VISUAL QUICKSTART GUIDE

Adobe Premiere Pro CC

JAN OZER

LEARN THE QUICK AND EASY WAY!

VISUAL QUICKSTART GUIDE

Adobe Premiere Pro CC

JAN OZER

Peachpit Press

Visual QuickStart Guide
Adobe Premiere Pro CC: Visual QuickStart Guide
Jan Ozer

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Dedication

To my daughters, Elizabeth Whatley and Eleanor Rose, and my host daughters, Fran and Victoria. You all bring immeasurable joy to my life.

Contributing Author

Shawn Lam is a professionally accredited and multi-award-winning video producer and technical director. He has written over 50 articles for StreamingMediaProducer.com and its predecessor *EventDV Magazine*. His company, Shawn Lam Video Inc., specializes in corporate and event video production, including online video, video switching, webcasting, and video SEO. In addition to serving 5 terms as the President of the British Columbia Professional Videographers Association, Shawn has taught video production business at B.C.I.T and has spoken at several international video production conferences. Shawn lives in the Vancouver suburb of Port Coquiltam, with his wife and three kids and enjoys mountain biking, hiking, and going on adventures with his kids.

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4

Organizing and Viewing Clips

So you've captured, ingested, and imported your clips into your project, and there they are, quite the mess, staring at you from the Project panel, begging for order. Don't be daunted; in this chapter you'll learn how to organize and manage your source clips, view them in the Source Monitor, and get them ready for inclusion into your projects. You'll also learn how to create sequences, the building blocks of video projects.

While this organizational stuff sounds boring, efficient content management can shave minutes, if not hours, from total project time. Nothing is more frustrating than spending minutes looking through your project bin for that one video or picture you know is there, and nothing is more subtly disturbing than a messy project bin.

We can't control the neatness of our kids' bedrooms or what happens in our nations' capitals, but by golly, we can organize and maintain a squeaky-clean Project panel that streamlines and simplifies an entire project. You with me? Let's get started.

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Working in the Project Panel

Rousing intro notwithstanding, if you've spent time organizing files on your hard drive with Windows Explorer or the Mac's File Manager, you'll find most of these concepts very familiar; Adobe made a good decision in not trying to re-invent this particular wheel. So it's all about creating bins (rather than folders), moving content into those bins, choosing column heads for sorting, and the like. There are some media-specific elements, and you'll need to see how all this works within the Premiere Pro interface, but we're not breaking much new ground here.

Let's take a quick flyover of the Project panel and its elements A. The bin/sub-bin organization should look familiar, as should the metadata columns you can use to sort content in the bin. Just a note: I created the organization shown in the Project panel; every project starts with a clean slate, with no bins or other structure.

Beneath the Preview area is the Find box, which allows you to search for content in the Project panel and within any metadata associated with any clip. You'll find this field in many Premiere Pro panels that contain content, including effects and transitions panels, and it can be an exceptionally fast way to find exactly what you're looking for.

On the bottom left of the Project panel, you see buttons that control the display. There are two modes, List view and Icon view, and the Project panel is currently in List view. Icon view shows larger thumbnails of the content and is very useful during the early stages of a project, when you're identifying the most relevant bits of content to include in a video.

Note the panel menu in the upper-right corner; click it to reveal the three configuration options that you can enable and disable from that menu: Preview Area, Thumbnails, and Hover Scrub. The Preview Area is the little preview window in the upper-left corner. While the window itself is too small to show much (and a quick double-click on the content opens it in the Source Monitor), the content description to the right of the preview window is often invaluable, so I typically leave this open. The Thumbnails option toggles the little display to the left of the content in the Project panel—it's not currently selected, so you see content-specific buttons to the left of content; when it is selected, you see a tiny thumbnail of the content itself. The default setting enables thumbnails in Icon view and disables them in List view, and that's how I typically leave it. Finally, Hover Scrub is a preview function available in Icon view that I'll cover in more detail later in this chapter.

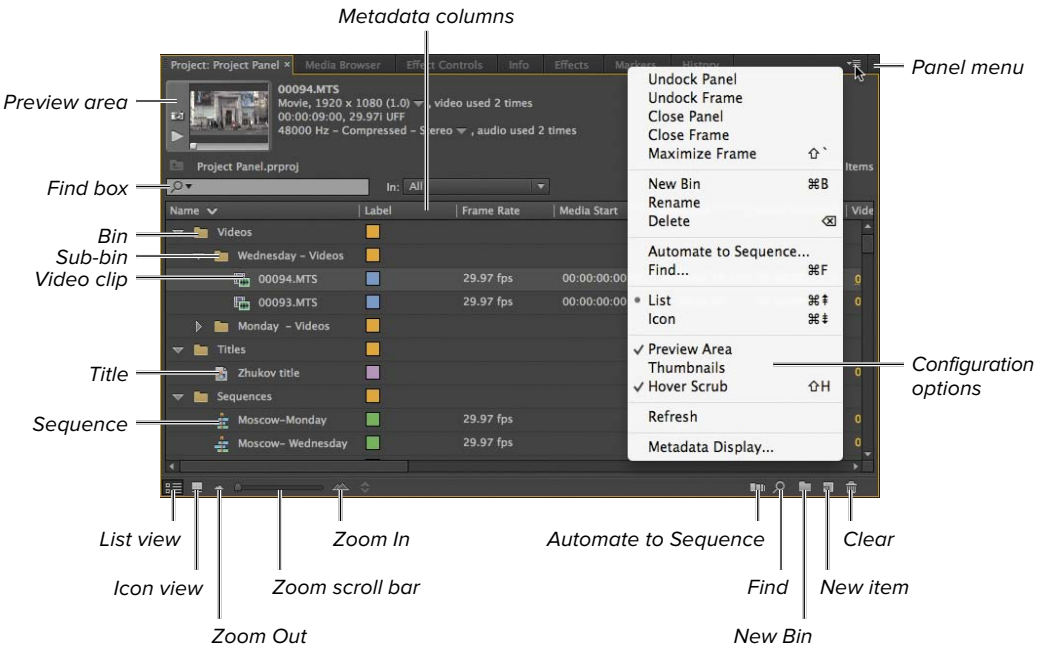
On the bottom right are other controls that I'll review in more detail in this chapter, including the Automate to Sequence button, a great way to create a rough cut of your project. The Find button opens a Find dialog that you can use if the Find box bears no fruit. The New Bin button is a one-click way to create a new bin (though I prefer the right-click command), and Clear is what it looks like, a fast way to delete selected content.

Which leaves the New Item button, a non-descript button that's one of the most powerful, frequently used tools on the panel. Intrigued? How's that for creating tension in an otherwise dry narrative?

OK, hold your applause until the end. As you'll learn, you can drag any piece of content onto the New Item button and create a sequence that perfectly matches the content. Unsure if you shot at 30p or 60i but need a sequence to match? No problem—just drag the imported content onto the New Item button, and Premiere Pro will take care of it. I use this button to create virtually all my sequences.

Well, that's the flyover. Let's get down to our detailed tasks.

TIP You can maximize the display of the Project panel by clicking it to make it active (or pressing Shift+1) and then pressing the accent key (`), which is to the left of the 1 key and directly above the Tab key on most keyboards. Restore the workspace by pressing the accent key again.



A Premiere Pro's Project panel and panel menu.

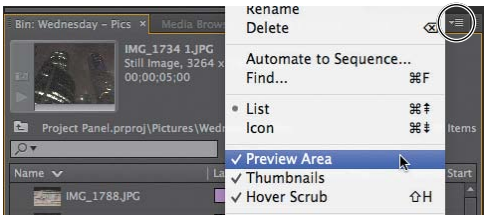
Project Panel Basics

There are some tasks that you'll perform irrespective of whether you're in List view or Icon view.

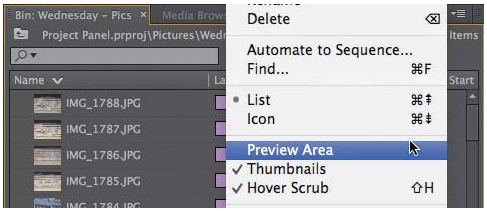
To open and close the Preview Area:

From the panel menu in the upper-right corner, select Preview Area **A** to open the Preview Area; deselect Preview Area **B** to close the Preview Area.

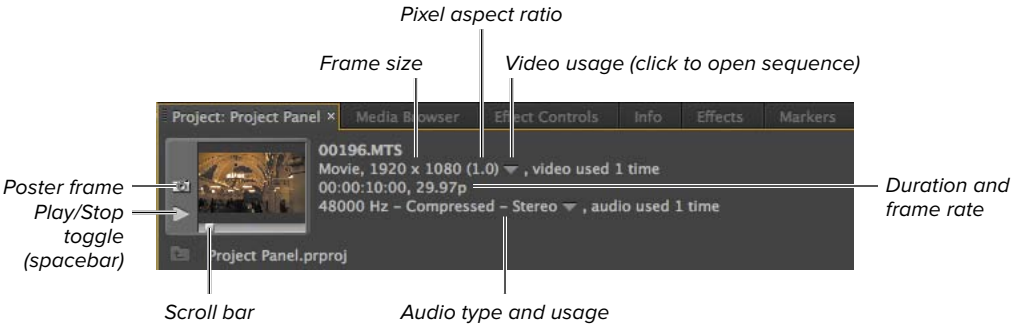
TIP I typically leave the Preview Area open (at least in List view), primarily because the clip detail C displayed next to the window is really helpful.



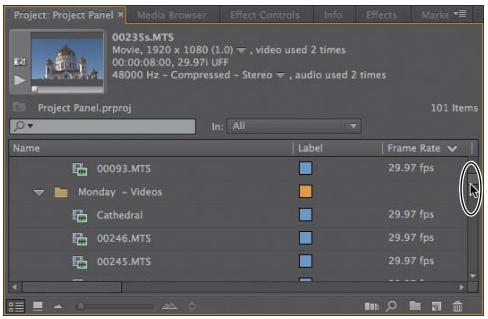
A Preview Area open.



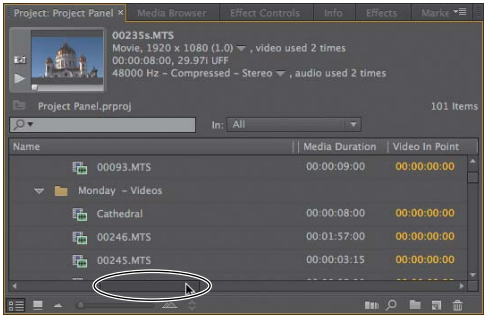
B Preview Area closed.



C The Preview Area shows a lot of information in a small space.



D Use this scroll bar to see more clips.



E Use this scroll bar to see more columns in List view.

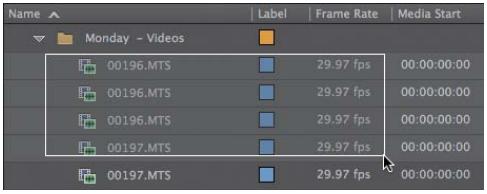
To navigate in the Project panel:

1. To navigate vertically in the Project panel (and see more clips), use the scroll bar on the right side D to scroll up or down.
2. To navigate horizontally in the Project panel (and see more columns when in List view), use the scroll bar on the bottom E to scroll to the left or right. Note that Premiere Pro keeps the clip names on the left as you scroll to the right.

TIP When the Project panel is selected, you can use the scroll wheel on your mouse to vertically scroll through the contents.

Clip Management in the Project Panel

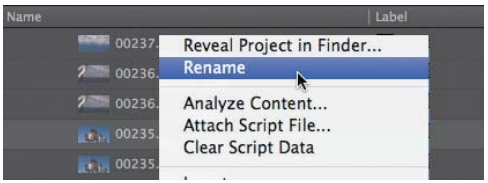
There are a number of housekeeping functions available in the Project panel that you probably already know how to do.



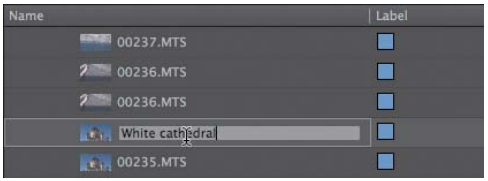
A Dragging to select clips in the Project panel.

To select and deselect clips in the Project panel:

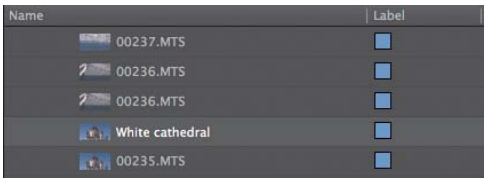
1. To select a clip or clips, do one of the following:
   - Click a clip.
   - Shift-click adjacent clips.
   - Control-click (Windows) or Command-Click (Mac OS) non-adjacent clips.
   - Drag to select adjacent clips A.
   - Press Control+A (Windows) or Command+A (Mac OS) to select all files in the panel.
   - Choose Edit > Select All to select all clips.
2. To deselect a selected clip or clips, do one of the following:
   - Click any open space in the Project panel.
   - Choose Edit > Deselect All.



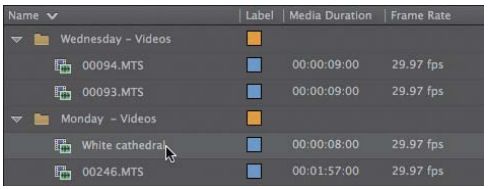
B The right-click command for renaming a clip.



C Type the new name.

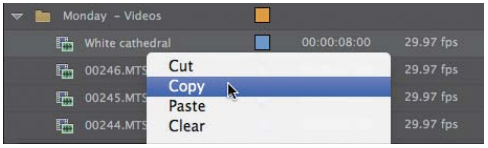


D The renamed clip.



E Click the clip to select it.

F The familiar menu command for copying.



G Right-clicking to copy.

To rename a clip:

1. Click the clip to select it, and do one of the following:
   - Right-click the clip and choose Rename B.
   - Click the text area to the right of the thumbnail to make it active.
   - Press the Tab key to make the text active.
   - Press Enter/Return.
2. Type the new name C, and do one of the following:
   - Press the Enter key.
   - Click anywhere else in the Premiere Pro interface.

   Premiere Pro renames the clip D.

TIP If you've sorted the content in the Project panel by file name, Premiere Pro will immediately move the renamed clip to its proper location. This may cause the clip to leave the viewing window.

To copy and paste a clip:

1. Click the clip to select it E.
2. To copy the clip, do one of the following:
   - Choose Edit > Copy F.
   - Right-click and choose Copy G.
   - Press Control+C (Windows) or Command+C (Mac OS).

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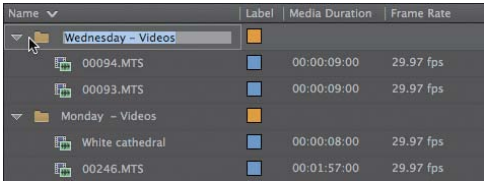
3. Navigate to the bin H you want to paste the clip into, and do one of the following:
   - Choose Edit > Paste I.
   - Right-click and Choose Paste J.
   - Press Control+V (Windows) or Command+V (Mac OS).

   Premiere Pro pastes the clip in the target bin K.

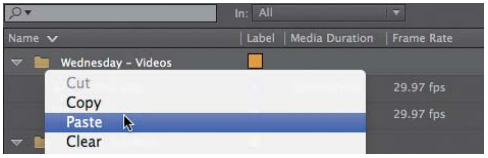
TIP To copy a file into the same bin, it's easier to choose Edit > Duplicate (or right-click and choose Duplicate) L, which creates another clip in the same bin and appends Copy to the file name.

TIP To delete a clip in one bin and paste it into another, use the Cut and Paste commands, with Cut available in the Edit menu or via right-clicking. Or, you can simply drag the clip from one bin to another.



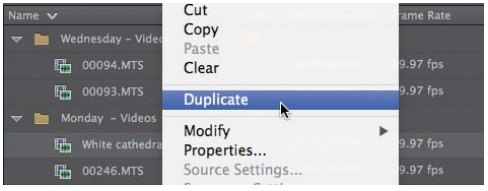
H Choose the bin to paste the file into.

I The familiar menu command for pasting.



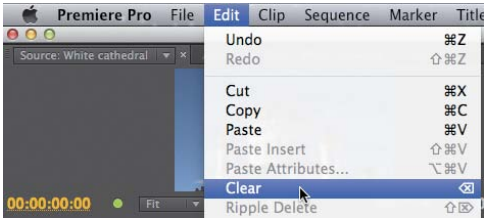
J Right-clicking to paste.

