

Chapter 1: THE PROJECT SET UP in Premiere Pro 2020

FYI: These chapters and the attendant videos are organized in the way that I teach it in the classroom. We go through all the layers of Premiere, step by step. You'll learn everything from how to properly organize your project to how to output a final file.

The documents and the videos are divided into the same "chapters" so you can easily find where you need to be. The docs aren't an *exact* mirror of the videos; they come close, but some things might be mentioned here in a slightly different place than they are in the video. There are matching PDFs for 3 of the video chapters, and 2 that are text only.

The **BLUE HEADINGS** you'll see in the text correspond to the various title cards in the video.

FYI, all of the chapters are stored in this public folder on Google:

<https://drive.google.com/drive/folders/1ukPbvUs7NFeNnTVRp0YA0CCadhXJ4lyx?usp=sharing>

The Chapters:

- 1: The Project Set Up
- 2: The Work Windows
- 3: How to Edit
- 4: Sound Editing (only as a video)
- 5: Narrating an Edit (only as a video)
- 6: Time for Dinner: Cathy Cooks Carbonara (only as a video)
- 7: Exporting a Final File (two ways) (only as a PDF)
8. Keyboard Shortcuts (only as a PDF)

00:23 MAKING EDITING MORE FUN

I've been a filmmaker who has edited my own work for over 40 years. I've gone from editing super8 on a tiny splicer to cutting 16mm on a flatbed to editing high8 video in an A/B roll system, to Media 100, Avid and Final Cut Pro, and now we're here with Premiere.

I've learned a few good lessons. The first & best one is that if you take the time to get organized at the beginning, you'll be a much more effective and happy editor.

Just picture it: You're in the zone. You have a *great* idea about what to do next and you want to do it right away....so why are you wasting time hunting through disorganized folders of unnamed clips?

01:20 SETTING UP YOUR PROJECT

Let's set up your project the right way.

You should absolutely *always* work from an external hard drive, not directly on your laptop. If the project matters a lot, then you should have a second HD as a backup.

2TB HDs are so cheap now that it's worth doing that instead of losing all your work when your laptop crashes or falls off the top of a tall building.

It's also a great idea to get another HD as a backup. Copy all your media onto it, and at the end of every day, copy your project file. That way you'll never lose anything.

ANOTHER GREAT IDEA: Work with a mouse that has both R and L click functions, so you don't have to (for example) do an extra keystroke to click L or R. The Logitech wireless mice are great, and not expensive. I often say RC or LC when talking about things to do in Premiere.

You're making a film about how to cook a delicious Italian dish: Spaghetti Carbonara. You don't have a title yet, so you just call the whole project by a short, simple name (you'll see why later).

In your main HD you make a folder called **Carbo project**. That's where everything lives.

Within that folder, make a few folders:

Carbo project files—I like to color that folder so it's easy to spot. (You'll see later why the visual below shows numerous dated project files.)

Carbo media cache—This is to keep all those indexed files separate from your main folders.

Carbo scratch disk—This is the overarching folder where you'll make separate, dated folders each time you bring new footage into the project. (Call the main folder scratch disks to match their language, but for ease, you can name the subfolders with "clips" instead if you want.)

So the first one, from footage shot the other day, would be

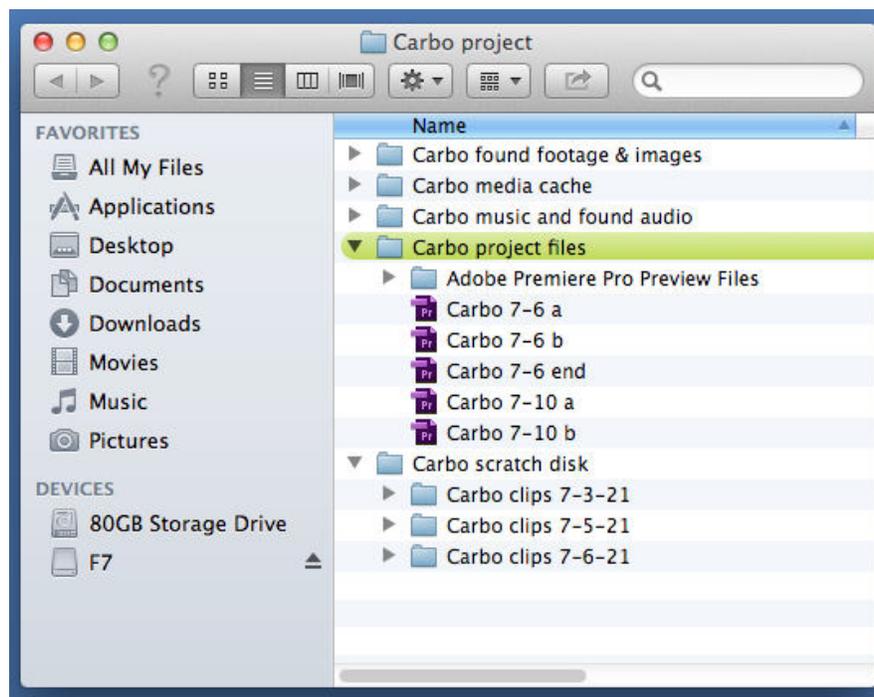
Carbo clips 7-3-21

If you're doing a project using a lot of found footage or still images, or music and found audio, then it makes sense to create two more folders

Carbo found footage & images

Carbo music & found audio

That way, whenever you hunt around and find great stuff, you can file it in those folders and know exactly where it is when you want to import it.



