COURSE WORKBOOK:

Premiere Pro CC for Beginners
Video Editing in Premiere

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videoschool

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00:00:04:01
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Fit
Full
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V2
V1
A1
A2
Audio 1
Audio 2
VIDEO0258.mp4
AUNBandEQ
AUNetSend
AUNewPitch
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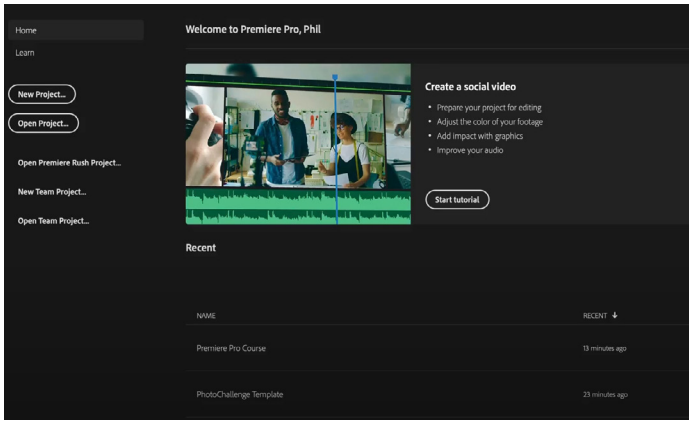
AURogerBeep
AURoundTripAAC
AUSampleDelay
Automatic Click Remover
Balance
Bandpass
Bass
Binauralizer - Ambisonics
Channel Volume
Chorus/Flanger
Convolution Reverb
DeEsser
DeHummer
Delay
Distortion
Dynamics
Dynamics Processing
FFT Filter
Fill Left with Right
Fill Right with Left
Flanger
Graphic Equalizer (10 Bands)
Graphic Equalizer (20 Bands)
Graphic Equalizer (30 Bands)
GuitarSuite
Hard Limiter
Highpass
Invert
Loudness Radar
Lowpass
dB

Premiere Pro Basics

How to Start a Premiere Pro Project for the First Time



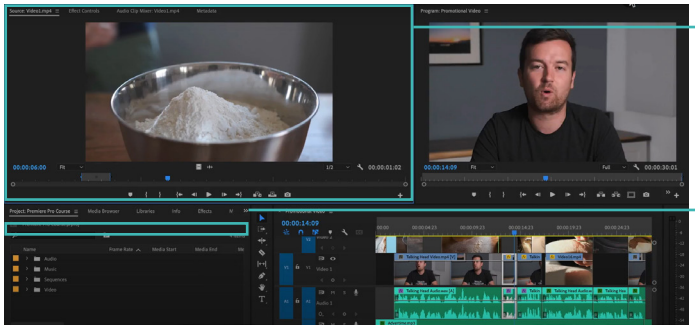
Start a project or open an existing project.

- To **start a new project**, click New Project
- Browse to a location where you want to save the project file, name the project, and click OK (recommended settings)
- To **open an existing project**, click Open Project

- Window > Workspaces > Editing

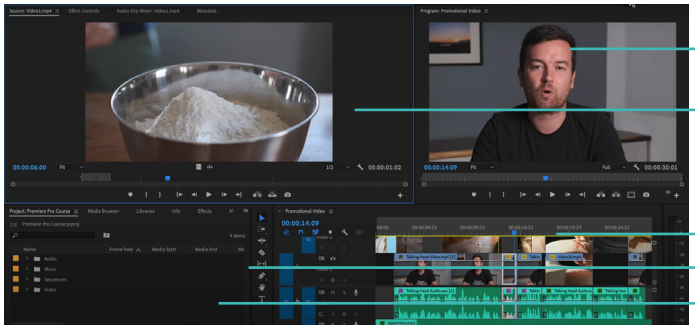
Get to Know the Premiere Pro Workspace and How to Customize It

The main window of a program is the application window. Panels are organized in this window in an arrangement called a **workspace**. The default workspace contains **groups of panels and panels** that stand alone. You **customize a workspace by arranging panels** in the layout that best suits your working style. You can create and save several custom workspaces for different tasks.



panels

multiple panels (tabs)



program monitor

source monitor

timeline

tools

project panel

Customizing workspaces

Choose a workspace

Window > Workspace, select the desired workspace

Save a custom workspace

Window > Workspace > Save as New Workspace

Dock panels

Drag a panel > select the drop zone (highlighted as moving) > dock or group with other panels

Resize panel groups

Position the pointer between two panel groups > the pointer becomes a double-arrow > resize horizontally or vertically

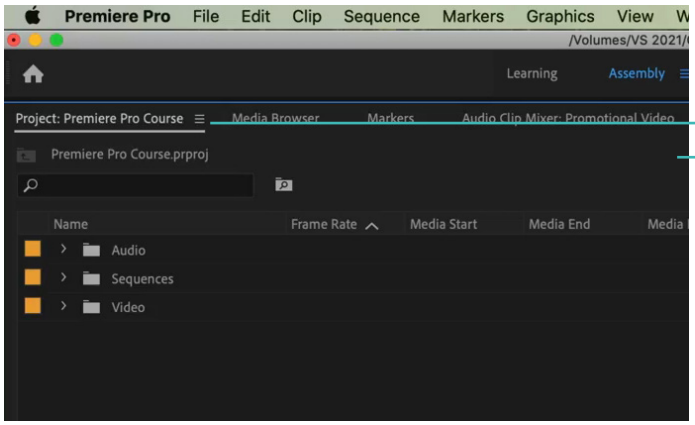
Open panel

Choose it from the Window menu

Close panel

Click “x” button

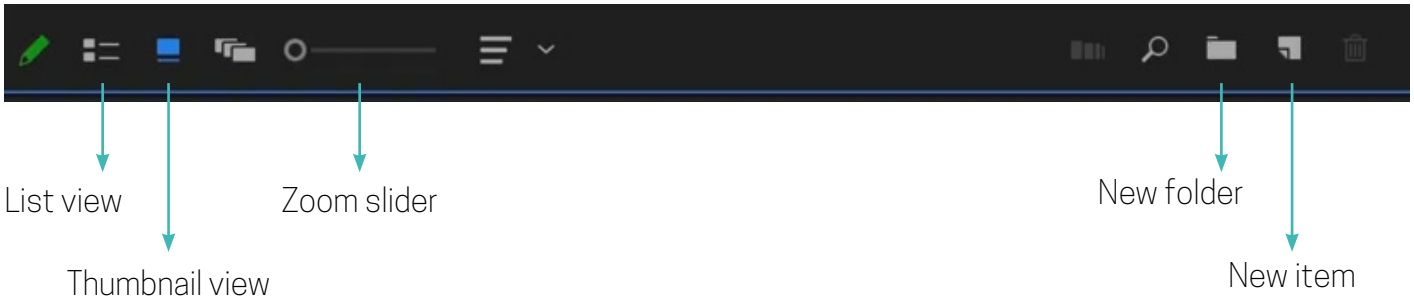
Importing and Organizing Media (Video, Audio, Graphics) in PP



Go to the Assembly workspace

Use Project Panel

The **Project panel** lets you **use bins** that helps you **organize project content**. Bins can contain source files, sequences, and other bins. It is not necessary to create and use bins (especially with short-form projects), but they are very useful for keeping your project files organized.



Import assets

In the list of hard drives and folders in the Media Browser, click the triangles next to folder names to open them > Select one or more files from the list of files > Right-click the file in the Media Browser and select Import.

> File > Import

Label assets

Select a clip in the Project panel, choose Edit > Label, and choose a colour

Rename assets

The original file and filename remain untouched on your hard disc

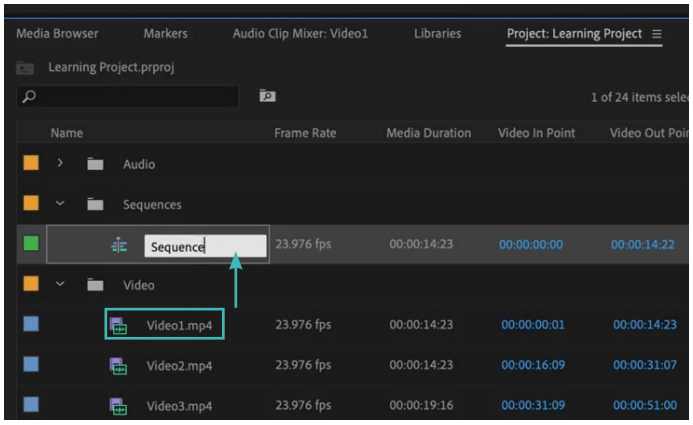
Video Editing Basics

Starting a New Sequence & Understanding Sequences

A sequence in Premiere Pro is simply a visual assembly of your audio and video clips that you'll arrange in any order you like within the Timeline Panel. Getting the **settings** correct for your sequence will determine the size, dimensions, resolution, and more for your final video.

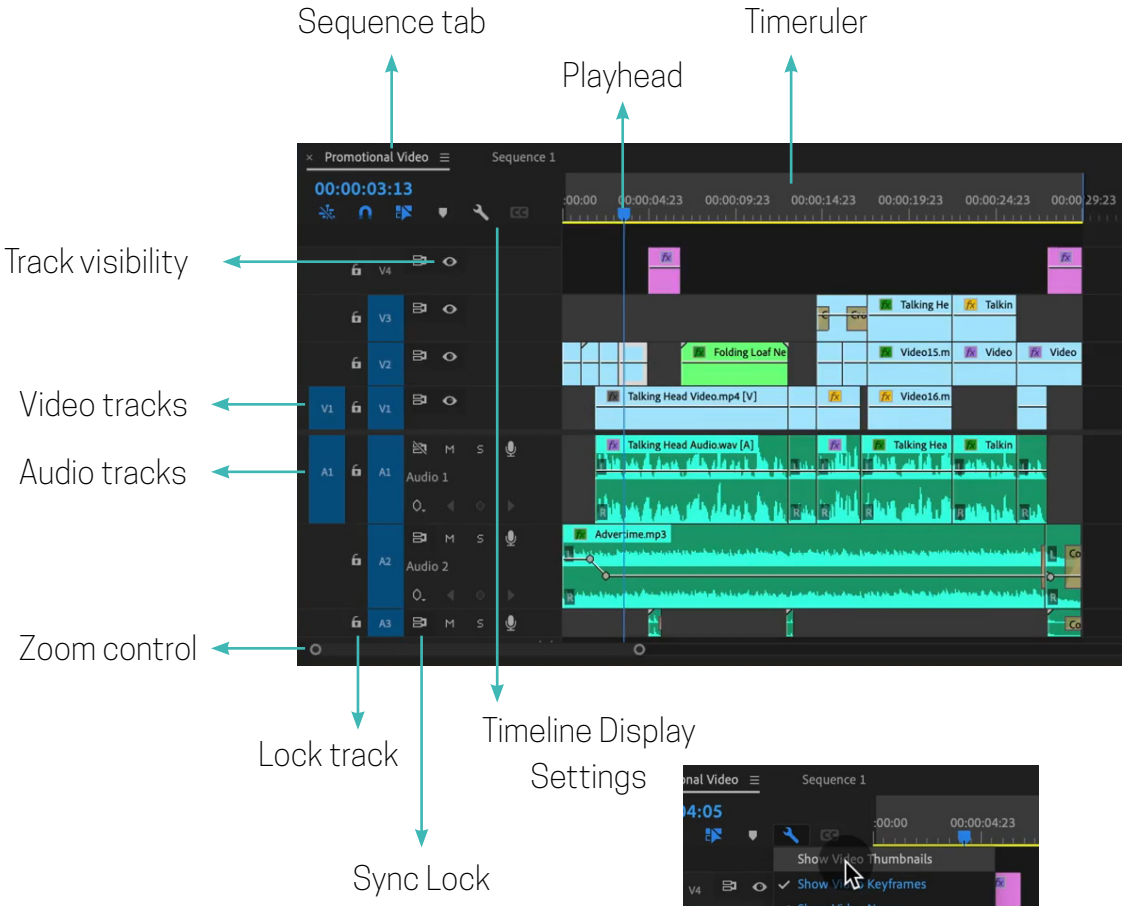
1) Right-click in your Project Panel and Click New Item (or a button New Item) -> Sequence
- If you want to see all the options available to your new sequence so **you can manually adjust any settings**.

2) Drop your media directly into the empty timeline (or over a button New Item)
- It's the easiest and most straightforward. Use it when you know your **footage settings will match your final video settings.** Within the project window you'll notice that your new sequence has been created and named the same as the clip name that you dragged in.



Understanding the Timeline

Editing workspace

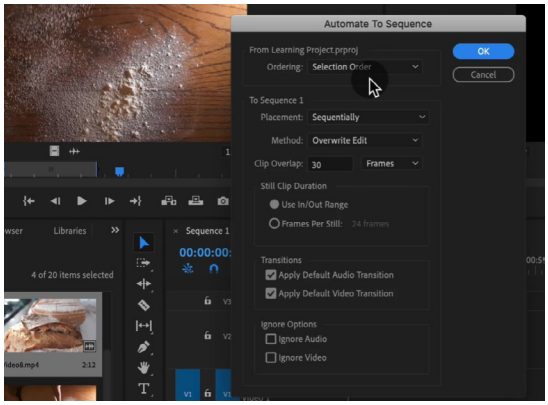


Expand and resize a track

> Position the pointer in the track header area between two tracks so that the height adjustment icon (double arrow) appears >

> drag up or down to resize the track below (for video) or the track above (for audio).

Adding Clips to the Timeline + an Advanced Trick to Speed Up Your Workflow



Automate to sequence

> Select the clips you want to use > the Automate to Sequence button in the bottom of the Project panel will become active

Sort Order arranges the clips in the Timeline as they are currently sorted in the Project panel.

Selection Order arranges clips in the Timeline in the order they were selected in the Project panel.

Select one or more clips

To select a single clip, use the **Selection too**l and click a clip in Timeline panel.

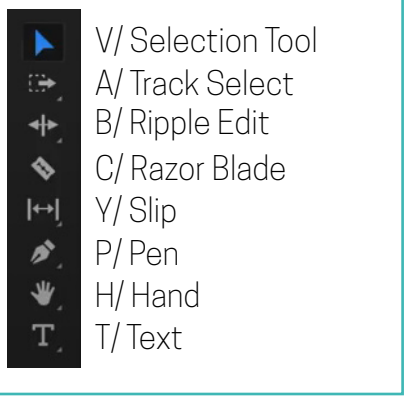
To select multiple clips, hold down the **Shift key** while clicking each required clip.

Note:

Insert means, PP will add clips at the point of the playhead, and everything after the playhead will be pushed down the Timeline, it will extend the overall duration of your edit.

Overwrite means, on the hand, will not change the overall duration of your edit because the new clips will replace the existing ones beginning at the playhead.

The Editing Tools - Razor Cuts, Ripple Edits, Slips and More



Selection Tool

This is the default tool, used **to select clips** in the timeline.

To select a **single clip** or transition in the timeline
> click right on the clip or transition

To select **only the video or audio** portion of a clip
> hold down the **Alt key** while clicking the clip

To select **multiple clips**
> hold down the **Shift key** while clicking each required clip.

Track Select

Select all clips on a track from a given point, or select multiple tracks. Position the mouse pointer where you would like to start the selection and click. There are two variants, select forward and select back. To select single tracks, hold down the **Shift key** while clicking, otherwise it will select multiple tracks.

Ripple Edit

Adjust an edit point and move other clips in the timeline to compensate.

Razor blade

The razor blade tool is used **to cut a clip** in the timeline into **two separate clips**. Click on a clip at the point where you want the make the cut.

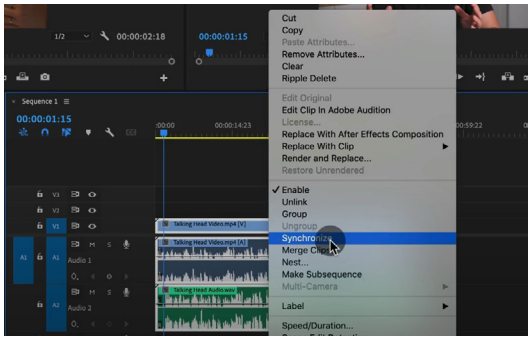
Slip

Moves the in and out points of a clip by the same amount simultaneously, so the rest of the timeline is not affected.

Slide

Move a clip back and forth in the timeline, **while simultaneously adjusting adjacent clips to compensate**.

Syncing Audio and Video with the Click of a Button



Synchronizing Audio and Video **Automatically**

Place the audio and video files in the timeline on top of one another

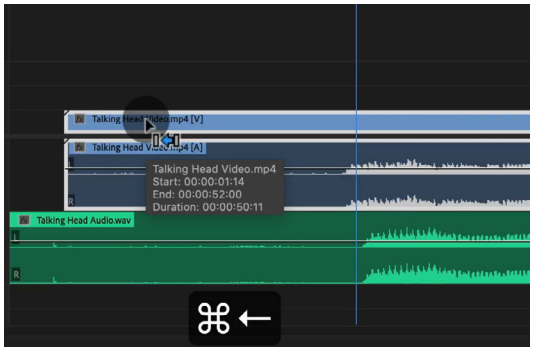
> Highlight both tracks >

> right click >

> select Synchronize >

> Select Audio as the synchronize point and the track that you want to sync >

> Delete the scratch track and link the clips (right click > Select Link)



Synchronizing Audio and Video **Manually**

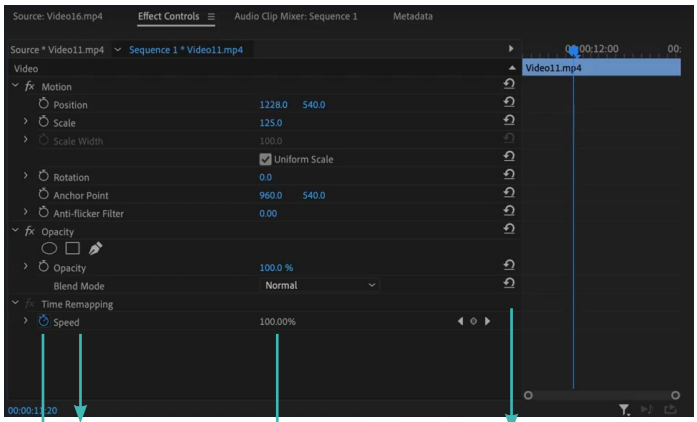
Place the audio and video files in the timeline on top of one another

> Look for the similarities between the internal and external audio, and line them up so they match >

> Drag the audio clips (mouse or Ctrl + left/right arrow) >

> Delete the scratch track and link the clips

Video Properties - Scale, Position, Opacity + More



Effect Controls

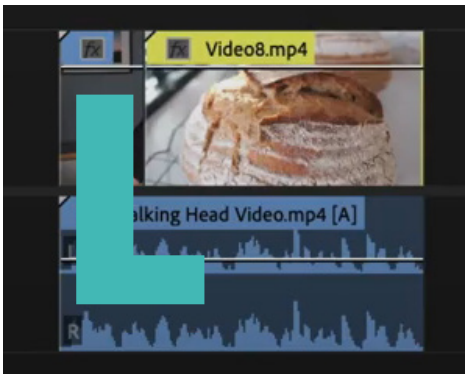
The Effect Controls window shows the effects for the currently selected clip in the timeline.

To change a property value, place the pointer over the underlined value, and drag to the left or right.

ADVANCED: Types of Cuts - Straight, J-Cut, L-Cut

A **J-cut** is just the reverse of an L-cut. The audio from the following scene plays over video from the preceding footage.

An **L-cut** is when the audio from the preceding scene continues to play over the footage from the following scene.



10 Keyboard Shortcuts to Help You Edit Faster

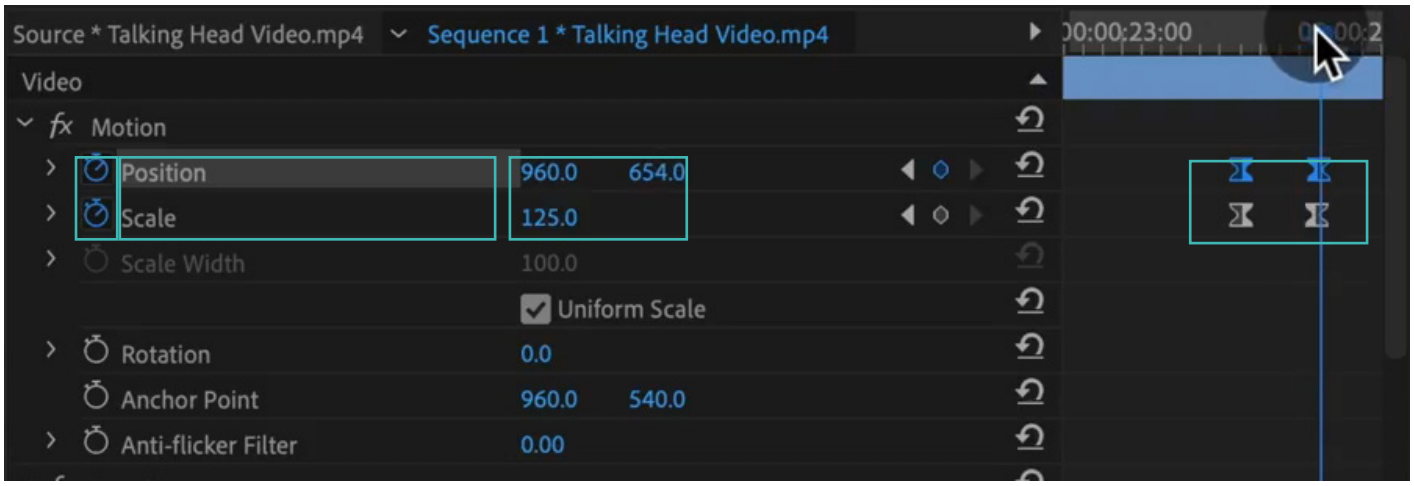
Note: Command is for Mac users, and Control (CTRL) is for PC users. I use a Mac, so whenever I say 'command,' use control if you're on a PC. Also, on a Mac we use Option. On a PC it is ALT.

