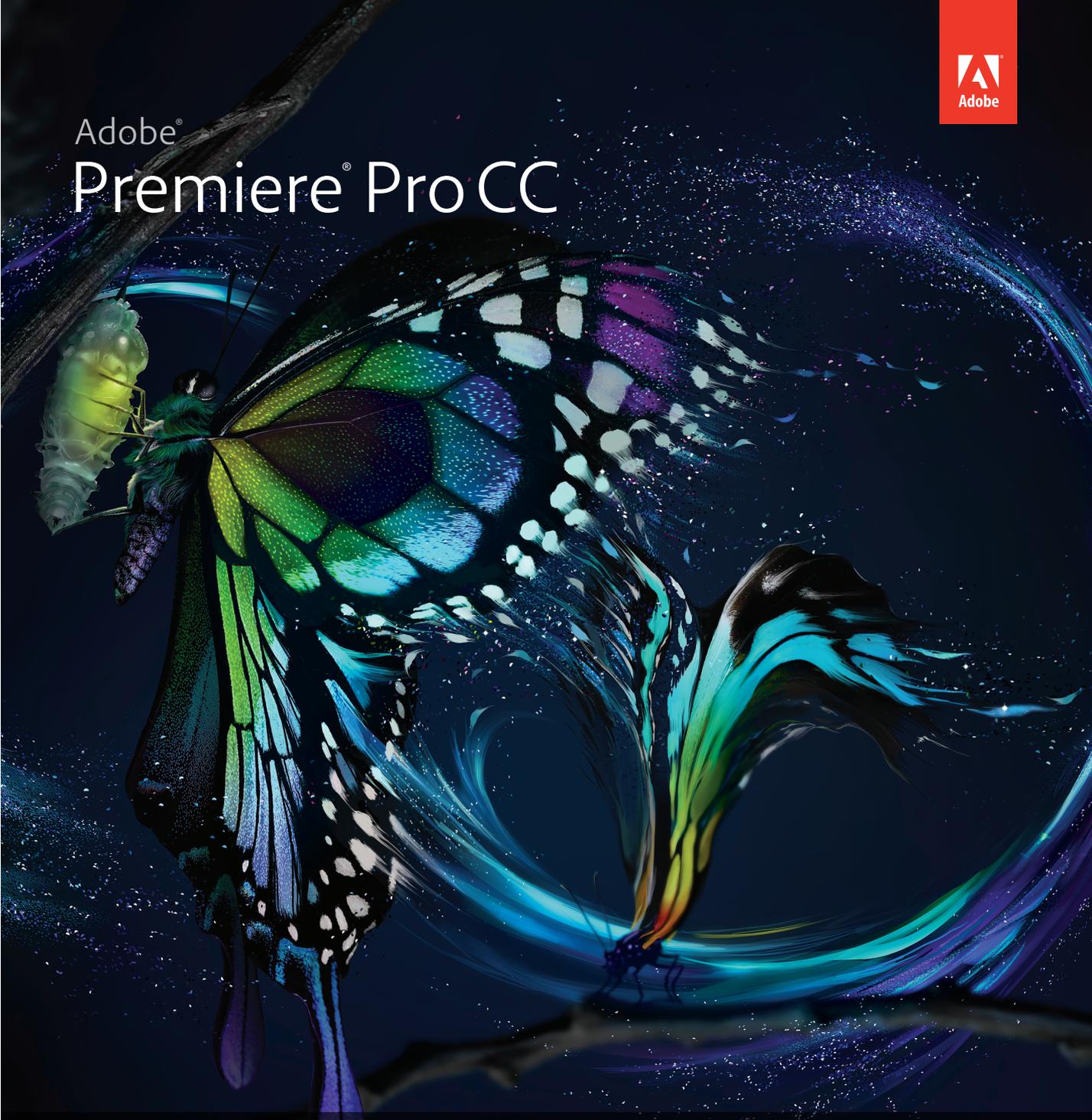




Adobe®
Premiere® Pro CC



CLASSROOM IN A BOOK®

The official training workbook from Adobe Systems

DVD-ROM Included for Windows and Mac OS

Relinking the lesson files

It is possible that the file path to the lesson files may need to be updated. If you open an Adobe Premiere Pro project and it cannot find a media file, the Link Media dialog may open and ask you to relink offline files. If this happens, you will need to navigate to one of the offline files in order to reconnect. Once you've reconnected one file in the project, the rest should reconnect.

Click the Locate button and use the browser to locate an offline clip. You can navigate to the same location where you copied the files you downloaded. If you stored your lesson files in the location we suggest, the path should be Desktop > Lessons > Assets. You may need to look in some of the included folders to find the media file (especially if it involves tapeless media). You can also navigate to the Lessons folder and click the Search button to have Adobe Premiere Pro search for the file. When you locate a file, just select it and click the OK button. For more information on this process, see “Using the Link Media panel and the Locate command” in Chapter 17.[\[live link?\]](#)

For more information on working with these files, go to the section [How to use these lessons](#) in “Getting Started” at the front of the book.



