



Adobe Premiere Pro

2021
release



Classroom in a Book®

The official training workbook from Adobe

Maxim Jago

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2021
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Classroom in a Book®

The official training workbook from Adobe
Maxim Jago

Adobe Premiere Pro Classroom in a Book® (2021 release)

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Writer: Maxim Jago

Adobe Press Executive Editor: Laura Norman

Development Editor: Victor Gavenda

Production Editor: Becky Winter

Technical Reviewer: Jarle Leirpoll

Keystroke Reviewer: Megan Ahearn

Copyeditor: Linda Laflamme

Proofreader: Kim Wimpsett

Composer: Kim Scott, Bumpy Design

Indexer: James Minkin

Cover Illustration: Stills from feature-length documentary, Ride Slow. Take Photos. by Dan Cowles

Interior Designer: Mimi Heft

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WHAT'S ON THE DISC

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

The *Adobe Premiere Pro Classroom in a Book (2021 release)* disc includes the lesson files that you'll need to complete the exercises in this book. There are project files for most of the lessons, and an Assets folder containing multiple media files.

You will need to copy the entire Lessons folder to your hard drive before you can begin the lessons. This will require about 7 GB of storage, so make sure you have sufficient free space on your storage device before beginning. See the Getting Started section at the beginning of this book for more detailed instructions.

Important!

The video clips and other media files provided with this book are practice files, provided for your personal, educational use in these lessons only. You are not authorized to use these files commercially or to publish, share, or distribute them in any form without written permission from Adobe Systems, Inc., and the individual copyright holders of the various items. Do not share videos created with these lesson files publicly. This includes, but is not limited to, distribution via social media or online video services including YouTube and Vimeo. You will find a complete copyright statement on the copyright page at the beginning of this book.

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● **Note:** If you have purchased an ebook edition of this book, you'll need to download the lesson files from peachpit.com. You'll find instructions for doing so on the first page of the ebook, in the section "How to get your lesson files," and in "Online content" in Getting Started.

ACKNOWLEDGMENTS

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

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


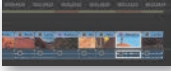
As each draft lesson was completed, and with the helpful guidance of Laura Norman, the most amazing and highly experienced Victor Gavenda checked over the text to make sure it was ideally accessible for learners, and all references to the technology were reviewed by the remarkable media technology expert Jarle Leirpoll, who has an incredible depth of knowledge of Premiere Pro. I tip my hat to Linda Laflamme for reviewing the copy and spotting things we would otherwise have completely missed.

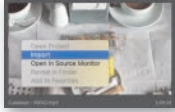
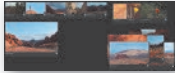
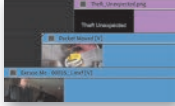

Some of the content of this book is derived from material originally written by the world-renowned media trainer Richard Harrington. The original table of contents was worked out by the two of us, and a substantial amount of the content remains unchanged or is significantly informed by his original work.




Finally, let's not forget Adobe. The passion and enthusiasm demonstrated by those wonderful individuals, who are so committed to creatives like you and me, qualifies as "the most acceptable of all." They are, indeed, extraordinarily awesome!

—Maxim Jago

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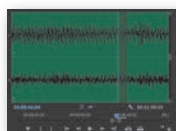
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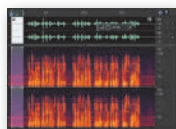
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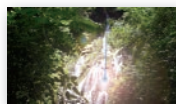
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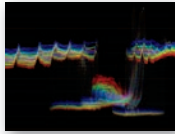
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MANAGING YOUR PROJECTS

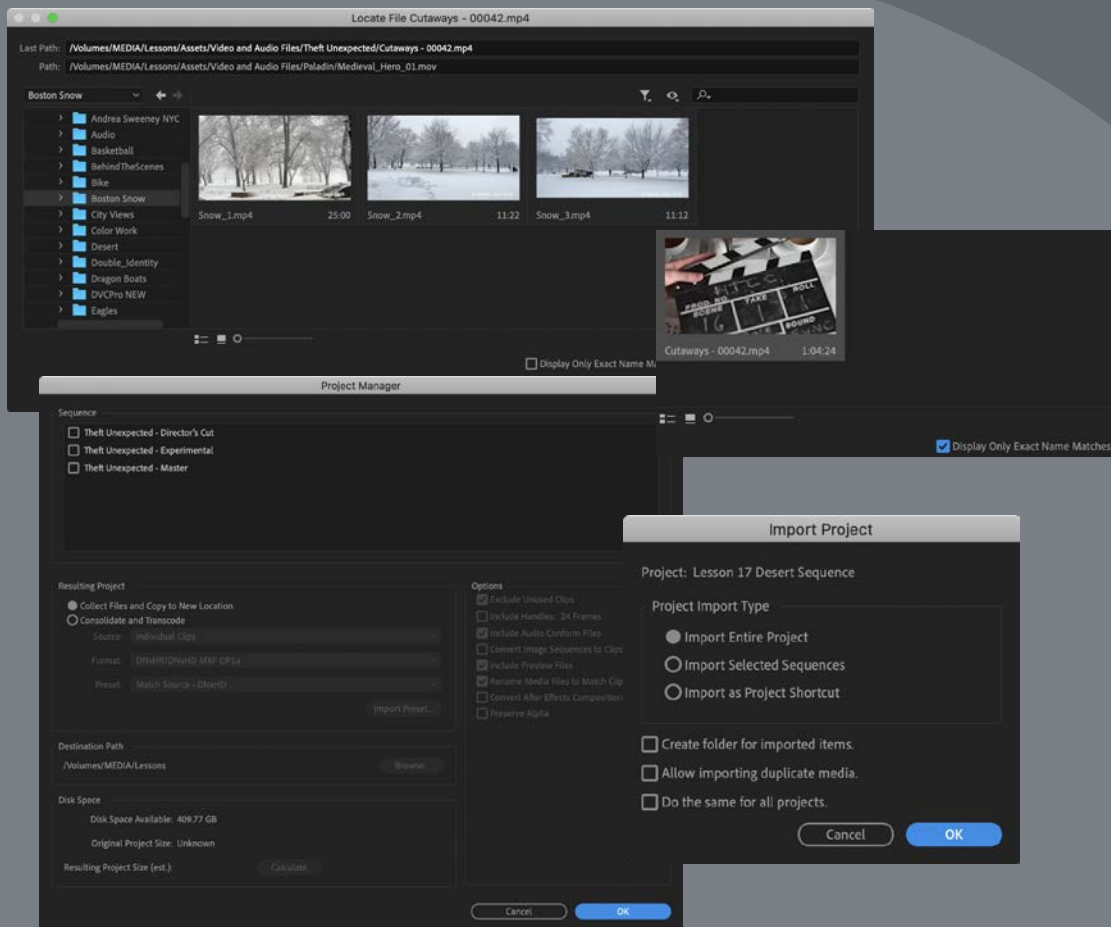
Lesson overview

In this lesson, you'll learn how to do the following:

- Work in the Project Manager.
- Import projects.
- Manage collaboration.
- Manage your hard drives.



This lesson will take about 60 minutes to complete. To get the lesson files used in this chapter, copy them from the DVD that accompanies the print book, or download them from the web page for this book at www.adobepress.com/PremiereProCIB2021. Store the files on your computer in a convenient location. For more information, see “Accessing the lesson files and Web Edition” in the Getting Started section at the beginning of this book.



Manage, archive, copy, and share your media and projects with a few simple steps.

Starting the lesson

When you start out creating projects with Premiere Pro, you may not feel the need to invest time in staying organized. Perhaps you're working on your first project now, and if that's the case, it's going to be nice and easy to find it on your storage drive.

Once you start working on multiple projects, staying organized gets more complicated. You might use multiple media assets taken from multiple storage locations. You'll have multiple sequences, each with its own particular structure, and you'll be generating multiple graphics. You may also have multiple effect presets and Motion Graphics templates. All in all, you'll need quite a filing system to keep all these project elements organized.

The solution is to create an organizational system for your projects and to have a plan in place for archiving those projects that you might want to work on again.

The thing about systems for organization is that they're usually easier to use if they exist before you need them. Look at this idea from the other direction: If you don't have an organizational system in the moment you need it—when you have a new video clip to put somewhere, for example—you might be too busy being creative to think about things such as names and file locations. Consequently, it's common for projects to end up with similar names, stored in similar locations, with a mix of files that don't go together. Don't allow yourself to end up with an Untitled Project 27.prproj!

The solution is simple: Prepare your organizational system in advance. Map it out with pen and paper if it helps, and work out the journey you'll take, starting with acquiring your source media files, moving through your edit, and finishing with output, archiving, and beyond.

In this lesson, you'll learn about features in Premiere Pro that help you stay in control, without losing focus on what matters most—your creative work. Then you'll learn about some ways to work as part of a team.

● **Note:** This book assumes that Premiere Pro is using default settings. To reset the application preferences to their defaults, quit Premiere Pro; then hold down Option (macOS) or Alt (Windows) and restart the application. When a confirmation dialog appears, release the key and click OK.

- 1 Open Lesson 17.prproj in the Lessons folder.
- 2 Save the project as **Lesson 17 Working.prproj**.
- 3 In the Workspaces panel, click Editing. Then reset the workspace.

Using the File menu

The File menu gives you access to the project settings and to the Project Manager. You can use the Project Manager in several ways to prepare a project for archiving or for collaborative editing workflows.

Using the File menu commands

There are some important File menu options for project and media management.

- **Link Media:** If you have clips that have become unlinked, use this option to open the Link Media dialog box and relink the media (see the next section).
Premiere Pro will automatically invite you to relink clips that are offline when you open a project or clips that go offline while you are working on the project. If you have previously manually set the clips as offline, select Link Media to trigger the relinking process.
- **Make Offline:** You can deliberately break the connection between clips in the Project panel and their media files (see the next section).
- **Project Settings:** These are the settings you chose when you created your project; see Lesson 2, “Setting Up a Project.” You can change any of the project settings at any time. Always save and close the current project before moving its PRPROJ file to a new location. Alternatively, choose File > Save As to create a separate project file.
- **Project Manager:** This automates the process of backing up your project and associated media files and removing unused media files (described later in this lesson).
- **Export:** You’ll use this menu to export media files, markers, and captions.

► **Tip:** The commands Link Media and Make Offline are also available directly in the Project panel when you right-click selected clips.

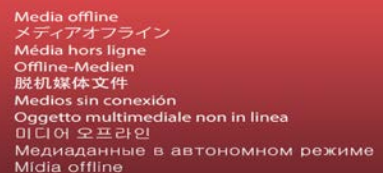
Making a clip offline

The benefit of making clips offline is that they can be reconnected with new media. If you’ve been working with low-resolution media, this means you can reimport alternative media files at a higher quality.

The words *offline* and *online* have different meanings in different contexts. In the language of Premiere Pro, they refer to the relationship between master clips in the Project panel and the media files they link to.

- **Online:** The clip is linked to a media file.
- **Offline:** The clip is not linked to a media file.

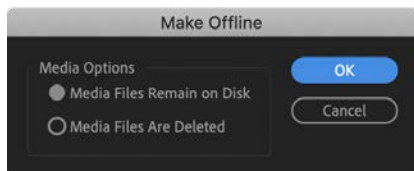
When a clip is offline, you can still edit it into a sequence, and even apply effects to it, but you won’t be able to see any video. Instead, you’ll see a colorful, multilingual “Media offline” warning.



Media offline
メディアオフライン
Média hors ligne
Offline-Medien
脱机媒体文件
Medios sin conexión
Oggetto multimediale non in linea
미디어 오프라인
Медиаданные в автономном режиме
Mídia offline

In almost all operations, Premiere Pro is nondestructive. This means that no matter what you do with the clips in your project, nothing will happen to the original media files. Making a clip offline presents a rare exception to this important rule.

If you right-click one or more selected clips in the Project panel and choose Make Offline, you'll have two options:



- **Media Files Remain On Disk:** This unlinks the clip from the media file and leaves the media file untouched. The clip goes offline. You can relink the clip to bring it back online.
- **Media Files Are Deleted:** This deletes the media file. The clip goes offline *and* it cannot be relinked because there is now no media file to link to.

