported with select video cards. Many video cards with at least 1 GB of dedicated memory will also work. You can find a list of supported video cards, along with detailed hardware and software requirements, on the Adobe website at www.adobe.com/products/premiere/tech-specs.html.
Copying the lesson files

The lessons in Adobe Premiere Pro CC Classroom in a Book use supplied source files, such as video clips, audio files, and image files created in Adobe Photoshop CC and Adobe Illustrator CC. To complete the lessons in this book, you must copy all the lesson files to your computer's hard drive. Although each lesson stands alone, some lessons use files from other lessons, so you’ll need to keep the entire collection of lesson assets on your hard drive as you work through the book. You will need about 8 GB of storage space in addition to the 4 GB you need to install Premiere Pro CC.

If you have purchased an ebook edition of this book, you’ll need to download the lesson files from peachpit.com. You’ll find instructions for doing so on the first page of this book, headed “How to Get your Lesson Files.”

If you're the proud owner of the printed version of the book, you'll copy the lesson files from the Adobe Premiere Pro CC Classroom in a Book DVD (inside the back cover of this book).

Here's how to copy those assets from the DVD to your hard drive:

1. Open the Adobe Premiere Pro CC Classroom in a Book DVD in My Computer or Windows Explorer (Windows) or in Finder (Mac OS).
2. Right-click the folder called Lessons, and choose Copy.
3. Navigate to the location where you decide to store your Premiere Pro projects.
4. Right-click and choose Paste.

Following these steps will copy all the lesson assets to your local storage. It may take a few minutes to copy the files.

If you are accessing the files from the ebook version of this book, follow the directions on the first page of the ebook.

Relinking the lesson files

The Premiere Pro projects included with the lesson files have links to specific media files. Because you are copying the files to a new location, those links may need to update when you open projects for the first time.

If you open a project and Premiere Pro is unable to find a linked media file, the Link Media dialog may open, inviting you to relink offline files. If this happens, select an offline clip and click the Locate button to use the browser to locate it.

A browser panel will appear. Locate the Lessons folder using the navigator on the left, and click Search. Premiere Pro will locate the media file inside the Lessons folder.
folder. To hide all other files, making it easy to select the right one, select the option to display only exact name matches.

The last known file path and file name and the currently selected file path and file name are displayed at the top of the panel for reference. Select the file and click OK.

The option to relink other files is enabled by default, so once you’ve located one file, the rest should reconnect automatically.

For more information about relocating offline media files, see Chapter 17, “Managing Your Projects.”

How to use these lessons

The lessons in this book provide step-by-step instructions for editing skills. Each lesson stands alone, but most build on previous lessons in terms of concepts and skills. The best way to learn from this book is to proceed through the lessons one after another.

The lessons teach you new skills in the order you might use them while performing post-production for a real project. Rather than being feature-oriented, this book uses a real-world approach. The lessons begin with acquiring media files like video, audio, and graphics, and go on to creating a rough cut sequence, adding effects, sweetening the audio, and ultimately exporting the project.

By the end of these lessons, you will have a good understanding of the complete end-to-end post-production workflow, with the specific skills you need to edit on your own.

How to access updates to this book

Purchasing this book gives you access to electronic book updates that cover new features that Adobe releases for Creative Cloud customers. For access, follow these steps:

1. On a Mac or PC, go to www.peachpit.com/redeem.
2. Enter the code 92178CD6E345.
3. If you do not have a Peachpit.com account, you will be prompted to create one.
4. The downloadable files will be listed under the Lesson & Update Files tab on your Account page. The page is now live, and the code works as promised.
5. Click the file links to download them to your computer. This page is now live; the code works as promised.
Additional resources

Adobe Premiere Pro CC Classroom in a Book is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features and tutorials, refer to these resources:

Adobe Premiere Pro CC Help and Support: helpx.adobe.com/premiere-pro.html (accessible in Premiere Pro by choosing Help > Premiere Pro Help) has comprehensive content you can search or browse provided by Adobe. This includes key techniques, cross-product workflows, updates on new features, tutorials, and technical support. Help is also available as a PDF document, optimized for printing. Download the document at helpx.adobe.com/pdf/premiere_pro_reference.pdf

Adobe Forums: forums.adobe.com/community/premiere lets you tap into peer-to-peer discussions and questions and answers on Adobe products.

Adobe Creative Cloud Learn: helpx.adobe.com/creative-cloud/learn/tutorials.html provides inspiration, key techniques, cross-product workflows, and updates on new features.

Adobe TV: tv.adobe.com is an online video resource for expert instruction and inspiration about Adobe products, including a How To channel to get you started with your product.

Resources for educators: www.adobe.com/education and edex.adobe.com offer a treasure trove of information for instructors who teach classes on Adobe software. You’ll find solutions for education at all levels, including free curricula that use an integrated approach to teaching Adobe software and can be used to prepare for the Adobe Certified Associate exams.

