

ADOBE® PREMIERE® PRO CS5

P

CLASSROOM IN A BOOK®

The official training workbook from Adobe Systems

DVD-ROM Included for Windows and Mac OS



Adobe® Premiere® Pro CS5 Classroom in a Book®

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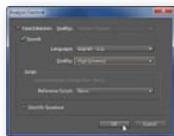
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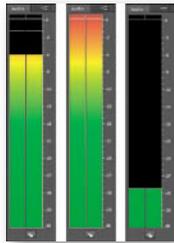
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GETTING STARTED

Adobe® Premiere® Pro CS5, the essential editing tool for video enthusiasts and professionals, enhances your creative power and freedom. Adobe Premiere Pro is the most scalable, efficient, and precise video-editing tool available. Whether you're working with DV, HD, HDV, AVCHD, P2 DVCPRO HD, XDCAM, AVC-Intra, or RED, the superior performance of Adobe Premiere Pro lets you work faster and more creatively. The complete set of powerful and exclusive tools lets you overcome any editorial, production, and workflow challenges to deliver the high-quality work you demand.

About Classroom in a Book

Adobe Premiere Pro CS5 Classroom in a Book® is part of the official training series for Adobe graphics and publishing software. The lessons are designed so that you can learn at your own pace. If you're new to Adobe Premiere Pro, you'll learn the fundamental concepts and features you'll need to use the program. This book also teaches many advanced features, including tips and techniques for using the latest version of this software.

The lessons in this edition include opportunities to use features such as the new Ultra keyer, improved editing efficiency, tapeless media, and the ability to send a sequence to Adobe® Encore® CS5 without rendering or intermediate exporting to be output to DVD, Blu-ray Disc, or Adobe® Flash® Professional CS5. Performance has been significantly enhanced with the new Mercury Playback Engine, which provides both software- and hardware-assisted performance breakthroughs. Adobe Premiere Pro CS5 is available for both Windows and Mac OS.

Prerequisites

Before beginning to use *Adobe Premiere Pro CS5 Classroom in a Book*, make sure your system is set up correctly and that you've installed the required software and hardware. You should have a working knowledge of your computer and operating system. You should know how to use the mouse and standard menus and commands and also how to open, save, and close files. If you need to review these techniques, see the printed or online documentation included with your Windows or Mac OS system.

Installing Adobe Premiere Pro CS5

You must purchase the Adobe Premiere Pro CS5 software separately from this book. For system requirements and complete instructions on installing the software, see the document *Adobe Premiere Pro ReadMe.html* on the software DVD.

Install Adobe Premiere Pro from the Adobe Premiere Pro CS5 software DVD onto your hard disk; you cannot run the program from the DVD. If you purchased the download version of Adobe Premiere Pro, follow the instructions included with the download for launching the installation process. Follow the on-screen instructions. The installation process also installs Adobe® Encore® CS5, Adobe® OnLocation™ CS5, Adobe® Bridge CS5, and some shared components.

Make sure your serial number is accessible before installing the application; you can find the serial number on the registration card, on the back of the DVD case, or in your user account online if you purchased the download version.

Adobe Premiere Pro CS5 trial

Adobe offers a 30-day trial of Adobe Premiere Pro CS5. You can download this trial from the Adobe product website. After 30 days, the software will stop functioning. If you decide to purchase Adobe Premiere Pro, you can enter your purchased serial number into the trial version you have installed to convert it to a full version of Adobe Premiere Pro CS5.

● **Note:** The Adobe Premiere Pro CS5 trial is fully functioning and is a great way for you to try the features. However, a few features are disabled in the trial version.

Specifically, the trial version of Adobe Premiere Pro CS5 does not include some features that depend on software licensed from parties other than Adobe. For example, some codecs for encoding MPEG formats are available only with the full version of Adobe Premiere Pro.

Optimizing performance

Editing video is memory- and processor-intensive work for a desktop computer. A fast processor and a lot of memory will make your editing experience much faster and more efficient; 2 GB of memory is the minimum, and 8 GB or more is better for high-definition (HD) media. Adobe Premiere Pro CS5 takes advantage of multicore processors on Windows and Macintosh systems and will run on Macintosh computers with multicore Intel processors.

A dedicated 7200 RPM or faster hard drive is recommended for standard-definition (SD) or high-definition video (HDV) media. A RAID 0 striped disk array or SCSI disk subsystem is recommended for HD. Performance will be significantly affected if you attempt to store media files and program files on the same hard drive.

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

► **Tip:** A common disk configuration is to put the operating system and applications on drive 1, video and audio files on drive 2, and export files on drive 3. For HD work, drive 2 should be a RAID 0 striped disk array or SCSI disk subsystem.

Copying the lesson files

The lessons in *Adobe Premiere Pro CS5 Classroom in a Book* use specific source files, such as image files created in Adobe® Photoshop® CS5 and Adobe® Illustrator® CS5, audio files, and videos. To complete the lessons in this book, you must copy all the files from the *Adobe Premiere Pro CS5 Classroom in a Book* DVD (inside the back cover of this book) to your hard drive. You will need about 3.5 GB of storage space in addition to the 12 GB you need to install Adobe Premiere Pro CS5.