Adobe®
Premiere® Pro CC

CLASSROOM IN A BOOK®

The official training workbook from Adobe Systems

Adobe® Premiere® Pro CC Classroom in a Book®

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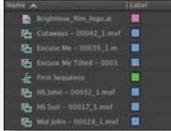
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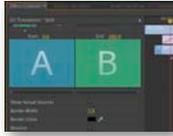
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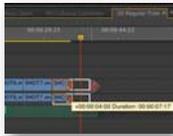
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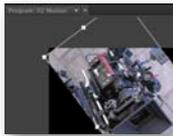
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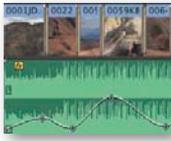
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GETTING STARTED

Adobe Premiere Pro CC, the essential editing tool for video enthusiasts and professionals, enhances your creative power and freedom. Adobe Premiere Pro is the most scalable, efficient, and precise video-editing tool available. It supports a broad range of video formats including AVCHD, HDV, XDCAM, P2, DVCPRO HD, XDCAM, AVC-Intra, Canon XF, RED, ARRIRAW, QuickTime, and many more. The superior performance of Adobe Premiere Pro lets you work faster and more creatively. 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[®] 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 Adobe 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, and audio and video effects. You'll also learn how to create files for the Internet and mobile devices with Adobe Media Encoder. Adobe 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 <http://www.adobe.com/products/premiere/tech-specs.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 Adobe 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, and Adobe Media Encoder which are included with Adobe Creative Cloud for some of the extra exercises in the book.

Optimizing performance

Editing video is memory- and processor-intensive work for a computer. A fast processor and a lot of memory will make your editing experience much faster and more efficient; 4 GB of memory is the minimum, and 8 GB or more is better for high-definition (HD) media. Adobe Premiere Pro CC takes advantage of multicore processors on Windows and Macintosh systems.

A dedicated 7200 RPM or faster 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. Performance will be significantly affected if you attempt to store media files and program files on the same hard drive. Be sure to keep your media files on a second disk if at all possible.

The Mercury Playback Engine in Adobe Premiere Pro can operate in software-only mode or GPU acceleration mode. The GPU acceleration mode provides significant performance improvement. The GPU acceleration is possible with select video cards. You can find a list of these video cards on the Adobe website at <http://www.adobe.com/products/premiere/tech-specs.html>.

Copying the lesson files

The lessons in *Adobe Premiere Pro CC Classroom in a Book*[®] use specific 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 files from the *Adobe Premiere Pro CC Classroom in a Book*[®] DVD (inside the back cover of this book or available from the link that appears on the last pages of the ebook)

to your hard drive. You will need about 8 GB of storage space in addition to the 4 GB you need to install Adobe Premiere Pro CC.

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.

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 you set to store your Adobe Premiere Pro CC projects. The default location is your computer's Desktop.
- 4 Right-click and choose Paste.

Following these steps will copy all the lesson assets to your local folder. This process may take a few minutes to complete, depending on the speed of your hardware.

If you are accessing the files from the ebook version of this book, follow the directions in the last pages of the ebook.

Relinking the lesson files

It is possible that the file path to the lesson files may need to be updated. If you open an Adobe Premiere Pro project and it cannot find a media file, the Link Media dialog may open and ask you to relink offline files. If this happens, you will need to navigate to one of the offline files in order to reconnect. Once you've reconnected one file in the project, the rest should reconnect.

Click the Locate button and use the browser to locate an offline clip. You can navigate to the same location where you copied the files you copied from the DVD. The path should be Desktop > Lessons > Assets. You may need to look in some of the included folders to find the media file (especially if it involves tapeless media). You can also navigate to the Lessons folder and click the Search button to have Adobe Premiere Pro search for the file.

When you locate a file, just select it and click the OK button.

How to use these lessons

Each lesson in this book provides step-by-step instructions for creating one or more specific elements of a real-world project. The lessons stand alone, but most of them build on previous lessons in terms of concepts and skills. So, the best way to learn from this book is to proceed through the lessons in sequential order.

The organization of the lessons is workflow-oriented rather than feature-oriented, and the book uses a real-world approach. The lessons follow the typical sequential steps video editors use to complete a project, starting with acquiring video, laying down a cuts-only sequence, adding effects, sweetening the audio track, and ultimately exporting the project.

How to access updates to this book

Purchasing this book gives you access to electronic book updates as they are made available covering 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 C4C1E8543CAA.
- 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 Lesson & Update Files tab on your Account page.
- 5 Click the file links to download them to your computer.

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 Help and Support: www.adobe.com/support is where you can find and browse Help and Support content on Adobe.com.

Adobe Creative Cloud Learning: For inspiration, key techniques, cross-product workflows, and updates on new features, go to the Creative Cloud Learn page at <https://helpx.adobe.com/creative-cloud/tutorials.html>. Available only to paid Creative Cloud subscribers.

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

Adobe TV: <http://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 <http://edex.adobe.com> offer a treasure trove of information for instructors who teach classes on Adobe software. 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 Marketplace & Exchange: www.adobe.com/cfusion/exchange 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 Labs: <http://labs.adobe.com> gives you access to early builds of cutting-edge technology, as well as forums where you can interact with both the Adobe development teams building that technology and other like-minded members of the community.

Adobe certification

The Adobe training and certification programs are designed to help Adobe customers improve and promote their product-proficiency skills. There are four levels of certification:

- Adobe Certified Associate (ACA)
- Adobe Certified Expert (ACE)
- Adobe Certified Instructor (ACI)
- Adobe Authorized Training Center (AATC)

The Adobe Certified Associate (ACA) credential certifies that individuals have the entry-level skills to plan, design, build, and maintain effective communications using different forms of digital media.

The Adobe Certified Expert program is a way for expert users to upgrade their credentials. You can use Adobe certification as a catalyst for getting a raise, finding a job, or promoting your expertise.