- Import: CTRL + I
- Rewind, Pause, Play: J, K, L
- Increase/Decrease Clip Volume: [or]
- Copy Clips: OPTION-click a clip, drag to a new part of the timeline
- New Folder/Bin in Project Panel: CTRL + B
- Nudge Clip: (SHIFT) + ALT + LEFT / RIGHT
- Razor Blade Editor: C
- Link / Unlink: CTRL + L
- Mark In / Out: I / O
- Export Media: CTRL + M

You can review hundreds of shortcuts on Adobe's full list here.

Adding Style to Your Videos

Create a Zoom In / Zoom Out Effect with Keyframes



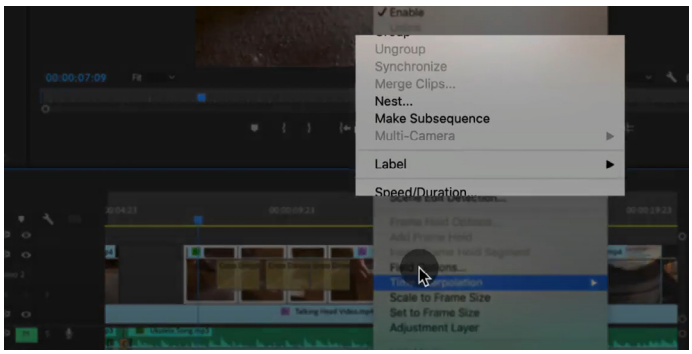
Set the Starting Point for Your Zoom

1) Select a clip in your timeline and position the playhead where the movement will begin.
2) Open the Effect Controls panel and locate the Scale and Position properties.
3) Click the stopwatch to turn on keyframing and set a keyframe for both Scale and Position.

Animate the Zoom Effect

4) Move the playhead to the spot where you want the movement to end and adjust the Scale and Position properties so you're zoomed in and framed up around your subject. New keyframes will be recorded as long as keyframing is on.
5) Play it back in real-time and make any adjustments. To make the movement quicker, move the keyframes closer together. To slow it down, move them farther apart.

Use Nests to Create a Cool Zoom Sequence

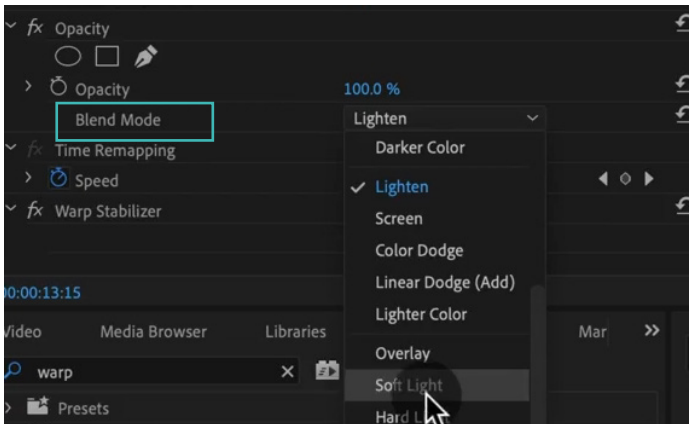


Nest lets you apply effects and edit the nested sequence as a single clip rather than modifying the multiple clips inside it.

Select the clips you want to include in the new nested sequence > Right-click the selected clip > choose Nest > enter a name for the new sequence > click OK.

Nested sequences are still regular, editable sequences that you can open by double-clicking.

Using Blend Modes to Combine Videos (and a Quick Video Stabilization Trick)



Blend Mode

Blend Modes contain different algorithms to combine the pixels of one clip with the pixels of one or more clips underneath.

> Layer Your Footage >
> Select the Appropriate Layer >
> Change the Blending Mode

Notes:

Warp Stabilizer

> Open the video clip that is shaky and full of jerks >
> Click on Effects tab at the top and select the Video Effects option >
> Find Distort and then double click on Warp Stabilizer >

Brightness & Contrast Effect

> Select clip >
> Click on Effects tab at the top and select the Video Effects option >
> Find Colour Correction > Brightness & Contrast

Creating a Circle Video Mask and A Tip for Copying Properties to Another Video

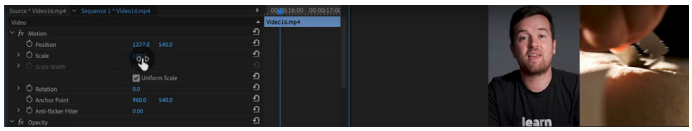
Creating a video mask

Premiere has two set shape masks: a circle and a square.

> Effect Controls > Opacity >
> Choose a shape >
> Adjust Mask effect options >
> Adjust other effects like Scale, Position, etc.

You can easily copy effect settings (right click + Copy > right click + Paste Attributes > Select > OK) from one clip to another.

Create a Split Create Effect with Borders



Split screen

1) Add all the clips you want to be shown on screen so that they are stacked in the sequence.
2) Trim the clips, so they are all the same length.
3) Turn off the top three tracks so you can only see the bottom one.
4) Go to the Effects panel and add the Crop effect.
5) Adjust the crop, position, and scale of the clip until you are happy with how it looks.
6) Repeat these steps with each clip in the sequence. You may find you need to go back and adjust other clips so that everything fits the way you want.

Adding Borders

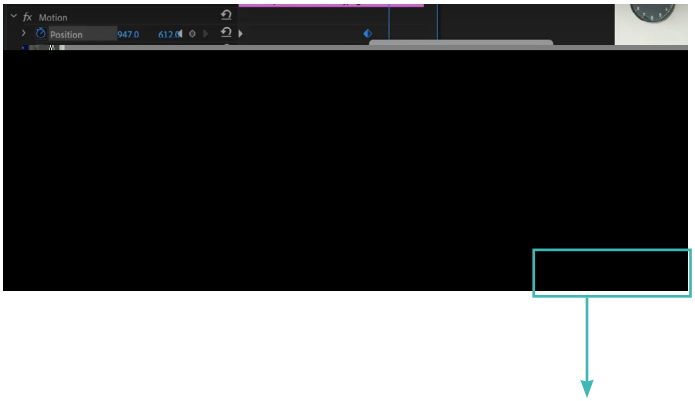
1) Crop the clips, so the are not overlaying each other.
2) The clips should match up perfectly.
3) Insert background. New item > Colour Matte > choose colour > Drag the new matte to the Timeline underneath the clips.

The Ken Burns Effect: Zooming In & Out of Photos

The Ken Burns effect is a film and video editing technique that creates **motion from static images.** Named for American documentary author Ken Burns, it involves panning and slow zooming over still images such as photographs and archival documents.

For the complete process of zooming in and out, see the lecture "zooming" lecture. The process consists of two steps:

1) Set the Starting Point for Your Zoom (Effects Controls Panel > Scale and Position)
2) Animate the Zoom Effect (move the playhead and repeat)
3) For a smoother effect, you can use Ease In or Out

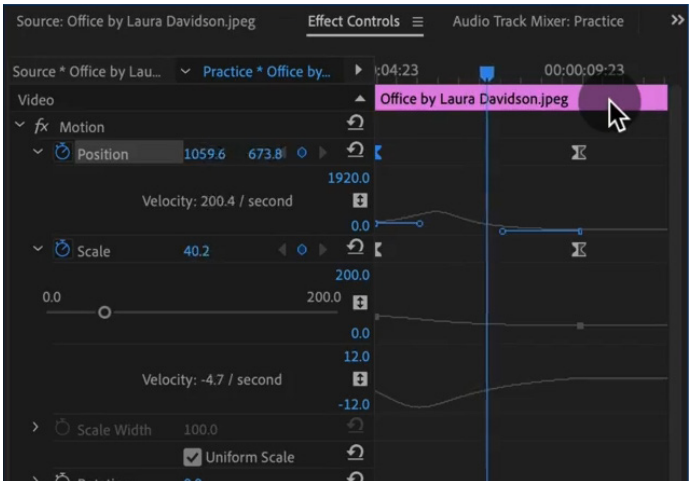


Temporal Interpolation

Keyframe interpolation changes the behaviour of an effect option value as the clip plays toward or away from a keyframe.

Eg. Linear (evenly paced change) or Bezier (change accelerates based on the curve)

> Right click > Temporal Interpolation

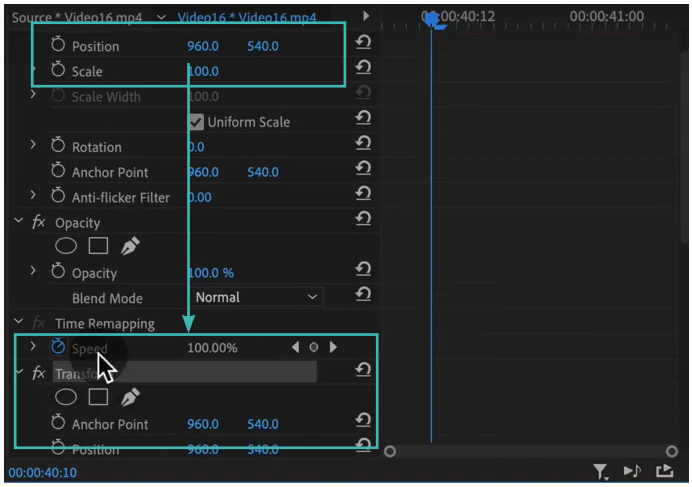


Polish and Complete Your Zoom with Ease In and Ease Out

1) To create more of a non-linear motion, select your first keyframes and right-click for a few options.
2) Try to **Ease Out** for the beginning of the movement, and **Ease In** for the end.
3) To create a zoom out, just set your first keyframes at the beginning of the clip, and adjust the Scale and Position properties so the clip is zoomed in to start.

3 Ways to Add Emotion to Your Videos

- Adding music
- Edit to the beat
- Adding motion



Transform Effect (vs. Motion Effect)

- Effects > Video Effects > Distort > Transform
- Better, when you use multiple resolutions of the clips. Transform scaling copies the settings no matter the resolution is.

BONUS: Creative Options for Talking Head Cuts and Transitions

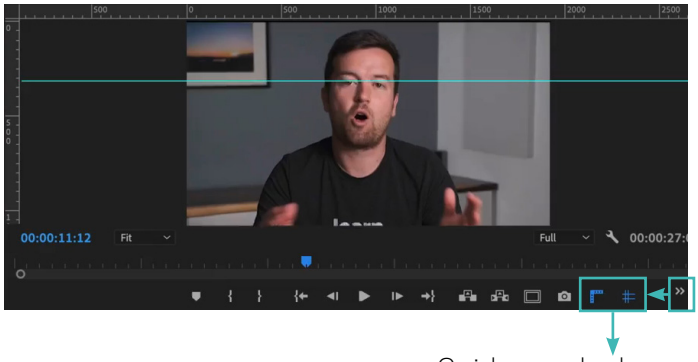
The possible ways you can use to help you get rid of jump cuts.

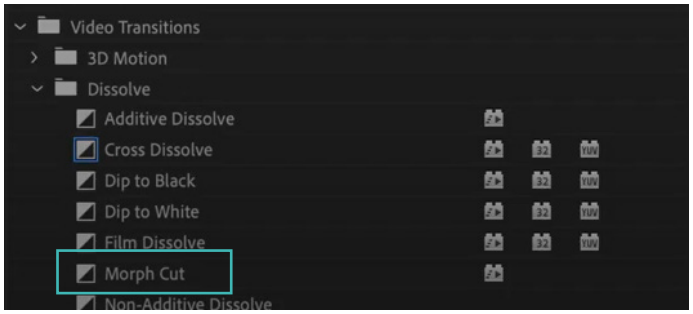
1) **Cut to B-Roll**
2) **Reframe Footage**

- You still achieve a two-shot look by different sizes of the clips. If you edit interview (talking heads), the rule is to keep eye-line in the same position of the frame.

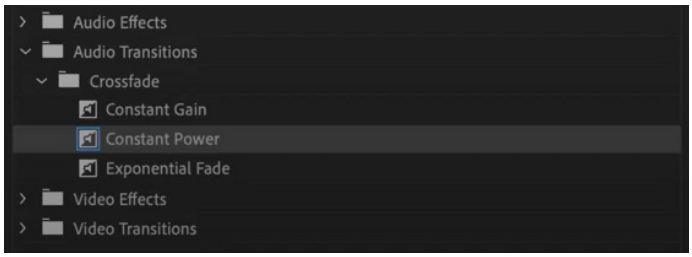
3) **Use Morphing**

- Effects > Video Transitions > Dissolve > Morph Cut
- Adjust the length of the Morph Cut
- It can make subtle jump cuts invisible automatically





How to Add Audio Transitions and Create Custom Audio Fades



Apply transitions between two clips

> Effects > Audio Transitions > Expand the bin containing the transition you want to use > drag & drop the transition to the cut line between two clips

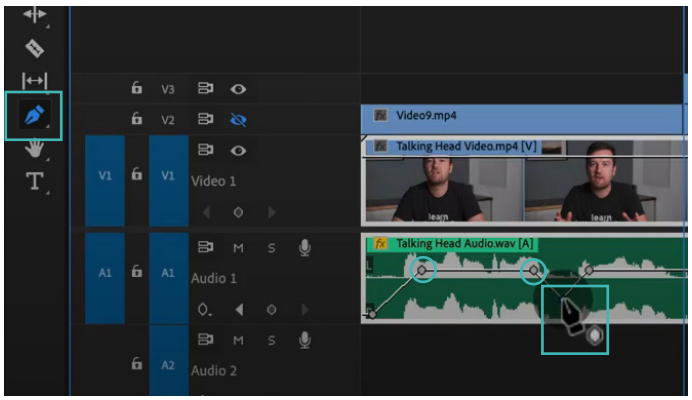
Default transition

From now on, you can use a shortcut Ctrl+Shift+D.

The Constant Gain crossfade changes audio at a constant rate in and out as it transitions between clips.

The Constant Power decreases audio for the first clip slowly at first and then quickly toward the end of the transition. For the second clip, this crossfade increases audio quickly at first and then more slowly toward the end of the transition.

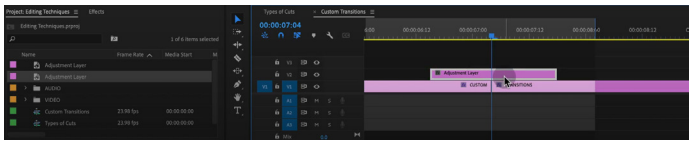
Exponential Fade fades out the first clip over a smooth logarithmic curve while fading up the second clip, also over a smooth logarithmic curve.

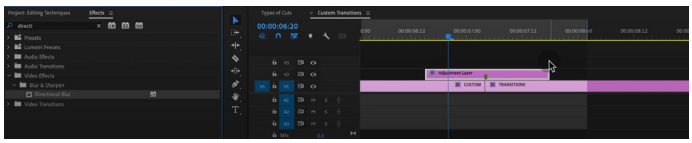


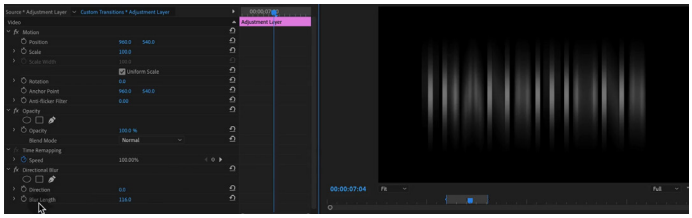
If you want to have a more dynamic or keyframed fade then you will need to manually do that using keyframes on the clip itself.

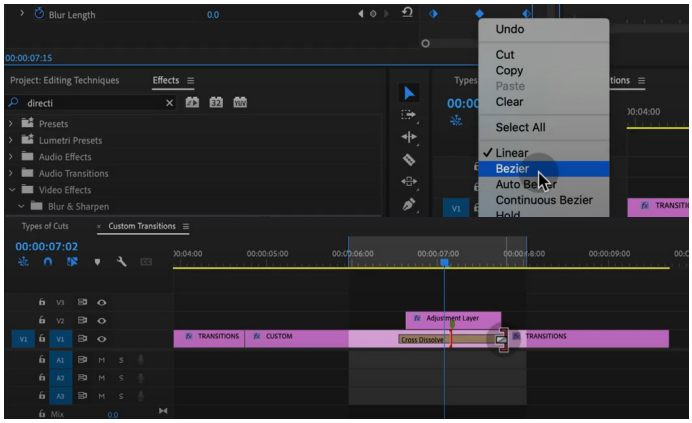
Choose the **Pen Tool**
> Add a keyframe at the start of your fade >
> Add a keyframe at the end of your fade >
> Drag the keyframes to adjust the fade >
> Add more keyframes if wanted

ADVANCED: Create Custom Transitions with Adjustment Layers









1) Add adjustment layer
- (New item > Adjustment Layer)

2) Add Blur Effect
- (Effects > Video Effects > Blur & Sharpen Effects > choose Effect)

3) Set Keyframes
4) Change the Blur Length (or Direction also)
5) Add Bezier for keyframes
- (right-click on keyframes > choose Bezier)

6) Add Cross Dissolve video transition to smooth the effect

ADVANCED: Spin Blur and Zoom Blur Transitions

Zoom Blur

> Add Adjustment Layer (click M to create a marker)

> Add Video Effect (Effects > Video Effects > Distort > Transform >
> Set a keyframe for Uniform Scale >
> Set Scale (set keyframes and change the scale, e.g. from 200 to 100) >
> Ramp up a speed automatically (Select keyframes > right-click > Bezier) >
> Ramp up a speed manually (Adjust Scale curves by using handles) >
> Uncheck Use Composition's Shutter Angle >
> Increase Shutter Angle >
> Add additional blur (Effects > Video Effects > Blur & Sharpen > Directional Blur >
> Set keyframe direction (Select the middle keyframe > Change Direction of Direction Blur to 90 & Change Blur Length to 30 > Set a keyframe for both of these > Select Start and End keyframes and change Lenght to 0) >
> Add Bezier to keyframes

> Add Lens Distortion (Effects > Video Effects > Distort > Lens Distortion)
> Start with the first and last keyframe for Curvature = 0
> Set the middle keyframe for Curvature = 100
> Add Bezier

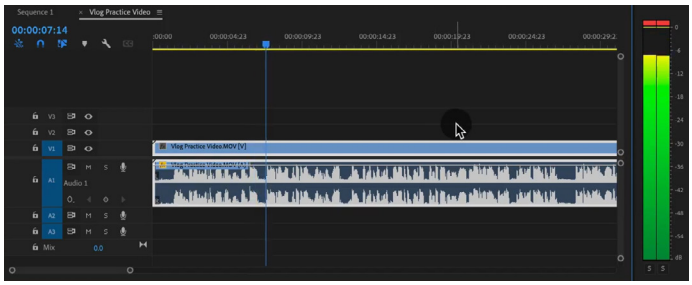
Spin Blur

> Add Adjustment Layer (click M to create a marker)

>Add Video Effect (Effects > Video Effects > Distort > Transform) >
> Set Rotation (set keyframes, set Rotation from 0 for first keyframe, to 1x, which is equal to 360 degrees) >
> Add Bezier >
> Add Speed Ramp (change Rotation curve by using handles) >
> Get rid of the black background showing:
> Set start and end keyframes for Scale height and Scale Width (in the same position as Rotation keyframes) and set it to 100 >
> Set a middle keyframe for Scale height and Scale Width and stretch the image >
> Add Bezier

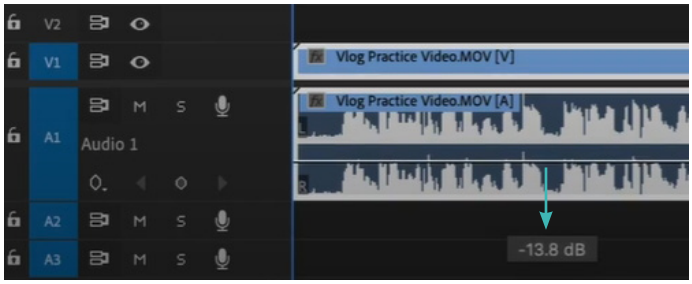
Audio Editing in Premiere Pro

How to Make Your Audio Louder or Quieter (Adjusting Audio Levels)



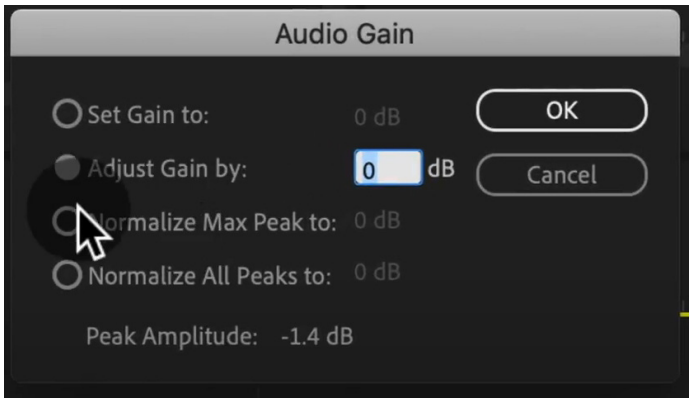
For safety, no peaks should be above -6db.

