PREMIERE PRO FOR TODAY'S VIDEO EDITOR

FILE ORGANIZATION

Ex. 'Project Name'
      01_Footage
      02_Audio
      03_GFX
   04_Photos
      05_Projects

Post Haste is a great, free tool to quickly and easily create a file structure.

It can be helpful to mirror the file organization in project setup. To easily create the same structure in Premiere Pro, simply import the parent folder.

PREPARE FOOTAGE FOR EDITING

Normalize LOG Footage

1. Select clips and right click on one. Go to Modify > Interpret Footage.
2. Under Color Management choose an Input LUT and click OK
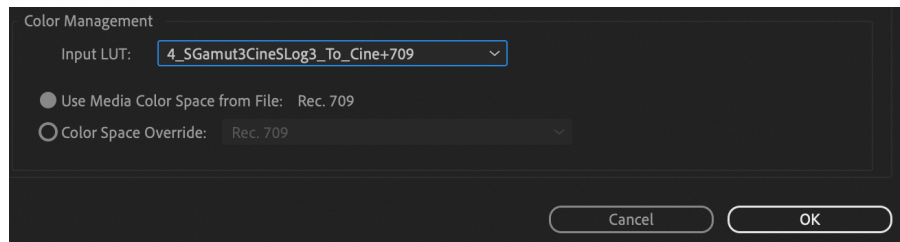
Generate Proxies for a Smoother Editing Process

1. Select the footage proxies will be created for and right-click on one. Got to Proxies > Create Proxies…
2. Choose a format and location and click OK.
3. Adobe Media Encoder will open and start creating proxies in the background.

Sync any Dual-System Audio

1. Add the video and audio clips to a timeline.
2. Click-and-drag to select all of the clips on the timeline and right-click on them.
3. Select Synchronize.
   1. If the footage was recorded with timecode select that option.
   2. Otherwise use the Audio option. Note: This will require the camera record to have a scratch audio track.

EDITING

Make Selects

Quickly make selects to a Timeline stringout using keyboard shortcuts.

1. Pressing the J key plays in reverse, hitting it again doubles the current play speed.
2. Pressing the K key pauses the media.
3. Pressing L key plays forward, hitting it again doubles the current play speed.
4. Use the I key to mark an In point and the O key to mark the Out point.
   A. Shift + I jumps to the In point and Shift + O jumps to the Out point.
5. Then use the , key to Insert the selected media on the timeline or the . key to Overwrite the timeline.
6. Using shortcuts is one of the best ways to increase editing speed. To find all of Premiere Pro's shortcuts go to Edit > Keyboard Shortcuts on Windows or Premiere Pro > Keyboard Shortcuts on Mac.

Customize shortcuts to work for you!

Organize Selects on the Timeline to Create the Assembly Cut

Advanced Trimming for the Final Cut

Premiere Pro has multiple ways to trim media on the timeline.

1. Trimming with the mouse.
   A. Hovering the Arrow Tool (V) over the end of a clip will change it to the trim tool allowing you to click and drag the head or tail of the clip, lengthening or shortening it.

B. Using the Ripple Edit Tool (B) adjusts the clip and deletes the gap between surrounding clips.

C. Using the Rolling Edit Tool (N) moves the cut point between two clips, shortening one and lengthening the other.

D. Using the Slip Tool (Y) to keep a clip and its length in place but change the portion of the original media used.

E. Using the Slide Tool (U) move a clip along the timeline rippling other clips around it.

2. Precision Trimming with the Program monitor Trim Mode

A. Double-click on and edit point to open Activate Trim Mode in the Program monitor.

B. You can now click on either image from the cut in the Program monitor and drag to adjust the cut.

   a) Hold Control on Windows and Command on Mac to perform a ripple edit. Or use the Ripple Edit Tool when selecting the edit point.

C. For more precision, use the trim buttons underneath the image previews.

D. To perform a Slip edit in Trim Mode use the Ripple Edit Tool to double-click on the In point of the clip and then hold shift and select the Out point of the clip.

E. To perform a Slide edit in Trim Mode use the Ripple Edit Tool to double-click on the Out point of the clip in front of the clip you want to move and then hold Shift and select the In point of the clip after the one being moved.

F. Use Control + left or right arrow on Windows or Option + left or right arrow on Mac to trim one frame at a time reverse or forward in Trim Mode.

FINISHING

Color Correction with Lumetri

Before working on color, go back to Interpret Footage and set the LUT to None.