► **Tip:** You can also select clips in the Project panel and choose File > Make Offline.

Working with low-resolution media is sometimes desirable if you have limited disk storage or a large number of clips. When your editing work is complete and you're ready for fine finishing, you can replace your low-resolution, small-file-size media with the selected high-resolution, large-file-size media.

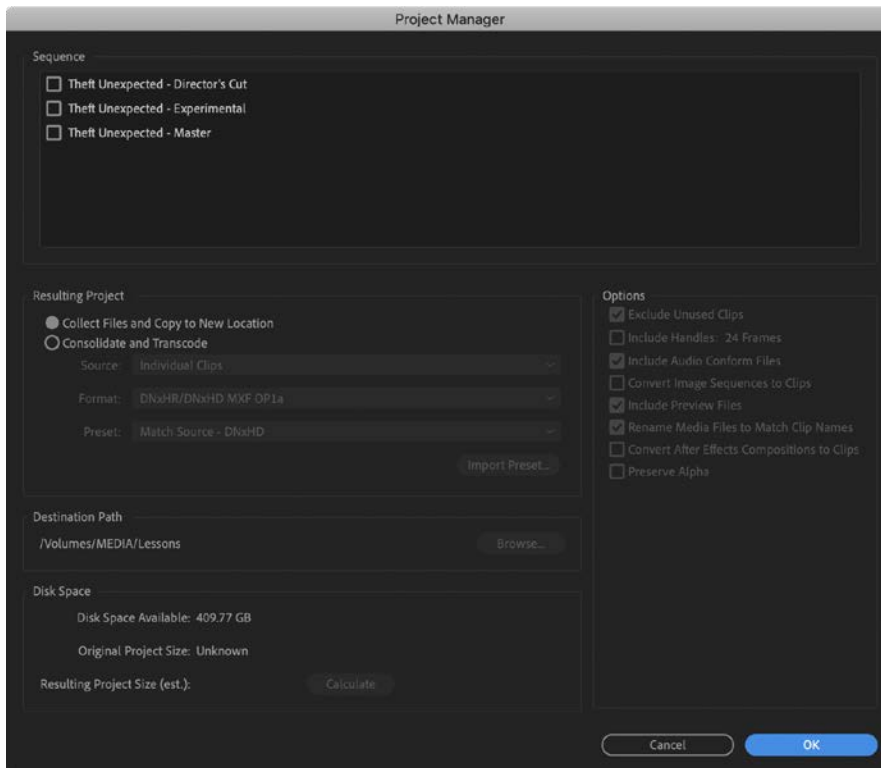
The proxy editing workflow handles this process well (see Lesson 3, "Importing Media"), but there will still be occasions when you want to set one or more particular clips to be offline to link to new media files.

Be careful with the Make Offline option, though! If you choose the option to delete your media, it's gone! As in...really gone, nowhere to be found, not even in the system Trash or Recycle Bin!

Using the Project Manager

The Project Manager provides several options that automate the process of *consolidating* your project. This means gathering together (collecting) all the media files you've used in one or more sequences.

Open the Project Manager now by choosing File > Project Manager.



Managing your project in this way is useful if you intend to archive your project or if you want to share your work. By using the Project Manager to gather all your media files, you can be confident nothing will be missing—or offline—when you hand the project over to colleagues or move it into storage for archiving.

The result of using the Project Manager is a new, separate project file and new copies of the associated media files. Because the new project file is independent of your current project, you should double-check it before deleting your original media or project file. It's ideal to check the new project on a different editing system, just to be certain you have all the files you need. Make sure all the clips you expect are in the Project panel and all media is online.

To configure the Project Manager, select the sequences you want to include in the new project in the Sequence section.

Next, choose one of the options in the Resulting Project section:

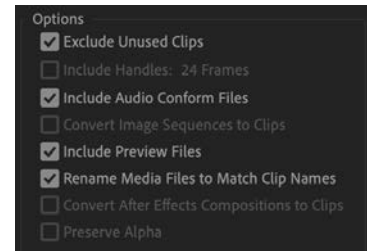
- **Collect Files And Copy To New Location:** Duplicate the media files used in your selected sequences, and save them in a location you choose, as described in “Collecting files and copying them to a new location.”

● **Note:** Not all media formats can be trimmed. If you create a trimmed project that has media of this kind, the Project Manager creates copies of the full original clips.

- **Consolidate And Transcode:** Create new versions of the media files based on just the parts of clips included in those sequences (the *trimmed* clips). When this option is selected, several menus become available. These menus, described in “Consolidating and transcoding,” allow you to choose from a range of formats and codecs.

Depending on your selection, further options may become available:

- **Exclude Unused Clips:** With this option selected, the new project will include only clips that are used in the sequences you selected.
- **Include Handles:** If you’re creating a trimmed project using the Consolidate And Transcode option, this includes additional frames. The extra frames give you the flexibility to trim and adjust the timing of your edits later—a great idea that is usually worth the extra storage required.
- **Include Audio Conform Files:** This includes the audio conform files that are already with your project, so Premiere Pro won’t need to conduct analysis of your audio again. Premiere Pro will re-create these files automatically as required, but choosing this option can save time waiting for the processing to complete. This is particularly noticeable on longer projects.
- **Convert Image Sequences To Clips:** If you have imported one or more image sequences as clips, this option converts them to regular video files. This is a useful option because it simplifies file management. It might also improve playback performance.
- **Include Preview Files:** If you’ve already rendered your effects, you can include the preview files with your new project so you won’t need to render them again. Like the audio conform files, these aren’t necessary but can save you a considerable amount of time waiting for complex effects to render.
- **Rename Media Files To Match Clip Names:** As the name implies, this option renames the new copies of your media files to match the names of the clips in your project (useful if you have renamed clips to make them easier to find). Consider carefully if you want to use this option, because it can make identifying the original source media difficult.
- **Convert After Effects Compositions To Clips:** Choose this option to replace dynamically linked After Effects compositions with rendered video files. This option can be helpful because the Project Manager is unable to collect dynamically linked After Effects compositions or the media files associated with them. This is a good reason to stay extra organized when working with After Effects



and Premiere Pro together. See “Collecting files and copying them to a new location” for more information on collecting files.