Also check out these useful links:

Adobe Add-ons: creative.adobe.com/addons is a central resource for finding tools, services, extensions, code samples, and more to supplement and extend your Adobe products.

Adobe Premiere Pro CC product home page: www.adobe.com/products/premiere has more information about the product.

Adobe Authorized Training Centers

Lesson overview

In this lesson, you’ll learn about the following:

• Using the Project panel
• Staying organized with bins
• Adding metadata to your clips
• Using essential playback controls
• Interpreting footage
• Making changes to your clips

This lesson will take approximately 50 minutes.
Once you have some video and sound assets in your project, you’ll want to begin looking through your footage and adding clips to a sequence. Before you do, it’s well worth spending a little time organizing the assets you have. Doing so can save you hours of hunting for things later.
Getting started

When you have lots of clips in your project, imported from several different media types, it can be a challenge to stay on top of everything and always find that magic shot when you need it.

In this lesson, you’ll learn how to organize your clips using the Project panel, which is the heart of your project. You’ll create special folders, called bins, to divide your clips into categories. You’ll also learn about adding important metadata and labels to your clips.

You’ll begin by getting to know the Project panel and organizing your clips.

Before you begin, make sure you’re using the default Editing workspace.

1. Choose Window > Workspace > Editing.
2. Choose Window > Workspace > Reset Current Workspace.
3. Click Yes in the Reset Workspace dialog box.
4. For this lesson, you’ll use the project file you used in Lesson 3. Continue to work with the project file from the previous lesson, or open it from your hard drive.
5. Choose File > Save As.
6. Rename the file Lesson 04.prproj.
7. Choose a preferred location on your hard drive, and click Save to save the project.

If you do not have the previous lesson file, you can open the file Lesson 04.prproj from the Lessons/Lesson 04 folder.

The Project panel

Anything you import into your Adobe Premiere Pro CC project will appear in the Project panel. As well as giving you excellent tools for browsing your clips and working with their metadata, the Project panel has special folders, called bins, that you can use to organize everything.

Everything that appears in a sequence must be in the Project panel. If you delete a clip in the Project panel that is already used in a sequence, the clip will automatically be removed from the sequence. Premiere Pro will warn you if deleting a clip will affect an existing sequence.
As well as acting as the repository for all of your clips, the Project panel gives you important options for interpreting media. All of your footage will have a frame rate (frames per second, or fps) and a pixel aspect ratio (pixel shape), for example. You may want to change these settings for creative reasons.

You could, for example, interpret video recorded at 60fps video as 30fps to achieve a 50% slow-motion effect. You might also receive a video file that has the wrong pixel aspect ratio setting.

Premiere Pro uses metadata associated with footage to know how to play it back. If you want to change the clip metadata, you can do so in the Project panel.

**Customizing the Project panel**

It’s likely that you’ll want to resize the Project panel from time to time. You’ll alternate between looking at your clips as a list or as thumbnail icons. Sometimes it’s quicker to resize the panel than to scroll over to see more information.

The default Editing workspace is designed to keep the interface as clean as possible so you can focus on your creative work. Part of the Project panel that’s hidden from view, called the Preview Area, gives additional information about your clips.

Let’s take a look at it:

1. Click the panel menu for the Project panel (at the top right).
2. Choose Preview Area.
The Preview Area shows you several kinds of useful information about a clip when you select it in the Project panel, including the frame size, pixel aspect ratio, and duration.

If it is not already selected, click the List View button ( 上) at the bottom left of the Project panel. In this view you’ll find a lot of information about each clip in the Project panel, but you need to scroll horizontally to see it.

The Preview Area gives you a mix of information about clips when you need it.

3 Click the panel menu for the Project panel.
4 Choose Preview Area to hide it.

Finding assets in the Project panel

Working with clips is a little like working with pieces of paper at your desk. If you have just one or two clips, it’s easy. But when you have one or two hundred, you need a system.

One way you can help make things smoother during the edit is to take a little time to organize your clips at the beginning. If you name your clips during capture or after importing them, it can help enormously. Even if you don’t give each clip its own name during capture from tape, you can give a name to each type of shot and let Premiere Pro add 01, 02, 03, and so on (see Lesson 3, “Importing Media”).
1 Click the Name heading at the top of the Project panel. The items in the Project panel are displayed in alphabetical order or reverse alphabetical order each time you click the Name heading again.

If you're searching for several clips with particular features—such as a duration or a frame size—it can be helpful to change the order in which the headings are displayed.

2 Scroll to the right until you can see the Media Duration heading in the Project panel. This shows the total duration of each clip’s media file.

3 Click the Media Duration heading. Premiere Pro now displays the clips in order of media duration. Notice the direction arrow on the Media Duration heading. Each time you click the heading, the direction arrow toggles between showing clips in duration order or reverse duration order.