From -6db to -12db seems to be ideal in most of the cases. The trick here is to stay away from 0db as best you can.



Make sure, your Audio Keyframes are on

> Grab and pull the audio line manually



Gain refers to the input level or volume in clips. You use the **Audio Gain** command to adjust the gain level for one or more selected clips.

> right-click on audio clip > Audio Gain > select one of the following:

Set Gain to

This option allows you to set gain to a specific value.

Adjust Gain by

This option allows you to adjust gain by + or - dB.

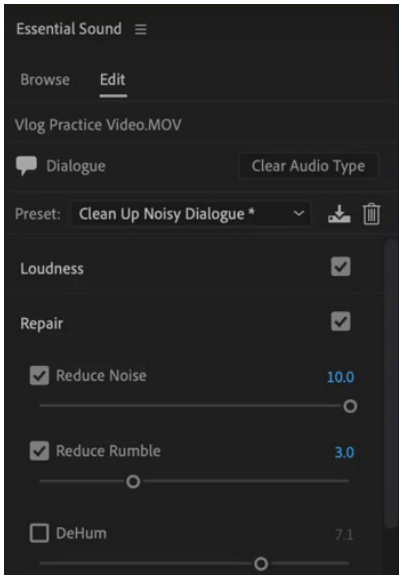
Normalize Max Peak to

You can set this value to any value below 0.0 dB. It option adjusts the maximum peak amplitude in the selected clips to the user-specified value.

Normalize All Peaks to

You can set this value to anything below 0.0 dB. This normalization option adjusts the peak amplitude in the selected clips to the user-specified value.

How to Remove Background Noise from Audio in Premiere Pro



Reduce Background Noise Using the Essential Sound Panel

> Window > Essential Panel >

> Select all the audio clips in your timeline that you'd like to edit > click Dialogue >

> Click on the Repair > Check Reduce Noise > Use the Sliders to Adjust the Amount of Noise Reduction

Note: Reducing background noise in the form of air conditioning or other ambient sounds.

Reduce Background Noise Using the Effects Panel

> With your audio clip selected in the timeline, open up the effects panel >

> Audio Effects > Noise Reduction/Restoration > Select Denoise >

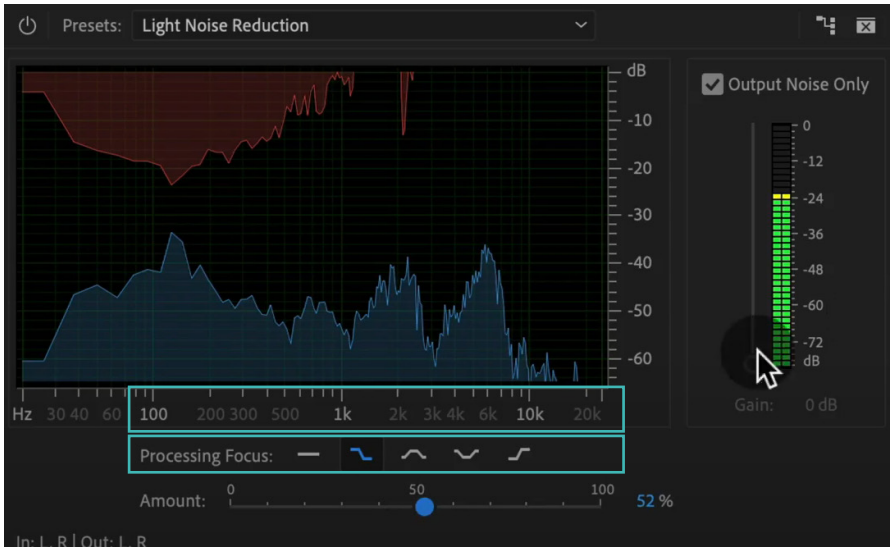
> Drag this effect onto the clip or clips that you'd like to adjust >

> Navigate up to the source window and select the 'Effect Controls' tab >

> Click 'edit' and you'll see another window open up. As you play your clip back, you'll hear and see the waveforms moving with your audio clip >

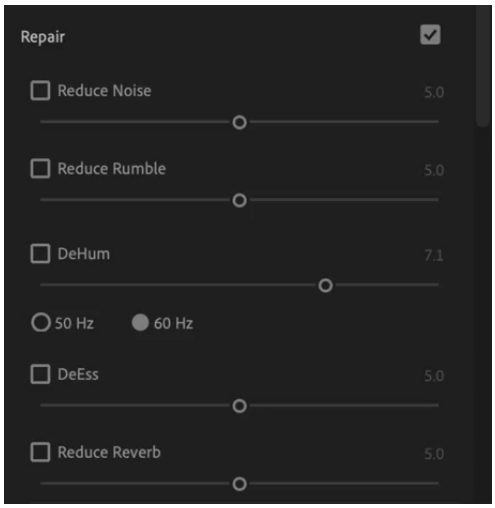
> Use the bottom slider to control the total amount of this effect >

> You can isolate which frequencies you'd like to effect - high, low, or mid



The Essential Sound Panel Tutorial: Editing Audio Easily in PP

Essential Sound is an all-in-one panel that gives you an extensive toolset of mixing techniques and repair options.



Repair (Dialogue)

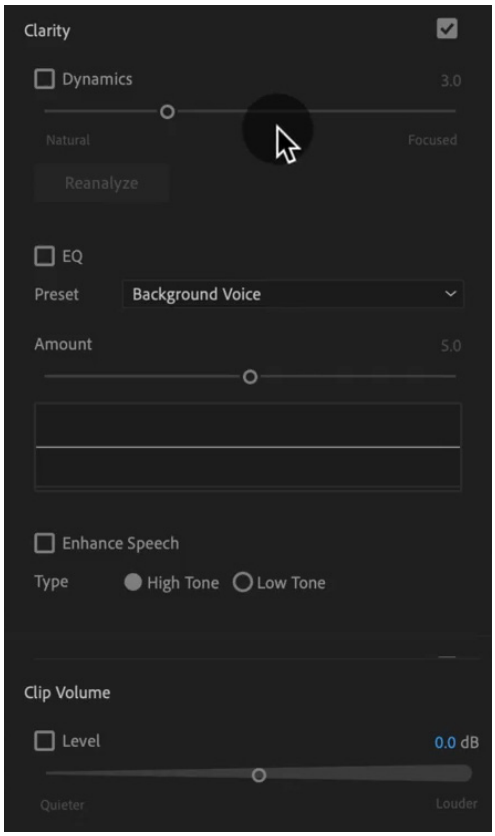
Reduce Noise reduces the level of unwanted noises in the background.

Reduce Rumble reduces the rumble noise--very low-frequency noise that ranges below the 80-Hz range.

DeHum reduces or eliminate Hum—noise consists of a single frequency, in 50-Hz range (common in Europe, Asia, and Africa) or 60-Hz range (common in North and South America).

DeEss reduces harsh, high-frequency ess-like sounds.

Reduce Reverb reduces or remove the reverb from audio recordings.



Clarity (Dialogue)

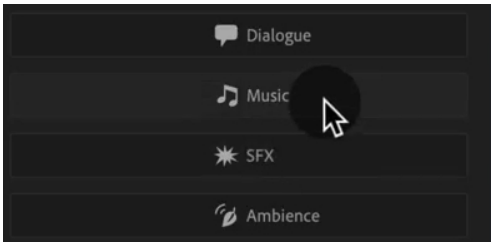
Dynamics changes the impact of the recording by compressing or expanding the dynamic range of your recording.

EQ reduces or boosts selected frequencies in your recording.

Enhance speech. Select the dialogue as Male or Female to process and enhance it at the appropriate frequency.

Create your presets

> Essential Sound panel > Click the panel menu >
> (you can view the presets set already) >
> change the existing preset or create your own >
> click Save settings



Different audio sound have different settings.

Adjusting Music Levels with Talking Audio (Ducking Tutorial)

Auto-Match

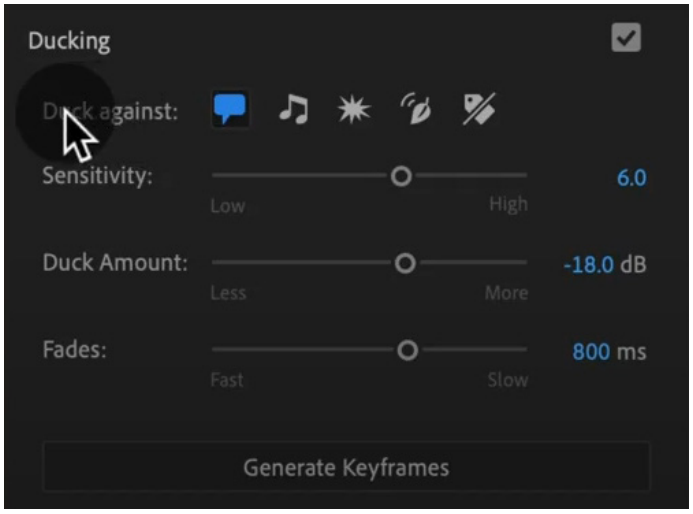
Essential Sound > Loudness > Click Auto-Match Button

Pen

Grab and pull the audio line manually with Pen tool

Ducking

> open Essential Sound panel



Define the audio types

Since Adobe Premiere Pro can't automatically detect the type of sounds, you need to do it manually.

> select the voiceover file > click on Dialogue

> select the background file > click on Music

Perform auto-ducking

> turn on the Ducking option on the Essential Sound panel >

> choose which file should Duck against which file

> click Generate Keyframes

Make the final changes

> manually adjust keyframing, volume or other settings

BONUS: Make Music Tracks Longer or Shorter to Match Video Length

> establish what sections of the music you want to either duplicate or remove >

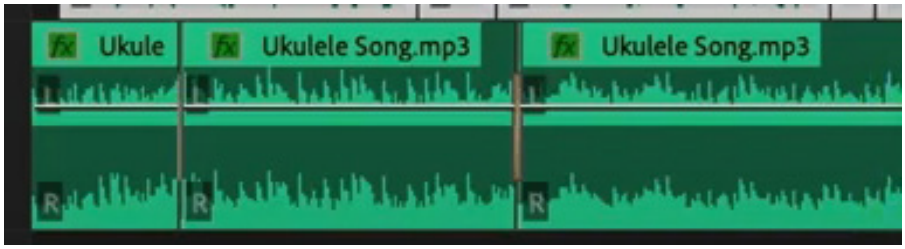
> locate the nearest downbeats on either side of the desired music section >

> cut with your razor tool on each of the downbeats > delete middle section >

> connect the beat and melody between the two parts (audio waveform will help you to see visually if your clips are off in terms of timing)

> or overlap the two layers and use fade in or fade out to connect the beat and melody

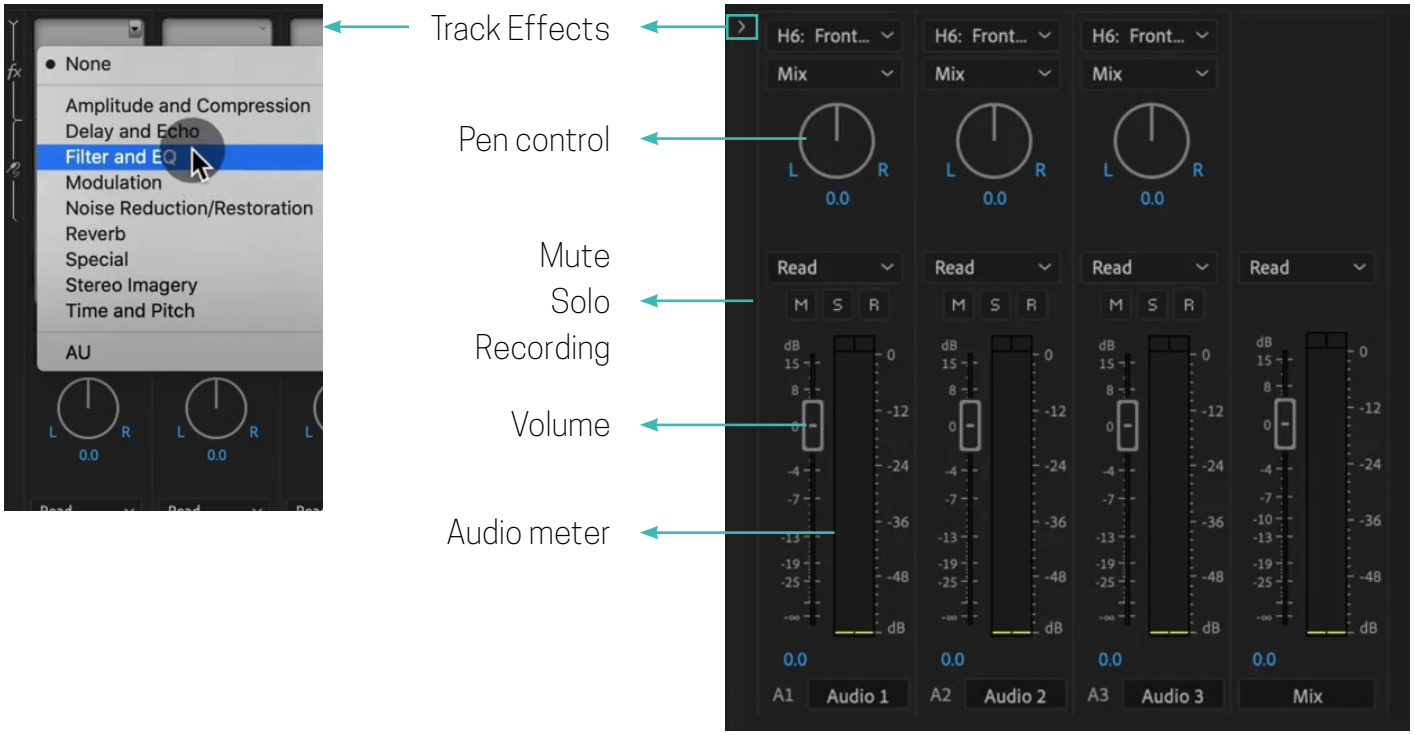
>add Constant Power Dissolve or other effect to smooth the transition between two cut parts



Use the Track Mixer to Adjust and Add Effects to Entire Tracks

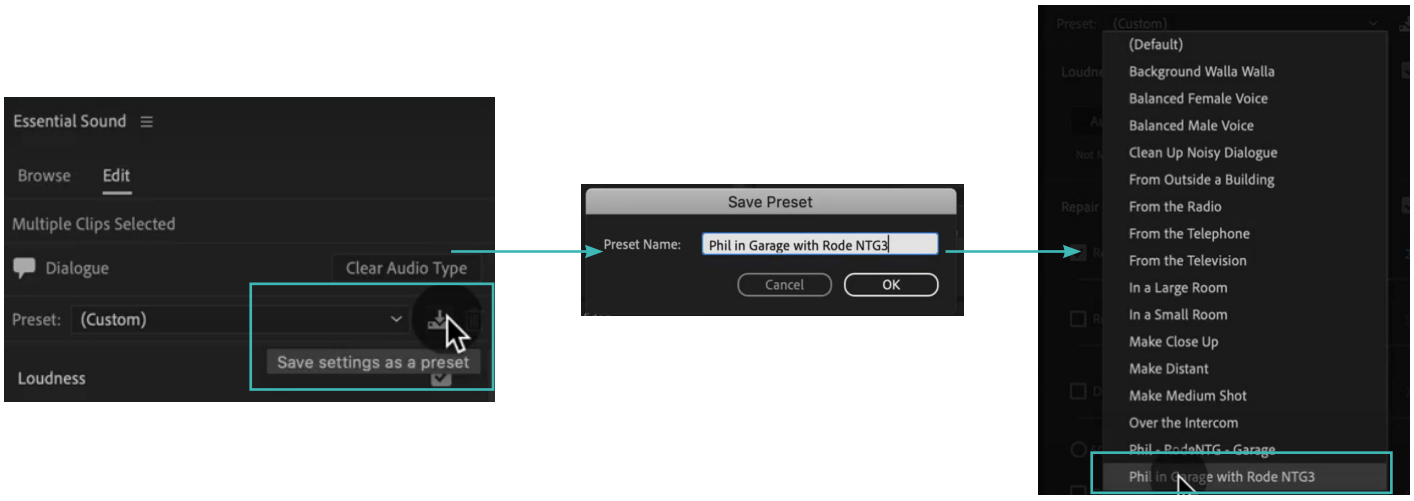
Each Audio Track Mixer track corresponds to a track in the timeline of the active sequence. It allows you to adjust entire tracks at the same time.

Windows > Audio Track Mixer



How to Create an Audio Preset in the Essential Sound Panel

Customize the settings in Essential Sound Panel > Click Save setting as a preset



Adding and Adjusting Sound Effects

Effects > Audio Effects > Choose a category > choose an effect > drag & drop to audio clip
Double-click audio clip > Effect Controls will appear > Custom Setup > Edit

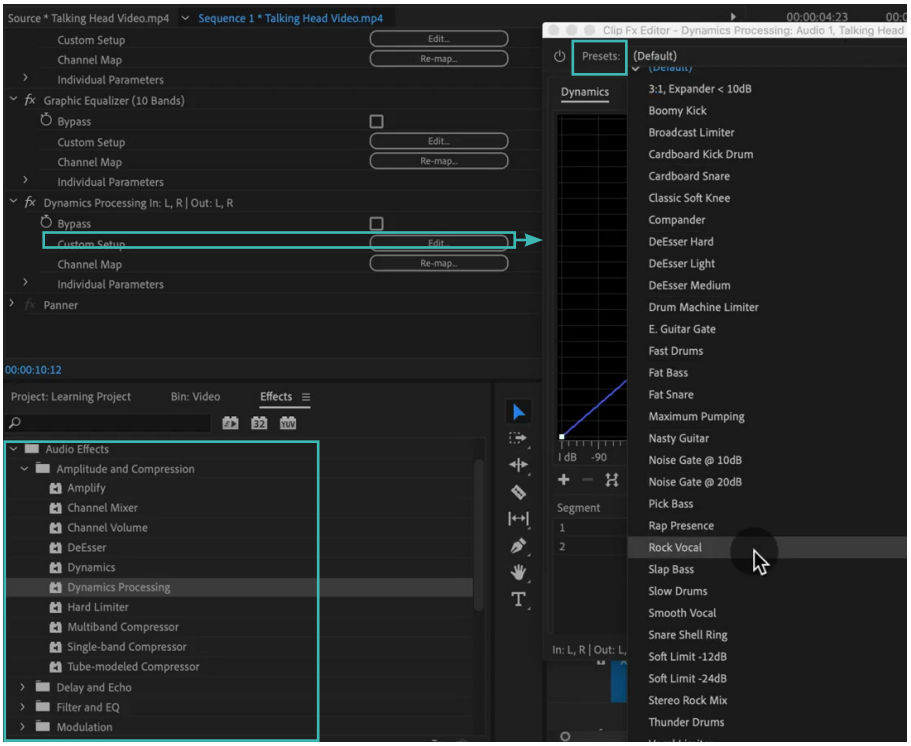
E.g.

Dynamics processing
is the process of altering the dynamic range of an audio source to make it easier to place in the overall mix.

The parametric EQ
is a mainstay of recording and live sound because it offers continuous control over every parameter.

With **a low pass filter**,
you can adjust how much of the low frequencies you want to hear.

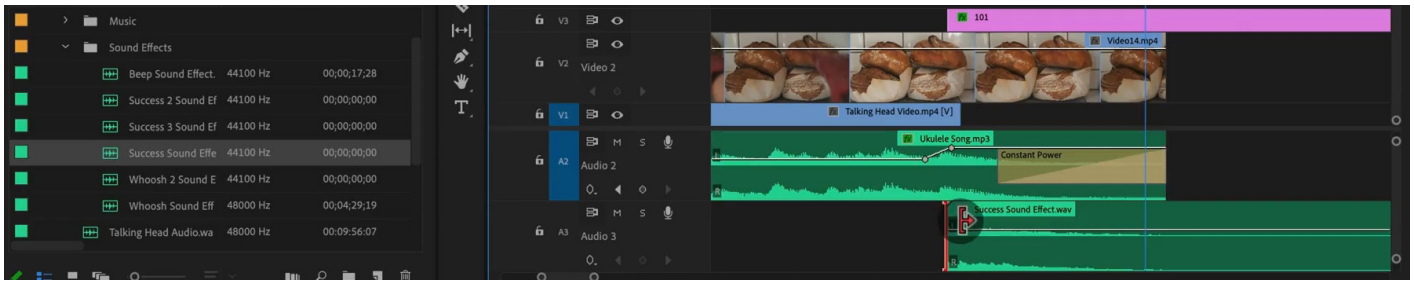
The Fill Left (Right)
effect takes the audio from the left (right) channel and duplicates it on the right (left) channel, deleting any previous audio which was on the right channel.