- **Preserve Alpha:** If you are transcoding your footage, you can choose to include alpha channel information so transparent areas will stay transparent. This will lead to larger media files but means retaining valuable picture information. Be sure to select this option if you have chosen to convert After Effects compositions to clips. If your sequence includes dynamically linked After Effects compositions with transparency, the alpha channel information will be used.

In the Destination Path section of the dialog box, choose a location for your new project and media files.

Finally, click Calculate in the Disk Space section to see an estimate of the total storage space needed for your new project, including the copies of the media files.

Provided the estimated project size will fit in the available disk space, you can click OK to create your new consolidated project.

Managing media with Dynamic Link

Dynamic Link allows Premiere Pro to use After Effects compositions as imported media while they are still editable in After Effects. For Dynamic Link to work, Premiere Pro must have access to the After Effects project file that contains the composition, and After Effects must have access to the media files used in the composition.

While working on a single computer with both applications installed and your media assets located on internal storage, this is achieved automatically.

If you use the Project Manager to collect files for a new Premiere Pro project, it will not include copies of dynamically Linked files. The clips will be in the project, but they will be offline. Duplicated audio files created when sending sequences to Adobe Audition are also not included.

Make copies of the files in Finder (macOS) or Windows Explorer (Windows). This is easy to do: Just copy the folder and include it with the assets already collected. In After Effects, choose File > Dependencies > Collect Files to automate this process.

Collecting files and copying them to a new location

Perhaps your media files are in several locations in your storage system. Or perhaps you're sharing your work with another editor. Perhaps you're taking an edit on the road. You may not need every clip incorporated into your newly created project.

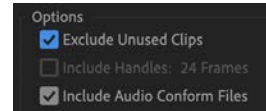
Selecting Collect Files And Copy To New Location creates perfect copies of your original, complete media files in a new single location. If you select the Exclude Unused Clips option, only clips used in the selected sequences will be included.

There's no need for you to go right through the process with this Lesson 17 Working project, but let's take a look at the options you'd select to collect all the files used in your selected sequences to a new, single location.

- 1 If it's not already open, choose File > Project Manager.
- 2 Select the sequences you want to be included in your new project.
- 3 Select Collect Files And Copy To New Location.
- 4 Select Exclude Unused Clips.

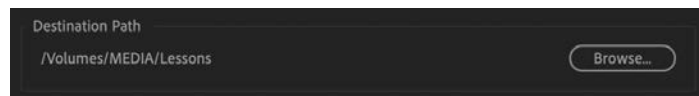


If you want to include every clip in your project, regardless of whether they are used in a sequence, deselect this option. Deselect this option if you are creating a new project to organize your media files a little better—perhaps because you imported them from lots of different locations.



When the new consolidated project is created, every media file used in the selected sequence(s) will be copied to the new project location.

- 5 Decide if you want to include Audio Conform Files to save Premiere Pro from having to analyze the audio files again for the new project.
- 6 Decide whether you want to include existing preview files to save you from having to re-render effects in the new project.
- 7 Decide whether you want to rename your media files to match their clip names. Generally, it's better to leave your media files with their original names. However, if you're producing a project to share with another editor, it might be helpful for them to identify the media files if they are renamed. If you are sure you will never need to reference your original source media again, renaming your clips is a great idea.
- 8 Click Browse, and choose a location for your new project file and associated media.



- 9 Click Calculate to see an estimate of the total new size of your project, based on your selections. Then click OK.

Premiere Pro will create copies of the original files in a single location. If you intend to create an archive of your entire original project, this is the way to do it.

Consolidating and transcoding

Premiere Pro can transcode (convert) all the media in your project to a new format and codec in a single step if you select Consolidate And Transcode in the Project Manager.

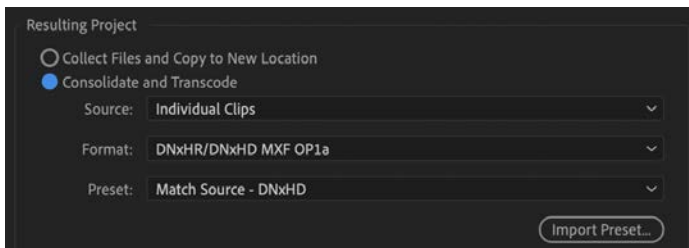
This is useful if you plan to use a so-called *mezzanine codec* (sometimes called a *house codec*). This means all media is converted to one codec (and usually one format) before being stored on a media server or edited. These codecs are usually easier for editing systems to play back than the original in-camera codecs, as well as being high quality, maintaining the quality of the original media. These codecs don't add quality but do help maintain it.

To create copies of *all* your media, deselect Exclude Unused Clips. Otherwise, the options are similar to those you'd choose when creating a trimmed project.

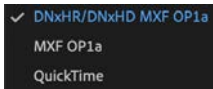
Creating a trimmed project

To create a new trimmed project file with new media files, including only the parts of clips used in your selected sequences, do the following:

- 1 Choose File > Project Manager.
- 2 Select the sequence or sequences you want to include in the new project.
- 3 Select Consolidate And Transcode.
- 4 From the Source menu, choose one of the following options:



- **Sequence:** If clips in the selected sequence (or sequences) match the sequence settings (frame size, frame rate, and so on), the newly created media files will be formatted to match the sequence they are used in. If they don't match, the media files are copied instead to minimize format conversion.
- **Individual Clips:** The newly created clips will match their original frame size and format (though it is possible you will be changing the codec). It's likely you will generally choose this option to maintain the maximum quality of your footage by minimizing conversion.
- **Preset:** This allows you to specify a new format using the Preset menu; many choices are available.



► **Tip:** Not every codec supports an alpha channel. The QuickTime format allows you to use a version of the GoPro CineForm codec that includes alpha. You can also choose Apple ProRes 4444.

► **Tip:** Adding five or ten seconds of media at each end of the clip will do no harm; your media files will be a little larger, but you'll have even more flexibility to re-edit your sequence later.