If you are an ACE-level instructor, the Adobe Certified Instructor program takes your skills to the next level and gives you access to a wide range of Adobe resources.

Adobe Authorized Training Centers offer instructor-led courses and training on Adobe products, employing only Adobe Certified Instructors. A directory of AATCs is available at <http://partners.adobe.com>.

For information on the Adobe Certified programs, visit www.adobe.com/support/certification/main.html.

4

ORGANIZING MEDIA

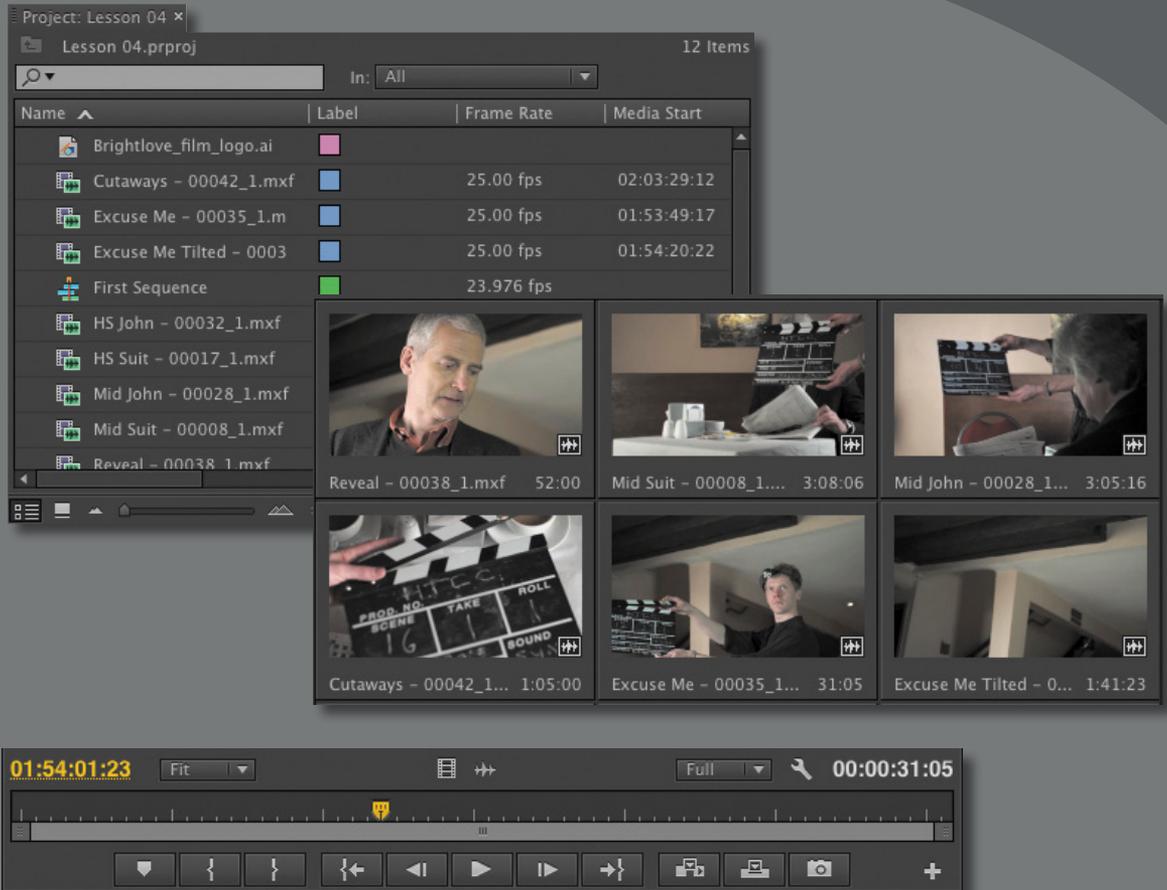
Lesson overview

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 get on with 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 Click Window > Workspace > Editing.
- 2 Click Window > Workspace > Reset Current Workspace.
- 3 Click Yes in the Reset Workspace dialog.

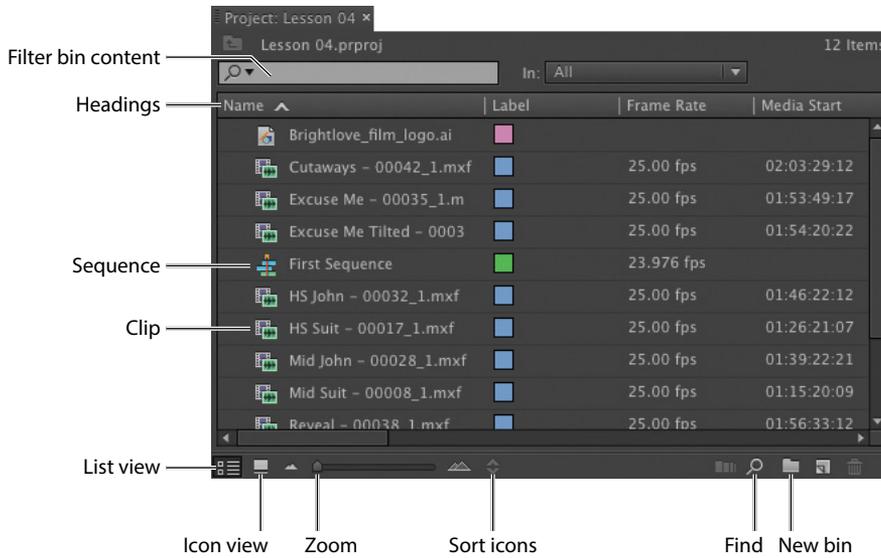
For this lesson, you'll use the project file you used in Lesson 3.