4 Drag the Media Duration heading to the left until you see a blue divider between the Frame heading and the Name heading. When you release the mouse button, the Media Duration heading will be repositioned right next to the Name heading.

Find box

Premiere Pro has built-in search tools to help you find your media. Even if you're using non-descriptive original clip names assigned in-camera, you can search for clips based on a number of factors, such as frame size or file type.

At the top of the Project panel, you can type in the Find box to display only clips with names or metadata that match the text you enter. This is a quick way of locating a clip if you remember its name (or even part of its name). Clips that don’t match the text you enter are hidden and clips that do match are revealed, even if they are inside a bin.

Try this now.

1 Click in the Find box, and type the letters **joh**.

Premiere Pro displays only clips with the letters “joh” in the name or in the metadata. Notice that the name of the project is displayed above the text entry box, along with “(filtered).”

2 Click the X on the right of the Find box to clear your search.

**Tip:** You can scroll the Project panel view up and down using the scroll wheel on your mouse.

**Note:** When you scroll to the right in the Project panel, Premiere Pro always maintains the clip names on the left so you know which clips you're seeing information about.

**Note:** You may need to drag a divider to expand the width of a column before you can see its arrow.

**Note:** Graphic and photo files like Photoshop PSD, JPEG, or Illustrator AI files import with a default frame duration you set in Preferences > General > Still Image Default Duration.
3  Type the letters **psd** in the box.

Premiere Pro displays only clips that have the letters “psd” in their name or metadata, along with all the project bins. In this case, it’s the Theft_Unexpected title you imported earlier as both a flattened image and a layered image—these are both Photoshop PSD files. Using the Find box in this way, you can search for particular types of files.

![Find box with PSD files](image)

Searches can include clip dialogue if speech analysis has been performed (see “Organizing media with content analysis” later in this lesson).

![Find box with audio clips](image)

Normally, it isn't necessary to choose anything in this menu, because the filtering works well when using the All option if you type selections carefully.

Be sure to click the X on the right of the Find box to clear your filter when you have found the clip(s) you want.

**Advanced Find**

Premiere Pro also has an advanced Find option. To learn about it, you’ll import a couple more clips.

1  Using any of the methods described in Lesson 3, import these items:
   - Seattle_Skyline.mov from the Assets/Video and Audio Files/General Views folder.
   - Under Basket.MOV from the Assets/Video and Audio Files/Basketball folder.

2  At the bottom of the Project panel, click the Find button (🔍). Premiere Pro displays the Find panel, which has more advanced options for locating your clip.
You can perform two searches at once with the advanced Find panel. You can choose to display clips that match both search criteria or either search criterion. For example, you could do either of the following:

• Search for a clip with the words dog AND boat in its name.

or

• Search for a clip with the word dog OR boat in its name.

Then choose a few options:

• Column: Selects from the available headings in the Project panel. When you click Find, Premiere Pro will search using only the heading you select.

• Operator: Gives you a set of standard search options. Use this menu to choose whether you want to find a clip that contains, matches exactly, begins with, or ends with whatever you search for.

• Match: Choose All to find a clip with both your first and second search text. Choose Any to find a clip with either your first or your second search text.

• Case Sensitive: Tells Premiere Pro whether you want your search to exactly match the upper- and lowercase letters you enter.

• Find What: Type your search text here. You can add up to two sets of search text. When you click Find, Premiere Pro highlights a clip that matches your search criteria. Click Find again, and Premiere Pro highlights the next clip that matches your search criteria. Click Done to exit the Find dialog box.

### Working with bins

Bins allow you to organize clips by dividing them into groups.

Just like folders on your hard drive, you can have multiple bins inside other bins, creating a folder structure as comprehensive as your project requires.
There’s an important difference between bins and folders on your hard drive: Bins exist only inside your Premiere Pro project file to organize your media within your project. You won’t find individual folders representing project bins on your hard drive.

Creating bins

Let’s create a bin.

1. Click the New Bin button (IsEmpty) at the bottom of the Project panel.
   Premiere Pro creates a new bin and automatically highlights the name, ready for you to rename it. It’s a good habit to name bins as soon as you create them.

2. We have already imported some clips from a film, so let’s give them a bin. Name the new bin Theft Unexpected.

3. You can also create a bin using the File menu. Let’s do this now: Make sure the Project panel is active and choose File > New > Bin.

4. Name the new bin PSD Files.

5. You can also make a new bin by right-clicking a blank area in the Project panel and choosing New Bin. Try this now.

6. Name the new bin Illustrator Files.

   One of the quickest and easiest ways to create a new bin for clips you already have in your project is to drag and drop the clips onto the New Bin button at the bottom of the Project panel.

7. Drag and drop the clip Seattle_Skyline.mov onto the New Bin button.

8. Name the newly created bin City Views.

9. Make sure the Project panel is active but no existing bins are selected. Press the keyboard shortcut Control+B (Windows) or Command+B (Mac OS) to make another bin.