- 5 Use the Format menu to choose one of the following options:
 - **DNxHR/DNxHD MXF OP1a:** This is an MXF file type with DNxHR/DNxHD preselected as the codec. DNxHR and DNxHD are the preferred codecs for Avid Media Composer, but playback performance is also excellent in Premiere Pro.
 - **MXF OP1a:** This selects an MXF file type with a range of other codec options in the Preset menu.
 - **QuickTime:** This selects a QuickTime MOV file type, giving access to the GoPro CineForm codec and Apple ProRes codec in the Preset menu.
- 6 Choose the codec you prefer from the Preset menu or click to import a preset. You can create a transcoding preset in Adobe Media Encoder, export it as a file, and import it here. For more information about codecs and export options, see Lesson 16, “Exporting frames, clips, and sequences.”



- 7 Select Exclude Unused Clips.
- 8 Add some handles. The default is one second on each end of the clips used in your sequences. Consider adding more if you'd like to have more flexibility to trim and adjust your edits in the new project (the maximum number of frames is 999).
- 9 Decide if you want to rename your media files to match your clip names. Generally, it's better to leave your media files with the original names. However, if you're producing a trimmed project to share with another editor, it might be helpful for that editor to identify the media files if they are renamed.
- 10 Click Browse, and choose a location for your new project file.
- 11 Click Calculate to have Premiere Pro estimate the new total size of your project, based on your selections. Then, click OK to close the dialog box and create the new project and associated media files.

The benefit of creating a newly transcoded, trimmed project is that you no longer have unwanted media files filling up your hard drive. It's a convenient way to transfer your project to a new location using the minimum storage space, and it's great for archiving.

The danger with this option is that once your unused media files are deleted, they're gone! Be sure that you have a backup of your unused media or at least double-check that you definitely do not want the unused media before you create a trimmed project.

When you create your trimmed project, Premiere Pro will not delete your original files automatically. Just in case you selected the wrong items, you can always go back and check before deleting the files manually.

Understanding the GoPro CineForm codec

While you may already be familiar with the idea of different media file types (MOV, AVI, for example), you may not be as familiar with codecs.

Think of the media file as a container. What's contained in the file is the encoded video and encoded audio. The word *codec* is a shortening of the words *coder* and *decoder*. It's the way the picture and sound information is stored.

As complex as codec technology might be, the decisions you make about choosing a codec are often quite simple. You'll probably choose based on the following:

- A requirement as part of an in-house workflow
- A recommended delivery specifications document
- The desire to match the original media codec
- A personal preference based on your personal research

The GoPro CineForm codec is efficient, is well-suited to post-production, supports very high-resolution video, and can store an alpha channel. This is important if you are working with media that has transparent pixels (such as animated titles).

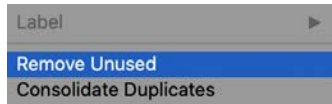
Media files encoded using the GoPro CineForm codec will always be rounded to a frame width divisible by 16 and a frame height divisible by 8. This is fine if you are producing a regular HD (1920x1080) or UHD (3840x2160) file, as these already fit the dimensions required. For some social media projects, the frame sizes won't match this requirement—choose a different codec, like Apple ProRes.

Performing final project management steps

Before archiving a project, there are some steps you may want to take to tidy up and re-organize your media and project contents. None of these steps is required, but they can make life easier if you need to work on a project again at a later date.

Removing unused clips

In the Edit menu, the Remove Unused command will remove any clips not currently used in any sequences. This can result in empty bins because they are not affected by this workflow.



This command will not have any effect on your media files, so if you intend to move your project to another editing system, you may find it more efficient to use the Project Manager to create a new project.

Removing unused clips is useful when working collaboratively with other editors using shared storage.

By saving a copy of the project file in which you have deleted all but the one sequence you'd like to share, you can remove the unused clips and then share the project file with another editor. This will make it easier for them to locate just the clips that are used in that sequence.

Consolidating duplicates

Another approach to reducing the number of unnecessary clips in a project is to merge duplicated clips into a single clip. This is helpful if you have imported multiple sequences from other projects, with duplicate media. You may discover you have lots of copies of the same clips.

To automatically identify which clips are duplicates and merge them, choose Edit > Consolidate Duplicates.



If you have added information like log notes or a description to two copies of a clip, the information is merged into the new clip, unless it conflicts, in which case the clip is not merged and the two separate instances will remain.

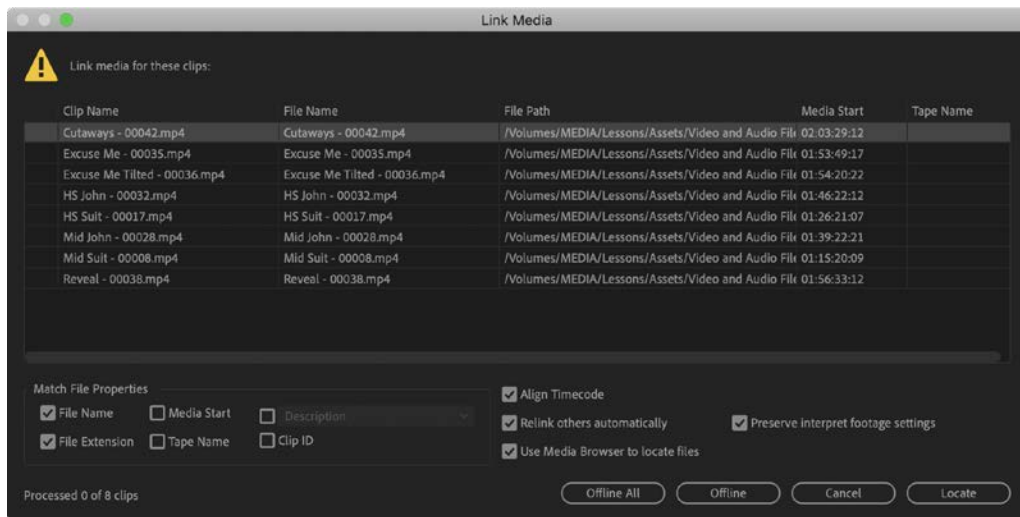
This is a great way to clean up a project. Where multiple copies of the same clip are incorporated into one or more sequences, those sequence instances are all automatically replaced with the single consolidated version of the clip.

Using the Link Media dialog box and the Locate command

The Link Media dialog box gives you straightforward options for reconnecting the clips in your bin with the media files on your storage drive.