K The pasted file in the target bin.



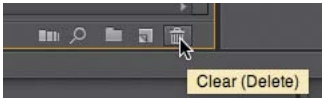
L The Duplicate command.

M Choose the file to delete.



N You can delete a file in the menu.

O Or you can delete it via right-click commands.



P Or you can use the Clear button.

To delete a clip:

1. Click the clip to select it M.
2. Do one of the following:
   - Choose Edit > Clear N.
   - Right-click and choose Clear O.
   - In the lower-right corner of the Project panel, click the Clear button P.
   - Press the Backspace (Windows) or Delete (Mac OS) key.

   Premiere Pro deletes the clip.

TIP Premiere Pro won't delete clips included in a sequence without warning you and asking you to confirm the action.

Metadata and the Project Panel

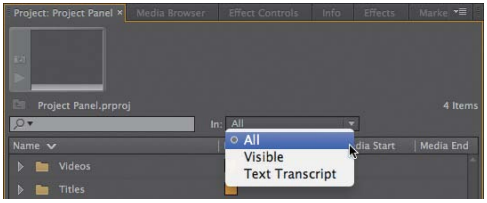
Metadata is usually a binary concept with most producers: It's either almost totally irrelevant or the most important aspect of the entire production. But it's also a little like the old parable of the blind men and the elephant: Your view will vary depending on which part of the elephant you touch.

Briefly, metadata is data stored about a clip. It can come from many sources, including scripts, video cameras, and manual input. For larger producers, metadata controls workflows and helps automate distribution, which is why it's absolutely critical to monetizing video. For many smaller producers, the only relevant aspect of metadata is the role it plays in the Project panel.

Specifically, you choose the columns that display in the Project panel by using the metadata panel that is accessed via the panel menu. You'll learn how to open that panel and choose metadata fields in the section "Working in List View."

Finding Clips in the Project Panel

Premiere Pro offers two options for searching for clips: the Find box and the Find dialog. Of the two, the Find box is faster and more convenient, while the Find dialog is more functional. Both work similarly: You type in your search data and Premiere Pro displays files that meet your criteria in the Project panel.



A Choosing which fields to search.

To find clips via the Find box:

1. On the top left of the Project panel, click the In menu and choose one of the following A:
   - All, to search all clip-related metadata.
   - Visible, to search only the metadata that is currently visible in the Project panel.
   - Text Transcript, to search only in the Speech to Text metadata field (essentially a dialogue search).

   Most of time, you'll be searching for clips that you've specifically named, so All is the best option, though Visible would provide identical results.
2. Next, do one of the following:
   - Click the Find box in the Project panel.
   - Click to select the Project panel, and press Shift+F.

   This activates the Find box so you can start typing search characters therein.

3. Type the term to search for B. Note that the search is a live search, so Premiere Pro continually refines the results with the letters that you type, displaying the matching files in the Project panel. Premiere Pro also shows a list of matching terms, in the magnifying glass drop-down menu, that you can click to speed your search.

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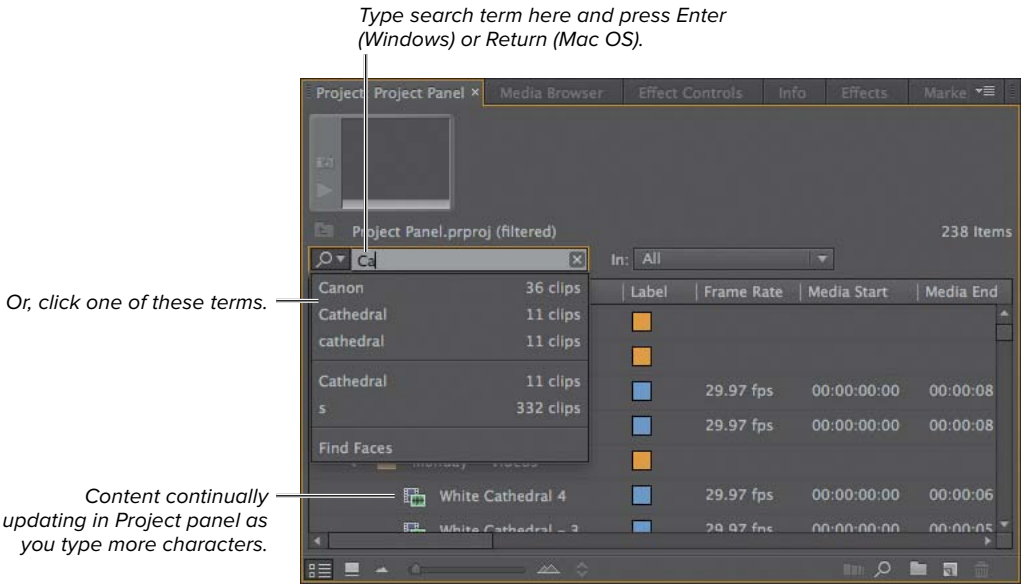


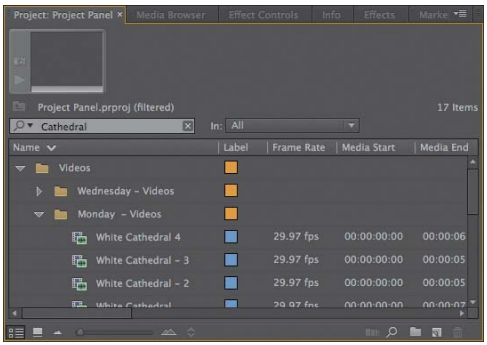
B Start typing the word you're searching for.

4. To finalize the search and close the magnifying glass drop-down, do one of the following:
   - Press Enter (Windows) or return (Mac OS).
   - Click one of the search terms in the magnifying glass drop-down.
   - Click anywhere outside the drop-down.

   Premiere Pro displays clips that match your search parameters in the Project panel C.
5. Click the Close button D to end the search and show all assets in the Project panel.

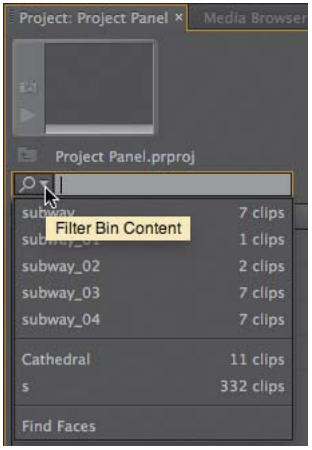
TIP Note that Premiere Pro retains previous searches, so you can easily search for them by clicking the magnifying glass icon in the Find box E.

TIP If you were searching for content and later noticed that many of your clips appeared to be missing, it's probably because you forgot to click the Close button and remove the search term. In all search panels (transitions, effects, and the like), the typed text will remain until deleted, and the only content that will appear is content that matches the search term.

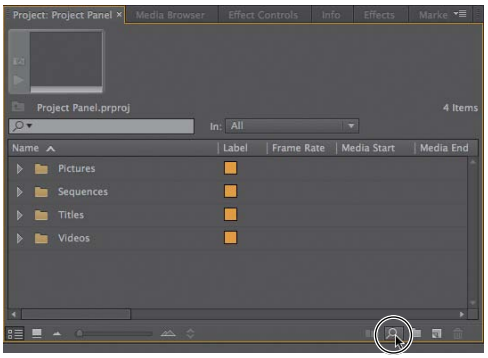


C Premiere Pro shows the matching clips in the Project panel.

D Click the Close button to delete the search term and show all clips in the Project panel.



E You can easily re-search for content by choosing a term from the drop-down.



F Click the Find button to open the Find dialog.

G Choose the first metadata field to search.

H Choose the desired search operand.

I Enter the search term.

To find clips via the Find dialog:

1. To open the Find dialog, do one of the following:
   - On the bottom right of the Project panel, click the Find button F.
   - Press Control+F (Windows) or Command+F (Mac OS).

   The Find dialog opens.
2. From the Column menu, choose a metadata field to search G.
3. From the Operator menu, choose a search condition H.
4. In the Find What field, type the search term I.

continues on next page

5. If desired, repeat steps 2–4 for the second column J.
6. From the Match menu K, choose one of the following:
   - All, to find content that matches *both* criteria.
   - Any, to find content that matches *either* criterion.
7. If desired, select the Case Sensitive check box L to make your searches case-sensitive.
8. Click Find M to find content that matches the search parameters.

   Premiere Pro displays the clip in the Project panel. Note that in the Find dialog, Premiere Pro highlights only the first clip that meets your criteria, not all clips that meet your criteria.
9. To find additional clips that meet your criteria, click Find again.
10. When your search is complete, click Done M to close the Find dialog.

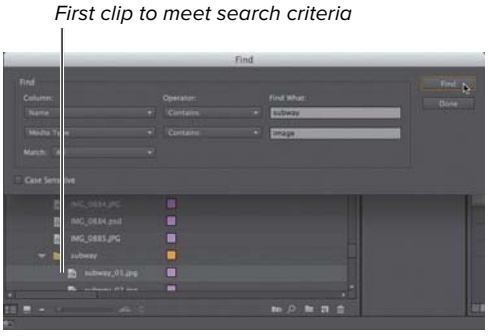
TIP If you have only one criterion to search for, the Find box is the faster and easier approach, because it opens all matching content in the Project panel, rather than making you search for each item one by one.

TIP Note that you do not need to have the selected metadata fields open in the Project panel to search for them in the Find dialog. For example, the Media Type metadata field is not currently selected in the Project panel, but Premiere Pro still finds the content.

J Define the second search term, if desired.

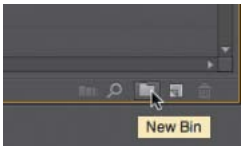
K Choose your matching criteria.

L Choose whether to make the search case-sensitive.

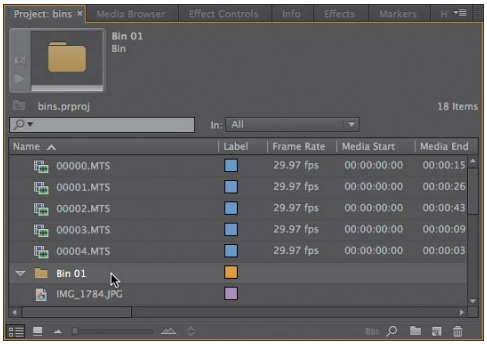


M Click Find to find the first item that meets your search criteria. Repeat as necessary.

A You can create a bin this way.



B Or you can create it this way (or via a keyboard shortcut).



C However you do it, here it is.

Organizing Your Content with Bins

Bins are the major organizational element available in the Premiere Pro Project panel. Most of the basic operations relating to bins are similar to those you would use working with folders in Windows Explorer or File Manager (Mac OS), so the steps in these tasks should look familiar.

To create a bin:

To create a bin, do one of the following:

- Choose File > New > Bin A.
- On the bottom right of the Project panel, click the New Bin button B.
- Press Control+B (Windows) or Command+B (Mac OS).

Premiere Pro creates a new bin in the Project panel. Names are sequential, starting with Bin 01 C.

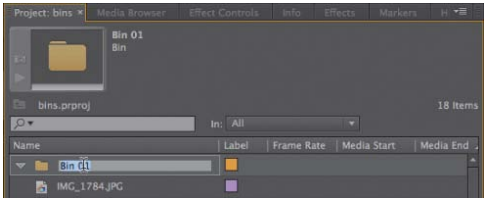
TIP Note that if you have the bin sorted by the Name field, the new bin will be sorted alphabetically and may appear outside the Project panel viewing area. Just use the vertical scroll bar on the right to see the new bin.

TIP It's most efficient to rename the bin right after you create it. See the next task.

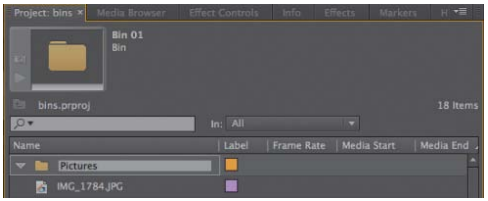
To name the bin:

1. Click the bin to select it C (if it's not already selected).
2. Do one of the following:
   - Click the text area to the right of the bin to make it active D.
   - Press the Tab key to make the text area active.
   - Press Enter/Return.
3. Type the desired name E.
4. Do either of the following:
   - Press the Enter (Windows) or Return (Mac OS) key.
   - Click anywhere else in the Premiere Pro interface.

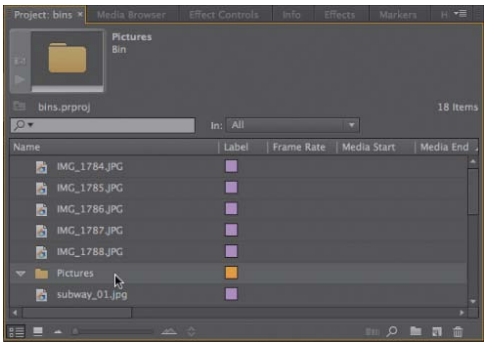
   Premiere Pro renames the bin F.



D Click the text area to make it active.



E Type the new name.

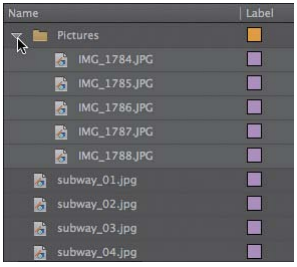


F The bin shifted down because of the sorting preferences in the Project panel.

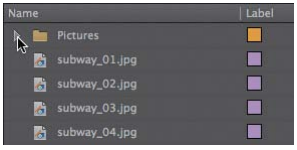
G Select the clips to move into the bin.

H Drag the clips in.

I There they are, in the bin.



J Click the triangle to open the bin.



K Click it again to close the bin.

To move clips into a bin:

1. Select the clips you'd like to move G.
2. Drag them into the bin H.

   Premiere Pro moves the clips into the bin I.

TIP Reverse the procedure to remove clips from a bin, or to move clips from bin to bin. Just select and drag to the desired location.

To hide and reveal bin contents:

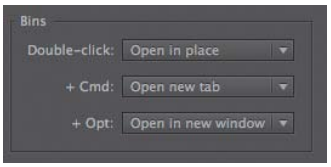
1. To reveal the hidden contents of a bin, click the triangle next to the bin name J.
2. To hide the revealed contents of a bin, click the triangle next to the bin name K.

TIP See the next section for more about opening and displaying bin contents.

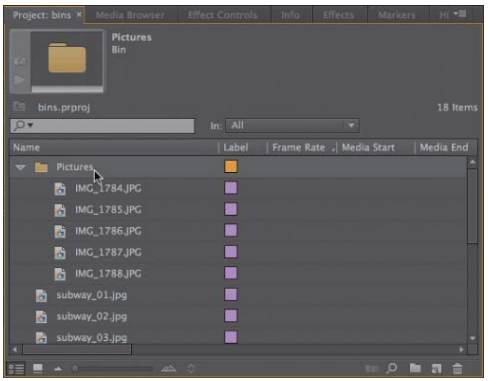
Working with Bin-Related Preferences

Premiere Pro can open bins three different ways, as shown in the bin-related preferences A in the General tab of the Preferences panel. When you double-click a bin B in the Project panel, one of the following happens:

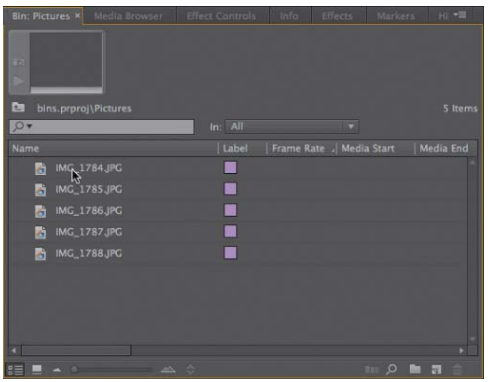
- Open in Place opens the bin and makes it the sole content in the Project panel C. To navigate to the Project panel, click the Navigate Upward button D. Note that the text next to the button shows your bin/sub-bin location within the Project panel. This is the mode that I use most, since I don't like the clutter that results from the two alternatives.



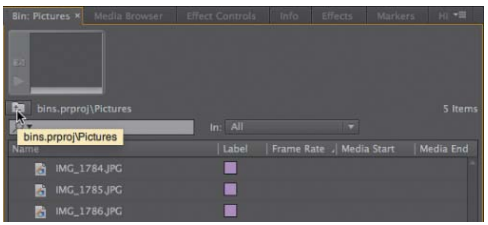
A The three preferences for opening bins.