10. Name the bin Sequences.

    If your Project panel is set to List view, bins are displayed in name order among the clips.

Managing media in bins

Now that we have some bins, let’s put them to use. As you move clips into bins, use the disclosure triangles to hide their contents and tidy up the view.

1. Drag the clip Brightlove_film_logo.ai into the Illustrator Files bin.

2. Drag TheftUnexpected.psd into the PSD Files bin.
3 Drag the Theft_Unexpected_Layered bin (created automatically when you imported the layered PSD file as individual layers) into the PSD Files bin. Bins inside bins work just like folders inside folders.

4 Drag the clip Under Basket.MOV into the City Views bin. You may need to resize the panel or switch it to full-screen to see both the clip and the bin.

5 Drag the sequence called First Sequence into the Sequences bin.

6 Drag all of the remaining clips into the Theft Unexpected bin.

You should now have a nicely organized Project panel, with each kind of clip in its own bin.

Notice that you can also copy and paste clips to make extra copies if this suits your organizational system. You have a Photoshop document that might be useful for the Theft Unexpected content. Let’s make an extra copy.

7 Click the disclosure triangle for the PSD Files bin to display the contents.

8 Right-click the Theft_Unexpected.psd clip, and choose Copy.

9 Click the disclosure triangle for the Theft Unexpected bin to display the contents.

10 Right-click the Theft Unexpected bin, and choose Paste.

Premiere Pro places a copy of the clip in the Theft Unexpected bin.

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**Finding your media files**

If you're not sure where a media file is on your hard drive, right-click the clip in the Project panel and choose Reveal in Explorer (Windows) or Reveal in Finder (Mac OS). Premiere Pro will open the folder on your hard drive that contains the media file and highlight it. This can be useful if you are working with media files stored on multiple hard drives or if you have renamed your clips in Premiere Pro.

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**Changing bin views**

Though there is a distinction between the Project panel and bins, they have the same controls and viewing options. For all intents and purposes, you can treat the Project panel as a bin; many Premiere Pro editors use the terms *bin* and *Project panel* interchangeably.

Bins have two views. You choose between them by clicking the List View or Icon View button at the bottom left of the Project panel.

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**Tip:** You can make Shift-click and Control-click (Windows) or Command-click (Mac OS) selections in the Project panel, just as you can with files on your hard drive.

**Note:** When you make copies of clips, you are not making copies of the media files they are linked to. You can make as many copies as you like of a clip inside your Premiere Pro project. Those copies will all link to the same original media file.
• List view: Displays your clips and bins as a list, with a significant amount of metadata displayed. You can scroll through the metadata, and use it to sort clips by clicking on column headers.

• Icon view: Displays your clips and bins as thumbnails you can rearrange and play back.

The Project panel has a Zoom control, which changes the size of the clip icons or thumbnails.

1 Double-click the Theft Unexpected bin to open it in its own panel.

2 Click the Icon View button on the Theft Unexpected bin to display thumbnails for the clips.

3 Try adjusting the Zoom control.

Premiere Pro can display large thumbnails to make browsing and selecting your clips easier.

You can also apply various kinds of sorting to clip thumbnails in Icon view by clicking the Sort Icons ( ) menu.

4 Switch to List view.

5 Try adjusting the Zoom control for the bin.

When you’re in List view, it doesn’t make that much sense to zoom, unless you turn on the display of thumbnails in this view.

6 Click the panel menu, and choose Thumbnails.

Premiere Pro now displays thumbnails in List view, as well as in Icon view.

7 Try adjusting the Zoom control.
The clip thumbnails show the first frame of the media. In some clips, the first frame will not be particularly useful. Look at the clip HS Suit, for example. The thumbnail shows a clapperboard, but it would be useful to see the character.

8 Click the panel menu, and choose Preview Area.

9 Select the clip HS Suit so that information about it is displayed in the Preview Area.

10 The Thumbnail Viewer in the Preview Area allows you to play your clip, drag through it, and set a new poster frame. Drag through the clip using the Thumbnail Viewer until you see the character.

11 Click the Poster Frame button on the Thumbnail Viewer.

Premiere Pro shows your newly selected frame as the thumbnail for this clip.

12 Use the panel menu to turn off thumbnails in List view.

13 Use the panel menu to hide the Preview Area.

Assigning labels

Every item in the Project panel has a label color. In List view, the Label column shows the label color for every clip. When you add clips to a sequence, they are displayed in the Timeline panel with this label color.

Now you’ll change the color for the title so that it matches the other clips in this bin.

1 Right-click Theft_Unexpected.psd and choose Label > Iris.

2 Make sure the floating Theft Unexpected bin is active by clicking once somewhere inside the panel.

3 Press Control+A (Windows) or Command+A (Mac OS) to select every clip in the bin.

4 You can change label colors for multiple clips in a single step. Right-click any of the clips in the bin, and choose Label > Forest.
5 Change the Theft Unexpected video clips back to Iris, and the Theft_ Unexpected.psd clip back to Lavender (be sure to change both copies). If you have these clips visible in two bin panels, you’ll see them update in both views.