- 4 Continue to work with the project file from the previous lesson, or open it from your hard drive. If you do not have the previous lesson file, you can open the file Lesson 04.prproj from the Lesson 04 folder.
- 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.

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.

No matter how you import your clips, everything that appears in a sequence must appear 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. Don't worry, though, because Adobe Premiere Pro will warn you if you do this.



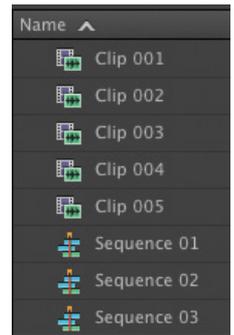
As well as acting as the repository for all of your clips, the Project panel gives you important options for interpreting media. All of your footage will have a frame rate and pixel aspect ratio, for example, and you may want to change these settings for creative reasons. You could, for example, interpret 60fps video as 30fps to achieve a slow-motion effect. You might also receive a video file that has the wrong pixel aspect ratio setting.

Adobe 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 quite likely that you will want to resize the Project panel from time to time. You'll be alternating between looking at your clips as a list or as thumbnails, and sometimes it's quicker to resize the panel than scroll over to see more information.

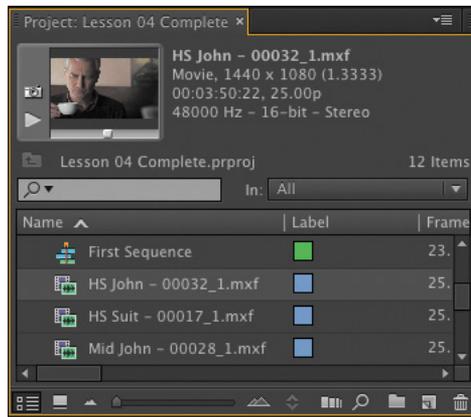
The default Editing workspace is designed to keep the interface as clean as possible so you can focus on your creative work rather than the buttons. Part of the Project panel that's hidden from view, called the Preview Area, gives additional information about your clips.



► **Tip:** There's a very quick way to toggle between seeing the Project panel in a frame and seeing it full-screen. Just hover your mouse cursor over the panel and press the ` (grave) key. You can do this with any panel in Adobe Premiere Pro.

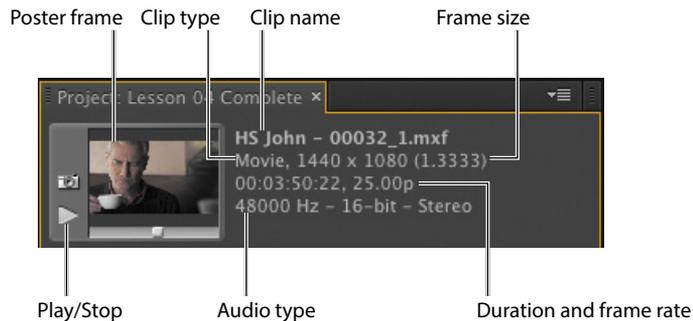
Let's take a look at it:

- 1 Click the panel menu for the Project panel.
- 2 Choose Preview Area.



● **Note:** Be sure to follow the instructions in the "Getting started" section that begins this lesson.

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  at the bottom-left corner of the Project panel. In this view, a lot of information is available 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. Once 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 very beginning. If you can name your clips during capture or after importing them, it can help enormously. Even if you don't give each individual clip its own name during capture from tape, you can give a name to each type of shot and let Adobe 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 when you click the Name heading again.
- 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.
 - **Note:** When you scroll to the right in the Project panel, Adobe Premiere Pro always maintains the clip names on the left so you know which clips you're seeing information about.
- 3 Click the Media Duration heading. Adobe Premiere Pro displays the clips in order of media duration. Notice the direction arrow on the Media Duration heading. When you click the heading, the direction arrow toggles between showing clips in duration order or reverse duration order.



If you're looking for lots of 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.

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



The blue divider shows where you will drop the heading.

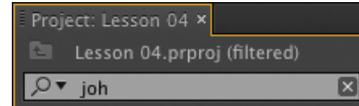
► **Tip:** You can scroll the Project panel view up and down using the scroll wheel on your mouse.

● **Note:** You may need to drag to expand the width of a column to see its arrow.

● **Note:** Graphic and photo files like Photoshop PSD, JPEG, or Illustrator AI files import with the duration you set in Preferences > General > Still Image Default Duration.

Filter bin content

Adobe Premiere Pro has built-in search tools to help you find your media. Even if you are using the rather non-descriptive original clip names taken from a file-based camera, you can search for things like a frame size or a file type.



At the top of the Project panel, you can type in the Filter Bin Content box to display only clips that match the text you enter. This is a very quick and easy way of locating a clip if you remember what it is called. Clips that don't match the text you enter are hidden and clips that do are revealed, even if they are inside a bin.

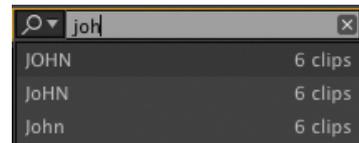
- 1 Click in the Filter Bin Content box, and type the letters **joh**.

Adobe Premiere Pro displays only the 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 Filter Bin Content box to clear your filter.
- 3 Type the letters **psd** in the box.

Adobe 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 and a layered image. Using the Filter Bin Content box in this way, you can look for particular types of files.