05:33 NEVER EVER RENAME YOUR CLIPS IN THE HARD DRIVE!!!

I cannot stress this enough. Never do it. You will totally screw up your project. Trust me.

Now that your folder is ready and you have your SD card with your first footage shot, you simply open the SD card and copy EVERYTHING, i.e. **EVERY FOLDER**, from it into your folder called

Carbo clips 7-3-21

And when you film again 2 and 3 days later, you'll make those new folders for 7-5 and 7-6

FYI, your clips are only in the PRIVATE folder but there's metadata and other stuff in the others that your project might need to access. And DCIM is where any still images are stored, so if you used the camera to shoot stills, then you'll be sure to have them.

(For the purposes of time in the video, I've done it already.)

You'll see later how it's possible to import things directly, but it's so much safer to have all the footage stored in your HD.

Picture this: You did a direct import from the card. You then did more shooting, and you had to reformat the card so you'd have space to shoot. Later, something goes wrong with your project and some of the clips get corrupted. If you have the originals on your HD, you can reimport them. If you don't, you can't, and there goes your project.

Btw, you should **always** reformat your SD card after you've saved your clips into the hard drive. If you don't, the next time you need to copy your card, you'll be copying all those old clips all over again, which will waste time and space on your hard drive.

09:22 CREATING YOUR FIRST PROJECT

Go to the Applications folder, scroll to Adobe Premiere Pro CC, expand the folder and double click to open Adobe Premiere CC.

(After this, whenever you need to open Premiere, you'll be going to via your most recent project file.)

In the top menu bar, do File>>New>>Project

The New Project window that opens has 3 tabs.

In the GENERAL tab

- Name the project for today...Let's say it's a few days after you copied your clips to your HD, so it would be **Carbo 7-6 a**

(Always use dashes, not dots, so the computer doesn't misread that as an extension. And I will explain the letter "a" later.)

- Then the LOCATION—Browse and put it in your **Carbo project files** folder (not the overarching **Carbo project** folder!)

- Use the default settings for rendering (GPU), video display (Timecode), audio (Audio Samples), and capture (DV)—If you're working in the classroom. Otherwise you might need HDV, so you'll see if you ever do and change it then.

Hey! Do NOT press the "okay" button!

In the second tab—SCRATCH DISKS

For each item, do “browse” and drive them all to the TOP of your project, i.e. select your overarching **Carbo project** folder and do “choose”.

You do NOT want these to be in the “Carbo project files” folder, which is the location you chose when you were in the General tab.

You’ll see that two new folders have been created within the Project (for audio and video previews, which you can ignore for now).

In the third tab--INGEST

If you’re shooting in 4K and upwards, you will likely have to edit with proxies, so that’s what the ingest tab is for. In the ingest tab you tell Premiere to import by one of several methods. You should make a proxy and leave the original file on the drive that has your project (and a backup on your second drive.)

With this method you should not rename proxy files in the Bin—proxy files need to have the exact name as the original 4K footage if you want to easily toggle between proxy and 4K—it should be a mirror image of the hard drive folder. That means because you can’t rename them, the only way of knowing what is in the footage is from visual thumbnails.

There’s more to it and it’s somewhat complicated so I would suggest going to the Adobe help page about it here:

<https://helpx.adobe.com/premiere-pro/using/proxy-workflow.html>

And yes, **NOW you can press the OKAY button** and your project will open.

Hot tip: If you ever need to reset your scratch disks while editing, go to the top menu bar to File>>Project Settings

HOW TO IMPORT YOUR CLIPS INTO THE PROJECT....but first!

13:16 SAVE AND AUTO SAVE

Later I will show you where you can set the Auto Save for a certain duration, but my advice is to learn to do it yourself.

It’s a simple CMD + S. Thumb and index, save. Simple.

Picture this: You’re working in Auto Save. It saves every 15 minutes. It just saved, and then you did a really great edit. A few minutes later, something got screwed up and your great edit was lost because there’s still another 7 minutes until Auto Save comes on again.

But if you did CMD + S after that great edit, you’ve saved it.

And later on (at 24:02) I’ll show you an even safer way to work with Save As.

16:12 IMPORTING YOUR CLIPS (only via the MEDIA BROWSER window)

First go to the top menu bar and open the EDITING layout if it hasn’t defaulted to that layout.

In the lower left corner should be your Project Window. Be on the first tab, Project Carbo 7-6 a.

Make a bin (folder) in the project window and call it MASTER CLIPS 7-3. (“Master” because you might later split up all the clips into other folders later that are more specific and useful, like for different themes, scenes, etc.)