### Changing the available label colors

Eight available colors can be assigned as labels to items in your project. There are also eight types of items that label colors can be assigned to, and this means there aren’t any spare label colors.

If you choose Edit > Preferences > Label Colors (Windows) or Premiere Pro > Preferences > Label Colors (Mac OS), you’ll see the list of colors, each with a color swatch you can click to change the color to something else.

If you select Label Defaults in the preferences, you can choose different default labels for each kind of item in your project.

### Changing names

Because clips in your project are separate from the media files they link to, you can rename items inside Premiere Pro, and the names of your original media files on the hard drive are left untouched. This makes renaming clips safe to do.

1 Right-click either instance of the clip Theft_Unexpected.psd, and choose Rename.

2 Change the name to **TU Title BW**.

3 Right-click the newly renamed clip, TU Title BW, and choose Reveal in Explorer (Windows) or Reveal in Finder (Mac OS).

The file is displayed. Notice that the original filename has not changed. It’s helpful to be clear about the relationship between your original media files and the clips inside Premiere Pro, because it explains much of the way the application works.

- **Theft_Unexpected.psd** 109 KB
Customizing bins

The Project panel displays a limited amount of clip information headings by default. You can easily add or remove headings. Depending on the clips you have and the types of metadata you are working with, you might want to display or hide different headings.

1. If it’s not open already, open the Theft Unexpected bin.
2. Click the panel menu, and choose Metadata Display.

The Metadata Display panel allows you to choose any kind of metadata to use as a heading in the List view of the Project panel (and any bins). All you have to do is select the check box for the kind of information you would like to be included.

3. Click the disclosure triangle for Premiere Pro Project Metadata to show those options.
4. Select the Media Type check box.
5. Click OK.

You’ll notice that Media Type is now added as a heading for the Theft Unexpected bin but not for any other bins. To make this kind of change to every bin in one step, use the panel menu on the Project panel rather than on an individual bin.

Some of the headings are for information only, while others can be edited directly in the bin. The Scene heading, for example, allows you to add a scene number for each clip.

Notice that if you enter a number for a scene and then press the Enter key, Premiere Pro activates the next scene box. This way, you can use the keyboard to quickly enter information about several clips, jumping from one box to the next.

The Scene heading is a special one. It gives you information about what the scene clips are intended for; it also gives Premiere Pro information about which scene from an original script should be used for automatic analysis of the audio (see “Organizing media with content analysis” later in this lesson).
Having multiple bins open at once

When you double-click on a bin, by default Premiere Pro opens the bin in a floating panel. Every bin panel behaves in the same way, with the same options, buttons, and settings.

You can have as many bins open as you like. Bins open in their own panel when you double-click them because of the default preferences, which you can change if you prefer.

To change the options, choose Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS).

The options let you choose what will happen when you double-click, double-click with the Control (Windows) or Command (Mac OS) key, or double-click with the Alt (Windows) or Option (Mac OS) key.

Organizing media with content analysis

Using metadata can help you stay organized and share information about your clips. The challenge with metadata is in finding efficient ways to create it and add it to your clips.

To make this process much easier, Premiere Pro can analyze your media and automatically create metadata based on the content. The words that are spoken can be added as time-based text, making it easier to identify useful shots and find content.

Using the Adobe Story panel

The Speech to Text function converts spoken words into text associated with your clips. The text is linked in time to when the words are spoken, so you can easily locate the part of a clip you want.

The accuracy of the analysis depends on several factors. You can help Premiere Pro correctly identify the words that are spoken by providing a script or transcript.

The built-in Adobe Story panel gives you access to your Adobe Story projects, allowing you to drag and drop script scenes onto clips. When you analyze the clips, the script dialogue is automatically used to improve the accuracy of speech analysis.

To access the Adobe Story panel, go to the Window menu and log in, and you’ll have access to your scripts.

Dragging scenes from the Adobe Story panel is one method of associating text with clips. Another method is to browse for a text file on your local storage drive.
Speech analysis

To initiate the Speech to Text function, do the following:

1. Import the video file Mid John - 00028.mp4 from the Lessons/Assets/Speech folder.

2. Scroll along in the Project panel until you can see the Scene heading. If necessary, add the scene number 1 for the new Mid John clip.

3. Double-click the new Mid John clip. If the Theft Unexpected bin obscures the Source Monitor, you can close the bin by clicking the X on the bin's panel tab. Premiere Pro displays the clip in the Source Monitor.

4. Click the tab for the Metadata panel to display it. In the default Editing workspace, you’ll find that the Metadata panel shares a frame with the Source Monitor. If it isn’t there, click the Window menu and choose Metadata.