To the left of the text entry box, there's a button menu that displays a list of recent entries, along with the number of clips that match the search criteria.

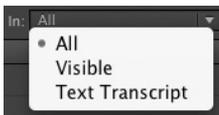


To the right of the Filter Bin Content box, there's an In menu where you can specify whether Adobe Premiere Pro should search for clips based on all of the available metadata, just the metadata displayed currently (see “Working with bins” later in this lesson), or words taken from scripts (see “Organizing media with content analysis” later in this lesson).

Usually, it isn't necessary to choose anything in this menu, because the filtering works when using the All option if you type selections carefully. Be sure to click the X on the right of the Filter Bin Content box to clear your filter.

Note: The folders you create inside the Project panel are called bins. This is a term taken from film editing. The Project panel itself is effectively a bin, since you can contain clips inside it. It functions exactly like any other bin and is referred to as one.

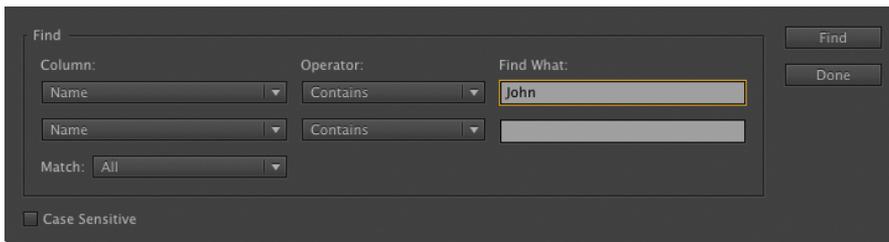
Lesson 04.prproj (filtered)



Find

Adobe Premiere Pro also has an advanced Find option. To learn about it, let's import a couple of extra 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 . Adobe Premiere Pro displays the Find panel, which has more advanced options for locating your clips.



There are two sets of searches you can perform at the same time with the Adobe Premiere Pro 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.
- Search for a clip with the word **dog** OR **boat** in its name.

Then choose from the following options:

- **Column:** Selects from the available headings in the Project panel. When you click Find, Adobe 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 Adobe 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, Adobe Premiere Pro highlights a clip that matches your search criteria. Click Find again, and Adobe Premiere Pro highlights the next clip that matches your search criteria. Click Done to exit the Find dialog box.

Working with bins

Bins have the same icon as a folder on your hard drive and work in almost exactly the same way. They allow you to store your clips in a more organized way, by dividing them into different 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 one very important difference between bins and folders on your hard drive: Bins exist only inside your Adobe Premiere Pro project file. You won't see individual project bins anywhere on your hard drive.



Creating bins

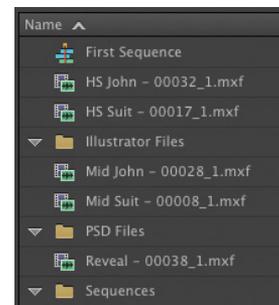
Let's create a bin.

- 1 Click the New Bin button  at the bottom of the Project panel.
Adobe Premiere Pro creates a new bin and automatically highlights the name, ready for you to rename it. It's a good idea to get into the habit of naming bins when you create them.
- 2 We have some clips from a film, so let's give them a bin. Name the bin *Theft Unexpected*.
- 3 You can also create a bin using the File menu. Choose File > New > Bin.
- 4 Name this 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 Press the keyboard shortcut **Control+I** (Windows) or **Command+I** (Mac OS) to make a new bin.
- 10 Name the bin *Sequences*.

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



● **Note:** It can be quite difficult to find a blank part of the Project panel to click when it is full of clips. Try clicking just to the left of the icons, inside the panel.

● **Note:** When you import an Adobe Photoshop file with multiple layers and choose to import as a sequence, Adobe Premiere Pro automatically creates a bin for the individual layers and their sequence.

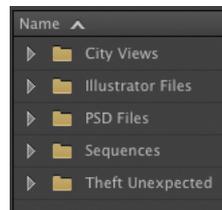
Managing media in bins

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 `Theft_Unexpected.psd` into the PSD Files bin.
- 3 Drag the `Theft_Unexpected_Layered` bin (created automatically when you imported the layered PSD file) 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 might need to resize the panel or switch it to full-screen to see both the clip and the bin.
- 5 Drag the sequence `First Sequence` into the Sequences bin.
- 6 Put all of the remaining clips inside 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.

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

► **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 in 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 Adobe Premiere Pro project. Those copies will all link to the same original media file.

Finding your media

If you're not sure where your media 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).

Adobe Premiere Pro will open the folder on your hard drive that contains the media file and highlight it. This can be very useful if you are working with media files stored on multiple hard drives or if you have renamed your clips in Adobe Premiere Pro.

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.

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.

- **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.

Adobe Premiere Pro can display very large thumbnails to make browsing and selecting your clips easy.

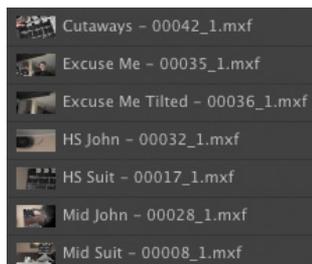
You can also apply various kinds of sorting to clip thumbnails in Icon view by clicking the Sort Icons  menu.

- 4 Switch the view to List view.
- 5 Try adjusting the Zoom control for the bin.