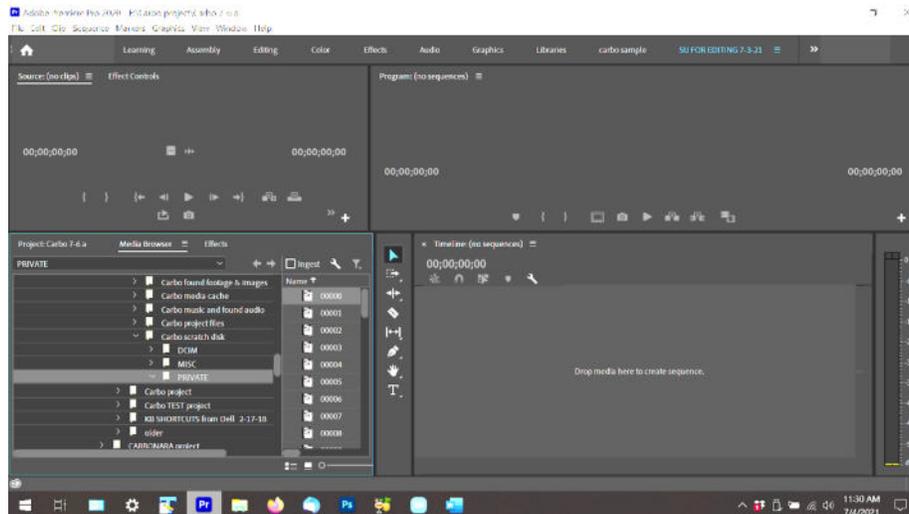
To make a bin, right click (RC from now on) and choose New Bin, or use the icon at bottom right of the Project window screen that looks like a folder, or start learning the speedy joy of keyboard shortcuts: Just do CMD + /.

In the Project window there's also a Media Browser tab. Open that.

Drill down to the Scratch Disk folder for the Carbo 7-3 one, then drill down into that to see the PRIVATE folder.

(If you can't see the clips, grab and drag the right side edge of that window to expand the view. Premiere work windows are all interconnected so you can contract and expand any of them wherever.)

Select it and the clips will appear on the right side.



You can work in list view or thumbnail view (choose in the lower right corner of the window.)

Okay—**BEFORE importing**, make sure the MASTER CLIPS 7-3 folder in the project window is selected so that they'll all go in there. Do CMD + A to select all your clips, then RC and choose IMPORT.

Congratulations. All your clips are in your project.

But you might not be able to look at them instantly. Note the lower right corner of the screen, where it says "Generating Peak File for..."

Your clips have to be processed, so just wait until process is done, and then you can start looking at them.

If you're curious about your footage, you can scroll on a thumbnail to play it, or you can double click (DC, from now on) a clip in this window and it will appear in the Source window, but in fact it's easier to do all of that once you've done the importing.

According to a friend who works in the biz, it's very bad practice to pick and choose before importing. Just import everything. You then can easily run thru your clips, decide what's total junk and dump the stuff you don't want, or hide those in a "junk" folder because who knows....Maybe in a month or two one of those junk clips will turn out to be exactly what you need. That's been my experience more than once.

The Project Window will have other default tabs that open, like History and Info. I always delete those to keep the workspace streamlined.

If you want to close them, you simply RC on the three stripes beside each one's name and choose

“Close Panel”.

But keep in the Effects window/tab.

Do CMD + S---Save!

Remember, you have Auto Save turned off, and you just made major moves in your project!

21:19 WE NAME OUR CLIPS!

Yes, we do.

This is imperative. Clips are named 00001, 00002, etc. Each time you import new footage, you have more things called 00001. How will you know what you’re doing, what material you have? How will you learn the proper way to work if you don’t do this?

You won’t.

Every professional editor does this, so there ya go.

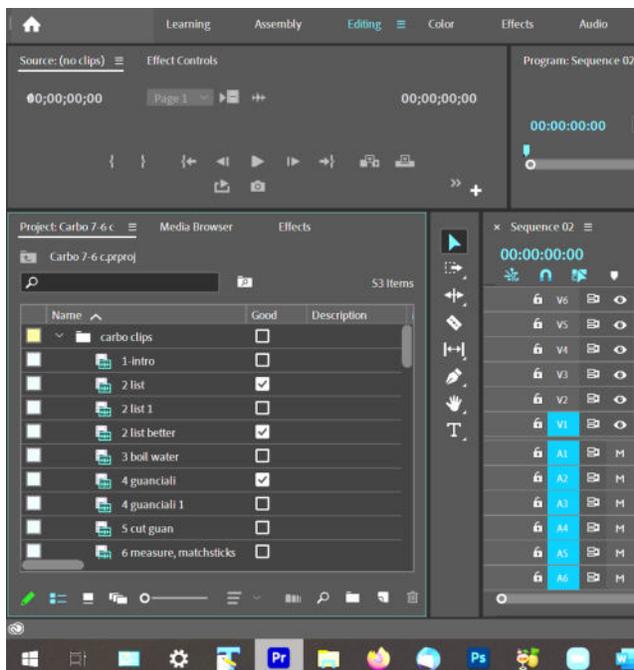
Later on, you will probably be making sensible folders to divide clips from your master folder into workable new folders (by scenes, themes, or whatever makes sense for how you’re thinking about editing your project).

You can name them in the MASTER CLIPS folder first and then move them to their new theme folders, or you can move and then name them once they’re in their theme folders.

To name a clip you can click on the number of it and write, or RC and pull down to “Rename” and then write.

Btw, you can rename endlessly. And if anything goes wrong, if clips get disconnected for whatever reason, you can always RC on a clip and say “reveal in finder” and it will show you the folder on your HD where it lives.