The Metadata panel shows you many different kinds of metadata about clips in your project. To view the Metadata panel at the same time as the Source Monitor, drag it onto the Program Monitor using the tab. Then click the Source Monitor tab to bring it into view.
5 Click the Analyze button at the bottom right of the Metadata panel.

The Analyze Content panel gives you options for how the automatic analysis will take place. You simply need to decide whether you want Premiere Pro to detect faces, identify speech, or both, and then choose the language and the quality settings.

To improve the speech detection accuracy, we’re going to attach a script file.

6 Click the Reference Script menu, and choose Add.

7 Browse to the Lessons/Assets/Speech folder, and open Theft Unexpected.astx. Premiere Pro displays the Import Script dialog box so you can confirm you have chosen the right script. Check the box to confirm that the script text exactly matches the recorded dialogue. This forces Premiere Pro to use only the words in the original script (useful for interview transcriptions). Click OK.

8 Select Identify Speakers in the Analyze Content panel.

This tells Premiere Pro to separate dialogue from different voices.

9 Leave the other settings at their defaults, and click OK.

Premiere Pro starts Adobe Media Encoder, which conducts the analysis in the background. This allows you to carry on working in your project while the analysis happens. When the analysis is complete, a text description of the spoken words is displayed in the Metadata panel.

Adobe Media Encoder starts the analysis automatically and plays a completion sound when it has finished. You can set off multiple clips for analysis, and Adobe Media Encoder will automatically add them to a queue. You can quit Adobe Media Encoder when it has completed its tasks.

### Monitoring footage

The greater part of video editing is spent watching clips and making creative choices about them. It’s important to feel comfortable browsing media.

Premiere Pro has multiple ways of performing common tasks such as playing video clips. You can use the keyboard, click buttons with your mouse, or use an external device like a jog/shuttle controller.

You can also use a feature called hover scrub to quickly and easily view the contents of your clips right in the bin, and in the Media Browser.

1 Double-click the Theft Unexpected bin to open it.

2 Click the Icon View button at the lower-left corner of the bin.
3 Drag your mouse, without clicking, across any of the images in the bin. Premiere Pro displays the contents of the clip as you drag. The left edge of the thumbnail represents the beginning of the clip, and the right edge represents the end. In this way, the width of the thumbnail represents the whole clip.

4 Select a clip by clicking it once. Hover scrubbing is now turned off, and a mini scroll bar appears at the bottom of the thumbnail. Try dragging through the clip using the scroll bar.

When a clip is selected, Premiere Pro uses the J, K, and L keys on your keyboard to perform playback too, just like the Media Browser.

- J: Play backward
- K: Pause
- L: Play forward

5 Select a clip, and use the J, K, and L keys to play the thumbnail. Be sure to click the clip only once. If you double-click, the clip will open in the Source Monitor.

Tip: If you press the J or L key multiple times, Premiere Pro will play the video clips at multiple speeds.

When you double-click a clip, not only does Premiere Pro display the clip in the Source Monitor, but it also adds it to a list of recent clips.
6 Double-click to open four or five clips from the Theft Unexpected bin.

7 Click the Recent Items menu, on the tab at the top of the Source Monitor, to browse between your recent clips.

8 Click the Zoom menu at the bottom of the Source Monitor. By default, this is set to Fit, which means Premiere Pro will display the whole frame, regardless of the original size. Change the setting to 100%.

   These clips are high-resolution, and they are probably much bigger than your Source Monitor. You’re likely to have scroll bars at the bottom and on the right of your Source Monitor now, so you can view different parts of the image.

   The benefit of viewing with Zoom set to 100% is that you see every pixel of the original video, which is useful for checking the quality.

9 Set the Zoom menu back to Fit.

**Playback resolution**

If you have an older or slower processor, or are working with very large frame sizes like Ultra High-Definition (4K or above), your computer may struggle to play back high-quality video clips. To work with a wide variety of computer hardware configurations, from powerful desktop workstations to lightweight portable laptops, Premiere Pro can lower the playback resolution to make playback smoother.

You can switch the playback resolution as often as you like, using the Select Playback Resolution menu on the Source Monitor and Program Monitor panels.

Some lower resolutions are available only when working with particular media types.
**Timecode information**

At the bottom left of the Source Monitor, a timecode display shows the current position of the playhead in hours, minutes, seconds, and frames (00:00:00:00).

For example, 00:15:10:01 would be 0 hours, 15 minutes, 10 seconds, and 1 frame.

Note that this is based on the original timecode for the clip, which probably does not begin at 00:00:00:00.

At the bottom right of the Source Monitor, a timecode display shows the duration of your clip. By default, this shows the whole clip duration, but later you’ll be adding special marks to make a partial selection.

**Safe margins**

Old-style CRT monitors crop the edges of the picture to achieve a clean edge. If you’re producing video for a CRT monitor, click the Settings (wrench icon) button at the bottom of the Source Monitor and choose Safe Margins. Premiere Pro displays white outlines over the image.