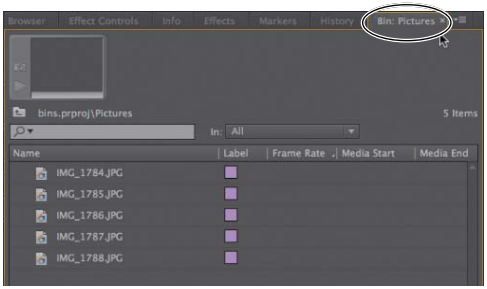
B Our starting point. We want to open the Pictures bin.



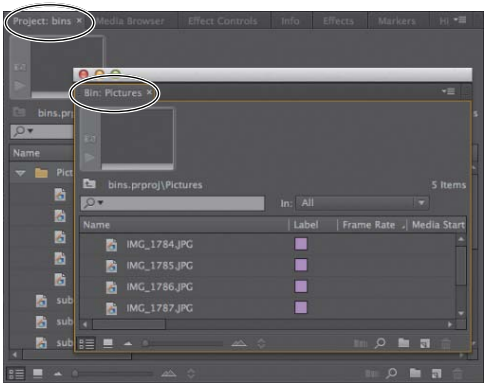
C Open in Place opens the bin in the Project window, making it the sole visible occupant.



D Navigate back to the Project panel with this button.



E Shockingly, choosing Open New Tab opens the bin in a new tab.

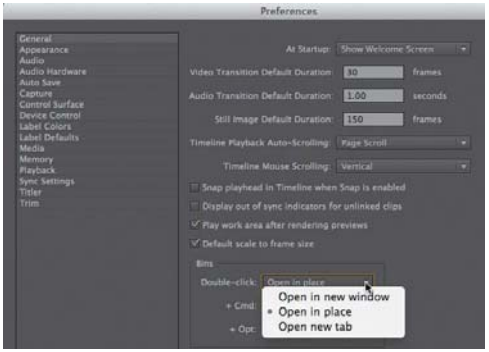


F Open in New Window is useful for moving content from one bin to another.

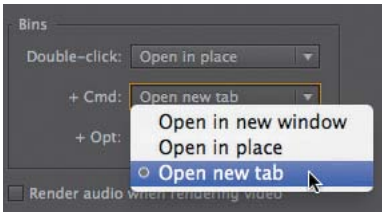
- Open New Tab opens the bin in a separate tab in the same frame as the Project panel E.
- Open in New Window opens the bin in a floating window F. This mode is useful when moving contents from one bin to another.

To set bin-related preferences:

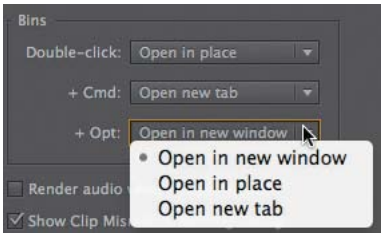
1. Choose Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS). Premiere Pro opens the Preferences panel to the General tab G.
2. From the Double-click menu, choose the desired option G.
3. From the + Ctrl (Windows) or + Cmd (Mac OS) menu, choose the desired option H.
4. From the + Alt (Windows) or + Opt (Mac OS) menu, choose the desired option I.



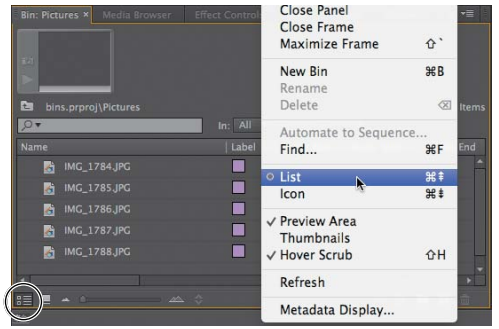
G Choosing what happens when you double-click a bin.



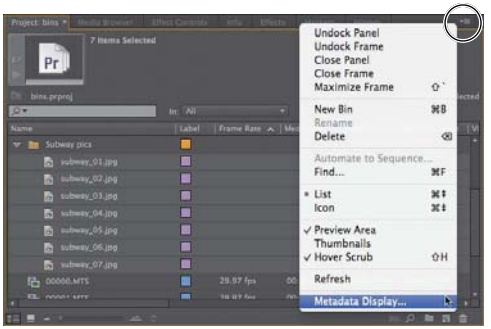
H Choosing what happens when you Control-click (Windows) or Command-click (Mac OS) a bin.



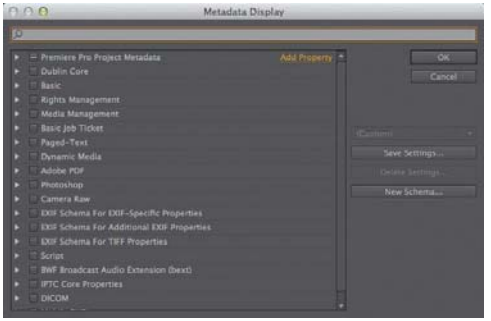
I Choosing what happens when you Alt-click (Windows) or Option-click (Mac OS) a bin.



A Two ways to enter List view.



B Opening the Metadata Display dialog. Note the columns in the Project panel, because they are about to change.



C The categories in the dialog.

Working in List View

List view lets you easily sort your content according to categories that you can select and order as you desire. Features and capabilities in this view will come in handy during the organizational phase of your projects.

You choose the columns in the Project panel by choosing items in the Metadata Display dialog. For example, one of the columns I find essential is the Media Type column, which lets you sort content by type. Someone at Adobe doesn't share this view, so it's not one of the default columns in the Project panel. Fortunately, Adobe has made these columns configurable.

To enter List view:

To enter List view, do one of the following:

- On the lower left of the Project panel, click the List View button A.
- Click the panel menu and choose List A.
- Press Control+Page Up (Windows) or Command+Page Up (Mac OS).

Premiere Pro switches to List view.

To choose the columns displayed in List view:

1. In the upper-right corner of the Project panel, click the panel menu and choose Metadata Display B. Premiere Pro opens the Metadata Display C dialog, which includes multiple metadata categories.

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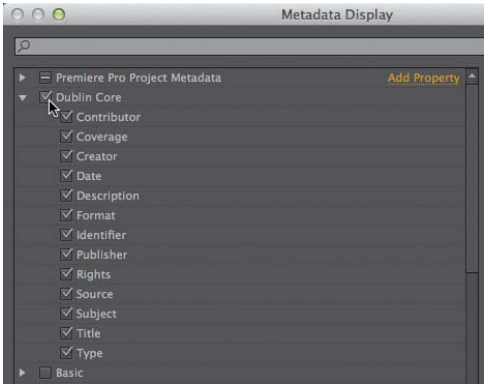
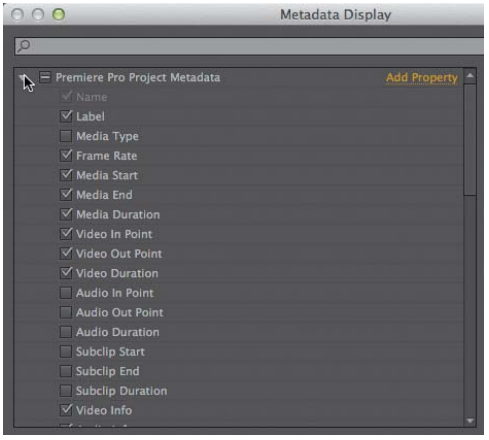
2. To select all items in a category, select the check box next to the category name D.
3. To open a category, click the triangle next to the category E.
4. Select check boxes to select individual items within a category F.
5. Click OK F to close the Metadata Display dialog and apply the selected schema.

   Premiere Pro updates the columns to the new schema G.

TIP Note that on the right side of the Metadata Display dialog are controls for saving and managing different display schemas H.

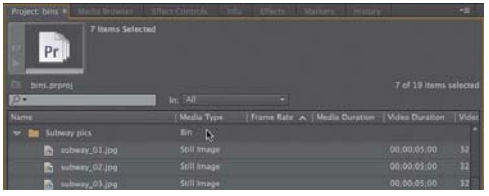


D Select a category's check box to include all items within that category.



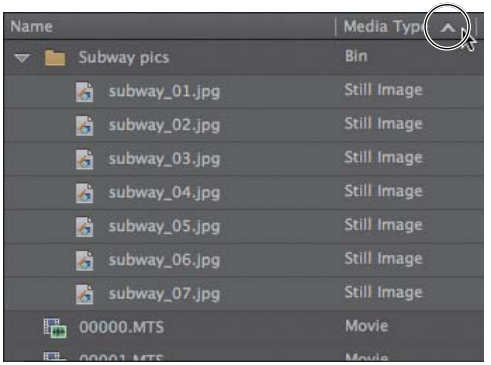
E Click the triangle next to a category to open that category.

F Choose the categories that you want to include and exclude. Among other changes, I've added Media Type and removed Label.

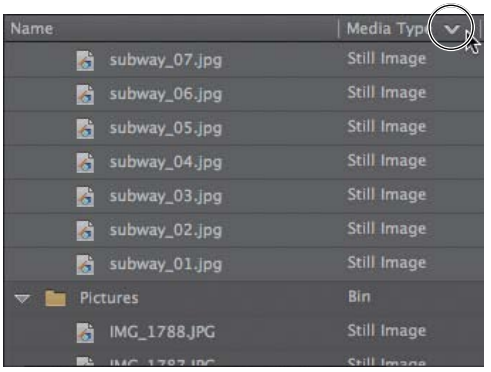


G The fruits of our labors—now we can sort by media type!

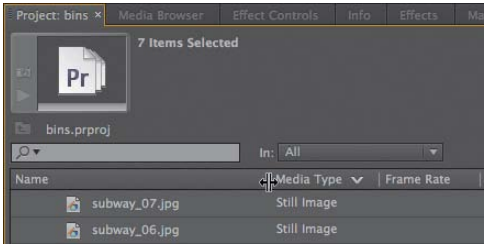
H Note the controls on the right for saving and managing metadata schemas.



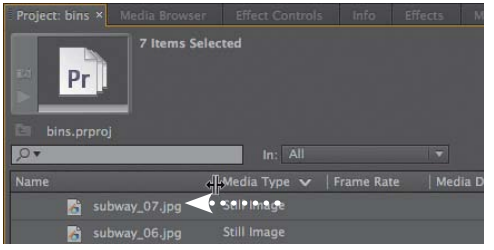
I Click the column head. The triangle displays the sort order, ascending or descending.



J Click the column head again to reverse the sort order.



K Note the column resize pointer.



L Once the pointer appears, drag in either direction. Here, I'm making the Name column smaller.

To sort by a column:

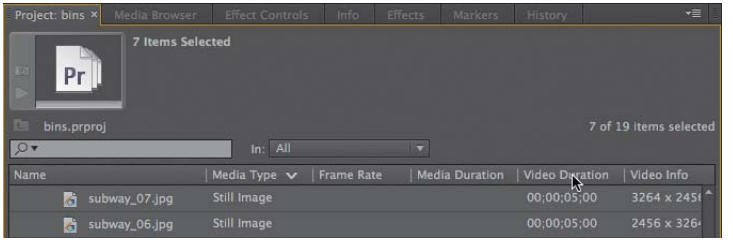
1. Click the column head to select it I. Premiere Pro will immediately display the current sort order—either ascending or descending—via a small triangle on the column head.
2. To change the sort order, click the column head again J. Premiere Pro reverses the order.

To adjust column width:

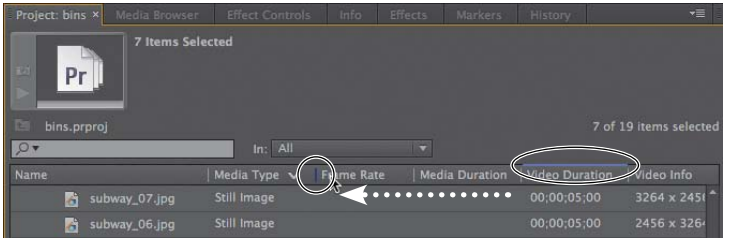
1. Hover your pointer over the right edge of the column until the column resize pointer appears K.
2. Drag the column to the left L or right.

To adjust column order:

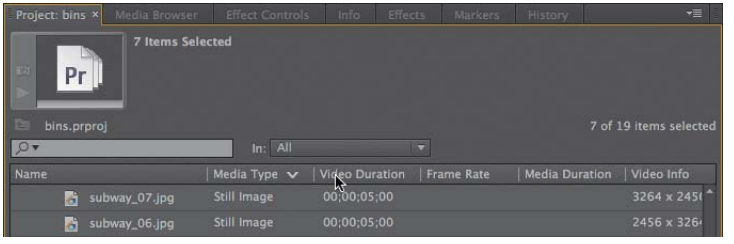
1. Click the target column to select it (M).
2. Drag it to the desired location. Note that as you start to drag, Premiere Pro places a blue line over the column that you're shifting (N). A blue indicator will appear in the space where the column will be inserted.
3. When you get to the desired location, release the pointer (O). Premiere Pro shifts the column to the selected location.



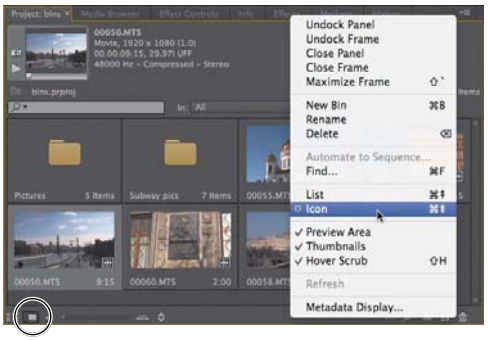
(M) Click the column you wish to move.



(N) Drag it to the new location and release the pointer.



(O) Premiere Pro inserts the column at the desired location.



A Choose either of these options to enter Icon view (or use the keyboard shortcut).

Working in Icon View

Whereas List view is good for fast sorting of content, Icon view is best for quickly viewing your content to see exactly what you're working with. Icon view offers two modes for viewing the content of source clips.

When you choose a clip, a scroll bar appears, which you can use to drag through the clip—you can even set In and Out points. When you later add the clip to a sequence, these In and Out points mark the portion of the clip actually included in the video, giving you a head start on the editing process.

With unselected clips, you can use a technique called hover scrub to scrub through the content. Combined, the two modes simplify the task of viewing and prepping your imported footage.

Let's spend a few moments working with the features and controls in Icon view.

To enter and customize Icon view:

1. To enter Icon view, do one of the following:
   - On the lower left of the Project panel, click the Icon view button A.
   - Click the panel menu and choose Icon A.
   - Press Control+Page Down (Windows) or Command+Page Down (Mac OS).

   Premiere Pro switches to Icon view.

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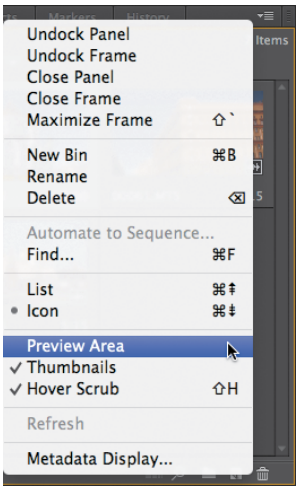
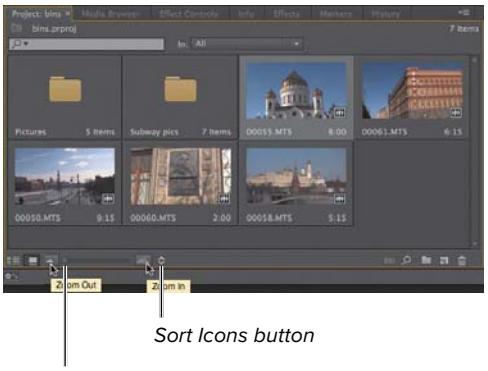
2. If desired, click the panel menu B and do the following:
   - Deselect Preview Area to make room for the icons.
   - Select Thumbnails to show thumbnails.
   - Select Hover Scrub to enable the hover scrub function.

   The screens on the following tasks assume that you made these selections.
3. To adjust icon size, do one or both of the following:
   - On the bottom left of the Project panel C click the Zoom Out or Zoom In buttons.
   - Drag the zoom scroll bar.
4. Click the Sort Icons button C adjacent to the Zoom In button and choose the desired option D. The screens in the following tasks assume that User Order is selected.