The dialog box appears automatically if you open a project with clips that have become unlinked from their media files, perhaps because the project file or media has moved.

The default options work well, but if you're relinking to different file types or using a more complex system to organize your media files, you may want to enable or disable some of the options for file matching.



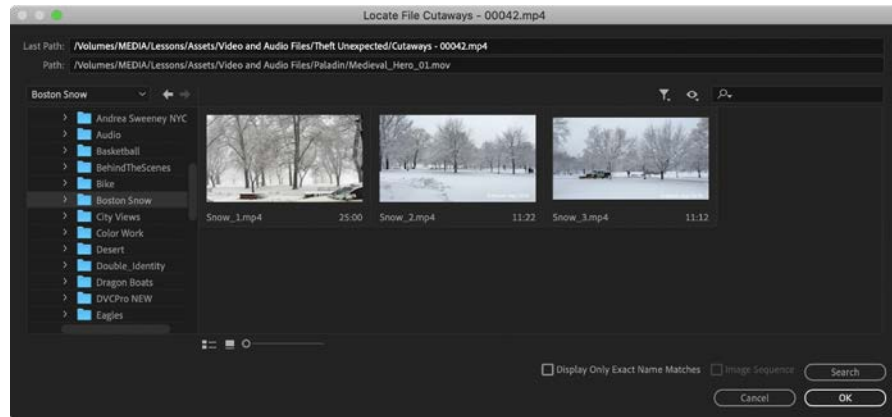
At the lower-right corner of the Link Media dialog box, you'll find a series of buttons.



- **Offline All:** Premiere Pro will keep all the offline clips in the project and won't prompt you to relink them (you can still start the relinking process manually).
- **Offline:** Premiere Pro will keep the selected offline clip (highlighted in the list) in the project and won't prompt you to relink it. The next clip on the list will be highlighted, ready for you to make a selection.
- **Cancel:** Closes this dialog box. All the offline clips will remain offline, and the next time you open the project this dialog box will appear again.
- **Locate:** If you would like to relink clips, choose options to define the search settings, including File Name or File Extension (or both), and click Locate. The Locate [filename] dialog box appears, and you can search for your missing media.

► **Tip:** If you've modified the way Premiere Pro interprets media, select Preserve Interpret Footage Settings to apply the same settings to the newly linked media files.

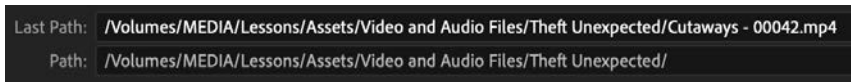
By default, Media Browser is used to locate and preview clips.



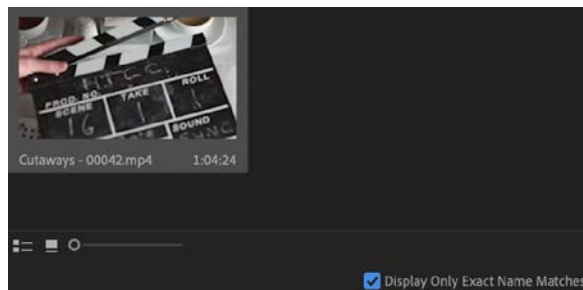
The Locate File dialog box gives you a quick, easy way to locate your missing media. The simplest way to find a file is as follows:

- 1 Review the Last Path information as a guide to locating the file. Often the storage drive will have changed, but the path within the drive will be the same. You can use this information to manually browse and search for a containing folder.

The Path information displayed below the Last Path field is the currently selected storage location and media file.



- 2 In the folder browser on the left, select a folder that you think contains the media. Don't worry about choosing the subfolder that contains the media. Premiere Pro can search subfolders.
- 3 Click Search. Premiere Pro will locate a file that matches the selected missing clip.
- 4 If you select the option Display Only Exact Name Matches, Premiere Pro will hide media files whose names do not match, making it easier to identify which file to select.



- 5 Confirm the correct file is selected, and click OK.

When you click OK, Premiere Pro will automatically search for other missing media files in the same location. Other locations are searched, relative to the selected folder based on the last known locations for the other media files. This automation can dramatically speed up the process of relinking missing media files. In most cases, you will find that you need to locate only one clip, and the rest of the missing media will be relinked automatically.

Importing projects

As well as importing many kinds of media files, Premiere Pro can import sequences and clips from other existing projects.

You can import a Premiere Pro project file just as you would import a media file, giving access to the project contents. You can also browse in a project file using the Media Browser.

Let's explore both options.

- 1 Choose File > Close Project, and save changes if necessary. Open the project Lesson 17 Desert Sequence.prproj in the Lessons folder.

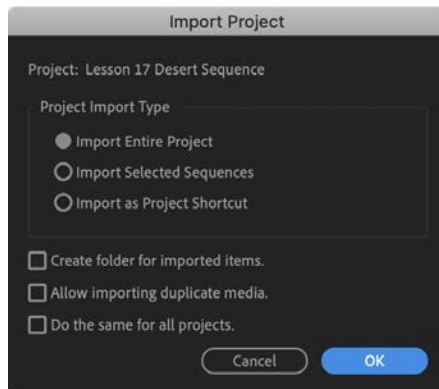
When the project opens, existing imported clips will be updated, linking to the copy of the media on your computer. Check that the sequence plays without any offline media.

This is a montage sequence, showing images of a desert. We'll take clips from this project.



- 2 Save and close the project. This updates the project file with links to the media you copied into your local storage in its current location.
- 3 Click the Lesson 17 Working project in the Premiere Pro Home screen to open the project.
- 4 Use any method you prefer to import a new media file to open the Import dialog box. File > Import will work.

- 5 Select the file called Lesson 17 Desert Sequence.prproj in the Lessons folder, and click Import. The Import Project dialog box appears.