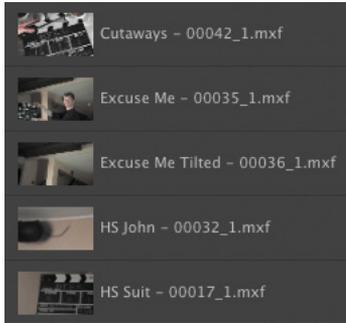
When you're in List view, it doesn't make that much sense to zoom, unless you turn on the display of thumbnails in this view.

- 6 Click the panel menu, and choose Thumbnails.

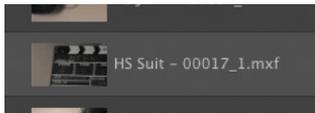
Adobe Premiere Pro now displays thumbnails in List view, as well as in Icon view.



7 Try adjusting the Zoom control.



The clip thumbnails show the first frame of the media. In some cases, this is not particularly useful. Look at the clip HS Suit, for example. The thumbnail shows a clapper board, 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.

Adobe 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 and to hide the Preview Area.

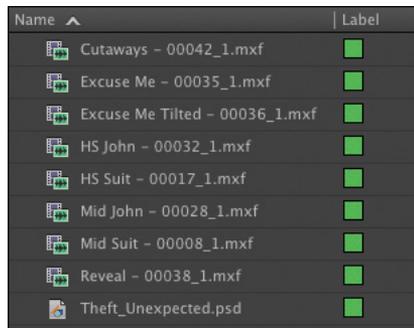
Note: You can change the label color for multiple clips by choosing them first.

Assigning labels

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

Let's 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 can 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 Adobe 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).

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 Adobe Premiere Pro, because it explains much of the way Adobe Premiere Pro works.

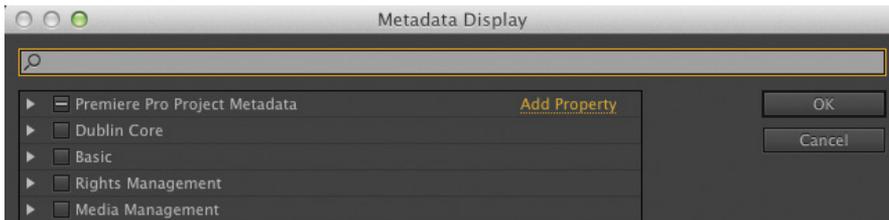


Note: When you change the name of a clip in Adobe Premiere Pro, the new name is stored in the project file. Two project files could easily have different names representing the same clip.

Customizing bins

Adobe Premiere Pro displays certain types of information in the Project panel 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 kinds of information.

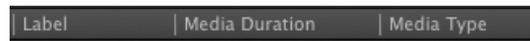
- 1 If it's not open already, open the Theft Unexpected bin.
- 2 Click the panel menu, and choose **Metadata Display**.



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. 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, Adobe Premiere Pro activates the next scene box. This way, you can use the keyboard to quickly enter information about each clip, jumping from one box to the next.

Status	Scene
Online	5
Online	5
Online	4
Online	<input type="text" value="1"/>

The Scene heading is a special one. It gives you information about what the scene clips are intended for; it also gives Adobe 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).

Adobe Story

Adobe Story is a script-writing application that automates the process of correctly formatting scripts and integrates into your editing workflow with Adobe Premiere Pro.

As well as giving you tools for script writing, Adobe Story supports collaboration with other writers, automatic versioning, and tagging scripts with metadata for preproduction planning, and it can generate script reports and schedules to help you prepare for production.

Having multiple bins open at once

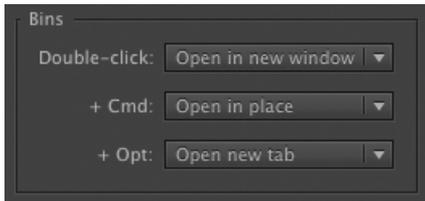
When you double-click a bin, by default Adobe Premiere Pro opens the bin in a floating panel. Every bin panel behaves in the same way, with the same options, buttons, and settings.

If you have room on your computer monitor, you can have as many bins open as you like.

Bins are like any other kind of panel in that you can drag them to any part of the interface, resize them, combine them with other panels, and toggle them between full-screen and frame display using the ` (grave) key.

Bins open in their own panel when you double-click them because of the default preferences, which you can change to suit your editing style.

Choose Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS) to change the options.



Each of the options lets 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

Increasingly, metadata is used to 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, Adobe 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, and clips with faces can be marked as such to make it easier to identify useful shots.

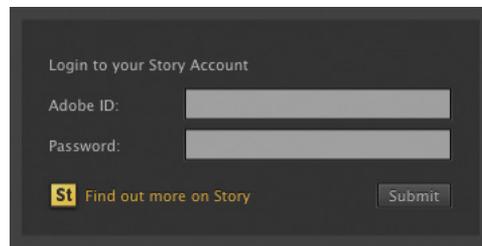
Using the Adobe Story panel

The Speech to Text function listens to the words spoken in your footage and creates 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 Adobe Premiere Pro correctly identify the words that are spoken by associating a script or transcript with your clips.

The Adobe Story panel gives you access to your Adobe Story scripts, and allows you to drag and drop scenes onto clips. These are used to improve the accuracy of speech analysis.