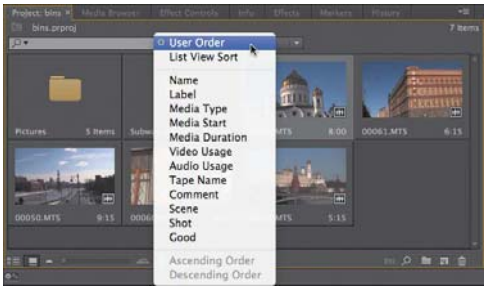
TIP When selecting sort order with the Sort Icons button, you would first choose the metadata field to sort by. The Ascending Order and Descending Order menu options then become live, and you can adjust sort order accordingly.



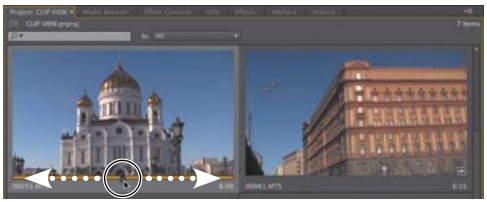
B Here are the options I work with in Icon view.



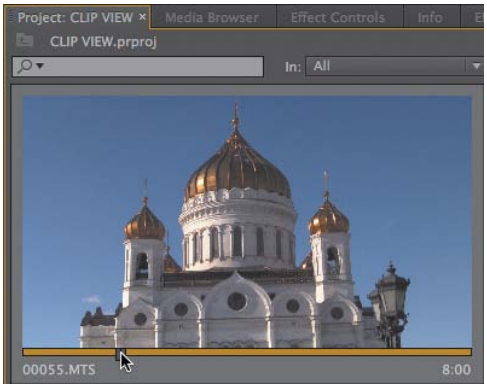
C Adjust icon size with these controls (and note the Sort Icons button).



D Use these options to sort the icons.



E Use the scroll bar to drag through the clip.



F Navigate to the desired In point.

To preview clips in Icon view:

1. Click the clip to select it. A scroll bar with playhead control appears beneath it E.
2. To navigate through the clip, do one or more of the following:
   - Click the orange scroll bar beneath the clip at any point. The playhead moves to that point.
   - Drag the playhead E.
   - Play the clip with keyboard shortcuts:
     - Press the spacebar to start or stop playback.
     - Press J to rewind the clip; press J again to rewind faster. Stop the rewind by pressing K or the spacebar.
     - Press L to play the clip; press L again to accelerate. Stop playback by pressing K or the spacebar.

TIP Note that these keyboard shortcuts work in all viewing situations in Premiere Pro. They may be overkill in the Project panel, but they are incredibly important keyboard shortcuts to learn.

TIP To change the default frame showing for a clip in Icon view, move to the desired frame, right-click the clip, and choose Set Poster frame. Or, press Shift+P (Windows) or Command+P (Mac OS) to set the poster frame.

To mark In and Out points:

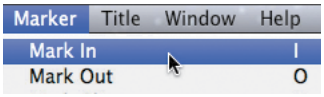
1. Using one of the techniques in the previous task, navigate to the desired In point (that is, where you want your clip to start playing once it is in the project) F.

continues on next page

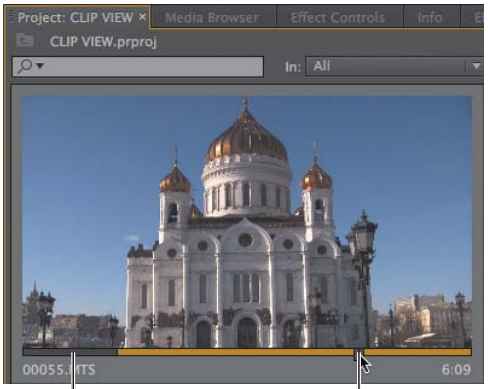
2. To select the In point, choose Marker > Mark In (or press I) G. Premiere Pro sets the In point, which you should see reflected in the orange scroll bar beneath the clip H.
3. Using one of the techniques in the previous task, navigate to the desired Out point (that is, where you want your clip to stop playing) H.
4. To select the Out point, choose Marker > Mark Out (or press O) I. Premiere Pro sets the Out point, which you should see reflected in the orange scroll bar J.

TIP Give yourself plenty of leeway when marking In and Out points at this stage of the project, though you can access the full clip once it's on the Timeline. In other words, mark the In point two or three seconds before the actual In point, and the Out point two or three seconds after the actual Out point, to allow for transitions and other adjustments.

TIP Like all Premiere Pro edits, marking In and Out points is non-destructive; Premiere Pro doesn't touch your source clips.



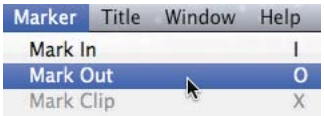
G Set the In point with this menu command or by pressing I.



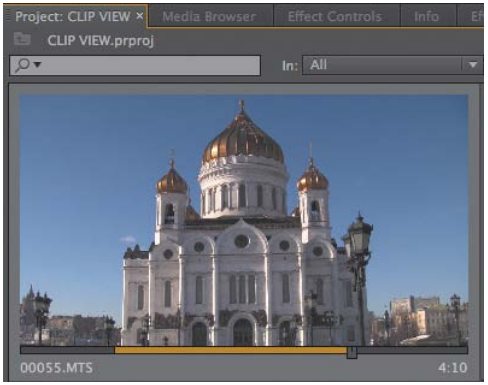
Portion excluded by in point selection

Desired Out point

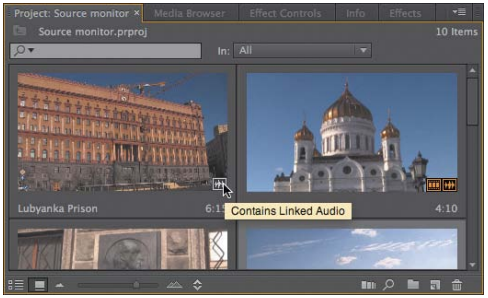
H Navigate to the desired Out point.



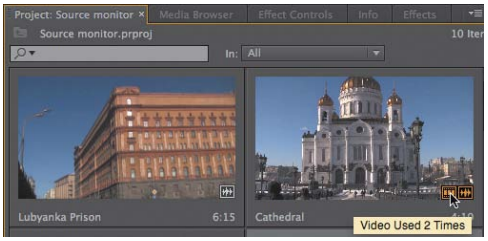
I Set the Out point with this menu command or by pressing O.



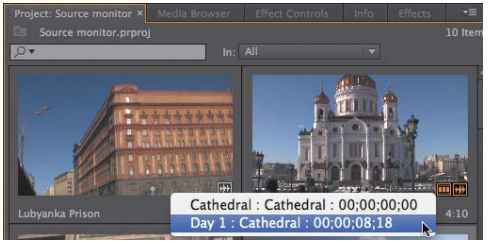
J The trimmed clip, ready for inclusion in the project. Note how the duration changes from 8:00 seconds in F to 4:10 here.



K The black waveform icon means the clip has linked audio.



L Orange icons indicate that the clip has been used in a sequence.



M Click the icon to see where you've used the clip, and click the sequence to open that sequence in the Timeline.

To view clips with hover scrub:

1. Select the Project panel by clicking the panel or pressing Shift+1.
2. Move your mouse left to right over any unselected clip. Do not click and select the clip.

   Notice that Premiere Pro displays the contents of the clip as you move your mouse. The left edge of the clip represents the start, and the right edge represents the end. Moving left to right lets you quickly scroll through the entire clip.

To view clip usage information:

1. Hover your pointer over (but do not click) any unselected clip in the Project panel. If the clip contains linked audio, a black waveform will appear K.
2. If the audio and/or video component of the clip has been used in a sequence, orange icons will appear on the bottom right. Hover your pointer over either icon to see how many times that component has been used L.
3. Click either icon to see which sequences the clip as been added to, and their location M. Click the sequence, and Premiere Pro will open that sequence in the Timeline.

Viewing Clips in the Source Monitor

The basic function of the Source Monitor is to display content from your project so you can watch the footage at full resolution and choose In and Out points. But there's a lot going on in a small space. As you'll see, there are ten different views A in the Source Monitor (and Program Monitor), which you'll use for chromakeying, color correction, and the like.

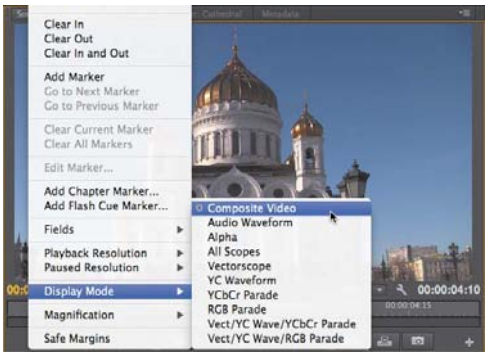
You can view all types of content in the Source Monitor, with different views for audio and video/images. You can load multiple clips into the Source Monitor and switch between them, and, of course, you can customize the Program Monitor (check out the section "To customize the buttons in the Source Monitor or Program Monitor" in Chapter 1).

To navigate to the Source Monitor keyboard shortcuts, press Shift+2. Once you're there, you can maximize the display of the Source Monitor by clicking the panel to make it active and then pressing the accent key (`), which is to the left of the 1 key and directly above the Tab key on most keyboards. Restore the workspace by pressing the same key again. You'll want to do that a lot to see your HD clips in their full glory.

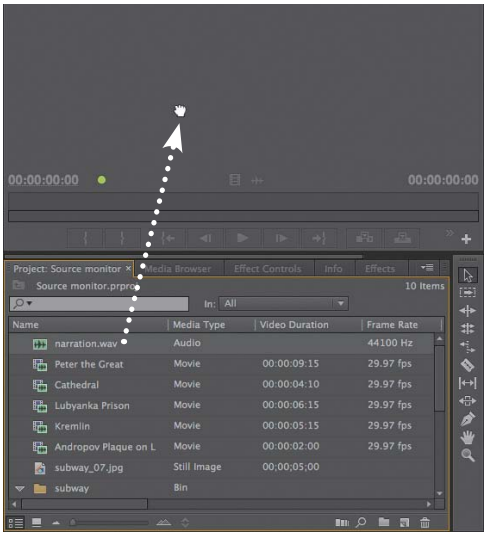
To view clips in the Source Monitor:

1. To load a single clip in the Source Monitor, do one of the following:
   - Double-click the clip.
   - Drag the clip into the Source Monitor B.

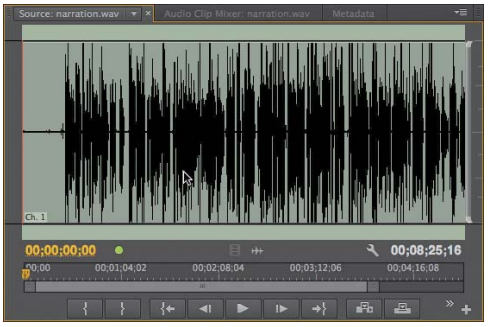
   Premiere Pro loads the clip in the Source Monitor C. Since narration.wav is an audio clip, it appears as a waveform in the Source Monitor.



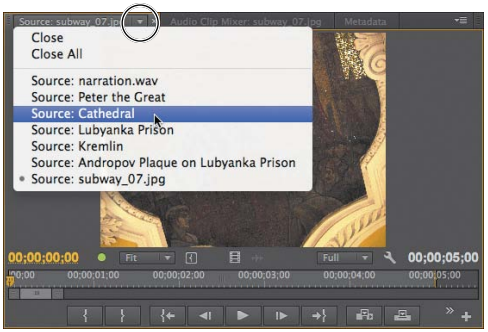
A The different views of the Source Monitor.



B Drag a clip from the Project panel to open it in the Source Monitor.

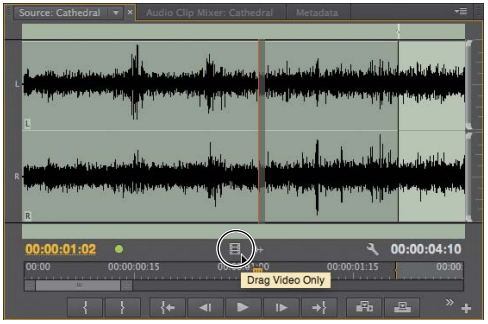


C Audio clips appear as waveforms.



D Use the Source menu to switch between and close clips.

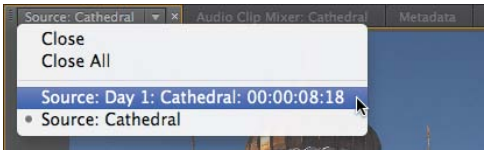
E To view the audio component of a clip, click the Drag Audio Only button.



F To view the video portion, click the Drag Video Only button.

2. To load multiple clips into the Source Monitor, select them in the Project panel and drag them into the Source Monitor.
3. To switch between clips in the Source Monitor, click the triangle to the right of the current clip's name on the Source tab to open the Source menu, and then choose the desired clip D. The Source Monitor switches to that clip E.
4. To display the audio component of a video clip, click the Drag Audio Only E button beneath the preview area in the Source Monitor. The Source Monitor shifts to waveform view to display the audio component F. To switch back, click the Drag Video Only button.
5. To close the current clip in the Source Monitor, open the Source menu and choose Close D.
6. To close all the clips in the Source Monitor, open the Source menu and choose Close All D.

TIP The Source Monitor can display clips from the Project panel and from sequences open in the Timeline. In the Source menu G, clips opened from the Project panel will be listed by name. Clips opened from a sequence will show the sequence name, the name of the clip, and the location of the clip in the sequence.

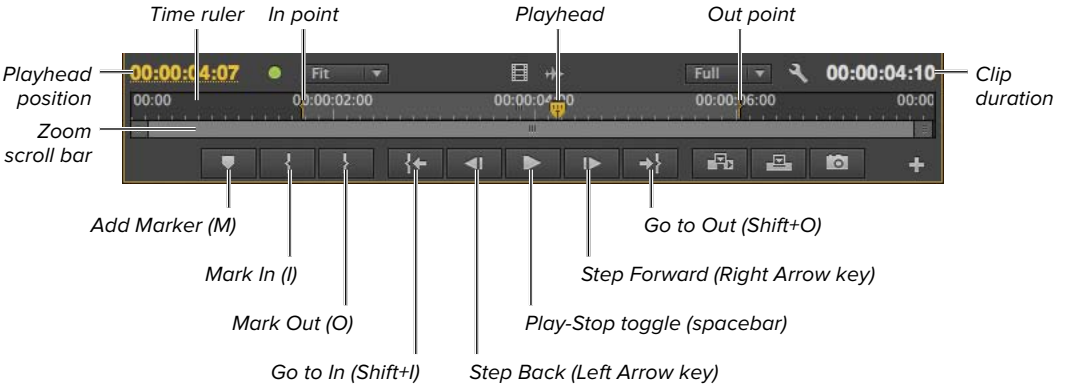


G Clips opened from a sequence will show the sequence name, the clip name, and the clip location in the sequence.

Controlling Playback in the Source Monitor

Let's face it: In this digital age, most 5-year-olds can work the basic playback controls in the Source Monitor. But editing video requires a degree of precision unnecessary for *Barney* DVDs or YouTube clips, and keyboard shortcuts can really save you time when you're in a hurry. Invest a few minutes here learning Premiere Pro's playback controls and their associated shortcuts, and you'll make up that time in short order.

There's a lot happening in the Source Monitor A; let's look at it section by section. Immediately below the preview window are two timecodes and a time ruler. The timecode on the left is the playhead location; the timecode on the right is the total clip duration.



A Playback and related controls in the Source Monitor.

The time ruler beneath the timecodes represents the duration of the clip. The playhead is at whatever position is currently showing in the Source Monitor. The playhead is a key concept in editing, and you'll see one practically every time you view a clip in Premiere Pro.

If you've been working through this chapter, you'll recall this clip as 00055.MTS, since renamed Cathedral. Earlier, in the Icon view of the Project panel, we marked its In and Out points. Now that the clip is loaded in the Source Monitor, these markers appear in the time ruler, with the selected portion of the clip in light gray and the excluded portions in darker gray. As you'll learn later, you can use the zoom scroll bar to zoom in to regions of the clip, which is useful when you want to isolate short regions of a longer clip.

Beneath the zoom scroll bar are various controls for marking clips in and out and for playing the clip back. Most of the playback controls should look familiar, but note the Step Back and Step Forward buttons, which you'll use a lot, though the Left Arrow key and Right Arrow key shortcuts for moving through the video frame by frame are useful and easy to remember. The spacebar toggle for play/stop is absolutely essential.