- **Import Entire Project:** This imports every sequence and clip in the project you're importing.
 - **Import Selected Sequences:** Choose the specific sequence, or multiple sequences, you'd like to import. Only clips used in selected sequences will be imported. Hold Command (macOS) or Ctrl (Windows) to select multiple sequences to import.
 - **Import As Project Shortcut:** This adds an alias (shortcut) linked to the imported project file to the current Project panel. This is a useful option if you intend to use multiple project files to store organized clips and sequences.
 - **Create Folder For Imported Items:** This creates a bin in the Project panel for the clips and sequences you import rather than adding them to the main Project panel, which is usually a good idea as it avoids potentially mixing them up with existing items.
 - **Allow Importing Duplicate Media:** If you import clips that link to media files you have already imported, by default Premiere Pro will consolidate the two clips into one. If you would prefer to have two copies of the clip to help stay organized, select this option.
 - **Do The Same For All Projects:** Select this option to apply the same rules to the import of multiple project files in a single step. This is particularly useful when importing projects as shared project aliases because the process is fast and gives access to the contents of those project files in the future.
- 6 For now, click Cancel. Let's try another method.

Importing from projects with the Media Browser

You can import a whole project or individual clips and sequences using the Media Browser by browsing to a project file and opening it as if it were a folder.

Using the Media Browser to access the contents of project files this way allows you to browse the entire contents of the project, not just select sequences.

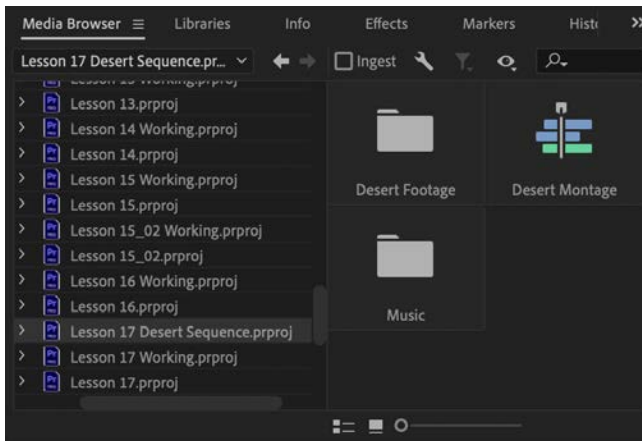
You can browse inside bins, select clips to import, and even view the contents of sequences.

When you want to import an item (including a sequence), drag it into your current project file, or right-click it and choose Import.

The beauty of this method is that though you're browsing a "live" current version of the other project file, the contents are locked while browsing. This prevents any unintended changes being made to the other project.

Let's try this.

- 1 In the Media Browser panel, browse to the Lessons folder and then double-click Lesson 17 Desert Sequence.prproj to browse inside the project.

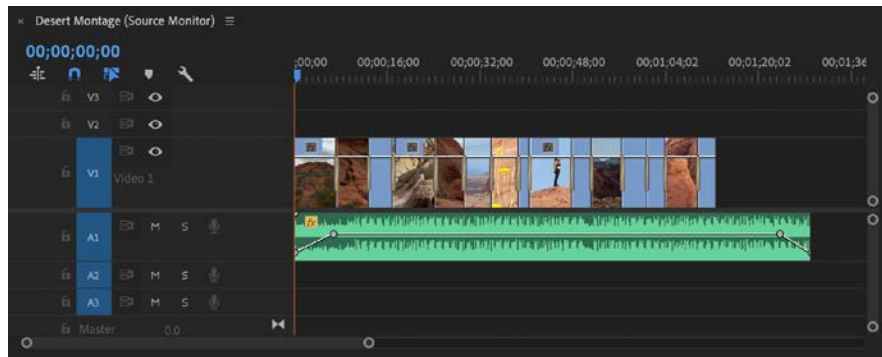


- 2 Double-click the Desert Montage sequence.

The sequence opens in the Source Monitor, just as you would expect a clip to—this is similar to dragging a sequence from the Project panel into the Source Monitor.

► **Tip:** If the sequence does not automatically appear in the Timeline panel, click into the panel to make it active.

The sequence also opens in a new read-only Timeline panel; you can view the sequence, but you can't make changes to it.



In the Timeline panel, the sequence name includes (*Source Monitor*), and the vertical line of the playhead is red to remind you that this is not a current project sequence and that the contents of the project file you are browsing in are protected.

You can import a whole sequence from the Media Browser by right-clicking it and choosing Import. You can also drag a clip or multiple clips from this Source Monitor Timeline panel into your Project panel.

If you position the read-only Timeline panel separately to your current sequence Timeline panel (rather than keeping them grouped), you can drag clips directly from the read-only source sequence to your current project sequence. You can even drag clips from the read-only Timeline panel into the current Project panel.

Opening multiple projects rather than browsing them

Earlier you opened two projects at once, allowing you to access the contents of both projects and copy or move clips and sequences between them.

Unlike browsing safely inside a project via the Media Browser where projects are locked, when you fully open multiple projects, they are all editable. This means you'll want to be careful not to make unwanted changes, particularly if you're opening someone else's project using shared network-based storage to copy some contents from it. Changes made to open projects are saved in the project file.

Accepting that, opening multiple projects is fast and flexible, so provided you check the current project filename at the top of the Premiere Pro interface regularly, you'll find you can quickly switch between the bins and Timeline panels of the various sequences you open.

Copying or moving sequences and clips between open projects is the same as working with multiple bins in the Project panel.

Managing collaboration

The option to import other projects, and to open multiple projects, presents novel workflows and opportunities for collaboration. You could, for example, share work on different parts of a program between different editors, all using the same media assets. Then, one editor could import all the other projects to combine them into a completed sequence.

Project files are small—often small enough to email. This means editors are able to share updated project files, provided that each editor has a copy of the same media files. You can use local-folder file-sharing services to update a shared project file that links to duplicated copies of local media files. The Creative Cloud Files folder is a good example.

You can add markers with comments to sequences. When updating a sequence, consider adding a marker to record changes for your collaborators.

By default, Premiere Pro does not lock project files when they are in use. This means two people sharing a project file via network-based storage can access the same project file at the same time. This could be creatively dangerous!

While working in a project file, you're actually using a virtual copy. When you save, that copy replaces the original file. Now imagine a scenario where two people have opened the same original file.

As one person saves the project file, it updates, with their virtual copy overwriting the original. As the next person saves the file, it updates again, replaced with a different virtual copy. Every time the file is saved, a different virtual copy replaces changes made by the other editor—the last editor to save the project permanently replaces the project file. If you intend to collaborate, it's usually best to work on separate project files or manage access to one project file carefully.