BONUS: Adding Sound Effects to Improve Your Videos

Sound effects are any audio a viewer hears that doesn't come from the recording itself. Sound effects can be anything from the ambient sounds of the wilderness to the loud whoosh of an airplane.
There are two major ways to get sound effects for a production: Create them or license them.

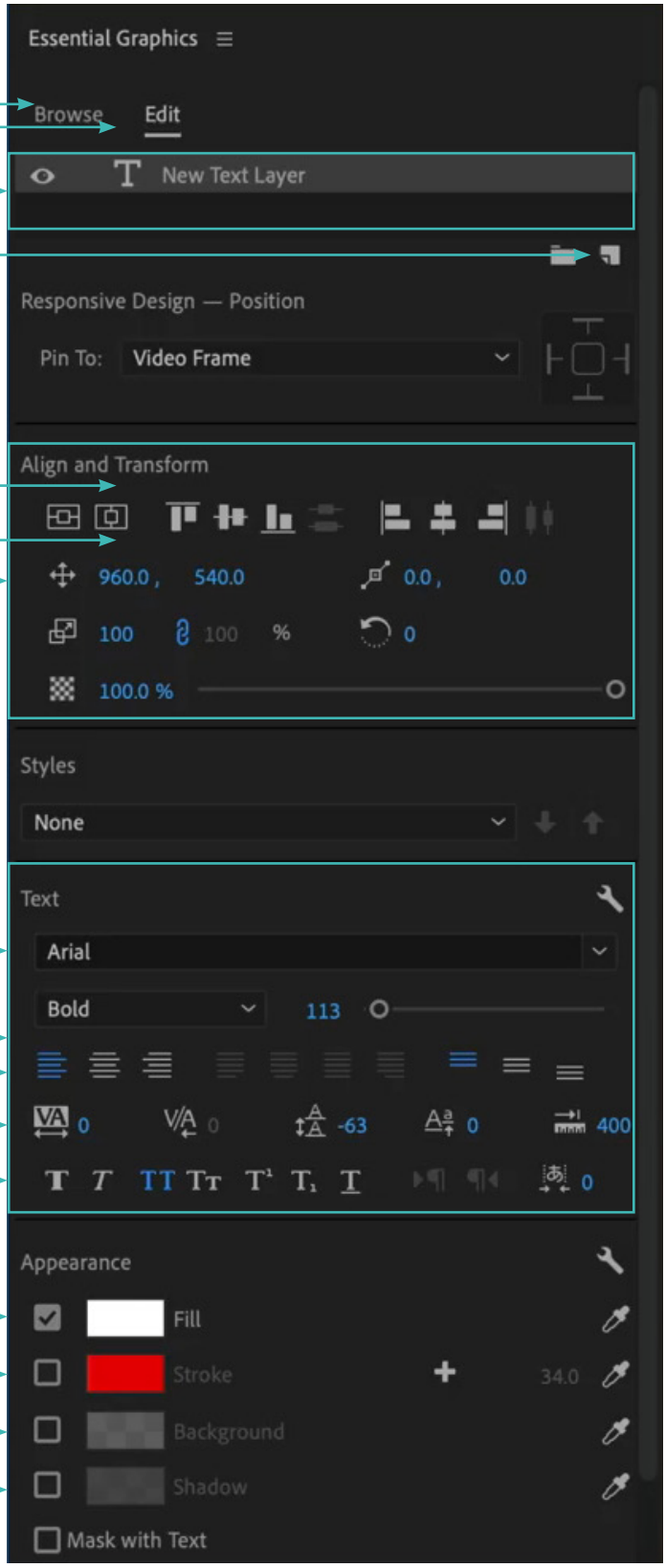
Effects > Sound Effects > Choose the clip > Drag & Drop to the Timeline



Titles & Graphics

Create Titles and Graphics in Premiere Pro using the Essential Graphics Panel

Window > Essential Graphics



Browse Tab

Edit Tab

Layers

New item (layer)

Align Objects (light grey)

Distribute Objects (dark grey)

Align & Transform

Font

Text

Paragraph

Kerning, Tracking, Leading, etc.

Faux styles

Fill

Stroke

Background

Shadow

Browse Tab

Browse template in Adobe Stock (marketplace for video footage, Motion Graphics, templates, photos and more).

Edit Tab

Insert, align, transform layers of text and more, change it's appearance, features, etc.

Layers

Premiere Graphics can contain multiple text, shape and clip layers.

When you create a new layer, a graphic clip containing that layer is added to your timeline, starting at the playhead location.

New item (layer)

New item button > choose Text, Vertical Text, Rectangle, Ellipse, etc. >

> click the Program Monitor where you want to position your text and start typing >

> to manipulate text and shape layers in the Program Monitor, use Selection Tool (position, rotation, anchor points, scale, etc.)

Text properties

Change the font (Arial, Times New Roman), font style (bold, italics), faux styles (all caps, superscript, underline).

Fill

The colour of the text (shape).

Stroke

The colour of the border (shape).

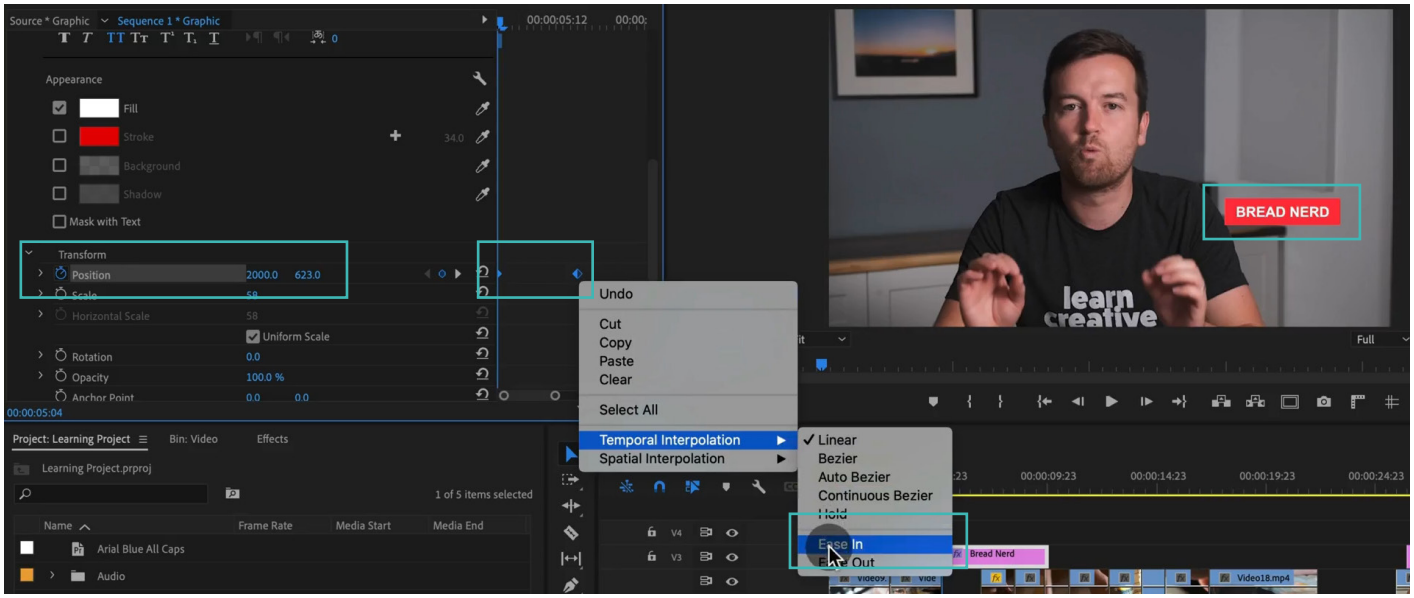
Mask layers

Masks hide portions of a layer and reveal other portions of the layers below the graphic in the Essential Graphic panel layer stack.

Edit tab > select Mask with Shape or Mask with text check box >

> Select Invert if you want everything visible outside the layer and transparent within the layer

Adding Motion to Our Graphics (Animating in Premiere Pro)



1) Add Text
- Window > Essential Graphics or Text Tool > type the title > Edit

2) Create a background
- Essential Graphics > New Layer > Rectangle or Pen Tool > Edit

3) Pin text to the shape

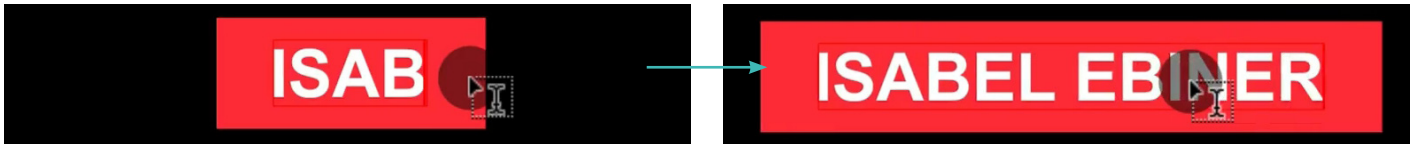
4) Animate Text and Background
- Window > Effect Controls > Position > Select Keyframes (position of the start and position of the end of the text)

5) Fine-Tune (Ease-in)
- Right-click on the keyframes selected > Temporal Interpolation > Ease In

What is the Responsive Design - Position?

You can design your graphics to **automatically adapt to changes** in the video frame aspect ratio, or to the position or scale properties of another graphic layer. For example, you might want an underlying shape layer to respond to the width, height and position of your text.

Window > Essential Graphics > Edit >
> Select a layer that you want to make responsive to the changes in another layer >
> Responsive Design - Position > Pin To >
> Specify which layer the currently selected layer should be pined to
> Define which edges (or centre) should be pinned to using the diagram



What is Responsive Design - Time?

You can define segments of your graphics that preserve intro and outro keyframes, even when the overall duration of the graphic changes. Keyframes that fall between intro and outro regions will be stretched or compressed as needed to fit.

Define segments in Essential Graphics panel or in the Effect Controls >

Essential Graphics panel

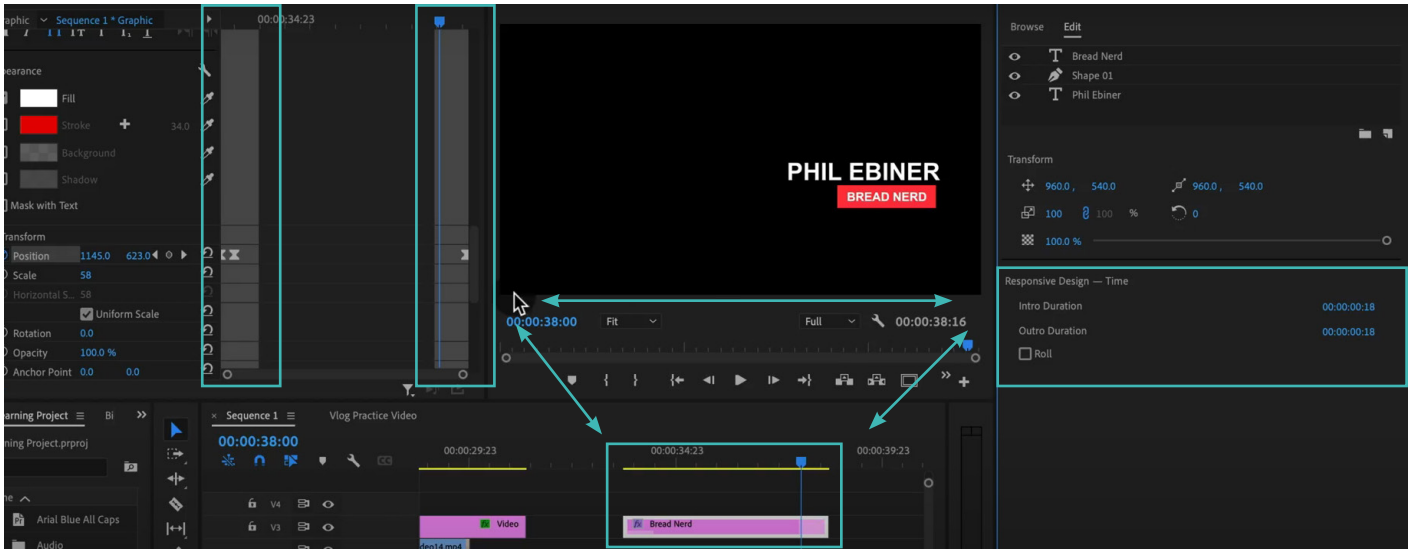
> Edit > specify the amount of time that you want to define as the entrance section in Responsive Design - Time Intro duration >

> Specify the amount of time that you want to define as the exit section in Responsive Design - Time Outro duration

Effect Controls

> Set the keyframes for an entrance and exit section in Position >

> Drag the left handle out to define the intro/entrance segment. You see a grey overlay that covers the keyframes that fall within the specified time range - it automatically changes the time in Essential Graphics panel Responsive Design - Time



Using and Installing Graphic Presets

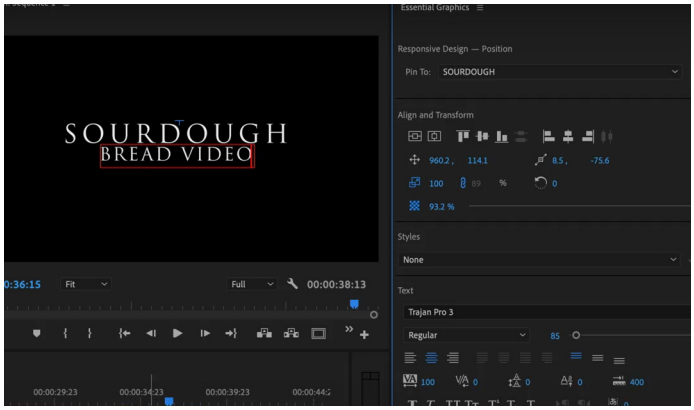
Premiere Pro comes with sample Motion Graphics templates. You can also bring in templates:

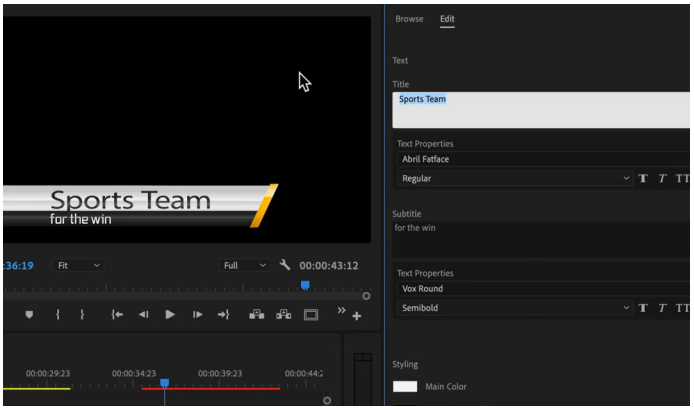
- Local Templates Folder
- Creative Cloud Libraries
- Adobe Stock

Essential Graphics panel > Browse tab > Select template > Drag & drop to the Timeline (video track in your sequence) >

> After adding a template to your sequence, you can customize it in the Edit tab of the Essential Graphics panel to modify its appearance (colour, source text, animation options, font size, etc.)

Note: Edit options depend on the graphics preset set up. (2021 Premiere Pro update allows you to replace even images or videos)

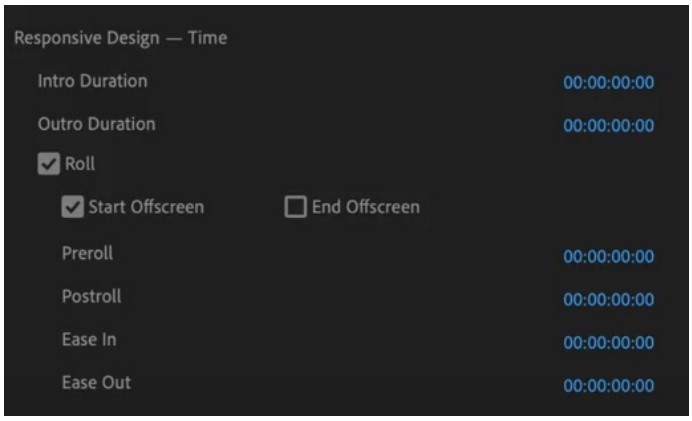




How to Create Scrolling Credits in Premiere Pro

You can create credit rolls that move vertically over the screen by enabling **Roll** in Responsive Design - Time panel (Essential Graphics panel).

When Roll is enabled, you see a translucent blue scroll bar in the Program Monitor. Bar allows you to scroll the text and graphics in your credit roll for easier editing without moving the playhead in the Timeline.



Essential Graphics panel > Select a graphic or layer in Edit tab > select the Roll check-box > set the roll

Specify whether or not you want your text or other layers to start or end offscreen.

Start Off Screen

The title background appear first and then have the text start to roll up from below the bottom.

End Off Screen

the text will simply continue up off the screen without stopping at any point.

Preroll

How long after the title appears do you want the title to wait before it starts rolling up the screen.

Postroll

How long do you want this title to stay still for at the end of your title roll.

Ease-In

How slowly do you want to text to start moving.

Ease-Out

Over what time would you like your title to slow down to a complete stop.

QUICK TIP: Aligning Graphic Layers with a Keyboard Shortcut

Hold Command key or Ctrl + drag the graphics with left mouse button

Closed Captions Workflow + Automatic Transcription in Premiere

Window > Text > Choose the option for creating captions

You have three options for creating captions:

- Automatically transcribe speech to text: “Transcribe Sequence”
- Import a caption file from a third-party service: “Import Captions from File”
- Add them manually: Crete New Caption Track

Create New Caption Track

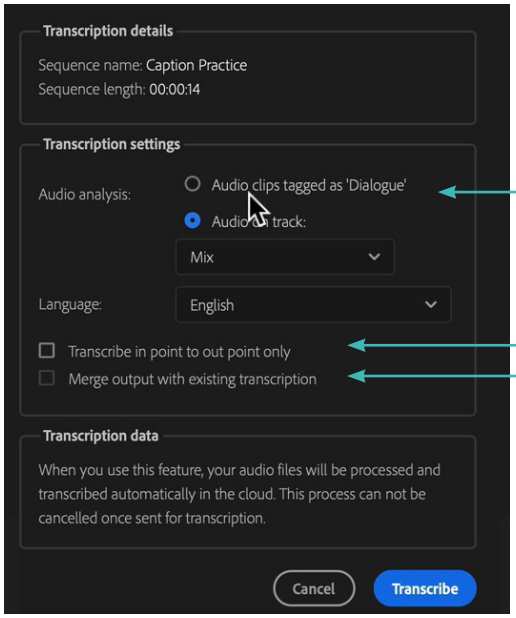
Place the playhead at the beginning of your first piece of dialogue >
> add new caption segment button >
> type in the caption text >
> trim the end of the caption in the timeline to align with the end of the spoken dialogue >
> continue adding captions

Captions have their own track on the timeline where you can edit them like any other video track. Additionally, you can modify the display of the caption track.

Speech to Text

Place the playhead at the beginning of your first piece of dialogue >
> add new caption segment button >
> type in the caption text >
> trim the end of the caption in the timeline to align with the end of the spoken dialogue >
> continue adding captions

Captions have their own track on the timeline where you can edit them like any other video track. Additionally, you can modify the display of the caption track.



Audio analysis

Transcribe audio clips tagged as Dialogue or transcribe audio from a specific audio track.

Transcribe in point to out point only

If you have marked In and Out points, you can specify Premiere Pro to transcribe the audio within that range.

Merge output with existing transcription

You can insert the auto-transcription into an existing transcription when transcribing between specific In and Out points.

Colour Correction and Colour Grading

Introduction to Colour Correction and Colour Grading in Premiere Pro

Colour correction

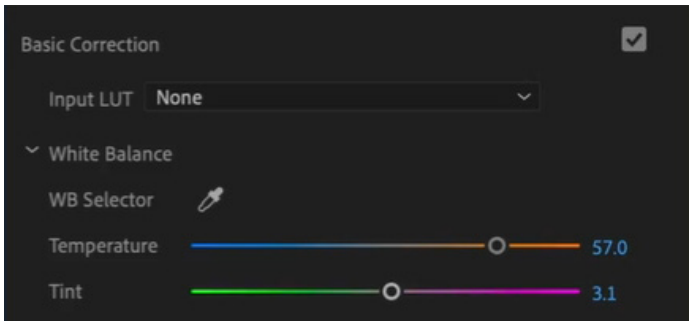
is a technical process that fixes colour issues and makes footage appear as naturalistic as possible. The idea is for colours to look clean and real, as human eyes would see them in the real world.

Colour grading

is also technical, but it's more of a creative concern. The colour grading process adds atmosphere and emotion to shots by colouring footage in new, often unnatural ways.