Although each lesson stands alone, some lessons use files from other lessons, so you'll need to keep the entire collection of lesson assets on your hard drive as you work through the book. Here's how to copy those assets from the DVD to your hard drive:

- 1 Open the *Adobe Premiere Pro CS5 Classroom in a Book* DVD in My Computer or Windows Explorer (Windows) or in the Finder (Mac OS).
- 2 Right-click (Windows) or Control-click (Mac OS; if you're using a super mouse or pen, you can right-click) the folder called Lessons, and choose Copy.
- 3 Navigate to the location you set to store your Adobe Premiere Pro CS5 projects. The default location is My Documents\Adobe\Premiere Pro\5.0 (Windows) or Documents/Adobe/Premiere Pro/5.0 (Mac OS).
- 4 Right-click (Windows) or Control-click (Mac OS) the 5.0 folder, and choose Paste.

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

How to use these lessons

● **Note:** You can control many aspects of Adobe Premiere Pro CS5 using multiple techniques, such as menu commands, context menus, and keyboard shortcuts. Sometimes more than one of the methods are described in any given procedure so that you can learn different ways of working, even when the task is one you've done before.

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

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

Additional resources

Adobe Premiere Pro CS5 Classroom in a Book is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features and tutorials, refer to these resources:

Adobe Community Help: Community Help brings together active Adobe product users, Adobe product team members, authors, and experts to give you the most useful, relevant, and up-to-date information about Adobe products. Whether you're looking for a code sample or an answer to a problem, have a question about the software, or want to share a useful tip or recipe, you'll benefit from Community Help. Search results will show you not only content from Adobe, but also from the community.

With Adobe Community Help you can:

- Access up-to-date definitive reference content online and offline
- Find the most relevant content contributed by experts from the Adobe community, on and off Adobe.com
- Comment on, rate, and contribute to content in the Adobe community
- Download Help content directly to your desktop for offline use
- Find related content with dynamic search and navigation tools

To access Community Help: If you have any Adobe CS5 product, then you already have the Community Help application. To invoke Help, choose Help > Premiere Pro help. This companion application lets you search and browse Adobe and community content, plus you can comment on and rate any article just like you would in the browser. However, you can also download Adobe Help and language reference content for use offline. You can also subscribe to new content updates (which

can be automatically downloaded) so that you'll always have the most up-to-date content for your Adobe product at all times. You can download the application from www.adobe.com/support/chc/index.html

Adobe content is updated based on community feedback and contributions. You can contribute in several ways: add comments to content or forums, including links to web content; publish your own content using Community Publishing; or contribute Cookbook Recipes. Find out how to contribute: www.adobe.com/community/publishing/download.html

See <http://community.adobe.com/help/profile/faq.html> for answers to frequently asked questions about Community Help.

Adobe Premiere Pro CS5 Help and Support: www.adobe.com/support/premiere where you can find and browse Help and Support content on adobe.com.

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

Adobe Design Center: www.adobe.com/designcenter offers thoughtful articles on design and design issues, a gallery showcasing the work of top-notch designers, tutorials, and more.

Adobe Developer Connection: www.adobe.com/devnet is your source for technical articles, code samples, and how-to videos that cover Adobe developer products and technologies.

Resources for educators: www.adobe.com/education includes three free curriculums that use an integrated approach to teaching Adobe software and can be used to prepare for the Adobe Certified Associate exams.

Also check out these useful links:

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

Adobe Marketplace & Exchange: www.adobe.com/cfusion/exchange is a central resource for finding tools, services, extensions, code samples and more to supplement and extend your Adobe products.

Adobe Premiere Pro CS5 product home page: www.adobe.com/products/premiere

Adobe Labs: <http://labs.adobe.com> gives you access to early builds of cutting-edge technology, as well as forums where you can interact with both the Adobe development teams building that technology and other like-minded members of the community.

Adobe certification

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

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

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

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

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

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

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

Checking for updates

Adobe periodically provides updates to software. You can easily obtain these updates through Adobe Updater, as long as you have an active Internet connection.

- 1 In Premiere Pro, choose Help > Updates. Adobe Updater automatically checks for updates available for your Adobe software.
- 2 In the Adobe Updater dialog box, select the updates you want to install, and then click Download and Install Updates to install them.

● **Note:** To set your preferences for future updates, click Preferences. Select how often you want Adobe Updater to check for updates, for which applications, and whether to download them automatically. Click OK to accept the new settings.

Accelerate your workflow with Adobe CS Live

Adobe CS Live is a set of online services that harness the connectivity of the web and integrate with Adobe Creative Suite 5 to simplify the creative review process, speed up website compatibility testing, deliver important web user intelligence and more, allowing you to focus on creating your most impactful work. CS Live services are complimentary for a limited time* and can be accessed online or from within Creative Suite 5 applications.



Adobe BrowserLab is for web designers and developers who need to preview and test their web pages on multiple browsers and operating systems. Unlike other browser compatibility solutions, BrowserLab renders screenshots virtually on demand with multiple viewing and diagnostic tools, and can be used with Dreamweaver CS5 to preview local content and different states of interactive pages. Being an online service, BrowserLab has fast development cycles, with greater flexibility for expanded browser support and updated functionality.



Adobe CS Review is for creative professionals who want a new level of efficiency in the creative review process. Unlike other services that offer online review of creative content, only CS Review lets you publish a review to the web directly from within InDesign, Photoshop, Photoshop Extended, and Illustrator and view reviewer comments back in the originating Creative Suite application.



Acrobat.com is for creative professionals who need to work with a cast of colleagues and clients in order to get a creative project from creative brief to final product. Acrobat.com is a set of online services that includes web conferencing, online file sharing and workspaces. Unlike collaborating via email and attending time-consuming in-person meetings, Acrobat.com brings people to your work instead of sending files to people, so you can get the business side of the creative process done faster, together, from any location.



Adobe Story is for creative professionals, producers, and writers working on or with scripts. Story is a collaborative script development tool that turns scripts into metadata that can be used with the Adobe CS5 Production Premium tools to streamline workflows and create video assets.