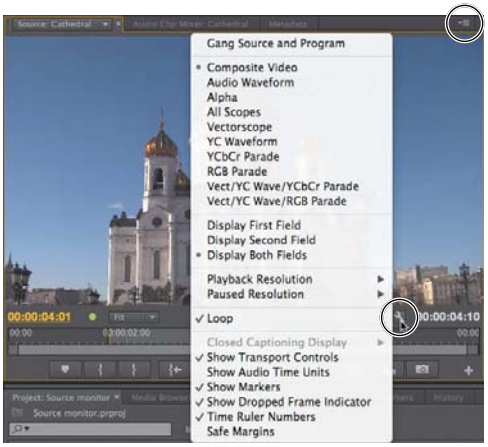
Premiere Pro has shortcuts for most playback actions—even some that you can't perform via mouse commands. Here's a short list that you may find helpful.

- Remember the J, K, and L keys. J plays the clip in reverse, and pressing it multiple times increases rewind speed. K (or the spacebar) stops playback.
- L plays the clip, and pressing it multiple times increases fast-forward speed. K (or the spacebar) stops playback.
- Pressing Shift+J rewinds in slow motion at about 10 percent speed (so three frames per second instead of 30). Pressing J accelerates rewind speed. K (or the spacebar) stops playback.
- Pressing Shift+L plays in slow motion at about 10 percent speed (so three frames per second instead of 30). Pressing L accelerates playback. K (or the spacebar) stops playback.

Configuring the Source Monitor

The Source Monitor panel includes a number of configuration options that you need to be aware of. Let's walk through them.

Note that you can access many of the Source Monitor settings from two locations A: the panel menu (in the upper-right corner of the Source Monitor) and the wrench-like Settings button (on the right, just above the time ruler). You can also access most of these controls by right-clicking in the Source Monitor. In these tasks, I'll refer to the Settings button for simplicity.

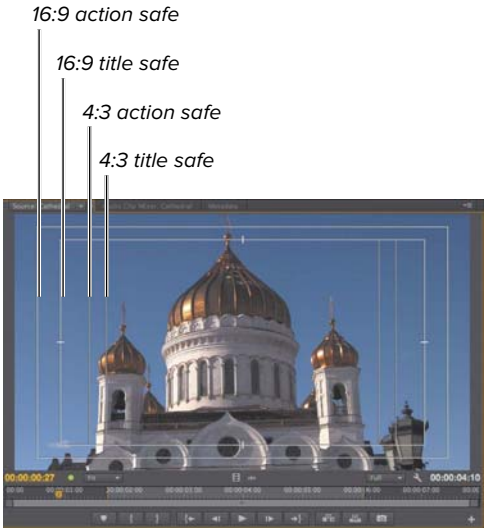


A Most settings discussed in the following tasks can be accessed through the Settings button and the panel menu.

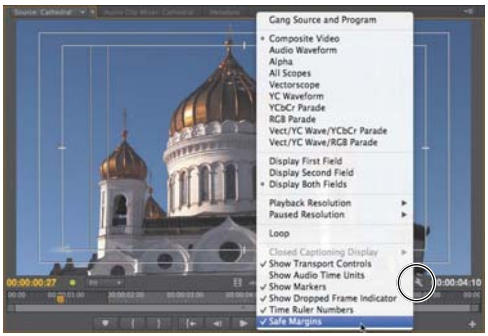
Working with safe zones

Safe zones exist for two reasons. First, the outer 10–15 percent of a video (called *overscan*) was typically not viewable on analog television sets B. Though modern digital displays like LCDs and plasma screens don't share this problem, to ensure that your complete title is viewable on all sets, place it within the *title-safe* zone. Though you have a bit more leeway with your actual footage, when shooting your video you should ensure that the critical action happens in the *action-safe* zone.

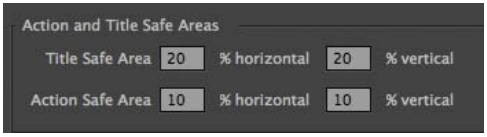
The second reason is that some 16:9 videos have their outer edges cut off when displayed on 4:3 devices, so that only the "center cut" is shown. If your video might be displayed on older 4:3 TV sets, make sure that your titles are within the 4:3 title-safe zone and that your critical action is within the 4:3 action-safe zone.



B Mind these safe zones when shooting or editing for television display.



C Turn safe zones on and off using the Safe Margins menu option.



D Change the dimensions of the safe zones here.

If you're editing strictly for web distribution or other non-TV display, you can disable safe zones. If your video will be displayed on TV sets, either via broadcast, DVD, Blu-ray, or another mechanism, and you want to make sure your action and titles can be fully seen by all viewers, you should enable and mind the safe zones when shooting and editing.

To enable and disable safe zones:

1. To enable safe zones, click the Settings button to open the Settings menu and select Safe Margins C (a check mark should appear next to it).
2. To disable safe zones, click the Settings button to open the Settings menu and select Safe Margins (the check mark disappears).

TIP Change the dimensions of the safe zones in the Project Settings dialog D, accessed by choosing File > Project Settings.

TIP Many camcorders have safe zone settings that you can enable in the viewfinder. If you're shooting for television display, check for them on your camera gear.

Changing the magnification level

When you load a clip into the Source Monitor, Premiere Pro fits the entire clip into the display. When you're working with HD footage, this typically means that the video is scaled down by a significant degree. This works well for most editing functions, but sometimes you need to see the entire video, pixel for pixel, or even zoom in to 200% or more.

To customize playback resolution in the Source Monitor:

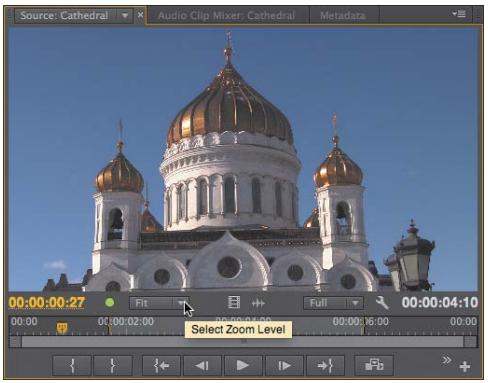
1. Click the Select Zoom Level drop-down E and choose the desired setting F.
2. Premiere Pro switches to that setting G. Use scroll bars around the frame to navigate to the desired region.

TIP Any magnification adjustments made via these controls are for display only and won't affect the magnification of your footage in the sequence.

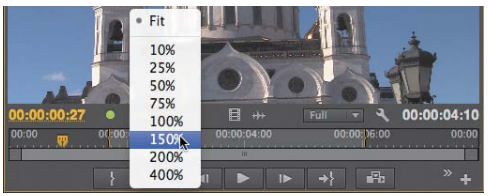
Adjusting display quality

When you're previewing video in the Source Monitor, sometimes real-time playback is more important than the quality of the pixels. Depending on the source of your video footage and the power of your computer and graphics card, playing back full-resolution HD footage may not be possible. For this reason, Premiere Pro lets you adjust the resolution of video during playback.

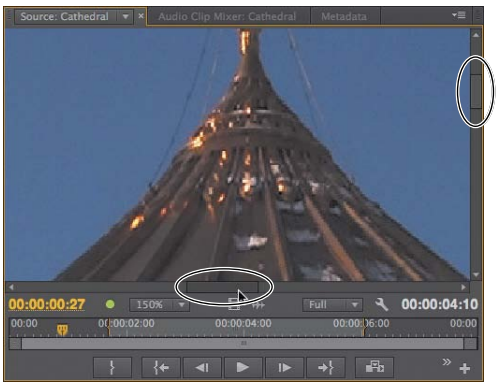
If preview is slower than full frame rate on your workstation, you may want to lower the display resolution to achieve full-frame-rate playback. Note that you can tell when you're dropping frames by enabling the Dropped Frame Indicator in the Source Monitor and Program Monitor.



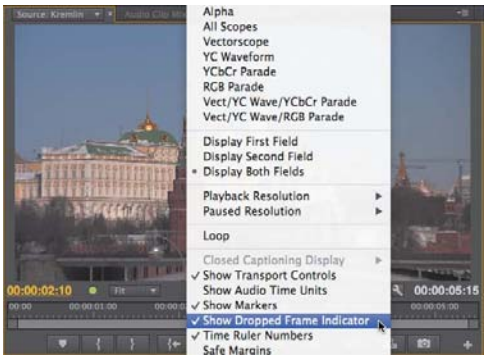
E Click the Select Zoom Level drop-down.



F Choose a zoom level.

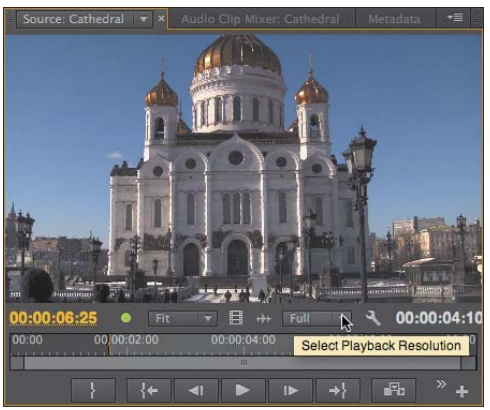


G Use the scroll bars at the bottom and right to navigate around the frame.



H Enabling the Dropped Frame Indicator.

I You'll know there's a problem when the ball turns orange. Hover your pointer over the ball to get more details.



J Click here to adjust playback resolution.

You can also adjust the display resolution when playback is paused, though since there are no playback constraints, Full (100%) is almost always the recommended setting.

To enable and disable the Dropped Frame Indicator:

1. To enable the Dropped Frame Indicator, click the Settings button to open the Settings menu and select Show Dropped Frame Indicator so that the check mark appears H. The Dropped Frame Indicator appears I. (Note that this screenshot shows the Program Monitor.)
2. To disable the Dropped Frame Indicator, click the Settings button to open the Settings menu and select Show Dropped Frame Indicator so that the check mark disappears H.

To adjust the playback resolution:

Do one of the following:

- Click the Select Playback Resolution drop-down J on the Source Monitor and choose the desired resolution K.

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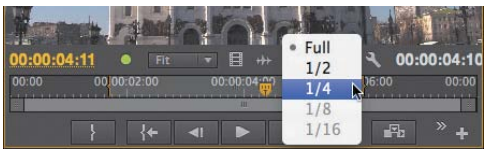


K Choose the desired resolution.

- Click the Settings button in the Source Monitor window, and choose Playback Resolution and the desired resolution L.

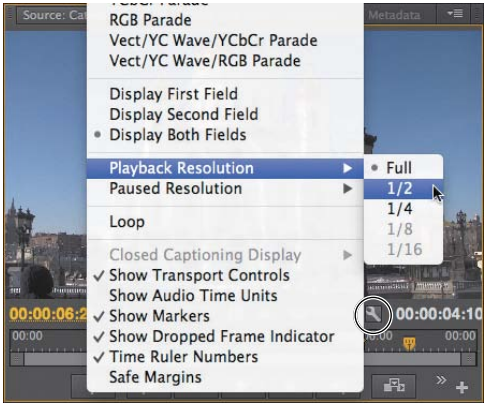
Premiere Pro adjusts the playback resolution.

TIP Depending on the size and configuration of your Source Monitor, you may not notice any change at all. For example, if you're editing on a notebook with the Source Monitor at a fraction of the size of the original HD video, playback may appear exactly the same, though the load on the computer will be much lower.

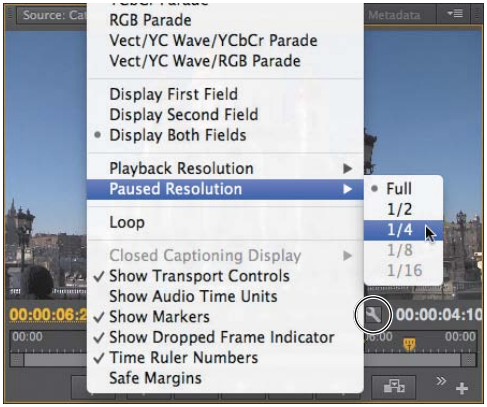
To adjust the paused resolution:

Click the Settings button in the Source Monitor window, and choose Paused Resolution and the desired resolution M.

Premiere Pro adjusts the paused resolution.

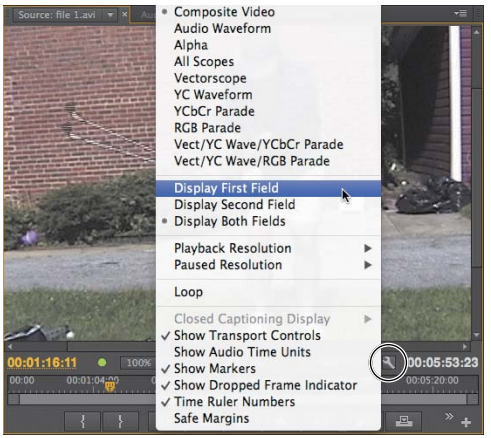


L You can also set playback resolution in the Settings menu.



M Adjusting paused resolution in the Settings menu.

N Both fields are showing in this interlaced frame.



O Choosing Display First Field to eliminate the double image.

P Displaying the first field only, so the double image is gone.

Working with interlaced footage

As you probably know, the "frames" we see in interlaced footage are made up of two fields. With high-motion footage, when both fields are showing, this can often result in double images (also called venetian-blind, or slicing, artifacts) N.

Sometimes you may want to see these double images—for example, when you're debugging a rendering issue and want to verify that the source footage is interlaced. Most of the time, however, you'll probably want these artifacts to disappear. Here's how you control the display of interlaced footage.

To control the appearance of interlaced footage:

1. Click the Settings button to open the Settings menu O.
2. Choose one of the following:
   - Display First Field, to display the first of the two interlaced fields that make up the frame.
   - Display Second Field, to display the second field.
   - Display Both Fields, to display both fields.

   Premiere Pro adjusts to the selected setting P (in this case, Display First Field).

TIP If your goal is to make the double images and artifacts disappear, there's no difference between displaying the first or second field.

Working with Clips in the Source Monitor

Now that you've got the Source Monitor configured, let's focus on tasks you'll perform in the Source Monitor. Much of this relates to inserting markers and choosing In and Out points.

You'll insert markers to identify points that you may use later during editing. For example, you may need to sync clips for multicam editing via markers, or mark the location for the insertion of a DVD chapter marker. Markers inserted in the Source Monitor remain with the clip once it's inserted into the sequence.

As we've discussed, a clip's In point is where playback will start once the clip is added to a sequence. All frames before the In point will be ignored. Similarly, the Out point is the place where playback will stop, with all subsequent frames ignored. You can insert In and Out points in the Project panel in Icon view, or in the Source Monitor.

You may need to zoom in to a clip by using the zoom scroll bar. For example, you may choose a marker location or In and Out points with reference to a clip's audio waveform. In such instances, it's much easier to find the appropriate location by zooming in to the clip.

A Grab the edge of the zoom scroll bar.

B Drag the edge inward to see more detail. Note the additional detail in the waveform and how the timecodes reflect this.

C Drag the zoom scroll bar to the desired location in the file.

To adjust the detail shown in the Source Monitor:

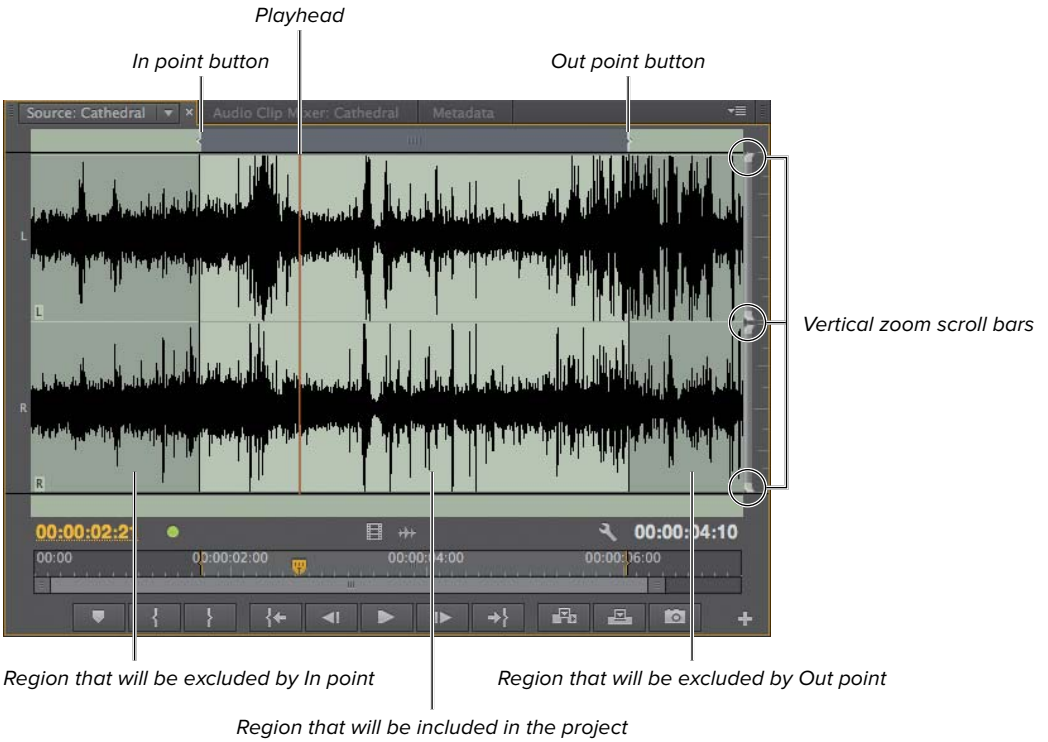
1. Just beneath the time ruler in the Source Monitor, grab one edge of the zoom scroll bar A. Your pointer converts to a two-headed pointer.
2. Do one of the following:
   - To see more detail, drag the edge inward B.
   - To see less detail, drag the edge outward.