Workspace > Colour

Fixing White Balance, Exposure, Saturation with the Lumetri Colour Basics Tab



Input LUT

LUT transforms colour input values (camera) to your desired output values (final footage).

White Balance

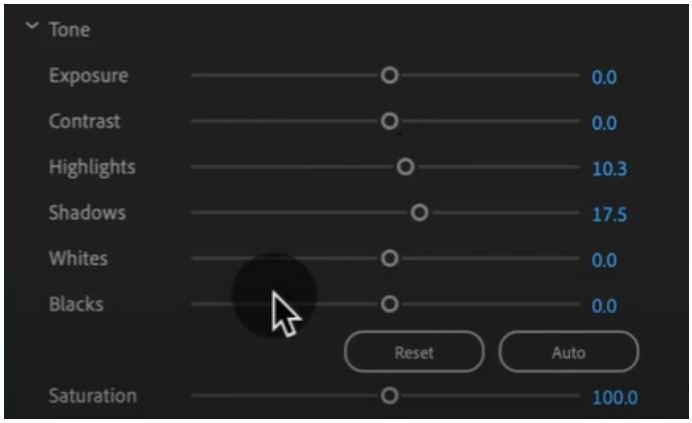
Simply put, it means adjusting colours so that the image looks more natural.

Temperature

Sets the white balance to a custom colour temperature. (in Kelvins)

Tint

Sets the white balance to compensate for a green or magenta tint.



Exposure

Adjusts the overall image brightness.

Contrast

Increases or decreases image contrast, mainly affecting midtones. When you increase contrast, the middle-to-dark image areas become darker, and the middle-to-light image areas become lighter.

Highlights

Adjusts bright image areas.

Shadows

Adjusts dark image areas.

Whites

Adjusts white clipping.

Blacks

Adjusts black clipping.

Saturation

Adjusts the saturation of all image colours equally from -100 (monochrome) to +100 (double the saturation).

A Note About Computer Screen / Monitor Calibration and Colour Correction

Adobe: Calibrate your monitor to give your video the best possible colour.

Monitor or display calibration is the process of aligning your screen's colours with the standards set by the RGB (red, green, blue) colour model.

For objectively accurate colour, you need to use a colorimeter.

Basic colour calibration on Mac

Apple Menu > System Preferences > click Displays > then click Colour > Click Calibrate >

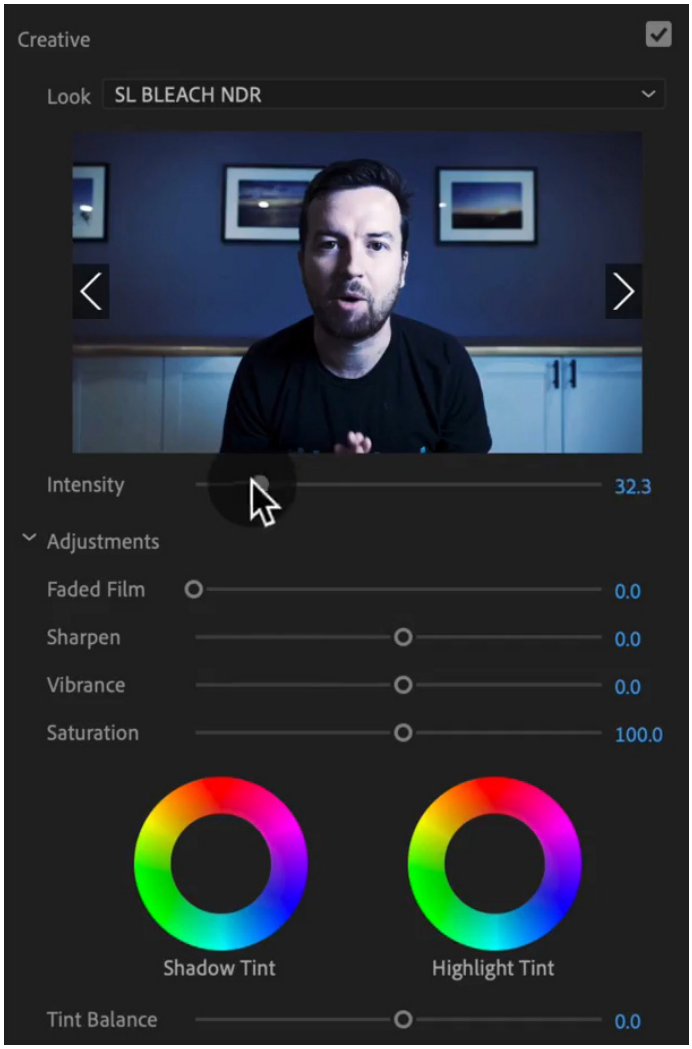
> Display Calibrator Assistant walks you through adjusting your display, then creates a calibrated colour profile. The number of adjustments in the calibration process varies depending on the type of display.

Basic colour calibration on Windows

Control Panel > search for Display Colour Calibration >

> It steps you through the following basic image settings: gamma, brightness and contrast, and colour balance.

Adding Style with the Lumetri Colour Creative Tab



The Creative Section

Looks

You can choose a LUT from the drop-down menu, or browse them using the arrows pointing left and right, and then click the preview thumbnail to apply the LUT. The preview you see in the thumbnail shows the LUT applied to the original footage, ignoring other adjustments you've done to it.

You can adjust the **Intensity** of the preset by slider bar under the preview.

Adjustments

Faded Film

Applies a faded film effect to your video. Drag the sliders to the right or left until you achieve the desired vintage look.

Sharpen

Adjusts edge definition to create a sharper-looking video. To turn off sharpening, set the slider to zero.

Vibrance

Adjusts the saturation so that clipping is minimized as colours approach full saturation. This setting changes the saturation of all lower-saturated colours with less effect on the higher-saturated colours.

Saturation

Adjusts the saturation of all colours in the clip equally from 0 (monochrome) to 200 (double the saturation).

Tint wheels

Adjust the tint values in the shadows and highlights. Wheels with empty centres indicate that nothing has been applied.

Tint Balance

Balances out any excess magenta or green in the clip.

Advanced - Reading Waveform Scopes to Help with Colour Correction

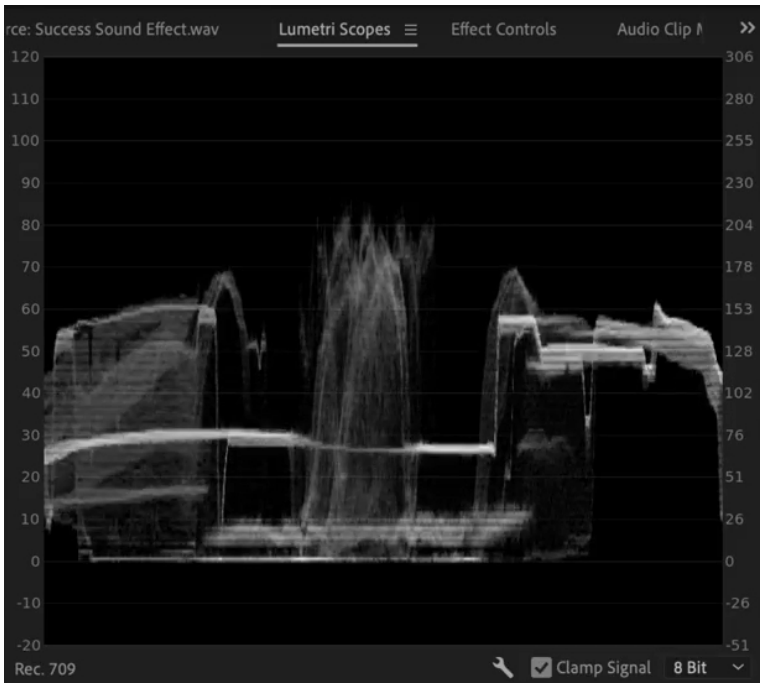
Waveform

The waveform shows the intensity of both the luminance (brightness) and chrominance (colour) levels of an image, depending on the waveform you choose.

Settings > Waveform Type > Luma

The luma waveform

displays the brightness of shots and the contrast ratio



If you're colour grading for broadcast, make sure your levels are in the 0-100 range.

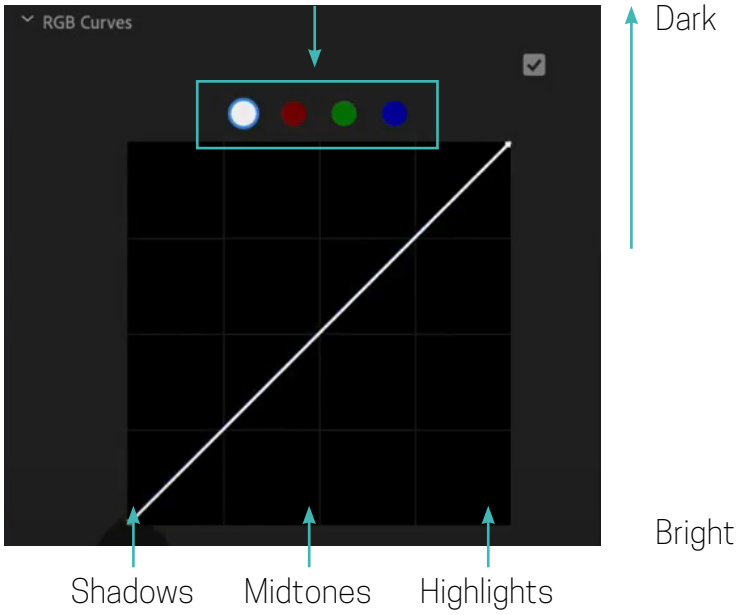
But the top part of the scope does not show the top part of the image. It shows the brightest pixels. The bottom part of the scope shows the darkest pixels.

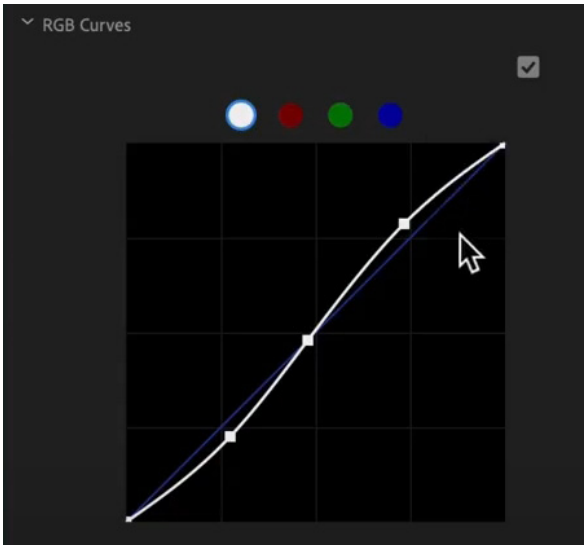
The left part of the scope shows pixels in the left part of the image, and levels on the right show pixels in the right part of the image.

Editing Exposure and Specific Saturations with the Lumetri Curves

RGB Curves

The tone curve for each specific colour (Red, Green, Blue)





Natural looking contrast using S curves

Hue Saturation Curves

Hue versus Saturation
Select a hue range and adjust its saturation level.

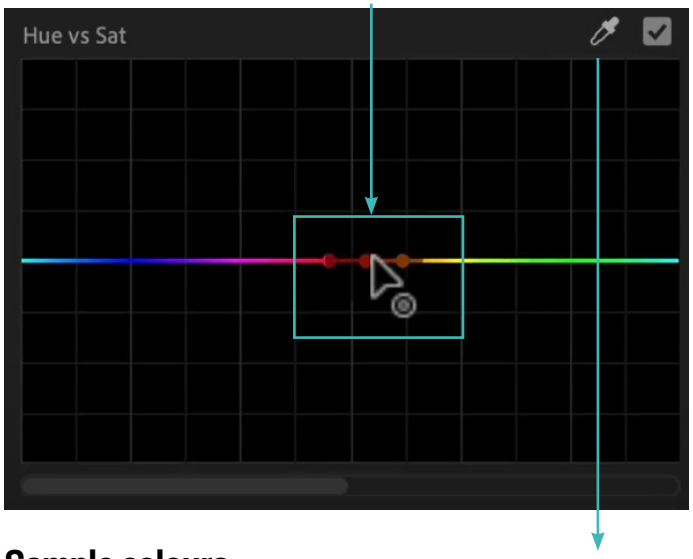
Hue versus Hue
Select a hue range and change it to another hue.

Hue versus Luma
Select a hue range and adjust the luma.

Luma versus Saturation
Select a luma range and adjust its saturation.

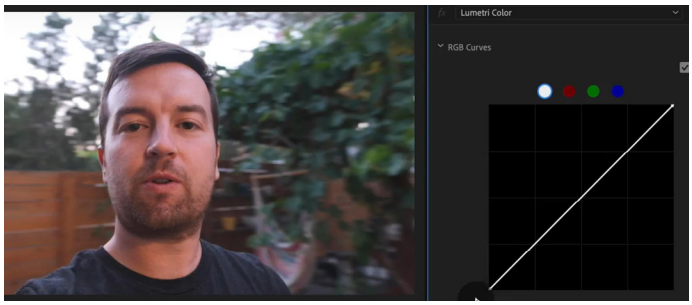
Saturation versus Saturation
Select a saturation range and increase or decrease its saturation.

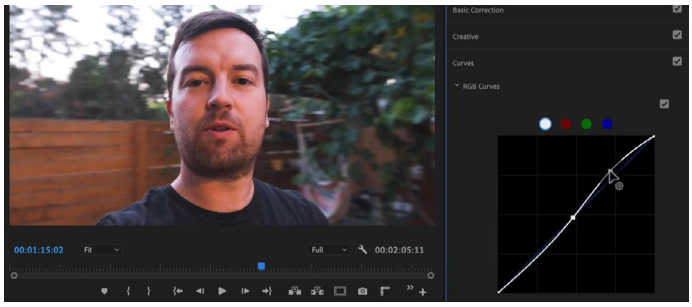
Hue range selected

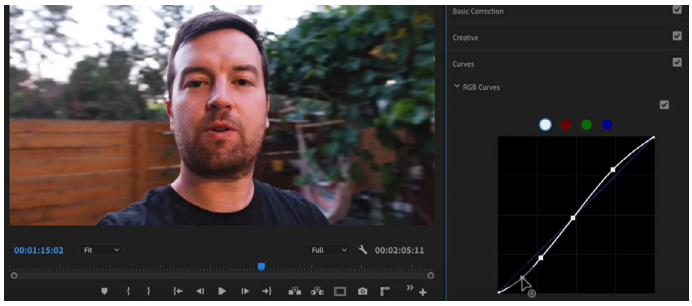


Sample colours
With one of the colour curves tabs open, click the **Eyedropper tool** to sample a colour in the Program Monitor. Three control points are automatically placed on the curve.

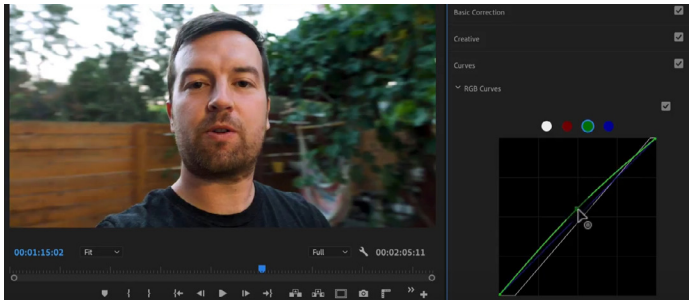
S Curve



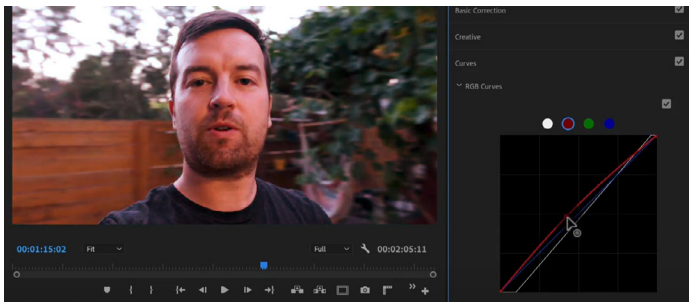




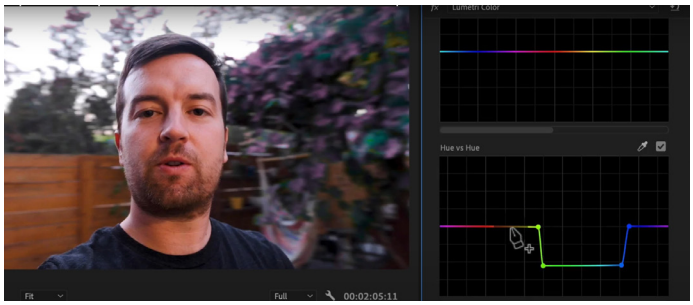
Green tones



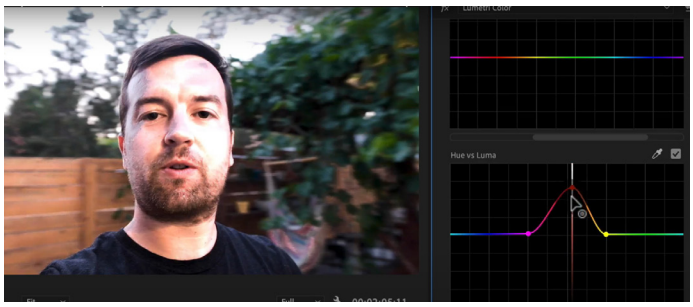
Red tones



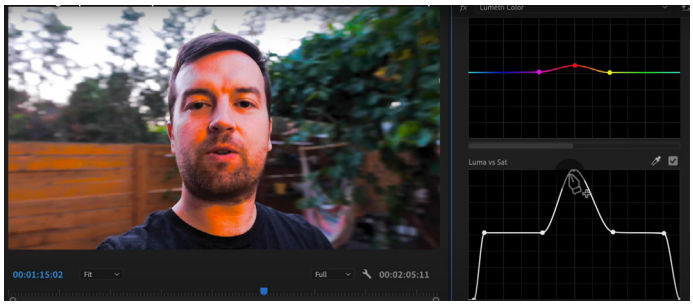
Hue vs Hue



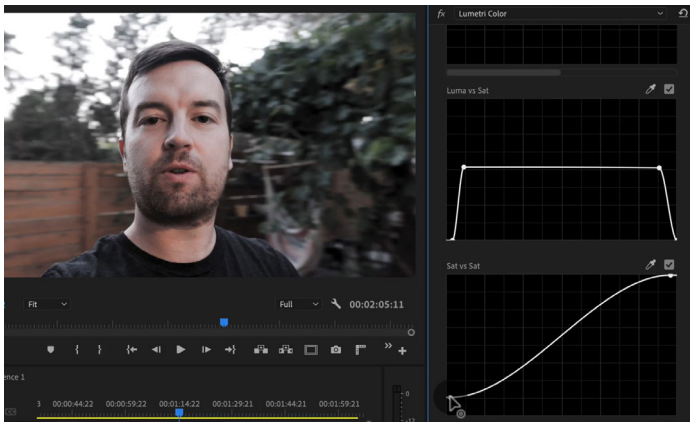
Hue vs Luma



Luma vs Sat



Sat vs Sat

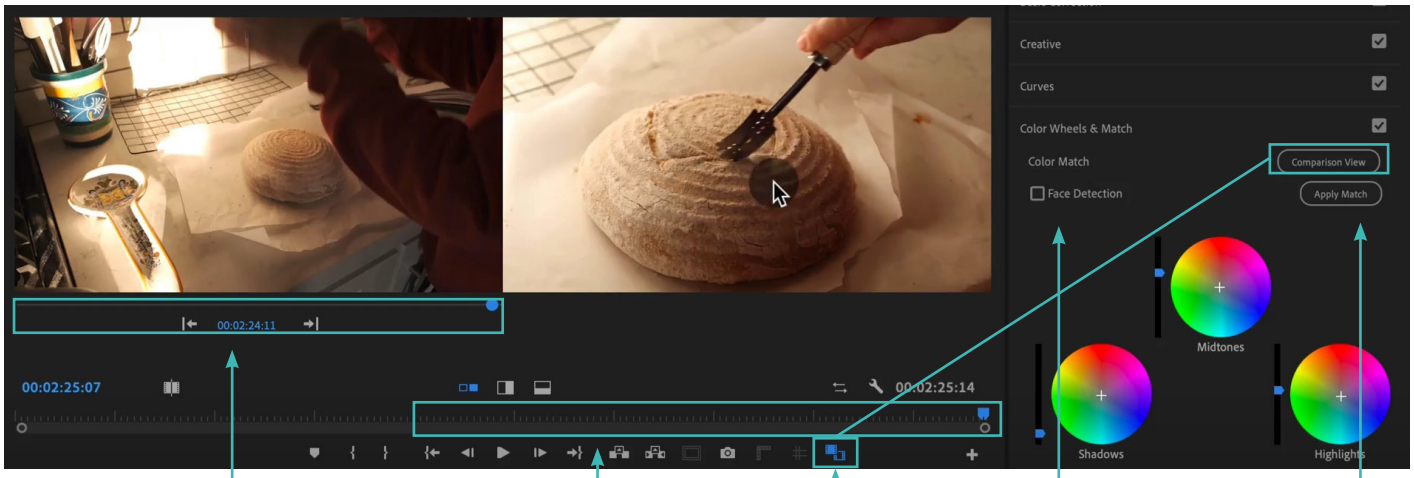


Match Colours Between Shots with the Lumetri Colour, Colour Wheels & Match Tab

If you shoot with different settings, or even different cameras, your camera selection may not looks the same in sequence. You can quickly match colour between different shots to make the overall look of your video consistent.