About naming: Think of the alphabet and how ranking works when you’re in your project window. So don’t name them all “carbo 1” and “carbo 2”. And identifying things like WA or CU should be after the name. And be sure to use short names (you’ll see why later)!



Since this was a simple video, I just numbered the steps of the cooking to make it easy to assemble. But it’s worth thinking about how the names will help when you’re really into the editing....

Done with naming? Congrats again. You're *almost* ready to start editing, but you have to do two more very important things.

But first, what would you do, after all that good time spent on naming and organizing?

You would do a **SAVE**, but even better, you would do a **SAVE AS** and you would call it **CARBO 7-6 b—why?**

24:02 HOW TO NEVER LOSE ANYTHING

Because I learned this system from a friend years ago who worked at a high-end CGI place and if she ever lost anything, that would be the end of her job.

It's simple and flawless.

You're working along and remembering to CMD + S whenever you do some next good chunk of work, but once in a while you want to be really sure to save. Or you might have doubts about your edit and imagine that later you want to rework a big part but want to be sure you have the current version in place if you regret all the changes you might make later.

So what do you do?

Chose "Save as" and rename your project **Carbo 7-6 b**.

I do that a lot of times during the day.

I might end up with a bunch, so I name the last one **Carbo 7-6 end**.

When I start to work again 4 days later, I open that and immediately rename it **Carbo 7-10 a**.

I then usually go back and dump all the 7-6 a-b-c ones because I only keep the "end" ones from each day.

I've never lost anything since I adopted this process. More importantly, I've been able to go back to prior saves and rescue things. Hurrah!

27:12 MAKING YOUR FIRST SEQUENCE

If you just drag a clip into the timeline area, a sequence will be created.

This is NOT a good method, since you might have clips from various sources and you want your sequence to match the majority/main footage.

Make sure you **don't** have your Clips Folder selected.

Go to the bottom bar of the Project window and L click (LC from now on) on the icon that looks like a folded piece of paper and from those pulldown options, choose Sequence. (See visual samples on the next page.)

In the first tab, SEQUENCE PRESETS, choose:

AVCHD >> 1080p >> AVCHD1080p24 (If you're shooting 24p, as we are in class.)

At the bottom, name the sequence "Carbo edit" for example—or you can do that later; you're only naming a first sample edit sequence.

Hey! Do NOT press the "okay" button!

Next tab, SETTINGS:

The defaults are fine but you should make sure about them. If you shot at 24p, in the "Video" section for Display Format it should say 23.976 fps Timecode, and the size below should be 1920 x 1080.

If you change things, you can save it as a preset for yourself. And when you drag a clip into your sequence, it will ask to change settings or not depending on your footage, so it can be

corrected/fixd at that stage.

Hey! Do NOT press the “okay” button!

Next tab, the TRACKS:

You can leave it in its default configuration and change them later, or do it now.

To increase video tracks, you can roll across the highlighted number to increase or decrease, or you can click and type in a number.

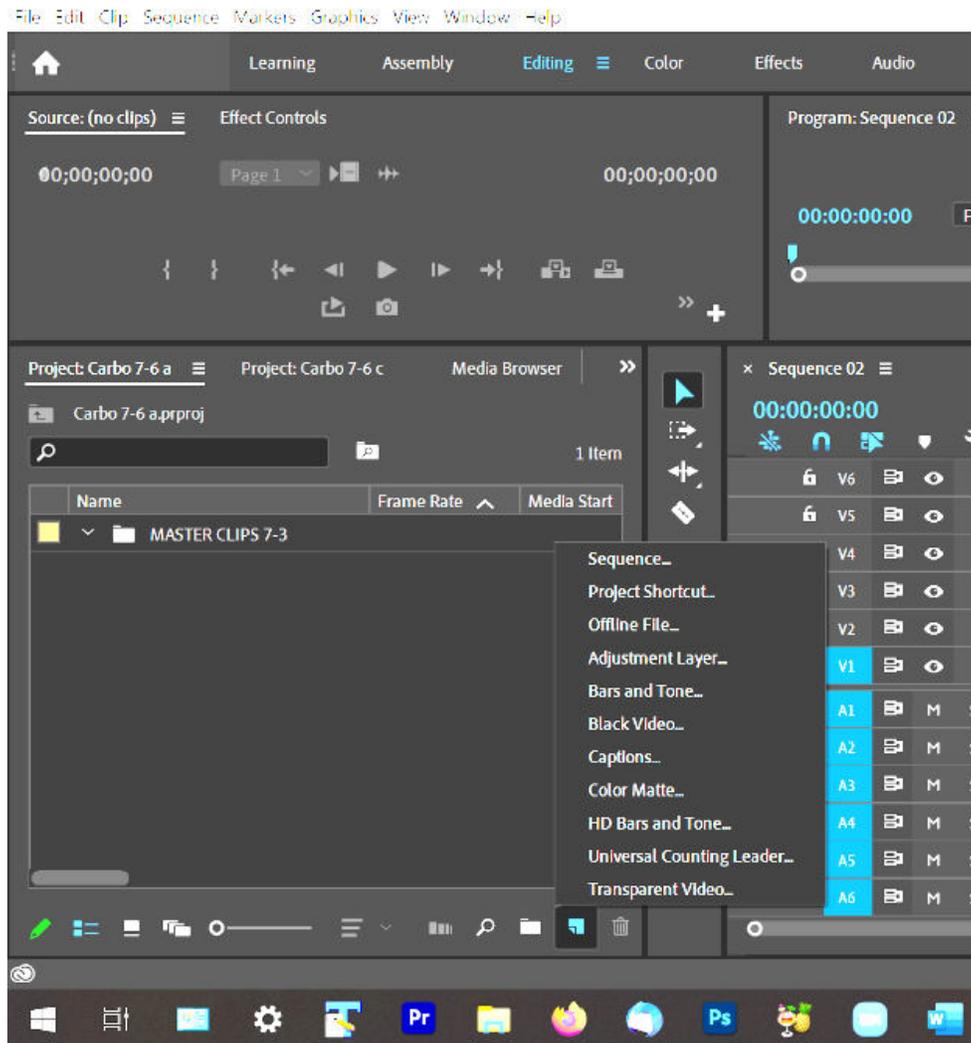
For audio, you'll see three Standard and three “5.1” tracks. Change the 5.1 tracks to also be standard (see visual on page 9.)