   Premiere Pro adjusts the amount of detail shown in the Source Monitor.
3. If necessary, drag the zoom scroll bar to the desired location C.

Working with audio in the Source panel

As long as we're looking at an audio waveform, let's examine several audio-specific adjustments in the Source Monitor. In addition to displaying the time ruler in traditional video timecode, the Source Monitor can display the time ruler in audio time units, which provides 48,000 discrete edit points in this 48 KHz audio file—much greater precision than the 29.97 edit points available using video timecode. In addition to scaling horizontally into the waveform, as you just learned, you can scale vertically to provide a closer look at the file in the Source Monitor.

D shows a stereo audio file in the Source Monitor—in this case, the audio component of the Cathedral clip you've seen throughout this chapter. As you can see, the Source Monitor looks more like a traditional timeline, showing the entire file and its In and Out points. Note the vertical zoom scroll bars on the right; you'll learn to use those in a moment.



D The Source Monitor showing a stereo audio file.

E Changing to audio time units.

F The time ruler and timecodes showing audio time units.

To enable and disable audio time units:

1. To enable audio time units, click the Settings button to open the Settings menu and choose Show Audio Time Units (so that the check mark appears) E. The Source Monitor changes to audio time units F.
2. To return to video timecode, click the Settings button to open the Settings menu and choose Show Audio Time Units so the check mark disappears E.

TIP To get a feel for the additional editing precision that audio time units provide, enable audio time units and press the Right Arrow key to move through the clip. With video timecode and 29.97 fps video, it takes 30 presses to move one second of video. With audio time units and 48 KHz audio, it would take 48,000 presses (good luck with that).

To zoom vertically into a clip in the Source Monitor:

1. On the right side of the Source Monitor, grab one edge of the vertical zoom scroll bar G.
2. Do one of the following:
   - To see more detail, drag the edge inward H.
   - To see less detail, drag the edge outward.

   Premiere Pro adjusts the amount of detail shown in the Source Monitor.

G Grab the edge of the vertical zoom scroll bar.

H Drag inward to see more detail. Note the additional detail in the waveform.

Working with markers in the Source Monitor

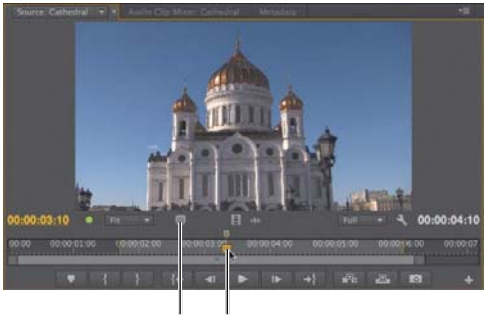
Markers inserted in the Source Monitor can be used for various purposes, including syncing clips for multicam editing. Note that markers inserted into clips from the Project panel are called clip markers, whereas markers inserted into a sequence are called sequence markers.

To insert markers in the Source Monitor:

1. Drag the playhead to the desired location for the marker I.

I Drag the playhead to the desired marker location.

J Click the Add Marker button to add a marker.



K Two marker indicators, one showing the marker above the time ruler, the other indicating that the current frame contains a marker.

L Note the marker indicator inside a clip added to the Timeline. Markers inserted in a sequence (sequence markers) appear above the Timeline.

2. Do one of the following:

- Click the Add Marker button J.
- Press the M key.
- Right-click and choose Add Marker.
- Choose Marker > Add Marker.

Premiere Pro inserts a marker at that location K. Note the marker icon directly above the time ruler, indicating that there is a marker at that location. The larger marker above and to the left tells you that there is a marker on the current frame. The marker will appear in the Timeline once the clip is included in a sequence L.

TIP Note that you can add a marker while a clip is playing by clicking the Add Marker button or pressing the M key.

TIP To add an explanation to a marker, right-click the marker and choose Edit. The Marker dialog opens, and you can name the marker, add comments, or convert the marker to a chapter marker, a web link, or a Flash cue point.

To move markers in the Source Monitor:

1. Grab the marker M.
2. Drag it to the new location N.

TIP Note the options available by right-clicking O or by choosing Marker in Premiere Pro's main menu.

Setting In and Out points

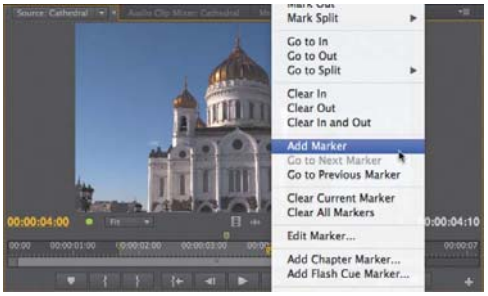
When you import a clip into a project and then drag it into a sequence, Premiere Pro adds the entire clip to the sequence, from the first frame to the last. Typically, however, you'll want only a segment of each source clip included in a sequence. Although you can edit out the unneeded sections of a clip on the Timeline, it's usually faster and more efficient to do this in the Source Monitor.

You'll use In and Out points to accomplish this. Specifically, mark the In point at the first frame of the video you want included in the sequence and the Out point at the last frame you want included in the video. All frames before the In point and after the Out point are simply excluded from the sequence.

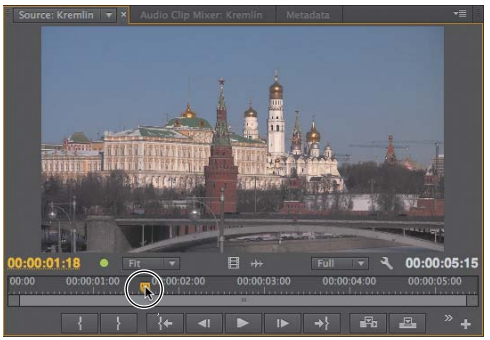
In and Out points also allow you to create subclips: essentially, short segments of a longer clip that look and act like independent clips imported into your project. There is more on subclips in the next section.

M To move a marker, just grab it and...

N ...drag it to the new location.

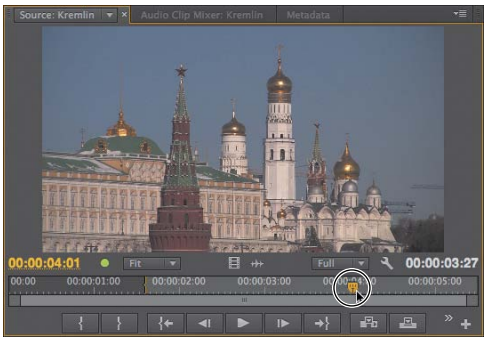


O Navigational and housekeeping options.



P Navigate to the desired In point.

Q Click the Mark In button, or press I.



R Navigate to the desired Out point.

S Click the Mark Out button, or press O.

T To adjust either the In Point or the Out Point, drag the marker to the desired location.

U You can drag the entire selected region by grabbing the textured area in the marked region.

To set In and Out points:

1. Drag the playhead to the desired In point P.
2. Do one of the following:
   - Click the Mark In button Q.
   - Press I.

   Premiere Pro sets the In point Q.
3. Drag the playhead to the desired Out point R.
4. Do one of the following:
   - Click the Mark Out button S.
   - Press O.

   Premiere Pro sets the Out point and shades the region between the In point and the Out point S.

TIP You can move the In point or Out point by hovering your pointer over either marker until it becomes the trim head icon T and dragging the edge to the desired location.

TIP You can move the entire selected region without affecting its duration by clicking the In/Out Grip (the textured area in the center of the marked region) and dragging it to the desired location U.

TIP For clips with both video and audio components, the In and Out points mark all tracks.

Working with Subclips

Subclips are sections of imported clips that you want to edit separately in a project. Once you've created a subclip, it looks and acts much like a regular imported clip, and you can edit it the same way.

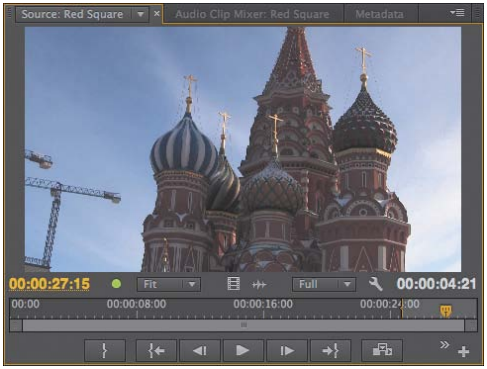
Here's an example. At the end of a 29-second long pan of Red Square, I shot about five good seconds of Saint Basil's Cathedral. I wanted to isolate the segment for later use in a short video on churches in Moscow. The best way to accomplish this was to create a subclip of this short segment.

One nomenclature-related note: The clip from which a subclip is created is referred to as the *master clip*.

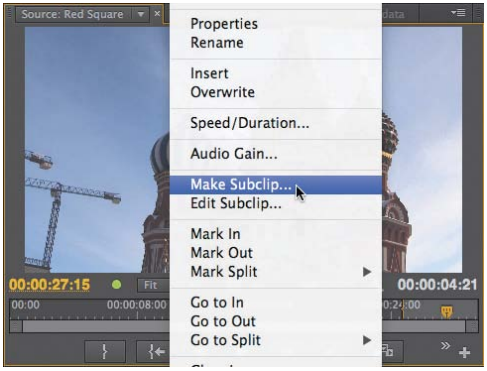
To create a subclip:

1. Mark the In point and Out point of the target section in the master clip A.
2. Do one of the following:
   - Right-click in the Source Monitor and choose Make Subclip B.
   - Choose Clip > Make Subclip.
   - Press Control+U (Windows) or Command+U (Mac OS).

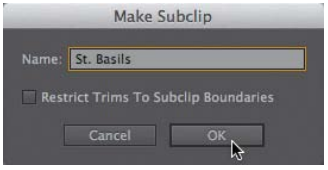
   Premiere Pro opens the Make Subclip dialog C.



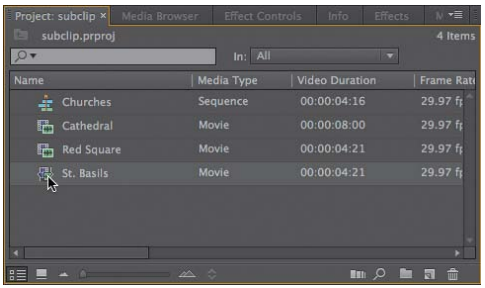
A I want to create a subclip from the final 4:21 of the Red Square video.



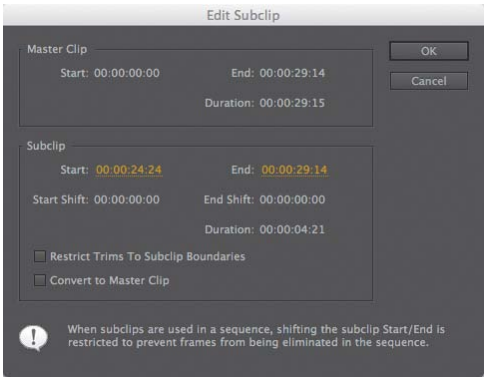
B Right-click, and choose Make Subclip.



C Naming the clip in the Make Subclip dialog.



D The subclip in the Project panel, where it looks and acts just like a regular imported clip.



E Edit the subclip in this dialog.

3. Deselect the Restrict Trims to Subclip Boundaries check box C. This will allow you to access all frames in the master clip in any subsequent edit.
4. Type the name of the subclip in the Name field C.
5. Click OK to save the subclip C.

   Premiere Pro saves the subclip in the Project panel D. Note that the duration, 4:21, matches the selected region shown in A.
6. To edit the subclip, right-click the subclip in the Project panel and choose Edit Subclip; the Edit Subclip dialog opens E. You can extend the clip in either direction by adjusting the Start and End values, or you can convert the subclip to a master clip, which is essentially a duplicate of the master clip from which the subclip was derived.

TIP When creating a subclip, Premiere Pro does not create a separate source file on your hard disk, just pointers to the original master clip. Obviously, if you delete the master clip, the subclip won't have any content.

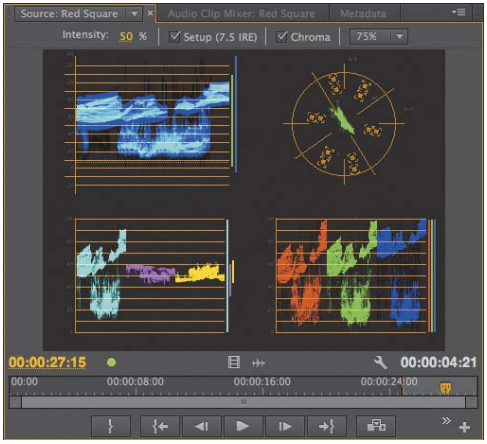
Choosing Display Modes

In addition to the composite video and audio waveform modes that you've seen throughout this chapter, both the Source Monitor and Program Monitor have other modes A that you access via the Settings menu. For the most part, they are analysis modes that are useful when adjusting clip color and brightness. You'll learn more about several of them in Chapter 11.

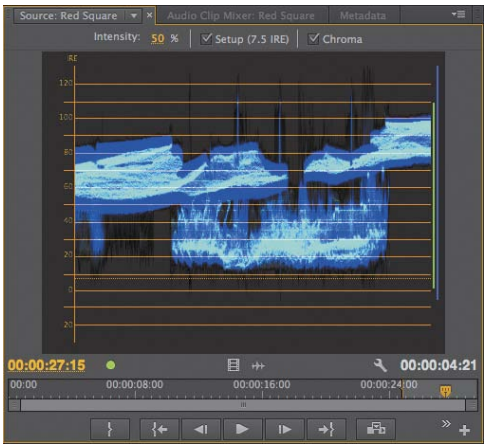
Here's a quick description of each mode.

- Composite Video: Displays the video in normal mode. This is the primary mode that you'll use in the Source Monitor and Program Monitor.
- Audio Waveform: Displays the audio waveform; it's useful when working with audio files.
- Alpha: Displays the transparency of a video file or image. You'll work with transparency in Chapter 13.
- All Scopes B: Displays a waveform monitor, vectorscope, YCbCr parade, and RGB parade.
- Vectorscope: Displays a vectorscope, which measures a clip's color characteristics. This scope was very useful for working with analog cameras but has dropped in importance with digital gear.

A Changing modes via the Settings menu.



B All the available scopes in one panel.



C The waveform monitor, a critical scope for adjusting brightness and contrast.

- YC Waveform C: The primary scope for adjusting the brightness and contrast of a clip. You'll learn all about it in Chapter 11.
- YCbCr Parade: A waveform monitor that displays the Y, Cb, and Cr components of the video separately, in IRE.
- RGB Parade: A waveform monitor that displays the R (red), G (green), and B (blue) components of the video separately.
- Vect/YC Wave/YCbCr Parade: Displays a waveform monitor, vectorscope, and YCbCr parade.
- Vect/YC Wave/RGB Parade: Displays a waveform monitor, vectorscope, and RGB parade.

To choose a different display mode:

1. Click the Settings button to open the Settings menu, and choose the desired display mode A.
2. To return to Composite Video, click the Settings button to open the Settings menu and choose Composite Video A.