The outer box is the action-safe zone. Aim to keep important action inside this box so that when the picture is displayed, edge cropping does not hide what is going on.

The inner box is the title-safe zone. Keep titles and graphics inside this box so that even on a badly calibrated display, your audience will be able to read the words.

Premiere Pro also has advanced overlay options that can be configured to display useful information in the Source Monitor and Program Monitor. To enable or disable overlays, go to the Settings (wrench icon) button and choose Overlays.
You can access the settings for the overlays and safe margins by clicking the Settings button and choosing Overlay Settings > Settings.

Click the Settings button at the bottom of the Source Monitor and choose Safe Margins to turn them off.

**Essential playback controls**

Let’s look at the playback controls.

1. Double-click the shot Excuse Me in the Theft Unexpected bin to open it in the Source Monitor.

2. At the bottom of the Source Monitor, there’s a yellow playhead marker. Drag it along the bottom of the panel to view different parts of the clip. You can also click wherever you want the playhead to go, and it will jump to that spot.

3. Below the Time Ruler and the playhead, there’s a scroll bar that doubles as a Zoom control. Drag one end of the scroll bar to zoom in on the clip navigator.

4. Click the Play-Stop button to play the clip. Click it again to stop playback. You can also use the spacebar to play and stop playback.

5. Click the Step Back 1 Frame and Step Forward 1 Frame buttons to move through the clip one frame at a time. You can also use the Left Arrow and Right Arrow keys on your keyboard.

6. Try using the J, K, and L keys to play your clip.

**Customizing the monitors**

To customize your monitors, click the Settings button on the Source Monitor.
This menu gives you several display options for your Source Monitor (the Program Monitor has a similar menu). You can choose to view waveforms and the Vectorscope to analyze your video.

For now, you just need to know how to display regular video. Make sure Composite Video is selected in this menu.

You can change the buttons displayed at the bottom of the Source Monitor and Program Monitor.

1. Click the Button Editor button at the bottom right of the Source Monitor.
   
   A special set of buttons appears on a floating panel.

2. Drag the Loop button ( ) from the floating panel to a spot to the right of the Play button on the Source Monitor, and click OK.

3. Double-click the Excuse Me clip in the Theft Unexpected bin to open it in the Source Monitor if it isn’t there already.

4. Click the Loop button to enable it, and then play the video using the spacebar or the Play button on the Source Monitor. Stop the playback when you’ve seen enough.

   With Loop turned on, Premiere Pro continuously repeats playback or a clip or sequence.

5. Click the Play button to play the clip. Click it again to stop playback. You can also use the spacebar to play and stop playback.

6. Click the Step Back and Step Forward buttons to move through the clip one frame at a time. You can also use the Left Arrow and Right Arrow keys on your keyboard.

7. Use the J, K, and L keys to play your clip.

Modifying clips

Premiere Pro uses metadata associated with clips to know how to play them back. Occasionally, this metadata will be wrong, and you’ll need to tell Premiere Pro how to interpret a clip.

You can change the interpretation of clips for one file or multiple files in a single step. All clips you have selected are affected by changes to interpretation.

Adjusting audio channels

Premiere Pro has advanced audio management features. You can create complex sound mixes and selectively target output audio channels with original clip audio. You can produce mono, stereo, 5.1, and even 32-channel sequences with precise control over the routing of audio channels.
If you’re just starting out, you’ll probably want to produce sequences mastered in stereo using stereo clips. In this case, the default settings are most likely exactly what you need.

When recording audio with a professional camera, it’s common to have one microphone record onto one audio channel and a different microphone record onto another audio channel. These are the same audio channels that would be used for regular stereo audio, but they now contain completely separate sound.

Your camera adds metadata to the audio to tell Premiere Pro whether the sound is meant to be mono (separate audio channels) or stereo (channel 1 audio and channel 2 audio combined to produce the complete stereo sound).

You can tell Premiere Pro how to interpret audio channels when new media files are imported by going to Edit > Preferences > Audio (Windows) or Premiere Pro > Preferences > Audio (Mac OS).

If the setting was wrong when you imported your clips, it’s easy to tell Premiere Pro how to correctly interpret the audio channels.

1. Right-click the Reveal clip in the Theft Unexpected bin, and choose Modify > Audio Channels.

2. This clip is set to use the file’s metadata to identify the channel format for the audio. Click the Preset menu, and change it to Mono.

Premiere Pro switches the Channel Format menu to Mono. You’ll see that the Left and Right source channels are now linked to tracks Audio 1 and Audio 2. This means that when you add the clip to a sequence, each audio channel will go on a separate track, allowing you to work on them independently.