SiteCatalyst NetAverages is for web and mobile professionals who want to optimize their projects for wider audiences. NetAverages provides intelligence on how users are accessing the web, which helps reduce guesswork early in the creative process. You can access aggregate user data such as browser type, operating system, mobile device profile, screen resolution and more, which can be shown over time. The data is derived from visitor activity to participating Omniture SiteCatalyst customer sites. Unlike other web intelligence solutions, NetAverages innovatively displays data using Flash, creating an engaging experience that is robust yet easy to follow.

You can access CS Live three different ways:

- 1 Set up access when you register your Creative Suite 5 products and get complimentary access that includes all of the features and workflow benefits of using CS Live with CS5.
- 2 Set up access by signing up online and get complimentary access to CS Live services for a limited time. Note, this option does not give you access to the services from within your products.
- 3 Desktop product trials include a 30-day trial of CS Live services.

**CS Live services are complimentary for a limited time. See www.adobe.com/go/cs5live for details.*

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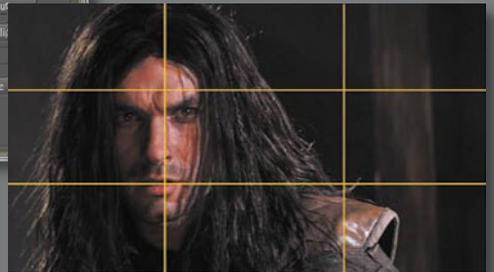
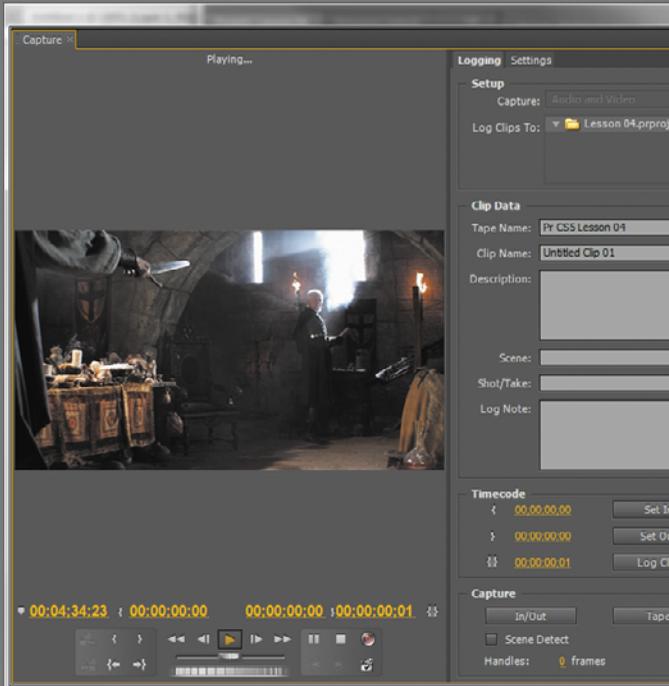
SHOOTING AND CAPTURING GREAT VIDEO ASSETS

Topics covered in this lesson

- Shooting great video
- Capturing video clips
- Capturing an entire videotape
- Using batch capture and scene detection
- Capturing analog video
- Capturing HDV and other HD video



This lesson will take approximately 45 minutes.



Your first task is to shoot some great-looking video. Then you'll use Adobe Premiere Pro CS5 to capture that video, meaning transfer it from your camcorder to your hard drive. Adobe Premiere Pro makes this process fast and easy.

Getting started

The purpose of this book is to help you use Adobe Premiere Pro to make professional-looking videos. To do that, you need to start with high-quality raw material. This lesson gives you tips for shooting great video and then describes how to get that video into Adobe Premiere Pro.

Tips for shooting great video

With your camcorder of choice in hand, it's time to venture out and shoot videos. If you're new to videography, following these tips will help you create better videos. If you're an old hand, think of this list of shooting axioms as a way to snap out of your routine and juice things up a bit:

- Get a closing shot.
- Get an establishing shot.
- Shoot plenty of video.
- Adhere to the rule of thirds.
- Keep your shots steady.
- Follow the action.
- Use trucking shots.
- Find unusual angles.
- Lean forward or backward.
- Get wide and tight shots.
- Shoot matched action.
- Get sequences.
- Avoid fast pans and snap zooms.
- Shoot cutaways.
- Use lights.
- Grab good sound bites.
- Get plenty of natural sound.
- Plan your shoot.

Get a closing shot

Your closing images are what stick in people's minds. You should be constantly on the lookout for that one shot or sequence that best wraps up your story.

Get an establishing shot

An establishing shot sets a scene in one image. Although super-wide shots work well (aerials in particular), consider other points of view: a shot from the cockpit of a race car, a close-up of a scalpel with light glinting off its surface, or a shot of paddles dipping frantically in roaring white water. Each grabs the viewer's attention and helps tell your story.



The establishing shot sets the scene: It's a wide shot of the villain in his medieval environment.



The close-up shot tells the story: The villain is speaking intensely to the hero.