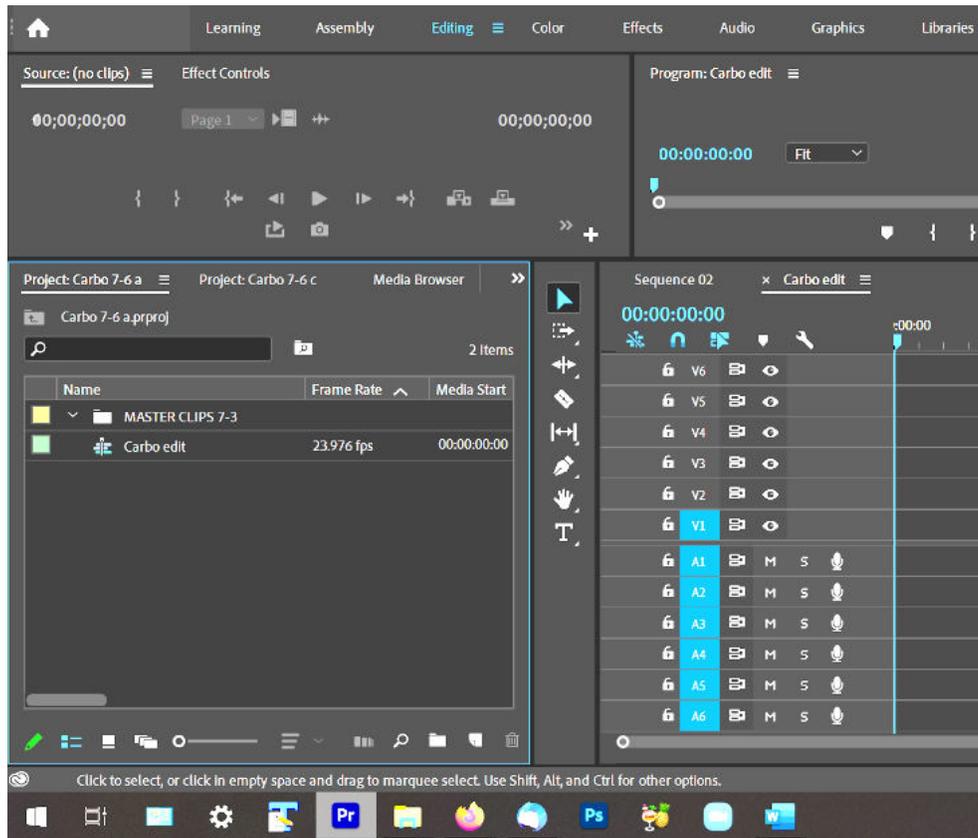
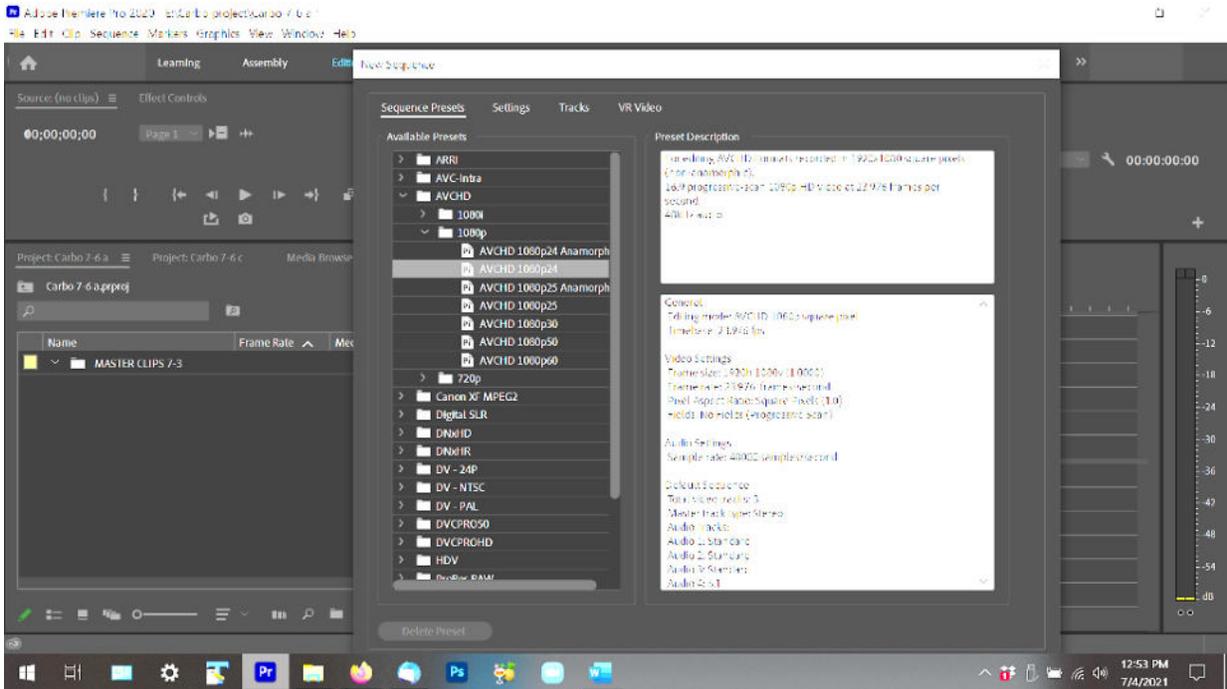
Btw, this rolling-to-change-a-number appears in many other areas of the program.