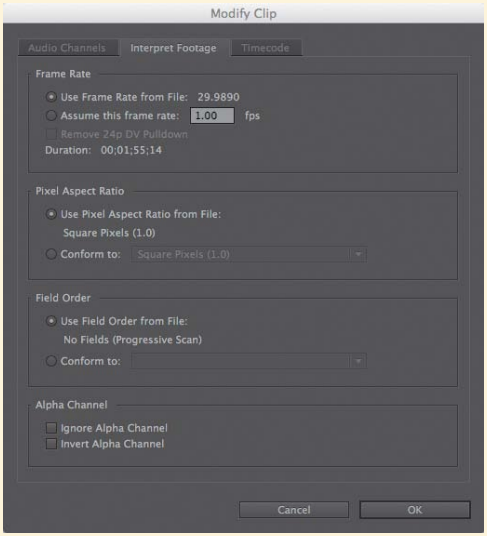
Modifying Clip Properties and Interpreting Footage

There are a lot of calculations and computations going on under the hood in Premiere Pro, and one of the most complicated is the interpretation of source footage. Specifically, the myriad types of source footage (HDV, AVCHD, DSLR, PNG, JPEG, TIF, and so on) have an equally varied schema of frame rates, aspect ratios, field orders, and transparency values.

The vast majority of the time, when you import disparate footage into Premiere Pro, the program knows how to interpret the footage correctly. But every once in a while, you'll see an image that just looks wrong D. The place to investigate is the Interpret Footage dialog E, accessed by right-clicking the clip and choosing Modify > Interpret Footage.

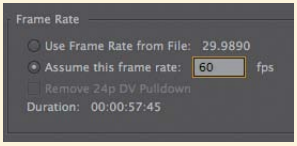
As you can see, the dialog is designed to address these four problems:

- Frame Rate: If your footage appears faster or slower than the true frame rate, select the "Assume this frame rate" option and enter the true frames per second (fps) F. There are no hard-and-fast rules here; you just need to experiment until the footage looks right.

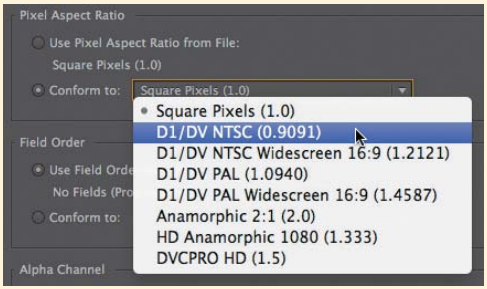


E The Interpret Footage dialog.

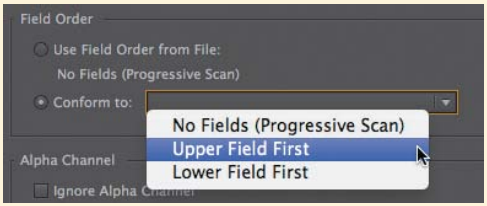
D This clip has a distorted aspect ratio.



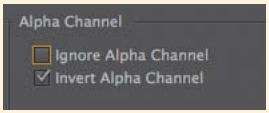
F Adjusting the frame rate.



G Adjusting the aspect ratio.



H Adjusting the field order.



I Changing the default alpha channel settings.

- Pixel Aspect Ratio: This is the problem shown in D and is by far the most common problem you'll address in this dialog. In the Pixel Aspect Ratio area, select the "Conform to" option and choose the correct aspect ratio from the menu G. Again, you may have to experiment with several settings to fix the problem.
- Field Order: These problems tend to manifest as jittery footage (either on the Timeline or after rendering) or as footage with funky slicing artifacts. In the Field Order area, select the "Conform to" option and choose the proper field order from the menu H.
- Alpha Channel: Problems here almost always occur with logos, titles, and other synthetic footage rather than actual video clips, and arise when the wrong portion of an image is transparent. You can attempt to address the problem by choosing one of the two check boxes I.

Again, you won't see problems like these very often, but when you do, making these adjustments in the Interpret Footage dialog will typically resolve them quickly.

TIP Often you won't notice you have a problem until you include the clip in a sequence. Wherever you find the problem, the solution is the same: Select the clip in the project bin and adjust as described here. All changes should flow through to wherever you've used the clip.

Working with Metadata

We looked at metadata before as it related to choosing columns to display in the Project panel. Now let's take a deeper look at Premiere Pro's Metadata panel.

Your use of this panel will depend largely upon the type of projects that you produce. If you're producing events like ballets, sports, or webcasts, you may never look at metadata at all. But if you're producing movies or other content built from hundreds of source clips, or content that has long-term archival value, metadata is critical to being able to find and monetize your video.

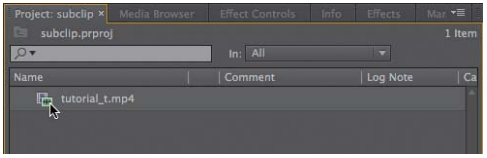
Before getting started, let's briefly discuss the two types of metadata managed by Premiere Pro, clip-based and file-based. Clip-based metadata is stored only in Premiere Pro project files and can't be seen in other programs.

File-based metadata is stored in the file itself (or in a sidecar file if the file doesn't support direct embedding) via Premiere Pro's support for the Extensible Metadata Platform (XMP). Metadata entered in these fields can be seen by other programs.

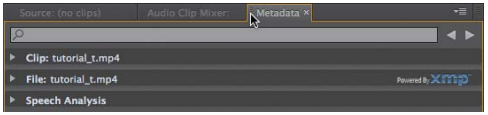
The Metadata panel also contains fields for speech analysis (see the sidebar in this section).

To enter data in the Metadata panel:

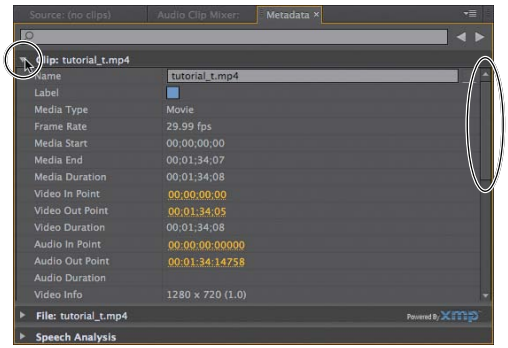
1. Click a clip in the Project panel A.
2. Click the Metadata tab B to open the panel, or choose Window > Metadata if the tab isn't available. The Metadata panel opens. You'll see three categories of metadata: Clip, File (powered by XMP), and Speech Analysis.



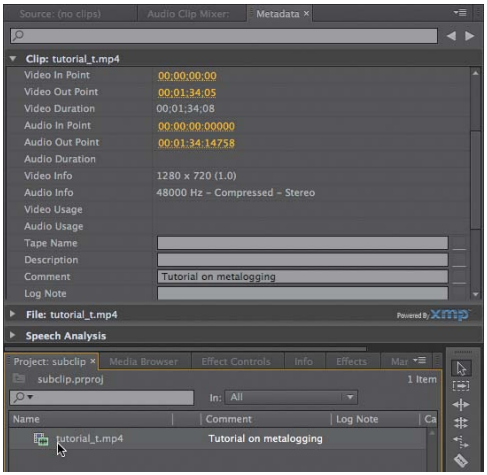
A Choose the clip.



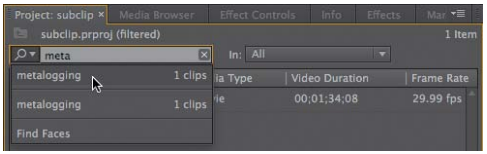
B Click the Metadata tab. Or choose Window > Metadata if the panel isn't open (or you can't find it).



C Opening and navigating to the target fields.



D Type the desired data and click Enter (Windows) or Return (Mac OS).



E Metadata makes it simple to find clips.

3. Click the triangle C to the left of each category to view subcategories and fields. Use the scroll bar on the right to navigate.
4. Enter the desired metadata D and press Enter (Windows) or Return (Mac OS). Premiere Pro stores the metadata, and if that category is selected as a column in the Project panel, the metadata appears there D.

TIP One of the key benefits of entering metadata is the ability to quickly find clips based upon the descriptors entered. The Find box works well for this E.

TIP The Metadata panel shows all metadata fields, and the Project panel shows only the fields you selected for viewing there. If you've entered data in the Metadata panel and it's not appearing in the Project panel, it's likely because you don't have that field selected. See the "Working in List View" section earlier in this chapter to learn how to select columns.

TIP The process of manually inserting metadata into multiple clips is called metalogging. If you're sitting down for a massive metalogging session, try the Metalogging workspace, accessible by choosing Window > Workspace > Metalogging.

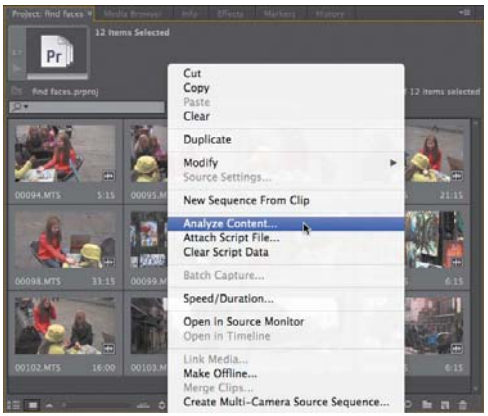
Finding faces in your clips

In Premiere Pro, there is metadata that you enter, as you just learned, and there is metadata that the application can derive by analyzing your source clips. Specifically, Premiere Pro can analyze content for faces and convert clearly spoken speech to text.

In these two tasks you'll learn how to analyze footage to find faces, and then how to find clips with faces.

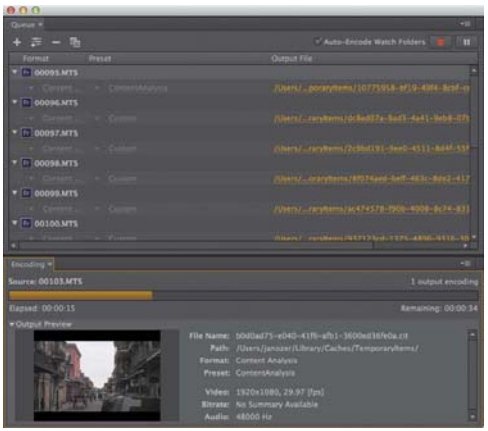
To detect faces in clips:

1. In the Project panel, choose the clips to analyze F.
2. Right-click, and choose Analyze Content F. The Analyze Content dialog opens.
3. Select the Face Detection check box, and choose the desired Quality setting G.
4. Click OK. Adobe Media Encoder loads H and automatically starts analyzing the clips in the background so you can continue editing. When it's done analyzing the clips, Adobe Media Encoder will play a completion sound.

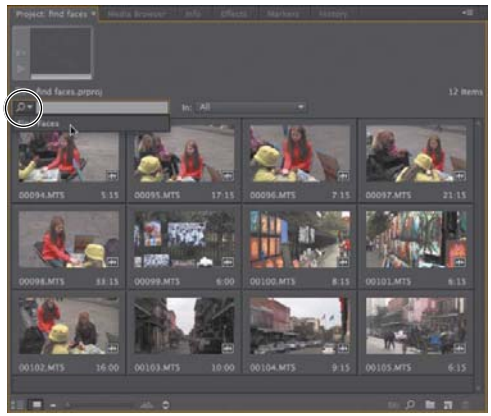


F Choose the clips to analyze, right-click, and choose Analyze Content.

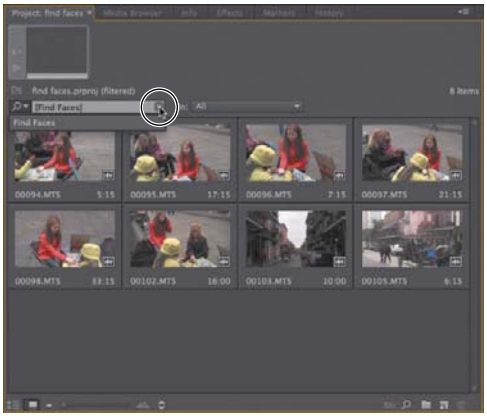
G Enable Face Detection and choose a Quality setting.



H Adobe Media Encoder analyzing the clips.



I Click the magnifying glass drop-down and choose Find Faces.



J These are all the clips with faces. Click the Close button to restore all content.

To find clips with faces:

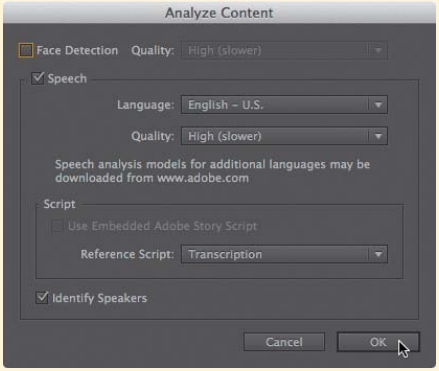
1. After your clips have been analyzed, click the magnifying glass icon in the Find box and choose Find Faces from the menu I. Premiere Pro displays all clips with faces J.
2. Click the Close Button J to close the Find Faces filter and restore all content.

Working with Speech Analysis

The workflow for speech analysis is very similar to that used for finding faces: Select the target file, right-click, and choose Analyze Content to open the Analyze Content dialog K.

Choose your language and quality settings, and if you have a reference script, attach it as either a text file (.txt) or a script from Adobe Story in ASTX format. As you would suspect, a script makes the transcription much more accurate.

Press OK, and Adobe Media Encoder analyzes the audio. When the analysis is complete, the text appears in the Speech Analysis section of the Metadata panel.



K Converting speech to text.

Working with Sequences

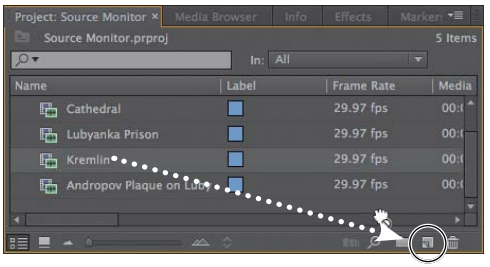
Sequences are where it all happens in Premiere Pro. It's where the real editing goes on, and where the video production actually occurs. Sequences are a big deal.

Some things to know about sequences: First, you can have multiple sequences in any Premiere Pro project. You can insert a sequence into a sequence to create a nested sequence. You can copy, paste, delete, rename, and search for a sequence, just like you can any other piece of content.

The thing you can't do with a sequence is change its most fundamental parameters. So when you create a sequence, you better get it right the first time. Actually, I'm being a bit dramatic; if you start editing on a sequence and later discover that you used the wrong settings, you can always copy and paste your edited clips onto the correct sequence. Either way, it's most efficient if you choose the right settings from the start.

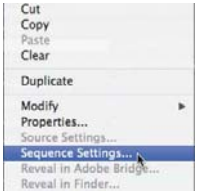
Though there are hundreds of permutations, there are three basic scenarios, each of which calls for a different solution.

- **You want a sequence preset that matches the bulk of your source video footage.** This is the most common case: You shoot in AVCHD or DSLR, so you want an AVCHD or DSLR preset. The easiest way to accomplish this is to drag a clip in the desired format onto the New Item button, as described in the task "To create a sequence that matches your source footage."
- **You want a sequence preset that matches your target output, which is a broadcast standard.** When I produce for DVD output, I choose a 16:9 DV sequence preset even though I'm shooting in HD, because it produces better quality than working with an HD preset (see bit.ly/PP_preset). Similarly, if you're producing for 720p broadcast output, you should choose a 720p standard output even if you're shooting in 1080p. Sure, you could also use a 1080p preset and output at 720p, but you have more editing flexibility when your preset is smaller than your source footage. In these instances, it's best to choose an existing preset, as described in "To choose a sequence preset."
- **You want a sequence that matches an arbitrary project size.** When I produce 640x360 videos for web production, I create a 640x360 preset, even if I'm shooting in HD. That way, I know that the titles will fit, the logo will be in exactly the right place, and so on. Similarly, when producing a 1024x576 screencam, I first create a custom preset, following the procedure detailed in "To create a custom sequence preset."

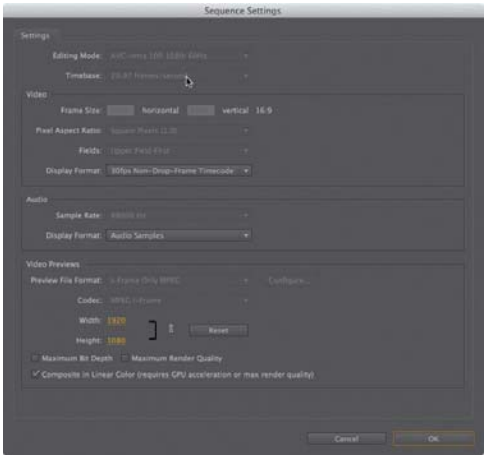


A Drag the clip onto the New Item button.