Shoot plenty of video

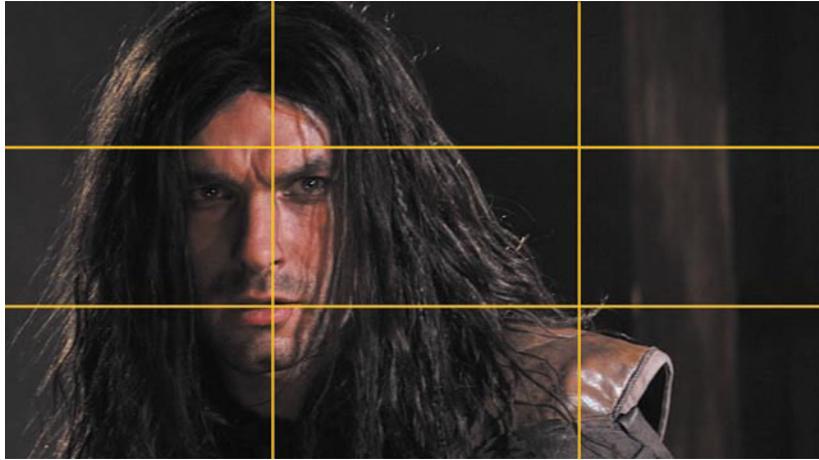
Videotape is cheap and expendable, and with tapeless cameras that record to compact flash media and hard drives, storage space is usually ample and can always be reused. Shoot a lot more raw footage than you'll put in your final production. Five times as much is not unusual. Giving yourself that latitude might help you grab shots you would have missed otherwise.

Adhere to the rule of thirds

It's called the *rule of thirds*, but it's more like the rule of four intersecting lines. When composing your shot, think of your viewfinder as being crisscrossed by two horizontal and two vertical lines. The center of interest should fall along those lines or near one of the four intersections, not the center of the image.

Consider all those family photos where the subject's eyes are smack dab in the center of the photo. Those are not examples of good composition.

Another way to follow the rule of thirds is to look around the viewfinder as you shoot, not just stare at its center. Check the edges to see whether you're filling the frame with interesting images. Avoid large areas of blank space.



Keep your shots steady

You want to give viewers the sense they're looking through a window or, better yet, are there with your subjects on location. A shaky camera shatters that illusion.

When possible, use a tripod. The best “sticks” have fluid heads that enable you to make smooth pans or tilts.

If it's impractical to use a tripod, try to find some way to stabilize the shot: Lean against a wall, put your elbows on a table, or place the camcorder on a solid object.

Follow the action

This might seem obvious, but keep your viewfinder on the ball (or sprinter, speeding police car, surfer, conveyor belt, and so on). Your viewers' eyes will want to follow the action, so give them what they want.

One nifty trick is to use directed movement as a pan motivator. That is, follow a leaf's progress as it floats down a stream, and then continue your camera motion past the leaf—panning—and widen out to show something unexpected: a waterfall, a huge industrial complex, or a fisherman.

Use trucking shots

Trucking or dolly shots move with the action. For example, hold the camera at arm's length right behind a toddler as she motors around the house, put the camera in a grocery cart as it winds through the aisles, or shoot out the window of a speeding train.

Find unusual angles

Getting your camcorder off your shoulder, away from eye level, leads to more interesting and enjoyable shots. Ground-level shots are great for gamboling lambs or cavorting puppies. Shoot up from a low angle and down from a high angle. Shoot through objects or people while keeping the focus on your subject.

Lean forward or backward

The zoom lens can be a crutch. A better way to move in close or away from a subject is simply to lean in or out. For example, start by leaning way in with a tight shot of someone's hands as he works on a wood carving; then, while still recording, lean way back (perhaps widening your zoom lens as well) to reveal that he is working in a sweatshop full of folks hunched over their handiwork.

Get wide and tight shots

Our eyes work like medium-angle lenses. So, we tend to shoot video that way. Instead, grab wide shots and tight shots of your subjects. If practical, get close to your subject to get the tight shot rather than use the zoom lens. Not only does it look better, but also the proximity leads to clearer audio.

Shoot matched action

Matched action keeps the story flowing smoothly while helping illustrate a point.

Consider a shot from behind a pitcher as he throws a fastball. He releases it, and then it smacks into the catcher's glove. Instead of a single shot, grab two shots: a medium shot from behind the pitcher showing the pitch and the ball's flight toward the catcher, and a tight shot of the catcher's glove. It's the same concept for an artist: Get a wide shot of her applying a paint stroke to a canvas, and then move in for a close shot of the same action. You'll edit them together to match the action.

Get sequences

Shooting repetitive action in a sequence is another way to tell a story, build interest, or create suspense. A bowler wipes his hands on a rosin bag, dries them over a blower, wipes the ball with a towel, picks up the ball, fixes his gaze on the pins, steps forward, swings the ball back, releases it, slides to the foul line, watches the ball's trajectory, and then reacts to the shot.

Instead of simply capturing all this in one long shot, piecing these actions together in a sequence of edits is much more compelling. You can easily combine wide and tight shots, trucking moves, and matched action to turn repetitive material into attention-grabbing sequences.

Avoid fast pans and snap zooms

Fast pans and zooms fall into MTV and amateur video territory. Few circumstances call for such stomach-churning camera work. In general, it's best to minimize all pans and zooms. As with a shaky camera, they remind viewers they're watching TV.

If you do zoom or pan, do it for a purpose: to reveal something, to follow someone's gaze from his or her eyes to the subject of interest, or to continue the flow of action (as in the floating leaf example). A slow zoom in, with only a minimal change to the focal length, can add drama to a sound bite. Again, do it sparingly.

Keep on rolling along

Don't let this no-fast-moves admonition force you to stop rolling while you zoom or pan. If you see something that warrants a quick close-up shot or you need to pan suddenly to grab some possibly fleeting footage, keep rolling. You can always edit around that sudden movement later.

If you stop recording to make the pan or zoom or to adjust the focus, you might lose some or all of whatever it was you were trying so desperately to shoot. You will also miss any accompanying natural sound.