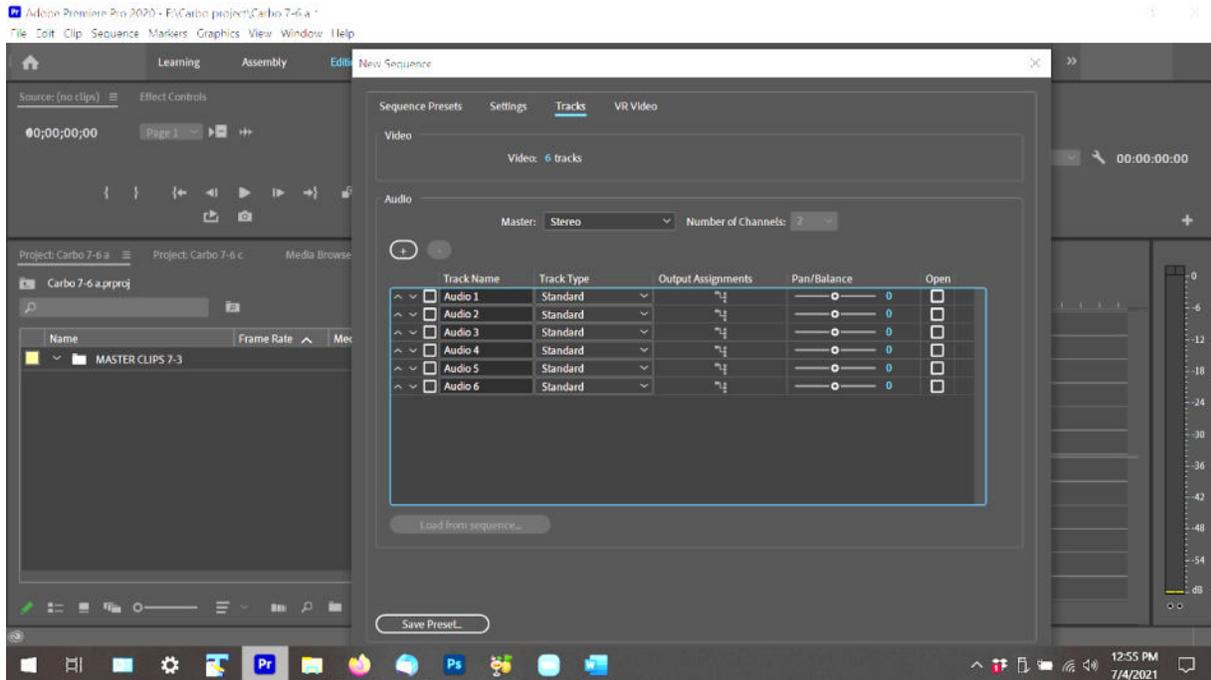
Under the “Master” option, it will default to Stereo. Choose whatever option you prefer.

To increase audio, use + sign

Note that at the bottom it says “save preset” so if you think you're going to be using this often, create it as a preset.







Okay, **NOW** you can press the “okay” button.

Your sequence will be in your project folder and it will also have opened in the timeline. You’re almost ready to work BUT DON’T START MESSING AROUND YET. You still have to know.....

30:45 PROTECTING YOUR WORKSPACE

Big caution: Preferences are program-based, not project-based.
Did you note this? It’s very important if you’re a student sharing a work station with others. Or in any other setting in which you’re not the only person editing on that computer.

If the prior student at the classroom work station sets the following preferences, then you’re cool. If they changed anything, then you might need to go in and change it back to suit your preferences. If something isn’t going right for you, that would be the first place to check. And if you start a new project and want different preferences, you can simply revert to the default settings by holding down the OPT key after double clicking to open Premiere, and when it starts to load, release the OPT key.)

32:02 HOW TO SET YOUR PREFERENCES

In the top menu bar, go to Premiere Pro >> Preferences

There are lots of things in some tabs that you don’t have to worry about when beginning, but later if needed you can change them. This is only about the critical ones you need to set correctly for now.