B Premiere Pro creates a sequence with the same name and matching settings.



C Opening the Sequence Settings dialog.



D The Sequence Settings dialog.

To create a sequence that matches your source footage:

Drag a clip with the format you wish to match onto the New Item button A. Premiere Pro creates a sequence that matches the settings of that clip and has the same name B; the sequence opens in the Timeline.

TIP To rename the sequence, select it, press the Tab or Enter/Return key, type the desired text, and press Enter (Windows) or Return (Mac OS).

To check your sequence settings:

1. Right-click the sequence, and choose Sequence Settings C. The Sequence Settings dialog opens D.

   Note that all the intrinsic settings in the Audio and Video areas are grayed out and uneditable. Although you can change how the format is displayed in the sequence, you can't change these intrinsic settings.

2. Click OK to close the dialog.

TIP Selecting the Maximum Bit Depth and Maximum Render Quality check boxes does improve output quality in some instances (see http://bit.ly/maxrenderquality). However, enabling these functions before editing can slow performance, and it's unlikely that you'll see any difference. For this reason, I recommend editing with these check boxes unselected and then selecting them before rendering.

TIP Note that it's not important for the editing mode to exactly match your source footage. For example, the footage I used to create this preset was AVCHD, not AVC-Intra. What's critical is that file characteristics like timebase, frame size, pixel aspect ratio, field order, and audio sample rate match.

Choosing a sequence preset

If you're attempting to create a preset that matches your source footage, I recommend that you follow the procedure outlined in the task "To create a sequence that matches your source footage." If you're choosing a sequence preset to match a specific format, you'll need to know multiple characteristics of that format, including format type, resolution, frame rate, broadcast standard, aspect ratio, whether the format is progressive or interlaced, and perhaps some others.

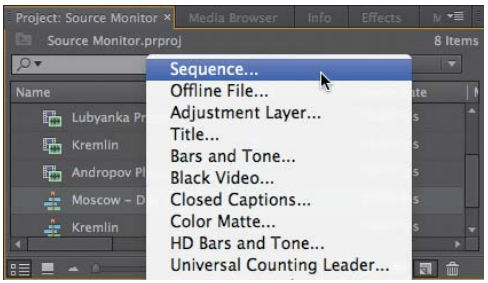
One way to gather this information is to have your camera and manual handy to check the settings that you used. You can also get some of this information in the Project panel by choosing the clip with the Preview Area open. See the "To open and close the Preview Area" task earlier in this chapter for more detail.

Fortunately, the preset selection interface simplifies the selection process, though the process varies from format to format.

To choose a sequence preset:

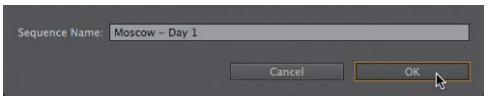
1. To create the new sequence, do one of the following:
   - Click the New Item button and choose Sequence E.
   - Choose File > New > Sequence.
   - Press Control+N (Windows) or Command+N (Mac OS).

   The New Sequence dialog opens F.



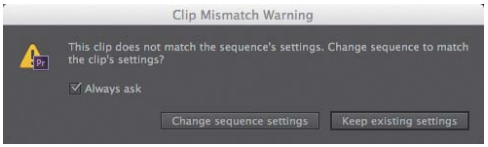
E Click the New Item button, and choose Sequence.

F Click a preset to see the technical description.

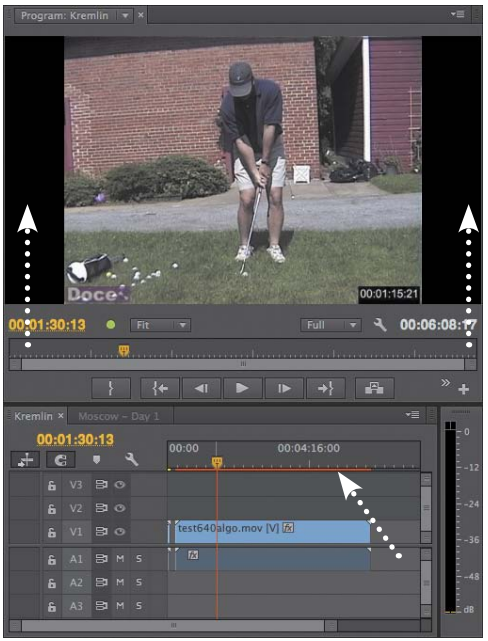


G Type the desired name and click OK.

H The new sequence.



I Houston, we have a problem.



J Letterboxes on your source video and red lines beneath the time ruler in the Timeline also indicate a mismatch between your source footage and the sequence preset.

2. Click the triangle next to each preset category to reveal the presets and subcategories F.
3. Click any preset to display its details in the Preset Description field. Repeat as necessary until you choose the correct preset F.
4. At the bottom of the New Sequence Dialog, type a name for the sequence G.
5. Click OK G to close the New Sequence dialog and create the sequence H.

TIP If you created the sequence so that it matches your source footage, try dragging one of your source clips onto the sequence. If you see the Clip Mismatch Warning dialog I, you know there's a mismatch. Click the Keep Existing Settings button if you didn't intend for the sequence to match your footage; click the Change Sequence Settings button if you wanted a match.

TIP If your source video shows letterboxes or if there's a red line beneath the time ruler in the Timeline J, you also have a mismatch between your source footage and the sequence preset. That's OK if you planned for the mismatch, but it's a problem if you didn't.

Creating custom sequence presets

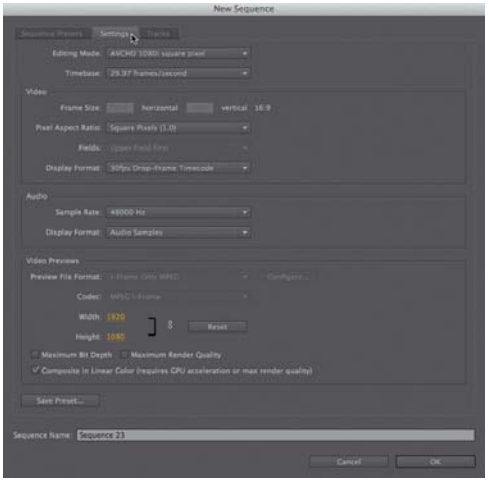
When I create custom sequence presets, it's almost always for use in a totally non-broadcast setting, like screencams or streaming media. This usage dictates many of the decisions explained in the next task. If you're creating a custom sequence preset for a similar purpose, you'll find the procedure helpful.

On the other hand, if your goal is to create a format that's just like an existing preset except different in one key way—say, the number or type of video or audio tracks—you're better off starting with the existing preset, making the critical change, and then saving the new preset. You can benefit from the high-level workflow presented in this task, but you should ignore most of the suggested settings changes.

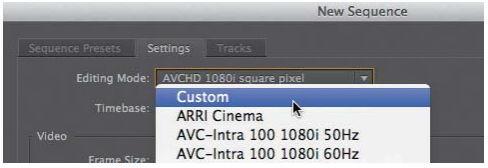
To create a custom sequence preset:

1. To create the new sequence, do one of the following:
   - Click the New Item button and choose Sequence E.
   - Choose File > New > Sequence, or press CtrlControl+N (Windows) or Command+N (Mac OS).

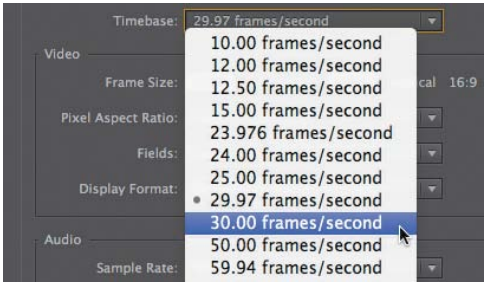
   The New Sequence dialog opens K.
2. Click the Settings tab K.
3. Choose Custom from the Editing Mode drop-down L. This gives you complete flexibility to change any setting.
4. Choose the desired frames per second from the Timebase drop-down M.



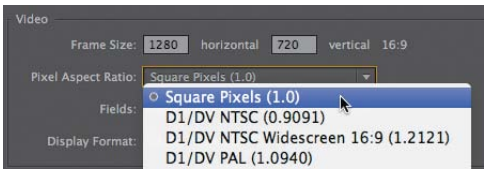
K Click the Settings tab to access the settings.



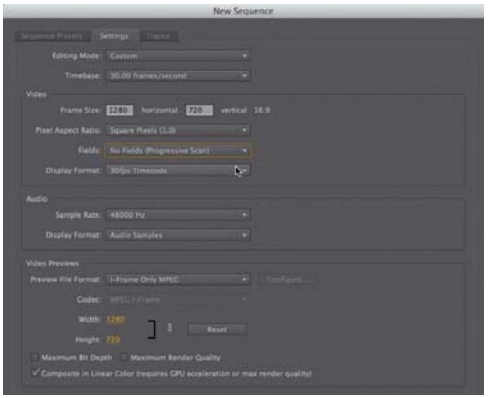
L Choose Custom for editing mode or you won't be able to change most of the settings.



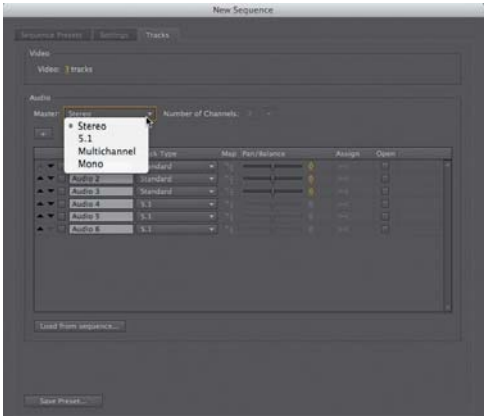
M Choose the frame rate.



N Pixel aspect ratio should almost always be square for non-broadcast projects.



O Conform your settings to those shown here.



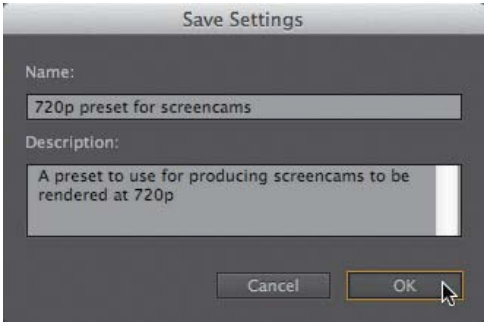
P Customize audio settings as necessary.

5. Enter the horizontal and vertical values in the Frame Size fields N.
6. From the Pixel Aspect Ratio drop-down, choose the desired pixel aspect ratio—usually Square Pixels (1.0) for non-broadcast projects N.
7. From the Fields drop-down, choose the desired settings—usually No Fields (Progressive Scan) for non-broadcast projects O.
8. From the Display Format drop-down, choose the desired format (30 fps Timecode is the recommended default) O.
9. From the Audio Sample Rate drop-down, choose the desired sample rate—usually either 48000 Hz or 44100 Hz O.
10. From the Audio Display Format drop-down, choose the desired format (usually Audio Samples) O.

    Leave all other settings as shown O.
11. Click the Tracks tab P to view the audio-related settings. Choose the number of video tracks to insert in the new sequence, and click the Master and Track Type drop-downs to view the available settings P and make any modifications.

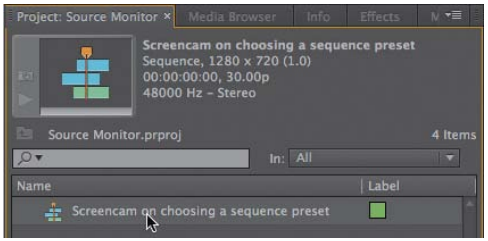
continues on next page

12. To save the preset for later reuse, click the Save Preset button P. The Save Settings dialog opens Q.
13. Type the name and description, and click OK to close the dialog and save the settings Q.
14. At the bottom of the New Sequence dialog, type a name for the sequence R.
15. Click OK R to close the New Sequence dialog and create the sequence S.

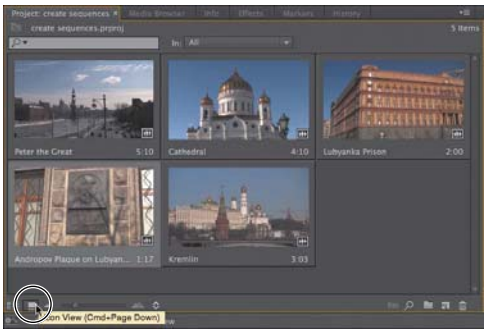


Q Saving the preset for later reuse. It will appear below all the canned presets in the Sequence Presets dialog.

R Naming the sequence preset you're creating.

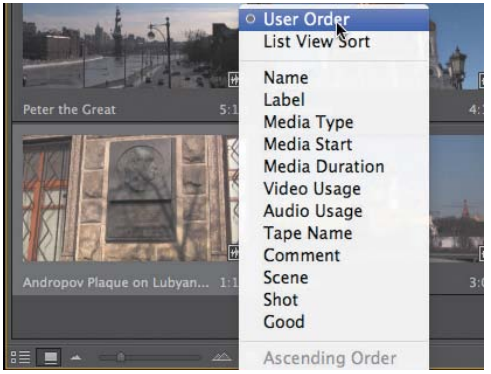


S The new custom sequence preset.

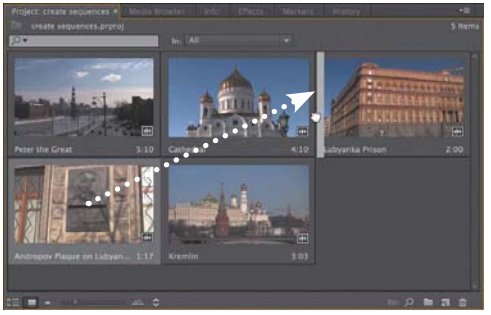


A Make sure that you're in Icon view.

B Click the Sort Icons button.



C Choose User Order. Otherwise, you won't be able to sort the clips.



D Drag the clips into the desired order.

Storyboard Editing in the Project Panel

Now that we know all about the Project panel and creating sequences, let's finish up with a fun and useful exercise on storyboard editing.

Here's the back story: You've sifted through your clips in the Project panel and inserted In and Out points where appropriate. Now you want to arrange the clips in the proper order and create a sequence so you can start polishing them into a finished video. Here's the procedure.

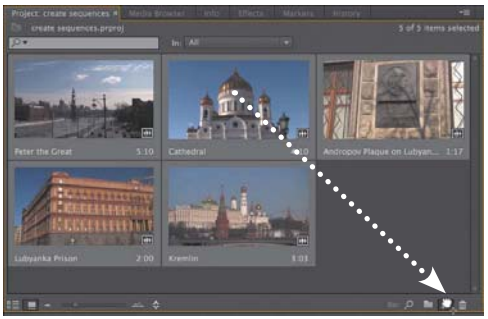
To edit in storyboard style in the Project panel:

1. If you're not already in Icon view, click the Icon View button A.
2. To the right of the Icon View button, click the Sort Icons button B and choose User Order C. If any other sort order is selected, you won't be able to drag the clips around.
3. Drag the clips into the desired order. For example, I want the clip Andropov Plaque on Lubyanka Prison to appear before the prison clip D.

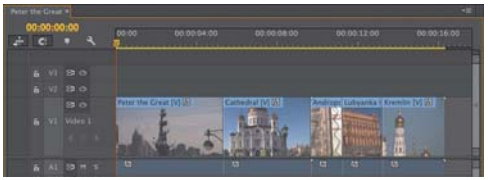
continues on next page

4. Once the clips are in the desired order, select all the clips to include in the sequence. Sort order matters here, so be sure to select the clips in the order in which you want them to appear in the sequence.
5. Drag the group of clips onto the New Item button E. Premiere Pro creates a new sequence with all the clips in the selected order F and names the sequence the name of the first selected clip.

TIP You'll learn a similar technique, using the Automate to Sequence feature, in Chapter 5. Automate to Sequence can send multiple clips to a sequence and insert video and audio transitions between them, but you must have an existing sequence to send the clips to; you can't use Automate to Sequence to create a sequence as we did here.



E Select the ordered clips, and drag them onto the New Items button.



F The new sequence, ready for final editing.

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