Shoot cutaways

Avoid jump cuts by shooting cutaways. A *jump cut* is an edit that creates a disconnect in the viewer's mind. A *cutaway*—literally, a shot that cuts away from the current shot—fixes jump cuts.

Cutaways are common in interviews where you might want to edit together two 10-second sound bites from the same person. Doing so would mean the interviewee would look like he or she suddenly moved. To avoid that jump cut—that sudden disconcerting shift—you make a cutaway of the interview. That could be a wide shot, a hand shot, or a reverse-angle shot of the interviewer over the interviewee's shoulder. You then edit in the cutaway over the juncture of the two sound bites to cover the jump cut.

The same holds true for a soccer game. It can be disconcerting to simply cut from one wide shot of players on the field to another. If you shoot some crowd reactions or the scoreboard, you can use those cutaways to cover up what would have been jump cuts.

Use lights

Lights add brilliance, dazzle, and depth to otherwise bland and flat scenes. Consider using an onboard camcorder fill light and—if you have the time, money, patience, or personnel—a full lighting kit with a few colored gels.

In a pinch, do whatever you can to increase available light. Open curtains, turn on all the lights, or bring a couple of desk lamps into the room. Keep in mind one caveat: Low-light situations can be dramatic, and flipping on a few desk lamps can destroy that mood in a moment.

Grab good sound bites

Your narrator presents the facts. The people in your story present the emotions, feelings, and opinions. Don't rely on interview sound bites to tell the who, what, where, when, and how. Let those bites explain the why.

In a corporate backgrounder, have the narrator say what a product does, and let the employees or customers say how enthusiastic they are about that product.

Your narrator should be the one to say, "It was opening night, and this was her first solo." Let the singer, who is recalling this dramatic moment, say, "My throat was tight, and my stomach was tied in knots."

In general, even though your interviews might take forever, use only short sound bites in your final production. Use those bites as punctuation marks, not paragraphs.

Exceptions for idiosyncratic characters

These admonitions are not carved in stone. Some characters you'll videotape are so compelling, quirky, or humorous that your best bet is to let them be the primary narrator. Then you'll want to consider what scenes you can use to illustrate their commentary. You don't want to fill your entire video with a "talking head."

Get plenty of natural sound

Think beyond images. Sound is tremendously important. Listen for sounds you can use in your project. Even if the video quality is mediocre, grab that audio.

Your camcorder's onboard microphone is not much more than a fallback. Consider using additional microphones: shotgun mics to narrow the focus of your sound and avoid extraneous noise, lavalieres tucked out of sight for interviews, and wireless mics when your camera can't be close enough to get just what you need.

Plan your shoot

When you consider a video project, plan what you need to shoot to tell the story. Whether you're videotaping your kid's soccer championship match, a corporate backgrounder, or a medical procedure, you'll need to plan your shoot to ensure success. Know what you want your final video project to say, and think of what you need to videotape to tell that story.

Even the best-laid plans and most carefully scripted projects might need some adjusting once you start recording in the field. No matter how you envision the finished project, be willing to make changes as the situation warrants.

Capturing video

Before you can edit your own video, you need to transfer it to your computer's hard drive. In Lesson 3 you learned how to transfer video from tapeless media to Adobe Premiere Pro. Tapeless media has become the most common video format. But there are still plenty of video cameras around that record to tape. This section will cover how to capture video recorded onto tape to Adobe Premiere Pro CS5.

To bring footage into an Adobe Premiere Pro project, you can either capture it or digitize it, depending on the type of source material. The most common video formats recorded onto digital tape are DV and HDV.

You *capture* digital video from a live camera or from tape to the hard disk before using it in a project. Adobe Premiere Pro captures video through a digital port, such as a FireWire or Serial Digital Interface (SDI) port installed on the computer. Adobe Premiere Pro saves captured footage to disk as files and imports the files into projects as clips.

Alternatively, you can use Adobe OnLocation to capture video. You will take a closer look at OnLocation in Lesson 18.

You *digitize* analog video from a live analog camera source or from an analog tape device. You digitize the analog video and convert it to digital form so your computer can store and process it. The capture command digitizes video when a digitizing card or device is installed in the computer. Adobe Premiere Pro saves digitized footage to disk as files and imports the files into projects as clips.

In the analog world, the capture process takes several steps: transfer, convert, compress, and wrap. Your camcorder transfers the video and audio as analog data to a video capture card. That card's built-in hardware converts the waveform signal to a digital form, compresses it using a codec (compression/decompression) process, and then typically wraps it in the AVI file format on Windows systems or in the QuickTime format for users working with Adobe Premiere Pro CS5 on the Mac.

Three DV/HDV-capturing scenarios

Adobe Premiere Pro offers tools to take some of the manual labor out of the capturing process. There are three basic approaches:

- You can capture your entire videotape as one long clip.
- You can log each clip's In and Out points for automated batch capturing.
- You can use the scene detection feature in Adobe Premiere Pro to automatically create separate clips whenever you press the Pause/Record button on your camcorder.

To do this exercise, you need a DV camcorder. Most DV camcorders have an IEEE 1394 cable that you hook up to your computer's IEEE 1394 connector. If your computer does not have an IEEE 1394 connector, it is recommended that you buy an IEEE 1394 card.

You can work with HDV or with a professional-level camcorder with an SDI connector and a specialized video capture card. Adobe Premiere Pro handles HDV and SDI capture with the same kind of software device controls used with a standard DV camcorder. SDI requires an extra setup procedure.

If you have an analog camcorder, you need a video capture card that supports S-Video or composite video connectors. The only option with most analog camcorders is to manually start and stop recording. Most analog capture cards do not work with remote device control or have timecode readout, so you can't log tapes, do batch capture, or use the scene detection feature.