Access the Adobe Story panel in the Window menu, log in, and you'll have access to your existing 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:

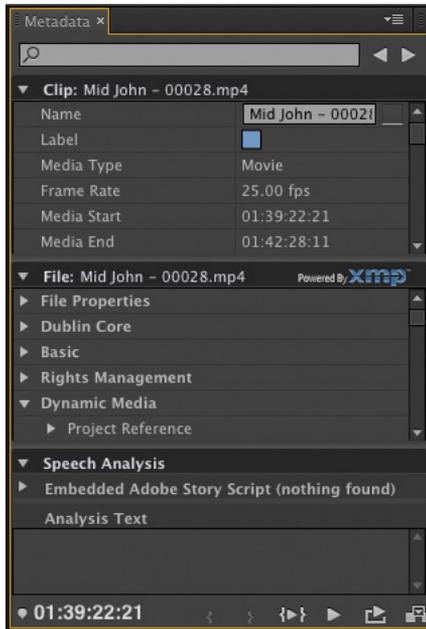
- 1 Import the video file Mid John - 00028.mp4 from the Lesson 04 folder.
- 2 Scroll along in the Project panel until you can see the Scene heading. If necessary, add the scene number 1 for the new Mid John clip.



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

● **Note:** There's a zip file in that folder with an original copy of the video clip, so you can try this again if you'd like. Once you use the Adobe Premiere Pro Speech to Text feature, the original file has the additional metadata added, which will be available whenever you import it.

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 Adobe Premiere Pro to detect faces, identify speech, or both, and then choose the language and the quality settings.

Note: You may need to resize the panel to see the button.

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 Lesson 04 folder, and open Theft Unexpected.astx. Adobe Premiere Pro displays the Import Script dialog 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 Adobe 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 Adobe Premiere Pro to separate dialogue from different voices.

► **Tip:** Adding a scene number for your clips helps Adobe Premiere Pro identify the part of the script that the dialogue relates to.

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

Adobe Premiere Pro starts the 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 words spoken is displayed for the clip 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.

Face detection

With so many clips in larger projects, anything that makes it easier to find the right shot helps. Turning on face detection when analyzing your clips provides an extra way of searching for content.

Now that you have analyzed the Mid John clip, try clicking the Recent Searches button for the Filter Bin Content box in the Project panel and choosing Find Faces. The Mid John clip will be displayed, even if you put it into a bin. Be sure to click the X on the right of the Filter Bin Content box to clear your filter.

Monitoring footage

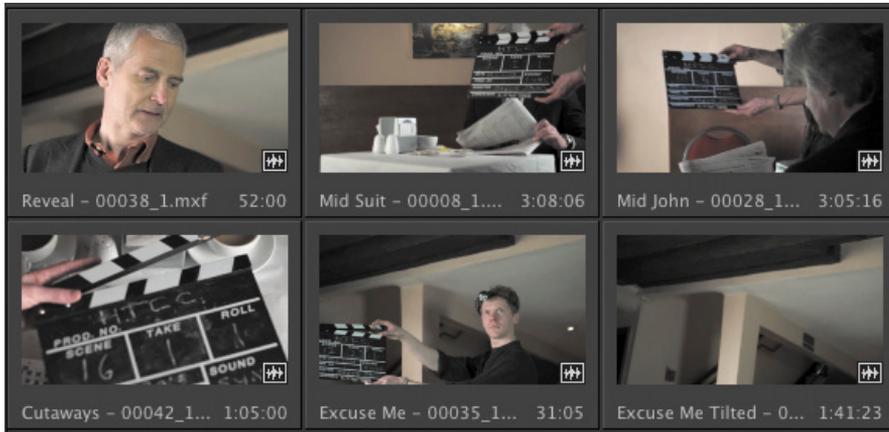
The greater part of video editing is invested in watching clips and making creative choices about them. It's important to feel really comfortable browsing media.

Adobe 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 control.

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

- 1 Double-click the Theft Unexpected bin to open it.
- 2 Click the Icon View button at the bottom-left corner of the bin.
- 3 Drag your mouse, without clicking, across any of the images in the bin.

Adobe 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 scrollbar appears at the bottom of the thumbnail. Try dragging through the clip using the scrollbar.

Adobe Premiere Pro uses the J, K, and L keys on your keyboard to perform playback too, just like the Media Browser.

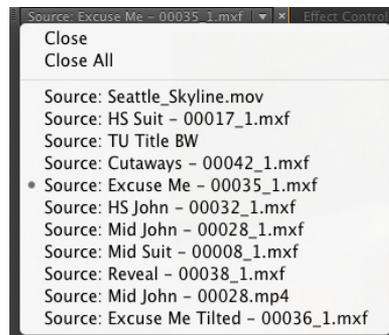
- **J**: Play backward
- **K**: Pause
- **L**: Play forward

- 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, it will open in the Source Monitor.

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



When you double-click a clip, not only is it displayed in the Source Monitor, but it's also added to a list of recent clips.



► **Tip:** Notice that you have the option to close a single clip or close all clips, clearing the menu and the monitor. Some editors like to clear the menu and then open several clips that are part of a scene by selecting them all in the bin and dragging them into the Source Monitor together. They can then use the Recent Items menu to browse only the clips from this short list.

- 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 Adobe Premiere Pro will display the whole frame, regardless of the original size. Change the setting to 100%.



These Theft Unexpected clips are high-resolution, and they are probably much bigger than your Source Monitor. You are likely to have scrollbars 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, your computer may struggle to play back very high-quality video clips. To work with a wide variety of computer hardware configurations, from powerful desktop workstations to lightweight portable laptops, Adobe 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.



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). Note that this is based on the original timecode for the clip, which might not begin at 0.

At the bottom right of the Source Monitor, a timecode display shows the total selected duration for your clip. Later, you'll be adding special marks to make a partial selection. For now, it shows the complete duration.