Colour Wheels (Lumetri Colour)

Three colour wheels - you can adjust the brightness, hue, and saturation for shadows, midtones, and highlights independently.



Click the wheel to **add colour**.
Drag the slider to **adjust colour**.

1) Comparison View
allows you to select and display a reference frame, and compare colours across shots.

2) Reference frame
Set via a slider bar or timecode.

3) Target clip
Position the timeline playhead over a clip.

4) Face Detection
Disable if you have no faces in the shots.

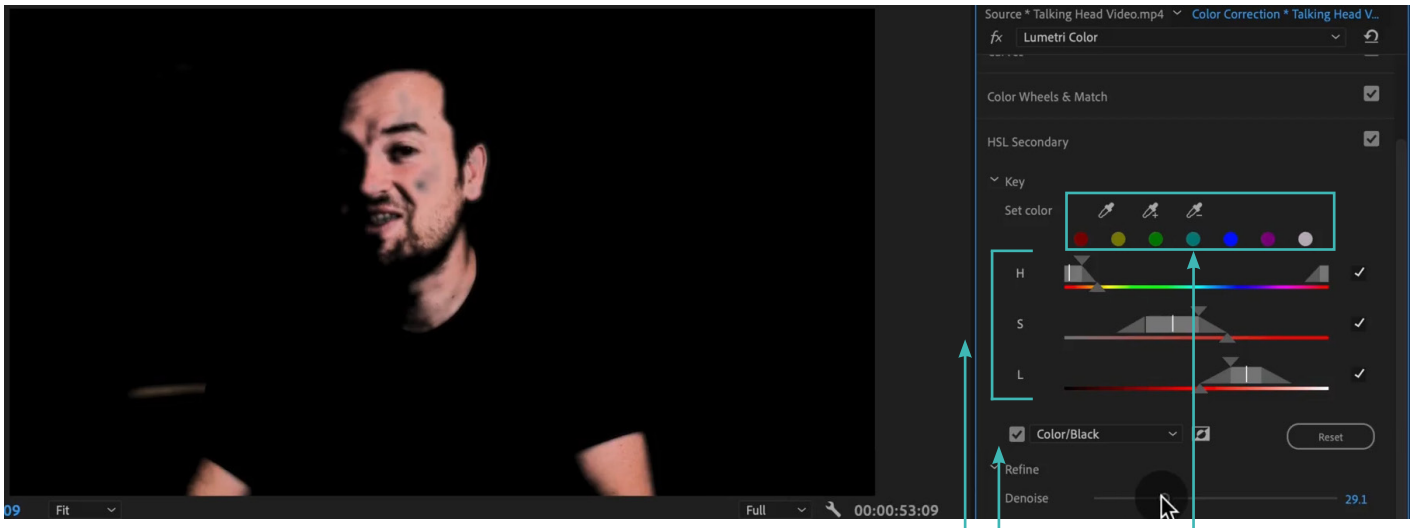
5) Apply Match
PP automatically applies algorithmic settings.

6) Result
If you are not satisfied with the results, you can use another shot as a reference, and match the colours again or adjust settings manually - by Colour Wheels or other settings (Basic Correction, Creative, Curves, etc.)

Edit Specific Colours of in Your Video with the Lumetri Colour HSL Secondary Tab

The goal of HSL is to control a specific colour, not the overall image (alternative representations of the RGB curve). HSL (for hue, saturation, lightness).

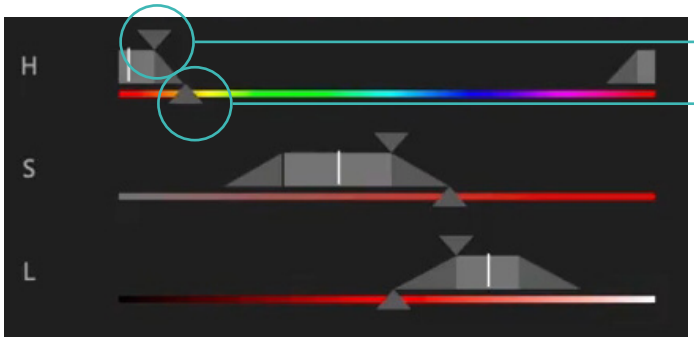
Lumetri Colour > HSL secondary tab >
either adjust a clip itself, or add an **Adjustment layer** over a clip (File > New > Adjustment Layer) >



1)Pick a target colour with Set colour eyedropper tool or pick a colour from colour swatches. Use + and - to add or remove pixels from your selection.

2) HSL
use Hue, Saturation and Lightness to adjust your selection.

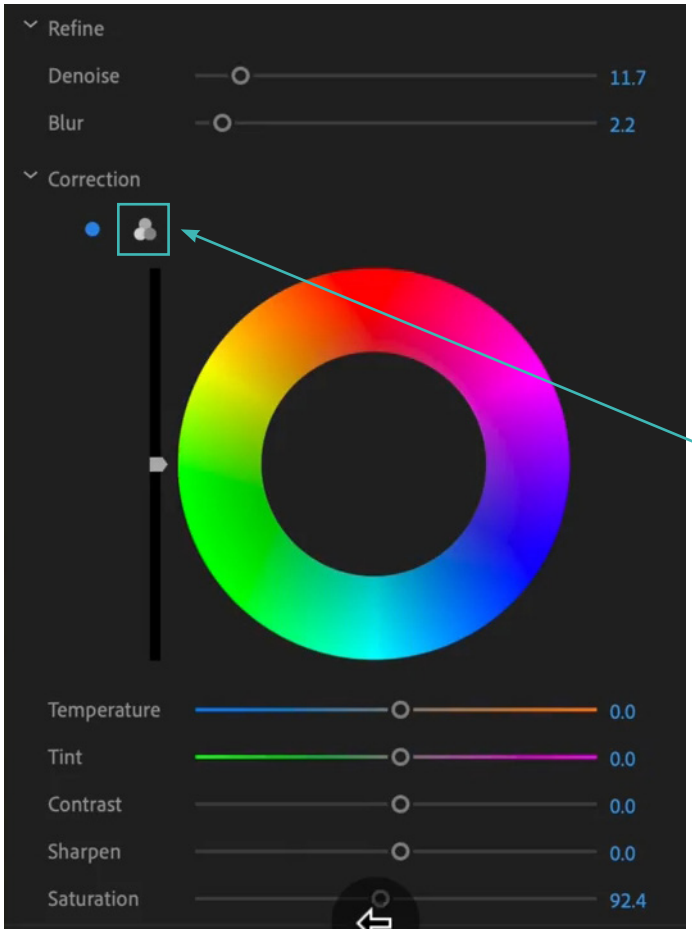
3) Colour/Grey
To view only the affected range when you manipulate a colour, select the checkbox next to Colour/Gray.



expands or restricts the range

makes the transition between selected and non-selected pixels smoother

double-click the range slider to reset



Denoise

smooths colours and removes any noise from the selection.

Blur

softens the edges of the mask to blend the selection.

Deselect the checkbox next to Colour/Gray to view the changes.

You can switch to a traditional 3-way colour wheel

Quick Tip: Copying and Removing Lumetri Colour Adjustments to Different Clips

Use the Effect Controls panel

Copy and Paste

> In the Timeline panel, select the clip that contains the effect or effects you want to copy >
> Choose Edit > Copy >
> In the Timeline panel, select the clip to which you want to paste the effect and choose Paste

Remove

> Select a clip (Timeline panel) >
> select the effect or effects you want to remove (Effect Controls). To select more than one, hold Ctrl >
> Right-click a clip in the timeline, and select Remove Attributes >
> In the Remove Attributes dialogue box, select the types of effects you want to remove > OK

Adding a Vignette with the Lumetri Colour Vignette Tab

A vignette is a border of a colour (usually black) - sometimes as a blur or a shadow - at the periphery of photos.

Lumetri Colour panel > Vignette >

> Select a clip in the timeline > adjust vignette controls in the panel

Amount

Sets the amount of lightening or darkening along the edges of an image.

Midpoint

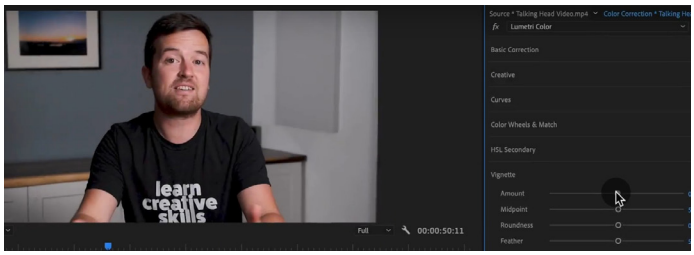
Specifies the width of area affected by the Amount slider.

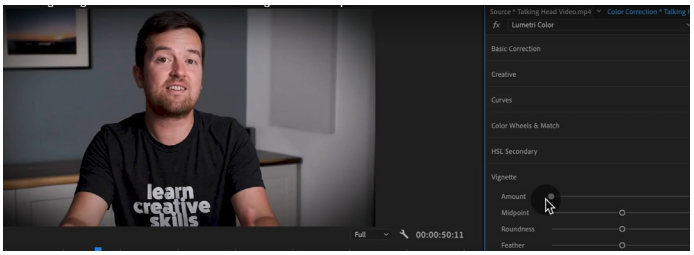
Roundness

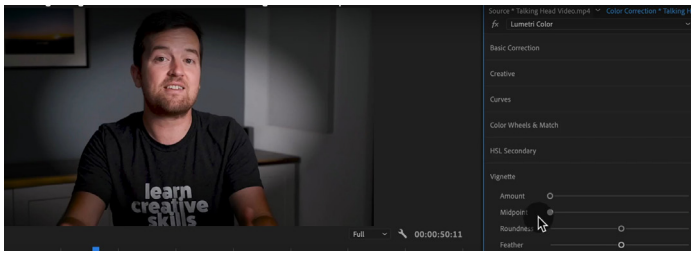
Specifies the size (roundness) of the vignette.

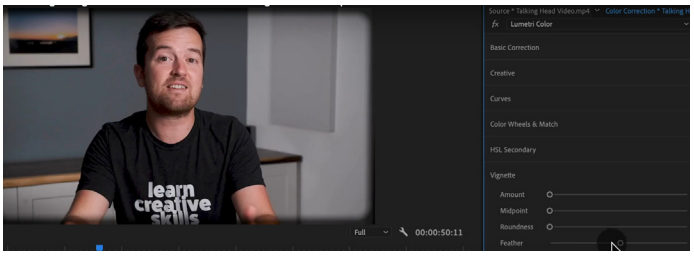
Feather

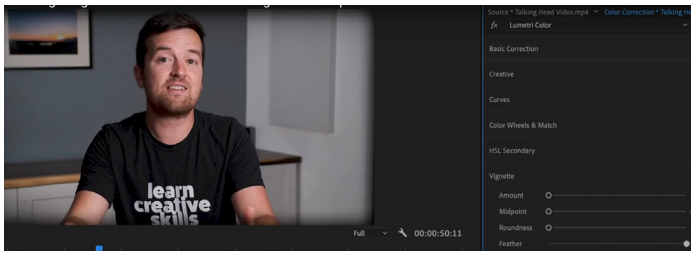
Defines the edge of the vignette.

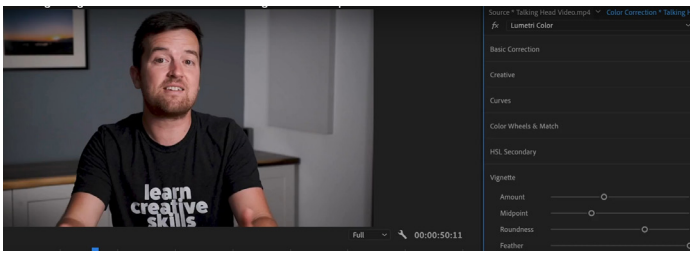




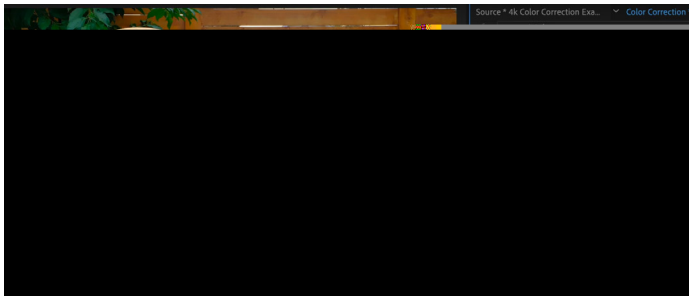








ADVANCED: Changing the Colour of Something in Your Video



> Pick a colour you want to change via eyedropper tool >

> check Colour/Gray >

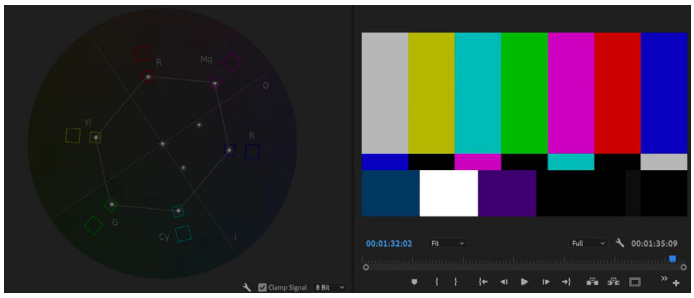
> refine the selection of colour by using HSL slider (top and bottom triangles) and Denoise and Blur sliders >

> change the colour by using tools under Correction section >

> use a 3-way colour wheel

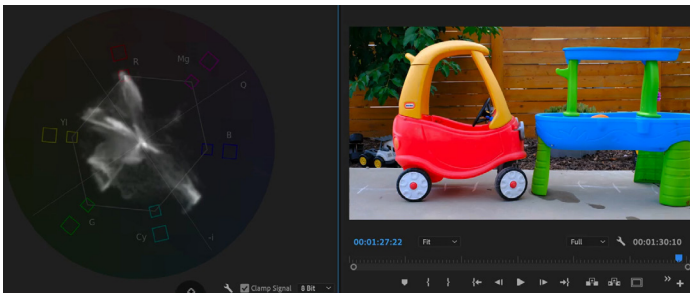
ADVANCED: Better Colour Correction with Vectorscopes YUV Graph

A vectorscope measures saturation outward from the centre, while measuring hue in a circular pattern as you move 360° around the scope. If you're viewing a black and white image, all you'll see is a dot in the centre of the scope. **YUV mode** gives you several colour boxes, allowing you to quickly **see if your hue and saturation levels are correct.** New Item > Vectroscope YUV



> New item > Bars and Tone

target for the calibration of colour and audio levels coming from the videotape during transmission. The colour bars are presented at 75% intensity.



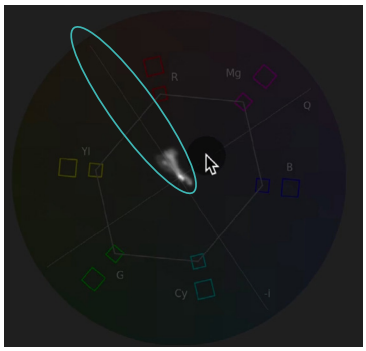
> use Hue and Saturation tools to get closer to Bars and Tone vectroscope image

> Basic Correction > Tone > Saturation

> Curves > Hue Saturation Curves

> HSL Secondary > Saturation

ADVANCED: Colour Correcting Skin Tone to Near Perfection Every Time



The line between red and yellow on the Vectorscope YUV is the Skin Tone line, which allows you to quickly and effectively check for the accuracy of all skin tones in your footage. All skin types should fall along this line if you want them to look realistic.

> Comparison View

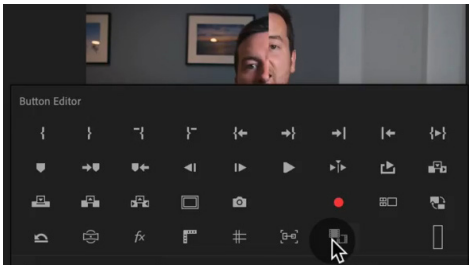
> First step to try as much as possible automatically with
Lumetri Colour panel > Basic Correction > White Balance > WB Sector eyedropper tool

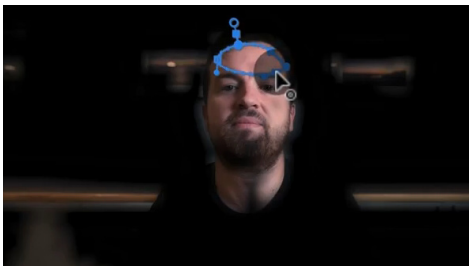
> Effect Controls > Opacity including 3 masking options (circle, rectangle, free drawing pen) > create the mask > make adjustments in Lumetri Colour panel to get closer to the Skin Tone line > Delete the mask

> Select all the skin tone parts of the image > Lumetri Colour panel > HSL Secondary > Set Colour eyedropper tool + adjustments on HSL sliders/Refine/Correction settings

WB

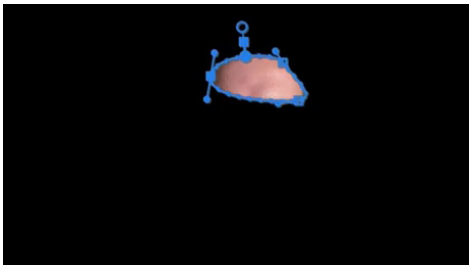
Comparison View

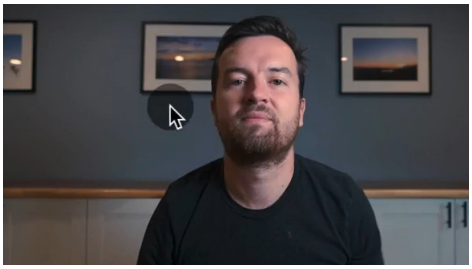




Skin Tone + Mask

Mask Pen Tool





Result

ADVANCED: Sharpen Faces with the Lumetri Colour Panel

HSL Secondary panel >

> Select skin tone via Set colour eyedropper tool in Colour/Gray setting checked >

> Make sure your eyes and nose are selected as well by adding via +eyedropper tool >

> use Sharpen and Contrast adjustment sliders in Correction section to sharpen only the selected parts of the image

BONUS: Watch Me Colour Correct My Entire Video Sequence

One camera = one set of clips to adjust from scratch

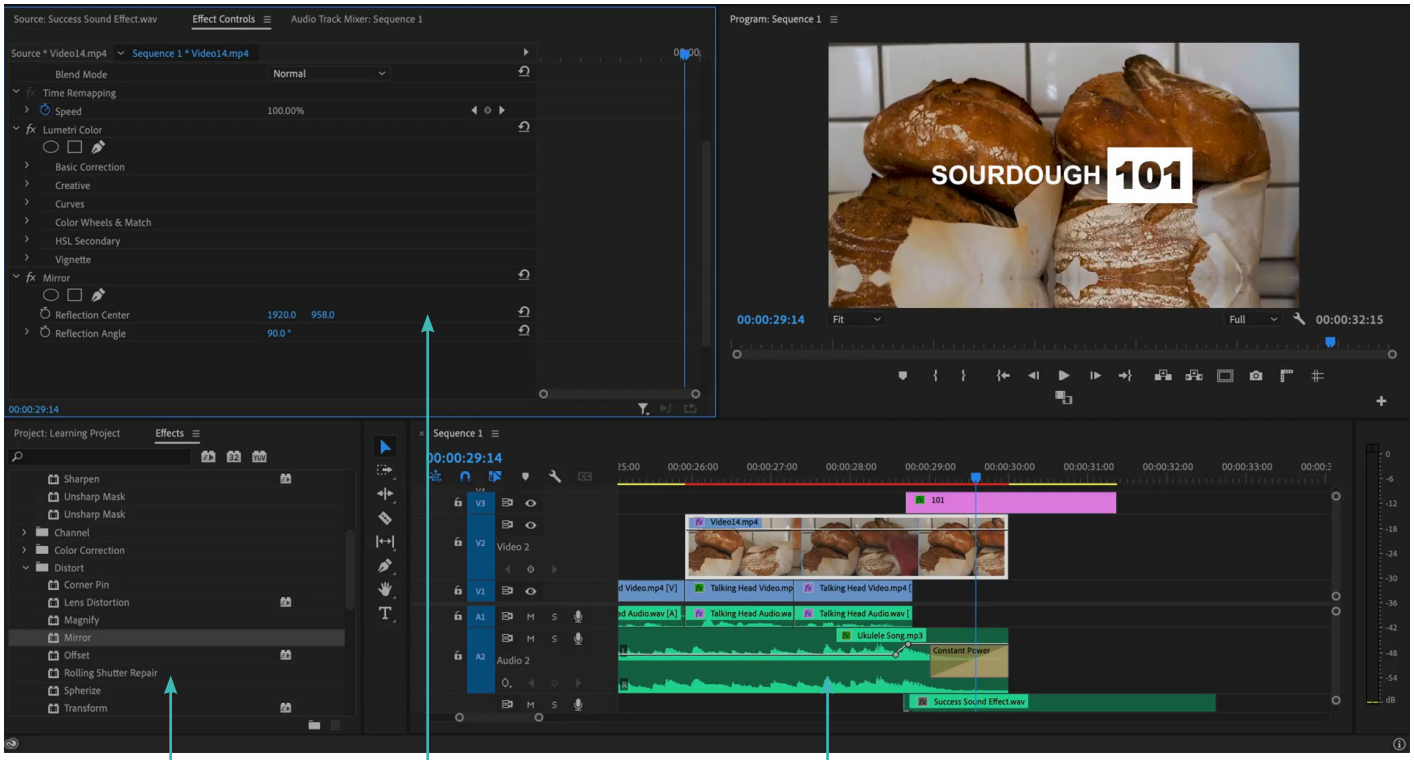
1) Finding a sample clip - the one which has the required settings the closest
2) The main goal is to have the same colour setting across the whole footage
3) preparation of the sample clip:

- WB
- Saturation
- Contrast

4) Copy + Paste the settings to other clips and to some minor adjustments for shots done by the same camera
5) Repeat for other camera footages

Video Effects

How to Add and Adjust Effects to Your Video



1) Choose an effect

Open an Effects window, browse the folders with different effects, choose one or more.