● **Note:** Different manufacturers have different brand names for their IEEE 1394 cables. Apple calls this connector cable a FireWire cable while Sony calls it i.LINK.

Capturing an entire DV tape

To capture an entire tape, follow these steps:

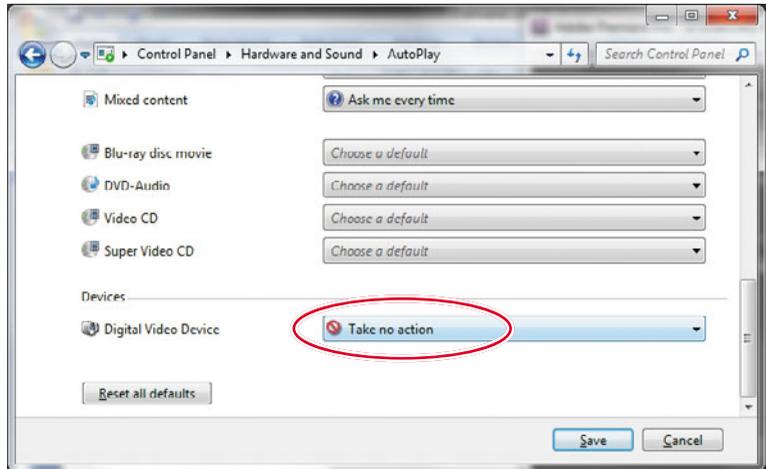
- 1 Connect the camcorder to your computer.
- 2 Turn on your camcorder, and set it to playback mode: VTR or VCR. Do not set it to camera mode.

Use AC, not a battery

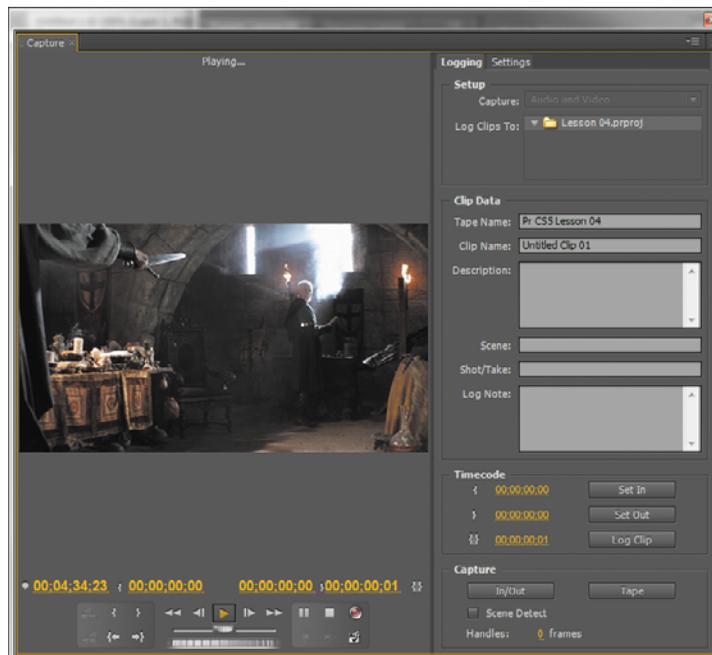
When capturing video, power your camcorder from its AC adapter, not its battery. Here's why: When using a battery, camcorders can go into sleep mode, and the battery will often run out before you're done.

● **Note:** Windows might note that you've powered up your camcorder by displaying a Digital Video Device connection message. Mac OS may start a default associated application, such as iMovie.

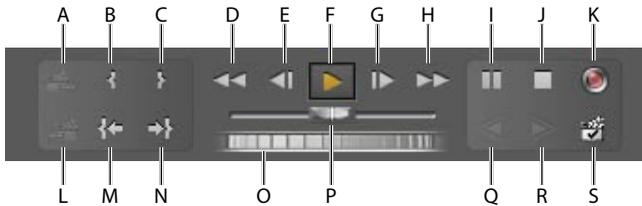
- 3 In Windows, an AutoPlay dialog may pop up. Click “View more AutoPlay options in Control Panel.” Set the option to “Take no action.” (The next time you fire up your camcorder, you should not see this connection query.) In Mac OS, if iMovie or another application starts up, see that application’s Help for information about which application to open when a camera is connected.



- 4 Start Adobe Premiere Pro, click Open Project, navigate to the Lesson 04 folder, and double-click Lesson 04-01.prproj.
- 5 Choose File > Capture to open the Capture panel.



- 6 Look above the Capture panel preview pane to make sure your camcorder is connected properly.
- 7 Insert a tape into your camcorder. Adobe Premiere Pro prompts you to give the tape a name.
- 8 Type a name for your tape in the text box. Be sure not to give two tapes the same name; Adobe Premiere Pro remembers clip in/out data based on tape names.
- 9 Use the VCR-style device controls in the Capture panel to play, fast-forward, rewind, pause, and stop your tape. If you've never used a computer to control a camcorder, this will seem pretty cool.