Safe margins

Old-style CRT monitors crop the edges of the picture to achieve a clean edge. If you are producing video for a CRT monitor, click the Settings (wrench icon) button at the bottom of the Source Monitor and choose Safe Margins. Adobe 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, 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.

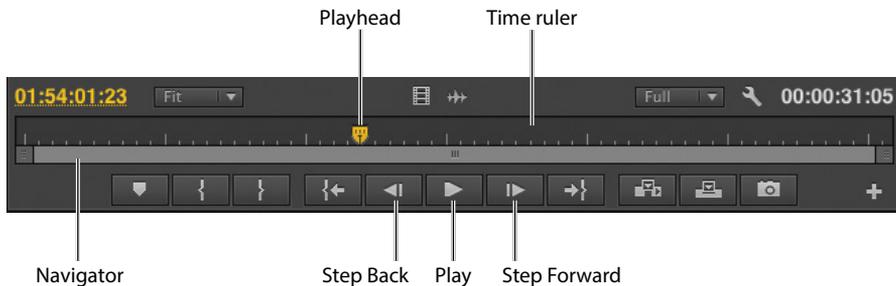
The inner vertical lines show the action-safe and title-safe zones when a 16:9 image is cropped on a 4:3 display.

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 wherever you click.
- 3 Below the clip navigation bar and the playhead, there is a scrollbar that doubles as a Zoom control. Drag one end of the scrollbar to zoom in on the clip navigator.



- 4 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.
- 5 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.
- 6 Use 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 different display options for your Source Monitor (the Program Monitor has a similar menu). You can choose to view waveforms and vector scopes to analyze your video.

For now, we just want to know how to get regular video onscreen. Make sure Composite Video is selected in this menu.

You can add or remove buttons at the bottom of the Source Monitor.

- 1 Click the Button Editor button at the bottom right of the Source Monitor.
A special set of buttons appears.
- 2 Drag the Loop button  from the floating panel 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, Adobe Premiere Pro continuously repeats playback.

Modifying clips

Adobe 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 Adobe Premiere Pro how to interpret a clip.

You can change the interpretation of clips for one file or multiple files in a single step. To do so, just select the clips you want to change.

Adjusting audio channels

Adobe 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 which audio goes where.

If you're just starting out, you'll probably want to produce stereo sequences and might well be working with stereo source material. In this case, the default settings are most likely exactly what you need.

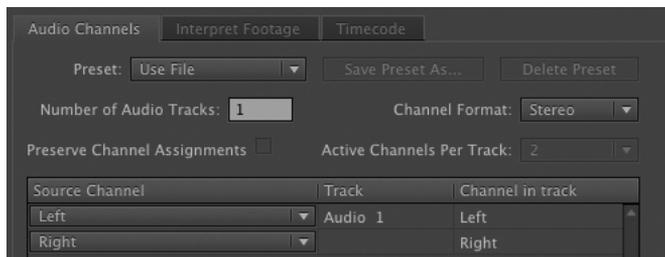
When recording audio with a professional camera, it's common to have one microphone record onto one audio channel and a different microphone record onto another audio channel. Though these are the same audio channels that would be used for regular stereo audio, they now contain completely separate sound.

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

You can tell Adobe 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 Adobe 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 Right now, 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.

Adobe 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 clapper-board mark—or allow Adobe Premiere Pro to sync your clips automatically based on their timecode information or audio.

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

- If you have matching audio in the clips you wish to merge, you may be able to sync them automatically. If not, you can add a marker, add an In mark or an Out mark, or even use external timecode. If you’re adding a mark, place it on a clear sync point like a clapper board.
- Select the clip with audio and video, and the clip with audio-only. 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 Adobe 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 the order to display the fields, if your clip has them. Adobe Premiere Pro can find out this information from the file's metadata, but you can change the interpretation easily.

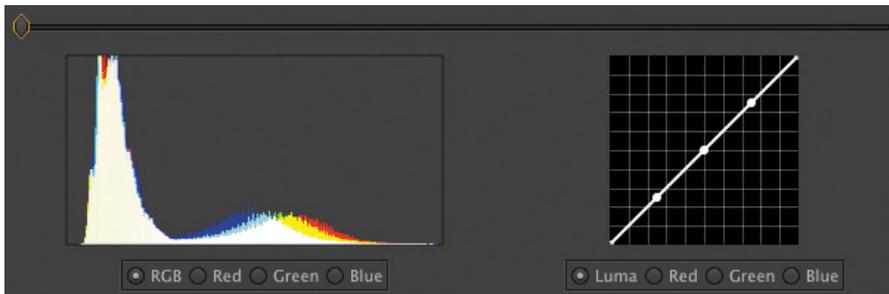
- 1 Import RED Video.R3D from the Lesson 04 folder. Double-click it to open it in the Source Monitor. It's full anamorphic widescreen, which is a little too wide for our project.
- 2 Right-click the clip in the bin, and choose Modify > Interpret Footage.
- 3 Right now, the clip is set to use the pixel 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, Adobe 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

Adobe 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.



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

- 2** On the right, there is a series of individual controls for adjusting the picture. Scroll down to the very end of the list, where you'll find Gain Settings. Since this is a RED clip, let's 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. You may need to move the playhead to see the updated result.

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 <http://www.adobe.com/go/red/>.

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 into the Filter Bin Content box, and start typing the name of the clip you are looking for. Adobe 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+/ (Windows) or Command+/ (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. Adobe 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 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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