2) Apply the effect

Drag & drop the effect to the clip on the Timeline panel.

3) Adjust the effect

All the effects applied to a clip will be visible in Effects Controls panel. You can adjust their settings.

Copy and Paste

You can easily copy and paste effects from one clip to one or more other clips.

> Select a clip in the Timeline panel > Select effect or more effects > Choose Edit > Copy > Edit > Paste

Remove

> Select a clip in the Timeline panel > Select effect or more effects > Press Delete or Backspace

How to Animate On/Off Video Effects

Keyframes are a feature that allows you to change the properties of an effect or a transition over time. To animate a video effects, you will change **when and where** in the clip effect **starts and ends and speed** of the effect.

1) Choose a clip with the effect

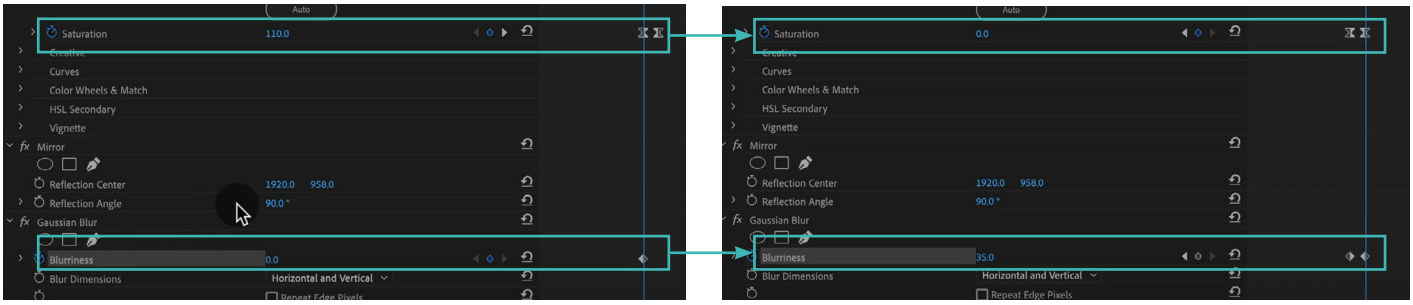
- Effect Controls panel should be open, choose the specific effect(s) you want to animate.

2) Set the keyframes

- You need at least two keyframes. One to start the effect and one to end it.
- Set the cursor where you want to be the keyframes (in the timelines or by clicking and dragging on the number value) and select the Stopwatch next to the name of the effect. A diamond-shaped keyframe should appear in the mini-timeline.

3) Adjust the settings

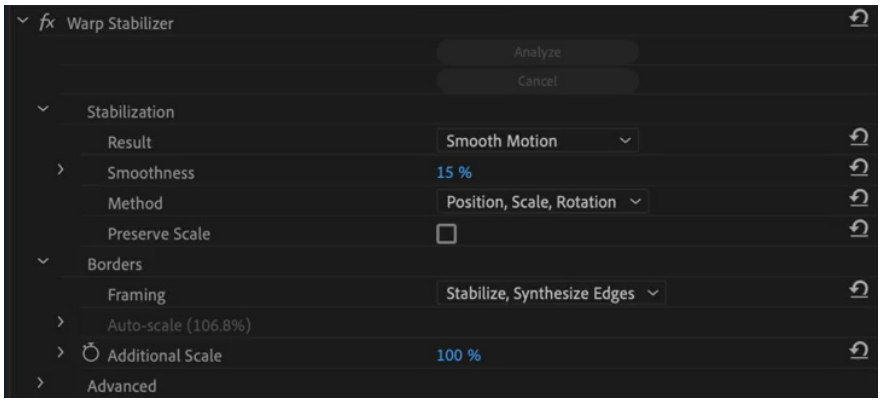
- Set the effect features for every single keyframe. Change between the keyframes will create an animation of the effect.



How to Stabilize Shaky Camera Footage

Shaky footage is almost inevitable once you go handheld. You can stabilize motion with the Warp Stabilizer effect. It removes jitter caused by camera movement.

Select the clip you want to stabilize > Effects Panel > Video Effects > Distort > Warp Stabilizer >
> analysis runs in the background > when analysis is done, you can change the settings of a Stabilizer in Effects Control panel > press Analyse button for a new analysis of the new settings



Stabilization

Result

Smooth motion: Retains the original camera movement but makes it smoother.

No Motion: Attempts to remove all camera motion from the shot. (bigger crop)

Method

Position: Basic, Stabilization is based on position only

Position, Scale, Rotation: Stabilization is based upon all three if possible

Perspective: The entire frame is effectively corner-pinned if possible

Subspace Warp: Attempts to warp various parts of the frame differently if possible

Preserve Scale

Borders

Framing

Stabilize Only: Displays the entire frame

Stabilize, Crop: Crops the moving edges without scaling

Stabilize, Crop, Auto-Scale: Crops the edges and scales up the image to refill the frame

Stabilize, Synthesize Edges: Fills in the blank space created by the moving edges with content from frames earlier and later in time

Auto-Scale

Maximum Scale: Limits the maximum amount a clip is scaled up

Action-Safe Margin: Specifies a non-visible border around the edge of the image

Additional Scale: avoids an extra resampling of the image

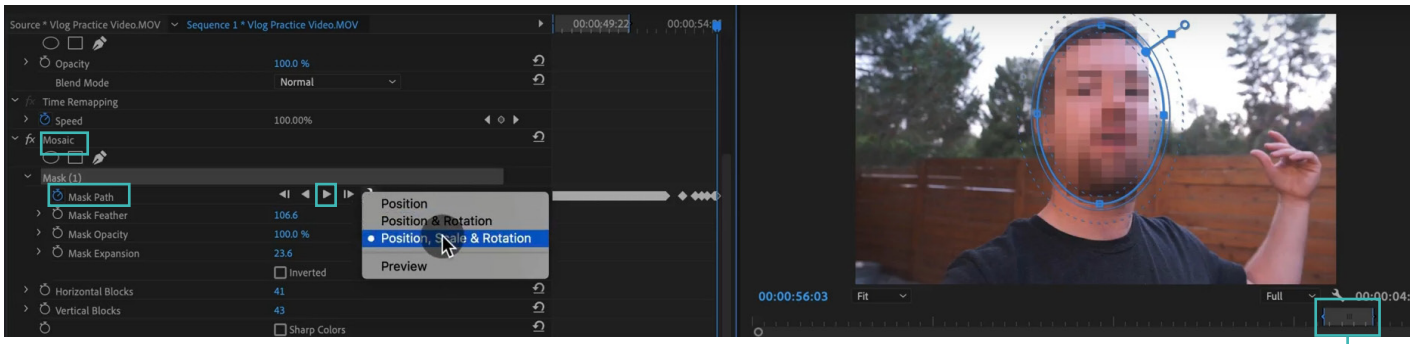
For Workflow tips, see Adobe.

How to Blur Out Faces and Other Objects in Your Videos

Effects panel > Stylize (Blur and Sharpen) > Video Effects > **Mosaic** (Blur) > Drag & Drop to the clip >
> Effect Controls panel > create a Mask with circle tool > refine the mask settings (Feather, etc.)

> Pin the Mask to the face in the clip by using **Mask Path** > Track Selected mask forward button (wait for an analysis process) > manually set the position of a Mark in the clip by clicking on keyframe and dragging the mask to the required spot

Tracking options:
Position - if the size of an object you track stays relatively the same (e.g. interview)
Position & Rotation - if the size of an object you track stays relatively the same
Position, Scale & Rotation - if the size of an object you track changes (e.g. airplane landing)



> Set Inpoint (I) >
> Set Outpoint (move the pointer in the timeline) >
>+ Button in the right-bottom corner of the Program Monitor >
> Loop Playback

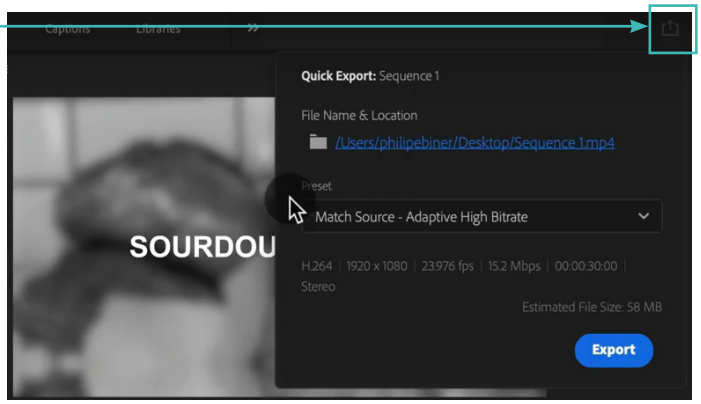
Exporting Your Videos

Easily Export Your Videos with the Quick Export Button

Exporting a part of your video

> Move your pointer (mouse dragging) or move frame by frame (left arrow, right arrow on a keyboard) >
> Set a Mark In (I) >
> Set a Mark Our (O) >
> the area is highlighted in the timeline

The quickest way is the **Export Button.**



Notes:
The higher the bitrate, the higher the quality, the higher the size of the file
Match Source - Adaptive High Bitrate & High Quality 1080p HD are in general the best option, unless you shoot in 4K.

In-Depth Export Settings for Any Screen or Device

Set In Point and Out Point > File > Export > Media

Match Sequence Settings
If you want to export with the settings of your sequence without customization

Format H264
The best format for an online videos in general

Preset
Choose a quality of the export - the same as in a quick export, or choose an online platform you are exporting your video for. You can also save your own preset.

Video Bitrate Settings
The higher the bitrate, the higher the quality, the higher the size of the file
May be worth it for a better quality: **Render at Maximum Depth, Bitrate Encoding: VBR, 2 pass**
(Make your Maximum Bitrate double the Target Bitrate)

Queue
will send you to Media Encoder, with the sequence added to a queue.

Export
exports the sequence instantly. You won't be able to use Premiere Pro while it's exporting this way.

Video Speed

Introduction to Video Speed & Frame Rates

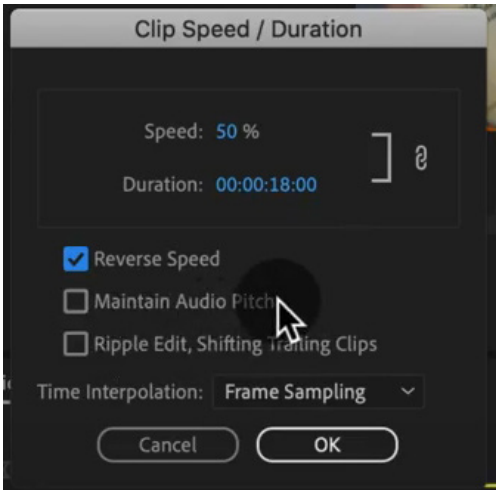
Frame Rate > fps > frames per second
how many still frames will compose a single second of a moving image
set of standards: 23.976, 24, 25, 29.97, 30, 48, 50, 59.94, and 60

The the video standard in Europe is 25fps. The format is called PAL.
30fps (29.97) is a standard in USA, called NTSC.
* and double for slow motion (50/60fps)

The Quickest Way to Speed Up, Slow Down & Reverse Your Video

Right-click on the clip > Speed/Duration >
> 100% (normal speed), below 100% (slowing down), above 100% (speeding up) >
> Duration automatically adjusts

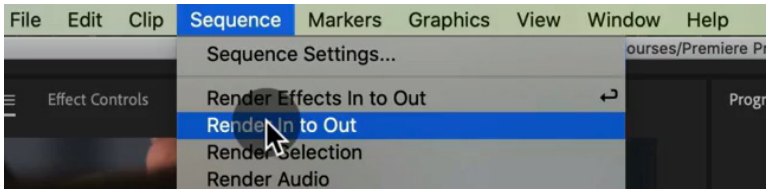
Note. If you want to slow down a clip, it should be shot in a higher rate.



Reverse Speed
Clip will play from back to front
Ripple Edit
allows you to maintain the spacing even though you've deleted or added a track
Maintain Audio Pitch box
prevents the sound from going up or down in pitch
Time Interpolation modes

- **Frame Sampling** repeats or deletes frames as needed to fill in a sequence
- **Frame Blending** smooths out the motion between repeated frames
- **Optical Flow** creates new frames

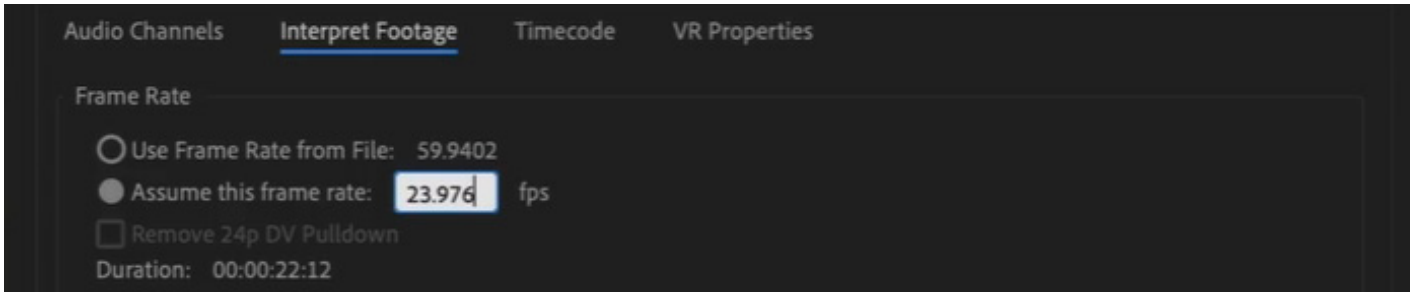
Note:
To play back complex sections in real time and at full frame rate, you may have to first render preview files for those sections.
Mark In and Out points for the area of sequence that you want to render > Sequence (main menu) > **Render In to Out** > rendering process will automatically starts



Adjusting Clip Speed by Interpreting Frame Rate

To change the frame rate you can also use the **Interpret Footage** command
Right-click to the clip in Project panel > Modify > Interpret Footage > Assume this Frame Rate and set the number of frames per second > OK

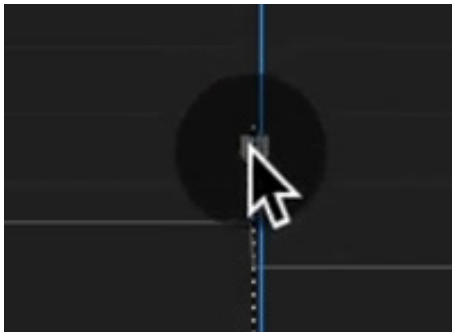
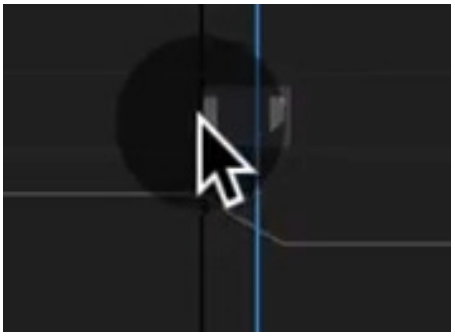
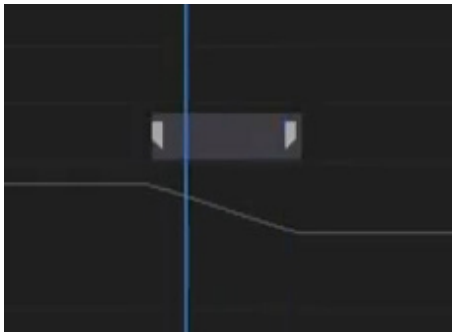
Note: Capturing 24fps is close to what human eye is used to sees comfortable. The human eye can process 10 to 12 images per second and perceive them individually, while higher rates are perceived as motion. Too much fps without slow motion is perceived as unnatural.



ADVANCED: Speed Ramps

Ramping
Speed ramping is the process of progressively changing the speed of a video clip over time (used a lot in sports). E.g. real-time > slow down for goal > resuming normal speed. This way speeds up only video, not audio.

Effect Controls > Time Remapping > Speed > change the percentage (for the whole video) or >
> add a least two keyframes (clip will be divided for at least 3 parts) >
> change the speed of parts >
> for a smoother effect add a ramp by splitting keyframes (click and drag) >
> refine

Create a Freeze Frame (and Frame Holds)

Export a still frame

Position the playhead at the desired frame > click Export Frame button in the Source Monitor > Fill the dialogue box options > save the image

Freeze a video frame

Position the playhead at the desired frame > right-click on the clip > **Frame Hold Options** > choose Playhead option from the scroll-down menu

It will freeze the clip to the chosen frame.

or

Position the playhead at the desired frame > right-click on the clip > **Add Frame Hold**

It will cut the clip and hold the chosen frame for the remaining time of the clip

Frame Hold Options

Add Frame Hold

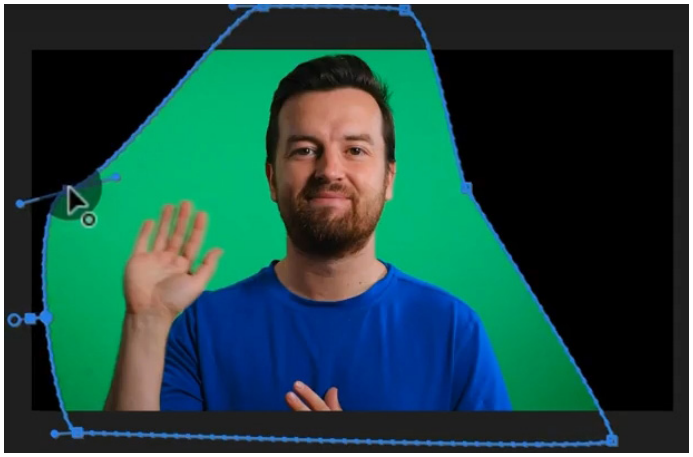
Green Screen / Chromakeying

Remove Green Screen Backgrounds in Premiere Pro (Full Tutorial)

Green Screen Shooting

- green screen should be flat and smooth as much as possible
- lit greenscreen as evenly as possible
- have as much space between the subject and the green screen as possible
- light your subject separately

Replacing a green screen



1) Mask as much green screen as possible

Effect Controls > Opacity > Pen Tool

Be sure you don't cut any part of your subject.