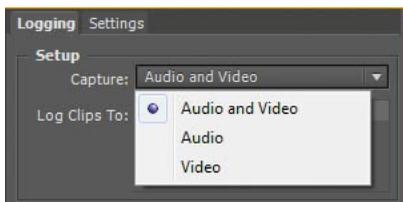
A. Next Scene **B.** Set In Point **C.** Set Out Point **D.** Rewind **E.** Step Back **F.** Play
G. Step Forward **H.** Fast Forward **I.** Pause **J.** Stop **K.** Record **L.** Previous Scene
M. Go To In Point **N.** Go To Out Point **O.** Jog **P.** Shuttle **Q.** Slow Reverse
R. Slow Play **S.** Scene Detect

- 10 Try some of the other VCR-style buttons:

- Shuttle (the slider toward the bottom) enables you to move slowly or zip quickly—depending on how far you move the slider off-center—forward or backward through your tape.
- Single-frame Jog control (below the Shuttle slider)
- Step Forward and Step Back, one frame at a time
- Slow Reverse and Slow Play

- 11 Rewind the tape to its beginning or to wherever you want to start recording.

- 12 In the Setup area of the Logging tab, note that Audio and Video is the default setting. If you want to capture only audio or only video, change that setting.



Note: If you get a No Device Control or Capture Device Offline message, you'll need to do some troubleshooting. The most obvious fix is to make sure the camcorder is turned on and the cables are connected. For more troubleshooting tips, refer to the Adobe Community Help website.

Note: To help you identify these buttons, move the pointer over them to see tool tips.

Note: DV is the only format that allows you to select Audio only or Video only. When capturing HDV video, this drop-down box will be unavailable.

● **Note:** If you're capturing HDV video, the video is not displayed in the Capture panel as it is being recorded.

- 13 Click the Tape button in the Capture area of the Logging tab or the Record button in the Capture panel to start recording.

You'll see (and hear) the video in the Capture panel and on your camcorder. Since there is a slight delay during capture, you'll hear what sounds like an echo. Feel free to turn down the speaker on either your camcorder or your computer.

- 14 Click the red Record button or the black Stop button when you want to stop recording.



The Save Captured Clip dialog appears.

- 15 Give your clip a name (add descriptive information if you want), and click OK.

Adobe Premiere Pro stores all the clips you capture during this lesson in the Lesson 04 folder on your hard drive. You can change the default location by choosing Project > Project Settings > Scratch Disks.

Using batch capture and scene detection

When you perform a batch capture, you log the In and Out points of a number of clips and then have Adobe Premiere Pro automatically transfer them to your computer.

Use the logging process to critically view your raw footage. You want to look for “keeper” video, the best interview sound bites, and any natural sound that will enhance your production.

The purpose of using a batch capture is threefold: to better manage your media assets, to speed up the video capture process, and to save hard disk space (one hour of DV consumes roughly 13 GB). If you batch capture all your clips, you can use the combination of the Adobe Premiere Pro project file (which is relatively small) and the MiniDV tapes as a backup of your project. To reedit the project, simply open the project file and recapture the clips.

Use a clip-naming convention

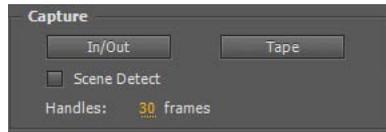
Think through how you're going to name your clips. You might end up with dozens of clips, and if you don't give them descriptive names, it'll slow down editing.

You might use a naming convention for sound bites such as Bite-1, Bite-2, and so forth. Adding a brief descriptive comment, such as "Bite-1 Laugh," will help.

Here are the steps to follow:

1 In the Capture panel, click the Logging tab.

2 Change the Handles setting (at the bottom of the Logging tab) to 30 frames.



This adds one second to the start and finish of each captured clip, which will give you enough head and tail frames to add transitions without covering up important elements of the clip.

3 In the Clip Data area of the Logging tab, give your tape a unique name.

4 Log your tape by rewinding and then playing it.

5 When you see the start of a segment you want to transfer to your computer, stop the tape, rewind to that spot, and click the Set In button in the Timecode area of the Logging tab.

6 When you get to the end of that segment (you can use Fast Forward or simply Play to get there), click Set Out. The in/out times and the clip length will appear.



Three other ways to set In and Out points

You can use other means to set In points and Out points for selected clips: Click the brackets ({ or }) on the play controls, use the keyboard shortcuts (I for In and O for Out), or change the in/out time directly in the Timecode area by dragging left or right over the timecode.

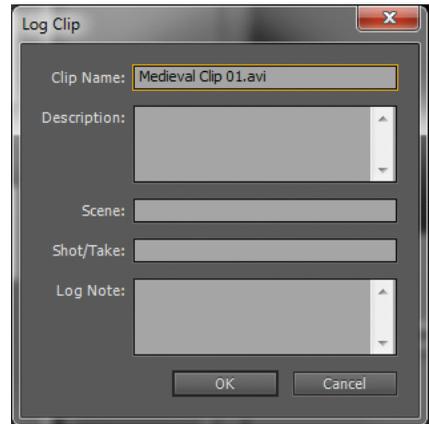
7 Click Log Clip to open the Log Clip dialog.

8 Change the clip name, if needed, and add appropriate notes if you want; then click OK.

That adds this clip's name with its in/out times and tape name information to the Project panel (with "Offline" next to it). You'll go there later to do the actual capture.

9 Log clips for the rest of your tape using the same method.

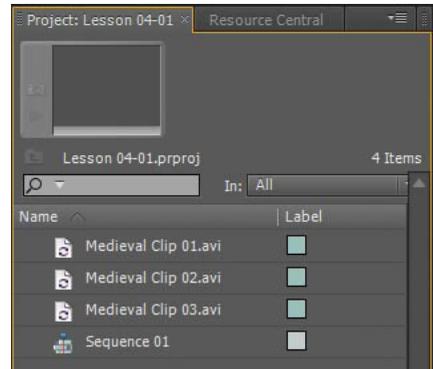
Each time you click Log Clip, Adobe Premiere Pro automatically adds a number to the end of your previous clip's name. You can accept or override this automated naming feature.