There are several dedicated media server systems made by third parties that help you to collaborate using shared media files. These allow you to store and manage your media in a way that is accessible by multiple editors at the same time.

Keep these questions in mind:

- Who has the latest version of the edited sequence?
- Where are the media files stored?

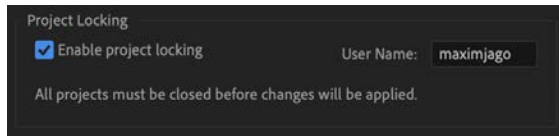
As long as you have clear answers to these questions, you should be able to collaborate and share creative work using Premiere Pro.

Project locking

At the lower-left corner of the Project panel, you'll see a small green icon  indicating that the project is writable. Clicking the icon locks the project . By default, the project-locking feature is not enabled in the Premiere Pro preferences, so clicking will have no effect.

► **Tip:** Although it is beyond the scope of this book, check out Adobe Creative Cloud for Teams, and Premiere Pro Productions for more advanced collaborative project-sharing workflows.

You can enable support for project locking (preventing changes) in Premiere Pro > Preferences > Collaboration (macOS) or Edit > Preferences > Collaboration (Windows).



All editors that are collaborating must enable this option for project locking to work. If you ever need to ignore the locked status of a project, you can deselect Project Locking in the preferences.

Saving a selection as a project

Premiere Pro allows you to export a selection of clips and sequences as a new separate Premiere Pro project. This streamlined project file makes collaboration easier because it allows you to focus on precisely the content that matters.

To export a selection as a Premiere Pro project, select items in the Project panel, and choose File > Export > Selection As Premiere Project. Choose a name and location for the new project file, and click Save.

This workflow is a little different than using the Project Manager to create a new project because the new project file will link to your existing media files—no new media files are created.

Using the Libraries panel

The Libraries panel gives you direct access to stock assets, graphics, Motion Graphics Templates, and LUTS created elsewhere and shared via Creative Cloud, inside Premiere Pro.

You can also place media files in your Creative Cloud Files folder, which will automatically populate Creative Cloud Files folders on other computers if you are logged in to your Creative Cloud account on those systems.

It's straightforward to share folders with other users too, so the Creative Cloud Files folder is a useful way to share project files.

Premiere Pro works well with other file sharing services too. Only the file path (location) and filename matter to Premiere Pro for the purposes of linking clips and media, so provided your file-sharing service stores files locally or at an accessible network storage location, you should find Premiere Pro works as usual.

Network-based storage is sometimes too slow for media file playback, so check the sustained speed of your network before counting on it for video editing.

Managing your storage

Once you've used the Project Manager to create a new copy of your project or you have completed your project and finished with its media, you'll want to clean up your drives. Video files are *big*. Even with large storage drives, you'll quickly need to think about which files you want to keep and which ones you want to discard. You might want to move your project media to slower, larger, more robust long-term archive storage to keep as much fast media storage available as possible for current projects.

Unless you enable the Ingest Copy option, Premiere Pro creates a link to the file wherever it is on your computer. To make it easier to remove unwanted media when you've finished a project, consider putting all of your media in a single location before importing. By organizing media files before you import them, you'll find it easier to remove unwanted content at the end of the creative process—everything will be conveniently located in one place.

Deleting clips from a project, or even deleting the project file, will not delete media files. You'll also have to account for proxy files if you have used them. It's possible your proxy files will be stored in a different location from your full-resolution original media.

Removing cache and preview files

The Premiere Pro media cache uses storage space when you import new media files to your projects and they are analyzed. Also, each time you render effects, Premiere Pro creates preview files.

To remove these files and reclaim some space on your hard drive, there are several options.

- Choose Premiere Pro > Preferences > Media Cache (macOS) or Edit > Preferences > Media Cache (Windows), and click Delete in the Media Cache Files section. This will remove cache files that are no longer referenced by a project.

Note that even cache files relating to old projects that you haven't opened recently will not be deleted as they are still in use.

Media cache files for open projects will not be deleted. If you want to remove all media cache files, including those that are in use, restart Premiere Pro and select Delete All Media Cache Files From The System before opening a project.

- You can delete render files associated with your current sequence by choosing Sequence > Delete Render Files.
- Locate your Preview Files folder by checking under File > Project Settings > Scratch Disks. Then, manually delete the folder and its contents using Finder (macOS) or Windows Explorer (Windows).

Consider carefully when choosing the location of the media cache and your project preview files. The total size of these files can be significant, and the speed of the drive will impact playback performance in Premiere Pro.

Review questions

- 1 Why would you choose to make a clip offline?
- 2 Why would you choose to include handles when creating a trimmed project with the Project Manager?
- 3 Why would you choose the Project Manager option called Collect Files And Copy To New Location?
- 4 What does the Remove Unused option in the Edit menu achieve?
- 5 How can you import a sequence from another Premiere Pro project?
- 6 Will the Project Manager collect dynamically linked assets, such as After Effects compositions?

Review answers

- 1 If you're working with low-resolution copies of your media files, you'll want to make your clips offline so you can reimport them at full resolution.
- 2 Trimmed projects include only the parts of your clips used in sequences. To give yourself the flexibility to adjust your edit points later, add handles; 30-frame handles would actually add 60 frames to the total duration of each clip because Premiere Pro adds one handle at the beginning and one at the end.
- 3 If you have imported media files from lots of different locations on your computer, it can be difficult to find everything and stay organized. By using the Project Manager to collect all the media files into one location, you'll make it easier to manage your project media files.
- 4 When you choose Remove Unused, Premiere Pro removes any clips from your project that are not used in any sequences. No media files are deleted.
- 5 Import the project file as you would import any media file. Premiere Pro will invite you to import the entire project or selected sequences. You can also browse inside project files using the Media Browser or even simply open the other project file to copy and paste between the two projects.
- 6 The Project Manager does not collect dynamically linked assets when creating a new project. For this reason, it's a good idea to create any new dynamically linked projects in the same location as your project folder or in a dedicated folder for your project. That way, it's easier to manually locate and copy the assets for the new project.

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