2) Apply Keying Effect

Effects panel > Video Effects > Keying > Ultra Key Effect> Drag & Drop to the clip in Timeline

Effect Controls > Ultra key settings > Key Colour eyedropper > Choose a green colour (somewhere in the middle of it's spectrum - not the brightest one, the darkest one)

choose between Aggressive (expanded colour range), Relaxed (contracted colour range) or Default (somewhere in the middle)

3) Choose the view for refining

Output menu > Composite Image/ Alpha Channel/ Colour channel

4) Refine Keying Effect

Use additional settings to define the transparency of a green screen (to expand or contract the selected range of a green colour)

Matte Generation (transparency):

Transparency

Highlight: light areas

Shadow: dark areas

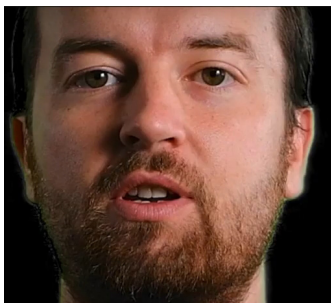
Tolerance: adjusts the range of hues

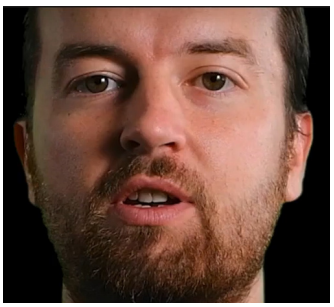
Pedestal: filters out noise

Matte Cleanup

Choke: shrinks the size of matte

Soften: blurs the edge of matte

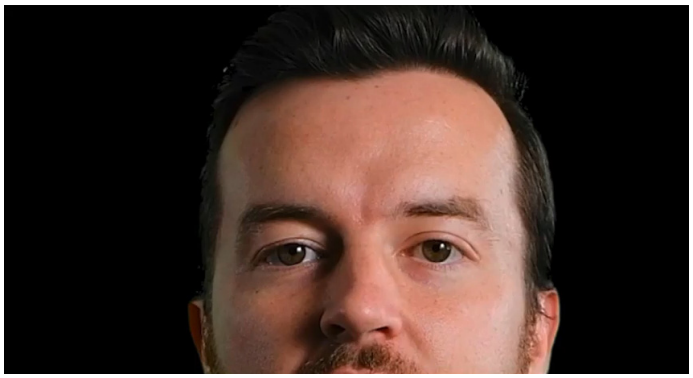




Spill Suppression

Desaturate: delete colour from pixels already almost fully transparent

Range: controls the amount of spilled colour that is corrected



Colour Correction

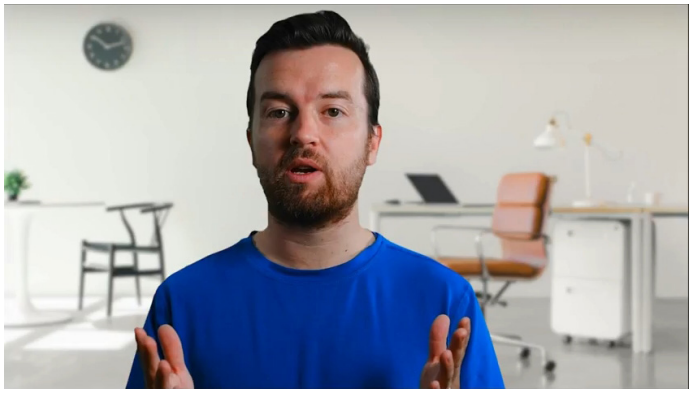
Saturation

Hue

Luminance

Add the background

Drag & Drop the background to the Timeline (track below the green screen video) > set the position and scale of the image > add Gausian Blur effect



Improve Your Green Screen Footage and Match Your Backgrounds Better

- in what features are the pictures different?
- what the pictures have in common?
- what settings do you need to change to match them?

- match the temperature of the images
- match the exposure
- match the lightest and darkest parts
- match the sharpness
- match the saturation

> use Lumetri Colour panel for the colour correction/ colour grading

Advanced & Necessary Premiere Pro Skills

Marking and Labelling Shots - Pro Level Organization

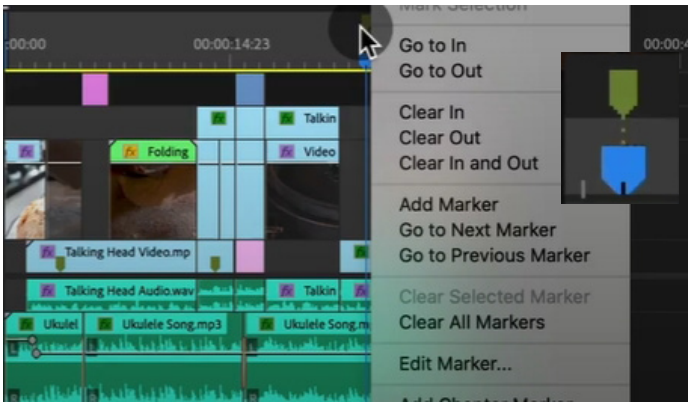
Marker

is used to indicate a position in the clip you want to remember for any reason. It is like a personal note for yourself.

Right-click on the clip or the timeline on the position you want the marker > Add Marker (shortcut: **M**)

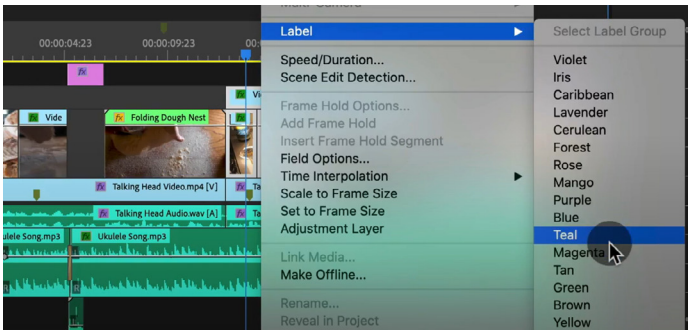
You can skip from marker to marker by "Go To The Next/Previous Marker.

You can also add a marker in Source panel (mini Timeline).



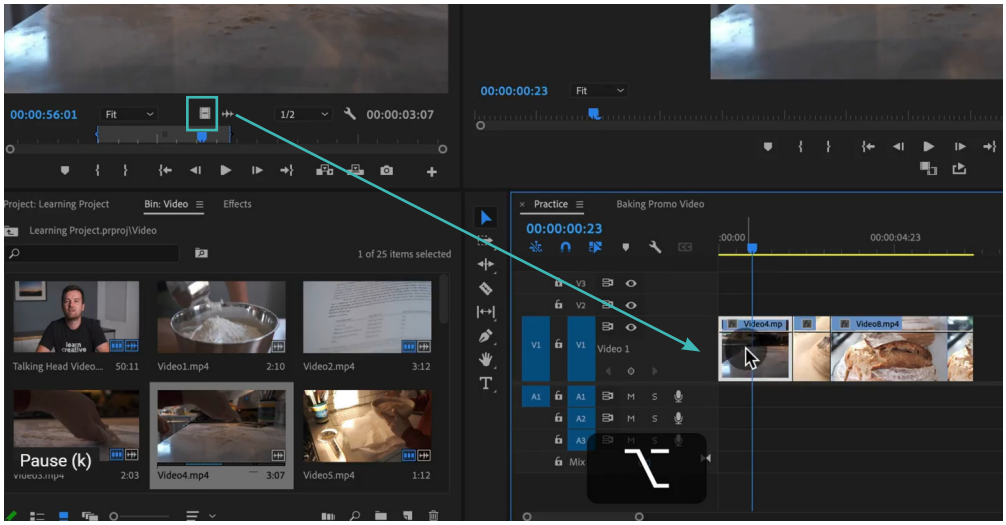
Label

changes the colour of the clips. It makes your timeline more clean and organized.



Quickly Swap Media with the Option Drag Trick

- Hold Option button > Drag & Drop Drag Video Only over the shot you want it to swap with



Working with Different Video Resolutions and Speeding Up This Workflow

Clips automatically match the sequence settings (oversized clips are cropped by default).

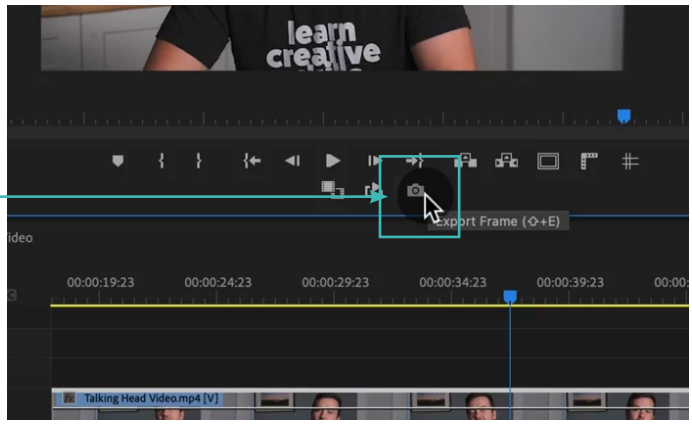
1) You can manually adjust clip frame size in the **Effect Controls** panel (Scale)
e.g. 4K resolution to fit 1920x1080 > set the Scale to 50%

2) You can semi-automatically adjust clip frame size
Right-click on the clip > Scale to Frame Size (Scale will be set on 100) or Set to Frame Size (Scale will be the same as a manual setting)

3) You can automatically adjust clip frame size
Premiere Pro > **Preferences** > Media > Default Media Scaling (None > to Scale to Frame Size or Set to Frame Size)

How to Export a Still Image from Your Video

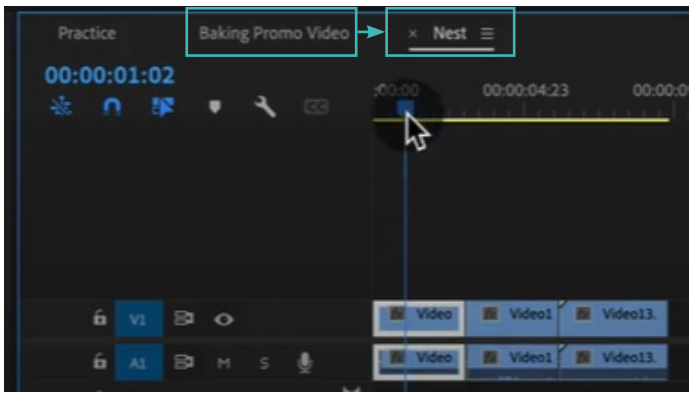
> Move your pointer (mouse dragging) or move frame by frame (left arrow, right arrow on a keyboard) > Click **Export Frame Button.**



Nesting - How and Why We Use Nests

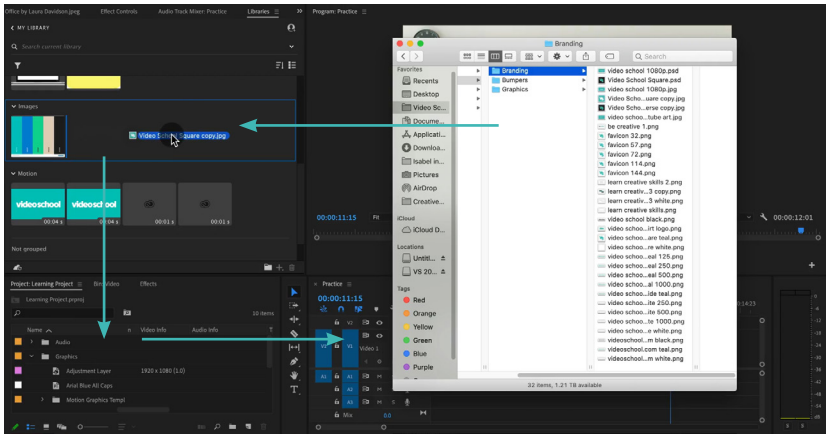
Nest lets you apply effects and edit the nested sequence as a single clip rather than modifying the multiple clips inside it. Nested sequences are still regular, editable sequences that you can open by double-clicking.

Select the clips you want to include in the new nested sequence > Right-click the selected clip > choose Nest > enter a name for the new sequence > click OK.



Speed Up Your Editing Workflow with My Library

Window > Library (Fill by Drag&Drop from your local device) >
> Drag&Drop to Project panel >
> Drag&Drop to your Timeline



Slow Computer? 5 Ways to Speed Up Premiere Pro

1) Reduce the playback resolution

Select Playback Resolution Button (bottom-right corner of the Program panel

2) Temporarily turning of the effects

Global FX Mute button (choose in button editor)

3) Increase RAM memory dedicated

Premiere Pro > Preferences > Memory... > Decrease RAM reserved for other applications

4) Clear Cache

Premiere Pro > Preferences > Memory... > Remove Media Cache Files > Delete

5) Check your Rendering Settings

File Menu > Project settings > General... > Renderer Option > GPU Acceleration (Recommended)

Proxy Editing Workflow - How to Edit High Resolution Video on a Slow Computer

Proxies are low-resolution video files that can take the place of larger-resolution video files in your timeline. E.g. from 4K 3840x2160 to 1024x540. Sequence will keep its settings.

1) Manual way in Premiere Pro

Right-click on the clip in Project panel > Proxy > Create Proxies > Fill the settings > OK

Enable Toggle Proxies button

You can check the original file of the video by Right-click on the clip in Timeline > Uncheck Toggle Proxies button > Reveal in Finder...

You can check the proxy file of the video by Right-click on the clip in Timeline > Check Toggle Proxies button > Reveal in Finder...

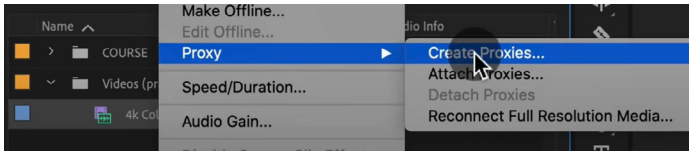
2) Automatic way in Premiere Pro

Window > Media Browser > Set up and automatic proxy workflow

> Project Settings > Ingest Settings > Check Ingest - Create Proxies > fill the settings > OK

3) Inserting Proxies made in a different sw

Right-click on the clip in Project panel > Proxy > Attach proxies > Attach



Uncheck Toggle Proxies button to Export

Delete Proxies by Right-click in the Project panel > Proxy > Detach Proxies > Detach

Autoreframe - Quickly Resize Videos for Different Screens

Right-click to Sequence in Project panel > **Auto Reframe Sequence** > Choose the settings (Name, Aspect Ratio, Motion Tracking, Clip Nesting) > Create

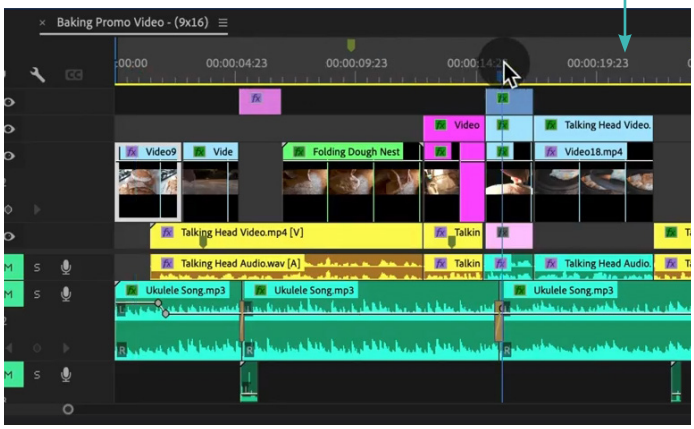
Clip Nesting - Nest clips

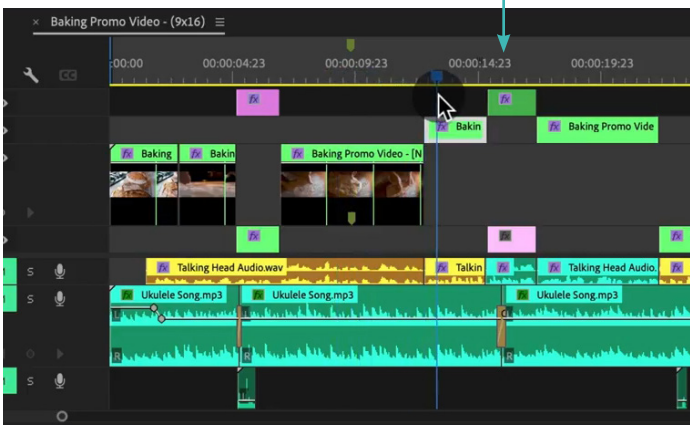
this setting will nest the clips and decrease the options to adjust the final video

Refine in Effect Controls > Auto Reframe > Change or adjust settings > Analyse

Clip Nesting > Don't nest the clips

this setting won't nest the clips and therefore you have more options to adjust the final video, you can get to the original settings of every clip





Make Any Panel Full Screen with the ~ Key

> Select the window you want to view in full screen. >

> Press ‘(accent key) to make the selected window full screen. >

> Press the key again to go back to the normal view in Premiere Pro.

or

Ctrl+\ (PC) or Command+\ (Mac)

Adobe Dynamic Link - Working with Other Adobe Applications

Dynamic links between Premiere Pro and After Effects

Drag & Drop a saved file from After Effects into Premiere Pro window and vice versa (importing the file) and any changes of the file in After Effects will appear immediately in Premiere Pro

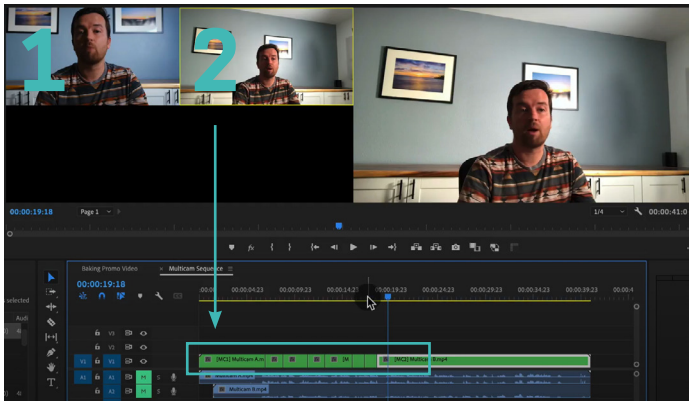
Right-click any clip or more clips in Premiere Pro > Replace With After Effects Composition > it will open up in After Effects > every adjustment in AE will automatically appear in PP

(Right-click in PP on the clip > Edit Original > it will open in AE)

Multicam Editing in Premiere Pro - Quickly Edit Videos Shot with 2+ Camera

Create your sequence > Add your clips >
> (Select videos with audios) Right-click in the timeline > Synchronize > Audio >
> Right-click in the timeline (select videos) > Nest >
> Right-click in the timeline (nest video) > Multi-camera > Enable >
> Click Range icon in the bottom-right corner of a Program panel > Check Multi-Camera

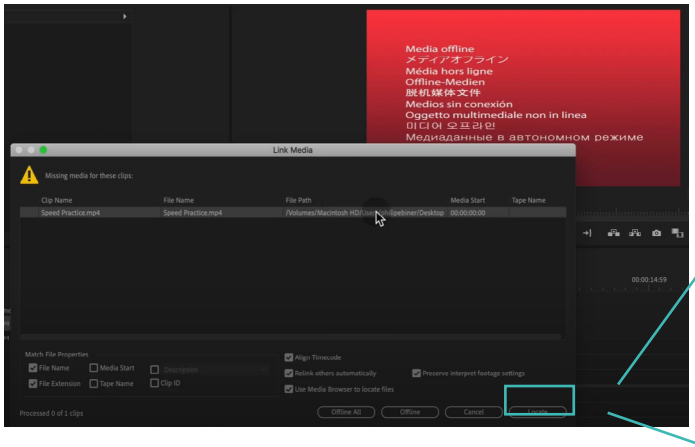
> You can view the footage of all cameras simultaneously and switch between cameras to choose footage for the final sequence - either by clicking on them in the Multicam window or by pressing numerical buttons on your keyboard. PP will make cuts in the sequence automatically.



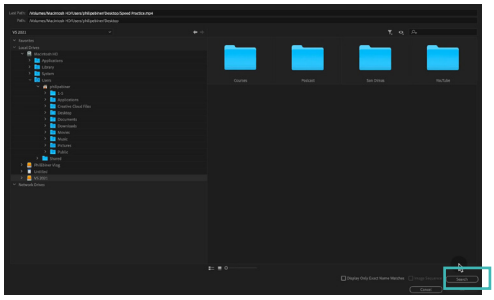
> to end the Multi-cam mode > Right-click in the timeline > Multi-camera > Flatten
> to end the Multi-cam view > Right-click in the timeline > Composite Video

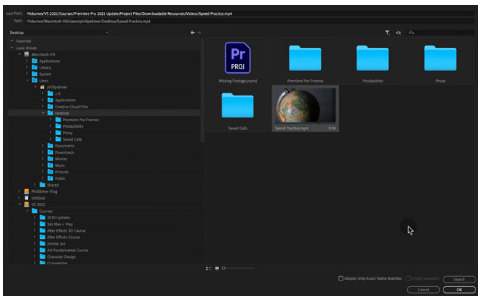
Relinking Missing Footage

Relinking missing footage



Search button





Manual search

To unlink clips from media

> Select one or more clips in the Project panel > right-click > Make Offline

Linking, Unlinking and Grouping Clips - Why and How

Linking

Linked clips act like a single unit. All editing tasks (such as moving, trimming, or changing the clip speed) act on both parts of a linked clip (usually video and audio linked together).

> Select clips > right-click > Link/Unlink

Grouping

You can move, disable, copy, or delete grouped clips together.

> Select clips > right-click > Group/Ungroup

Team Projects in Premiere Pro - Collaborating with Other Editors via the Cloud

New Team Project

> Create a New Team Project (button or File > New > Team Project) > Name it and add Collaborators

Convert to Team Project

> Have your project open in Project panel > Edit Menu > Team Project > Convert Project to Team Project

Share a sequence

> Copy specific sequence > Go to the Team Project that you have started > Paste it

Uploading to the cloud

> Click Share my changes in the bottom-right corner of a Project panel >

Uploading the changes is not automatic.

Premiere Pro > Preferences > Collaboration > Set reminders of Unshared Team Project Changes

Reconnect the footage

> Edit Menu > Team Project > Media Management > New Media Mapping

Resolve Conflicts

> Edit Menu > Team Project > Resolve Conflicts

If your collaborator did simultaneously edit the same assets as you, a conflict resolution dialogue box may appear, you can choose from the following:

- retain your version
- retain the shared version
- copy and rename your version before accepting the shared one

thank you!

please, leave us feedback

we hope the course and this guide has helped
you to build an engaged community for your brand

check out our profile to see other courses