10 When you've finished logging your clips, close the Capture panel.

All your logged clips will be in the Project panel, with the offline icon next to each.

11 In the Project panel, select all the clips you want to capture (see the following sidebar for three methods of doing that).



Three ways to select more than one item

There are usually three ways to select more than one file in a window. First, if the filenames are contiguous, click the top one, and then Shift-click the last one in the group. Second, you can click off to one side and above the top clip and then drag down to the last one to marquee-select a group. (The marquee-select method—creating the gray rectangle—was used in the previous figure.) Finally, if the filenames are scattered, click one first, and then Ctrl-click (Windows) or Command-click (Mac OS) each additional file in turn.

12 Choose File > Batch Capture.

A very simple Batch Capture dialog opens, allowing you to override the camcorder settings or add more handle frames.

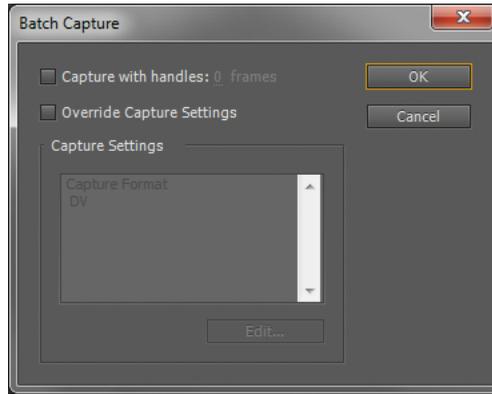
13 Leave the Batch Capture options unselected, and click OK.

The Capture panel opens, as does another little dialog telling you to insert the proper tape (in this case, it's probably still in the camcorder).

14 Insert the tape, and click OK.

Adobe Premiere Pro now takes control of your camcorder, cues up the tape to the first clip, and transfers that clip and all other clips to your hard drive.

15 When the process is complete, take a look at your Project panel to see the results. The offline icon is now a movie icon, and your footage is ready to be edited.



Note: Handles are extra frames at the beginning and end of a clip. For example, adding 30 frames as handles would add one second of video to the start and end of your clips. This can be useful for transitions.

Use scene detection

Instead of manually logging In and Out points, you might want to use the scene detection feature. Scene detection analyzes your tape's time/date stamp, looking for breaks such as those caused when you press the camcorder's Pause/Record button while recording.

When scene detection is on and you perform a capture, Adobe Premiere Pro automatically captures a separate file at each scene break it detects. Scene detection works whether you are capturing an entire tape or just a section between specific In and Out points.

To turn on scene detection, do either of the following:

- Click the Scene Detect button (below the Record button in the Capture panel).
- Select the Scene Detect option in the Capture area of the Logging tab.



Then you can either set In and Out points and click Record or cue your tape to wherever you want to start capturing and click Record. In the latter case, click Stop when done.

Your clips will show up in the Project panel. You don't need to batch capture them—Adobe Premiere Pro captures each clip on the fly. Adobe Premiere Pro then names the first captured clip by putting a “01” after the name you put in the Clip Name box and increments the number in each new clip name by one.

Tackling manual analog movie capture

If you need to transfer analog video—consumer-level VHS, SVHS, Hi-8, or professional-grade video such as Beta SP—you need a video capture card with analog inputs. Most analog capture cards have consumer-quality composite connectors as well as S-Video and sometimes top-of-the-line component connections.

Check your card's documentation for setup and compatibility issues.

With analog video, you have only one capture option: to do it manually.

- 1 Open the Capture panel (File > Capture).
- 2 Use the controls on the camcorder to move the videotape to a point several seconds before the frame you want to begin capturing.
- 3 Press the Play button on the camcorder, and then click the red Record button in the Capture panel.
- 4 When your clip has been captured, click the Stop button in the Capture panel and on the camcorder. Your clip will show up in the Project panel.

Capturing HDV and HD video

● **Note:** HDV video is not displayed in the Capture panel while the video is being captured.

You can capture HDV video in the same way as DV video: by connecting the HDV camcorder or deck to your computer via IEEE 1394. When you start a new HDV project, select the appropriate HDV project preset, and capture as described for DV video.

HD video requires an SDI card in your computer to connect the coaxial interface from the HD camcorder to your computer. The vendor that supplies the SDI card will typically install additional HD presets into Adobe Premiere Pro as part of its installation.

Review questions

- 1 Why are cutaway shots so useful?
- 2 What should you check if you see “Capture Device Offline” at the top of the Capture panel?
- 3 What does scene detection do when selected?
- 4 What is one benefit of using batch capture rather than manual capture?
- 5 During the capture process, how do you add extra frames to ensure you have enough footage for transitions?
- 6 Is the actual media captured to your hard disk during a batch capture?

Review answers

- 1 Cutaway shots of a crowd, faces, or landscapes are often useful for covering up a bad shot or providing a pleasant transition to another scene.
- 2 Check that your camcorder or deck is connected to the computer and that it is turned on and in VCR mode.
- 3 Enabling scene detection causes clips to be automatically logged at each point where the camcorder was stopped or paused.
- 4 If you batch capture all your clips, it is possible to save your Adobe Premiere Pro project file (which is relatively small), store your DV tapes, and be able to recapture the project easily if you ever need to reedit. This is a very efficient means of backup.
- 5 Type a number of frames in the Handles option in the Capture area of the Logging tab.
- 6 Only information about the clip, such as the tape name and In and Out points, is captured when creating the batch list. The clip will be displayed as “Offline” in the Project panel. The media is captured when you go to the Project panel and perform the batch capture of offline files.

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