1. Scopes are an important tool for working with color. Go to Window > Lumetri Scopes to open the scopes window.

2. Right-click on the scope to change to another or add more to the window.

A. The most common scopes are the Vectorscope, RGB Parade, RGB Waveform and Luma Waveform.

B. The Vectorscope is great for checking that skin tones are displayed correctly.

C. RGB Parade and RGB Waveform show the Red, Green and Blue channels and are great for balancing colors and white balance.

D. Luma Waveform just shows brightness and helps set light and dark levels.

3. Go to Window > Lumetri Color to open the color window.

E. Use Color Wheels and Match or Color Correction and Balancing.

F. Use the Temperature and Tint sliders under Basic Correction for overall white balancing.

G. Use the Shadows, Midtones and and Highlights Color Wheels for more detailed white balancing.

4. In general adjust shadows to sit just above zero on the Waveform scopes and the highlights to slightly below 100. This rule may not apply to all images.

5. For long clips that are being chopped up, the easiest way to get the same color corrections across all the clips is to use an Adjustment Layer.

   1. Got to File > New > Adjustment Layer to create an Adjustment Layer on the Timeline. Make color corrections on this layer and they will apply to any clips underneath it.

Audio

1. The first step in audio editing is to set your levels using clip levels and keyframe automations.

   A. Volume can be adjusted directly on the clip by dragging the volume line up and down.

   B. Keyframes can be created directly on the clips volume line by Control + Clicking on Windows and Command + Clicking on Mac.

2. The next step is to fill in gaps with room tone to minimize any abrasive transitions and cover holes in the sound or background noises.

3. It is always a good idea to EQ (Equalize) Audio.

   A. Go to Effects > Audio Effects > Filter and EQ and apply the Parametric Equalizer.

   B. In the Effect Control window click Edit under the Parametric Equalizer to open the GUI.

      1. Use the bands to boost, lower or cut different frequencies.

4. A Compressor brings the louder parts of your clip down and the quieter parts up keeping the levels more manageable.

   B. Go to Effects > Audio Effects > Amplitude and Compression and apply a Compressor.

      a) Click on Edit to open the Compressor controls.

         (1) Threshold - Determines the level above which an audio signal's level will be decreased.

         (2) Ratio - Sets the amount loud audio will be decreased by.

(3) Make Up Gain - Raises the level of the audio to bring the lower levels closer to the threshold target.

(4) Knee - Determines how much the signal is compressed as it approaches the threshold.

(5) Attack - Sets how long after the signal exceeds the threshold target it will begin to compress the signal.

(6) Release - Determines how quickly the signal goes back to its original level after being compressed.

WORKFLOW WITH OTHER ADOBE APPS USING ADOBE DYNAMIC LINK

Adobe Audition

1. If you would rather mix audio in Adobe Audition select the Timeline and under the Edit menu go to Edit in Adobe Audition > Sequence. This will save a new project for Audition. Be sure to check the Open in Adobe Audition box.

2. When the audio is ready to take back into Premiere go to File > Export > Export to Adobe Premiere Pro…
   A. Choose Mixdown Session To:
   B. Check the Open in Adobe Premiere Pro box.
   C. Click Export

3. The track will be imported to Premiere Pro.
   A. If you need to make more changes to the new track, right-click on it and select Edit Original.

Adobe Photoshop

1. To create a Photoshop file in Premiere Pro got to File > New > Photoshop File.

2. You will be asked to save the file and then it will be opened in Photoshop.

3. Whenever you save the file in Photoshop it will automatically update in Premiere.

4. If you need to open a different Photoshop file from Premiere, right-click on it and select Edit Original.

Adobe After Effects

1. To create an After Effects Composition in Premiere Pro, right-click on the clip(s) you want to use in the the timeline and select Replace with After Effects Composition.

2. After Effects will open and you will be asked to save a new After Effects Project.

3. Whenever you save the project it will automatically update the composition in Premiere Pro.

4. To reopen an After Effect Composition from Premiere, right-click on it and select Edit Original.

FINALS AND SPLIT TRACKS

At the end of a project it can be useful to render out multiple different versions of the final cut for broadcast, sharing and quick changes in the future. Recommended versions include:

- Master - DNXHD or ProRes
- Share - H.264
- Split Tracks
  - NoGFX - A DNXHD or ProRes version without the graphic elements.
  - Audio - Just the Audio track in WAV
  - Dialogue - Just the dialogue or interview tracks in WAV
  - VO - Just the VO track in WAV
  - Music - Just the Music track in WAV