3. Click OK.

Merging clips

It’s quite common for video to be recorded on a camera with relatively low-quality audio, while high-quality sound is recorded on a separate device. When working this way, you will want to combine the high-quality audio with the video by merging them.
The most important factor when merging video and audio files in this way is synchronization. You will either manually define a sync point—like a clapperboard mark—or allow Premiere Pro to sync your clips automatically based on their time-code information or audio.

If you choose to sync clips using audio, Premiere Pro will analyze both the in-camera audio and the separately captured sound and match them up.

- If you don’t have matching audio in the clips you wish to merge, you can manually add a marker. If you’re adding a mark, place it on a clear sync point like a clapperboard.
- Select the camera clip and the separate audio clip. Right-click either item, and choose Merge Clips.
- Under Synchronize Point, choose your sync point, and click OK.

A new clip is created that combines the video and the “good” audio in a single item.

**Interpreting footage**

For Premiere Pro to interpret a clip correctly, it needs to know the frame rate for the video, the pixel aspect ratio (the shape of the pixels), and, if your clip is interlaced, the order in which to display the fields. Premiere Pro can find out this information from the file’s metadata, but you can change the interpretation easily.

1. Import RED Video.R3D from the Lessons/Assets/Video and Audio Files/RED folder. Double-click the clip to open it in the Source Monitor. It’s full anamorphic widescreen, which is a little too wide for our project.
2. Right-click the clip in the bin, and choose Modify > Interpret Footage.
3. Right now, the clip is set to use the pixel aspect ratio setting from the file: Anamorphic 2:1. This means the pixels are twice as wide as they are tall.
4. Use the Conform To menu to change the Pixel Aspect Ratio setting to DVCPRO HD (1.5). Then click OK.

From now on, Premiere Pro will interpret the clip as having pixels that are 1.5 times wider than they are tall. This reshapes the picture to make it standard 16:9 widescreen.

This won’t always work—in fact, it often introduces unwanted distortion—but it can provide a quick fix for mismatched media (a common problem for news editors).

**Working with raw files**

Premiere Pro has special settings for R3D files created by RED cameras, and for ARI files created by ARRI cameras. These files are similar to the Camera Raw format used by professional DSLR still cameras. Raw files always have a layer of interpretation applied to them in order to view them. You can change the interpretation at any
time without impacting playback performance. This means you can make changes, for example, to the colors in a shot without requiring any extra processing power. You could achieve a similar result using a special effect, but your computer would have to do more work to play the clip.

1 Right-click the RED Video.R3D clip in the Project panel, and choose Source Settings.

![RED R3D Source Settings dialog box](image)

The RED R3D Source Settings dialog box appears, giving you access to the original interpretation controls for the clip. In many ways, this is a color correction tool, with automatic white balance and individual adjustments for the red, green, and blue values.

2 On the right, you’ll see a series of individual controls for adjusting the picture. Scroll down to the end of the list, where you’ll find Gain settings. Since this is a RED clip, increase the Red gain to about 1.5. You can drag the slider control, drag the orange number, or click and type over the number.

3 Click OK, and take another look at the clip in the Source Monitor.

The picture has updated. If you had already edited this clip into a sequence, it would update inside the sequence too.

For more information about working with RED media, go to [www.adobe.com/products/premiere/extend](http://www.adobe.com/products/premiere/extend).

The ARRI AMIRA camera can associate color interpretation settings (known as a lookup table, or LUT) with the media files as it creates them. Premiere Pro recognizes these LUTs and applies them as a Lumetri Look Master clip effect (see Chapter 13, “Adding Video Effects,” for more information about Master clip effects).
Review questions

1. How do you change the List view headings displayed in the Project panel?
2. How can you quickly filter the display of clips in the Project panel to make finding a clip easier?
3. How do you create a new bin?
4. If you change the name of a clip in the Project panel, does it change the name of the media file it links to on your hard drive?
5. What keys can you use to play back video and sound clips?
6. How can you change the way clip audio channels are interpreted?

Review answers

1. Click the panel menu for the Project panel, and choose Metadata Display. Select the check box for any heading you would like to appear.
2. Click the Find box, and start typing the name of the clip you are looking for. Premiere Pro hides any clips that don't match and displays those that do.
3. Click the New Bin button at the bottom of the Project panel. Or, go to the File menu and choose New > Bin. Or, right-click a blank area in the Project panel and choose New Bin. Or, press Ctrl+B (Windows) or Command+B (Mac OS). You can also drag and drop clips onto the New Bin button on the Project panel.
4. No, you can duplicate, rename, or delete clips in your Project panel, and nothing will happen to your original media files. Premiere Pro is a nondestructive editor and will not modify your original files.
5. The spacebar plays and stops. J, K, and L can be used like a shuttle controller to play backward and forward, and the arrow keys can be used to move one frame backward or one frame forward.
6. In the Project panel, right-click the clip you want to change, and choose Modify > Audio Channels. Choose the correct option (usually by selecting a preset), and click OK.
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