Don't hit the okay key as you're going thru this list of Preferences or the window will close. Wait until you've gone thru the whole list.

GENERAL:

At Start-up: Choose "Show most recent" if you're only working on one project. You can choose "Show start screen" if you want to select from a number of projects.

When opening a new project: Show open dialog

Bins box: I think the default setting for Double-click is "open new tab." In any case, there's a pulldown. You can choose "new tab," "open in place," or "open new window."

(I would opt for "open in place" although "open new tab" seems to be identical.)

If you have it "open in place" it's just easier—you don't have a random window floating on top of your project.

You can then use the little white bin icon with the up arrow key in the upper left corner to get back to return full project window.

(And the two sub-windows are just letting you decide what KB shortcut to use.)

In the list of things below, check the 1st 4 boxes, uncheck the next two, and then check the last two.

APPEARANCE:

If you don't want to work with a black background, just slide the bar to your desired lightness. Note that the playbar and other things that are yellow will become blue when you're in a light gray mode.

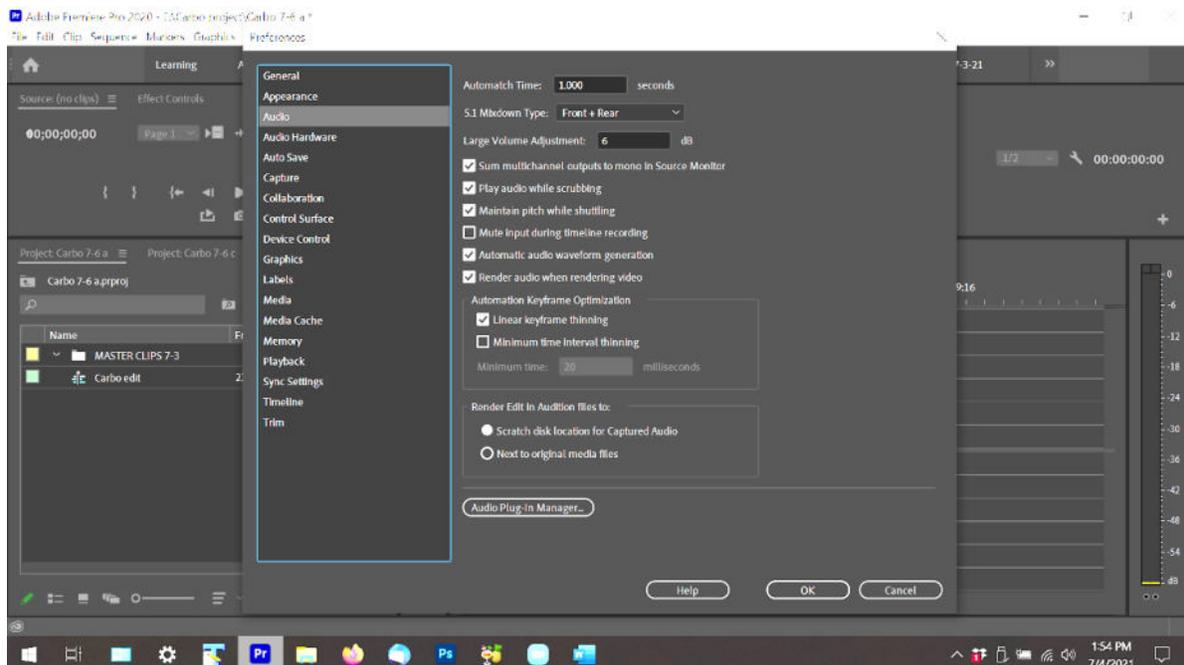
AUDIO:

Some of the defaults are okay (see visual on next page.)

You definitely want to opt for scrubbing to easily monitor what's on the track.

And you definitely want to opt to have your rendered audio go into the scratch disk in that last box. I.e., match the screenshot for these settings.

(The last thing, "Render Edit in Audition Files" you can ignore for now, since it's referring to a separate program.)



AUDIO HARDWARE:

Default Input doesn't matter.

Default Output does matter.

If you're on our school workstations, you'll get options. If you're working on your own laptop, you might not see them.

Built-In Digital Output (you can ignore)

Built-In Line Output—**SELECT THIS** for working with external speakers or headphones

Then if you get no sound, you have to go to System Preferences>>Sound, and in the **Output** Tab, choose either Line Out for speakers, or Headphones (but they have to be plugged in for you to even see that option).

AUTO SAVE:

The jury's out on this. FCP crashed a lot if you were rendering while auto-save came on. That might not be the case with Premiere, but I won't work in Auto Save so I don't know if it.

So keep it on unless you find that it happens to you, or unless you learn to manually save and re-name your project files (a-b-c-d-etc) as described earlier, which is of course ideal.

NOW A FEW TO SKIM PAST.....

CAPTURE: only for capturing from tape, not relevant

COLLABORATION: you can ignore this

CONTROL SURFACE: you can ignore this

DEVICE CONTROL: for tape captures—ignore

GRAPHICS: you can ignore this but it should be set for European, etc. unless you know otherwise

LABELS: not important unless you really love organizing things by color.

STOP SKIMMING NOW.....

MEDIA:

Indeterminate Media Timebase: Set to same as other: 23.976 fps

Time code: Use Media Source (that's the default)

Frame count: 0 (that's the default)

Default media scaling: None

Now BE SURE to **uncheck ALL** the boxes below those.

MEDIA CACHE:

Media Cache Files: Browse and direct it to the Media Cache folder within your project

Uncheck the "save .cfa and .pek" box

Leave the rest of this page as it is by default. (Media Cache Database, ignore. MC Management: Top circle should be selected, others not.)

To explain: If you end up with a massive project then it's good to clear the cache periodically; they do not clean up by themselves, so it's handy to have a folder you can easily find when needing to do this. Go to the folder and click the "clean" button to remove all of the files. When Premiere Pro is closed, you can manually delete all of the folders created by Premiere and you will not destroy anything that is recoverable.)

MEMORY:

First part, fine as default. With “Optimize for ...” you choose performance usually, but if you have lots of huge files, use memory.

PLAYBACK:

Pre-roll: Is your personal taste but also this is for capturing tape, so it’s kinda moot.

The two boxes below should be checked.

Video Device: It’s for when you’re working with dual monitors so you can opt to have one of them always be playing your edit full screen, but you don’t have two in the classroom so it’s moot.

SYNC SETTINGS:

I don’t know what these are for

TIMELINE:

Video transition: Set to 24 (we’re shooting 24)

Audio transition: 1.00 (to match)

Still image default duration: Set to 2 (or 3) seconds long, depending on your taste

Timeline playback: NO page scroll (If you’re set to page scroll, then as you run through the timeline the area viewable in the window will “jump” each time the playbar goes past the right side end. This can be disconcerting.)

Timeline mouse scrolling: If you choose Vertical, you can run the tracks up and down with your mouse wheel, which is handy. Horizontal means the timeline area moves left and right.

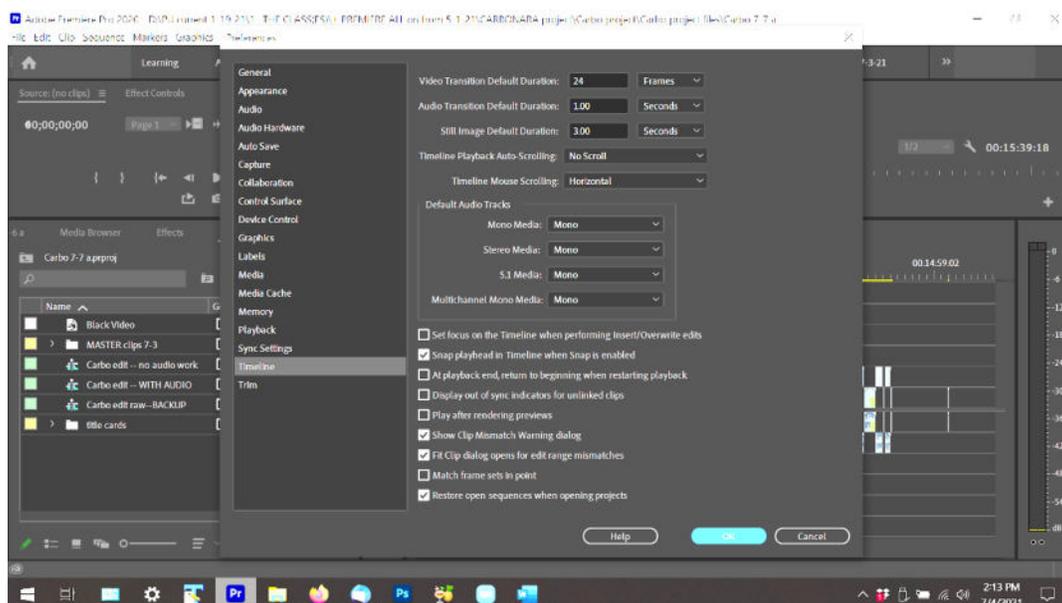
I prefer horizontal so I can move back and forth easily to find areas I want to work on. Usually one doesn’t have tons of tracks, so it’s common that you can see most of them without having to scroll.

Default audio tracks: I usually set mine to Mono, but it depend on how you recorded your sound....

Now, the 9 boxes:. Default seems to have boxes 3, 5, 7 and 8 checked.

I would **UNCHECK** 3 and 5.

I don’t like when it starts playing over again when it gets to the end of the edit, and I don’t like it to play after I’ve done a render, but these are personal preferences so you can copy this visual or change things as you learn more about what you prefer.



TRIM:

Large trim offset: It's about how many frames you're cutting in the trim window, so change it as you please (default is 5 frames).

I never use the trim window and won't be teaching it. It's pretty simple to learn, if you opt to edit in that way.

Audio time units: 100

The 3 boxes: Default seems to be the middle one checked, the other two not. Leave as that.

Now you can hit the OK button and....

Do CMD S! Save!

This chapter is done, but we might not be done for the day, so for now I'll do a "save as" (CMD + SHFT + S) and call it 7-6 c

Congratulations. You're ready to start learning how to edit your beautifully organized project.

By Su Friedrich.

If you note errors or have suggestions for additions, don't hesitate to let me know!

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However, this was done for Premiere Pro 2020. **I cannot keep updating** every time they make minor changes to their software, which as you know they do periodically.